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**Antoine Polin**

*Professional guitarist and teacher*





***Guitar Chords***  
FOR  
**DUMMIES®**

**By Antoine Polin**

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Bmin7 <sup>b5</sup> (m7 <sup>b5</sup> , -7 <sup>b5</sup> , ∅) .....	338
Bmin7 <sup>b5</sup> (m7 <sup>b5</sup> , -7 <sup>b5</sup> , ∅) .....	338
B7sus4.....	339
B7sus4.....	339
Baug7 (7 <sup>#5</sup> , +7).....	340
Baug7 (7 <sup>#5</sup> , +7).....	340
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Bmin <sup>M7</sup> (- <sup>M7</sup> , min <sup>Δ</sup> , -Δ) .....	342
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B <sup>M7</sup> 9 (Maj7 <sup>9</sup> , Δ <sup>9</sup> ) .....	344
B7 <sup>9</sup> .....	344
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B7sus4 <sup>9</sup> .....	346
Bmin7 <sup>9</sup> (m7 <sup>9</sup> , -7 <sup>9</sup> ).....	346
B <sup>M7</sup> # 11 (Maj7 #11, Δ#11) .....	347
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# Introduction

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**T**he guitar has become an iconic instrument since the beginning of the 20<sup>th</sup> century. It is often associated with the blues, rock and pop styles of music. Who can forget those images of Jimi Hendrix making his electric guitar wail and other guitar greats such as Jimmy Page (Led Zeppelin), Brian May (Queen) and Eric Clapton? The list is a long one! Nevertheless, this instrument can likewise be found in many other types of music: classical, flamenco, Brazilian, country, metal, jazz, African, folk . . . it is almost impossible to list them all, such is the worldwide popularity of the guitar.

Often regarded as a solo instrument, in the majority of cases, the guitar is used as an accompaniment, given its harmonic possibilities (since it allows you to play chords, unlike a saxophone or trumpet, for example, which can only play one note at a time). It is precisely this characteristic which we address in this book.

## *Foolish Assumptions*

For a guitarist, learning to play chords is essential in order to be able to play the instrument, at any level. In creating this book, I assume that:



You're a beginner, you have some scores or chord progressions of your favourite pieces, but you don't understand the chord symbols or don't know where to play them on your guitar.



You're a non-beginner wanting to practice more complex sounds, but are having difficulty in locating the neck position of the notes which give chords such special colours.



You're a beginner or non-beginner, but above all interested in getting to know the guitar and its harmonic possibilities better, discovering new sounds for composing, arranging or adapting existing pieces, and, most of all, enjoying yourself.

## About This Book

In this book we explore thirty types of chords in each key. The various chords are organised in a logical way, to enable you to find the information you're looking for easily.

In the case of most chords, a short explanation enables you to understand how to move from one chord to another; for example, how to move from D major to D minor, the change involving the notes and the positioning of the fingers.

You can use this book in two different ways:



**As a dictionary.** You can search for just one or more chords in a specific key in order to play a piece: in which case you can consult the index at the back of the book in order to identify the relevant chord. The photos and diagrams help you to position your fingers on the neck in order to achieve the desired result.



**As a method.** We tried to make this book a good teaching aid. As stated earlier, short explanations of the chords are provided so that you can understand how they're constructed.

You can pick any given chord (say, D), begin with the simplest form of the chord (D major) and then progress steadily through the book, listening to and visualizing each change in order to arrive at the most 'complex' sounds (such as D<sup>7b13</sup>). You can then understand how chords are constructed so that, ultimately, you'll be able to find and create the ones you need for yourself.

With this approach in mind, the rest of this section explains the step-by-step logic behind the construction of chords as well as the arrangement of notes on the neck of the guitar.

## *Family names*

Each chord **family name** denotes its root (for example, Do, expressed as C) and its quality (such as *min7*).

Alternative notations of the chord can be found to the right of this name, in brackets. For example, there are several different ways of writing a minor 7<sup>th</sup> chord: min7, m7 and -7 are three possibilities.

Under the family name you will find a line listing the notes of the chord according to their function (Root = Do (C); maj 3<sup>rd</sup> = E; and so on).

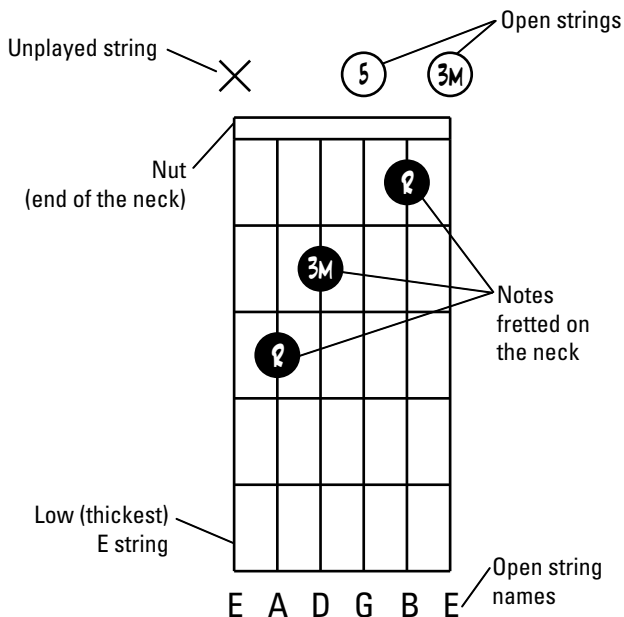
### **What does the asterisk mean?**

You can sometimes find a little **asterisk (\*)** after the name of the chord in the family name. It merely indicates that the chord in question is a basic one, with which you should familiarise yourself to ensure that you start off on the right foot.

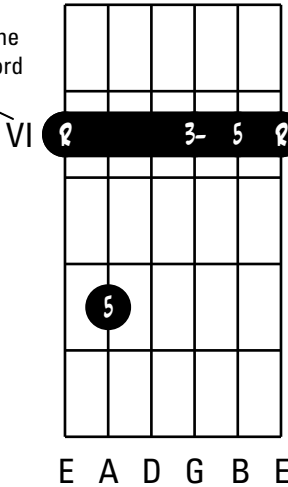
## Diagrams

A chord **diagram** graphically conveys the section of the neck on which the chord is placed. In a diagram, each note fretted is represented by a dot within which the function of the note in the chord is specified (root, third, fifth, seventh and so on).

The **Xs** and **O**s situated at the top of the neck show you if the string beside which the symbol appears should be played ('open') or not.



Number of the fret in which the root of the chord is played



Barre chord  
(the index finger presses down on several strings at the same time)

In a diagram, each dot indicates the note to be played as well as the function of that note in the chord:

<b>R</b> :	Root	<b>Dim7</b> :	Diminished seventh
<b>3-</b> :	Minor third	<b>7-</b> :	Minor seventh
<b>M3</b> :	Major third	<b>M7</b> :	Major seventh
<b>4</b> :	Perfect fourth	<b>9<sup>b</sup></b> :	Minor ninth
<b>4<sup>#</sup></b> :	Augmented fourth	<b>9</b> :	Major ninth
<b>5<sup>b</sup></b> :	Diminished fifth	<b>9<sup>#</sup></b> :	Augmented ninth
<b>5</b> :	Perfect fifth	<b>11</b> :	Perfect eleventh
<b>5<sup>#</sup></b> :	Augmented fifth	<b>11<sup>#</sup></b> :	Augmented eleventh
<b>6-</b> :	Minor sixth	<b>13</b> :	Major thirteenth
<b>M6</b> :	Major sixth	<b>13<sup>b</sup></b> :	Minor thirteenth

## Photos

The **photos** help you to place your fingers so you can find the correct position easily. Here, for example, is the E major chord:



## Icons

The **icons** indicate useful and important items of information throughout the book to make for easy reading.



This icon shows you the important information to remember.



You may sometimes find certain chords difficult to play! This icon highlights a trick for simplifying the fingering of chords so that you'll always be able to play them.

## *A Little Theory . . .*

Theory is often given a bad press and frightens a large number of amateur (and professional!) musicians. Nevertheless, it's very useful for understanding music as well as your instrument. Never forget that **theory serves music**, not the other way round!

This section addresses some very simple principles concerning chord construction.

### *The skeleton*

We refer to all the notes which give a chord its basic sound as the 'skeleton'.

The skeleton of a basic chord generally consists of three notes:



The **root**, which gives its name to the chord (for example, in the case of a C major chord, the root is C )



The **third**, which gives the chord a major or minor tone



The **fifth**

This skeleton may include a sixth or seventh, which would give the chord a slightly 'richer' texture. (Remember: a richer or more complex chord tone doesn't necessarily mean a more beautiful tone/sound, it is all a question of taste and context!)

Any chord you may wish to play is taken from a *scale*, that is, a series of (in general) seven notes, which have a particular combined sound (often called *colour*).

Take a look at what to do in order to find a chord on the basis of a scale. For example, take the familiar scale of C major which is easy to understand since it comprises the seven natural notes (without sharps or flats) of Western-style music.

From this you take the skeleton of a C chord:

*C major scale: C D E F G A B C*

Play the scale starting from the root of your chord (in this case the note C for the C chord) and give each note a number:

1 = C; 2 = D; 3 = E; 4 = F; 5 = G; 6 = A; 7 = B

In order to find this C chord, you see that a **root**, a **third** and a **fifth** are required. In this example, you can also try to find a seventh, in order to obtain a 4-tone skeleton (4 different notes).

By definition:

- ✓ The *root* is the first note of the chord and is expressed as 1
- ✓ The *third* is expressed as 3
- ✓ The *fifth* is expressed as 5
- ✓ The *seventh* is expressed as 7

You can then find:

- ✓ Root = 1 = C
- ✓ Third = 3 = E





Fifth = 5 = G

Seventh = 7 = B

The skeleton of the required C chord is thus made up of the notes C, E, G, B.

Follow the same logic in order to find an F chord. Play and count in the same way, starting from the first note of your chord (in this case the note F for the F chord):

1 = F; 2 = G 3 = A; 4 = B, and so on.

You should then find the following for the F chord:

**F** (Root), **A** (Third), **C** (Fifth), **E** (Seventh)

## *Embellishments*

You can add certain notes to chords in order to add a specific sound, or to embellish them without, however, modifying their skeleton. Such notes are referred to as *embellishments*.

In Western music, there are seven different notes (C, D, E, F, G, A, B) each of which may be augmented by a sharp ( $\sharp$ ) or diminished by a flat ( $\flat$ ). The notes of the chord skeleton are comprised between 1 (root) and 7 (seventh). Since these embellishments would be superimposed on the skeleton, these notes would then have names (or numbers above 7). The logic for finding them is the same as in the case of the skeleton notes. All you have to do is play the scale on the first (root) note of the chord and count starting from '8' (instead of '1' for the skeleton notes).

Take the example of the *C* chord for which you found the skeleton earlier (*C, E, G, B*) and try to find what embellishments are possible:

**8 = C** (Skeleton root); **9 = D** (Ninth, first possible embellishment); **10 = E** (Skeleton third); **11 = F** (Eleventh, second possible embellishment); **12 = G** (Skeleton fifth); **13 = A** (Thirteenth, third possible embellishment); **14 = B** (Skeleton seventh).

As you can see, the 8<sup>th</sup>, 10<sup>th</sup>, 12<sup>th</sup> and 14<sup>th</sup> are notes already included in the skeleton. To play them again or rename them wouldn't produce any great change to the tone of the chord. It follows, therefore, that there are three types of possible embellishments: the 9<sup>th</sup>, 11<sup>th</sup> and 13<sup>th</sup>. In the case of the *C* chord, the embellishments are **D, F, A**.

Lastly, a *C* chord comprising all possible embellishments would give:

<i>1</i>	<i>3</i>	<i>5</i>	<i>7</i>	<i>9</i>	<i>11</i>	<i>13</i>
<b>C</b>	<b>E</b>	<b>G</b>	<b>B</b>	<b>D</b>	<b>F</b>	<b>A</b>

Try to find the possible embellishments for the *F* chord for yourself. You have already found its skeleton: Root = *F*; 3<sup>rd</sup> = *A*; 5<sup>th</sup> = *C*; 7<sup>th</sup> = *E*.

Follow the same procedure as with the *F* chord in order to find the embellishments:

**8 = F** (Root of the skeleton); **9 = G** (Ninth, first possible potential); **10 = A**, and so on.

So you've found that the embellishments possible on the *F* chord are the **9th (G)**, the **11th (B)** and the **13th (D)**.

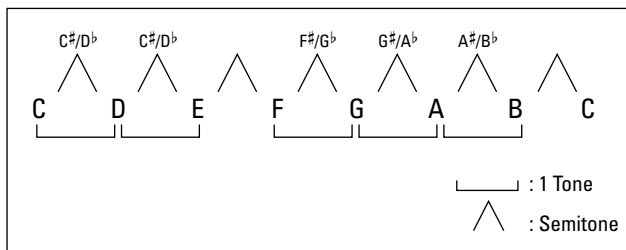
## Final stage: Intervals

You've seen how to find the notes of the chord skeleton and its embellishments. There remains only one point to clear up: how do you decide if a third is major or minor? If a fifth is perfect or augmented? If a ninth is major or minor? This is where the concept of an **interval** comes in.



An *interval* is the distance separating two notes. The unit of measurement of an interval is the tone or semitone.

The distances between notes are fixed and determined as follows:



Remember that a sharp ( $\sharp$ ) raises the note by a semitone (1 fret) and that a flat ( $\flat$ ) lowers it by a semitone (1 fret).



The distance between *E* and *F* and between *B* and *C* is a semitone. (Look at a piano keyboard: there's no black key (either sharp or flat) between *E* and *F* or *B* and *C*!)

Once you've reached the end of the scale, you get back to *C*. You could then begin the scale all over again, and again and again. That is what is known as an octave:



An **octave** is the same note played higher or lower. In the figure, the end *C* is the *octave above* (higher) the first *C*.

# 12 **Guitar Chords For Dummies**

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We strongly recommend that you learn the previous figure of the tones and semitones by heart; it will prove immensely valuable throughout your apprenticeship!

Now that this concept of interval has been explained, all that remains is to determine if a third is major or minor, a fifth is perfect or augmented, an eleventh is perfect or augmented, an eleventh is perfect or augmented. It's quite straightforward as there are precise rules whereby names can be given to these distances (intervals):

<i>Bottom note</i>	<i>Top note</i>	<i>Distance</i>
Root	Minor second (min 9 <sup>th</sup> )	½ Tone
	Major second (maj 9 <sup>th</sup> )	1 Tone
	Augmented second (aug 9 <sup>th</sup> )	1½ Tones
Root	Minor third	1½ Tones
	Major third	3 Tones
Root	Perfect fourth (perfect 11 <sup>th</sup> )	2½ Tones
	Augmented fourth (aug 11 <sup>th</sup> )	3 Tones
Root	Diminished fifth	3 Tones
	Perfect fifth	3½ Tones
	Augmented fifth	4 Tones
Root	Minor sixth (min 13 <sup>th</sup> )	4 Tones
	Major sixth (maj 13 <sup>th</sup> )	4½ Tones
Root	Diminished seventh	4½ Tones
	Minor seventh	5 Tones
	Major seventh	5½ Tones
Root	Octave (Higher Root)	6 Tones



Two points in this table may surprise you:

The augmented second and the minor third are equidistant from the root:  $1\frac{1}{2}$  tones. This isn't a mistake. It corresponds to more complex harmonic rules which we won't discuss here. To be sure of not mixing them up, remember that the third is the 3<sup>rd</sup> note when counting along the scale starting from the chord root note and that the second is the 2<sup>nd</sup> note. (The same logic applies in the case of the augmented fourth/diminished fifth, the augmented fifth/minor sixth and the major sixth/diminished seventh which are, respectively, equidistant from the root.)

In the table and for ease of reference, the seconds are situated the same distance away from the root as the 9<sup>th</sup>s. The same applies in the case of the fourths and 11<sup>th</sup>s as well as the sixths and 13<sup>th</sup>s. They're effectively the same notes, but the 9<sup>th</sup>s, 11<sup>th</sup>s and 13<sup>th</sup>s are situated one **octave above** the seconds, fourths and sixths. We've adopted this simplified concept to help you when calculating the distances. In effect, it's altogether simpler to think that a minor 9<sup>th</sup>, for example, is  $\frac{1}{2}$  tone away from the root as opposed to  $6\frac{1}{2}$  tones!

With the help of the figure and the table, it becomes easy to find the name of the intervals separating two notes.

Look again at our example of the *C* chord, the skeleton of which is as follows:

Root = **C**; 3<sup>rd</sup> = **E**; 5<sup>th</sup> = **G**; 7<sup>th</sup> = **B**

Take Figure A and do the maths. You'll find:

Between *C* (root) and *E*: 2 tones, so, according to the table, a major third.

Between *C* and *G*:  $3\frac{1}{2}$  tones, so a perfect fifth.

Between *C* and *B*:  $5\frac{1}{2}$  tones, so a major seventh.

The skeleton of the *C* chord which you'd found is therefore given the name:

### **C major/major seventh**

The fifth isn't mentioned when it is perfect.

As regards embellishments, in the case of this chord you'd already found:

9<sup>th</sup> = **D**; 11<sup>th</sup> = **F**; 13<sup>th</sup> = **A**

Once again, by combining the use of Figure A and the table, you can see:

- ✓ Between *C* and *D* = 1 tone, so a major ninth.
- ✓ Between *C* and *F* = 2½ tones, so a major eleventh.
- ✓ Between *C* and *A* = 4½ tones, so a major thirteenth.

The embellishments of the *C* chord found are, therefore, 9<sup>th</sup>, 11<sup>th</sup> and 13<sup>th</sup>.

(No mention is made of the fact that an embellishment is major or perfect: if nothing is indicated, it is so – major or perfect – by default.)

As well as to analyse the notes of an established chord, you could also use this system to find those of a chord for yourself.

Imagine that you were trying to find the notes of a D major chord with a minor seventh and a major ninth (expressed as *D<sup>7 9</sup>*).

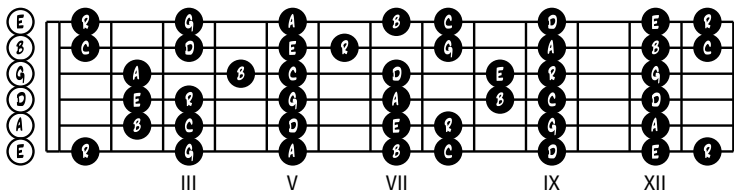
This chord would comprise:

- ✓ A **root** (*D*)
- ✓ A major **third**. So you start from the root and count 2 tones to find the major 3<sup>rd</sup>, that is, *F*<sup>#</sup>
- ✓ A perfect **fifth**: you count 3½ tones starting from the root and find: *A*
- ✓ A minor **seventh**: you count 5 tones from the root and find: *C*
- ✓ A major **ninth**: you count one tone from the root and find: *E*

The *D*<sup>7</sup><sub>9</sub> chord therefore consists of the notes *D*, *F*<sup>#</sup>, *A*, *C* and *E*.

To provide you with some form of visual reference, here is a guitar neck on which the notes are marked. With the guitar, in any given chord, there is a semitone between one fret and the next, anywhere along the neck.

For the sake of clarity, this figure only shows the notes referred to as 'natural', that is, those which don't carry a sharp or flat. Remember that if you want to find a note which carries a sharp, you must augment the note by a semitone (1 fret). To find a flat note, you must diminish it by a semitone (1 fret).



## Chord Notation

In order to identify chords easily and write them down, you'll see a number of conventions and symbols throughout this book.

Chord roots are usually expressed as:

**A = La; B = Si; C = Do; D = Re; E = Mi; F = Fa; G = Sol**

You need to know this sequence by heart. It is very easy to remember and, with experience, you will notice that it appears everywhere.

Before moving on to full chord notation, here are a few essential rules to bear in mind:



A chord is major by default (which means that the third is major by default). Hence, when speaking of a chord, 'C' is the same as saying '*C major*'.



A fifth isn't mentioned in the name of the chord when it is **perfect**. (You don't say '*C major perfect fifth*', simply '*C major*' or '*C*.)



A seventh is minor by default:

- 'C seventh' means 'C major with a minor seventh'.
- 'C major seventh' means 'C major with a major seventh' (since a chord is major by default, this is not expressed and the term major then applies to the seventh).
- 'C minor seventh' means 'C minor with a minor seventh' (a seventh being minor by default, it is not expressed and the term minor then applies to the third).



No mention is made of the fact that an embellishment is **major** or **perfect**: if nothing is indicated, it is so (major or minor) by default. (You say '*C thirteenth*' not '*C major thirteenth*'. However, you do say '*C minor thirteenth*'.)

Here now are the notations used in addition to the usual notation to identify a chord in full (as an example we use the C chord – but this system can be applied to all keys):

**Cmaj** = C major (also expressed as C, CM): C, E, G

**Cmin** = C minor (also expressed as C-, Cm): C, E<sup>b</sup>, G

**C6** = C major with a major sixth: C, E, G, A

**Cmin6** = C minor 6 = C minor with a major sixth: C, E<sup>b</sup>, G, A

**Csus4** = C suspended 4 = C major where the 3<sup>rd</sup> is replaced by the perfect fourth: C, F, G

**C5** = Root and fifth, no third: C, G

**C<sup>+</sup>** = augmented C (also expressed as C<sup>aug</sup>, C<sup>5+</sup>) = C major with an augmented fifth: C, E<sup>b</sup>, G<sup>#</sup>

**C<sup>o</sup>** = diminished C (also expressed as 'Cdim') = C minor with a diminished fifth: C, E<sup>b</sup>, G<sup>b</sup>

**C<sup>M7</sup>** = C major, major seventh (also expressed as C<sup>Δ</sup>, C<sup>maj7</sup>): C, E, G, B

**C<sup>7</sup>** = C major, minor seventh: C, E, G, B<sup>b</sup>

**C<sup>min7</sup>** = C minor, minor seventh (also expressed as C<sup>-7</sup>, C<sup>m7</sup>): C, E<sup>b</sup>, G, B<sup>b</sup>

**Cmin<sup>7b5</sup>** = C minor with a diminished fifth and a minor seventh (also expressed as C<sup>E</sup>, Cm<sup>7b5</sup>): C, E<sup>b</sup>, G<sup>b</sup>, B<sup>b</sup>

**Csus<sup>4 7</sup>** = C suspended 4, minor seventh: C, F, G, B<sup>b</sup>

**C<sup>+7</sup>** = augmented C, minor seventh (also expressed as C<sup>aug<sup>7</sup></sup>): C, E, G<sup>#</sup>, B<sup>b</sup>

**C<sup>07</sup>** = diminished C, diminished seventh (one semitone below the minor seventh) (also expressed as C<sup>dim<sup>7</sup></sup>): C, E<sup>b</sup>, G<sup>b</sup>, B<sup>bb</sup> (= A)

**Cmin<sup>maj7</sup>** = C minor, major seventh (also expressed as Cm<sup>Δ</sup>): C, E<sup>b</sup>, G, B

**Cadd<sup>9</sup>** = C major, major ninth: C, E, G, D

**Csus<sup>9</sup>** = C major where the third is replaced by the major 9<sup>th</sup>: C, G, D

**CM<sup>7 9</sup>** = C major, major seventh, major ninth: C, E, G, B, D

**C<sup>7 9</sup>** = C major, minor seventh, major ninth: C, E, G, B<sup>b</sup>, D

**C<sup>7b9</sup>** = C major, minor seventh, minor ninth: C, E, G, B<sup>b</sup>, D<sup>b</sup>

**C<sup>7#9</sup>** = C major, minor seventh, augmented ninth: C, E, G, B<sup>b</sup>, D<sup>#</sup>

**Csus<sup>4 7 9</sup>** = C suspended 4, minor seventh, major ninth: C, F, G, B<sup>b</sup>, D

**Cmin<sup>7 9</sup>** = C minor, minor seventh, major ninth: C, E<sup>b</sup>, G, B<sup>b</sup>, D

**CM<sup>7 #11</sup>** = C major, major seventh, augmented eleventh: C, E, G, B, F<sup>#</sup>

$C^{7\#11}$  = C major, minor seventh, augmented eleventh: C, E, G, B<sup>b</sup>, F<sup>#</sup>

$C^{min7\ 11}$  = C minor, minor seventh, perfect: C, E<sup>b</sup>, G, B<sup>b</sup>, F

$C^{M7\ 13}$  = C major, major seventh, major thirteenth: C, E, G, B, A

$C^{7\ 13}$  = C major, minor seventh, major thirteenth: C, E, G, B<sup>b</sup>, A

$C^{7b13}$  = C major, minor seventh, minor thirteenth: C, E, G, B<sup>b</sup>, A<sup>b</sup>

The above list contains the chords which appear in this book. Naturally enough, it would be impossible to cover the entire list of chords which is almost endless. Nevertheless, this list provides you with a solid basis and the necessary know-how to enable you to work out a whole host of more complex chords which aren't in this book.

## *Defining Some Technical Terms*

Here are some frequently used technical terms which will come in handy when working on your guitar chords.

**Voicing:** Voicing is a way of arranging the notes in a chord. Although you'll often find the root at the bottom (the lowest note of the chord), it's not all that unusual, particularly on the guitar, to have the other notes of the chord in a more or less haphazard arrangement.

For example, in the case of a  $C^{M7}$  chord, you could have C (root) at the bottom, followed by B (seventh), then E (third) and lastly G (fifth). This is what is known as a voicing.

Another voicing could be:  $C^{M7}$ , the arrangement containing: *C, E, B, G*.

**Fingering:** The fingering of a chord is the way in which the fingers are placed on the neck of the guitar to form this chord.

**Playing an 'open' chord:** This is done by playing the chord without pressing down on all of the strings.

### *Being a Canny Reader*

Under each chord name you'll find a summary of the relevant notes (for example, Root = *C*; maj 3<sup>rd</sup> = *E*; 5<sup>th</sup> = *G*).

In some cases, you can find notes carrying double flats or double sharps, which could throw you somewhat.

Take the chord *C* diminished 7 ( $Cdim7$ ) on page 40, where you read:  $dim\ 7^{th} = B^{bb}$ .

This isn't a mistake: in effect, a *B* with two flats diminishes that note twice by one semitone. On the guitar, that would bring you to *A*.

However, if you were to count as you did earlier, you'd find that the 7<sup>th</sup> of *C* is *B* and that *A* is the sixth! In current parlance among musicians, the tendency would be not to mention the double flats and sharps. In the case of our example, you'd no longer say that the diminished 7<sup>th</sup> of *C* is *A*. However, according to the rules of theory, it is indeed a *B* double flat.

In order to avoid having too many *double flats/sharps* and making the reading of this book too confusing, some sharp or flat keys (for example,  $C\#/D^b$ ) are referred to

either as sharp or flat: for example, B<sup>b</sup> involves far fewer double flats than A<sup>#</sup> has double sharps, which means that it is easier to read.

You'll notice that we've removed the **perfect** fifth from certain chords. Take C7<sup>9</sup> for example (page 43) which consists of the notes C, E, B<sup>b</sup>, D. In theory, this chord also includes the perfect fifth (G), but the guitar is made in such a way that it would be extremely difficult, and indeed occasionally impossible, to position the fingers to be able to play all these notes.



Where perfect, the fifth doesn't contribute any essential colour to the chord, unlike the root/third/seventh. It would, therefore, be possible to remove it, if need be, so as to be able to place other notes in the chord.

## *Becoming an Efficient Musician*

Some chords might discourage you at first either because they require a particular position of the fingers or greater pressure. Don't throw in the towel! The chords contained in this book are all achievable and fun to play. With a little effort, you'll soon find that you have no further difficulty in playing them.

You'll notice that if you follow the logic of this book, some chords are missing, such as the <sup>9</sup> or M7 11 chords and more. Although occurring less frequently, these missing chords do still exist. Moreover, they refer to some very specific and quite complex rules of theory so we didn't consider it necessary to include them in this book.



It is (unfortunately!) possible to play some notes and chords on the guitar without really 'understanding' what you're doing, rather like a robot. Whether you use this book as a dictionary or as a method, we recommend that

you listen carefully to each chord that you work on. Try to sing the notes of the chord, to recognise its colours. This enables you to progress much more quickly and your pleasure in making music will only be the greater for it.



Lastly, we can't stress enough how important it is to devise and try out your own chords. There's no such thing as a 'bad' chord. It's all a question of taste, context and artistic preference.

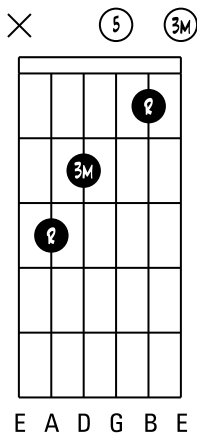
Part I

# C-family Chords

# 24 Part I: C-family Chords

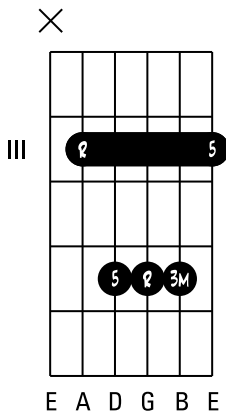
## *Cmaj* (M)\*

Root = C; maj 3<sup>rd</sup> = E; 5<sup>th</sup> = G

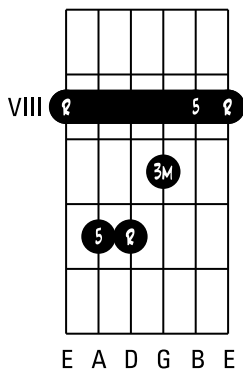


## *Cmaj* (M)\*

Root = C; maj 3<sup>rd</sup> = E; 5<sup>th</sup> = G





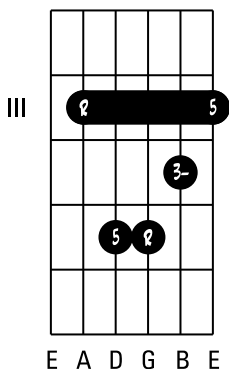
***Cmaj*** (M)\*Root = C; maj 3<sup>rd</sup> = E; 5<sup>th</sup> = G

## *C*min (m, -) \*

Root = C; min 3<sup>rd</sup> = E<sup>b</sup>; 5<sup>th</sup> = G



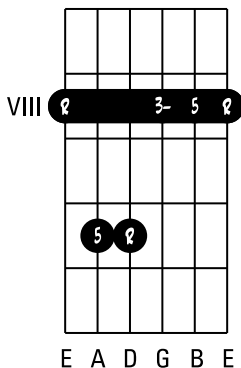
×



In order to obtain a minor chord, the major 3<sup>rd</sup> of the major chord needs to be lowered by one semitone (1 fret) to make it minor.

## *C*min (m, -) \*

Root = C; min 3<sup>rd</sup> = E<sup>b</sup>; 5<sup>th</sup> = G



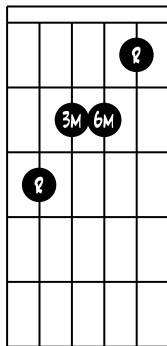
In order to obtain a minor chord, the major 3<sup>rd</sup> of the major chord needs to be lowered by one semitone (1 fret) to make it minor.

# C6

Root = C; maj 3<sup>rd</sup> = E; maj 6<sup>th</sup> = A



× 3M



E A D G B E

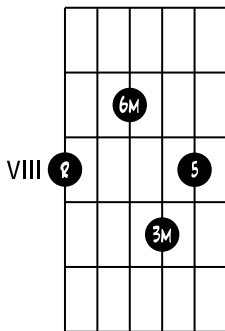
For this form of 6<sup>th</sup> chord on the guitar, we have raised the 5<sup>th</sup> of the major chord situated on the G string by one tone (2 frets) in order to obtain the major 6<sup>th</sup>.

# C6

Root = C; maj 3<sup>rd</sup> = E; 5<sup>th</sup> = G; maj 6<sup>th</sup> = A



× 3M

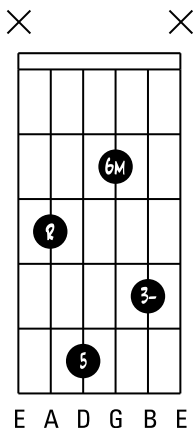


E A D G B E

For this form of 6<sup>th</sup> chord on the guitar, we have lowered the root of the major chord situated on the D string by one and a half tones (3 frets) in order to obtain the major 6<sup>th</sup>.

## *C*min6 (*m*6, -6)

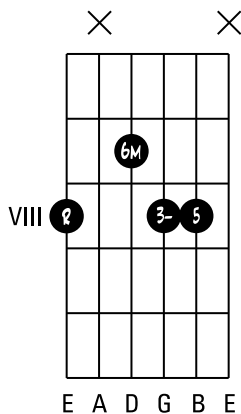
Root = C; min 3<sup>rd</sup> = E<sup>b</sup>; 5<sup>th</sup> = G; maj 6<sup>th</sup> = A



For this form of min6 chord on the guitar, we have lowered the root of the minor chord situated on the G string by one and a half tones (3 frets) in order to obtain the major 6<sup>th</sup>.

## *C*min6 (*m*6, -6)

Root = C; min 3<sup>rd</sup> = E<sup>b</sup>; 5<sup>th</sup> = G; maj 6<sup>th</sup> = A



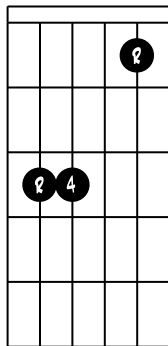
For this form of min6 chord on the guitar, we have lowered the root of the minor chord situated on the D string by one and a half tones (3 frets) in order to obtain the major 6<sup>th</sup>.

# *Csus4* \*

Root = C; 4<sup>th</sup> = F; 5<sup>th</sup> = G



× (5) ×



E A D G B E

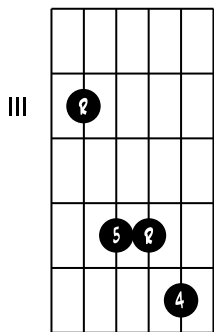
In order to obtain a sus4 chord, raise the 3<sup>rd</sup> of a major chord by one semitone (1 fret) so that it becomes the 4<sup>th</sup>. A sus4 chord does not include a 3<sup>rd</sup>: it is neither major nor minor.

# *Csus4*

Root = C; 4<sup>th</sup> = F; 5<sup>th</sup> = G



× ×

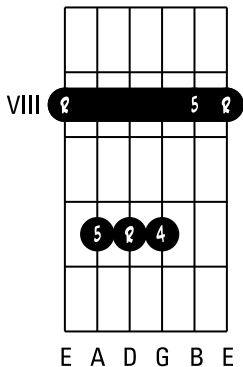


E A D G B E

In order to obtain a sus4 chord, raise the 3<sup>rd</sup> of a major chord by one semitone (1 fret) so that it becomes the 4<sup>th</sup>. A sus4 chord does not include a 3<sup>rd</sup>: it is neither major nor minor.

## Csus4

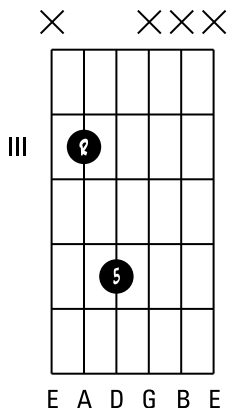
Root = C; 4<sup>th</sup> = F; 5<sup>th</sup> = G



If you have any difficulty in placing this chord, you need not play the lowest 5<sup>th</sup> (on the A string), as it can be found again on the B string.

# C5 \*

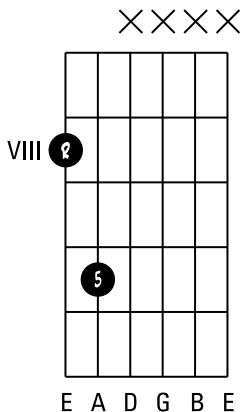
Root = C; 5<sup>th</sup> = G



'5' chords consist of only 2 notes: the root and the 5<sup>th</sup>. Used a lot in rock and heavy metal, they are also referred to as *power chords*.

# C5 \*

Root = C; 5<sup>th</sup> = G

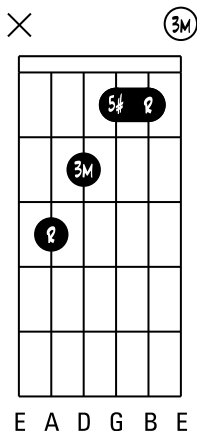


'5' chords consist of only 2 notes: the root and the 5<sup>th</sup>. Used a lot in rock and heavy metal, they are also referred to as *power chords*.

# 32 Part I: C-family Chords

## Caug (#5, +, 5+)

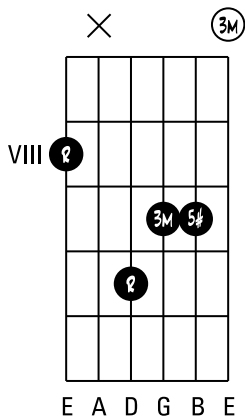
Root = C; maj 3<sup>rd</sup> = E; 5<sup>th</sup># = G#



An augmented chord is a major chord in which the 5<sup>th</sup> has been raised by one semitone (1 fret).

## Caug (#5, +, 5+)

Root = C; maj 3<sup>rd</sup> = E; 5<sup>th</sup># = G#

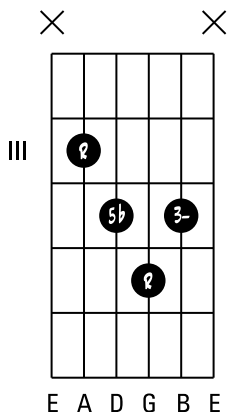


If you have any difficulty in placing this chord, you need only play the 3 highest notes of the chord (the base – in this case the root – may be omitted as it is repeated an octave higher).



## *Cdim* (°)

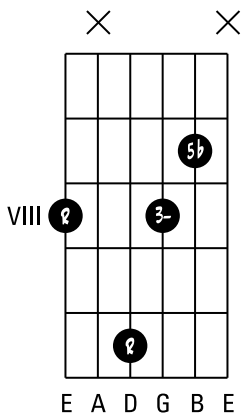
Root = C; min 3<sup>rd</sup> = E<sup>b</sup>; 5<sup>th</sup> = G<sup>b</sup>



A diminished chord is a major chord in which, with the exception of the root, all the notes have been lowered by one semitone (1 fret).

## *Cdim* (°)

Root = C; min 3<sup>rd</sup> = E<sup>b</sup>; 5<sup>th</sup> = G<sup>b</sup>



If you have any difficulty in placing this chord, you need only play the 3 highest notes of the chord (the base – in this case the root – may be omitted as it is repeated an octave higher).

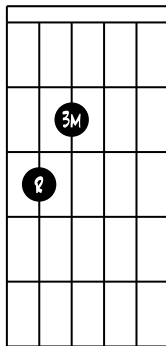
# 34 Part I: C-family Chords

**C<sup>M7</sup>** (7<sup>M</sup>, Maj7, 7<sup>Maj</sup>, Δ) \*

Root = C; maj 3<sup>rd</sup> = E; 5<sup>th</sup> = G; maj 7<sup>th</sup> = B



× (5) (7<sup>M</sup>) (3<sup>M</sup>)



E A D G B E

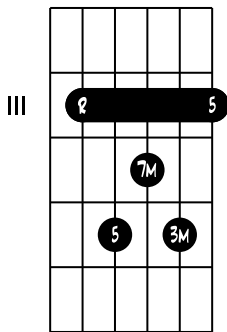
For this form of <sup>M7</sup> chord on the guitar, we have lowered the root of the major chord situated on the B string by one semitone (1 fret) in order to obtain the major 7<sup>th</sup>.

**C<sup>M7</sup>** (7<sup>M</sup>, Maj7, 7<sup>Maj</sup>, Δ)

Root = C; maj 3<sup>rd</sup> = E; 5<sup>th</sup> = G; maj 7<sup>th</sup> = B



×

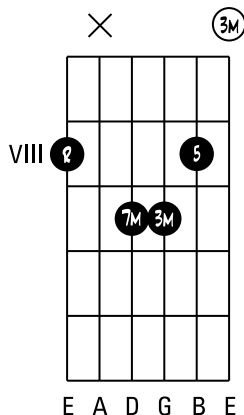


E A D G B E

For this form of <sup>M7</sup> chord on the guitar, we have lowered the root of the major chord situated on the G string by one semitone (1 fret) in order to obtain the major 7<sup>th</sup>.

**C<sup>M7</sup>** (*7<sup>M</sup>, Maj7, 7<sup>Maj</sup>, Δ*)

Root = C; maj 3<sup>rd</sup> = E; 5<sup>th</sup> = G; maj 7<sup>th</sup> = B

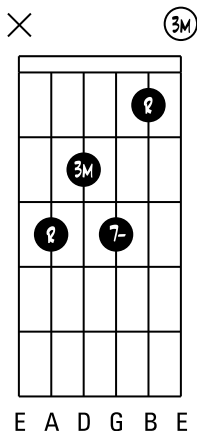


For this form of <sup>M7</sup> chord on the guitar, we have lowered the root of the major chord situated on the D string by one semitone (1 fret) in order to obtain the major 7<sup>th</sup>.

# 36 Part I: C-family Chords

## C7

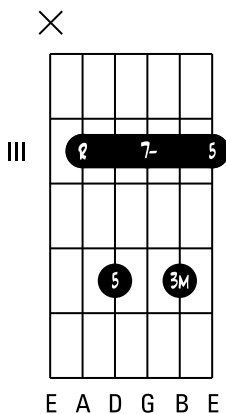
Root = C; maj 3<sup>rd</sup> = E; min 7<sup>th</sup> = B<sup>b</sup>



Please note that for this form of, currently used, 7<sup>th</sup> chord we have removed the 5<sup>th</sup> of the major chord on the G string so as to be able place the minor 7<sup>th</sup>.

## C7

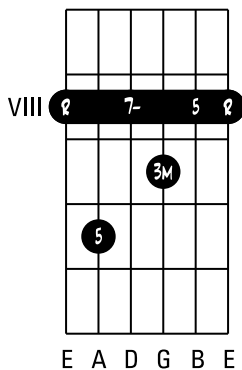
Root = C; maj 3<sup>rd</sup> = E; 5<sup>th</sup> = G; min 7<sup>th</sup> = B<sup>b</sup>



In order to obtain the 7<sup>th</sup> chord, the major 7<sup>th</sup> of the M<sup>7</sup> chord must be lowered by one semitone (1 fret) so that it becomes minor.

**C7**

Root = C; maj 3<sup>rd</sup> = E; 5<sup>th</sup> = G min; 7<sup>th</sup> = B<sup>b</sup>



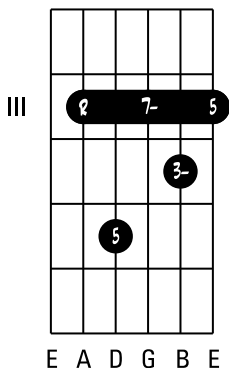
In order to obtain the 7<sup>th</sup> chord, the major 7<sup>th</sup> of the M<sup>7</sup> chord must be lowered by one semitone (1 fret) so that it becomes minor.

## *C*min7 (m7, -7)

Root = C; min 3<sup>rd</sup> = E<sup>b</sup>; 5<sup>th</sup> = G; min 7<sup>th</sup> = B<sup>b</sup>



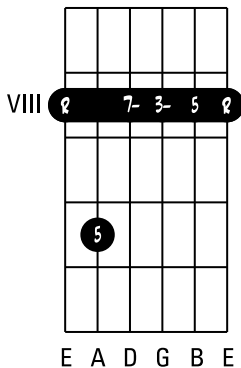
×



In order to obtain a min7 chord, the major 3<sup>rd</sup> of the 7<sup>th</sup> chord must be lowered by one semitone (1 fret) so that it becomes minor.

## *C*min7 (m7, -7)

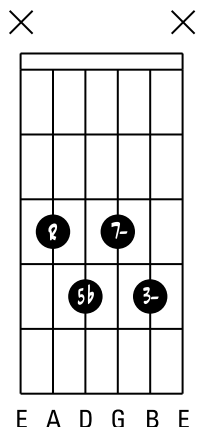
Root = C; min 3<sup>rd</sup> = E<sup>b</sup>; 5<sup>th</sup> = G; min 7<sup>th</sup> = B<sup>b</sup>



In order to obtain a min7 chord, the major 3<sup>rd</sup> of the 7<sup>th</sup> chord must be lowered by one semitone (1 fret) so that it becomes minor.

# ***C*min7<sup>b5</sup>** (*m7<sup>b5</sup>, -7<sup>b5</sup>, ∅*)

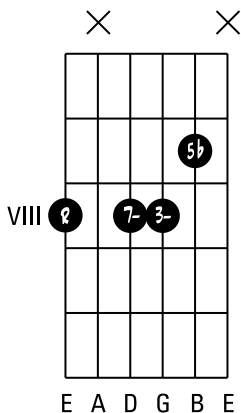
Root = C; min 3<sup>rd</sup> = E<sup>b</sup>; 5<sup>th</sup> = G<sup>b</sup>; min 7<sup>th</sup> = B<sup>b</sup>



In order to obtain a min7<sup>b5</sup> chord, the 5<sup>th</sup> of the min7 chord must be lowered by one semitone (1 fret) so that it becomes a flat 5<sup>th</sup> (also known as a *diminished 5th*).

# ***C*min7<sup>b5</sup>** (*m7<sup>b5</sup>, -7<sup>b5</sup>, ∅*)

Root = C; min 3<sup>rd</sup> = E<sup>b</sup>; 5<sup>th</sup> = G<sup>b</sup>; min 7<sup>th</sup> = B<sup>b</sup>



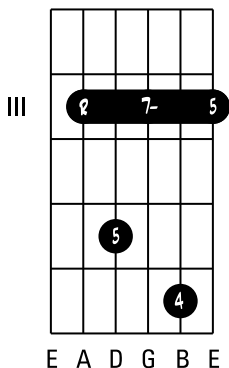
In order to obtain a min7<sup>b5</sup> chord, the 5<sup>th</sup> of the min7 chord must be lowered by one semitone (1 fret) so that it becomes a flat 5<sup>th</sup> (also known as a *diminished 5th*).

## C7sus4

Root = C; 4<sup>th</sup> = F; 5<sup>th</sup> = G; min 7<sup>th</sup> = B<sup>b</sup>



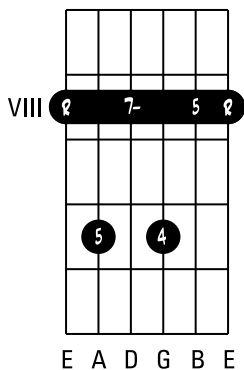
×



In order to obtain a 7sus4 chord, raise the major 3<sup>rd</sup> of the 7<sup>th</sup> chord by one semitone (1 fret) so that it becomes the 4<sup>th</sup>. A 7sus4 chord does not include a 3<sup>rd</sup>; it is neither major nor minor.

## C7sus4

Root = C; 4<sup>th</sup> = F; 5<sup>th</sup> = G; min 7<sup>th</sup> = B<sup>b</sup>

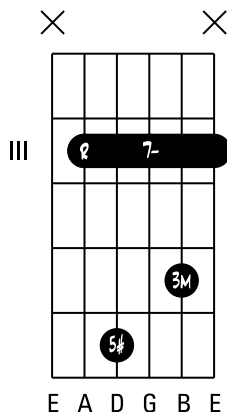


If you have any difficulty in placing this chord, you need not play the lowest 5<sup>th</sup> (on the A string), as it can be found again on the B string.



## ***Caug7*** ( $7^{\#5}$ , +7)

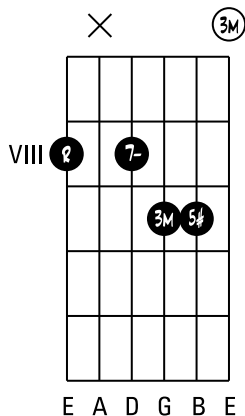
Root = C; maj 3<sup>rd</sup> = E; 5<sup>th</sup> $\#$  = G $\#$ ; min 7<sup>th</sup> = B $\flat$



An aug7 chord is a 7<sup>th</sup> chord in which the 5<sup>th</sup> has been raised by one semitone (1 fret). Please note that even if you press on the high E because of the barre chord, it should not be played.

## ***Caug7*** ( $7^{\#5}$ , +7)

Root = C; maj 3<sup>rd</sup> = E; 5<sup>th</sup> $\#$  = G $\#$ ; min 7<sup>th</sup> = B $\flat$

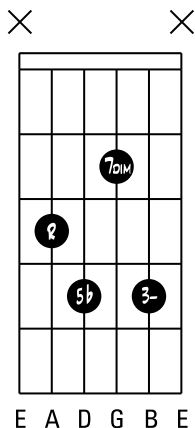


An aug7 chord is a 7<sup>th</sup> chord in which the 5<sup>th</sup> has been raised by one semitone (1 fret).

# 42 Part I: C-family Chords

## *Cdim7* (°7)

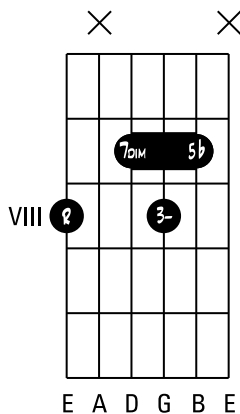
Root = C; min 3<sup>rd</sup> = E<sup>b</sup>; 5<sup>th</sup> = G<sup>b</sup>; min 7<sup>th</sup> = B<sup>bb</sup>(A)



A dim chord is a 7<sup>th</sup> chord in which, with the exception of the root, all the notes have been raised by one semitone (1 fret).

## *Cdim7* (°7)

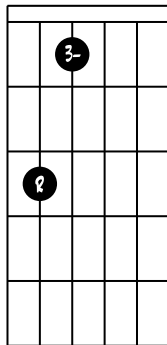
Root = C; min 3<sup>rd</sup> = E<sup>b</sup>; 5<sup>th</sup> = G<sup>b</sup>; min 7<sup>th</sup> = B<sup>bb</sup>(A)



A dim chord is a 7<sup>th</sup> chord in which, with the exception of the root, all the notes have been raised by one semitone (1 fret).

***Cmin<sup>M7</sup>*** (-M7, min<sup>Δ</sup>, -Δ)

Root = C; min 3<sup>rd</sup> = E<sup>b</sup>; 5<sup>th</sup> = G; maj 7<sup>th</sup> = B

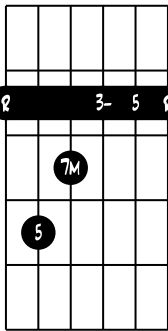
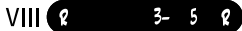


E A D G B E

In order to obtain a min<sup>M7</sup> chord, the minor 7<sup>th</sup> of the min7 chord must be raised by one semitone (1 fret) so that it becomes major.

***Cmin<sup>M7</sup>*** (-M7, min<sup>Δ</sup>, -Δ)

Root = C; min 3<sup>rd</sup> = E<sup>b</sup>; 5<sup>th</sup> = G; maj 7<sup>th</sup> = B

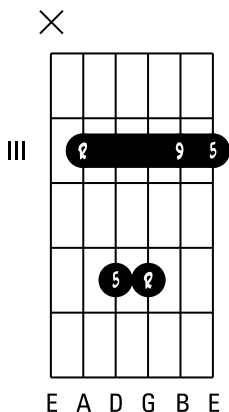


E A D G B E

In order to obtain a min<sup>M7</sup> chord, the minor 7<sup>th</sup> of the min7 chord must be raised by one semitone (1 fret) so that it becomes major.

