

Sho-Bud

PRESENTS

The Nashville Set-Up

Vol. 1



E 9th Tuning — 3 foot pedals and 1 knee lever

SteelGuitarForum.com

INTRODUCTION

THE PURPOSE OF THIS TWELVE LESSON COURSE IS TO ACQUAINT THE BEGINNING PEDAL STEEL GUITARIST WITH THE BASIC FUNDAMENTALS NECESSARY TO ASSIST THE BEGINNER MORE RAPIDLY IN LEARNING TO PLAY PEDAL STEEL. THESE FUNDAMENTALS CONSIST OF PROPER PLAYING TECHNIQUE, SUCH AS LEARNING THE STRING GROUPS AND COMBINATIONS, HOW TO USE THE BAR AND PICKS, FUNCTIONS AND THE USE OF FLOOR PEDALS AND KNEE LEVERS, AND A WIDE VARIETY OF EXERCISES DESIGNED TO ADVANCE THE STUDENT TO A HIGHER LEVEL OF ACHIEVEMENT IN EACH LESSON. SEVERAL SONGS WILL BE PLAYED IN THIS COURSE, AS WELL AS "KICK OFFS", "FILL IN", AND "ENDINGS."

ONCE THIS METHOD IS LEARNED, A VARIETY OF ADVANCED COURSES WILL BE AVAILABLE USING THE SAME SYSTEM, ALSO A GOOD SELECTION OF CURRENT SONGS.

WE HAVE SEEN, AND FEEL SURE YOU HAVE, ADVERTISEMENTS IN MAGAZINES STATING, "LEARN TO PLAY THE GUITAR OR PIANO IN ONLY SEVEN DAYS." CERTAINLY A FEW SIMPLE SONGS COULD BE LEARNED, AND THIS COULD EASILY BE ACCOMPLISHED ON THE PEDAL STEEL GUITAR. WOULD YOU REALLY KNOW WHY OR HOW YOU WERE ABLE TO PLAY THEM? THERE ARE NO SHORT CUTS IN LEARNING TO PLAY AN INSTRUMENT PROPERLY. YOU MAY, HOWEVER, REACH YOUR GOAL MORE QUICKLY BY MEANS OF A STEP BY STEP PROGRAM CONTAINING INFORMATION THAT HAS TAKEN OTHER MUSICIANS YEARS TO ACQUIRE.

PEDAL STEEL IS NOT A DIFFICULT INSTRUMENT TO PLAY ONCE THE PROPER GROUND WORK IS FINISHED. PRACTICE THEN MAKES THE DIFFERENCE AS TO WHAT DEGREE YOU PLAY.

WE KNOW PEOPLE WHO ARE DOCTORS, LAWYERS, BANKERS, ACCOUNTANTS, COLLEGE PROFESSORS, AND PEOPLE IN VARIOUS OTHER PROFESSIONS, WHO PLAY STEEL AS A PROFITABLE HOBBY. MOST ARE DEDICATED ENTHUSIASTS OF THE STEEL GUITAR AND FIND TRUE RELAXATION AND SELF SATISFACTION IN PLAYING THIS FANTASTIC INSTRUMENT.

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LESSON # ONE

HISTORY OF THE STEEL GUITAR

FROM THE STANDARD ACOUSTIC GUITAR CAME THE HAWAIIAN STEEL, RAISING THE STRINGS OFF THE FRETTS WITH A HIGHER NUT AND PLAYING THE GUITAR WITH A BAR ENABLED THE PLAYER TO OBTAIN A VARIETY OF NEW AND DIFFERENT SOUNDS. THIS EVOLUTION, ALONG WITH THE AMPLIFICATION OF MUSICAL INSTRUMENTS, LED TO THE DEVELOPMENT OF SOLID BODY ELECTRIC STEEL GUITARS THAT DID NOT DEPEND ON THE ACOUSTIC BODY ALONE TO GIVE IT SOUND. A SEARCH FOR EVEN MORE FLEXIBILITY WAS DESIRED. THE FIRST INNOVATIONS CAME BY ADDING ADDITIONAL NECKS, IN ORDER TO GIVE THE PLAYER A VARIETY OF TUNINGS. MORE STRINGS WERE THEN ADDED TO EACH NECK TO OBTAIN A WIDER RANGE OF CHORDS. BECAUSE OF THE INCONVENIENCE, DUE TO THE SIZE AND WEIGHT OF THE GUITAR, STANDS WERE REQUIRED TO SUPPORT THE INSTRUMENT. THIS LATER LED TO THE ADDITION OF DETACHABLE LEGS.

FOR A NUMBER OF YEARS THESE INSTRUMENTS WERE USED PRIMARILY IN THE HAWAIIAN, AND COUNTRY AND WESTERN FIELDS OF MUSIC. THE VARIETY OF TUNINGS WHICH WERE USED WERE INCORPORATED INTO MANY OF THE SONGS OF THAT ERA. IT COULD BE SEEN THAT THIS INSTRUMENT HAD THE POTENTIAL FOR AN INFINITE VARIETY OF SOUNDS BY SOME MECHANICAL MEANS OF CHANGING THE TUNING AS IT WAS BEING PLAYED.

EARLY PIONEERS OF THE PEDAL STEEL, SUCH AS, "SHOT" JACKSON OF NASHVILLE BEGAN EXPERIMENTING TO DEVISE A METHOD WHEREBY THE STRINGS COULD BE RAISED AND LOWERED, AND ACCOMPLISHED THIS BY MEANS OF FLOOR PEDALS MECHANICALLY LINKED TO STRINGS. THIS WAS FIRST DONE BY ADDING PEDALS TO EXISTING STEELS, AND ULTIMATELY LED TO THE ADDITION OF FLOOR PEDALS AND EVENTUALLY KNEE LEVERS NOW COMMON TO THE MODERN DAY PEDAL STEEL GUITAR.

"SHOT" JACKSON AND HIS SON, DAVID WERE THE INNOVATORS OF MANY OF THESE ORIGINAL IDEAS WHICH HAVE MADE THE STEEL GUITAR ONE OF THE FEW INSTRUMENTS HAVING SUCH FLEXIBILITY AND VERSATILITY IN THE WORLD OF MUSIC TODAY. THE INSTRUMENT IS NOW USED IN ALL FORMS OF MUSIC, INCLUDING POP AND ROCK, AND THE SHO-BUD FACTORY OF NASHVILLE CONTINUE AS ONE OF THE WORLD'S LARGEST MANUFACTURERS OF THIS INSTRUMENT.

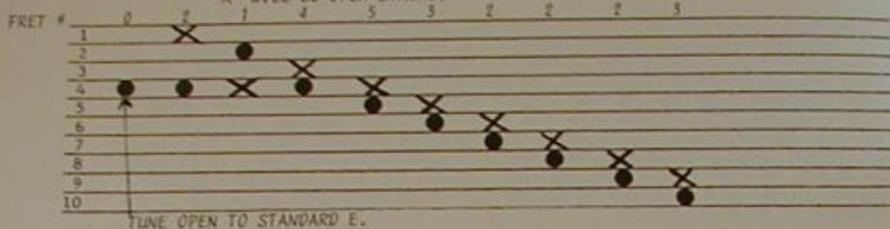
ALTHOUGH MANY TUNINGS HAVE BEEN USED OVER THE YEARS, THE MOST POPULAR TUNING TODAY SEEMS TO BE THE E9TH CHROMATIC. OUR PURPOSE IN LESSON ONE IS TO GIVE THE STUDENT NOT ONLY A BRIEF HISTORY OF THE STEEL GUITAR, BUT ALSO TO ACQUAINT THEM WITH THE MECHANICS, PARTS, AND TUNING OF THE INSTRUMENT, AS WELL AS LEARNING THE MAJOR CHORD GROUPS.

TUNING THE GUITAR

UNTIL THE INSTRUMENT IS PROPERLY TUNED, IT WILL BE IMPOSSIBLE TO PROCEED ANY FURTHER. USE THE RECORD TO CHECK YOUR TUNING OPEN AND WITH PEDALS. THIS WILL INSURE YOUR BEING IN TUNE WITH THE INSTRUCTIONAL MATERIAL ON THE RECORD, HOWEVER, YOUR GUITAR MUST BE TUNED FOLLOWING THE TUNING PROCEDURE FOR THE PARTICULAR MODEL YOU OWN. WHEN CHANGING STRINGS OR YOUR GUITAR IS BADLY OUT OF TUNE THE FOURTH STRING ON THE RECORD IS THE E. BY TUNING TO IT THIS WILL BE A STARTING POINT TO GET FAIRLY CLOSE TO THE RIGHT PITCH. THE CHARTS ON THE FOLLOWING PAGES SHOW HOW THE GUITAR CAN BE TUNED OTHER WAYS.

TUNING OPEN BY EAR

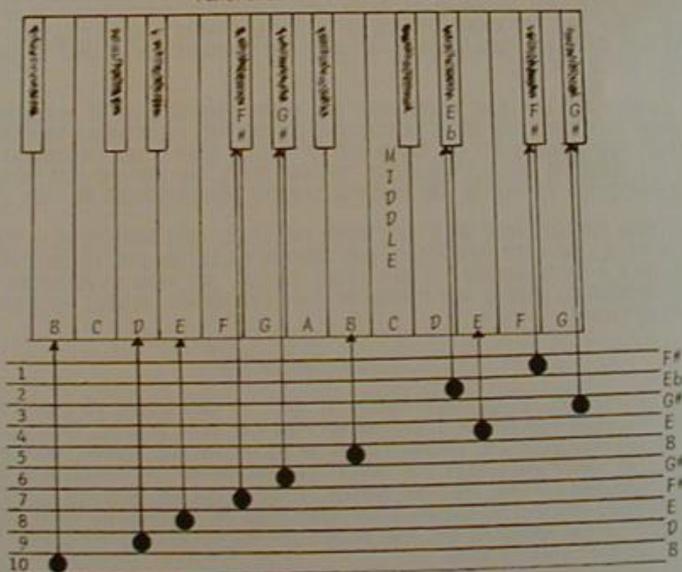
PLACE BAR ON STRING INDICATED BY THE DOT, FRET # IS AT TOP OF STAFF.
"X" WILL BE OPEN STRING.



TUNE OPEN TO STANDARD E.

