

SAL SALVADOR'S

COMPLETE CHORD BOOK

for

GUITAR

MAJOR CHORDS
MINOR CHORDS
DOMINANT CHORDS
MINOR SEVENTH CHORDS
AUGMENTED CHORDS
DIMINISHED CHORDS
SUSPENSIONS
CHORDS FOR LONG FINGERS
CHORD CONSTRUCTION

Edited by

DANNY HURD

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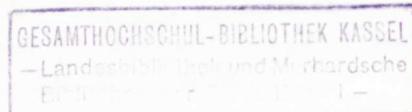
Foreword ~

"Do you have a good chord book?"

This is a loaded question, because it can conceal as many degrees and kinds of musical needs as the number of askers. But if you have in mind a comprehensive book of chords *for guitar* in all practical positions, voicings and inversions.....if you want them shown in clear diagrams completely fingered, with chord symbols and musical notation.....and if you need a concise illustration of exactly what a chord symbol calls for, so you can appreciate its application to guitar.....
We believe we have a good book.

The Publishers

(20,16)



146 04



SAL SALVADOR

SAL SALVADOR leaped into the national jazz limelight when he joined Stan Kenton in 1952. His pre-Kenton experience had included work with such groups as those of Terry Gibbs, Eddie Bert, and the Dardanello Trio. At the other musical extreme were the demands he met in the pit of the Radio City Music Hall.

Since leaving Stan, Sal has formed his own jazz group, played at the prominent jazz clubs throughout the country and recorded for such major recording companies as Blue Note, Capitol, Bethlehem, and Decca.

Despite of his busy schedule, Sal devotes a great deal of time in teaching and free-lance work as well as his numerous appearances on radio and television.

Introduction

This is not a book of chord progressions, nor is it a chord method, although it may be used by teachers quite successfully to show a pupil the practical aspects of modern day playing, such as to write out examples of typical orchestration parts. This book was primarily designed for students of the guitar who may be faced with chord symbols they have never seen before, or who may tire of playing the same inversions time after time and would like to make their rhythm or ad lib chordal background more interesting.

This book covers in each section all practical voicings and inversions from the most basic to the most difficult. We will probably break some of the rules set down by the masters of the old school of chordal playing, but then, this is another field entirely. To state one thing, I advocate the use of the thumb. Since *up tempo* chord solos are practically extinct in modern jazz, the thumb will not be a hindrance at all. Some of the more difficult chords cannot be played without the thumb; others are easier with it. After all, it is an extra finger - why not use it?

Since the ear and personal taste play such an important part in modern music, a definite place cannot be given for each chord inversion, although I give here general categories which will be very helpful. The rest will depend on your ear and your individualism which is as it should be.

All the chords on pages 6-11 may be used as or substituted for major chords; pages 12-14 as minor chords; pages 15-20 as dominant seventh chords; pages 21-23 as minor sevenths; pages 24, 25, 26, as augmented sevenths and at times as dominant sevenths. Diminished chords (page 26) can also be adjusted for use as dominant seventh ($\flat 9$) chords. The cross-references to the suspensions on pages 27 and 28 (pages 18 and 23) testify to their flexibility. The last page (page 29) is for the amusement of those who possess longer than average fingers. I assure you the rest are all playable and usable by the guitarist with average fingers.

The squares beside each chord heading contain examples of chord symbols as they most frequently appear in both printed and manuscript orchestration parts. The notes in each chord as they would appear on a staff are directly above their corresponding chart. The root or roots of each chord are encircled. Optional notes on the charts are marked with a square with the fingering beneath it and appear in parentheses on the staff. All the chords are written on the bottom part of the fingerboard so that they will be easier to locate at first.

All of the chords with the exception of those with open strings in them may be moved up the fingerboard chromatically without changing the fingering; for example, D \flat major in the first position moved up one fret becomes D major - another fret it becomes D \sharp major or E \flat major, etc. The same is true in reverse; for example, G major in the third position moved down one fret becomes G \flat major or F \sharp major, etc.

The word *plus* in some of the chord headings, such as "Major 7th *Plus*" or "Dominant 7th *Plus*" is used to denote the basic chord with various added or altered notes.

Don't forget to use your ear when substituting. Here's hoping you have as much fun using this book as I've had putting it together.

Sal Salvador

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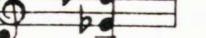
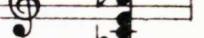
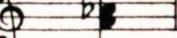
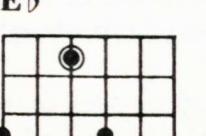
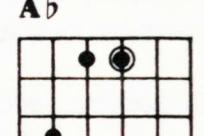
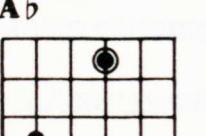
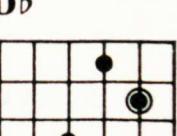
For information on how to use all chords, read introduction.

MAJOR CHORDS

The diagram illustrates five guitar chords with their musical notation and corresponding fingerings on a fretboard grid:

- F**: Treble clef, 4 notes. Fretboard diagram shows fingers 3, 2, 1, 1.
- B_b**: Treble clef, 4 notes. Fretboard diagram shows fingers opt 1, 1, 3, 3.
- D_b**: Treble clef, 4 notes. Fretboard diagram shows fingers 4, 3, 1, 2.
- E**: Treble clef, 4 notes. Fretboard diagram shows fingers opt 1, 1, 2, 4.
- F**: Treble clef, 4 notes. Fretboard diagram shows fingers 1, 3, 4, 2, 1, 1.

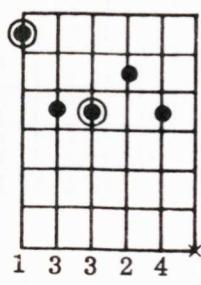
For the B_b chord, a bracket indicates "Use either or both" options for the 1st and 3rd strings.

				
Ab	Eb	Ab	Ab	D_b
				
* * 1 1 1 4	2 * 1 3 4 *	4 3 1 1 * *	3 * 1 4 4 *	* * 3 1 2 4

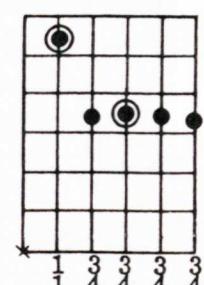
Major Sixth [C6]



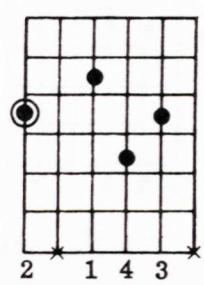
F6



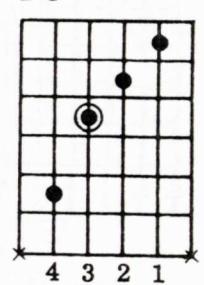
Bb6



G6



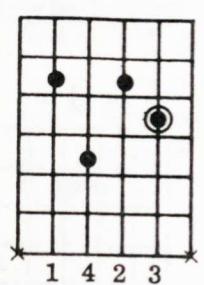
F6



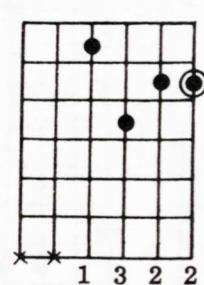
Gb6



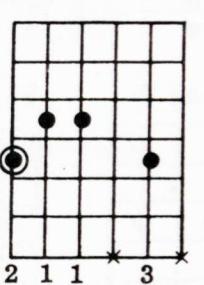
D6



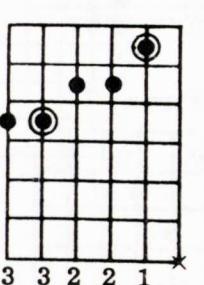
Gb6



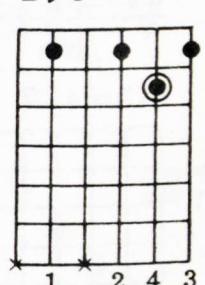
Ab6



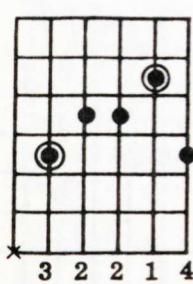
C6



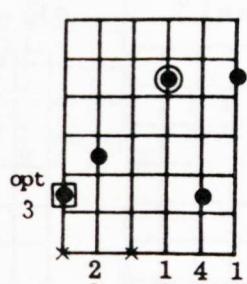
Db6



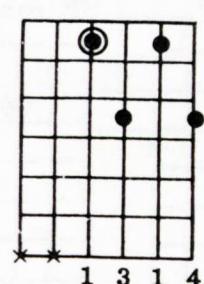
Db6



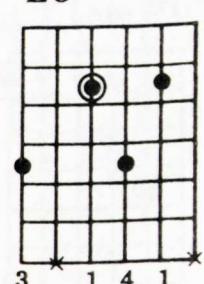
A6



Eb6



E6



HAB59

⁸ For information on how to use all chords, read introduction.

