

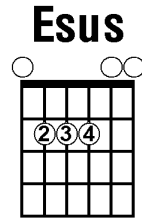
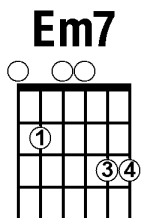
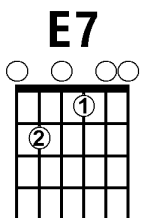
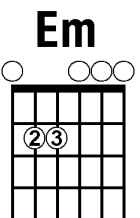
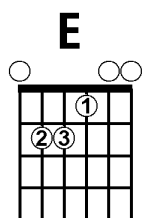
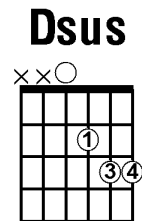
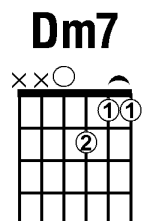
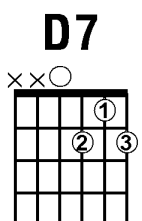
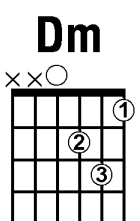
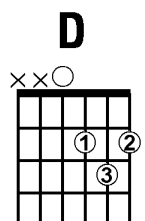
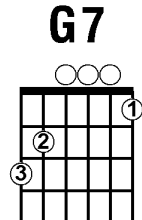
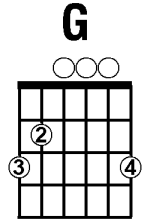
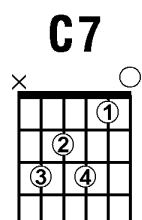
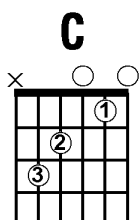
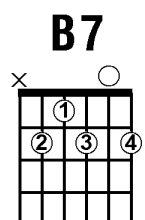
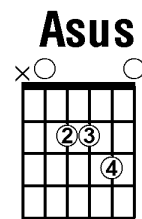
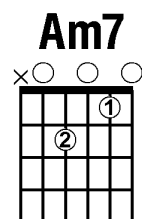
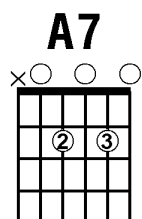
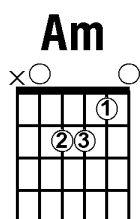
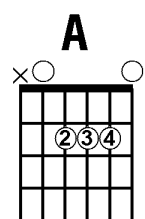
## The Chords You Need to Know Workout Exercises

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

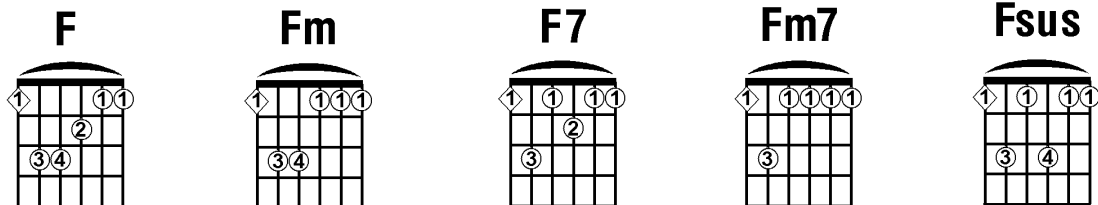
This series consists of four in-depth lessons and four play along guitar workouts. The chords represented in these workouts cover almost all of the chords I've used in my professional guitar playing career.

## The Basic Chords

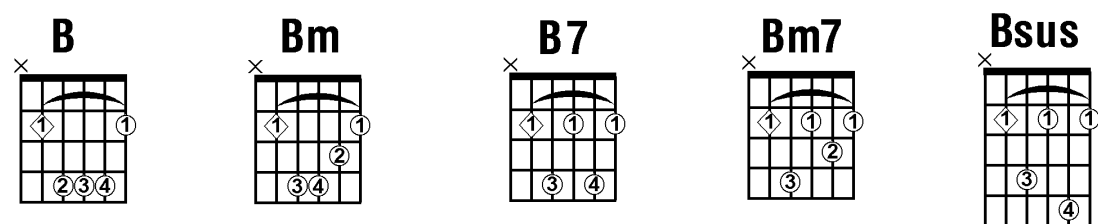
### Open Chords



## Barre Chords on the 6th String

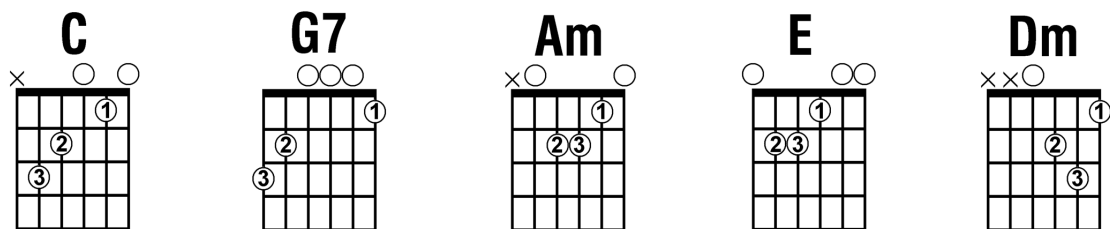


## Barre Chords on the 5th String



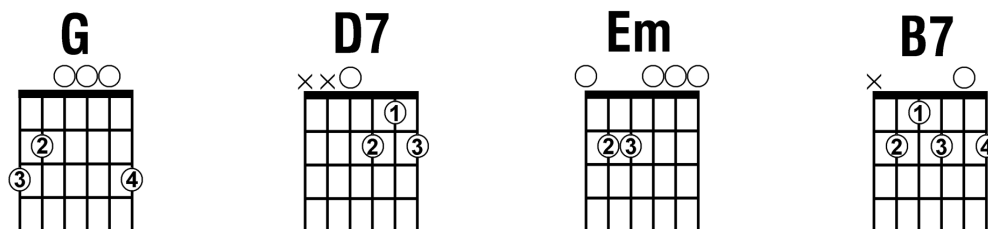
## The C, G7, Am, E & Dm Chords

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.

