

# **Guitar Chords: a Beginner's Guide**

**Demo Version**

**By Darrin Koltow**  
**[www.MaximumMusician.com](http://www.MaximumMusician.com)**

Copyright © 2002 Darrin Koltow

# Table of Contents

(Topics without page numbers appear in the Full Version.)

Acknowledgements .....	5
Other Ebooks .....	7
Introduction.....	10
About the Author .....	15
The Chord Changes .....	15
The Sam Cooke Song.....	15
How it Works.....	18
Five One.....	19
Two Five and Four Five.....	21
One Six .....	23
Playing with the Changes.....	25
All Minor Chords.....	30
V to I.....	32
The Right Hand .....	33
Popular Chord Progressions .....	38
How to Transpose .....	38
Chord Changes for Different Music Styles .....	
Chord Ingredients and Types .....	
Ingredients of the Most Common Chords .....	
Less Common Chords.....	
The Main Chord Types and When to Use Them.....	
Blues Changes .....	
The “Straight Strum” Blues .....	
The “Double-stop” Blues.....	
The “Little Big Changes” Blues .....	
How to Put Chords to a Melody .....	
Choosing the chords .....	
Chord Voicing .....	
Voice Closeness.....	
The Sweetest Note .....	
How to practice chords .....	42
Appendix .....	47
Chord Combinations .....	
Chord Replacement and Substitution.....	
The Most Common Chords .....	47
C chords.....	49
A chords .....	
G chords.....	
E chords.....	
D chords.....	
F chords .....	
Closing Notes.....	53
Index .....	55

## Acknowledgements

This ebook is more than just one person wanting to help others play guitar more effectively. The inspiration and knowledge gained from other resources has helped make this ebook helpful for you. One of those resources is GuitarNoise.com. GuitarNoise.com has lessons for guitarists of every skill level, covering many, many aspects of playing guitar. This includes advice on careers, "Scary Stories," detailed lessons on playing popular songs, songwriting, forums and much more. It's hard to imagine a guitarist who would not benefit from GuitarNoise.com materials. Visit them often, at [www.GuitarNoise.com](http://www.GuitarNoise.com).



Also, I want to thank Rich Scott at MoneyChords.com, who is committed to understanding harmony and helping others understand it.

## Other Ebooks

Here are some other ebooks for building musical skill and enjoyment.

“A book is like a garden carried in the pocket.” - American proverb

### [The Maximum Musician](#)

© 2002 Darrin Koltow

Ebook for Windows 95, 98, 2000, NT in PDF format, about 350K



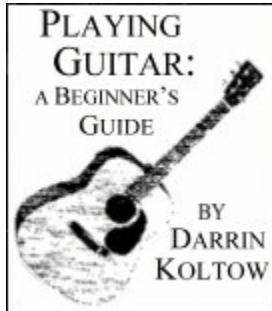
If you thought that making music was only for those who were “gifted” or “talented,” you need to read this book. If you ever wondered how to turn practicing from being a struggle into being fun, you too should read this book.

No matter what kind of musician you are, The Maximum Musician helps you define success by **your** standards, and **gives you precise tools** to achieve that success. Please visit [www.MaximumMusician.com](http://www.MaximumMusician.com) for details.

### [Playing Guitar: A Beginner's Guide](#)

© 2002 Darrin Koltow

**Free Ebook** for Windows 95, 98, 2000, NT in PDF format, about 400K



Have you ever seen someone play - I mean really **play** - the guitar well and said to yourself, “I wish I could do that.”? Do you like the thought of having **total mastery over an instrument**, as though that instrument were a part of you? Well, you probably don't want **this** book then. This book can get you started toward being a player, but you have to do the work.

Seriously, whether you want to learn rock, blues, jazz, fingerstyle or folk, or play lead or rhythm, **Playing Guitar** will give you the foundation skills you need in a way that's clear, encouraging and fun. Also, you'll learn to play songs quickly, without sloshing through boring descriptions of scales first. Please visit [www.MaximumMusician.com](http://www.MaximumMusician.com) for details.

Is there a type of book you don't see here that you'd like to see? If there is, drop me a line at <http://www.maximummusician.com/Feedbacksk.htm>.

## Introduction

Hi, I'm Darrin Koltow, author of *Guitar Chords: a Beginner's Guide*. I want to thank you for wanting to use this book to build your musical skills. If there is anything at all you don't understand, please ask me. You can reach me at <http://www.maximummusician.com/Feedbackdisk.htm>. Also, if any diagrams are hard to see, use the Zoom tool in the Acrobat Reader to zoom to 125% or 150%. The Zoom tool is under the View menu, and it's called Zoom To.

