



Fear of Guitar

In *Fear of Guitar* you will learn chords, rhythm patterns, chord theory, lead guitar basics, melody playing, scales, fingerpicking techniques, and how to put them together to play songs in any style. You will learn how to use a capo, play songs in any key, develop your own strumming patterns, learn songs from recordings, and learn a bunch of classic tunes!

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Free videos of the lessons in *Fear of Guitar* are available online at
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Introduction to Chords

Before You Begin... *Read this!*

The objective of the first couple of lessons is to get you to play chords smoothly and evenly. As you move from one chord to an other, you will see that some fingers are in the same spot in successive chords. You will notice that on the A and D chord, your 1st (index) finger holds down the same note. The first finger is also on the same string for the E chord—just back a fret. So, to get through the A, D and E chord sequence, you never have to lift up your first finger. Whenever you see a note that repeats in the next chord, don't lift you finger up when you change chords. This will enable you to switch chords faster, and with less effort.

All six strings are not included in every chords. The X's over certain strings indicate that those strings are not played in that chord. You can see that while all six strings are played in the E chord, the 6th string is not played in the A chord, and the 5th and 6th strings are not played in the D chord.

The first note that is played in most chords is called the root. The root is simply the note of the same name as the chord. The root of a D chord is a D note, the root of a G chord is a G note, and so on. When the root note of the chord is the first note that the listener hears, it sets their ear up to hear a chord that shares the tonality of the root note. Throughout this book, the root will be displayed at the bottom of each chord diagram to show on which string the root resides with this symbol: 

Being able to identify the root of a chord will become vital as you start learning to play chords up the neck.

As you navigate through this book, you will see that each chord can come in a several "colors". There are three "families" of chords: major, minor and 7th, and virtually every chord that you will encounter will fall into one of these three families. So, you may encounter a D chord (major), a Dm chord (minor), or a D7 chord (7th) in any given song. Each family provides a different "color", or mood; major chords typically sound happy, minor chords sounds sad, or melancholy, and 7th chords have a more edgy, unresolved sound.

How to Practice

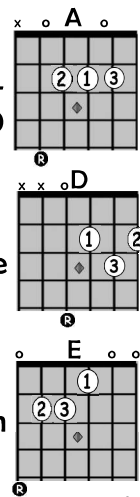
Try to come up with a routine that you can follow every day. It's just like sports. You warm up, you work on technique, then you play.

When learning chords, try to keep your fingers from muting adjacent strings. Your fingers should be placed right behind the fret and press hard enough to get a nice ringing sound from each note. Use the tip of your finger, not the pad, to depress each string.

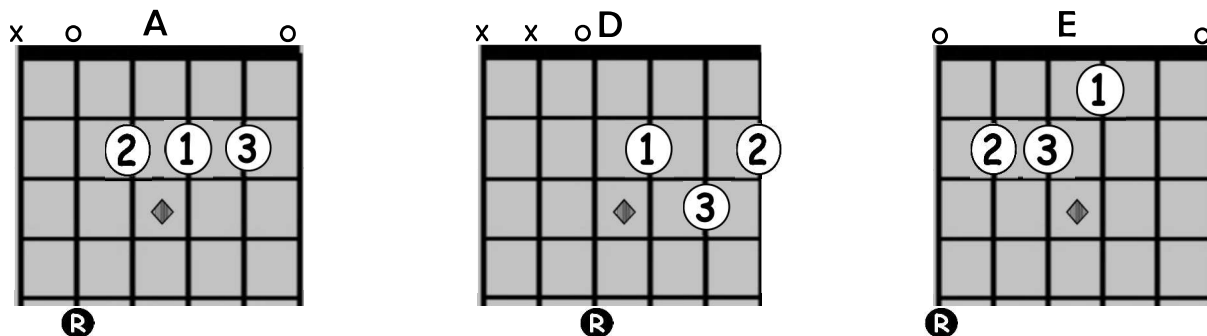
You need to develop muscle memory which will enable you to play the chord instantly. Hold down a chord, and instead of strumming it, play each note in the chord individually. If you hear a buzzing, or muted sound, adjust your finger until it rings clearly. When you are satisfied that every note is clear, let go of the chord, repeat the process. Do this ten or twenty times for each chord. This is a great way to warm up.

When you start learning songs, you will often find that certain spots are particularly difficult, and tend to derail the song. Don't practice the whole song! Isolate the trouble spots and create a repetitive exercise with them. This will be the technique portion of your practice routine. Use your metronome!

After a good warm up, and a session of dealing with trouble spots, play songs. You will find that your songs will flow a lot smoother if you warm up and work on technique before working on your songs.



Playing Chords In The Key Of A



X = String is not played. O = String is played. Numbers on chord diagrams indicate left hand fingers.
1 = index finger, 2 = middle finger, 3 = ring finger, and 4 = pinky

The examples below are presented on a “staff” that is broken into units of 4 beats (or counts) called “measures”. The measures are separated by vertical lines (called bar lines), and you play the chord that is notated above each measure. Start Exercise 1 by counting out loud, and strumming on the first beat of each measure. Use the second, third, and fourth beat to get your left hand positioned for the chord in the following measure. This enables you to get through the exercise without losing the rhythm of the tune. Exercises 2, 3, and 4 each add a strum on successive beats, so by the time you are playing strum 4, you will be playing a strum on every beat.

Exercise 1

	A				D				E				A			
count	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4

Exercise 2

	A				D				E				A			
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4

Exercise 3

	A				D				E				A			
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4

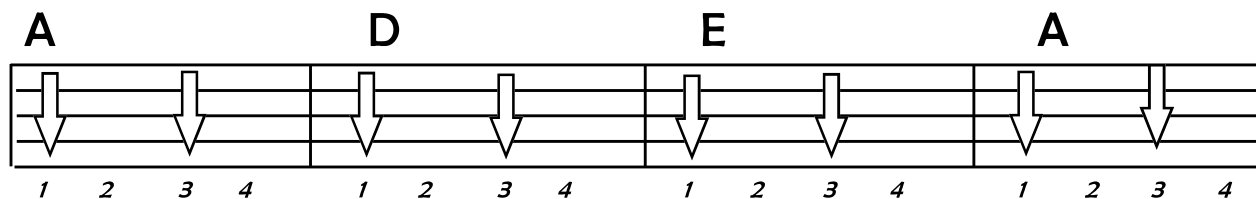
Exercise 4

	A				D				E				A			
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4

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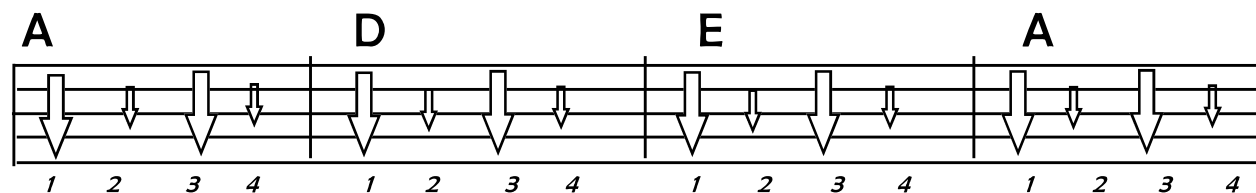
More Rhythms

Here are a few strumming patterns that will make your songs sound more interesting. For the first one, strum a downstroke on the count of 1 and the count of 3.

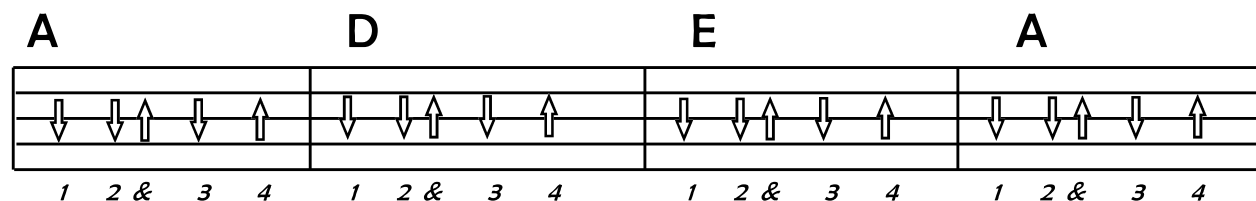


Now, add a short strum on the counts of 2 and 4. Strum all of the strings in the chord on the counts of 1 and 3. Then, hit the top strings with a very light strum on the 2nd and 4th beat. Don't strum all the way through the chord. The light strum on the 2nd and 4th beat is more of an accent than an actual strum.

