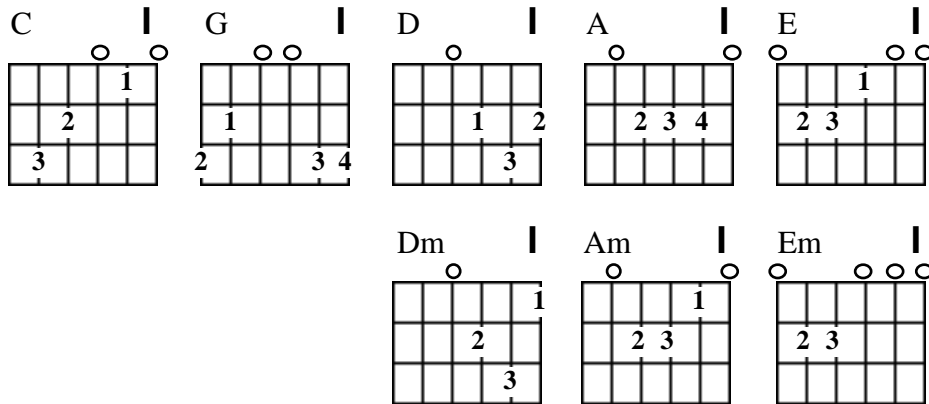


CHORD FRETTING EXERCISES

Get a head start on fretting your chords with the exercises below. The eight chords used in these exercises are usually the best ones to learn first.

CHORD CANCELATION EXERCISES



Practice each of the chords above in the following manner:

- Finger a chord using minimal pressure (just enough to prevent the notes from muting or buzzing).
- Release the pressure on the notes you are fretting, but retain contact with the strings.
- Reapply minimal pressure and strum the chord, making sure all notes are clear.
- Release the pressure on the notes you are fretting, and move your fingertips one eighth inch from the strings.
- Reapply minimal pressure and strum the chord, making sure all notes are clear.

Choreograph the movement of your fingers so that all of the fingertips touch their strings simultaneously.

- Repeat the previous two steps four times, increasing the distance to one quarter inch, then one half inch, then one inch and finally two inches.

Now the chord shape should be cancelled, since your fingertips are two inches from the strings. During the exercise you trained your fingers to the choreographed movement they should make for a simultaneous touchdown.

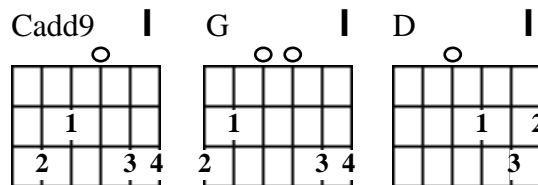
SIMULTANEOUS TOUCHDOWN EXERCISES

It is important that all of the fingers used in a chord touchdown and fret the strings simultaneously. The following exercises will help to insure that.

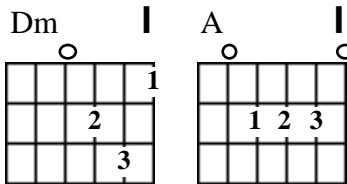
Retain

When chord changes have fretted notes in common (retained), take advantage of a finger that doesn't need to move during the change. Some of the easiest chord changes involve notes in common. Practice the changes below without moving fingers on the notes in common. Be careful that the fingertips that do move fret their respective notes simultaneously.

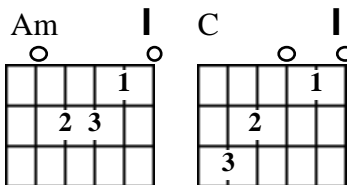
Strum each chord once in the example below. Don't remove the tip of the ring finger ("3") on this example. However, the rest of the ring finger should tilt down slightly.



Strum each chord once in the example below. Don't remove the tip of the middle finger ("2") on this example. However, the rest of the ring finger should tilt up slightly.



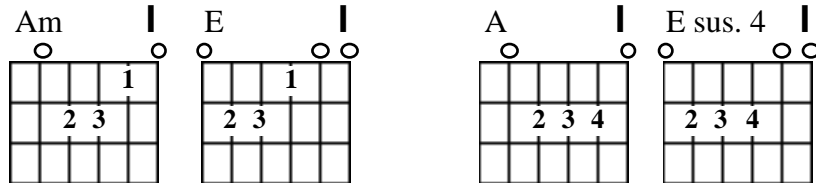
Strum each chord once in the example below. Don't remove the tip of the index ("1") nor middle fingers ("2") on this example.



