B-String Chromatic Map

Use accidentals to name pitches between natural notes.

Name _____ Date _____

Standard tuning: string 2 is open B3. Each fret raises pitch one half step. The map uses sharps; enharmonic flat spellings are also accepted. Numbers are frets, not fingers. C4 is middle C.

B3	C4	C#4	D4	D#4	E4	F4	F#4	G4
Fret 0	Fret 1	Fret 2	Fret 3	Fret 4	Fret 5	Fret 6	Fret 7	Fret 8

Pitch/location reference; boxes do not show physical fret spacing.

Use the model above. Write a brief answer for each item.

1. Name the pitch at fret 2.

2. Name the pitch at fret 4.

3. Name the pitch at fret 7.

4. Which fret produces E4?

5. Which fret produces middle C?

6. How many frets separate E4 and F4?

7. Which pitch is one half step below D4?

8. Does fret number 4 require the fourth finger?

Same Pitch, Different Strings

Find alternative locations for an identical pitch.

Name _____ Date _____

Standard tuning. The supplied locations all sound E4. A string/fret pair identifies a location; the octave identifies the exact pitch. These are alternatives, not instructions to play all notes together.

Location	Reference
1	String 1, fret 0: E4
2	String 2, fret 5: E4
3	String 3, fret 9: E4
4	String 4, fret 14: E4

Use the model above. Write a brief answer for each item.

1. Which location uses an open string?

2. Which location uses the B string?

3. Which location uses fret 9?

4. Which location is farthest along its string from the nut?

5. Do locations 1 and 2 have the same pitch?

6. Must equal pitch mean equal string number?

7. Would open string 6 (E2) be an exact pitch match?

8. Name one reason to choose among these locations.

Twelve-Fret Octave Map

Connect the twelfth fret with an octave above the open string.

Name _____ Date _____

In standard tuning, fretting at 12 raises the open-string pitch by one octave. Keep the letter and raise the octave number by one. This task concerns fretted notes, not natural-harmonic technique.

Model	Reference
String 6	Open E2 -> fret 12 E3
String 5	Open A2 -> fret 12 A3
String 4	Open D3 -> fret 12 D4
String 3	Open G3 -> fret 12 G4

Use the model above. Write a brief answer for each item.

1. What is string 6 at fret 12?

2. What is string 5 at fret 12?

3. What is string 4 at fret 12?

4. What is string 3 at fret 12?

5. String 2 is open B3. What is its fret-12 pitch?

6. String 1 is open E4. What is its fret-12 pitch?

7. How many half steps make this octave?

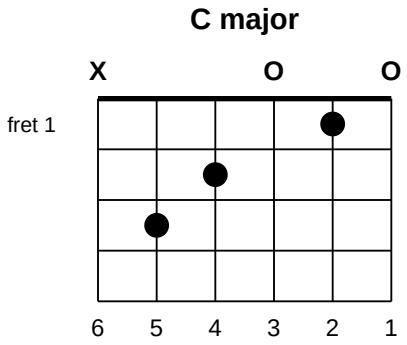
8. Do the letter names change at fret 12?

C-Major Shape Audit

Trace a chord diagram to sounding notes.

Name _____ Date _____

Standard tuning. Diagrams run string 6 to string 1, left to right. O = open; X = do not play. Dots show fret locations, not finger numbers. C-major chord tones are C, E and G.



Use the model above. Write a brief answer for each item.

1. Which string is not played?

2. Which string uses fret 3?

3. Which string uses fret 2?

4. Which strings are open?

5. How many strings sound in this shape?

6. String 5 is open A2. At fret 3, what pitch sounds?

7. String 2 is open B3. At fret 1, what pitch sounds?

8. Open string 1 is E4. Is E a C-major chord tone?

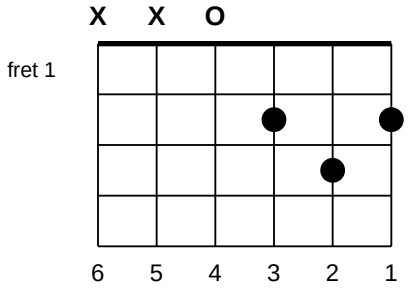
D Major to D Minor

Locate the chord tone that changes quality.

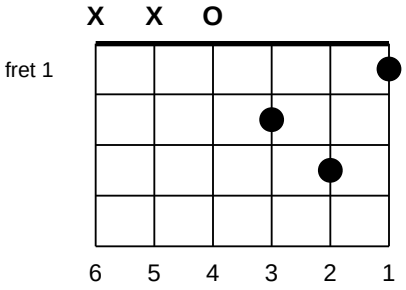
Name _____ Date _____

Standard tuning; strings 6 to 1 run left to right. O = open; X = do not play. D major contains D-F#-A; D minor contains D-F-A. Compare the two displayed voicings; dots indicate frets.

D major



D minor



Use the model above. Write a brief answer for each item.

1. Which string changes fret between the two shapes?

2. What fret does that string use in D major?

3. What fret does it use in D minor?

4. How far does that pitch move?

5. Which chord member changes: root, third or fifth?

6. Which string remains open in both shapes?

7. How many strings sound in either shape?

8. Do the X marks mean play the strings open?

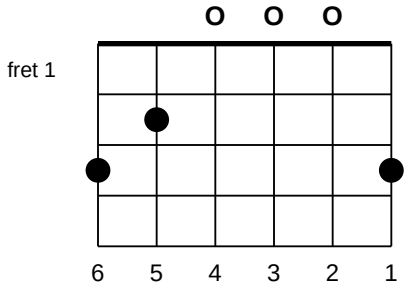
G-Major Voicing Compare

Recognize two shapes for the same chord.

