

THE
ONLINE
GUITAR
ACADEMY

GUITAR

JOURNAL

AND

SYLLABUS

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THE GUITAR TOOLBOX

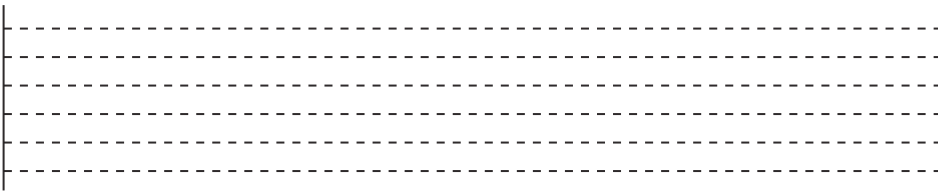
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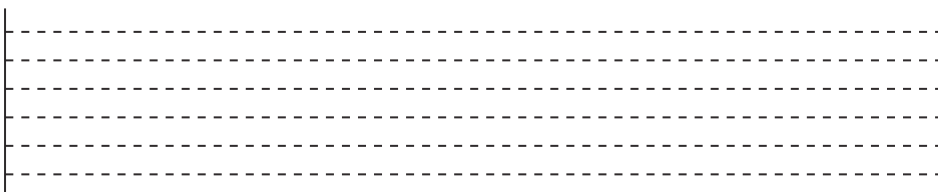
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TABS & CHORDS

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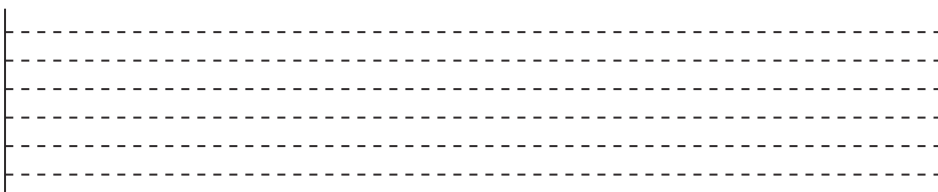
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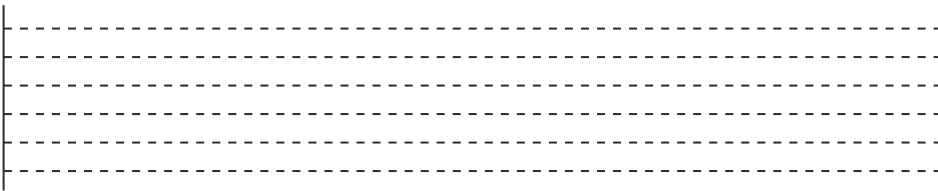
"I CONSIDER MYSELF A POET FIRST AND A MUSICIAN SECOND.

I LIVE LIKE A POET AND I'LL DIE LIKE A POET."

-- BOB DYLAN

TABS & CHORDS

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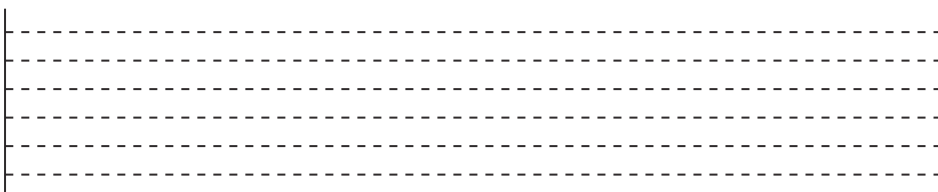
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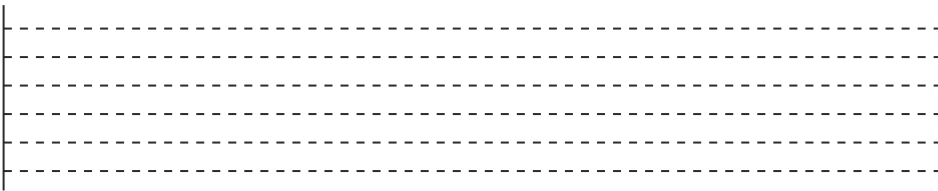
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"MUSIC IS WELL SAID TO BE THE SPEECH OF ANGELS."

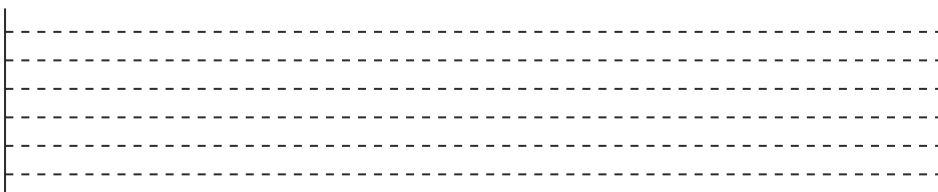
-- THOMAS CARLYLE

TABS & CHORDS

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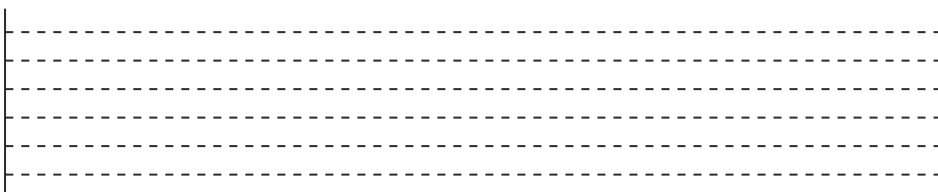
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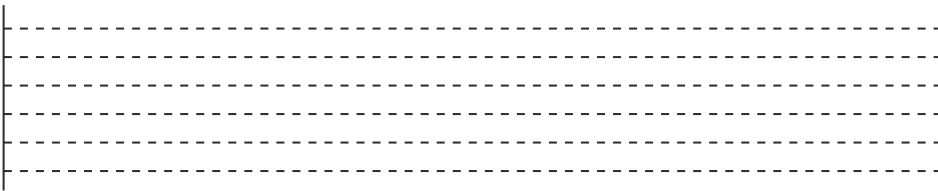
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**"MUSIC GIVES A SOUL TO THE UNIVERSE, WINGS TO THE MIND,
FLIGHT TO THE IMAGINATION & LIFE TO EVERYTHING."**