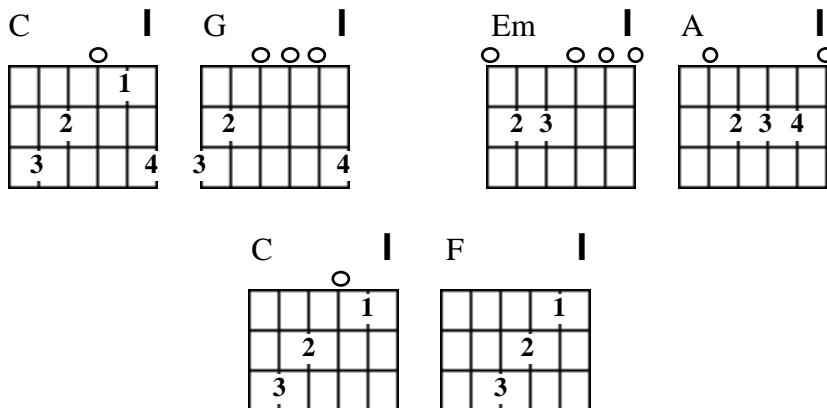
Carry The Shape

When chord changes have shapes in common, take advantage of fingering shapes that move. When part or all of a chord fingering shape is transferred to other strings, take advantage by retaining the shape. Cancelling the fingering shape would cause unnecessary movement. Be careful that the fingertips that do move fret their respective notes simultaneously.

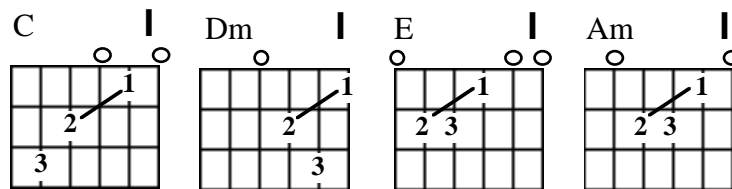
Strum each pair of chords below, retaining the identical shape of the chord fingering.



Strum each pair of chords below, retaining the identical shape of the fingering made by the middle (“2”) and ring (“3”) fingers.

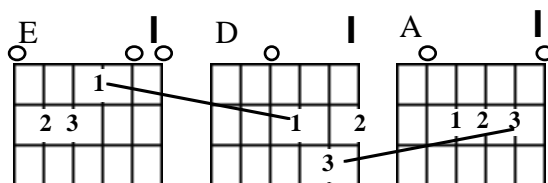


Strum each of the four chords below, retaining the identical shape of the fingering made by the index (“1”) and middle (“2”) fingers.



Glide

When chord changes involve a finger that will be moved on the same string, continue contact with the string but release the pressure so you glide on the string without pressing it to the fret.

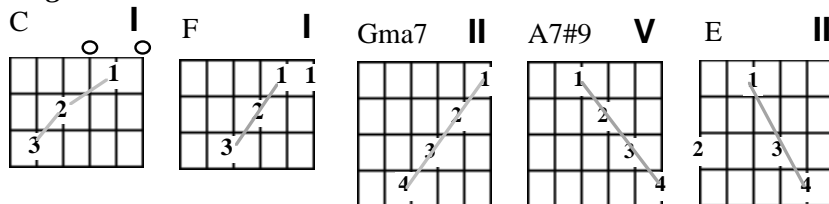


Choreograph Movement From One Chord Shape To Another

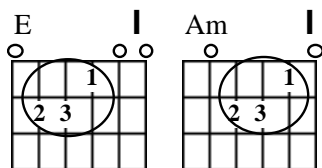
The basic fretboard shapes used to fret chords are: diagonal, circle, triangle, u-shape, inverted u-shape, parallelogram, barré. The barré with may be combined with any except the parallelogram.

As you change from one of these shapes to another, “choreograph” the movement of your fingers so they all touchdown simultaneously to the new chord.

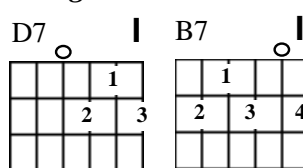
diagonal



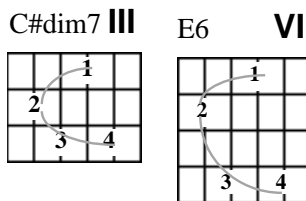
circle



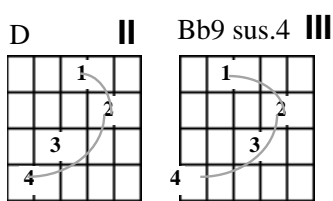
triangle



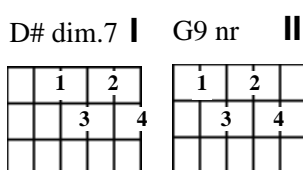
u-shape



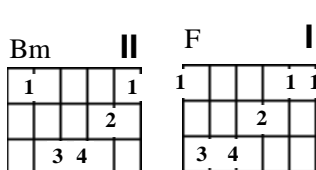
inverted u-shape



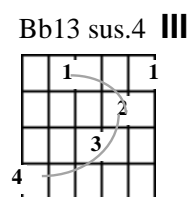
parallelogram



barré and circle



barré and inverted u-shape



barré and triangle

