



# LEARNING TO PLAY GUITAR CHORDS SCALES AND SOLOS



T H E F I R S T

1 0 0

C H O R D S F O R G U I T A R

### Learning Chords in Context

- 1) Complete steps 1 – 13 of the *Learning New Open Chords* method for each of the chords you wish to learn.
- 2) Set your metronome to 60 beats per minute (60 bpm).
- 3) Tap your foot and count “1, 2, 3, 4, 1, 2, 3, 4” in time with the click.
- 4) On a “1” strum an Em. Don’t hold the chord! Immediately start moving to the next chord in the sequence (Am in this case). You are aiming to arrive there before the next “1”, so you have four beats in which to get your fingers organised. If you get there early, just wait.
- 5) On the next “1” strum the Am.

#### Example 12a:

The musical notation for Example 12a is written on a single staff in 4/4 time. It consists of a sequence of chords: Em, Am, Em, Am. Each chord is indicated by a vertical bar line on the staff, with the chord name (Em or Am) written above it. Below the staff, the fingerings for each chord are indicated by numbers 1, 2, 3, and 4. For the Em chords, the fingerings are 1, 2, 3, 4. For the Am chords, the fingerings are 1, 2, 3, 4. The sequence of chords and fingerings is: Em (1, 2, 3, 4), Am (1, 2, 3, 4), Em (1, 2, 3, 4), Am (1, 2, 3, 4).

- 6) If you didn’t make it, try again. If it’s still tough, give yourself eight

Em Am Em Am

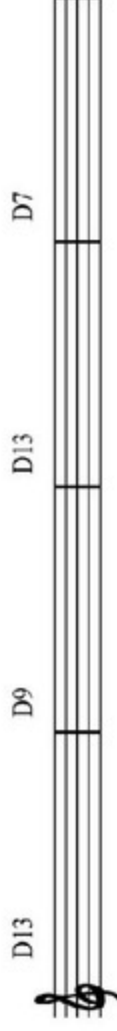
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

- 6) If you didn't make it, try again. If it's still tough, give yourself eight beats to get to the Am.
- 7) As soon as you strum the Am, start moving back to the Em so you can play it on the next "1". You don't need to let the chords ring. Just get moving!
- 8) If you arrive early at Em, wait and strum the chord on the next "1".
- 9) Don't worry about the sound of the chord, muted strings, buzzes, etc. These will improve with time. All you are concerned about is getting to the next chord by the next "1".
- 10) As you start to improve, repeat steps 4 – 8, but *keep moving!* Strum the guitar on the "1", and play whatever you have managed to get down in the fretting hand. It might sound terrible but that's not important right now. As soon as you have played one chord on beat one, immediately start moving to the next chord.
- 11) Take a break for two minutes.
- 12) Repeat step 10. If you're starting to get the idea, increase the metronome speed by 8bpm. Repeat.

Quite often in jazz chord charts, you will simply see the symbol 'alt'. For example 'D7alt'. This means that the composer has not specified a particular altered extension for a dominant 7 chord and so you can use whichever one you feel works best with the music.

It is also important to know that just because a chord chart says '7' it doesn't mean that the chord must be played as a 'straight' 7 chord. If the dominant chord is *static* (not moving), it is normally fine to add in as many natural extensions as you like. For example, four bars of D7 could be played like this:

**Example 11d:**



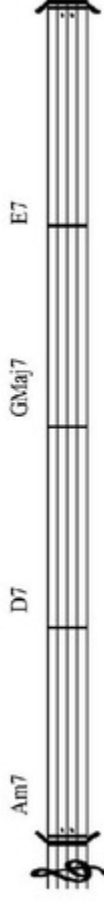
A musical staff in treble clef showing four measures of a dominant 7 chord progression. The first measure is labeled 'D13', the second 'D9', the third 'D13', and the fourth 'D7'. Each measure contains a single chord symbol on the staff line.

If a dominant 7 chord is *functional* (resolving to another chord), then a basic '7' chord can normally be substituted for any dominant chord with a natural extension *or* chromatic alteration

If a dominant 7 chord is *functional* (resolving to another chord), then a basic '7' chord can normally be substituted for any dominant chord with a natural extension or chromatic alteration.

A chord progression like this:

**Example 11c:**



Could be played in any or more of the following ways:

**Example 11f:**



**Example 11g:**

Example 2i:

A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The staff contains four measures, each with a double bar line. Above each measure is a guitar chord diagram. The first measure is labeled F7, the second A7, the third E7, and the fourth B7. Each diagram shows the fretting pattern on a six-string guitar.

Example 2j:

A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The staff contains four measures, each with a double bar line. Above each measure is a guitar chord diagram. The first measure is labeled E7m, the second Am, the third D7, and the fourth G. Each diagram shows the fretting pattern on a six-string guitar.

Example 2k:

A7      D7      A7      E7

**Example 2k:**

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains four guitar chord diagrams, each with a letter label above it. The diagrams are: 1. A7 (A major 7th), 2. D7 (D major 7th), 3. A7 (A major 7th), and 4. E7 (E major 7th). Each diagram is a 6x6 grid representing the guitar fretboard. The staff is divided into four measures by vertical bar lines, with double slashes (//) indicating a measure rest in each of the four measures. The staff ends with a double bar line and a repeat sign.

## Chapter Thirteen: Adding Rhythm

*The following section is taken from my book, **Beginner's Guitar Lessons: The Essential Guide***

I make clear to all my private students that I am not a 'theory first' teacher. I prefer to get hands-on and have them making music as soon as possible. The one exception to this is in the way I teach rhythm and strumming.

Your strumming hand (normally your right, if you're right-handed) only has two useful directions to hit the strings: *up* and *down*. When you understand why certain strums are *ups* and others are *downs*, you build a fundamental security with rhythm. In fact, if you practice the following method, quite soon you'll never wonder how to play a rhythm again. You'll simply hear it and replicate it instantly and unconsciously.

When we talk about rhythm in music, what we're essentially doing is breaking down a song into little chunks. That song might be a 3-minute Beatles tune or a 17-minute Rachmaninov symphony. Either way, we always arrange the chunks of rhythm the same way.



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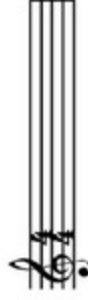
You may have heard the words *bars* and *beats* before. A beat is one pulse of a song: the distance from one click to the next on your metronome. Think of the beat as a one-syllable word.

One beat of a piece of music looks like this:



This note is called a '**Quarter Note**' as you can fit four of them in a bar, i.e., four  $1/4$  notes = 1 bar.

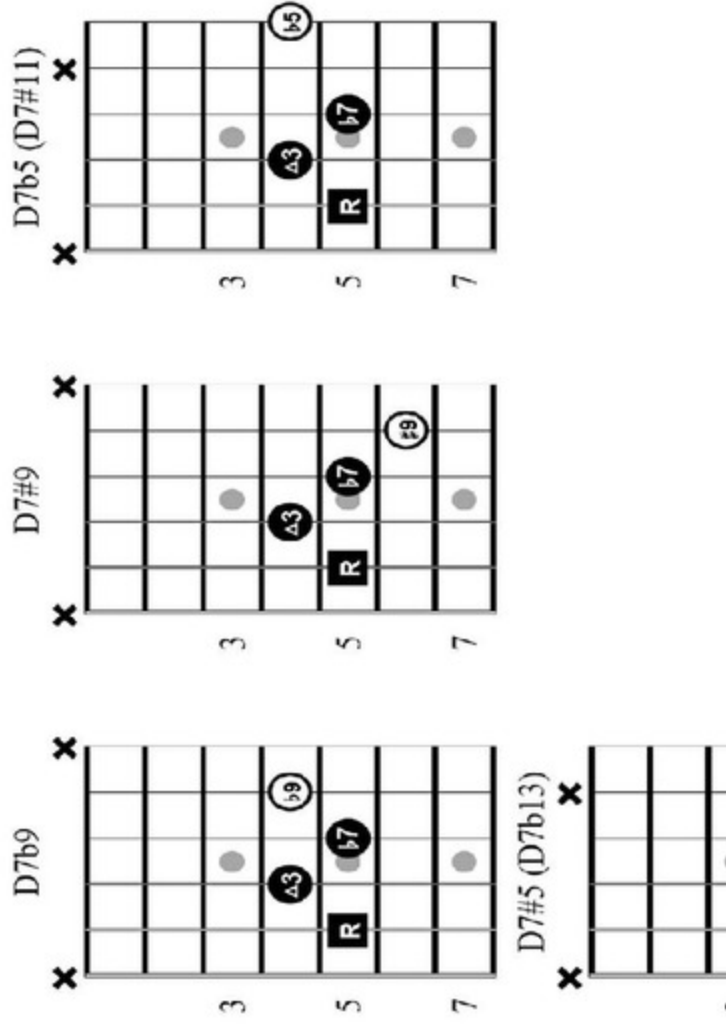
A bar is a *container* for the beats, and at this stage we will normally have four beats in each bar. An empty bar of music looks like this:

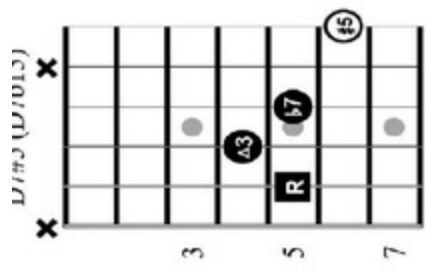


The  $4/4$  at the start tells us that there are 4 beats in the bar.

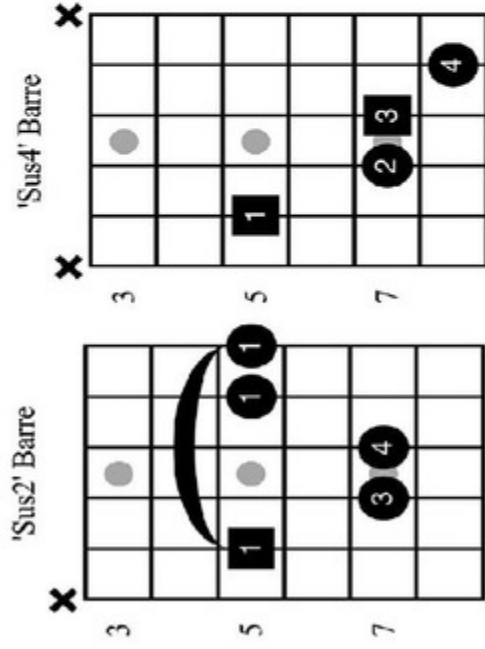
If we fill the bar with quarter notes it looks like this:

**Example 11a:**





**Example 6c:**



Experiment with the fingering of the Sus4 barre. Many guitarists use a **third-finger barre** to play the notes on the 3rd and 4th strings.

Next, let's take a quick look at a few common 'Dominant 9' chord voicings. A Dominant 9 chord is an extension of a Dominant 7 chord and can normally

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Next, let's take a quick look at a few common 'Dominant 9' chord voicings.

A Dominant 9 chord is an extension of a Dominant 7 chord and can normally be used as a straight substitution. For example, anywhere you could play a D7 you could play a D9 instead<sup>11</sup>.