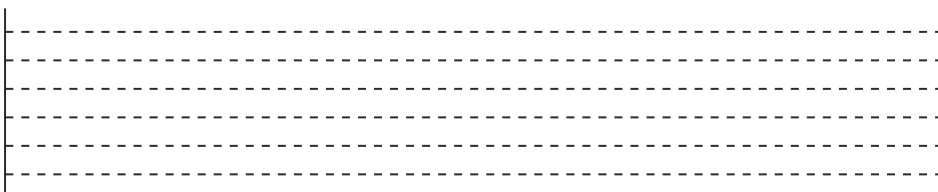
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TABS & CHORDS

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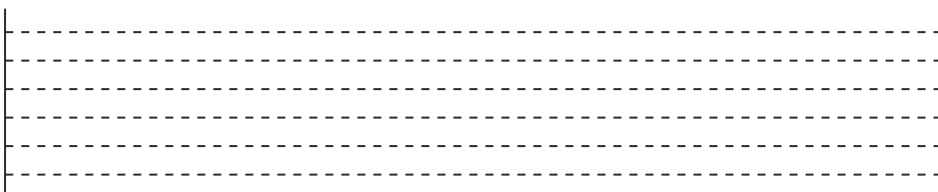
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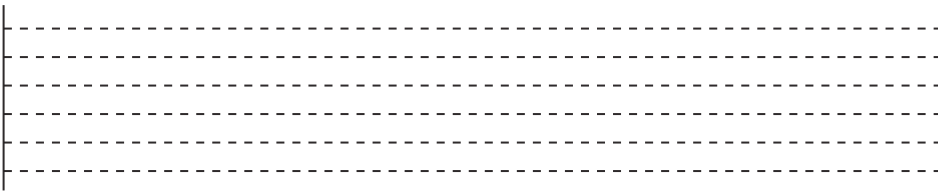
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**"MUSIC IS A HIGHER REVELATION THAN ALL WISDOM & PHILOSOPHY. MUSIC IS
THE ELECTRICAL SOIL IN WHICH THE SPIRIT LIVES, THINKS & INVENTS."**

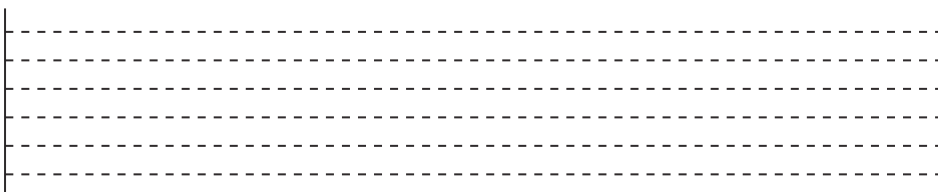
-- LUDWIG VAN BEETHOVEN

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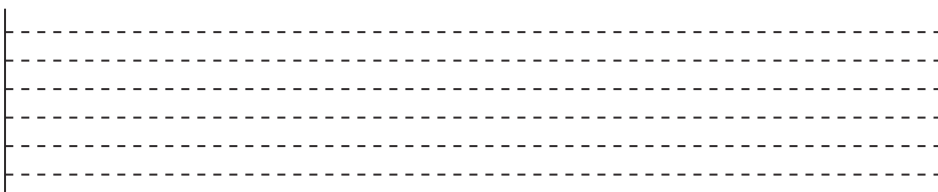
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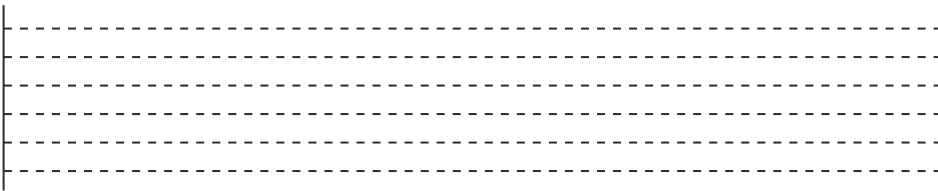
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"MUSIC IS AN OUTBURST OF THE SOUL."

-- FREDERICK DELUIS

TABS & CHORDS

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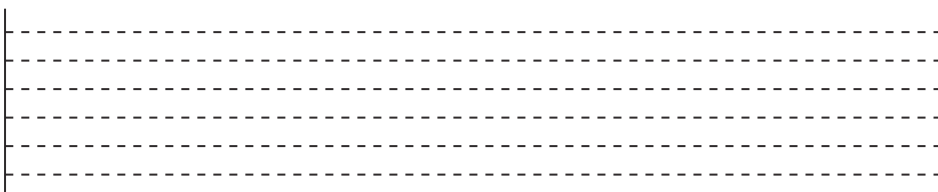
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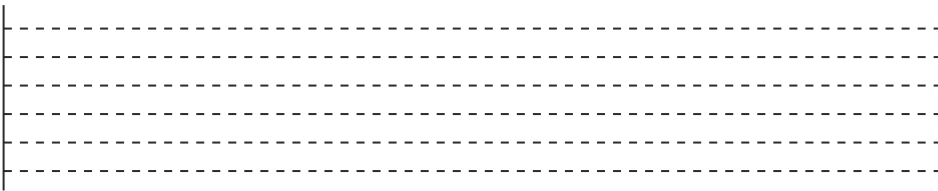
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"WITHOUT MUSIC, LIFE WOULD BE A MISTAKE."