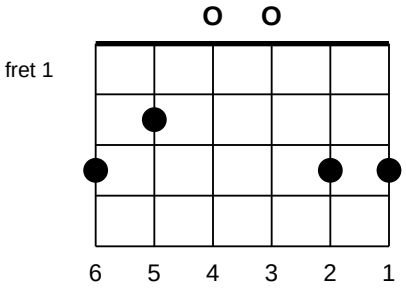
Name _____ Date _____

Standard tuning. Both diagrams use G-major chord tones G-B-D. Strings run 6 to 1 left to right; O = open. Dots show frets. A voicing is a particular arrangement of chord tones across registers.

Voicing 1



Voicing 2



Use the model above. Write a brief answer for each item.

1. Which string differs between the voicings?

2. What fret does it use in voicing 1?

3. What fret does it use in voicing 2?

4. String 2 is open B3. What pitch sounds at fret 3?

5. Are both B and D members of G major?

6. How many strings sound in each voicing?

7. Which strings are open in voicing 2?

8. Does changing this one note necessarily change the chord name?

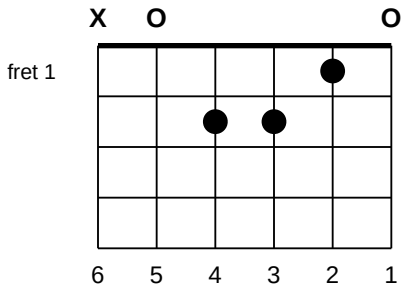
A-Minor Bass-Note Choices

Distinguish the chord root from its lowest sounding note.

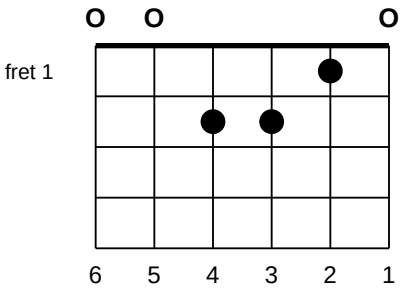
Name _____ Date _____

Standard tuning. Am contains A-C-E. Am/E means an A-minor chord with E as its lowest note. Strings run 6 to 1 left to right. X = do not play; O = open. Open string 6 is E2; open string 5 is A2.

Am



Am/E



Use the model above. Write a brief answer for each item.

1. Which string is added in the Am/E shape?

2. What is the lowest sounding pitch in the Am shape?

3. What is the lowest sounding pitch in Am/E?

4. What remains the chord root in both shapes?

5. What does the letter after the slash specify?

6. How many strings sound in Am/E?

7. Is E a member of the A-minor triad?

8. Does the lowest note always have to be the root?

Capo Sounding-Chord Decoder

Separate familiar shape names from sounding chord names.

Name _____ Date _____

A full capo raises all six strings. Use the SAME shape relative to the capo: capo fret 2 raises it two half steps. Chord quality stays the same. The table gives the sounding results for capo 2.

Model	Reference
C shape	Sounds D major
G shape	Sounds A major
D shape	Sounds E major
Am shape	Sounds B minor

Use the model above. Write a brief answer for each item.

1. With capo 2, what does a C shape sound as?

2. With capo 2, what does a G shape sound as?

3. With capo 2, what does a D shape sound as?

4. With capo 2, what does an Am shape sound as?

5. Transpose shape sequence C-G-Am into sounding chords.

6. How many half steps does capo 2 raise the shapes?

7. Does a capo make an Am shape sound major?

8. Why should a chart distinguish shape names from sounding names?

Capo Relative-Fret Map

Convert distances from the capo into physical fret numbers.

Name _____ Date _____

This task has a full capo at physical fret 3. A relative fret of 0 means the string sounds from the capo. Add 3 to each relative fret to get its physical fret number. Standard tuning before adding the capo.

Capo	+1	+2	+3	+4
Fret 3	Fret 4	Fret 5	Fret 6	Fret 7

Pitch/location reference; boxes do not show physical fret spacing.

Use the model above. Write a brief answer for each item.

1. Relative fret 0 is which physical fret?

2. Relative fret 1 is which physical fret?

3. Relative fret 2 is which physical fret?

4. Relative fret 4 is which physical fret?

5. Physical fret 6 is which relative fret?

6. Physical fret 5 is which relative fret?

7. What does relative 0 mean with this capo?

8. Is relative fret 2 the same as physical fret 2 here?

Power-Chord Structure

Identify root and fifth without adding a third.

Name _____ Date _____

A power chord uses a root and perfect fifth, sometimes with an octave root. This model uses strings 6 and 5 only. Strings 4-1 are not played. One fret = one half step. Standard tuning.

Model	Reference
G5	String 6 fret 3 = G2; string 5 fret 5 = D3
A5	String 6 fret 5 = A2; string 5 fret 7 = E3
B5	String 6 fret 7 = B2; string 5 fret 9 = F#3

Use the model above. Write a brief answer for each item.

1. What are the two pitches in G5?

2. What is the root of A5?

3. What is the fifth of B5?

4. How many frets does each note move from G5 to A5?

5. How many strings are used in each model?

6. Does this model contain a third?

7. Why does G5 alone not specify major or minor quality?

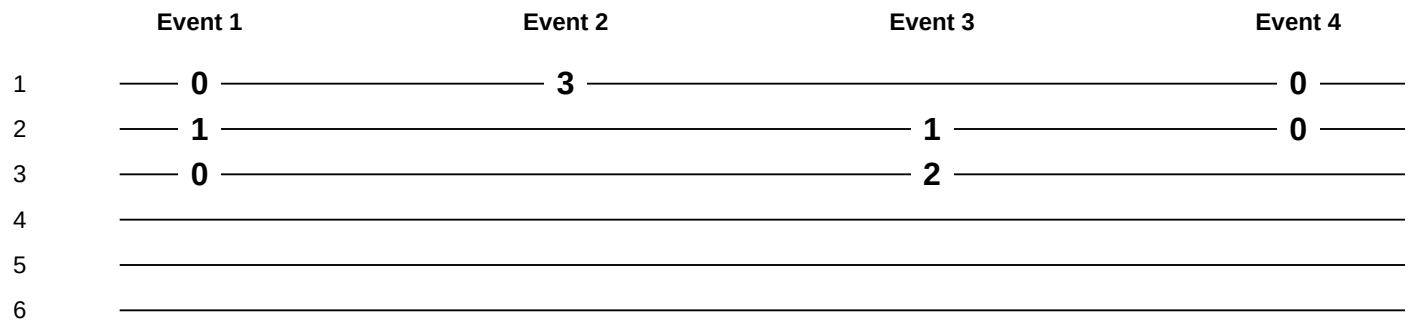
8. If both G5 notes move up two frets, which listed chord results?

