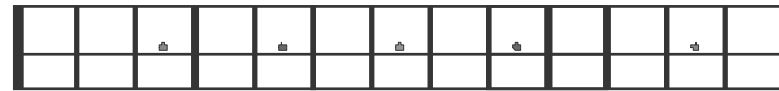


SECRETS OF THE GUITAR FRETBOARD



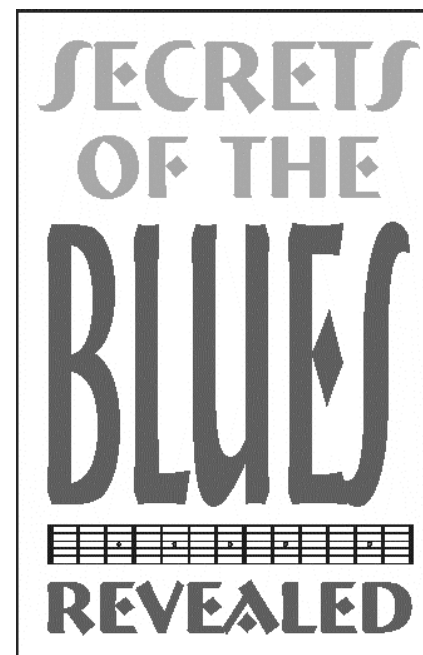
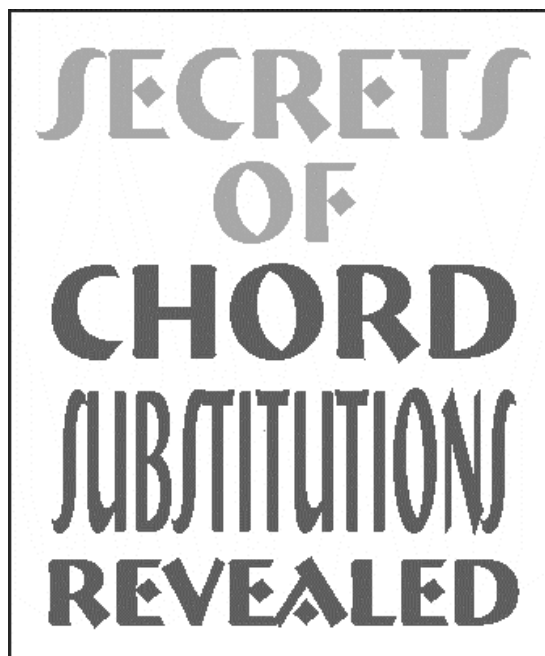
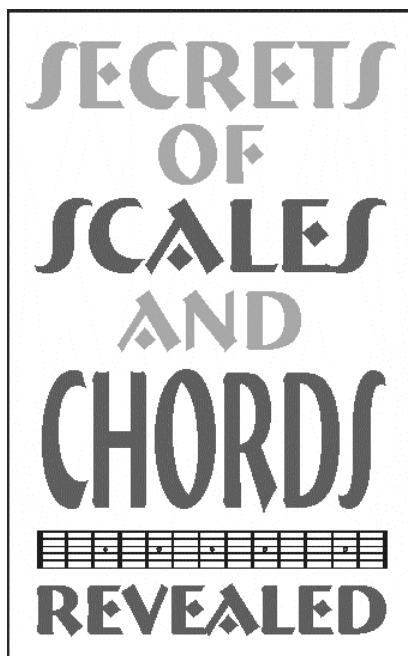
REVEALED



OR,
125 WAYS TO PLAY
"LOUIE LOUIE" IN C

BY:
RICK
ROSEBERRY

Also available at www.FretboardRevealed.com...



Uses:

- ✓ play a simple C-F-G progression **125** different ways
- ✓ play close harmony, like horn section lines
- ✓ re-voice a harmony or progression when using a capo or changing key
- ✓ learn more slide patterns
- ✓ play any chord in 5 different places and in 5 ways
- ✓ move up and down the neck when playing rhythm
- ✓ use the *whole* neck to play a chord progression or solo
- ✓ need to know only 5 forms of each chord

Includes:

- ✓ diagrams of 5 types of 10 different chords (M M7 7 m m7 + dim 9 11 13)
- ✓ tricks and progressions (basic and fancy)
- ✓ detailed fingering and patterns
- ✓ technical exercises
- ✓ Circle of 4ths, 5ths, **3rds** (*new!*)
- ✓ practical advise

No reading of music or tab is necessary.

Print this document on 8½x11 inch letter-sized paper, 24 pages. Can't Copy text.

Please do not share with others, it is illegal and deprives me of important guitar-strings-and-beer money. Thank you.

Author: Rick Roseberry © 2005-2007. "Circle of Thirds," "125 Ways to Play *Louie Louie* in C," "Secrets of the Guitar Fretboard Revealed," "Secrets of Scales and Chords Revealed," "Secrets of Chord Substitutions Revealed," and "Secrets of the Blues Revealed" are trademarks of Rick Roseberry 2005-2007. All rights reserved.