In this book we're going to look at how to work with the chord ingredient of the Great Music Pie. We'll explore the ingredients that go into chords, and how they work together. We'll look at how to put chords together to make *chord progressions* that taste delicious to the ear. We'll cover what to do with your right hand to make chord progressions sound good. How do you fingerpick? How do you strum? Those are questions we'll answer in this book.

We'll learn one of the most satisfying and rewarding aspects of making music: choosing chords to go to a melody. This will put you on the road toward composing, if that's what you want to do.

All of the tablature examples have midi files with them. Look for captions near each figure that look like "Midi: GC<example>.mid." Here's an example:

The image shows a musical staff with a treble clef and a 1/4 note rhythm. Two chords are shown: G7 and C. The G7 chord is represented by a vertical line of notes on the staff (G4, B4, D5, F5) and a tablature below it with fret numbers 7, 6, 7, 5 on strings T, A, B, and B respectively. The C chord is represented by a vertical line of notes on the staff (C4, E4, G4, C5) and a tablature below it with fret numbers 8, 8, 9, 10 on strings T, A, B, and B respectively. The chord names G7 and C are written below the tablature.

**Midi: GCGC.mid**

To listen to this example, double-click on the file GCGC.mid, which is located in the same directory you downloaded the book into.

Some of what you'll learn here might be called "music theory." I warn you when this happens, so you can avoid it. You can just play the music, if that's all you want. But, I encourage you to pick up some "theory." No one ever learned anything of worth without some sort of struggle. And the worth and value of music justifies more than a little struggle.

I'll go even further and ask you to think of a more accurate term every time the term "music theory" invades your mind. Instead of "music theory," think "how to make music sound good."

Maybe the most important thing you'll learn about chords in this book is that it doesn't take much to sound like the songs you hear on the radio. When you first begin playing with chord progressions, your mind may instantly jump to songs based on those progressions, and you'll realize how easy it is to sound just like these radio tunes.

A few chord progressions go a long, long way, covering many songs. This is true of the I-IV-V, the blues and other progressions. This and other chord progressions used in most popular music aren't that difficult to figure out by ear. This is exciting when you first notice it. If you decide to learn songs by ear on a regular basis, the satisfaction you'll get is limitless. The chord progressions this book teaches you will help you play by ear. The section on fitting chords to a melody will also build your ear.

Besides learning what the common progressions are, you'll learn how to play *with* the progressions. This means learning what chords can substitute for other chords, and what chords go together. This information will let you play one song in many, many different ways, to make the song sound new each time you play it.

There are a couple of things that will help you before you begin reading this book. It would help if you've read the free ebook "Playing Guitar: a Beginner's Guide," which you can download from [www.MaximumMusician.com](http://www.MaximumMusician.com). That ebook introduces you to the notes of the guitar, some basic chords, and other fundamentals that we don't cover in this book. It's important to know, for example, that the fifth fret of the fifth string is a D. If you don't know this, there's a chart at the end of the Playing Guitar book that lists the notes on the guitar.

It's important to take it slow when you're learning chords. Take it slow means a couple of things. First, don't try to learn everything there is to know about how they work. Harmony is a complex topic, and needs to be learned a bit at a time. That's okay, because just a little knowledge of harmony can help you make a lot of great music. In fact, the number of great tunes based on just three chords would blow your mind.

Second, pay attention to your hands: if they're getting tired, stop and take a break. While you're taking a break from the guitar, you can still learn about how harmony works. You could read music books such as this one. Or, you could learn from ear training and other music software. If you've never played barre chords before, your hands *will* get tired fast when you first start playing them. The strength will come, but not in one day. In fact, I do recommend you learn how to make the essential barre chords before playing the examples in this book. The Playing Guitar guide can help with this.

Learning which chords sound good with melodies and with other chords is a surefire recipe for fun. It's one of those activities that can make hours seem to pass by in seconds, or make time seem to disappear completely. I hope that this book helps to make that happen for you.

## About the Author

Hi, I'm Darrin Koltow. I've been playing guitar since 1985. I've studied music theory and history at Rutgers College, and guitar with a number of teachers, including Bill Hart, who has taught at the Atlanta Institute of Music. I've also studied the strategies for success and motivation from other disciplines and adapted them to musicianship. I'm now applying this training to my mission: to be the best player I can be, to enjoy the journey to becoming such a player, and to help others achieve their musical goals. Contact me at <http://www.maximummusician.com/Feedbacksk.htm>

## The Chord Changes

### The Sam Cooke Song

Here's some tablature for a common chord progression that many popular songs are based on. You may hear songs like "What a Wonderful World," and "Cupid," by Sam Cooke, as well as some more modern tunes. I highly recommend singing a song you like as you play these chords. That makes the song come alive.

