



# GUITAR LESSONS

POSTURE AND POSITION  
BASIC CHORDS  
STRUMMING  
FINGER PICKING  
TUNING  
BAR CHORDS  
STRUM PATTERNS  
DEVOTION AND WORSHIP



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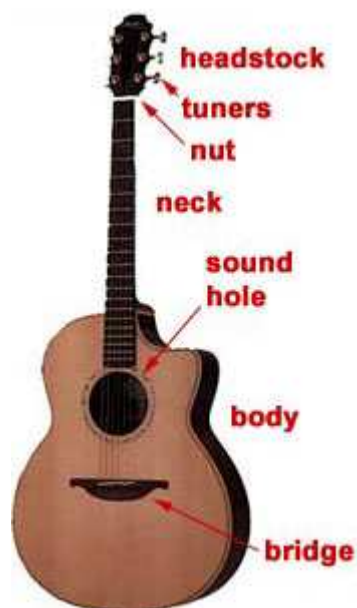
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# LESSON ONE

## Parts of a Guitar



Although there are many different types of guitars (acoustic, electric, classical, electric-acoustic, etc.), they all have many things in common. The diagram to the left illustrates the various parts of a guitar. At the top of the guitar in the illustration is the "headstock", a general term which describes the part of the guitar attached to the slimmer neck of the instrument. On the headstock are "tuners", which you will use to adjust the pitch of each of the strings on the guitar. At the point in which the headstock meets the neck of the guitar, you'll find the "nut". A nut is simply a small piece of material (plastic, bone, etc.), in which small grooves are carved out to guide the strings up to the tuners.

The neck of the guitar is the area of the instrument you'll concentrate a great deal on: you'll put your fingers on various places on the neck, in order to create different notes.

The neck of the guitar adjoins the "body" of the instrument. The body of the guitar will vary greatly from guitar to guitar. Most acoustic and classical guitars have a hollowed out body, and a "sound hole", designed to project the sound of the guitar. Most electric guitars have a solid body, and thus will not have a sound hole. Electric guitars will instead have "pick-ups" where the soundhole is located. These "pick-ups" are essentially small microphones, which allow the capture the sound of the ringing strings, allowing them to be amplified.

The strings of the guitar run from the tuning pegs, over the nut, down the neck, over the body, over the sound hole (or pick-ups), and are anchored at a piece of hardware attached to the body of the guitar, called a "bridge".

### The neck: A closer look

Examine the neck of your guitar. You'll notice there are metal strips running across it's entire surface. These pieces of metal are referred to as "frets" on a guitar. Now, here's what you'll need to keep in mind: the word "fret" has two different meanings when used by guitarists. It can be used to describe:

1. The piece of metal itself
2. The space on the neck between one piece of metal and the next

To further explain, the area of the neck between the nut and the first strip of metal is referred to as the "first fret". The area on the neck between the first and second strip of metal is referred to as the "second fret". And so on...

### Holding a Guitar

Now, that we know about the basic parts of a guitar, it's time to start learning to play it. Get yourself an armless chair, and take a seat. You should be sitting comfortably, with your back against the back of the chair. Slouching significantly is a no-no; you'll not only end up with a sore back, you'll develop bad habits on the guitar.

Now, pick up your guitar, and hold it so the back of the body of the instrument comes in contact with your stomach/chest, and the bottom of the neck runs parallel to the floor. The thickest string on the guitar should be the closest to your face, while the thinnest should be closest to the floor. If this isn't the case, turn the guitar the in other direction. Typically, a right-handed person will hold the guitar so the headstock points to the left, whereas a left-handed person will hold the guitar so the

headstock points to the right. (NOTE: to play the guitar as a lefty would, you will need a left-handed guitar.)

When playing the guitar sitting down, the body of the guitar will rest on one of your legs. In most styles of guitar playing, the guitar will rest on the leg farthest away from the headstock. This means, a person playing the guitar in a right-handed fashion will typically rest the guitar on his/her right leg, while someone playing the guitar in a lefty manner will rest it on their left leg. (NOTE: proper classical guitarist technique dictates the exact OPPOSITE of the above, but for this lesson, let's stick to our initial explanation)

Next, concentrate on your "fretting hand" (the hand closest to the neck of the guitar, when sitting in proper position). The thumb of your fretting hand should rest behind the neck of the guitar, with your fingers in a slightly curled position, poised above the strings. It is extremely important to keep these fingers curled at the knuckles, except when specifically instructed not to do so.

### **Holding a Pick**

Hopefully, you've found, bought or borrowed a guitar pick. If not, you'll need to buy yourself some. Don't be stingy, go and pick up at least 10 of them - guitar picks are easy to lose (they often don't cost more than 30 or 40 cents each). You can experiment with different shapes and brands, but I highly recommend medium gauge picks to start; ones that aren't too flimsy, or too hard.

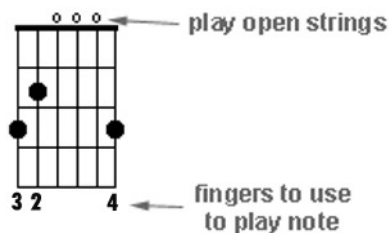
Always point the pick directly down towards the guitar. Do not allow it to spin while picking. Make sure your grip is comfortable. Make sure you have a firm grip. Rest your forearm on the guitar for stability and comfort. Here is a picture of the proper way to hold a pick:



### **Playing Basic Chords**

Playing a chord involves using your pick to strike at least two notes (often more) on the guitar simultaneously.

#### **Playing a G major chord**

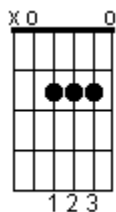


This diagram illustrates the G major chord (often simply called a "G chord"). Take your third finger (ring), and put it on the third fret of the sixth string. Next, take your second finger (middle), and put it on the second fret of the fifth string. Lastly, put your fourth finger (pinkie) on the third fret of the first string. Make sure all of your fingers are curled, and are not touching any strings they're not supposed to. Now, using your pick, strike all six strings in one fluid motion. Notes should ring all together, not one at a time (this could

take some practice). Voila! Your first chord.

Now, check to see how you did. While still holding down the chord with your fretting hand, play each string (starting with the sixth) one at a time, listening to be sure each note rings out clearly. If not, study your hand to determine why it doesn't. Are you pressing hard enough? Is one of your other fingers touching that string, which is preventing it from sounding properly? These are the most common reasons why a note does not sound. If you're have trouble, read this feature on getting your chords to ring clearly.

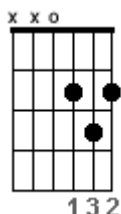
## Playing an A major chord



This chord is a little tougher; you've got to fit all three of your fingers on the second fret, and it can feel a little crowded at first. Start by placing your first finger on the second fret of the fourth string. Next, put your second finger on the second fret on the third string. Lastly, place your third finger on the second fret of the second string. Strum the bottom five strings (being careful to avoid the sixth), and you'll be playing an Amajor chord.

Another common way to play an Amajor chord is by flattening one finger across the second fret of all three strings. This can be tricky, and initially, will be extremely difficult to play cleanly.

## Playing a D major chord



Some beginners have slightly more difficulty playing a D major chord (often called a "D chord"), since your fingers have to cram into a fairly small area. Shouldn't be too much of a problem, however, if you can comfortably play the other two chords. Place your first finger on the second fret of the third string. Then, put your third finger on the third fret of the second string. Lastly, place your second finger on the second fret of the first string. Strum only the bottom 4 strings when playing a D major chord.

