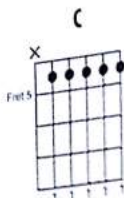


## CHORD CHART - 23

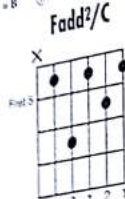
Open G tuning leads to some unorthodox chord shapes and explains the curious finger pattern for C major. This tuning system has its roots in the Blues and is ideal for playing chords with a slide or bottleneck, as well as for playing rock a roll in the

style of Keith Richards. Before attempting these chords, tune your open strings, from bottom to top, to D, G, D, G, B and D. For the dropped D power chord, keep the bottom string tuned to D, but re-tune the 5th string up to A.

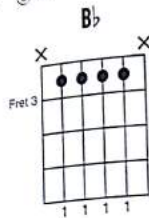
① = D ② = B ③ = G ④ = D ⑤ = G ⑥ = D



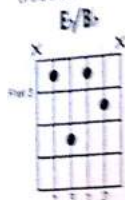
Above: With open G tuning you can create C major using just a 1st finger barre across the top five strings at fret 5. Avoid the bottom string, as this would put a 2 at the root of the chord.



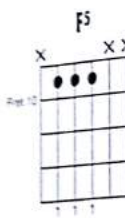
Above: This chord shape gives rise to a shuffling harmony, as displayed in the song's verse. The top string note is the add2 and is underscored in the original Stones recording.



Above: The finger barre at fret 3 gives you Bb major. The top string isn't played here, hence the cross, but usually the note is a perfectly valid part of a Bb major chord.



Above: Eb/Bb is virtually the 2nd position equivalent of the Fadd2/C chord, but made easier to label by the absence of a top string note. Literally, it is an Eb major chord with a Bb as the lowest note.



Above: The finger barre is now at fret 10. The 2nd string is not played, resulting in a power chord rather than a full-blown major chord. As with all these shapes, the bottom string is not included.

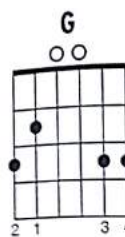


Above: With string 5 at standard A pitch and string 6 tuned down to D, power chords can be played with finger 1 lying across both strings. In this instance, lay the finger barre across fret 7 for A5.

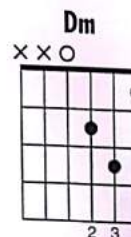
## CHORD CHART - 24

There's no shortage of chords in this session! Many of the most common 1st position chords are featured, making *On And On* an invaluable revision aid. On another level, this and many other modern ballads make great use of the open strings

and static fingerings to create fresh and interesting sounding chords, such as Cadd9 and A7sus4. A more unusual feature is the alteration of G major with D minor, resulting in an ambiguous mood in the intro and verse.



Above: As G major is a key chord here, it repeats frequently. The four-fingered shape works well with D minor, allowing finger 3 to stay in the same place.



Above: D minor was one of the first chords to feature in *Play Guitar*. Here, it is unusually paired up with G major. A low thumb improves the stretch of the fingers.



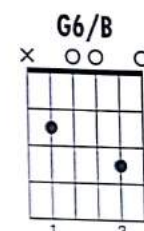
Above: The five-string chord of C major, chord IV in the key of G major and thus a primary chord. As C and G crop up together, spend some time shifting between them.



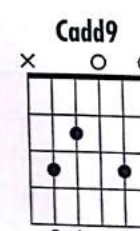
Above: The shorter form of F major, as played in *The House Of The Rising Sun*, makes a quick appearance. Barring only strings 1 and 2 makes the change to A minor easier.



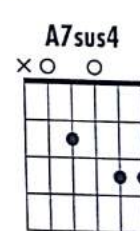
Above: Due to an unusual change of chord sequence, A minor is another chord to appear only momentarily in this session.



Above: G6/B is a 'passing' chord used to smooth the shift from G major to Cadd9. The open top E string provides the B, referred to in



Above: Cadd9 appears in this form, as well as with the 4th finger at fret 3 on the top E string. It works well with G major, since it retains much of the G chord shape.

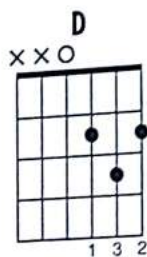


Above: A7sus4 shares the same finger 3 and 4 locations as G major, Cadd9 and Dsus4. This gives the chord sequence a unifying effect.

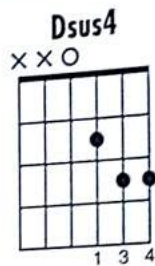
# CHORD CHART - 39

Many of the chord shapes you use on a regular basis are present in this session. Queen's *Crazy Little Thing Called Love* is firmly rooted in the key of D major, so the frequent appearance of D and Dsus4 shapes should come as no surprise.

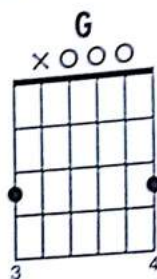
The other primary chords of G (chord IV) and A (chord V) are also involved. The appearance of an E, A and F major sequence within a Fifties-style rock'n'roll tune in the key of D is evidence of an imaginative band writing at the peak of its powers.



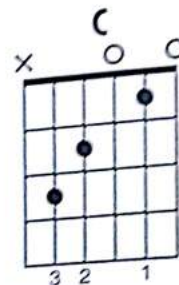
Above: D major uses its distinctive triangular finger shape. For a tidier effect when strumming, try to mute the bottom E string with the tip of the left thumb.



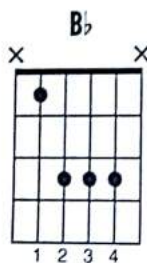
Above: The D chords are interspersed with single Dsus4 chords. Although not labelled in the box, keep finger 2 on the top string at fret 2 for smooth exchanges with D major.



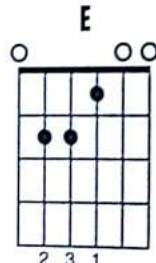
Above: This uncommon form of G has a muted A string. The use of fingers 3 and 4 for the fretted notes is likely to cause the 3rd finger to automatically mute the 5th string.



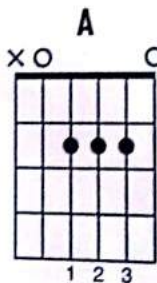
Above: The best-known form of C major, with fingers 1, 2 and 3 set up diagonally across the strings. Try muting the 6th string with your thumb.



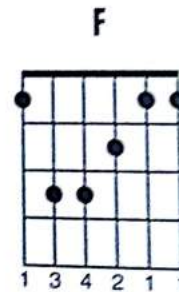
Above: This B<sub>b</sub> major shape is best barred with finger 1 across the top five strings at fret 1. Rest finger 4 against the top E string to mute any accidental contact.



Above: This form of E major is the template for the six-string major barre chord. Make sure the bottom string is allowed to ring.



Above: Our old favourite, A major, appears only fleetingly. This finger pattern forms the basis of the five-string major barre chord shape.

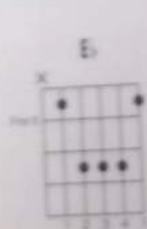


Above: Although you play F major only once in the practice pieces, it's a chord you are bound to come across time and again as you learn more songs to play on your guitar.

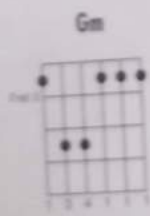
## CHORD CHART - 33

The last of any chord work in hanging (D). The last of any chord work in hanging (D). The last of any chord work in hanging (D).

the song does have a rhythm guitar part, so listen to the original song and then try out these chord shapes if you fancy strumming along instead of playing lead.



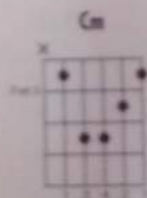
**Above:** E7 is an A major triad chord, meaning that it is based on the 1st position A major finger pattern. The entire shape or 1st position can be used for B7 major.



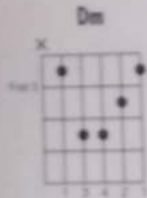
**Above:** G minor is an unusual key for a pop song, but the associated fourth of off-handedly guitar chord shapes are less relevant to Bumble's lead guitar-dominated approach.



**Above:** F#sus4 is not a chord you come across every day. Practice this chord regularly as it is a useful addition to your list of chord shapes.



**Above:** The first string C minor triad chord shape is another very useful one to have at your fingertips as it gives access to lots of chords that don't usually end with strings.



**Above:** D minor uses the same five string basic chord shape as C minor, only this time in 5th position. In the context of the Bumble song, this is a better option than the first position D minor shape.

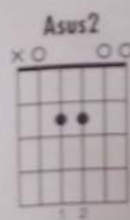


**Above:** Together with E, Cm and Gm, F major completes a set of four essential basic chord shapes. These patterns allow you to play any major or minor chord by transferring their shapes to different fret positions.

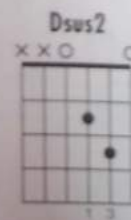
## CHORD CHART - 34

There are more chord shapes in Marstonhead Johnson than we can document in the limited space available on this page. First only shows the wrong feature strummed chords, such as the ones shown

here, but other shapes are played that never sound as a full chord, such as the C major notes. Because there are so many, some only feature briefly, such as Am and Dsus4.



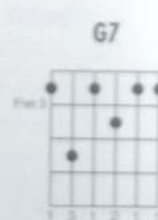
**Above:** Asus2 is a rich-sounding chord given added bite by the slight clash of the open B string the suspended 2nd against the neighbouring A note played on string 3.



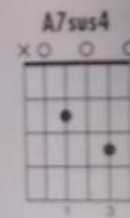
**Above:** Dsus2 shares the same sound properties as Asus2. In other words, it's built from root and 5th notes with a suspended 2nd replacing the more conventional 3rd.



**Above:** Four different types of D chord are played at or around this particular position, including D9. An open top E provides the jazzy 9th harmony.



**Above:** The session's first full barre chord is a useful shape to know. Later, a sus4 note is added to G7 by placing finger 4 at fret 5 on the G string.



