

# Time Signatures



Video Reference: Chapter 2 - "Time Signatures"

We aren't going to play any 4/4 time signatures because you already know this style. Let's try some others.

These may not be the most 'fun' or 'challenging' exercises, but you need to know all of this before we move into Reggae and other strumming lessons for these time signatures. All of these exercises are performed at 120 bpm. Since the chords are easy, you should be able to play these with no problem.

Remember that 4/4 time is considered 'common time' and 'simple time'. Here is an example of the other time signature definitions.

Simple Time - Like 4/4, this also includes 2/4 and 3/4.

Compound Time - The simple times can be grouped into triplets, or groups of three. This is a compound time signature. The 6/8 could be called 6/4 if you were playing quarter notes, but we're playing eighth notes, so it's 6/8. This is the same for 9/8 as being 9/4 if played using quarter notes. This ALSO applies to 12/8, where it would be called 12/4 if we were playing quarter notes. EASY!

Asymmetric Time - Time signatures with beats not being divisible by two or three are called asymmetric time signatures. which are composed of five or seven beats. This includes eleven and thirteenth beats as well. The accents are important, as they show the beat arrangement.

I allow the beat to run a while so that you can hear the idea. I then play along. I HIGHLY recommend doing this until you are comfortable. Don't worry so much with the accents right now. Just count in your head according to groupings of each value.

In each exercise, I say "Think..." What I mean by this is that if you are confused with actually COUNTING the notes out, you can simplify it by just counting each beat. When you get down to the 3, 6, 9, 11 I'll explain further.

## Exercises

### 2/4 (Simple Time)

There are two beats to the bar, with all the beats being quarter notes.

(Think 1, 2 - Each beat gets a 1 and then a 2 and repeats)

Am C G Em

Gtr I

	0 0	0 0	3 3	
<b>T</b>	1 1	1 1	3 3	
<b>A</b>	2 2	0 0	0 0	0 0
<b>B</b>	0 0	3 3	2 2	2 2
			3 3	0 0

### 3/4 (Simple Time)

There are three beats to the bar, with all the beats being quarter notes.

(Think 1, 2, 3 and change to the next chord)

Am C G Em

Gtr I

	0 0 0	0 0 0	3 3 3	
<b>T</b>	1 1 1	1 1 1	3 3 3	
<b>A</b>	2 2 2	0 0 0	0 0 0	0 0 0
<b>B</b>	0 0 0	3 3 3	2 2 2	2 2 2
			3 3 3	0 0 0

### 6/8 (Compound Time)

There are six beats to the bar, with all beats being eighth notes.

(Think 1, 2, 3 - 1, 2, 3 which is **two** groupings of **three**, or **2x3**. That = 6!)

Am C G Em

Gtr I

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

## 9/8 (Compound Time)

There are nine beats to the bar, with all beats being eighth notes.

(Think 1, 2, 3 - 1, 2, 3 - 1, 2, 3 which is **three** groupings of **three**. or **3x3**. That = 9!)

Am C G Em

Gtr I

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

## 12/8 (Compound Time)

There are twelve beats to the bar, with all beats being eighth notes.

Think 1, 2, 3 - 1, 2, 3, - 1, 2, 3 - 1, 2, 3 which equals **four** groups of **three**, or **4x3**. That =12!)

Am C G Em

Gtr I

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

## 5/4 (Asymmetric Time)

There are five beats to the bar, with all beats being quarter notes. There are accents as followed:

- Measure 1 - accents on 1 and 4
- Measure 2 - accents on 1 and 4
- Measure 3 - accents on 1 and 3
- Measure 4 - accents on 1 and 3

(Think 1, 2, 3, 4, 5. This one is tricky because it makes you feel out of time. Just count 1-5 to make it easier. Switch even if you don't feel like you want to!)

	Am					C					G					Em				
Gtr I	0	0	0	0	0	0	0	0	0	0	3	3	3	3	3	0	0	0	0	0
T	1	1	1	1	1	1	1	1	1	1	3	3	3	3	3					
A	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	3	3	3	3	3	2	2	2	2	2	2	2	2	2	2

## 7/8 (Asymmetric Time)

There are seven beats to this bar, with all beats being eighth notes. There are accents as followed:

- Measure 1 - accents on 1 and 4
- Measure 2 - accents on 1 and 4
- Measure 3 - accents on 1 and 5
- Measure 4 - accents on 1, 3, and 6

(Think 1, 2, 3, 4, 5, 6, 7. This one also makes you feel out of time. Just count 1-7 and switch no matter how you feel about it.)

	Am							C							G							Em									
Gtr I	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	3	3	3	3	3	3	3	0	0	0	0	0	0	0	0
T	1	1	1	1	1	1	1	1	1	1	1	1	1	1	3	3	3	3	3	3	3	3									
A	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
B	0	0	0	0	0	0	0	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	

## 11/8 (Asymmetric Time)

There are eleven beats to this bar, with all the beats being eighth notes. The accents are as followed:

- Measure 1 - accents on 1, 4, 7, and 10
- Measure 2 - accents on 1 and 7

(Think 3, 6, 9, 11. REAALLLLYYY confusing. Just do it!)