A note on strumming: at this point, do whatever feels natural. We'll cover things you can do with the right hand in a little while. Focus on keeping a steady rhythm. You don't even have to use a pick. Your fingers or thumb can strum.

♩ = 40

T	8 8	5 5	1 1	3 3	8 8	10 10	10 8	5 5
A	9 9	5 5	2 2	4 4	9 9	10 10	9 10	5 5
B	10 10	7 7	3 3	3 3	10 10	10 10	10 9	5 5
	8 8	5 5	1 1	3 3	8 8	8 8	8 10	7 7
								8 8

C      A min      F maj      G7      C      F      A min G7      C

T	8 8	5 5	7 7	7 7	6 6	3 3
A	10 10	5 5	5 5	5 5	5 5	4 4
B	9 9	5 5	7 7	7 7	3 3	3 3
	10 10	7 7	5 5	5 5	5 5	5 5
		8 8				3 3

G7      C      D7      F      G7

*D.C. al Fine*

Midi: GC1.mid

## How it Works

The following includes some thoughts on why this song sounds as good as it does. You don't need to know this to play around with the song. Feel free to skip ahead. You don't have to read this to simply enjoy playing, but it might help you out. With just a few elementary facts about chords, you can begin writing your own progressions. Let's talk about these facts.

First, learn some Musical Math. Here are some introductory concepts to it. Chords are built from scales. The chords in the song we're working with come from the C major scale. Here are all the chords in C major:

Letter	C	Dm	Em	F	G7	Am	Bhalf-dim*
Roman numerals	I	ii	iii	IV	V7	vi	vii*
Plain old English	One	Two	Three	Four	Five	Six	Seven

\*: the "half-diminished" chord is kind of like a minor chord, but really closer to a G7 in terms of its overall sound.

This means go back to the start and continue until you reach the word "Fine."

### Five One

The strongest chord movement, or *cadence* in Western music is the Five One. In the key of C, that means playing a G7 chord, and then playing a C chord right after it:

7 8  
**T** 6 8  
**A** 7 9  
**B** 5 10  
 10 10  
 8 8  
 G7 C

Midi: GCGC.mid

Do you hear how strongly that sets up C as the key center or *tonic*? Right after you strum the G7 (the Five), your ear is just itching to hear the C (the One). Just try playing the G7 and don't play the C. You'll feel like there's something important missing. It's almost like you forgot to put your underwear on this morning.

Here are Five Ones in some other keys.



5		2	0
5 5	7 8	0 0	
7 6	5 7	2 0	
6 7	7 5	1 2	
7 7	5	2 2	
5	7	0	

Midi: GC2.mid

E7 A D7 G B7 Emin

**Two Five and Four Five**

Here's another strong chord movement. Play a d min (a Two in C major) followed by a G7 (a Five from C major). This movement doesn't happen in the song we played, but something like it does: an F (a Four) to G7 (a Five). Let's play some more examples of Four-Fives and Two-Fives in other keys:



T	7 7	5 5	7 7	5 5	
A	7 7	7 7	7 7	7 7	6 6
B	7 7	6 6	7 7	6 6	7 7
	7 7	7 7	5 5	7 7	5 5

Bmin (ii) E7(V7) D(IV) E7(V7) A(I)

**Two-five, four-five in A. Midi: GC2545A.mid**



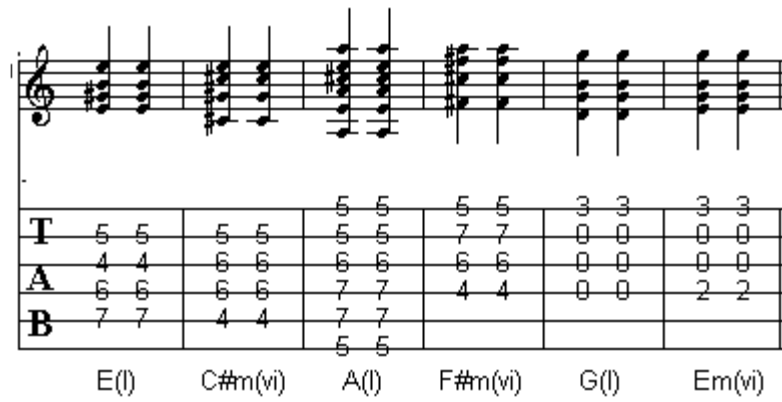
T	0 0	2 2	0 0	2 2	3 3
A	1 1	1 1	0 0	1 1	0 0
B	2 2	2 2	0 0	2 2	0 0
	2 2	0 0	2 2	0 0	0 0
	0 0	0 0	3 3	0 0	3 3

Amin(ii) D7(V7) C(IV) D7(V7) G(I)

**Two-five, four-five in G. Midi: GC2545G.mid**

## One Six

This chord movement, which shows up in measures 1 and 2 of the Sam Cooke song, is not as strong as the Five One and Two Five movements, but it's just as important. Let's play some examples.