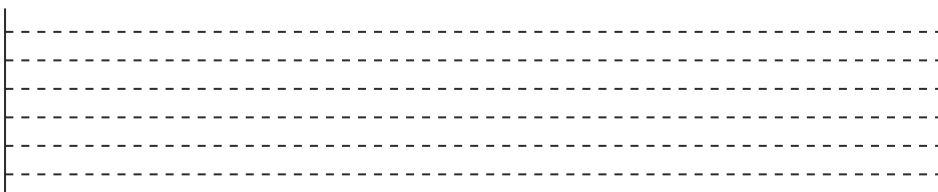
-- FRIEDRICH NIETZSCHE

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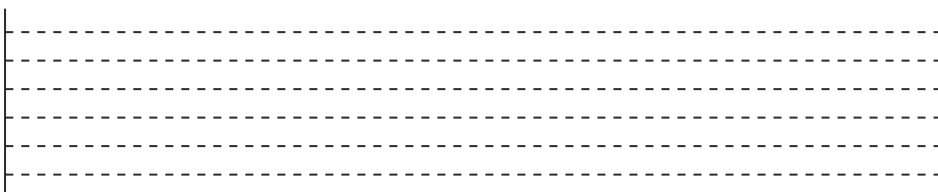
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**"LIFE IS LIKE MUSIC: IT MUST BE COMPOSED BY EAR,
FEELING & INSTINCT, NOT BY RULE."**

-- SAMUEL BUTLER

TABS & CHORDS

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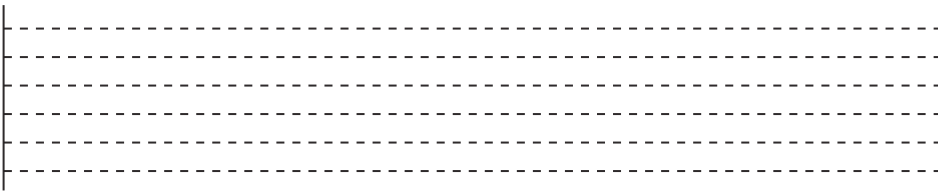
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**"MUSIC EXPRESSES THAT WHICH CANNOT BE SAID & ON
WHICH IT IS IMPOSSIBLE TO BE SILENT. "**

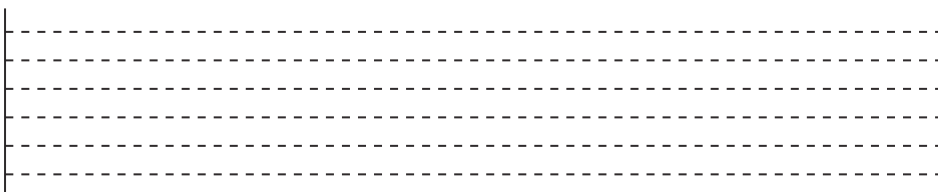
-- VICTOR HUGO

TABS & CHORDS

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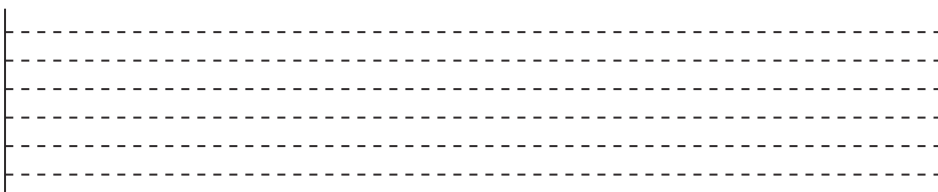
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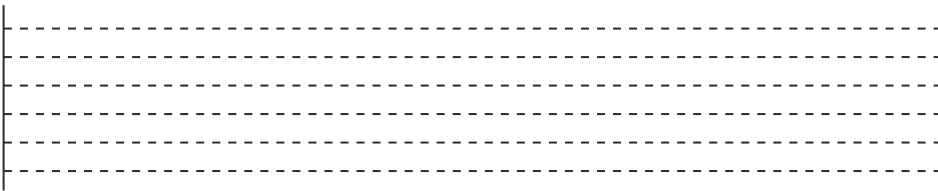
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"MUSIC IS A BEAUTIFUL OPIATE, IF YOU DON'T TAKE IT TOO SERIOUSLY."

-- HENRY MILLE

TABS & CHORDS

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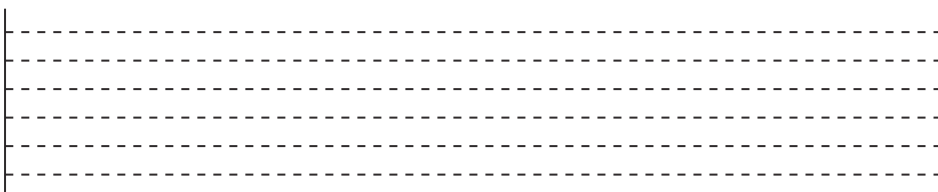
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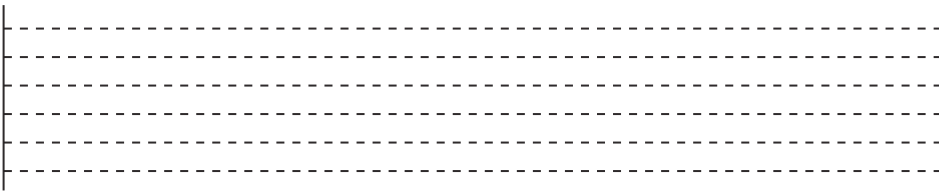
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**"I'VE COME UP WITH A THEORY THAT THE MUSIC IS WITHIN. WE
DON'T BRING IT IN, IT'S ALREADY THERE. WE HAVE
TO FIGURE OUT HOW TO GET IT OUT."**

-- HOWARD ROBERTS

TABS & CHORDS

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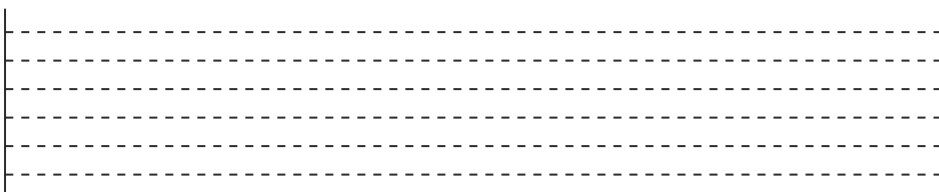
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"SURRENDER YOUR WHOLE BEING INTO A NOTE & GRAVITY DISSAPPEARS.

