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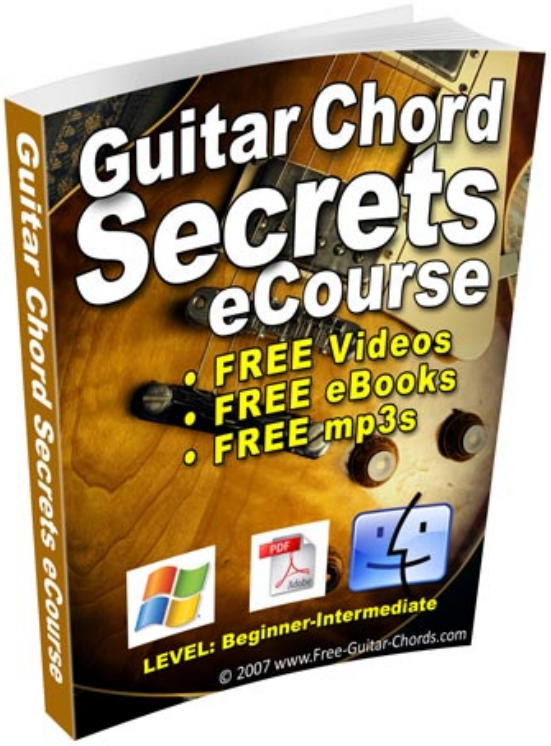

Guitar Chord Secrets

Tips, Tricks and Techniques for Learning Guitar—Fast!

By John Bilderbeck

Thanks for downloading **Guitar Chord Secrets**. You will get a lot out of it — **IF** you take the time to read and study it. I suggest you take your time and re-read it several times.

But if you'd like extra help making the most of it all, then...

Subscribe to my weekly newsletter...

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The CAGED System – the 'G' chord shape

Most People Learn Guitar in a Fog… It's like they are BLIND!

Imagine that *learning guitar is like climbing a very tall ladder in a fog*. You have to climb above the fog to enjoy the view (or, a measure of success at playing guitar). And that climb will take you at least 3-5 years!

But also imagine that when you finally get to the top of that ladder and can see the view, you discover you climbed the WRONG ladder and have a view you hate! You discover you have learned the wrong things and have ended up with a result you didn't want.

Fact is… this happens to more people than you may think. In fact, it happens to over 90% of all guitar beginners.

The usual result is that they give up in disgust and frustration.

So this series of eBooks, videos and MP3s will show you how to avoid this major problem right from the start…

> By lifting the fog and giving you a **sense of direction**, a sense of knowing where you are going and why – and even more importantly – how to get there FAST!

Plan Your Journey and Stay On the Path…

My story will illustrate why it is so important to **master the basics**. To always be working on the basics.

To never neglect working on the basics!

Your end goal should be to become a musician who can play any song in any key at any time. And to learn songs by using your ears instead of tab. The sooner you start doing that, the sooner you will enjoy spectacular success.

Learning from tab is like hitching a ride in a car with a stranger. You don't really know where you'll end up and you will never be the driver.

Better to drive yourself, don't you think?

The basics consist of:

1. **Technique** – relaxation, light touch, picking, strumming, vibrato, bends, trills, slides, slurs, hammer-on's and pull-off's, etc. Developing good technique from the start helps avoid bad habits that result in sloppy playing, bad sound, lack of control and no ability to develop speed. Practice these things regularly to keep in top shape. Just like Tiger Woods practices the basics every day he can.

2. Practicing **common chord progressions** in ALL keys. Using different chord shapes and voicing's. This can be a lifetime study because there are many different ways to play chords and many different combinations.

3. **Scales and arpeggios** should be practiced regularly to train your muscle-memory to know where to go. It's like programming a computer to automatically produce the right answer to a problem. To produce something perfectly every time. So what you are doing is programming your muscles in your hands and fingers to perform on auto-pilot. Perfectly every time.

4. **Ear-Training:** The best ear-training is to sing with everything you play. Sing scales, root notes of chords, licks, solos etc.

Now these things don't need to be boring at all. If you use the right approach and know how to get creative, then this practicing of the basics can be a whole lot of fun and very rewarding indeed.

Remember, it takes just as long to fail as it does to succeed!

So why not use your practice time wisely? Use it to make the maximum progress you can and develop the highest level of playing skill you can?

You may only want to play for fun, for yourself and friends, but why not maximize your ability to your full potential?

Don't accept less when you can be the best you can with just a slight shift in attitude and knowledge. It's much more fun as well.

And surely, that's the most important thing, isn't it? Maximum fun?

Live your guitar playing dreams today and have fun doing it – that's what I say.

NOTES:

My Story…

Don't learn lessons too late like me…

I have been playing guitar since the early 60's. (I actually started playing ukulele when I was 10 yrs of age.) Then progressed to cornet (my dad was in a brass band) then to guitar when I was 12 in 1961.

At 10 years of age

I developed a true passion for guitar after I heard a guitarist in a band at a dance. I just fell in love with the incredible sound an electric guitar made.

It made me feel real excited and I wanted to be able to make the same sounds. That was it for me.

After about a year of lessons my teacher (Tony Ball) moved out of town so I found another teacher. My new teacher (Dave Lowe) was an jazz player, but I wasn't into that… too young to understand really. I liked the Shadows, the Ventures and the Dave Clark Five.

My First Band at age 14. The Dave Lowe Quartet.

I stuck with my new teacher for a few months and ended up being a member of his dance band by the time I was 14. That lasted about 6 months.

I played in lots of bands over the next couple of years. I could read reasonably well and got called upon to play gigs with some of the local dance bands of the day. One of my favorite gigs was playing at the local radio station every Sunday night live on air. There was just a pianist and myself. We used to jam basically.

The Playdates. Our keyboard player, Mal Logan, eventually toured the world with "*The Little River Band*" from Australia.
My guitar was a Maton Firebird.

Got paid $50 each Sunday night for that. That was a lot of money back then, believe me. That lasted about 2 months.

But then this 'old' guy that worked at the railways found me and wanted me to start a pop band with him as manager.

That was the start of a great journey for me. I had a band called *"The Playdates"* which quickly became the most popular band in town. That band moved on to another called **The Look**.

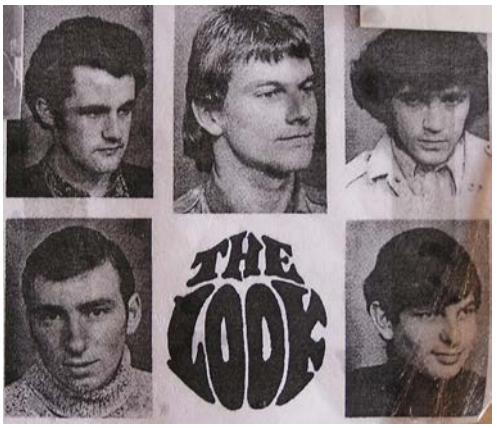
That was probably the most professional biggest potential band I was in back then. We played mostly pop and soul music.

I eventually heard Hendrix' *Axis Bold as Love* album and John Mayall's ***Beano*** album with Clapton.

That was a huge turning point for me. It was the first time I had ever heard the blues really. That was it for me. The 'feeling' and 'expression' of the music completely floored me. I never really knew music could express so much passion and feeling.

I became super-obsessed with the blues.

I learned both albums and started another band – **Velvet Morning** in 1967. This band was the first blues band in New Zealand. We became extremely popular and played all over the country. We made recordings but they were never released. They were considered too "impolite" for the public. Some of our word choices were considered inappropriate.



The Look. About '66.

Top: Me myself, John McGowan, Gavin Hall,
Bottom: Mal Logan, Doug Bonner.

But we were just kids and didn't think any more about it. We just loved playing.

In '72 I went to Australia and played there for a while in a couple of bands. It didn't amount to much. There was too much involvement in drugs, parties and alcohol. It wasn't the best time of my life, so I came back home.

In '74 I joined a great band in my home town and played some residencies for a couple of years.

The point I'm making is this: Over the years I became a very specialized blues/progressive rock guitarist. I became very good at one style of music. I became pretty good at playing songs with 3 or 4 chords. I could use the "two" main box patterns of the pentatonic scale real good over blues and simple progressive rock songs.

Velvet Morning at a local hall dance.

From the mid 60's through to the mid 70's my sight-reading slipped badly. Never had any use for it. Also, my theory knowledge never really improved. Had no need for those things as I was a HOT progressive blues player. I was very arrogant too.

It took me 20 years to FAIL!

Anyway, this band had a couple of true musicians in it. And they wanted to branch out into more complex music - Herbie Hancock, Gino Vannelli, Larry Carlton etc. Very progressive and complex stuff. Lots of chords. More modern jazz and fusion...

Well, I was totally out of my depth. While these guys could listen to a song a couple of times and know it, I had to go home and learn the chords and solos one chord and one note at a time. It often took me days and days to work out a Larry Carlton song. As to what the chords were... well don't ask me! (If only I had known what I know now.)

I had no idea of how the chords functioned, or what I should be playing over them. All I knew was that my old pentatonic scale was just not good enough.

To cut a long story short, I became very disillusioned with music and my playing.

So I gave up. That was in 1983. I sold my guitars and all my amps etc.

Sold the lot and gave up!

I felt like I had been exposed as a fraud—to myself. I felt like a complete and utter idiot. I had conned myself with the illusion I was something that I wasn't - a hot musician. I was in my early 30's. It was a disaster for me. I didn't even listen to music from then on.

Until....

One of my old band mates called me in '96 and said we should have a 30 year Velvet Morning band reunion.

So we did. In 1998. (We disbanded in 1968.)

Best thing I ever did.

I had to buy a guitar and amp. So I bought a Marshall DSL JCM 2000 with a quad of 4x10's, a Strat and a couple of pedals.

We practiced for a year and had the reunion.

"Battle of The Bands" Competition.
Our first song was *"Born To Be Wild"* with a long psychedelic guitar intro. Just me on stage. Then Robbie, our drummer, came on and joined in, then Tiny (Bass) and lastly, Gav, our singer. (Yep, we won!)

People came from all over the country and even from Australia and England. People we had not seen for 30 years crawled out of the woodwork. It was a truly amazing event. The reunion was a catalyst for many hundreds of people to meet and catch up after all those years.

It was a three-day event. Wonderful.

What was different for me this time around was that I wanted to learn to play guitar properly. I wanted to become a **musician** rather than just an ignorant guitar picker.

I went back to the basics

So I set about doing it properly by mastering the basics. I.e. Going back to the beginning and learning the basic theory of chords and chord progressions and how to solo over chord changes.

What a difference. I was coming from a different perspective this time, a more humble one. I was ready to do the proper work.

And as they say, "When the student is ready, the teacher will appear."

My teacher was a book by Jon Finn... "Advanced Modern Rock Guitar Improvisation."

This book opened up the fret board for me in ways I never even knew about. Like, I didn't even know there were five modes of the pentatonic scale.

My Jimi Hendrix impression.

And I certainly never knew what a mode was.

So I learned all the pentatonic modes and how to apply them over different chords... major, minor and dominant 7th's.

I also learned all the modes of the major scale—all 7 of them—as 3-note-per-string scales. That's 7 major scale patterns for the major scale.

I learned all the arpeggios for each chord in the scale, and in each modal position. I learned all that inside out.

I also learned a couple of altered modes from the melodic minor scale to use over dominant 7th chords.

This set me up for the rest of my life. Since then I have just kept adding to this basic skeleton of knowledge as I need. That is - I just find new ways to organize and reorganize that basic information.

It's like looking at a chair. To think differently about the chair, just turn it upside down and look at it from that angle. Turn it sideways. Lay it on its side. Get the idea? It's just looking at the basic guitar knowledge from as many different angles as you can. That's it really.

And those different ways to organize the basics can be based on certain "styles" of music-- jazz, blues, rock, hard rock, metal, ska, reggae, folk, etc. They all use the same basic knowledge and information, but just reorganized to suit the particular style of music you are playing.

This is incredibly powerful stuff. Master the basics first, and then you can play any style you like by

simply rearranging the basic information. Once you have the basic skeleton in place, you can clothe it with any style you wish in a very short time frame.

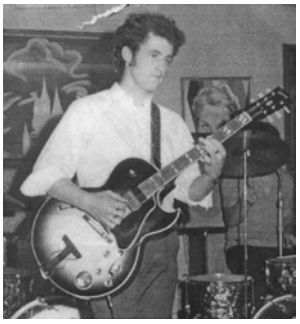
Learning this way literally slashes your overall learning time to a fraction of the time the majority of guitarists take to learn things. Advanced Modern Rock Guitar Improvisation

TIP: To be a hot blues player (if you have the basics down) all you need to do is learn a half dozen ways to use chords, and a half a dozen good blues licks.

That's all! You can then manipulate those basic ideas to create other chords tricks and solos. This is where your creativity comes in. This is where the joy of playing music comes in.

No need to sit there for hours and hours learning solos note for note, just learn a few licks and learn how to use them creatively. Create your own ideas instead of just copying someone else.