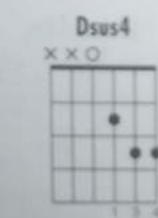
**Above:** A7sus4 occurs only once in each of the first two choruses. It begins a commonly used sequence that features A7 and A7sus4 notes before returning to A7 again.



**Above:** You played this form of B7 in Fulham Prison Blues. Just as at that occasion, the first 2 notes on the top string associated with this shape is omitted.

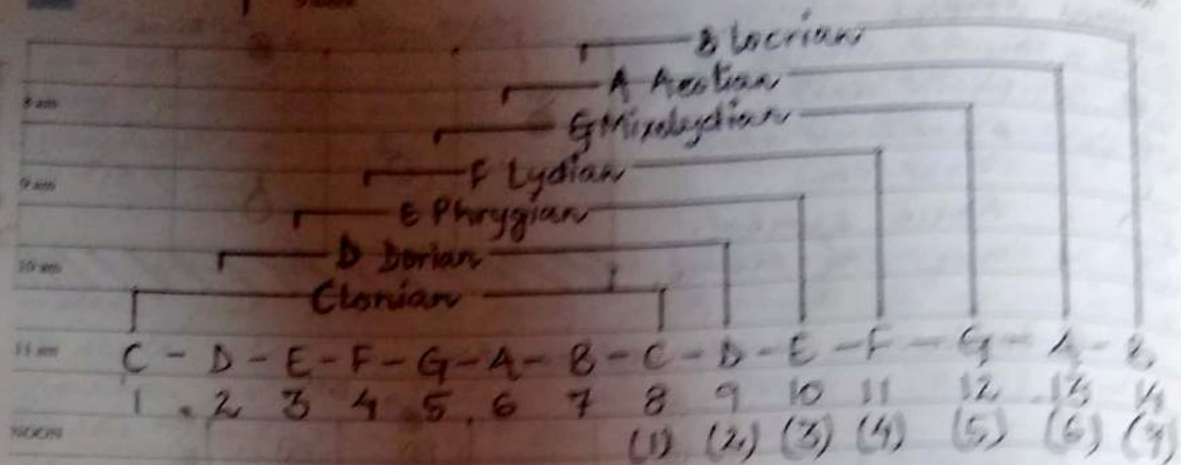


**Above:** A new variation on the frequently used A minor chord. It's played in 5th position with a half barre, 1st finger and an open 5th string.



**Above:** Dsus4 begins a sequence similar to that of the A7 chords. The lower string notes stay static while the top string changes after the chords from Dsus4 to D, Dsus2 and back to D again.





1pm The reasoning goes like this: If the Dorian mode is made up of the notes from the major scale beginning and ending on the ~~top~~ second scale degree, then these notes must be compared to the notes which would normally be in the major scale from the second note. If the D Dorian is made up of D-E-F-G-A-B-C then these notes must be compared to the D major scale. D major has two sharps F# and C#. The D Dorian mode has no sharps, so this mode deviates from its major scale (D major) in two ways. These deviations are expressed as ~~ab~~ <sup>b</sup>3 and <sup>b</sup>7. This is why Dorian always has the formula: 1-2-<sup>b</sup>3-4-5-6-<sup>b</sup>7. The formula for all the other modes are arrived at the same manner.

Procedures

- The formulas for all the modes are :-
- I - IONIAN - 1-2-3-4-5-6-7.
  - II - DORIAN - 1-2-<sup>b</sup>3-4-5-6-<sup>b</sup>7.
  - III - PHRYGIAN - 1-<sup>b</sup>2-<sup>b</sup>3-4-5-<sup>b</sup>6-<sup>b</sup>7.
  - IV - LYDIAN - 1-2-3-<sup>#</sup>4-5-6-7.
  - V - MIXOLYDIAN - 1-2-3-4-5-6-<sup>b</sup>7.

A woman's mind and writer will change often





VI - A EOLIAN - 1 - 2 -  $\flat 3$  - 4 - 5 -  $\flat 6$  -  $\flat 7$

VII - L O C R I A N - 1 -  $\flat 2$  -  $\flat 3$  - 4 -  $\flat 5$  -  $\flat 6$  -  $\flat 7$ .

## (i) IONIAN MODE.

Every scale has certain distinguished features. The identity of the scale is most often defined by the 3<sup>rd</sup> and 7<sup>th</sup> scales degrees. The Ionian is probably the most familiar of all the modal scales because it is the major scale. The 3<sup>rd</sup> and 7<sup>th</sup> degrees are the critical tones, and accounts for the major sounds.

ONE OCTAVE	SCALE EXTENSIONS
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - 11 - 12 - 13	(2) (4) (6)

To discover what chords any mode or scale can be played over requires taking intervals of a 3<sup>rd</sup> on top of the root notes of the scale or mode. (see chapter on chord construction for more information). Here are the chords which results from the Ionian mode;

1 - 3 - 5 = major triad

1 - 3 - 5 - 7 = major 7<sup>th</sup>.

1 - 3 - 5 - 7 - 9 = major 9<sup>th</sup>.

1 - 3 - 5 - 7 - 9 - 11 = major 11<sup>th</sup> (dysfunctional)

1 - 3 - 5 - 7 - 9 - 11 - 13 = major 13<sup>th</sup> (dysfunctional).

FEB 2007 MAR

P.T.O.

4	11	18	25	S	4	11	18	25
5	12	19	26	M	5	12	19	26
6	13	20	27	T	6	13	20	27
7	14	21	28	W	7	14	21	28
8	15	22	29	T	8	15	22	29
9	16	23	30	F	9	16	23	30
10	17	24	31	S	10	17	24	31

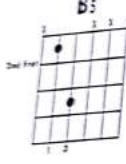
Bells call others to church, but go not themselves

## CHORD CHART - 3

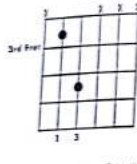
Here we've introduced more power chords, with a handy two-finger shape that uses your 1st and 2nd fingers. Below, we've shown the shape and the names of the chords it makes at different fret positions. You'll notice that some have the same pattern as the power chords featured in the second feature. Do this 1st shape up in different positions.



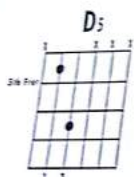
1. Using the 3rd finger to fret string 4 will make changing to the following power chords much easier.



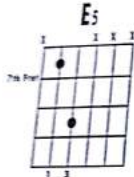
2. Moving the A5 shape up two frets and adding finger 1 at fret 2 of string 5 makes this B power chord - B5. This shape forms the basis for the power chords that follow.



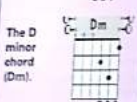
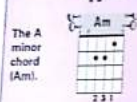
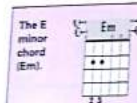
3. Moving up one fret, the B5 power chord becomes a C power chord - C5.



4. Moving up another two frets, the C5 shape becomes a D power chord - D5.



5. Moving up another two frets, the D5 chord becomes an E power chord - E5.



## CHORD CHART - 4

This section's song, *Wonderwall*, introduces five forthcoming chords - Em7, G major, Dsus4, A7sus4 and Cadd9. The chord names are complicated because of the additional notes compared to their particular qualities. They give the chords of an E minor (Em) from the very first session with the E minor7 (Em7) of this

one. Complete the Dsus4 and A7sus4 chords with the 2 and 4 power chords - D5 and A5 - from the third session. Get some for a head or earlier chord shapes. You're now well on the way to building up a useful vocabulary of chords. Practice them whenever you can and know all, practice changing between them.



Above: Place fingers 3 and 4 behind fret 3 on strings 2 and 1. Place fingers 1 and 2 behind the 2nd fret on strings 5 and 4. Strings 3 and 5 are played open.



Above: Retain the E minor7 shape, but shift finger 2 over to fret 3 on string 5 to form the very useful G major chord.



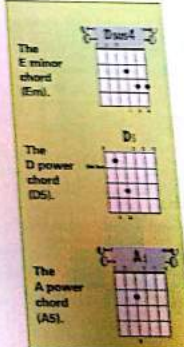
Above: The same shape on the top two strings, plus the addition of finger 1 behind fret 3 on string 5, and string 4 (D) played open, produces Dsus4.



Above: The same shape on the top two strings, plus finger 1 behind fret 2 on string 4, with string 5 and string 3 played open, gives you A7sus4.



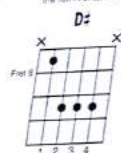
Above: The chord Cadd9 is essentially the same chord shape as A7sus4 (left), but with the addition of finger 2 placed at fret 3 on string 5.



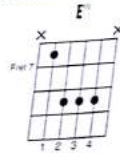


## CHORD CHART - 21

**Chords galore!** Many of these chords contain conventional chord shapes. The Dm, E and C major chords don't contain a top E string note. Therefore, the full A shape barre chord has to be modified to



**Above:** Played in 8th position, this shape is closely related to the A shape barre chord featured earlier. The difference lies in the absence of a top string note.



**Above:** This is the same as the D major chord shifted up one fret to 7th position. The 1st finger places the A string note and also mutes the top and bottom strings.



**Above:** B major is the full E major barre chord shape played in 7th position. This is known as the 'dominant', or 8th, chord in the key of E major.

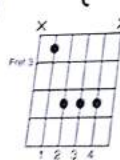


**Above:** Unusually, the top two strings of this version of E major are not used during their brief appearance, hence the crosses above these strings.

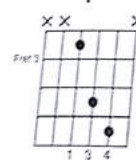
### Three solo chords



**Above:** A chord to be used sparingly, though it's perfect within some songs' context. The fret 4 note on the D string is the flat 5 note and cause of the dissonance.



**Above:** This C chord is played in 3rd position, but otherwise is identical to the D and E major chords introduced in an earlier session.



**Above:** This unusual power chord shape shares its 3rd finger location with C major. This presents a short cut as you switch between the two chords.

## CHORD CHART - 22

**Here's a valuable chance to perfect some important H** shapes that will keep turning up in your playing. Of course, every song brings these well-known chords together in a different order, which makes

interesting questions about how best to change from one shape to the next. Make a habit of practising these chord shapes as often as possible.



