

# INTREMEDIMATE SUFI Guitar #2

(ROUGH 6/20/14 BETA EDITION)

**PERQUISITES** for this intermediate level course in sufi guitar:

1. Get a Sufi guitar mentor to confirm:

A. You are ready for this paper and/or...

B. You can safely skip some of the steps below

Because you are a guitarist who will always follow the dance leaders changes in rhythm well with a flat pick and a surrendered heart of service.

2. You should have already:

A. Played for at least 3 to 6 meetings using only our 1st beginners' instructional manual and it's corresponding video lessons ("playing with" right hand"). from our web site.

<http://sufidanceguitar.weebly.com>

B. You must desire to be a true servant of who ever is leading at the moment and what they are trying to manifest from the divine. And you must want to be a true servant of the dance and the dance community.

**PREPARING FOR YOUR STUDY: (A FEW HOURS PRACTICE):**

1. REVIEW SEVERAL STEPS FORM 1<sup>ST</sup> MANUAL:

(Your efforts will be more effective if you first skim this entire 1<sup>st</sup> manual to orient yourself to all of that material before you study our left hand video lessons at

<http://sufidanceguitar.weebly.com>

They are titled “major” and “minor scales”).

2. As you continue on in your studies, return to this paper after viewing each video. This will give you a deeper understanding of our video lessons)

3. Please review & repeat the fun (and slightly altered) practice below from the 1<sup>st</sup> paper of this course:

At this point we suggest that for the moment you forget all you have learned so far... Put down the guitar and hum along accapella with some of our “dances of universal peace” listed on <http://sufidanceguitar.weebly.com> under the dance maps tab.

Practice singing your favorite dance tunes here like the Shri Ram dance, Kalama and other dances until you have memorized 1 or two of these tunes & can sing them well from memory.

4. CAPO:

A. Under the tab “major scale” Watch our <http://sufidanceguitar.weebly.com> lesson titled “Capo” and master how to clamp the capo on your guitar.

B. Next, clamp the capo behind the 5<sup>th</sup> fret on your guitar...(See the diagrams on our site and at the end of this paper.) Place the capo as close to the fret wire as you can with out touching the fret.

C. In the video “Major scale ” you will notice that the capo is always clamped behind the 5<sup>th</sup> fret as it is easier for the beginning player to learn left hand playing in this 5<sup>th</sup>. position )

5. SINGING WITH GUITAR:

A. Next have some fun and strum the guitar with your bare thumb or with a flat pick while you again hum or sing your favorite dance tunes.

B. Again, if you always keep your guitar in tune with your electronic tuner, then just strumming can sound wonderful without any further instruction needed from us. (A free tuner app is also available for most smart phones).

C. Can you hear which note each song starts with and ends with? Listen for it in your singing voice.

## Playing notes with your left hand:

You are now ready to start playing notes with your left hand.

As you play these notes your right hand will pick the correct corresponding individual strings with a guitar pick or just continue to strum as before.

### 1. PREPERATION:

Look at diagrams B, C, & D in the pages at the end of this manual and our site under "diagrams ". They will help you practice using your fingers correctly.

They will also teach you the order of the notes on the fret board for each song.

Print all the diagrams out and lay the proper diagram on your lap as you practice each lesson.

2. Practice along with the video lessons on our web site that start under the heading “Major Scales ” Remember It is best to place diagrams B, C, & D on your lap in order to follow along fruitfully

3. Notice that in diagrams B & C the pattern is the same on all strings. But please only play the pattern on the 1st, 3rd, 4th, and 5th, strings and skip the 2<sup>nd</sup> string because it does not sound very good.

4. Place REMOVABLE stickers or painter’s tape on your fret board where these notes are so you will see the pattern more easily as you play.

#### GENERAL SUGGESTIONS FOR ALL OUR LESSONS:

5. Practice this major scale during short practice sessions.

A. Practice only as long as you can with out getting turned off to the process so you will always want to practice again

Most folks will only stick with guitar playing if it is a very fun process for them the whole way through. Please have a strong intention to make it fun. This would also make us all very happy!

B. Can you make the following wish? Wish that you will memorize this very simple major scale pattern so well that you can play it with your eyes closed.

6. Sing the number of each fret you are playing in the scale’s pattern as you play that scale pattern . We do this singing of the numbers in our “ major scale” video lessons.

