

Guitar chords

Chord Voicings

Powerchords

Slashchords

Norbert Opgenoorth and Jeromy Bessler

No part of this publication, such as the music, text, design or graphics, may be reproduced in any form, or by any means, without the written permission of the publishers.

All rights to the compilation of this book are held by
VOGGENREITER PUBLISHERS.

© 1995 Voggenreiter Publishers
Viktoriastr. 25, 53173 Bonn/Germany
www.voggenreiter.de
Telephone: +49 228 93 575-0

Revised Edition 2008

International Copyright Secured
All Rights Reserved

ISBN: 978-3-8024-0341-5

CONTENTS

I. Preface

Chord Diagrams.....	4
Right Hand Playing Techniques	6
Interval Symbols	7

II. Chords in all Keys

Basic Chords	9
C	10
C# / D \flat	20
D	30
D# / E \flat	40
E	50
F	60
F# / G \flat	70
G	80
G# / A \flat	90
A	100
A# / B \flat	110
B	120

III. Special Chords

Slash Chords	130
Power Chords (triads, diads)	131
Transposing Power Chords	134

IV. Appendix

Chord Synonyms	138
Chord Synonym Chart	139
Chord Symbol Chart	140
Chord/Scales Chart	142

I. PREFACE

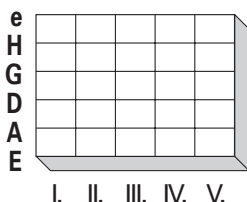
With this chord chart, we intend to present some of the most important guitar chords used in Rock, Pop and Jazz. Don't be overwhelmed by the amount of chords in this chart; they are not intended to be learned by heart. This chart is more of an encyclopedia of chords. It should be used to find a chord or to just look for new voicings.

The chords are arranged with their roots chromatically ascending; for every root, the chords are arranged according to the "chord families": major, minor, seventh, diminished and augmented chords. In each of the "families", the chords are arranged fretwise ascending. To clearly show the interval structure of the chords from the dominant family, we notated the $\flat 5$ as $\sharp 11$, and the $\sharp 5$ as $\flat 13$. This isn't really correct, neither in terms of the actual notation nor theoretically. We have used this simplification purposely, because in the tempered tuning system the $\flat 5$ and the $\sharp 11$ (or $\sharp 5$ and $\flat 13$) are the same pitches, and in real life situations, you often find both interval names used interchangeably.

Enharmonically interchangeable chords (for example $G\sharp$ and $A\flat$) are only notated in the version with a sharp.

Chord Diagrams

Chord diagrams are shown with horizontal lines representing the strings, vertical lines representing the frets:



The fingers of the fretting hand are numbered:

- 1** = index
- 2** = middle finger
- 3** = ring finger
- 4** = little finger

We recommend a “mild classical” positioning of the thumb, meaning: positioned in the middle of the back of the neck roughly opposite the position of the middle finger on the other side of the neck. This is not meant to make things harder for you. This hand position is simply the most easy and relaxed way to play even the hardest chords. For some chords with a wide spread, it’s not only the most relaxed, but may be the only way to play them. Observe how the thumb builds a “counterweight” to the other fretting hand fingers. The pressure of the thumb on the neck of the guitar should be even, and without exaggeration or cramping. If you experience any pain at all, stop immediately and check your hand positioning.

You will almost automatically achieve the correct hand position if you imagine holding a small orange or tennisball in your playing hand. Now just exchange your imaginary orange with the neck of your guitar - done. The inside of the palm doesn’t touch the neck of the guitar; the unwound (high) E string shouldn’t be muted. If you have done all of this correctly, the fingers of your fretting hand should be nearly parallel to the frets. These hand position ideas are not rules, just rough guidelines. You should always feel free to change them if necessary.

In the diagrams, open strings are indicated with an “o” to the left of the diagram, muted strings (strings that shouldn’t sound) with the sign “x”.

The fretboard position the chord is to be played in is given in Roman numerals underneath each chord.

The little numbers to the right of the chord diagrams indicate the function of each chord tone inside the given chord (e.g. root, fifth, seventh ...)

For example, the diagram for the Cmaj7 chord below reads as follows:

Cmaj7

I.

The wound E string is muted.

The middle finger frets the A string at the 3rd fret, the index finger frets the D string at the 2nd fret.

G, B, and unwound E string are played as open (unfretted) strings.

The chord tones are:

- 1 root (C), on the A string,
- 3 major third (E), on the D and the open E string,
- 5 fifth (G), the open G string,
- 7 maj7 (B), the open B string.