

A close-up, artistic illustration of a hand playing an acoustic guitar. The hand is rendered in a textured, orange-brown style, with fingers positioned on the fretboard. The guitar's body is a vibrant yellow, and the fretboard is dark with light-colored frets. The headstock is visible in the upper right corner, showing tuning pegs and a dark wood finish.

Misha Pelt

THE E SYSTEM
GUITAR MANUAL

A practical manual
to compose your own music.

Huge knowledge is contained in this manual, simplified down to a few pages. Read the theory first and then go through it again with your guitar. Step by step. Once you get it, you will be able to compose your own songs in all the seven basic keys.

Have patience, soon you will be happy with the results.

Dear guitarists,

with this manual you will be able to compose your own songs across the whole of the guitar's neck. You will also learn a bit about the Schumann Resonance – the frequency that is in harmony with the beat of Mother Earth. Then, once you are playing your own music in the Schumann resonance you can actually become a healer for yourself and your surroundings.

Who is this book for?

This book is for everybody – for all abilities and levels.

- If you are a complete beginner, you will at least need the ability to play basic chords.
- The beginner to intermediate guitar player will find this manual very useful in creating their own music.
- For the more advanced player, the manual will awake in you the question of how it is all possible. Once you learn the basics, read my upcoming book, *The E System for Guitars: The easy way to compose your own music.*, which further explains the theory and allows you to understand HOW the system works.

WHAT DO YOU NEED TO KNOW TO USE THE E SYSTEM?

1. How to read from down up
2. The names of the guitar strings
3. The shapes of 5 chords
4. How to create barre chords
5. The exception to the rule with B string and shape of C chord
6. How to count from 1 to 7!

1.

Look to the strings as you would play and hold the guitar. When you look to the strings the first one you will see is the fat bass E.

2.

The guitar has 6 strings but there are only 5 different names. The first and sixth strings are both E, however, there is a difference of two octaves in between them.

3.

Each string has a chord that relates to it. Most of you already know them. But maybe you don't know that they can be used over the whole neck; if you place a barre in front of them.

4.

Barre chords. Simply said it's the index finger placed on 1 or 2 frets (depending on the shape) in front of the chord shape.

5.

B string and C shape are the exception, but that will be explained along the way.

6.

Numbers 1-7 everyone knows. From these numbers the special maps for each of the basic tones are created. These numbers are replacing tones and semitones and they are one of the fundamental building blocks of the E system. Also, the numbers are used to choose how songs develop; their progression.

1.

Look to the strings as you would play and hold the guitar. When you look to the strings the first one you will see is the fat bass E.



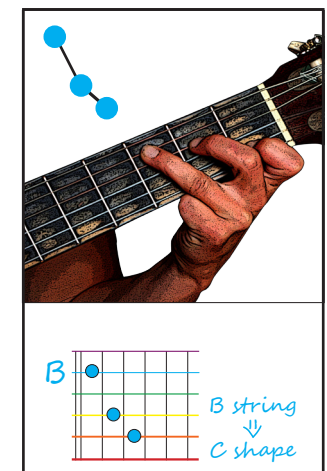
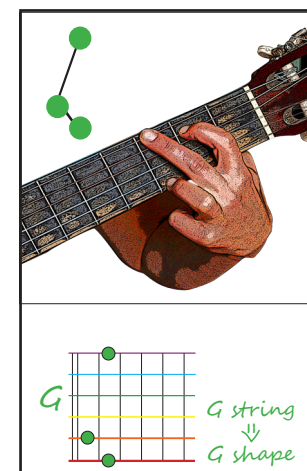
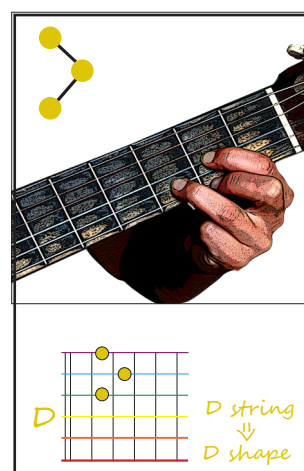
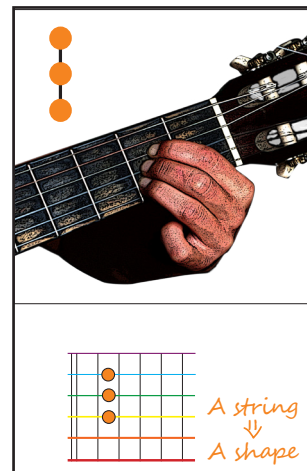
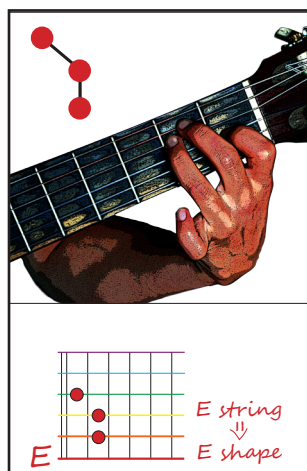
2.

