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Antoine Polin

Guitar Chords

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Guitar Chords

2nd Edition

by Antoine Polin

**for
dummies®**
A Wiley Brand

Guitar Chords For Dummies®, 2nd Edition

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Introduction

The guitar has become an iconic instrument since the beginning of the 20th century. It is often associated with the blues, rock, and pop. 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 (because 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 that I 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 favorite 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 you're having difficulty locating the neck position of the notes that give chords such special colors.
- » You're 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

This book explores 30 types of chords in each key. The various chords are organized 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 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 position your fingers on the neck in order to achieve the desired result.

» **As a method:** I tried to make this book a good teaching aid. I provide short explanations of the chords so 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 D⁷_{b13}). 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 7th chord: min7, m7 and -7 are three possibilities.

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 familiarize yourself to ensure that you start off on the right foot.

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

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).

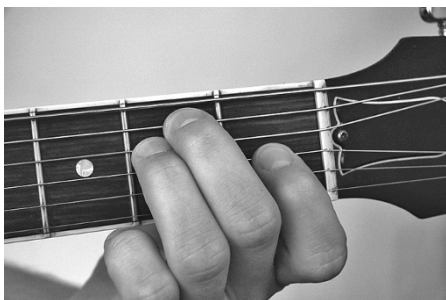
The Xs and Os situated at the top of the neck show you if the string beside which the symbol appears should be played (“open”) or not.

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

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

Photos

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



Icons Used in This Book

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



REMEMBER

The Remember icon shows you the important information to remember.



TIP

You may sometimes find certain chords difficult to play! The Tip icon highlights a trick for simplifying the fingering of chords so 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

All the notes that give a chord its basic sound are referred to 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’s all a question of taste and context!)

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

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 because 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 four-tone skeleton (four 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, and 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 (#) or diminished by a flat (b). The notes of the chord skeleton are comprised between 1 (root) and 7 (seventh). Because 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 8th, 10th, 12th, and 14th 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 9th, 11th, and 13th. In the case of the C chord, the embellishments are **D**, **F**, and **A**.

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

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

Try to find the possible embellishments for the F chord for yourself. You've already found its skeleton: Root = F' 3rd = A; 5th = C; 7th = 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

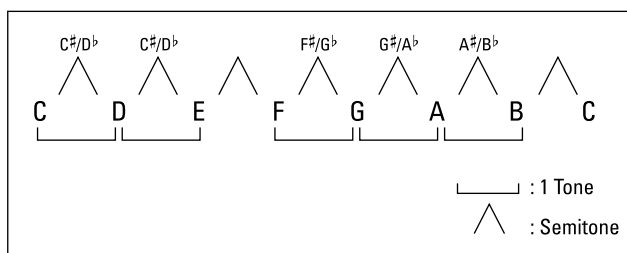
You've seen how to find the notes of the chord skeleton and its embellishments. There remains only one point to clear up: How do you decide if a third is major or minor? If a fifth is perfect or augmented? If a ninth is major or minor? This is where the concept of an interval comes in.



REMEMBER

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 (#) raises the note by a semitone (1 fret) and that a flat (b) lowers it by a semitone (1 fret).



REMEMBER

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!

When 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.



REMEMBER

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

I 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. It's quite straightforward because there are precise rules whereby names can be given to these distances (intervals):

Bottom Note	Top Note	Distance
Root	Minor second (min 9th)	1/2 Tone
	Major second (maj 9th)	1 Tone
	Augmented second (aug 9th)	1 1/2 Tones

Bottom Note	Top Note	Distance
Root	Minor third	1½ Tones
	Major third	3 Tones
Root	Perfect fourth (perfect 11th)	2½ Tones
	Augmented fourth (aug 11th)	3 Tones
Root	Diminished fifth	3 Tones
	Perfect fifth	3½ Tones
	Augmented fifth	4 Tones
Root	Minor sixth (min 13th)	4 Tones
	Major sixth (maj 13th)	4½ Tones
Root	Diminished seventh	4½ Tones
	Minor seventh	5 Tones
	Major seventh	5½ Tones
Root	Octave (Higher Root)	6 Tones



REMEMBER

Two points in this table may surprise you:

- » The augmented second and the minor third are equidistant from the root: 1½ tones. This isn't a mistake. It corresponds to more complex harmonic rules, which I won't discuss here. To make sure you don't mix them up, remember that the third is the 3rd note when counting along the scale starting from the chord root note and that the second is the 2nd 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 9ths. The same applies in the case of the fourths and 11ths, as well as the sixths and 13ths. They're effectively the same notes, but the 9ths, 11ths, and 13ths are situated one octave above the seconds, fourths, and sixths. I've adopted this simplified concept to help you when calculating the distances. In effect, it's simpler to think that a minor 9th, for example, is ½ tone away from the root as opposed to 6½ 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 my example of the C chord, the skeleton of which is as follows:

Root = **C**; 3rd = **E**; 5th = **G**; 7th = **B**

Do the math, and you'll find:

- » Between C (root) and E: 2 tones, so, according to the table, a major third.
- » Between C and G: 3½ tones, so a perfect fifth.
- » Between C and B: 5½ tones, so a major seventh.

The skeleton of the C chord, which you've found, is therefore given the name:

C major/major seventh

The fifth isn't mentioned when it's perfect.

When it comes to embellishments, in the case of this chord, you've already found:

9th = **D**; 11th = **F**; 13th = **A**

Once again, by combining the use of the figure 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, 9th, 11th, and 13th.

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.

In addition to analyzing 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 $D^7 9$).

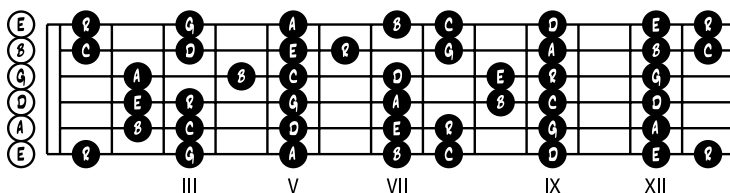
This chord would comprise:

- » A **root** (D)
- » A major **third**. So, you start from the root and count 2 tones to find the major 3rd (that is, $F\sharp$).
- » A perfect **fifth**. So, you count $3\frac{1}{2}$ tones starting from the root and find: A.
- » A minor **seventh**. So, you count 5 tones from the root and find: C.
- » A major **ninth**. So, you count one tone from the root and find: E.

The $D^7 9$ chord, therefore, consists of the notes D, $F\sharp$, 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 that don’t carry a sharp or flat). Remember that if you want to find a note that 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



REMEMBER



REMEMBER

You need to know this sequence by heart. It's very easy to remember and, with experience, you'll 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," but 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." (Because 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, I'm using 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 $\flat$, G

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

Cmin6 = C minor 6 = C minor with a major sixth: C, E $\flat$, G, A

Csus4 = C suspended 4 = C major where the 3rd is replaced by the perfect fourth: C, F, G

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

C⁺ = augmented C (also expressed as C^{aug}, C⁵⁺) = C major with an augmented fifth: C, E $\flat$, G $\sharp$

C⁰ = diminished C (also expressed as C^{dim}) = C minor with a diminished fifth: C, E $\flat$, G $\flat$

C^{M7} = C major, major seventh (also expressed as C^Δ, C^{maj7}): C, E, G, B

C⁷ = C major, minor seventh: C, E, G, B $\flat$

C^{min7} = C minor, minor seventh (also expressed as C⁻⁷, C^{m7}): C, E $\flat$, G, B $\flat$

C^{min7 $\flat$ 5} = C minor with a diminished fifth and a minor seventh (also expressed as C^{7 $\flat$ 5}, C^{m7 $\flat$ 5}): C, E $\flat$, G $\flat$, B $\flat$

C^{sus4 7} = C suspended 4, minor seventh: C, F, G, B $\flat$

C⁺⁷ = augmented C, minor seventh (also expressed as C^{aug7}): C, E, G $\sharp$, B $\flat$

C⁰⁷ = diminished C, diminished seventh (one semitone below the minor seventh) (also expressed as C^{dim7}): C, E $\flat$, G $\flat$, B $\flat\flat$ (= A)

C^{min^{maj7}} = C minor, major seventh (also expressed as C^{m Δ}): C, E $\flat$, G, B

C^{add9} = C major, major ninth: C, E, G, D

C^{sus9} = C major where the third is replaced by the major 9th: C, G, D

C^{M7 9} = C major, major seventh, major ninth: C, E, G, B, D

C^{7 9} = C major, minor seventh, major ninth: C, E, G, B $\flat$, D

C^{7 $\flat$ 9} = C major, minor seventh, minor ninth: C, E, G, B $\flat$, D $\flat$

C^{7 $\sharp$ 9} = C major, minor seventh, augmented ninth: C, E, G, B $\flat$, D $\sharp$

C^{sus4 7 9} = C suspended 4, minor seventh, major ninth: C, F, G, B $\flat$, D

Cmin^{7 9} = C minor, minor seventh, major ninth: C, E $\flat$, G, B $\flat$, D

C^{M7#11} = C major, major seventh, augmented eleventh: C, E, G, B, F $\sharp$

C^{7#11} = C major, minor seventh, augmented eleventh: C, E, G, B $\flat$, F $\sharp$

Cmin^{7 11} = C minor, minor seventh, perfect: C, E $\flat$, G, B $\flat$, 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 $\flat$, A

C^{7 $\flat$ 13} = C major, minor seventh, minor thirteenth: C, E, G, B $\flat$, A $\flat$

The preceding list contains the chords that 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 that aren't in this book.

Defining Some Technical Terms

Here are some frequently used technical terms that 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 the strings.

Being a Canny Reader

Under each chord name, you'll find a summary of the relevant notes (for example, Root = C; maj 3rd = E; 5th = 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), where you read: dim 7th = B $\flat\flat$.

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 7th 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 this example, you'd no longer say that the diminished 7th 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 $\sharp$ /D $\flat$) are referred to either as sharp or flat. For example, B $\flat$ involves far fewer double flats than A $\sharp$ has double sharps, which means that it's easier to read.

You'll notice that I've removed the perfect fifth from certain chords. Take C7⁹ for example, which consists of the notes C, E, B $\flat$, 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.



REMEMBER

Where perfect, the fifth doesn't contribute any essential color 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 may discourage you at first, either because they require a particular position of the fingers or because they require 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 don't have any difficulty playing them.

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



REMEMBER

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



REMEMBER

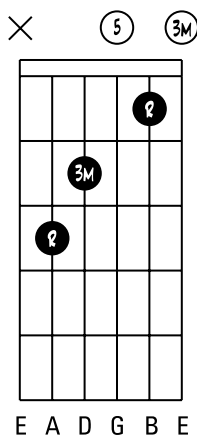
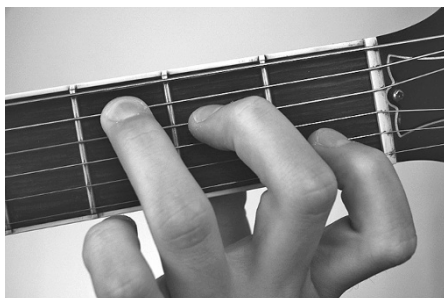
Lastly, I can't stress enough how important it is to devise and try out your own chords. There's no such thing as a “bad” chord. It's all a question of taste, context, and artistic preference.

1

C-family Chords

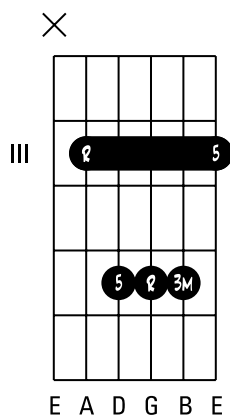
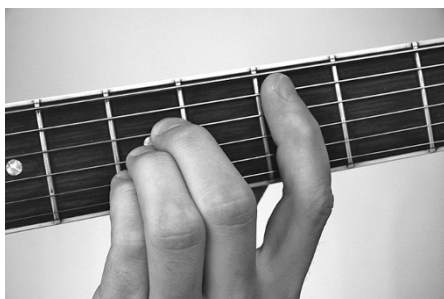
Cmaj (M)*

Root = C; maj 3rd = E; 5th = G



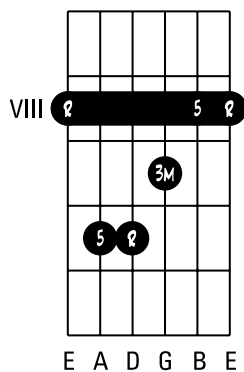
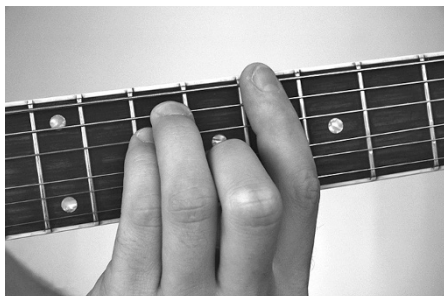
Cmaj (M)*

Root = C; maj 3rd = E; 5th = G



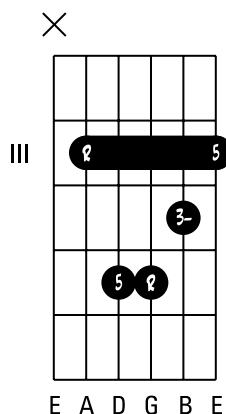
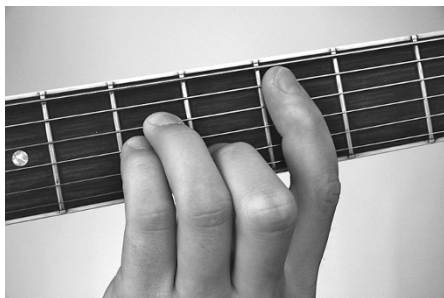
Cmaj (M)*

Root = C; maj 3rd = E; 5th = G



Cmin (m, -)*

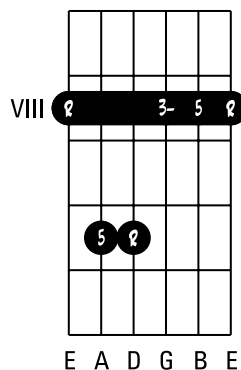
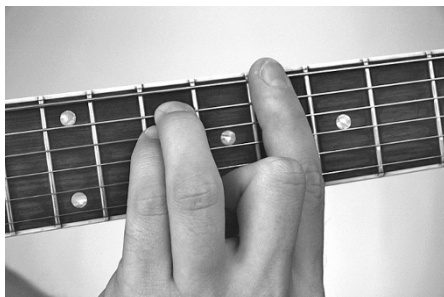
Root = C; min 3rd = E $\flat$; 5th = G



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

Cmin (m, -)*

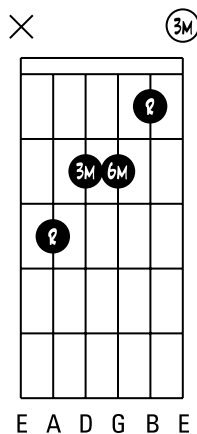
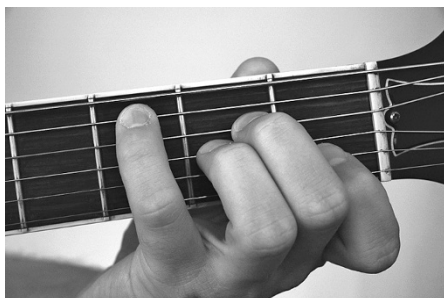
Root = C; min 3rd = E $\flat$; 5th = G



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

C6

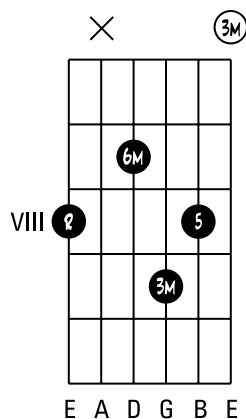
Root = C; maj 3rd = E; maj 6th = A



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

C6

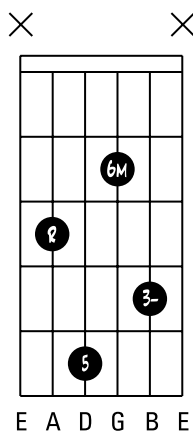
Root = C; maj 3rd = E; 5th = G; maj 6th = A



For this form of 6th chord on the guitar, I 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 6th.

Cmin6 (m6, -6)

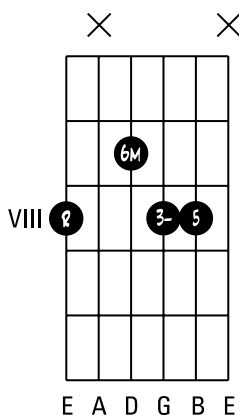
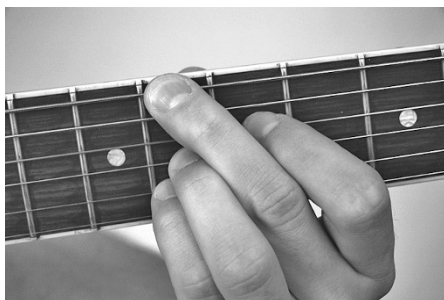
Root = C; min 3rd = E $\flat$; 5th = G; maj 6th = A



For this form of min6 chord on the guitar, I 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 6th.

Cmin6 (m6, -6)

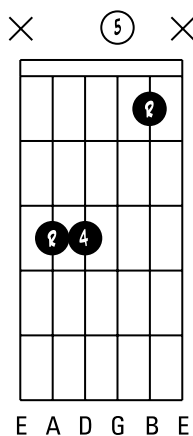
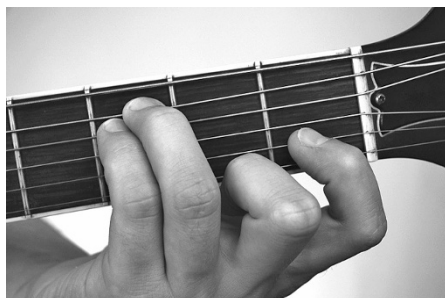
Root = C; min 3rd = E $\flat$; 5th = G; maj 6th = A



For this form of min6 chord on the guitar, I 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 6th.

Csus4 *

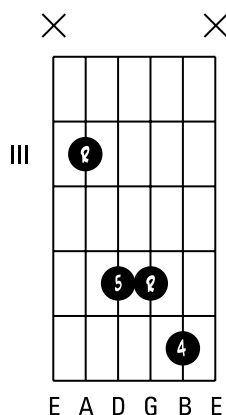
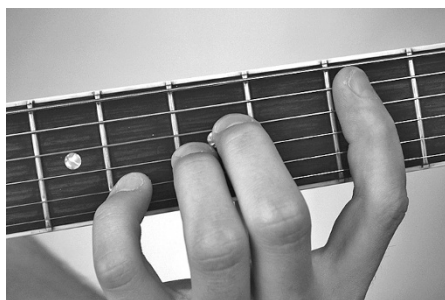
Root = C; 4th = F; 5th = G



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

Csus4

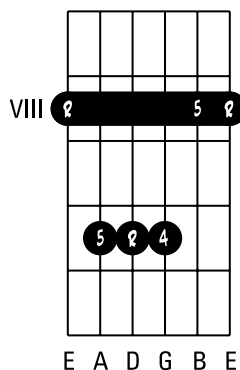
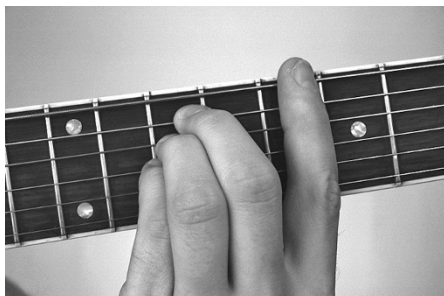
Root = C; 4th = F; 5th = G



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

Csus4

Root = C; 4th = F; 5th = G

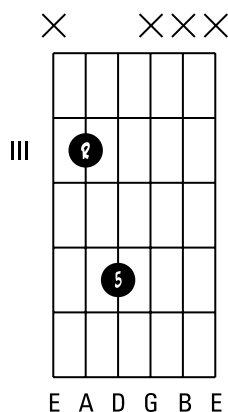
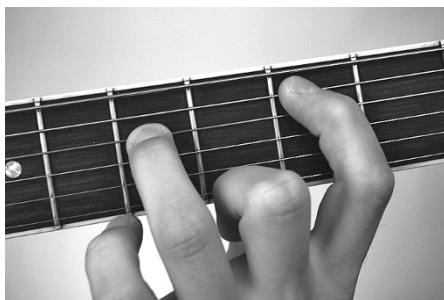


TIP

If you have any difficulty in placing this chord, you don't need to play the lowest 5th (on the A string), because it can be found again on the B string.

C5 *

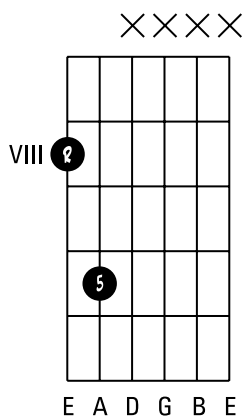
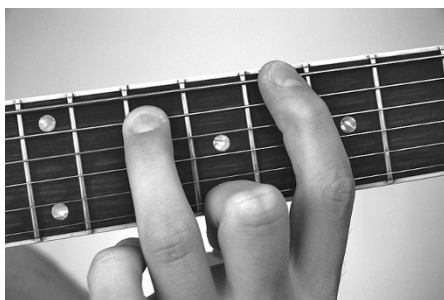
Root = C; 5th = G



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

C5 *

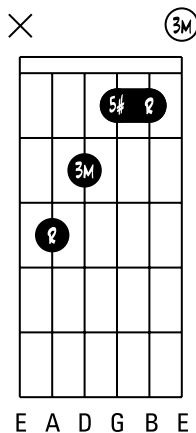
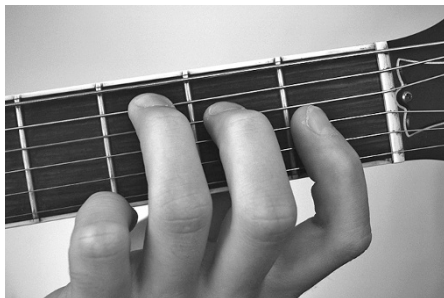
Root = C; 5th = G



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

Caug ($\sharp^5$, +, $^5+$)

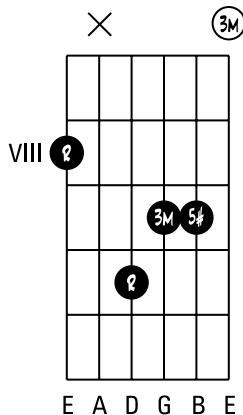
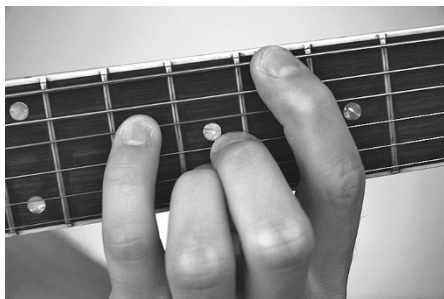
Root = C; maj 3rd = E; 5th $\sharp$ = G $\sharp$



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

Caug ($\sharp^5$, +, $^5+$)

Root = C; maj 3rd = E; 5th $\sharp$ = G $\sharp$

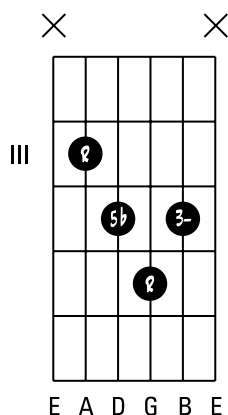
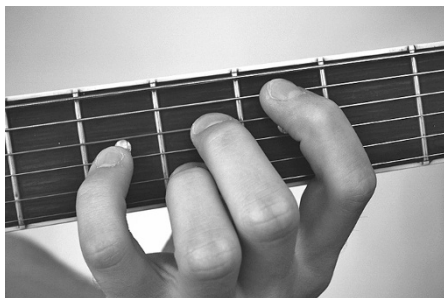


TIP

If you have any difficulty in placing this chord, you only need to play the 3 highest notes of the chord. The base — in this case, the root — may be omitted because it is repeated an octave higher.

Cdim (°)

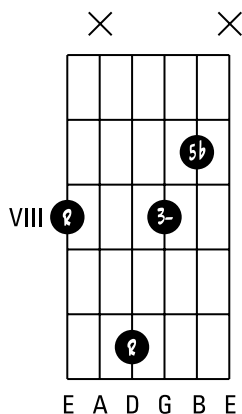
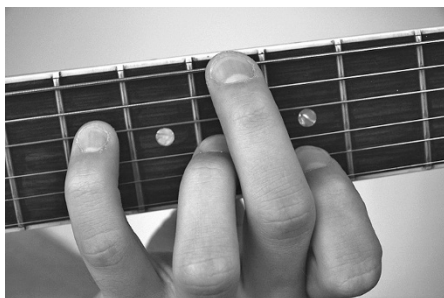
Root = C; min 3rd = E $\flat$; 5th $\flat$ = G $\flat$



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 3rd = E $\flat$; 5th $\flat$ = G $\flat$

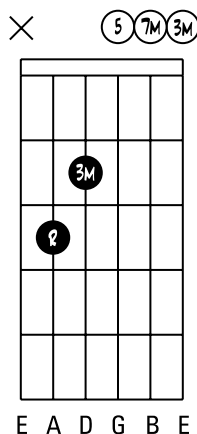
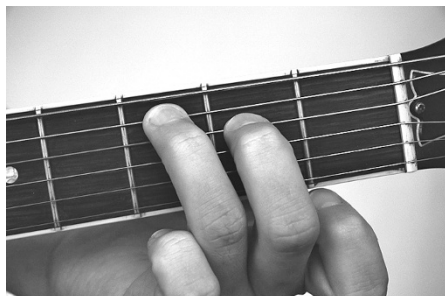


TIP

If you have any difficulty in placing this chord, you only need to play the 3 highest notes of the chord. The base — in this case, the root — may be omitted because it is repeated an octave higher.

C^{M7} (7^M, Maj7, 7Maj, Δ)*

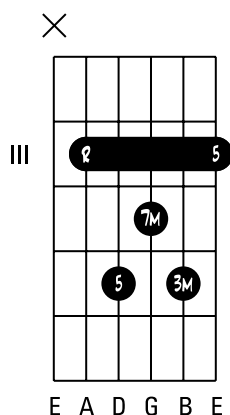
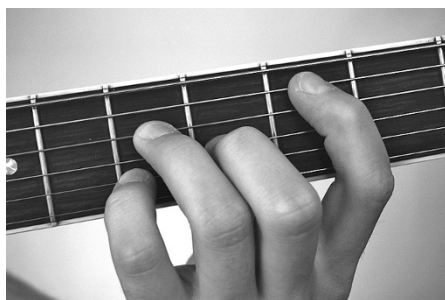
Root = C; maj 3rd = E; 5th = G; maj 7th = B



For this form of ^{M7} chord on the guitar, I have lowered the root of the major chord situated on the B string by one semitone (1 fret) in order to obtain the major 7th.

C^{M7} (7^M, Maj7, 7Maj, Δ)

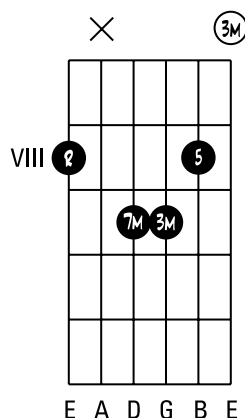
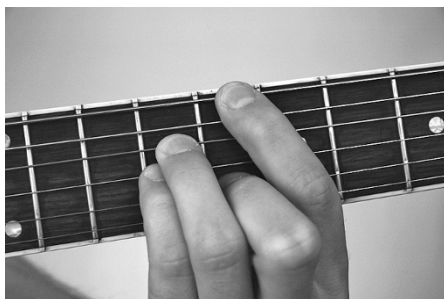
Root = C; maj 3rd = E; 5th = G; maj 7th = B



For this form of ^{M7} chord on the guitar, I have lowered the root of the major chord situated on the G string by one semitone (1 fret) in order to obtain the major 7th.

C^{M7} (7^M, Maj7, 7^{Maj}, Δ)

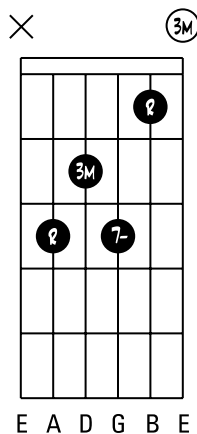
Root = C; maj 3rd = E; 5th = G; maj 7th = B



For this form of ^{M7} chord on the guitar, I have lowered the root of the major chord situated on the D string by one semitone (1 fret) in order to obtain the major 7th.

C7

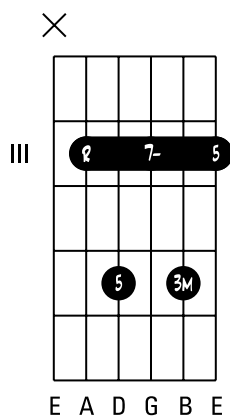
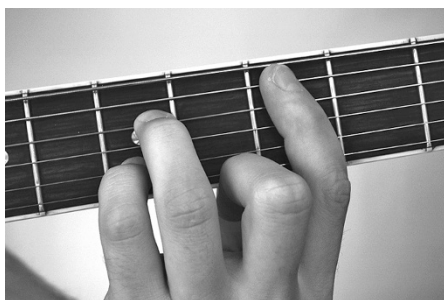
Root = C; maj 3rd = E; min 7th = B $\flat$



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

C7

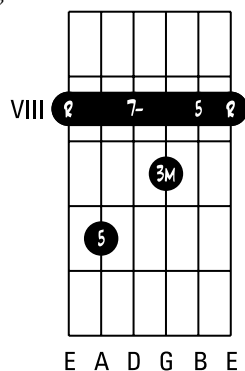
Root = C; maj 3rd = E; 5th = G; min 7th = B $\flat$



In order to obtain the 7th chord, the major 7th of the $M7$ chord must be lowered by one semitone (1 fret) so it becomes minor.

C7

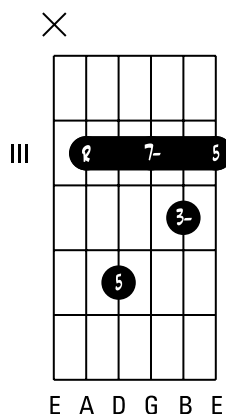
Root = C; maj 3rd = E; 5th = G min; 7th = B $\flat$



In order to obtain the 7th chord, the major 7th of the M_7 chord must be lowered by one semitone (1 fret) so it becomes minor.

Cmin7 (m7, -7)

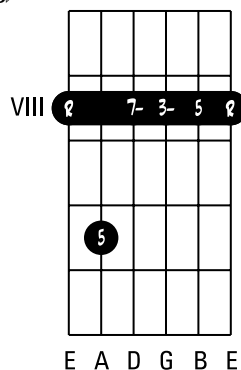
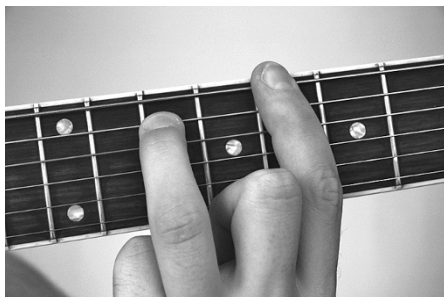
Root = C; min 3rd = E $\flat$; 5th = G; min 7th = B $\flat$



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

Cmin7 (m7, -7)

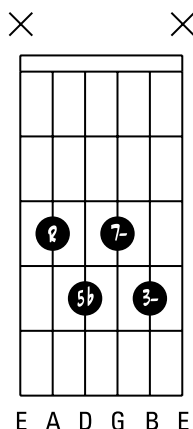
Root = C; min 3rd = E $\flat$; 5th = G; min 7th = B $\flat$



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

Cmin7^{b5} (m7^{b5}, -7^{b5}, Ø)

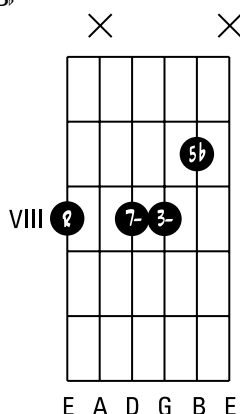
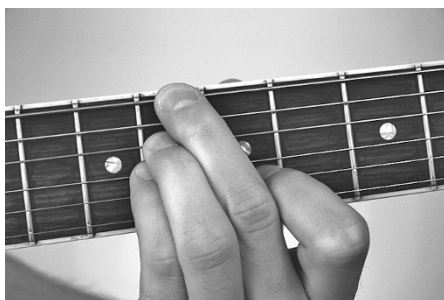
Root = C; min 3rd = E^b; 5th = G^b; min 7th = B^b



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

Cmin7^{b5} (m7^{b5}, -7^{b5}, Ø)

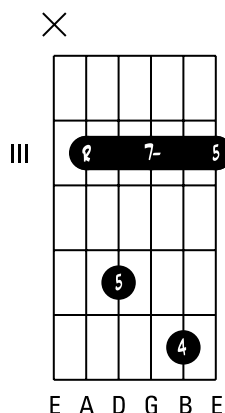
Root = C; min 3rd = E^b; 5th = G^b; min 7th = B^b



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

C7sus4

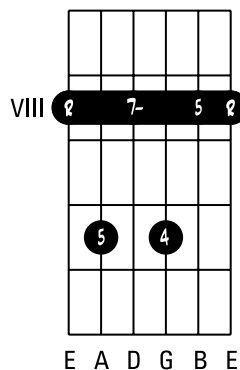
Root = C; 4th = F; 5th = G; min 7th = B $\flat$



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

C7sus4

Root = C; 4th = F; 5th = G; min 7th = B $\flat$

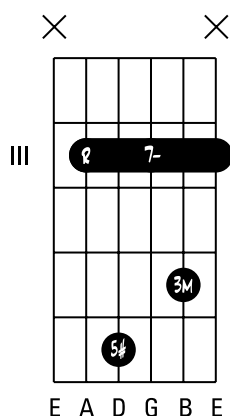


TIP

If you have any difficulty in placing this chord, you don't need to play the lowest 5th (on the A string), because it can be found again on the B string.

Caug7 (7^{#5}, +7)

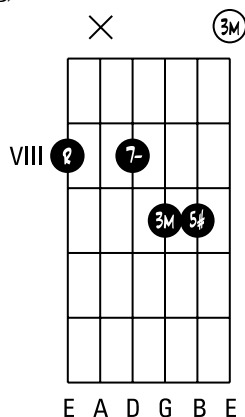
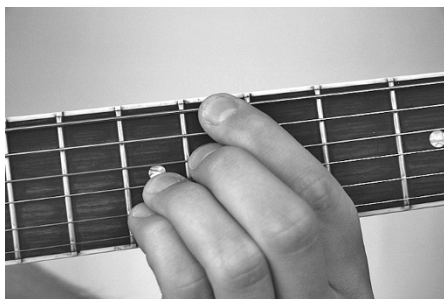
Root = C; maj 3rd = E; 5th[#] = G[#]; min 7th = B_b



An aug7 chord is a 7th chord in which the 5th 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)

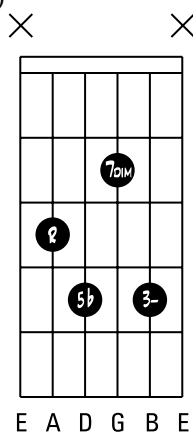
Root = C; maj 3rd = E; 5th[#] = G[#]; min 7th = B_b



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

Cdim7 (°7)

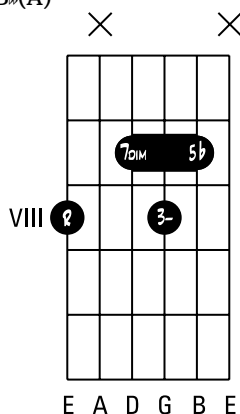
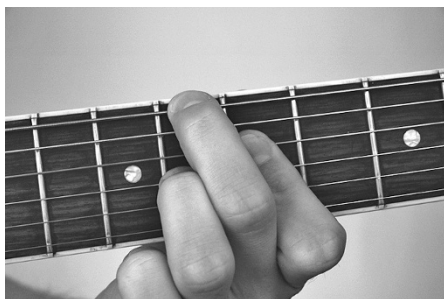
Root = C; min 3rd = E $\flat$; 5th = G $\flat$; min 7th = B $\flat$ (A)



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

Cdim7 (°7)

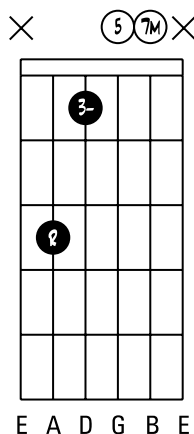
Root = C; min 3rd = E $\flat$; 5th = G $\flat$; min 7th = B $\flat$ (A)



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

Cmin^{M7} (-^{M7}, min^Δ, -^Δ)

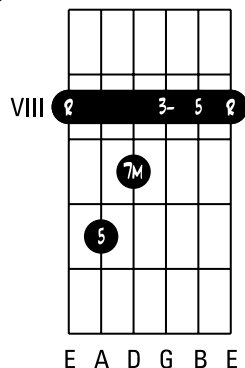
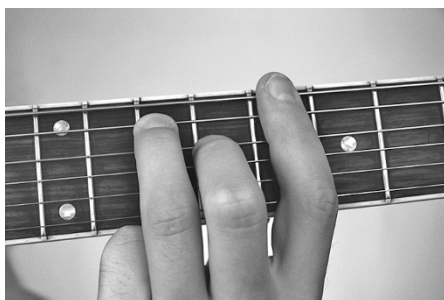
Root = C; min 3rd = E^b; 5th = G; maj 7th = B



In order to obtain a min^{M7} chord, the minor 7th of the min⁷ chord must be raised by one semitone (1 fret) so it becomes major.

Cmin^{M7} (-^{M7}, min^Δ, -^Δ)

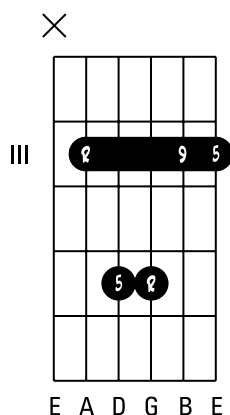
Root = C; min 3rd = E^b; 5th = G; maj 7th = B



In order to obtain a min^{M7} chord, the minor 7th of the min⁷ chord must be raised by one semitone (1 fret) so it becomes major.

Csus9

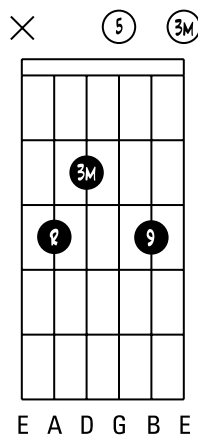
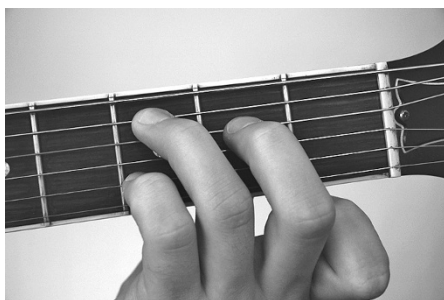
Root = C; 5th = G; 9th = D



In order to obtain a ^{sus}9 chord, the major 3rd of the major chord must be lowered by one tone (2 frets) so it becomes the 9th. A ^{sus}9 chord does not include a 3rd; it is neither major nor minor.

Cadd9

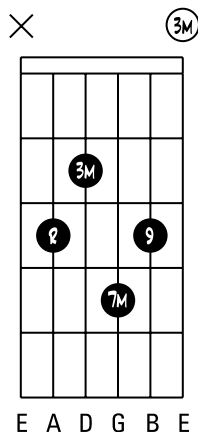
Root = C; maj 3rd = E; 5th = G; 9th = D



An ^{add}9 chord is a major chord to which a 9th has been added.

C^{M7} 9 (Maj7 9, Δ9)

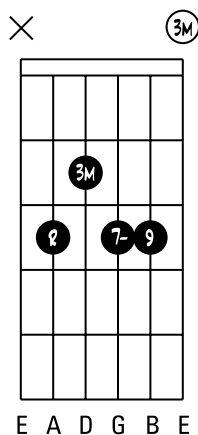
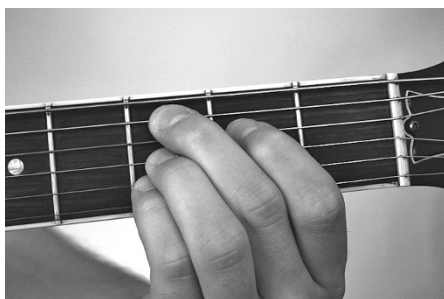
Root = C; maj 3rd = E; maj 7th = B; 9th = D



In order to play this form of ^{M7} 9 chord on the guitar, I have removed the 5th of the ^{M7} chord situated on the D string so as to be able to place the 9th.

C7 9

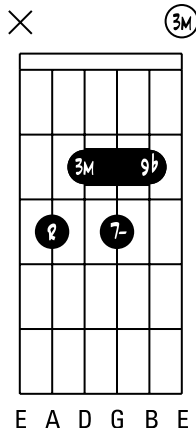
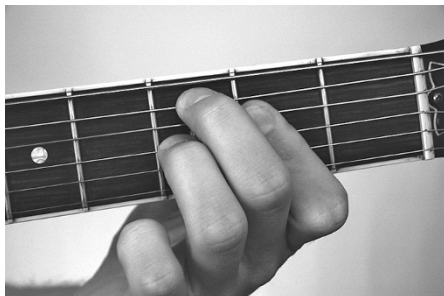
Root = C; maj 3rd = E; min 7th = B; 9th = D



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

C7_b⁹

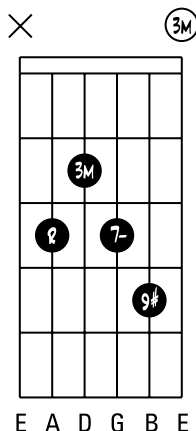
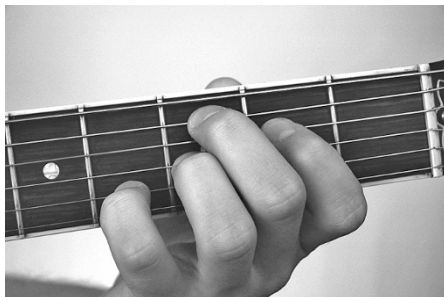
Root = C; maj 3rd = E; min 7th = B_b; 9th_b = D_b



In order to play this form of 7_b⁹ chord on the guitar, I have removed the 5th of the 7th chord situated on the D string so as to be able to place the 9th_b.

C7_#⁹

Root = C; maj 3rd = E; min 7th = B_b; 9th_# = D_#



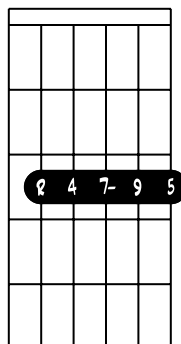
In order to play this form of 7_#⁹ chord on the guitar, I have removed the 5th of the 7th chord situated on the D string so as to be able to place the 9th_#.

C7sus4⁹

Root = C; 4th = F; 5th = G; min 7th = B; 9th = D



×

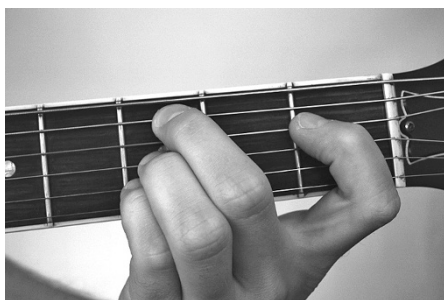


E A D G B E

In order to obtain a 7sus4⁹ chord, raise the major 3rd of the 7⁹ chord by one semitone (1 fret) so it becomes a 4th. A 7sus4⁹ chord does not include a 3rd; it is neither major nor minor.

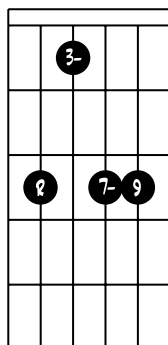
Cmin7⁹ (m7⁹, -7⁹)

Root = C; min 3rd = E^b; min 7th = B; 9th = D



×

×

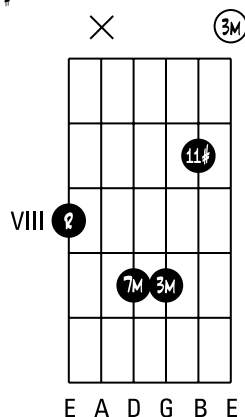


E A D G B E

In order to play this form of min7⁹ chord on the guitar, I have removed the 5th of the min7 chord situated on the D string so as to be able to place the 9th.

C^{M7#11} (Maj7^{#11}, Δ^{#11})

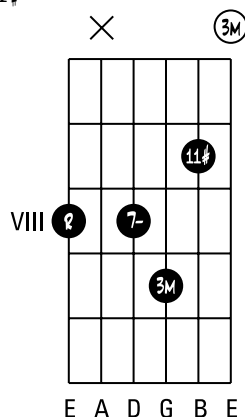
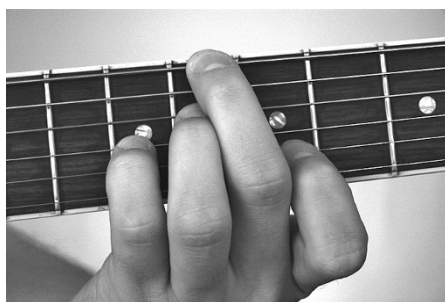
Root = C; maj 3rd = E; maj 7th = B; 11th[#] = F[#]



In order to play this form of ^{M7#11} chord on the guitar, I have removed the 5th of the ^{M7} chord situated on the B string so as to be able to place the 11th[#].

C^{7#11}

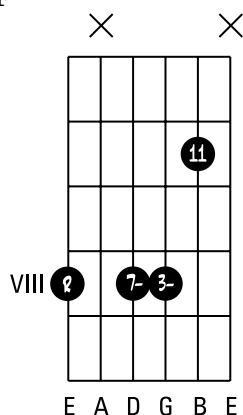
Root = C; maj 3rd = E; min 7th = B^b; 11th[#] = F[#]



In order to play this form of 7^{#11} chord on the guitar, I have removed the 5th of the 7th chord situated on the B string so as to be able to place the 11th[#].

Cmin7¹¹ (m7¹¹, -7¹¹)

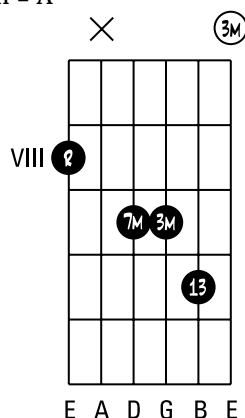
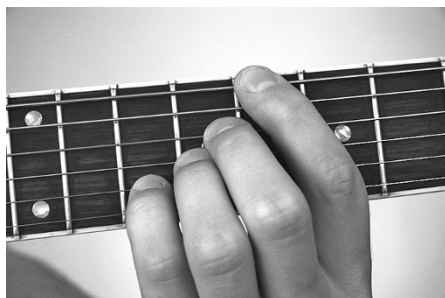
Root = C; min 3rd = E♭; min 7th = B; 11th = F



In order to play this form of min7¹¹ chord on the guitar, I have removed the 5th of the min7 chord situated on the B string so as to be able to place the perfect 11th.

C^{M7} 13 (Maj7 13, Δ 13)

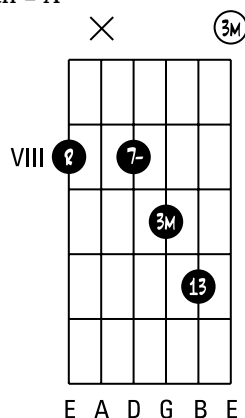
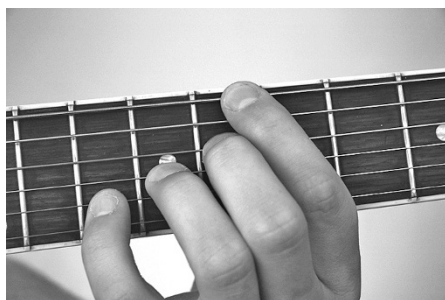
Root = C; maj 3rd = E; maj 7th = B; maj 13th = A



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

C⁷ 13

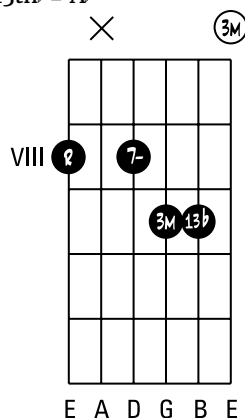
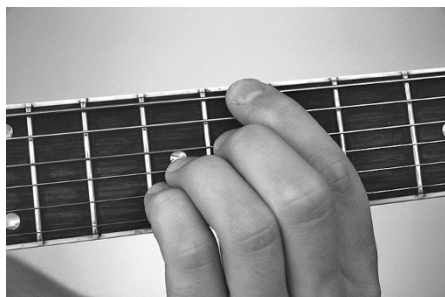
Root = C; maj 3rd = E; min 7th = B; maj 13th = A



In order to play this form of 7¹³ chord on the guitar, I have removed the 5th of the 7th chord situated on the B string so as to be able to place the major 13th.

C7^b13

Root = C; maj 3rd = E; min 7th = B^b; (min) 13th^b = A^b



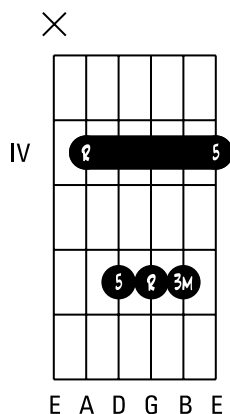
In order to play this form of 7^b13 chord on the guitar, I have removed the 5th of the 7th chord situated on the B string so as to be able to place the minor 13th (13th^b).

2

D $\flat$ / C $\sharp$ -family Chords

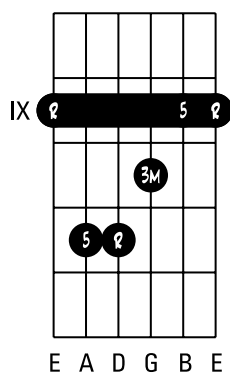
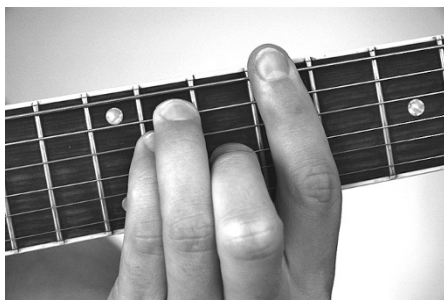
D $\flat$ /C $\sharp$ maj (M)*

Root = D $\flat$; maj 3rd = F; 5th = A $\flat$



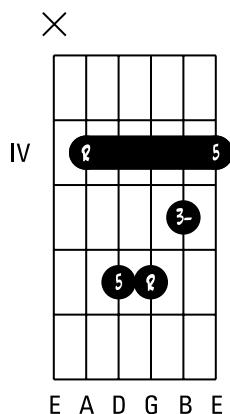
D $\flat$ /C $\sharp$ maj (M)*

Root = D $\flat$; maj 3rd = F; 5th = A $\flat$



D $\flat$ /C $\sharp$ min (m, -)*

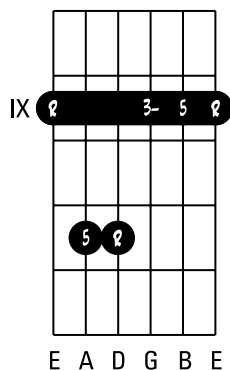
Root = D $\flat$; min 3rd = F $\flat$; 5th = A $\flat$



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

D $\flat$ /C $\sharp$ min (m, -)*

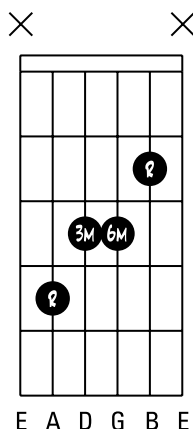
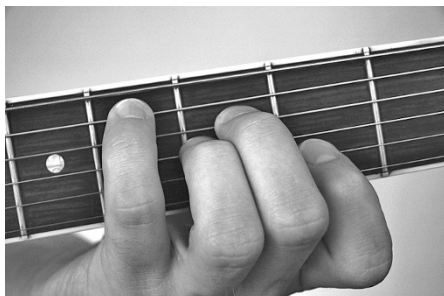
Root = D $\flat$; min 3rd = F $\flat$; 5th = A $\flat$



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

D $\flat$ /C $\sharp$ 6

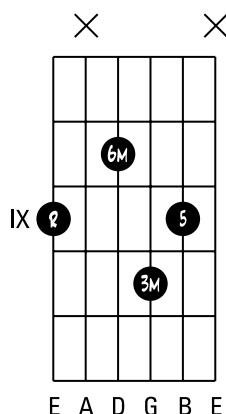
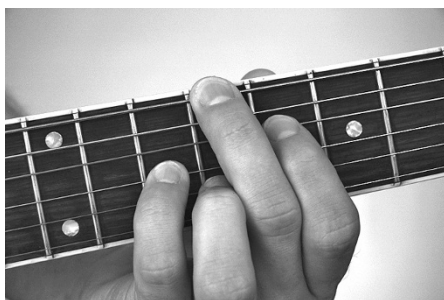
Root = D $\flat$; maj 3rd = F; maj 6th = B $\flat$



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

D $\flat$ /C $\sharp$ 6

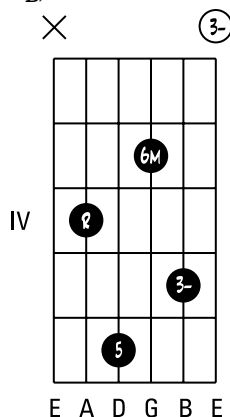
Root = D $\flat$; maj 3rd = F; 5th = A $\flat$; maj 6th = B $\flat$



For this form of 6th chord on the guitar, I 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 6th.

D $\flat$ /C $\sharp$ min6 (m6, -6)

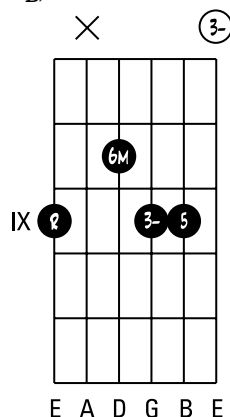
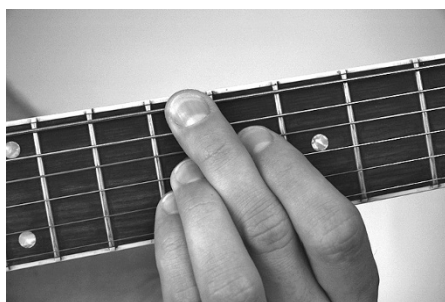
Root = D $\flat$; min 3rd = F $\flat$ (E); 5th = A $\flat$; maj 6th = B $\flat$



For this form of min6 chord on the guitar, I 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 6th.

D $\flat$ /C $\sharp$ min6 (m6, -6)

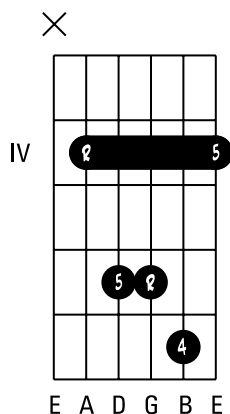
Root = D $\flat$; min 3rd = F $\flat$ (E); 5th = A $\flat$; maj 6th = B $\flat$



For this form of min6 chord on the guitar, I 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 6th.

D $\flat$ /C $\sharp$ sus4

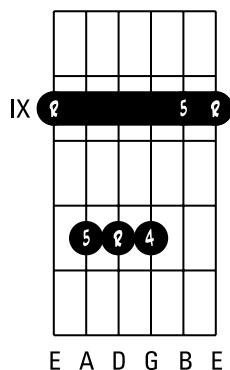
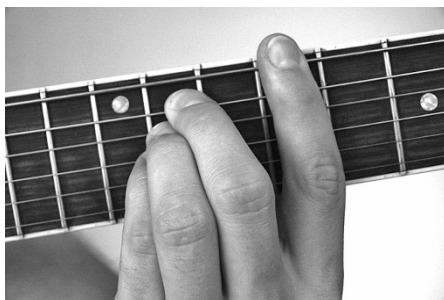
Root = D $\flat$; 4th = G $\sharp$; 5th = A $\flat$



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

D $\flat$ /C $\sharp$ sus4

Root = D $\flat$; 4th = G $\sharp$; 5th = A $\flat$

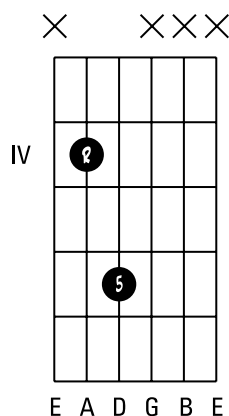
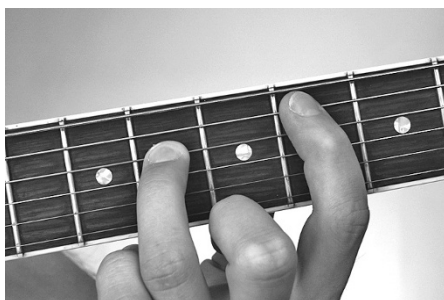


TIP

If you have any difficulty in placing this chord, you don't need to play the lowest 5th (on the A string), because it can be found again on the B string.

