

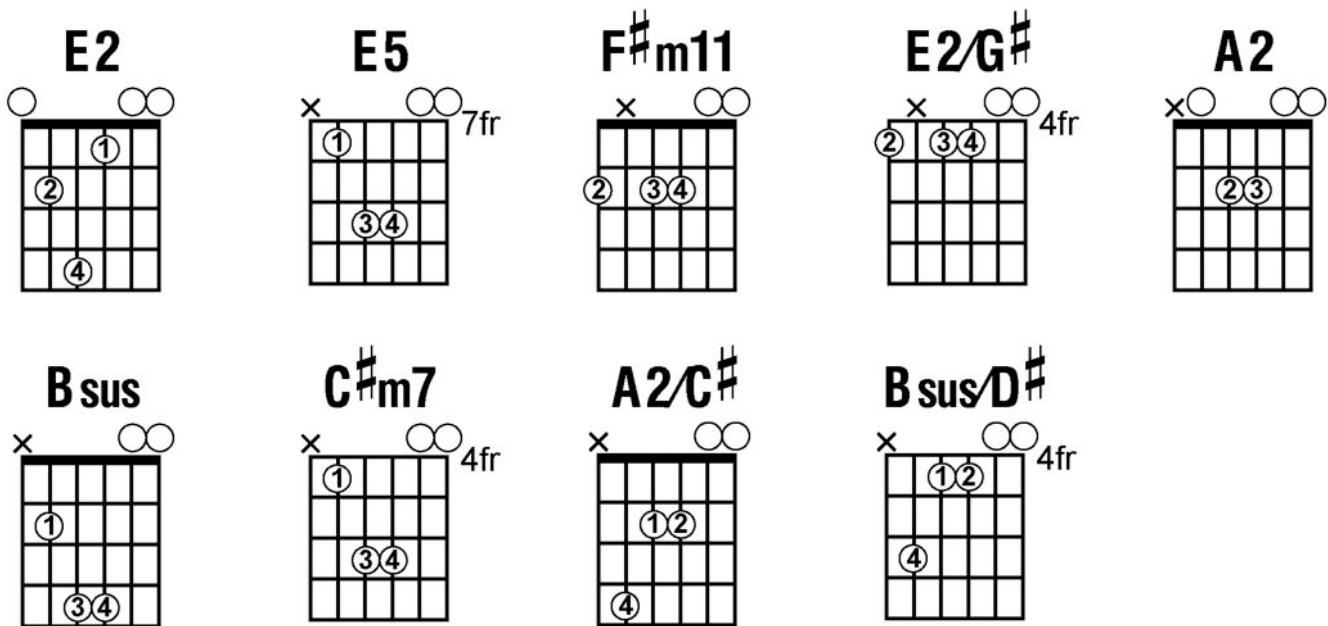
The Money Chords in E

In almost every studio recording session I'm in, whether on acoustic or electric, I tend to derive my ideas from a basic set of chord shapes. These chord shapes combined with a few chord substitution rules make for great sounding guitar parts. I call these chords the "money chords" and they have certainly put food on my table more than once. These are the nuts and bolts of great sounding guitar parts whether you are playing for your enjoyment or laying down the intro for a Grammy-winning artist's song in the studio.

This lesson covers these important "money chords" in the key of E that make up great sounding guitar parts. Learn some new forms and start creating the sounds you hear everyday in songs.

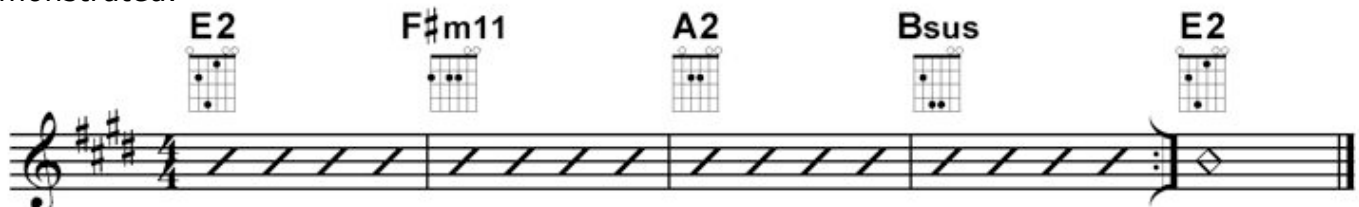
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There are nine chord shapes in the key of E that we will be using. Many of these chords overlap into other related keys like G.