Anyway, I digress...



Age 19 with my brand new Gibson ES-175 that I bought on my honeymoon.

I got a teacher...

After the reunion I went to a professional teacher to catch up from where I had left off in the early 60's. And from there I went back to my old Berklee books which I had bought in the 70's but never really understood.

I went to this teacher for a year and absorbed everything I could from him. And in fact, he taught me a great deal about how to teach others to play guitar. But with a more modern approach.

Something was still missing...

But I still wasn't getting what I really wanted… a simple approach to understanding how the guitar worked – a 'system' that made all the theory and everything else make sense. Of course, I never really knew what it was that I wanted to know. I couldn't articulate it at all. All I knew was that **there had to be a simple secret to it all**… somewhere, somehow I had to find it…

I didn't want to spend hours learning to read music again… I didn't want to go over and over boring scale drills etc., that was all too slow and time consuming.

All I wanted to do was learn the secrets to finding my way around the fretboard and getting some control over it.

So I set out on a course of exploration.

Hundreds of hours and thousands of $'s later...

I spent many hundreds of hours on the net searching for web sites, books etc about learning guitar.

I was searching for the **secret, the magic bullet** that would give me the understanding and control wanted.

In fact, I have spent thousands of dollars buying guitar method books by famous guitarists. I have also bought and downloaded many music courses and ebooks, cd's and videos off the net too.

From all those books, videos, DVD's and eBooks, and from personally talking with people like Robben Ford, Bruce Forman and others, I have come to the conclusion that the best and fastest way to learn to play guitar well is to learn the basics thoroughly -- especially chords and chord progressions in all keys

I have got to tell you, I have been teaching guitar for many years, and teaching people the basics, especially everything about chords, is far and away the most rewarding way to go. No doubt about it.

These days, my students are very fast learners. That's because I emphasize the importance of learning the basics real well.

They understand the logic, they understand the basic theory, they understand how chords are made and how important they are. They learn all this from day one. Whereas the old way of teaching meant you never learned that stuff until months later, if ever! (It took me 30 years! ☺)

Teaching my students the basic theory right from the start allows them to start jamming and making music right from the very first lesson.

It truly does unleash their creativity... right from day one! It gets their creative juices flowing right from the beginning.

The old way was to learn a bunch of chords, then learn a few songs that use those chords. You never knew why those chords were used, never knew how they were made and never knew why "those" chords in particular. You just learned 'em.

Now that approach is OK if you just want to be like 90%+ of all guitar players who can only play in a few keys and have very limited knowledge of how it all works. But it's not very good for encouraging you to explore your own feelings and emotions in expressing yourself through music.

From all those books, cd's, internet eBooks etc that I purchased, I have distilled the best professional methods and secrets to learning to play guitar well in a very short time compared to traditional methods.

The guitar teacher conspiracy?

But the one thing that solved the riddle for me on how to put all this together was a simple concept. And it had been staring me in the face in almost all the books and courses I had purchased… but not one person, not one teacher, not one course, and not one of those books actually explained it or pointed it out to me…

Either I was really thick and just too bloody dumb to see it, or, t**hey didn't want to share the secret** because they wanted people to keep buying their books and courses and taking lessons.

After all, if everyone knew and understood the simple secret, then why would they need to pay for teachers and courses anymore?

The 'Master Pattern' discovery

But the **one 'simple' thing** that gave me the clarity I wanted…

…that simplified everything in my mind…

…that gave me direction and focus…

…that gave me full understanding of how music works on the guitar fretboard…

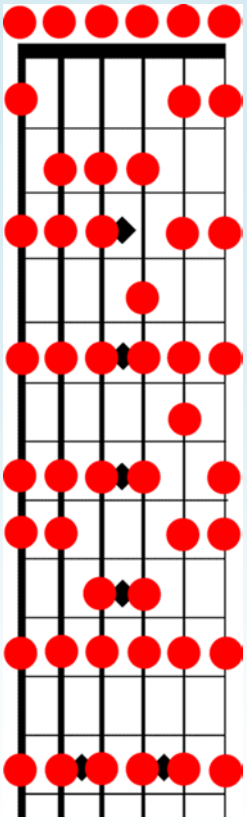
…and gave me the control I wanted…

… was a **simple scale pattern** that covered the fretboard from one end to the other.

I call it the **Major Scale Master Pattern.**

The **'Master Pattern'** is the key to understanding how music theory is applied to the guitar fretboard.

FACT: 99% of the modern music we listen to today is based on the major scale. The Master Pattern shows you that scale. ==>>



The Master Pattern

The Top-Down BIG Picture View

The Master Pattern is the **top down 'Big Picture' view of the territory**. It's like a map that shows the surrounding district. It's your frame of reference. It's your navigation chart.

You need to learn this pattern so well that it lights up on the fretboard in your mind's eye. Learn it one string at a time. Burn the picture into your fingers and your brain. Make it 2nd nature.

The Master Pattern Mother-Load

Thing is… all the chords, scale patterns, pentatonics, and everything else you need to learn –

All live <u>INSIDE</u> the Master Pattern!

This was a truly profound discovery for me. The light switched on in my head with such force I

realized how far off track had been for the past 30 years. It was like being given the key to the mysteries of the Universe. It was awe-inspiring and my mind was literally flooded with the possibilities and potential.

That such a simple, rather counter-intuitive thing, could be the source of so much knowledge and power.

Eureka!

Now I may be a real strange person, and this may not apply to you. But almost all guitar players I know have never explained any of this, nor have I met one that looks at it this way. But I know some of them 'instinctively' use it without really knowing it, or understanding it.

But they are generally people who are just 'wired' the right way to be naturals. The rest of us have to figure out the way for ourselves with a lot of trial and error hard work.

But… once you understand how this pattern works – *with a little bit of scale and chord theory knowledge in this ebook you are now reading* – then you can easily chart your own learn guitar path. You will always know what skills you need to work on next.

Fish or fishing-reel?

You've heard the saying *"Give a man a fish and feed him for a day, but teach him how to fish and he can feed himself for life"*?...

Well, the Master Pattern is your fishing line – it provides you with a never-ending supply of inspiration and ideas. You'll never get stale and you will always have new ideas to try that will improve your knowledge and playing skills by the buckets full.

You just need to understand how and why it works. That's what Fretboard Domination is about.

Slash your practice time

Geez. I used to practice around 8 hours a day back in the 60's when I was learning. Not necessary. You can do it with just 30-60 minutes 'serious' practice a day if you wish. (Although, the more time you put in, the faster you will learn. But 8 hours a day is not necessary any more.)

If you are **really serious**, and as you progress, then you don't really need to practice more than 3 or 4 hours per day tops. They key to slashing your practice time is in the way you organize your time. And how you use a couple of other extremely powerful techniques.

For example- always sing what you play. This technique alone will slash your overall learning time in half! You can find an article on my web site about this powerful technique and what some top jazz players say about it. Click here to read the article.

But it's all about HOW you organize your practice time, how you use your body when practicing, and how much review you do.

…….

Well, that's my story. I hope you have found something of value and I have given you something to think about.

So let's get down to the nitty-gritty…

How to Learn Guitar — FAST!

Learning guitar requires two sets of skills:

1. **Physical skills** – learning how to use your body and hands and where to place your fingers to play chords, scales and songs.
2. **Head skills** – leads to total domination of the fretboard. It's about understanding the 'why' of chords and scales, and how they work together etc. Plus understanding 'how' the guitar fretboard is organized (the Master Pattern) and how to 'navigate' your way around it without fumbling or making mistakes.

1: Physical Skills...

Unfortunately, most beginners make many mistakes in developing the physical skills (technique) needed to play guitar effortlessly and easily.

The main reason for this is…

TENSION!

Your goal is to have your whole body as free from tension as possible… from the top of your head to the tips of your fingers and toes.

That means, when you practice you need to be as relaxed as possible and you need to use the least 'pressure' you can to successfully play any note or chord.

Your 'touch' should be relaxed and light… smooth and effortless… fast and accurate.

Think
'Perfect Practice Makes Perfect'
rather than
'Practice Makes Perfect'

Perfect Practice…

When you learn new 'motor' skills you develop new neural pathways in your brain.

It's like programming a computer.

You want to program your sub-conscious mind to play everything as perfectly and as relaxed as possible.

To do this, you need to practice very slowly, very relaxed, and very accurately. Doing this programs

your brain with the correct techniques and habits. You will be training yourself to play perfectly and effortlessly on auto-pilot without having to even think about it.

Most beginners teaching themselves get this all wrong. When they practice they have too much tension in their body and their hands.

You too may be programming your brain with these bad habits…

- Grip guitar too hard – makes it hard to change chords quickly and easily
- Tension in shoulders, neck, stomach and hands – restricts muscle freedom and movement… can cause injury
- Trying to play too fast too soon – results in lots of mistakes… you end up 'practicing' mistakes instead of perfect relaxed playing
- Using 'excess' finger and hand movement… the shortest distance between 2 points is a straight line – when changing chords don't lift fingers too far away from where they are going next.

Avoiding these bad habits will be a great help in developing a natural, fluid, effortless style of playing guitar. Your progress will also be much easier and faster too.

2: Head Skills...

This is mostly about simple music theory and how it applies to the guitar.

1. Understanding how music works.
2. Understanding the guitar fretboard and how it's organized.

Understanding some simple music theory helps make learning guitar much easier and faster.

Now while most people think theory is boring and means a lot of extra work, it doesn't have to be that way at all.

Let me give you a quick run-down of the basic theory you will need...

The modern Western music most of us listen to is based on the **Major Scale**.

The **Major scale** has **7 notes and 7 chords**.

Chords are either **Major chords**, **Minor chords**, or **Dominant 7 chords**.

In essence, there are only 3 chords to learn – major, minor and dominant. It's just that there are a lot of different ways to play those chords. That's where it gets complicated.

Most songs use the chords from one key or scale. (Some songs use chords from other keys too, or they change key midway through the song.)

But the general idea is to 'know' what the 7 chords for each key are. But this is easy, and is explained fully within this eBook.

You can have **simple chords** – C major, C minor, C7 (dominant) etc. Or, you can have **extended chords** – C6, Cmaj7, Cmaj7#11, Cmaj9, Cmin7, Cmin11, C9, C11, C13, C7#5b9 etc.

Extended chords are just added flavors… with more notes used in the chord. You can do all sorts of things to basic chords to dress them up and make them sound more exotic, rocky, bluesy or jazzy.

Knowing what key a song is in and knowing the 7 chords that belong to that key, makes learning songs by ear much easier. And that's really the ultimate goal of this eBook… to give you the tools to learn songs by ear.

So learning how this simple music theory works—and more importantly—how it applies to the guitar fretboard, is the #1 tool that will put your learning on super-steroids.

Make no mistake… if you want to dramatically slash the learning time for guitar and want to learn to play songs just by listening to them, then learn about music theory!

Part 2

IMPORTANT CONCEPTS BEFORE YOU START

I have found that giving ALL my students some very basic theory knowledge right from the start helps them to understand what they are learning much easier.

It also enables them to experiment with writing songs and making their own chords. In fact, I have 9 and 10 year old students writing their own songs and learning to play solos over them within 3 or four weeks of their first lesson.

Remember—this is all about mastering the basics and unleashing your creativity.

Why are YOU playing guitar?

I just want to clarify something here... want to see if our reasoning can be aligned so you can understand where I am coming from.

With myself, I started playing guitar because I fell in love with the "sounds" it produced. There are many sounds in the world that I love...

Bubbling streams in the country, the innocent giggle of a small child, the wind in the trees, the sea rolling onto the beach, the sound of a Stratocaster through a Marshall amp, etc.

I believe most people want to learn guitar because they love the sound. The love the feelings the sounds relate to.

There are other reasons too... but the #1 reason is because people love the sounds a guitar can produce. Whether it's soft classical tones or raging heavy metal.

Whatever it is, those sounds create an **emotional response** that makes you feel good.

What that means, is... you want to learn how to make those incredible sounds for yourself.

What's Your Favorite Style of Music?

Now it doesn't matter what "style" of music turns you on - metal, blues, hard rock, folk, classical, jazz or whatever. **Each of those "styles" uses the exact same basic music theory information**.

For example: A simple C chord is the same whether you play classical, blues, jazz, country or metal. An F major scale is the same whatever style you play.

Every different style uses the same basic theory and music information.

Every style has to master the exact same basics!

Different styles "traditionally" require different equipment... for example, classical just requires a guitar suitable for playing classical guitar music.

Metal requires an "electric" guitar with "humbucker" pickups through an amplifier that can produce the heavily distorted sounds needed for metal.

Jazz requires a hollow body electric guitar and an amplifier than produces very clean, warm sounds traditionally used for jazz.

Not every style has to have different equipment. For example: jazz, blues, rock, country, reggae, metal etc., can all be done using the same equipment. While the sounds produced may not be "classical" blues, jazz or country, an electric guitar and a suitable amp will do a pretty good job of emulating the sounds you want.

