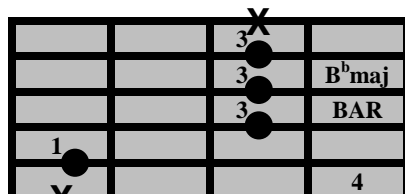
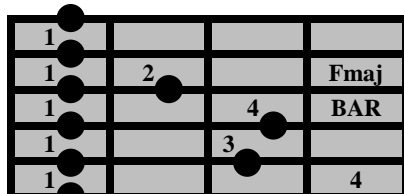
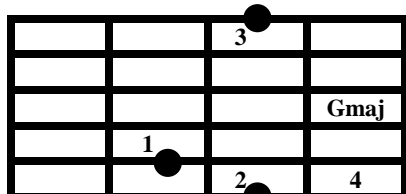
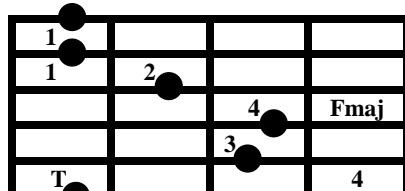
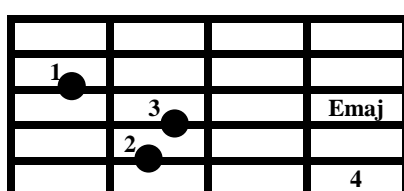
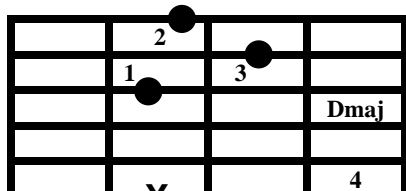
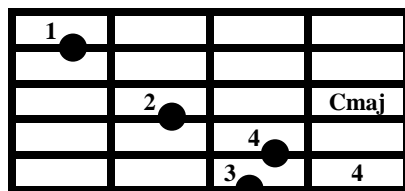
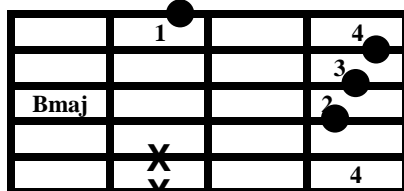
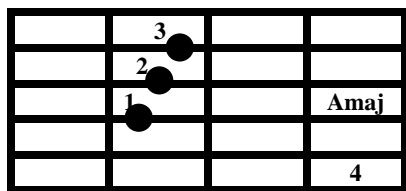


GUITAR CHORDS



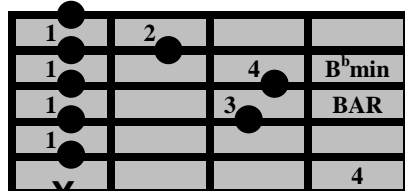
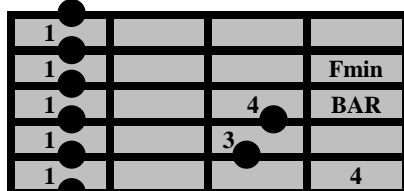
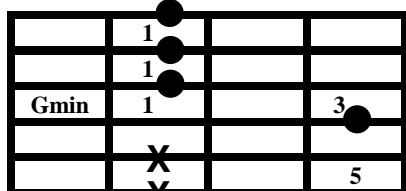
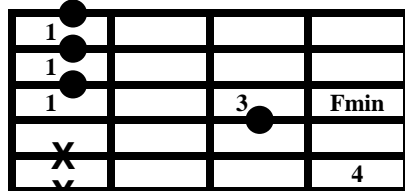
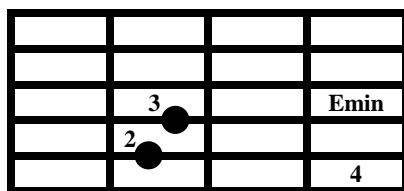
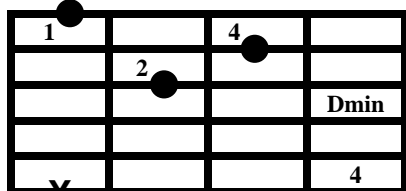
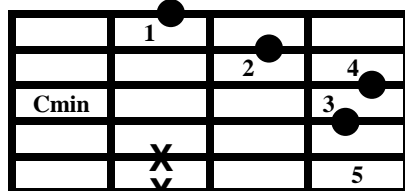
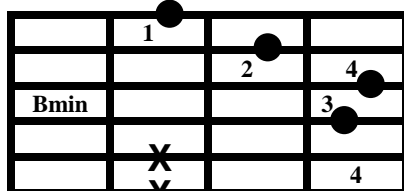
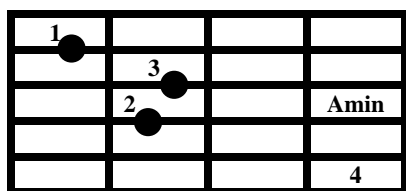