<b>T</b>	5 5	5 5	5 5	5 5	3 3	3 3
<b>A</b>	4 4	6 6	6 6	6 6	0 0	0 0
<b>B</b>	7 7	4 4	7 7	4 4	0 0	2 2
	E(I)	C#m(vi)	A(I)	F#m(vi)	G(I)	Em(vi)

### One Six. Midi: GC16.mid

Do you hear how close the Ones and the Sixes are? When you move to the A minor from C, it just doesn't feel as final or complete as playing a G7 to C. It's almost like you're playing two different flavors of the same chord. The music doesn't have the sense of completion that a V to I change has.

To summarize these rules: for strong chord movements, play Five to One and Two to Five. For not so strong chord movements, play One to Six.

## Playing with the Changes

Let's play the Sam Cooke song a little differently. What we're going to do is give some different chords that can be used in place of the original chords. Whatever melody you want to sing to these chord changes will stay the same. We're only concerned with changing the chords.

The question Why may come up, as in, "Why mess with success? The song sounds so good with the chords it has now. Why come up with different chords, which might not sound as good?" It's a good question. The main reason we apply *chord substitution* or *reharmonization*, which basically means using different chords from the original ones, is one word: boredom.

The first time you play a tune, it might sound and feel great. The fifth time you play the tune, using the same chords each time, some of the initial thrill of playing the tune is gone. By the 100th time you've played the tune with the same chords, you're ready to fall asleep in the middle of the song. We change the chords to a tune because it adds variety and interest to old songs.

There are other reasons to change the chord progression. One is simply to create a different feeling. If you want a song to sound a bit more sad, you can replace the major chords with minor or minor 7 chords. We'll do exactly that in this section.

Let's get to work now on our first example of chord substitution. A bigger list of chord substitutions is in the Appendix.

Here is the new set of chords. I've listed the original chords, too, so you can compare.

### New chords

			Fine
: Em	Am	Dm	G7 :
Em	F	Em	F
Em G7	C	Dm Am	C
Dm Am	C	F	F
Dm	G7	D.C. al fine	

### Original chords

			Fine
: C	Am	F	G7 :
C	F	C	F
Am G7	C	G7	C
G7	C	D7	D7
F	G7	D.C. al fine	

A note on notation: When you see two chords per bar, such as [Amin G7], play the Amin for two beats or strums, and play the G7 for two beats or strums.

Here are some guidelines I used in creating this new set of chord changes:

One equals three equals six  
 Two equals four  
 and Five equals seven

Let's explain these.

Look again at the figure "Chords in C Major." "One equals three equals six" means the C major chord (the One), the E minor chord (the Three), and the A minor chord (the Six) sound enough like each other to replace each other. They *do* sound different from one another, but compared to the other chords, they sound similar enough to serve as substitutes for one another.

That means when I see a C major chord on a song chart, I can try out an A minor or an E minor instead. The sound I get might or might not be an improvement. If it isn't, it probably won't sound bad.

“Two equals four” means I can substitute D minor for F major. “Five equals seven” means I can substitute G7 for b\* and vice versa.

Let's make another set of chord changes to the original tune. This time, we'll play only minor chords. Play this chord progression first, then read how we are able to convert all the chords into minor chords.

**All Minor Chords**

<b>All minor chords</b>	Fine		
	: Em	Am	Dm B half dim :
	Em	Am	Em Am
	Dm Em	Am	Em Am
	Em	Am	Dm Am Dm Am
Dm	Bhalf dim	D.C. al fine	

There's a chord in there you might not be sure how to play. It's a B half diminished. Here are some fingerings for it:

Bhalf-dim

Bhalf-dim

Bhalf-dim

Bhalf-dim

**B half diminished**

**How it works**

I applied the “One equals three equals six,” “Two equals four,” “Five equals seven” talked about a little while ago to make these changes. For the first bar, I asked what I could swap out C major with, and came up with E minor. I could have chosen A minor, but E minor sounded better to me.

**V to I**

This next set of chord changes we'll call Five to One. Play these changes, then see the following How it Works section to learn what gives this progression its distinctive sound.