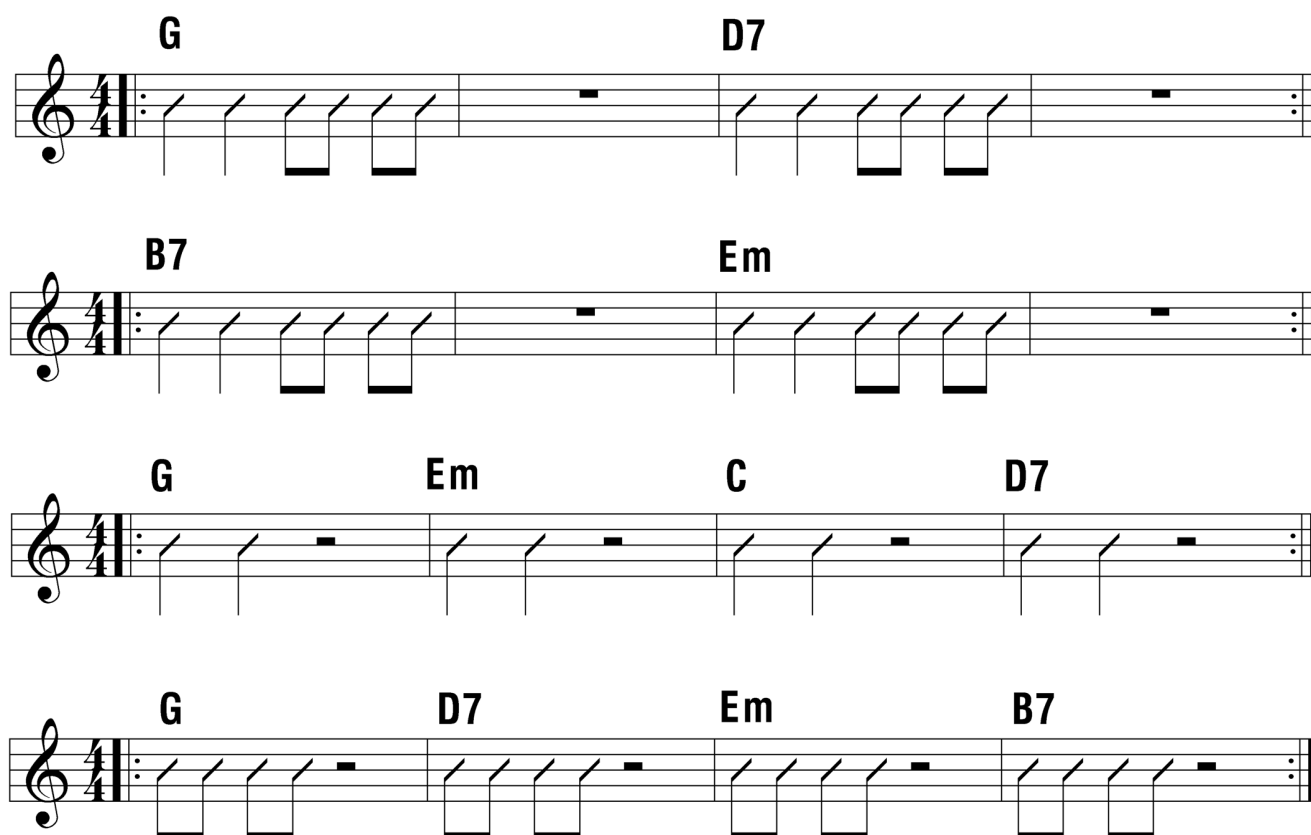


# The G, D7, Em and B7 Chords

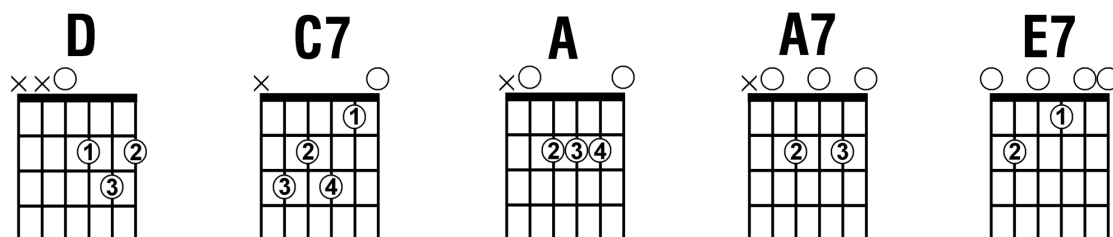
The next collection of chords are from the key of G and its relative minor Em.



