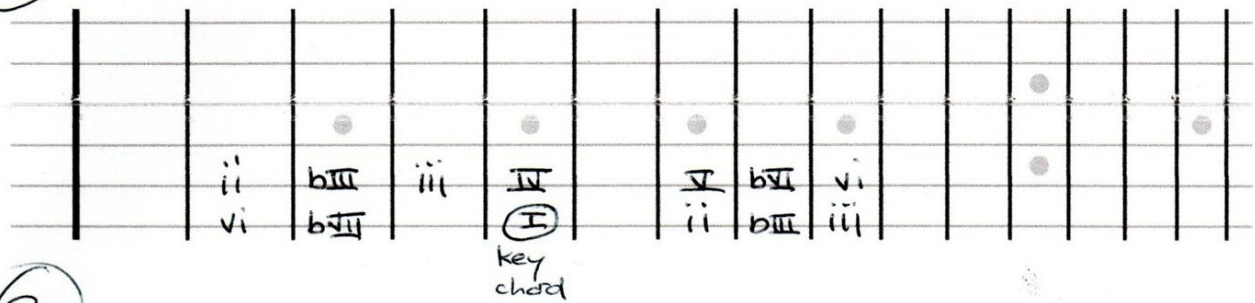
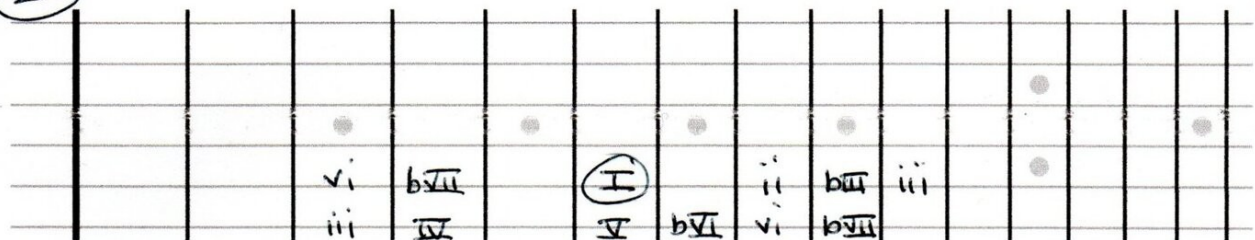


BARRE CHORD RELATIONSHIPS.

①



②



Barre chord relationships:

The purpose of the diagrams is to allow the student to see where the roots of diatonic chords are in relation to each other and more specifically to the root of the key chord. Using appropriate barre chord shapes (with the root either on the 5th or 6th string depending on the shape), it is possible without giving too much thought to actual chord names, to play through the diatonic chords in a given key. Note that in scenario (1), the root of the key chord is on the 6th string and that in scenario (2), the root of the key chord is on the 5th string. Note also that these barre chord relationships are the same irrespective of key; with the above scenarios entirely transposable to any key. Note also that the bIII, bVI and bVII chords have been added – these chords come from the parallel minor scale and whilst they are not diatonic (in the sense of belonging to the given Major key) they are often used in major chord progressions and do not undermine the tonality (key) of the chord progression.

Exercise: Proceed through the circle of 5ths using barre chord shapes to play through all the diatonic chords in each key. Note: leave out the chord built upon the VII degree because it is diminished and less useful.