## Csus9

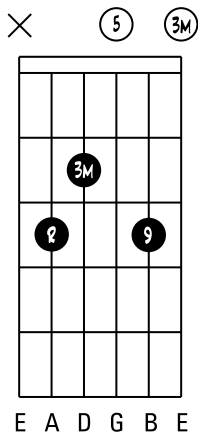
Root = C; 5<sup>th</sup> = G; 9<sup>th</sup> = D



In order to obtain a sus9 chord, the major 3<sup>rd</sup> of the major chord must be lowered by one tone (2 frets) so that it becomes the 9<sup>th</sup>. A sus9 chord does not include a 3<sup>rd</sup>: it is neither major nor minor.

## Cadd9

Root = C; maj 3<sup>rd</sup> = E; 5<sup>th</sup> = G; 9<sup>th</sup> = D



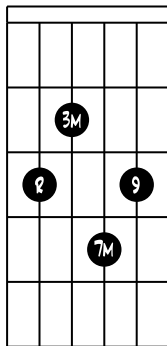
An add9 chord is a major chord to which a 9<sup>th</sup> has been added.

# **C<sup>M7 9</sup>** (Maj 7<sup>9</sup>, Δ<sup>9</sup>)

Root = C; maj 3<sup>rd</sup> = E; maj 7<sup>th</sup> = B; 9<sup>th</sup> = D



× 3M



E A D G B E

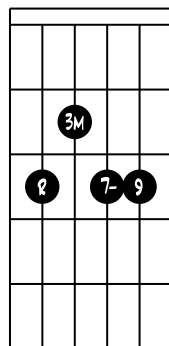
In order to play this form of <sup>M7 9</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the <sup>M7</sup> chord situated on the D string so as to be able to place the 9<sup>th</sup>.

# **C<sup>7 9</sup>**

Root = C; maj 3<sup>rd</sup> = E; min 7<sup>th</sup> = B<sup>b</sup>; 9<sup>th</sup> = D



× 3M



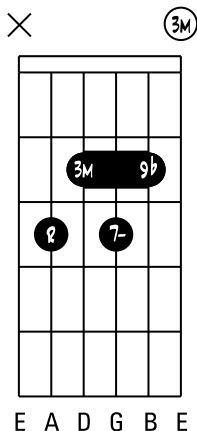
E A D G B E

In order to play this form of <sup>7 9</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the <sup>7<sup>th</sup></sup> chord situated on the D string so as to be able to place the 9<sup>th</sup>.

# 46 Part I: C-family Chords

## C7<sup>b9</sup>

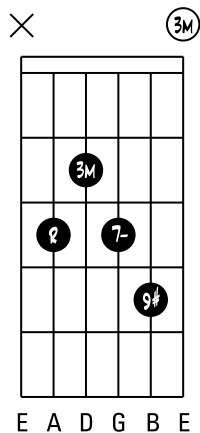
Root = C; maj 3<sup>rd</sup> = E; min 7<sup>th</sup> = B<sup>b</sup>; 9<sup>th</sup> = D<sup>b</sup>



In order to play this form of 7<sup>b9</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the D string so as to be able to place the 9<sup>th</sup>.

## C7<sup>#9</sup>

Root = C; maj 3<sup>rd</sup> = E; min 7<sup>th</sup> = B<sup>b</sup>; 9<sup>th</sup> = D<sup>#</sup>



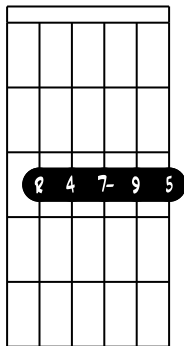
In order to play this form of 7<sup>#9</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the D string so as to be able to place the 9<sup>th</sup>.

## *C7sus4<sup>9</sup>*

Root = C; 4<sup>th</sup> = F; 5<sup>th</sup> = G; min 7<sup>th</sup> = B<sup>b</sup>; 9<sup>th</sup> = D



×



E A D G B E

In order to obtain a 7sus4<sup>9</sup> chord, raise the major 3<sup>rd</sup> of the 7<sup>9</sup> chord by one semitone (1 fret) so that it becomes a 4<sup>th</sup>. A 7sus4<sup>9</sup> chord does not include a 3<sup>rd</sup>: it is neither major nor minor.

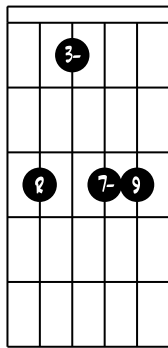
## *Cmin7<sup>9</sup> (m7<sup>9</sup>, -7<sup>9</sup>)*

Root = C; min 3<sup>rd</sup> = E<sup>b</sup>; min 7<sup>th</sup> = B<sup>b</sup>; 9<sup>th</sup> = D



×

×



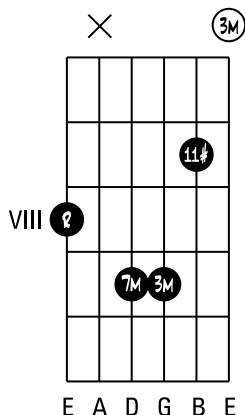
E A D G B E

In order to play this form of min7<sup>9</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the min7 chord situated on the D string so as to be able to place the 9<sup>th</sup>.

# 48 Part I: C-family Chords

## **C<sup>M7#11</sup>** (*Maj7#11, Δ#11*)

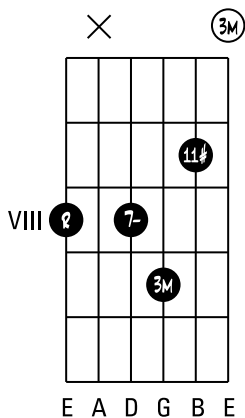
Root = C; maj 3<sup>rd</sup> = E; maj 7<sup>th</sup> = B; 11<sup>th</sup># = F#



In order to play this form of <sup>M7#11</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the <sup>M7</sup> chord situated on the B string so as to be able to place the 11<sup>th</sup>#.

## **C<sup>7#11</sup>**

Root = C; maj 3<sup>rd</sup> = E; min 7<sup>th</sup> = B<sup>b</sup>; 11<sup>th</sup># = F#

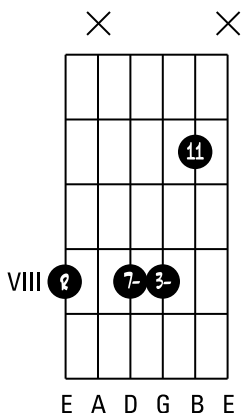


In order to play this form of <sup>7#11</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the B string so as to be able to place the 11<sup>th</sup>#.



# *Cmin7<sup>11</sup>* (*m7<sup>11</sup>*, *-7<sup>11</sup>*)

Root = C; min 3<sup>rd</sup> = E<sup>b</sup>; min 7<sup>th</sup> = B<sup>b</sup>; 11<sup>th</sup> = F

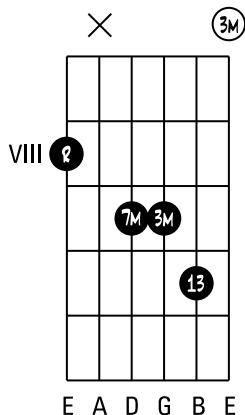


In order to play this form of min7<sup>11</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the min7 chord situated on the B string so as to be able to place the perfect 11<sup>th</sup>.

# 50 Part I: C-family Chords

## **C<sup>M7</sup> 13** (Maj7 13, Δ 13)

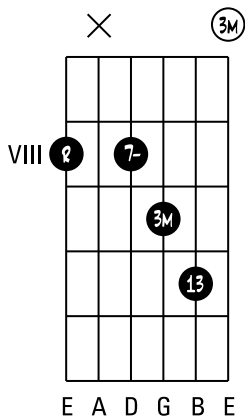
Root = C; maj 3<sup>rd</sup> = E; maj 7<sup>th</sup> = B; maj 13<sup>th</sup> = A



In order to play this form of <sup>M7</sup>13 chord on the guitar, we have removed the 5<sup>th</sup> of the <sup>M7</sup> chord situated on the B string so as to be able to place the major 13<sup>th</sup>.

## **C<sup>7</sup> 13**

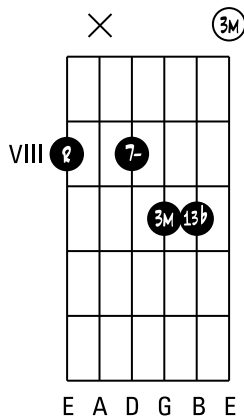
Root = C; maj 3<sup>rd</sup> = E; min 7<sup>th</sup> = B<sup>b</sup>; maj 13<sup>th</sup> = A



In order to play this form of 7<sup>13</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the B string so as to be able to place the major 13<sup>th</sup>.

**C7<sup>b</sup>13**

Root = C; maj 3<sup>rd</sup> = E; min 7<sup>th</sup> = B<sup>b</sup>; (min) 13<sup>th</sup> = A<sup>b</sup>



In order to play this form of 7<sup>b</sup>13 chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the B string so as to be able to place the minor 13<sup>th</sup> (13<sup>th</sup><sup>b</sup>).



## Part II

# **D<sup>b</sup>/C<sup>#</sup>-family Chords**

# 54 Part II: D<sup>b</sup>/C<sup>#</sup>-family Chords

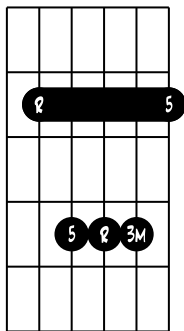
## D<sup>b</sup>/C<sup>#</sup> maj (M)\*

Root = D<sup>b</sup>; maj 3<sup>rd</sup> = F; 5<sup>th</sup> = A<sup>b</sup>



×

IV



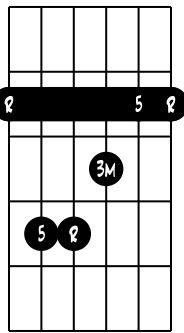
E A D G B E

## D<sup>b</sup>/C<sup>#</sup> maj (M)\*

Root = D<sup>b</sup>; maj 3<sup>rd</sup> = F; 5<sup>th</sup> = A<sup>b</sup>



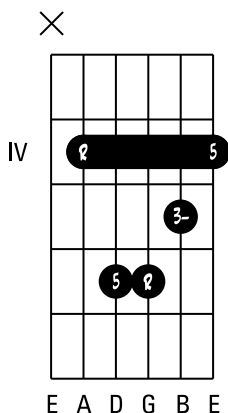
IX



E A D G B E

## D<sup>b</sup>/C<sup>#</sup> min (m, -) \*

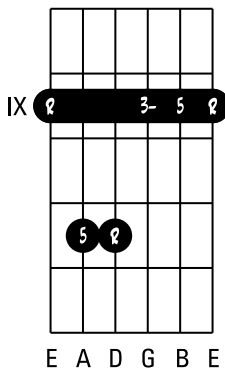
Root = D<sup>b</sup>; min 3<sup>rd</sup> = F<sup>b</sup>; 5<sup>th</sup> = A<sup>b</sup>



In order to obtain a minor chord, the major 3<sup>rd</sup> of the major chord must be lowered by one semitone (1 fret) so that it becomes minor.

## D<sup>b</sup>/C<sup>#</sup> min (m, -) \*

Root = D<sup>b</sup>; min 3<sup>rd</sup> = F<sup>b</sup>; 5<sup>th</sup> = A<sup>b</sup>

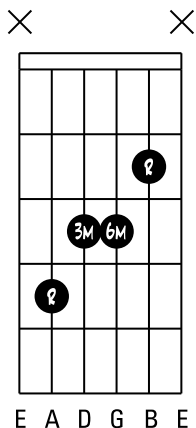


In order to obtain a minor chord, the major 3<sup>rd</sup> of the major chord must be lowered by one semitone (1 fret) so that it becomes minor.

# 56 Part II: D<sup>b</sup>/C<sup>#</sup>-family Chords

## D<sup>b</sup>/C<sup>#</sup> 6

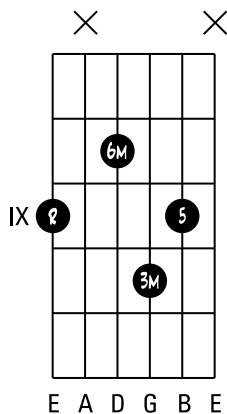
Root = D<sup>b</sup>; maj 3<sup>rd</sup> = F; maj 6<sup>th</sup> = B<sup>b</sup>



In order play this form of 6<sup>th</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the major chord so as to be able to place the major 6<sup>th</sup>.

## D<sup>b</sup>/C<sup>#</sup> 6

Root = D<sup>b</sup>; maj 3<sup>rd</sup> = F; 5<sup>th</sup> = A<sup>b</sup>; maj 6<sup>th</sup> = B<sup>b</sup>

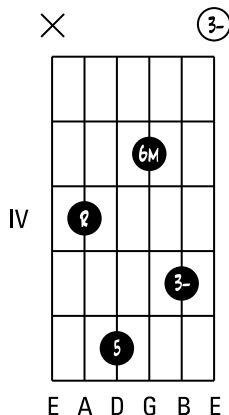


For this form of 6<sup>th</sup> chord on the guitar, we have lowered the root of the major chord situated on the D string by one and a half tones (3 frets) in order to obtain the major 6<sup>th</sup>.



## D<sup>b</sup>/C<sup>#</sup> min6 (m6, -6)

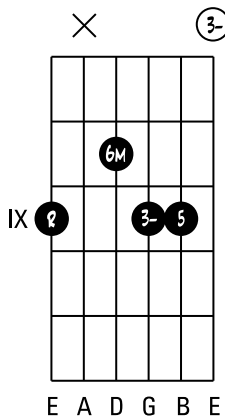
Root = D<sup>b</sup>; min 3<sup>rd</sup> = F<sup>b</sup> (E); 5<sup>th</sup> = A<sup>b</sup>; maj 6<sup>th</sup> = B<sup>b</sup>



For this form of min6 chord on the guitar, we have lowered the root of the minor chord situated on the G string by one and a half tones (3 frets) in order to obtain the major 6<sup>th</sup>.

## D<sup>b</sup>/C<sup>#</sup> min6 (m6, -6)

Root = D<sup>b</sup>; min 3<sup>rd</sup> = F<sup>b</sup> (E); 5<sup>th</sup> = A<sup>b</sup>; maj 6<sup>th</sup> = B<sup>b</sup>



For this form of min6 chord on the guitar, we have lowered the root of the minor chord situated on the D string by one and a half tones (3 frets) in order to obtain the major 6<sup>th</sup>.

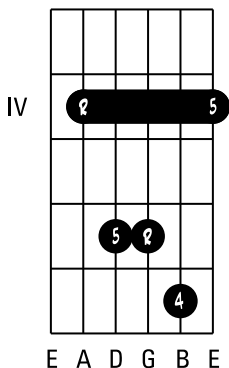
# 58 Part II: D<sup>b</sup>/C<sup>#</sup>-family Chords

## D<sup>b</sup>/C<sup>#</sup> sus4

Root = D<sup>b</sup>; 4<sup>th</sup> = G<sup>b</sup>; 5<sup>th</sup> = A<sup>b</sup>



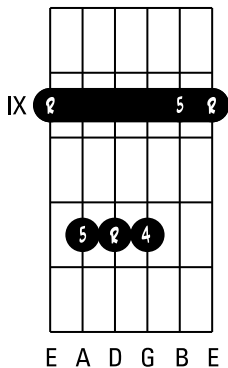
×



In order to obtain a sus4 chord, raise the 3<sup>rd</sup> of a major chord by one semitone (1 fret) so that it becomes the 4<sup>th</sup>. A sus4 chord does not include a 3<sup>rd</sup>: it is neither major nor minor.

## D<sup>b</sup>/C<sup>#</sup> sus4

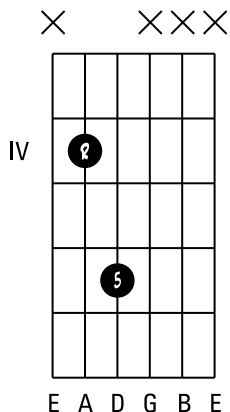
Root = D<sup>b</sup>; 4<sup>th</sup> = G<sup>b</sup>; 5<sup>th</sup> = A<sup>b</sup>



If you have any difficulty in placing this chord, you need not play the lowest 5<sup>th</sup> (on the A string), as it can be found again on the B string.

# D<sup>b</sup>/C<sup>#</sup> 5 \*

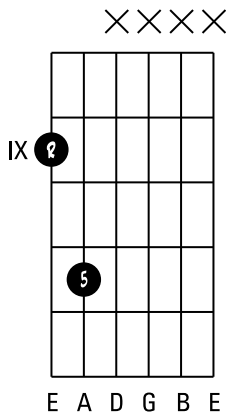
Root = D<sup>b</sup>; 5<sup>th</sup> = A<sup>b</sup>



The '5' chords consist of only 2 notes: the root and the 5<sup>th</sup>. Used a lot in rock and heavy metal, they are also referred to as *power chords*.

# D<sup>b</sup>/C<sup>#</sup> 5 \*

Root = D<sup>b</sup>; 5<sup>th</sup> = A<sup>b</sup>

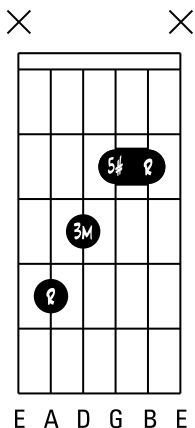


The '5' chords consist of only 2 notes: the root and the 5<sup>th</sup>. Used a lot in rock and heavy metal, they are also referred to as *power chords*.

## 60 Part II: D<sup>b</sup>/C<sup>#</sup>-family Chords

### D<sup>b</sup>/C<sup>#</sup> *aug* (#5, +, 5+)

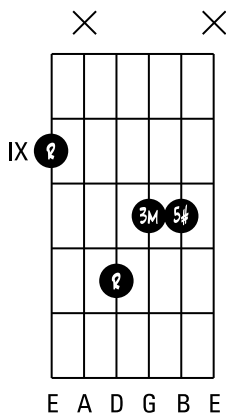
Root = D<sup>b</sup>; maj 3<sup>rd</sup> = F; 5<sup>th</sup># = A



An augmented chord is a major chord in which the 5<sup>th</sup> has been raised by one semitone (1 fret).

### D<sup>b</sup>/C<sup>#</sup> *aug* (#5, +, 5+)

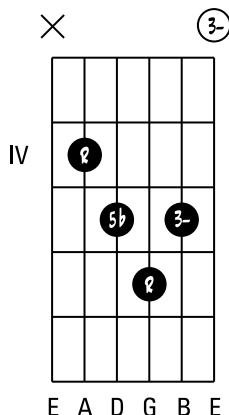
Root = D<sup>b</sup>; maj 3<sup>rd</sup> = F; 5<sup>th</sup># = A



If you have any difficulty in placing this chord, you need only play the 3 highest notes of the chord (the base – in this case the root – may be omitted as it is repeated an octave higher).

## D<sup>b</sup>/C<sup>#</sup> 5 dim (°)

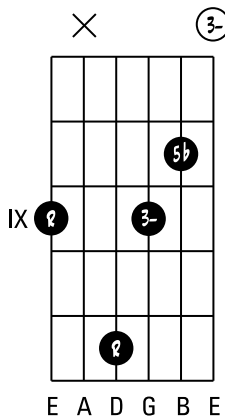
Root = D<sup>b</sup>; min 3<sup>rd</sup> = F<sup>b</sup>(E); 5<sup>th</sup><sup>b</sup> = A<sup>b</sup><sup>b</sup> (G)



A diminished chord is a major chord in which, with the exception of the root, all the notes have been lowered by one semitone (1 fret).

## D<sup>b</sup>/C<sup>#</sup> dim (°)

Root = D<sup>b</sup>; min 3<sup>rd</sup> = F<sup>b</sup>(E); 5<sup>th</sup><sup>b</sup> = A<sup>b</sup><sup>b</sup> (G)



If you have any difficulty in placing this chord, you need only play the 3 highest notes of the chord (the base – in this case the root – may be omitted as it is repeated an octave higher).

## 62 Part II: D<sup>b</sup>/C<sup>#</sup>-family Chords

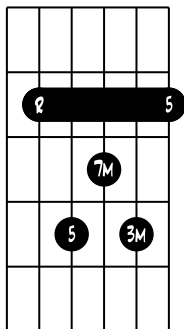
**D<sup>b</sup>/C<sup>#</sup> M7** (7M, Maj7, 7Maj, Δ)

Root = D<sup>b</sup>; maj 3<sup>rd</sup> = F; 5<sup>th</sup> = A<sup>b</sup>; maj 7<sup>th</sup> = C



×

IV



E A D G B E

For this form of <sup>M7</sup> chord on the guitar, we have lowered the root of the major chord situated on the G string by one semitone (1 fret) in order to obtain the major 7<sup>th</sup>.

**D<sup>b</sup>/C<sup>#</sup> M7** (7M, Maj7, 7Maj, Δ)

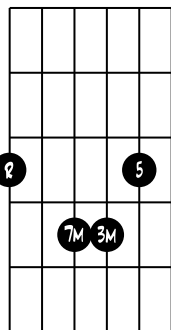
Root = D<sup>b</sup>; maj 3<sup>rd</sup> = F; 5<sup>th</sup> = A<sup>b</sup>; maj 7<sup>th</sup> = C



×

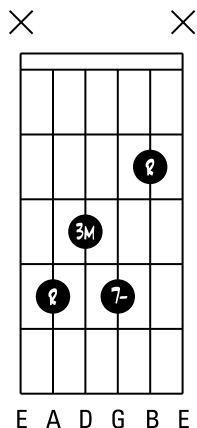
×

IX

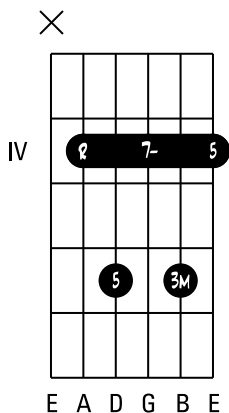


E A D G B E

For this form of <sup>M7</sup> chord on the guitar, we have lowered the root of the major chord situated on the G string by one semitone (1 fret) in order to obtain the major 7<sup>th</sup>.

**D<sup>b</sup>/C<sup>#</sup> 7 \***Root = D<sup>b</sup>; maj 3<sup>rd</sup> = F; min 7<sup>th</sup> = C<sup>b</sup> (B)

Please note that for this form of, currently used, 7<sup>th</sup> chord we have removed the 5<sup>th</sup> of the major chord so as to be able place the minor 7<sup>th</sup>.

**D<sup>b</sup>/C<sup>#</sup> 7**Root = D<sup>b</sup>; maj 3<sup>rd</sup> = F; 5<sup>th</sup> = A<sup>b</sup>; min 7<sup>th</sup> = C<sup>b</sup> (B)

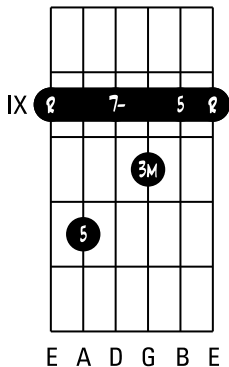
In order to obtain the 7<sup>th</sup> chord, the major 7<sup>th</sup> of the M<sup>7</sup> chord must be lowered by one semitone (1 fret) so that it becomes minor.

## 64 Part II: D<sup>b</sup>/C<sup>#</sup>-family Chords

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### D<sup>b</sup>/C<sup>#</sup> 7

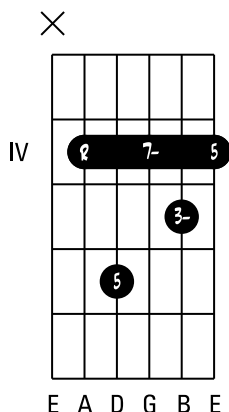
Root = D<sup>b</sup>; maj 3<sup>rd</sup> = F; 5<sup>th</sup> = A<sup>b</sup>; min 7<sup>th</sup> = C<sup>b</sup> (B)



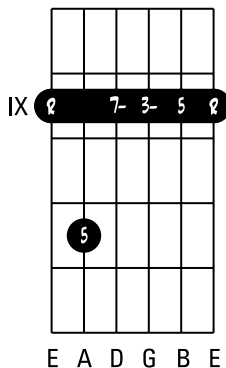
In order to obtain the 7<sup>th</sup> chord, the major 7<sup>th</sup> of the M<sup>7</sup> chord must be lowered by one semitone (1 fret) so that it becomes minor.

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**D<sup>b</sup>/C<sup>#</sup> min7 (m7, -7)**Root = D<sup>b</sup>; min 3<sup>rd</sup> = F<sup>b</sup> (E); 5<sup>th</sup> = A<sup>b</sup>; min 7<sup>th</sup> = C<sup>b</sup> (B)

In order to obtain a min7 chord, the major 3<sup>rd</sup> of the 7<sup>th</sup> chord must be lowered by one semitone (1 fret) so that it becomes minor.

**D<sup>b</sup>/C<sup>#</sup> min7 (m7, -7)**Root = D<sup>b</sup>; min 3<sup>rd</sup> = F<sup>b</sup> (E); 5<sup>th</sup> = A<sup>b</sup>; min 7<sup>th</sup> = C<sup>b</sup> (B)

In order to obtain a min7 chord, the major 3<sup>rd</sup> of the 7<sup>th</sup> chord must be lowered by one semitone (1 fret) so that it becomes minor.

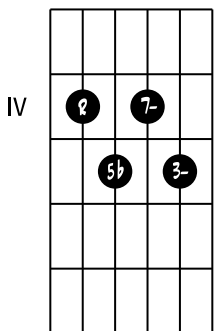
# 66 Part II: D<sup>b</sup>/C<sup>#</sup>-family Chords

## D<sup>b</sup>/C<sup>#</sup> min7<sup>b5</sup> (m7<sup>b5</sup>, -7<sup>b5</sup>, ø)

Root = D<sup>b</sup>; min 3<sup>rd</sup> = F<sup>b</sup> (E); 5<sup>th</sup><sup>b</sup> = A<sup>b</sup>; min 7<sup>th</sup> = C<sup>b</sup> (B)



× (3)



E A D G B E

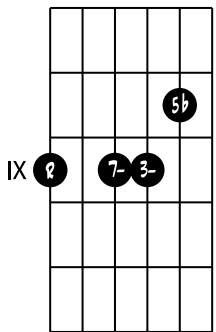
In order to obtain a min7<sup>b5</sup> chord, the 5<sup>th</sup> of the min7 chord must be lowered by one semitone (1 fret) so that it becomes flat 5<sup>th</sup> (also referred to as *diminished 5th*).

## D<sup>b</sup>/C<sup>#</sup> min7<sup>b5</sup> (m7<sup>b5</sup>, -7<sup>b5</sup>, ø)

Root = D<sup>b</sup>; min 3<sup>rd</sup> = F<sup>b</sup> (E); 5<sup>th</sup><sup>b</sup> = A<sup>b</sup>; min 7<sup>th</sup> = C<sup>b</sup> (B)



× (3)

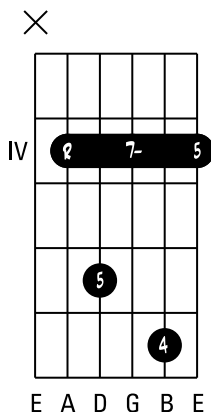


E A D G B E

In order to obtain a min7<sup>b5</sup> chord, the 5<sup>th</sup> of the min7 chord must be lowered by one semitone (1 fret) so that it becomes flat 5<sup>th</sup> (also referred to as *diminished 5th*).

## D<sup>b</sup>/C<sup>#</sup> 7sus4

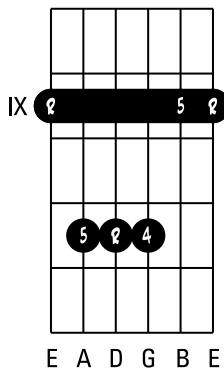
Root = D<sup>b</sup>; 4<sup>th</sup> = G<sup>b</sup>; 5<sup>th</sup> = A<sup>b</sup>; min 7<sup>th</sup> = C<sup>b</sup> (B)



In order to obtain a 7sus4 chord, augment the major 3<sup>rd</sup> of the 7th chord by one semitone (1 fret) so that it becomes the 4<sup>th</sup>. A 7sus4 chord does not include a 3<sup>rd</sup>: it is neither major nor minor.

## D<sup>b</sup>/C<sup>#</sup> 7sus4

Root = D<sup>b</sup>; 4<sup>th</sup> = G<sup>b</sup>; 5<sup>th</sup> = A<sup>b</sup>; min 7<sup>th</sup> = C<sup>b</sup> (B)

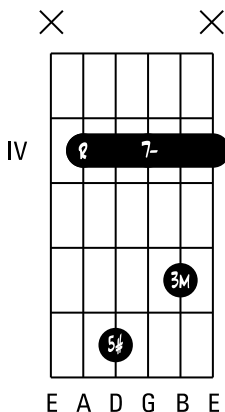


If you have any difficulty in placing this chord, you need not play the lowest 5<sup>th</sup> (on the A string), as it can be found again on the B string.

# 68 Part II: D<sup>b</sup>/C<sup>#</sup>-family Chords

## D<sup>b</sup>/C<sup>#</sup> aug7 (7<sup>#5</sup>, +7)

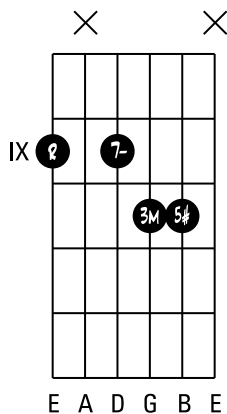
Root = D<sup>b</sup>; maj 3<sup>rd</sup> = F; 5<sup>th</sup># = A; min 7<sup>th</sup> = C<sup>b</sup> (B)



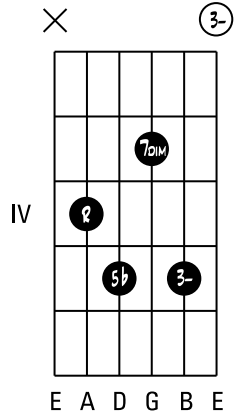
An aug7 chord is the 7<sup>th</sup> chord in which the 5<sup>th</sup> has been raised by one semitone (1 fret). Please note that even if you press on the high E because of the barre chord, that string should not be played.

## D<sup>b</sup>/C<sup>#</sup> aug7 (7<sup>#5</sup>, +7)

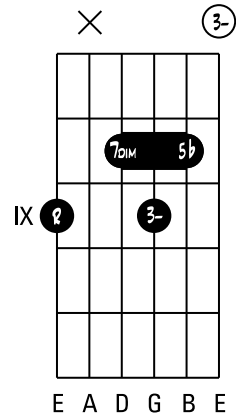
Root = D<sup>b</sup>; maj 3<sup>rd</sup> = F; 5<sup>th</sup># = A; min 7<sup>th</sup> = C<sup>b</sup> (B)



An aug7 chord is the 7<sup>th</sup> chord in which the 5<sup>th</sup> has been raised by one semitone (1 fret).

**D<sup>b</sup>/C<sup>#</sup> dim7 (°7)**Root = D<sup>b</sup>; min 3<sup>rd</sup> = F<sup>b</sup> (E); 5<sup>th</sup><sup>b</sup> = A<sup>b</sup><sup>b</sup> (G); dim 7<sup>th</sup> = C<sup>b</sup><sup>b</sup> (B<sup>b</sup>)

A dim chord is a 7<sup>th</sup> chord in which, with the exception of the root, all the notes have been lowered by one semitone (1 fret).

**D<sup>b</sup>/C<sup>#</sup> dim7 (°7)**Root = D<sup>b</sup>; min 3<sup>rd</sup> = F<sup>b</sup> (E); 5<sup>th</sup><sup>b</sup> = A<sup>b</sup><sup>b</sup> (G); dim 7<sup>th</sup> = C<sup>b</sup><sup>b</sup> (B<sup>b</sup>)

A dim chord is a 7<sup>th</sup> chord in which, with the exception of the root, all the notes have been lowered by one semitone (1 fret).

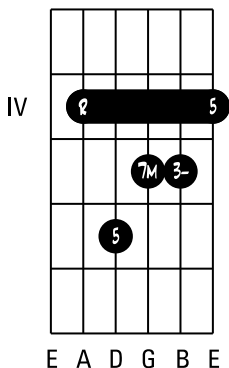
# 70 Part II: D<sup>b</sup>/C<sup>#</sup>-family Chords

## D<sup>b</sup>/C<sup>#</sup> min<sup>M7</sup> (-M7, min<sup>Δ</sup>, -Δ)

Root = D<sup>b</sup>; min 3<sup>rd</sup> = F<sup>b</sup>; 5<sup>th</sup> = A<sup>b</sup>; maj 7<sup>th</sup> = C



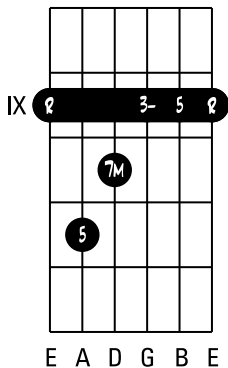
×



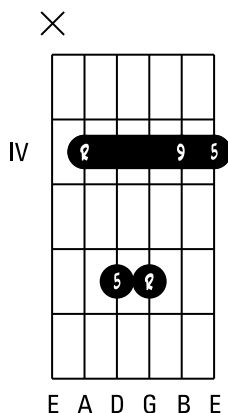
In order to obtain a min<sup>M7</sup> chord, the minor 7<sup>th</sup> of the min7 chord must be raised by one semitone (1 fret) so that it becomes major.

## D<sup>b</sup>/C<sup>#</sup> min<sup>M7</sup> (-M7, min<sup>Δ</sup>, -Δ)

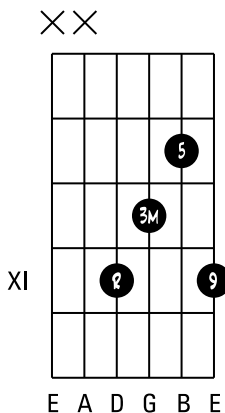
Root = D<sup>b</sup>; min 3<sup>rd</sup> = F<sup>b</sup>; 5<sup>th</sup> = A<sup>b</sup>; maj 7<sup>th</sup> = C



In order to obtain a min<sup>M7</sup> chord, the minor 7<sup>th</sup> of the min7 chord must be raised by one semitone (1 fret) so that it becomes major.

**D<sup>b</sup>/C<sup>#</sup> sus9**Root = D<sup>b</sup>; 5<sup>th</sup> = A<sup>b</sup>; 9<sup>th</sup> = E<sup>b</sup>

To obtain a sus9 chord, the major 3<sup>rd</sup> of the major chord needs to be lowered by one tone (2 frets) so that it becomes the 9<sup>th</sup>. A sus9 chord does not include a 3<sup>rd</sup>: it is neither major nor minor.

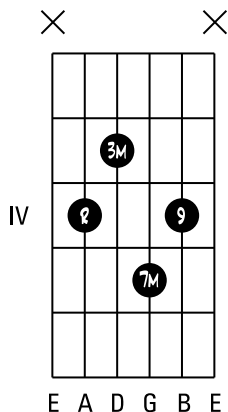
**D<sup>b</sup>/C<sup>#</sup> add9**Root = D<sup>b</sup>; maj 3<sup>rd</sup> = F; 5<sup>th</sup> = A<sup>b</sup>; 9<sup>th</sup> = E<sup>b</sup>

An add9 chord is a major chord to which a 9<sup>th</sup> has been added.

## 72 Part II: D<sup>b</sup>/C<sup>#</sup>-family Chords

### D<sup>b</sup>/C<sup>#</sup> M7<sup>9</sup> (Maj7<sup>9</sup>, Δ<sup>9</sup>)

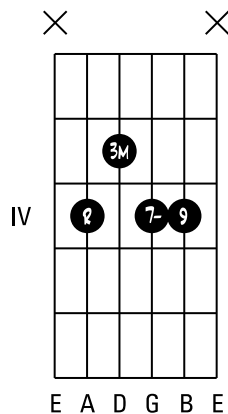
Root = D<sup>b</sup>; maj 3<sup>rd</sup> = F; maj 7<sup>th</sup> = C; 9<sup>th</sup> = E<sup>b</sup>



In order to play this form of M7<sup>9</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the M7<sup>9</sup> chord situated on the D string so as to be able to place the 9<sup>th</sup>.

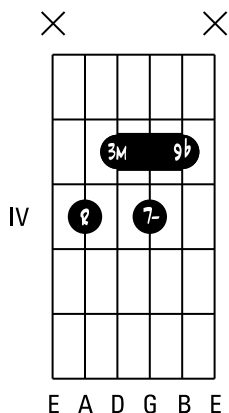
### D<sup>b</sup>/C<sup>#</sup> 7<sup>9</sup>

Root = D<sup>b</sup>; maj 3<sup>rd</sup> = F; min 7<sup>th</sup> = C<sup>b</sup> (B); 9<sup>th</sup> = E<sup>b</sup>

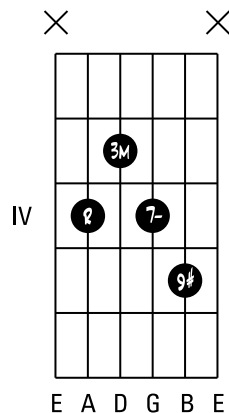


In order to play this form of 7<sup>9</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the D string so as to be able to place the 9<sup>th</sup>.



**D<sup>b</sup>/C<sup>#</sup> 7<sup>b</sup>9**Root = D<sup>b</sup>; maj 3<sup>rd</sup> = F; min 7<sup>th</sup> = C<sup>b</sup> (B); 9<sup>th</sup><sup>b</sup> = E<sup>b</sup> (D)

In order to play this form of 7<sup>b</sup>9 chord on the guitar, we have removed the 5<sup>th</sup> of the 7 chord situated on the D string so as to be able to place the 9<sup>th</sup><sup>b</sup>.

**D<sup>b</sup>/C<sup>#</sup> 7<sup>#</sup>9**Root = D<sup>b</sup>; maj 3<sup>rd</sup> = F; min 7<sup>th</sup> = C<sup>b</sup> (B); 9<sup>th</sup><sup>#</sup> = E

In order to play this form of 7<sup>#</sup>9 chord on the guitar, we have removed the 5<sup>th</sup> of the 7 chord situated on the D string so as to be able to place the 9<sup>th</sup><sup>#</sup>.

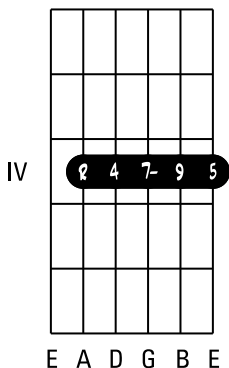
# 74 Part II: D<sup>b</sup>/C<sup>#</sup>-family Chords

## D<sup>b</sup>/C<sup>#</sup> 7sus4<sup>9</sup>

Root = D<sup>b</sup>; 4<sup>th</sup> = G<sup>b</sup>; 5<sup>th</sup> = A<sup>b</sup>; min 7<sup>th</sup> = C<sup>b</sup> (B); 9<sup>th</sup> = E<sup>b</sup>



×



To obtain a 7sus4<sup>9</sup> chord, raise the major 3<sup>rd</sup> of the 7<sup>9</sup> chord by one semitone (1 fret) so that it becomes the 4<sup>th</sup>. A 7sus4<sup>9</sup> chord does not include a 3<sup>rd</sup>: it is neither major nor minor.

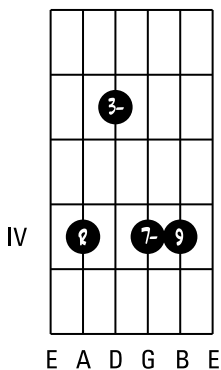
## D<sup>b</sup>/C<sup>#</sup> min 7<sup>9</sup> (m7<sup>9</sup>, -7<sup>9</sup>)

Root = D<sup>b</sup>; min 3<sup>rd</sup> = F<sup>b</sup> (E); min 7<sup>th</sup> = C<sup>b</sup> (B); 9<sup>th</sup> = E<sup>b</sup>



×

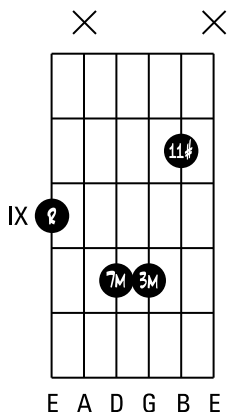
③



In order to play this form of 7<sup>9</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the min 7 chord situated on the D string so as to be able to place the 9<sup>th</sup>.

# D<sup>b</sup>/C<sup>#</sup> M7 #11 (Maj7#11, Δ #11)

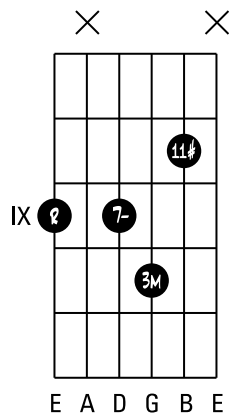
Root = D<sup>b</sup>; maj 3<sup>rd</sup> = F; maj 7<sup>th</sup> = C; 11<sup>th</sup># = G



In order to play this form of M7#11 chord on the guitar, we have removed the 5<sup>th</sup> of the M7 chord situated on the B string so as to be able to place the 11<sup>th</sup>#.

# D<sup>b</sup>/C<sup>#</sup> 7#11

Root = D<sup>b</sup>; maj 3<sup>rd</sup> = F; min 7<sup>th</sup> = C<sup>b</sup> (B); 11<sup>th</sup># = G

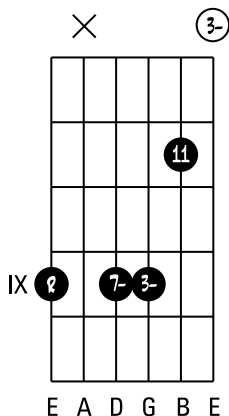


In order to play this form of 7#11 chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the B string so as to be able to place the 11<sup>th</sup>#.

# 76 Part II: D<sup>b</sup>/C<sup>#</sup>-family Chords

## D<sup>b</sup>/C<sup>#</sup> min7<sup>11</sup> (m7<sup>11</sup>, -7<sup>11</sup>)

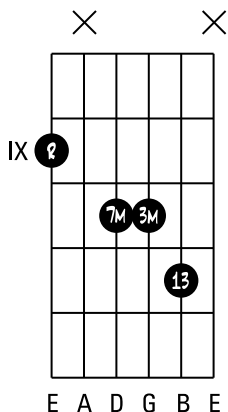
Root = D<sup>b</sup>; min 3<sup>rd</sup> = F<sup>b</sup> (E); min 7<sup>th</sup> = C<sup>b</sup> (B); 11<sup>th</sup> = G<sup>b</sup>



In order to play this form of min7<sup>11</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the min7 chord situated on the B string so as to be able to place the perfect 11<sup>th</sup>.

## D<sup>b</sup>/C<sup>#</sup> M7<sup>13</sup> (Maj7<sup>13</sup>, Δ<sup>13</sup>)

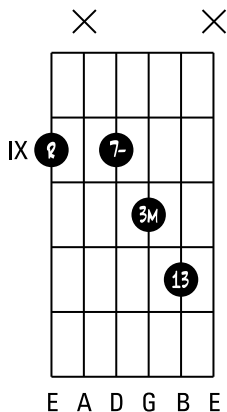
Root = D<sup>b</sup>; maj 3<sup>rd</sup> = F; maj 7<sup>th</sup> = C; 13<sup>th</sup> = B<sup>b</sup>



In order to play this form of M<sup>7</sup>1<sup>3</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the M<sup>7</sup> chord situated on the B string so as to be able to place the major 13<sup>th</sup>.

## D<sup>b</sup>/C<sup>#</sup> 7<sup>13</sup>

Root = D<sup>b</sup>; maj 3<sup>rd</sup> = F; min 7<sup>th</sup> = C<sup>b</sup> (B); maj 13<sup>th</sup> = B<sup>b</sup>

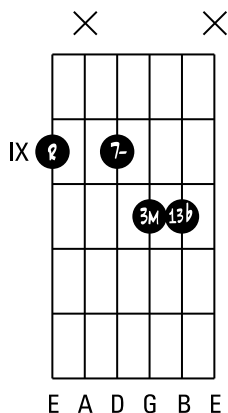


In order to play this form of 7<sup>13</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the B string so as to be able to place the major 13<sup>th</sup>.

# 78 Part II: D<sup>b</sup>/C<sup>#</sup>-family Chords

## D<sup>b</sup>/C<sup>#</sup> 7<sup>b</sup>13

Root = D<sup>b</sup>; maj 3<sup>rd</sup> = F; min 7<sup>th</sup> = C<sup>b</sup> (B); (min) 13<sup>th</sup> = B<sup>b</sup> (A)



In order to play this form of 7<sup>b</sup>13 chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the B string so as to be able to place the minor 13<sup>th</sup> (13<sup>th</sup><sup>b</sup>).

## Part III

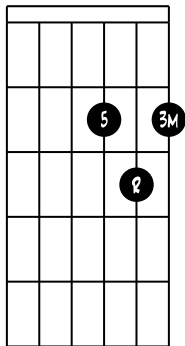
# D-family Chords

## *Dmaj* (M)\*

Root = D; maj 3<sup>rd</sup> = F<sup>#</sup>; 5<sup>th</sup> = A



× × (2)



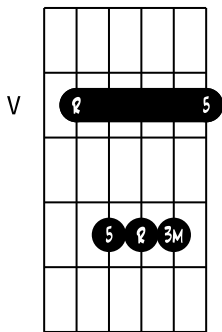
E A D G B E

## *Dmaj* (M)\*

Root = D; maj 3<sup>rd</sup> = F<sup>#</sup>; 5<sup>th</sup> = A

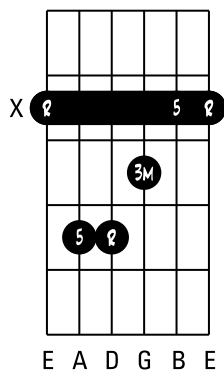


×



E A D G B E



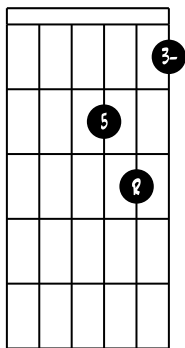
***Dmaj (M)\****Root = D; maj 3<sup>rd</sup> = F<sup>#</sup>; 5<sup>th</sup> = A

## *D*min (m, -) \*

Root = D; min 3<sup>rd</sup> = F; 5<sup>th</sup> = A



× × ⊗



E A D G B E

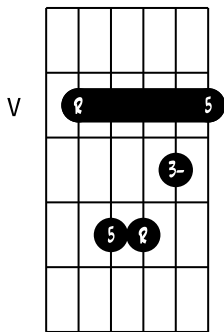
To obtain a minor chord, the major 3<sup>rd</sup> of the major chord needs to be lowered by one semitone (1 fret) so that it becomes minor.

## *D*min (m, -) \*

Root = D; min 3<sup>rd</sup> = F; 5<sup>th</sup> = A

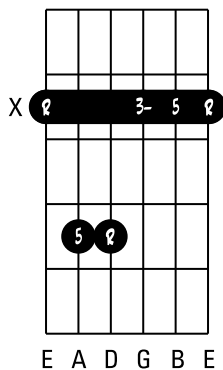


×



E A D G B E

To obtain a minor chord, the major 3<sup>rd</sup> of the major chord needs to be lowered by one semitone (1 fret) so that it becomes minor.

***D*min (m, -) \***Root = D; min 3<sup>rd</sup> = F; 5<sup>th</sup> = A

To obtain a minor chord, the 3<sup>rd</sup> of the major chord needs to be lowered by one semitone (1 fret) so that it becomes minor.

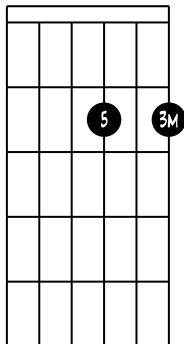
# 84 Part III: D-family Chords

## D6

Root = D; maj 3<sup>rd</sup> = F<sup>#</sup>; 5<sup>th</sup> = A; maj 6<sup>th</sup> = B



× × (R) (6M)



E A D G B E

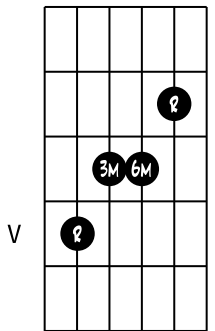
For this form of 6<sup>th</sup> chord on the guitar, we have lowered the root of the major chord situated on the high E string by one and half tones (3 frets) in order to obtain the major 6<sup>th</sup>.

## D6

Root = D; maj 3<sup>rd</sup> = F<sup>#</sup>; maj 6<sup>th</sup> = B



× ×

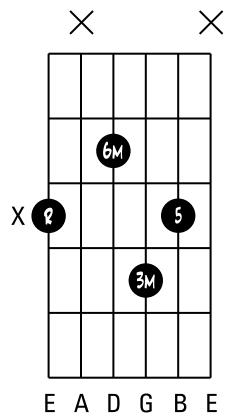


E A D G B E

In order to play this form of 6<sup>th</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the major chord so as to be able to place the major 6<sup>th</sup>.

**D6**

Root = D; maj 3<sup>rd</sup> = F<sup>#</sup>; 5<sup>th</sup> = A; maj 6<sup>th</sup> = B



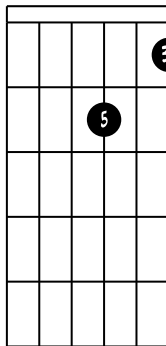
For this form of 6<sup>th</sup> chord on the guitar, we have lowered the root of the major chord situated on the D string by one and half tones (3 frets) in order to obtain the major 6<sup>th</sup>.

## *D*min6 (m6, -6)

Root = D; min 3<sup>rd</sup> = F; 5<sup>th</sup> = A; maj 6<sup>th</sup> = B



× × 2 6M 3-



E A D G B E

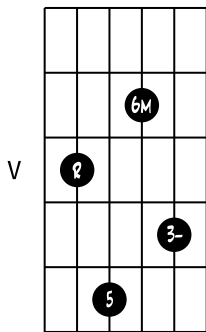
For this form of min6 chord on the guitar, we have lowered the root of the minor chord situated on the B string by one and half tones (3 frets) in order to obtain the major 6<sup>th</sup>.

## *D*min6 (m6, -6)

Root = D; min 3<sup>rd</sup> = F; 5<sup>th</sup> = A; maj 6<sup>th</sup> = B



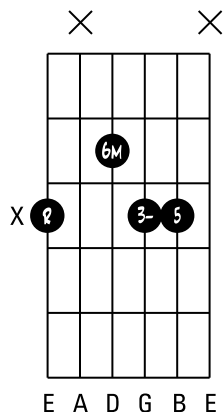
× ×



V

E A D G B E

For this form of min6 chord on the guitar, we have lowered the root of the minor chord situated on the G string by one and half tones (3 frets) in order to obtain the major 6<sup>th</sup>.

