

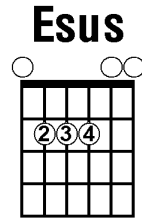
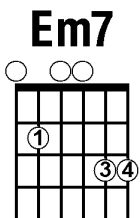
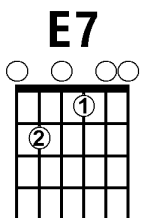
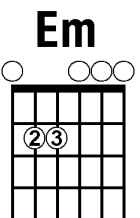
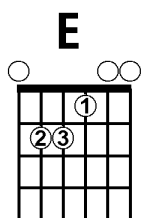
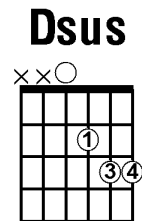
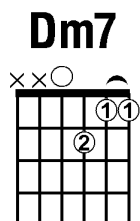
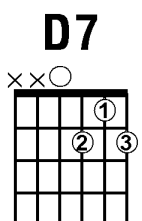
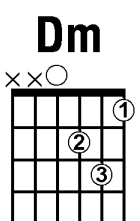
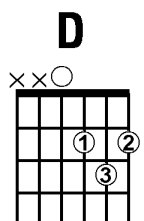
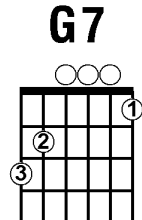
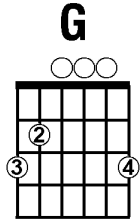
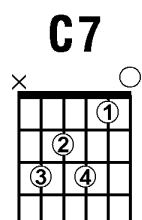
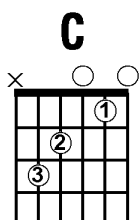
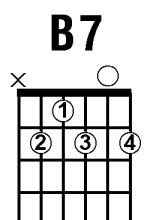
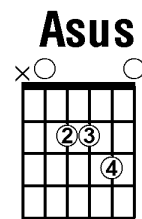
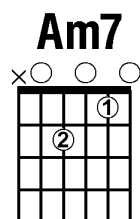
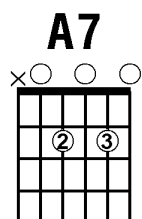
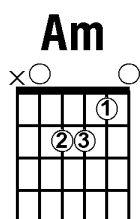
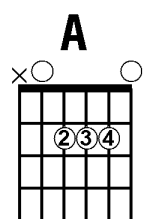
The Chords You Need to Know Workout Exercises

Tired of playing the same old chords? It's time to expand your chord knowledge!

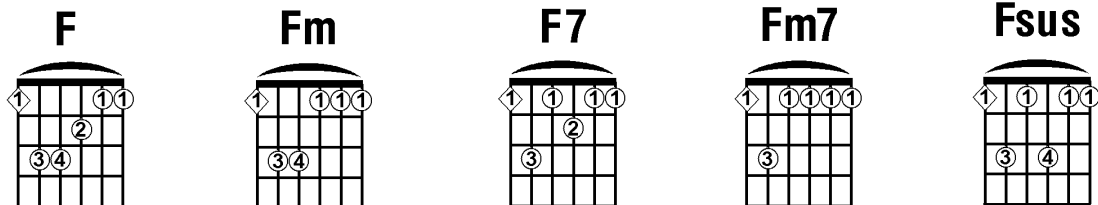
This series consists of four in-depth lessons and four play along guitar workouts. The chords represented in these workouts cover almost all of the chords I've used in my professional guitar playing career.

The Basic Chords

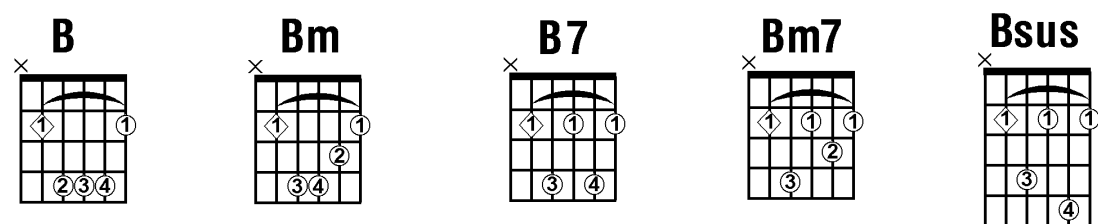
Open Chords



Barre Chords on the 6th String

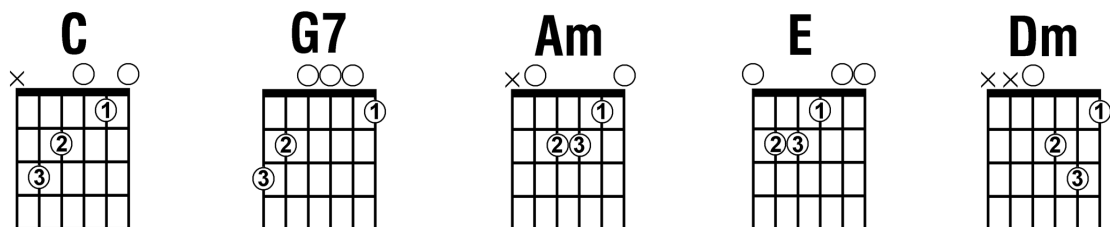


Barre Chords on the 5th String



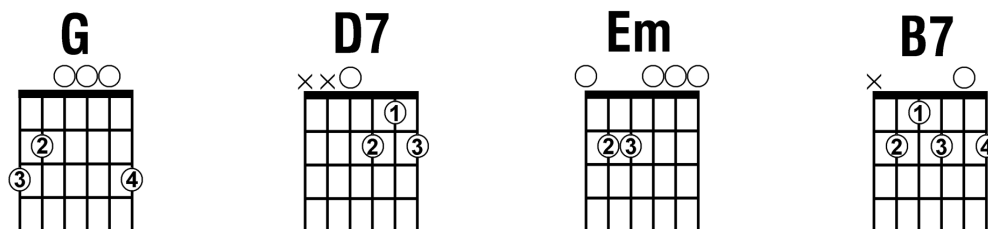
The C, G7, Am, E & Dm Chords

Let's first look at a common grouping of chords. These chords share common shapes and most of these chords are in the common key of C.

