

# **Voicings for Guitar**

**Worship God 2011**

Patrick Anderson  
[paguitar@mac.com](mailto:paguitar@mac.com)

**©2011**

# Natural Notes on the neck

|    |   |   |   |   |   |   |
|----|---|---|---|---|---|---|
|    | E | A | D | G | B | E |
|    | F |   |   |   | C | F |
|    |   |   | E | A |   |   |
| 3  | G |   | F |   | D | G |
|    |   |   |   | B |   |   |
| 5  | A |   | G | C | E | A |
|    |   |   |   |   | F |   |
| 7  | B |   | A | D |   | B |
|    | C |   |   |   | G | C |
| 9  |   |   | B | E |   |   |
|    | D |   | C | F | A | D |
|    |   |   |   |   |   |   |
| 12 | E | A | D | G | B | E |
|    | F |   |   |   | C | F |
|    |   | B | E | A |   |   |
|    | G | C | F |   | D | G |

# Major Key chord Theory

I

ii

iii

IV

V

vi

vii<sup>o</sup> (diminished)

|                                    |                                    |                                       |                                       |                      |                                    |                                       |                          |
|------------------------------------|------------------------------------|---------------------------------------|---------------------------------------|----------------------|------------------------------------|---------------------------------------|--------------------------|
| C                                  | C                                  | Dm                                    | Em                                    | F                    | G                                  | Am                                    | B <sup>o</sup> dim       |
| G                                  | G                                  | Am                                    | Bm                                    | C                    | D                                  | Em                                    | F <sup>#</sup> dim       |
| D                                  | D                                  | Em                                    | F <sup>#</sup> m                      | G                    | A                                  | Bm                                    | C <sup>#</sup> dim       |
| A                                  | A                                  | Bm                                    | C <sup>#</sup> m                      | D                    | E                                  | F <sup>#</sup> m                      | G <sup>#</sup> dim       |
| E                                  | E                                  | F <sup>#</sup> m                      | G <sup>#</sup> m                      | A                    | B                                  | C <sup>#</sup> m                      | D <sup>#</sup> dim       |
| B                                  | B                                  | C <sup>#</sup> m                      | D <sup>#</sup> m                      | E                    | F <sup>#</sup>                     | G <sup>#</sup> m                      | A <sup>#</sup> dim       |
| F <sup>#</sup> /<br>G <sup>b</sup> | F <sup>#</sup> /<br>G <sup>b</sup> | G <sup>#</sup> m/<br>A <sup>b</sup> m | A <sup>#</sup> m/<br>B <sup>b</sup> m | B/<br>C <sup>b</sup> | C <sup>#</sup> /<br>D <sup>b</sup> | D <sup>#</sup> m/<br>E <sup>b</sup> m | E <sup>#</sup> dim/<br>F |
| D <sup>b</sup>                     | D <sup>b</sup>                     | E <sup>b</sup> m                      | Fm                                    | G <sup>b</sup>       | A <sup>b</sup>                     | B <sup>b</sup> m                      | Cdim                     |
| A <sup>b</sup>                     | A <sup>b</sup>                     | B <sup>b</sup> m                      | Cm                                    | D <sup>b</sup>       | E <sup>b</sup>                     | Fm                                    | Gdim                     |
| E <sup>b</sup>                     | E <sup>b</sup>                     | Fm                                    | Gm                                    | A <sup>b</sup>       | B <sup>b</sup>                     | Cm                                    | Ddim                     |
| B <sup>b</sup>                     | B <sup>b</sup>                     | Cm                                    | Dm                                    | E <sup>b</sup>       | F                                  | Gm                                    | Adim                     |
| F                                  | F                                  | Gm                                    | Am                                    | B <sup>b</sup>       | C                                  | Dm                                    | Edim                     |

# Color Code

chord extension chart

|        | <u>I</u> | ii | iii | <u>IV</u> | <u>V</u> | vi | vii° |
|--------|----------|----|-----|-----------|----------|----|------|
| maj7   | x        |    |     | x         |          |    |      |
| min7   |          | x  | x   |           | x        | x  | x    |
| 2/9    | x        | x  | x   | x         | x        | x  |      |
| 4 sus  | x        |    |     |           | x        | x  |      |
| #4/#11 |          |    |     | x         |          |    |      |

