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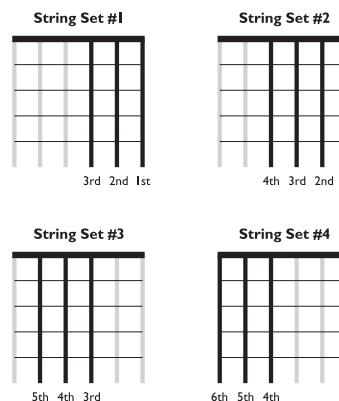
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Chord Index

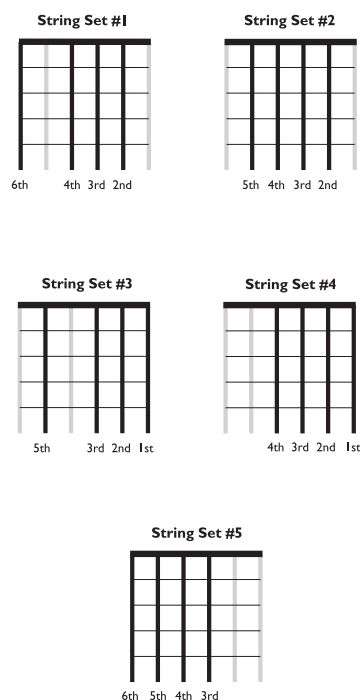
This is a quick reference chart for most of the movable chords in this book. There are many other chords inside for you to explore.

Chord	Triad String Set #1	Triad String Set #2	Triad String Set #3	Triad String Set #4	Four-Note String Set #1	Four-Note String Set #2	Four-Note String Set #3	Four-Note String Set #4	Other
Major	17	26	27	28	•	•	•	•	•
Minor	17	26	27	28	•	•	•	•	•
Diminished	17	26	27	28	•	•	•	•	•
Augmented	17	26	27	28	•	•	•	•	•
Major 7	•	•	•	•	39	51	62	71	81
7	•	•	•	•	39	51	62	71	81
Minor 7	•	•	•	•	39	51	62	71	81
Minor 7 ^b 5	•	•	•	•	39	51	62	71	81
Diminished 7	•	•	•	•	39	51	62	71	81
Major 9	•	•	•	•	47	57	67	77	87
9	•	•	•	•	47	57	67	77	87
Minor 9	•	•	•	•	47	57	67	77	87
Minor 9 ^b 5	•	•	•	•	47	57	67	77	87
◦9	•	•	•	•	47	57	67	77	87
Major 11	•	•	•	•	48	58	68	78	88
11	•	•	•	•	48	58	68	78	88
11 ^b 5	•	•	•	•	48	58	68	78	88
◦11	•	•	•	•	48	58	68	78	88
Major 13	•	•	•	•	49	59	69	79	89
13	•	•	•	•	49	59	69	79	89
◦13	•	•	•	•	49	59	69	79	89
Major 6	•	•	•	•	91	91	91	91	91
Minor 6	•	•	•	•	92	92	92	92	92
6/9	•	•	•	•	93	93	93	93	93
Minor 6 ^b 7	•	•	•	•	94	94	94	94	94
Augmented 7	•	•	•	•	95	95	95	95	95
7 [#] 9	•	•	•	•	•	96	•	96	96
7 ^b 9	•	•	•	•	•	96	•	96	96
7 ^b 5	•	•	•	•	96	96	•	96	96
7 [#] 5 [#] 9	•	•	•	•	•	•	•	•	96
7 ^b 5 ^b 9	•	•	•	•	•	•	•	•	96
9 ^b 5	•	•	•	•	•	•	•	•	96
13 ^b 9	•	•	•	•	•	•	•	•	96

Triad String Sets



Four-Note String Sets



Introduction

Chord Connections will show you how the many different types of chords are formed, how they relate to each other and how to get from one chord to the next in a smooth, logical manner.