**Above:** E minor is a regular visitor in *Play Guitar*. On this occasion, fingers 1 and 2 place the fretted notes in order to ease the shift to C major.



**Above:** C major is an essential chord to have in your repertoire. The identical 2nd finger location is the key to a smooth change to or from E minor.



**Above:** D major is another favourite. Aim to place the triangular finger pattern as a single unit rather than one finger at a time.



**Above:** G major is the key chord for *There She Goes*. This particular shape dates back to *Wonderwall* and shares its 3rd finger location with the C major chord.



**Above:** Cadd9 consists of the C major chord with an added 9th step above C - which is the note D. The 9th occurs at fret 3 on the B string and replaces the octave C.



**Above:** Although a minor appears only fleetingly in the exercises, it's quite a commonly used chord and is sure to crop up more or less regularly in your playing.

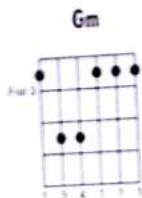
## CHORD CHART - 33

The lack of any chord work is hanging. On The Telephone by Boudie forms a break with the Play Guitar tradition of having a session's principal shapes here on the chord chart page. However,

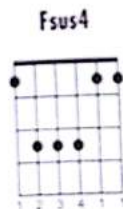
the song does have a rhythm guitar part, so listen to the original song and then try out these chord shapes if you fancy strumming along instead of playing lead.



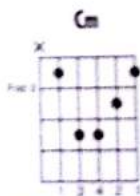
**Above:** E is an A shape barre chord, meaning that it is based on the 1st position A major finger pattern. The same shape in 1st position can be used for B major.



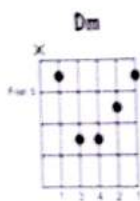
**Above:** G major is all strummed here for a pop song, but the associated switch of unstrummed guitar chord shapes are less relevant to Boudie's lead guitar dominated approach.



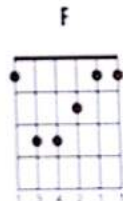
**Above:** F#sus4 is not a chord you come across every day. Practise this chord regularly as it is a useful addition to your list of chord shapes.



**Above:** The five-string C major barre chord shape is another very useful one to have at your fingertips as it gives access to lots of chords that don't include any open strings.



**Above:** D minor uses the same five string barre chord shape as C major, only this time in 5th position. In the context of the Boudie song, this is a better option than the first session's D minor shape.

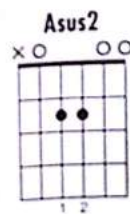


**Above:** Together with E, C# and G#m, F major completes a set of four essential barre chord shapes. These patterns allow you to play any major or minor chord by transferring their shapes to different fret positions.

## CHORD CHART - 34

There are more chord shapes in Marblehead Johnson than we can document in the limited space available on this page. Not only does the song feature strummed chords, such as the ones shown

here, but other shapes are placed that never sound as a full chord, such as the C major notes. Because there are so many, some only feature briefly, such as Am and Dsus4.



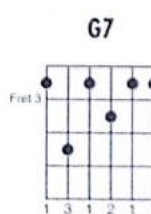
**Above:** Asus2 is a rich-sounding chord given added bite by the slight clash of the open B string (the suspended 2nd) against the neighbouring A note played on string 3.



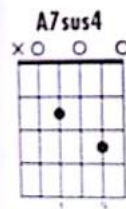
**Above:** Dsus2 shares the same sound properties as Asus2. In other words, it's built from root and 5th notes with a suspended 2nd replacing the more conventional 3rd.



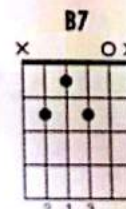
**Above:** Four different types of D chord are played at or around this particular position, including D9. An open top E provides the jazzy 9th harmony.



**Above:** The session's first full barre chord is a useful shape to know. Later, a sus4 note is added to G7 by placing finger 4 at fret 5 on the G string.



**Above:** A7sus4 occurs only once in each of the first two choruses. It begins a commonly used sequence that features A7 and A7sus2 notes before returning to A7 again.



**Above:** You played this form of B7 in Folsom Prison Blues. Just as on that occasion, the fret 2 note on the top string associated with this shape is omitted.



**Above:** A new variation on the frequently used A minor chord. It's played in 5th position with a full barred 1st finger and an open 5th string.



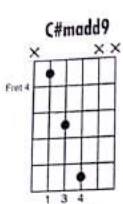
**Above:** Dsus4 begins a sequence similar to that of the A7 chords. The lower string notes stay static while the top string changes after the chords from Dsus4 to D, Dsus2 and back to D again.



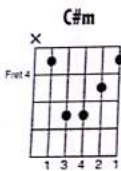
## CHORD CHART - 35

Chord shapes feature heavily in this session's exercise pieces. The famous Police riff from *Message in a Bottle* is based around add9 chords, while other parts of the song provide a chance to

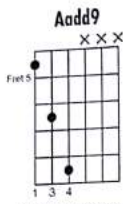
revise two string power chords and some barre chord shapes. It's also worth recapping on four of the most used guitar chords - A minor, F, C and G.



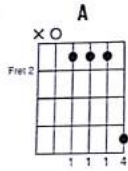
**Above:** C#madd9 is a chord with a mouthful of a name and an exacting finger stretch. The five-fret reach from finger 1 at fret 4 up to finger 4 at fret 8 is unforgiving but crucial to the Police riff.



**Above:** C#m is the key chord for *Message in a Bottle*. This 4th position barred shape is the most common form of the chord, which contains the notes C#, E and G#.



**Above:** Aadd9 shares the same finger pattern as C#madd9, but is played on the bottom three strings in 5th position. Badd9 and F#madd9 also use this shape in 7th and 2nd position, respectively.



**Above:** This 2nd position form of A is rarely used because of the awkward 4m finger stretch. The top-string note smooths out the sound of the chord change from C#m.



**Above:** In a session that is dominated by challenging chords, this A5 pattern comes as something of a relief. The same two-finger shape is used to play D5 and E5 on the A and D strings.



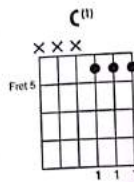
**Above:** F# minor is used sparingly in the exercises, but the hanging quality of its long, sustained strums has a dramatic impact. Aim for a straight finger barre right across the 2nd fret.

## CHORD CHART - 36

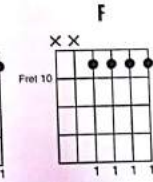
Jon Mitchell uses dropped D tuning in a totally different way from any examples covered in *Play Guitar* so far. The main difference is that she also drops the tuning of the top string, allowing greater potential for uncommon chord shapes in the

accompaniment to *Free Man in Paris*. Those tend to be full chords that imaginatively combine fretted and open strings to great effect. Remember to adapt your standard tuning before trying out any of these shapes.

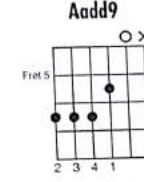
(1) = D (2) = B (3) = G (4) = D (5) = A (6) = D



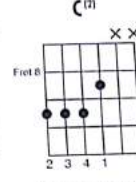
**Above:** Thanks to the dropped D tuning, a half-barre at fret 5 takes care of all three notes of C major. The same shape moved up to 7th position is used to form D major.



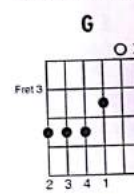
**Above:** This is an extended version of the C shape. Technically, it should be referred to as F/C, but most of the time it features only the major chord notes on the top three strings.



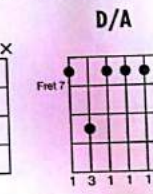
**Above:** Aadd9 is the song's key chord. The dropped D bass string necessitates a new finger pattern for the major chord notes on the bottom four strings.



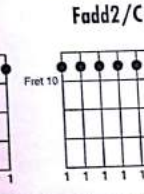
**Above:** The Aadd9 chord shape moved up to frets 9 and 10 makes another type of C major chord. The open B string is omitted on this occasion.



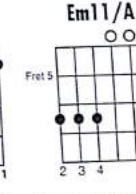
**Above:** This is yet another way to play a G chord. Notice the return of the open B string, which doubles the major 3rd of the chord when played in this position.



**Above:** The shape of this fully barred D chord with an A in the bass is used frequently in *Free Man in Paris*. It also features in 5th position as C/G and in 10th position as F/C.



**Above:** The removal of finger 3 from the A string produces the add2 note for this six-string Fadd2/C chord, which is played solely with a finger barre in 10th position.

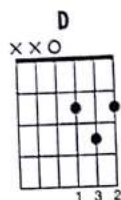


**Above:** Em11/A combines three fret 7 notes on the lower strings with the top three open strings. The chord's full sound will lift any instrumental break in the song.

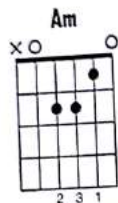
## CHORD CHART - 31

With an emphasis on rhythm guitar, this session focuses strongly on chord shapes, many of which you have come across before in *Pity Guitar*. The likes of D, A minor, G and A are essential chords that you should always have at your fingertips.

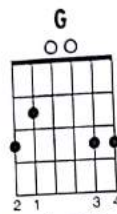
while even the G/F# and Asus4 shapes are common enough to warrant committing to memory. Remember to capo the 2nd fret if you want to try out these chords with any of the session's practice pieces.



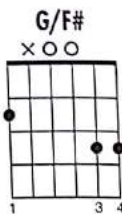
Above: D major is the song's key chord. It also appears with an open A string at the bottom, making it D/A. With D/A, using a half barre makes the shifts to and from B minor easier.



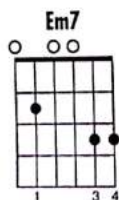
Above: A minor is a five-string chord played in 1st position. Remember that minor chord symbols are differentiated from their major equivalents by the use of a small 'm' after the note name.



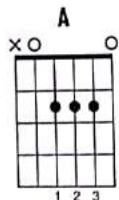
Above: G major is another shape you have used many times before. For the best sound, keep your fingers arched and positioned as far to the right as possible in each fret.