D $\flat$ /C $\sharp$ 5 *

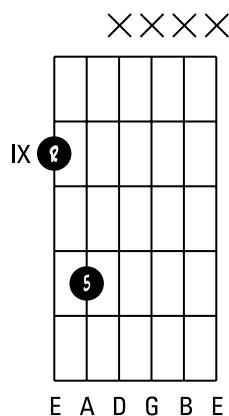
Root = D $\flat$; 5th = A $\flat$



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

D $\flat$ /C $\sharp$ 5 *

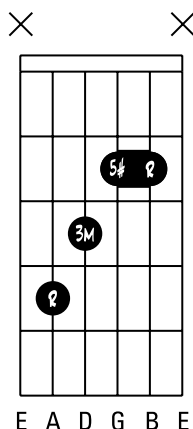
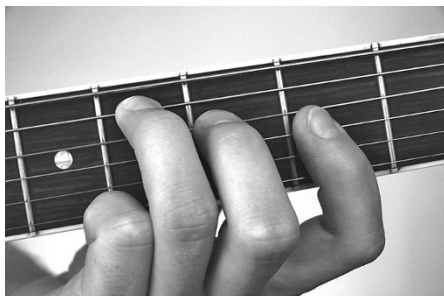
Root = D $\flat$; 5th = A $\flat$



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

D $\flat$ /C $\sharp$ aug ($\sharp^5$, +, 5^+)

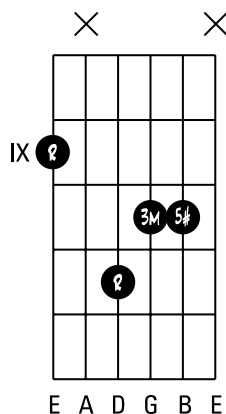
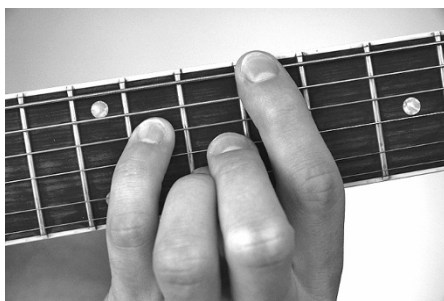
Root = D $\flat$; maj 3rd = F $\sharp$; 5th $\sharp$ = A



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

D $\flat$ /C $\sharp$ aug ($\sharp^5$, +, 5^+)

Root = D $\flat$; maj 3rd = F $\sharp$; 5th $\sharp$ = A

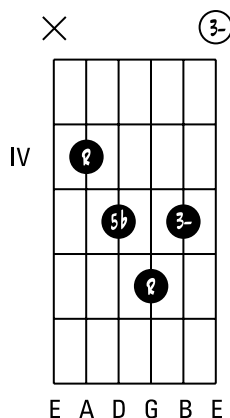


TIP

If you have any difficulty in placing this chord, you only need to play the 3 highest notes of the chord. The base — in this case, the root — may be omitted because it is repeated an octave higher.

D $\flat$ /C $\sharp$ 5 dim (°)

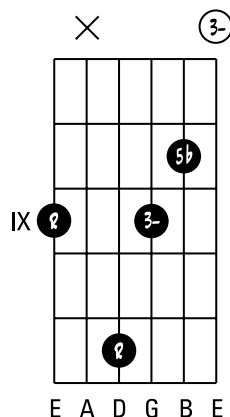
Root = D $\flat$; min 3rd = F $\flat$ (E); 5th $\flat$ = A $\flat$ (G)



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 $\flat$ /C $\sharp$ dim (°)

Root = D $\flat$; min 3rd = F $\flat$ (E); 5th $\flat$ = A $\flat$ (G)

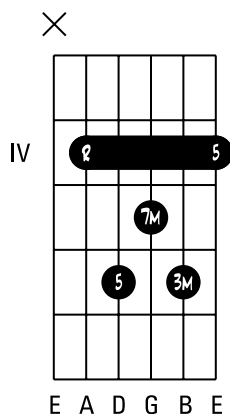


TIP

If you have any difficulty in placing this chord, you only need to play the 3 highest notes of the chord. The base — in this case, the root — may be omitted because it is repeated an octave higher.

D $\flat$ /C $\sharp$ M 7 (7M, Maj7, 7Maj, Δ)

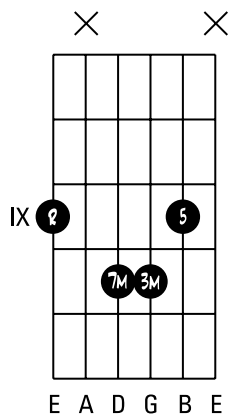
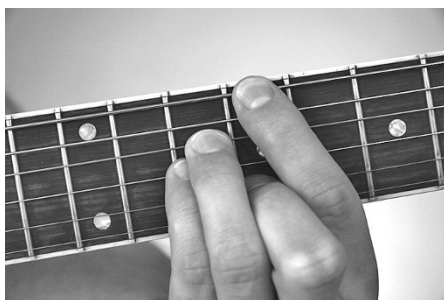
Root = D $\flat$; maj 3rd = F $\sharp$; 5th = A $\flat$; maj 7th = C



For this form of M 7 chord on the guitar, I have lowered the root of the major chord situated on the G string by one semitone (1 fret) in order to obtain the major 7th.

D $\flat$ /C $\sharp$ M 7 (7M, Maj7, 7Maj, Δ)

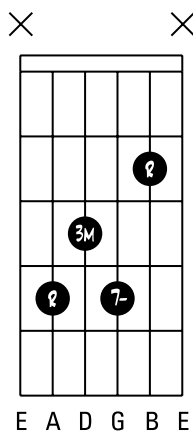
Root = D $\flat$; maj 3rd = F $\sharp$; 5th = A $\flat$; maj 7th = C



For this form of M 7 chord on the guitar, I have lowered the root of the major chord situated on the G string by one semitone (1 fret) in order to obtain the major 7th.

D $\flat$ /C $\sharp$ 7 *

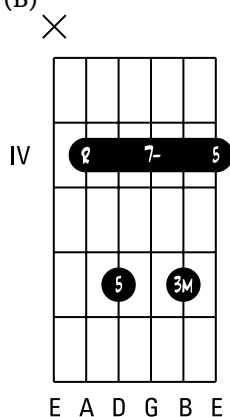
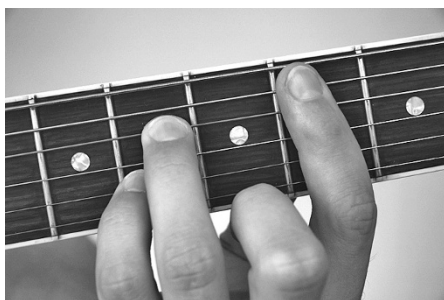
Root = D $\flat$; maj 3rd = F; min 7th = C (B)



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

D $\flat$ /C $\sharp$

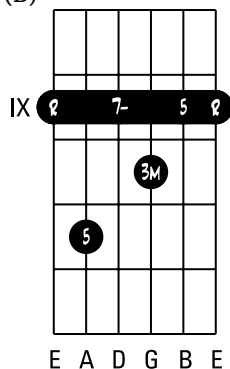
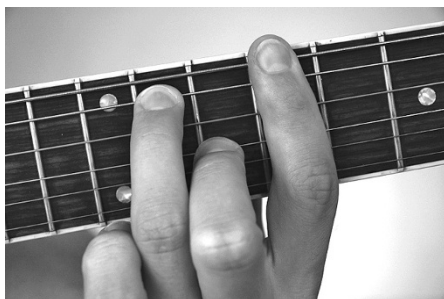
Root = D $\flat$; maj 3rd = F; 5th = A $\flat$; min 7th = C (B)



In order to obtain the 7th chord, the major 7th of the M_7 chord must be lowered by one semitone (1 fret) so it becomes minor.

D $\flat$ /C $\sharp$ 7

Root = D $\flat$; maj 3rd = F; 5th = A $\flat$; min 7th = C $\flat$ (B)

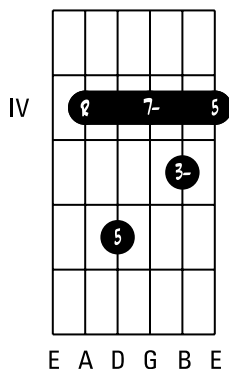


In order to obtain the 7th chord, the major 7th of the M_7 chord must be lowered by one semitone (1 fret) so it becomes minor.

D $\flat$ /C $\sharp$ min7 (m7, -7)

Root = D $\flat$; min 3rd = F $\flat$ (E); 5th = A $\flat$; min 7th = C $\flat$ (B)

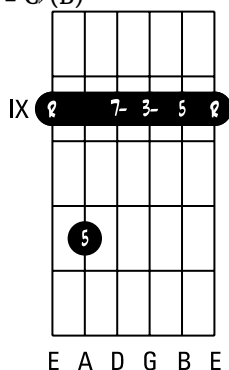
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In order to obtain a min7 chord, the major 3rd of the 7th chord must be lowered by one semitone (1 fret) so it becomes minor.

D $\flat$ /C $\sharp$ min7 (m7, -7)

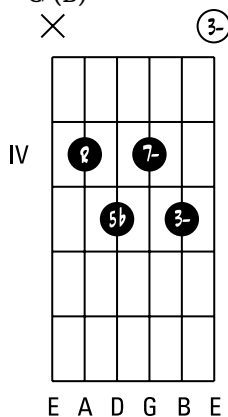
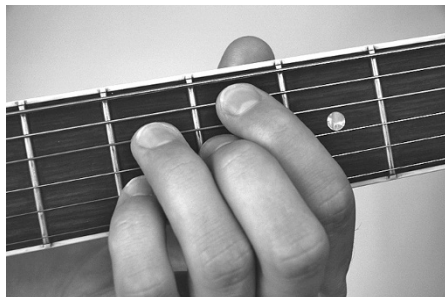
Root = D $\flat$; min 3rd = F $\flat$ (E); 5th = A $\flat$; min 7th = C $\flat$ (B)



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

D $\flat$ /C $\sharp$ min7 $\flat^5$ (m7 $\flat^5$, -7 $\flat^5$, $\emptyset$)

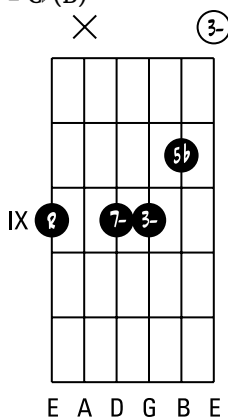
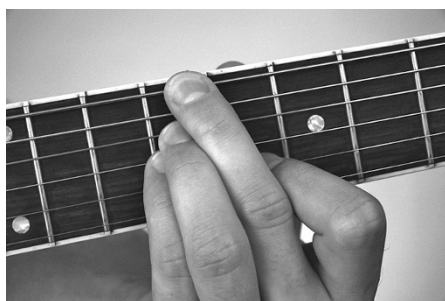
Root = D $\flat$; min 3rd = F $\flat$ (E); 5th $\flat$ = A $\flat$; min 7th = C $\flat$ (B)



In order to obtain a min7 $\flat^5$ chord, the 5th of the min7 chord must be lowered by one semitone (1 fret) so it becomes flat 5th (also referred to as a *diminished 5th*).

D $\flat$ /C $\sharp$ min7 $\flat^5$ (m7 $\flat^5$, -7 $\flat^5$, $\emptyset$)

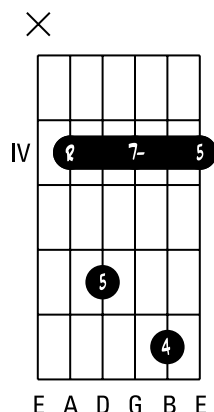
Root = D $\flat$; min 3rd = F $\flat$ (E); 5th $\flat$ = A $\flat$; min 7th = C $\flat$ (B)



In order to obtain a min7 $\flat^5$ chord, the 5th of the min7 chord must be lowered by one semitone (1 fret) so it becomes flat 5th (also referred to as a *diminished 5th*).

D $\flat$ /C $\sharp$ 7sus4

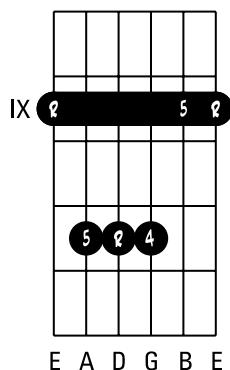
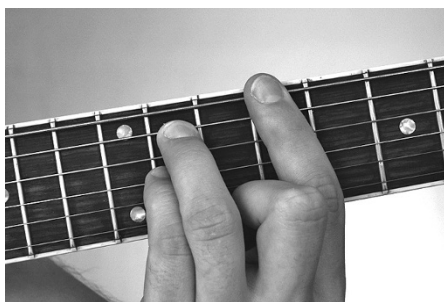
Root = D $\flat$; 4th = G $\sharp$; 5th $\flat$ = A $\flat$; min 7th = C $\flat$ (B)



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

D $\flat$ /C $\sharp$ 7sus4

Root = D $\flat$; 4th = G $\sharp$; 5th $\flat$ = A $\flat$; min 7th = C $\flat$ (B)

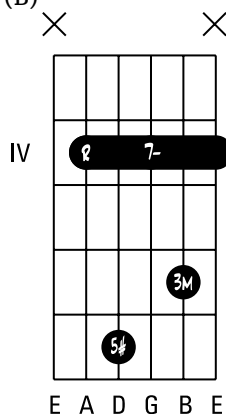


TIP

If you have any difficulty in placing this chord, you don't need to play the lowest 5th (on the A string), because it can be found again on the B string.

D $\flat$ /C $\sharp$ aug7 (7 $\sharp^5$, +7)

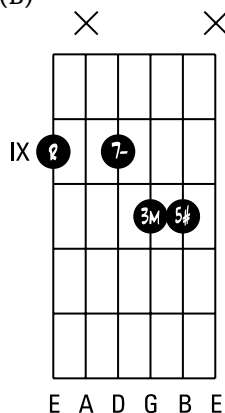
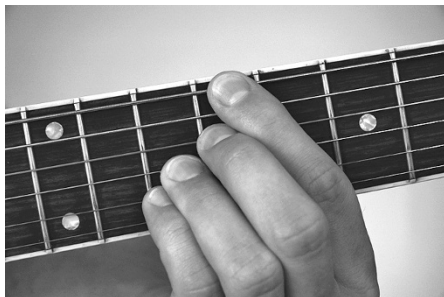
Root = D $\flat$; maj 3rd = F; 5th $\sharp$ = A; min 7th = C (B)



An aug7 chord is the 7th chord in which the 5th 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 $\flat$ /C $\sharp$ aug7 (7 $\sharp^5$, +7)

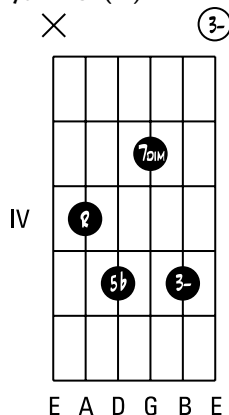
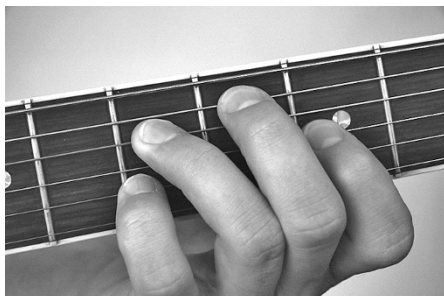
Root = D $\flat$; maj 3rd = F; 5th $\sharp$ = A; min 7th = C (B)



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

D $\flat$ /C $\sharp$ dim7 ($^{\circ}7$)

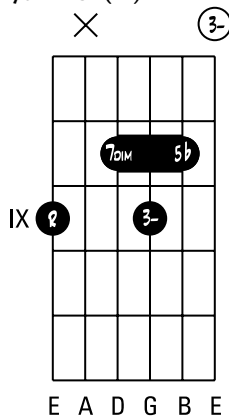
Root = D $\flat$; min 3rd = F $\flat$ (E); 5th $\flat$ = A $\flat\flat$ (G); dim 7th = C $\flat\flat$ (B $\flat$)



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

D $\flat$ /C $\sharp$ dim7 ($^{\circ}7$)

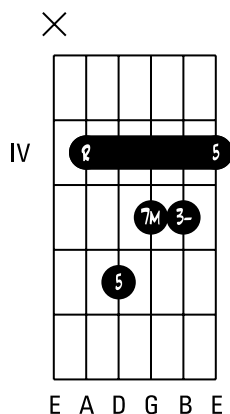
Root = D $\flat$; min 3rd = F $\flat$ (E); 5th $\flat$ = A $\flat\flat$ (G); dim 7th = C $\flat\flat$ (B $\flat$)



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

D $\flat$ /C $\sharp$ min^{M7} (-M⁷, min Δ , - Δ)

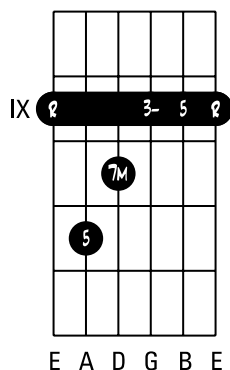
Root = D $\flat$; min 3rd = F $\flat$; 5th = A $\flat$; maj 7th = C



In order to obtain a min^{M7} chord, the minor 7th of the min⁷ chord must be raised by one semitone (1 fret) so it becomes major.

D $\flat$ /C $\sharp$ min^{M7} (-M⁷, min Δ , - Δ)

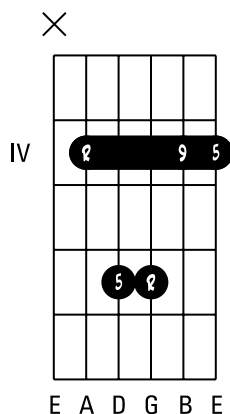
Root = D $\flat$; min 3rd = F $\flat$; 5th = A $\flat$; maj 7th = C



In order to obtain a min^{M7} chord, the minor 7th of the min⁷ chord must be raised by one semitone (1 fret) so it becomes major.

D $\flat$ /C $\sharp$ sus9

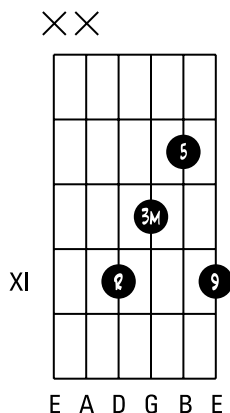
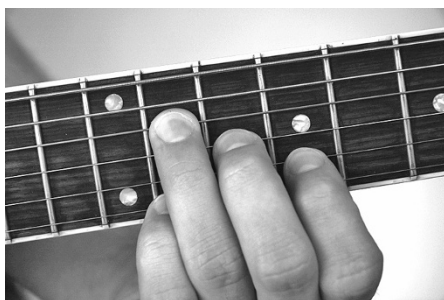
Root = D $\flat$; 5th = A $\flat$; 9th = E $\flat$



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

D $\flat$ /C $\sharp$ add9

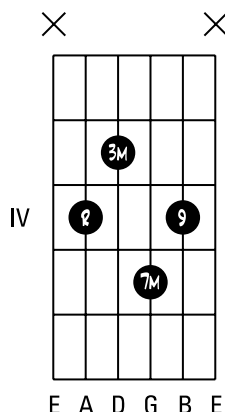
Root = D $\flat$; maj 3rd = F; 5th = A $\flat$; 9th = E $\flat$



An add9 chord is a major chord to which a 9th has been added.

D $\flat$ /C $\sharp$ M7⁹ (Maj7⁹, Δ^9)

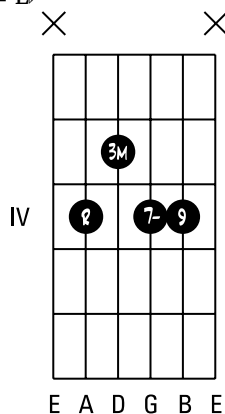
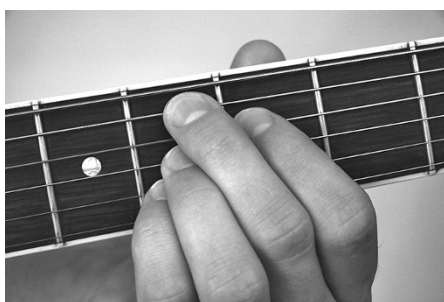
Root = D $\flat$; maj 3rd = F; maj 7th = C; 9th = E $\flat$



In order to play this form of M7⁹ chord on the guitar, I have removed the 5th of the M7⁹ chord situated on the D string so as to be able to place the 9th.

D $\flat$ /C $\sharp$ 7⁹

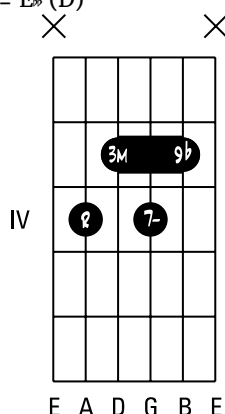
Root = D $\flat$; maj 3rd = F; min 7th = C $\flat$ (B); 9th = E $\flat$



In order to play this form of 7⁹ chord on the guitar, I have removed the 5th of the 7th chord situated on the D string so as to be able to place the 9th.

D $\flat$ /C $\sharp$ 7 $\flat$ ⁹

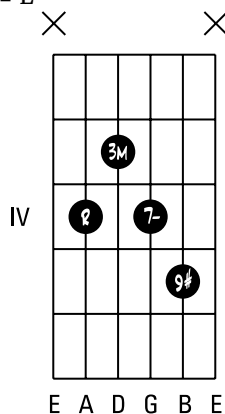
Root = D $\flat$; maj 3rd = F; min 7th = C $\flat$ (B); 9th $\flat$ = E $\flat$ (D)



In order to play this form of 7 $\flat$ ⁹ chord on the guitar, I have removed the 5th of the 7 chord situated on the D string so as to be able to place the 9th $\flat$.

D $\flat$ /C $\sharp$ 7 $\sharp$ ⁹

Root = D $\flat$; maj 3rd = F; min 7th = C $\flat$ (B); 9th $\sharp$ = E

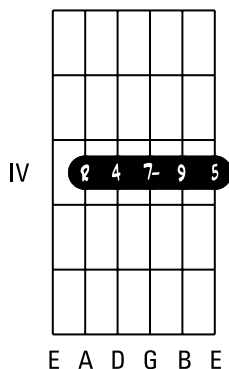


In order to play this form of 7 $\sharp$ ⁹ chord on the guitar, I have removed the 5th of the 7 chord situated on the D string so as to be able to place the 9th $\sharp$.

D $\flat$ /C $\sharp$ 7sus4⁹

Root = D $\flat$; 4th = G $\flat$; 5th = A $\flat$; min 7th = C $\flat$ (B); 9th = E $\flat$

×



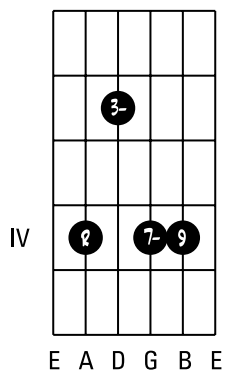
To obtain a 7sus4⁹ chord, raise the major 3rd of the 7⁹ chord by one semitone (1 fret) so it becomes the 4th. A 7sus4⁹ chord does not include a 3rd; it is neither major nor minor.

D $\flat$ /C $\sharp$ min7⁹ (m7⁹, -7⁹)

Root = D $\flat$; min 3rd = F $\flat$ (E); min 7th = C $\flat$ (B); 9th = E $\flat$

×

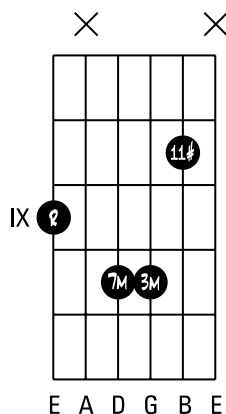
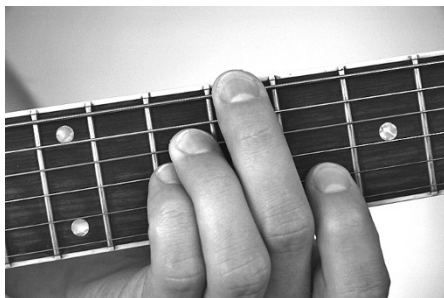
3-



In order to play this form of 7⁹ chord on the guitar, I have removed the 5th of the min 7 chord situated on the D string so as to be able to place the 9th.

D $\flat$ /C $\sharp$ M7 $\sharp$ 11 (Maj7 $\sharp$ 11, Δ $\sharp$ 11)

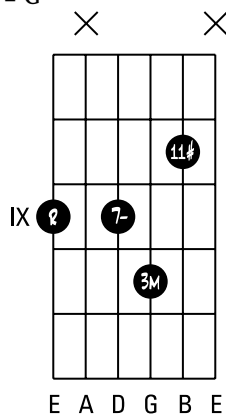
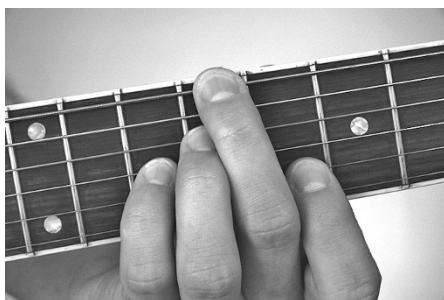
Root = D $\sharp$; maj 3rd = F; maj 7th = C; 11th $\sharp$ = G



In order to play this form of M7 $\sharp$ 11 chord on the guitar, I have removed the 5th of the M7 chord situated on the B string so as to be able to place the 11th $\sharp$.

D $\flat$ /C $\sharp$ 7 $\sharp$ 11

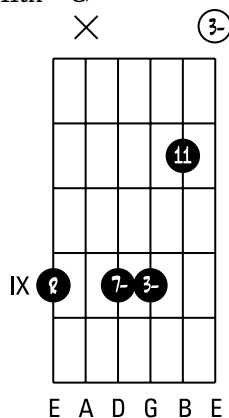
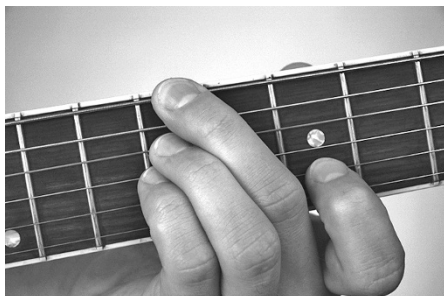
Root = D $\sharp$; maj 3rd = F; min 7th = C $\flat$ (B); 11th $\sharp$ = G



In order to play this form of 7 $\sharp$ 11 chord on the guitar, I have removed the 5th of the 7th chord situated on the B string so as to be able to place the 11th $\sharp$.

D $\flat$ /C $\sharp$ min7¹¹ (m7¹¹, -7¹¹)

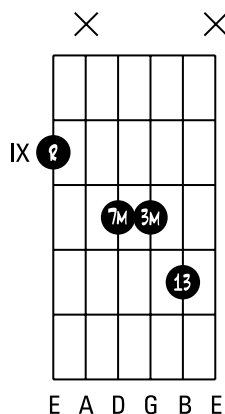
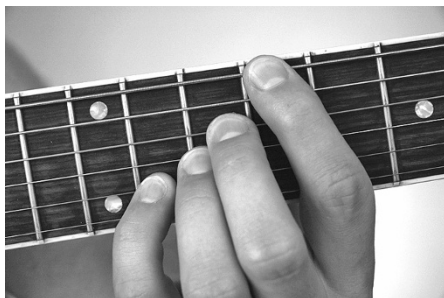
Root = D $\flat$; min 3rd = F $\flat$ (E); min 7th = C $\flat$ (B); 11th = G $\flat$



In order to play this form of min7¹¹ chord on the guitar, I have removed the 5th of the min7 chord situated on the B string so as to be able to place the perfect 11th.

D $\flat$ /C $\sharp$ M7¹³ (Maj7¹³, Δ 13)

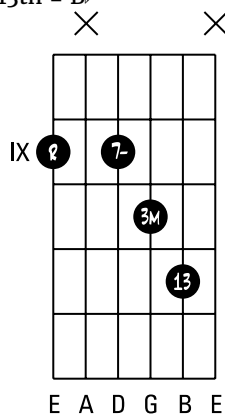
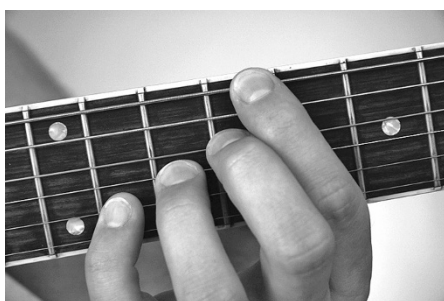
Root = D $\flat$; maj 3rd = F; maj 7th = C; 13th = B $\flat$



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

D $\flat$ /C $\sharp$ 7¹³

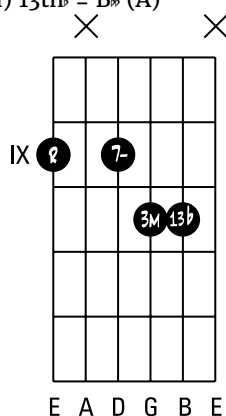
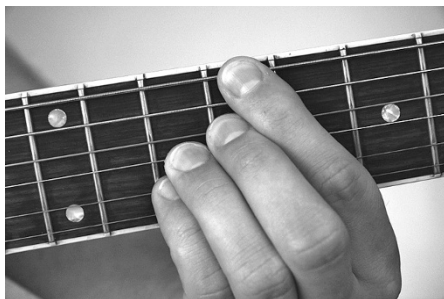
Root = D $\flat$; maj 3rd = F; min 7th = C $\flat$ (B); maj 13th = B $\flat$



In order to play this form of 7¹³ chord on the guitar, I have removed the 5th of the 7th chord situated on the B string so as to be able to place the major 13th.

D $\flat$ /C $\sharp$ 7 $\flat$ ¹³

Root = D $\flat$; maj 3rd = F; min 7th = C $\sharp$ (B); (min) 13th $\flat$ = B $\flat$ (A)



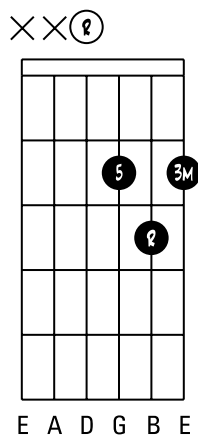
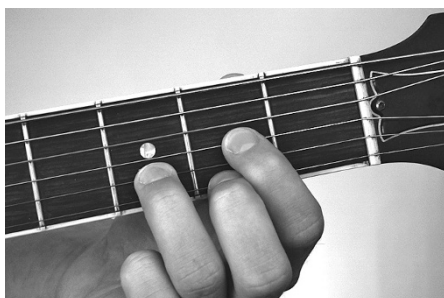
In order to play this form of 7¹³ chord on the guitar, I have removed the 5th of the 7th chord situated on the B string so as to be able to place the minor 13th (13th $\flat$).

3

D-family Chords

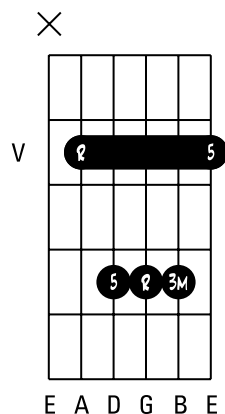
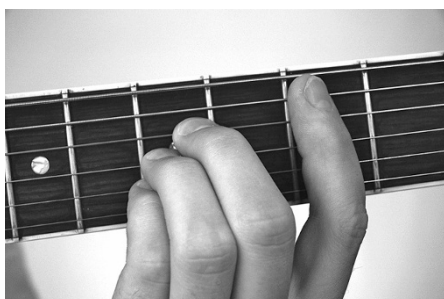
Dmaj (M)*

Root = D; maj 3rd = F♯; 5th = A



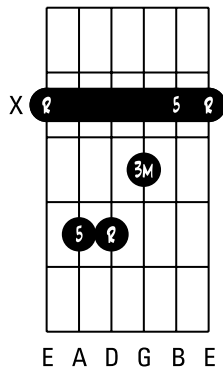
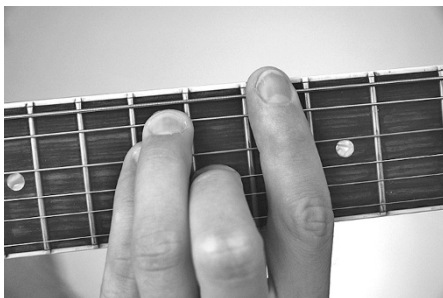
Dmaj (M)*

Root = D; maj 3rd = F♯; 5th = A



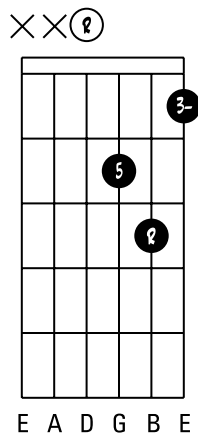
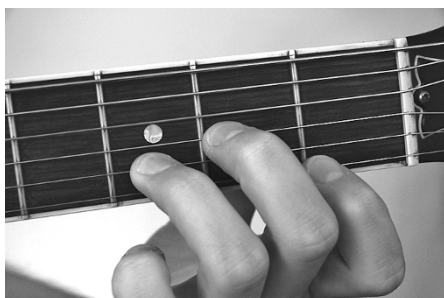
Dmaj (M)*

Root = D; maj 3rd = F[#]; 5th = A



Dmin (m, -)*

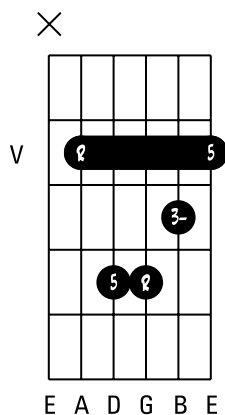
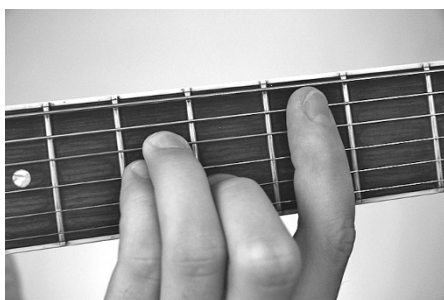
Root = D; min 3rd = F; 5th = A



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

Dmin (m, -)*

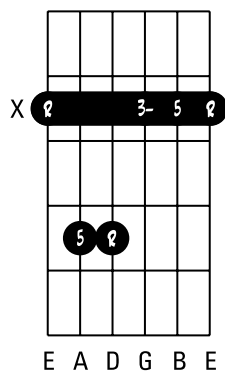
Root = D; min 3rd = F; 5th = A



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

Dmin (m, -)*

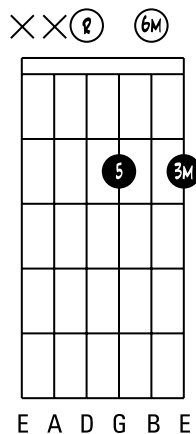
Root = D; min 3rd = F; 5th = A



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

D6

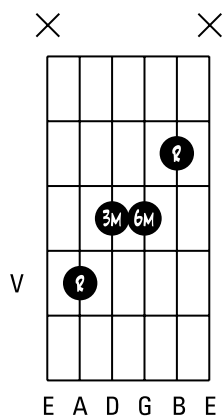
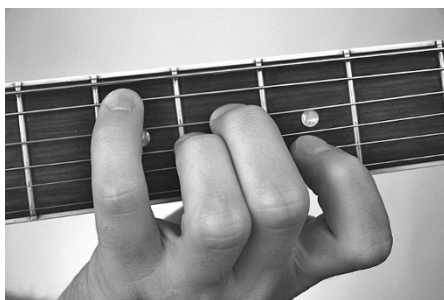
Root = D; maj 3rd = F $\sharp$; 5th = A; maj 6th = B



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

D6

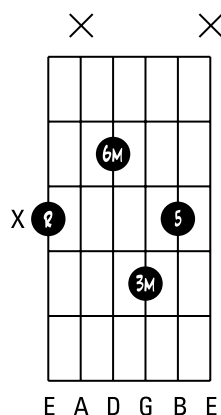
Root = D; maj 3rd = F $\sharp$; maj 6th = B



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

D6

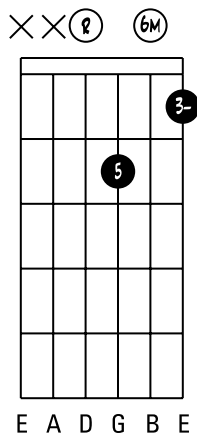
Root = D; maj 3rd = F $\sharp$; 5th = A; maj 6th = B



For this form of 6th chord on the guitar, I 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 6th.

Dmin6 (m6, -6)

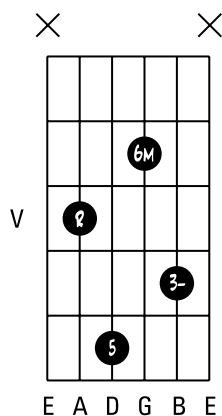
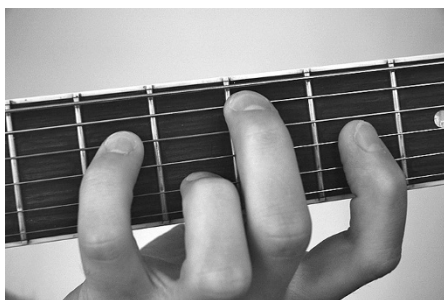
Root = D; min 3rd = F; 5th = A; maj 6th = B



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

Dmin6 (m6, -6)

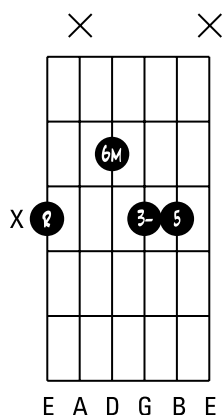
Root = D; min 3rd = F; 5th = A; maj 6th = B



For this form of min6 chord on the guitar, I 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 6th.

Dmin6 (m6, -6)

Root = D; min 3rd = F; 5th = A; maj 6th = B



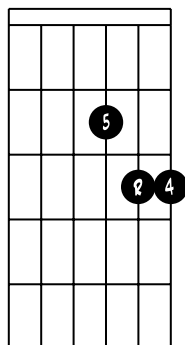
For this form of min6 chord on the guitar, I have lowered the root of the minor chord situated on the D string by one and a half tones (3 frets) in order to obtain the major 6th.

Dsus4 *

Root = D; 4th = G; 5th = A



× × ⊗

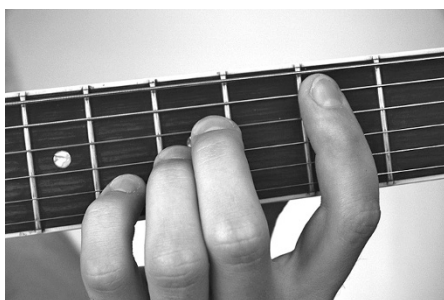


E A D G B E

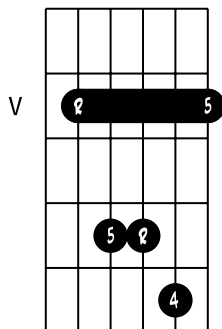
To obtain a sus4 chord, raise the 3rd of a major chord by one semitone (1 fret) so it becomes the 4th. A sus4 chord does not include a 3rd; it is neither major nor minor.

Dsus4

Root = D; 4th = G; 5th = A



×

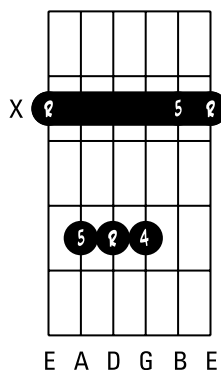


E A D G B E

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

Dsus4

Root = D; 4th = G; 5th = A

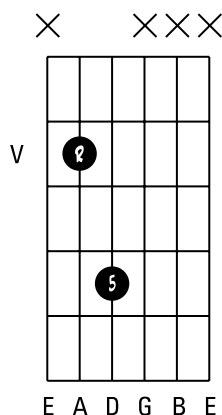


TIP

If you have any difficulty in placing this chord, you don't need to play the lowest 5th (on the A string) because it can be found again on the B string.

D5 *

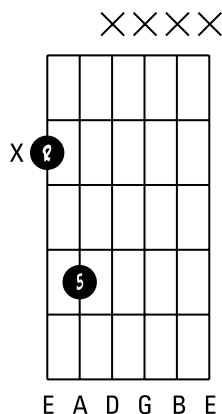
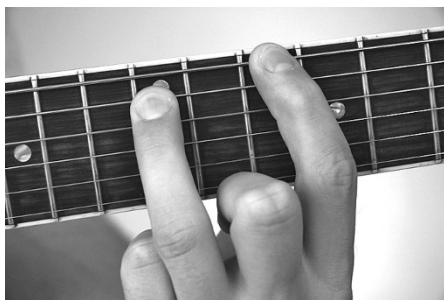
Root = D; 5th = A



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

D5 *

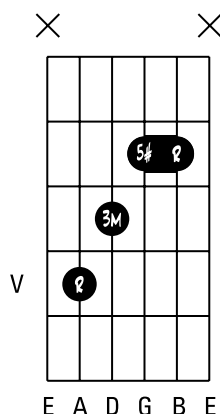
Root = C; 5th = A



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

Daug (#⁵, +, ⁵⁺)

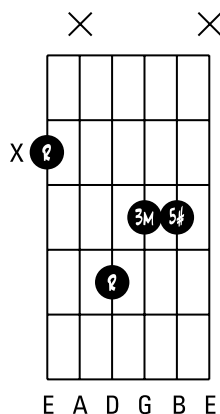
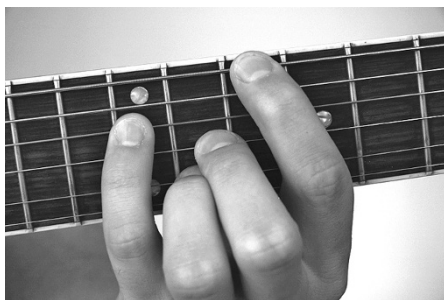
Root = D; maj 3rd = F[#]; 5th[#] = A[#]



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

Daug (#⁵, +, ⁵⁺)

Root = D; maj 3rd = F[#]; 5th[#] = A[#]

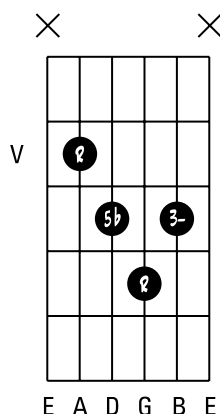
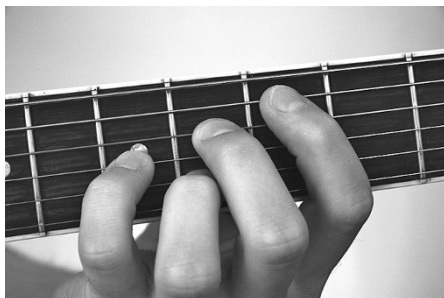


TIP

If you have any difficulty in placing this chord, you only need to play the 3 highest notes of the chord. The base — in this case, the root — may be omitted because it is repeated an octave higher.

Ddim (°)

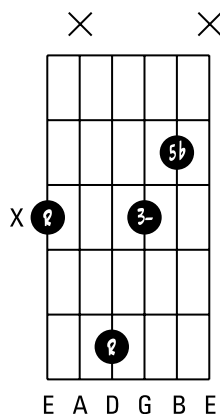
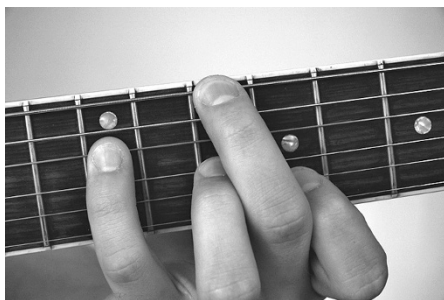
Root = D; min 3rd = F; 5th $\flat$ = A $\flat$



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 3rd = E $\flat$; 5th $\flat$ = G $\flat$

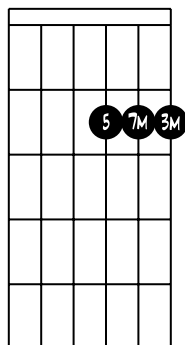
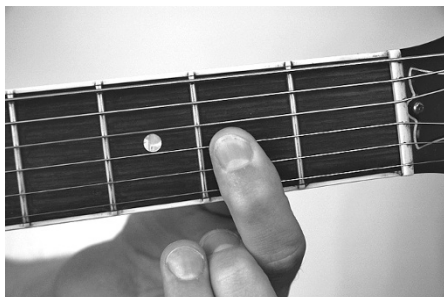


TIP

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

D^{M7} (7^M, Maj7, 7^{Maj}, Δ)*

Root = D; maj 3rd = F[♯]; 5th = A; maj 7th = C[♯]

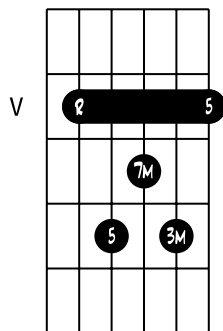
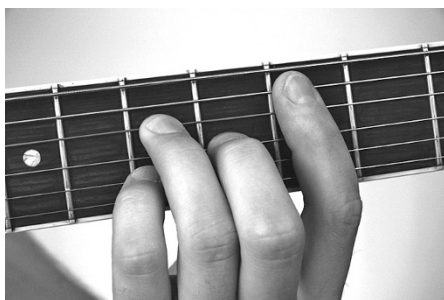


E A D G B E

For this form of ^{M7} chord on the guitar, I have lowered the root of the major chord situated on the B string by one semitone (1 fret) in order to obtain the major 7th.

D^{M7} (7^M, Maj7, 7^{Maj}, Δ)

Root = D; maj 3rd = F[♯]; 5th = A; maj 7th = C[♯]

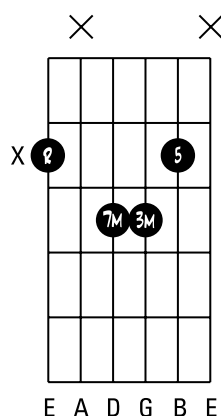
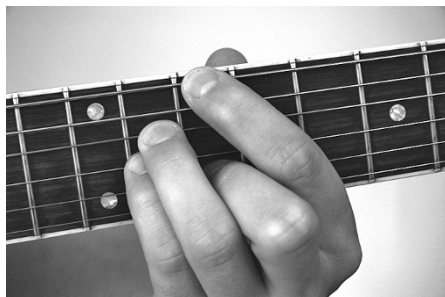


E A D G B E

For this form of ^{M7} chord on the guitar, I have lowered the root of the major chord situated on the G string by one semitone (1 fret) in order to obtain the major 7th.

D^{M7} (⁷M, Maj⁷, ⁷Maj, Δ)

Root = D; maj 3rd = F[♯]; 5th = A; maj 7th = C[♯]



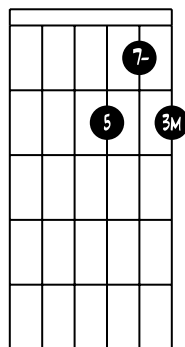
For this form of ^{M7} chord on the guitar, I have lowered the root of the major chord situated on the B string by one semitone (1 fret) in order to obtain the major 7th.

D7 *

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



× × × ②



E A D G B E

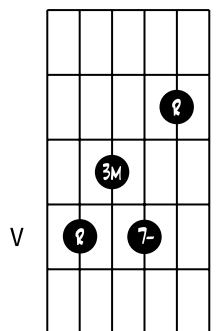
To obtain the 7th chord, the major 7th of the M_7 chord needs to be lowered by one semitone (1 fret) so it becomes minor.

D7 *

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



× ×



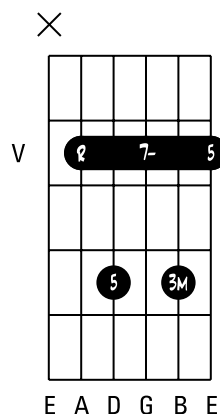
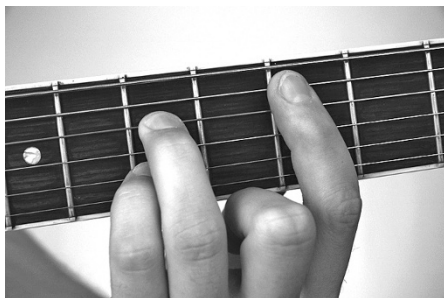
V

E A D G B E

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

D7

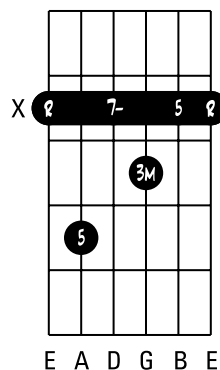
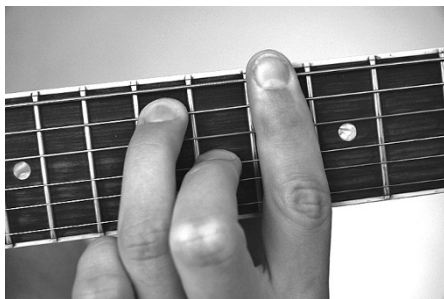
Root = D; maj 3rd = F $\sharp$; 5th = A; min 7th = C



To obtain the 7th chord, the major 7th of the M_7 chord needs to be lowered by one semitone (1 fret) so it becomes minor.

D7

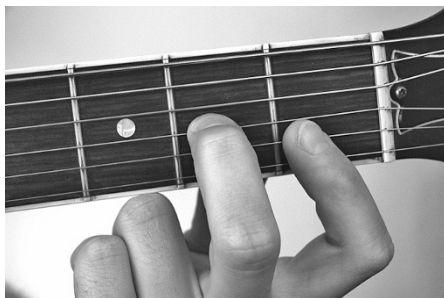
Root = D; maj 3rd = F $\sharp$; 5th = A; min 7th = C



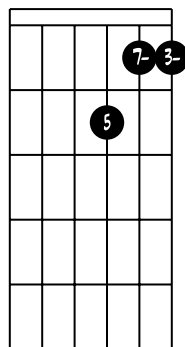
To obtain the 7th chord, the major 7th of the M_7 chord needs to be lowered by one semitone (1 fret) so it becomes minor.

Dmin7 (m7, -7)*

Root = D; min 3rd = F; 5th = A; min 7th = C



× × × ②

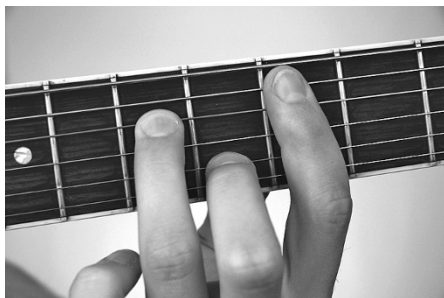


E A D G B E

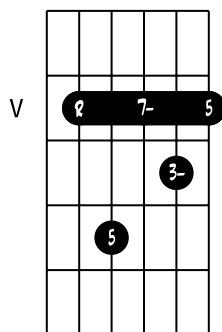
To obtain a min7 chord, the major 3rd of the 7th chord needs to be lowered by one semitone (1 fret) so it becomes minor.

Dmin7 (m7, -7)

Root = D; min 3rd = F; 5th = A; min 7th = C



×

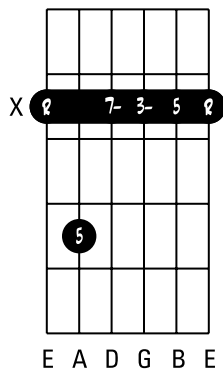


E A D G B E

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

Dmin7 (m7, -7)

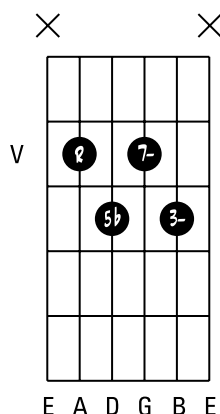
Root = D; min 3rd = F; 5th = A; min 7th = C



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

Dmin7^{b5} (m7^{b5}, -7^{b5}, Ø)

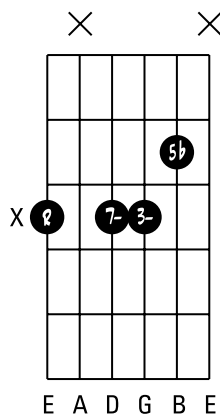
Root = D; min 3rd = F; 5th^b = A^b; min 7th = C



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

Dmin7^{b5} (m7^{b5}, -7^{b5}, Ø)

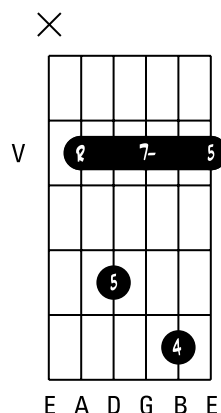
Root = D; min 3rd = F; 5th^b = A^b; min 7th = C



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

D7sus4

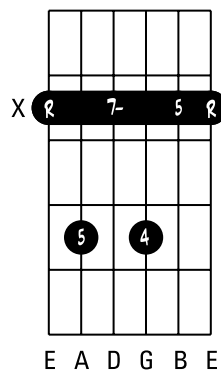
Root = D; 4th = G; 5th = A; min 7th = C



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

D7sus4

Root = D; 4th = G; 5th = A; min 7th = C

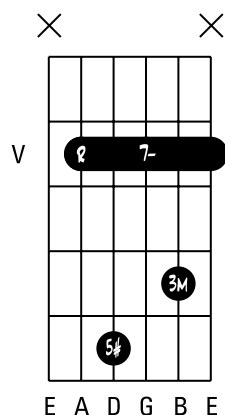


TIP

If you have any difficulty in placing this chord, you don't need to play the lowest 5th (on the A string) because it can be found again on the B string.

Daug7 (7^{#5}, +7)

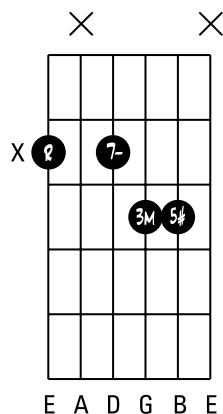
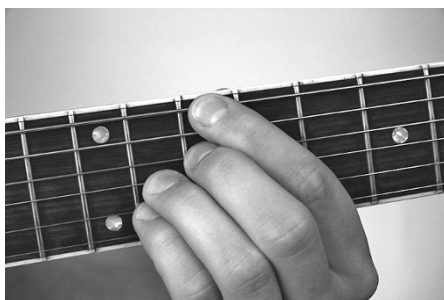
Root = D; maj 3rd = F[#]; 5th[#] = A[#]; min 7th = C



An aug7 chord is a 7th chord in which the 5th 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)

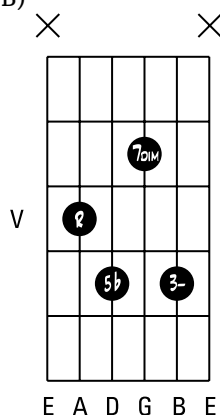
Root = D; maj 3rd = F[#]; 5th[#] = A[#]; min 7th = C



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

Ddim7 (°7)

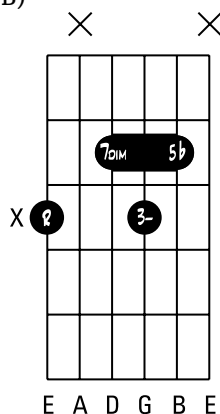
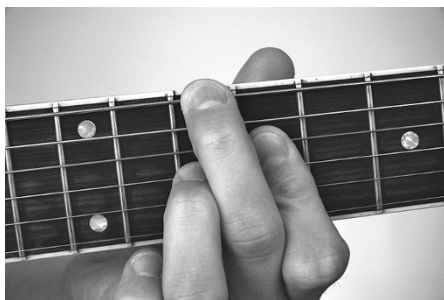
Root = D; min 3rd = F; 5th $\flat$ = A $\flat$; min 7th = C $\flat$ (B)



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

Ddim7 (°7)

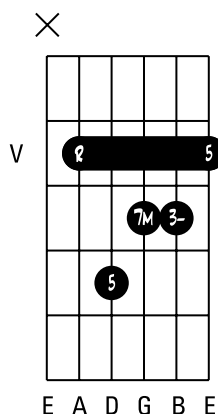
Root = D; min 3rd = F; 5th $\flat$ = A $\flat$; min 7th = C $\flat$ (B)



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

Dmin^{M7} (-^{M7}, min^Δ, -^Δ)

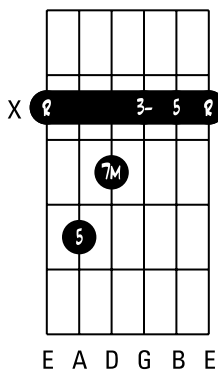
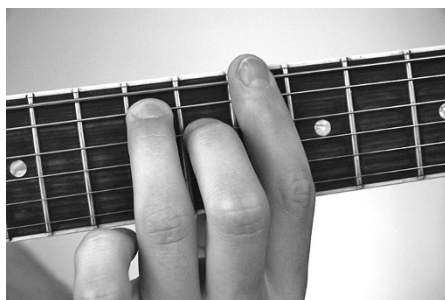
Root = D; min 3rd = F; 5th = A; maj 7th = C[♯]



To obtain a min^{M7} chord, the minor 7th of the min7 chord must be augmented by one semitone (1 fret) so it becomes major.

