

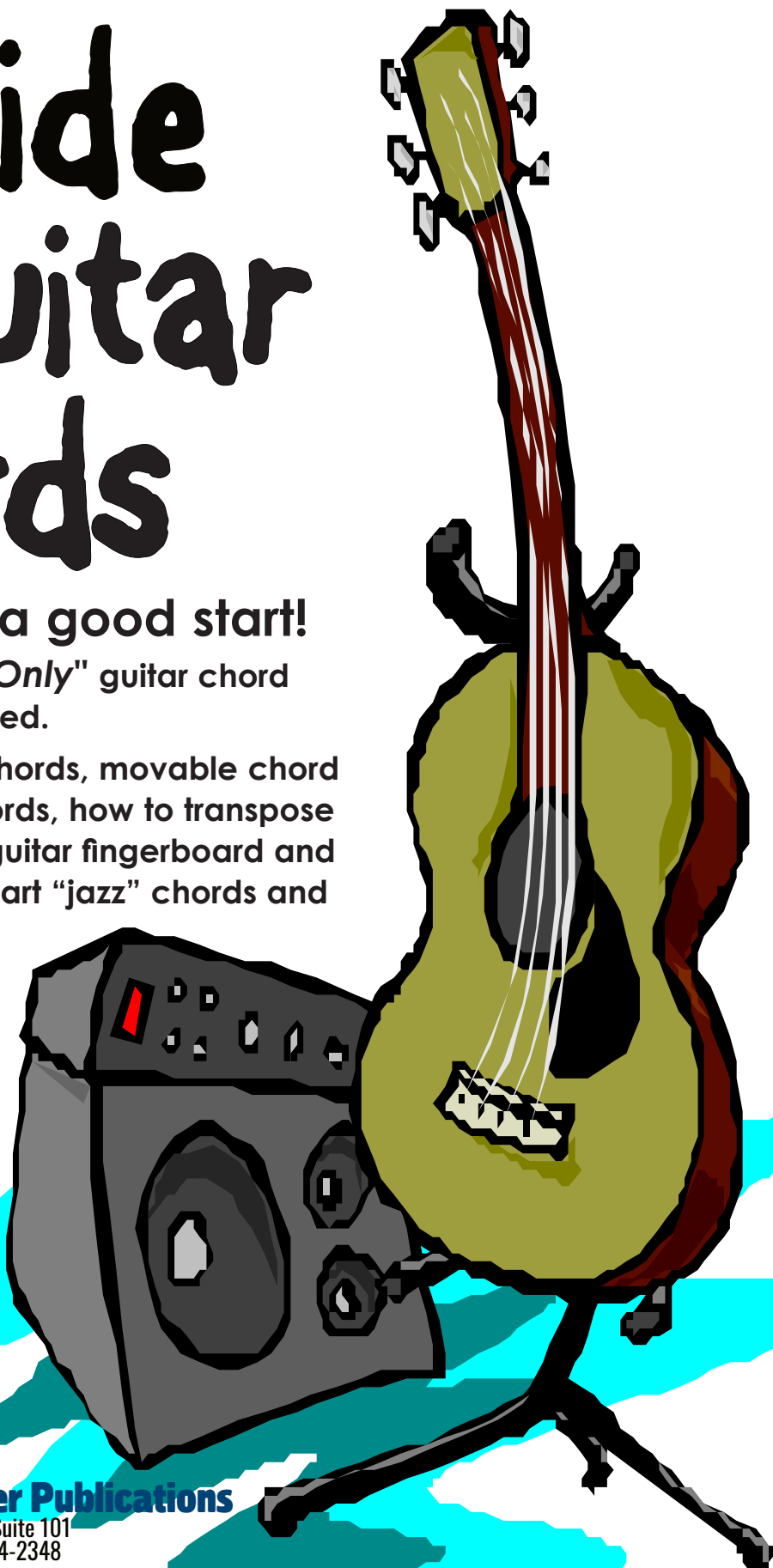
A Guide to Guitar Chords

Getting off to a good start!

The "*First, Best and Only*" guitar chord book you will ever need.

Covers basic guitar chords, movable chord forms, rock guitar chords, how to transpose chords, learning the guitar fingerboard and an introduction to 4-part "jazz" chords and more...

by
**Curt
Sheller**



Curt Sheller Publications

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2050 Orlando Rd., Suite 101 Pottstown, PA19464-2348

International Standard Book Number (ISBN)

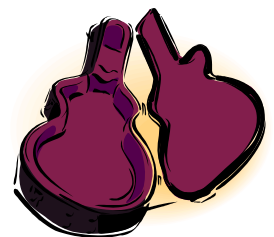
ISBN 10: 1-60321-001-6

ISBN 13: 978-1-60321-001-0

Printed and bound in the United States of America

First Printing November 2004
Second Printing November 2004

Updated: May 31, 2023, 3:23:10 PM EDT





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GUITAR

Introduction

"Getting off to a good start."

A Guide to Guitar Chords

by Curt Sheller

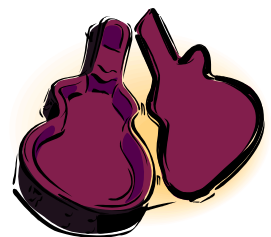
Chords can be grouped into four categories: Open Position Chords, Movable and Barre Form Chords, 4-Part Chords and Free Form Chords. Of these four **A Guide to Guitar Chords** covers the first three.

This book is designed as a guide to open position chords, movable form chords and 4-part contemporary chords. Covering basic guitar chords, movable chord forms, rock chords, how to transpose chords, learning the guitar fingerboard and an introduction to 4-part "jazz" chords and more. It is proven material developed over the years from my private teaching and extensive research, study and application.

From a few basic chord shapes and a understanding of how chords are constructed your chord vocabulary can be dramatically increased without memorizing countless more chord shapes. There are too many chord shapes to memorize.

This book will take the mystery out playing and understanding chords on the guitar.

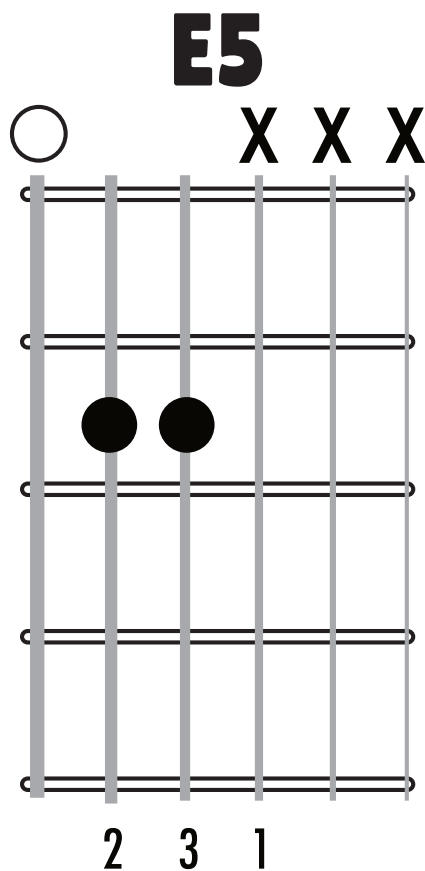
"Let's get to work!!!"





CHORDS

Open Position Chords

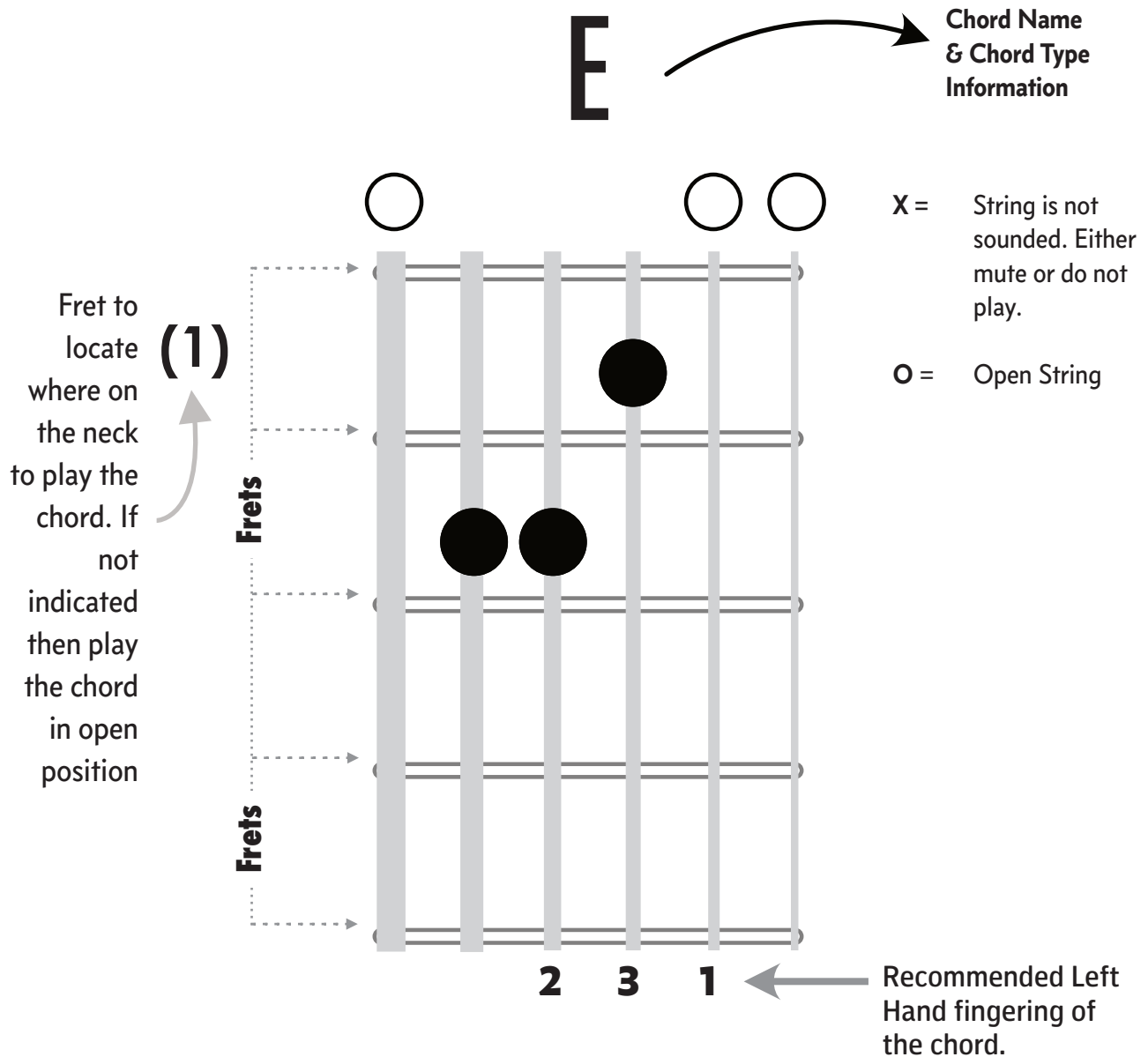


60 Suggested Reading:

- **The Advanced Guide to Guitar Chords Vol I, 2 and 3** by Curt Sheller
- **The Advanced Guide to Chord Progressions for Guitar Vol I** by Curt Sheller
- **The Advanced Guide to Blues Chord Progressions for Guitar Vol I & II** by Curt Sheller
- **Harmonic Analysis for Scale Selection and Chord Substitution** by Curt Sheller



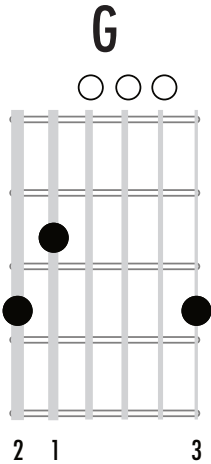
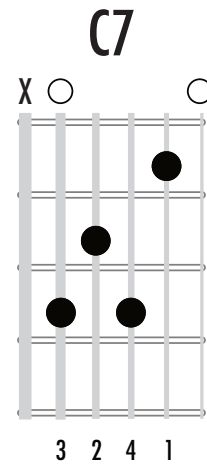
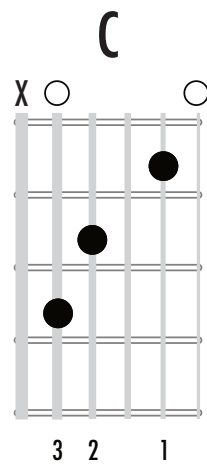
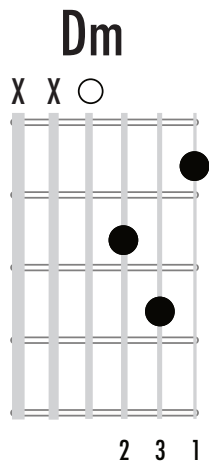
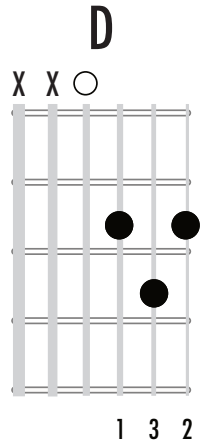
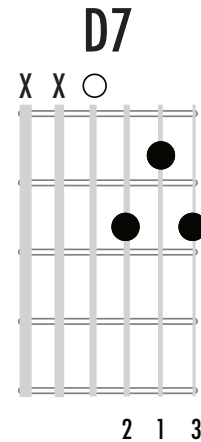
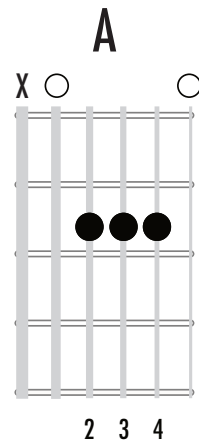
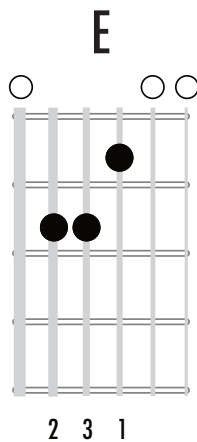
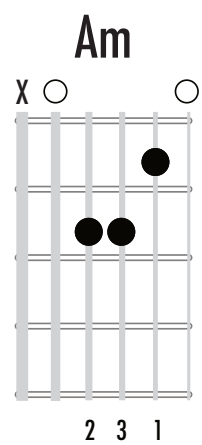
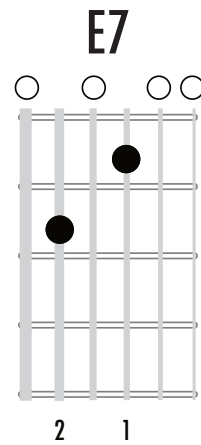
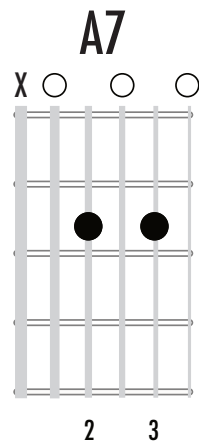
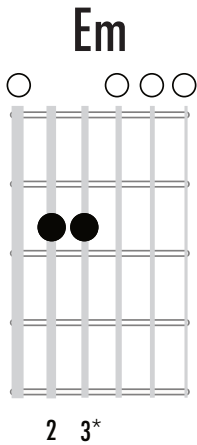
The Guitar Chord Diagram





Basic Open Position Chords

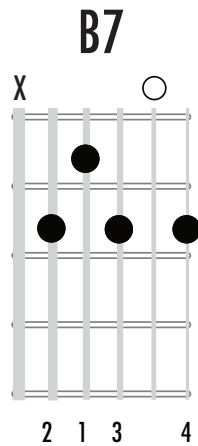
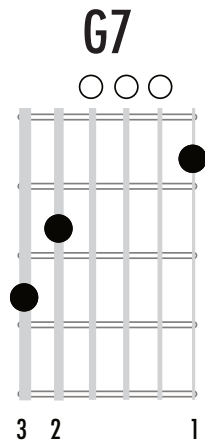
Chords are listed in easy to learn order. These basic chords allow you to play common chord progressions in the popular Rock, Pop, Country and Folk keys of **E A D G** and **C**.