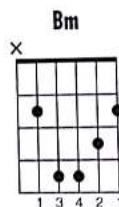
Above: This G chord with an F# bass note sounds strange when played out of context. Its rightful place is as a linking chord between G and E minor 7.



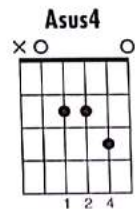
Above: E minor 7 is a common variation of E minor. On this occasion, the 7th referred to in its name appears twice - once on the B string at fret 3 and also as an open D string.



Above: Here, the A major chord features the traditional 1st, 2nd and 3rd fingers squeezed neatly into fret 2, rather than the 1st finger barre that has been used previously.



Above: The B minor barre chord shape is very useful. By moving it to different fret positions you can create a host of minor chords. Try to mute string 6 with the tip of the 1st finger barre.

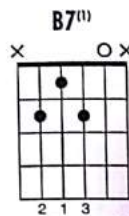


Above: Asus4 is almost identical to A major, but replaces the major 3rd with the 4th degree of the A scale. This requires the use of finger 4 at fret 3 on the B string instead of finger 3 at fret 2.

## CHORD CHART - 32

A traditional Blues chord sequence features only three chords - the tonic (I), the subdominant (IV) and the dominant (V). Although *Folsom Prison Blues* by Johnny Cash is a country song, the Blues chord progression is central to its structure. This is why just three chords feature in the session - E, A and B7.

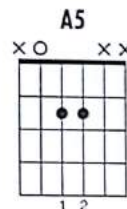
However, as the following six shapes show, there's more to it than this, since you'll find three different forms of A chord and two versions of B7 in the original. Each is played with a capo at fret 1, but the capo is optional if you are practising the shapes without the recording.



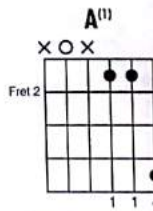
Above: B7 is the original song's dominant 7th chord in the key of E major. It is also often played with finger 4 on the top E string at fret 2.



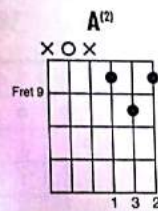
Above: The key chord of E major is played in its full six-string form in the practice pieces. In the original, the strings are split in flatpicking style.



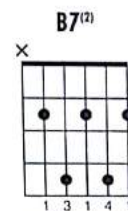
Above: This three-string A chord features in song's verses. The lack of a fret 2 note on the B string makes this a power chord rather than a major shape.



Above: This form of A major cannot be strummed, due to the absence of a 4th string note. However, when flatpicking, the bass note is separated and the top three strings are strummed together.



Above: The fretted notes for this version of A major use the pattern you would normally associate with D major, but in 9th position. An open 5th string completes the shape.



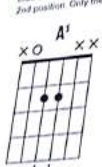
Above: B7 as a barre-chord shape is very useful. It's slightly more comfortable to place than the full B major barre chord, since there are two and not three notes played at fret 4.



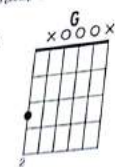
## CHORD CHART - 13

This session's chords are mostly power chords, although their left hand shapes are more diverse than usual due to the use of open strings down in 2nd position. Only the principal chord shapes from

the exercises are shown here, and none of them have any of the added fingers that appear frequently in numerous rock songs to create an interesting shuffle riff effect.



**Above:** This is the fullest of the A5 chords played in this session, with finger 1 covering the G and G strings at fret 2 and an open A string as the bass note. Other forms drop the use of either the open A or the fretted 2nd string.



**Above:** The G major chord shape is played with finger 2 on the bottom E at fret 3 and finger 1 on the G and G strings at fret 2 and an open A string as the bass note. The chord is major because the right B string is the 3rd step of the G scale.



**Above:** Using fingers 1 and 3 eases the change from G5 to D5. The D5 chord shape is also played without the B string note - this omits the higher octave, leaving the basic power chord form of the root and 5th.

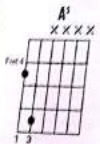


**Above:** To recap, here is a simple, two-string power chord from the very early exercises. Using finger 1 on the A string allows you to play alternately the fret 4 note on the same string with the 3rd finger.



**Above:** This version of G5 occurs frequently throughout the exercises. Use the underside of finger 2 to mute string 5, making it possible to strum through strings 6 and 4 together.

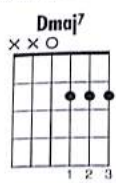
**Useful solo chords**  
Four different power chords as used for example in The Beach Boys' 'I Get Around'. The patterns are familiar, using fingers 1 and 3 on neighbouring strings for each of the four shapes.



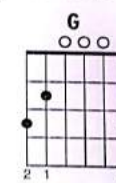
## CHORD CHART - 14

Full chords play an important part in this session's exercises. The lengthy verses are constructed over a constantly repeated sequence of two bars of D major 7 followed by two bars of G major. The chorus is darkened a little by the addition of an old

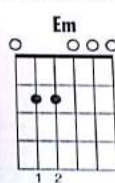
favourite, the E minor chord, and a fleeting appearance from the A6 chord lends a dash of harmonic colour to the song's closing stages. It's an enjoyable diversion to play chords throughout instead of mixing in the lead lines.



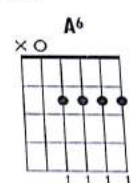
**Above:** D major 7 with fingers 1, 2 and 3 placing the fret 2 notes, barring finger 1 across the three top strings is a commonly used alternative fingering. An open D string completes the chord.



**Above:** The B string remains open in this new form of G major. The difference in sound between this and the four-finger version is subtle and the two forms are generally considered interchangeable.

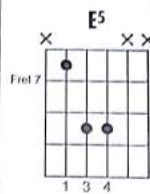


**Above:** A familiar chord requiring no further introduction. The use of fingers 1 and 2 allows finger 1 to remain in the same place as you shift to G major for the chorus section of the *Babies'* song.



**Above:** A rich sounding chord, the top three notes of which are identical to D major 7. The row of number 1s below the chord box shows that finger 1 bars the top four strings. The A string is played open.

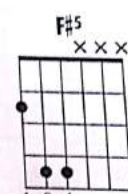
### Power chord shapes



**Above:** A three string shape in 7th position, it provides the template for F#5, D#5, D5, C#5 and B5.



**Above:** Using fingers 3 and 4 for A5 makes it easier to shift down from 7th position.

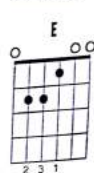


**Above:** The final chord of the riff. The sound is one octave lower than the 9th position F#5.

## CHORD CHART - 27

Strummed chords play an important role in Sheryl Crow's song - they feature in the chorus in a fairly straightforward manner and form the basis of the verse riff. The majority of the chord work favours shapes without a top E string note, while

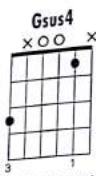
the G shapes are noteworthy in that you have to mute the A string. *There Goes The Neighborhood* is played with a capo at fret 1, but for practice purposes, these chords can be studied with or without one.



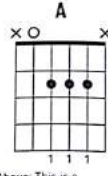
Above: E major crops up on a regular basis. It appears in a number of shortened forms, including one that uses only the four lower strings.



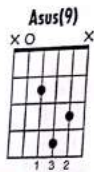
Above: This is still a G major chord, although it's not one of the full shapes. Use finger 3 both to fret the lowest string and to damp out the sound of the A string.



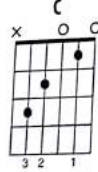
Above: Gsus4, related to the G shape, features a fret 1 note on the B string. Drop finger 1 lightly against the top string to ensure that the top E is not heard if accidentally struck.



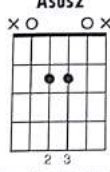
Above: This is a conventional-looking A major shape, but it's played with a barre across the fret 2 notes. Once again, you should avoid playing the top E string.



Above: Asus(9) is in fact an Asus4 chord with an added 9th. Use finger 1 to barre the top four strings. A light contact with string 1 ensures that it doesn't ring if accidentally struck.



Above: This conventional C chord shape should be very familiar to you by now. Try using a high left thumb to damp out the bottom E string so that you can go for your strums with confidence.

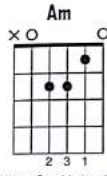


Above: A new shape, the Asus2 chord is closely related to A major and is commonly found shifting to or from a full A major shape. Try practising this chord a few times to get used to it.

## CHORD CHART - 28

Despite plenty of lead playing in *Staying Out For The Summer*, there's still room for a few useful chord shapes. You've played most of these chords before, but as you know, there's no substitute for regular practice in different combinations with

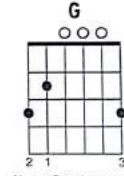
new and varied strum patterns. Although the B minor 7 chord is not featured in the practice pieces, you will find it included here so that it's possible to replace the lead parts with a strummed accompaniment throughout.



Above: Considering the upbeat feel of the *Dodgy* song, it's surprising to find that the key of the song is the traditionally melancholy A minor. A high thumb helps to mute the bottom E string.



Above: C major is the chord most associated with A minor - it's what is known as A minor's 'relative major'. A simple transfer of finger 3 to the 5th string transforms A minor into C major.



Above: G major crops up regularly in the practice pieces. However, this three-fingered version of the chord, which uses an open B rather than a D on the 3rd fret, is less common.



Above: D minor 7 is familiar from an earlier session's riff exercise. The addition of the 7th on the B string at fret 1 warns the somewhat gloomy sound of the D minor chord.



Above: Dm7/A is a subtle adaptation of D minor 7, quite easily achieved by adding an open A string beneath the existing four-string shape. You can use finger 3 instead of finger 2 on the G string.



Above: Although B minor 7 doesn't feature in a specific practice piece in this session, this barre chord shape is still worth memorizing and a useful addition to the shapes you already know.



Above: D major is another chord featured here. This four-string shape should be familiar to you from several different sessions' exercises. Remember that practice makes perfect - so keep playing!



