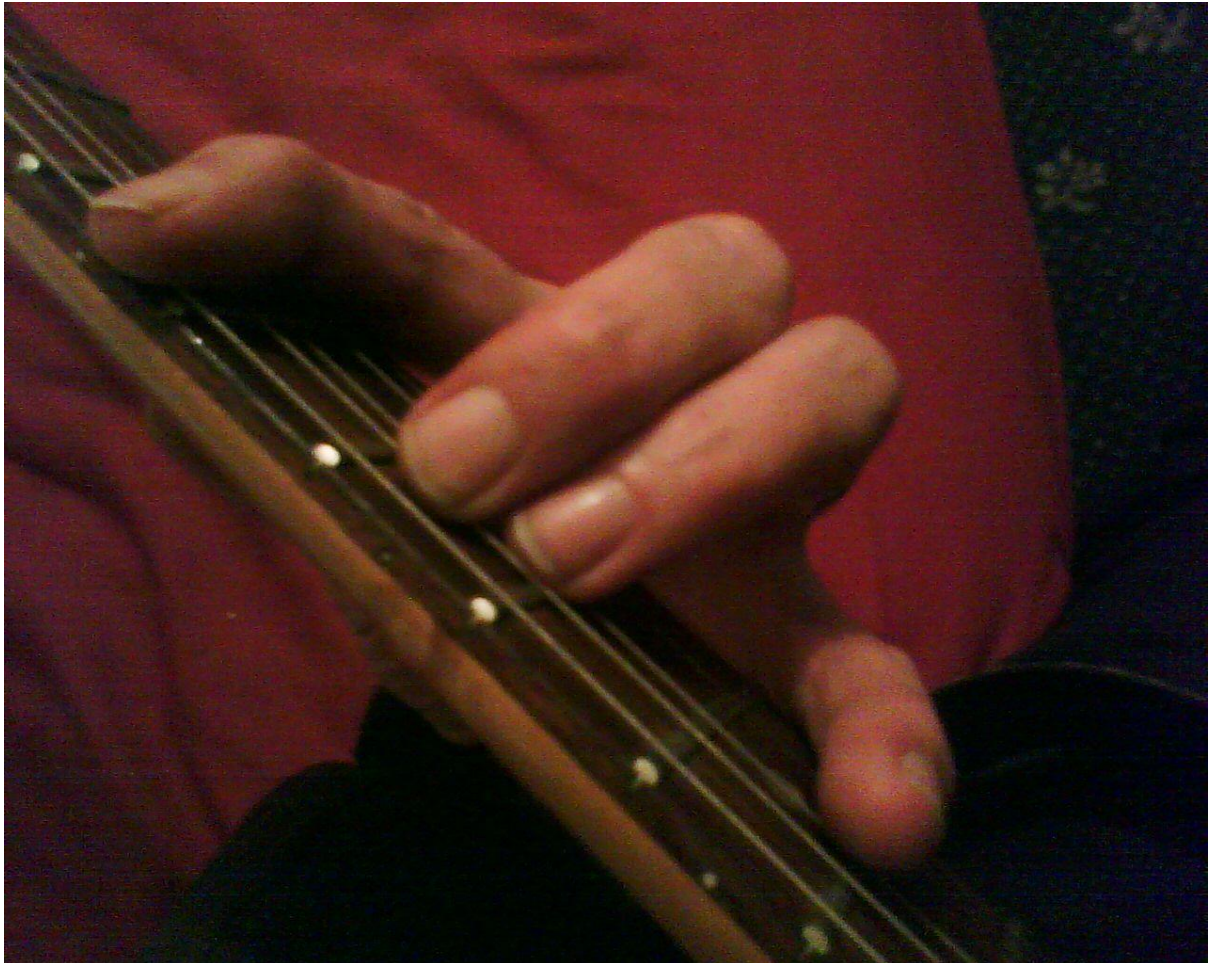


Guitar Omnibus.

Fuzzballs essential guitar knowledge

and

Guitar blah bla.



Fuzzballs essential guitar knowledge.



All the things you need to know if you are serious about playing quality guitar.

Knowledge that you would normally take years to acquire by learning from others.

I hope you become a better guitarist from using this book and feel free to copy it and spread it around.

The way to approach this book is to first cherry pick what you want from it, then go back to the different bits as your knowledge grows. Get from it whatever you want in whatever order suits you.

Everybody is different. Especially you...

Chapters:

INTRODUCTION

1 - Music, how it works, how it applies to the guitar.

2 - Major scales (modes).

3 - Blues pentatonic scales.

4 - Chords.

5 – Harmonics map.

6 – Finger style.

7 – Further reading

8 – Recommended software.

9 - Recommended listening.

INTRODUCTION

I started playing guitar at 10 years old, when I started a new school. I was asked if I would like to join the music class and I went for it like a shot because my Dad played guitar along with about a million other instruments. By the time I had left school I had fell head over heels in love with the guitar; it was an obsession. I played with other musicians, but none of us were any great shakes at it, I did busking and the odd pub gig. I learned other instruments, got into fiddle music and jazz, I've lived all over the country and I learned a great deal about music from a great variety of people in the industry. My very good friend Jimmy Russell from Manchester taught me what I am about to teach you. It all opened up for me then.

I've had plenty of opportunity to make a career out of guitar, but for me it's a hobby; not a job. I don't want to spend all day in the back of a van and all evening in a dressing room waiting to go on. So I teach guitar and that's what I have been doing with my time for the past 30 years, teaching guitar one on one.

Everyone I have taught has become very good with the guitar and they make wonderful music. None of them need to buy sheet music because they can all listen to a piece of music and work it out themselves. Many of them realised that once you have learned guitar you have learned how to play many instruments. They were all astounded at how fast they learned and how accomplished they became.

When you have acquired all the knowledge that this book contains you will be able to pick up any musical instrument and play it in no time at all. This book teaches you everything you need to know in order to become the greatest guitarist you can be, whatever style of guitar you may wish to specialise in, but the knowledge also applies to any instrument, after all they all use the same rules and principles.

So, enjoy this book. Remember though, the standard of guitarist you are about to become depends entirely on the amount of dedication and self-

discipline you apply in the next month. Practice what you are about to read until you can play it without thinking. It won't take long.

A good carpenter makes really nice furniture, but he first needs to acquire the tools and the ability to use them. No carpenter would get anywhere if he didn't know how to use a saw, or use a hammer.

This book is your toolbox. Everything that this book covers is important. You need to know all of it if you want to become the guitar player that you dream of being.

Can you drive? Remember when you learned to drive? You had to do all the silly exercises and teach your muscles to change gear and know where the pedals were without looking. There were a lot of new things to remember, new habits to get into. Then you had to do a test. Now you can go anywhere in your car. Learning guitar is just like that, perfecting scales and chord changes might be a drag, but when you have it nobbled, you can play any piece of music and any instrument. To be the best, you have to dedicate yourself the best you can. To be as good as you can be you must put all that you have into what you are learning.

The more time you devote to this book the better you will become. I know, I teach this knowledge, I have seen it happen a thousand times. I can play any piece of music on any instrument in any style, and so can you. You have the same fingers that I have, you have the same love for the guitar that I have.

One last piece of advice. If you are married, always put everything through headphones. If you make your wife hate the guitar, you are making a rod for your own back. Ordinary people aren't in love with the guitar like we are.

If you want to print this book out or copy it in any way, feel free. There is no copyright on this knowledge; it is what every good guitar player knows. Use it as a course book if you decide to teach someone the guitar, all the tools you need are right at your disposal.

If there is anything in here you don't understand, ask any guitarist; he will explain it to you. Enjoy.

FUZZBALL

1 - Music, how it works, how it applies to the guitar.

If you want to get straight into improving your range or technique on the guitar then you can skip this chapter for now. I would recommend that you read it though eventually. It's important.

When you sing or play a piece of music, you play in a particular **key**. I'll explain what this means.

Everybody's voice is different, some people have deep voices, some have high voices and the musical instruments that accompany them when they are singing or playing needs to match, otherwise it would sound awful. 'off key'.

If your voice matches what we call the key of C then the notes that you would use to sing or play a song would be C D E F G A B C and the chords that your guitar player would use would be C Dm Em F G Am Bm C.

Note that the chords are the same as the notes. This is because the chords are made up from the notes in the scale; the first note, the third note and the fifth.

For example.

C is CEG played together.

Dm is DFA played together

G is GBD played together.

This works for all the keys as shown in the diagram on the next page. You don't have to learn the following diagram by the way; it's for reference only.

Note how in all the keys the first, the fourth and the fifth notes when they are played as chords are majors and the rest are minors.

The scales for all the keys.

<u>C</u>	<u>Dm</u>	<u>Em</u>	<u>F</u>	<u>G</u>	<u>Am</u>	<u>Bm</u>	<u>C</u>
<u>C#</u>	<u>D#m</u>	<u>Fm</u>	<u>F#</u>	<u>G#</u>	<u>A#m</u>	<u>Cm</u>	<u>C#</u>
<u>D</u>	<u>Em</u>	<u>F#m</u>	<u>G</u>	<u>A</u>	<u>Bm</u>	<u>C#m</u>	<u>D</u>
<u>D#</u>	<u>Fm</u>	<u>Gm</u>	<u>G#</u>	<u>A#</u>	<u>Cm</u>	<u>Dm</u>	<u>D#</u>
<u>E</u>	<u>F#m</u>	<u>G#m</u>	<u>A</u>	<u>B</u>	<u>C#m</u>	<u>D#m</u>	<u>E</u>
<u>F</u>	<u>Gm</u>	<u>Am</u>	<u>A#</u>	<u>C</u>	<u>Dm</u>	<u>Em</u>	<u>F</u>
<u>F#</u>	<u>G#m</u>	<u>A#m</u>	<u>B</u>	<u>C#</u>	<u>D#m</u>	<u>Fm</u>	<u>F#</u>
<u>G</u>	<u>Am</u>	<u>Bm</u>	<u>C</u>	<u>D</u>	<u>Em</u>	<u>F#m</u>	<u>G</u>
<u>G#</u>	<u>A#m</u>	<u>Cm</u>	<u>C#</u>	<u>D#</u>	<u>Fm</u>	<u>Gm</u>	<u>G#</u>
<u>A</u>	<u>Bm</u>	<u>C#m</u>	<u>D</u>	<u>E</u>	<u>F#m</u>	<u>G#m</u>	<u>A</u>
<u>A#</u>	<u>Cm</u>	<u>Dm</u>	<u>D#</u>	<u>F</u>	<u>Gm</u>	<u>Am</u>	<u>A#</u>
<u>B</u>	<u>C#m</u>	<u>D#m</u>	<u>E</u>	<u>F#</u>	<u>G#m</u>	<u>A#m</u>	<u>B</u>

I would recommend that you print this page out so you can refer to it later. If you really get into the ins and outs of scales and want to know how ALL of it works, you're going to need a hard copy of this page.

How music applies to the guitar.

All music uses a key which is made up of a scale within which are the chords that are used to provide rhythm. The guitar is perfect for this because once you have learned the pattern for a scale you have learned the pattern for all twelve scales. So there is no need to learn all of the scales as you would if you were playing keyboard, since the same pattern is used for all 12 keys; it's just moved to another place on the neck.

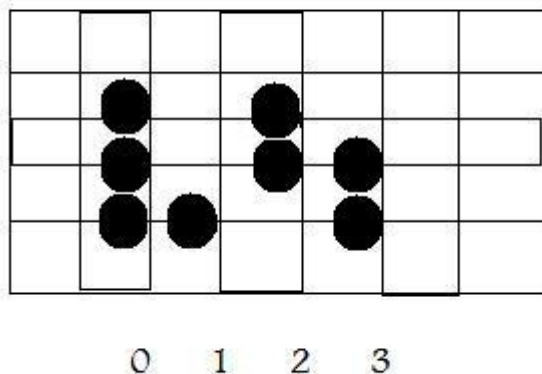
For example if you were playing in the key of A you would use a pattern on the 5th fret.

If you were playing in G then it would be the same pattern on the 3rd fret.

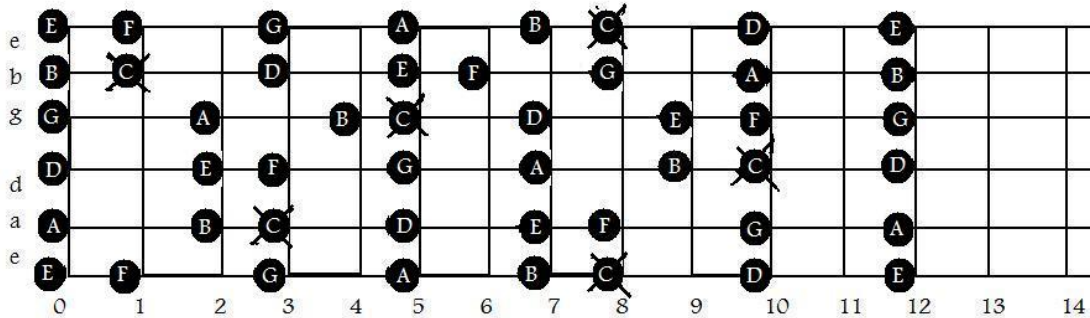
More about this later.

The same principle applies to the chords you will be playing in that you play the same shapes but when you change key you move them to a different place on the neck. Unlike piano where every chord is a different shape. This is why guitar became so popular; even morons like me can learn to play it...

All the scales are made with the following finger patterns.



2 - Major scales (modes).



Consider the above diagram. It's a map of all the notes in C major and where they can be found on the neck of a guitar. The notes with the crosses on them are C, the root note. The first note in the scale.

It looks daunting doesn't it? It looks like it would take you weeks of boring work to learn. You have nothing to worry about, you can learn every nuance of this in a very short time if you just have some patience and devote an hour a day to learning it.

Once you have this map in your head, you can use it to play in any key. When you watch Steve Vai play on a dvd, not only will you appreciate it more, but you will know exactly what he is doing, what key he is in and how hard it might be to do. More to the point, you will know that you can do it too. You will do what every exceptional guitarist has done since time began; watch and copy. If you learn the scales that follow, you will never need to buy a book of music again; you will never need them.

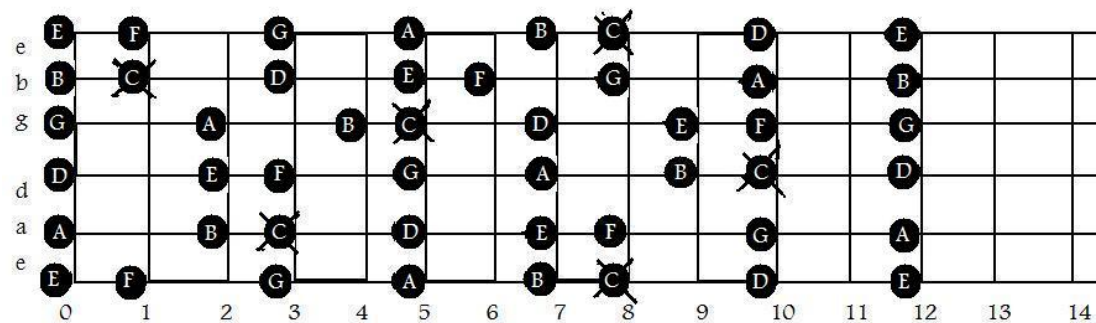
The best thing though, you can make your own music and know it's in key and perfect. This is why you want to play guitar isn't it? So you can make that sound you have in your head, your sound, and make it real. Well then, invest a weekend in learning these few pages and watch your musical ability explode.