**Five to One**

			Fine
: C E7	Am C7	F	D7 G7 :
C C7	F E7	C C7	F E7
Am G7	C	Dm G7	C A7
Dm G7	C A7	D7	D7
F Dm	G7	D.C. al fine	

**How it works**

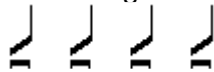
The idea is to pretend certain chords are One chords, which is like starting a new key. When we do that, we can precede the One with its dominant 7 chord, (called its “Five” chord). A Five to One movement always sounds good.

**The Right Hand**

**Strum changes**

Changing the chords you play isn't the only tasty change you can use to spice up a song. Using different strums and changing how you pluck the notes can change the whole feeling of the song.

Let's see what we can do to change the strumming first. Here's what it looks like if you're strumming each chord once with a downstroke:



One two three four

**Midi: Gcstrum.mid for this and the next two figures.**

The shapes that look like down-pointing staples tell you to strum downward.

Here's another rhythm to play:



"One and two and three and four and"

The shapes that look like “v”s tell you to strum upward.

Play the song using both of these strum patterns for each bar of the tune. When you want a more complex pattern, use this one:



"ONE and two AND three and FOUR and"

Those little dots next to the hockey sticks aren't flecks of dust. They're telling you to add more time to the note. When you experiment with different strum patterns and rhythm, and every time you play, tap your foot. It keeps you on track.

### Flatpicking

Flatpicking, once you get the hang of it, is one of the most satisfying ways of changing the rhythmic feel of a song. It let's you sound as though there were a bassist playing along with you.

Here's the first phrase of our tune with flatpicking added.

Midi: GCFlatpick.mid

### Simple arpeggiation

Break up those chords now into *arpeggios* by playing this bit from the song:

Midi: GCArpeggio.mid

This next arrangement brings these right-hand changes together to give you a rich, complete sound. Don't use a pick on this one. It's all fingers. Getting the thumb, fingers and hands working together on this may be slow going, but your determination will pay off. Take it slow.

Midi: GCAltBass.mid

If this last tablature seemed confusing to you, here's what you're aiming for: you want to play an arpeggio pattern with bass notes that change. If you tap your foot when you play, strike the bass notes when your foot comes down on the beat. To approach this type of fingerstyle playing in a step-by-step way, don't play the bass at all. Simply develop an arpeggio pattern, and practice it until you don't have to think about it. Then, work in the alternating bass.

## Popular Chord Progressions

### *How to Transpose*

Transposing a song means putting each chord from the song into another key from the one it's written in. What does this have to do with popular chord progressions? The chord changes presented in this section are given in just one key, but they work in any key. It's possible that some of the chord changes shown here are in a key you don't yet feel comfortable playing in. Or, a song may be easier for you to sing in one key instead of another. Learning how to transpose a tune to the keys you do feel comfortable in will solve these problems.

Here's how you transpose:

1. Figure out what key you're working in, and what key you want to move to.
2. For each chord in the song, find its Roman numeral in the transposition chart.
3. On the transposition chart, look up the row for the key you want to move to. Use the Roman numerals on this row to convert the chords from the original key to the new key.

How does that work in practice? Let's do an example.

I'm playing a chord progression that goes like this: Bmin-Dmaj-E7. These are chords from A major. I decide I want to transpose the tune to C major.

Near where it reads "Key" in the transposition chart, I find the row for A major, and move right until I come to the B, my first chord. I look at the column heading for B: there's a "II" there. That means B is the II in A major. To figure out what the II is in C major, I find the row for C major near where the transposition chart reads "Key." I move along that row until I get to the II column heading. The D is the II for C. I've just transposed the first chord. I continue this same process for chords Dmaj and E7. My final chord progression in C major is Dmin-Fmaj-G7.

Notice there's no change in the quality of the chord when you transpose. Major chords remain major chords, minor chords remain minor chords, and so on.

		<b>Scale Degree</b>						
		<b>I</b>	<b>II</b>	<b>III</b>	<b>IV</b>	<b>V</b>	<b>VI</b>	<b>VII</b>
<b>Key</b>	C	D	E	F	G	A	B	
	C#/Db	D#/Eb	E#/F	F#/Gb	G#/Ab	A#/Bb	B#/C	
	D	E	F#	G	A	B	C#	
	D#/Eb	E#/F	G	G#/Ab	A#/Bb	B#/C	D	
	E	F#	G#	A	B	C#	D#	
	F	G	A	Bb	C	D	E	
	F#/Gb	G#/Ab	A#/Bb	B	C#/Db	D#/Eb	E#/F	
	G	A	B	C	D	E	F#	
	G#/Ab	A#/Bb	B#/C	C#/Db	D#/Eb	E#/F	G	
	A	B	C#	D	E	F#	G#	
	A#/Bb	B#/C	D	D#/Eb	E#/F	G	A	
	B	C#	D#	E	F#	G#	A#	

**Transposition chart**

## How to practice chords

Now that you've learned all this cool stuff about chords and harmony, what do you do? Well, you have some knowledge of harmony in your head, but it's not all in your hands yet. How do you transfer the knowledge from your head to your hands, so they automatically make the right shapes? How do you practice chord playing?