# Open Chords

C,A,G,E,D

Chord Shape + extensions

Voicings, More Voicings, Bass movement

Drone/Open strings

CAGED Shapes

Capo Keys

Top end/Partial

Open Power Chords

# Tops of chords/partials

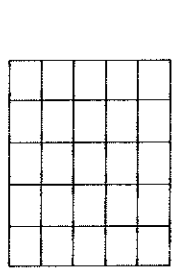
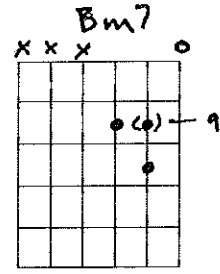
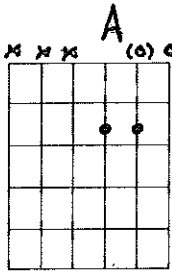
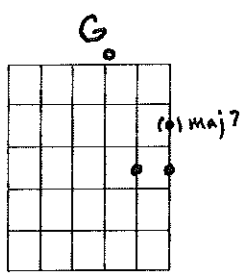
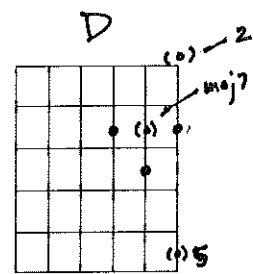
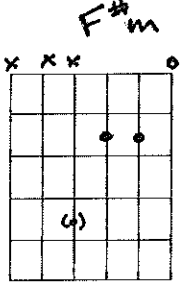
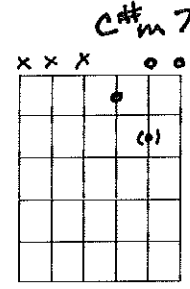
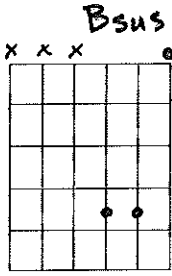
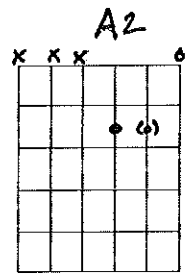
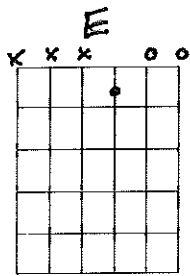
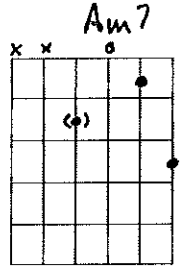
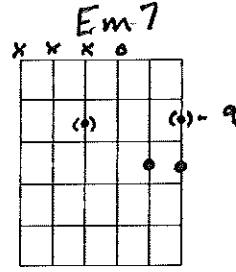
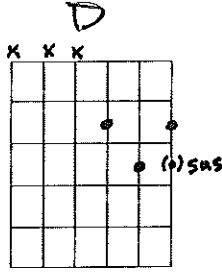
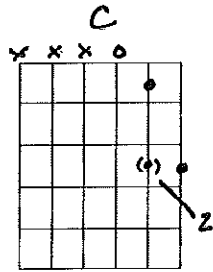
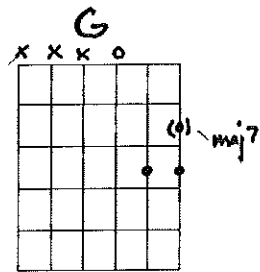
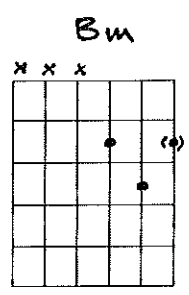
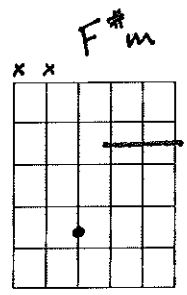
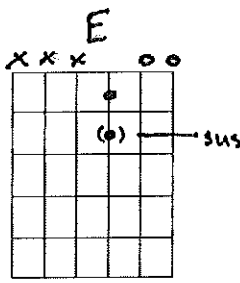
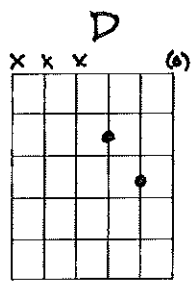
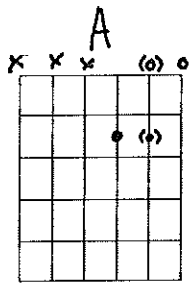
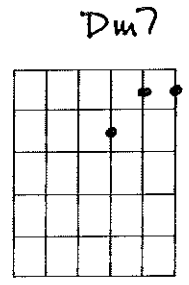
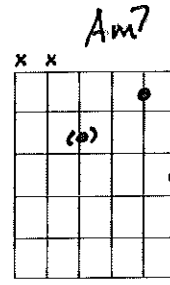
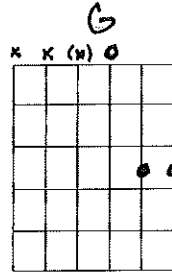
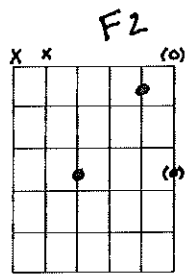
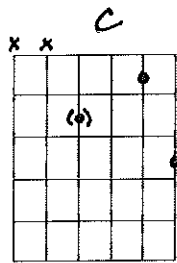
I

IV

V

vi

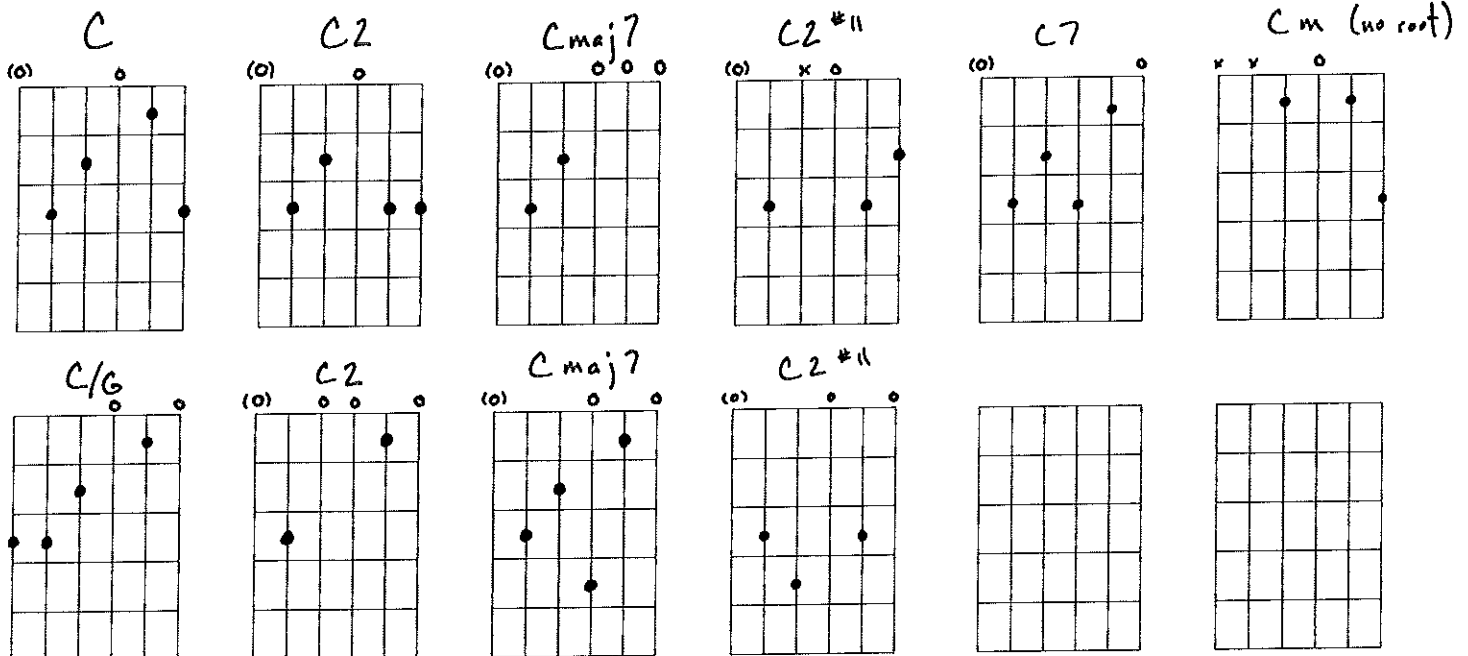
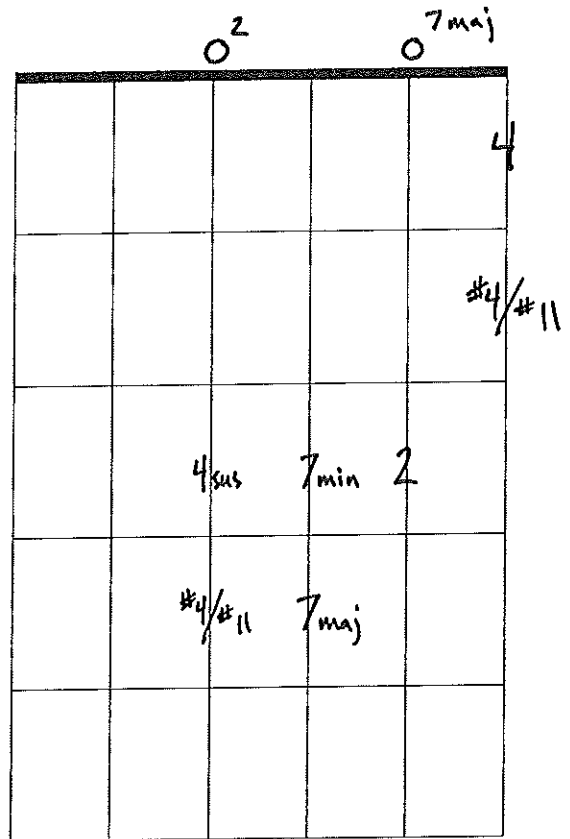
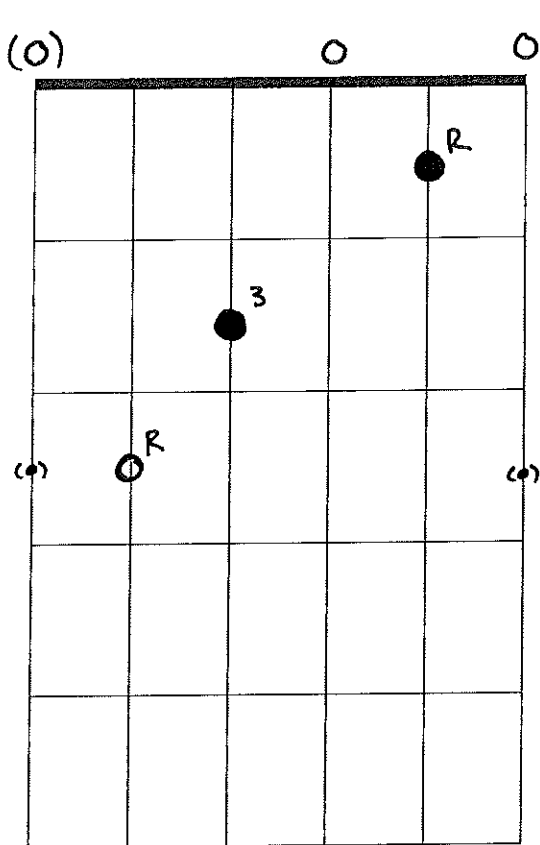
ii



