

CHORDS IN THE "C" FORM:

(Dm6 IS APPROXIMATELY G9)

D x4312(1) 	D7 x3211x x4311(1) 	D7 33241x 3x241x x3241x 	D6 33221(4) 4x231x x4231x 	Dm x421xx x4213x 	Dm7 (4)x211x x4211x 	Dm7 x2131(4) x3141x 	Dm6 x31214 x3121x 	G7(9) 131214 x3121x
		D7 x4321x 	D6 x4310x x4320x 	SAME AS C#aug Dm7 (4)x3211x 		Dm7 x4321(1) 	Dm6 x4210x x4320x 	G9 3x420x 2A910x

(ROOT OMITTED)

CHORDS IN THE "A" FORM:

"E" form OR "D" form

C x1333x (1)12341 	C7 x1324x (1)1324(1) 	C7 x1213x (1)1314(1) 	C6 x2114x 	Cm x1x432 (1)13421 	Cm7 x1x342 x1x231 	Cm7 x1x243 113121 	Cm6 x3124x x2x143 	F9 x22143 x2x143
		C7 112134 x13334 	C6 x113333 	SAME AS Gaug Cm7 x4231 x3211x 		Cm7 x2134x 		F9

(ROOT OMITTED)

Cm6 IS APPROXIMATELY EQUAL TO F9

CHORDS IN THE "G" FORM:

"C" form

A (x)(x) 321114 43111x 	A7 x31114 xx1113 	A7 431112 xx1112 	A6 431111 xx1111 	Am 2x1333 2x134x 	Am7 1x211x 2x433x 	Am7 1x111x 2x333(3) 	Am6 2x1333 2x134x 	D9 22133x x21333 2x134x
	A7 1x342x 324xxx 	A7 (x) 32411x 	A6 xx1322 2x143x 	Am7 xx2314 				D9

Am6 = D9 WITHOUT ROOT
D9 OMIT ROOT = Am6
HENCE, FOR "D7" CHORDS, SUBSTITUTE "Am" CHORDS

add some "open" strings... add the "open" B-string ("B" IS 9TH TONE OF "A" SCALE)...

A (0)01114 	A7 (0)01113 	A7 (0)0342(1) 	A7(9) (0)03400 	A7(9) (0)03400 	Am7(9) (0)03400 	Am(ADD9) (0)01400 	A(ADD9) (0)01400
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EXPERIMENT!
MESS AROUND!
INVENT!
PLAY GAMES!
LISTEN!!!
GROPE!

CHORDS IN THE "E" FORM:

G 134211 1x432x xx3211	G7 2xx431 xx4321	G7 2xx431 xx4321	G6 2xx430 xx4320	Gm 134111 1xx234 xx3111	Gm+7 2xx341 xx4231	Gm7 2xx341 xx4231	Gm6 2xx340 xx4230	C9 x2x340 xx4230
	G7 13x24(A) 13(1)24(1)	G7 13x24(A) 13(1)24(1)	G6 xx3241 13x24(1)		Gm+7 43211x x3211x	Gm7 12314x 13x14(1)	Gm6 12314x 13x14(1)	C7 11213x 11314(1)
			G6 143211 x4321x	Gm Add9 134111 xx411x			Gm6 x(1)4311(1)	C9 x4311(1)
G Add9 134211 xx421x								
	G7 xx3421 1x342x	G7 131211 1x243x	G6 xx1322 2x143x		Gm+7 1x211x 2x433x	Gm7 13111(1) 2x333x	Gm6 2x1333 2x133x	C9 221340 2x133(1)

= "A" form
 = "A" form
 = "A" form
 = "G" form
 = "C" form

CHORDS IN THE "D" FORM:

E 2x134x xx1243	E7 2x134x xx1333	E7 3x142x xx1324	E6 3x141x xx1314	Em 2x134x xx1342	Em+7 2x134x xx1333	Em7 2x143x xx1322	Em6 2x141x xx1312	A9 (0)01312 xx1312
		E7 534210 2x431x xx4210		Em 1x324x xx324x	Em+7 xx322x	Em7 1x432x xx321x	Em6 (0)x4310 xx321x	A9 3x421x (0)04310 xx321x
					Em7 x3x241 x2314x	Em6 x2x341 x1324x		A9 21314x x1314x
					Em9 (0)x4321	Em6/9 (0)x4311		A9 x04311 3x4211
								A13-9 x04211 3x4211

= "G" form
 = "G" form
 = "G" form
 = "G" form

THIS CHART HAS THUS FAR SKIPPED OVER THE "FANCY" CHORDS, BUT THESE ARE TOO PRETTY TO PASS BY

add "open" strings:

E 0x1243	E7 0x1333	E7 3x1420	E6 0x1314	Em 0x324x	Em+7 0x423x 0x322x	Em7 0x4320 0x3210	Em6 0x4310 0x3210	A9 x04310 003210	A7-9 x04210 003210

"Seventh" chords (including "minor seventh" chords)

LOCATE THE IMPORTANT CHORD TONES (AND THEIR OCTAVES) WITHIN THE NORMAL PLAYING RANGE OF THE BASIC CHORD-FINGERING ... IN THIS CASE, THE FIRST FIVE FRETS.