***Dmin6*** (*m6, -6*)Root = D; min 3<sup>rd</sup> = F; 5<sup>th</sup> = A; maj 6<sup>th</sup> = B

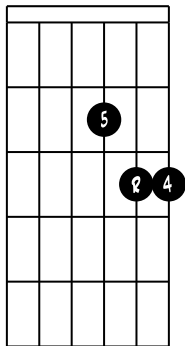
For this form of min6 chord on the guitar, we have lowered the root of the minor chord situated on the D string by one and half tones (3 frets) in order to obtain the major 6<sup>th</sup>.

## Dsus4 \*

Root = D; 4<sup>th</sup> = G; 5<sup>th</sup> = A



× × (2)



E A D G B E

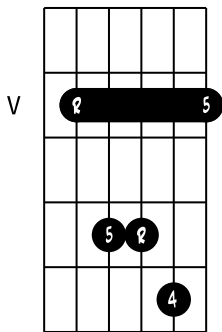
To obtain a sus4 chord, raise the 3<sup>rd</sup> of a major chord by one semitone (1 fret) so that it becomes the 4<sup>th</sup>. A sus4 chord does not include a 3<sup>rd</sup>: it is neither major nor minor.

## Dsus4

Root = D; 4<sup>th</sup> = G; 5<sup>th</sup> = A



×



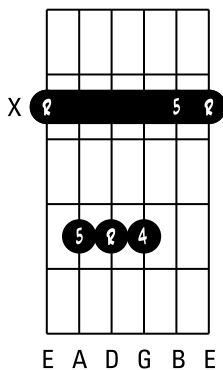
E A D G B E

To obtain a sus4 chord, raise the 3<sup>rd</sup> of a major chord by one semitone (1 fret) so that it becomes the 4<sup>th</sup>. A sus4 chord does not include a 3<sup>rd</sup>: it is neither major nor minor.



# Dsus4

Root = D; 4<sup>th</sup> = G; 5<sup>th</sup> = A

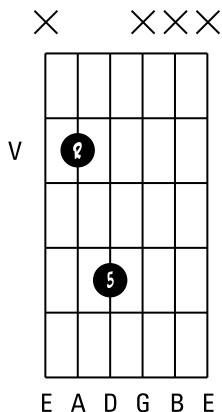


TIP

If you have any difficulty in placing this chord, you need not play the lowest 5<sup>th</sup> (on the A string), as it can be found again on the B string.

## D5 \*

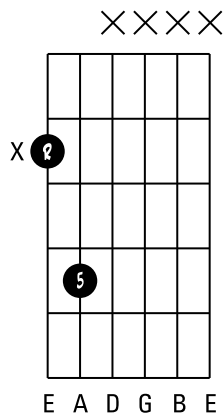
Root = D; 5<sup>th</sup> = A



'5' chords consist of only 2 notes: the root and the 5<sup>th</sup>. Used a lot in rock and heavy metal, they are also referred to as *power chords*.

## D5 \*

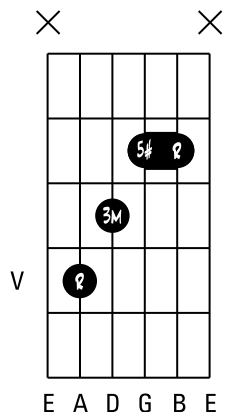
Root = C; 5<sup>th</sup> = G



'5' chords consist of only 2 notes: the root and the 5<sup>th</sup>. Used a lot in rock and heavy metal, they are also referred to as *power chords*.

## *Daug* (#5, +, 5+)

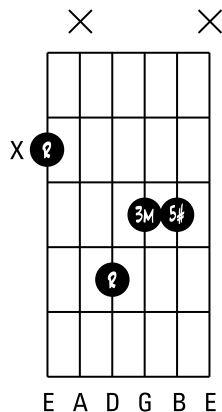
Root = D; maj 3<sup>rd</sup> = F#; 5<sup>th</sup># = A#



An augmented chord is a major chord in which the 5<sup>th</sup> has been raised by one semitone (1 fret).

## *Daug* (#5, +, 5+)

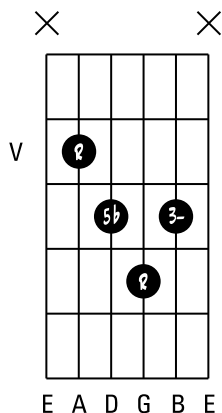
Root = D; maj 3<sup>rd</sup> = F#; 5<sup>th</sup># = A#



**TIP** If you have any difficulty in placing this chord, you need only play the 3 highest notes of the chord (the base – in this case the root – may be omitted as it is repeated an octave higher).

## *Ddim* (°)

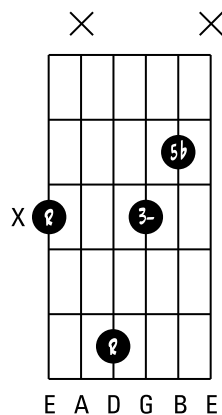
Root = D; min 3<sup>rd</sup> = F; 5<sup>th</sup>b = A<sup>b</sup>



A diminished chord is a major chord in which, with the exception of the root, all the notes have been lowered by one semitone (1 fret).

## *Ddim* (°)

Root = C; min 3<sup>rd</sup> = E<sup>b</sup>; 5<sup>th</sup>b = G<sup>b</sup>



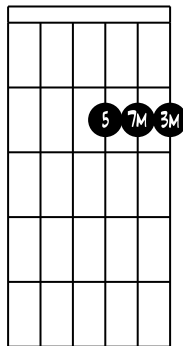
**TIP** If you have any difficulty in placing this chord, you need only play the 3 highest notes of the chord (the base note – in this case the root – may be omitted as it is repeated an octave higher).

**$D^{M7}$**  ( $7M$ ,  $Maj7$ ,  $7Maj$ ,  $\Delta$ ) \*

Root = D; maj 3<sup>rd</sup> = F $\sharp$ ; 5<sup>th</sup> = A; maj 7<sup>th</sup> = C $\sharp$



× × (2)



E A D G B E

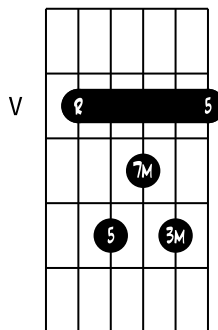
For this form of  $M^7$  chord on the guitar, we have lowered the root of the major chord situated on the B string by one semitone (1 fret) in order to obtain the major 7<sup>th</sup>.

**$D^{M7}$**  ( $7M$ ,  $Maj7$ ,  $7Maj$ ,  $\Delta$ )

Root = D; maj 3<sup>rd</sup> = F $\sharp$ ; 5<sup>th</sup> = A; maj 7<sup>th</sup> = C $\sharp$



×



E A D G B E

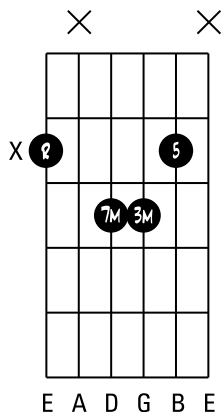
For this form of  $M^7$  chord on the guitar, we have lowered the root of the major chord situated on the G string by one semitone (1 fret) in order to obtain the major 7<sup>th</sup>.

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***D<sup>M7</sup>*** (*7<sup>M</sup>, Maj7, 7<sup>Maj</sup>, Δ*)

Root = D; maj 3<sup>rd</sup> = F<sup>#</sup>; 5<sup>th</sup> = A; maj 7<sup>th</sup> = C<sup>#</sup>



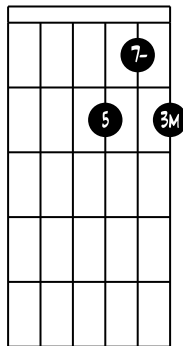
For this form of <sup>M7</sup> chord on the guitar, we have lowered the root of the major chord situated on the B string by one semitone (1 fret) in order to obtain the major 7<sup>th</sup>.

# D7 \*

Root = D; maj 3<sup>rd</sup> = F<sup>#</sup>; 5<sup>th</sup> = A; min 7<sup>th</sup> = C



× × ②



E A D G B E

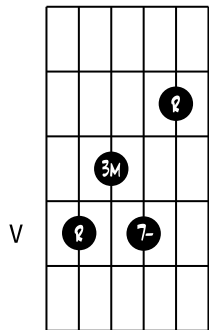
To obtain the 7<sup>th</sup> chord, the major 7<sup>th</sup> of the M<sup>7</sup> chord needs to be lowered by one semitone (1 fret) so that it becomes minor.

# D7 \*

Root = D; maj 3<sup>rd</sup> = F<sup>#</sup>; 5<sup>th</sup> = A; min 7<sup>th</sup> = C



× ×

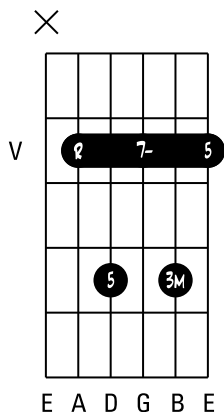


E A D G B E

Please note that for this form of, currently used, 7<sup>th</sup> chord we have removed the 5<sup>th</sup> of the major chord so as to be able place the minor 7<sup>th</sup>.

## D7

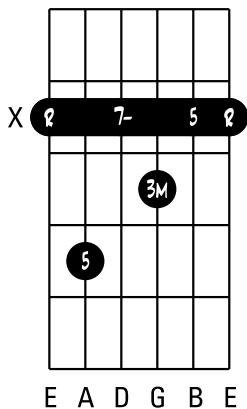
Root = D; maj 3<sup>rd</sup> = F<sup>#</sup>; 5<sup>th</sup> = A; min 7<sup>th</sup> = C



To obtain the 7<sup>th</sup> chord, the major 7<sup>th</sup> of the M<sup>7</sup> chord needs to be lowered by one semitone (1 fret) so that it becomes minor.

## D7

Root = D; maj 3<sup>rd</sup> = F<sup>#</sup>; 5<sup>th</sup> = A; min 7<sup>th</sup> = C



To obtain the 7<sup>th</sup> chord, the major 7<sup>th</sup> of the M<sup>7</sup> chord needs to be lowered by one semitone (1 fret) so that it becomes minor.

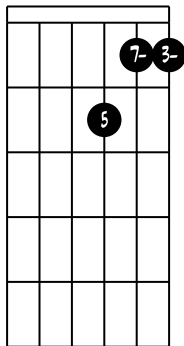


## ***D**min7 (m7, -7) \**

Root = D; min 3<sup>rd</sup> = F; 5<sup>th</sup> = A; min 7<sup>th</sup> = C



× × (2)



E A D G B E

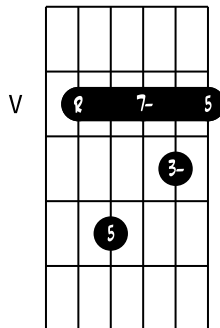
To obtain a min7 chord, the major 3<sup>rd</sup> of the 7<sup>th</sup> chord needs to be lowered by one semitone (1 fret) so that it becomes minor.

## ***D**min7 (m7, -7)*

Root = D; min 3<sup>rd</sup> = F; 5<sup>th</sup> = A; min 7<sup>th</sup> = C



×

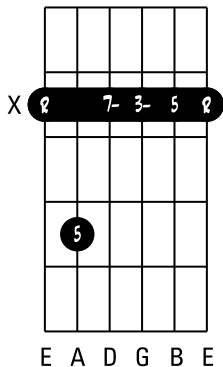


E A D G B E

To obtain a min7 chord, the major 3<sup>rd</sup> of the 7<sup>th</sup> chord needs to be lowered by one semitone (1 fret) so that it becomes minor.

## *D*min7 (m7, -7)

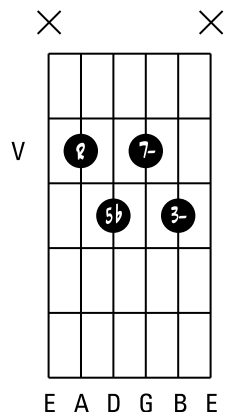
Root = D; min 3<sup>rd</sup> = F; 5<sup>th</sup> = A; min 7<sup>th</sup> = C



To obtain a min7 chord, the major 3<sup>rd</sup> of the 7<sup>th</sup> chord needs to be lowered by one semitone (1 fret) so that it becomes minor.

# ***D*min7<sup>b5</sup>** (*m7<sup>b5</sup>*, *-7<sup>b5</sup>*, $\emptyset$ )

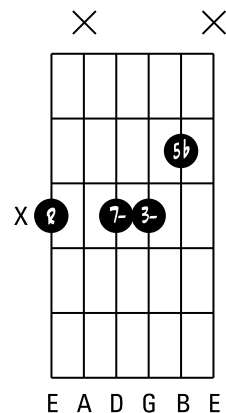
Root = D; min 3<sup>rd</sup> = F; 5<sup>thb</sup> = A<sup>b</sup>; min 7<sup>th</sup> = C



In order to obtain a min7<sup>b5</sup> chord, the 5<sup>th</sup> of the min7 chord must be lowered by one semitone (1 fret) so that it becomes a flat 5<sup>th</sup> (also known as a *diminished 5th*).

# ***D*min7<sup>b5</sup>** (*m7<sup>b5</sup>*, *-7<sup>b5</sup>*, $\emptyset$ )

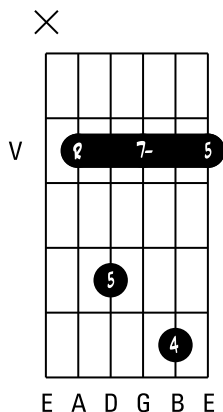
Root = D; min 3<sup>rd</sup> = F; 5<sup>thb</sup> = A<sup>b</sup>; min 7<sup>th</sup> = C



In order to obtain a min7<sup>b5</sup> chord, the 5<sup>th</sup> of the min7 chord must be lowered by one semitone (1 fret) so that it becomes a flat 5<sup>th</sup> (also known as a *diminished 5th*).

## D7sus4

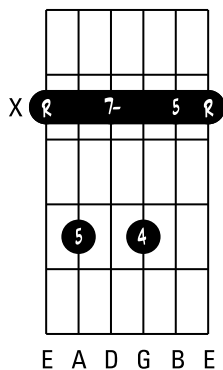
Root = D; 4<sup>th</sup> = G; 5<sup>th</sup> = A; min 7<sup>th</sup> = C



In order to obtain a 7sus4 chord, raise the major 3<sup>rd</sup> of the 7<sup>th</sup> chord by one semitone (1 fret) so that it becomes the 4<sup>th</sup>. A 7sus4 chord does not include a 3<sup>rd</sup>: it is neither major nor minor.

## D7sus4

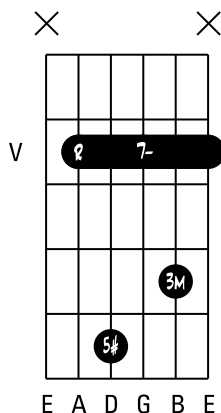
Root = D; 4<sup>th</sup> = G; 5<sup>th</sup> = A; min 7<sup>th</sup> = C



If you have any difficulty in placing this chord, you need not play the lowest 5<sup>th</sup> (on the A string), as it can be found again on the B string.

## *Daug7* ( $7^{\#5}$ , +7)

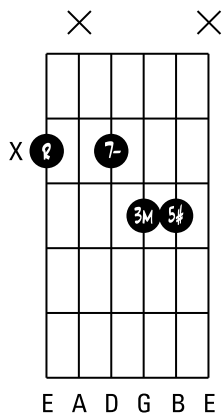
Root = D; maj 3<sup>rd</sup> = F $\sharp$ ; 5<sup>th</sup> $\sharp$  = A $\sharp$ ; min 7<sup>th</sup> = C



An aug7 chord is a 7<sup>th</sup> chord in which the 5<sup>th</sup> has been raised by one semitone (1 fret). Please note that even if you press on the high E because of the barre chord, it should not be played.

## *Daug7* ( $7^{\#5}$ , +7)

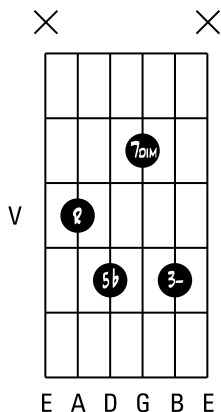
Root = D; maj 3<sup>rd</sup> = F $\sharp$ ; 5<sup>th</sup> $\sharp$  = A $\sharp$ ; min 7<sup>th</sup> = C



An aug7 chord is a 7<sup>th</sup> chord in which the 5<sup>th</sup> has been raised by one semitone (1 fret).

## *Ddim7* (°7)

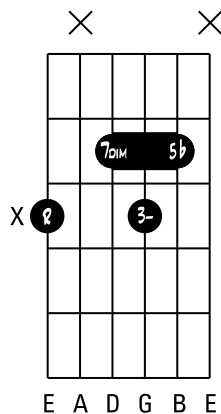
Root = D; min 3<sup>rd</sup> = F; 5<sup>th</sup>b = A<sup>b</sup>; min 7<sup>th</sup> = C<sup>b</sup>(B)



A dim7 chord is a 7<sup>th</sup> chord in which, with the exception of the root, all the notes have been lowered by one semitone (1 fret).

## *Ddim7* (°7)

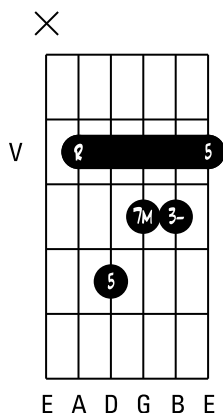
Root = D; min 3<sup>rd</sup> = F; 5<sup>th</sup>b = A<sup>b</sup>; min 7<sup>th</sup> = C<sup>b</sup>(B)



A dim7 chord is a 7<sup>th</sup> chord in which, with the exception of the root, all the notes have been lowered by one semitone (1 fret).

## ***Dmin<sup>M7</sup>*** (-M7, min<sup>Δ</sup>, -Δ)

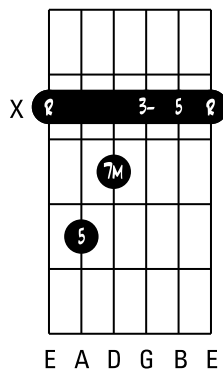
Root = D; min 3<sup>rd</sup> = F; 5<sup>th</sup> = A; maj 7<sup>th</sup> = C#



To obtain a min<sup>M7</sup> chord, the minor 7<sup>th</sup> of the min7 chord must be augmented by one semitone (1 fret) so that it becomes major.

## ***Dmin<sup>M7</sup>*** (-M7, min<sup>Δ</sup>, -Δ)

Root = D; min 3<sup>rd</sup> = F; 5<sup>th</sup> = A; maj 7<sup>th</sup> = C#



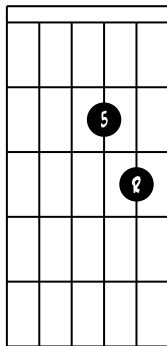
To obtain a min<sup>M7</sup> chord, the minor 7<sup>th</sup> of the min7 chord must be augmented by one semitone (1 fret) so that it becomes major.

## Dsus9

Root = D; 5<sup>th</sup> = A; 9<sup>th</sup> = E



× × 2 9



E A D G B E

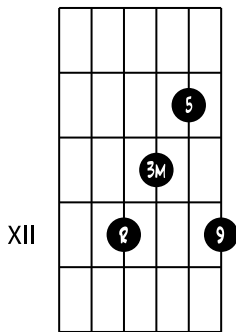
In order to obtain a sus9 chord, the major 3<sup>rd</sup> of the major chord must be lowered by two tones (2 frets) so that it becomes the 9<sup>th</sup>. A sus9 chord does not include a 3<sup>rd</sup>: it is neither major nor minor.

## Dadd9

Root = D; maj 3<sup>rd</sup> = F<sup>#</sup>; 5<sup>th</sup> = A; 9<sup>th</sup> = E



× ×



XII

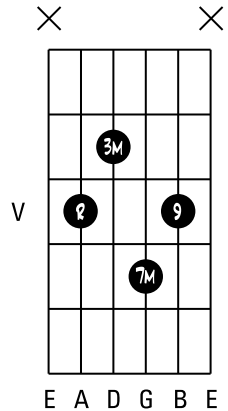
E A D G B E

An add9 chord is a major chord to which a 9<sup>th</sup> has been added.



## ***D*M7<sup>9</sup>** (*Maj7<sup>9</sup>*, $\Delta 9$ )

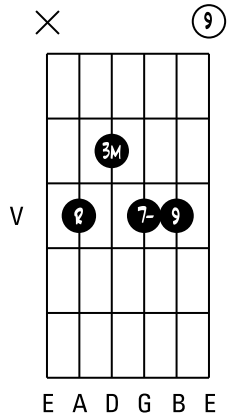
Root = D; maj 3<sup>rd</sup> = F $\sharp$ ; maj 7<sup>th</sup> = C $\sharp$ ; 9<sup>th</sup> = E



In order to play this form of  $M7^9$  chord on the guitar, we have removed the 5<sup>th</sup> of the  $M7$  chord situated on the D string so as to be able to place the 9<sup>th</sup>.

## ***D*7<sup>9</sup>**

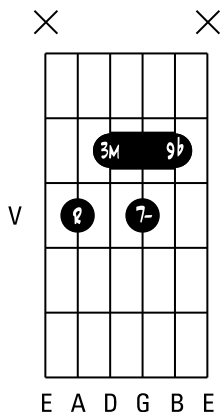
Root = D; maj 3<sup>rd</sup> = F $\sharp$ ; maj 7<sup>th</sup> = C $\sharp$ ; 9<sup>th</sup> = E



In order to play this form of  $7^9$  chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the D string so as to be able to place the 9<sup>th</sup>.

## D7<sup>b9</sup>

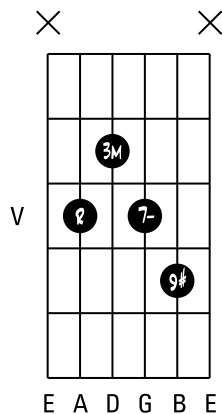
Root = D; maj 3<sup>rd</sup> = F<sup>#</sup>; min 7<sup>th</sup> = C; 9<sup>thb</sup> = E<sup>b</sup>



In order to play this form of 7<sup>b9</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the D string so as to be able to place the 9<sup>thb</sup>.

## D7<sup>#9</sup>

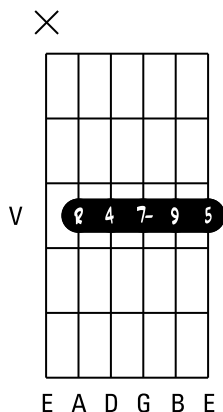
Root = D; maj 3<sup>rd</sup> = F<sup>#</sup>; min 7<sup>th</sup> = C; 9<sup>th#</sup> = E<sup>#</sup> (F)



In order to play this form of 7<sup>#9</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the D string so as to be able to place the 9<sup>th#</sup>.

## *D7sus4<sup>9</sup>*

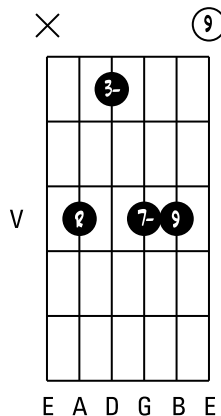
Root = D; 4<sup>th</sup> = G; 5<sup>th</sup> = A; min 7<sup>th</sup> = C; 9<sup>th</sup> = E



In order to obtain a 7sus4<sup>9</sup> chord, raise the major 3<sup>rd</sup> of the 7<sup>9</sup> chord by one semitone (1 fret) so that it becomes the 4<sup>th</sup>. A 7sus4<sup>9</sup> chord does not include a 3<sup>rd</sup>: it is neither major nor minor.

## *Dmin7<sup>9</sup>* (*m7<sup>9</sup>*, *-7<sup>9</sup>*)

Root = D; min 3<sup>rd</sup> F; min 7<sup>th</sup> = C; 9<sup>th</sup> = E

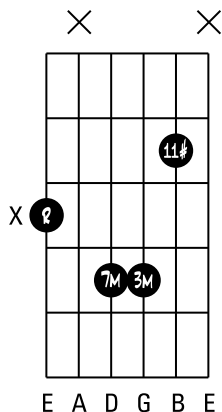


In order to play this form of min7<sup>9</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the min7 chord situated on the D string so as to be able to place the 9<sup>th</sup>.

# 108 Part III: D-family Chords

## ***D*M7#11** (*Maj7#11*, $\Delta$ #11)

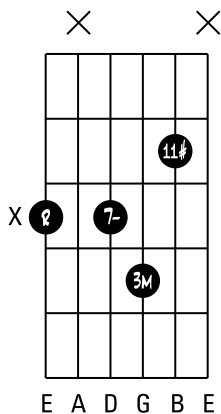
Root = D; maj 3<sup>rd</sup> = F#; maj 7<sup>th</sup> = C#; 11th# = G#



In order to play this form of  $M7\#11$  chord on the guitar, we have removed the 5<sup>th</sup> of the  $M7$  chord situated on the B string so as to be able to place the 11<sup>th</sup>.

## ***D*7#11**

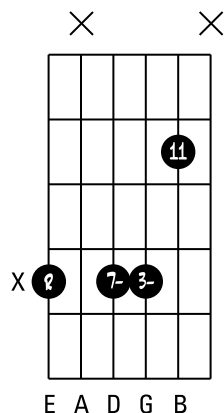
Root = D; maj 3<sup>rd</sup> = F#; min 7<sup>th</sup> = C; 11th# = G#



In order to play this form of  $7\#11$  chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the B string so as to be able to place the 11<sup>th</sup>.

# *D*min7<sup>11</sup> (*m*7<sup>11</sup>, -7<sup>11</sup>)

Root = D; min 3<sup>rd</sup> = F; min 7<sup>th</sup> = C; 11th = G

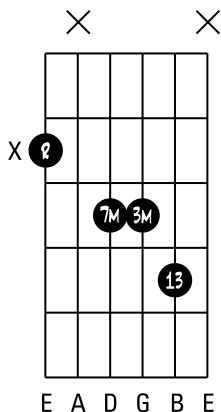


In order to play this form of min7<sup>11</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the min7 chord situated on the B string so as to be able to place the perfect 11<sup>th</sup>.

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## **D<sup>M7</sup> 13** (*Maj7 13*, $\Delta 13$ )

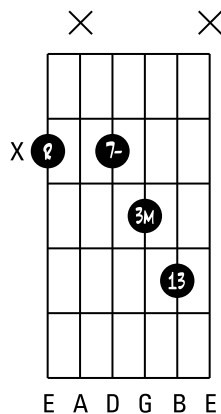
Root = D; maj 3<sup>rd</sup> = F $\sharp$ ; maj 7<sup>th</sup> = C $\sharp$ ; maj 13<sup>th</sup> = B



In order to play this form of <sup>M7</sup>13 chord on the guitar, we have removed the 5<sup>th</sup> of the <sup>M7</sup> chord situated on the B string so as to be able to place the major 13<sup>th</sup>.

## **D<sup>7</sup>13**

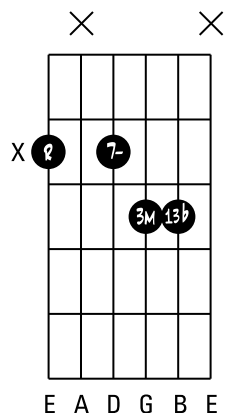
Root = D; maj 3<sup>rd</sup> = F $\sharp$ ; min 7<sup>th</sup> = C; maj 13<sup>th</sup> = B



In order to play this form of 7<sup>13</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the B string so as to be able to place the major 13<sup>th</sup>.

# D7<sup>b</sup>13

Root = D; maj 3<sup>rd</sup> = F<sup>#</sup>; min 7<sup>th</sup> = C; (min) 13<sup>th</sup> = B<sup>b</sup>



In order to play this form of 7<sup>b</sup>13 chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the B string so as to be able to place the minor 13<sup>th</sup> (13<sup>th</sup><sup>b</sup>).





## Part IV

# **E<sup>b</sup>/D<sup>#</sup>-family Chords**

# 114 Part IV: E<sup>b</sup>/D<sup>#</sup>-family Chords

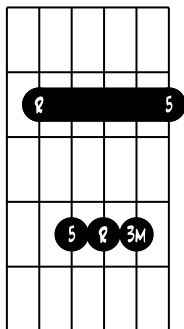
## E<sup>b</sup>/D<sup>#</sup> maj (M) \*

Root = E<sup>b</sup>; maj 3<sup>rd</sup> = G; 5<sup>th</sup> = B<sup>b</sup>



×

VI



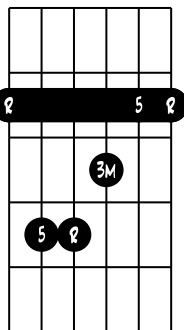
E A D G B E

## E<sup>b</sup>/D<sup>#</sup> maj (M) \*

Root = E<sup>b</sup>; maj 3<sup>rd</sup> = G; 5<sup>th</sup> = B<sup>b</sup>



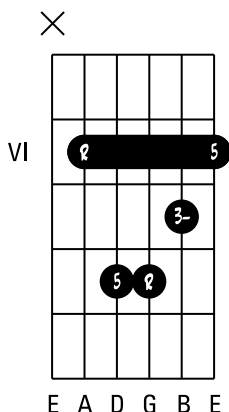
XI



E A D G B E

## E<sup>b</sup>/D<sup>#</sup> min (m, -) \*

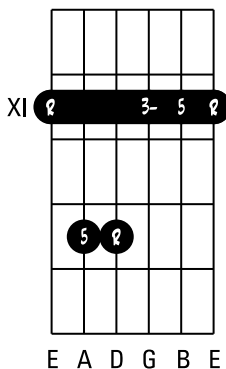
Root = E<sup>b</sup>; min 3<sup>rd</sup> = G<sup>b</sup>; 5<sup>th</sup> = B<sup>b</sup>



To obtain a minor chord, the major 3<sup>rd</sup> of the major chord must be lowered by one semitone (1 fret) so that it becomes minor.

## E<sup>b</sup>/D<sup>#</sup> min (m, -) \*

Root = E<sup>b</sup>; min 3<sup>rd</sup> = G<sup>b</sup>; 5<sup>th</sup> = B<sup>b</sup>

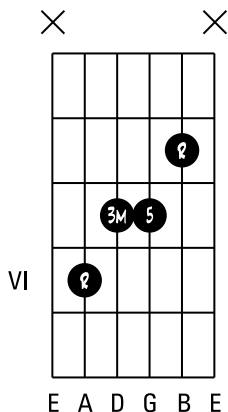


To obtain a minor chord, the major 3<sup>rd</sup> of the major chord must be lowered by one semitone (1 fret) so that it becomes minor.

# 116 Part IV: E<sup>b</sup>/D<sup>#</sup>-family Chords

## E<sup>b</sup>/D<sup>#</sup> 6

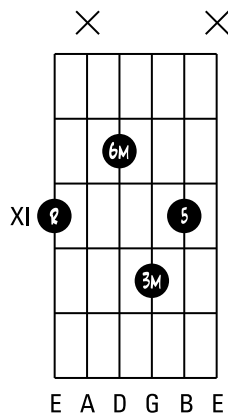
Root = E<sup>b</sup>; maj 3<sup>rd</sup> = G; maj 6<sup>th</sup> = C



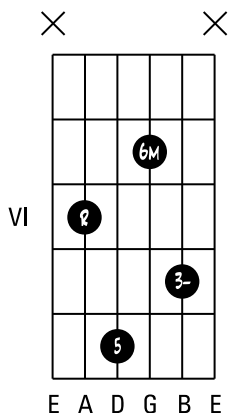
In order to play this form of 6<sup>th</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the major chord so as to be able to place the major 6<sup>th</sup>.

## E<sup>b</sup>/D<sup>#</sup> 6

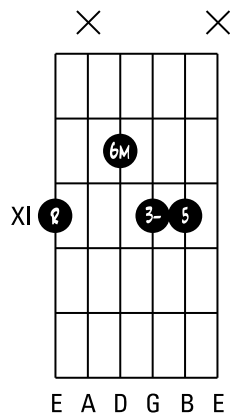
Root = E<sup>b</sup>; maj 3<sup>rd</sup> = G; 5<sup>th</sup> = B<sup>b</sup>; maj 6<sup>th</sup> = C



For this form of 6<sup>th</sup> chord on the guitar, we have lowered the root of the major chord situated on the D chord by one and a half tones (3 frets) so to obtain the major 6<sup>th</sup>.

**E<sup>b</sup>/D<sup>#</sup> min6 (m6, -6)**Root = E<sup>b</sup>; min 3<sup>rd</sup> = G<sup>b</sup>; 5<sup>th</sup> = B<sup>b</sup>; maj 6<sup>th</sup> = C

For this form of min6 chord on the guitar, we have lowered the root of the minor chord situated on the G chord by one and a half tones (3 frets) so to obtain the major 6<sup>th</sup>.

**E<sup>b</sup>/D<sup>#</sup> min6 (m6, -6) \***Root = E<sup>b</sup>; min 3<sup>rd</sup> = G<sup>b</sup>; 5<sup>th</sup> = B<sup>b</sup>; maj 6<sup>th</sup> = C

For this form of min6 chord on the guitar, we have lowered the root of the minor chord situated on the D chord by one and a half tones (3 frets) so to obtain the major 6<sup>th</sup>.

# 118 Part IV: E<sup>b</sup>/D<sup>#</sup>-family Chords

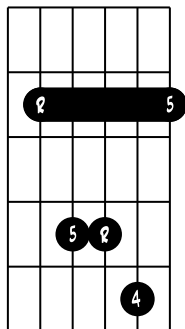
## E<sup>b</sup>/D<sup>#</sup> sus4

Root = E<sup>b</sup>; 4<sup>th</sup> = A<sup>b</sup>; 5<sup>th</sup> = B<sup>b</sup>



×

VI



E A D G B E

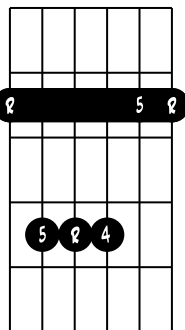
To obtain a sus4 chord, raise the 3<sup>rd</sup> of a major chord by one semitone (1 fret) so that it becomes the 4<sup>th</sup>. A sus4 chord does not include a 3<sup>rd</sup>: it is neither major nor minor.

## E<sup>b</sup>/D<sup>#</sup> sus4

Root = E<sup>b</sup>; 4<sup>th</sup> = A<sup>b</sup>; 5<sup>th</sup> = B<sup>b</sup>



XI



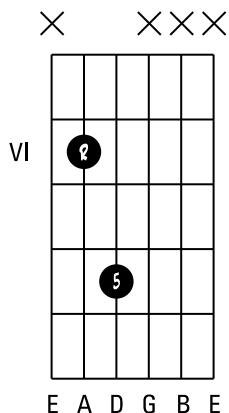
E A D G B E



If you have any difficulty in placing this chord, you need not play the lowest 5<sup>th</sup> (on the A string), as it can be found again on the B string.

## E<sup>b</sup>/D<sup>#</sup> 5 \*

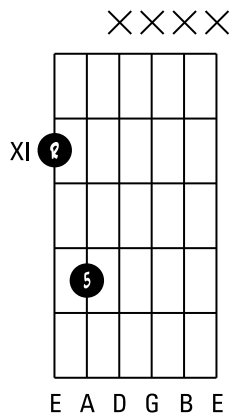
Root = E<sup>b</sup>; 5<sup>th</sup> = B<sup>b</sup>



'5' chords consist of only 2 notes: the root and the 5<sup>th</sup>. Used a lot in rock and heavy metal, they are also referred to as *power chords*.

## E<sup>b</sup>/D<sup>#</sup> 5 \*

Root = E<sup>b</sup>; 5<sup>th</sup> = B<sup>b</sup>

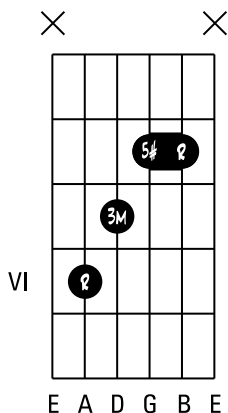


'5' chords consist of only 2 notes: the root and the 5<sup>th</sup>. Used a lot in rock and heavy metal, they are also referred to as *power chords*.

# 120 Part IV: E<sup>b</sup>/D<sup>#</sup>-family Chords

## E<sup>b</sup>/D<sup>#</sup> *aug* (#5, +, 5+)

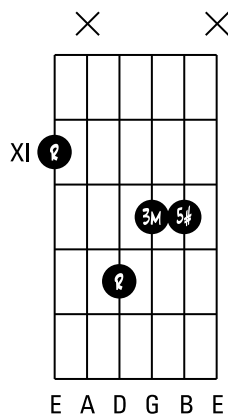
Root = E<sup>b</sup>; maj 3<sup>rd</sup> = G; 5<sup>th</sup># = B



An augmented chord is a major chord in which the 5<sup>th</sup> has been raised by one semitone (1 fret).

## E<sup>b</sup>/D<sup>#</sup> *aug* (#5, +, 5+)

Root = E<sup>b</sup>; maj 3<sup>rd</sup> = G; 5<sup>th</sup># = B

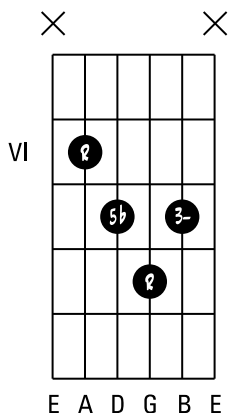


If you have any difficulty in placing this chord, you need only play the 3 highest notes of the chord (the base note – in this case the root – may be omitted as it is repeated an octave higher).



## E<sup>b</sup>/D<sup>#</sup> *dim* (°)

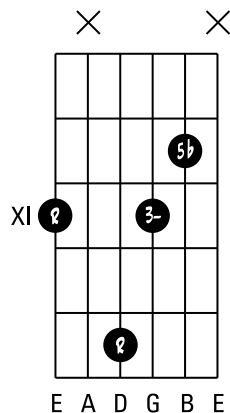
Root = E<sup>b</sup>; min 3<sup>rd</sup> = G<sup>b</sup>; 5<sup>th</sup>b = B<sup>bb</sup> (A)



A diminished chord is a major chord in which, with the exception of the root, all the notes have been lowered by one semitone (1 fret).

## E<sup>b</sup>/D<sup>#</sup> *dim* (°)

Root = E<sup>b</sup>; min 3<sup>rd</sup> = G<sup>b</sup>; 5<sup>th</sup>b = B<sup>bb</sup> (A)



**TIP** If you have any difficulty in placing this chord, you need only play the 3 highest notes of the chord (the base note – in this case the root – may be omitted as it is repeated an octave higher).

# 122 Part IV: E<sup>b</sup>/D<sup>#</sup>-family Chords

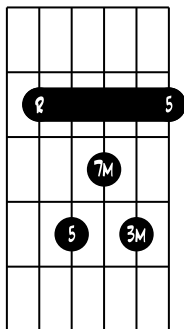
**E<sup>b</sup>/D<sup>#</sup> M7** (7M, Maj7, 7Maj, Δ)

Root = E<sup>b</sup>; maj 3<sup>rd</sup> = G; 5<sup>thb</sup> = B<sup>b</sup>; maj 7<sup>th</sup> = D



×

VI



E A D G B E

For this form of M7 chord on the guitar, we have lowered the root of the major chord situated on the G string by one semitone (1 fret) in order to obtain the major 7<sup>th</sup>.

**E<sup>b</sup>/D<sup>#</sup> M7** (7M, Maj7, 7Maj, Δ)

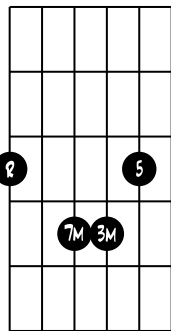
Root = E<sup>b</sup>; maj 3<sup>rd</sup> = G; 5<sup>thb</sup> = B<sup>b</sup>; maj 7<sup>th</sup> = D



×

×

XI

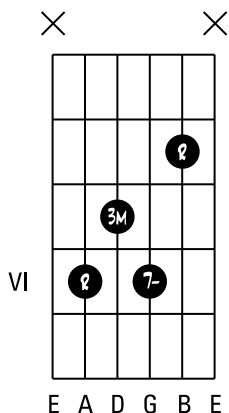


E A D G B E

For this form of M7 chord on the guitar, we have lowered the root of the major chord situated on the D string by one semitone (1 fret) in order to obtain the major 7<sup>th</sup>.

## $E^b/D^\#$ 7 \*

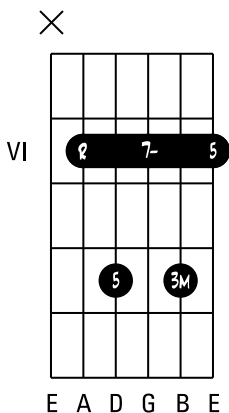
Root =  $E^b$ ; maj 3<sup>rd</sup> = G; min 7<sup>th</sup> =  $D^b$



Please note that for this form of, currently used, 7<sup>th</sup> chord we have removed the 5<sup>th</sup> of the major chord on the G string so as to be able place the minor 7<sup>th</sup>.

## $E^b/D^\#$ 7

Root =  $E^b$ ; maj 3<sup>rd</sup> = G; 5<sup>th</sup> =  $B^b$ ; min 7<sup>th</sup> =  $D^b$



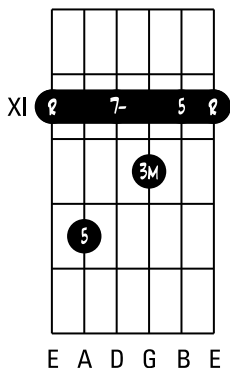
In order to obtain the 7<sup>th</sup> chord, the major 7<sup>th</sup> of the  $M^7$  chord must be lowered by one semitone (1 fret) so that it becomes minor.

# 124 Part IV: E<sup>b</sup>/D<sup>#</sup>-family Chords

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## E<sup>b</sup>/D<sup>#</sup> 7

Root = E<sup>b</sup>; maj 3<sup>rd</sup> = G; 5<sup>th</sup> = B<sup>b</sup>; min 7<sup>th</sup> = D<sup>b</sup>

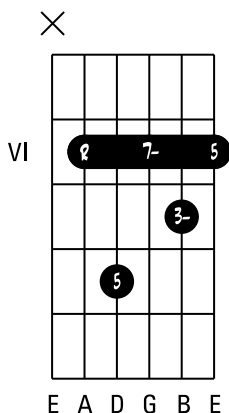


In order to obtain the 7<sup>th</sup> chord, the major 7<sup>th</sup> of the M<sup>7</sup> chord must be lowered by one semitone (1 fret) so that it becomes minor.

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## E<sup>b</sup>/D<sup>#</sup> min7 (m7, -7)

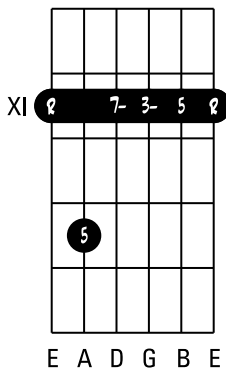
Root = E<sup>b</sup>; min 3<sup>rd</sup> = G<sup>b</sup>; 5<sup>th</sup> = B<sup>b</sup>; min 7<sup>th</sup> = D<sup>b</sup>



In order to obtain a min7 chord, the major 3<sup>rd</sup> of the 7<sup>th</sup> chord must be lowered by one semitone (1 fret) so that it becomes minor.

## E<sup>b</sup>/D<sup>#</sup> min7 (m7, -7)

Root = E<sup>b</sup>; min 3<sup>rd</sup> = G<sup>b</sup>; 5<sup>th</sup> = B<sup>b</sup>; min 7<sup>th</sup> = D<sup>b</sup>

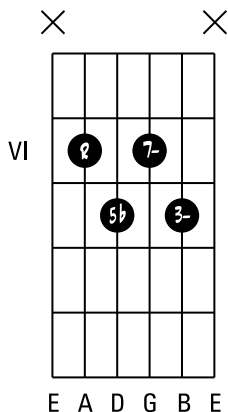


In order to obtain a min7 chord, the major 3<sup>rd</sup> of the 7<sup>th</sup> chord must be lowered by one semitone (1 fret) so that it becomes minor.

# 126 Part IV: E<sup>b</sup>/D<sup>#</sup>-family Chords

## E<sup>b</sup>/D<sup>#</sup> min7<sup>b5</sup> (m7<sup>b5</sup>, -7<sup>b5</sup>, ø)

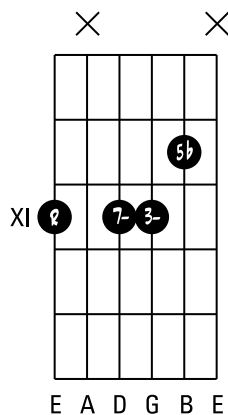
Root = E<sup>b</sup>; min 3<sup>rd</sup> = G<sup>b</sup>; 5<sup>th</sup><sup>b</sup> = B<sup>bb</sup> (A); min 7<sup>th</sup> = D<sup>b</sup>



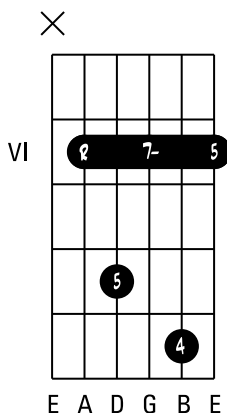
In order to obtain a min7<sup>b5</sup> chord, the 5<sup>th</sup> of the min7 chord must be lowered by one semitone (1 fret) so that it becomes a flat 5<sup>th</sup> (also known as a *diminished 5th*).

## E<sup>b</sup>/D<sup>#</sup> min7<sup>b5</sup> (m7<sup>b5</sup>, -7<sup>b5</sup>, ø)

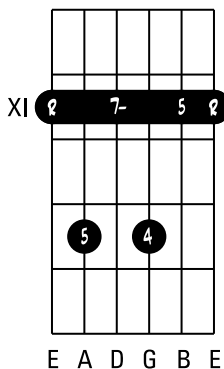
Root = E<sup>b</sup>; min 3<sup>rd</sup> = G<sup>b</sup>; 5<sup>th</sup><sup>b</sup> = B<sup>bb</sup> (A); min 7<sup>th</sup> = D<sup>b</sup>



In order to obtain a min7<sup>b5</sup> chord, the 5<sup>th</sup> of the min7 chord must be lowered by one semitone (1 fret) so that it becomes a flat 5<sup>th</sup> (also known as a *diminished 5th*).

**E<sup>b</sup>/D<sup>#</sup> 7sus4**Root = E<sup>b</sup>; 4<sup>th</sup> = A<sup>b</sup>; 5<sup>th</sup> = B<sup>b</sup>; min 7<sup>th</sup> = D<sup>b</sup>

In order to obtain a 7sus4 chord, raise the major 3<sup>rd</sup> of the 7<sup>th</sup> chord by one semitone (1 fret) so that it becomes the 4<sup>th</sup>. A 7sus4 chord does not include a 3<sup>rd</sup>: it is neither major nor minor.

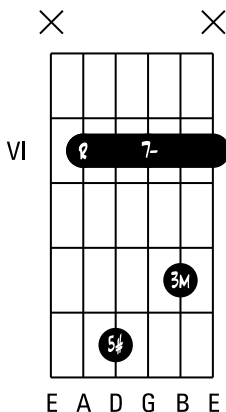
**E<sup>b</sup>/D<sup>#</sup> 7sus4**Root = E<sup>b</sup>; 4<sup>th</sup> = A<sup>b</sup>; 5<sup>th</sup> = B<sup>b</sup>; min 7<sup>th</sup> = D<sup>b</sup>

If you have any difficulty in placing this chord, you need not play the lowest 5<sup>th</sup> (on the A string), as it can be found again an octave higher.

# 128 Part IV: E<sup>b</sup>/D<sup>#</sup>-family Chords

## E<sup>b</sup>/D<sup>#</sup> *aug7* (7<sup>#5</sup>, +7)

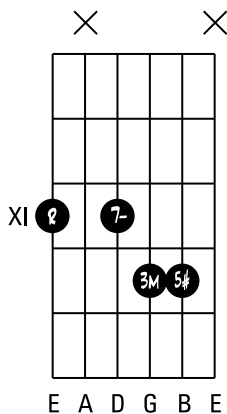
Root = E<sup>b</sup>; maj 3<sup>rd</sup> = G; 5<sup>th</sup># = B; min 7<sup>th</sup> = D<sup>b</sup>



An *aug7* chord is a 7<sup>th</sup> chord in which the 5<sup>th</sup> has been lowered by one semitone (1 fret). Please note that even if you press on the high E because of the barre chord, it should not be played.

## E<sup>b</sup>/D<sup>#</sup> *aug7* (7<sup>#5</sup>, +7)

Root = E<sup>b</sup>; maj 3<sup>rd</sup> = G; 5<sup>th</sup># = B; min 7<sup>th</sup> = D<sup>b</sup>



An *aug7* chord is a 7<sup>th</sup> chord in which the 5<sup>th</sup> has been raised by one semitone (1 fret).





# 130 Part IV: E<sup>b</sup>/D<sup>#</sup>-family Chords

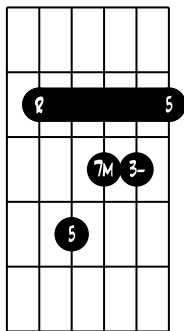
## E<sup>b</sup>/D<sup>#</sup> min<sup>M7</sup> (-M7, min<sup>Δ</sup>, -<sup>Δ</sup>)

Root = E<sup>b</sup>; min 3<sup>rd</sup> = G<sup>b</sup>; 5<sup>th</sup> = B<sup>b</sup>; maj 7<sup>th</sup> = D



×

VI



E A D G B E

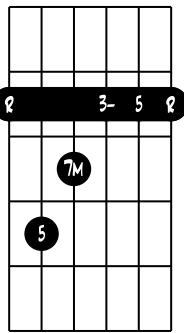
In order to obtain a min<sup>M7</sup> chord, the minor 7<sup>th</sup> of the min7 chord must be lowered by one semitone (1 fret) so that it becomes major.

## E<sup>b</sup>/D<sup>#</sup> min<sup>M7</sup> (-M7, min<sup>Δ</sup>, -<sup>Δ</sup>)

Root = E<sup>b</sup>; min 3<sup>rd</sup> = G<sup>b</sup>; 5<sup>th</sup> = B<sup>b</sup>; maj 7<sup>th</sup> = D



XI



E A D G B E

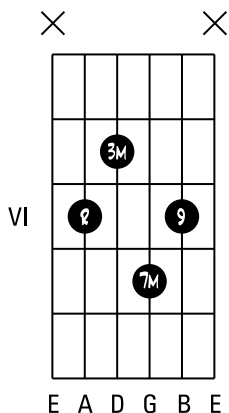
In order to obtain a min<sup>M7</sup> chord, the minor 7<sup>th</sup> of the min7 chord must be lowered by one semitone (1 fret) so that it becomes major.



