

2 Month Lesson Plan



World's Best
Guitar Learning System

UDDY®

In this guide you will learn:

- Strum patterns for $\frac{3}{4}$ & $\frac{4}{4}$ songs.
- How to remove the chord tabs one at a time and learn to play the chords yourself.
- Basic music and chord theory.

Written by
Travis Perry & Steve Eckels



ChordBuddy Lesson Plan Book

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Welcome to ChordBuddy

The World's Best Guitar Teaching System

A note from Travis Perry



Let me be the first to welcome you to, or back to, the wonderful world of music.

My name is Travis Perry, and I am the inventor of the ChordBuddy. It has been my mission in life to ensure every man, woman, and child experiences the joy, comfort, and happiness of making music. With the ChordBuddy, I now know this is possible.

My dear mother, Agnes Goodson Perry, introduced me to the guitar when I was eight years old. From that day on, music has been a large part of my life. Music has been my friend in times of joy as well as in times of great sadness. No matter what I was going through, I have always had “my music.”

It has been an honor and a privilege to work along side Mr. Steve Eckels in co-writing this book, for which I am eternally thankful.

Steve has devoted his life to teaching the guitar. I have included a brief word from Steve and his bio below:

It is a privilege to have co-written the ChordBuddy manual with its inventor, Travis Perry. The ChordBuddy is a revolutionary product, allowing students to learn the guitar in an organized, step-by-step process. As a high school music educator, I have been dedicated to looking for ways to break down the guitar learning process into small, incremental steps. The ChordBuddy allows everyone, no matter what age, to develop the rhythmic aspects of guitar first, and introduces the challenges of left hand chord playing in a gradual manner. As an added benefit, the student gradually develops control with the left hand while having fun using the ChordBuddy. All teachers know that students want to make music right away, and now, for the first time, you can sing-and-strum from day one. Happy strumming!

– STEVE ECKLES, MA, National Board Certified Teacher

Steve Eckels has a Bachelor's degree in guitar from Berklee College of Music, a Master's degree in guitar from New England Conservatory, and a teaching certification in instrumental, choral, and elementary music. He has earned National Teaching Certification from the National Board of Professional Teaching Standards (NBPTS). His landmark book, *Teaching Classroom Guitar*, is published by the Music Educators' National Conference (MENC). It is a comprehensive desk reference for classroom teachers, and a textbook for college music education students.

He has written numerous guitar books for Mel Bay Publications. They include guitar arrangements and recordings of Blues, Gospel, World Music, Cowboy Songs, Gregorian Chant, Native American Music, Christmas Encyclopedia, the music of Stephen Foster, and Classics Made Easy. His guitar method books include *Blues Method for Fingerstyle Guitar*, and *Blues for the Young Beginner*. His *Modern Method for Fingerstyle Guitar* includes solos as well as an innovative approach to teaching guitarists music reading. These books are available from Mel Bay Publications.

Steve is a master guitarist whose concert specialization is based on his recordings of *American Sampler* and *Cowboy Classics*. His recording *Sparks from the 7 Worlds* is a compendium of the great classical guitar masterpieces from the Renaissance through the Romantic period. *Woodland Winds* features Steve in a setting with harp and Native American flute. His holiday recording, *Comfort & Joy* adds a warm and cozy glow to Yuletide gatherings.

Steve is the classroom guitar instructor at Flathead High School in Kalispell, Montana. He has developed a workshop and materials for classroom guitar teachers, including ensembles and essential lesson materials.

Further information on Steve's publications, teaching materials, guitar ensembles, workshops, and recordings may be found at www.guitarmusicman.com.

I believe that the next great guitar player to gain world fame will learn with the ChordBuddy system. Who knows, that person could very well be YOU! Whether you intend to leave the ChordBuddy on the guitar, or only use it as a training tool to help you learn to play the guitar, let me assure you that you are in store for many years of fun.

Once again, welcome to the wonderful world of music.

Travis Perry

Thank you for ordering The ChordBuddy Guitar Learning System!

As a token of our appreciation, please use discount code cb10 for 10% off your next order of our many great products! Like songbooks, guitars, ukeleles, guitar stands, tuners and much more...

To view our Instructional Lessons, please visit our website www.chordbuddy.com.

On the Home page, hover over the DVD lessons tab and choose the "ChordBuddy DVD lessons" from the drop-down menu.

Direct Lesson link: <https://chordbuddy.com/learn-with-chordbuddy-dvd/>

For customer service matters, including replacement of broken parts, please contact us directly.

Phone (334) 699-6188 Email: customerservice@chordbuddy.com

How To Use This Book and What You Will Learn

The great thing about the ChordBuddy is that you can make music from day one. This book will provide an organized, step-by-step practice guide to get you playing on your own in just two months, with only one hour of practice per day. How fast you learn to play will depend on your schedule and your individual abilities. You may find yourself spending more time on certain lessons than others—don't worry. Whether it takes you one month, six months, or even a year to get through this book, the important thing is to go at your own pace, have FUN, and use the book in the best way that works for you.

Unit One

You get started strumming and singing six great songs right away, and along the way you will be introduced to different strumming techniques.

Unit Two

You will learn some special tricks with the ChordBuddy to make you sound like a pro.

Unit Three

Using a systematic process that removes one chord tab at a time, you will learn to form the chords on your own, without the assistance of the ChordBuddy.

We have carefully chosen five songs for their beauty and learning value:

- the Appalachian ballad *Tom Dooley*
- the gold miner's song *Clementine*
- the cowboy's favorite *On Top of Old Smokey*
- the American Gospel song *This Train Is Bound for Glory*
- the Gospel children's song *This Little Light of Mine*

All along the way you will have opportunities to review “key memories” so that you can build one skill upon another. These five songs serve as a foundation that will allow you to learn literally thousands of other songs that use the same chords, 60 of which have been included in the ChordBuddy songbook.

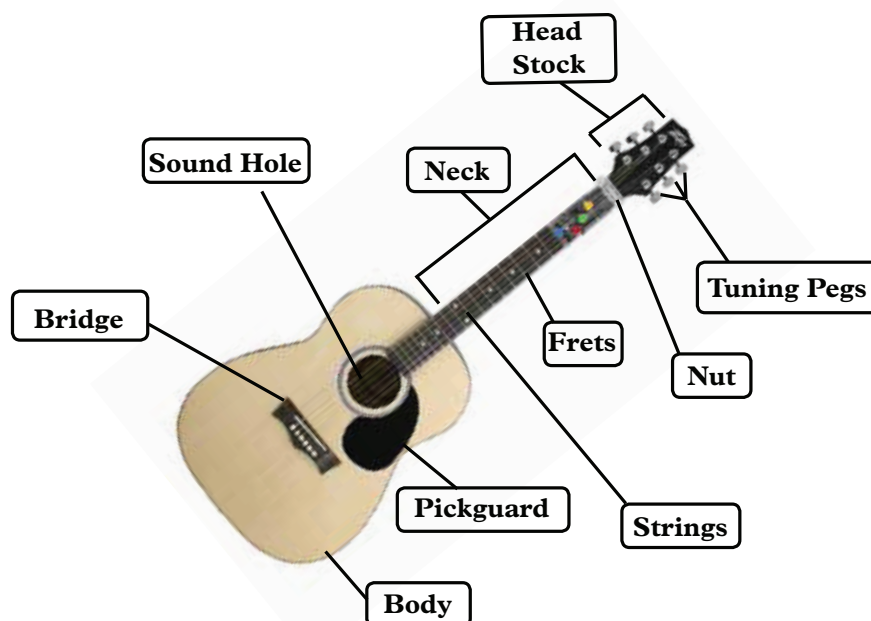
The companion **Video** is a valuable supplement to this course. It demonstrates the correct rhythm, strumming technique, and right and left hand movements, which are best learned by seeing and hearing. Take time to watch each section, again and again if you have to, until you understand it completely. In addition, don't forget to go back and play along with the **Video** to make sure you are performing the material correctly.

