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Lead guitar scales

Cấp nhật giáo trình lead guitar hoàn thiện về âm giai (2021) --- Link tải tab 5 bài tập cơ bản: --- Chào các bạn! Không biết là tình có hay bằng cách ... nào đó các bạn đọc được bài viết này Nhưng mình biết chắc rằng các bạn cũng có một niềm đam mê guitar giống như mình, đặc biệt là với guitar lead. Mình cũng là dân tự học nên ở một góc độ nào đó, mình hiểu được những trở ngại cũng như khó khăn trong việc tự tập guitar lead. Với riêng bản thân thì mình đã mất một khoảng thời gian khá dài bị chứng lại, mặc dù vẫn luôn tìm tòi kiến thức mới nhưng thật sự với guitar lead thì ... Sau một số khóa học ở các trung tâm. Mình tìm hiểu và đăng ký học tại trường nhạc với Thầy là một Guitar Bass chơi nhạc nhẹ. Và với những kiến thức cơ bản cực kì bổ ích được học, mình đã bước đầu chơi được những câu lead đơn giản, đến hiện tại thì mình vẫn đang tập luyện mỗi ngày. Điều quan trọng ở đây mà mình muốn nói đó là khi tìm hiểu những kiến thức cơ bản này, mình thấy có rất nhiều tài liệu hay về guitar lead đã được chia sẻ trên mạng từ rất lâu và hầu như đều là tài liệu nước ngoài. Khi nhìn thấy những con số thời gian đăng bên dưới video là "4 năm trước...", cảm giác lúc đó của mình như thế này! Hy vọng với giáo trình guitar lead cơ bản này, các bạn sẽ chơi được guitar lead (thật!), có được kiến thức cần bản để tự chọn cho mình dòng nhạc ưa thích (Pop, Jazz, Rock, Blue...). phương pháp tập luyện phù hợp cho bản thân, cách nhớ nhanh các vị trí để lead cho một âm giai bất kì, các kiến thức nhạc lý nâng cao (hiểu và nắm vững chúng), v.v. Vì guitar lead đa phần là thực hành nên mình sẽ nói qua video, các bạn xem và cố gắng tập luyện nhé! Nếu thấy bổ ích/không hay thắc mắc thì có thể để lại bình luận bên dưới để mình cải thiện và cùng trao đổi thêm nhé! Cảm ơn các bạn!
Cấp nhật mới nhất: Giáo trình guitar lead đệm hát 2020 Bài 1: Xác định nhanh mẫu bấm để lead cho tone trưởng/thứ Bài 2: Luyện nghe hợp âm Bài 3: 5 bài tập cơ bản Bài 4: Chọn tốt thành lập câu lead Bài 5: Cài đặt phần mềm tạo nhạc nền Bài 6: Thực hành bắt nhịp vào câu lead Bài 7: Đăng cấp nhật...
* Giáo trình guitar lead improvisation 2019 (học về mode) Bài 1: 5 kiến thức cần biết để chơi lead ngẫu hứng Bài 2: Cách tạo câu lead và bài tập về nhịp với mode bậc 1 Bài 3: Mode bậc 6 Bài 4: Tập lead theo vòng hợp âm Bài 5: Tìm hiểu về hợp âm bậc 7 (thứ giảm 5) Bài 6: Tổng hợp về 7 mode Bài 7: Tập lead điệu bolero (Những ngày xưa thân ái - Phạm Thế Mỹ) Bài 8: Tập lead điệu Ballad (Hoa Bằng Lăng - Jimmii Nguyễn *Nhạc Hoa lời Việt*) Bài 9: Tập lead bài Hongkong1
* Cho những bạn chưa biết: Lead hay còn có một cách gọi khác đó là improvisation chỉ cách chơi ngẫu hứng giai điệu trong một bài hát. Thông thường người chơi guitar lead sẽ đánh ở những phần chuyển đoạn hay những lúc lặp khoảng trống. Comments comments All major guitar scales are built the same way with the following steps. Whole, whole, half, whole, whole whole half steps. A whole step consists of 2 frets on the guitar and a half step consists of 1 fret. Notice that there are 3 major chords, 3 minor chords and 1 diminished. If you were to play in the key of D Major as illustrated above, it would now be D Ionian. If you were playing in the key of C major, it would be C Ionian. All major keys are constructed the same way as illustrated and once constructed, there will always be 3 major, 3 minor and 1 diminished chord for that major key. If you're not familiar with reading music, here's a real basic idea of what's going on. Notes can continue above and below each of the lines. The key of C does this and has been illustrated below. Look at the illustrations above illustrating the key of C major. A good way to look at music is how it is so mathematical and how it all repeats. I explain the key of C major for a very important reason. Once you understand the construction of C major, building other major keys and their scales are similar. Once you learn the modes in the key of C major, they repeat the same fingering patterns in other keys. One more thing, the key of C has no sharps or flats to work around. Also called accidentals. There are tons of other scales to learn, the harmonic minor, melodic, diminished and so on. But you can construct other scales using the illustration above. The illustration below, will begin to explain how the chords are formed for any given key. The illustration above shows the notes of C major scale. Each note above can be given a number 1 through eight. There are 7 different notes to every major key. In the key of C, they would be: C, D, E, F, G, A, B and then C repeated one octave above the first. Notice how there are no sharps or flats in the key of C major. No accidentals. The first note above is the