Sing “0,2, 4,5”,//”0,2, 4,5”//”0,2, 4,5” Note that this is the same simple ”0,2,4,5// pattern on every sting ...(except on the 4<sup>th</sup> string it is better to skip the number”5” because it is a redundant note.

7. Turn to diagram Z at the end of this manual . It is also on the website under the “major scale” tab starting with the title, “Pick 3 notes”.

Play the “Shri Ram Greeting Dance” along with this video.

Be patient with yourself and just do the best you can with this practice.

8. PLAY MORE DANCES USING THE MAJOR SCALE:

Note: Please just skim this next step below and then come back to it later whenever you need to review the material.

See our lists of easy Sufi dances in step C below and save any of the hardest dances for later.

A. MOVE CAPO TO CHANGE PITCH AND KEY?

At this point you will want to start moving your capo to other frets for some dances. Before you do so read the “MOVING THE CAPO” section E. below.

If your left hand is still only comfortable playing behind the 5<sup>th</sup> fret, then for now you should just strum with your right hand and do not use your left hand much when you move the capo off the 5<sup>th</sup>. Fret.

Ideally, whenever you move the capo you should fine-tune your guitar again with your tuner as the capo can put the guitar out of tune when it is moved.

B. We have recorded about 10 more of the easiest tunes listed in section C just below on our web site in our lessons.

If you can't find a recording of every one the following "dances of universal peace" on our site or on youtube.com, then It would help if a dance leader could sing those dances listed just below in step C on to your voice mail, recorder, or phone machine. For practice It is better to sing them all in the key of C at the 5<sup>th</sup> fret.

Next, it would be useful if you hold your recorder next to the phone machine and re-record these tunes here so your can memorize these tunes at your leisure. Alternatively you can call a leader on skype.com and hold your recorder up to the computer's speaker.

Always try get a recording any other dance tunes that follow in this course.

(NOTE FROM AUTHOR ...We will record any missing MISING TUNES ON OUR SITE AND UPDATE SECTIONS B AND C, &D AFTER DOING SO.).

### C. LIST OF SOME COMMON EASY DANCE TUNES:

After you have memorized some of your most favorite dance melodies with your singing voice move on to also memorizing a few of the following very simple common dance tunes from the pages in this manual.

This will make it much easier to begin picking out these major scale melodies. A lot of these tunes are also recorded under the major scale tab on the site.

SEE PAGES 1-5 OF "DANCE MAPS WITH TAB'-lature on our site

NOTES:

"M" Meams play with the major scale fingering

Some at bottom of list are yet to be posted

(\* these dances can also just be played using just your right hand only but then you must always PLAY SOFTER THAN THE SINGERS SO THEY WILL FILL IN THE MELODY THEMSELVES AND HAVE THE LEADER HUM IN THE SILENT PARTS OF THE DANCE TO FILL IN THE MELODY NOTES.)

Abwoon Pg. 1\*

Kol Ha Ne'shama Pg. 1\*

Ganesha Saranac Pg 2 \* M

Estaferallah pg 2 \*

Introductory bisme-allah "erahman erracheim Pg. 2 \*

Kwan Zeon bossy Pg. 2 \*

Gopala Pg 2. \* M

Oh Peace Deep and Divine PG. 3 \*

Kalama dance on pg. A3 \* M

Melodic Shri Ram page 4. \*

Hai dai Pg 5 \*

Thy Light is In All Forms Pg. 5 \*

Rodha Bol ON PG. 5 ( needs notes) M

Allah Ya Jamil \*

From This Circle of Love \*

Deep Peace of the Running Wave\*

Ubi Caritas \* M

Peaceful Steps upon the earth \*

As Salam A Liek hum , \* M

Eke Ong Kar in the 'Spiritual Dance and Walk Manual', \* M

D. How to PICK OUT THE MELODY NOTES of the dances  
...listed in step C above:

Again, always print out and refer to the diagrams of each melody that follow in this paper and on our web site under the "dance maps" tab.

TIPS:

1. You are going to have to stare at the fret-board and mentally see the scale patterns on it while you play tunes in order to easily find pretty notes to play.

2. Many students find that is best to place blue REMOVABLE painters-tape or removable Avery labels on the fret-board and number and or color some of the tapes with different inks as this helps you see and memorize these new patterns more easily.)

3. Most of the notes, including the beginning melody note, for these tunes are on the 3<sup>rd</sup> string. Some of these dances are demonstrated on our site's lessons for you to play along with in the key C.

