

BLUESGUITARMASTER.COM PRESENTS...

# THE ULTIMATE CHORD GUIDE



**BLUESGUITAR**  
MASTER.COM

EVERY CHORD YOU'LL EVER NEED LAID OUT  
FROM BEGINNER TO ADVANCED LEVEL

# WELCOME!

Thanks for downloading our chord collection e-book. This chord reference guide will take you through every chord you will ever need as a modern guitarist. The purpose of this e-book is to walk you through all the most common chords and chord voicings that you will come across in day to day playing. Not only that, but unlike most chord books out there, we have organised the chords in a manner that is approachable. The book is divided into these sections:

## CHAPTER 1 BEGINNERS CHORDS

**LEVEL 1 - MAJOR & MINOR OPEN CHORDS**

**LEVEL 2 - SUSPENDED OPEN CHORDS**

**LEVEL 3 - ADDING 7TH'S TO OPEN CHORDS**

## CHAPTER 2 INTERMEDIATE CHORDS

**LEVEL 1 - BARRE CHORDS**

**LEVEL 2 - FURTHER 'CAGED CHORD' SHAPES**

**LEVEL 3 - ADDING 7TH'S, DIMINISHED AND AUGMENTED**

## CHAPTER 3 ADVANCED CHORDS

**LEVEL 1 - ADDING 9TH'S TO CHORDS & DIMINISHED 7TH'S**

**LEVEL 2 - ADDING 6TH'S AND 13TH'S**

**LEVEL 3 - LOOKING FOR SOMETHING MORE... LOOK HERE!**

# HOW TO USE THE BOOK

At a beginners level (CHAPTER 1) the chords can all be learnt exactly as they are written. The chords are all open shapes, therefore you are simply learning shapes that you can immediately put into practice in conjunction with chord charts and songwriting. There is no further explanation as to chord spellings and chord construction until you reach the intermediate (CHAPTER 2) part of the book. We want chord playing to be enjoyable for beginners, and getting down a couple of shapes each day and practicing them with chord charts is an ideal learning scenario. You will learn how each chord sounds and also try to remember the shapes of the chords.

When you reach the intermediate and advanced levels of the book, the approach differs slightly. Firstly, there is more attention to chord construction and chord spellings (we will go into what 'chord spelling' means on the next page). This is in order to start creating a deeper understanding of how chords are made up, and how you can start being more creative with chords.

Secondly, **all chords are in the key of G!** So, for example, we will show you how to play a G7 in 5 different positions, but it is up to you to shift these positions to another note (ie, B7 in 5 places). With each shape we explain where the root note, or tonic note, of the chord is. In all the chords in the book, this note will be G. Once you have learnt the shape, you simply need to move the chord shape up or down the neck to a different root note.

*For example, if you have learnt to play a G7 with the root note on the 3rd fret of the E string, to change that to a B7 you would move the shape up the neck until you're root note is on the 7th fret of the E string, which is B.*

***Not only does this technique force you to think about your chord shapes, it also ensures that you will be learning the notes on the neck at the same time.***

Right, before you get going learning your first new chord shapes, we have just a couple of pages to have a look at with some extremely helpful diagrams and explanations.



# CHORD SPELLINGS

Chord spellings are a quick and easy way of explaining how a chord is constructed. In the intermediate and advanced parts of this book we use chord spellings to get you understanding how the chord is created. So, what is a chord spelling?

Firstly, all chord spellings are based on the major scale. The numbers 1 - 8 outline the major scale, and in the case of this book, that major scale will be G major:

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>
<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F#</b>	<b>G</b>

Above you are looking at the G major scale. The numbers 1 to 8 refer to these notes. A chord spelling simply tells you which notes you are playing in the chord by telling you which numbers to play.

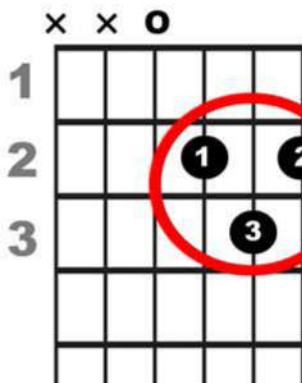
*For example, a G major chord has the notes G, B and D. Therefore the chord spelling of this would be 1, 3 and 5.*

When you are dealing with minor chords, or delving deeper into chord theory, you will come across chords that have to alter the scale.

*For example, a G minor chord has the notes G, Bb and D. The Bb is not in the scale of G major so we have to instruct the musician to change that particular note. We do this by telling them to flatten the 3rd note and therefore creating a Bb in the place of B. the chord spelling would therefore be - 1, b3 and 5.*

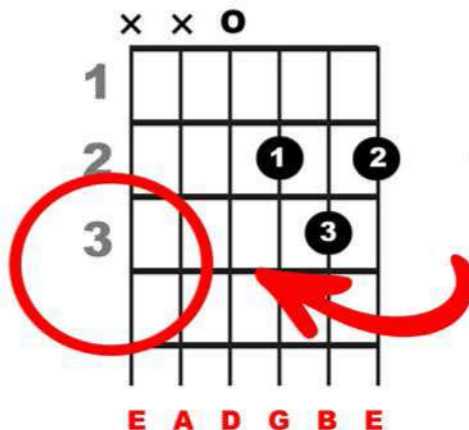
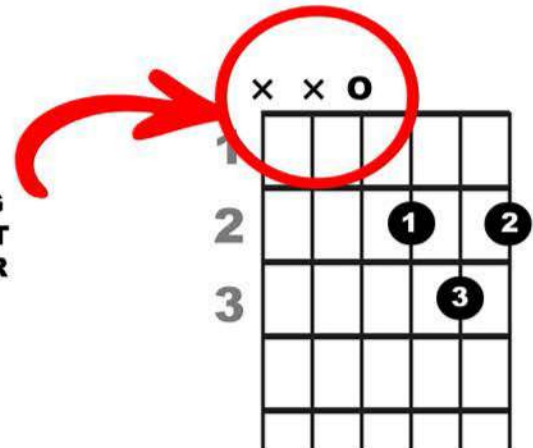
So all you need to remember is the notes of the major scale, as pictured above. From there everything will be an instruction. If the chord spelling says 'b5', then you know to take the 5th note (D) and flatten it one semitone (1 fret on the guitar). This will give you Db.

# READING CHORD CHARTS



THESE DOTS ARE WHERE YOUR FINGERS ARE POSITIONED.  
THE NUMBERS TELL YOU WHICH FINGER GOES WHERE

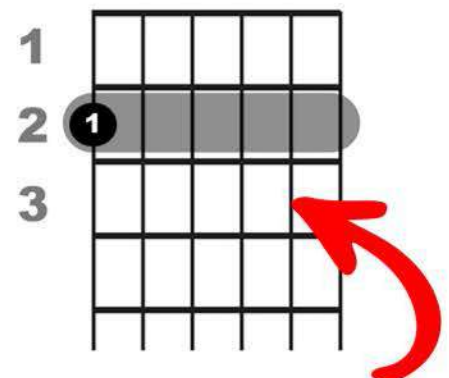
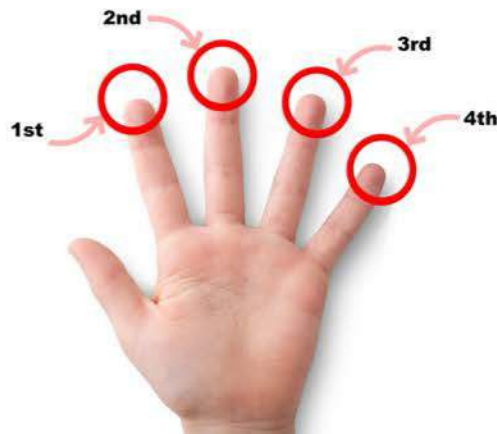
'X' MEANS DON'T PLAY THAT STRING  
'O' MEANS OPEN STRING - PLAY THAT STRING WITHOUT PUTTING A FINGER ON IT



THE HORIZONTAL LINES ARE THE FRETS AND THE VERTICAL LINES ARE THE STRINGS - THE GREY NUMBER TELLS YOU WHICH FRET A PARTICULAR FINGER IS ON

E A D G B E

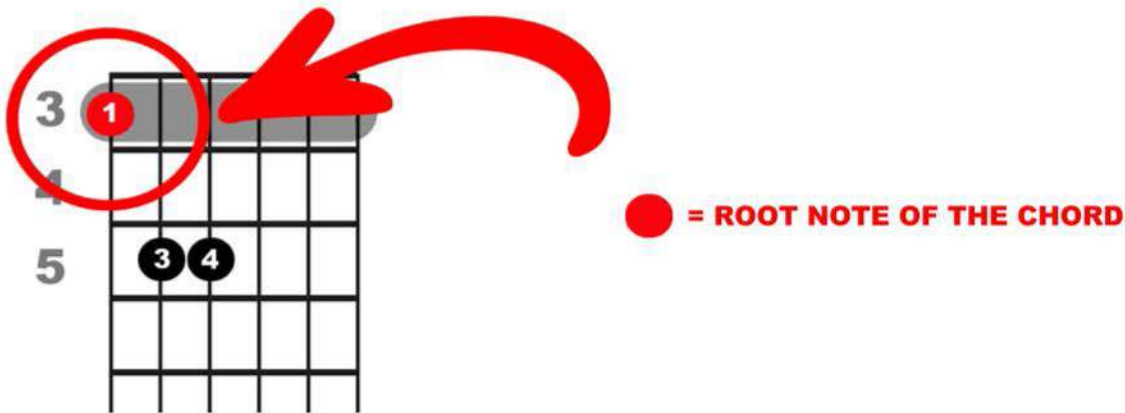
## WHICH FINGER IS WHICH?