Tab Stacks and Sequences

Read simultaneous notes and single-note events.

Name _____ Date _____

Tab has string 1 at the top and string 6 at the bottom. Numbers are frets; 0 = open. Numbers aligned in one vertical column form one simultaneous event. Read events 1-4 left to right; durations are unspecified.



Use the model above. Write a brief answer for each item.

1. How many notes sound together in event 1?

2. Which string is used in event 2?

3. Which fret is used in event 2?

4. Name the string/fret pairs in event 3.

5. How many notes sound together in event 4?

6. Which events include open string 1?

7. How many note events are there, counting each vertical group once?

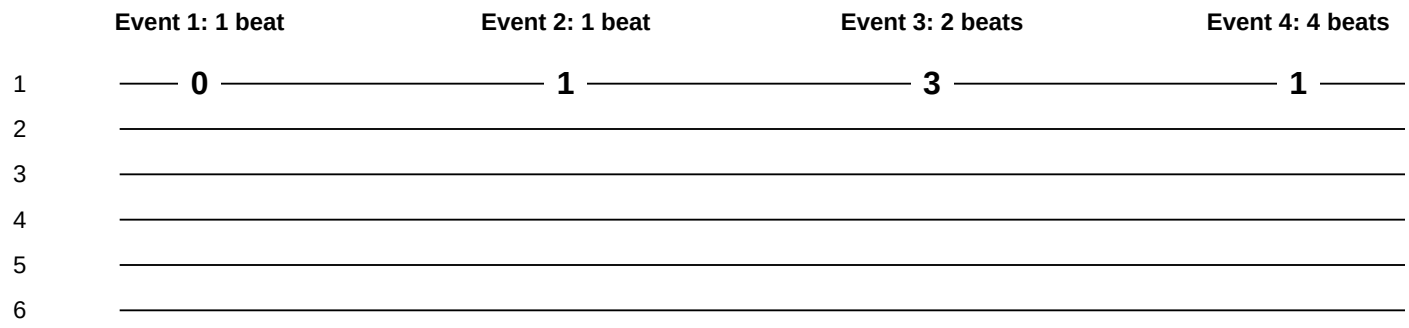
8. Can this diagram alone tell you each event duration?

Tab with Beat Lengths

Combine string/fret information with supplied durations.

Name _____ Date _____

Each column is one note. The label above gives its duration in quarter-note beats in 4/4. Tab numbers show frets; string 1 is the top line. Play events 1-4 in sequence with no gaps.



Use the model above. Write a brief answer for each item.

1. What fret is used for event 1?

2. What fret is used for event 3?

3. How many beats does event 3 last?

4. How many beats does event 4 last?

5. How many beats do events 1-3 fill together?

6. How many measures does the full sequence fill?

7. Which event begins measure 2?

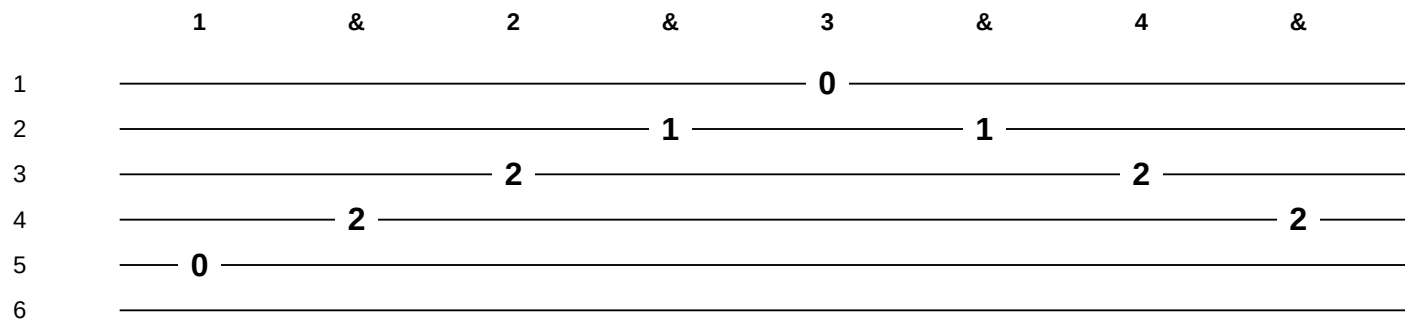
8. Does a higher fret number mean a longer note?

Arpeggio Picking Route

Follow a chord one string at a time.

Name _____ Date _____

Hold this Am shape in standard tuning: string 5 open, 4 fret 2, 3 fret 2, 2 fret 1, 1 open; do not play string 6. Each tab column begins on one eighth-note slot in 4/4. Let notes ring as appropriate.



Use the model above. Write a brief answer for each item.

1. Which string begins the route?

2. Which string is picked on beat 3?

3. How many attacks are shown?

4. How many times is string 2 picked?

5. Which string is never picked?

6. Does the diagram show all chord notes attacked at once?

7. What is the last string/fret pair?

8. How many quarter-note beats contain these eight eighth-note slots?

Alternate-Picking Plan

Keep pick direction separate from pitch choice.

Name _____ Date _____

In this model, strict alternate picking begins DOWN and reverses direction on every attack. There are eight consecutive eighth-note attacks with no rests. D = downstroke; U = upstroke. No string or fret is specified.