There are lots of fun exercises you can use to practice chords. I'll present a basic exercise here.

But first, I want to warn you about **ways you definitely must not practice chords**. You must not learn a new chord or chord shape by simply playing it all by itself, up and down the fretboard. This is not music, and it's not fun. You could ruin your motivation to learn by doing this -- and believe me, that would be tragic.

Trying to learn chords in isolation is like trying to learn the meaning of a word by spelling out all its letters. Saying "r-u-t-a-b-a-g-a-" over and over again will never teach you what a rutabaga tastes or looks like.

So, how **do** you learn to play a new chord? Here's an example of how to do it.

Let's say I wanted to learn the C7 in row 3, column 5 of the C chord diagrams, in the section Most Common Chords. It looks like this:

```

|  x  |  0  |  0
|==|==|==|==|==|
|    |    |  1  | Fr. 5
|---|---|---|---|---|
|    |    |    |    |    |
|---|---|---|---|---|
|    |    |  2  |    |    |
|---|---|---|---|---|
3  |  4  |    |    |    |
|---|---|---|---|---|

```

### C7

How do I learn this chord? How do I practice it? Here's one way:

- I ask myself, "Where does this fit in a ii-V7-I progression?"
- Answer: Since it's a dominant 7 chord, the C7 will be our V7.
- That means we need two more chords to round out our ii-V7-I. What are they?
- I use my knowledge of theory, or a handy chart like the one labeled "Two-Five-One in all Keys" below, to answer this.
- The chart tells me that if my V7 is a C7, then my I (One) is F major. I could also use F major 7. (It could also be F minor, but let's stick with F major to simplify things.)
- The chart also tells me the ii is the G minor. I could also use G minor 7.
- I now have all the chords I need: G minor, C7 and F.

What else do I need to practice this strange new C7 shape?

I need to know *where* on the fretboard to play the chords. There are lots of G minors, C7s and F majors all over the fretboard. I know where I'm playing the C7: it starts on fret 5. Where do I play the G minor and F major chords?

Answer: wherever they sound good to me. A good place to choose is one that's close to the C7 shape. If I were to play a G minor that has a top note D on high string E, fret 10, and then follow it with the C7, whose top note is E on string B, fret 5, that would sound kind of goofy. There's too much distance there.

So, I pick a G minor and an F major whose top notes are closer to the C7s top note (E). There are many choices for these chords. Here's the full set I chose. Please play this:

5 5 6 6 5 5  
**T** 6 6 8 8 5 5 6 6  
**A** 5 5 7 7 7 7 5 5  
**B** 7 7 5 5 8 8 7 7  
**B** 8 8 8 8 8 8 8 8

GCpractice.mid

Sounds a lot better than playing a single chord over and over, doesn't it?

Now, if you *really* want to get a new chord under your fingers, play it in a song you dig. Do hang on to this procedure just given, because it's easy to learn, takes almost no time to play, can be adapted to any new chord, and is musical.

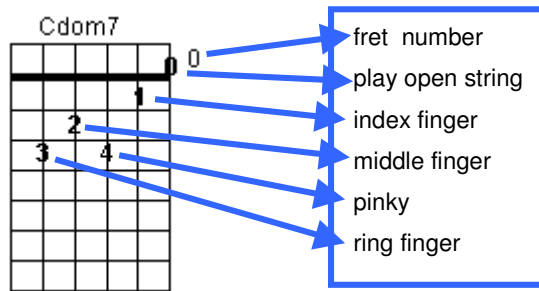
### “Two-Five-One in all keys”

Key	Two (ii)	Five-seven (V7)	One (I)
C	Dm	G7	C
Db	Ebm	Ab7	Db
D	Em	A7	D
Eb	Fm	Bb7	Eb
E	F#m	B7	E
F	Gm	C7	F
Gb	Abm	Db7	Gb
G	Am	D7	G
Ab	Bbm	Eb7	Ab
A	Bm	E7	A
Bb	Cm	F7	Bb
B	C#m	F#7	B

## Appendix

### The Most Common Chords

This section has diagrams for the chords most commonly played. First, here's a sample diagram to show you how to read them.



