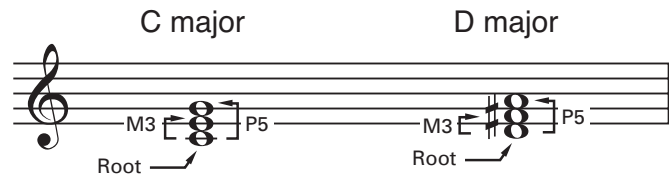


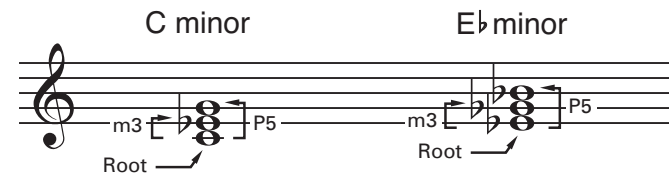


A *chord* consists of two or more notes played together. Most commonly, a chord will have three or more notes. A three-note chord is called a *triad*. The *root* of a triad (or any other chord) a triad is a three-note chord built in 3rd intervals. The relationship of the intervals from the root to the other notes of a chord determines the chord *type*. Triads are most frequently identified as one of four chord types: *major*, *minor*, *diminished*, and *augmented*.

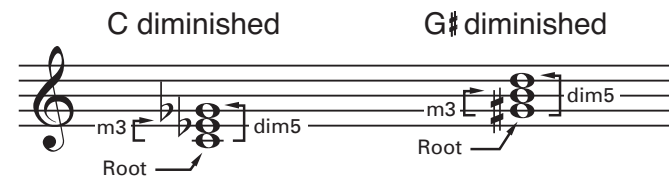
All chord types can be identified by the intervals used to create the chord. For example, the C major triad is built beginning with C as the root, adding a major 3rd (E), and adding a perfect 5th (G). All major triads contain a root, M3, and P5.



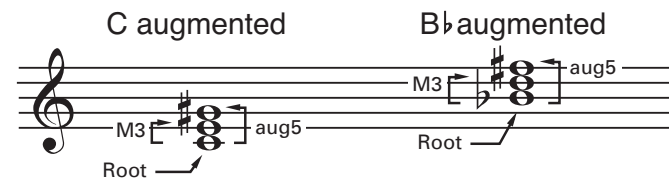
Minor triads contain a root, minor 3rd, and perfect 5th. (An easier way to build a minor triad is to simply lower the 3rd of a major triad.) All minor triads contain a root, m3, and P5.



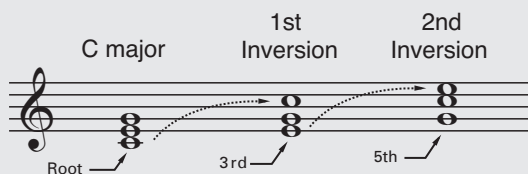
Diminished triads contain a root, minor 3rd, and diminished 5th. If the perfect 5th of a minor triad is made smaller by a half step (to become a diminished 5th), the result is a diminished triad. All diminished triads contain a root, m3, and dim5.



Augmented triads contain a root, major 3rd, and augmented 5th. If the perfect 5th of a major triad is made larger by a half step (to become an augmented 5th), the result is an augmented triad. All augmented triads contain a root, M3, and aug5.



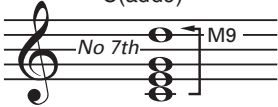
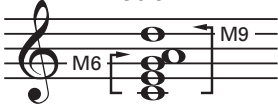
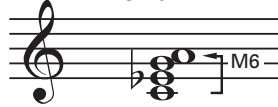

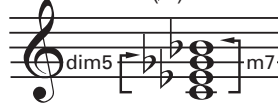
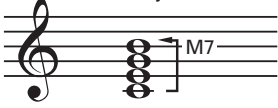
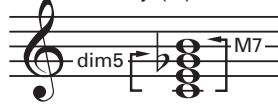