Remember, all the guitarists you have ever heard about, from Les Paul to Satriani, all started by devoting time and self-discipline to building this toolkit. No craftsman could create something fantastic without using the best tools that he can get and learning how to use them properly. So give yourself what you need, nothing is more important than the following pages if you want to be the best. Be the best you can be. Take over the world.

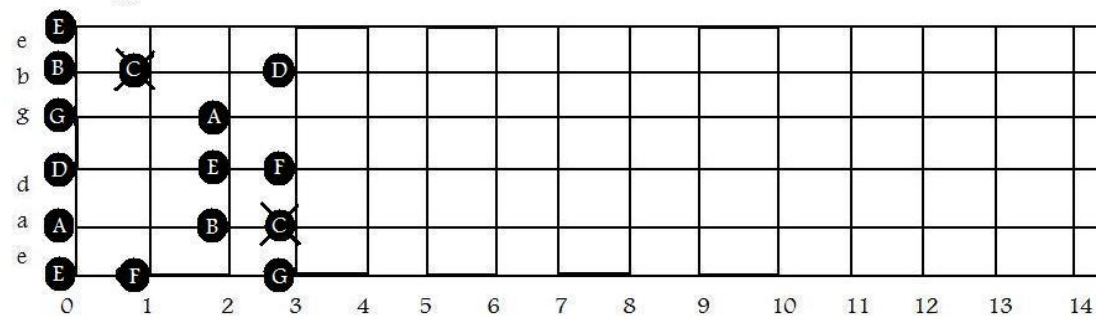
First scales to learn are the Phrygian E F G A B C D E

and the Lydian. F G A B C D E F

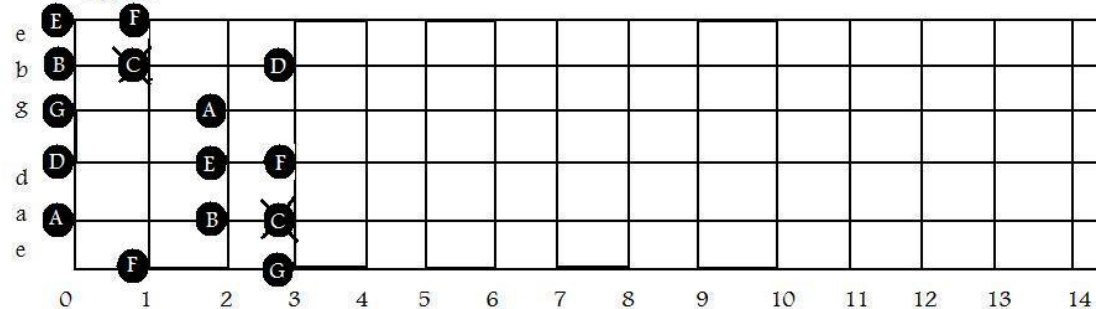
These are the same but for one note. So you might as well learn both of them.



Phrygian



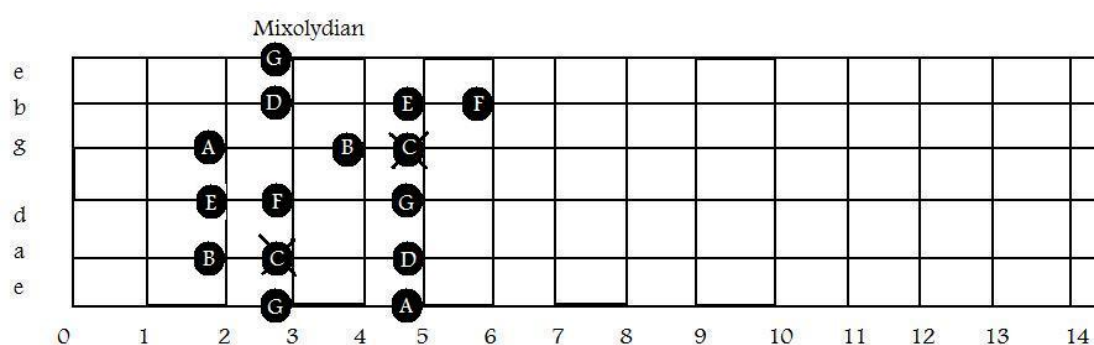
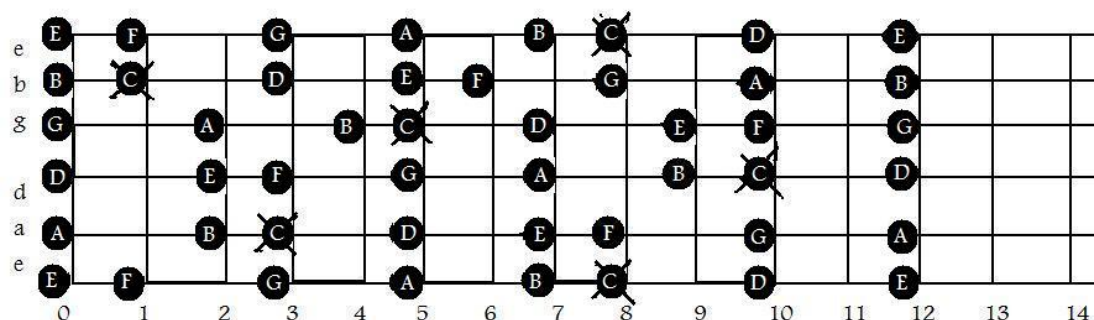
Lydian



Note how they are made up of the three finger patterns? Note how they fit in with the full map.

When you are totally at ease with this scale, go to the next page and you can learn the next one.

Here comes the Mixolydian G A B C D E F G

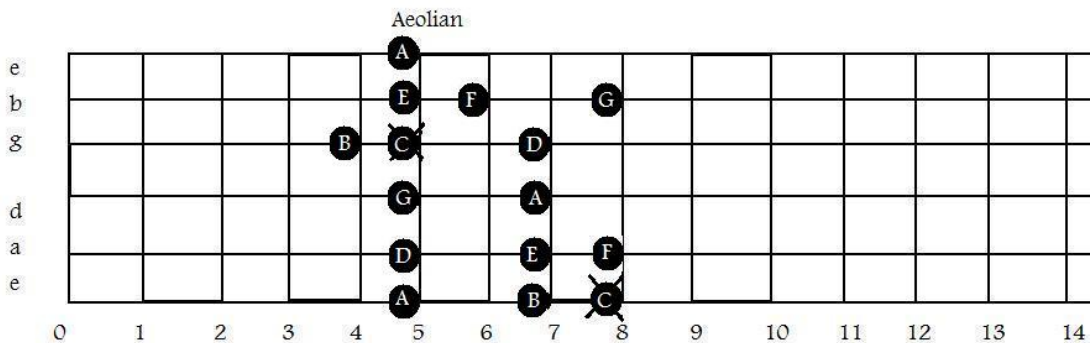
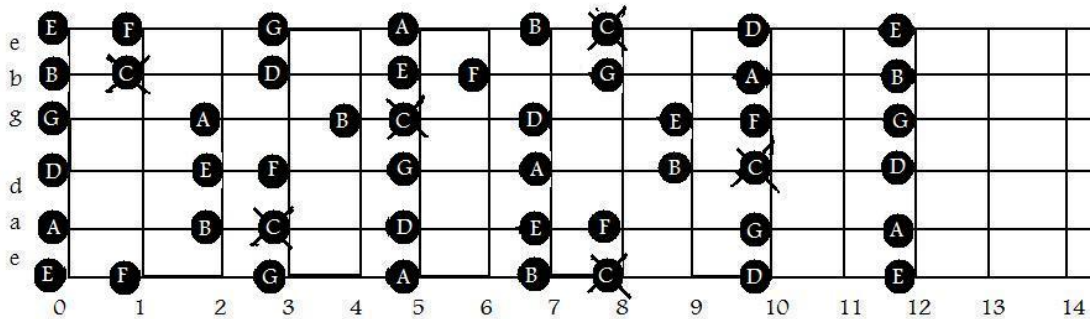


Okay! You learned the Phrygian and the Lydian modes, now learn this one and note how it fits into the map and how it relates to the Phrygian and the Lydian.

Remember to keep it simple, play each note with the right finger. Don't play 2 different frets with the same finger. A finger for a fret. There are 4 positions, play them each with the finger that naturally falls on them. There is no point in making things hard for yourself, especially when you consider how fast you are likely to be playing these scales in the future.

Did you notice how, now you have learned the first scale you can play it up and down without really thinking about it? This is because of a thing called muscle memory. If you do something a lot, like throwing a ball, walking, changing gear, the muscles involved learn to do these actions by themselves, without you being aware of the process. So when you have been playing these scales regularly, you could do a six octave run, up and down in 4 seconds without even looking. You don't need to be aware of all the processes involved in talking do you? You just do it without needing to think about it.

Aeolian Mode A B C D E F G A

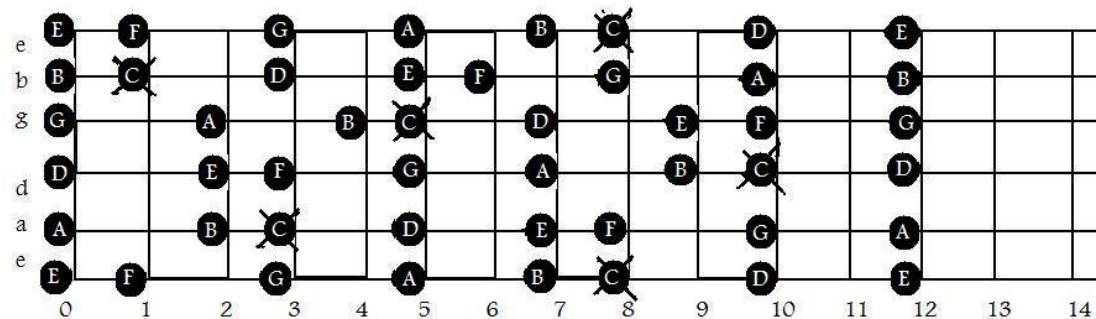


You're doing great. Keep it up. Just think of yourself in a year's time laying down killer shreds as easy as talking.

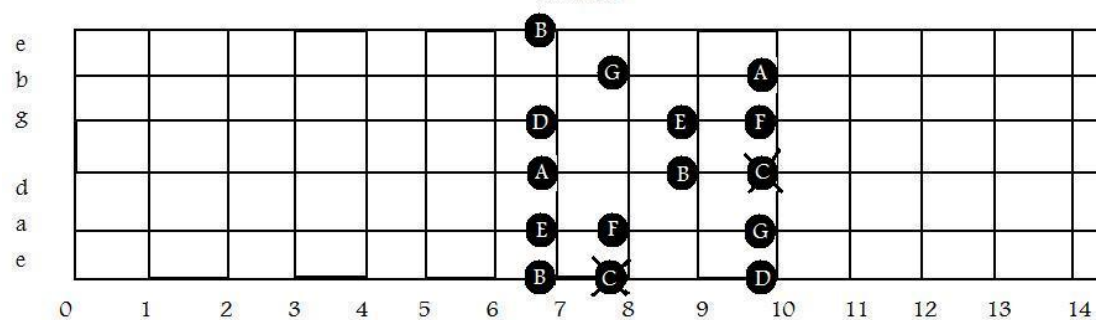
While you are learning these scales, experiment with them and try to find tunes that you know, you will be surprised at how easy it is now you know the notes that are allowed in any key.

Next it's The Locrian B C D E F G A B

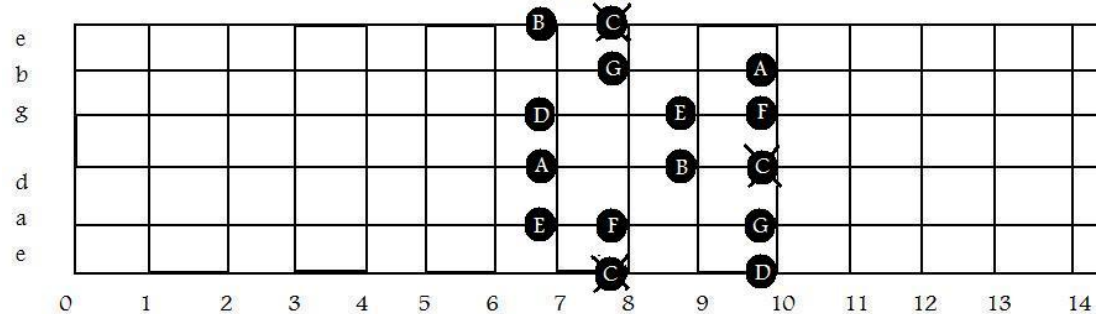
and the Ionian C D E F G A B C



Locrian



Ionian

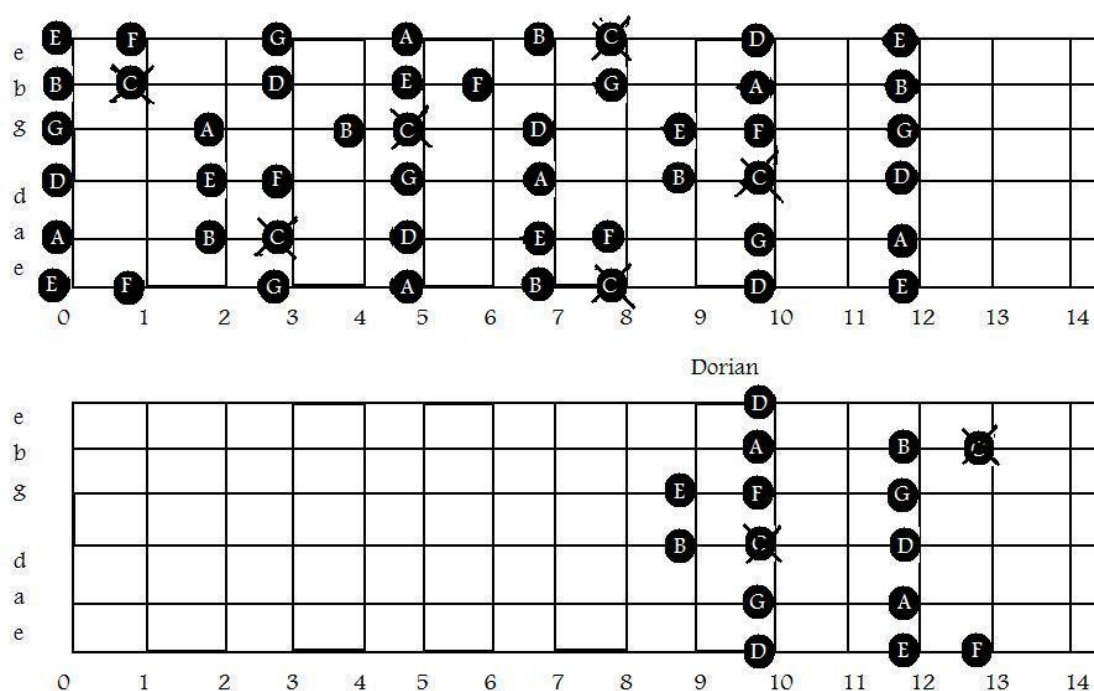


Once again these two are more or less the same.

Just one more scale to learn then the fun begins.

Have you spotted the clever bit yet? You can go from one scale to another and play up the neck instead of just across? You can even play in circles infinitely shredding the neck without hitting the brick wall of running out of strings. Freedom to express yourself. A six octave range instead of two. It is such a liberating thing when you figure how to do this. I'll show you after the next scale; the last one.

Dorian scale D E F G A B C D



By the way the notes on these maps that have a cross going through them are the ROOT notes, that is the first note in the scale. In this case C.

Has it occurred to you yet that if you move all of the above map up 2 frets, it changes the key from C to D?

That's right these patterns are for all 12 keys. Move the pattern down 3 frets and it becomes A major. Move it all down 5 frets and it becomes G major.

