

King Of The Strings - Advanced Guitar Course

Welcome to the advanced guitar course of King Of The Strings.



In this guitar course I'd like to share all my knowledge and skills with you. I've been a classical guitar student for many years, studying at the conservatoire, and I've had many great teachers. Unfortunately also many boring and demotivating ones. In the world of studying guitar (especially classical) it's common for teachers to keep repeating the same old exercises and to keep on using the same old books, over and over again. There are of course useful techniques in these books, but I'd prefer to apply those on modern compositions and more exiting songs!

If you like to play acoustic or classical guitar, but want to learn it by playing modern songs (by Iron Maiden, Dream Theater, The Who, Deep Purple, Alice Cooper, Kiss,..) you came to the right place!

Lesson 1 (Behind Blue Eyes).

It would of course not be fun to start this course with scales or other technical exercises, so let's start with a nice arrangement of a very famous song, Behind Blue Eyes by The Who.

In many of the arrangement I make, I use different tunings. When you're trying to play the vocal melodies, guitar parts and bass lines of a song all in one guitar, this can make it so much easier! In the case of Behind Blue Eyes two of the most used chords in the song are Em and G. The E is an open string, so that's easy. Playing the G chord and meanwhile playing the vocal melody is very difficult, so I tuned the **A string to a G**.

Try it, and see how easy it becomes to play a G chord!!

In the second chorus of Behind Blue Eyes I'm using a technique called *Tremolo*. For more info on this please watch my **Tremolo guitar lesson** from the King Of The Strings beginners - intermediate book.

This is the link: https://www.youtube.com/watch?v=tSnzL5yR_ZQ

Other techniques used in this arrangement are Hammer-on and Pull-off, Barre chords and something we didn't do in King Of The Strings before; **slides**.

When you play a slide you press a fret in your left hand and then, while you keep pressing, slide to another note. If you press with enough power and slide fast enough the other note should sound as well, without your right hand touching the strings.

Another new technique used in this song is **bending**. When you bend the strings you press a fret and then, without lifting the finger from that fret, bend the string till it reaches another tone.

Behind Blue Eyes

solo guitar arrangement

Thomas Zwijsen

E G D G B E

⑤=G

♩ = 120

S-Gt

Measures 1-4 of the solo guitar arrangement. The music is in 4/4 time and begins with a mezzo-forte (mf) dynamic. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature of 4/4. The guitar part consists of a series of eighth-note chords and single notes. The first four measures are marked with fingerings 1, 2, 3, and 4. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature of 4/4. The guitar part consists of a series of eighth-note chords and single notes. The first four measures are marked with fingerings 1, 2, 3, and 4. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature of 4/4. The guitar part consists of a series of eighth-note chords and single notes. The first four measures are marked with fingerings 1, 2, 3, and 4.

Measures 5-8 of the solo guitar arrangement. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature of 4/4. The guitar part consists of a series of eighth-note chords and single notes. The first four measures are marked with fingerings 5, 6, 7, and 8. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature of 4/4. The guitar part consists of a series of eighth-note chords and single notes. The first four measures are marked with fingerings 5, 6, 7, and 8.

Measures 9-12 of the solo guitar arrangement. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature of 4/4. The guitar part consists of a series of eighth-note chords and single notes. The first four measures are marked with fingerings 9, 10, 11, and 12. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature of 4/4. The guitar part consists of a series of eighth-note chords and single notes. The first four measures are marked with fingerings 9, 10, 11, and 12.

Measures 13-16 of the solo guitar arrangement. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature of 4/4. The guitar part consists of a series of eighth-note chords and single notes. The first four measures are marked with fingerings 13, 14, 15, and 16. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature of 4/4. The guitar part consists of a series of eighth-note chords and single notes. The first four measures are marked with fingerings 13, 14, 15, and 16.

17 18 19 20

TAB

21 22 23 24

TAB

25 26 27 28

TAB

29 30 31 32

TAB

33 34 35 36

TAB

1.

Musical notation for measures 37-40. Treble clef, key signature of one sharp (F#). Measure 37 starts with a repeat sign. Measure 39 has a repeat sign. Measure 40 ends with a fermata. TAB includes fret numbers and a hammer-on/pull-off notation (7-10-10/12) in measure 40.

