

NEXT LEVEL GUITAR INSTRUCTIONAL DVD SERIES 9-12 WRITTEN LESSONS BOOKLET

INTRODUCTION:

Hello good people! David Taub here and I just wanted to take a second to thank you for purchasing our instructional product. I think you will find that our teaching methods here at Next Level Guitar are of the best available on the market today. We will get your playing to the next level in the fastest and most efficient manner. This booklet was designed to coincide with the video lessons on instructional DVD series 9-12. As you are watching the video lessons I will make references to this booklet. Just flip to the corresponding page in this booklet as per the video lessons. In this booklet I also included many chord charts and other diagrams that have been in earlier series booklets in case you need to reference past materials.

Throughout my teaching career I have found that the fastest and most efficient way for students to learn guitar is to have the combination of seeing lessons visually combined with having written reference materials to read and study. So by having all the learning tools at your disposal you will be amazed at how fast we can get your playing to the next level.

With guitar it is so important that you build a solid foundation, as techniques and principles are stacked on top of one another. In this DVD series we continue with proper technique and solid rhythmic skills. This DVD series concentrates on bar chords, bar chord changing, ear training, working with the metronome, songwriting, strumming and rhythm, and much more. Remember that learning guitar is like a staircase and you have to learn step nine before traversing step ten, step ten before step eleven, and so on. By following these DVDs and practicing the principles and techniques you will be amazed at how fast your playing moves to the next level as you move forward on your guitar journey.

I suggest that you print out this booklet and keep all your reference materials in a three ring binder with your practice log. Keep these items handy so you can refer to them when practicing. Add filler paper to your binder and keep accurate records in your practice log of the items you are working on, what needs work, chord changes, progressions, songs, strums, rhythms, songs, etc. Date the entries and keep track of your progress as you move forward.

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

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

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

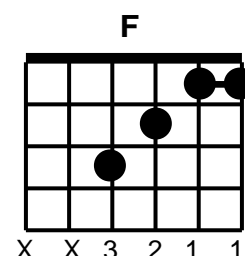
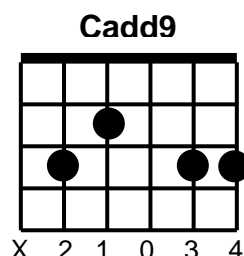
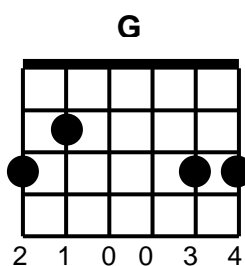
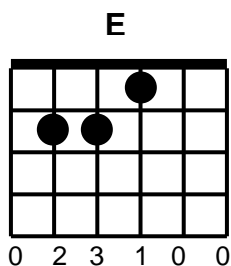
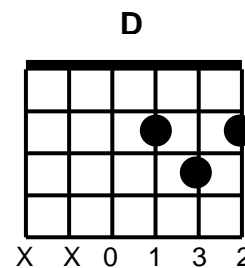
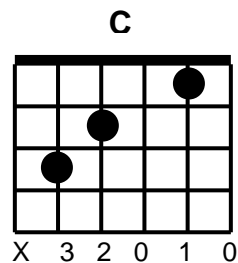
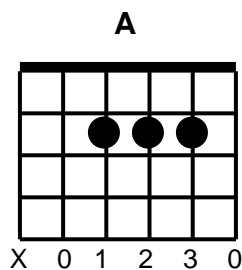
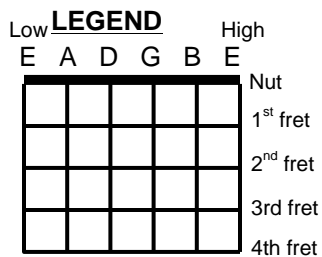
1. Always start with a warm up to get your fingers, wrist, and picking hand warm and loose. If you come in from the cold, warm up your hands with warm water. Also do the finger stretches and warm ups that I have discussed – they really help.
2. Wash and thoroughly dry your hands before picking up the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

CHORDS – Open position major and minor -written by David Taub

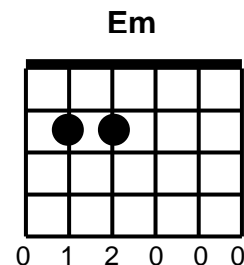
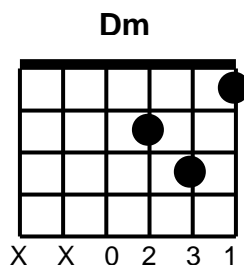
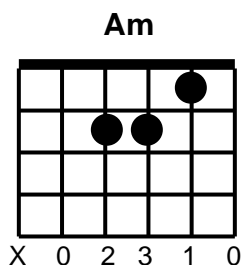
Chord = any three or more notes played at the same time.

