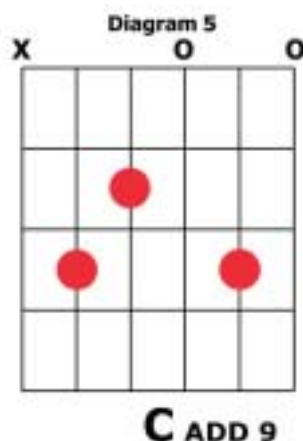
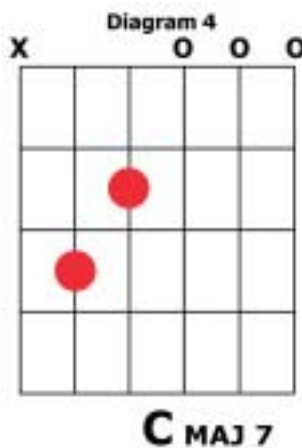
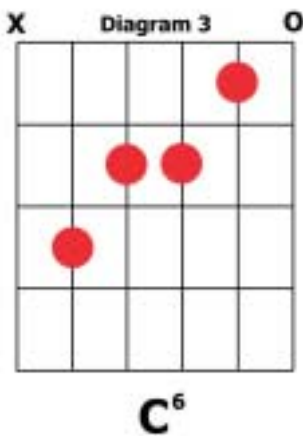
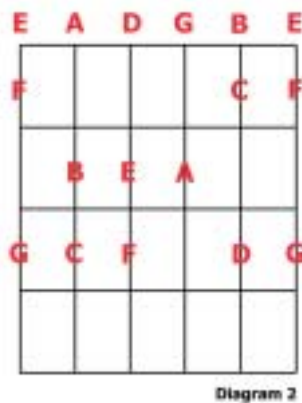
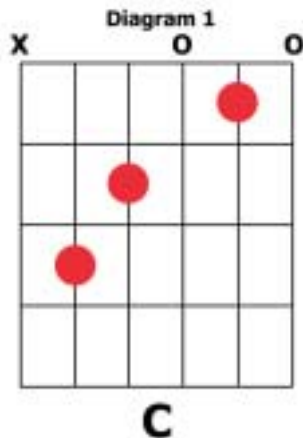


# Acoustic Masterclass

Play Mag introduces the new Play It Yourself section with another fantastic series of masterclasses in acoustic guitar playing, courtesy of John Goldie.



Hi everyone and welcome back to the acoustic workshop. First of all I would like to thank everyone who e-mailed for the great response, it makes it all worthwhile! Following on from the last issue I would like to continue to explore more chords in the first position, still sticking with the 'C' family.

Last time we looked at taking a C-major chord and by applying basic theory i.e. adding the 6th note of the C scale (A) to a basic C chord, forming a C6th chord, see Diag 1 and 2. I have also included the diagram with the notes in the first position as a reference (diag 3)

Don't worry if you can't remember the names of all the notes, it's easier to familiarise yourself with the notes when you're relating them to chords, if you're aware of the notes under your fingers when playing a chord then you will find it much easier to change to other chords in the same key. A good example of this would be C-Major 7. To make this chord we need to add a major 7th note to the basic C chord. Again using the C scale c,d,e,f,g,a,b,c, starting with C and counting up seven we find the seventh note is B. Now if we look at Diag 3 we can see that the second string played open would be a B note. If we look at our basic C chord we can see that by removing the first finger from the chord we leave the second string open (B note) and viola! We have C-major 7th (Diag 4). I would like to point out at this stage that although it looks like we are 'losing' a C note from the chord there is still a C on the 5th string i.e. the basic ingredients of the C chord remain and we have simply added the 7th note making it C major 7th.

Another good example of this would be a C add 9th chord, which involves nothing more complicated than adding the 9th note of the scale to the basic C chord. So far we have looked at the C scale as letters i.e. after

c, d, e, f, g, a, b, c but we can continue the scale alphabetically c, d then e etc. Remember that the musical alphabet only goes up to G then back to A again although I'm pretty sure I've heard a few H's in my time! Anyway, back to the plot, we need to find the 9th note in the C scale which is D and if we look at the reference diagram (Diag 3) we can see there is a D note on the 3rd fret of the 2nd string. So by adding this to the original C chord using our 4th finger we have a C add 9 chord (Diag 5). Both C-major 7, C6 and C add 9 are useful alternatives to the C chord in many styles of music giving a different colour to a basic major chord. You will find a combination of some or all of these chords in many intro's of classic songs. I think it's also important to become familiar with the sound of these chords and how they differ from the basic C chord. Whilst having a good basic grasp of theory is important, developing your ear for music through recognising different chords is also vital and will be a great asset when working music out by 'ear' from CD's etc.

Again we will find that a combination of using your ears with a little theory can make things easier. As your knowledge of chords and how they are formed increases many other doors will open for you musically. Remember, this knowledge can be dangerous and could lead to an outbreak of jazz chords or worse, so be careful! Till next time have fun...

**John Goldie**

**John Goldie is a virtuoso acoustic fingerstyle guitarist who encompasses twenty years experience as both session player and jazz guitarist into his repertoire as a solo performer. He is also a renowned composer and educator. [www.johngoldie.co.uk](http://www.johngoldie.co.uk)**