

Book VIII

Appendixes

The 5th Wave

By Rich Tennant



"First you play a G7 diminished, followed by an augmented 9th, then a perverted 32nd chord ending with a mangled 11th with a recovering 3rd."

In this book . . .

We give you a colossal chord chart that contains far more chords than you'll ever likely play — but if and when you need to form an obscure chord, you can feel secure that it's in the chart. You also find a handy guide on how to use the CD that accompanies this entire book.

Here are the contents of Book VIII at a glance.

Appendix A: The Mother of All Guitar Chord Charts605

Appendix B: How to Use the CD621

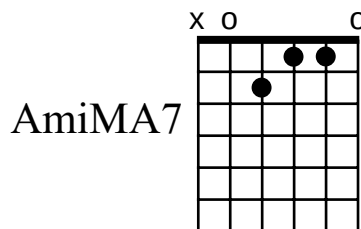
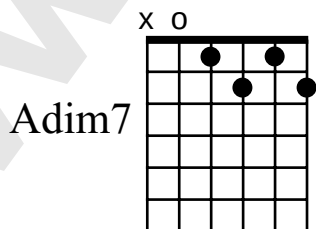
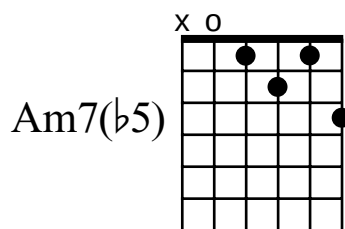
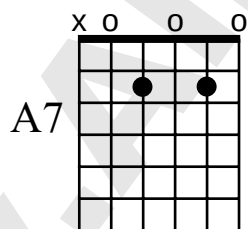
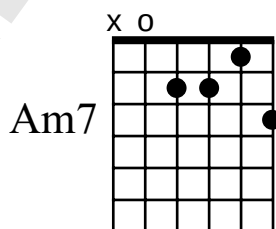
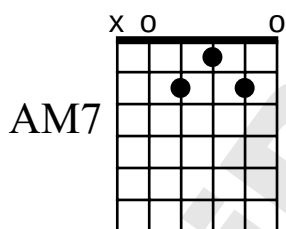
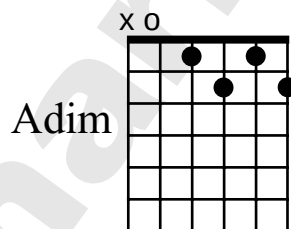
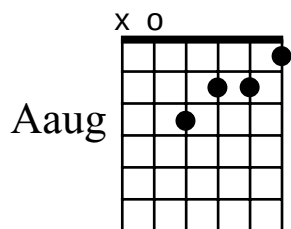
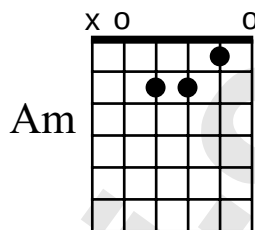
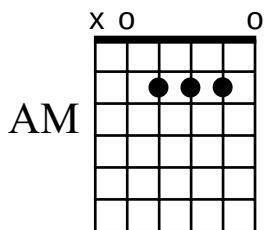
Appendix A

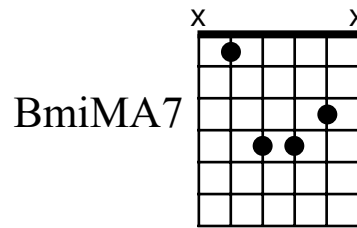
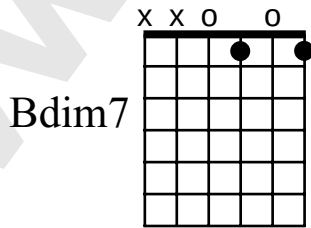
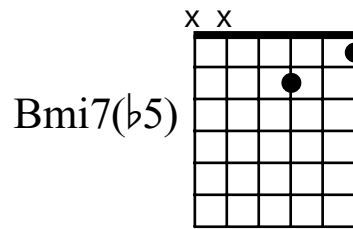
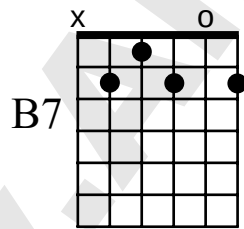
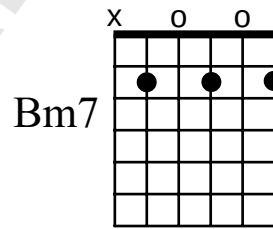
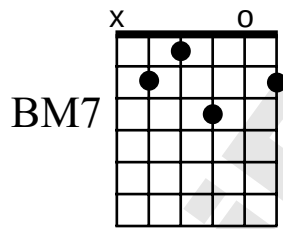
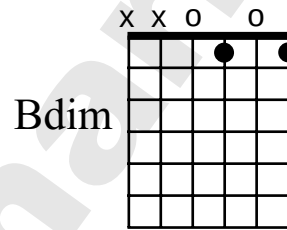
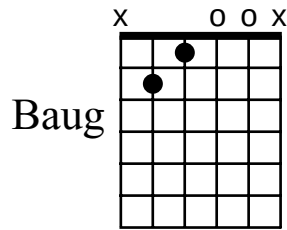
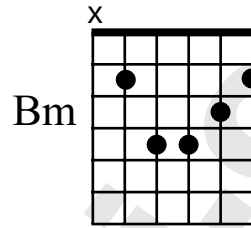
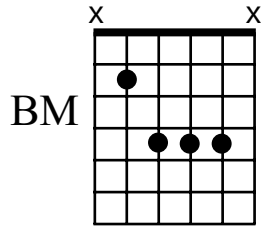
The Mother of All Guitar Chord Charts