ALSO...

There are NO rules that state you MUST have a certain sound and certain equipment to play a certain style.

Creativity with simple ideas...

In fact, you can play classical on an electric guitar if you want, and metal on a classical guitar if you want.

This is the beauty of guitar... you can do what you want. You can be as creative as you want.

Often doing something different from the "accepted" norm can spawn a whole new genre of music that catches on worldwide.

For example. The blues is traditionally played on an acoustic guitar. Someone somewhere decided to play it on an electric guitar. Most blues we listen to these days is electric. And the English have had a profound influence on modern blues guitar. You know, Eric Clapton, Jimmy Page, Rory Gallagher, Jeff Beck.

Bear in mind that all guitar styles (though limited) were played on acoustic guitars at one time, before amplifiers were invented.

So my point here is, that you can get as creative as you like by mixing and matching different sounds of different styles to create new sounds. You can be as **creative** as you like.

But what we want to know is **how to use our hands to play a guitar so we can produce the sounds we love**. We are interested in learning what to do with our fingers and hands so we can play chords, scales etc to create the input to get the output we want.

And all styles must learn the same chords and scales... the same basics.

Now if every style uses the same theory and music information - the same basics - why do they

sound so different?

Rhythm and technique makes the difference...

Well, as we have seen, the type of guitar and amplifier (if used) can all have many different sounds. They way you pick and strum, how hard you play etc. But also, one of the key ingredients to creating a different style is your choice of notes and rhythm. Or, **how** you play what you choose to play.

All styles use the same chords, the same chord progressions, the same scales etc. It's just "how" you use them, and the equipment you use that makes them sound different.

Playing guitar is about your creativity. It is more about what you know in your head than fancy finger gymnastics.

Powerful information - take your time to understand it...

Now, the information I am about to share with you is very, very important. So please, please take your time with it.

Take as long as you need to digest and understand it. Refer back to it constantly and reread it as many times as it takes so that it becomes ingrained in your mind... so you understand it.

Understanding is what you are after. Take your time. Don't be in a rush. Be a Tortoise!

Once you get it, you have it for life and there's no turning back!

Learning guitar is a lifelong journey, but understanding this basic information will make your journey much more rewarding than you could perhaps realize.

This knowledge is what will set your creativity free... right from day 1.

NOTE: If you read anything here that doesn't make sense to you at this time, don't worry about it. I will be using terms (musician lingo) that you don't understand, but don't fret or worry about it.

Just take it one simple step-at-a-time and all will become clear. And when it does you'll know it. It'll be as if you've been hit over the head with a sledgehammer!

Just remember, take it one-simple-step-at-a-time.

The Major Scale And Its Construction...

There are 12 notes available in Western music. (Yep, there are only 12 different notes on a guitar, and a piano too. All other notes are just repetitions of those 12 notes in different octaves (higher or lower sounding).

The notes take their names from the first 7 letters of the alphabet.

A B C D E F G That's 7. The other five use the same letter names but have either a # (sharp) symbol or a b (flat) symbol.

I'll use the # symbol for sharps and a lower-case 'b' to symbolize flats. Easier for me to type.

1	2	3	4	5	6	7	8	9	10	11	12
A	A# Bb	B	C	C# Db	D	D# Eb	E	F	F# Gb	G	G# Ab

The major scale uses 7 notes of the 12 as shown below

1		2		3	4		5		6		7
A		B		C#	D		E		F#		G#

You will note that the major scale is made up of 7 notes as shown above.

The above scale is called the A Major scale because the first note is A.

From the 12 available notes, note that we use the 1st, 3rd, 5th, 6th, 8th, 10th and 12th notes to make our scale. It is always the same no matter what scale we use. E.g. We can start the above chart on any one of those 12 notes to get a different scale.

Natural notes...

Natural notes are those that don't have sharps or flats. In other words, just the alphabet letter names with no symbols. A B C D E F G.

There is one scale that uses the natural notes only and doesn't have sharps or flats. That scale is the C Major Scale.

C – D — E F – G – A – B C Notice how I have added a C at the end?

Side note: Scale note names must follow a natural sequence.

Let's list the note names of the A Major scale above: A B C# D E F# G# A

Each note name must use an alphabet letter name that follows the previous one.

E.g. You cannot have A B Db. If you did that, that means you have missed out the alphabet letter C.

That's normal and fits in with Do Re Mi Fa So La Te Do. You have heard that haven't you? Notice we start on Do and end on Do.

Visit http://www.niehs.nih.gov/kids/lyrics/doremi.htm for more about do re mi etc.

OK. Our C Major scale is C — D — E F — G — A — B C (Note the dashes between some notes)

Note we have taken the same available notes but just started with C instead of A.

Now all we do is take the same notes as we did for the A major scale i.e. 1, 3, 5, 6, 8, 10, 12.

1	2	3	4	5	6	7	8	9	10	11	12	1
C	C# Db	D	D# Eb	E	F	F# Gb	G	G# Ab	A	A# Bb	B	C

Same method of scale construction as A major. Except, this is C major.

1		2		3	4		5		6		7	8
C		D		E	F		G		A		B	C

Now, also note that we have numbered each scale note (or step) with a number from 1 - 8. We have the 7 different notes and repeat the first note again at the end. Do and Do.

The 2nd C (8) is the same note but an "octave' (8ve) higher in pitch or sound.

Also note that the notes numbered 3 & 4 and the notes numbered 7 & 8 are right next to each other. When notes are next to each other, they are a semi-tone or a half-step apart (one fret). All the other notes are a 'tone' or a whole-step apart (2 frets).

A Major scale is made from a particular sequence of whole- and half-steps.

The sequence means that **3-4 and 7-8 will <u>ALWAYS</u> be half-steps** for whatever 'major' key or scale you are constructing. Check back to the A major scale and check it out. So that's an easy way to remember how to construct a Major scale. 3-4 and 7-8 are half-steps. All the other notes are whole steps apart.

Another way to think of it is:

C D E F G A B C
W W ½ W W W ½

= tone, tone, semitone, tone, tone, tone, semitone.

Or, whole, whole, half, whole, whole, whole, half.

C - D is a tone (whole step = 2 frets)

D - E is a tone (whole step = 2 frets)

E - F is a semitone (half step = 1 fret)

F - G is a tone (whole step = 2 frets)

G - A is a tone (whole step = 2 frets)

A - B is a tone (Whole step = 2 frets)

B - C is a semitone (half step = 1 fret)

How Chords Are Made...

Each of the 12 major scales has a **unique** set of 7 notes. Some notes will be found in several scales. But each scale will have its ***own unique set of 7 notes***.

Each one of those 7 notes will have a corresponding chord made with notes from the scale.

We will work with the C major scale because it only uses the natural notes and does not have sharps or flats, which can be a bit confusing. But the principles you will learn for the C major scale will apply to all other 11 major scales too.

NOTE: There are other scales too. Minor scales, diminished scales, whole tone scales etc. There are also modes for each of these scales.

All it really means is - that the arrangement of where the whole steps and half steps fall are different for different scale types.

For example: The major scale half steps are between 3-4 and 7-8. The 'Natural' minor scale has its half steps between 2-3 and the 6-7.

Back to chords and how they are made..

We build a chord for each of the 7 different notes of the scale. We build those chords by taking the start note and then every 'other' note in the scale until we have 3 notes.

For a chord on the C note we use C (miss D) E (miss F) G -- C E G

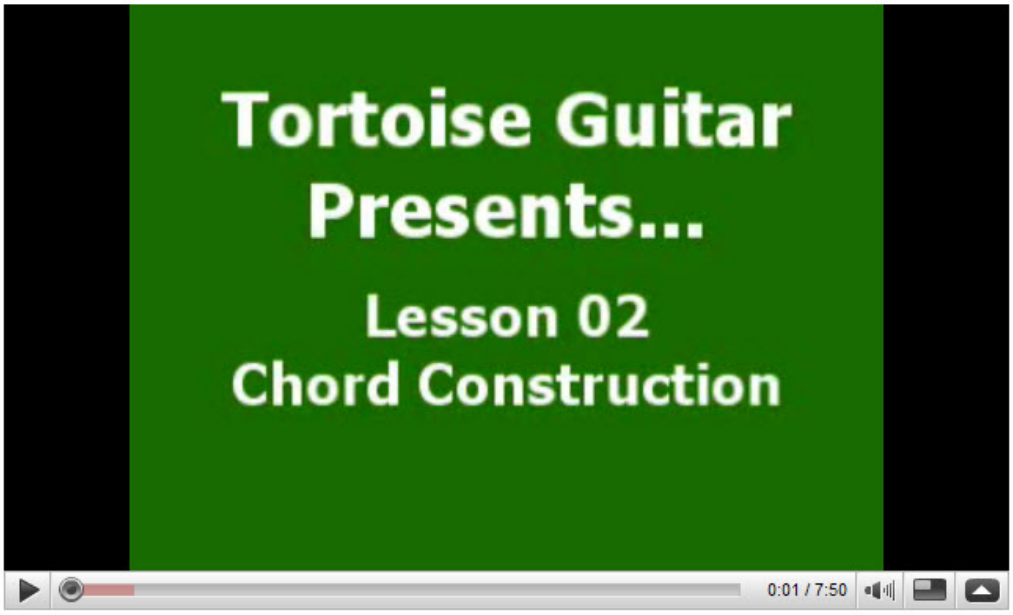
Get the idea?

C major chord	C E G
D minor chord	D F A
E minor chord	E G B
F major chord	F A C
G major chord	G B D
A minor chord	A C E
B diminished chord	B D F

So the chords for the C major scale are: C, Dm, Em, F, G, Am, B^{o}

It is important to understand this basic theory as well as you can. It is extremely powerful. You can find out more about this information on my web site along with other articles.

Watch my YouTube video about Chord Construction



Part 3

OK, I hope you have been getting some value from this eBook and are beginning to see how useful this knowledge will become to you.

Most of all, I hope you take your time absorbing everything.

Just remember, learning to play guitar is not a race but a lifelong journey. Why rush it? You'll never learn it all anyway.

At the moment you think there is so much to learn and wonder how you will ever do it. Well, believe me, it gets worse!

It's a bit like climbing a mountain really. The higher up the mountain you go, the more of the horizon you can see. The more you learn about guitar, the more you realize there is to learn! Doh!

But rest assured, if you take the time to **master the basics**, everything else becomes much, much easier, more rewarding and fulfilling.

> **Mastering the basics, (as all musicians must do–no matter what style they specialize in), is the 'key' to becoming a great musician fast. If there is one shortcut to learning an instrument, it is that.**

There are countless stories of musicians locking themselves away for up to three years to study and learn. This is called 'woodshedding.'

What is 'Woodshedding' all about?

But my point is, they spend most of that time mastering the basics (**learning common chord progressions in ALL keys**) and applying that knowledge to songs, hundreds of them.

> That is so important, I am going to repeat it.
>
> **The BIG secret**, the one true shortcut to learning guitar is understanding how chord progressions work… and practicing those common chord progressions in ALL keys. And, of course, learning to solo over those progressions in whatever style you are mastering.

These people emerge as amazing musicians able to play anything. In ANY key! But for most people there is no need to go that far, not unless you really do want to become a virtuoso as soon as possible.

Just a regular daily practice routine of up to 1 or 2 hours a day is perfectly fine for most people who are not planning to be a professional musician.

It's more about what and how you practice and how consistently you do it, rather than locking yourself away for up to 10 hours a day practicing endless scale and arpeggio drills.

So just enjoy it and don't rush it... OK?

The basic 3-note chords of the C major scale are:

C - Dm - Em - F - G - Am - Bdim

The notes in those chords are as follows.

C	= C E G
Dm	= D F A
Em	= E G B
F	= F A C
G	= G B D
Am	= A C E
Bdim	= B D F

A good way to remember notes in chords is to memorize this sequence: C E G B D F A

Study that… See how the above chords conform to this sequence of 3rds?

Memorize that sequence, it will come in very handy when building chords.

What makes a chord major, minor, or diminished?

Chords (triads) are made by taking the 1st (root note), and adding the 3rd and 5th. Every other note of the scale, remember? Chords are built in 3rds, or by using every other note.

1		2		3	4		5		6		7	8
C		D		E	F		G		A		B	C

A C major chord has C (1st or root), E (3rd) and G (5th). So a basic triad (3 note chord) is made up of 1, 3, 5.

The distance from one note to another is called an interval. E.g. The distance from C to E is called a 3rd. The distance from C to G is called a 5th.

So if I asked you what is the interval from C to F, you would say a 4th. Or from C to B, you would say a 7th. Or E to A = 4th. Get the idea? Think about it.

Now the interval also has a **quality**. And the **quality** of an interval is determined by the **exact distance** from one note to the next. If you look at the distance from C to E above, you will see E is 2 whole-steps away from C. This is known as a **major 3rd interval**.