Major Sixth Add 9

C_{add A}^{add D} **C6 (add 9)** **C6 (9)** **C₉***



G6 add 9



C6 add 9



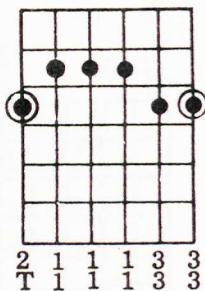
F6 add 9



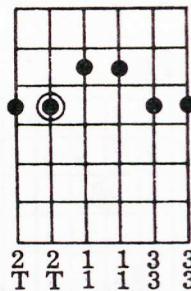
E6 add 9



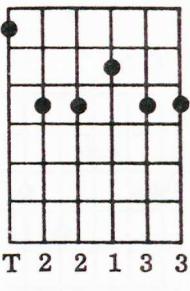
E♭6 add 9



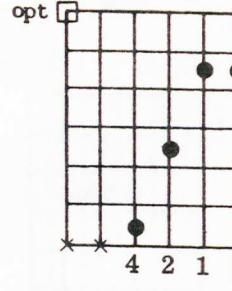
2 1 1 1 3 3
T 1 1 1 3 3



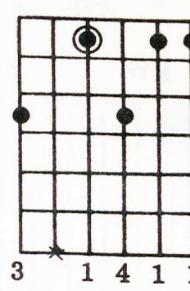
2 2 1 1 3 3
T T 1 1 3 3



T 2 2 1 3 3
T 2 2 1 3 3



opt 4 2 1 1
* * 4 2 1 1



3 1 4 1 1
3 1 4 1 1

* This symbol is used by different arrangers to indicate the chords in this section ("C6th add 9th") and the first and last chords on p. 19 ("C9th add 6th"). When in doubt, consult other parts of the arrangement to determine the desired chord.

Major Seventh **C maj 7**



G♭ maj 7



F maj 7



B♭ maj 7



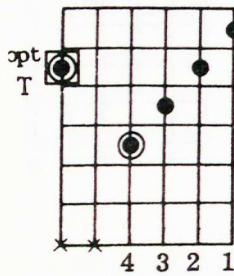
F maj 7



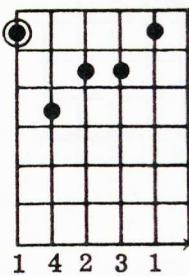
G maj 7



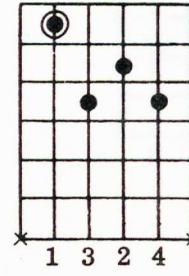
A maj 7



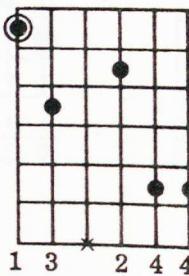
opt T 4 3 2 1
* * 4 3 2 1



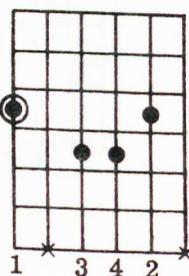
1 4 2 3 1
1 4 2 3 1



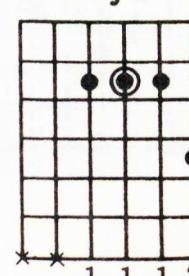
1 3 2 4
1 3 2 4



1 3 2 4 4
1 3 2 4 4



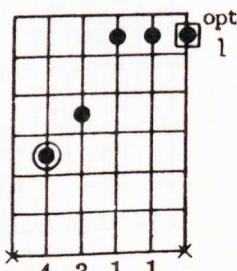
1 3 4 2
1 3 4 2



1 1 1 3
1 1 1 3



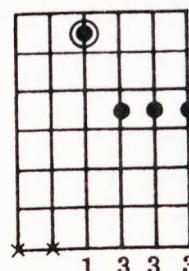
D♭ maj 7



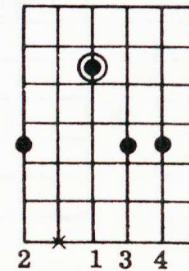
HAB59



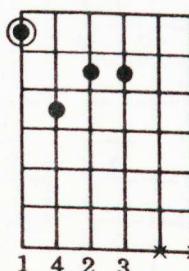
E♭ maj 7



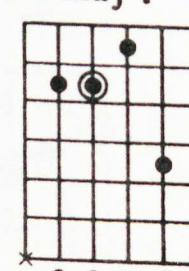
E maj 7



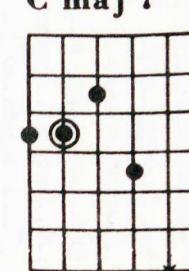
F maj 7



E maj 7



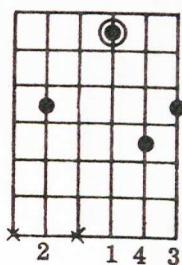
C maj 7



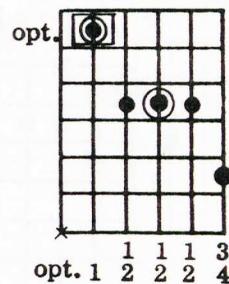
Major Seventh - continued



A♭ maj 7



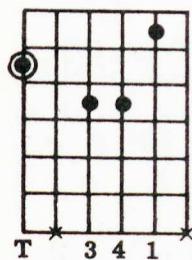
B♭ maj 7



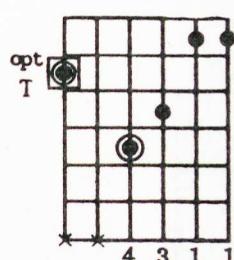
Major Seventh Plus C maj 7♭5



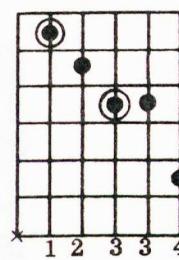
G♭ maj 7♭5



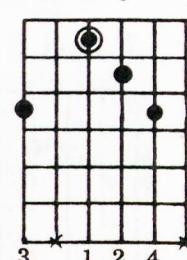
G♭ maj 7♭5



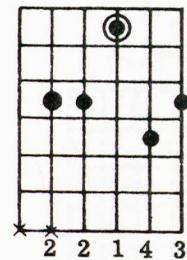
B♭ maj 7♭5



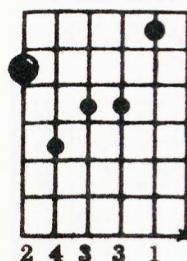
E♭ maj 7♭5



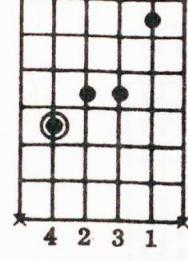
A♭ maj 7 add 13



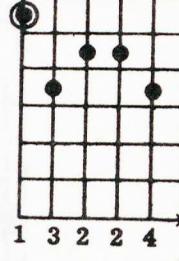
F♯ maj 7+11



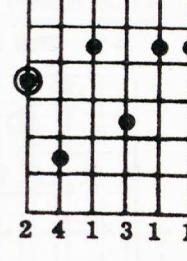
D♭ maj 7 add 13



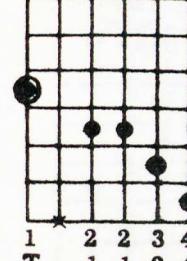
F maj 7 add 13



G maj 5 add 13



G maj 7 13

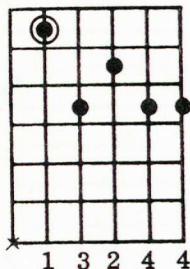


For information on how to use all chords, read introduction.

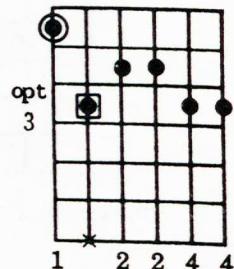
Major Seventh Plus - continued



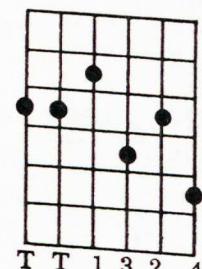
B-flat maj 7 add 13



F maj 7 add 13
add 9



C maj 7 add 6



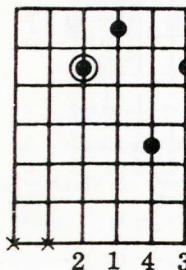
F maj 7 add 6



Major Ninth



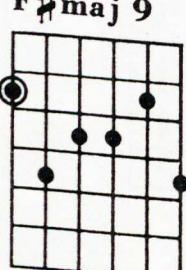
E maj 9



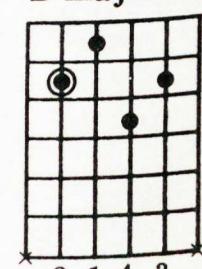
F maj 9



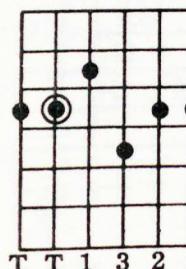
F# maj 9



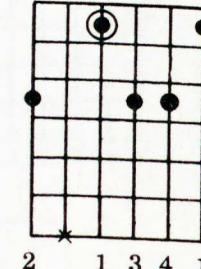
B maj 9



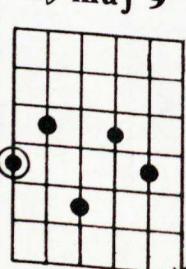
C maj 9



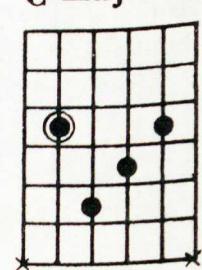
E-flat maj 9



A-flat maj 9



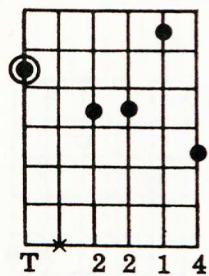
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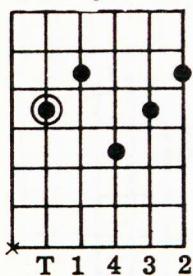
Major Ninth Plus



