

# ESSENTIAL GUIDE TO TAPPING

EXERCISES TO VIDEO 7



***Ibanez***

Ex 1a  
Emi

Ex 1b  
Emi7 v1

Ex 1c  
Emi7 v2

Ex 1d  
Emi9

Ex 1e  
Emaj7

Ex 1f  
E add2

Ex 2  
A major

Ex 2b  
A minor

Ex 2c  
Ami add9\*

\* A major 7th note (G# from A harmonic minor) did sneak in at the end. I am Swedish and we have to do a little Yngwie now and then. (change that note to G if it too much for you).

Ex 3 a  
C major

Ex 3b Cmaj7

Ex 4

Ami

Ex 5

Ami

part 1

part 2

F

part 3

G

Ex 6

Aadd9

Dadd9

TAB

Ex 7

Aadd9

Badd9

TAB

Bonus line (not in the video)

Ex 8 part 1

D

A

C

TAB

Ex 8 part 2

G

Bb

F

TAB

Ex 8 part 3

G

A

TAB



## Harmonizing a scale (stacking thirds).

A little text for the part in the video about building chords/arpeggios out of scales.

Harmonizing a scale is a method for building chords from most scales we use in western music. Having a basic idea of how this works and how to do it is essential knowledge for a musician playing in western culture music (for most other cultures too). It is something we really must know too not be blind on the fret-board when playing. It is the key to understanding scales, arpeggios, chords tones and what key things come from. So even if we talk about this in the video is here a little more in detail about the subject.

The major scale is, in lack of better words, the main scale from which most other scales and chords are related too. The major scale is also called the Ionian mode, and that is to separate it from the other major modes that exist, Lydian, Mixolydian. This is coming from a part of music theory called "modes", but we don't need to look into this now (but I really recommend you do it later on).

It is the intervals in the Ionian major scale that are the source for all intervals names.

We will use C major for our examples but this information is the same for all Ionian major scales.

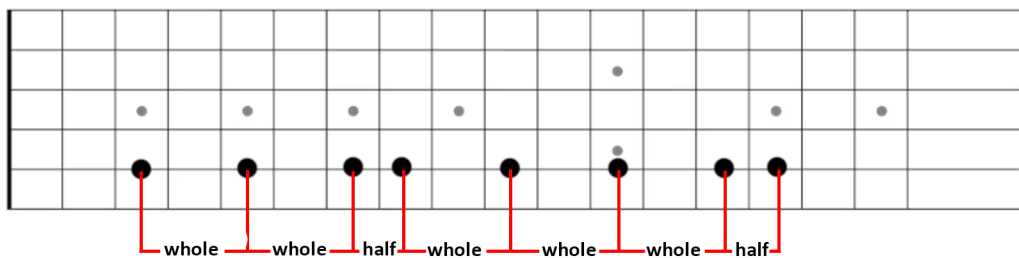
Scales are strings of notes with specific intervallic relationships to the first note (the key) and intervals is what it sounds like, the distance between two notes.

The "formula" (the intervallic structure of) a Ionian major scale (from now on called just a major scale) is.

**1, 2, 3, 4, 5, 6 and 7.**

The distance between those notes is like this.

**whole step, whole step, half step, whole step, whole step, whole step, half step**



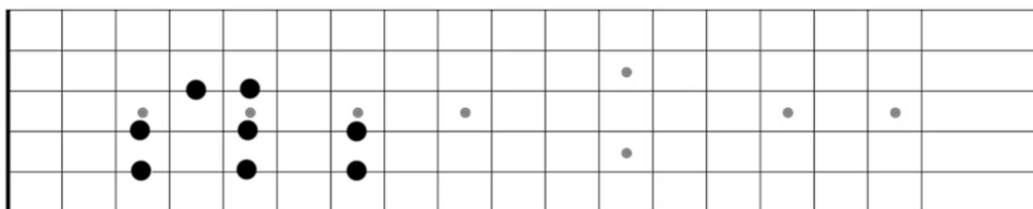
That formula is not key specific, it is the same for all major scales.

So what specific notes that formula will be depends on the key, even if the intervallic relationship between the notes remain the same in any key.

Putting this formula in the key of C will give us the notes.

**1, 2, 3, 4, 5, 6, 7, 8**

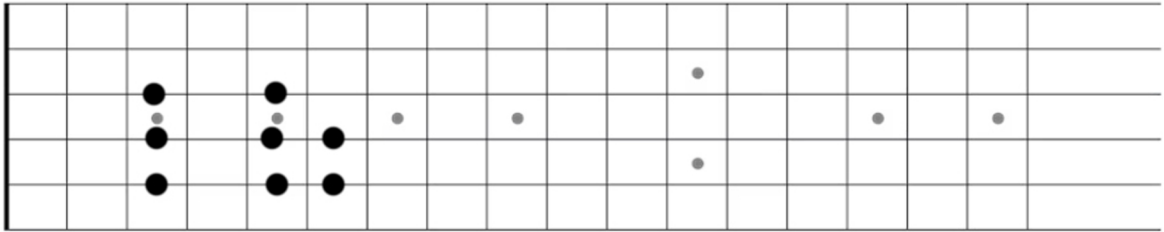
**C. D. E. F. G. A. B. C**



Lets try to make this clear by comparing it to a C minor scale. The formula for a minor scale is.