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

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



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



-Small "m" denotes minor

-The black dots show where to put your fingers

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

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

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

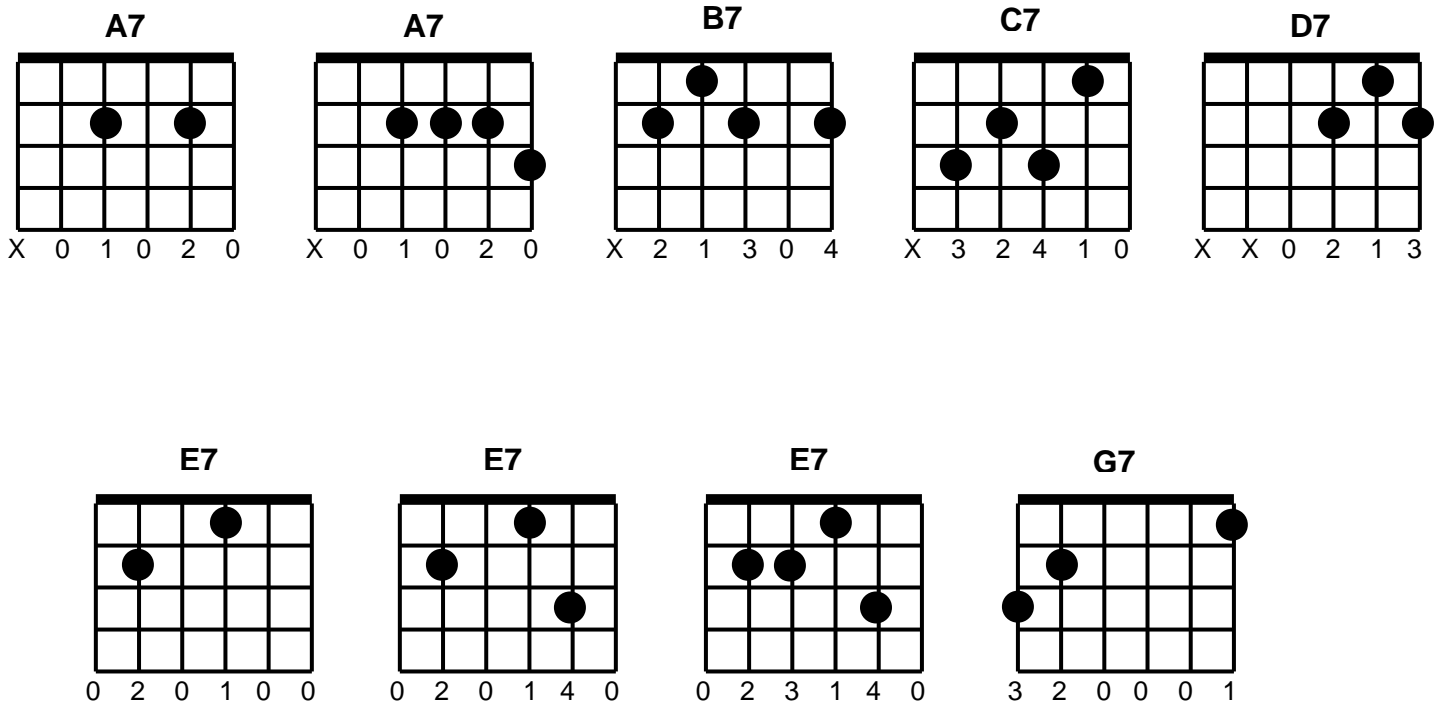
-The goal is to get all the chords and respective fingerings memorized and for each note of each chord to ring true. First play the notes of the chord individually, letting them ring out to ensure there are no overtones, muted strings, or strings being bent. All notes should ring clean and sound true.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

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

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

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

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



CHORDS – Open position major 7th chords

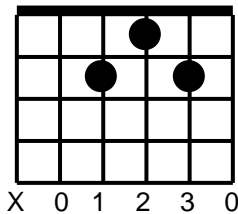
-written by David Taub

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

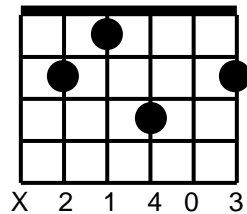
Commit these major seventh chords to memory incorporate them into your daily practice regimen. You will find yourself utilizing them over and over again in a myriad of different playing scenarios.

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

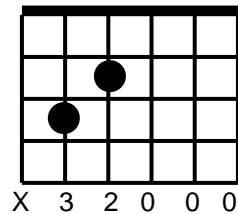
Amai7



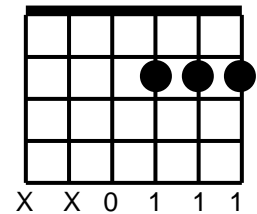
Bmai7



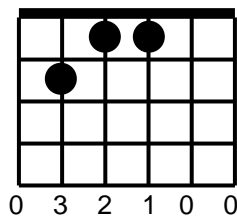
Cmai7



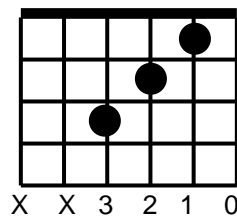
Dmai7



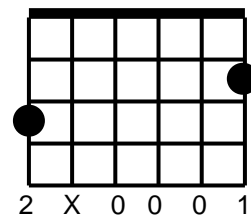
Emai7



Fmai7



Gmai7

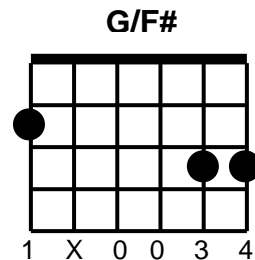
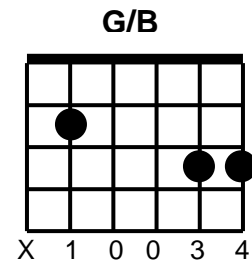
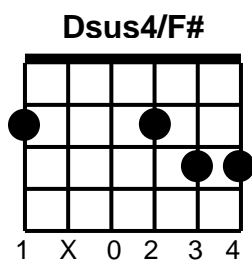
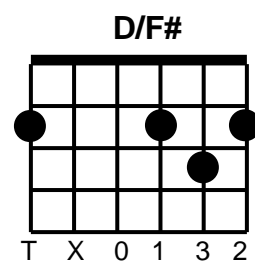
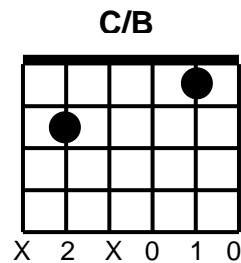
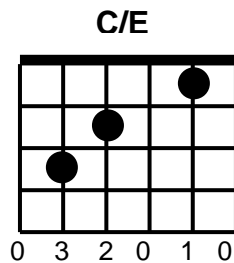
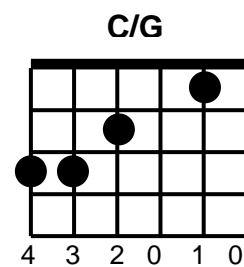
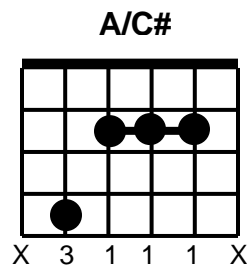
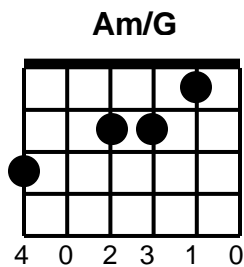


Slash Chords -written by David Taub

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

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

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



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

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

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

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

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

CHORD FORMULAS:

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

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

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

CHORD VOICINGS AND FINGERINGS:

Asus2 X 0 1 2 0 0	Asus4 X 0 1 2 4 0	Cadd2 X 3 2 0 4 0	Cadd4 X 3 4 0 1 0	Cmaj7 X 3 2 0 0 0
Dsus2 X X 0 1 3 0	Dsus4 X X 0 1 3 4	Eadd2 0 2 3 1 0 4	Esus4 0 2 3 4 0 0	Cadd9 X 2 1 0 3 4
Fsus2 X X 3 0 1 1	Fsus4 X X 3 4 1 1	Fmaj7 X X 3 2 1 0	Gadd4 3 2 0 0 1 4	Gadd2 3 0 0 2 0 4

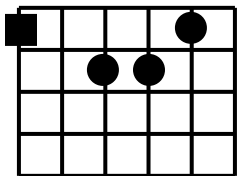
CHORDS – major 7th, 6th, 9th, and 13th chords *-written by David Taub*

Major 7th, 6th, 9th, and 13th chords are all in the major family. You can usually tell major chords from minor chords by looking at the 3rd interval. Most major chords have a major 3rd interval while most minor chords have a flattened 3rd or b3 interval. Many major family chords are built off one another, and this principle is clearly illustrated by looking at each chord's interval structure. For example, the major seventh chord, (root, 3rd, 5th, 7th), is built off the major chord, (root, 3rd, 5th) – just add the 7th to the major. The dominant 7th chord is also built of the major by adding a b7 to the major making the formula root, 3rd, 5th, b7th. The ninth chord is then built off the 7th, (root, 3rd, 5th, b7th, 9th), – just add the 9th to the 7th.

Practice the examples below in all keys and commit the intervals to memory, as you will find them incredibly useful in everyday playing scenarios.

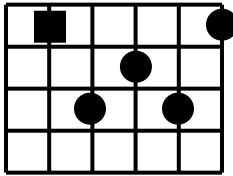
Major 7th (root, 3rd, 5th, 7th) – root notes in black squares

Maj7 – 6th string root



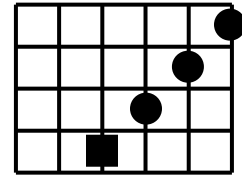
1 X 3 4 2 X

Maj7 – 5th string root



X 1 3 2 4 1

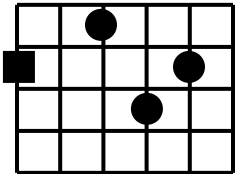
Maj7 – 4th string root



X X 4 3 2 1

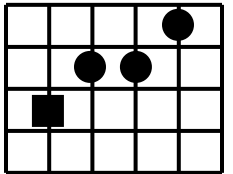
Major 6th (root, 3rd, 5th, 6th) – root notes in black squares

Maj6 – 6th string root



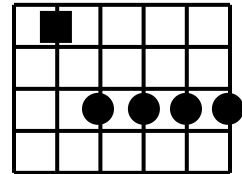
2 X 1 4 2 X

Maj6 – 5th string root



X 4 2 3 1 X

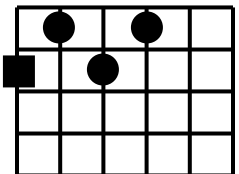
Maj6 – 5th string root



X 1 3 3 3 3

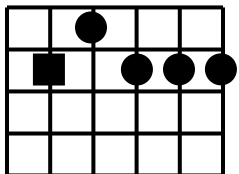
9th (root, 3rd, 5th, b7th, 9th)

9th – 6th string root



3 1 4 2 X X

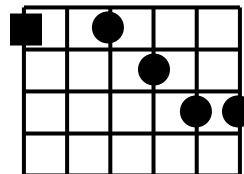
9th – 5th string root



X 2 1 3 3 3

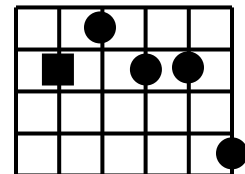
13th (root, 3rd, 5th, b7th, 9th, 13th)