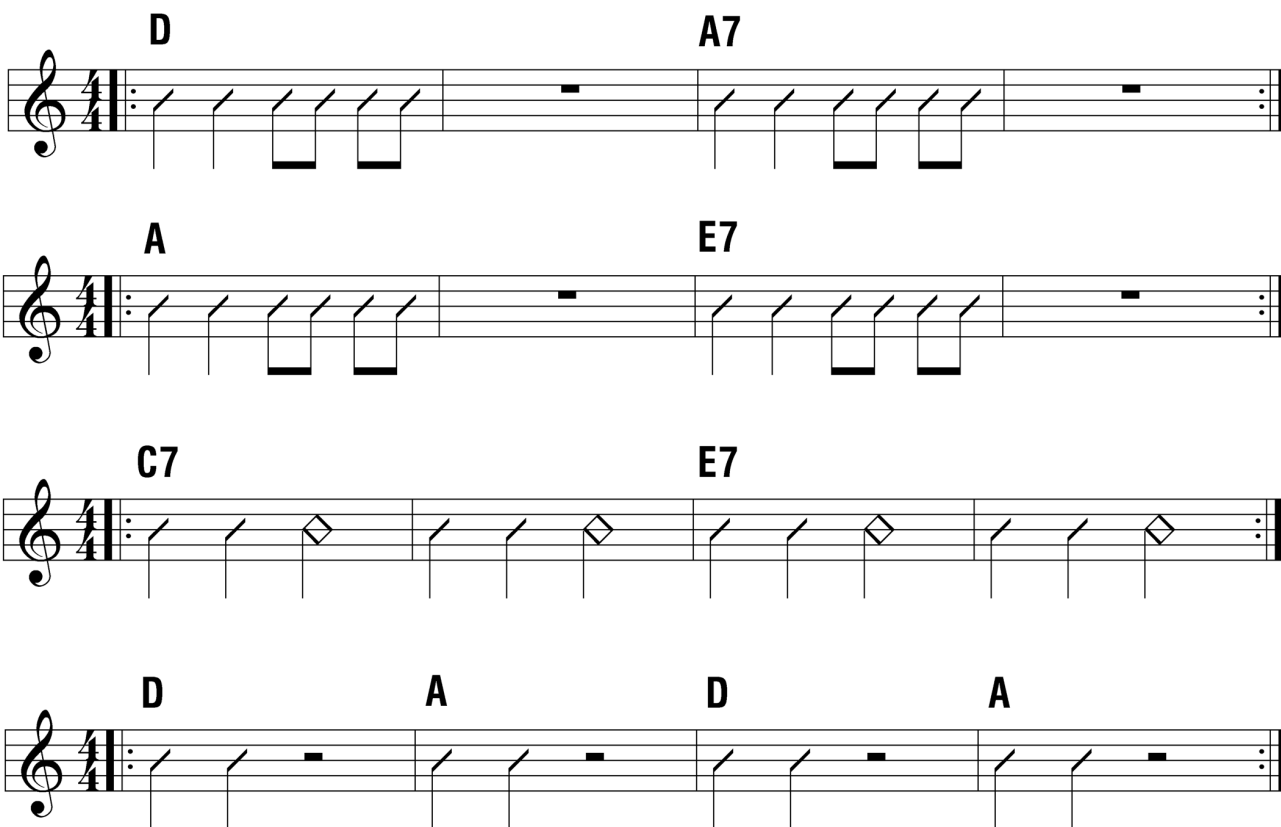
Make sure your fingers are in the proper place and that all strings sound out clearly. Play the correct number of strings for each chord. Avoid hesitating between chord changes.



# The D, C7, A, A7 & E7 Chords



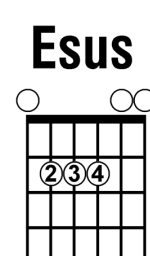
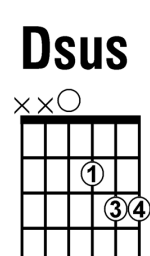
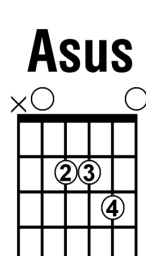
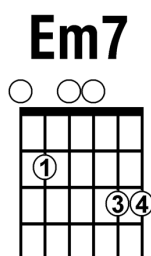
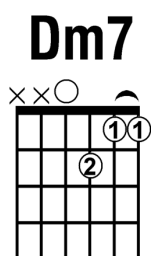
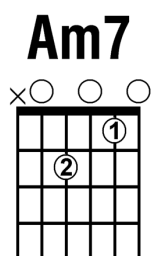
Make sure your fingers are in the proper place and that all strings sound out clearly. Play the correct number of strings for each chord. Avoid hesitating between chord changes.



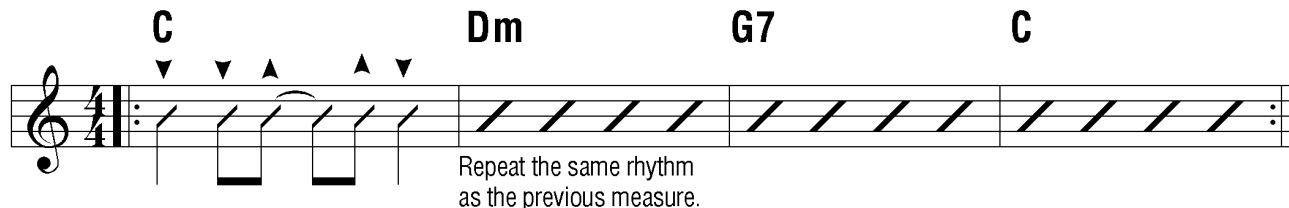
Four staves of musical notation in 4/4 time, each showing a sequence of chords. The notation uses a treble clef and a key signature of one sharp (F#). The chords are indicated by letters above the staff, and the number of strings to be played is indicated by a number in a box below the staff.