# 132 Part IV: E<sup>b</sup>/D<sup>#</sup>-family Chords

## E<sup>b</sup>/D<sup>#</sup> M7<sup>9</sup> (Maj7<sup>9</sup>, Δ<sup>9</sup>)

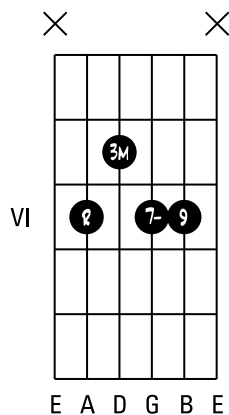
Root = E<sup>b</sup>; maj 3<sup>rd</sup> = G; maj 7<sup>th</sup> = D; 9<sup>th</sup> = F



In order to play this form of M7<sup>9</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the M7 chord situated on the D string so as to be able to place the 9<sup>th</sup>.

## E<sup>b</sup>/D<sup>#</sup> 7<sup>9</sup>

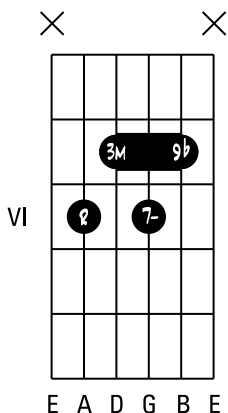
Root = E<sup>b</sup>; maj 3<sup>rd</sup> = G; min 7<sup>th</sup> = D<sup>b</sup>; 9<sup>th</sup> = F



In order to play this form of 7<sup>9</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the D string so as to be able to place the 9<sup>th</sup>.

## $E^b/D^\# 7^b9$

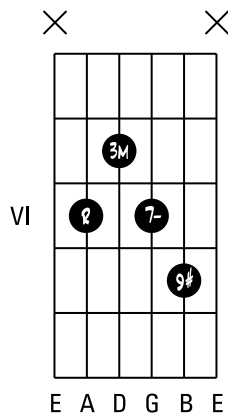
Root =  $E^b$ ; maj 3<sup>rd</sup> = G; min 7<sup>th</sup> =  $D^b$ ; 9<sup>th</sup> $^b$  =  $F^b$  (E)



In order to play this form of 7<sup>b9</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the D string so as to be able to place the 9<sup>th</sup>.

## $E^b/D^\# 7^\#9$

Root =  $E^b$ ; maj 3<sup>rd</sup> = G; min 7<sup>th</sup> =  $D^b$  (B); 9<sup>th</sup> $^\#$  =  $F^\#$



In order to play this form of 7<sup>#9</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the D string so as to be able to place the 9<sup>th</sup>.

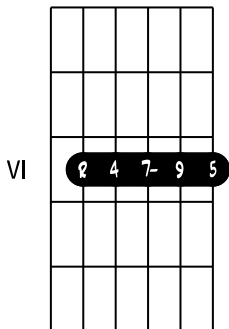
# 134 Part IV: E<sup>b</sup>/D<sup>#</sup>-family Chords

## E<sup>b</sup>/D<sup>#</sup> 7sus4<sup>9</sup>

Root = E<sup>b</sup>; 4<sup>th</sup> = A<sup>b</sup>; 5<sup>th</sup> = B<sup>b</sup>; min 7<sup>th</sup> = D<sup>b</sup>; 9<sup>th</sup> = E<sup>b</sup>



×



E A D G B E

In order to obtain a 7sus4<sup>9</sup> chord, raise the major 3<sup>rd</sup> of the 7<sup>9</sup> chord by one semitone (1 fret) so that it becomes a 4<sup>th</sup>. A 7sus4<sup>9</sup> chord does not include a 3<sup>rd</sup>: it is neither major nor minor.

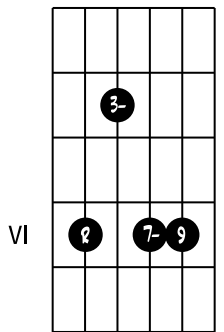
## E<sup>b</sup>/D<sup>#</sup> min 7<sup>9</sup> (m7<sup>9</sup>, -7<sup>9</sup>)

Root = E<sup>b</sup>; min 3<sup>rd</sup> = G<sup>b</sup>; min 7<sup>th</sup> = D<sup>b</sup>; 9<sup>th</sup> = F



×

×

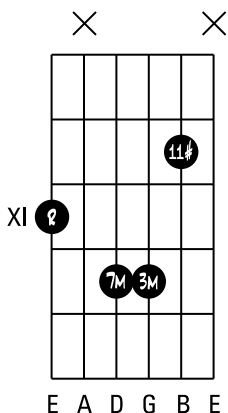


E A D G B E

In order to play this form of min7<sup>9</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the min7 chord situated on the D string so as to be able to place the 9<sup>th</sup>.

## $E^b/D^\# M7^\#11$ ( $Maj7^\#11$ , $\Delta^\#11$ )

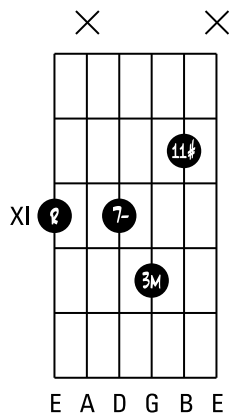
Root =  $E^b$ ; maj 3<sup>rd</sup> = G; maj 7<sup>th</sup> = D; 11<sup>th</sup> = A



In order to play this form of  $M7^\#11$  chord on the guitar, we have removed the 5<sup>th</sup> of the  $M7$  chord situated on the B string so as to be able to place the 11<sup>th</sup>.

## $E^b/D^\# 7^\#11$

Root =  $E^b$ ; maj 3<sup>rd</sup> = G; min 7<sup>th</sup> =  $D^b$ ; 11<sup>th</sup> = A

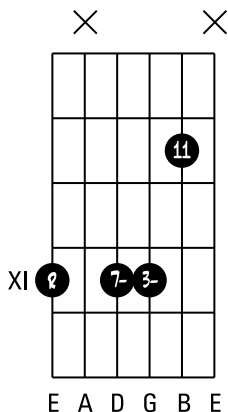


In order to play this form of  $7^\#11$  chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the B string so as to be able to place the 11<sup>th</sup>.

# 136 Part IV: E<sup>b</sup>/D<sup>#</sup>-family Chords

## E<sup>b</sup>/D<sup>#</sup> min7<sup>11</sup> (m7<sup>11</sup>, -7<sup>11</sup>)

Root = E<sup>b</sup>; min 3<sup>rd</sup> = G<sup>b</sup>; min 7<sup>th</sup> = D<sup>b</sup>; 11<sup>th</sup> = A<sup>b</sup>

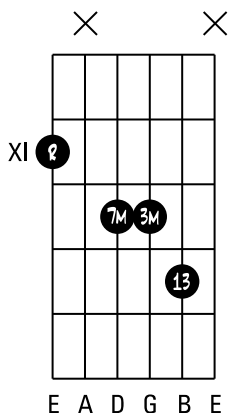


In order to play this form of min7<sup>11</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the min7 chord situated on the B string so as to be able to place the perfect 11<sup>th</sup>.



## $E^b/D^\#$ $M7^{13}$ ( $Maj7^{13}$ , $\Delta^{13}$ )

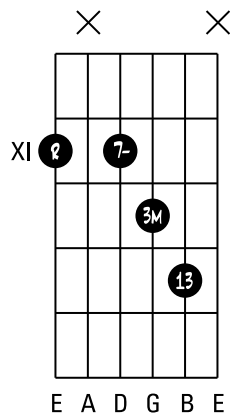
Root =  $E^b$ ; maj 3<sup>rd</sup> = G; maj 7<sup>th</sup> = D; maj 13<sup>th</sup> = C



In order to play this form of  $M7^{13}$  chord on the guitar, we have removed the 5<sup>th</sup> of the  $M7$  chord situated on the B string so as to be able to place the major 13<sup>th</sup>.

## $E^b/D^\#$ $7^{13}$

Root =  $E^b$ ; maj 3<sup>rd</sup> = G; min 7<sup>th</sup> =  $D^b$ ; maj 13<sup>th</sup> = C

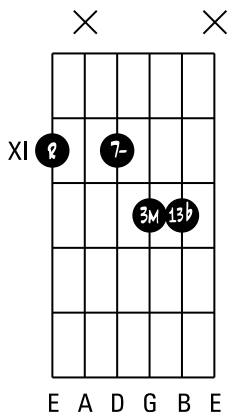


In order to play this form of  $7^{13}$  chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the B string so as to be able to place the major 13<sup>th</sup>.

# 138 Part IV: E<sup>b</sup>/D<sup>#</sup>-family Chords

## E<sup>b</sup>/D<sup>#</sup> 7<sup>b</sup>13

Root = E<sup>b</sup>; maj 3<sup>rd</sup> = G; min 7<sup>th</sup> = D<sup>b</sup>; (min) 13<sup>th</sup> = C<sup>b</sup> (B)



In order to play this form of 7<sup>b</sup>13 chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the B string so as to be able to place the minor 13<sup>th</sup> (13<sup>th</sup><sup>b</sup>).

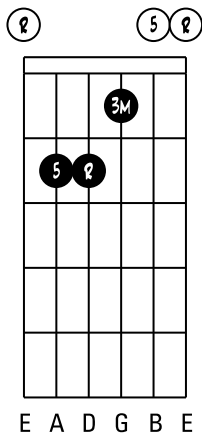
**Part V**

# **E-family Chords**

# 140 Part V: E-family Chords

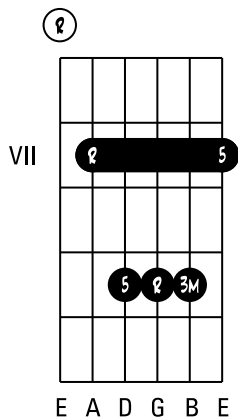
## *E*maj (M)\*

Root = E; maj 3<sup>rd</sup> = G $\sharp$ ; 5<sup>th</sup> = B



## *E*maj (M)\*

Root = E; maj 3<sup>rd</sup> = G $\sharp$ ; 5<sup>th</sup> = B

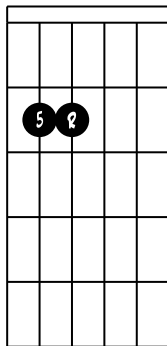


## ***Emin*** (m, -) \*

Root = E; min 3<sup>rd</sup> = G; 5<sup>th</sup> = B



②      ③- ⑤ ②



E A D G B E

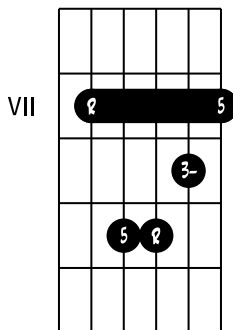
In order to obtain a minor chord, the major 3<sup>rd</sup> of the major chord needs to be lowered by one semitone (1 fret) to make it minor.

## ***Emin*** (m, -) \*

Root = E; min 3<sup>rd</sup> = G; 5<sup>th</sup> = B



②



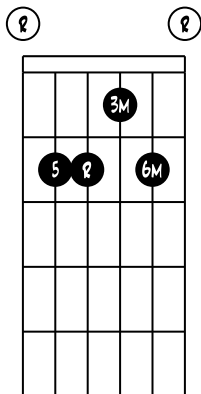
E A D G B E

In order to obtain a minor chord, the major 3<sup>rd</sup> of the major chord needs to be lowered by one semitone (1 fret) to make it minor.

# 142 Part V: E-family Chords

## E6 \*

Root = E; maj 3<sup>rd</sup> = G $\sharp$ ; 5<sup>th</sup> = B; maj 6<sup>th</sup> = C $\sharp$

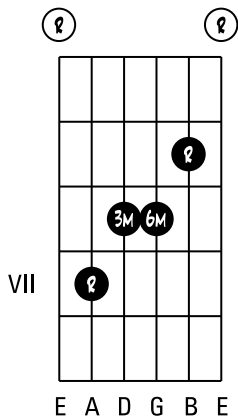


E A D G B E

For this form of 6<sup>th</sup> chord on the guitar, we have raised the 5<sup>th</sup> of the major chord situated on the B string by one tone (2 frets) in order to obtain the major 6<sup>th</sup>.

## E6

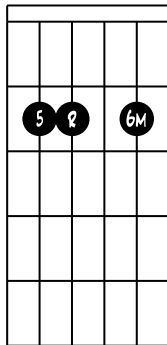
Root = E; maj 3<sup>rd</sup> = G $\sharp$ ; maj 6<sup>th</sup> = C $\sharp$



For this form of 6<sup>th</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the major chord in order to place the major 6<sup>th</sup>.

***Emin6*** (*m6*, -6) \*Root = E; min 3<sup>rd</sup> = G; 5<sup>th</sup> = B; maj 6<sup>th</sup> = C#

?
3-
?

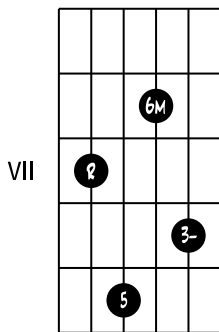


E A D G B E

For this form of 6<sup>th</sup> chord on the guitar, we have raised the 5<sup>th</sup> of the major chord situated on the B string by one tone (2 frets) in order to obtain the major 6<sup>th</sup>.

***Emin6*** (*m6*, -6)Root = E; min 3<sup>rd</sup> = G; 5<sup>th</sup> = B; maj 6<sup>th</sup> = C#

?
?



E A D G B E

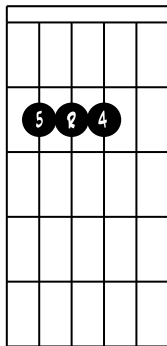
For this form of min6 chord on the guitar, we have lowered the root of the minor chord situated on the G string by one and a half tones (3 frets) in order to obtain the major 6<sup>th</sup>.

## *E*sus4 \*

Root = E; 4<sup>th</sup> = A; 5<sup>th</sup> = B



②                      ⑤ ②



E A D G B E

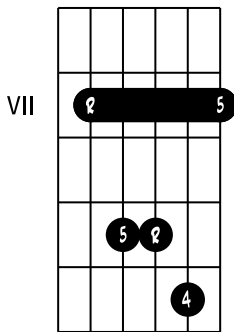
In order to obtain a sus4 chord, raise the 3<sup>rd</sup> of a major chord by one semitone (1 fret) so that it becomes the 4<sup>th</sup>. A sus4 chord does not include a 3<sup>rd</sup>: it is neither major nor minor.

## *E*sus4

Root = E; 4<sup>th</sup> = A; 5<sup>th</sup> = B



②



E A D G B E

In order to obtain a sus4 chord, raise the 3<sup>rd</sup> of a major chord by one semitone (1 fret) so that it becomes the 4<sup>th</sup>. A sus4 chord does not include a 3<sup>rd</sup>: it is neither major nor minor.

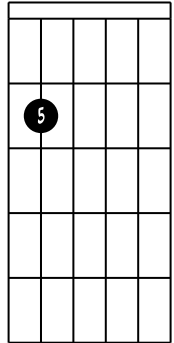


# ***E5*** \*

Root = E; 5<sup>th</sup> = B



Ⓛ ××××



E A D G B E

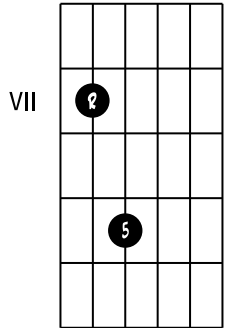
'5' chords consist of only 2 notes: the root and the 5<sup>th</sup>. Used a lot in rock and heavy metal, they are also referred to as *power chords*.

# ***E5*** \*

Root = E; 5<sup>th</sup> = B



× ×××

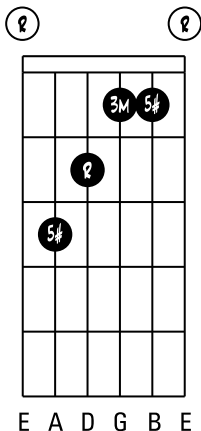


E A D G B E

'5' chords consist of only 2 notes: the root and the 5<sup>th</sup>. Used a lot in rock and heavy metal, they are also referred to as *power chords*.

## *Eaug* (#5, +, 5+)

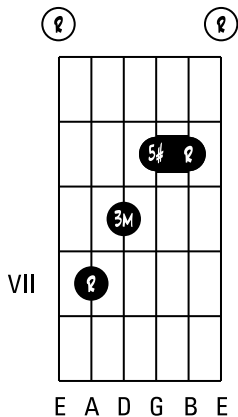
Root = E; maj 3<sup>rd</sup> = G#; 5<sup>th</sup># = B# (C)



An augmented chord is a major chord in which the 5<sup>th</sup> has been raised by one semitone (1 fret).

## *Eaug* (#5, +, 5+)

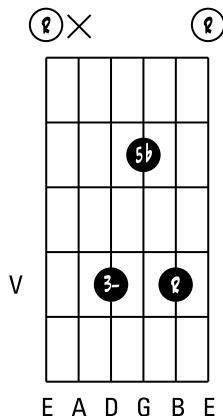
Root = E; maj 3<sup>rd</sup> = G#; 5<sup>th</sup># = B# (C)



An augmented chord is a major chord in which the 5<sup>th</sup> has been raised by one semitone (1 fret).

## *Edim* (°)

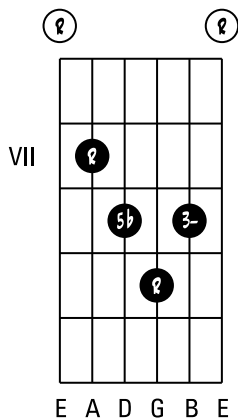
Root = E; min 3<sup>rd</sup> = G; 5<sup>th</sup>b = B<sup>b</sup>



A diminished chord is a major chord in which, with the exception of the root, all the notes have been lowered by one semitone (1 fret).

## *Edim* (°)

Root = E; min 3<sup>rd</sup> = G; 5<sup>th</sup>b = B<sup>b</sup>

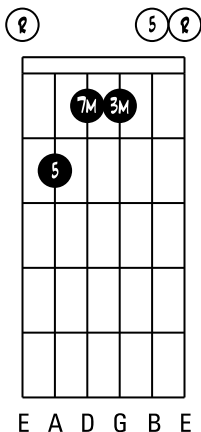


A diminished chord is a major chord in which, with the exception of the root, all the notes have been lowered by one semitone (1 fret).

# 148 Part V: E-family Chords

***EM7*** (*7M, Maj7, 7Maj, Δ*) \*

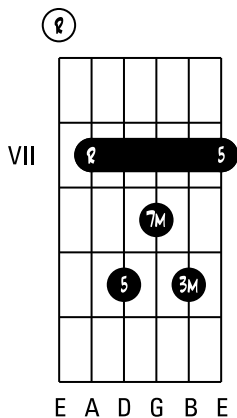
Root = E; maj 3<sup>rd</sup> = G#; 5<sup>th</sup># = B; maj 7<sup>th</sup> = D#



For this form of <sup>M7</sup> chord on the guitar, we have lowered the root of the major chord situated on the D string by one semitone (1 fret) in order to obtain the major 7<sup>th</sup>.

***EM7*** (*7M, Maj7, 7Maj, Δ*)

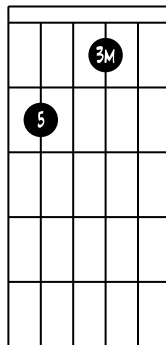
Root = E; maj 3<sup>rd</sup> = G#; 5<sup>th</sup># = B; maj 7<sup>th</sup> = D#



For this form of <sup>M7</sup> chord on the guitar, we have lowered the root of the major chord situated on the G string by one semitone (1 fret) in order to obtain the major 7<sup>th</sup>.

# E7 \*

Root = E; maj 3<sup>rd</sup> = G $\sharp$ ; 5<sup>th</sup> = B; min 7<sup>th</sup> = D

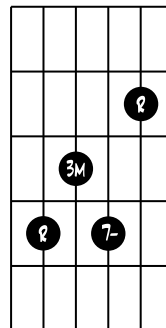
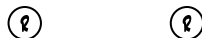


E A D G B E

In order to obtain the 7<sup>th</sup> chord, the major 7<sup>th</sup> of the M<sup>7</sup> chord must be lowered by one semitone (1 fret) so that it becomes minor.

# E7 \*

Root = E; maj 3<sup>rd</sup> = G $\sharp$ ; min 7<sup>th</sup> = D



VII

E A D G B E

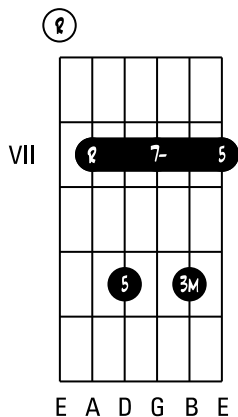
Please note that for this form of, currently used, 7<sup>th</sup> chord we have removed the 5<sup>th</sup> of the major chord so as to be able place the minor 7<sup>th</sup>.

# 150 Part V: E-family Chords

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## E7

Root = E; maj 3<sup>rd</sup> = G<sup>#</sup>; 5<sup>th</sup> = B; min 7<sup>th</sup> = D

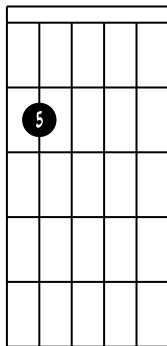


In order to obtain the 7<sup>th</sup> chord, the major 7<sup>th</sup> of the M<sup>7</sup> chord must be lowered by one semitone (1 fret) so that it becomes minor.

---

***Emin7*** (m7, -7)Root = E; min 3<sup>rd</sup> = G; 5<sup>th</sup> = B; min 7<sup>th</sup> = D

②      7- 3- 5 ②

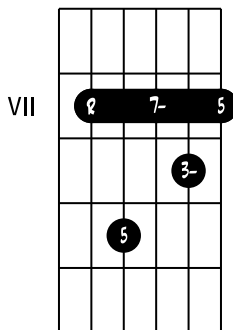


E A D G B E

In order to obtain a min7 chord, the major 3<sup>rd</sup> of the 7<sup>th</sup> chord must be lowered by one semitone (1 fret) so that it becomes minor.

***Emin7*** (m7, -7)Root = E; min 3<sup>rd</sup> = G; 5<sup>th</sup> = B; min 7<sup>th</sup> = D

②



VII

E A D G B E

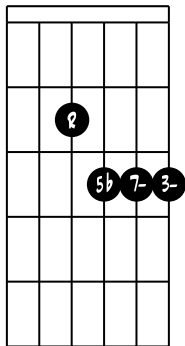
In order to obtain a min7 chord, the major 3<sup>rd</sup> of the 7<sup>th</sup> chord must be lowered by one semitone (1 fret) so that it becomes minor.

## *E*min7<sup>b5</sup> (*m*7<sup>b5</sup>, -7<sup>b5</sup>, ∅)

Root = E; min 3<sup>rd</sup> = G; 5<sup>th</sup><sup>b</sup> = B<sup>b</sup>; min 7<sup>th</sup> = D



Ⓛ ×



E A D G B E

In order to obtain a min7<sup>b5</sup> chord, the 5<sup>th</sup> of the min7 chord must be lowered by one semitone (1 fret) so that it becomes a flat 5<sup>th</sup> (also known as a *diminished 5th*).

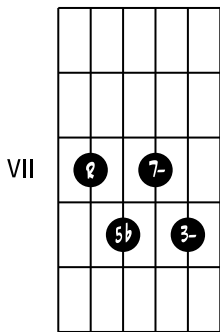
## *E*min7<sup>b5</sup> (*m*7<sup>b5</sup>, -7<sup>b5</sup>, ∅)

Root = E; min 3<sup>rd</sup> = G; 5<sup>th</sup><sup>b</sup> = B<sup>b</sup>; min 7<sup>th</sup> = D



Ⓛ

Ⓛ



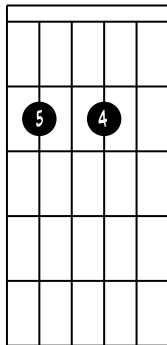
E A D G B E

In order to obtain a min7<sup>b5</sup> chord, the 5<sup>th</sup> of the min7 chord must be lowered by one semitone (1 fret) so that it becomes a flat 5<sup>th</sup> (also known as a *diminished 5th*).



***E7sus4***Root = E; 4<sup>th</sup> = A; 5<sup>th</sup> = B; min 7<sup>th</sup> = D

Ⓠ 7- Ⓟ Ⓠ

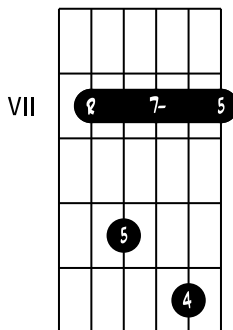


E A D G B E

In order to obtain a 7sus4 chord, raise the major 3<sup>rd</sup> of the 7<sup>th</sup> chord by one semitone (1 fret) so that it becomes the 4<sup>th</sup>. A 7sus4 chord does not include a 3<sup>rd</sup>: it is neither major nor minor.

***E7sus4***Root = E; 4<sup>th</sup> = A; 5<sup>th</sup> = B; min 7<sup>th</sup> = D

Ⓠ

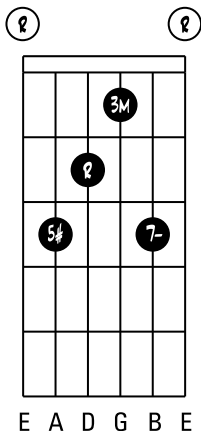


E A D G B E

In order to obtain a 7sus4 chord, raise the major 3<sup>rd</sup> of the 7<sup>th</sup> chord by one semitone (1 fret) so that it becomes the 4<sup>th</sup>. A 7sus4 chord does not include a 3<sup>rd</sup>: it is neither major nor minor.

## *E*aug7 (7<sup>#5</sup>, +7)

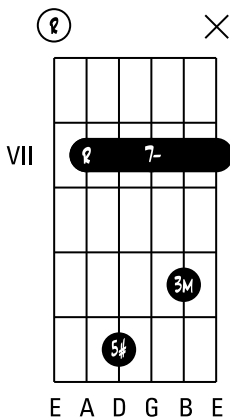
Root = E; maj 3<sup>rd</sup> = G<sup>#</sup>; 5<sup>th</sup> = B<sup>#</sup> (C); min 7<sup>th</sup> = D



An aug7 chord is a 7<sup>th</sup> chord in which the 5<sup>th</sup> has been raised by one semitone (1 fret).

## *E*aug7 (7<sup>#5</sup>, +7)

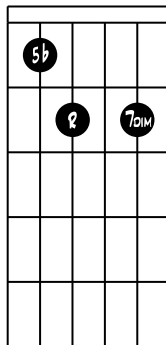
Root = E; maj 3<sup>rd</sup> = G<sup>#</sup>; 5<sup>th</sup> = B<sup>#</sup> (C); min 7<sup>th</sup> = D



An aug7 chord is a 7<sup>th</sup> chord in which the 5<sup>th</sup> has been raised by one semitone (1 fret). Please note that even if you press on the high E because of the barre chord, it should not be played.

## *Edim7* (°7)

Root = E; min 3<sup>rd</sup> = G; 5<sup>th</sup>♭ = B<sup>b</sup>; dim 7<sup>th</sup> = D<sup>b</sup>

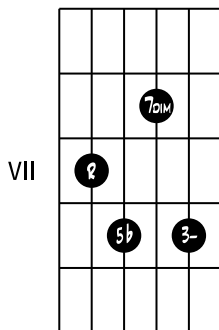


E A D G B E

A dim7 chord is a 7<sup>th</sup> chord in which, with the exception of the root, all the notes have been lowered by one semitone (1 fret).

## *Edim7* (°7)

Root = E; min 3<sup>rd</sup> = G; 5<sup>th</sup>♭ = B<sup>b</sup>; dim 7<sup>th</sup> = D<sup>b</sup>



VII

E A D G B E

A dim7 chord is a 7<sup>th</sup> chord in which, with the exception of the root, all the notes have been lowered by one semitone (1 fret).

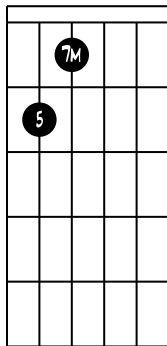
# 156 Part V: E-family Chords

## *Emin*<sup>M7</sup> (-<sup>M7</sup>, *min*<sup>Δ</sup>, -<sup>Δ</sup>)

Root = E; min 3<sup>rd</sup> = G; 5<sup>th</sup> = B; maj 7<sup>th</sup> = D<sup>#</sup>



② (3- 5 ②)



E A D G B E

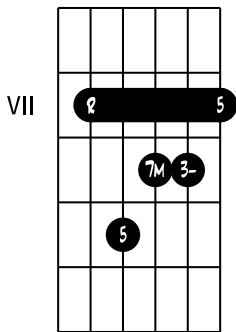
In order to obtain a *min*<sup>M7</sup> chord, the minor 7<sup>th</sup> of the *min*7 chord must be raised by one semitone (1 fret) so that it becomes major.

## *Emin*<sup>M7</sup> (-<sup>M7</sup>, *min*<sup>Δ</sup>, -<sup>Δ</sup>)

Root = E; min 3<sup>rd</sup> = G; 5<sup>th</sup> = B; maj 7<sup>th</sup> = D<sup>#</sup>



②



E A D G B E

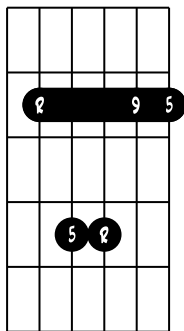
In order to obtain a *min*<sup>M7</sup> chord, the minor 7<sup>th</sup> of the *min*7 chord must be raised by one semitone (1 fret) so that it becomes major.

## *Esus9*

Root = E; 5<sup>th</sup> = B; 9<sup>th</sup> = F<sup>#</sup>

②

VII



E A D G B E

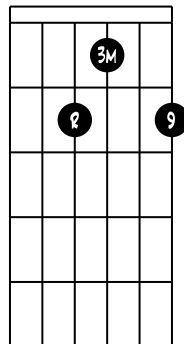
In order to obtain a sus9 chord, the major 3<sup>rd</sup> of the major chord must be lowered by one tone (2 frets) so that it becomes the 9<sup>th</sup>. A sus9 chord does not include a 3<sup>rd</sup>: it is neither major nor minor.

## *Eadd9* \*

Root = E; maj 3<sup>rd</sup> = G<sup>#</sup>; 5<sup>th</sup> = B; 9<sup>th</sup> = F<sup>#</sup>

② ×

⑤



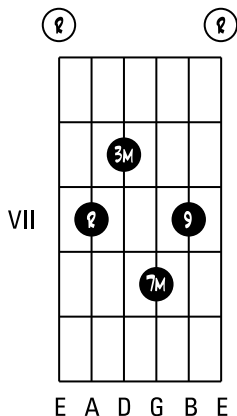
E A D G B E

An add9 chord is a major chord to which a 9<sup>th</sup> has been added.

# 158 Part V: E-family Chords

## ***E*M7<sup>9</sup>** (*Maj7<sup>9</sup>, Δ<sup>9</sup>*)

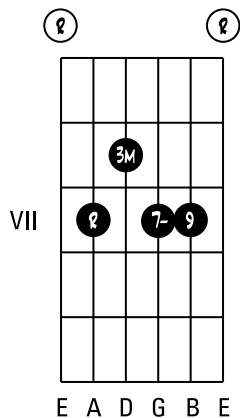
Root = E; maj 3<sup>rd</sup> = G#; maj 7<sup>th</sup> = D#; 9<sup>th</sup> = F#



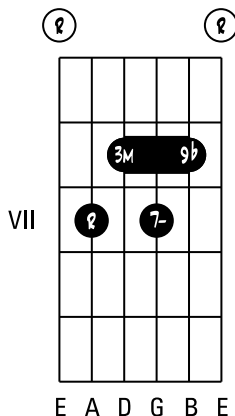
In order to play this form of <sup>M7</sup>9 chord on the guitar, we have removed the 5<sup>th</sup> of the <sup>M7</sup> chord situated on the D string so as to be able to place the 9<sup>th</sup>.

## ***E*7<sup>9</sup>**

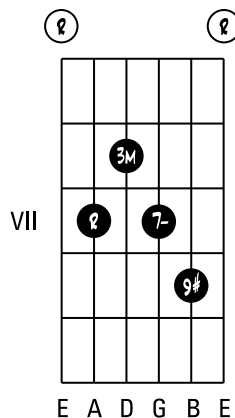
Root = E; maj 3<sup>rd</sup> = G#; min 7<sup>th</sup> = D#; 9<sup>th</sup> = F#



In order to play this form of 7<sup>9</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the D string so as to be able to place the 9<sup>th</sup>.

***E7<sup>b9</sup>***Root = E; maj 3<sup>rd</sup> = G<sup>#</sup>; min 7<sup>th</sup> = D; 9<sup>th</sup><sup>b</sup> = F

In order to play this form of 7<sup>b9</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the D string so as to be able to place the 9<sup>th</sup><sup>b</sup>.

***E7<sup>#9</sup>***Root = E; maj 3<sup>rd</sup> = G<sup>#</sup>; min 7<sup>th</sup> = D; 9<sup>th</sup><sup>#</sup> = F<sup>##</sup> (G)

In order to play this form of 7<sup>#9</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the D string so as to be able to place the 9<sup>th</sup><sup>#</sup>.

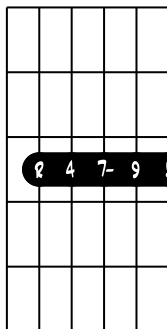
## *E7sus4<sup>9</sup>*

Root = E; 4<sup>th</sup> = A; 5<sup>th</sup> = B; min 7<sup>th</sup> = D; 9<sup>th</sup> = F#



②

VII



E A D G B E

In order to obtain a 7sus4<sup>9</sup> chord, raise the major 3<sup>rd</sup> of the 7<sup>9</sup> chord by one semitone (1 fret) so that it becomes a 4<sup>th</sup>. A 7sus4<sup>9</sup> chord does not include a 3<sup>rd</sup>: it is neither major nor minor.

## *Emin7<sup>9</sup> (m7<sup>9</sup>, -7<sup>9</sup>)*

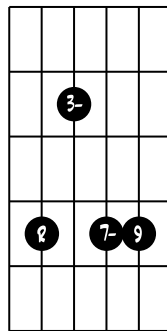
Root = E; 4<sup>th</sup> = A; 5<sup>th</sup> = B; min 7<sup>th</sup> = D; 9<sup>th</sup> = F#



②

②

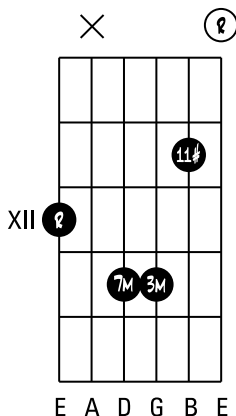
VII



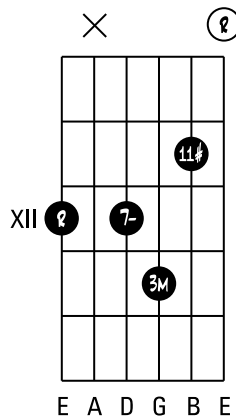
E A D G B E

In order to play this form of min7<sup>9</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the min7 chord situated on the D string so as to be able to place the 9<sup>th</sup>.



***E*M7#11** (Maj7#11, Δ #11)Root = E; maj 3<sup>rd</sup> = G#; maj 7<sup>th</sup> = D#; 11<sup>th</sup># = A#

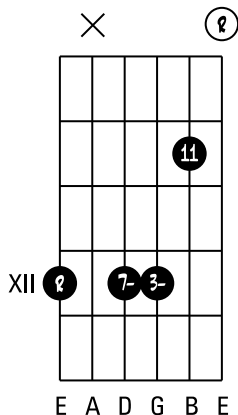
In order to play this form of  $M7\#11$  chord on the guitar, we have removed the 5<sup>th</sup> of the  $M7$  chord situated on the B string so as to be able to place the 11<sup>th</sup>#.

***E*7#11**Root = E; maj 3<sup>rd</sup> = G#; min 7<sup>th</sup> = D; 11<sup>th</sup># = A#

In order to play this form of  $7\#11$  chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the B string so as to be able to place the 11<sup>th</sup>#.

## *E*min7<sup>11</sup> (*m*7<sup>11</sup>, -7<sup>11</sup>)

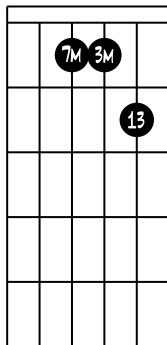
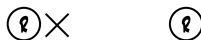
Root = E; min 3<sup>rd</sup> = G; min 7<sup>th</sup> = D; 11<sup>th</sup> = A



In order to play this form of min7<sup>11</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the min7 chord situated on the B string so as to be able to place the perfect 11<sup>th</sup>.

## ***E*M7 13** (Maj7 13, $\Delta$ 13)

Root = E; maj 3<sup>rd</sup> = G $\sharp$ ; maj 7<sup>th</sup> = D $\sharp$ ; maj 13<sup>th</sup> = C $\sharp$

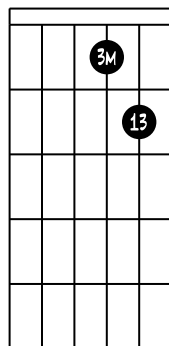


E A D G B E

In order to play this form of  $M7^{13}$  chord on the guitar, we have removed the 5<sup>th</sup> of the  $M7$  chord situated on the B string so as to be able to place the major 13<sup>th</sup>.

## ***E*7 13**

Root = E; maj 3<sup>rd</sup> = G $\sharp$ ; min 7<sup>th</sup> = D; maj 13<sup>th</sup> = C $\sharp$



E A D G B E

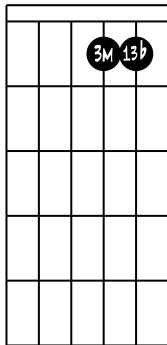
In order to play this form of 7<sup>13</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the B string so as to be able to place the major 13<sup>th</sup>.

## *E7<sup>b</sup>13*

Root = E; maj 3<sup>rd</sup> = G<sup>#</sup>; min 7<sup>th</sup> = D; (min) 13<sup>thb</sup> = C



Ⓟ × 7- Ⓟ



E A D G B E

In order to play this form of 7<sup>b</sup>13 chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the B string so as to be able to place the minor 13<sup>th</sup> (13<sup>thb</sup>).

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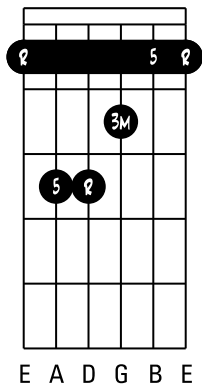
## Part VI

# F-family Chords

# 166 Part VI: F-family Chords

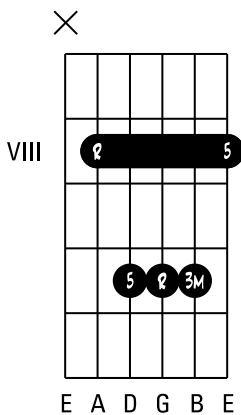
## *Fmaj* (M)\*

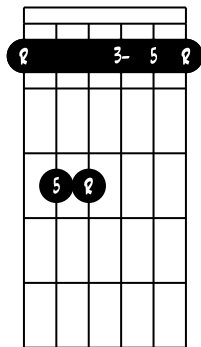
Root = F; maj 3<sup>rd</sup> = A; 5<sup>th</sup> = C



## *Fmaj* (M)\*

Root = F; maj 3<sup>rd</sup> = A; 5<sup>th</sup> = C



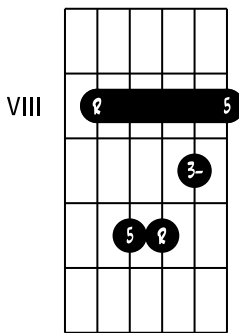
***F*min (m, -) \***Root = F; min 3<sup>rd</sup> = A<sup>b</sup>; 5<sup>th</sup> = C

E A D G B E

In order to obtain a minor chord, the major 3<sup>rd</sup> of the major chord needs to be lowered by one semitone (1 fret) to make it minor.

***F*min (m, -) \***Root = F; min 3<sup>rd</sup> = A<sup>b</sup>; 5<sup>th</sup> = C

×



VIII

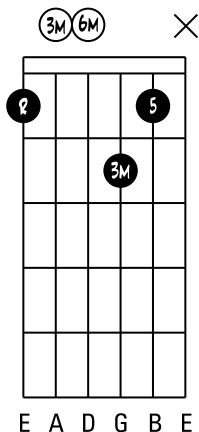
E A D G B E

In order to obtain a minor chord, the major 3<sup>rd</sup> of the major chord needs to be lowered by one semitone (1 fret) to make it minor.

# 168 Part VI: F-family Chords

## F6

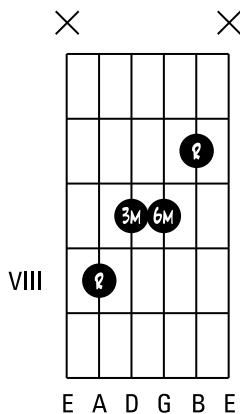
Root = F; maj 3<sup>rd</sup> = A; 5<sup>th</sup> = C; maj 6<sup>th</sup> = D



For this form of 6<sup>th</sup> chord on the guitar, we have lowered the root of the major chord situated on the D string by one and a half tones (3 frets) in order to obtain the major 6<sup>th</sup>.

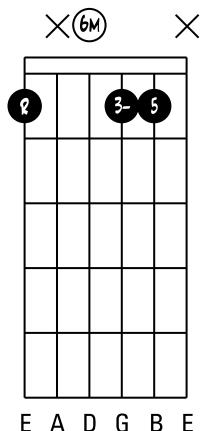
## F6

Root = F; maj 3<sup>rd</sup> = A; maj 6<sup>th</sup> = D

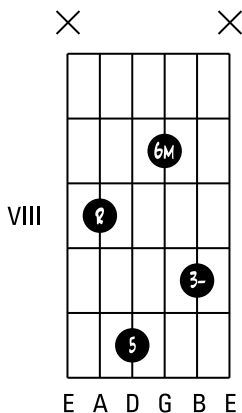


In order to play this form of 6<sup>th</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the major chord so as to be able to place the major 6<sup>th</sup>.



**Fmin6** (*m6*, -6)Root = F; min 3<sup>rd</sup> = A<sup>b</sup>; 5<sup>th</sup> = C; maj 6<sup>th</sup> = D

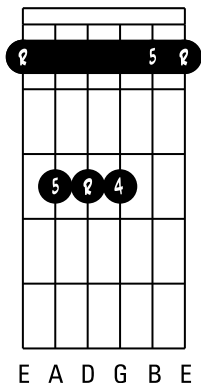
For this form of min6 chord on the guitar, we have lowered the root of the minor chord situated on the D string by one and a half tones (3 frets) in order to obtain the major 6<sup>th</sup>.

**Fmin6** (*m6*, -6)Root = F; min 3<sup>rd</sup> = A<sup>b</sup>; 5<sup>th</sup> = C; maj 6<sup>th</sup> = D

For this form of min6 chord on the guitar, we have lowered the root of the minor chord situated on the G string by one and a half tones (3 frets) in order to obtain the major 6<sup>th</sup>.

## Fsus4

Root = F; 4<sup>th</sup> = B<sup>b</sup>; 5<sup>th</sup> = C



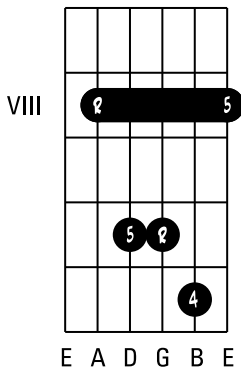
**TIP** If you have any difficulty in placing this chord, you can omit the lowest 5<sup>th</sup> (on the A string), as you can find it on the B string.

## Fsus4

Root = F; 4<sup>th</sup> = B<sup>b</sup>; 5<sup>th</sup> = C



×



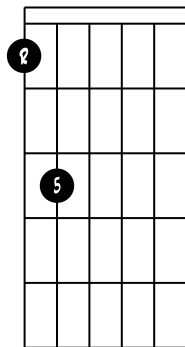
In order to obtain a sus4 chord, raise the 3<sup>rd</sup> of a major chord by one semitone (1 fret) so that it becomes the 4<sup>th</sup>. A sus4 chord does not include a 3<sup>rd</sup>: it is neither major nor minor.

## **F5** \*

Root = F; 5<sup>th</sup> = C



× × × × ×



E A D G B E

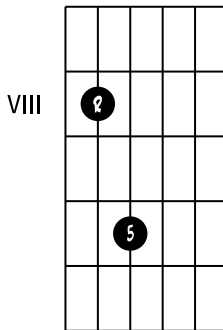
'5' chords consist of only 2 notes: the root and the 5<sup>th</sup>. Used a lot in rock and heavy metal, they are also referred to as *power chords*.

## **F5** \*

Root = C; 5<sup>th</sup> = G



×            × × × ×



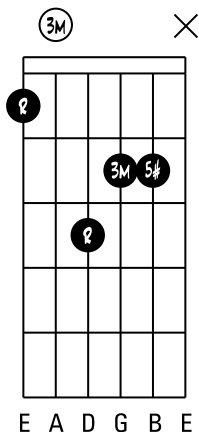
VIII

E A D G B

'5' chords consist of only 2 notes: the root and the 5<sup>th</sup>. Used a lot in rock and heavy metal, they are also referred to as *power chords*.

## Faug (#5, +, 5+)

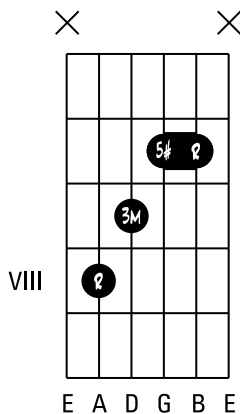
Root = F; maj 3<sup>rd</sup> = A; 5<sup>th</sup># = C#



**TIP** If you have any difficulty in placing this chord, you need only play the 3 highest notes of the chord (the base note – in this case the root – may be omitted as it is repeated an octave higher).

## Faug (#5, +, 5+)

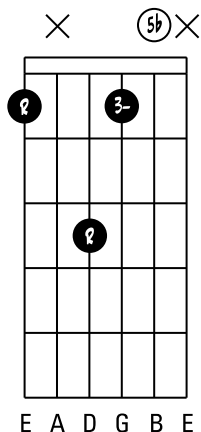
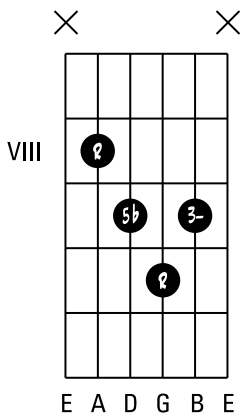
Root = F; maj 3<sup>rd</sup> = A; 5<sup>th</sup># = C#



An augmented chord is a major chord in which the 5<sup>th</sup> has been raised by one semitone (1 fret).

**Fdim** (°)Root = F; min 3<sup>rd</sup> = A<sup>b</sup>; 5<sup>th</sup> = C<sup>b</sup> (B)

**TIP** If you have any difficulty in placing this chord, you need only play the 3 highest notes of the chord (the base note – in this case the root – may be omitted as it is repeated an octave higher).

**Fdim** (°)Root = F; min 3<sup>rd</sup> = A<sup>b</sup>; 5<sup>th</sup> = C<sup>b</sup> (B)

A diminished chord is a major chord in which, with the exception of the root, all the notes have been lowered by one semitone (1 fret).

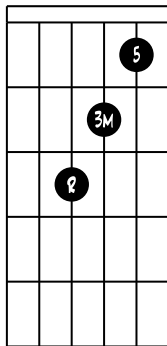
# 174 Part VI: F-family Chords

**FM7** (*7M, Maj7, 7Maj, Δ*) \*

Root = F; maj 3<sup>rd</sup> = A; 5<sup>th</sup> = C; maj 7<sup>th</sup> = E



× × (7M)



E A D G B E

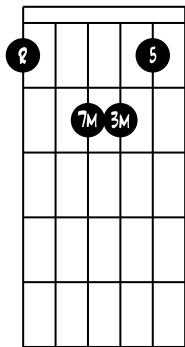
For this form of <sup>M7</sup> chord on the guitar, we have lowered the root of the major chord situated on the high E string by one semitone (1 fret) in order to obtain the major 7<sup>th</sup>.

**FM7** (*7M, Maj7, 7Maj, Δ*)

Root = F; maj 3<sup>rd</sup> = A; 5<sup>th</sup> = C; maj 7<sup>th</sup> = E

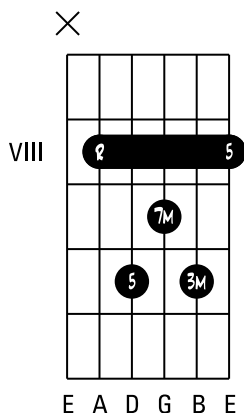


(3M) (7M)



E A D G B E

For this form of <sup>M7</sup> chord on the guitar, we have lowered the root of the major chord situated on the D string by one semitone (1 fret) in order to obtain the major 7<sup>th</sup>.

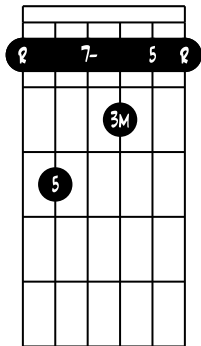
***FM7*** (*7M*, *Maj7*, *7Maj*,  $\Delta$ ) \*Root = F; maj 3<sup>rd</sup> = A; 5<sup>th</sup> = C; maj 7<sup>th</sup> = E

For this form of  $M^7$  chord on the guitar, we have lowered the root of the major chord situated on the G string by one semitone (1 fret) in order to obtain the major 7<sup>th</sup>.

# 176 Part VI: F-family Chords

## F7

Root = F; maj 3<sup>rd</sup> = A; 5<sup>th</sup> = C; min 7<sup>th</sup> = E<sup>b</sup>

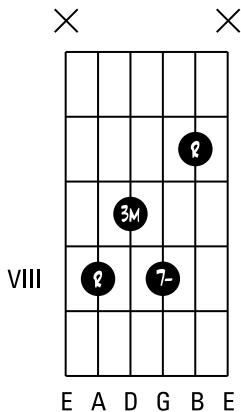


E A D G B E

In order to obtain the 7<sup>th</sup> chord, the major 7<sup>th</sup> of the M<sup>7</sup> chord must be lowered by one semitone (1 fret) so that it becomes minor.

## F7 \*

Root = F; maj 3<sup>rd</sup> = A; min 7<sup>th</sup> = E<sup>b</sup>

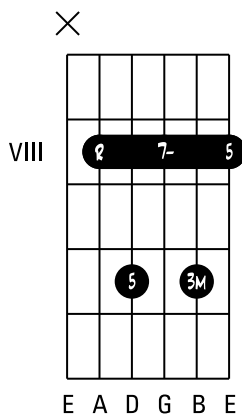


Please note that for this form of, currently used, 7<sup>th</sup> chord we have removed the 5<sup>th</sup> of the major chord so as to be able place the minor 7<sup>th</sup>.



**F7**

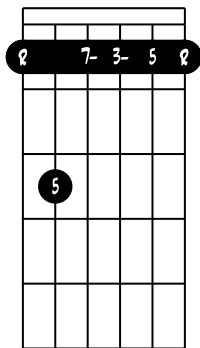
Root = F; maj 3<sup>rd</sup> = A; 5<sup>th</sup> = C; min 7<sup>th</sup> = E<sup>b</sup>



In order to obtain the 7<sup>th</sup> chord, the major 7<sup>th</sup> of the M<sup>7</sup> chord must be lowered by one semitone (1 fret) so that it becomes minor.