Now you can change key on the fly, transpose songs and play in any key.

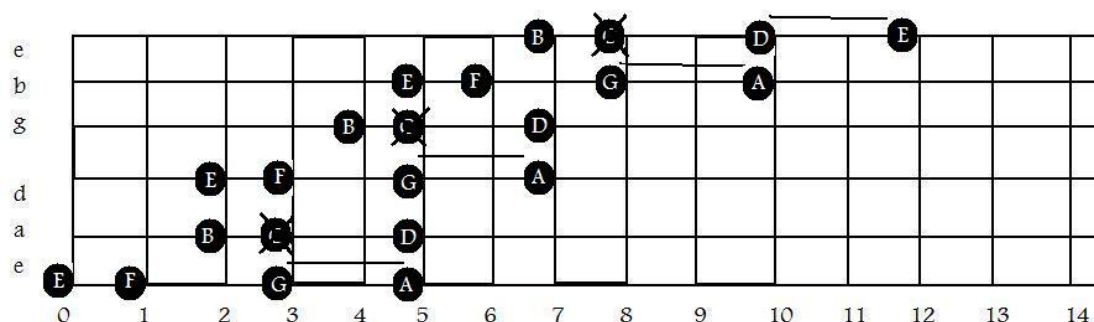
Just like real guitarists do... Which you are one of...

Can you feel yourself getting cleverer?

It's a nice feeling isn't it?

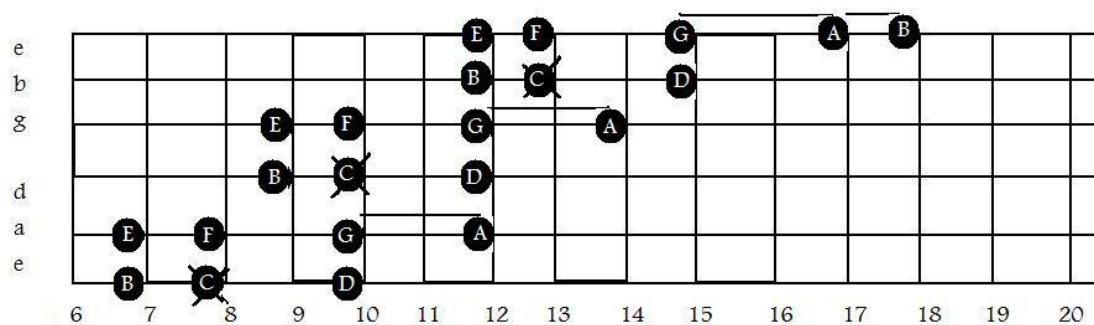
Now you have done all the donkey work, let's do something with it.

Now you know the modes, you can use this knowledge to play all over the neck and up and down the neck. You now have infinite range rather than the 2 octaves that playing across the neck gave you. Let's try playing through the modes E to E (3 octaves). Play the pattern below. Note how it goes through all the patterns you just learned. Note how it is the same finger pattern all the way up. If you find ways of playing scales using the same finger pattern, you will play much faster. Only pluck the string to get it moving then hammer on the other notes, you should only pluck when you change string. Think economically, then you will find it easy to shred.



The line between the notes means slide you finger to the next note. Imagine how fast you could play this.

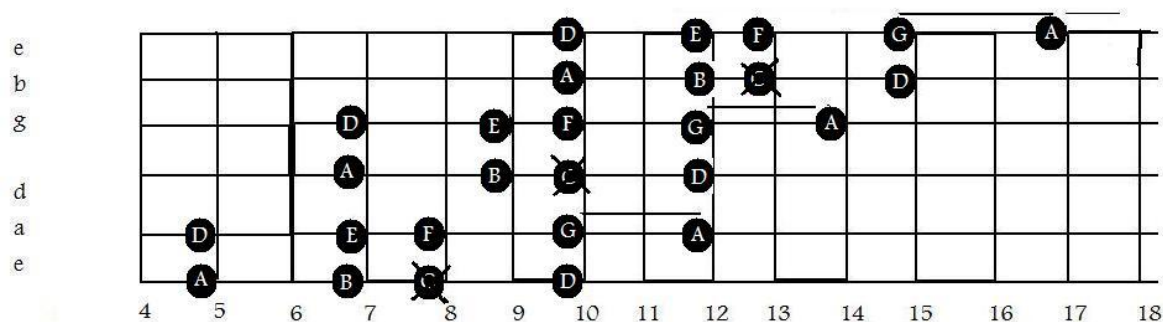
Now try this scale B to B (3 octaves).



All you need to know to learn this pattern is where the B is, 2 up and 3 up.

Because these scales use the same finger pattern, they are a fast way of playing three octaves. When you are an accomplished guitarist you will use these scale patterns all the time; they are your basic toolkit.

Now if you have the ability to span out your left hand fingers like Satriani, try this scale, it's the same as the above one but it uses all 4 fingers rather than three. Ouch... Practice way up the neck at first, where the frets are closer, then play lower as your span increases. Don't worry, you'll be able to do it, eventually.



This is how you play like the best. It is very hard to do but I guarantee that you will astound everyone with your ability; even yourself.

I remember the day that I became good at guitar. I had a neighbour who was always complaining about the noise I was making with the guitar, then one day she started complaining about my stereo; she thought it was a stereo playing when it was me shredding. What a lovely moment.

Now have you ever wondered how you play in a minor key, well you already can. You learned all the minor scales when you learned the modes. Here's how. The natural minor note to any note is 3 frets down. This means in essence, the note three frets down from any other note is harmonically the same as it. For example, if you are playing rhythm with a C chord for 4 bars, you could play C for 2 bars and Am for 2 bars instead of C. If someone is playing a tune using a C major scale using the Ionian pattern on the 8th fret, you can play the same tune in harmony by playing the same thing using an Aeolian pattern on the 5th.

If you play a tune on your own using the Aeolian instead of the Ionian pattern then what you have done is changed the key from C major to C minor.

Now let's use the modes in a similar way, to play Spanish guitar.

Spanish guitar.

In Just the same way that you convert a C major Tune to a C minor tune by playing the tune in a different mode. You can play Spanish guitar simply by changing the Mode from Ionian to Phrygian. Play with the scale like this:

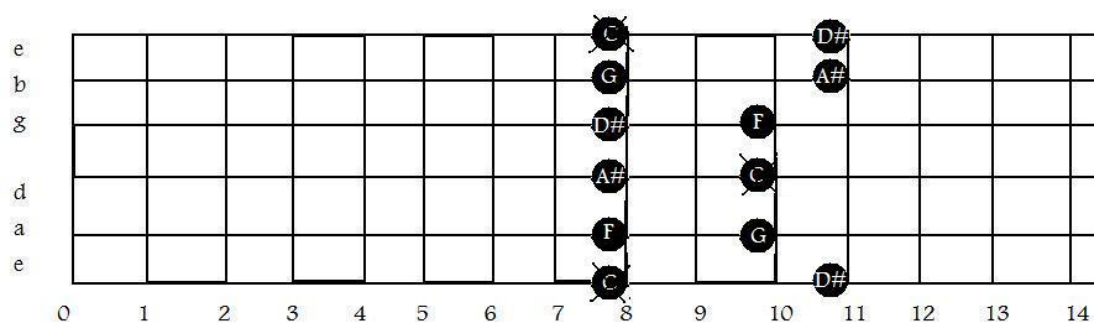
Do you hear how even though you are using a C major scale, you are playing Spanish guitar in the key of E? That's why it sounds Spanish because you have changed the mode. The scale is C but the root note is E.

Remember how to play up and down the neck from mode to mode using the same finger pattern? Use this and the open E as a drone to play some really clever Spanish. If you want to stick some Chords in with it use E F G A B C D E for the chords. Experiment. Have fun. That's why you play guitar. That's why they call it **playing** guitar.

3 - Blues pentatonic scales.

I bet when you first opened this book and read the contents page you came straight here to look at this first. Ha. That's just what I would have done.

What the hey, that means you truly have the spirit of a guitarist; you want to make your **own** music. You'll love this chapter, especially if you already know the standard 2 octave blues scale that every guitarist knows; This one:



Everyone who starts guitar learns this scale. It is a proper scale, nothing wrong with it. But. Go and watch a Stevie Ray Vaughan video. He plays this scale, but he also goes all over the neck. The reason he can do this is simple; the notes in this pattern are all over the neck, not just between these three frets. Just like with the modes.

Let's map them out like we did with the major scale and break them up into modes. But to make it easier to understand and because most blues is in E G or A, I'll do everything in this section in the key of A. Remember; it applies to all the keys. Once you have learned these patterns, you can move them up or down to change key. If you already are familiar with the above pattern then you must already know this.

The blues scale is made up of 5 notes taken from the Major scale. Like this:

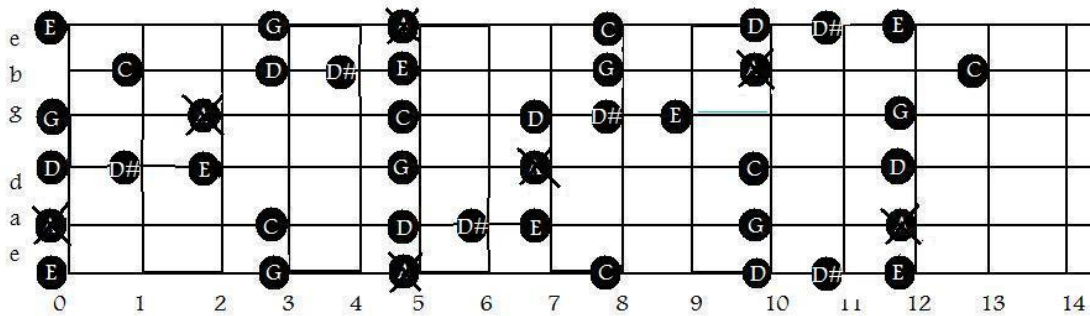
C D E F G A B (Major scale)

C D# F G A# (pentatonic/blues scale)

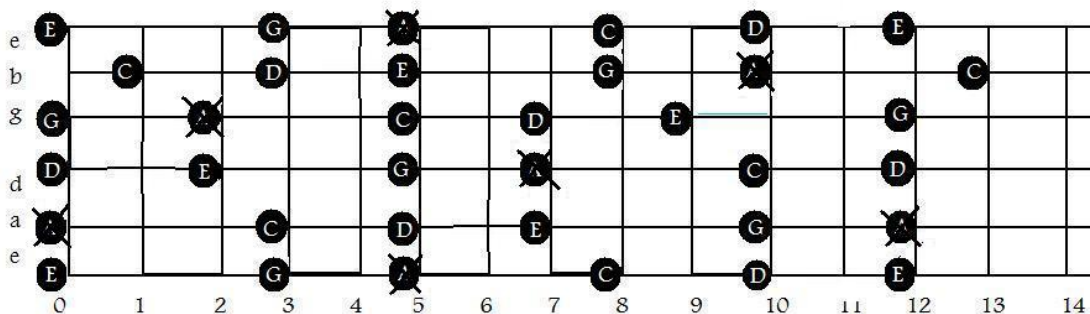
Pentatonic means 5 (penta) tones (tonic)

It's like a quicker version of the major scale. It enables you to play along with someone who is using the major scale without clashing with his music.

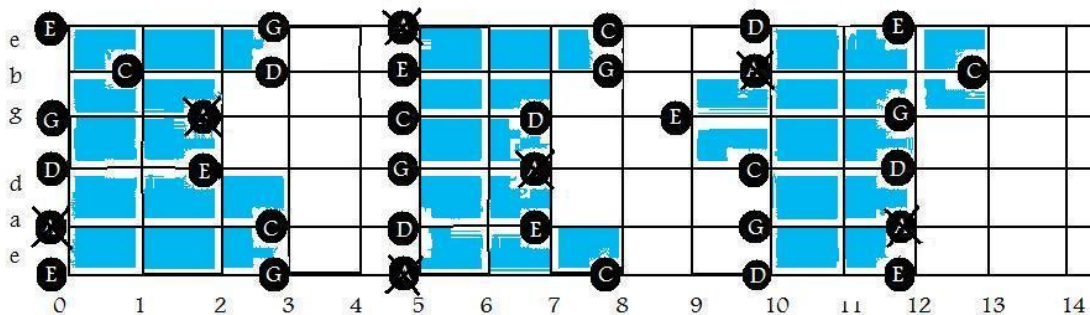
Okay let's map all the notes in A blues.



Let's make it less confusing by taking away the grace note between D and E.

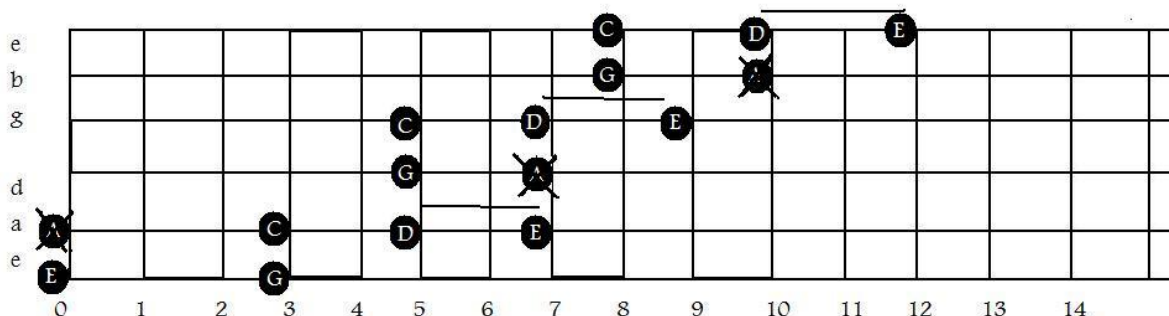


That's better. Now you can see how you can break this up into 5 modes.



Do you see how we now have 5 separate modes? So you can play a scale of A blues 'underneath' the normal blues scale or above it. You can play blues in A anywhere on the neck. Indeed any key.

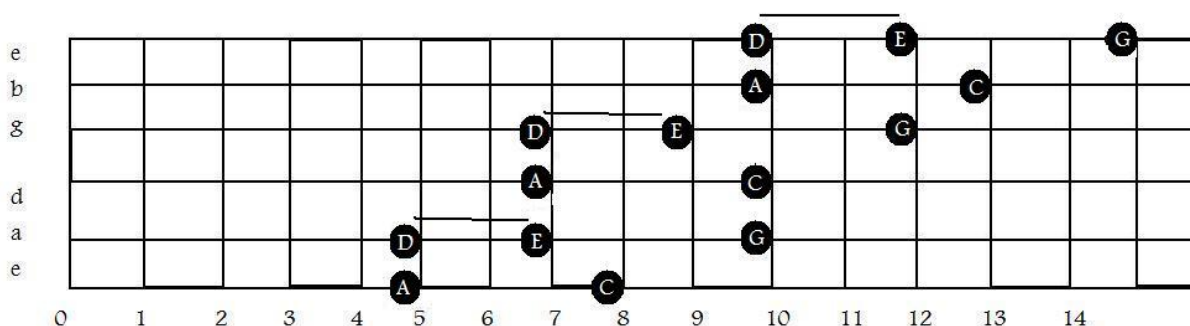
Learn all 5 patterns. Then, like every blues man worth his salt does, play a 3 octave run right through all 5, like this:



Note how there is no three finger stretch anywhere in this scale pattern.

Stevie Ray Vaughan uses this run all the time; it gives you loads of range.

Try this too, an even faster way of playing a three octave blues run with the same pattern for each octave.