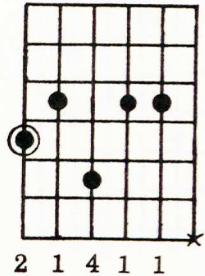
G_b maj 9 b5



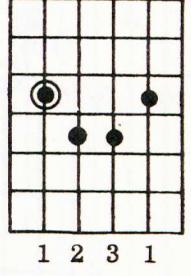
**C maj 9+11
or
C maj 9 b5**



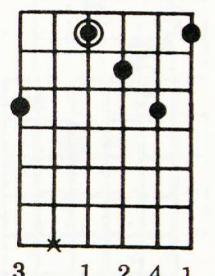
A_b maj 9 b5



C maj 9 b5



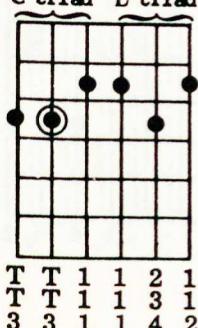
E_b maj 9 b5



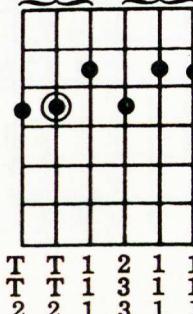
Bi-tonal Chords



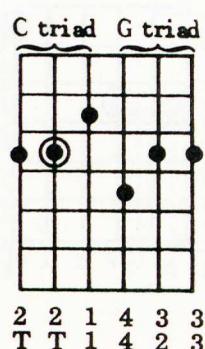
C6 add 9
C triad D triad



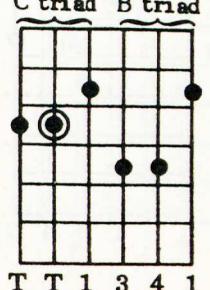
C7-5
C triad G_b triad



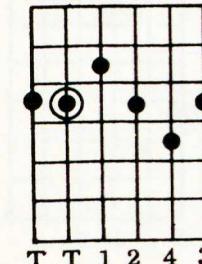
C maj 9



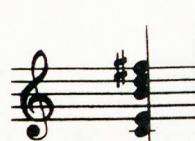
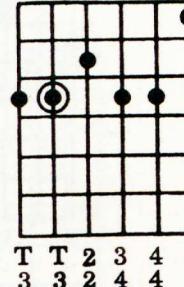
C maj 7
C triad B triad



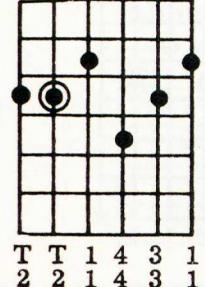
C7#9
C triad E_b triad



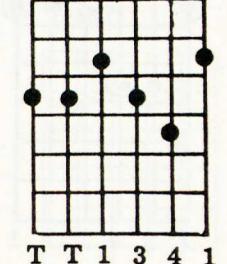
C9 add 11
C triad B_b triad



C maj 9+11
C triad B_m triad



C7#9+11
C triad E_b[#] m triad



Each of these chords may be used as C major in special effects - endings, for instance.

HAB59

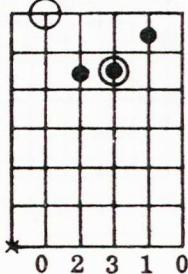
For information on how to use all chords, read introduction.

MINOR CHORDS

Minor C m*



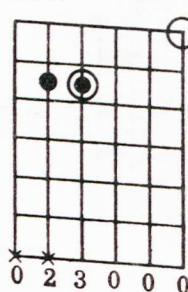
Am



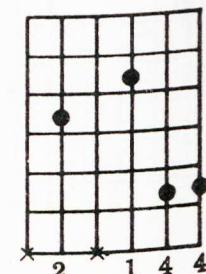
Dm



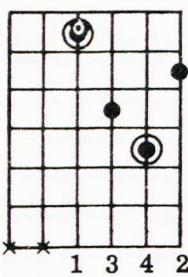
Em



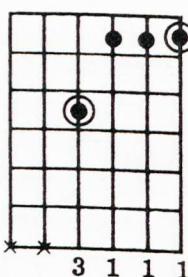
Am



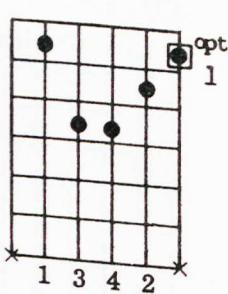
Eb m



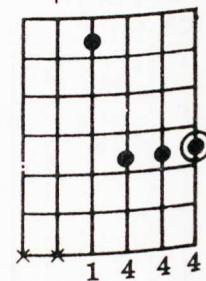
Fm



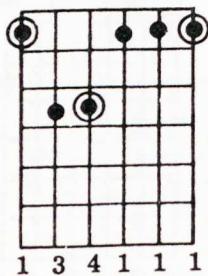
Bb m



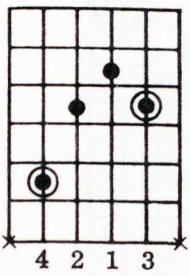
G# m



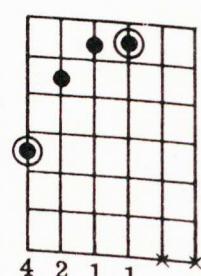
Fm



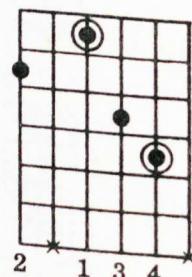
Dm



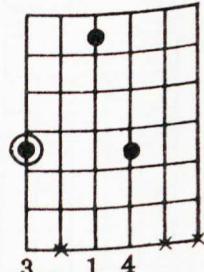
Ab m



Eb m

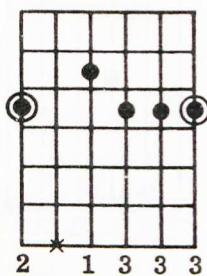
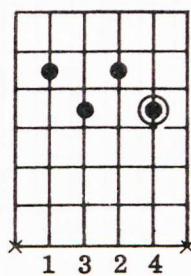
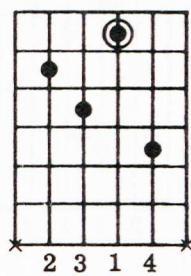
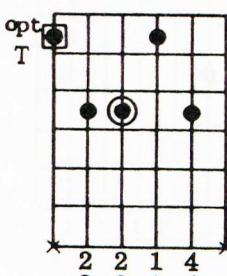
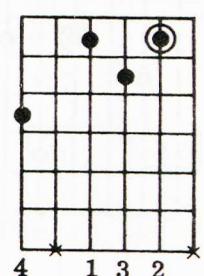
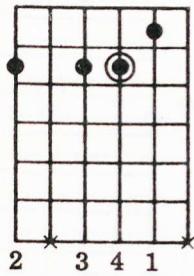
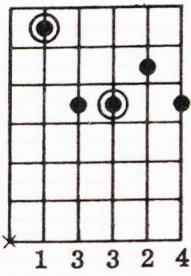
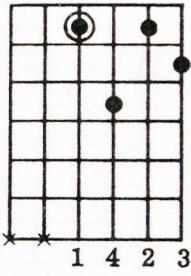
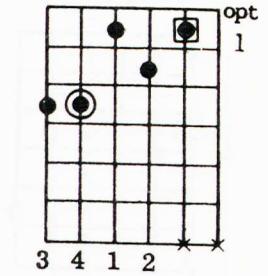
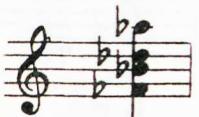
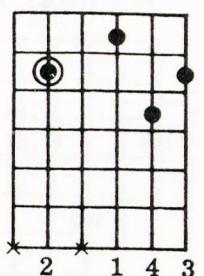
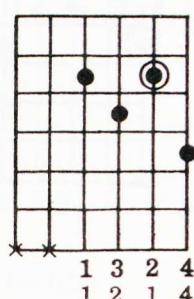
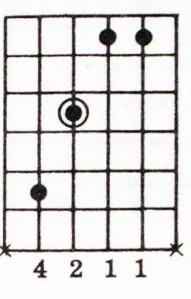
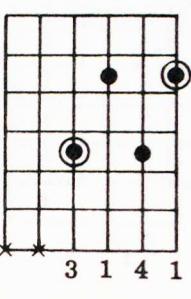
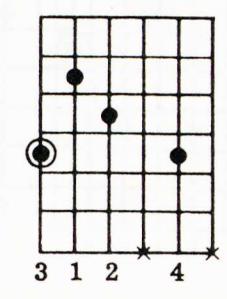
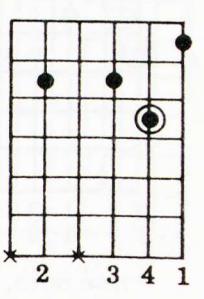


Ab m



* Many modern arrangers use a minus sign for minor (C-, C-6, C-7, C-9) in manuscript, but it seldom appears in print.

Minor Sixth Cm6

**Gm6****Dm6****A♭ m6****Fm6****Cm6****Am6****B♭ m6****E♭ m6****Cm6****Bm6****D♭ m6****Fm6****G♭ m6****A♭ m6****Dm6**

14 For information on how to use all chords, read introduction.

Minor Sixth - continued



Am6



Em6



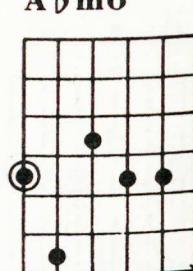
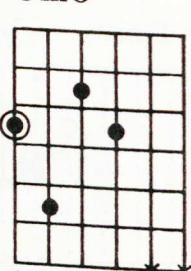
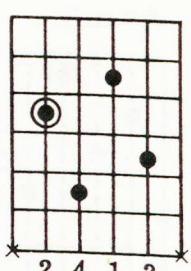
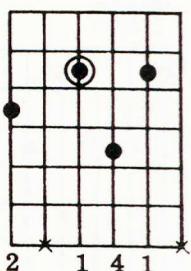
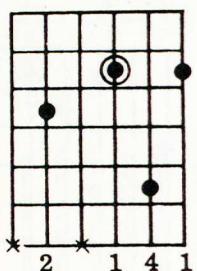
Cm6



Gm6



A♭m6



Minor Plus

Cm(maj 7)

Cm(add B♯)

Cm6(add 9)

etc.