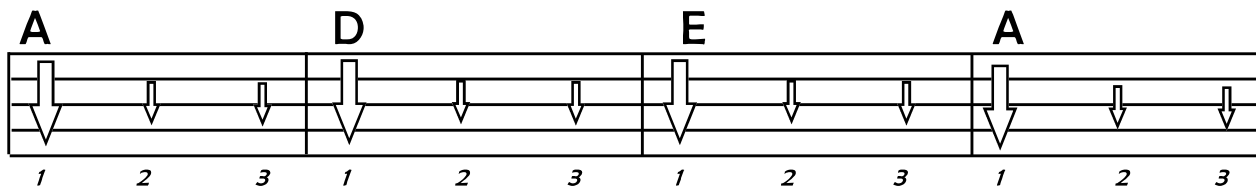
You want to be able to use your strumming patterns to create dynamics in a song that mirror the emotional intensity of the vocal. You could start a tune with the strumming pattern on the 1st and 3rd beat. Then, as the song builds, you can add the light strum on 2 and 4 to add dynamics. This concept will be explored in detail in the Embellishing Rhythms chapter.



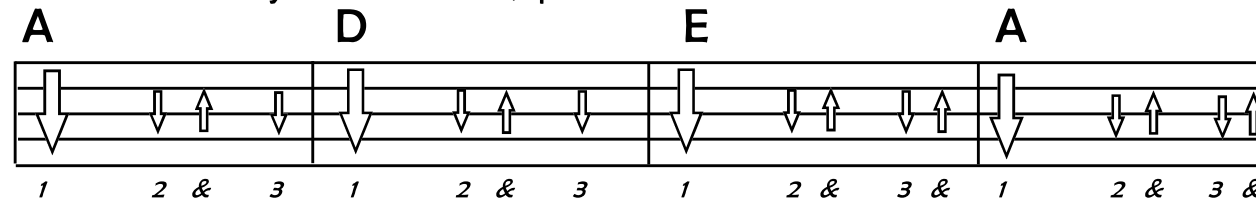
Here is a useful strum for countless pop tunes. You strum on the count of one, then add a down-up strum on the second beat, and a down strum on the third and fourth beat.



Here is a rhythm that you can use for songs that have three beats per measure. Try playing this rhythm in Happy Birthday. Use a loud strum on the 1st beat, and a softer strum on the 2nd and 3rd beats.

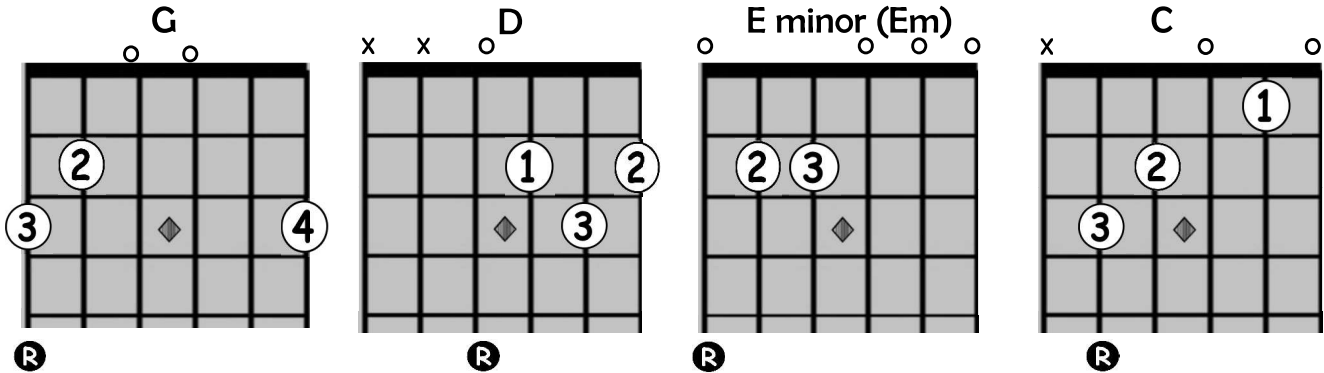


Here is the same rhythm with a down/up stroke on the 2nd beat.



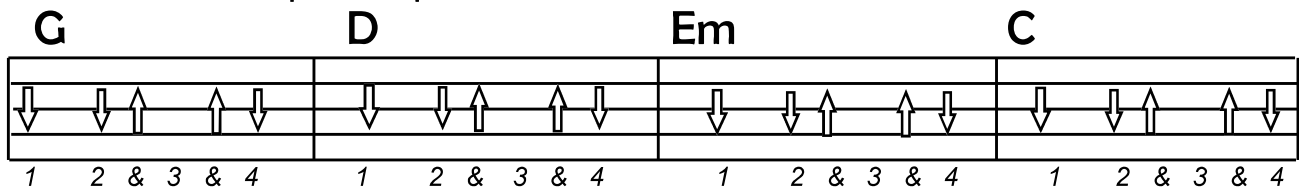
Playing Chords In The Key Of G

This lesson will introduce four chords in the key of G. There is a minor chord included in this lesson. Minor chords use the letter name of the chord followed by a small m while major chords are generally indicated by just the letter name of the chord. Learn these chords and practice the rhythms shown below.



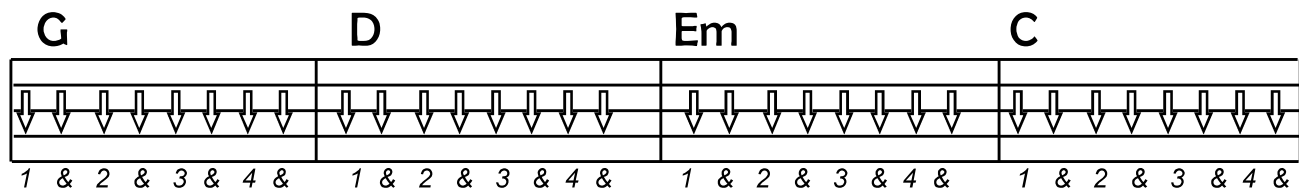
Rhythm 1

Here is a variation of one of the previous strumming patterns that has a lot of utility for pop/rock tunes. It's a little tricky with the upstroke that occurs on the & of the 3rd beat. Think down — down—up — up—down.

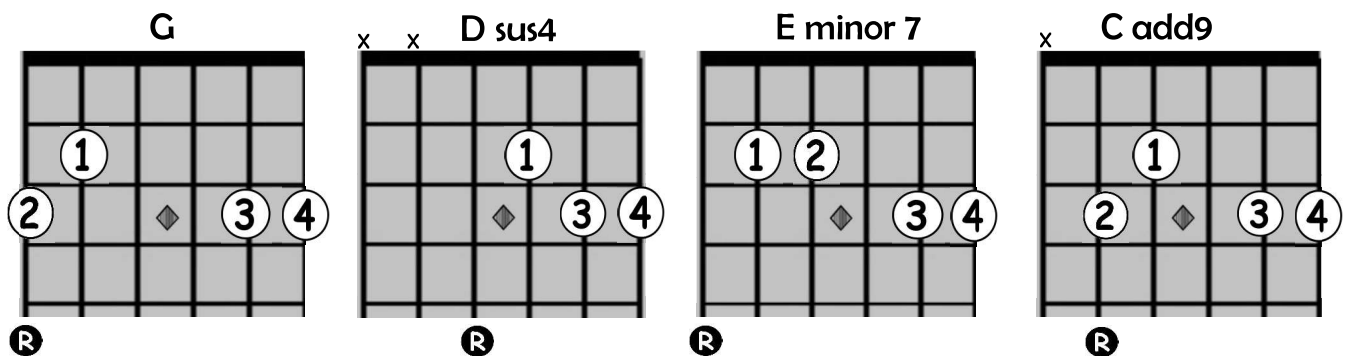


Rhythm 2

This rhythm works well on tunes with a driving rock feel. Strum two down strokes on each beat. You can change the feel of this rhythm by strumming down—up instead of all down strokes.