You can also listen to and record a lot of them off the web (Youtube.com) or from (Dances of Universal Peace.com) you can have a dance leader sing the tunes onto your voice mail. Tell them why you need the tunes.

4. Look at the diagram of the melody you are currently working on.

a. Mentally make a note of which frets or spaces in the scale pattern the melody you are working on likes to go to most often.

Sometimes there will be only 2 or 3 of these notes the melody goes to frequently.

You can often play just these few notes exclusively all thru out the dance.

Often you don't need to play any other notes. Remember that the leader and the dancers will usually be singing all of the notes in the melody themselves for you.

If you tried to always play every single note every time that the dancers are singing, you might sometimes distract them from feeling their true hearts. So remember, it is often the case that the simpler you play the better you will play.

b. To keep the spiritual atmosphere during class quietly use your bare right thumb only while learning new tunes so as not to distract the dancing meditators too much.

5. Next step...Again strum the guitar with just your right hand only while you sing the melody.

6. At first it is usually easier to try to find all the melody's notes as best you can with your bare thumb during rehearsals or while the leader is demonstrating the dance.

Later you can gradually drop out a lot of these melody notes from your playing. Dropping them out will just sound better.

Always remember that in most cases it is usually ok for beginners like you to play no notes at all and just strum with your right hand. The leader can always just hum the tune if she really needs to have the melody heard in the silence.

As one guitar mentor says, as you get more confident “you often only need to play 2 or 3 notes to accompany a lot of our many simpler dance melodies well during the silence”.

If you hit an occasional sour note, quickly go on to another note or lift all your fingers off the strings and play the open strings with just your right hand only.

You can be sure that the dancers will never hear those occasional so called “sour” notes and they will be grateful for your music.

The mental notes you made above when learning the melody will easily help you to find the few notes you'll need to create a harmonious accompaniment to the singer's voices.

And you could also play a lot of other notes in the scale pattern that sounds OK and that are in harmony with your singing of the melody.

## 7. TIPS FOR YOU MORE EXPERIENCED GUITARISTS ONLY:

Another mental trick that is useful here is to guess where you might be making a chord change if you were playing a regularly tuned guitar and that would be a point where you might try switching to another note in the scale pattern. These changes also usually come on the accented beat or down beat of the melody.

8. An additional point to remember is that if there is an unusual note in the melody that the singers might get wrong you usually do want to play that unusual note to help them remember that unusual note. As time goes on make a list of your local leader's favorite dances that have unusual notes in them. Make a crib/cheat sheet with these unusual notes/words underlined. An example of a partial list is printed at the end of this paper under resource #7...Please add to it. (We will post more on this topic soon

9. SPIRITUAL TIP: Remember it is stated in our manual #1 that your primary purpose is to almost pretend you are a drummer and emphasize a clear rhythm.

TO AUTHOR AND EDITOR.... This section below is SOMEWHAT redundant??

#### E. MOVEING YOUR CAPO TO OTHER FRETS:

1. Most of the attached diagrams B-D and Z that follow show the guitar with the capo behind the 5<sup>th</sup> fret...Again... This puts the guitar in the open- tuned key of C. The majority of the dances can be played and sung in this key of C.

In your early practice sessions it will be easier to learn to use your left hand if you clamp the capo behind the 5<sup>th</sup> fret. The frets are closer together here so you don't have to stretch your fingers so far. This strategy will be even more important if you should move on to playing our cords in G tuning which we teach in our more advanced lessons that follow.

2. After you have mastered playing with your cop behind the 5<sup>th</sup> fret you will then also want practice with the capo some times clamped behind the 2<sup>nd</sup> fret in the (Key of A) because at the actual dance meetings many leaders will ask you to clamp the capo behind the 2<sup>nd</sup> fret (key of A) instead of the 5<sup>th</sup> fret (Key of C). Or even at clamped some other fret.

3. TIP FOR BEGINNERS: If your hands are not yet comfortable playing with the capo behind the 2<sup>nd</sup> fret, REMEMBER to just strum with your right hand and do not use your left hand much whenever you clamp the capo behind the 2<sup>nd</sup> fret

4. Whenever you move the capo you should try to find time to fine-tune your guitar again with your tuner.

5. Later on you will want to give your hands a challenge by playing without any clamped capo on the guitar at all. Some monotone dances are played in the key of G.

In G you play the same pattern as usual but at frets 1-4 instead of frets 6-9. Playing in G will strengthen your fingers and give you confidence to play, at any position. The dances require.

