



# Parts of The Guitar:

Tuning Pegs

Nut

Frets

Body

Bridge

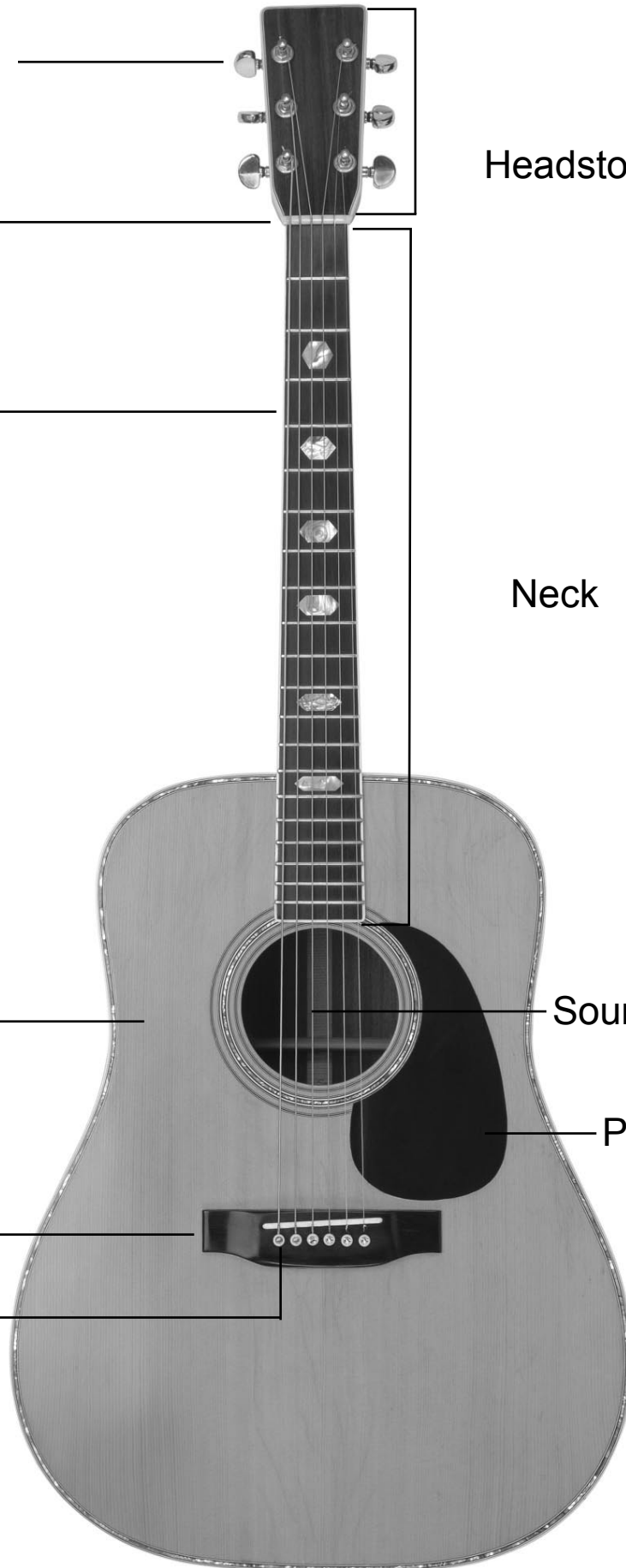
Bridge Pins

Headstock

Neck

Soundhole

Pick guard





# Holding Your Guitar:

## Folk Sitting Position:

Hold your guitar so that it rests on your right thigh about 6 inches away from your body, and lean the top of the guitar into your body (if you are left handed please switch to the opposite leg). Use the inside of your forearm to keep the guitar in place. You should have your guitar and body positioned so that the neck of your guitar does not point towards the ground. Your guitar should be balanced comfortably without the use of your left hand for support. Make sure your body is comfortable and relaxed without hunching over.



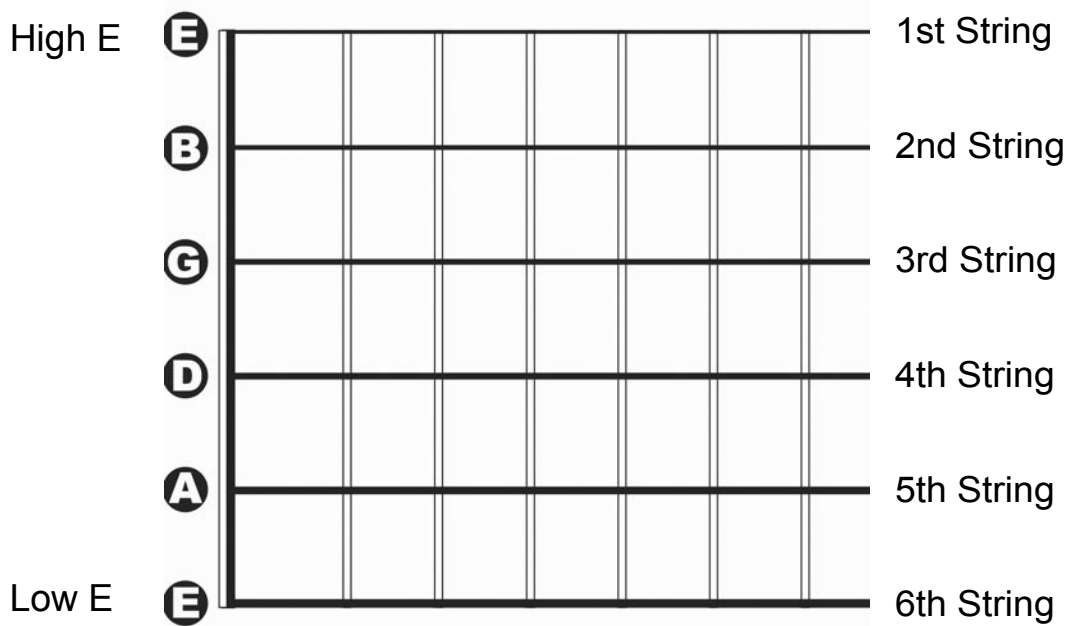
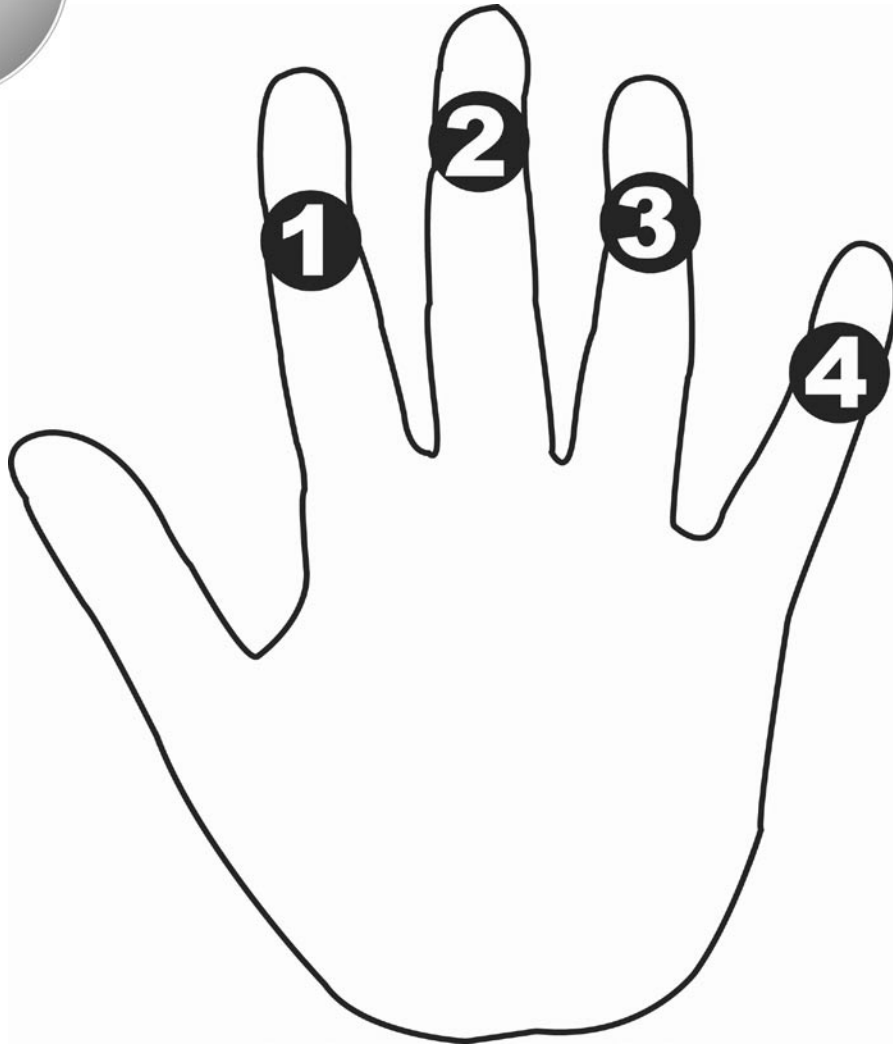
## Classical Sitting Position:

