

NEXT LEVEL GUITAR BEGINNER DVD SERIES 5-8 BOOKLET

INTRODUCTION:

Hello good people! David Taub here and I just wanted to take a second to thank you for purchasing our instructional product. I think you will find that our teaching methods here at next level guitar are of the best available on the market today. We will get you playing guitar and moving to the next level in the fastest and most efficient manner. This booklet was designed to coincide with the video instructional lessons on beginner series DVDs 5-8. As you are watching the video lessons I will make references to this booklet. Just flip to the corresponding page in this booklet as per the lessons. Throughout my teaching career I have found that the fastest and most efficient way for students to learn guitar is to have the combination of seeing the lessons combined with having written reference materials for students to read and study. So by having all the learning tools at your disposal you will be amazed at how fast we can get your playing to the next level.

The first few parts of this booklet are a review of a guitar primer, the common open chords, and chord changing techniques. You may be familiar with these materials from our first DVD series. Guitar is all about technique, so I think it's so critical that you have a solid foundation before moving to the next level – so a little review can be quite helpful.

Print out this booklet and keep it in a three ring binder with your other practice logs and reference materials. Keep it handy so you can refer to it when practicing. Add filler paper to your binder and keep a practice log of the items you are working on, what needs work, chord changes, progressions, etc.

Remember to follow our structured curriculum, practice the right things, and keep developing your ear. I wish you the best of luck in all your musical endeavors. Please let us know if you have any questions, you can email us at thenextlevelguitar@yahoo.com and also please check out our website at www.nextlevelguitar.com

Thanks again, enjoy the journey, and.....ROCK ON!
David Taub

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Guitar primer – 17 essential points to remember *-written by David Taub*

1. Always start with a warm up to get your fingers, wrist, and picking hand warm and loose. If you have come in from the cold, warm up your hands with warm water. Also do the finger stretches and warm ups that I have discussed – they really help.
2. Wash and thoroughly dry your hands before picking up the guitar. It will keep oily residues and dirt off the fingerboard and your hands will be clean to pick and finger notes.
3. Keep the fingernails on your fret hand short. If not your nails will interfere with the fretting of notes on the fingerboard. If you press straight down with one finger on a solid surface, like a tabletop, and you feel the nail hitting the table before your fingertip, your nails are too long and will need to be cut.
4. Keep your guitar neck and fret board clean. Wipe it down after playing – this keeps the neck clean and prolongs string life.
5. A small degree of fingertip soreness and wrist discomfort is normal for the beginning guitarist. This will get less and less and eventually disappear. But if you feel big pain in the wrist or arm, STOP. Check that you are utilizing proper technique. Check that your fret hand is always close to the fret board, fingers not flying out of position, wrist is down, fingers cupped and on your fingertips when fretting notes and chords. Ensure your thumb does not slide out of position.
6. Big pain is your bodies' way of telling you something may be wrong. Give it a little rest and go back to it later and make sure you always use the proper techniques.
7. Many of the concepts and applications we are going to study may take a little while to master. Even the fingering of certain chords can take quite some time to master. This is normal so please do not get discouraged. Remember, YOU CAN DO IT! It takes time to get your fingers, tendons, and muscles used to bending in the way that is necessary to play guitar. Take your time, be patient and it will come – I guarantee it!
8. Playing slow and in time is ALWAYS better than playing fast and sloppy. Always master a concept at slow speeds before trying to play it faster. Speed will come in time.
9. Practice the right things. One of the most important things you need when learning guitar is STRUCTURE. You just can't be practicing any old thing. Follow the practice regimens and routines that I have set up and you will be rocking out in no time.
10. You don't necessarily have to set aside one or two hour chunks of time to play each day. I find a few 15 or 20-minute blocks of time throughout the day works real well. Or if you have a spare ten minutes pick up the guitar and practice. You will be amazed how all those ten-minute sessions really add up. Don't think that you HAVE to have an hour block for practice to have value.
11. For the most part keep your thumb anchored firmly on the back of the guitar neck about even with your second finger or between your first and second fingers, (except when needed to mute strings – a very important concept to playing chords and notes cleanly that we will study later).
12. Eventually you want to try and always memorize the notes that make up a chord or a scale, not just the fingering or shapes. It will make you a much better guitarist in the long run and you will be able to speak "the language" of music when conversing with other musicians, writing songs, playing with your friends, or in a band situation.
13. Always try to utilize the proper fingering when playing chords or single notes. This will assist you greatly as you move onto advanced concepts and lead guitar playing.
14. Whether you are picking notes individually or playing chords make sure the volume of you're down strokes and up-strokes are equal. You don't want nice crisp down-strokes and then wimpy upstrokes.
15. Develop your ear – I say that often as I feel it is one of the most important things you can do as a guitarist.
16. A little theory is a good thing – learning some will move your playing forward faster and you will be able to see better how all the musical concepts overlap and can be connected. I think it gives a guitar player a lot more vision and I think it's important to know some theory and how to apply it on the instrument.
17. HAVE FUN AND STAY POSITIVE – practice does not have to be drudgery!

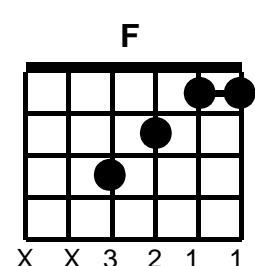
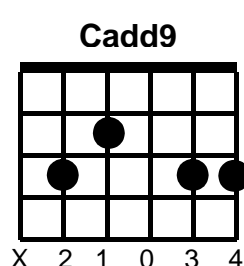
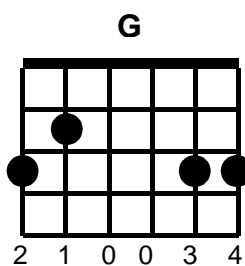
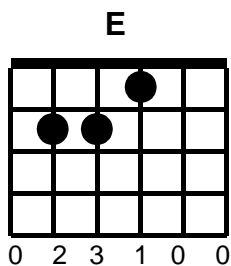
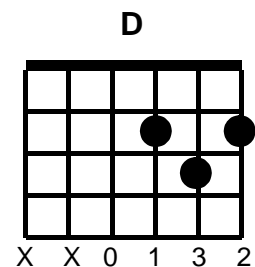
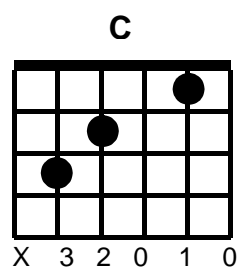
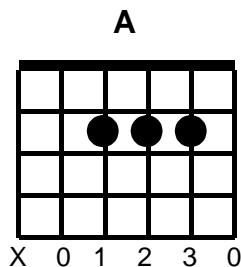
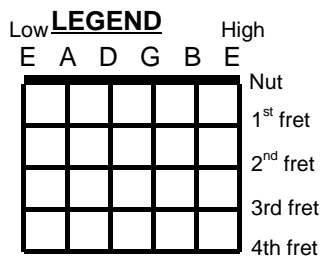
CHORDS – Open position major and minor

-written by David Taub

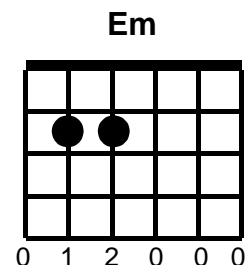
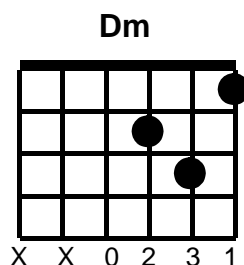
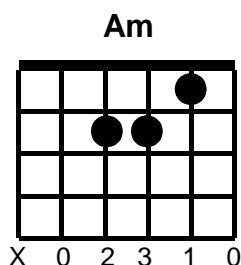
Chord = any three or more notes played at the same time.

Open position chords = chords played with at least one open string.

Chords - open position – MAJOR (root, 3rd, 5th)



Chords - open position – MINOR (root, b3rd, 5th)



-Small "m" denotes minor

-The black dots show where to put your fingers

-The numbers below the strings refer to the fingers to be utilized when forming each chord. On your fret hand your index finger is 1, middle finger is 2, ring finger is 3, and pinky finger is 4.

-A "0" below the indicated string means that that string is played open, (not fingered).

-An "X" below the indicated string means that string is not played. It most instances it will need to be muted.

-The goal is to get all the chords and respective fingerings memorized and for each note of each chord to ring true. First play the notes of the chord individually, letting them ring out to ensure there are no overtones, muted strings, or strings being bent. All notes should ring clean and sound true. Then strum the chord playing all notes, and again check that the chord sounds clean. At first practice fingering the chords and lifting all your fingers off fret board slightly, but keeping them in the same shape, then placing back on the fret board in the same position. Check the chord still rings true and your fingers have not moved out of position.