CHORDS

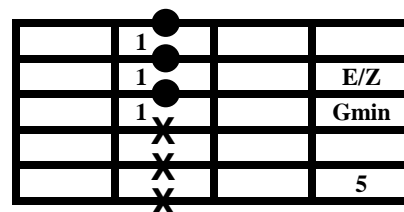
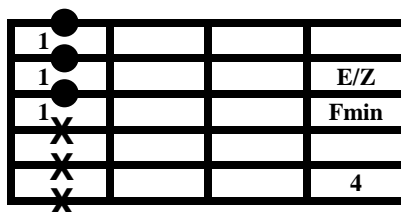
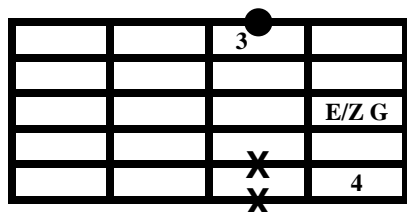
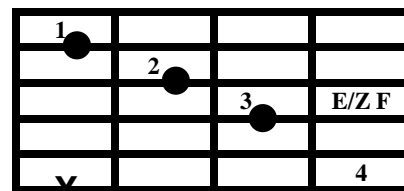
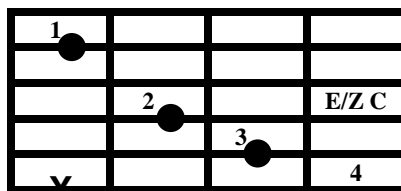
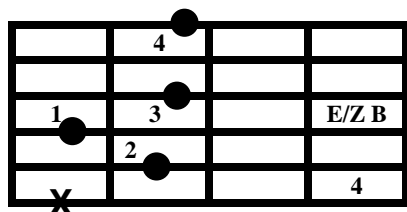
A	D	E	A
C	F	G	C
D	G	A	D
E	A	B	E
G	C	D	G

E-1	F	G ^b	G	A ^b	A	B ^b	B	C	D ^b	D	E ^b	●
B-2												E
G-3			●		●		●		●			
D-4												12
A-5	1	2	3	4	5	6	7	8	9	10	11	●
E-6												

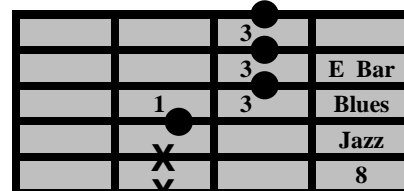
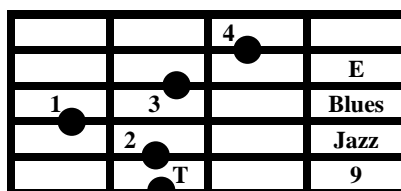
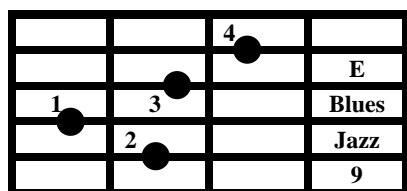
Am	Dm	Em	Am
C	Dm	G	C
Dm	C	G	Dm
Em	Am	B	Em
G	Am	D	G



EASIER WAY TO PLAY SOME CHORDS



A FEW BLUES / JAZZ CHORDS



DEFINITIONS

Graph Chords:

Chord name and type - Tells the key, major, minor, and style...

Notes - The string is pressed down on the fret with the end (ball) of the finger, except "Bar Chord Notes", which are pressed down with the finger laying flat over the series of frets...