Gm(maj 7)



Gm9(maj 7)



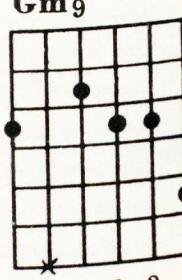
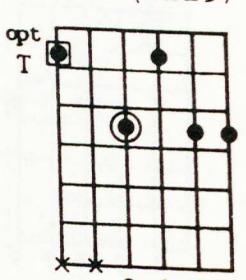
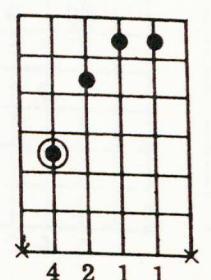
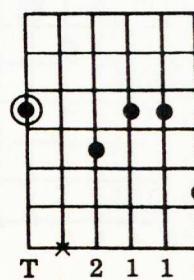
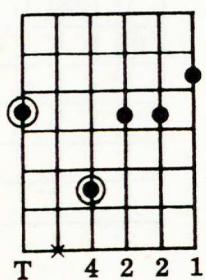
D♭m(maj 7)



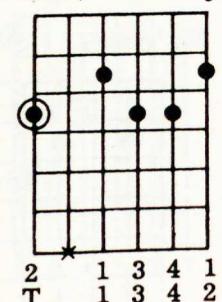
Fm6(add9)



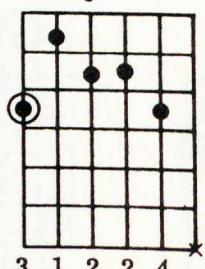
Gm⁶



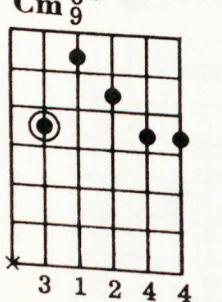
Gm6(add maj 7)



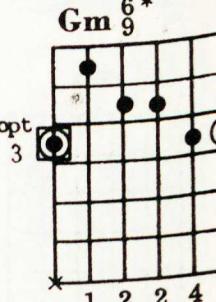
Gm^{6*}



Cm^{6*}



Gm^{6*}



* See note, p. 8.

For information on how to use all chords, read introduction.

Dominant Seventh - continued



G7



G7



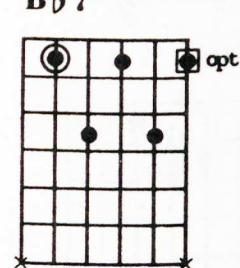
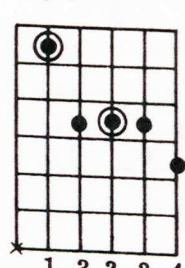
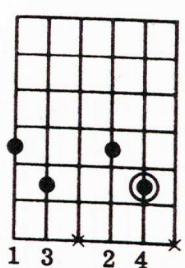
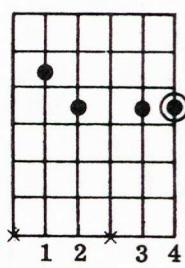
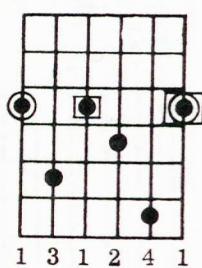
E7



Bb7



Bb7



opt

Dominant Seventh Plus

C7b9 etc.



G7b9



F7#9



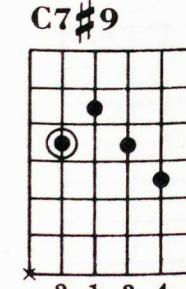
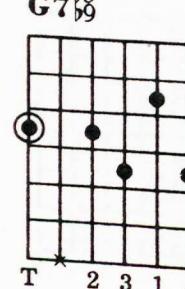
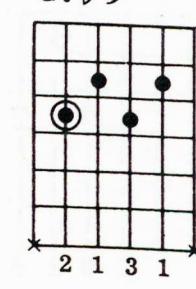
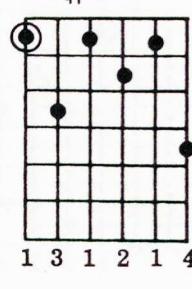
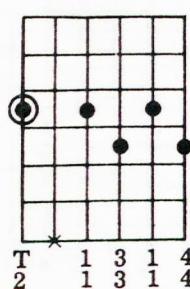
C7b9



G7b5



C7#9



C7b5 (or Gb7b5)



Eb7b5



C7b5



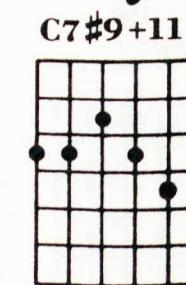
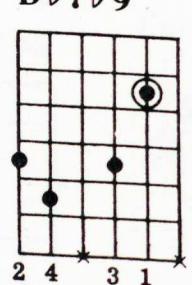
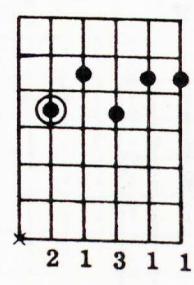
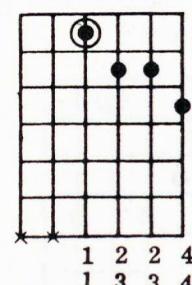
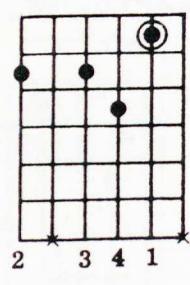
Dbb7b9



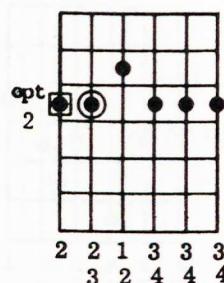
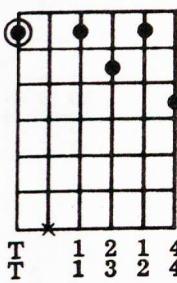
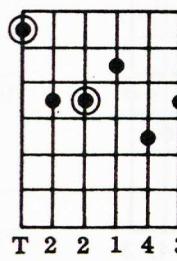
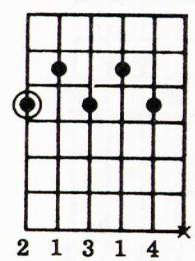
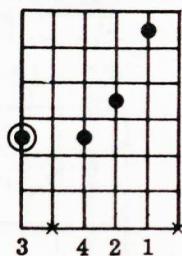
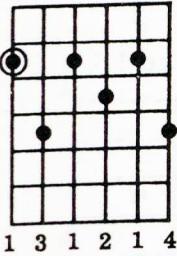
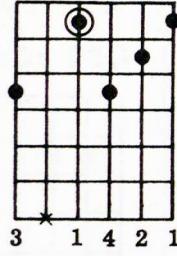
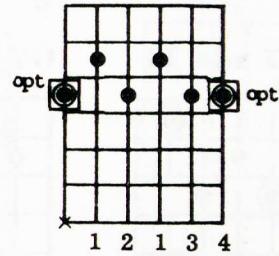
D7b5 (or Ab7+11)



C7#9+11

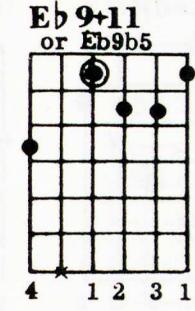
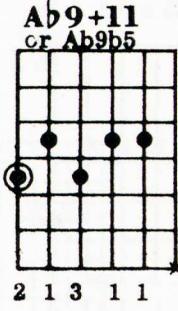
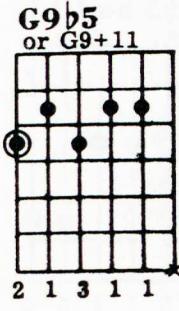
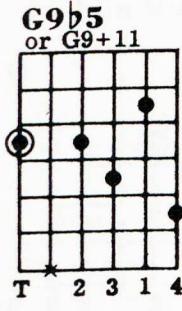
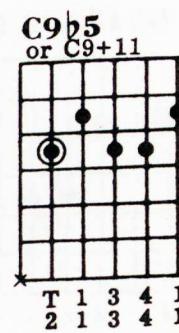
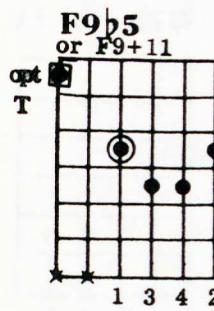


Dominant Ninth C9

**C9****F9****F9****G9****Ab9****Gb9****Eb9****G9**

Dominant Ninth Plus C9b5 C9+11 C+11 C7+11)

or Ninth Augmented Eleventh



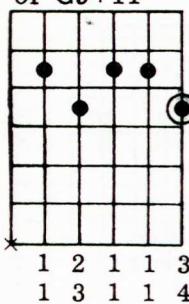
HAB59

For information on how to use all chords, read introduction.