No other method allows you the ability to learn the guitar in such a step-by-step process while having so much fun along the way. So, pick up your guitar and let's get started.

The Basics

While you are probably chomping at the bit to start playing, let's take a few minutes to go over some basics that will help you get started on the right foot:

Parts of the Guitar: Throughout the lessons, we will be referring to certain parts of the guitar. Knowing the names of the parts, which we have labeled in the illustration below, will save you the time of having to keep referring back to this diagram.



Installing the ChordBuddy: As easy to install as it is to play, watch the [Video](#) for step-by-step instructions on installing the ChordBuddy.

Holding the Guitar: Holding your guitar correctly and keeping your body in proper posture will make your guitar playing experience easier and more comfortable. The following description, along with the demonstrations on the [Video](#) will explain how to hold your guitar while in the seated position. We highly recommend that you use an armless chair for practicing and learning to play the guitar. Big, soft sofas make it difficult to keep a good posture.

While sitting in a chair, with your back straight and feet a comfortable distance apart and flat on the floor, pick up your guitar by the neck with your left hand (right hand if you are left handed) and place the indented part of the guitar body (called the “waist”) onto your right leg (left leg if you are left handed). Bring the guitar body close to your body and rest your right forearm (left forearm if you are left handed) on the top of the guitar body so that your right hand (left hand if you are left handed) hangs comfortably in front of the strings over the sound hole. You should now be able to take your left hand (right hand if you are left handed) off of the neck without the guitar tipping in either direction. Now bring your left hand (right hand if you are left handed) back up to the neck. Place your thumb on the back of the neck, behind the second

The Basics Continued

fret. Your palm should be under the neck of the guitar, with your fingers curled around and hovering just over the strings. Compare your position to the demonstrations on the [Video](#).

Holding the Pick: Open your right hand (left hand if you are left handed) and turn your palm to face you. Close your hand into a loose fist. Your thumb should remain by your index finger. Rotate your hand until your thumb's knuckle is facing you. Now, with your other hand, slide your guitar pick between the thumb and index finger of your right hand (left hand if you are left handed). The pointed end of the pick should be pointing away from your fist and protruding about one half inch. [Video](#)

We recommend using the pick to strum the guitar, but you may prefer to use your thumb, or even brush the strings with the back of your fingers. Try them all.

Tuning Your Guitar: You should tune your guitar every time you pick it up. Therefore, we recommend tuning your guitar with an electronic tuner, as it is the quickest and easiest way. If you do not have an electronic tuner, we recommend that you purchase one. Otherwise, you will have to learn to tune by ear. Watch the [Video](#) chapter, How to Prepare to Play, for step-by-step instructions.

The String Numbers: The string names and numbers are shown in the graphic below. We will refer to the strings of the guitar often by both its number and by what note it is tuned to, so make sure you know them.

Low E is the 6th String							E low
A is the 5th String							A
D is the 4th String							D
G is the 3rd String							G
B is the 2nd String							B
High E is the 1st String							E high

To view lesson videos go to www.chordbuddy.com and click on "DVD Lessons" on the home page.

Unit One: Getting Started

Strumming: Here are a few key points to remember about strumming:

- **Keep the pick perpendicular to the strings.** Beginners tend to tilt the pick up on downstrokes and down on upstrokes to keep the pick from getting caught in the strings. First, a tilted pick tends to slap the string, resulting in a less clear sound. Second, tilting the pick creates unnecessary wrist movements that will be more difficult to keep up as you increase your strumming speed.
- **Strum from the elbow.** The majority of the strumming motion should come from your elbow. Keep your wrist relaxed, but not moving very much.
- **Strum through the strings.** Beginners tend to shorten their strum motion to just barely pass the last string of the strum, resulting in a choppy strum. Making sure you have a good follow through when strumming increases the speed of your pick as it passes over the strings and allows you to strum through the strings. You want to hear all the strings being struck almost simultaneously, in a burst of sound.
- **Keep your strumming arm in constant motion.** By keeping your arm moving in a constant up and down motion, whether or not you are hitting the strings, your arm acts as a metronome, helping you to stay in the rhythm of the song. Watch the **Video** chapter 3 to learn how to use a metronome to keep a steady beat.

Developing a smooth, effective strum takes time - that only comes with practice. The important thing is to not just know how to strum, but learn it well enough so that it becomes second nature.

Now, let's practice these principles by learning the basic strum pattern—the *quarter strum*. The quarter strum is simply strumming all downstrokes, one strum per beat. In a $\frac{3}{4}$ time song, this would be three beats per measure. In a $\frac{4}{4}$ time song, there would be four beats per measure. But, before we start, let's take a look at how we write strum patterns:

	$\frac{3}{4}$ time						$\frac{4}{4}$ time								
Strum	:	/	/	/	:		:	/	/	/	/	:			
Beats		1	+	2	+	3		1	+	2	+	3	+	4	+

In the upper line, labeled “Strum,” the vertical lines (“|”) indicate the beginning and ending of a measure; the colon symbols (“:”) are repeat signs; and the diagonal lines (“/”) indicate where to strum. The lower line, labeled “Beats,” counts out the beats of the measure. The numbers represent the beats or downstrokes, and the plus signs (“+”) represent upbeats or upstrokes. So, when strumming, move your arm down on the numbers and up on the “and’s.”

In $\frac{4}{4}$ time, you would count along by saying “one-and-two-and-three-and-four-and” as you strum; only, make sure you strum the strings on the downstrokes and miss the strings on the upstrokes. When you get to the end of the measure (four beats), the “:” tells you to start over at the beginning of the measure and play the measure once more, without missing a beat.

Getting Started Continued

Strumming Chords: There are four buttons on the ChordBuddy. Each button plays a different chord.

Blue = G chord

Green = C chord

Red = D chord

Yellow = E-minor chord

Now, pick up your guitar and let's see what you got!

- Press the blue button on the ChordBuddy with your pinky finger (P) and strum all six strings of the guitar to play a G chord
- Press the red button with your ring finger (R) and strum the bottom four strings to play a D chord
- Press the green button with your middle finger (M) and strum the bottom five strings to play a C chord
- Press the yellow button with your index finger and strum all six strings to play an E-minor chord

Warm-up Exercises

We have outlined a warm-up exercise program below that we recommend you do every time you pick up your guitar through Lesson 6. The exercise is designed to help you work on developing both your right and left hand coordination.

It is important to remember that this is not a race to see who can strum the fastest. Start off slow to make sure (1) you are strumming correctly; (2) your transition from one chord to the next is smooth; and (3) your rhythm is consistent throughout the entire exercise. As your coordination improves, you can start to increase the speed.

The first exercise is a simple four beat, basic strum exercise that plays each of the four chords.

Warm-up Exercise 1

G (Blue - pinky finger)	D (Red - ring finger)
: / / / /	/ / / /
C (Green - middle finger)	E-minor (Yellow - index finger)
/ / / /	/ / / / :

Warm-up Exercise 2 builds on the first exercise. Strum a four-beat measure for the G, D, C, and E-minor chords, and then work your way back down from E-minor to G. Play this through at least twice.