- Staff 1: D (4 strings), A7 (4 strings)
- Staff 2: A (4 strings), E7 (4 strings)
- Staff 3: C7 (5 strings), E7 (4 strings)
- Staff 4: D (4 strings), A (4 strings), D (4 strings), A (4 strings)

## The Open Minor Seventh & Suspended Chords

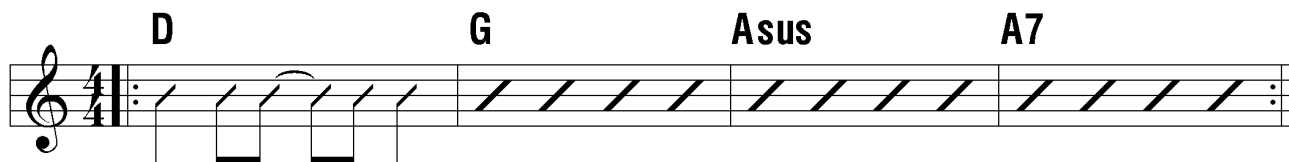


**C** **Dm** **G7** **C**

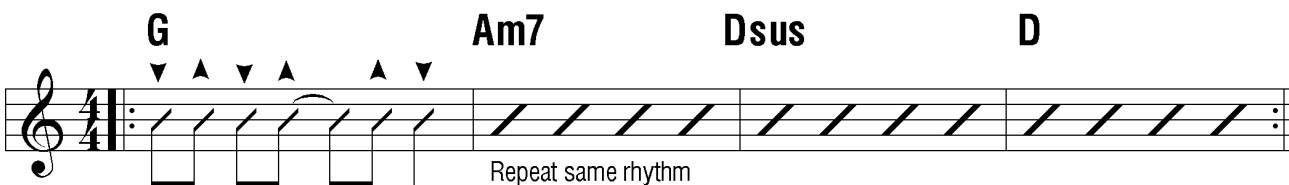


Repeat the same rhythm as the previous measure.