Building on the ideas in Chapter Four, a Dominant 9 chord is built by extending a Dominant 7 chord by one note.

A Dominant 7 chord is 1 3 5 b7

A Dominant 9 chord is 1 3 5 b7 9

However, we don't normally have to play all the notes of a chord to convey its unique quality. Quite often we will miss out notes like the 5th as they don't really add much to the character of the sound.

Dominant 9 chords are the backbone of most funk tunes, especially anything James Brown-esque. The most common barre chord voicing is this one.

**Example 6d:**

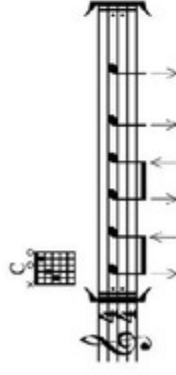
Say out loud, “One and Two. Three and Four. Down Up Down. Down Up Down. Down Up Down.”

If it helps, you might want to think *jin gle bells jin gle bells*.

*Throughout any rhythm you play on the guitar, the strumming hand never stops moving. It is constantly moving up and down in time. Downward movements are on the beats, upward movements are between the beats. This keeps you in time, like a little built-in conductor. To create rhythms, all we do is sometimes hit the strings and sometimes miss them.*

Here are some other rhythms to practice:

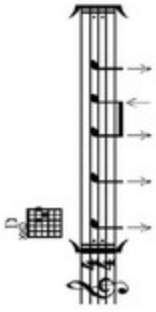
**Example 13g:**





Down-Up Down-Up Down. Down.

**Example 13h:**



Down. Down. Down-Up Down.

With each rhythm, remember to keep your strumming hand moving down and up all the time. To play a 1/4 note, simply don't strike the guitar on the up-strum.

b5 (Gb).

A similar thing happens with the 9th of the scale, but in any dominant chord you would *never* flatten the 3rd because it would change the quality of the chord from dominant to minor 7.

Remember dominant = 1 3 5 b7, and minor 7 = 1 b3 5 b7. By flattening the 3rd of a dominant chord, we change the chord quality so it is no longer dominant, unless there is *another* major 3rd sounding in the chord.

I can sharpen the 9th (D) to become a D# and create a C7#9 sound. I can also flatten the 9th to Db to create a 7b9 sound.

Unlike the 3rd however, it is acceptable to remove the root note from any chord, so as you will see in chapter 9, it is possible to raise the root by a semitone to create a b9 sound.

We cannot raise the b7 of the chord because it would change the chord quality from dominant 7 to major 7.

In summary: b5 = #11 and #5 = b13 so the only true altered extensions to a dominant chord are b5, #5, b9 and #9. You will see chords written down like



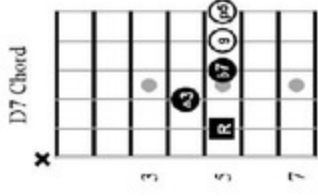
We cannot raise the b7 of the chord because it would change the chord quality from dominant 7 to major 7.

In summary: b5 = #11 and #5 = b13 so the only true altered extensions to a dominant chord are b5, #5, b9 and #9. You will see chords written down like C7#11b13. This isn't wrong, it's just a question of terminology. The key is to realise that C7#9b13 is the same as C7#9#5.

The reason I teach b5, #5, b9, #9 is because it makes the chords much easier to understand and play on the fretboard.

We will work with a D7 chord to make these examples easier to play.

Here is a fretboard diagram showing the 1 3 b7 shell voicing of a dominant chord in black, and the 5th and 9th intervals marked in white:

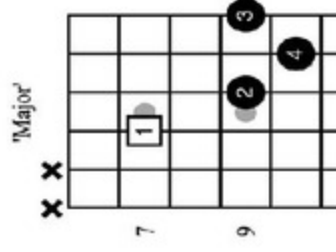


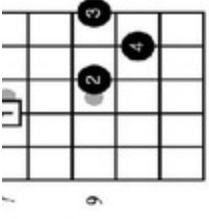
## Chapter Nine: Fourth-String Barres

In this short section, we will quickly look at how to play the most important chord-types on the top four strings. These voicings are used often in Motown and R&B music.

The first major voicing is a barre chord version of an open D Major chord. It's quite tricky to play, so most guitarists will miss out the root and play the chord with the same fingering as D Major.

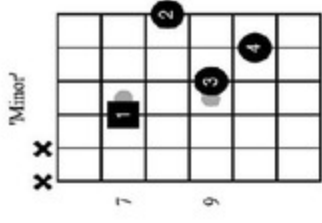
### Example 9a:





Once again, the Dm voicing is quite challenging, so try playing it without the root.

**Example 9b:**

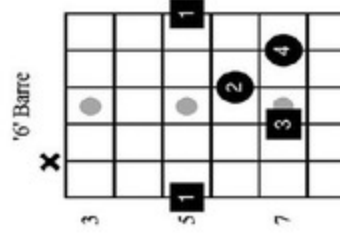


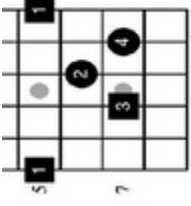
## Chapter Six: More Barre Chords

The chords in this chapter are mainly barre chord versions of the Suspended and '6' open chords in Chapter Five. However, we will explore a couple of important '9' chords.

Here are the barre chord voicings of the suspended chords that you should know.

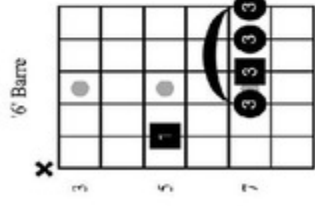
### Example 6a: - sixth string root





\* Be careful to avoid the fifth string

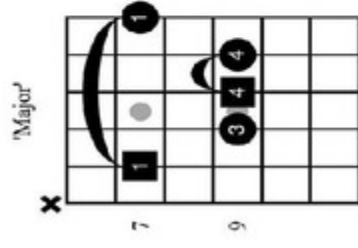
**Example 6b: fifth string root**



Notice how these barre chord shapes are once again based around the open position versions of the chords.

Next, here are the sus2 and sus 4 voicings you should know. These are normally played as barres on the fifth string.

### Example 3i:



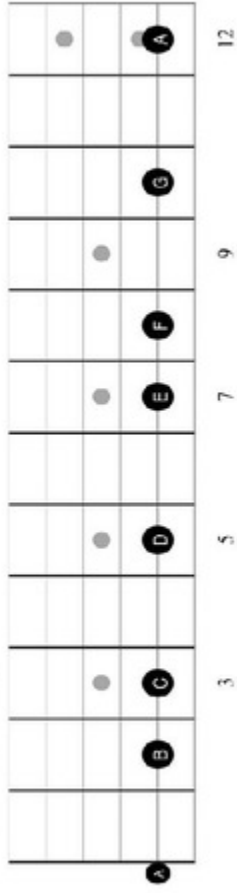
The major barre on the 5th string is quite challenging because the barre is not played with the first finger. In fact, there are various ways to finger this chord. Some people even play all three notes on the 9th fret with a third finger barre. Either way, you don't need to worry about hitting the note on the 1st (thinnest) string. It's a bit awkward and doesn't add much to the sound of the chord, so don't worry if it is muted for now.

Once you know how to play the Major and Minor barre chord shapes on the

...AND SOME PEOPLE EVEN PLAY ALL THREE NOTES ON THE 5TH FRET WITH A SINGLE FINGER BARRE. Either way, you don't need to worry about hitting the note on the 1st (thinnest) string. It's a bit awkward and doesn't add much to the sound of the chord, so don't worry if it is muted for now.

Once you know how to play the Major and Minor barre chord shapes on the fifth string, all you need to know is where to find the root notes to be able to access *any* major or minor chord. The following diagram shows the location of each note on the fifth string. Notes like D#/Eb are located between the notes D and E.

Notes on the Fifth String



Play through the following sequence using only minor barre chords on the fifth string.

**Example 3j:**

- 13) As you improve, increase the metronome speed incrementally by around 8bpm until you get to around 120 bpm. Continue playing a down-strum on each chord on beat 1.
- 14) When you reach 120, stop, congratulate yourself, and set the metronome back on 60bpm. Repeat all the previous steps, but now allow each chord to last for just two beats. It will *feel* different, but you are playing the same speed as you were before. Two strums per bar at 60 bpm = one strum at 120 bpm.

You should now be playing Em on beat 1 and 3 and then Am on beats 1 and 3. Again, if this is too difficult then slow the metronome down slightly. As ever, don't worry too much about the sound of the chords, the goal is to be in the right place at the right time.

**Example 12b:**

The musical notation for Example 12b is written on a single staff in 4/4 time. The first measure contains four quarter notes, each with a double slash (//) above it, representing a strum. The notes are grouped under the chord label 'Em'. The second measure contains four quarter notes, also with double slashes above them, grouped under the chord label 'Am'. The third measure contains four quarter notes with double slashes above them, grouped under the chord label 'Em'. The fourth measure contains four quarter notes with double slashes above them, grouped under the chord label 'Am'. Below the staff, the numbers 1, 2, 3, 4 are written under each of the four notes in every measure, indicating the beat count.



- 16) Once again, gradually increase the metronome speed, but this time by 4bpm until you reach 120bpm, or wherever you simply can't make it anymore.

Repeat the previous process but now play four strums on each chord. It's OK if you slow right down for this but keep the metronome ticking.

**Example 12c:**

- 17) Introduce some rhythms using the method in the next chapter. Ensure that whatever rhythm you choose has a 1/4 note on beat four so that you have time to change between chords.

The above process can be used to learn, and also introduce any new chord into your vocabulary. Don't worry too much about the way each chord sounds; the idea is to build confident muscle memory first and then hone the movement a little later once you can confidently finger the chord.

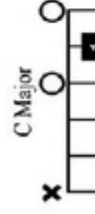
the steps in the **Learning Chords in Context** section of the [How to Practice](#) chapter, and learn how to combine the two chords together as a short piece of music.

Next, add some strumming to the chord progression using steps in Chapter Thirteen.

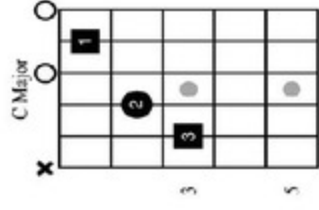
Listen for any buzzes and muted notes while you play each chord and try to minimise these as much as possible.

The next chord to learn is C Major. Notice that it has two fretted notes in common with Am. All you need to do to move from Am to C Major is move your third finger off the 3rd string, and on to the 3rd fret on the 5th string. This is a bit of a stretch at first, but adjust your thumb position on the back of the neck, and you will soon find a comfortable way to play the chord. Start your strum from the fifth string and avoid the sixth.

**Example 1c:**



**Example 1c:**



Compare the chords of Am and C Major to see how much they have in common. Use the steps in the [How to Practice](#) section learn the chord of C Major and then link it with the chord of Am.

The next chord to learn is D Major. Pay attention to the fingering and listen to the audio track so you can hear how it should sound.