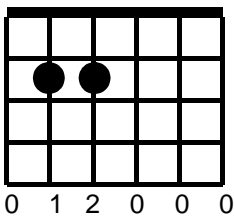
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OPEN POSITION CHORD CHANGING TECHNIQUES AND PRINCIPLES -written by David Taub

NOTES: Practice the following when working with chords and chord changes:

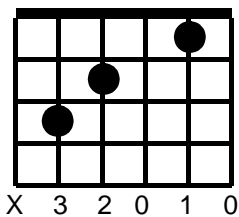
1. Push down hard on the strings with the fleshy part of your fingertips. You will build calluses on your fingertips over time so it will get easier and easier the more you practice. Many times the notes will not ring true because you are not pressing down hard enough.
2. Playing slow and clean is ALWAYS better than fast and sloppy.
3. Do not get discouraged – it may take a little bit to get the fingerings down and for these chords to start sounding very clean – that is normal – it takes time for your finger tendons and wrist to get adjusted to these new positions. Keep positive and it will come with time.
4. Play the chords one note at a time before strumming to ensure they ring clean. Each note should ring true with no clicks, pops, dead strings, or overtones from other strings.
5. Make sure you are not bending any strings as you finger the chord or the chord will ring out of tune. Sight down the strings making sure they are straight and not bent.
6. Also check that your fingers are not touching any of the other strings, (except if you are muting strings on purpose). If part of one finger blocks another or is hitting an errant string then try arching your fingers more by bringing your wrist further under the fret board.
7. Try to play in time by counting out the measure or tapping your foot.
8. Focus on moving fingers only slightly off the fret board when changing chords.
9. Keep proper hand and wrist position with fingers staying close to the fret board at all times. It is acceptable for these open position chords for your thumb to come up higher on the back of the neck for extra leverage, support, and to mute the low E and A strings as needed.
10. Remember - pick the strings one at a time and listen that each note rings true, then strum all strings at the same time. Do this for all the chords as you learn them as listed below.
11. These open position chords form the foundation for hundreds and hundreds of songs. Commit them to memory and you can start playing many of your favorite tunes. Be creative – put them together in your own unique combinations and rhythms.
12. Always remember to HAVE FUN – practice does not have to be drudgery!

Em



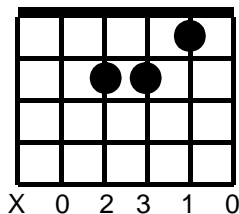
E minor – E (root), G (b3rd), B (5th). This open position E minor chord has four open strings. Notice the E root note appears in the chord three times. As you strum let all the individual notes ring out. You can also finger this chord with the second and third fingers as an alternate fingering. Practice both fingerings as you will find both come in very handy depending on what chord you are going to next in a given progression.

C



C major – C (root), E (3rd), G (5th). This open position C major chord has two open strings. The low E string is not played and needs to be muted so it does not muddy the chord. Let the very tip of your third finger “spill” over the A string and slightly touch the low E string thus muting it so it will not be heard when strumming the chord. Or you can also mute the low E string with your thumb by having it come slightly over the top of the neck and just touch the low E to deaden it.

Am



A minor – A (root), C (b3rd), E (5th). This Am chord has two open strings. Mute the low E string much like with the C major chord above. Remember this fingering and chord shape, as it will be exactly the same fingering, or voicing, for the E major chord that is explained later in this lesson.

OPEN POSITION CHORD CHANGING TECHNIQUES AND PRINCIPLES -written by David Taub

When first learning to switch chords a good practice method is to fret a chord and practice lifting your fingers off the fret board slightly while keeping them in the same chord shape. Then place your fingers back on the fret board in the same chord position. Pick all the notes of the chord individually and then strum the chord to check all the notes still ring clean and your fingers have not shifted. When you are ready to change chords visualize the fingering in your mind of the next chord as you are about to change. After time this visualization process will become automatic and will really help you to move chords quickly and cleanly.

Good fret hand technique is an absolute must to get proficient at chord changing. Remember and practice the following fret hand technique:

1. wrist down
2. on your fingertips and fingers cupped
3. thumb anchored in the back of the neck about even with the first or second finger
4. fingers as close to the fret board as possible at all times – not flying out of position
5. pinky finger attached to the side of the third finger

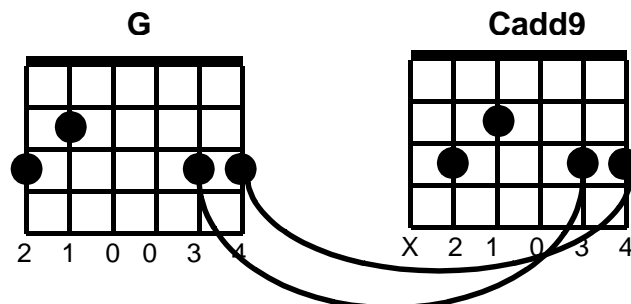
When changing chords you always want to utilize the following techniques.

1. practice the chord change mechanics at first by switching with only one strum per chord to get used to the finger movements and to check that all notes of both chords are ringing true. Go back and forth between the two chords till fluid.
2. move your fingers all at once, not one at a time.
3. keep your fingers close to the fretboard at all times – don't have your fingers flying out of position.
4. look for shared fingers, clusters, and slides as explained below.
5. keep that pinky finger attached to the side of the third finger.

Once you have the chord change mechanics down for a given chord change then you want to try it in time while strumming. When changing chords start off very slow and in time count and tap your foot in time counting quarter notes "One – Two – Three – Four" – then change – then repeat. Make the chord change right on the "ONE" beat. When you have the change in solid quarter notes then work it up to straight eighth notes or an eighth note strum pattern counting off, "One – and – Two – and – Three – and – Four - and - CHANGE – and – Two – and – Three – and – Four – And CHANGE - repeat". Take your time, speed will come, playing slow and clean is so much more important than fast and sloppy. We will practice changes two at a time and then start putting those together to make three and four chord changes and BAM – you are playing songs!

1. THE SHARED FINGERS PRINCIPLE - When changing chords you want to examine the fingerings for each chord to determine if there are any common fingered notes between each chord. If one or two fingers are to remain pressed on the same note, then leave them pressed as you move to the next chord while moving your other fingers around them. Don't take any fingers off the neck if you don't have to, especially if you are just going to put them right back in the same place with the next chord. Leave them down. This "SHARED FINGERS" principle will improve and quicken your chord changing abilities. Always analyze chord change fingerings in this fashion – so not to have any extra finger movements off the fret board. Keep all fingers of your fret hand as close to the fret board as possible at all times.

G to Cadd9 change - In the illustration below when changing from a G to Cadd9 leave your third and fourth fingers down on the B and high E strings. No reason to pick them up at all. Then just slide your first and second fingers straight down one fret each to go from the G to the Cadd9 chord. Slide your fingers right on the strings leaving them in the same cluster to perform this change fluidly. Try the change mechanics first, then with a quarter note strum and then with an eighth note strum – back and forth and try to tap your foot in time.



OPEN POSITION CHORD CHANGING TECHNIQUES AND PRINCIPLES -written by David Taub

Cadd9 to D change – When completing this change leave your third finger down on the 3rd fret of the B string. That note is shared between both chords. Then at the same time move your first and 2nd fingers together picking them slightly off the fretboard to finger the D chord. Go back and forth between these two chords until fluid. Then try while strumming quarter and eighth notes.

D to G change – utilize the four-finger G chord that we learned in a previous lesson, as that will make this change easier. Utilize the **shared finger** principle and when executing this change leave your 3rd finger on the D note and all together move your first and second fingers up to finger the G chord. Also move your pinky onto the G note on the high E string. Keep practicing this movement and it will become very fluid over time.

Now put all above together make a three-chord change in the vein of Green Day and Guns and Roses:

G to Cadd9 to D - Put all three of the above changes back to back and you have the beginnings of many songs. Green Day uses this change in the song Good Riddance and Guns and Roses have a similar change in the verses of sweet child of mine. After the D chord go back to the G chord and keep rolling through the changes. In

MORE SHARED FINGERS CHORD CHANGES TO PRACTICE:

G to Em change – When changing to the Em chord utilize **shared fingers** leaving your first finger on the B note, (2nd fret, A string). Then just take your second finger and slide it under your first finger on the E note, (2nd fret, D string). Go back and forth between the G to Em until fluid.

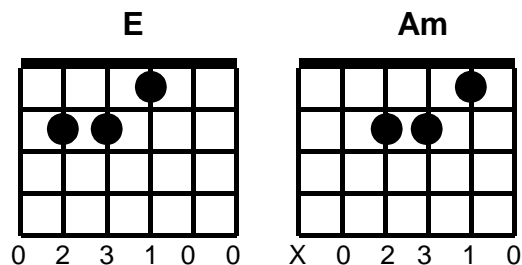
Em to C change - concentrate on the **shared finger**, leaving the 2nd finger on the E note on the D string and just move your 1st and 3rd fingers around that note. Think of it as a type of pivot maneuver – you are pivoting your first and third fingers in unison to form the C chord. At the same time move your 1st finger to the C note on the B string, (1st fret), and your 3rd finger to the C note on the A string, (3rd fret). Think of a pivot point for this change.