Hold your guitar so that it rests on your inner left thigh about 6 inches away from your body. Lean the guitar against you so only the top of the guitar body is touching you. This creates space between you and your guitar which produces a full and warmer sound.



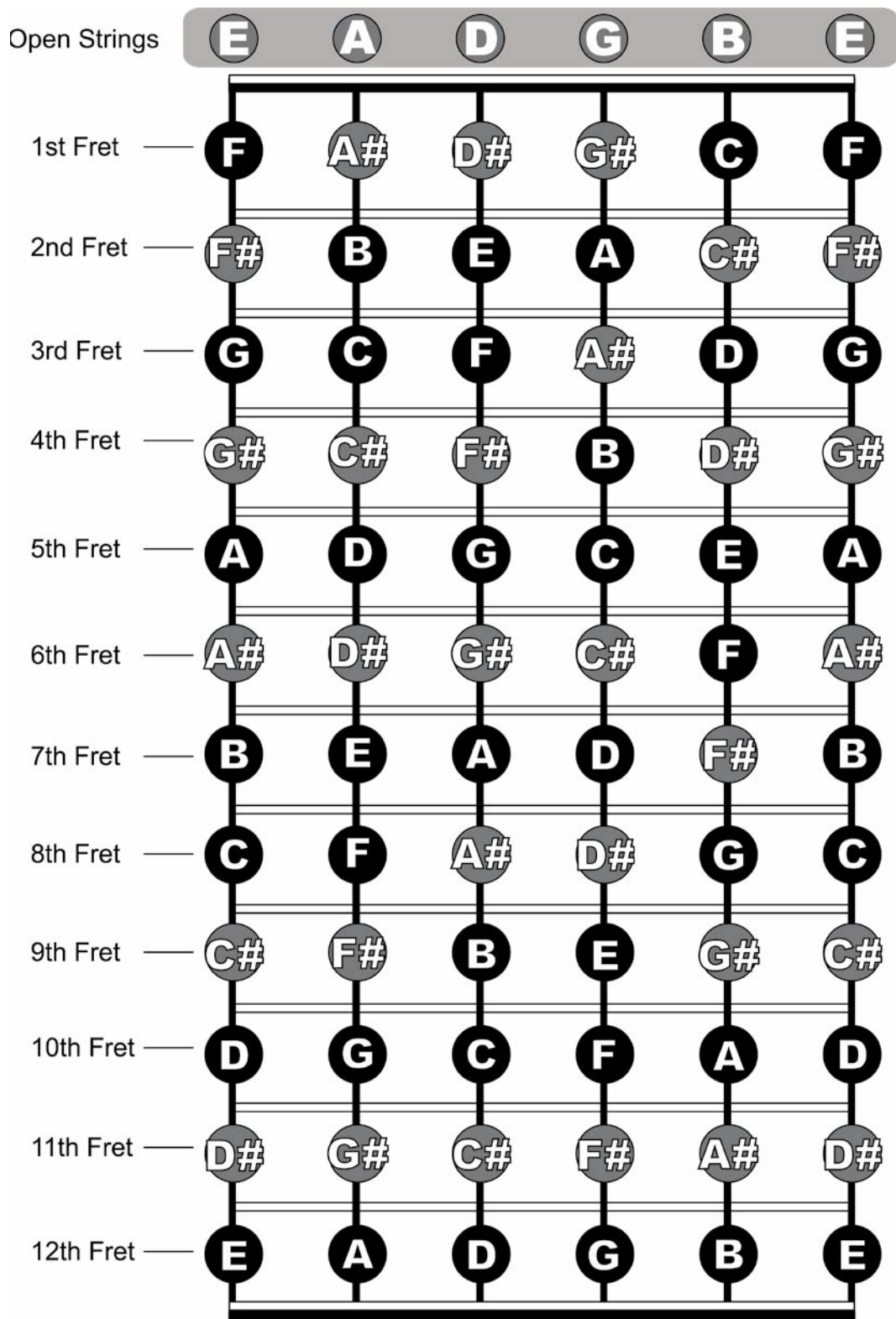


# Left Hand Fingers & All Six Strings:



# Notes Of The Guitar:

Below is a diagram of the first 12 frets of a guitar fretboard. The notes repeat themselves after the first 12 frets. Depending on what key or scale you are in will determine whether you call notes sharps or flats. This diagram shows all sharps (#), however, every sharp can also be a flat (b). For example F# is also Gb, G# is also Ab, A# is also Bb, C# is also Db, D# is also Eb.





## **Right Arm Position:**

Rest your right arm on the guitar below the elbow, your hand should be positioned over the soundhole.



## **Left Hand Placement:**

Hold the neck of your guitar firm enough to form the chords, but not too tight. You will want to be able to move your hand up and down the fretboard effortlessly. When fretting some chords and notes, it is acceptable to move your thumb above the neck. If you are experiencing some difficulties reaching some notes, this may be due to poor hand position. Make sure you are not “hooking” your thumb too far over the fretboard. Avoid holding your palm diagonal to the neck.





## Finger Placement:

When you place your fingers on the fretboard, make sure that they are on their tips and placed just behind the frets. Press hard enough to avoid buzzing. The strings should ring out nice and clear. Keep all knuckles at an almost 90 degree angle.



*Correct*



*Incorrect (do not bend your fingers)*

## How To Hold A Pick:

Place the pick between your first and second finger at an angle. Strike the strings with the side of the point of the pick. When you strum the guitar it should be a comfortable and natural feeling. Make sure that you do not dip or dig the pick too far below the strings which causes the pick to get caught up in between the strings. Skim the pick across the strings as if you were skipping a flat rock across water.



# How to String a Guitar:

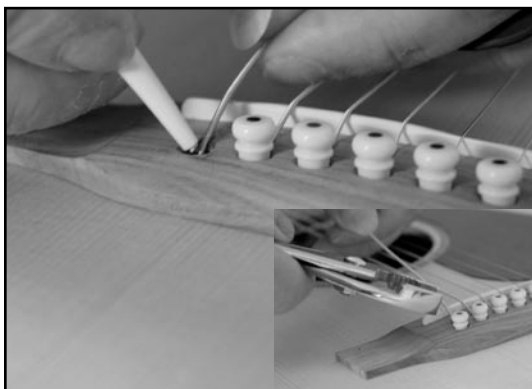
## About Guitar Strings:

Strings come in many gauges. The gauge tells you the thickness of the strings. The lower the gauge indicates thinner strings, and the higher the gauge indicates thicker strings.