More than one note using the same finger is like bar chord notes.

Un-played - If on higher string (s) than the played notes, touch finger on string to deaden that tone. If on lower string (s) (bass strings), avoid touching while strumming the other strings...

Finger number - "1-index", "4-little" middle fingers respectively. "T-thumb print edge" presses string down on fret...

Locating fret number - Shows where chord is played on neck.. This number is always in the lower right corner of the graph. The "Locating fret number" is different from the actual fret the chord is played on, which is the chord note closest to the "open" end..

Frets-All the way up the neck are ridges with spaces in-between.

A numbered fret is a space and the ridge after it. The note is played in the space area...Frets narrow as your hand moves up the neck, although on the graph they are all the same size...

Bridges - There is a "Bridge" between the "Open" notes and the "First" fret. There is also another "Bridge" at the "Body end"...

Chords: A combination of three or more harmonic tones sounded simultaneously along with the melody of a song...

"Major" and "Minor" chords are the base chords for all songs...

Bar Chords: The "type" of a bar chord is determined by which finger lays over the series of frets ("1st finger" or "3rd finger").. The first finger becomes the **Bridge** on "1st finger" bar chords...

Tuning the strings: There are many types of guitar tuners. The least expensive is a small wind tuner with "6 "open tones". The "piano key" that is the same tone as the **E** or 1st string is the "E" that is one octave above "middle C"... "Frets to tune with" for the tone on the next higher string are: The 5th fret for all, except the 3rd string, which is the 4th fret.

12 string guitars: Played exactly the same way as a 6 string.

The strings are grouped together into "six pairs": Both in the 1st pair are identical, both in the 2nd pair are identical and the remaining 4 pairs are one octave apart, with the higher octave string on top.