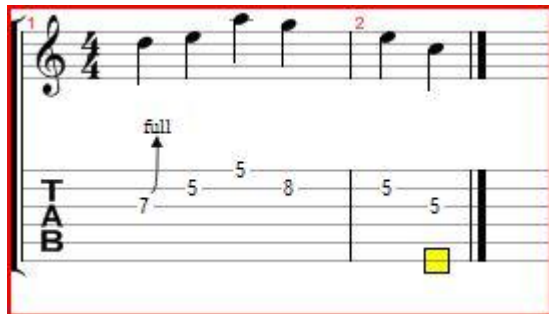
These are all great ways to increase your range and speed.

Once you can play all these patterns and know how they work together, you can play from one to another therefore playing up the neck. This will mean you can emulate anyone that impresses you, what's more you will only need to watch what another guitarist is doing once in order to copy it.

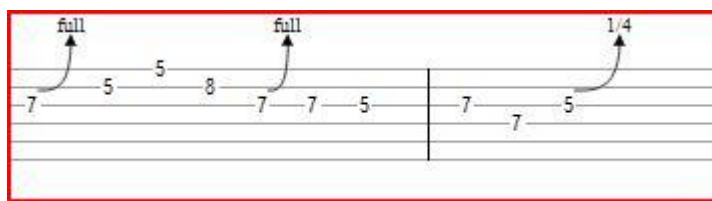
If I were to name three people, how many times would I need to tell you there names in order for you to remember them. Once right? Well that is how it will be once you learn to use these patterns with each other and play with the same methods the best use. You will even stumble on tunes yourself. You will be just jamming with your guitar then you will say to yourself, "hang on, that was wosname". Great moments, they are.

When you are on the key fret playing the basic pattern, always keep your index finger pressed on the first 3 strings. This way, you only need worry about your ring and pinky finger. And you can play most of your riff by hammering on and off thereby speeding things up.

Here's a riff that gets used to death by everyone who ever picked up a guitar:



Or a more extended version:



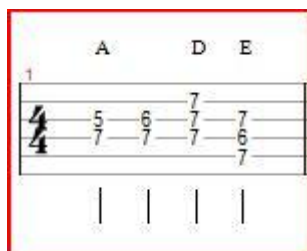
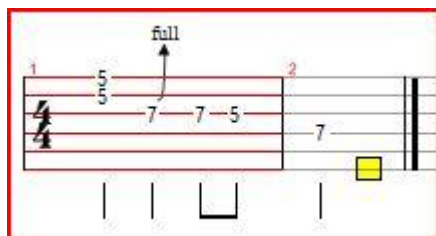
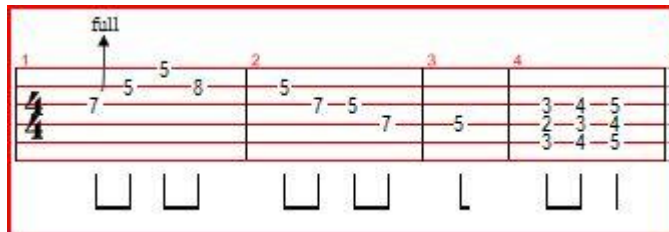
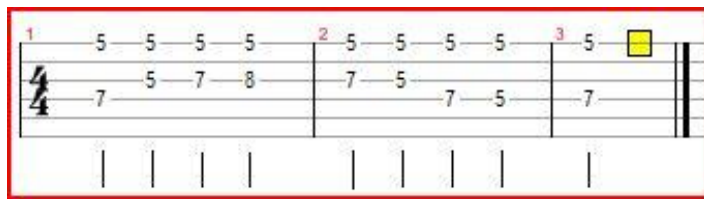
You can see how it would be much faster and easier to play if you kept your finger down across the three strings at the fifth fret.

Watch any blues guitarists index finger; it stays planted right there all the time.

Look at the cover of this book...

The same rule applies when you are using any of the other five blues modes.

Here's a few more standard riffs that you can add to your catalogue.



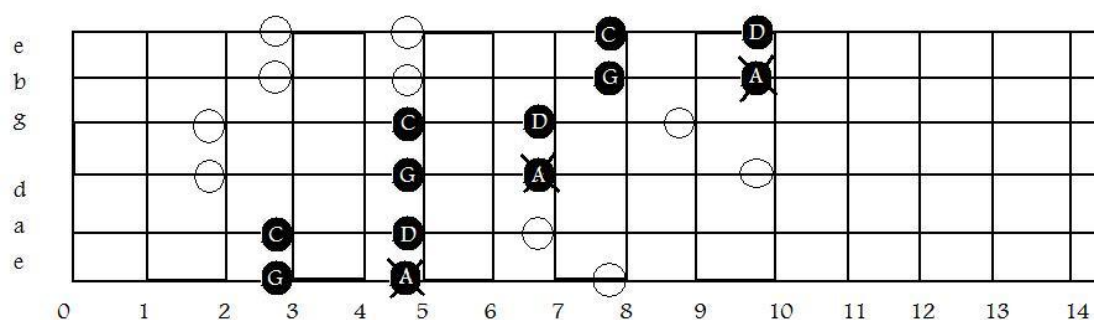
Every guitarist uses these riffs, they are common property. You make them your own by playing them in your own way or coming up with new ones. These are examples to inspire you to get your own sound.

Another big tip.

When you are bending a note use 2 or more fingers behind the finger that is playing the note. It needs all the support it can get, and always bend the string towards you.



Here's a tip that will make you more expressive and get you used to playing in the different octaves. Consider this: (Ignore the ghost notes, they are only there so you can see where the black notes are in relation to the overall map.)



Do you see where the notes fall? Play anything with these four notes and if you play the same in the other positions it will be the same only with a different pitch, higher or lower. Now you have a choice of 3 'voices' to express yourself with. It's 3 different ways of playing the same thing.

When you are playing the blues, most of the time you will use these four notes, bending the D to get the E, like in the tab example. Having access to 2 other octaves like this makes it easy to extend your range. Blues music is very economical like that; you get lots for very little.

How to find out what key you are supposed to be in.

The best way to practice and improve is to put a CD on and play along but how do you know where to put the scale, what fret to play off. To do this you need to know the key...

O.K. put a CD on, anything will do, T-Bone Walker or John Lee Hooker is good to play along with, anything you like. Now listen to the BASS. He is essentially playing the chords with one note, so if you run your index finger up your 6th string while playing the notes, as it gets higher you will reach a note that is the same as the one the bass player is playing. This is the key. Until your ear becomes attuned to it, you might find it hard at first. Don't worry, if you are doing this every day, after a short while you will find that you go straight to the note. You won't have to go up the neck testing. Once you have found the note then that note is the root of the scale; the one with the cross on it. So now you can play anything you like with the blues scale on that fret and it will sound good because all those notes will be the right ones. You can't go wrong.

Remember when you first started to play guitar how sore your fingers were? They stopped hurting after a couple of days and hardened up didn't they? Well in the same way, your ear will become attuned to recognising keys and notes in no time at all. Everything worthwhile takes effort. If it was easy and you could learn it all in one day, you wouldn't be impressed by it and you wouldn't want to emulate it.

Last thing. Every guitarist thinks he sounds crap. Even your hero. You hear your sound every day, you are used to it. You aren't impressed by your own sound because you can do it. So don't be discouraged because of this. Imagine painting a picture full of detail, full of colour. It took you six months to paint and you know every intimate detail of it. When you show it to someone you are holding it up and looking at it from the back. You are not very impressed, but your friend has never seen it before and he is blown away. Your music is just like this; familiarity breeds contempt.

Just to drive the point home. Let's say you become really successful and you are a working guitarist doing the clubs. You will spend all your working time playing songs from the charts that you hate but the audience likes or you will be playing stuff you have written yourself that you are sick of playing. Ask any rock star.

To find out how good you sound, record yourself and listen to it 2 days later when you have forgotten it you will be pleasantly surprised.

The big point is, don't think for one moment that what you are doing has no value. Out of the 60 billion people on this planet, how many play guitar?

2%? 5%?

Only 5% of the people who play guitar play it well. To most guitar players it's just a necklace.

There is 3 reasons why you would want to play guitar:

You want to make money with it.

You want to impress the ladies or get attention.

It switches your brain off for an hour because you are so involved with making music you forget about your troubles for a while.

I'm number 3

Which one are you?

Whatever.

You play guitar; You are special.

Anyway, Chords...

4 - Chords.

A chord is more than one note played at the same time. It's that simple. So how to make any note into a chord? Consider the key of C

1 2 3 4 5 6 7 8

C D E F G A B C

To make a chord from the note C you need to add the 3rd note from it in the scale and the 5th note so the chord of C would be C E G played together.

Dm uses the same rule the 3rd note from D is F and the 5th note is A so Dm would be D F A played together.

So what would Am be? That's right A C E played together.

You're a genius.

You don't need 3 notes. Remember, I said more than one note played together? You can use just 2 notes.

C E is C3 because E is the third note in the C scale

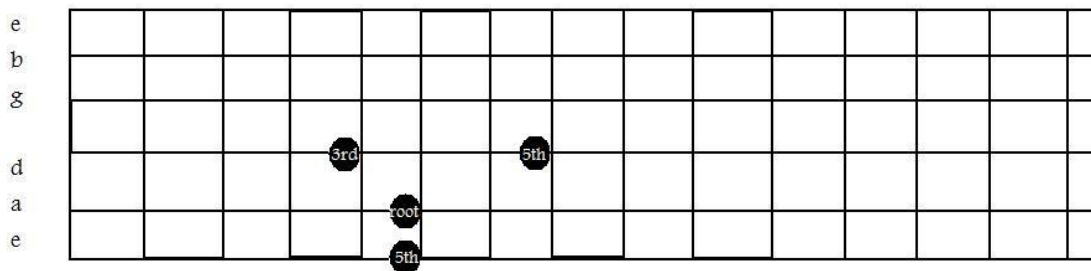
C G is C5 because G is the fifth note in the C scale.

Now we come to minor chords. Check out that scale map from chapter one. Look at the key of C. The A is a minor chord. It is A C E. But in The key of D it is a major then it becomes A C# E. It's the same for every chord there is; drop the middle note by one semitone and it becomes a minor.

Here's an old joke.

If you were to throw a piano down a mineshaft, what chord would it make as it hit the bottom? A flat minor.

Anyway, here's a diagram to show you where the thirds and fifths are as they apply to any note on the neck.



Play the 3rd note with the root and you are playing a chord like C3 or B3 or whatever the root note is. The rules apply to all the notes.

The fifth note is in 2 places so you can play the root note and a high fifth or the root note and a low fifth. C5 D5 G5.

The only place on the neck where this doesn't apply is when a note falls on the 2nd string. Because of the way the guitar is tuned the notes are one fret up.

When playing guitar there are 2 different ways of playing a chord. They are Barre chords and open chords. They sound different.

Open chords are played as you would guess on the open fret or the zero fret as some people call it.

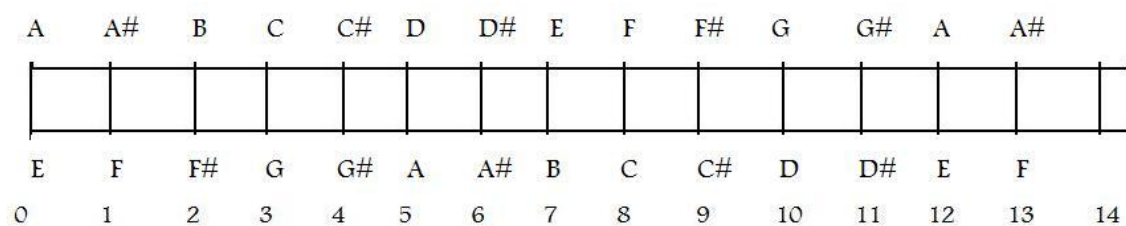
Barre chords or bar chords are played further up the neck by creating a bar with your index finger to move the zero fret up the neck. Like this:



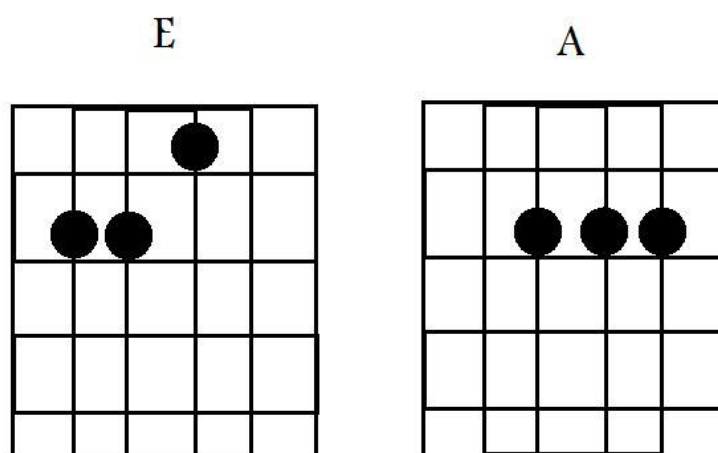
What this does is shorten the neck, so effectively you are playing an open E but further up the neck, which makes it another chord. In this case A.

Think of it this way, if you play the open E string without pressing a fret, you get an E. If you put your finger on the 1st fret you get an F. Put your finger on the 3rd fret you get a G and so on. This applies to whole chords. If you make an E shape chord on the open fret you get an E, if you make a barre with your finger on the 1st fret and form an E shape on it, it becomes an F chord. If you move it all up 2 frets to the 3rd fret, it becomes a G chord.

This is how you can make any chord you like (there are nearly 8000 of them) by using just 2 chord shapes to form them.



Stick with me here. This is a map of the **Barre chords** as they are found on the neck, using two chord shapes; E and A.



Can you see that if you play an E shape on the 8th fret it becomes a C?

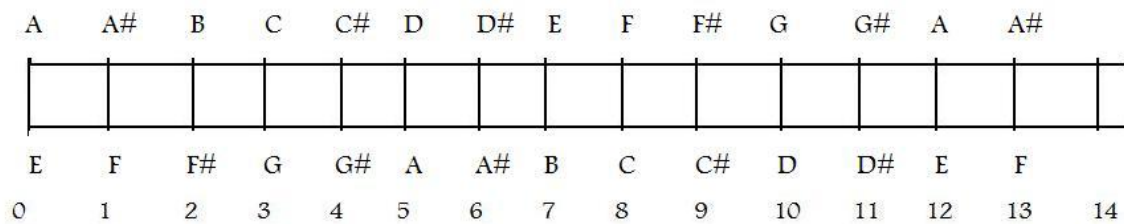
Also if you play an A shape on the 8th fret it becomes an F?

If not, find a guitarist and ask him to show you. Someone must have shown him once; nobody just figures this out on their own.

Don't worry, lots of people have trouble getting that, but when you get it you will be able to transpose music and play rhythm in any key.

Learning this is something that every guitarist who has ever been has had to do; it's the price you pay for being so fantastic. Just think of all the free beer and sex you will be getting when you are a working guitarist...

The famous 3 chord trick.



Here's a list of all the keys and the 3 major chords they feature.

C C# D D# E F F# G G# A A# B Root

F F# G G# A A# B C C# D D# E Sub dominant

G G# A A# B C C# D D# E F F# Dominant

So just to be sure you understand how it reads. C is CFG, A is ADE etc.

Now, any song you can think of, no matter what style it is in, uses three major chords. Some songs use the three major chords and a minor one. For example C Am F G is a chord sequence used on thousands of songs. Most songs however use just the three major chords.

To find the major chords on your guitar no matter what key you are in, play an E shape for the root, an A shape for the sub dominant and an A shape 2 frets up for the dominant.