# C

Chord Shape/Extensions  
Voicings and Bass movement  
CAGED Shapes  
Capo Keys

# C Shape





# Key of C Chords

|               |             |           |          |      |       |
|---------------|-------------|-----------|----------|------|-------|
|               | (I)         | (IV)      | (V)      | (vi) | (ii)  |
|               | C           | F         | G        | Am   | Dm    |
| Basic         |             |           |          |      |       |
| Common tone   | C           | F2        | Gsus     | Am7  | Dmsus |
|               |             |           |          |      |       |
| More voicings | Csus        | Fmaj7     | Gsus     | Am7  | Dm9   |
|               |             |           |          |      |       |
|               | Fmaj7/c     | Fmaj7     |          | Am9  |       |
|               |             |           |          |      |       |
|               | Fmaj7add2/c | Fmaj7add2 | Fmaj7#11 | Am9  | Am9   |
|               |             |           |          |      |       |

# Key of C chords (cont.)

①

C/E

→

Fmaj7

②

C/E

↔

Fmaj7add2

or

C/E

F2

③

Am7

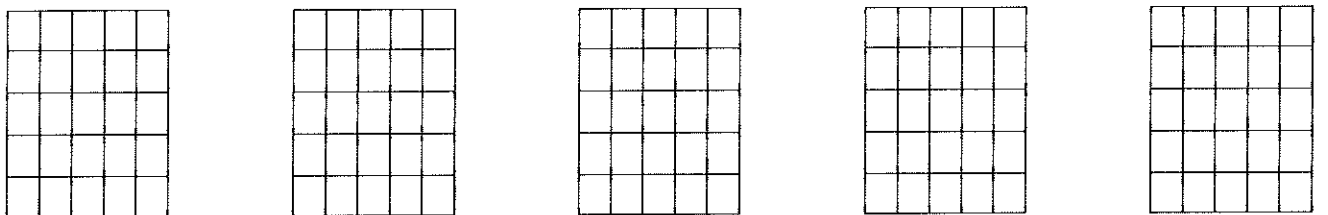
↔

G/B

↔

C

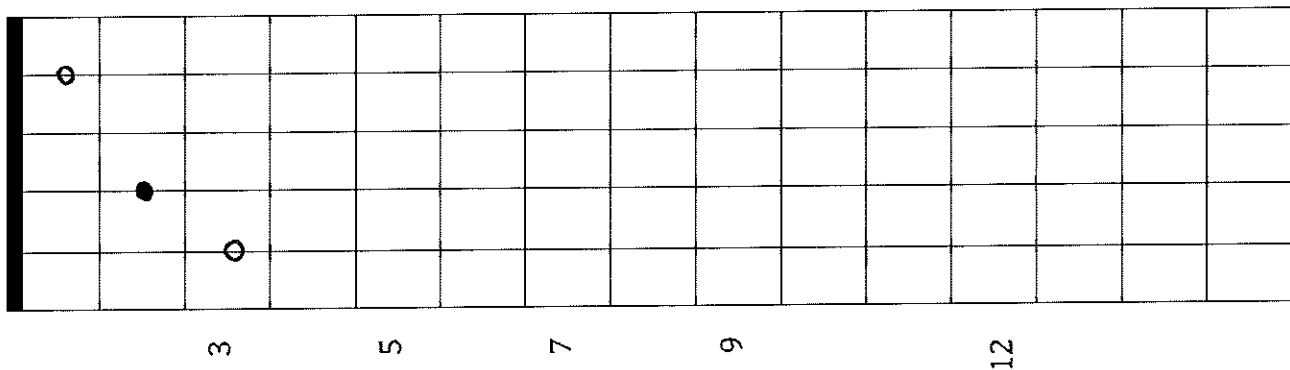
or F/A



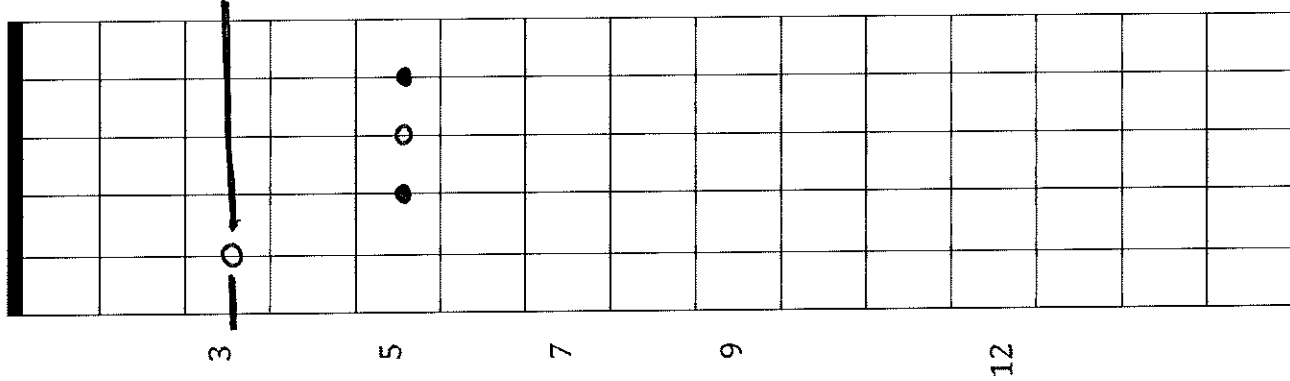
# C chord - CAGED

O = Root

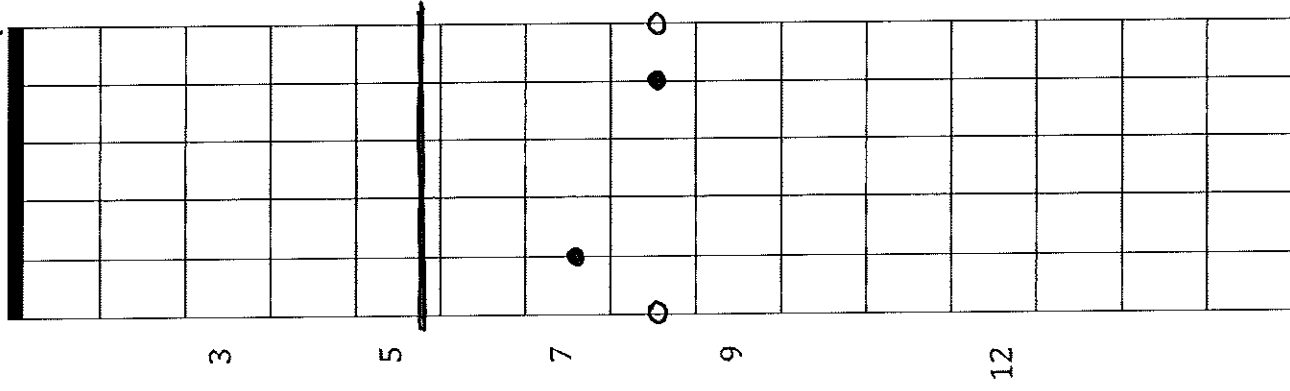
C - C shape



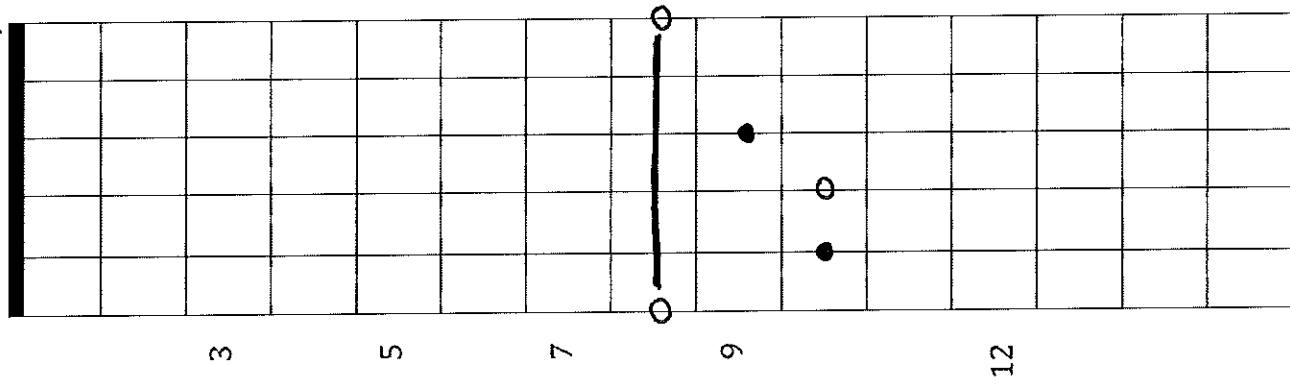
C - A shape



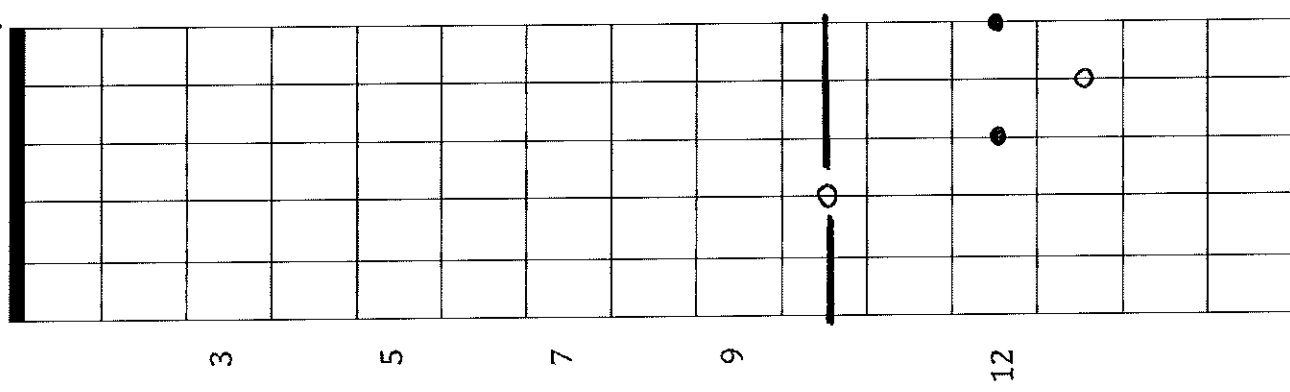
C - G shape



C - E shape

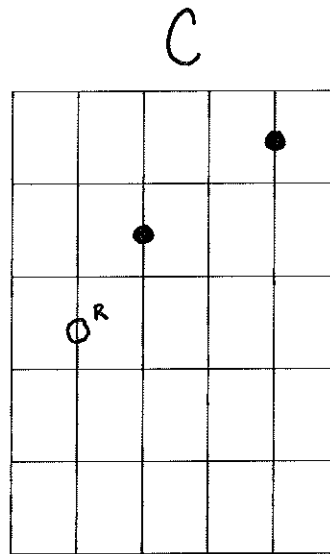


C - D shape



# C shape - capo guide

|    |   |  |  |  |  |
|----|---|--|--|--|--|
|    | A |  |  |  |  |
|    |   |  |  |  |  |
|    | B |  |  |  |  |
| 3  | C |  |  |  |  |
|    |   |  |  |  |  |
| 5  | D |  |  |  |  |
|    |   |  |  |  |  |
| 7  | E |  |  |  |  |
|    | F |  |  |  |  |
| 9  |   |  |  |  |  |
|    | G |  |  |  |  |
|    |   |  |  |  |  |
| 12 | A |  |  |  |  |
|    |   |  |  |  |  |
|    | B |  |  |  |  |
|    | C |  |  |  |  |