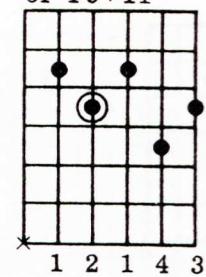
Dominant Ninth Plus - continued



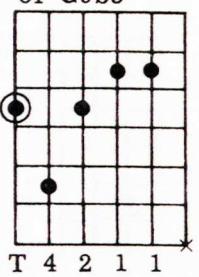
G9b5
or **G9+11**



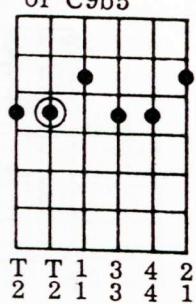
F9b5
or **F9+11**



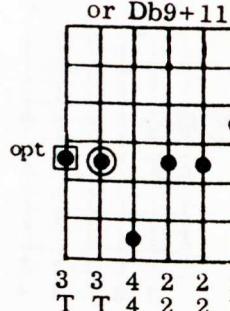
G9+11
or **G9b5**



C9+11
or **C9b5**



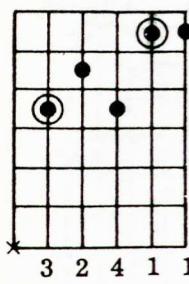
Db9b5
or **Db9+11**



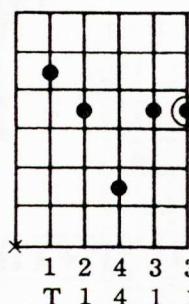
Dominant Eleventh **C11*** **C7 (add 11)**



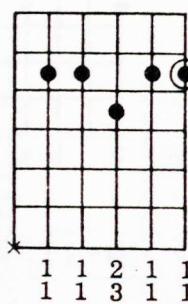
C7 add 11



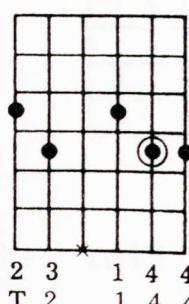
G7 add 11



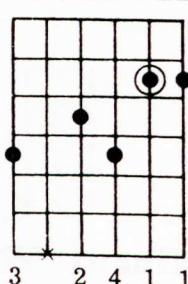
Gb7 add 11



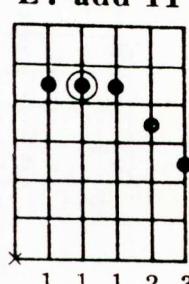
Eb7 add 11



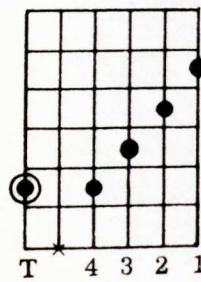
Db7 add 11



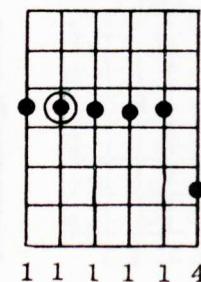
E7 add 11



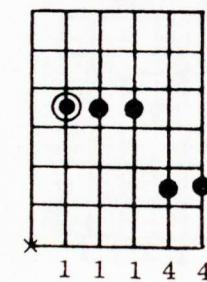
A13 add 11



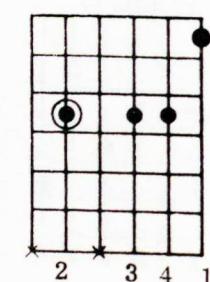
C13 add 11



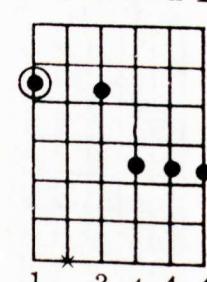
C13 add 11



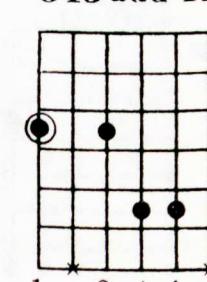
C9 add 11



Gb13 add 11



G13 add 11

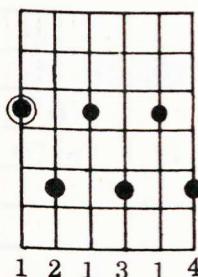


*Almost all Dominant Elephants in this group contain both the 3rd and the 11th. For chords using the 11th without the 3rd, see SUSPENSIONS (pp.27-28). See also Minor Eleventh (p. 23).

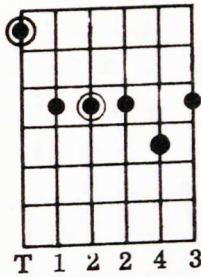
Dominant Eleventh-continued



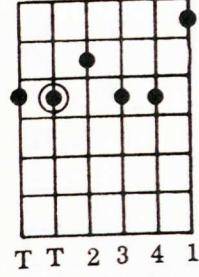
G9 add 11



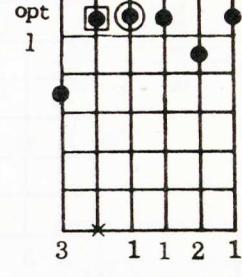
F9 add 11



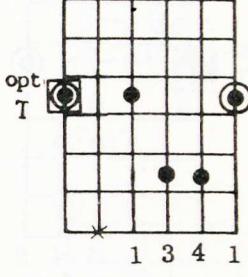
C9 add 11



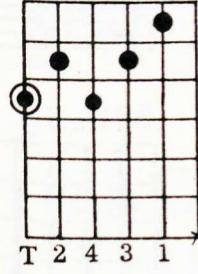
Eb9 add 11



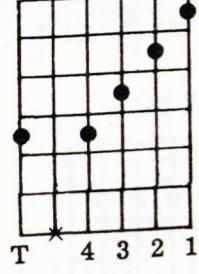
G13 add 11



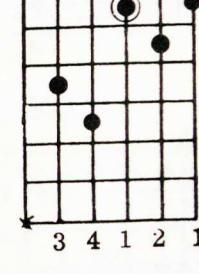
G9 add 11



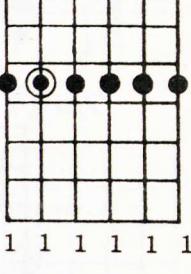
Ab13 add 11



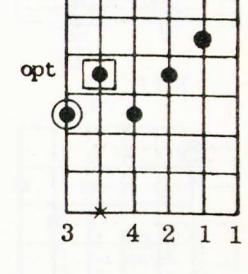
Ab13 add 11



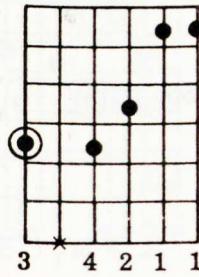
C9 add 11



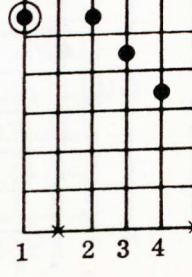
Ab9 add 11

Dominant Thirteenth C13 C7 add 6 C7⁶ C9⁶* C6⁹*

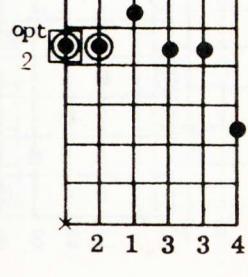
Ab13



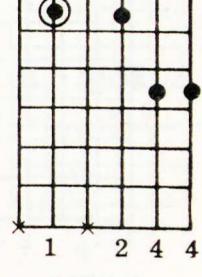
F13



B13



Bb13

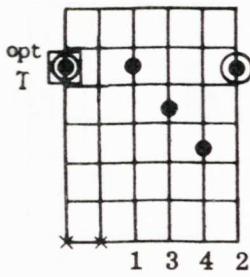


For information on how to use all chords, read introduction.

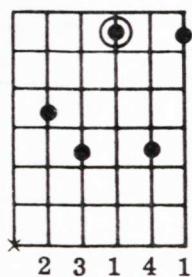
Dominant Thirteenth - continued



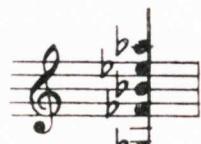
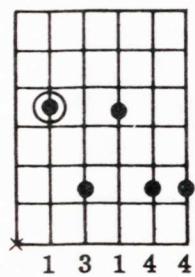
G_b13



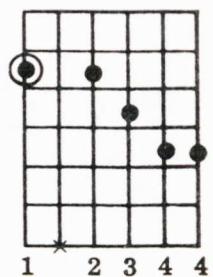
A_b13



C13



G_b13



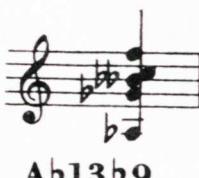
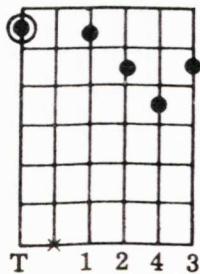
* See note, p. 8.

Dominant Thirteenth Plus C13_b9

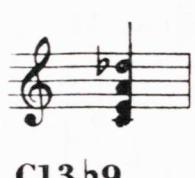
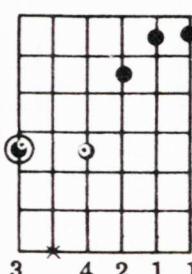
FOR 13th ADD 11th CHORDS SEE DOMINANT 11th SECTION



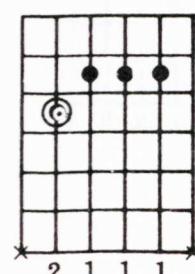
F13_b9



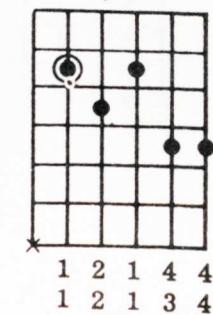
A_b13_b9



C13_b9



B13_b5



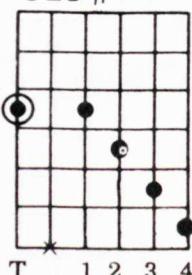
C13[#]9



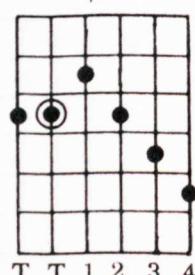
HAB59



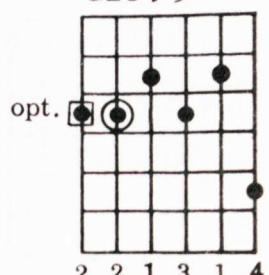
G13[#]9



C13[#]9



C13_b9



For information on how to use all chords, read introduction.