I love thinking it this way, because you just shorthand the beats instead of counting too high.

Just don't think of the first two beats, and think only of the 3rd time you play each beat.

This may confuse some of you that are used to conventional methods, but it has always worked for me. All odd numbers, all between three.

	Am	C
Gtr I		
T	0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0
1	1 1 1 1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1 1 1 1
2	2 2 2 2 2 2 2 2 2 2 2	0 0 0 0 0 0 0 0 0 0 0
A	2 2 2 2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2 2 2 2
B	0 0 0 0 0 0 0 0 0 0 0	3 3 3 3 3 3 3 3 3 3 3

## Introduction To Barre Chords



Video Reference: Chapter 2 - "Barre Chords"

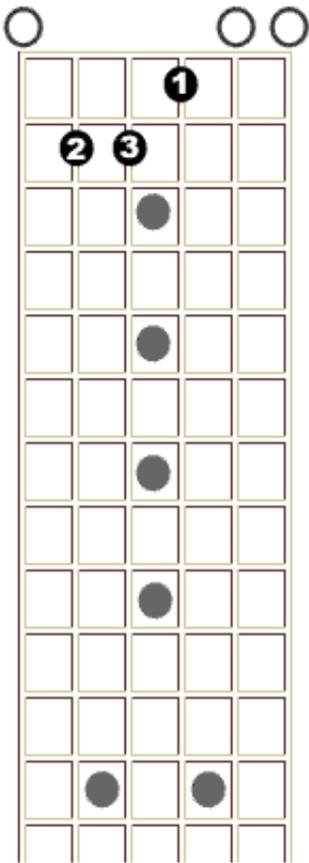
**You cannot play every chord in the guitar's open position.** For example, you can only play 5 major chords in the open position (C,A,G,E,D).

What if you wanted to play an F or B chord? How about an F# or Gb chord for that matter? You can't do it without using a barred chord. There are 12 possible major chords and without barre chords you can only play 5 of them. It's the same thing with minor chords.

## Barre Chords Move!

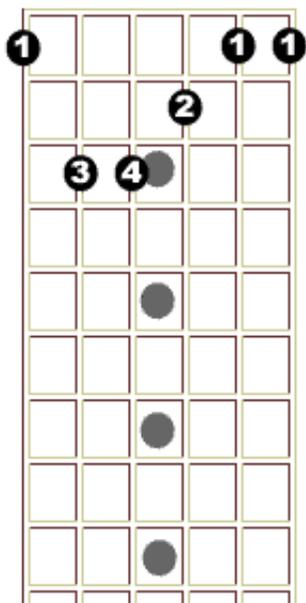
One of the great attributes of the guitar is that a guitarist can "carry" chord patterns up and down the fretboard to create new chords. Many of these moveable chords are performed by creating what is called a **Barre** with one finger. A barre chord is where we take a basic chord pattern and "move" it up the neck of the guitar to create different chords.

For example, let's take the E chord pattern:



To move the chord pattern up the neck, we create a barre with our 1st finger. This barre, in a way, replaces the nut of your guitar. The notes that were played open to produce the E chord will now be fingered with the barre that you create with your 1st finger.

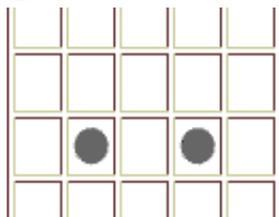
If we were to move the entire pattern up one fret it would look like this:



It's the same pattern, but now that we have moved the pattern up one fret, it's no longer an E chord. Now it's an F chord.

The reason we know that it's an F chord is because of the root note. The root note of the chord will be the lowest note.

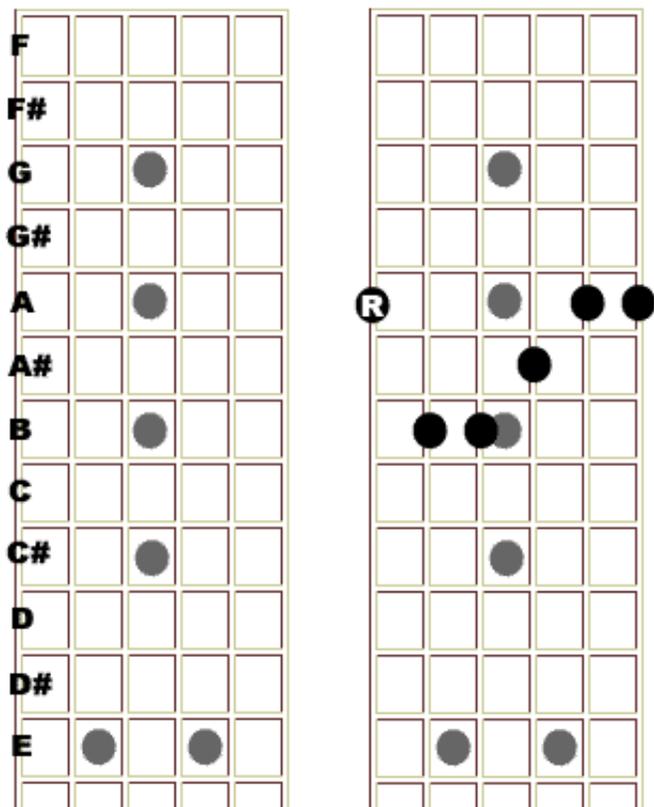
In the E chord, the root note was the low E string played open. Now that we have moved the chord shape up