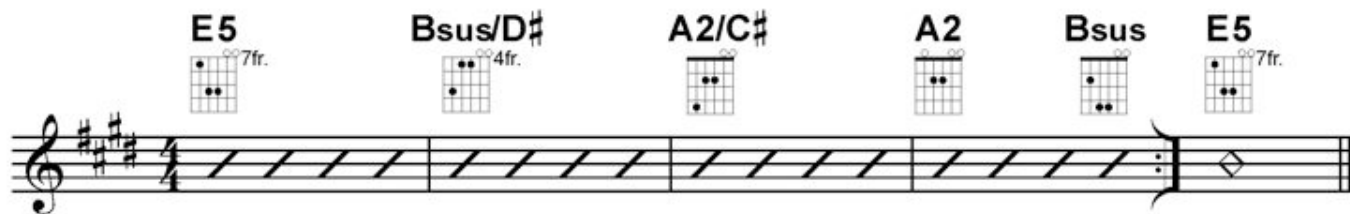


Chord Progressions in E

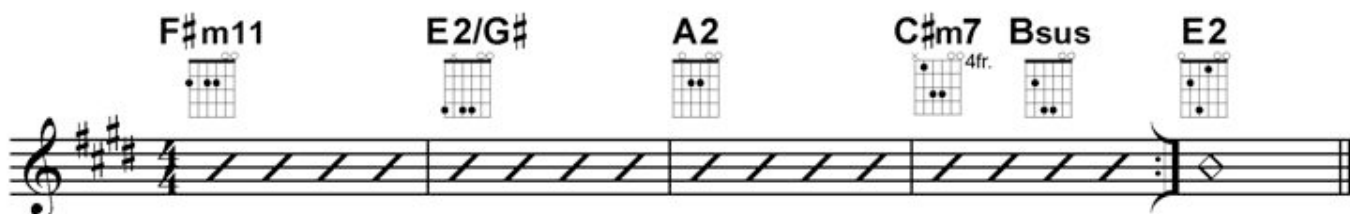
I purposefully did not include the tab to give you practice with hearing the accompaniment pattern and trying to mimic it. The ability to hear an accompaniment pattern and recreate it convincingly is a vitally important skill for a guitarist. Don't worry about playing exactly what is being played. Try to come up with something that works for you but is similar to what is demonstrated.



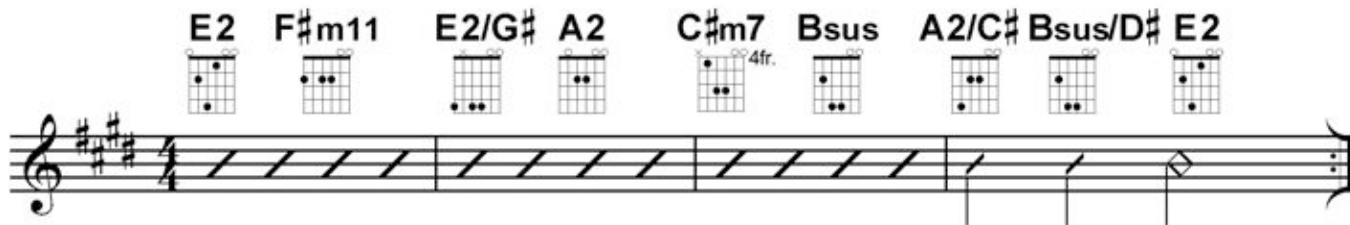
In this next example, listen how the bass line descends stepwise creating a progression that fits together nicely to the ear. Also, notice how the high E and B in each chord connect the entire progression together.



The third progression covers 5 chords but uses only 3 chord shapes. Listen how the common melody notes of the high E and B in each chord make all of the chords sound connected.



The final example utilizes everything we've done so far including ascending bass lines and ringing common tones. Try this one using a fingerstyle approach.



Key Concepts

- 1) A "2" chord can be substituted for any major chord.
- 2) A "m11" can be substituted for most minor chords.
- 3) Common tones between chords make a progression sound connected.
- 4) Familiar chord shapes using open strings can be moved to create other chord forms.

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Steve Krenz

As an educator, Steve is best known for the top-selling guitar instruction course, *Gibson's Learn & Master Guitar* that received the 2011 Acoustic Guitar Magazine Player's Choice Award for Best Instructional Material. As a professional guitarist in Nashville, Steve's broad playing experience includes playing guitar with a symphony orchestra, to jazz big bands, to performing with numerous Grammy-winning artists like Donna Summer, Michael W. Smith, Bryan White, The Fifth Dimension, Israel Houghton, and Tommy Sims.

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