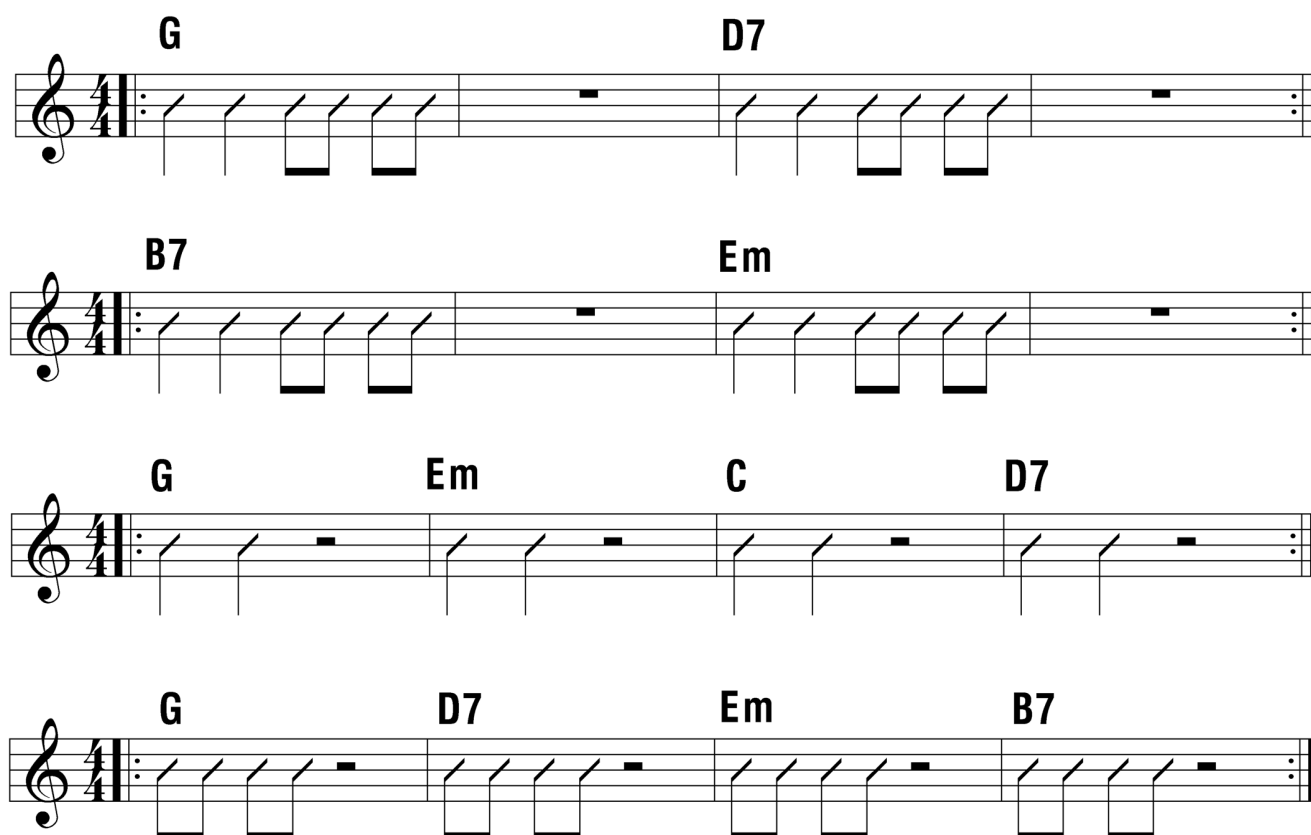


The G, D7, Em and B7 Chords

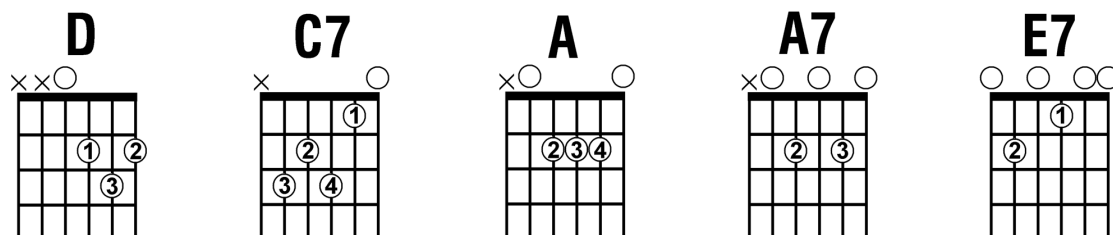
The next collection of chords are from the key of G and its relative minor Em.



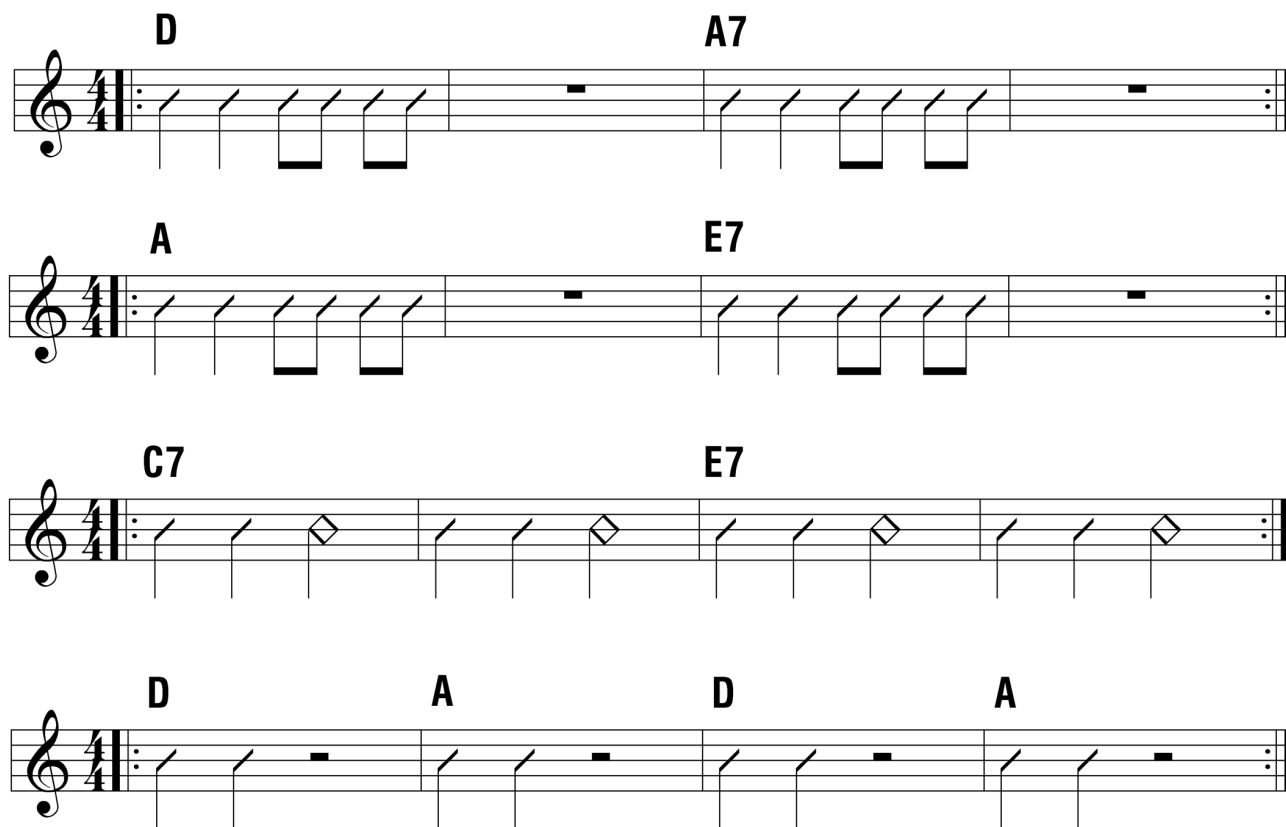
Make sure your fingers are in the proper place and that all strings sound out clearly. Play the correct number of strings for each chord. Avoid hesitating between chord changes.



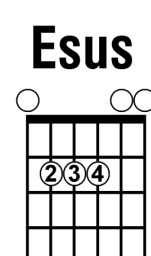
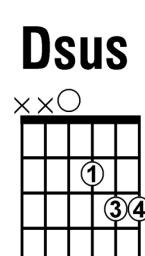
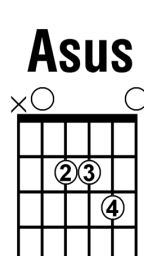
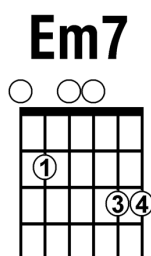
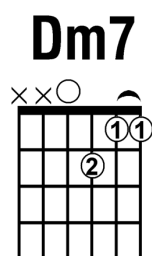
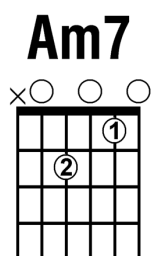
The D, C7, A, A7 & E7 Chords



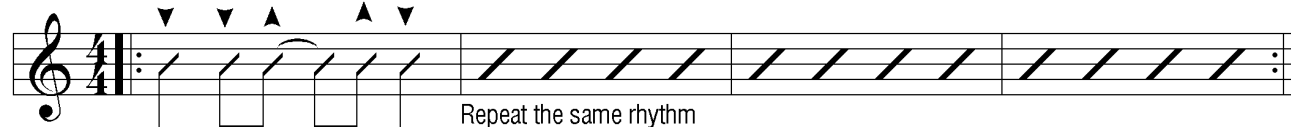
Make sure your fingers are in the proper place and that all strings sound out clearly. Play the correct number of strings for each chord. Avoid hesitating between chord changes.