TUNE E OR FOURTH STRING OPEN, USING A PITCH PIPE OR TUNING FORK. THE E STRING ON THE RECORD MAY ALSO BE USED. PLACE THE BAR ON THE DOT AT THE PROPER FRET INDICATED AT TOP OF STAFF AND MATCH WITH OPEN STRING INDICATED WITH "X".

TUNING OPEN WITH A PIANO



TUNING THE PEDALS AND THEIR FUNCTIONS

PEDALS ARE USED TO RAISE AND/OR LOWER STRINGS TO A DESIRED PITCH, THEREBY CHANGING CHORD STRUCTURE. A TUNING MAY BE COMPLETELY CHANGED BY ACTIVATING A PEDAL OR PEDALS, AND/OR A KNEE LEVER. FOR THIS REASON WE MUST UNDERSTAND HOW OUR PEDALS ARE AFFECTING EACH STRING, IN ORDER TO PROPERLY TUNE THE GUITAR.

FLOOR PEDALS WILL BE DESIGNATED AS A - B - C; THE KNEE LEVER WILL BE K. PEDAL ON EXTREME LEFT IS A, MIDDLE PEDAL IS B, AND THIRD PEDAL IS C. SEE INFORMATION CODE OF PEDALS AND THEIR USE.

TEN STRINGS	PEDAL TUNING BY NOTE					STRING GAUGE
	OPEN	A	B	C	K	
1	F#					.013
2	Eb				D	.015
3	G#		A			.011
4	E			F#		.014
5	B	C#		C#		.017
6	G#		A			.022w
7	F#					.026w
8	E				Eb	.030w
9	D					.034w
10	B	C#				.038w

THE PROPER STRING GAUGES ARE LISTED ON THE RIGHT SIDE OF CHART.

WHEN REPLACING STRINGS BE SURE TO USE THE SAME GAUGE LISTED TO INSURE CORRECT PEDAL FUNCTION.

USING THE BAR AND PICKS

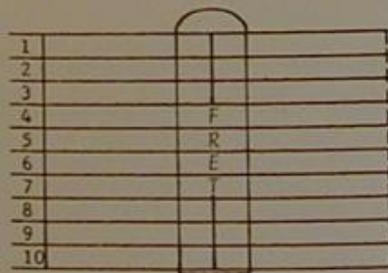
LEARNING TO PROPERLY HOLD AND USE THE BAR WILL TAKE SEVERAL HOURS OF PRACTICE.

ON MOST FRETTED INSTRUMENTS THE STRINGS ARE PUSHED AGAINST THE FRETS WITH THE FINGERS JUST BACK OF THE FRETS. THE STEEL BAR IS LIKE A MOVABLE FRET THAT CAN BE SLID UP AND DOWN THE NECK. THIS PRODUCES THE SMOOTH SLIDES AND SLURS WHICH THE STEEL GUITAR IS MOST NOTED FOR. ON THE STEEL GUITAR, THE FRET SERVES ONLY AS A MARKER. SEE THE PICTURE AND DIAGRAM BELOW.

LEFT AND RIGHT HAND IN READY TO PLAY POSITION

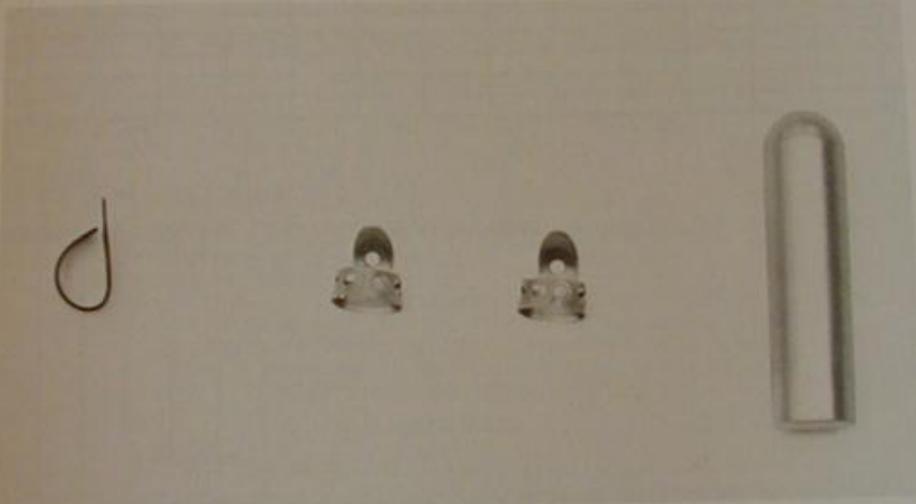


THE BAR SHOULD BE HELD DIRECTLY OVER THE FRET THAT IS BEING PLAYED; AS ILLUSTRATED.



PICKS AT FIRST WILL FEEL AWKWARD AND MAY CAUSE SOME DISCOMFORT, ESPECIALLY IF THEY DO NOT FIT PROPERLY. ALTHOUGH A VARIETY OF PICKS ARE AVAILABLE, WE RECOMMEND TWO METAL FINGER PICKS AND ONE PLASTIC THUMB PICK. THE SOFTER METAL FINGER PICKS, SUCH AS NATIONAL OR DUNLOP, SEEM TO BE MORE COMFORTABLE AND ARE EASIER TO SHAPE TO THE FINGERS. PICKS SHOULD BE TIGHT ENOUGH TO STAY ON THE FINGERS WHILE PLAYING YET NOT SO TIGHT AS TO CUT OFF CIRCULATION. ONCE USED TO THE PICKS THEY BECOME AN ESSENTIAL TOOL IN YOUR PLAYING.

EACH PLAYER WILL DEVELOP A WAY OF BENDING THEIR FINGER PICKS TO BEST SUIT THEIR OWN NEEDS. THE THUMB PICK SHOULD BE OF THE LONG SHANK TYPE AND AS FLEXIBLE AS POSSIBLE. THUMB PICKS COME IN VARIOUS SIZES, SO CHOOSE ONE THAT FITS AND FEELS RIGHT.



LEARNING THE FRET BOARD

THE FRET BOARD CAN BE LEARNED MORE QUICKLY BY LEARNING THE NATURAL KEYS (KEYS WITHOUT SHARPS OR FLATS), THEN IF THE BAR IS MOVED UP THE NECK ONE FRET THAT KEY IS SHARPED, OR DOWN THE NECK ONE FRET IT IS FLATTED. YOU WILL NOTICE THAT E TO F, AND B TO C DOES NOT HAVE SHARPS OR FLATS BETWEEN THEM. REMEMBER THIS. THE POSITIONS ARE WITHOUT PEDALS AND WHEN PEDALS ARE USED CHORD STRUCTURE IS CHANGED. FOR THIS REASON WE USE THE FRET NUMBER ON THE DIAGRAMS. SEE THE INFORMATION CODE SHEET.

FRET #	0	1	2	3	4	5	6	7	8	9	10	11	12
1													
2													
3													
4	(E)	(F)	F#	(G)	G#	(A)	Bb	(B)	(C)	C#	(D)	Eb	(E)
5													
6													
7													
8													
9													
10													

IN LESSON NUMBER TWO YOU WILL BE GIVEN THE CHORDS WITH PEDAL AND PEDAL COMBINATIONS.

CHORD GROUPS

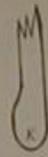
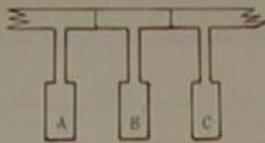
WE ARE NEARING THE POINT IN WHICH YOU WILL ACTUALLY PLAY THE INSTRUMENT.

WHEN YOU PLAY GROUPS ONE, TWO, THREE, AND FOUR YOU ARE PLAYING A SIMPLE MELODY. WHEN THESE ARE PUT TOGETHER IN A DEFINITE ORDER ON THE PROPER FRET WITH PEDALS USED WHERE NECESSARY, AND PLAYED IN THE REQUIRED TIMING, WE ARE ABLE TO PLAY AN UNLIMITED NUMBER OF DIFFERENT MELODIES.

GROUPS	ONE	TWO	THREE	FOUR
1				
2				
3	M ●			
4	I ●	M ●		
5	T ●	I ●	M ●	
6		T ●	I ●	M ●
7				
8			T ●	I ●
9				
10				T ●

INFORMATION CODE OF SYMBOLS AND THEIR USE

- A--- FIRST PEDAL
- B--- SECOND PEDAL
- C--- THIRD PEDAL
- K--- KNEE LEVER



WHEN PEDAL SYMBOLS DO NOT APPEAR PEDALS ARE NOT USED

SLURS OR EXPRESSION ON PEDAL SYMBOLS

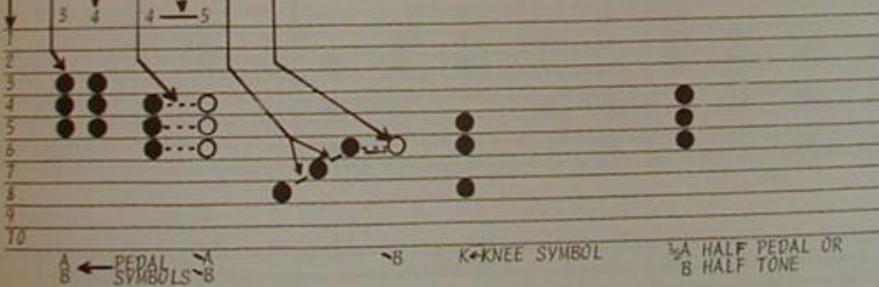
- ~ PEDAL OR PEDALS ACTIVATED AFTER STRINGS ARE PICKED. EXAMPLE: $\begin{matrix} \sim A \\ \sim B \end{matrix}$
- ~ PEDAL OR PEDALS RELEASED AFTER STRINGS ARE PICKED: EXAMPLE: $\begin{matrix} \sim A \\ \sim B \end{matrix}$

WHEN TWO OR MORE PEDALS ARE USED TOGETHER ONLY THE ONES WITH THE SLUR SYMBOLS ARE AFFECTED. EXAMPLE: $\begin{matrix} \sim A \\ \sim B \end{matrix}$ A PEDAL WOULD RECEIVE THE SLUR, B PEDAL WOULD BE DOWN.

- M-- MIDDLE FINGER-- PICKS STRING IN GROUP FARTHERST FROM PLAYER.
 - I-- INDEX FINGER--- PICKS MIDDLE STRING IN GROUP.
 - T-- THUMB----- PICKS STRING NEAREST PLAYER.
- OTHER PICKING ORDERS MAY BE SPECIFIED.