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

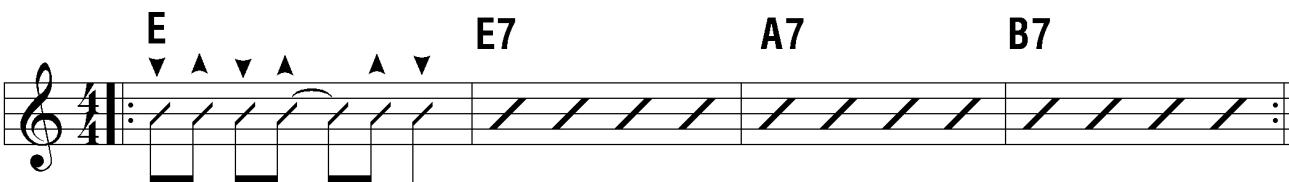


**G** **Am7** **Dsus** **D**

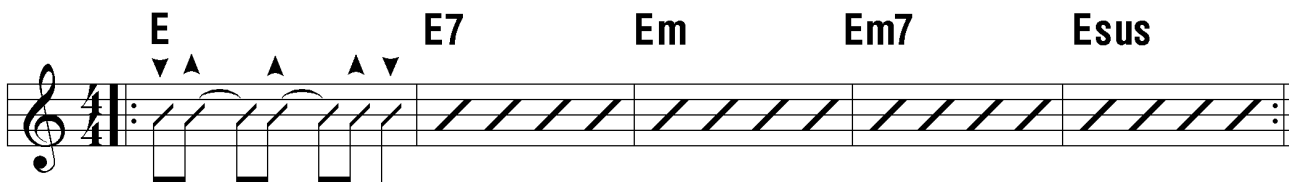


Repeat same rhythm

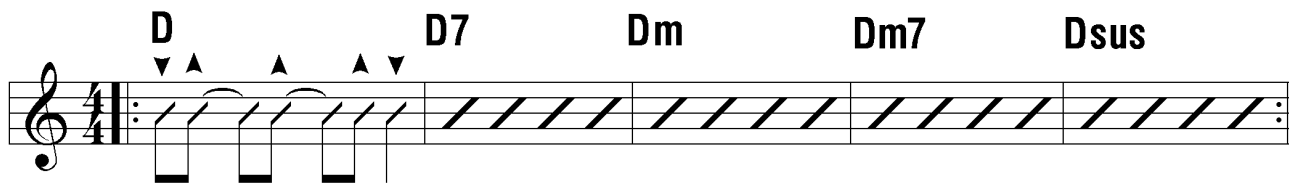
**E** **E7** **A7** **B7**



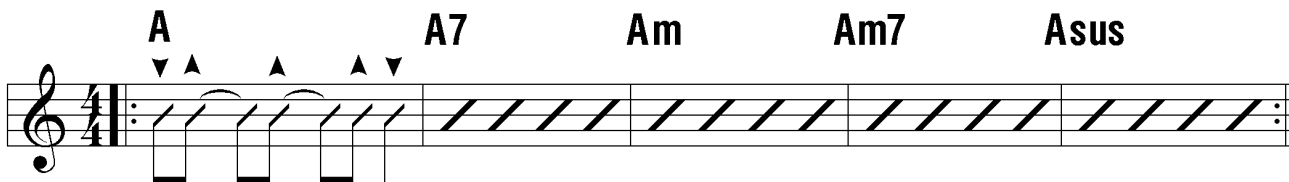
**E** **E7** **Em** **Em7** **Esus**



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



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

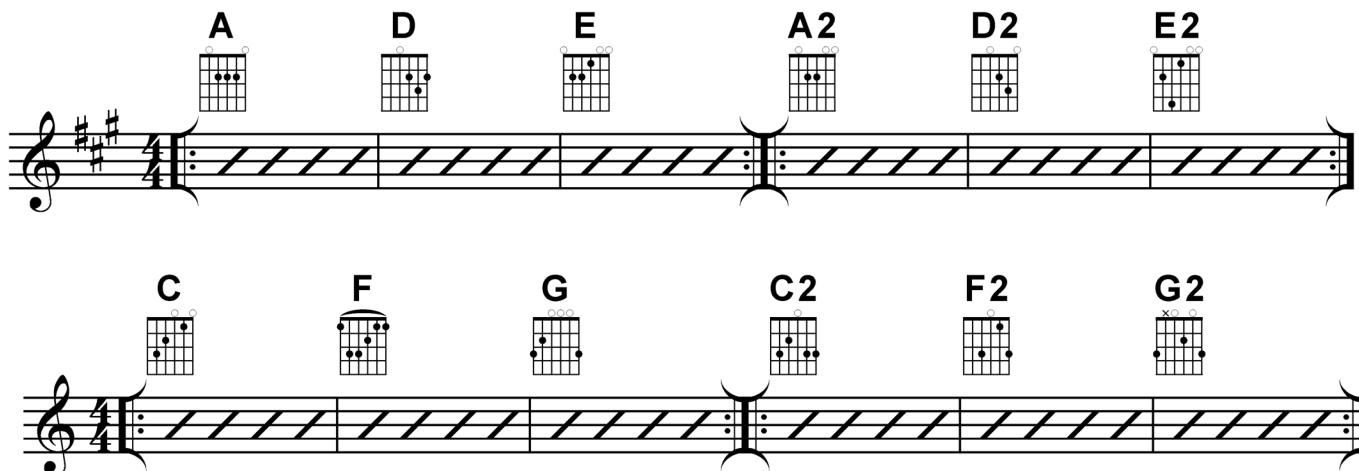


# Two Chords

Here are the most common open two chord forms.

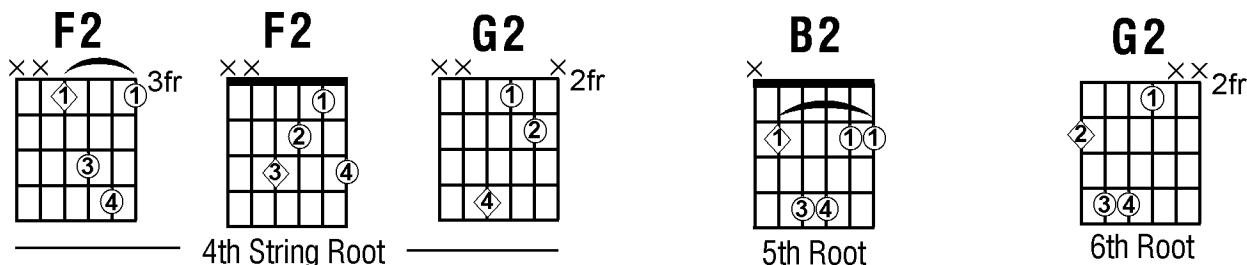
The diagrams show the following fingerings for each exercise:

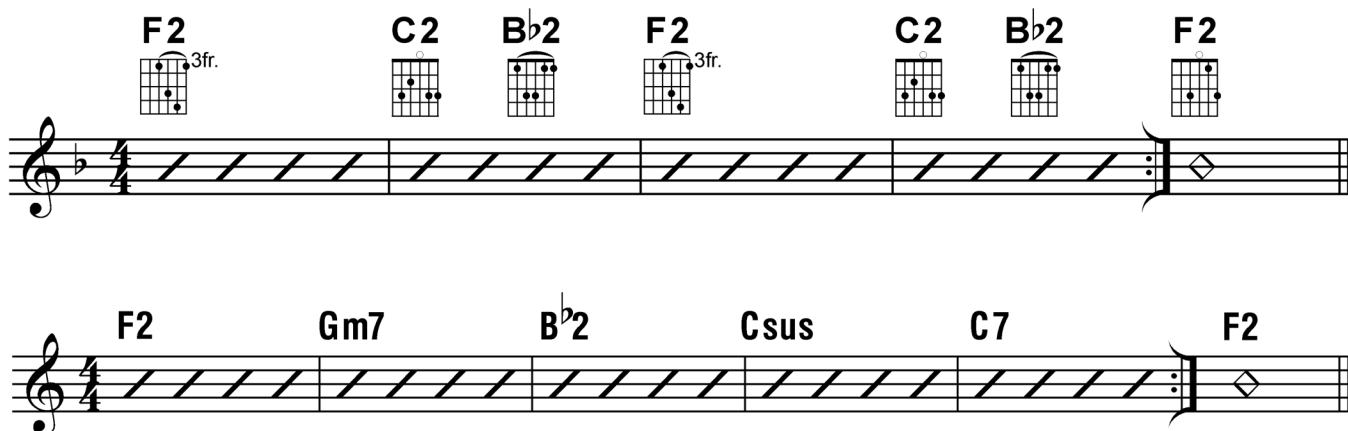
- A2:** Barre on 2nd fret. Fingers 2 and 3 on strings 4 and 5.
- C2:** Barre on 2nd fret. Fingers 1, 2, and 3 on strings 3, 4, and 5.
- D2:** Barre on 2nd fret. Fingers 1 and 3 on strings 3 and 5.
- E2:** Barre on 2nd fret. Fingers 1, 2, and 4 on strings 3, 4, and 6.
- F2:** Barre on 2nd fret. Fingers 1, 3, and 4 on strings 3, 4, and 6.
- G2:** Barre on 2nd fret. Fingers 2, 3, and 4 on strings 3, 4, and 6.