13th – 6th string root



1 X 2 3 4 4

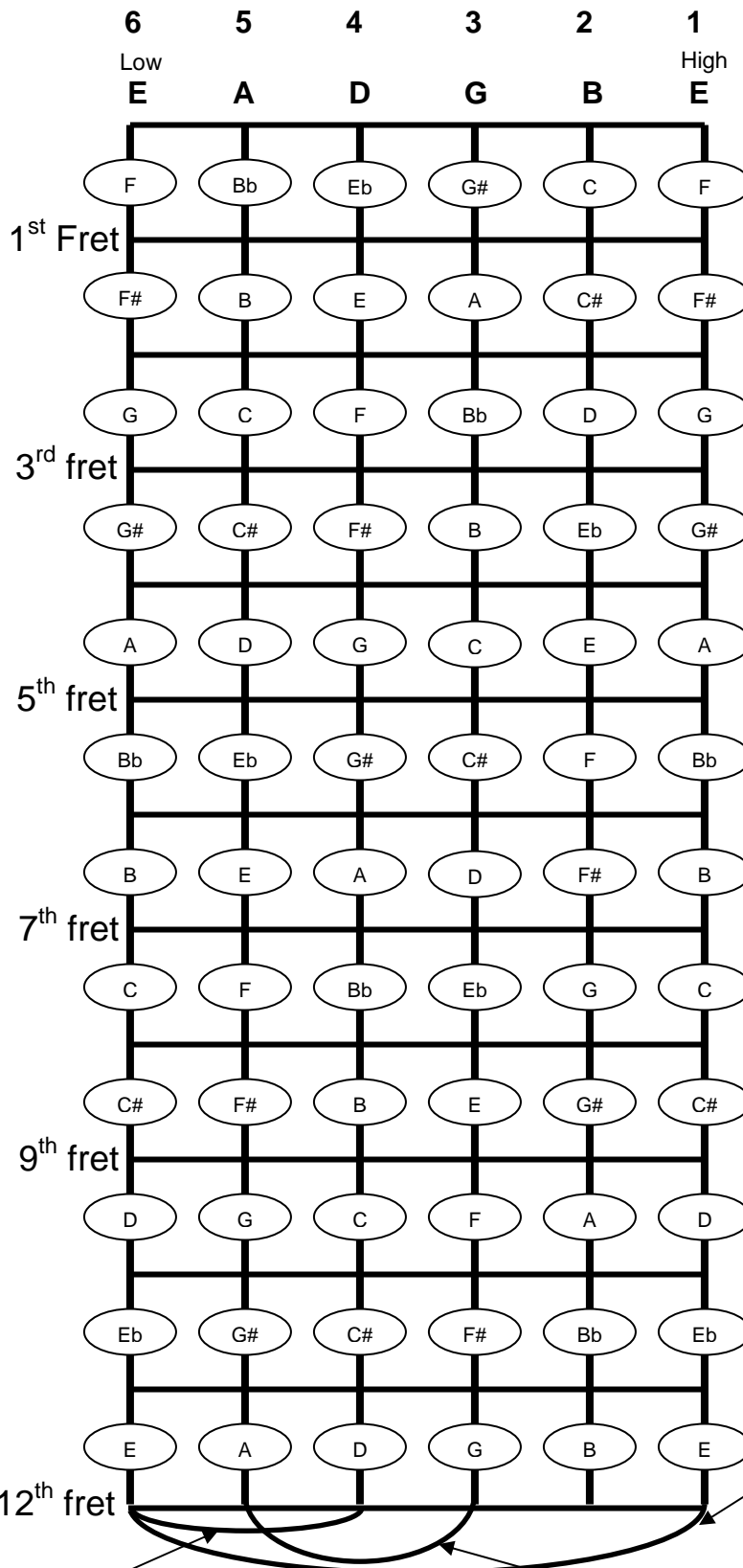
13th – 5th string root



X 2 1 3 3 4

NOTES ON THE FRETBOARD

-written by David Taub



Edie Ate Dynamite Good Bye Edie

= SHARP
b = FLAT

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

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

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

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

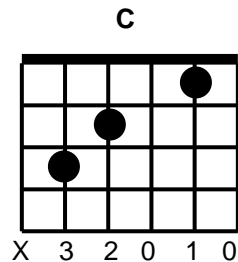
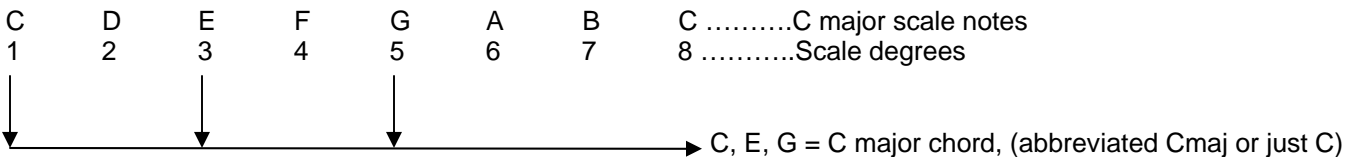
CHORD CONSTRUCTION -written by David Taub

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

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

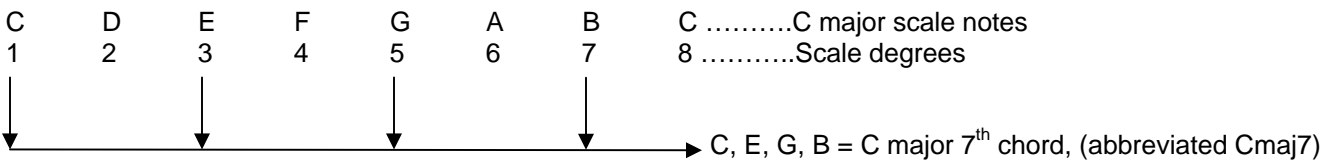
C major scale = C, D, E, F, G, A, B, C

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

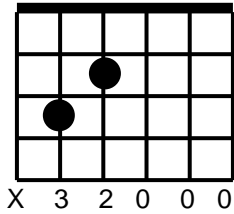


Lets look at the C major guitar chord illustrated on the left that you are already familiar with from our “open position major and minor chord” handout. Like all major chords it is constructed from the root, 3rd, and 5th degrees of the major scale. In the key of C major the notes would be C, E, and G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

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



Cmaj7



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

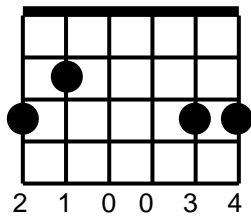
Lets try this same principle but this time we are going to change keys to G major. Remember, as discussed in the lesson above, all major keys are constructed in the same fashion. The G major scale has one sharp or accidental, (F#). The key of G major is the only major key with one sharp. Here are the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

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

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

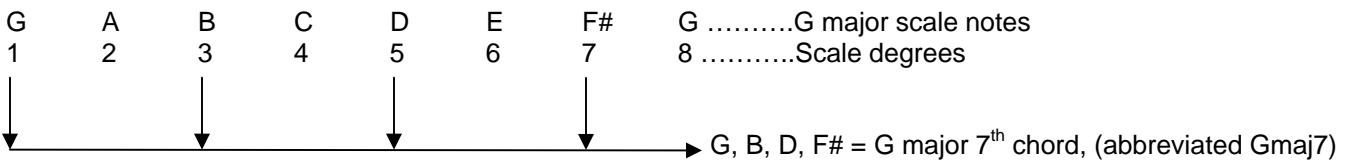


G

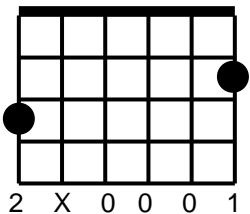


Lets look at the G major guitar chord illustrated on the left that you are already familiar with from our "open position major and minor chord" handout. Like all major chords it is constructed from the root, 3rd, and 5th degrees of the major scale. In the key of G major the notes would be G, B, and D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