## CHORD CHART - 25

**D**ropped D tuning and some kick-ass-sounding chords contribute to the interesting look of this chord chart. The rows of finger 1 symbols beneath the boxes show that the finger barre is an integral part of all the shapes, apart from D5. The barre should lie across the top strings as well, despite

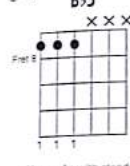
the crosses, which are there to show that these strings are not played. The D barre chord needs a conventionally tuned bottom E string. The chord includes only the lower four strings but is more often played across all six strings, hence the bracketed fingerings.



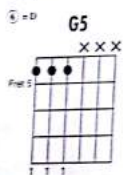
Above: With string 6 tuned down to D, the G5 part is covered by barring the bottom three strings at fret 5. The added 11 also requires you to barre string 3.



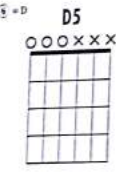
Above: F5=11 is not a chord you are likely to need very often. The addition of finger 2 on the G string gives this chord a distinctly sinister edge.



Above: As with standard tuned power chords, extending the shape to include the 4th string adds the octave to beef up the chord's sound.



Above: The same shape as B=5, only this time in 5th position. Mute the upper three strings by making a light contact with this part of the finger barre.



Above: A curious-looking chord because of the lack of any left hand fingering. With dropped D tuning, the open bottom three strings are D, A and D.



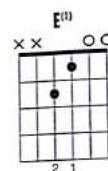
Above: This D barre chord is played in 10th position. The identical shape is used to create five other major chords by shifting to different fret positions.

## CHORD CHART - 26

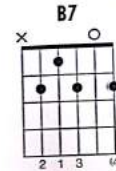
**A** lengthy guitar solo and large chunks of two-measure chord shuffle mean that Buddy Holly's *That'll Be The Day* is thin on full-blown chord shapes. However, the key chord of E major appears in a few different guises and the B7 shape is a useful

new pattern to add to your ever-growing repertoire. F# major is the only barre chord, and then there's some handy practice of the barred D7 and C7 chords. Remember that you need a capo at fret 5 to play all the chords in the exercises.

(capo at fret 5)



Above: This form of the E major chord uses only the top four strings of the six-string shape you've used in earlier exercises.



Above: This form of B7 is often used when playing in the key of E in 1st position. The shape more commonly also includes the 4th finger at fret 2 on the top E string.



Above: A5 acts as the basic shape for the boogie-woogie shuffle. Finger 1 stays in place on the D string, while finger 3 rocks on and off the same string at fret 4.

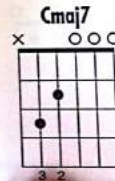


Above: This is the conventional E major shape, with fingers 1, 2 and 3 in action. All six strings are played only at the very end, hence the bracketed noughts.

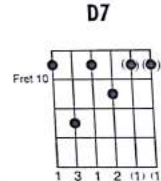
Solo chords (no capo)



Above: F# major is a six-string barre chord based on the E shape. This barre extends across the top string, but Holly's light strums make no contact with it, which explains the brackets.



Above: Cmaj7 is often used for a mellow sound and simple fingering. F#1 from a C shape gives you an E major 7.



Above: The D7 barre chord is closely related to the F# chord. Swiftly moving the D7 shape to 8th position gives you C7, which occurs in quite a few rock 'n' roll riffs.

## CHORD CHART - 17

A note about the charts: Each chart shows a specific fingering for a chord. In these charts, the letters in parentheses (e.g., (1-2-3)) represent the frets of the strings. For example, (1-2-3) means the first, second, and third frets. The letters in parentheses (e.g., (1-2-3)) represent the frets of the strings. For example, (1-2-3) means the first, second, and third frets.

The full barre chord is featured for the first time. The 2nd fret across the top of all but the 6th string. The 2nd fret across the top of all but the 6th string. The 2nd fret across the top of all but the 6th string.



Above: The C major 7 chord has been used before. Here, however, finger 2 is at fret 3 on the top E string, leaving fingers 1 and 2 to fret the lower string notes.



Above: D6add4 has the same shape and fingering as C major 7, but is located two frets further up at 4th position. The 'Fret 2' marking refers to the 2nd fret above the capo.



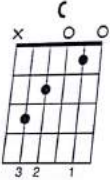
Above: The Gadd9 chord. Apart from this version, an open A string can replace the open D string for an unusually bass-heavy effect.



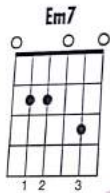
Above: Substitute finger 3 for finger 4 for an easier change to G major. Another version of this chord consists of the 1st and 2nd finger notes only.



Above: Notable as the first full barre chord in this book so far. The 1st finger bars all six strings at fret 1, while the other fingers form an E major shape.



Above: C major was prominent in an earlier session. Here, a change from F major allows finger 3 to stay in the same place on the A string at fret 3.



Above: A different version of the chord used earlier. On this occasion, the E string is open, while the same Em7 shape marks the open chord.

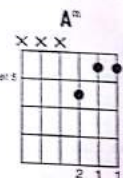
## CHORD CHART - 18

These exercises concentrate mainly on chord playing. However, the rhythm guitar approach is different from anything you have played so far. The reggae style gives rise to bright, punchy chords on the top three strings, leaving the lead guitar to fill

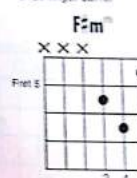
on the lower strings and the bass guitar to add distinctively strident lines beneath. Remember to form a half-barre with finger 1 for each chord, apart from the six-string A major shape, which requires a full finger barre.



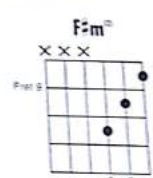
Above: The full A major barre chord has the same finger pattern as F major, but is placed in 5th position instead of 1st. Keep the thumb low for the straight, flat placement of finger 1.



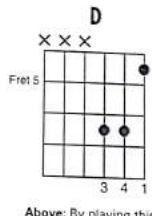
Above: This shape is identical to the top half of the A barre chord. Although finger 2 is on the G string, a better hand shape is gained by barring all three top strings with finger 1.



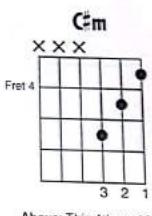
Above: F# minor is another chord played in 5th position. You might notice that the root note, F#, is not the lowest in the chord, but this is not unusual with high-string chords.



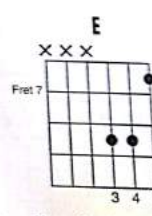
Above: This 8th position version of F# minor uses the same notes as the 5th position form, but in a different order. The result is a higher top note and a subtly different sound.



Above: By playing this chord shape instead of your usual D major, the highest note stays the same as for the A minor chords. This relationship is useful in jazz guitar.



Above: This 4th position chord uses the same finger pattern as F# minor in 8th position. These flexible three-finger shapes allow you to move from chord to chord with ease.



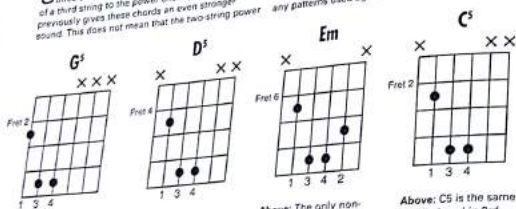
Above: Another shape that results in a new major chord when moved to a different fret position. D major at 5th position becomes E major when shifted to 7th position.



## CHORD CHART - 11

Some of this session's exercises feature the new, three-string power chord shape. The addition of a third string to the power chord pattern used previously gives these chords an even stronger sound. This does not mean that the two-string power

chord is now obsolete; it will crop up regularly in other songs. In the course of the session, your power chords shifted through many fret positions. Here are all the different shapes, with reference to any patterns used again at other frets.



Above: This power chord is played on strings 1, 3 and 4. This particular shape uses fingers 1, 3 and 4 and is also used for A5 in 6th position, B5 in 7th position and C5 in 8th position.

Above: To form D5, release and move the G5 chord up to 5th position and onto strings 5, 4 and 3. Keep your thumb low and fingers curved and avoid spectrum contact with strings 6, 2 or 1.

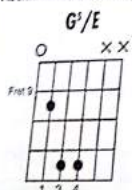
Above: The only non-power chord here, this form of E minor is essentially D5 moved up two frets to 7th position, with finger 2 added to string 2 at fret 8 to give the chord its minor identity.

Above: C5 is the same as D5 played in 3rd position. It can be approached from both A5 and E minor. Played in 1st position it is B5, in 2nd position it is the B5 chord and in 7th position it is E5.

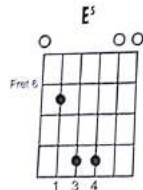


Above: Play an open A (5th) string and use fingers 3 and 4 for the fretted notes. Its makes the change to C5 easier. This is the only chord box to include the nut.

### Additional solo chord shapes



Above: G5 in 12th position. The E refers to the open E string played under the G5 shape. F#5/E uses this shape in 9th position, and E5 can be played like this in 7th position.

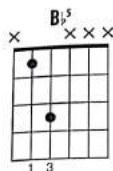


Above: This form of the E5 chord is unusual in that it fills out the fretted E5 shape used in the exercises by also including the remaining three open strings.

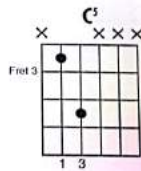
## CHORD CHART - 12

Your chord work is divided between power chords and full strummed chords. The B5, C5, F5 and G5 chords return to the two-string power chord shape used in the very first sessions. A new study point is the F5 shape played on the D (4th) and G (3rd) strings. The E, A and D major chords have

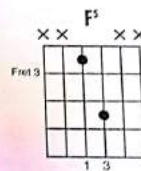
all featured previously. However, this is the first time they have been used together, so the changes between these shapes present new challenges for you. In this and future Chord Charts, the headstock is not shown, instead the top nut is represented by a thick top line.



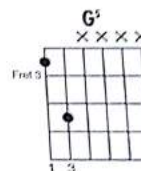
Above: Played in 1st position, this is the only one of these power chords to show the nut of the guitar in its chord box. Place finger 1 on the A (5th) string at fret 1, with finger 3 on the D (4th) string at fret 3.



