



## Lesson Fourteen

Gigajam Guitar School Lesson 14 IGS CBC

### Continuing the study of Barre Chords

#### Lesson Objectives

- Learn and play Barre chords rooted on the 5th string.
- Integrate Barre chords rooted from the 6th and 5th strings with Open Chords.
- Continue to develop fluency and timekeeping whilst changing chords.

#### Rooting Barre chords from the 5th String (A String)

In lesson 13 we learned how to play Major, Minor, 7th and Minor 7th chords as Barre chords rooted from the 6th string.

It is not always convenient to play a Barre Chord rooting from the 6th string. For example, if you happen to be playing an open chord of D and the next chord is Bm, this would create a difficult chord change if the nearest Bm was located at the 7th fret rooting from the E string!

In situations such as this it would be more convenient to locate the Bm chord on the 5th string.

### Shapes and Barre chord formations

As you know from our power chords, each chord can be found rooting from both the 5th and 6th strings.

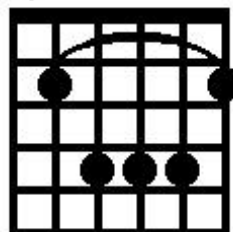
We normally change to the Barre Chord shape which is nearest to the existing chord at any moment in time.

To enable us to do this we must first understand how to play Major, Minor, 7th and Minor 7th chords which root on the A string.

In lesson 13 we saw how by playing an E shaped chord next to the bar gave us the four chord shapes we needed.

The exact same process applies to Barre Chords rooting from the A or 5th string. In this case we play A shaped chords, A major, Am, A7 and Am7 next to a Barre. Below are the four Barre chord shapes which root from the A, 5th string. Notice how they are merely the chords of A, Am, A7 and Am7 with a Barre placed in front.

#### Exercise 1 The Chord of B lesson014.techstore.01



*Barre the Chord of B at the second fret.*

*Using the A shape means that you do not play the 6th string.*

## B Major

It is important to pay attention to the chord of B major. This shape can be played with different fingerings.

The example above shows it being played with fingers 2,3 and 4 next to the bar.

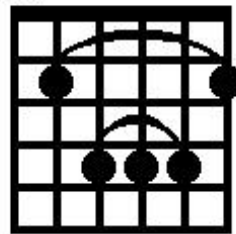
More commonly this chord is played with two barres using finger 3 as a barring finger as well as finger 1.

It may not be possible to apply this fingering without touching the 1st string with the 3rd finger. This is a wrong note so this string must either be avoided with the strumming hand or muted with the 3rd finger by touching the 1st string, but not pressing it down. Some guitarists can bend the 3rd finger to play strings 4, 3 and 2 as required but completely clear the 1st string allowing it to be played under the 1st finger bar.

Follow the next chord box and as always use the multimedia files to help your form the chord correctly.

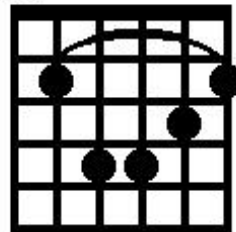
### Exercise 2 The Chord of B with two Barres

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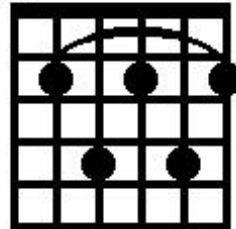
### Exercise 3 The Chord of Bm

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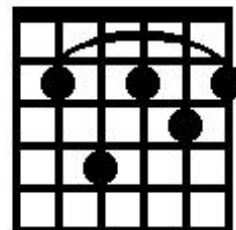
### Exercise 4 The Chord of B7

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### Exercise 5 The Chord of Bm7

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## Developing Barre Chords (Changing between Open and Barre Chords)

Now that we know two shapes for each Barre chord we have 96 Barre chords in total ....from only 8 shapes! We now need to practice playing chord changes involving Barre chords which root from the A or 5th String, in the same way as we did with Barre chords that rooted from the 6th string (E) string.

In the following example play D and A as Open Chords and C#m7 and Bm7 as Barre chords.

### Exercise 6 lesson014.igscbc.01

Musical notation for Exercise 6. The piece is in C major, 4/4 time. It consists of four measures, each with a different chord: D, C#m7, Bm7, and A. Each chord is played with a simple arpeggiated pattern.

In the following example play C#m as the only Barre Chord.

### Exercise 7 lesson014.igscbc.02

Musical notation for Exercise 7. The piece is in C major, 4/4 time. It consists of four measures with chords: E, C#m, D, and A. The C#m chord is played as a barre chord.

In the following example D is an Open Chord and Bm is a Barre Chord. G and A can be Open or Barre Chords, you should experiment with both.

### Exercise 8 lesson014.igscbc.03

Musical notation for Exercise 8. The piece is in C major, 4/4 time. It consists of four measures with chords: D, Bm, G, and A. D is an open chord, Bm is a barre chord, and G and A are open chords.

**Analyser**– The Xtractor file has been written with the following sequence if you want to compare your performance.

Chords	D	Bm	G	A
1st Time	Open	Barre	Open	Open
2nd Time	Open	Barre	Barre	Barre



**Exercise 11**  
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Em<sup>7</sup> Bm<sup>7</sup> Am<sup>7</sup> B<sup>7</sup>

**Analyser**– The Xtractor file has been written with the following sequence if you want to compare your performance.

Chords	Em <sup>7</sup>	Bm <sup>7</sup>	Am <sup>7</sup>	B <sup>7</sup>
1st Time	Open	Barre 2	Open	Barre 2
2nd Time	Barre 7	Barre 7	Barre 5	Barre 2

**Exercise 12**  
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G D Em B<sup>7</sup>

**Analyser**– The Xtractor file has been written with the following sequence if you want to compare your performance.

Chords	G	D	Em	B <sup>7</sup>
1st Time	Open	Open	Open	Barre
2nd Time	Barre	Barre 5	Open	Barre

### Exercise 13

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F B $\flat$  A $\flat$  D $\flat$

**Analyser**– The Xtractor file has been written with the following sequence if you want to compare your performance.

Chords	F	B $\flat$	A $\flat$	D $\flat$
Repeat	Open	Barre 6	Barre 4	Barre 4

### More Practice

The ability to transfer the concept of creating Barre chords opens up the fingerboard to guitarists. Yet, as we know, it is the ability to use that knowledge in a practical way by playing the chords and the changes between them, which will make you a good guitarist.