Spend some time familiarizing yourself with these three chords... you will use them for the rest of your guitar-playing career. Make sure you can play each of the chords without looking at the diagrams. Know what the name of each chord is, where each finger goes, and which strings you strum or do not strum.

## Practise!



### Lord You Are More Precious Than Silver

D            A            G            D  
Lord You are more precious than silver  
D            A            G            A  
Lord You are more costly than gold  
D            A            G            D  
Lord You are more beautiful than diamonds  
          G            A                    D  
And nothing I desire compares with You

### You Are My King (Amazing Love)

Billy James Foote

D            G            D            A  
I'm forgiven, because You were forsaken  
D            G            D            A  
I'm accepted,        You were condemned  
D            G            D            A  
I'm alive and well, Your Spirit is within me  
          G            A                    D  
Because you died and rose again

D            G  
Amazing love, how can it be  
D                                    A  
That You my king would die for me?  
D            G  
Amazing love, I know it's true  
D                                    A  
And it's my joy to honor You  
          G    A                    D  
In all I do    I honor You

D            D  
You are my king, You are my king  
D                                    D  
Jesus, You are my king, Jesus, You are my king

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# Five Tips for the Christian Guitarist

## 1. PRAYER.

The first tip for this lesson is to start your practice sessions with prayer. It's so simple, but so easy to forget to do.

Prayer has two sides. Not only does God want to help us through this life, He wants us to do everything to His Glory.

Ask Him to help you learn the instrument. You can ask Him for help with certain chord changes, etc. Then play for him... even your practice.

## 2. RELAX

It takes a lot of weight to hold down the strings of a guitar, especially for bar chords. But, not more than what's needed to get a good sound.

Most students hold too much tension in their hands. It's no wonder it's difficult for them to change quickly or get a good sound.

A good way to release unnecessary tension is to start with relaxing your face. Consciously relax your face and shoulders while you play. That will help your fingers too.

## 3. LEFT HAND

The best position for your left hand is when your hand is parallel to the neck. You want to have the pinky side of your hand as close to the neck as your first finger side.

Many beginning guitar players hold their hand with the first finger side close to the neck, but the pinky side is an inch or more away.

## 4. RIGHT HAND

Relax! Most people hold too much tension in both hands. If you're playing an arpeggio pattern, only use energy for the stroke. Your fingers should fall back down with no tension.

For strumming patterns, your hand should be like a wet rag... relaxed.

## 5. FOCUS AHEAD

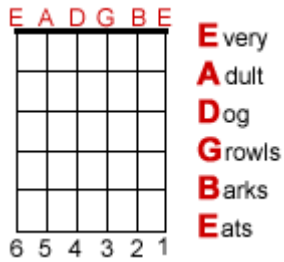
A simple way to flesh this out is by looking at where the fingers will go next. For example, if you're playing chords in the first fret, but are going to move to a chord higher up on the neck... look at the frets you're moving to, not where your hand is now. You'll get to the new chord with more accuracy. If you're learning a new chord, try to visualize the chord before you change.

Think ahead to the next chord, next measure. Think ahead to where your fingers are moving. Only look, if you watch your hands, to where you're moving too.

Jean Welles

# LESSON TWO

## Names of Guitar Strings



Just a little bit more technical talk before we get into playing more chords and songs. Don't worry, this shouldn't take you more than a couple of minutes to memorize!

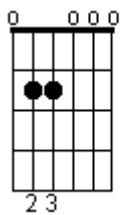
Every note on the guitar has a name, represented by a letter. The names of each of these notes is important; guitarists need to know where to find these notes on their instrument, in order to read music.

The image to the left illustrates the names of the six open strings on the guitar.

The strings, from sixth to first (thickest to thinnest) are named E, A, D, G, B and E again. In order to help you memorize this, try using the accompanying phrase "**E**very **A**dult **D**og **G**rowls, **B**arks, **E**ats" to keep the order straight.

Try saying the string names out loud, one by one, as you play that string. Then, test yourself by pointing to a random string on your guitar, then trying to name that string as quickly as possible.

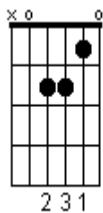
## Playing an E minor chord



Playing an E minor chord only involves using two fingers in your fretting hand. Start by placing your second finger on the second fret of the fifth string. Now, place your third finger on the second fret of the fourth string. Strum all six strings, and there you have it, an E minor chord!

Now, test yourself to make sure you're playing the chord properly. Starting on the sixth string, strike each string one at a time, making sure each note in the chord is ringing clearly. If not, study your fingers, and identify what the problem is. Then, try to adjust your fingering so the problem goes away.

## Playing an A minor chord



Here is another chord that gets used all the time in music, the A minor chord. Playing this shape shouldn't be too hard: start by placing your second finger on the second fret of the fourth string. Now, place your third finger on the second fret of the third string. Lastly, place your first finger on the first fret of the second string. Strum the bottom five strings (being careful to avoid the sixth), and you'll be playing an A minor chord.

As with all previous chords, be sure to check each string to make sure all the notes in the chord are ringing clearly.

## Learning the Fretboard

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

## C Major Scale

The image shows the C Major scale on a treble clef staff. The notes are C, D, E, F, G, A, B, A, G, F, E, D, C. Below the staff is a fretboard diagram with strings labeled T, A, B and fret numbers 0, 1, 2, 3.

## Learning to Strum

One of the primary ways a guitarist can make a song sound good is by adding an interesting strum to the music. A guitarist with a good grasp of strumming can bring a two chord song to life. In this first lesson on strumming, we'll examine some of the basics of strumming the guitar, and learn a widely used strumming pattern.

Grab your guitar, and make sure you have your guitar pick in hand. Using your fretting hand, form a G major chord on the neck. Now, take a look at the following example, which is a very basic strumming pattern.



This pattern is one bar long, and contains 8 strums. It might look confusing, so for now, just pay attention to the arrows at the bottom. An arrow pointing down indicates that you should strum downwards on the guitar. Similarly, an upwards arrow indicates that you should strum upwards. Notice that the pattern starts with a downstroke, and ends with an upstroke. So, if you were to play the pattern twice in a row, your hand wouldn't have to vary from it's

continual down-up motion.

Now, try playing the pattern, taking special care to "keeping the rhythm". You should be aiming for trying to keep the time between strums exactly the same. When you get done playing the example once, loop it, without any sort of pause. Count out loud: 1 and 2 and 3 and 4 and 1 and 2 and (etc.) Notice that on the "and" (often referred to as the "offbeat") you are always using an upwards strum. This is something to keep in mind as we progress.

### Remember:

- If you are playing an acoustic guitar, make sure to strum directly over the sound hole
- On electric guitar, strum over the body (different locations will give you different sounds), not over the neck
- Make sure all strings are ringing clearly
- Make sure the volume of your downstrums and upstrums are equal
- Be careful not to strum too hard, as this often causes strings to rattle, and produces an undesirable sound
- Be careful not to strum too softly, as this will produce a "wimpy" sound. Your pick should be striking the strings with a relatively firm, even stroke
- Think of your elbow as being the top of a pendulum; your arm should swing up and down from it in a steady motion, never pausing at any time.
- Having said that, the bulk of the picking motion should come from a rotation of the wrist, rather than from the forearm. Be sure not to keep your wrist stiff when playing.



