

## 4 Must Know Bar Chord Progressions (Major)

Hello friends,

And welcome to another rhythm guitar tutorial. In today's session we will learn how a less than common fingering of the major scale can reveal the positions of essential bar chord progressions. The goal is to use movable shapes to achieve "stock chord progressions" so that you can easily transpose thousands of different songs. Let's get started

### Section #1: G Major Scale

In this section we will learn a less than common position of the major scale. Each note will later become the root note or "tonic" of a bar chord shape.

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

### Section #2: 1.4.5 in G (Gmaj, Cmaj, Dmaj)

Our first progression is used in countless blues, pop, and reggae songs.

		Gmaj				Cmaj				Dmaj			
3rd	1			1	1	3rd	1			5th	1		
			2										
		3	4				2	3	4		2	3	4

### Section #3: 1.6.4.5 in G (Gmaj, Em, Cmaj, Dmaj)

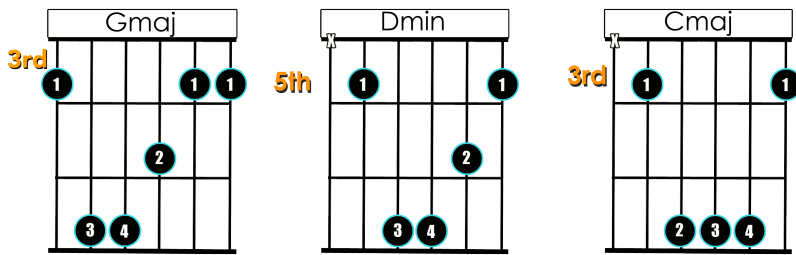
Next we will add the minor 6 chord to create the quintessential pop progression. This can also be rearranged to create the very common 1.5.6.4 progression heard in "Someone like You" & "Let it Be"

		Gmaj				Emin				Cmaj				Dmaj			
3rd	1			1	1	7th	1			3rd	1			5th	1		
			2														
		3	4				3	4			2	3	4		2	3	4

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### Section #4: 1.m5.4 or m5.4.1 in G (Dm, Cmaj, Gmaj)

This next progression is actually built from the more exotic sounding mixolydian scale (major scale with flatted 7<sup>th</sup> note.) Diego Garcia used our first variety in "You Were Never There" and Chris Issac famously used the second in his 1989 hit "Wicked Game".



### Section #5: 1.dom3.6.4.5

Our final progression demonstrates how the typically minor three chord can be exchanged for a dominant 7 chord. This flavorful progression is often used in r&b and is similar to what Ray Charles applied to "Hard Times."