**1, 2, b3, 4, 5, b6, b7, 8**

**C, D, Eb, F, G, Ab, Bb, C**



The third note in each scale is what determines if the scale is major or minor.

**Major third:** Two whole steps (a whole step is 2 frets away).

**Minor third:** One whole step and one half step (a half step is 1 fret away, meaning the fret next to the one you are at).

Now let us look at harmonizing the C major scale.

The method we will use is “stacking thirds” which is the same as getting the notes 1, 3, 5, 7, 9 and so on from any given note. 1, 3, 5, 7 etc. is a third between each note, stacking thirds. When this is done will we get one chord from each note in the C major scale.

Lets start by writing out the notes of C major in a long line.



Notice here that the note D is a second (2) in octave one and a ninth (9) in octave two. the 4th F is the same note as the 11th and so on.

Now stacking thirds from the note C, count 3 steps up in the scale from C, we get the note E. The interval between C and E are two whole steps, a major third (the step that decides if it is a major or a minor chord). Now lets count a third up from E, we get the note G.

The intervallic relationship between C and G is a perfect fifth.

So we have C (1), E (3) and G (5).

Lets add one more third starting from G. That will be the note B.

The intervallic relationship between C and B is a major seventh.

And we have C (1), E (3), G (5) and B (7).

See the red lines above the notes.

What we have is a C major 7 chord. The is written out as Cmaj7.

Now we know that the first chord in a major scale is a maj7 chord.

If we are key specific, in this case C, is that written out as Cmaj7.

But since the information is the same for a major scale in all keys do we name the chords with roman numbers instead of note names. So, the first chord will be “I maj7”.

Lets do the same starting from the next note, D.

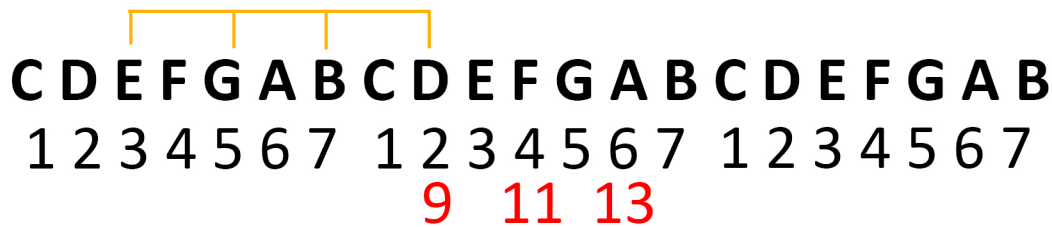
The first third will be an F (b3), the next one will be and A (5), next one will be a C (b7).

The intervallic distance between D and F is one whole step and one half step, a minor third.

The seventh notes is also one half step lower than in the C chord, that means that it is a minor 7th, also called a dominant 7. See blue lines above.

We D, F, A, and C which is the chord D minor 7, written out as Dmi7.

The second chord in any major scale is “II mi7”.



The same thing from the next note, E.  
 E, (1), G (check the interval, it is minor. So, it is a b3), B (5) and D (b7).  
 That makes a Emi7 chord and in any key would that be III mi7.  
 See yellow lines above.

I hope and think you have gotten the idea now?  
 Do all the rest of the chords form all the other notes.

The chord formula for a major scale will be.  
**I maj7, II mi7, III mi7, IV maj7, V 7, VI mi7 and VII mi7b5**

In C major would that be.  
**Cmaj7, Dmi7, Emi7, Fmaj7, G7, Ami7, Bmi7b5**

You can add more triads to those chords, 9, 11 and so on.  
 Work on that on your own, you will gain from it for life.

Knowing what notes a chord are built from is very important when playing solos, at least if you want to end phrases on the right notes. Arpeggios are those chords notes, so there really are no way around it unless everything you want to play is shapes that you have no idea what it is or how to use it. Playing a scale in a specific position and fingering is playing a shape. But the scale itself is not a shape, it is a combination of notes with specific intervallic relationships. What I mean with that is that you can play the scale in any position or with any fingering on the neck and it will still be the same scale.  
 Play it with 2 notes per string, 3 notes per string, 4 notes etc.

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 Work on that on your own, you will gain from it for life.

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### Some short words about chord names used in the video.

The notes 1, 3 and 5 are called a triad and they are the fundamental notes of a chord.

The following names are (all in C)

Cmaj7 chord is: 1, 3, 5, 7. Notes C, E, G, B

Cmi7 chord is: 1, b3, 5, b7. Notes, C, Eb, G, Bb

C7 chord is: 1, 3, 5, b7. Notes C, E, G, Bb

Cmaj9 is: 1, 3, 5, 7, 9. Notes C, E, G, B, D

C9 is: 1, 3, 5, b7, 9. Notes C, E, G, Bb, D

Cadd9 is: 1, 3, 5, 9. Notes C, E, G, D (it is called "add" when you add a note to the triad, 1, 3, 5, without having the seventh in there).

Csus4 is: 1, 4, 5. Notes C, F, G (you exchanged the 3rd for the 4th).

Csus2 is: 1, 2, 5. Notes C, D, G (you exchanged the 3rd for the 2nd).

There are plenty of other chords/arpeggios out there, and now you know how to create them.