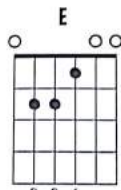
Above: The four frets shown in a chord box cannot accommodate the 5th fret needed here, so the chord box starts at fret 3. From B5, shift the same finger shape up to frets 3 and 5 on the same strings.



Above: Also played in 3rd position, meaning that finger 1 is based at fret 3. Move the C5 shape onto the D (4th) and G (3rd) strings. F5 is more commonly found in 1st position on the E (6th) and A (5th) strings.



Above: Another 3rd position power chord using two strings only - the 6th note and the 5th from the G scale. Keep practicing this power chord as shown, then try to experiment as you go along.



Above: Any major chord can be referred to by its letter only (i.e. E). The main problem with this shape is blocking the open B (2nd) string, so be sure to keep your fingers curved.



Above: An easy shape to remember, since all three fingers are placed at fret 2. Do not play the bottom E (6th) string, and play the A (5th) and E (1st) strings open.



Above: From A major, lead with finger 3 by shifting one fret along string 2. Keep fingers 1 and 2 at fret 2, but move them onto strings 3 and 1. Play string 4 open, but not strings 5 and 6.

## CHORD CHART - 7

These chord shapes appear straight here. Of course, they have an appearance in the 5th session, but the other two chords are new. These are hard to learn, so we have taken them out of the section of notes written within each chord. See if you can reproduce these two chords to help you play.

Fast! Please! Take and also for future reference. After all, you never know when that first 11 chord might come in handy! When you have a few moments to spare, go back over the G, D and C major chords learnt earlier. These are frequently used, so practise shifting quickly and precisely from one to another.



Above: Place fingers 1, 2 and 3 at 1st fret on strings 4, 3 and 2. Play strings 4 and 3 open but don't play string 5. These three with finger 1 at 2nd fret are the basis of the A chord.



Above: From the A chord position, shift your 1st finger from the 4th string over to the 6th string. Strum all six strings but block string 5 with the underside of finger 1.



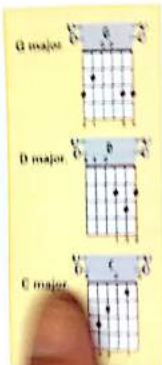
Above: This contains only four strings, including an open 1st string. Finger 2 goes on string 4 at the 2nd fret, finger 1 on string 3 at the 1st fret, and finger 3 remains on its Dmaj9/F# position.



Above: This is D major with an open 1st string. The seventh (bottom) finger 7 and 8 can be extended so it's bearing the notes higher, so the right hand can support the 1st finger, seventh.



Above: Add finger 1 to string 5 at 1st fret to change Dmaj9 to Bm11. Bm11 is hard making the open strings sound, so drop the thumb back and rest the wrist a little to give your fingers more arch.



## CHORD CHART - 8

In this session, E major, one of the most used chords in a guitarist's repertoire, appears for the first time. G major makes yet another important contribution to the practice pieces, as does A major. Power chords feature heavily, as you combine the E5, G5 and A5 chord shapes, all of which are formed

on the two bass strings. The chord riff in the solo exercise adds D major and the G/D shape to our list.

Try to work on all of these shapes regularly, and don't forget to keep running through the pages of earlier sessions so that all of these chords stay at your fingertips.



Above: Place finger 2 on string 5 at 1st fret, finger 3 on string 4 at 1st fret, and finger 1 on string 3 at 1st fret. The other three strings are played open.



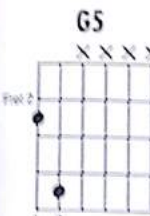
Above: From E major, move fingers 1 and 2 diagonally over to the 5th and 6th strings. Close the distance between them as you make the shift.



Above: From G major, pull fingers 1, 2 and 3 into line, dropping them onto strings 4, 3 and 2 at 1st fret. Play open strings 1 and 5, but not string 6.



Above: Form E5 using finger 3 to make shifting to G5 easier for the practice piece. Use an open 6th string as well as fret 2 on string 5 with finger 3.



Above: G5 has finger 1 at 1st fret on string 6 and finger 3 on string 5 at 1st fret.



Above: For A5, use the same strings as G5, but two frets higher at frets 3 and 5.



Above: The triangular D major finger pattern was studied in one of the previous sessions.



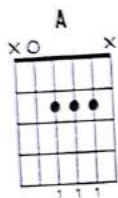
Above: This is a form of G major but with the open 6th string, D, as its bass note.



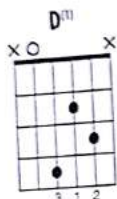
## CHORD CHART - 29

When taken out of context, this selection of chord shapes from *All Right Now* by Free looks unusual. A major is the closest to a conventional full chord shape, although even this contains no open

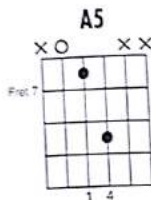
top-string note and is played with a finger barre. The two versions of the D chord avoid the regular triangular shape, and the A5 and G5 chords are located an octave higher than usual.



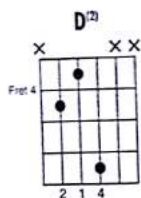
Above: This is the exact same form of A major that you played in the Sheryl Crow song. It features a barred 2nd fret fingering and has no open top E string note.



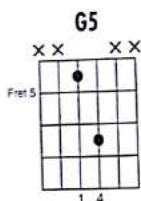
Above: Strictly speaking, this is a D A chord because open A is its lowest note. In the exercises, however, the 5th string is always played before the rest of the chord, which keeps the D chord identity strong.



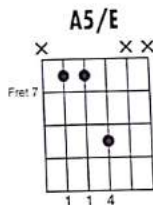
Above: This is one of three A5 shapes. Using fingers 1 and 4 makes the shifts easier, and the open A string gives more weight to the chord's sound.



Above: This D major pattern is governed by the melodic shape of the chorus accompaniment. It follows on nicely from the 5th position G5 chord.



Above: On this occasion, G5 is played in 5th position on the D and G strings. As with the A5 shape, finger 4 replaces the more common 3rd finger for the upper note.



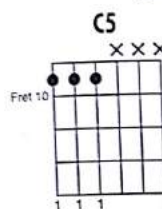
Above: The chorus also features this variant of the A5 chord. The addition of fret 7 on the 5th string means that you should use a 1st finger barre.

## CHORD CHART - 30

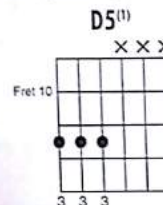
Although these exercises are as challenging as always, the chord shapes are very simple to understand. Most are three-string power chords that can be played with a barre because of the dropped D tuning of the bottom string. More unusual is the

use of fingers 2 and 3 to form a barre for some of these power chords, which has the benefit of cutting down the amount of left hand shifts. Note that the solo chords require you to re-tune your guitar to the standard E, A, D, G, B and E pitch.

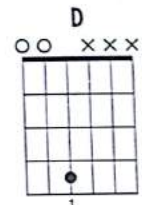
① = E<sup>+</sup> ② = B<sup>+</sup> ③ = G<sup>+</sup> ④ = D<sup>+</sup> ⑤ = A<sup>+</sup> ⑥ = D<sup>+</sup>



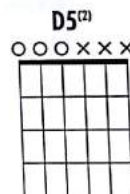
Above: The 6th string is tuned a tone lower than the others, making this C5 chord playable by barring the three strings with finger 1. Aim to mute the other strings.



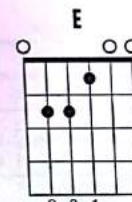
Above: This form of D5 uses the same shape as C5 but is played at fret 12. The quick alternation with C5 makes sense of using the unorthodox 3rd finger barre.



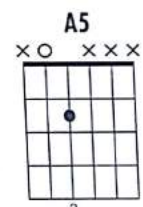
Above: This is the only major chord used here. A light contact of finger 1 with the 3rd string provides a safety net in case you strum too far.



Above: This D5 shape couldn't be simpler. It's one octave lower than 12th position D5, which means you need only the bottom three open strings.



Above: To recap, the chord of E major. This is the standard 1st position shape involving all six strings.



Above: The A power chord. Using finger 2 works best in the context of a riff, although finger 1 is more common.

## CHORD CHART

This is a recap of the chords introduced in the first section of Play Guitar: the chords E minor, A minor and D minor. Whenever you have time to spare, resort to your guitar and struggle in a few practice. Even if you don't have the time to play all

the exercises, you should at least try to spend a few minutes going through these chords every day. Get used to the shapes your fingers make while playing, and with practice, they'll soon become second nature.



Above: E minor is one of the first chords you need to learn. Place your 2nd finger at the 2nd fret of the 5th string. Your 3rd finger goes at the 2nd fret on the 4th string. Finally, strum all of the strings together.



Above: A minor. As in the Em chord, place your 2nd and 3rd fingers at the 2nd fret, but this time on the 2nd and 4th strings. Add your 1st finger at the 1st fret on the 3rd string, strum five strings, and you're playing Am.



Above: For the D minor chord, place your 1st finger at the 1st fret of the 1st string, your 3rd finger at the 2nd fret on the 2nd string, and your 2nd finger at the 2nd fret of the 3rd string. There's an alternative method of playing Dm: putting your 4th finger on the 2nd string instead of your 3rd. Play whichever is most comfortable, and avoid playing the 5th and 6th strings.

Above: Finger positions for the Am chord.

## CHORD CHART - 2

As well as the chords that you were introduced to in the first section - Em, Am and Dm - we have added three new power chords in 'The Beatles' I Saw Her Standing There. Power chords are a quick and simple way of forming chords with only two or three strings. Here's a visual recap of the A, D, E and B

power chords. Take care to play only the strings shown, remembering not to play the strings marked with an 'X' apart from the B shape. These chords all start the 2nd finger at the 2nd fret, but the B is different. Strum each time, so you don't get used to changing between chords smoothly and quickly.



1. The A power chord is the first of the four power chords featured in the second chapter. Place your 2nd finger at the 2nd fret on the 4th string. Now play the 5th string open (A), striking the fretted 4th string at the same time.