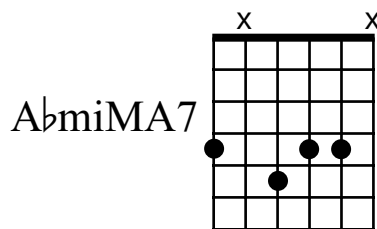
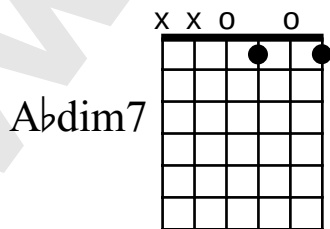
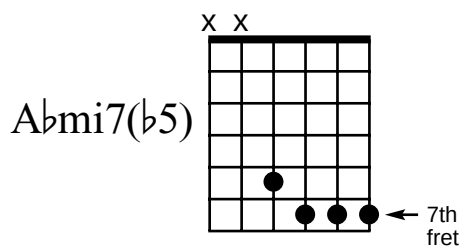
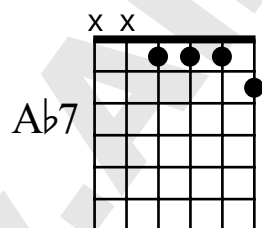
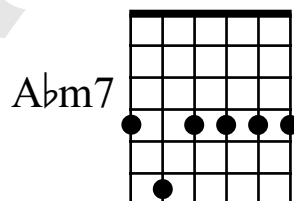
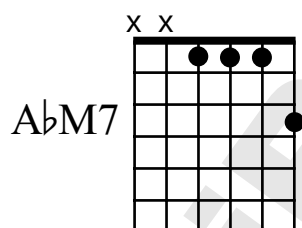
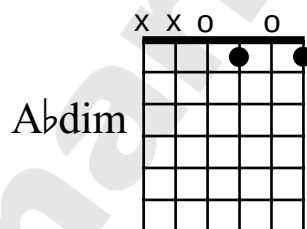
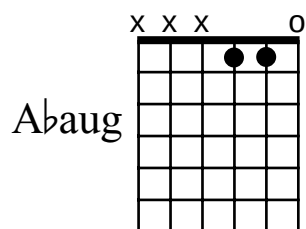
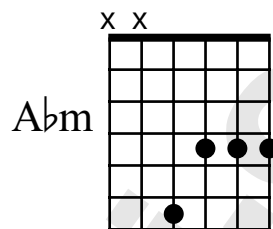
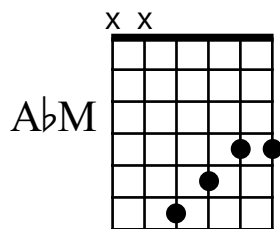
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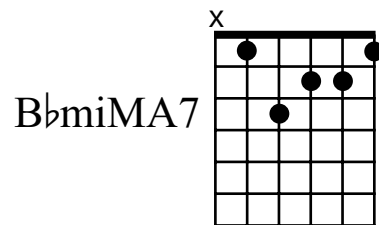
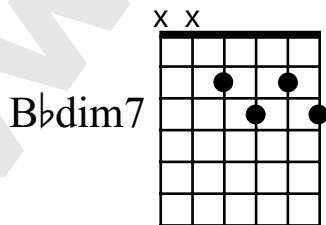
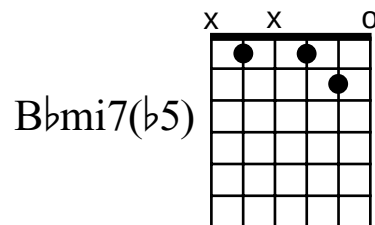
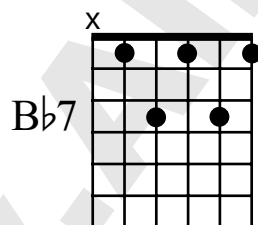
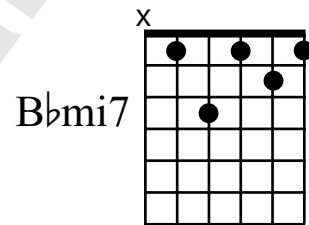
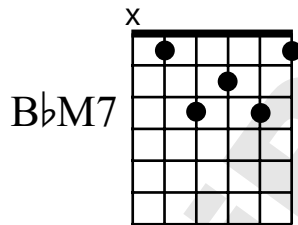
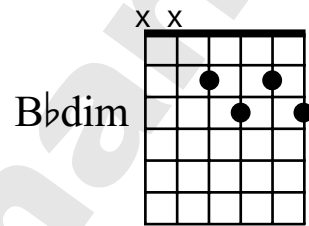
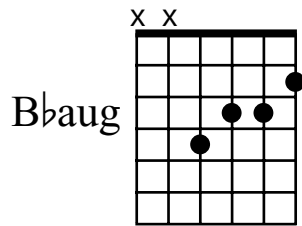
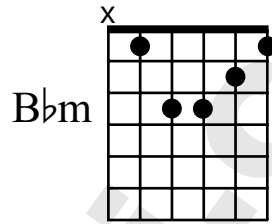
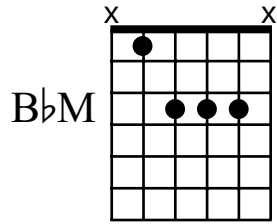
The tricky thing about diagramming guitar chords is that the same chord can be built in many ways, in many different places on the neck. To make things easier, we only included chords that don't go beyond the upper seven frets of the guitar neck.

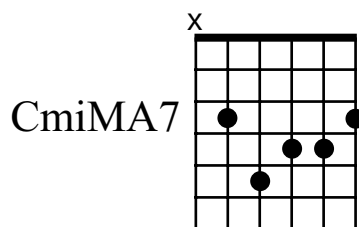
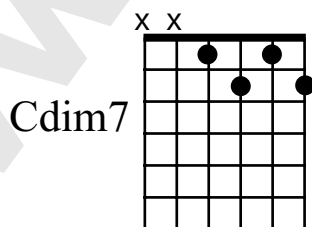
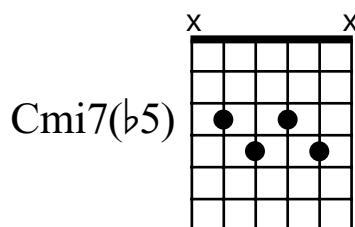
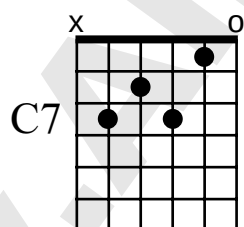
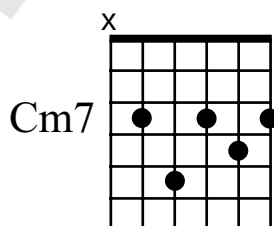
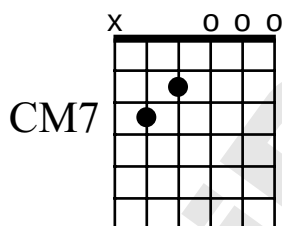
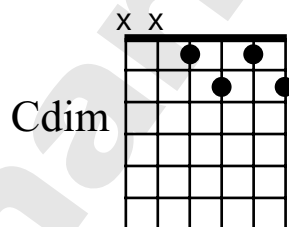
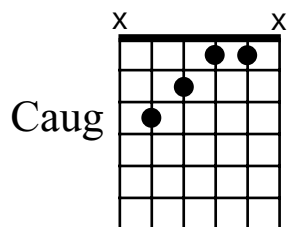
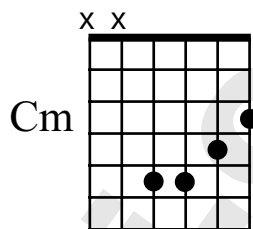
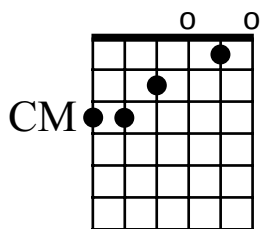
Big black dots show where to put your fingers on the frets. An X above a string means you don't play that string. An O above a string stands for "open," meaning you play the string but don't fret it. Also, for each diagram, the pitches for each open (non-fretted) string are, from left to right, (low) E, A, D, G, B, (high) E.