## Two Chords

### *Moveable*

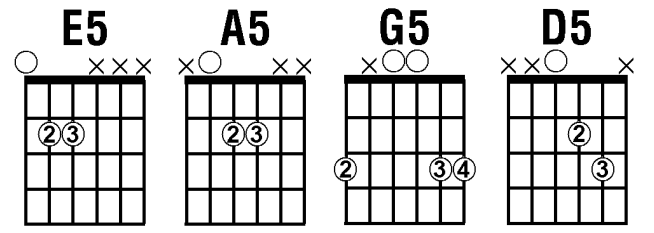




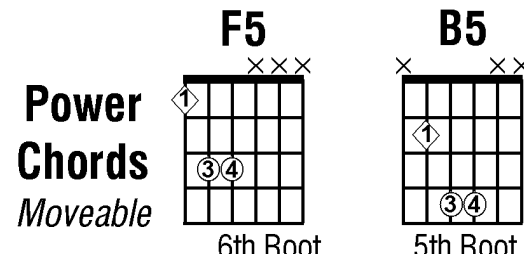
## Power Chords

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

**Power Chords**  
*Open*



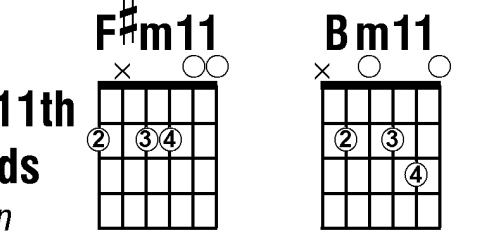
**Power Chords**  
*Moveable*



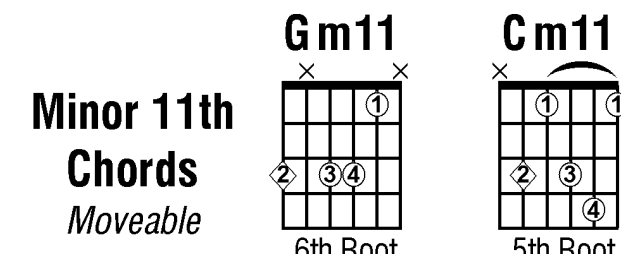
## Minor 11th Chords

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

**Minor 11th Chords**  
*Open*



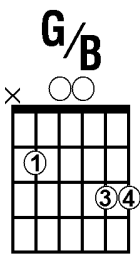
**Minor 11th Chords**  
*Moveable*



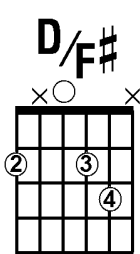
# Inversions

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.

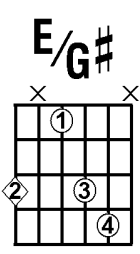
**Inversions**  
*3rd in Bass*



**D/F#**



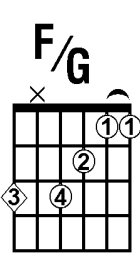
**E/G#**



6th Root

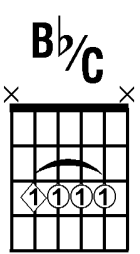
**Alternate  
Bass  
Chords**  
*Moveable*

**F/G**



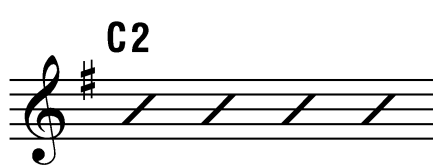
6th Root

**Bb/C**




5th Root

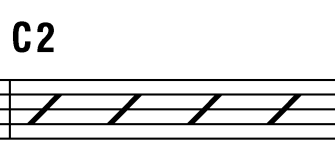
**C2**



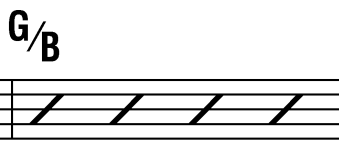
**G/B**




**C2**




**G/B**




**C2**




**G/B**




**Dsus**




**D**



**D/F#**



**G**





# Jazz Chords

Jazz chords use extensions and color tones like the 7<sup>th</sup>, 9<sup>th</sup>, 11<sup>th</sup>, 13<sup>th</sup>s and more to create rich sounding harmonies.

This section will cover Jazz voicings for...

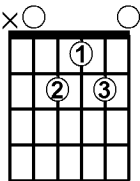
- Major 7<sup>th</sup>, Dominant 7<sup>th</sup>, Minor 7<sup>th</sup>
- Diminished, Half-Diminished 7<sup>th</sup>
- Major 9<sup>th</sup>, Minor 9<sup>th</sup>, Dominant 9<sup>th</sup>
- Augmented 7<sup>th</sup>
- 11<sup>th</sup>
- Dominant 13<sup>th</sup>
- Altered Chords: 7(b9), 7(#9), 7(b5)
- 6/9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

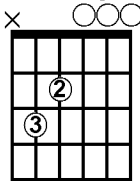
## Major 7<sup>th</sup> Chords

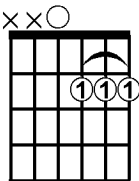
Major 7<sup>th</sup> chords have a sweet sound and, in jazz, are often substituted for any major chord. Major 7<sup>th</sup> chords are often abbreviated as "maj7" or as a triangle.

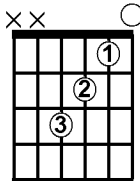
The formula for a Major 7<sup>th</sup> chord is 1-3-5-7. For example, a Cmaj7 would be C-E-G-B.

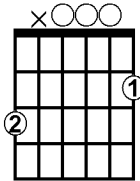
### Major 7<sup>th</sup> Chords Open

**A maj7**  


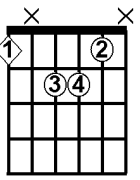
**C maj7**  


**D maj7**  


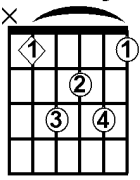
**F maj7**  


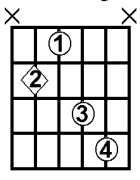
**G maj7**  


### Major 7<sup>th</sup> Chords Moveable

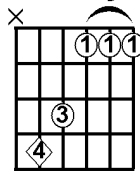
**F maj7**  


6th String Root

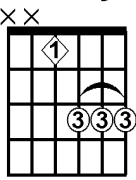
**B<sup>b</sup> maj7**  


**C maj7**  


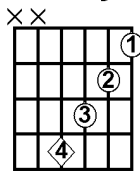
5th String Root

**D maj7**  


2fr

**E<sup>b</sup> maj7**  


4th String Root

**G maj7**  


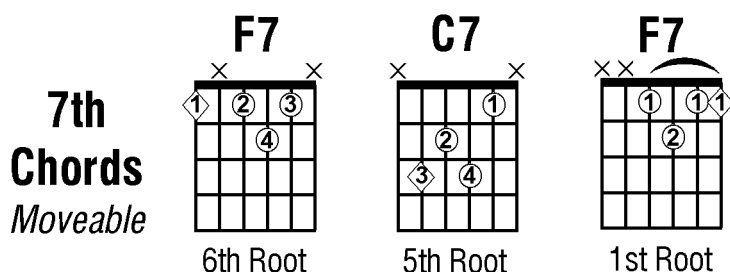
2fr

## Dominant 7<sup>th</sup> Chords

Dominant 7<sup>th</sup> 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 7<sup>th</sup> chord is 1-3-5-b7. For example, a C7 would be C-E-G-Bb.