2. Change to the D power chord finger position. Move your 2nd finger across from the 4th string, placing it at the 2nd fret on the 3rd string. Play the open 4th string (D), striking the fretted 3rd string at the same time.



3. Now form the E power chord. As with the previous two power chords, the 2nd finger is positioned at the 2nd fret - but this time on the 5th string. Play the open 6th string (E) and this fretted string together.



4. The B power chord as you played it in this finger position before. It's the A power chord moved up two frets, with the 1st finger at the 2nd fret on the 5th string and the 3rd finger at the 4th fret on the 4th string.



## CHORD CHART - 7

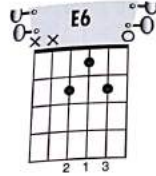
Five chord shapes feature strongly here. Of these, A major made an appearance in the first session, but the other four chords are new. These all have curious sounding names based upon the selection of notes contained within each chord. See if you can memorize these new chords to help you play.



Above: Place fingers 1, 2 and 3 at fret 2 on strings 4, 3 and 2. Play strings 5 and 1 open but don't play string 6. Press firmly with finger 1 to avoid any buzzing of the string against the fret.



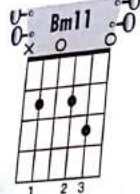
Above: From the A chord position, shift your 1st finger from the 4th string over to the 6th string. Strum all six strings but block string 5 with the underside of finger 1.



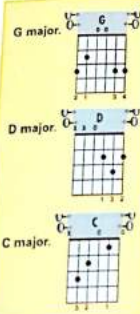
Above: This contains only four strings, including an open 1st string. Finger 2 goes on string 4 at the 2nd fret, finger 1 on string 3 at fret 1, and finger 3 remains in its Dmaj9/F# position.



Above: This is D major with an open 1st string. The stretch between fingers 2 and 3 can be awkward, so try twisting the wrist slightly to the right to improve the 3rd finger location.



Above: Add finger 1 to string 5 at fret 2 to change Dsus2 to Bm11. It can be hard making the open strings sound, so drop the thumb lower and roll the wrist a little to give your fingers more arch.



## CHORD CHART - 8

In this session, E major, one of the most used chords in a guitarist's repertoire, appears for the first time. G major makes yet another important contribution to the practice pieces, as does A major. Power chords feature heavily, as you combine the E5, G5 and A5 chord shapes, all of which are formed

on the two bass strings. The chord riff in the solo exercise adds D major and the G/D shape to our list.

Try to work on all of these shapes regularly, and don't forget to keep running through the pages of earlier sessions so that all of these chords stay at your fingertips.



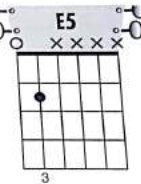
Above: Place finger 2 on string 5 at fret 2, finger 3 on string 4 at fret 2, and finger 1 on string 3 at fret 1. The other three strings are played open.



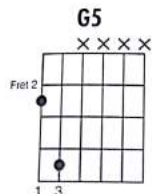
Above: From E major, move fingers 1 and 2 diagonally over to the 5th and 6th strings. Close the distance between them as you make the shift.



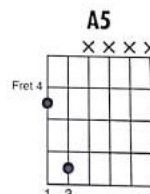
Above: From G major, pull fingers 1, 2 and 3 into line, dropping them onto strings 4, 3 and 2 at fret 2. Play open strings 1 and 5, but not string 6.



Above: Form E5 using finger 3 to make shifting to G5 easier for the practice pieces. Use an open 6th string as well as fret 2 on string 5 with finger 3.



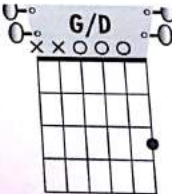
Above: G5 has finger 1 at fret 3 on string 6 and finger 3 on string 5 at fret 5.



Above: For A5, use the same strings as G5, but two frets higher at frets 5 and 7.



Above: The triangular D major finger pattern was studied in one of the previous sessions.

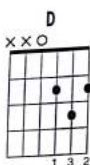


Above: This is a form of G major but with the open 4th string, D, as its bass note.

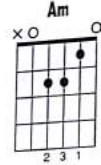
## CHORD CHART - 31

With an emphasis on rhythm guitar, this session focuses strongly on chord shapes, many of which you have come across before in *Play Guitar*. The likes of D, A minor, G and A are essential chords that you should always have at your fingertips,

while even the G/F# and Asus4 shapes are common enough to warrant committing to memory. Remember to capo the 2nd fret if you want to try out these chords with any of the session's practice pieces.



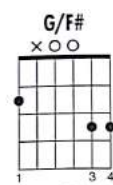
Above: D major is the song's key chord. It also appears with an open A string at the bottom, making it D/A. With D/A, using a half-barre makes the shifts to and from B minor easier.



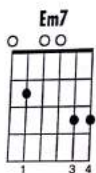
Above: A minor is a five-string chord played in 1st position. Remember that minor chord symbols are differentiated from their major equivalents by the use of a small 'm' after the note name.



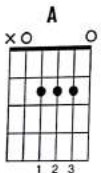
Above: G major is another shape you have used many times before. For the best sound, keep your fingers arched and positioned as far to the right as possible in each fret.



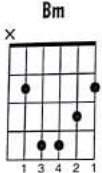
Above: This G chord with an F# bass note sounds strange when played out of context. Its rightful place is as a linking chord between G and E minor 7.



Above: E minor 7 is a common variation of E minor. On this occasion, the 7th referred to in its name appears twice – once on the B string at fret 3 and also as an open D string.



Above: Here, the A major chord features the traditional 1st, 2nd and 3rd fingers squeezed neatly into fret 2, rather than the 1st finger barre that has been used previously.



Above: The B minor barre chord shape is very useful. By moving it to different fret positions you can create a host of minor chords. Try to mute string 6 with the tip of the 1st finger barre.

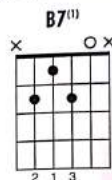


Above: Asus4 is almost identical to A major, but replaces the major 3rd with the 4th degree of the A scale. This requires the use of finger 4 at fret 3 on the B string instead of finger 3 at fret 2.

## CHORD CHART - 32

A traditional Blues chord sequence features only three chords – the tonic (I), the subdominant (IV) and the dominant (V). Although *Folsom Prison Blues* by Johnny Cash is a country song, the Blues chord progression is central to its structure. This is why just three chords feature in the session – E, A and B7.

However, as the following six shapes show, there's more to it than this, since you'll find three different forms of A chord and two versions of B7 in the original. Each is played with a capo at fret 1, but the capo is optional if you are practising the shapes without the recording.



Above: B7 is the original song's dominant 7th chord in the key of E major. It is also often played with finger 4 on the top E string at fret 2.



Above: The key chord of E major is played in its full six-string form in the practice pieces. In the original, the strings are split in flatpicking style.



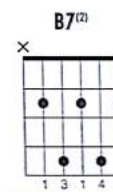
Above: This three-string A chord features in song's verses. The lack of a fret 2 note on the B string makes this a power chord rather than a major shape.



Above: This form of A major cannot be strummed, due to the absence of a 4th string note. However, when flatpicking, the bass note is separated and the top three strings are strummed together.



Above: The fretted notes for this version of A major use the pattern you would normally associate with D major in 3rd position. A three-string shape.

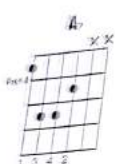


Above: B7 as a barre-chord shape is very useful. It's slightly more comfortable to place than the full B major barre-chord, since there are two and not three notes played at fret 4.

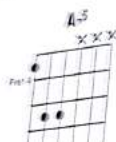


## CHORD CHART - 15

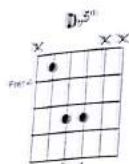
These triad power chords feature notes on the 5th, 6th, and 7th strings, as well as the 4th, 5th, and 6th strings. As you develop your fretboard knowledge, you will discover that the A, D, and G strings are the most important in this chord shape.



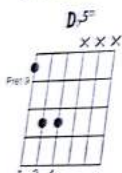
**Above:** From the A5 chord base, adding finger 2 to string 3 turns this into a major triad. For notes, do not play the top two strings, but after you will have to get finger 1 across all six strings to form the major bar chord shape.



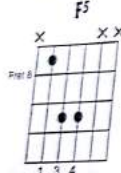
**Above:** The similarity between this chord and A major is clear to see. Removing finger 2 from the A5 shape reveals the root note in the base, the 5th step of the scale on the A string and the upper octave on the D string.



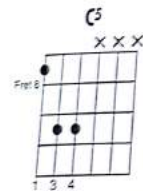
**Above:** The bracketed number 1 shows that there is more than one version of this chord used. The three-string shape shown here uses the same finger pattern as A5, only this time on the A, D and G strings.



**Above:** If you play this after version 1, you will notice that there is no difference between the two. This version contains exactly the same notes, played further up the frets on lower strings.



**Above:** This power chord gives a lighter effect as it contains high notes in 8th position on the A, D and G strings. It shares the shape and strings with D5b, but is played four frets higher.



**Above:** Another 8th position chord, but with a stronger sound because of its location on the bottom strings. A5b, the 5th position D5b and B5b all use the same pattern on the same strings.

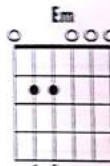
## CHORD CHART - 16

These chords are arranged with frets. Some by Chord 3, in mind, contain several familiar chords as well as some new shapes. D major, E minor and A major combine to form an accompaniment and a guitar solo, and have

all appeared previously. The other commonly used full chord to feature is E major. Power chords are represented by E5 and F#5, although the latter is distinguished by its use of the left thumb to place the fretted note on the bottom E string.



**Above:** The pivotal chord, D major, uses the triangular pattern of fingers studied in other issues. The root note is the open D string. Do not play the bottom two strings, which are pressed on the chart.



**Above:** The very first chord you studied, but here you are using fingers 1 and 2 for the fret 2 notes. Play the four remaining strings open, as indicated by the circles above the relevant strings.



**Above:** The A major chord occurring after E minor. This is a straightforward shift which requires only a small movement up one string and the addition of finger 3.