Dmin^{M7} (-^{M7}, min^Δ, -^Δ)

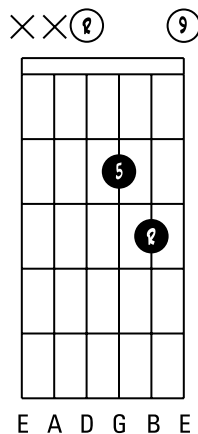
Root = D; min 3rd = F; 5th = A; maj 7th = C[♯]



To obtain a min^{M7} chord, the minor 7th of the min7 chord must be augmented by one semitone (1 fret) so it becomes major.

Dsus9

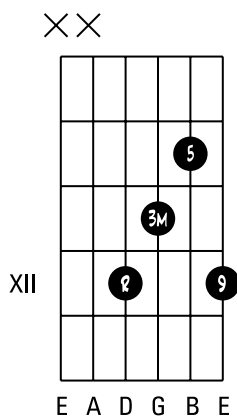
Root = D; 5th = A; 9th = E



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

Dadd9

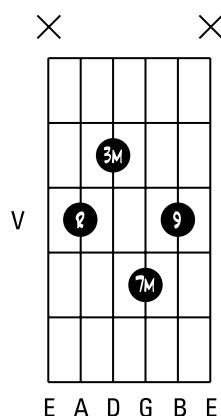
Root = D; maj 3rd = F $\sharp$; 5th = A; 9th = E



An add9 chord is a major chord to which a 9th has been added.

D^{M7 9} (Maj7⁹, Δ⁹)

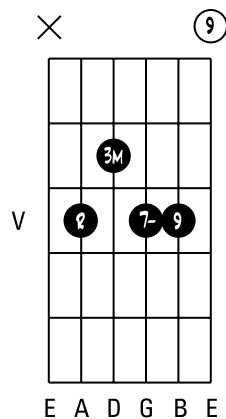
Root = D; maj 3rd = F[♯]; maj 7th = C[♯]; 9th = E



In order to play this form of ^{M7 9} chord on the guitar, I have removed the 5th of the ^{M7} chord situated on the D string so as to be able to place the 9th.

D7⁹

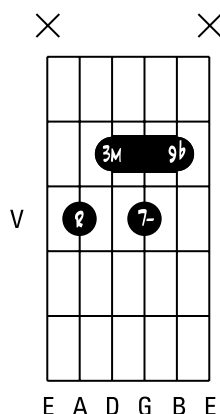
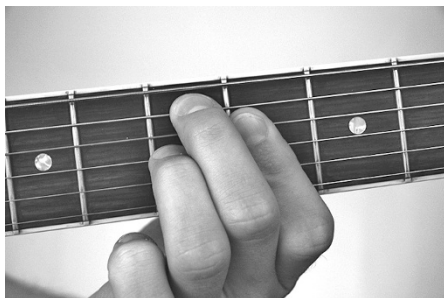
Root = D; maj 3rd = F[♯]; maj 7th = C[♯]; 9th = E



In order to play this form of 7⁹ chord on the guitar, I have removed the 5th of the 7th chord situated on the D string so as to be able to place the 9th.

D7_b⁹

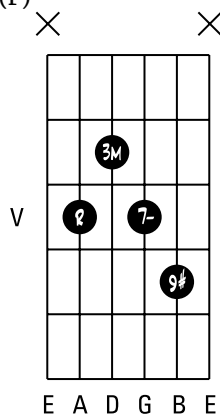
Root = D; maj 3rd = F[#]; min 7th = C; 9th_b = E_b



In order to play this form of 7_b⁹ chord on the guitar, I have removed the 5th of the 7th chord situated on the D string so as to be able to place the 9th_b.

D7_#⁹

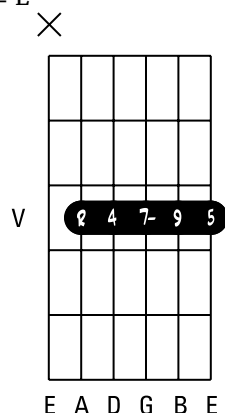
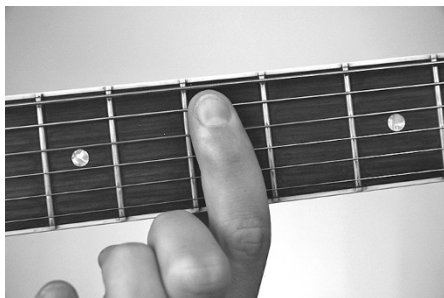
Root = D; maj 3rd = F[#]; min 7th = C; 9th[#] = E[#] (F)



In order to play this form of 7_#⁹ chord on the guitar, I have removed the 5th of the 7th chord situated on the D string so as to be able to place the 9th[#].

D7sus4⁹

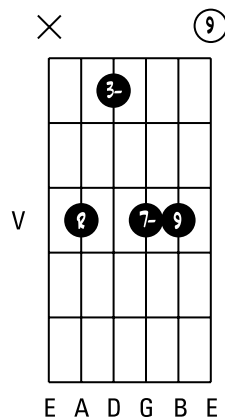
Root = D; 4th = G; 5th = A; min 7th = C; 9th = E



In order to obtain a 7sus4⁹ chord, raise the major 3rd of the 7⁹ chord by one semitone (1 fret) so it becomes the 4th. A 7sus4⁹ chord does not include a 3rd; it is neither major nor minor.

Dmin7⁹ (m7⁹, -7⁹)

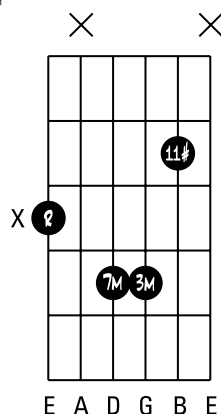
Root = D; min 3rd F; min 7th = C; 9th = E



In order to play this form of min7⁹ chord on the guitar, I have removed the 5th of the min7 chord situated on the D string so as to be able to place the 9th.

D^{M7#11} (Maj7#11, Δ#11)

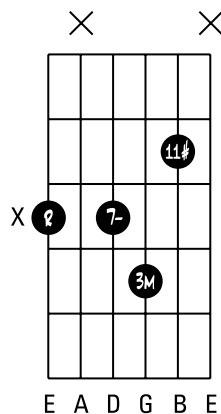
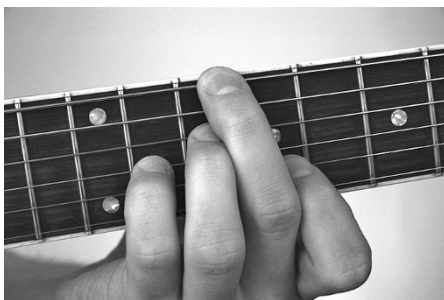
Root = D; maj 3rd = F#; maj 7th = C#; 11th# = G#



In order to play this form of ^{M7#11} chord on the guitar, I have removed the 5th of the ^{M7} chord situated on the B string so as to be able to place the 11th#.

D7#11

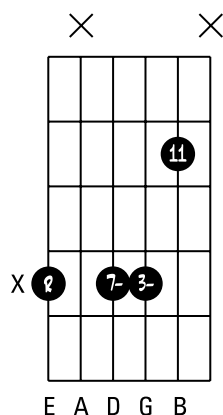
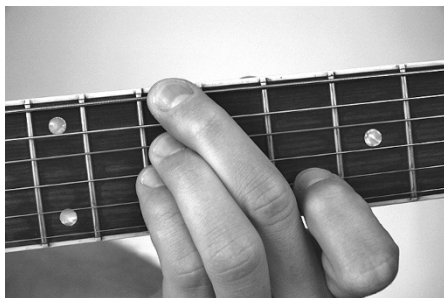
Root = D; maj 3rd = F#; min 7th = C; 11th# = G#



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

Dmin7¹¹ (m7¹¹, -7¹¹)

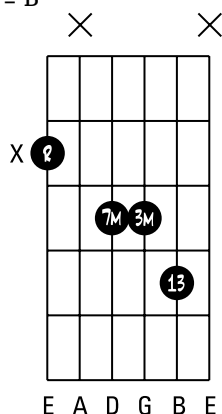
Root = D; min 3rd = F; min 7th = C; 11th = G



In order to play this form of min7¹¹ chord on the guitar, I have removed the 5th of the min7 chord situated on the B string so as to be able to place the perfect 11th.

D^{M7 13} (Maj7 13, Δ 13)

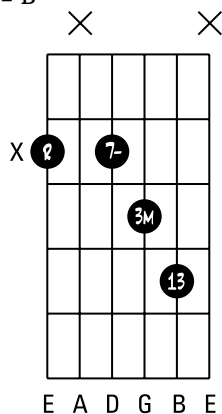
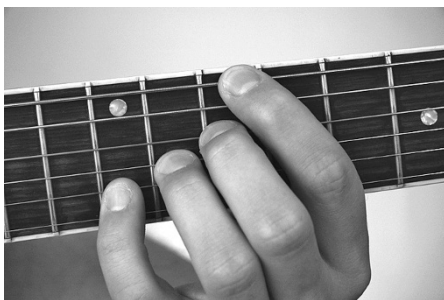
Root = D; maj 3rd = F[♯]; maj 7th = C[♯]; maj 13th = B



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

D^{7 13}

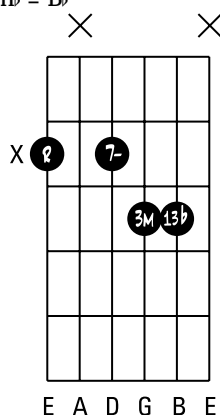
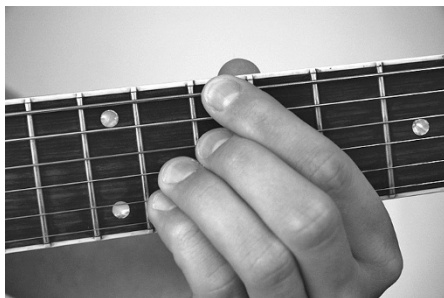
Root = D; maj 3rd = F[♯]; min 7th = C; maj 13th = B



In order to play this form of 7¹³ chord on the guitar, I have removed the 5th of the 7th chord situated on the B string so as to be able to place the major 13th.

D7^b13

Root = D; maj 3rd = F[#]; min 7th = C; (min) 13th^b = B^b



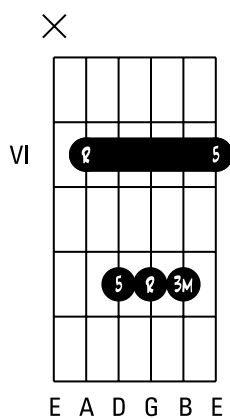
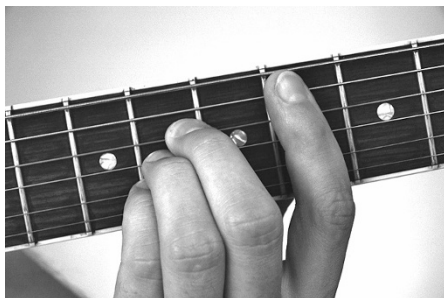
In order to play this form of 7^b 13 chord on the guitar, I have removed the 5th of the 7th chord situated on the B string so as to be able to place the minor 13th (13th^b).

4

E_b/D_#-family Chords

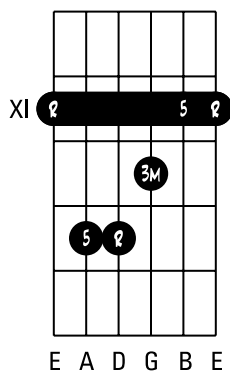
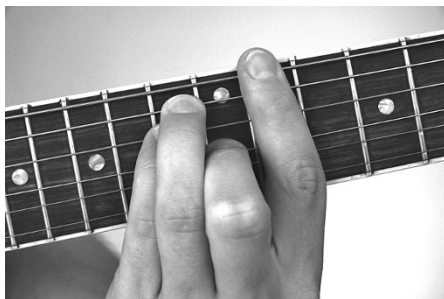
E $\flat$ /D $\sharp$ maj (M)*

Root = E $\flat$; maj 3rd = G; 5th = B $\flat$



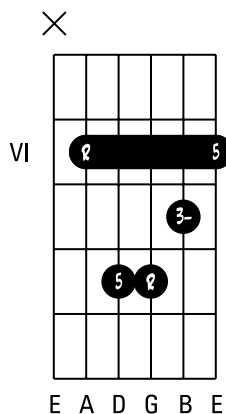
E $\flat$ /D $\sharp$ maj (M)*

Root = E $\flat$; maj 3rd = G; 5th = B $\flat$



E $\flat$ /D $\sharp$ min (m, -)*

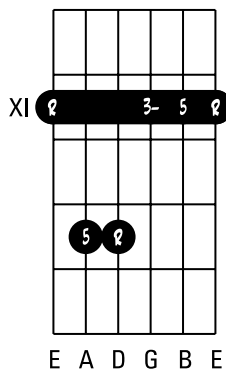
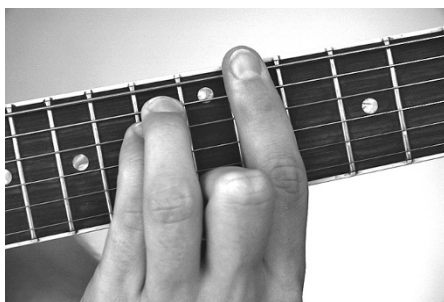
Root = E $\flat$; min 3rd = G $\flat$; 5th = B $\flat$



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

E $\flat$ /D $\sharp$ min (m, -)*

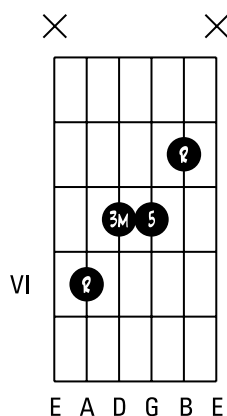
Root = E $\flat$; min 3rd = G $\flat$; 5th = B $\flat$



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

E $\flat$ /D $\sharp$ 6

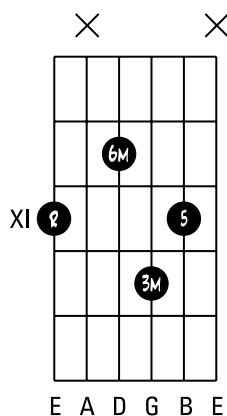
Root = E $\flat$; maj 3rd = G; maj 6th = C



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

E $\flat$ /D $\sharp$ 6

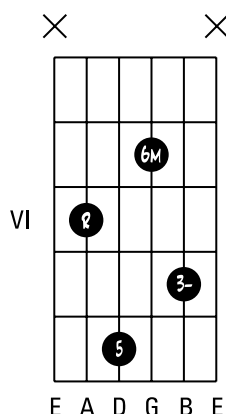
Root = E $\flat$; maj 3rd = G; 5th = B $\flat$; maj 6th = C



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

E $\flat$ /D $\sharp$ min6 (m6, -6)

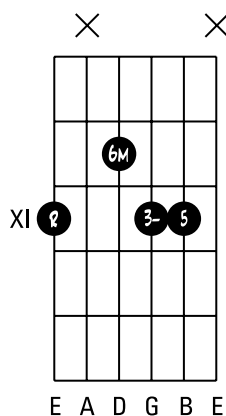
Root = E $\flat$; min 3rd = G $\flat$; 5th = B $\flat$; maj 6th = C



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

E $\flat$ /D $\sharp$ min6 (m6, -6)*

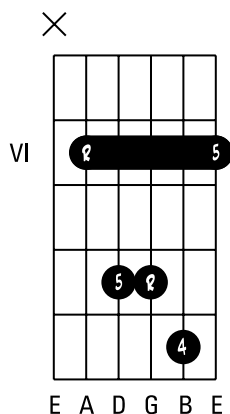
Root = E $\flat$; min 3rd = G $\flat$; 5th = B $\flat$; maj 6th = C



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

E $\flat$ /D $\sharp$ sus4

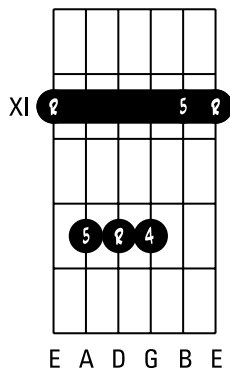
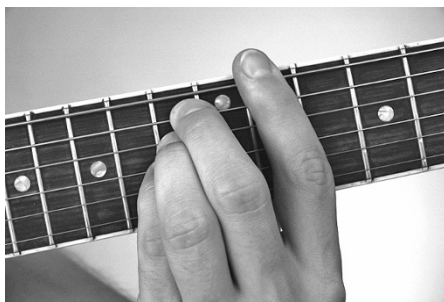
Root = E $\flat$; 4th = A $\flat$; 5th = B $\flat$



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

E $\flat$ /D $\sharp$ sus4

Root = E $\flat$; 4th = A $\flat$; 5th = B $\flat$

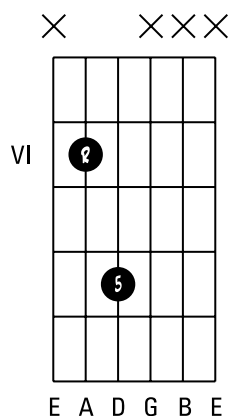


TIP

If you have any difficulty in placing this chord, you don't need to play the lowest 5th (on the A string) because it can be found again on the B string.

E $\flat$ /D $\sharp$ 5 *

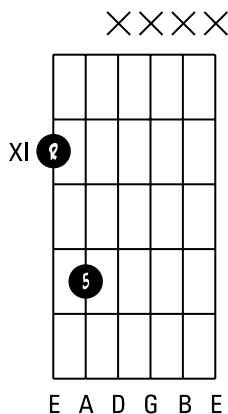
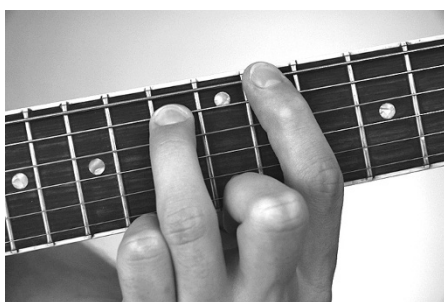
Root = E $\flat$; 5th = B $\flat$



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

E $\flat$ /D $\sharp$ 5 *

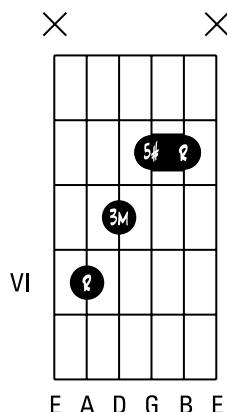
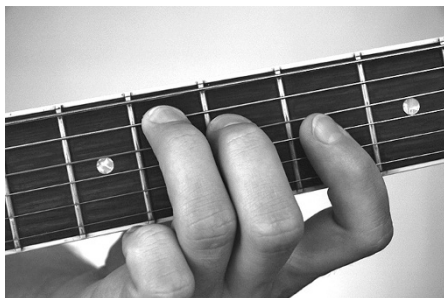
Root = E $\flat$; 5th = B $\flat$



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

E $\flat$ /D $\sharp$ aug ($\sharp^5$, +, 5^+)

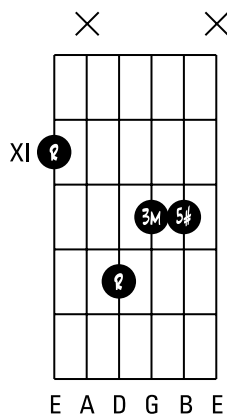
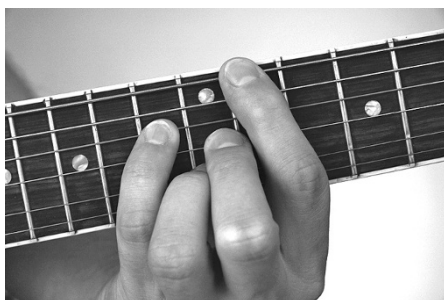
Root = E $\flat$; maj 3rd = G; 5th $\sharp$ = B



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

E $\flat$ /D $\sharp$ aug ($\sharp^5$, +, 5^+)

Root = E $\flat$; maj 3rd = G; 5th $\sharp$ = B

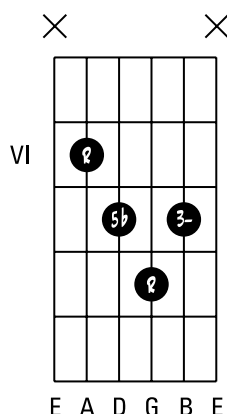


TIP

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

E $\flat$ /D $\sharp$ dim (°)

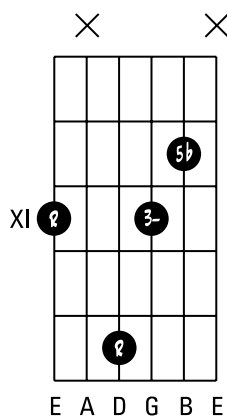
Root = E $\flat$; min 3rd = G $\flat$; 5th $\flat$ = B $\flat$ (A)



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 $\flat$ /D $\sharp$ dim (°)

Root = E $\flat$; min 3rd = G $\flat$; 5th $\flat$ = B $\flat$ (A)

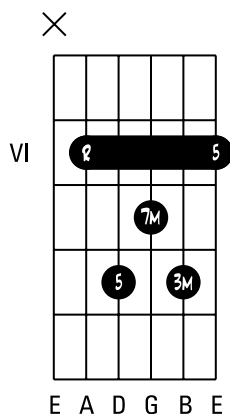


TIP

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

E $\flat$ /D $\sharp$ M 7 (7 M , Maj7, 7Maj, Δ)

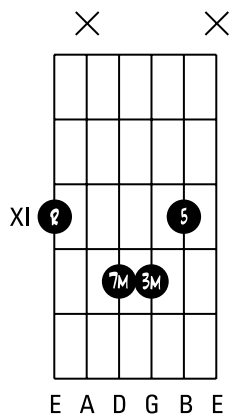
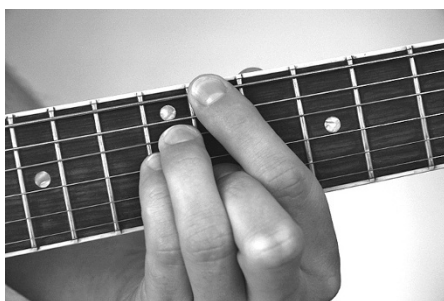
Root = E $\flat$; maj 3rd = G; 5th = B $\flat$; maj 7th = D



For this form of M 7 chord on the guitar, I have lowered the root of the major chord situated on the G string by one semitone (1 fret) in order to obtain the major 7th.

E $\flat$ /D $\sharp$ M 7 (7 M , Maj7, 7Maj, Δ)

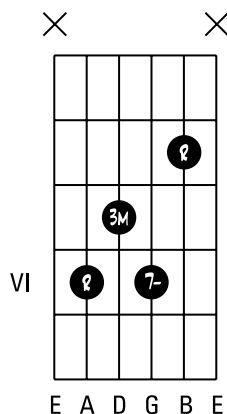
Root = E $\flat$; maj 3rd = G; 5th = B $\flat$; maj 7th = D



For this form of M 7 chord on the guitar, I have lowered the root of the major chord situated on the D string by one semitone (1 fret) in order to obtain the major 7th.

E $\flat$ /D $\sharp$ 7 *

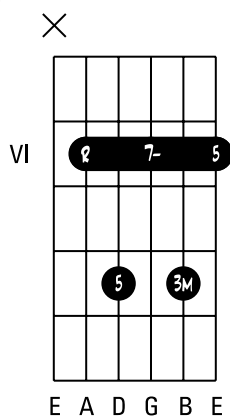
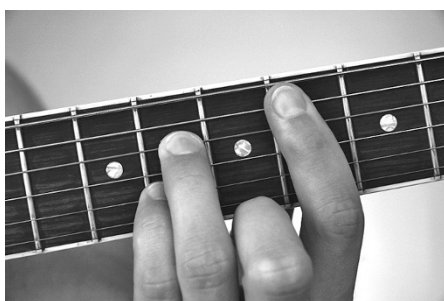
Root = E $\flat$; maj 3rd = G; min 7th = D $\flat$



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

E $\flat$ /D $\sharp$ 7

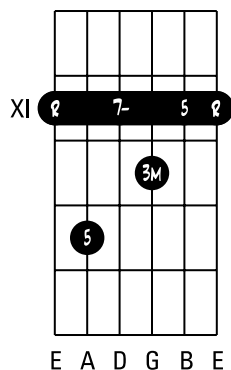
Root = E $\flat$; maj 3rd = G; 5th = B $\flat$; min 7th = D $\flat$



In order to obtain the 7th chord, the major 7th of the M_7 chord must be lowered by one semitone (1 fret) so it becomes minor.

E $\flat$ /D $\sharp$ 7

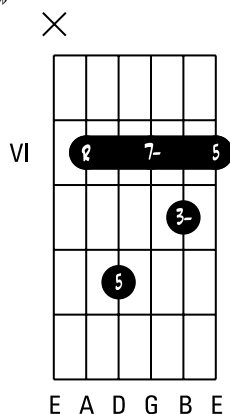
Root = E $\flat$; maj 3rd = G; 5th = B $\flat$; min 7th = D $\flat$



In order to obtain the 7th chord, the major 7th of the M_7 chord must be lowered by one semitone (1 fret) so it becomes minor.

E $\flat$ /D $\sharp$ min7 (m7, -7)

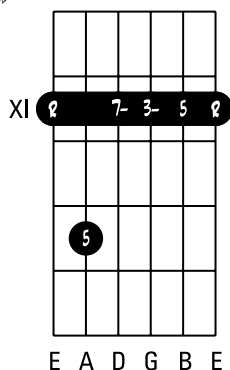
Root = E $\flat$; min 3rd = G $\flat$; 5th = B $\flat$; min 7th = D $\flat$



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

E $\flat$ /D $\sharp$ min7 (m7, -7)

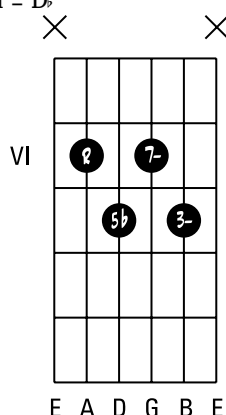
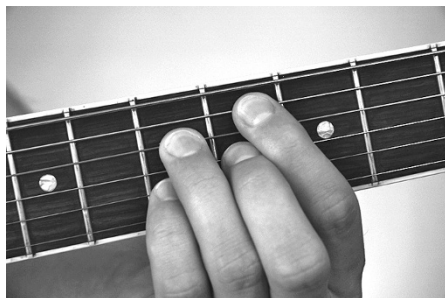
Root = E $\flat$; min 3rd = G $\flat$; 5th = B $\flat$; min 7th = D $\flat$



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

E $\flat$ /D $\sharp$ min7 $\flat^5$ (m7 $\flat^5$, -7 $\flat^5$, $\emptyset$)

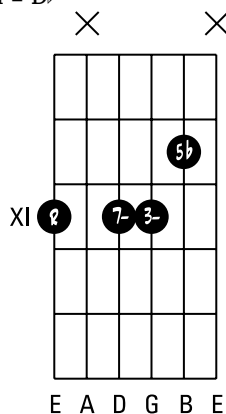
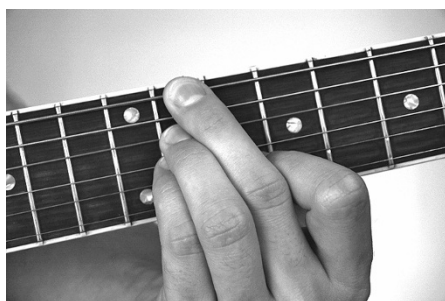
Root = E $\flat$; min 3rd = G $\flat$; 5th $\flat$ = B $\flat$ (A); min 7th = D $\flat$



In order to obtain a min7 $\flat^5$ chord, the 5th of the min7 chord must be lowered by one semitone (1 fret) so it becomes a flat 5th (also known as a *diminished 5th*).

E $\flat$ /D $\sharp$ min7 $\flat^5$ (m7 $\flat^5$, -7 $\flat^5$, $\emptyset$)

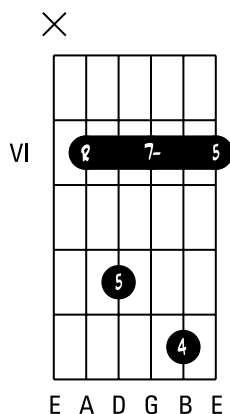
Root = E $\flat$; min 3rd = G $\flat$; 5th $\flat$ = B $\flat$ (A); min 7th = D $\flat$



In order to obtain a min7 $\flat^5$ chord, the 5th of the min7 chord must be lowered by one semitone (1 fret) so it becomes a flat 5th (also known as a *diminished 5th*).

E $\flat$ /D $\sharp$ 7sus4

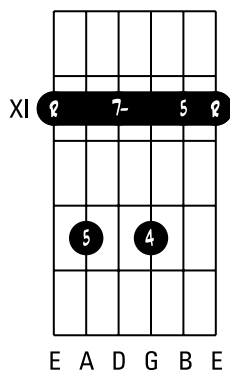
Root = E $\flat$; 4th = A $\flat$; 5th = B $\flat$; min 7th = D $\flat$



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

E $\flat$ /D $\sharp$ 7sus4

Root = E $\flat$; 4th = A $\flat$; 5th = B $\flat$; min 7th = D $\flat$

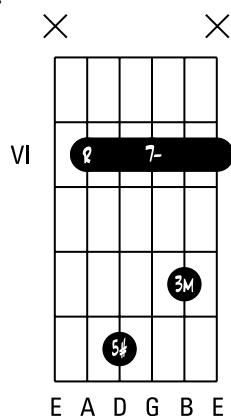


TIP

If you have any difficulty in placing this chord, you don't need to play the lowest 5th (on the A string) because it can be found again an octave higher.

E $\flat$ /D $\sharp$ aug7 (7 $\sharp^5$, +7)

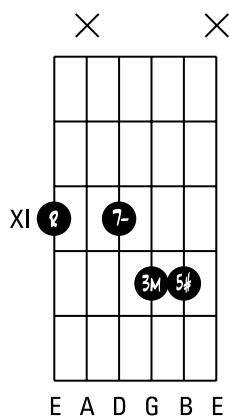
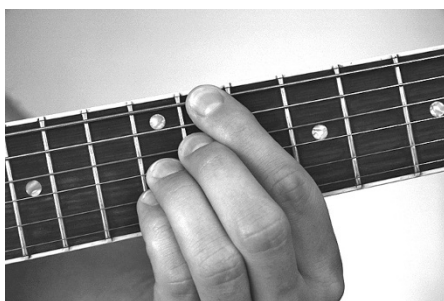
Root = E $\flat$; maj 3rd = G; 5th $\sharp$ = B; min 7th = D $\flat$



An aug7 chord is a 7th chord in which the 5th 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 $\flat$ /D $\sharp$ aug7 (7 $\sharp^5$, +7)

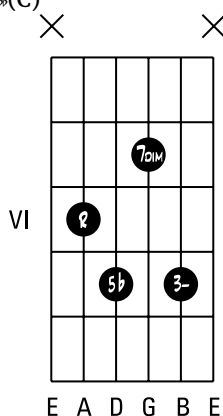
Root = E $\flat$; maj 3rd = G; 5th $\sharp$ = B; min 7th = D $\flat$



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

E $\flat$ /D $\sharp$ dim7 ($^{\circ}7$)

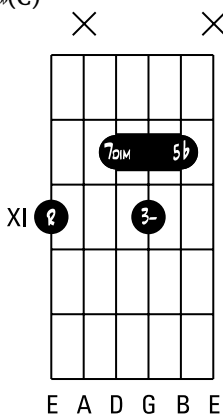
Root = E $\flat$; min 3rd = G; 5th $\flat$ = B $\flat$; dim 7th = D $\flat$ (C)



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

E $\flat$ /D $\sharp$ dim7 ($^{\circ}7$)

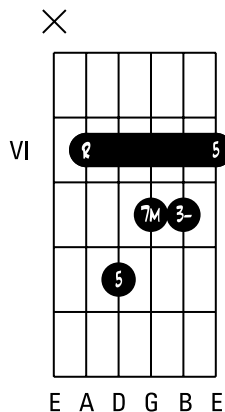
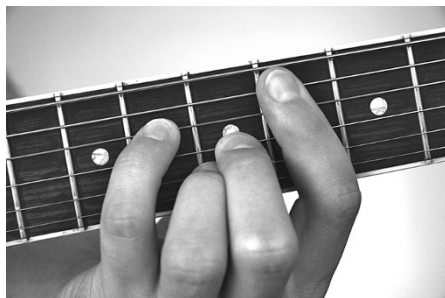
Root = E $\flat$; min 3rd = G; 5th $\flat$ = B $\flat$; dim 7th = D $\flat$ (C)



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

E $\flat$ /D $\sharp$ min^{M7} (-M7, min Δ , - Δ)

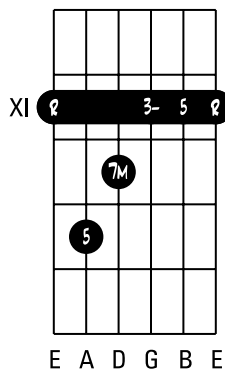
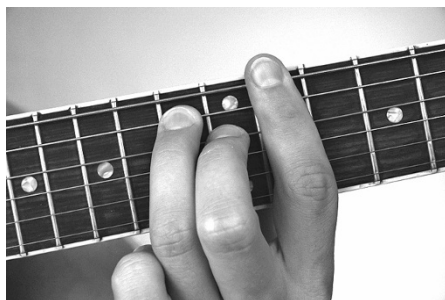
Root = E $\flat$; min 3rd = G $\flat$; 5th = B $\flat$; maj 7th = D



In order to obtain a min^{M7} chord, the minor 7th of the min7 chord must be lowered by one semitone (1 fret) so it becomes major.

E $\flat$ /D $\sharp$ min^{M7} (-M7, min Δ , - Δ)

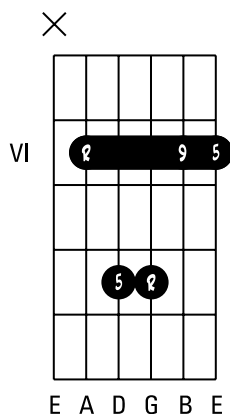
Root = E $\flat$; min 3rd = G $\flat$; 5th = B $\flat$; maj 7th = D



In order to obtain a min^{M7} chord, the minor 7th of the min7 chord must be lowered by one semitone (1 fret) so it becomes major.

E_b/D[#] sus9

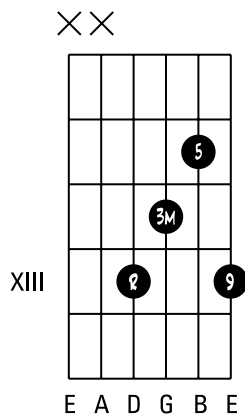
Root = E $\flat$; 5th = B $\flat$; 9th = F



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

E $\flat$ /D $\sharp$ add9

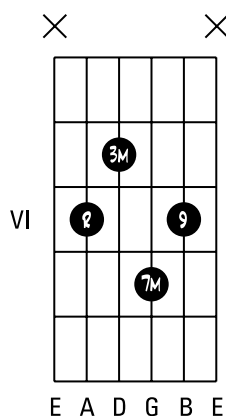
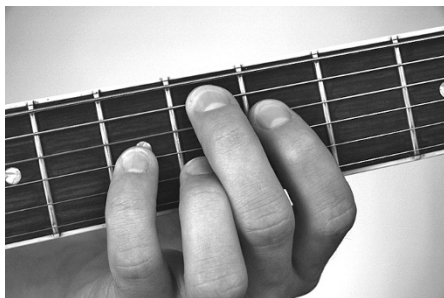
Root = E $\flat$; maj 3rd = G; 5th = B $\flat$; 9th = F



An add9 chord is a major chord to which a 9th has been added.

E $\flat$ /D $\sharp$ M7⁹ (Maj7⁹, Δ^9)

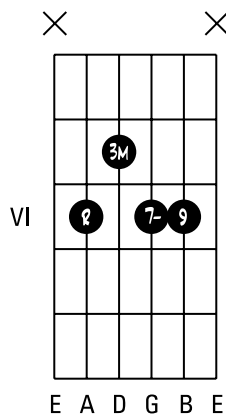
Root = E $\flat$; maj 3rd = G; maj 7th = D; 9th = F



In order to play this form of M7⁹ chord on the guitar, I have removed the 5th of the M7 chord situated on the D string so as to be able to place the 9th.

E $\flat$ /D $\sharp$ 7⁹

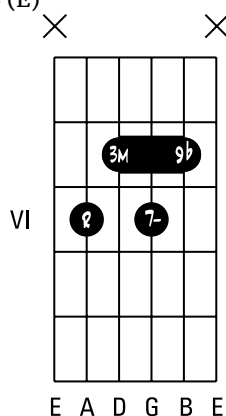
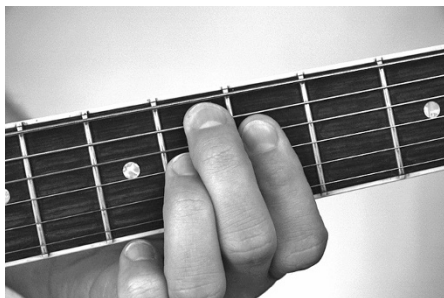
Root = E $\flat$; maj 3rd = G; min 7th = D $\flat$; 9th = F



In order to play this form of 7⁹ chord on the guitar, I have removed the 5th of the 7th chord situated on the D string so as to be able to place the 9th.

E $\flat$ /D $\sharp$ 7 $\flat$ ⁹

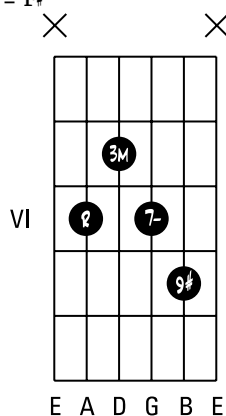
Root = E $\flat$; maj 3rd = G; min 7th = D $\flat$; 9th $\flat$ = F $\flat$ (E)



In order to play this form of 7 $\flat$ ⁹ chord on the guitar, I have removed the 5th of the 7th chord situated on the D string so as to be able to place the 9th $\flat$.

E $\flat$ /D $\sharp$ 7 $\sharp$ ⁹

Root = E $\flat$; maj 3rd = G; min 7th = D $\flat$ (B); 9th $\sharp$ = F $\sharp$

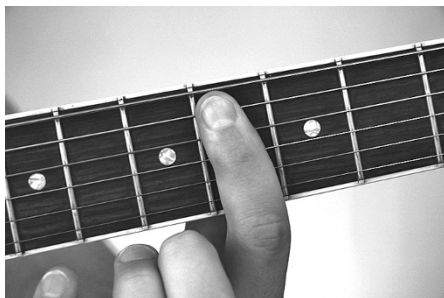


In order to play this form of 7 $\sharp$ ⁹ chord on the guitar, I have removed the 5th of the 7th chord situated on the D string so as to be able to place the 9th $\sharp$.

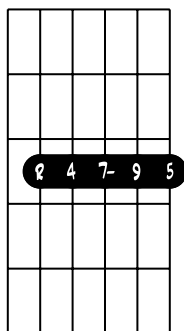
E $\flat$ /D $\sharp$ 7sus4⁹

Root = E $\flat$; 4th = A $\flat$; 5th = B $\flat$; min 7th = D $\flat$; 9th = E $\flat$

×



VI



E A D G B E

In order to obtain a 7sus4⁹ chord, raise the major 3rd of the 7⁹ chord by one semitone (1 fret) so it becomes a 4th. A 7sus4⁹ chord does not include a 3rd; it is neither major nor minor.

E $\flat$ /D $\sharp$ min7⁹ (m7⁹, -7⁹)

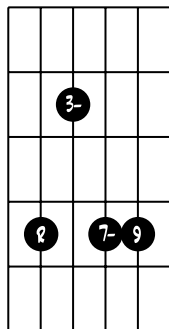
Root = E $\flat$; min 3rd = G $\flat$; min 7th = D $\flat$; 9th = F

×

×



VI

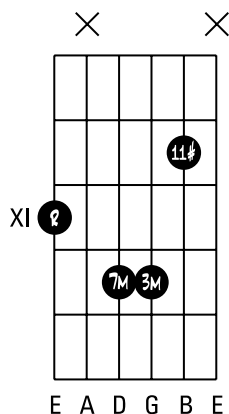


E A D G B E

In order to play this form of min7⁹ chord on the guitar, I have removed the 5th of the min7 chord situated on the D string so as to be able to place the 9th.

E $\flat$ /D $\sharp$ M7 $\sharp$ 11 (Maj7 $\sharp$ 11, $\Delta\sharp$ 11)

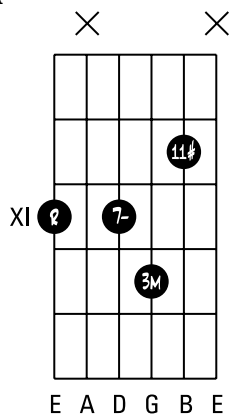
Root = E $\flat$; maj 3rd = G; maj 7th = D; 11th $\sharp$ = A



In order to play this form of M7 $\sharp$ 11 chord on the guitar, I have removed the 5th of the M7 chord situated on the B string so as to be able to place the 11th $\sharp$.

E $\flat$ /D $\sharp$ 7 $\sharp$ 11

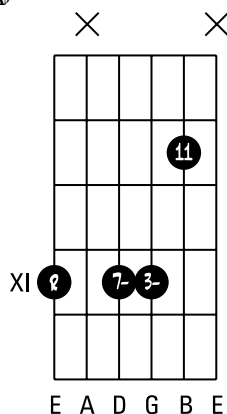
Root = E $\flat$; maj 3rd = G; min 7th = D $\flat$; 11th $\sharp$ = A



In order to play this form of 7 $\sharp$ 11 chord on the guitar, I have removed the 5th of the 7th chord situated on the B string so as to be able to place the 11th $\sharp$.

E $\flat$ /D $\sharp$ min7¹¹ (m7¹¹, -7¹¹)

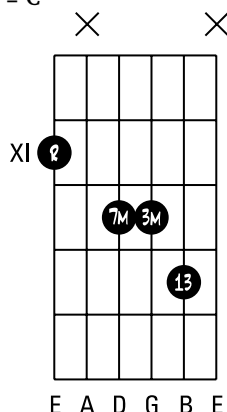
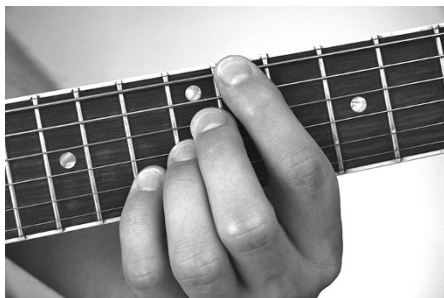
Root = E $\flat$; min 3rd = G $\flat$; min 7th = D $\flat$; 11th = A $\flat$



In order to play this form of min7¹¹ chord on the guitar, I have removed the 5th of the min7 chord situated on the B string so as to be able to place the perfect 11th.

E $\flat$ /D $\sharp$ M7 13 (Maj7 13, Δ 13)

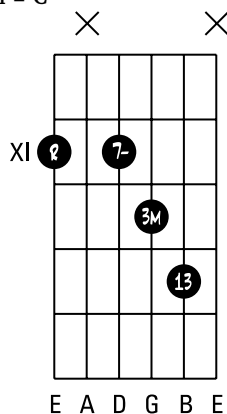
Root = E $\flat$; maj 3rd = G; maj 7th = D; maj 13th = C



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

E $\flat$ /D $\sharp$ 7 13

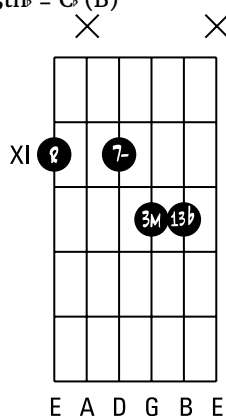
Root = E $\flat$; maj 3rd = G; min 7th = D $\flat$; maj 13th = C



In order to play this form of 7¹³ chord on the guitar, I have removed the 5th of the 7th chord situated on the B string so as to be able to place the major 13th.

E $\flat$ /D $\sharp$ 7 $\flat$ ¹³

Root = E $\flat$; maj 3rd = G; min 7th = D $\flat$; (min) 13th = C $\flat$ (B)



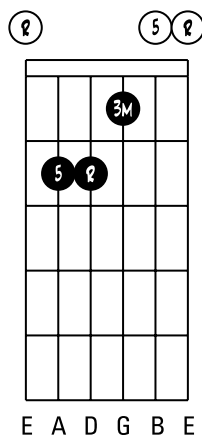
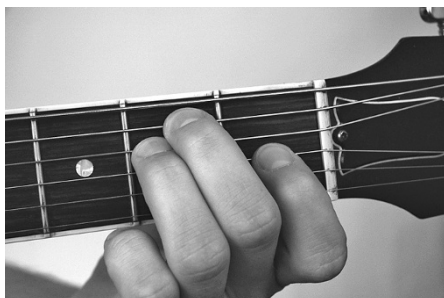
In order to play this form of 7¹³ chord on the guitar, I have removed the 5th of the 7th chord situated on the B string so as to be able to place the minor 13th (13th $\flat$).

5

E-family Chords

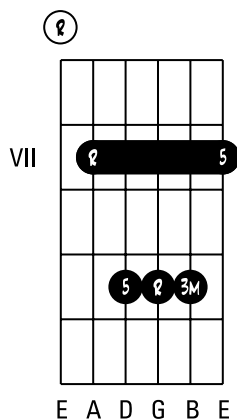
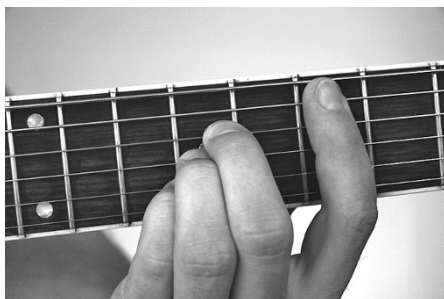
E^{major} (M)*

Root = E; maj 3rd = G[#]; 5th = B



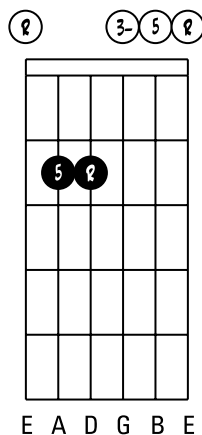
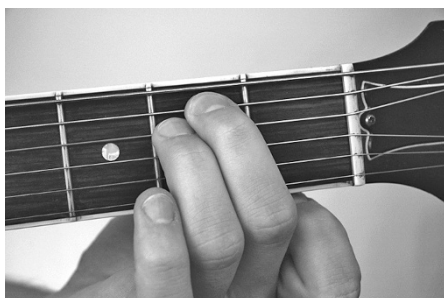
E^{major} (M)*

Root = E; maj 3rd = G[#]; 5th = B



Emin (m, -)*

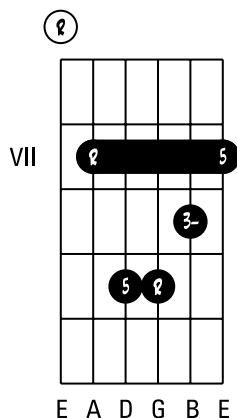
Root = E; min 3rd = G; 5th = B



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

Emin (m, -)*

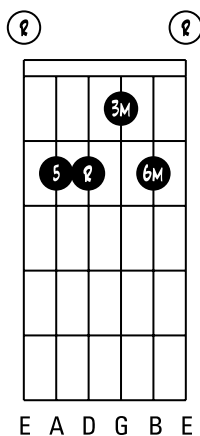
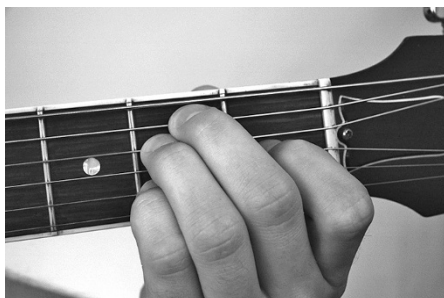
Root = E; min 3rd = G; 5th = B



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

E6 *

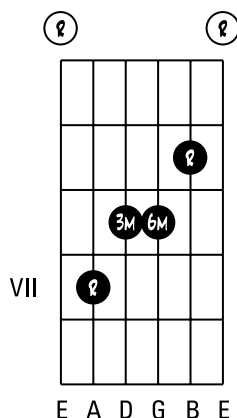
Root = E; maj 3rd = G $\sharp$; 5th = B; maj 6th = C $\sharp$



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

E6

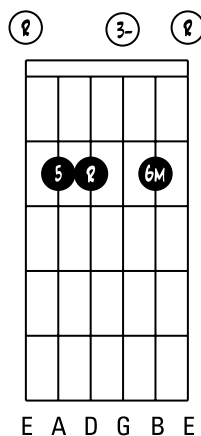
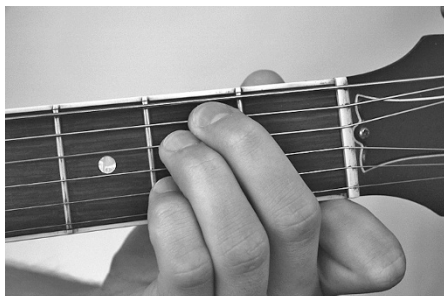
Root = E; maj 3rd = G $\sharp$; maj 6th = C $\sharp$



For this form of 6th chord on the guitar, I have removed the 5th of the major chord in order to place the major 6th.

Emin6 (m6, -6)*

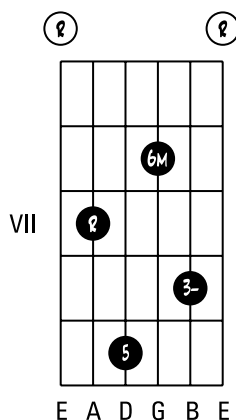
Root = E; min 3rd = G; 5th = B; maj 6th = C#



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

Emin6 (m6, -6)

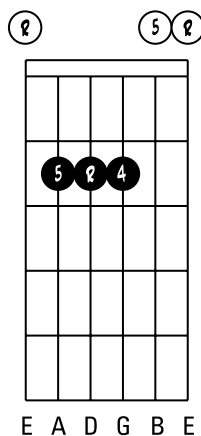
Root = E; min 3rd = G; 5th = B; maj 6th = C#



For this form of min6 chord on the guitar, I 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 6th.

Esus4 *

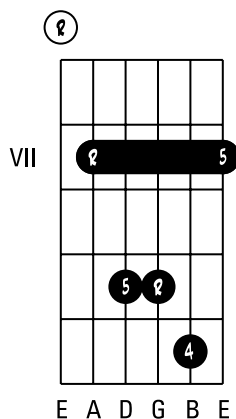
Root = E; 4th = A; 5th = B



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

Esus4

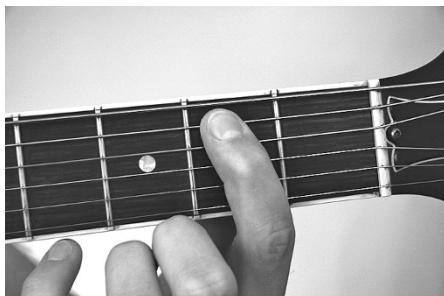
Root = E; 4th = A; 5th = B



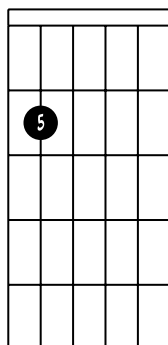
In order to obtain a sus₄ chord, raise the 3rd of a major chord by one semitone (1 fret) so it becomes the 4th. A sus₄ chord does not include a 3rd; it is neither major nor minor.

E5 *

Root = E; 5th = B



② × × × ×

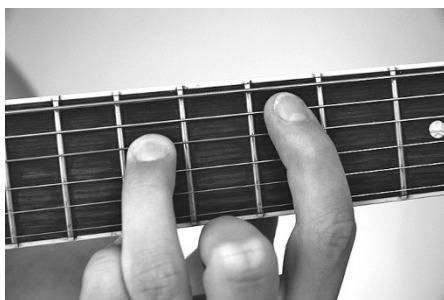


E A D G B E

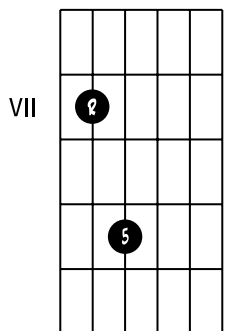
The 5 chords consist of only 2 notes: the root and the 5th. Used a lot in rock and heavy metal, they're also referred to as *power chords*.