one fret the note on the first fret of the low E string is now the root note. That note is an F. Therefore we know we're dealing with an F chord.

This is one of the reasons why it is helpful to actually know the names of the notes on the fretboard. We can play all 12 possible major chords with this one chord pattern by moving it up the neck.

Below on the right is an A chord, because the root falls on the A note:



See how simple that is? We'll get into Major and Minor Moveable Patterns in just a little while. First, let's make sure we understand the use of barre chords as a whole.

### Barre Strength Building Exercise

To play a barre chord, you must be able to hold all six strings down with one finger. This can be very difficult at first and may seem impossible to some novice students, but the muscles in your hand just need a little training. Here is a simple exercise that you can do that will help you build up the strength to play barre chords.

Place your 1st finger across all six strings at any fret. Position your thumb directly behind your 1st finger on the back of the neck. Be sure to push hard! You want all six strings to come in contact with the fret. Don't curve your finger at the knuckles, keep it as flat as possible. Don't use your other fingers to help hold down your 1st finger, by pulling them up on top. They should be free:



While holding this barre strum all six strings a few times, then move the barre up one fret and strum a few more times. Continue to work your way up the fretboard and back down again strumming a few times at each fret.

Your hands are going to be cramping quite a bit, but that's exactly what we want. Like they always say in the gym: no pain, no gain. Perform this exercise daily until you get to the point where there are no muted strings or buzzing and your hand doesn't hurt as much.

## The E Style Barre Chord

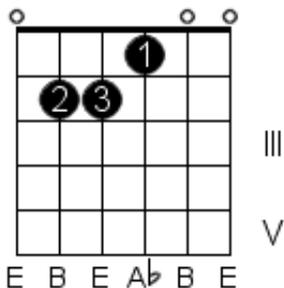
What To Do:

Create a barre with your first finger on any fret. Pretend your finger is the nut of the guitar. Now use your remaining 3 fingers to play an E chord like in the Major chord below. The fingering is a little bit different, but the form is the same.

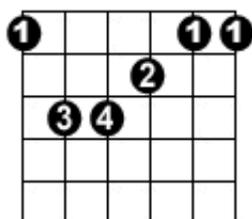
## E Major Open E Major Barred



E



E Barred



Notice that there isn't too much difference in the two. We still have the same pattern position for both chords, but as shown earlier, we've moved the pattern up one fret and changed the finger position. You've still got the notes on the A, D, and G string being played, but this time it's up one fret. Instead of playing the open strings, we barre all of them with our 1st finger, placed along all six strings. Since you are pressing down on the A, D, and G string, the strings will ring out with those

notes instead of the barred 1st finger behind them.

(For example: Since you have pressed down on the 2nd and 3rd frets, they will ring out instead of the first fret notes because they come in front of your 1st finger, which is barred on the first fret.)

### Fret/Chord Chart

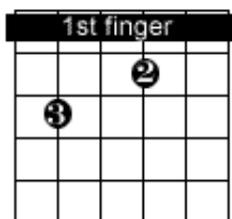
Depending on the fret, your 1st finger barres determines what chord you are playing. For example, in an open E chord the open E string is the root. The E chord barre on the 1st fret is an F chord and so on. This is where learning the names of the frets comes in handy!

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

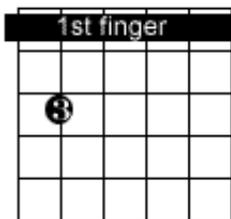
### Other E Style Barre Chords

Not only can you take the E Major chord up the fretboard using a barre, but you can also use the open E minor, 7th, and minor 7th (m7). The same fret/chord chart below applies!

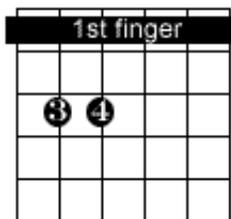
7th



m 7



minor



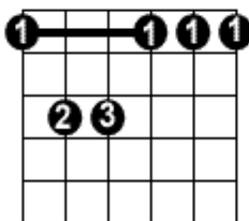
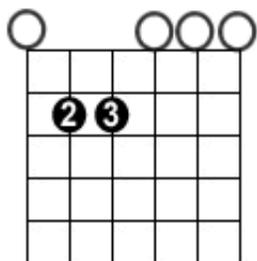


Fret	1	2	3	4	5	6	7	8	9	10	11	12
Chord	F	F#/Gb	G	G#/Ab	A	A#/Bb	B	C	C#/Db	D	D#/Eb	E

## The Em Style Barre Chord

### E Minor Open

### E Minor Barred



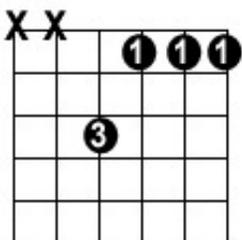
## Fret/Chord Chart

You can determine the name of the chord when the root (lowest) note is played on the frets in the chart below.