MINOR SEVENTH CHORDS

Minor Seventh Cm7



Gm7



Bbm7



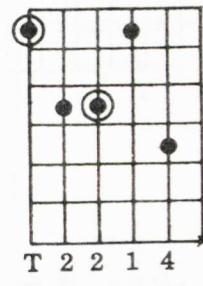
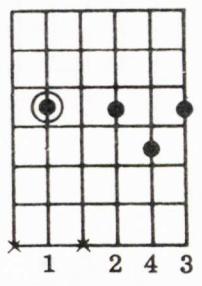
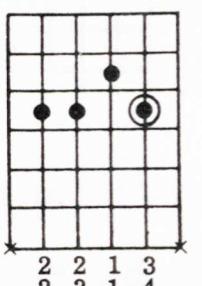
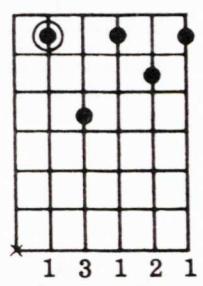
Dm7



Cm7



Fm7



Bm7



Bbm7



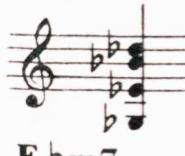
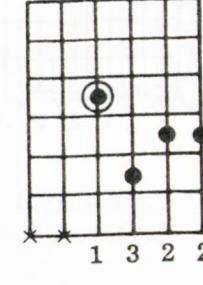
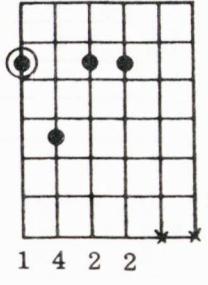
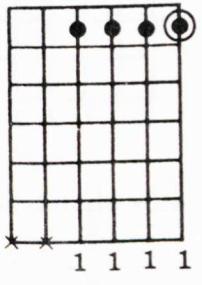
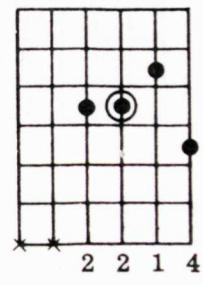
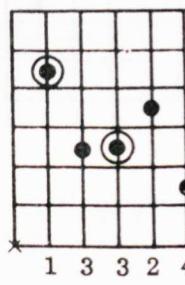
Fm7



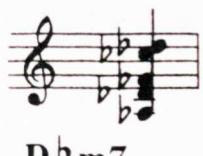
F#m7



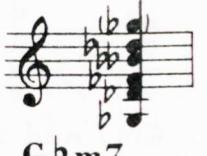
Fm7



Ebm7



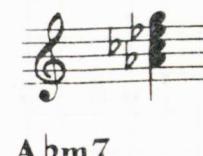
Dbm7



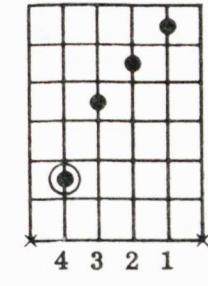
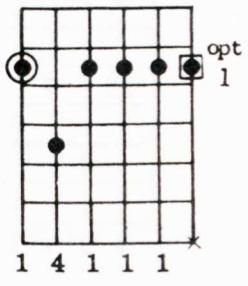
Gbm7



Dm7

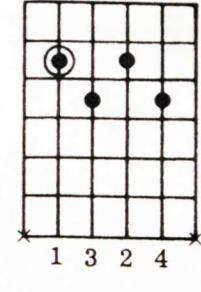
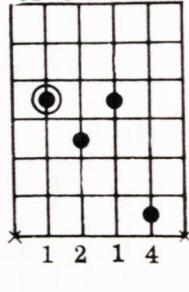
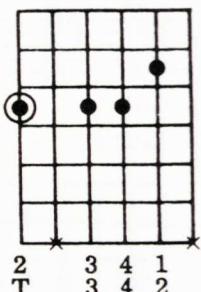
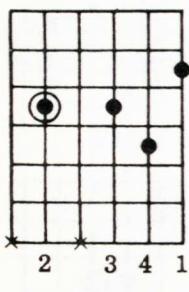
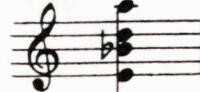
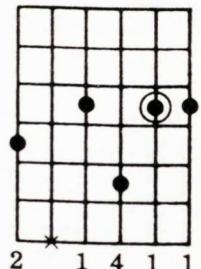
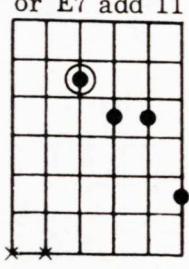
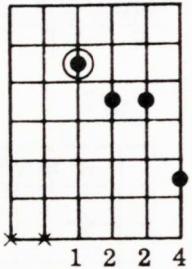
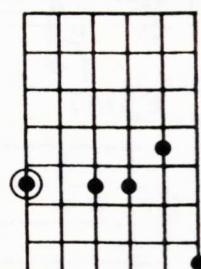
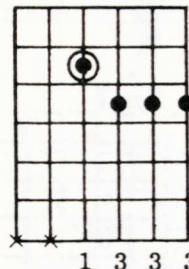


Abm7



For information on how to use all chords, read introduction.

Minor Seventh $\flat 5$ $Cm7\flat 5$ $C\emptyset^*$ $C\emptyset 7$

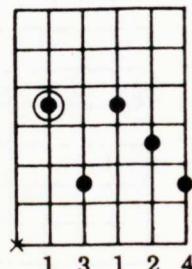
Cm7 \flat 5Gm7 \flat 5Dm7 \flat 5Cm7 \flat 5 add 11
or C7 add 11Bm7 \flat 5Em7 \flat 5Am9 \flat 5Em7 \flat 5 add 11Em7 \flat 5 add 11
or E7 add 11Dm7 \flat 5 add 11

* Pronounced "C half - diminished" or "C half - diminished seventh," this chord is frequently called deplorably, $E\flat m6$. - Ed.

Minor Seventh add 13



Cm7 add 13



Minor Ninth Cm9

G bm 9	C m 9	B m 9	F m 9	E b m 9
opt 2			opt 3	
T 2 * 1 4 3	2 1 3 3 3	1 3 1 1 1	T 1 1 1 1 4	2 1 4 3 1

Minor Eleventh* [Cm11] [Cm7 sus F] [Cm7 add 11]

A m 7 add 11	C m 7 add 11	E b m 7 add 11	B m 7 add 11	E b m 7 add 11	G b m 7 add 11
2 * 3 4 1	1 1 1 3 1	2 2 1 3 3	1 1 3 2 4	2 1 1 1 3	1 3 3 3 4 4
F m 7 add 11	B b m 7 add 11	D m 9 add 11 (Dm11)	F m 11	G m 11	
1 1 1 2 2	1 3 1 4	2 2 1 3 4 1	3 4 2 1 1	1 2 1 1 3 4	

* Of the chords in this group, only the second is a complete Minor Eleventh. Those with no minor 3rd may also be used as Dominant Eleventh (p. 18) or SUSPENSIONS (pp.27-28).

For information on how to use all chords, read introduction.

AUGMENTED CHORDS

Augmented **C+ C aug**

D_b+{or F+}
{or A+})

4 2 3 1

C+{or E+}
{or A_b+})

3 2 1 1

A_b+{or C+}
{or E+})

4 3 2 1

B_b{or G_b+}
{or D+})

1 4 2 3

E_b+{or B+}
{or G+})

1 4 3 2

A_b+{or C+}
{or E+})

2 1 1 4

E_b{or B+}
(or G+)

2 1 4 4

A+{or F+}
(or D_b+))

4 2 1 1

Augmented Seventh **C+7 C7+ C7(+5)**

D_b+7

2 4 3 3 1
T 4 2 2 1

B_b+7

2 1 1 3
3 1 1 4

C+7

1 3 2 2

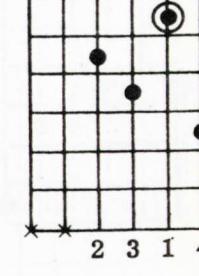
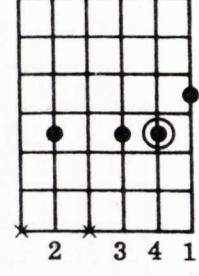
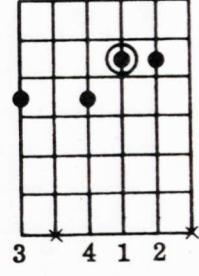
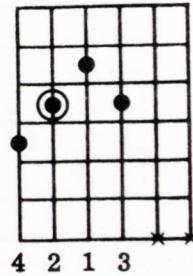
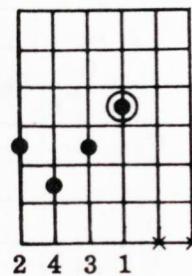
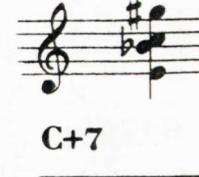
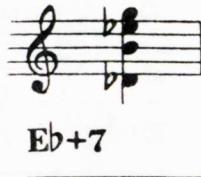
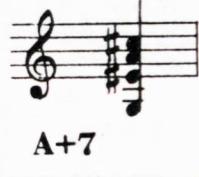
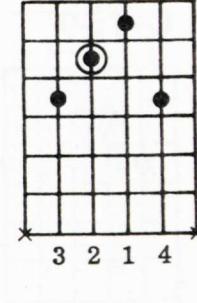
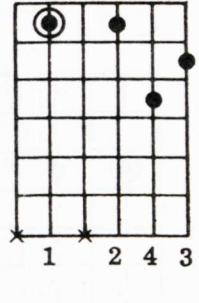
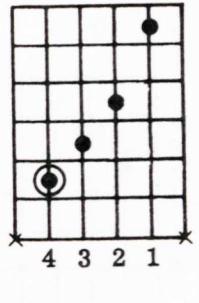
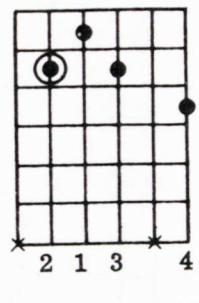
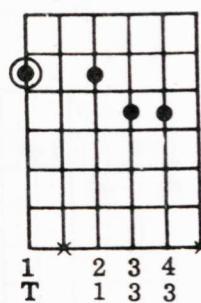
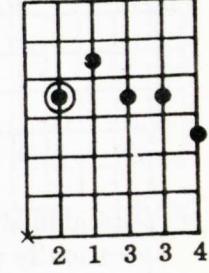
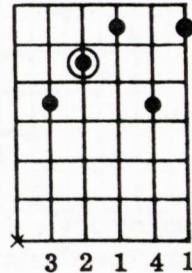
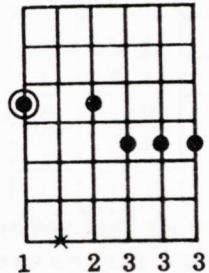
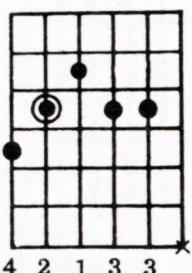
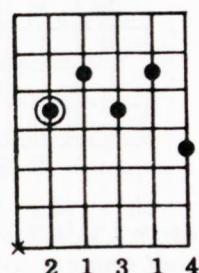
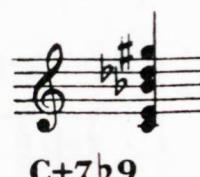
A_b+7