So for the chords in C they are on the 8th fret for the C, 8th fret for the F and the 10th fret for the G

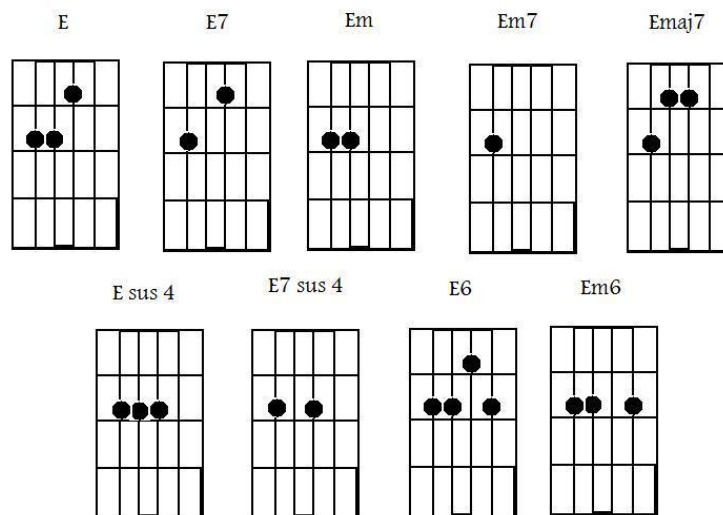
For the chords in A they are the 5th fret for the A, the 5th fret for the D and the 7th fret for the E

It also works the other way. Use an A shape for the root and E shapes for the other sub dominant and dominant.

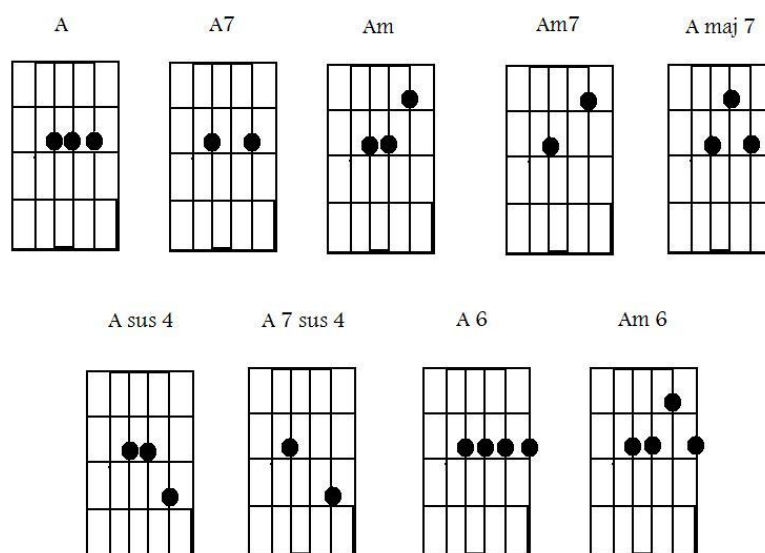
Confused? So was I. It will become second nature with use; you won't even need the map, it'll be in your head, just like it is in every guitarists head.

Here for your benefit are all the chord variations for E and A as barre chords:

First the E shapes.



Now the A shapes.

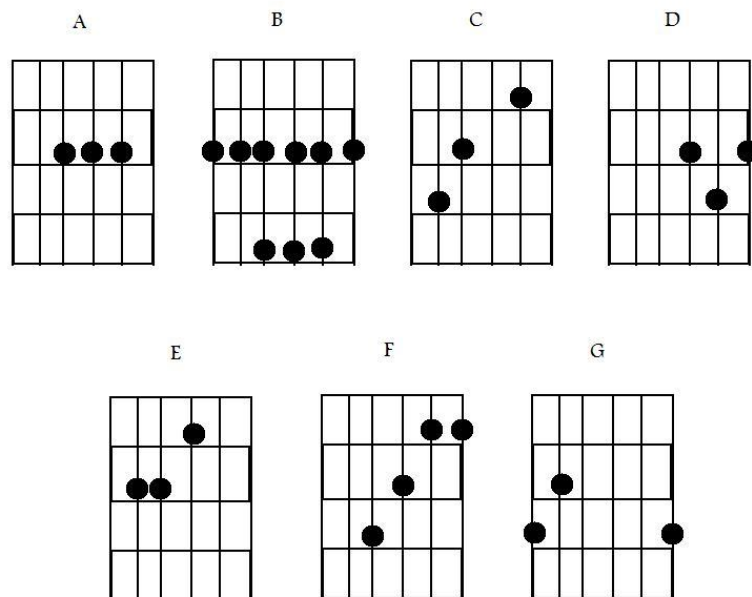


These chords are for all 12 keys so now you have just learned 18 X 12 chords; 216 chords. What a clever guitarist you are.

As you go through life as a guitarist you will use these chords all the time. They are like bricks to a builder. Other musicians will expect you to know them.

So now you know. The chords, the major scale and the blues scale are all on the same fret. So you can switch from one to another. The bass player plays on the same fret too, but his guitar is tuned the same as the 3rd 4th 5th and 6th strings on your guitar but an octave lower. What does this mean? It means you have also learned to play the bass. Borrow a bass and try it for yourself.

Let's look at open chords now.



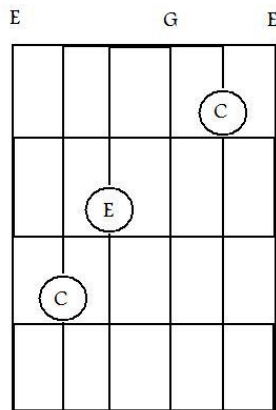
This is how you play the standard open chords. Learn these.

The reason?

If two of you are playing rhythm using chords, one of you has to use barre chords and the other has to use open chords. Otherwise it would sound awful.

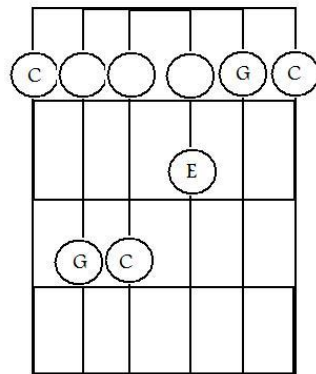
Here is a diagram showing why barre chords and open chords sound different using as an example the Chord of C major (C E G) in its 3 forms.

2 ROOT 3 3RDS 1 5TH



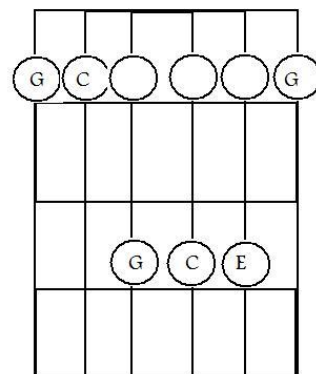
C open

3 ROOTS 1 3RD 2 5THS



C barre
8th fret

2 ROOTS 1 3RD 3 5THS



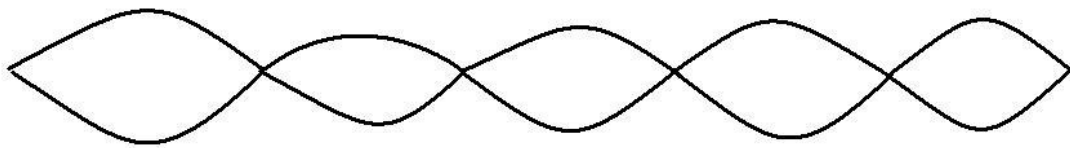
C barre
3rd fret

Even though they are all the same chord, they have different amounts of the three components. So E shape sounds bassy, A shape sounds middly, and the open sounds trebly.

5 – Harmonics map.

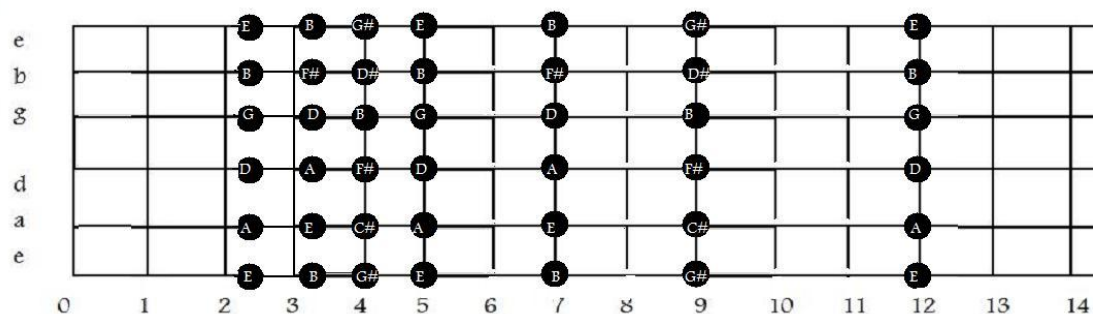
When you pluck a string it moves backwards and forwards which disturbs the air around it which makes sound waves.

It doesn't just move backwards and forwards though, it moves like a sine wave like this:



So there are points along the string where it is not moving at all, like the middle of a see saw. These are the harmonic points. If you lightly put your finger on them when you pluck the string, only the part of the string between the bridge and the harmonic point vibrates, so you get a high chiming note; a harmonic.

Here is a map of all the harmonic points on the neck.

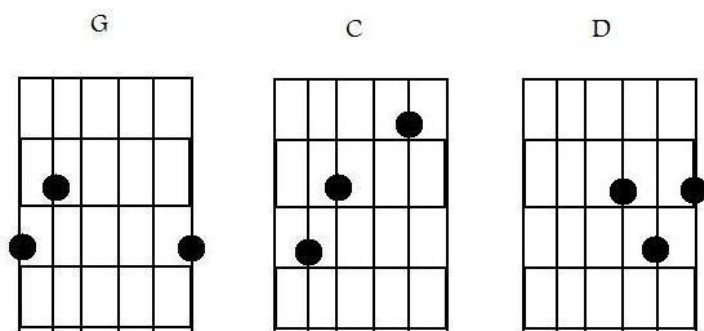


There are more, but they are difficult to sound. Get a copy of Joe Satriani – Guitar secrets to delve further into this.

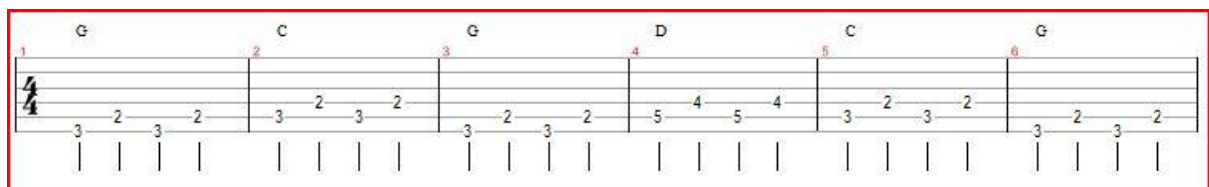
6 – Finger style.

Okay, you like the sound of someone playing fingerstyle, Chet Atkins, Jerry Reed, Me too. I like the way it is completely self contained. The bass line, the rhythm and the lead are all there.

Let's do it in the key of G for now. You need 3 chords – G C and D

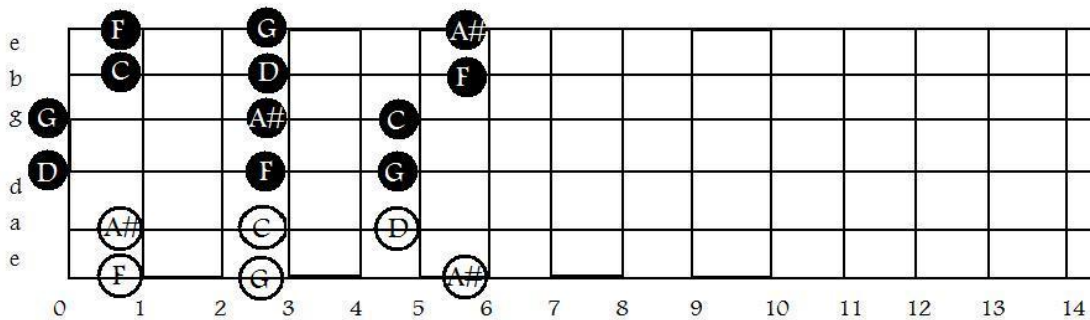


However, for this style of playing, the D is played in a different way. Play a C chord and slide it up by 2 frets. This will then make it a D, but don't worry about the open strings because as far as the chord is concerned we are only playing the two bass notes. Like this:



Learn to do this, and when you can let your right thumb's muscle memory get on with playing the bass without you thinking about it, add the other half.

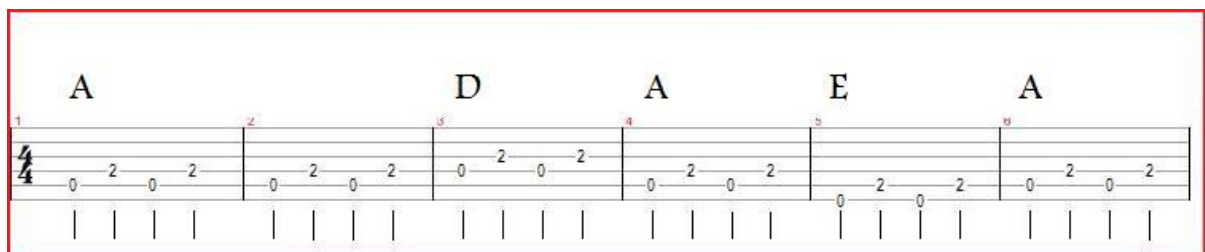
Here's the blues scale you will be using when you play the lead to go with the bass you just learned. You will play a tune with this scale with your fingers while your thumb plays the bass. Ignore the ghost notes; they are there so you can see the overall pattern.



Notice it is the same scale you learned before but it's all been moved down 2 frets so it becomes blues scale in G.

While playing the bass line from the page before, play anything that you like using the scale above. It will sound great because they are always the right notes. Use your little finger and your index finger to play the lead (Left hand).

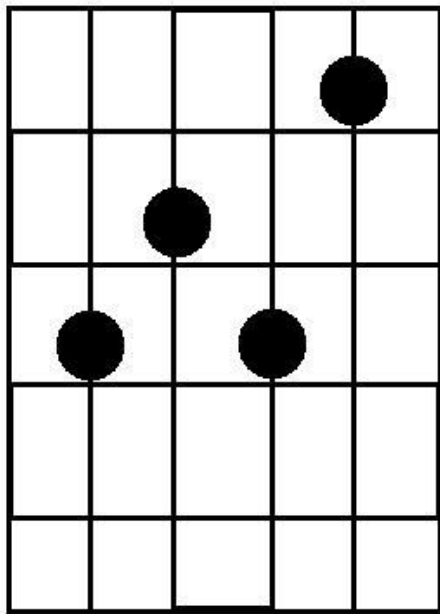
Now let's look at playing in A, The chords are A D and E



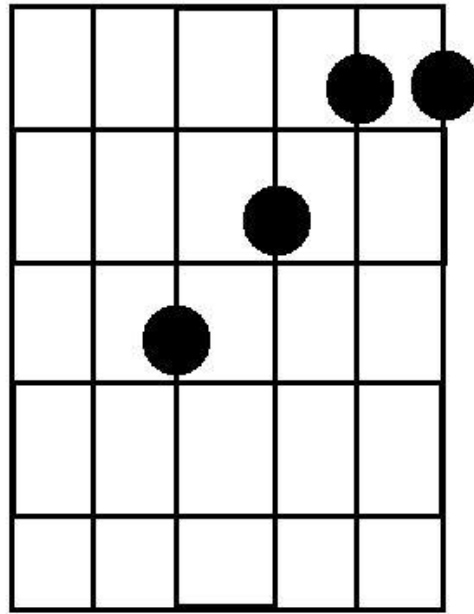
Now you already are familiar with the scale because it's the one you learned in the first place; the A blues scale. Have fun with it. See what you can come up with yourself. Make music. express yourself, go twannnnng. Yeah.