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



Gmaj7

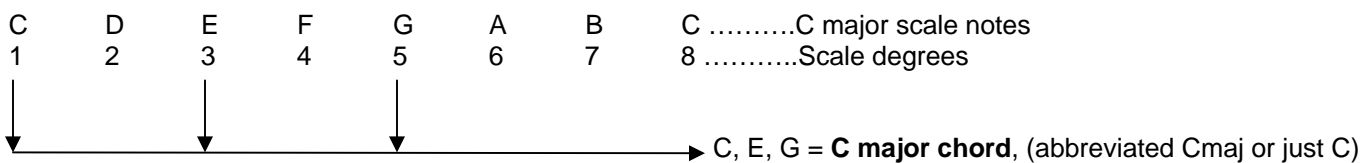


Lets look at the Gmaj7 open position guitar chord illustrated on the left. Like all major 7th chords it is constructed from the root, 3rd, 5th, and 7th degrees of the major scale. In the key of G major the notes would be G, B, D, and F# as constructed from the G major scale as illustrated above. Playing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

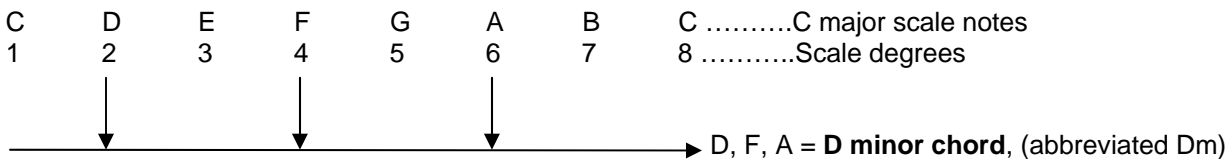
Building chords from the major scale – major key -written by David Taub

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

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



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



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

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

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

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

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

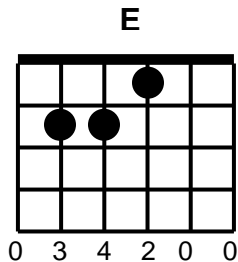
C D E F G A B C D E F - B,D,F = **B°** (**B diminished chord**)

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

Moveable Bar Chords – 6th string roots

-written by David Taub

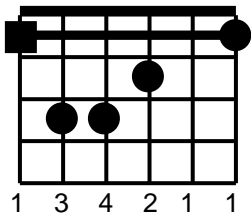
The following chords are moveable up and down the neck on their given root string. Keep the same fingering and same shape as you slide these chords around. The name of the chord will depend on which root note you are playing. For example, play the root 6th string major chord on the 5th fret, (A note).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



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

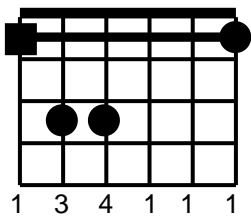
NOTE: Learn the following chords in the order presented by moving the fingerings as described below:

6th string root
major bar chord



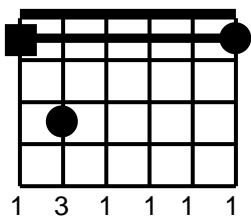
1. Major, 6th string root– Root, 3rd, 5th – The root is denoted in the illustration as the square box. Make sure to anchor your 1st finger across all six strings just behind the fret, pushing down hard, utilizing it as the “bar”. Pick the notes individually and check they all ring true. Then strum the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

6th string root
minor bar chord



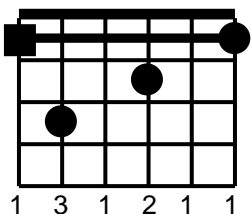
2. Minor, 6th string root– Root, b3rd, 5th – Finger the major chord as shown in the number one example directly above. Now just lift your 2nd finger off the fret board and you have a minor bar chord off the low E string root. Remember to keep that first finger bar anchored firmly behind the fret.

6th string root
minor 7th bar



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

6th string root
7th bar chord



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

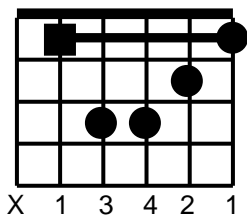
Moveable Bar Chords – 5th string root

-written by David Taub

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

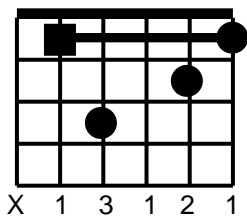
NOTE: Learn these chords in the order presented by moving the fingers as described below:

5th string root
minor bar chord



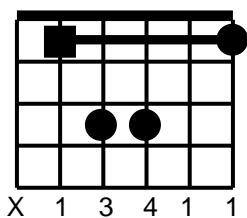
1. Minor, 5th string root– Root, b3rd, 5th - To ease into the fingering of bar chords on the 5th string root let's start by taking the shape of the major bar chord that we learned in the previous lesson and finger its root on the B note - 7th fret, (B major bar chord). Now just move that entire shape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

5th string root
m7 bar chord



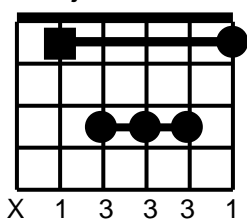
2. Minor 7th (m7), 5th string root - Root, b3rd, 5th, b7th – To play this m7 chord finger the minor chord as shown in the number one example directly above. Now just lift your 4th finger off the fret board and you now have a minor 7th bar chord off the A string root. In many instances this m7th chord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