You will discover that there are a variety of ways to play most chords. Here is another way to play the G, D, Em, C chord sequence. These “voicings” are very useful in adding color to a song. Don't worry about the odd names for them. That will be explained later.



Watch a video of this lesson at www.nofearbooks.com

Here are a couple of songs that use the chords from this lesson. Try Rhythm 1 for Wagon Wheel, and Rhythm 2 for Don't Stop Believing. Experiment with some of the other rhythms that you have learned. You can even use more than one rhythm in a song to make it sound more interesting.

Most songs are constructed with several verses and a chorus, and are arranged in verse/chorus/verse/chorus format. Sometimes a bridge is added, which typically only happens once in a song, and will use a different chord sequence than the verse and chorus.

The bracketed $\boxed{\quad}$ measures of a song indicate a repeat. You repeat that section of the song (usually a verse) before playing the next section.

Wagon Wheel

G Verse	D	Em	C
G	D	C	C
G Chorus	D	Em	C
G	D	C	C

Don't Stop Believing

G Verse	D	Em	C
G	D	C	C
G Chorus	D	Em	C
G	D	C	C
C Bridge	C	G	G
C	C	G	G
C	C	G	G
C	C	D	D

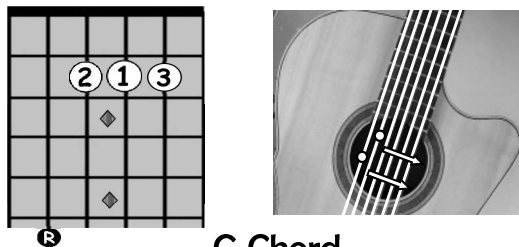
Country/Bluegrass Rhythm

This strum is great for accompanying any country or bluegrass song, or giving any song a country flavor. You will learn some variations on this strum pattern later in this book, but you can get a lot of mileage out of this basic version. It's a classic pick/strum technique that employs all four counts in a measure. On the 1st beat, pluck the 1st note in the chord (the root note). On the 2nd beat, strum the remaining notes in the chord. On the 3rd beat, pluck a bass note on a string adjacent to the first bass note. On the 4th beat, strum the remaining notes in the chord. The examples on this page show the country/bluegrass strum on the chords that you have learned thus far, but as you learn new chords it will be pretty easy to apply this pattern to them.

To execute this strum cleanly, start by using a "rest stroke" with your pick. That is, when you strike the root of the chord on the first beat, have your pick land on the adjacent string. Don't play the string, just have your pick land on it. Then when you strum the remaining strings on the second beat, your pick will already be on the string that begins the strum. Do this on the first and third beat. It will help your accuracy.

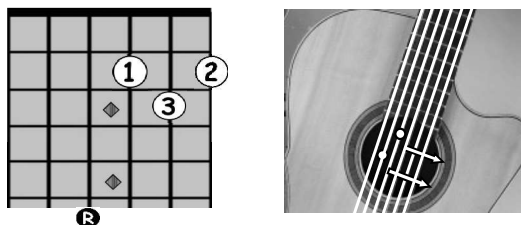
A Chord

Play the 5th string on the first beat. Strum the remaining chords on the 2nd beat. Play the 6th string on the third beat, and strum the remaining notes in the chord on the 4th beat.



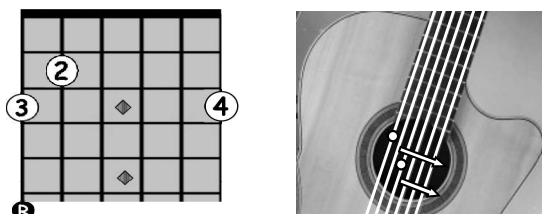
D Chord

Play the 4th string on the first beat. Strum the remaining chords on the 2nd beat. Play the 5th string on the third beat, and strum the remaining



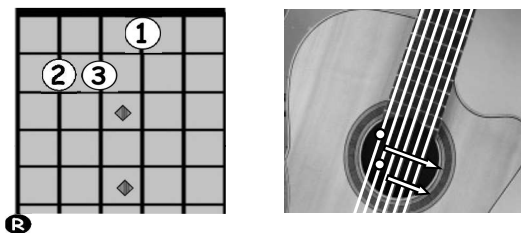
G Chord

Play the 6th string on the first beat. Strum the remaining chords on the 2nd beat. Play the 4th string on the third beat, and strum the remaining notes in the chord on the 4th beat.



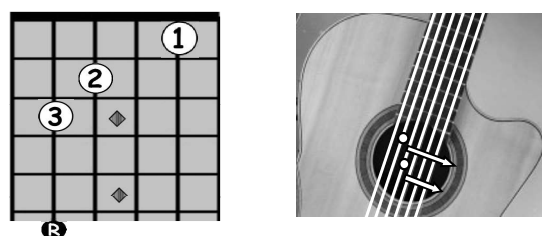
E Chord

Play the 6th string on the first beat. Strum the remaining chords on the 2nd beat. Play the 5th string on the third beat, and strum the remaining notes in the chord on the 4th beat.



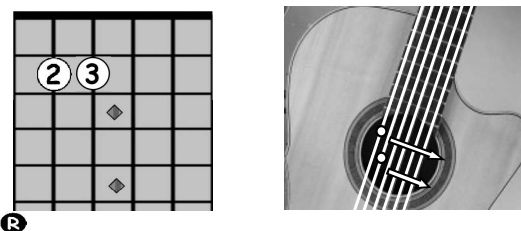
C Chord

Play the 5th string on the first beat. Strum the remaining chords on the 2nd beat. Play the 4th string on the third beat, and strum the remaining notes in the chord on the 4th beat.



Em Chord

Play the 6th string on the first beat. Strum the remaining chords on the 2nd beat. Play the 5th string on the third beat, and strum the remaining notes in the chord on the 4th beat.



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How To Play In Different Keys

The Number System

Once you have learned a few chords, you will be able to play songs in different keys. You need to be able to play in different keys so you can find the best key in which to sing a particular song. And, some songs just sound better in certain keys.

The number system assigns numbers to chords in such a way that allows to you play in different keys easily, by finding corresponding chords in different keys, numerically.

Here's how the number system works:

Here are the notes in the key of G: G A B C D E F#

If you give each note a number, you get:

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

If you are playing a song in the key of G, using the G, C and D chords, you can refer to the chords by the numbers from that key— 1, 4 and 5.

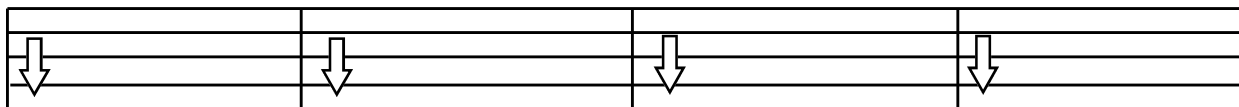
1	2	3	4	5	6	7	1
G	A	B	C	D	E	F#	G

G (1 chord)

C (4 chord)

D (5 chord)

G (1 chord)



Now, we will apply the number system to the key of A.

Here are the notes in the key of A: A B C# D E F# G#

Just as with the key of G, you assign a number to each note in the key.

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

So, if you want to play the original song (G, C, D) in the key of A, simply find the corresponding numbers from the original key, and substitute the chords of the same number from the new key.