The Open Minor Seventh & Suspended Chords

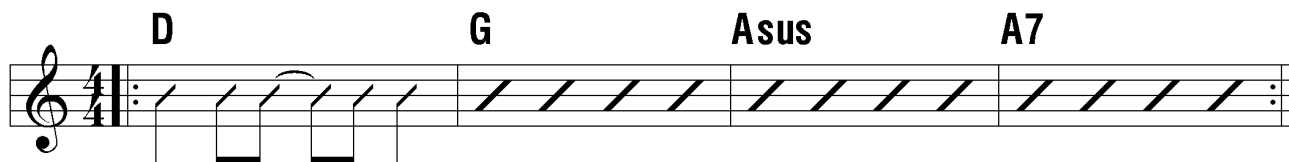


C **Dm** **G7** **C**

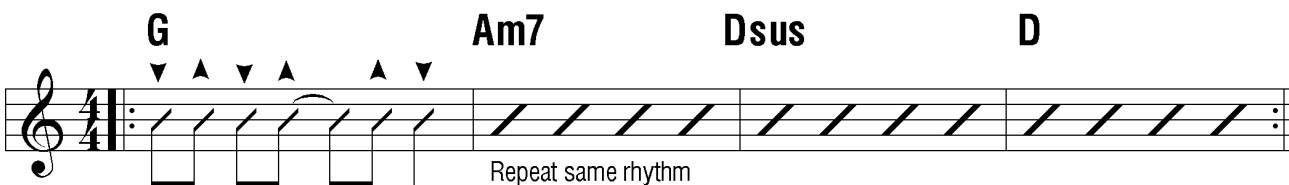


Repeat the same rhythm as the previous measure.

