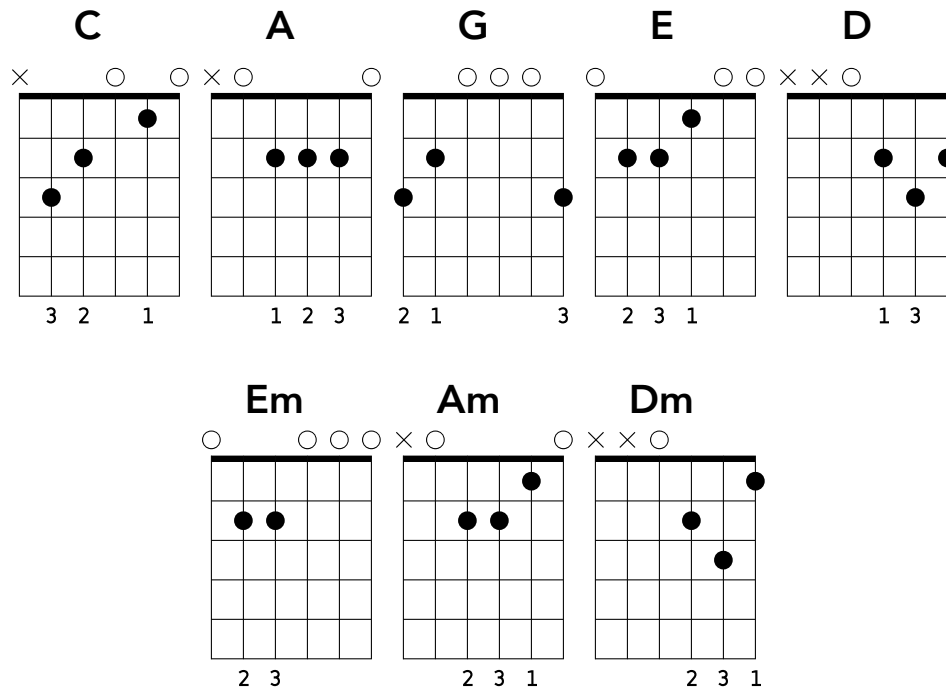
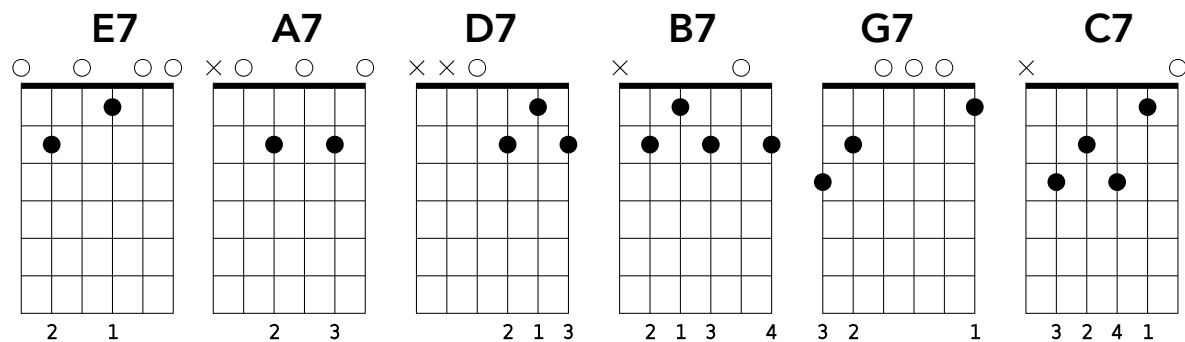


## Chapter 5: Breaking the Cage

At this point we should all be feeling good about playing our open position major and minor chords. To review we have learned the following chords:



What we will do now is learn a few other common chord shapes in open position. Let's start with some **dominant 7 chords**.



Dominant 7 chords are one of the many types of 7 chords we encounter in music. If you recall from chapter 2 we learned that a triad is a chord with exactly 3 unique notes. 7 chords are chords with 4 unique notes giving them a bit more complexity and tension. There are other types of 4 note chords, but we will hold off on discussing those for now.