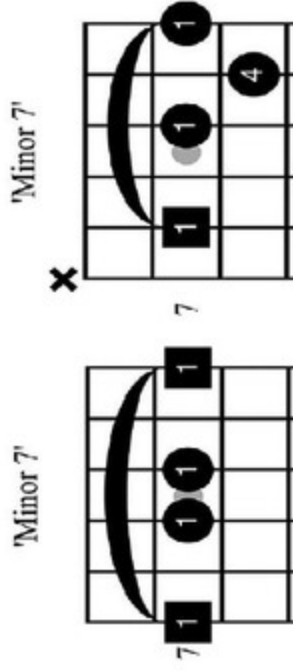
**Example 1d:**

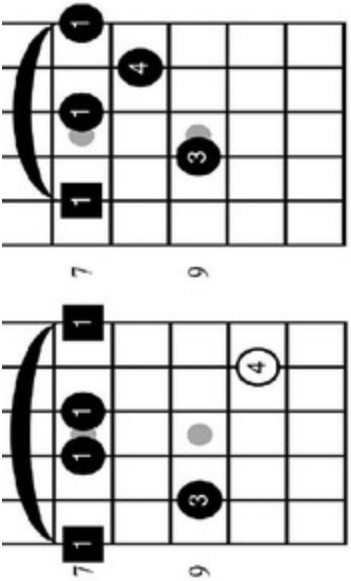
playing. It is more difficult to play barres on an acoustic guitar as the strings are normally thicker. Also, acoustic guitars often only tend to give access to around the 10th fret where the guitar neck joins the body.

Electric guitars usually have a greater available range and thinner strings, making barre chords easier to play.

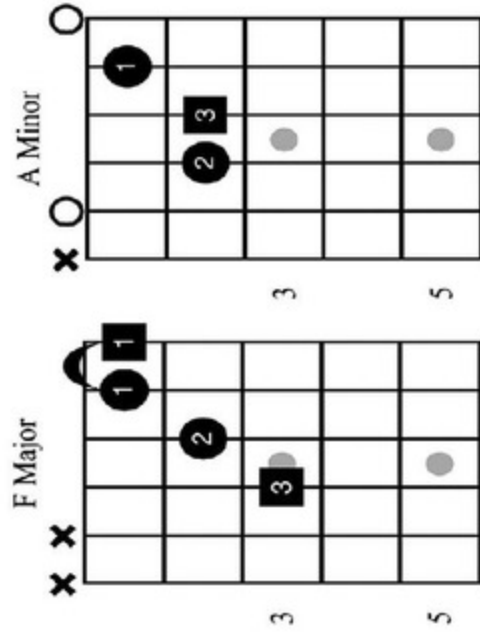
There are barre chord shapes for every type of chord *quality*. We will talk more about chord qualities and look at a little theory in the next chapter, but for now, simply learn the following barre chord shapes.

**Example 3n:**





Example 3o:



F Major is one of the more difficult chords, so if you are struggling it's okay to play the easier chord of F Major 7 (FMaj7). Instead of the barre, you can play the first string open.

to play the easier chord of F major / (Fmaj7). Instead of the barre, you can play the first string open.

**Example 5q:**

A musical staff in 4/4 time with a treble clef. The staff contains four measures, each with a double bar line. Above the staff are four chord diagrams: Am7, Dm7, G6, and Cmaj7. Each diagram shows the fretting pattern on a six-string guitar.

**Example 5r:**

A musical staff in 4/4 time with a treble clef. The staff contains four measures, each with a double bar line. Above the staff are four chord diagrams: E7maj7, F7m, A7maj7, and E7maj7. Each diagram shows the fretting pattern on a six-string guitar.

**Example 5s:**

A musical staff in 4/4 time with a treble clef. The staff contains four measures, each with a double bar line. Above the staff are four chord diagrams: D7maj7, Bm7, Cmaj7, and G. Each diagram shows the fretting pattern on a six-string guitar.



**Example 5s:**

The image shows a single musical staff with a treble clef and a key signature of one flat (B-flat). The staff is divided into four measures by bar lines. Above each measure is a chord name and a corresponding chord diagram. The first measure contains the chord Dmaj7 with a diagram showing the notes D, F, A, and C. The second measure contains the chord Bm7 with a diagram showing the notes B, D, F, and A. The third measure contains the chord Cmaj7 with a diagram showing the notes C, E-flat, G, and B-flat. The fourth measure contains the chord G with a diagram showing the notes G, B, and D. Each measure also contains a double slash (//) on the staff, indicating that the chord is sustained or that the notation is a shorthand for a longer sequence.

A musical staff in 4/4 time with a treble clef. It contains four measures, each with a single barre on the fifth string. The chords are labeled above the staff: Cm, Ebm, Fm, and Gm.

Play through the following sequence using only major barre chords on the fifth string.

**Example 3k:**

A musical staff in 4/4 time with a treble clef. It contains four measures, each with a single barre on the fifth string. The chords are labeled above the staff: D, C, F, and E.

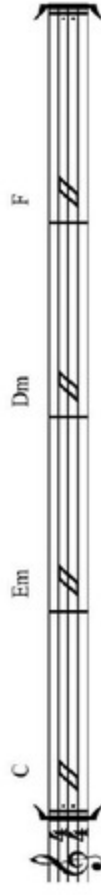
Play through the following sequence but this time combine major and minor barre chords on the fifth string.

**Example 3l:**

C                      Fm                      Dm                      F

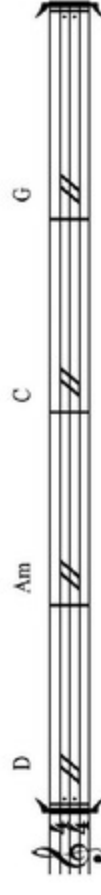
any strings are sounding requires that you use barre major and minor barre chords on the fifth string.

**Example 3l:**



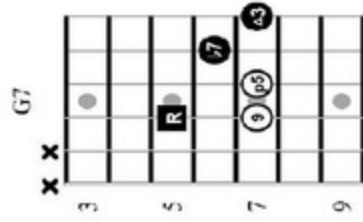
Next, play through this progression that combines major and minor barre on both the 5th and the 6th strings. There are a few ways to play this progression depending on where you choose to play the barres. You could play any chord with a root on either the 5th or 6th string.

**Example 3m:**



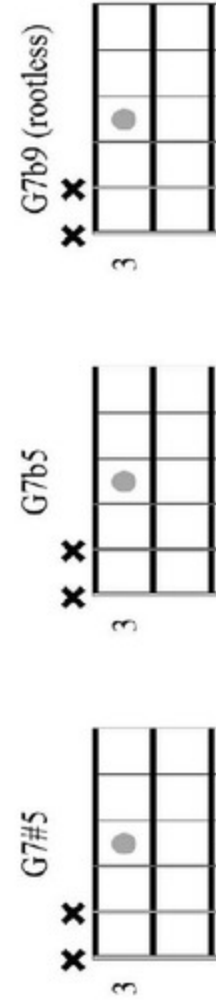
Try playing through some of the progressions in Chapters One and Two but this time play them with barre chords.

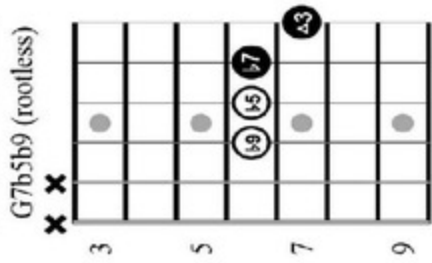
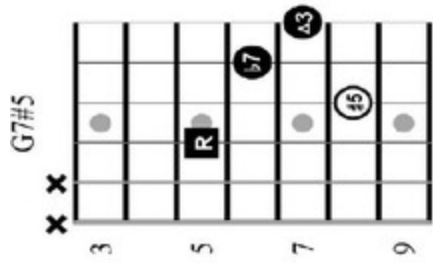
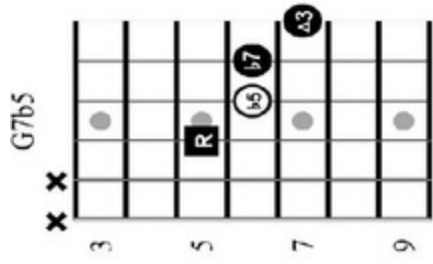
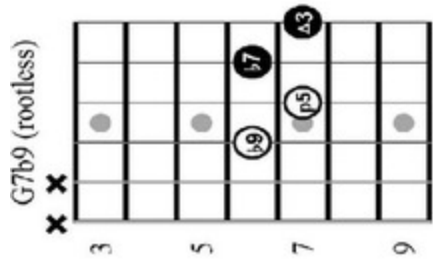
The placement of barre chords can be limited by the type of guitar you are



The easiest alterations to add are the #5 and b5, although often the root note will be raised a semitone to create a rootless 7b9 chord.

**Example 11c:**





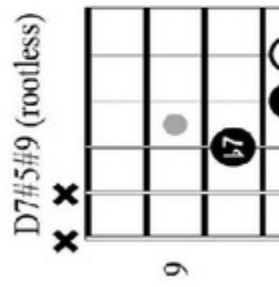
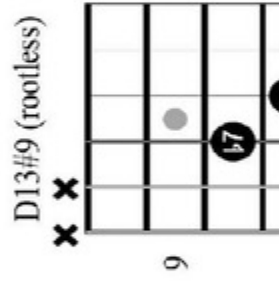
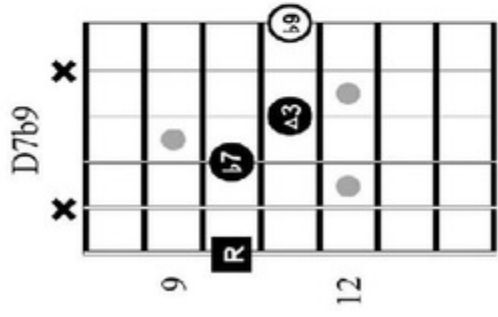
on the previous page if you're not sure.

Now flick to the [How to Practice](#) section and work through the first set of exercises for learning new chords. Apply these steps to the Em chord.

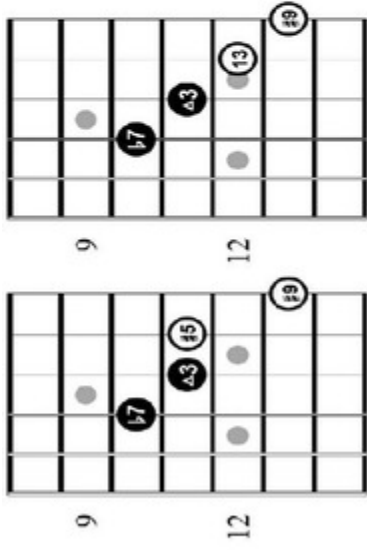
Let's learn our second chord: A Minor, or Am.

Am is played like [this](#).





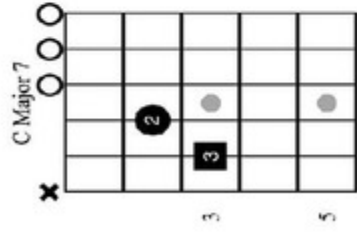




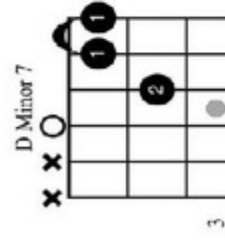
These approaches can be taken with a dominant 7 chord with the root on the 4th string too, although in the basic root-position voicing we learnt earlier, we must omit the root when adding a #9 or b9.