STRING NUMBER-- NUMBER ONE STRING IS STRING FARTHERST FROM PLAYER.

- GROUP OR STRING THAT IS TO BE PICKED.
- FRET NUMBER FOR BAR POSITION.
- BROKEN LINE--- STRING OR STRINGS WILL CONTINUE TO SUSTAIN WITHOUT PICKING.
- BAR IS TO BE SLID FROM ONE FRET TO ANOTHER WITHOUT PICKING.
- NOTES ARE PLAYED QUICKLY. (SUCH AS 1/8 OR 1/16 NOTES)
- STRING OR STRINGS CHANGE NOTES WITH BAR OR PEDALS, THEY ARE NOT PICKED BUT CONTINUE TO RING.



$\begin{matrix} A \\ B \end{matrix}$ ← PEDAL SYMBOLS $\begin{matrix} \sim A \\ \sim B \end{matrix}$ ~B K ← KNEE SYMBOL $\begin{matrix} \sim A \\ \sim B \end{matrix}$ HALF PEDAL OR HALF TONE

ALTHOUGH YOU WILL NOT BE USING ALL THE ABOVE SYMBOLS IN THE FIRST FEW LESSONS, STUDY AND LEARN THEIR MEANINGS, AS THEY WILL BE APPEARING AS YOU PROGRESS. LISTENING TO THE RECORD THAT ACCOMPANIES THE EXERCISES AND SONGS, SHOULD GIVE YOU A BETTER UNDERSTANDING OF THEIR USE.

EXERCISE TWO "PLAYING THE MAJOR CHORD GROUPS"

	0	0	0	0	5	5	5	5	7	7	7	7
1	KEY OF F				CHANGE TO A				CHANGE TO B			
2												
3												
4												
5												
6												
7												
8												
9												
10												

	0	0	0	0	3	3	3	3	8	8	8	8
1	BACK TO E				KEY OF G				CHANGE TO C			
2												
3												
4												
5												
6												
7												
8												
9												
10												

	10	10	10	10	3	3	3	3	5	5	5	5
1	CHANGE TO D				BACK TO G				KEY OF A			
2												
3												
4												
5												
6												
7												
8												
9												
10												

	10	10	10	10	12	12	12	12	5	5	5	5
1	CHANGE TO D				CHANGE TO E				BACK TO A			
2												
3												
4												
5												
6												
7												
8												
9												
10												

LESSON # TWO

OUR PEDALS RAISE AND LOWER STRINGS A PREDETERMINED AMOUNT IN ORDER TO CHANGE CHORD STRUCTURE. SINCE OUR STRINGS REPRESENT NOTES, CERTAIN NOTES IN A GROUP MAY BE CHANGED TO MAKE ANOTHER CHORD. PEDAL A RAISES THE B STRINGS OR NOTES ONE TONE TO C#. PEDAL B RAISES THE G# STRINGS OR NOTES TO A, WHICH IS ONE HALF TONE. WHEN A AND B PEDALS ARE PUSHED DOWN IN THE OPEN POSITION, THE E CHORDS BECOME A CHORDS MEANING ALL THE MAJOR GROUPS ARE CHANGED.

EXERCISE #1

0 0 0 0 0 0 0 0 2 2 2 2

KEY OF E CHANGE TO A CHANGE TO B

0 0 0 0 3 3 3 3 3 3 3 3

BACK TO E KEY OF D CHANGE TO C

5 5 5 5 3 3 3 3 5 5 5 5

CHANGE TO D BACK TO D KEY OF A

5 5 5 5 7 7 7 7 5 5 5 5

CHANGE TO D CHANGE TO E BACK TO A

SINCE OUR PEDALS AFFECT THE STRINGS THE SAME IN EVERY POSITION, LEARNING THE POSITIONS WILL TAKE MORE PRACTICE THAN LEARNING TO USE THE PEDALS.

EXERCISE #2

1 K
2 E
3 V
4 D
5 F
6 L
7
8
9
10

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

A B A B A B A B

1
2
3
4
5
6
7
8
9
10

0 0 0 0 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2

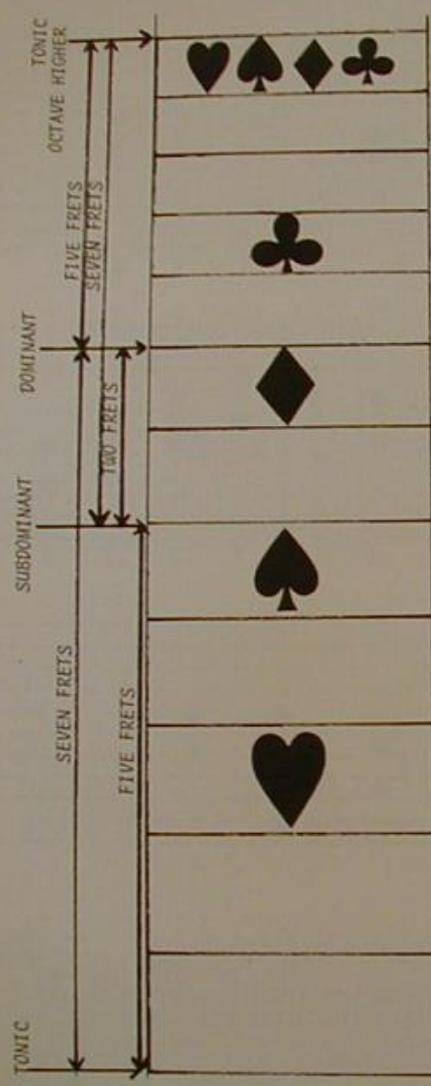
A B A B A B A B A B A B A B A B

1
2
3
4
5
6
7
8
9
10

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

THE TONIC CHORD IS THE KEY YOU ARE PLAYING IN. FOR INSTANCE, IF YOU ARE PLAYING IN THE KEY OF E, THEN E WOULD BE THE TONIC CHORD. THE OTHER TWO STANDARD CHANGES TO GO WITH THE KEY OF E, WOULD BE THE KEY OF A, WHICH IS THE SUBDOMINANT CHORD OF E, AND THE KEY OF B, WHICH IS THE DOMINANT CHORD OF THE KEY OF E. THE SIMPLE RULE TO FIND THE SUBDOMINANT AND DOMINANT CHORDS FROM ANY TONIC POSITION (WITHOUT PEDALS) IS TO MOVE THE BAR FIVE FRETS UP THE NECK TO THE SUBDOMINANT AND SEVEN FRETS TO THE DOMINANT. SEE THE DIAGRAM NEXT PAGE. STUDY THE CHORD CHART AND SEE HOW THE PEDALS AFFECT OUR GROUPS.

PEDALS	0	1	2	3	4	5	6	7	8	9	10	11	12
None	E	F	F# or Gb	G	G# or Ab	A	A# or Bb	B	C	C# or Db	D	D# or Eb	E
A, B, C	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A
A	C# min.	D min.	D# min.	E min.	F min.	F# min.	G min.	G# min.	A min.	A# min.	B min.	C min.	C# min.
B, C	F# min.	G min.	G# min.	A min.	A# min.	B min.	B# min.	C min.	C# min.	D min.	D# min.	E min.	F min.
A, B, C	A 5th	A# 5th	B 5th	C 5th	C# 5th	D 5th	D# 5th	E 5th	F 5th	F# 5th	G 5th	G# 5th	A 5th
K	E 7th	F 7th	F# 7th	G 7th	G# 7th	A 7th	A# 7th	B 7th	C 7th	C# 7th	D 7th	D# 7th	E 7th
B, C	B 7th	C 7th	C# 7th	D 7th	D# 7th	E 7th	F 7th	F# 7th	G 7th	G# 7th	A 7th	A# 7th	B 7th
K	G# min.	A min.	A# min.	B min.	C min.	C# min.	D min.	D# min.	E min.	F min.	F# min.	G min.	G# min.



REFER TO THE INVERSION CHARTS TO FIND NOTES IN THE OPEN POSITION; USING THIS AS A STARTING POINT THE NOTES IN ANY OF THE ABOVE CHORDS MAY BE DETERMINED.

CHORD INVERSION CHART

E

A

C# minor

F# minor

NOTE INVERSIONS

A CHORD WITH FLATTED 5TH NOTE

E 7TH

B 7TH

Ab MINOR

IN EXERCISES ONE AND TWO WE PLAYED THE CHORD GROUPS FORWARD AND BACKWARDS, IN DIFFERENT POSITIONS WITH AND WITHOUT PEDALS. SONGS WILL HAVE A COMBINATION OF THESE. EXERCISE THREE WILL GIVE YOU PRACTICE PLAYING GROUPS SIMILAR TO THE WAY YOU WILL SEE THEM IN SONGS. WATCH CAREFULLY THE BAR POSITIONS AND PEDAL SYMBOLS.

EXERCISE #3

6 6 6 6 6 6 6 6 6 6 6

1 KEY OF Bb

6 6 8 8 6 6 6 6

1 KEY OF Bb

6 6 6 8 8 6 3 3 3 3

1 KEY OF G

3 3 5 5 3 3 3 3 3 5 3

LESSON THREE WILL CONTAIN BLOCKING EXERCISES, AND THE PICTURES BELOW MAY BE STUDIED IN ORDER FOR YOU TO FIND THE PROPER POSITION FOR BLOCKING. WE DO NOT WISH TO GET INVOLVED WITH BLOCKING TO THE POINT WHERE IT INTERFERES WITH LEARNING THE GROUPS, AS IT WILL BECOME SECOND NATURE IN A FEW MONTHS OF DEVOTED PRACTICE.



LESSON # THREE

IN LESSON TWO WE INTRODUCED YOU TO BLOCKING. YOU SHOULD HAVE STUDIED THE HAND POSITIONS IN THE PICTURES AND PRACTICED GETTING YOUR HAND INTO A POSITION THAT IS MOST COMFORTABLE FOR YOU. IN YOUR FIRST EXERCISE YOU WILL HEAR ON THE RECORD HOW BLOCKING SHOULD SOUND. AS YOU PRACTICE, TRY TO DUPLICATE THIS SOUND AS CLOSELY AS POSSIBLE, KEEPING IN MIND YOUR TIMING MUST ALSO BE MAINTAINED.