Model	Reference
Attacks	1 2 3 4 5 6 7 8
Directions	D U D U D U D U
Beat counts	1 & 2 & 3 & 4 &

Use the model above. Write a brief answer for each item.

1. Which direction is attack 3?

2. Which direction is attack 6?

3. How many downstrokes occur?

4. How many upstrokes occur?

5. What direction would attack 9 use if the pattern continues?

6. If attack 1 starts UP instead, what is attack 4?

7. Does U indicate a higher pitch?

8. Can the string or fret be inferred from this plan?

Chord Duration Roadmap

Track chord changes within and across measures.

Name _____ Date _____

Each row is one 4/4 measure. Counts show how long each chord lasts in quarter-note beats. Start at measure 1 and play through 4 once; there are no repeats or pickups.

Model	Reference
Measure 1	C: 4 beats
Measure 2	Am: 2 beats; F: 2 beats
Measure 3	G: 4 beats
Measure 4	C: 2 beats; G: 1 beat; C: 1 beat

Use the model above. Write a brief answer for each item.

1. Which chord begins measure 2?

2. On which beat does F begin in measure 2?

3. Which chord lasts through all of measure 3?

4. On which beat does G begin in measure 4?

5. On which beat does the final C begin?

6. How many total beats are in the four measures?

7. How many total beats belong to C?

8. How many total beats belong to G?

Roman-Numeral Chord Map

Transfer a harmonic pattern between two major keys.

Name _____ Date _____

Use only these diatonic chord maps. Uppercase numerals are major; lowercase vi is minor. Roman numerals describe chord roots relative to the key, not fret numbers. Chord voicings are not prescribed.

Model	Reference
Numerals	I IV V vi
C major	C F G Am
G major	G C D Em

Use the model above. Write a brief answer for each item.

1. Write I-IV-V in C major.

2. Write I-IV-V in G major.

3. Write I-vi-IV-V in C major.

4. Write I-vi-IV-V in G major.

5. Which chord is vi in G major?

6. Which chord is IV in C major?

7. Why is vi lowercase here?

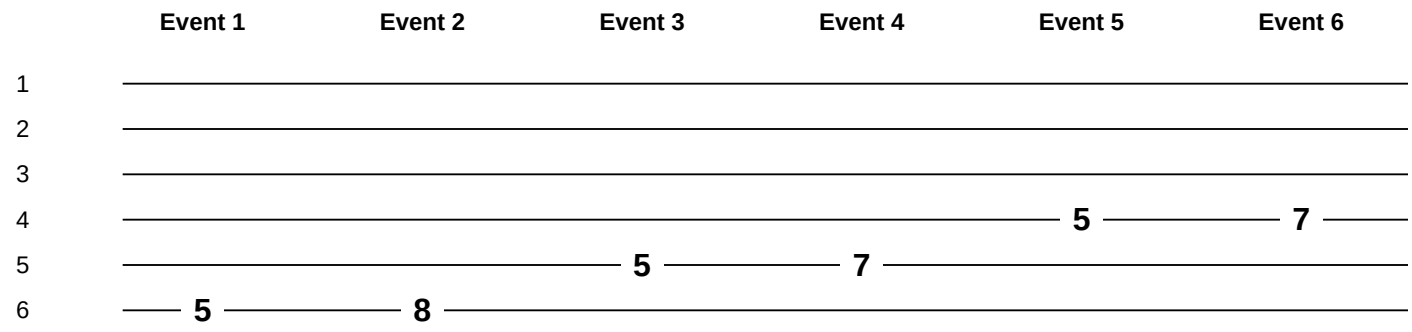
8. Does V mean play fret 5?

A-Minor Pentatonic Path

Connect a five-note collection with a short tab route.

Name _____ Date _____

A minor pentatonic uses A-C-D-E-G. Standard tuning. This route uses string 6 (open E2), string 5 (A2), and string 4 (D3). Each fret raises pitch one half step. Rhythm is not shown.



Use the model above. Write a brief answer for each item.

1. Name the sounding pitch at event 1.

2. Name the sounding pitch at event 2.

3. Name the sounding pitch at event 3.

4. Name the sounding pitch at event 4.

5. Name the sounding pitch at event 5.

6. Name the sounding pitch at event 6.

7. How many different pitch-letter names are used?

8. Why are there six events in a five-note scale example?

Adjacent-String Interval Check

Explain why one pair of strings needs a different fret.

Name _____ Date _____

Standard open strings, low to high: E2-A2-D3-G3-B3-E4. A perfect fourth spans 5 half steps; a major third spans 4. The table shows the fret on the LOWER string that matches the next open string.

Model	Reference
6 -> 5	String 6 fret 5 = open string 5
5 -> 4	String 5 fret 5 = open string 4
4 -> 3	String 4 fret 5 = open string 3
3 -> 2	String 3 fret 4 = open string 2
2 -> 1	String 2 fret 5 = open string 1

Use the model above. Write a brief answer for each item.

1. Which adjacent pair is a major third apart?

2. Which fret on string 3 matches open string 2?

3. Which fret on string 2 matches open string 1?

4. What is the interval from open string 6 to open string 5?

5. How many adjacent pairs use a five-fret match?

6. String 3 fret 5 sounds C4. Does it match open string 2?

7. To change that C4 to B3 on string 3, move which way?

8. Why does using fret 5 on every lower string fail?

B-String Chromatic Map

Use accidentals to name pitches between natural notes.

Name _____ Date _____

Standard tuning: string 2 is open B3. Each fret raises pitch one half step. The map uses sharps; enharmonic flat spellings are also accepted. Numbers are frets, not fingers. C4 is middle C.

B3	C4	C#4	D4	D#4	E4	F4	F#4	G4
Fret 0	Fret 1	Fret 2	Fret 3	Fret 4	Fret 5	Fret 6	Fret 7	Fret 8

Pitch/location reference; boxes do not show physical fret spacing.

Use the model above. Write a brief answer for each item.

1. Name the pitch at fret 2.

C#4 (Db4).