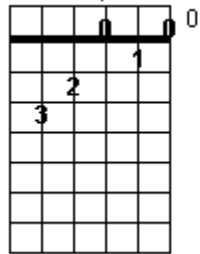
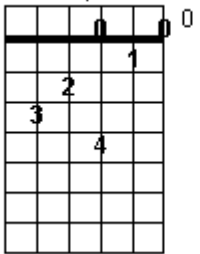
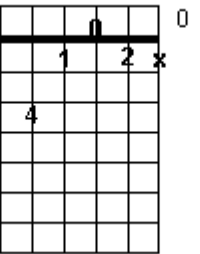
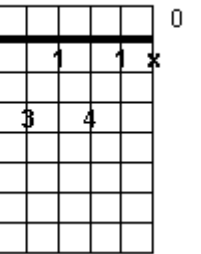
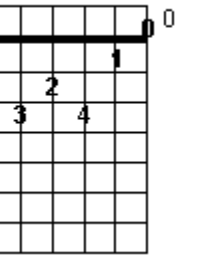
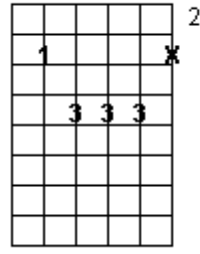
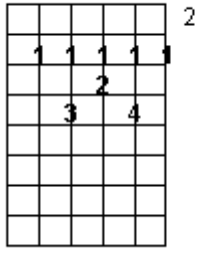
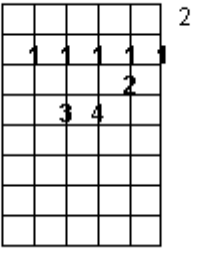
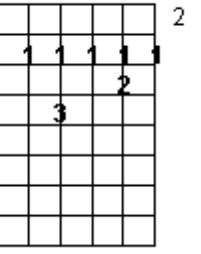
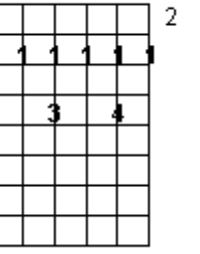
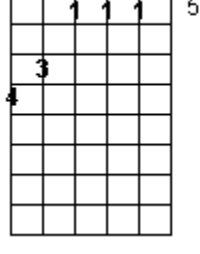
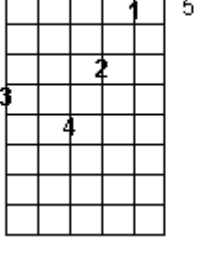
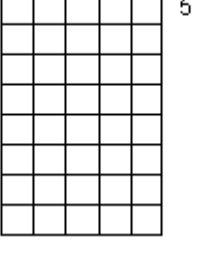
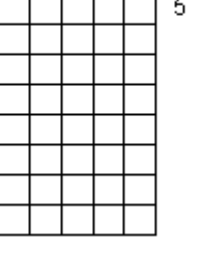
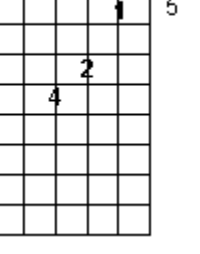
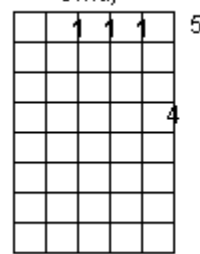
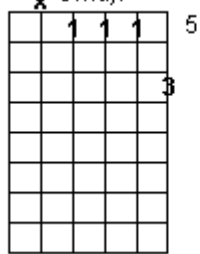
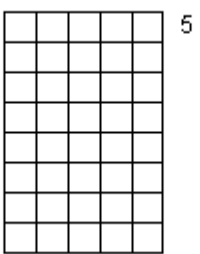
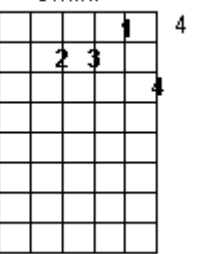
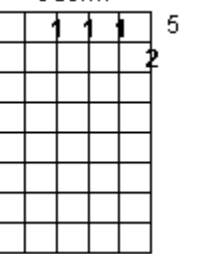
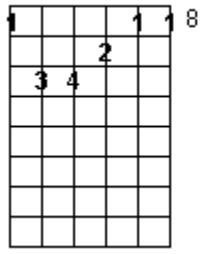
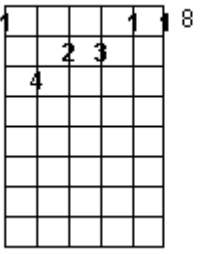
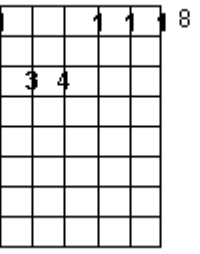
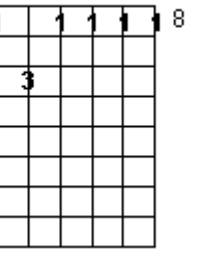
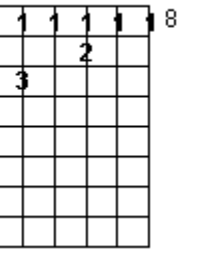
You won't find every possible chord in here. You'll find many more chords in the Guitar Power program, which shows you the important chords, what they sound like, how to practice them in playalong progressions, plus other vital info. You can read a full review of Guitar Power in the file [GuitarPower.pdf](#), which is included in the chordbook.zip file you downloaded.