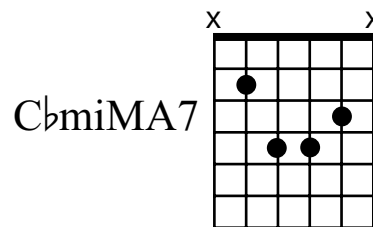
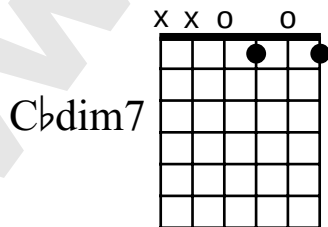
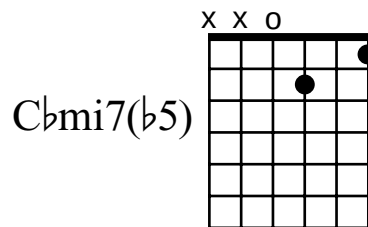
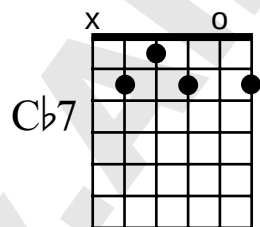
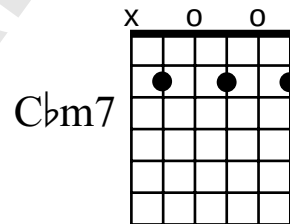
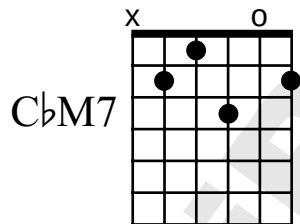
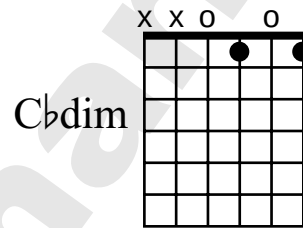
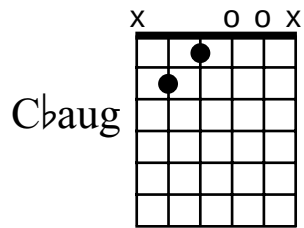
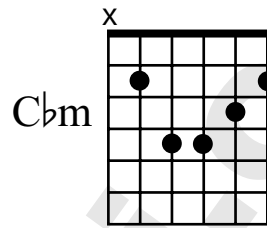
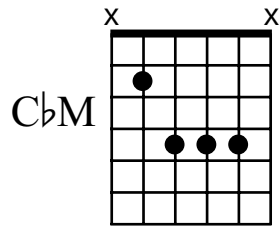


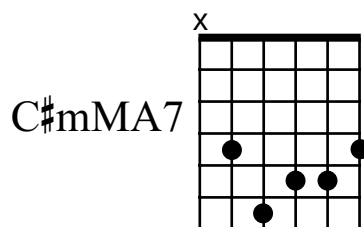
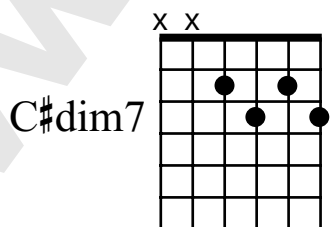
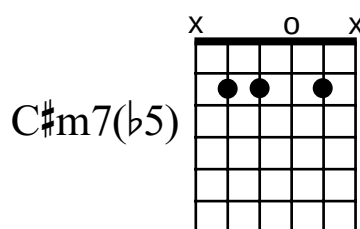
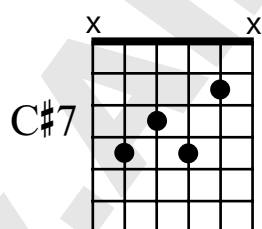
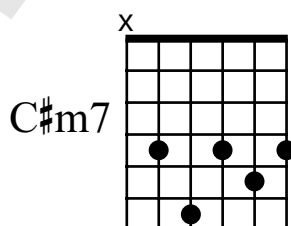
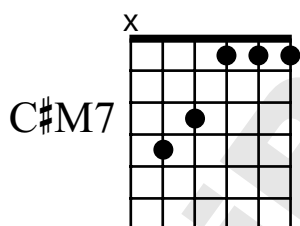
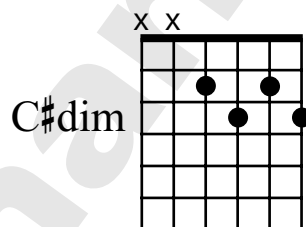
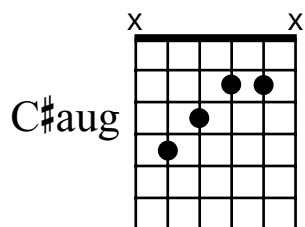
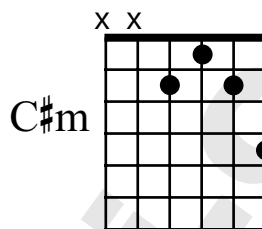
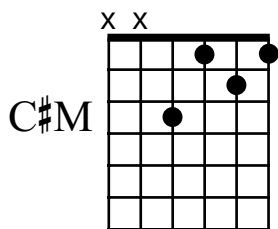


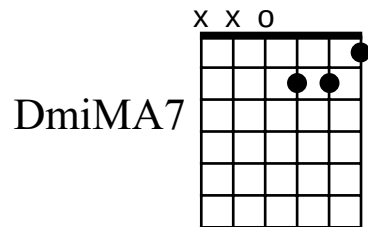
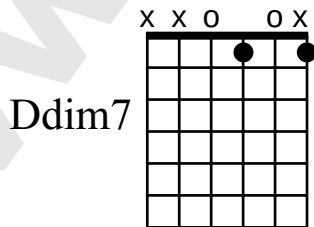
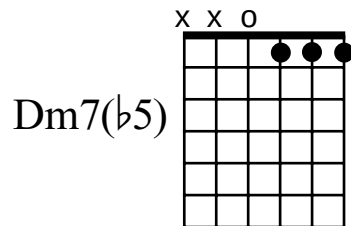
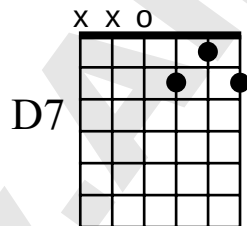
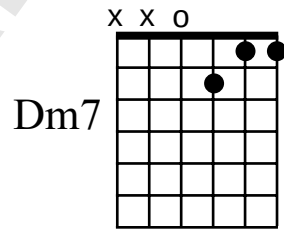
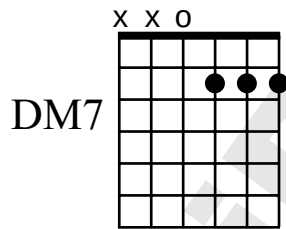
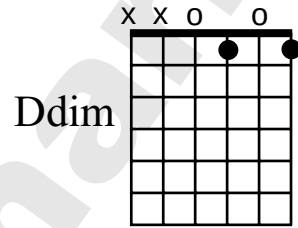
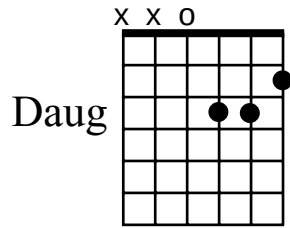
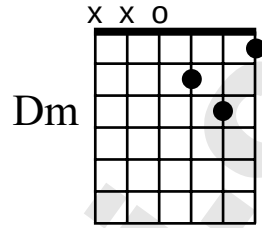
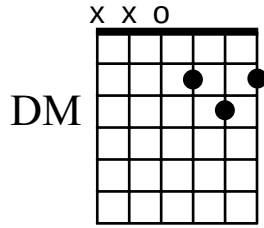