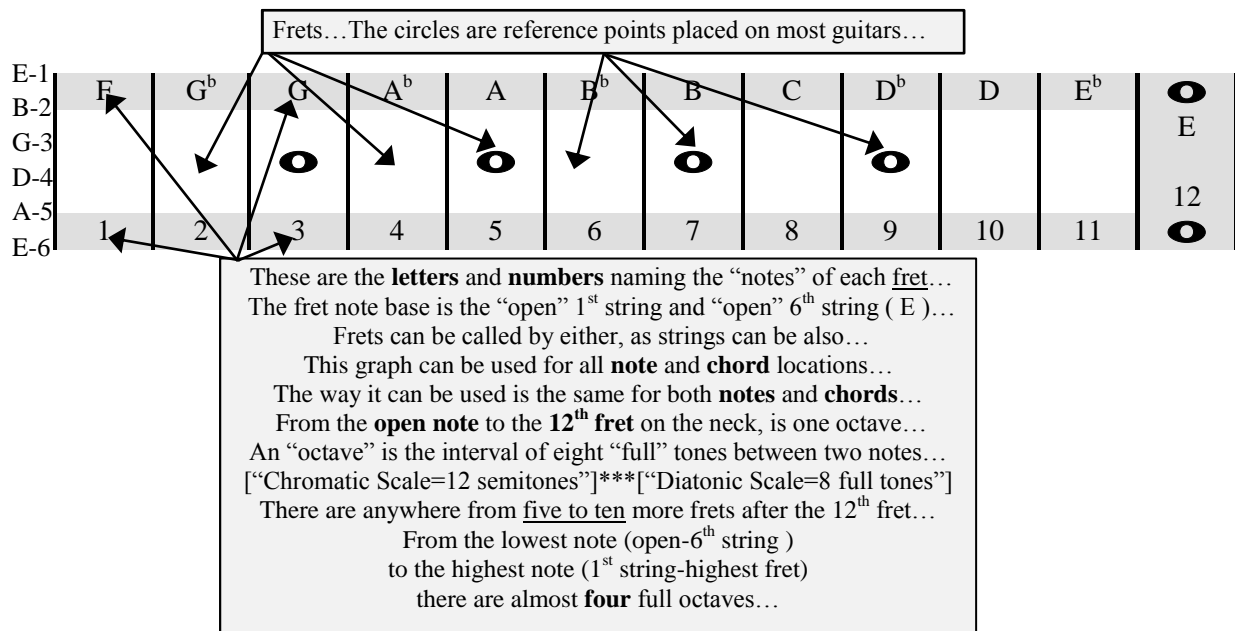
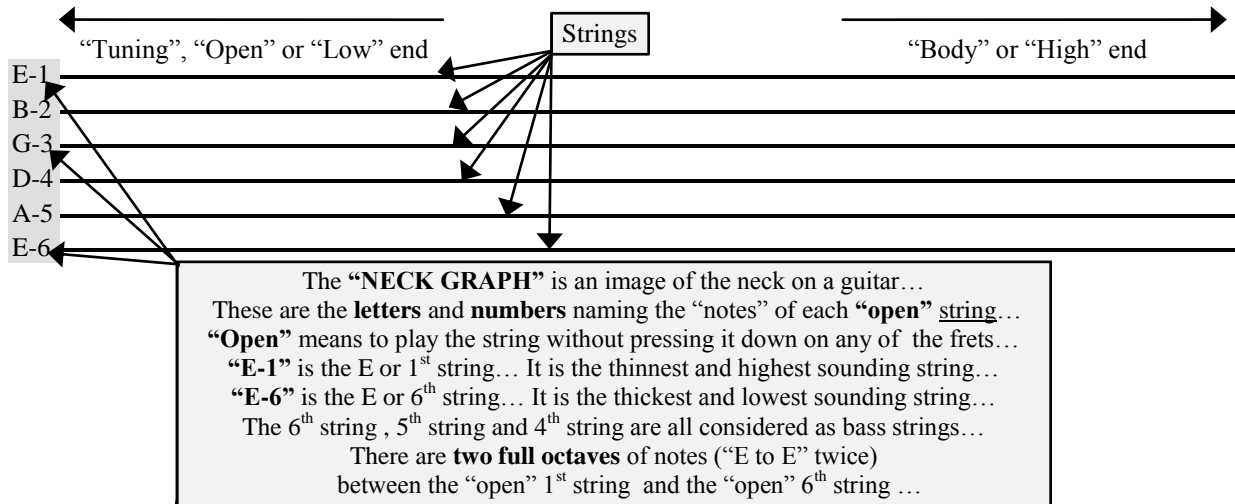
Practice boxes: Exercises that can be played in order, starting with each row back and forth as a progression. Begin with a strum of 4 beats per chord... When the single rows become familiar and comfortable, "experiment" with the mixture of progressions and strums by moving up and down, diagonally and around... Change the number of strums per chord, even making the strums different for each chord in your progression...

A	D	E	A
C	F	G	C
D	G	A	D
E	A	B	E
G	C	D	G

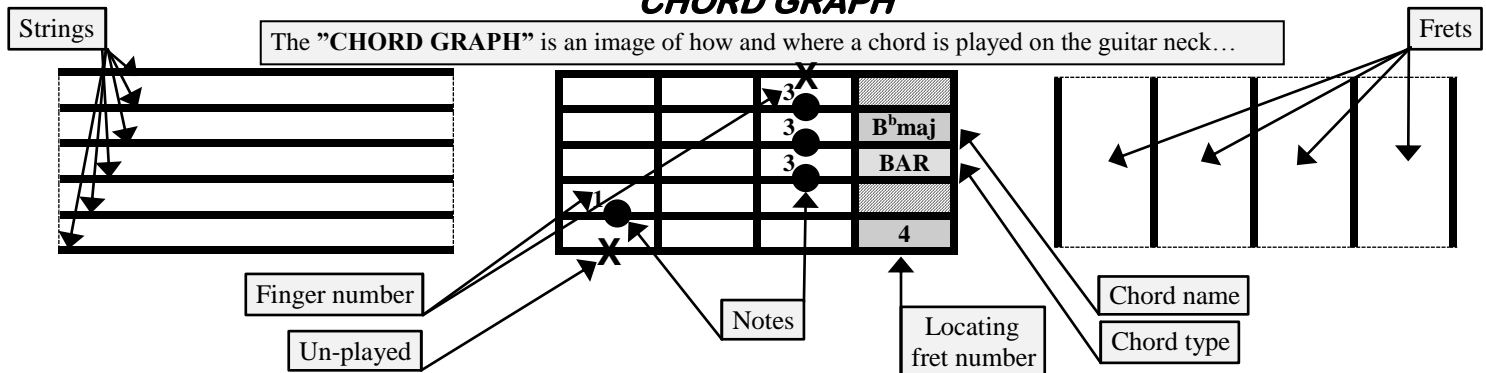
Am	Dm	Em	Am
C	Dm	G	C
Dm	C	G	Dm
Em	Am	B	Em
G	Am	D	G