BLOCKING WILL BE MUCH EASIER TO LEARN IF YOU KEEP YOUR FINGERS IN PLAYING POSITION, AS YOU TRY TO BLOCK. YOU WILL INVARIABLY WANT TO ROLL YOUR HAND OVER. THIS IS NOT PROPER TECHNIQUE, AS IT WILL CAUSE YOU TO LOSE YOUR TIMING. REMEMBER A BLOCK IS MADE BEFORE PLAYING THE NEXT NOTE OR GROUP. BY LETTING THE HEEL OF YOUR HAND REST ON THE STRINGS AND PICKING A GROUP BRING THE HAND AND ARM STRAIGHT UP ONLY A FRACTION OF AN INCH OR JUST ENOUGH TO CLEAR THE STRINGS. YOU ARE STILL IN POSITION AND AS YOUR BLOCK IS MADE, THE FINGERS GO TO THE PROPER STRINGS THAT ARE TO BE PLAYED NEXT. IN GOING FROM ONE STRING OR GROUP TO THE NEXT, DO THIS WHILE YOUR HAND IS SUSPENDED JUST ABOVE THE STRINGS AND IN A FEW DAYS YOU WON'T BE STOPPING TO COUNT STRINGS IN ORDER TO FIND THE PROPER GROUP OR STRING YOU WISH TO PLAY. BLOCKING WILL BE EMPHASIZED THROUGH OUT THIS COURSE.

THE EXERCISES IN THIS LESSON WILL GIVE YOU BLOCKING PRACTICE AS WELL AS BAR CONTROL AND PEDAL USE.

WHEN MOVING THE BAR FROM ONE POSITION TO ANOTHER, KEEPING THE RIGHT HAND ON THE STRINGS IN A BLOCKING POSITION AND LIFTING THE BAR SLIGHTLY OFF THE STRINGS, WILL ELIMINATE ALMOST ALL THE SLIDE NOISE. IN AN INTENTIONAL SLIDE HOWEVER, BAR PRESSURE WILL BE MAINTAINED AND THE RIGHT HAND WILL NOT TOUCH THE STRINGS IN ORDER THAT THE STRINGS WILL CONTINUE RINGING. THE MIDDLE, SMALL AND RING FINGERS ON THE LEFT HAND MAY BE IN CONTACT WITH THE STRINGS WHEN THE BAR IS DOWN OR BEING MOVED. NOT ONLY WILL THIS GIVE YOU BETTER BAR CONTROL, BUT IT CUTS DOWN ON OVERTONES AS WELL. STUDY THE PICTURES CAREFULLY.



EXERCISE #1 BLOCKING PRACTICE AND BAR CONTROL

PART A

0 0 0 0 0 0 0 0 0 0 0 0

1 K
2 E
3 V
4 O
5 F
6 E

A B A B A B A B A B A B

PART B

0 0 0 3 3 3 3 3 3 5 5

1 K
2 F
3 V
4 O
5 F
6 G

A B A B A B A B A B A B

PART C

3 3 3 3 3 5 3 0 0 5 5

1 K
2 E
3 V
4 O
5 F
6 E

A B A B A B A B A B A B

PART D

7 7 12 0 0 5 5 7 7 12

1 K
2 E
3 V
4 O
5 F
6 E

A B A B A B A B A B A B

EXERCISE # 1 CONTINUED

PART I 12 12 5 5 7 7 12

EXERCISE #2 SINGLE STRING BLOCKING

5 5 5 5 5 5 5 5 5 5 5 5

c 5 5 5 5 5 5 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5 5 5 5

EXERCISE # 1 CONTINUED

YOU WILL BE PLAYING YOUR FIRST SONG IN THIS LESSON USING MAJOR CHORD GROUPS ONE, TWO, THREE, AND FOUR WITH AND WITHOUT PEDALS. NOTICE YOU ARE ARRANGING THE GROUPS IN A DEFINITE ORDER WITH PROPER TIMING TO PRODUCE THE SOUNDS IN THIS SONG.

AS YOU PROGRESS USING DIFFERENT PEDALS AND STRING COMBINATIONS YOU WILL PLAY THIS SONG AGAIN IN ONE OF THE LESSONS TOWARD THE END OF THE COURSE. WE FEEL YOU SHOULD BE AMAZED AT THE PROGRESS YOU WILL HAVE MADE.

SONG "BLUE EYES CRYING IN THE RAIN"

words and music
by Fred Rose

"BLUE EYES CRYING IN THE RAIN" CONTINUED

1 3 3 3 3 1 6 6 6 6 6 6

4 6 8 6 8 8 6 8 8 7 7 7

1 1 1 1 1 3 1 3 3 3 3 1

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LESSON # FOUR

OUR PEDALS ARE ARRANGED WHEREAS THEY MAY BE USED TOGETHER, OR BY THEMSELVES.

BY USING "SPLIT PEDALS" A WIDER VARIETY OF CHORDS MAY BE ACHIEVED, ESPECIALLY WHEN USED IN COMBINATION WITH KNEE LEVERS.

OUR FIRST EXERCISE IS USING A AND B PEDALS TO PLAY MAJOR SCALES. MANY SONGS COULD BE PLAYED USING JUST THESE CHORD GROUPS. YOU SHOULD RECOGNIZE DO RE MI FA SOL LA TI DO, FORWARD AND BACKWARDS.

EXERCISE #1 PLAYING MAJOR SCALES

7 7 5 7 5 7 7 7 7 7 7 5

1 K
2 F
3 V
4
5 O
6 F
7
8 E
9
10

A B A B A B A B A B A B

MAJOR GROUP COMBINATIONS

7 5 7 7 7 7 5 5 7 7 7 7

1 K
2 F
3 V
4
5 O
6 F
7
8 E
9
10

A B A B A B A B A B A B

MORE MAJOR GROUP COMBINATIONS

KEY OF E

7 7 7 7 7 5 7 7

1
2
3
4
5
6
7
8
9
10

A B A B A B A B A B A B

MORE MAJOR GROUP COMBINATIONS CONTINUED

USING PEDAL A BY ITSELF IN THE RIGHT POSITIONS, YOU WILL BE ABLE TO HAVE RELATIVE MINOR CHORDS. THIS ADDS COLOR TO A MELODY, AS YOU WILL NOTICE WHEN THE SCALES ARE PLAYED.

EXERCISE #2 USING THE A PEDAL FOR MINOR CHORDS

OTHER COMBINATIONS

EXERCISE #3 USING THE B & C PEDALS TOGETHER

USING THE B AND C PEDALS CONTINUED

EXERCISE # 4 USING THE KNEE LEVER

PART A

PART B

PART C

PART D

PART D CONTINUED

8 8 8 8 8 PART E 8 8 8 8

10 K

8 8 8 8 8 8 13 13 13 13 13 13

10 K

13 13 13 13 8 8 8 8 8 8 8 8

10 K

8 8 15 15 15 15 15 15 15 15 15 15

10 K

PART E. CONTINUED

Musical notation for Part E Continued, showing a sequence of notes on a 10-string guitar. The notation is organized into three measures, each containing four notes. The notes are placed on the 5th, 4th, 3rd, and 2nd strings. The notes in each measure are: Measure 1 (5th, 4th, 3rd, 2nd), Measure 2 (4th, 3rd, 2nd, 1st), and Measure 3 (3rd, 2nd, 1st, 5th). The notes are marked with 'K' below the staff, indicating a specific technique or key signature. A thick vertical bar is present at the end of the third measure.



DON'T FORGET TO BLOCK

LESSON # FIVE

CHROMATIC STRINGS WERE ADDED TO THE BASIC E 9TH TUNING TO GIVE A GREATER VARIETY OF CHORDS AND SINGLE NOTE SOUNDS. SOME OF THE EARLIER EXPERIMENTORS USED THESE WITHIN THE TUNING, SUCH AS PLACING THE SECOND CHROMATIC BETWEEN THE FOURTH AND FIFTH STRING. THIS DID NOT WORK OUT SATISFACTORILY SINCE THE CHROMATIC WAS IN THE WAY WHEN PLAYING STRINGS CLOSE TO IT. AND IF IT WERE ACCIDENTALLY PLAYED IN THE DOMINANT POSITION WITH A MAJOR GROUP IT WAS SOUR GRAPES.

SOME STEEL MEN USED THE CHROMATIC ON THE LAST STRING BUT THIS WAS AN INCONVENIENCE TO PLAY AND SUCH A MISMATCH OF GAUGE WITH THE BASS STRINGS BARING WAS DIFFICULT. SO FINALLY THE ONLY SENSIBLE PLACE FOR THE CHROMATICS WAS UP FRONT AND OUT OF THE WAY, YET ACCESSIBLE. THE BAR CAN BE MOVED OFF THE CHROMATIC STRINGS WHEN THEY ARE NOT BEING PLAYED, ONLY REMEMBER TO SLIDE THE BAR FORWARD WHEN YOU ARE PLAYING THEM. THE BAR IS ROUNDED ON THE END FOR THIS PURPOSE, AND ONCE YOU LEARN CONTROL OF THE BAR IT CAN BE SLID BACK TO COVER JUST THE HIGHEST STRING ON ANY GROUP OR STRINGS YOU PICK. THIS ALSO SEEMS TO BE A GUIDE FOR THE RIGHT HAND TO FIND THE STRING OR GROUP YOU DESIRE TO PLAY.

EXERCISE #1 USING THE CHROMATIC STRINGS

PART A

PART B

PART C

KEY OF Ab

PART D

KEY OF F#

EXERCISE # 2

1 | K | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |

2 | E | | | | | | | | | | | | |

3 | V | | | | | | | | | | | | |

4 | D | 1 | 3 | 1 | 3 | 1 | 3 | 1 | 3 | 1 | 3 | 1 | 3 |

5 | | | | | | | | | | | | |

6 | F | | | | | | | | | | | | |

7 | | | | | | | | | | | | |

8 | G | | | | | | | | | | | | |

9 | | | | | | | | | | | | |

10 | | | | | | | | | | | | |

1 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |

2 | | | | | | | | | | | | |

3 | | | | | | | | | | | | |

4 | | | | | | | | | | | | |

5 | | | | | | | | | | | | |

6 | | | | | | | | | | | | |

7 | | | | | | | | | | | | |

8 | | | | | | | | | | | | |

9 | | | | | | | | | | | | |

10 | | | | | | | | | | | | |

A B A B A B A B A B A B A B

1 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |

2 | | | | | | | | | | | | |

3 | | | | | | | | | | | | |

4 | | | | | | | | | | | | |

5 | | | | | | | | | | | | |

6 | | | | | | | | | | | | |

7 | | | | | | | | | | | | |

8 | | | | | | | | | | | | |

9 | | | | | | | | | | | | |

10 | | | | | | | | | | | | |

A B A B A B A B A B A B A B

1 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |

2 | | | | | | | | | | | | |

3 | | | | | | | | | | | | |

4 | | | | | | | | | | | | |

5 | | | | | | | | | | | | |

6 | | | | | | | | | | | | |

7 | | | | | | | | | | | | |

8 | | | | | | | | | | | | |

9 | | | | | | | | | | | | |

10 | | | | | | | | | | | | |

A B A B A B A B A B A B A B

EXERCISE #2 CONTINUED

A musical staff with 10 strings. Fret numbers 1, 3, 5, 5 are written above strings 1, 2, 3, 4 respectively. Fret numbers 3, 3, 3, 3 are written above strings 3, 4, 5, 6 respectively. A thick vertical bar is placed at the 10th fret.