Musical notation for measures 41-44. Treble clef, key signature of one sharp. Measures 41-44 feature a complex rhythmic pattern with many beamed notes. TAB includes fret numbers and chord diagrams (121212, 101010, 777, 101010, 777) and a hammer-on/pull-off notation (7-10-10/12) in measure 44.

Musical notation for measures 45-48. Treble clef, key signature of one sharp. Measures 45-48 feature a complex rhythmic pattern with many beamed notes. Measure 48 ends with a fermata. TAB includes fret numbers and chord diagrams (121212, 101010, 555, 555, 555, 555, 000, 000, 000, 000) and a hammer-on/pull-off notation (7-10-10/12) in measure 48.

Musical notation for measures 49-52. Treble clef, key signature of one sharp. Measures 49-52 feature a complex rhythmic pattern with many beamed notes. TAB includes fret numbers and chord diagrams (12-10, 10-10, 11-10, 9-8, 9-8, 10-10, 10-10).

Musical notation for measures 53-56. Treble clef, key signature of one sharp. Measures 53-56 feature a complex rhythmic pattern with many beamed notes. Measure 56 ends with a fermata. TAB includes fret numbers and a series of chord diagrams (000, 000, 000, 000, 000, 000, 000, 000, 000, 000, 000, 000, 000, 000, 000, 000, 000, 000).

Musical notation for measures 57-60. Measure 57 features a complex chordal texture with a sharp key signature. Measure 58 continues with similar textures. Measure 59 shows a melodic line with a sharp. Measure 60 is a melodic phrase. The TAB below shows fret numbers and bar lines.

57 58 59 60

TAB: 0 0 0 0 0 7 7 7 5 5 5 5 4 7 7 7 5 5 7
0 0 0 0 0 7 7 7 5 5 5 5 4 7 7 7 5 5 7
1 1 1 1 1 4 4 4 2 2 2 2 2 4 4 4 2 4
2 2 2 2 2 4 4 4 2 2 2 2 2 4 4 4 2 4
4 4 4 4 4 4 4 4 2 2 2 2 2 4 4 4 2 4
0 0 X 0 0 0 X 4 4 4 4 0 4 4 2 2

Musical notation for measures 61-64. Measure 61 is a melodic phrase. Measure 62 continues with a melodic line. Measure 63 shows a melodic phrase. Measure 64 is a melodic phrase. The TAB below shows fret numbers and bar lines.

61 62 63 64

TAB: 4 4 7 7 2 2 5 5 3 5 7 7 5 5 5
1 1 4 7 0 2 0 0 0 2 4 4 2 2 0
0 0 0 0 4 4 0 0 0 0 4 4 2 2 0

Musical notation for measures 65-68. Measure 65 is a melodic phrase. Measure 66 continues with a melodic line. Measure 67 features a complex chordal texture with a sharp key signature. Measure 68 continues with similar textures. The TAB below shows fret numbers and bar lines.

65 66 67 68

TAB: 2 3 3 5 7 7 3 5 3 0 0 (0) 0 0 0 7 7 7 5 5 5 5
0 2 2 0 4 4 4 4 1 0 0 0 0 7 7 7 5 5 5 5
0 2 2 0 4 4 4 4 2 0 0 0 0 4 4 4 2 2 2 2
4 4 4 4 4 4 4 4 4 0 0 0 0 4 4 4 2 2 2 2
0 0 X 0 0 0 X 0 0 X 0 0 0 X X 2 2 X

Musical notation for measures 69-72. Measure 69 features a complex chordal texture with a sharp key signature. Measure 70 continues with similar textures. Measure 71 shows a melodic line with a sharp. Measure 72 is a melodic phrase. The TAB below shows fret numbers and bar lines.

69 70 71 72

TAB: 0 0 0 0 0 7 7 7 5 5 5 5 0 0 0 0 0 0 0 0 3 2 0
0 0 0 0 0 7 7 7 5 5 5 5 5 0 0 0 0 0 0 0 0 0 0
1 1 1 1 1 4 4 4 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4
2 2 2 2 2 4 4 4 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4
4 4 4 4 4 4 4 4 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4
0 0 X 0 0 0 X X 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 X X X

Musical notation for measures 73-76. Measure 73 features a complex chordal texture with a sharp key signature. Measure 74 continues with similar textures. Measure 75 shows a melodic line with a sharp. Measure 76 is a melodic phrase. The TAB below shows fret numbers and bar lines.