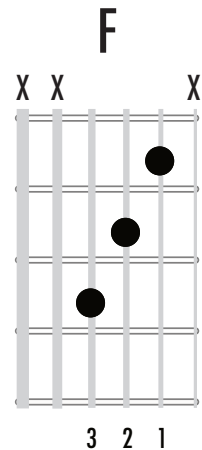
* All fingerings are recommended but not mandatory.



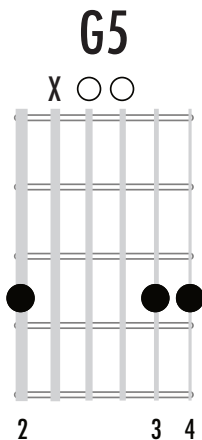
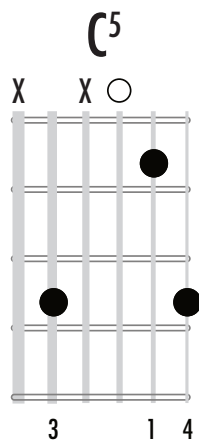
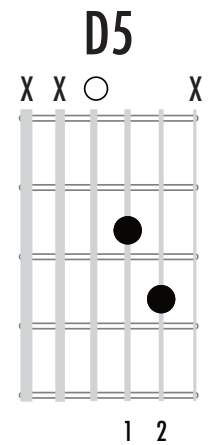
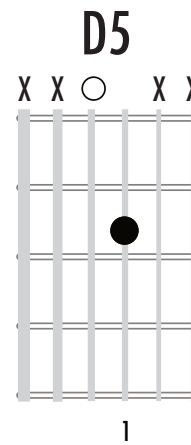
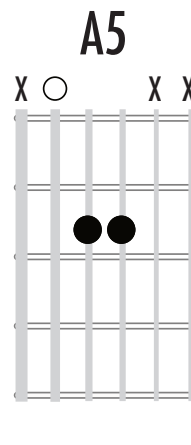
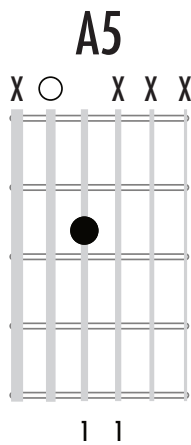
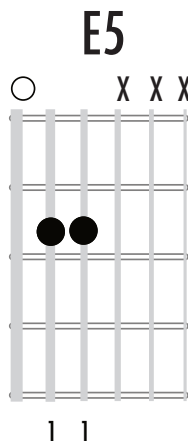
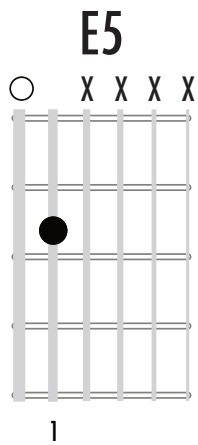
Basic Open Position Chords



Another useful chord in the open position but really not an "open position" chord is F



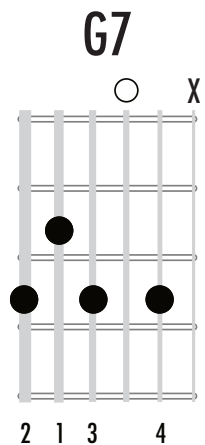
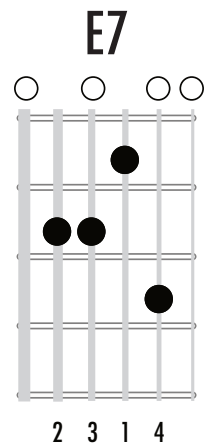
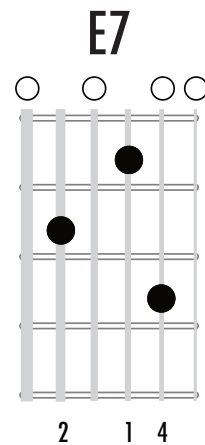
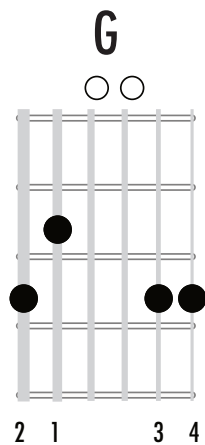
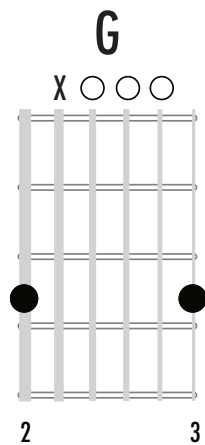
Open Position Power 5 Chords





Alternating Voicings

Additional voicings, a.k.a., Shapes are available for several of these Open Position Chords.

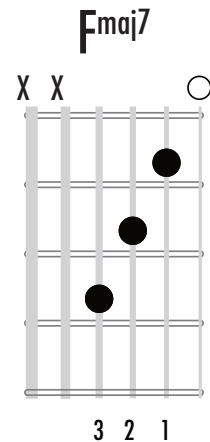
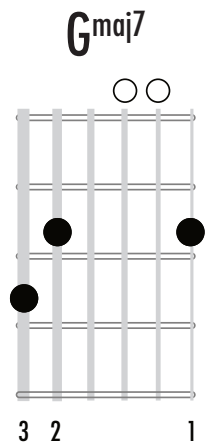
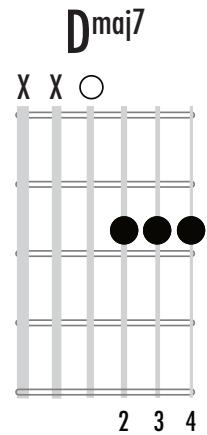
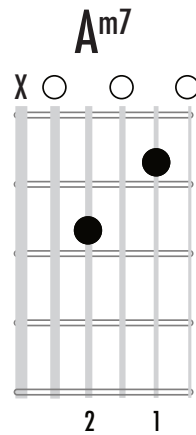
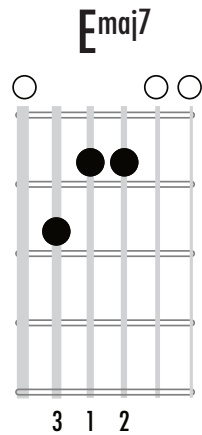
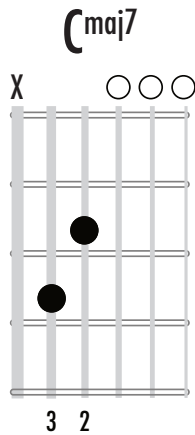


Alternate voicings for most **Open Position Chords** are available as well as alternating fingerings. These should be enough to get you going.

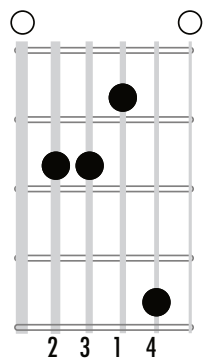


Open Position Maj7 Chords

In addition to the Basic Open Position Chords more sophisticated 4-part, some call “Jazz” chords are available.



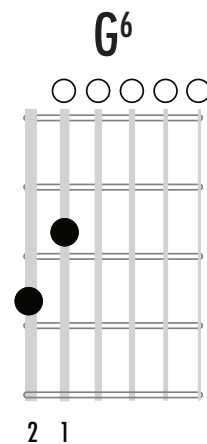
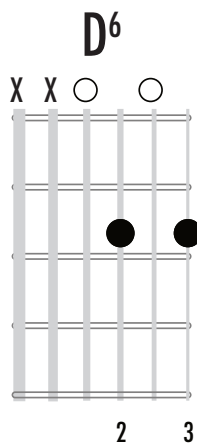
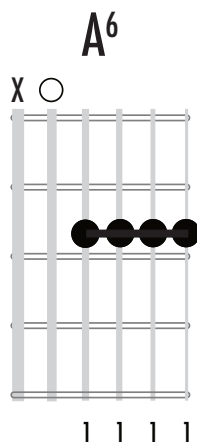
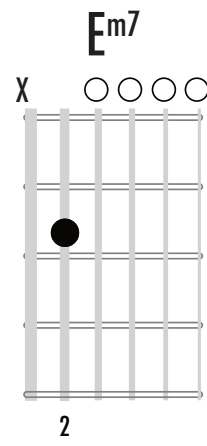
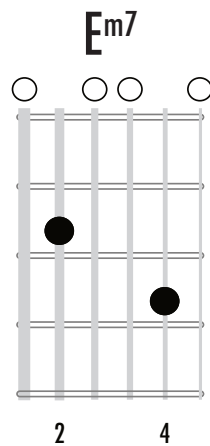
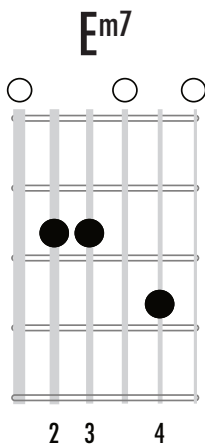
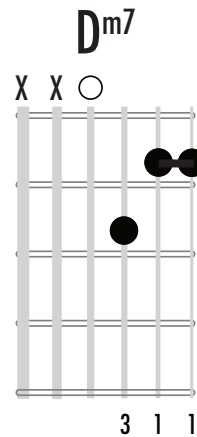
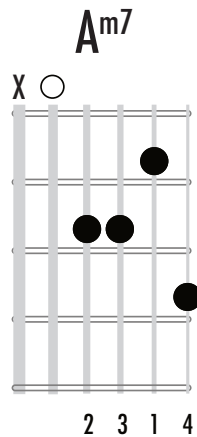
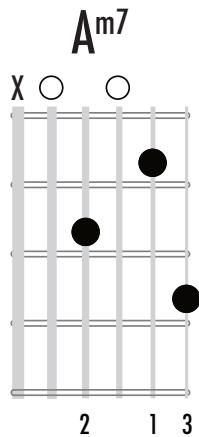
Alternate
voicing for
E^{maj7}





Open Position m7 and 6 Chords

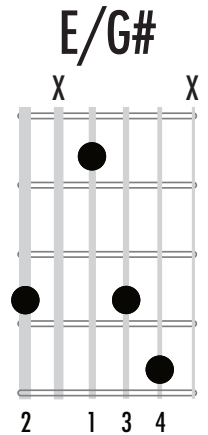
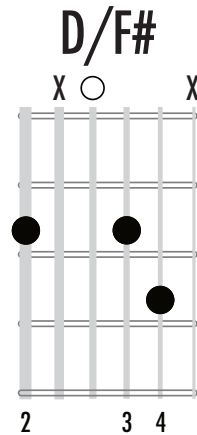
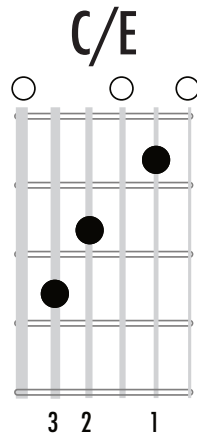
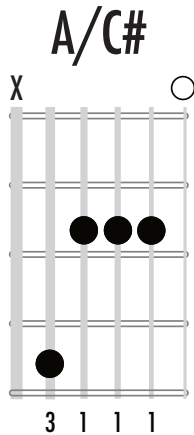
A few more possible Open Position 4-part Chords.



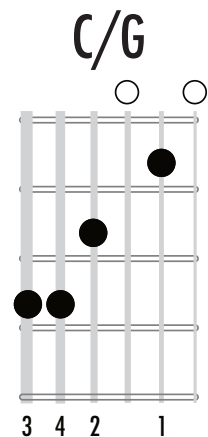
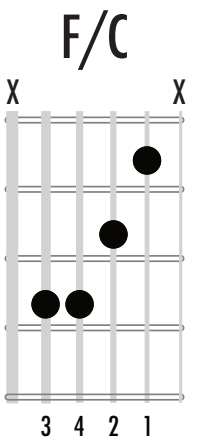
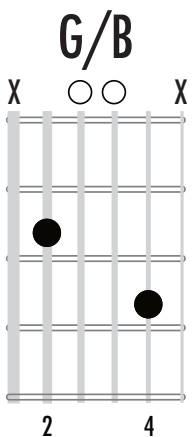


Slash Chords

A common chord in contemporary music is a “Slash” chord. No, not the guitarist from Guns N’ Roses. A chord where the song or composer want a particular bass note as the lowest voice in a chord. Here are a few common Slash voicings.



I went with this fingering as longer fingers can reach lower strings and this chord typically comes right after a G chord.



Ultimately, any note can be called for as the lowest note of a slash chord.



Root & Fifth Chart

The location of the **Root** and **Fifth** of a chord is needed for several strumming patterns and styles.

Chord	Root on String	Fifth on String
E, Em, E7	⑥ ④	⑤
A, Am, A7	⑤	⑥ ④
D, Dm, D7	④	⑤ ③
G, G7	⑥	④
C, C7, B7*	⑤	⑥

* **Shifted Finger:** Finger moves between root and fifth of the chord on the same fret between strings ⑤ and ⑥.

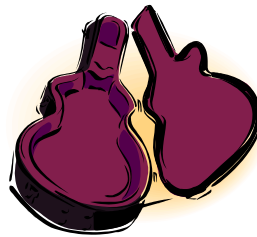
Optional Root & Fifths: Optional root and fifths are also shown. Typically you go for the lowest root possible.



Open Position Chord Summary

The basic chords presented in the section are a few of the many possible open position chords. There are countless chord dictionaries, charts, books, software and gadgets available that catalog hundreds and hundreds of chords. These are not the answer. Even chord theory does not offer any insight into unraveling the complexity of chord voicings.

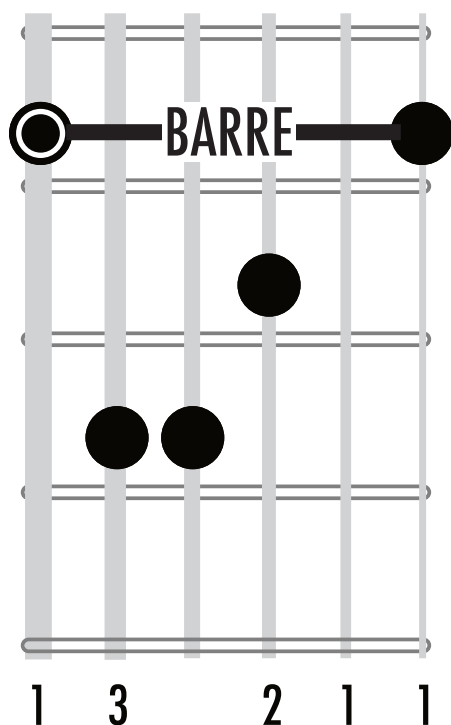
By building on these basic open position chords you can expand your chord vocabulary without having to memorize countless more chord shapes.



CHORDS

Movable Form Chords

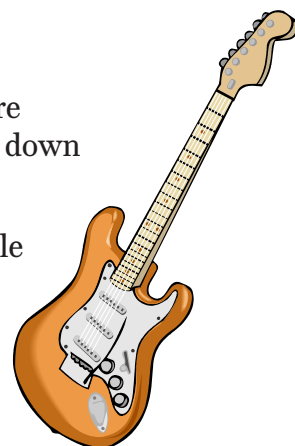
F



Movable form chords are chords containing no open strings. These chords are transposable by moving each note of the chord the same number of frets up and down the neck.