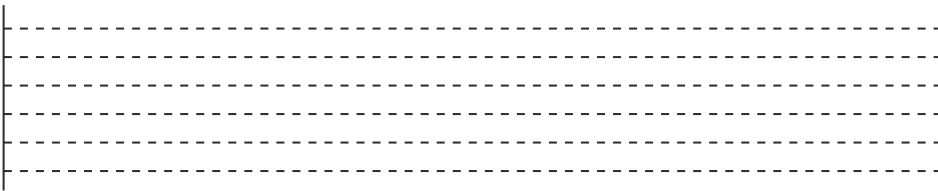
WITH ONE CHORD, JOHN LEE HOOKER COULD TELL YOU

A STORY AS DEEP AS THE OCEAN."

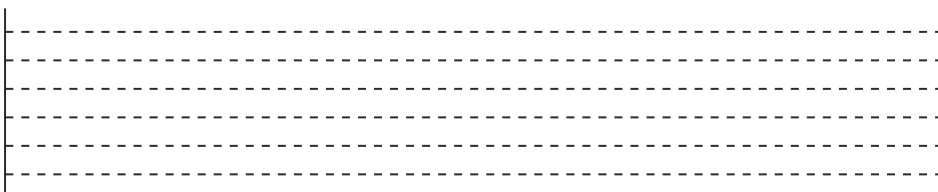
-- CARLOS SANTANA

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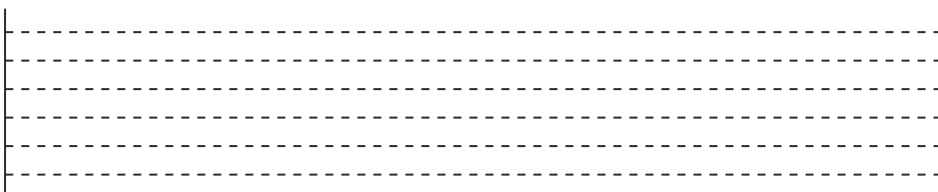
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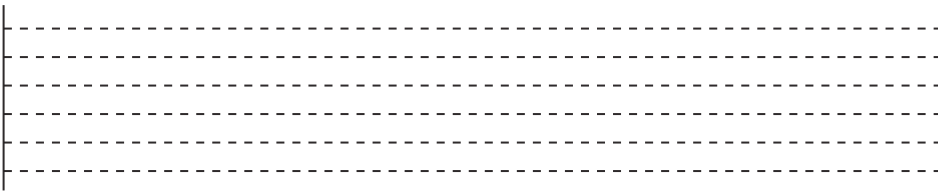
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**"IT IS FROM THE BLUES THAT ALL THAT MAY BE CALLED AMERICAN
MUSIC DERIVES IT'S MOST DISTINCTIVE CHARACTERISTICS."**

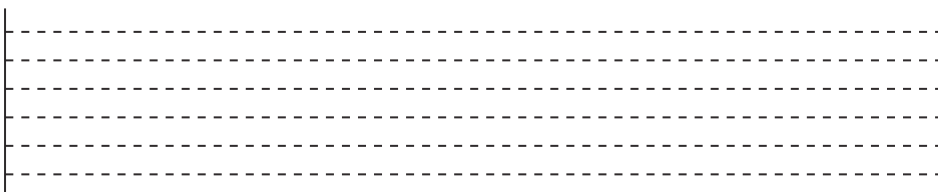
-- JAMES WELDON JOHNSON

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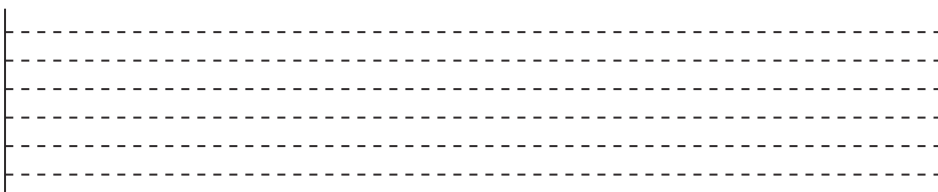
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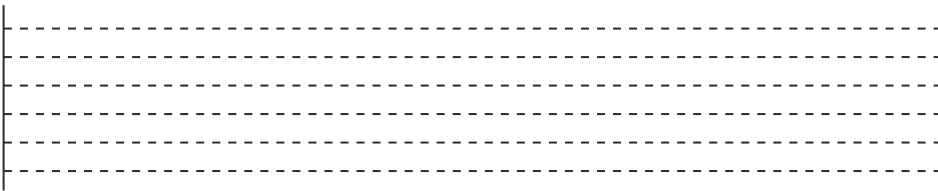
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**"LIGHT QUIRKS OF MUSIC, BROKEN & UNEVEN, MAKE
THE SOUL DANCE UPON A JIG OF HEAVEN."**