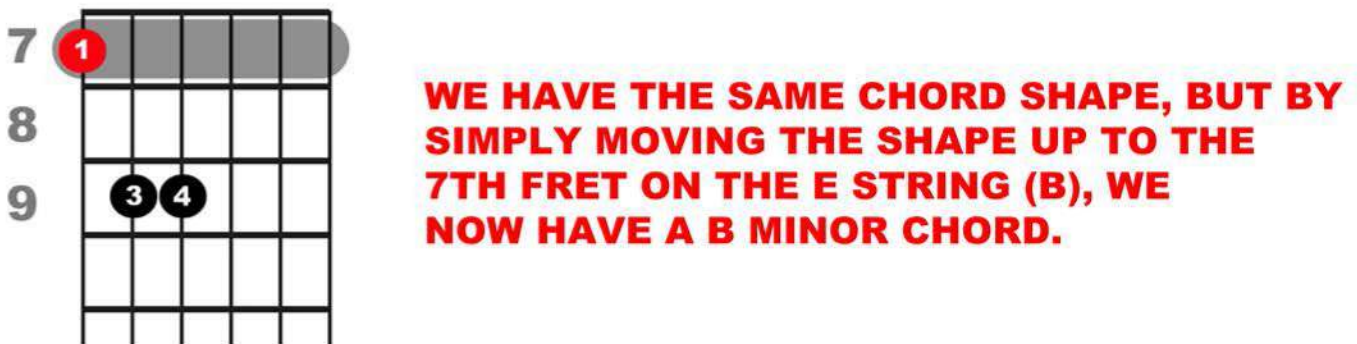
THIS IS A BAR CHORD - THE GREY AREA REPRESENTS WHICH FRET YOU SHOULD BARRE, AND THE NUMBER IN THE BLACK CIRCLE TELLS YOU WHICH FINGER TO BARRE WITH.

# MOVING CHORD SHAPES

As explained on the first page of this e-book, all the chord shapes described within the book will be a G of some sort. It is then up to you to move them to a different root note, and therefore changing chord. Here, we show you how to do this.

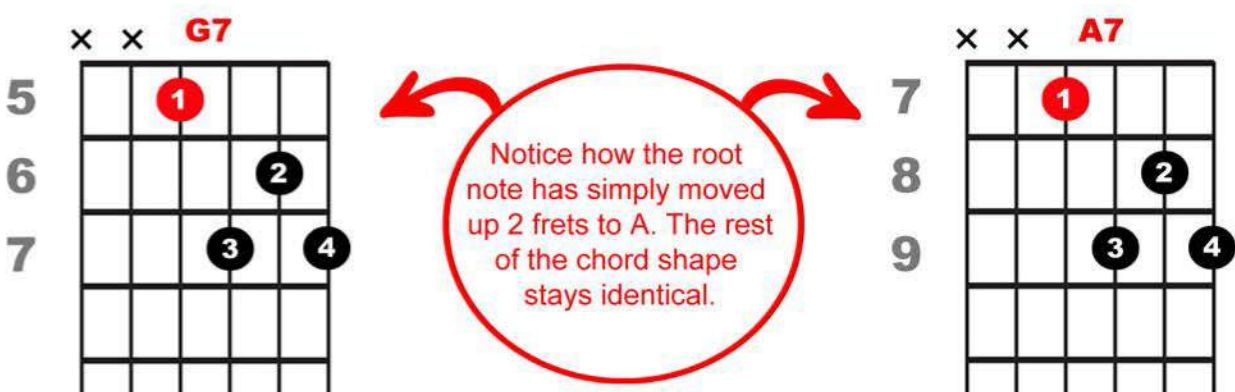


So the above chord is a **G MINOR** chord. The important thing is that you note where the **ROOT NOTE** of the chord is. Every root note is pictured in **red** throughout the book. Once you have learnt the shape on G (3rd fret) you can then try transposing the shape into other keys. so, if you wanted to then play B Minor, you would move the shape up the neck until you land on the B note of the E string. **IMPORTANT NOTE: THE ROOT NOTE MUST STAY ON THE SAME STRING AS PICTURED.** So, here is this same chord shape, but now we are playing B minor (take note of the fret numbers on the left)



This technique can be applied to all the chord shapes in the intermediate and advanced section of the book. The chords in the beginners section will have the root note depicted, but cannot necessarily be moved up the neck as they are.

Here is an example of changing the G7 chord to an A7 chord by moving the root note from G to A :





# NOTES ON THE NECK

## NOTES IN SHARPS

E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E
B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G
D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D
A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A
E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E
	1	2	3	4	5	6	7	8	9	10	11	12

## NOTES IN FLATS

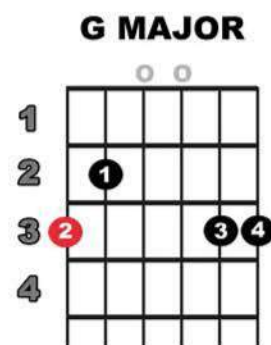
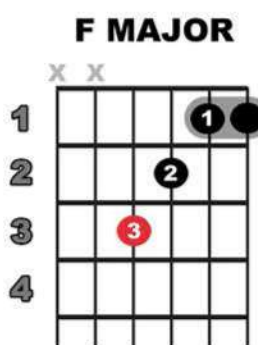
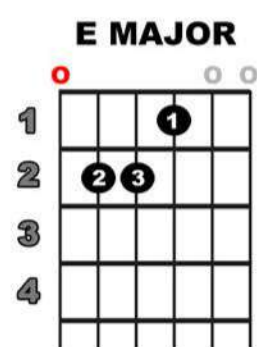
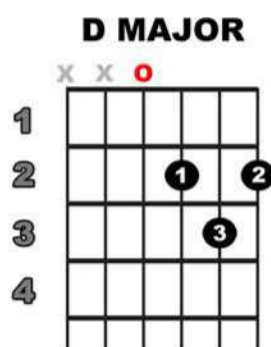
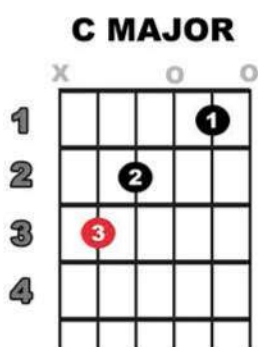
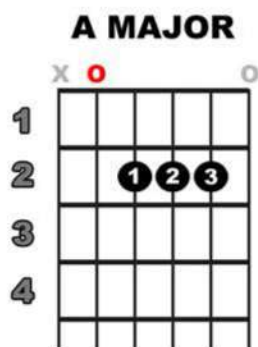
E	F	G <sup>b</sup>	G	A <sup>b</sup>	A	B <sup>b</sup>	B	C	D <sup>b</sup>	D	E <sup>b</sup>	E
B	C	D <sup>b</sup>	D	E <sup>b</sup>	E	F	G <sup>b</sup>	G	A <sup>b</sup>	A	B <sup>b</sup>	B
G	A <sup>b</sup>	A	B <sup>b</sup>	B	C	D <sup>b</sup>	D	E <sup>b</sup>	E	F	G <sup>b</sup>	G
D	E <sup>b</sup>	E	F	G <sup>b</sup>	G	A <sup>b</sup>	A	B <sup>b</sup>	B	C	D <sup>b</sup>	D
A	B <sup>b</sup>	B	C	D <sup>b</sup>	D	E <sup>b</sup>	E	F	G <sup>b</sup>	G	A <sup>b</sup>	A
E	F	G <sup>b</sup>	G	A <sup>b</sup>	A	B <sup>b</sup>	B	C	D <sup>b</sup>	D	E <sup>b</sup>	E
	1	2	3	4	5	6	7	8	9	10	11	12



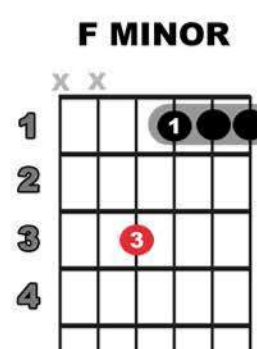
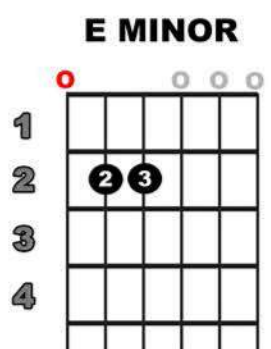
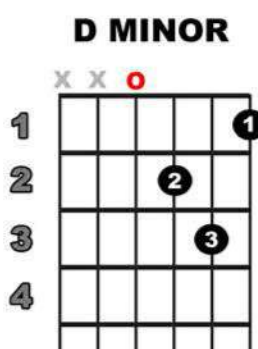
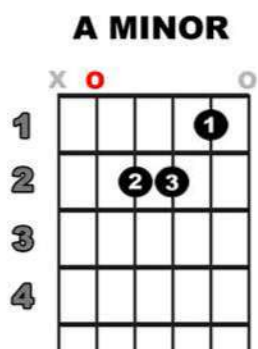
# **BEGINNERS LEVEL 1**