# **I Could Sing Of Your Love Forever**

Martin Smith

D

Over the mountains and the sea

Em

Your river runs with love for me

G

A

And I will open up my heart

And let the healer set me free

D

I'm happy to be in the truth

Em

And I will daily lift my hands

G

For I will always sing

A

Of when your love came down

D

Em

I could sing of your love forever

G

A

I could sing of your love forever

D

Em

I could sing of your love forever

G

A

I could sing of your love forever

bridge:

Em

D

Oh I feel like dancing

G

A

It's foolishness I know

Em

D

But when the world has seen the light

G

A

They will dance with joy like we're dancing now

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## LESSON THREE

### Learning to Strum (continued)

Now that we've covered the very basics of strumming, we can move on to something a little bit more challenging. Don't worry; we're not going to be adding anything technically hard to play to the next strumming pattern. In fact, we're going to be taking something away! By removing only one strum from the previous pattern, we will create one of the most widely used and versatile strumming patterns in pop, country, and rock music!

Here is the key: when we remove the strum, the initial tendency for the guitarist will be to stop the strumming motion in the picking hand. This is exactly what we DON'T want to do, because it mixes up the nice pattern we had going of all the downstrums being ON the beat, and all the upstrums being OFF the beat (on the "and" or on the "offbeat".)



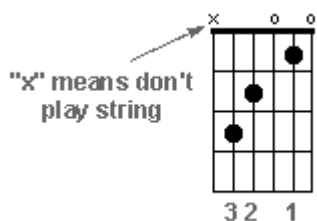
The trick is to keep the strumming motion going in the picking hand; but ever so slightly lift the hand away from the body of the guitar momentarily, on the downstroke of the 3rd beat, so the pick misses the strings. Then, on the next upstroke (the "and" of the 3rd beat), bring the hand back closer to the body of the guitar, so the pick hits the strings. So, to summarize, the upward/downward motion of the picking hand should not change AT ALL from the first

pattern. Deliberately avoiding the strings with the pick on the 3rd beat of the pattern is the only factor that has changed.

It is important to be able to play this accurately; don't be satisfied with getting MOST of the up and down strums in the right order. If it's not perfect, it will make learning any harder strums virtually impossible. Be sure that you can play the pattern many times in a row, without having to stop because of an incorrect strum.

This is a tricky concept, and it can be guaranteed that you will have some problems with it at first. The idea is, if you introduce basic strumming patterns early, within a couple of lessons, you'll have gotten the hang of it, and will be sounding great! It is important to try not to get frustrated... soon, this will become second nature.

### Playing a C major chord

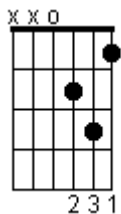


Place your third finger on the third fret of the fifth string. Now, put your second finger on the second fret of the fourth string. Finally, put your first finger on the first fret of the second string.

Here's where you have to be slightly careful. When playing a C major chord, you do NOT want to strum the sixth string. Watch your pick to make sure you only strum the bottom five strings when you are first learning the C major chord. Test this chord as you did with

the G major chord, to make sure all notes are ringing clearly.

### Playing a D minor chord

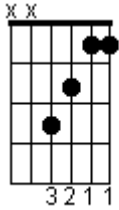


For an inexplicable reason, newer guitarists have a hard time remembering how to play this chord, perhaps because it doesn't get used as often as some others. For this reason, you should make an extra effort to memorize a D minor chord.

Start by placing your first finger on the first fret of the first string. Now, put your second finger on the second fret of the third string. Lastly, add your third finger to the third fret of the second string. Now, strum only the bottom four strings.

Check to see if your chord is ringing clearly. Watch the Dminor chord... be sure you are only strumming the bottom four strings... otherwise, the chord might not sound so nice!

### Playing an F major chord



This chord is a toughie.

Many new guitarists have such a problem with the Fmajor chord because it involves a new concept; using your first finger to press down frets on two strings.

Start by placing your first finger on the first frets of both the first and second strings. Now, slightly roll the finger back (towards the headstock of the guitar). Many people find this technique makes playing the Fmajor chord slightly easier. Next, place your second finger on the second fret of the third string. Lastly, place your third finger on the third fret of the fourth string. Strum only the bottom four strings, and you're

playing an Fmajor chord.

Chances are, at first, very few, if any of the notes will ring when trying to strum this chord. Check to make sure your second and third fingers are curled, and not flattened against the other strings of the guitar. Although this chord seems nearly impossible at first, within weeks, you'll have it sounding as good as the rest of the chords you play.

### Changing between guitar chords quickly

One common question that is asked by many beginning guitar players is "how can I learn to switch between different chords quickly"? There are a few reasons why guitarists have trouble switching between chords, and we will take a look at some of them in this lesson.

### Placing all of your fingers down at the same time

Especially when learning a new chord, the tendency is to put one finger down at a time. This is fine at first, but soon enough you will find that it slows you down drastically. It is important to work on placing all of your fingers on a chord at the same time. Here is an exercise to help you learn how to do this.

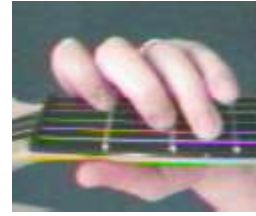
1. Place all of your fingers down on a chord that you have chosen to work on. I have picked C for these examples. You might have to put your fingers down one at a time at first.



2. Very slowly lift your fingers off of the strings. As you do, try to hold your fingers in the shape of the chord. Do not lift more than a centimeter away from the strings at first. Try to watch those stray fingers that do not want to obey your wishes.



3. Put your fingers back down on the strings that they just came from. Try to make all of your fingers touch the strings at the same time.



As you become more comfortable with the above technique, try to lift your fingers further away from the strings each time. Also try to increase the speed that you lift up and put down your fingers.

### **Keep your right hand in-charge when strumming**

The next common block to switching chords quickly, is a mental one. Often, beginning guitar players want to make sure everything is perfect before they will strum a chord. Sometimes you have to make a leap of faith that you will make it to the next chord. If you do make a mistake, or put your finger on the wrong string, don't stop. Keep going, and fix any problems with the chord as you are playing. Perfectionists can not stand doing this. But if you have to check and double check every chord that you are playing in a song, it will never sound like a song.

You will get more accurate with your chords the more you play. If any particular chords or chord combinations are giving you trouble, by all means stop and work on them. But when it is time to play a song, do the best you can, and keep going.

When strumming a song, I always tell my students that your right hand (strumming hand) should be in-charge. If your left hand is in control, then it will stop, make sure everything is perfect, and then tell the right hand it can continue. If the right hand is in-charge, it will keep moving and not give the left hand time to stop and smell the roses. The left hand will learn very quickly to keep up, if the right hand is in-charge.

## Breathe

Marie Barnett

G C  
This is the air I breathe  
G C  
This is the air I breathe  
G D Em D C Em D  
Your holy presence living in me

G C  
This is my daily bread  
G C  
This is my daily bread  
G D Em D C Em D  
Your very word spoken to me

G D Em D C Em D  
And I, I'm desperate for you  
G D Em D C Em D  
And I, I'm lost without you

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## Come let us worship and bow down

C F C  
Come let us worship and bow down  
F Dm G  
Let us kneel before the Lord our God our maker (2x)  
F C G  
For He is our God  
F Dm G  
And we are the people of His pasture  
F G C Am  
And the sheep of His hand  
F G C  
Just the sheep of His hand

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## LESSON FOUR

### New Strumming Pattern

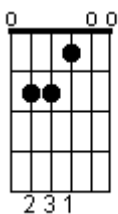


This strum isn't much different from the last one. In fact, many guitarists actually find it to be slightly easier.

