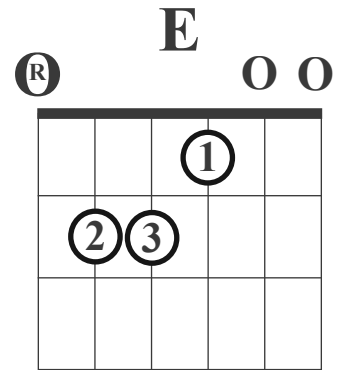


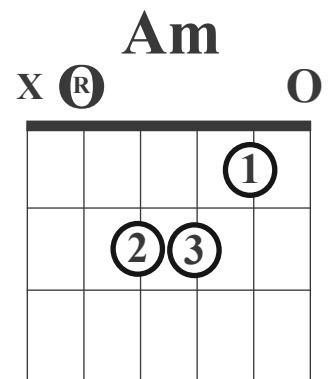
Let's add a second, more important **Chord Quality** with the **E Major** chord, or simply **E**. (If there is only one letter identifying a chord, figure the Chord Quality is Major.)



Take the first fingering for **Em** and add the 1st finger to the 1st fret of the 3rd string. That single change turns the sad Minor chord into a happy Major chord.

The next chord to be added is **A Minor**, or **Am**. Since this chord has a **Minor** Chord Quality, it conveys the same somber mood as **Em**.

This chord has the same *shape* as the **E Major** chord, as far as the grouping of your fingers is concerned, but notice that the fingers occupy a *higher* (closer-to-the-floor) set of strings, the 2nd, 3rd and 4th strings. Again, higher means higher *in pitch*.

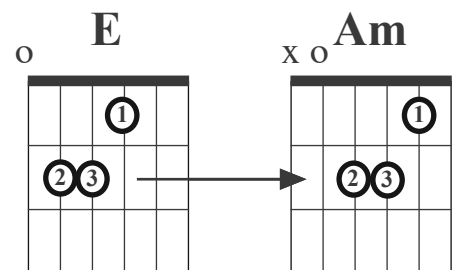


This new chord gives us a new Root Note, **A**, and our lowest **A** note is on the *open 5th string*, so that's the string we really want to hear open in the bass, *not the 6th string (Xed out)*.

Try to *avoid* hitting the 6th string as you strum (not easy to do), or reach over the top of the fretboard with your left thumb to *mute* it to keep it from ringing. Just touch it, don't press.

Try to switch chords as efficiently as possible, with the least amount of wandering. Keep your fingers close to the strings on the way; the farther they fly away, the longer it will take to get them back, and for some changes, you can't afford the delay.

When you're *switching* from **E** to **Am** and back, keep your fingers bunched together in that shape, and you'll be more likely to stick the landing:



This is called moving your fingers *as-a-unit*.

Strumming. There are 2 types of strokes: **Downstrokes** and **Upstrokes**. Downstrokes (**D**) should be heavier and fuller; try to hit all the strings. But Upstrokes (**U**) can be lighter, and you might catch just a few of the treble strings. Keep a steady **Down-Up** motion. One **Down-Up** cycle will take one **beat** or **count**.