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

## Alternate Fingering

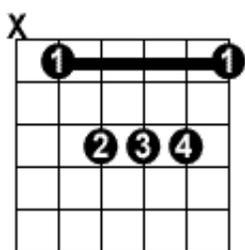
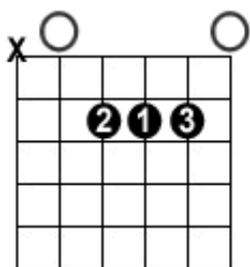
Here is a popular alternative way of playing the E minor style barre chord. It's the same form with the exception of the missing notes on the 5th and 6th strings. It is used a lot because it's an easier fingering than the full barre chord. Since we're just omitting 2 notes we don't need a new fret/chord chart, because this pattern is still basically the same.



## The A Style Barre Chord

You'll want to create a barre with your first finger except you will not include the Low E string. Instead we're using the A string as our root.

### A Major Open A Major Barred



## Fret/Chord Chart

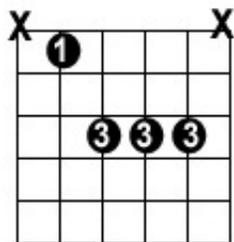
You can determine the name of the chord when the root (lowest) note is played on the frets in the chart below.

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

## Alternate Fingering

Here is a popular alternative way of playing the A style barre chord. It's the same form with the exception of the missing note on the 5th string. It used a lot because it's an easier fingering than the

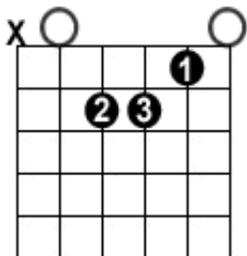
full barre chord.



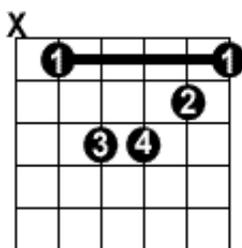
Note: In addition to using only your 3rd finger in the alternate fingerings shown above, you can also use only your 4th finger as well.

## A Minor Style Barre Chords

### A Minor Open



### A Minor Barred



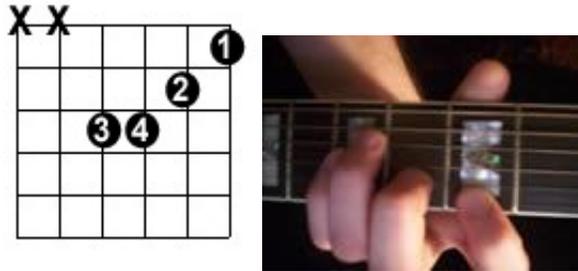
## Fret/Chord Chart

You can determine the name of the chord when the root (lowest) note is played on the frets in the chart below.

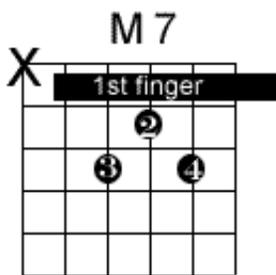
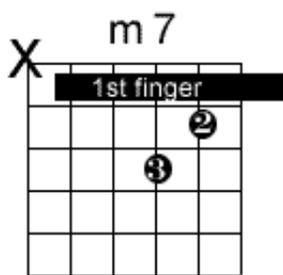
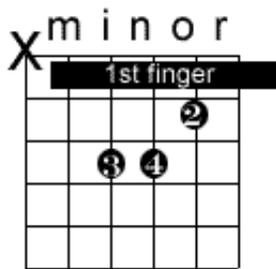
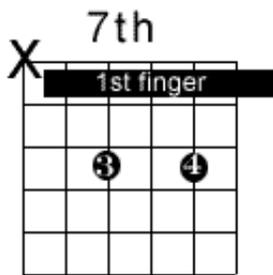
Fret	1	2	3	4	5	6	7	8	9	10	11	12
Chord	A#/Bb	B	C	C#/Db	D	D#/Eb	E	F	F#/Gb	G	G#/Ab	A

## Alternate Fingering

Here is a popular alternative way of playing the A minor style barre chord. It's the same form with the exception of the missing note on the 5th string. It is used a lot because it's an easier fingering than the full barre chord.



### Other A Style Barre Chords



Fret	1	2	3	4	5	6	7	8	9	10	11	12
------	---	---	---	---	---	---	---	---	---	----	----	----

Chord	A#/Bb	B	C	C#/Db	D	D#/Eb	E	F	F#/Gb	G	G#/Ab	A
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## Having Trouble With Barre Chords?