The method used in this book is a general example of how to string your guitar. There are hundreds of different guitar styles that may require different methods of changing strings. It is a good idea to start with the Low E, which is the thickest, and work your way up the fretboard. The most important thing to remember is to use the right string in the right place.

### Step 1:

Remove the bridge pins carefully (you will need a pair of pliers). Bridge Pins are used to keep the ball of the strings firmly against the bridge plate. Place the end of the string in the hole. Place the pin in and make sure the ball is snug against the bridge plate by pulling up on the string until it sits firm without any slack in the string while inserting the pin.



**Step 2:**

Pull the string through the post holes of the tuning pegs. Leave approximately 2 inches of slack in the string (the loose string should be about 2-3 inches away from the neck). The rest of the string should be pulled through the post hole.

**Step 3:**

Wind the string counter clockwise on the lower three strings and clockwise on the higher three (unless all tuning pegs are located at the top of the headstock) while keeping tension on the string. Make sure that each wind of the string is snug with the first (do not wind the string around the post more than three times).

To wind the strings a bit quicker, you may want to use a speed winder. They are well worth the minimal investment.





**Step 4:**

When you are finished, clip the excess string from the post. The strings on your guitar should look like this when finished. They are all wound around from the inside or center of the headstock.



You are now ready to tune your guitar.



# Tuning Your Guitar:

Tuning your guitar is essential. A well played chord that is out of tune, sounds far worse than a chord that is played improperly, but is in tune. We use the most common tuning method for both the Electric and Acoustic guitar starting from the low E or sixth string. It can seem overwhelming and frustrating in the beginning. An electronic tuner is highly recommended to guide you through the process while you are learning. In most



cases, while using your electric tuner you will tune your guitar to A-440. A440 (also referred to as Concert pitch) is the 440 Hz tone that serves as the standard for musical pitch.

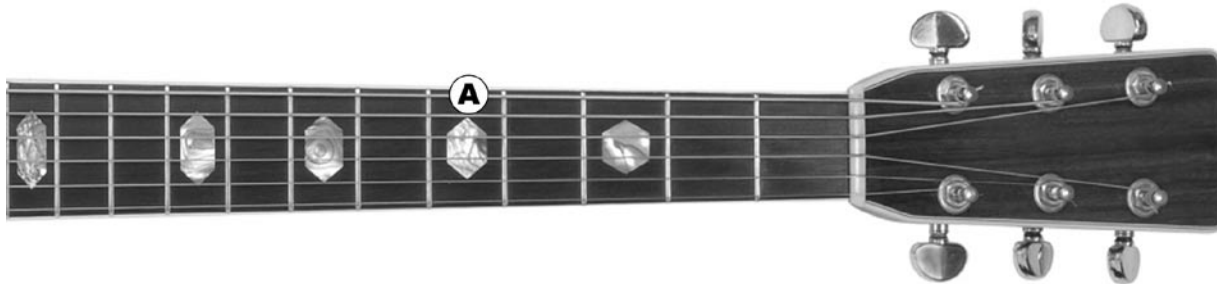
If you have another instrument such as a Keyboard, you can tune to the High E string of your guitar to the E note just above or to the right of middle C (the low E can be found on the second E down or to the left of middle C). If you use an electronic tuner, it is important to also take some time and learn how to tune your guitar by ear. If you have nothing to tune your guitar to when practicing alone, you can simply tune your guitar to itself (or visit [www.iconsOfRock.com](http://www.iconsOfRock.com) to access our free virtual tuner). When you are playing with other instruments, you will want to make sure every instrument is in tune with each other.

## **The Low E String:**

Pick the Low E and listen to how it sounds. Adjust it higher or lower until you reach the desired pitch. When you have the Low E in tune, you are ready to tune the A string.

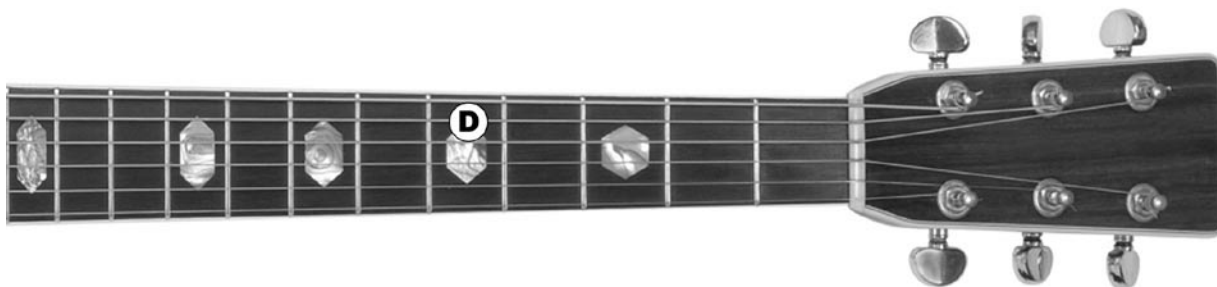
### **The A String:**

Place the first finger of your left hand behind the fifth fret of the Low E string. That is an A note. Pick the fifth string and then the sixth. Adjust the fifth string higher or lower until both the open A string and the A note played on the sixth string sound the same.



### **The D String:**

Place the first finger of your left hand behind the fifth fret of the A string. This is a D note. Pick the open D string (fourth string) and tune the same way you tuned the A string.



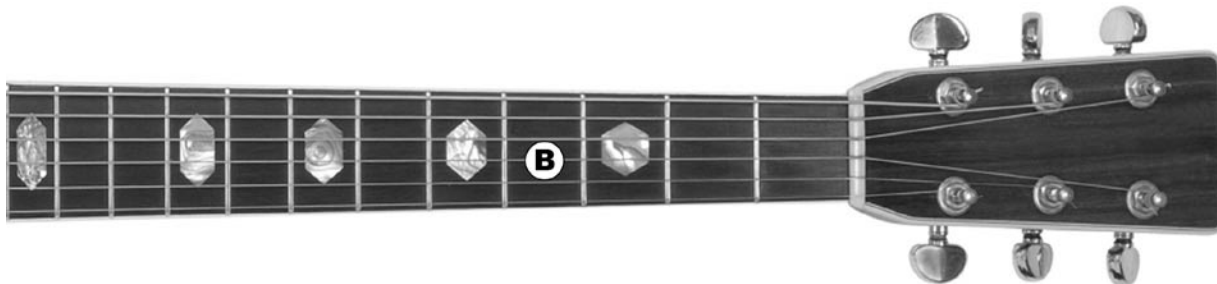
### **The G String:**

Place the first finger of your left hand behind the fifth fret of the D string. This is a G note. Pick the open G string (third string) and tune the same way you tuned the other strings.



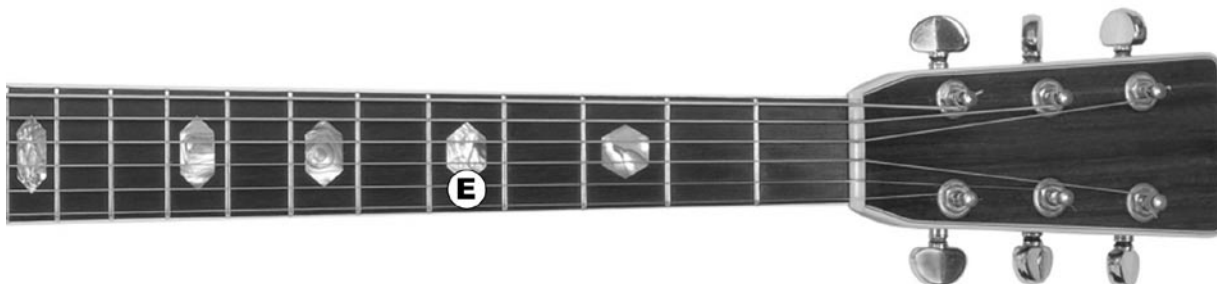
### **The B String:**

This time, place the first finger of your left hand behind the fourth fret of the G string. This is a B note. Pick the open B string (second string) and tune the same way you tuned the other strings.