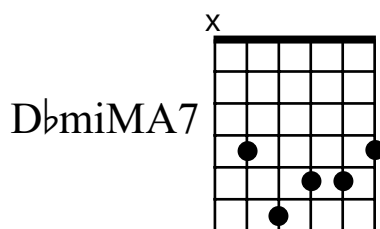
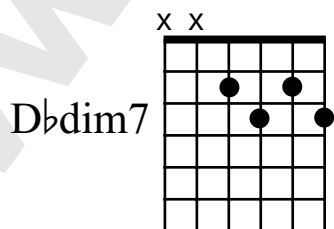
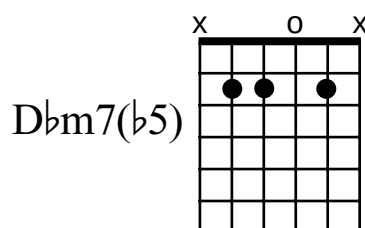
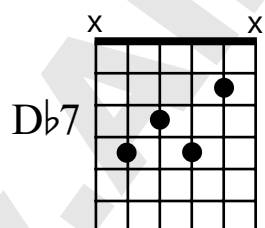
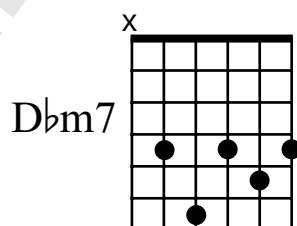
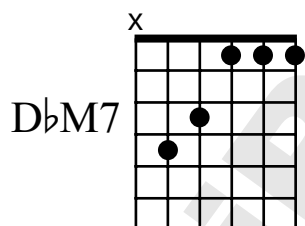
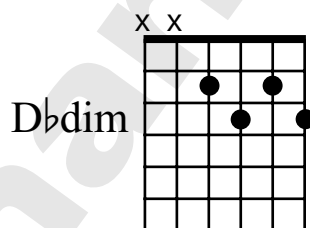
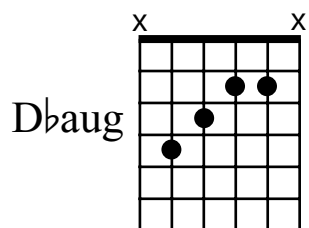
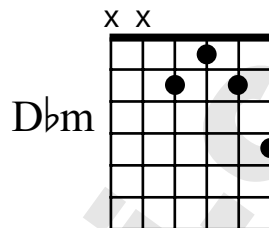
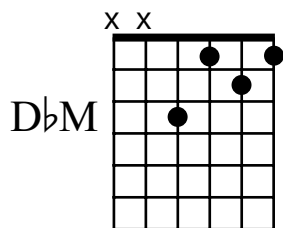


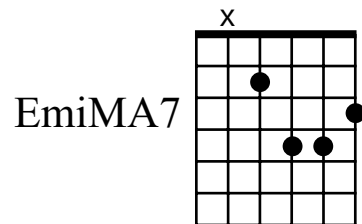
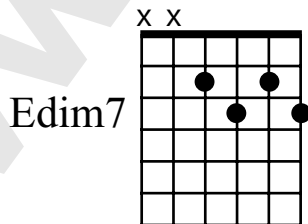
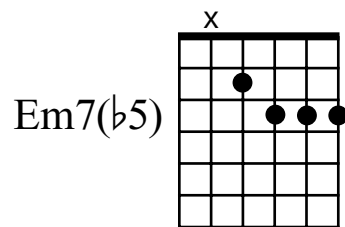
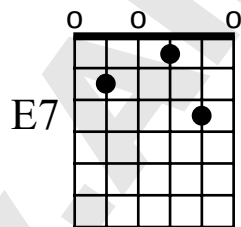
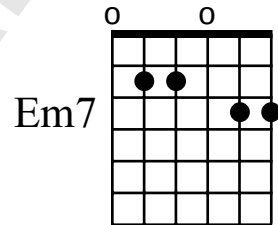
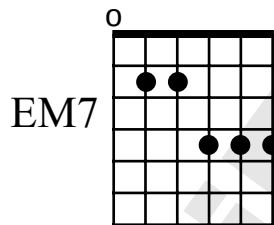
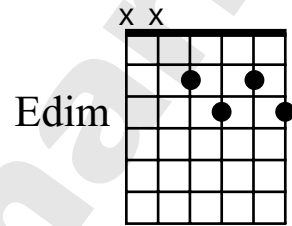
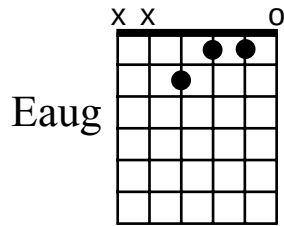
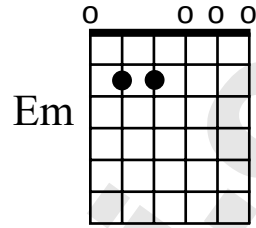
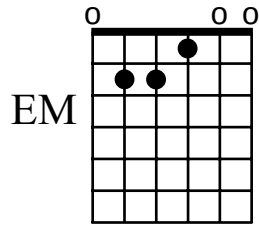