IN STUDYING THE ADVANCED GROUPS NOTICE THEY EACH CONTAIN TWO OF THE STRINGS IN GROUPS ONE AND TWO, RESPECTIVELY. IN GROUP FIVE THE FOURTH STRING IS SUBSTITUTED WITH THE EIGHTH STRING WHICH IS THE SAME NOTE ONLY ONE OCTAVE LOWER. THE SAME HOLDS TRUE WITH GROUP SIX EXCEPT #TEN STRING IS USED IN PLACE OF #FIVE STRING.

EXERCISE #3 ADVANCED GROUPS

Musical staff with 10 strings. Group 5 (strings 1-4) has fret numbers 10, 10, 8, 5. Group 6 (strings 5-8) has fret numbers 3, 3, 5, 3. Fret numbers 10, 10, 8, 5 are also written below strings 1-4. Fret numbers 3, 3, 5, 3 are written below strings 5-8. A thick vertical bar is at the 10th fret.

Musical staff with 10 strings. Part B (strings 1-4) has fret numbers 3, 5, 3, 3. Part B (strings 5-8) has fret numbers 5, 8, 10, 10. Part B (strings 9-10) has fret numbers 3, 5, 5, 5. Fret numbers 3, 5, 3, 3 are written below strings 1-4. Fret numbers 5, 8, 10, 10 are written below strings 5-8. Fret numbers 3, 5, 5, 5 are written below strings 9-10. A thick vertical bar is at the 10th fret.

Musical staff with 10 strings. Part C (strings 1-4) has fret numbers 3, 5, 5, 5. Part C (strings 5-8) has fret numbers 12, 11, 10, 10. Part C (strings 9-10) has fret numbers 8, 5, 5. Fret numbers 3, 5, 5, 5 are written below strings 1-4. Fret numbers 12, 11, 10, 10 are written below strings 5-8. Fret numbers 8, 5, 5 are written below strings 9-10. A thick vertical bar is at the 10th fret.

SONG "SWEET DREAMS"

by Don Gibson

1 2 3 4 5 6 7 8 9 10

K E V O F C

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

Diagram 1: A six-line guitar staff with fret numbers 1-10 on the left. Fingering numbers 4, 4, 5, 5, 3, 10, 10, 8, 4, 5, 5, 4 are written above the staff. Chords K, E, V, O, F, and C are indicated on the left. Fingering numbers 4, 4, 5, 5, 3, 10, 10, 8, 4, 5, 5, 4 are written above the staff. Chords A/B, A/B, A/B, A/B, A/B are indicated below the staff.

1 2 3 4 5 6 7 8 9 10

4 4 4 4 5 1 1 1 4 4 3 3

Diagram 2: A six-line guitar staff with fret numbers 1-10 on the left. Fingering numbers 4, 4, 4, 4, 5, 1, 1, 1, 4, 4, 3, 3 are written above the staff. Chords B and A/B are indicated below the staff.

1 2 3 4 5 6 7 8 9 10

1 1 3 8 8 8 8 8 6 3 3 3

K

Diagram 3: A six-line guitar staff with fret numbers 1-10 on the left. Fingering numbers 1, 1, 3, 8, 8, 8, 8, 8, 6, 3, 3, 3 are written above the staff. Chords K, A/B, A/B, and A/B are indicated below the staff.

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KICK OFF #3 CONTINUED

1
2
3
4 ●
5 ●
6 ●
7
8
9
10

EXERCISE #2

10 9 8 8 10 5 5 5 3

1 KICK OFF #1

2 K
3 E
4 V
5
6 O
7 F
8
9 G
10

A A A A A A B A B A B

3 4 5 8 10 8 8 10 10 10 10

1 KICK OFF #2

2 K
3 E
4 V
5
6 O
7 F
8
9 G
10

A B A B A B A A A A

10 10 10 10 8 8 10 8 8

1 KICK OFF #3

2 K
3 E
4 V
5
6 O
7 F
8
9 C
10

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

EXERCISE #2 CONTINUED

10 8 9 10 8 10 8 10 10 10 10

1 KICK OFF #4

2 K

3 E

4 V

5

6 O

7 F

8

9 G

10

A A A

EXERCISE #3

10 10 8 8 10 10 10 8 5 3

1 KICK OFF #1

2 K

3 E

4 V

5

6 O

7 F

8

9 G

10

A A A A A A A B

8 8 8 8 8 8 8 8 8 8 3

1 KICK OFF #2

2 K

3 E

4 V

5

6 O

7 F

8

9 G

10

B B B A B A B B B A B

3 3 3 3 3 1 3 3 3 3 3

1 KICK OFF #3 (VAMP)

2 K

3 E

4 V

5

6 O

7 F

8

9 G

10

A B B A B A B B

KICK OFF #3 CONTINUED

Musical notation for 'KICK OFF #3 CONTINUED' on a 10-string guitar. The fretboard is numbered 1 to 10. Fret numbers 1 through 9 are indicated above the staff. The notation shows a sequence of chords: A, A, A, A, A, A, B, B, A, A, A, A. The strings are numbered 1 to 10 on the left side of the staff.

"FILL IN" IS EXACTLY WHAT IT IMPLIES WHEN BACKING A SINGER. RUNS AND CHORDS MUST BE PLAYED TO COMPLIMENT THE SINGER, FILLING UP PLACES THAT ARE EMPTY AND PLAYING RUNS AND CHORDS THAT LEAD TO THE NEXT CHORD CHANGE IN THE SONG. THIS ALONE MAY REQUIRE SEVERAL WEEKS OF INSTRUCTION THAT WILL BE OFFERED IN THE ADVANCED COURSES.

FILL IN "BLUE EYES CRYING IN THE RAIN"

words and music
by Fred Rose

First system of musical notation for 'FILL IN "BLUE EYES CRYING IN THE RAIN"'. The fretboard is numbered 1 to 10. Fret numbers 1 through 6 are indicated above the staff. The notation shows a sequence of chords: A, A, A, A, B, B, B, B, A, A, A, A. The strings are numbered 1 to 10 on the left side of the staff.

Second system of musical notation for 'FILL IN "BLUE EYES CRYING IN THE RAIN"'. The fretboard is numbered 1 to 10. Fret numbers 1 through 6 are indicated above the staff. The notation shows a sequence of chords: A, A, A, A, B, B, B, A/B, A/B, A/B, A/B, A/B. The strings are numbered 1 to 10 on the left side of the staff.

FILL IN "BLUE EYES CRYING IN THE RAIN" CONTINUED

First guitar system with fret numbers 4, 7, 7, 7, 6, 6, 3, 7, 1, 1, 1, 1 and chord diagrams for A, B, K, C, C, B, A, B, A, B.

Second guitar system with fret numbers 6, 8, 8, 8, 8, 8, 7, 7, 7, 3, 8, 8 and chord diagrams for A, A, A, B, B, B, A, B, A, B.

Third guitar system with fret numbers 8, 6, 6, 6, 8, 8, 8 and chord diagrams for A, B, A, B.

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NOTE: WHEN SWAPPING OFF FILL IN WITH OTHER MUSICIANS, YOU WOULD NORMALLY ALTERNATE AFTER FILLING A VERSE OR CHORUS, AND NOT FILL IN UNTIL IT WAS AGAIN YOUR TURN.

LESSON # SEVEN

ENDING A SONG IS AS IMPORTANT AS THE KICKOFF. THE ENDINGS IN THIS LESSON ARE A FEW OF THE SO CALLED STANDARD FAST AND SLOW ENDINGS THAT COULD BE ADAPTED TO A NUMBER OF SONGS.

PRACTICE THESE UNTIL THEY ARE THOROUGHLY MEMORIZED. WITH MINOR CHANGES YOU SHOULD BE ABLE TO COME UP WITH A FEW ENDINGS OF YOUR OWN.

EXERCISE #1 ENDINGS

ENDING #7 CONTINUED

Musical notation for Ending #8. The staff is numbered 1 to 10. Fingering numbers 2, 1, 3, 2, 2, 2, 2, 2, 2, 2 are written above the staff. The notation includes notes on strings 2, 3, 4, 5, 6, 7, 8, 9, and 10. A vertical bar line is present after the first measure. Chords are labeled K, E, V, O, F, C, B, and A. A slash with a B is also present.

Musical notation for Ending #9 and Ending #10. The staff is numbered 1 to 10. Fingering numbers 2, 2, 2, 2, 2, 2, 2, 3, 3, 3, 3 are written above the staff. The notation includes notes on strings 2, 3, 4, 5, 6, 7, 8, 9, and 10. A vertical bar line is present after the first measure. Chords are labeled B, B, B, A, B, and A. A slash with a B is also present.

Musical notation for Ending #11. The staff is numbered 1 to 10. Fingering numbers 3, 3, 3, 3, 3, 3, 3, 5, 5, 5, 5 are written above the staff. The notation includes notes on strings 2, 3, 4, 5, 6, 7, 8, 9, and 10. A vertical bar line is present after the first measure. Chords are labeled A, B, A, B, A, B, B, A, and A. A slash with a B is also present.

Musical notation for Ending #12. The staff is numbered 1 to 10. Fingering numbers 5, 5, 5, 5, 5, 12, 12, 8, 8, 8, 8 are written above the staff. The notation includes notes on strings 2, 3, 4, 5, 6, 7, 8, 9, and 10. A vertical bar line is present after the first measure. Chords are labeled C, C, C, C, B, K, E, V, O, F, F, and A. A slash with a B is also present.