### **The High E String:**

Place the first finger of your left hand behind the fifth fret of the B string. This is an E note. Pick the open E string (first string) and tune the same way you tuned the other strings.



Now is a great time to break-in your strings to prevent them from falling out of tune right away. You can do this by playing some notes throughout the fretboard. Bend the notes up and down (do not worry about how it sounds right now). Play and bend random notes throughout the fretboard on each string, then retune. After a few times of playing and retuning your guitar it should stay in tune. You should now be ready to play your guitar without the worry of your guitar going out of tune too soon.



## Clefs:

There are two kinds of basic clefs: the treble clef and the bass clef. Depending on what instrument you play, you may see only one, or both at the same time. The treble clef has higher notes, and the bass clef has lower notes.

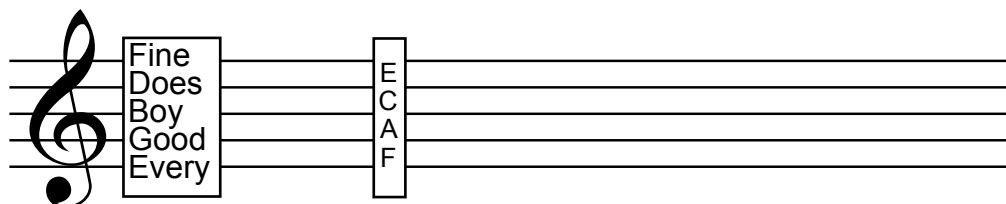
Here are the names of the notes for both clefs:

The treble clef:



A simple phrase to help you remember the notes on the lines of the treble clef are:

Every Good Boy Does Fine. The notes on the spaces spell the word FACE.

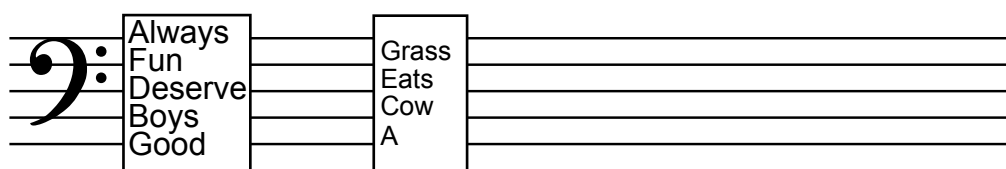


The bass clef:



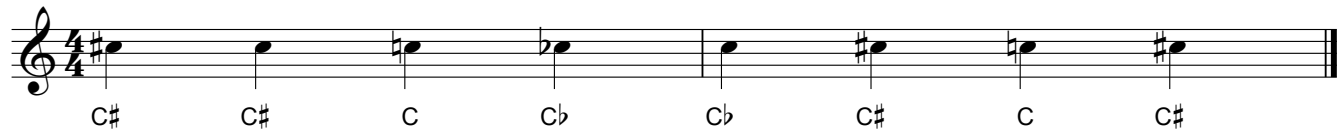
Simple phrases you can use to remember the notes on the bass clef are:

Good Boys Deserve Fun Always for the notes on the lines, and A Cow Eats Grass for the notes on the spaces.



## Sharps And Flats:

Flat “b” or Sharp “#” symbols shown on the staff indicate that the note is being raised or lowered a half step. The notes played on the same line, or space within a series of notes following a sharp or flat, will remain sharp or flat even if the sharp or flat symbol is not used. A natural “♮” symbol is needed to allow the note to revert to its original pitch within the bar.



## Time Signatures:

Music is divided into units called measures. Each measure has a certain number of beats. The numbers found to the left of the staff is the time signature. The top number tells you the number of beats per measure. The bottom number tells you what kind of note is used for each beat.

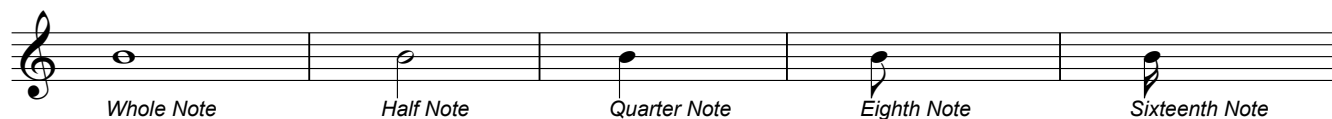
A common time signature is 4/4. That means there are 4 quarter notes per measure. Any combination of notes that equal 4 quarter notes can be used to fill up the measure. For example, you can have 4 quarter notes per measure or 8 eighth notes, or two quarter notes and 1 half note. You can even have one whole note in a 4/4 measure that you play once but let it ring out through 4 quarter notes worth of time.



If the music is written in 3/4 time, you will play 3 quarter notes per measure or any combination that equal 3 quarter notes. If you are playing in 6/8 time you will play 6 eighth notes per measure or any combination equaling 6 eighth notes. There are many different time signatures available used by musicians to indicate the beat and melody of their arrangements.

## Notes And Their Values:

Each note is worth a certain number of beats. You can count each beat in four four time as follows: A whole note has four beats so it gets four counts, a half note gets two counts, a quarter note gets 1 count, an eighth note gets a 1/2 count and a sixteenth note gets 1/4 of a count.



## Counting:

Every beat in 4/4 time is a quarter note. You can count a quarter note out loud like this: 1, 2, 3, 4. An eighth note gets half the time and is counted: 1, and, 2, and, 3, and, 4, and (don't forget to count the "and" after the 4). A sixteenth note is counted as follows: 1, ee, and, ah, 2, ee, and ah, 3, ee, and, ah, 4, ee, and, ah.

If you have a metronome, count along to the click (you can also access our free online metronome at [www.IconsOfRock.com](http://www.IconsOfRock.com)). Counting with a metronome will keep you in perfect time. You can adjust the tempo, or speed, of the beat faster or slower and count along. Every click, or beep, is worth 1 beat or count. We will cover counting methods in more detail in the next few chapters.

## Rests:

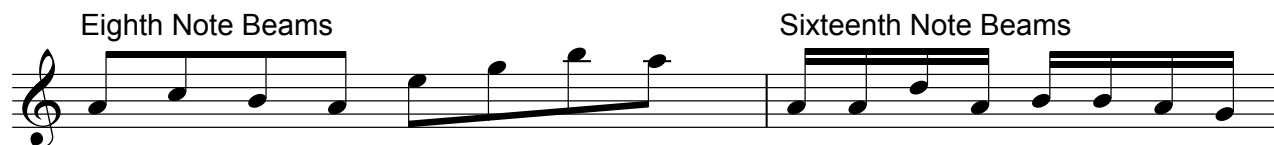
A rest is a silent count placed in music to create a mood, feel, and breathing room. They are given the same count as regular notes.





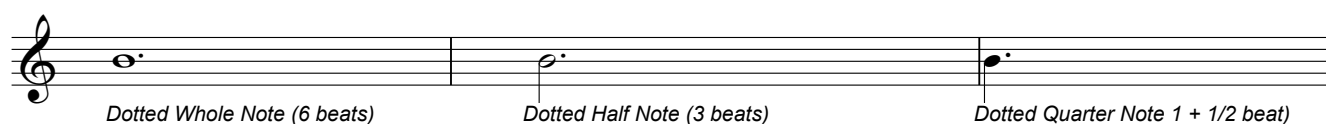
## Beams:

Beams group notes of the same value together to make reading music easier. A sixteenth note beam consists of two horizontal beams.