-- ALEXANDER POPE

TABS & CHORDS

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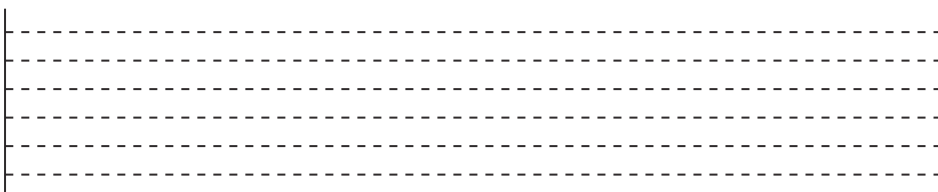
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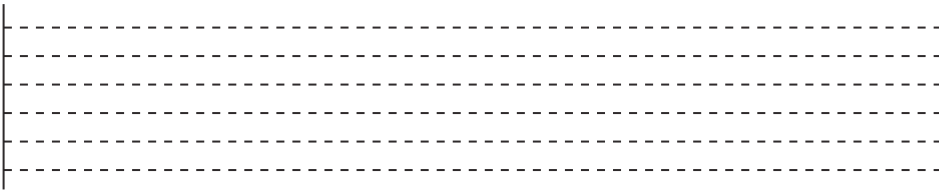
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**"THE WOODS WOULD BE VERY SILENT IF THE ONLY BIRDS
THAT SANG WERE THOSE WHO SANG THE BEST."**


-- HENRY DAVID THOREAU

TABS & CHORDS

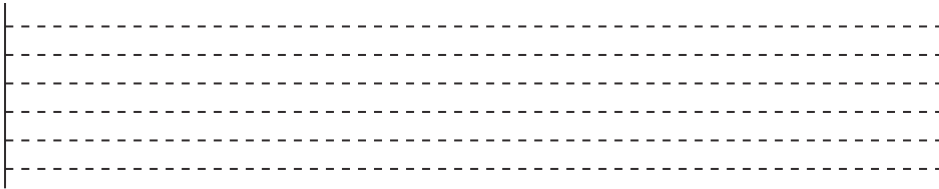
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NOTES

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**“MUSIC IS FOREVER: MUSIC SHOULD GROW & MATURE WITH YOU,
FOLLOWING YOU RIGHT ON UP UNTIL YOU DIE.”**

-- PAUL SIMON

SYLLABUS THE GUITAR TOOLBOX

THE
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ACADEMY

CHORDS

- | | | | |
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| <input type="checkbox"/> G CHORD | <input type="checkbox"/> C add 9 | <input type="checkbox"/> _____ | <input type="checkbox"/> G7 CHORD |
| <input type="checkbox"/> C CHORD | <input type="checkbox"/> D sus 2 | <input type="checkbox"/> _____ | <input type="checkbox"/> C7 CHORD |
| <input type="checkbox"/> D CHORD | <input type="checkbox"/> D sus 4 | <input type="checkbox"/> _____ | <input type="checkbox"/> D7 CHORD |
| <input type="checkbox"/> Am CHORD | <input type="checkbox"/> Em7 | <input type="checkbox"/> _____ | <input type="checkbox"/> E7 CHORD |
| <input type="checkbox"/> Em CHORD | <input type="checkbox"/> Am7 | <input type="checkbox"/> _____ | <input type="checkbox"/> A7 CHORD |
| <input type="checkbox"/> Bm CHORD | <input type="checkbox"/> G sus 4 | <input type="checkbox"/> _____ | <input type="checkbox"/> B7 CHORD |
| <input type="checkbox"/> F#m CHORD | <input type="checkbox"/> A sus 2 | <input type="checkbox"/> _____ | <input type="checkbox"/> F7 CHORD |
| <input type="checkbox"/> F CHORD | <input type="checkbox"/> A sus 4 | <input type="checkbox"/> _____ | <input type="checkbox"/> A7 sus 4 |
| <input type="checkbox"/> Dm CHORD | <input type="checkbox"/> A maj 7 | <input type="checkbox"/> _____ | <input type="checkbox"/> _____ |
| <input type="checkbox"/> A CHORD | <input type="checkbox"/> D maj 7 | <input type="checkbox"/> 12 BAR BLUES IN G BLUES | |
| <input type="checkbox"/> C#m CHORD | <input type="checkbox"/> B maj 7 | <input type="checkbox"/> 12 BAR IN ANY BLUES KEY | |

MAJOR CHORD FAMILIES

- ☐ G MAJOR
- ☐ C MAJOR
- ☐ D MAJOR

MINOR CHORD FAMILIES

- ☐ E MINOR
- ☐ A MINOR
- ☐ D MINOR

ORIGINAL SONG

- ☐ MAJOR KEY
- ☐ MINOR KEY

KEY DETECTIVE

- ☐ FIRST CHORD PRINCIPLE
- ☐ ALPHABET DOTS METHOD
- ☐ 1,4,5 CHORD TREE
- ☐ RELATIVE MINOR (3RD FRET RULE)
- ☐ RELATIVE MINOR CONCEPT
- ☐ MAJOR LIFT ☐ MINOR FALL
- ☐ WALK UP TECHNIQUE
- ☐ SECONDARY KEYS