2. Name the pitch at fret 4.

D#4 (Eb4).

3. Name the pitch at fret 7.

F#4 (Gb4).

4. Which fret produces E4?

Fret 5.

5. Which fret produces middle C?

Fret 1.

6. How many frets separate E4 and F4?

1.

7. Which pitch is one half step below D4?

C#4 (Db4).

8. Does fret number 4 require the fourth finger?

No. It specifies pitch location, not fingering.

Same Pitch, Different Strings

Find alternative locations for an identical pitch.

Name _____ Date _____

Standard tuning. The supplied locations all sound E4. A string/fret pair identifies a location; the octave identifies the exact pitch. These are alternatives, not instructions to play all notes together.

Location	Reference
1	String 1, fret 0: E4
2	String 2, fret 5: E4
3	String 3, fret 9: E4
4	String 4, fret 14: E4

Use the model above. Write a brief answer for each item.

1. Which location uses an open string?

Location 1.

2. Which location uses the B string?

Location 2: string 2.

3. Which location uses fret 9?

Location 3.

4. Which location is farthest along its string from the nut?

Location 4: fret 14.

5. Do locations 1 and 2 have the same pitch?

Yes: E4.

6. Must equal pitch mean equal string number?

No.

7. Would open string 6 (E2) be an exact pitch match?

No. E2 is two octaves below E4.

8. Name one reason to choose among these locations.

Example: easier movement in the surrounding phrase; tone color can also matter.

Twelve-Fret Octave Map

Connect the twelfth fret with an octave above the open string.

Name _____ Date _____

In standard tuning, fretting at 12 raises the open-string pitch by one octave. Keep the letter and raise the octave number by one. This task concerns fretted notes, not natural-harmonic technique.

Model	Reference
String 6	Open E2 -> fret 12 E3
String 5	Open A2 -> fret 12 A3
String 4	Open D3 -> fret 12 D4
String 3	Open G3 -> fret 12 G4

Use the model above. Write a brief answer for each item.

1. What is string 6 at fret 12?

E3.

2. What is string 5 at fret 12?

A3.

3. What is string 4 at fret 12?

D4.

4. What is string 3 at fret 12?

G4.

5. String 2 is open B3. What is its fret-12 pitch?

B4.

6. String 1 is open E4. What is its fret-12 pitch?

E5.

7. How many half steps make this octave?

12.

8. Do the letter names change at fret 12?

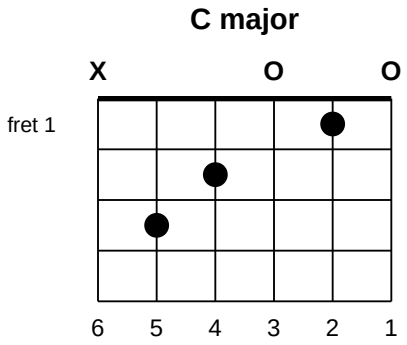
No. The octave number changes.

C-Major Shape Audit

Trace a chord diagram to sounding notes.

Name _____ Date _____

Standard tuning. Diagrams run string 6 to string 1, left to right. O = open; X = do not play. Dots show fret locations, not finger numbers. C-major chord tones are C, E and G.



Use the model above. Write a brief answer for each item.

1. Which string is not played?

String 6.

2. Which string uses fret 3?

String 5.

3. Which string uses fret 2?

String 4.

4. Which strings are open?

Strings 3 and 1.

5. How many strings sound in this shape?

5.

6. String 5 is open A2. At fret 3, what pitch sounds?

C3.

7. String 2 is open B3. At fret 1, what pitch sounds?

C4.

8. Open string 1 is E4. Is E a C-major chord tone?

Yes. E is the third.

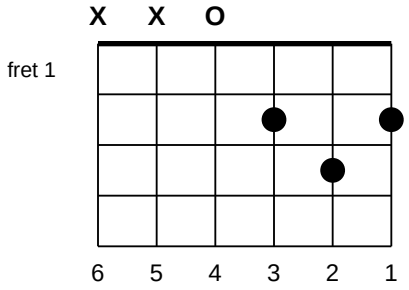
D Major to D Minor

Locate the chord tone that changes quality.

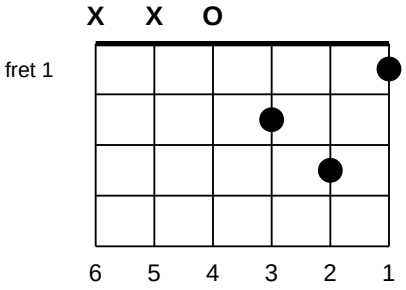
Name _____ Date _____

Standard tuning; strings 6 to 1 run left to right. O = open; X = do not play. D major contains D-F#-A; D minor contains D-F-A. Compare the two displayed voicings; dots indicate frets.

D major



D minor



Use the model above. Write a brief answer for each item.

1. Which string changes fret between the two shapes?

String 1.

2. What fret does that string use in D major?

Fret 2.

3. What fret does it use in D minor?

Fret 1.

4. How far does that pitch move?

Down one half step.

5. Which chord member changes: root, third or fifth?

Third: F# becomes F.

6. Which string remains open in both shapes?

String 4.

7. How many strings sound in either shape?

4.

8. Do the X marks mean play the strings open?

No. Do not play those strings.

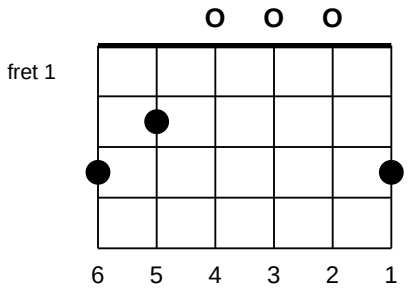
G-Major Voicing Compare

Recognize two shapes for the same chord.