E5 *

Root = E; 5th = B



× × × ×

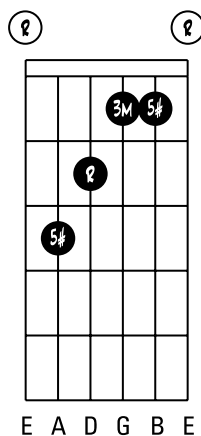
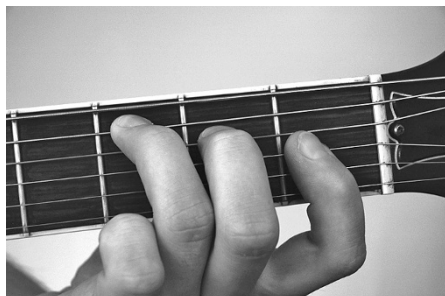


E A D G B E

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

Eaug ($\sharp^5$, +, $^5+$)

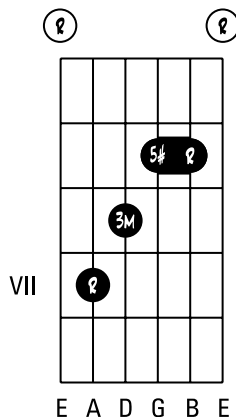
Root = E; maj 3rd = $G\sharp$; 5th $\sharp$ = $B\sharp$ (C)



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

Eaug ($\sharp^5$, +, $^5+$)

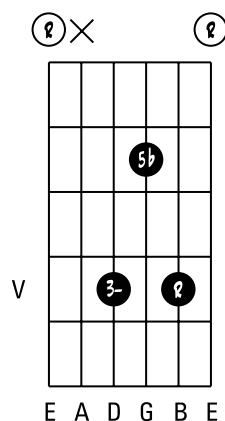
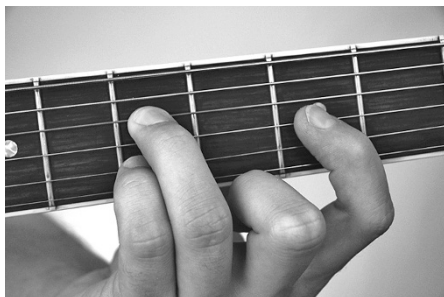
Root = E; maj 3rd = $G\sharp$; 5th $\sharp$ = $B\sharp$ (C)



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

Edim (°)

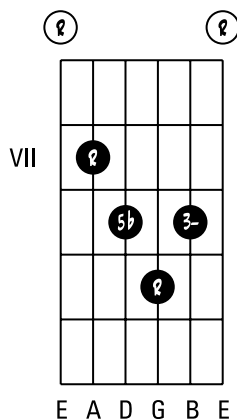
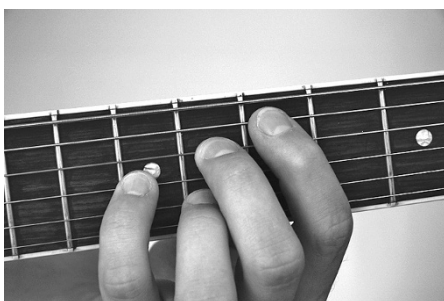
Root = E; min 3rd = G; 5th $\flat$ = B $\flat$



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 (°)

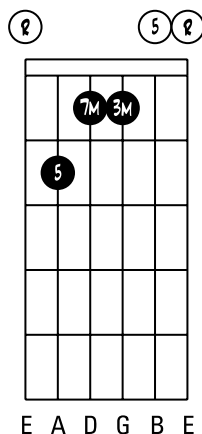
Root = E; min 3rd = G; 5th $\flat$ = B $\flat$



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^{M7} (7^M, Maj7, 7Maj, Δ)*

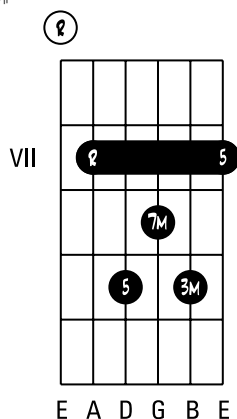
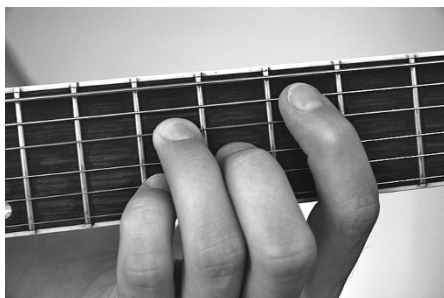
Root = E; maj 3rd = G[#]; 5th[#] = B; maj 7th = D[#]



For this form of ^{M7} chord on the guitar, I have lowered the root of the major chord situated on the D string by one semitone (1 fret) in order to obtain the major 7th.

E^{M7} (7^M, Maj7, 7Maj, Δ)

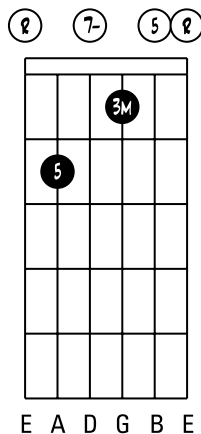
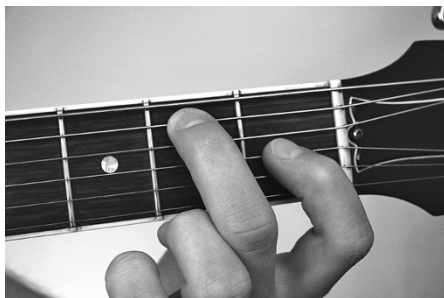
Root = E; maj 3rd = G[#]; 5th[#] = B; maj 7th = D[#]



For this form of ^{M7} chord on the guitar, I have lowered the root of the major chord situated on the G string by one semitone (1 fret) in order to obtain the major 7th.

E7 *

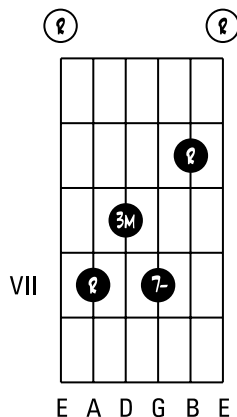
Root = E; maj 3rd = G $\sharp$; 5th = B; min 7th = D



In order to obtain the 7th chord, the major 7th of the M_7 chord must be lowered by one semitone (1 fret) so it becomes minor.

E7 *

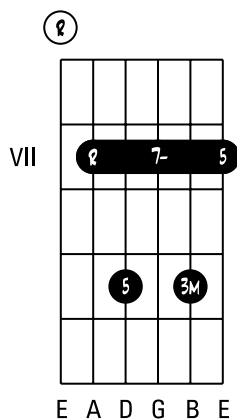
Root = E; maj 3rd = G $\sharp$; min 7th = D



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

E7

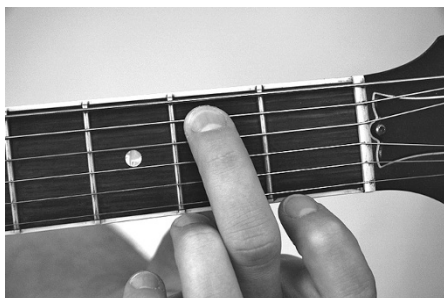
Root = E; maj 3rd = G $\sharp$; 5th = B; min 7th = D



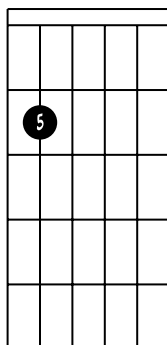
In order to obtain the 7th chord, the major 7th of the M_7 chord must be lowered by one semitone (1 fret) so it becomes minor.

Emin7 (m7, -7)

Root = E; min 3rd = G; 5th = B; min 7th = D



② 7- 3- 5 ②

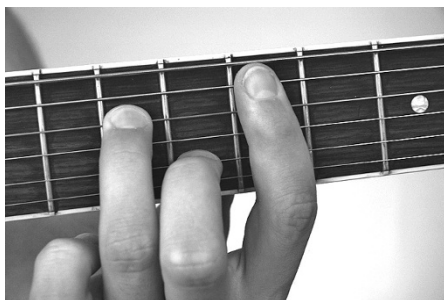


E A D G B E

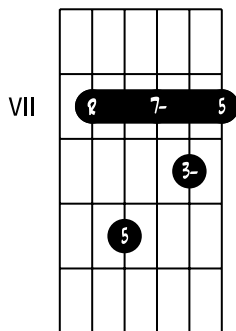
In order to obtain a min7 chord, the major 3rd of the 7th chord must be lowered by one semitone (1 fret) so it becomes minor.

Emin7 (m7, -7)

Root = E; min 3rd = G; 5th = B; min 7th = D



②

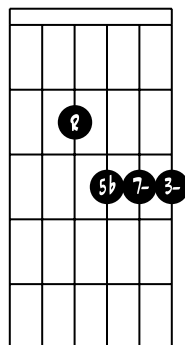
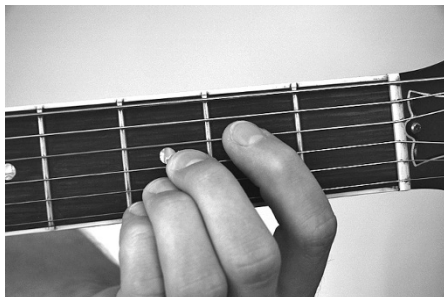


E A D G B E

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

Emin7 $\flat$ 5 (m7 $\flat$ 5, -7 $\flat$ 5, $\emptyset$)

Root = E; min 3rd = G; 5th $\flat$ = B $\flat$; min 7th = D

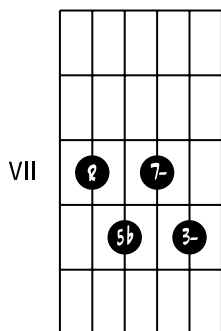
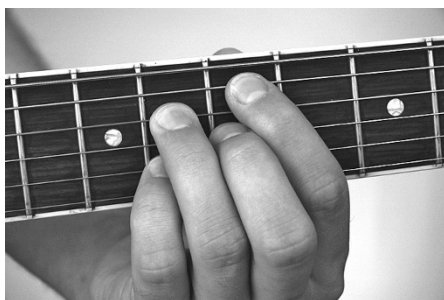


E A D G B E

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

Emin7 $\flat$ 5 (m7 $\flat$ 5, -7 $\flat$ 5, $\emptyset$)

Root = E; min 3rd = G; 5th $\flat$ = B $\flat$; min 7th = D



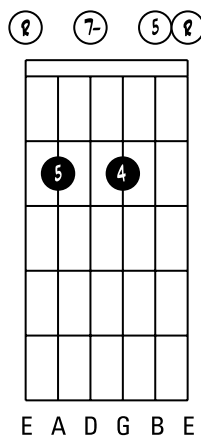
VII

E A D G B E

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

E7sus4

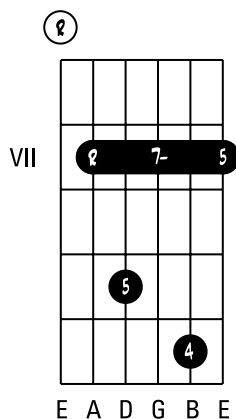
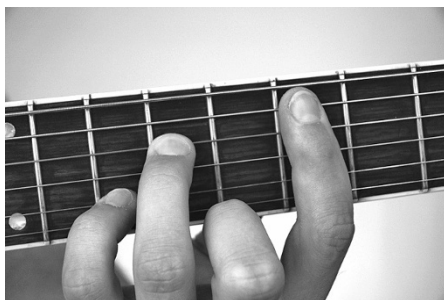
Root = E; 4th = A; 5th = B; min 7th = D



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

E7sus4

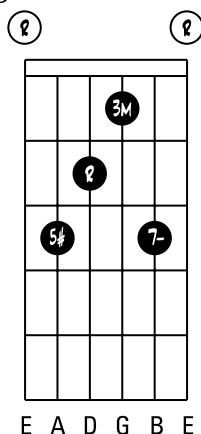
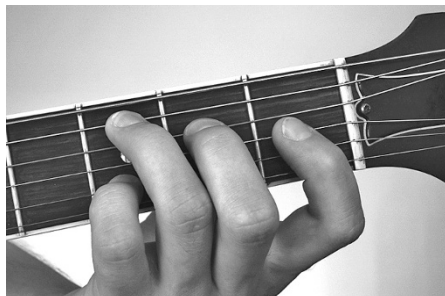
Root = E; 4th = A; 5th = B; min 7th = D



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

Eaug7 (7^{#5}, +7)

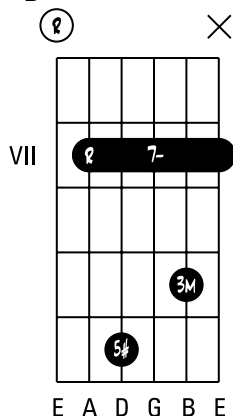
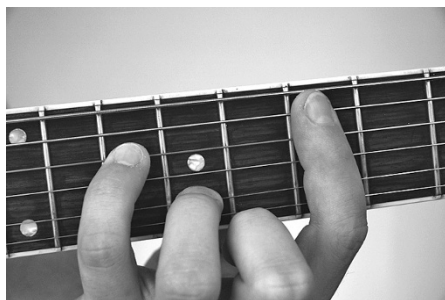
Root = E; maj 3rd = G[#]; 5th = B[#] (C); min 7th = D



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

Eaug7 (7^{#5}, +7)

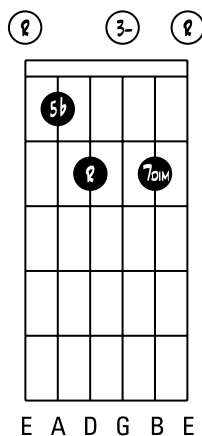
Root = E; maj 3rd = G[#]; 5th = B[#] (C); min 7th = D



An aug7 chord is a 7th chord in which the 5th 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)

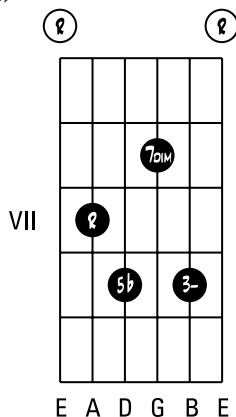
Root = E; min 3rd = G; 5th $\flat$ = B $\flat$; dim 7th = D $\flat$



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

Edim7 (°7)

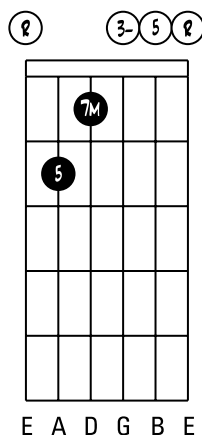
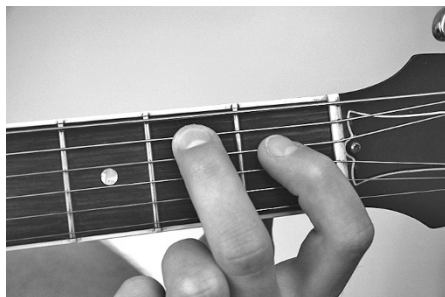
Root = E; min 3rd = G; 5th $\flat$ = B $\flat$; dim 7th = D $\flat$



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

Emin^{M7} (-M7, min^Δ, -Δ)

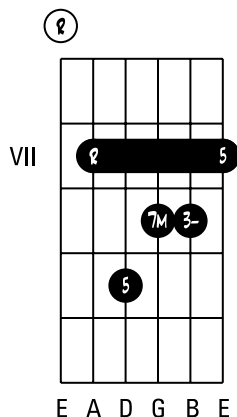
Root = E; min 3rd = G; 5th = B; maj 7th = D[#]



In order to obtain a min^{M7} chord, the minor 7th of the min7 chord must be raised by one semitone (1 fret) so it becomes major.

Emin^{M7} (-M7, min^Δ, -Δ)

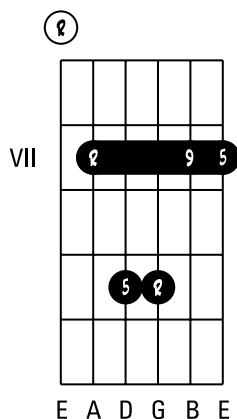
Root = E; min 3rd = G; 5th = B; maj 7th = D[#]



In order to obtain a min^{M7} chord, the minor 7th of the min7 chord must be raised by one semitone (1 fret) so it becomes major.

Esus9

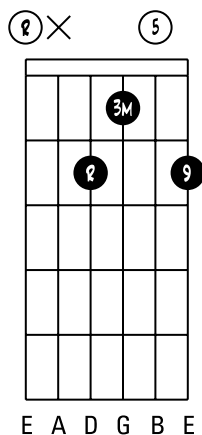
Root = E; 5th = B; 9th = F#



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

Eadd9 *

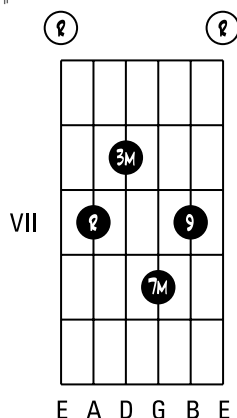
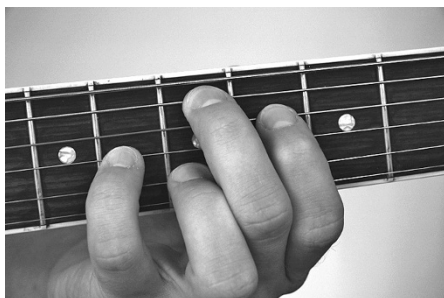
Root = E; maj 3rd = G#; 5th = B; 9th = F#



An add9 chord is a major chord to which a 9th has been added.

E^{M7 9} (Maj7⁹, Δ⁹)

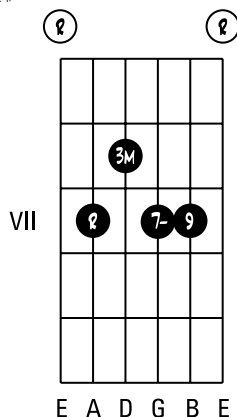
Root = E; maj 3rd = G[#]; maj 7th = D[#]; 9th = F[#]



In order to play this form of ^{M7 9} chord on the guitar, I have removed the 5th of the ^{M7} chord situated on the D string so as to be able to place the 9th.

E7⁹

Root = E; maj 3rd = G[#]; min 7th = D[#]; 9th = F[#]

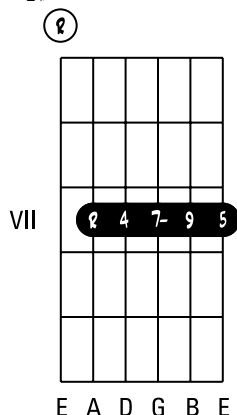
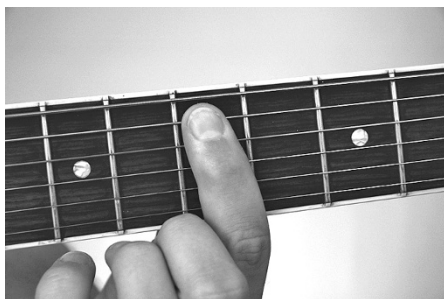


In order to play this form of 7⁹ chord on the guitar, I have removed the 5th of the 7th chord situated on the D string so as to be able to place the 9th.

E7_b⁹

E7sus4⁹

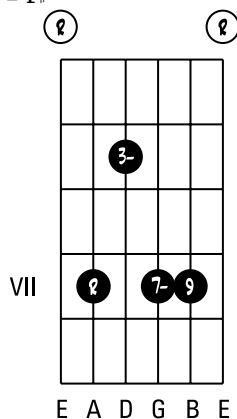
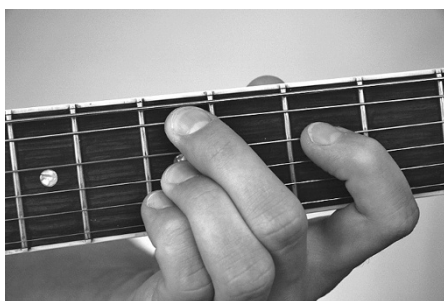
Root = E; 4th = A; 5th = B; min 7th = D; 9th = F[#]



In order to obtain a 7sus4⁹ chord, raise the major 3rd of the 7⁹ chord by one semitone (1 fret) so it becomes a 4th. A 7sus4⁹ chord does not include a 3rd; it is neither major nor minor.

Emin7⁹ (m7⁹, -7⁹)

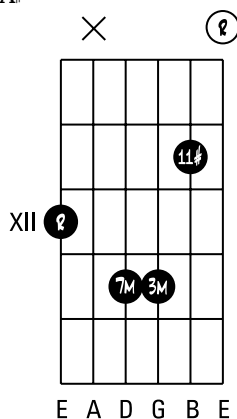
Root = E; 4th = A; 5th = B; min 7th = D; 9th = F[#]



In order to play this form of min7⁹ chord on the guitar, I have removed the 5th of the min7 chord situated on the D string so as to be able to place the 9th.

E^{M7#11} (Maj7#11, Δ #11)

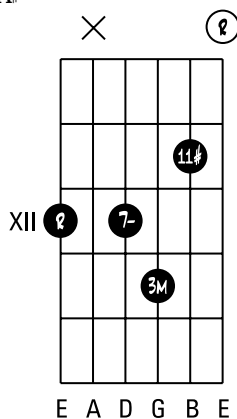
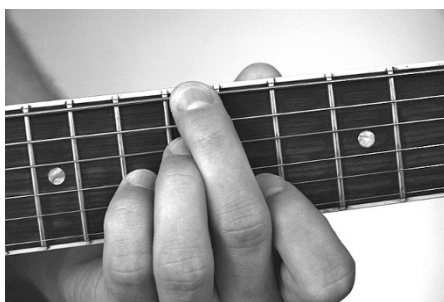
Root = E; maj 3rd = G#; maj 7th = D#; 11th# = A#



In order to play this form of ^{M7#11} chord on the guitar, I have removed the 5th of the ^{M7} chord situated on the B string so as to be able to place the 11th#.

E7#11

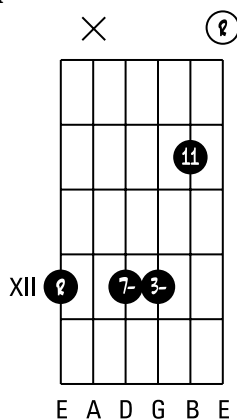
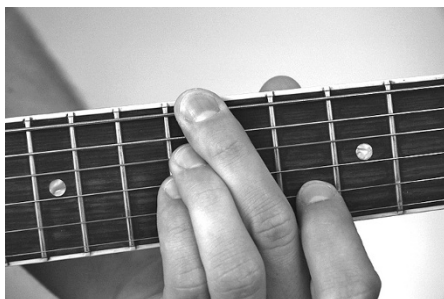
Root = E; maj 3rd = G#; min 7th = D; 11th# = A#



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

Emin7¹¹ (m7¹¹, -7¹¹)

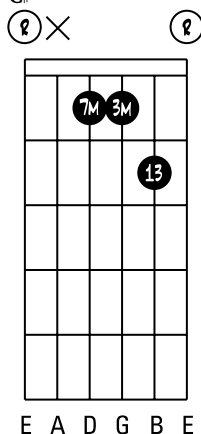
Root = E; min 3rd = G; min 7th = D; 11th = A



In order to play this form of min7¹¹ chord on the guitar, I have removed the 5th of the min7 chord situated on the B string so as to be able to place the perfect 11th.

E^{M7} 13 (Maj 7 13, Δ 13)

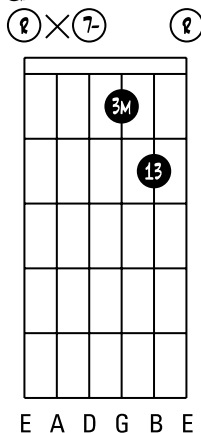
Root = E; maj 3rd = G[#]; maj 7th = D[#]; maj 13th = C[#]



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

E⁷ 13

Root = E; maj 3rd = G[#]; min 7th = D; maj 13th = C[#]



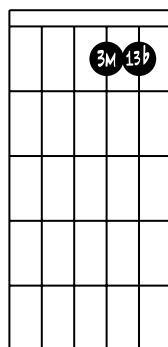
In order to play this form of 7¹³ chord on the guitar, I have removed the 5th of the 7th chord situated on the B string so as to be able to place the major 13th.

E7^b13

Root = E; maj 3rd = G[#]; min 7th = D; (min) 13th^b = C



Ⓔ × 7- Ⓔ



E A D G B E

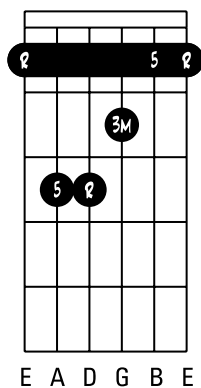
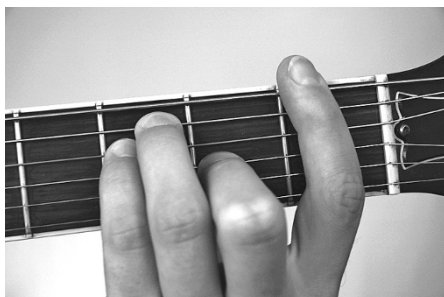
In order to play this form of 7^b13 chord on the guitar, I have removed the 5th of the 7th chord situated on the B string so as to be able to place the minor 13th (13th^b).

6

F-family Chords

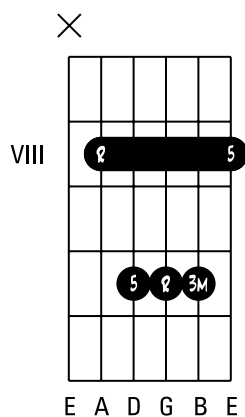
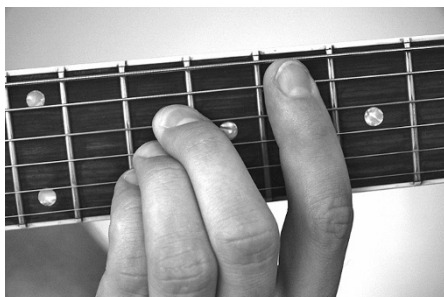
Fmaj (M)*

Root = F; maj 3rd = A; 5th = C



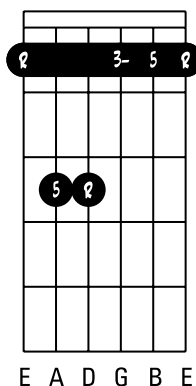
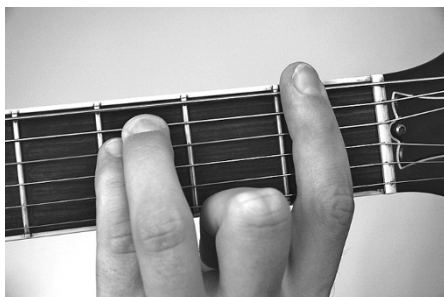
Fmaj (M)*

Root = F; maj 3rd = A; 5th = C



Fmin (m, -)*

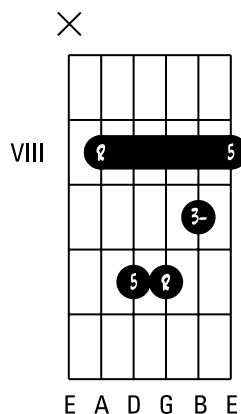
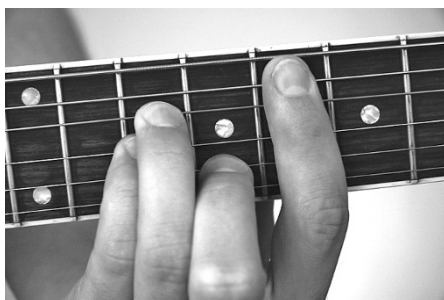
Root = F; min 3rd = A $\flat$; 5th = C



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

Fmin (m, -)*

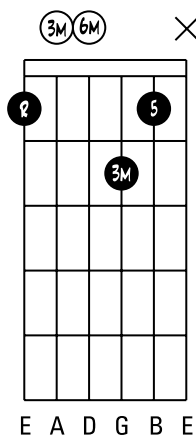
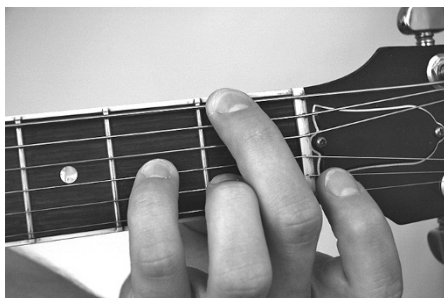
Root = F; min 3rd = A $\flat$; 5th = C



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

F6

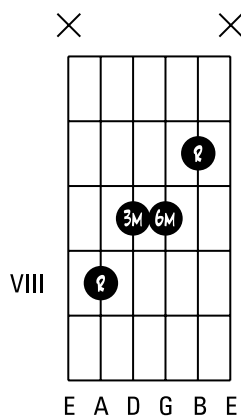
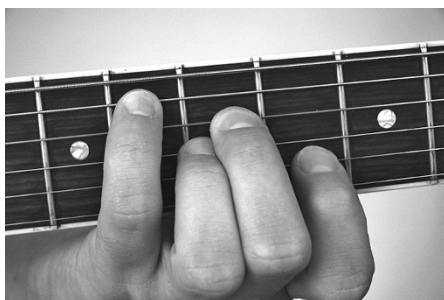
Root = F; maj 3rd = A; 5th = C; maj 6th = D



For this form of 6th chord on the guitar, I 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 6th.

F6

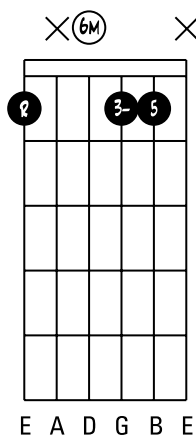
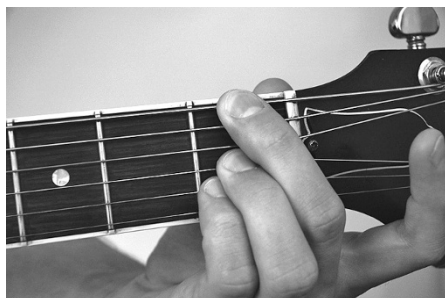
Root = F; maj 3rd = A; maj 6th = D



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

Fmin6 (m6, -6)

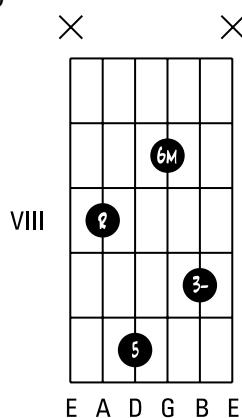
Root = F; min 3rd = A $\flat$; 5th = C; maj 6th = D



For this form of min6 chord on the guitar, I 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 6th.

Fmin6 (m6, -6)

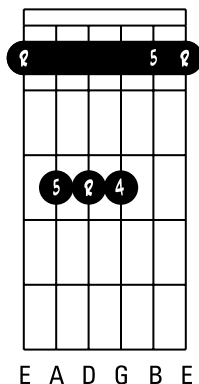
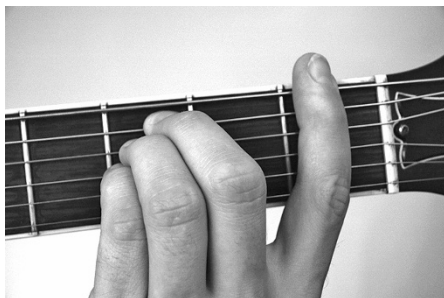
Root = F; min 3rd = A $\flat$; 5th = C; maj 6th = D



For this form of min6 chord on the guitar, I 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 6th.

Fsus4

Root = F; 4th = B $\flat$; 5th = C

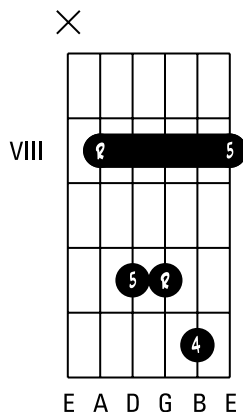
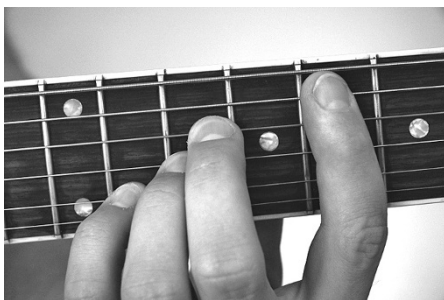


TIP

If you have any difficulty in placing this chord, you can omit the lowest 5th (on the A string) because you can find it on the B string.

Fsus4

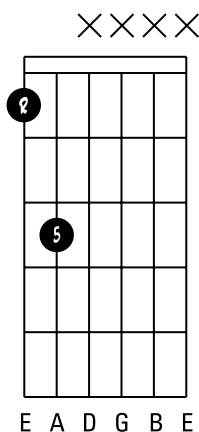
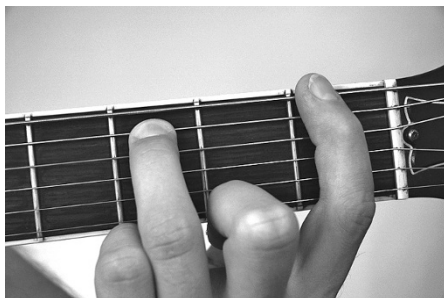
Root = F; 4th = B $\flat$; 5th = C



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

F5 *

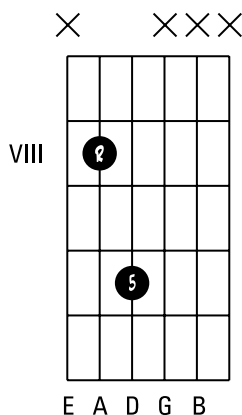
Root = F; 5th = C



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

F5 *

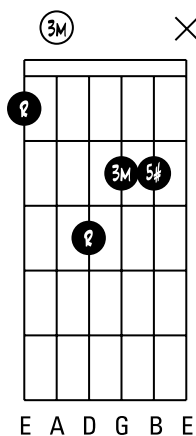
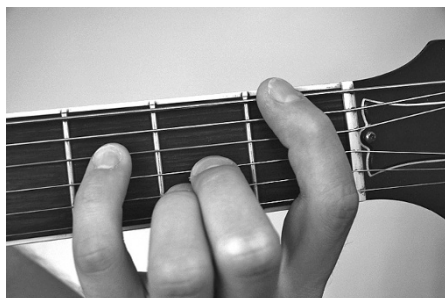
Root = C; 5th = G



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

Faug (#5, +, 5+)

Root = F; maj 3rd = A; 5th# = C#

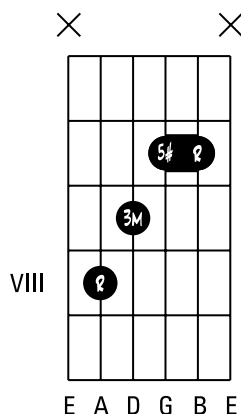
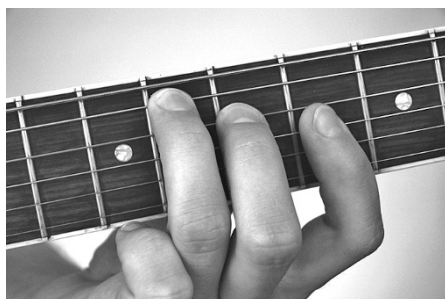


TIP

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

Faug (#5, +, 5+)

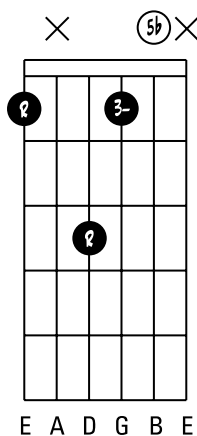
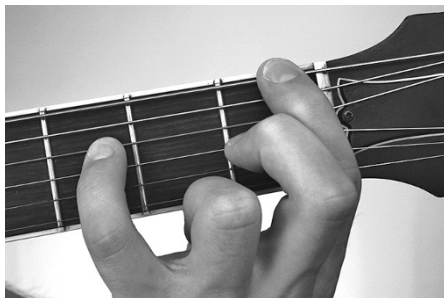
Root = F; maj 3rd = A; 5th# = C#



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

Fdim (°)

Root = F; min 3rd = A $\flat$; 5th $\flat$ = C $\flat$ (B)

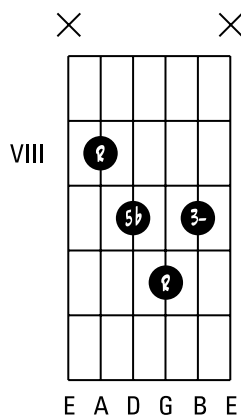


TIP

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

Fdim (°)

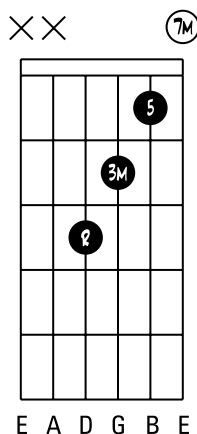
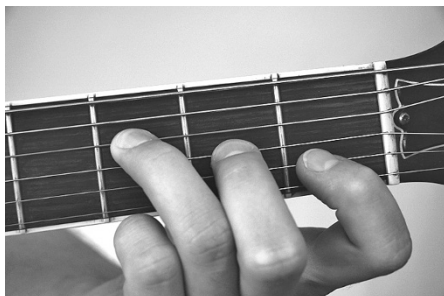
Root = F; min 3rd = A $\flat$; 5th $\flat$ = C $\flat$ (B)



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).

FM7 (7M, Maj7, 7Maj, Δ)*

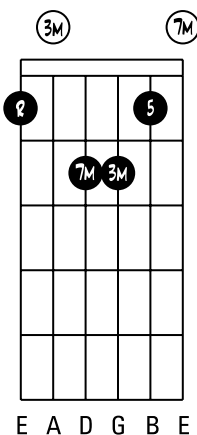
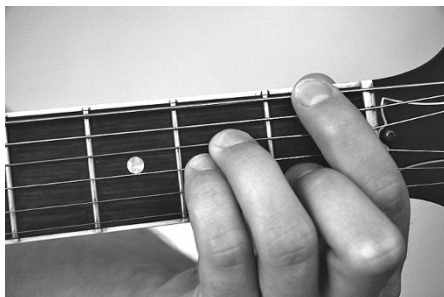
Root = F; maj 3rd = A; 5th = C; maj 7th = E



For this form of ^M7 chord on the guitar, I 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 7th.

FM7 (7M, Maj7, 7Maj, Δ)

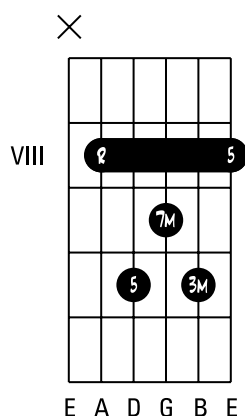
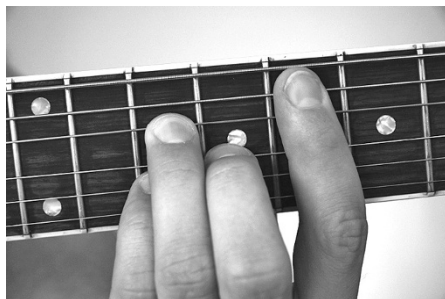
Root = F; maj 3rd = A; 5th = C; maj 7th = E



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

FM7 (7M, Maj7, 7Maj, Δ)*

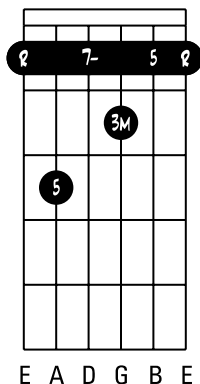
Root = F; maj 3rd = A; 5th = C; maj 7th = E



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

F7

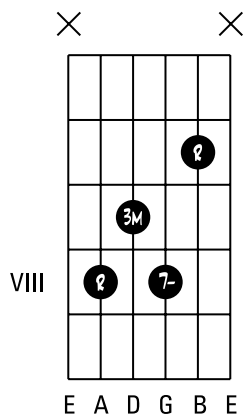
Root = F; maj 3rd = A; 5th = C; min 7th = E $\flat$



In order to obtain the 7th chord, the major 7th of the M_7 chord must be lowered by one semitone (1 fret) so it becomes minor.

F7 *

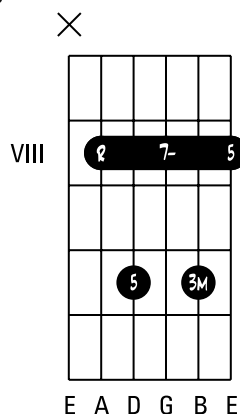
Root = F; maj 3rd = A; min 7th = E $\flat$



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

F7

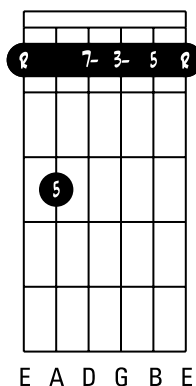
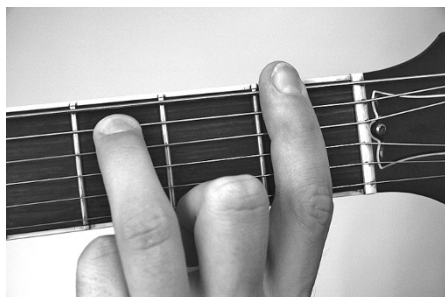
Root = F; maj 3rd = A; 5th = C; min 7th = E $\flat$



In order to obtain the 7th chord, the major 7th of the M_7 chord must be lowered by one semitone (1 fret) so it becomes minor.

Fmin7 (m7, -7)

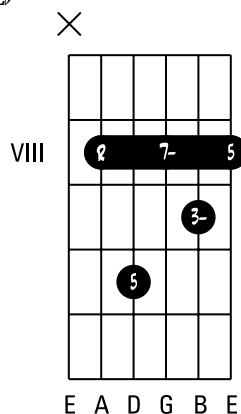
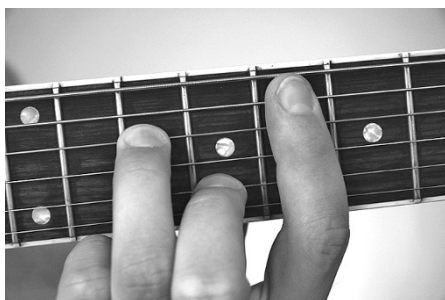
Root = F; min 3rd = A $\flat$; 5th = C; min 7th = E $\flat$



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

Fmin7 (m7, -7)

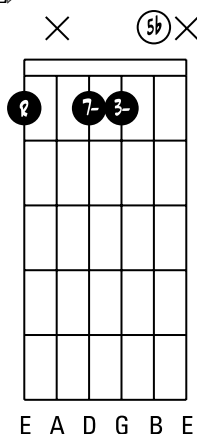
Root = F; min 3rd = A $\flat$; 5th = C; min 7th = E $\flat$



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

Fmin7 $\flat$ 5 (m7 $\flat$ 5, -7 $\flat$ 5, $\emptyset$)

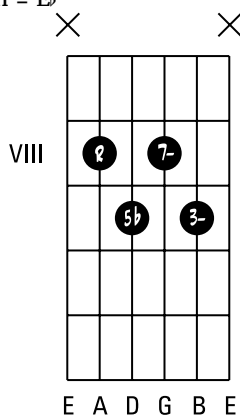
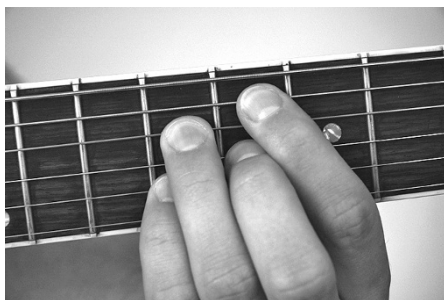
Root = F; min 3rd = A $\flat$; 5th $\flat$ = C $\flat$ (B); min 7th = E $\flat$



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

Fmin7 $\flat$ 5 (m7 $\flat$ 5, -7 $\flat$ 5, $\emptyset$)

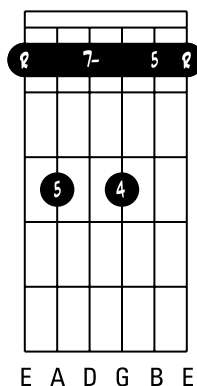
Root = F; min 3rd = A $\flat$; 5th $\flat$ = C $\flat$ (B); min 7th = E $\flat$



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

F7sus4

Root = F; 4th = B $\flat$; 5th = C; min 7th = E $\flat$

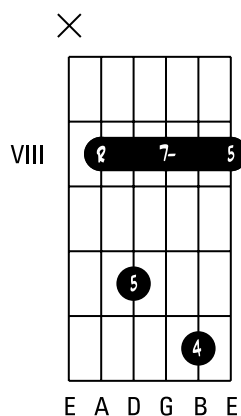
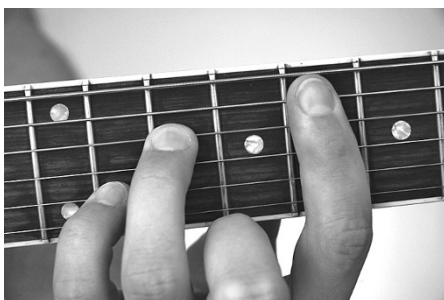


TIP

If you have any difficulty in placing this chord, you don't need to play the lowest 5th (on the A string) because it can be found again on the B string.

F7sus4

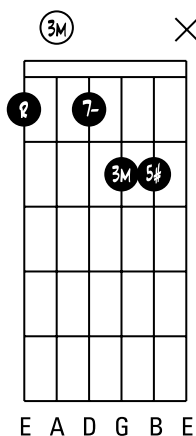
Root = F; 4th = B $\flat$; 5th = C; min 7th = E $\flat$



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

Faug7 (7^{#5}, +7)

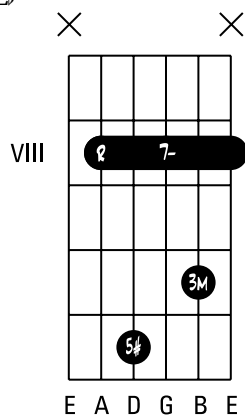
Root = F; maj 3rd = A; 5th[#] = C[#]; min 7th = E^b



An aug7 chord is a 7th chord in which the 5th has been augmented by one semitone (1 fret).

Faug7 (7^{#5}, +7)

Root = F; maj 3rd = A; 5th[#] = C[#]; min 7th = E^b

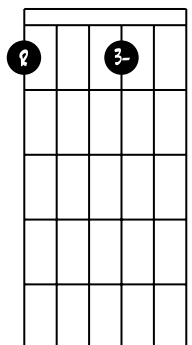


An aug7 chord is a 7th chord in which the 5th has been raised by one semitone (1 fret). Please note that even if you press on the high E because of the barre chord, it should not be played.

Fdim7 (°7)

Root = F; min 3rd = A $\flat$; 5th $\flat$ = C $\flat$ (B); dim 7th = E $\flat$ (D)

× (7dim) (5 $\flat$) ×



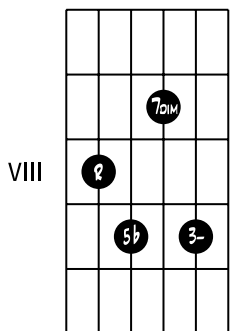
E A D G B E

A dim7 chord is a 7th 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 3rd = A $\flat$; 5th $\flat$ = C $\flat$ (B); dim 7th = E $\flat$ (D)

× ×

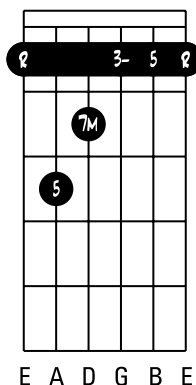
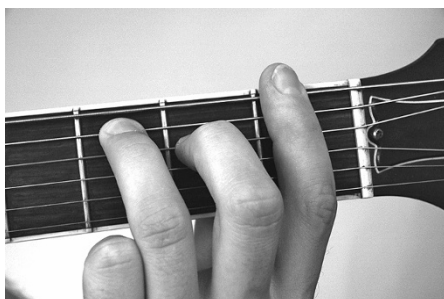


E A D G B E

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

Fmin^{M7} (-M7, min^Δ, -Δ)

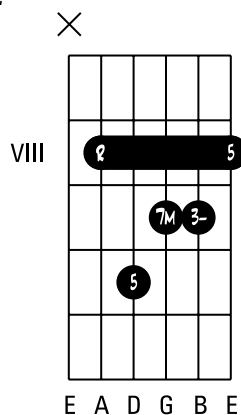
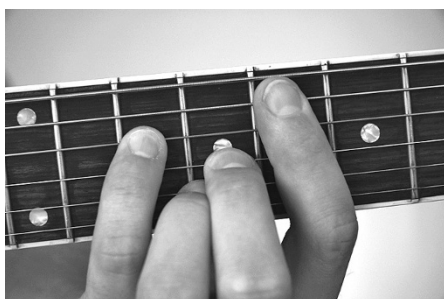
Root = F; min 3rd = A^b; 5th = C; maj 7th = E



In order to obtain a min^{M7} chord, the minor 7th of the min7 chord must be raised by one semitone (1 fret) so it becomes major.

Fmin^{M7} (-M7, min^Δ, -Δ)

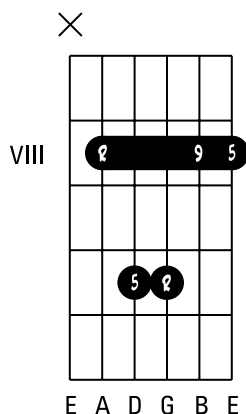
Root = F; min 3rd = A^b; 5th = C; maj 7th = E



In order to obtain a min^{M7} chord, the minor 7th of the min7 chord must be raised by one semitone (1 fret) so it becomes major.

Fsus9

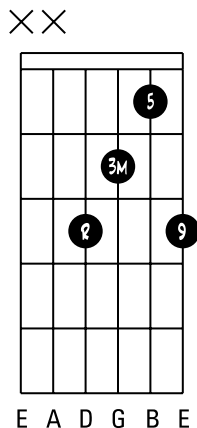
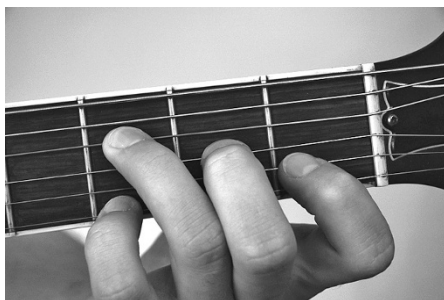
Root = F; 5th = C; 9th = G



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

Fadd9

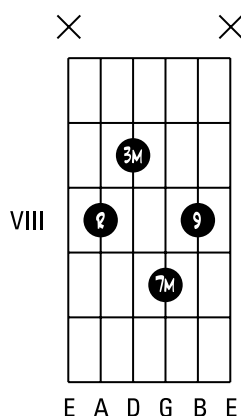
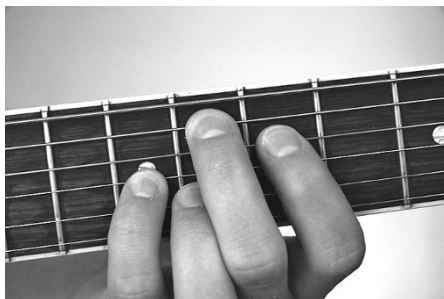
Root = F; maj 3rd = A; 5th = C; 9th = G



An add9 chord is a major chord to which a 9th has been added.

FM7⁹ (Maj7⁹, Δ⁹)

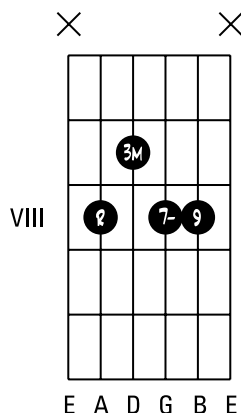
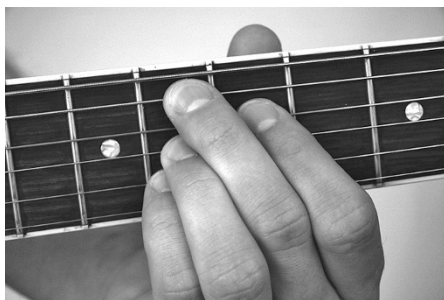
Root = F; maj 3rd = A; maj 7th = E; 9th = G



In order to play this form of ^{M7} 9 chord on the guitar, I have removed the 5th of the ^{M7} chord situated on the D string so as to be able to place the 9th.

F7⁹

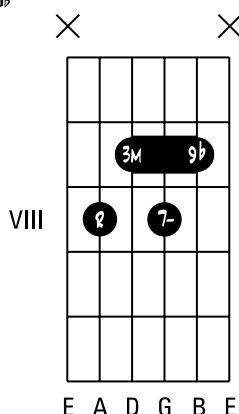
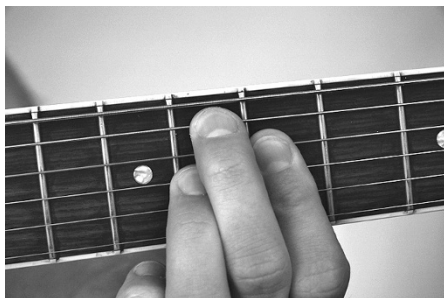
Root = F; maj 3rd = A; maj 7th = E^b; 9th = G



In order to play this form of 7⁹ chord on the guitar, I have removed the 5th of the 7th chord situated on the D string so as to be able to place the 9th.

F7 $\flat$ ⁹

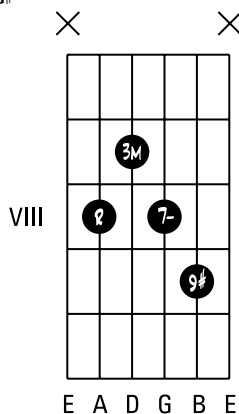
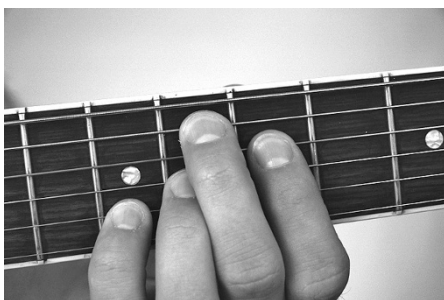
Root = F; maj 3rd = A; min 7th = E $\flat$; 9th $\flat$ = G $\flat$



In order to play this form of 7 $\flat$ ⁹ chord on the guitar, I have removed the 5th of the 7th chord situated on the D string so as to be able to place the 9th $\flat$.

F7 $\sharp$ ⁹

Root = F; maj 3rd = A; min 7th = E $\flat$; 9th $\sharp$ = G $\sharp$

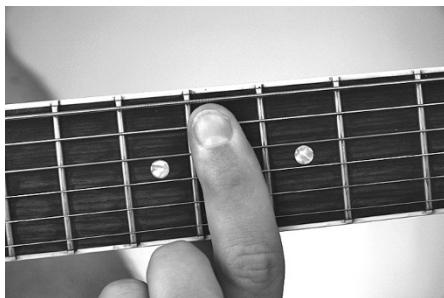


In order to play this form of 7 $\sharp$ ⁹ chord on the guitar, I have removed the 5th of the 7th chord situated on the D string so as to be able to place the 9th $\sharp$.

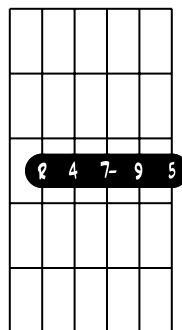
F7sus4⁹

Root = F; 4th = B $\flat$; 5th = C; min 7th = E $\flat$; 9th = G

×



VIII



2 4 7- 9 5

E A D G B E

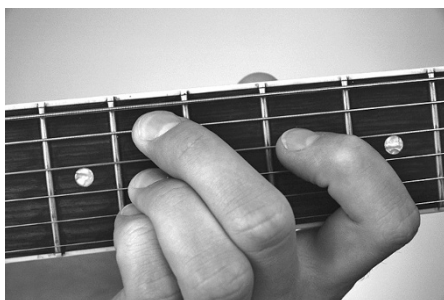
In order to obtain a 7sus4⁹ chord, raise the major 3rd of the 7⁹ chord by one semitone (1 fret) so it becomes the 4th. A 7sus4⁹ chord does not include a 3rd; it is neither major nor minor.

Fmin7⁹ (m7⁹, -7⁹)

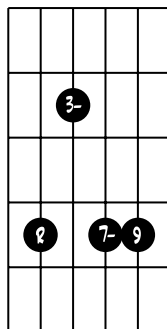
Root = F; min 3rd = A $\flat$; min 7th = E $\flat$; 9th = G

×

×



VIII



3-

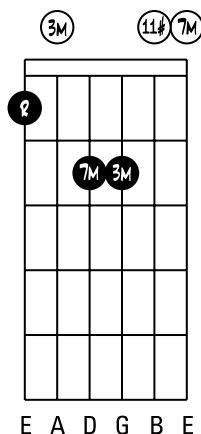
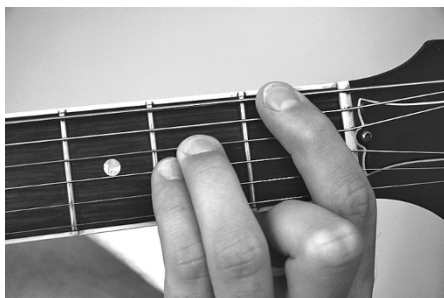
2 7- 9

E A D G B E

In order to play this form of min7⁹ chord on the guitar, I have removed the 5th of the min7 chord situated on the D string so as to be able to place the 9th.

FM7^{#11} (Maj7^{#11}, Δ^{#11})

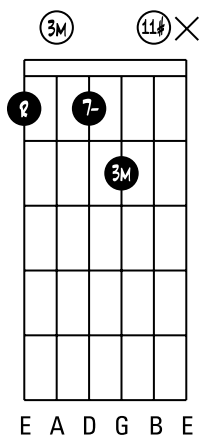
Root = F; maj 3rd = A; maj 7th = E; 11th[#] = B



In order to play this form of ^{M7#11} chord on the guitar, I have removed the 5th of the ^{M7} chord situated on the B string so as to be able to place the 11th[#].