If we want to make the C chord a minor chord instead. We would have to have an interval of 1½ steps (3 half-steps.) That means the E note would have to be Eb instead. So E and Eb are both 3rds, but have different qualities.

1		2		3	4		5		6		7	8
C	C# Db	D	D# Eb	E	F	F# Gb	G	G# Ab	A	A# Bb	B	C

1½ steps = m3 — 2 steps = M3

This interval of 1½ steps is called a minor 3rd.

So… Maj 3rd = 2 whole steps

min 3rd = 1½ steps - also called a flattened-3rd (*b3). *b = flat.

This is what makes a chord a major chord or a minor chord. If a chord has a flat 3rd, or a 3rd 1½ steps away from the root (root = the note that names the chord), it is a minor chord. The type or quality of the 3rd (from the root) determines if a chord is major or minor.

There is one more interesting thing to note. Let's look at the distance between the E and the G in a C major chord.

You will see that the distance is 1½ steps - or a minor 3rd. E to G is a 3rd too.

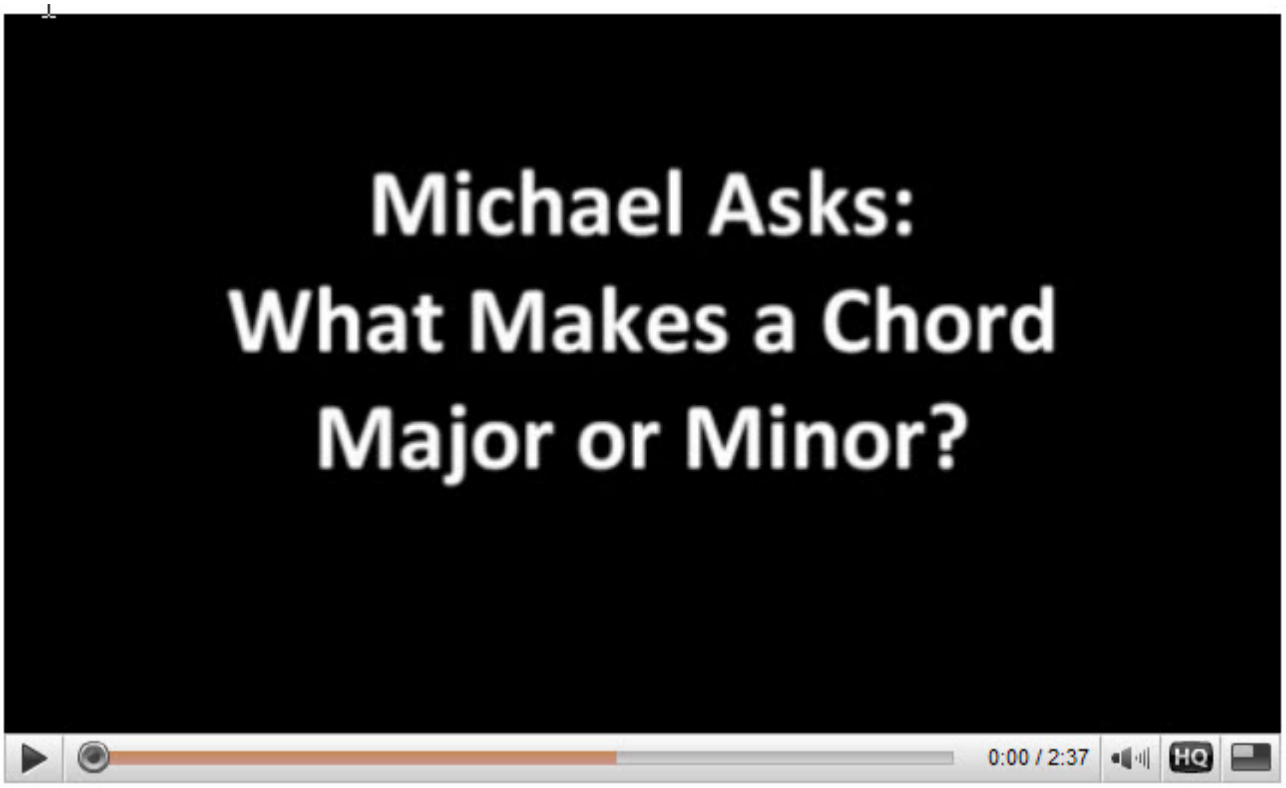
Because we count E as 1, F as 2, and G as 3.

This means a major triad is made up of two intervals a 3rd apart. The 1st (C to E) is a major 3rd and the 2nd (E to G) is a min 3rd.

So the formula for a Major triad is M3 + m3. M = major, m = minor

If you look at the diagram above for the C minor triad, you'll note that C to Eb is a m3, while the distance from Eb to G is M3.

1½ steps = m3 2 steps = M3



Watch my YouTube video about what makes a chord major or minor?

Four Types of Triads

There are 4 types of triads. Augmented, major, minor and diminished.

They are made by stacking major and minor 3rds upon one another.

AUGMENTED =	Root + M3 + M3	or	1, 3, #5	C E G#
MAJOR =	Root + M3 + m3	or	1, 3, 5	C E G
MINOR =	Root + m3 + M3	or	1, b3, 5	C Eb G
DIMINISHED =	Root + m3 + m3	or	1, b3, b5	C Eb Gb

In a major scale we have major, minor and dim triads. The aug triad is a special triad not in the scale. Don't worry about it for the time being.

NOTE: If you have trouble understanding any of this, just read it, over and over again until you do.

This information is extremely important if you want to become a great guitar player in as short a time as possible. Being a good all-round guitarist, able to play in any key and in any style, is more about what you know and understand in your head, rather than how quick your fingers can move.

Chord Formulas

Chords are made up by using intervals. The interval formulas used for common chords are as follows:

Major	1 3 5	C	= C E G
Major 6th	1 3 5 6	C6	= C E G A
Major 7th	1 3 5 7	CMaj7	= C E G B
Dominant 7th	1 3 5 b7	C7	= C E G Bb
Minor	1 b3 5	Cm	= C Eb G
Minor 7th	1 b3 5 b7	Cm7	= C Eb G Bb

The above is based on the notes in the C major scale and shows which notes need to be changed, or, altered, to create the desired chord.

There are several different ways of looking at all this information. Thing is - you need to understand these different ways and to 'integrate' them into a big picture and use which ever method, or combination, is best for the purpose.

A good way to absorb this information is to grab a notebook and rewrite some of it. Take the important formula etc., and write them out in a notebook. This will help your understanding.

A 'chord' is generally regarded as having at least 3 notes. A 3-note chord is called a **triad**.

A 2-note chord is usually known as a 'diad' (Power chords have 2 notes also).

A triad has 1 – 3 – 5

A 7^{th} chord has 4 notes and is called a 7^{th} chord because the 7^{th} is added to the 1-3-5 = 1-3-5-7

A 9^{th} chord has 5 notes and is called a 9^{th} because it adds the 9^{th} = 1-3-5-7-9

An 11^{th} chord adds the 11^{th} = 1-3-5-7-9-11

A 13^{th} chord adds the 13^{th} = 1-3-5-7-9-11-13

When you play 11^{th} and 13^{th} chords you don't usually use all the notes. You use 'some' of them to form chord shapes that 'capture' the sound or flavor of the added notes.

Chords that have 7ths, 9ths, 11ths and 13ths are called **'extended'** chords.

Part 4

Basic Open Chords

These are the first chords everyone learns. They are the easiest. They are called open chords because they have open strings– That is, strings that don't have fingers on them, or pushing them down.

Open string chords sound great because those 'open' strings tend to ring out and create a nice big round tone.

Before I present these chords, I am going to give you a chart of ALL 12 Major Keys and the chords in those keys. You will refer to this chart often throughout the rest of this series of eBooks.

Chart of the 12 Major Scales and their chords

Chord *type* is in the same order for every key								
	1	2	3	4	5	6	7	8 (1)
Key	**Maj**	**Min**	**Min**	**Maj**	**Maj**	**Min**	**Dim**	**Maj**
C	C	D	E	F	G	A	B	C
G	G	A	B	C	D	E	F#	G
D	D	E	F#	G	A	B	C#	D
A	A	B	C#	D	E	F#	G#	A
E	E	F#	G#	A	B	C#	D#	E
B	B	C#	D#	E	F#	G#	A#	B
F#	F#	G#	A#	B	C#	D#	E#	F#
Db	Db	Eb	F	Gb	Ab	Bb	C	Db
Ab	Ab	Bb	C	Db	Eb	F	G	Ab
Eb	Eb	F	G	Ab	Bb	C	D	Eb
Bb	Bb	C	D	Eb	F	G	A	Bb
F	F	G	A	Bb	C	D	E	F
C	C	D	E	F	G	A	B	C

The 6 chord is also known as the 'relative' minor chord or key.

Please note that there are 7 notes and 7 chords in a Major scale.

These chords are numbered from 1 – 7

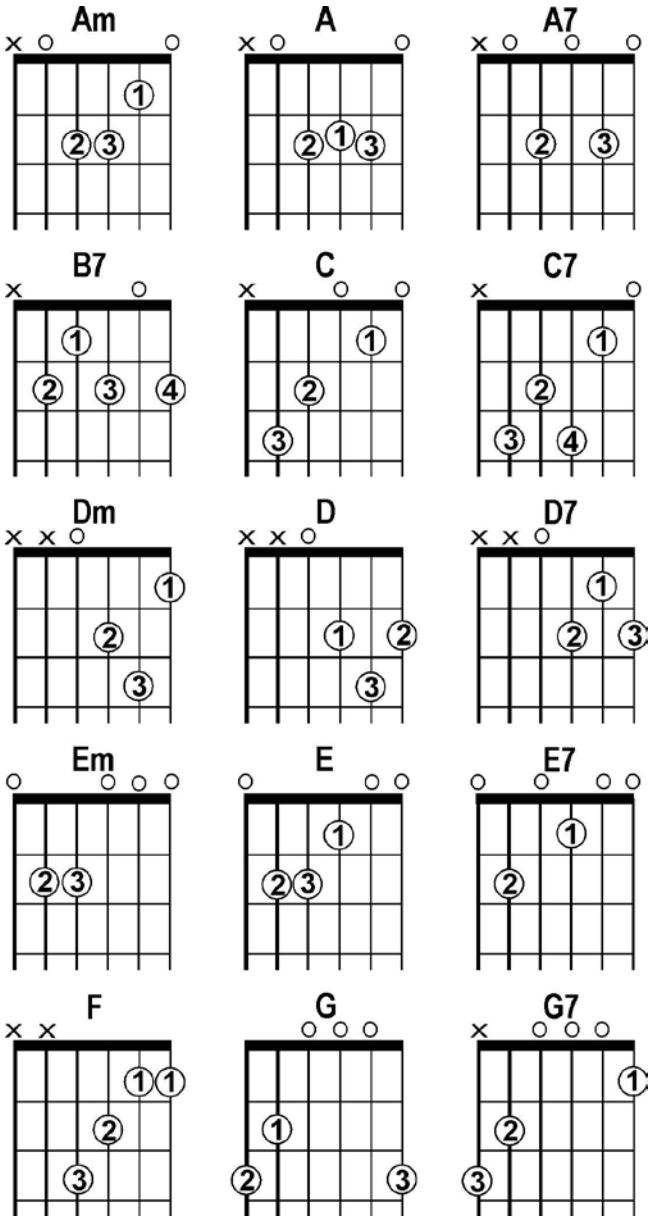
I have put 8 (1) in because generally we think of a scale starting and ending on the same note. The important thing to understand is that there are just 7 chords in each scale or key.

The *'type'* of chords in each key or scale follows the exact same sequence. (There are basically 3 types of triads (3 note chords) in a major scale. Major, minor and diminished.)

1, 4, 5 are Major chords while 2, 3, 6 are minor chords. The 7 chord is a diminished triad. Note we are talking about 3 note chords (triads) here.

The basic open chords

These are the basic open position chords.



X = don't play that string

0 = open string – played

Circles with numbers are fingerings used to play chords. Fingers are numbered from index (1) to pinky (4).

While it is fine to practice these chords and learn them, the next step is to learn them in the context of groups. By that I mean, as they are used in common chord progressions.

Also, as you will see in the rest of this eBook, it is important to learn chords by associating numbers to them. Those numbers will correspond with the numbers of the notes of the scale as per the chart of all major scales and their chords on the previous page. All will be revealed.

These basic chords are from several different keys. Some chords belong to more than one key. For example. Because the 1, 4, and 5 chords in a major key (scale) are all major chords, then the C major chord can be found in three major scales.

C major = 1 chord in the key of C major
C major = 4 chord in the key of G major
C major = 5 chord in the key of F major

7th Chords

You will note some of the chords listed above are labeled with a 7. e.g., A7,

C7, D7, B7, E7, G7. That means they are 'what are known as '**dominant 7' chords.** Dominant 7 chords are the 5 chord of any key or scale.