D **G** **Asus** **A7**

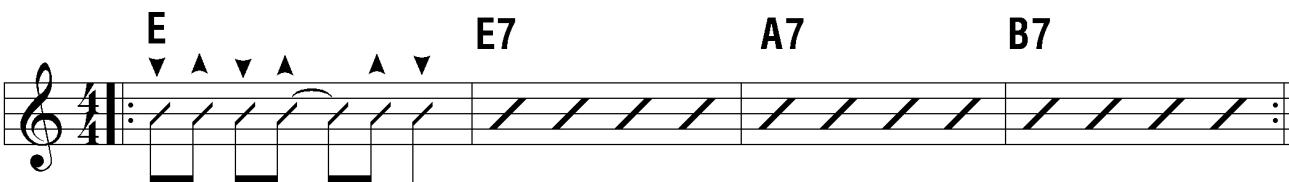


G **Am7** **Dsus** **D**

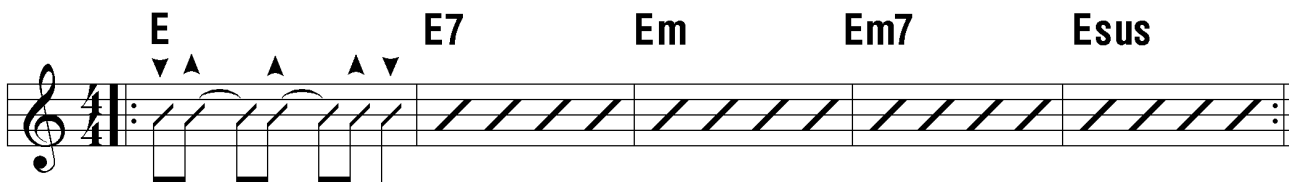


Repeat same rhythm

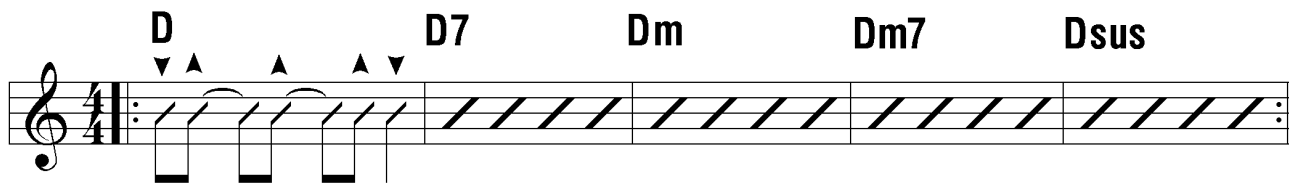
E **E7** **A7** **B7**



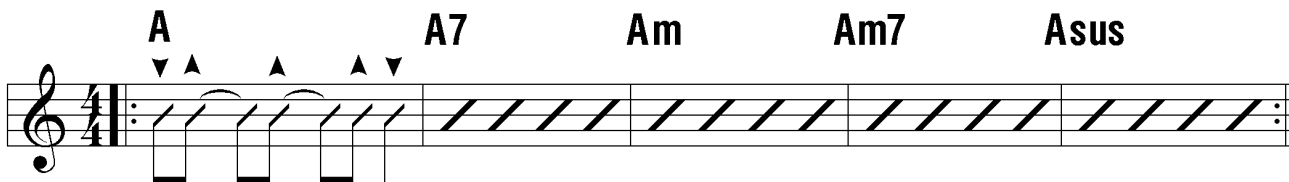
E **E7** **Em** **Em7** **Esus**



D **D7** **Dm** **Dm7** **Dsus**



A **A7** **Am** **Am7** **Asus**



Pop and Rock Chords

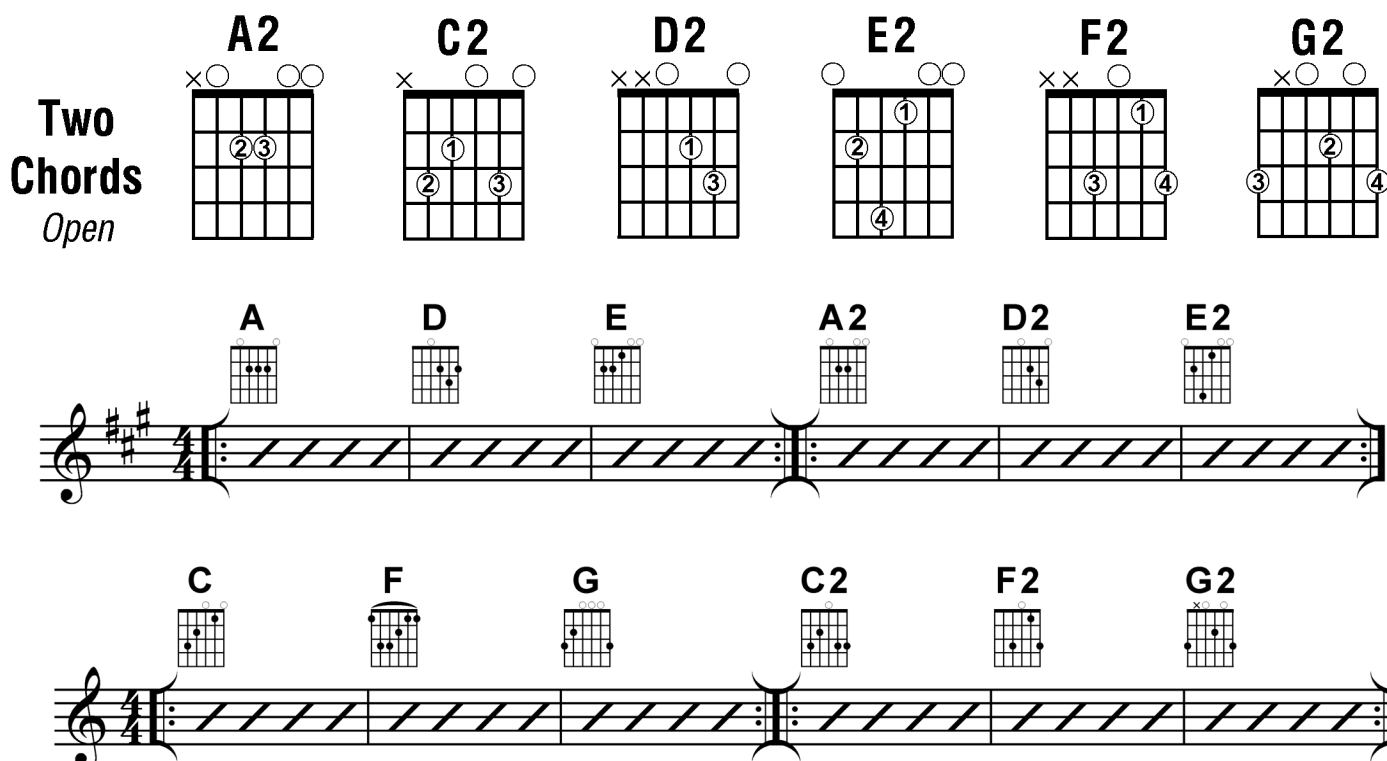
Certain chord forms sound great with modern sounding Pop guitar or Rock guitar playing. Here are a collection of chord forms and substitutions that work great in these styles.

Two Chords

Two chords add the second step of a major scale to the major triad to form a chord 1-2-3-5. A Two chords can be substituted for any major chord and adds a richness to the sound.

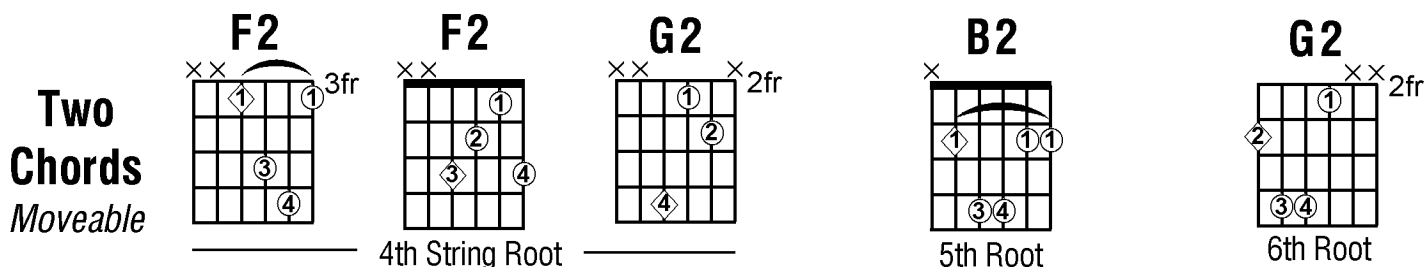
Here are the most common open two chord forms.

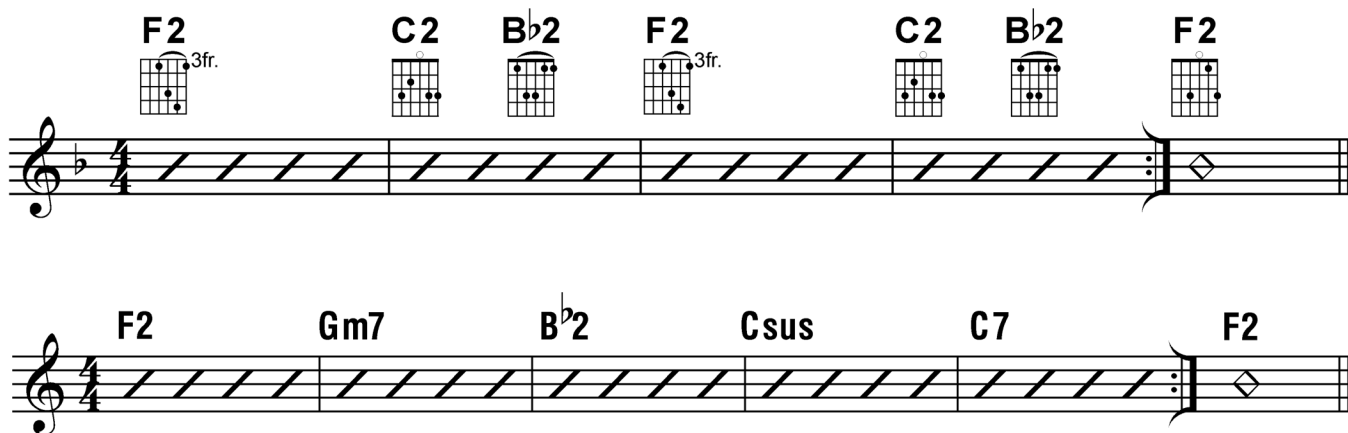
Two Chords Open



Here are the most common moveable two chord forms.

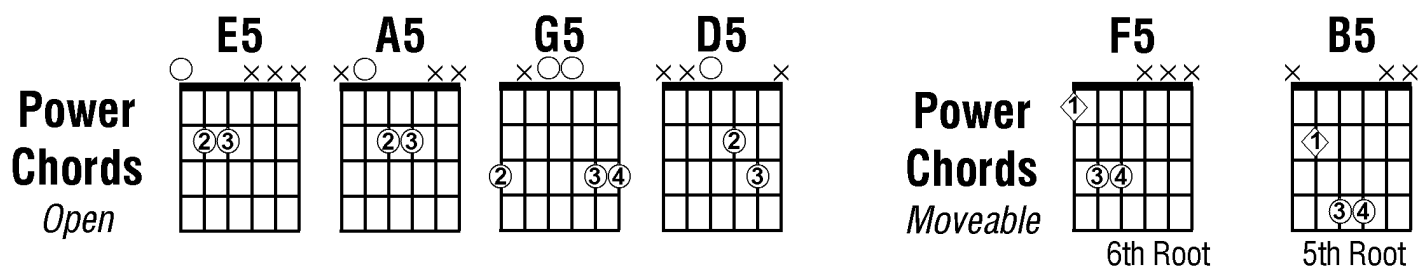
Two Chords Moveable





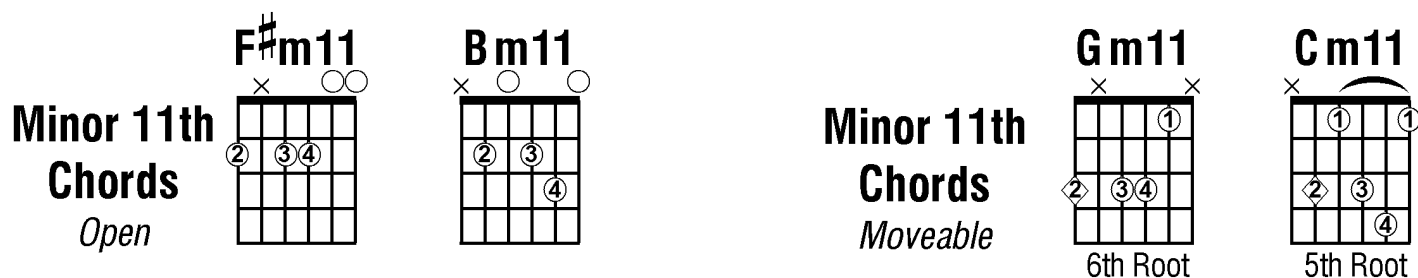
Power Chords

Power chords are chords that do not include the 3rd. So, the formula is 1-5.