-
- ☐ DOWN STRUMMING
 - ☐ ALTERNATE STRUMMING

SCALES

- ☐ SPIDER TECHNIQUE
- ☐ MAJOR PENTATONIC SCALE IN G MAJOR
- ☐ MUSICAL ALPHABET ☐ GIFT OF THE GAB
- ☐ ALL OF THE NOTES ON THE BASS E STRING
- ☐ MAJOR PENTATONIC LICKS IN G MAJOR
 - ☐ READING TAB ☐ RESOLUTION NOTES IN G
 - ☐ LICK #1 ☐ DIFFERENCE BETWEEN LICK & RIFF
 - ☐ LICK #2
 - ☐ LICK #3
- ☐ MOVEABLE MAJOR PENTATONIC SCALES IN EVERY KEY
 - ☐ A MAJOR ☐ LICK ☐ RESOLUTION NOTES IN ANY KEY
 - ☐ C MAJOR ☐ LICK
 - ☐ D MAJOR ☐ LICK
- ☐ MINOR PENTATONIC SCALE IN G MINOR
- ☐ MINOR PENTATONIC LICKS IN G MINOR
 - ☐ LICK #1
 - ☐ LICK #2
 - ☐ LICK #3
- ☐ MOVEABLE MINOR PENTATONIC SCALES IN EVERY KEY
 - ☐ A MINOR ☐ LICK
 - ☐ D MINOR ☐ LICK
 - ☐ E MINOR ☐ LICK ☐ OCTAVE E MINOR
- ☐ BLUES SCALE IN G BLUES
- ☐ BLUES LICKS IN G BLUES
 - ☐ LICK #1
 - ☐ LICK #2
 - ☐ LICK #3
- ☐ BLUES SCALE IN EVERY KEY
 - ☐ A BLUES ☐ LICK
 - ☐ D BLUES ☐ LICK
 - ☐ E BLUES ☐ LICK ☐ OCTAVE E BLUES

SYLLABUS EXTENDED SCALES

THE
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MAJOR

- ☐ OCTAVE MAJOR PENTATONIC SCALE IN G MAJOR
 - ☐ LICK #1
 - ☐ LICK #2
 - ☐ LICK #3

- ☐ EXTENDED MAJOR PENTATONIC SCALE IN G MAJOR
 - ☐ LICK #1
 - ☐ LICK #2
 - ☐ LICK #3

- ☐ MAJOR PENTATONIC THIRD FINGER SLIDE IN G MAJOR
 - ☐ LICK #1
 - ☐ LICK #2
 - ☐ LICK #3

- ☐ EXTENDED MAJOR SCALES IN A MAJOR
- ☐ EXTENDED MAJOR SCALES IN C MAJOR
- ☐ EXTENDED MAJOR SCALES IN D MAJOR
- ☐ EXTENDED MAJOR SCALES IN EVERY MAJOR KEY

SYLLABUS EXTENDED SCALES

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MINOR

☐ OCTAVE MINOR PENTATONIC SCALE IN G MINOR

☐ LICK #1

☐ LICK #2

☐ LICK #3

☐ EXTENDED MINOR PENTATONIC SCALE IN G MINOR

☐ LICK #1

☐ LICK #2

☐ LICK #3

☐ MINOR PENTATONIC THIRD FINGER SLIDE IN G MINOR

☐ LICK #1

☐ LICK #2

☐ LICK #3

☐ EXTENDED MINOR SCALES IN A MINOR

☐ EXTENDED MINOR SCALES IN D MINOR

☐ EXTENDED MINOR SCALES IN E MINOR

☐ EXTENDED MINOR SCALES IN EVERY MINOR KEY

BLUES

☐ OCTAVE BLUES SCALE IN G BLUES

☐ LICK #1

☐ LICK #2

☐ LICK #3

☐ EXTENDED BLUES SCALE IN G BLUES

☐ LICK #1

☐ LICK #2

☐ LICK #3

☐ BLUES THIRD FINGER SLIDE IN G BLUES

☐ LICK #1

☐ LICK #2

☐ LICK #3

☐ EXTENDED BLUES SCALES IN A BLUES

☐ EXTENDED BLUES SCALES IN D BLUES

☐ EXTENDED MAJOR SCALES IN E BLUES

☐ EXTENDED MAJOR SCALES IN EVERY BLUES KEY

SYLLABUS

OPEN CHORD SCALES

THE
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MAJOR

- ☐ G MAJOR OPEN CHORD SCALE
- ☐ C MAJOR OPEN CHORD SCALE
- ☐ D MAJOR OPEN CHORD SCALE
- ☐ A MAJOR OPEN CHORD SCALE
- ☐ E MAJOR OPEN CHORD SCALE
- ☐ F MAJOR OPEN CHORD SCALE

MAJOR CAPO

- ☐ G MAJOR
- ☐ C MAJOR
- ☐ D MAJOR

MINOR

- ☐ A MINOR OPEN CHORD SCALE
- ☐ E MINOR OPEN CHORD SCALE
- ☐ D MINOR OPEN CHORD SCALE
- ☐ G MINOR OPEN CHORD SCALE
- ☐ C MINOR OPEN CHORD SCALE
- ☐ F MINOR OPEN CHORD SCALE

MINOR CAPO

- ☐ A MINOR
- ☐ E MINOR
- ☐ D MINOR

SYLLABUS

OPEN CHORD SCALES

THE
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BLUES

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|--|----------------------------------|
| <input type="checkbox"/> E7 BLUES OPEN CHORD SCALE | <input type="checkbox"/> E BLUES |
| <input type="checkbox"/> A7 BLUES OPEN CHORD SCALE | <input type="checkbox"/> A BLUES |
| <input type="checkbox"/> C7 BLUES OPEN CHORD SCALE | <input type="checkbox"/> G BLUES |
| <input type="checkbox"/> D7 BLUES OPEN CHORD SCALE | |
| <input type="checkbox"/> B7 BLUES OPEN CHORD SCALE | |
| <input type="checkbox"/> G7 BLUES OPEN CHORD SCALE | |
| <input type="checkbox"/> F7 BLUES OPEN CHORD SCALE | |

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- ☐ E BLUES TURNAROUND RIFF
 - ☐ TURNAROUND VARIATION #1 D7 SHAPE
 - ☐ TURNAROUND VARIATION #2 SIXTH INTERVAL
 - ☐ TURNAROUND VARIATION #3 ROBERT JOHNSON