If you want to play all over the neck in any key, you can use the C7 shape and the F shape together (open chords) move them around the neck and explore.

C7



F



7 – Further reading

There are many millions of books that you can buy that teach you guitar. Most of them are only any good if you know absolutely nothing on the subject. If you know about open chords and how to tune a guitar then 99% of them are useless.

However there is one book that is the guitarists bible.

The guitar handbook by Ralph Denyer.

This book is THE book to buy if you need to know anything about the guitar, they should have it in schools. Go find a copy.

Another book which I would recommend is

Guitar secrets by Joe Satriani.

Joe to me is the best guitarist in the world and the best teacher.

8 – Recommended software.

There is one piece of software that you need to have if you are a dedicated guitar nut.

Guitar pro

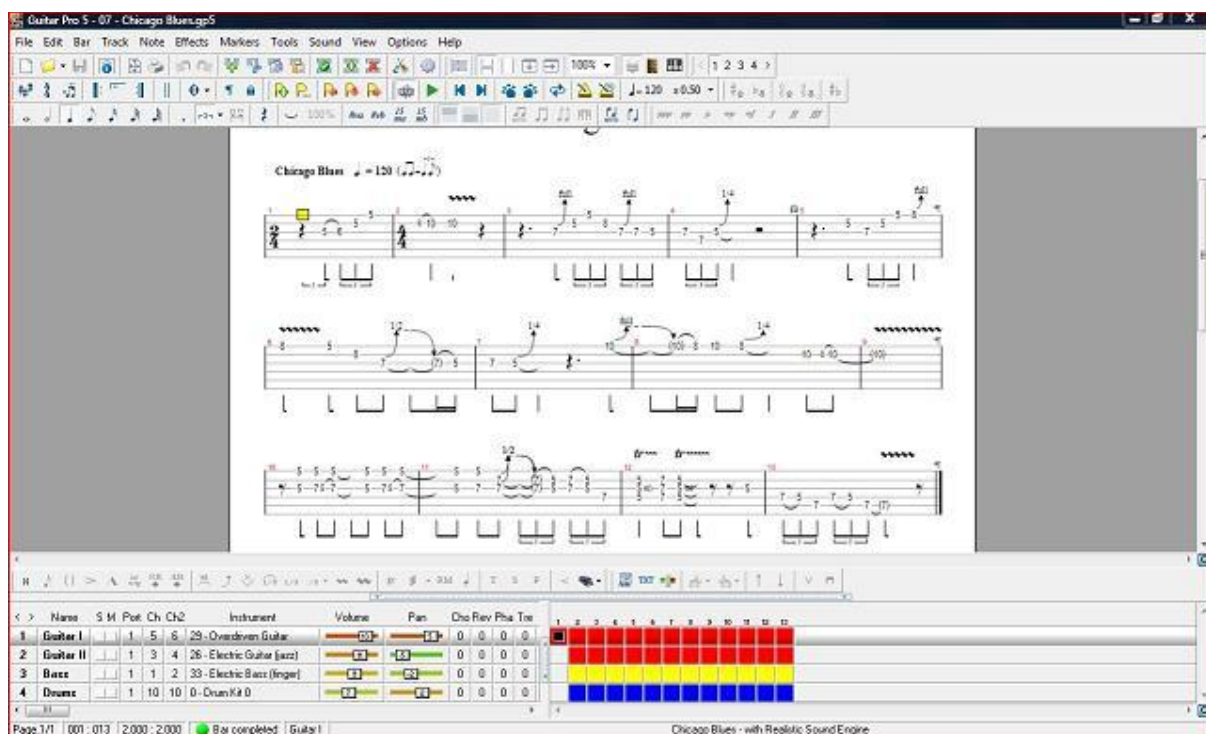
Go take a look at it at www.guitar-pro.com

What a fantastic program. With it you can write music scores, guitar tabulation, multi track, and you can **play** it so you can hear what the piece of music you just written sounds like.

You can download ready made music. Thousands of them.

Here's the good bit, you can remove the guitar track and play along with the song like a backing track. So you could load Texas Flood, switch the lead guitar part off and play your own blues.

I can't praise it enough. A Phenomenal tool for any guitarist.



9 - Recommended listening.

Guitarists:

Joe Satriani, Steve Vai, Stevie Ray Vaughan, Eric Johnson, Frank Gambale, Jeff Beck (guitar shop CD), Iron Maiden, Megadeth, David Lee Roth, Whitesnake, Hendrix, T-Bone Walker, John Lee hooker, Eric Clapton, Alvin lee and ten years after. Rory Gallagher, Les Paul, Chet Atkins, Jerry Reed, Wilko Johnson.

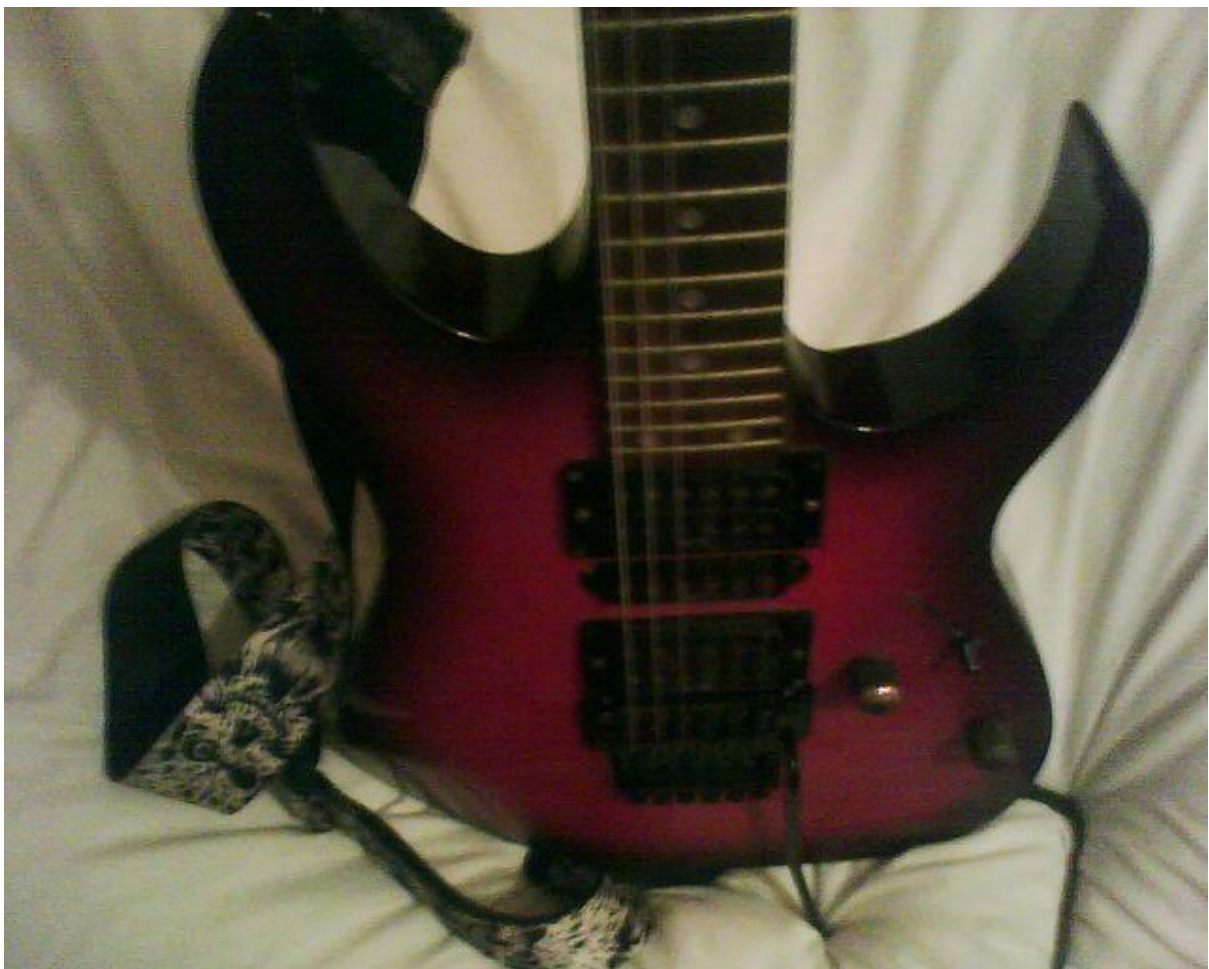
Jazz:

John Coltrane, Sonny Rollins, Martin Taylor (a fellow scouser), Django Rhienhardt,

And you have just got to listen to Hayseed Dixie. Brilliant bluegrass versions of classic rock songs.

Guitar blah blah.

Book 2 of the Fuzzball guitar books.



Once again, you are free to copy and distribute this book in any way you please.

Enjoy and become the best.

Back for more eh?

The first book in this series, 'Fuzzballs essential guitar knowledge', was written to teach the basics of guitar. Nothing was missed out but the book did not go into detail about subjects and areas of music which were additional to the basics of what you need to know to become 'good' at playing guitar, it was designed to teach the mechanics of music as it applied to the guitar

Fuzzball book 1 showed you how to play guitar, and it was written in a way that made it unnecessary for a tutor to be present, you literally teach yourself at your own pace and your success totally depends on how much effort you put into it, how much practice you were willing to do. If you didn't understand something, you could ask anyone who plays guitar because the knowledge in book one is common knowledge to any guitar player.

Every guitarist knows someone who plays guitar better than they do, so every guitar player is potentially your teacher. Everyone you meet who plays any instrument will teach you something, a riff, a musical principle, a technique, a song. Everyone is unique; everyone has something valid to offer. All your life there will be something new to learn. That's why I am still playing guitar and exploring new things to do with it at the age of 52. When I first started as a guitarist, Slade were at number one in the charts. It's a hobby that just won't quit.

This book deals with the things that might only be interesting, not essential. It goes into more detail about the things you have learned so far. They are not essential to you being the master shredder but they are useful to a guitarist.

They include things that help you understand the mechanics of the guitar, sound production, developing your sound, the social implications of you being creative, more complicated scale patterns.

The contents of this book were not included in book one because if you are trying to learn guitar, you need a book which tells you what you need to know to get to where you are going, not 'blind you with science' and just confuse you with irrelevancies.

The books you buy in music shops are not designed to teach you guitar, even though they say 'learn to play the guitar' on the cover, they are designed to give you the basics and make money for the publisher. Just like chart music is the most basic music you could think of, computer generated drum machine wallpaper designed just to make money; that's why they call it the music *industry*.

These two books are written solely to teach you how to play guitar because they make me no money at all. They are free. That's how it should be.

Since 1981 I have been a guitar tutor in Manchester, Sheffield and Liverpool. I taught to anyone who was interested on a one to one basis and the first Fuzzball book used to be the course book. This is how it developed and they used to be written by hand on an exercise book, one at a time. I must have written that book a thousand times. This is why it contains nothing but what you need to know.

This book however goes into more detail, for those of you who are like me; in love with the guitar. It is aimed at people who like to hear guitar trivia, people who are interested in anything guitar.

There are also some things which should have been included in book one but which got left out, due to er... me being old.

Big fank oo to all of yez.

May I take this opportunity to thank all the people who downloaded the first book and all those who redistributed it. May I wish you all the success you desire in becoming the best guitarist you can be.

Finally, some free book websites have a thing where you can donate to the author. I don't need donations. I am not rich; I am a carer for my wife. But I don't live my life according to money, as long as I can pay the bills and play my music, I am satisfied.

I would only spend it on cakes and biscuits anyway...

Instead, if you feel you must, donate to either of these charities:

sightsavers, you will find it at:

www.sightsavers.org/

or if you prefer, cancer research at:

www.cancerresearchuk.org/

I think both of these charities do an unbelievable job and deserve all the help they can get.

In case you are interested, I use the guitar on the cover, an Ibanez RG540 and I play it through a Korg PXR4 digital 4 track recorder which goes through my stereo. I also use a digitech RP200 effects unit. I use a Tanglewood 6 string acoustic and a Tanglewood 12 string acoustic.

I don't go gigging anymore so I don't have an amp; everything goes through headphones. I used to have a 30 watt Marshall.

Isn't it ironic that Jimi Hendrix's middle name is Marshall?

Getting Your sound.

The most important part of being a guitarist is developing your own sound. This is true of anyone who plays a wind instrument, clarinettist, saxophonists etc. They call their own sound their 'embouchure'. Fiddle players also consider it very important to have a distinctive sound which is instantly recognisable as theirs. Only Byron Berline sounds like he does for example.

There are many tiny things which make your sound unique, the texture of your fingers, the wood your guitar is made of, the amp you use, where you pick the string, whether you use fingers or a pick. Here's a gold dust piece of advice, turn your volume and tone on your guitar down just a smidgen; from 10 to 9. It makes the guitar sound mellow, especially if you are using the bass pick up (the one next to the neck).

Making scales easier.

When you are playing guitar you need to get into the habit of having your thumb behind the neck, like this:



Not like this:



It seems such a silly thing to worry about, but like all things guitar, a simple thing like playing scales the second way could make it impossible to play full four finger scales. You need to make it easier to play; not harder.

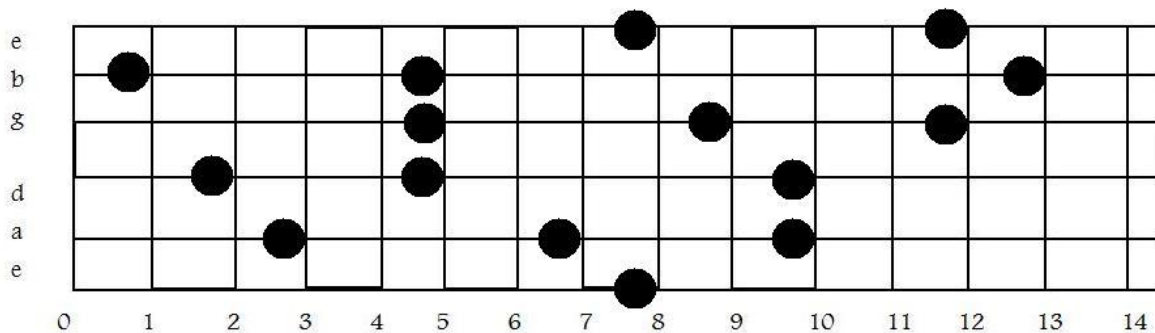
The Caged thing.

This is cool.

You already know that if you move a chord shape up the neck, it becomes another chord. What if you wanted to play the same chord all the way up the neck?

Well of course you can and if you learn this, it's a really easy way of learning where the same chord is anywhere on the neck.

Let's look at C for example.



Now this isn't a scale map. This is a series of barre chord shapes going up the neck. All of them are C chords, so they sound a C major chord. So making a barre chord and the shapes you see before you:

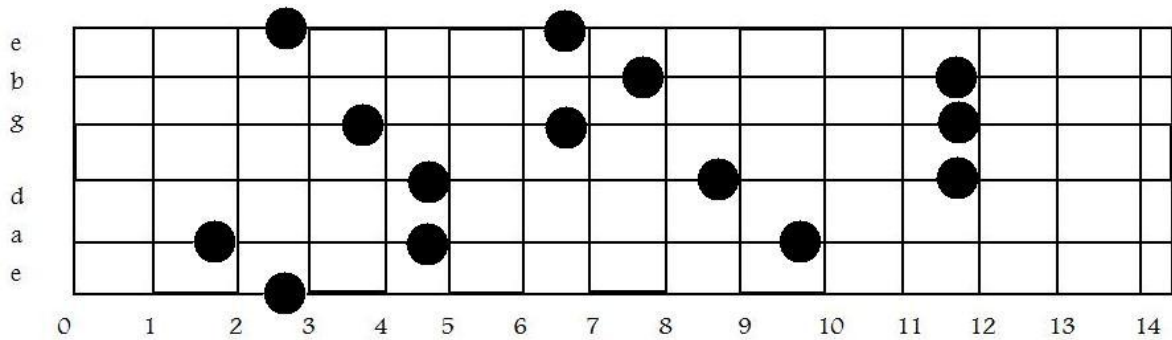
C shape on open, A shape on 3rd fret, G shape on 5th fret, E shape on 8th fret, D shape on 10th fret then it starts again with C shape on 12.

all these chord shapes played in these positions gets you a C major chord.