Minor 11th Chords

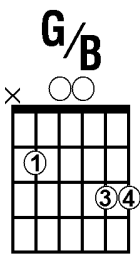
Minor 11th chords can be substituted for most minor chords to create a rich sound. The formula for a minor 11th is 1-b3-5-b7-(9)-11.



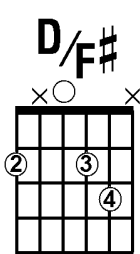
Inversions

Inversions are chords with a different note other than the root as the lowest tone. These are notated with a slash. The chord is above the slash and the desired bass note is beneath the slash.

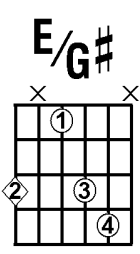
Inversions
3rd in Bass



D/F#



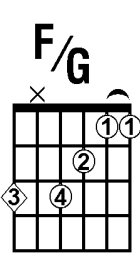
E/G#



6th Root

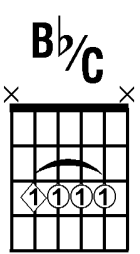
**Alternate
Bass
Chords**
Moveable

F/G



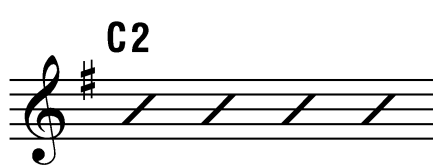
6th Root

Bb/C




5th Root

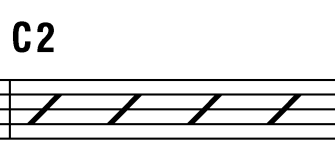
C2



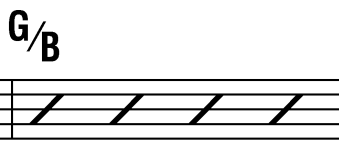
G/B




C2




G/B




C2




G/B




Dsus




D



D/F#



G



Jazz Chords

Jazz chords use extensions and color tones like the 7th, 9th, 11th, 13ths and more to create rich sounding harmonies.

This section will cover Jazz voicings for...

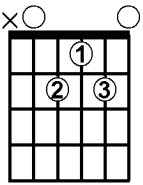
- Major 7th, Dominant 7th, Minor 7th
- Diminished, Half-Diminished 7th
- Major 9th, Minor 9th, Dominant 9th
- Augmented 7th
- 11th
- Dominant 13th
- Altered Chords: 7(b9), 7(#9), 7(b5)
- 6/9 Chords

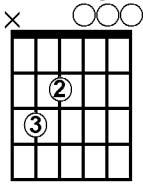
Major 7th Chords

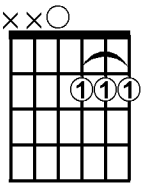
Major 7th chords have a sweet sound and, in jazz, are often substituted for any major chord. Major 7th chords are often abbreviated as "maj7" or as a triangle.

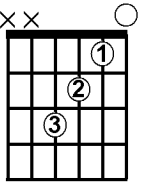
The formula for a Major 7th chord is 1-3-5-7. For example, a Cmaj7 would be C-E-G-B.

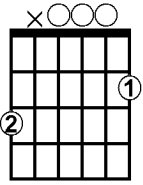
Major 7th Chords Open

A maj7


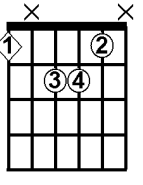
C maj7


D maj7


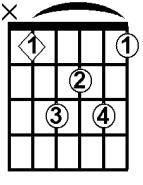
F maj7


G maj7


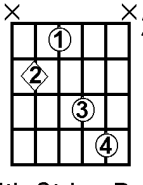
Major 7th Chords Moveable

F maj7


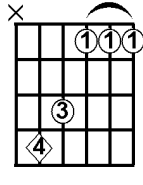
6th String Root

B^b maj7


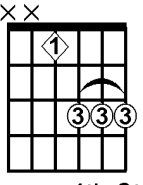
5th String Root

C maj7


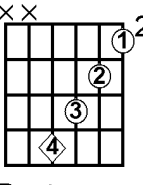
5th String Root

D maj7


5th String Root

E^b maj7


4th String Root

G maj7


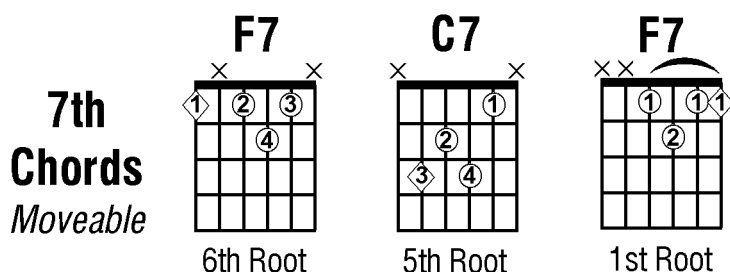
4th String Root

Dominant 7th Chords

Dominant 7th chords have an unsettled sound that wants to resolve.

They also have a bluesy quality to the tone and can be substituted for any major chord when a blues sound is wanted or when the chord is functioning as the V (five) chord in any key.

The formula for a Dominant 7th chord is 1-3-5-b7. For example, a C7 would be C-E-G-Bb.

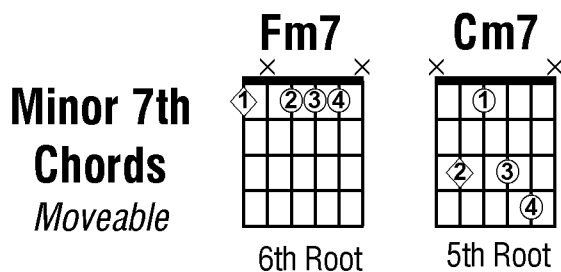


Minor 7th Chords

Minor 7th chords have a dark, rich sound. They are abbreviated as "min7" or "m7" or with a minus sign.

In jazz, minor 7th chords can generally be substituted for any minor chord.

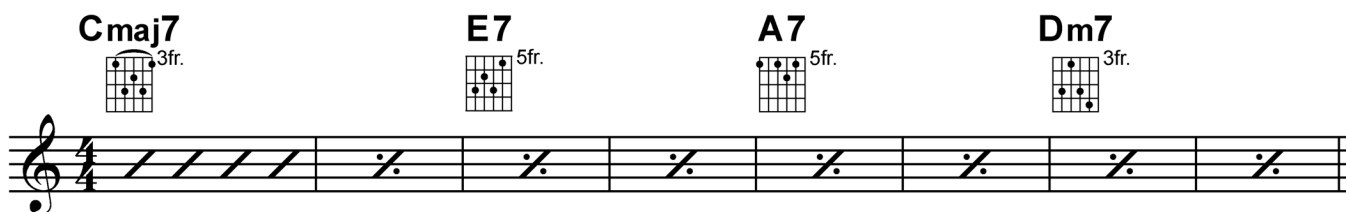
The formula for a Minor 7th chord is 1-b3-5-b7. For example, a Cm7 would be C-Eb-G-Bb.



