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| **Yellow Belt: Level 2 Guitar Lessons** | | | | | | |
| **The Essence and Importance of Flow** |
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| **Your Attention Channels** | | |
| **Major and Minor Scales: Yin and Yang of Scales** | | | | |
| [[Yin Yang](http://www.blackbeltguitar.com/YellowBeltIndex.php?subaction=showfull&id=1075194079&archive=&start_from=&ucat=11&)](http://www.blackbeltguitar.com/YellowBeltIndex.php?subaction=showfull&id=1075194079&archive=&start_from=&ucat=11&)Major and Minor scales are the workhorses of Western music (not western like John Wayne, Western like descended from European roots. Learn why these scales are so pervasive, how they are related, and why they are complementary.  The major and minor scales separated by four frets are relative scales. Related because they have all the same tones in common: **DO - RE - MI - FA - SO - LA - TI** becomes **LA - TI - DO - RE - MI - FA - SO**, and vice versa.  Major and minor scales are the backbone for all Western music. They should be thoroughly mastered before moving on to other scales. This is because with major and minor scales our ear is our guide. Whenever our fingers get lost, our ear helps us find the way home. It is a bit of a challenge to master the fingering of the major and minor scales at first, but working through the troublespots will pay big dividends, and your ear will tell you when something is out of bounds.  Since these scales are so universally familiar and the effect on our common emotions is so predictable, mastering these scales will allow the player to quickly acquire a repertoire that makes the audience feel safe and familiar. Don't be surprised if your audience joins in and starts singing or playing with you.  *One of the three essential components of music is found right here: Melody. When listening to music, we almost always hear the main melody sung or played on the major or minor scale, but we rarely hear the melody played as a scale, that is starting at the root, climbing up the scale to the root and back down again. So don't get stuck in the rut of ony practicing scales that way! Practice listening for and playing interesting melodies within the scale at all times.*  The examples below are in the parallel keys of C major and A minor, which means that both scales share the same notes but have different starting and ending points.  **Major Scale**  **DO - RE - MI - FA - SO - LA - TI - DO**. The Major scale is the most familiar of all the scales, since we have heard almost daily since birth. It has a happy effect upon us. (Think of the theme song to the Brady Bunch... don't deny that you know this tune by heart). It is major by virtue of the major 3rd, and the distinguishing degree is the major 7th, which has a strong tendency to pull the ear up a half step to the root or home or key note.   |  |  | | --- | --- | | **Attributes** | **Values** | | Scale Formula | 1-2-3-4-5-6-7 | | Step Construction | W-W-H-W-W-W-H | | Major or Minor | Major | | Distinguishing Degree | M7 | | Good over Chords | M , M7 , M6 | | Good with Progressions | I-IV-V , II-V-I , I-VI-IV-V , I-III-IV-I , I-IV-I , I-V-I |   C Major Scale  **Minor Scale**  **LA - TI - DO - RE - MI - FA - SO - LA**. The Minor scale is the second most familiar of all the scales. It is minor by virtue of the minor 3rd, and the distinguishing degree is the minor 6th, both of which have a darkening effect on our emotions. (Think of the theme song to Gilligan's Island... yeah, you know this one too).   |  |  | | --- | --- | | **Attributes** | **Values** | | Scale Formula | 1-2-b3-4-5-b6-b7 | | Step Construction | W-H-W-W-H-W-W | | Major or Minor | Minor | | Distinguishing Degree | m6 | | Good over Chords | m , m7 , m6 | | Good with Progressions | Im-bVII-bVI , Im-IVm , Im-Vm , Im-bIII-bVII |   A Minor Scale | | | | |
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| 3rd and 6th Intervals: The Emotional Intervals |
| Since you have already mastered the perfect intervals, you have a solid foundation for any western chord or scale. Now you are ready to learn the next set of intervals: those which impart emotion into the chords or scale.  As a yellow belt, you will now master the major and minor 3rd and 6th intervals. This is for a few good reasons:   * They form the basis of all major and minor sounding chords * They are the most common intervals used in two-part harmony * Next to the Perfect intervals, they are the easiest to recognize by the ear beginning ear training * They round out the set of consonant intervals * You will need to have a firm foundation of major and minor intervals established in your ear before studying major and minor scales as an Orange Belt   Here is a friendly reminder not to be too anxious to learn all the other intervals at once. It is much more preferable to culture your ear through small frequent doses of a few minutes a day when your concentration is good and your ear is relaxed, than to try to cram to much in at once.   |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | | Interval Name | Number of Half Steps | Frequency Ratio | Consonant / Dissonant | Other Names, Symbols | Inverted Interval Name | Name of Interval in Second Octave | | Perfect Unison | 0 | 1 | Consonant | P1 | Perfect Unison | Perfect Octave | | Minor 3rd | 3 | 5:6 | Consonant | m3 | Major 6th | Minor 10th | | Major 3rd | 4 | 4:5 | Consonant | M3 | Minor 6th | Major 10th | | Minor 6th | 8 | 5:8 | Consonant | m6 | Major 3rd | Minor 13th | | Major 6th | 9 | 3:5 | Consonant | M6 | Minor 3rd | Major 13th | | Perfect Octave | 12 | 1:2 | Consonant | P8 | Perfect Octave | Perfect 15th |  3rd and 6th Interval Spellings This chart shows the spelling of all intervals upward and downward from any starting point. This is important to know when composing music, because if you know the name of one note, then by hearing the interval, you will know the name of the next note you hear by ear.   |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | P1 | m3 | M3 | m6 | M6 | P8 | | Ab | Cb | C | Fb | F | Ab | | A | C | C# | F | F# | A | | A# | B | C## | F# | F## | A# | | Bb | Db | D | Gb | G | Bb | | B | D | D# | G | G# | B | | C | Eb | E | Ab | A | C | | C# | E | E# | A | A# | C# | | Db | Fb | F | Bbb | Bb | Db | | D | F | F# | Bb | B | D | | D# | F# | G | B | B# | D# | | Eb | Gb | G | Cb | C | Eb | | E | G | G# | C | C# | E | | F | Ab | A | Db | D | F | | F# | A | A# | D | D# | F# | | Gb | A | Bb | Ebb | Eb | Gb | | G | Bb | B | Eb | E | G | | G# | B | B# | E | E# | G# |  Tertian Harmony Most popular Western music today is built upon what is known as tertian harmony. Tertian or tertiary means thirds. In music, we create pretty harmonious chords by stacking 3rd intervals atop one another as you see here, to build several of the most common chord forms that you have learned already (major and minor triads, and 7th chords), and extended chords that you will learn later (9th, 11th and 13th chords, in order of decreasing popularity).  http://www.blackbeltguitar.com/images/chords/Tertian.gif  Here you should focus on the basic sounds and fingerings of the major and minor 3rd intervals as each stands on its own. Major 3rd The major 3rd by itself is a very stable, consonant and happy sounding interval. So much so, that by itself it can ring comfortably in our ear for a long time without causing any real tension. It's no wonder that doorbell manufacturers chose the major 3rd as its interval of choice. It is welcoming and inviting, whether played from bottom to top, top to bottom, or both at the same time. Regardless of which notes are played, as long as the notes are 4 semitones apart, our ear says aah!   |  | | --- | | [http://www.blackbeltguitar.com/images/intervals/Int-Maj3.JPG](http://www.blackbeltguitar.com/sound/Int-Maj3.mid) |   Pay attention to the slightly different sound of the same notes played on different strings. This subtle difference will be focused on at a later point when we discuss voicing. Minor 3rd The minor 3rd by itself is also very stable and consonant, but has a distinctly sadder, darker feeling associated with it, compared to the major 3rd.   |  | | --- | |  | | [http://www.blackbeltguitar.com/images/intervals/Int-Min3.JPG](http://www.blackbeltguitar.com/sound/Int-Min3.mid) |  Major 6th The major 6th by itself has a bit of a bright, happy feeling. Of the consonant intervals, you feel that there is quite a bit of space between the bottom and top notes.  But there is a flip-side to this happy camper. In some musical contexts, the major 6th can sound minor. If you start with a note, raise it by an octave, then lower it by a minor 3rd, you have a major 6th. This is because the major 6th and minor 3rd complementary, or inverted intervals. In other words, added together they make an octave.  The real point here, however, is to allow your ear to hear this all happening, and assimilate these aural illusions into your understanding of what is going on in the music.   |  | | --- | | [http://www.blackbeltguitar.com/images/intervals/Int-Maj6.JPG](http://www.blackbeltguitar.com/sound/Int-Maj6.mid) |  Minor 6th The minor 6th by itself is a little on the darker, sadder side than the major 6th, but also has its flip-side. The minor 6th's complementary or inverted interval is the major 3rd, and your ear can play similar tricks on you while trying to discern between the major and minor 6th, based on mood alone.   |  | | --- | | [http://www.blackbeltguitar.com/images/intervals/Int-Min6.JPG](http://www.blackbeltguitar.com/sound/Int-Min6.mid) |  Exercises: When training your ear, remember: You cannot force your ear to learn. It must happen easily and naturally, and through relaxed repetition over time, rather than cramming all at once. When we try to force the ear to learn, the ear rebels, and closes. Here are some tips to encourage your ear to open up.   * Practice the intervals no more than 10 minutes each day. * Practice intervals at the beginning of your practice session, when your ear is most open and relaxed. * Start out by learning the intervals on your instrument, not someone elses. * Learn the intervals in the order presented in this lesson. * Play the intervals both on the same string and on different strings. Play them up and down the fretboard, both in order and randomly. * Sing the note names of each interval as you play it. Sing and play each interval both up and down. * Play one note in the interval and sing the other. Do this up and down. * Play and sing each interval both melodically (one note at a time)and harmonically (two notes at a time). * If your ear gets tired, move onto other things and come back to it fresh tomorrow. |
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| **Open Minor 7th Chords** |
| Congratulations! At the end of this lesson, you will have 35 of the most popular chords used in pop, country, rock, bluegrass and jazz. You will be armed with 35 chord forms that can be transposed up and down the neck to any key by using a capo. This is an amazing accomplishment, and you should be proud. Many professional artists play all their tunes using only the chords you have learned so far!  Minor 7th chords get their name from the combination of the minor 7th note in combination with the minor 3rd note. Double minors. But instead of sounding more minor than a straight minor, it sounds like a minor chord with softer edges. In later lessons, you will learn that the major 7th chord is a substitute for the minor II, III and VI chords, in harmonic progressions.  Take the usual minute or two to memorize this table:   |  |  | | --- | --- | | Attributes | Values | | ?Chord Formula | ?1-m3-5-m7 | | ?Major or Minor | ?Minor | | ?Distinguishing Degree | ?m3, m7 |   Now take some quality time to learn each chord shape in this table. White notes are optional:   |  |  |  |  |  | | --- | --- | --- | --- | --- | | Cm7 | Am7 | Gm7 | Em7 | Dm7 | | http://www.blackbeltguitar.com/images/chords/Chord-C-Min7-Open.gif | http://www.blackbeltguitar.com/images/chords/Chord-A-Min7-Open.gif | http://www.blackbeltguitar.com/images/chords/Chord-G-Min7-Open.gif | http://www.blackbeltguitar.com/images/chords/Chord-E-Min7-Open.gif | http://www.blackbeltguitar.com/images/chords/Chord-D-Min7-Open.gif | | Fm7 | Bm7 |  |  |  | | http://www.blackbeltguitar.com/images/chords/Chord-F-Min7-Open.gif | http://www.blackbeltguitar.com/images/chords/Chord-B-Min7-Open.gif |  |  |  |  Exercises:  * Play each chord until you can do so comfortably without dampening those strings that should be played, or playing strings that should not be played. Learn to pay close attention to clean playing from the start, and you'll sound much better much sooner. * Learn the fingering that works most comfortably and effectively for you. * Learn the correct finger pressure to apply to your strings for the best sound and most comfort. You should be pressing just hard enough to eliminate any string buzz, but not so hard that your hand gets fatigued or cramped. * Try strumming the chord with your right hand, and also playing one note at a time from bottom to top, and top to bottom. * As you play the notes one at a time, sing the note names aloud, playing and singing from bottom to top, and top to bottom. This will reinforce your learning of the note names on the fret board. * Try playing all the chords in complete darkness, using only your finger memory to locate and position your fingers without your eyes to guide them. As you play the chord, sing the name of the chord, and visualize the chord shape. * Learn to transition smoothly from one chord to another without noise. Practice changing from every chord in this set to every other chord in this set and back until you can do so comfortably. * In each chord, listen for and locate the minor 7th note.   Lets review the minor chords (those with a minor third in them), to compare them side by side, so you can get the fingering and sounds down solidly.   * Cm - Cm7 - Cm - Cm7 - Cm * Am - Am7 - Am - Am7 - Am * Gm - Gm7 - Gm - Gm7 - Gm * Em - Em7 - Em - Em7 - Em * Dm - Dm7 - Dm - Dm7 - Dm * Fm - Fm7 - Fm - Fm7 - Fm * Bm - Bm7 - Bm - Bm7 - Bm   Now lets compare the dominant 7th and the minor 7th side by side. These have the root, 5th and minor 7th in common. The difference is the major and minor 3rd, respectively.   * C7 - Cm7 - C7 - Cm7 - C7 * A7 - Am7 - A7 - Am7 - A7 * G7 - Gm7 - G7 - Gm7 - G7 * E7 - Em7 - E7 - Em7 - E7 * D7 - Dm7 - D7 - Dm7 - D7 * F7 - Fm7 - F7 - Fm7 - F7 * B7 - Bm7 - B7 - Bm7 - B7   Now some more musical examples where the minor 7th chords are used in conjunction with other chords in the scale for an overall softer minor feel than a straight minor chord.   * Am7 - B7 - Am7 - B7 - Em * Dm7 - Am7 - E - Am * Cm7 - Am - Cm7 - Am * Dm7 - D7 - G * C - Am7 - Dm7 - G7 * D - Bm7 - Em7 - A7   Now try to put the names of some songs you already know to these progressions. Come up with some of your own! |