## Dotted notes:

A dotted note is a standard note followed by a dot. The dot lengthens the note by half its value. For example, a quarter note would normally receive 4 beats. If you add a dot it will get 6 beats.



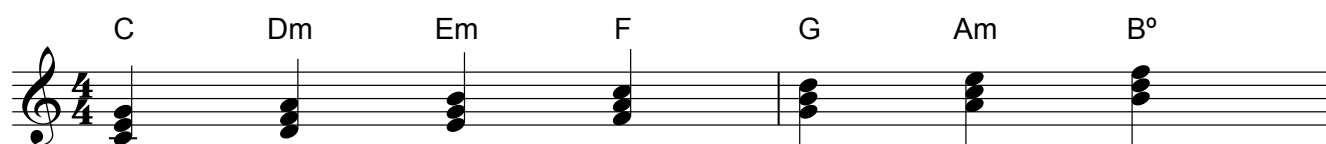
## Ties:

Ties have a similar effect as dots and are shown by using a curved line. The curved line links the notes together creating one longer note. The second note is NEVER played. The tie simply shows that the first note is sustained longer.



## Chords:

A chord is a combination of three or more notes that blend harmoniously when played together. Each of the chord notes are placed vertically on the staff to indicate that all of the notes are to be played at the same time.



# Reading Tablature:

Tablature, or TAB, is a simple method of writing down music played on guitar and bass. TAB will show you where notes and chords are played, however, it does not tell you the rhythm or time each note or chord should be played. It is best to use TAB for practice exercises or when learning how to play songs with which you are already familiar.

## Basic Tab Notation:

Basic Tab Notation examples:

- Slide Up:** Tablature shows notes 2 and 4 on the same string, connected by a diagonal line sloping upwards.
- Slide Down:** Tablature shows notes 4 and 2 on the same string, connected by a diagonal line sloping downwards.
- Full Bend:** Tablature shows a note 5 on a string with a curved arrow pointing up to the word "full", indicating a full bend.
- Half Bend:** Tablature shows a note 10 on a string with a curved arrow pointing up to "1/2", indicating a half bend.
- Vibrato:** Tablature shows a note 5 on a string with a wavy line underneath it.
- Pull Off:** Tablature shows a note 5 on a string with a curved arrow pointing down to a note 3 on the same string.
- Hammer On:** Tablature shows a note 3 on a string with a curved arrow pointing up to a note 5 on the same string.

Am Chord

Am Arpeggio

Am Chord and Am Arpeggio tablature:

- Am Chord:** Tablature shows notes 0, 1, 2, 2, 0 across the strings.
- Am Arpeggio:** Tablature shows notes 0, 2, 2, 1, 0 across the strings.

As you learn chords and scales, refer back to this section. When reading tab books, try to identify arpeggios and scales before you start playing, so you will get an idea of correct finger placement. See the examples below:

G Chord

G Arpeggio

G Chord and G Arpeggio tablature:

- G Chord:** Tablature shows notes 3, 3, 0, 0, 2, 3 across the strings.
- G Arpeggio:** Tablature shows notes 3, 3, 0, 2, 3, 0 across the strings.

Am Pentatonic Scale

Am Pentatonic Scale tablature:

- Tablature shows notes 5, 8, 5, 7, 5, 7, 5, 8, 5, 8 across the strings.

Am Pentatonic Lick

Am Pentatonic Lick tablature:

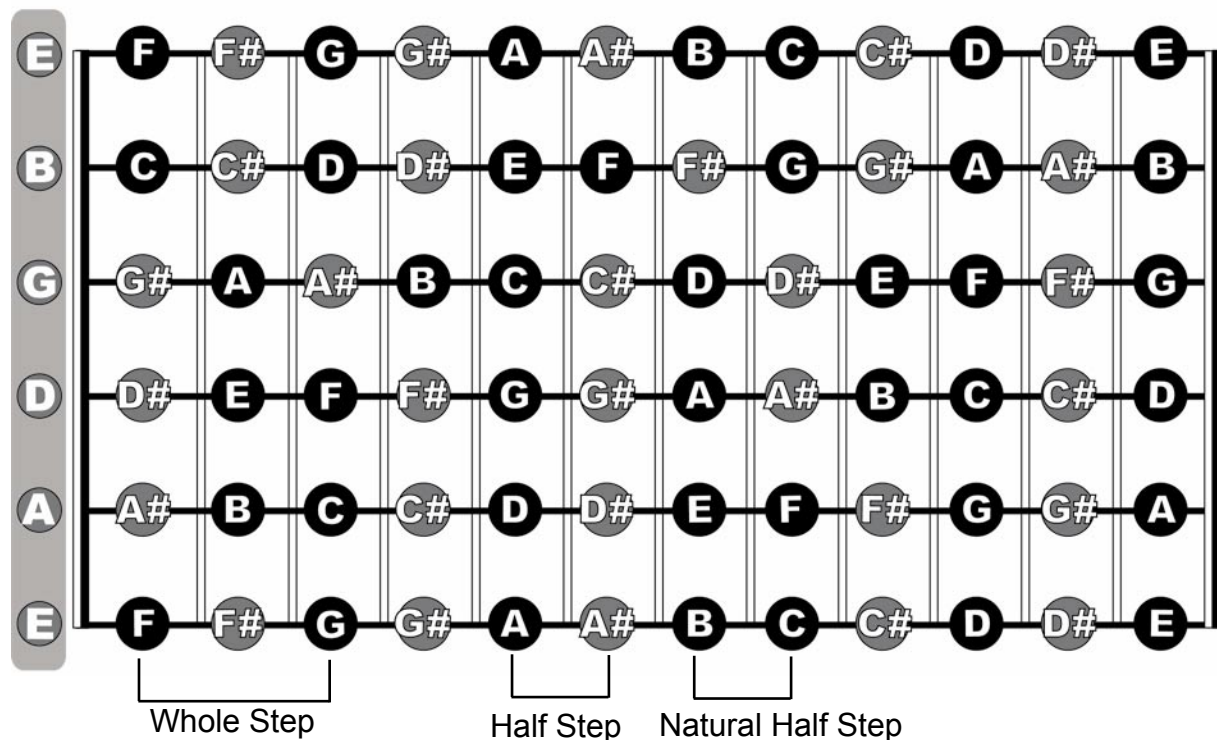
- Tablature shows notes 8, 5, 8, 5, 8, 5, 7, 7, 5, 7, 5 with a pull-off (p) and full bend (full) indicated.

# Whole Steps And Half Steps:

Each fret on the fretboard is equal to a half step. A whole step moves two frets on the fretboard. The distance between two pitches is called the interval between them. In Western music, the small interval from one note to the next closest note higher or lower is called a half step or semi-tone. If you go up or down two half steps from one note to another, then those notes are a whole step, or whole tone apart. The exception to this rule falls between the notes B and C, and E and F. These notes are natural half steps which means it only takes a half step to move a whole note or tone.

It takes 12 chromatic, or half steps on the fretboard between octaves. An octave is the same note value, only higher or lower in pitch. For example, the High E is one octave higher than the Low E. Also, you can play an open string on the guitar and then play the same string with your finger pressing the 12th fret to find the octave.

Use this diagram to help identify the steps, and notes.



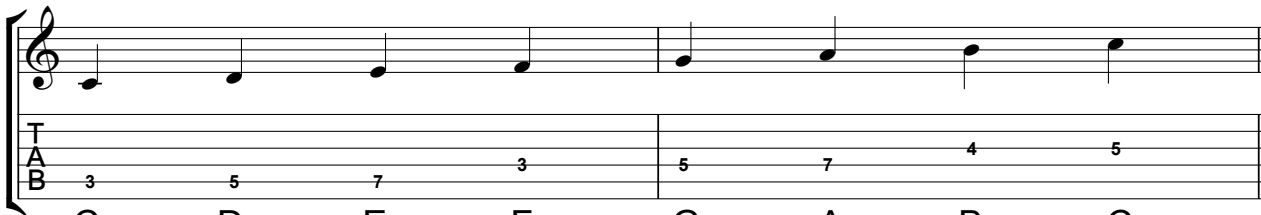
Keep in mind the natural half steps between B and C, and E and F.