F7^{#11}

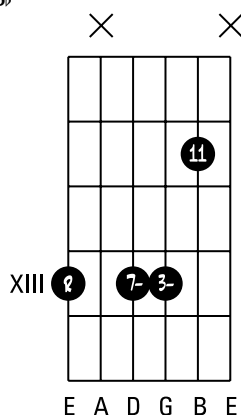
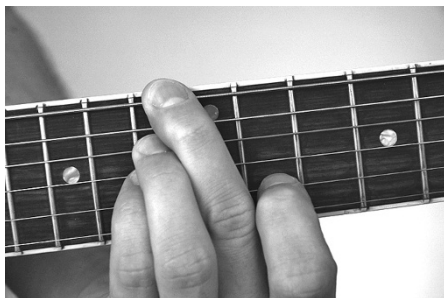
Root = F; maj 3rd = A; maj 7th = E; 11th[#] = B



In order to play this form of 7^{#11} chord on the guitar, I have removed the 5th of the 7th chord situated on the B string so as to be able to place the 11th[#].

Fmin7¹¹ (m7¹¹, -7¹¹)

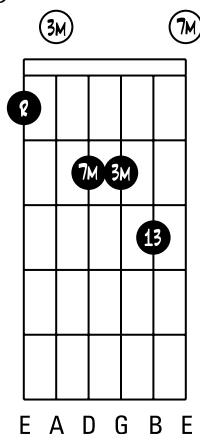
Root = F; min 3rd = A $\flat$; min 7th = E $\flat$; 11th = B $\flat$



In order to play this form of min7¹¹ chord on the guitar, I have removed the 5th of the min7 chord situated on the B string so as to be able to place the perfect 11th.

FM7 13 (Maj7 13, Δ 13)

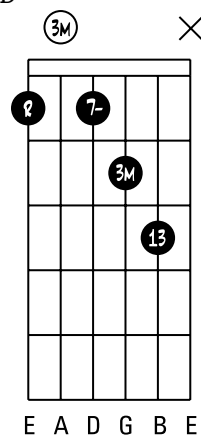
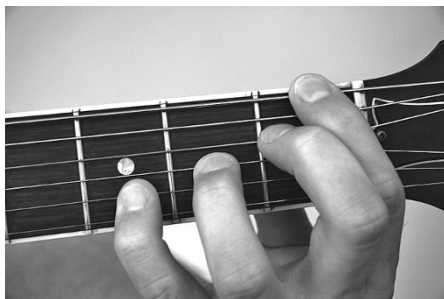
Root = F; maj 3rd = A; maj 7th = E; maj 13th = D



In order to play this form of M_7^{13} chord on the guitar, I have removed the 5th of the M_7 chord situated on the B string so as to be able to place the major 13th.

F7 13

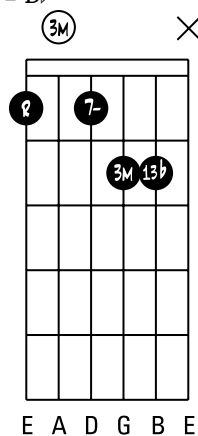
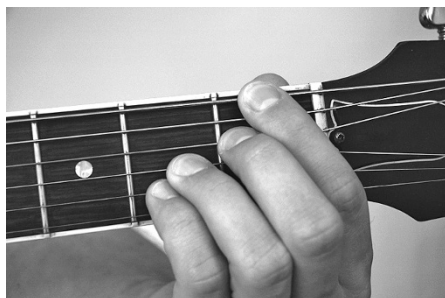
Root = F; maj 3rd = A; min 7th = E $\flat$; maj 13th = D



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

F7 $\flat$ ¹³

Root = F; maj 3rd = A; min 7th = E $\flat$; (min) 13th $\flat$ = D $\flat$



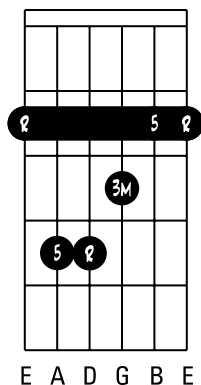
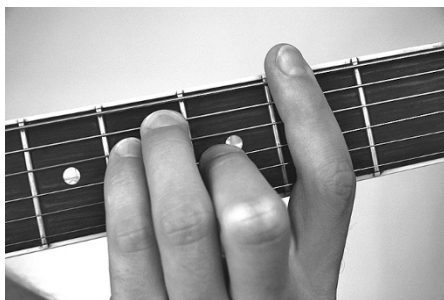
In order to play this form of 7 $\flat$ ¹³ chord on the guitar, I have removed the 5th of the 7th chord situated on the B string so as to be able to place the minor 13th (13th $\flat$).



F[#]/G_b Chords

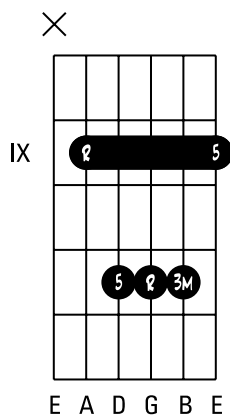
F[#]/G^b maj (M)*

Root = F[#]; maj 3rd = A[#]; 5th = C[#]



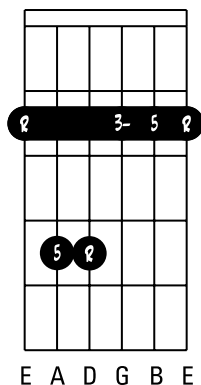
F[#]/G^b maj (M)*

Root = F[#]; maj 3rd = A[#]; 5th = C[#]



F[#]/G^b min (m, -)*

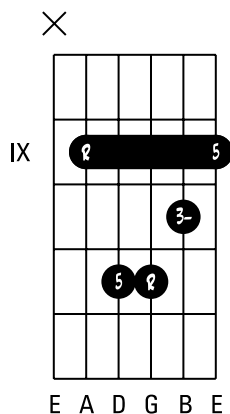
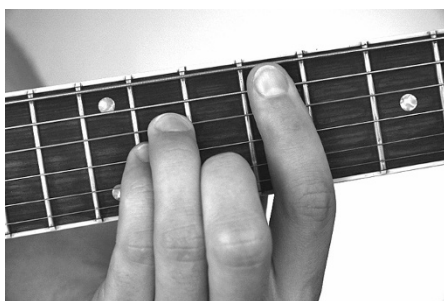
Root = F[#]; min 3rd = A; 5th = C[#]



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

F[#]/G^b min (m, -)*

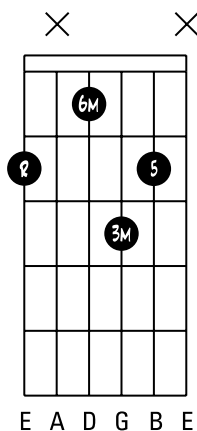
Root = F[#]; min 3rd = A; 5th = C[#]



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

F[#]/G^b6

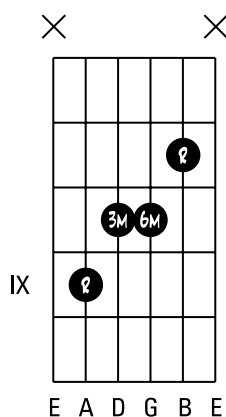
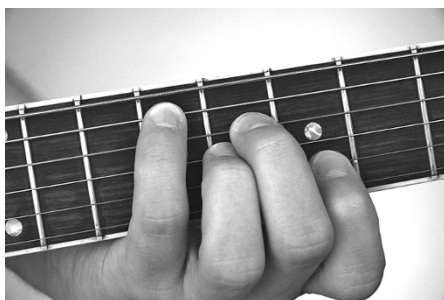
Root = F[#]; maj 3rd = A[#]; 5th = C[#]; maj 6th = D[#]



For this form of 6th chord on the guitar, I 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 6th.

F[#]/G^b6

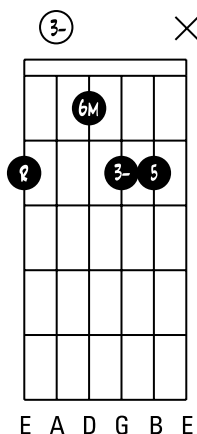
Root = F[#]; maj 3rd = A[#]; maj 6th = D[#]



In order to play this form of 6th chord on the guitar, I have removed the 5th of the major chord in order to place the major 6th.

F[#]/G^b min6 (m6, -6)

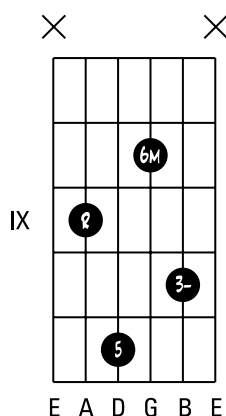
Root = F[#]; min 3rd = A; 5th = C[#]; maj 6th = D[#]



For this type of min 6th chord on the guitar, I 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 6th.

F[#]/G^b min6 (m6, -6)

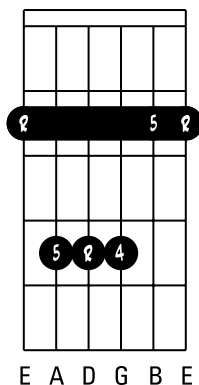
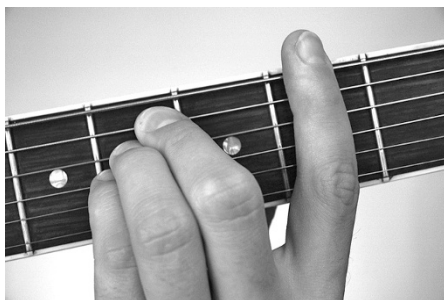
Root = F[#]; min 3rd = A; 5th = C[#]; maj 6th = D[#]



For this type of min 6th chord on the guitar, I 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 6th.

F[#]/G^b sus4

Root = F[#]; 4th = B; 5th = C[#]

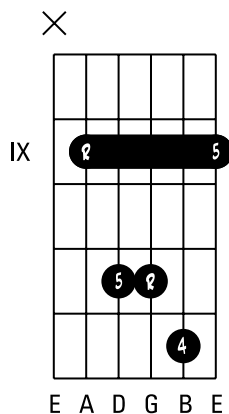
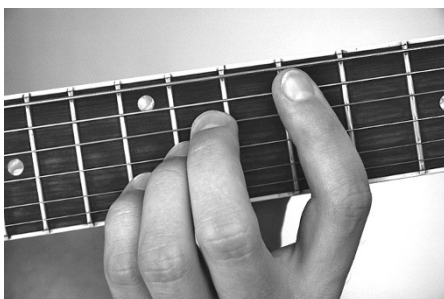


TIP

If you find it hard to place this chord, you can omit the lower-pitched 5th (on the A string) because you can find it on the B string.

F[#]/G^b sus4

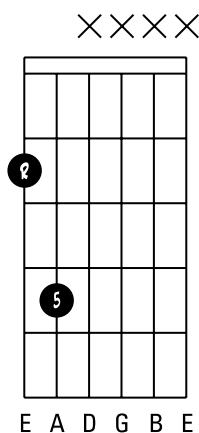
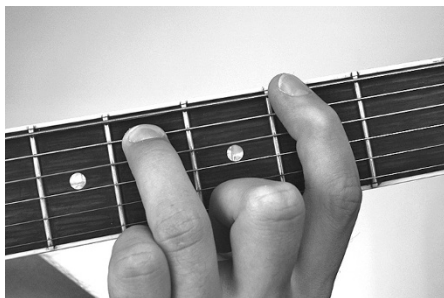
Root = F[#]; 4th = B; 5th = C[#]



To obtain an upper 4th chord, raise the 3rd of a major chord by a semitone (1 fret space), so it becomes the 4th. A sus4th chord does not include the 3rd; it is neither major nor minor.

F[#]/G^b 5 *

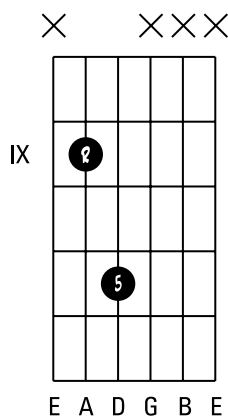
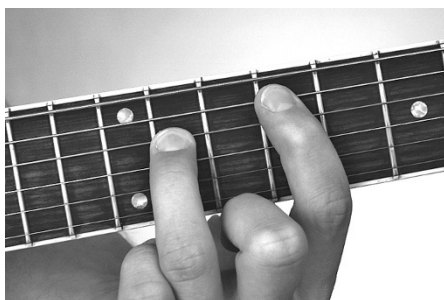
Root = F[#]; 5th = C[#]



The 5 chords consist of only 2 notes: the root and the 5th. Widely used in rock and heavy metal, they're also referred to as *power chords*.

F[#]/G^b 5 *

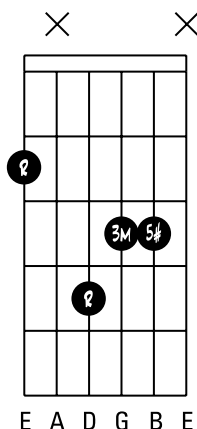
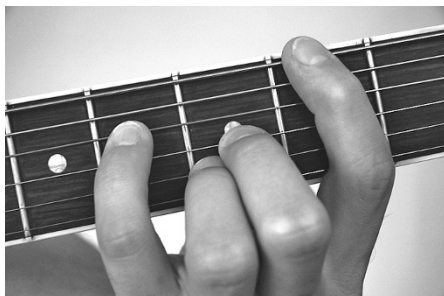
Root = F[#]; 5th = C[#]



The 5 chords consist of only 2 notes: the root and the 5th. Widely used in rock and heavy metal, they're also referred to as *power chords*.

F[#]/G^b aug (^{#5}, +, ⁵⁺)

Root = F[#]; maj 3rd = A[#]; 5th[#] = C^{##} (D)

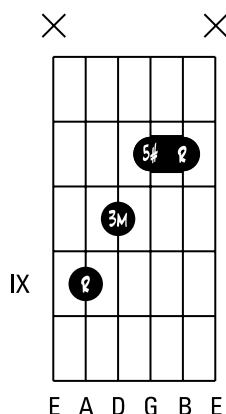


TIP

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 because it is repeated one octave above.

F[#]/G^b aug (^{#5}, +, ⁵⁺)

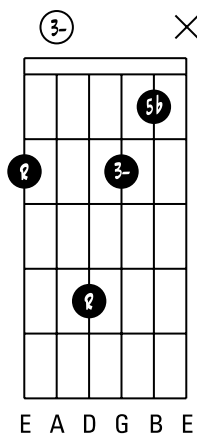
Root = F[#]; maj 3rd = A[#]; 5th[#] = C^{##} (D)



An augmented chord is a major chord where the 5th is raised a semitone (1 fret space).

F[#]/G^b dim (°)

Root = F[#]; min 3rd = A; 5th^b = C

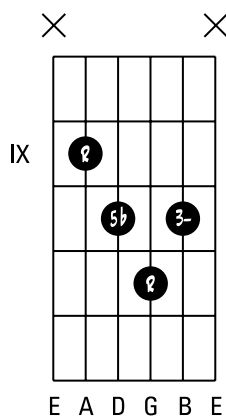


TIP

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 because it is repeated one octave above.

F[#]/G^b dim (°)

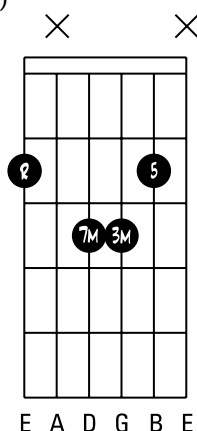
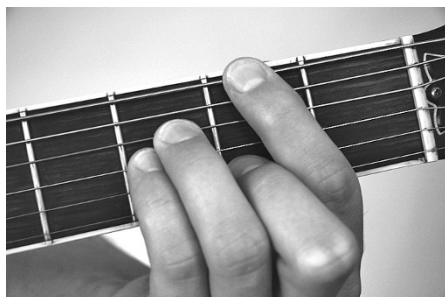
Root = F[#]; min 3rd = A; 5th^b = C



A diminished chord is a major chord where all the notes are lowered one semitone (1 fret space) except for the root.

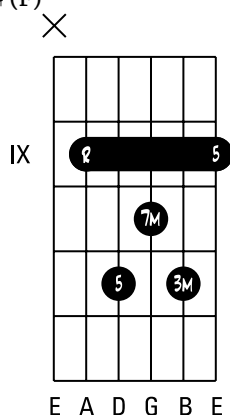
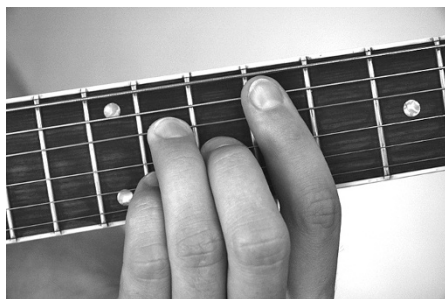
F[#]/G_b M⁷ (7^M, Maj 7, 7Maj Δ)

Root = F[#]; maj 3rd = A[#]; 5th = C[#]; maj 7th = E[#] (F)



F[#]/G_b M⁷ (7^M, Maj 7, 7Maj, Δ)

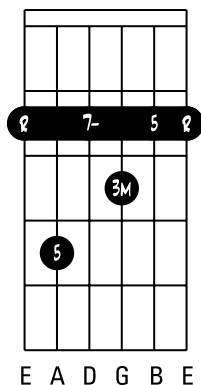
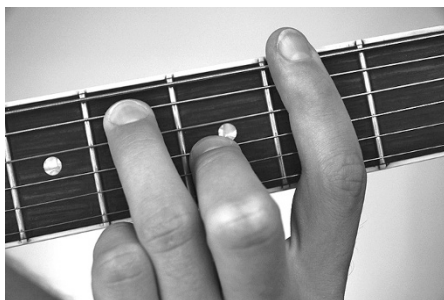
Root = F[#]; maj 3rd = A[#]; 5th = C[#]; maj 7th = E[#] (F)



For this type of M⁷ chord on the guitar, I have lowered the root of the major chord on the G string by a semitone (1 fret space) to obtain the major 7th.

F[#]/G^b 7

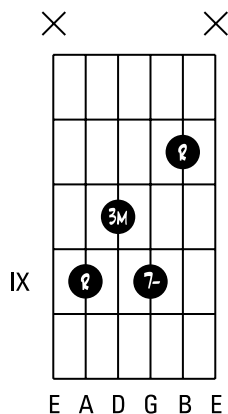
Root = F[#]; maj 3rd = A[#]; 5th = C[#]; min 7th = E



To obtain a 7th chord, you must lower the major 7th of the ^M7 chord by one semitone so it becomes minor.

F[#]/G^b 7 *

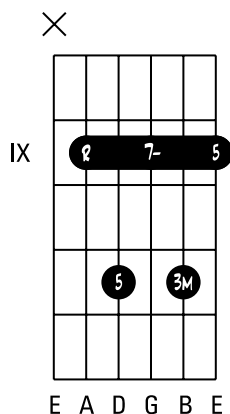
Root = F[#]; maj 3rd = A[#]; min 7th = E



Note that, for this type of frequently used 7th chord, I have omitted the 5th of the chord to place the minor 7th.

F[#]/G^b 7

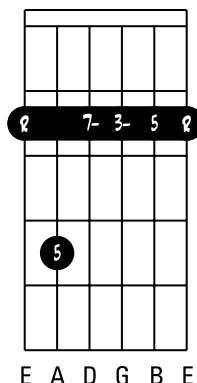
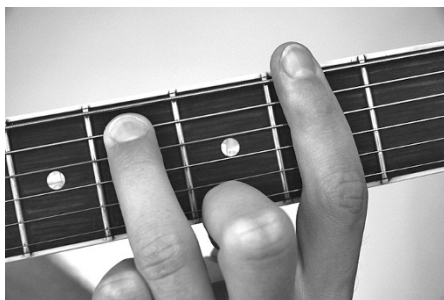
Root = F[#]; maj 3rd = A[#]; 5th = C[#]; min 7th = E



To obtain a 7th chord, you must lower the major 7th of the ^{M7} chord by one semitone (1 fret space) to make it minor.

F[#]/G^b min7 (m7, -7)

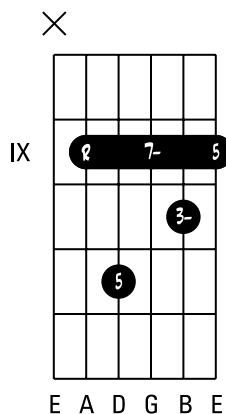
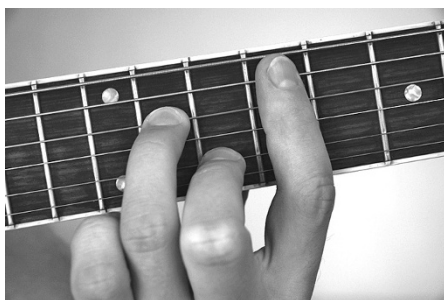
Root = F[#]; min 3rd = A; 5th = C[#]; min 7th = E



To obtain a min7th chord, you must lower the major 3rd of the 7 chord by a semitone (1 fret space) so it becomes minor.

F[#]/G^b min7 (m7, -7)

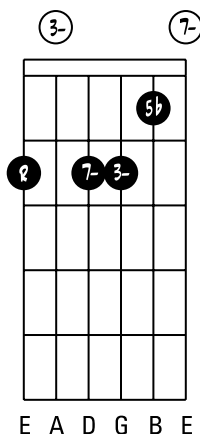
Root = F[#]; min 3rd = A; 5th = C[#]; min 7th = E



To obtain a min7th chord, you must lower the major 3rd of the 7 chord by a semitone (1 fret space) so it becomes minor.

F[#]/G^b min7^b5 (m7^b5, -7^b5, ∅)

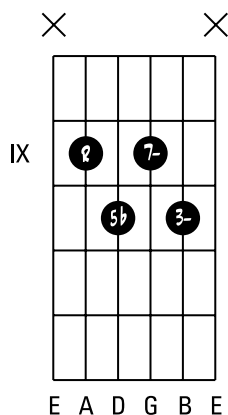
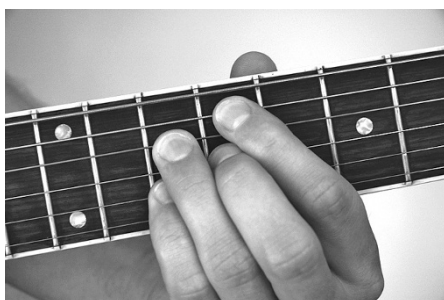
Root = F[#]; min 3rd = A; 5th = C; min 7th = E



To obtain a min 7^b5 chord, you must lower the 5th of the min7 chord by a semitone (1 fret space) so it becomes a flattened 5th (also called a *diminished 5th*).

F[#]/G^b min7^b5 (m7^b5, -7^b5, ∅)

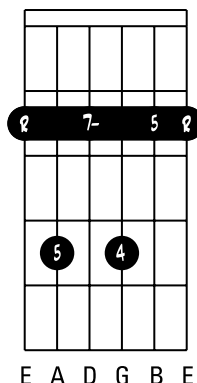
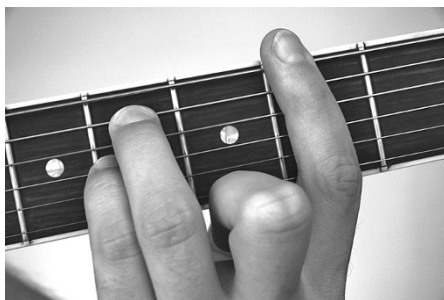
Root = F[#]; min 3rd = A; 5th = C; min 7th = E



To obtain a min 7^b5 chord, you must lower the 5th of the min7 chord by a semitone (1 fret space) so it becomes a flattened 5th (also called a *diminished 5th*).

F[#]/G^b 7sus4

Root = F[#]; 4th = B; 5th = C[#]; min 7th = E

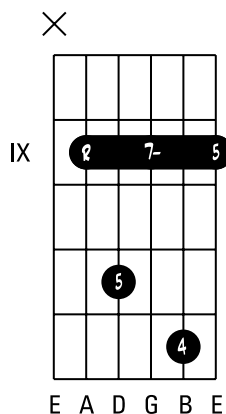
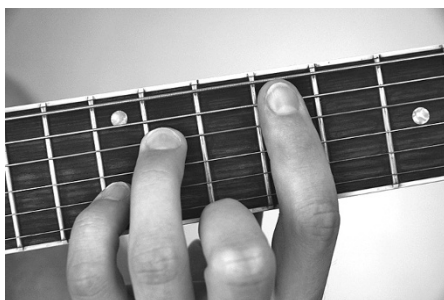


TIP

If you find it hard to place this chord, you can omit the lowest 5th (on the A string) because you can find it on the B string.

F[#]/G^b 7sus4

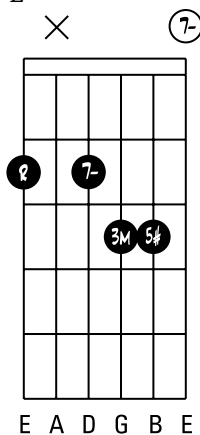
Root = F[#]; 4th = B; 5th = C[#]; min 7th = E



To obtain a 7th sus4th chord, raise the major 3rd of the 7th chord by a semitone (1 fret space) so it becomes the 4th. A 7th sus4th chord has no 3rd; it is neither major nor minor.

F[♯]/G[♭] aug7 (7[♯], +7)

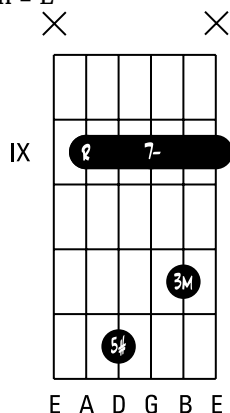
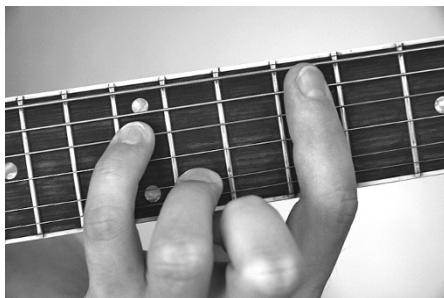
Root = F[♯]; maj 3rd = A[♯]; 5th[♯] = C^{♯♯} (D); min 7th = E



An aug 7th chord is a 7th chord in which the 5th has been raised by a semitone (1 fret space).

F[♯]/G[♭] aug7 (7[♯], +7)

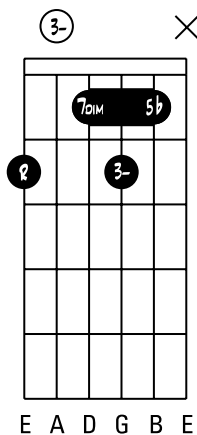
Root = F[♯]; maj 3rd = A[♯]; 5th[♯] = C^{♯♯} (D); min 7th = E



An aug 7th chord is a 7th chord in which the 5th 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[#]/G^b dim7 (°7)

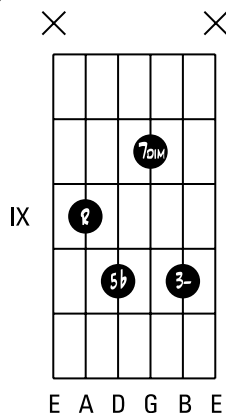
Root = F[#]; min 3rd = A; 5th ^b = C; dim 7th = E^b



A dim 7th chord is a 7th chord in which all the notes have been lowered by a semitone (1 fret space) except for the root.

F[#]/G^b dim7 (°7)

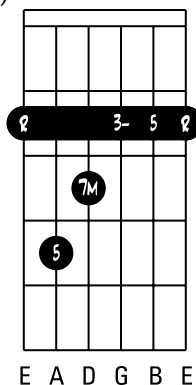
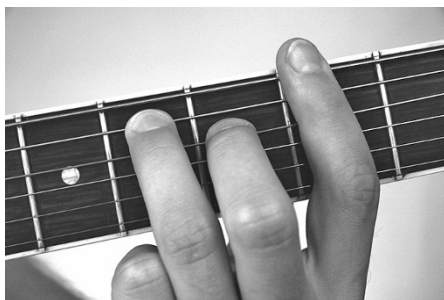
Root = F[#]; min 3rd = A; 5th ^b = C; dim 7th = E^b



A dim 7th chord is a 7th chord in which all the notes have been lowered by a semitone (1 fret space) except for the root.

F[#]/G^b min^{M7} (-M7, min Δ , - Δ)

Root = F[#]; min 3rd = A; 5th = C[#]; maj 7th = E[#] (F)

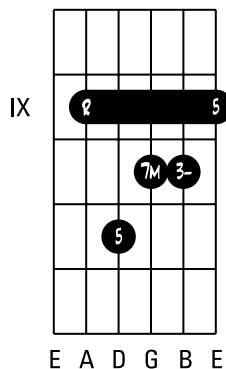
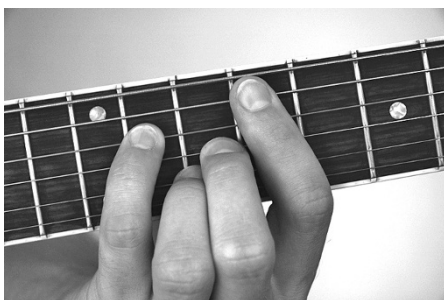


To obtain a min^{M7}chord, you must raise the minor 7th of the min 7th chord by a semitone (1 fret space) so it becomes major.

F[#]/G^b min^{M7} (-M7, min Δ , - Δ)

Root = F[#]; min 3rd = A; 5th = C[#]; maj 7th = E[#] (F)

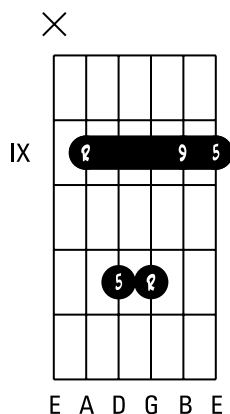
×



To obtain a min^{M7}chord, you must raise the minor 7th of the min 7th chord by a semitone (1 fret space) so it becomes major.

F[#]/G^b sus9

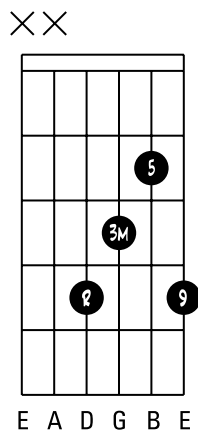
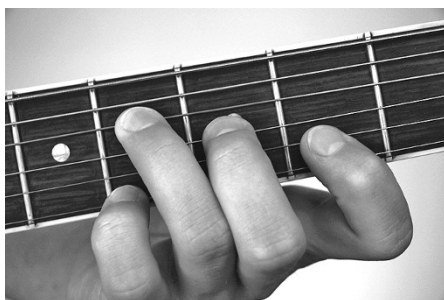
Root = F[#]; 5th = C[#]; 9th = G[#]



To obtain an extra 9th chord, you must lower the major 3rd of a major chord by a tone (2 fret spaces) so it becomes the 9th. An extra 9th chord has no 3rd; it is neither major nor minor.

F[#]/G^b add9

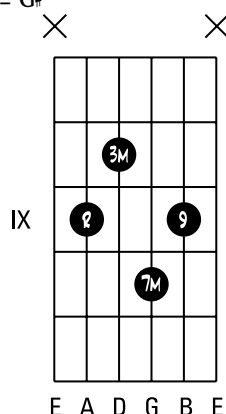
Root = F[#]; maj 3rd = A[#]; 5th = C[#]; 9th = G[#]



An add 9th chord is a major chord to which a 9th has been added.

F[#]/G^b M7⁹ (Maj 7⁹, Δ⁹)

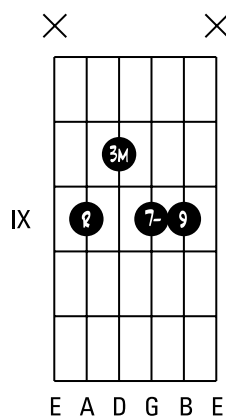
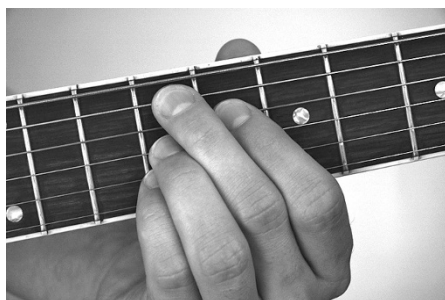
Root = F[#]; maj 3rd = A[#]; maj 7th = E[#] (F); 9th = G[#]



To play this type of chord on the guitar, I have removed the 5th from the M7 chord on the D string so as to place the 9th.

F[#]/G^b 7⁹

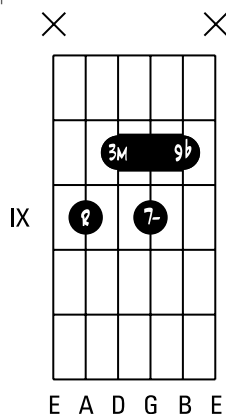
Root = F[#]; maj 3rd = A[#]; min 7th = E; 9th = G[#]



To play this type of 7⁹ chord on the guitar, I have removed the 5th from the 7 chord on the D string so as to place the 9th.

F[#]/G^b 7^b9

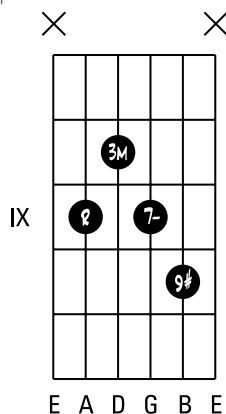
Root = F[#]; maj 3rd = A[#]; min 7th = E; ^b9th = G[#]



To play this type of 7^b9 chord on the guitar, I have removed the 5th from the 7 chord on the D string so as to place the ^b9th.

F[#]/G^b 7[#]9

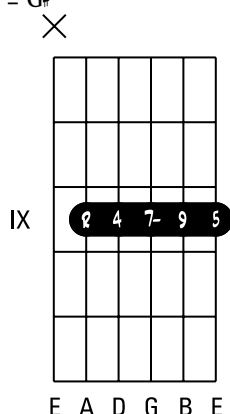
Root = F[#]; maj 3rd = A[#]; min 7th = E; [#]9th = G[#]



To play this type of 7[#]9 chord on the guitar, I have removed the 5th from the 7 chord on the D string so as to place the [#]9th.

F[#]/G^b 7sus4⁹

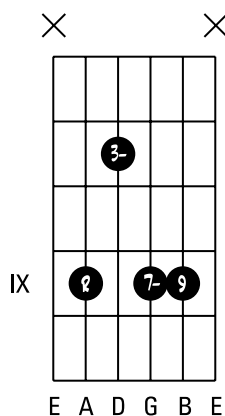
Root = F[#]; 4th = B; 5th = C[#]; min 7th = E; 9th = G[#]



To obtain a 7th chord with extra 4⁹, raise the major 3rd of the 7th chord by one semitone (1 fret space) so it becomes the 4th. A 7sus4⁹ chord has no third; it is neither major nor minor.

F[#]/G^b min7⁹ (m7⁹, -7⁹)

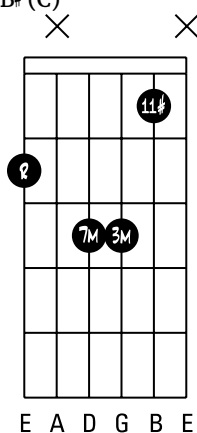
Root = F[#]; min 3rd = A; min 7th = E; 9th = G[#]



To play this type of minor 7th chord on the guitar, I have removed the 5th of the minor 7th chord on the D string so as to place the 9th.

F[#]/G^b M7^{#11} (Maj7^{#11}, 6^{#11})

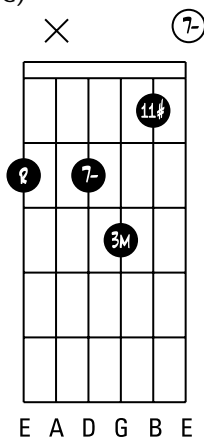
Root = F[#]; maj 3rd = A[#]; maj 7th = E[#] (F); 11th[#] = B[#] (C)



To play this type of M7^{#11} chord on the guitar, I have removed the 5th of the M7 chord on the B string in order to place the 11th[#].

F[#]/G^b 7^{#11}

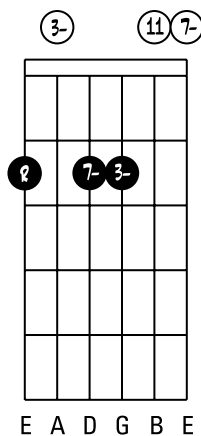
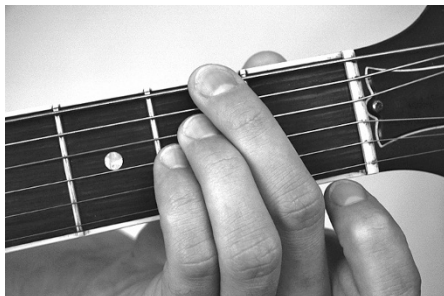
Root = F[#]; maj 3rd = A[#]; min 7th = E; 11th[#] = B[#] (C)



To play this type of 7^{#11} cord on the guitar, I have removed the 5th from the 7th chord on the B string so as to place the 11th[#].

F[#]/G^b min7¹¹ (m7¹¹, -7¹¹)

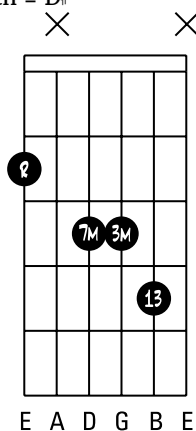
Root = F[#]; min 3rd = A; min 7th = E; 11th = B



To play this type of min 7¹¹ chord on the guitar, I have removed the 5th from the min 7 chord on the B string so as to place the perfect 11th.

F[#]/G^b M7 13 (Maj7 13, Δ 13)

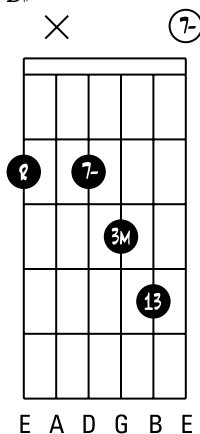
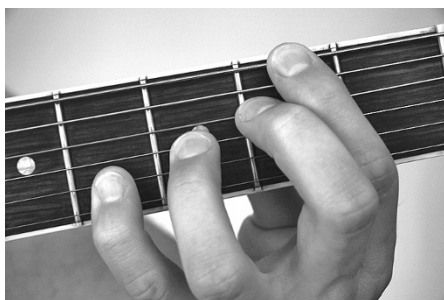
Root = F[#]; maj 3rd = A[#]; maj 7th = E[#] (F); maj 13th = D[#]



To play this type of M7 13 chord on the guitar, I have removed the 5th from the M7 chord on the B string so as to place the major 13th.

F[#]/G^b 7¹³

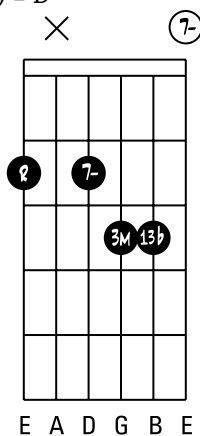
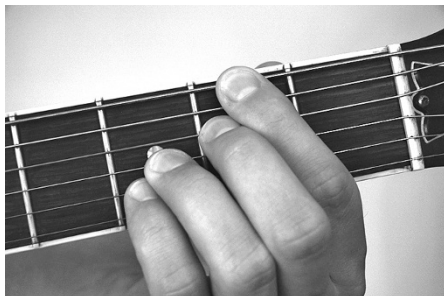
Root = F[#]; maj 3rd = A[#]; min 7th = E; maj 13th = D[#]



To play this type of 7¹³ chord on the guitar, I have removed the 5th from the 7th chord on the B string so as to place the major 13th.

F[#]/G^b 7^b13

Root = F[#]; maj 3rd = A[#]; min 7th = E; 13th^b (min) = D



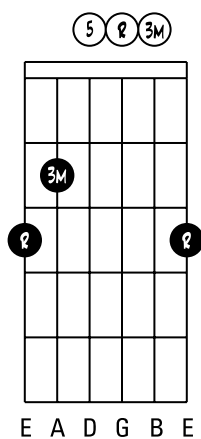
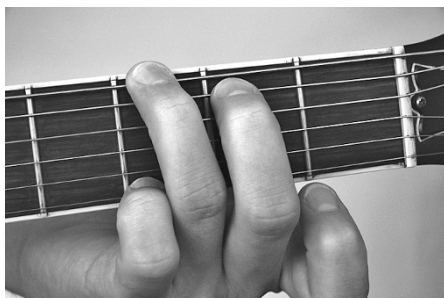
To play this type of 7^b13 chord on the guitar, I have removed the 5th from the 7th chord on the B string so as to place the minor 13th (13^b).



G-family Chords

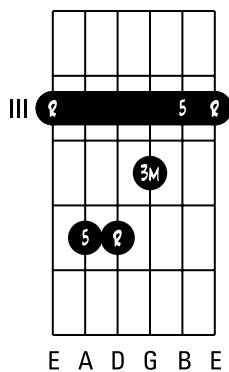
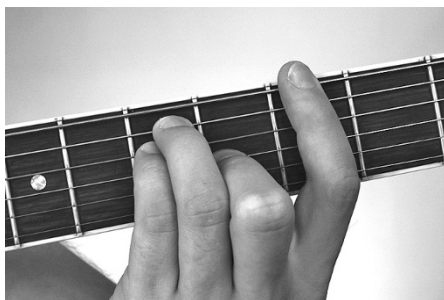
Gmaj (M)*

Root = G; maj 3rd = B; 5th = D



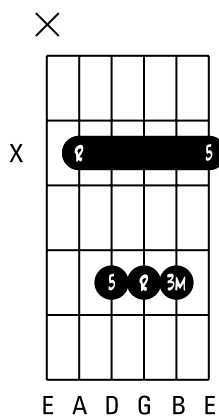
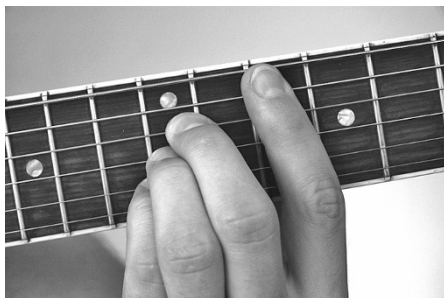
Gmaj (M)*

Root = G; maj 3rd = B; 5th = D



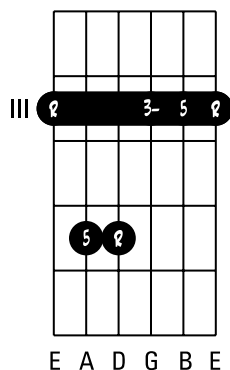
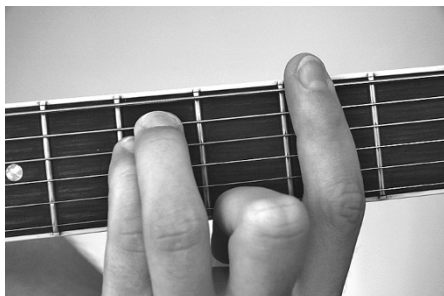
Gmaj (M)*

Root = G; maj 3rd = B; 5th = D



Gmin (m, -) *

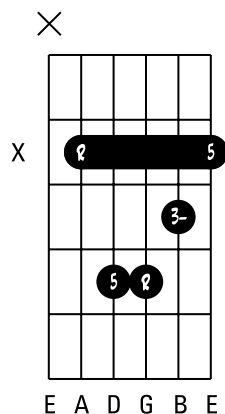
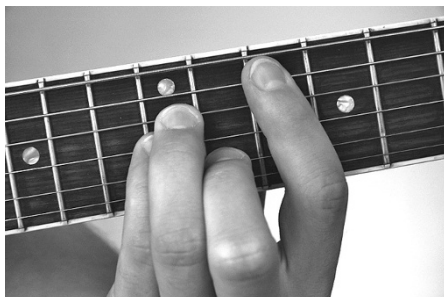
Root = G; min 3rd = B $\flat$; 5th = D



To obtain a minor chord, lower the major 3rd of the major chord by a semitone (1 fret space) so it becomes minor.

Gmin (m, -) *

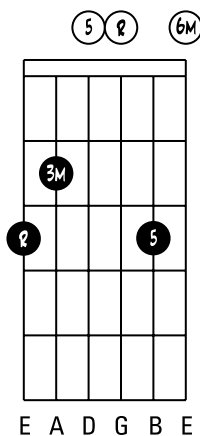
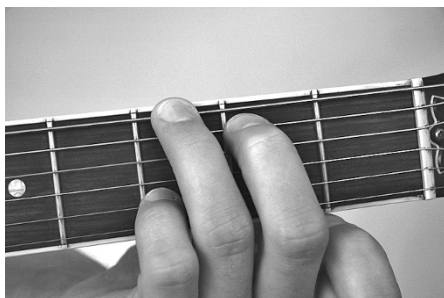
Root = G; min 3rd = B $\flat$; 5th = D



To obtain a minor chord, lower the major 3rd of the major chord by a semitone (1 fret space) so it becomes minor.

G6 *

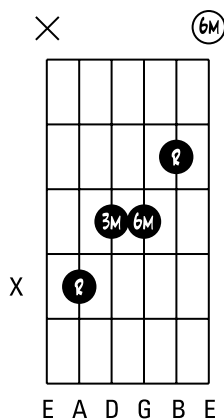
Root = G; maj 3rd = B; 5th = D; maj 6th = E



For this type of 6th chord on the guitar, I 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 6th.

G6

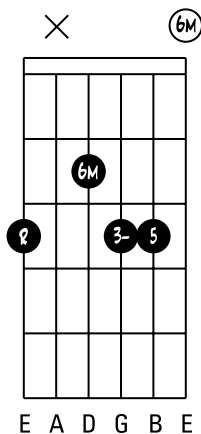
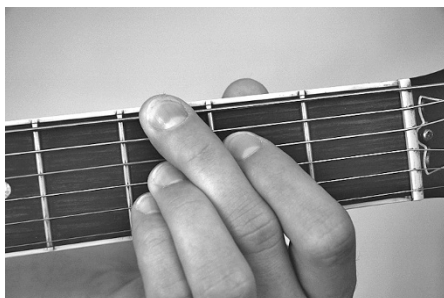
Root = G; maj 3rd = B; maj 6th = E



To play this type of 6th chord on the guitar, I have removed the 5th from the major chord so as to place the major 6th.

Gmin6 (m6, -6)

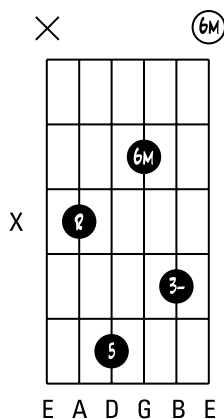
Root = G; min 3rd = B $\flat$; 5th = D; maj 6th = E



For this type of min6th chord on the guitar, I 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 6th.

Gmin6 (m6, -6)

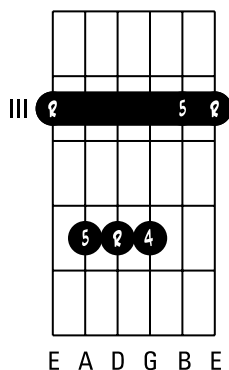
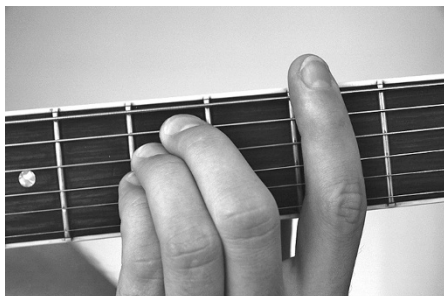
Root = G; min 3rd = B $\flat$; 5th = D; maj 6th = E



For this type of min6th chord on the guitar, I 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 6th.

Gsus4

Root = G; 4th = C; 5th = D

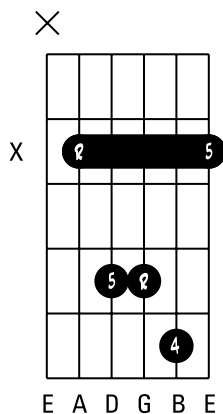


TIP

If you find it hard to place this chord, you can omit the lowest 5th (on the A string) because you can find it on the B string.

Gsus4

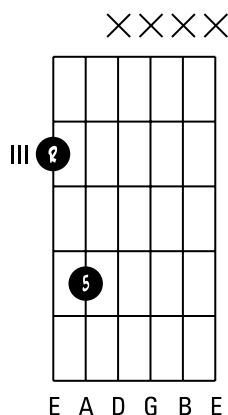
Root = G; 4th = C; 5th = D



To obtain a sus4 chord, raise the 3rd of a major chord by one semitone (1 fret space) so it becomes the 4th. An extra 4 chord does not contain a 3rd; it is neither major nor minor.

G5 *

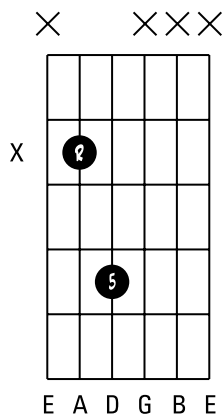
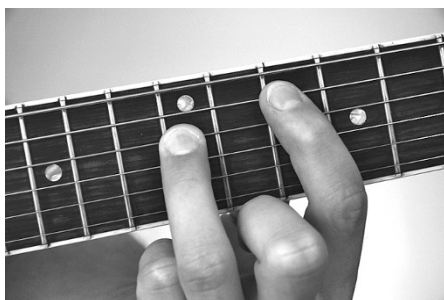
Root = G; 5th = D



The 5 chords consist of only 2 notes: the root and the 5th. Widely used in rock and heavy metal, they're also referred to as *power chords*.

G5 *

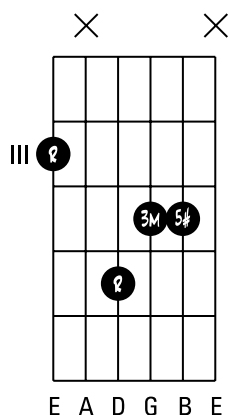
Root = G; 5th = D



The 5 chords consist of only 2 notes: the root and the 5th. Widely used in rock and heavy metal, they're also referred to as *power chords*.

Gaug (#5, +, 5+)

Root = G; maj 3rd = B; 5th# = D#

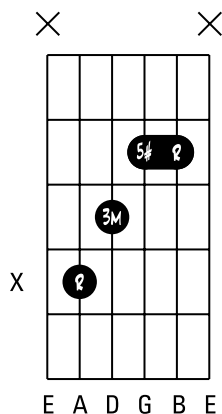
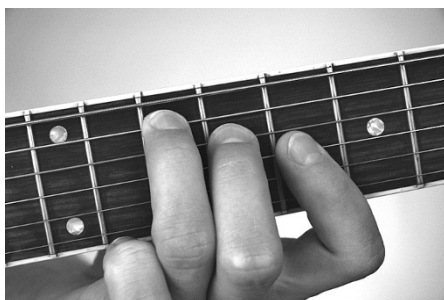


TIP

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 because it is repeated one octave above.

Gaug (#5, +, 5+)

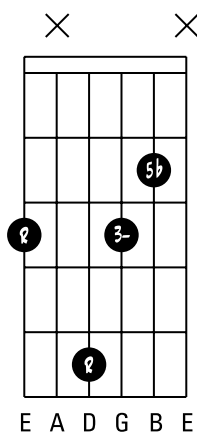
Root = G; maj 3rd = B; 5th# = D#



An augmented chord is a major chord where the 5th is raised a semitone (1 fret space).

Gdim (°)

Root = G; min 3rd = B $\flat$; 5th $\flat$ = D $\flat$

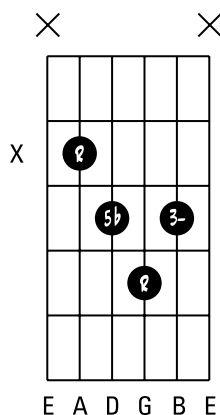


TIP

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.

Gdim (°)

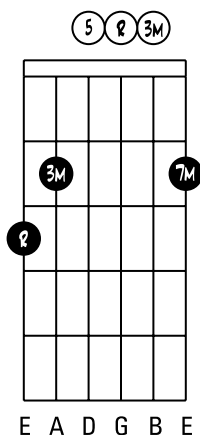
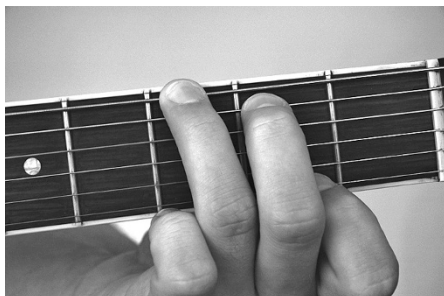
Root = G; min 3rd = B $\flat$; 5th $\flat$ = D $\flat$



A diminished chord is a major chord where all the notes are lowered by a semitone (1 fret space), except for the root.

G^{M7} (7^M, Maj7, 7^{Maj}, Δ) *

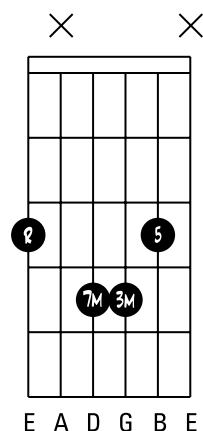
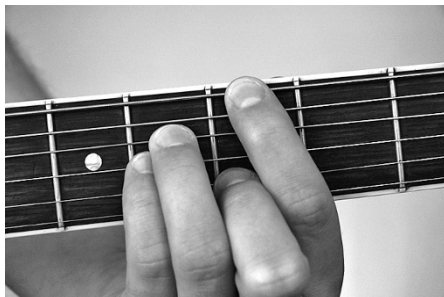
Root = G; maj 3rd = B; 5th = D; maj 7th = F#



For this type of chord on the guitar, I have lowered the root of the chord on the high E string by a semitone (1 fret space) to obtain the major 7th.

G^{M7} (7^M, Maj7, 7^{Maj}, Δ) *

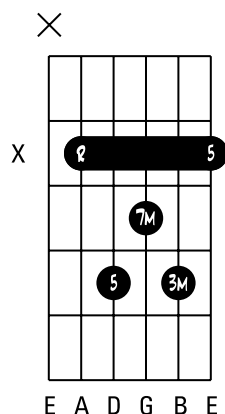
Root = G; maj 3rd = B; 5th = D; maj 7th = F#



For this type of chord on the guitar, I have lowered the root of the chord on the D string by a semitone (1 fret space) to obtain the major 7th.

G^{M7} (7^M, Maj7, 7^{Maj}, Δ) *

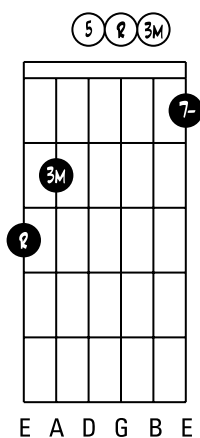
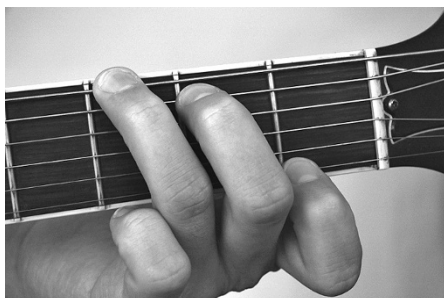
Root = G; maj 3rd = B; 5th = D; maj 7th = F[#]



For this type of chord on the guitar, I have lowered the root of the chord on the G string by a semitone (1 fret space) to obtain the major 7th.

G7 *

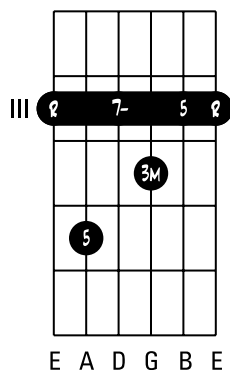
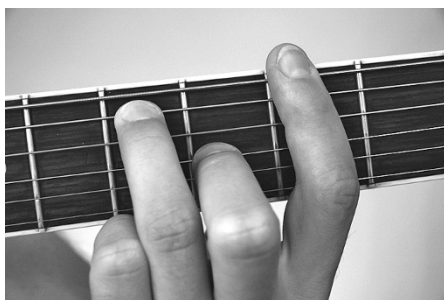
Root = G; maj 3rd = B; 5th = D; min 7th = F



To obtain a 7th chord, lower the major 7th of the M^7 chord by a semitone (1 fret space) so it becomes minor.

G7

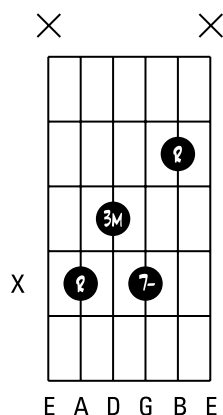
Root = G; maj 3rd = B; 5th = D; min 7th = F



To obtain a 7th chord, lower the major 7th of the M^7 chord by a semitone (1 fret space) so it becomes minor.