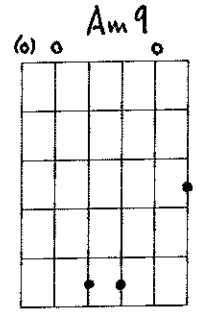
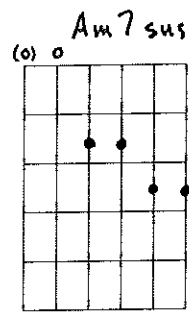
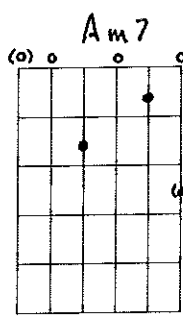
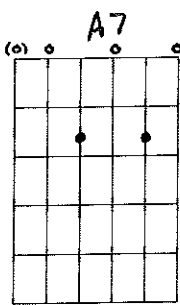
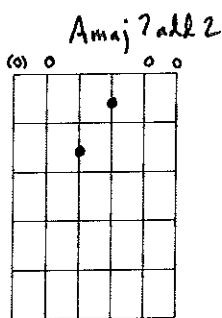
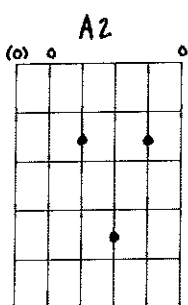
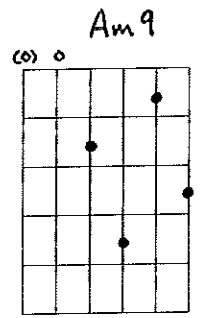
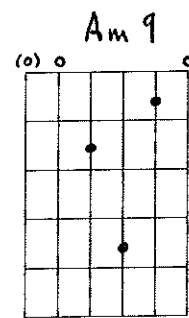
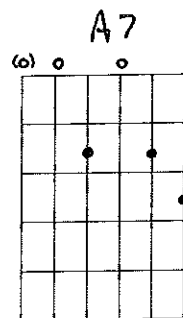
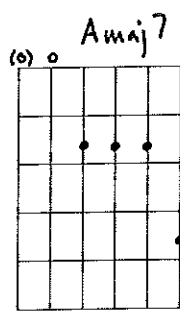
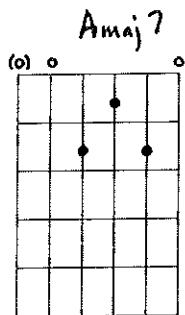
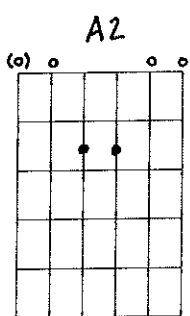
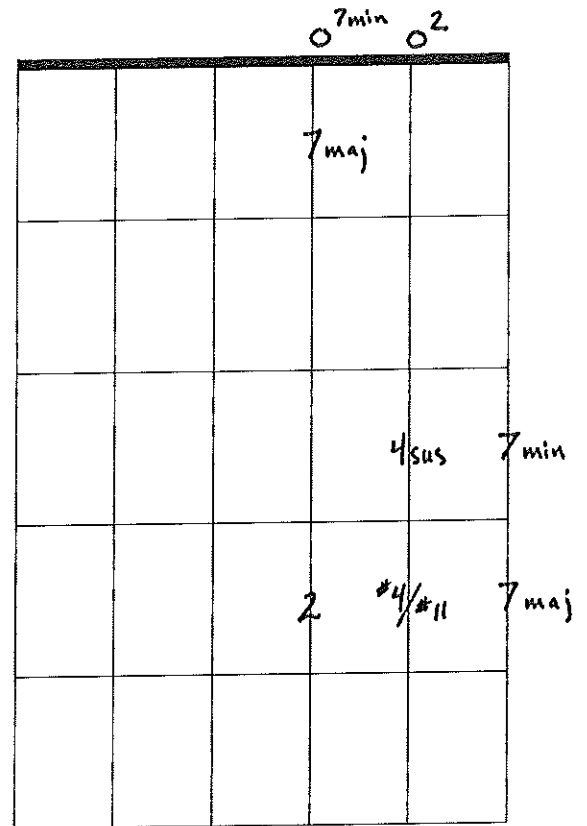
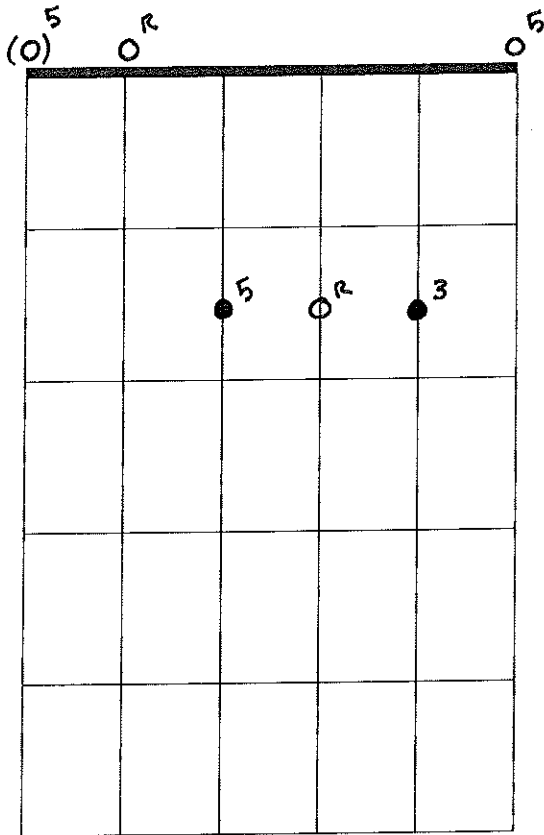
| <u>capo</u> | <u>key</u>       |
|-------------|------------------|
| open        | - C              |
| 2           | - D              |
| 3           | - E <sup>b</sup> |
| 4           | - E              |
| 5           | - F              |
| 7           | - G              |