Try playing the pattern while holding down a Gmajor chord (being sure to use the exact upstrokes and downstrokes the diagram illustrates). If you're having trouble, put down the guitar, and practice saying or tapping out the rhythm again, making sure to repeat it multiple times. If you don't have the correct rhythm in your head, you'll never be able to play it on guitar.

Again, remember to keep the up and down strumming motion in your picking hand constant - even when you're not actually strumming the chord. Try saying out loud "down, down up, up down up" (or "1, 2 and, and 4 and") as you're playing the pattern.

### Playing an E major chord



Playing an E major chord is actually very similar to playing an A minor chord; you just need to switch the strings you are playing the chord on. Start by placing your second finger on the second fret of the fifth string. Now, place your third finger on the second fret of the fourth string. Lastly, place your first finger on the first fret of the third string. Strum all six strings and you're playing an E major chord.

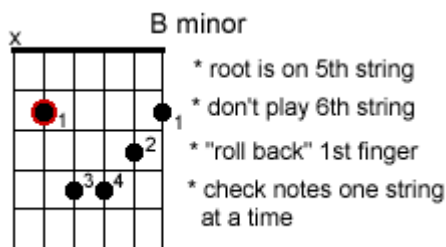
Now, like last lesson, test yourself to make sure you're playing the chord properly. Starting on the sixth string, strike each string one at a time, making sure each note in the chord is ringing clearly. If not, study your fingers, and identify what the

problem is. Then, try to adjust your fingering so the problem goes away.

### The B Minor Chord

Here's where we take the next big step in our progress as a guitarist... learning about a shape of chord referred to as a "barre chord" - using one finger to hold down more than one note.

#### The B minor shape



We're going to put your first finger to work on this chord. Your first finger has the job of covering the second fret, from the fifth to first strings (we don't play the sixth string). Next, put your third finger on the fourth fret of the fourth string. Then, add your fourth pinky finger to the fourth fret of the third string. Lastly, place your second finger on the third fret of the second string. Got it? Now, strum the chord, and try not to get upset when most of the notes don't ring clearly.



## Shout To The North

D A G  
Men of faith, rise up and sing  
D A G  
Of the great and glorious King  
D A G  
You are strong when you feel weak,  
D A G  
In your broken-ness, complete.

D G A  
Shout to the north and the south.  
D G A  
Sing to the east and the west.  
Bm G A  
Jesus is Saviour to all,  
G A D  
Lord of heaven and earth.

Rise up women of the truth  
Stand and sing to broken hearts  
Who can know the healing power  
Of our glorious King of love?

Bm G  
We've been through fire, we've been through rain.  
Bm G  
We've been refined by the pow'r of His name  
Bm G  
We've fallen deeper in love with You.  
A  
You've burned the truth on our lips.

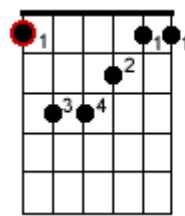
Rise up church with broken wings;  
Fill this place with songs again  
Of our God who reigns on high.  
By His grace again we'll fly.

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## LESSON FIVE

### Barre Chords

#### The F major barre shape



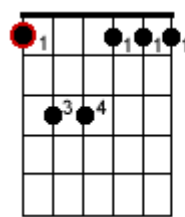
F major

- \* root is on 6th string
- \* "roll back" 1st finger
- \* check notes one string at a time

As with the B minor chord, the key to playing this F major shape well is getting your first finger to flatten across the entire fretboard. Try rolling your first finger back slightly, towards the headstock of the guitar. Once your first finger feels firmly in place, try adding your other fingers to complete the chord. Playing this shape well requires much practice, but it WILL get easier, and soon you won't understand why these shapes ever caused you any problems.

As with the B minor chord, this major chord shape is a "movable chord". Meaning, we can slide this chord up and down the neck, in order to play different major chords. The root of the chord is on the sixth string, so whatever note you are holding down on the sixth string is the letter name of that major chord. For example, if you were playing the chord at the fifth fret, it would be an A major chord. If you were playing the chord at the second fret, it would be a Gb major chord (aka F# major).

#### The F minor barre shape



F minor

- \* root is on 6th string
- \* "roll back" 1st finger
- \* make sure 3rd string rings
- \* check notes one string at a time

This chord is very similar to the F major shape above. There is only one slight difference... your second finger is not used at all. Your first finger is now responsible for fretting four of the six notes in the chord. Although it looks slightly easier to play than the major chord, many guitarists initially have a harder time making the chord sound correct. When playing the chord, pay careful attention to the third string. Is the note ringing clearly? If not, try and correct the problem. Playing these chords well will take time - don't allow yourself to get frustrated! It took me months to get them to sound as clearly as I liked. Try to keep that in mind.

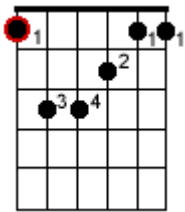
Again, this minor chord is a movable shape. If you played this chord on the 8th fret, you'd be playing a C minor chord. On the 4th fret, you'd be playing an Ab minor chord (aka G# minor).

#### Using Barre Chords

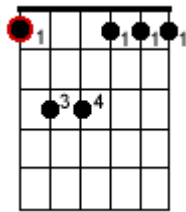
Once you get the hang of playing these new shapes, you can start to use them everywhere. One of the best ways to practice barre chords is to try using them in songs you already know how to play. Simply use barre chords instead of the open chords you were using previously.

## Things to Try:

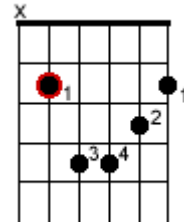
- If you're feeling overwhelmed, try playing any songs you know that use an F major chord. Play all other chords in the song with "regular" open chord shapes, but try the barre shape for the F major.
- Make a sincere effort to learn note names on the sixth and fifth string. I can't stress enough how important this is to learn.
- Play barre chords for just a few minutes every day - but play them EVERY DAY. You'll be surprised how quickly you learn them.



major chord root  
on sixth

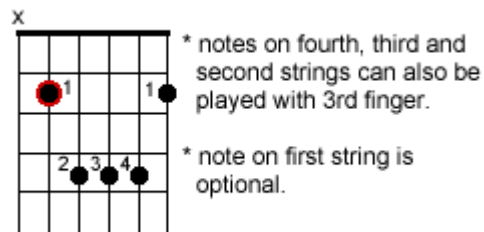


minor chord root  
on sixth



minor chord root  
on fifth

## Fifth String Major Barre Chord



We've left this chord shape until last, because it is probably the trickiest of the four to play. There are two commonly used fingerings for the fifth string major barre chord. The first involves using your first finger to barre strings five through one, while the second, third, and fourth fingers play the remaining notes. This is probably the best way to accurately play the chord, so that each string rings clearly.