Warm-up Exercise 3 mixes things up a little bit. Strum a four-beat measure for G, then C, then D, and then E-minor, using the designated fingers, and then work your way back down with E-minor, then D, then C, and finish with G. Play this through at least twice.

Unit One: Lesson 1

Let's Play *Tom Dooley*—A two-chord song

About the Song: *Tom Dooley* is an old Appalachian folk song based on the grisly murder of a woman named Laura Foster by an impoverished Confederate soldier named Tom Dula (pronounced Dooley). The murder made headlines across the newly restored country, due in part to the graphic nature of the crime, but, also, because Tom and Laura were lovers. For his crimes, Tom Dula was convicted and sentenced to death by hanging. He was executed May 1st, 1868.

Video: Watch the video of *Tom Dooley* in chapter 4 of the **Video**. Listen to the melody, get to know the song, and feel free to sing along. As soon as you are ready, it's time to learn how to play our first song.

Required Chords: This song uses the G chord (blue button) and the D chord (red button).

Strum: The diagonal lines (slashes) are the strum marks. The bold marks should be strummed a little louder than the others. Notice that the strum marks are divided into groups of four by vertical lines. This song is in $\frac{4}{4}$ time. Practice strumming and changing the chords as indicated (without singing).

Sing & Strum *Tom Dooley* and change chords as indicated. It may help you to first play along with the video or just watch the video again. You may choose to say the words, sing them, or anything in between. Just have fun. Be a little silly if you wish. Feel the music.

To view lesson videos go to www.chordbuddy.com and click on "DVD Lessons" on the home page.

Unit One: Lesson 1

Tom Dooley

G G G D

Lay down your head Tom Doo- ley. lay down your head and cry.

D D D G

Lay down your head Tom Doo - ley, poor boy you're bound to die.

Additional Lyrics

2. This time tomorrow
Reckon where I'll be
Hadn't a-been for Grayson
I'd a-been in Tennessee.

3. This time tomorrow
Reckon where I'll be
Down in some lonesome valley
Hangin' from a white oak tree.

Unit One: Lesson 2

Let's Play *Clementine* – A two-chord song

About the Song: The lyrics of this song are those of a bereaved lover singing about his darling, the daughter of a miner in the 1849 California Gold Rush. He loses her in a drowning accident, though he consoles himself towards the end of the song with Clementine's "little sister."

Video: Watch the video of *Clementine* in chapter 4 of the **Video**. Listen to the melody, get to know the song, and feel free to sing along. As soon as you are ready, it's time to learn how to play our second song.

Required Chords: This song uses the G chord (blue button) and the D chord (red button).

Strum: Notice that the strum marks for this song are played in groups of three. This song is in $\frac{3}{4}$ time. Practice strumming and changing the chords as indicated (without singing).

Sing & Strum *Clementine* and change chords as indicated. You may choose to say the words, sing them, or anything in between. Read the story of the song and imagine yourself as a California gold miner in the 1890s sitting by a river and singing this song.

Clementine

Oh my dar - ling, oh my darl - ing, oh my darl - ing Cle - men - tine. You are

lost and gone for - ev - er, dread - ful sor - ry, Cle - men - tine. Oh my

Additional Lyrics

2. Light she was and like a fairy, and her shoes were number nine
Wearing boxes without topses, sandals were for Clementine.
3. Drove she ducklings to the water, every morning just at nine
Hit her foot against a splinter, fell into the foaming brine.
4. Ruby lips above the water blowing bubbles soft and fine;
Alas for me! I was no swimmer. So I lost my Clementine.

Unit One: Lesson 3

Up to this point, you have learned to play two songs using the basic strum—great for learning the basics, but a little too vanilla. Now let's take you to the next level with the pick strum.

Let's Learn the Pick Strum

Just like the name implies, the pick strum is as simple as removing a strum in a measure and picking a bass note, called the root. This simple change, though, can add depth to a song and give it that special feel.

For a song in $\frac{3}{4}$ time, the first strum in a measure is replaced by a bass note pick. For a song in $\frac{4}{4}$ time, the first and third strums in a measure are replaced by a picked root note of the chord. The following table illustrates the simplicity of the pick strum in $\frac{3}{4}$ and $\frac{4}{4}$ time:

	$\frac{3}{4}$ time	$\frac{4}{4}$ time
Basic Strum	: / / / :	: / / / / :
Pick Strum	: P / / :	: P / P / :

The only thing left to learn about the pick strum is which bass note to pick and which strings to strum.

- G and E minor chords = Pick the sixth string and strum the bottom five strings
- C chord = Pick the fifth string and strum the bottom four strings
- D chord = Pick the fourth string and strum the bottom three strings

Now, practice the pick strum for each chord until you can do it without mistakes and without having to think about it. [Video](#)

To view lesson videos go to www.chordbuddy.com and click on “DVD Lessons” on the home page.

Unit One: Lesson 3

Let's Play *On Top of Old Smokey*

A three-chord song

About the Song: *On Top of Old Smokey* is a traditional folk song that rose to the top of the record chart in The Weavers' 1951 recording. While there have been many parodies written for this song, the most popular is *On Top of Spaghetti*.

Video: Watch the video of *On Top of Old Smokey* on the **Video**. Listen to the melody, get to know the song, and feel free to sing along. As soon as you are ready, it is time to learn how to play our third song.

Required Chords: This song uses the G chord (blue button), the C chord (green button), and the D chord (red button).

Strum: Notice that the strum marks for this song are played in groups of three. Practice strumming, using the pick strum pattern, and changing chords as indicated (without singing). This song is in $\frac{3}{4}$ time.

Sing & Strum *On Top of Old Smokey* and change chords as indicated.

To view lesson videos go to www.chordbuddy.com and click on "DVD Lessons" on the home page.

Unit One: Lesson 3

On Top of Old Smokey

The musical notation is presented in three staves, each with a treble clef and a key signature of one sharp (F#). The first staff is in 3/4 time and contains five measures with fingerings 6, 6, 5, 5, and 5. Above the first measure is a blue box with the letter 'G', and above the third measure is a green box with the letter 'C'. The lyrics 'On top of old Smo - key' are written below the staff, with a line extending from 'key' to the end of the staff. The second staff is in 5/4 time and contains five measures with fingerings 5, 6, 6, 6, and 6. A blue box with the letter 'G' is above the first measure. The lyrics 'cov - ered with snow, I lost my true' are written below the staff, with a line extending from 'snow,' to the end of the staff. The third staff is in 4/4 time and contains six measures with fingerings 4, 4, 4, 4, 6, and 6. A red box with the letter 'D' is above the first measure, and a blue box with the letter 'G' is above the fifth measure. The lyrics 'lov - er from court-in' too slow.' are written below the staff, with lines extending from 'er' and 'slow.' to the end of the staff.

Additional Lyrics

2. On top of old Smokey, I went there to weep,
For a false-hearted lover is worse than a thief.
3. A thief he will rob you of all that you have,
But a false-hearted lover will send you to your grave.
4. He'll hug you and kiss you and tell you more lies,
Tan the cross-ties on the railroad or the stars in the skies.

Unit One: Lesson 4

Let's Learn the Alternating Pick Strum

Where the pick strum has you pick a single bass note—the root—for each chord, the alternating pick strum adds a second bass note—the 5th note of the scale, but sometimes the 3rd—for each chord.