The reason we call it the 'caged' system is the chord shapes are in order of C A G E D, making it easier to remember.

Do you see it? Neat innit?

Try the same principle with a G Chord:



Ok, you got, G shape on open, E shape on 3rd fret, D shape on 5th fret, C shape on 7th fret, A shape on 10th fret. Then back to the beginning at the 12th fret.

Like the C chord on the previous page, all these chord shapes played in these positions gets you a G major chord.

We guitar shredders find zees veeeerrrrry interesting.

Did you hear about the Bermuda philharmonic orchestra?

The triangle player disappeared...

The schizophrenic guitar.

The guitar is schizophrenic; there are two of them.

Once you go past the twelfth fret, all the scales and chords start again but an octave higher. The twelfth fret is the same as the open fret, it's an octave higher. The same rule applies to all the other frets, so if you play on the fifteenth fret it's the same as playing on the third, you are in G.

The voices.

If you think about the map of notes on the neck, there are six strings and each string has two instances of 12 different notes. This means that any note can be found in 12 different places, so you can find any sequence of notes in 12 different places.

What this means is anything you play can sound different 12 ways; 12 voices.

Inverted chords.

If you are asked to play an inverted chord or to play C in its 2nd inversion for example, this is what that means.

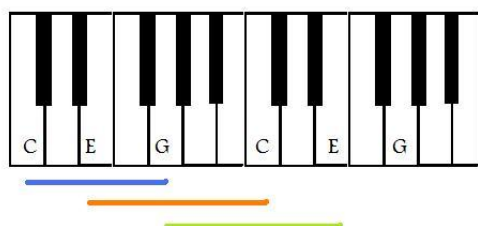
All chords are made up (as you know from book one) of 3 notes. The note itself, the 3rd note from it and the 5th. So C would be C E G, G would be G B D etc.

Inverting a chord means playing the chord in a different order so.

First inversion of C = C E G (blue line)

Second inversion of C = E G C (red line)

Third inversion of C = G C E (green line)



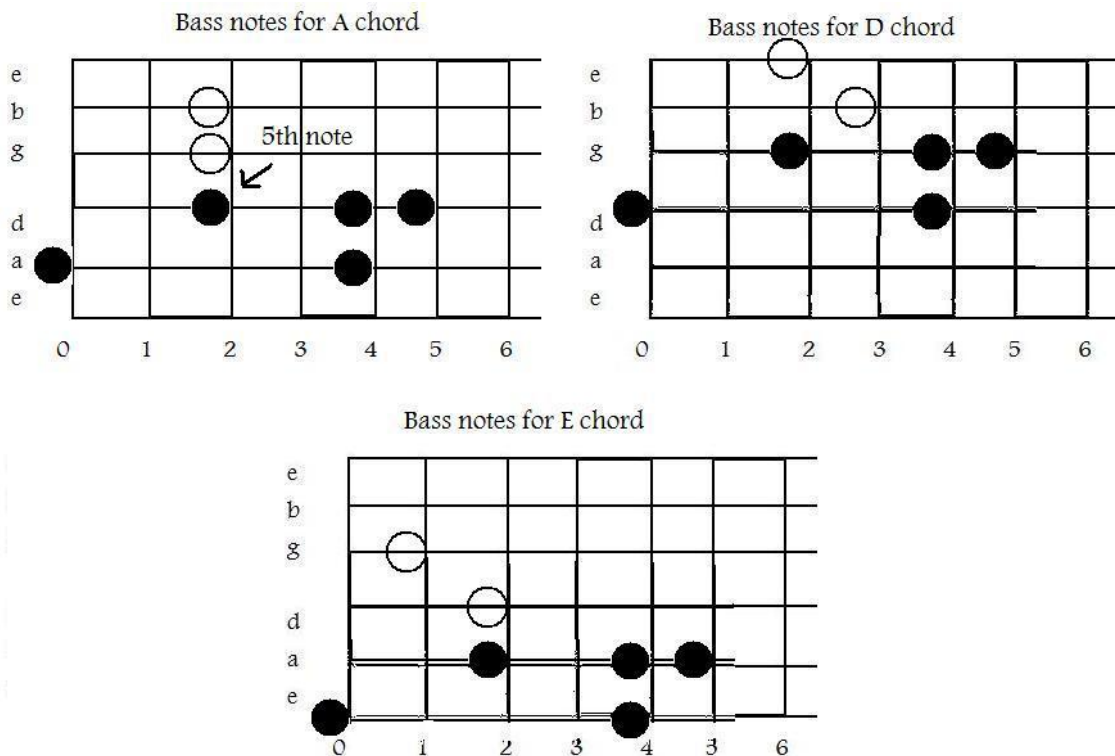
So now you know.

Blues / rock rhythm.

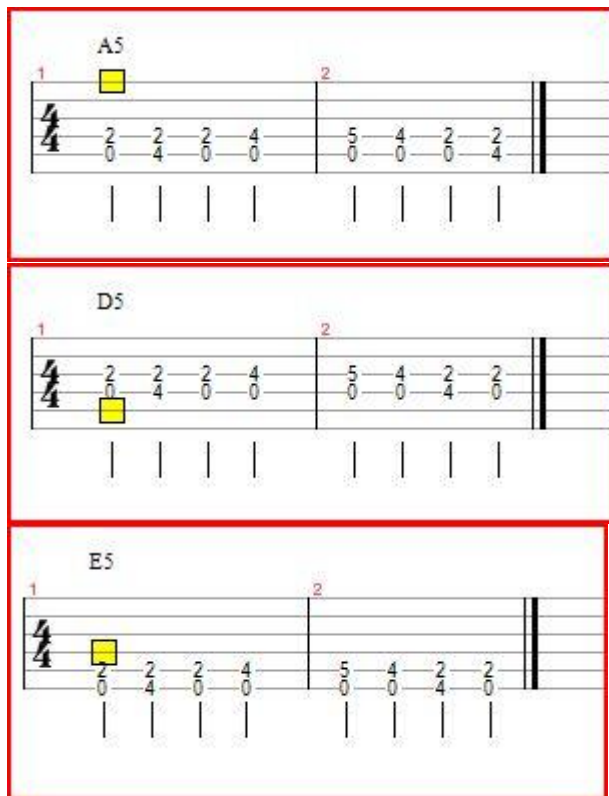
There are three main ways of playing blues/rock rhythm.

Half open chord based:

playing the first two notes of an open chord, play the bass notes as a bass line, this way you are playing bass and rhythm at the same time.



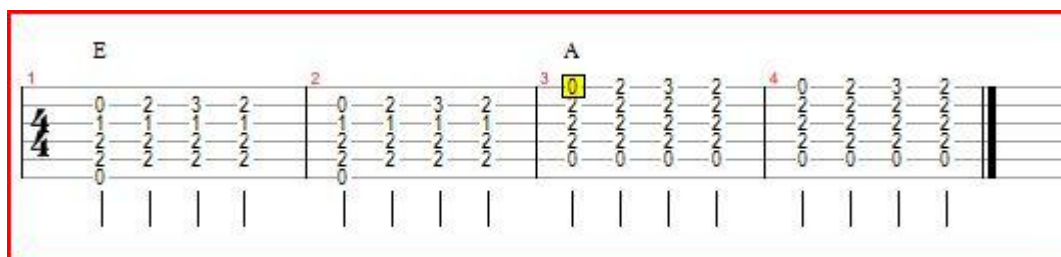
Ignore the ghost notes, they are just there so you can see the chord that this bassline relates to. Just hold the 5th with your index finger, using your other fingers to play the bass while always playing the two strings together, just as in the tab on the following page.



Notice that the pattern is the same on all three chords, This is a very common rhythm pattern, usually called boogie woogie. There are all kinds of variations of it, find some of your own. Experiment.

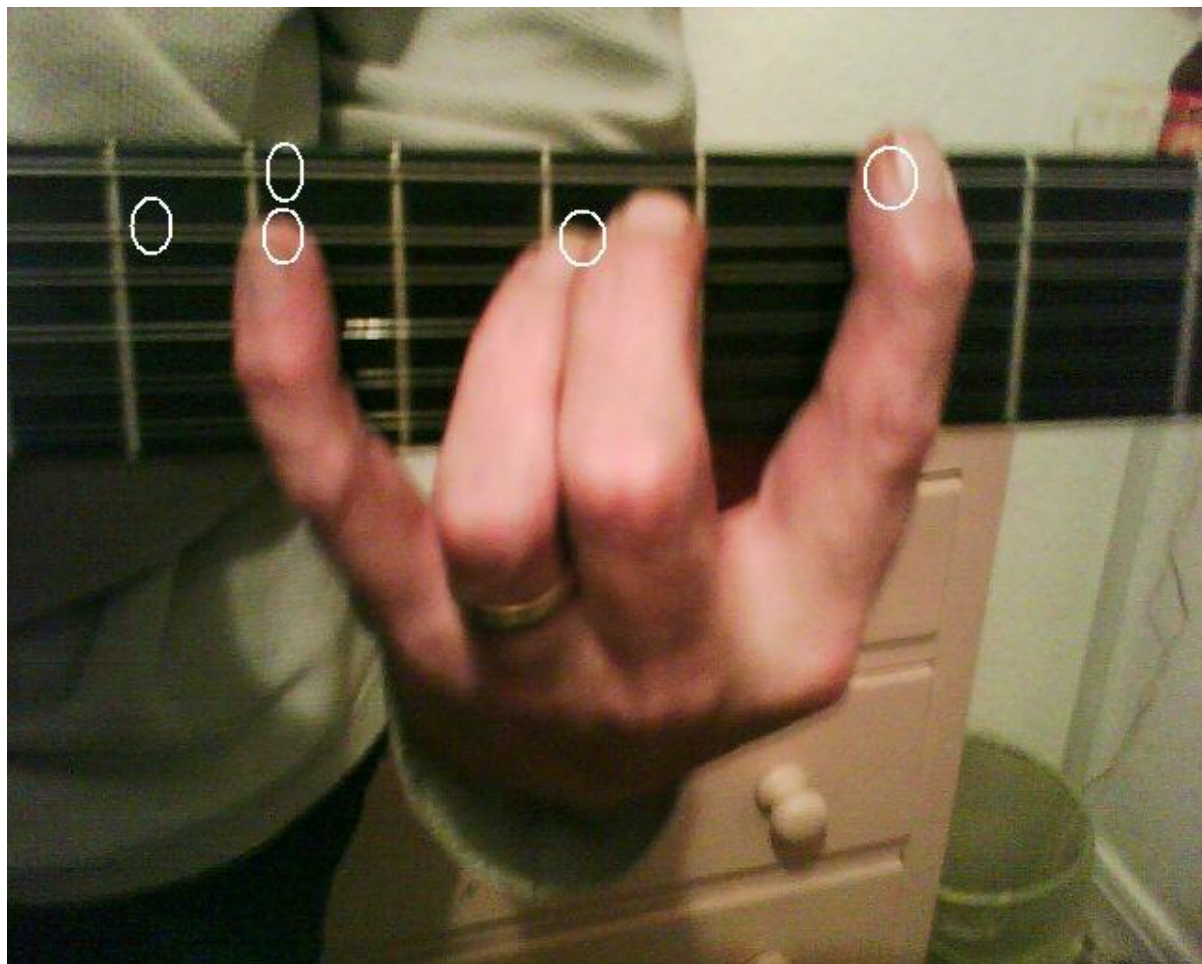
Full open chord based:

This does the same thing but using the treble string for the fancy bit.



Barre chord based.

The barre version uses the same principles as the half open but you play it on a fret higher than 0 in any key. In the picture here I am playing it on the 5th fret, so I am playing blues/rock rhythm in A.



The Ghost notes are the bassline. Play all three strings.

If you move all this across a string, so the bassline is on the 5th and 4th string, the chord and bassline becomes D, if you were to move it up two frets, it becomes E. Rock guitarists do this all the time. Put any video on and see. Status Quo is famous for using this method.

Note how my ring finger is tucked under my middle finger. This makes it easier to hold the shape while I move it around the neck.

12 bar blues.

So Now you know the chords and how to play a rhythm with bassline, now you need to know what sequence to play them in.

Let me introduce to you the most used chord sequence in history, twelve bar blues.

Play the chords below in this sequence using the chord for one bar (4 beats) you will note that there are 12 bars, hence the name.

A A D D A A E D E D A A

There is a variation called 10 bar blues it goes like this:

A A D D A A E D A A

John Lee Hooker uses this a lot.

All blues based music uses either of these two sequences. Rock developed from the blues, so most rock music uses it too.

The only other common sequence is the box of four, Play:

C Am F G or G Em C D round and round. Lots of songs use this, especially 60s music. Diana, Donna, All I have to do is dream, teenager in love, unchained melody, This boy by the Beatles, telephone line by ELO, even every breath you take by the police.

Play these four chords with different time signatures and different rhythms and see what you recognise from it. There's millions of songs in those four chords.

Minor scales.

Minor scales seem complicated. They are not.

There are three different minor scales:

The natural minor scale.

The harmonic minor scale.

The Melodic minor scale.

For the natural minor scale, I have already covered it in book one. It is the same as the major scale but the root note is 3 frets back, so the natural minor scale for A is A B C D E F G A

The harmonic minor scale is the same as the natural minor but the 7th note is sharpened.

So the harmonic minor scale for A is A B C D E F G# A

The melodic minor scale is the same as the harmonic minor but with the 6th note sharpened.

So the melodic minor scale for A is A B C D E F# G# A

A conundrum, just for fun.

Do you like conundrums? Here's a really good one. This has nothing to do with guitar, but I thought I would share it with you.

Three people walk into a restaurant and have a meal. When the meal is over, the waiter brings the bill, which comes to £30.00.

After checking, the waiter realises he has made a mistake and tells the three people that the bill was actually £25.00, so he returns £5.00 to them.

The three people each take £1.00 back and give the remaining £2.00 to the waiter.

Now here's the conundrum:

Each person paid £9.00 towards the meal (£10.00 - £1.00)

This comes to £27.00

The waiter got £2.00

This comes to £29.00

So... Where did the other £1.00 go?

Is that brilliant or what?

Acoustic rhythm.

The best thing you could do right now, even if you don't like country music, is get a copy of Hank Williams greatest hits.

Here's why. All his songs, apart from Jambalaya which uses 2 chords, are made from just three chords. It will teach you how chords relate to each other. It will teach you to listen for chord changes. It will give you an instinct for chords. Most of his songs are in E (E A B7).

The most important reason is, the great catalogue of songs he recorded, they are all classics. Everyone likes them, your cheatin' heart, take these chains from my heart, cold cold heart.

Put the CD on, use the 'up the neck note' method to find the key, if the key is on the 12th fret then its E, open fret.

Remember, if you are playing an E chord and you feel a change coming, then the new chord can only be an A or a B7. If you are playing an A then the new chord can only be a B7 or an E.

The general rules are, you play Root chord and the Sub dominant most of the time (in this case E and A) only now and then going up to the dominant (B7) to add variety. So if you are playing along with Hank Williams or any other person playing a song, you only need to worry about 2 chords, now and then changing to the 3rd.