The guitar has 6 strings, but there are only 5 different names. The first and the sixth are both E – only there is a difference of 2 octaves between them. A self-created poem will help you to remember.

E _____
 B elly _____
 G ood _____
 D aily _____
 A pples _____
 E at _____
 Eat Apples Daily Good Belly

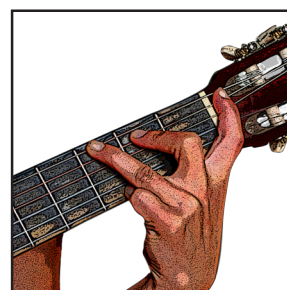
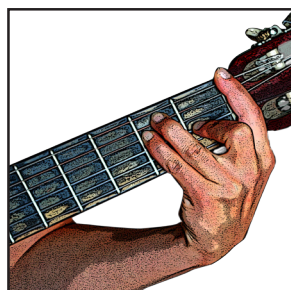
3.

Each string has a chord that relates to it.

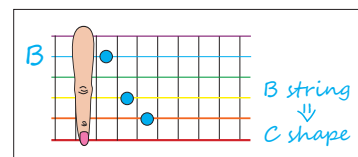
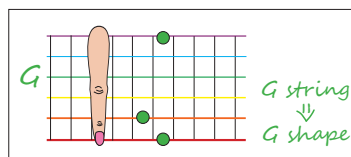
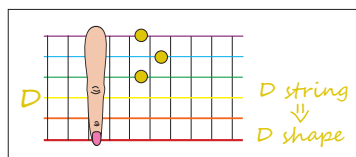
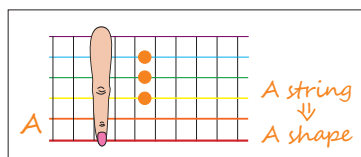
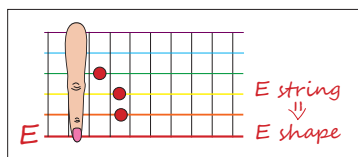


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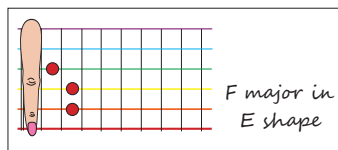
Most of you already know them. What you might not know is that they can be used all over the neck; when you place a barre before them. A barre is the index finger over all the strings, placed 1 or 2 frets (depending on the shape), before the shape of the chord.



You have learned the names of the strings and the shapes of the chord too. Now we draw a barre to all the 5 shapes. At the beginning of the guitar you don't need to use a barre but actually is already there: at the zero fret. When you use a barre, you can then move all the 5 chords across the neck. It will always be a different chord in a different shape.



Everyone knows **F major**. **F major** is actually **E shape** with a barre over the **first fret**.



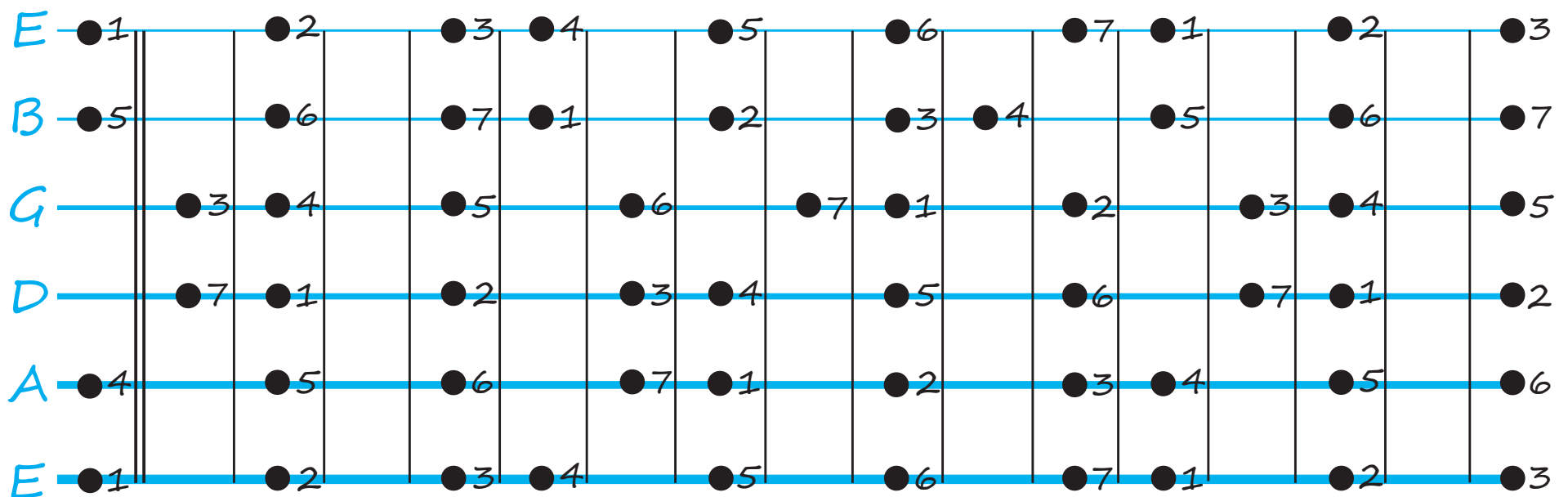
Actually there are only 5 shapes of the major chords, constantly repeating over the neck. With the E system you will easily get the harmonic sound. **HURRAH!**

6.