G7 *

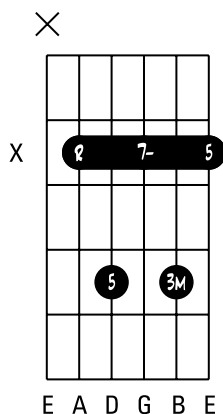
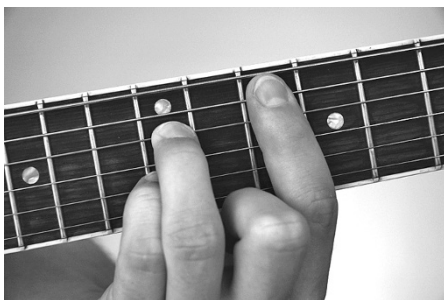
Root = G; maj 3rd = B; min 7th = F



Note that, for this type of 7th chord, which is widely used, I have removed the 5th from the major chord so as to place the minor 7th.

G7

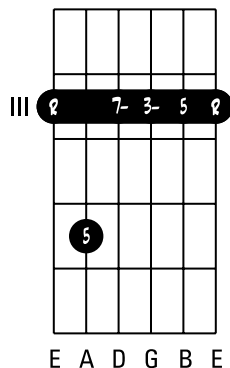
Root = G; maj 3rd = B; 5th = D; min 7th = F



To obtain a 7th chord, lower the major 7th of the $M7$ chord by a semitone (1 fret space) so it becomes minor.

Gmin7 (m7, -7)

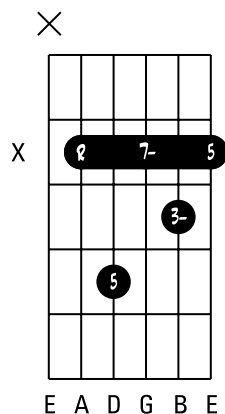
Root = G; min 3rd = B $\flat$; 5th = D; min 7th = F



To obtain a minor 7th chord, lower the major 3rd of the 7th chord by a semitone (1 fret space) so it becomes minor.

Gmin7 (m7, -7)

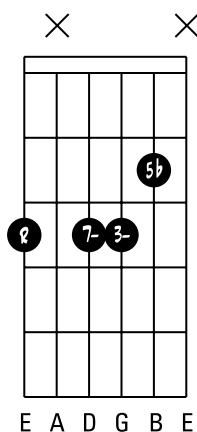
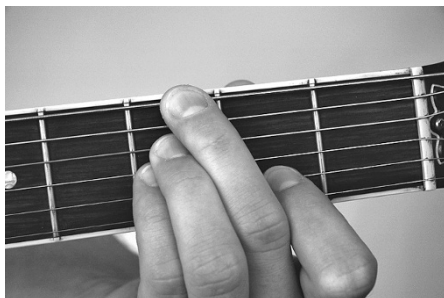
Root = G; min 3rd = B $\flat$; 5th = D; min 7th = F



To obtain a minor 7th chord, lower the major 3rd of the 7th chord by a semitone (1 fret space) so it becomes minor.

Gmin 7^{b5} (m7^{b5}, -7^{b5}, ø)

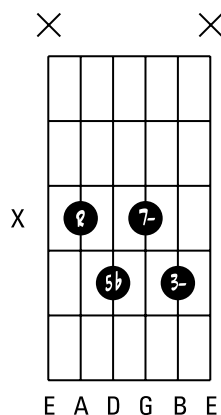
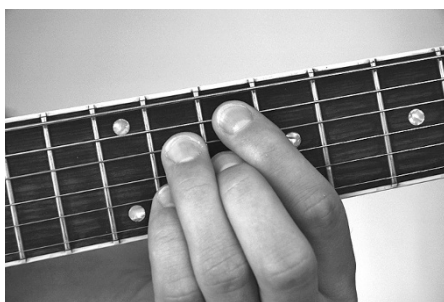
Root = G; min 3rd = B^b; 5th^b = D^b; min 7th = F



To obtain a min7^{b5} chord, lower the 5th of the min7 chord by a semitone (1 fret space) so it becomes a flattened 5th (also called a *diminished 5th*).

Gmin 7^{b5} (m7^{b5}, -7^{b5}, ø)

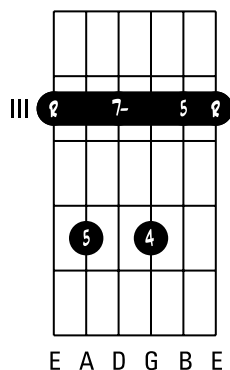
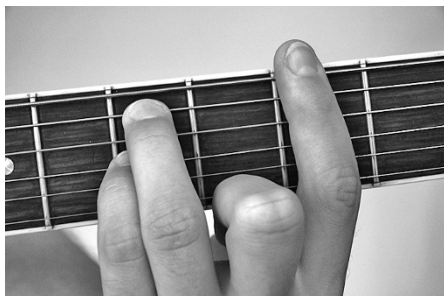
Root = G; min 3rd = B^b; 5th^b = D^b; min 7th = F



To obtain a min7^{b5} chord, lower the 5th of the min7 chord by a semitone (1 fret space) so it becomes a flattened 5th (also called a *diminished 5th*).

G7sus4

Root = G; 4th = C; 5th = D; min 7th = F

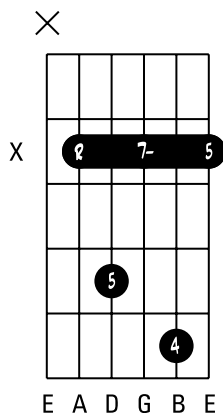


TIP

If you find it hard to place this chord, you can omit the lowest 5th (on the A string) because you can find it on the B string.

G7sus4

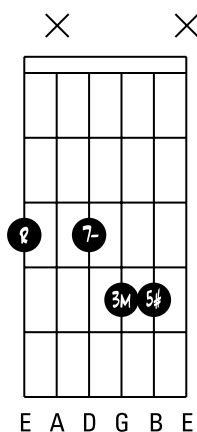
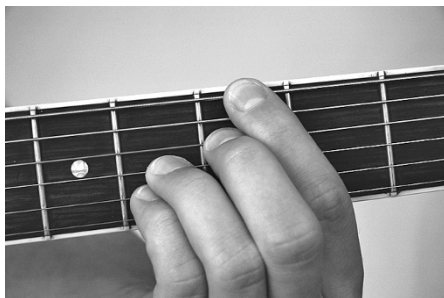
Root = G; 4th = C; 5th = [D; min 7th = F



To obtain a 7sus4 chord, raise the major 3rd of the 7 chord by a semitone (1 fret space) so it becomes the 4th. A 7sus4 chord does not contain a 3rd; it is neither major nor minor.

Gaug7 (7^{#5}, +7)

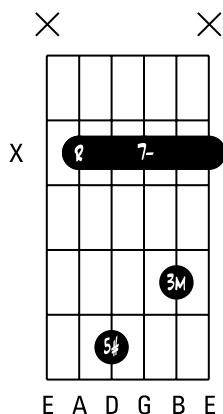
Root = G; maj 3rd = B; 5th[#] = D[#]; min 7th = F



An aug 7th chord is a 7th chord in which the 5th is raised by a semitone (1 fret space).

Gaug7 (7^{#5}, +7)

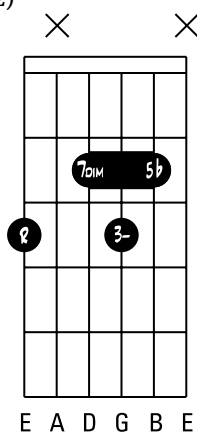
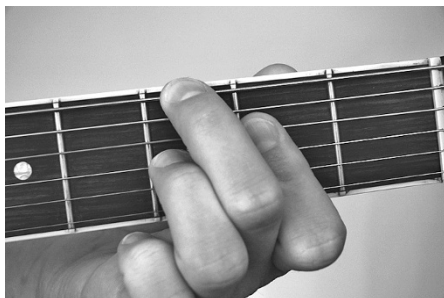
Root = G; maj 3rd = B; 5th[#] = D[#]; min 7th = F



An aug 7th chord is a 7th chord in which the 5th 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)

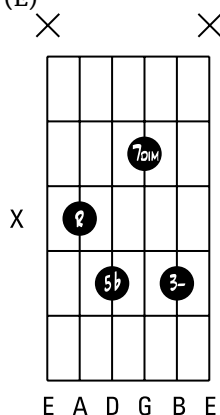
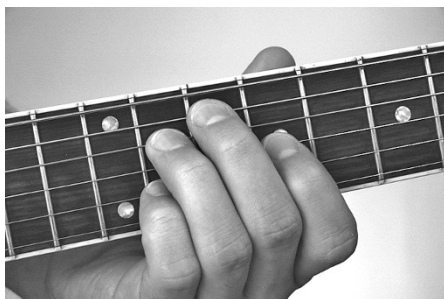
Root = G; min 3rd = B $\flat$; 5th $\flat$ = D $\flat$; dim 7th = F $\flat$ (E)



A dim 7 chord is a 7th chord in which all the notes are lowered by a semitone (1 fret space) except for the root.

Gdim7 (°7)

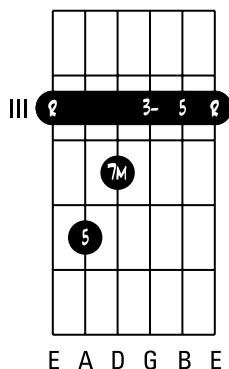
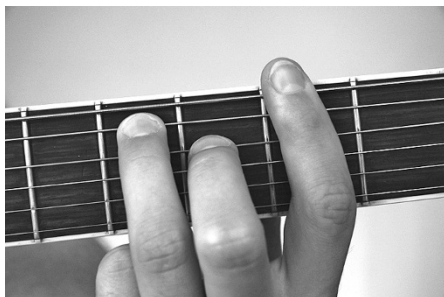
Root = G; min 3rd = B $\flat$; 5th $\flat$ = D $\flat$; dim 7th = F $\flat$ (E)



A dim 7 chord is a 7th chord in which all the notes are lowered by a semitone (1 fret space) except for the root.

Gmin^{M7} (-^{M7}, min^Δ, -Δ)

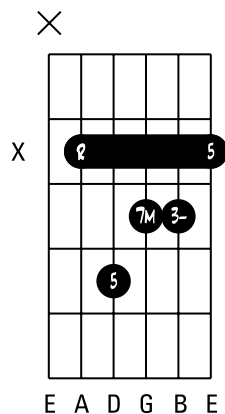
Root = G; min 3rd = B $\flat$; 5th = D; maj 7th = F $\sharp$



To obtain a min^{M7} chord, raise the minor 7th of the min⁷ chord by a semitone (1 fret space) so it becomes major.

Gmin^{M7} (-^{M7}, min^Δ, -Δ)

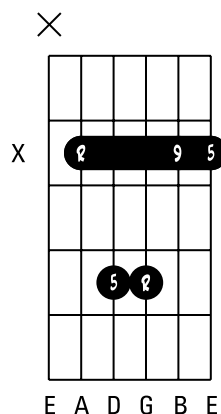
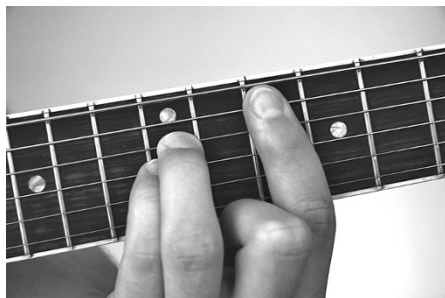
Root = G; min 3rd = B $\flat$; 5th = D; maj 7th = F $\sharp$



To obtain a min^{M7} chord, raise the minor 7th of the min⁷ chord by a semitone (1 fret space) so it becomes major.

Gsus9

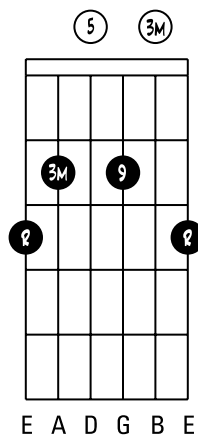
Root = G; 5th = D; 9th = A



To obtain a sus9 chord, lower the major 3rd of the major chord by a tone (2 fret spaces) so it becomes a 9th. A sus9 chord does not contain a 3rd; it is neither major nor minor.

Gadd9

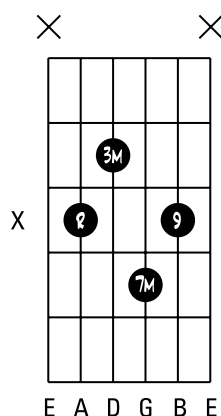
Root = G; maj 3rd = B; 5th = D; 9th = A



An add9 chord is a major chord with an added 9th.

GM7⁹ (Maj7⁹, Δ⁹)

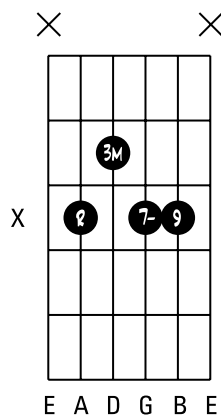
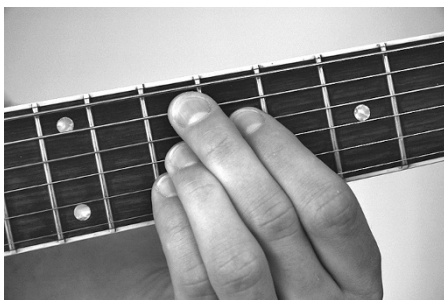
Root = G; maj 3rd = B; maj 7th = F[♯]; 9th = A



To play this type of M_7^9 chord on the guitar, I have removed the 5th from the M_7 chord on the D string so as to place the 9th.

G7⁹

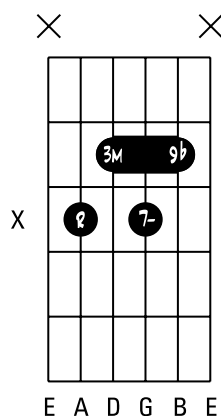
Root = G; maj 3rd = B; min 7th = F; 9th = A



To play this type of 7^9 chord on the guitar, I have removed the 5th from the 7th chord on the D string so as to place the 9th.

G7 $\flat$ 9

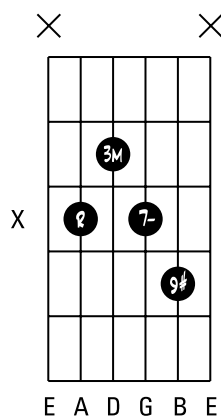
Root = G; maj 3rd = B; min 7th = F; 9th $\flat$ = A $\flat$



To play this type of 7⁹ chord on the guitar, I have removed the 5th from the 7th chord on the D string so as to place the 9th.

G7 $\sharp$ 9

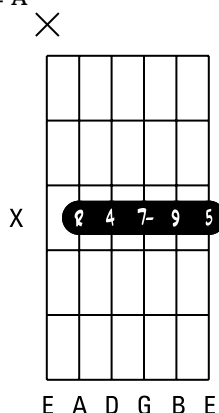
Root = G; maj 3rd = B; min 7th = F; 9th $\sharp$ = A $\sharp$



To play this type of 7^{#9} chord on the guitar, I have removed the 5th from the 7th chord on the D string so as to place the 9th.

G7sus4⁹

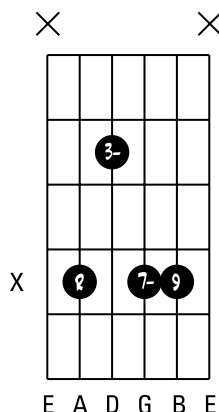
Root = G; 4th = C; 5th = D; min 7th = F; 9th = A



To obtain a 7sus4⁹ chord, raise the major 3rd of the 7⁹ chord by a semitone (1 fret space) so it becomes the 4th. A 7sus4⁹ chord does not contain a 3rd; it is neither major nor minor.

Gmin7⁹ (m7⁹, -7⁹)

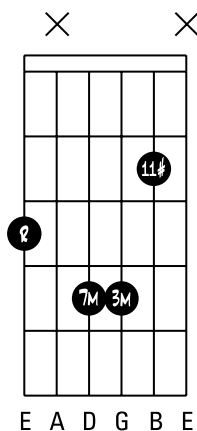
Root = G; min 3rd = B $\flat$; min 7th = F; 9th = A



To play this type of min7⁹ chord on the guitar, I have removed the 5th from the min7th chord on the D string so as to place the 9th.

G^{M7#11} (Maj7#11, Δ#11)

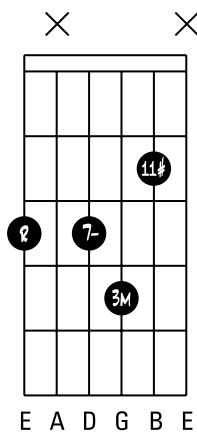
Root = G; maj 3rd = B; maj 7th = F#; 11th# = C#



To play this type of ^{M7#11} chord on the guitar, I have removed the 5th from the ^{M7} chord on the B string so as to place the 11th#.

G7#11

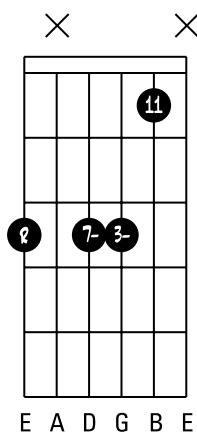
Root = G; maj 3rd = B; min 7th = F; 11th# = C#



To play this type of 7#11 chord on the guitar, I have removed the 5th from the 7th chord on the B string so as to place the 11th#.

Gmin7¹¹ (m7¹¹, -7¹¹)

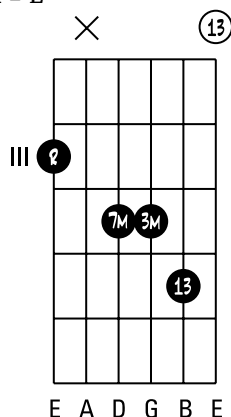
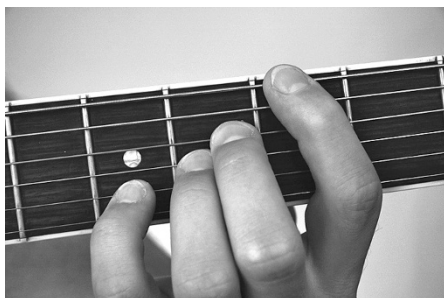
Root = G; min 3rd = B $\flat$; min 7th = F; 11th = C



To play this type of min7¹¹ chord on the guitar, I have removed the 5th from the min 7th chord on the B string so as to place the perfect 11th.

G^{M7} 13 (Maj7 13, Δ 13)

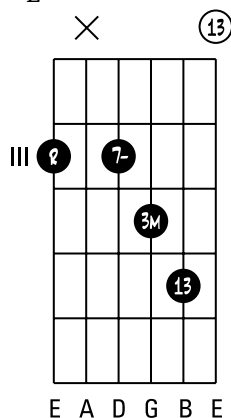
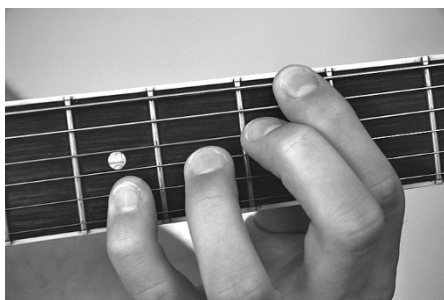
Root = G; maj 3rd = B; maj 7th = F♯; maj 13th = E



To play this type of ^{M7} 13 chord on the guitar, I have removed the 5th from the M7 chord on the B string so as to place the major 13th.

G7¹³

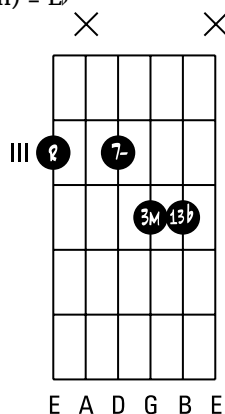
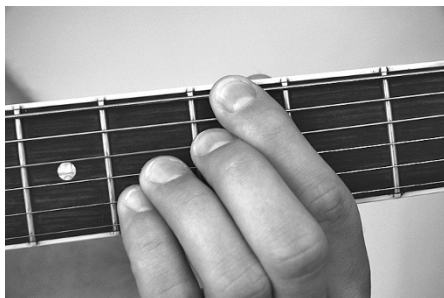
Root = G; maj 3rd = B; min 7th = F; maj 13th = E



To play this type of 7¹³ chord on the guitar, I have removed the 5th from the 7th chord on the B string so as to place the major 13th.

G7 $\flat^{13}$

Root = G; maj 3rd = B; min 7th = F; 13th $\flat$ (min) = E $\flat$



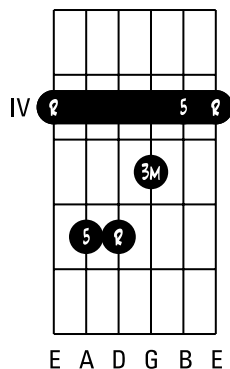
To play this type of 7 $\flat^{13}$ chord on the guitar, I have removed the 5th from the 7th chord on the B string so as to place the minor 13th (13 $\flat$).

9

A_b/G[#] Chords

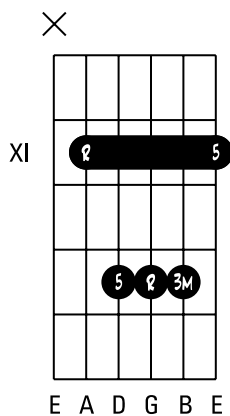
A $\flat$ /G $\sharp$ maj (M)*

Root = A $\flat$; maj 3rd = C; 5th = E $\flat$



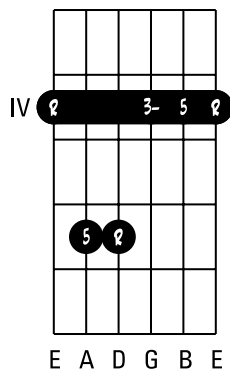
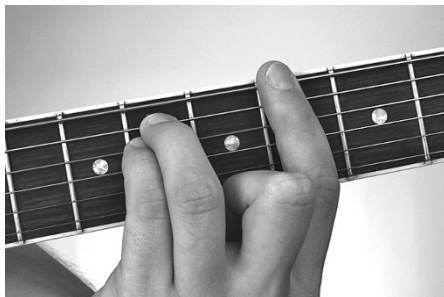
A $\flat$ /G $\sharp$ maj (M)*

Root = A $\flat$; maj 3rd = C; 5th = E $\flat$



A $\flat$ /G $\sharp$ min (m, -)*

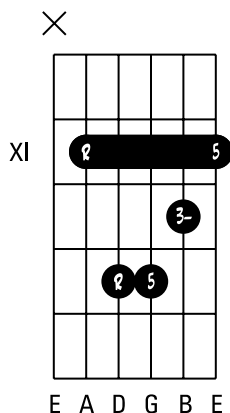
Root = A $\flat$; min 3rd = C $\flat$ (B); 5th = E $\flat$



To obtain a minor chord, lower the major 3rd of the major chord by a semitone (1 fret space) so it becomes minor.

A $\flat$ /G $\sharp$ min (m, -)*

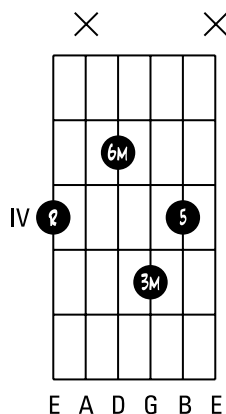
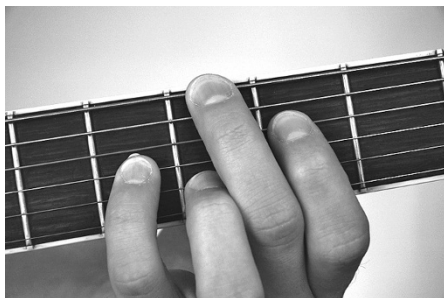
Root = A $\flat$; min 3rd = C $\flat$ (B); 5th = E $\flat$



To obtain a minor chord, lower the major 3rd of the major chord by a semitone (1 fret space) so it becomes minor.

A $\flat$ /G $\sharp$ 6

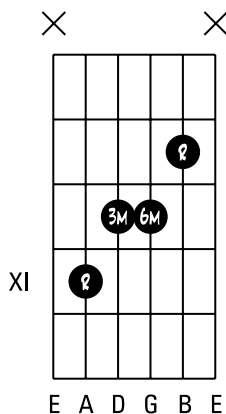
Root = A $\flat$; maj 3rd = C; 5th = E $\flat$; maj 6th = F



For this type of 6th chord on the guitar, I 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 6th.

A $\flat$ /G $\sharp$ 6

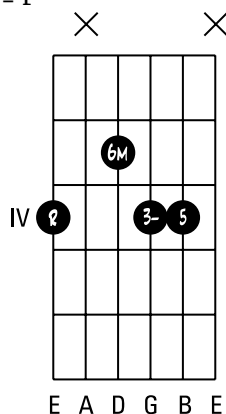
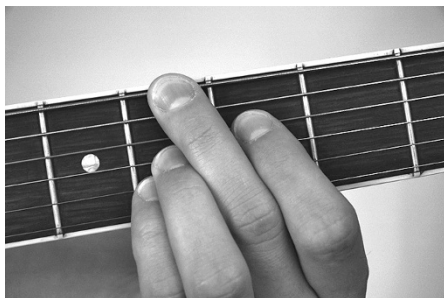
Root = A $\flat$; maj 3rd = C; maj 6th = F



To play this type of 6th chord on the guitar, I have removed the 5th from the major chord so as to place the major 6th.

A $\flat$ /G $\sharp$ min6 (m6, -6)

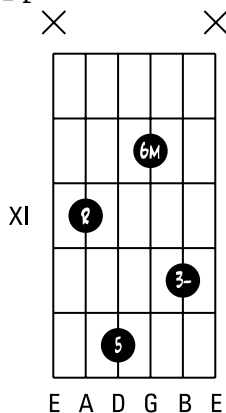
Root = A $\flat$; min 3rd = C $\flat$ (B); 5th = E $\flat$; maj 6th = F



For this type of min6 chord on the guitar, I 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 6th.

A $\flat$ /G $\sharp$ min6 (m6, -6)

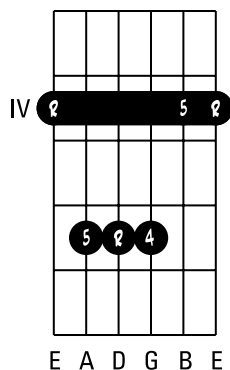
Root = A $\flat$; min 3rd = C $\flat$ (B); 5th = E $\flat$; maj 6th = F



For this type of min6 chord on the guitar, I have lowered the root of the minor chord by a tone and a half (3 fret spaces) so as to obtain the major 6th.

A $\flat$ /G $\sharp$ sus4

Root = A $\flat$; 4th = D $\flat$; 5th = E $\flat$

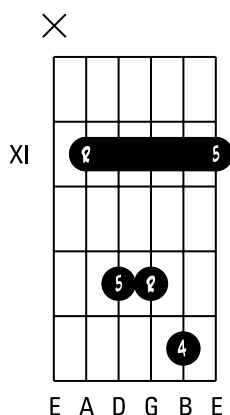


TIP

If you find it hard to place this chord, you can omit the lowest 5th (on the A string) because you can find it on the B string.

A $\flat$ /G $\sharp$ sus4

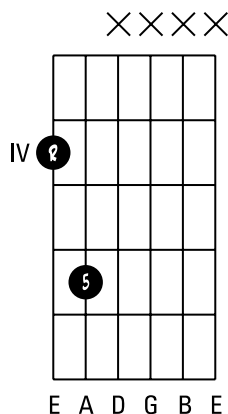
Root = A $\flat$; 4th = D $\flat$; 5th = E $\flat$



To obtain a sus4 chord, raise the 3rd of a major chord by a semi-tone (1 fret space) so it becomes the 4th. An extra 4 chord has no 3rd; it is neither major nor minor.

A $\flat$ /G $\sharp$ 5 *

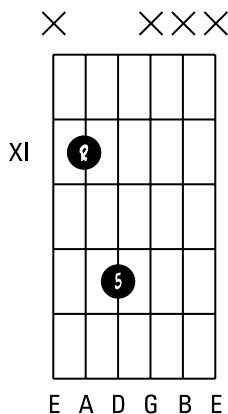
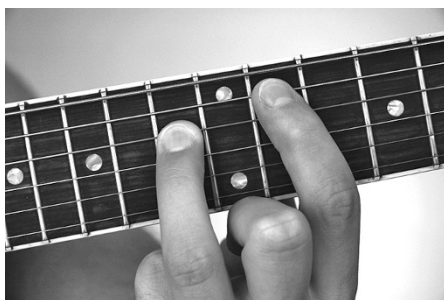
Root = A $\flat$; 5th = E $\flat$



The 5 chords consist of only 2 notes: the root and the 5th. Widely used in rock and heavy metal, they're also referred to as *power chords*.

A $\flat$ /G $\sharp$ 5 *

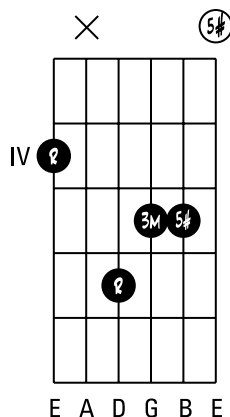
Root = A $\flat$; 5th = E $\flat$



The 5 chords consist of only 2 notes: the root and the 5th. Widely used in rock and heavy metal, they're also referred to as *power chords*.

A $\flat$ /G $\sharp$ aug ($\sharp^5$, +, $^5+$)

Root = A $\flat$; maj 3rd = C; 5th $\sharp$ = E

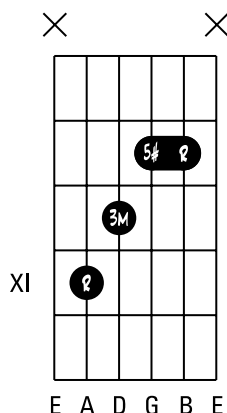


TIP

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.

A $\flat$ /G $\sharp$ aug ($\sharp^5$, +, $^5+$)

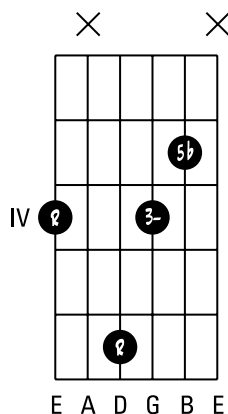
Root = A $\flat$; maj 3rd = C; 5th $\sharp$ = E



An augmented chord is a major chord in which the 5th is raised by a semitone (1 fret space).

A $\flat$ /G $\sharp$ dim ($^{\circ}$)

Root = A $\flat$; min 3rd = C $\flat$ (B); 5th $\flat$ = E $\flat$ (D)

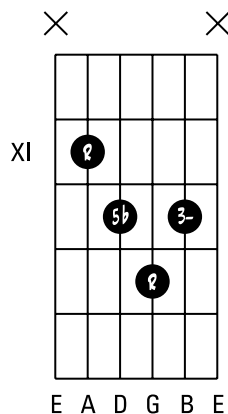
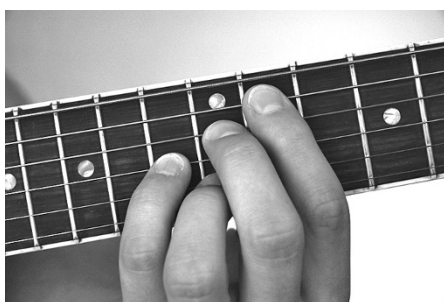


TIP

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 because it is repeated one octave above.

A $\flat$ /G $\sharp$ dim ($^{\circ}$)

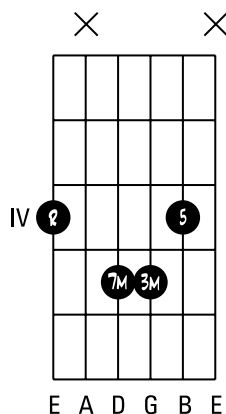
Root = A $\flat$; min 3rd = C $\flat$ (B); 5th $\flat$ = E $\flat$ (D)



A diminished chord is a major chord in which all the notes are lowered by a semitone (1 fret space) except for the root.

A $\flat$ /G $\sharp$ ^{M7} (7^M, Maj7, 7^{Maj}, Δ)

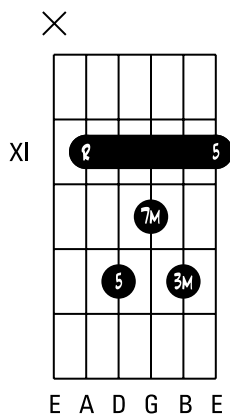
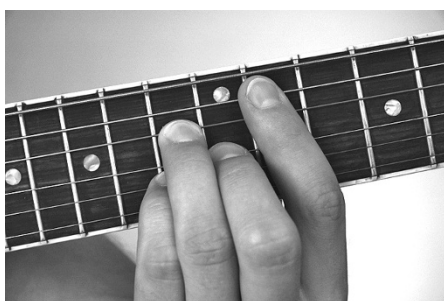
Root = A $\flat$; maj 3rd: C; 5th = E $\flat$; maj 7th = G



For this type of ^{M7} chord on the guitar, I have lowered the root of the major chord on the D string by a semitone (1 fret space) to obtain the major 7th.

A $\flat$ /G $\sharp$ ^{M7} (7^M, Maj7, 7^{Maj}, Δ)

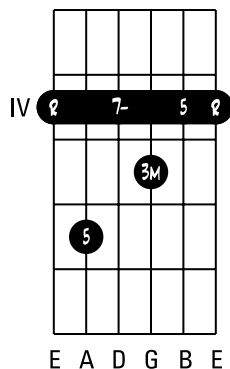
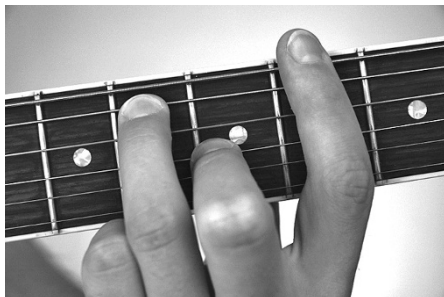
Root = A $\flat$; maj 3rd: C; 5th = E $\flat$; maj 7th = G



For this type of ^{M7} chord on the guitar, I have lowered the root of the major chord on the G string by a semitone (1 fret space), to obtain the major 7th.

A $\flat$ /G $\sharp$ 7 *

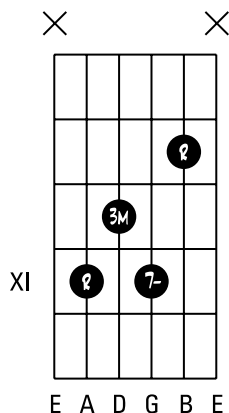
Root = A $\flat$; maj 3rd: C; 5th = E $\flat$; min 7th = =G $\flat$



For this type of M_7 chord on the guitar, lower the major 7th of the M_7 chord by a semitone (1 fret space) so this becomes minor.

A $\flat$ /G $\sharp$ 7 *

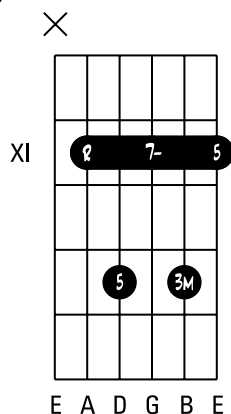
Root = A $\flat$; maj 3rd: C; min 7th = =G $\flat$



Note that for this type of 7th chord, which is widely used, I have removed the 5th of the major chord in order to place the minor 7th.

A $\flat$ /G $\sharp$ 7

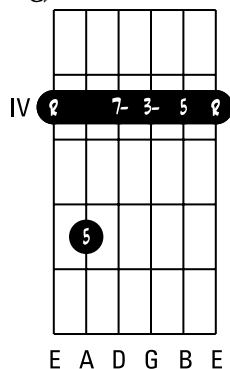
Root = A $\flat$; maj 3rd = C; 5th = E $\flat$; min 7th = G $\flat$



To obtain a 7th chord, lower the major 7th of the M^7 chord by a semitone (1 fret space) so it becomes minor.

A $\flat$ /G $\sharp$ min7 (m7, -7)

Root = A $\flat$; min 3rd = C $\flat$ (B); 5th = E $\flat$; min 7th = G $\flat$

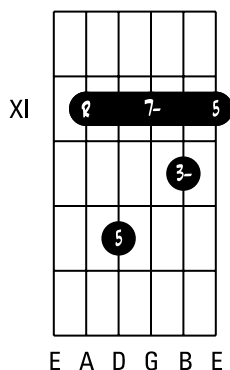


To obtain a min 7th chord, lower the major 3rd of the 7th chord by a semitone (1 fret space) so this becomes minor.

A $\flat$ /G $\sharp$ min7 (m7, -7)

Root = A $\flat$; min 3rd = C $\flat$ (B); 5th = E $\flat$; min 7th = G $\flat$

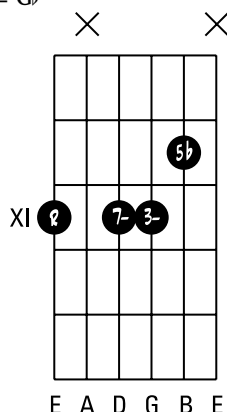
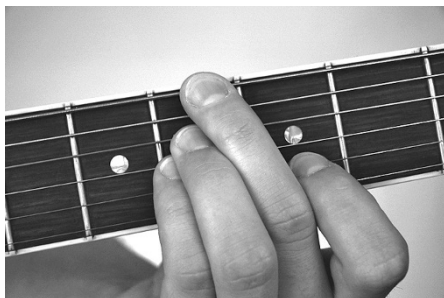
×



To obtain a min 7th chord, lower the major 3rd of the 7th chord by a semitone (1 fret space) so this becomes minor.

A $\flat$ /G $\sharp$ min7 $\flat^5$ (m7 $\flat^5$, -7 $\flat^5$, $\emptyset$)

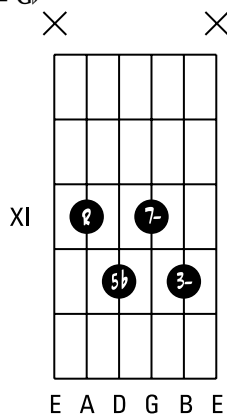
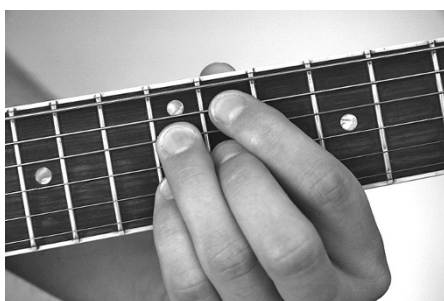
Root = A $\flat$; min 3rd = C $\flat$; 5th $\flat$; E $\flat\flat$ (D); min 7th = G $\flat$



To obtain a min7 $\flat^5$ chord, lower the 5th of the min7 chord by a semitone (1 fret space) so this becomes a flat 5th (also called a *diminished 5th*).

A $\flat$ /G $\sharp$ min7 $\flat^5$ (m7 $\flat^5$, -7 $\flat^5$, $\emptyset$)

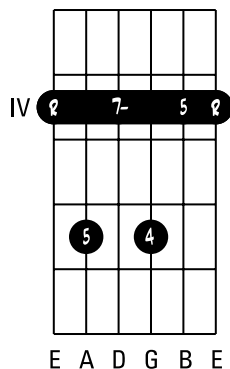
Root = A $\flat$; min 3rd = C $\flat$; 5th $\flat$; E $\flat\flat$ (D); min 7th = G $\flat$



To obtain a min7 $\flat^5$ chord, lower the 5th of the min7 chord by a semitone (1 fret space) so this becomes a flat 5th (also called a *diminished 5th*).

A $\flat$ /G $\sharp$ 7sus4

Root = A $\flat$; 4th = D $\flat$; 5th = E $\flat$; min 7th = G $\flat$

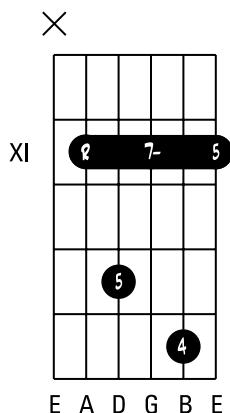
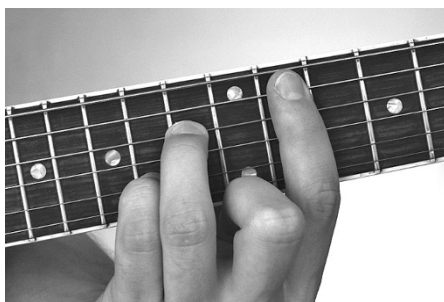


TIP

If you find it hard to place this chord, you can omit the lowest 5th (on the A string) because you can find this on the B string.

A $\flat$ /G $\sharp$ 7sus4

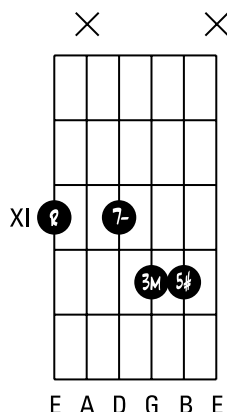
Root = A $\flat$; 4th = D $\flat$; 5th = E $\flat$; min 7th = G $\flat$



To obtain a 7sus4 chord, raise the major 3rd of the 7th chord by a semitone (1 fret space) so it becomes the 4th. A 7sus4 chord has no 3rd; it is neither major nor minor.

A $\flat$ /G $\sharp$ aug7 (7 $\sharp^5$, +7)

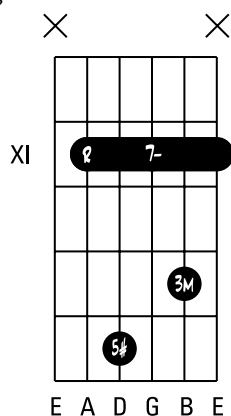
Root = A $\flat$; Maj 3rd = C; 5th $\sharp$ = E; min 7th = G $\flat$



An aug7 chord is a 7th chord in which the 5th is raised by a semitone (1 fret space).

A $\flat$ /G $\sharp$ aug7 (7 $\sharp^5$, +7)

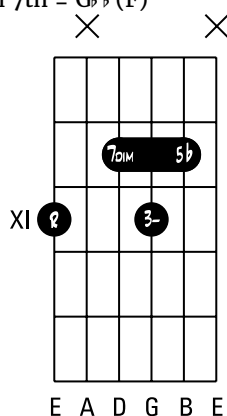
Root = A $\flat$; Maj 3rd = C; 5th $\sharp$ = E; min 7th = G $\flat$



An aug7 chord is a 7th chord in which the 5th 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.

A $\flat$ /G $\sharp$ dim7 ($^{\circ}7$)

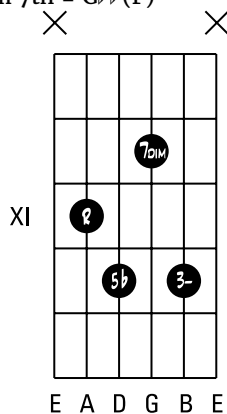
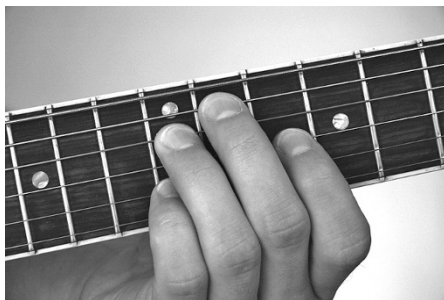
Root = A $\flat$; min 3rd = C $\flat$ (B); 5th $\flat$ = E $\flat$ (D); dim 7th = G $\flat$ (F)



A dim7 chord is a 7th chord in which all the notes are lowered by a semitone (1 fret space) except for the root.

A $\flat$ /G $\sharp$ dim7 ($^{\circ}7$)

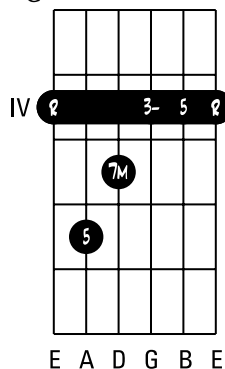
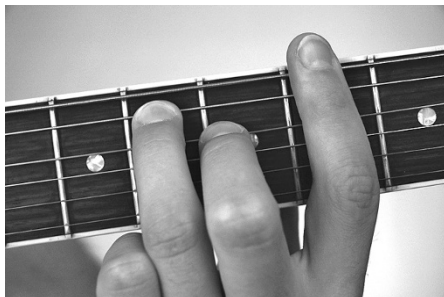
Root = A $\flat$; min 3rd = C $\flat$ (B); 5th $\flat$ = E $\flat$ (D); dim 7th = G $\flat$ (F)



A dim7 chord is a 7th chord in which all the notes are lowered by a semitone (1 fret space) except for the root.

A $\flat$ /G $\sharp$ min^{M7} (-^{M7}, min Δ , - Δ)

Root = A $\flat$; min 3rd = C $\flat$ (B); 5th = E $\flat$; maj 7th = G

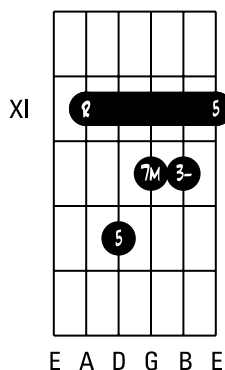


To obtain a min^{M7} chord, raise the minor 7th of the min7 chord by a semitone (1 fret space) so it becomes major.

A $\flat$ /G $\sharp$ min^{M7} (-^{M7}, min Δ , - Δ)

Root = A $\flat$; min 3rd = C $\flat$ (B); 5th = E $\flat$; maj 7th = G

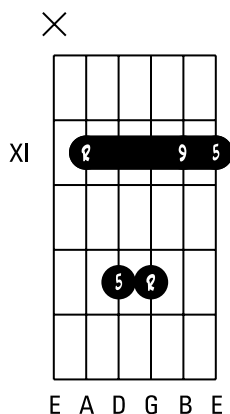
×



To obtain a min^{M7} chord, raise the minor 7th of the min7 chord by a semitone (1 fret space) so it becomes major.

A $\flat$ /G $\sharp$ sus9

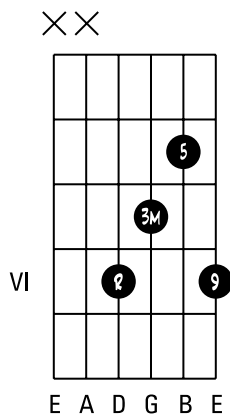
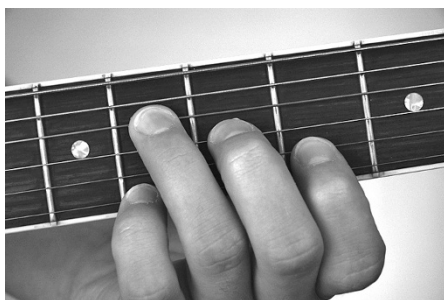
Root = A $\flat$; 5th = E $\flat$; 9th = B $\flat$



To obtain a sus9 chord, lower the major 3rd of the major chord by a tone (2 fret spaces) so it becomes the 9th. A sus9 chord had no 3rd; it is neither major nor minor.

A $\flat$ /G $\sharp$ add9

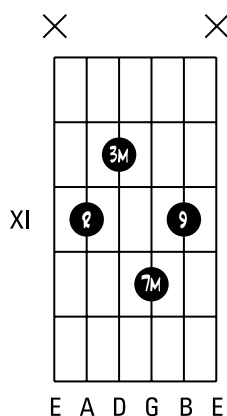
Root = A $\flat$; maj 3rd = C; 5th = E $\flat$; 9th = B $\flat$



An add9 chord is a major chord with an added 9th.

A $\flat$ /G $\sharp$ M7 9 (Maj7 9, Δ 9)

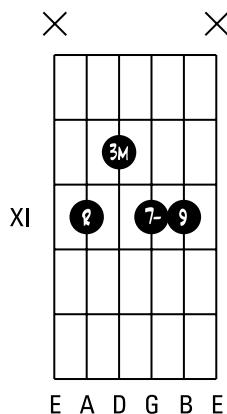
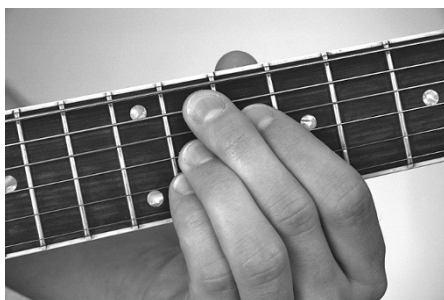
Root = A $\flat$; maj 3rd = C; maj 7th = G; 9th = B $\flat$



To play this type of M7 9 chord on the guitar, I have removed the 5th of the M7 chord on the D string, in order to place the 9th.

A $\flat$ /G $\sharp$ 7⁹

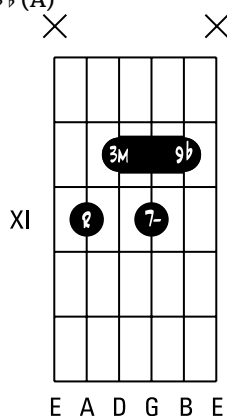
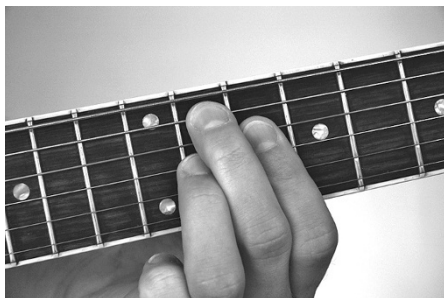
Root = A $\flat$; maj 3rd = C; min 7th = G $\flat$; 9th = B $\flat$



To play this type of 7⁹ chord on the guitar, I have removed the 5th of the 7th chord on the D string, in order to place the 9th.

A $\flat$ /G $\sharp$ 7 $\flat$ ⁹

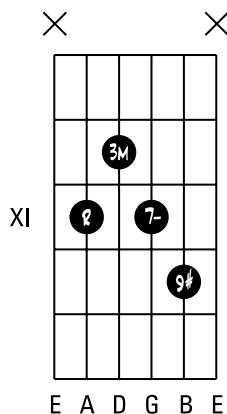
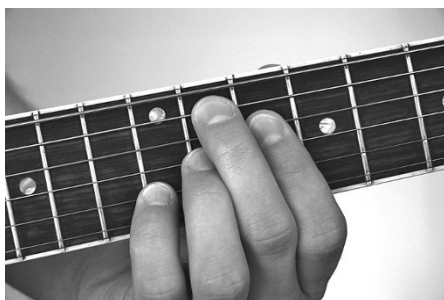
Root = A $\flat$; maj 3rd = C; min 7th = G $\flat$; 9th $\flat$ = B $\flat$ (A)



To play this type of 7 $\flat$ ⁹ chord on the guitar, I have removed the 5th of the 7th chord on the D string, in order to place the 9th $\flat$.

A $\flat$ /G $\sharp$ 7 $\sharp$ ⁹

Root = A $\flat$; maj 3rd = C; min 7th = G $\flat$; 9th $\sharp$ = B



To play this type of 7 $\sharp$ ⁹ chord on the guitar, I have removed the 5th of the 7th chord on the D string, in order to place the 9th $\sharp$.

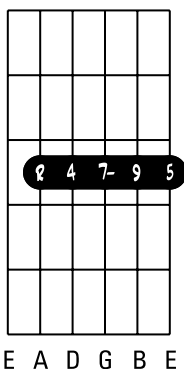
A $\flat$ /G $\sharp$ 7sus4⁹

Root = A $\flat$; 4th = D $\flat$; 5th = E $\flat$; min 7th = G $\flat$; 9th = B $\flat$

×



XI



To obtain a 7sus4⁹, raise the major 3rd of the 7⁹ chord by a semitone (1 fret space) so it becomes the 4th. A 7sus4⁹ chord has no 3rd; it is neither major nor minor.

A $\flat$ /G $\sharp$ min7⁹ (m7⁹, -7⁹)

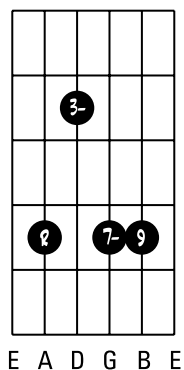
Root = A $\flat$; min 3rd = C (B); min 7th = G $\flat$; 9th = B $\flat$

×

×



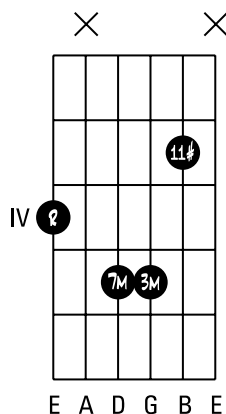
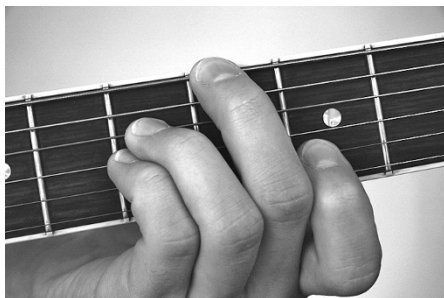
XI



To play this type of min7⁹ chord on the guitar, I have removed the 5th from the min7 chord on the D string in order to place the 9th.

A $\flat$ /G $\sharp$ M7 $\sharp$ 11 (Maj7 $\sharp$ 11, Δ $\sharp$ 11)

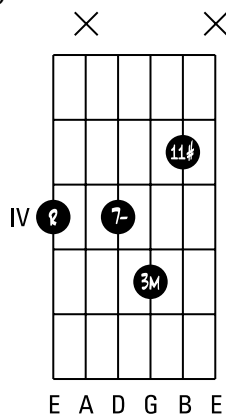
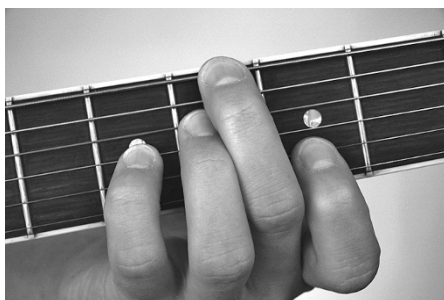
Root = A $\flat$; maj 3rd = C; maj 7th = G; 11 $\sharp$ = D



To play this type of M7 $\sharp$ 11 chord on the guitar, I have removed the 5th from the M7 chord on the B string in order to place the 11th $\sharp$.

A $\flat$ /G $\sharp$ 7 $\sharp$ 11

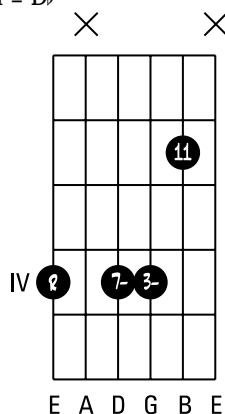
Root = A $\flat$; maj 3rd = C; min 7th = G $\flat$; 11th $\sharp$ = D



To play this type of 7 $\sharp$ 11 chord on the guitar, I have removed the 5th from the 7th chord on the B string in order to place the 11th $\sharp$.

A $\flat$ /G $\sharp$ min7¹¹ (m7¹¹, -7¹¹)

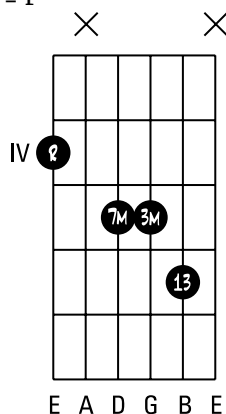
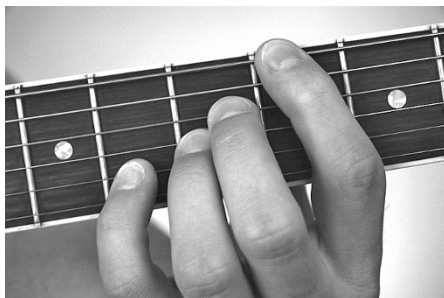
Root = A $\flat$; min 3rd = B $\flat$ (B); min 7th = G $\flat$; 11th = D $\flat$



To play this type of min7¹¹ chord on the guitar, I have removed the 5th from the min7 chord on the B string, in order to place the perfect 11th.