Each movable barre form is based on a common open position chord. Movable forms allow you to play chords not found in the open position.

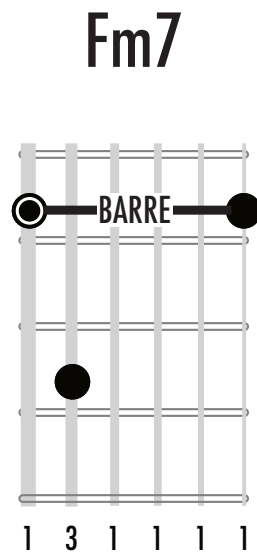
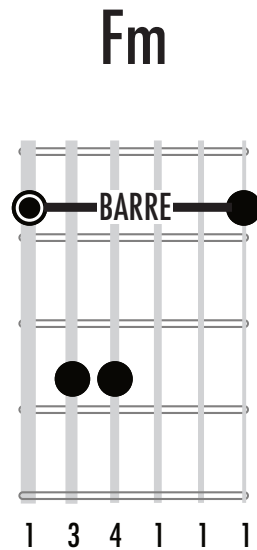
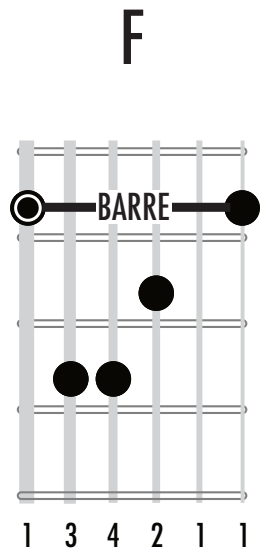
From these movable chord forms variations and more advanced chords can be created and added to your chord vocabulary.





“E/F” Movable “Barre” Form

Based on the open position **E**, **Em**, **E7** and **Em7** chords – the **E/Movable “Barre” Form** chord,



Transposition Chart

FRET CHORD NAME



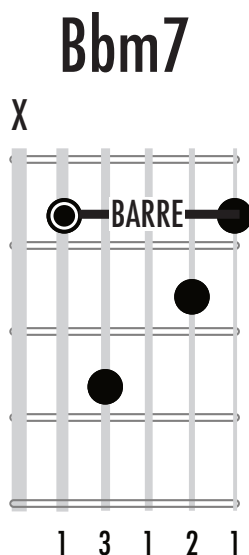
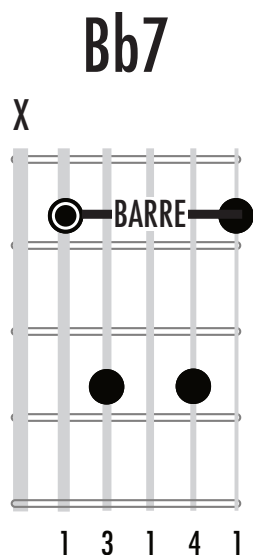
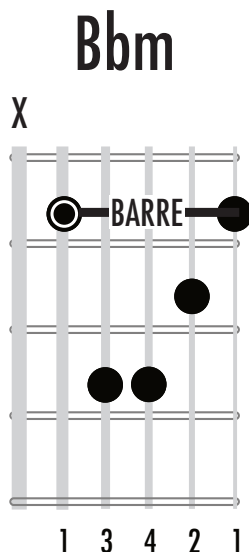
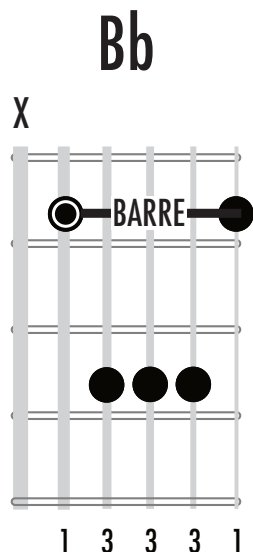
FRET	CHORD NAME				
(1)	F	Fm	F7	Fm7	
(2)	F#	F#m	F#7	F#m7	
(2)	Gb	Gbm	Gb7	Gbm7	
(3)	G	Gm	G7	Gm7	
(4)	G#	G#m	G#7	G#m7	
(4)	Ab	Abm	Ab7	Abm7	
(5)	A	Am	A7	Am7	
(6)	A#	A#m	A#7	A#m7	
(6)	Bb	Bbm	Bb7	Bbm7	
(7)	B	Bm	B7	Bm7	
(8)	C	Cm	C7	Cm7	
(9)	C#	C#m	C#7	C#m7	
(9)	Db	Dbm	Db7	Dbm7	
(10)	D	Dm	D7	Dm7	
(11)	D#	D#m	D#7	D#m7	
(11)	Eb	Ebm	Eb7	Ebm7	
(12)	E	Em	E7	Em7	
(13)	Same as fret (1)				

⊙ ROOT or letter name of the chord used for transposition purposes.



“A/Bb” Movable “Barre” Form

Based on the open position **A**, **Am**, **A7** and **Am7** chords – the **A/Bb Movable “Barre” Form** chord,



Transposition Chart

FRET	CHORD NAME			
⊙				
(1)	A#	A#m	A#7	A#m7
(1)	Bb	Bbm	Bb7	Bbm7
(2)	B	Bm	B7	Bm7
(3)	C	Cm	C7	Cm7
(4)	C#	C#m	C#7	C#m7
(4)	Db	Dbm	Db7	Dbm7
(5)	D	Dm	D7	Dm7
(6)	D#	D#m	D#7	D#m7
(6)	Eb	Ebm	Eb7	Ebm7
(7)	E	Em	E7	Em7
(8)	F	Fm	F7	Fm7
(9)	F#	F#m	F#7	F#m7
(9)	Gb	Gbm	Gb7	Gbm7
(10)	G	Gm	G7	Gm7
(11)	G#	G#m	G#7	G#m7
(11)	Ab	Abm	Ab7	Abm7
(12)	A	Am	A7	Am7
(13)	Same as fret (1)			

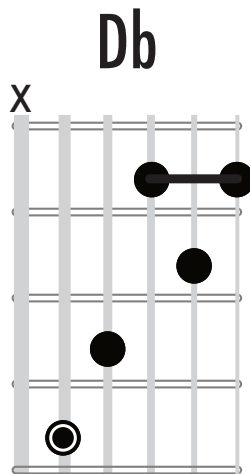
⊙ ROOT or letter name of the chord used for transposition purposes.



“C/Db” Movable Form

Beyond the **E/F** and **A/Bb** barre form chords, there is one other useful open position chord that can be transformed into a moveable form. This is the open position C chord, given use the **C/Db Movable Form** chord.

Theoretically the open position D and G chords can be barred and movable, but functionally these are very hard to play and not very useful.



Transposition Chart

FRET	CHORD NAME			
⊙				
(4)	C#	C#m	C#7	C#m7
(4)	Db	Dbm	Db7	Dbm7
(5)	D	Dm	D7	Dm7
(6)	D#	D#m	D#7	D#m7
(6)	Eb	Ebm	Eb7	Ebm7
(7)	E	Em	E7	Em7
(8)	F	Fm	F7	Fm7
(9)	F#	F#m	F#7	F#m7
(9)	Gb	Gbm	Gb7	Gbm7
(10)	G	Gm	G7	Gm7
(11)	G#	G#m	G#7	G#m7
(11)	Ab	Abm	Ab7	Abm7
(12)	A	Am	A7	Am7
(13)	A#	A#m	A#7	A#m7
(13)	Bb	Bbm	Bb7	Bbm7
(14)	B	Bm	B7	Bm7
(15)	C	Cm	C7	Cm7
(16)	Same as fret (1)			

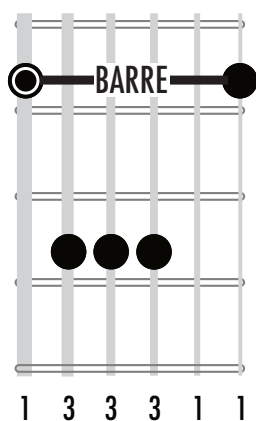
⊙ ROOT or letter name of the chord used for transposition purposes.



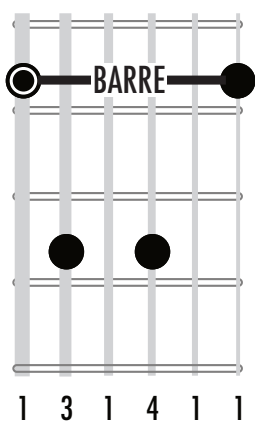
Sus and Power 5 Chords

E/F Barre Form Chords*

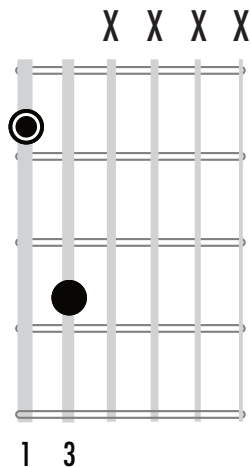
F^{sus4}



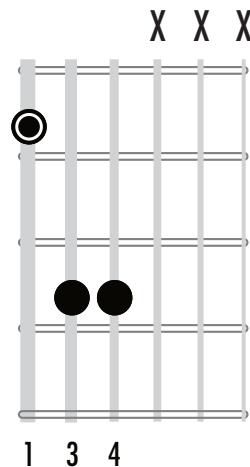
F⁷_{sus4}



F⁵

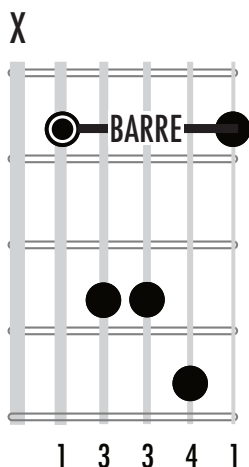


F⁵

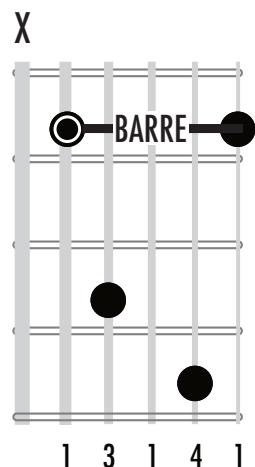


A/Bb Barre Form Chords*

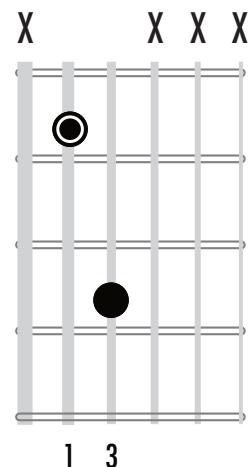
B^b_{sus4}



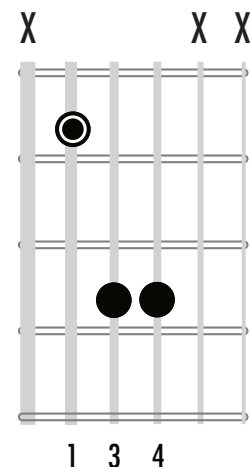
B^b₇_{sus4}



B^b₅



B^b₅



* Use the Transposition charts on pages 16 for the E/F Barre form and page 17 for the A/Bb Barre form to move these chords to other keys.



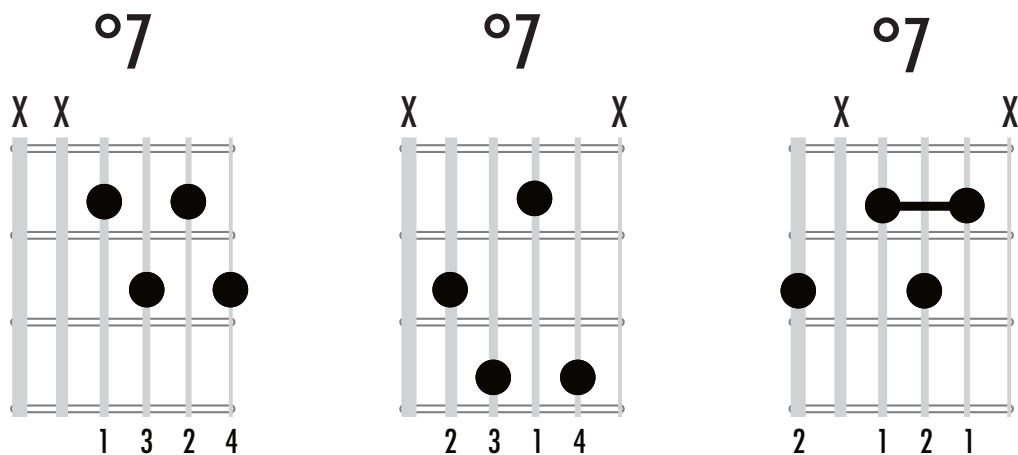
Neutral Chords

The **Diminished** and **Augmented** chords are symmetrical chords consisting of equal distant intervals. ANY one of the notes in the chord can be the root of the chord.

Diminished Chords

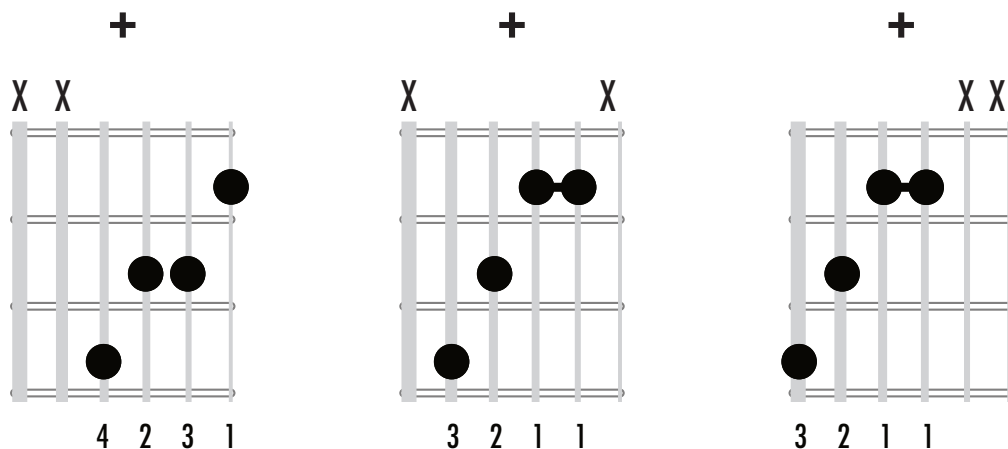
Anywhere a diminished chord is indicated it can be replaced with a diminished 7th chord.

Common chord symbols for a diminished chord are: **dim, °, dim7, °7**



Augmented Chords

Common chord symbols for an augmented chord are: **aug, +**





Barre Chords Fret Chart Summary

Fret* ↓	"A/Bb" Form Root on String ⑥	"A/Bb" Form Root on String ⑤	"C/Db" Form Root on String ⑤
(1)	F	Bb	-
(2)	F#,Gb	B	-
(3)	G	C	-
(4)	G#,Ab	C#,Db	C#,Db
(5)	A	D	D
(6)	A#,Bb	D#,Eb	D#,Eb
(7)	B	E	E F
(8)	C	F	F#,Gb
(9)	C#,Db	F#,Gb	G
(10)	D	G	G#,Ab
(11)	D#,Eb	G#,Ab	A
(12)	E	A	Bb
(13)	-	-	B
(14)	-	-	C
(15)	-	-	-

* Fret (12) is the same notes as the open strings one octave higher

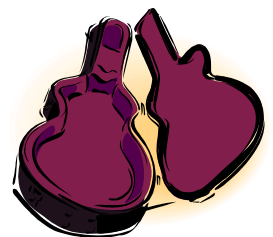


Root and Fifth Locations Chart

As with the Open Position chords, the location of the **Root** and **Fifth** of a chord is needed for several strumming patterns such as Cut Time and Waltz.