## **MAJOR & MINOR OPEN CHORDS**

# MAJOR OPEN CHORDS



# MINOR OPEN CHORDS



## TIP

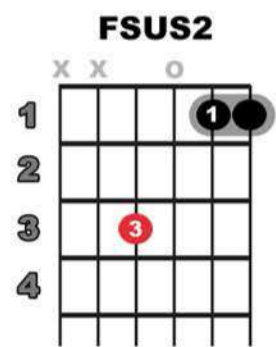
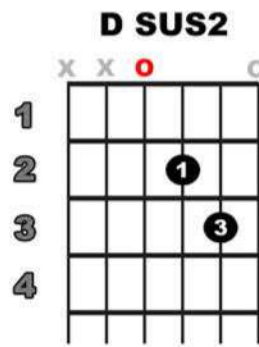
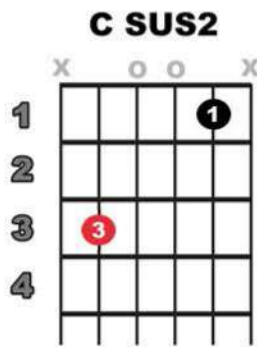
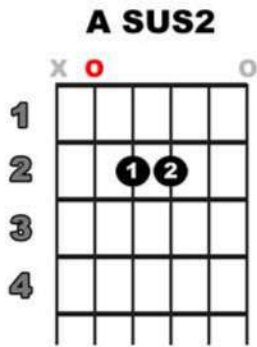
The major and minor chords will be the grounding for all other chords to come, so spend time getting them correct! When trying to play these chords you are looking for a clear sound with no buzzing or dead notes. This will be hard to achieve at first. Try to play the chords with the tips of your fingers and keep a constant pressure on them to avoid the buzz.



# **BEGINNERS LEVEL 2**

## **SUSPENDED CHORDS AND POWERCHORDS**

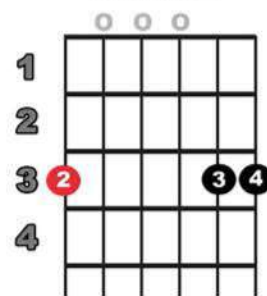
# SUS2 OPEN CHORDS



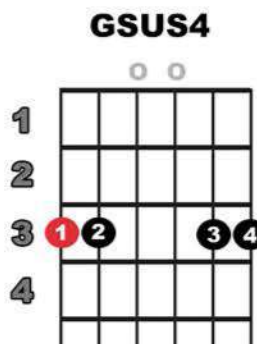
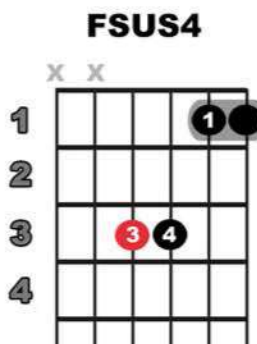
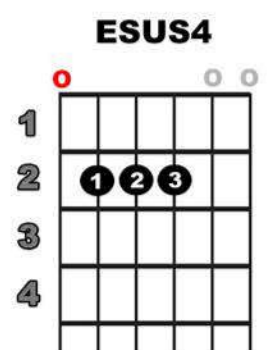
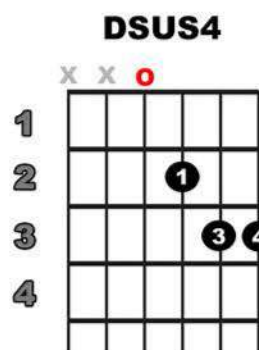
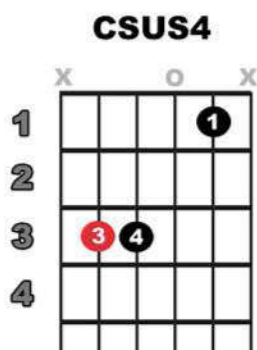
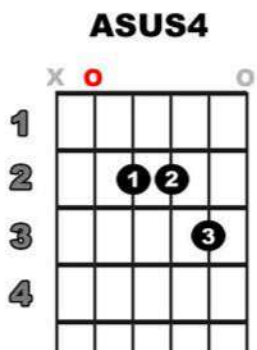
## TIP

SUS 2 chords in open positions normally involve playing the major chord shape and then removing one finger! Give it a try!

## GSUS2



# SUS4 OPEN CHORDS



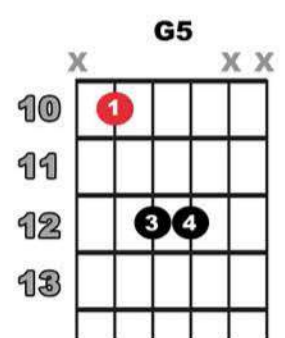
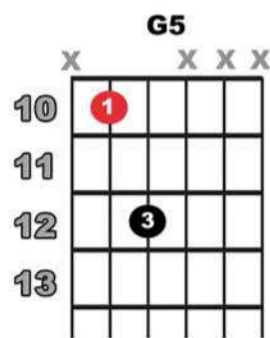
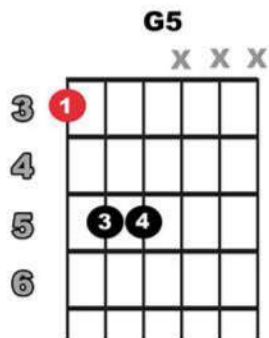
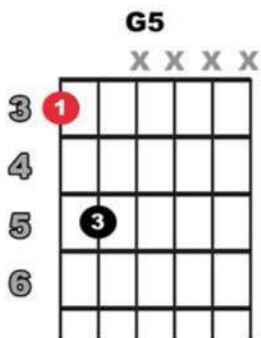
## TIP

Time to get to work on that little finger - SUS4 chords tend to be the major chord shape plus your little finger!

# POWERCHORDS

**1**  
**G**

**5**  
**D**



Powerchords only have 2 notes in them, and are neither major or minor. They can actually be used over both! Two of the shapes above have the root note twice in the chord. So you are using three fingers, but only playing two different notes.

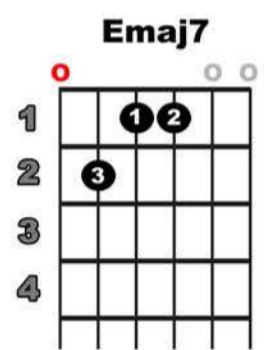
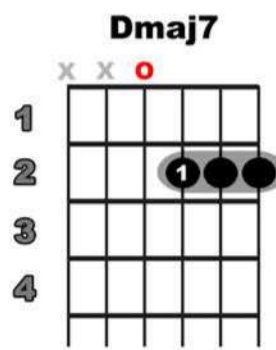
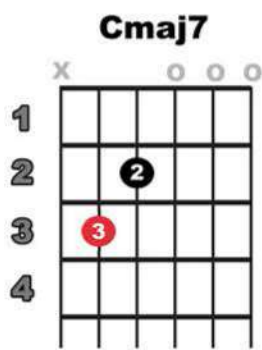
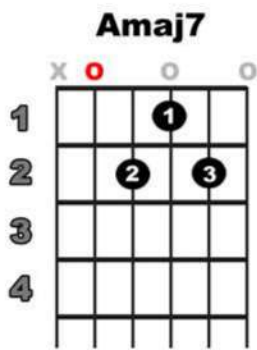
Powerchords are the first group of chords that rely on a knowledge of the notes on the neck. Do you know what note is on the 5th fret of the E string? If not go back and learn those notes on the neck!



# **BEGINNERS LEVEL 3**

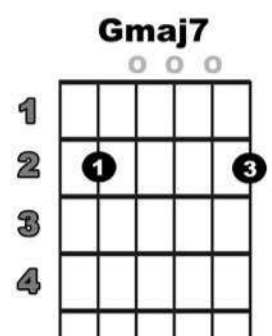
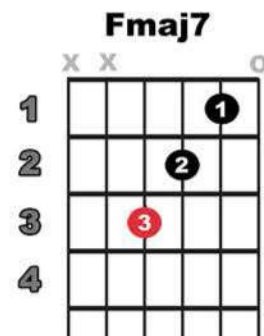
**MAJOR, MINOR, DOMINANT  
OPEN 7TH CHORDS**

# MAJOR 7TH OPEN CHORDS

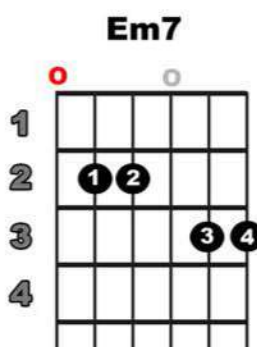
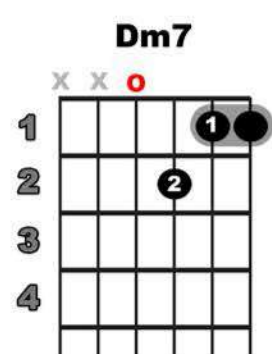
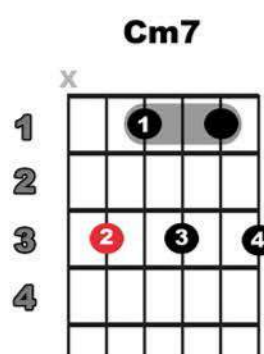
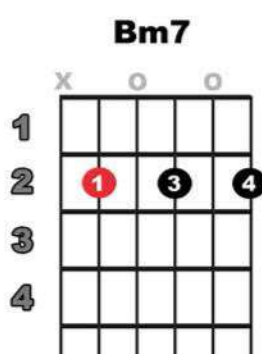
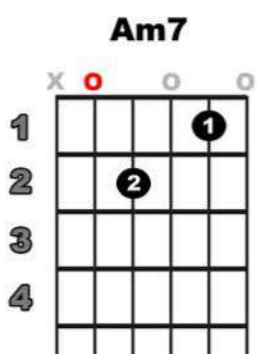


## TIP

Major 7 chords have a more relaxing sound to your basic major chords - Try playing an A major and A major 7 back to back to hear for yourself...