A very common alternate fingering for this chord is the use of the third (ring) finger to play the necessary notes on the fourth, third, and second strings. The problem many people have with this fingering is the difficulty in getting the third finger to NOT fret the note on the first string. A common solution is to omit the note on the first string, since that note already exists elsewhere in the chord. Practice playing the chord using both fingerings - it will certainly be difficult at first, but, as usual, will get easier with time. Play the chord one string at a time, to be certain all notes are ringing properly.

## Using Barre Chords

You have now learned the four most essential barre chords, and with them, you can play literally thousands of songs. You should be able to replicate all open chord songs you've learned (provided they contain only major and minor chords) using barre chords. Memorizing the fretboard and getting the chord to ring clearly will take time, but if you don't practice them routinely, it'll take much longer. Try and devote a little time to playing barre chords each time you pick up the guitar.

### All in All

D                    A                    Bm  
You are my strength when I am weak;  
                         F#m                    G  
You are the treasure that I seek;  
                         D    A    D    A  
You are my all in all.  
D                    A                    Bm  
Seeking You as a precious jewel,  
                         F#m                    G  
Lord, to give up I'd be a fool;  
                         D    A    D  
You are my all in all.

### Chorus

D    A    Bm            F#m  
Jesus, Lamb of God,  
G            D    A            D    A  
Worthy is Your name.  
D    A    Bm            F#m  
Jesus, Lamb of God,  
G            D    A            D  
Worthy is Your name.

Taking my sin, my cross, my shame,  
Rising again, I bless Your name;  
You are my all in all.  
When I fall down, You pick me up;  
When I am dry, You fill my cup;  
You are my all in all.

## LESSON SIX

### Fingerpicking

Fingerpicking involves your entire right hand (well almost—your pinky usually just tags along), and it can get pretty complicated, so pickers have generally agreed on a few basics. The first assigns the thumb and fingers to particular strings and uses this idea to describe picking patterns. The pattern we'll use for "House of the Rising Sun," employs the index, middle, and ring fingers along with the thumb. Here's how these fingers are indicated in the notation:

p = thumb

i = index

m = middle

a = ring

What's all this p, i, m, a stuff about?" Well, it comes from classical guitar notation, where p stands for pulgar, i stands for indice, m stands for medio, and a stands for anular (the Spanish words for thumb, index finger, middle finger, and ring finger). It takes a little getting used to, but this is how picking-hand fingerings are often indicated.

To start, rest your thumb on the sixth string, your index finger on the third string, your middle finger on the second string, and your ring finger on the first string.

Got that? Now, look at your fingers and thumb. You want to have your thumb about an inch closer to the fingerboard than your fingers, and your fingers should be somewhat curled up, without too big an arch to your wrist. If your fingers and thumb are all bunched together, try sliding your thumb along the strings toward the fingerboard as you slide your fingers back toward the bridge.

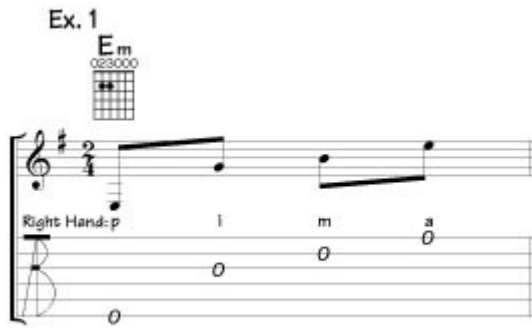
For now, your fingers are assigned to these strings: you're always going to use your thumb for the sixth string, index for the third, middle for the second string, and ring for the first string. To get used to this, lift your fingers from the strings as a group, then drop them back down onto the strings again.

OK, now that you've gotten your fingers identified with the strings they're going to play, lift your hand up so your fingertips are hovering maybe a half an inch above the strings. That's where you want to keep your hand when you play; if you leave your fingers resting on the strings, you'll keep those strings from ringing out.

### Basic Thumb and Finger Patterns

To start learning the pattern for this song, you're first going to fret an Em chord and then just go up the strings, picking each string once, as in Example 1. Just think of it as rolling up the strings: thumb, index, middle, then ring.

Ex. 1

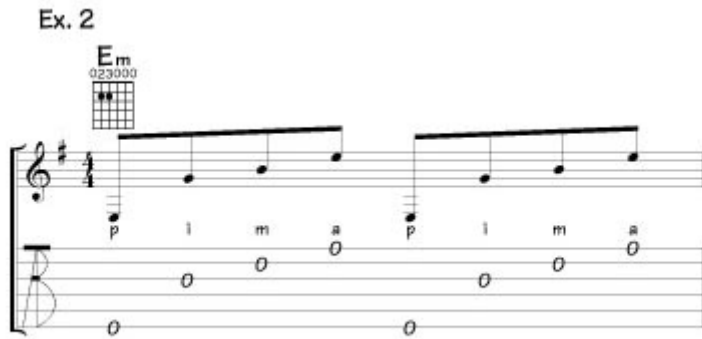


Em  
023000

Right Hand: p i m a

When that feels comfortable, try doing it two times in a row (Example 2).

Ex. 2



Em  
023000

p i m a p i m a

D chord fingerpicking



TAB p i m i a i m i p i m i a i m i

G chord fingerpicking



TAB p i m i a i m i p i m i a i m i

C chord fingerpicking



TAB p i m i a i m i p i m i a i m i

## Things to know:

- Make sure your picking hand fingers are curled at the second knuckle. Never let your fingers straighten out.
- Your palm should move very little in the fingerpicking process. All movement should be done with fingers.
- Your fingers should move back into position as soon as they've picked the appropriate note.
- If strings are ringing very quietly, it means you aren't picking hard enough.

Some guitarists choose to anchor their pinky finger on the bridge of the guitar, while using the other fingers to pick the strings. Many other do not - my suggestion: experiment with both methods.

## Spirit Song

C                    F                    G  
O, let the Son of God enfold you,  
                         Em                    Am  
With His Spirit and His love.  
                         Dm  
Let Him fill your heart,  
                         G                    C  
And satisfy your soul.  
                         F                    G  
O, let Him have the things that hold you.  
                         Em                    Am  
And His Spirit like a dove,  
                         Dm                    G  
Will descend upon your life,  
                         C  
And make you whole.

F G        Em Am  
Jesus, O Jesus  
Dm        G                    C  
Come and fill your lambs.  
F G        Em Am  
Jesus, O Jesus  
Dm        G                    C  
Come and fill your lambs.

O, come and sing this song with gladness  
As your hearts are filled with joy.  
Lift your hands in sweet surrender to His name.  
O, give Him all your tears of sadness,  
Give Him all your years of pain,  
And you'll enter into life in Jesus' name.

## Take My Life

D G A G  
Holiness, holiness is what I long for,  
D G A G  
Holiness is what I need.  
D G A G D G A G  
Holiness, holiness is what You want from me.

D G A G  
Faithfulness, faithfulness, is what I long for,  
D G A G  
Faithfulness is what I need.  
D G A G D G A G  
Faithfulness, faithfulness is what You want from me.

D G A G  
Take my heart and form it,  
D G A G  
Take my mind transform it,  
D G A G  
Take my will conform it  
D G A G  
To Yours, to Yours, oh, Lord.

D G A G  
Righteousness, righteousness is what I long for,  
D G A G  
Righteousness is what I need.  
D G A G D G A G  
Righteousness, righteousness is what You want from me.