Big Thinner

"C" form
C7
 3x2410

ROOT (1)

C C

(MAJOR) 3RD

E E E

5TH

G G G

7TH

Bb Bb

9TH (2nd)

D D

11TH (4th)

F F F

13TH (6th)

A A A

IF YOU KNOW WHERE THE 5th IS, YOU CAN FLAT IT, OR SHARP IT,

... FIND THE 9th, THEN SHARP IT, OR FLAT IT,

C7
 x32410

C7
 x13020

C7
 xx2314

C7-5
 xx2413
 2x341x

C7+5
 x1211

C9
 x21333

C9
 x21340

C7+9
 x2134x

C7-9
 xx1324
 2x131x

Cm7
 x3141x

JUST FLAT THE MAJOR 3RD, AND 7ths BECOME m7ths

Cm7
 xx1314

Cm7-5
 xx1312
 2x141x

Cm9
 x21333

Cm9
 x2134x

Cm7
 x2134x

COMBINATIONS: #, b, 5th with #, b, 9th

(13th CHORDS MAY INCLUDE OR OMIT THE 9th)

C9-5
 x2x341
 x21341

C7-9
 x21314

C7-9
 x1213x

C7+9
 x21341

C13
 x1231x

C13(9)
 x1234x

C13-9
 x1333x

C13(9)
 xx1224
 x21334

C13-9
 xx1214

C13-5
 13x244

b5 | 7 | 13
 b9 3

(11th CHORDS INCLUDE OR OMIT 9th)

C9sus4
 2x341x

C11(9)
 x2x341

C11(9)
 x11111

C+11
 x21341

C9-5
 x21341

JUST FLAT THE MAJOR 3RD, AND 7ths BECOME m7ths

Cm11
 x31411

Cm11
 (1) 31411

Cm11
 x2x341

Cm11(9)
 x21341

also called:
C11
C7sus

3RD USUALLY OMITTED
C9sus4
C9(11)

Gm7sus4
Gm11

45
C9(+11)

also called:
Cm7sus4
Cm7sus

F11
F7sus4

F11

Cm9(11)
Cm9sus4

Now—work out on the "A" form fingerings:

FIND C7-5, C13, Cm7-5, C7-9, etc. DO THIS BEFORE GOING ON TO NEXT PAGE.

C7
 113141

ROOT (1)

C C

MAJOR 3RD

E E

MINOR 3RD

Eb Eb

5TH

G G G

7TH

Bb Bb Bb

9TH (2nd)

D D

11TH (4th)

F F

13TH (6th)

A A A

"Seventh" chords — continued

"A" form

C7
113141

C7
112134

C7
113334

(COMPARE C9 WITH Cm9 BELOW) (COMPARE C7sus4 WITH Cm7sus4 BELOW)

C9
x1311x⁽¹⁾

(3RD OMITTED)

C7sus4
x1314x

C7-5
xx3241
x1214x

C7+5
x1x132

(LIKE D7b9)

C7-9
x2314x

(ROOT OMITTED)

C13
x12134

C9
x4120

C7-9
xx4210

C13-9
xx3214

(3RD OMITTED)

Cm7
x1x243
115121

Cm7
113124

Cm7
xx2314

Cm9
x13111

(3RD OMITTED)

Cm7sus4
x13141
x1314x

(3RD OMITTED)

Cm7-5
x2x341
x1324x

also called **Cø** (half-dim)

Cm7/6
x13124

Cm9
x43111^(x)

(ROOT OMITTED)
like Eb7

IT'S NORMALLY UNCOOL TO OMIT THE 3RD FROM CHORDS... NO WAY TO DISTINGUISH BETWEEN "MAJOR" AND "MINOR" SOUNDS... BUT SOMETIMES YOU'LL NEED TO.