C to Am change - switching from C to Am only requires the movement of the 3rd finger to the A note on the G-string. Nudge your second finger over just a bit to make a little room. Notice the first and second fingers are shared between the two chords and don't have to be picked up off the fretboard. Leave the first and second fingers in place from the C chord as you move to the Am chord. Practice this change back and forth until its fluid.

Dm to G change - utilize the shared finger principle and leave your third finger on the D note, (3rd fret, B string) when changing to the G chord. Then move your first and second fingers up to the G chord position while leaving your third finger in the same place for both chords.

2. THE CLUSTER PRINCIPLE – Above we discussed how critical it is to analyze chord changes for shared fingers. You also want to analyze chord changes for finger clustering. This is where you can leave your fingers in the same pattern, or “cluster”, as you move to a change. You don't break up the hand or finger cluster. This way you don't have to spend the time reshaping your fingers to voice the next chord. It makes changing chords must faster and much easier.

E to Am change - to illustrate the cluster principle first lets examine changing chords from E to Am. This is a fairly simple change to play because the chord shapes are exactly the same and they are also played with the same fingerings. The only difference is they are one string apart. In the illustration below you can see that the chord shapes are identical. Concentrate on leaving your fingers in the exact same **cluster** as you lift off the E chord and just move the whole shape down one string. It's a quick lift off and put back – do not allow your fingers to come far off the fret board – slide them right along the strings. Keep them close in and formed in the same shape.



OPEN POSITION CHORD CHANGING TECHNIQUES AND PRINCIPLES -written by David Taub

MORE CLUSTER CHORD CHANGES TO PRACTICE:

Em to Am change - Let's practice the cluster principle with another change. This time we will change from Em to Am. To switch between the Em and Am chords leave your 2nd and 3rd fingers on the Em shape **cluster** and just shift them both one string down in the same **cluster** while at the same time adding your 1st finger on the C note on the B string. It's a very fluid change. Then when going back from the Am to the Em just lift the 1st finger off the B string and again leave your 2nd and 3rd fingers in the same cluster but just move them up one string. Remember to keep your fingers as close as possible to the fret board. Never move your fret hand out of position.

A to D change – For this change keep your hand in that same tight cluster when moving from the A chord to the D chord. You can even leave your third finger on the B and just slide it over from the 2nd fret to the 3rd fret when making the change. Keep your other fingers close to the fretboard and bunched together coming off the A chord and lift them slightly off the strings to get to the D chord.

C to D change – for this change there is no clustering or shared fingers. You will have to take all three fingers off the C chord and reshape them into the D chord. Try to keep your fingers as close to the fretboard as possible and move your fingers in unison. Keep practicing the motion and it will get very fluid over time.

A to Em change – when playing the A chord with three fingers leave your first and second fingers in the same **cluster** and just bump them up one string each into the Em chord voicing. It is a very fluid change. Remember to keep your fingers close to the fretboard, just move them off the strings slightly when you move from the A chord to the Em chord.

Dm to E change – Much like a Am to Dm change the two chords are similar in shape, the Dm is just spread out the extra fret. All three fingers will change positions during the change but keep them in the same **cluster** and just move them in unison up or down the strings when making the change.

Am to Dm change – the shape of the A minor chord is similar to the shape of a D minor chord. The D minor is just spread out across one more fret – so it is a little wider. Take a look at both chords and note the similarity. When executing this change utilize the **cluster** principle and keep your fingers in the same basic shape, just spread it out for the extra fret when changing to the Dm chord. All three fingers will change positions during this change but keep them **clustered** together and just slide them in unison the one fret distance to finger the D minor chord. Practice this motion and when you have it solid and in time then add in a strum.

3. THE SLIDE PRINCIPLE – at times when changing chords you will have to lift all your fingers off the fretboard to form the next chord as the chords may not share notes or have common clusters. However, there are instances where you can keep a finger or two down on the fretboard and just slide them into position for the next chord. This slide provides you with a “guide” of sorts that lead you to the next chord. Usually you will find a slide where the next chord has a note on the same string but one or two frets over. Lets analyze some examples over the next few pages.

THE SLIDE PRINCIPLE CHORD CHANGES TO PRACTICE:

E to D change - concentrate on leaving the 1st finger on the G# note on the G-string but when you change to the D **slide** it up one fret, (a half step). At the same time lift the 2nd and 3rd fingers from and the A and D strings and fret the D and F# notes on the B and high E string. **Slide** back down one half step when changing back from the D to the E chord and move the other fingers to fret the notes indicated. Practice this motion and soon the **slide** will be a very fluid movement that will make chord changes faster and easier to finger.

A to D minor change – this change will incorporate both **shared fingers** and the **slide principle**. Play the A chord with three fingers. When changing to the D chord there is a **shared finger**. Leave your second finger on the A note, (2nd fret, G string). Then **slide** your third finger from the 2nd fret to the third fret on the B string. The last part of the change is to be done at the same time you are sliding on the B string. Move your first finger from the E note, (2nd fret, D string), to the F note, (1st fret, high E string). Remember like with the other changes you want to train your fingers to execute these moves all at the same time. It takes practice, but stay positive, keep working on it and it will come!

OPEN POSITION CHORD CHANGING TECHNIQUES AND PRINCIPLES -written by David Taub

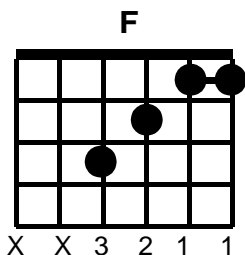
From previous lessons you have started building a chord vocabulary of widely used open position chords. So lets try a four-chord progression utilizing some of the open position chords and changes we have discussed. When first attempting to play a piece of music with more than a two chord change, first write out all the chords in the song. Then write out the changes two at a time and analyze them for shared fingers or clustering. Practice the finger changing movements first, to get them rock solid before putting a strum to them. This progression below may sound familiar as the band Pearl Jam used this chordal foundation to cover the song "Last Kiss" a song made famous by the Cavaliers in 1964.

FOUR-CHORD CHANGE TO PRACTICE: G – Em – C - D

Analyze the changes two at a time - the G to Em change has a **shared finger** - leave your 2nd finger in place on the B note and move your 3rd finger directly below it to the E note on the A string. Nudge your 2nd finger over a bit to make room. The Em to C change also has a shared finger as we discussed that change above. The hardest change in this progression will be the change from C to D, as you will have to move all three fingers off the C chord to change to the D chord. Then the D back to the G has a **shared finger** as we discussed on the previous page. Break the changes down to two at a time and practice them individually. G to Em, Em to C, C to D, and D back to G. Then when you have all the change movements solid for each change then try to string them together in time to play the four-chord change. Remember to visualize the change before you move your fingers, take things slow, and it will come. Work through the finger movements first, then strum with quarter notes in time, then try eighth notes in time. Then try an eighth note strum pattern. Remember to tap your foot and keep solid meter. Soon you will be able to play the progression faster and then with different strum patterns and rhythms.

THE F MAJOR CHORD – YOU CAN DO IT!

The F major chord is one of the more challenging chords to learn and master when first starting out on the instrument. This is due to the need to bar across two strings with your first finger while stretching to the third fret with your third finger. Most students struggle with this chord at first, but if you keep practicing and pecking away it will come just like all the other open position chords that you learned to date. Remember to utilize the fingering listed and play the notes of the chord individually to ensure all notes are ringing true. If you are hearing muted strings, other strings ringing, or any other noises check your technique and fret hand position to examine why the chord is not sounding proper. Narrow it down string by string until you find the culprit and correct. Eventually you may utilize an F major bar chord in place of this open position chord, but there is still a lot of value of learning it and having it in your chord vocabulary.



F major – F (root), A (3rd), C (5th). F major chord has no open strings. Do not play the low E string and the A string as indicated in the illustration on the left. Utilize your first finger as a bar and press firmly down on the high E and B strings. Sometimes it helps if you angle the bar a little. If you are not able to stretch far enough to reach the A and F notes with your 2nd and 3rd fingers then move the whole shape up to the 7th fret and practice it there where the frets are closer together. Then slowly move the shape back down the fretboard as you practice the chord each day and your fingers get used to the stretch. Don't get discouraged, this is one of the harder chords to get at first. Stay positive and it will come with time.

C to F change – the C and F chords are very similar in shape. When playing this change utilize the **cluster principle** as you move your third and second fingers down one string each to voice the F chord. Keep your fingers close to the fretboard and just shimmy your fingers down a string and then bar the B and high E strings with your first finger to get the top two notes of the F chord to sound. Your fingers should have minimal extraneous movements and should be **clustered** in the same shape as you move through these two very similar shaped chords.