C note and we will now construct the C chord. Remember every major scale is made up of in order, Major, minor, minor, Major, Major, minor and diminished chords. So the first note above is the C note the first chord in any key is always a Major chord. So we need to build the C Major chord. Look at the illustration below. This illustration now shows the notes numbered 1 to 7. T he numbers now represent scale degrees. The Major triad or three note chord is always constructed as illustrated below. That being, the (Root 1), 3rd and 5th. Notice those notes below, C, E and G. All Diatonic chords within a key are built upwards in 3rds. Major chords, 1, 3 and 5. If we wanted to construct the Cmaj7 chord, we would add the B note. Each note being upwards of a 3rd apart. 1 being the first note and counting up 3. Cmaj7 = C E G and B The illustration below now shows the chords and the notes of each chord. We are still in the key of C major. The illustration below now shows how to construct the minor chord. We will show how to form the Cm chord. The minor chord is constructed using the 1st root, flat 3rd and 5th. Look at the illustration below and notice that the 3 note now is flat. It is still formed in 3rds, but the 3rd is flat in all minor chords. The 3rd note E has been lowered one half step or 1 fret. All minor chords are constructed with the 1st flat, 3rd and 5th notes. The illustration below will show how the C Diminished chord is formed. The diminished chord scale degree consists of the 1st root, flat 3rd and flat 5th. Quick note, the C Diminished chord can be considered the Cm flat five. In the key of C major the B dim is also the Bm flat 5. To make things even more confusing, it is at times referred to the half diminished. The illustration below shows how to form the C Augmented chord. 1st 3rd, sharp 5th. When we improvise in the key of C major, we have the chords, C, Dm, Em, F, G, Am, B dim. The trick behind playing lead is to know what chords are in what key. Or at the least know the relative minor to each major key. For instance, the Am is relative to C in the key of C. Why?, because they share the same signature, no sharps or flats. The relative minor is always the sixth note of that particular key. Look above and see that the A note is indeed the sixth note. The sixth note is also the Aeolian mode in every key. The sixth note also represents the minor chord. So the A above is the Am chord in the key of C. So in the key of G, the E would be the relative minor. G, A, B, C, D, E, F# . E is the 6th note in the key of G major. E is also a minor chord. E also represents the Aeolian mode in the key of G major. I believe a good way to switch keys, is to know the Ionian and Aeolian for each key. This is NOT the complete answer, but it is a good starting point. Why switch keys? Because certain notes sound better together than others. For example if you where playing in the key of C major and the G came up, you could switch to the key of G major. Why? Because the key of C has the F note. The key of G major has the F# note. I prefer the F# in the key of G major. The only difference between the key of G and C is the F and F# notes. C has the F and G has the F#. So I would base the lead on the E Aeolian and G Ionian for the Em or G chords. F# is also the leading tone for the G. Lead into the G with the F and then lead into the G with the F# and notice what it sounds like. We will learn more about switching keys and playing over changes later down the road. Real quickly in the key of C major the chords can be classified. The C I, Em iii, and Am vi produce the tonic sound. The Dm ii and the F IV produce the sub-dominant sound. The G V and Bm (flat 5) VII are the Dominant chords. Play the Bm flat 5 or G7 and see how it wants to resolve back to the C chord. We will touch more on this subject in the future. In the next lesson you will use the formula above to write out a few major keys. C, G, D, and A. Figure out the relative minor for each of these major keys. Consider the Ionian and the Aeolian the same for each key, but know the difference. The difference being in the key of G major, the G Ionian or G major, is G to G and E Aeolian Em is E to E. But each of these modes share the same signature, so you can play these modes over Em and G chords or any of the chords in G major: Good luck, Guitar Secrets Save If you're a beginning guitar player, you've probably heard the word "scales" before but may not be sure where to start. If you've tried a few, you may be wondering what the point is to this often tedious guitar playing chore. There are a few reasons why adding scales to your practice routine is super important: Scales build technique, strength and coordination in both hands on the guitar. Scales are the