73 74 75 76

TAB: 0 0 0 0 0 0 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0
0 0 0 0 0 0 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0
4
4
4 4

Musical notation for measures 77-80. The top staff shows a treble clef with a key signature of one sharp (F#) and a melody. The bottom staff shows a guitar tablature with strings 1-6.

Measure 77: Treble clef, notes G4, A4, B4, C5, B4, A4, G4. Tab: 7-7-7-5-3-7. Bass: 0-0-0.

Measure 78: Treble clef, notes G4, A4, B4, C5, B4, A4, G4. Tab: (7) 0 0 0. Bass: 0 0.

Measure 79: Treble clef, notes G4, A4, B4, C5, B4, A4, G4. Tab: 7-7-7. Bass: 0 0 0.

Measure 80: Treble clef, notes G4, A4, B4, C5, B4, A4, G4. Tab: 5-3-2-2-3-2. Bass: 0 2 0 2 3 2. Ending: 7-7-7.

Musical notation for measures 81-84. The top staff shows a treble clef with a key signature of one sharp (F#) and a melody. The bottom staff shows a guitar tablature with strings 1-6.

Measure 81: Treble clef, notes G4, A4, B4, C5, B4, A4, G4. Tab: 5. Bass: 5 5 5.

Measure 82: Treble clef, notes G4, A4, B4, C5, B4, A4, G4. Tab: 5 5 5 5. Bass: 5 5 5 5.

Measure 83: Treble clef, notes G4, A4, B4, C5, B4, A4, G4. Tab: 8 7 5. Bass: 5 5 5 5 5 5.

Measure 84: Treble clef, notes G4, A4, B4, C5, B4, A4, G4. Tab: 5-7-5. Bass: 5-5. Ending: 5.

Lesson 2. Scales

In the first King Of The Strings book I've showed you some scales. There are of course many more scales to learn, and every scale on a guitar can be played at several positions.

Let's look at the A-minor scale again. One of the possible ways to play it is like this:

Musical notation for the A-minor scale in 4/4 time. The treble clef staff shows the notes: A2 (1), B2 (3), C3 (4), D3 (1), E3 (3), F3 (4), G3 (1), A3 (4), B3 (1), C4 (2), D4 (4), E4 (1), F4 (2), G4 (4), A4 (1). The guitar TAB staff shows the fret numbers: 5-7-8-5, 7-8-5-7, 4-5-7-5, 6-8-5.

By using this fingering, these positions on the fretboard, you'll be able to gain a very high speed.

This is another way to play the A-minor scale.

Standard tuning

Musical notation for the A-minor scale in 4/4 time, standard tuning. The treble clef staff shows the notes: A2 (0), B2 (2), C3 (3), D3 (0), E3 (2), F3 (3), G3 (0), A3 (2), B3 (0), C4 (1), D4 (3), E4 (0), F4 (1), G4 (3), A4 (5). The guitar TAB staff shows the fret numbers: 0-2-3-0-2-3-0-2, 0-1-3-0-1-3-5.

A nice song to practice fast A-minor scales is this Irish Traditional, **the Raggle Taggle Gypsy**.

Musical notation for the Raggle Taggle Gypsy in 4/4 time. The treble clef staff shows a fast A-minor scale with a key signature of one sharp (F#). The guitar TAB staff shows the fret numbers: 0-3-1-0-0-3-1-0, 2-2-0-5-5-7-3-3-0-3, 0-0-2-3-3-5-0-2-3-2-0-3, 1-2-0-1-0-1-3-0-3-0-3-1-2.

Lesson 3. Independence between 3rd and 4rd finger

People often ask me how to create more power and independence in the 3rd and 4rd finger on the left hand. Moving these fingers independently is difficult but very important to be able to play difficult chords and arrangements.

I wrote a special exercise for this!

The image displays a musical score for guitar, consisting of three systems of notation. Each system includes a standard musical staff (treble clef, 4/4 time) and a corresponding guitar tablature (TAB) below it. The first system is marked with a mezzo-forte (*mf*) dynamic. The second system includes repeat signs and a key signature change to one sharp (F#). The third system concludes with a double bar line. The TAB notation uses numbers 0-11 to indicate fret positions and includes various rhythmic and articulation markings such as slurs, accents, and dots.