Try using your thumb!

This tutorial is available on the Strumming School DVD under this chapter.

## Power Chords vs. Barre Chords



Video Reference: Chapter 2 - "Power Chords vs. Barre Chords"

We all know that they are different, but which one do you play in a given piece? Well, the options are left quite open, but many times it actually depends on personal ability. While power chords are MUCH easier to play than many barre chord formations, the power chord tends to muddy up a passage and doesn't offer a bright consistent tone. This is the main reason that power chords are used in heavier music. As you know, power chords are most frequently used with distortion, but that isn't always the case.

In this series, we are going to alternate between power chords and barre chords, allowing you to hear the difference between the two. This should be a simple run of power/barre chords, so even if you haven't mastered difficult barre chords, this exercise should work just fine for you.

### Exercises

In this power chord exercise, the first bar is all quarter notes. All you have to do is play them as you see them. The second bar is using eighth notes. The '5' notes that each chord is a power chord. The '5' notes that that in addition to the root, you are also using the 5th.

	<b>A5</b>	<b>G5</b>	<b>B5</b>	<b>F5</b>
<b>T</b>				
<b>A</b>				
<b>B</b>	7 7 7 7	5 5 5 5	9 9 9 9	3 3 3 3
	5 5 5 5	3 3 3 3	7 7 7 7	1 1 1 1

<b>T</b>				
<b>A</b>				
<b>B</b>	7 7 7 7	5 5 5 5	9 9 9 9	3 3 3 3
	5 5 5 5	3 3 3 3	7 7 7 7	1 1 1 1

## 2.

Now we start introducing some barre chords instead of the power chords.

	A	G	B	F
<b>T</b>	5 5 5 5	3 3 3 3	7 7 7 7	1 1 1 1
<b>A</b>	6 6 6 6	4 4 4 4	8 8 8 8	2 2 2 2
<b>B</b>	7 7 7 7	5 5 5 5	9 9 9 9	3 3 3 3
	5 5 5 5	3 3 3 3	7 7 7 7	1 1 1 1

	A	G	B	F
<b>T</b>	5 5 5 5	3 3 3 3	7 7 7 7	1 1 1 1
<b>A</b>	6 6 6 6	4 4 4 4	8 8 8 8	2 2 2 2
<b>B</b>	7 7 7 7	5 5 5 5	9 9 9 9	3 3 3 3
	5 5 5 5	3 3 3 3	7 7 7 7	1 1 1 1

### 3.

In this exercise, the first bar is all power chords using quarter notes on the A string instead of the E string this time. The second bar uses eighth notes.

	C5	D5	E5	F5
<b>T</b>				
<b>A</b>	5 5 5 5	7 7 7 7	9 9 9 9	10 10 10 10
<b>B</b>	3 3 3 3	5 5 5 5	7 7 7 7	8 8 8 8

	C5	D5	E5	F5
<b>T</b>				
<b>A</b>	5 5 5 5	7 7 7 7	9 9 9 9	10 10 10 10
<b>B</b>	3 3 3 3	5 5 5 5	7 7 7 7	8 8 8 8

### 4.

Now we play barre chords instead of power chords using the same format as above:

	C	D	E	F
<b>T</b>	3 3 3 3	5 5 5 5	7 7 7 7	8 8 8 8
<b>A</b>	5 5 5 5	7 7 7 7	9 9 9 9	10 10 10 10
<b>B</b>	3 3 3 3	5 5 5 5	7 7 7 7	8 8 8 8

	C	D	E	F
<b>T</b>	3 3 3 3	5 5 5 5	7 7 7 7	8 8 8 8
<b>A</b>	5 5 5 5	7 7 7 7	9 9 9 9	10 10 10 10
<b>B</b>	3 3 3 3	5 5 5 5	7 7 7 7	8 8 8 8

As you can see, there is quite a difference between hearing the sound of the power chord vs. the barre chord. Most often you'll find barre chords for acoustic as power chords don't provide the full tonal quality that most acoustic guitarists need.

## Chord Voicings


**Video Reference:** Chapter 2 - "Chord Voicings"

### *Choosing the Best Voicing*

Although you can use any of these voicings in any situation, we are going to take the following chords and supply you with 4 voicings of these chords so that you can 'plug-and-play' them when we get heavy into the strumming exercises.

Here are 4 voicings for the CAGED chords, both major and minor. Since we've already at least read about the CAGED chords, we can try to apply them using a chord voicing.

**Chord Voicing** - The notes that make up a chord are referred to as voicings.

**Voicing 1:** This is the most common upper position voicing. It's also the most appropriate for strumming.

Voicing 2: This diagram always gives you a convenient 'all-purpose' voicing, usable in most any musical setting.

Voicing 3: Here you'll find another 'all-purpose' voicing, but this voicing is often a broken set form. A broken set chord contains a lower 'bass' note and two or three notes on higher strings with at least one interior string omitted. It functions best in a jazz or blues setting as a nice 'comping' (short for accompaniment) chord.