F to G change – the F to G change is a bit more challenging but with a little practice you will have it dialed in just right. Utilize the cluster principle keeping your third and second fingers at the same angle and in the same position as you move them from the F chord to the G chord. Add your pinky to the G note on the high E string and remove the first finger bar as to finish this change as you go to the G chord.

REVIEW

Chord changing can be one of the most challenging aspects of guitar playing. When first learning guitar just getting your fingers to be able to form and play the chords properly with all the notes ringing true can be a challenge in itself. Then add the challenges of strumming on top of that, keeping time on top of that, and then....you have to change chords!....."I am holding down this perfectly good sounding chord and now you want me to change it...GEEZ!" At times it can seem an impossible task to do all those things at once and in time. As we have discussed the initial learning curve when first learning guitar is quite steep and very challenging. But I can honestly tell you that it gets much easier once you get "over the hump" of the initial learning curve. If you regularly practice the principles in the lessons above, soon you will be tackling the most challenging of chord changes. The easier ones will become "automatic", you wont even have to be thinking about them – they will just happen – your fingers will just fall into place. Like anything that is worthwhile in this world it takes a lot of hard work and practice to get proficient at the guitar. So stick with it, stay positive, and know that there is light at the end of the tunnel. Below is a review from the above lesson and techniques on chord changing.

1. Playing slow and clean is ALWAYS better than fast and sloppy.
2. Always play with good technique
3. Do not get discouraged – it may take a while to get the fingerings down and for some chords to start sounding very clean – it takes time for your finger tendons and wrist to get adjusted.
4. At first play the chords one note at a time before strumming to ensure they ring clean. Each note should ring true with no "clicks" or overtones from other strings, and then strum all strings at the same time. Do this for all the chords as you learn them.
5. Try to play in time by counting out the measure or tapping your foot.
6. Focus on moving fingers only slightly off the fret board when changing chords, keep your pinky finger attached to your third finger tucked tight, wrist down, fingers cupped, and on your fingertips.
7. Analyze chord changes for shared fingers and clusters.

When analyzing a piece of music with multiple chord changes:

- a – When first learning the song write out all the chords in the song
- b – Write out all the changes two at a time
- c – Practice each two chord movement individually until they are all very fluid
- d – String the two chord movements together into four, five, or more successive clean changes
- e – When ready put a quarter note strum to the changes and work up to an eighth note strum
- f – Strum as slow as necessary to make the changes in time and then work up to the needed speed
- g – Always play slow, clean, and in time as opposed to fast, sloppy, or out of time
- h – Remember...Rome was not built in a day. Stay positive, take your time and keep practicing and it will come!

Chords to embellish with – Suspended, Add, and major 7th chords -written by David Taub

Below are chord illustrations for some common chords that you can use to spice up your playing. These can be peppered in and substituted to create interest and melody. Below we will examine some suspended 2nd, suspended 4th, add chords, and major 7th chords. These chords can be very rich, lush, and “big” sounding – so memorize the notes and fingerings and start to use them in your playing. These are only a few to get you started – many more to come.

Suspended 2nd and 4th chords have no third interval – the third is suspended. So the third is either raised to the 4th or lowered to the 2nd scale degree. Remember from past lessons a major chord is constructed from the formula root or 1, 3rd, and 5th. A minor chord is constructed from the formula root or 1, flat third (b3), and fifth. You can easily tell a major chord from a minor chord by looking at that third degree – whether it is a major third or a flatted third. Suspended 2nd and 4th chords do not have thirds, so they are technically not major or minor chords and they work equally well when used with both major AND minor chords. So pepper them in with both. Suspended chords are often used in combination with major or minor chords with the same letter name.

Add chords differ from suspended chords in that an interval is not removed from the chord but rather added. An add2 chord has the 1,3,5 and then on top of that adds a 2nd. Where suspended 2nd and 4th chords remove, or suspend an interval, the add chords leaves that in and then adds another.

Below are some chords that can really add tremendous interest and melody to your playing. Try peppering them in while strumming in time. Think melodically and start off strumming slow with an 8th note strum pattern. Work up to a 16th note pattern and then try adding them to your other songs and progressions.

CHORD FORMULAS:

Suspended 2nd – Sus2 = 1, 2nd, 5th
Add2 = 1, 2nd, 3rd, 5th

Suspended 4th – Sus4 = 1, 4th, 5th
Add4 = 1, 3rd, 4th, 5th

Major 7th – maj7 = 1, 3rd, 5th, 7th
○ = leave finger down when needed

CHORD VOICINGS AND FINGERINGS:

Asus2	Asus4	Cadd2	Cadd4	Cmaj7
Dsus2	Dsus4	Eadd2	Esus4	Cadd9
Fsus2	Fsus4	Fmaj7	Gadd4	Gadd2

CHORDS – Open position dominant 7th chords -written by David Taub

There are many different types of seventh chords, i.e. the dominant 7th, major 7th, minor 7th, diminished 7th, 7 #9s, etc. There are so many types because a variety of 7ths can be added to a variety of chords. When first studying 7th chords they can be a bit confusing. In this lesson we are going to examine the very popular dominant 7th chord. These are written out with just a “7” next to the chord letter i.e. A7, C7, Bb7, F#7. At times some mix up a dominant 7th chord with a major 7th chord. They are two very different chords with two very different sounds and need to be thought as separate entities. Typically the dominant 7th chord is built off the fifth or dominant degree of the major scale. The dominant 7th chord is constructed from the scale degrees of root, 3rd, 5th, and b7th. The dominant 7th is so useful and popular because it is a major chord with a very strong sound and strong resolution qualities to the ear. The dominant 7th is widely utilized in all genres of music. It has that b7 and that is what gives the chord its color – making it sound **twangy and bluesy** compared to the sweet, dreamy, and jazzy sounds of major seventh chords.

Commit the following popular open position dominant seventh chords to memory and try to incorporate them into your daily practice regimen. Some have few ways to finger them that provide a slightly different timbre. You will find yourself utilizing them over and over again in a myriad of different playing scenarios.

Chords - open position 7ths - (root, 3rd, 5th, b7th)

The image displays six guitar chord diagrams for dominant 7th chords in open position. Each diagram shows a 6-string guitar fretboard with a 4-string grid. Fingers are indicated by black dots, and fret numbers are shown below the strings. 'X' indicates a muted string, and '0' indicates an open string.

- A7 (1st):** Fret 0. Fingers: 1 on 2nd string, 2 on 4th string. Fret numbers: X 0 1 0 2 0.
- A7 (2nd):** Fret 0. Fingers: 1 on 2nd string, 1 on 3rd string, 2 on 4th string, 0 on 6th string. Fret numbers: X 0 1 0 2 0.
- B7:** Fret 2. Fingers: 2 on 2nd string, 1 on 3rd string, 3 on 4th string, 0 on 5th string, 4 on 6th string. Fret numbers: X 2 1 3 0 4.
- C7:** Fret 3. Fingers: 3 on 2nd string, 2 on 3rd string, 4 on 4th string, 1 on 5th string. Fret numbers: X 3 2 4 1 0.
- D7:** Fret 0. Fingers: 2 on 2nd string, 1 on 3rd string, 3 on 4th string. Fret numbers: X X 0 2 1 3.
- E7 (1st):** Fret 0. Fingers: 2 on 2nd string, 1 on 4th string. Fret numbers: 0 2 0 1 0 0.
- E7 (2nd):** Fret 0. Fingers: 2 on 2nd string, 1 on 4th string, 4 on 6th string. Fret numbers: 0 2 0 1 4 0.
- E7 (3rd):** Fret 0. Fingers: 2 on 2nd string, 3 on 3rd string, 1 on 4th string, 4 on 6th string. Fret numbers: 0 2 3 1 4 0.
- G7:** Fret 3. Fingers: 3 on 2nd string, 2 on 3rd string, 1 on 6th string. Fret numbers: 3 2 0 0 0 1.