To practice these 7 chords let's introduce the **Blues**. The Blues is a style of music that is great for learning and practicing dominant 7 chords. The following exercise goes through a standard 12 bar blues form. I've given you a blues in two different keys (E & G) in order to practice all six of our dominant 7 shapes. When playing the exercise try to swing your eighth notes. Swinging eighth notes is when we make the eighth note on the downbeat twice as long as the one on the up beat. Swing is indicated by this symbol:

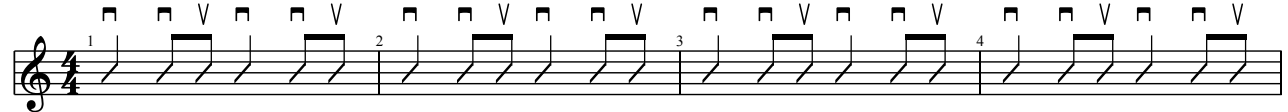


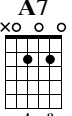
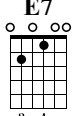
I will go more in depth on swing in a later unit, but I do demonstrate how to play swung eighth notes in the 4th video of this lesson series. Here' the link:


Let's try playing the blues now!

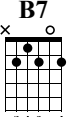
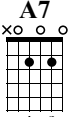
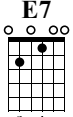
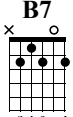
()  
**Blues in E**


**E7**  **A7**  **E7** 



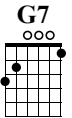
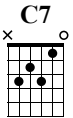
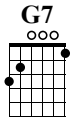
**A7**  **E7** 

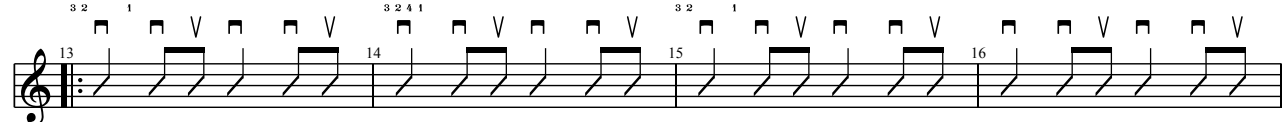


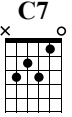
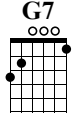
**B7**  **A7**  **E7**  **B7** 

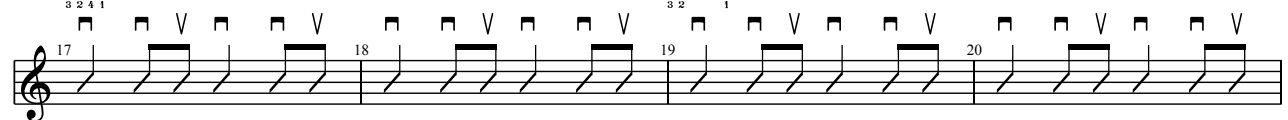


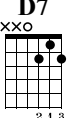
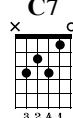
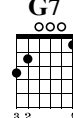
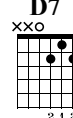
**Blues in G**


**G7**  **C7**  **G7** 



**C7**  **G7** 



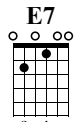
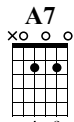
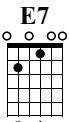
**D7**  **C7**  **G7**  **D7** 



How'd that go? If it all checks out try playing the same blues forms using a new strumming technique: the **root-chord strum**.

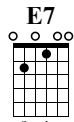
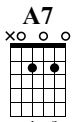
The root-chord strum (sometimes called the bass-chord strum) is when we play the root note of the chord by itself followed by the rest of the chord. I again demonstrate this in the 4th video in this series and have indicated the root-chord strum in the following tabs:

(♩ = ♩♩♩)  
**Blues in E**



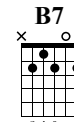
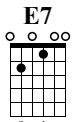
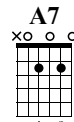
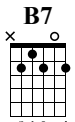
Guitar tab for measures 1-4. The key signature is E major (one sharp, F#). The time signature is 4/4. The tab shows the following fret numbers for measures 1, 2, 3, and 4:

Measure	1	2	3	4
String 6 (T)	0	0	0	0
String 5 (A)	0	0	0	0
String 4 (B)	0	0	0	0
String 3	0	0	0	0
String 2	0	0	0	0
String 1 (B)	0	0	0	0



Guitar tab for measures 5-8. The key signature is E major (one sharp, F#). The time signature is 4/4. The tab shows the following fret numbers for measures 5, 6, 7, and 8:

Measure	5	6	7	8
String 6 (T)	0	0	0	0
String 5 (A)	0	0	0	0
String 4 (B)	0	0	0	0
String 3	0	0	0	0
String 2	0	0	0	0
String 1 (B)	0	0	0	0



Guitar tab for measures 9-12. The key signature is E major (one sharp, F#). The time signature is 4/4. The tab shows the following fret numbers for measures 9, 10, 11, and 12:

Measure	9	10	11	12
String 6 (T)	2	2	0	2
String 5 (A)	0	0	0	0
String 4 (B)	2	2	0	2
String 3	1	1	0	1
String 2	0	0	0	0
String 1 (B)	2	2	2	2