Voicing 4: Closed voicings or adjacent set chords are used for the fourth group. These often appear 'up the neck' and are of great use in jazz, blues, and rock. Although a thinner, less 'full' sound is produced, due to the lack of a lower bass note, it may be more desirable when trying to offset another guitarist or in complement to the bass player.

Here are the voicings below. The voicings are in order from 1 - 4, as seen in this example:

C				Cm			
1	2	3	4	1	2	3	4
0	8	8		3	3	8	11
1	5	8	8	4	4	8	13
0	5	9	9	5	5	8	12
2	5	10	10	5	5	10	13
3	3	10		3	10		
		8				8	

Notice that the 1st voicing is the most common voicing you've seen, as well as possibly voicing 2. Also note that each 4-set voicing is the same chord, only played in different areas on the guitar.

## Voicings

### C/Cm

The 4th voicing of the C chord is much like the third.  
The 1st voicing of the Cm chord is much like the 2nd.

C Cm

1	2	3	4	1	2	3	4
0	8	8		3	3	8	11
1	5	8	8	4	4	8	13
0	5	9	9	5	5	8	12
2	5	10	10	5	5	10	13
3	3	10		3	10		
	8				8		

### A/Am

None of the A chord voicings are very similar. Neither are the Am voicings. You can really switch these up!

A Am

0	5	9		0	5	8	
2	5	10	10	1	5	10	10
2	6	9	9	2	5	9	9
2	7	11	7	2	7	10	7
0	7			0	7		
	5	9			5	8	

### G/Gm

The same applies here. Lots of options!

G Gm

3	3	7		3	10	3	6
0	12	3	8	3	11	3	8
0	12	4	7	0	12	3	7
0	12	5	5	0	12	5	5
2	10	5		1	10	5	
3	3			3	3		

### E/Em

Again, lots of options!

E Em

0	4	12	0	7	3	3	
0	9	5	9	0	8	5	5
1	9	4	9	0	9	4	4
2	9	6	9	2	9	2	5
2	7	7	2	7	2	2	
0			0		0		

### D/Dm

The D 3rd and 4th voicings are similar.  
 The Dm 3rd and 4th voicings are also similar.

D Dm

2	10	10	1	5	10	10	
3	7	10	10	3	6	10	10
1	7	11	11	2	7	10	10
0	7	12	12	0	7	12	12
	5	12			5	12	
		10				10	

As you can see, all of these chord voicings cover the CAGED chords we've worked with so far.

### Using Other Voicings

Notice that I just called them 'voices' instead of 'voicings.' Though the technical term IS voicings, I like saying voices because to me it really grabs the definition of the topic. Just like when singing, every voice is a little different. That's what is happening here. All of the chords I present to you are standard options in standard tuning. I'll even include some common alternate tuning chord voicings, which is probably something you haven't seen frequently.

Though this isn't actually an exercise, you can most definitely think of all the information on this page AS exercises, mainly because many of the chord voicings you see below may not be familiar to you. Many of them weren't to me, which is the main reason I've included this topic of discussion here while we're still in the early phases of the course.

I am presenting you with all the Major and Minor Chord Voicings (for the most part) that can be played on guitar, as well as some that cannot be played AS A CHORD. However, the beauty of learning these voicings in their different positions is that they will be very helpful in learning to

accompany with a fellow guitarist, or when playing along with the jam tracks I provide. First I'd like to touch base on the formalities of chord voicings:

## Chord Voicings

Any chord voicing will sound complete if it contains the third and seventh of the chord (what are known as "guide tones.") These two tones, when combined with the root, will define the basic quality of the chord as major, minor, or dominant. Colorful upper structures, such as the 6th (also referred to as the 13th) or 9th, may be added to fill out the voicing.

In this lesson we'll look at using the major scale and its scale tones in different positions to build chords around those initial shapes.

## The Major Scale

Here is the major scale in 8 different positions.

So what makes it a "scale"? - one word - intervals.

Intervals are the spaces/gaps between each note in a scale, the separation of tones across a scale.

Let's recap specifically for the major scale how intervals work (though you should already know this)

...

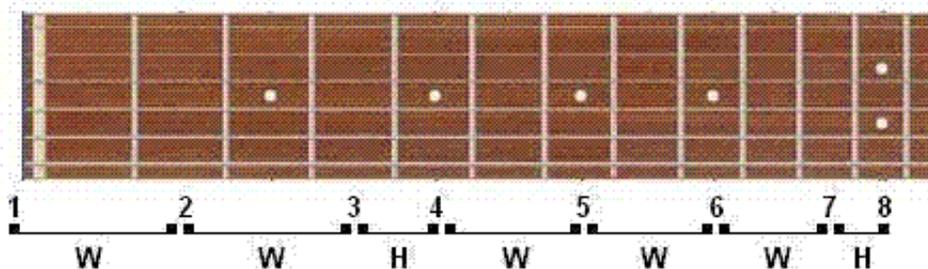
The major scale starts with note number 1 (the root note) and continues in intervals up to note 7. The intervals are as follows...