Each type of chord will be looked at in terms of:

1. Notes - What are the individual notes in the chord.
2. Quality - Is the chord major, minor, dominant, or another type.
3. Inversion - Which is the lowest note played.
4. String Set - Which strings are used to finger the chord.
5. Exercises - Study material to help you fully understand the chord.

We will start by looking at open-position and barre chord forms, some of which you probably already know. Then, we will move on to triads: theory, inversions and where to find them on all the possible sets of three strings on the guitar.

Next, we'll move on to four-note voicings of 7th, 9th, 11th and 13th chords in all their qualities. As you will soon learn, there are five qualities of 7th and 9th chords, four qualities of 11th chords, and three qualities of 13th chords, and each of these can be played four different ways and on five different sets of strings! That's $(5 + 5 + 4 + 3 [= 17] \times 4 [= 68] \times 5 =)$ 340 simple voicings! Furthermore, each chord can be played in any of 12 keys. That's $(340 \times 12 =)$ 4,080 different chords! Don't panic! The approach in this book is quite logical and easy to follow. It will take hours of practice and study to master, but all this material is presented in a step-by-step fashion. All the chords shown are fingered on the neck, and there are plenty of exercises to help you get them under your fingers.

We will look at special types of chords and where to play them in all their inversions on all sets of strings. Then, it's on to Harmonic Minor and Melodic Minor chords and the theory behind them. And, finally, we will study quartal harmony, where chords are stacked up in 4ths instead of in 3rds.

As you will see, Chord Connections is comprehensive. Studying it will be demanding and rewarding. If you go through each lesson, do all the exercises, study the theory, and get a thorough understanding of each concept you will:

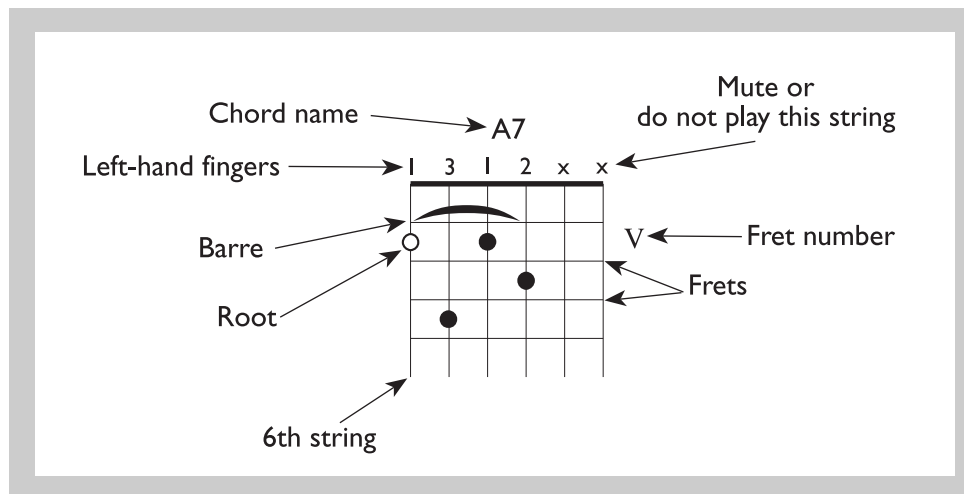
1. Be able to play any chord, in any inversion, on any set of strings in any key.
2. Know all the notes that make up each chord.
3. Know where all the notes are located on the neck of the guitar.
4. Know how chords relate to each other.
5. Know all the qualities of triads, four-note chords and other more specialized chords
6. Understand chord scales
7. Understand quartal harmony.

Much more than a chord dictionary, Chord Connections is a new approach to understanding chords and harmony on the guitar. It will become an invaluable tool and a staple of your library.

Robert Brown is the author of many books published by Alfred Music, including Jazz for the Rock Guitarist, Stand Alone Tracks: Blues and Stand Alone Tracks: Funk, among others.

How to Read Chord Diagrams

There are hundreds of chord diagrams to read in this book, so it is a good idea to take a moment to familiarize yourself with how they will appear. The vertical lines represent strings, and horizontal lines represent frets. Roman numerals are used to number the frets.