## *F*min7 (m7, -7)

Root = F; min 3<sup>rd</sup> = A<sup>b</sup>; 5<sup>th</sup> = C; min 7<sup>th</sup> = E<sup>b</sup>



E A D G B E

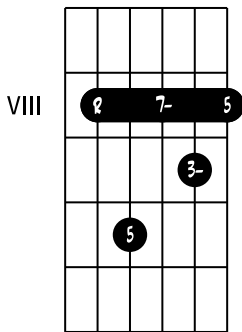
In order to obtain a min7 chord, the major 3<sup>rd</sup> of the 7<sup>th</sup> chord must be lowered by one semitone (1 fret) so that it becomes minor.

## *F*min7 (m7, -7)

Root = F; min 3<sup>rd</sup> = A<sup>b</sup>; 5<sup>th</sup> = C; min 7<sup>th</sup> = E<sup>b</sup>

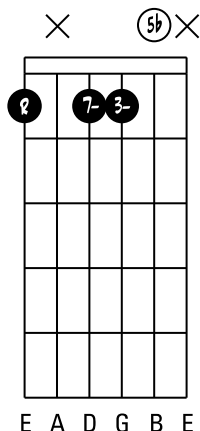


×

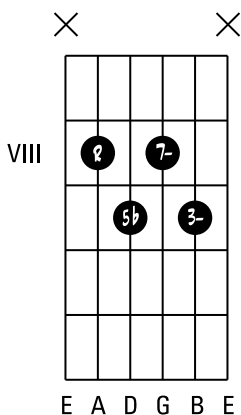


E A D G B E

In order to obtain a min7 chord, the major 3<sup>rd</sup> of the 7<sup>th</sup> chord must be lowered by one semitone (1 fret) so that it becomes minor.

**Fmin 7<sup>b5</sup>** (*m7<sup>b5</sup>, -7<sup>b5</sup>, ø*)Root = F; min 3<sup>rd</sup> = A<sup>b</sup>; 5<sup>th</sup> = C<sup>b</sup> (B); min 7<sup>th</sup> = E<sup>b</sup>

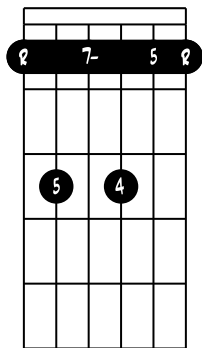
In order to obtain a min7<sup>b5</sup> chord, the 5<sup>th</sup> of the min7 chord must be lowered by one semitone (1 fret) so that it becomes a flat 5<sup>th</sup> (also known as a *diminished 5th*).

**Fmin 7<sup>b5</sup>** (*m7<sup>b5</sup>, -7<sup>b5</sup>, ø*)Root = F; min 3<sup>rd</sup> = A<sup>b</sup>; 5<sup>th</sup> = C<sup>b</sup> (B); min 7<sup>th</sup> = E<sup>b</sup>

In order to obtain a min7<sup>b5</sup> chord, the 5<sup>th</sup> of the min7 chord must be lowered by one semitone (1 fret) so that it becomes a flat 5<sup>th</sup> (also known as a *diminished 5th*).

## F7sus4

Root = F; 4<sup>th</sup> = B<sup>b</sup>; 5<sup>th</sup> = C; min 7<sup>th</sup> = E<sup>b</sup>



E A D G B E



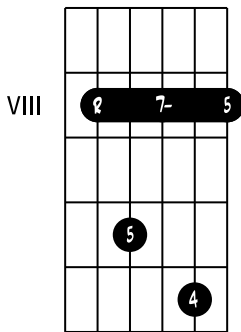
**TIP** If you have any difficulty in placing this chord, you need not play the lowest 5<sup>th</sup> (on the A string), as it can be found again on the B string.

## F7sus4

Root = F; 4<sup>th</sup> = B<sup>b</sup>; 5<sup>th</sup> = C; min 7<sup>th</sup> = E<sup>b</sup>

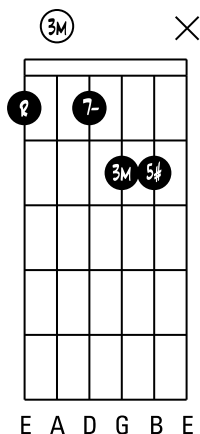


×

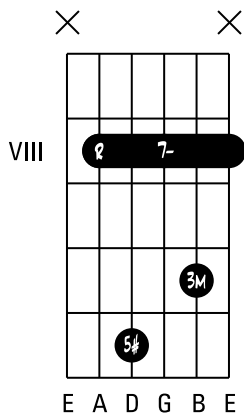


E A D G B E

In order to obtain a 7sus4 chord, raise the major 3<sup>rd</sup> of the 7<sup>th</sup> chord by one semitone (1 fret) so that it becomes the 4<sup>th</sup>. A 7sus4 chord does not include a 3<sup>rd</sup>: it is neither major nor minor.

**Faug7** ( $7^{\#5}$ , +7)Root = F; maj 3<sup>rd</sup> = A; 5<sup>th</sup> $\sharp$  = C $\sharp$ ; min 7<sup>th</sup> = E $\flat$ 

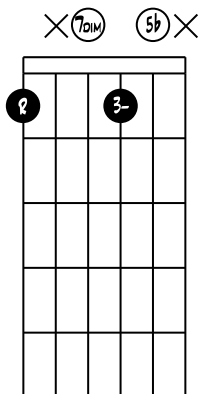
An aug7 chord is a 7<sup>th</sup> chord in which the 5<sup>th</sup> has been augmented by one semitone (1 fret).

**Faug7** ( $7^{\#5}$ , +7)Root = F; maj 3<sup>rd</sup> = A; 5<sup>th</sup> $\sharp$  = C $\sharp$ ; min 7<sup>th</sup> = E $\flat$ 

An aug7 chord is a 7<sup>th</sup> chord in which the 5<sup>th</sup> has been raised by one semitone (1 fret). Please note that even if you press on the high E because of the barre chord, it should not be played.

## Fdim7 (°7)

Root = F; min 3<sup>rd</sup> = A<sup>b</sup>; 5<sup>th</sup><sup>b</sup> = C<sup>b</sup> (B); dim 7<sup>th</sup> = E<sup>b</sup><sup>b</sup>(D)

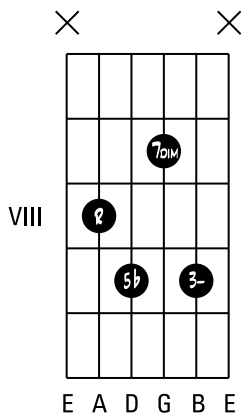


E A D G B E

A dim7 chord is a 7<sup>th</sup> chord in which, with the exception of the root, all the notes have been lowered by one semitone (1 fret).

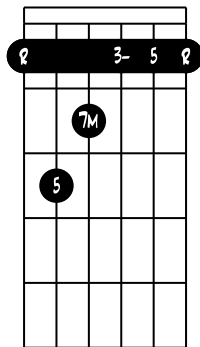
## Fdim7 (°7)

Root = F; min 3<sup>rd</sup> = A<sup>b</sup>; 5<sup>th</sup><sup>b</sup> = C<sup>b</sup> (B); dim 7<sup>th</sup> = E<sup>b</sup><sup>b</sup>(D)



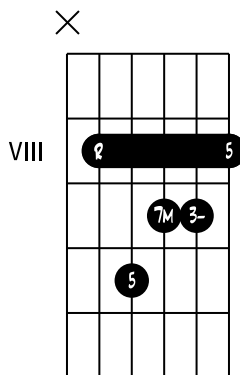
E A D G B E

A dim7 chord is a 7<sup>th</sup> chord in which, with the exception of the root, all the notes have been lowered by one semitone (1 fret).

***Fmin<sup>M7</sup>*** (-M7, min<sup>Δ</sup>, -Δ)Root = F; min 3<sup>rd</sup> = A<sup>b</sup>; 5<sup>th</sup> = C; maj 7<sup>th</sup> = E

E A D G B E

In order to obtain a min<sup>M7</sup> chord, the minor 7<sup>th</sup> of the min7 chord must be raised by one semitone (1 fret) so that it becomes major.

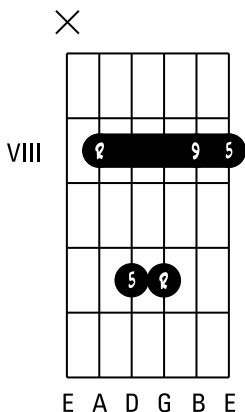
***Fmin<sup>M7</sup>*** (-M7, min<sup>Δ</sup>, -Δ)Root = F; min 3<sup>rd</sup> = A<sup>b</sup>; 5<sup>th</sup> = C; maj 7<sup>th</sup> = E

E A D G B E

In order to obtain a min<sup>M7</sup> chord, the minor 7<sup>th</sup> of the min7 chord must be raised by one semitone (1 fret) so that it becomes major.

## *Fsus9*

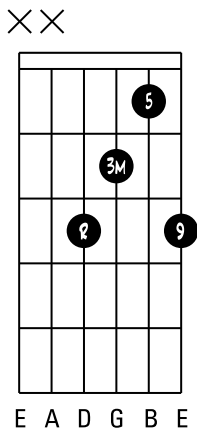
Root = F; 5<sup>th</sup> = C; 9<sup>th</sup> = G



In order to obtain a sus9 chord, the major 3<sup>rd</sup> of the major chord must be lowered by one tone (2 frets) so that it becomes the 9<sup>th</sup>. A sus9 chord does not include a 3<sup>rd</sup>: it is neither major nor minor.

## *Fadd9*

Root = F; maj 3<sup>rd</sup> = A; 5<sup>th</sup> = C; 9<sup>th</sup> = G

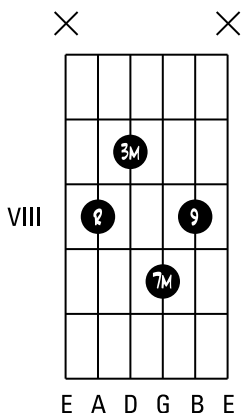


An add9 chord is a major chord to which a 9<sup>th</sup> has been added.



## ***F*M7<sup>9</sup>** (*Maj7<sup>9</sup>, Δ<sup>9</sup>*)

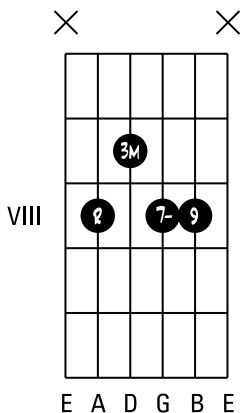
Root = F; maj 3<sup>rd</sup> = A; maj 7<sup>th</sup> = E; 9<sup>th</sup> = G



In order to play this form of <sup>M7<sup>9</sup></sup> chord on the guitar, we have removed the 5<sup>th</sup> of the <sup>M7</sup> chord situated on the D string so as to be able to place the 9<sup>th</sup>.

## ***F*7<sup>9</sup>**

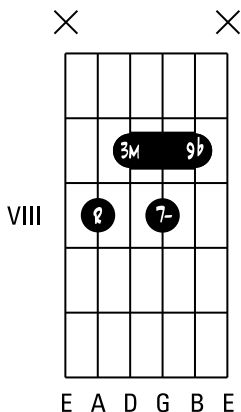
Root = F; maj 3<sup>rd</sup> = A; maj 7<sup>th</sup> = E<sup>b</sup>; 9<sup>th</sup> = G



In order to play this form of 7<sup>9</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the D string so as to be able to place the 9<sup>th</sup>.

## F7<sup>b</sup>9

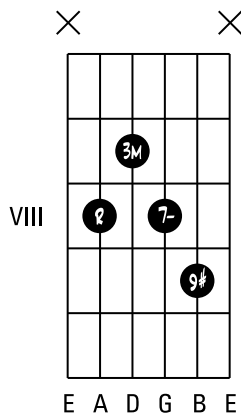
Root = F; maj 3<sup>rd</sup> = A; min 7<sup>th</sup> = E<sup>b</sup>; 9<sup>th</sup> = G<sup>b</sup>



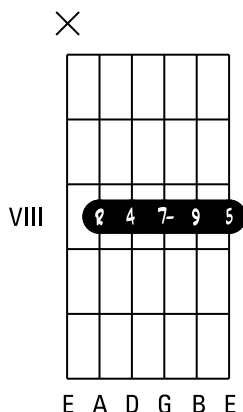
In order to play this form of 7<sup>b</sup>9 chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the D string so as to be able to place the 9<sup>th</sup>.

## F7<sup>#</sup>9

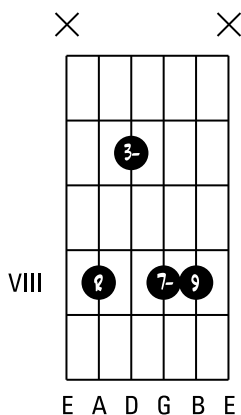
Root = F; maj 3<sup>rd</sup> = A; min 7<sup>th</sup> = E<sup>b</sup>; 9<sup>th</sup> = G<sup>#</sup>



In order to play this form of 7<sup>#</sup>9 chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the D string so as to be able to place the 9<sup>th</sup>.

***F7sus4<sup>9</sup>***Root = F; 4<sup>th</sup> = B<sup>b</sup>; 5<sup>th</sup> = C; min 7<sup>th</sup> = E<sup>b</sup>; 9<sup>th</sup> = G

In order to obtain a 7sus4<sup>9</sup> chord, raise the major 3<sup>rd</sup> of the 7<sup>9</sup> chord by one semitone (1 fret) so that it becomes the 4<sup>th</sup>. A 7sus4<sup>9</sup> chord does not include a 3<sup>rd</sup>: it is neither major nor minor.

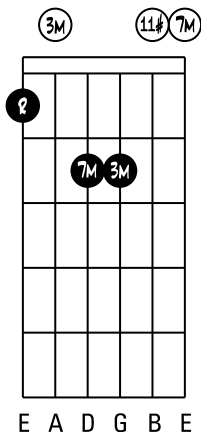
***Fmin7<sup>9</sup> (m7<sup>9</sup>, -7<sup>9</sup>)***Root = F; min 3<sup>rd</sup> = A<sup>b</sup>; min 7<sup>th</sup> = E<sup>b</sup>; 9<sup>th</sup> = G

In order to play this form of min7<sup>9</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the min7 chord situated on the D string so as to be able to place the 9<sup>th</sup>.

# 188 Part VI: F-family Chords

## ***FM7#11*** (*Maj7#11, Δ #11*)

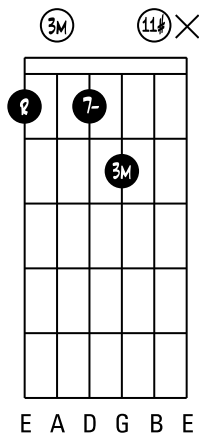
Root = F; maj 3<sup>rd</sup> = A; maj 7<sup>th</sup> = E; 11<sup>th</sup># = B



In order to play this form of  $M7\#11$  chord on the guitar, we have removed the 5<sup>th</sup> of the  $M7$  chord situated on the B string so as to be able to place the 11<sup>th</sup>#.

## ***F7#11***

Root = F; maj 3<sup>rd</sup> = A; maj 7<sup>th</sup> = E; 11<sup>th</sup># = B



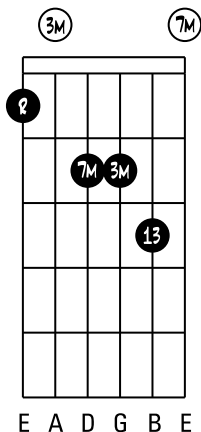
In order to play this form of  $7\#11$  chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the B string so as to be able to place the 11<sup>th</sup>#.



# 190 Part VI: F-family Chords

## **FM7 13** (Maj7 13, Δ 13)

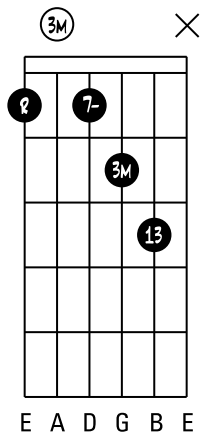
Root = F; maj 3<sup>rd</sup> = A; maj 7<sup>th</sup> = E; maj 13<sup>th</sup> = D



In order to play this form of  $M7^{13}$  chord on the guitar, we have removed the 5<sup>th</sup> of the  $M7$  chord situated on the B string so as to be able to place the major 13<sup>th</sup>.

## **F7 13**

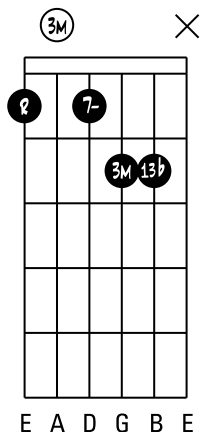
Root = F; maj 3<sup>rd</sup> = A; min 7<sup>th</sup> = E<sup>b</sup>; maj 13<sup>th</sup> = D



In order to play this form of  $7^{13}$  chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the B string so as to be able to place the major 13<sup>th</sup>.

***F7<sup>b</sup>13***

Root = F; maj 3<sup>rd</sup> = A; min 7<sup>th</sup> = E<sup>b</sup>; (min) 13<sup>th</sup> = D<sup>b</sup>



In order to play this form of 7<sup>b</sup>13 chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord situated on the B string so as to be able to place the minor 13<sup>th</sup> (13<sup>th</sup><sup>b</sup>).



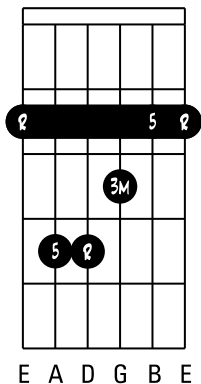


## Part VII

# F<sup>#</sup>/G<sup>b</sup> Chords

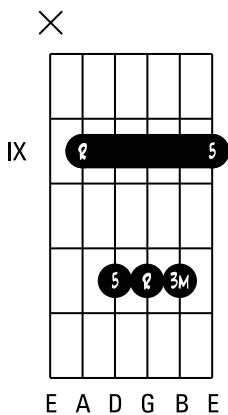
## F#/G<sup>b</sup> maj (M) \*

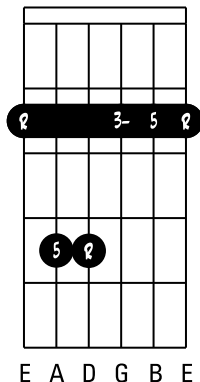
Root = F#; maj 3<sup>rd</sup> = A#; 5<sup>th</sup> = C#



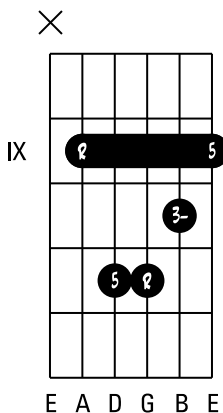
## F#/G<sup>b</sup> maj (M) \*

Root = F#; maj 3<sup>rd</sup> = A#; 5<sup>th</sup> = C#



**F<sup>#</sup>/G<sup>b</sup> min (m, -) \***Root = F<sup>#</sup>; min 3<sup>rd</sup> = A; 5<sup>th</sup> = C<sup>#</sup>

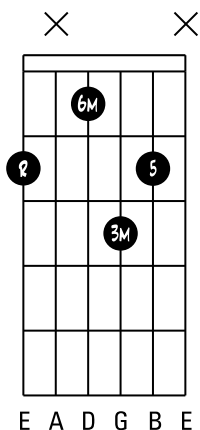
In order to obtain a minor chord, the major 3<sup>rd</sup> of the major chord must be lowered by one semitone (1 fret) so that it becomes minor.

**F<sup>#</sup>/G<sup>b</sup> min (m, -) \***Root = F<sup>#</sup>; min 3<sup>rd</sup> = A; 5<sup>th</sup> = C<sup>#</sup>

In order to obtain a minor chord, the major 3<sup>rd</sup> of the major chord must be lowered by one semitone (1 fret) so that it becomes minor.

## F#/G<sup>b</sup>6

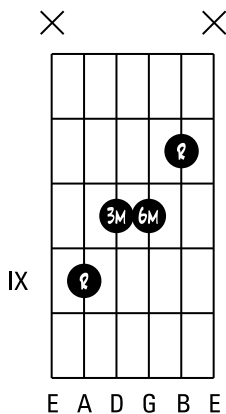
Root = F#; maj 3<sup>rd</sup> = A#; 5<sup>th</sup> = C#; maj 6<sup>th</sup> = D#



For this form of 6<sup>th</sup> chord on the guitar, we have lowered the root of the major chord situated on the D string by one and a half tones (3 frets) in order to obtain the major 6<sup>th</sup>.

## F#/G<sup>b</sup>6

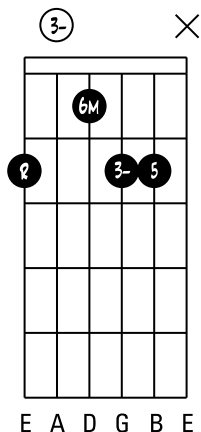
Root = F#; maj 3<sup>rd</sup> = A#; maj 6<sup>th</sup> = D#



In order to play this form of 6<sup>th</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the major chord in order to place the major 6<sup>th</sup>.

## F#/G<sup>b</sup> min6 (m6, -6)

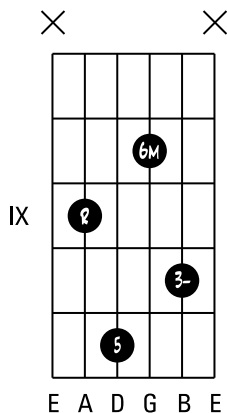
Root = F# ; min 3<sup>rd</sup> = A ; 5<sup>th</sup> = C# ; maj 6<sup>th</sup> = D#



For this type of min 6<sup>th</sup> chord on the guitar, we have lowered the root of the minor chord on the D string by a tone and a half (3 fret spaces) so as to get the major 6<sup>th</sup>.

## F#/G<sup>b</sup> min6 (m6, -6)

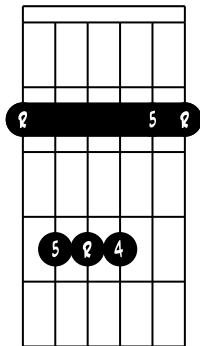
Root = F# ; min 3<sup>rd</sup> = A ; 5<sup>th</sup> = C# ; maj 6<sup>th</sup> = D#



For this type of min 6<sup>th</sup> chord on the guitar, we have lowered the root of the minor chord on the G string by a tone and a half (3 fret spaces) so as to get the major 6<sup>th</sup>.

## F#/G<sup>b</sup> sus4

Root = F# ; 4<sup>th</sup> = B ; 5<sup>th</sup> = C#



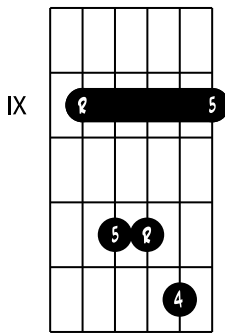
E A D G B E



If you find it hard to place this chord, you can omit the lower-pitched 5<sup>th</sup> (on the A string), because you can find it on the B string.

## F#/G<sup>b</sup> sus4

Root = F# ; 4<sup>th</sup> = B ; 5<sup>th</sup> = C#



E A D G B E

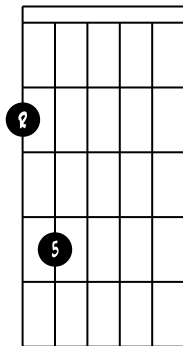
To obtain an upper 4<sup>th</sup> chord, raise the 3<sup>rd</sup> of a major chord by a semitone (1 fret space), so that it becomes the 4<sup>th</sup>. A sus4<sup>th</sup> chord does not include the 3<sup>rd</sup>: it is not major or minor.

# F#/G<sup>b</sup> 5 \*

Root = F# ; 5<sup>th</sup> = C#



XXXXX



E A D G B E

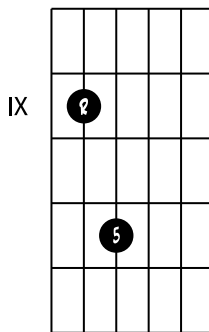
'5' chords only have 2 notes: the root and the 5<sup>th</sup>. Widely used in rock and heavy metal, these are also called *power chords*.

# F#/G<sup>b</sup> 5 \*

Root = F# ; 5<sup>th</sup> = C#



X XXXX



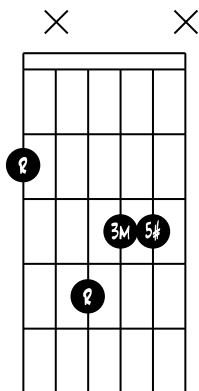
E A D G B E

'5' chords only have 2 notes: the root and the 5<sup>th</sup>. Widely used in rock and heavy metal, these are also called *power chords*.

## 200 Part VII: F#/G<sup>b</sup> Chords

### F#/G<sup>b</sup> aug (#5, +, 5+)

Root = F# ; maj 3<sup>rd</sup> = A# ; 5<sup>th</sup># = C## (D)



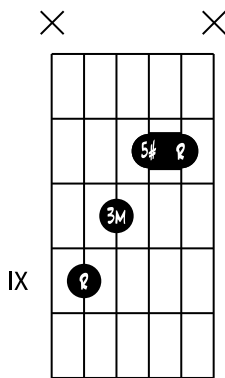
E A D G B E



**TIP** If you find it hard to place this chord, you can just play the 3 highest notes of the chord (the bass – in this case the root – can be omitted because it is repeated one octave above)

### F#/G<sup>b</sup> aug (#5, +, 5+)

Root = F# ; maj 3<sup>rd</sup> = A# ; 5<sup>th</sup># = C## (D)



E A D G B E

An augmented chord is a major chord where the 5<sup>th</sup> is raised a semitone (one fret space).

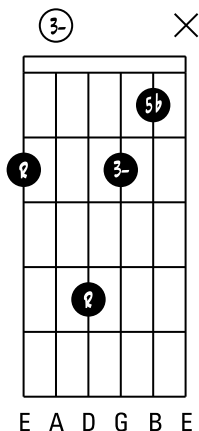


## F#/G<sup>b</sup> dim (°)

Root = F# ; min 3<sup>rd</sup> = A ; 5<sup>th</sup> <sup>b</sup> = C

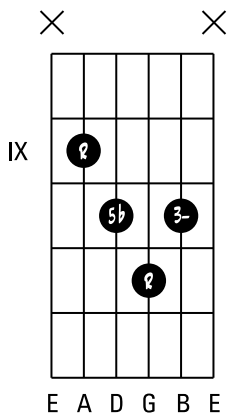


**TIP** If you find it hard to place this chord, you can just play the 3 highest notes of the chord (the bass – in this case the root – can be omitted as it is repeated one octave above).



## F#/G<sup>b</sup> dim (°)

Root = F# ; min 3<sup>rd</sup> = A ; 5<sup>th</sup> <sup>b</sup> = C

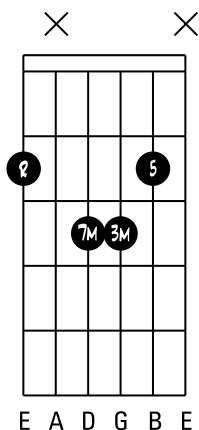


A diminished chord is a major chord where all the notes are lowered one semitone (1 fret space) except for the root.

## 202 Part VII: F#/G<sup>b</sup> Chords

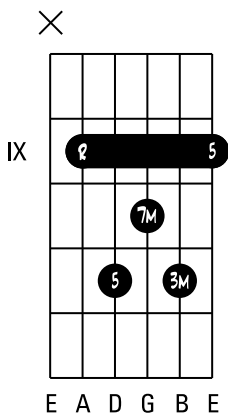
### F#/G<sup>b</sup> M7 (7M, Maj 7, 7Maj Δ)

Root = F# ; maj 3<sup>rd</sup> = A# ; 5<sup>th</sup> = C# ; maj 7<sup>th</sup> = E# (F)

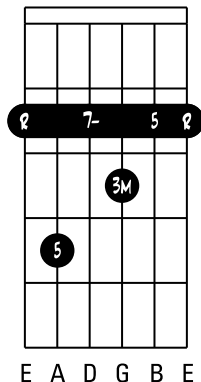


### F#/G<sup>b</sup> M7 (7M, Maj 7, 7Maj, Δ)

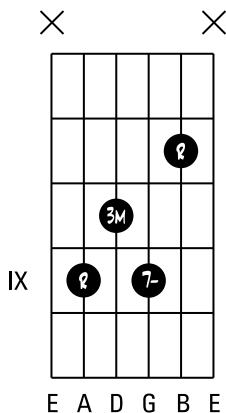
Root = F# ; maj 3<sup>rd</sup> = A# ; 5<sup>th</sup> = C# ; maj 7<sup>th</sup> = E# (F)



For this type of M7 chord on the guitar, we have lowered the root of the major chord on the G string by a semitone (1 fret space) to obtain the major 7<sup>th</sup>.

**F#/G<sup>b</sup> 7**Root = F# ; maj 3<sup>rd</sup> = A# ; 5<sup>th</sup> = C# ; min 7<sup>th</sup> = E

To obtain a 7<sup>th</sup> chord, you must lower the major 7<sup>th</sup> of the M<sup>7</sup> chord by one semitone so that it becomes minor

**F#/G<sup>b</sup> 7 \***Root = F# ; maj 3<sup>rd</sup> = A# ; min 7<sup>th</sup> = E

Note that, for this type of frequently-used 7<sup>th</sup> chord, we have omitted the 5<sup>th</sup> of the chord to place the minor 7<sup>th</sup>.

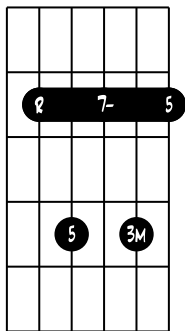
## F#/G<sup>b</sup> 7

Root = F# ; maj 3<sup>rd</sup> = A# ; 5<sup>th</sup> = C# ; min 7<sup>th</sup> = E



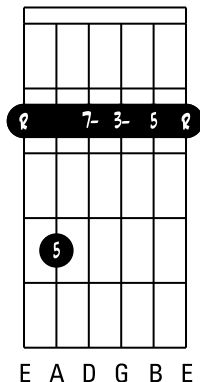
×

IX

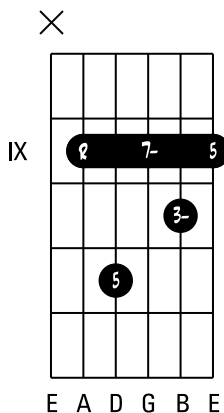


E A D G B E

To obtain a 7<sup>th</sup> chord, you must lower the major 7<sup>th</sup> of the M<sup>7</sup> chord by one semitone (1 fret space) to make it minor.

**F#/G<sup>b</sup> min7 (m7, -7)**Root = F# ; min 3<sup>rd</sup> = A ; 5<sup>th</sup> = C# ; min 7<sup>th</sup> = E

To obtain a min7<sup>th</sup> chord, you must lower the major 3<sup>rd</sup> of the 7 chord by a semitone (1 fret space) so that it becomes minor.

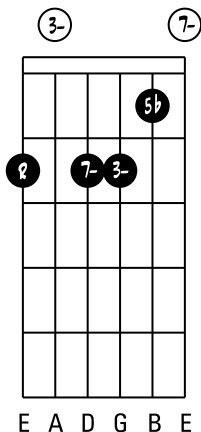
**F#/G<sup>b</sup> min7 (m7, -7)**Root = F# ; min 3<sup>rd</sup> = A ; 5<sup>th</sup> = C# ; min 7<sup>th</sup> = E

To obtain a min7<sup>th</sup> chord, you must lower the major 3<sup>rd</sup> of the 7 chord by a semitone (1 fret space) so that it becomes minor.

## 206 Part VII: F#/G<sup>b</sup> Chords

### F#/G<sup>b</sup> min7<sup>b5</sup> (m7<sup>b5</sup>, -7<sup>b5</sup>, ø)

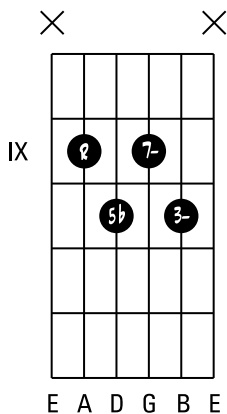
Root = F# ; min 3<sup>rd</sup> = A ; 5<sup>thb</sup> = C ; min 7<sup>th</sup> = E



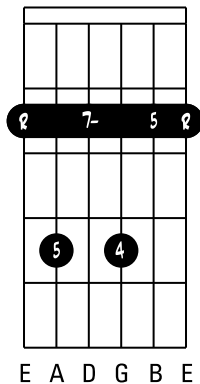
To obtain a min 7<sup>b5</sup> chord, you must lower the 5<sup>th</sup> of the min7 chord by a semitone (1 fret space) so that it becomes a flattened 5<sup>th</sup> (also called *diminished 5th*).

### F#/G<sup>b</sup> min7<sup>b5</sup> (m7<sup>b5</sup>, -7<sup>b5</sup>, ø)

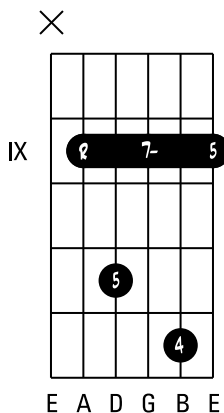
Root = F# ; min 3<sup>rd</sup> = A ; 5<sup>thb</sup> = C ; min 7<sup>th</sup> = E



To obtain a min 7<sup>b5</sup> chord, you must lower the 5<sup>th</sup> of the min7 chord by a semitone (1 fret space) so that it becomes a flattened 5<sup>th</sup> (also called *diminished 5th*).

**F#/G<sup>b</sup> 7sus4**Root = F# ; 4<sup>th</sup> = B ; 5<sup>th</sup> = C# ; min 7<sup>th</sup> = E

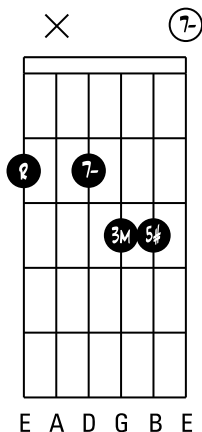
If you find it hard to place this chord, you can omit the lowest 5<sup>th</sup> (on the A string), as you can find it on the B string.

**F#/G<sup>b</sup> 7sus4**Root = F# ; 4<sup>th</sup> = B ; 5<sup>th</sup> = C# ; min 7<sup>th</sup> = E

To obtain a 7<sup>th</sup> sus4<sup>th</sup> chord, raise the major 3<sup>rd</sup> of the 7<sup>th</sup> chord by a semitone (1 fret space) so that it becomes the 4<sup>th</sup>. A 7<sup>th</sup> sus4<sup>th</sup> chord has no 3<sup>rd</sup>: it is not major or minor.

## F#/G<sup>b</sup> aug7 (7<sup>#5</sup>, +7)

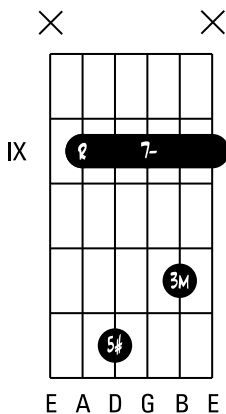
Root = F<sup>#</sup> ; maj 3<sup>rd</sup> = A<sup>#</sup> ; 5<sup>th</sup> = C<sup>##</sup> (D) ; min 7<sup>th</sup> = E



An aug 7<sup>th</sup> chord is a 7<sup>th</sup> chord in which the 5<sup>th</sup> has been raised by a semitone (1 fret space).

## F#/G<sup>b</sup> aug7 (7<sup>#5</sup>, +7)

Root = F<sup>#</sup> ; maj 3<sup>rd</sup> = A<sup>#</sup> ; 5<sup>th</sup> = C<sup>##</sup> (D) ; min 7<sup>th</sup> = E

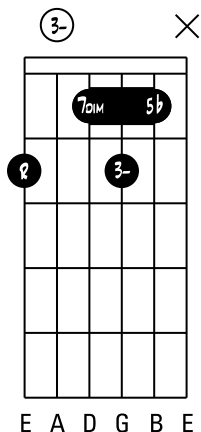


An aug 7<sup>th</sup> chord is a 7<sup>th</sup> chord in which the 5<sup>th</sup> has been raised by a semitone (1 fret space). Note that even if you press on the high E string because of the barre, you should not play it.



## F<sup>#</sup>/G<sup>b</sup> dim7 (°7)

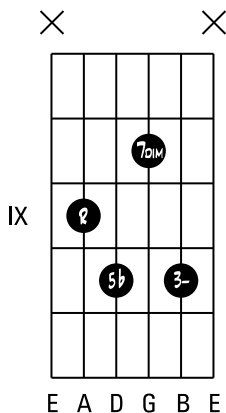
Root = F<sup>#</sup> ; min 3<sup>rd</sup> = A ; 5<sup>th</sup> <sup>b</sup> = C ; dim 7<sup>th</sup> = E<sup>b</sup>



A dim 7<sup>th</sup> chord is a 7<sup>th</sup> chord in which all the notes have been lowered by a semitone (1 fret space) except for the root.

## F<sup>#</sup>/G<sup>b</sup> dim7 (°7)

Root = F<sup>#</sup> ; min 3<sup>rd</sup> = A ; 5<sup>th</sup> <sup>b</sup> = C ; dim 7<sup>th</sup> = E<sup>b</sup>

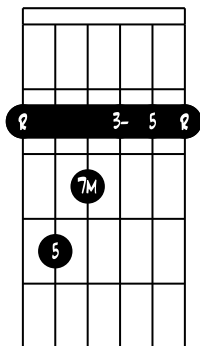


A dim 7<sup>th</sup> chord is a 7<sup>th</sup> chord in which all the notes have been lowered by a semitone (1 fret space) except for the root.

# 210 Part VII: F#/G<sup>b</sup> Chords

## F#/G<sup>b</sup> min<sup>M7</sup> (-M7, min Δ, -Δ)

Root = F# ; min 3<sup>rd</sup> = A; 5<sup>th</sup> = C# ; maj 7<sup>th</sup> = E# (F)

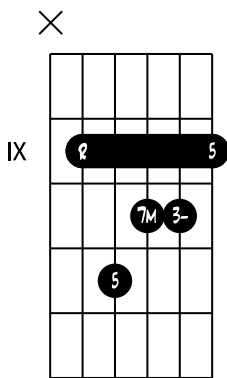


E A D G B E

To obtain a min<sup>M7</sup> chord, you must raise the minor 7<sup>th</sup> of the min 7<sup>th</sup> chord by a semitone (1 fret space), so that it becomes major.

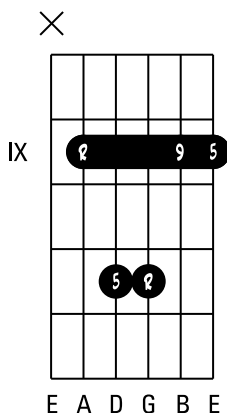
## F#/G<sup>b</sup> min<sup>M7</sup> (-M7, min Δ, -Δ)

Root = F# ; min 3<sup>rd</sup> = A; 5<sup>th</sup> = C# ; maj 7<sup>th</sup> = E# (F)

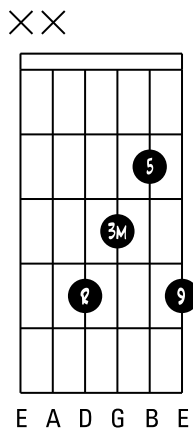


E A D G B E

To obtain a min<sup>M7</sup> chord, you must raise the minor 7<sup>th</sup> of the min 7<sup>th</sup> chord by a semitone (1 fret space), so that it becomes major.

**F#/G<sup>b</sup> sus9**Root = F# ; 5<sup>th</sup> = C# ; 9<sup>th</sup> = G#

To obtain an extra 9<sup>th</sup> chord, you must lower the major 3<sup>rd</sup> of a major chord by a tone (2 fret spaces) so that it becomes the 9<sup>th</sup>. An extra 9<sup>th</sup> chord has no 3<sup>rd</sup>: it is not major or minor.

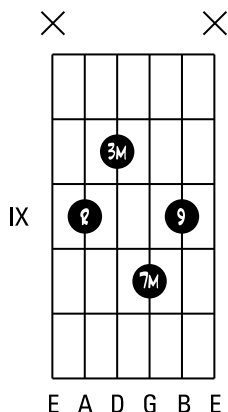
**F#/G<sup>b</sup> add9**Root = F# ; maj 3<sup>rd</sup> = A# ; 5<sup>th</sup> = C# ; 9<sup>th</sup> = G#

An add 9<sup>th</sup> chord is a major chord to which a 9<sup>th</sup> has been added.

## 212 Part VII: F#/G<sup>b</sup> Chords

### F#/G<sup>b</sup> M7 9 (Maj 7 9, Δ9)

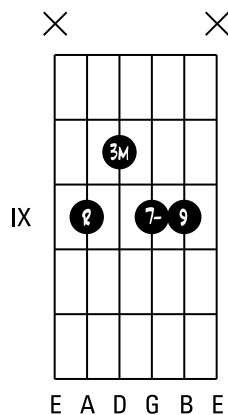
Root = F# ; maj 3<sup>rd</sup> = A# ; maj 7<sup>th</sup> = E# (F) ; 9<sup>th</sup> = G#



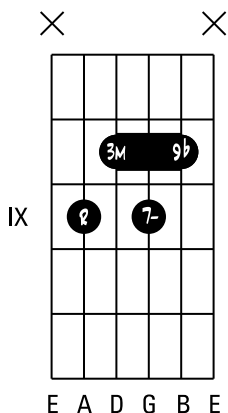
To play this type of chord on the guitar, we have removed the 5<sup>th</sup> from the M7 chord on the D string, so as to place the 9<sup>th</sup>.

### F#/G<sup>b</sup> 7<sup>9</sup>

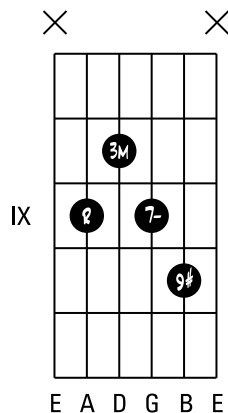
Root = F# ; maj 3<sup>rd</sup> = A# ; min 7<sup>th</sup> = E ; 9<sup>th</sup> = G#



To play this type of 7<sup>9</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the 7 chord on the D string, so as to place the 9<sup>th</sup>.

**F#/G<sup>b</sup> 7<sup>b9</sup>**Root = F# ; maj 3<sup>rd</sup> = A# ; min 7<sup>th</sup> = E ; b9<sup>th</sup> = G#

To play this type of 7<sup>b9</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the 7 chord on the D string, so as to place the b9<sup>th</sup>.

**F#/G<sup>b</sup> 7<sup>#9</sup>**Root = F# ; maj 3<sup>rd</sup> = A# ; min 7<sup>th</sup> = E ; b9<sup>th</sup> = G#

To play this type of 7<sup>b9</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the 7 chord on the D string, so as to place the #9<sup>th</sup>.

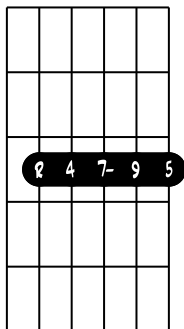
## F#/G<sup>b</sup> 7sus4<sup>9</sup>

Root = F# ; 4th = B ; 5th = C# ; min 7th = E ; 9th = G#



×

IX



E A D G B E

To obtain a 7<sup>th</sup> chord with extra 4<sup>9</sup>, raise the major 3<sup>rd</sup> of the 7<sup>th</sup> chord by one semitone (1 fret space) so that it becomes the 4<sup>th</sup>. A 7sus4<sup>9</sup> chord has no third; it is not major or minor.

## F#/G<sup>b</sup> min 7<sup>9</sup> (m7<sup>9</sup>, -7<sup>9</sup>)

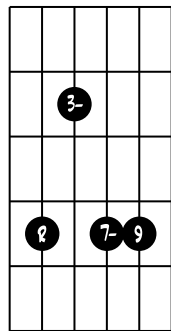
Root = F# ; min 3<sup>rd</sup> = A ; min 7<sup>th</sup> = E ; 9<sup>th</sup> = G#



×

×

IX

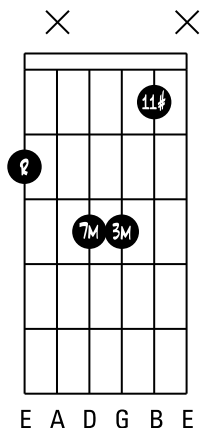


E A D G B E

To play this type of minor 7<sup>th</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the minor 7<sup>th</sup> chord on the D string so as to place the 9<sup>th</sup>.

# F#/G<sup>b</sup> M7#11 (Maj7#11, 6#11)

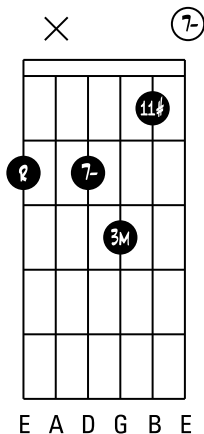
Root = F# ; maj 3<sup>rd</sup> = A# ; maj 7<sup>th</sup> = E# (F) ; 11<sup>th</sup># = B# (C)



To play this type of M7#11 chord on the guitar, we have removed the 5<sup>th</sup> of the M7 chord on the B string in order to place the 11<sup>th</sup> #.

# F#/G<sup>b</sup> 7#11

Root = F# ; maj 3<sup>rd</sup> = A# ; min 7<sup>th</sup> = E ; 11<sup>th</sup># = B# (C)

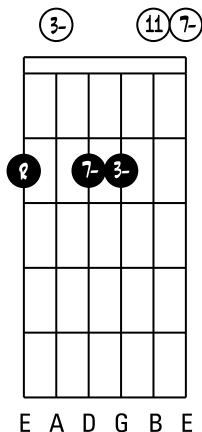


To play this type of 7#11 cord on the guitar, we have removed the 5<sup>th</sup> from the 7<sup>th</sup> chord on the B string so as to place the 11<sup>th</sup> #.

## 216 Part VII: F#/G<sup>b</sup> Chords

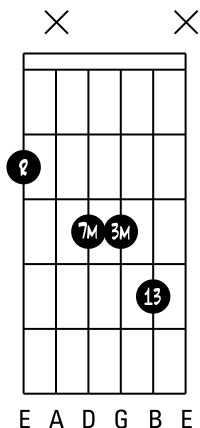
### F#/G<sup>b</sup> min 7<sup>11</sup> (m7<sup>11</sup>, -7<sup>11</sup>)

Root = F# ; min 3<sup>rd</sup> = A ; min 7<sup>th</sup> = E ; 11<sup>th</sup> = B

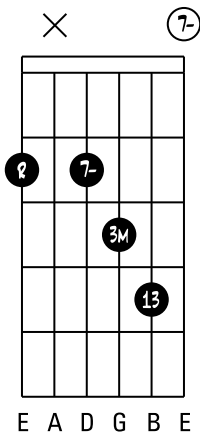


To play this type of min 7<sup>11</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the min 7 chord on the B string so as to place the perfect 11<sup>th</sup>.



**F<sup>#</sup>/G<sup>b</sup> M7 13** (Maj7 13, Δ 13)Root = F<sup>#</sup>; maj 3<sup>rd</sup> = A<sup>#</sup>; maj 7<sup>th</sup> = E<sup>#</sup> (F); maj 13<sup>th</sup> = D<sup>#</sup>

To play this type of M7 13 chord on the guitar, we have removed the 5<sup>th</sup> from the M7 chord on the B string so as to place the major 13<sup>th</sup>.

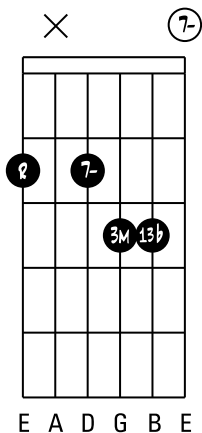
**F<sup>#</sup>/G<sup>b</sup> 7 13**Root = F<sup>#</sup>; maj 3<sup>rd</sup> = A<sup>#</sup>; min 7<sup>th</sup> = E; maj 13<sup>th</sup> = D<sup>#</sup>

To play this type of 7 13 chord on the guitar, we have removed the 5<sup>th</sup> from the 7<sup>th</sup> chord on the B string so as to place the major 13<sup>th</sup>.

# 218 Part VII: F#/G<sup>b</sup> Chords

## F#/G<sup>b</sup> 7<sup>b</sup>13

Root = F# ; maj 3<sup>rd</sup> = A# ; min 7<sup>th</sup> = E ; 13<sup>th</sup> (min) = D



To play this type of 7<sup>b</sup>13 chord on the guitar, we have removed the 5<sup>th</sup> from the 7<sup>th</sup> chord on the B string so as to place the minor 13<sup>th</sup> (13<sup>b</sup>)

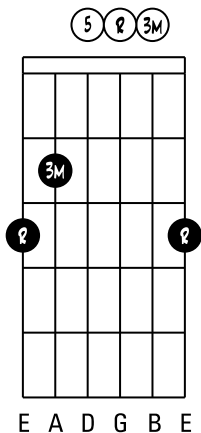
## Part VIII

# G-family Chords

# 220 Part VIII: G-family Chords

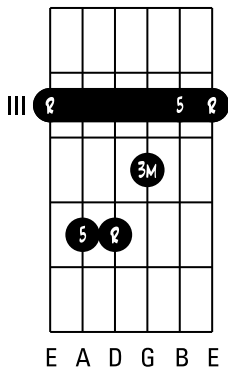
## *G*maj (M)\*

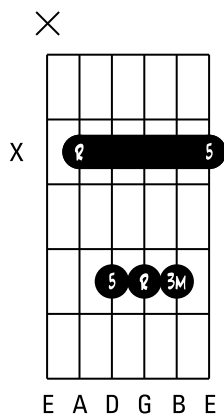
Root = G; maj 3<sup>rd</sup> = B; 5<sup>th</sup> = D



## *G*maj (M)\*

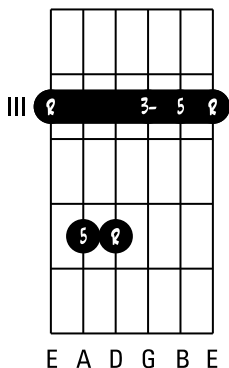
Root = G; maj 3<sup>rd</sup> = B; 5<sup>th</sup> = D



***Gmaj (M)\****Root = G; maj 3<sup>rd</sup> = B; 5<sup>th</sup> = D

## *G*min (m, -) \*

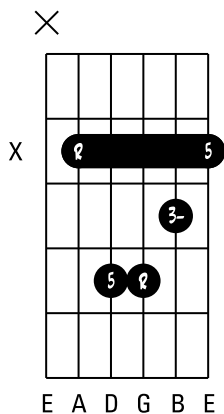
Root = G; min 3<sup>rd</sup> = B<sup>b</sup>; 5<sup>th</sup> = D



To obtain a minor chord, lower the major 3<sup>rd</sup> of the major chord by a semitone (1 fret space) so that it becomes minor.