**1 W 2 W 3 H 4 W 5 W 6 W 7 H 1**

W = whole step (or 2 fret interval)

H = half step (or 1 fret interval)

So if you were to play the major scale starting on the open bottom E string and played out the intervals on just that one string, this is how they would appear ("1" being the open, unfretted string)...



1 = the root note, and in this case the root note is "E".

Therefore this would be the E major scale, since the root (1) note lies on the the note E.

Once we get to note 7, the next note is the octave - the same as the root or note 1, but higher. The scale cycle begins again.

It's that typical "do-re-mi" scale we're all familiar with and it's where chords and other scales are built in relation to. So when we talk about a flat 5th (symbolised as "b5") in a chord or scale, we really mean "the 5th tone of the major scale flattened one half step from its original position".

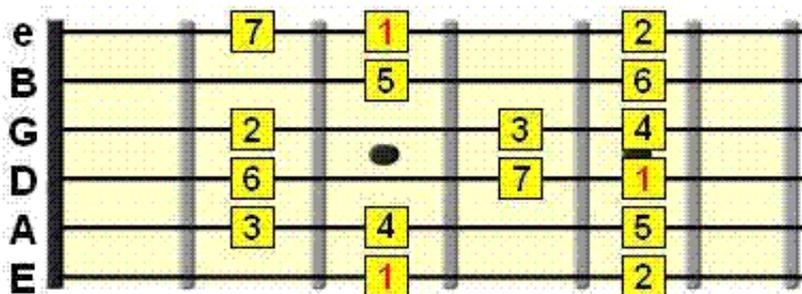
That's an important point actually - when we flatten a note half a step (1 fret) the symbol to represent this is a b (e.g. flatten the 9th and you get b9)

If you sharpen (move up one half step/fret) a note you get the # symbol (e.g. sharpen the 5th and you get #5)

Now, it's necessary to use more than one string most of the time. So you have to transfer these scale intervals across the 6 strings of your guitar.

## Major Scale In Use

The most commonly used (and seen) "boxed" scale pattern for the major scale is...



Remember, 1, the first note of the scale is the root note, so if you started the scale at fret 3 on the low E string, the 1st note would be G so it would be the G major scale.

You should learn that major scale pattern above to start with and learn the visual relationships and intervals between the notes.

For example:

1. the second occurrence (octave) of the root note appears on the D string two frets above the 1st root note
2. the third occurrence (even higher octave) of the root note appears on the high E string on the same fret as the 1st root note!
3. the second occurrence (octave) of the 5th appears on the B string two frets below the 1st occurrence of the 5th note.
4. the 3rd appears one fret left of the lowest root note on the A string AND a higher 3rd (octave) appears one fret left of the root's octave on the G string.

See if there are any other visual relationships you can pick out.

Now try out these chord positions below...

## Other major scale shapes/positions

Remember: these are all exactly the same major scale as above, with exactly the same intervals, they just use different areas of your guitar's fretboard and make use of different strings for different notes as a result.

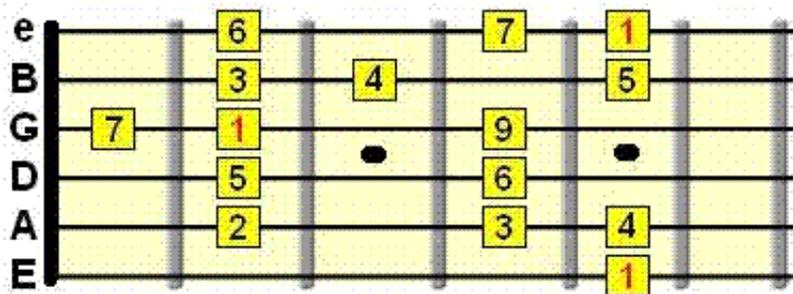
They can be seen as formed around various chord shapes (e.g. D shape barre, C shape barre etc.)

1 = root note for whatever key you're playing in (you can shift these shapes up and down the fretboard depending on the chord/key you're playing around.

So above we learned the E string root - "boxed" major scale...

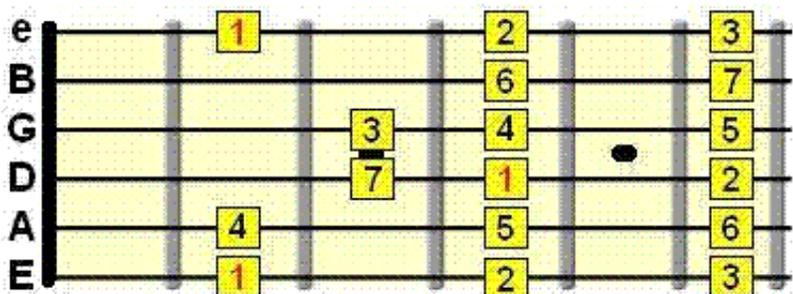
### E string root - descending

Used to construct chords around the G shape.