In the first four bars, the third finger in the left hand remains on the G (third fret of the E string) all the time. The fourth finger plays most of the other notes, so it's a great exercise to gain strength in those fingers! As you notice the exercise is mainly based on a G chord. In the seventh and eight bar you'll find some major scales. Further down in this guitar course you'll find a lesson that's entirely dedicated to playing major scales. For now, focus on the 3rd and 4rd finger of the left hand.

Lesson 4, Intervals.

To understand how harmonies and chords are built it's necessary to understand intervals. An interval is the distance between two tones.

Every interval has a name. They are classified by the amount of **semitones** they hold. The smallest interval is a **unison**, consisting of 0 semitones. An interval of 1 semitone is called a **minor second**.

Here's an overview:

Number of semitones:	Interval:
0	Perfect Unison/Perfect Prime
1	Minor Second
2	Major Second
3	Minor Third
4	Major Third
5	Perfect Fourth
6	Augmented Fourth/Diminished Fifth/Tritone
7	Perfect Fifth
8	Minor Sixth
9	Major Sixth
10	Minor Seventh
11	Major Seventh
12	Perfect Octave

Let's see that in a scale:

P1 m2 M2 m3 M3 P4 A4 d5 P5 m6 M6 m7 M7 P8

Try to memorize these! It will be very useful in improvisations as well as in the process of learning new songs (especially by ear).

Also it will enable me to explain new songs and melodies more quickly in future lessons.

Lesson 5 (Wasted Years - Iron Maiden)

To make classical/acoustic guitar more modern, I made many arrangements of pop, rock and metal songs for solo guitar. This Iron Maiden arrangement includes some of the techniques of previous lessons. It's played in a **dropped-G tuning** (see lesson 1). In the chorus many of the important melody parts are played by the third and fourth finger in the left hand. (see lesson 3).

17

TAB

7 5 3 0 3 5 3 (3) 5 0 3 2 2 0 3 0
 7 5 5 5 5 5 5 (5) 0 0 5 0 3 3 3 3 3 0
 0 0 0 0 (0) 0 0 0 0 2 0 2 0 2 3 0 3 2 0 2

21

TAB

0 0 0 0 0 0 0 0 0 0 0 0 3
 5 0 2 4 5 7 0 0 0 0 0 0 0 0
 0

25

TAB

3 2 2 3 2 3 0 2 3 2 3 3 3 3
 0 2 0 2 0 2 3 3 0 0 0 0 0 0
 0

29

TAB

7 7 0 10 10 10 5 7 8 7 5 7 5 7 5 8 5
 8 0 8 0 11 11 11 11 7 7 7 7 7 7 8 8
 0 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5

33

TAB

7 5 3 2 3 5 3 (3) 5 0 0 3 2 2 0 3 0
 0 0 0 0 0 0 0 (0) 0 0 0 3 3 3 3 3 0
 0 0 0 0 (0) 0 0 0 0 2 0 2 0 2 3 0 3 2 0 2

57

TAB

TAB

65

TAB

69

TAB

73

TAB

Buy the Complete Advanced Guitar Course and get:

Learn Thomas' Special Arrangements of Rock hits by Iron Maiden, Deep Purple, Alice Cooper, The Who and more!
Play more than just a guitar cover. Play the Guitar Parts, Vocal Melodies, Baselines and even Drums all on just one guitar!

Advanced Guitar Techniques and Impressive Tricks!

Learn Thomas Zwijzen's Special Techniques and Tricks that take years to find out in conventional guitar classes and music schools, for a price that's WAY lower than any music school you'll find!

Become the King Of The Strings! We'll give you all the knowledge to become a very advanced guitar player!!

By the end of these lessons, you're ready to play anything you want! You'll be able to play arrangements of Pop, Rock And Metal hits by Iron Maiden, Deep Purple, Kiss, Alice Cooper, Simon & Garfunkel, Dream Theater and many more. You will play Classical Guitar songs, Relaxing Spanish guitar music and Flamenco songs by Guitar Heroes like Paco De Lucia and Vicente Amigo.



Access to the membership area plus Personal Feedback by Thomas!

New lessons will be frequently uploaded on the special Members Area on the website. You'll be added to a closed Facebook group for members where you can show videos of your playing to Thomas. He will give feedback!

www.Kingofthestrings.com