## *G*min (m, -) \*

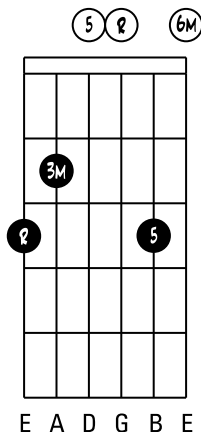
Root = G; min 3<sup>rd</sup> = B<sup>b</sup>; 5<sup>th</sup> = D



To obtain a minor chord, lower the major 3<sup>rd</sup> of the major chord by a semitone (1 fret space) so that it becomes minor.

# G6 \*

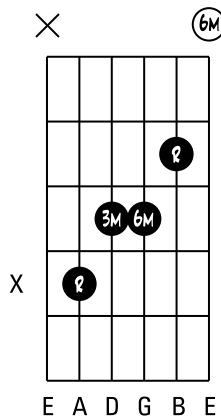
Root = G; maj 3<sup>rd</sup> = B; 5<sup>th</sup> = D; maj 6<sup>th</sup> = E



For this type of 6<sup>th</sup> chord on the guitar, we have lowered the root of the major chord on the high E string by a tone and a half (3 fret spaces) to obtain the major 6<sup>th</sup>.

# G6

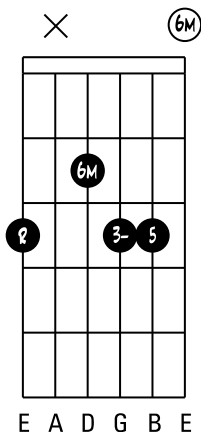
Root = G; maj 3<sup>rd</sup> = B; maj 6<sup>th</sup> = E



To play this type of 6<sup>th</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the major chord to as to place the major 6<sup>th</sup>.

## *G*min6 (m6, -6)

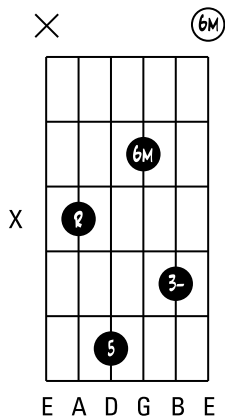
Root = G; min 3<sup>rd</sup> = Bb; 5<sup>th</sup> = D; maj 6<sup>th</sup> = E



For this type of min6<sup>th</sup> chord on the guitar, we have lowered the root of the minor chord on the D string by a tone and a half (3 fret spaces) so as to obtain the major 6<sup>th</sup>.

## *G*min6 (m6, -6)

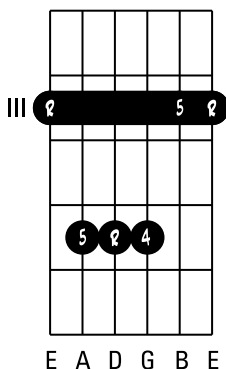
Root = G; min 3<sup>rd</sup> = Bb; 5<sup>th</sup> = D; maj 6<sup>th</sup> = E



For this type of min6<sup>th</sup> chord on the guitar, we have lowered the root of the minor chord on the G string by a tone and a half (3 fret spaces) so as to obtain the major 6<sup>th</sup>.



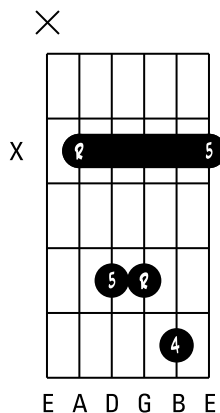
# Gsus4

Root = G; 4<sup>th</sup> = C; 5<sup>th</sup> = D

TIP

If you find it hard to place this chord, you can omit the lowest 5<sup>th</sup> (on the A string), as you can find it on the B string.

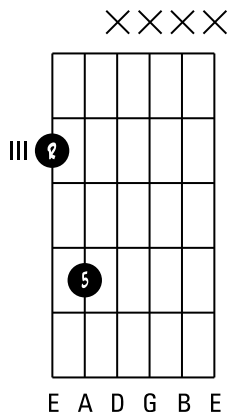
# Gsus4

Root = G; 4<sup>th</sup> = C; 5<sup>th</sup> = D

To obtain a sus4 chord, raise the 3<sup>rd</sup> of a major chord by one semitone (1 fret space) so that it becomes the 4<sup>th</sup>. An extra 4 chord does not contain a 3<sup>rd</sup>: it is not major or minor.

## G5 \*

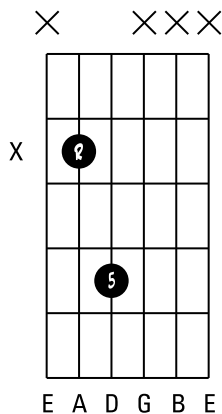
Root = G; 5<sup>th</sup> = D



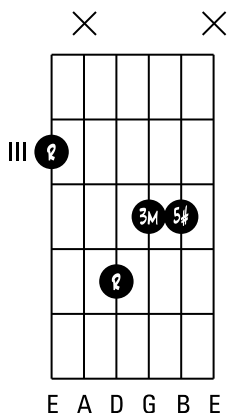
'5' chords only have 2 notes: the root and the 5<sup>th</sup>. Widely used in rock and heavy metal, these are also called *power chords*.

## G5 \*

Root = G; 5<sup>th</sup> = D

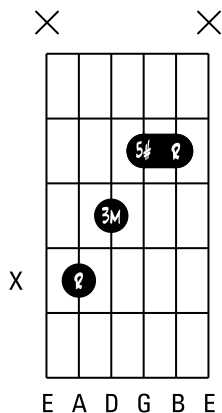


'5' chords only have 2 notes : the root and the 5<sup>th</sup>. Widely used in rock and heavy metal, these are also called *power chords*.

**Gaug** ( #5, +, 5+ )Root = G; maj 3<sup>rd</sup> = B; 5<sup>th</sup># = D#

TIP

If you find it hard to place this chord, you can just play the three highest notes of the chord. (The bass – in this case the root – can be omitted as it is repeated one octave above.)

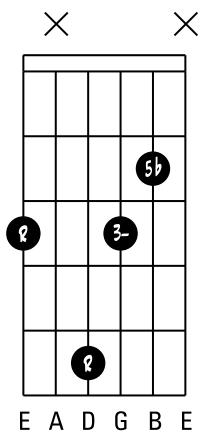
**Gaug** ( #5, +, 5+ )Root = G; maj 3<sup>rd</sup> = B; 5<sup>th</sup># = D#

An augmented chord is a major chord where the 5<sup>th</sup> is raised a semitone (1 fret space).

## 228 Part VIII: G-family Chords

### *Gdim* (°)

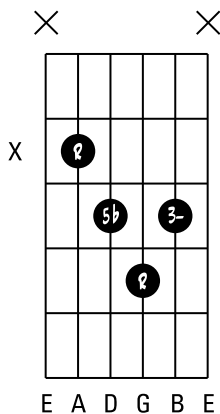
Root = G; min 3<sup>rd</sup> = B<sup>b</sup>; 5th<sup>b</sup> = D<sup>b</sup>



If you find it hard to place this chord, you can just play the 3 highest notes of the chord. (The bass – in this case the root – can be omitted as it is repeated one octave above).

### *Gdim* (°)

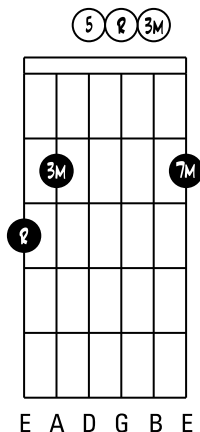
Root = G; min 3<sup>rd</sup> = B<sup>b</sup>; 5th<sup>b</sup> = D<sup>b</sup>



A diminished chord is a major chord where all the notes are lowered by a semitone (1 fret space), except for the root.

**G<sup>M7</sup>** (7<sup>M</sup>, Maj7, 7<sup>Maj</sup>, Δ) \*

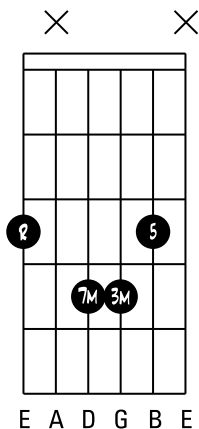
Root = G; maj 3<sup>rd</sup> = B; 5<sup>th</sup> = D; maj 7<sup>th</sup> = F#



For this type of chord on the guitar, we have lowered the root of the chord on the high E string by a semitone (1 fret space) to obtain the major 7<sup>th</sup>.

**G<sup>M7</sup>** (7<sup>M</sup>, Maj7, 7<sup>Maj</sup>, Δ) \*

Root = G; maj 3<sup>rd</sup> = B; 5<sup>th</sup> = D; maj 7<sup>th</sup> = F#



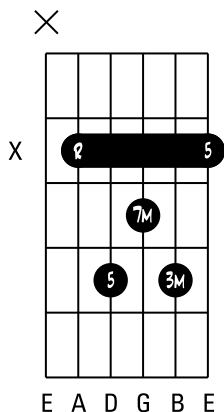
For this type of chord on the guitar, we have lowered the root of the chord on the D string by a semitone (1 fret space) to obtain the major 7<sup>th</sup>.

## 230 Part VIII: G-family Chords

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**G<sup>M7</sup>** (*7<sup>M</sup>, Maj7, 7<sup>Maj</sup>, Δ*) \*

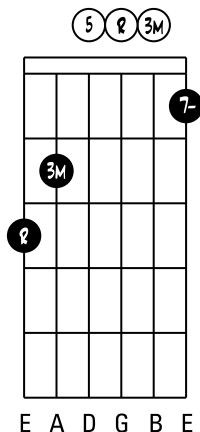
Root = G; maj 3<sup>rd</sup> = B; 5<sup>th</sup> = D; maj 7<sup>th</sup> = F<sup>#</sup>



For this type of chord on the guitar, we have lowered the root of the chord on the G string by a semitone (1 fret space) to obtain the major 7<sup>th</sup>.

# G7 \*

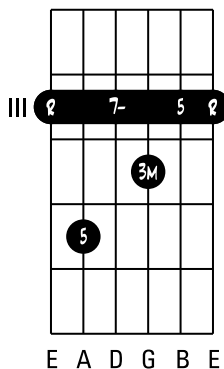
Root = G; maj 3<sup>rd</sup> = B; 5<sup>th</sup> = D; min 7<sup>th</sup> = F



To obtain a 7<sup>th</sup> chord, lower the major 7<sup>th</sup> of the M<sup>7</sup> chord by a semitone (1 fret space) so that it becomes minor.

# G7

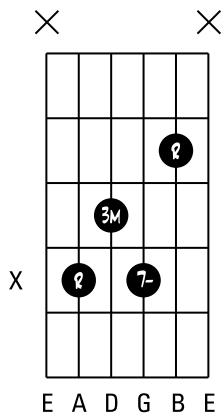
Root = G; maj 3<sup>rd</sup> = B; 5<sup>th</sup> = D; min 7<sup>th</sup> = F



To obtain a 7<sup>th</sup> chord, lower the major 7<sup>th</sup> of the M<sup>7</sup> chord by a semitone (1 fret space) so that it becomes minor.

# G7 \*

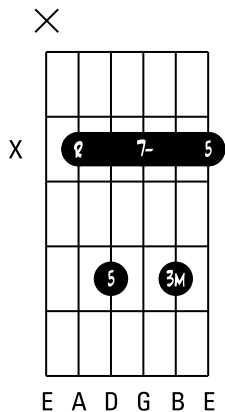
Root = G; maj 3<sup>rd</sup> = B; min 7<sup>th</sup> = F



Note that, for this type of 7<sup>th</sup> chord, which is widely used, we have removed the 5<sup>th</sup> from the major chord so as to place the minor 7<sup>th</sup>.

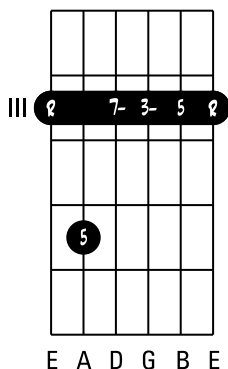
# G7

Root = G; maj 3<sup>rd</sup> = B; 5<sup>th</sup> = D; min 7<sup>th</sup> = F

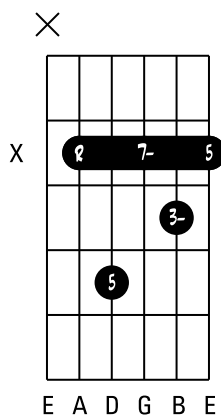


To obtain a 7<sup>th</sup> chord, lower the major 7<sup>th</sup> of the <sup>M7</sup> chord by a semitone (1 fret space) so that it becomes minor.



**Gmin7** (*m7, -7*)Root = G; min 3<sup>rd</sup> = Bb; 5<sup>th</sup> = D; min 7<sup>th</sup> = F

To obtain a minor 7<sup>th</sup> chord, lower the major 3<sup>rd</sup> of the 7<sup>th</sup> chord by a semitone (1 fret space) so that it becomes minor.

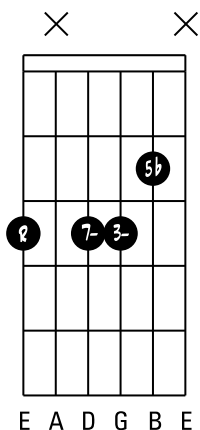
**Gmin7** (*m7, -7*)Root = G; min 3<sup>rd</sup> = Bb; 5<sup>th</sup> = D; min 7<sup>th</sup> = F

To obtain a minor 7<sup>th</sup> chord, lower the major 3<sup>rd</sup> of the 7<sup>th</sup> chord by a semitone (1 fret space) so that it becomes minor.

## 234 Part VIII: G-family Chords

### **Gmin 7<sup>b5</sup>** (*m7<sup>b5</sup>, -7<sup>b5</sup>, ø*)

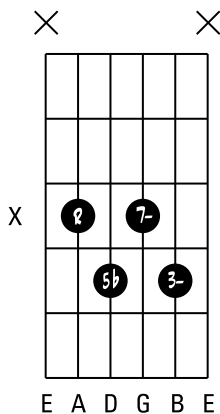
Root = G; min 3<sup>rd</sup> = B<sup>b</sup>; 5th<sup>b</sup> = Db; min 7<sup>th</sup> = F



To obtain a min7<sup>b5</sup> chord, lower the 5<sup>th</sup> of the min7 chord by a semitone (1 fret space) so that it becomes a flattened 5<sup>th</sup> (also called a *diminished 5th*).

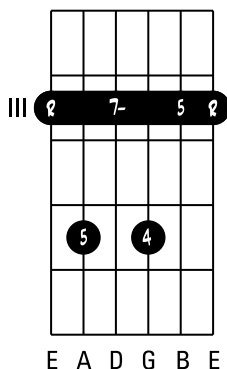
### **Gmin 7<sup>b5</sup>** (*m7<sup>b5</sup>, -7<sup>b5</sup>, ø*)

Root = G; min 3<sup>rd</sup> = B<sup>b</sup>; 5th<sup>b</sup> = D<sup>b</sup>; min 7<sup>th</sup> = F



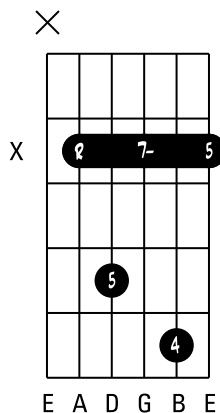
To obtain a min7<sup>b5</sup> chord, lower the 5<sup>th</sup> of the min7 chord by a semitone (1 fret space) so that it becomes a flattened 5<sup>th</sup> (also called a *diminished 5th*).

## G7sus4

Root = G; 4<sup>th</sup> = C; 5<sup>th</sup> = D; min 7<sup>th</sup> = F

If you find it hard to place this chord, you can omit the lowest 5<sup>th</sup> (on the A string), as you can find it on the B string.

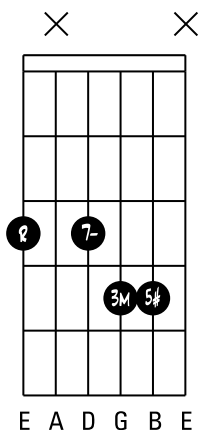
## G7sus4

Root = G; 4<sup>th</sup> = C; 5<sup>th</sup> = [ D; min 7<sup>th</sup> = F

To obtain a 7sus4 chord, raise the major 3<sup>rd</sup> of the 7 chord by a semitone (1 fret space) so that it becomes the 4<sup>th</sup>. A 7sus4 chord does not contain a 3<sup>rd</sup>: it is not major or minor.

## Gaug7 (7<sup>#5</sup>, +7)

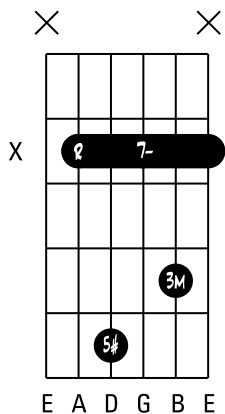
Root = G; maj 3<sup>rd</sup> = B; 5<sup>th</sup># = D<sup>#</sup>; min 7<sup>th</sup> = F



An aug 7<sup>th</sup> chord is a 7<sup>th</sup> chord in which the 5<sup>th</sup> is raised by a semitone (1 fret space).

## Gaug7 (7<sup>#5</sup>, +7)

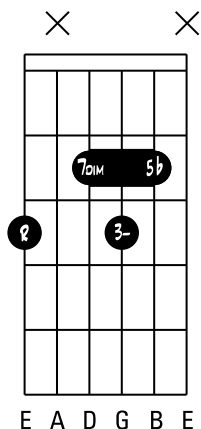
Root = G; maj 3<sup>rd</sup> = B; 5<sup>th</sup># = D<sup>#</sup>; min 7<sup>th</sup> = F



An aug 7<sup>th</sup> chord is a 7<sup>th</sup> chord in which the 5<sup>th</sup> is raised by a semitone (1 fret space). Note that even if you press on the high E string because of the barre, you should not play it.

## *Gdim7* (°7)

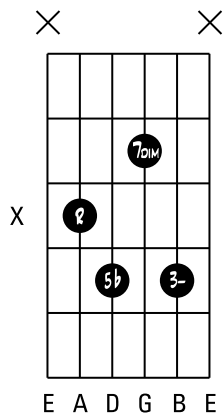
Root = G; min 3<sup>rd</sup> = B $\flat$ ; 5<sup>th</sup> $\flat$  = D $\flat$ ; dim 7<sup>th</sup> = F $\flat$  (E)



A dim 7 chord is a 7<sup>th</sup> chord in which all the notes are lowered by a semitone (1 fret space) except for the root.

## *Gdim7* (°7)

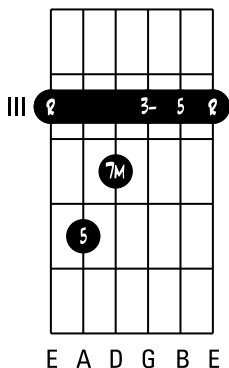
Root = G; min 3<sup>rd</sup> = B $\flat$ ; 5<sup>th</sup> $\flat$  = D $\flat$ ; dim 7<sup>th</sup> = F $\flat$  (E)



A dim 7 chord is a 7<sup>th</sup> chord in which all the notes are lowered by a semitone (1 fret space) except for the root.

## *Gmin<sup>M7</sup>* (-<sup>M7</sup>, min<sup>Δ</sup>, -<sup>Δ</sup>)

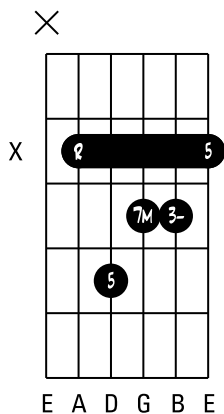
Root = G; min 3<sup>rd</sup> = B<sup>b</sup>; 5<sup>th</sup> = D; maj 7<sup>th</sup> = F<sup>#</sup>



To obtain a min<sup>M7</sup> chord, raise the minor 7<sup>th</sup> of the min7 chord by a semitone (1 fret space) so that it becomes major.

## *Gmin<sup>M7</sup>* (-<sup>M7</sup>, min<sup>Δ</sup>, -<sup>Δ</sup>)

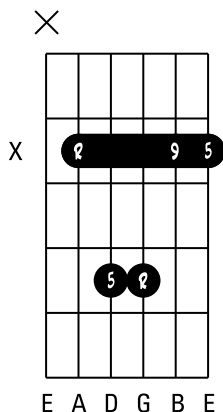
Root = G; min 3<sup>rd</sup> = B<sup>b</sup>; 5<sup>th</sup> = D; maj 7<sup>th</sup> = F<sup>#</sup>



To obtain a min<sup>M7</sup> chord, raise the minor 7<sup>th</sup> of the min7 chord by a semitone (1 fret space) so that it becomes major.

## Gsus9

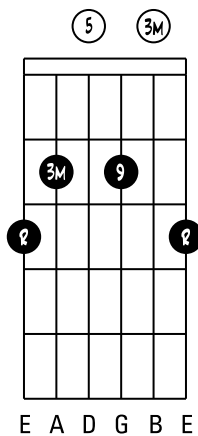
Root = G; 5<sup>th</sup> = D; 9<sup>th</sup> = A



To obtain a sus9 chord, lower the major 3<sup>rd</sup> of the major chord by a tone (2 fret spaces) so that it becomes a 9<sup>th</sup>. A sus9 chord does not contain a 3<sup>rd</sup>: it is not major or minor.

## Gadd9

Root = G; maj 3<sup>rd</sup> = B; 5<sup>th</sup> = D; 9<sup>th</sup> = A

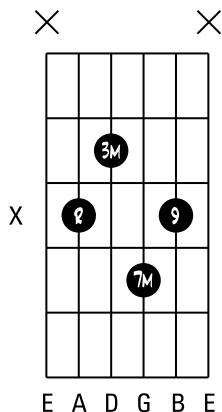


An add9 chord is a major chord with an added 9<sup>th</sup>.

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### **G<sup>M7 9</sup>** (Maj7 9, Δ9)

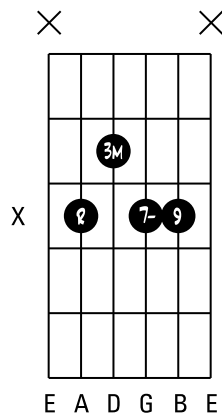
Root = G; maj 3<sup>rd</sup> = B; maj 7<sup>th</sup> = F<sup>#</sup>; 9<sup>th</sup> = A



To play this type of <sup>M7</sup>9 chord on the guitar, we have removed the 5<sup>th</sup> from the <sup>M7</sup> chord on the D string so as to place the 9<sup>th</sup>.

### **G<sup>7 9</sup>**

Root = G; maj 3<sup>rd</sup> = B; min 7<sup>th</sup> = F; 9<sup>th</sup> = A

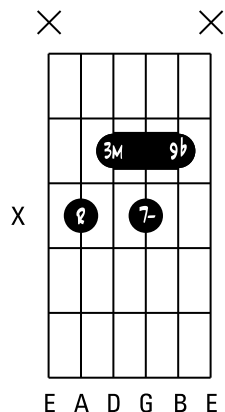


To play this type of 7<sup>9</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the 7<sup>th</sup> chord on the D string so as to place the 9<sup>th</sup>.



## ***G7<sup>b9</sup>***

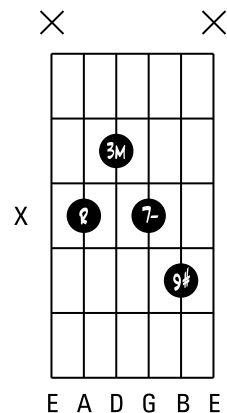
Root = G; maj 3<sup>rd</sup> = B; min 7<sup>th</sup> = F; 9<sup>th</sup><sup>b</sup> = A<sup>b</sup>



To play this type of 7<sup>b9</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the 7<sup>th</sup> chord on the D string so as to place the 9<sup>th</sup><sup>b</sup>.

## ***G7<sup>#9</sup>***

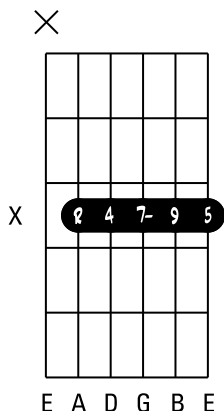
Root = G; maj 3<sup>rd</sup> = B; min 7<sup>th</sup> = F; 9<sup>th</sup><sup>#</sup> = A<sup>#</sup>



To play this type of 7<sup>#9</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the 7<sup>th</sup> chord on the D string so as to place the 9<sup>th</sup><sup>#</sup>.

## G7sus4<sup>9</sup>

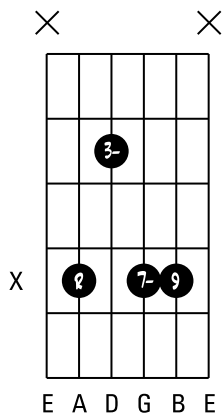
Root = G; 4<sup>th</sup> = C; 5<sup>th</sup> = D; min 7<sup>th</sup> = F; 9<sup>th</sup> = A



To obtain a 7sus4<sup>9</sup> chord, raise the major 3<sup>rd</sup> of the 7<sup>9</sup> chord by a semitone (1 fret space) so that it becomes the 4<sup>th</sup>. A 7sus4<sup>9</sup> chord does not contain a 3<sup>rd</sup>: it is not major or minor.

## Gmin7<sup>9</sup> (m7<sup>9</sup>, -7<sup>9</sup>)

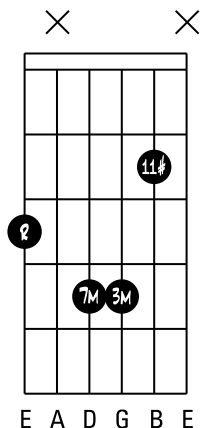
Root = G; min 3<sup>rd</sup> = B<sup>b</sup>; min 7<sup>th</sup> = F; 9<sup>th</sup> = A



To play this type of min7<sup>9</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the min7<sup>th</sup> chord on the D string so as to place the 9<sup>th</sup>.

# **G<sup>M7#11</sup>** (*Maj7#11, Δ#11*)

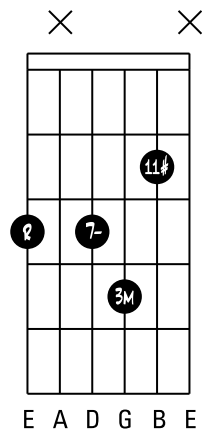
Root = G; maj 3<sup>rd</sup> = B; maj 7<sup>th</sup> = F#; 11<sup>th</sup># = C#



To play this type of <sup>M7#11</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the <sup>M7</sup> chord on the B string so as to place the 11<sup>th</sup>#.

# **G<sup>7#11</sup>**

Root = G; maj 3<sup>rd</sup> = B; min 7<sup>th</sup> = F; 11<sup>th</sup># = C#



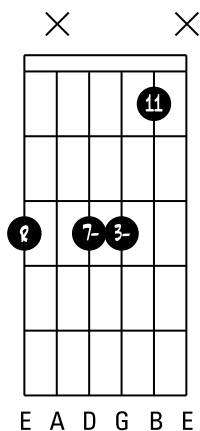
To play this type of <sup>7#11</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the <sup>7</sup> chord on the B string so as to place the 11<sup>th</sup>#.

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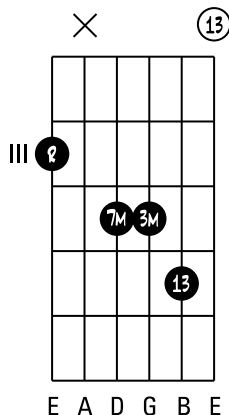
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### *G*min7<sup>11</sup> (*m*7<sup>11</sup>, -7<sup>11</sup>)

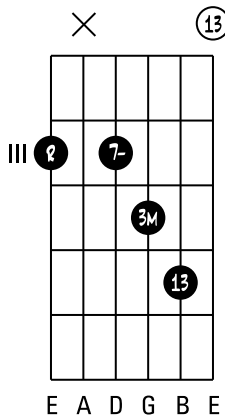
Root = G; min 3rd = B<sup>b</sup>; min 7<sup>th</sup> = F; 11<sup>th</sup> = C



To play this type of min7<sup>11</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the min 7<sup>th</sup> chord on the B string so as to place the perfect 11<sup>th</sup>.

**G<sup>M7</sup> 13** (*Maj7 13, Δ 13*)Root = G; maj 3rd = B; maj 7<sup>th</sup> = F<sup>#</sup>; maj 13<sup>th</sup> = E

To play this type of <sup>M7</sup> 13 chord on the guitar, we have removed the 5<sup>th</sup> from the M7 chord on the B string so as to place the major 13<sup>th</sup>.

**G<sup>7</sup> 13**Root = G; maj 3rd = B; min 7<sup>th</sup> = F; maj 13<sup>th</sup> = E

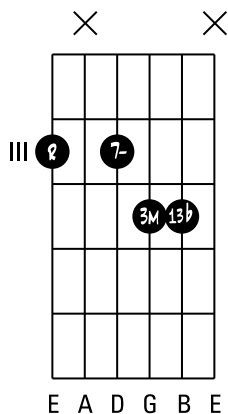
To play this type of 7<sup>13</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the 7<sup>th</sup> chord on the B string so as to place the major 13<sup>th</sup>.

## 246 Part VIII: G-family Chords

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### G7<sup>b13</sup>

Root = G; maj 3rd = B; min 7<sup>th</sup> = F; 13th<sup>b</sup> (min) = E<sup>b</sup>



To play this type of 7<sup>b13</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the 7<sup>th</sup> chord on the B string so as to place the minor 13<sup>th</sup> (13<sup>b</sup>).

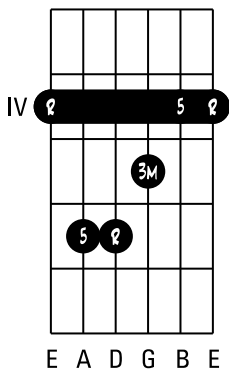
## Part IX

# A<sup>b</sup>/G<sup>#</sup> Chords

# 248 Part IX: A<sup>b</sup>/G<sup>#</sup> Chords

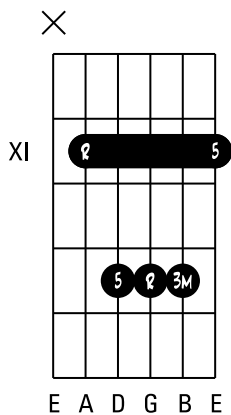
## A<sup>b</sup>/G<sup>#</sup> maj (M)\*

Root = A<sup>b</sup>; maj 3<sup>rd</sup> = C; 5<sup>th</sup> = E<sup>b</sup>

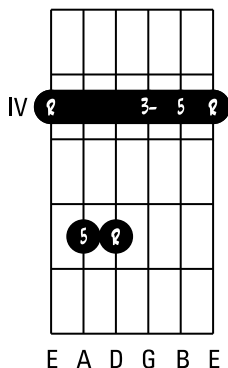


## A<sup>b</sup>/G<sup>#</sup> maj (M)\*

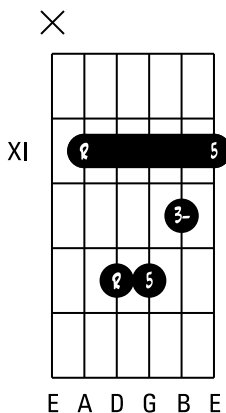
Root = A<sup>b</sup>; maj 3<sup>rd</sup> = C; 5<sup>th</sup> = E<sup>b</sup>





**A<sup>b</sup>/G<sup>#</sup> min (m, -) \***Root = A<sup>b</sup>; min 3<sup>rd</sup> = C<sup>b</sup> (B); 5<sup>th</sup> = E<sup>b</sup>

To obtain a minor chord, lower the major 3<sup>rd</sup> of the major chord by a semitone (1 fret space) so that it becomes minor.

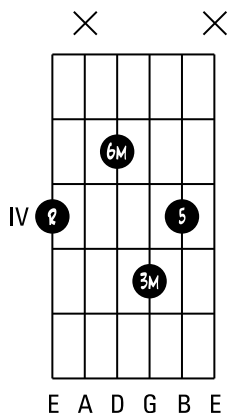
**A<sup>b</sup>/G<sup>#</sup> min (m, -) \***Root = A<sup>b</sup>; min 3<sup>rd</sup> = C<sup>b</sup> (B); 5<sup>th</sup> = E<sup>b</sup>

To obtain a minor chord, lower the major 3<sup>rd</sup> of the major chord by a semitone (1 fret space) so that it becomes minor.

# 250 Part IX: A<sup>b</sup>/G<sup>#</sup> Chords

## A<sup>b</sup>/G<sup>#</sup>6

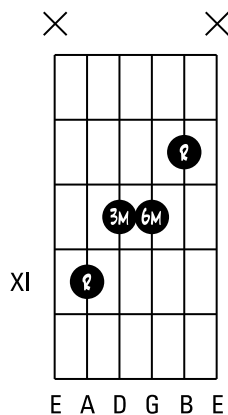
Root = A<sup>b</sup>; maj 3<sup>rd</sup> = C; 5<sup>th</sup> = E<sup>b</sup>; maj 6<sup>th</sup> = F



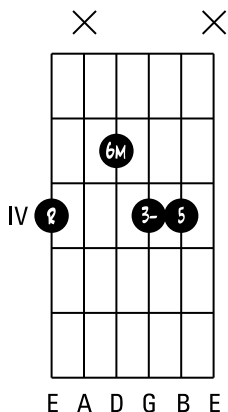
For this type of 6<sup>th</sup> chord on the guitar, we have lowered the root of the major chord on the D string by a tone and a half (3 fret spaces) to obtain the major 6<sup>th</sup>.

## A<sup>b</sup>/G<sup>#</sup>6

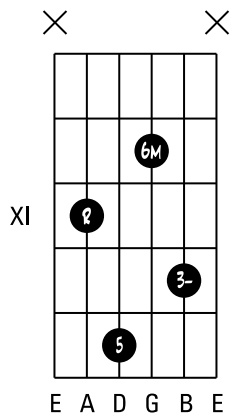
Root = A<sup>b</sup>; maj 3<sup>rd</sup> = C; maj 6<sup>th</sup> = F



To play this type of 6<sup>th</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the major chord so as to place the major 6<sup>th</sup>.

**A<sup>b</sup>/G<sup>#</sup> min6 (m6, -6)**Root = A<sup>b</sup>; min 3<sup>rd</sup> = C<sup>b</sup> (B); 5<sup>th</sup> = E<sup>b</sup>; maj 6<sup>th</sup> = F

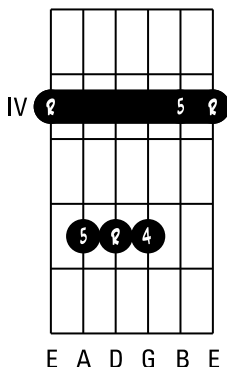
For this type of min6 chord on the guitar, we have lowered the root of the minor chord on the D string by a tone and a half (3 fret spaces) so as to obtain the major 6<sup>th</sup>.

**A<sup>b</sup>/G<sup>#</sup> min6 (m6, -6)**Root = A<sup>b</sup>; min 3<sup>rd</sup> = C<sup>b</sup> (B); 5<sup>th</sup> = E<sup>b</sup>; maj 6<sup>th</sup> = F

For this type of min6 chord on the guitar, we have lowered the root of the minor chord on the G string by a tone and a half (3 fret spaces) so as to obtain the major 6<sup>th</sup>.

## A<sup>b</sup>/G<sup>#</sup> sus4

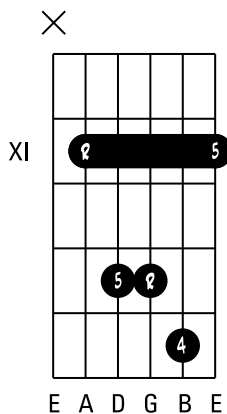
Root = A<sup>b</sup>; 4<sup>th</sup> = D<sup>b</sup>; 5<sup>th</sup> = E<sup>b</sup>



If you find it hard to place this chord, you can omit the lowest 5<sup>th</sup> (on the A string) as you can find it on the B string.

## A<sup>b</sup>/G<sup>#</sup> sus4

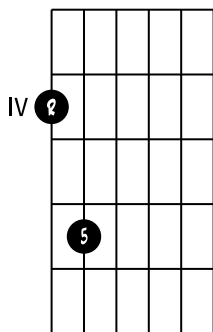
Root = A<sup>b</sup>; 4<sup>th</sup> = D<sup>b</sup>; 5<sup>th</sup> = E<sup>b</sup>



To obtain a sus4 chord, raise the 3<sup>rd</sup> of a major chord by a semitone (1 fret space) so that it becomes the 4<sup>th</sup>. An extra 4 chord has no 3<sup>rd</sup>: it is not major or minor.

**A<sup>b</sup>/G<sup>#</sup> 5 \***Root = A<sup>b</sup>; 5<sup>th</sup> = E<sup>b</sup>

× × × ×

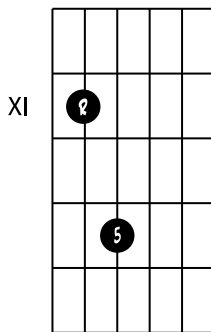


E A D G B E

'5' chords only have 2 notes: the root and the 5<sup>th</sup>. Widely used in rock and heavy metal, they are also called *power chords*.

**A<sup>b</sup>/G<sup>#</sup> 5 \***Root = A<sup>b</sup>; 5<sup>th</sup> = E<sup>b</sup>

×      × × ×



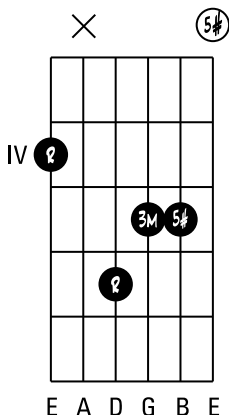
E A D G B E

'5' chords only have 2 notes: the root and the 5<sup>th</sup>. Widely used in rock and heavy metal, they are also called *power chords*.

## 254 Part IX: A<sup>b</sup>/G<sup>#</sup> Chords

### A<sup>b</sup>/G<sup>#</sup> *aug* (#5, +, 5+)

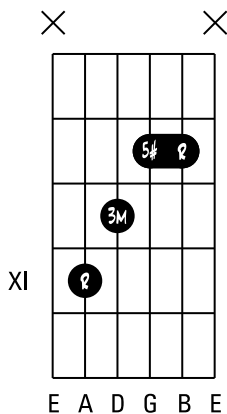
Root = A<sup>b</sup>; maj 3<sup>rd</sup> = C; 5<sup>th</sup># = E



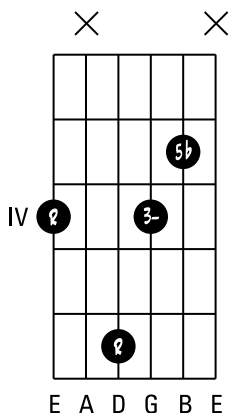
**TIP** If you find it hard to place this chord, you can just play the 3 highest notes of the chord. (the bass – in this case the root – can be omitted as it is repeated one octave above).

### A<sup>b</sup>/G<sup>#</sup> *aug* (#5, +, 5+)

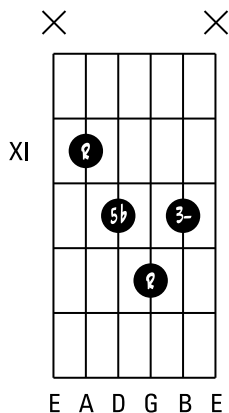
Root = A<sup>b</sup>; maj 3<sup>rd</sup> = C; 5<sup>th</sup># = E



An augmented chord is a major chord in which the 5<sup>th</sup> is raised by a semitone (1 fret space).

**A<sup>b</sup>/G<sup>#</sup> dim (°)**Root = A<sup>b</sup>; min 3<sup>rd</sup> = C<sup>b</sup> (B); 5<sup>th</sup> = E<sup>b</sup> (D)

**TIP** If you find it hard to place this chord, you can just play the 3 highest notes of the chord. (the bass – in this case the root – can be omitted as it is repeated one octave above).

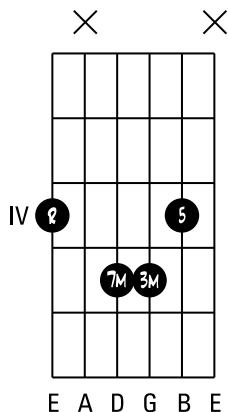
**A<sup>b</sup>/G<sup>#</sup> dim (°)**Root = A<sup>b</sup>; min 3<sup>rd</sup> = C<sup>b</sup> (B); 5<sup>th</sup> = E<sup>b</sup> (D)

A diminished chord is a major chord in which all the notes are lowered by a semitone (1 fret space), except for the root.

# 256 Part IX: A<sup>b</sup>/G<sup>#</sup> Chords

## A<sup>b</sup>/G<sup>#</sup> M7 (7M, Maj7, 7Maj, Δ)

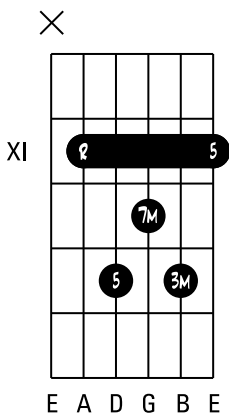
Root = A<sup>b</sup>; maj 3<sup>rd</sup>: C; 5<sup>th</sup> = E<sup>b</sup>; maj 7<sup>th</sup> = G



For this type of M<sup>7</sup> chord on the guitar, we have lowered the root of the major chord on the D string by a semitone (1 fret space), to obtain the major 7<sup>th</sup>.

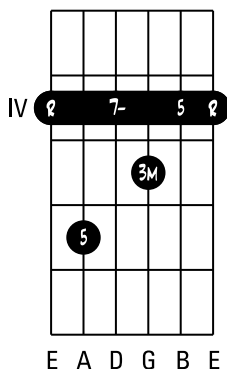
## A<sup>b</sup>/G<sup>#</sup> M7 (7M, Maj7, 7Maj, Δ)

Root = A<sup>b</sup>; maj 3<sup>rd</sup>: C; 5<sup>th</sup> = E<sup>b</sup>; maj 7<sup>th</sup> = G

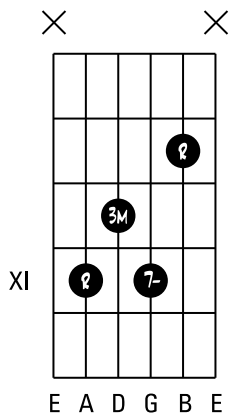


For this type of M<sup>7</sup> chord on the guitar, we have lowered the root of the major chord on the G string by a semitone (1 fret space), to obtain the major 7<sup>th</sup>.



**A<sup>b</sup>/G<sup>#</sup> 7 \***Root = A<sup>b</sup>; maj 3<sup>rd</sup>: C; 5<sup>th</sup> = E<sup>b</sup>; min 7<sup>th</sup> = =G<sup>b</sup>

For this type of M<sup>7</sup> chord on the guitar, lower the major 7<sup>th</sup> of the M<sup>7</sup> chord by a semitone (1 fret space) so that this becomes minor.

**A<sup>b</sup>/G<sup>#</sup> 7 \***Root = A<sup>b</sup>; maj 3<sup>rd</sup>: C; min 7<sup>th</sup> = =G<sup>b</sup>

Note that for this type of 7<sup>th</sup> chord, which is widely used, we have removed the 5<sup>th</sup> of the major chord in order to place the minor 7<sup>th</sup>.

# 258 Part IX: A<sup>b</sup>/G<sup>#</sup> Chords

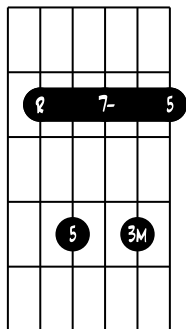
## A<sup>b</sup>/G<sup>#</sup> 7

Root = A<sup>b</sup>; maj 3<sup>rd</sup> = C; 5<sup>th</sup> = E<sup>b</sup>; min 7<sup>th</sup> = G<sup>b</sup>



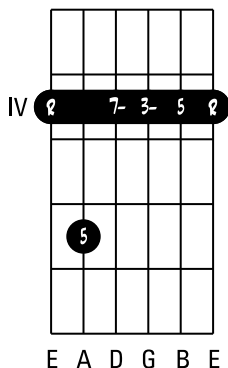
×

XI

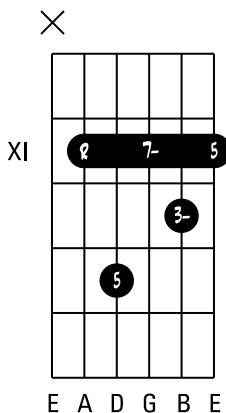


E A D G B E

To obtain a 7<sup>th</sup> chord, lower the major 7<sup>th</sup> of the <sup>M7</sup> chord by a semitone (1 fret space) so that it becomes minor.

**A<sup>b</sup>/G<sup>#</sup> min7 (m7, -7)**Root = A<sup>b</sup>; min 3<sup>rd</sup> = C<sup>b</sup> (B); 5<sup>th</sup> = E<sup>b</sup>; min 7<sup>th</sup> = G<sup>b</sup>

To obtain a min 7<sup>th</sup> chord, lower the major 3<sup>rd</sup> of the 7<sup>th</sup> chord by a semitone (1 fret space) so that this becomes minor.

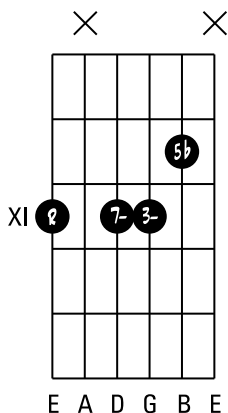
**A<sup>b</sup>/G<sup>#</sup> min7 (m7, -7)**Root = A<sup>b</sup>; min 3<sup>rd</sup> = C<sup>b</sup> (B); 5<sup>th</sup> = E<sup>b</sup>; min 7<sup>th</sup> = G<sup>b</sup>

To obtain a min 7<sup>th</sup> chord, lower the major 3<sup>rd</sup> of the 7<sup>th</sup> chord by a semitone (1 fret space) so that this becomes minor.

# 260 Part IX: A<sup>b</sup>/G<sup>#</sup> Chords

## A<sup>b</sup>/G<sup>#</sup> min7<sup>b5</sup> (m7<sup>b5</sup>, -7<sup>b5</sup>, ø)

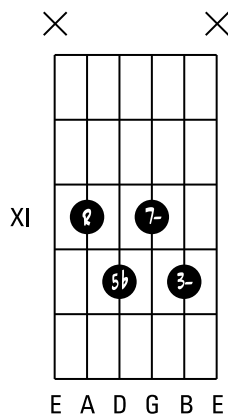
Root = A<sup>b</sup>; min 3<sup>rd</sup> = C<sup>b</sup>; 5th<sup>b</sup>; E<sup>bb</sup>(D); min 7th = G<sup>b</sup>



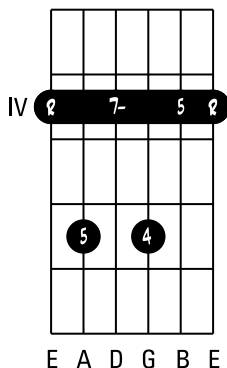
To obtain a min7<sup>b5</sup> chord, lower the 5<sup>th</sup> of the min7 chord by a semitone (1 fret space) so that this becomes a flat 5<sup>th</sup> (also called *diminished 5th*).

## A<sup>b</sup>/G<sup>#</sup> min7<sup>b5</sup> (m7<sup>b5</sup>, -7<sup>b5</sup>, ø)

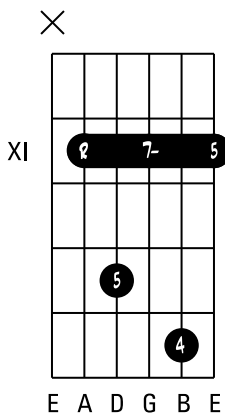
Root = A<sup>b</sup>; min 3<sup>rd</sup> = C<sup>b</sup>; 5th<sup>b</sup>; E<sup>bb</sup>(D); min 7th = G<sup>b</sup>



To obtain a min7<sup>b5</sup> chord, lower the 5<sup>th</sup> of the min7 chord by a semitone (1 fret space) so that this becomes a flat 5<sup>th</sup> (also called *diminished 5th*).

**A<sup>b</sup>/G<sup>#</sup> 7sus4**Root = A<sup>b</sup>; 4<sup>th</sup> = D<sup>b</sup>; 5<sup>th</sup> = E<sup>b</sup>; min 7<sup>th</sup> = G<sup>b</sup>

If you find it hard to place this chord, you can omit the lowest 5<sup>th</sup> (on the A string), as you can find this on the B string.

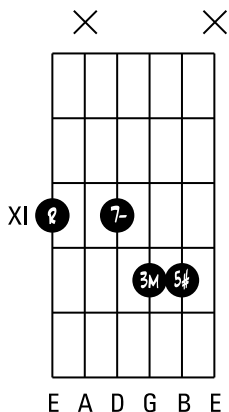
**A<sup>b</sup>/G<sup>#</sup> 7sus4**Root = A<sup>b</sup>; 4<sup>th</sup> = D<sup>b</sup>; 5<sup>th</sup> = E<sup>b</sup>; min 7<sup>th</sup> = G<sup>b</sup>

To obtain a 7sus4 chord, raise the major 3<sup>rd</sup> of the 7<sup>th</sup> chord by a semitone (1 fret space) so that it becomes the 4<sup>th</sup>. A 7sus4 chord has no 3<sup>rd</sup>: it is not major or minor.

# 262 Part IX: A<sup>b</sup>/G<sup>#</sup> Chords

## A<sup>b</sup>/G<sup>#</sup> aug7 (7<sup>#5</sup>, +7)

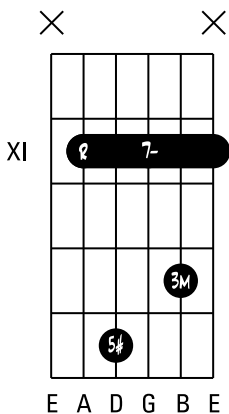
Root = A<sup>b</sup>; Maj 3<sup>rd</sup> = C; 5<sup>th</sup># = E; min 7<sup>th</sup> = G<sup>b</sup>



An aug7 chord is a 7<sup>th</sup> chord in which the 5<sup>th</sup> is raised by a semitone (1 fret space).

## A<sup>b</sup>/G<sup>#</sup> aug7 (7<sup>#5</sup>, +7)

Root = A<sup>b</sup>; Maj 3<sup>rd</sup> = C; 5<sup>th</sup># = E; min 7<sup>th</sup> = G<sup>b</sup>



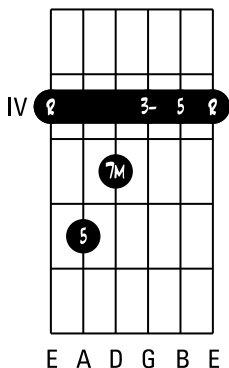
An aug7 chord is a 7<sup>th</sup> chord in which the 5<sup>th</sup> is raised by a semitone (1 fret space). Note that even if you press on the high E string because of the barre, you should not play it.