# A

Chord Shape/Extensions  
Voicings and Basslines  
CAGED Shapes  
Capo Keys

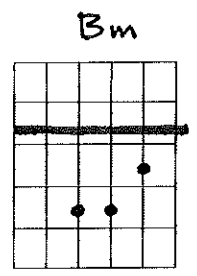
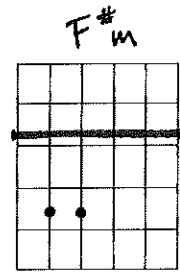
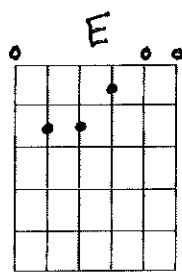
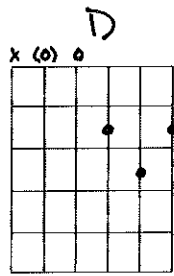
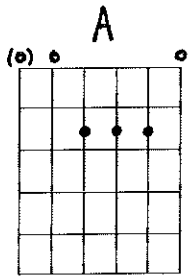
# A

## Shape

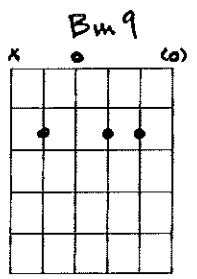
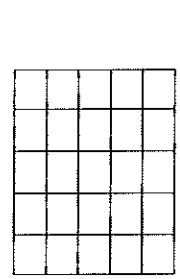
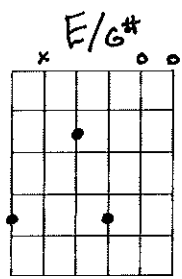
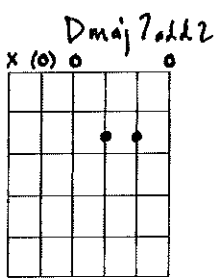
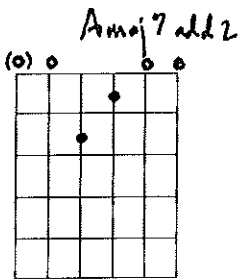
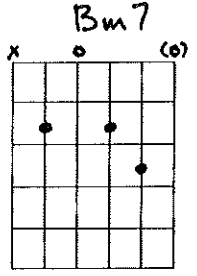
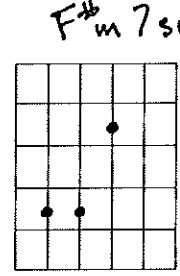
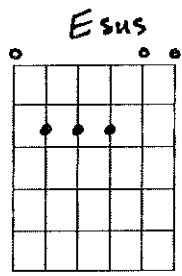
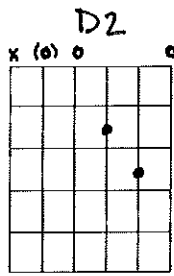
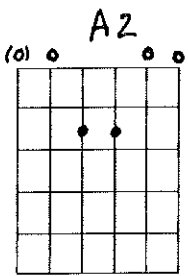


# Key of A chords

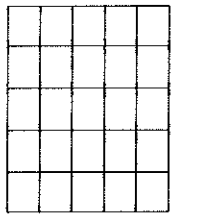
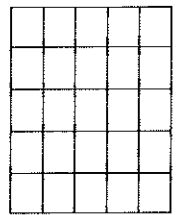
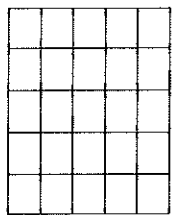
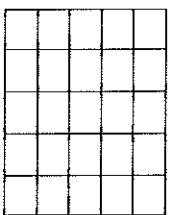
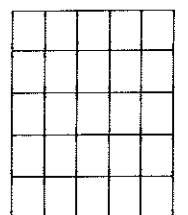
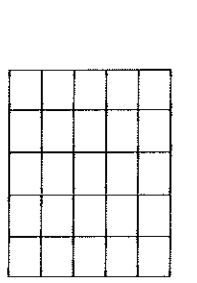
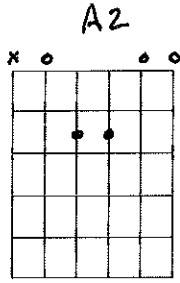
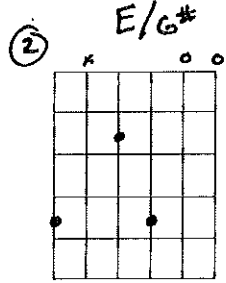
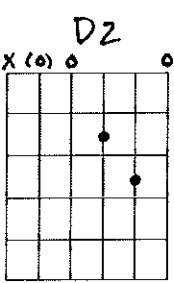
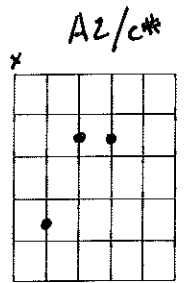
Basic