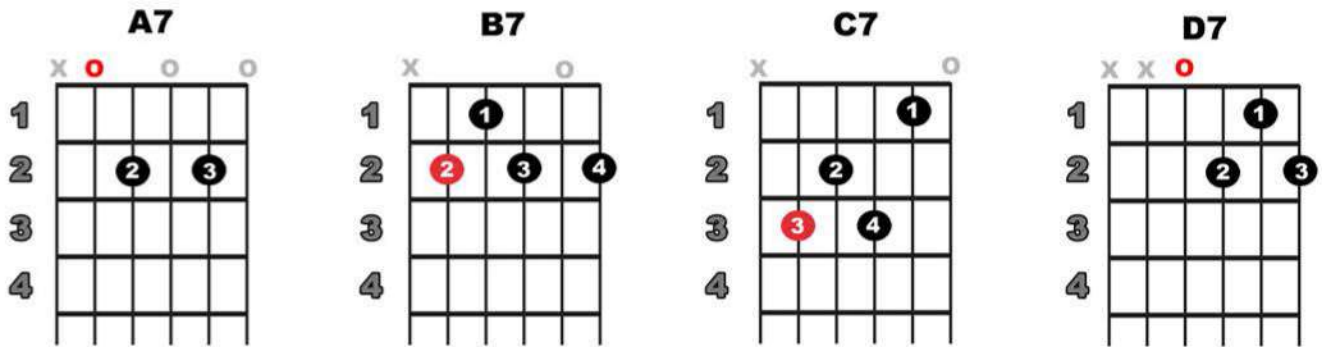
# MINOR 7TH OPEN CHORDS



## TIP

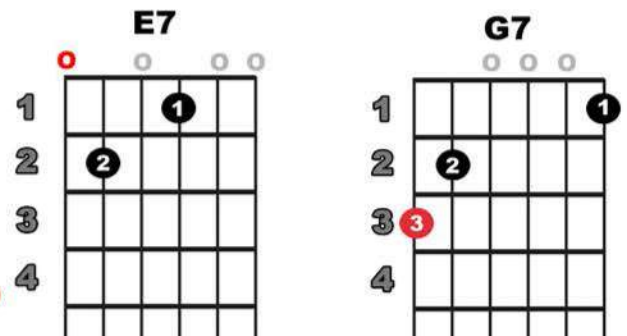
Minor 7 chords are similar in sound to basic minor chords except a little less 'dark' - You can replace a minor with a minor 7 for a bit of a twist to the sound!

# DOMINANT 7TH OPEN CHORDS



## TIP

Dominant 7th chords sound unfinished - When you play them it sounds as though you need to resolve to a full major or minor chord. Try playing B7 and then E major to hear for yourselves!



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## FINAL POINTS FOR BEGINNERS

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The chords covered in this section will give you a huge range of sounds, with each grouping of chords sounding unique from the other. Major and Minor chords are at the base of all music, and therefore are crucially important to be able to play.

Suspended open chords are great to use to add a bit of spice to your major and minor open chord shapes. They tend to simply add or remove a finger from the major and minor chord shapes, so they are easy to use and appear in all kinds of music. Try going between Dsus2, to D major, and then to Dsus4. This is a classic combination that can always be used to liven up your D major chord. The same applies for all chord shapes.

The 7th chords we have learnt are extensions to your major and minor chords. Each has its own specific sound, and recognising the sound of each is important. What do you hear when you play a C major 7? I hear a relaxed version of C major, and therefore tend to use the chord in more relaxed songs. This is just my opinion though, and it is important you start relating the different sounds to the different chords.

Try this out; Play an Amajor, then an Amajor 7, and then an A7, followed by a Dmajor. This is a great example of using three different types of A chord to spice up what could just be a A major!

My final point would be to get creative! Now you have a few chord shapes under your belt, try to put as many combinations together as you can. You will soon be working out what sounds good with what, and hopefully writing your own songs! At this stage I want you to work with your ears, less theory and more listening to sounds! Once you have done that, try moving onto the intermediate stages, where we will be giving you harder chord shapes, and delving into chord construction.



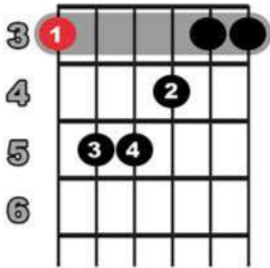
# **INTERMEDIATE LEVEL 1**

## **BARRE CHORDS**

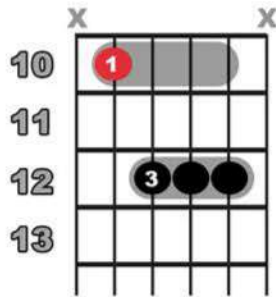
# MAJOR BARRE CHORDS

**1 3 5**  
**G B D**

**G MAJOR**



**G MAJOR**

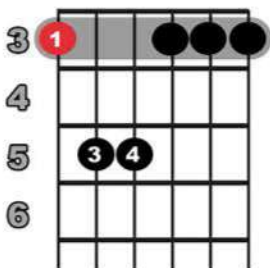


Barre chords will not be easy at first, so it is a good idea to try and see if you can get all 6 strings ringing out just with your first finger before you even attempt these shapes!

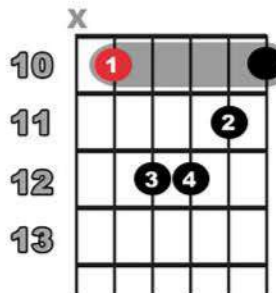
# MINOR BARRE CHORDS

**1 b3 5**  
**G Bb D**

**G MINOR**



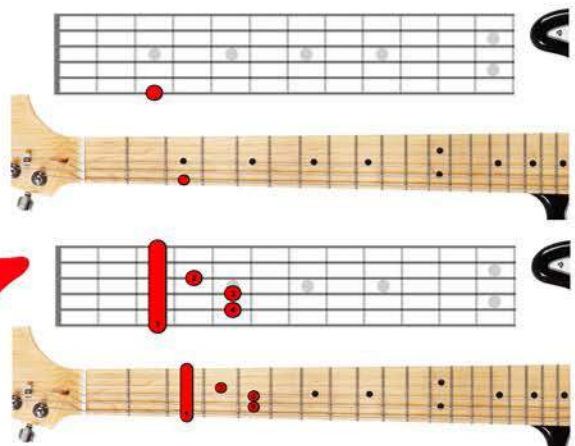
**G MINOR**



All barre chords are based on open chord shapes, can you see which ones? To get you started, G minor on the 10th fret is based on an A minor chord shape.

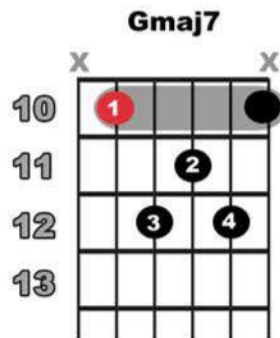
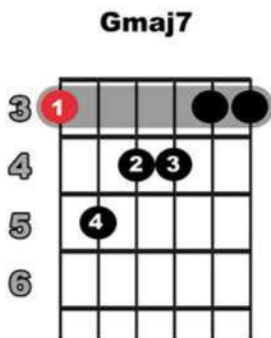
## REMEMBER

All these chord shapes are starting on G, and are therefore are a G chord of some kind. If you want to make a B major, you need to move the major shape up to B on the same string.



## MAJOR 7 BARRE CHORDS

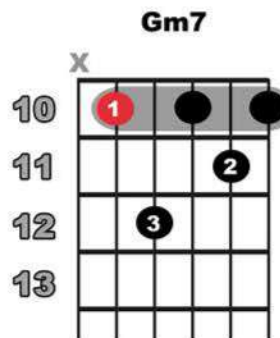
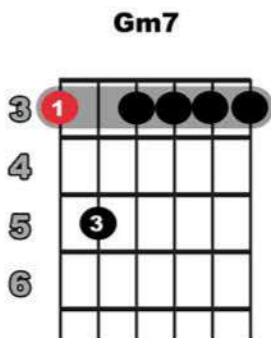
**1 3 5 7**  
**G B D F#**



We have now added the major 7th note from the major scale. The basic chord is still a major (1st 3rd 5th), but the addition of the 7 creates a G major7 chord.