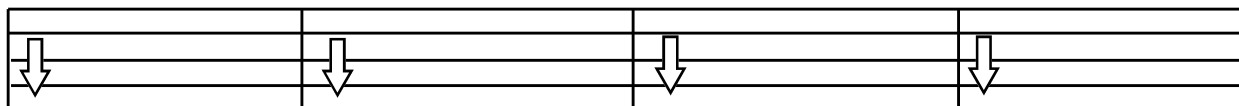
	1	2	3	4	5	6	7
Key of G	G	A	B	C	D	E	F#
Key of A	A	B	C#	D	E	F#	G#

G (1 chord)

C (4 chord)

D (5 chord)

G (1 chord)



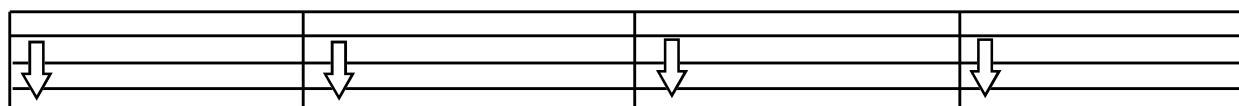
becomes

A (1 chord)

D (4 chord)

E (5 chord)

A (1 chord)



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The chart below shows the notes in all 12 keys. As you add chords to your vocabulary refer to it to play songs in any key. The 12 keys are displayed in the left column, and the numbers associated with each key are notated in the rows next to each key name.

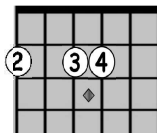
KEY NUMBERS

	1	2	3	4	5	6	7
C	C	D	E	F	G	A	B
G	G	A	B	C	D	E	F#
D	D	E	F#	G	A	B	C#
A	A	B	C#	D	E	F#	G#
E	E	F#	G#	A	B	C#	D#
B	B	C#	D#	E	F#	G#	A#
G_b	G_b	A _b	B _b	B	D_b	E _b	F
D_b	D_b	E _b	F	G_b	A_b	B _b	C
A_b	A_b	B _b	C	D_b	E_b	F	G
E_b	E_b	F	G	A_b	B_b	C	D
B_b	B_b	C	D	E_b	F	G	A
F	F	G	A	B_b	C	D	E

The 6 chord shows up in a lot of songs, and is usually a minor chord. You can use the above chart to change keys no matter how complex the chord progression.

G (1 chord) **D** (5 chord) **Em** (6m chord) **C** (4 chord)

“Transpose” the above sequence to the key of A, you get:



A (1 chord) **E** (5 chord) **F#m** (6m chord) **D** (4 chord)

Look at the songs on pg. 92 They are all presented using the number system. As you add more chords to your vocabulary you can play them in any key that you choose.

There are dozens of classic songs in the song section of this book. They are all presented using the number system, so you can choose which key to play them in. Pick a key that you are comfortable with, add some of the rhythms that you have learned, and play!

Wagon Wheel

Verse

1 5 6^m 4

1 5 4 4

Chorus

1 5 6^m 4

1 5 4 4

Don't Stop Believing

Verse

1 5 6^m 4

1 5 4 4

Chorus

1 5 6^m 4

1 5 4 4

Bridge

4 4 1 1

4 4 5 5

Using The Capo

The capo allows you to play in a variety of keys using just a few chords. When you put a capo on the guitar, you are essentially moving the nut farther up the neck, so that the neck actually ends where you put the capo. If you play a G chord with the capo on the 2nd fret, the G chord becomes an A chord, since you have moved it two frets higher than its original position. The shape of the chord is still a G, but the actual pitch puts it in A. The capo is widely used by singers who like to play the chords of a song in a particular key, but need to sing it in a different key.

The capo is also very useful when two guitarists are playing together. Rather than have both guitars pump out the same chords at the same time, one could use a capo, and play the chords on a different place on the neck. If you are playing a song in the key of G, the 2nd player could put a capo on the 5th fret and play the song in the key of D. Both guitarists would be playing in the same key, but each guitar would provide a different timbre of the same chord, making the tune sound a lot more interesting. Use the number system to find the chords in the capoed key.

The chart below shows the capo positions that you can use in various keys.

If the song is in the key of Ab,

Put the capo on the 1st fret,
and play in the key of G
Put the capo on the 4th fret,
and play in the key of E
Put the capo on the 6th fret,
and play in the key of D

If the song is in the key of A,

Put the capo on the 2nd fret,
and play in the key of G
Put the capo on the 5th fret,
and play in the key of E
Put the capo on the 7th fret,
and play in the key of D

If the song is in the key of Bb,

Put the capo on the 1st fret,
and play in the key of A
Put the capo on the 3rd fret,
and play in the key of G
Put the capo on the 6th fret,
and play in the key of E

If the song is in the key of B,

Put the capo on the 2nd fret,
and play in the key of A
Put the capo on the 4th fret,
and play in the key of G
Put the capo on the 7th fret,
and play in the key of E

If the song is in the key of C,

Put the capo on the 3rd fret,
and play in the key of A
Put the capo on the 5th fret,
and play in the key of G
Put the capo on the 8th fret,
and play in the key of E

If the song is in the key of C#,

Put the capo on the 4th fret,
and play in the key of A
Put the capo on the 6th fret,
and play in the key of G
Put the capo on the 9th fret,
and play in the key of E

If the song is in the key of D,

Put the capo on the 2nd fret,
and play in the key of C
Put the capo on the 5th fret,
and play in the key of A
Put the capo on the 7th fret,
and play in the key of G

If the song is in the key of Eb,

Put the capo on the 1st fret,
and play in the key of D
Put the capo on the 3rd fret,
and play in the key of C
Put the capo on the 6th fret,
and play in the key of A

If the song is in the key of E,

Put the capo on the 2nd fret,
and play in the key of D
Put the capo on the 4th fret,
and play in the key of C
Put the capo on the 7th fret,
and play in the key of A

If the song is in the key of F,

Put the capo on the 1st fret,
and play in the key of E
Put the capo on the 3rd fret,
and play in the key of D
Put the capo on the 5th fret,
and play in the key of C

If the song is in the key of F#,

Put the capo on the 2nd fret,
and play in the key of E
Put the capo on the 4th fret,
and play in the key of D
Put the capo on the 6th fret,
and play in the key of C

If the song is in the key of G

Put the capo on the 3rd fret,
and play in the key of E
Put the capo on the 5th fret,
and play in the key of D
Put the capo on the 7th fret,
and play in the key of C













Music Notation and Tablature

Reading music is a valuable skill that every guitarist should learn. This would be a good time to get a basic book on reading music and develop that skill.

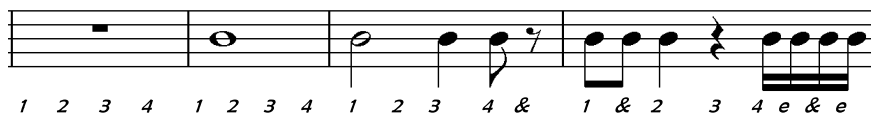
Fear of Guitar will, however, present notation using the Tablature system, as it is so widely used among guitarists, but to fully grasp the tablature system, it will be helpful to have a basic understanding of music notation, specifically when reading rhythms.

Time Values of Notes and Rests

The symbols shown below represent notes of different time values. Different notes, and rests are allotted different time values, and the total value of the notes and rests in a given measure must equal the value of the number of beats in a measure. It's fractional. A measure of four beats can contain one whole note, or two half notes, or four quarter notes, or eight eighth notes, or any combination that totals the number of beats in the measure. All of these different time values of notes occur both in music notation and tablature.