## F. PRACTICE OUR “OPEN G MINOR SCALE

Next Practice our “Open G Minor scale” lessons on <http://sufidanceguitar.weebly.com>

1. For learning the minor scale pattern that follows in diagram D **Below** repeat all the steps you used to learn your major scale playing above.

Start with any of the Hebrew/Jewish sounding dances on our sites, on YouTube.com, in the dance manuals, or on CD'S

Examples from our site under the “dances with tabs” minor scales are: “LIGHT IS IN ALL FORMS, HAI DAI, and the SHALOM ALEICHEM **They are also in the attached diagrams .**

(Note: that you are again going to have to stare at the fret-board and mentally see the minor scale patterns on it while

you play a new dance in order to easily find pretty notes to play.

Again, you will see in our web site videos that most students find it really helps to place more blue REMOVABLE painters-tape or removable Avery label on the fret-board behind the 3<sup>rd</sup> fret on the 3<sup>rd</sup> string up from the floor and color it differently with ink in order to remind you to use that 3<sup>rd</sup> fret instead of the 4<sup>th</sup> fret when playing in the minor key. This tape also helps you see and memorize this new minor scale pattern easily (See diagram D).

2. Repeat step 1. Just above while learning all the diagrams of minor scale dance melody on the pages that follow at the end of this paper. A lot of them are also on our web site [sufidanceguitar.weebly.com](http://sufidanceguitar.weebly.com) under the dances with tabs.

As stated earlier, if you do not know the these tunes already you can alternatively have a dance leader sing and record these tunes on to your cell phone or recorder.

3. If the above steps 1 &2 are not clear to you, have the dance leader &/or another musician go over them with you as it is important that you understand them.

4. After you have gained a little confidence with the above steps, you should start playing every single note of a new melody you are trying to learn until you really have all the notes memorized. This is because you will often want to keep the melody going for the dancers when the leader uses soft or silent repetitions of the song.

If and when you get to this stage of playing, this silent time will be the only time everyone really totally hears your playing because they are not singing now and so this will be the ultimate test of your abilities when you get to this point in your studies.

5. Most beginners find that it is a much safer strategy to stick to just playing notes that are in the melody line and not play

harmony notes until they become much more advanced in their abilities.

6. Don't worry if you forget which note to play next. When that happens, simply don't play any notes at all with the left hand. Just strum the guitar in the correct rhythm with your left hand completely off the guitar.

REMINDER: As you learned in paper #1 this tuning works with many of the dance without the absolute need for any notes to be played at all except on your silent breaks . If you haven't got the tune down yet during that silence the leader can always just hum the tune instead of your playing the tune.

## 7. PRACTICEING A FEW OF THESE HARDER DANCES:

After you have learned to accompany your singing on a few of our many easy dance melodies, turn to the list of **20++** slightly harder common dances **that follow**. Remember that **there are not that many "harder" dances**.

**NOTE . WITH YOUR HELP AND INPUT , WE WILL BE EDITING THESE LISTS AND TABLES MORE IN THE FUTURE.**

A. As noted in the lists below, these slightly harder melodies go out of the normal/ typical simple scale pattern once or twice during the dance.

(The words in the dance where each tune goes out of it's normal scale pattern are underlined here & on the example of one guitarist's cheater's sheet below). You must find these irregular notes yourself in order to make your playing of these few dances sound decent during your break.

A clue for finding these notes is that when they go out of the normal pattern they usually go to the 3rd. or 1st. fret.

Start by learning a few of the most common harder dance melodies that your local dance leader likes to use frequently and underline and memorize the harder notes of these dances. Once you can play these few harder notes, the vast majority of all other Sufi Dances your leader likes will seem as easy as pie for you to play.

In fact, you might not bother to learn the harder dances on our lists right now that your local dance leaders doesn't lead at all. Save them for later.

So go over the lists below with your local leaders. Then please add to your list to our list as time goes on. Please check our site for an updated list of common dances with harder melody lines and also give us your nominations for our newer editions of the list.

Make up a cheater's sheet, chart & or notes like the one that follows for yourself and tape it to the back of your guitar WITH BLUE REMOVABLE PAINTER'S TAPE. Remember that you must go out of the scale pattern on the words of the song that are underlined.