2 4 3 1 1

F+7

opt T 1 3 4 2

Augmented Seventh - continued

Augmented Seventh *Plus* C+7^b9 C7±9 C7^{#5}_b9

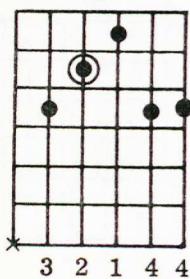
HAB59

For information on how to use all chords, read introduction.

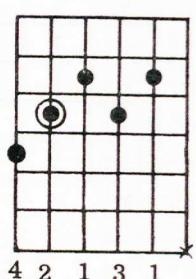
Augmented Seventh Plus-continued



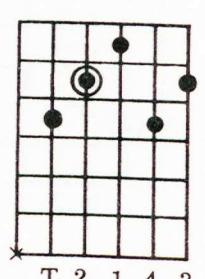
E+7#9



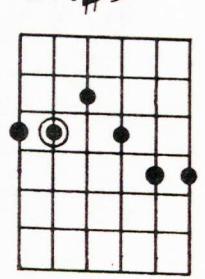
C+7b9



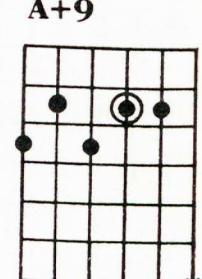
E+9



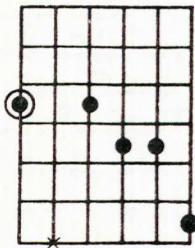
C+7#9



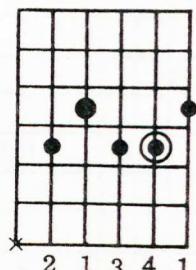
A+9



G+7#9



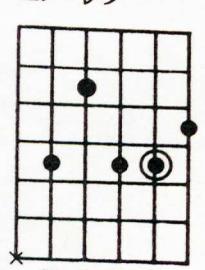
Eb+9



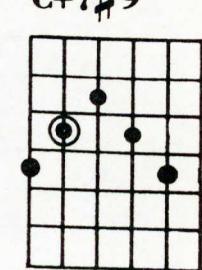
F+9



Eb+b9

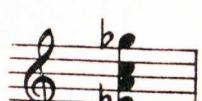


C+7#9

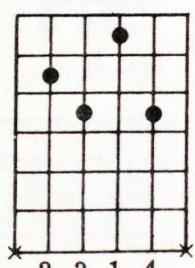


DIMINISHED CHORDS

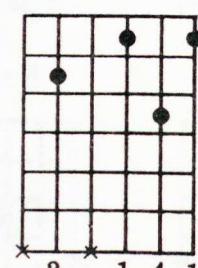
C dim **C°***



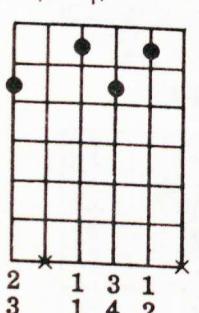
B° F° Abd° D°



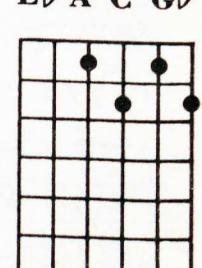
B° Abd° D° F°



F#dim D#dim A° C°



Ebdim A° C° Gbd°



* "Diminished" in chord symbols always means "diminished seventh" (a 4-note chord) unless a triad is specifically indicated. The diminished chord may be used for the dominant 7th b9 on a root one semi-tone lower. For instance, C°(Ebd°, F#°, A°) will serve as B7b9, D7b9, F7b9, A7b9.

Diminished Chords - continued

Four musical staves and their corresponding guitar chord diagrams for diminished chords:

- G° D° E° Bb°**: Staff shows a G° chord with a Bb bass. Diagram shows a standard G chord with a Bb bass note at the bottom.
- Eb° Gb° A° C°**: Staff shows an Eb° chord with an A bass. Diagram shows an E7 chord with an A bass note at the bottom.
- Ab° B° F° D°**: Staff shows an Ab° chord with a D bass. Diagram shows an A7 chord with a D bass note at the bottom.
- G° "Plus"**: Staff shows a G° chord with a Bb bass. Diagram shows a standard G chord with a Bb bass note at the bottom.

SUSPENSIONS C7 sus 4*

Five musical staves and their corresponding guitar chord diagrams for suspensions:

- Bb 7 sus 4**: Staff shows a Bb7 chord with a suspended 4th. Diagram shows a standard Bb7 chord with the 4th string open (x).
- C7 sus 4**: Staff shows a C7 chord with a suspended 4th. Diagram shows a standard C7 chord with the 4th string open (x).
- A7 sus 4**: Staff shows an A7 chord with a suspended 4th. Diagram shows an A7 chord with the 4th string open (x).
- C7 sus 4**: Staff shows a C7 chord with a suspended 4th. Diagram shows a standard C7 chord with the 4th string open (x).
- Ab7 sus 4**: Staff shows an Ab7 chord with a suspended 4th. Diagram shows an Ab7 chord with the 4th string open (x).

Five musical staves and their corresponding guitar chord diagrams for various suspensions:

- Ab7 sus 4**: Staff shows an Ab7 chord with a suspended 4th. Diagram shows an Ab7 chord with the 4th string open (x).
- G7 sus 4**: Staff shows a G7 chord with a suspended 4th. Diagram shows a standard G7 chord with the 4th string open (x).
- Eb7 sus 4**: Staff shows an Eb7 chord with a suspended 4th. Diagram shows an Eb7 chord with the 4th string open (x).
- Eb7 sus 4**: Staff shows an Eb7 chord with a suspended 4th. Diagram shows an Eb7 chord with the 4th string open (x).
- F7 sus 4**: Staff shows a F7 chord with a suspended 4th. Diagram shows a standard F7 chord with the 4th string open (x).

* See also notes on pages 18 and 22.

For information on how to use all chords, read introduction.
Suspensions - continued

G_b7 sus 4

Chord notation: Treble clef, two flats, B_b, D_b, G_b, C_b. Bass note: B_b.

Guitar diagram: A standard six-string guitar neck. Fret 1: B_b (open). Fret 3: D_b. Fret 4: G_b. Fret 1: C_b. Strings 3, 5, and 6 are muted.

Fretting: 1 3 1 4 1 1

F sus 4

Chord notation: Treble clef, one flat, F, A, C, E.

Guitar diagram: A standard six-string guitar neck. Fret 3: A (open). Fret 4: C. Fret 1: E.

Fretting: * 3 4 1 1

G13 sus 4 (G 13)*

Chord notation: Treble clef, one flat, G, B, D, F#.

Guitar diagram: A standard six-string guitar neck. Fret 1: B (open). Fret 2: D. Fret 3: F#.

Fretting: 1 2 3 4 *

C9 sus 4 (C 11)

Chord notation: Treble clef, one flat, C, E, G, B.

Guitar diagram: A standard six-string guitar neck. Fret 1: E (open). Fret 1: G. Fret 2: B.

Fretting: 1 1 1 1 1 1

C7 sus 4

Chord notation: Treble clef, one flat, C, E, G, B.

Guitar diagram: A standard six-string guitar neck. Fret 2: E. Fret 3: G. Fret 4: B.

Fretting: * 2 3 1 4

C7 sus 4

Chord notation: Treble clef, one flat, C, E, G, B.

Guitar diagram: A standard six-string guitar neck. Fret 2: E (open). Fret 2: G. Fret 3: B.

Fretting: * 2 2 3 * 4

E7 sus 4

Chord notation: Treble clef, one flat, E, G, B, D.

Guitar diagram: A standard six-string guitar neck. Fret 1: G. Fret 1: B. Fret 4: D.

Fretting: 1 1 1 4 *

A7 sus 4

Chord notation: Treble clef, one flat, A, C#, E, G.

Guitar diagram: A standard six-string guitar neck. Fret 1: C#. Fret 1: E. Fret 3: G.

Fretting: * 1 1 3 3

F9 sus 4 (F 11)

Chord notation: Treble clef, one flat, F, A, C, E.

Guitar diagram: A standard six-string guitar neck. Fret 1: A (open). Fret 2: C. Fret 4: E.

Fretting: T 1 2 2 4 3

G9 sus 4

Chord notation: Treble clef, one flat, G, B, D, F#.

Guitar diagram: A standard six-string guitar neck. Fret 2: B (open). Fret 3: D. Fret 4: F#.

Fretting: 2 2 3 1 4 *

A_b9 sus 4 (A_b11)

Chord notation: Treble clef, two flats, A_b, C, E, G, B_b.