<p>Whole Note</p> 	<p>Whole Rest</p> 	<p>A whole note sustains for four beats. A whole rest is silent for four beats.</p>	<p>Eighth Note</p> 	<p>Eighth Rest</p> 	<p>An eighth note sustains for a half beat. An eighth rest is silent for half a beat. You can play two eighth notes in the space of one beat.</p>
<p>Half Note</p> 	<p>Half Rest</p> 	<p>A half note sustains for two beats. A half rest is silent for two beats.</p>	<p>Sixteenth Note</p> 	<p>Sixteenth Rest</p> 	<p>A sixteenth note sustains for a quarter beat. A rest is silent for a quarter beat. You can play four sixteenth notes in the space of one beat.</p>
<p>Quarter Note</p> 	<p>Quarter Rest</p> 	<p>A quarter note sustains for one beat. A quarter rest is silent for one beat.</p>	<p>Thirtysecond Note and Rest</p> 		<p>A thirtysecond note sustains for an eighth of a beat. A sixteenth rest is silent for an eighth of a beat. You can play eight thirtysecond notes in the space of one beat.</p>

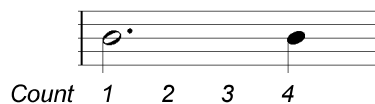
Below you can see the fractional subdivision of note time values. The first measure contains a whole rest, meaning that there is silence for all four beats. The second measure has a whole note, meaning that the note will ring, or sustain for four beats. The third measure has a half note (2 beats), quarter note (1 beat), eighth note half a beat, and an eighth rest (half a beat). If you total their fractional value, you will get 1. The last measure, the same thing. The total value of all of the notes and rests must equal one. If you are playing a song with three beats per measure, the total value would be 3 beats.



Dotted Notes, Ties and Triplets

Here are a few other ways to express time in music notation, beyond the time value of individual notes. A dotted note extends the value of that note by one half. A tie allows you to extend the value of a note to the next note. It is represented by an arc that connects the played note to the tied, or sustained note.

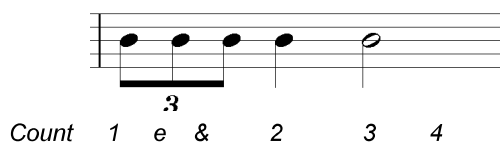
The dot after the half note adds the value of a quarter note to it. You can make any note a dotted note, and extend its duration by half.



The tie allows the played note to continue sustaining for the duration of the note that it is tied to.



A quarter note can be subdivided to include 3 eighth notes. This is called a triplet, and it is sounded out as trip-el-et, or 1-e-&.



Tablature

Tablature, or TAB is a widely accepted method for notating music for fretted instruments, and is often the preferred method of notating music for fretted instrument players. It's essentially a play-by-number system that shows you which string and fret to play, numerically, without having to read traditional music notation.

The TAB staff consists of 6 lines, each one representing a string of the guitar. The top line represents the first string, and the bottom line represents the sixth string. The numbers on each line represent the frets that are to be played. Some TAB systems show only the note placement, but more sophisticated TAB systems that also show the rhythmic value of the notes, as shown below.

The sequence below shows the 3rd fret of the 5th string, and the open, 2nd, and 3rd frets on the 4th string.

When the numbers (notes) are displayed vertically, it indicates a chord, and all notes should be played as a strum.

Below are the corresponding note and rest values in TAB and notation. The one idiosyncrasy of TAB is that quarter notes and half notes look alike. You have to observe where their placement is in the measure to apply the correct time value. Some TAB systems will have no rhythmic indicators.

The example below shows quarter notes, triplets, eight notes, a dotted quarter note and a whole note. You can see how the rhythmic time values translate from music notation to tablature.

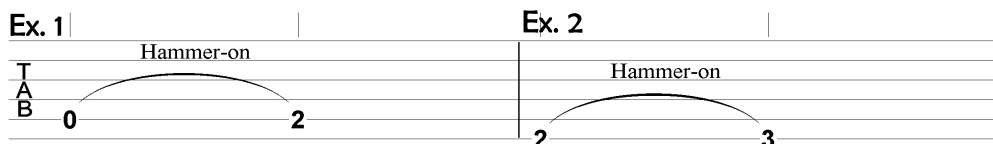
Count 1 2 3 4 e & 1 2 3 & 4 & 1 2 & 3 e & 4 & 1 2 3 4

The Hammer-On

Hammering notes is useful technique that can add a lot of color to your rhythms. They are presented here in the context of country/bluegrass rhythm, but they are applicable in any style.

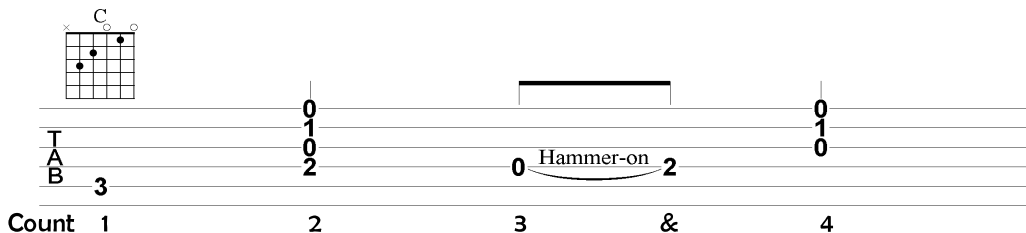
Hammer-on's allow your left hand to add some movement within the chord, while your right hand provides the rhythm. To execute a hammer-on, you play a single note, then "hammer" a finger of your left hand a fret or two above the ringing note so that a second note is heard, without picking the string again with your right hand.

In Ex. 1, pluck the open fifth string, and while it is ringing, slam your second finger onto the second fret of the fifth string. You have to "hammer" with enough velocity to make the hammered note as loud as the plucked note. You can also hammer from one fretted note to another. In Ex. 2, pluck the second fret of the sixth string with your second finger, then hammer your third finger onto the third fret.

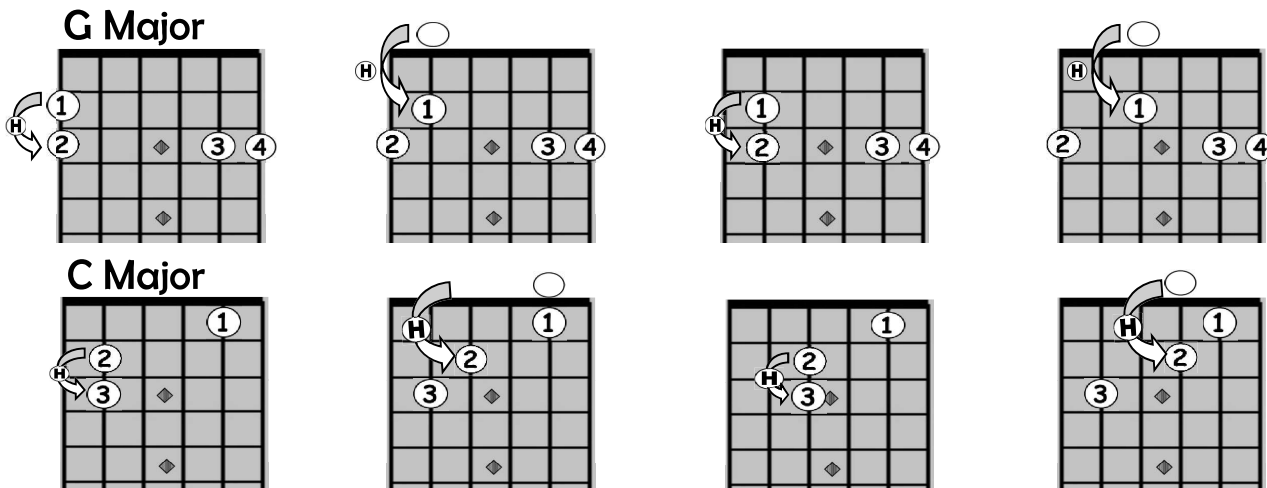


Below is an example of adding a hammered note to a standard C chord. Pick the 5th string (root) on the first beat and, strum the remaining notes of the chord on the second beat. On the third beat, lift up your second finger, and pick the open fourth string.

As soon as you play the fourth string, bring your second finger back down onto the second fret. You have to hit (hammer) it hard enough that the note on the second fret is audible. The hammered note falls on the "and" of the third beat. On the fourth beat, play the rest of the chord.