## MINOR 7 BARRE CHORDS

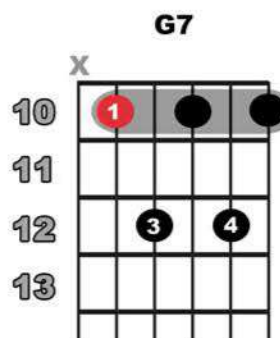
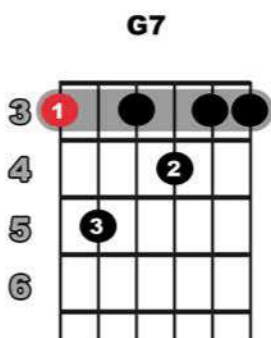
**1 b3 5 b7**  
**G Bb D F**



Here we have added the minor 7th to the minor chord. The minor chord consists of the 1st, minor 3rd, and 5th note from the major scale. Adding the minor 7th from the same scale creates the chord.

## DOMINANT 7TH BARRE CHORDS

**1 3 5 b7**  
**G B D F**



Dominant 7th chords are based upon major chords, so they have the 1st, 3rd and 5th from the major scale. The addition of the minor 7th from the scale creates the dominant chord.

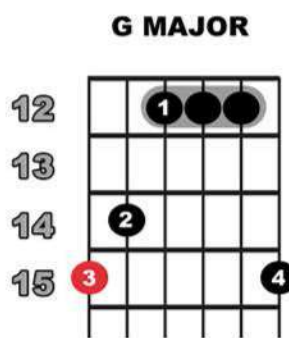
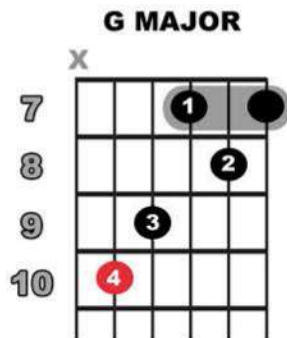
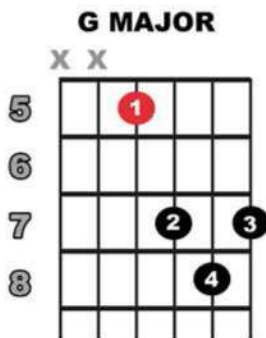


# **INTERMEDIATE LEVEL 2**

**FURTHER MAJOR & MINOR  
SHAPES / SUSPENDED  
BARRE CHORDS**

# FURTHER MAJOR CHORD SHAPES

**1** **3** **5**  
**G** **B** **D**

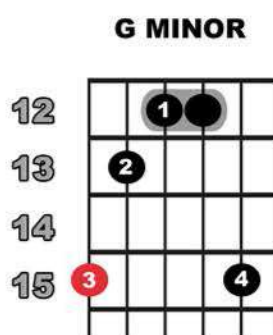
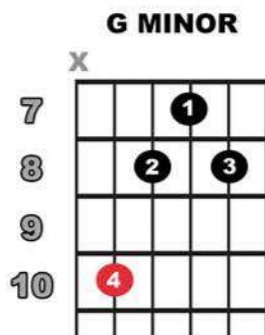
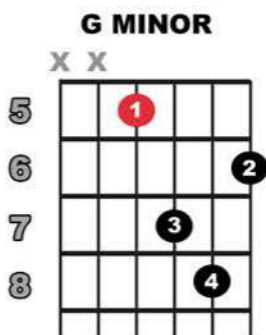


In addition to your barre chord major and minor shapes, we can add these to make a total of 5 ways to play major and minor chords across the neck. You should be able to play chords with root notes on the E, A and D strings.

Even though the chord construction is the same, because the notes are in a different order in each shape, we get different 'voicings' for each chord. This can be used creatively to great effect!

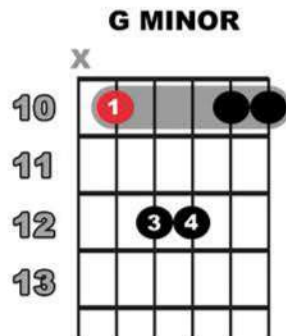
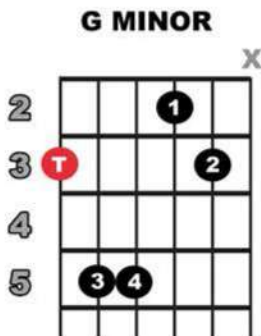
# FURTHER MINOR CHORD SHAPES

**1** **b3** **5**  
**G** **Bb** **D**



# SUS 2 BARRE CHORDS

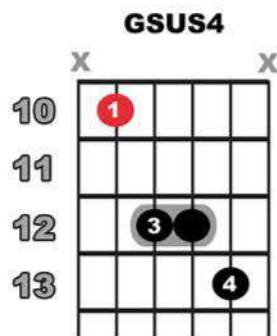
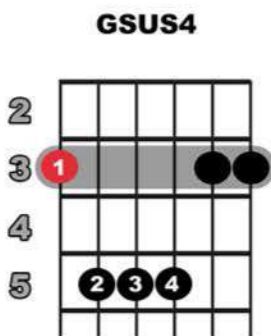
**1 2 5**  
**G A D**



Suspended 2nd chords mean that you exchange the major 3rd for the 2nd note in the scale. So in the case of G major you are exchanging the B (third) for the A (second).

# SUS 4 BARRE CHORDS

**1 4 5**  
**G C D**



Suspended 4th chords are created by exchanging the major 3rd for the 4th note of the scale. So in the case of Gsus4, we have exchanged the B (3rd) for the C (4th).

**REMEMBER**

When we talk about 3rd's and 5th's etc, we are referring to the major scale. The major scale is the basis for all chords to be built and any alteration to the scale is given (ie b3 means flatten the 3rd note)

**1 2 3 4 5 6 7 8**  
**G A B C D E F# G**

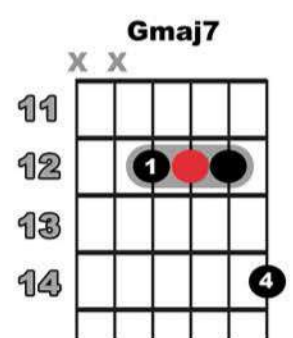
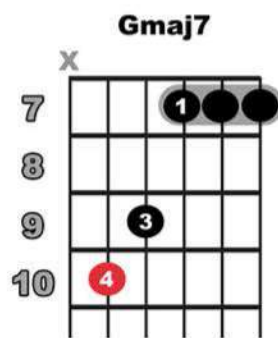
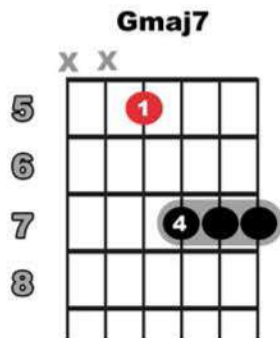
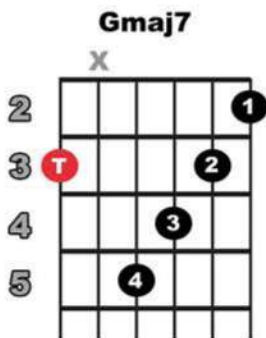


# **INTERMEDIATE LEVEL 3**

**FURTHER 7TH CHORD SHAPES/  
DIMINISHED  
& AUGMENTED TRIADS**

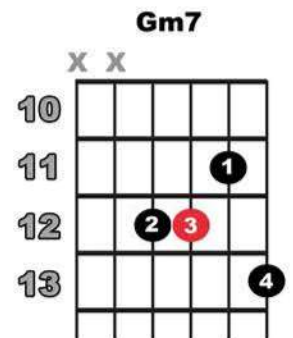
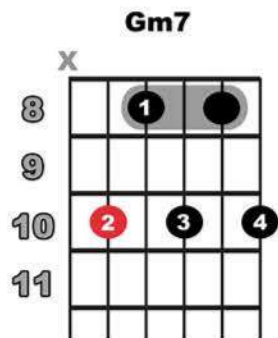
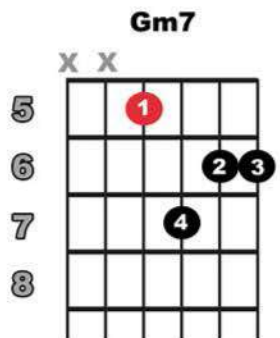
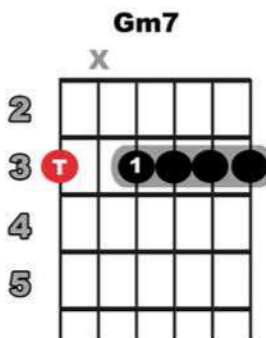
## FURTHER MAJOR 7th CHORD SHAPES