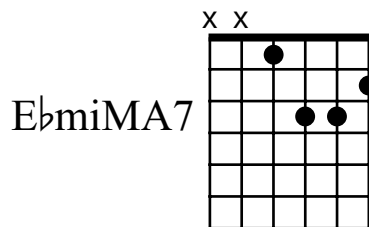
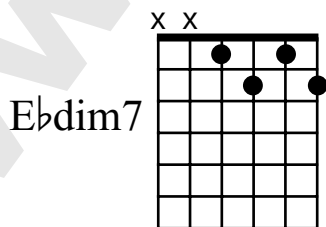
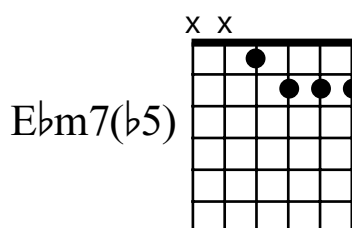
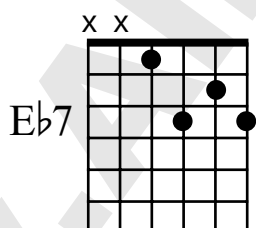
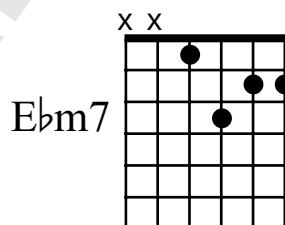
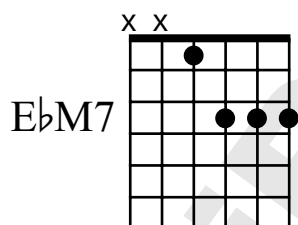
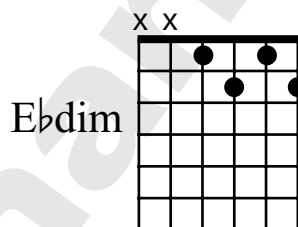
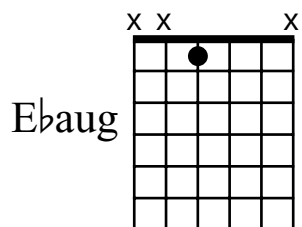
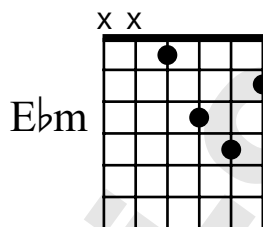
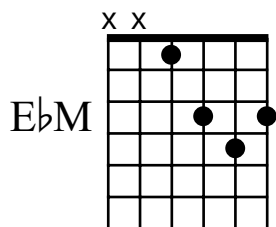


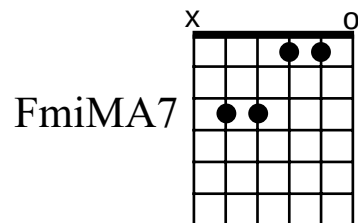
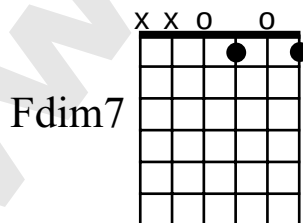
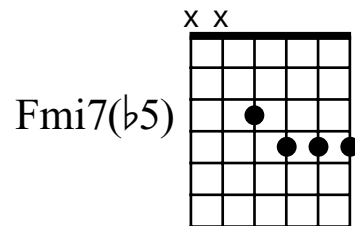
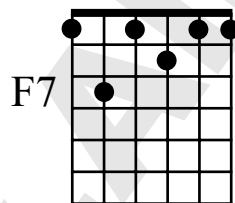
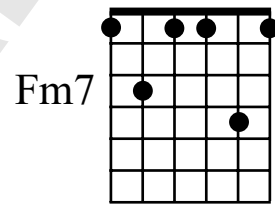
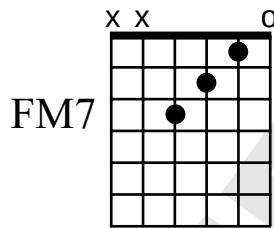
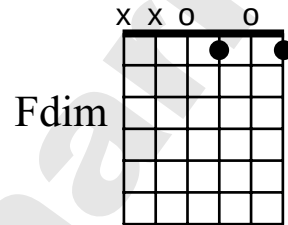
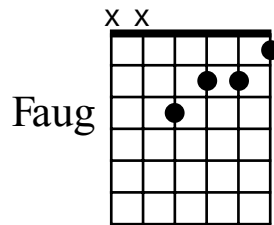
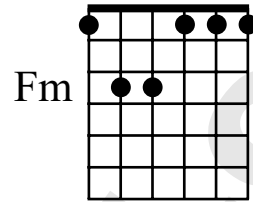
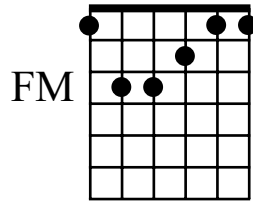


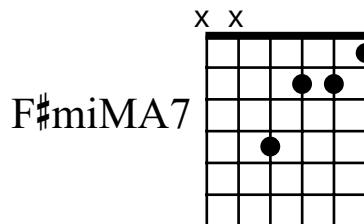
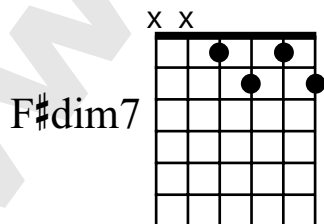
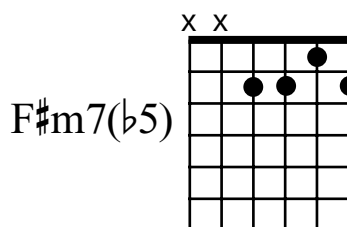
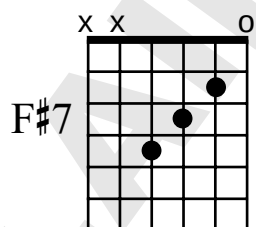
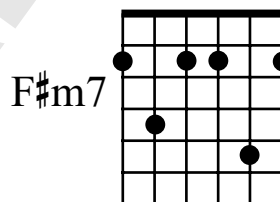
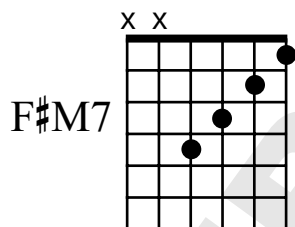
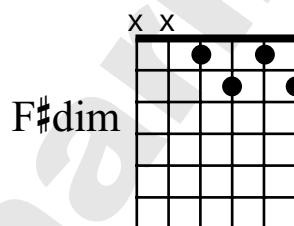
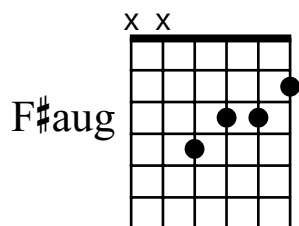
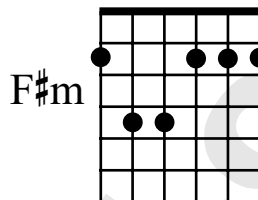
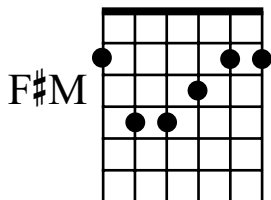