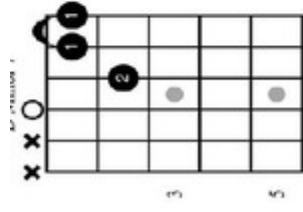
The following example uses a G7 chord as the basis for the alterations.

**Example 5c:**

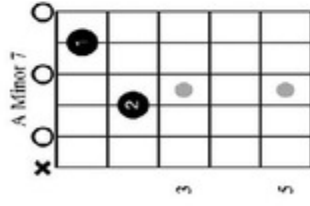


**Example 5d:**





**Example 5e:**



**Example 5f:**

Once you have this idea under your fingers, try the next rhythm:



### Where do these notes come from?

To find out which notes go together to form each individual chord, we must learn how to *harmonise* the major scale.

Chords are formed when we 'stack' specific notes from a scale on top of each other. Look again at the previous example. The chord of C Major contains *only* the notes, C, E and G. In the context of the major scale, we have taken the notes 1, 3 and 5:

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

This can be seen as 'jumping over', or 'leapfrogging' every other note in the scale. For example, we formed this chord by starting on C, jumping D and landing on E, jumping F and landing on G. This is how most simple, three-note chords are formed.

C E G

scale. For example, we formed this chord by starting on C, jumping D and landing on E, jumping F and landing on G. This is how most simple, three-note chords are formed.

C E G

D F A

E G B

F A C

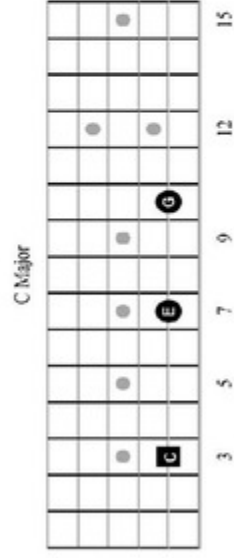
G B D

A C E

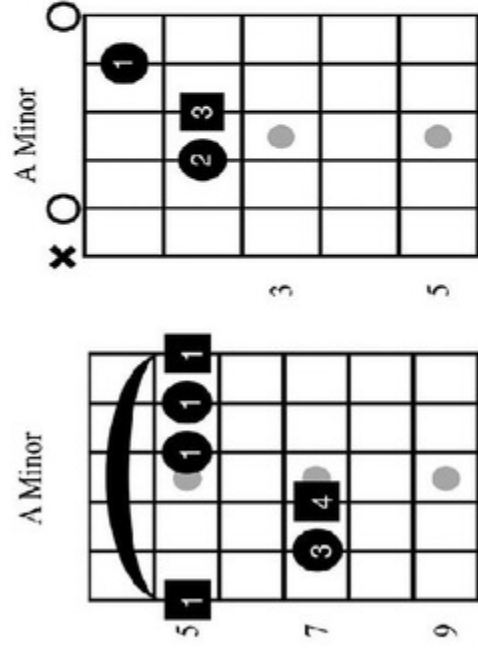
B D F

If we view the notes of C Major spaced out on the fretboard, we can establish what pattern of notes is required to form a Major chord.

**Example 4a:**



**Example 3d:**



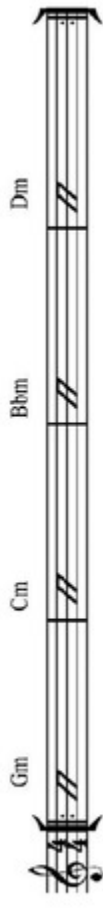
Use the map of the notes on the sixth string above to play the following chord progression. All you need to do is use the minor barre shape and slide to the correct location for each chord. Listen to the audio to hear how this works.

**Example 3e:**



Use the map of the notes on the sixth string above to play the following chord progression. All you need to do is use the minor barre shape and slide to the correct location for each chord. Listen to the audio to hear how this works.

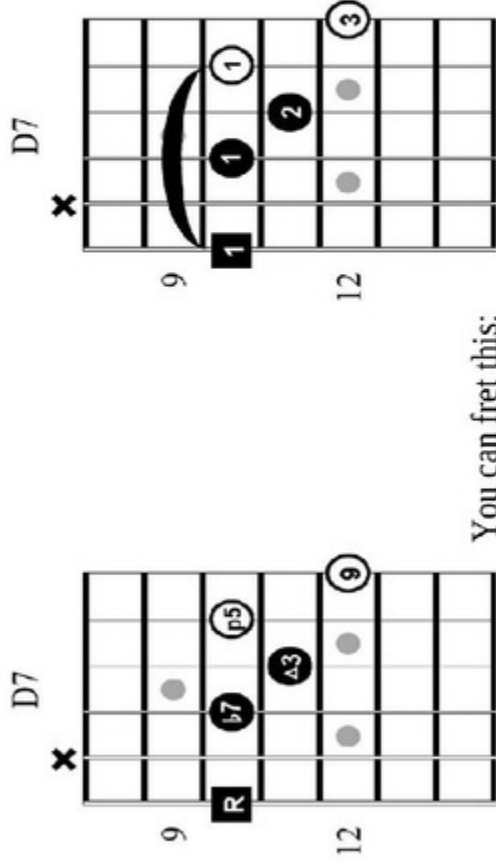
**Example 3e:**



The note Bb is located on the 6th fret between A and B

Now you have learnt the Minor barre chord voicing for the sixth string, let's learn the *Major* barre chord voicing.

**Example 3f:**



You can fret this:

Some of the altered extensions in this position can be a little hard to reach so quite often these voicings are played rootless. Here are a few of the altered extension permutations available in this position.

**Example 11b:**

D7#9

D7L#9

D7#9L0

quite often these voicings are played success, there are a few of the altered extension permutations available in this position.

**Example 11b:**

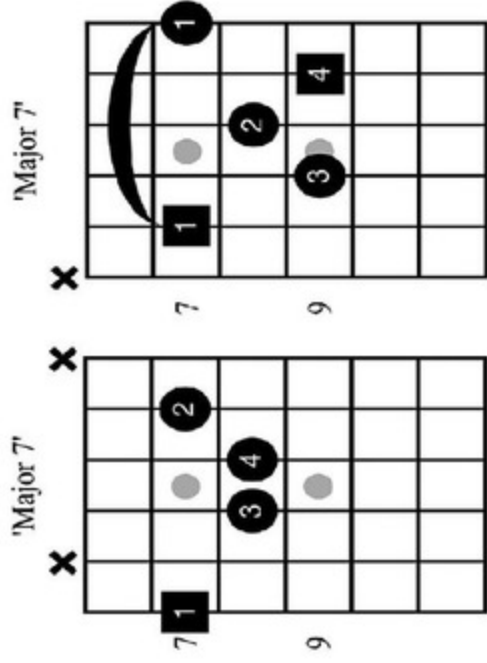
The image displays three guitar fretboard diagrams, each representing a different chord voicing. Each diagram shows a 6-string fretboard with frets 9 and 12 marked. A barre is shown at fret 9 with a circled 'R' and a circled 'b7'. Fret 12 has a circled 'A3' and a circled 'b9'. The D7#5 diagram has a circled '45' at fret 9 and a circled 'A3 45' at fret 12. The D7b5 diagram has a circled '45' at fret 9 and a circled 'A3' at fret 12. The D7#5b9 diagram has a circled 'A3' at fret 9, a circled 'b9' at fret 10, and circled 'A3 b9' at fret 12.

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- How to Read Chord Diagrams
- Chapter One: Open Position Chords
- Chapter Two: Dominant 7 Open Chords
- Chapter Three: Barre Chords
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7th Chords
- Chapter Five: More Open Chords
- Chapter Six: More Barre Chords
- Chapter Seven: Bass Note Movements
- Chapter Eight: Basic Piano Voicings
- Chapter Nine: Fourth-String Barres

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**Chapter Seven: Bass Note Movements**  
**Chapter Eight: Basic Piano Voicings**  
**Chapter Nine: Fourth-String Barres**  
**Chapter Ten: Diatonic Extensions to Dominant 7 Chords**  
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**Conclusion and Practice Directions**  
**Other Best-Selling Guitar Books from Fundamental Changes**

**Example 3p:**



Even though the Major 7 barre on the sixth string isn't technically a barre chord, the underside of the first finger is used to mute the unfretted fifth string as shown by the 'x'. As there are no ringing strings, the shape is movable.

Even though the Major 7 barre on the sixth string isn't technically a barre chord, the underside of the first finger is used to mute the unfretted fifth string as shown by the 'x'. As there are no ringing strings, the shape is movable.

As always, learn each barre chord individually using the steps in the [How to Practice](#) chapter, before combining different chords into sequences.

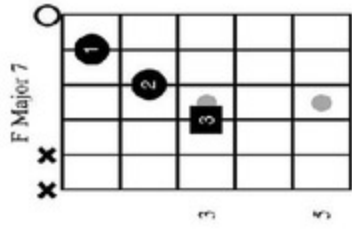
Here are some ideas to get you started. It doesn't matter whether you use a 6th string, or a 5th string barre to play each chord, so there are many ways to play through each sequence. Try to keep the chords close together to avoid big movements up and down the neck. For example, it is normally preferable to play Am to Dm by moving a barre chord from the 6th to the 5th string, rather than sliding the same shape from the 5th to the 10th fret on the sixth string.

#### Example 3q:

The image shows a single staff of music in treble clef. It contains four barre chords, each represented by a vertical bar across the strings and a double slash (//) indicating the chord. The chords are labeled above the staff as follows: DMaj7, GMaj7, Bm7, and A7. The first chord (DMaj7) is positioned on the 5th fret, the second (GMaj7) on the 6th fret, the third (Bm7) on the 7th fret, and the fourth (A7) on the 8th fret.

#### Example 3r:

**Example 1i:**



**Test yourself and make some music!**

After you have worked through the steps in the [How to Practice](#) section, try the following short chord progressions. You don't have to know all the chords in this chapter before you begin... just work with what you have. Add new chords as you learn them and get creative with your practice. Some chords sound better together than others, and trial and error is a great way to discover new and exciting sounds.



chords in this chapter before you begin... just work with what you have. Add new chords as you learn them and get creative with your practice. Some chords sound better together than others, and trial and error is a great way to discover new and exciting sounds.

**Example 1j:**

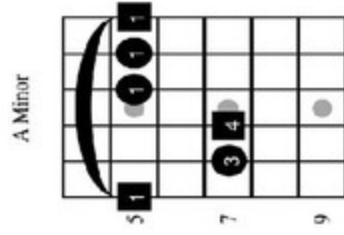
A musical staff in treble clef with a 4/4 time signature. The staff contains four measures, each with a double bar line. Above each measure is a chord diagram for a specific chord: Em, Am, C, and Am.

**Example 1k:**

A musical staff in treble clef with a 4/4 time signature. The staff contains four measures, each with a double bar line. Above each measure is a chord diagram for a specific chord: A, D, E, and A.

**Example 1l:**

**Example 3b:**

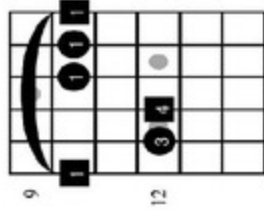


If you place the minor barre shape on the 10th fret, you will play a Dm chord.