The most important chords of any scale or key are the 1, 4, and 5.
They are called:
1 = Tonic
4 = Sub Dominant
5 = Dominant

The other chords also have peculiar names too. But, here, we are just interested in the 1, 4, and 5.

You will also note in the above chart that some chords are listed as just a letter name. E.g. D or A etc. Some are listed with a small 'm' after the letter name. E.g. Dm or Am. And some are listed with a 7. E.g. D7 or A7.

A chord with just a letter name means it's a major chord.
A small 'm' means it's a minor chord.
A '7' means it's a 'dominant' 7 chord. (Dom7 chords are always the 5 chord.)

Different 7th Chord Types

There are several DIFFERENT types of 7th chords too. Major7th, Minor7th, Dominant 7th etc

The 1 & 4 chords of a major scale are Major7th chords – e.g., Cmaj7 Fmaj7

The 2, 3 & 6 chords are minor7th chords – Dm7 Em7 Am7

The 7 chord is a Minor7b5 – (a minor 7th chord with a flatted 5th). Bm7b5

Major7 chords = 1-3-5-7

Minor7 chords = 1-b3-5-b7

Dominant 7 chords = 1-3-5-b7

Min7b5 chords = 1-b3-b5-b7

Modes of the Major Scale

OK. I said I was also going to include the modes of the major scale. But I am going to leave that 'til later. Modes are too confusing to add at this stage.

But I will list the modes of the major scale here for you.

Basically, modes are just a major scale played from a different note. For example we could play the C major scale from D to D. That would be called the Dorian mode, or the mode of the 2 chord.

Here they are:

1 chord = Ionian mode
2 chord = Dorian mode
3 chord = Phrygian mode
4 chord = Lydian mode
5 chord = mixolydian mode
6 chord = Aeolian mode
7 chord = Locrian mode

The Ionian and Lydian modes are major chord modes. 1 & 4 = major

The Dorian, Phrygian and Aeolian modes are minor chord modes 2, 3, 6 = minor

The Mixolydian mode is the Dominant 7 chord mode 5 = dom7

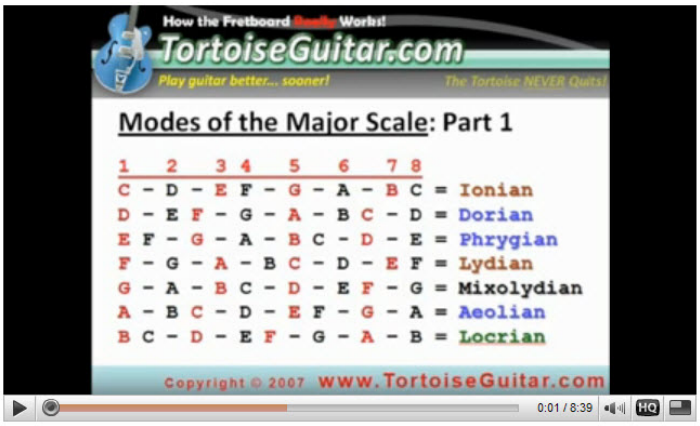
The Locrian mode is the minor7b5 chord mode. 7 = mi7b5

The minor7b5 chord is the real name for the 7 chord, rather than diminished.

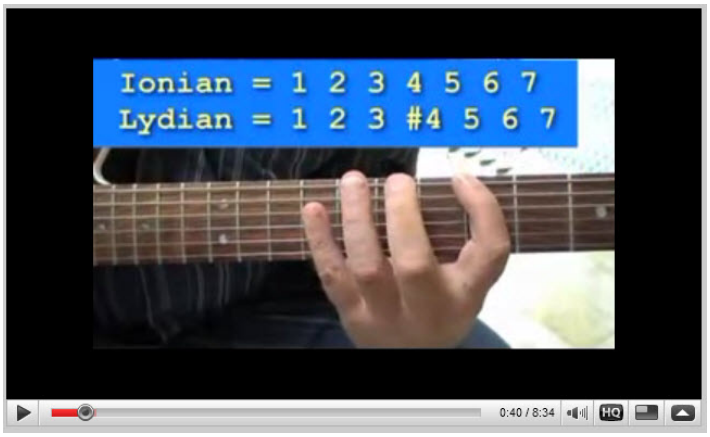
But knowledge of modes is really only useful when you start understanding all the scales and how to play them. More for creating chord or lead solos. No real need to worry about them at this stage.

They can be very confusing at the best of times…

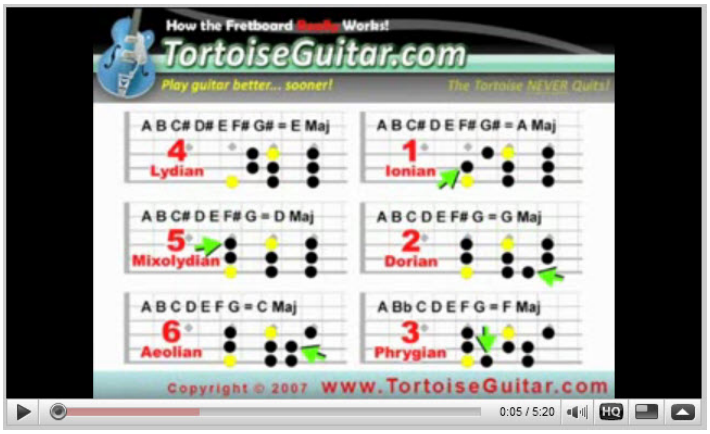
You can watch some 'mode' videos I made on YouTube. This is 'advanced' material and they may **confuse and scare the hell out of you! B**ut check them out if you want to know what modes are all about and how they work.



[Major scale modes – Part 1]



[Major Scale Modes – Part 2]



[Major Scale Modes - Part 3]

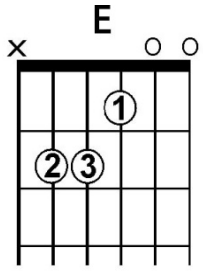
Bar Chords

Time to look at bar chords now.

Bar chords are basically the same as some of the basic open chords, but are played in a way as to make them 'moveable' up and down the neck of the guitar one fret at a time.

There are two basic open chords we use to create bar chords. We use the basic E chord and the basic A chord. We just move them along the neck one fret at a time to make a new chord. But the 'open (o) notes on the strings that aren't fingered must also move up one fret at a time too.

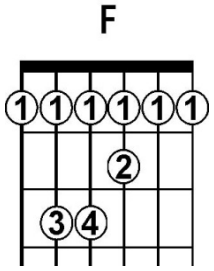
We accomplish this by creating a bar with our first finger and play the chord shape with our free fingers. It requires a bit of adjustment of fingerings.



Basic Form 1 E Chord

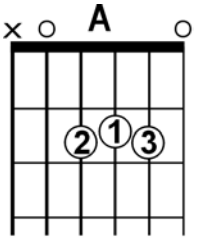
So we will start off with the basic E chord and turn it into a 'moveable' chord form. We will call this Form 1.

We use our first finger to cover all six string and use our 2nd, 3rd and 4th fingers to play the chord shape. Our first finger acts like a capo. We need ALL the notes of the chord to move up one fret at a time, including the open strings that we had on the open E chord.



Basic Form 2 A Chord

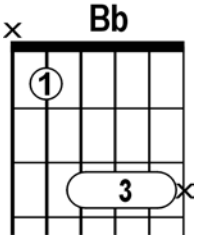
You will notice the same principle with the A chord Except, we will just use the 1st finger for the bar and the 3rd finger for another 'bar' because it is too awkward to use fingers 2, 3 and 4 to play the A chord shape.



We will call the A 'moveable' shape, Form 2.

The A (Form 2) chord has an x on the 6th string (left hand side fat string) and also on the 1st string.

The x means don't play. Now when you bar the chord with the first finger, use the tip of the 1st finger to just touch the 6th string. This is called 'muting' a string. You just touch without pressing it down. This mutes the string so it won't sound a note even if you play that string.



Now you do the same thing with the 3rd finger on the 1st string. You just bend your 3rd finger up slightly so it just touches the first string instead of pushing it down. This also 'mutes' this string. If you do push that note down the chord will become an A6 chord.

Check out these two photos to see how it's done.

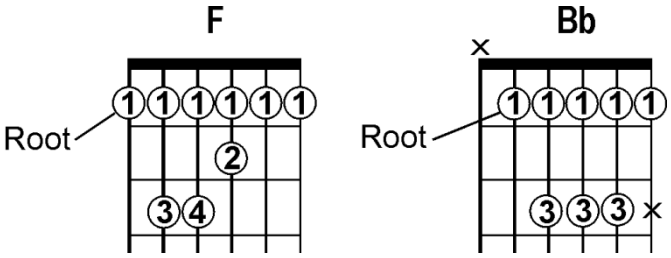
FORM 1 **FORM 2**

Note the first finger barring all strings in the Form 1 (E) chord shape.

On the Form 2 (A) chord shape; note my first finger is really only barring 5 strings. The tip of my finger is just touching the 6th string to 'mute' it. And my 3rd finger is bent up slightly so it doesn't push the 1st string down, but just 'mutes' it instead. On this chord, there are really only 4 strings being sounded – 5, 4, 3, 2. The 1st and 6th strings are being muted.

Also note that my 2nd and 4th (pinky) fingers (Form 2) are sticking up. This is just so you can see the two that are being used. My fingers do not usually stick up like that. That would cause tension in those fingers and that's exactly what you need to avoid. You must be as relaxed as possible and only ever push as hard as you need to make the chord sound.

It takes some players push far



experimenting, but most too hard.

Learn the names of these Form 1 and Form 2 Bar Chords

Here are the names of the chords on each fret going along the neck one fret at a time. It's a good idea to practice these bar chords up and down while naming the chord as you move from fret to fret.

Fret	Form 1	Form 2	
0	E	A	(open chords)
1	F	Bb	
2	F#/Gb	B	
3	G	C	
4	G#/Ab	C#/Db	
5	A	D	
6	A#/Bb	D#/Eb	
7	B	E	
8	C	F	
9	C#/Db	F#/Gb	
10	D	G	
11	D#/Eb	G#/Ab	
12	E	A	

Just practice them up and down the fret board while naming them out loud and taking note of what fret they are on. It won't take you long to learn where they are.

Just remember, the **Form 1 has the root on the 6th string**. So as you learn these chords you are also learning the note names on the 6th string. And the **Form 2 has the root on the 5th string**. So when you learn these chords, you are learning the names of the notes on the 5th string.

See diagram on previous page.

Part 5

Extended Chords

In the last lesson we looked at the basic **Form 1 (E) and Form 2 (A) bar chords**. Hopefully you are well on the way to learning the names of those chords up to the 12th fret.

Now we need to find out how to turn them into minor chords and 7th chords etc.

There are basically 3 types of 7th chords that we are interested in:

1. Major 7
2. Minor 7
3. Dominant 7

The differences of the 7th chords is determined by the specific intervals in a chord as dictated by the parent scale or key.

A Major 7 chord has the notes 1, 3, 5, 7

A Minor 7 chord has the notes 1, b3, 5, b7

A Dominant 7 chord has the notes 1, 3, 5, b7

Remember also, that 7th chords are chords with 4 notes. They are basic triads (3 note chords 1, 3, 5) to which the 7th has been added – 1, 3, 5, 7).

A 6th chord is also a 4 note chord. 1, 3, 5, 6.

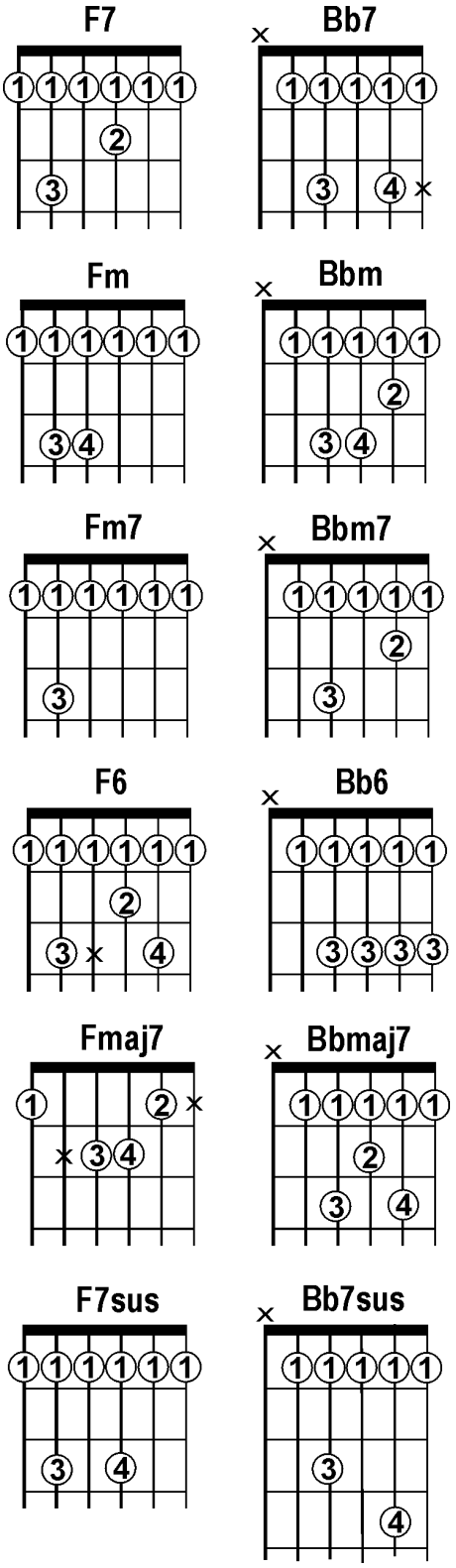
I've also added the sus chord. The sus chord has the 4th added which replaced the 3rd.