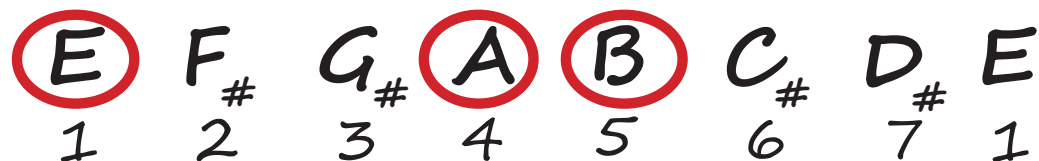
Everyone knows the numbers 1 to 7. 1 2 3 4 5 6 7. From these numbers the special maps are created; – one for each of the basic tones. The numbers are replacing the tones and semitones and the numbers are also the fundamental building blocks of the E system. Also we use them to choose a progression – the way a song grows and develops.

MAP FOR TONE E

Scale of *E major*: E F_# G_# A B C_# D_# E

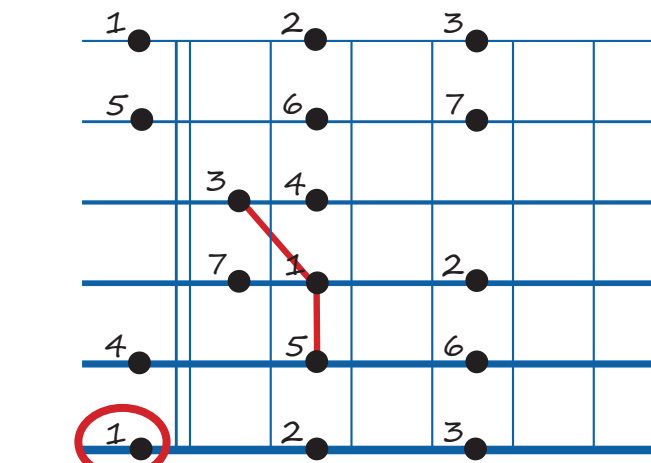


The theoretical knowledge needed to use the E system you now have. So let's create a song. Most Western music uses the progression 1 - 4 - 5. That means that for creating chords we use the first, fourth and fifth tone from the scale. There are other types of progression. If you want to know more, you can find them in my book.

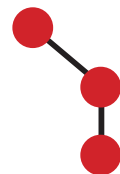


IN THE MAP FOR **TONE E** LOOK FOR NUMBERS **1, 4 AND 5**.

One lies on the zero fret on the **E string**. Place a barre on the **zero fret** (don't place it, it's already there) and create the **E shape** because the **E shape** relates to the **E string**.



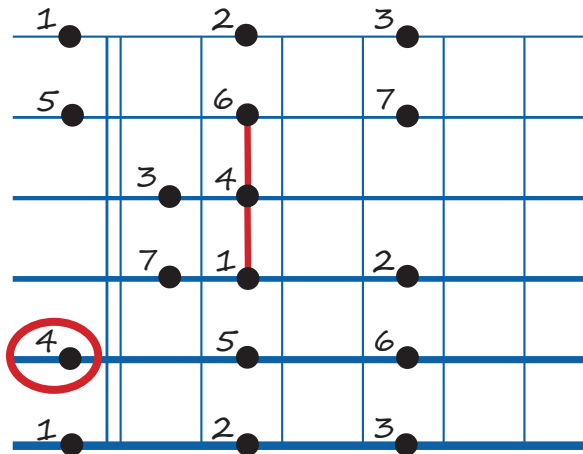
E string → **E shape**



YOU ARE PLAYING **E MAJOR** IN **E SHAPE**.

FOR THE SECOND CHORD WE USE THE 4TH TONE. IN THE MAP LOOK FOR NUMBER 4.

Four is on the *zero fret* on the *A string*. You don't have to use the barre, it's at the beginning, only create the shape which relates to the *A string* ...the *A shape*.



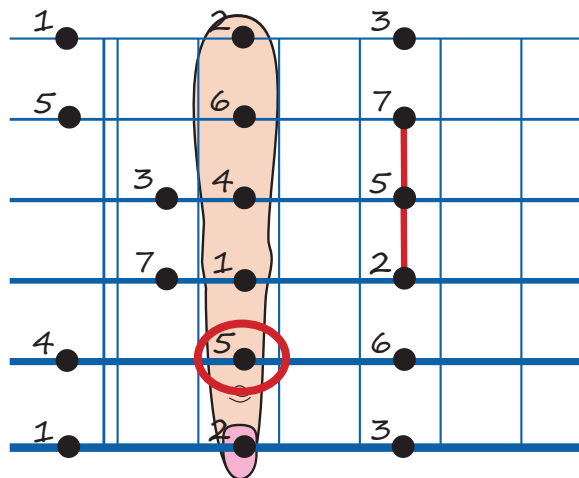
A string → *A shape*



YOU ARE PLAYING *A MAJOR* IN *A SHAPE*.