A $\flat$ /G $\sharp$ M7 13 (Maj7 13, Δ 13)

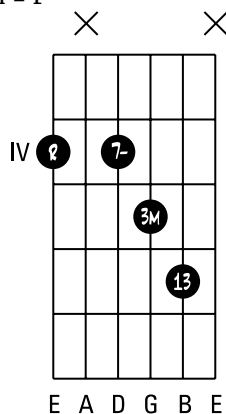
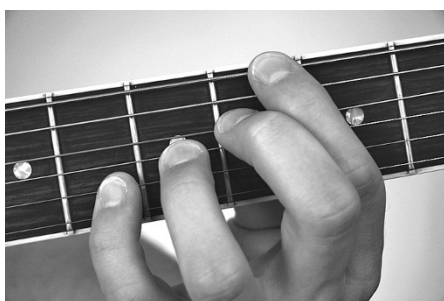
Root = A $\flat$; maj 3rd = C; maj 7th = G; maj 13th = F



To play this type of M7 13 chord on the guitar, I have removed the 5th from the M7 chord on the B string, in order to place the major 13th.

A $\flat$ /G $\sharp$ 7¹³

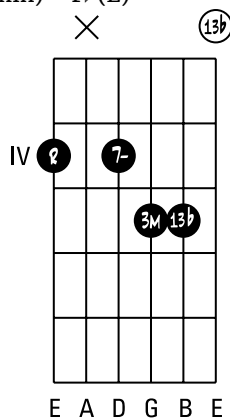
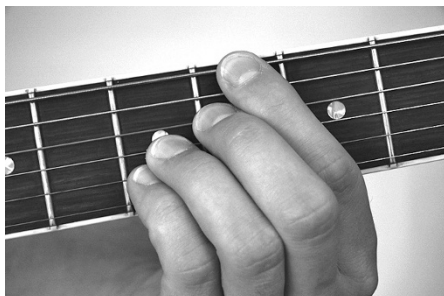
Root = A $\flat$; maj 3rd = C; min 7th = G $\flat$; maj 13th = F



To play this type of 7¹³ chord on the guitar, I have removed the 5th from the 7th chord on the B string, in order to place the major 13th.

A $\flat$ /G $\sharp$ 7 $\flat$ ¹³

Root = A $\flat$; maj 3rd = C; min 7th = G $\flat$; 13th $\flat$ (min) = F $\flat$ (E)



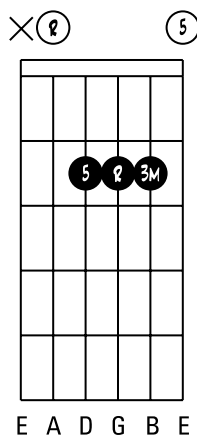
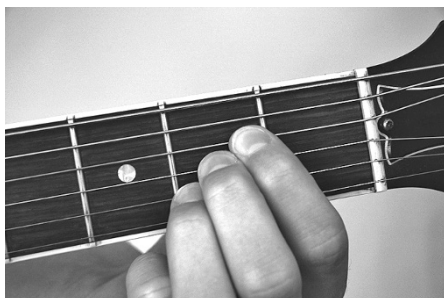
To play this type of 7 $\flat$ ¹³ chord on the guitar, I have removed the 5th from the 7th chord on the B string, in order to place the minor 13th (13th $\flat$).

10

A-family Chords

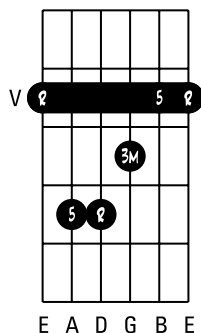
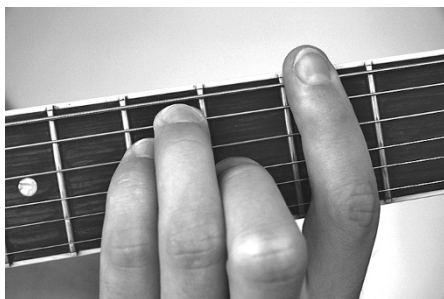
Amaj (M)*

Root = A; maj 3rd = C $\sharp$; 5th = E



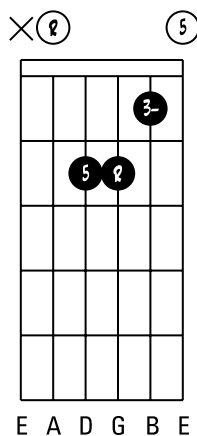
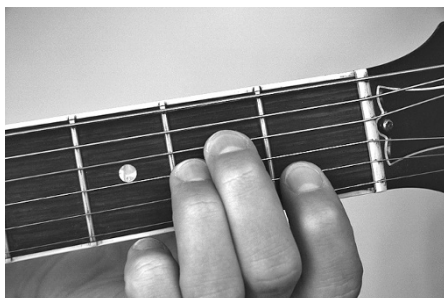
Amaj (M)*

Root = A; maj 3rd = C $\sharp$; 5th = E



Amin (m, -)*

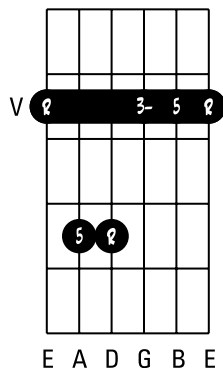
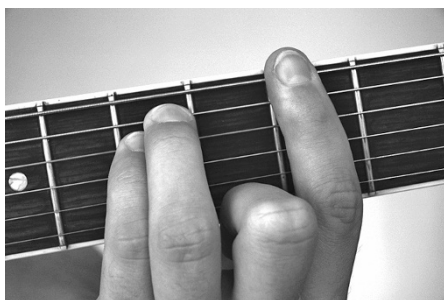
Root = A; min 3rd = C; 5th = E



To obtain a minor chord, lower the major 3rd of the major chord by a semitone (1 fret space) so it becomes minor.

Amin (m, -)*

Root = A; min 3rd = C; 5th = E



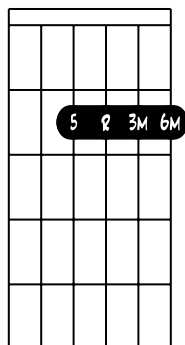
To obtain a minor chord, lower the major 3rd of the major chord by a semitone (1 fret space) so it becomes minor.

A6

Root = A; maj 3rd = C $\sharp$; 5th = E; maj 6th = F $\sharp$



× ②

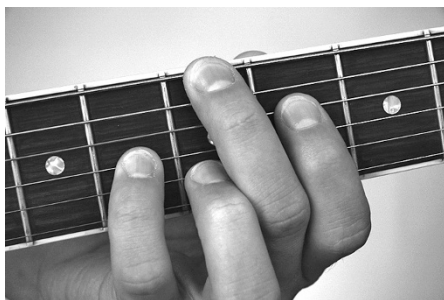


E A D G B E

For this type of 6th chord on the guitar, I have raised the 5th of the major chord on the high E string by a tone (2 fret spaces) so as to obtain the major 6th.

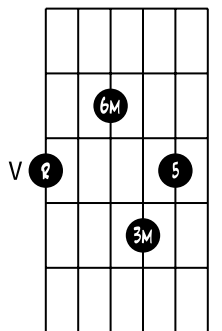
A6

Root = A; maj 3rd = C $\sharp$; 5th = E; maj 6th = F $\sharp$



②

⑤

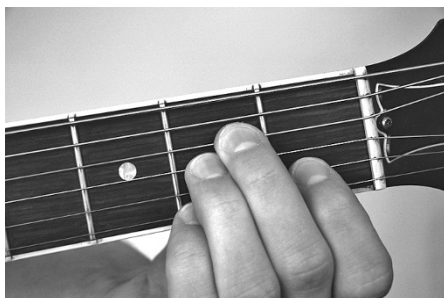


E A D G B E

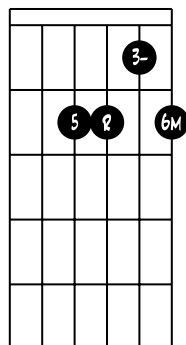
For this type of 6th chord on the guitar, I have lowered the root of the major chord on the D string by one and a half tones (3 fret spaces) so as to obtain the major 6th.

Amin6 (m6, -6)

Root = A; min 3rd = C; 5th = E; maj 6th = F $\sharp$



× ②



E A D G B E

For this type of min6th chord on the guitar, I have raised the 5th of the minor chord on the high E string by a tone (2 fret spaces) so as to obtain the major 6th.

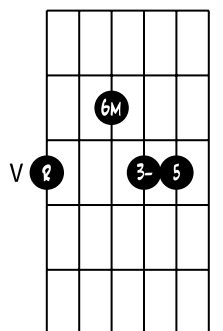
Amin6 (m6, -6)

Root = A; min 3rd = C; 5th = E; maj 6th = F $\sharp$



②

⑤

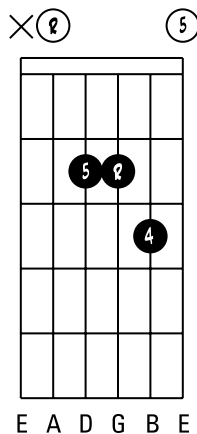


E A D G B E

For this type of min6th chord on the guitar, I have lowered the root minor chord on the D string by one and a half tones (3 fret spaces) so as to obtain the major 6th.

Asus4

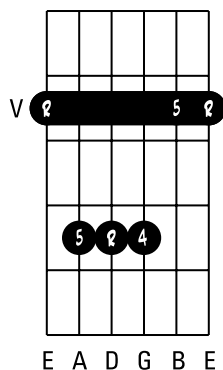
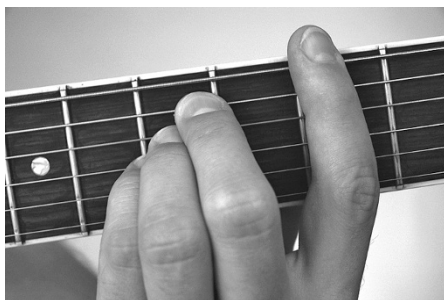
Root = A; 4th = D; 5th = E



To obtain a sus4 chord, raise the 3rd of a major chord by a semi-tone (1 fret space) so it becomes a 4th. A sus4 chord has no 3rd; it is neither major nor minor.

Asus4

Root = A; 4th = D; 5th = E



TIP

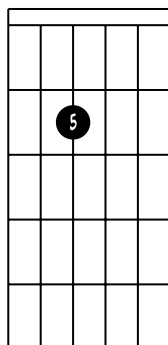
If you find it hard to place this chord, you can omit the lowest 5th (on the A string) and find it on the B string.

A5 *

Root = A; 5th = E



× (2) × × ×

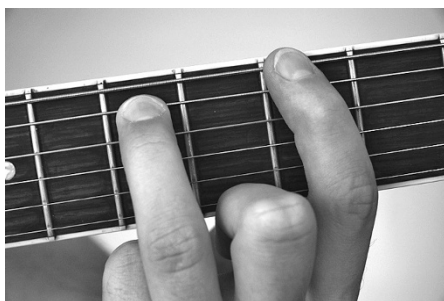


E A D G B E

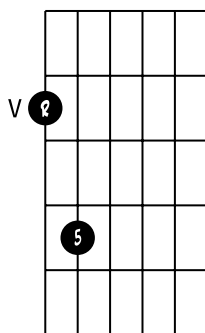
These 5 chords consist of only 2 notes: the root and the 5th. Widely used in rock and heavy metal, they're also called *power chords*.

A5 *

Root = A; 5th = E



× × × × ×

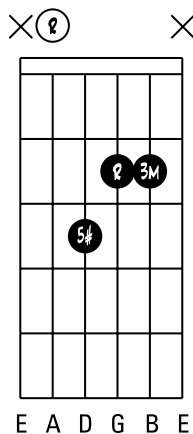


E A D G B E

These 5 chords consist of only 2 notes: the root and the 5th. Widely used in rock and heavy metal, they're also called *power chords*.

Aaug (#⁵, +, ⁵⁺)

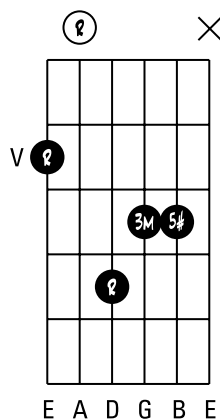
Root = A; maj 3rd = C[#]; 5th[#] (aug) = E[#](F)



An augmented chord is one in which the 5th is raised by a semi-tone (1 fret space).

Aaug (#⁵, +, ⁵⁺)

Root = A; maj 3rd = C[#]; 5th[#] (aug) = E[#](F)

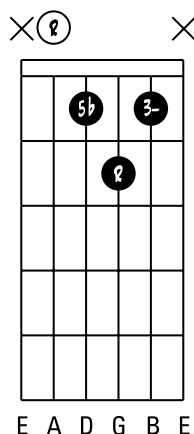


TIP

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.

Adim (°)

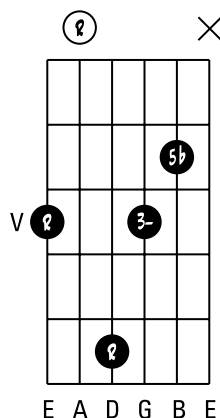
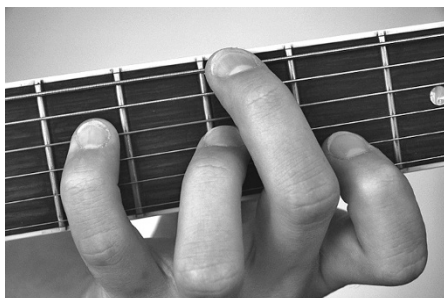
Root = A; min 3rd = C; 5th $\flat$ (dim) = E $\flat$



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 3rd = C; 5th $\flat$ (dim) = E $\flat$

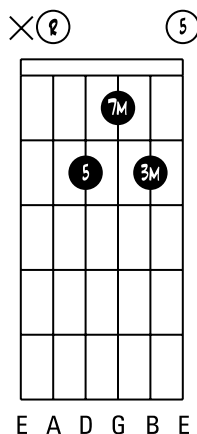


TIP

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.

A^{M7} (7^M, Maj7, 7^{Maj}, Δ)

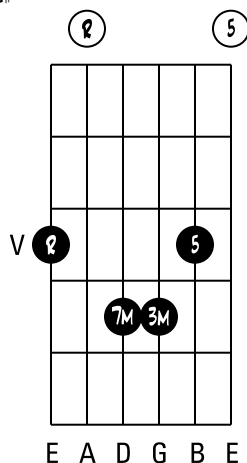
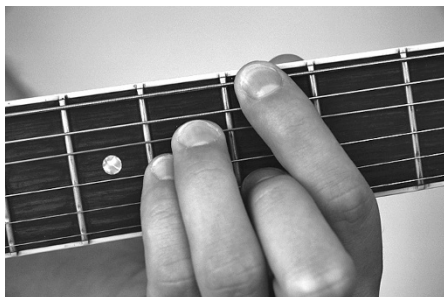
Root = A; maj 3rd = C[♯]; 5th = E; maj 7th = G[♯]



For this type of ^M7chord on the guitar, I have lowered the root of the major chord on the G string by a semitone (1 fret space) to obtain the major 7th.

A^{M7} (7^M, Maj7, 7^{Maj}, Δ)

Root = A; maj 3rd = C[♯]; 5th = E; maj 7th = G[♯]



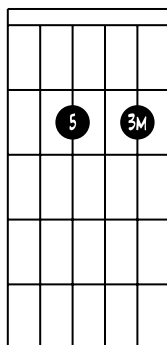
For this type of ^M7chord on the guitar, I have lowered the root of the major chord on the D string by a semitone (1 fret space) to obtain the major 7th.

A7 *

Root = A; maj 3rd = C $\sharp$; 5th = E; min 7th = G



× ② ⑦ ⑤

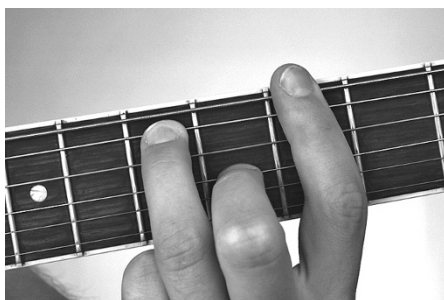


E A D G B E

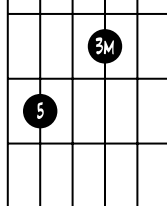
To obtain a 7 chord, lower the major 7th of the M^7 chord by a semi-tone (1 fret space) so it becomes minor.

A7 *

Root = A; maj 3rd = C $\sharp$; 5th = E; min 7th = G



V ② ⑦ ⑤ ②

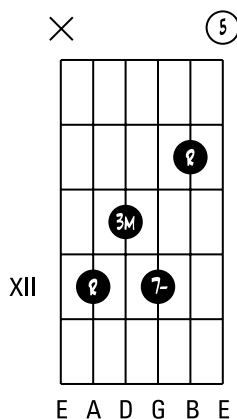


E A D G B E

To obtain a 7 chord, lower the major 7th of the M^7 chord by a semi-tone (1 fret space) so it becomes minor.

A7 *

Root = A; maj 3rd = C $\sharp$; 5th = E; min 7th = G



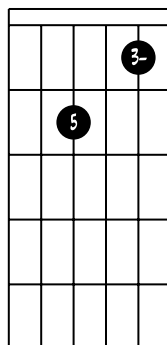
For this type of 7 chord, which is widely used, I have removed the 5th from the major chord in order to place the minor 7th. Note that you can find the 5th on the high E string, played in the open position.

Amin7 (m7, -7)*

Root = A; min 3rd = C; 5th = E; min 7th = G



× ② ⑦ ⑤

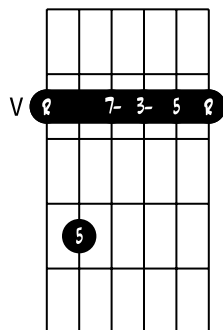
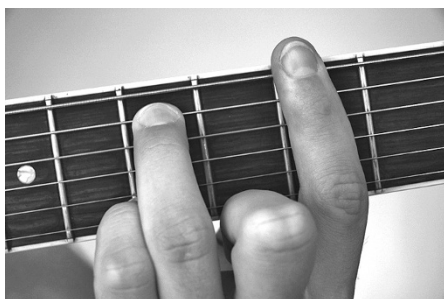


E A D G B E

To obtain a min 7 chord, lower the major 3rd of the 7 chord by a semitone (1 fret space) so it becomes minor.

Amin7 (m7, -7)

Root = A; min 3rd = C; 5th = E; min 7th = G



E A D G B E

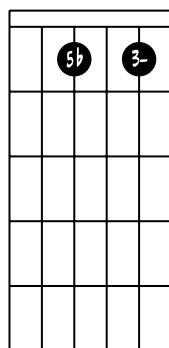
To obtain a min 7 chord, lower the major 3rd of the 7 chord by a semitone (1 fret space) so it becomes minor.

Amin7 $\flat^5$ (m7 $\flat^5$, -7 $\flat^5$, $\emptyset$)

Root = A; min 3rd = C; 5th $\flat$ (dim) = E $\flat$; min 7th = G



× ② ⑦ ×



E A D G B E

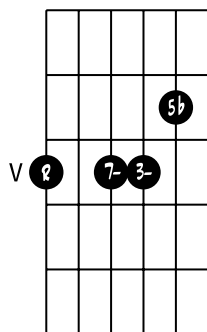
To obtain a min 7 $\flat^5$ chord, lower the 5th of the min7 chord by a semitone (1 fret space) so it becomes a flattened 5th (also called a *diminished 5th*).

Amin7 $\flat^5$ (m7 $\flat^5$, -7 $\flat^5$, $\emptyset$)

Root = A; min 3rd = C; 5th $\flat$ (dim) = E $\flat$; min 7th = G



② ×

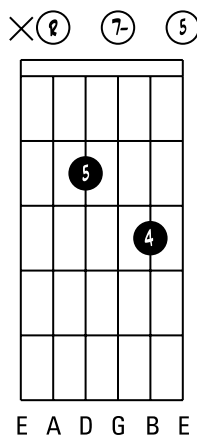


E A D G B E

To obtain a min 7 $\flat^5$ chord, lower the 5th of the min7 chord by a semitone (1 fret space) so it becomes a flattened 5th (also called a *diminished 5th*).

A7sus4

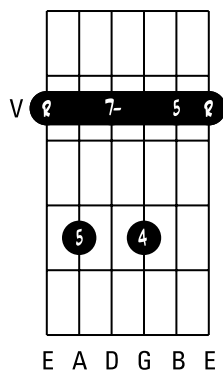
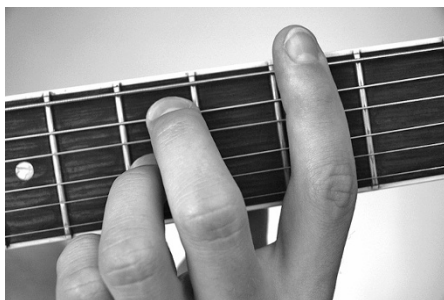
Root = A; 4th = D; 5th = E; min 7th = G



To obtain a 7 sus4 chord, raise the major 3rd of the 7 chord by a semitone (1 fret space) so it becomes the 4th. A 7 sus4 chord has no 3rd; it is neither major nor minor.

A7sus4

Root = A; 4th = D; 5th = E; min 7th = G



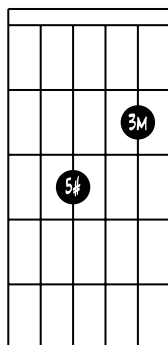
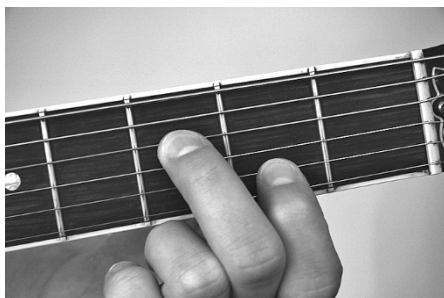
TIP

If you find it hard to place this chord, you can omit the lowest 5th (on the A string) because you can find it on the B string.

Aaug7 (7^{#5}, +7)

Root = A; maj 3rd = C[#]; 5th[#](aug) = E[#](F); min 7th = G

× (1) (7-) ×



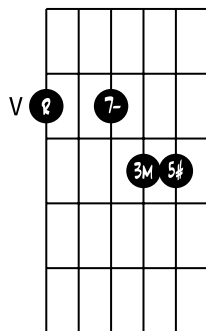
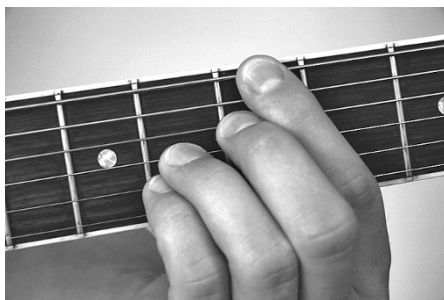
E A D G B E

An aug7 chord is a 7 chord in which the 5th is raised by a semitone (1 fret space).

Aaug7 (7^{#5}, +7)

Root = A; maj 3rd = C[#]; 5th[#](aug) = E[#](F); min 7th = G

(1) ×

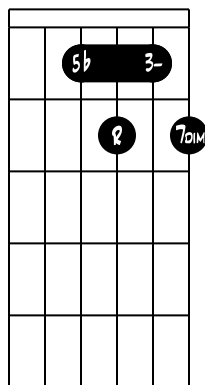
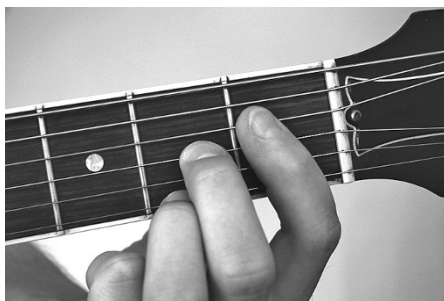


E A D G B E

An aug7 chord is a 7 chord in which the 5th is raised by a semitone (1 fret space).

Adim7 (°7)

Root = A; min 3rd = C; 5th $\flat$ = E $\flat$; dim 7th = G $\flat$

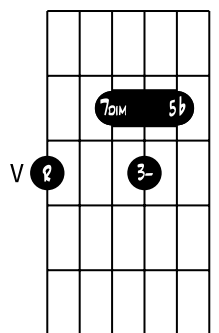


E A D G B E

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 3rd = C; 5th $\flat$ = E $\flat$; dim 7th = G $\flat$

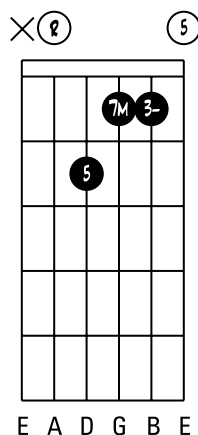


E A D G B E

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.

Amin^{M7} (-M⁷, min^Δ, -Δ)

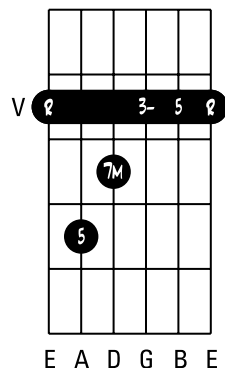
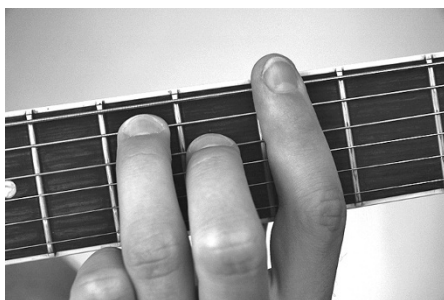
Root = A; min 3rd = C; 5th = E; maj 7th = G[#]



To obtain a min^{M7}chord, raise the minor 7th of the min⁷ chord by a semitone (1 fret space) so it becomes major.

Amin^{M7} (-M⁷, min^Δ, -Δ)

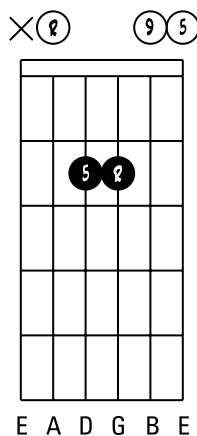
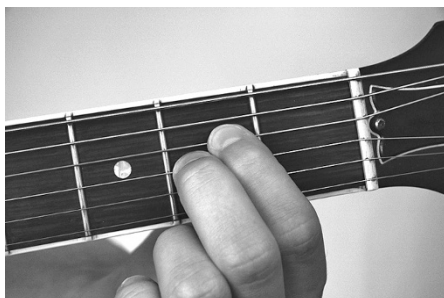
Root = A; min 3rd = C; 5th = E; maj 7th = G[#]



To obtain a min^{M7}chord, raise the minor 7th of the min⁷ chord by a semitone (1 fret space) so it becomes major.

Asus9

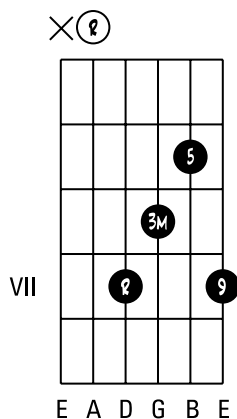
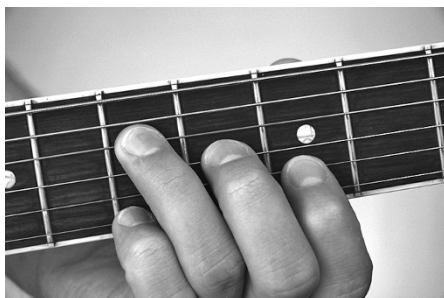
Root = A; 5th = E; 9th = B



To obtain a sus9 chord, lower the major 3rd of the major chord by a tone (2 fret spaces) so it becomes the 9th. A sus9 chord has no 3rd; it is neither major nor minor.

Aadd9

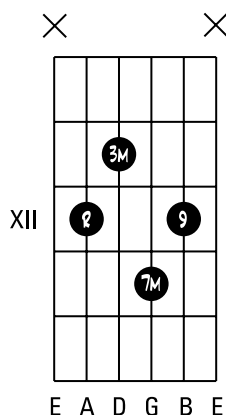
Root = A; maj 3rd = C $\sharp$; 5th = E; 9th = B



An add9 chord is a major chord with an added 9th.

A^{M7 9} (Maj7, Δ9)

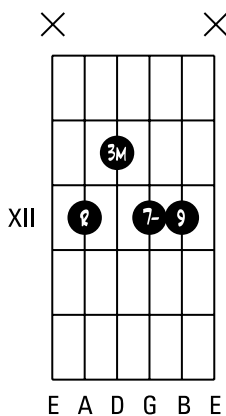
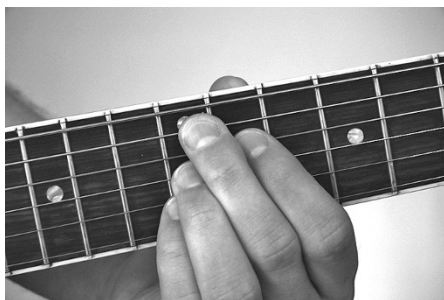
Root = A; maj 3rd = C♯; maj 7th = G♯; 9th = B



To play this type of ^{M7 9} chord on the guitar, I have removed the 5th from the ^{M7} chord on the D string in order to place the 9th.

A7⁹

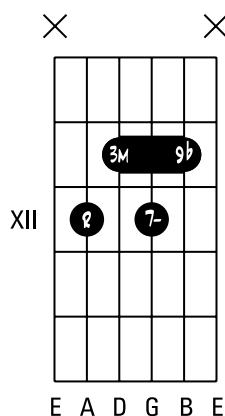
Root = A; maj 3rd = C♯; min 7th = G; 9th = B



To play this type of 7⁹ chord on the guitar, I have removed the 5th from the 7 chord on the D string in order to place the 9th.

A⁷_b⁹

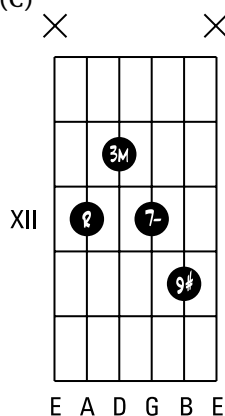
Root = A; maj 3rd = C[♯]; min 7th = G; 9th_b = B_b



To play this type of 7_b⁹ chord on the guitar, I have removed the 5th from the 7 chord on the D string in order to place the 9th_b.

A7[♯]9

Root = A; maj 3rd = C[♯]; min 7th = G; 9th[♯] = B[♯](C)

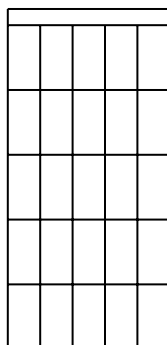


To play this type of 7[♯]9 chord on the guitar, I have removed the 5th from the 7 chord on the D string in order to place the 9th[♯].

A7sus4⁹

Root = A; 4th = D; 5th = E; min 7th = G; 9th = B

× ② 4 7- 9 5

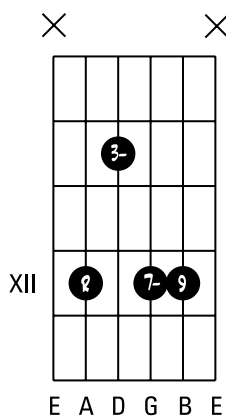
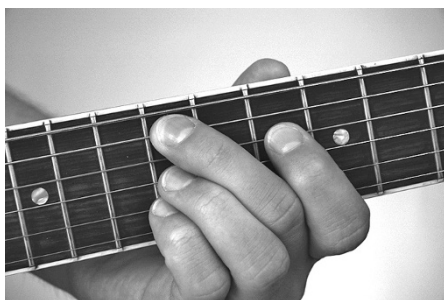


E A D G B E

This type of 7 sus4⁹ is surely the easiest chord to play on the guitar because it consists solely of open chords! In a sus4⁹ chord, the 4th replaces the 3rd, so this chord is neither major nor minor.

Amin7⁹ (m7⁹, -7⁹)

Root = A; min 3rd = C; min 7th = G; 9th = B

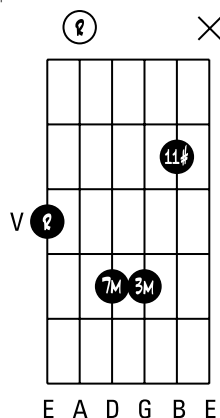


E A D G B E

To play this type of min 7⁹ chord on the guitar, I have removed the 5th from the min7 chord on the D string so as to place the 9th.

A^{M7#11} (Maj7#11, Δ11)

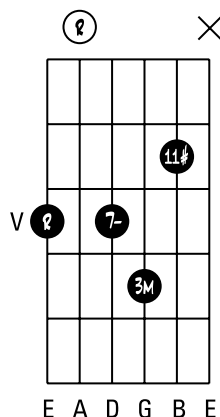
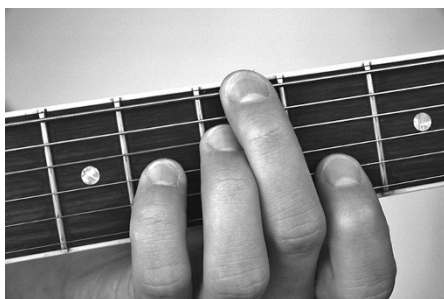
Root = A; maj 3rd = C#; maj 7th = G#; 11th# = D#



To play this type of ^{M7#11} chord on the guitar, I have removed the 5th from the ^{M7} chord on the B string so as to place the 11th#.

A7^{#11}

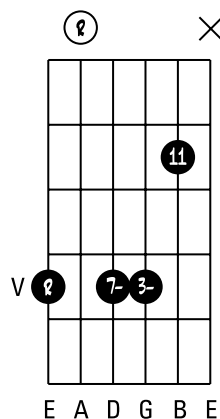
Root = A; maj 3rd = C#; min 7th = G; 11th# = D#



To play this type of ^{7#11} chord on the guitar, I have removed the 5th from the 7 chord on the B string so as to place the 11th#.

Amin7¹¹ (m7¹¹, -7¹¹)

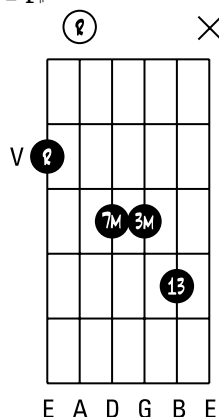
Root = A; min 3rd = C; min 7th = G; 11th = D



To play this type of min7¹¹ chord on the guitar, I have removed the 5th from the min7 chord on the B string so as to place the perfect 11th.

A^{M7 13} (Maj7 13, Δ 13)

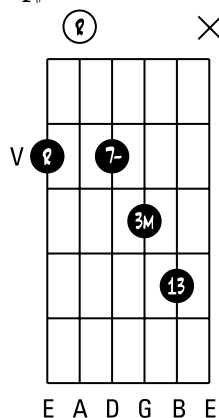
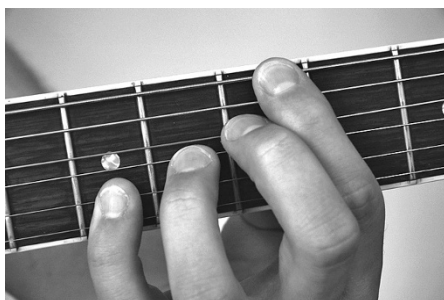
Root = A; maj 3rd = C♯; maj 7th = G♯; maj 13th = F♯



To play this type of ^{M7 13} chord on the guitar, I have removed the 5th from the ^{M7} chord on the B string so as to place the major 13th.

A7 13

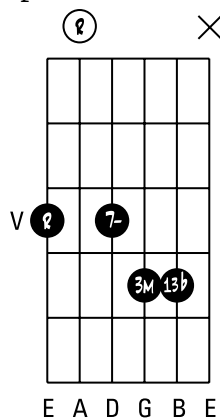
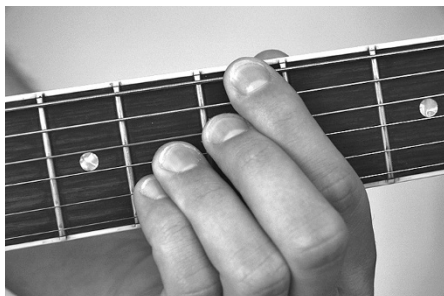
Root = A; maj 3rd = C♯; min 7th = G; maj 13th = F♯



To play this type of 7¹³ chord on the guitar, I have removed the 5th from the 7 chord on the B string so as to place the major 13th.

A7_b¹³

Root = A; maj 3rd = C[#]; min 7th = G; 13th_b(min) = F



To play this type of 7_b¹³ chord on the guitar, I have removed the 5th from the 7 chord on the B string so as to place the minor 13th.

11

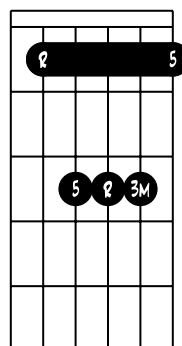
B $\flat$ /A $\sharp$ -family **Chords**

B $\flat$ /A $\sharp$ maj (M)*

Root = B $\flat$; maj 3rd = D; 5th = F



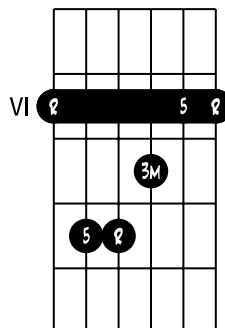
×



E A D G B E

B $\flat$ /A $\sharp$ maj (M)*

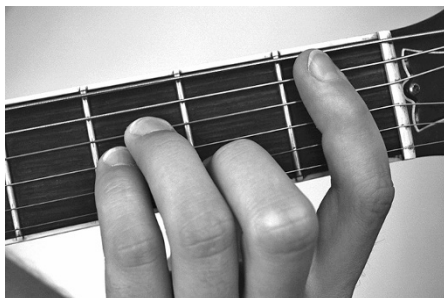
Root = B $\flat$; maj 3rd = D; 5th = F



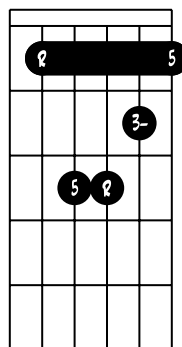
E A D G B E

B $\flat$ /A $\sharp$ min (m, -)

Root = B $\flat$; min 3rd = D $\flat$; 5th = F



×

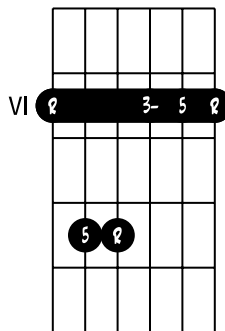


E A D G B E

To obtain a minor chord, lower the major 3rd of the major chord by a semitone (1 fret space) so it becomes minor.

B $\flat$ /A $\sharp$ min (m, -)

Root = B $\flat$; min 3rd = D $\flat$; 5th = F

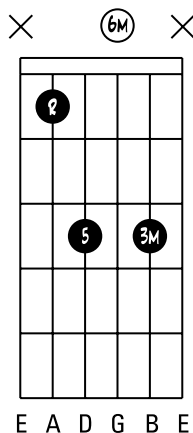
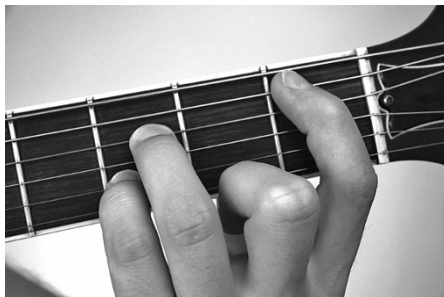


E A D G B E

To obtain a minor chord, lower the major 3rd of the major chord by a semitone (1 fret space) so it becomes minor.

B $\flat$ /A $\sharp$ 6

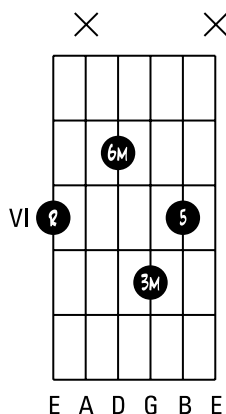
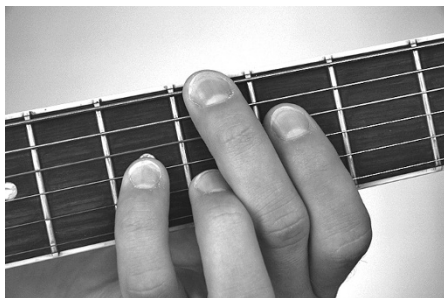
Root = B $\flat$; maj 3rd = D; 5th = F; maj 6th = G



For this type of 6 chord on the guitar, I have lowered the root of the major chord on the G string by one and a half tones (3 fret spaces) so as to obtain the major 6th.

B $\flat$ /A $\sharp$ 6

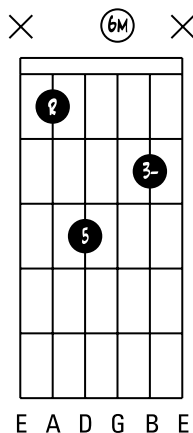
Root = B $\flat$; maj 3rd = D; 5th = F; maj 6th = G



For this type of 6 chord on the guitar, I have lowered the root of the major chord on the D string by one and a half tones (3 fret spaces) so as to obtain the major 6th.

B $\flat$ /A $\sharp$ min6 (m6, -6)

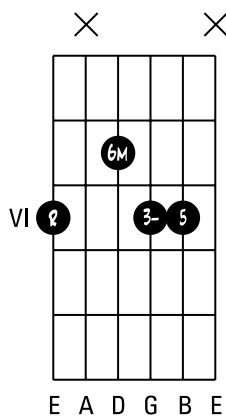
Root = B $\flat$; min 3rd = D $\flat$; 5th = F; maj 6th = G



For this type of min6 chord on the guitar, I have lowered the root of the minor chord on the G string by one and a half tones (3 fret spaces) so as to obtain the major 6th.

B $\flat$ /A $\sharp$ min6 (m6, -6)

Root = B $\flat$; min 3rd = D $\flat$; 5th = F; maj 6th = G



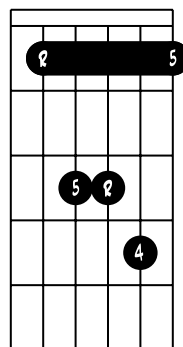
For this type of min6 chord on the guitar, I have lowered the root of the minor chord on the D string by one and a half tones (3 fret spaces) so as to obtain the major 6th.

B $\flat$ /A $\sharp$ sus4

Root = B $\flat$; 4th = E $\flat$; 5th = F



×

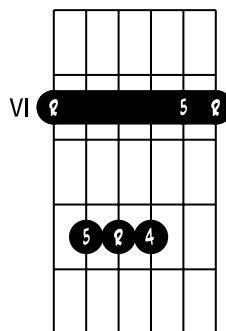
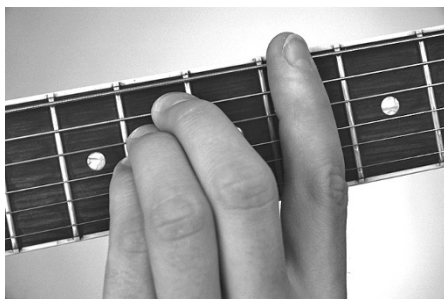


E A D G B E

To obtain a sus4 chord, raise the 3rd of a major chord by a semi-tone (1 fret space) so it becomes the 4th. A sus4 chord does not have a 3rd; it is neither major nor minor.

B $\flat$ /A $\sharp$ sus4

Root = B $\flat$; 4th = E $\flat$; 5th = F



E A D G B E

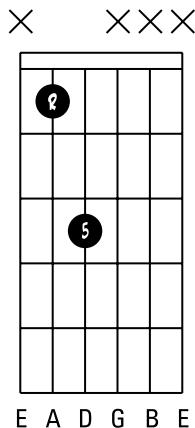
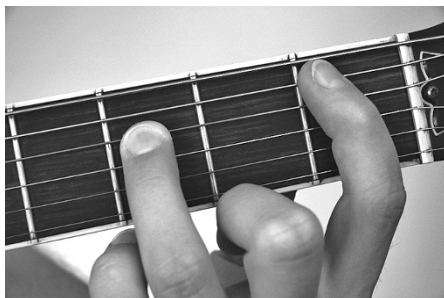


TIP

If you find it hard to place this chord, you can omit the lowest 5th (on the A string) and find it on the B string.

B $\flat$ /A $\sharp$ 5 *

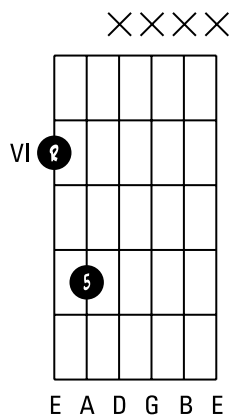
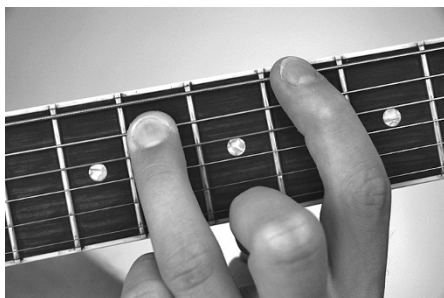
Root = B $\flat$; 5th = F



The 5 chords consist of only 2 notes: the root and the 5th. Widely used in rock and heavy metal, they're also referred to as *power chords*.

B $\flat$ /A $\sharp$ 5 *

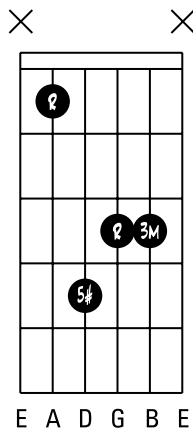
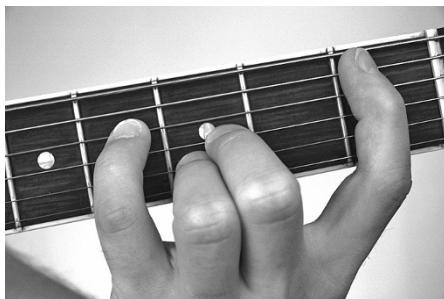
Root = B $\flat$; 5th = F



The 5 chords consist of only 2 notes: the root and the 5th. Widely used in rock and heavy metal, they're also referred to as *power chords*.

B $\flat$ /A $\sharp$ aug ($\sharp^5$, +, $^5+$)

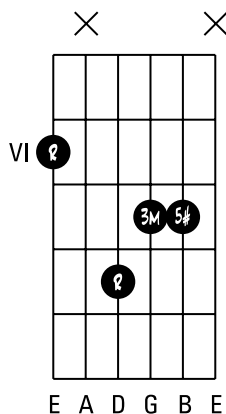
Root = B $\flat$; maj 3rd = D; 5th $\sharp$ = F $\sharp$



An augmented chord is a major chord in which the 5th is raised a semitone (1 fret space).

B $\flat$ /A $\sharp$ aug ($\sharp^5$, +, $^5+$)

Root = B $\flat$; maj 3rd = D; 5th $\sharp$ = F $\sharp$

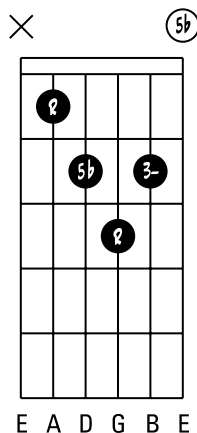
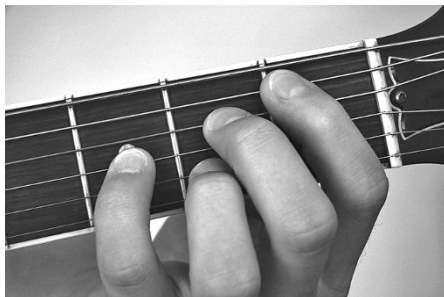


TIP

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.

B $\flat$ /A $\sharp$ dim ($^{\circ}$)

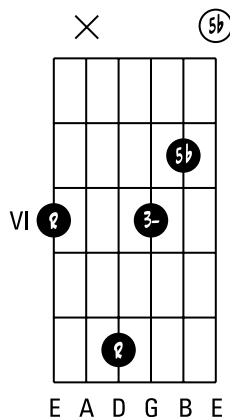
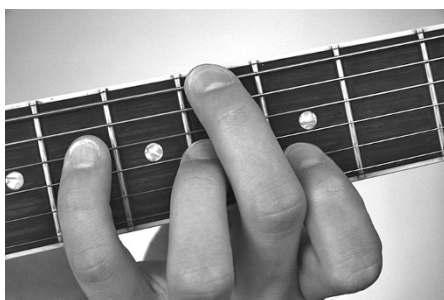
Root = B $\flat$; min 3rd = D $\flat$; 5th $\flat$ = F $\flat$ (E)



A diminished chord is a major chord in which all the notes are lowered a semitone (1 fret space) except for the root.

B $\flat$ /A $\sharp$ dim ($^{\circ}$)

Root = B $\flat$; min 3rd = D $\flat$; 5th $\flat$ = F $\flat$ (E)

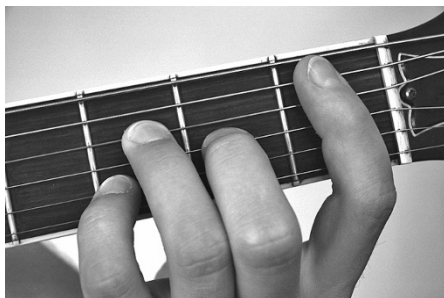


TIP

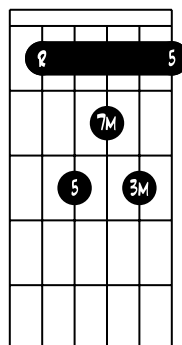
If you find it hard to place this chord, you can just play the 3 highest notes of the chord. The bass — in this case, the root — can be omitted because it is repeated one octave above.

B $\flat$ /A $\sharp$ M⁷ (7^M, Maj7, 7maj, Δ)

Root = B $\flat$; maj 3rd = D; 5th = F; maj 7th = A



×

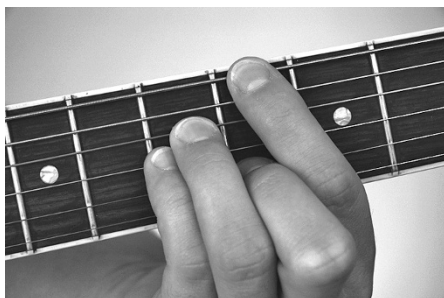


E A D G B E

For this type of ^M7 chord on the guitar, I have lowered the root of the major chord on the G string by a semitone (1 fret space) to obtain the major 7th.

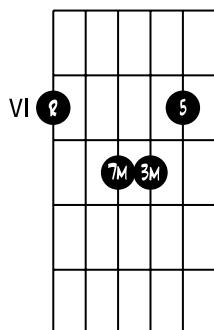
B $\flat$ /A $\sharp$ M⁷ (7^M, Maj7, 7maj, Δ)

Root = B $\flat$; maj 3rd = D; 5th = F; maj 7th = A



×

×



E A D G B E

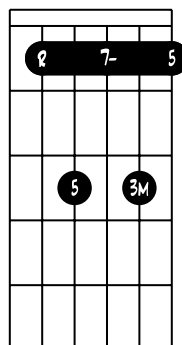
For this type of ^M7 chord on the guitar, I have lowered the root of the major chord on the D string by a semitone (1 fret space) to obtain the major 7th.

B $\flat$ /A $\sharp$ 7

Root = B $\flat$; maj 3rd = D; 5th = F; min 7th = A $\flat$



×

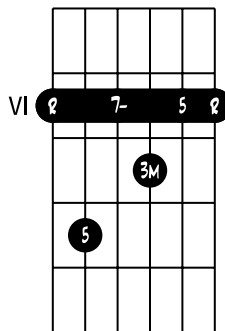


E A D G B E

To obtain a 7 chord, lower the major 7th of the $M7$ chord by a semitone (1 fret space) so it becomes minor.

B $\flat$ /A $\sharp$ 7

Root = B $\flat$; maj 3rd = D; 5th = F; min 7th = A $\flat$

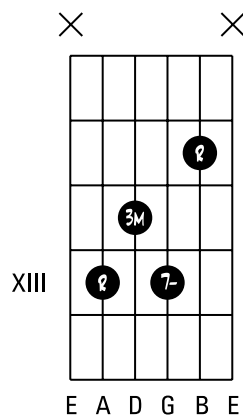


E A D G B E

To obtain a 7 chord, lower the major 7th of the $M7$ chord by a semitone (1 fret space) so it becomes minor.

B $\flat$ /A $\sharp$ 7 *

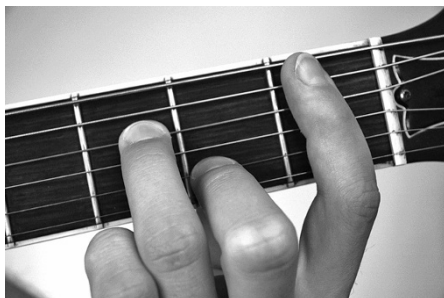
Root = B $\flat$; maj 3rd = D; min 7th = A $\flat$



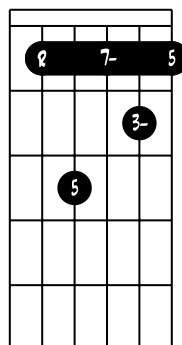
Note that for this type of 7 chord, which is widely used, I have removed the 5th of the major chord in order to place the minor 7th.

B $\flat$ /A $\sharp$ min7 (m7, -7)

Root = B $\flat$; min 3rd = D $\flat$; 5th = F; min 7th = A $\flat$



×

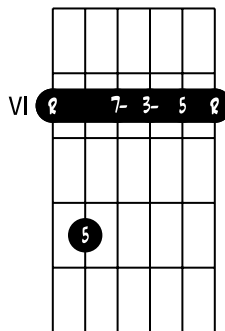


E A D G B E

To obtain a min7 chord, lower the major 3rd of the 7 chord by a semitone (1 fret space) so it becomes minor.

B $\flat$ /A $\sharp$ min7 (m7, -7)

Root = B $\flat$; min 3rd = D $\flat$; 5th = F; min 7th = A $\flat$

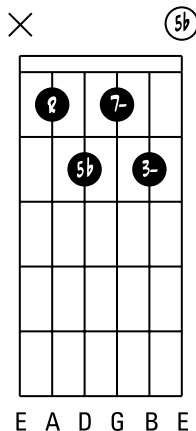


E A D G B E

To obtain a min7 chord, lower the major 3rd of the 7 chord by a semitone (1 fret space) so it becomes minor.

B $\flat$ /A $\sharp$ min 7 $\flat^5$ (m7 $\flat^5$, -7 $\flat^5$, $\emptyset$)

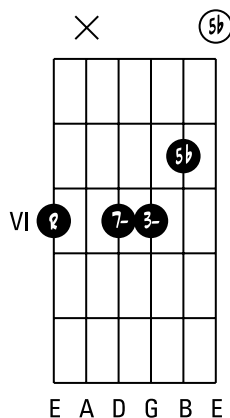
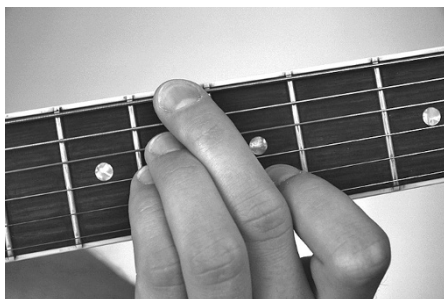
Root = B $\flat$; min 3rd = D $\flat$; 5th $\flat$ = F $\flat$ (E); min 7th = A $\flat$



To obtain a min7 $\flat^5$ chord, lower the 5th of the min7 chord by a semitone (1 fret space) so it becomes a flattened 5th (also called a *diminished 5th*).

B $\flat$ /A $\sharp$ min 7 $\flat^5$ (m7 $\flat^5$, -7 $\flat^5$, $\emptyset$)

Root = B $\flat$; min 3rd = D $\flat$; 5th $\flat$ = F $\flat$ (E); min 7th = A $\flat$



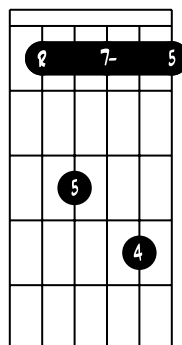
To obtain a min7 $\flat^5$ chord, lower the 5th of the min7 chord by a semitone (1 fret space) so it becomes a flattened 5th (also called a *diminished 5th*).

B $\flat$ /A $\sharp$ 7sus4

Root = B $\flat$; 4th = E $\flat$; 5th = F; min 7th = A $\flat$



×

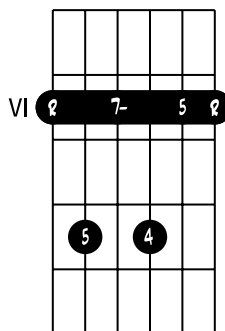


E A D G B E

To obtain a 7sus4 chord, raise the major 3rd of the 7 chord by a semitone (1 fret space) so it becomes the 4th. A 7sus4 chord does not have a 3rd; it is neither major nor minor.