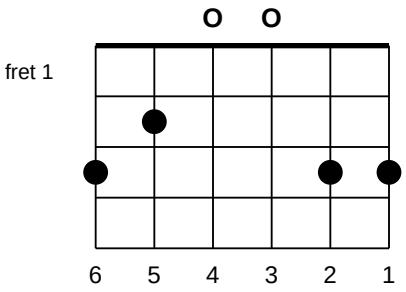
Name _____ Date _____

Standard tuning. Both diagrams use G-major chord tones G-B-D. Strings run 6 to 1 left to right; O = open. Dots show frets. A voicing is a particular arrangement of chord tones across registers.

Voicing 1



Voicing 2



Use the model above. Write a brief answer for each item.

1. Which string differs between the voicings?

String 2.

2. What fret does it use in voicing 1?

0: open.

3. What fret does it use in voicing 2?

3.

4. String 2 is open B3. What pitch sounds at fret 3?

D4.

5. Are both B and D members of G major?

Yes.

6. How many strings sound in each voicing?

6.

7. Which strings are open in voicing 2?

Strings 4 and 3.

8. Does changing this one note necessarily change the chord name?

No. Both displayed voicings are G major.

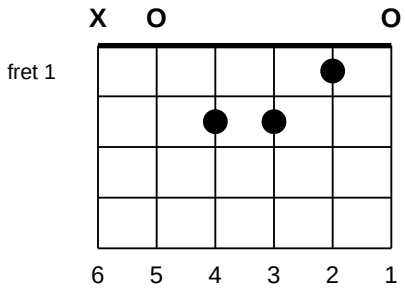
A-Minor Bass-Note Choices

Distinguish the chord root from its lowest sounding note.

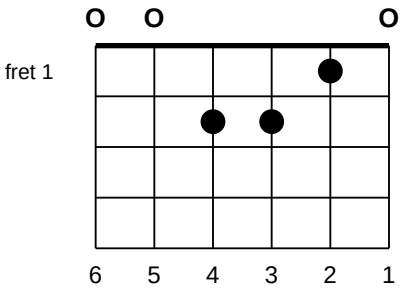
Name _____ Date _____

Standard tuning. Am contains A-C-E. Am/E means an A-minor chord with E as its lowest note. Strings run 6 to 1 left to right. X = do not play; O = open. Open string 6 is E2; open string 5 is A2.

Am



Am/E



Use the model above. Write a brief answer for each item.

1. Which string is added in the Am/E shape?

String 6.

2. What is the lowest sounding pitch in the Am shape?

A2.

3. What is the lowest sounding pitch in Am/E?

E2.

4. What remains the chord root in both shapes?

A.

5. What does the letter after the slash specify?

The bass (lowest sounding) note.

6. How many strings sound in Am/E?

6.

7. Is E a member of the A-minor triad?

Yes. It is the fifth.

8. Does the lowest note always have to be the root?

No. Am/E is an example with another chord tone in the bass.

Capo Sounding-Chord Decoder

Separate familiar shape names from sounding chord names.

Name _____ Date _____

A full capo raises all six strings. Use the SAME shape relative to the capo: capo fret 2 raises it two half steps. Chord quality stays the same. The table gives the sounding results for capo 2.

Model	Reference
C shape	Sounds D major
G shape	Sounds A major
D shape	Sounds E major
Am shape	Sounds B minor

Use the model above. Write a brief answer for each item.

1. With capo 2, what does a C shape sound as?

D major.

2. With capo 2, what does a G shape sound as?

A major.

3. With capo 2, what does a D shape sound as?

E major.

4. With capo 2, what does an Am shape sound as?

B minor.

5. Transpose shape sequence C-G-Am into sounding chords.

D-A-Bm.

6. How many half steps does capo 2 raise the shapes?

2.

7. Does a capo make an Am shape sound major?

No. It remains minor in quality.

8. Why should a chart distinguish shape names from sounding names?

Players may use different shapes or instruments while matching the same harmony.

Capo Relative-Fret Map

Convert distances from the capo into physical fret numbers.

Name _____ Date _____

This task has a full capo at physical fret 3. A relative fret of 0 means the string sounds from the capo. Add 3 to each relative fret to get its physical fret number. Standard tuning before adding the capo.

Capo	+1	+2	+3	+4
Fret 3	Fret 4	Fret 5	Fret 6	Fret 7

Pitch/location reference; boxes do not show physical fret spacing.

Use the model above. Write a brief answer for each item.

1. Relative fret 0 is which physical fret?

3.

2. Relative fret 1 is which physical fret?

4.

3. Relative fret 2 is which physical fret?

5.

4. Relative fret 4 is which physical fret?

7.

5. Physical fret 6 is which relative fret?

3.

6. Physical fret 5 is which relative fret?

2.

7. What does relative 0 mean with this capo?

No additional fretting beyond the capo.

8. Is relative fret 2 the same as physical fret 2 here?

No. Relative 2 is physical fret 5.

Power-Chord Structure

Identify root and fifth without adding a third.

Name _____ Date _____

A power chord uses a root and perfect fifth, sometimes with an octave root. This model uses strings 6 and 5 only. Strings 4-1 are not played. One fret = one half step. Standard tuning.

Model	Reference
G5	String 6 fret 3 = G2; string 5 fret 5 = D3
A5	String 6 fret 5 = A2; string 5 fret 7 = E3
B5	String 6 fret 7 = B2; string 5 fret 9 = F#3

Use the model above. Write a brief answer for each item.

1. What are the two pitches in G5?

G2 and D3.

2. What is the root of A5?

A.

3. What is the fifth of B5?

F#.

4. How many frets does each note move from G5 to A5?

2 frets higher.

5. How many strings are used in each model?

2.

6. Does this model contain a third?

No.

7. Why does G5 alone not specify major or minor quality?

The third, which distinguishes them, is absent.