FOR THE THIRD CHORD WE USE THE 5TH TONE. LOOK FOR NUMBER 5.

Five is on the *second fret* of the *A string*. Place a barre over the *second fret* and follow with the shape related to the *A string*, which is again *A shape*.



A string → *A shape*



YOU ARE PLAYING *B MAJOR* IN *A SHAPE*.

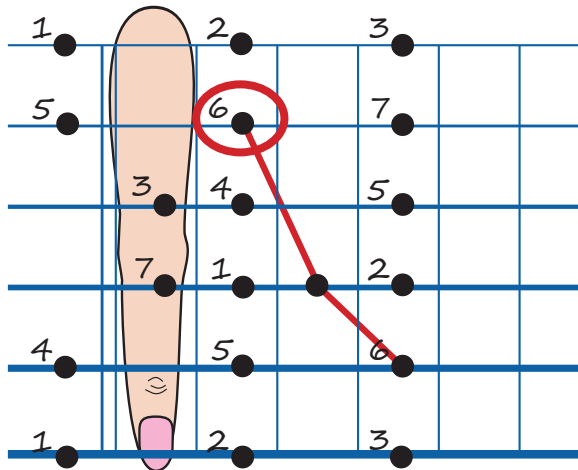
And now you have a song. 😊 You can continue throughout the map, choosing a progression, and place a barre over a fret where the chosen number falls and follow with shape which relates to that string.

E string = E shape
A string = A shape
D string = D shape
G string = G shape
B string = C shape

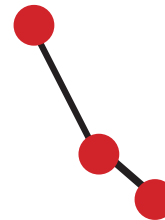
5.

IT HAS BEEN MENTIONED THAT THE **B STRING** AND THE **C SHAPE** ARE AN **EXCEPTION** TO THE RULE. WE WILL LEARN IT BY EXAMPLE. LET'S SAY, WE WANT TO USE THE CHORD FOR THE **SIXTH TONE**.

Six is at **B string**, at **2nd fret**. When using the **B string**, you **don't** place a barre **over** the chosen number, but **1 fret back to the left**. Then, follow with the **C shape** which relates to the **B string**.



B string → C shape



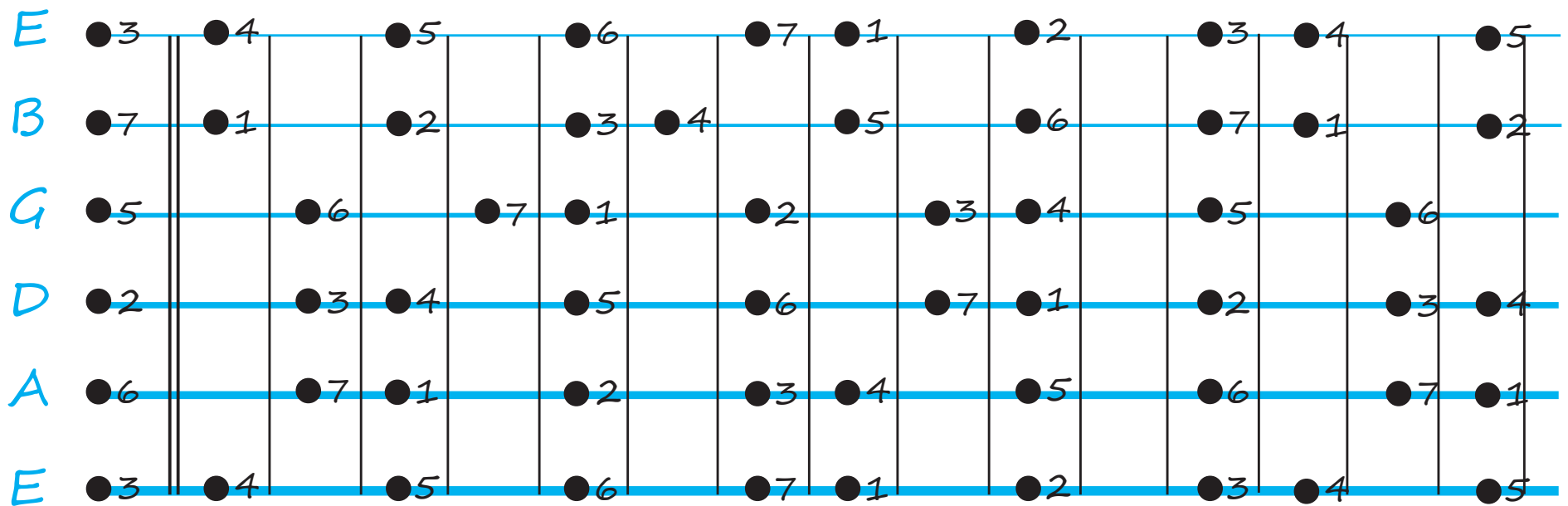
NOW YOU ARE PLAYING **C# MAJOR** IN **C SHAPE**.