The following diagrams show where hammer-on's can be employed in standard open chords.



Watch a video of this lesson at www.nofearbooks.com

Moveable Chords

Once you have a handle on all of the basic chords, they can be re-fingered, and turned into moveable chords, and played anywhere on the neck. My book *Fear of Chords* explores all of the moveable chord forms, but here we will just present the most popular moveable chords, which are based on the E and A chords.

Turning the E and A chords into moveable chords.

These chords are often referred to as bar or “barre” chords, since you “bar” your first finger across several frets to execute them. The beauty of the guitar is that once you have a chord that can be played without using open strings, you can use the same fingering to play chords in any key.

Play a standard E major chord

Re-finger the chord with your 2nd, 3rd and 4th fingers.

Slide the new chord up one fret and lay your first finger across the first fret.

Now you have what looks like an E chord, one fret higher than the original, with your index finger functioning as the nut, or a capo. The new chord is an F chord because the root note of this form resides on the sixth string, and the note on the first fret of the sixth string is F. If you move it up so your index finger is on the third fret, you will be playing a G chord since the note on the third fret of the sixth string is a G, and so on. The fingerboard chart on the right will help you identify this chord form on any fret.

Once you can play the moveable E form, you can easily play the minor (m) and 7th chord of the E form. Once you have this chord form under control, your chord vocabulary will instantly increase by 36 chords if you factor playing a major, minor and 7th chord from the first to the twelfth fret!

7th chord using the E Form

Minor chord using the E Form

The Rest of the Moveable Chords

Below you can see how the C, G, and D open chords evolve into moveable shapes. This system of chord organization is called the CAGED system, as it uses the C, A, G, E, and D chords to create chords anywhere on the fingerboard.

When you are comfortable with the five chord forms, you will be able to play any chord progression in five places on the neck. And if you consider that each of the five forms has a major, minor and 7th chord, the sum total of your chord vocabulary from the first to the twelfth fret is 180 chords!

A few of these moveable shapes don't have a great deal of utility, and they are indicated below.

In the diagram on the right you can see how the five moveable forms connect. The fingering for each form is displayed, with the root of each form highlighted in black.

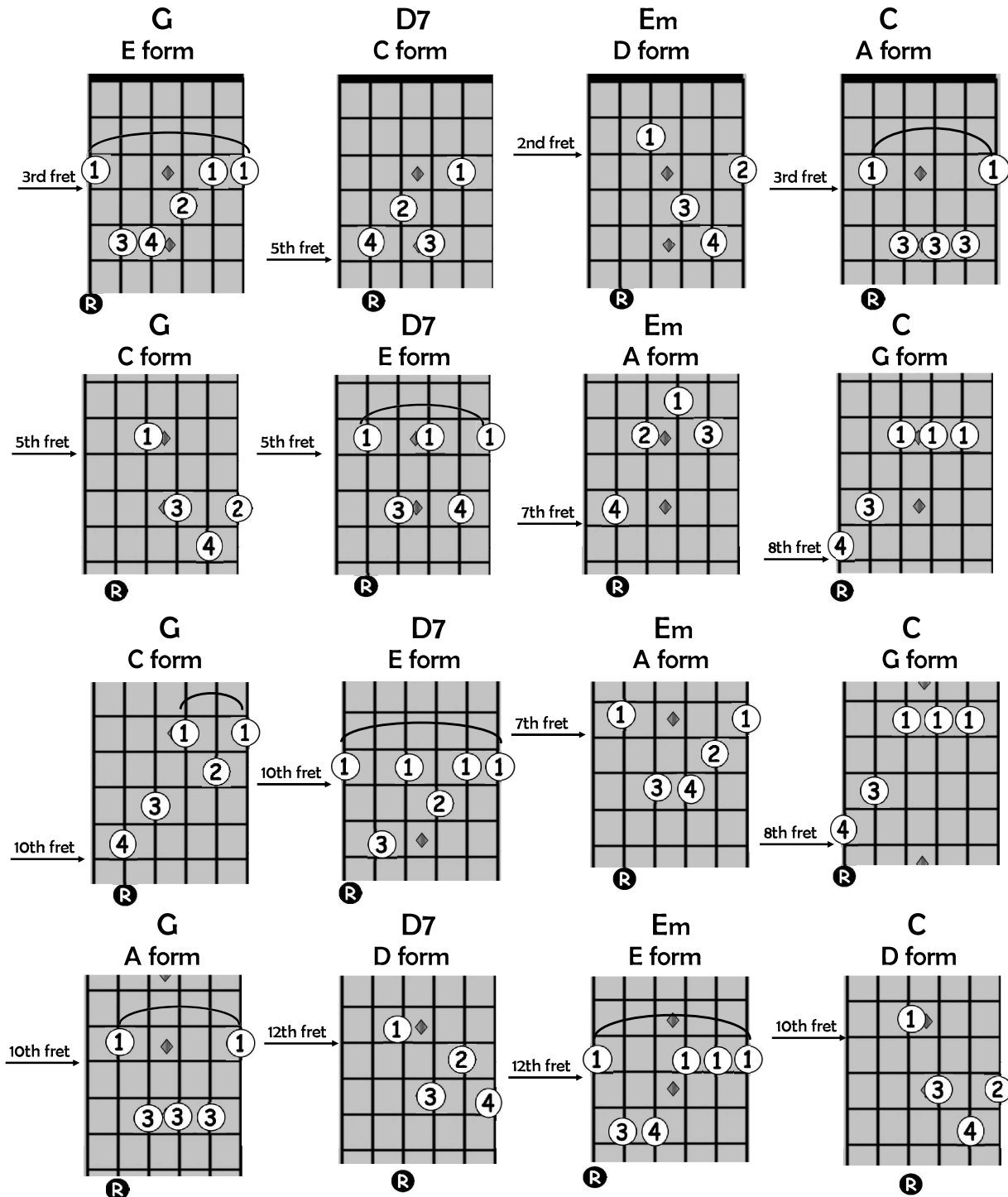
The C and A forms share a root on the 5th string. The A and G forms share the chord tones on the 2nd, 3rd and 4th strings. The G and E forms share a root on the 6th string. The E and D forms share a root on the 4th string. The C and d forms share chord tones on the 1st, 2nd, and 3rd strings.

Open Forms	————— Moveable Forms —————					
C form R 3 5 R	C form major R 3 5 R 3	C form minor R b3 5 R	C form 7th R 3 b7 R		<p>Here you can see how the CAGED chords dovetail neatly up the neck.</p>	
	<p>The minor C form is seldom used in its complete form, however, you can play the 5th, 4th and 3rd strings, or the 4th, 3rd and 2nd strings, and still get the essence of the chord.</p>					
G form R 3 5 R 3 R	G form major R 3 5 R 5	G form minor R b3 5 R	G form 7th R 3 b7 R			
	<p>The major G form is not usually played on all six strings. Play the 6th, 5th, 4th, 3rd, and 2nd, or the 4th, 3rd, 2nd, and 1st strings.</p>					
D form R 5 R 3	D form major R 5 R 3	D form minor R 5 R b3	D form 7th R 5 b7 3			

Applying the CAGED System

Using moveable chords gives you the ability to play every major, minor and 7th chord in any key. Using all five forms in the CAGED system will enable you to play any M, m or 7 chord in five places on the neck, and ensure that you will never be more than a couple of frets away from the next chord, regardless of the key.

Below is a 1 - 5⁷ - 6m—4 chord sequence in the key of G. (G D7 Em C) Once again, some of these chord shapes are not always useful in their complete form, but you can always play a fragment of the chord, as explained on pg. 36.