B $\flat$ /A $\sharp$ 7sus4

Root = B $\flat$; 4th = E $\flat$; 5th = F; min 7th = A $\flat$



E A D G B E

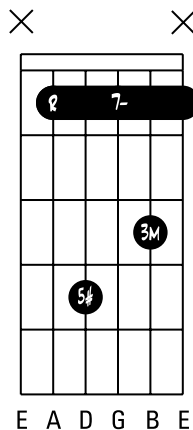


TIP

If you find it hard to place this chord, you can omit the lowest 5th (on the A string) because it can be found on the B string.

B $\flat$ /A $\sharp$ aug7 (7 $\sharp^5$, +7)

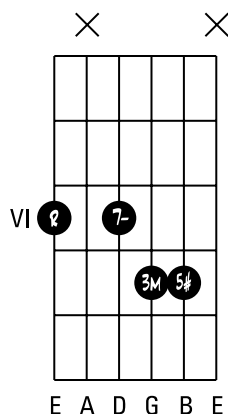
Root = B $\flat$; maj 3rd = D; 5th = F $\sharp$; min 7th = A $\flat$



An aug7 chord is a 7 chord in which the 5th 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 $\flat$ /A $\sharp$ aug7 (7 $\sharp^5$, +7)

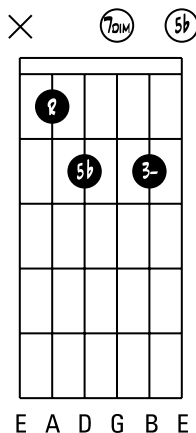
Root = B $\flat$; maj 3rd = D; 5th = F $\sharp$; min 7th = A $\flat$



An aug7 chord is a 7 chord in which the 5th is raised by a semitone (1 fret space).

B $\flat$ /A $\sharp$ dim7 ($\circ 7$)

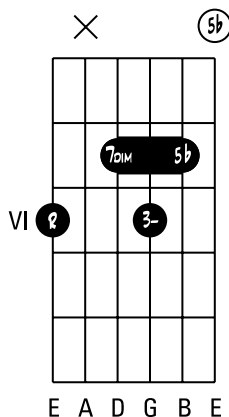
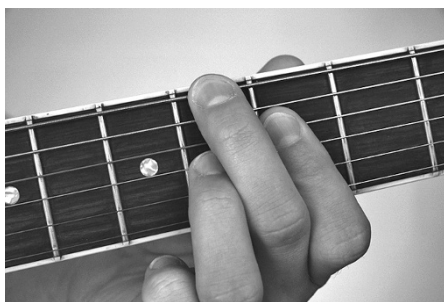
Root = B $\flat$; min 3rd = D $\flat$; 5th $\flat$ = F $\flat$ (E); dim7th = A $\flat\flat$ (G)



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 $\flat$ /A $\sharp$ dim7 ($\circ 7$)

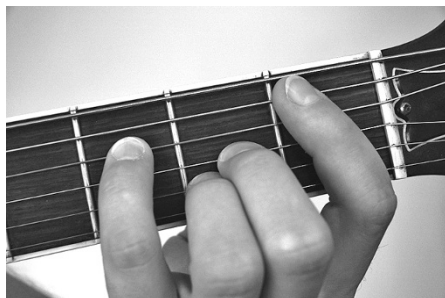
Root = B $\flat$; min 3rd = D $\flat$; 5th $\flat$ = F $\flat$ (E); dim7th = A $\flat\flat$ (G)



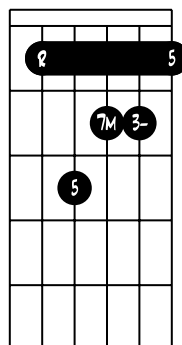
A dim7 chord is a 7 chord in which all the notes are lowered by a semitone (1 fret space) except for the root.

B $\flat$ /A $\sharp$ min^{M7} (-M7, min Δ , - Δ)

Root = B $\flat$; min 3rd = D $\flat$; 5th = F; maj 7th = A



×

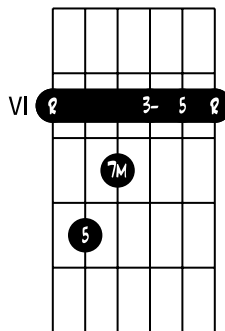
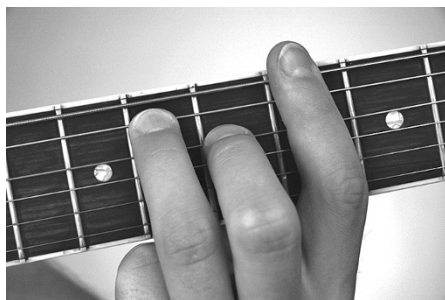


E A D G B E

To obtain a min^{M7} chord, raise the minor 7th of the min7 chord by a semitone (1 fret space) so it becomes major.

B $\flat$ /A $\sharp$ min^{M7} (-M7, min Δ , - Δ)

Root = B $\flat$; min 3rd = D $\flat$; 5th = F; maj 7th = A



E A D G B E

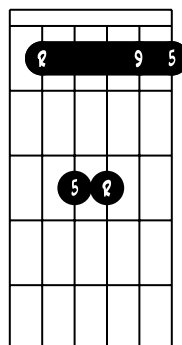
To obtain a min^{M7} chord, raise the minor 7th of the min7 chord by a semitone (1 fret space) so it becomes major.

B $\flat$ /A $\sharp$ sus9

Root = B $\flat$; 5th = F; 9th = C



×

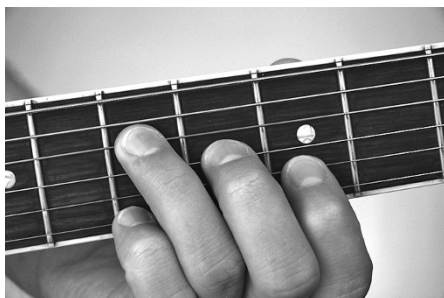


E A D G B E

To obtain a sus9 chord, lower the major 3rd of the major chord by a tone (2 fret spaces) so it becomes the 9th. A sus9 chord has no 3rd; it is neither major nor minor.

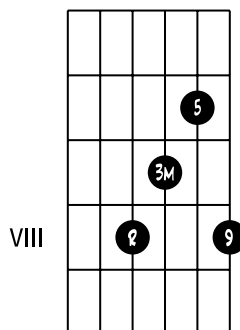
B $\flat$ /A $\sharp$ add9

Root = B $\flat$; maj 3rd = D; 5th = F; 9th = C



×

×

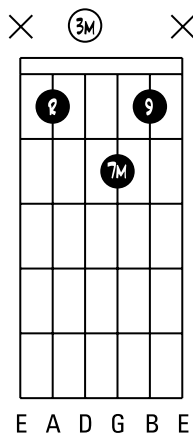


E A D G B E

An add9 chord is a major chord with an added 9th.

B $\flat$ /A $\sharp$ M7⁹ (Maj7⁹, Δ 9)

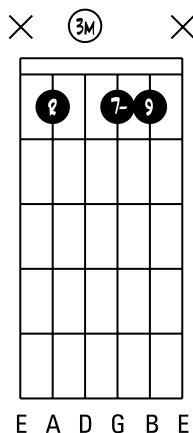
Root = B $\flat$; maj3rd = D; maj7th = A; 9th = C



To play this type of M7⁹ chord on the guitar, I have removed the 5th from the M7 chord on the D string so as to place the 9th.

B $\flat$ /A $\sharp$ 7⁹

Root = B $\flat$; maj 3rd = D; min 7th = A; 9th = C

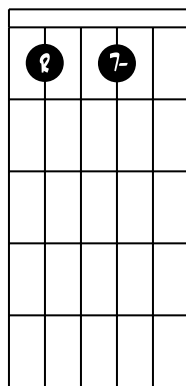
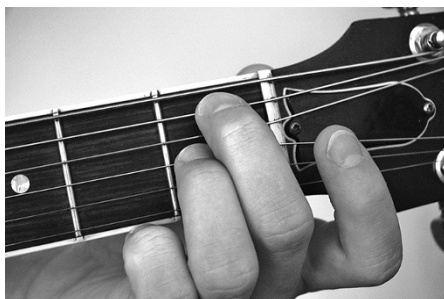


To play this type of 7⁹ chord on the guitar, I have removed the 5th from the 7 chord on the D string so as to place the 9th.

B $\flat$ /A $\sharp$ 7 $\flat$ ⁹

Root = B $\flat$; maj 3rd = D; min7th = A $\flat$; 9th $\flat$ = C $\flat$ (B)

× (3M) (9 $\flat$) ×



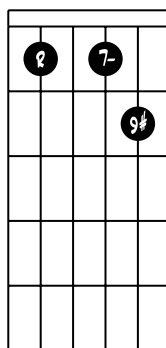
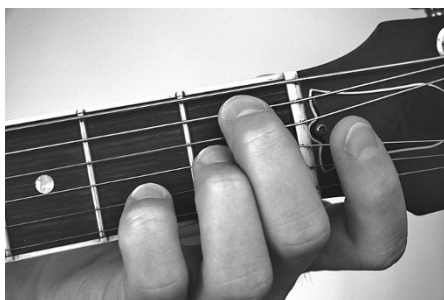
E A D G B E

To play this type of 7⁹ chord on the guitar, I have removed the 5th from the 7 chord on the D string so as to place the 9th.

B $\flat$ /A $\sharp$ 7 $\sharp$ ⁹

Root = B $\flat$; maj 3rd = D; min7th = A $\flat$; 9th $\sharp$ = C $\sharp$

× (3M) ×



E A D G B E

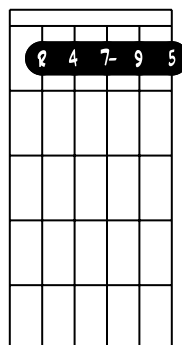
To play this type of 7⁹ chord on the guitar, I have removed the 5th from the 7 chord on the D string so as to place the 9th.

B $\flat$ /A $\sharp$ 7sus4⁹

Root = B $\flat$; 4th = E $\flat$; 5th = F; min7th = A $\flat$; 9th = C



×



E A D G B E

To obtain a 7sus4⁹ chord, raise the major 3rd of the 7⁹ chord by a semitone (1 fret space) so it becomes the 4th. A 7sus4⁹ chord has no 3rd; it is neither major nor minor.

B $\flat$ /A $\sharp$ min7⁹ (m7⁹, -7⁹)

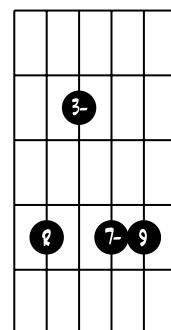
Root = B $\flat$; min3rd = D $\flat$; min7th = A $\flat$; 9th = C



×

×

XIII

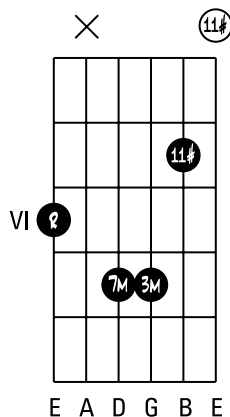
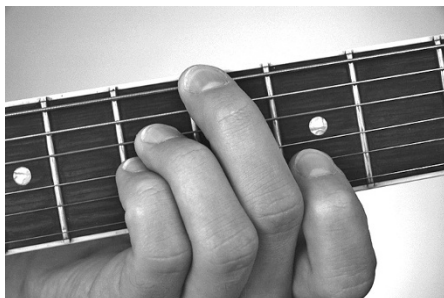


E A D G B E

To play this type of min7⁹ chord on the guitar, I have removed the 5th from the min7 chord on the D string so as to place the 9th.

B $\flat$ /A $\sharp$ M7 $\sharp$ 11 (Maj 7 $\sharp$ 11, $\Delta\sharp$ 11)

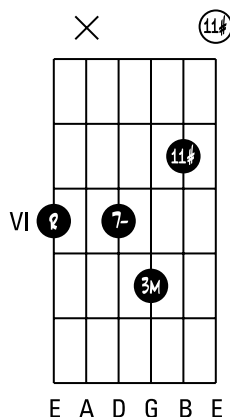
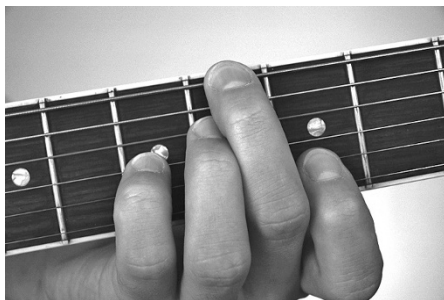
Root = B $\flat$; maj 3rd = D; maj 7th = A; 11th $\sharp$ = E



To play this type of M7 $\sharp$ 11 chord on the guitar, I have removed the 5th from the M7 chord on the B string so as to place the 11th $\sharp$.

B $\flat$ /A $\sharp$ 7 $\sharp$ 11

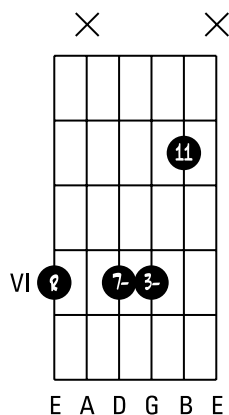
Root = B $\flat$; maj 3rd = D; min7th = A $\flat$; 11th $\sharp$ = E



To play this type of 7 $\sharp$ 11 chord on the guitar, I have removed the 5th from the 7 chord on the B string, so as to place the 11th $\sharp$.

B $\flat$ /A $\sharp$ min7¹¹ (m7¹¹, -7¹¹)

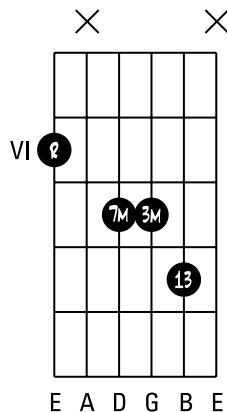
Root = B $\flat$; min3rd = D $\flat$; min7th = A $\flat$; 11th = E $\flat$



To play this type of min7¹¹ chord on the guitar, I have removed the 5th from the min7 chord on the B string so as to place the perfect 11th.

B $\flat$ /A $\sharp$ M7 13 (Maj7 13, Δ 13)

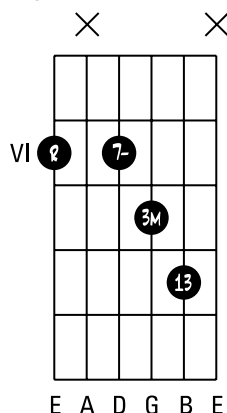
Root = B $\flat$; maj 3rd = D; maj 7th = A; maj 13th = G



To play this type of M7 13 chord on the guitar, I have removed the 5th from the M7 chord on the B string so as to place the major 13th.

B $\flat$ /A $\sharp$ 7¹³

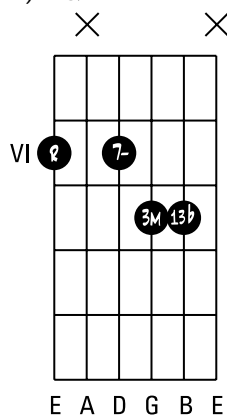
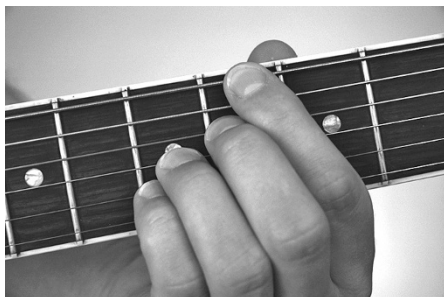
Root = B $\flat$; maj 3rd = D; min7th = A $\flat$; maj 13th = G



To play this type of 7¹³ chord on the guitar, I have removed the 5th from the 7 chord on the B string so as to place the major 13th.

B $\flat$ /A $\sharp$ 7 $\flat$ 13

Root = B $\flat$; maj 3rd = D; min 7th = A $\flat$; 13th (min) = G $\flat$



To play this type of 7¹³ chord on the guitar, I have removed the 5th from the 7 chord on the B string so as to place the minor 13th (13 $\flat$).

12

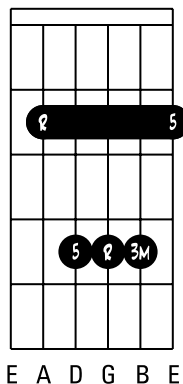
B-family Chords

Bmaj (m)*

Root = B; maj 3 = D $\sharp$; 5th = F $\sharp$

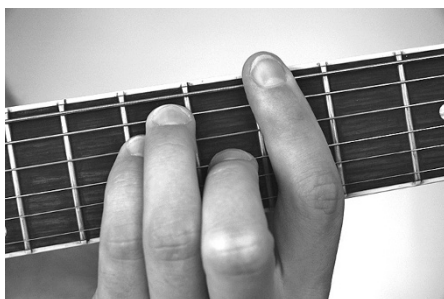


×

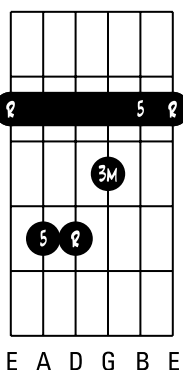


Bmaj (m)*

Root = B; maj 3 = D $\sharp$; 5th = F $\sharp$

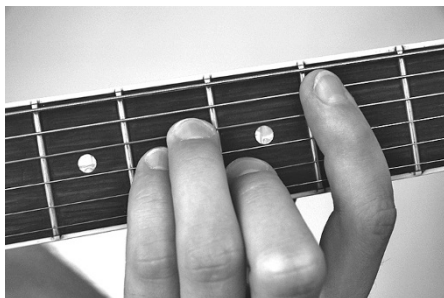


VII

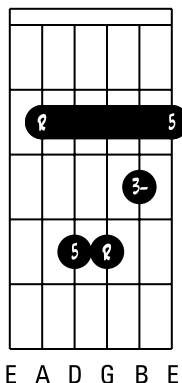


Bmin (m, -)*

Root = B; min 3rd = D; 5th = F $\sharp$



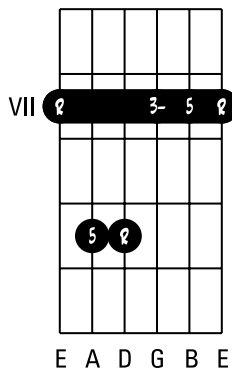
×



To obtain a minor chord, lower the major 3rd of the major chord by a semitone (1 fret space) so it becomes minor.

Bmin (m, -)*

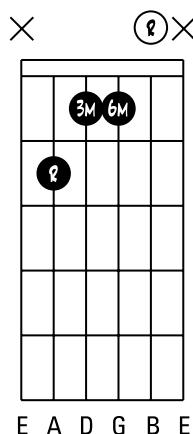
Root = B; min 3rd = D; 5th = F $\sharp$



To obtain a minor chord, lower the major 3rd of the major chord by a semitone (1 fret space) so it becomes minor.

B6

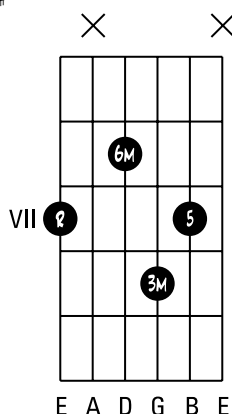
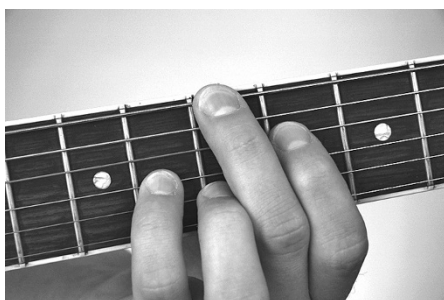
Root = B; maj 3rd = D $\sharp$; maj 6th = G $\sharp$



To play this type of chord on the guitar, I have removed the 5th from the major chord so as to place the major 6th.

B6

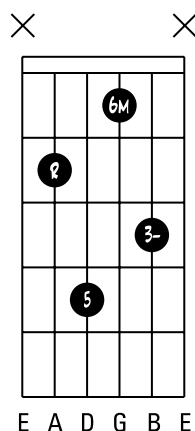
Root = B; maj 3rd = D $\sharp$; 5th = F $\sharp$; maj 6th = G $\sharp$



For this type of chord on the guitar, I have lowered the root of the major chord on the D string by one and a half tones (3 fret spaces) to obtain the major 6th.

Bmin6 (m6, -6)

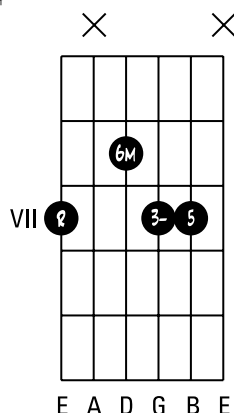
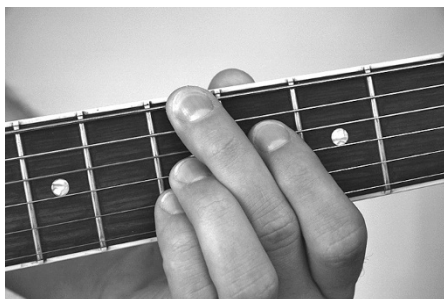
Root = B; min 3rd = D; 5th = F $\sharp$; maj 6th = G $\sharp$



For this type of min6 chord on the guitar, I have lowered the root of the minor chord on the G string by one and a half tones (3 fret spaces) to obtain the major 6th.

Bmin6 (m6, -6)

Root = B; min 3rd = D; 5th = F $\sharp$; maj 6th = G $\sharp$



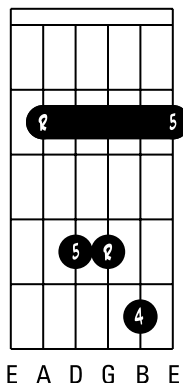
For this type of min6 chord on the guitar, I have lowered the root of the minor chord on the D string by one and a half tones (3 fret spaces) to obtain the major 6th.

Bsus4

Root = B; 4th = E; 5th = F#



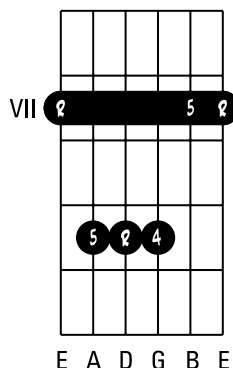
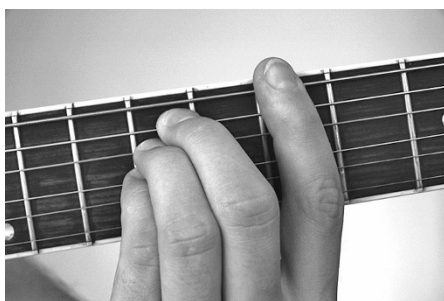
×



To obtain a sus4 chord, raise the 3rd of a major chord by a semi-tone (1 fret space) so it becomes the 4th. A sus 4 chord has no 3rd; it is neither major nor minor.

Bsus4

Root = B; 4th = E; 5th = F#

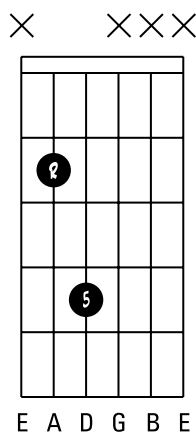


TIP

If you find it hard to place this chord, you can omit the lowest 5th (on the A string) and find it on the B string.

B5*

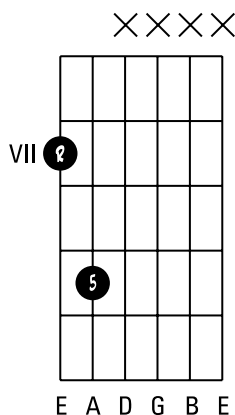
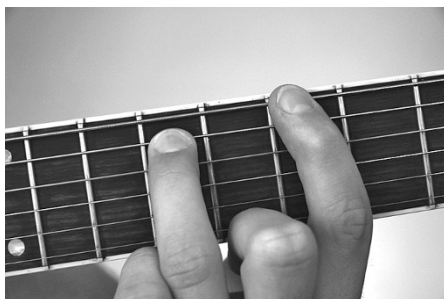
Root = B; 5th = F#



The 5 chords consist of only 2 notes: the root and the 5th. Widely used in rock and heavy metal, they're also referred to as *power chords*.

B5*

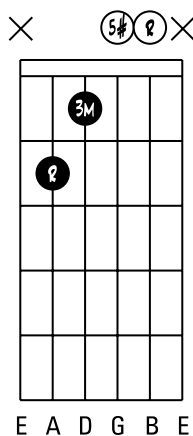
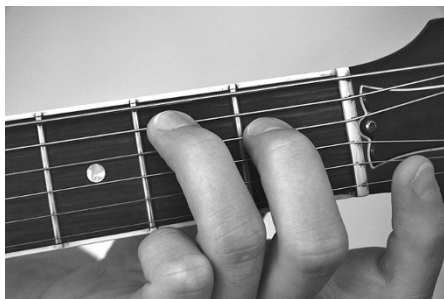
Root = B; 5th = F#



The 5 chords consist of only 2 notes: the root and the 5th. Widely used in rock and heavy metal, they're also referred to as *power chords*.

Baug ($\sharp^5$, 5^+)

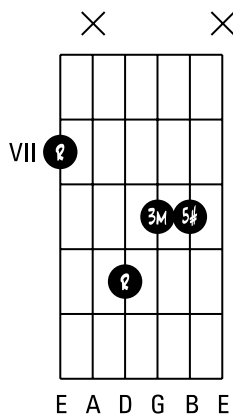
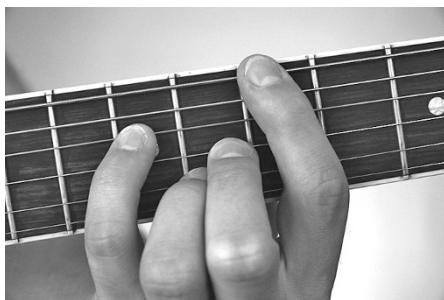
Root = B; maj 3rd = $D\sharp$; 5th $\sharp$ = $F\sharp$ (G)



An augmented chord is a major chord in which the 5th is raised by a semitone (1 fret space).

Baug ($\sharp^5$, 5^+)

Root = B; maj 3rd = $D\sharp$; 5th $\sharp$ = $F\sharp$ (G)

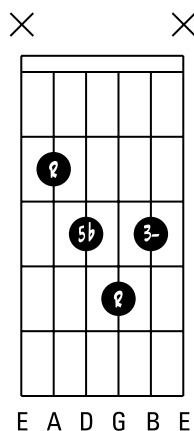


TIP

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.

Bdim (°)

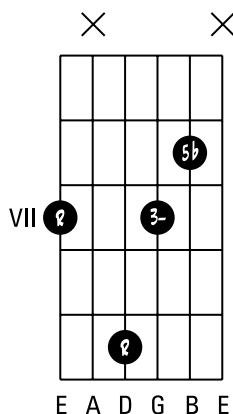
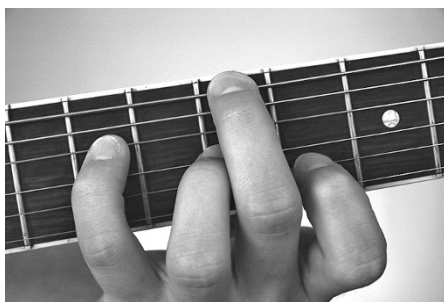
Root = B; min3rd = D; 5th $\flat$ = F



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 (°)

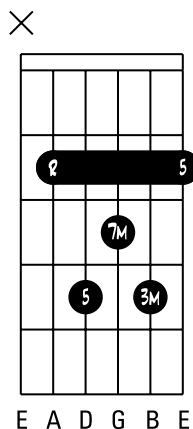
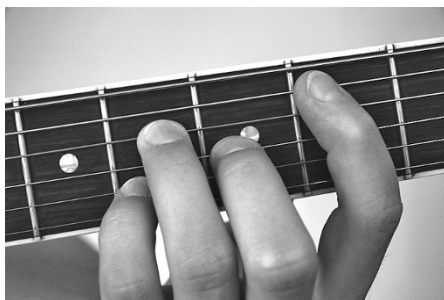
Root = B; min3rd = D; 5th $\flat$ = F



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 because it is repeated one octave above.

B^{M7} (7^M, maj7, 7^{maj}, Δ)

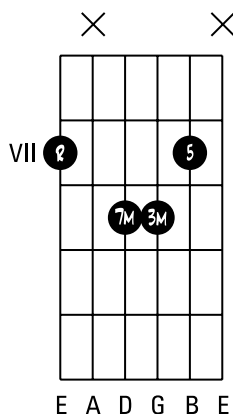
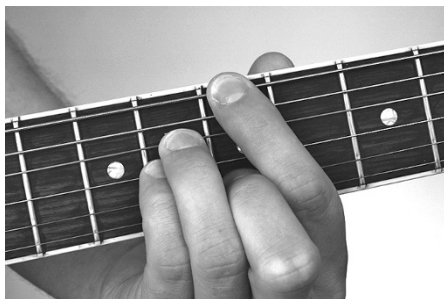
Root = B; maj3rd = D[#]; 5th = F[#]; maj7th = A[#]



For this type of ^M7 chord on the guitar, I have lowered the root of the major chord on the G string by a semitone (1 fret space) to obtain the major 7th.

B^{M7} (7^M, maj7, 7^{maj}, Δ)

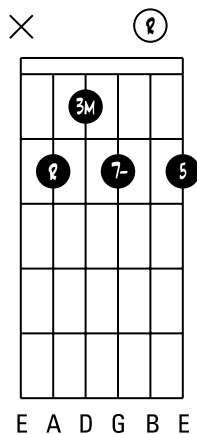
Root = B; maj3rd = D[#]; 5th = F[#]; maj7th = A[#]



For this type of ^M7 chord on the guitar, I have lowered the root of the major chord on the D string by a semitone (1 fret space) to obtain the major 7th.

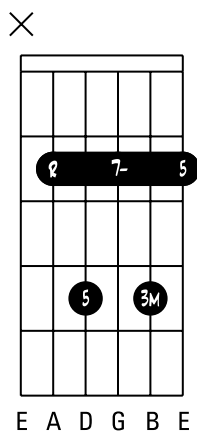
B7 *

Root = B; maj3rd = D $\sharp$; 5th = F $\sharp$; min7th = A



B7*

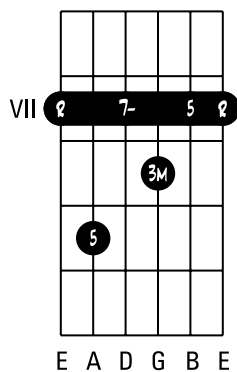
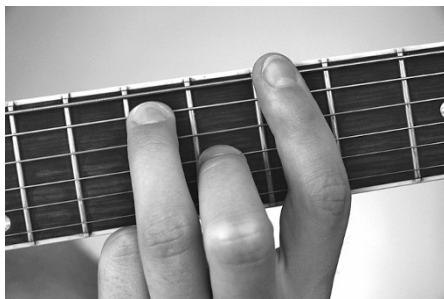
Root = B; maj3rd = D $\sharp$; 5th = F $\sharp$; min7th = A



To obtain a 7 chord, lower the major 7th of the M_7 chord by a semi-tone (1 fret space) so it becomes minor.

B7

Root = B; maj3rd = D $\sharp$; 5th = F $\sharp$; min7th = A



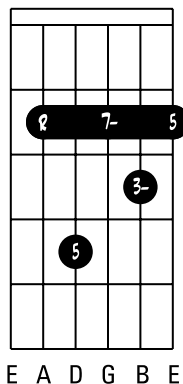
To obtain a 7 chord, lower the major 7th of the M_7 chord by a semitone (1 fret space) so it becomes minor.

Bmin7 (m7, -7)

Root = B; min3rd = D; 5th = F $\sharp$; min7th = A



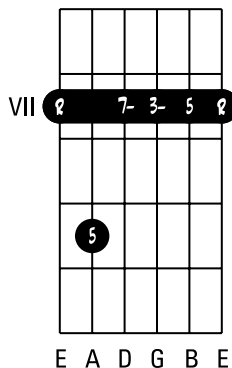
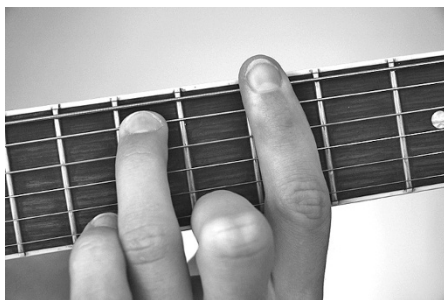
×



To obtain a min7 chord, lower the major 3rd of the 7 chord by a semitone (1 fret space) so it becomes minor.

Bmin7 (m7, -7)

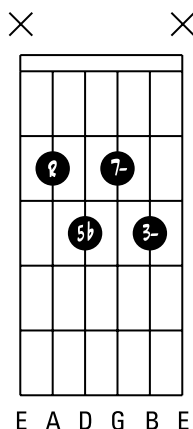
Root = B; min3rd = D; 5th = F $\sharp$; min7th = A



To obtain a min7 chord, lower the major 3rd of the 7 chord by a semitone (1 fret space) so it becomes minor.

Bmin7^{b5} (m7^{b5}, -7^{b5}, Ø)

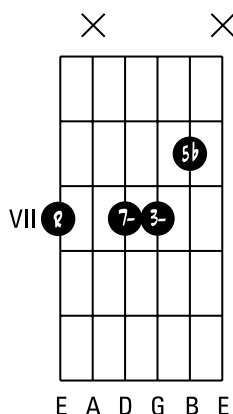
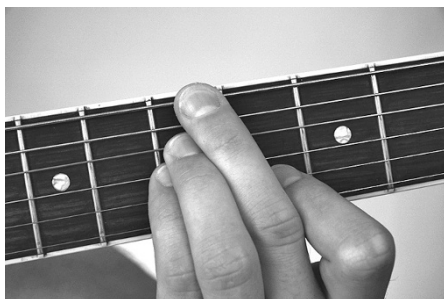
Root = B; min3rd = D; 5th^b = F; min7th = A



To obtain a min7^{b5} chord, lower the 5th of the min7 chord by a semitone so it becomes a flattened 5th (also known as a *diminished 5th*).

Bmin7^{b5} (m7^{b5}, -7^{b5}, Ø)

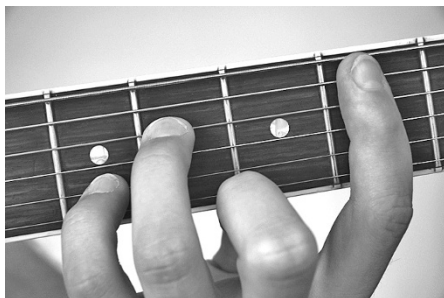
Root = B; min3rd = D; 5th^b = F; min7th = A



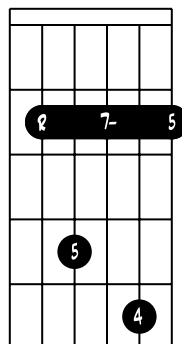
To obtain a min7^{b5} chord, lower the 5th of the min7 chord by a semitone so it becomes a flattened 5th (also known as a *diminished 5th*).

B7sus4

Root = B; 4th = E; 5th = F $\sharp$; min7th = A



×

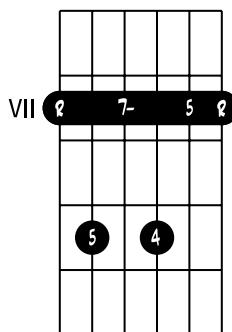
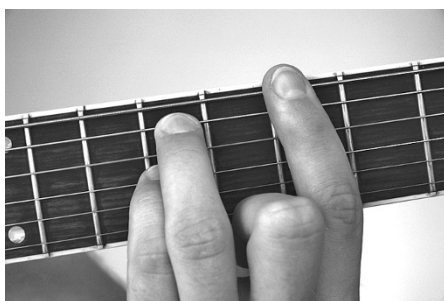


E A D G B E

To obtain a 7sus4 chord, raise the major 3rd of the 7 chord by a semitone (1 fret space) so it becomes the 4th. A 7sus4 chord has no 3rd; it is neither major nor minor.

B7sus4

Root = B; 4th = E; 5th = F $\sharp$; min7th = A

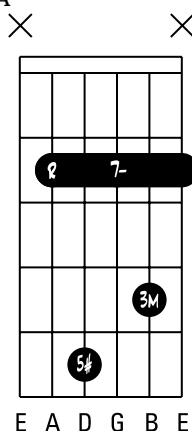


E A D G B E

If you find it hard to place this chord, you can omit the lowest 5th (on the A string) and find it on the B string.

Baug7 (7^{#5}, +7)

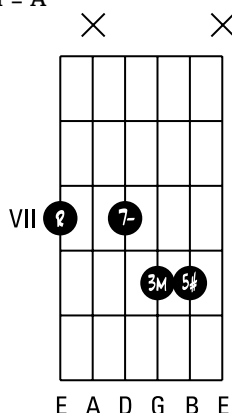
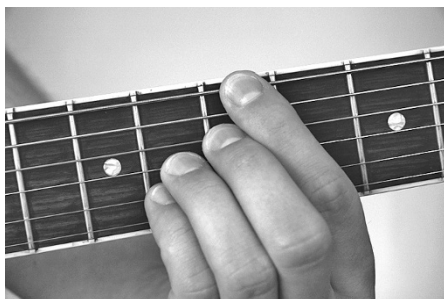
Root = B; maj 3rd = D[#]; 5th[#] = F^{##}(G); min 7th = A



An aug7 chord is a 7 chord in which the 5th is raised by a semi-tone (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^{#5}, +7)

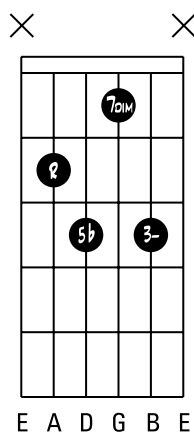
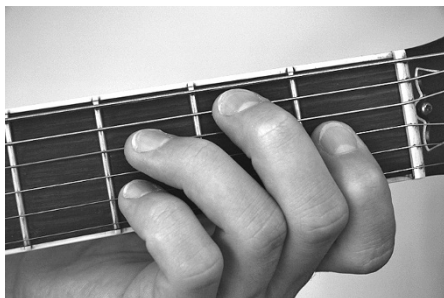
Root = B; maj 3rd = D[#]; 5th[#] = F^{##}(G); min 7th = A



An aug7 chord is a 7 chord in which the 5th is raised by a semitone (1 fret space).

Bdim7 (°7)

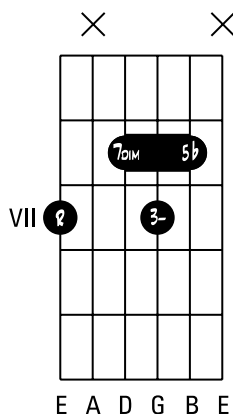
Root = B; min3rd = D; 5th $\flat$ = F; dim 7th = A $\flat$



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)

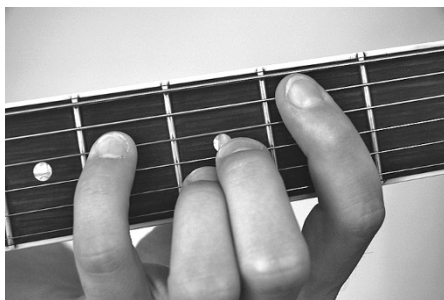
Root = B; min3rd = D; 5th $\flat$ = F; dim 7th = A $\flat$



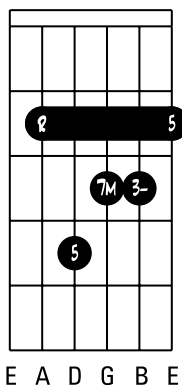
A dim7 chord is a 7 chord in which all the notes are lowered by a semitone (1 fret space) except for the root.

Bmin^{M7} (-^{M7}, min^Δ, -^Δ)

Root = B; min 3rd = D = 5th = F[♯]; maj 7th = A[♯]



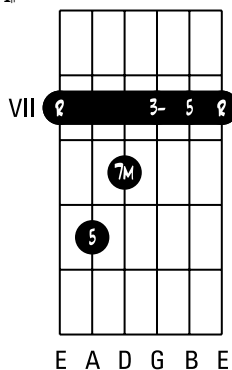
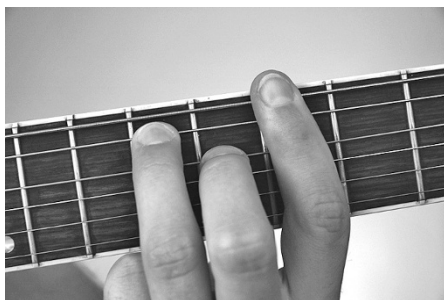
×



To obtain a min^{M7} chord, raise the minor 7th of the min7 chord by a semitone (1 fret space) so it becomes major.

Bmin^{M7} (-^{M7}, min^Δ, -^Δ)

Root = B; min 3rd = D = 5th = F[♯]; maj 7th = A[♯]



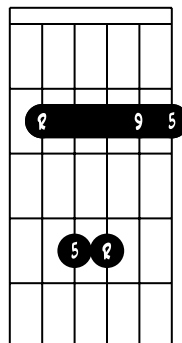
To obtain a min^{M7} chord, raise the minor 7th of the min7 chord by a semitone (1 fret space) so it becomes major.

Bsus9

Root = B; 5th = F $\sharp$; 9th = C $\sharp$



×



E A D G B E

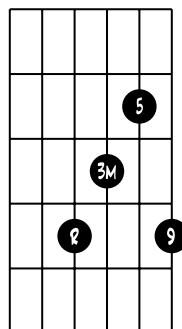
To obtain a sus9 chord, lower the major 3rd of the major chord by a tone (2 fret spaces) so it becomes the 9th. A sus9 chord has no 3rd; it is neither major nor minor.

Badd9

Root = B; maj3rd = D $\sharp$; 5th = F $\sharp$; 9th = C $\sharp$



×



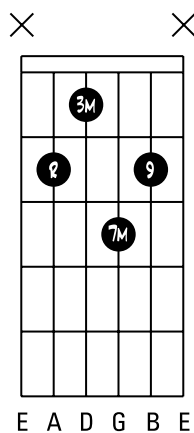
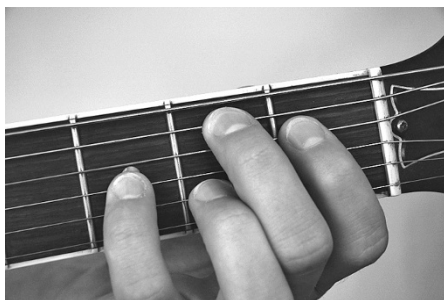
IX

E A D G B E

An add9 chord is a major chord with an added 9th.

B^{M7} 9 (Maj7 9, Δ9)

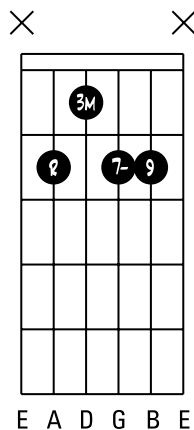
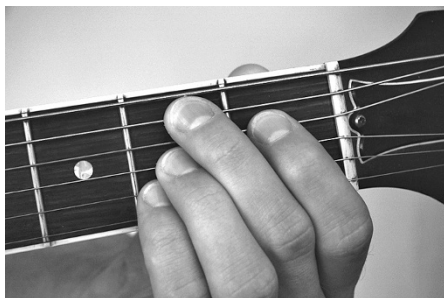
Root = B; maj 3rd = D[♯]; maj 7th = A[♯]; 9th = C[♯]



To play this type of chord on the guitar, I have removed the 5th from the ^{M7} chord on the D string so as to place the 9th.

B7⁹

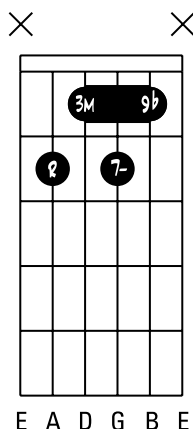
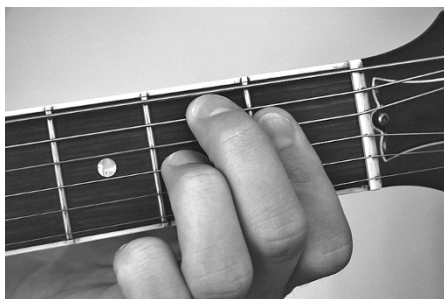
Root = B; maj 3rd = D[♯]; min 7th = A; 9th = C[♯]



To play this type of chord on the guitar, I have removed the 5th from the 7 chord on the D string so as to place the 9th.

B7^b9

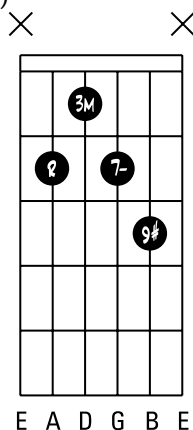
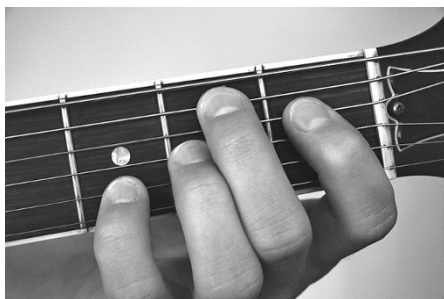
Root = B; maj 3rd = D[#]; min 7th = A; 9th^b = C



To play this type of 7^b9 chord on the guitar, I have removed the 5th from the 7 chord on the D string so as to place the 9th^b.

B7[#]9

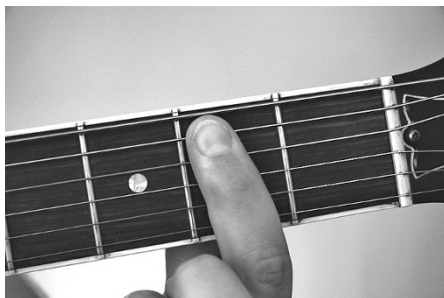
Root = B; maj 3rd = D[#]; min 7th = A; 9th[#] = C[#](D)



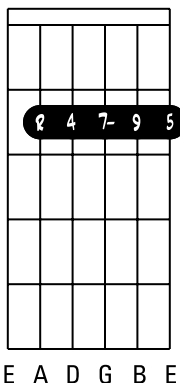
To play this type of 7[#]9 chord on the guitar, I have removed the 5th from the 7 chord on the D string so as to place the 9th.

B7sus4⁹

Root = B; 4th = E; 5th = F[♯]; min 7th = C[♯]



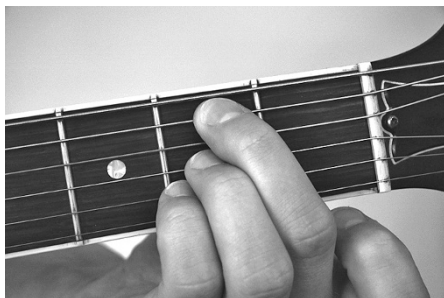
×



To obtain a 7sus4⁹ chord, raise the major 3rd of the 7⁹ chord by a semitone (1 fret space) so it becomes the 4th. A 7sus4⁹ chord has no 3rd; it is neither major nor minor.

Bmin7⁹ (m7⁹, -7⁹)

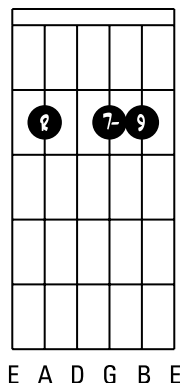
Root = B; min 3rd = D; min 7th = A; 9th = C[♯]



×

3~

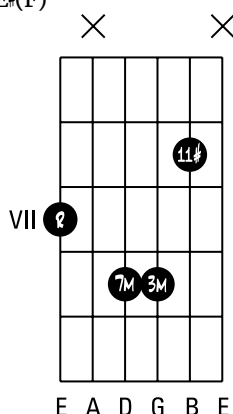
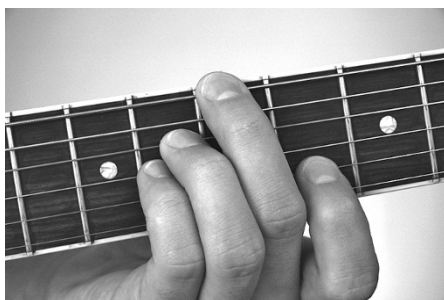
×



To play this type of min7⁹ chord on the guitar, I have removed the 5th from the min7 chord on the D string so as to place the 9th.

B^{M7} [#] 11 (Maj7[#]11, Δ[#]11)

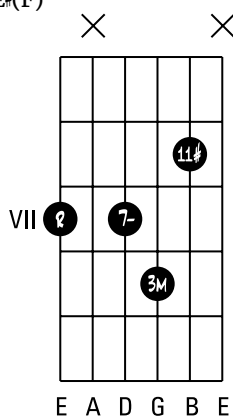
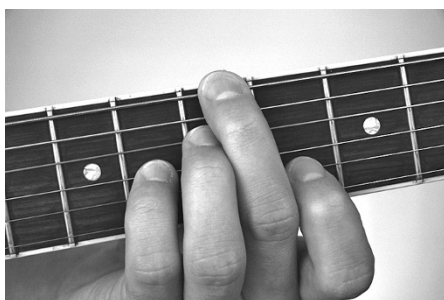
Root = B; maj 3rd = D[#]; maj 7th = A[#]; 11th[#] = E[#](F)



To play this type of ^{M7}[#]11 chord on the guitar, I have removed the 5th from the ^{M7} chord on the B string so as to place the 11th[#].

B7 [#] 11

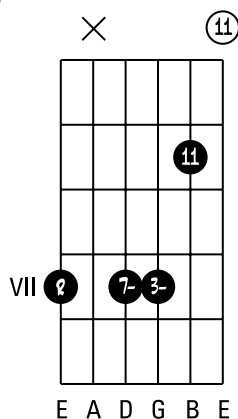
Root = B; maj 3rd = D[#]; min 7th = A; 11th[#] = E[#](F)



To play this type of 7[#]11 chord on the guitar, I have removed the 5th from the 7 chord on the B string so as to place the 11th[#].

Bmin7¹¹ (m7¹¹, -7¹¹)

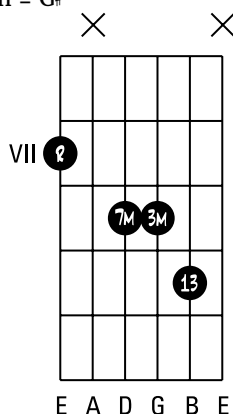
Root = B; min 3rd = D; min 7th = A; 11th = E



To play this type of min7¹¹ chord on the guitar, I have removed the 5th from the min7 chord on the B string so as to place the perfect 11th.

B^{M7} 13 (Maj7, Δ 13)

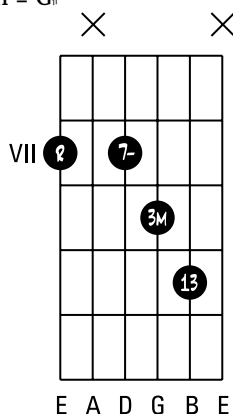
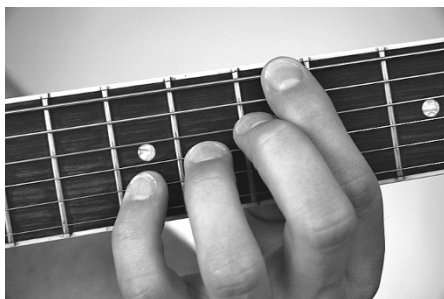
Root = B; maj 3rd = D[#]; maj 7th = A[#]; maj 13th = G[#]



To play this type of ^{M7}13 chord on the guitar, I have removed the 5th from the ^{M7} chord on the B string so as to place the major 13th.

B7¹³

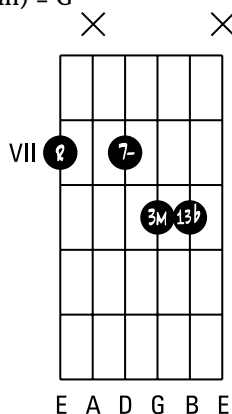
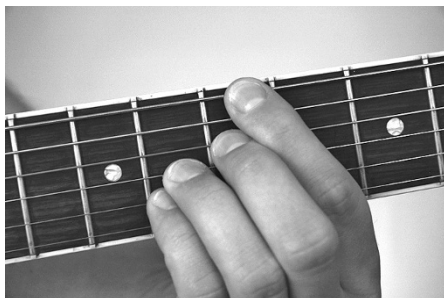
Root = B; maj 3rd = D[#]; min 7th = A; maj 13th = G[#]



To play this type of 7¹³ chord on the guitar, I have removed the 5th from the 7 chord on the B string so as to place the major 13th.

B7^b13

Root = B; maj 3rd = D[#]; min 7th = A; 13th^b(min) = G



To play this type of 7^b13 chord on the guitar, I have removed the 5th from the 7 chord on the B string so as to place the minor 13th (13^b).

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About the Author

Antoine Polin studied music at Berklee College of Music in Boston from which he emerged as a cum laude graduate. Performing regularly as a professional guitarist, he won the “Young Paris Talent” prize in 2004 for the recording of his second album.

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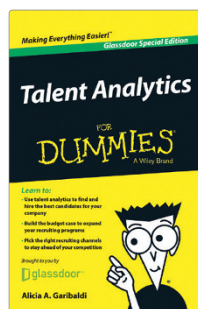
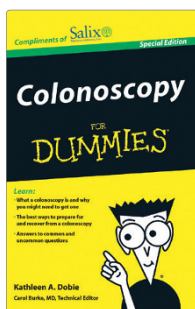
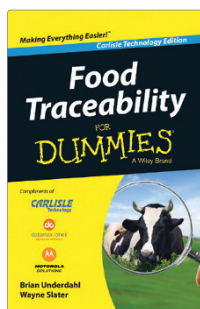
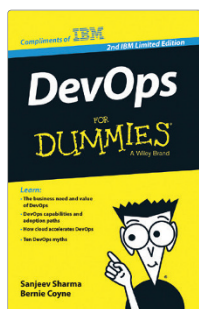
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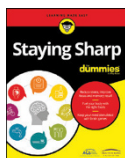
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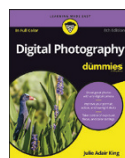
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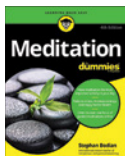
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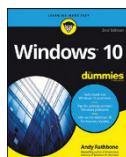


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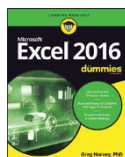
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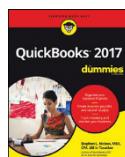
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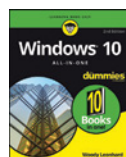
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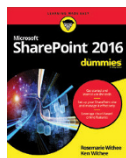
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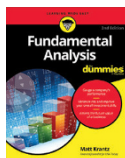
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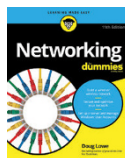
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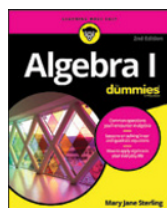


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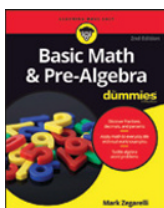
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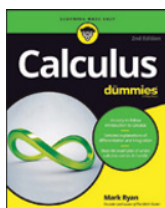
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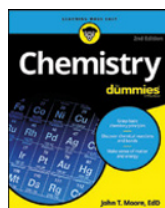
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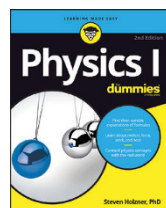
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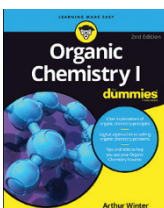
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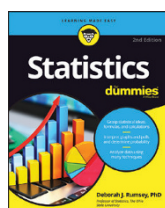
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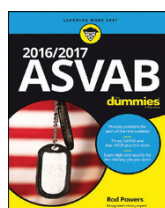
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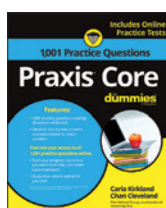
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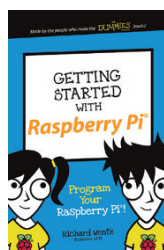
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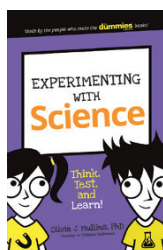
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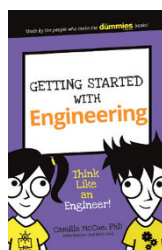
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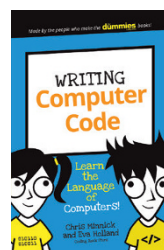
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