SONG LIST

NAME OF SONG	Ch	Le	K	TAB
Twist and Shout				
Knockin'On Heaven's Door				
Wild Thing				
Sweet Home Alabama				
Stand By Me				
La Bamba				
Helpless				
Knockin'On Heaven's Door (Version 2)				
Good Riddance				
Brown Eyed Girl				
American Pie				
Sweet Home Alabama				
Wild Thing				
Redemption Song				
Hide Your Love Away				
The Weight				
Angel Of Harlem				
Hey Joe				
Like A Rolling Stone				
Bad Moon Rising				
Stuck In The Middle				
Everybody Hurts				
Proud Mary				
Riders On The Storm				
House Of The Rising Sun				
Mr Jones				
Heart Of Gold				

Ch = Chords

Le = Lead Break

K = Key

TAB = Tablature

SONG LIST

NAME OF SONG	Ch	Le	K	TAB
Wish You Were Here				
One				
Dumb Things				
Jolene				
Losing My Religion				
Hurt				
Hotel California				
Steamroller				
One Bourbon One Scotch One Beer				
Johnny B Goode				
Malted Milk				
Before You Accuse Me				
Night Time Is The Right Time				
Everyday I Have The Blues				
Leopard Skin Pill Box Hat				
The Thrill Is Gone				
Born Under A Bad Sign				
Born To Be Wild				
Seven Nation Army				
Smells Like Teen Spirit				
About A Girl				
You Really Got Me				
Fast Car				
Crazy Love				
Yesterday				
Across The Universe				
Down On The Corner				

Ch = Chords

Le = Lead Break

K = Key

TAB = Tablature

SONG LIST

NAME OF SONG	Ch	Le	K	TAB
Homeward Bound				
Space Oddity				
Throw Your Arms Around Me				
Wild World				
Harvest Moon				
While My Guitar Gently Weeps				
Come As You Are				
Wild Horses				
Moondance				
Light My Fire				
Cocaine				
Hey Joe				
Walk This Way				
White Room				
Satisfaction				
Peace Train				
Running On Faith				
End Of The Line				
Big Yellow Taxi				
Needle And The Damage Done				
Red House				
Boom Boom				
Sunshine Of Your Love				
Summertime Blues				
Green River				
Soul Man				
Father And Son				

Ch = Chords

Le = Lead Break

K = Key

TAB = Tablature

SONG LIST

[illegible]

Ch = Chords

Le = Lead Break

K = Key

TAB = Tablature



ELECTIVE #1 - ORIGINAL MAJOR SONG

The Songwriter Toolbox Major Song Template

www.geetar.com

Name Of Song _____

Composer _____

Verse

//: G / / / :// x2

.....

Chorus

//: / / / :// x2

Verse x2

Chorus x2

Bridge

//: / / / :// x2

.....

Chorus x2

.....

End - // G //





Key Detective #1

First Chord Principle

The First Chord Principle provides the first clue in the Key Detective method for working out the key of any major, minor or blues song. The first chord of a song is usually related to the key of the song as it provides the start and end chord of the complete chord progression. As you can see below, we can use a song example of using the first chord principle to work out the key of a song.

TWIST AND SHOUT

// G C / D //

As we can see in the example below, songs are also constructed using a non-root chord to begin a song. The First Chord Principle is the first clue of the Key Detective method and provides a focus point for using the remaining steps of this method.

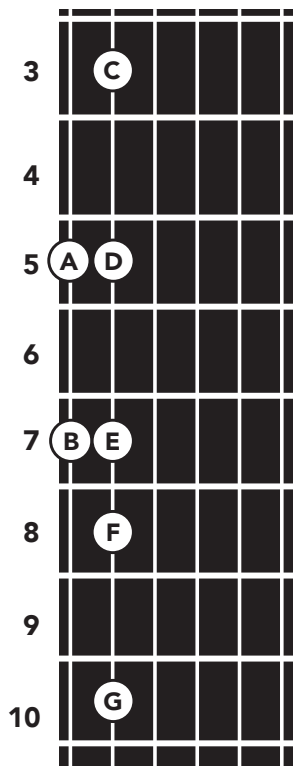
SWEET HOME ALABAMA

// D C / G //



ELECTIVE #3 - ALPHABET DOTS

Key Detective #2 - Part 1 The Alphabet Dots Method



Key Detective #2 - Part 1 is known as The Alphabet Dots Method. This note location device is used to find the notes on the bass A string of the guitar. The knowledge of these notes is instrumental to understanding Step #2 - Part 2 of The Key Detective.

The Alphabet Dots
Method for Finding Notes
on the Bass A String

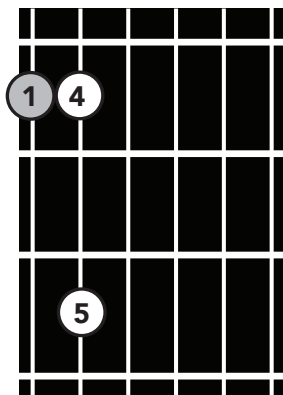
The Alphabet Dots Method in Tab

e	-----
b	-----
g	-----
D	-----
A	-----3(C)--5(D)--7(E)--8(F)--10(G)
E	--5(A)-7(B)-----



Key Detective #2 - Part 2

1, 4, 5 Primary Chord Tree



1, 4, 5 Chord Tree

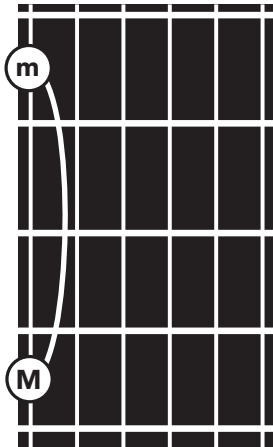
The 1, 4, 5 Primary Chord Tree is used to locate the 1st, 4th and 5th chords of any major and minor key to deduce the Primary Major and Minor chords of any key. The Primary Chords are used to determine the key of the song as they are the most used chords in modern music. Once you have used the First Chord Principle you can use the 1, 4, 5 Chord Tree to check if the song contains the related Primary Chords of the key.