For a song in $\frac{3}{4}$ time, the first strum in the first measure is replaced by a bass note pick. Then in the second measure, a second bass note is picked. For a song in $\frac{4}{4}$ time, the first and third strums in a measure are replaced by different bass note picks. The following tables illustrate the simplicity of the alternating pick strum in $\frac{3}{4}$ and $\frac{4}{4}$ time:

Chords	$\frac{3}{4}$ time	$\frac{4}{4}$ time
G	$\text{ : } 6 \ / \ / \ \ 4 \ / \ / \ : $	$\text{ : } 6 \ / \ 4 \ / \ : $
Emin	$\text{ : } 6 \ / \ / \ \ 5 \ / \ / \ : $	$\text{ : } 6 \ / \ 5 \ / \ : $
C	$\text{ : } 5 \ / \ / \ \ 4 \ / \ / \ : $	$\text{ : } 5 \ / \ 4 \ / \ : $
D	$\text{ : } 4 \ / \ / \ \ 5 \ / \ / \ : $	$\text{ : } 4 \ / \ 5 \ / \ : $

Now, practice the alternating pick strum for each chord until you can do it without mistake and without having to think about it.

Let's Play *This Train Is Bound for Glory*— A three-chord song

About the Song: *This Train*, also known as *This Train Is Bound for Glory*, is a traditional American gospel song. It was popular in the 1920s as a religious tune and was first recorded in 1925.

Video: Watch the video of *This Train Is Bound for Glory* on the [Video](#). Listen to the melody, get to know the song, and feel free to sing along. As soon as you are ready, it's time to learn how to play our second song.

Required Chords: This song uses the G chord (blue button), C chord (green button), and the D chord (red button).

Strum: Practice strumming, using the alternating pick strum pattern, and change chords as indicated (without singing).

Sing & Strum *This Train Is Bound for Glory* and change chords as indicated.

To view lesson videos go to www.chordbuddy.com and click on "DVD Lessons" on the home page.

Unit One: Lesson 4

This Train Is Bound for Glory

G

This train is bound for glo - ry, this train. _____

G **D**

This train is bound for glo - ry, this train. _____

G **C**

This train is bound for glo - ry, none gon-na ride it but the right-eous and the ho - ly.

G **D** **G**

This train is bound for glo - ry, this train. _____

Additional Lyrics

2. This train don't carry no gamblers this train
This train don't carry no gamblers this train
This train don't carry no gamblers
No hypocrites no midnight ramblers.
This train is bound for glory this train.
3. This train is built for speed now this train
This train is built for speed now this train
This train is built for speed now
Fastest train you ever did see.
This train is bound for glory this train.
4. This train don't carry no liars this train
This train don't carry no liars this train
This train don't carry no liars
No hypocrites and no high flyers.
This train is bound for glory this train.

Unit One: Lesson 5

Let's Play *This Little Light of Mine*— A four-chord song

About the Song: *This Little Light of Mine* is a gospel children's song. It was written by Harry Dixon Loes around 1920. Several versions of the song exist, but the message remains the same, that your light will always shine.

Video: Watch the video of *This Little Light of Mine* on the **Video**. Listen to the melody, get to know the song, and feel free to sing along. As soon as you are ready, it's time to learn how to play our second song.

Required Chords: This song uses the G chord (blue button), C chord (green button), D chord (red button), and E-minor chord (yellow button).

Strum: Practice strumming, using the alternating pick strum pattern, and change chords as indicated (without singing).

Sing & Strum *This Little Light of Mine* and change chords as indicated.

To view lesson videos go to www.chordbuddy.com and click on "DVD Lessons" on the home page.

Unit One: Lesson 5

This Little Light of Mine

G

This lit-tle light of mine,___ I'm gon-na let it shine.---

C **G**

This lit-tle light of mine,___ I'm gon-na let it shine.---

Em

This lit-tle light of mine,___ I'm gon-na let it shine,___ let it shine,--

G **D** **G** **G**

___ let it shine,___ let it shine.---

Additional Lyrics

2. Hide it under a bushel? No! I'm gonna let it shine
 Hide it under a bushel? No! I'm gonna let it shine
 Hide it under a bushel? No! I'm gonna let it shine
 Let it shine, all the time, let it shine. Oh yeah!

3. Don't let the Satan blow it out; I'm gonna let it shine
 Don't let the Satan blow it out; I'm gonna let it shine
 Don't let the Satan blow it out; I'm gonna let it shine
 Let it shine, all the time, let it shine. Oh yeah!

Unit One: Lesson 6

Let's Learn the Pop Strum

Up to this point, our strum patterns have been limited to downstrokes and downpicks. With our next strum pattern, the pop strum—a common strum pattern for many pop, rock, and country songs—we will introduce some upstrums.

Remember, in a $\frac{4}{4}$ time song, there are four down beats and four upbeats in each measure, which we expressed as “one - and - two - and - three - and - four - and.” In the basic strum, pick strum, and alternating pick strum we played only the beats one, two, three, and four. In the pop strum, we will drop one of the beats and play three of the upbeats, as illustrated below.

:	/		/	/		/	/	/	:	
	D	(U)	D	U	(D)	U	D	U		
	1	(+)	2	+	(3)	+	4	+		

NOTE:

- D** = downstrum
- U** = upstrum
- (D)** = downward motion with no strum
- (U)** = upward motion with no strum

This pattern is a little tricky at first, mainly because it is something new. The secret is to keep your strumming hand moving in constant motion, whether you're strumming the strings or just passing over them. Watch the [Video](#) to make sure you know what it is supposed to sound like and practice this pattern until you have it down enough that you don't have to think about when to strum and when not to.

To view lesson videos go to www.chordbuddy.com and click on “DVD Lessons” on the home page.

Unit One: Lesson 6

Let's Play *This Little Light of Mine*— A four-chord song

About the Song: *This Little Light of Mine* is a gospel children's song. It was written by Harry Dixon Loes around 1920. Several versions of the song exist, but the message remains the same, that one's light will always shine.

Video: Watch the video of *This Little Light of Mine* on the [Video](#) using the Pop Strum. Listen to the melody, get to know the song, and feel free to sing along. As soon as you are ready, it's time to learn how to play our second song.

Required Chords: This song uses the G chord (blue button), C chord (green button), D chord (red button), and E-minor chord (yellow button).

Strum: Practice strumming, using the pop strum pattern, and change chords as indicated (without singing).

Sing & Strum *This Little Light of Mine* and change chords as indicated

This Little Light of Mine

The musical notation for "This Little Light of Mine" is presented in four systems, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes, and colored boxes indicate the chords to be played at specific points in the melody.

- System 1:** Chord G (blue box). Lyrics: "This lit-tle light of mine,___ I'm gon-na let it shine.___"
- System 2:** Chord C (green box) at the start, Chord G (blue box) at the end. Lyrics: "This lit-tle light of mine,___ I'm gon-na let it shine.___"
- System 3:** Chord Em (yellow box) at the end. Lyrics: "This lit-tle light of mine,___ I'm gon-na let it shine,___ let it shine,_"
- System 4:** Chord G (blue box) at the start, Chord D (red box) at the end of the first measure, Chord G (blue box) at the start of the second measure, and Chord G (blue box) at the end. Lyrics: "___ let it shine,___ let it shine.___"

Unit Two: Lesson 7

What is a Bass Run?