**Above:** This three-string power chord alternates with Aadd5. The shift is simplified by the use of fingers 3 and 4 for the fret 2 notes. A wrist/placement action minimizes the risk of contact with the G string.



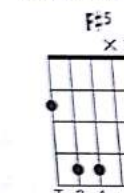
**Above:** Identical in shape to the A major chord featured in the previous session, but this time in 5th position with added colour from the open B and top E strings. The open B is the 'add9'.



**Above:** By adding finger 1 to the G string, this chord is transformed from minor to major. The other strings are either open or 5



**Above:** A suitably extravagant name for an intricately fingered chord. The 'T' denotes the left thumb, which places the fret 2 note on the bottom E string, enabling you to place the other fretted notes.



**Above:** This power chord consists of the bottom three strings of the previous F#m11 chord. For this reason, make sure to keep the thumb in position ready to play the lowest note.

## CHORD CHART - 5

Here are four of the most commonly used chords in a guitarist's repertoire: G, D, C and E minor. These will crop up time and again, so use this page to help commit them to memory. The G and E minor patterns should be quite familiar by now, so concentrate on D and C. In a spare moment, you could practice strumming the C chord rather than

picking out the arpeggio, and may be even have a go at shifting between it and any of the other three chords.

There is also a reminder of the Em7, Cadd9 and Dsus4 chords. It's worth comparing the sound of a Cadd9 to a straightforward C chord, or the effect the sus4 has on a D chord.



**Above:** Place fingers 3 and 4 at the 3rd fret on strings 2 and 1, respectively. With the thumb low, reach over to the 3rd fret on string 6 with finger 2. Finger 1 drops on to string 5 at fret 2.



**Above:** From the G chord, leave finger 3 in place, release finger 4 and pull fingers 1 and 2 towards strings 3 and 1. Keep your thumb still and your fingers close to the strings as you make the shift.



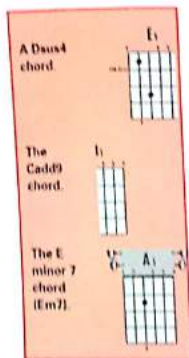
**Above:** The last new chord, an A major from the song *Pretty Vacant*. Place fingers 1, 2 and 3 at fret 2 on strings 4, 3 and 2, respectively. Strings 5 and 1 are played open.



**Above:** Keep your thumb low and straight and arch your fingers. From the bass, strike the chord's five strings one by one, until the notes all sound at the same time.



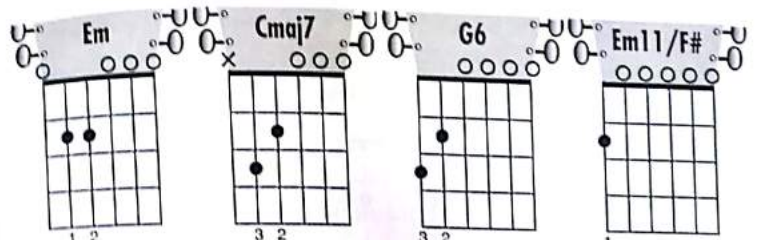
**Above:** Here, finger 1 plays string 5 at fret 2, and finger 2 plays string 4 at fret 2. This fingering links up best with the other chord shapes in Clapton's *Wonderful Tonight*.



## CHORD CHART - 6

Here's an at-a-glance reminder of every chord covered in session 6: chords of C major 7, G6 and Em11/F# as well as a recap of E minor. Power chords of E5, C5 and G5, plus the D/F# shape are

also featured. C major and Cadd9 add to an already substantial list. Try memorizing them if you can and even if you're short of time, you'll probably manage to practise a few shapes on a daily basis.



**Above:** Only C shapes follow E minor in session 6, so using fingers 1 and 2 makes the changes a lot easier. Check that the underside of finger 2 is not damping the open 3rd string.

**Above:** C major from session 5, with finger 1 off to give an open string 2. The two similar chords create different effects. From E minor, replace finger 1 from string 5 with finger 3 at fret 3.

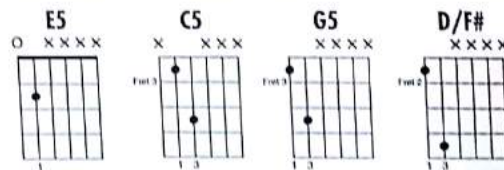
**Above:** This is effective following C major 7, as in *Zombie*. Shift fingers 2 and 3 together across to the bottom two strings. Curve the fingers well so that the four open strings can ring clearly.

**Above:** In isolation, the five open strings clash with the F# in the bass and do not make easy listening. However, following on from the other *Zombie* chords it seems to fit perfectly.

### TWO-STRING CHORDS

A 5 after a letter implies a power chord shape. For E5, use the two bass strings of the full E minor chord. For C5, slip finger 1 up to fret 3, then use the 3rd finger to place fret 5 on the 4th string. Keep the 1st and 3rd fingers stretched as you change from C5. You then have the shape ready to drop onto strings 6

and 5 for the G5 chord. D/F# has an important linking role in the *Zombie* verse. If you have a good stretch, then finger 1 can reach back to fret 2 from the G5 shape. If not, try using the 4th finger at fret 5 instead of the 3rd. To show higher fret positions, the starting frets for C5, G5 and D/F# are labelled.



### Two more chords

From C major 7, add finger 1 at fret 1 on string 2.

With string 1 open.

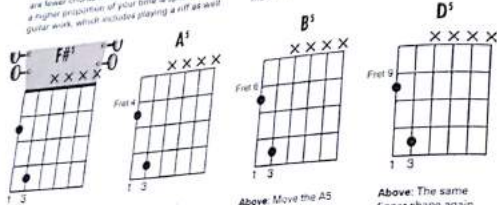




## CHORD CHART - 9

This session's exercises make use of only four lower chord shapes: F#, A5, B5 and G5. These are lower chords than in previous sessions because a higher proportion of your time is spent on lead guitar work, which involves playing a riff at well

as a substantial solo. The chords all use fingers 1 and 3 spread across strings 6 and 5. You will discover countless rock songs that shift a single power chord shape up and down the frets in this manner.

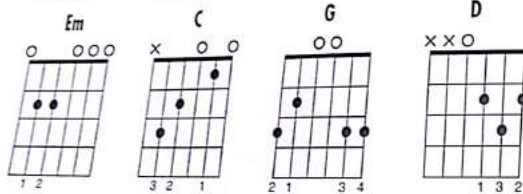


**Above:** This two-string chord has finger 1 at fret 2 on string 6, together with finger 3 at fret 4 on string 5. A low, vertical thumb behind the middle finger helps with the stretch over to the bass strings.

**Above:** From the previous chord, release the finger pressure slightly and shift the F#5 shape three frets up the guitar neck. Look fingers 1 and 3 just behind frets 5 and 7, then strike strings 6 and 5 together.

**Above:** Move the A5 chord shape up two frets for this power chord. You can lean the 3rd finger slightly against string 4. This will stop the string from sounding, should you accidentally strike it as you strum the chord.

**Above:** The same finger shape again, only this time squeezed into the much narrower 10th and 12th frets. Because finger 1 is at fret 10, this power chord can be described as being in 10th position.



### Revised chord shapes, using the capo at the 2nd fret

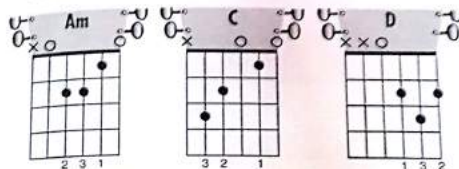
You worked through a sequence of four other chords in some exercises: E minor, C major, G major and D major. These are all chords which you're already quite familiar with, though not with a capo across the 2nd fret. The capo is not an intrinsic part of these

chords - it simply raises their overall pitch to give a special tonal effect, avoid difficult chord changes or, most commonly, suit the range of a singer's voice. These are among the most frequently used chords, so give them plenty of practice, with and without the capo.

## CHORD CHART - 10

More chord shapes! You are familiar with five of the six chords already and have practised them regularly. The new chord, F major, is almost certainly the hardest shape because it involves barring the flat and 2nd strings. For now, always place finger 1 of

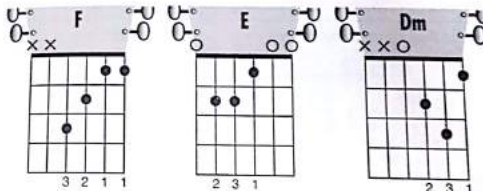
this chord last, as this will give the best chance of a relaxed and accurate hand position. Bar chords will be essential later on, so practise this shape as often as possible to achieve a comfortable finger placement.



**Above:** This is the most used chord in *The House Of The Rising Sun*. Place finger 2 on string 4, with finger 3 directly beneath it and finger 1 on the 2nd string. Strings 5 and 1 are open.

**Above:** The change from A minor to C major is relatively easy to achieve. Remove finger 3 and stretch it over to fret 3 on string 5. Keep the fingers arched to allow open strings 1 and 3 to sound clearly.

**Above:** This is a four-string chord, so avoid any contact with strings 5 and 6. Hold the fingers close over the strings as you move from C major, and try to form the triangular shape of the D chord during the shift.



**Above:** When moving from the D shape, lift fingers 3 and 2 as a unit up to strings 4 and 3, respectively. Then lower finger 1 firmly onto strings 1 and 2 at fret 1, while taking care not to collapse fingers 2 and 3.

**Above:** From A minor, lift all three fingers up one string, then strike all six strings. From C major, lift fingers 1 and 2 up a string onto the same frets and slot finger 3 in beneath finger 2 on string 4.

**Above:** Following on from A minor, shift fingers 1 and 2 down onto strings 1 and 3 at frets 1 and 2, respectively. Add finger 3 at fret 3 on string 2 and play an open 4th string as the bass note.

### Revised chord shapes

This is an ideal chance to bring together the other shapes you know that regularly appear in songs. You should be familiar with E minor and G major as both have featured in earlier exercises. Try combining these with A major, then you could even add one of the strum patterns you have learned.