So instead of (1) E(3) G(5) , a sus chord has C(1) F(4) G(5).

The type of 7th chord is dictated by the notes in the parent scale or key.

This means that each of these 7th chords have a specific place they can be used in the key.

The **1** and **4** chords use the **maj7** chords



The **2**, **3** and **6** chords use the **min7** chords

The **5** chord uses the **dom7** chord. This is always the same for EVERY Major scale or key.

So in the Key of C Major, for example, the chords are as follows:

(1) Cmaj7, (2) Dmi7, (3) Emi7, (4) Fmaj7, (5) G7, (6) Ami7, (7) Bmi7b5

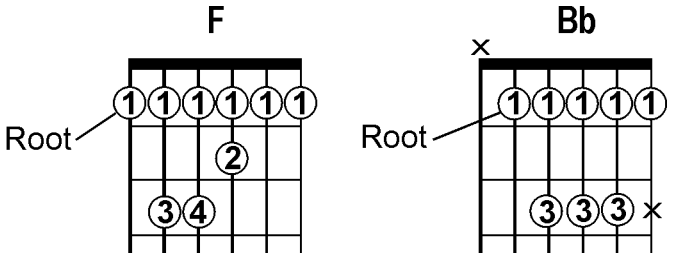
In the key of G major, it would be thus:

(1) Gmaj7, (2) Ami7, (3) Bmi7, (4) Cmaj7, (5) D7, (6) Emi7, (7) F#mi7b5

The 7 Chord of the Major Scale

The 7 chord is a minor 7th chord with a flatted 5th. 1, b3, b5, b7

NOTE: Remember that the **FORM 1** chords have their root note (the note the chord name comes from) on the 6th string. The **FORM 2** chords have their root on the 5th string.



You need to know the names of the notes all over the fretboard, which I suggest you learn as soon as possible.

To help you in this, there's a pdf in the **Starter Pack** with the notes laid out on the neck.

Learn Chords By The Numbers

Most beginners learn chords one by one without any regard to a key or scale.

This is OK when first learning chords and their names. But you need to understand chords have their place and are generally used with other chords which belong to the same scale or key the music is being played in.

The best way to learn chords is in the context of their relationship to the key a song is being played in. What we do, is give chords numbers instead of names.

The numbers we give chords correspond to their place in the scale.

E.g. 1, 2, 3, 4, 5, 6, or 7.

From these numbers, we know that the 1 and 4 chords are always maj7 chords.

The 2, 3, and 6 chords are always min7 chords.

The 5 is always a dom7 chord

The 7 is always a min7b5 chord

The Master Key is to Learn Common Chord Progressions

A very common progression is 1, 6, 4, 5 There are many songs that are based on just this progressions alone. **Last Kiss** (Pearl Jam), **D'ya Maker** (Led Zep), **Every Breath I Take** (Police) etc.

Learning chord by numbers is a powerful concept that enables you to play a song in any key quickly and easily.

For example. **Last Kiss by Pearl Jam** uses a 1, 6, 4, 5 progression in the key of G Major. 1 = G, 6 = Em, 4 = C, 5 = D

If you wanted to play Last Kiss in a different key, you just use the 1, 6, 4, 5 chords of the new key. E.g. Key of C Major. 1 = C, 6 = Am, 4 = F, 5 = G.

They beauty of using numbers is that they make it easy to transpose any song to any other key you like. And once you get used to playing the most common progressions, you will find you can transpose any song on the spot.

And this is one of the main factors in becoming a 'real' musician. But it is one of the skills over 95% of guitarists never develop.

If you develop this skill, you will be a very popular musician indeed. Singers will love you because

you can play a song in the key they like to sing it in, instead just the key you learned it in. Other musicians will love you because you won't be lost if a key change is called for.

Chord *type* is in the same order for every key								
	1	2	3	4	5	6	7	8 (1)
Key	**Maj7**	**Min7**	**Min7**	**Maj7**	**Dom7**	**Min7**	**Ø**	**Maj**
C	C	D	E	F	G	A	B	C
G	G	A	B	C	D	E	F#	G
D	D	E	F#	G	A	B	C#	D
A	A	B	C#	D	E	F#	G#	A
E	E	F#	G#	A	B	C#	D#	E
B	B	C#	D#	E	F#	G#	A#	B
Gb	Gb	Ab	Bb	Cb	Db	Eb	F	Gb
Db	Db	Eb	F	Gb	Ab	Bb	C	Db
Ab	Ab	Bb	C	Db	Eb	F	G	Ab
Eb	Eb	F	G	Ab	Bb	C	D	Eb
Bb	Bb	C	D	Eb	F	G	A	Bb
F	F	G	A	Bb	C	D	E	F
C	C	D	E	F	G	A	B	C

The 6 chord is also known as the 'relative' minor chord or key.

NOTE: The min7b5 chord is symbolized by Ø. Another name for this symbol is half-diminished. So a half-diminished chord is also a min7b5 chord.

Transposing Songs to Different keys

The above chart can be used to transpose the chords of a song to any other key you wish.

You just look down the column to look up the new chord in the new key.

The chart is arranged in what is known as the cycle of fourths. Each new key is a perfect 4^{th} away. C to F is a 4^{th} – C1, D2, E3, F4. But it is a 'perfect' 4^{th}. A perfect 4^{th} is equal to 2½ tones, or 5 half steps.

Common Progressions

Here are some common chord progressions for you to practice.

Check out the pdf in your starter pack called: Major scale Modes and Intervals.

This pdf has a similar chart to the above one but with a bit more detail. Download it and print it out. Share it with your friends too if you like.

It also has information about intervals and how chords are constructed.

It has the basic chord progressions you need to know.

Applying Your Chords & Knowledge to Songs

As you learn these chords, you also need to be learning how to apply them to songs.

You can find tab off the net, but I always recommend a structured approach to learning songs.

Three things I suggest you do:

1. MOST people learn very bad habits when they teach themselves and learn off friends. These bad habits include using your body wrong… too much tension and wasted finger movement. This causes you to never be able to reach your true potential… your technique will be so lousy you'll have no hope of being a smooth effortless player. You need to be as relaxed, accurate and movement-efficient as you possibly can.

2. For learning songs it is far better to buy a good quality song book and work through that. For my recommendations, please click here.

3. You need to develop certain skills to become a good all round guitar player / musician. Doesn't matter what style of music you want to play, you have to master the basic skills. The best organized system for attaining these skills is worth its weight in gold. Click here for my top recommendation.

Part 6

Welcome to Part 6.

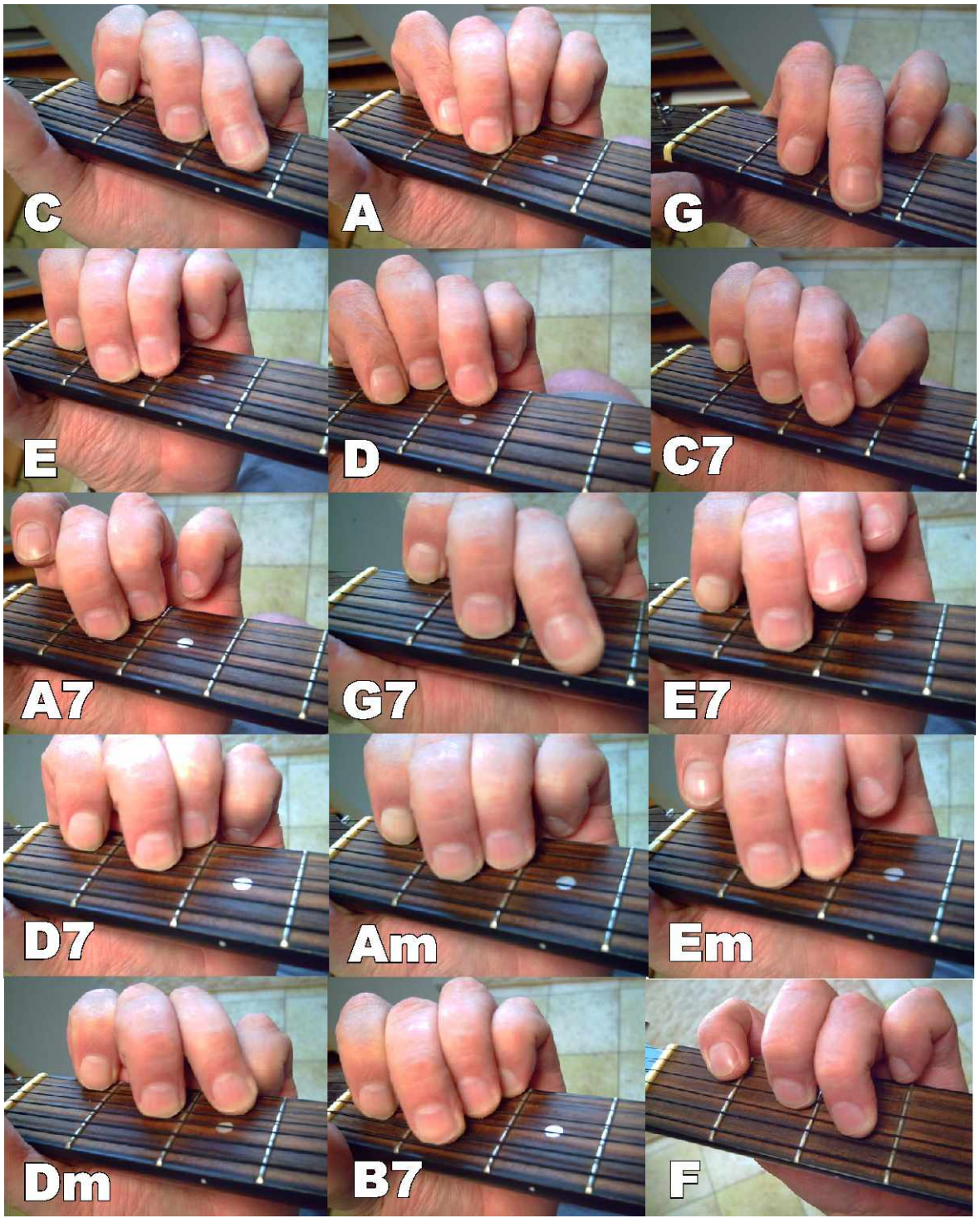
- 9th and 13th chords
- The Blues Progression
- Strumming Patterns

NOTE: Due to popular request, I have taken photos of all 15 basic open position chords. You will find them on the next page. Hopefully you will find them useful.

Just remember, you and I have different sized and shaped hands, so don't try and get your fingers into the exact position I have. Make adjustments to suit your hand size. **(NOTE:** I have also arranged my fingers so you can see them easily in the photos. I don't necessarily use my fingers exactly as depicted. The photos are to show where your fingers go on the strings.)

Because we are working with 5 keys with the open CAGED chords, the other 7 keys are accessed with bar chords.

15 Basic Open Position Chords.



9th & 13th Chords

9th and 13th chords are what are known as 'extended' chords because they use compound intervals.

E.g. 1, 3, 5, 7, 9, 11, 13

1, 3, 5, 7 are normal or 'simple' intervals and 9, 11, and 13 are compound intervals.

1	2	3	4	5	6	7	**8**	**9**	**10**	**11**	**12**	**13**	**14**	**15**
C	D	E	F	G	A	B	**C**	**D**	**E**	**F**	**G**	**A**	**B**	**C**

Compound intervals are those above 7. Please note that we don't generally use 8, 10, 12, 14 or 15 to name intervals as they have already been applied as 1, 3, 5, 7 and 1, again.

Dom9th chords consist of — 1, 3, 5, b7, 9 (5 notes)

Dom11th chords consist of — 1, 3, 5, b7, 9, 11 (6 notes)

Dom13th chords consist of — 1, 3, 5, b7, 9, 11, 13 (7 Notes)

Dom = Dominant (the 5 chord of any key)

For guitarists, trying to play ALL the notes in a chord is often impractical. So we choose the important notes that represent the 'sound' of the chord. Usually the 3rd and 7th are the most important. Using those you can then add the extensions (9, 11, 13). It's entirely up to you what notes you choose to include and leave out.

For this exercise, though, I will show you the **most common** chord shapes based on the Form 1 and Form 2 bar chords.