**Example 3c:**



D Minor



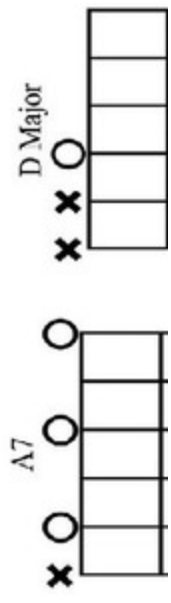
Check that these chords sound similar to their open string versions by first playing the barre chord and then playing the open string chord. The *voicing* of the chord is different, but they both have the same overall sound or *tonality*.

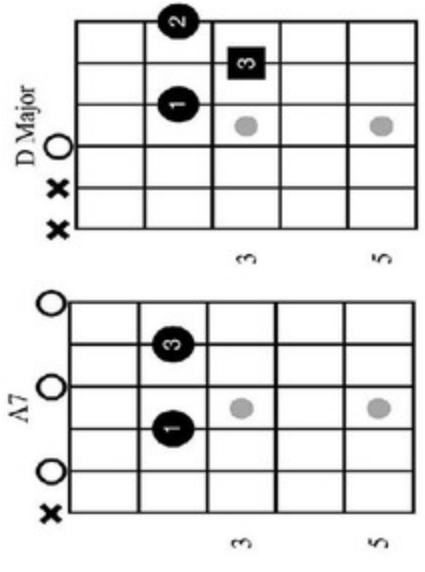
# Chapter Two: Dominant 7 Open Chords

The chords in this section are named *Dominant 7* chords. They have a slightly tense sound and often want to *resolve* that tension to another chord. These chords will expand your musical horizons and teach you some great new sounds.

As always, learn these chords in pairs. Combine a chord you don't know with one that you do, then practice moving between them. Each new chord is listed with a suggested friend you learnt in Chapter One.

**Example 2a:**



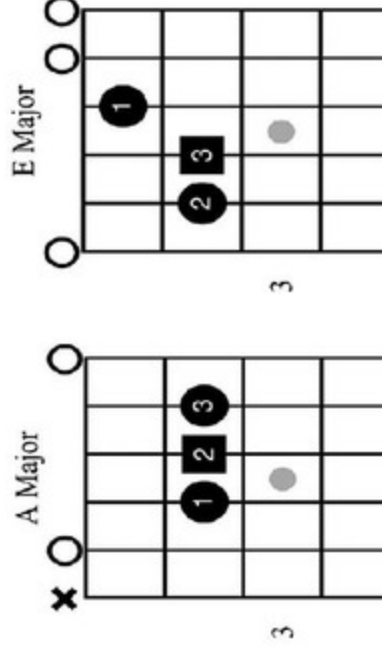


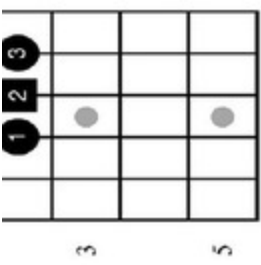
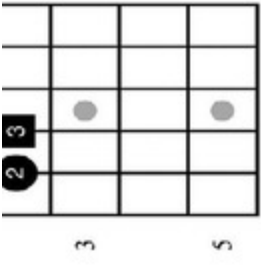
**Example 2b:**

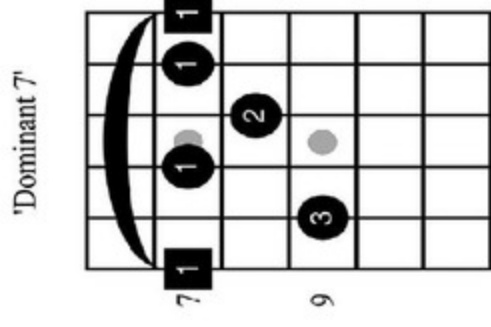
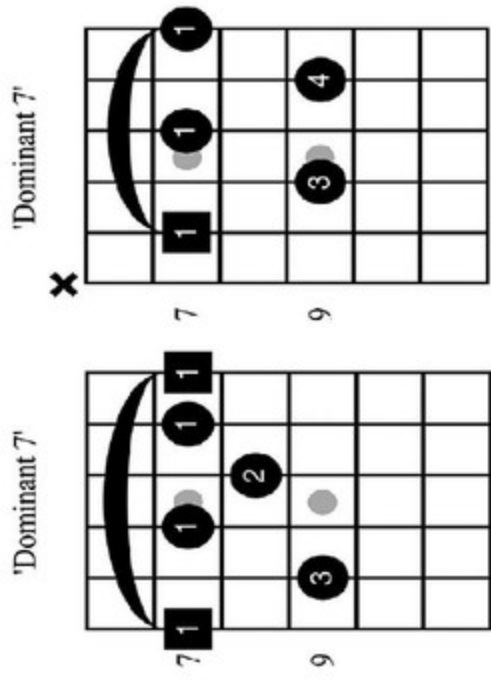
Our brains work best when learning new information in context, so practicing pairs of chords helps us learn the muscle memory of the chord change as well as the chord's sound, feel, and how it works in relation to other chords.

The following sets of chords are good to learn in pairs. Learn each one individually at first and then use the steps in the [How to Practice](#) section to build your muscle memory and fluency as you combine them. Some new chords are paired with chords you already know.

### Example 1f:

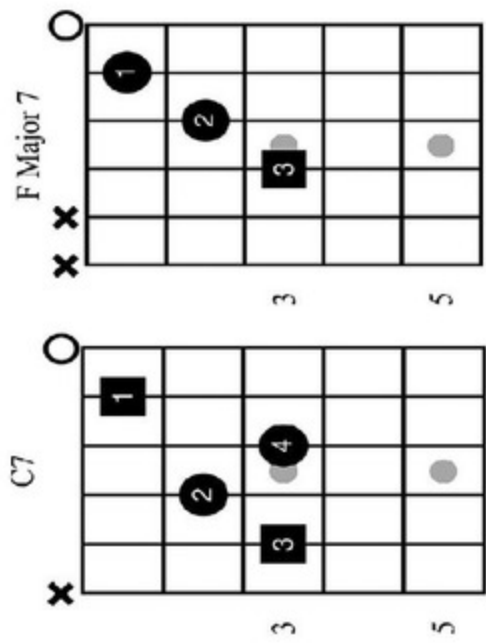














I can create *any* altered extension by simply moving the white notes up or down by one semitone.

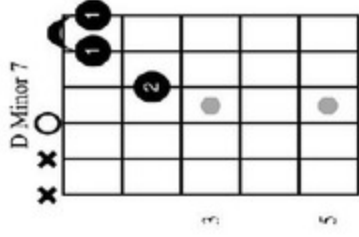


D F A C.

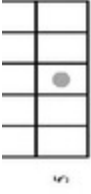
This time, the 7th note (C) is a *whole tone* below the root, (D). This 7th note, therefore, is a *b7* not a *natural 7* as in the previous example of C Major.

When we add a *b7* note to a minor chord, the chord is named 'minor 7'. In this case, we have formed the chord of D minor 7. It can be played like this:

**Example 4d:**



I hear this as a kind of *softened* minor chord. Still sad, but not as sad as a

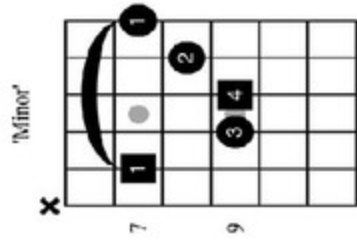


I hear this as a kind of *softened* minor chord. Still sad, but not as sad as a straight minor chord. Any minor 7 chord has the formula 1 b3 5 b7.

The previous two chord types, major 7 and minor 7, account for five of the harmonised scale tones:

Chord 1 (Imaj7)	C Major 7
Chord 2 (iim7)	D Minor 7
Chord 3 (iiim7)	E Minor 7
Chord 4 (IVmaj7)	F Major 7
Chord 5	
Chord 6 (vim7)	A Minor 7
Chord 7	

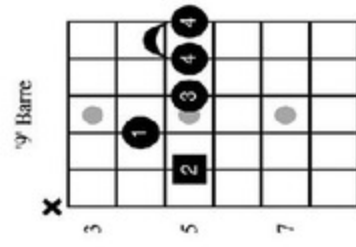
As you can see, I have missed out chords V and vii. This is because they are slightly different. As you now know, when we harmonise the major scale, chord V (G) is always a Major chord. However, the added the 7th note *not* a natural 7th. Here is the harmonised V chord in the Key of C:



Here is the movable Major barre chord shape with the root on the fifth string.



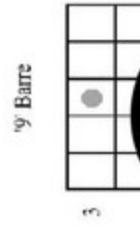




There are a variety of ways to finger the above chord voicing. Many players will barre with their third finger across all three of the top strings.

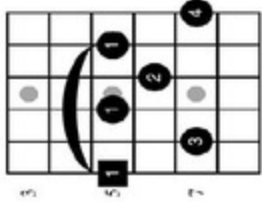
It's also possible to play a '9' barre chord with a root on the 6th string, but it's a bit awkward and less common.

**Example 6e:**

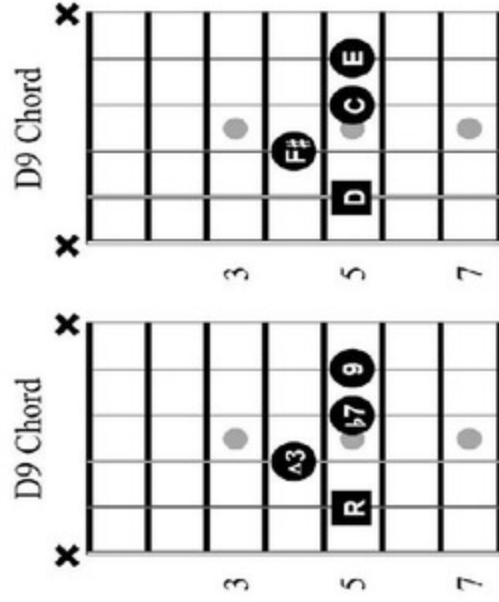


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9 Burre



Personally, I'd avoid playing the notes on the 5th and 6th strings, and just aim to hit the top four strings as much as possible. Often it's OK to let the bass player take care of the root notes so that the guitar doesn't take up too much sonic space in the band. A lot depends on context though. If it's just you and a singer, you'll normally need to play the root notes.



Look carefully to make sure you understand how I replaced the root of the chord with the 9th of the chord to form a dominant 9 or '9' chord.

The intervals contained in this chord voicing are now 1, 3,  $b7$  and 9. We have the 1, 3 and  $b7$  defining the chord as dominant and the 9th ( $E$ ) creating the *extended* dominant 9th chord.

chords with the 5th of the chord to form a dominant 9 or 11 chord.