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## Morning Has Broken

C Dm G F C  
Morning has broken like the first morning;  
Em Am D G  
Blackbird has spoken like the first bird.  
C F G Am D  
Praise for the singing! Praise for the morning!  
G C F G C  
Praise for them springing fresh from the Word!

Sweet the rain's new fall sunlit from heaven;  
Like the first dewfall on the first grass.  
Praise for the sweetness of the wet garden;  
Sprung in completeness where His feet pass.

Mine is the sunlight! Mine is the morning  
Born of the one light Eden saw play!  
Praise with elation, praise every morning;  
God's recreation of the new day!

## LESSON SEVEN

### How to Tune a Guitar

#### A Step-by-Step Guide

Perhaps the most frustrating aspect of first learning guitar is that it is seemingly impossible to play *anything* that actually sounds good. While it is true that it takes some time to learn the techniques needed to play songs well, the real reason most new guitarists tend to sound bad is because their instrument isn't in tune. Here is a guitar tuning tutorial that, with a little practice, should allow you to keep your instrument in tune.

#### How Often Should I Tune my Guitar?

Every single time you pick it up. Guitars (particularly cheaper ones) tend to go out of tune quickly. Make sure it's in tune when you begin to play it, and check the tuning frequently while you're practicing, as the act of playing the guitar can cause it to go out of tune.

#### How Long Does Tuning the Guitar Take?

At first, it may take you five minutes or more to get your instrument in tune, but the more familiar you are with tuning, the more quickly you'll be able to do it. Many guitarists can get their instrument roughly in tune in about 30 seconds.

Let's move on to learning the process of tuning the instrument.

#### Tuning the Sixth String

In order to begin tuning the guitar, you'll need a "reference pitch" from another source. Once you've found a source for this initial pitch (it could be a piano, a tuning fork, another guitar, or any number of other options), you'll be able to tune the rest of your instrument by using that one note.

**NOTE:** Without a reference pitch, you can tune your guitar, and it will sound fine on it's own. When you try and play with another instrument, however, you will probably sound out-of-tune. In order to interact with other instruments, being in tune with yourself isn't enough. You'll need to make sure that your E note sounds the same as theirs. Thus the need for a standard reference pitch.

#### Tuning to a Piano

If you have access to a piano, you can tune your low E to the same note on the piano.



Look at the black keys on the keyboard, and notice that there is a set of two black keys, then an extra white key, then a set of three black keys, then a white key. This pattern is repeated for the length of the keyboard. The white note directly to the right of the set of two black keys is the note E. Play that note, and tune your low E string to it. Note that the E you play on the piano may not be in the same octave as the low E string on your guitar. If the E you play on the piano sounds much higher, or lower than your low E string, try playing a different E on the piano, until you find the one closer to your open sixth string.

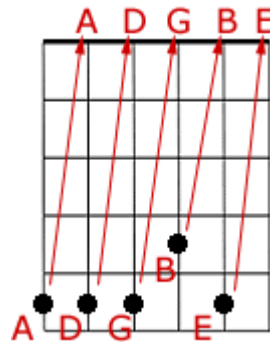
Now that we've got our sixth string in tune, let's move on to learning how to tune the rest of the strings.

## Tuning the Other Strings

Now that we have our sixth string in tune, we need to get our other five strings tuned to that note. Using just a little bit of very basic music theory, we can see how we'll do that.

The names of the six open strings are **E A D G B** and **E**. Count up the low E string (which is in tune), until we reach the note A, on the fifth fret. Knowing this note is in tune, we can use it as a reference pitch, and tune the open fifth string until it sounds the same as the sixth string, fifth fret.

Because this string is in tune, we can assume that this note, A, on the fifth fret, is also in tune. So, we can play the open fifth string, also an A, and check to see if it sounds the same as the note on the sixth string. We'll use this concept to tune the rest of the strings. Observe this graphic, and follow the rules below to fully tune your guitar:



## Steps to Tuning Your Guitar

1. Make sure your sixth string is in tune
2. Play the sixth string, fifth fret (A), then tune your open fifth string (A) until they sound the same.
3. Play the fifth string, fifth fret (D), then tune your open fourth string (D) until they sound the same.
4. Play the fourth string, fifth fret (G), then tune your open third string (G) until they sound the same.
5. Play the third string, **fourth** fret (B), then tune your open second string (B) until they sound the same.
6. Play the second string, fifth fret (E), then tune your open first string (E) until they sound the same.

## Tuning Tips

Often, new guitarists have a very hard time tuning their guitar. Learning to listen to pitches very closely, then fine-tune them, is a skill that takes practice. In teaching situations, I've found some students can't easily listen to two notes, and identify which is higher, or which is lower - they only know they don't sound the same. If you're having a similar problem, try this:

Listen to, and play the first note. While the note is still ringing, try humming that note. Continue to play the note, until you've managed to match the pitch with your voice. Next, play the second note, and again, hum that note. Repeat this - playing and humming the first note, then follow that by playing and humming the second note. Now, try humming the first note, and without stopping, moving to the second note. Did your voice go down, or up? If it went down, then the second note is

lower. If it went up, the second note is higher. Now, make the adjustment to the second note, until they both sound the same.

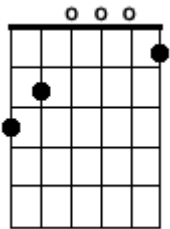
This may seem like a silly exercise, but it does often help. Soon, you'll be able to recognize the difference in pitches without humming them.

It's extremely important to tune your guitar every time you pick it up to play it. Not only will it make your playing sound a whole lot better, but the repetition will allow you to conquer tuning your guitar quickly.

## Open 7<sup>th</sup> Chords

Up until this point, we've dealt with only major, minor, and 5<sup>th</sup>(power) chords. While these are all extremely common, there are many other types of chords, each of which have their own unique sound. The 7<sup>th</sup> chord (aka the 7 chord) is one of these many different chords. This week, we'll look at a few of these 7<sup>th</sup> chords, in open position (not barre chords).

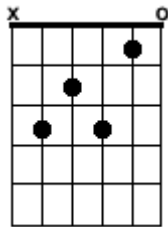
### Playing a G7 chord



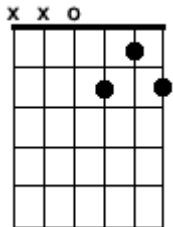
Start playing the G7 chord by placing your third finger on the third fret of the sixth string. Next, put your second finger on the second fret of the fifth string. Lastly, place your first finger on the first fret of the first string. Make sure your fingers are nicely curled, and give the chord a strum. Voila! Notice that this G7 chord looks quite similar to a Gmajor chord - only one note is different.

different.  
third finger  
fret of the  
string. Now,  
Strum the

### Playing a C7 chord



The C7 chord shouldn't give you too much trouble - it again is very close in formation to a Cmajor chord, with only one note being different. Play this chord as follows - form a Cmajor chord, by placing your first finger on the first fret of the second string, your second finger on the second fret of the third string, and your fourth (pinky) finger on the third fret of the fourth string. Strum the bottom five strings, and you're playing a C7 chord.



### Playing a D7 chord

As with the previous two chords, you'll notice the D7 chord is rather similar to the Dmajor chord. Start by placing your second finger on the second fret of the third string. Next, place your first finger on the first fret of the second string. Lastly, put your third finger on the second fret of the first string. Strum the bottom four strings, and you're playing a D7 chord.