5th string root
sus2 bar chord



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

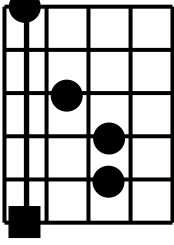
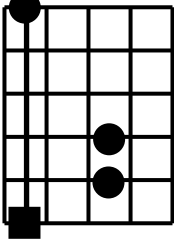
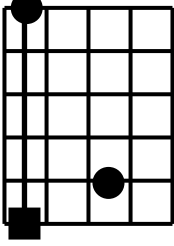
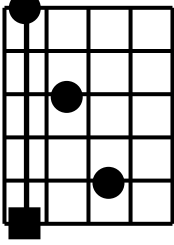
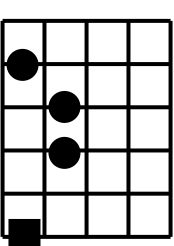
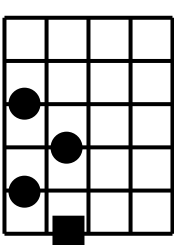
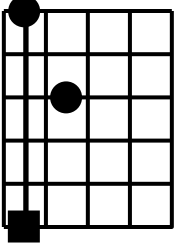
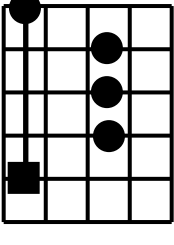
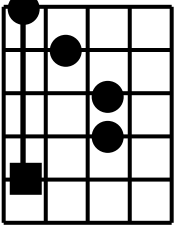
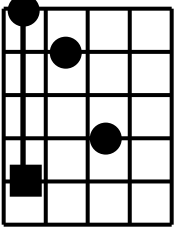
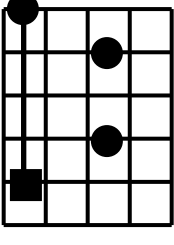
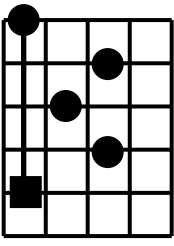
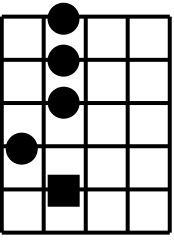
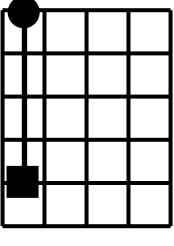
5th string root
major bar chord



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

BAR CHORD CHART – 6th string and 5th string root bar chords -written by David Taub

The table below shows some common voicings for 6th and 5th string root bar chords for the major, minor, minor seventh, dominant seventh, major seventh, ninth, and eleventh chords. The below illustrations are only a few voicings of each of these chords. There are many for each chord – but these will get you started on bar chords and provide you with a handy reference sheet with the chords listed all on one page. The square box denotes the root note. The below chords are a vital part of any guitarists chord vocabulary and should be memorized. Utilize the bar chord changing exercises from the video lessons to practice switching chords in smooth rhythmic patterns.

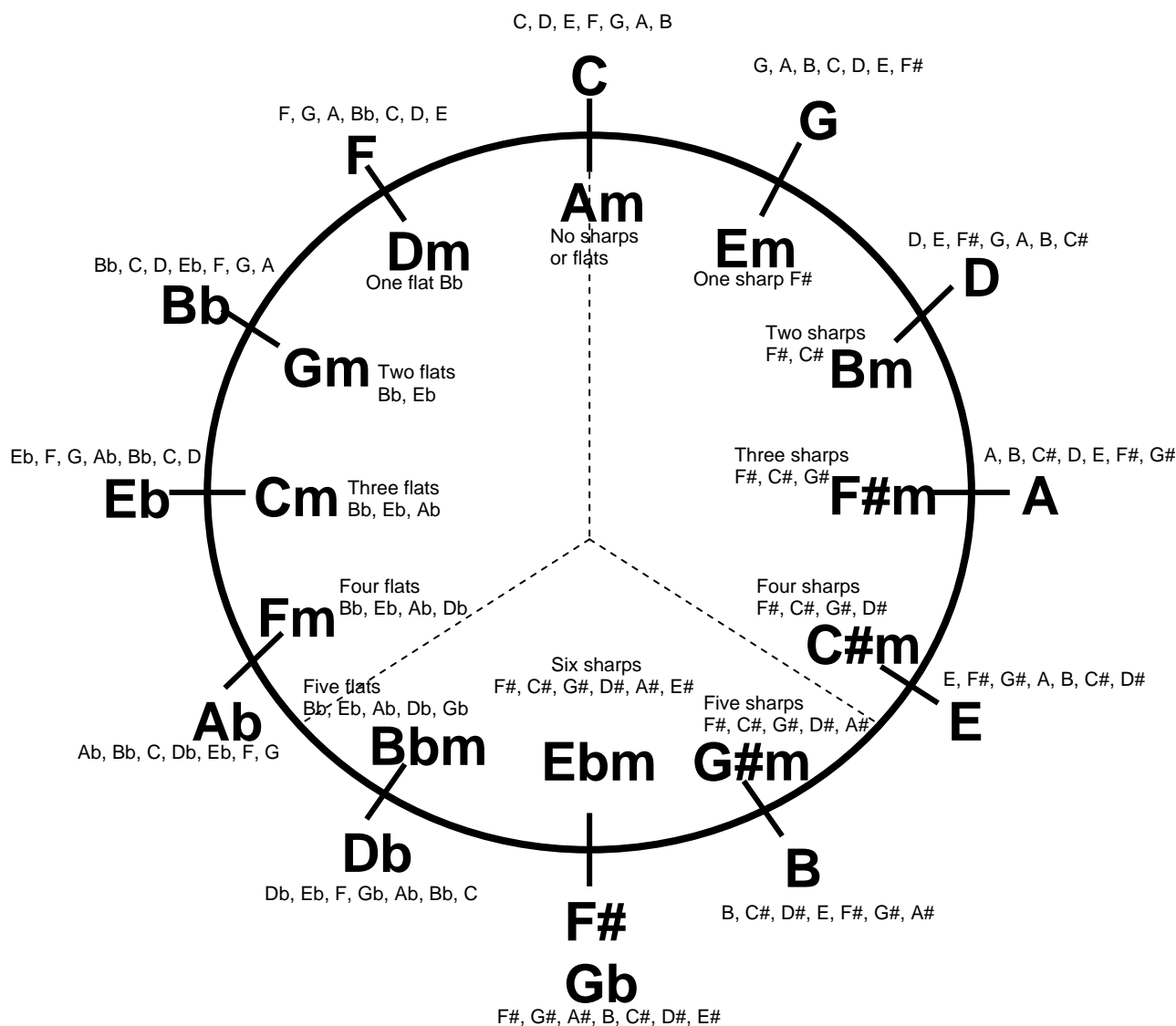
MAJOR r,3 rd ,5 th	MINOR r,b3rd,5 th	MINOR 7 r,b3rd,5 th ,b7th	7th r,3 rd ,5 th ,b7th	MAJOR 7th r,3 rd ,5 th ,7 th	9th r,3 rd ,5 th ,b7th,9 th	11th r,3 rd ,5 th ,b7th,9 th ,11th
						
						
6th	5th	string	root	bar	chords	chords

Circle of fifths -written by David Taub

The circle of fifths is a great visualization and reference tool to illustrate the relationships between major and relative minor keys, chords, and sharps and flats. As per the circle illustration below, there are 12 notes corresponding to the 12 numbers on a clock. Perfect fifths separate each key – hence the name “CIRCLE OF FIFTHS”. The fifth note in a C major scale is G. The fifth note in a G major scale is D, and so on around the circle. Each time you move one step clockwise you go up a perfect fifth.