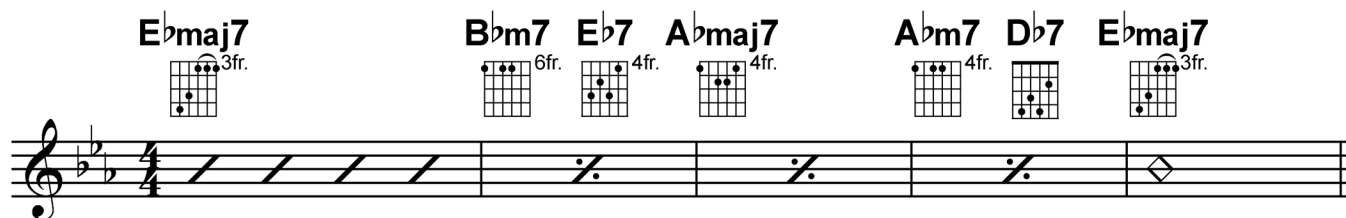
Jazz Major, Minor, 7th Chord Practice

Let's practice these forms through some actual Jazz standards progressions.

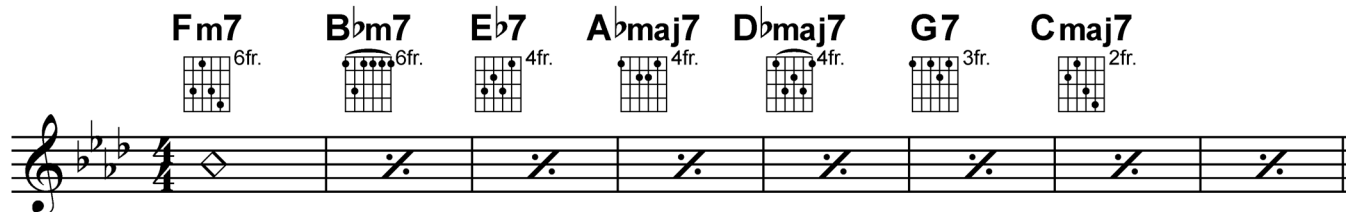
Here are the first 8 bars of the classic Jazz standard "All of Me".



This example is from the Jazz ballad "Misty".



This example are the chords to the first 8 bars of "All the Things You Are".



Diminished and Half-Diminished 7th Chords

Diminished chords often lead to other chords. They work as connecting chords between two other chords a whole step apart. For example, I could add a diminished chord between a Cmaj7 and Dm7 chords to create a progression Cmaj7- C#dim – Dm7.

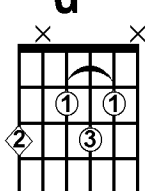
Diminished chords are abbreviated as "dim" or "dim7" or with a small circle.

The formula for a Diminished 7th chord is 1-b3-b5-bb7. For example, a Cdim7 would be C-Eb-Gb-Bbb (A).

The formula for a Half-Diminished 7th chord is 1-b3-b5-b7.

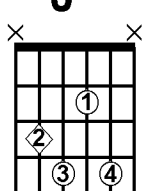
Diminished Chords
Moveable

G^o



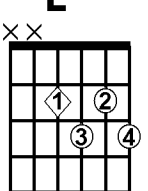
6th Root

C^o



5th Root

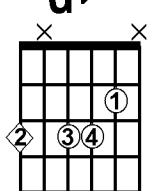
E^o



4th Root

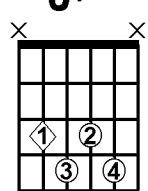
Half-Diminished Chords
Moveable

G^ø



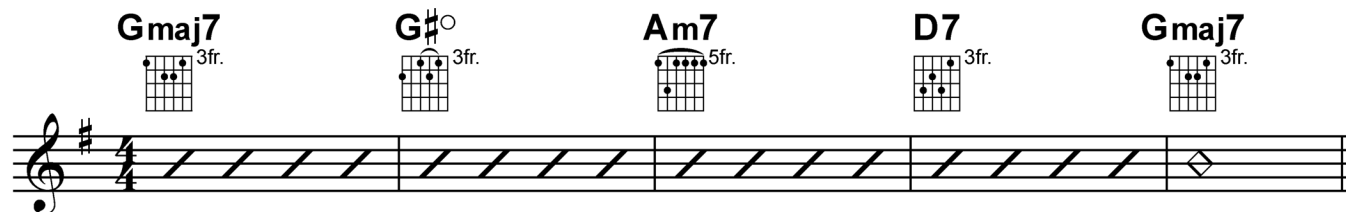
6th Root

C^ø




5th Root

Jazz Diminished and Half-Diminished 7th Practice



This example is from the bridge section of the Jazz standard "Don't Get Around Much Anymore".

Fmaj7 8fr. **F#°** 8fr. **Cmaj7** 8fr. **C7** 8fr. **Fmaj7** 8fr. **F#°** 9fr. **B7** 7fr. **Em7** 5fr. **E°** 5fr. **Dm7** 3fr.



Dominant 9th Chords

Dominant 9th have a bluesy quality to the tone and can be substituted for almost any dominant 7th chord.

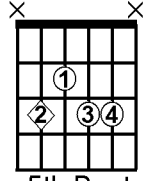
The formula for a Dominant 9th chord is 1-3-5-b7-9. For example, a C9 would be C-E-G-Bb-D.

Here is a C Blues inspired progression.


Ninth Chords
Moveable

C9 5th Root

A9 6th Root



C9 **F7** **C9** **F7** **G7** 3fr. **F7** **C9**



Minor 9th Chords

Minor 9th chords have an exotic, rich sound and can be substituted for most minor 7th chords.

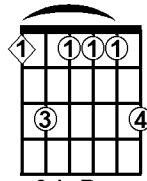
The formula for a Min 9th chord is 1-b3-5-b7-9. For example, a Cm9 would be C-Eb-G-Bb-D.

Here is a Bossa nova progression in Dm.

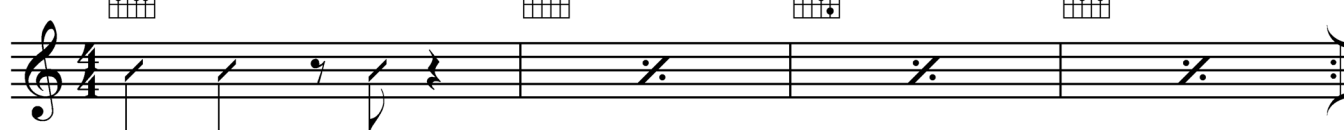
Minor 9th Chords
Moveable

Fm9 6th Root

Cm9 5th Root



Dm9 3fr. **G7** 3fr. **Cmaj7** 2fr. **C#°** 3fr.



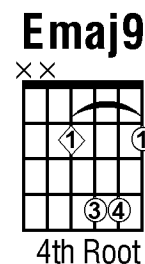
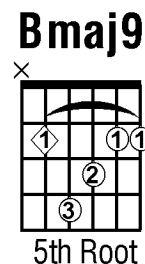
Major 9th Chords

Major 9th chords have a more harmonically complex tone than the major 7th and can be substituted for any major 7th chord.

The formula for a Min 9th chord is 1-b3-5-b7-9. For example, a Cm9 would be C-Eb-G-Bb-D.

Major 9th Chords

Moveable



Augmented 7th Chords

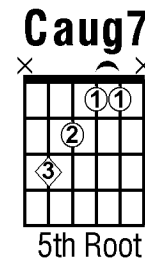
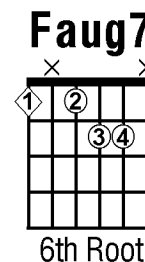
Augmented 7th chords have an unsettled and leaning sound wants to resolve, often to minor chords.

But they are also commonly used as variation of a dominant functioning (V7) chord.