basis for all melody, solos and improvisation. Reading music above a rudimentary level is nearly impossible without some knowledge of scales. Essentially any time you're not playing a chord or rhythm, you're playing part of a scale... and even then, most riffs and chord patterns are based on scales. As a new guitarist, it's important to break up your practice routine to maximize your progress. You will improve leaps and bounds those first few weeks and months if you stick to this general guideline: Scales Chords Technique Playing Fun Stuff (whatever you want!) Adding scales to your daily guitar practice routine is easy and the benefits are well worth a little time spent. Let's get right to it! Beginner Guitar Scale Patterns A great place to start for beginners or anyone new to scale shapes is the good 'ol open position. In all of the graphics below I've included the RED root notes as well as other neighboring scale tones for better fretboard visualization. Take a look at the notes then play the TAB or standard notation exercises underneath each chart. Let's start with C Major in the 'open position'. Tip - When referring to a position, I'm referring to the fret where your first (index) finger on the fretting hand lies. For example the open position would cover the open string to 3rd frets. 1st position would cover 1st to 4th frets, 2nd position would cover 2nd to 5th frets and so on... C Major Scale in the Open Position: Notes include: C D E F G A B C The Red highlights indicate the root C. Now lets take a look at what that looks like in standard music notation and tablature: Notice the starting point is on the root C and continues to the octave C before descending. Free Guitar Scale eBook Last week I finished a 45 page, FREE guitar scale eBook for my email subscribers. It includes all of the modal scales for guitar along with some sequences and my popular modal scale workout. Great for beginners to advanced guitarists. Grab one here. I think you'll love it: Guitar Scale Practice Tips When practicing scales, there are a few things to consider for both hands. Left Hand (fretting): Stay in position Don't lift or move your fingers any more than you have to. Keep movement tight and low to the fretboard. Get as close as possible to the high side fret. Right Hand (picking): Start with only downstrokes until the shape is memorized and comfortable on the fretting hand. Alternate down and up strokes once you're comfortable with the shape. Play each scale ascending and descending without stopping and without repeating the highest note. Scale Theory If you're an intermediate or advanced guitarist wanting to get more into the theory of scales, more advanced shapes and how they're constructed check out some other free lessons on LifeIn12Keys.com here: Scales and Theory for Guitar including the Circle of Keys. Modal Scales for the Guitar Chords 101 - Complete Guide to Guitar Chord theory For the rest of you, let's get to the other 9 scale shapes! A minor, open position. A B C D E F G A The first thing you may notice is that the notes are the same as the C Major shape above. You're right! A minor contains the same notes, however, we start on the root A. Notice when playing a minor scale it has a slightly darker sound. Most people think of Major scales as being very "happy" sounding and minor scales more "sad" sounding. The scale below is in 2 complete octaves, meaning, you're playing the entire scale twice in a row. Pay special attention to that pinky extension up to the 5th fret. It can be a bit of a stretch so take it slow. Now let's switch to G Major. G A B C D E F# G Also played in 2 octaves, this scale covers all 6 strings. There are a few ways to approach this scale in the open position. I think the best way is to start on the root G and continue 2 octaves to the high G like this. Notice I chose to play the 2nd B note on the open B string. E minor, the "relative minor" to G Major. E F# C A B C D E E minor Pentatonic. E C A B D E Pentatonic scales are the basis for most blues and rock guitar solos. It's a cool sounding and easy scale to memorize. E Blues Scale. By adding just one note, we transform E minor pentatonic into a funky, bluesy, distinct sound. E G A A# B D E Pentatonic scales have 5 notes per octave (hence the name) and are arguably the most common among guitarists. The minor pentatonic is used heavily in blues and rock, with its shape being one of the easiest to learn. Lends itself well to accents such as bends and hammer-ons.The melodic minor combines the minor pentatonic and the harmonic minor scale into one scale. The harmonic minor scale is the same as the natural minor scale except that the seventh note is raised by half a tone.

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