# Open Chords:

Chords are made by playing specific notes from a scale simultaneously. In most common cases, open chords are made from the root note, a third and a fifth note of a scale.

## C Major Scale

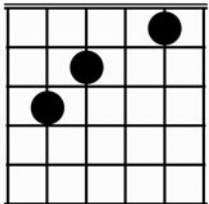
Root	2nd	3rd	4th	5th	6th	7th	Root/Octave
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C D E F G A B C

Based on the diagram above, to construct a C Major chord you would need a Root (C), a 3rd (E) and a 5th (G). The diagram below will illustrate an open C Major chord.

X	O	O
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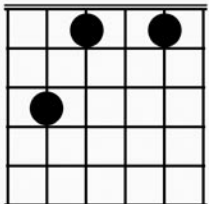


C Major

The "X" at the top of the diagram indicates which strings not to play and the "O" indicates which open strings should be played.

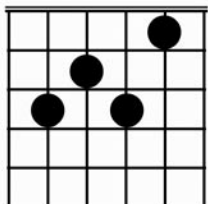
The most common open chords you will use are Major, Minor, and 7th chords. By using the previous chord example, you can construct a minor chord by simply lowering the 3rd (E) one half step.

X	O	X
---	---	---



C Minor

X		O
---	--	---



C 7th

To create a 7th chord, you would replace your 5th (G) with a 7th (B)

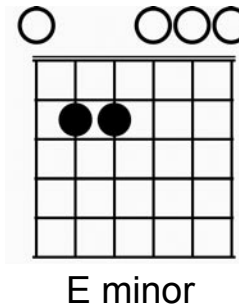
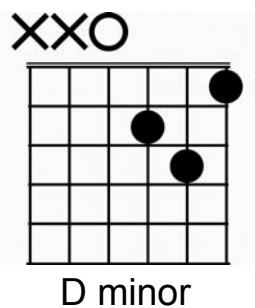
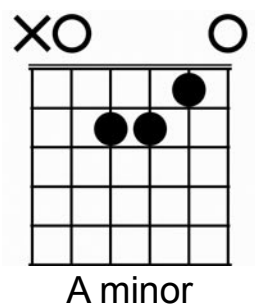
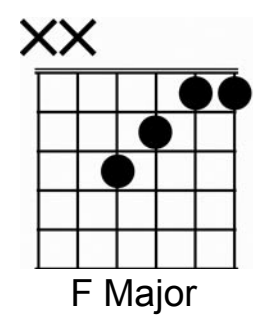
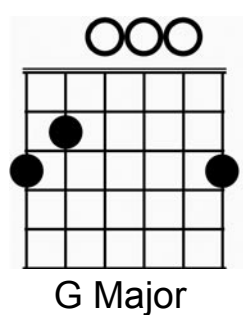
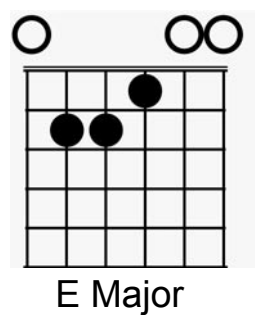
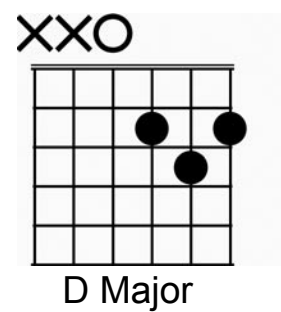
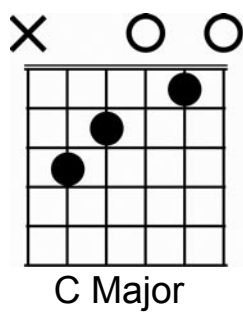
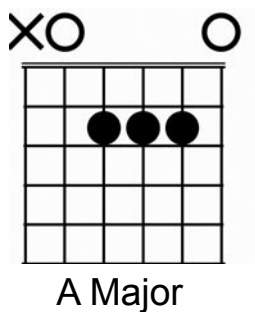


## Chord Finger Placement:

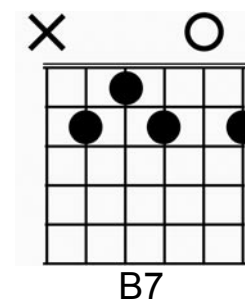
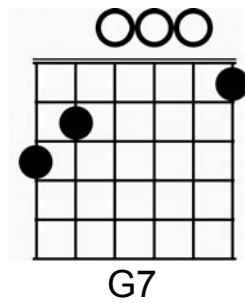
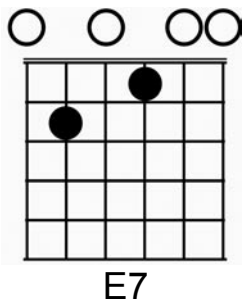
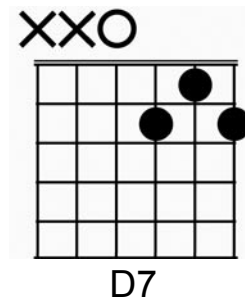
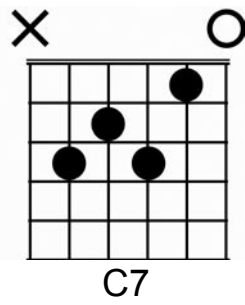
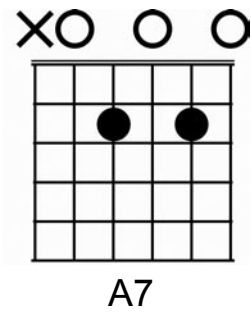
The correct finger placement of a chord is just behind the fret where the strings ring out nice and clear. You want to make sure the tip of your fingers land straight down on the appropriate string without touching the other strings.

### Open Chord Diagrams:

Below are diagrams of the chords explained in detail on the Learning Guitar Step 1 DVD.



## Open Chord Diagrams Continued:



Additional chord reference diagrams are available in the back of this book.



# Switching Chords:

When changing from one chord to another be sure that all your fingers land on the fingerboard at the same time rather than one finger, then the next finger. Practice your chord switching slowly at first. Remember, slow and accurate... as opposed to fast and sloppy. Patience will get the job done correctly. Start with the metronome at 60 beats per minute. Refer to the DVD for a detailed description, and play along throughout these exercises.

C G D C

4 Clicks

T	0	3	2	0
A	1	6	2	1
B	2	0	0	0
B	3	3	0	3

C G D C

3 Clicks

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

C G D C C G D C

2 Clicks

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

C G D C C G D C C G D C

1 Click

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



# Introduction To Strumming:

Imagine your right arm as your built-in drummer, or metronome that keeps time. It is a good idea to practice with a metronome or drum machine if you can (visit [www.IconsOfRock.com](http://www.IconsOfRock.com) to access our free online metronome). Another way to help keep time is to count 4 beats out loud or in your head as follows: 1 and 2 and 3 and 4 and. Say the numbers and the “ands” out loud.

## Helpful Tips:

- When strumming, use a long wide stroke to strum through all of the strings.
- Keep the pick perpendicular to the string when you strum up and down, do not tilt the pick.
- Avoid dipping or digging your pick too far under the strings.
- You may want to rest your left hand slightly across the strings to mute them when practicing. I call this the dead strum.

Practice the following exercise strumming open strings. This exercise consists of 2 measures. When you reach the end, immediately repeat, or loop the exercise without losing your rhythm or time.

Strum down on the numbers and up on the “ands”.