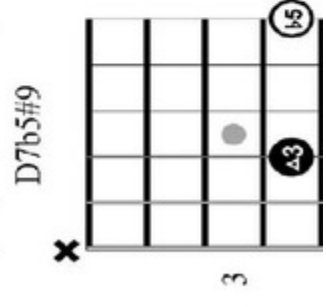
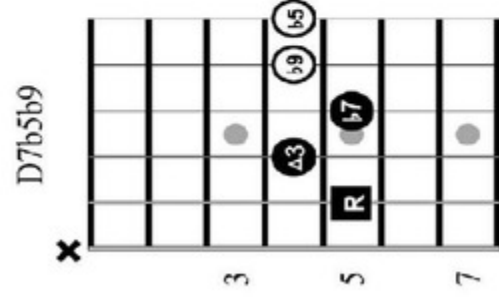
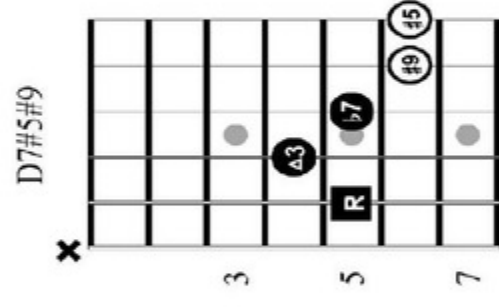
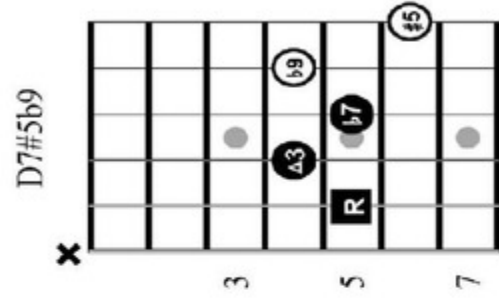
The intervals contained in this chord voicing are now 1, 3, b7 and 9. We have the 1, 3 and b7 defining the chord as dominant and the 9th (E) creating the *extended* dominant 9th chord.

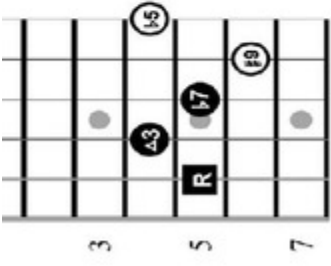
Dominant 11th or '11' chords are less common and need some special care because the major 3rd of the chord (F#) can easily clash with the 11th (G).

We will gloss over 11th chords for now and come back to them later, although the most common way to form an 11 chord is to lower the 5th of a dominant chord by a tone. The lowering of the 5th is generally voiced one octave above the 3rd, otherwise a semitone clash between the 3rd and 11th can occur.

Here is another voicing of a D7 chord. This time it does contain the 5th:

**Example 10c:**





The same is true when we use the dominant 7 shell voicing with a root on the 6th string:

However, the distance between the notes D and A is still three-and-a-half tones, which is the correct spacing for a *perfect* 5th.

With a minor 3rd and a perfect 5th, this chord is classified as a minor chord built on the note D, or simply 'D minor' for short.

As a formula, a minor chord is expressed as 1 b3 5 and **the second chord in any major key is always minor.**

All the notes of the major scale can be harmonised in this way, and with the exception of the 7th note, B, they are all major or minor chords.

To save space, I will not show the construction of every chord (although do try this by yourself). The harmonised chords of the C Major scale are:

Chord I	C Major
Chord ii	D Minor
Chord iii	E Minor
Chord IV	F Major



Chord ii	D Minor
Chord iii	E Minor
Chord IV	F Major
Chord V	G Major
Chord vi	A Minor
Chord vii	B Minor (b5) or B <i>Diminished</i>

It is quite rare to play a Diminished chord, so we won't cover them here. In the table above, you will see that instead of listing each chord 1, 2, 3, etc., they are listed by Roman numerals. This may seem strange but actually saves a lot of confusion later. Major chords are shown with capital letters, and Minor chords are shown with lower case letters.

Chords I, IV, and V are Major

Chords ii, iii, vi and vii are Minor.

**Test yourself!**

Combine the chord voicings in this chapter with the ones from previous chapters to play through the following chord sequences.

**Example 9g:**

Example 9g shows a sequence of four chords on a single staff in 4/4 time. The chords are: F (x32132), Cm7 (x32132), Am7 (x02020), and Cm7 (x32132). Each chord is accompanied by a fretboard diagram showing the fingerings for the six strings. The staff is divided into four measures, each containing one of the chords. The notation includes a treble clef, a 4/4 time signature, and a repeat sign at the end of the staff.

**Example 9h:**

Example 9h shows a sequence of four chords on a single staff in 4/4 time. The chords are: Gmaj7 (x32033), Em7 (x02020), Am7 (x02020), and D7 (x02323). Each chord is accompanied by a fretboard diagram showing the fingerings for the six strings. The staff is divided into four measures, each containing one of the chords. The notation includes a treble clef, a 4/4 time signature, and a repeat sign at the end of the staff.

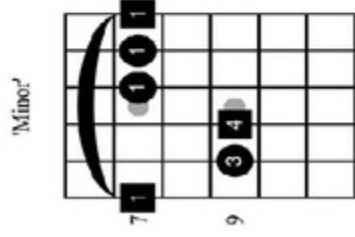
A musical staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The staff contains four measures, each with a guitar chord diagram and a slash indicating a full measure of the chord. The chords are: Gmaj7 (x02333), Em7 (x02203), Am7 (x02023), and D7 (x02323).

**Example 9i:**

A musical staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The staff contains four measures, each with a guitar chord diagram and a slash indicating a full measure of the chord. The chords are: Gm7(b9) (x34533), C7 (x03232), Fm7 (x03323), and Bb7 (x02333).

Come up with your own examples and use the four-string barres to play other sequences from earlier chapters.

### Example 3a:



Playing a barre is tricky at first. Just as with the F Major chord in Chapter One, a big part of the secret is to move your thumb to the lower half of the neck. However, it is also important to place the barre finger on its *side* so that the nail of the finger *points towards the head of the guitar*.

If you place the finger so the nail points in the same direction as the fret wire, you will find that the strings fall into the little folds of your finger joints and become muted. By using the *back side* of the finger, you will make a better

ALSO, HOWEVER, IT IS ALSO IMPORTANT TO PLACE THE BONY SIDE OF THE FINGER ON THE STRING SO THAT THE NAIL OF THE FINGER POINTS TOWARDS THE HEAD OF THE GUITAR.

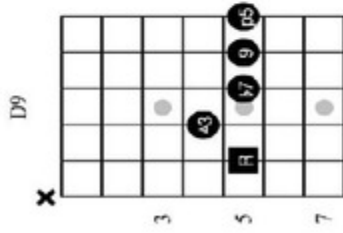
If you place the finger so the nail points in the same direction as the fret wire, you will find that the strings fall into the little folds of your finger joints and become muted. By using the *bony side* of the finger, you will make a better contact with the strings and your chords will sound much cleaner.

Barre chords are always a challenge for beginners, but with a little perseverance and some analytic practice, you will get the knack of it in no time.

Work through the **How to Practice** steps to commit the barre chord to muscle memory. Don't worry if this takes a few days or weeks! Try combining it with an Em or a strum on open strings to help you master the movement.

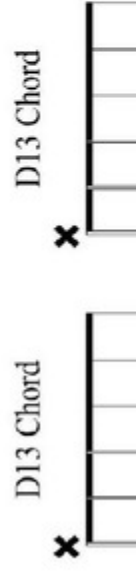
The shape you have just learnt is a Minor barre chord with its root on the sixth string. Notice that the square root marker is on the lowest string of the guitar. The chord written above is a B Minor chord because the root has been placed on the note B. If you know the names of the notes on the bottom string of the guitar, you can place this chord shape anywhere and play *any* minor chord.

Here are the notes on the bottom string of the guitar:

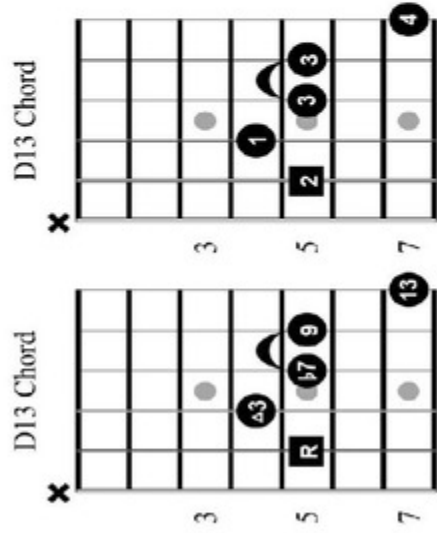


By raising the 5th by one tone, we can reach the 13th degree (interval) of the scale. The chord is given first with the intervals shown, and then with the recommended fingering:

**Example 10f:**



**EXAMPLE 101.**





As I'm sure you're starting to see, adding extensions to dominant chords is simply a case of knowing where the desired extension is located on the fretboard and then moving a nonessential chord tone to that location.

## More Interesting Rhythms

The simplest and most common way to add energy to your rhythm playing is to miss out strumming some down beats. To teach you this idea, we need to introduce a new musical symbol. It is an 1/8th note *rest* and looks like this:



This rest simply means *silence* or 'don't strum'. It will always be seen in combination with a strummed quarter note so that together they add up to **one beat**, like this: 

Before, when we played the rhythm  the strumming pattern was **Down**

**Up**. With the rhythm  we **miss out the down strum** but **still play the up strum**.

To make this easier, always keep moving the strumming hand as if you are going to play the down strum, but simply **miss the strings**. This will keep you in time.

In other words, the strumming hand is going up and down constantly, but

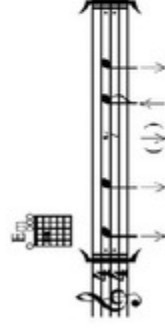


To make this easier, always keep moving the strumming hand as if you are going to play the down strum, but simply **miss the strings**. This will keep you in time.

In other words, the strumming hand is going up and down constantly, but does *not* make contact with the strings on the down strum. This is shown in the notation below by the brackets around the arrow.

To practice this idea, study the following.

**Example 13i:**



Count out loud: “Down. Down. Miss Up Down”.

Next, try holding down an E minor chord while you strum this rhythm. Remember to keep the strumming hand moving all the time, miss the strings on the down strum of **beat 3** but make contact on up strum of **beat ‘3 and’**.

This is tricky at first, but incredibly important.

# Chapter Eleven: Chromatic Alterations to Dominant Chords

While diatonic extensions (9, 11 and 13) are added to a dominant chord, it is also extremely common to add *altered* or *chromatic* extensions to a dominant chord. These alterations occur mainly at points of tension in a jazz progression, such as the dominant chord in a ii V I (two, five, one) sequence.

A chromatic alteration is a note that is added to a dominant chord that is not a 9, 11 or 13. We can account for every possible chromatic alteration by simply raising or flattening the 9th or 5th of the chord. In fact, there are only really four possible altered extensions; b5, #5, b9 and #9.