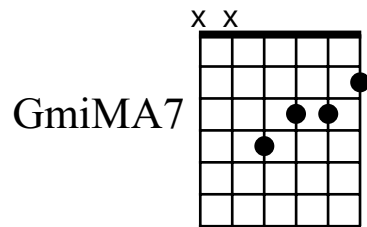
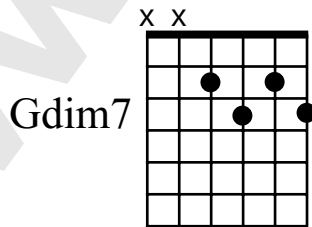
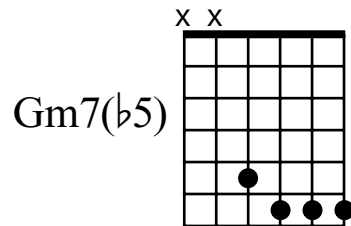
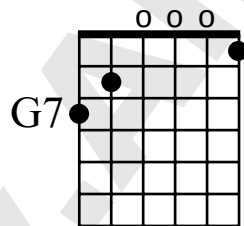
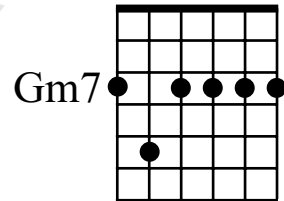
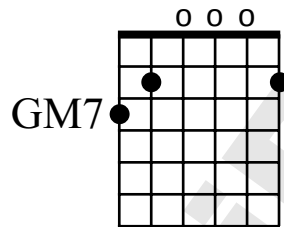
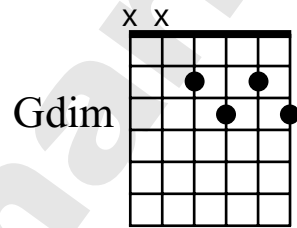
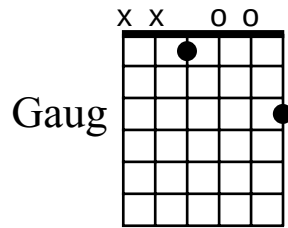
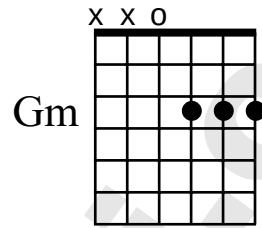
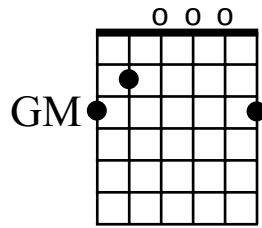


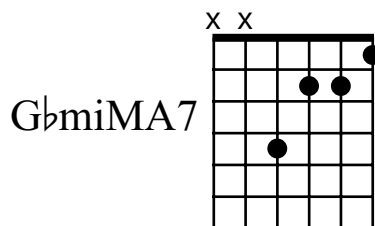
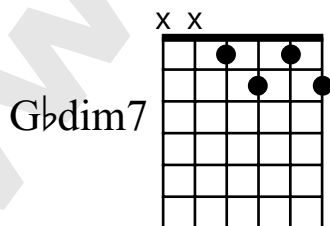
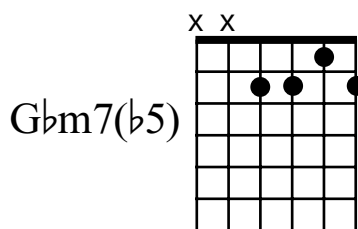
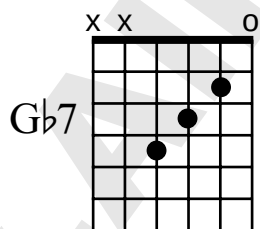
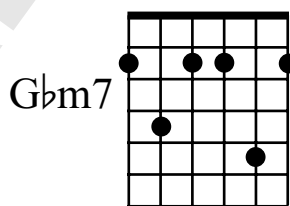
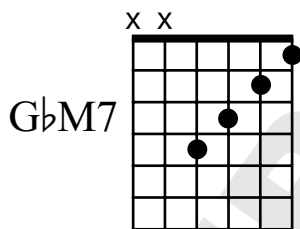
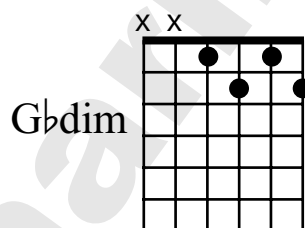
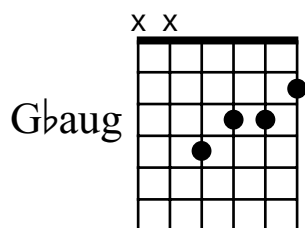
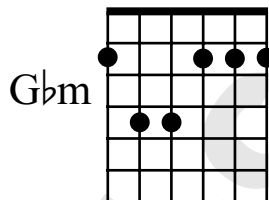
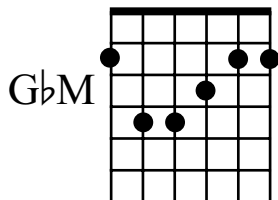












Appendix B

How to Use the CD

Many music examples in *Guitar All-in-One For Dummies* are performed on the CD that comes with this book — 99 of them in fact — making the book something of a multimedia experience. In many cases, you see the music notation and/or tablature in a figure along with a pointer to the track number. The tracks on the CD are in audio CD format, so just stick it in your CD player, find the track you want, and press “Play.” You can also rip the tracks to your computer and play them on your portable music player.

The CD is especially helpful when you’re not yet reading music well, or when you’re just not sure how something is supposed to sound. Table B-1, later in this appendix, lists all track numbers, figure references, and track times (in minutes and seconds).



Keep the CD in its sleeve in the back of the book, rather than in your rack of CDs. Whenever you want to refer to *Guitar All-in-One For Dummies* (the book), the CD will always be right where you expect it. Also, try to get in the habit of following along with the printed music whenever you listen to the CD, even if your sight-reading skills aren’t quite up to snuff. It really does help. You absorb more than you expect just by moving your eyes across the page in time to the music, associating sound and sight.

Relating the Text to the CD

Whenever you want to hear what written music in the text sounds like on the CD, refer to the box in the upper right-hand corner, which tells you the track number and start time in minutes and seconds. Use the track skip control to go to the desired track number, and then use the cue button of the cue/review function (also known as the “fast forward/rewind” control) to go to the specific time within that track. When you get on or near the start time, release the cue button, and the example plays.

If you want to play along with the CD, cue up to a spot a few seconds before the start time. Giving yourself a few seconds head start allows you to put down the remote and place your hands in a ready position on the guitar.

Many of the music examples are preceded by a *count-off*, which is a metronome clicking in rhythm before the music begins. This tells you what the tempo is, or the speed at which the music is played. It's like having your own conductor going, "A-one, and a-two . . ." so you can hit the *downbeat* (first note of music) in time with the CD.

Some examples are recorded in what's known as a *stereo split*. In certain pieces, the backing, or accompanying, music appears on the left channel of your stereo, while the featured guitar appears on the right. If you leave your stereo's balance control in its normal position (straight up, or 12:00), you'll hear both rhythm tracks and the featured guitar equally — one from each speaker. By selectively adjusting the balance control (turning the knob to the left or right), you can gradually or drastically reduce the volume of one or the other.

