

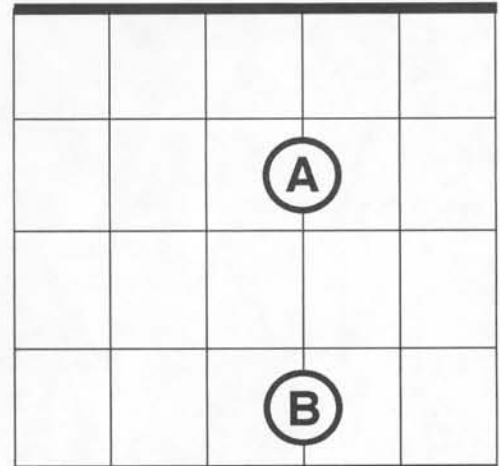
The Third String

Now for the notes on the 3rd string: the **G** note, which you already know, the **A** note at the 2nd fret ("F-A-C") and a *second location* for the same old **B** note, at the 4th fret.



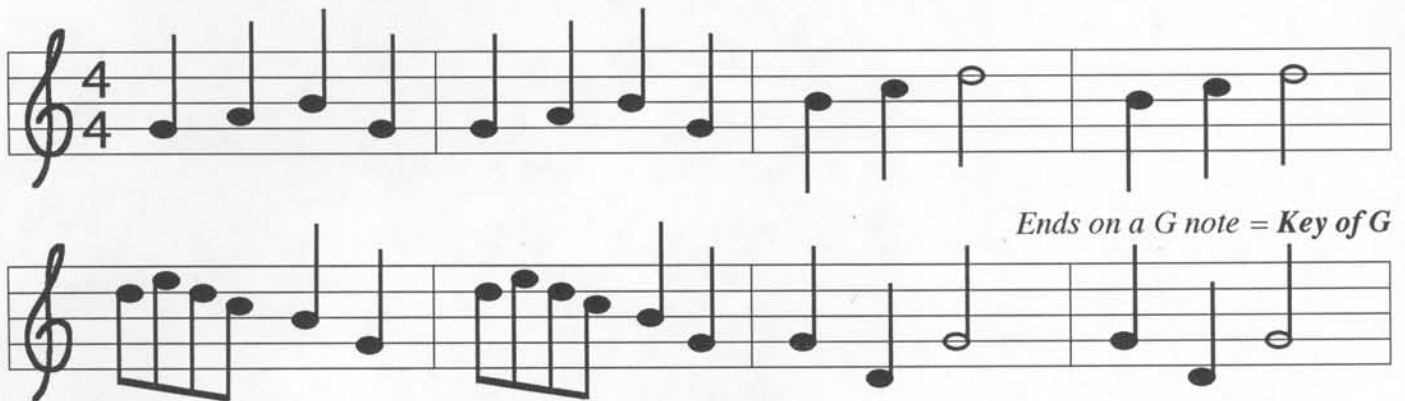
This **G** note is one octave below the **G** note on the 1st string. And finally we meet our first **A** note. *A is also the first note that we play with the 2nd finger.*

6th	5th	4th	3rd	2nd	1st
E	A	D	G	B	E



It shouldn't be particularly surprising to see another **B** note that has the same pitch as the **B** note on the open 2nd string. In the process of Relative Tuning, you compare these two positions of the **B** note, seeking unison. We won't use this **B** much; just know that it's there.

So there's really only one *new* note on the 3rd string. But having the **A** allows us to try a song in the **Key of G**, "**Frere Jacques**." We also need the low **D** note on the open 4th string. Remember to play those two sets of Eighth Notes using the Alternate Picking technique:



If we add one more note, **F-sharp (F#)**, then we can play *one full octave of the G Major Scale*. "Sharp" means "go one fret higher," so **F#** is found at 1/2, one fret above the **F** on the 1st string.

Use the 2nd finger. *Do-Re-Mi-Fa-Sol-La-Ti-Do.*