(Remember, Form 1 is based on the open E chord, and Form 2 is based on the open A chord.)

Another point, 9th 11th and 13th chords can be one of the 3 basic flavors of: major, minor, or dominant.

For example: You can have Cmaj9, Cmin9, and C9. When you see a chord symbol with the letter name (C in this case), followed by a number (9 in this case), then that is always referring to a dominant chord – or the 5 chord.

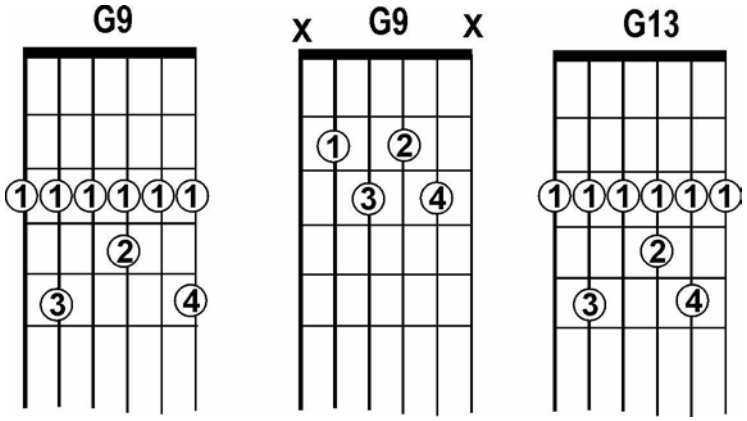
It is just the major or the minor chords that have a symbol to say they are major or minor. E.g. Cmj9, or Cmi9. Minor chords can are symbolized by: m, mi, or, -. Cm9, Cmi9, C-9 all mean a C minor 9th chord.

Major chords are symbolized by: mj, Mj, Maj, M, Δ. Cmj9, CMj9, Cmaj9, CM9, CΔ9 all mean a C

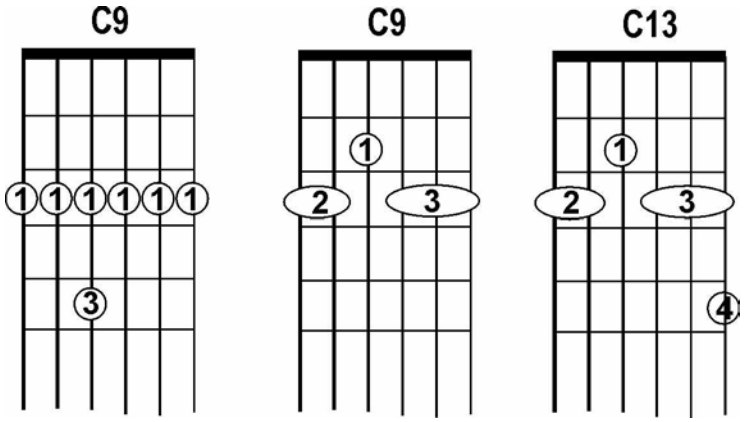
major 9th chord.

These chord diagrams are the basic shapes guitarists are expected to know.

FORM 1



FORM 2



There are many other ways to play these chords. But that is beyond the scope of this series of eBooks. Suffice to say, these are the most common shapes and are the easiest to get to 'grips' with first.

NOTE: The above chords are only for the DOMINANT (or 5) chords. I have omitted the Major and Minor versions.

The 12 Bar Blues…

The blues is probably the most common song form in Western music today.

It forms the basis of many rock songs, rock 'n roll, blues, folk and many jazz songs too.

The **basic blues chord progression** is 12 bars (measures) long and is usually called the "**12 Bar Blues**". Other reasonably common blues forms are the **8 bar blues** and the **16 bar blues**.

Here, we will just deal with the most popular… the **basic 12 bar blues** form.

```
| I7   / / / | IV7 / / / | I / / / | I7 / / / |
| IV7  / / / | IV7 / / / | I7/ / / | I7 / / / |
| V7   / / / | IV7 / / / | I7/ / / | V7 / / / |
```

Note: The above version is what is called a '**quick change**' blues. That is because the 2nd bar changes to the IV chord then back to the I chord. You don't have to play the quick change, you can just leave the first 4 bars as the I chord. Also note the use of dominant chords throughout. This is where the rules are broken to create a unique sound.

Now you will note that the blues is laid out in three, 4-bar sections. These three separate sections give the blues its form. Learn each section separately then combine them. The form keeps repeating as long as you want.

Here's some 'HOT' blues backing tracks you can practice with. Includes a pdf explaining what keys tracks are in.

Click here to download these Hot Blues Tracks.

Strumming...

There are no fast and hard rules regarding strumming. Strumming is something YOU use creatively. You can strum any way you want.

This section includes a few pointers about learning to strum. It's more about coordination… as that's the main difficulty most beginners experience.

Basically, you strum with down and up strokes.

Down Strum

When you start out, you generally just strum down strokes.

The count of the music (or what you are practicing) is:

1 – 2 – 3 – 4 (Always tap your foot as you count)

Each number represents a down strum. In other words, with each count (and tap of your foot) your hand strums downwards towards the floor. When you think about it, your hand and (tapping) foot are coordinated… both going down and back up at the same time.

In between each beat your hand comes back up to get ready for the next down strum.

But you can also strum on the way back up.

Up Strums

1 + 2 + 3 + 4 + (The +'s mean 'and'. E.g. 1 and 2 and 3 and 4 and. So the up strums are on the 'ands.'

Strumming is a combination of strumming (or not) on down and up strokes.

For example. 1 + 2 + 3 – 4 - This means you strum on the numbers and +'s, but NOT on the minus symbol (-).

Continued next page…

Strumming Lesson

1	-	2	-	3	-	4	-
1	+	2	+	3	+	4	+
1	-	2	+	3	+	4	+
1	-	2	+	-	+	4	+
1	+	-	+	-	+	-	+

Remember, strum down on numbers and up on +

Your hand should keep a steady up and down motion without stopping and starting.

The above strums are called 'simple' strums. You can also get 'compound' strums too. These are more complicated and require some tricky hand movements.

More about that later.

You can make your own grid similar to what I have done above and make up your own combinations of strums.

I suggest you try your strumming patterns with the Blues backing tracks. There are a few different styles you can practice with. The backing tracks are on your lesson download page.

Part 7

I hope you found these eBooks of value.

Chords are where it's at. Learning how they work and how to play the common chord progressions in all keys is the best thing you can do for your guitar playing.

This section is a wrap up of all we have talked about with a few extra tips thrown in.

Part 1... Basic Tips

Hopefully this gave you some ideas and ways to understand how playing guitar works and some of the pitfalls to look out for.

Part 2... The Importance of the Basics

The basics of musical styles. Country, metal, blues, jazz, folk etc.

About how ALL these styles use the same basic chords, scales and theory. They use the same chord progressions too. The only difference is execution and the sounds produced by using different guitar, amp, effect, picking combinations etc.

So getting the basics down is the foundation for any and every style you may wish to play.

The Major Scale.. We also talked about the major scale. How it's constructed with whole and half steps.

And how all 12 major scales are constructed in exactly the same way.

We worked out that the major scale has 7 notes and how a chord is created for each of those 7 notes.

Chords are just a way to play the scale in "harmony."

Anytime you combine two or more notes together, you are playing harmony.

We also discovered that you can use numbers for chords as well. And in the major scale (all of them) the chords all follow a common sequence.

TIP: Remember, in every major key (all 12 of them), that the sequence of chord types is always the same:

1, 4, 5 are always major chords.. 2, 3, 6 are always minor chords and 7 is always diminished (or min7b5 for 7th chords).

1 I Major	2 ii minor	3 iii minor	4 IV Major	5^7 V^7 Major	6 vi minor	7 vii Diminished
C	D-	E-	F	G7	A-	B°
G	A-	B-	C	D7	E-	F#°
D	E-	F#-	G	A7	B-	C#°
A	B-	C#-	D	E7	F#-	G#°
E	F#-	G#-	A	B7	C#-	D#°
B	C#-	D#-	E	F#7	G#-	A#°
F#	G#-	A#-	B	C#7	D#-	E#°
Db	Eb-	F-	Gb	Ab7	Bb-	C°
Ab	Bb-	C-	Db	Eb7	F-	G°
Eb	F-	G-	Ab	Bb7	C-	D°
Bb	C-	Dm	Eb	F7	G-	A°
F	G-	A-	Bb	C7	Dm	E°

So there are all 12 major keys.

You know how to use the chart for working out songs in different keys: For example.. "Last Kiss" by Pearl Jam is in the key of G Major. The chords are: G Em C D. So they are chords 1, 6, 4 & 5.

If you want to play the song in another key, you just find the 1, 6, 4, 5 chords of the new key.

E.g. Key of C would be C, A-, F, G – 1, 6, 4, 5 in the key of C.

The 1, 6, 4, 5 chord progression is very common. You should learn to play it in every key.

This is not as daunting as it may sound. You use your bar chords and start on From 1 (E shape) or Form 2 (A shape) and work it out from there. Try to keep the chords as close to each other as possible.

Starting on Form 1 and Form 2 gives you a couple of different ways to play the progression. All you do is go up or down the fretboard and play the exact same pattern for different keys.

Some other common progressions you should learn to play in ALL keys are:

1 – 5	
1 - 4	
1 – 4 – 5	
1 – 4 – 5 – 4	"Wild Thing" "Gloria" "La Bamba" etc
1 – 5 – 4	
1 – 6 – 4 – 5	"Last Kiss"
1 – 6 – 2 - 5	
2 – 5 – 1	
1 – b7 – 4	"Sweet Home Alabama"
1 – b3 – 4	
4 – 3 – 2 – 1	
2 – 5 – 1 – 4 – 7 – 3^7 – 6	"Still Got The Blues" Gary Moore (Change the iii chord to III7 – dom7)

Just pick one progression and learn that first in ALL keys. Then another and so on.

Work out a practice schedule to achieve your goals.

Part 3... We got into intervals and chord construction.

We also looked at triads and 4-note chords.

4-note chords are called 7^{th} chords. And you can have major7ths, minor7ths and dominant 7ths. They are the 3 main chord types. You can also have diminished7ths and augmented7th chords too.

Understanding intervals is really important, and in a future eBook I'll show how and why they are important.

Part 4... Basic and Bar Chords and Modes..

We looked at the basic CAGED chords and bar chords. Also provided was a Key Chart.

We looked a little at modes.

Now modes can be very confusing and do indeed cause a lot of heated debate on various newsgroups and forums.

Basically, modes are just the parent scale applied over different situations. It's really all to do with where the ½ steps occur within a scale.

For example. You have the C major scale. The 6 (A) of the major scale is the relative minor scale (or

key).

So C major and A minor keys (scales) are related and are basically the same thing. However, the order of the notes is different… even though they both use exactly the same notes:

C maj = C – D – E F – G – A – B C (1/2 steps between 3-4 and 7-8)

A min = A – B C – D – E F – G – A (1/2 steps between 2-3 and 5-6)

The relative minor scale is known as the "natural" minor scale. **NOTE**: Not because, in this case, they are using natural notes. But because they are natural to the relative major key.

The two scales have these intervals (numbered from the tonic).

Cmaj = 1 2 3 4 5 6 7 8

Ami = 1 2 b3 4 5 b6 b7 8

Here's good way to memorize modes of the major scale. This structure is in 4ths.

1-4-7-3-6-2-5

Remember.. the following has to do with "intervals." While intervals are given numbers they also can be flattened or sharpened too.

4 Lydian =	1	2	3	#4	5	6	7	8	(G)
1 Ionian =	1	2	3	4	5	6	7	8	(C)
5 Mixolydian =	1	2	3	4	5	6	b7	8	(F)
2 Dorian =	1	2	b3	4	5	6	b7	8	(Bb)
6 Aeolian =	1	2	b3	4	5	b6	b7	8	(Eb)
3 Phrygian =	1	b2	b3	4	5	b6	b7	8	(Ab)
7 Locrian =	1	b2	b3	4	b5	b6	b7	8	(Db)

The numbers attached to the modes show the position in the parent major scale. I have assumed here that the modes listed are all C:

C Lydian = G major scale
C Ionian = C major scale
C Mixolydian = F major scale
C Dorian = Bb major scale ..etc

Don't worry too much about modes at this stage. Just try and understand them a little at a time.

Just remember they have a parent scale. For example.. Mixolydian is always based on the 5th scale tone of the major scale. That's why it is the 5th mode.

For example A7 is the dominant chord and also the 5th chord from the key of D major. So if you want to play a mixolydian scale over A7, you can look at it two ways..

1. as the D major scale

2. as the mixolydian scale with the 1 2 3 4 5 6 b7 interval formula.

Only 3 Basic Chords

You have major, minor and dom7 chords.