More Voicings

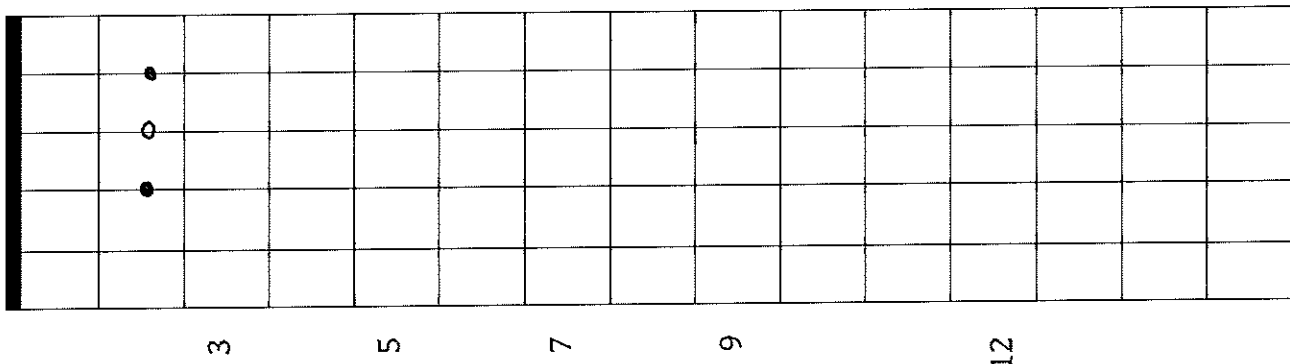


① Bass movement

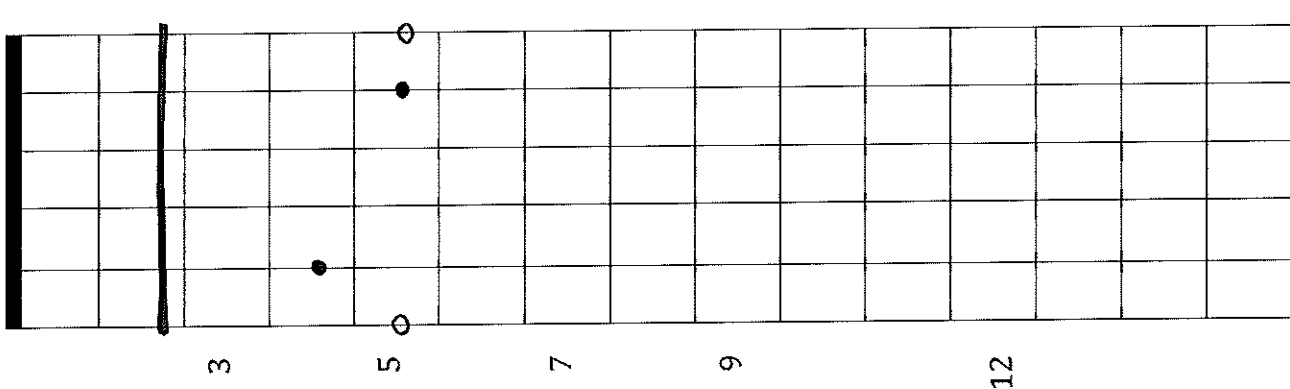


# A chord - CAGED

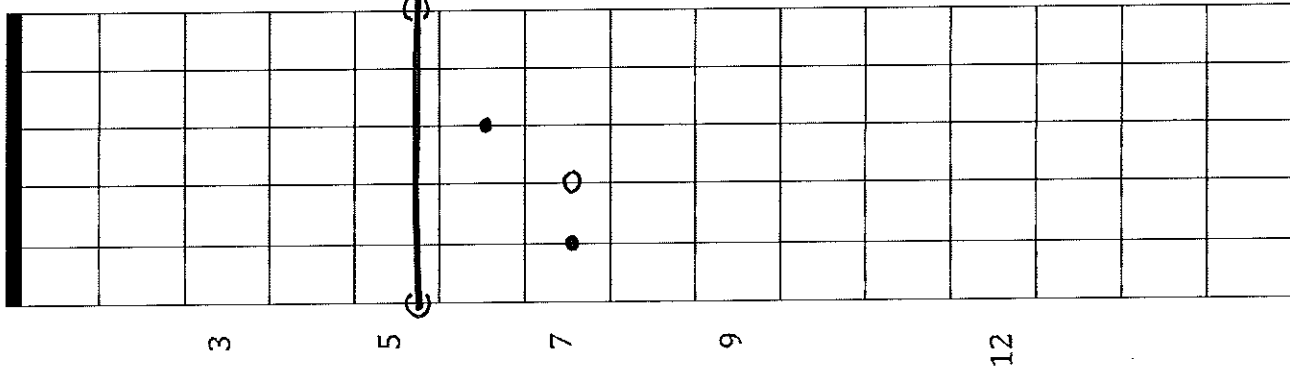
A - A shape



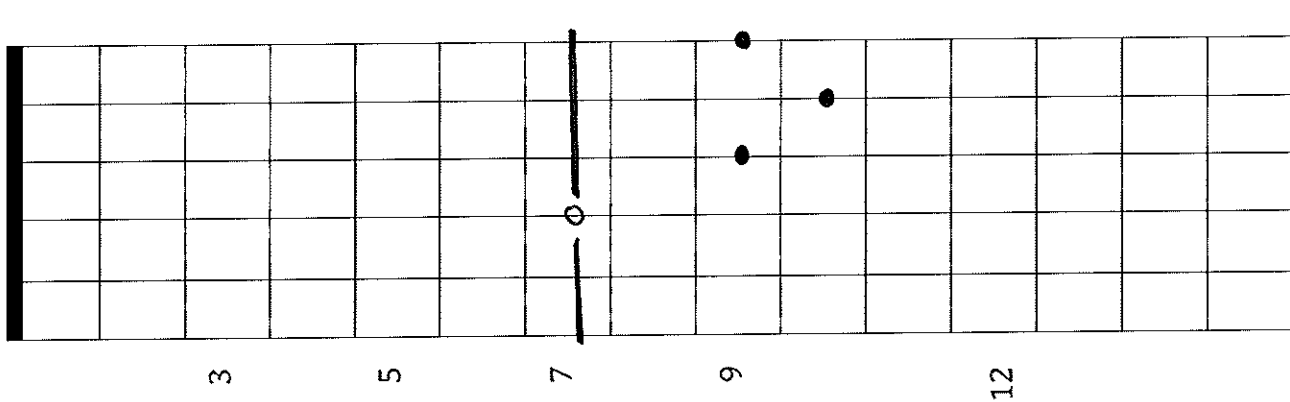
A - G shape



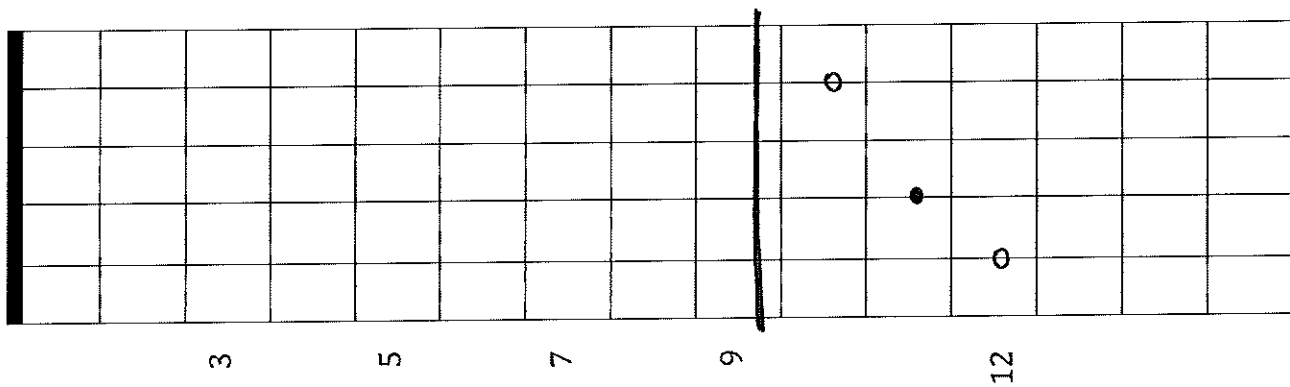
A - E shape



A - D shape



A - C shape





# A shape - capo guide

|    |   |  |  |  |
|----|---|--|--|--|
|    | A |  |  |  |
|    |   |  |  |  |
|    | B |  |  |  |
| 3  | C |  |  |  |
|    |   |  |  |  |
| 5  | D |  |  |  |
|    |   |  |  |  |
| 7  | E |  |  |  |
|    | F |  |  |  |
| 9  |   |  |  |  |
|    | G |  |  |  |
|    |   |  |  |  |
| 12 | A |  |  |  |
|    |   |  |  |  |
|    |   |  |  |  |
|    |   |  |  |  |