Along the outside of the circle are major keys and their corresponding RELATIVE MINOR keys are illustrated on the inside of the circle. As per the circle – C major has Am as its relative minor, G major has Em as its relative minor. This means the notes in a C major- C,D,E,F,G,A,B are the same notes as in an Am - A,B,C,D,E,F,G. And so on around the circle.

C major is at the 12 o'clock position and has no sharps or flats. G major is at the one o'clock position and has one sharp, F#. D major is in the 2 o'clock position and has two sharps, F# and C#. A major is in the three o'clock position and has the F#, C#, and now adds the G#. Notice the sharps and flats are added in a sequential order. This is the “order of sharps and flats” which will be discussed on the next page. Moving counterclockwise to the next neighboring key you go down a perfect fifth. Looking at each key you have the dominant chord to its right and its subdominant to its left. For example in the key of C major you have the subdominant F chord directly to the left of C, and the dominant G chord directly to the right – 1, 4, 5 or the C, F, and G chords in the key of C major. In other words, in the circle of fifths you always have the three primary chords next to one another – the tonic or root in the center, the subdominant on the left, and the dominant on the right. Moving clockwise you either add one sharp or deduct one flat as you move from key to key. Moving counter clockwise you either deduct one sharp or add one flat. This illustrates that there is only one note difference between a key and the next key a fifth away. Notice how the illustration displays only a one-note difference as you move from key to key on the circle. For example, going from C major with no sharps or flats, clockwise a fifth away to its neighbor G major, which has one sharp. The F note is raised a half step to an F# - one half step difference between the two keys. Going counterclockwise you would just flatten the B note – B to Bb. Follow this same formula around the circle.



CHORDS IN EACH MAJOR KEY

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

CHORDS IN EACH KEY - MINOR

-written by David Taub

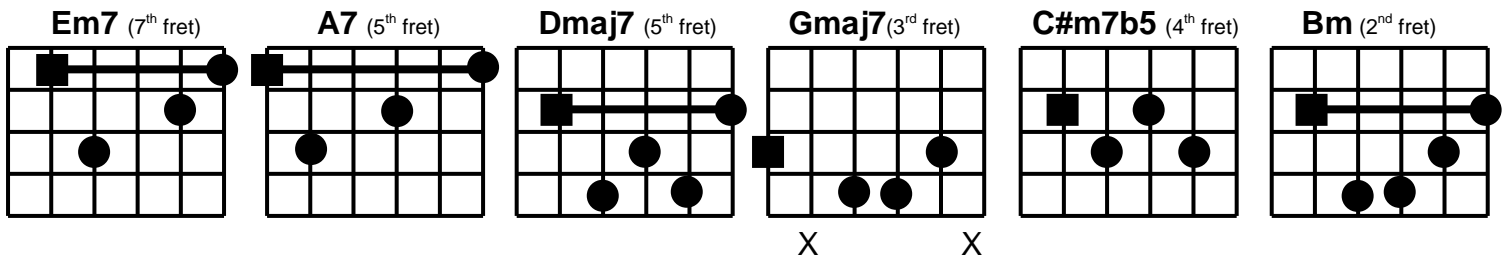
There are three different types of minor scales – Natural Minor or Aeolian mode, Melodic Minor, and Harmonic Minor. These scales sound different from major scales because they are based on a different pattern of intervals. To create a minor scale from harmonizing the natural minor scale start on the root note and go up the scale using the pattern: *whole step, half step, whole step, whole step, whole step, half step, whole step*. The first chord will always be minor, the second chord will always be diminished, the third chord will always be major, the fourth chord will always be minor, the fifth chord will always be minor, the sixth chord will always be major, and the seventh chord will always be major. Due to the three different minor scales there are more choices of chords when writing music in minor key as compared to major key. For discussional purposes and to keep things relatively simple the chart below illustrates the minor key chordal options when we compile the Natural Minor scale, (**in black**), with the ascending version of the Melodic Minor scale, (**in red**). As illustrated you have many different chordal options when writing in minor key so experiment and let your ear guide you to the best sounding chords like you like the best and that fit the music you are creating. Remember that the chart below is just a guide and that any chord can appear in any key, the chords below are just much more likely to appear in each given key as they are made from combinations of notes in the given scale. Rock on!

KEY signature	Natural Minor (Aeolian mode)	1 Minor	2 diminished	b3 major	4 minor	5 minor	b6 major	b7 major
	Melodic Minor (Ascending)	1 minor	2 minor	b3 augmented	4 major	5 major	6 diminished	7 diminished
Cm	Natural Minor Melodic Minor	Cm Cm	Ddim Dm	Eb Ebaug	Fm F	Gm G	Ab Adim	Bb Bdim
Gm	Natural Minor Melodic Minor	Gm Gm	Adim Am	B Baug	Cm C	Dm D	Eb Edim	F Gbdim
Dm	Natural Minor Melodic Minor	Dm Dm	Edim Em	F Faug	Gm G	Am A	Bb Bdim	C Dbdim
Am	Natural Minor Melodic Minor	Am Am	Bdim Bm	C Caug	Dm D	Em E	F Gbdim	G Abdim
Em	Natural Minor Melodic Minor	Em Em	F#dim F#m	G Gaug	Am A	Bm B	C Dbdim	D Ebdim
Bm	Natural Minor Melodic Minor	Bm Bm	C#dim C#m	D Daug	Em E	F#m F#	G Abdim	A Bbdim
F#m	Natural Minor Melodic Minor	F#m F#m	G#dim G#m	A Aaug	Bm B	C#m C#	D Ebdim	E Fdim
Dbm	Natural Minor Melodic Minor	Dbm Dbm	Ebdim Ebm	E Eaug	F#m F#	Abm Ab	A Bbdim	B Cdim
Abm	Natural Minor Melodic Minor	Abm Abm	Bbdim Bbm	B Baug	Dbm Db	Ebm Eb	E Fdim	Gb Gdim
Ebm	Natural Minor Melodic Minor	Ebm Ebm	Fdim Fm	Gb Gaug	Abm Ab	Bbm Bb	B Cdim	Db Ddim
Bbm	Natural Minor Melodic Minor	Bbm Bbm	Cdim Cm	Db Daug	Ebm Eb	Fm F	Gb Gdim	Ab Adim
Fm	Natural Minor Melodic Minor	Fm Fm	Gdim Gm	Ab Aaug	Bbm Bb	Cm C	Db Ddim	Eb Edim