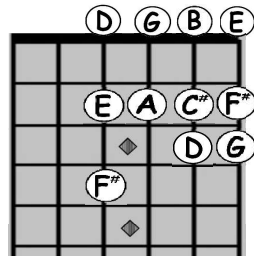


How Chords Are Made

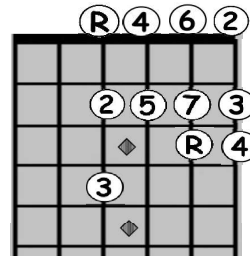
Now that you can play chords up and down the neck, you should learn how they are created. Chords are clusters of notes extracted from a major scale. A major scale is the motor behind every key, and has that familiar *do re me fa sol la ti do* sound. Later in the book you will learn to use scales as a melodic tool, but for now you need to understand scales simply as how they relate to chords.

Here is a D major scale. The first diagram shows the letter names of the notes in the scale. The second diagram shows the same notes numerically, by scale degree, with the first note being designated as the root (R).

D major scale (note names)



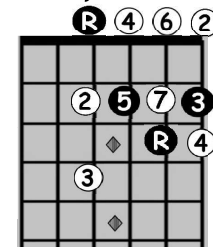
D major scale (scale degrees)



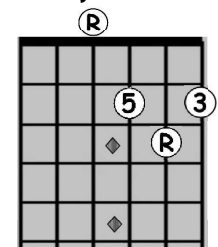
While there are many chords in music, they can almost all be classified by the three families that we have presented in FOG—major, minor and 7th. Each family is comprised of specific notes from its associated scale.

Major chords are created by extracting the Root, 3rd, and 5th degree from the scale. The diagrams on the right show a D major scale, with the R, 3rd and 5th highlighted in black. Once you strip away the other notes in the scale, you can see your standard D major chord.

D major scale

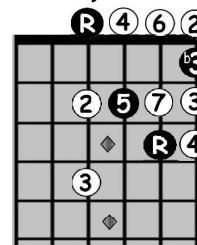


D major chord

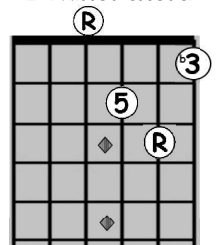


Minor chords are created by extracting the Root, ^b3rd, and 5th degree from the scale. ^b3 means flattening, or lowering the 3rd one fret, so instead of including the 3rd degree, as in the major chord, you lower the 3rd degree by one fret. The highlighted notes show the scale degrees that are needed for the chord. You can see the ^b3 one fret behind the natural 3rd.

D major scale

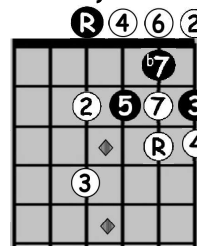


D minor chord

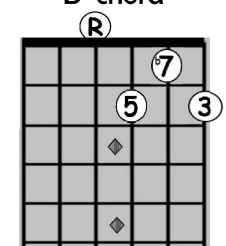


7th chords are created by extracting the Root, 3rd, 5th and ^b7 from the scale. Just as you flattened the 3rd degree in the minor chord, you flat, or lower the 7th degree in the scale by one fret. The highlighted ^b7 shows the note that needs to be altered to accommodate the 7th chord.

D major scale



D⁷ chord



Once you understand how chords and scales are related, you can understand, and find more sophisticated chord forms, without relying on a chord book. An add9 chord, for instance, means that you play the basic major chord, count up nine notes from the root, and insert that note in the chord. A sus4 chord means that you play the basic major chord, count up four notes from the root, and insert that note.

Go back and look at the alternate G, D, Em and C chords on pg.9 and you will see how adding the 4 and the 9 makes the chord sound more vibrant. You can do this with any chord. The lesson on Extended Chords will look at these chords in more detail.

Advanced Chords

The major, minor and 7th chords are the most commonly used chords, but there are many other chords that you will encounter. Here is a look a few of these more advanced chords. The major 7 (M7) chord is a major chord with a slightly different timbre, as the m7 chord is to a standard minor chord. M7 and m7 chords are often interchangeable with standard major and minor chords. The M7 chord is created by adding the 7th degree from the associated scale, and thm7 chord is created by adding the flatted (b) 7th degree.

Major 7th Chords

Scale degrees: R 3 5 7 3

Minor 7th Chords

Scale degrees: R 5 b7 b3 5 R

The moveable M7 and m7 chords use the same process that we used to turn the E and A chords into moveable chords. The E form moveable major and minor 7 chords have their roots on the 6th string, and the A form major and minor 7 have their roots on the 5th string, so to find a M7 or m7 anywhere on the neck, simply identify the root.

Moveable Major 7 Chords

E form

A form

Scale degrees: R 7 3 5

Moveable Minor 7 Chords

E form

A form

Diminished Chords

The diminished (dim) chord is one of the few chords that you will encounter that does not belong to major, minor or 7th chords families. It is used as a “passing”, or “connecting” chord. Every note in a diminished chord can be considered the root, so each diminished chord can be used in four different keys. The three diminished chords are : D#, A, C, F#, E, A#, C#, G and F, B, D, G#. Diminished chords repeat every three frets, so you can slide a diminished shape up three frets, and it will still be the same chord. Here are three commonly used diminished shapes.

Extended Chords

sus4 and add9 chords

Earlier in *Fear of Guitar*, sus4 and add9 chords were introduced. Now that you have an understanding of scale chord relationships, the sus4 and add9 will be explained.

Anytime you have a chord that is followed by a number (6, 4, 9, 13, etc.) you simply add that degree from the associated scale. When you encounter a sus4 chord (sus is short for suspended), find the 4th degree of the associated scale, and add it to the chord. When you see an add9 chord, (sometimes called an add2) find the 9th degree (or the 2nd degree) and add it to the chord.

If you count up from the root, you will see that the 2 and 9 are the same note, just an octave apart. Sometimes one just sounds better than the other.

The beauty of the sus4 and add9 is that you don't have to wait until one appears in a song. You can substitute or add a sus4 or add9 wherever a chord appears. Their great utility is that they rarely cause any dissonance with the melody of a song; they just add some sparkle to the original chord.

Below you can see how to turn basic chords into sus4 or add9 chords by adding the 4th or 9th from the associated scale.

<p>C major chord</p>	<p>C sus4</p>	<p>C add9</p>			
<p>A major chord</p>	<p>A sus4</p>	<p>A7 sus4</p>	<p>A add9</p>	<p>Am add9</p>	
<p>G major chord</p>	<p>G sus4</p>	<p>G add9</p>	<p>Bar 2nd, 3rd and 4th string with 1st finger.</p>		
<p>E major chord</p>	<p>E sus4</p>	<p>E7 sus4</p>	<p>E add9</p>	<p>Em add9</p>	
<p>D major chord</p>	<p>D sus4</p>	<p>D7 sus4</p>	<p>D add9</p>	<p>Dadd9</p>	<p>Dm add9</p>
<p>Bar 1st, 2nd and 3rd string with 1st finger.</p>					

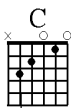
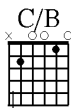




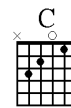
Slash Chords

Slash chords are used to create moving bass lines that connect a series of chords. A forward slash is placed after the chord's name followed by the added bass note.

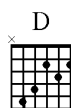
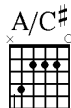
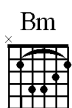

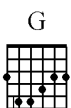
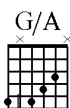
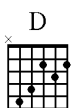
For instance, C/G would tell you that you play a C chord and include a G note as the lowest note in the chord.

Just like the chords presented thus far, slash chords can be created from both open and moveable chords forms. The next few examples show some common slash chords used in familiar chord progressions, using open and moveable forms.

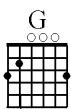
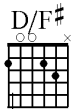
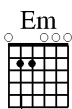

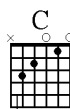

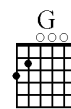
Here is a chord progression using slash chords in the key of C using open chords.

							
T							
A	0	0	2	2	2	2	0
B	3	2	0	2	3	3	3
			0	3	1	3	3

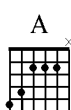
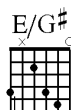


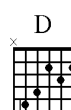

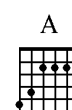
This example shows the same chord progression transformed into moveable forms in D.