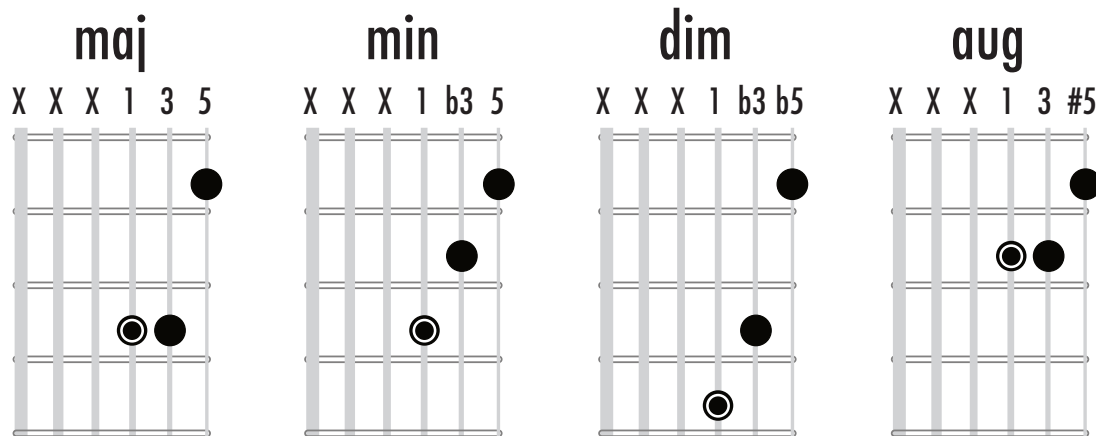
Chord	Root on String	Fifth on String
E/F Form	⑥	⑤
A/Bb Form*	⑤	⑥
C/Db Form*	⑤	⑥

* **Shifted Finger:** Finger moves between Root and Fifth of the chord on the same frets between strings ⑤ and ⑥.



CHORDS

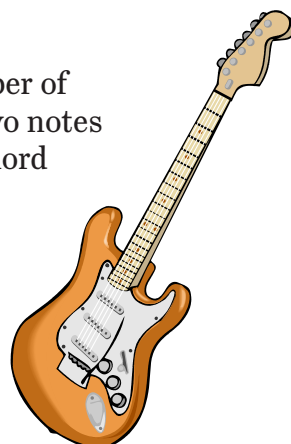
Triads



⊙ *Root of Chord*

A chord is three or more notes sounded simultaneously. The minimum number of notes required for a chord is three. These three note chords are called triads. Two notes are usually referred to as an interval or dyad. Each note of a chord is called a chord tone.

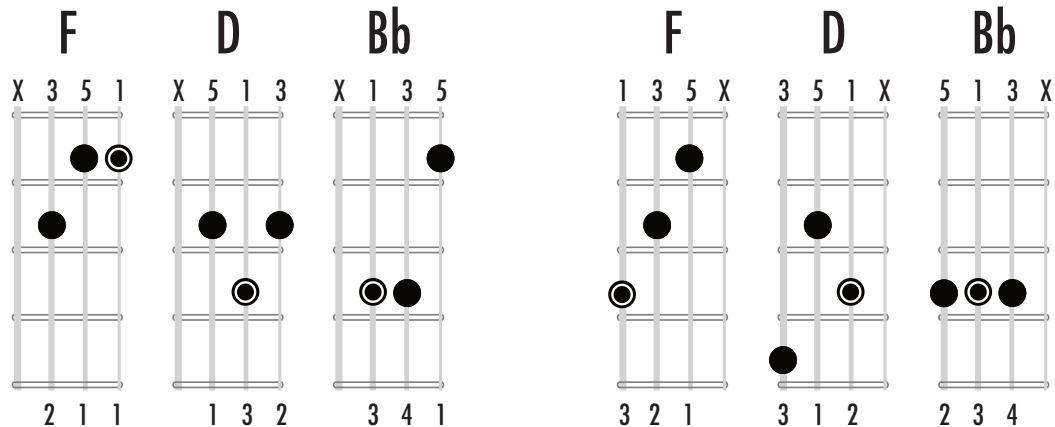
Chords are categorized into one of four types: Major, Minor, Diminished or Augmented. This section will introduce you to triads voiced on strings ① ② ③ and ② ③ ④. Triads are a great bridge between basic open position and barre form chords and more advanced 4-part chords. Triads are a major part of rhythm and lead guitar and find their way into a wide range of music.





Major & Minor Triads

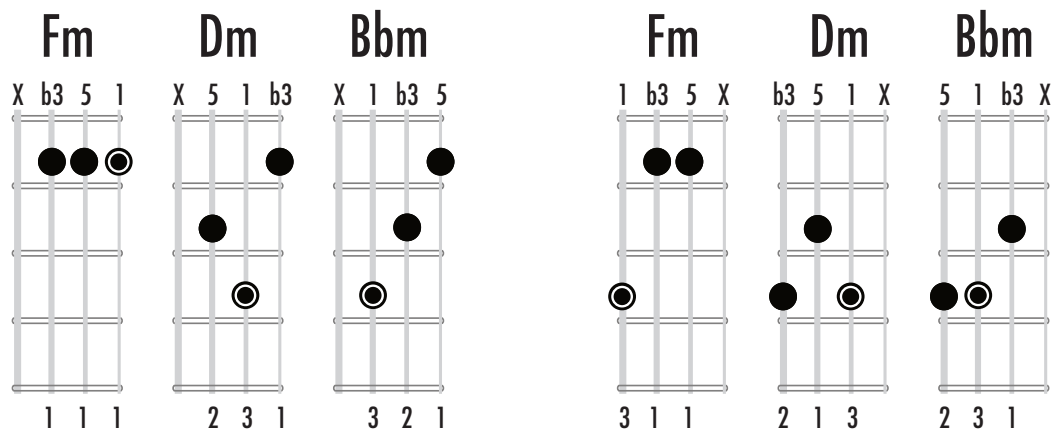
Major Triads • String Family 1 2 3 & 2 3 4



In addition to chords voiced on strings ① ② ③ and ② ③ ④ additional string families should be explored.

Using the **1** or **Root** of the triad these chords can be transposed to other keys using the Transposing Chords & Progressions information on page 43. Memorizing the location of the root, third and fifth of the chord allows for the creation of minor, diminished and augmented triads by lowering or raising one note of the chord.

Minor Triads • String Family 1 2 3 & 2 3 4



* Chords are shown on strings ① ② ③ ④ to reduce visual clutter.

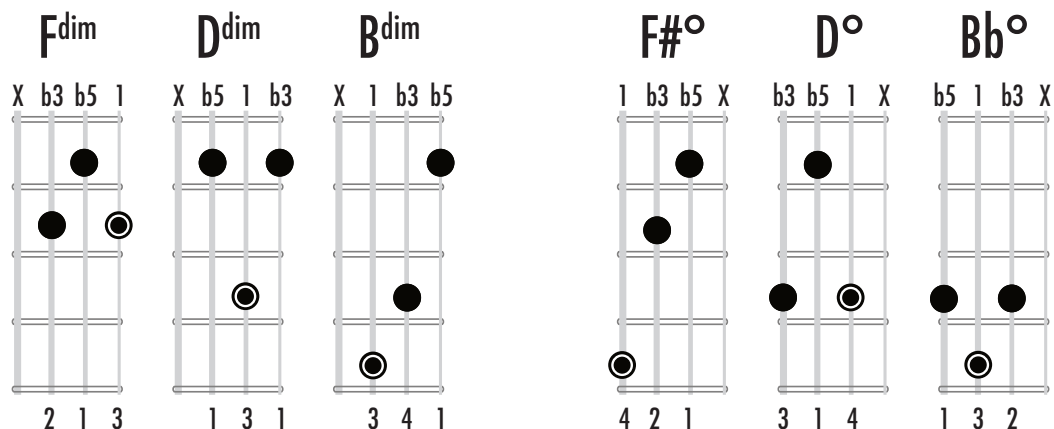
By lowering the third of the chord one fret, three minor triads can be created on strings ① ② ③ and ② ③ ④.



Diminished & Augmented Triads

Diminished Triads • String Family 1 2 3 & 2 3 4

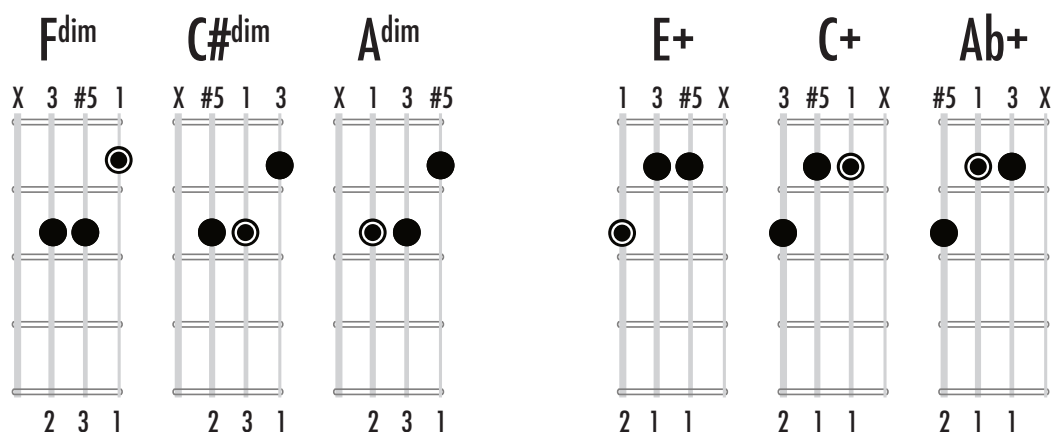
By lowering the fifth of the chord one fret, three diminished triads can be created on strings ① ② ③ and ② ③ ④.



To keep the chord transposable it has been transposed up one fret or key to avoid using an open string in the voicing.

Augmented Triads • String Family 1 2 3 & 2 3 4

By raising the fifth of the chord one fret, three augmented triads can be created on strings ① ② ③ and ② ③ ④.



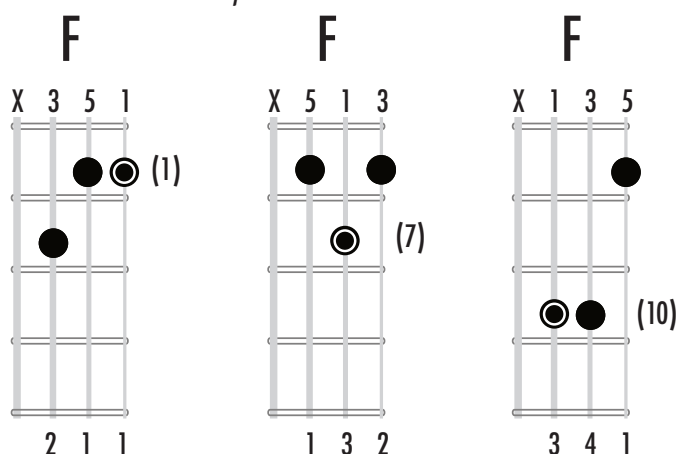
An augmented triad is a symmetrical chord consisting of equal distant intervals. ANY one of the notes in the chord can be the root of the chord. Most common Enharmonic Equivalent shown.



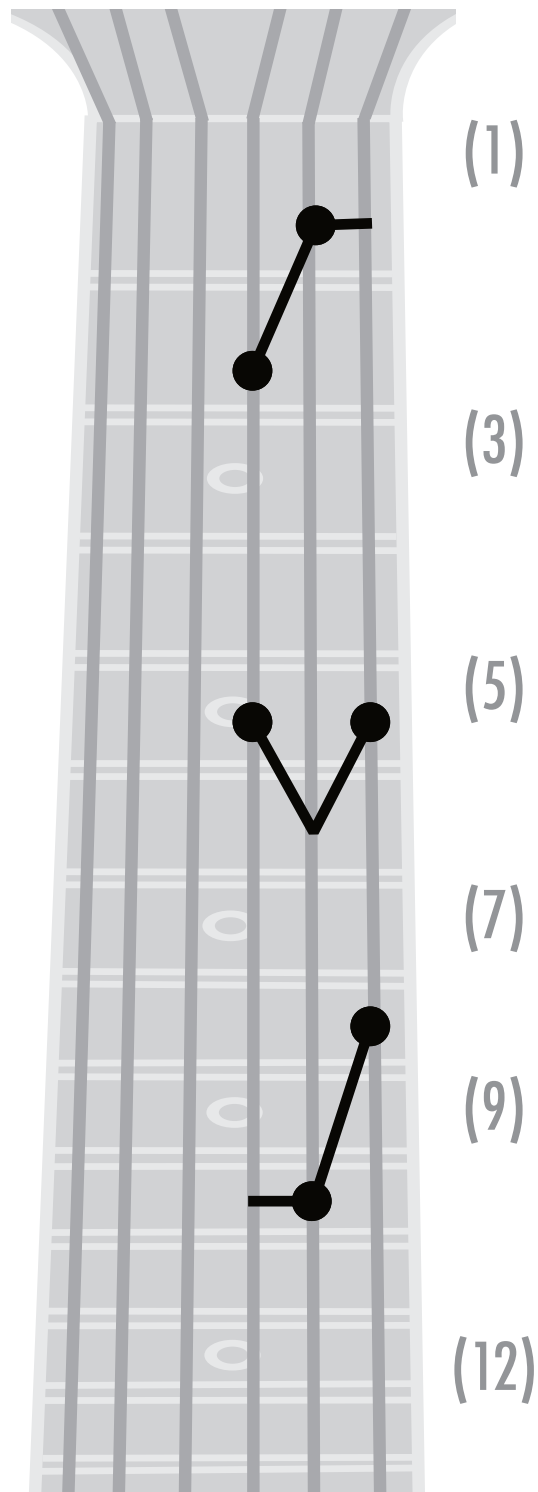
Tips for Remembering Chords

Here the three major triads from string family ① ② ③ and ② ③ ④ shown as **F**.

Try remembering the graphic picture or shape that a chord represents. With enough practice the fingers will develop muscle memory and the ear will take over when playing these chords. Over time you will rely more on the actual notes vs. the *shape*.



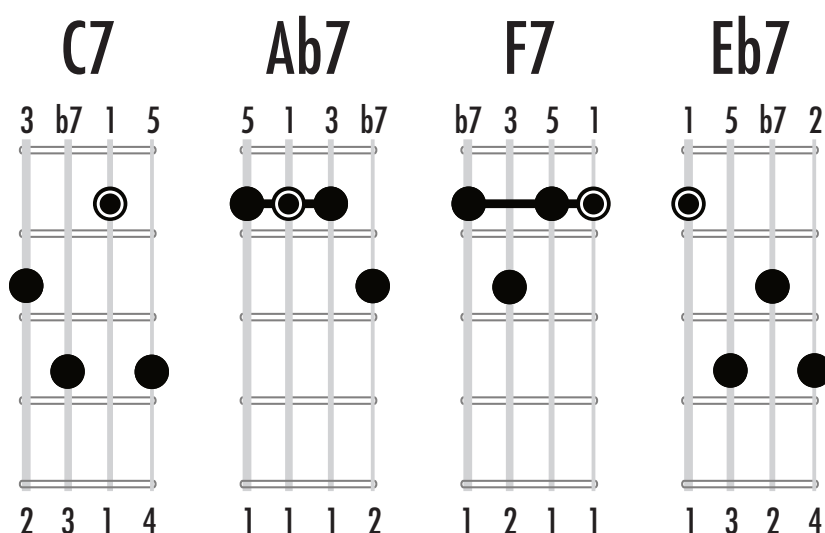
These triads are contained within in the barre forms chords covered in an earlier chapter.