Guitar diagram: A standard six-string guitar neck. Fret 3: C (open). Fret 4: E. Fret 2: G. Fret 1: B_b.

Fretting: 3 * 4 2 1 *

A13 sus 4 (A 13)

Chord notation: Treble clef, one sharp, A, C#, E, G, B.

Guitar diagram: A standard six-string guitar neck. Fret 4: C# (open). Fret 3: E. Fret 2: G. Fret 1: B.

Fretting: T 4 3 2 1

C13 sus 4

Chord notation: Treble clef, one flat, C, E, G, B.

Guitar diagram: A standard six-string guitar neck. Fret 1: E (open). Fret 1: G. Fret 2: B.

Fretting: 1 1 1 1 1 4

D b9 sus 4

Chord notation: Treble clef, two flats, D_b, F, A, C, E.

Guitar diagram: A standard six-string guitar neck. Fret 2: F (open). Fret 4: A. Fret 3: C. Fret 1: E.

Fretting: 2 4 3 3 1 *

G9 sus 4

Chord notation: Treble clef, one flat, G, B, D, F#.

Guitar diagram: A standard six-string guitar neck. Fret 1: B (open). Fret 3: D. Fret 4: F#.

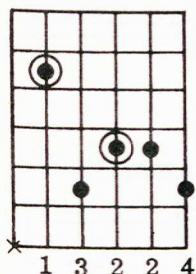
Fretting: T * 1 3 1 4

* The alternate symbols in parentheses are the editor's suggestions.

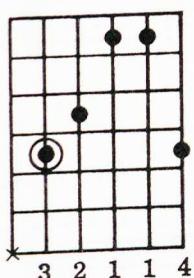
CHORDS FOR LONG FINGERS



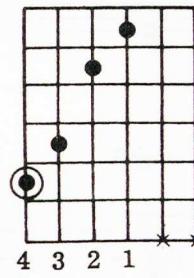
B+7



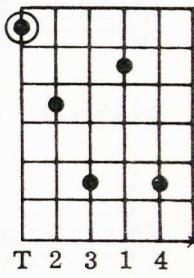
D♭ maj 7



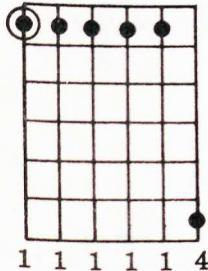
A maj 7



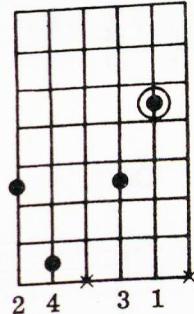
F maj 9



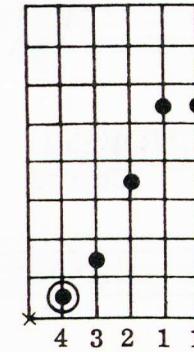
Fm7 add 11



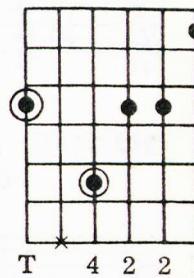
D9



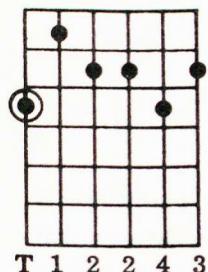
F⁹



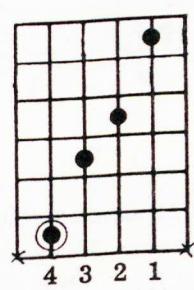
Gm7



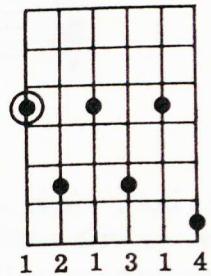
Gm⁹ add maj 7



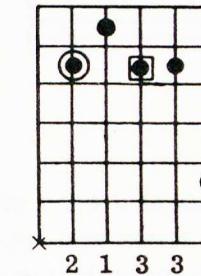
E♭ m6



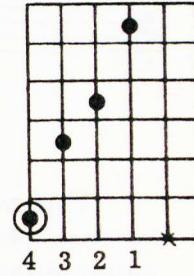
Gm7 add 11



B9



B♭ m7



30 For information on how to use all chords, read introduction.

CHORD CONSTRUCTION

MAJOR CHORDS

A musical staff in G clef showing five chords. The first chord is C (root position). The second is C6 (root position). The third is C6 (add 9) with a bass note. The fourth is C maj 7 (root position). The fifth is C maj 9 (root position).

MINOR CHORDS

A musical staff in G clef showing five chords. The first is Cm (root position). The second is Cm6 (root position). The third is Cm6 (add 9) with a bass note. The fourth is Cm (maj 7) (root position). The fifth is Cm9 (maj 7) (root position).

DOMINANT CHORDS

A musical staff in G clef showing seven chords. The first is C7 (root position). The second is C7b5 (root position). The third is C7b9 (root position). The fourth is C7#9 (root position). The fifth is C7b5 (root position). The sixth is C9 (root position). The seventh is C9b5 (root position). The eighth is C9+11 (root position). The ninth is C11 (root position). The tenth is C13 (root position). The eleventh is C13b9 (root position). The twelfth is C13+11 (root position).

MINOR SEVENTH CHORDS

A musical staff in G clef showing four chords. The first is Cm7 (root position). The second is Cm7b5 (root position). The third is Cm9 (root position). The fourth is Cm11 (root position).

AUGMENTED CHORDS

A musical staff in G clef showing four chords. The first is C+ (root position). The second is C7+(C+7) (root position). The third is C9+(C+9) (root position). The fourth is C7+5 (root position).

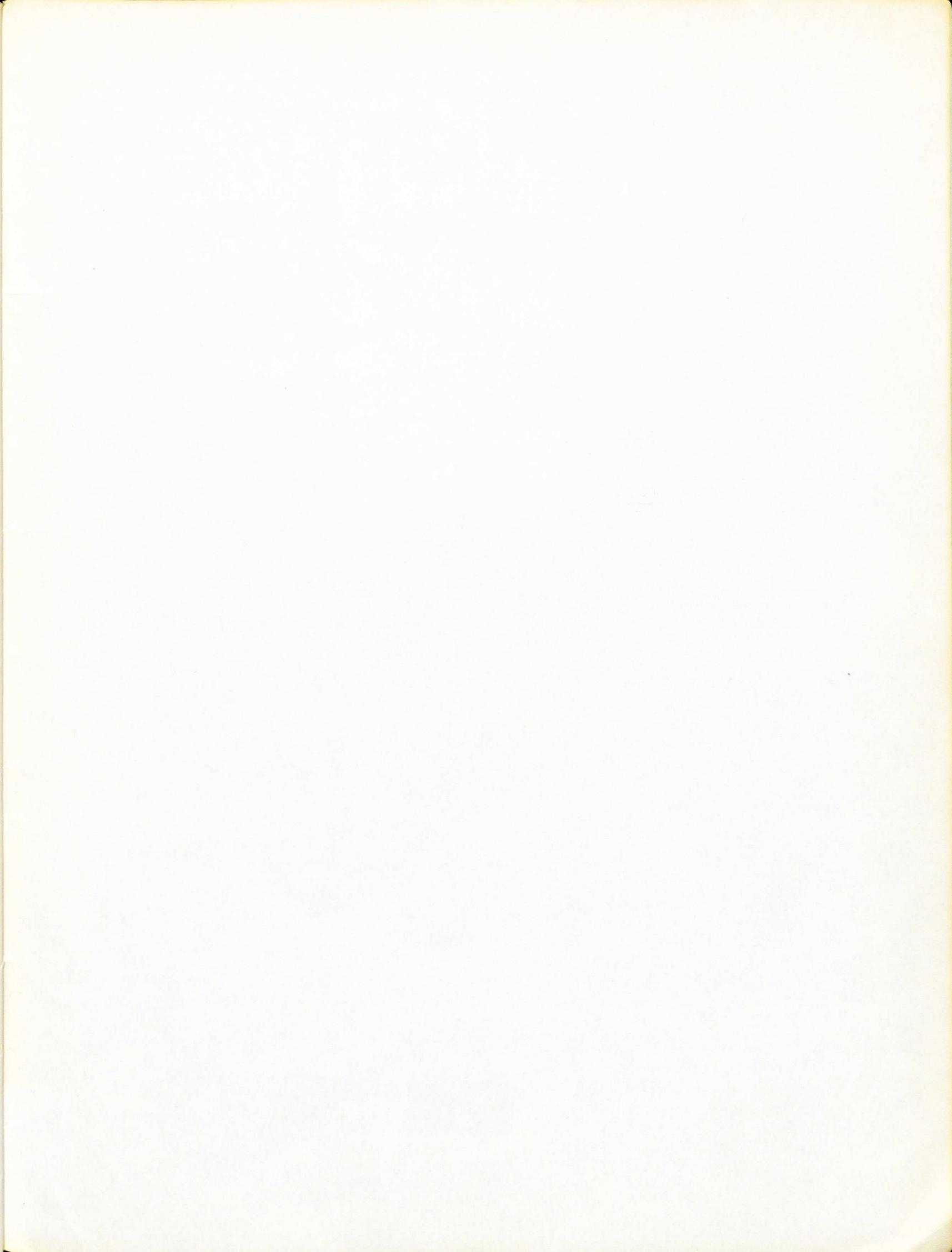
DIMINISHED CHORD

A musical staff in G clef showing a single chord symbol with a circle symbol above it, representing a diminished chord.

SUSPENSION

A musical staff in G clef showing a single chord symbol labeled "C7 sus 4", representing a suspension chord.

This page shows how each chord "is built" on C - the exact tones called for by each chord symbol. How these tones are applied varies with each instrument. Most practical voicings for guitar either double or omit one or more tones actually called for. This page has been added by the editor to help the student further appreciate Sal Salvador's voicings and inversions.



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