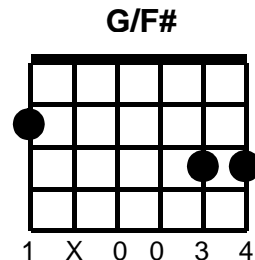
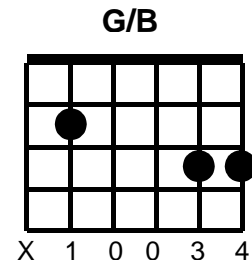
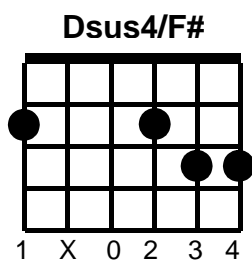
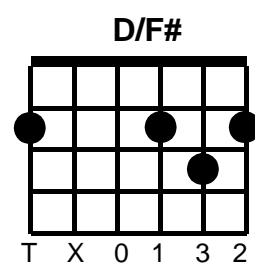
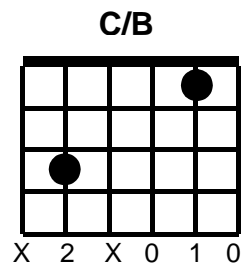
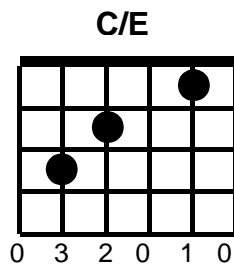
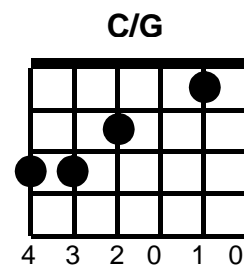
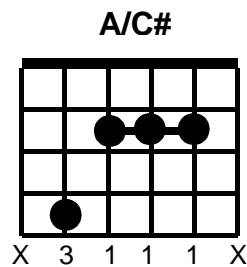
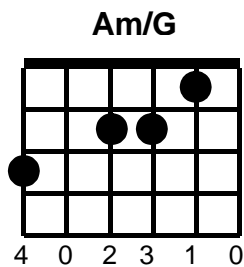
Slash Chords

-written by David Taub

Slash chords are a very common group of chords that you have probably seen written out many times. There is a lot of confusion about slash chords but don't let them intimidate you. They are actually pretty easy chords to play for the most part and they add a lot of bottom end bite. They have a chord letter followed by the "/" symbol and basically they are a chord played with a low bass note added other than the root.

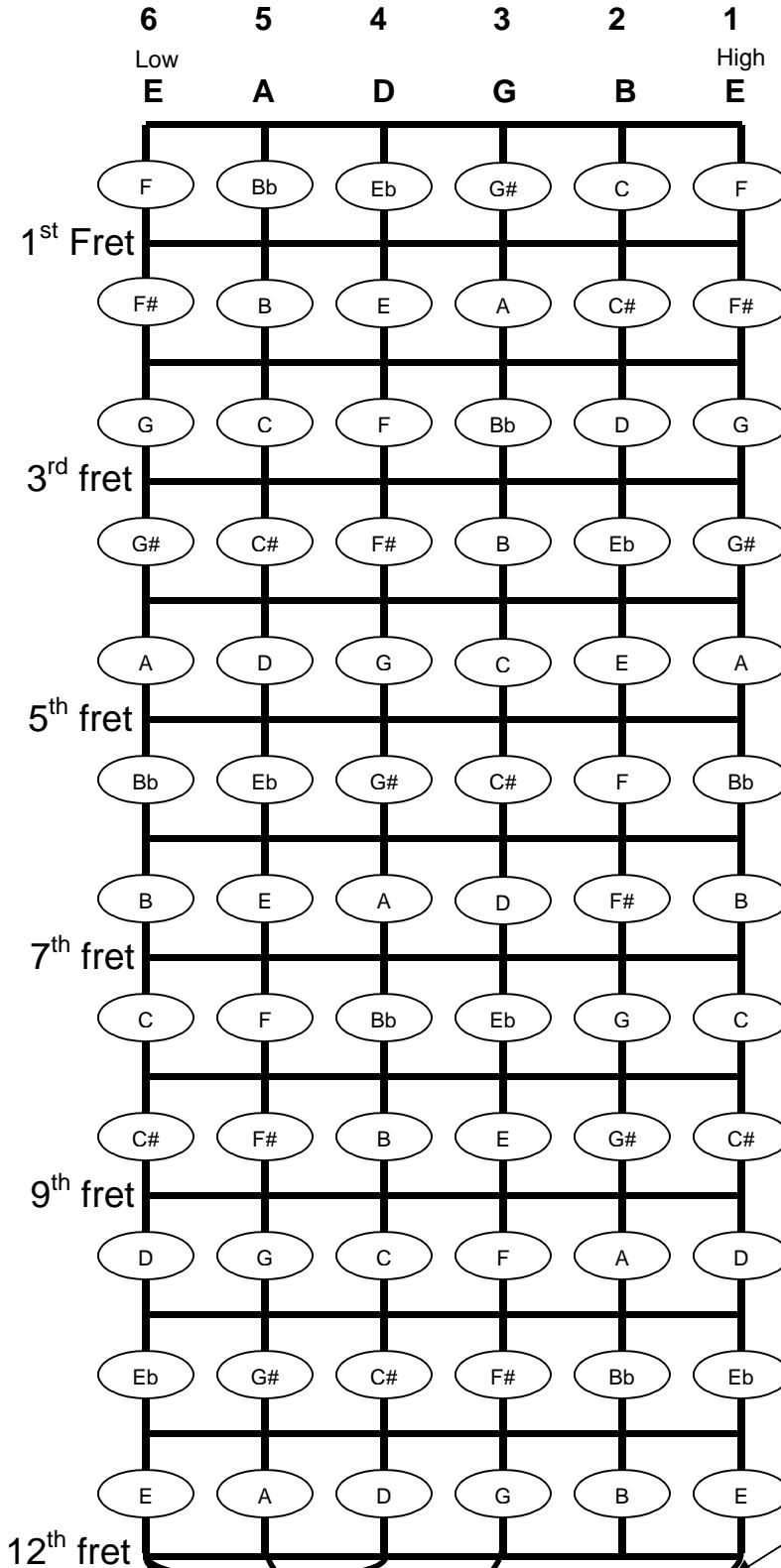
For example, the slash chord C/G is read "C slash G" or "C over G". This means play a C chord with a low G bass note. The first letter is the chord name, and then the slash, and then to the right of the slash is the low bass note. The slash chord D/F# is read "D slash F#" or "D over F#". You would play a D chord with an added F sharp low bass note. Try these common slash chords below and experiment with the different sounds and the added texture of having the low bass note added to the chord.

These chords will add bottom and texture to your playing. Some can be a little tricky to finger, as you may have to grab the low bass note with your thumb, (T). If you come across these chords in songs you can always just play the main chord and leave the bass note out, until you get used to the fingering – then add it back in. You will want to practice them and get used to playing them as they really add texture. Below are a few examples of the more common slash chords to get you going. In future lessons we will study how to use them to add interest in walking bass lines and more!



NOTES ON THE FRETBOARD

-written by David Taub



Eddie Ate Dynamite Good Bye Eddie

= SHARP
b = FLAT

E and D strings are related – from any note on the E string go 2 strings down and 2 frets over and you have the same note an octave higher on the D string

Low E and High E strings have same note names on each fret – just two octaves apart

A and G strings are related – from any note on the A string go 2 strings down and 2 frets over and you have the same note an octave higher on the G string

The twelve-note scale consists of:
A, Bb, B, C, C#, D, Eb, E, F, F#, G, G#

CHORDS – Open position major 7th chords

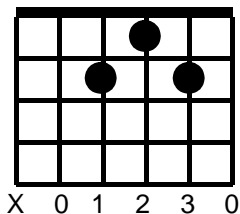
-written by David Taub

Major seventh chords are very sweet, jazzy, and dreamy sounding chords. Illustrated below are some of the common open position major seventh chords. These are not to be confused with dominant seventh chords. The difference between the two is in the 7th degree. A major seventh chord is built from the formula root, 3rd, 5th, and 7th. The dominant seventh chords are built from the formula root, 3rd, 5th, and b7. That's the difference – the major seventh chords have a major 7th in the chord, while the dominant 7th chord has the dominant or flatted seventh in the chord. These two chords often get mixed up but need to be kept separate and distinct, as they sound very different. The major seventh has the **sweet and jazzy** sound while the dominant seventh has the twangy and bluesy sound. Remember they are two very different chords with two very different sounds and need to be thought as separate entities.

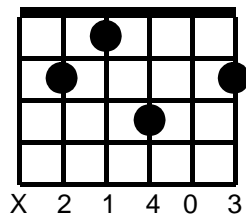
Commit these major seventh chords to memory and try to incorporate them into your daily practice regimen. You will find yourself utilizing them over and over again in a myriad of different playing scenarios.