CHORDS

The “Big” Six, “Jazz” Chords

The **“Big” Six** are the core 4-part, a.k.a, “Jazz” chords that are the foundations for ALL your more advanced chords. The ‘Big’ Six starts with the core Seventh chords on string families ① ② ③ ④, ② ③ ④ ⑤, ③ ④ ⑤ ⑥, ② ③ ④ ⑥ and ① ② ③ ⑤. These 20 seventh chords are your foundation. A Guide to Guitar Chords will use string ① ② ③ ④ for an introduction to these chords.



These movable seventh chords are transposable by moving each note of the chord the same number of frets up and down the neck. These chords are the foundation for the contemporary guitarist and find they way into a wide range of styles.

From these 7th chords ALL other 4-part chords can be built. These chords are a great bridge between rock, blues and jazz.

See the chapter on 4-part “Jazz” chords for the principles behind building these chords and to create additional chords from these forms.

* Chords are shown on strings ① ② ③ ④ to reduce visual clutter.

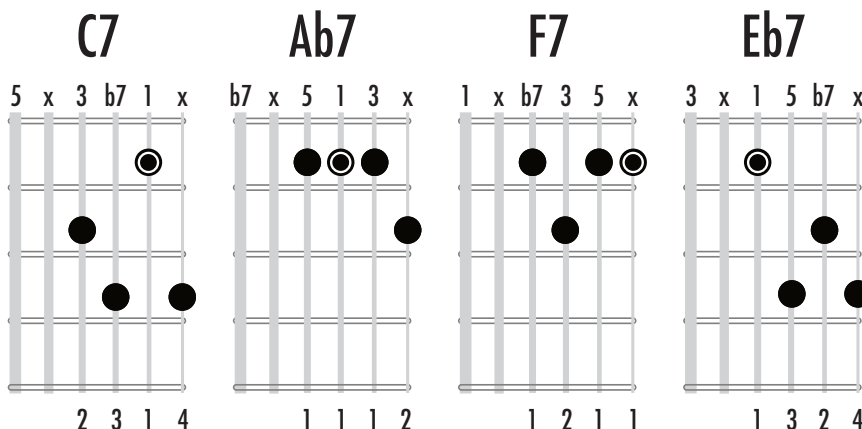


4-Part Movable Seventh Chords

Movable 7th Chords at Fret (1) • String Family 1 2 3 4

4-Part Movable Seventh Chord forms
from my book **The Advanced Guide to
Guitar Chords vol 1.**

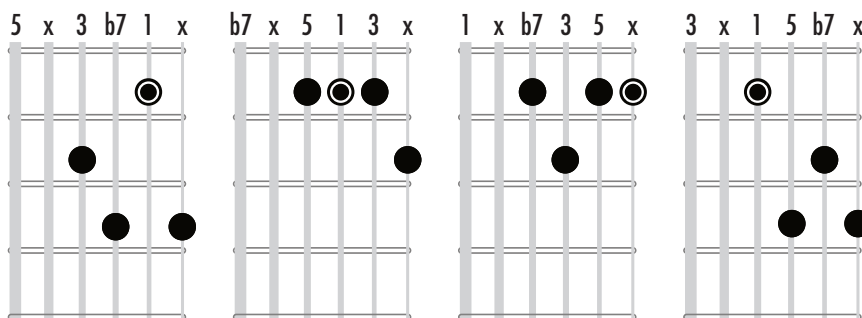
A Seventh chord contains the
intervals 1 3 5 and b7
(based on a major scale)



Generic • Movable 7th Chords • String Family 1 2 3 4

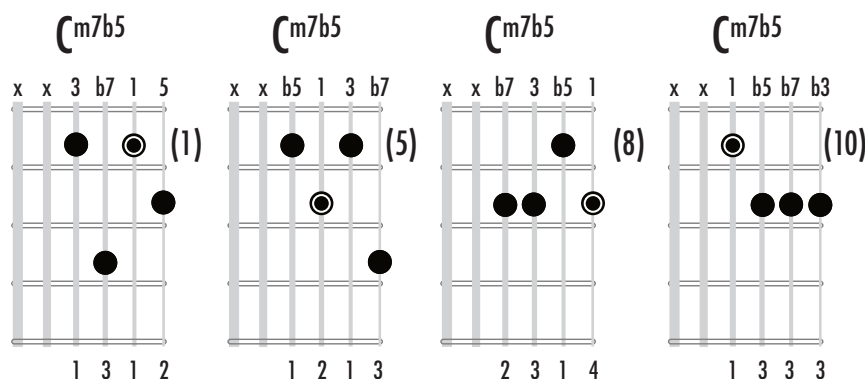
Here the chords are presented as
GENERIC, movable chord forms.

By knowing the root of
the chord and using the transposition
chart on page 44 or 46 you can move
these chords to any key.



Additional 7th Movable Chord Forms

Additional 4-part movable
Seventh chord forms. Some voicings
contain duplicate intervals with the
root or fifth of the chord being
displaced and implied.



Implied Root



4-Part Movable Seventh Chords

In addition to chords voiced on strings ① ② ③ and ④ which place the top note of the chord voicing on string ①. Additional string families are required.

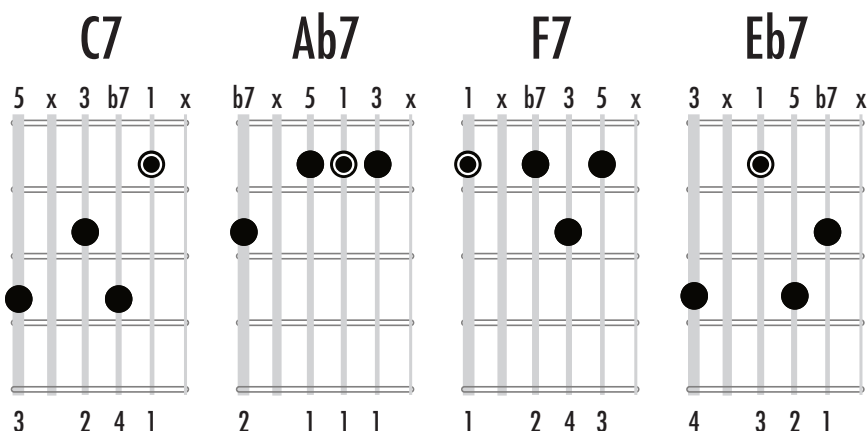
These additional string families allow for the placement of the top note of a chords on string ② or ③. These three string families are considered a *core* set of chords.

From these core string families various major, minor, diminished and augmented chord types can be created.

Movable 7th Chords at Fret (1) • String Family 2 3 4 6

4-Part Movable Seventh Chord
forms from my book **The Advanced
Guide to Guitar Chords vol 1**

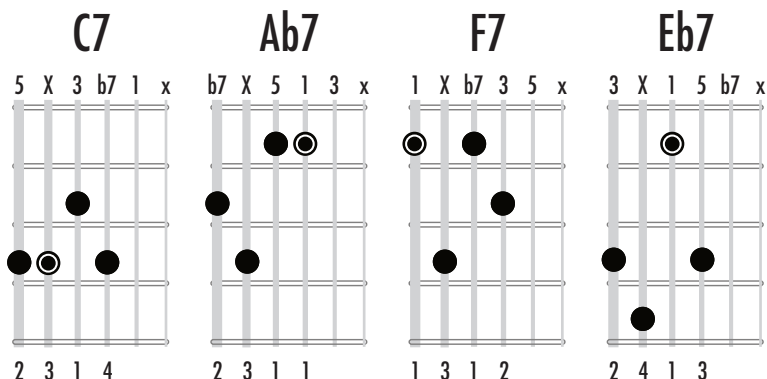
A Seventh chord contains the
intervals 1 3 5 and b7 (based on a
major scale)



Movable 7th Chords at Fret (1) • String Family 3 4 5 6

4-Part Movable Seventh Chord
forms from my book **The Advanced
Guide to Guitar Chords vol 1**

A Seventh chord contains the
intervals 1 3 5 and b7 (based on a
major scale)



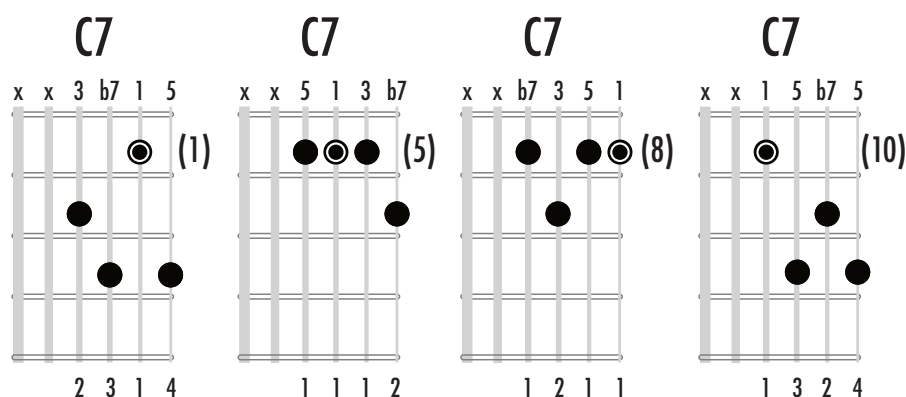
ALL chords are shown starting at fret (1). The **“Big Six”** core chords are shown in the next chapter.



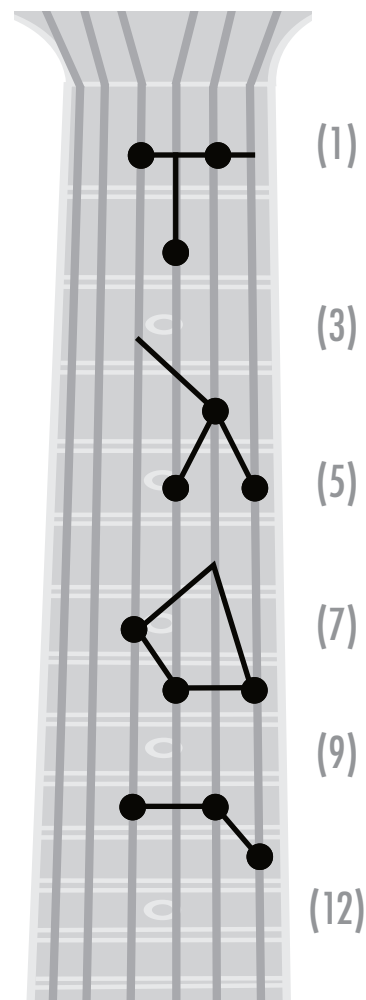
Tips for Remembering 4-Part Chords

Here the four seventh chord voicings from string family ① ② ③ ④ are shown as **F7**.

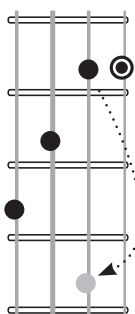
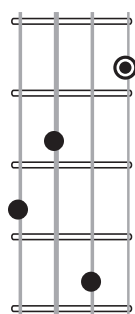
Try remembering the graphic picture or shape that a chord represents. With enough practice the fingers will develop muscle memory and the ear will take over when playing these chords. Over time you will rely more on the actual notes vs. the shape.



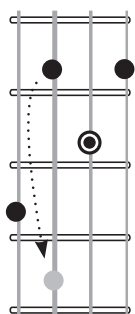
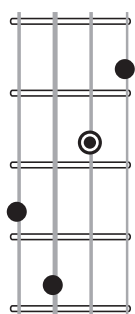
Chords are like the constellations in the night sky. Once you know what you are looking for and where to look they are easy to find and remember. Chords will move up and down the neck, changing names but



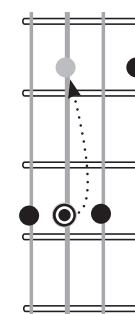
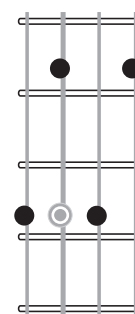
Relate these chords back to their basic guitar chords.



The E/F
Movable
Barre Form



The C/Db
Movable
Barre Form



The A/Bb
Movable
Barre Form

CHORDS

Building 4-Part aka "Jazz" Chords

Beyond learning the basic Open Position and Movable Form chord, most guitar players struggle with more advanced chords. These more sophisticated voicings, commonly called "Jazz" chords, find a wide use in all forms of music and styles. These 4-part chords are the bread and butter of the "Jazz" guitarist chord vocabulary.

This section presents an organized and efficient approach to this mysterious subject of advanced 4-part chords.

Building 4-Part Chords

There are several ways to build chords - but the best way to build chords on a guitar, is by using numeric formulas based on the scale intervals of the fifteen major scales. These numeric formulas are taken from the major scales by numbering each scale interval 1 through 13, skipping the octave (8), 10th and 12th scale intervals, as these are duplicates of the fundamental Root, Third and Fifth triad chord tones.

Example: **C Major Scale**

C	D	E	F	G	A	B	D	F	A
1	2	3	4	5	6	7	9	11	13

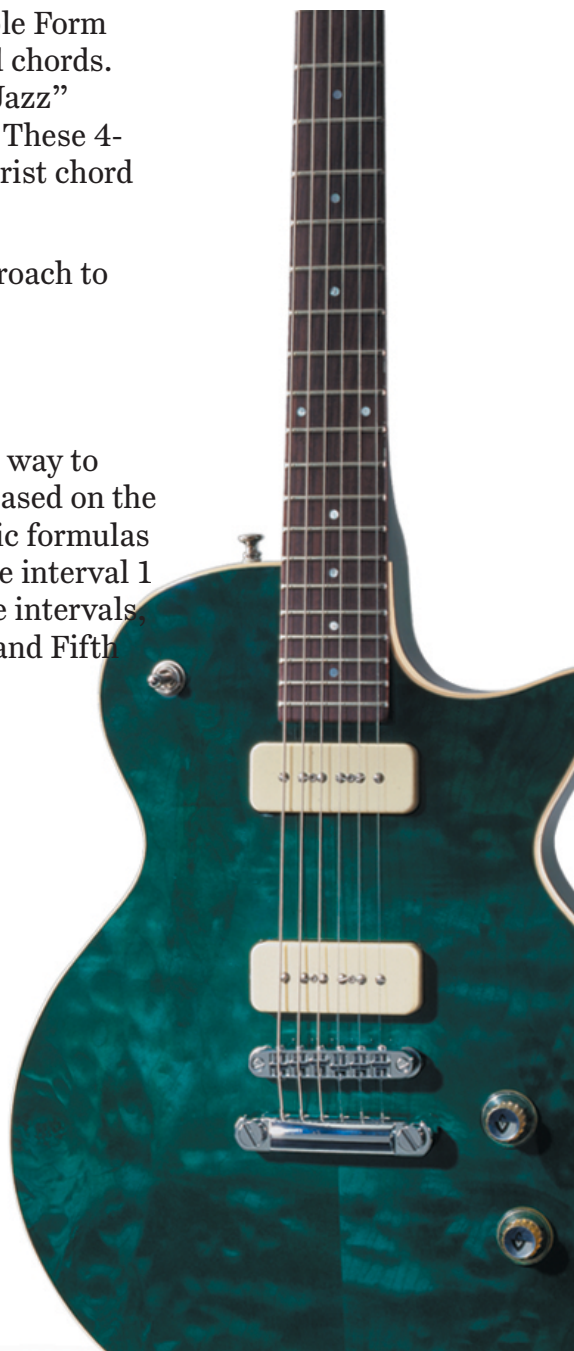
Example: **G Major Scale**

G	A	B	C	D	E	F#	A	C	E
1	2	3	4	5	6	7	9	11	13

Example: **F Major Scale**

F	G	A	Bb	C	D	E	G	Bb	D
1	2	3	4	5	6	7	9	11	13

(See the Scale Interval Chart on page 44
for all fifteen major keys)





What is a Chord?