Congratulations, you are creating!

On the following pages you have the maps, for each of the basic tones ...enjoy and create!

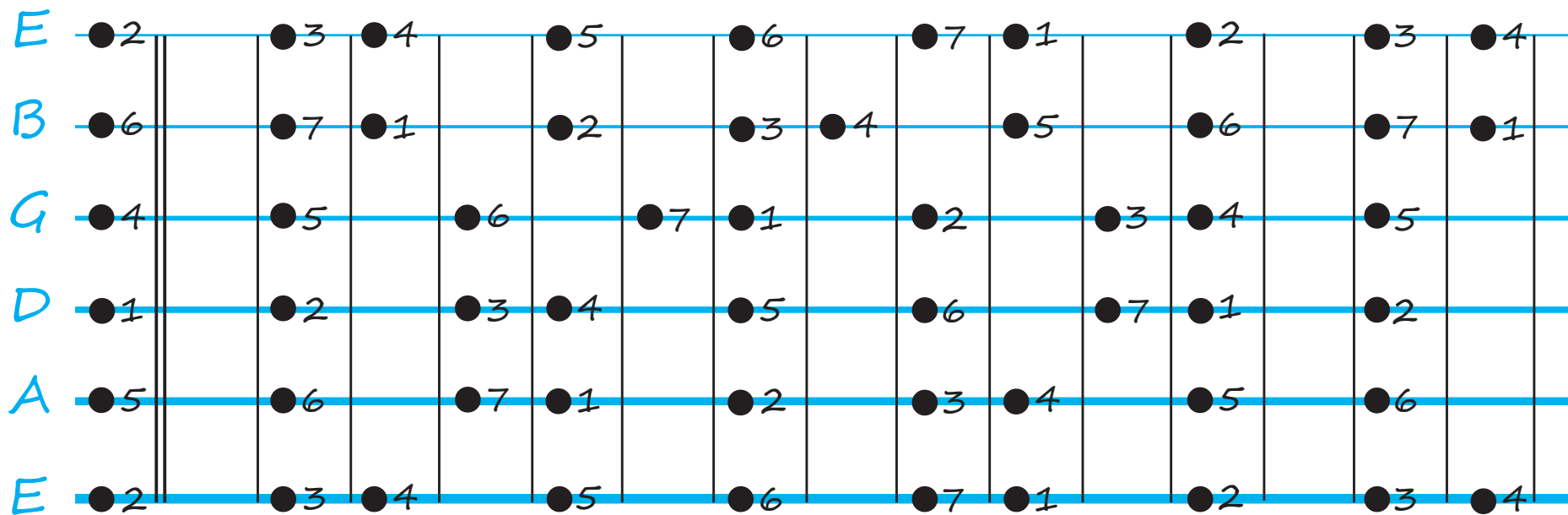
MAP FOR TONE *C*

scale of *C* major: *C D E F G A B C*



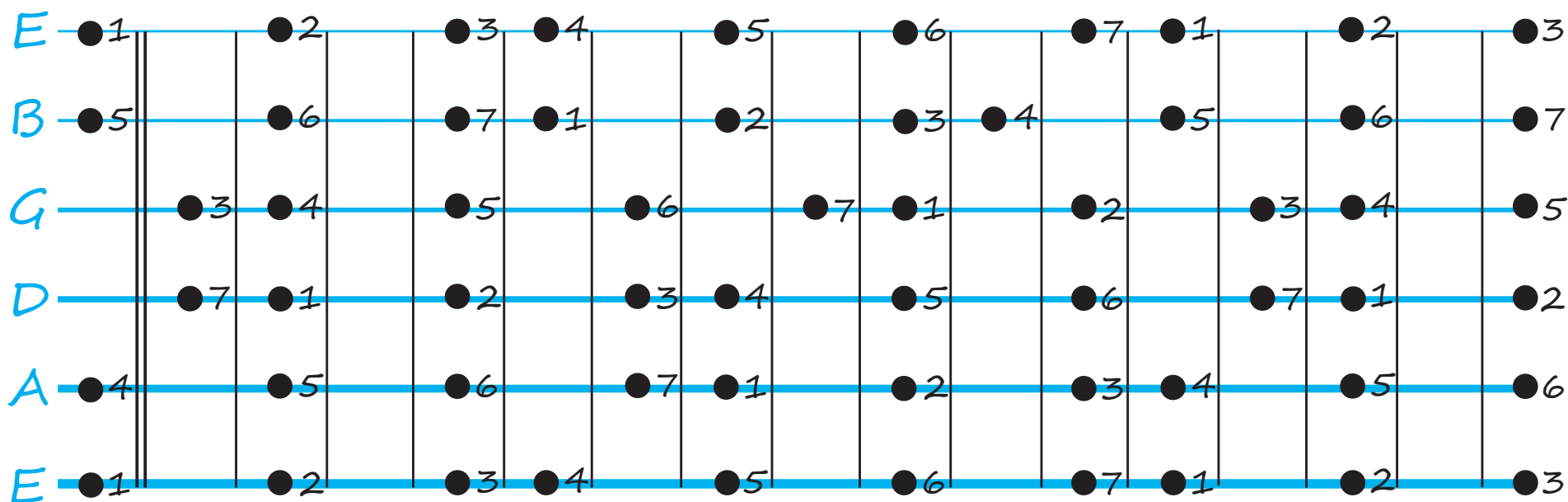
MAP FOR TONE *D*

scale of *D* major: *D E F_# G A B C_# D*



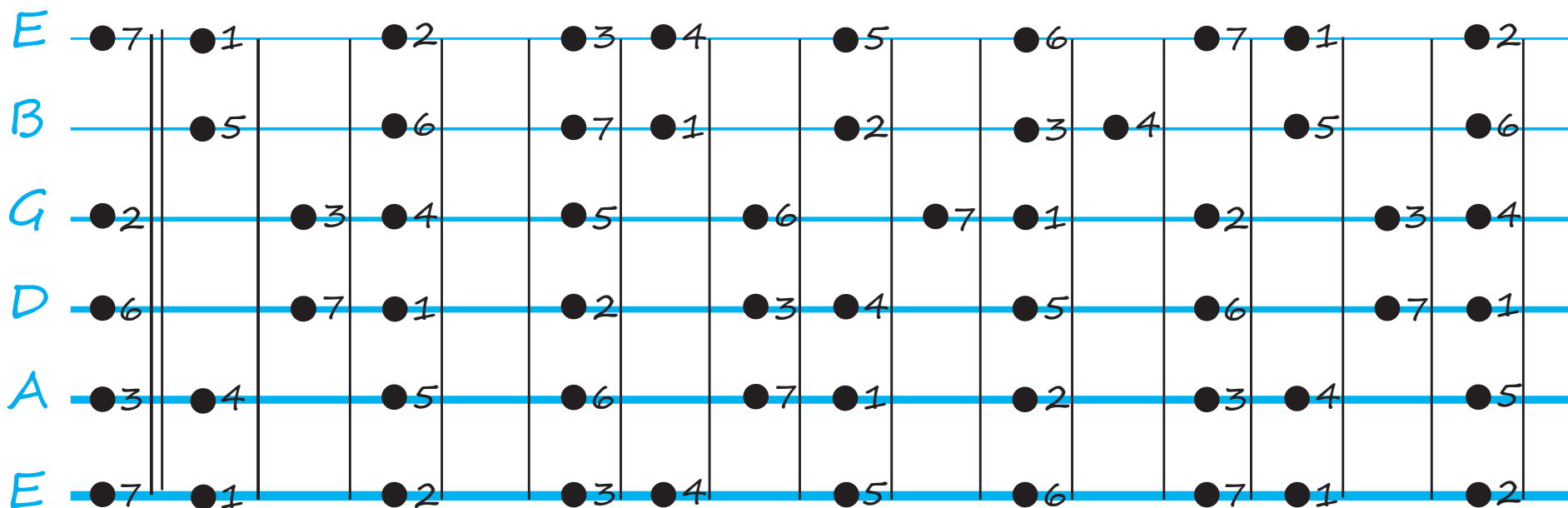
MAP FOR TONE *E*

scale of *E* major: *E* *F*_# *G*_# *A* *B* *C*_# *D*_# *E*



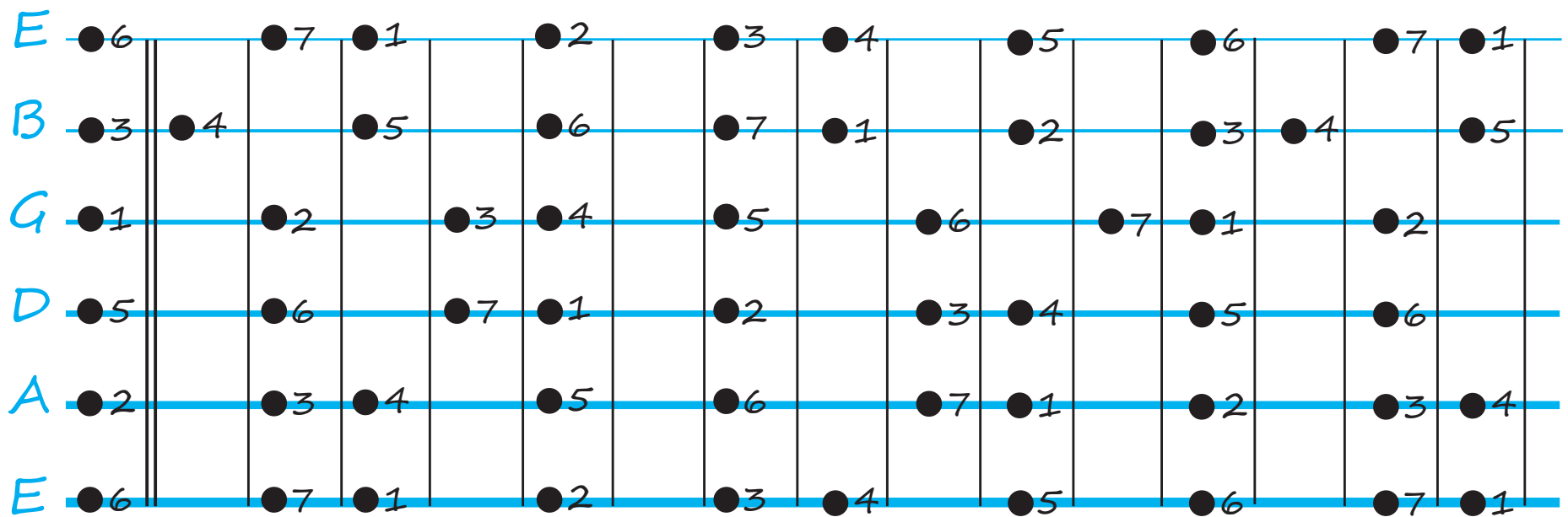
MAP FOR TONE F

scale of *F* major: *F* *G* *A* *B_b* *C* *D* *E* *F*



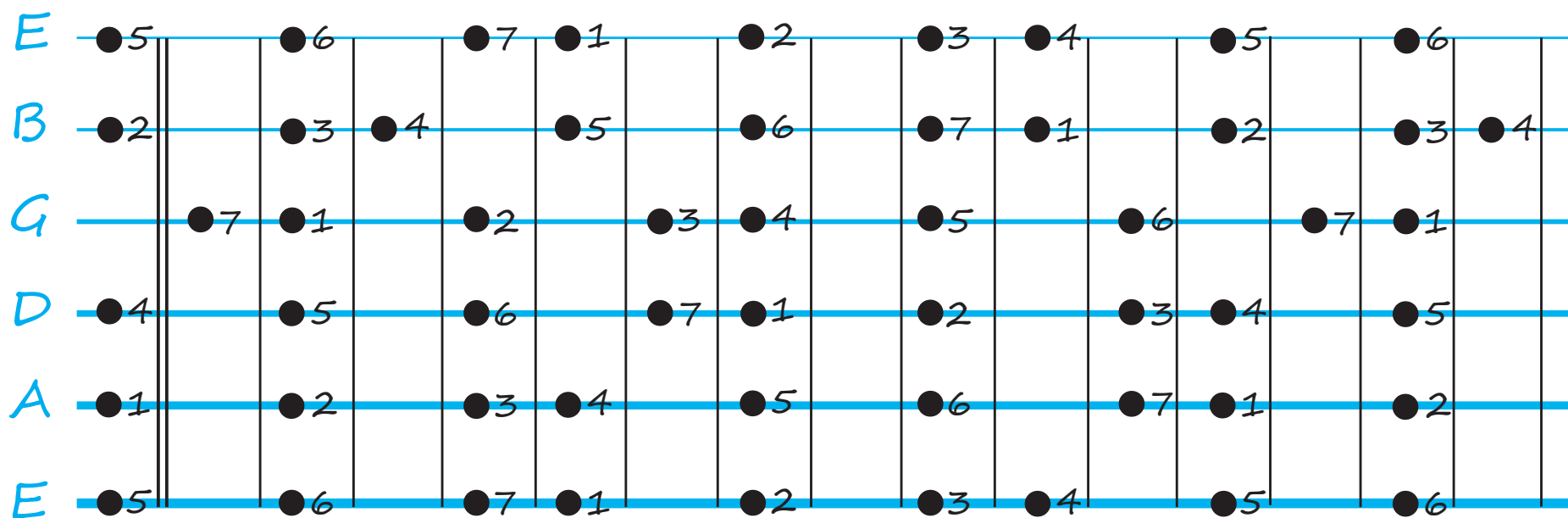
MAP FOR TONE *G*

scale of *G* major: *G* *A* *B* *C* *D* *E* *F*_# *G*



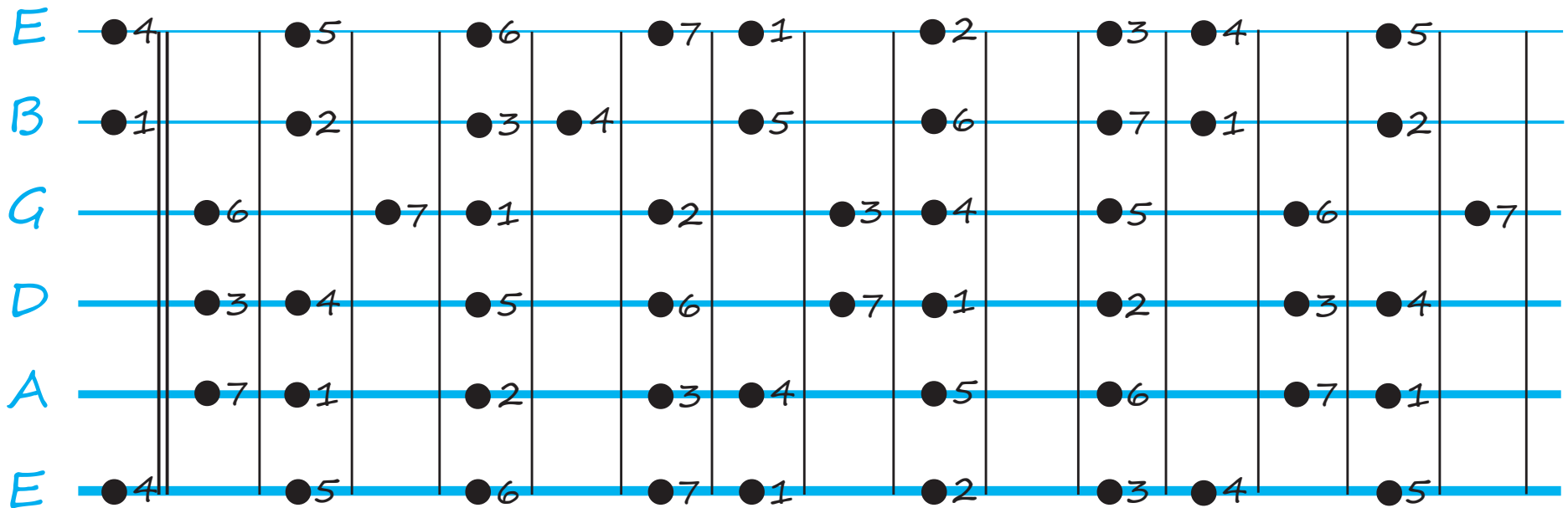
MAP FOR TONE *A*

scale of *A* major: *A* *B* *C*_# *D* *E* *F*_# *G*_# *A*



MAP FOR TONE B

scale of B major: B C_# D_# E F_# G_# A_# B



This is really the basics, as simple as possible, using only major chords. After getting familiar with the numbers, strings and shapes, you will have a great