**1 3 5 7**  
**G B D F#**



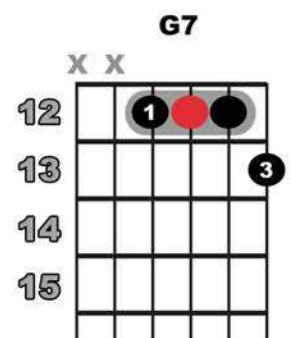
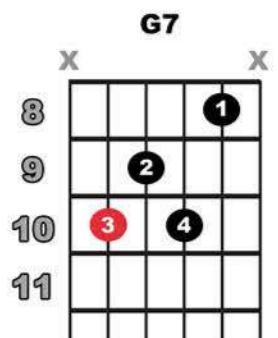
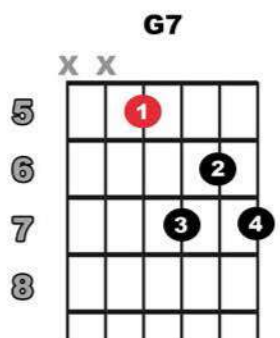
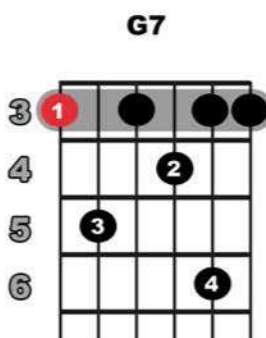
## FURTHER MINOR 7th CHORD SHAPES

**1 b3 5 b7**  
**G Bb D F**



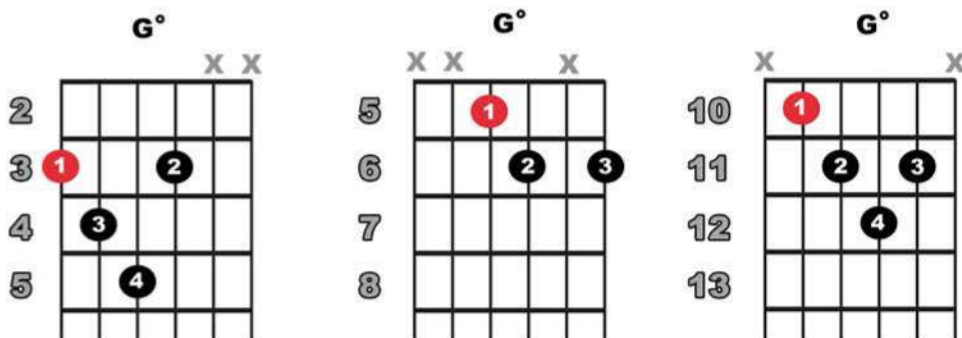
## FUTHER DOMINANT 7th CHORD SHAPES

**1 3 5 b7**  
**G B D F**



# DIMINISHED CHORDS

**1      b3      b5**  
**G      Bb      Db**

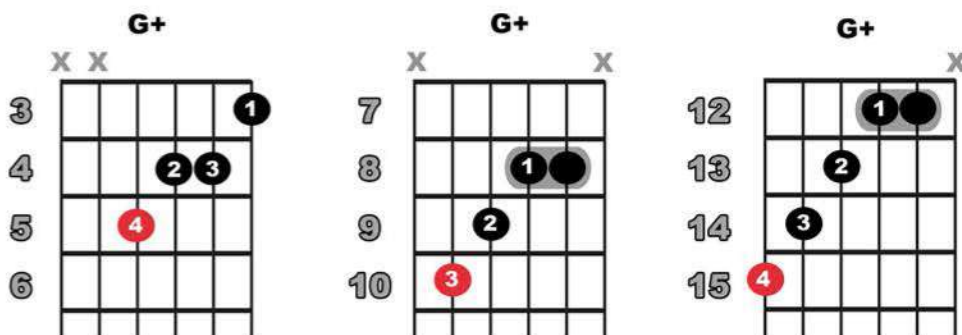


Diminished chords are the first set of chords that alter the 5th note of the scale. By flattening the 5th you get a curious sound that can take some getting used to! A quick tip to get these chords in use is play the diminished a semi tone down from a major chord: ie. Gdim to AbMajor

Augmented are the second collection of chords that alter the 5th note of the scale - This time we are sharpening the 5th. Once again you get a fairly curious sound. This chord works nicely as replacement for dominant 7th chords. Try playing a G augmented chord followed by a C major 7th chord... nice?

# AUGMENTED CHORDS

**1      3      #5**  
**G      B      D#**



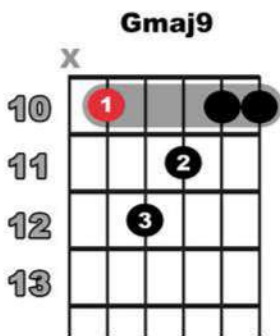
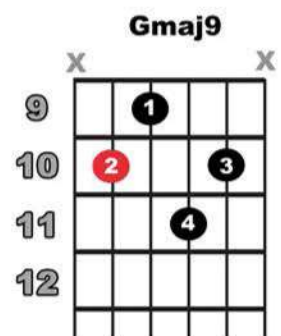
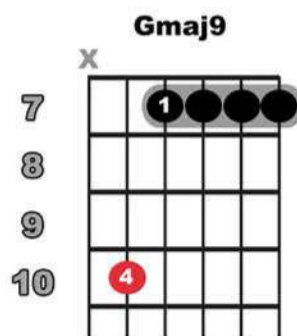
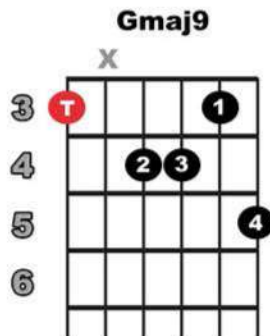
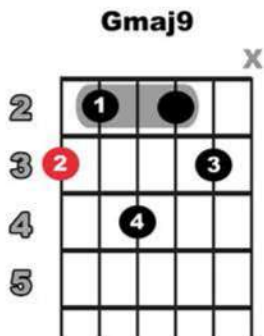


# **ADVANCED LEVEL 1**

## **9TH'S & DIMINISHED EXTENSIONS**

# MAJOR 9th CHORDS

**1 3 5 7 9**  
**G B D F# A**



Major 9th chords are the next step up from major 7th chords. They are in the same family of major chords, so can easily be interchanged with major 7's. They still include the major 7th note as well as the major 9th, adding a new twist to the sound. Trying changing between Gmaj7 and Gmaj9 to hear for yourself.

## REMEMBER

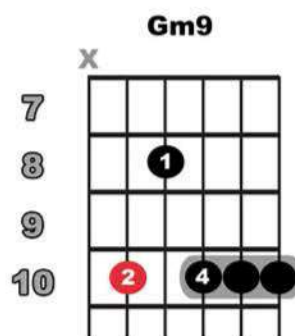
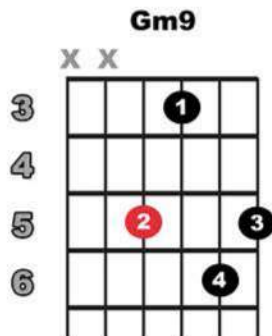
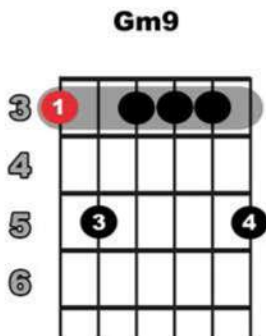
Now we have moved beyond 7th chords, we are looking at a possible 5 notes per chord. This can often over crowd the chord, so we tend to drop the 5th note. The 5th simply backs up the root note, so is not necessary for the sound. Also, for those of you wondering what a 9th is... it is simply the 2nd note of the scale up an octave. The notes do not have to be in order though, so the 9th can be lower.

1	2	3	4	5	6	7	(1)	(2)
G	A	B	C	D	E	F#	G	A

THE 5TH IS THE FIRST TO GO!

# MINOR 9th CHORDS

**1      b3      5      b7      9**  
**G      Bb      D      F      A**



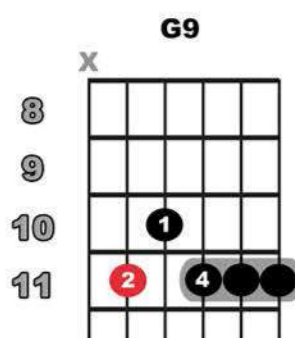
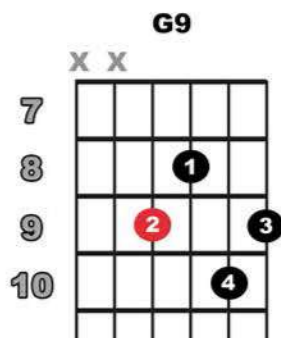
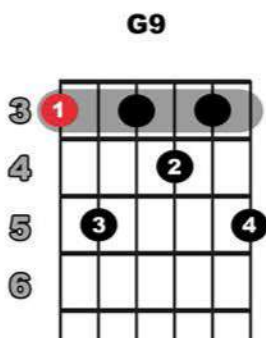
The dominant 9th chords are the obvious extensions to the dominant 7's, and once again can be easily exchanged. The actual shapes are very similar to minor 9th's - all you need to do is locate that Bb and raise it a semi-tone to a B. Try changing from a G9 to a Gm9 to put it into practice.