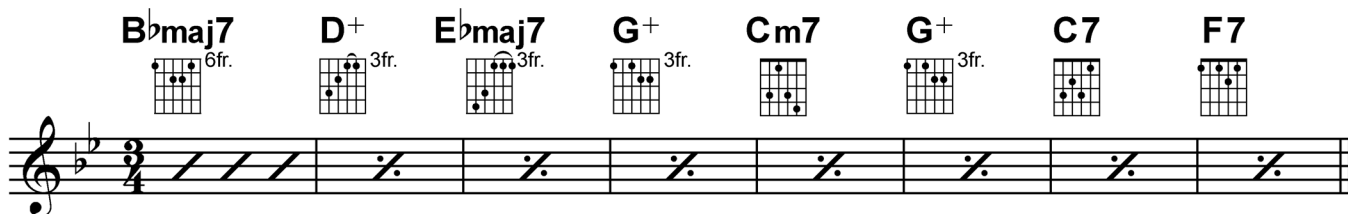
The formula for an Aug 7th is 1-3-#5-b7. For example, a Caug7 would be C-E-G#-Bb.

Augmented Chords

Moveable



Here is the opening few bars of "Someday My Prince Will Come".



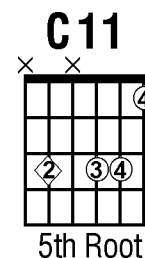
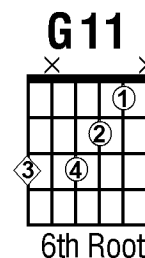
11th Chords

11th chords often function as a V chord and want to resolve. They can be substituted for most dominant functioning (V7) chords. The third is typically omitted on 11th chords.

The formula for an 11th chord is 1-(3)-5-b7-9-11. For example, a C11th would be C-(E)-G-Bb-D-F.

11th Chords

Moveable



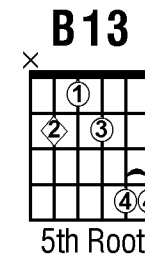
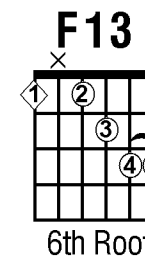
13th Chords

13th chords are bluesy and colorful and can be used on the I or V chord. The 11th is omitted on 13th chords.

The formula for an 13th chord is 1-3-5-b7-9-(11)-13. For example, a C13th would be C-E-G-Bb-D-(F)-A.

13th Chords

Moveable



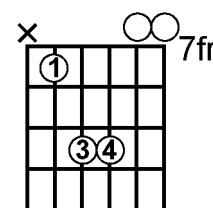
The Coolest Chords You Need to Know

This final collection of chords are the most unique and usable voicings I've found. They sound great on guitar – particularly acoustic guitar when used with open strings. And, with the use of capo, these chords can work in any key to use the chords that sound best on guitar.

Creative new chord voicings can be derived from moving a familiar shape to different parts of the neck.

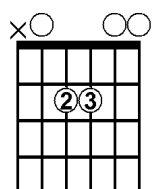
Here are some great chord voicings based from an E5 on the fifth string. Each of these shapes include the open 1st string E and 2nd string B.

E5

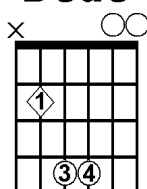


The Starting Shape

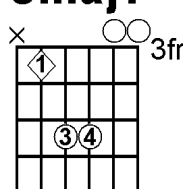
A2



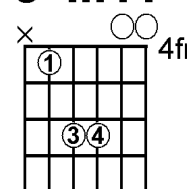
Bsus



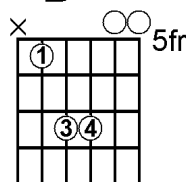
Cmaj7



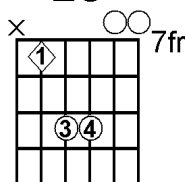
C#m11



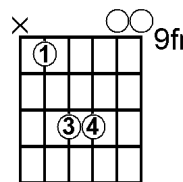
D⁶₉



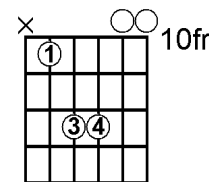
E5



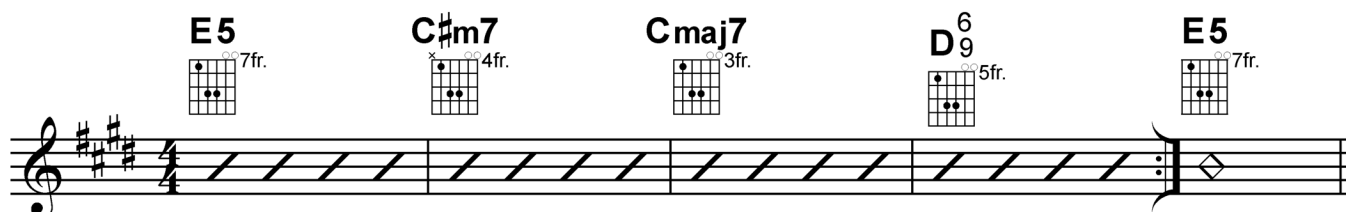
F#sus



G6

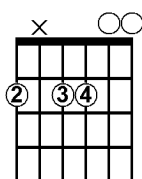


Here is a progression using these chords. Notice the common tones of the open string E-B in all of the chords.

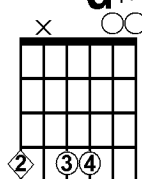


Here is another set of great sounding chords derived from the first F#m11 shape.