A chord is three or more notes sounded together or almost together. The minimum number of notes required for a chord is three. These three note chords are called Triads. Two notes are usually referred to as an Interval or Dyad. Each note of a chord is called a Chord Tone.

Chords are categorized into one of four types: Major, Minor, Diminished or Augmented. Here is the formula for building each of these four basic triads.

Major Triads

A major triad is created using the 1, 3 and 5 of a major scale. Example: for a C Major triad the notes would be C, E, and G. For F Major the notes F, A, and C would be used. For G Major the notes G, B and D, etc... Common notation for a major chord is a capital letter only or a capital letter and maj, MAJ, MA or Δ.

Minor Triads

A minor triad is created using the 1, flat 3 and 5 of a major scale. Example: for a C Minor triad the notes would be C, Eb and G. Any minor triad can be created by lowering the third of a major triad one fret. Common notation for a minor chord is a capital letter and a lowercase m, mi, min or -.

Diminished Triads

A diminished triad is created using the 1, flat 3 and flat 5 of a major scale. Example: for a C diminished triad the notes would be C, Eb and Gb. Any diminished triad can be created by lowering the fifth of a minor triad one fret. Common notation for a diminished chord is a capital letter and a lowercase dim or degree sign °.

Augmented Triads

An augmented triad is created using the 1, 3 and sharp 5 of a major scale. Example: for a C augmented triad the notes would be C, E and G#. Any augmented triad can be created by raising the fifth of a major triad 1 fret. Common notation for an augmented chord is a capital letter and a lowercase aug or a plus sign +.

Seventh Chords

There is one other chord beyond triads that can be considered a basic chord. This is a seventh chord, sometimes called a Dominant Seventh chord. This chord is created by adding the flat seventh to a major triad giving us the formula 1, 3, 5 and flat 7.



A Few Chord Building Rules

When lowering or raising a scale degree to create a chord tone the alphabetical name of the note, the A, B, C, D, E, F, G can not change. Example: C must remain C, either C#, Cb, Cx (double sharp) or Cbb (double flat).

Lowering a sharp note removes the sharp, C# becomes C. Raising a sharp note becomes a double sharp, C# becomes Cx (double sharp).

Raising a flat note removes the flat, Bb becomes B. Lowering a flat note becomes a double flat, Bb becomes Bbb (double flat).

These double flats and double sharps are the theoretically correct spelling for that note. A notated note is different than the pitch a note produces. F# the note produces the same pitch as Gb the note.

Example Using the Chord Building Chart (D7)

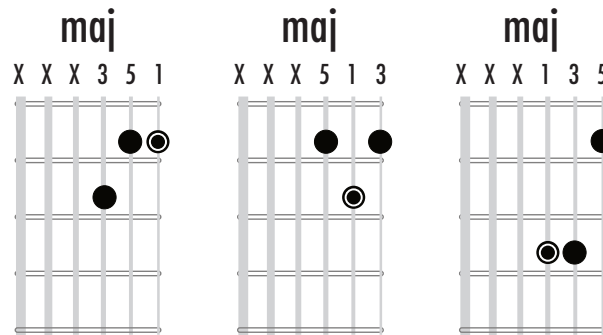
1. Find the formula on the Scale Interval Formula Chart for the chord on page 41. Example D7 is a Major chord type and specifically a 7th chord. It's intervallic formula is 1 3 5 b7
2. Find the key of the chord based on the root or letter name of the chord. The root of a D7 chord is D.
3. Lookup the intervals 1 3 5 and 7 for the key of D on page 44 (D F# A C#). Now flat the seventh as required for a 7th chord. This will make the C# a C. The notes of a D7 chord are D F# A C.





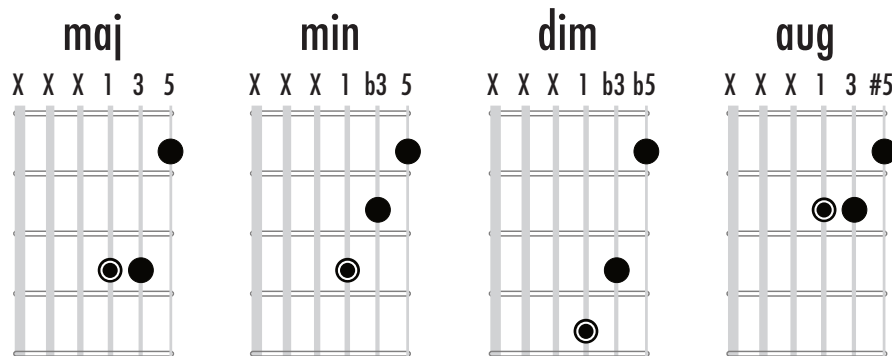
Creating the 4 Basic Chord Types

Here is an example of three possible voicings for a **Major** triad using strings ①, ② and ③



Root of Chord

Starting with the first major triad above, we can create a minor triad by lowering the third of the chord one fret. To create a diminished triad, lower the fifth of a minor triad one fret. To create an augmented triad, raise the fifth of a major triad one fret.



Root of Chord

By keeping track of the location of the chord tones you can create other chords from known chords. This is the key to building a massive chord vocabulary. Being able to create chords on the fly from a solid foundation of basic chords.

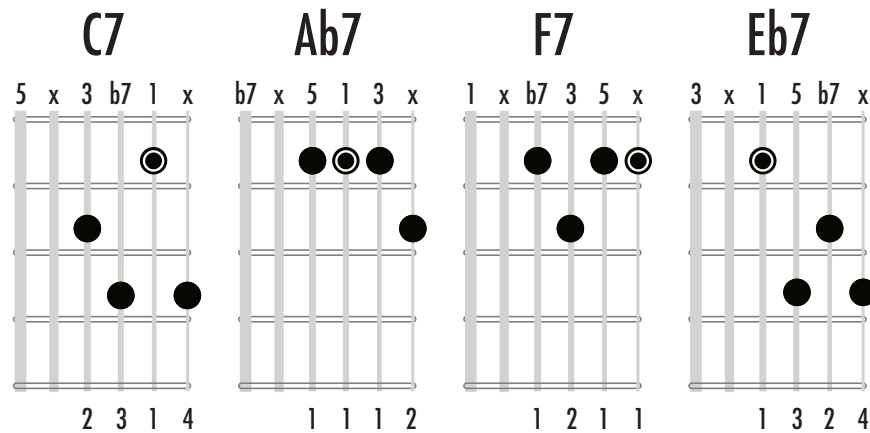


Building More Advanced Chords

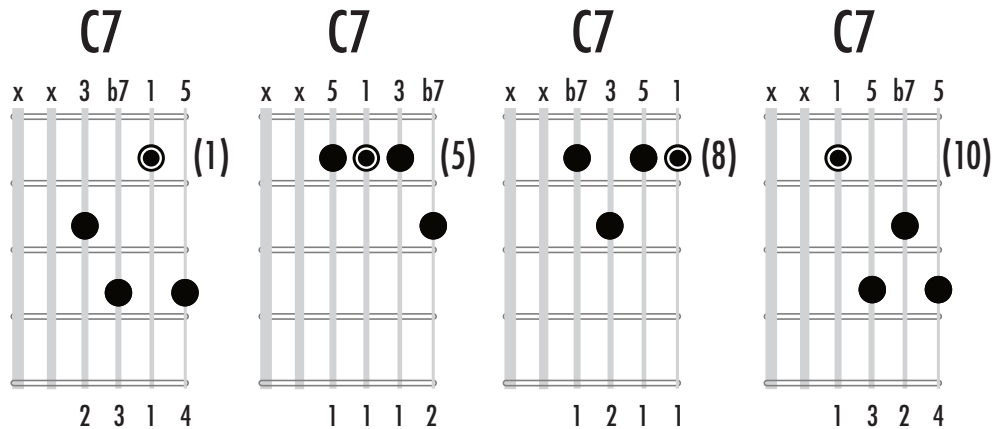
Building more advanced 4-part chords can be accomplished using the same principles that were used to create the four basic triads. For these more advanced “jazz” chords, we will use a seventh chord (C7) as the starting point.

Major Seventh Chords - Cmaj7

Here are the four seventh chords played at fret.



The above four seventh chords transposed to C7 by raising each note the chord the same number of frets (based on the transposition chart).

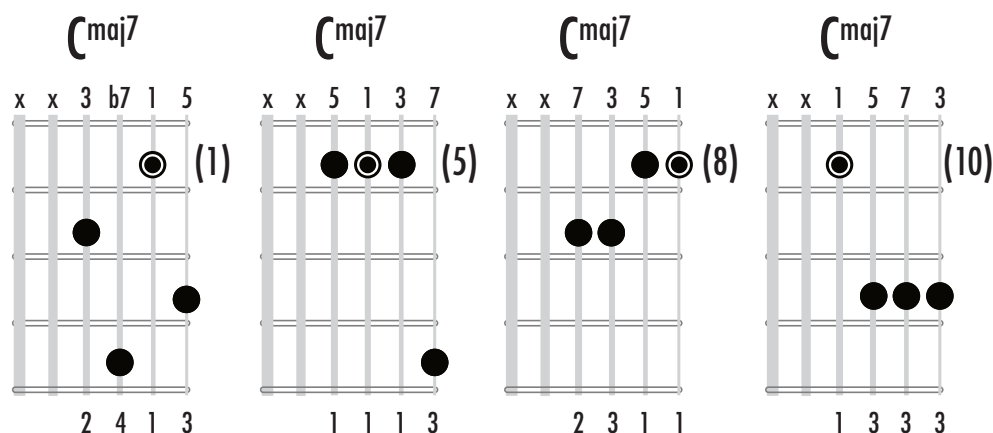


These seventh chords are major chord types, and the foundation for building the 4-part major chord types.



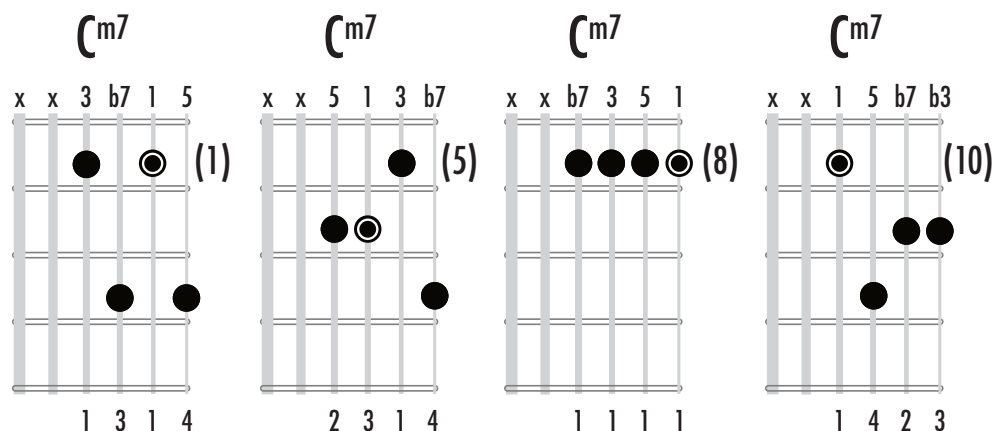
Major Seventh Chords - Cmaj7

Create four **Major Seven** (maj7) chords by raising the seventh of each Seventh chord one fret.



Minor Seventh Chords - Cm7

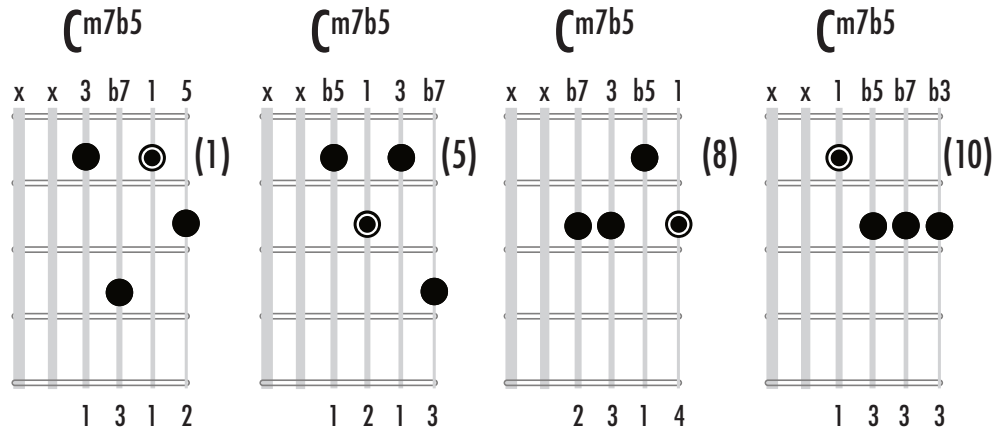
Create four **Minor Seven** (m7) chords by lowering the seventh of each Seventh chord one fret.





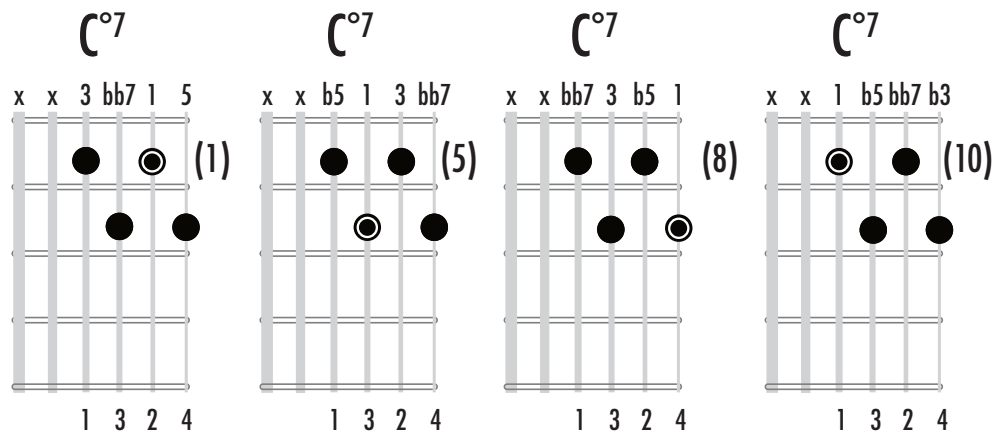
Major Seventh Flat Five Chords - Cm7b5

Create four **Minor Seventh Flat Five** (m7b5) or **Half Diminished Seventh** ($\circ 7$) chords by lowering the fifth of each Minor Seventh chord two frets.