B. Each time you practice a harder dance, make a mental note of where it goes out of the normal scale pattern. If you can remember these few notes above all else, then your playing will sound much much better. When you're learning a brand new hard dance , remember to underline these aberrant words and note them on your repertoire's cheat sheet.

C. Stick close to the melody on the following few harder dances in the right hand column below:

D. You must use chords with these dances in the left hand column below:

On [sufidanceguitar.com](http://sufidanceguitar.com) see our lessons on how to play a few dances with our open g tuning chords and also see our lead sheets there for some of the most common of the dances that sound better with chords or else must be played with chords to sound decent.

NOTE: Chords almost always sound better in standard tuning but our open g tuning chords on our web site will usually do if you are careful in how you use them. It would be most useful for you to check with a guitar mentor here about your tasteful use of our chords.

AN EXAMPLES OF ONE MUSCIAN'S CHEATER'S NOTE SHEET FOLLOWS (MAKE YOUR OWN):

Make a table: On the underlined words below , **Play the underlined unusual notes at the fret given.**

HARD MINOR SCALE DANCES:	HARD MAJOR SCALE DANCES:
Estaferallah <u>La(1)</u> ilea (capo @3 <sup>rd</sup> .)	( Saadi's)Toward the One <u>Uni—ted(7)</u>
Ebe du Hashem <u>Basimka(5)</u>	May the Blessings of God <u>peace(1) fore--ever(3)</u>
<u>Kwan (3)</u> zeon bosì	
NEEDS MINOR CHORDS:	NEEDS MAJOR CHORDS:
Shalom lai lai lai	May Kay aloha ha
Sons & Daughters Of God	For the beauty of the earth
Haida haida	God has given me the power

kali Radah Seta Parvati	Return To Love (Be Well And Happy)
Oh peace deep and Devine	Radah bol
May the Blessings of God	Road rise with you
Sweep out chamber of your heart	Fish in the waters not thirsty
	Where would I go but to my Lord

And an example of generalized notes:

SOME HARDER DANCESTO PLAY: Toward the One, Mary Is (Mother Help Us), Ohm Name Bhagavate Shiva, Do Lord Remember Me, Hare Rama Bhajan  
Ya Aim, Hu Hu Allah Hu .

Dances played in other keys:

Toward the One (capo 2<sup>nd</sup> fret)  
Helvetia Cycle (in A or G), Mif ta he Dario Salami (key of E pg. ? Tara Soha (pg. ?, -capo 5<sup>th</sup> fret), Hara Krishna Chanting (key of E).

Hard Major C scale dances:

House of Prayer (Hallowed...), Aura Mazda (Shine, shine, shine) pg. ?, Wag Guru (Satyr Nam ...) Praise the Lord (pg. ? )

E. Additional Tips for Harder Dances:

1. Most monotone chants and monotone melodies are played in G with no capo.

2. The keys given in the books and manuals are not always Males like C more.

## 9. PREPARATION IMMEDIATELY BEFORE DANCE CLASS:

A. Review. Always practice both of the 2 scale patterns till you can really see them clearly pictured in your mind's eye and on the fret-board (Tape helps).

B. If at all possible call the leader up and ask which of the harder dances she might TENTATIVELY want you to play that night. Also practice some of the harder dances listed on your "cheater's chart". This will give you confidence.

If you have forgotten an infrequently used dance and they want you to play it, then play and sing the 1st. 3 notes of the melody softly to yourself. The rest of the notes will usually come almost without thinking.

Remember you can usually fall back to just playing softly with your right hand if need be.

## 10. During the dance class:

1. Re-read the notes on this subject in the introductory papers.

2. Finding the melody:

**Practice the step above under** "How to pick out the melodies of the dances "with your bare right thumb so they won't hear you while the leader is going thru the motions of the next dance with the dancers. You can usually find the first three notes of the melody and ad lib the rest from there on.

If you have more time you can find more of the notes in the melody and make another mental note of the 2 or 3 frets it likes to go to often. It is also good to keep reviewing your scale patterns when you have time. Try not to make the leader wait for you while you do this, but if there is plenty of time to review these things it will give you more confidence when the dance starts up.

## ESSENTIAL TIPS:

Re-read the notes on this subject in the introductory paper.

List of how strings are tuned: Low E string up to G; A down to G; D stays D; G stays G; B down to G; E down to D. So tuning is GGDGGD.