Published by: Rick Roseberry, secrets@rickroseberry.com www.FretboardRevealed.com

Place of Publication: San Francisco, California. Year of Publication: 2007

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SECRETS OF THE GUITAR FRETBOARD REVEALED

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My name is Rick and I've been living, breathing, studying, playing, and performing the guitar since 1964 at age 7, and teaching since 1974. I learned from the late great San Francisco guitar teacher Keith Allen, my mentor since 1973. I learned to play guitar and read music at age 7, two hours a day plus a lesson a week, for 3 years. I later rebelled, quit the lessons, and explored this early-70s new-to-me music by the Allman Bros, Jeff Beck and Jimi Hendrix. I would learn the records late at night, note-for-note. They were my new guitar teachers, and I was on fire for guitar again.



RR, Age 9, 1966

Foreword

This book is dedicated to guitar teachers in general, but especially to my favorite guitar teacher, the late Keith Allen.

His enthusiasm, professionalism, knowledge, honesty, humor, generosity, kind spirit, tone and monster technique made him a true guitar hero to me as a teenager.

Already blessed with 10 years worth of guitar playing under my belt, I could read as well as play. I just needed direction and motivation. Although only a few years older, Keith was way ahead of me in ability and knowledge, and more than happy to share both.

This brave new world of guitar was laid before me, off to the horizon as far as I could see.

Jimi, Duane, Jeff, Eric, Buddy, Albert, Freddie, Roy, Billy and the rest were Guitar Gods where I come from, and Keith was the Son through which I came to them.

A professional musician and teacher all his life, Keith refused to abandon his family to tour, or else you, too, would know his name far and wide.

In January 2004, Keith joined Duane and Jimi in the great Celestial Jam, dead of a heart attack at 50.

This book is dedicated to him, in an effort to document his teachings before those of us left from those heady '70s get too old to remember it, and too busy to teach it.

Oral wisdom must be written to survive.

Keith Allen, R.I.P.

Rick Roseberry, 2007

Then at age 17 I went to Blue Bear Waltzes School of Music in San Francisco, the first "Rock&Roll College."

It was there I learned fretboard and music theory, composition; and studied with my practice partner Chris Hayes (Huey Lewis & The News), Bonnie Hayes (Bonnie Raitt's composer), Keith Allen (Steve Miller Band), and others.

Since 1974 I've been teaching only intermediate and advanced players.

From playing in loud rock bands to musicals like *Pippin* and *Godspell*, from blues to jazz, folk to classical, CAGED has made me a better guitarist.



RR, Age 21, 1978

○ = Root (C)

E-type C scale

Notice this **E** chord in the scale

G-type C scale

Notice this **G** chord in the scale

D-type C scale

Notice this **D** chord in the scale

The 11 chord is a smoky and mysterious but beautiful Dominant chord, which resolves from V to I (G11 to C). It combines the classic harmony of the V to I with the funkiness of the gospel-like IV chord resolving to the I, as it is little more than a IV chord with a V in the bass. The IV also adds suspension, strongly leading to resolution to the I. Used mostly in pop and jazz, hear it in a Blues at 1:13 in *Goin' Down Slow* (Allman Bros).

Unless called “add6”, a 13th chord always has the *b7* and the 9, but not the 11. The 9th chord always has the *b7*, except if “add9”.

Tip: Try using the funky 9th chord, jazzy 13th chord, or the sexy 11th, in place of a 7th chord. Always use the *b7* for a 7th chord, not the major 7.

Tip: A “tritone substitution” uses a F9 or F13 in place of a B7 to resolve to E. The F is a “tritone,” or *b5*, from B. Works for any key, is used mostly in jazz and jazzy blues. See Page 31.

Tip: Use the Phrygian scale (mode) or the diminished scale in a minor blues progression, or a whole tone scale over a 7th chord. See Page 25 for forty-five scales.

Tip: Extensions or altered chord tones, like the *b7*, 9, 11, or 13, should be the higher notes, not in bass. The 5th (G in the key of C) or the Root (C in the key of C) can usually be omitted.

In the real world, not all of the 10 chords in all of the 5 positions are useful, either because of fingering difficulty or its sound. Below are the chords you'll find more useful than others in most playing situations.