A minor 9th chord is the minor 7 plus the 9th note of the scale. Each time we add an extra note from the scale we are creating a new sound, and the minor 9 takes another step away from the darker minor sound.

The minor 9 is still in the minor chord family though, and can be interchanged with minors and minor 7th's.

# DOMINANT 9th CHORDS

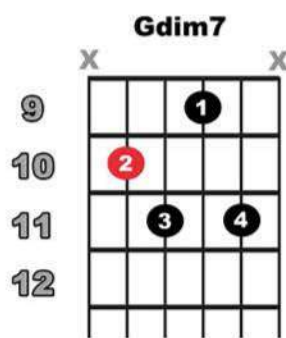
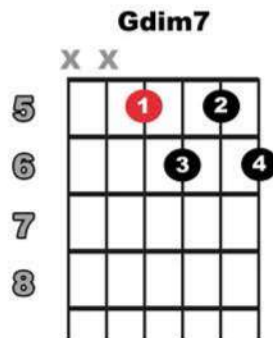
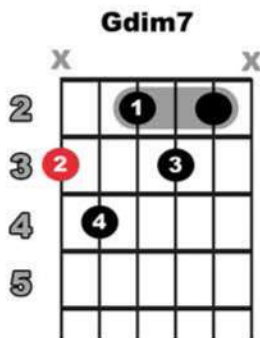
**1      3      5      b7      9**  
**G      B      D      F      A**





# DIMINISHED 7th CHORDS

**1      b3      b5      bb7**  
**G      Bb      Db      E**

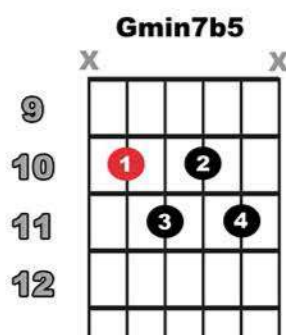
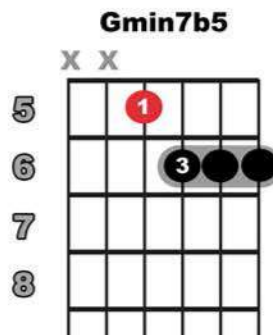
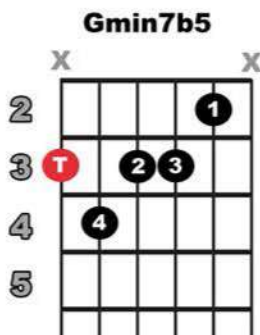


Now this is a bit of strange one. Both of these chord types are considered diminished chords, yet only the above is named 'diminished'. Even so, both minor7b5 and dim7 chords can be used in similar contexts. You need to be careful, if you are playing in a key, to make sure that the notes of that key do not clash with the notes in the diminished chord... if it does, use the minor7b5 and vice versa! If you're sitting there a little confused by the 'bb7' sign I completely understand. It simply means find the 7th note of the major scale, flatten it, and then flatten it again (giving you the 6th note really!).

Diminished chords are very powerful in jazz, acting like 'portals' between keys - but that's for another book!

# THE MINOR 7 FLAT 5 CHORD

**1      b3      b5      b7**  
**G      Bb      Db      F**



# **ADVANCED LEVEL 2**

## **13TH'S AND 6TH'S**

## 11th's & 13th's

1	2	3	4	5	6	7	(1) 8	(2) 9	(3) 10	(4) 11	(5) 12	(6) 13
G	A	B	C	D	E	F#	G	A	B	C	D	E

Theoretically, constructing 11th's and 13th's looks like this. However, in practice a lot of these chords are impractical and sound pretty awful! Major 11 and Dominant 11 chords clash between the 3rd and 11th note (in G this is B and C), and therefore are very very rare. This also means that the 11th stays out for the 13ths. The minor 11th and 13th do have the 11th in them as the b3rd does not clash with the 11th.

**MAJOR 11** 1 3 5 7 9 11

**MAJOR 13** 1 3 5 7 9 11 13

**MINOR 11** 1 b3 5 b7 9 11

**MINOR 13** 1 b3 5 b7 9 11 13

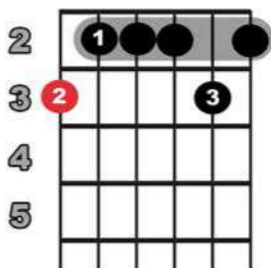
**DOMINANT 11** 1 3 5 b7 9 11

**DOMINANT 13** 1 3 5 b7 9 11 13

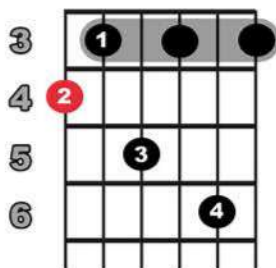
## MAJOR 13th CHORDS

**1 3 5 7 9 13**  
**G B D F# A E**

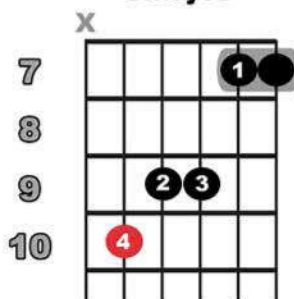
Gmaj13



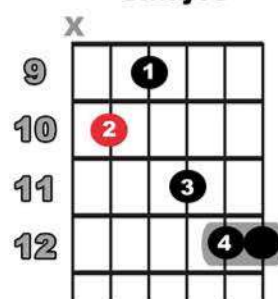
Gmaj13



Gmaj13



Gmaj13

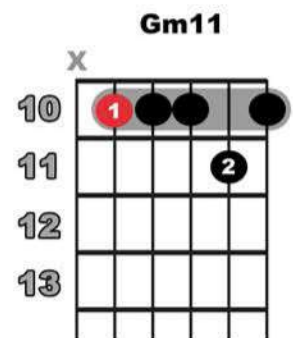
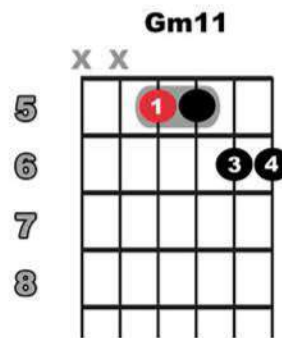
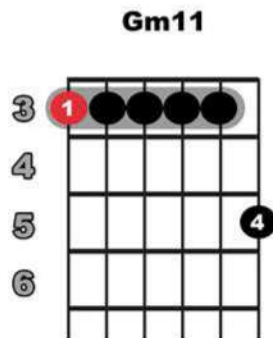
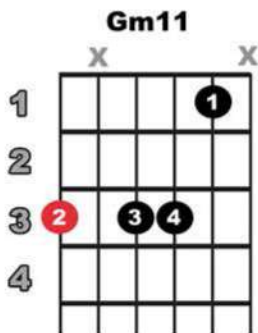


The first two chord shapes have the full 6 different notes in them. The second two are missing either the 9th or the 5th note. This is simply due to the fact that there are not enough practical ways to play the full 6 notes. In practical terms, the key notes are the 1st / 3rd / 7th / 13th. Bare this in mind when playing the chord, especially if you are looking to create your own shapes.



# MINOR 11 CHORDS

**1** **b3** **5** **b7** **9** **11**  
**G** **Bb** **D** **F** **A** **C**

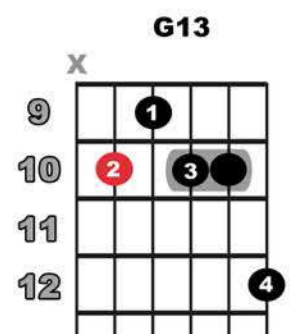
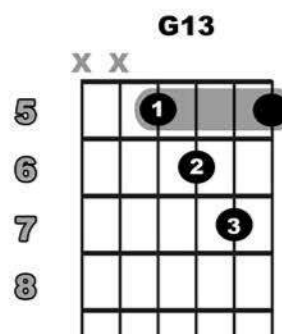
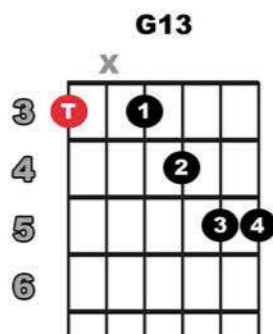


To further extend the dominant chord series, we are now adding the 13th. These chords are often used in funk tunes as well as jazz. Try playing a G13 and then a G9. You will essentially be using the 13th as a melody note if you do this, and if you like a bit of James Brown, you'll love that!

Minor 11 chords have the most major notes of all the minor chords we have looked at so far. For this reason they are far less 'dark' than the original minor chord, and tend to have a bit of a jazzy vibe to them as they are so mellow.