							
T							
A	2	2	4	4	4	4	2
B	5	4	2	4	5	5	4
			2	5	3	5	5

Here is a chord progression in the key of G using open slash chords.

							
T							
A	0	2	0	0	0	2	0
B	0	0	2	2	2	0	0
	3	2	0	2	3	0	2
							3

Here is the same progression using moveable chords in the key of A.

							
T							
A	2	5	2	2	3	3	2
B	2	4	2	2	2	2	2
	2	2	4	4	4	4	2
	5	4	2	4	5	4	4
							5

Triads and Partial Chords

Since major and minor chords are constructed of only three notes (ie. Major = R 3 5, etc.) playing a chord using all six strings means that some of the notes of the chord are doubled. If you extract the three notes necessary to create the chord, you get three note chords, called triads.

Triads can be especially useful when playing with another guitarist. The other guitarist plays the full chord, and you insert a triad. It adds a beautiful extension to the original chord without sounding cluttered. You also can use triads to add chords to a solo accompaniment.

Since a triad is only three notes, a seventh chord cannot be reduced to a triad, however, you still can extract partial chords from a seventh chord that still have the character of a seventh chord, and the power of a triad.

The moveable chords introduced earlier in FOG are shown below with the triads, and partial chords extracted from them.

Major Triads

	Full chord	Triads extracted from full chord		
E Form				
A Form				
C Form				
G Form				

Minor Triads

	Full chord	Triads extracted from full chord		
E Form				
A Form				
C Form				

You can see how the triads and partial chords dovetail up the neck via the CAGED system.

7th Partial Chords

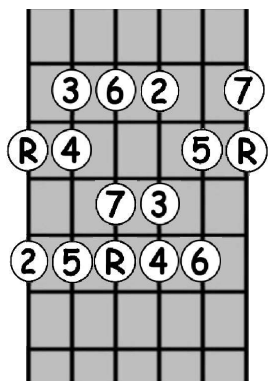
	Full chord	Partial Chords		
E Form				
A Form				
C Form				
G Form				

	Major Chords	Minor Chords	7th Chords
C form			
A form			
gG form			
E form			
D form			

Using Intervals to Locate Chords

Understanding intervals can help you navigate through different keys, even if you are not fluent in all of the note names in a given key.

The term interval refers to the distance between any two notes. The distance between the root and the 2nd scale degree is called a second, the root and the fifth degree, a fifth, and so on. If you can identify all of the intervals in given scale, you will be able to find any chord in that key, by employing the five CAGED chord forms.



Since many songs are built around the 1, 4 and 5 chords, we'll start by showing how understanding intervals will help identify those three chords in any key.

If you look at the relationship between the root, fourth, and fifth degrees in the E form scale, you will see that the fourth is right next to the root, the fifth is over one string, and up two frets from the root, and the octave is over two strings, and up two frets. This means that the root of the 4 chord is right next to the root of the 1 chord, and the root of the 5 chord is one string over, and two frets up from the root of the one chord. If you can physically see these intervals, you can instantly find the 1, 4, and 5 chords in any key. Notice that the octave is always two strings over and two frets up if the root is on the 5th or 6th string.

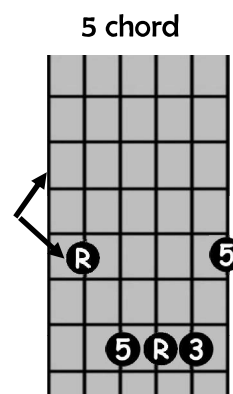
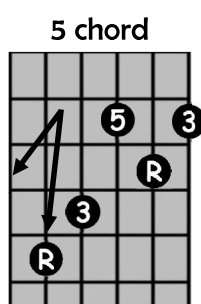
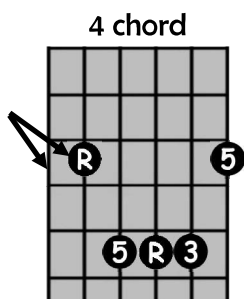
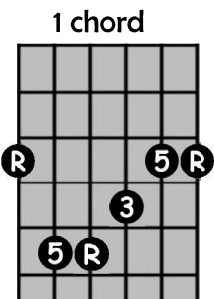
The sequence below shows a 1 chord, using the E form, the 4 chord, using the A form, and the 5 chord, using the C form, or the A form.

The arrows show the relationship of each of the chords to the 1 (root) of the scale.

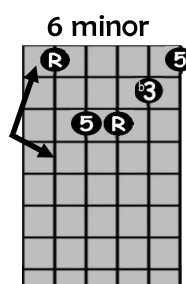
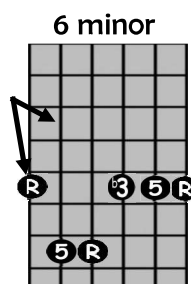
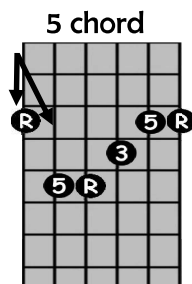
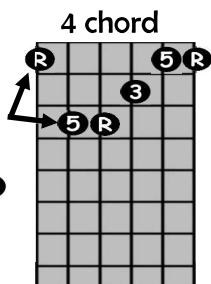
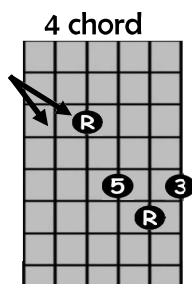
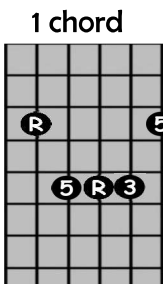
The root of the 1 chord is on the 6th string, so the E form chord is the obvious choice. You could also use the G form.

The root of the 4 chord is right next to, (or a 4th above) the root of the 1 chord. The A form chord is the most logical choice.

The root of the 5 chord is one string over and two frets above (or a 5th above) the root of the 1 chord. You can use either the C form or the A form.



The sequence below shows a 1 chord, using the A form, the 4 chord, using the D or E form, the 5 chord, using the C or A form, and the 6 minor using the E or A form.



12 Bar Blues, Rock & Roll, and Jamming

This chord progression below is called a 12 Bar Blues, and it is a very important chord sequence to learn. It's called a 12 Bar Blues because unlike most other song forms, it is 12 measures (bars) long. It is a fundamental chord progression in rock and roll. The blues chord progression uses the 1, 4 and 5 chords with all of the chords treated as 7th chords.

Hundreds of blues and blues/rock songs use this progression, and once you learn it you can play them all! Try using the Percussive Rhythm for this progression.

This section will also give you an introduction to jamming. Playing music with other people is one of the joys of playing music, and this section will present some tools that will enable you to jam with other guitarists, where each player performs a different function to create an ensemble. One player can play the basic chords, one player can add some funky rhythms, and one player can play lead solos over the rhythm.

The basis for this exercise is the 12 bar blues progression displayed below. You can use any rhythm you like, but a percussive rhythm, or driving down stroke rhythm works well.

12 Bar Blues Progression

A7	D7	A7	A7
D7	D7	A7	A7
E7	D7	A7	E7 (A7)

All of these songs use the 12 bar blues progression.

Last time through the form, end on an A7 (1) chord.

Pride and Joy
Cross Road Blues
Love Struck Baby

Stormy Monday
Sweet Home Chicago
Steamroller Blues

Rt. 66
Red House
Johnny B. Goode

Sometimes 12 bar blues songs don't use the 4 chord in the second measure, and just continue pumping the 1 chord for the first 4 measures. Love Struck Baby, Pride and Joy, and Johnny B. Goode are examples of this slight variation.

Here are the 12 bar blues chords in several other keys.

	KEY	1 ⁷	4 ⁷	5 ⁷
Original Key:	A	A7	D7	E7
Transposed Keys:	E	E7	A7	B7
	D	D7	G7	A7
	G	G7	C7	D7
	C	C7	F7	G7

Watch a video of this lesson at
www.nofearbooks.com