Each row in the following pages has chords located at or near a certain fret. Some diagrams are blank. This means there were no common chords at the fret.

It's important to notice that **most of these forms are copies of one another**. For example, notice the C major form at the 8th fret, and the Fmajor form at the first fret. They are exactly the same. That means you don't need to learn too many chord forms. The forms that are unique, or unmovable, are those with zeros indicated on at least one string. This means the string is played open.

**REMEMBER TO PRACTICE THESE CHORDS IN A MUSICAL CONTEXT, SUCH AS A II-V-I. DO NOT PRACTICE THEM BY THEMSELVES. SEE SECTION "HOW TO PRACTICE CHORDS" FOR DETAILS.**

**C chords**

<p>Cmaj</p> 	<p>Cmaj7</p> 	<p>Cmin</p> 	<p>Cmin7</p> 	<p>Cdom7</p> 
<p>Cmaj</p> 	<p>Cmaj7</p> 	<p>Cmin</p> 	<p>Cmin7</p> 	<p>Cdom7</p> 
<p>Cmaj</p> 	<p>x Cmaj7</p> 	<p>Cmin</p> 	<p>Cmin7</p> 	<p>x Cdom7</p> 
<p>Cmaj</p> 	<p>x Cmaj7</p> 	<p>Cmin</p> 	<p>Cmin7</p> 	<p>Cdom7</p> 
<p>Cmaj</p> 	<p>Cmaj7</p> 	<p>Cmin</p> 	<p>Cmin7</p> 	<p>Cdom7</p> 

<p>Cmaj</p>	<p>Cmaj7</p>	<p>Cmin</p>	<p>Cmin7</p>	<p>Cdom7</p>
<p>Cmaj</p>	<p>Cmaj7</p>	<p>Cmin</p>	<p>Cmin7</p>	<p>Cdom7</p>

## How to get the Full Version

Thank you again for reading this demo version of Guitar Chords. I hope it's improved your enjoyment and understanding of guitar chords. While supplies last, your copy of the full version is available for download now. You can get it by [clicking here](#).

You can also order through this web address:

[www.MaximumMusician.com/ChordBook.htm](http://www.MaximumMusician.com/ChordBook.htm)

The full version covers additional subjects that deepen your understanding of chords and harmony. It includes a set of **MIDI files** that illustrate the tablature examples. These sound files provide confidence that you're playing the examples correctly. The knowledge you'll gain from GC will enhance your playing and give you a foundation for creating your own music. Here are some subjects covered in the full version of GC that we didn't cover in the demo:

- Progressions for rock, jazz, and other styles
- Three different **blues progressions** with full tablature
- Ingredients of common and not so common chords
- The main chord types and how to use them
- **How to put chords to a melody**, including sections on chord voicing and closeness
- **Chord combinations**, so you know what chords sound good together.
- **Chord substitutions**, so you know what chords can replace other chords.
- 180+ diagrams of **the most important chord shapes** for roots C, A, G, E, D and F.

To learn more about guitar chords, you can get a free Chord Tip of the Day at this web address: <http://www.MaximumMusician.com/chordbook.htm#tipsign>. And the popular [All About Chords](#) series will also build your understanding of chords.

To ask a specific question about Guitar Chords, contact me at [www.MaximumMusician.com/feedbacksk.htm](http://www.MaximumMusician.com/feedbacksk.htm). Here is my full contact information:

Darrin Koltow  
2812 North Powers Drive #69  
Orlando, FL 32818  
407 292 0871  
<http://www.MaximumMusician.com>

Remember that your growth as a musician is important; making music improves your mood consistently, which benefits every aspect of your life. Understand how chords work is essential to that growth.

Thanks again for your interest and time. Much happiness and success in your playing.

*Darrin Koltow*

<http://www.MaximumMusician.com>