NECK GRAPH AND CHORD GRAPH CHARACTERISTICS

NECK GRAPH



CHORD GRAPH



EXPLANATIONS

The twelve semitones in an octave (frets 1-12) “universally” can be used together...

Each of the twelve semitones (notes) has a “family of chords” named after them...

These families or ‘groups’ are called “Keys”... Each “Key” has twelve chords...

Each key also has a “scale” of eight tones (notes) with flats placed as needed...

Each “key’s scale” has flats in unique places.. “Flats only” are shown...

Major chords

do not always have a word or abbreviation after their letter name indicating that the chord is a major... It is always indicated with

Minor chords

All “sharps” are also “flats” (G[#] is A^b--A[#] is B^b and so on)...

“C” is the only key with no flats in it’s ‘tone’ scale...

The 8 tone scale is the “Do-Re-Me” scale...

The “main structures” for all the ‘majors’ and ‘minors’ are the chords pictured in this booklet...

Some “Key Chords” are not shown.. They can be found by using the neck and chord graphs

together to position the “Main Structured Chords” and form any chord in any key...

Many chord formations use the same finger formations, just on different frets...

Most all songs can be played using only ‘major and minor’ chords...

When a chord made from the “Main Structured Chords”

is played, the musician determines what open strings

may need to be deadened for “harmonics”...

The thumb deadens bass strings...

Any partial chord can be played easy by forming and strumming only the strings desired for a good sound...

“Harmonic” means “any tones that sound good together played simultaneously”

Styles:

The Beat: “Time” is ‘the number of beats per measure in a song’...

A “Measure” is a numbered segment of a song showing all the notes, along with where and how to play that area (soft, hard, repeat, etc.)...

Basic beats are “4/4” (4 beats for every 4 beat measure)

and “3/4” (3 beats for every 4 beat measure)...

Strumming and Picking: A single string can be played (the melody or a bass string beat), groups (2-4 strings) or all six strings at once...

.Strumming and picking can be done downward, upward or both..

A combination is easier and faster than playing only in one direction ...

Finger Picking: A finger for each of the 1st four strings ...The fingers all pick upward... The thumb rotates with the 5th and 6th string for bass... Strums can come from thumb, fingers or finger nails...Picking can be varied to many different combinations...

Lead and Classical: Intricate uses of strums, single strings and beats...

Guitar String Materials:

Different types of guitars use a type of string suited best for it’s sound...

“Classical” uses all nylon with bronze woven bass strings...

“Acoustical” and “Electric” both use the same type of strings except for the bass strings...

Acoustical>Bronze Electric>Nickel

There is a variety of string gages to choose from...Basically three groups;

Light, Medium and Heavy...

Guitar Picks are also made in a wide variety of gages and styles...

Basically three groups;

Light, Medium and Heavy...

Picks are held with the thumb and the 1st (index) finger...

Many finger pickers slip a pick on all 5 finger tips and each finger is a pick...

HOW TO USE NECK GRAPH WITH CHORD GRAPH

To find what the note is on the 3rd string 2nd fret, count up from open “G” to that fret...

The letter and number of frets and strings are the references to find notes and chords..

To find the fret the “F” chord is on, formed like a “D” chord, count up from the “D”

Notes ↑ ↓	E-1	F	G ^b	G	A ^b	A	B ^b	B	C	D ^b	D	E ^b	○
	B-2												E
	G-3			○		○		○		○			
	D-4												12
	A-5												
	E-6	1	2	3	4	5	6	7	8	9	10	11	○

Then go to the “G” fret letter and count up 2 frets to show the note as being “A”...