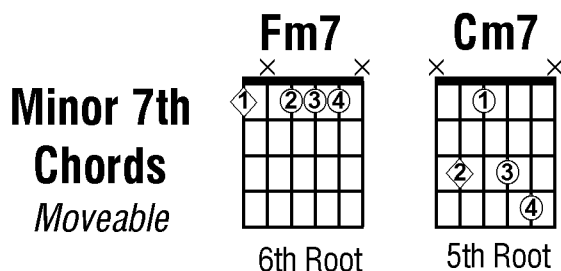


## Minor 7<sup>th</sup> Chords

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

In jazz, minor 7<sup>th</sup> chords can generally be substituted for any minor chord.

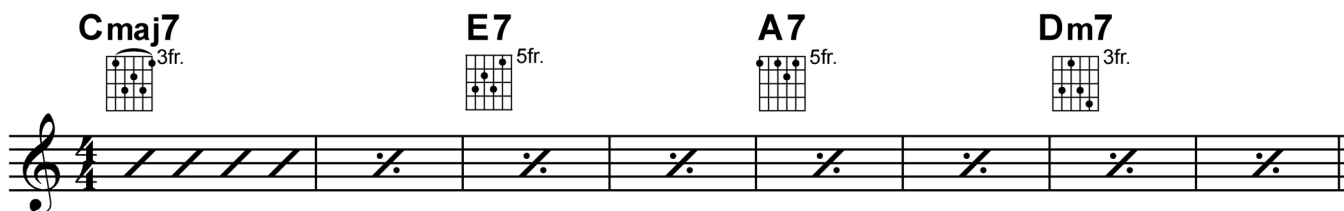
The formula for a Minor 7<sup>th</sup> chord is 1-b3-5-b7. For example, a Cm7 would be C-Eb-G-Bb.



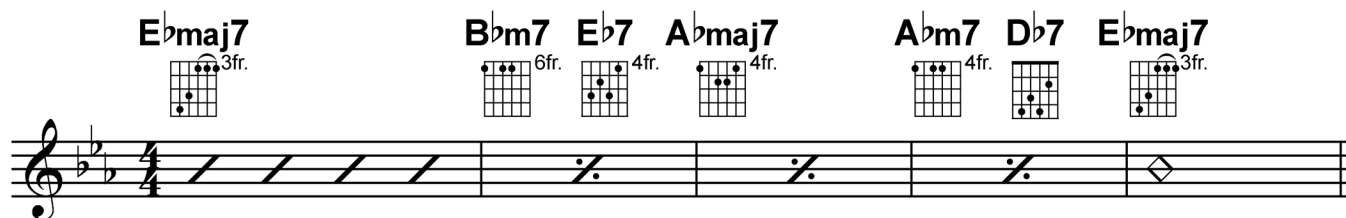
## Jazz Major, Minor, 7<sup>th</sup> Chord Practice

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

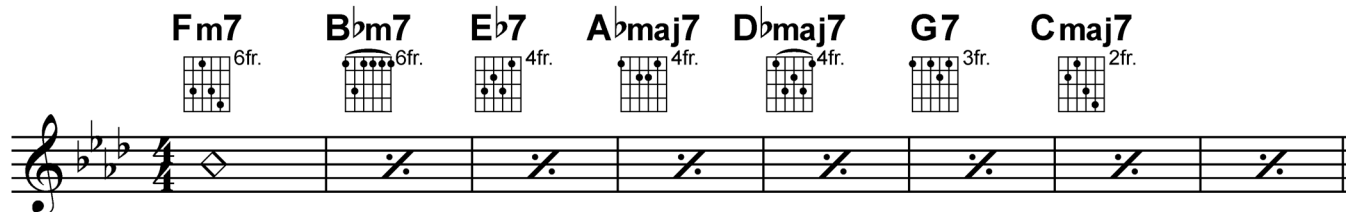
Here are the first 8 bars of the classic Jazz standard "All of Me".



This example is from the Jazz ballad "Misty".



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



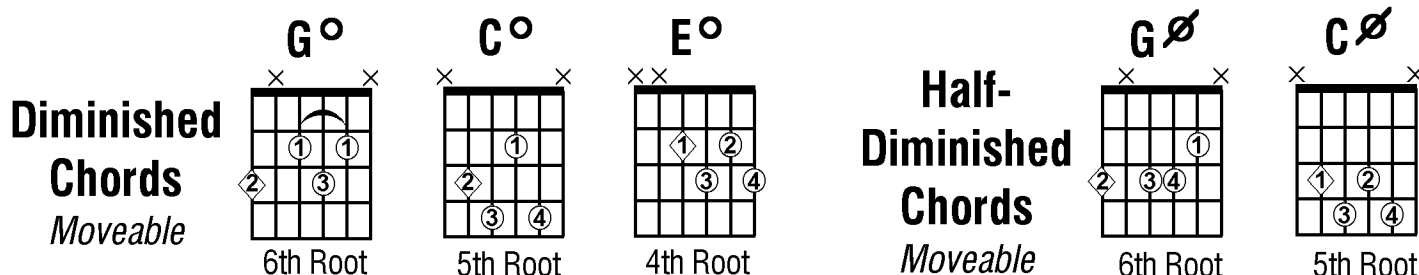
## Diminished and Half-Diminished 7<sup>th</sup> Chords

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.