ROMAN NUMERAL REVIEW

Here is a quick review of Roman numerals and their Arabic equivalents.

I i 1	IV ...iv ... 4	VII vii 7	X x 10	XIII .. xiii 13	XVI xvi 16
II ... ii ... 2	V v 5	VIII .. viii 8	XI xi 11	XIV ... xiv ... 14	XVII ... xvii ... 17
III . iii .. 3	VI ... vi ... 6	IX ix 9	XII ... xii 12	XV xv 15	XVIII . xviii .. 18

BASIC CHORD NAME ABBREVIATIONS

Here is a short list of abbreviations used to identify the various chord types. For a complete listing, see page 36. This list will get you started. For purposes of demonstration, this list assumes a root of "C."

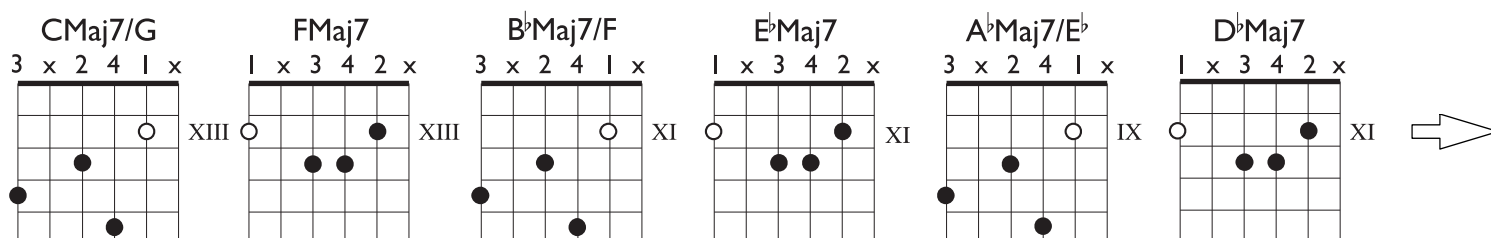
C	C Major	Cmin6	C Minor 6
CMaj7	C Major 7	Csus4	C Suspended 4
Cmin	C Minor	Csus2	C Suspended 2
Cmin7	C Minor 7	CMaj9	C Major 9
C7	C Dominant 7	Cadd9	C Major add9
		C9	C Dominant 9

EXERCISE #1 — ALTERNATING 2ND INVERSION AND ROOT POSITION THROUGH THE CYCLE OF 4THS: 7THS

This book provides an exercise routine for each of the five string sets. The exercises are devised to help you master the chords and the fingerboard. The first one involves playing 7th chords descending from the upper positions in a cycle of 4ths. This is a great way to learn not only the chords and their inversions, but also the notes that make them up!

As you go through the cycle down the fingerboard, alternate between 2nd inversion and root position: CMaj7 in 2nd inversion - FMaj7 in root position - B^bMaj7 in 2nd inversion - E^bMaj7 in root position, etc. The exercise is shown here with Maj7 chords, but should also be done with 7th, min7, min7^b5 and ^o7 chords. Also, notice that slash notation is used as another way of showing when a chord is in inversion. For instance, CMaj7 in 2nd inversion is notated CMaj7/G, since G (the 5th) is the lowest note played.

Leave your 4th finger down on the 3rd string between chords as a guide finger, and read across the two pages. **To avoid confusion when reading these exercises, remember that the Roman numeral showing the fret for the chord is always on the right side of the diagram.**



EXERCISE #2 — ALTERNATING 1ST AND 3RD INVERSIONS THROUGH THE CYCLE OF 4THS: 7THS

This second exercise is very much like the first, but it uses the 1st inversion of the 7th chords alternating with the 3rd inversion in the cycle of 4ths. This time, leave your 1st finger down as your guide finger as you play across the two pages. When you have mastered this exercise with Maj7 chords, do it with 7th, min7, min7^b5, and ^o7 chords!