C-type chords

C
Cmaj7
C7
C9
C11
C13
C+
C°

A-type chords

A
Amaj7
A7
Am
Am7
A11
Asus
A+
A°

G-type chords

G
Gmaj7
G7
Gsus
G9
G11

E-type chords

E
E7
Em
Em7
E9
E13
E+

D-type chords

D
Dmaj7
Dm
Dm7
D7
Dsus

Best for Major: C, A, G, E, D

Best for minor: A, E, D

Best for minor7th: A, E, D

Best for Major7th: C, A, G, D

Best for 7th: C, A, G, E, D

Best for 9th: C, G, E, D

Best for 11th: C, A, G

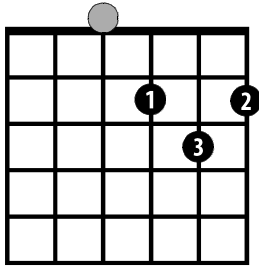
Best for 13th: C, E

Best for Aug: C, A, E

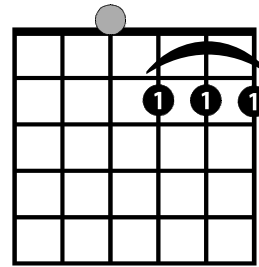
Best for dim: C, A, D

The Ten D-type Chords

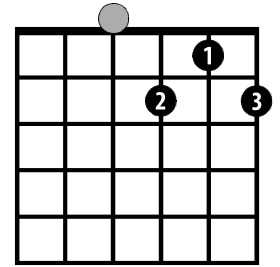
★ **D**
D F# A



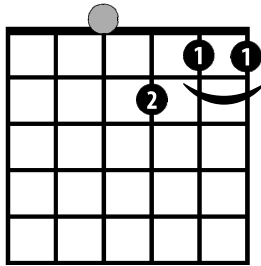
★ **Dmaj7**
D F# A C#
aka:
Δ
M7
major7



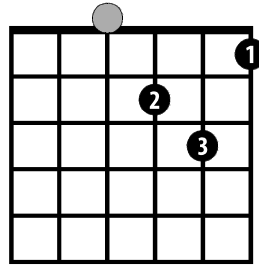
★ **D7**
D F# A C
aka:
dom7
seventh
dominant



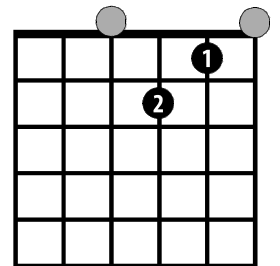
★ **Dm7**
D F A C
aka:
min 7
minor 7
b3b7



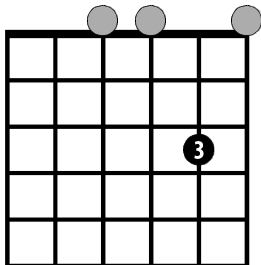
★ **Dm**
D F A
aka:
min
minor
b3



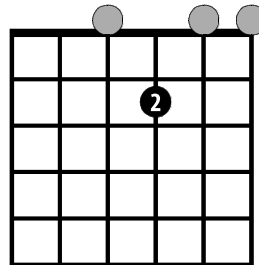
★ **D9**
D F# A C E



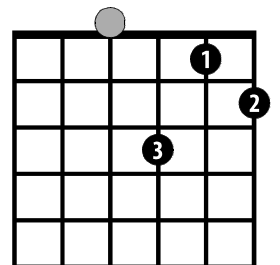
D11
D G A E
(don't
confuse
with a *sus*
chord)



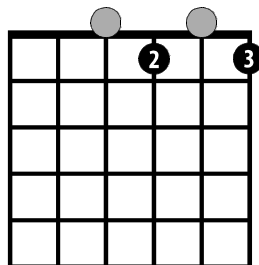
D13
D F# A
C E B



D+
D F# A# C
aka:
aug
augmented



★ **D°**
D F G# B
aka:
dim
dim 7
diminished



=barre (bar)

★ = forms used most often
aka: "also known as"

Does It Sound Good?

You are the sole judge of what sounds good or not. No one else knows better than you how well you sound. Therefore, play just for you, not for the cute girl in the front row, or your buddy in the back, or anyone else. They have no idea if you are playing well, but *you* sure do.

When I play on stage, my aim is to give myself **chills** like I would get when I saw my heroes, like Jeff Beck, Roy Buchanan, Johnny Winter, Robben Ford, Charlie Baty, or Buddy Whittington, for the first time. That same sense of excitement, awe, and joy. They inspired me to study and play harder.

So now when I play, I do it primarily for *me*, to entertain *myself*. I try to give myself chills, every solo. Everyone else gets to vicariously enjoy it as well. But in the middle of a solo, I'm trying to make myself laugh and be surprised, by stretching a little farther or playing something I've never played before. No one else will know if I succeed at that. But *I* will.

That's the only way for me to ensure I play at my peak. Otherwise, the problem is that everyone else will enjoy it even if I don't play inspiringly, but I won't. I know what I'm capable of, and I know when I either fall short or exceed it.

So if I try impress the cute girl in the front row, I won't play to my full potential. But if I try to impress myself, then I'll play to my full potential at that moment, and then some.

And she, and everyone else, will surely be impressed because of it.