Diminished Seventh Chords - C°7

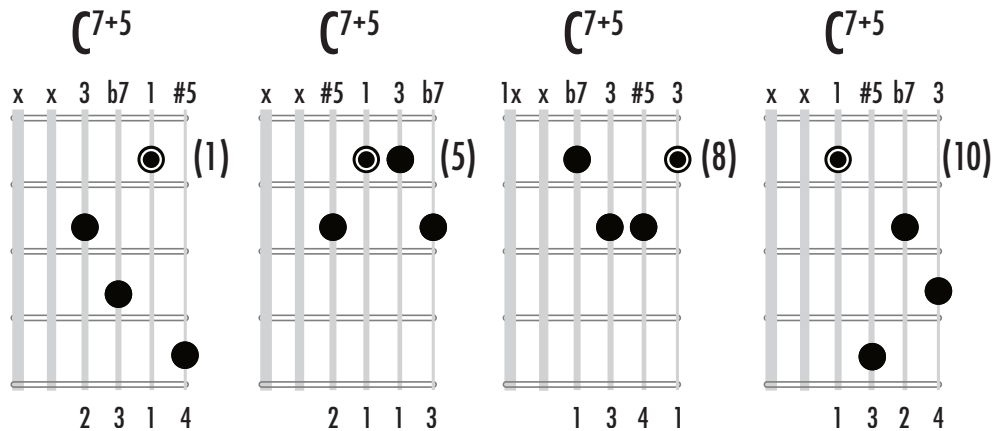
Create four **Diminished Seventh** ($^{\circ}7$) chords by lowering the flat seventh of a each Minor Seventh Flat Five chord one fret for a double flat seventh (bb7).





Seventh Sharp Five Chords - C7#5

Create four Seven Sharp Five (7#5) chords by raising the fifth of each seventh chord one fret.



That IS the **“Big” Six** core chords for building ALL your 4-part “Jazz” chords. For more on these more advanced 4-part chords check the below book by Curt Sheller.

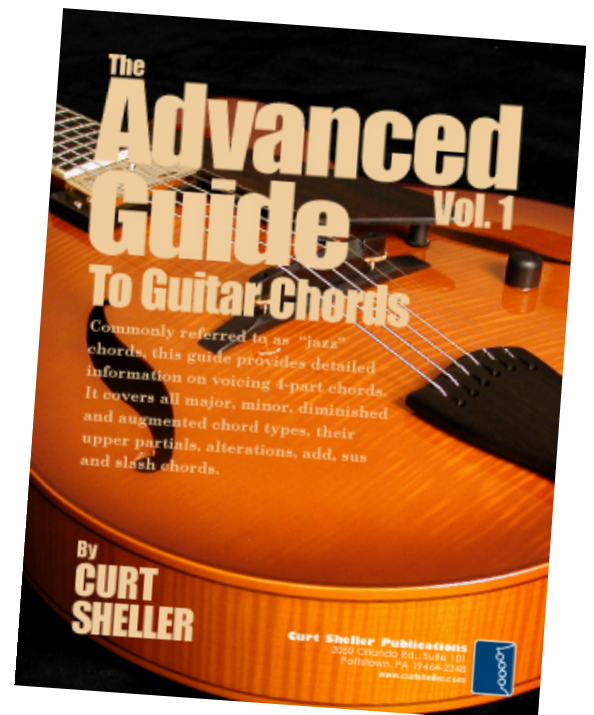
The Advanced Guide to Guitar Chords - Volume I

By Curt Sheller

Commonly referred to as jazz chords. The Advanced Guide to Guitar Chords Series provides detailed information on voicing 4-part chords.

Beyond learning open and barre chords, most guitarists struggle with advanced chords. Commonly called jazz chords, these more sophisticated voicings find a wide use in all forms of music.

www.curtsheller.com/books/AGC1





Scale Interval Formula Chart

Here is the scale interval formula to build the basic triads and 4-part chords. Each is shown with some of the common notations that you will encounter.

Major Chord Types

Major	Scale interval formula: Notation:	1 3 5 Capital letter only or MAJ. maj, Δ
7	Scale interval formula: Notation:	1 3 5 b7 7, dom7
Major 7	Scale interval formula: Notation:	1 3 5 7 m7, -7, mi7, min7
Major 6	Scale interval formula: Notation:	1 3 5 6 m7, -7, mi7, min7

Minor Chord Types

Minor	Scale interval formula: Notation:	1 b3 5 -, m, mi. min
Minor 7	Scale interval formula: Notation:	1 b3 5 b7 m7, -7, mi7, min7
Minor-Major 7	Scale interval formula: Notation:	1 b3 b5 7 mL7, mMaj7, miL7, miMaj7
Minor 6	Scale interval formula: Notation:	1 b3 b5 6 m6, -6, mi6, min6

Diminished Chord Types

Diminished	Scale interval formula: Notation:	1 b3 b5 °, dim
Diminished 7	Scale interval formula: Notation:	1 b3 b5 bb7 °7, dim7
Half-Diminished 7	Notation:	Scale interval formula: 1 b3 b5 b7 Ø7, m7b5
Diminished-Major 7	Notation:	Scale interval formula: 1 b3 b5 7 °7L7, dim7L7



Augmented Chord Types

Augmented	Scale interval formula:	1 3 #5
Notation:	+, a aug	
Augmented 7	Scale interval formula:	1 3 #5 7
Notation:	+7, aug7	
Augmented-Major 7	Scale interval formula:	1 3 #5 7
Notation:	+L7, augL7, augL7+5	

- * A root note is presumed to be in front of each notation.
Example: **C, C7, Cm, Cm7, Cdim, Co7, C7+, Caug7**

Not all fingerings of every chord are practical or possible but should be explored, especially the basic chords and eleven 4-part chords from the Scale Interval Formula Chart above. These chords are the foundation for building more advanced chords using extensions and alterations.



Suggested Learning Order

Learning all these “Core” chords can be a daunting task - but - it is well worth the effort.

Core Chords - The “Big” Six

- 7, m7, maj7, m7b5, dim7, aug7

Additional Core Chords

- maj7 to 6th
- m7 to m6
- m7 to mL7*

Diminished and Augmented Chords

- m7b5 to dimL7 (Rare)
- aug7 to augL7 (Rare)

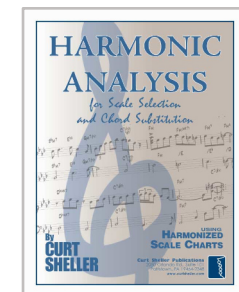
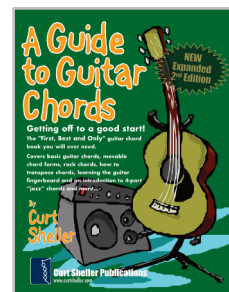
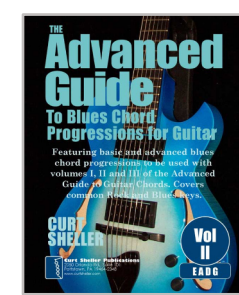
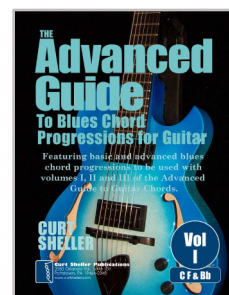
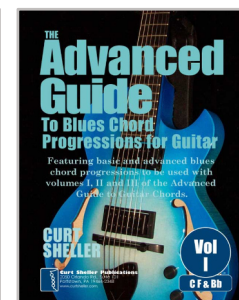
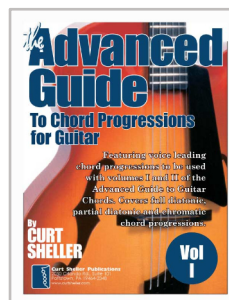
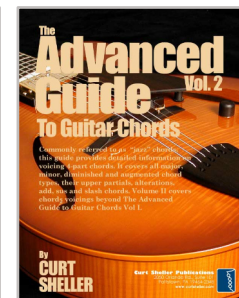
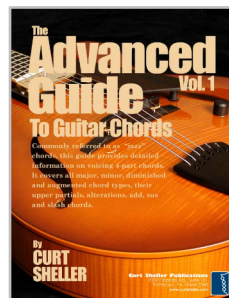
Upper Partial-Extensions

- 9, 11 and 13

Alterations

- b5, #5, b9, #9, #11, b13

For more information on building 4-part chords, shameless plug coming, see my book **The Advance Guide to Guitar Chords vol 1 & 2**. These books provides detailed information on voicing all of the above 4-part chords. The book covers ALL major, minor, diminished and augmented chords types, their upper partials, alterations, 4-part triads, add, sus and slash chords.



***L7** is a shorthand for a large seventh, a major seventh.



Scale Interval Chart

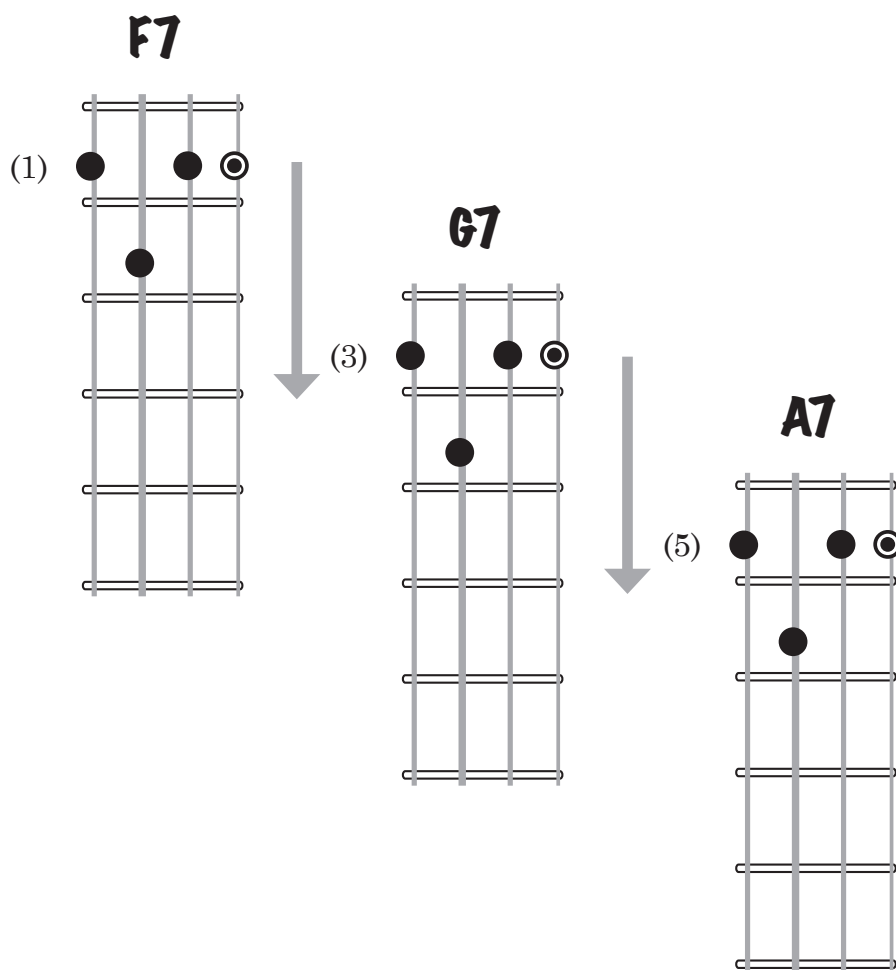
The Fifteen Major Scales (Keys)

Column one is the **root** of the key.

1	2	3	4	5	6	7	9	11	13
C	D	E	F	G	A	B	D	F	A
G	A	B	C	D	E	F#	A	C	E
D	E	F#	G	A	B	C#	E	G	B
A	B	C#	D	E	F#	G#	B	D	F#
E	F#	G#	A	B	C#	D#	F#	A	C#
B	C#	D#	E	F#	G#	A#	C#	E	G#
F#	G#	A#	B	C#	D#	E#	G#	B	D#
C#	D#	E#	F#	G#	A#	B#	D#	F#	A#
F	G	A	Bb	C	D	E	G	Bb	D
Bb	C	D	Eb	F	G	A	C	Eb	G
Eb	F	G	Ab	Bb	C	D	F	Ab	C
Ab	Bb	C	Db	Eb	F	G	Bb	Db	F
Db	Eb	F	Gb	Ab	Bb	C	Eb	Gb	Bb
Gb	Ab	Bb	Cb	Db	Eb	F	Ab	Cb	Eb
Cb	Db	Eb	Fb	Gb	Ab	Bb	Db	Fb	Ab

CHORDS

Transposing Chords & Progressions



60 Suggested Reading:

- **The Advanced Guide to Guitar Chords Vol I, 2 and 3** by Curt Sheller
- **The Advanced Guide to Chord Progressions for Guitar Vol I** by Curt Sheller
- **The Advanced Guide to Blues Chord Progressions for Guitar Vol I & II** by Curt Sheller
- **Harmonic Analysis for Scale Selection and Chord Substitution** by Curt Sheller



How to Transpose Chords

Transposing Chords

1. All chords without open strings are movable and can be transposed to any key.
2. In order to transpose a chord you need to determine what string and fret the Root ● of the chord is on.
3. Following the Transposition Chart below, move all the notes of the chord the number of frets ascending (higher in pitch) or descending (lower in pitch) to place it so the Root ● of the chord is on the proper fret.

Transposition Chart*

Ascending	Descending
B	C
A#, Bb	B
A	Bb, A#
G#, Ab	A
G	Ab, G#
F#, Gb	G
F	Gb, F#
E	F
D#, Eb	E
D	Eb, D#
C#, Db	D
C	Db, C#

* A graphic representation of the transposition chart is found on page 48.



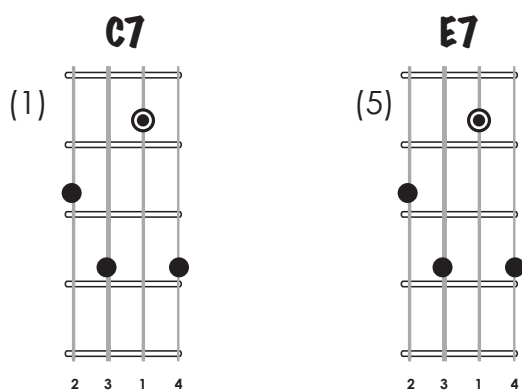
How to Transpose Chords

How to Use the Transposition Chart

1. Pick a chord with out any open strings.
2. Determine what string and fret the Root  is on.
3. To transpose upward, use the left (ascending keys) chart.
To transpose downward, use the right (descending keys) chart.
4. Each new key is 1 fret above or below the original key.
5. Don't forget to transpose each note of the chord.
6. Remember that the fingering of the chord remains the same for the chord.

Examples

If you are in the key of C and move all notes of the chord up 4 frets, you are now the key of E.