Chords - open position major 7ths - (root, 3rd, 5th, 7th)

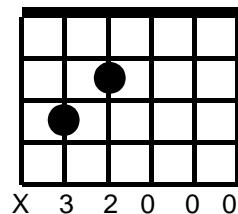
Amai7



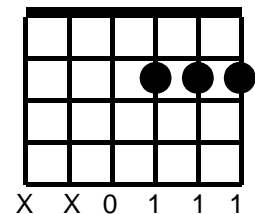
Bmai7



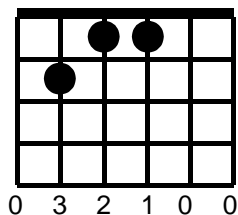
Cmai7



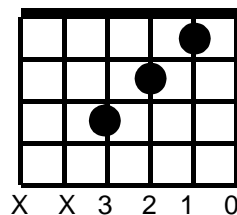
Dmai7



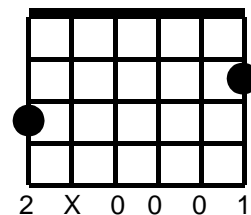
Emai7



Fmai7



Gmai7



THE CAPO -written by David Taub

Using a capo on your electric or acoustic guitar can be both functional and fun. It will give you access to a whole new and exciting spectrum of sound textures as well as making key transpositions a snap. Using it is like giving the guitar the whole new palette of sounds. Capo is actually short for the Italian phrase “capotasto”, which translates to “principle fret”. The device in essence provides a temporary nut on the guitar at various fret positions. In effect it shortens the length of the vibrating strings which raises the pitch of the open strings. So it makes open chord transposition a snap. The capo is also a very useful tool as it makes it extremely easy to change a songs key to a more suitable vocal range. The guitarist can instantly change the pitch of the strings to suit their vocal range from song to song. It also makes playing flattened bar chords like Eb, Ab, and Bb much easier as with a capo you can play them with open voicings as compared to bar chords.

If you affix the capo at the first fret, all the chords shapes you normally play will now be moved up a half step. Try playing familiar chord voicings while utilizing the capo at different frets and listen to the different sounds you can get with the capo. Below is a chart that illustrates basic major chord shapes and what they will be transposed to if a capo is used at the indicated fret. For example if you play a C chord shape while having the capo affixed at the 6th fret, the chord will ring out to the pitch of F#. If you play a E chord shape with the capo affixed at the 6th fret, the chord will ring out to the pitch Bb. You can see by these examples the capo allows the guitar player to shape common open chord fingerings but have the actual pitch ring out to a chord they may have to play with a bar chord. So you can get that real open chord ringing type of tones – experiment, be creative, and have fun!

capo fret	1	2	3	4	5	6	7	8	9	10	11	
C h o r d S h a p e s	C	C#	D	Eb	E	F	F#	G	G#	A	Bb	B
	C#	D	Eb	E	F	F#	G	G#	A	Bb	B	C
	D	Eb	E	F	F#	G	G#	A	Bb	B	C	C#
	Eb	E	F	F#	G	G#	A	Bb	B	C	C#	D
	E	F	F#	G	G#	A	Bb	B	C	C#	D	Eb
	F	F#	G	G#	A	Bb	B	C	C#	D	Eb	E
	F#	G	G#	A	Bb	B	C	C#	D	Eb	E	F
	G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#
	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G
	A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#
	Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A
B	C	C#	D	Eb	E	F	F#	G	G#	A	Bb	

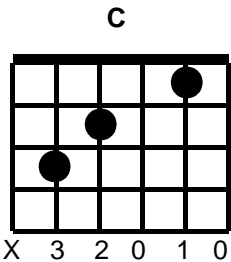
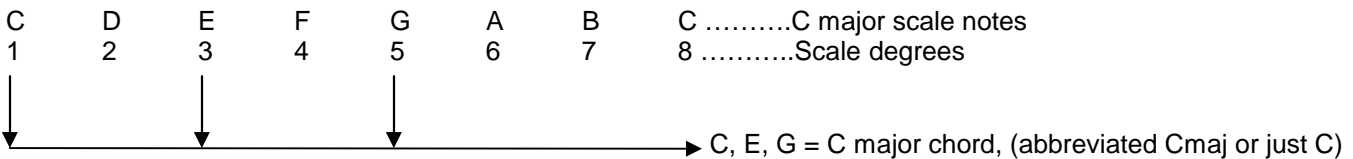
CHORD CONSTRUCTION -written by David Taub

Chord construction theory is a critical concept to digest and comprehend in full as it gives a firm knowledge of why certain notes make up certain chords. Analyzing chord construction will also illustrate the relationships between notes, chords, and scales. It will tie many concepts together that we have discussed to date. Chords are built from notes in certain scales. A scale is a series of sounds arranged by order of pitch, or alphabetically, from any given note to its octave. In order to analyze chord construction we need to look at scales and the notes that make them up. All major keys are constructed in the same fashion and music theory is compared to the major scale – the major scale is the standard in music that all is compared. You have probably heard the major scale as doe, re, me, fa, so, la, ti, and then back to doe.

Lets examine the C major scale. The key of C major has no sharps or flats. In fact, C is the only major key with no accidentals, (a sharp or flat is also referred to as an accidental). So if you see a piece of sheet music and it has no sharp or flat symbols next to the clef you know it is probably in the key of C major.

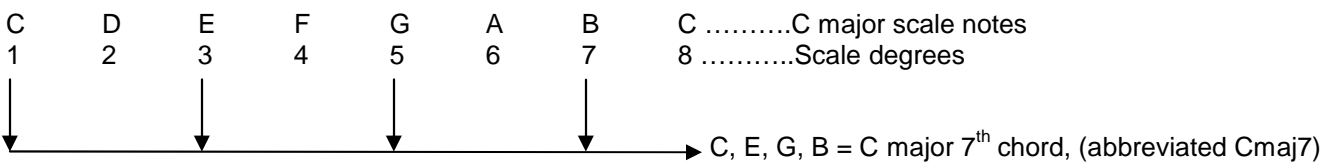
C major scale = C, D, E, F, G, A, B, C

Remember in previous lessons we discussed the three notes that construct a major chord are a root or 1st degree, 3rd, and 5th. So to illustrate the relationship between the key signature, chords, and notes lets draw out the C major scale and start counting. Remember that the scale is always laid out in order and each successive note is assigned a number or degree – and always in order. Start on the C and count to the third degree and you have an E note. In the key of C major the third is the E. Now count to the 5th degree starting from the C note and you have a G note. In the key of C major the 5th is a G. Now put the three notes together as shown in the illustration below and you have a C major chord – root, 3rd, and fifth or C, E, G.

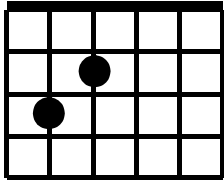


Lets look at the C major guitar chord illustrated on the left that you are already familiar with from our "open position major and minor chord" handout. Like all major chords it is constructed from the root, 3rd, and 5th degrees of the major scale. In the key of C major the notes would be C, E, and G as constructed from the C major scale illustrated above. Playing these notes on the guitar neck is a C major chord. So you can grab these three notes from anywhere on the guitar neck and play them together and you have a C major chord. Now you can see from these three illustrations how the notes in a chord are constructed from a scale and their relationship degree and chordal wise.

Expanding on this concept that we discussed on page one directly above lets build a C major 7th chord, (Cmaj7). Major 7th chords are constructed from the root, 3rd, 5th, and 7th degrees of the major scale. The major 7th chord is actually built off the major as it has the root, 3rd, and 5th degrees in it and then we add the 7th making it a major 7th chord. We have learned in previous lessons that in the key of C major the root or 1st degree is a C, the 3rd is an E, and the 5th is a G. Let's draw out the C major scale again and begin counting degrees. The 7th degree in C major is a B. So put all the notes for a C major 7th chord together and we have the root, 3rd, 5th, and 7th and if we count degrees as illustrated below we have C, E, G, and B.



Cmaj7

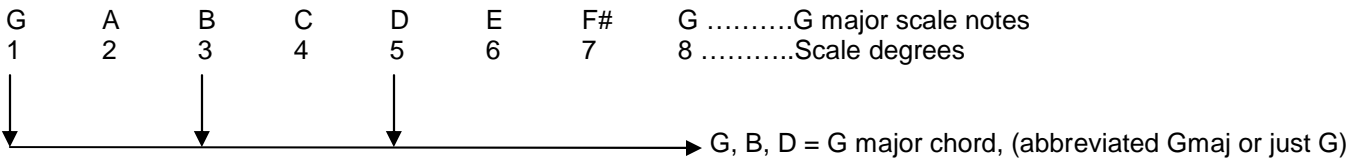


Lets look at the C major 7th open position guitar chord illustrated on the left. Like all major 7th chords it is constructed from the root, 3rd, 5th, and 7th degrees of the major scale. In the key of C major the notes would be C, E, G, and B as constructed from the C major scale as illustrated above. Playing these notes on the guitar neck is a C major 7th chord. So you can grab these four notes from anywhere on the guitar neck and play them together and you have a Cmaj7 chord.

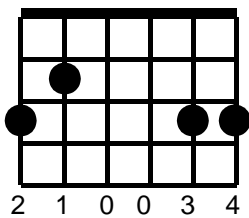
Lets try this same principle but this time we are going to change keys to G major. Remember, as discussed in the lesson above, all major keys are constructed in the same fashion. The G major scale has one sharp or accidental, (F#). The key of G major is the only major key with one sharp. Here are the notes of the G major scale:

G major scale = G, A, B, C, D, E, F#, G

Let's draw out the G major scale and start counting. Starting on the root note G, count to the third degree and you have a B note. In the key of G major the third is the B. Now count to the 5th degree and you have a D note. In the key of G major the 5th is a D. Now put the three together as shown in the illustration below and you have a G major chord – root, 3rd, fifth or G, B, D.

