

Stupid Chord Tricks

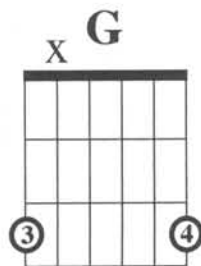
I thought it would be fun to start off *Scratch II* by looking at some of the ways in which the Basic Chords, the so-called "cowboy chords" you saw in *Scratch I*, can be enhanced without *too* much effort and put to Actual Use in Actual Songs.

Of course, I can't use the melodies and lyrics to any copyrighted material, but I can present the chords, chord progressions, picking patterns and licks used in those songs. So I think you'll get the idea, and you can always acquire the actual recordings if you so desire.

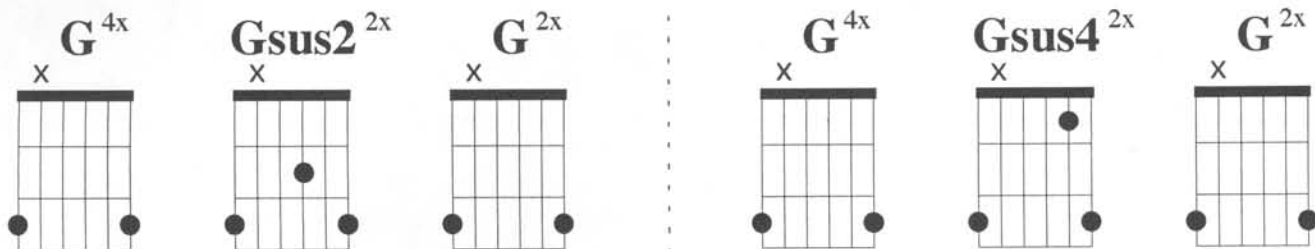
Things You Can Do with a G Chord

Again, you've seen many of these chords before, but here are some of the ways that they show up in popular music. Some of these usages are even called *cliches*. They may be commonplace, even mundane, but you at least gotta *know* them.

Play **G** the way you see it to the right: 3rd and 4th fingers (ring finger and pinky) on the outside two strings at the 3rd fret, where the 3rd finger mutes the 5th string. This arrangement leaves the 1st and 2nd fingers (the index and middle) ready and willing to contribute some "color" to the chord.



For example, if you are cruising along through a particularly *long* stretch of **G** chord, you could break up the monotony by throwing in a **Gsus2** or a **Gsus4** (below). The **4x** and **2x** tell you to strum the chord for 4 beats and 2 beats, respectively. For **Gsus2**, you can use whichever finger feels more comfortable, 1st or 2nd.



Next comes the **G6** chord and an odd version of **G7** that commonly shows up with the **G6**. To get the **G7**, you need to wedge the 2nd finger up under the 3rd finger.

In Bob Dylan's "Don't Think Twice, It's All Right," he plays this turnaround at the end of the 2nd line:
(This kind of thing works best in the **Key of C**, where **G** is the **5 chord**.)