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| **Open Major 7th Chords** |
| More very common open chords to get to know. By now you are probably beginning to take notice that the chords have a lot in common with the ones you already know, but the sound is quite unique. It's this difference in the quality of the tiny changes that make them so interesting and useful. Pay particular attention to these differences. At the end of this lesson, you'll have 28 of the most popular chords in music in your arsenal!  Major 7th chords get their name from the combination of the major 7th note in combination with the major 3rd note. Double majors. You might think that this would make it sound a little too major, but this is not the case. This chord actually sounds a little off major. But it has its place in the harmonic scale and as a chord to use as a transition between a major chord and a dominant 7th chord. In later lessons, you will learn that the major 7th chord is a substitute for the major I and IV chords, in harmonic progressions.  Take another minute to memorize this table:   |  |  | | --- | --- | | Attributes | Values | | ?Chord Formula | ?1-M3-5-M7 | | ?Major or Minor | ?Major | | ?Distinguishing Degree | ?M3, M7 |   Now take some time to learn each chord shape in this table. White notes are optional:   |  |  |  |  |  | | --- | --- | --- | --- | --- | | CM7 | AM7 | GM7 | EM7 | DM7 | | http://www.blackbeltguitar.com/images/chords/Chord-C-Maj7-Open.gif | http://www.blackbeltguitar.com/images/chords/Chord-A-Maj7-Open.gif | http://www.blackbeltguitar.com/images/chords/Chord-G-Maj7-Open.gif | http://www.blackbeltguitar.com/images/chords/Chord-E-Maj7-Open.gif | http://www.blackbeltguitar.com/images/chords/Chord-D-Maj7-Open.gif | | FM7 | BM7 |  |  |  | | http://www.blackbeltguitar.com/images/chords/Chord-F-Maj7-Open.gif | http://www.blackbeltguitar.com/images/chords/Chord-B-Maj7-Open.gif |  |  |  |  Exercises:  * Play each chord until you can do so comfortably without dampening those strings that should be played, or playing strings that should not be played. Learn to pay close attention to clean playing from the start, and you'll sound much better much sooner. * Learn the fingering that works most comfortably and effectively for you. * Learn the correct finger pressure to apply to your strings for the best sound and most comfort. You should be pressing just hard enough to eliminate any string buzz, but not so hard that your hand gets fatigued or cramped. * Try strumming the chord with your right hand, and also playing one note at a time from bottom to top, and top to bottom. * As you play the notes one at a time, sing the note names aloud, playing and singing from bottom to top, and top to bottom. This will reinforce your learning of the note names on the fret board. * Try playing all the chords in complete darkness, using only your finger memory to locate and position your fingers without your eyes to guide them. As you play the chord, sing the name of the chord, and visualize the chord shape. * Learn to transition smoothly from one chord to another without noise. Practice changing from every chord in this set to every other chord in this set and back until you can do so comfortably. * In each chord, listen for and locate the major 7th note.   Lets review the major chords (those with a major third in them), to compare them side by side, so you can get the fingering and sounds of the different 7th degrees down pat. Many popular songs use this transition to walk chromatically up and down the 7th degree while holding the rest of the notes in the scale constant.   * C - CM7 - C7 - CM7 - C * A - AM7 - A7 - AM7 - A * G - GM7 - G7 - GM7 - G * E - EM7 - E7 - EM7 - E * D - DM7 - D7 - DM7 - D * F - FM7 - F7 - FM7 - F * B - BM7 - B7 - BM7 - B   In the progressions below, pay attention to the lovely soft sound of the major 7th chord when played with other major 7th chords in the same scale.   * EM7 - AM7 - EM7 - AM7 * AM7 - DM7 - AM7 - DM7 * CM7 - FM7 - CM7 - FM7 * CM7 - AM7 - CM7 - AM7   Now try to put the names of some songs you already know to these progressions. Come up with some of your own! |
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| **Set Management: A Must-Have in Performing** |
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| **Ongoing Growth: Horizontally and Vertically** |
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| **Musical Vitamins for Guitar Players** |