"G" form

A7
32411x

ROOT
(o)

A A A

MAJOR 3RD
CH CH CH

MINOR 3RD
C C

5TH
(o) E E

7TH
(o) G G G

9TH
(o) B B

11TH
(o) D D

13TH
(o) F# F# F#

GET RID OF ANY "OPEN" STRINGS, AND MOVE ALL THIS INFO UP TO →

C7
32411x

5TH FRET

A7
32411x

A9
324100

A9
001400

A9
28314x
x1324x

A7-9
x2314x

COMPARE WITH C7-9 TOP OF PAGE OR C7b9

A13
324111

A13(9)
3x4211

A13-9
3x4211

A9-5
28311(4)
x1211x

A11(9)
x03211

Em7 / A

A13(11)
x04321

Em9 / A

A+
43211x

Am7
3241xx^{(o)(o)}

(9th)

Am7
2x333x

Am9
001400

(7th OMITTED)

Am9
x1324x

(LIKE C7)

Am11
2x341x

Am7-5
x03421
2x341x

(LIKE Cm6)

Am7+5
2x334x

(LIKE Fadd9)

Am
SET → x01400
SET → 2x134x

Am+5
x02400

Am6
x03400

Am7
x03400
2x333x

(LISTEN FOR THE MOVING LINE)

G7
131211

ROOT (1)
G G G G

MAJOR 3RD
B B B B

MINOR 3RD
Bb Bb Bb Bb

5TH
D D D

7TH
F F F F

9TH
(2nd) A A A A

11TH
(4th) C C C

13TH
(6th) E E E

BEFORE GOING ON TO THE NEXT PAGE, WORK OUT G9, G7-9, G7+9, G7+5, G7⁺⁵, Gm7, Gm9, Gm7-5 etc.

THEN GET RID OF ANY "OPEN" STRINGS, AND MOVE EVERYTHING UP TO

C7
131211

8TH FRET

"Seventh" chords — continued

"E" form

G7 131211 1x243x

G7 (1) 13124x

G7+5 xx1231 1x234x

G7-5 xx2413 2x341x

G9 (x) 1(3)1214

G9 x22143 x2x143

G7+9 (x) 13(1)244

G7+9 2134xx 21333x

G7-9 (x) x2314(1)

G7-9 1x1213 xx1324

G7+5 1x2334 xx1334

G7-5 1x2334

Gm7 1x111x

Gm7 13114x

Gm7+5 1x112x

Gm7-5 2x341x

Gm9 2x3334

Gm9 x2x143

Gm7-5 123444

Gmadd9 13411x

Gm 13411x

Gm7 13111x

Gm6 14311x

G13 1x1341 1x234x

G13(9) 1x1234 1x2344

G13-9 1x1243 xx1243

G13-9 2x134x

G13-5 x21343

G13-9 2x1341

G13-9 xx4211

Gm6 xx1333 2x134x

Gm6 123141 13x14x

Gm7/6 2x334x 13114x

ROOT OMITTED

7th OMITTED

(G11) **G7sus4** 121311 13141x

(G11) **G7sus4** 12x34(x) 12134(1)

G11(9) 121314 xx1314

G11(9) x21343 xx1243

G11(9) x43211 (5)4321x

G+11 (x) 24311x

G+11 21311x x12113

G9-5 24311x x3211x

COMPARE

YOU COULD USE G7sus4 FOR Gm7sus4, AS THE 3RD IS OMITTED — BUT THIS SOUNDS BETTER →

Gm7sus4 (Gm11) 2x341x

Dm11/G

Dm11/G

Dm7/G

Dm7/G

Dm7/G

Dm7/G

Dm7/G

Dm7/G

Dm7/G

(G9-5)

(LIKE C#aug)

"D" form

E7

ROOT(1)

MAJOR 3RD

MINOR 3RD

5TH

7TH

9TH (2nd)

11TH (4th)

13TH (6th)

E E E E

G# G# G# G#

G G G G

B B B

D D D

F# F# F#

A A A A

C# C#

E7 3x142x

E7 xx421x

E9 3x1421

E9 xx4321

E7-5 xx1234

E7-9 2x131x xx1324

E7+9 2x1311

E7sus4 (3rd omitted) xx1324

E13(9) x9421(1)

E7+9 xx4211

E9(11)(-5) (3rd omitted) ox3224 RESOLVE TO E7 OR E7+9(-9)

Em7 2x143x

Em7 xx321x

Em9 2xx431

Em9 xx4321

Em7-5 xx1333

Em7sus4 xx3214

Em6(9) xx431(1)

Em7 xx3211

Em9(11)(-5) (3rd omitted) ox3224 RESOLVE TO Em7-5