More advanced tips to keep you learning:

1. Only some folks like the following more advanced style of playing:

After you have become real confident about your accompaniment of a dances...you might want to try playing the melody's notes on 2 strings at a time for a louder sound. That is on the 1st and 4<sup>th</sup> strings at the same time or on the 3rd and 5<sup>th</sup> strings at the same time.

If at times you have difficulty with this more advanced method of playing given in step 1 above, or the rhythm get too ragged, simply go back to using 3 fingers to play the single string scale; ... (Index, middle, and ring), because this way you will be able to move between notes faster and more accurately.

2. Next practice our [http://sufidanceguitar.weebly.com/](http://sufidanceguitar.weebly.com/lessons) lessons on partial "Minor Cords," and partial "Major Chords".

A... In this material on our web site we have given you the chords to play with for some of the few commonly used dances that really need chords to sound decent. Send us your versions of other common chordal dances

B. A chart of one version of these partial chords for open tuning is included at the end this paper. Other guitar mentors like other chords. (The iv chord can vary a lot)

C. Which dances need chords? A few of our over 1000+ dances really do need cords.

Like:

many of our Hebrew dances, all our gospel dances and some other dances.

Please check our site for a more complete paper on this subject at a later date.

Please Send us your nominations for this category and your arrangements for them

3. This edition is a work in progress so:

A. Please ask us later if new editions of this manual exist and also for different takes on the subject. see Anahata's great guitar manual available from [peaceworks.org](http://peaceworks.org). And see other resources on [DOUP.COM](http://DOUP.COM). listed below

B. Send us a referral from your dance leader and you will be able tape a lesson with an experienced Sufi guitarist in person or on [Skype.com](http://Skype.com).

Ask said teacher about topics like Playing cords in open tuning, complex rhythms, astrological walks, 5 tone eastern scales, the scale of thirds, use of chords in open and standard tunings.

C. Ask about playing for Zikr in C and G tunings

MOVING ON TO EVEN GREATER HEIGHTS:

Know that a great deal of further depth and virtuosity can be developed in your Sufi guitar playing . Dive as deep into your music's beauty as your heart tells you to.

Watch “Shabda Kahn’s” Lesson 6 on Youtube.com for: 2 string playing, advanced rhythms and “listening for Beauty.”

Some of Shabda’s lessons are quite advanced so do delay this step till later they feels intimidating to you right now.

Many guitarists play the entire scale on the 3rd. string only traveling up to the 14<sup>th</sup> fret. Try it.

SEE ADDITIONAL GUIDELINES SHEETS IN THE APPENDIX and on the site.

See Subhana F’s condensed manual and her guidelines for practice on the site.

Ya Fatah.

May the message of God spread far and wide.

APPENDEX:

Other resources and acknowledgements:

1. We would like to extend our deep gratitude to Subanah Elizabeth Fierro for letting us use her wonder full diagrams and her manual in this edition of our guitar instructions. You can contact her directly at [eferrio@gmail.com](mailto:eferrio@gmail.com)

2. There are way too many other contributors to give proper thanks and credit to all of them.

To name a few:

Kemal W. For filming the lessons and being our first web master.

Some of our early instructors Saadi-Neil D.K. & Pir Shabdah Khan with out whom all this material would not have come too full fruition in its present form.

3. Want to play along with more dances?

Purchase the CDs and search for “dances of universal peace.” on Youtube.com... (You will have to clamp the capo behind different frets on of some of these dances just like the guitarists in these videos do.

4. Be sure to see Anáhatá Iradah’s fantastic resources at <http://www.traveling-light.net/emporium-DUP.shtml>.

5. Be sure to also tap into many other resources at

<http://www.dancesofuniversalpeacena.org/dupna-Leaders-and-musicians.htm>

**Please become a member so you can fully access the many wonderful resources for musicals on this site.**

**DAIGRAMS:**

## Diagram B Fingering Practice

**String Numbers** 6 5 4 3 2 1

Attach Capo behind 5th Fret

5th Fret →

CAPO

Open Notes: C C G C C G

**KEY:**

- Ⓡ = Use Left Index Finger
- Ⓜ = Use Left Middle Finger
- Ⓡ = Use Left Ring Finger

**Step 1:** Play lowest string (#6) open with your right thumb or pick.  
Don't use your left hand until Step 2.

**Step 2:** Place your left index finger behind the 2nd Fret on String #6.  
Play this note with your right thumb or pick.

**Step 3:** Place your left middle finger behind the 4th Fret on String #6.  
Play this note with your right thumb or pick.