ENDING #12 CONTINUED

Musical notation for Ending #12 Continued. The staff is numbered 1 to 10. The first measure contains five eighth notes (8) on strings 5, 6, 7, 8, and 9. The second measure contains a dotted quarter note (8) on string 5 and a quarter note (8) on string 9. A vertical bar line separates this from the next section. The next section is labeled "ENDING # 13" and contains four measures. The first measure has notes K (string 2), E (string 3), Y (string 4), O (string 5), F (string 7), and G (string 9). The second measure has notes 15 (string 2), 15 (string 3), 15 (string 4), and 10 (string 5). The third measure has notes 15 (string 2), 15 (string 3), 15 (string 4), and 10 (string 5). The fourth measure has notes 15 (string 2), 15 (string 3), 15 (string 4), and 10 (string 5). Below the staff, there are labels: "A B" under the first measure, "A B" under the second measure, "A B" under the third measure, and "A B" under the fourth measure.

Musical notation for Ending #14. The staff is numbered 1 to 10. The first measure contains five notes (10) on strings 1, 2, 3, 4, and 5. The second measure contains notes 10 (string 1), 10 (string 2), 10 (string 3), and 10 (string 4). The third measure contains notes 10 (string 1), 10 (string 2), 10 (string 3), and 10 (string 4). The fourth measure contains notes 10 (string 1), 10 (string 2), 10 (string 3), and 10 (string 4). A vertical bar line separates this from the next section. The next section is labeled "ENDING # 14" and contains four measures. The first measure has notes K (string 2), E (string 3), V (string 4), O (string 5), F (string 7), and D (string 9). The second measure has notes 5 (string 2), 5 (string 3), 5 (string 4), and 5 (string 5). The third measure has notes 5 (string 2), 5 (string 3), 5 (string 4), and 5 (string 5). The fourth measure has notes 5 (string 2), 5 (string 3), 5 (string 4), and 5 (string 5). Below the staff, there are labels: "A B" under the first measure, "A B" under the second measure, "A B" under the third measure, and "A B" under the fourth measure.

Musical notation for Ending #15. The staff is numbered 1 to 10. The first measure contains five notes (5) on strings 3, 4, 5, 6, and 7. The second measure contains notes 5 (string 3), 5 (string 4), 5 (string 5), and 5 (string 6). The third measure contains notes 5 (string 3), 5 (string 4), 5 (string 5), and 5 (string 6). The fourth measure contains notes 5 (string 3), 5 (string 4), 5 (string 5), and 5 (string 6). The fifth measure contains notes 5 (string 3), 5 (string 4), 5 (string 5), and 5 (string 6). A vertical bar line separates this from the next section. The next section is labeled "ENDING # 15" and contains two measures. The first measure has notes 5 (string 3), 5 (string 4), 5 (string 5), and 5 (string 6). The second measure has notes 5 (string 3), 5 (string 4), 5 (string 5), and 5 (string 6). Below the staff, there are labels: "B" under the first measure, "B" under the second measure, "B" under the third measure, "B" under the fourth measure, "B" under the fifth measure, and "A B" under the sixth measure.

SONG "ASHES OF LOVE"

by Jack Anglin
Johnny Wright and Jim Anglin

The first system of musical notation consists of ten staves. The first three staves (1-3) are labeled with 'K', 'E', and 'V' respectively. The remaining seven staves (4-10) are labeled with 'D', 'F', and 'C'. The notation includes various chord symbols (e.g., G, K, E, 13, E, 10, 10, 10, 10, 10, E) and fret numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10) placed above the staves. Fingering numbers (1, 2, 3, 4) are written below the staves. The notation is a form of shorthand for steel guitar playing, where dots and lines represent fret positions and fingerings.

The second system of musical notation consists of ten staves. The first three staves (1-3) are labeled with '12', 'E', and 'E'. The remaining seven staves (4-10) are labeled with 'C'. The notation includes various chord symbols and fret numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10) placed above the staves. Fingering numbers (1, 2, 3, 4) are written below the staves.

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LESSON # EIGHT

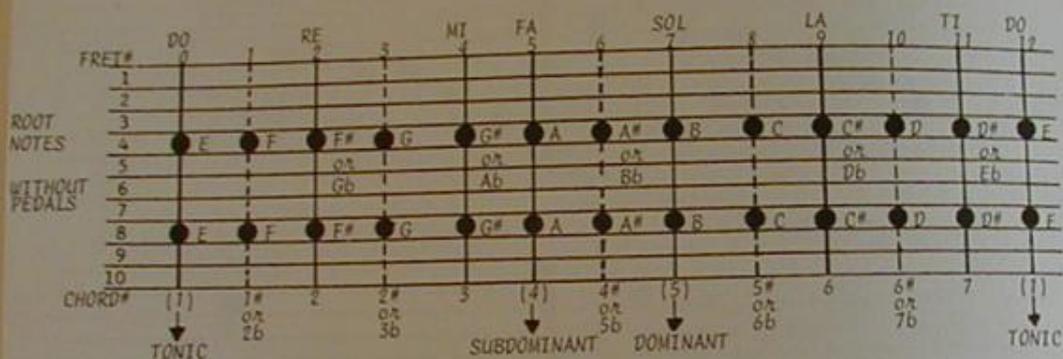
SINGLE STRING SCALES REQUIRE MORE PICKING AND MOVEMENT OF THE BAR TO PLAY THAN GROUPS BECAUSE OF VARIOUS POSITIONS REQUIRED. PLAYING THESE SCALES, HOWEVER, WILL GREATLY IMPROVE YOUR KNOWLEDGE OF THE INSTRUMENT. WITHIN THESE SCALES MANY PROGRESSIONS WILL BE DISCOVERED THAT OTHERWISE WOULD BE OVERLOOKED.

THE SCALES ARE PLAYED IN THE KEY OF C, WITH PEDALS AND WITHOUT PEDALS. THEY MAY BE PLAYED IN ANY KEY USING THE SAME BAR PATTERNS WHICH MAKE THE EIGHTH AND FOURTH STRINGS THE ROOT NOTE OF THAT KEY.

	MAJOR SCALE WITH PEDALS	MAJOR SCALE WITHOUT PEDALS
"C"	8 8 8 8 8 8 8 8	8 8 8 9 8 10 8 8
	1	1
	2	2
	3	3
	4	4
	5	5
	6	6
	7	7
	8	8
	9	9
10	10	
	B A	
	B A	
	B A K	
	B A K	
	B A K	
	B A K	
	B A K	
	B A K	
	B A K	
	B A K	
	B A K	

INTRODUCTION TO THE NUMBER SYSTEM

ONCE YOU START LEARNING YOUR POSITIONS BY CHORDS, THERE IS ANOTHER METHOD THAT SIMPLIFIES TRANSPOSING CHORDS FROM ONE KEY TO ANOTHER; THIS IS CALLED THE NUMBER SYSTEM. NASHVILLE STUDIO MUSICIANS USE THIS METHOD. IT WORKS ON ALL INSTRUMENTS AND DOES NOT NECESSARILY REQUIRE READING MUSIC TO UNDERSTAND IT. MUSICIANS CAN LEARN A SONG IN A PARTICULAR KEY, THEN SUPPOSE THE SINGER DECIDES THIS KEY IS TOO HIGH OR TOO LOW FOR THEIR VOICE RANGE; IT IS ONLY A SIMPLE MATTER OF CHANGING THE KEY AND THE CORRESPONDING CHORDS BY SUBSTITUTING THE ONE (1) FOR THE TONIC CHORD. HAD THEY LEARNED THE SONG IN THE KEY OF E THEN DECIDED IT SHOULD BE PLAYED IN F. F WOULD THEN BECOME THE ONE CHORD INSTEAD OF E AND ALL THE OTHER CHORDS THEN USED WOULD LIKEWISE BE MOVED UP ONE FRET. REMEMBER THE KEY IN WHICH YOU ARE PLAYING IS THE ONE CHORD OR TONIC. THE SUB-DOMINANT IS THE FOUR CHORD AND THE DOMINANT IS THE FIVE CHORD. STUDY THE POSITIONS IN THE DIAGRAM THEN PRACTICE IN OTHER KEYS USING THE SAME FRET PATTERN.



TIMING HAS NOT BEEN SHOWN IN THIS COURSE SINCE A RECORD IS USED. ADVANCED COURSES OR SONGS MAY REQUIRE THE TIMING TO BE SHOWN, SO IT WILL BE IMPORTANT THAT YOU UNDERSTAND HOW TO USE THIS METHOD. IN COUNTING ONE AND TWO AND THREE AND FOUR, 1-2-3-4-, IS SAID AS YOUR FOOT HITS THE FLOOR, AND IS SAID WHERE A DASH IS SEEN. NOTICE SOME GROUPS ARE PLAYED ON THE AND OR UPBEAT OF THE COUNT.

EXERCISE #1 TIMING "GOOD NIGHT LADIES"

EXERCISE #2 TIMING "GOOD NIGHT LADIES"

EXERCISE #3 PROGRESSIONS

6 7 8 8 A A A A 8

1 K PART A

2 E

3 V

4

5 O

6 F

7

8 F

9

10

A A A A A B

10 10 8 8 5 5 3 3

1 PART B

2 K

3 F

4 V

5 O

6 F

7

8

9 G

10

A B A B B A B B

5 5 5 5 5 5 5 5 5 5 5 5

1 FAST TURN AROUND

2 K

3 E

4 V

5 O

6 F

7

8 D

9

10

A B A B A B A B A B A B A B A B A B

3 3 5 5 5 5 5 5 5 5 5 5

1

2

3

4

5

6

7

8

9

10

A B A B A B A B A B A B A B A B

"FAST THUNDERING" CONTINUED

5 5 5 5 5 5 5 5 5 5 5 5

A B B A B A B A B A B A B

5 5 5 5 2 3 3 2 3 4 5 5

A B B A B B A B B A B B

5 5 5 5 5 5 5 5 5 5 5 5

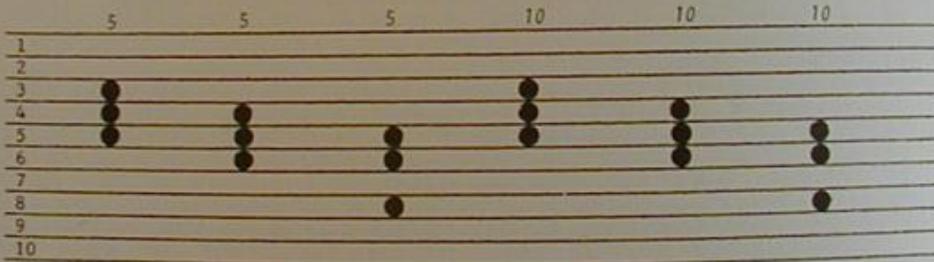
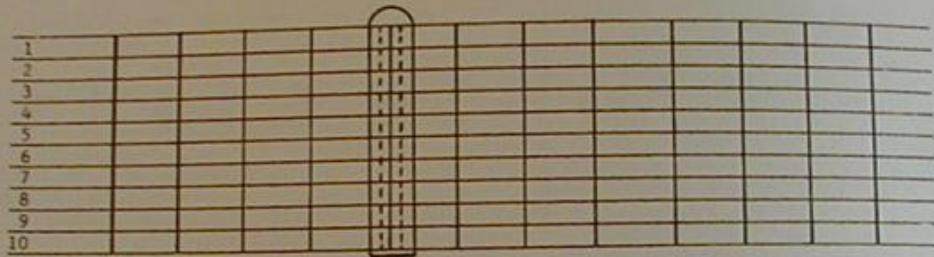
A A A A B A B A B