8. If both G5 notes move up two frets, which listed chord results?

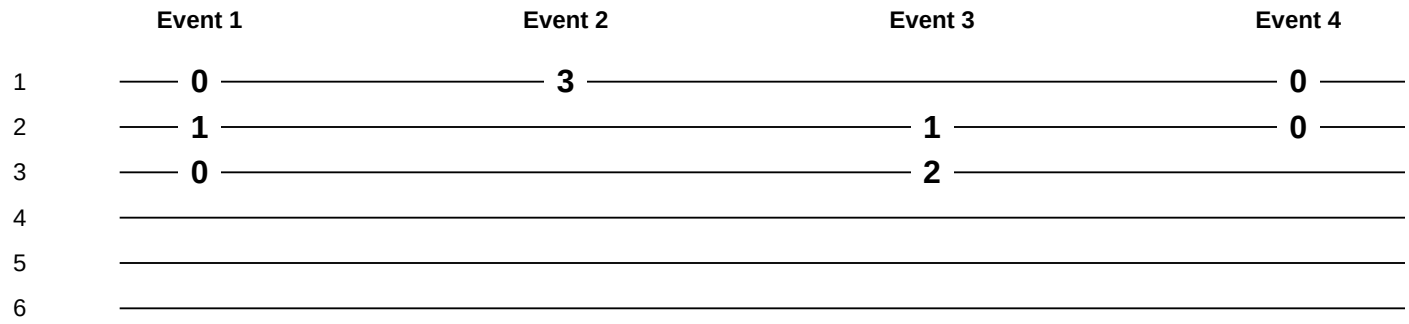
A5.

Tab Stacks and Sequences

Read simultaneous notes and single-note events.

Name _____ Date _____

Tab has string 1 at the top and string 6 at the bottom. Numbers are frets; 0 = open. Numbers aligned in one vertical column form one simultaneous event. Read events 1-4 left to right; durations are unspecified.



Use the model above. Write a brief answer for each item.

1. How many notes sound together in event 1?

3.

2. Which string is used in event 2?

String 1.

3. Which fret is used in event 2?

Fret 3.

4. Name the string/fret pairs in event 3.

String 2 fret 1; string 3 fret 2.

5. How many notes sound together in event 4?

2.

6. Which events include open string 1?

Events 1 and 4.

7. How many note events are there, counting each vertical group once?

4.

8. Can this diagram alone tell you each event duration?

No. Durations are not supplied.

Tab with Beat Lengths

Combine string/fret information with supplied durations.

Name _____ Date _____

Each column is one note. The label above gives its duration in quarter-note beats in 4/4. Tab numbers show frets; string 1 is the top line. Play events 1-4 in sequence with no gaps.

	Event 1: 1 beat	Event 2: 1 beat	Event 3: 2 beats	Event 4: 4 beats
1	**0**	**1**	**3**	**1**
2				
3				
4				
5				
6				

Use the model above. Write a brief answer for each item.

1. What fret is used for event 1?

0: open.

2. What fret is used for event 3?

3.

3. How many beats does event 3 last?

2.

4. How many beats does event 4 last?

4.

5. How many beats do events 1-3 fill together?

4 beats: one 4/4 measure.

6. How many measures does the full sequence fill?

2 measures.

7. Which event begins measure 2?

Event 4.

8. Does a higher fret number mean a longer note?

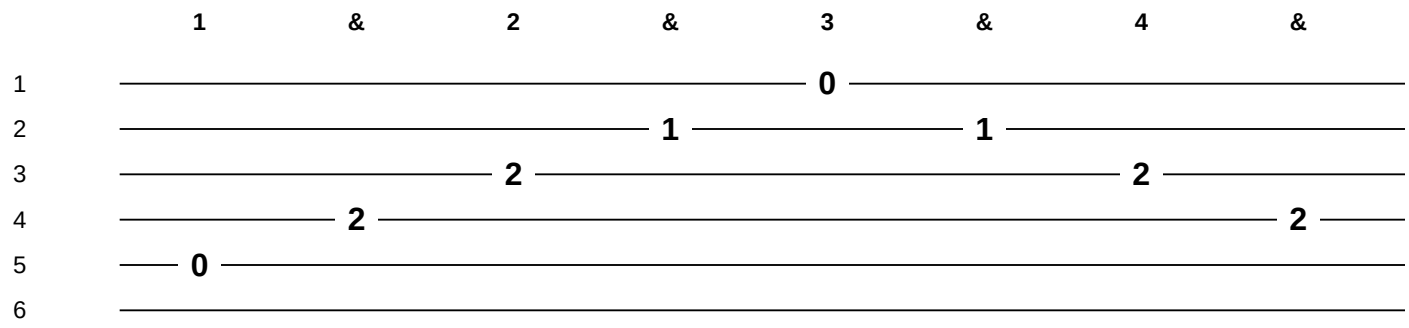
No. Duration comes from the separate beat label.

Arpeggio Picking Route

Follow a chord one string at a time.

Name _____ Date _____

Hold this Am shape in standard tuning: string 5 open, 4 fret 2, 3 fret 2, 2 fret 1, 1 open; do not play string 6. Each tab column begins on one eighth-note slot in 4/4. Let notes ring as appropriate.



Use the model above. Write a brief answer for each item.

1. Which string begins the route?

String 5.

2. Which string is picked on beat 3?

String 1.

3. How many attacks are shown?

8.

4. How many times is string 2 picked?

2.

5. Which string is never picked?

String 6.

6. Does the diagram show all chord notes attacked at once?

No. They are picked in sequence.

7. What is the last string/fret pair?

String 4, fret 2.

8. How many quarter-note beats contain these eight eighth-note slots?

4.

Alternate-Picking Plan

Keep pick direction separate from pitch choice.

Name _____ Date _____

In this model, strict alternate picking begins DOWN and reverses direction on every attack. There are eight consecutive eighth-note attacks with no rests. D = downstroke; U = upstroke. No string or fret is specified.

Model	Reference
Attacks	1 2 3 4 5 6 7 8
Directions	D U D U D U D U
Beat counts	1 & 2 & 3 & 4 &

Use the model above. Write a brief answer for each item.

1. Which direction is attack 3?

Down.