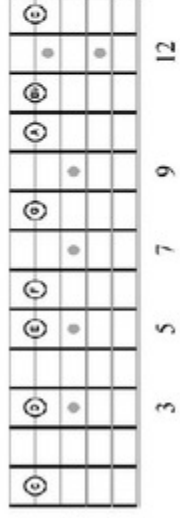
To see why this is true, let's look at a little bit of theory. Here is the two-octave scale of C Mixolydian, the parent scale of C7:

C	D	E	F	G	A	B	bC
1	2	3	4	5	6	b7	1/89
3	1	15	13	b7	1		

octave scale of C Mixolydian, the parent scale of C7:

C	D	E	F	C	A	B	bC	D	E	F	G	A	B	bC
1	2	3	4	5	6	b7	1	2	3	4	5	6	b7	1

And here it is laid out on the guitar neck:



The 5th of the scale is the note G, and the 9th is the note D.

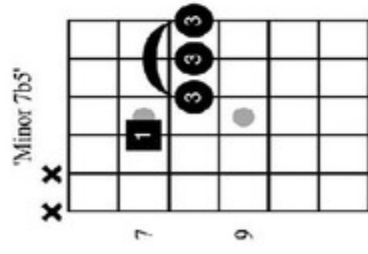
I can sharpen the 5th (G) to become a G# to create a #5 tension. I could also achieve the same result by flattening the 6th or 13th note (A) to become an Ab/G#.

For this reason, a b13 interval is exactly the same as a #5. The chords C7#5 and C7b13 are the same.

If you look at the fretboard again, you will see that a #11 (F#) is identical to a

Notice how the following m7b5 chord is just like the top four notes of a 'g' chord.

**Example 9f:**

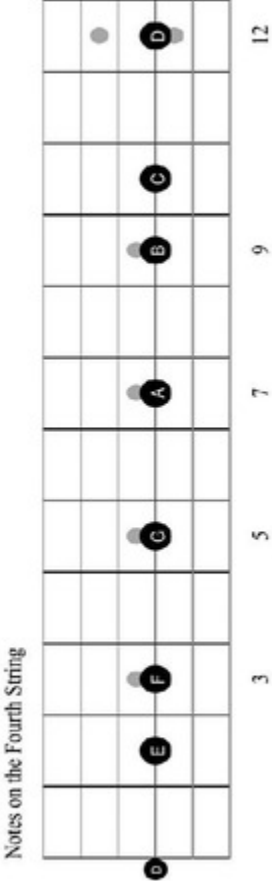


You'll need to know the notes on the fourth string so that you can place these movable voicings on the correct note.

Notes on the Fourth String

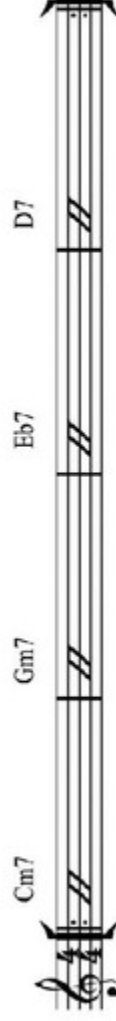


You'll need to know the notes on the fourth string so that you can place these movable voicings on the correct note.





**Example 3s:**



Try altering sequences from the previous two chapters to use these new 7th chords. Try turning a Major chord into a Dominant 7 or a Major 7th. Try turning a Minor chord into a m7 chord or a Dominant 7th. You can create some great results.

Write down your favourite ideas and you'll be well on your way to some serious song writing.

some great results.

Write down your favourite ideas and you'll be well on your way to some serious song writing.

# Chapter Four: A Little (Non-Scary) Music Theory

If you're *not* interested in learning the theory of how music works and just want to learn some more chords then you are allowed to skip this chapter! I do suggest you use this section as a little 'light' night time reading though, because it's good to understand what you are playing; it will help you to be more creative.

In previous chapters, we came across some '7th' chords so let's now learn how they are formed.

Chord construction begins with scales.

## **What is a scale?**

As far as we need to know for this book, a scale is a sequence of notes that begins and ends in the same place. For example, the scale of C Major is

C D E F G A B C



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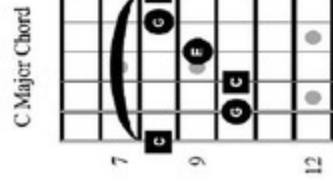
C D E F G A B C

Scales are very important, so if you want more information about how they work, I highly recommend my two books, **The Circle of Fifths for Guitarists** and **[The Practical Guide to Modern Music Theory for Guitarists](#)**.

### **What is a chord?**

A chord, technically, is the combination of three or more notes. A major or minor chord has only three individual notes. Often, major or minor chords on the guitar *look* like they have more than three notes. However, even though we play notes on four, five, or even six strings, we are only actually playing three separate individual notes which are doubled in different octaves.

For example, in the following chord of C Major, the names of the notes are labelled. You can see that even though we play six strings, there are only three unique notes.



In this voicing, the note C appears three times, and the note G appears twice. The only note to appear once is the E.



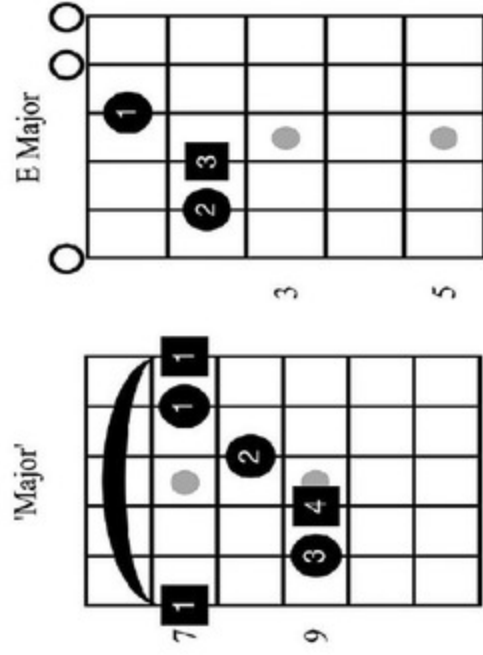


This is a whole load of preamble to get to one very simple rule:

Every time you see a ♩ you play a down strum.

Down strums are always on the beat, so if you're counting 1, 2, 3, 4 as in previous chapters, every time you say a number you strum downwards on guitar.





As you can see, this barre chord has the same shape as the open E Major chord from Chapter One, but it uses a first finger barre instead of playing the open strings.

Barre chords allow us to move all the notes in a chord up the neck while keeping their relationship with the root intact. Everything moves in the same amount because there are no open strings

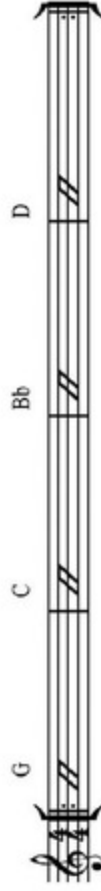
from the Chapter One, but it uses a full barre instead of playing the open strings.

Barre chords allow us to move all the notes in a chord while keeping their relationship with the root intact. Everything moves in the same amount because there are no open strings.

All we need is to know a barre shape for each chord *type* (major, minor '7' etc.) and where to place it.

Repeat Example 3e, but this time use major barres instead of minor barres.

**Example 3g:**



We can also play barre chords on the fifth string using the A Major, and A Minor shapes from Chapter One.

Here is a movable Minor barre chord shape with the root on the fifth string.

**Example 3h:**

# Chapter One: Open Position Chords

*Open position* chords are normally the first chords people learn on the guitar. They are named 'open position' chords because they often use open strings as notes within the chord. As you will see later, there are many chords which do not use open strings.

Open position chords can be used to play the majority of songs that you hear on the radio (depending on your taste in music!). They are great to use while songwriting because they are relatively easy to play, and provide a 'full-sounding' harmony to accompany vocals or other instruments.

Not all chords are easily accessible in the open position, but songs written by guitarists are normally in easy 'guitar keys', so you will find that the chords in this chapter cover most situations.

The first chord I teach my students is normally E Minor, or 'Em' for short. It looks like this as a chord diagram:

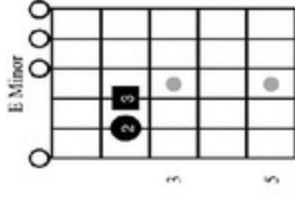
**Example 1a:**



in this chapter cover most situations.

The first chord I teach my students is normally E Minor, or 'Em' for short. It looks like this as a chord diagram:

**Example 1a:**



The root of the E Minor chord is the note 'E' and is played on the lowest open string (the thickest bass string). Look at how the above diagram relates to the neck image on the previous page.

Place your second finger on the 2nd fret of the 5th string, and then place your third finger on the 2nd fret of the 4th string, right next to it.

Make sure you use the correct fingers. It's tempting to use the first and second finger, but they will be needed a little later. Refer to the hand diagram

## Chapter Three: Barre Chords

We will look at some more open chords in Chapter Five, but first it's time to learn some essential *barre* chords.

A barre chord uses a finger to make a bar (*barre* in Spanish, the birthplace of the guitar) across multiple strings. You saw a mini-barre in Chapter One in the chord of F Major. Now, however, we will learn to use a full-barre to form some new and important chord shapes.

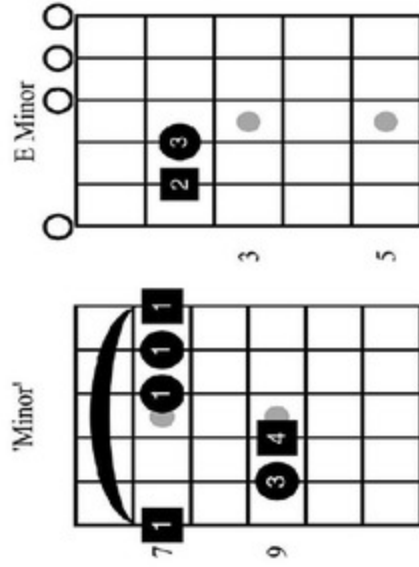
Barre chords have an advantage over open chords: they're movable. It is possible to slide a barre chord up and down the strings to play different chords because barre chords don't contain any open strings.

For example, play an E Minor chord, then slide your fingers up one fret and strum the chord again. It sounds wrong because you moved some of the notes (the fretted ones) up the neck, but the notes on the open strings stayed put. If we could bring the open string with us when we move the chord up the neck, we could keep the relationship between all the notes the same and 'not leave any notes behind'.

(the fretted ones) up the neck, but the notes on the open strings stayed put. If we could bring the open string with us when we move the chord up the neck, we could keep the relationship between all the notes the same and 'not leave any notes behind'.

Barre chords allow us to bring the open strings with us as we move chord shapes around the neck.

The first barre chord to learn is the 'minor' barre. Compare the barre chord version of Bm below, with the open position chord of Em.



**Example 13m:**

Down Up Miss Up Miss Up Down.

The image shows a musical staff in treble clef with a 4/4 time signature. The melody consists of eight eighth notes: D4, E4, F4, G4, A4, B4, A4, G4. Above the staff, there are two chord diagrams: a G major chord (x02333) and an E minor chord (x21200). Below the staff, fretting instructions are provided for each note: a downward arrow (↓) for D4, an upward arrow (↑) for E4, a downward arrow (↓) for F4, an upward arrow (↑) for G4, a downward arrow (↓) for A4, an upward arrow (↑) for B4, a downward arrow (↓) for A4, and an upward arrow (↑) for G4.

Now try making up some of your own rhythms and apply them to simple chord changes.