## LESSON EIGHT

### Slash Chords

The chord C/G (pronounced "C over G") chord is just one of the hundreds of these types of chords you'll find in popular music, and is referred to as a "slash chord".

Understanding how to read these chords is simple - the letter to the left of the slash is the type of chord - so in this case it is "C" chord (aka a C major chord). The note to the right of the slash is the bass note in the chord - a "G" in this circumstance. So, a C/G chord is a C major chord with the note G in the bass. If you study the chord in part three, you can clearly see the C major chord, with the G on the third fret of the sixth string also being fretted in the bass.

Here are a few of the many common slash chords:

**D/F#** - (*pronounced "D over F#"*) - a standard Dmajor chord with an F# in the bass, usually played by wrapping the thumb around the neck of the guitar, and fretting the second fret of the sixth string.

**A/C#** - (*pronounced "A over C#"*) - An Amajor chord with a C# in the bass, usually played by barring the second fret of the fourth, third, and second strings with your first finger, and playing the fourth fret of the fifth string (the C#) with either the third finger, or the pinky finger.

**C/E** - (*pronounced "C over E"*) - A Cmajor chord with an E in the bass, usually played by simply fretting a Cmajor chord, and including the open low E string in the strum.

**Amin/G** - (*pronounced "A minor over G"*) - An Aminor chord, with a G in the bass, usually played by fretting an Aminor chord, and using the pinky finger play the third fret of the sixth string (the "G").

### Things to Try:

- Invent slash chords, by simply thinking of a chord type, then picking a random note to play in the bass. Next, try and figure out how to play these chords. They may not sound wonderful, but you may stumble upon some that you like. And, it's great practice for learning note names on the fretboard.

Try making up some chord progressions that use the above, or other slash chords. Here are a couple to get you started: Amin - Amin/G - Fmaj, or Gmaj - D/F# - Emin, or Dmin - Dmin/C - G/B - Cmaj .

He Is Able  
Greg Ferguson / Rory Noland

C G/B Am Am/G  
He is able, more than able  
F Dm7 Gsus G  
To accomplish what concerns me today.  
C G/B Am Am/G  
He is able, more than able  
Bb Dm7 G G7  
To handle anything that comes my way.

C E Am  
He is able, more than able  
C/G E Am F  
To do much more than I could ever dream.  
C G/B Am Am/G  
He is able, more than able  
Dm7 G C  
To make me what He wants me to be.

You're The Holy Lord Almighty  
Rick Cole

D D/F# G  
Part the waters that surround me,  
D D/F# G  
Let the wind and waves be still.  
D D/F# G G/F#  
Pierce the soul of my confusion,  
Em A  
Clear the mist and rend the veil.

D D/F# G  
See the longing in my spirit,  
D D/F# G  
Know that I choose to be Yours.  
D D/F# G G/F#  
Lord, I'm hungry and I'm thirsting  
Em A  
To be filled and to be used.

D G  
You're the holy Lord Almighty,  
D G  
And I've come seek your face.  
D G  
You're my Light, my Hope, my Mercy,  
C A  
And Jesus is Your name.

	I	ii	iii	IV	V	vi	vii
<b>Key of C</b>	<b>C</b>	<b>Dm</b>	<b>Em</b>	<b>F</b>	<b>G</b>	<b>Am</b>	<b>Bm</b>
<b>Key of D</b>	<b>D</b>	<b>Em</b>	<b>F#m</b>	<b>G</b>	<b>A</b>	<b>Bm</b>	<b>C#m</b>
<b>Key of E Open</b>	<b>E</b>	<b>F#m</b>	<b>G#m</b>	<b>A2</b>	<b>Bsus</b>	<b>C#m</b>	<b>D#m</b>
<b>Key of E Standard</b>	<b>E</b>	<b>F#m</b>	<b>G#m</b>	<b>A</b>	<b>B</b>	<b>C#m</b>	<b>D#m</b>
<b>Key of G</b>	<b>G</b>	<b>Am</b>	<b>Bm</b>	<b>C</b>	<b>D</b>	<b>Em</b>	<b>F#m</b>
<b>Key of A</b>	<b>A</b>	<b>Bm</b>	<b>C#m</b>	<b>D</b>	<b>E</b>	<b>F#m</b>	<b>G#m</b>



## CHORD NAMES

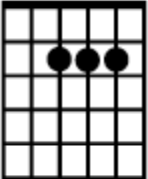
How many times have you flipped open a songbook and been baffled by something peculiar like A7b13#9 or even something just out of the ordinary like Dm6? It may seem like these names were designed to deliberately confuse you, but in fact they're trying to tell you very specific things about what to play. In this lesson we'll look at how chords get their names and break down what some of those more obscure-sounding names really mean.

### Major and Minor Triads

The most basic kind of chord is called a triad, because it boils down to just three notes. For example, an A-major chord consists of A, C#, and E-notes that are referred to as the root, major third, and fifth of the chord. You can also have a minor triad; an A-minor triad, for example, consists of A, C, and E, which are the root, minor third, and fifth of the chord. The only difference between a major triad and a minor triad is the third. You can see and hear this by playing an A-major chord and then switching to an A-minor chord:

**A**

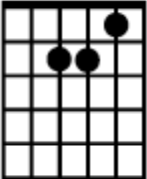
x02130



Notes: AEAC#E

**A<sub>m</sub>**

x02310



Notes: AEACE

The only difference between a major triad and a minor triad is the third. You can see and hear this by playing an A-major chord and then switching to an A-minor chord:

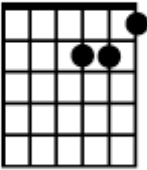
Every major third in every major chord is two whole steps (four frets) above the root of the chord. Every minor third in every minor chord is a step and a half (three frets) above the root of the chord.

### Augmented and Diminished Triads

What happens to a triad if the fifth changes? The fifth found in both the major and minor triad is called a perfect fifth. There are three-and-a-half steps (seven frets) between the root and a perfect fifth. If you take an A-major triad and raise the fifth a half step to E#, you have the interval (A to E#) of an augmented fifth, and the resulting chord—A, C#, E#—is called A augmented. Raise the high string one fret in a three-note A chord to hear what it sounds like.

**A<sub>aug</sub>**

xxx231

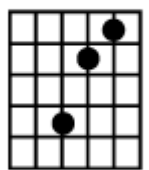


Notes: AC#E#

Going in the opposite direction, if you take an A-minor triad and lower the fifth by a half step, you've got the interval (A to Eb) of a diminished fifth, and the resulting chord—A, C, Eb—is called an A diminished. It takes a little tricky fingering up the neck to hear what a three-note A diminished chord sounds like:

**A<sub>dim</sub>**

xx421x



Notes: ACE<sup>b</sup>

So we've got four kinds of triads: major, minor, augmented, and diminished. Here they are in terms of their roots, thirds, and fifths.

R	R	R	R
3	b3	3	b3
5	5	+5	b5
major	minor	augmented	Diminished

## Sevenths

In a scale or chord, a seventh is the seventh note up from the root. Looking at an A-major scale, the seventh is G#. From A to G# is a major seventh, or an interval of five-and-a-half steps (11 frets). A minor seventh is one half step smaller than a major seventh, or an interval of five whole steps (ten frets). For example, a minor seventh up from A is Gn. As a shortcut when dealing with chords, you might try thinking of the major seventh as just a half step (or one fret) below the root and the minor seventh as a whole step (or two frets) below the root.