2. Which direction is attack 6?

Up.

3. How many downstrokes occur?

4.

4. How many upstrokes occur?

4.

5. What direction would attack 9 use if the pattern continues?

Down.

6. If attack 1 starts UP instead, what is attack 4?

Down.

7. Does U indicate a higher pitch?

No. It indicates pick direction.

8. Can the string or fret be inferred from this plan?

No. Only timing and pick direction are given.

Chord Duration Roadmap

Track chord changes within and across measures.

Name _____ Date _____

Each row is one 4/4 measure. Counts show how long each chord lasts in quarter-note beats. Start at measure 1 and play through 4 once; there are no repeats or pickups.

Model	Reference
Measure 1	C: 4 beats
Measure 2	Am: 2 beats; F: 2 beats
Measure 3	G: 4 beats
Measure 4	C: 2 beats; G: 1 beat; C: 1 beat

Use the model above. Write a brief answer for each item.

1. Which chord begins measure 2?

Am.

2. On which beat does F begin in measure 2?

Beat 3.

3. Which chord lasts through all of measure 3?

G.

4. On which beat does G begin in measure 4?

Beat 3.

5. On which beat does the final C begin?

Beat 4 of measure 4.

6. How many total beats are in the four measures?

16.

7. How many total beats belong to C?

7: 4 in measure 1 and 3 in measure 4.

8. How many total beats belong to G?

5: 4 in measure 3 and 1 in measure 4.

Roman-Numeral Chord Map

Transfer a harmonic pattern between two major keys.

Name _____ Date _____

Use only these diatonic chord maps. Uppercase numerals are major; lowercase vi is minor. Roman numerals describe chord roots relative to the key, not fret numbers. Chord voicings are not prescribed.

Model	Reference
Numerals	I IV V vi
C major	C F G Am
G major	G C D Em

Use the model above. Write a brief answer for each item.

1. Write I-IV-V in C major.

C-F-G.

2. Write I-IV-V in G major.

G-C-D.

3. Write I-vi-IV-V in C major.

C-Am-F-G.

4. Write I-vi-IV-V in G major.

G-Em-C-D.

5. Which chord is vi in G major?

Em.

6. Which chord is IV in C major?

F.

7. Why is vi lowercase here?

Its chord quality is minor.

8. Does V mean play fret 5?

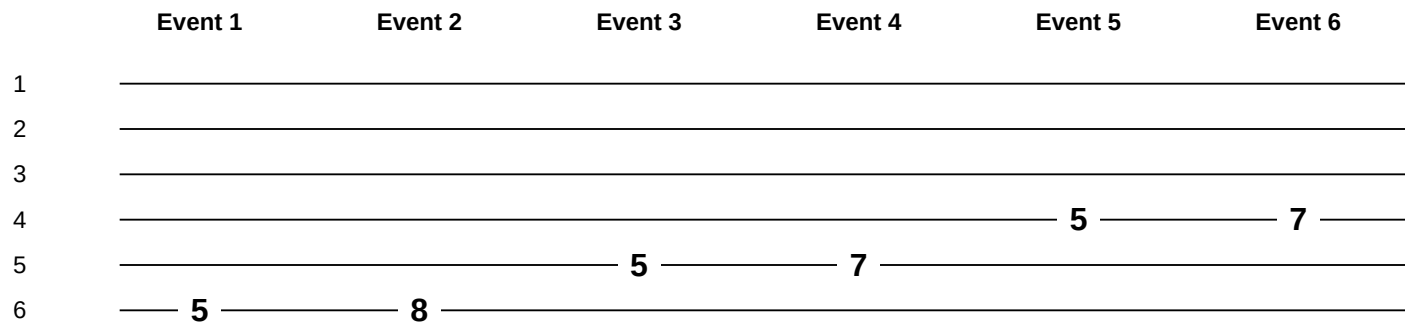
No. It means the chord built on scale degree 5.

A-Minor Pentatonic Path

Connect a five-note collection with a short tab route.

Name _____ Date _____

A minor pentatonic uses A-C-D-E-G. Standard tuning. This route uses string 6 (open E2), string 5 (A2), and string 4 (D3). Each fret raises pitch one half step. Rhythm is not shown.



Use the model above. Write a brief answer for each item.

1. Name the sounding pitch at event 1.

A2.

2. Name the sounding pitch at event 2.

C3.

3. Name the sounding pitch at event 3.

D3.

4. Name the sounding pitch at event 4.

E3.

5. Name the sounding pitch at event 5.

G3.

6. Name the sounding pitch at event 6.

A3.

7. How many different pitch-letter names are used?

5: A, C, D, E and G.

8. Why are there six events in a five-note scale example?

A appears in two octaves.

Adjacent-String Interval Check

Explain why one pair of strings needs a different fret.

Name _____ Date _____

Standard open strings, low to high: E2-A2-D3-G3-B3-E4. A perfect fourth spans 5 half steps; a major third spans 4. The table shows the fret on the LOWER string that matches the next open string.

Model	Reference
6 -> 5	String 6 fret 5 = open string 5
5 -> 4	String 5 fret 5 = open string 4
4 -> 3	String 4 fret 5 = open string 3
3 -> 2	String 3 fret 4 = open string 2
2 -> 1	String 2 fret 5 = open string 1

Use the model above. Write a brief answer for each item.

1. Which adjacent pair is a major third apart?

Strings 3 and 2: G3 to B3.

2. Which fret on string 3 matches open string 2?

Fret 4.

3. Which fret on string 2 matches open string 1?

Fret 5.

4. What is the interval from open string 6 to open string 5?

Perfect fourth.

5. How many adjacent pairs use a five-fret match?

4 pairs.

6. String 3 fret 5 sounds C4. Does it match open string 2?

No. Open string 2 is B3.

7. To change that C4 to B3 on string 3, move which way?

Down one fret, to fret 4.

8. Why does using fret 5 on every lower string fail?

The G-to-B pair is a major third, not a perfect fourth.