A bass run is a series of notes picked on the bass strings (usually the 6th, 5th, or 4th strings) of the guitar as you transition from one chord to the next. They are a simple way to liven up a song and give you a chance to mix it up and make it your own. In this unit, you will learn the G to C to G bass run, the G to D to G bass run, and the C to D to G bass run.

Let's Learn the G to C to G Bass Run

The first bass run we will learn is the G to C to G bass run. In our example below, the G to C to G bass run is in the pick strum/alternating pick strum format; however, this technique will also work with the basic quarter-strum pattern.

Bass Run from G to C

Play the first measure and the first part of the second measure, as you normally would, with the G chord tab pressed. Now let's substitute the last two beats of the second measure with one pick of the fifth string played "open" (with no tabs pressed) and a second pick of the 5th string with the E-minor (yellow) tab pressed. Then, without missing a beat, transition to the C chord to begin the third measure. Congratulations, you just made a bass run from G to C. Now, let's transition from C back to G.

Bass Run from C to G

Play the third measure and the first part of the fourth measure, as you normally would, with the C chord tab pressed. Now let's substitute the last two beats of the fourth measure with one pick of the fifth string with the E-minor (yellow) tab pressed and a second pick of the 5th string played "open" (with no tabs pressed). Then, without missing a beat, transition back to the G chord to begin the fifth measure.

That's all there is to it. Now, practice this until you can run through all six measures smoothly. Once you get it down, you can add this run to any song that has a chord change from G to C and/or from C to G.

Unit Two: Lesson 7

“Runs” - G to C to G

Three staves of music in 4/4 time, key of G major. The first staff starts with a blue box labeled 'G' above the first measure. The second staff has a green box labeled 'C' above the first measure and a yellow box labeled 'Em' above the fourth measure. The third staff has a blue box labeled 'G' above the first measure and another blue box labeled 'G' above the fourth measure. The notation includes fingerings (6, 5) and slurs. Chord diagrams for 'Open' and 'Em' are shown above the staves.

“Runs” - G to C to G in $\frac{3}{4}$ time

Three staves of music in 3/4 time, key of G major. The first staff starts with a blue box labeled 'G' above the first measure. The second staff has a yellow box labeled 'Em' above the first measure, a green box labeled 'C' above the second measure, and a yellow box labeled 'Em' above the third measure. The third staff has a yellow box labeled 'Em' above the first measure, a blue box labeled 'G' above the third measure, and a blue box labeled 'G' above the fourth measure. The notation includes fingerings (6, 5) and slurs. Chord diagrams for 'Open' and 'Em' are shown above the staves.

Unit Two: Lesson 8

Let's Learn the G to D to G Bass Run

Bass Run from G to D

As we did in the previous lesson, play the first measure and the first part of the second measure as you normally would, with the G chord tab pressed. Now let's substitute the last two beats of the second measure with one pick of the 5th string played with the G tab pressed and a second pick of the 5th string with the C (green) tab pressed. Then, without missing a beat, transition to the D chord to begin the third measure. Congratulations, you just made a bass run from G to D. Now, let's transition from D back to G.

Bass Run from D to G

Play the third measure and the first part of the fourth measure as you normally would, with the D chord tab pressed. Now let's substitute the last three beats of the fourth measure with one pick of the 5th string with the C chord tab pressed, a second pick of the 5th string with the G tab pressed, and a third pick of the 5th string played open. Then, without missing a beat, transition back to the G chord to begin the fifth measure.

That one was a little different, but keep working on it—you'll get it before you know it. Now, keep practicing until you can run through all four measures without hesitation. Once you get it down, you can add this run to any song that has a chord change from G to D and/or from D to G.

“Runs” - G to D to G

The diagram illustrates the "Runs" - G to D to G sequence. It consists of two staves of musical notation. The top staff is in 4/4 time with a key signature of one sharp (F#). It contains four measures: Measure 1 (G chord, 6), Measure 2 (G chord, 6), Measure 3 (Em chord, 5), and Measure 4 (C chord, 5). The bottom staff is in 4/4 time with a key signature of one sharp (F#). It contains four measures: Measure 1 (D chord, 4), Measure 2 (D chord, 4), Measure 3 (C chord, 5), and Measure 4 (Em chord, 5). A fifth measure is shown with an "Open" chord (diamond symbol) and a G chord (blue box) above it.

Unit Two: Lesson 9

Let's Learn the C to D to G Bass Run

Bass Run from C to D

Play the first measure and the first part of the second measure with the C chord tab pressed. Now let's substitute the last two beats of the second measure with one pick of the 5th string played with the G tab pressed and a second pick of the 5th string with the C (green) tab pressed. Then, without missing a beat, transition to the D chord to begin the third measure. Congratulations, you just made a base run from C to D. Now, let's transition from D to G.

Bass Run from D to G

Play the third measure and the first part of the fourth measure with the D chord tab pressed. Now let's substitute the last three beats of the fourth measure with one pick of the 5th string with the C chord tab pressed, a second pick of the 5th string with the E-minor tab pressed, and a third pick of the 5th string played open. Then, without missing a beat, transition back to the G chord to begin the fifth measure.

That's all there is to it. Practice this until you can run through all six measures smoothly. Don't forget to go back and apply these new techniques to the songs you have already learned.

“Runs” - C to D to G

The musical notation is presented in three staves, each with a key signature of one sharp (F#) and a time signature of 4/4. The first staff shows a C chord (green box) with a 5th string pick (5) in the first measure, and a 5th string pick (5) in the second measure. The second staff shows a D chord (red box) with a 4th string pick (4) in the first measure, and a 4th string pick (4) in the second measure. The third staff shows a G chord (blue box) with a 6th string pick (6) in the first measure, and a 6th string pick (6) in the second measure. The notation includes various chord boxes (C, D, G, Em, Open) and string/pick indicators (5, 4, 6) to guide the player through the bass run sequence.

Unit Three: Removing the tabs

Removing the Tabs

Up to this point the ChordBuddy has allowed you to focus most of your attention on learning the songs and training your right hand on what it has to do. Now, in lessons 10, 11, 12, and 13, the ChordBuddy's tab removal system will allow you to learn how to form the chords on your own, one at a time.

We highly recommend, before you proceed, that you play through all of your songs again and again, until you can play them all from memory. The more you don't have to think about when the next chord change will be and what your right hand should be doing, the easier it will be for you to learn how to form chords on your own. This is accomplished only through repetition and will enable you to pay more attention to the "heart" of the music and less on the printed page.

Here is the plan:

- Lesson 10 - Removing the D Tab—learn to memorize the chord form
- Lesson 11 - Removing the C Tab—learn to switch chords from C to D
- Lesson 12 - Removing the G Tab—learn to switch from the G, C with a common shape
- Lesson 13 - Removing the E-minor Tab—learn to switch from G to E-minor with a common finger

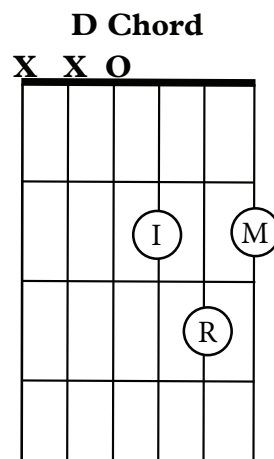
Unit Three: Lesson 10

Let's Learn the D Chord

All right, it's time to learn your first chord—the D chord. Carefully remove the D chord tab from the ChordBuddy, as demonstrated on the [Video](#).