Arpeggio playing exercise Bminor progression -written by David Taub

In this exercise we will take a progression in the key of B minor and analyze the chords for soloing and improvisational purposes. The goal is to be able to phrase an arpeggio over each chord, treating each chord like a separate event. Remember when soloing you have two options. You can either play the same scale or mode over all the chords, which is called, "what relates to all", or you can treat each chord like a separate event and play a different mode, arpeggio, or scale over each chord independently.

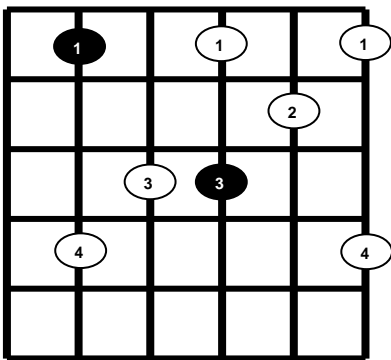
Below is a progression utilizing chords in the key of B minor. As always, we need to analyze the chords, as they will give you the road map to what you can utilize when soloing. Since we are in the key of B minor we know that one choice for improvisation is to utilize B minor pentatonic and blues scales over all the changes – that relates to all and can be used over all the chords. As far as **what relates to all modally**, we are in minor key, so we must look to see if there is a IV chord and/or a II chord and if they are minor or major. If you don't understand this theory see my lesson on solo theory for minor key. Remember the rules of soloing in **minor key** for playing over all the chords– you can always use Aeolian mode **unless** the IV chord is major or the II chord is minor, then use Dorian mode. The four chord in this progression is minor, Em7 so Aeolian looks pretty good so far. However, at first look the two chord, (C#m7b5), seems minor. Actually the m7b5 is also known as the "half diminished" chord. A half-diminished seventh chord is a seventh chord built from the seventh degree of a major scale. It's considered "half-diminished" because a true diminished seventh has a double-flatted seventh, making it the same as a major sixth. The half-diminished seventh chord uses a minor seventh over a diminished triad. It consists of the root, minor third, flatted fifth, and a dominant seventh. The minor seven flat five chord is found at the seventh degree of the major scale, and the second degree of the minor scale. So what this means is that since its built off the seventh its more of a major family chord than minor family so we can utilize B Aeolian, (same as D major emphasizing the B notes), over all the chords as the major sixth note wont be a problem. You can also play modally over each chord. For example play D Lydian over the Dmaj7chord, G Lydian over the Gmaj7 chord, E Aeolian over the Em7, C# Locrian over the C#m7b5 chord, etc,etc. You can also play arpeggios over each chord. Below are the shapes and fingerings for some different arpeggios that you can blast over each chord. Watch the root notes and your timing, as you don't want to get caught playing the wrong arpeggio over the wrong chord. Learn the arpeggios slowly, work them up to speed, and then play them over each chord. When you get them down remember good arpeggio playing mixes arpeggios in with your scales and modes – not necessarily just playing an arpeggio straight up and down as that can sound sterile after a while – so mix them in – and with this progression mix them in with B minor Pentatonic and Blues and the B Aeolian mode. **ROCK ON!**



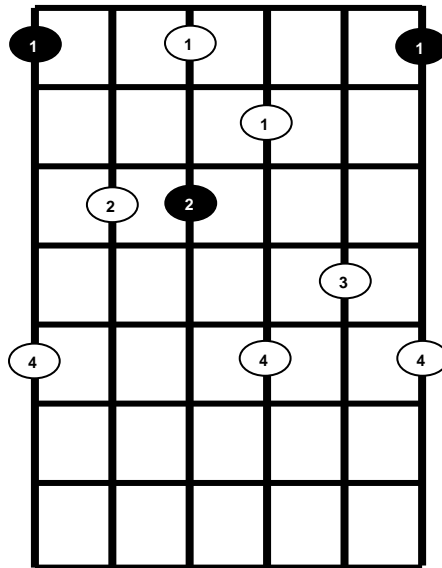
-Play this progression with each chord held for two measures to give you enough time at first to play over each chord:

Em7 – A7 – Dmaj7 – Gmaj7 – C#m7b5 – F#7 – Bm

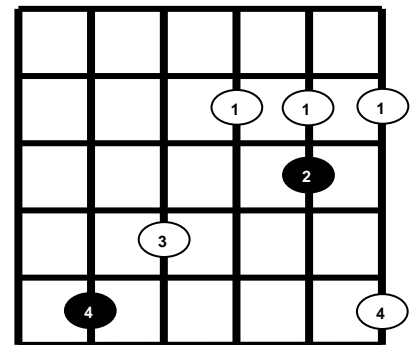
m7 arpeggio – play over the Em7 and Bm chords



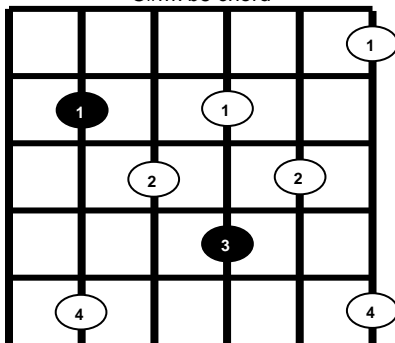
7th arpeggio – play over the A7 and F#7 chords



Maj7 arpeggio – play over the Gmaj7 chord



m7b5 arpeggio – play over the C#m7b5 chord



Maj7 arpeggio – play over the Dmaj7 chord