Why would you want to do this? If you've practiced the lead part to a certain example and feel you've got it down good enough to where you want to try it "along with the band," take the balance knob and turn it all the way to the left. Now only the sound from the left speaker comes out, which is the backing tracks. The count-off clicks are in both channels, so you'll always receive your cue to play in time with the music. You can reverse the process and listen to just the lead part, too, which means you play the chords against the recorded lead part. Good, well-rounded guitarists work on both their rhythm *and* their lead playing.

System Requirements

Here's what you need to know to play the CD on different equipment.

Audio CD player

The CD included with this book will work just fine in any standard CD player. Just put it into your home stereo system or boom box. Check out Table B-1 in the section "Tracks on the CD" later in this appendix for track descriptions.

Computer CD-ROM drive

If you have a computer, you can pop the accompanying CD into your CD-ROM drive to play the CD. Make sure that your computer meets the minimum system requirements shown here:

- ✓ A computer running Microsoft Windows or Mac OS
- ✓ Software capable of playing CD audio tracks (for example, iTunes or Windows Media Player)

- ✓ A CD-ROM drive
- ✓ A sound card for PCs (Mac OS computers have built-in sound support)

Follow these steps to play the CD on your computer:

1. Put the CD in your computer's CD-ROM drive.
2. Rip the tracks to your hard drive as you normally do with an audio CD.
3. If you have a digital music player such as an MP3 player or iPod, transfer the tracks to it as you normally do.

The specific steps you go through to transfer tracks to your hard drive and/or digital music player depend on your computer platform and software. See your software documentation for help.

Tracks on the CD

Here is a list of the tracks on the CD along with the figure numbers, where applicable, that they correspond to in the book. Use this as a quick reference to finding more about interesting-sounding tracks on the CD.

Table B-1		Tracks on the Book's CD	
<i>Track</i>	<i>(Time)</i>	<i>Figure Number</i>	<i>Description</i>
1		N/A	Tuning reference
2	(0:00)	Book II, 1-2	Chord progression using A-family chords
	(0:16)	Book II, 1-4	Chord progression using D-family chords
	(0:43)	Book II, 1-6	Chord progression using G-family chords
	(1:10)	Book II, 1-8	Chord progression using C-family chords
3		N/A	"Kumbaya"
4		N/A	"Swing Low, Sweet Chariot"
5		N/A	"Auld Lang Syne"
6		N/A	"Michael, Row the Boat Ashore"
7		N/A	"Home on the Range"
8		N/A	"All Through the Night"
9		N/A	"Over the River and Through the Woods"
10		N/A	"It's Raining, It's Pouring"
11		N/A	"Oh, Susanna"

(continued)

Table B-1 (continued)

<i>Track</i>	<i>(Time)</i>	<i>Figure Number</i>	<i>Description</i>
12		Book II, 3-5	Strummed E chord
13		Book II, 3-13	Progression using power chords
14		Book II, 3-15	Progression using alternating forms
15		Book II, 4-1	E chord in one bar of four quarter notes
16		Book II, 4-2	Eighth-note progression using downstrokes
17		Book II, 4-3	4/4 eighth-note strum using down- and upstrokes
18		Book II, 4-4	Strumming to convey different levels of intensity
19		Book II, 4-5	Medium-tempo progression using 16th notes
20		Book II, 4-6	Eighth-note shuffle in G
21		Book II, 4-7	Bass-chord pattern in a country-rock groove
22		Book II, 4-10	Rock figure using eighth-note syncopation
23		Book II, 4-12	Rhythm figure with palm mutes and accents
24		Book II, 4-13	Eighth-note 5-6 progression
25		Book II, 4-14	Fingerstyle arpeggios played with right-hand fingers
26	(0:00)	Book II, 5-4a	1-2-3-1 permutation exercise
	(0:10)	Book II, 5-4b	1-3-2-4 permutation exercise
	(0:20)	Book II, 5-4c	15-14-13 permutation exercise
27	(0:00)	Book II, 5-5	C major up-the-neck double-stop scale
	(0:11)	Book II, 5-6	C major across-the-neck double-stop scale
28		N/A	"Turkey in the Straw"
29		N/A	"Aura Lee"
30	(0:00)	Book III, 3-1	Quarter-note melodies on each of the guitar's six strings in open position
	(1:12)	Book III, 3-2	Quarter-note melody played across different strings
31	(0:00)	Book III, 3-7	Rocking low-note melody
	(0:11)	Book III, 3-8	Low-note melody in moving eighth notes
	(0:26)	Book III, 3-9	High-note melody in open position
32		Book III, 3-11	Classic walking-bass/boogie riff

<i>Track</i>	<i>(Time)</i>	<i>Figure Number</i>	<i>Description</i>
33		Book III, 3-12	Neck diagram showing pentatonic scale in 5th position
34	(0:00)	Book III, 3-13	Descending eighth-note C pentatonic major scale
	(0:11)	Book III, 3-14	Solo in C major over a medium-tempo 4/4
	(0:35)	Book III, 3-15	Minor solo over a heavy backbeat 4/4 groove
	(0:52)	Book III, 3-16	Blues solo over an up-tempo shuffle in A
35		Book III, 3-17	Slow blues shuffle in A
36	(0:00)	Book III, 4-1	Powerful-sounding riff using only half notes and whole notes
	(0:11)	Book III, 4-2	Quarter-note riff, with one eighth-note pair
	(0:19)	Book III, 4-3	Eighth-note riff, with one quarter note on beat 2
	(0:27)	Book III, 4-4	Boogie shuffle in quarter notes
	(0:37)	Book III, 4-5	Steady-eighth-note riff in E minor with chromatic notes
	(0:45)	Book III, 4-6	Two-bar riff in steady eighth notes
	(0:57)	Book III, 4-7	Riff that steps through quarter, eighth, and 16th notes
	(1:12)	Book III, 4-8	Heavy metal gallop riff
	(1:23)	Book III, 4-9	Fast 16th-note-based riff in a hard-rock style
	(1:33)	Book III, 4-10	Eighth-note riff with beat 1 anticipated, or tied over
	(1:46)	Book III, 4-11	Eighth-note riff with anticipations on beats 1 and 3
	(1:58)	Book III, 4-12	Highly syncopated eighth-note riff
37	(0:00)	Book III, 4-13	Moving double-stop figure used as a chordal device
	(0:13)	Book III, 4-14	Double-stop figure on nonadjacent strings
38		Book III, 4-15	Hard rock progression mixing chords and single notes
39	(0:00)	Book III, 5-1	Open position chord forms
	(0:13)	Book III, 5-2	Moving double-stops over an A pedal
40	(0:00)	Book III, 5-8a	Melodic figure that shifts on the 5th string
	(0:08)	Book III, 5-8b	Shifting melodic figure on the 2nd string

(continued)

Table B-1 (continued)

