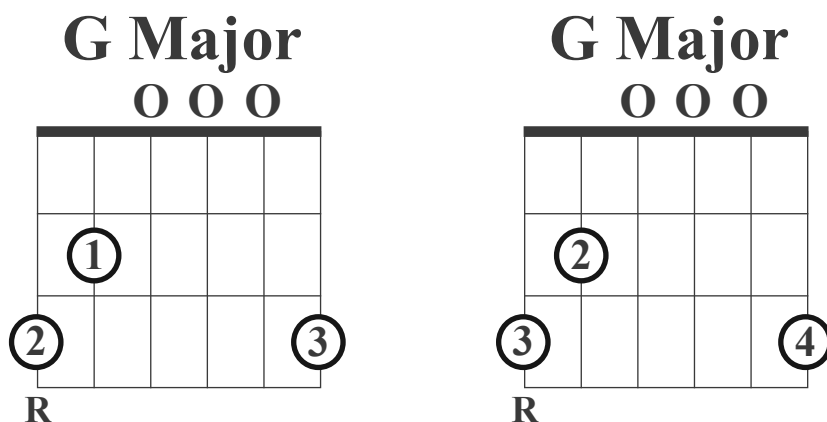
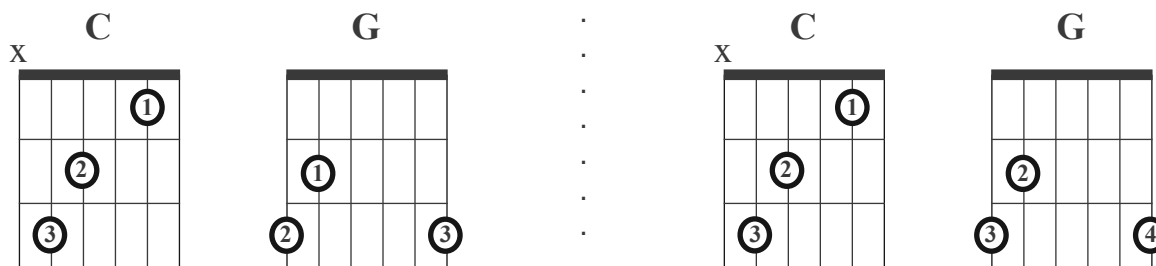


Let's throw another chord into the mix: **G Major**, or simply **G**. Here are two alternate fingerings for **G**. They both ask you to spread certain adjacent fingers far apart, all the way from the 1st to the 6th string. *The Root Note is at 6:3*, so we want to hear the 6th string in the bass:



The first one is easier to play, and more natural to finger, because the stretch between the 2nd and 3rd fingers is not bad. But more often, the *second* fingering, with the stretch between the *3rd and 4th fingers*, is the preferred fingering.

Here's why: *We try to reduce how much jumping around we need to do when switching from chord to chord*, and the second fingering achieves this more often. Try switching from **C** to both of the **G** fingerings, and you'll see that your 3rd finger travels less when the split is between the 3rd and 4th fingers (1 versus 4 strings):



## Playtime

Let's practice the **C-to-G** chord change with the following songs. Again, the symbol for each chord is placed over the word or syllable where a Downstroke should be played. There are two versions of each Starting Note, a low one and a high one. *These happen to be the same notes, only an octave apart*. That is, they are 8 notes apart (octo = 8) in the "DO-re-mi-fa-sol-la-ti-DO" scale (known as the Major Scale [more later]).

Play either a **Downstroke** or a **Down-Up** combination for each occurrence of a **C** or **G** chord. *Play each tune twice and repeat from the top until comfortable.*