All the note and chord names (maj + flat) are listed in order at the top of the frets..

fret letter to the “F” fret letter (if at 12th fret there is still count left, continue on the first fret)...Then go to the 2nd fret (the fret “D” chord is played on) and count up 3 frets to show the chord being played on the 5th fret..

This graph can be used two ways...1 > To find where a key note or key chord is located...

2 > To find what key a located note or chord is...

EXAMPLES

The graph is used the same way for notes and for chords as the previous figure shows...
The examples will concentrate on “**Chords**” to learn and understand chord formations and positioning...

Chords made from “D” chord style (transforming up or down the neck, some strings are deadened)

E-1		2			A	B ^b	B	C	D ^b	D	E ^b	●
B-2		1	3									E
G-3				Dmaj	●		●		●			
D-4												12
A-5				4	5	6	7	8	9	10	11	●
E-6		X										

E-1	F		2			B ^b	B	C	D ^b	D	E ^b	●
B-2			1	3								E
G-3					E ^b maj		●		●			
D-4			X									12
A-5	1		X		5	6	7	8	9	10	11	●
E-6			X									

E-1	F	G ^b		2			B	C	D ^b	D	E ^b	●
B-2				1	3							E
G-3						E ^b maj	●		●			
D-4			X									12
A-5	1	2	X		6	7	8	9	10	11		●
E-6			X									

E-1	F	G ^b	G		2			C	D ^b	D	E ^b	●
B-2					1	3						E
G-3			●				Fmaj		●			
D-4				X								12
A-5	1	2	3	X		7	8	9	10	11		●
E-6				X								

Chords made from the “F Bar” chord style

E-1	1				A	B ^b	B	1				●
B-2	1	2		Fmaj				1	2		Cmaj	E
G-3	1		4	BAR	●		●	1		4	BAR	
D-4	1		3					1		3		12
A-5	1			4	5	6	7	1			11	●
E-6	1							1				

E-1	F	G ^b	1				B	C	D ^b	1		
B-2			1	2		Gmaj				1	2	Dmaj
G-3			1		4	BAR	●		●	1		4
D-4			1		3					1		3
A-5	1	2	1			6	7	8	9	1		
E-6			1							1		13

	1		4
			3
Bmaj			2
	X		
	X		4

Make a "C" chord by moving the "B" chord style up one fret...

E-1	F		1		4	B ^b	B	C	D ^b	D	E ^b	●
B-2					3							E
G-3		Cmaj			2		●		●			
D-4												12
A-5	1		X		5	6	7	8	9	10	11	●
E-6			X									

Move a "B" chord style up five frets and make a "E" chord...

E-1	F	G ^b	G	A ^b	A		1		4	D	E ^b	●
B-2									3			E
G-3			●		●	E _{ma} j			2			
D-4												12
A-5	1	2	3	4	5		X		9	10	11	●
E-6							X					

		3	X
		3	
		3	B ^b ma _j
		3	BAR
1			
X			4

Make a "C" chord by moving the "B^b Bar" chord style up two frets...

E-1	F	G ^b		3	X	B ^b	B	C	D ^b	D	E ^b	●
B-2			C _{ma} j		3							E
G-3			BAR		3		●		●			
D-4					3							12
A-5	1	2	1			6	7	8	9	10	11	●
E-6			X									

Move a "B^b Bar" chord style up six frets and make a "E" chord...

E-1	F	G ^b	G	A ^b	A	B ^b			3	X		E ^b	●
B-2									3		E _{ma} j		E
G-3			●		●				3		BAR		
D-4							1						12
A-5	1	2	3	4	5	6					10	11	●
E-6							X						

E-1	F	G ^b	G	A ^b	A	B ^b	B	C	D ^b	D	E ^b	●
B-2												E
G-3			●		●		●		●			
D-4												12
A-5	1	2	3	4	5	6	7	8	9	10	11	●
E-6												

If a chord played on the 2nd fret is called "B" and you want to play a "D" chord with the same formation, move the chord by counting from the fret the "B" chord is played on (the 2nd fret)...

Use the "semitone letters" at the top to find how many frets to count up or down...