MAJOR CHORDS – use Ionian (1) and/or Lydian (4) scale over major chords

MINOR CHORDS – use Dorian (2), Phrygian (3), and/or Aeolian (6) scales

DOMINANT CHORDS – use Mixolydian (5)

2 Major chord modes = 1 and 4

3 minor chord modes = 2, 3 and 6

1 dom chord mode = 5

There's a real neat way to understand how to make and play modes in 7 different positions on the fretboard using 3-note-per-string scale patterns. Each position starts on one of the notes in the scale. It really helps you visualize and understand the intervallic structure of scales. There are also modes for the melodic and harmonic minor scales too.

But all that's for another eBook.

However, I will eventually be making lessons and videos showing how to use modes to solo with.

MOST important, is having a good understanding of chords first, and how to use chord tones (instead of scales) to solo with. This does away with needing to know dozens of scale patterns and having to remember them.

PLUS… I want to show you how the Pentatonic Scale works first. It's the most popular and easily learned scale for soloing.

There are many different ways to organize the notes on the fretboard for learning chords and learning how to solo. It's best by far to learn the pentatonic scale and how to use chord tones first.

Just remember, the notes on the fretboard never change… they are always in the same place! It's just the way you are organizing them that changes. And keeping it simple is the best way of all.

EVERYTHING you learn to play, whether via chord tones, pentatonics, modes, arpeggios etc., should always be sung or hummed. **Sing or hum everything you learn to play**. (Except for shred and speed metal type thing, of course. Generally, you need to try and be a melodic as possible and use simple rhythmic and melodic structures.

Singing everything you play will develop your ears and help enormously in being able to play anything by ear. This technique alone can help you learn 10 – 20 times faster in the long run. It's the ultimate Tortoise approach.

Part 5… Making Maj7, Min7, Dom7, 6th, & Sus chords.

Here, we looked at how to change the basic Form 1 & 2 bar chords into extended chords with 4ths, 6ths and 7ths added.

Part 6… The Blues and 9th & 13th chords & basic strumming

9th & 13th chords add a bluesy or jazzy flavor to your chord choice.

You can use these chords at anytime to extend your basic 1 – 4 – 5 chords in the blues.

The blues is a very important music form. It pays off big time to learn it well.

Listen to lots of blues and learn to play along with the chords. And try to get the feeling of the blues into your own playing.

OK… on to **Power Chords**…

Power Chords

Power chords are two note chords, or, more correctly, diads.

While triads are made of the 1st 3rd and 5th, power chords are made of just the 1st and 5th. The 3rd is left out.

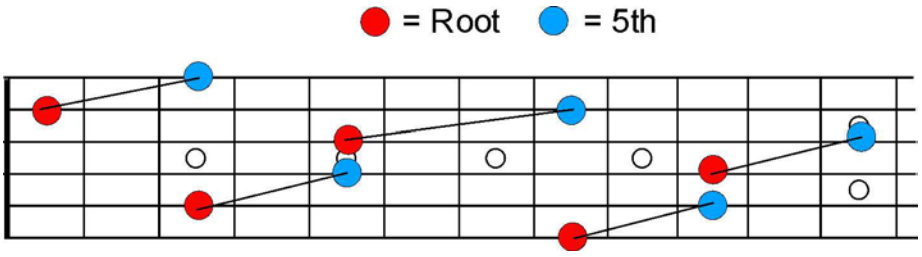
Because there is no 3rd in power chords, they work over both major and minor chords. (The type of 3rd determines whether a chord is major or minor.)

The 1st and 5th are the same for both major and minor chords. E.g. C major and C minor both have C and G in them.

You can use power chords any time you like in place of regular triads or other extended chords (6th, 7th, 9th, 11th or 13th chords).

A C power chord is made up of the notes C (1 or root) and G (5).

Here's the basic C power chord shapes.



The root (1) and the 5th always have this same visual relationship. I.e. 1 on one string, and the 5th on the next string two frets higher.

EXCEPT on the 3rd and 2nd strings.

That's because the 2nd string is "tuned" to a major 3rd interval from the 3rd string instead of a perfect 4th as all the other strings are. In effect, that means any interval you play on the 2nd string must be raised one fret. That's why there are three frets between the two notes on strings 3 and 2..

John Finn calls this the **"Warp Refraction Threshold."** More about this and how understanding how this works can be found in Jon's Guitar Improvisation book. I recommend them both ☺

The 2nd Way To Play Power Chords

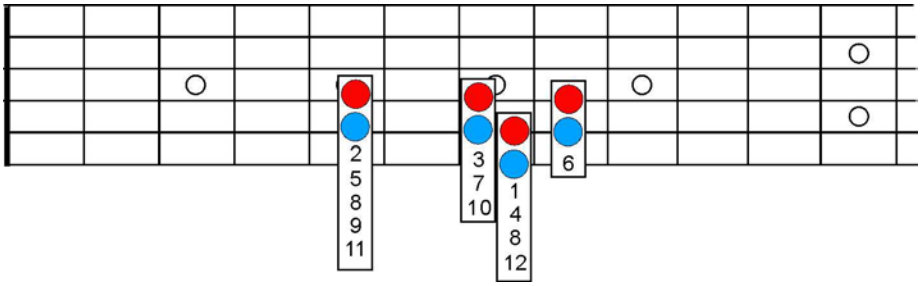
The 5th of a power chord is also found on the next lower string on the same fret. For example.. a C power chord has C and G. C can be found on the 3rd fret of the 5th (A) string. The G can be found on the 3rd fret on the 6th (E) string. You can also play power chords that way too.

TIP: Power chords are often labeled as 5 chords. E.g. C5, F5, E5 and so on.

Smoke On The Water Power Chords

This next chart show how these power chords (with the 5th on the bottom string) are used. This example shows the Song Smoke On The Water.

The numbers show the order in which these chords are played. See if you can figure it out. Turn your amp up and use some distortion and have fun!!



You can have some fun with power chords by trying both versions and make something up of your own.

The trick here, is to work out a rhythm pattern and apply that to your power chords. You can use the Strumming Pattern ideas in Part 6 to work out a one or two bar rhythmic idea.

Then pick a key and try and come up with the next famous power-chord riff like SOTW.

OK. Time now to talk a little about soloing or "lead" playing… see next page

The Pentatonic Blues

The pentatonic minor scale is the most used scale in modern rock and blues music.

Learning how to use it on blues progressions lays the foundation for more adventurous endeavors into other music styles.. especially jazz. (Jazz has it's foundations in the blues.) This also applies to jazz-rock and fusion, country too. In fact, nearly all styles of music.

The minor pentatonic scale is easy to learn and sounds great.

You can also use bends, pre-bends, hammer-on's, pull-off's, slides, muting and vibrato to add flavor and develop a style of playing that is uniquely yours. Learn to apply these techniques.

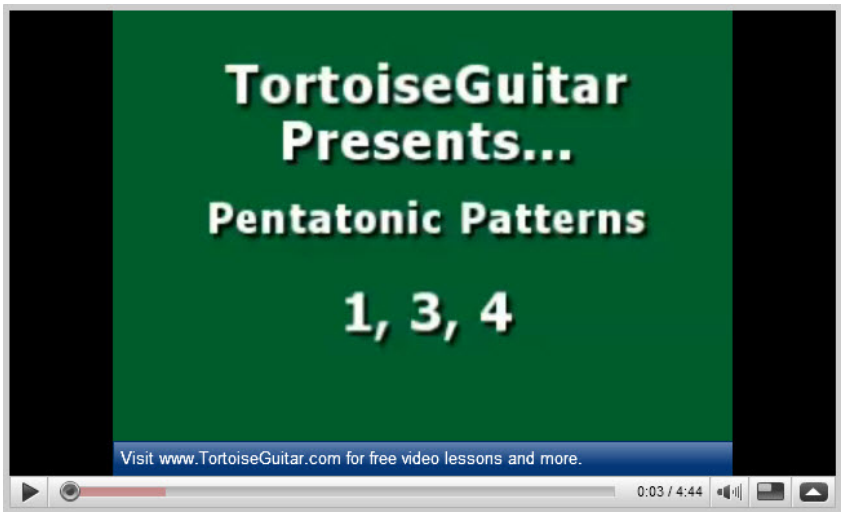
Whatever key you are in, you just use the minor pentatonic scale of that key.

Blues in C uses C minor pentatonic scale. Blues in A uses A minor pentatonic scale. Blues in E uses E minor pentatonic… etc.

Now you can download my Pentatonic Guitar Magic eBook from here:

This will show you the 5 pentatonic patterns to learn and give you some ideas.

Also, at the end of this eBook, you will find links to some bonus backing tracks I have made for you. You can download them and then get to work learning how to use the pentatonic scale to solo over the "blues."



Watch my YouTube video showing how to use Pentatonic Patterns

Ear Training

The whole thing with learning to play an instrument is to be able to play any song in any key. And to be able to learn songs by ear.

What this means is being able to:

1. recognize chord progressions when you hear them. This is usually done by recognizing common "root" movements. Root being the root note of a chord.

2. hear a melody and be able to sing or hum it to then transfer that to your guitar. If you sing everything you play (melodies and single note lines), you soon get to know where all the notes are in relation to one another on the fretboard and can easily learn to play what you hear.

There are two kinds of ear-training available:

1. **Perfect Pitch** – this is where you can hear any note and identify it. For example, if some plays an F# then you will say "that is F#." This is extremely difficult to develop and isn't really necessary for musicians. We are more interested in…

2. **Relative Pitch** – this is where you can identify intervals in relation to a root or a tonic note. This is the ability to hear chord progressions and melodies.

There 12 different notes. If you hear one note, then another, learning how to tell what that other note is (as an interval in relation to the first note) is the skill most beneficial to musicians.

Generally, the first steps in ear training is being able to tell the difference between major and minor chords. Then you add augmented and diminished chords. Then on to major and minor 6^{th}, 7^{th}, 9^{th} chords and so on.

The other important skill to develop is to be able to hear and sing different intervals. 2nds, 3rds, 4^{th}'s, 5ths, 6^{th}'s, and 7^{th}'s, And then relating this to the root movement of chords.

There are many different systems for learning this skill. Some people have naturally good ears while others struggle (like me) and gain the skill through experience.

There are books with cd's and software available to help with this. Just do a search for "ear training" in a search engine like Google, Yahoo etc and you'll find them.

We have covered a lot of ground and it's not something you'll learn in 7 weeks.

Part 8 - Bonus

I have included some backing tracks for you to practice with. They are good for practicing chords and for soloing.

This chart is arranged in the "cycle" of 4ths and 5ths. 4ths going down (top to bottom) and 5ths going up (bottom to top.)

Music tends to move in 4ths a lot.

	1 **I** **Major**	**2** **ii** **minor**	**3** **iii** **minor**	**4** **IV** **Major**	**5^7** **V^7** **Major**	**6** **vi** **minor**	**7** **vii** **Diminished**
	C	D-	E-	F	G7	A-	B°
	F	G-	A-	Bb	C7	D-	E°
	Bb	C-	Dm	Eb	F7	G-	A°
	Eb	F-	G-	Ab	Bb7	C-	D°
	Ab	Bb-	C-	Db	Eb7	F-	G°
	Db	Eb-	F-	Gb	Ab7	Bb-	C°
or Gb	F#	G#-	A#-	B	C#7	D#-	E#°
	B	C#-	D#-	E	F#7	G#-	A#°
	E	F#-	G#-	A	B7	C#-	D#°
	A	B-	C#-	D	E7	F#-	G#°
	D	E-	F#-	G	A7	B-	C#°
	G	A-	B-	C	D7	E-	F#°
	C	D-	E-	F	G7	A-	B°

The Chord progressions are as follows:

1-5 all keys cycle 4 – 2 files at 80 and 120 bpm (beats per minute.)
4-5-1 all keys cycle 4 – 2 files at 80 and 120 bpm (beats per minute.)
2-5-1-6 all keys cycle 4 – 2 files at 80 and 120 bpm (beats per minute.)
12-bar Blues all keys

Backing tracks in all keys – individual files - I'll be making more backing tracks as time allows.

Tips: You can practice the progressions the following way.

1. **Just play the root notes only** of the chords on the 5^{th} and 6^{th} strings. All tracks start in the key of C. Find C on the 6^{th} or 5^{th} string and start on either of those. Try to alternate between each string (5^{th} and 6^{th}) to keep from jumping up and down the length of one string. (I will

be making videos to accompany these exercises to show how.)

2. **Play them as power chords.** Play all progressions as power chords.

The above two exercises are great for helping you see the root movement of all chords. Helps you memorize where those notes are too. These are also the basis for using Form 1 and Form 2 chords together.

3. **Play them as Form 1 and Form 2 chords**.

4. **Just start with one strum on beat 1 for each chord**. Then add other strumming patterns.

5. **You basically need to find two different places on the fretboard to play these progressions**. You do that by starting with either Form 1 – OR – Form 2 chords. Alternate between the two. Form 1 root notes are on the 6th string and Form 2 chords have their root on the 5th string. (And sing those root notes!)

To your guitar playing success,

John Bilderbeck
JB's Guitar School
www.GuitarToolbox.com

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