5 5

A

LESSON # NINE

VIBRATO HAS NOT BEEN DISCUSSED IN THE PREVIOUS LESSONS, BECAUSE JUST LEARNING TO HOLD THE BAR AND MOVE IT FROM ONE POSITION TO ANOTHER CORRECTLY TAKES ENOUGH CONCENTRATION. CORRECT VIBRATO WILL ADD ANOTHER DIMENSION TO YOUR PLAYING. IT WILL NOT ONLY GIVE MORE SUSTAIN, BUT WILL ALSO MAKE NOTES SOUND FULLER. TRY LISTENING TO A SINGER THAT HAS GOOD VIBRATO CONTROL AND SEE HOW THEY USE IT. PRACTICE BY PLAYING A GROUP AND MOVE THE BAR SHARP AND FLAT DIRECTLY OVER THE FRET IN A SLOW AND PRECISE MANNER. LISTEN TO THE RECORD UNTIL YOU ARE ABLE TO DUPLICATE THE SOUND. THEN PRACTICE IN SEVERAL POSITIONS WITH VARIOUS GROUPS USING PEDALS WHEN NEEDED.



SONG "OH, LONESOME ME"

by Don Gibson

First system of guitar tablature. The staff is numbered 1 to 10. Fingerings are indicated by numbers 1-5 above the staff. Chords are labeled A/B and B below the staff. The notes are: 5 5 5 5 | 5 5 5 5 | 5 5 5 5.

Second system of guitar tablature. The staff is numbered 1 to 10. Fingerings are indicated by numbers 1-5 above the staff. Chords are labeled A/B below the staff. The notes are: 5 5 5 5 | 5 5 5 5 | 5 5 5 5.

Third system of guitar tablature. The staff is numbered 1 to 10. Fingerings are indicated by numbers 5, 10, 10, 10, 10, 8, 10, 10 above the staff. Chords are labeled A/B and A/B below the staff. The notes are: 5 5 5 5 | 5 10 10 10 | 10 8 10 10.

Fourth system of guitar tablature. The staff is numbered 1 to 10. Fingerings are indicated by numbers 10, 10, 8, 10, 10, 10, 10, 10, 10, 15, 15, 5 above the staff. Chords are labeled A/B and A/B below the staff. The notes are: 10 10 8 10 | 10 10 10 10 | 10 15 15 5.

"OH, LONESOME ME" CONTINUED

The first system of guitar tablature consists of ten lines representing the strings. Above the lines, fret numbers are indicated: 5, 5, 5, 5, 5, 3, 4, 5, 5, 5, 10, 8. The notes are represented by black dots on the strings. The first four strings (1-4) have notes at fret 5 in the first four measures. The fifth string has notes at fret 5 in the first four measures. The sixth string has notes at fret 5 in the first four measures. The seventh string has notes at fret 3 in the first two measures and fret 4 in the next two measures. The eighth string has notes at fret 5 in the first four measures. The ninth string has notes at fret 5 in the first four measures. The tenth string has notes at fret 5 in the first four measures. In the fifth measure, there are notes at fret 5 on strings 1-4, fret 5 on string 5, fret 3 on string 6, and fret 4 on string 7. In the sixth measure, there are notes at fret 5 on strings 1-4, fret 5 on string 5, fret 3 on string 6, and fret 4 on string 7. In the seventh measure, there are notes at fret 5 on strings 1-4, fret 5 on string 5, fret 3 on string 6, and fret 4 on string 7. In the eighth measure, there are notes at fret 5 on strings 1-4, fret 5 on string 5, fret 3 on string 6, and fret 4 on string 7. In the ninth measure, there are notes at fret 5 on strings 1-4, fret 5 on string 5, fret 3 on string 6, and fret 4 on string 7. In the tenth measure, there are notes at fret 5 on strings 1-4, fret 5 on string 5, fret 3 on string 6, and fret 4 on string 7. Below the tablature, there are chord diagrams labeled A, B, A, B, A, B, B, C, and A.

The second system of guitar tablature consists of ten lines representing the strings. Above the lines, fret numbers are indicated: 3, 6, 5, 4, 3, 5, 5, 5, 5, 5, 5. The notes are represented by black dots on the strings. The first four strings (1-4) have notes at fret 3 in the first four measures. The fifth string has notes at fret 6 in the first four measures. The sixth string has notes at fret 5 in the first four measures. The seventh string has notes at fret 4 in the first four measures. The eighth string has notes at fret 3 in the first four measures. The ninth string has notes at fret 5 in the first four measures. The tenth string has notes at fret 5 in the first four measures. In the fifth measure, there are notes at fret 3 on strings 1-4, fret 5 on string 5, fret 3 on string 6, and fret 4 on string 7. In the sixth measure, there are notes at fret 3 on strings 1-4, fret 5 on string 5, fret 3 on string 6, and fret 4 on string 7. In the seventh measure, there are notes at fret 3 on strings 1-4, fret 5 on string 5, fret 3 on string 6, and fret 4 on string 7. In the eighth measure, there are notes at fret 3 on strings 1-4, fret 5 on string 5, fret 3 on string 6, and fret 4 on string 7. In the ninth measure, there are notes at fret 3 on strings 1-4, fret 5 on string 5, fret 3 on string 6, and fret 4 on string 7. In the tenth measure, there are notes at fret 3 on strings 1-4, fret 5 on string 5, fret 3 on string 6, and fret 4 on string 7. Below the tablature, there are chord diagrams labeled A, A, B, B, B, B, B, and B.

The third system of guitar tablature consists of ten lines representing the strings. Above the lines, fret numbers are indicated: 5, 5. The notes are represented by black dots on the strings. The first four strings (1-4) have notes at fret 5 in the first two measures. The fifth string has notes at fret 5 in the first two measures. The sixth string has notes at fret 5 in the first two measures. The seventh string has notes at fret 5 in the first two measures. The eighth string has notes at fret 5 in the first two measures. The ninth string has notes at fret 5 in the first two measures. The tenth string has notes at fret 5 in the first two measures. Below the tablature, there are chord diagrams labeled A and B.

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LESSON # TEN

EXERCISE ONE PLAYS THE GROUPS ON THE BEAT. IN EXERCISE TWO THE SAME TIMING IS USED, BUT YOU WILL BE PLAYING TRIPLETS. MORE GROUPS ARE PLAYED BETWEEN COUNTS. THIS WAS USED ON MANY OF THE SLOW ROCK RECORDS DURING THE FIFTIES AS BACKGROUND AND CAN BE HEARD ON SOME OF TODAY'S MUSIC AS WELL.

EXERCISE #1

10-string guitar staff with fret numbers 5, 5, 5, 3, 5, 5, 5 above the strings. Fingering letters K, F, Y, O, F, D are placed on strings 1-6. Chord diagrams for A8 and B8 are shown below the staff.

EXERCISE #2 TRIPLETS

10-string guitar staff with fret numbers 5, 5, 5, 5, 5, 5, 3, 3, 3, 3, 3, 3 above the strings. Fingering letters K, F, Y, O, F, D are placed on strings 1-6. Chord diagrams for A8 and B8 are shown below the staff.

10-string guitar staff with fret numbers 5, 5, 5, 5, 5, 5, 5 above the strings. Fingering letters K, F, Y, O, F, D are placed on strings 1-6. Chord diagrams for A8 and B8 are shown below the staff.

"BLUE EYES CRYING IN THE RAIN" WAS PLAYED IN AN EARLIER LESSON AND ALSO USED AS FILL IN PRACTICE. WE HOPE BY PLAYING IT IN AN ADVANCED ARRANGEMENT YOU WILL SEE HOW DIFFERENTLY IT CAN SOUND SINCE YOU FIRST PLAYED IT.

SONG "BLUE EYES CRYING IN THE RAIN" ADVANCED

words and music
by Fred Rose

The first system of guitar tablature consists of ten staves. The first staff contains fret numbers: 2, 8, 8, 2, 3-8, 8, 8, 8, 13, 13, 10. The second staff has a 'K' in the first measure. The third staff has a 'V' in the first measure. The fourth staff has a 'C' in the first measure. The fifth staff has a 'F' in the first measure. The sixth staff has a 'C' in the first measure. The seventh staff has a 'C' in the first measure. The eighth staff has a 'C' in the first measure. The ninth staff has a 'C' in the first measure. The tenth staff has a 'C' in the first measure. The first system includes chord diagrams for A/B, B/B, and A/B.

The second system of guitar tablature consists of ten staves. The first staff contains fret numbers: 10, 9, 8, 8, 6-3, 8, 8, 8, 8, 8, 8. The second staff has a 'K' in the first measure. The third staff has a 'V' in the first measure. The fourth staff has a 'C' in the first measure. The fifth staff has a 'F' in the first measure. The sixth staff has a 'C' in the first measure. The seventh staff has a 'C' in the first measure. The eighth staff has a 'C' in the first measure. The ninth staff has a 'C' in the first measure. The tenth staff has a 'C' in the first measure. The second system includes chord diagrams for A/B, B/B, and A/B.