<i>Track</i>	<i>(Time)</i>	<i>Figure Number</i>	<i>Description</i>
	(0:16)	Book III, 5-9	Lateral and longitudinal motion
41		Book III, 5-11	Pentatonic melody in all five positions
42	(0:00)	Book III, 5-12	Short blues lick in 5th position and 7th position
	(0:09)	Book III, 5-13	Lick that dips down from 5th to 2nd position
	(0:18)	Book III, 5-14	Ascending line with three position shifts
43	(0:00)	Book III, 5-15	Riff in 7th-position G major pentatonic
	(0:08)	Book III, 5-16	F major lick with an added flat 3 in 7th position
	(0:18)	Book III, 5-17	Low riff in 1st-position F minor pentatonic
44		Book III, 6-1	The Bo Diddley beat
45		Book III, 6-3	5-to-6 rhythm figure in 12-bar blues
46		Book III, 6-4	Progression using all open-position chords
47		Book III, 6-5	Dynamic all-chord rhythm part
48		Book III, 6-7	Blues-based lead solo in the style of Eric Clapton
49		Book III, 6-8	Jimi Hendrix-style lead featuring bent notes and whammy bar moves
50		Book III, 6-9	Heavy low-note riff followed by a blues-based riff
51		Book III, 6-11	Stevie Ray Vaughan-style rhythm figure and lead
52		Book III, 6-12	Arpeggiated rhythm figure in the style of U2's The Edge
53		Book III, 6-15	Two-handed tapping lick in Van Halen style
54		Book III, 6-16	Straight-ahead blues rock
55		Book III, 6-17	Bluesy lick placed within a progressive format
56		Book IV, 2-4	Bass-and-chord pick-strum pattern for country blues
57		Book IV, 2-5	Two-beat or cut shuffle feel
58		Book IV, 2-6	Pick-strum pattern in a slow 12/8 feel
59	(0:00)	Book IV, 2-8	Straight-eighth progression in A with syncopation
	(0:16)	Book IV, 2-9	Shuffle in A with syncopation

<i>Track</i>	<i>(Time)</i>	<i>Figure Number</i>	<i>Description</i>
	(0:32)	Book IV, 2-10	Strumming pattern that employs left-hand muting to simulate syncopation
60		Book IV, 2-12	Fingerstyle blues with a quarter-note bass
61		Book IV, 2-13	Shuffle feel is the most common groove in the blues
62		Book IV, 2-14	Straight-four feel is used for a more driving sound
63		Book IV, 2-15	12/8 feel is used for slow-tempo blues
64		Book IV, 2-16	16 feel for funky-sounding blues grooves
65	(0:00)	Book IV, 3-2	12-bar blues in E
	(0:37)	Book IV, 3-3	Quick-four change in E blues
66		Book IV, 3-5	Slow blues in 12/8 with added chords
67		Book IV, 3-7	Straight-four progression with a variation
68		Book IV, 3-8	Jimmy Reed move in E
69		Book IV, 3-10	Minor blues progression using minor 7th chords
70		Book IV, 3-21	High moves in a 12-bar blues in E
71	(0:00)	Book IV, 4-11	Triplet-based intro riff in E
	(0:11)	Book IV, 4-12	Double-stop intro riff in E
	(0:21)	Book IV, 4-13	Melodic intro riff based in all triplet eighth notes
	(0:30)	Book IV, 4-14	Descending double-stop turnaround riff in A in the style of Robert Johnson
72	(0:00)	Book IV, 4-15	Turnaround riff in E featuring contrary motion
	(0:12)	Book IV, 4-16	Turnaround riff in C with gospel flavor
	(0:22)	Book IV, 4-17	Triplet-based ending riff
	(0:33)	Book IV, 4-18	Low-note ending riff in E
73		Book IV, 4-19	Rhythm groove over a 12-bar blues in E
74		Book IV, 5-1	12-bar blues in the Delta blues style
75		Book IV, 5-3	Bouncy Piedmont passage
76		Book IV, 5-5	Country blues with a melody on top of an alternating bass
77		Book IV, 5-7	Slide lick in open E
78		Book IV, 5-10	Lick in the style of Elmore James's "Dust My Broom"

(continued)

Table B-1 (continued)

<i>Track</i>	<i>(Time)</i>	<i>Figure Number</i>	<i>Description</i>
79		Book IV, 5-12	Classic Texas shuffle
80		Book V, 2-1-2-5	Texture exercises
81		N/A	"Minuet in G"
82		N/A	"Air in A Minor"
83		Book V, 3-1	Arpeggio exercise with melody in the bass
84		Book V, 3-3	Arpeggio exercise with melody in the treble
85		Book V, 3-5	Arpeggio exercise with melody alternating between treble and bass
86		N/A	"Romanza"
87		Book V, 4-1	"Greensleeves"
88		Book V, 4-3	"Jesu, Joy of Man's Desiring" by Bach
89		Book V, 4-5	Aria from <i>Don Giovanni</i> by Mozart
90		Book V, 4-6	"Pathetique Sonata" by Beethoven
91		Book VI, 1-1-1-4	Major scale pattern #1
92		Book VI, 2-1-2-2	Major scale sequences using pattern #1
93		Book VI, 3-1	Natural minor scale pattern #1
94		Book VI, 3-11	Melodic minor scale pattern #1
95		Book VI, 3-21	Harmonic minor scale pattern #1
96		Book VI, 4-29	Outside chord progression #1
97		Book VI, 4-31	Inside chord progression #1
98		Book VI, 4-33	"Danny Boy"
99		Book VI, 4-34	"Look for the Silver Lining"

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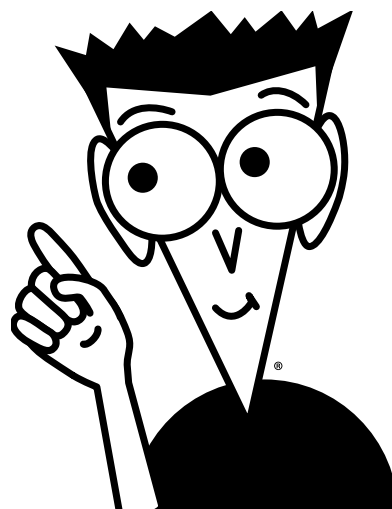
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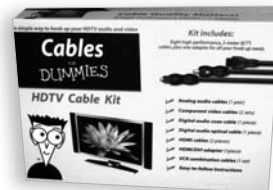
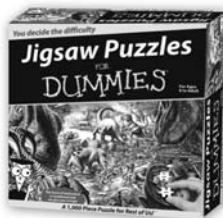
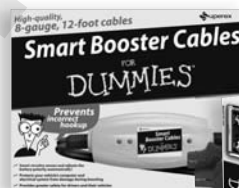
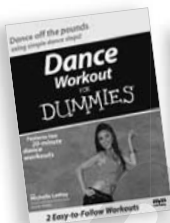
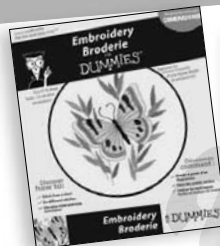
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