# 264 Part IX: A<sup>b</sup>/G<sup>#</sup> Chords

## A<sup>b</sup>/G<sup>#</sup> min<sup>M7</sup> (-M7, min<sup>Δ</sup>, -Δ)

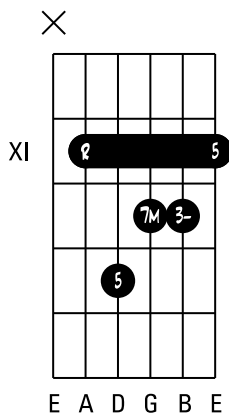
Root = A<sup>b</sup>; min 3<sup>rd</sup> = C<sup>b</sup> (B); 5<sup>th</sup> = E<sup>b</sup>; maj 7<sup>th</sup> = G



To obtain a min<sup>M7</sup> chord, raise the minor 7<sup>th</sup> of the min7 chord by a semitone (1 fret space) so that it becomes major.

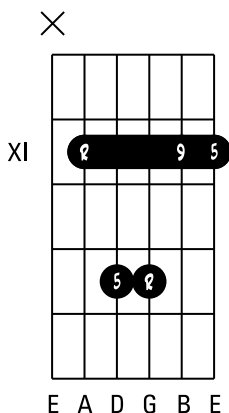
## A<sup>b</sup>/G<sup>#</sup> min<sup>M7</sup> (-M7, min<sup>Δ</sup>, -Δ)

Root = A<sup>b</sup>; min 3<sup>rd</sup> = C<sup>b</sup> (B); 5<sup>th</sup> = E<sup>b</sup>; maj 7<sup>th</sup> = G

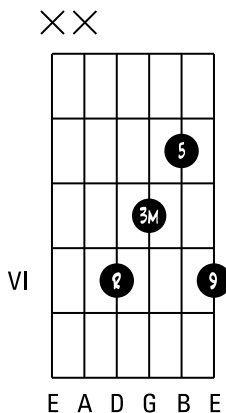


To obtain a min<sup>M7</sup> chord, raise the minor 7<sup>th</sup> of the min7 chord by a semitone (1 fret space) so that it becomes major.



**A<sup>b</sup>/G<sup>#</sup> sus9**Root = A<sup>b</sup>; 5<sup>th</sup> = E<sup>b</sup>; 9<sup>th</sup> = B<sup>b</sup>

To obtain a sus9 chord, lower the major 3<sup>rd</sup> of the major chord by a tone (2 fret spaces), so that it becomes the 9<sup>th</sup>. A sus9 chord had no 3<sup>rd</sup>: it is not major or minor.

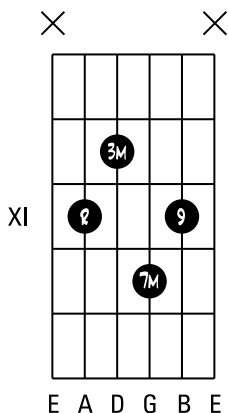
**A<sup>b</sup>/G<sup>#</sup> add9**Root = A<sup>b</sup>; maj 3<sup>rd</sup> = C; 5<sup>th</sup> = E<sup>b</sup>; 9<sup>th</sup> = B<sup>b</sup>

An add9 chord is a major chord with an added 9<sup>th</sup>.

## 266 Part IX: A<sup>b</sup>/G<sup>#</sup> Chords

### A<sup>b</sup>/G<sup>#</sup> M7 9 (Maj7 9, Δ9)

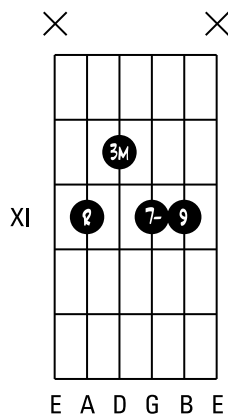
Root = A<sup>b</sup>; maj 3<sup>rd</sup> = C; maj 7<sup>th</sup> = G; 9<sup>th</sup> = B<sup>b</sup>



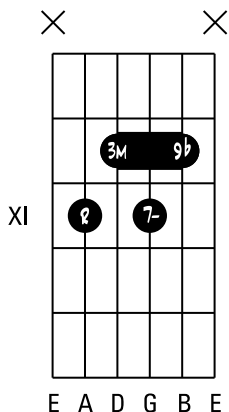
To play this type of M7<sup>9</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the M7 chord on the D string, in order to place the 9<sup>th</sup>.

### A<sup>b</sup>/G<sup>#</sup> 7<sup>9</sup>

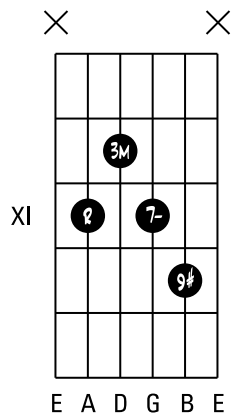
Root = A<sup>b</sup>; maj 3<sup>rd</sup> = C; min 7<sup>th</sup> = G<sup>b</sup>; 9<sup>th</sup> = B<sup>b</sup>



To play this type of 7<sup>9</sup> chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord on the D string, in order to place the 9<sup>th</sup>.

**A<sup>b</sup>/G<sup>#</sup> 7<sup>b</sup>9**Root = A<sup>b</sup>; maj 3<sup>rd</sup> = C; min 7<sup>th</sup> = G<sup>b</sup>; 9<sup>th</sup> = B<sup>b</sup> (A)

To play this type of 7<sup>b</sup>9 chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord on the D string, in order to place the 9<sup>th</sup>.

**A<sup>b</sup>/G<sup>#</sup> 7<sup>#</sup>9**Root = A<sup>b</sup>; maj 3<sup>rd</sup> = C; min 7<sup>th</sup> = G<sup>b</sup>; 9<sup>th</sup> = B

To play this type of 7<sup>#</sup>9 chord on the guitar, we have removed the 5<sup>th</sup> of the 7<sup>th</sup> chord on the D string, in order to place the 9<sup>th</sup>.

## 268 Part IX: A<sup>b</sup>/G<sup>#</sup> Chords

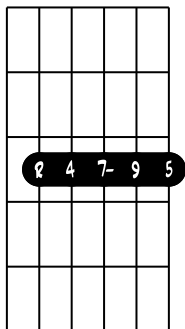
### A<sup>b</sup>/G<sup>#</sup> 7sus4<sup>9</sup>

Root = A<sup>b</sup>; 4<sup>th</sup> = D<sup>b</sup>; 5<sup>th</sup> = E<sup>b</sup>; min 7<sup>th</sup> = G<sup>b</sup>; 9<sup>th</sup> = B<sup>b</sup>



×

XI



E A D G B E

To obtain a 7sus4<sup>9</sup>, raise the major 3<sup>rd</sup> of the 7<sup>9</sup> chord by a semitone (1 fret space), so that it becomes the 4<sup>th</sup>. A 7sus4<sup>9</sup> chord has no 3<sup>rd</sup>: it is not major or minor.

### A<sup>b</sup>/G<sup>#</sup> min 7<sup>9</sup> (m7<sup>9</sup>, -7<sup>9</sup>)

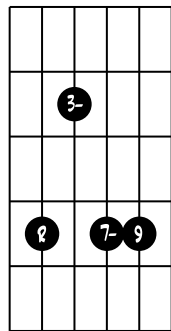
Root = A<sup>b</sup>; min 3<sup>rd</sup> = C<sup>b</sup> (B); min 7<sup>th</sup> = G<sup>b</sup>; 9<sup>th</sup> = B<sup>b</sup>



×

×

XI

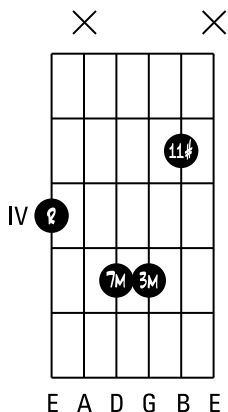


E A D G B E

To play this type of m7<sup>9</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the min7 chord on the D string in order to place the 9<sup>th</sup>.

# A<sup>b</sup>/G<sup>#</sup> M7<sup>#11</sup> (Maj7<sup>#11</sup>, Δ<sup>#11</sup>)

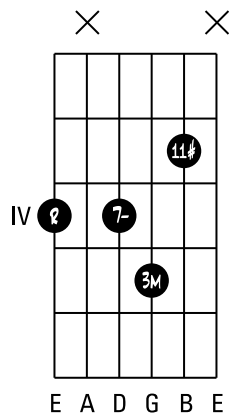
Root = A<sup>b</sup>; maj 3<sup>rd</sup> = C; maj 7<sup>th</sup> = G; 11<sup>#</sup> = D



To play this type of M7<sup>#11</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the M7 chord on the B string in order to place the 11<sup>#</sup>.

# A<sup>b</sup>/G<sup>#</sup> 7<sup>#11</sup>

Root = A<sup>b</sup>; maj 3<sup>rd</sup> = C; min 7<sup>th</sup> = G<sup>b</sup>; 11<sup>#</sup> = D

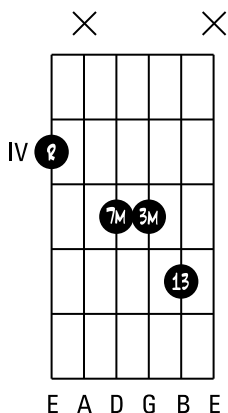


To play this type of 7<sup>#11</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the 7<sup>th</sup> chord on the B string in order to place the 11<sup>#</sup>.



# A<sup>b</sup>/G<sup>#</sup> M7 13 (Maj7 13, Δ 13)

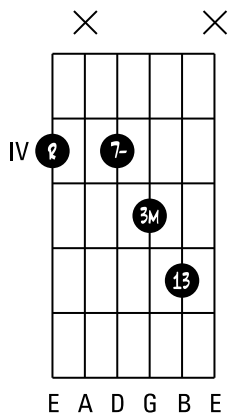
Root = A<sup>b</sup>; maj 3rd = C; maj 7<sup>th</sup> = G; maj 13<sup>th</sup> = F



To play this type of M7 13 chord on the guitar, we have removed the 5<sup>th</sup> from the M7 chord on the B string, in order to place the major 13<sup>th</sup>.

# A<sup>b</sup>/G<sup>#</sup> 7 13

Root = A<sup>b</sup>; maj 3rd = C; min 7<sup>th</sup> = G<sup>b</sup>; maj 13<sup>th</sup> = F

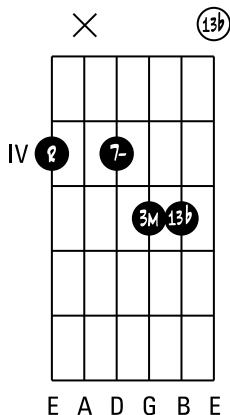


To play this type of 7 13 chord on the guitar, we have removed the 5<sup>th</sup> from the 7<sup>th</sup> chord on the B string, in order to place the major 13<sup>th</sup>.

## 272 Part IX: A<sup>b</sup>/G<sup>#</sup> Chords

### A<sup>b</sup>/G<sup>#</sup> 7<sup>b</sup>13

Root = A<sup>b</sup>; maj 3rd = C; min 7<sup>th</sup> = G<sup>b</sup>; 13<sup>th</sup> <sup>b</sup>(min) = F<sup>b</sup> (E)



To play this type of 7<sup>b</sup>13 chord on the guitar, we have removed the 5<sup>th</sup> from the 7<sup>th</sup> chord on the B string, in order to place the minor 13<sup>th</sup> (13<sup>thb</sup>).



**Part X**

# **A-family Chords**

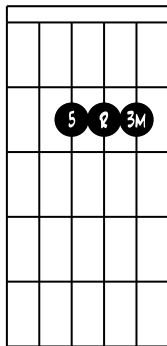
# 274 Part X: A-family Chords

## *A*maj (M)\*

Root = A; maj 3<sup>rd</sup> = C<sup>#</sup>; 5<sup>th</sup> = E



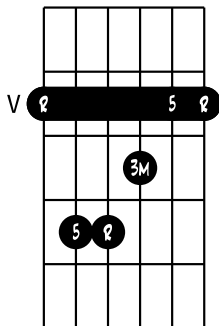
⊗ (R) (5)



E A D G B E

## *A*maj (M)\*

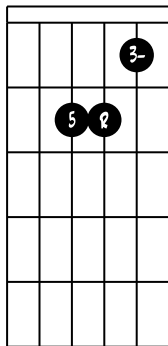
Root = A; maj 3<sup>rd</sup> = C<sup>#</sup>; 5<sup>th</sup> = E



E A D G B E

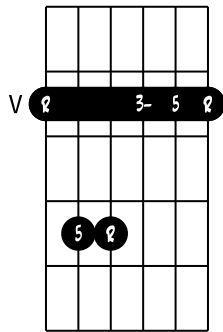
**Amin** (m, -) \*Root = A; min 3<sup>rd</sup> = C; 5<sup>th</sup> = E

× (2) (5)



E A D G B E

To obtain a minor chord, lower the major 3<sup>rd</sup> of the major chord by a semitone (1 fret space) so that it becomes minor.

**Amin** (m, -) \*Root = A; min 3<sup>rd</sup> = C; 5<sup>th</sup> = E

E A D G B E

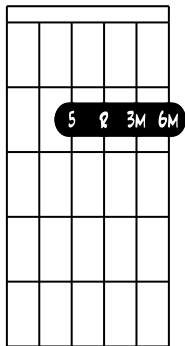
To obtain a minor chord, lower the major 3<sup>rd</sup> of the major chord by a semitone (1 fret space) so that it becomes minor.

## A6

Root = A; maj 3<sup>rd</sup> = C<sup>#</sup>; 5<sup>th</sup> = E; maj 6<sup>th</sup> = F<sup>#</sup>



⊗ 2



E A D G B E

For this type of 6<sup>th</sup> chord on the guitar, we have raised the 5<sup>th</sup> of the major chord on the high E string by a tone (2 fret spaces) so as to obtain the major 6<sup>th</sup>.

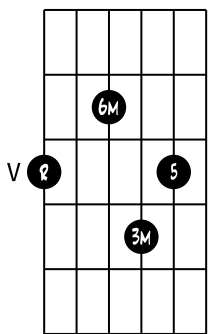
## A6

Root = A; maj 3<sup>rd</sup> = C<sup>#</sup>; 5<sup>th</sup> = E; maj 6<sup>th</sup> = F<sup>#</sup>



2

5

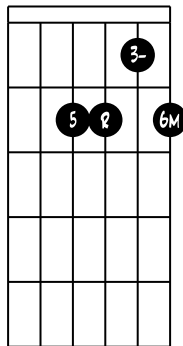


E A D G B E

For this type of 6<sup>th</sup> chord on the guitar, we have lowered the root of the major chord on the D string by a tone and a half (3 fret spaces) so as to obtain the major 6<sup>th</sup>.

**Amin6** (*m6, -6*)Root = A; min 3<sup>rd</sup> = C; 5<sup>th</sup> = E; maj 6<sup>th</sup> = F<sup>#</sup>

× (1)



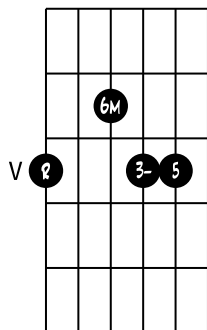
E A D G B E

For this type of min6<sup>th</sup> chord on the guitar, we have raised the 5<sup>th</sup> of the minor chord on the high E string by a tone (2 fret spaces) so as to obtain the major 6<sup>th</sup>.

**Amin6** (*m6, -6*)Root = A; min 3<sup>rd</sup> = C; 5<sup>th</sup> = E; maj 6<sup>th</sup> = F<sup>#</sup>

(1)

(5)



E A D G B E

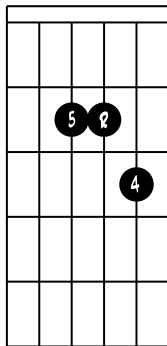
For this type of min6<sup>th</sup> chord on the guitar, we have lowered the root minor chord on the D string by a tone and a half (3 fret spaces) so as to obtain the major 6<sup>th</sup>.

## Asus4

Root = A; 4<sup>th</sup> = D; 5<sup>th</sup> = E



⊗ 2 5

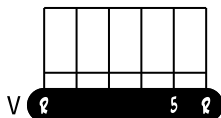


E A D G B E

To obtain a sus4 chord, raise the 3<sup>rd</sup> of a major chord by a semitone (1 fret space) to that it becomes a 4<sup>th</sup>. A sus4 chord has no 3<sup>rd</sup>: it is not major or minor.

## Asus4

Root = A; 4<sup>th</sup> = D; 5<sup>th</sup> = E



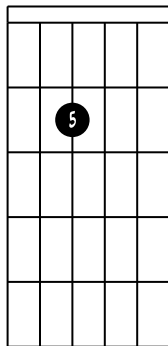
E A D G B E



If you find it hard to place this chord, you can omit the lowest 5<sup>th</sup> (on the A string), and find it of the B string.

**A5 \***Root = A; 5<sup>th</sup> = E

X ② X X X

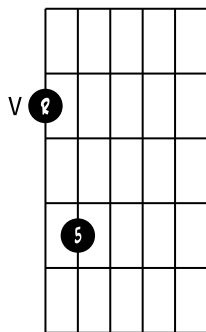


E A D G B E

These '5' chords only have 2 notes: the root and the 5<sup>th</sup>. Widely used in rock and heavy metal, they are also called *power chords*.

**A5 \***Root = A; 5<sup>th</sup> = E

X X X X X

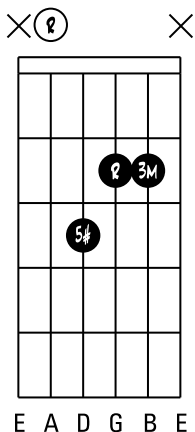


E A D G B E

These '5' chords only have 2 notes: the root and the 5<sup>th</sup>. Widely used in rock and heavy metal, they are also called *power chords*.

## A<sup>aug</sup> (#<sup>5</sup>, +, 5<sup>+</sup>)

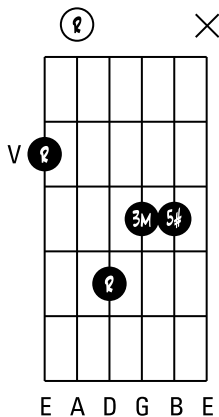
Root = A; maj 3<sup>rd</sup> = C<sup>#</sup>; 5<sup>th</sup># (aug) = E<sup>#</sup>(F)



An augmented chord is one in which the 5<sup>th</sup> is raised by a semitone (1 fret space).

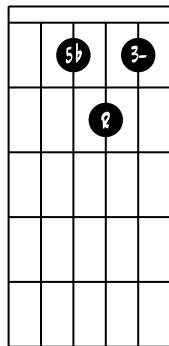
## A<sup>aug</sup> (#<sup>5</sup>, +, 5<sup>+</sup>)

Root = A; maj 3<sup>rd</sup> = C<sup>#</sup>; 5<sup>th</sup># (aug) = E<sup>#</sup>(F)



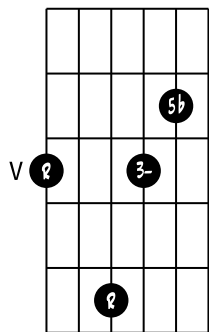
If you find it hard to place this chord, you can just play the 3 highest notes of the chord. (The bass – in this case the root – can be omitted as it is repeated one octave above).



***Adim*** (°)Root = A; min 3<sup>rd</sup> = C; 5<sup>thb</sup> (dim) = E<sup>b</sup>

E A D G B E

A diminished chord is a major chord in which all the notes are lowered by a semitone (1 fret space), except for the root.

***Adim*** (°)Root = A; min 3<sup>rd</sup> = C; 5<sup>thb</sup> (dim) = E<sup>b</sup>

E A D G B E



If you find it hard to place this chord, you can just play the 3 highest notes of the chord. (The bass – in this case the root – can be omitted as it is repeated one octave above).

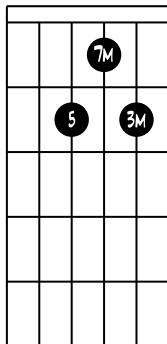
# 282 Part X: A-family Chords

**A<sup>M7</sup>** (7<sup>M</sup>, Maj7, 7<sup>Maj</sup>, Δ)

Root = A; maj 3<sup>rd</sup> = C<sup>#</sup>; 5<sup>th</sup> = E; maj 7<sup>th</sup> = G<sup>#</sup>



⊗ 2 5



E A D G B E

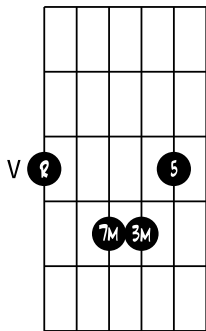
For this type of <sup>M7</sup>chord on the guitar, we have lowered the root of the major chord on the G string by a semitone (1 fret space) to obtain the major 7<sup>th</sup>.

**A<sup>M7</sup>** (7<sup>M</sup>, Maj7, 7<sup>Maj</sup>, Δ)

Root = A; maj 3<sup>rd</sup> = C<sup>#</sup>; 5<sup>th</sup> = E; maj 7<sup>th</sup> = G<sup>#</sup>



2 5

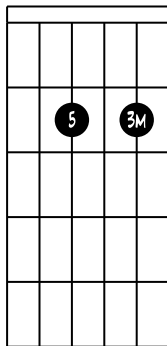


E A D G B E

For this type of <sup>M7</sup>chord on the guitar, we have lowered the root of the major chord on the D string by a semitone (1 fret space) to obtain the major 7<sup>th</sup>.

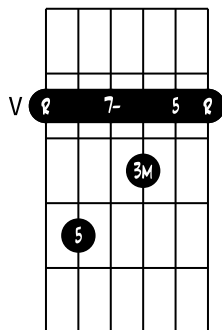
**A7 \***Root = A; maj 3<sup>rd</sup> = C<sup>#</sup>; 5<sup>th</sup> = E; min 7<sup>th</sup> = G

× (R) (7-) (5)



E A D G B E

To obtain a 7 chord, lower the major 7<sup>th</sup> of the M<sup>7</sup> chord by a semitone (1 fret space) so that it becomes minor.

**A7 \***Root = A; maj 3<sup>rd</sup> = C<sup>#</sup>; 5<sup>th</sup> = E; min 7<sup>th</sup> = G

E A D G B E

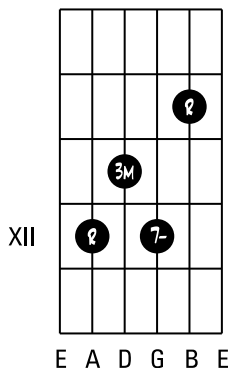
To obtain a 7 chord, lower the major 7<sup>th</sup> of the M<sup>7</sup> chord by a semitone (1 fret space) so that it becomes minor.

## A7 \*

Root = A; maj 3<sup>rd</sup> = C<sup>#</sup>; 5<sup>th</sup> = E; min 7<sup>th</sup> = G



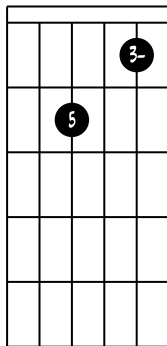
× (5)



For this type of 7 chord, which is widely used, we have removed the 5<sup>th</sup> from the major chord in order to place the minor 7<sup>th</sup>. Note that we can find the 5<sup>th</sup> on the high E string, played in the open position.

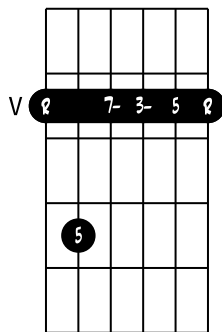
**Amin7** (*m7, -7*) \*Root = A; min 3<sup>rd</sup> = C; 5<sup>th</sup> = E; min 7<sup>th</sup> = G

X (2) (7-) (5)



E A D G B E

To obtain a min 7 chord, lower the major 3<sup>rd</sup> of the 7 chord by a semitone (1 fret space) so that it becomes minor.

**Amin7** (*m7, -7*)Root = A; min 3<sup>rd</sup> = C; 5<sup>th</sup> = E; min 7<sup>th</sup> = G

E A D G B E

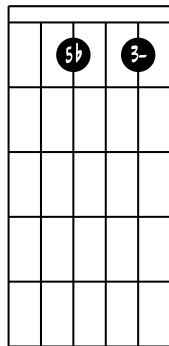
To obtain a min 7 chord, lower the major 3<sup>rd</sup> of the 7 chord by a semitone (1 fret space) so that it becomes minor.

## Amin7<sup>b5</sup> (m7<sup>b5</sup>, -7<sup>b5</sup>, ø)

Root = A; min 3<sup>rd</sup> = C; 5th<sup>b</sup> (dim) = E<sup>b</sup>; min 7<sup>th</sup> = G



⊗ ②    ⑦    ⊗



E A D G B E

To obtain a min 7<sup>b5</sup> chord, lower the 5<sup>th</sup> of the min7 chord by a semitone (1 fret space) so that it becomes a flattened 5<sup>th</sup> (also called a *diminished* 5<sup>th</sup>).

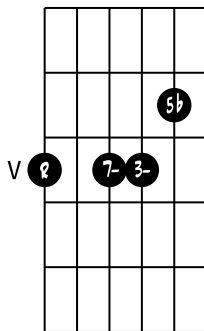
## Amin7<sup>b5</sup> (m7<sup>b5</sup>, -7<sup>b5</sup>, ø)

Root = A; min 3<sup>rd</sup> = C; 5th<sup>b</sup> (dim) = E<sup>b</sup>; min 7<sup>th</sup> = G



②

⊗



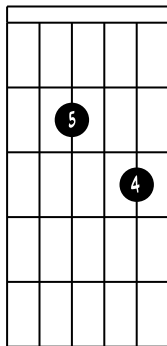
E A D G B E

To obtain a min 7<sup>b5</sup> chord, lower the 5<sup>th</sup> of the min7 chord by a semitone (1 fret space) so that it becomes a flattened 5<sup>th</sup> (also called a *diminished* 5<sup>th</sup>).

# A7sus4

Root = A; 4<sup>th</sup> = D; 5<sup>th</sup> = E; min 7<sup>th</sup> = G

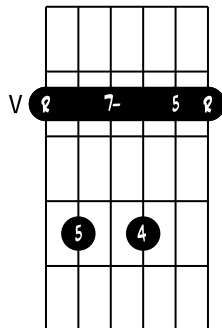
⊗ Ⓡ Ⓡ Ⓡ Ⓡ Ⓡ



E A D G B E

To obtain a 7 sus4 chord, raise the major 3<sup>rd</sup> of the 7 chord by a semitone (1 fret space) so that it becomes the 4<sup>th</sup>. A 7 sus4 chord has no 3<sup>rd</sup>: it is not major or minor.

# A7sus4

Root = A; 4<sup>th</sup> = D; 5<sup>th</sup> = E; min 7<sup>th</sup> = G

E A D G B E



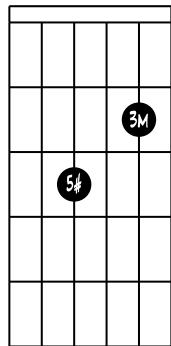
If you find it hard to place this chord, you can omit the lowest 5<sup>th</sup> (on the A string), as you can find it on the B string.

## *A*aug7 (7<sup>#5</sup>, +7)

Root = A; maj 3<sup>rd</sup> = C<sup>#</sup>; 5<sup>th</sup>#(aug) = E<sup>#</sup>(F); min 7<sup>th</sup> = G



⊗ (2) (7-) ⊗



E A D G B E

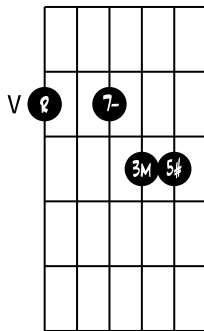
An aug7 chord is a 7 chord in which the 5<sup>th</sup> is raised by a semitone (1 fret space).

## *A*aug7 (7<sup>#5</sup>, +7)

Root = A; maj 3<sup>rd</sup> = C<sup>#</sup>; 5<sup>th</sup>#(aug) = E<sup>#</sup>(F); min 7<sup>th</sup> = G



(2) ⊗



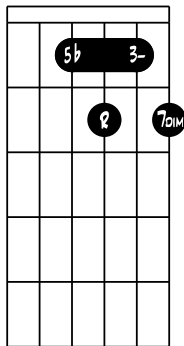
E A D G B E

An aug7 chord is a 7 chord in which the 5<sup>th</sup> is raised by a semitone (1 fret space).



***Adim7*** (°7)Root = A; min 3<sup>rd</sup> = C; 5<sup>th</sup> = E<sup>b</sup>; dim 7<sup>th</sup> = G<sup>b</sup>

X (1)



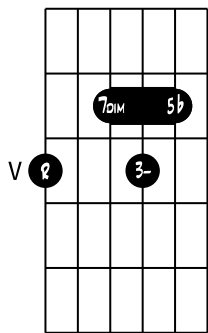
E A D G B E

A dim 7 chord is a 7 chord in which all the notes are lowered by a semitone (1 fret space) except for the root.

***Adim7*** (°7)Root = A; min 3<sup>rd</sup> = C; 5<sup>th</sup> = E<sup>b</sup>; dim 7<sup>th</sup> = G<sup>b</sup>

(1)

X



E A D G B E

A dim 7 chord is a 7 chord in which all the notes are lowered by a semitone (1 fret space) except for the root.

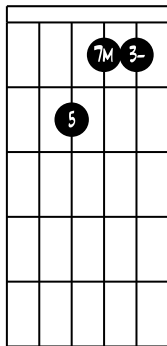
# 290 Part X: A-family Chords

## *Amin*<sup>M7</sup> (-M7, min<sup>Δ</sup>, -Δ)

Root = A; min 3<sup>rd</sup> = C; 5<sup>th</sup> = E; maj 7<sup>th</sup> = G<sup>#</sup>



⊗ (2) (5)

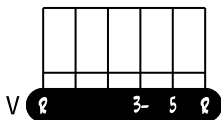


E A D G B E

To obtain a min<sup>M7</sup> chord, raise the minor 7<sup>th</sup> of the min7 chord by a semitone (1 fret space), so that it becomes major.

## *Amin*<sup>M7</sup> (-M7, min<sup>Δ</sup>, -Δ)

Root = A; min 3<sup>rd</sup> = C; 5<sup>th</sup> = E; maj 7<sup>th</sup> = G<sup>#</sup>



E A D G B E

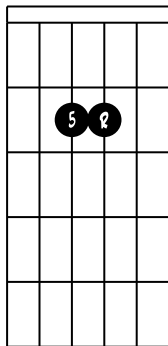
To obtain a min<sup>M7</sup> chord, raise the minor 7<sup>th</sup> of the min7 chord by a semitone (1 fret space), so that it becomes major.

## Asus9

Root = A; 5<sup>th</sup> = E; 9<sup>th</sup> = B



× (2) (9) (5)



E A D G B E

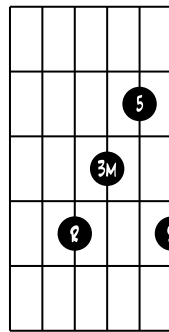
To obtain a sus9 chord, lower the major 3<sup>rd</sup> of the major chord by a tone (2 fret spaces) so that it becomes the 9<sup>th</sup>. A sus9 chord has no 3<sup>rd</sup>: it is not major or minor.

## Aadd9

Root = A; maj 3<sup>rd</sup> = C<sup>#</sup>; 5<sup>th</sup> = E; 9<sup>th</sup> = B



× (2)



VII

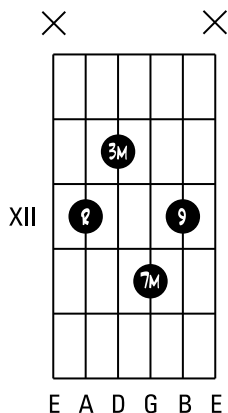
E A D G B E

An add9 chord is a major chord with an added 9<sup>th</sup>.

## 292 Part X: A-family Chords

### **A<sup>M7 9</sup>** (*Maj7, Δ9*)

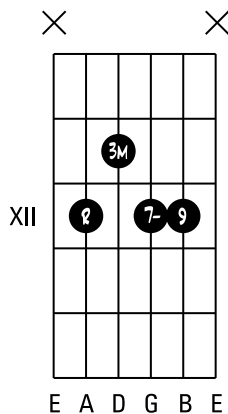
Root = A; maj 3<sup>rd</sup> = C<sup>#</sup>; maj 7<sup>th</sup> = G<sup>#</sup>; 9<sup>th</sup> = B



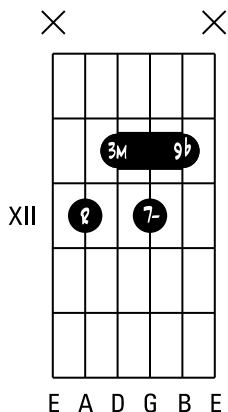
To play this type of <sup>M7 9</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the <sup>M7</sup> chord on the D string in order to place the 9<sup>th</sup>.

### **A<sup>7 9</sup>**

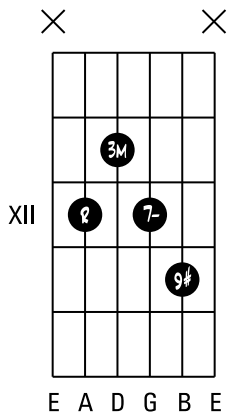
Root = A; maj 3<sup>rd</sup> = C<sup>#</sup>; min 7<sup>th</sup> = G; 9<sup>th</sup> = B



To play this type of <sup>7 9</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the 7 chord on the D string in order to place the 9<sup>th</sup>.

**A<sup>7b9</sup>**Root = A; maj 3<sup>rd</sup> = C<sup>#</sup>; min 7<sup>th</sup> = G; 9<sup>th</sup>b = B<sup>b</sup>

To play this type of 7<sup>b9</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the 7 chord on the D string in order to place the 9<sup>th</sup>b

**A7<sup>#9</sup>**Root = A; maj 3<sup>rd</sup> = C<sup>#</sup>; min 7<sup>th</sup> = G; 9<sup>th</sup># = B<sup>#</sup>(C)

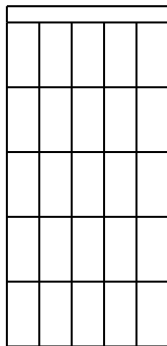
To play this type of 7<sup>#9</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the 7 chord on the D string in order to place the 9<sup>th</sup>#.

## A7sus4<sup>9</sup>

Root = A; 4<sup>th</sup> = D; 5<sup>th</sup> = E; min 7<sup>th</sup> = G; 9<sup>th</sup> = B



× (2) (4) (7-9) (5)



E A D G B E

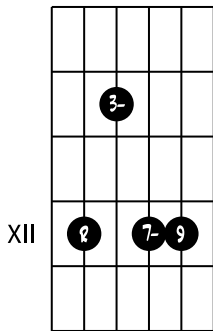
This type of 7 sus4<sup>9</sup> is surely the easiest chord to play on the guitar because it consists solely of open chords! In a sus4<sup>9</sup> chord, the 4<sup>th</sup> replaces the 3<sup>rd</sup>, so this chord is not major or minor.

## Amin7<sup>9</sup> (m7<sup>9</sup>, -7<sup>9</sup>)

Root = A; min 3<sup>rd</sup> = C; min 7<sup>th</sup> = G; 9<sup>th</sup> = B

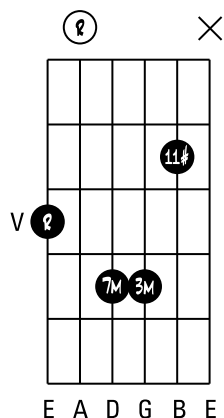


× ×

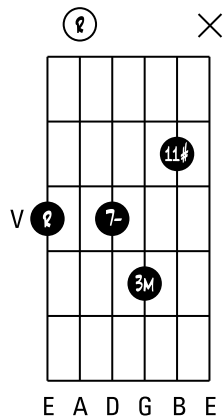


E A D G B E

To play this type of min 7<sup>9</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the min7 chord on the D string so as to place the 9<sup>th</sup>.

**A<sup>M7#11</sup>** (*Maj7#11, Δ11*)Root = A; maj 3<sup>rd</sup> = C#; maj 7<sup>th</sup> = G#; 11<sup>th</sup># = D#

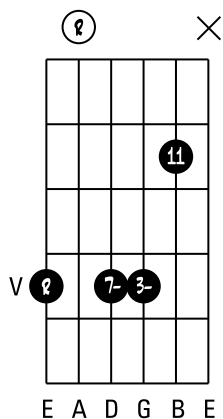
To play this type of <sup>M7#11</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the <sup>M7</sup> chord on the B string so as to place the 11<sup>th</sup>#.

**A<sup>7#11</sup>**Root = A; maj 3<sup>rd</sup> = C#; min 7<sup>th</sup> = G; 11<sup>th</sup># = D#

To play this type of <sup>7#11</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the 7 chord on the B string so as to place the 11<sup>th</sup>#.

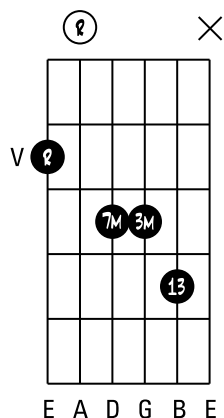
## *Amin7<sup>11</sup>* (*m7<sup>11</sup>*, *-7<sup>11</sup>*)

Root = A; min 3<sup>rd</sup> = C; min 7<sup>th</sup> = G; 11<sup>th</sup> = D

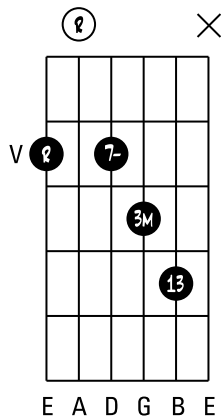


To play this type of min7<sup>11</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the min7 chord on the B string so as to place the perfect 11<sup>th</sup>.



**A<sup>M7</sup> 13** (*Maj7 13, Δ 13*)Root = A; maj 3<sup>rd</sup> = C<sup>#</sup>; maj 7<sup>th</sup> = G<sup>#</sup>; maj 13<sup>th</sup> = F<sup>#</sup>

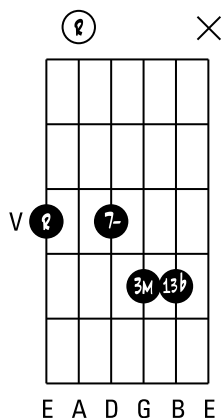
To play this type of <sup>M7</sup> 13 chord on the guitar, we have removed the 5<sup>th</sup> from the <sup>M7</sup> chord on the B string so as to place the major 13<sup>th</sup>.

**A<sup>7</sup> 13**Root = A; maj 3<sup>rd</sup> = C<sup>#</sup>; min 7<sup>th</sup> = G; maj 13<sup>th</sup> = F<sup>#</sup>

To play this type of 7<sup>13</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the 7 chord on the B string so as to place the major 13<sup>th</sup>.

## A7<sup>b</sup>13

Root = A; maj 3<sup>rd</sup> = C<sup>#</sup>; min 7<sup>th</sup> = G; 13<sup>th</sup>(min) = F



To play this type of 7<sup>b</sup>13 chord on the guitar, we have removed the 5<sup>th</sup> from the 7 chord on the B string so as to place the minor 13<sup>th</sup>.

## Part XI

# **B<sup>b</sup>/A<sup>#</sup>-family Chords**

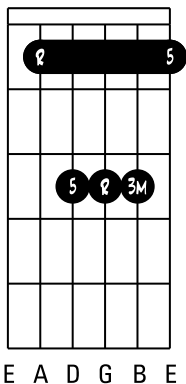
# 300 Part XI: B<sup>b</sup>/A<sup>#</sup>-family Chords

## B<sup>b</sup>/A<sup>#</sup> maj (M)\*

Root = B<sup>b</sup>; maj 3<sup>rd</sup> = D; 5<sup>th</sup> = F

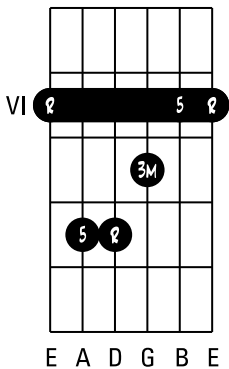


×



## B<sup>b</sup>/A<sup>#</sup> maj (M)\*

Root = B<sup>b</sup>; maj 3<sup>rd</sup> = D; 5<sup>th</sup> = F

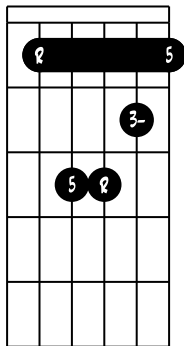


## B<sup>b</sup>/A<sup>#</sup> min (m, -)

Root = B<sup>b</sup>; min 3<sup>rd</sup> = Db; 5<sup>th</sup> = F



×

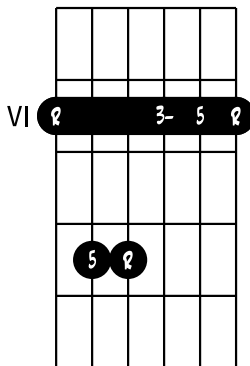


E A D G B E

To obtain a minor chord, lower the major 3<sup>rd</sup> of the major chord by a semitone (1 fret space) so that it becomes minor.

## B<sup>b</sup>/A<sup>#</sup> min (m, -)

Root = B<sup>b</sup>; min 3<sup>rd</sup> = Db; 5<sup>th</sup> = F



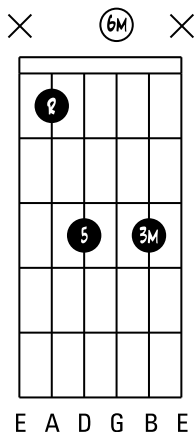
E A D G B E

To obtain a minor chord, lower the major 3<sup>rd</sup> of the major chord by a semitone (1 fret space) so that it becomes minor.

# 302 Part XI: B<sup>b</sup>/A<sup>#</sup>-family Chords

## B<sup>b</sup>/A<sup>#</sup> 6

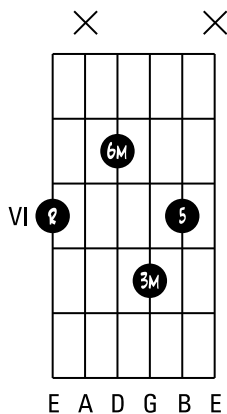
Root = B<sup>b</sup>; maj 3<sup>rd</sup> = D; 5<sup>th</sup> = F; maj 6<sup>th</sup> = G



For this type of 6 chord on the guitar, we have lowered the root of the major chord on the G string by a tone and a half (3 fret spaces) so as to obtain the major 6<sup>th</sup>.

## B<sup>b</sup>/A<sup>#</sup> 6

Root = B<sup>b</sup>; maj 3<sup>rd</sup> = D; 5<sup>th</sup> = F; maj 6<sup>th</sup> = G



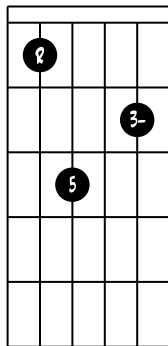
For this type of 6 chord on the guitar, we have lowered the root of the major chord on the D string by a tone and a half (3 fret spaces) so as to obtain the major 6<sup>th</sup>.

## B<sup>b</sup>/A<sup>#</sup> min6 (m6, -6)

Root = B<sup>b</sup>; min 3<sup>rd</sup> = D<sup>b</sup>; 5<sup>th</sup> = F; maj 6<sup>th</sup> = G



× (6M) ×



E A D G B E

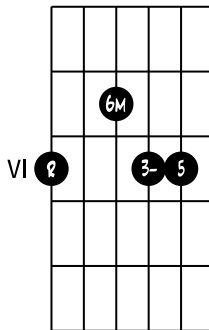
For this type of min6 chord on the guitar, we have lowered the root of the minor chord on the G string by a tone and a half (3 fret spaces) so as to obtain the major 6<sup>th</sup>.

## B<sup>b</sup>/A<sup>#</sup> min6 (m6, -6)

Root = B<sup>b</sup>; min 3<sup>rd</sup> = D<sup>b</sup>; 5<sup>th</sup> = F; maj 6<sup>th</sup> = G



× ×



E A D G B E

For this type of min6 chord on the guitar, we have lowered the root of the minor chord on the D string by a tone and a half (3 fret spaces) so as to obtain the major 6<sup>th</sup>.

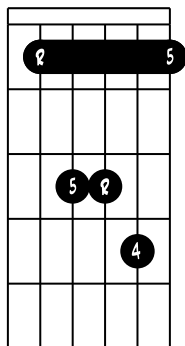
# 304 Part XI: B<sup>b</sup>/A<sup>#</sup>-family Chords

## B<sup>b</sup>/A<sup>#</sup> sus4

Root = B<sup>b</sup>; 4<sup>th</sup> = E<sup>b</sup>; 5<sup>th</sup> = F



×

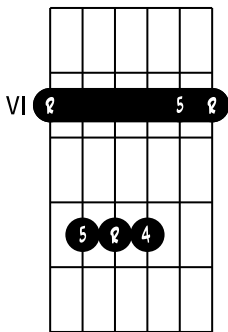


E A D G B E

To obtain a sus4 chord, raise the 3<sup>rd</sup> of a major chord by a semitone (1 fret space) so that it becomes the 4<sup>th</sup>. A sus4 chord does not have a 3<sup>rd</sup>: it is not major or minor.

## B<sup>b</sup>/A<sup>#</sup> sus4

Root = B<sup>b</sup>; 4<sup>th</sup> = E<sup>b</sup>; 5<sup>th</sup> = F



E A D G B E



If you find it hard to place this chord, you can omit the lowest 5<sup>th</sup> (on the A string), and find it on the B string.

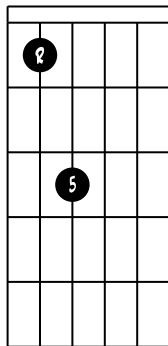


# B<sup>b</sup>/A<sup>#</sup> 5 \*

Root = B<sup>b</sup>; 5<sup>th</sup> = F



×      ××××



E A D G B E

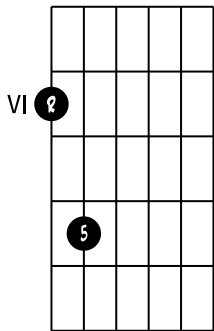
'5' chords only have 2 notes: the root and the 5<sup>th</sup>. Widely used in rock and heavy metal, they are also called *power chords*.

# B<sup>b</sup>/A<sup>#</sup> 5 \*

Root = B<sup>b</sup>; 5<sup>th</sup> = F



××××



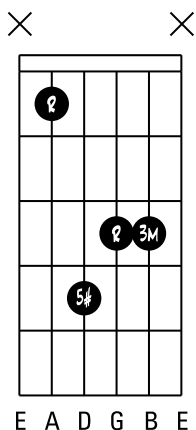
E A D G B E

'5' chords only have 2 notes: the root and the 5<sup>th</sup>. Widely used in rock and heavy metal, they are also called *power chords*.

## 306 Part XI: B<sup>b</sup>/A<sup>#</sup>-family Chords

### B<sup>b</sup>/A<sup>#</sup> *aug* (#5, +, 5+)

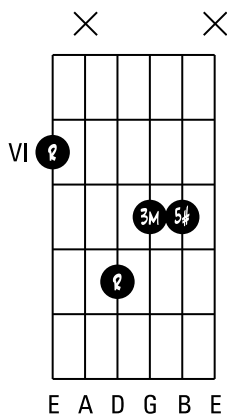
Root = B<sup>b</sup>; maj 3rd = D; 5th<sup>#</sup> = F<sup>#</sup>



An augmented chord is a major chord in which the 5<sup>th</sup> is raised a semitone (1 fret space).

### B<sup>b</sup>/A<sup>#</sup> *aug* (#5, +, 5+)

Root = B<sup>b</sup>; maj 3rd = D; 5th<sup>#</sup> = F<sup>#</sup>



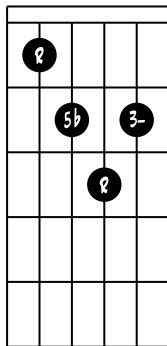
If you find it hard to place this chord, you can just play the 3 highest notes of the chord. (The bass – in this case the root – can be omitted as it is repeated one octave above).

## B<sup>b</sup>/A<sup>#</sup> *dim* (°)

Root = B<sup>b</sup>; min 3<sup>rd</sup> = D<sup>b</sup>; 5th<sup>b</sup> = F<sup>b</sup> (E)



× (5<sup>b</sup>)



E A D G B E

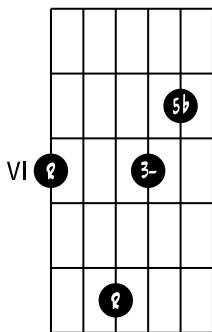
A diminished chord is a major chord in which all the notes are lowered a semitone (1 fret space), except for the root.

## B<sup>b</sup>/A<sup>#</sup> *dim* (°)

Root = B<sup>b</sup>; min 3<sup>rd</sup> = D<sup>b</sup>; 5th<sup>b</sup> = F<sup>b</sup> (E)



× (5<sup>b</sup>)



E A D G B E



If you find it hard to place this chord, you can just play the 3 highest notes of the chord. (The bass – in this case the root – can be omitted as it is repeated one octave above).

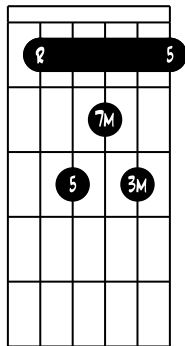
# 308 Part XI: B<sup>b</sup>/A<sup>#</sup>-family Chords

## B<sup>b</sup>/A<sup>#</sup> M7 (7M, Maj7, 7maj, Δ)

Root = B<sup>b</sup>; maj 3<sup>rd</sup> = D; 5<sup>th</sup> = F; maj 7<sup>th</sup> = A



×



E A D G B E

For this type of M<sup>7</sup> chord on the guitar, we have lowered the root of the major chord on the G string by a semitone (1 fret space) to obtain the major 7<sup>th</sup>.

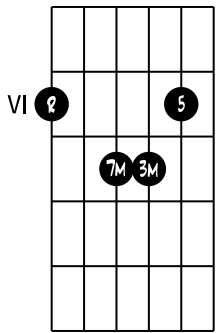
## B<sup>b</sup>/A<sup>#</sup> M7 (7M, Maj7, 7maj, Δ)

Root = B<sup>b</sup>; maj 3<sup>rd</sup> = D; 5<sup>th</sup> = F; maj 7<sup>th</sup> = A



×

×



E A D G B E

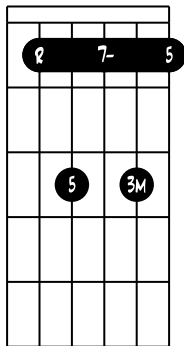
For this type of M<sup>7</sup> chord on the guitar, we have lowered the root of the major chord on the D string by a semitone (1 fret space) to obtain the major 7<sup>th</sup>.