The third system of guitar tablature consists of ten staves. The first staff contains fret numbers: 8, 8, 8, 8, 10, 10, 10, 8, 13, 13, 10, 8. The second staff has a 'K' in the first measure. The third staff has a 'V' in the first measure. The fourth staff has a 'C' in the first measure. The fifth staff has a 'F' in the first measure. The sixth staff has a 'C' in the first measure. The seventh staff has a 'C' in the first measure. The eighth staff has a 'C' in the first measure. The ninth staff has a 'C' in the first measure. The tenth staff has a 'C' in the first measure. The third system includes chord diagrams for A/B, B/B, and A/B.

The fourth system of guitar tablature consists of ten staves. The first staff contains fret numbers: 13, 13, 13, 8, 8, 13, 13, 13, 10, 13, 10-4. The second staff has a 'K' in the first measure. The third staff has a 'V' in the first measure. The fourth staff has a 'C' in the first measure. The fifth staff has a 'F' in the first measure. The sixth staff has a 'C' in the first measure. The seventh staff has a 'C' in the first measure. The eighth staff has a 'C' in the first measure. The ninth staff has a 'C' in the first measure. The tenth staff has a 'C' in the first measure. The fourth system includes chord diagrams for A/B, B/B, and A/B.

"BLUE EYES CRYING IN THE RAIN" CONTINUED

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NOTICE THERE ARE MORE PEDAL SLURS, AND NOTES ARE LET TO SUSTAIN IN SEVERAL PLACES.
 IN ONE PART THERE ARE FOUR NOTES SUSTAINING AT ONE TIME.

LESSON # ELEVEN

THESE EXERCISES WILL BE INTRODUCING SOME NEW RUNS AND NOTE COMBINATIONS YOU HAVE NOT SEEN GIVEN. WATCH CLOSELY THE STRINGS BEING PLAYED AND BAR POSITIONS.

EXERCISE #1

PART A

8 8 8 8 8 8

PART B

15 15 15 10 8 8 6 3

PART C

5 4 3 3 5 5 8 10

PART D

8 8 8 8 8 8 8 8 8 8

THE HIGHER FRET NUMBERS WILL BE MORE CRITICAL ON THIS SONG. THE TEMPO IS FASTER AND WILL PROBABLY REQUIRE MORE PRACTICE THAN SLOWER SONGS.

SONG "JAMBALAYA" (On The Bayou)

by Hank Williams

5 5 7 5 | 5 7 5 5 | 5 5 5 5

A B A B A B

5 5 3 5 | 3 5 3 5 | 5 10 10 10

A A A A A A A B A

10 10 10 5 | 5 5 5 5 | 10 10 11 12 10

A A B A A B A B A B

10 10 10 10 | 8 5 9-10 | 9-10 10 10

K A B K K A B A

"YAMBALAVA" CONTINUED
 (On The Bayou)

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LESSON # TWELVE

THIS IS OUR FINAL LESSON IN THE TWELVE LESSON COURSE. WE ARE GOING TO PLAY ALL THE SONGS THROUGH AND ANSWER ANY QUESTIONS WE CAN CONCERNING THE EXERCISES OR PROBLEMS YOU MAY HAVE ENCOUNTERED OVER THE COURSE.

WE ALSO HAVE A FEW QUESTIONS TO HELP DETERMINE IF YOU NEED TO REVIEW PARTS OF THE COURSE. THIS TEST IS NOT TO SAY YOU PASSED OR FAILED BUT ONLY TO HELP STRENGTHEN YOUR PLAYING IN WEAK AREAS IF NEEDED.

QUIZ

1. WHAT ARE THE FUNCTIONS OF PEDALS?
 - A. MAKES THE GUITAR GO FASTER.
 - B. PEDALS ARE USED TO GET FASTER VIBRATO.
 - C. THEY RAISE AND/OR LOWER PRE-DETERMINED STRINGS TO CHANGE CHORD STRUCTURE.
 - D. PEDALS ELIMINATE THE USE OF A BAR ALTOGETHER.

2. PEDAL A RAISES STRINGS
 - A. 6 AND 10
 - B. 3 AND 5
 - C. 5 AND 8
 - D. 5 AND 10

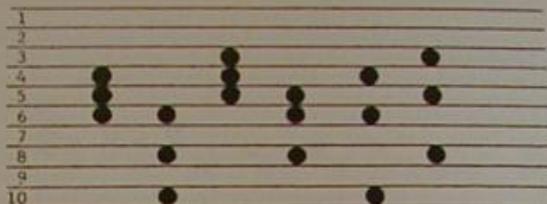
3. PEDAL B RAISES STRINGS
 - A. 4 AND 6
 - B. 2 AND 5
 - C. 3 AND 6
 - D. 3 AND 7

4. PEDAL C RAISES STRINGS
 - A. 5 AND 6
 - B. 2 AND 3
 - C. 4 AND 5
 - D. 6 AND 7

5. HOW MANY FRETS FROM ONE OCTAVE TO THE NEXT?
 - A. 7
 - B. 5
 - C. 3
 - D. 12

6. THE KNEE LEVER LOWERS STRINGS
 - A. 2 AND 8
 - B. 1 AND 7
 - C. 2 AND 6
 - D. 1 AND 8

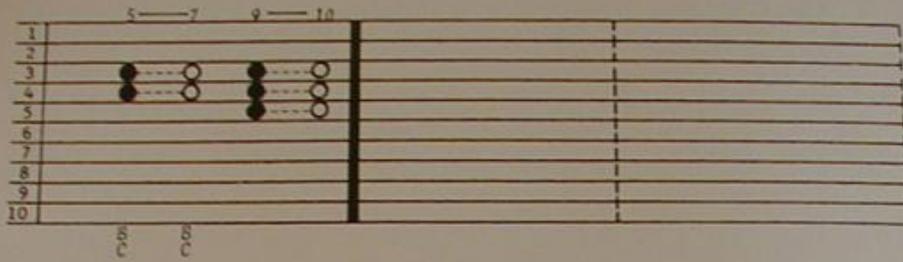
7. NAME THE CHORD GROUPS BELOW:



8. IF A AND B PEDALS ARE ACTIVATED WHEN THE BAR IS ON THE THIRD FRET WHAT ARE THE MAJOR TRIADS CHANGED TO?
A. G B. C C. A D. E
9. GOING UP THE NECK, HOW MANY FRETS WOULD THERE BE FROM THE TONIC TO THE SUBDOMINANT POSITION?
A. 7 B. 5 C. 3 D. 12
10. WHAT NOTES IN OUR SCALE HAVE ONLY 1/2 TONE INTERVALS?
A. C-D; G-A B. B-C; E-F C. A-B; F-G D. A-B; D-E
11. WHY IS BLOCKING IMPORTANT ESPECIALLY ON FAST SINGLE STRING PLAYING?
A. IT ALLOWS BETTER SEPARATION AND DISTINCTION OF NOTES.
B. IT HELPS ELIMINATE BAR NOISE WHEN GOING FROM ONE POSITION TO THE NEXT.
C. IT KILLS PREVIOUSLY PLAYED STRINGS THAT MAY NOT BE DESIRED IN A PROGRESSION.
D. IT IS VERY DIFFICULT TO DO PROPERLY AND I NEED MORE PRACTICE.
12. I WILL LEARN TO PLAY STEEL BETTER AND MORE QUICKLY IF I!
A. SPEND MORE TIME FISHING.
B. WATCH MORE T.V.
C. WAIT UNTIL JUST BEFORE MY LESSON TO PRACTICE
D. PRACTICE! PRACTICE! PRACTICE!

THE SONG IN THIS LESSON IS TO GIVE YOU AN IDEA HOW SONGS WILL BE PLAYED IN SOME OF THE ADVANCED COURSES. WE ONLY USED THE ONE KNEE LEVER LOWERING THE SECOND AND EIGHTH STRINGS. HAD MORE KNEE LEVERS BEEN USED, A GREATER VARIETY OF CHORDS COULD HAVE BEEN GOTTEN WITHOUT PARTICULARLY MAKING THE ARRANGEMENT MORE DIFFICULT.

"TAKE ME AS I AM" CONTINUED
(Or Let Me Go)



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WE CONSTANTLY EMPHASIZE POSITION FOR OUR HANDS; THE FEET ARE NO LESS IMPORTANT. THE LEFT FOOT SHOULD BE PLACED OVER PEDALS ONE AND TWO WITH THE CENTER OF THE HEEL LINING UP APPROXIMATELY WITH THE MIDDLE PEDAL. THIS WILL ENABLE YOU TO PIVOT THE FOOT ON THE HEEL TO USE PEDALS B AND C, AND THEN GO BACK TO A AND B WITHOUT LOSING YOUR POSITION. PRACTICE THIS WITHOUT PLAYING THE GUITAR UNTIL YOU KNOW THE EXACT ARCH THE TOE REQUIRES TO MOVE.

YOU MAY NOW PLAY GROUPS ONE OR TWO AS YOU PRACTICE CHANGING PEDALS.

MAKE CERTAIN THE PEDALS ARE ALL THE WAY DOWN WHEN DEPRESSED AND WHEN RELEASED THE FOOT SHOULD JUST BE BRUSHING THE TOPS OF THE PEDALS. IF USING ONLY ONE PEDAL, THE FOOT WILL STAY IN THE SAME POSITION, YOUR ANKLE ALLOWS YOU TO ROLL YOUR FOOT FROM SIDE TO SIDE IN ORDER TO RELEASE ONE PEDAL AND KEEP THE OTHER DOWN. AT FIRST YOU WILL HAVE A TENDENCY TO SWING YOUR KNEE A GREAT DEAL. TRY TO AVOID THIS, NOT ONLY WILL YOU LOSE SPEED BUT WHEN YOU START USING LEFT KNEE LEVERS THE KNEE WILL BE RESTRICTED TO A RELATIVELY SMALL AREA.

THE RIGHT FOOT AND LEG WILL HAVE TWO FUNCTIONS, A VOLUME PEDAL AND KNEE LEVERS TO OPERATE. THE VOLUME PEDAL IS A DEVICE USED FOR EXPRESSION AND ENABLES LONGER SUSTAIN. DO NOT GET IN THE HABIT OF KEEPING TIME ON THE VOLUME PEDAL OR YOUR PLAYING WILL BECOME VERY ERRATIC. AGAIN THE ANKLE IS USED TO LET THE LEG SWIVEL WHILE THE FOOT STAYS STEADY ON THE VOLUME PEDAL WHEN KNEE LEVERS ARE BEING USED. THIS TAKES PRACTICE.