V = Down Strum  
^ = Up Strum

	1	And	2	And	3	And	4	And	1	And	2	And	3	And	4	And
T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	V	^	V	^	V	^	V	^	V	^	V	^	V	^	V	^





## **Ghost Strum Exercises:**

In these exercises use constant right hand movement up and down up and down. On the ghost strums move your hand slightly away from the strings so you miss them. Play along with the DVD. You will probably recognize these strumming patterns in some of your favorite songs.

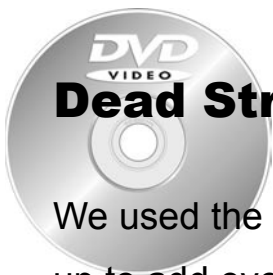
(The big V = a regular strum, the small v = a ghost strum.)



## **Single Note Strumming with Bass Note:**

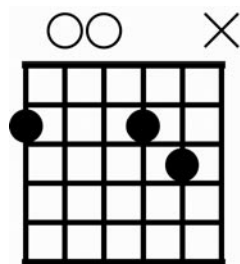
This technique involves picking a single note, and then strumming the lower notes of a chord. This is commonly used in country music.

In the last example you'll do the same thing, except this time you will alternate between the 5<sup>th</sup> and the 4<sup>th</sup> string in the C chord. In every other chord, alternate between the lowest note and the second highest in that chord.

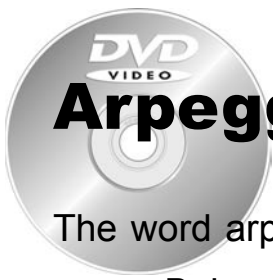


## Dead Strum:

We used the dead strum in the very beginning of this section. Now lets mix them up to add even more personality in your playing. In these exercises we are going to use a new chord, the D add F# (this is basically the D chord with the F# note added on the sixth string).

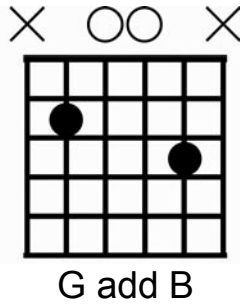


D add F#



# Arpeggios:

The word arpeggio means to play a chord in single note form, rather than all at once. Below are some examples of arpeggio picking, but remember you can pick the strings in any order. Have fun and be creative. There is a new chord for you to play called the G add B.





# Introduction to Fingerpicking:

Here are a few more exercises to practice, only this time you will use your fingers of your right hand to pick the strings. Use your thumb, index, and middle fingers (T, I, M, I). You will get a much more detailed explanation of fingerpicking in the fingerstyle section of this book/DVD.

C  
Example #1

T  
A  
B

T I M I T I M I

C G/B  
Example #2

T  
A  
B

T I M I T I M I T I M I

A G C  
Example #3

T  
A  
B

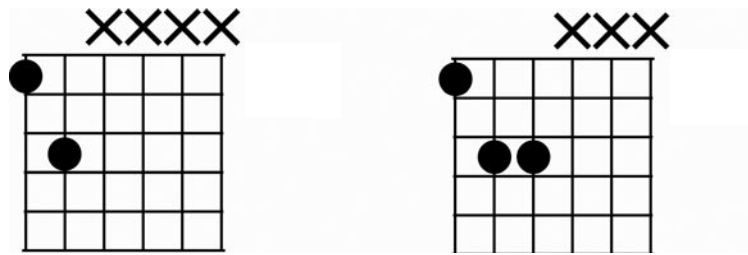
T I M I T I M I T I M I



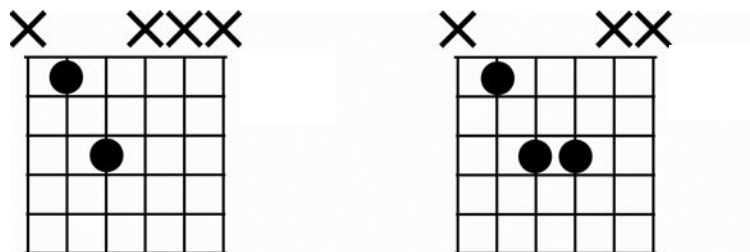
# Blues Progression:

If you listen to the blues, then you have heard power chords. Power chords are the easiest chords to play. They are often referred to as 5th chords (G5, C5, D5) because they are made of the root note and fifth note. The root and 5th note can be played on the 6th and 5th strings. Power chords are movable just like barre chords. An additional octave can be added on the 4th or 3rd string as shown.

## 6th String Power Chords:



## 5th String Power Chords:



In this exercise we add the 6 note which is one step (2 Frets) above the 5 note. Alternate from the 5th to 6th notes with your fourth finger.



## **Movable Blues Pattern:**

This pattern is called the 1,4,5 progression and can be moved up and down the fretboard by simply starting on a different chord. The 1,4,5 stands for the chords used in any given key. For this example: in the key of F you have the notes in this order F, G, A, B, C, D, E, F. The 1 chord is F, the 4 chord is Bb, and the 5 chord is C. If you want to play it in the key of G, simply move up two frets to G and play the 1,4,5 progression which in this case would be G, C, and D. Notice how the same shape or pattern repeats itself, making it a movable progression.

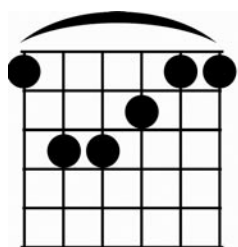
# Barre Chords:

Barre chords are movable chords played on the 5th and 6th strings. For example, you can play a 6th string barre chord on the 3rd fret which is “G” and then move the same chord shape up a whole step and play an “A” without moving your finger positioning.

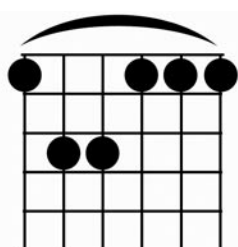
To create a barre chord, hold all six strings down with your first finger.

## 6th String Barre Chords:

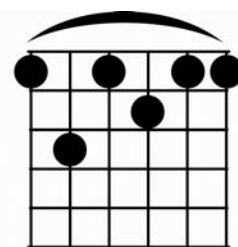
6th string barre chord shapes are similar to the open E Major, minor, and 7th chord shapes only with the added bar using your first finger to fret all of the strings used.



E Major Shape



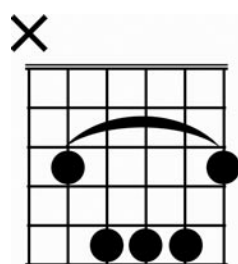
E minor Shape



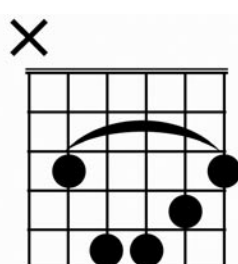
E7 Shape

## 5th String Barre Chords:

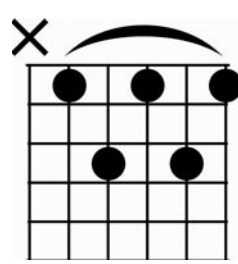
5th string barre chord shapes are similar to the open A Major, minor, and 7th chords.



A Major Shape



A minor Shape



A7 Shape



# Barre Chord Exercise:

In this 1,4,5 progression we will use the G (1), C (4), and D7 (5) chords.

## Strumming Option 1:

v [^] v ^ [v] ^ v [^]

## Optional Strumming Pattern:

v Hold ^ v Hold ^ v [^]

The image displays two systems of musical notation for a barre chord exercise. Each system consists of a treble clef staff with notes and a corresponding guitar tablature staff with fret numbers for strings T, A, and B.

**System 1:** Shows a G chord (1) and a C chord (4) in a 1,4,5 progression. The G chord is played on strings 3, 4, and 5. The C chord is played on strings 2, 3, and 4. The progression is: G (1) - C (4) - G (1) - C (4).