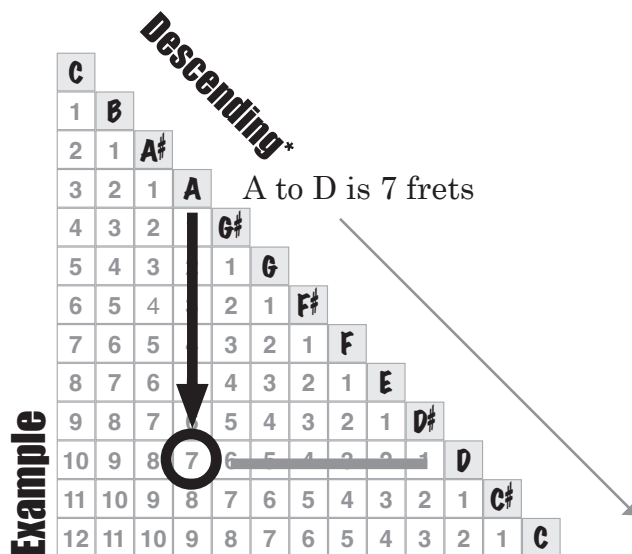
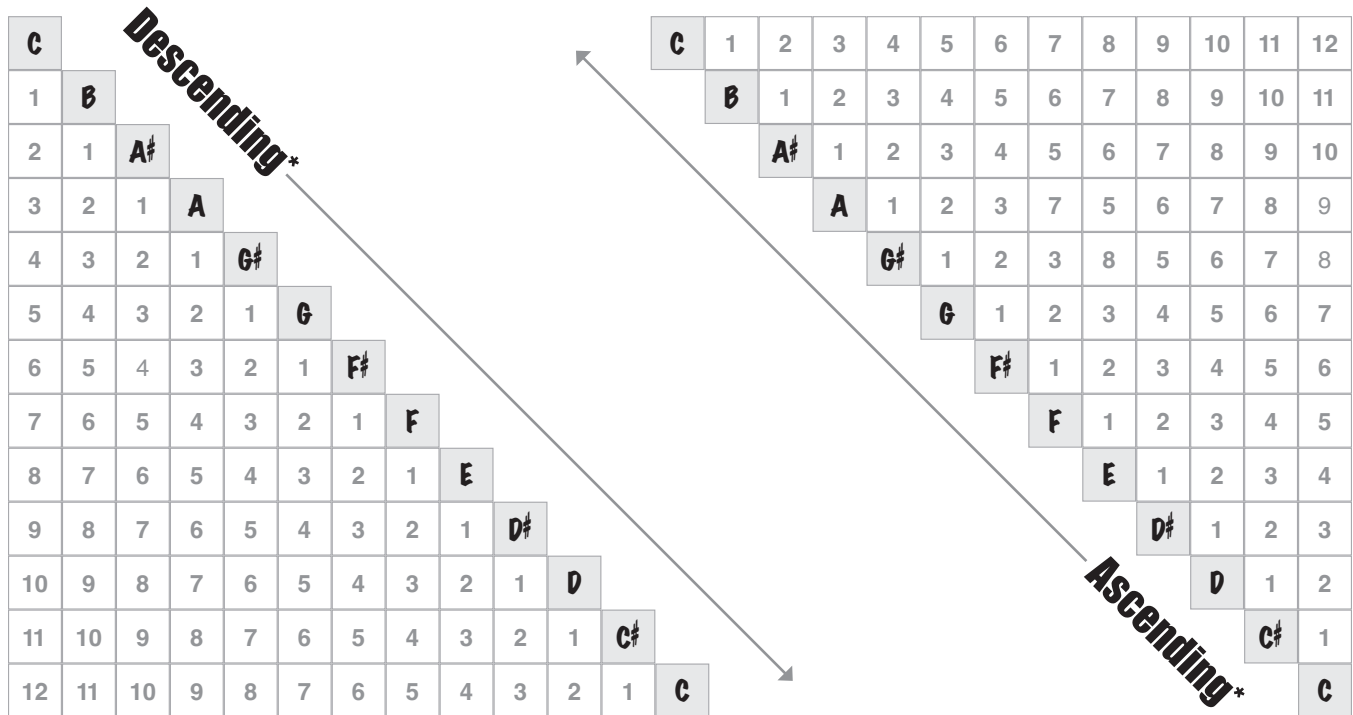


If you are in the key of E and move all notes of the chord up 3 frets, you are now in the key of G.



Graphic Transposition Chart

Here is a graph of the number of frets to move for any transposition.



Enharmonic Equivalents

A# equals Bb

G# equals Ab

F# equals Gb

D# equals Eb

C# equals Db

* Ascending and descending are used as musical terms referring to note pitched sound relative to the current pitch, higher (ascending) or lower (descending).

CHORDS

Progressions

With a vocabulary of chords under your fingers and guitar in-hand. Try playing the following chord progressions in this section. All are presented in the key of “C” and “G”. Try transposing to other keys using the transposition chart on *page 46* or *48*.

The following table lists the chord progressions shown in each of the eight staves:

Staff	Chord Progression
1	C F C G
2	C F Dm G7
3	C Am F G
4	C G Am F
5	G C G D
6	G C Am D7
7	G Em C D
8	G D Em C



GUITAR

Fingerboard Charts

Memorizing the names of the notes of the guitar fingerboard is not as hard as one would think. Although there doesn't seem to be any pattern and the same letter can be found on every string. By memorizing a few key frets the entire fingerboard can be memorized.

Learning the Guitar Fingerboard

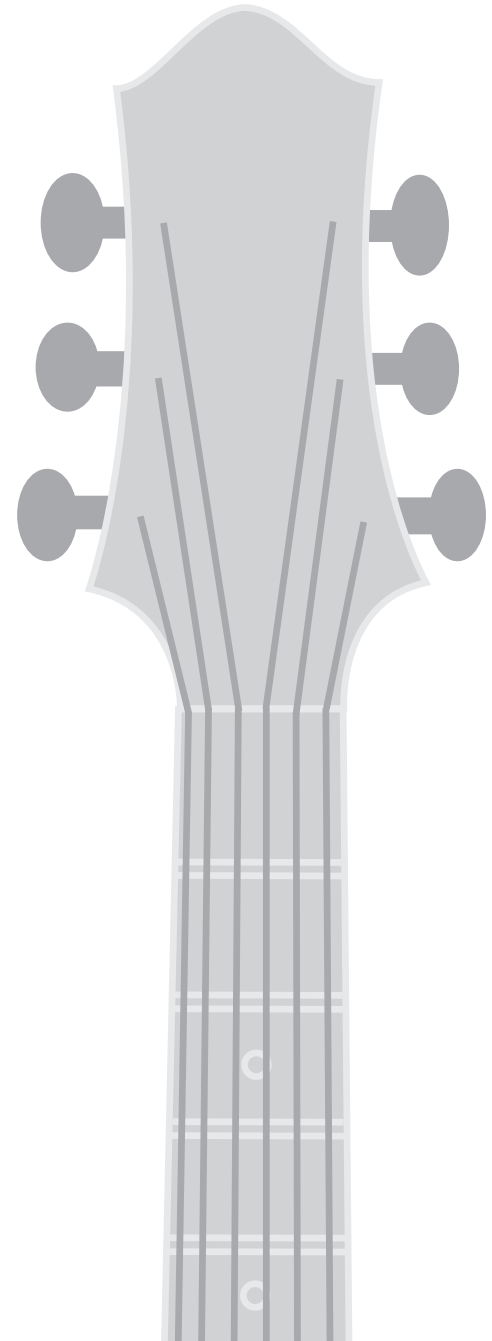
In addition to the open strings (and fret twelve) which most guitar players seem to remember there are several other frets that are easy to remember. These we can call reference or key frets. These frets are easy to remember frets that have no sharps or flats.

For a guitar in standard tuning E A D G B E . The open strings and frets (5) and (10) have no sharp or flat notes.

Open	E	A	D	G	B	E
------	---	---	---	---	---	---

fret (5)	A	D	G	C	E	A
----------	---	---	---	---	---	---

fret (10)	D	G	C	F	A	D
-----------	---	---	---	---	---	---





Learning the Fingerboard

Frets (1), (4), (6), (9) and (11) can be referenced off of the open strings, fret (5) and fret (10).

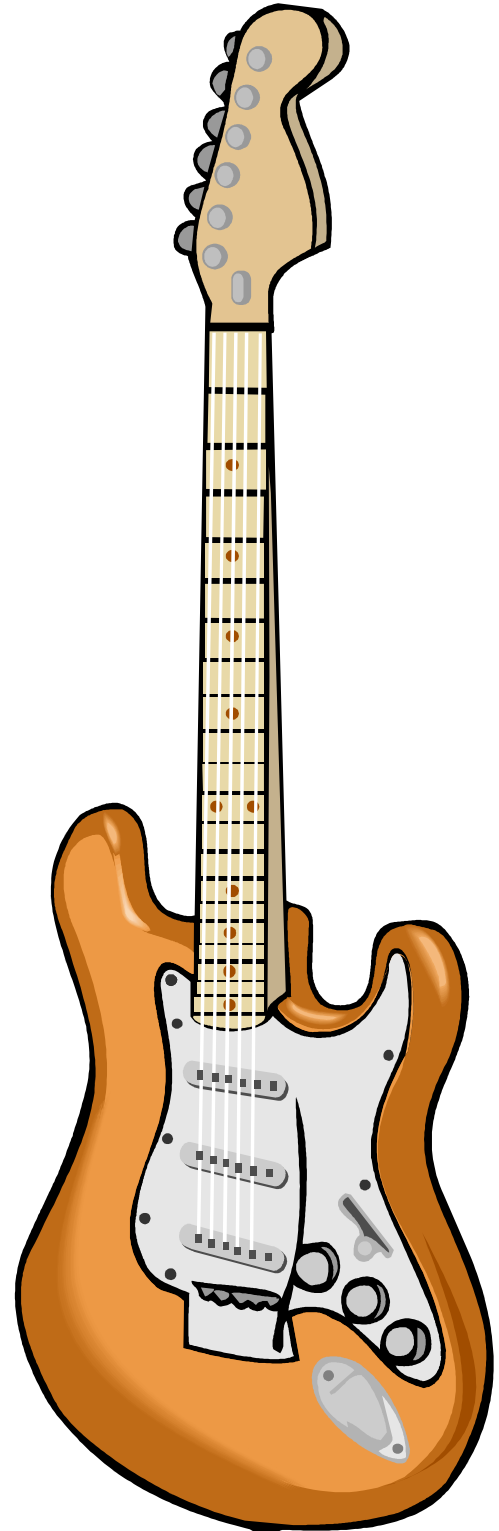
Open	E	A	D	G	B	E
fret (1)	E#	A#	D#	G#	B#*	E#*
fret (4)	Ab	Db	Gb	B	Eb	Ab
fret (5)	A	D	G	C	E	A
fret (6)	A#	D#	G#	C#	F	A#
fret (9)	Db	Cb	B	E	Ab	Db
fret (10)	D	G	C	F	A	D
fret (11)	D#	G#	C#	F#	A#	D#

Frets (3) and (7) have one sharp each and are easy to remember.

fret (3)	G	C	F	A#	D	G
fret (7)	B	E	A	D	F#	G

All that is left are frets (2) and (8) which can be referenced from frets (3) and (7) as well as a few previous frets.

fret (2)	Gb	B	E	A	Db	Gb
fret (3)	G	C	F	A#	D	G
fret (4)	G#	C#	F#	B	D#	G#





Learning the Fingerboard

fret (6)	Bb	Eb	Ab	Db	F	B
fret (7)	B	E	A	D	F#	B
fret (8)	C	F	A#	D#	G	C

That is **ALL** the notes of the guitar fingerboard.

Enharmonic Equivalents

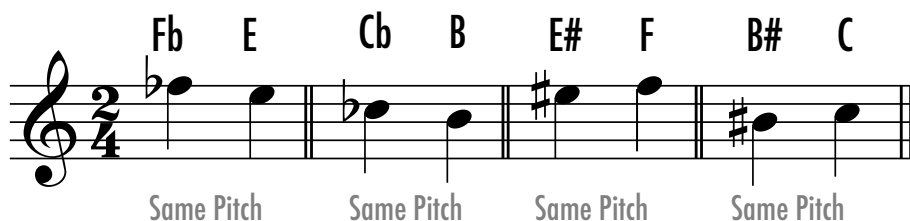
Enharmonic equivalents are where the same pitch can have multiple names as well as different notation.

Sharps to Flats

A# is the same pitch as **Bb**
B# is the same pitch as **C**
C# is the same pitch as **Db**
D# is the same pitch as **Eb**
E# is the same pitch as **F**
F# is the same pitch as **Gb**
the **G#** is the same pitch as **Ab**

Flats to Sharps

Ab is the same pitch as **G#**
Bb is the same pitch as **A#**
Cb is the same pitch as **B**
Db is the same pitch as **C#**
Eb is the same pitch as **D#**
Fb is the same pitch as **E**
Gb is the same pitch as **F#**





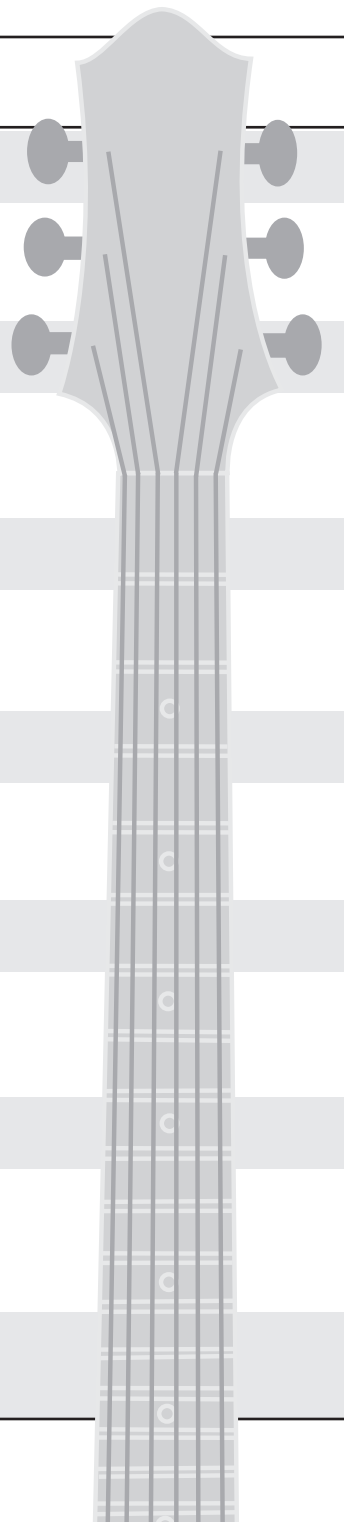
Natural & Sharps Notes – Fingerboard Chart

STRING	⑥	⑤	④	③	②	①
Open	E	A	D	G	B	E
1	F	A#	D#	G#	C	F
2	F#	B	E	A	C#	F#
3	G	C	F	A#	D	G
4	G#	C#	F#	B	D#	G#
5	A	D	G	C	E	A
6	A#	D#	G#	C#	F	A#
7	B	E	A	D	F#	B
8	C	F	A#	D#	G	C
9	C#	F#	B	E	G#	C#
10	D	G	C	F	A	D
11	D#	G#	C#	F#	A#	D#
12	The notes at the twelfth fret have the same names as the open strings one octave higher.					



Natural & Flat Notes – Fingerboard Chart

STRING	⑥	⑤	④	③	②	①
Open	E	A	D	G	B	E
1	F	B $\flat$	E $\flat$	A $\flat$	C	F
2	G $\flat$	B	E	A	D $\flat$	G $\flat$
3	G	C	F	B $\flat$	D	G
4	A $\flat$	D $\flat$	G $\flat$	B	E $\flat$	A $\flat$
5	A	D	G	C	E	A
6	B $\flat$	E $\flat$	A $\flat$	D $\flat$	F	B $\flat$
7	B	E	A	D	G $\flat$	B
8	C	F	B $\flat$	E $\flat$	G	C
9	D $\flat$	G $\flat$	B	E	A $\flat$	D $\flat$
10	D	G	C	F	A	D
11	E $\flat$	A $\flat$	D $\flat$	G $\flat$	B $\flat$	E $\flat$
12	The notes at the twelfth fret have the same names as the open strings.					





Conclusion

The information presented in **A Guide to Guitar Chords** should take some of the mystery out of chord construction allowing a guitarist to use the information gained from one type of chord to be used with learning other types.

From a few basic chord shapes and a understanding of how chords are constructed your chord vocabulary can be dramatically increased without memorizing countless more chord shapes. There are too many chord shapes to memorize.