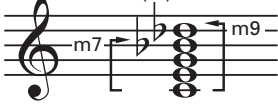
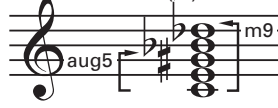
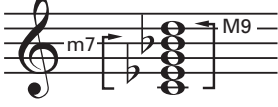
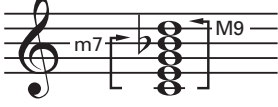
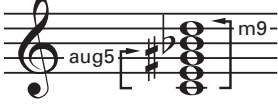
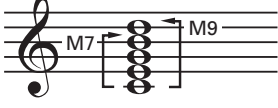

An important concept to remember about chords is that the bottom note of a chord will *not* always be the root. If the root of a triad, for instance, is moved above the 5th so that the 3rd is the bottom note of the chord, it is said to be in the *first inversion*. If the root and 3rd are moved above the 5th, the chord is in the *second inversion*. The number of inversions that a chord can have is related to the number of notes in the chord: a three-note chord can have two inversions, a four-note chord can have three inversions, etc.



# Building Chords

# Chord Theory

By using the four chord types as basic building blocks, it is possible to create a variety of chords by adding 6ths, 7ths, 9ths, and even 11ths and 13ths. Following are examples of some of the many variations.

<p>C Major Suspended Fourth Csus4 *</p> 	<p>C Flat Fifth C(♭5)</p> 	<p>C Major Add Ninth C(add9)</p> 	<p>C Diminished Seventh C°7</p> 
<p>C Major Sixth C6</p> 	<p>C Sixth Add Ninth C6/9</p> 	<p>C Minor Sixth Add Ninth Cm6/9</p> 	<p>C Minor Sixth Cm6</p> 
<p>C Seventh C7</p> 	<p>C Seventh Suspended Fourth C7sus4 *</p> 	<p>C Minor Seventh Cm7</p> 	<p>C Minor Seventh Flat Fifth Cm7(♭5)</p> 
<p>C Seventh Augmented Fifth C7+</p> 	<p>C Seventh Flat Fifth C7(♭5)</p> 	<p>C Major Seventh Cmaj7</p> 	<p>C Major Seventh Flat Fifth Cmaj7(♭5)</p> 
<p>C Minor Major Seventh Cm(maj7)</p> 	<p>C Seventh Flat Ninth C7(♭9)</p> 	<p>C Seventh Aug Ninth C7(#9)</p> 	<p>C Seventh Flat Ninth Aug Fifth C7+(♭9)</p> 
<p>C Minor Ninth Cm9</p> 	<p>C Ninth C9</p> 	<p>C Ninth Augmented Fifth C9+</p> 	<p>C Ninth Flat Fifth C9(♭5)</p> 
<p>C Major Ninth Cmaj9</p> 	<p>C Ninth Augmented Eleventh C9(#11)</p> 	<p>C Minor Ninth Major Seventh Cm9(maj7)</p> 	<p>C Eleventh C11</p> 
<p>C Minor Eleventh Cm11</p> 	<p>C Thirteenth C13</p> 	<p>C Thirteenth Flat Ninth C13(♭9)</p> 	<p>C Thirteenth Flat Ninth Flat Fifth C13(♭9♭5)</p> 

\* The *suspended fourth* chord does not contain a third. An assumption is made that the 4th degree of the chord will harmonically be inclined to resolve to the 3rd degree. In other words, the 4th is *suspended* until it moves to the 3rd.

# Chord Frames

# Reading Chords

Guitar *chord frames* are diagrams that contain all the information necessary to play a particular chord. The fingerings, note names, and position of the chord on the neck are all provided on the chord frame (see next page). The photo below shows which number corresponds to which fretting-hand finger.



To provide smoother and more comfortable transitions between chords in a progression, choose chord positions that require the least motion from one chord to the next; select fingerings that are in approximately the same location on the neck of the guitar. The illustrations on the next page explain the various chord frame symbols.