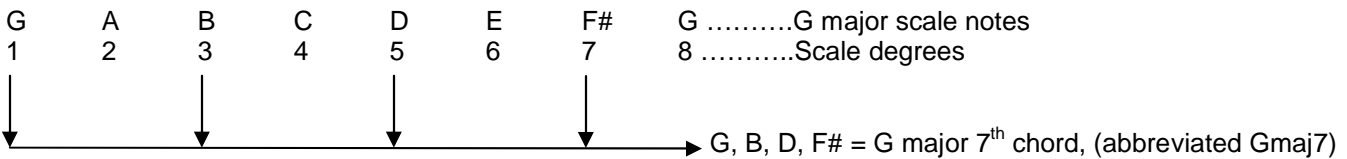


G

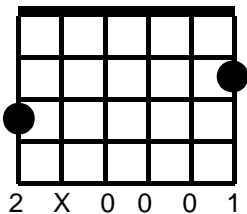


Lets look at the G major guitar chord illustrated on the left that you are already familiar with from our "open position major and minor chord" handout. Like all major chords it is constructed from the root, 3rd, and 5th degrees of the major scale. In the key of G major the notes would be G, B, and D as constructed from the G major scale illustrated above. Playing these notes on the guitar neck is a G major chord. So you can grab these three notes from anywhere on the guitar neck and play them together and you have a G major chord.

Expanding further with the G major scale let's build a G major 7th chord, (Gmaj7). Major 7th chords are constructed from the root, 3rd, 5th, and 7th degrees of the major scale as discussed in the lesson above. In the key of G major the root or 1st degree is a G, the 3rd is a B, and the 5th is a D. Let's draw out the G major scale again and begin counting degrees. The 7th degree in G major is an F#. So put all the notes for a G major 7th chord together and we have the root, 3rd, 5th, and 7th and if we count degrees as illustrated below we have G, B, D, and F#.



Gmaj7

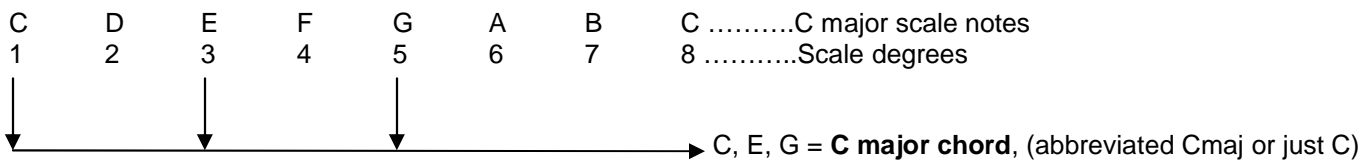


Lets look at the Gmaj7 open position guitar chord illustrated on the left. Like all major 7th chords it is constructed from the root, 3rd, 5th, and 7th degrees of the major scale. In the key of G major the notes would be G, B, D, and F# as constructed from the G major scale as illustrated above. Playing these notes on the guitar neck is a Gmaj7 chord.

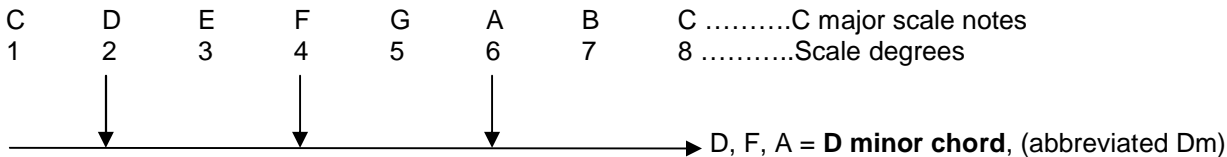
Building chords from the major scale – major key -written by David Taub

As per previous lessons we have learned that music theory falls back to the major scale. The major scale is the standard in music that all is compared. Now we will build chords from each degree of the major scale and you will easily be able to know which chords are in any given key. A scale is a series of sounds arranged by order of pitch, or alphabetically, from any given note to its octave. To find the notes in any major key, (major scale), start at the root and go up following this pattern: *whole step, whole step, half step, whole step, whole step, whole step, half step*. This will take you to the root one octave higher than where you began, and will include all seven notes in the major key in that octave. Remember, any chord *might* show up in any given key, however, some chords are much more likely to be in a given key than others. The most likely chords to show up in a given key are the chords made from combinations of the notes in that keys' major scale. You'll find that although the chords change from one key to the next, the *pattern* of major and minor type chords is always the same for any major key. Lets examine the C major scale and build the chords in that key right from the scale. Follow this template to build the chords in any key.

If you start on C and skip every other note in the scale for a total of 3, you have built a C major chord. The major chord follows the formula root, 3rd, 5th. So a C major chord is constructed from the three notes C, E, and G, the root of the scale, the third note of the scale, and the fifth note of the scale. (If this is not clear or totally new, before going forward, please stop and review the previous lessons on chord construction).



Now if we do the exact same thing except start on the D note, the second degree of the scale, and skip every other note – or just keep stacking thirds, we then have the three notes that construct a D minor chord, (as illustrated below).



The process of stacking 3 notes up in the major scale continues until you have a total of 7 chords, one for each note of the scale. Each major key will have a total of seven chords, as illustrated below.

C D E F G A B C – E,G,B =Em (**E minor chord**)

C D E F G A B C – F,A,C =F (**F major chord**)

C D E F G A B C D – G,B,D =G (**G major chord**)

C D E F G A B C D E - A,C,E =Am (**A minor chord**)

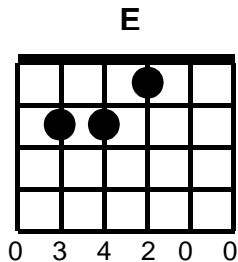
C D E F G A B C D E F - B,D,F = **B°** (**B diminished chord**)

Because major scales are always built from stacking thirds, the pattern is always the same for every major key. The chords built on the first, fourth, and fifth degrees of the scale are major type chords (I, IV, and V). The chords built on the second, third, and sixth degrees of the scale are minor type chords (ii, iii, and vi). The chord built on the seventh degree of the scale is a diminished chord. So whichever key you are building chords from the pattern will always be the same.
Major....Minor....Minor....Major....Major....Minor....Diminished - commit this pattern to memory!

Moveable Bar Chords – 6th string roots

-written by David Taub

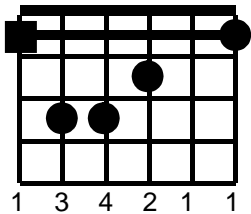
The following chords are moveable up and down the neck on their given root string. Keep the same fingering and same shape as you slide these chords around. The name of the chord will depend on which root note you are playing. For example, play the root 6th string major chord on the 5th fret, (A note). The A is the root note, as depicted by the squares in the illustrations below. So this chord would be an A major bar chord. Now, move the whole shape to the 7th fret - slide the whole shape up a whole step or two frets. Now it becomes a B major bar chord. If you move it to the 8th fret it will be a C major bar chord. You can move all these chords on its given string in the same fashion. Practice them in all keys and be patient, it will take some time to get your fingers to voice these chords – but with practice, you can do it. To ease into the fingering of bar chords let's start by taking the shape of the E major open position chord we learned in a previous lesson:



Voice the same E major shape, but for purposes of this exercise only, utilize the new fingering underlined in the illustration on the left. I want to free up that first finger as that will be the “bar” finger. While keeping your fingers in this E major chord fingering, slide the entire shape up one half step, (one fret). Notice that the 1st finger is totally free. Bar the 1st finger across the entire first fret pushing down on all six strings. If this is too much of a stretch for your fingers, then move the E major shape to the 7th fret, as the frets will be closer together thus easier to stretch across. You can then work your way back down the fret board as your fingers adjust to the new shape and the stretch. Once your 1st finger is firmly in the bar position across all six strings you have now voiced a Major bar chord off the low E string root.

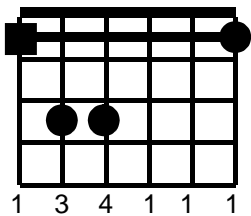
NOTE: Learn the following chords in the order presented by moving the fingerings as described below:

6th string root
major bar chord



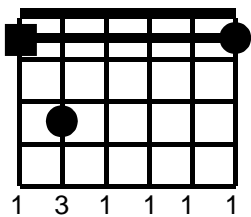
1. Major, 6th string root– Root, 3rd, 5th – The root is denoted in the illustration as the square box. Make sure to anchor your 1st finger across all six strings just behind the fret, pushing down hard, utilizing it as the “bar”. Pick the notes individually and check they all ring true. Then strum the chord and check the chord rings true and in tune and none of your other fingers are interfering with the other notes of the chord.