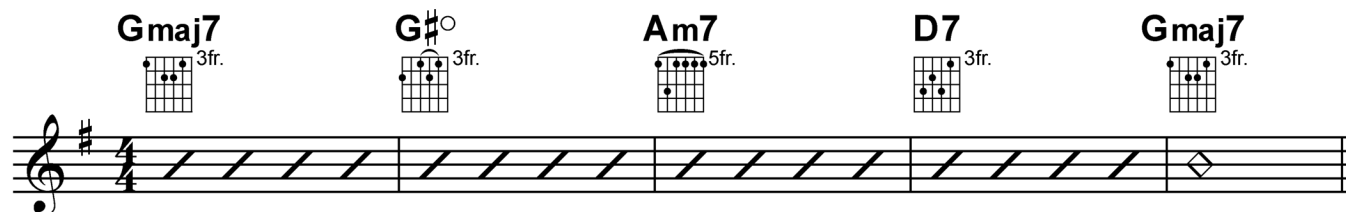
Diminished chords are abbreviated as "dim" or "dim7" or with a small circle.

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

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




## Jazz Diminished and Half-Diminished 7<sup>th</sup> 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 9<sup>th</sup> Chords

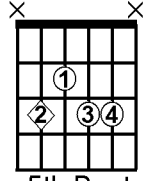
Dominant 9<sup>th</sup> have a bluesy quality to the tone and can be substituted for almost any dominant 7<sup>th</sup> chord.

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

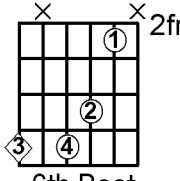
Here is a C Blues inspired progression.

**Ninth Chords**  
*Moveable*


**C9** 5th Root



**A9** 6th Root



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



## Minor 9<sup>th</sup> Chords

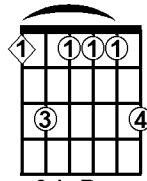
Minor 9<sup>th</sup> chords have an exotic, rich sound and can be substituted for most minor 7<sup>th</sup> chords.

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

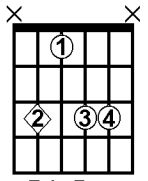
Here is a Bossa nova progression in Dm.

**Minor 9th Chords**  
*Moveable*

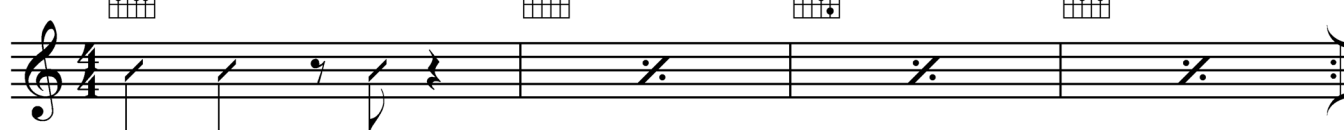
**Fm9** 6th Root



**Cm9** 5th Root



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



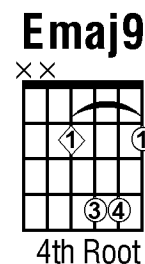
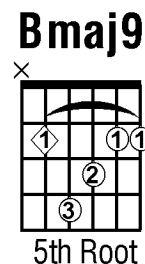
## Major 9<sup>th</sup> Chords

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

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

### Major 9<sup>th</sup> Chords

*Moveable*



## Augmented 7<sup>th</sup> Chords

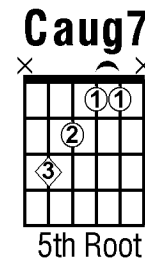
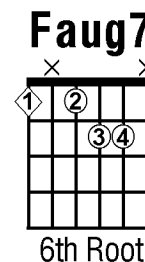
Augmented 7<sup>th</sup> chords have an unsettled and leaning sound wants to resolve, often to minor chords.

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

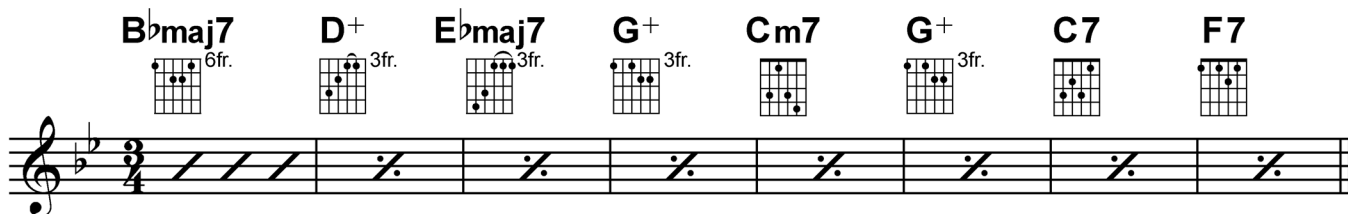
The formula for an Aug 7<sup>th</sup> is 1-3-#5-b7. For example, a Caug7 would be C-E-G#-Bb.

### Augmented Chords

*Moveable*



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



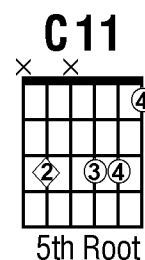
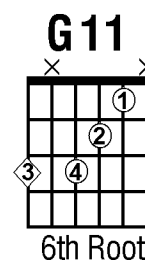
## 11<sup>th</sup> Chords

11<sup>th</sup> 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 11<sup>th</sup> chords.

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

### 11<sup>th</sup> Chords

*Moveable*



## 13<sup>th</sup> Chords

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

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

### 13<sup>th</sup> Chords

*Moveable*