foundation for further growing. And, my book might open a whole new world for you. You get great base for Jazz theory and improvisation. The E system is a great, unknown system, and it's for life, there is so much to discover!

And if you play in the Schumann Resonance – 432Hz, you are harmonising yourself and your surroundings to the vibrations of our Mother Earth!

Why play in the Schumann Resonance?

It has been said the 8Hz is the 'beat' of the planet. This was first documented mathematically by the physicist Winfried Schumann. The Schumann Resonance is a global electromagnetic resonance coming from the Earth itself. How does this help in healing ourselves? Firstly, it has been said that when the two hemispheres of our brain are synchronized with each other at 8Hz they work more harmoniously. 8Hz is also the frequency of the double helix in DNA replication.

Playing in harmony 8Hz = 432Hz

If we play A with a frequency of 440Hz, the note C is at about 261.6 Hz. However, when you take 8Hz as the starting point we reach a frequency of 256Hz and the scale has A at a frequency of 432Hz. This scientific tuning was approved by various physicists and musicians for its harmonious nature. However, since 1953, the universal tuning of music changed from 432Hz to 440Hz. This tuning has been defined as 'dis-harmonic' because it has no scientific relationship to the physical laws that govern the universe.

Healing with the heartbeat of the Earth

When we play and listen to music that has been tuned to 432Hz your body and the world around you resonate in a natural way, filling you with a sense of peace and well-being. The 'dis-harmonic' 440Hz frequency does harm by causing stress, negative behaviours and unstable emotions. Listening and playing in 432Hz resonates inside your body, releases emotional blockages and expands consciousness.

Thank you to all people passing through my life, I am continuing to learn and grow. Thank you to the gentle men; Mike Jingles and Leon Van Pelt for introducing me to the world of guitars, it's a beautiful word. Thanks to Sherene Urban for editing, translating and helping me to bring this project to life. Thanks to myself for finding the courage to realize this project.

LOVE, LIGHT, AND JOY

Misha



www.theesystemforguitars.wordpress.com

Follow the system's simple guidelines and you will then be able to create your own music easily. To begin, all you need to know is the 5 basic chord shapes. If you don't know them already, they are pictured within the manual.



You do not need to know a lot of music theory to use the system.

Most people can drive a car, but not many people understand how a car's engine works. The same is true for the E system Manual; you can play the guitar and create music without needing to understand the theory involved.

For those who want a deeper understanding of the system, my upcoming book, *The E System for Guitars: The easy way to compose your own music*, explains it further.

www.theesystemforguitars.wordpress.com

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