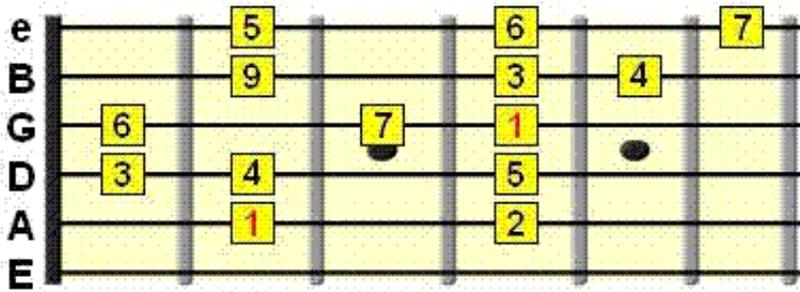
### E string root - ascending

Used to construct chords around the E shape.



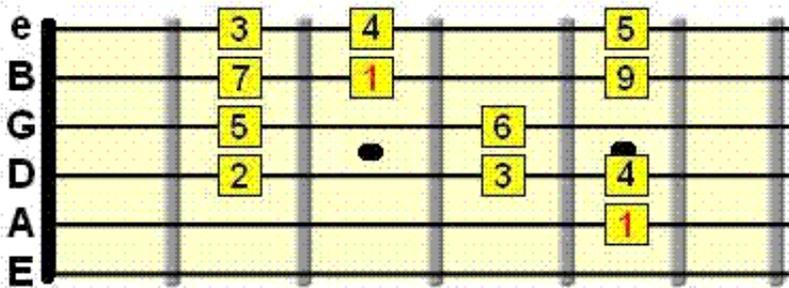
### A string root - boxed

Used to construct chords around A shape. So this time, same scale, same intervals but starting with the root on the A string.



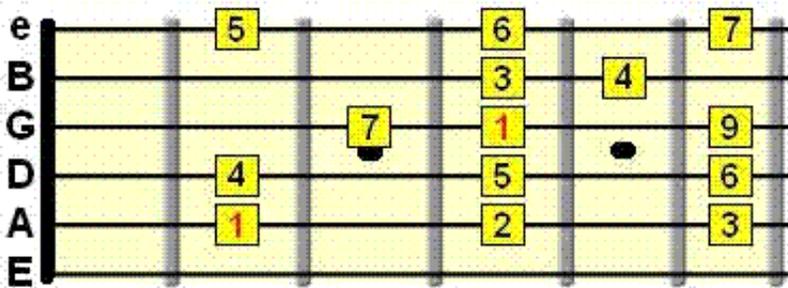
**A string root - descending**

Used to construct chords around the C shape.



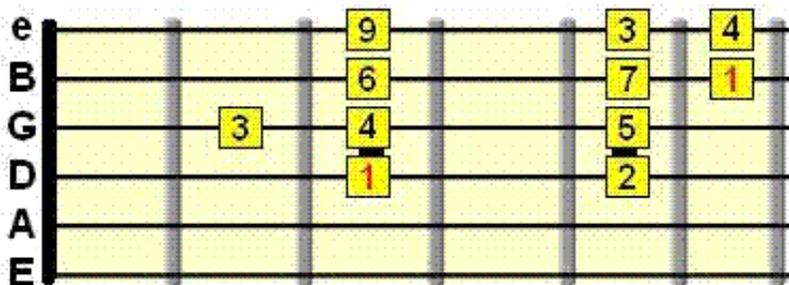
**A string root - ascending**

Used to construct chords around the A shape.



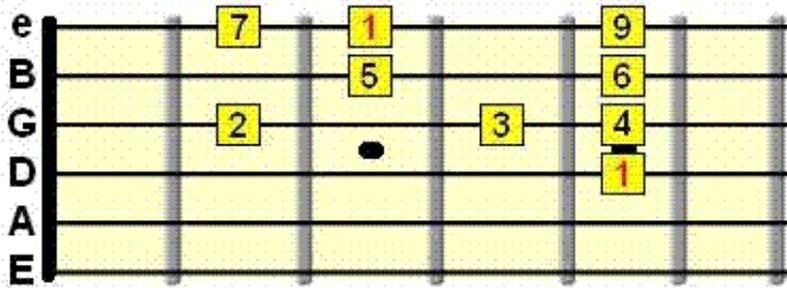
**D string root - boxed**

Used to construct chords around the D shape. Again, same scale and intervals but starting on the D string (where even higher voiced, 4 string chords can be built from)...



## D string root - descending

Can be used for constructing higher voiced, 4 string chords which have a D string root.



When you build a chord from a scale, you get a chord shape.

This is where the E, A, C, D and G chord shapes come from, and you can use the assigned scale shapes above to construct chords around these positions which in turn gives you several different chord voicings to experiment with.

The same "shape" technique can be applied to other scales as and when you come to them.