The “ #7 PROGRESSION ”

There is a “Three Chord Base” universally played in many song structures...It is used for all different types of music... Rock, blues, jazz, western, bluegrass, folk, acoustical, waltz, funk, boogie, soul, Spanish and classical...Musically adaptable, the “**#7 Progression**” can be used with any key...It can be played with all majors, all minors, or mixed...The way they are organized and the beat can vary in many ways, from rotating the chords every two beats, to rotating them every eight beats or mixing the combination in all kinds of styles...The #7 is the most popular of all chord progressions...The formula is: (**1-5-7**)...

“the first chord”,

“the second chord >5 semitones higher than the first chord”,

and “the third chord >7 semitones higher than the first chord”...

Some of the #7s are:

A>D>E

C>F>G

D>G>A

E>A>B

G>C>D

There are other chord bases universally played that are easy to arrange. Some are 2, 3, or 4 chords...

A standard “Two Chord Base” is the “**#10 progression**” (1-10). An example of a #10 is D>C...

A standard “Four Chord Base” is the “**#9 progression**” (1-9-5-7). An example of a #9 is C>Am>F>G.

Progressions can be counted back if it is easier...The #10 2nd chord can go 2 semitones lower (1-down 2).

An easy way to figure a beat is to say different words over and over again and as you repeat them, hear the beat from the syllables...Then count the numbers...

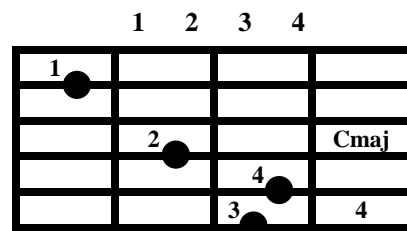
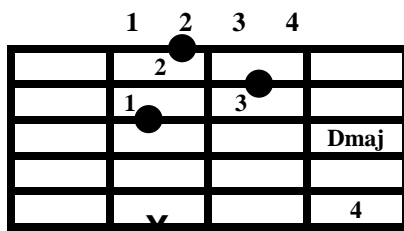
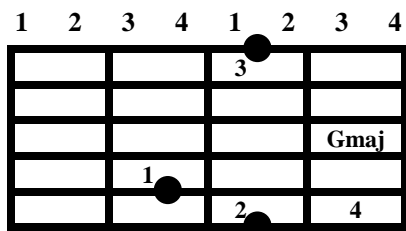
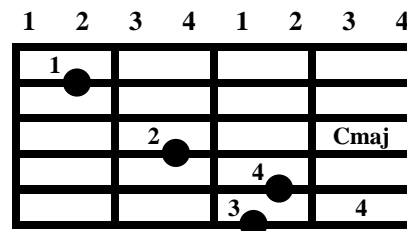
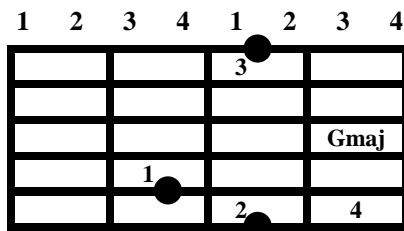
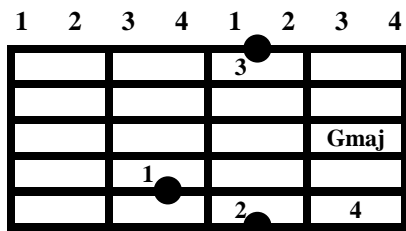
Count> 1 2 3 4
(4 / 4) GUI-TAR-MU-SIC

1 2
(2 / 4) MU-SIC

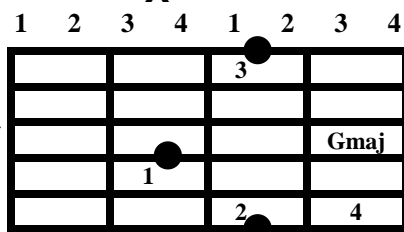
1 2 3
(3 / 4) MU-SI-CAL

G #7 Progression

Count:



Try the #7 with all minors...
Try the #7 changing D to Dmin...
Try mixing different ways...



Repeat over as many times as desired for a “Jam Tune”...

Chord progression bases are endless...and so are their structures...another one is the “**#5**” or “**5+5**” progression...(1-10-5)... Try it with these chords...**E>D>A**

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