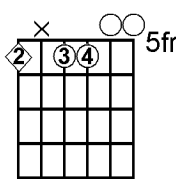
F#m11



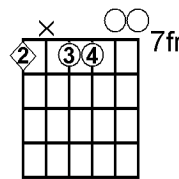
E2/G#



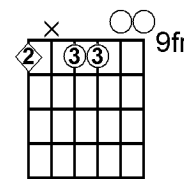
Am9



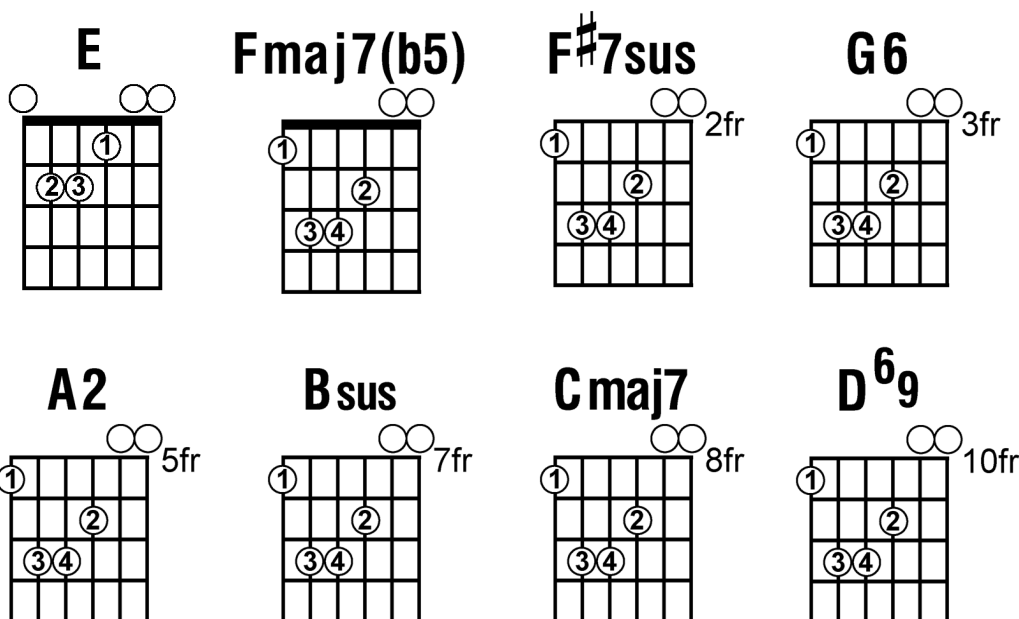
Bm11



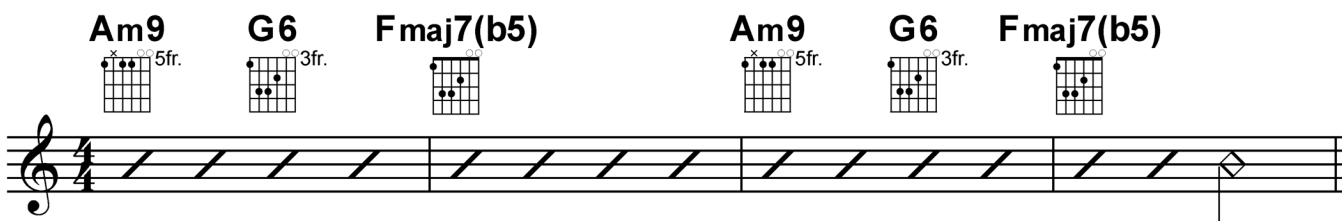
C#m7



And another set based from the open E chord shape.



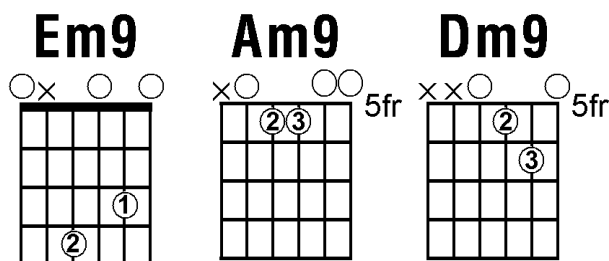
Here is a progression using these forms.



Open Minor 9th Chords

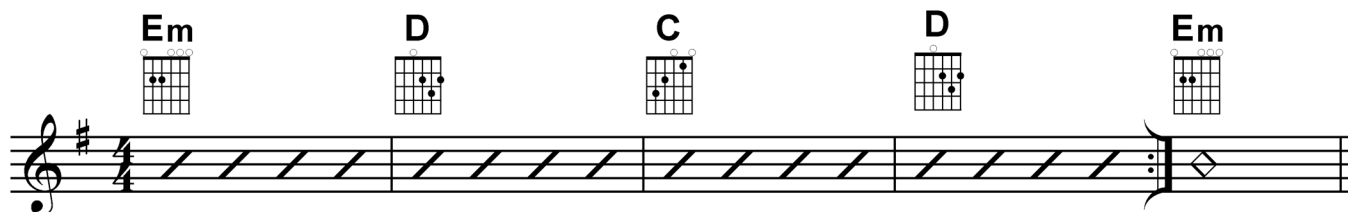
These open minor 9th forms share a common voicing putting the minor 3rd next to the 9th to create a beautiful dissonance which sounds great on guitar.

These minor 9ths can be substituted for their same minor or minor 7th chord.

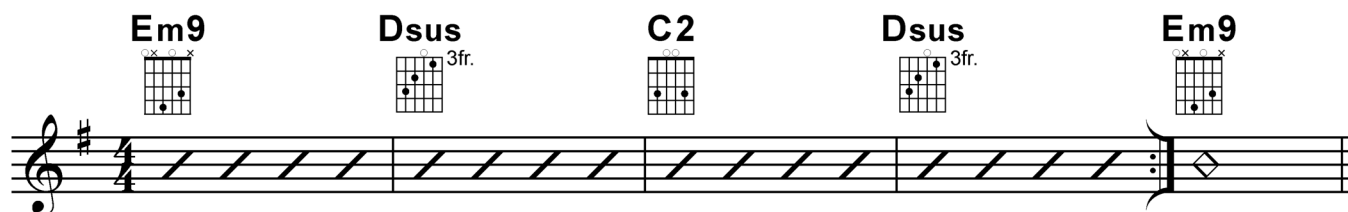


Listen how the chord progression changes when these “guitar friendly” voicings are substituted for other chords.

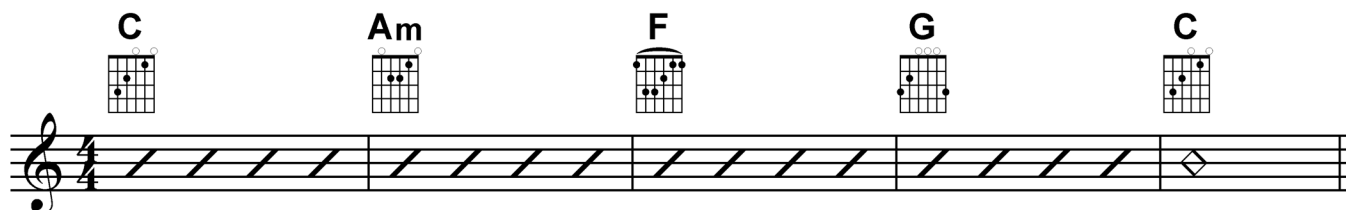
Here is the original progression in Em.



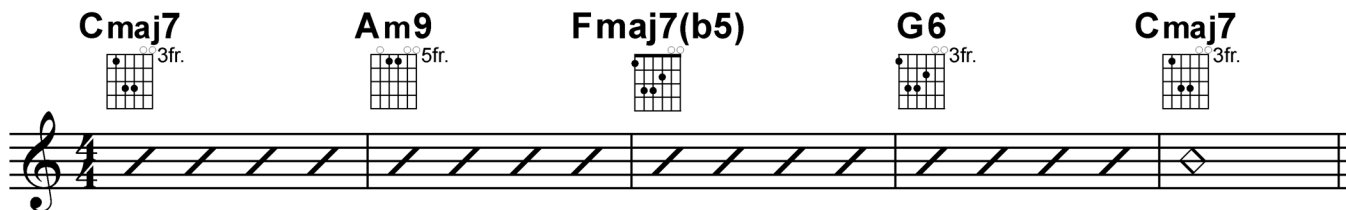
If we substitute a few other chords, the progression turns into this.



Here is another common progression in C.



If we substitute a few other chords, the progression turns into this.



Caug/F# - The Magic Chord

As we close out this course, I wanted to throw in one last great chord.

These altered dominant chords can function as a dominant going to any chord, but they are so unstable they work to resolve to any chord - major or minor.

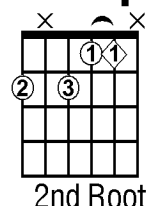
Just approach the target chord from one half-step above.

For example, the ii-V-I progression in F would be Gm-C7-F.

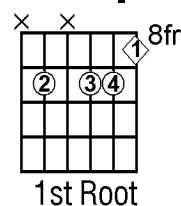
These altered dominant chords can be substituted for the V to become Gm-Caug/F#-F.

Notice how the chord progression is still ii-V-I but now the bass note moves sequentially downward G to Gb(F#) to F. Then in the last measure the chord is used to resolve back to the Gm.

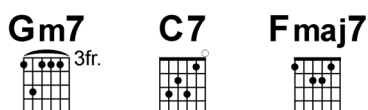
Caug/F#



Caug/F#



The Original Progression



The Altered Progression



Chords You Need to Know Closing Thoughts

I hope you have learned a lot as we have gone through these chords. Some may have been new to you and some you may already be familiar with.

Devote some time to learning the forms that might be new to you - how to form the chord and how to use them.

If you're looking for extra help with chords, check out the Fretboard Workout series, which you can find [HERE](#).

Keep up the great work in your learning.

Thanks for being a great part of our guitar family. – Steve