Let's start with how to form the D Chord. Take a look at the diagram to the right. The circles represent where you place your fingers. For our example, the **I** represents your index finger, the **M** your middle finger, the **R** your ring finger, and the **P** for your pinky. To form the D chord, you will place your index finger on the third string at the second fret, your middle finger on the first string at the second fret, and your ring finger on the second string at the third fret.

Our diagram is a simplified version of a guitar's fretboard and does not depict the ChordBuddy; however, the ChordBuddy C tab has a little hump or tunnel to allow plenty of room to place your index finger on the third string at the second fret. The “X” above the diagram tells you not to strum the indicated string. The “O” above the diagram tells you to play that string open, without fretting.



Now, form the D chord with your left hand, and give it a few strums and listen closely to how it sounds. There are a couple of “abnormal” sounds you have to listen for:

How does it sound?

- Do any of these strings make a “thud” or muted sound? If you said yes, then chances are that one or more of your fingers are touching a string at other than the desired fret points. Check to make sure your fingers are in the proper position and are touching only the desired strings at the desired points.
- Do you hear any buzzing of the first, second, or third strings? A buzzing string results when the string is not making proper contact at the desired fret. First figure out which string is making the undesired noise. Next, try to move your finger closer to the fret. If it still buzzes, then you may not be pressing hard enough with that finger.

How hard do you have to press the strings?

The simple answer is only hard enough to make it sound good. Beginners will often clamp their fingers down to make a chord, often leading to cramped and fatigued fingers. In theory, you only have to press hard enough to properly fret the string at the desired fret. Experiment with how much pressure you have to apply to get a good, crisp note. Too hard, and your fingers will get tired. Too soft, and the string will sound muted.

To view lesson videos go to www.chordbuddy.com and click on “DVD Lessons” on the home page.

Unit Three: Lesson 11

Let's Learn the C Chord

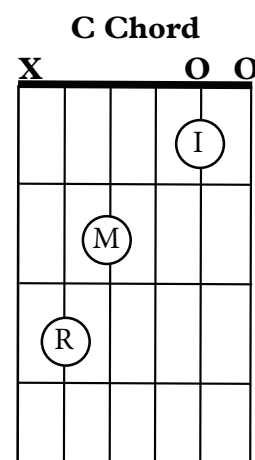
Now that you know how to form a D chord on your own, it's time to learn to form the C chord. Carefully remove the C chord tab from the ChordBuddy. It might be easier to remove the G chord tab before you remove the C chord tab. Then, once you have the C chord tab out, you will have to reinstall the G chord tab.

To form the C chord, you will place your index finger on the second string at the first fret, your middle finger on the fourth string at the second fret, and your ring finger on the fifth string at the third fret, as indicated in the diagram to the right.

Now, form the C chord with your left hand, and give it a few strums.

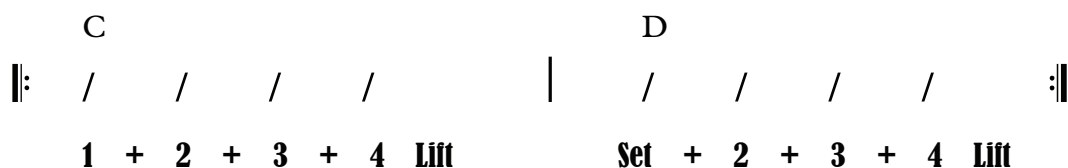
How does it sound—any buzzing or muted strings? If yes, then you should remember how to fix it. If you forgot, you can refer back to Lesson 10.

If it sounds good, then it's time to start developing your muscle memories for the C chord.



Let's Learn to Switch from Chord to Chord

Now that you have the C chord memorized, let's go over a chord changeover exercise to help you switch from one chord to the next—in this case, from the C chord to the D chord.



The exercise starts out with four beats/strums of the C chord, followed by four beats/strums of the D chord, and then starts back at the C chord. The trick will be to count out

“one and two and three and four LIFT SET and two and three and four LIFT SET”

and so on. As soon as you start to say the first “LIFT,” lift up your fingers from the C chord and start moving (and changing your fingers to the D chord shape) so that you arrive at the D chord when you say “SET.” On the second LIFT, lift up your fingers and arrive at the C chord when you say, “SET.” Practice this slowly, without strumming, until you get the rhythm down, then you can add the strumming. You can increase your speed gradually as you become more confident.

Note: This is a great exercise to do anytime you are learning a new chord.

As soon as you are ready, head back to Lesson 1 and work your way through our six songs. Remember, the more you practice, the better you will get.

Unit Three: Lesson 12

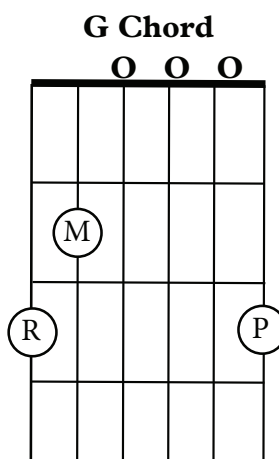
We are half way there. You know five songs, four strum patterns, and can form the D and the C chords on your own. You're doing great! Now, you are ready for the next step, so remove that G tab.

Let's Learn the G Chord

To form the G chord, you will place your middle finger on the fifth string at the second fret, your ring finger on the sixth string at the third fret, and your pinky finger on the first string at the third fret, as indicated in the diagram to the right.

Now, form the G chord with your left hand, and give it a few strums. Make sure all of the strings ring clearly. If not, adjust your finger(s), as necessary, to eliminate any muted or buzzing strings.

Now, it's time to learn a secret to make learning new chords a little easier.

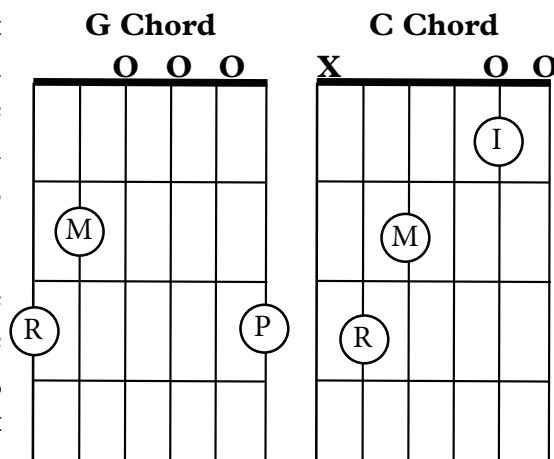


Common Chord Shapes

Some guitar instruction may teach you to form the G chord with your index, middle, and ring fingers. I highly recommend that you stick with the finger placement as we teach it for the simple reason that it will make the transition from G chord to C chord so much easier.

Let's examine the G and C chords to look at what they have in common. Notice that the middle and ring fingers have the same basic position—the middle fingers both are at the second fret, and the ring fingers are both at the third fret. This is called a “common chord shape.”

So, when you change from the C chord to the G chord, all you have to do is move your middle and ring fingers up one string, drop the pinky, and add the index finger on the second string first fret. Isn't that easy?



Now, go back to the chord changeover we learned in Lesson 11, except practice changing from C to G and from D to G.

As soon as you are ready, head back to Lesson 3 and work your way through the last three songs.

Unit Three: Lesson 13

Let's Learn the E-minor Chord

To form the E-minor chord, take off the last tab and place your middle finger on the fifth string at the second fret and your ring finger on the fourth string at the second fret, as indicated in the diagram to the right. And, that's all there is to it.