2)

A musical staff in treble clef showing four fret positions. The frets are marked with vertical lines. Above each fret position is a chord label: Cm7 (1st fret), Em7/b5 (2nd fret), BbMaj7 (3rd fret), and G7 (4th fret).

3)

A musical staff in treble clef showing four fret positions. The frets are marked with vertical lines. Above each fret position is a chord label: B7 (altered) (1st fret), E7 (alt) (2nd fret), A7 (alt) (3rd fret), and GMaj7 (4th fret).

We can take the same approach when adding chromatic alterations to major 7, minor 7 and m7b5 chords. The secret is simply to know where the alterations are on the fretboard.

alterations are on the fretboard.

## 7th Chords

In Chapter Three, we studied Dominant 7 chords.

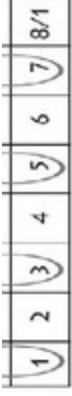
In music, you will sometimes see chords with names like 'G7', 'A minor 7', 'C Major 7' or even 'B minor 7b5'. All these '7th' chords can be formed from the major scale. In fact, they are simply *extensions* to the original process we used to construct chords in the harmonisation chapters.

Look back at how we formed major and minor chords from the major scale. We took the first, third and fifth notes by leaping adjacent scale tones. If we continue to jump notes to land on the seventh note, i.e., 1 3 5 7 we would have created a '7th' chord. For example:

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

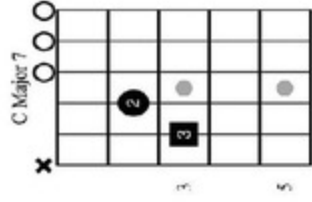
In addition to the notes C, E, and G, we have now introduced the note B. This chord is a C Major triad with an *added natural 7th* and is named C Major 7





In addition to the notes C, E, and G, we have now introduced the note B. This chord is a C Major triad with an added *natural 7th* and is named C Major 7. Notice how the 7th note, (B) is *one semitone* below the root, (C). The chord can be played like this:

**Example 4c:**



The added note, B is played on the open 2nd string. Play and listen to this chord. Notice how it has a richness compared to an ordinary C Major chord. The formula for a Major 7th chord is 1 3 5 7.

When we add the 7th note to chord ii (D minor), we get the following notes:

A musical staff in 4/4 time, starting with a treble clef and a key signature of one flat (B-flat). The staff contains four measures, each with a chord symbol and a slash indicating a barre. The chords are: Am7b5 (first measure), Ab7 (second measure), Am7 (third measure), and Cm7 (fourth measure).



## Chapter Ten: Diatonic Extensions to Dominant 7 Chords

OK, I'll be honest... you probably don't need to work through the following two chapters unless you're really inquisitive about music, or you know that you definitely want to play jazz. If you want to strum out some pop songs, I recommend that you focus your time on the previous nine chapters and apply everything there to as many songs as you can. Spending time in the [How to Practice](#) and [Strumming](#) sections of this book will be much more beneficial to you than struggling through this section if you're not ready.

Find some band mates, rehearse, get a gig and have some fun.

However, if you want to peek into the murky underbelly of jazz, you may find the next two chapters interesting. They are advanced, so I really don't recommend them for beginners. Get out while you still can and come back later!

Still here?

find the next two chapters interesting. They are advanced, so I really don't recommend them for beginners. Get out while you still can and come back later!

Still here?

OK then... The following section is taken from my best-selling book [Guitar Chords in Context](#). It's a constant bestseller on Amazon and goes way beyond being a simple chord dictionary. There's loads of stuff that we haven't covered in this book so I highly recommend it if you're interested in becoming a great guitarist.



In jazz, it is common to add diatonic 'extensions' and chromatic 'alterations' to dominant 7 chords. A natural or 'diatonic' extension is a note that is added

## Chapter Eight: Basic Piano Voicings

The chords in the chapter are a little more suited for jazz guitar playing. This may not be your thing, but the rich texture of these chords is great to experiment with.

These voicings are called ‘piano’ voicings because they mimic the way many pianists voice chords on the piano. Notice that there is a one-string ‘gap’ between the bass note (sixth string) and the first upper-chord note (fourth string).

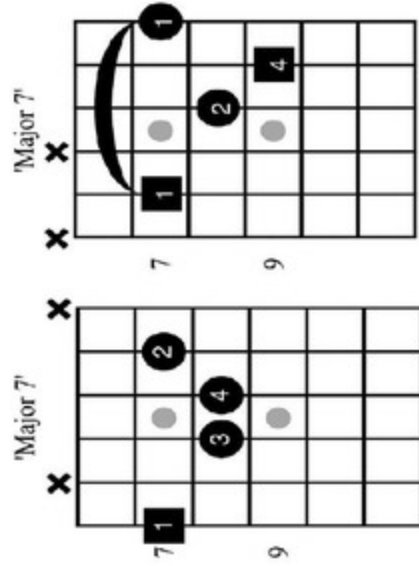
The underside of the first finger will be able to easily mute the unwanted string in the middle of the chord.

As always, use the steps in the [How to Practice](#) section to build your muscle memory and fluency with these chords. Then, add rhythm and start to combine them. Apply these voicings to the sequences at the end of this chapter, and also use them on the sequences in earlier chapters.

**Example 8a:**

memory and fluency with these chords. Then, add rhythm and start to combine them. Apply these voicings to the sequences at the end of this chapter, and also use them on the sequences in earlier chapters.

**Example 8a:**



**Example 8b:**

Can you see that these two chords are formed identically? The barre in the first diagram replaces the open strings in the second Em diagram.

The first chord hasn't been named, although when you place the barre at the 7th fret this just happens to be a Bm because the note at the 7th fret of the sixth string is B. We will look at this in more detail soon.

For now, practice forming the chord of Bm by placing your first finger across the strings at the 7th fret and using your third and fourth fingers to play the other notes.





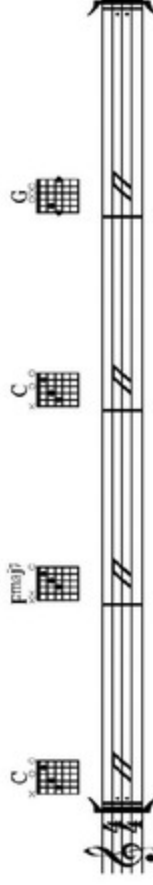
A musical staff in 4/4 time with a treble clef. The staff contains four measures, each with a guitar chord diagram and a double bar line. The chords are: Dm (x02023), Am (x02010), C (x32010), and G (x02320).

Example 1m:

A musical staff in 4/4 time with a treble clef. The staff contains four measures, each with a guitar chord diagram and a double bar line. The chords are: G (x02320), Em (022030), Am (x02010), and D (x02321).

Example 1n:

A musical staff in 4/4 time with a treble clef. The staff contains four measures, each with a guitar chord diagram and a double bar line. The chords are: C (x32010), Emaj7 (022030), C (x32010), and G (x02320).



You'll probably begin by just strumming one chord per bar of music, but as you work further through the [How to Practice](#) section, start adding more rhythms and strumming patterns. There's a breakdown of how to strum rhythms on the guitar in [Chapter Thirteen](#).

Think about *how* you play each chord... loud or soft? Gentle or Aggressive? Pick or no pick?

The most important thing is to listen carefully to what you play. Don't accept any muted notes or buzzes! Keep adjusting your fingers and thumb until each chord is clean. If you need to, go back to the muscle memory exercises on individual chords and make sure you are placing your fingers correctly

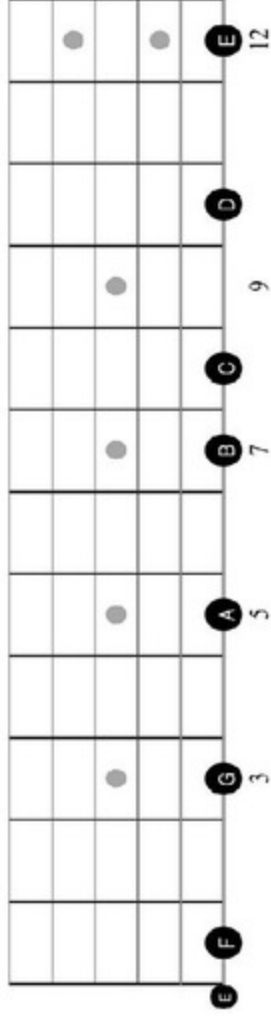
If your fingers get sore, take a break and come back later.

Have fun! You're making music.

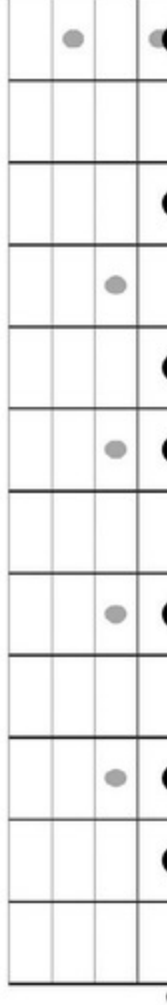
**Test yourself!**

Work through the following chord progressions using barre chords. To refresh your memory, the root notes on the 6th and 5th strings are given below.

Notes on the Sixth String



Notes on the Fifth String



Notes on the Fifth String

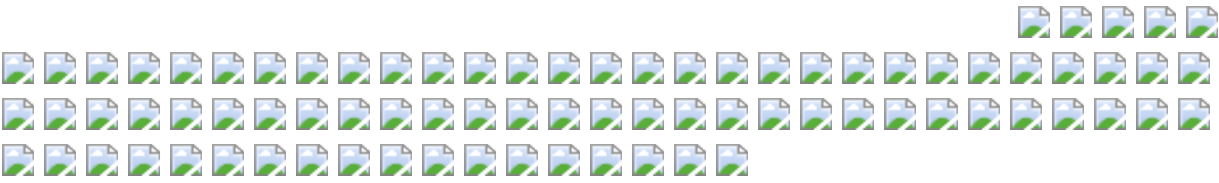
A diagram of a guitar fretboard showing the notes on the fifth string. The frets are numbered 3, 5, 7, 9, and 12. The notes are A, B, C, D, E, F, G, and A. The notes B, C, D, E, and F are shown as black circles on the fretboard, while A is shown as a grey circle. The notes A, B, C, D, E, F, and G are also shown as black circles below the fretboard.

Example 6f:

Musical notation for Example 6f, showing a treble clef, a 4/4 time signature, and a single note on the fifth string. The note is E9, with a guitar chord diagram showing the fretting for E9 (16).

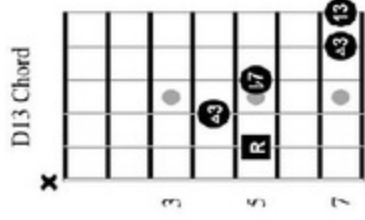
Example 6g:

Musical notation for Example 6g, showing a treble clef, a 4/4 time signature, and a single note on the fifth string. The note is A6, with a guitar chord diagram showing the fretting for A6 (16).



The above 13 chord can also be voiced slightly differently to achieve a subtly different flavour. We could replace the 9th with the 3rd:

**Example 10g:**



In this voicing, there are two 3rds which is completely acceptable. You will probably find the preceding version with the 9th included to be a slightly richer sound.

This approach can also be applied to a dominant 7 chord voiced from the 6th