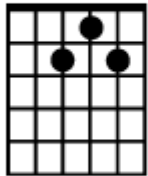
The various kinds of seventh chords you may have seen are just triads with an interval of a seventh up from the root added on. The question is, what kind of seventh—major or minor—is being added to what kind of triad: major, minor, augmented, or diminished?

To keep things relatively simple, let's leave the augmented and diminished triads out of it for now and stick to just major and minor triads and sevenths. You've got four possibilities: major triad with major seventh, major triad with minor seventh, minor triad with major seventh, and minor triad with minor seventh. If that makes your head spin, try thinking of it in a little grid like this:



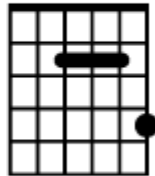
There's a different name for the result of each one of these combinations. Two of them are pretty logical. If you add a major seventh to a major triad, the result is called a major-seventh chord. Similarly, if you add a minor seventh to a minor triad, the result is called a minor-seventh chord. These are usually abbreviated maj7 and m7 (or min7). So when you see Amaj7, you can think to yourself, "Aha! Everything major—an A major triad with a major seventh on top." Since the seventh note of an A-major scale is G#, what you need is an A-major chord with a G# buried in the middle or perched on top. In other words, one of these two examples:

Amaj7  
x02130



Notes: AEG#C#E

Amaj7  
x01114

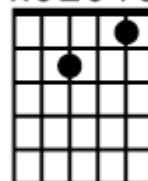


Notes: AEAC#G#

Likewise, when you see Am7, you can unpack it by thinking, "OK, everything's minor . . . an A-minor triad with a G natural added in." (G natural is a half step lower than the major seventh, G#, and therefore is the minor seventh of A.) Either one of the chords below would fit the bill nicely, with a G natural either insinuated into the midst of the chord or waving around conspicuously on the high end.

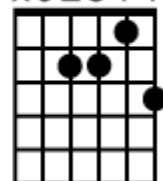
So far, so good. But now, alas, is where things get a little peculiar. What do you call a major triad with a minor seventh on top? Not a major-seventh chord, because the seventh itself is minor. And not a minor-seventh chord, because the triad itself is major. This hybrid of major and minor is called a dominant-seventh chord. Confusion can ensue

Am7  
x02010



Notes: AEGCE

Am7  
x02314



Notes: AEACG

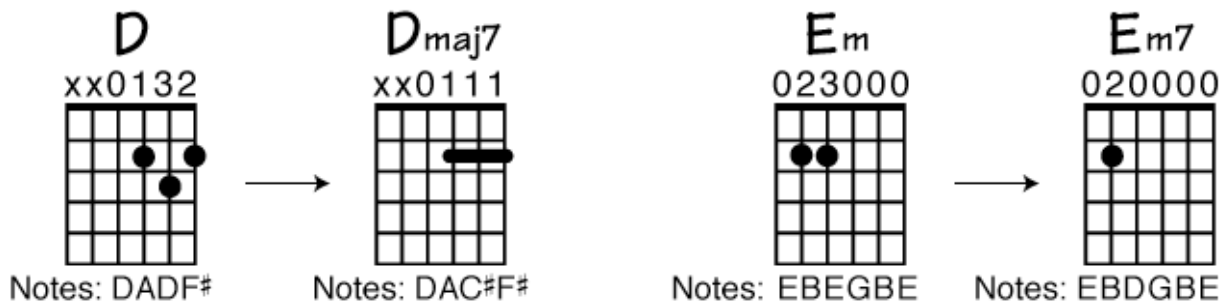
quickly, because a dominant-seventh chord is generally referred to as simply a seventh chord: an A dominant-seventh chord, for example, is simply written A7, not Adom7. So you need to know a couple of things: when you see A7, it means A dominant seventh, and that in turn means an A-major triad with a minor seventh added, or an A-major chord plus a G<sub>n</sub>, which would look like one of the two chords below:

The last possibility, a minor triad with a major seventh, is pretty rare, so we won't worry about it too much. It's also notated the most literally: an A-minor triad with a G<sup>#</sup>, or major seventh, added is written Am(maj7). Imagine that.

Going back to our diagram, then, we can fill it in like this:

	<b>major 7</b>	<b>minor 7</b>
<b>major triad</b>	<b>maj7 chord</b>	<b>7 chord</b>
<b>minor triad</b>	<b>m(maj7) chord</b>	<b>m7 chord</b>

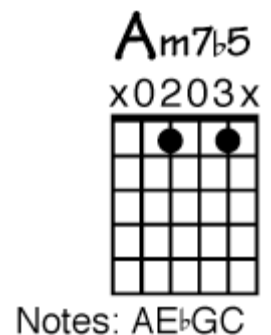
From here, it's not so hard to start constructing these chords on other roots. For example, to create a Dmaj7, lower the D on the second string one fret and play the top three strings with one second-fret barre. To play an Em7, start with an E-minor voicing and lower the root on the fourth string two frets to the minor seventh. Since that note is the open D, you can play the resulting chord with just one finger.



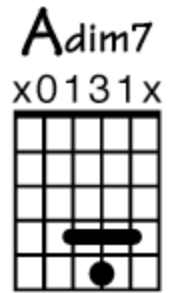
Notes: AGC#E#

Now, what about adding sevenths to augmented and diminished triads? When an augmented triad has a seventh added to it, it's usually a minor seventh. Since the result is basically a dominant-seventh chord (because of the major third in the triad and the minor seventh on top) with an augmented fifth, the chord is called an augmented-seventh chord. Check out the Aaug7 below:

A diminished triad usually has only a minor seventh added to it. You'd think the resulting chord would have the decency to be called a diminished-seventh chord, but it does not. It is called, instead, a minor-seven-flat-five chord, which is really just about the chord name to end all chord names. And yet, if you peel it apart, it does make sense. The minor third of the diminished triad and the minor seventh on top basically add up to a minor-seventh chord. But there's the diminished fifth of the diminished triad. And a diminished fifth is a perfect fifth made a half step smaller, or flatted. So, a minor-seven-flat-five chord is just trying to tell you: "I'm a minor triad with a minor seventh added. Oh, and by the way, my fifth has been flatted as well." This takes up too much room on the page, so it's written m7b5.



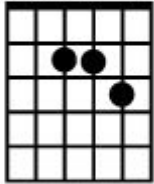
There is such a thing as a diminished-seventh chord. It's a diminished triad with a diminished-seventh interval added to it (a diminished seventh is a minor seventh that's been made one half step smaller). So it makes a certain kind of sense: a maj7 chord is a major triad plus a major-seventh interval, a m7 chord is a minor triad plus a minor-seventh interval, and a dim7 chord is a diminished triad plus a diminished seventh. Try out this Adim7:



Notes: AG<sup>b</sup>CE<sup>b</sup>

**A<sub>sus4</sub>**    **Sus4**

x02140



Notes: AEADE

Sus stands for *suspended*. The idea is that having the fourth of the chord temporarily replace the third creates a feeling of suspense, of waiting for the fourth to resolve back to the third. The fourth degree of the scale is just a half step above the third, so to create a sus4 chord, you raise the third of a major triad up one fret. To play an Asus4 chord, change the C# on the second string (second fret) to a D (third fret).