**Step 4:** Place your left ring finger behind the 5th Fret on String #6.  
Play this note with your right thumb or pick.

**Step 5:** Practice these same finger positions on the other 5 strings.

**Note:** Whenever a Capo is used, the Frets are counted starting with the next higher Fret on the neck. So, when the capo is behind the 5th Fret, the 6th Fret becomes the "1st Fret".

## Diagram C Major Scale Pattern

**String Numbers** 6 5 4 3 2 1

Attach Capo behind 5th Fret

5th Fret →

CAPO

Open Notes: C C G C C G

**KEY:**

- = Play String Open
- Ⓡ = Use Left Index Finger
- Ⓜ = Use Left Middle Finger
- Ⓡ = Use Left Ring Finger

You should memorize this pattern for use in Major Scale dances.

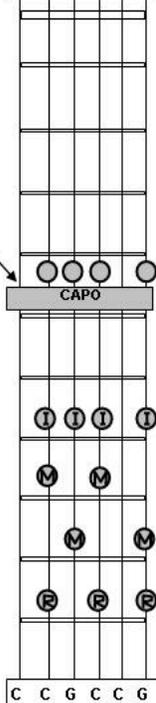
- Starting on String #5, first play it open; then use your left hand:
  - index finger at 2nd Fret
  - middle finger at 4th Fret
  - ring finger at 5th Fret
 Use your right thumb or pick, and try to get a clear sound for each note.
- Continue to String #4, and play the pattern shown at the left.
- Play the pattern indicated for Strings #3 and #1.
- Now play the pattern from String #5 Open to String #1, 5th Fret.
- Practice playing the whole pattern until you can play it smoothly.
- You now know how to play two octaves of the major scale.

String Numbers

6 5 4 3 2 1

Attach Capo  
behind 5th Fret

5th Fret



## Diagram D Minor Scale Pattern

You should memorize this pattern for use in Minor Scale dances.

1. Starting on String #5, first play it open; then use your left hand:
  - index finger at 2nd Fret
  - middle finger at 3rd Fret
  - ring finger at 5th FretUse your right thumb or pick, and try to get a clear sound for each note.
2. Continue to String #4, and play the pattern shown at the left.
3. Play the pattern indicated for Strings #3 and #1.
4. Now play the pattern from String #5 Open to String #1, 5th Fret.
5. Practice playing the whole pattern until you can play it smoothly.
6. You now know how to play two octaves of the minor scale.

**KEY:**

- = Play String Open
- ① = Use Left Index Finger
- ③ = Use Left Middle Finger
- ⑤ = Use Left Ring Finger

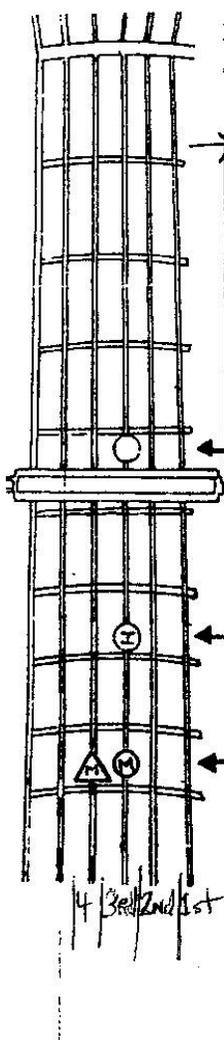
IN waltz time

## How to play Sri Ram Greeting Dance

(have someone teach you how to sing it if you don't know it... see Dance Manuals)

Sri Ram <sup>(M)</sup> ... Jai Ram ... Jai Jai Ram ... Om <sup>(I)</sup>  
 Sri Ram ... Jai Ram ... Jai Jai Ram ... Om

Some of the accented down beats are noted with a ' symbol printed above the appropriate word in the melody above .... Play louder on these downbeats.



Step [A]: Play the 3rd string open with your right hand (don't use your left hand until Step [B]). Every time you see the symbol 'O' in the song above repeat Step [A].

Step [B]: Place your left hand Index finger behind the second fret on the third string as shown at left and play this note. Every time you see this symbol 'I' in the song above repeat this step.

Step [C]: Place your left middle finger behind the 4th fret on the 3rd string and play this note ... repeat this procedure on the 4th string. Every time you see either of these symbols '(M)' or '(A)' in the song above play the corresponding correct note.

Step [D]: After you get used to the above procedures you will want to strum all of the strings with your right hand instead of one at a time.