6th string root
minor bar chord



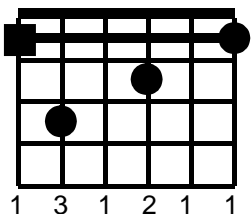
2. Minor, 6th string root– Root, b3rd, 5th – Finger the major chord as shown in the number one example directly above. Now just lift your 2nd finger off the fret board and you have a minor bar chord off the low E string root. Remember to keep that first finger bar anchored firmly behind the fret.

6th string root
minor 7th bar



3. Minor 7th, (m7), sixth string root– Root, b3rd, 5th, b7th – Finger the minor chord as shown in the number 2 example directly above. Now just lift your 4th finger off the fret board and you have a minor 7th bar chord off the low E string root. In many instances this m7th chord can be used in place of the minor chord for a more “jazzy” sound. Play them both and listen to the subtle difference in chordal texture.

6th string root
7th bar chord



4. 7th, sixth string root– Root, 3rd, 5th, b7th - Finger the minor 7th chord as shown in the number three example directly above. Now just add your 2nd finger to the G-string one fret up from the bar and you have a 7th bar chord off the low E string root. The 7th chord is built off the major chord - as you can see the 7th chord has the root, 3rd, and 5th which is a major chord – plus the b7th which then makes a 7th chord.

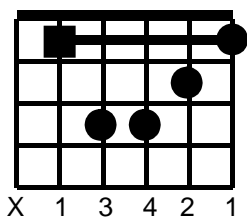
Moveable Bar Chords – 5th string root

-written by David Taub

The following chords are moveable up and down the neck on its given root string just like the sixth string root moveable bar chords in the lesson above. Keep the same fingering and same shape as you slide these chords around. As with most moveable bar chords the name of the chord will depend on which root note you are playing. For example, play the root 5th string minor chord on the 5th fret, (D note). The D is the root note, as depicted by the squares in the illustrations below. So this chord would be a D minor bar chord off the 5th string root. The bar chords below have their roots on the 5th string, (A string). Now, move the whole shape to 7th fret, (slide the whole shape up a whole step, (two frets). Now it becomes an E minor bar chord. If you move it up a half step to the 8th fret it will be an F minor bar chord. You can move all these chords on its given string in the same fashion. For the most part do not play the low E string when playing the below chords. Mute the low E string by letting the tip of your first bar finger to spill over the 5th string and just touch the low E string to deaden the string. Practice the below chords in all keys and be patient, it will take some time to get your fingers to voice these chords. You can do it!

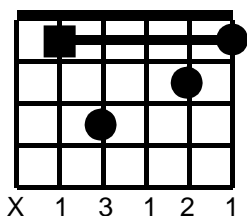
NOTE: Learn these chords in the order presented by moving the fingers as described below:

5th string root
minor bar chord



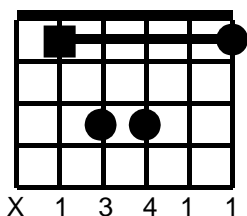
1. Minor, 5th string root– Root, b3rd, 5th - To ease into the fingering of bar chords on the 5th string root let's start by taking the shape of the major bar chord that we learned in the previous lesson and finger its root on the B note - 7th fret, (B major bar chord). Now just move that entire shape down one string by slightly sliding all four fingers, at the same time, in one "cluster", down one string each. Keep your fingers in the same shape and continue to bar with the 1st finger. Voiced at the 7th fret this chord is an E minor bar chord. Instead of playing all six strings leave out the low E string and only strum five strings as indicated in the illustration on the left, (X). Mute the low E string but letting just the tip of your first finger slightly touch the low E string so not to sound any errant rings or overtones from that string.

5th string root
m7 bar chord



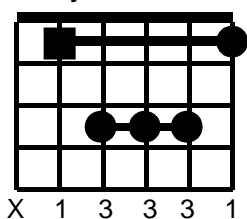
2. Minor 7th (m7), 5th string root - Root, b3rd, 5th, b7th – To play this m7 chord finger the minor chord as shown in the number one example directly above. Now just lift your 4th finger off the fret board and you now have a minor 7th bar chord off the A string root. In many instances this m7th chord can be used in place of a straight minor chord for a more "jazzy" sound. Play them both and listen to the subtle difference in chordal texture.

5th string root
sus2 bar chord



3. Suspended 2nd, (sus2), 5th string root - Root, 2nd, 5th, - Finger the minor chord as shown in the number one example above. Now lift your 2nd finger off the fret board and you have a suspended 2nd, or sus2 bar chord. Anchor your 1st finger firmly across all five strings to allow all the notes to ring out clean. Suspended chords are known for being very "full" and "jangley" sounding. For an even fuller sounding variation on this suspended chord utilize your 1st finger to also fret the note on the sixth string. This basically adds a low bass note, which really fills the sonic frequency spectrum – add some distortion and you have one HUGE sounding chord!

5th string root
major bar chord



4. Major, 5th string root– Root, 3rd, 5th – This chord will require that you utilize both your 1st and 3rd fingers as bars. Finger the sus2 chord as shown in the number three example directly above. Lift your 4th finger off the fret board. Place your 3rd finger directly flat on top of the fret board utilizing it as a bar to finger the three notes on the D, G, and B strings. Press down firmly. Your bar fingers should be parallel to the frets and not angled. If your 3rd finger knuckle bends back a little then you should be able to sound the high E string. If your knuckle does not bend back and cant get the high E string to ring clean then don't play that string. Pick the notes individually and check they all ring true. Then strum the chord and check the chord rings true and in tune.

CHORDS IN EACH KEY

major key – page 1

KEY signature	Notes in each key, three note chord in each key, four note chord in each key	Ionian major	Dorian minor	Phrygian minor	Lydian major	Mixolydian major	Aeolian Relative minor	Locrian diminished	# sharps or flats
C	Notes in key of C 3 note chord 4 note chord	C C Cmaj7	D Dm Dm7	E Em Em7	F F Fmaj7	G G G7	A Am Am7	B Bdim Bm7b5	No sharps or flats
G	Notes in key of G 3 note chord 4 note chord	G G Gmaj7	A Am Am7	B Bm Bm7	C C Cmaj7	D D D7	E Em Em7	F# F#dim F#m7b5	1 sharp
D	Notes in key of D 3 note chord 4 note chord	D D Dmaj7	E Em Em7	F# F#m F#m7	G G Gmaj7	A A A7	B Bm Bm7	C# C#dim C#m7b5	2 sharps
A	Notes in key of A 3 note chord 4 note chord	A A Amaj7	B Bm Bm7	C# C#m C#m7	D D Dmaj7	E E E7	F# F#m F#m7	G# G#dim G#m7b5	3 sharps
E	Notes in key of E 3 note chord 4 note chord	E E Emaj7	F# F#m F#m7	G# G#m G#m7	A A Amaj7	B B B7	C# C#m C#m7	D# D#dim D#m7b5	4 sharps
B	Notes in key of B 3 note chord 4 note chord	B B Bmaj7	C# C#m C#m7	D# D#m D#m7	E E Emaj7	F# F# F#7	G# G#m G#m7	A# A#dim A#m7b5	5 sharps
F#	Notes in key of F# 3 note chord 4 note chord	F# F# F#maj7	G# G#m G#m7	A# A#m A#m7	B B Bmaj7	C# C# C#7	D# D#m D#m7	E# E#dim E#m7b5	6 sharps
Db (C#)	Notes in key of Db 3 note chord 4 note chord	Db Db Dbmaj7	Eb Ebm Ebm7	F Fm Fm7	Gb Gb Gbmaj7	Ab Ab Ab7	Bb Bbm Bbm7	C Cdim Cm7b5	5 flats
Ab (G#)	Notes in key of Ab 3 note chord 4 note chord	Ab Ab Abmaj7	Bb Bbm Bbm7	C Cm Cm7	Db Db Dbmaj7	Eb Eb Eb7	F Fm Fm7	G Gdim Gm7b5	4 flats
Eb	Notes in key of Eb 3 note chord 4 note chord	Eb Eb Ebmaj7	F Fm Fm7	G Gm Gm7	Ab Ab Abmaj7	Bb Bb Bb7	C Cm Cm7	D Ddim Dm7b5	3 flats
Bb	Notes in key of Bb 3 note chord 4 note chord	Bb Bb Bbmaj7	C Cm Cm7	D Dm Dm7	Eb Eb Ebmaj7	F F F7	G Gm Gm7	A Adim Am7b5	2 flats
F	Notes in key of F 3 note chord 4 note chord	F F Fmaj7	G Gm Gm7	A Am Am7	Bb Bb Bbmaj7	C C C7	D Dm Dm7	E Edim Em7b5	1 flat