## B<sup>b</sup>/A<sup>#</sup> 7

Root = B<sup>b</sup>; maj 3<sup>rd</sup> = D; 5<sup>th</sup> = F; min 7<sup>th</sup> = A<sup>b</sup>



×

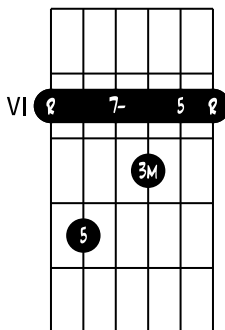


E A D G B E

To obtain a 7 chord, lower the major 7<sup>th</sup> of the M<sup>7</sup> chord by a semitone (1 fret space) so that it becomes minor.

## B<sup>b</sup>/A<sup>#</sup> 7

Root = B<sup>b</sup>; maj 3<sup>rd</sup> = D; 5<sup>th</sup> = F; min 7<sup>th</sup> = A<sup>b</sup>



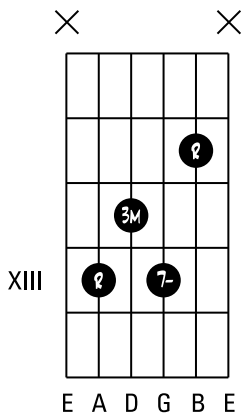
E A D G B E

To obtain a 7 chord, lower the major 7<sup>th</sup> of the M<sup>7</sup> chord by a semitone (1 fret space) so that it becomes minor.

# 310 Part XI: B<sup>b</sup>/A<sup>#</sup>-family Chords

## B<sup>b</sup>/A<sup>#</sup> 7 \*

Root = B<sup>b</sup>; maj 3<sup>rd</sup> = D; min 7<sup>th</sup> = A<sup>b</sup>



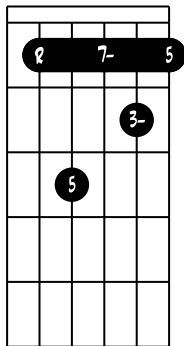
Note that for this type of 7 chord, which is widely used, we have removed the 5<sup>th</sup> of the major chord in order to place the minor 7<sup>th</sup>.

## B<sup>b</sup>/A<sup>#</sup> min7 (m7, -7)

Root = B<sup>b</sup>; min 3<sup>rd</sup> = D<sup>b</sup>; 5<sup>th</sup> = F; min 7<sup>th</sup> = A<sup>b</sup>



×

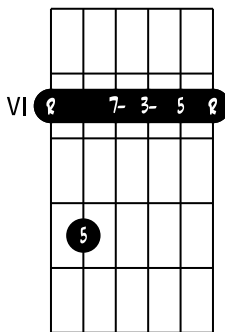


E A D G B E

To obtain a min7 chord, lower the major 3<sup>rd</sup> of the 7 chord by a semitone (1 fret space) so that it becomes minor.

## B<sup>b</sup>/A<sup>#</sup> min7 (m7, -7)

Root = B<sup>b</sup>; min 3<sup>rd</sup> = D<sup>b</sup>; 5<sup>th</sup> = F; min 7<sup>th</sup> = A<sup>b</sup>



E A D G B E

To obtain a min7 chord, lower the major 3<sup>rd</sup> of the 7 chord by a semitone (1 fret space) so that it becomes minor.

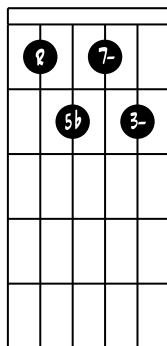
# 312 Part XI: B<sup>b</sup>/A<sup>#</sup>-family Chords

## B<sup>b</sup>/A<sup>#</sup> min 7<sup>b5</sup> (m7<sup>b5</sup>, -7<sup>b5</sup>, ø)

Root = B<sup>b</sup>; min 3<sup>rd</sup> = D<sup>b</sup>; 5th<sup>b</sup> = Fb(E); min 7<sup>th</sup> = A<sup>b</sup>



× (5<sup>b</sup>)



E A D G B E

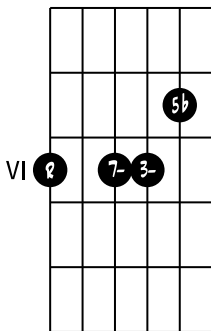
To obtain a min7<sup>b5</sup> chord, lower the 5<sup>th</sup> of the min7 chord by a semitone (1 fret space), so that it becomes a flattened 5<sup>th</sup> (also called a *diminished 5th*).

## B<sup>b</sup>/A<sup>#</sup> min 7<sup>b5</sup> (m7<sup>b5</sup>, -7<sup>b5</sup>, ø)

Root = B<sup>b</sup>; min 3<sup>rd</sup> = D<sup>b</sup>; 5th<sup>b</sup> = F<sup>b</sup> (E); min 7<sup>th</sup> = A<sup>b</sup>



× (5<sup>b</sup>)



E A D G B E

To obtain a min7<sup>b5</sup> chord, lower the 5<sup>th</sup> of the min7 chord by a semitone (1 fret space), so that it becomes a flattened 5<sup>th</sup> (also called a *diminished 5th*).

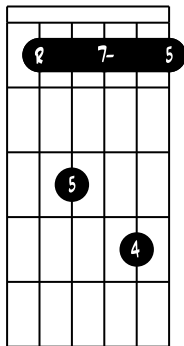


## B<sup>b</sup>/A<sup>#</sup> 7sus4

Root = B<sup>b</sup>; 4<sup>th</sup> = E<sup>b</sup>; 5<sup>th</sup> = F; min 7<sup>th</sup> = A<sup>b</sup>



×

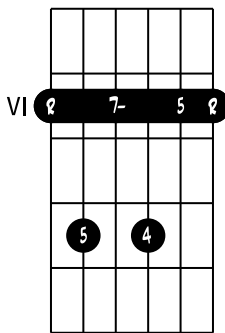


E A D G B E

To obtain a 7sus4 chord, raise the major 3<sup>rd</sup> of the 7 chord by a semitone (1 fret space) so that it becomes the 4<sup>th</sup>. A 7sus4 chord does not have a 3<sup>rd</sup>: it is not major or minor.

## B<sup>b</sup>/A<sup>#</sup> 7sus4

Root = B<sup>b</sup>; 4<sup>th</sup> = E<sup>b</sup>; 5<sup>th</sup> = F; min 7<sup>th</sup> = A<sup>b</sup>



E A D G B E

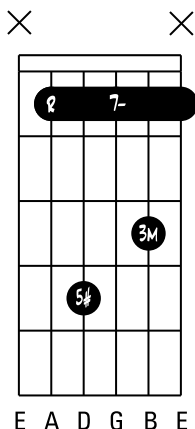


If you find it hard to place this chord, you can omit the lowest 5<sup>th</sup> (on the A string), as it can be found on the B string.

# 314 Part XI: B<sup>b</sup>/A<sup>#</sup>-family Chords

## B<sup>b</sup>/A<sup>#</sup> aug7 (7<sup>#5</sup>, +7)

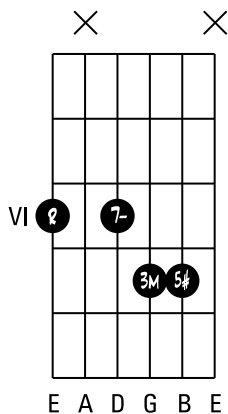
Root = B<sup>b</sup>; maj 3<sup>rd</sup> = D; 5<sup>th</sup> = F<sup>#</sup>; min 7<sup>th</sup> = A<sup>b</sup>



An aug7 chord is a 7 chord in which the 5<sup>th</sup> is raised by a semitone (1 box). Note that even if you press on the high E string because of the barre, you should not play it.

## B<sup>b</sup>/A<sup>#</sup> aug7 (7<sup>#5</sup>, +7)

Root = B<sup>b</sup>; maj 3<sup>rd</sup> = D; 5<sup>th</sup> = F<sup>#</sup>; min 7<sup>th</sup> = A<sup>b</sup>



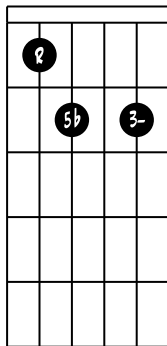
An aug7 chord is a 7 chord in which the 5<sup>th</sup> is raised by a semitone (1 fret space).

## B<sup>b</sup>/A<sup>#</sup> dim7 (°7)

Root = B<sup>b</sup>; min 3<sup>rd</sup> = D<sup>b</sup>; 5th<sup>b</sup> = F<sup>b</sup> (E); dim7th = Abb(G)



× (7<sup>dim</sup>) (5<sup>b</sup>)



E A D G B E

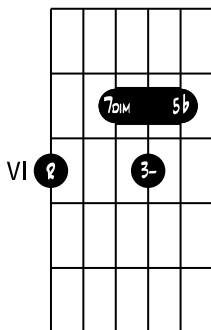
A dim7 chord is a 7 chord in which all the notes are lowered by a semitone (1 fret space), except for the root.

## B<sup>b</sup>/A<sup>#</sup> dim7 (°7)

Root = B<sup>b</sup>; min 3<sup>rd</sup> = D<sup>b</sup>; 5th<sup>b</sup> = F<sup>b</sup> (E); dim7th = A<sup>b</sup> (G)



× (5<sup>b</sup>)



E A D G B E

A dim7 chord is a 7 chord in which all the notes are lowered by a semitone (1 fret space), except for the root.

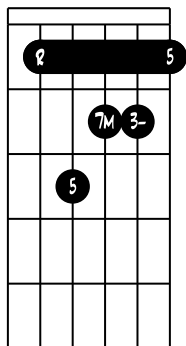
# 316 Part XI: B<sup>b</sup>/A<sup>#</sup>-family Chords

## B<sup>b</sup>/A<sup>#</sup> min<sup>M7</sup> (-M7, min<sup>Δ</sup>, -Δ)

Root = B<sup>b</sup>; min 3<sup>rd</sup> = D<sup>b</sup>; 5<sup>th</sup> = F; maj 7<sup>th</sup> = A



×

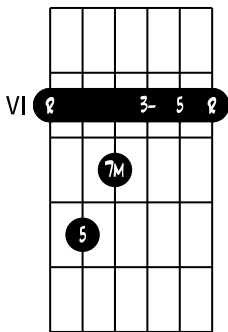


E A D G B E

To obtain a min<sup>M7</sup> chord, raise the minor 7<sup>th</sup> of the min7 chord by a semitone (1 fret space) so that it becomes major.

## B<sup>b</sup>/A<sup>#</sup> min<sup>M7</sup> (-M7, min<sup>Δ</sup>, -Δ)

Root = B<sup>b</sup>; min 3<sup>rd</sup> = D<sup>b</sup>; 5<sup>th</sup> = F; maj 7<sup>th</sup> = A



E A D G B E

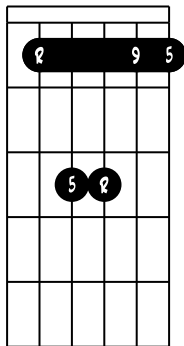
To obtain a min<sup>M7</sup> chord, raise the minor 7<sup>th</sup> of the min7 chord by a semitone (1 fret space) so that it becomes major.

## B<sup>b</sup>/A<sup>#</sup> sus9

Root = B<sup>b</sup>; 5<sup>th</sup> = F; 9<sup>th</sup> = C



×



E A D G B E

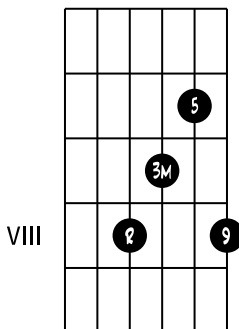
To obtain a sus9 chord, lower the major 3<sup>rd</sup> of the major chord by a tone (2 fret spaces) so that it becomes the 9<sup>th</sup>. A sus9 chord has no 3<sup>rd</sup>: it is not major or minor.

## B<sup>b</sup>/A<sup>#</sup> add9

Root = B<sup>b</sup>; maj 3<sup>rd</sup> = D; 5<sup>th</sup> = F; 9<sup>th</sup> = C



××



VIII

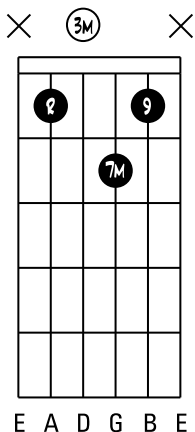
E A D G B E

An add9 chord is a major chord with an added 9<sup>th</sup>.

# 318 Part XI: B<sup>b</sup>/A<sup>#</sup>-family Chords

## B<sup>b</sup>/A<sup>#</sup> M7<sup>9</sup> (Maj7<sup>9</sup>, Δ<sup>9</sup>)

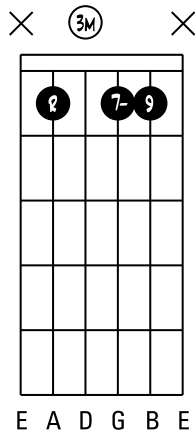
Root = B<sup>b</sup>; maj3rd = D; maj7th = A; 9<sup>th</sup> = C



To play this type of M7<sup>9</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the M7 chord on the D string so as to place the 9<sup>th</sup>.

## B<sup>b</sup>/A<sup>#</sup> 7<sup>9</sup>

Root = B<sup>b</sup>; maj 3rd = D; min 7th = A; 9<sup>th</sup> = C



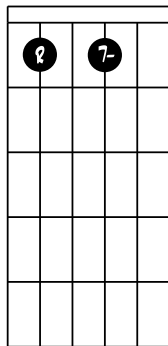
To play this type of 7<sup>9</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the 7 chord on the D string so as to place the 9<sup>th</sup>.

## B<sup>b</sup>/A<sup>#</sup> 7<sup>b9</sup>

Root = B<sup>b</sup>; maj 3<sup>rd</sup> = D; min7th = A<sup>b</sup>; 9thb = C<sup>b</sup> (B)



× (3M) (9b) ×



E A D G B E

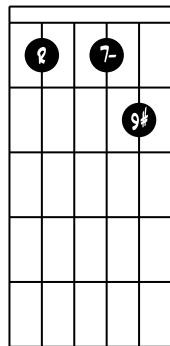
To play this type of 7<sup>b9</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the 7 chord on the D string so as to place the 9<sup>th</sup>b.

## B<sup>b</sup>/A<sup>#</sup> 7<sup>#9</sup>

Root = B<sup>b</sup>; maj 3<sup>rd</sup> = D; min7th = A<sup>b</sup>; 9<sup>th</sup># = C<sup>#</sup>



× (3M) ×



E A D G B E

To play this type of 7<sup>#9</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the 7 chord on the D string so as to place the 9<sup>th</sup>#.

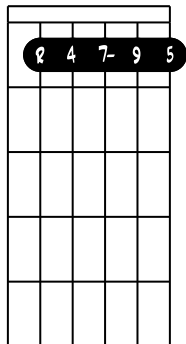
# 320 Part XI: B<sup>b</sup>/A<sup>#</sup>-family Chords

## B<sup>b</sup>/A<sup>#</sup> 7sus4<sup>9</sup>

Root = B<sup>b</sup>; 4<sup>th</sup> = Eb; 5<sup>th</sup> = F; min7<sup>th</sup> = A<sup>b</sup>; 9<sup>th</sup> = C



×



E A D G B E

To obtain a 7sus4<sup>9</sup> chord, raise the major 3<sup>rd</sup> of the 7<sup>9</sup> chord by a semitone (1 fret space) so that it becomes the 4<sup>th</sup>. A 7sus4<sup>9</sup> chord has no 3<sup>rd</sup>: it is not major or minor.

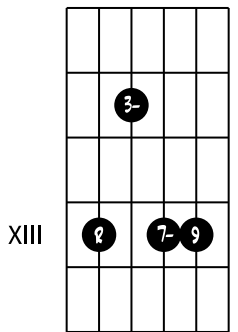
## B<sup>b</sup>/A<sup>#</sup> min7<sup>9</sup> (m7<sup>9</sup>, -7<sup>9</sup>)

Root – B<sup>b</sup>; min3<sup>rd</sup> = D<sup>b</sup>; min7<sup>th</sup> = A<sup>b</sup>; 9<sup>th</sup> = C



×

×



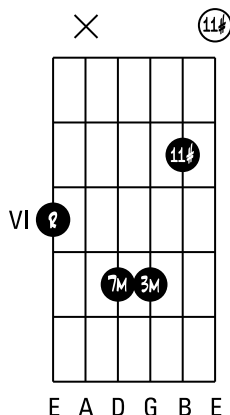
E A D G B E

To play this type of min7<sup>9</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the min7 chord on the D string, so as to place the 9<sup>th</sup>.



## B<sup>b</sup>/A<sup>#</sup> M7 #11 (Maj 7#11, Δ#11)

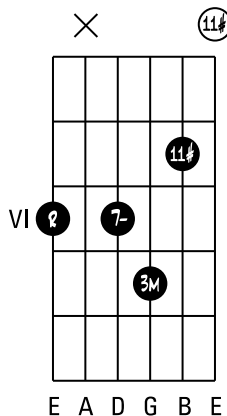
Root = B<sup>b</sup>; maj 3<sup>rd</sup> = D; maj 7<sup>th</sup> = A; 11<sup>th</sup># = E



To play this type of M7#11 chord on the guitar, we have removed the 5<sup>th</sup> from the M7 chord on the B string, so as to place the 11<sup>th</sup>#.

## B<sup>b</sup>/A<sup>#</sup> 7#11

Root = B<sup>b</sup>; maj 3<sup>rd</sup> = D; min7<sup>th</sup> = A<sup>b</sup>; 11<sup>th</sup># = E

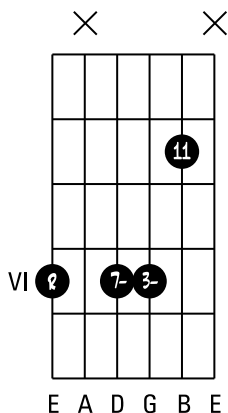


To play this type of 7#11 chord on the guitar, we have removed the 5<sup>th</sup> from the 7 chord on the B string, so as to place the 11<sup>th</sup>#.

# 322 Part XI: B<sup>b</sup>/A<sup>#</sup>-family Chords

## B<sup>b</sup>/A<sup>#</sup> min7<sup>11</sup> (m7<sup>11</sup>, -7<sup>11</sup>)

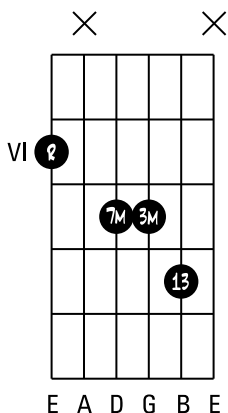
Root = B<sup>b</sup>; min3rd = D<sup>b</sup>; min7th = A<sup>b</sup>; 11<sup>th</sup> = E<sup>b</sup>



To play this type of min7<sup>11</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the min7 chord on the B string to as to place the perfect 11<sup>th</sup>.

## B<sup>b</sup>/A<sup>#</sup> M7 13 (Maj7 13, Δ13)

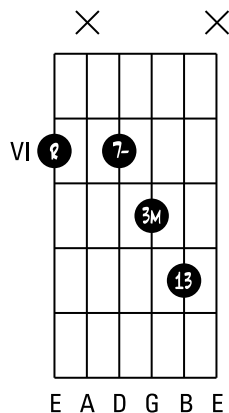
Root = B<sup>b</sup>; maj 3<sup>rd</sup> = D; maj 7<sup>th</sup> = A; maj 13<sup>th</sup> = G



To play this type of M7 13 chord on the guitar, we have removed the 5<sup>th</sup> from the M7 chord on the B string to as to place the major 13<sup>th</sup>.

## B<sup>b</sup>/A<sup>#</sup> 7 13

Root = B<sup>b</sup>; maj 3<sup>rd</sup> = D; min7<sup>th</sup> = A<sup>b</sup>; maj 13<sup>th</sup> = G

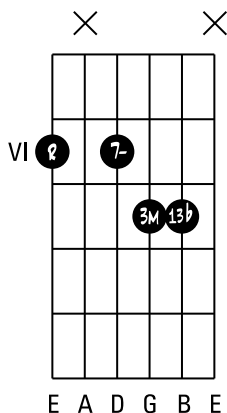


To play this type of 7 13 chord on the guitar, we have removed the 5<sup>th</sup> from the 7 chord on the B string to as to place the major 13<sup>th</sup>.

# 324 Part XI: B<sup>b</sup>/A<sup>#</sup>-family Chords

## B<sup>b</sup>/A<sup>#</sup> 7<sup>b</sup> 13

Root = B<sup>b</sup>; maj 3rd = D; min 7th = A<sup>b</sup>; 13th<sup>b</sup> (min) = G<sup>b</sup>



To play this type of 7<sup>b13</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the 7 chord on the B string to as to place the minor 13<sup>th</sup> (13<sup>b</sup>).

## Part XII

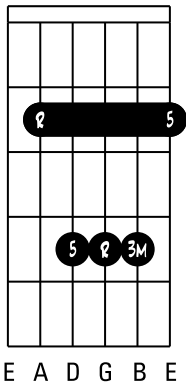
# **B-family Chords**

# Bmaj (m)\*

Root = B; maj 3 = D $\sharp$ ; 5<sup>th</sup> = F $\sharp$

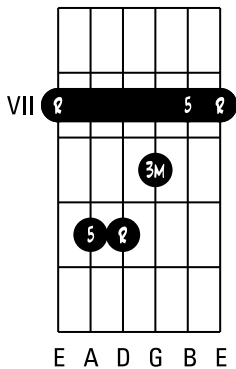


×



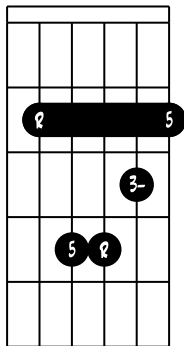
# Bmaj (m)\*

Root = B; maj 3 = D $\sharp$ ; 5<sup>th</sup> = F $\sharp$



**Bmin** (*m, -*)\*Root = B; min 3<sup>rd</sup> = D; 5<sup>th</sup> = F<sup>#</sup>

×

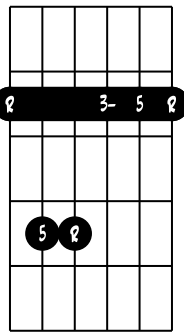


E A D G B E

To obtain a minor chord, lower the major 3<sup>rd</sup> of the major chord by a semitone (1 fret space) so that it becomes minor.

**Bmin** (*m, -*)\*Root = B; min 3<sup>rd</sup> = D; 5<sup>th</sup> = F<sup>#</sup>

VII

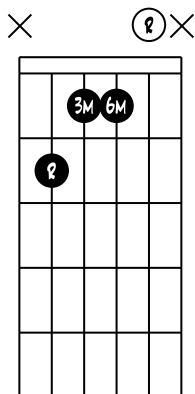


E A D G B E

To obtain a minor chord, lower the major 3<sup>rd</sup> of the major chord by a semitone (1 fret space) so that it becomes minor.

## B6

Root = B; maj 3<sup>rd</sup> = D $\sharp$ ; maj 6<sup>th</sup> = G $\sharp$

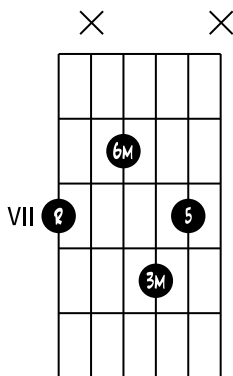


E A D G B E

To play this type of chord on the guitar, we have removed the 5<sup>th</sup> from the major chord so as to place the major 6<sup>th</sup>.

## B6

Root = B; maj 3<sup>rd</sup> = D $\sharp$ ; 5<sup>th</sup> = F $\sharp$ ; maj 6<sup>th</sup> = G $\sharp$



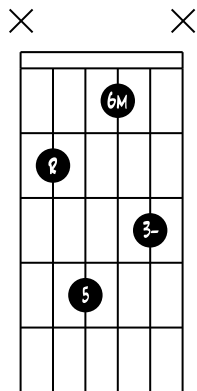
E A D G B E

For this type of chord on the guitar, we have lowered the root of the major chord on the D string by a tone and a half (3 fret spaces) to obtain the major 6<sup>th</sup>.



## *B*min6 (*m*6, -6)

Root = B; min 3<sup>rd</sup> = D; 5<sup>th</sup> = F<sup>#</sup>; maj 6<sup>th</sup> = G<sup>#</sup>

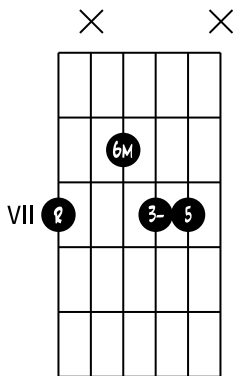


For this type of min6 chord on the guitar, we have lowered the root of the minor chord on the G string by a tone and a half (3 fret spaces) to obtain the major 6<sup>th</sup>.

E A D G B E

## *B*min6 (*m*6, -6)

Root = B; min 3<sup>rd</sup> = D; 5<sup>th</sup> = F<sup>#</sup>; maj 6<sup>th</sup> = G<sup>#</sup>



E A D G B E

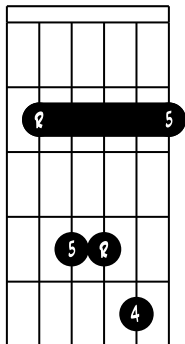
For this type of min6 chord on the guitar, we have lowered the root of the minor chord on the D string by a tone and a half (3 fret spaces) to obtain the major 6<sup>th</sup>.

## *Bsus4*

Root = B; 4<sup>th</sup> = E; 5<sup>th</sup> = F<sup>#</sup>



×

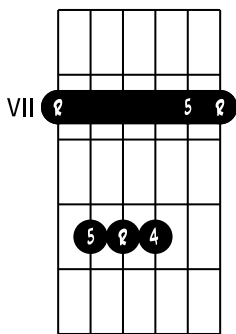


E A D G B E

To obtain a sus4 chord, raise the 3<sup>rd</sup> of a major chord by a semitone (1 fret space) so that it becomes the 4<sup>th</sup>. A sus 4 chord has no 3<sup>rd</sup>: it is not major or minor.

## *Bsus4*

Root = B; 4<sup>th</sup> = E; 5<sup>th</sup> = F<sup>#</sup>



E A D G B E



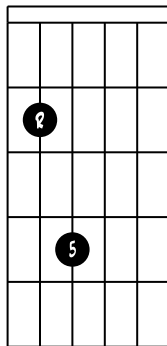
If you find it hard to place this chord, you can omit the lowest 5<sup>th</sup> (on the A string), and find it on the B string.

# B5\*

Root = B; 5<sup>th</sup> = F#



×      ××××



E A D G B E

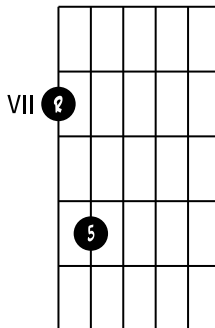
'5' chords only have 2 notes: the root and the 5<sup>th</sup>. Widely used in rock and heavy metal, they are also called *power chords*.

# B5\*

Root = B; 5<sup>th</sup> = F#



××××

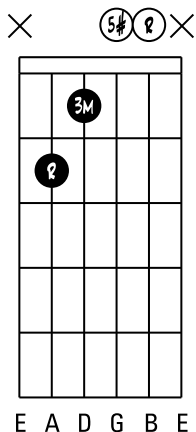


E A D G B E

'5' chords only have 2 notes: the root and the 5<sup>th</sup>. Widely used in rock and heavy metal, they are also called *power chords*.

## Baug (#5, 5+)

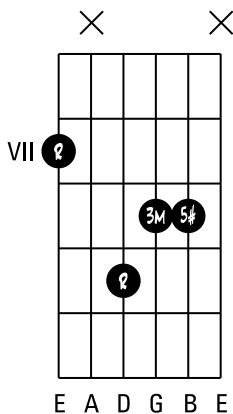
Root = B; maj 3<sup>rd</sup> = D#; 5<sup>th</sup># = F##(G)



An augmented chord is a major chord in which the 5<sup>th</sup> is raised by a semitone (1 fret space).

## Baug (#5, 5+)

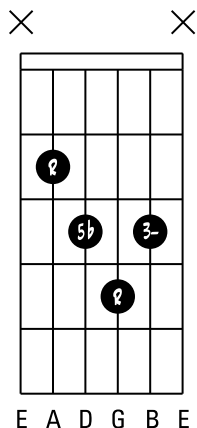
Root = B; maj 3<sup>rd</sup> = D#; 5<sup>th</sup># = F##(G)



If you find it hard to place this chord, you can just play the 3 highest notes of the chord. (The bass – in this case the root – can be omitted as it is repeated one octave above.)

## *Bdim* (°)

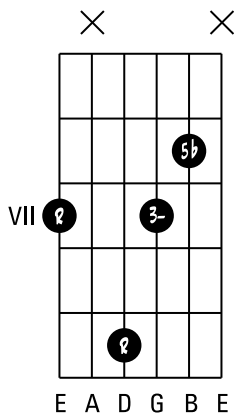
Root = B; min3rd = D; 5<sup>th</sup> = F



A diminished chord is a major chord in which all the notes are lowered by a semitone (1 fret space) except for the root.

## *Bdim* (°)

Root = B; min3rd = D; 5<sup>th</sup> = F



If you find it hard to place this chord, you can just play the 3 highest notes of the chord. (The bass – in this case the root – can be omitted as it is repeated one octave above).

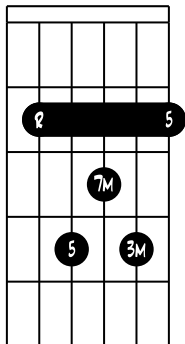
# 334 Part XII: B-family Chords

## $B^{M7}$ ( $7^M$ , $7^{maj}$ , $7^{maj}$ , $\Delta$ )

Root = B; maj3rd = D $\sharp$ ; 5 $^{th}$  = F $\sharp$ ; maj7th = A $\sharp$



×



E A D G B E

For this type of  $M7$  chord on the guitar, we have lowered the root of the major chord on the G string by a semitone (1 fret space) to obtain the major 7 $^{th}$ .

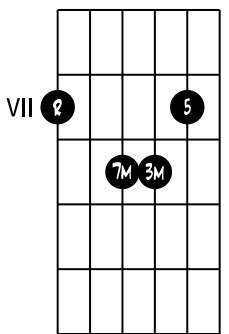
## $B^{M7}$ ( $7^M$ , $7^{maj}$ , $7^{maj}$ , $\Delta$ )

Root = B; maj3rd = D $\sharp$ ; 5 $^{th}$  = F $\sharp$ ; maj7th = A $\sharp$



×

×

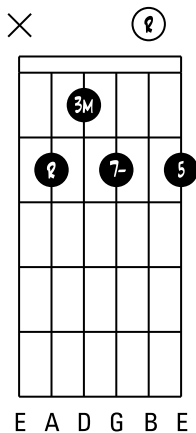


E A D G B E

For this type of  $M7$  chord on the guitar, we have lowered the root of the major chord on the D string by a semitone (1 fret space) to obtain the major 7 $^{th}$ .

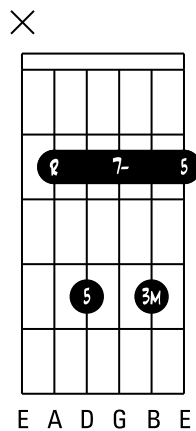
# B7 \*

Root = B; maj3rd = D $\sharp$ ; 5 $^{\text{th}}$  = F $\sharp$ ; min7th = A



# B7\*

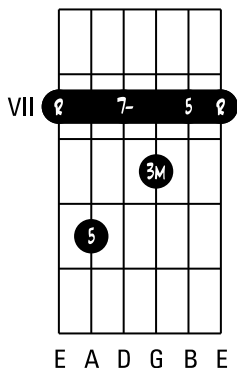
Root = B; maj3rd = D $\sharp$ ; 5 $^{\text{th}}$  = F $\sharp$ ; min7th = A



To obtain a 7 chord, lower the major 7 $^{\text{th}}$  of the  $M7$  chord by a semitone (1 fret space) so that it becomes minor.

## B7

Root = B; maj3rd = D $\sharp$ ; 5<sup>th</sup> = F $\sharp$ ; min7<sup>th</sup> = A

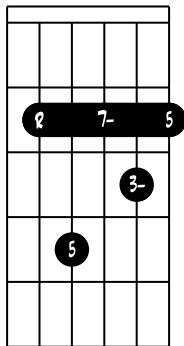


To obtain a 7 chord, lower the major 7<sup>th</sup> of the  $M^7$  chord by a semitone (1 fret space) so that it becomes minor.



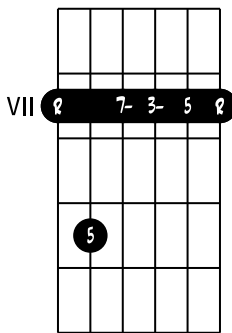
**Bmin7** (*m7, -7*)Root = B; min3rd = D; 5<sup>th</sup> = F<sup>#</sup>; min7th = A

×



E A D G B E

To obtain a min7 chord, lower the major 3<sup>rd</sup> of the 7 chord by a semitone (1 fret space) so that it becomes minor.

**Bmin7** (*m7, -7*)Root = B; min3rd = D; 5<sup>th</sup> = F<sup>#</sup>; min7th = A

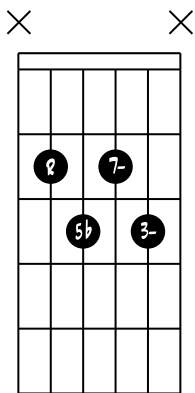
E A D G B E

To obtain a min7 chord, lower the major 3<sup>rd</sup> of the 7 chord by a semitone (1 fret space) so that it becomes minor.

# 338 Part XII: B-family Chords

## **B**min7<sup>b5</sup> (*m7<sup>b5</sup>, -7<sup>b5</sup>, ∅*)

Root = B; min3rd = D; 5<sup>thb</sup> = F; min7th = A

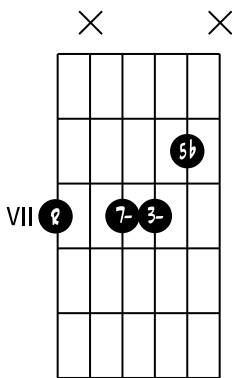


E A D G B E

To obtain a min7<sup>b5</sup> chord, lower the 5<sup>th</sup> of the min7 chord by a semitone, so that it becomes a flattened 5<sup>th</sup> (also called a *diminished 5th*).

## **B**min7<sup>b5</sup> (*m7<sup>b5</sup>, -7<sup>b5</sup>, ∅*)

Root = B; min3rd = D; 5<sup>thb</sup> = F; min7th = A



E A D G B E

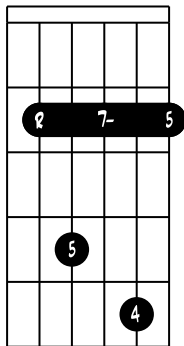
To obtain a min7<sup>b5</sup> chord, lower the 5<sup>th</sup> of the min7 chord by a semitone, so that it becomes a flattened 5<sup>th</sup> (also called a *diminished 5th*).

## B7sus4

Root = B; 4<sup>th</sup> = E; 5<sup>th</sup> = F<sup>#</sup>; min7th = A



×

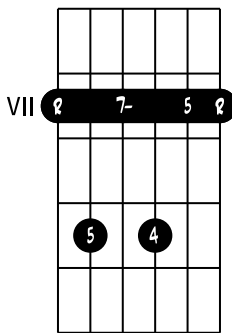


E A D G B E

To obtain a 7sus4 chord, raise the major 3<sup>rd</sup> of the 7 chord by a semitone (1 fret space) to that it becomes the 4<sup>th</sup>. A 7sus4 chord has no 3<sup>rd</sup>: it is not major or minor.

## B7sus4

Root = B; 4<sup>th</sup> = E; 5<sup>th</sup> = F<sup>#</sup>; min7th = A

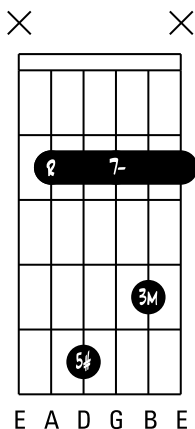


E A D G B E

If you find it hard to place this chord, you can omit the lowest 5<sup>th</sup> (on the A string), and find it on the B string.

## Baug7 (7<sup>#5</sup>, +7)

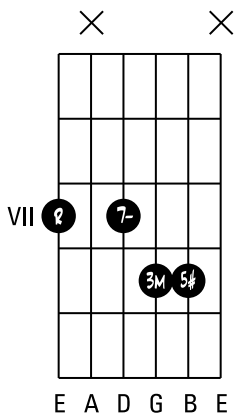
Root = B; maj 3<sup>rd</sup> = D<sup>#</sup>; 5<sup>th</sup><sup>#</sup> = F<sup>##</sup>(G); min 7<sup>th</sup> = A



An aug7 chord is a 7 chord in which the 5<sup>th</sup> is raised by a semitone (1 fret space). Note that even if you press on the high E chord because of the barre, you should not play it.

## Baug7 (7<sup>#5</sup>, +7)

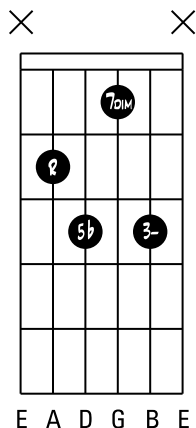
Root = B; maj 3<sup>rd</sup> = D<sup>#</sup>; 5<sup>th</sup><sup>#</sup> = F<sup>##</sup>(G); min 7<sup>th</sup> = A



An aug7 chord is a 7 chord in which the 5<sup>th</sup> is raised by a semitone (1 fret space).

## *Bdim7* (°7)

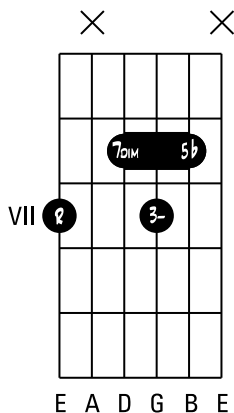
Root = B; min3rd = D; 5th<sup>b</sup> = F; dim 7<sup>th</sup> = Ab



A dim7 chord is a 7 chord in which all the notes are lowered by a semitone (1 fret space), except for the root.

## *Bdim7* (°7)

Root = B; min3rd = D; 5th<sup>b</sup> = F; dim 7<sup>th</sup> = A<sup>b</sup>



A dim7 chord is a 7 chord in which all the notes are lowered by a semitone (1 fret space), except for the root.

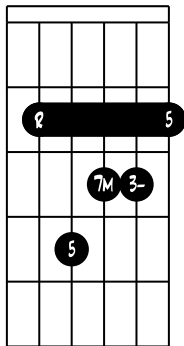
# 342 Part XII: B-family Chords

## **B**min<sup>M7</sup> (-M7, min<sup>Δ</sup>, -Δ)

Root = B; min 3<sup>rd</sup> = D = 5<sup>th</sup> = F#; maj 7<sup>th</sup> = A#



×

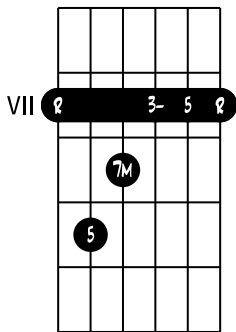


E A D G B E

To obtain a min<sup>M7</sup> chord, raise the minor 7<sup>th</sup> of the min7 chord by a semitone (1 fret space) so that it becomes major.

## **B**min<sup>M7</sup> (-M7, min<sup>Δ</sup>, -Δ)

Root = B; min 3<sup>rd</sup> = D = 5<sup>th</sup> = F#; maj 7<sup>th</sup> = A#

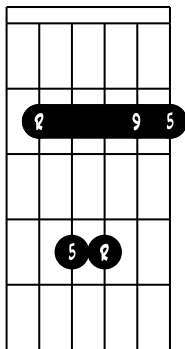


E A D G B E

To obtain a min<sup>M7</sup> chord, raise the minor 7<sup>th</sup> of the min7 chord by a semitone (1 fret space) so that it becomes major.

***Bsus9***Root = B; 5<sup>th</sup> = F<sup>#</sup>; 9<sup>th</sup> = C<sup>#</sup>

×

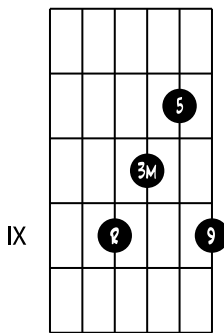


E A D G B E

To obtain a sus9 chord, lower the major 3<sup>rd</sup> of the major chord by a tone (2 fret spaces) so that it becomes the 9<sup>th</sup>. A sus9 chord has no 3<sup>rd</sup>: it is not major or minor.

***Badd9***Root = B; maj3<sup>rd</sup> = D<sup>#</sup>; 5<sup>th</sup> = F<sup>#</sup>; 9<sup>th</sup> = C<sup>#</sup>

××



IX

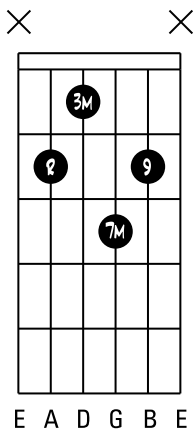
E A D G B E

An add9 chord is a major chord with an added 9<sup>th</sup>.

# 344 Part XII: B-family Chords

## **B<sup>M7 9</sup>** (Maj7<sup>9</sup>, Δ<sup>9</sup>)

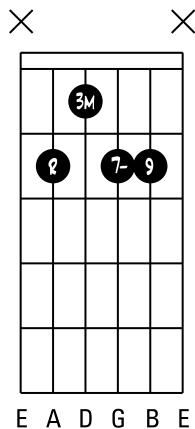
Root = B; maj 3<sup>rd</sup> = D<sup>#</sup>; maj 7<sup>th</sup> = A<sup>#</sup>; 9<sup>th</sup> = C<sup>#</sup>



To play this type of chord on the guitar, we have removed the 5<sup>th</sup> from the M<sup>7</sup> chord on the D string so as to place the 9<sup>th</sup>.

## **B<sup>7 9</sup>**

Root = B; maj 3<sup>rd</sup> = D<sup>#</sup>; min 7<sup>th</sup> = A; 9<sup>th</sup> = C<sup>#</sup>

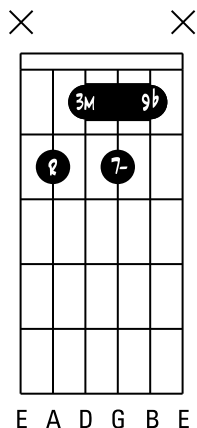


To play this type of chord on the guitar, we have removed the 5<sup>th</sup> from the 7 chord on the D string so as to place the 9<sup>th</sup>.



# B7<sup>b</sup>9

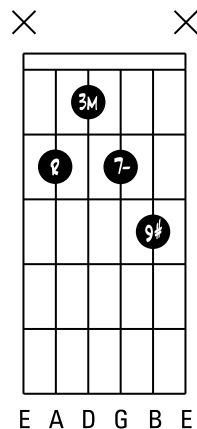
Root = B; maj 3<sup>rd</sup> = D<sup>#</sup>; min 7<sup>th</sup> = A; 9<sup>thb</sup> = C



To play this type of 7<sup>b</sup>9 chord on the guitar, we have removed the 5<sup>th</sup> from the 7 chord on the D string so as to place the 9<sup>thb</sup>.

# B7<sup>#</sup>9

Root = B; maj 3<sup>rd</sup> = D<sup>#</sup>; min 7<sup>th</sup> = A; 9<sup>th#</sup> = C<sup>#</sup>(D)



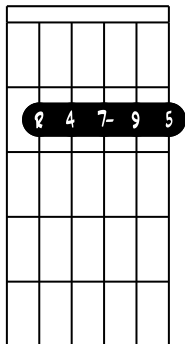
To play this type of 7<sup>#</sup>9 chord on the guitar, we have removed the 5<sup>th</sup> from the 7 chord on the D string so as to place the 9<sup>th</sup>.

## B7sus4<sup>9</sup>

Root = B; 4<sup>th</sup> = E; 5<sup>th</sup> = F<sup>#</sup>; min 7<sup>th</sup> = C<sup>#</sup>



×



E A D G B E

To obtain a 7sus4<sup>9</sup> chord, raise the major 3<sup>rd</sup> of the 7<sup>9</sup> chord by a semitone (1 fret space) to that it becomes the 4<sup>th</sup>. A 7sus4<sup>9</sup> chord has no 3<sup>rd</sup>: it is not major or minor.

## Bmin7<sup>9</sup> (m7<sup>9</sup>, -7<sup>9</sup>)

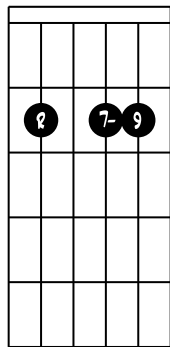
Root = B; min 3<sup>rd</sup> = D; min 7<sup>th</sup> = A; 9<sup>th</sup> = C<sup>#</sup>



×

(3-)

×

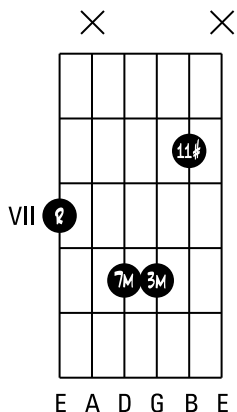


E A D G B E

To play this type of min7<sup>9</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the min7 chord on the D string so as to place the 9<sup>th</sup>.

# **B<sup>M7</sup> # 11** (Maj7#11, Δ#11)

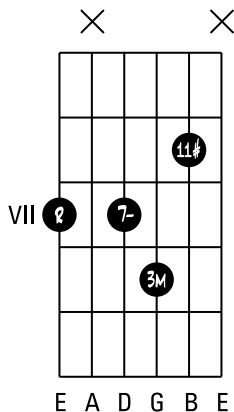
Root = B; maj 3<sup>rd</sup> = D#; maj 7<sup>th</sup> = A#; 11<sup>th</sup># = E#(F)



To play this type of <sup>M7</sup>#11 chord on the guitar, we have removed the 5<sup>th</sup> from the <sup>M7</sup> chord on the B string so as to place the 11<sup>th</sup>#.

# **B<sup>7</sup> # 11**

Root = B; maj 3<sup>rd</sup> = D#; min 7<sup>th</sup> = A; 11<sup>th</sup># = E#(F)

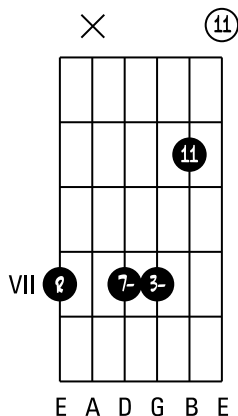


To play this type of 7<sup>#11</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the 7 chord on the B string so as to place the 11<sup>th</sup>#.

# 348 Part XII: B-family Chords

## *B*min7<sup>11</sup> (*m*7<sup>11</sup>, -7<sup>11</sup>)

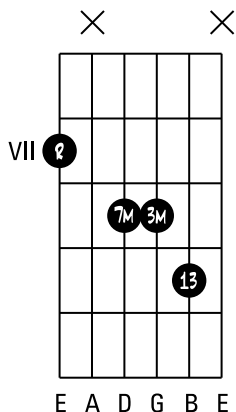
Root = B; min 3<sup>rd</sup> = D; min 7<sup>th</sup> = A; 11<sup>th</sup> = E



To play this type of min7<sup>11</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the min7 chord on the B string so as to place the perfect 11<sup>th</sup>.

## **B<sup>M7</sup>13** (Maj7, Δ13)

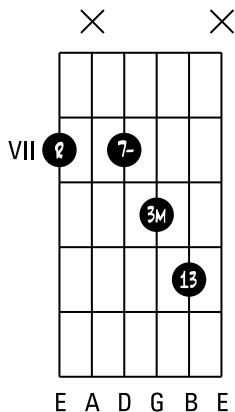
Root = B; maj 3<sup>rd</sup> = D<sup>#</sup>; maj 7<sup>th</sup> = A<sup>#</sup>; maj 13<sup>th</sup> = G<sup>#</sup>



To play this type of  $M7^{#13}$  chord on the guitar, we have removed the 5<sup>th</sup> from the  $M7$  chord on the B string so as to place the major13<sup>th</sup>.

## **B<sup>7</sup>13**

Root = B; maj 3<sup>rd</sup> = D<sup>#</sup>; min 7<sup>th</sup> = A; maj 13<sup>th</sup> = G<sup>#</sup>

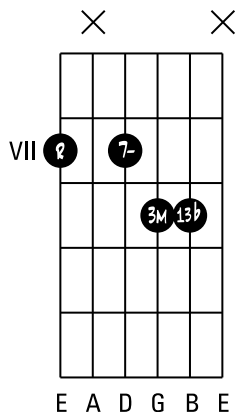


To play this type of 7<sup>13</sup> chord on the guitar, we have removed the 5<sup>th</sup> from the 7 chord on the B string so as to place the major 13<sup>th</sup>.

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## B7<sup>b</sup>13

Root = B; maj 3<sup>rd</sup> = D<sup>#</sup>; min 7<sup>th</sup> = A; 13<sup>th</sup>(min) = G



To play this type of 7<sup>b</sup>13 chord on the guitar, we have removed the 5<sup>th</sup> from the 7 chord on the B string so as to place the minor 13<sup>th</sup> (13<sup>b</sup>).

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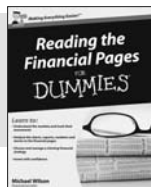
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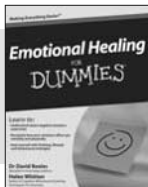
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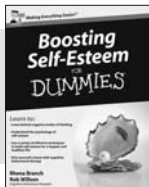
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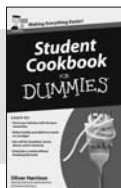
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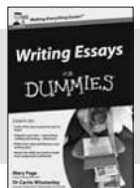
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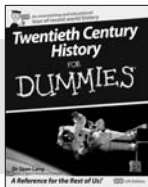


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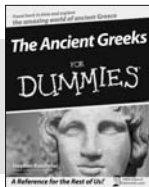
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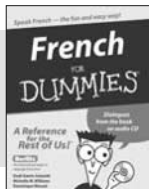
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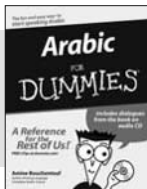
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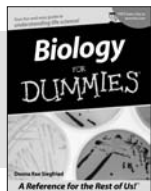
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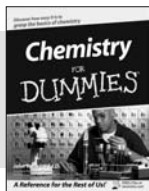
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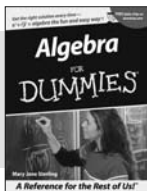
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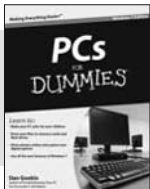
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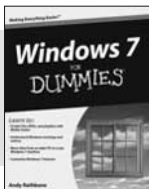
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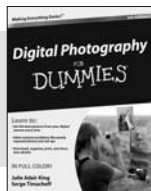
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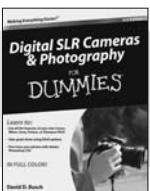
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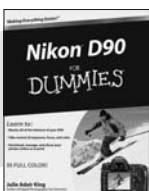
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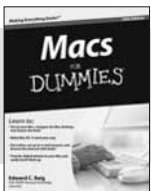


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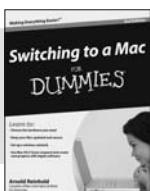


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