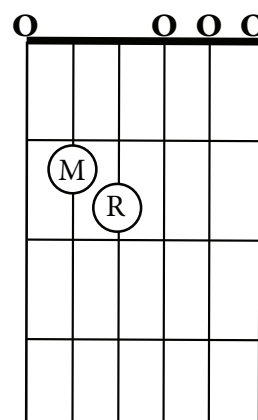
I bet you noticed that the middle finger on the E-minor chord is in the same position as the middle finger on the G chord. Although it is only one finger, it is still a *common chord* shape, or, in this case, a *common finger*. Some guitar teachers also call it a “pivot ” finger.

Now, pick up your guitar, form the E-minor chord with your left hand, and give it a few strums. Make sure all of the strings ring clearly. If not, adjust your finger(s), as necessary, to eliminate any muted or buzzing strings.

Now, go back to the chord changeover we learned in Lesson 11, except practice changing from G to E-minor, C to E-minor, and from D to E-minor.

As soon as you are ready, head back to Lesson 5 and work your way through the last song.

E-minor Chord



Now What?

Congratulations, you did it! But now what?... Well, there's a ChordBuddy songbook with one hundred songs begging to be heard. So, pick up your guitar and make some music. When you are ready for more, watch the tips and tricks part of the **Video**. You can also visit www.chordbuddy.com for your next challenge.

Remember:

1. The only way to get better is to practice, practice, practice;
2. You never stop learning;
3. Music is a gift, so be sure to share it with someone; and
4. Always have fun!

Finally, I hope you have as much fun making music as I do. Not only can it bring joy to your own heart, but to others, as well.

To view lesson videos go to www.chordbuddy.com and click on “DVD Lessons” on the home page.

Appendix

Chords

So, what is a chord?

It would be easy to step off into the deep end of music theory, but that's not what the ChordBuddy is all about. My philosophy has and always will be to get people playing, let them have fun and make the music their own. Music should come from a person's heart and not just a regurgitation of notes from a printed piece of sheet music. Sure, they'll pick up some "theory" along the way, but only when they need and want to.

Anyway, back to that question: What is a chord? The simplest way to describe it is that a chord is three or more notes that sound good, when played together. And that's really all you need to know for now. But, if you're dying to learn more, then keep reading.

A chord is called a **triad**. To help you remember this I always think *tri* means three notes and *ad* means added together. But, not just any three notes will work—mostly the ones that follow the pattern of 1-3-5. To illustrate this, let's look at the table below:

Scale	1	2	3	4	5	6	7	8
G	G	A	B	C	D	E	F#	G
C	C	D	E	F	G	A	B	C
D	D	E	F#	G	A	B	C#	D
E-minor	E	F#	G	A	B	C#	D#	E

The ChordBuddy includes the tabs to form the necessary chords to play in the *key of G*. For reasons that will be explained in a few moments, this includes the G, C, D, and E-minor chords. As such, the above table includes the G, C, D, and E-minor scales, along with the notes of each scale numbered one through eight.

Now, using this scale, let's apply that 1-3-5 pattern to the G chord using this table. The *first* note of the *G scale* is the **G** (called the "root" of the chord), the *third* note is the **B**, and the *fifth* note is the **D**. These three notes, when played together, form the G chord. The blue button on the ChordBuddy forms the G chord:

- The 6th string (E-string) is fretted at the third fret to play a **G**;
- The 5th string (A-string) is fretted at the second fret to play a **B**;
- The 4th string (D-string) is played without fretting to play a **D**;
- The 3rd string (G-string) is played without fretting to play a **G**;
- The 2nd string (B-string) is played without fretting to play a **B**; and
- The 1st string (E-string) is fretted at the third fret to play a **G**.

Thus, when you press the blue button on the ChordBuddy and strum all six strings, you will be playing a G chord, with each string noting either a G, B, or D.

Chord Progressions

As noted earlier, the ChordBuddy comes with the tabs to form the necessary chords to play in the *key of G*—the G, C, D, and E-minor chords. But, why do these chords make up the *key of G*? Why not G, B, and D, like we used to form the chord?

While we use the pattern 1-3-5 to form a chord, we use the I-IV-V-vi-ii-iii pattern to form a family of major and minor chords, called a chord progression, in any specific key.

Note: When referring to the notes of a scale, we use numbers. When referring to chords in a progression, we use Roman numerals. Capitalized Roman numerals denote the major chords (I-IV-V) and the lowercased Roman numerals (vi-ii-iii) identify the minor chords.

Let's say you found the chords to your favorite song, but it is in the key of A (A, D, E and F-minor chords). Don't fret, because you can easily convert it to the key of G, so you can play it with the ChordBuddy, or any other key you desire using the I-IV-V-vi pattern.

The following table illustrates the major and minor chords for the keys of G and A. Thus to change from the key of A to the key of G, the A chord becomes the G, the D chord becomes the C, the E chord becomes the D, and the F-minor chord becomes the E-minor.

Key	I	ii	iii	IV	V	vi
G	G	A	B	C	D	E
A	A	B	C#	D	E	F#

It's really that simple. Now, let's get back to making some music.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Chord Buddy User Guide

1.0 About Chord Buddy

Congratulations on purchasing Chord Buddy. Read this section to learn about the features of Chord Buddy, its component parts and more.



WARNING: To avoid injury, damage to Chord Buddy, or damage to your guitar, read all operating instructions and the safety information in this guide before using Chord Buddy.



WARNING: CHOKING HAZARD – Small parts.
Not for Children under 3 years.

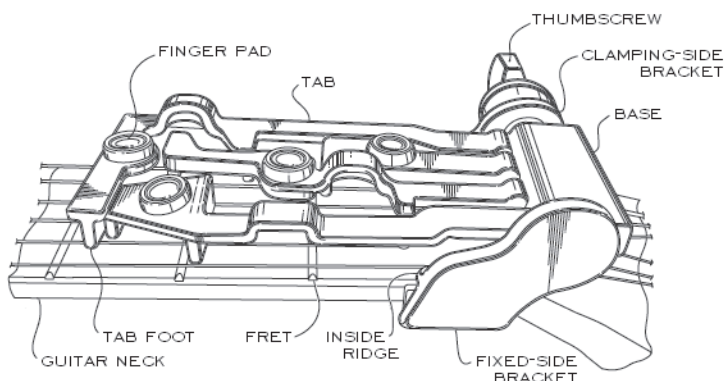
Don not leave Chord Buddy or any of its component parts unattended when children are present. Tabs, finger pads, and rubber boots are easily removed and present a choking hazard.

Chord Buddy is a training device that attaches to the neck of a guitar to help you overcome the frustrations of learning to play. By eliminating the initial demands of learning chord forms, the Chord Buddy allows you to focus on the basics of rhythm and strumming. So, within a few minutes of clamping it to their guitar, you can begin to experience the joy of making music.

With its patent-pending tab removal system, the Chord Buddy, when used in conjunction with the lesson plan and companion DVD, will guide you through a self-paced, learning process to get you quickly playing on your own.

1.1 Chord Buddy at a Glance

Your Chord Buddy package includes the Chord Buddy (with tabs for the key of G), an instruction book, a follow-along instructional videos available at Chordbuddy.com, and a color-coded songbook. The Chord Buddy works on all full-scale acoustic dreadnaught guitars and full-scale electric guitars.



2.0 Installing Chord Buddy

Read this section to learn how to properly install Chord Buddy.

2.1 Inspection

Before installing Chord Buddy, you should inspect your Chord Buddy to insure none of its component parts became dislodged during shipping.