**System 2:** Shows a D7 chord (5), a G chord (1), a C chord (4), and a G chord (1) in a 1,4,5 progression. The D7 chord is played on strings 5, 7, and 5. The G chord is played on strings 3, 4, and 5. The C chord is played on strings 2, 3, and 4. The progression is: D7 (5) - G (1) - C (4) - G (1).

# Chord Formula:

The major scale formula will help you identify the best chords to play together, and can be used in any key.

## Major Chord Formula:

**Step 1:** Write out the notes starting with the key in which you want to play.

If you would like to create a song in the key of D here are the steps to do so.

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

**Step 2:** Use the Major scale formula to identify major, minor, and 7th chords. You will also identify what sharps or flats you may need. Remember: two whole steps, one half step, three whole steps, and one half step (or 2-1, 3-1).

<b>D-E</b>	<b>E-F#</b>	<b>F#-G</b>	<b>G-A</b>	<b>A-B</b>	<b>B-C#</b>	<b>C-D</b>
<b>Step</b>	<b>Step</b>	<b>1/2 step</b>	<b>Step</b>	<b>Step</b>	<b>Step</b>	<b>1/2 step</b>

Notice that the F and C notes need to become sharp to make a whole step because “E and F”, and “B and C” are natural half steps.

**Step 3:** Number the chords.

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>
<b>D</b>	<b>E</b>	<b>F#</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C#</b>	<b>D</b>

**Step 4:** Identify the 1, 4, 5 chords and change the five chord to a 7th.

**D G A7**

These are the primary chords in the key of D major.

**Step 5:** Finally, identify the 2, 3, and 6 chords and make them minor.

**Em Fm Bm**

These are the secondary chords.

You will end up with **D, G, A7, Em, Fm, and Bm** which will all work well together in the **key of D Major**. Now try this formula on your own in other keys.

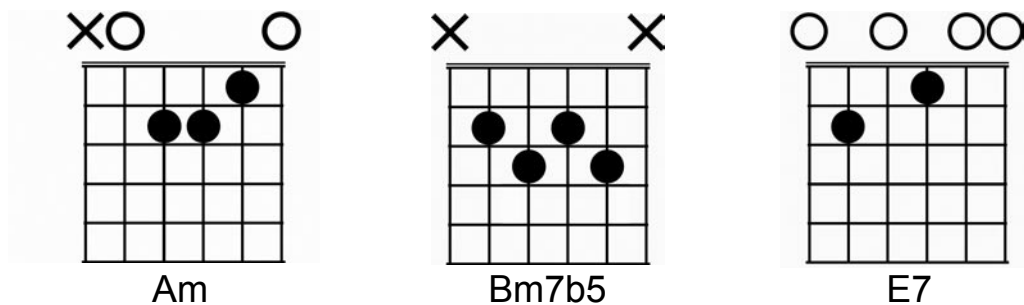
## Minor Chord Formula:

If you would like a darker, or bluesier song, work in the Minor scale. The most common keys in minor are A minor and E minor. Below are the chords that work well in both of these keys. It also includes new chords for you to learn and play. You can always use a 1,4,5 progression. Come up with exercises of your own in both the 1,4,5 progression, and also the 1, 2, 5 progressions.

### Key of Am

#### 1,2,5 Progression:

A minor is your 1 chord, B minor 7 b5 is your 2 chord, and E7 is your 5 chord.

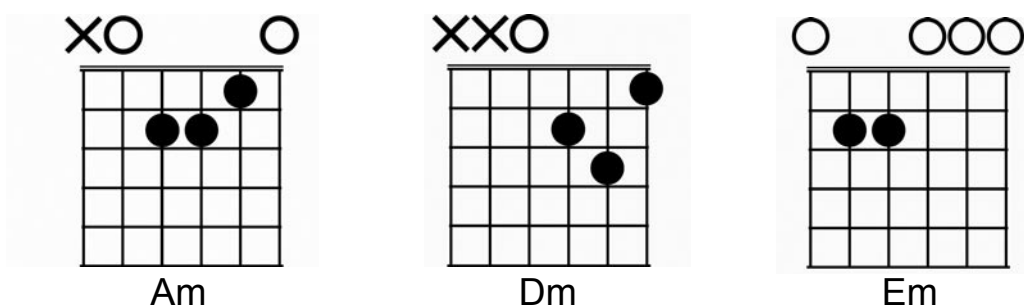


The finger placement for the Bm7b5 is to use your first finger on the 5th string-second fret, your 3rd finger on the fourth string-third fret, 2nd finger on the third string-second fret and your 4th finger on the second string-third fret.

You do not play either E string. Because there are no open strings, this is a movable chord. You can simply change chords by moving up the fretboard without changing your finger placement. If you move up a half step, you will be playing a Cm7b5 or a step and a half up to Dm7b5 and so on.

#### 1,4,5,Progression:

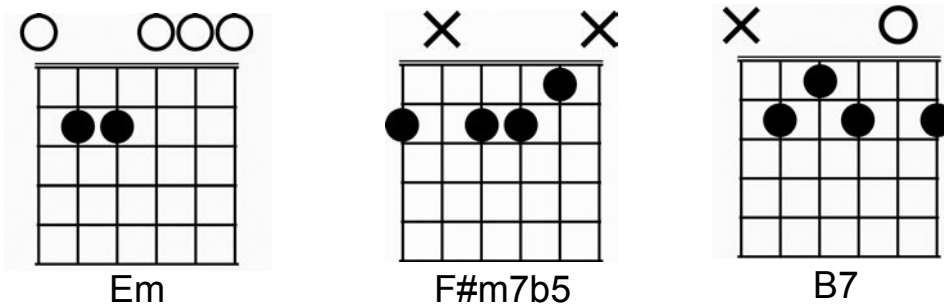
Am is your 1 chord, Dm is the 4 chord, and Em is the 5 chord.



## Key of Em:

### 1,2,5 Progression in Em:

In the key of E minor, the Em is your 1 chord, F#m7b5 is your 2 chord, and B7 is your 5 chord.

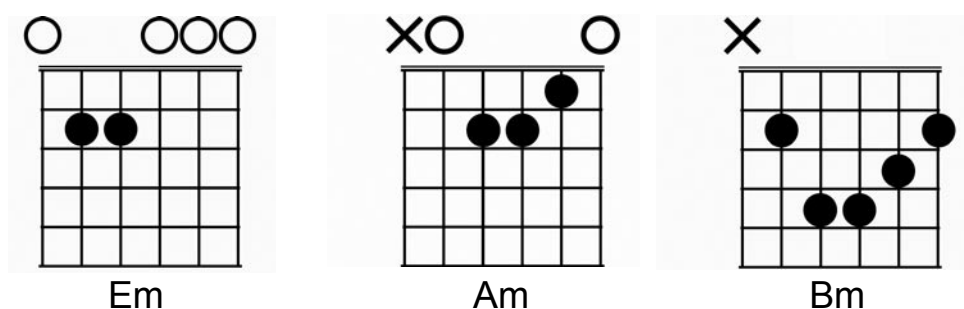


The easiest way to play the F#m7b5 is by placing your second finger on the 6th string (slightly bend your second finger to mute out the 5th string), your third finger on the 4th string second fret, your fourth finger on the 3rd string second fret, and your first finger on the 2nd string first fret.

Notice again that you do not play any open strings, therefore this is also a movable chord.

### 1,4,5 Progression in Em:

Em is your 1 chord, Am is the 4 chord, and Bm is the 5 chord.



Congratulations! When you have mastered the chords covered so far in this book, you will be able to play most of your favorite Rock, Blues, Country, and Metal songs. The best way to practice the chords you have learned, is to purchase a sheet music book featuring your favorite artist, and jam with friends.