Learn Hanks songs because you need a catalogue like his if you go busking or if your mum says "play me something".

It's perfect material if you want to do something with just an acoustic guitar, no drums or bass and everyone likes these songs.

There have been more cover versions of Hank Williams songs than anyone else in history.

The rules of chord changing.

The chords in any key are always named like this:

I	II	III	IV	V	VI	VII
C	Dm	Em	F	G	Am	Bm

I have put the C chord scale in there so you can see how it works.

Okay, here's the rules:

A I chord can change to any chord.

A II chord can change to any chord except the I

A III chord can change to any chord except the I or VII

A IV chord can change to any chord

A V chord can change to any chord except the II or VII

A VI chord can change to any chord except the I or VII

A VII chord can change to any chord except the II or IV

Don't worry if this looks a bit confusing, it will become second nature as you use it. Chord changing is a feel thing. You will just know what chord to change to once you have been doing it for a while. It's like muscle memory; you only have to think about it so hard when you first start doing it, then it becomes more natural as you use it.

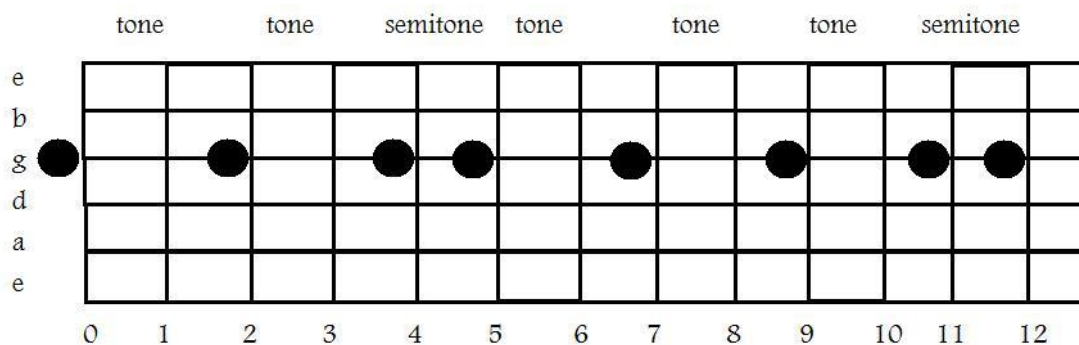
If you change chord and get it wrong, you can find the right one in an instant. It's not like driving a car, if you get it wrong nobody dies, just play on.

The whole tone scale.

You are going to love this, this is really handy.

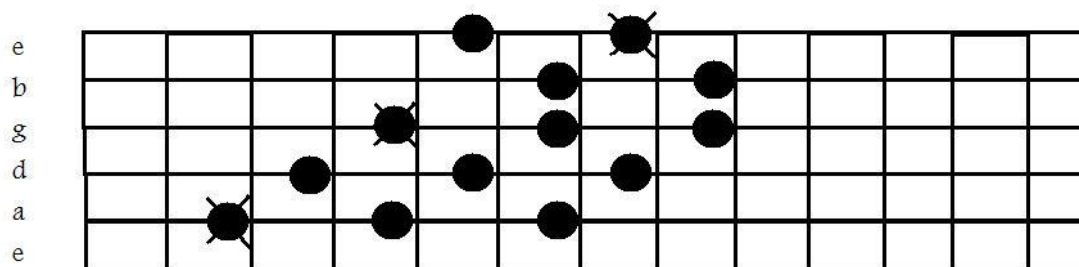
All the scales are made up of notes which have intervals between them. A semitone is a fret, a tone is 2 frets.

So to play a major scale on any single string it goes like this:



Use this knowledge when playing right hand fingertapping.

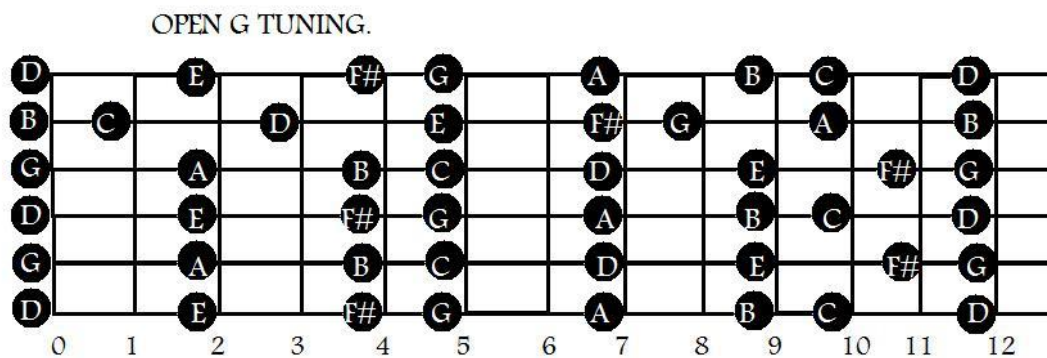
If you make a scale where each interval is a tone (2 frets) then that scale will go with any key and you can use it in any key without sounding off. What denotes the key the scale is in is the starting note, so if the first note is C then the scale is C. If the first note is B then the scale is B.



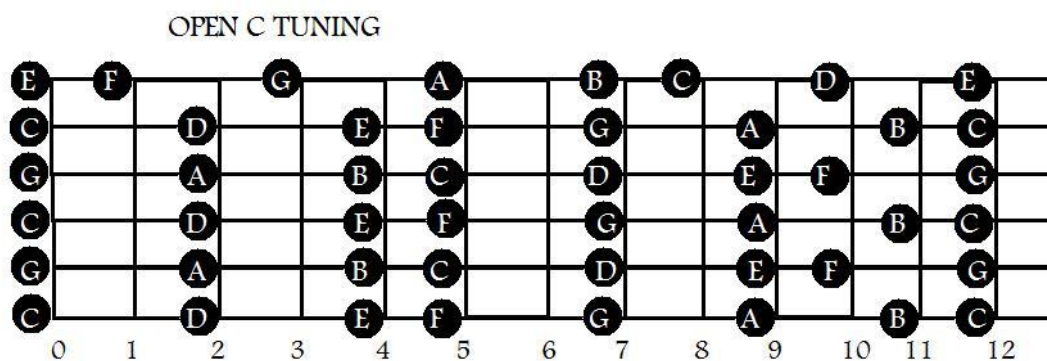
A very useful tool to put in your guitarists toolbox.

Open tuning

Open tuning is where you tune your guitar with an open chord, so when you strum the strings without forming a chord shape you get a chord. The scale patterns are different and enable you to play with a bottleneck slide like a Hawaiian guitarist or a dobro. You can play really fast runs too. Check out 'I'm just a country boy at heart' by Ricky Scaggs for a lovely demo of this. Here are the two most popular tunings for you to try, G and C. Have fun.



G major scale is G A B C D E F# G



C major scale is C D E F G A B C

See you on the Grand Old Opry.

All the chord versions.

In the first book, I covered the chord variations by writing a page of chord boxes so you could play them all with an E and A shape barre chords.

I didn't explain what they meant because I didn't want to overwhelm you with information. Now you have a better understanding of the guitar and how it works musically, I will explain all these chords on the next couple of pages. Don't worry about learning all these chords; you will learn them over time as you use them. As with all learning processes, you learn much quicker if it is relevant to you and what you are doing.

To hear some lovely music which uses all these techniques in all their glory get a copy of the album Eden by Everything but the girl, wonderful chord work with a twelve string guitar, Ben Watts jazz guitar and Tracey Thorne's beautiful voice.

Add chords:

This is when you add a note to the chord to add variety to the rhythm. The Eagles do this with tequila sunrise and peaceful easy feeling, you can clearly hear the note going on and off over the chord.

Altered chords:

This is a chord where the fifth and/or the ninth note has been raised or lowered by a semitone. These chords are used a lot in jazz.

Augmented chords:

This is a chord where the 5th note is sharpened, so C augmented would be C E G# instead of the usual C E G.

Diminished chords.

This is a chord where the 3rd and 5th note are flattened so C dim would be C D# F# instead of the usual C E G.

Dominant 9th:

This is the same as C7 with the ninth note of the C major scale added, so C9 is C E G A# D, D is the ninth note.

Dominant 7th:

C7 is a C chord with the 7th note of the scale minus one fret. The 7th note of C major is B so add the A#. C E G A# to get C7.

11th chords:

You have four kinds of 11th chord.

Dominant 11th, which is root 3rd 5th flat 7th 9th and 11th.

So C11 is C E G A# D F

Minor 11th, which is root, flat 3rd, 5th, flat 7th, 9th and 11th.

So Cm11 is C D# G A# D F

Major 11th, which is Root, 3rd, 5th, 7th, 9th and 11th.

So Cmaj11 is C E G B D F

Dominant 7 sharp 11, which is Root, 3rd, 5th, flat 7th, 9th, #11.

So C7#11 is C E G A# D F#

Major 9th:

This is a Cmaj7 chord with the ninth note added Root, 3rd, 5th, flat 7, 9th.

So C maj9 is C E G B D

Major 7th:

This is a C chord with the 7th note added, root, 3rd, 5th, 7th. So Cmaj7 is C E G B.

Major 6th:

This is a C chord with the 6th note added, root, 3rd, 5th, 6th. So Cmaj6 is C E G A.

Minor 9th:

A minor 7th chord with the 9th note added. Root, flat 3rd, 5th, flat 7th, 9th. So Cm9 is C D# G A# D.

Minor 7th:

This is a minor chord with the flat 7th note added. Root, flat 3rd, 5th, flat 7th. So Cm7 is C D# G A#.

Minor –Major 9th:

A minor 9th chord with a major 7th note rather than a flat 7th. Root, flat 3rd, 5th, 7th, 9th. So C m/maj 9 is C D# G B D.

Minor-Major 7th.

A minor chord with the seventh note added. Root, flat 3rd, 5th, 7th. So Cm/maj 7th is C D# G B.

Suspended chords.

There are two kinds of suspended chord, sus 2 and sus 4.

Sus2 is so named because you replace the 3rd note with the 2nd note so the usual Root, 3rd, 5th becomes root, 2nd, 5th. So Csus2 is C D G.

Sus4 is so named because you replace the 3rd note with the 4th note so the usual root, 3rd, 5th becomes root, 4th, 5th. So Csus4 is C F G.

13th Chords.

There are three kinds of 13th chord.

Dominant 13th, which is root 3rd 5th flat 7th 9th, 11th and 13th.

So C13 is C E G A# D F A

Minor 13th, which is root, flat 3rd, 5th, flat 7th, 9th, 11th and 13th.

So Cm13 is C D# G A# D F A

Major 13th, which is Root, 3rd, 5th, 7th, 9th, 11th and 13th.

So Cmaj13 is C E G B D F A

That's the wonderful thing about guitar, it can be as simple or as complex as you want. You can play straight 12 bar blues in a jam session, sing a song with an acoustic, or play jazz or classical and explore all these chords.

Don't worry if it's too complex for you. You have your whole life to learn all this stuff. You will get it as you need it. You won't learn everything at once, you just learn what's important right now; that's how it works.

If you have a use for some information, you will take it on board right away, if you don't, you won't. You can only assimilate information if it is relevant.

This is weird. One of my students was playing air guitar recently and he put his guitar down and couldn't find it. I've just tripped over it.

How to improve the playability of your guitar.

To play a guitar really well or really fast the action on the neck has to be good. The action is the distance between the string and the frets.

If the action is too high then you have further to press the string before it hits the fret. This means you can't play fast scales and like everything else guitar, why make it harder for yourself?

If I buy a new guitar, this is how I get the action perfect, it's a little unusual but it works.

Take the strings off and use the truss rod to get the neck as straight as you can get it.

Paint the frets with engineers blue. Scrape across the frets with a metal ruler. Wherever the blue has been scraped off, these are the places where the frets are high. File these places with a fret file and paint the frets again.

Repeat this until all the frets are the same level. Clean all the blue off the frets, refit the strings.

Tune the guitar and level the bridge all the way down till the strings buzz.

Tune the bridge back up again then adjust the pick ups so they are closest to the strings (do this while pressing the string down on the top fret).

Now you should have a perfect action.

Sound production.

When using an electric guitar, the amp has three things on it that you use to get distortion. Master volume, volume and gain.

Master volume tells the amp how big it is, volume tells it how loud to be and gain tells it how much distortion to add to the signal.

When you turn the gain up, stop just when you get to the 'click'. This is when the distortion takes effect, any more and it just sounds yick.

Think of it like this, your guitar signal is sound, distortion is noise. Too much distortion and it's just noise. Try to keep as much of the original sound as you can, If you want sustain, turn the bass up.

The way the sound waves work in the air, bass sounds travel downwards and treble sounds travel upwards. Not only that, a lot of the sound comes out of the back of the cabinet. So be in front of the speaker when you are adjusting the sound.

Remember also to turn the volume and tone down on the guitar to improve the sound dramatically. This way the amp is doing the work not the pick ups.

Another tip is to adjust your pick ups so they are close to the strings but not so close that the strings are hitting them, adjust them less for the thicker strings, close for the thin ones.

How to know if you are a good guitarist.

There are many signs which tell you that you are good at guitar. When people say, "what are you doing, working here when you could be making lots of money doing that instead". That is a good sign, it means you are really impressing them. People these days are very reluctant to compliment anyone, so if you hear this said about you, it is the best compliment you can get.

Other more subtle signs are when people tap their feet when they are listening, or if they sing along.

If another guitarist is watching your left hand doing its stuff on the neck then that is a sure sign that he is impressed, especially if he/she asks you how you did a particular thing.

If someone asks you to teach them how to play guitar, this means they are so impressed that they want to emulate you. Give them a copy of this book and book one and teach them. They will give you more respect than you could imagine.

Always remember that music is a spiritual thing, it doesn't make sense in the material world. You probably can't understand why I would give this book away free for example when I could probably publish it and make money. Because it is spiritual, you will not understand why people like the music you make. Well look at it this way, imagine you just painted a picture and you have been concentrating on every detail since you started painting it. You know this painting inside out, you are sick of seeing it. When you hold it up to show someone, all you can see is the back of the picture; you can't see what they see.

Your music is just like that, it may mean nothing to you, but anyone listening to it gets it for the first time and they may love it. Or not.

The social implications of your creative gift.

If you are anything like me, you are creative in a million ways. I have explored a million ways of being creative in my lifetime apart from all the musical instruments I have learned to play, I have thoroughly studied woodwork, metalwork, jewellery making, cross stitch-I made full size copies of all the Joe Satriani CDs 14 inches square and all the Steve Vai CDs. Knitting, crotchet, macramé. The list goes on and on.

If you are creative, you just have to express it somehow. The trouble is, you have to make sure that you are not doing it at someone else's expense.

The law how it stands in this country (U.K.) at the moment, if you or anyone living in your house creates a nuisance, playing music loudly etc, the council can evict you from your house, **even if you own your own house.**

Scary isn't it? So, be sensible. Use headphones. If your neighbour lives upstairs, turn the treble down. If your neighbour lives downstairs, turn the bass down.

Any surface that your amp touches will transmit the sound through the floor or walls of your house, so insulate it by putting the amp on a sound absorbing mat, sponge or the best thing to absorb sound, cork.

Believe me, you would hate it if you were not allowed to play whenever you wanted to, so protect yourself and be considerate to all these poor souls who are not gifted like we are.

Time to say bye bye.

Well that's the end of book two. I hope it contained a lot of stuff that you could use. I will see you at your next concert and I hope I get a mention on your new CD.

If you have enjoyed reading this book half as much as I have enjoyed writing it, then I have enjoyed writing it twice as much as you have enjoyed reading it.

Big love,

Fuzzball.