NOTES



ELECTIVE #5 - THREE FRET RULE

Key Detective #3 - Part 1 Relative Minor Rule



The Three Fret Rule is used to determine the Relative Major and Minor Keys using a simple and moveable fretboard note location tool.

Major Key (M) to Relative Minor Key (m)

To find the relative Minor key from the related Major key you can travel three frets back towards the head of the guitar using the notes on the bass E string as your guide.

Minor Key (m) to Relative Major Key (M)

To find the relative Major key from the related Minor key you can travel three frets up towards the body of the guitar using the notes on the bass E string as your guide.



Key Detective #3 - Part 2

The Relative Minor

Major Key

G Major

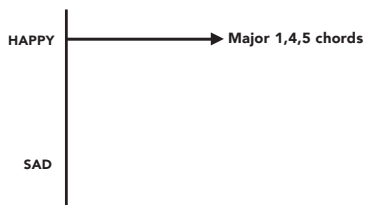
G	Am	Bm	C	D	E _m	F#m
1	2	3	4	5	6	7

Relative Minor Key

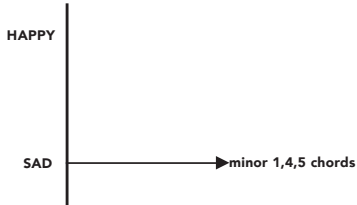
E Minor

E _m	F#m	G	Am	Bm	C	D
1	2	3	4	5	6	7

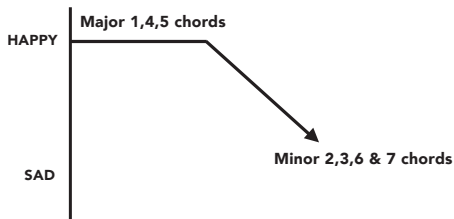
Songs Using Only Primary Major Chords



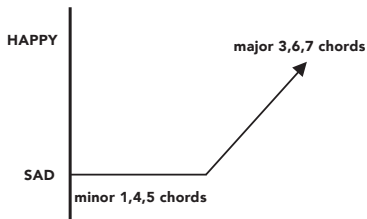
Songs Using Only Primary Minor Chords



Songs Using Primary Major & Secondary Minor Chords



Songs Using Primary Minor & Secondary Major Chords



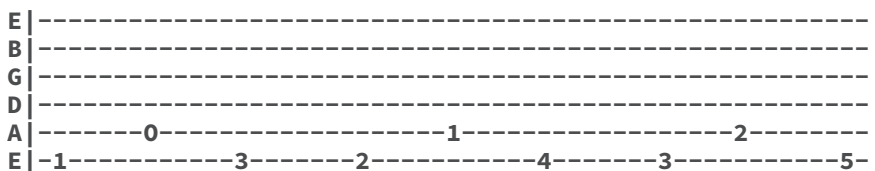


ELECTIVE #7 - WALK UP TECHNIQUE

Key Detective #4 - Part 1

Walk-Up Technique

The Walk-Up Technique is an ear training exercise for determining the key of the song. By walking the Walk-Up Riff (as shown below) up the bass strings of the guitar you can hear the compatible sounds that allow you to find the key of the song. As we will learn in the Key Detective #5, there are three keys that will sound good with any one song. These keys are known as the Primary and two Secondary Keys. The Primary Key is the actual key of the song that is built on the root/home note of the scale. The two Secondary Keys are built on the 4th and 5th root notes of the Primary Key. As you walk up the Walk-Up Riff you can write down markers on all of the frets that you can hear sound good with the example song.



> Continue up the fretboard to find the Primary Key and two Secondary Keys

Minor Keys - The Walk-Up Technique will find the Relative Major key for all Relative Minor keys.

Blues Keys - The Walk-Up Technique can also be used to find the Blues key of any example song as the corresponding pentatonic major scale can be played over a blues song in the same key.



Key Detective #4 - Part 2

Primary and Secondary Keys

The Primary and Secondary Keys can be clearly explained using the tables below to show the removal of the 4th and 7th notes of the Secondary Keys to allow them to be played over the Primary Key.

Primary Key

G Major

G	A	B	C	D	E	F#
1	2	3	4	5	6	7

Secondary Keys

C Major

C	D	E	F	G	A	B
1	2	3	4	5	6	7

=	C	D	E	G	A
	1	2	3	5	6

D Major

D	E	F#	G	A	B	C#
1	2	3	4	5	6	7

=	D	E	F#	A	B
	1	2	3	5	6



ELECTIVE #9 - ORIGINAL MINOR SONG

The Songwriter Toolbox Minor Song Template

www.geetar.com

Name Of Song _____

Composer _____

Verse

//: Am / / / :// x2

Chorus

//: C / / / :// x2

Verse x2

Chorus x2

Bridge

//: / / / :// x2

Chorus x2

End - // Am //





Modulation

Modulation is used to find more chords outside of the seven chords of the original chord family. These modulated chords can be added to the chord family as reserve chords that expand the chord palette for writing songs and working out the chords of popular music.

Primary Key

G Major

G Am Bm **C** **D** Em F#m

1 2 3 **4** **5** 6 7

Secondary Modulation Keys

C Major

C **Dm** Em **F** G Am Bm

1 **2** 3 **4** 5 6 7

= Dm (2) & F(4)

D Major

D Em F#m G **A** Bm C#m

1 2 3 4 **5** 6 **7**

= A (5) & C#m (7)

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