- Ensure tabs are properly seated in the Chord Buddy base. Each tab should be fully inserted into the base – tab stops against the base and rounded portion of each tab extending past backside of base. Additionally, ensure tabs are perpendicular to the base and individual tabs do not touch each other.
- Ensure rubber boots are properly seated on the feet of each tab. Chord Buddies are shipped with rubber boots installed for a “standard” string height guitar.

2.2 Installation



WARNING: Tighten thumbscrew only enough to secure the Chord Buddy to the neck of your guitar, but do not over tighten. Over tightening can cause damage to the Chord Buddy and neck of your guitar.

To install the Chord Buddy on your guitar:

- Set the fixed side bracket on the guitar neck at approximately a 45 degree angle, at the first fret just behind the nut, and the inside ridge resting on the edge of the fingerboard between the nut and the first fret.
- Rotate the Chord Buddy down towards the fingerboard, until the clamping side bracket slips over the side of the guitar neck and the inside ridge is resting on the edge of the fingerboard.
- Ensure the inside ridges of both the fixed and clamping side brackets are up against the nut (slide forward or backwards, as necessary) and flat against the fingerboard (rotate up or down as necessary).
- Tighten thumbscrew only enough to secure Chord Buddy to the neck of the guitar. The clamp is not meant to lock down the Chord Buddy to your guitar. It is meant only to hold the Chord Buddy in position

3.0 Trouble Shooting

Read this section to learn how to eliminate string-buzzing noises.



Important: Chord Buddy is designed to teach the formation and strumming of chords. As such, playing individual strings/notes may not produce as clear of a tone as could be achieved by individually fingering the string at the desired fret..



Important: When playing chords, ensure you press straight down on center of appropriate tab finger pad. Depressing finger pads at an angle and/or off-center can cause unequal distribution of pressure on strings, resulting in string buzzing/deadening.

String buzzing and dead sounding strings can occur if (1) there is unintended contact with a string, or (2) a string is not properly fretted. If you encounter string buzz or dead sounding string(s), perform the following steps:

First, slowly strum all six strings, without depressing any finger pads on the ChordBuddy tabs (unfretted) to isolate the affected string(s). A buzzing or dead sounding unfretted string is usually a result of either (1) an improperly positioned ChordBuddy, (2) an improperly seated rubber boot, or (3) the inside ridges of the side brackets are contacting the first and/or sixth strings.

- **Improperly positioned ChordBuddy** – Ensure the inside ridges of both the fixed and clamping side brackets are up against the nut and flat against the fingerboard. Ensure that the ChordBuddy is sitting at a 30 degree angle to the fret board. If Chord Buddy is not properly positioned, loosen thumbscrew and adjust as necessary. Re-tighten thumbscrew.
- **Improperly seated rubber boot** – While the ChordBuddy is installed on the guitar, inspect the tab feet above the affected string to ensure the rubber boots are not touching the string. If a rubber boot is touching the string, first ensure the boot is properly seated. If the rubber boot is properly seated and still touching the string, you may have to remove the boot all together.
- **Inside ridges are contacting the first and/or sixth strings** – If this occurs, then remove the ChordBuddy from the guitar and install an additional rubber pad on the inside of both the fixed-side and clamping-side brackets.

If you encounter a buzzing or dead sounding string only when strumming a fretted string (you depress one of the ChordBuddy tabs), one or more of the tab feet of that tab are not properly fretting the string. This problem can occur if (1) the tab is not being fully depressed, (2) the finger button is not properly pressed, (3) the tab is not properly positioned, or (4) a rubber boot is not properly seated or is not the proper size.

- **The tab is not being fully depressed** – Forming a chord with a ChordBuddy requires you to provide sufficient downward pressure on the finger button of the tab to ensure the tab feet fret the strings at the proper frets. Too little pressure will result in a string not being properly fretted and will buzz when strummed. Too much pressure will cause your fingers to quickly tire, reduce the life of the rubber boots, and may damage the ChordBuddy tab. Experiment with how much pressure is required to produce a “clean” sounding chord.
- **The finger button is not properly pressed** – When playing chords, ensure you press straight down on center of appropriate tab finger pad. Depressing finger pads at an angle and/or off-center can cause unequal distribution of pressure on strings, resulting in string buzzing/deadening.
- **The tab is not properly positioned** – The ChordBuddy tabs were designed with a slight amount of lateral play to allow for minor adjustability in setting up the Chord Buddy on your guitar. Check to ensure that all of the tabs are firmly inserted into the base. As such, examine the placement of the tab feet over the strings to ensure they are making appropriate contact with the string when the tab is depressed.
- **A rubber boot is not properly seated** – As discussed above, an improperly seated rubber boot can create string buzz or deadening. Follow the procedures listed above to properly seat/replace the rubber boot.

Note – Rubber boots provide two levels of height adjustment – gray, and none. You may need to experiment with different combinations to tailor individual tabs to optimize ChordBuddy to the individual string height (action) of your guitar.

Important Product Information

Safety and Compliance Information



Use responsibly. Read all instructions and safety information before use to avoid injury.

For important safety information, see the *ChordBuddy User Guide*.

PERRY'S MUSIC LLC ONE HUNDRED EIGHTY (180) DAYS LIMITED WARRANTY

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EXCLUSIONS AND LIMITATIONS

This Limited Warranty applies only to the product manufactured by or for Perry's Music LLC that can be identified by the "ChordBuddy" trademark, trade name, or logo annexed to it. The Limited Warranty does not apply to any non-ChordBuddy product, even if packaged or sold with the ChordBuddy product. Manufacturers, suppliers, or publishers, other than Perry's Music LLC may provide their own warranties to the end user purchaser, but Perry's Music LLC, in so far as permitted by law, provides their products "as is."

This warranty does not apply: (a) to cosmetic damage, including but not limited to scratches and dents; (b) to damage caused with non-ChordBuddy products; (c) to damage caused by accident, abuse, misuse, flood, fire, earthquake, or other external causes; (d) to damage caused by operating the product outside the permitted or intended use described by Perry's Music LLC; or (e) to a product or part that has been modified to alter the functionality or capability without the written permission of Perry's Music LLC.

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Obtaining Warranty Service

Please access the online website: www.chordbuddy.com for instructions on how to obtain warranty service. You must follow Perry's Music LLC's warranty processes. Perry's Music LLC may provide warranty service by sending you new or refurbished customer-installable replacement product or parts to enable you to service or exchange your own product ("DIY Service"). Upon receipt of the replacement product or part, the original product or part becomes the property of Perry's Music LLC. Service options, parts availability, and response times may vary according to the country in which service is requested. Service options are subject to change at any time. If you seek service in a country that is not the country of purchase, you will comply with all applicable export laws and regulations and be responsible for all custom duties, V.A.T., and other associated taxes and charges. For international service, Perry's Music LLC may repair or exchange defective products and parts with comparable products and parts that comply with local standards. In accordance with applicable law, Perry's Music LLC may require that you furnish proof of purchase details and/or comply with registration requirements before receiving warranty service. Please refer to the accompanying documentation for more details on this and other matters on obtaining warranty service.

Region/Country of Purchase	Address
United States of America	Perry's Music, LLC 2868 E Cottonwood Road Dothan, AL 36301

Ready, Set, PLAY TODAY!
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it's that easy.



Guitar Learning System Instructional Guide

Travis Perry & Steve Eckles
Co-Authored by Elena Ryan
Edited by Robert Bankston
Video Production by Kristen Gramazio



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