# DOMINANT 13 CHORDS

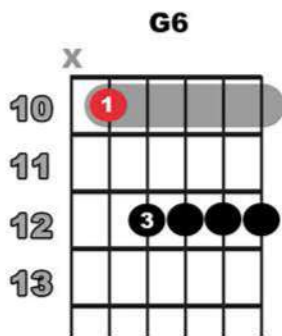
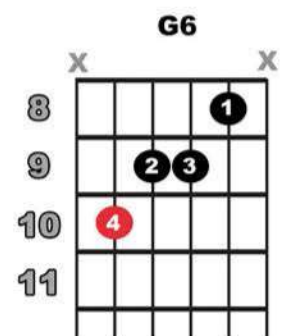
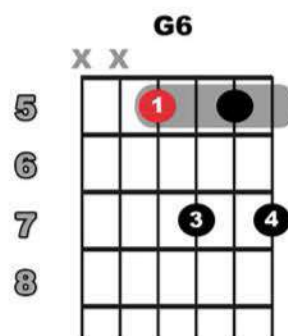
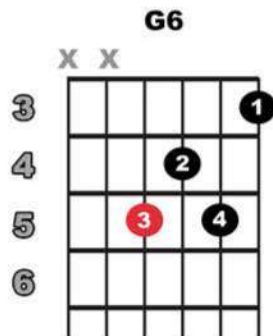
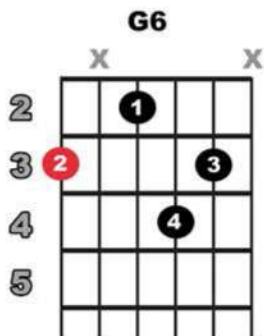
**1** **3** **5** **b7** **9** **13**  
**G** **B** **D** **F** **A** **E**





# MAJOR 6th CHORDS

**1 3 5 6**  
**G B D E**



You may have noticed that in our major 13th's we also included the E. This is because a 13 is essentially a 6 up a whole octave. However, the difference between the two chords is that the 13th suggests the inclusion on the 7th and 9th. The 6th only suggests including the 6th to the basic major triad.

## REMEMBER

When dealing with 6th chords it is important to remember that these do not include the 7th. It may seem obvious, but the fact that they do not include the 7th means that the dominant chords do not exist in 6ths. Remember, dominant chords are built using a major chord with a minor 7th, so without the 7th, there can be no dominant chords. This is why there are only major and minor 6ths.

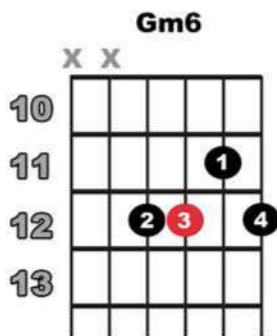
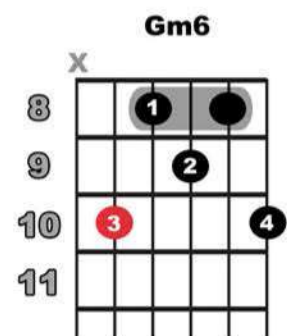
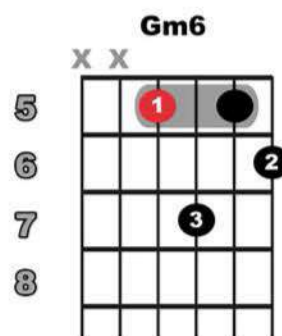
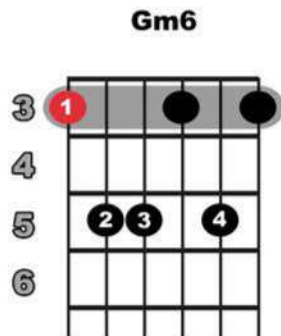
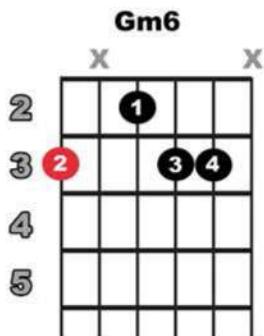
1	2	3	4	5	6	7	(1)	(2)
G	A	B	C	D	E	F#	G	A

THE ADDITIONAL NOTE IS THE 6TH AND WE DO NOT INCLUDE THE 7TH.

**ADVANCED LEVEL 3**  
**MUST HAVE CHORDS!**

# MINOR 6th CHORDS

**1      b3      5      6**  
**G      Bb      D      E**



Once you have your G6 shapes down, all you need to do is flatten the 3rd to create the minor 6. It is important to note that the chord does not have a minor 6th (b6), instead the sound is created using a major 6th note. These chords have a great sound and give a real twist to the basic minor sound whilst remaining quite 'dark'!

## PRACTICE IDEAS

Up to this point we have a HUGE selection of chord shapes, and there are more to come! It is important to have a good way to practice these chords, otherwise they will inevitably be forgotten over time. It is always a good idea to group chords into major, minor and dominant (with the diminished and augmented apart of the dominant family). Find the G root note on the E string and test yourself on the major family;

*ie. Play G major, then G major 7, then G major 9, G major 13 and finally G6. If you can play all of these shapes in one position, move onto the next root note.*

These chords are all interchangeable, and each will give you a slightly different effect than the last to be used as you wish within your songwriting. So the same is then true for minor chords:

*ie. Play G minor, G minor 7, G minor 9, G minor 11 and finally Gm6. Then move onto the next position.*

For dominant chords, try playing the G7, G9 and G13 back to back. You can also add diminished and Augmented shapes to that mix as they create the same tension that needs to be resolved as a dominant chord does. As a very basic rule when switching between dominant and diminished, play the root note a semi-tone higher.

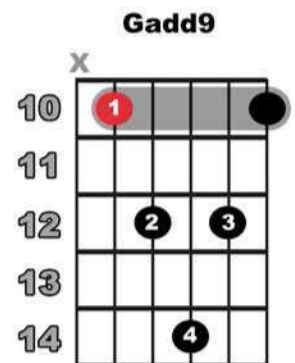
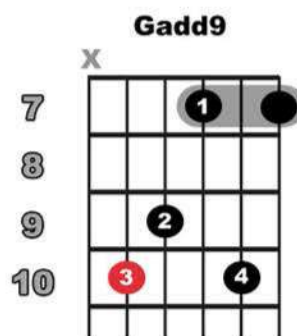
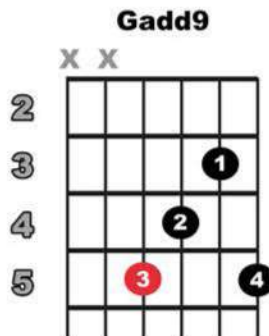
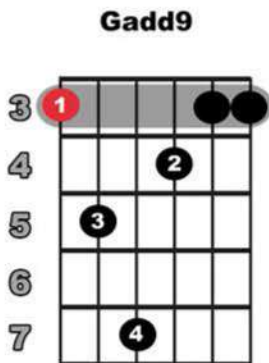
*ie. If you play a G7, the diminished equivalent would be Ab diminished (1 semi-tone higher).*

The Augmented chord shapes can be swapped for dominant chord shapes at the same root note.



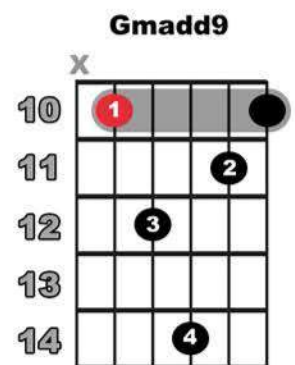
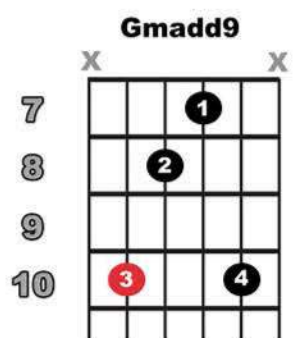
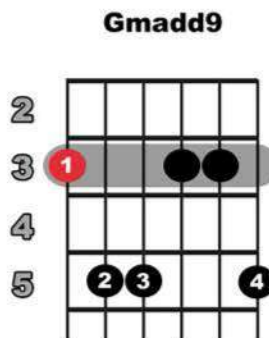
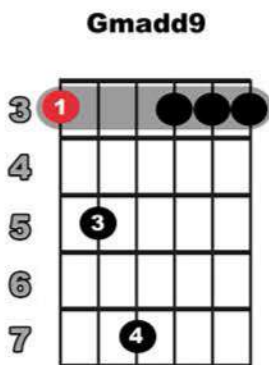
# MAJOR ADD9 CHORDS

**1 3 5 9**  
**G B D A**



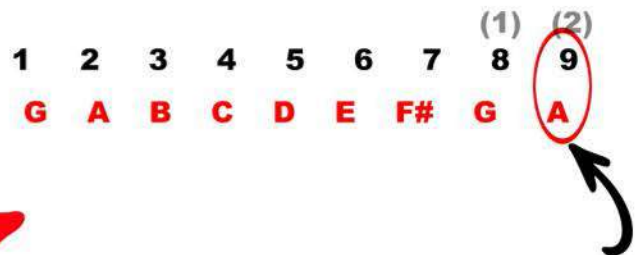
# MINOR ADD9 CHORDS

**1 b3 5 9**  
**G Bb D A**



**REMEMBER**

The 'add9' set of chords do pretty much what the name suggests. You play either your major or minor chord, and add the 9th. The important part here is to distinguish these chords from 9th chords, which will also have the 7th (minor or major 7th) and therefore sound completely different. Major add9 chords are heard everywhere, from 'Greenday' to 'The Police', as are the minor add9 chords...so get them learnt!



**THE ADDITIONAL NOTE IS THE 9TH AND WE DO NOT INCLUDE THE 7TH.**