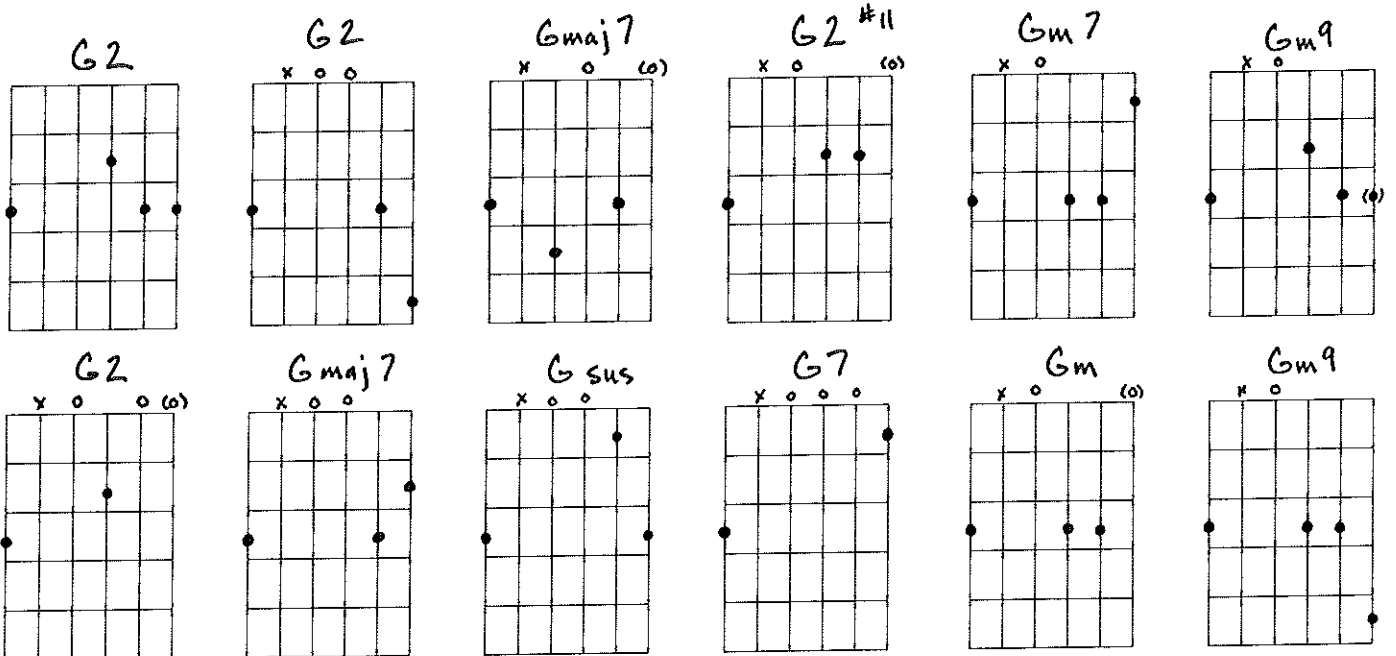
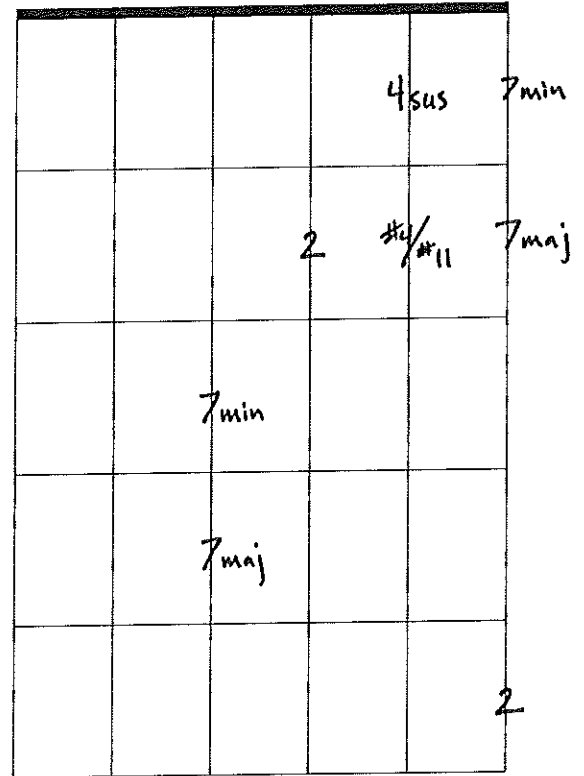
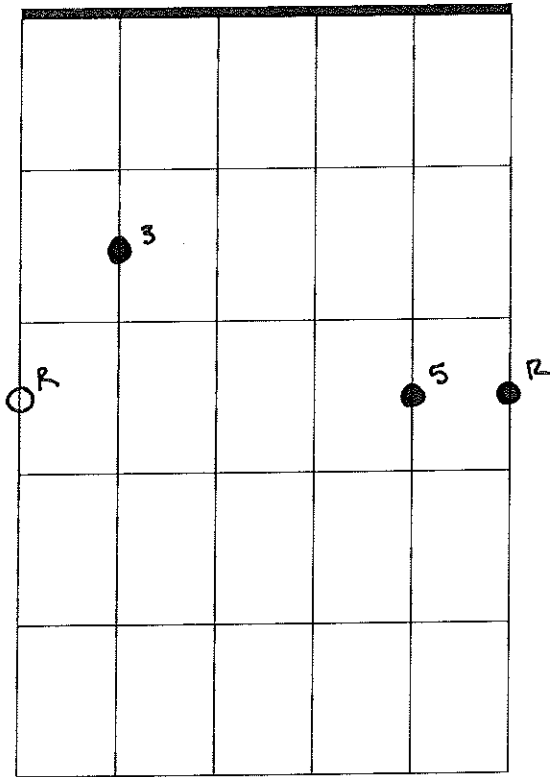
|  |    |   |   |   |  |
|--|----|---|---|---|--|
|  | OR | A |   |   |  |
|  |    |   |   |   |  |
|  |    | • | • | • |  |
|  |    |   |   |   |  |
|  |    |   |   |   |  |
|  |    |   |   |   |  |

| <u>Capo</u> | <u>key</u>            |
|-------------|-----------------------|
| open        | A                     |
| 1           | B $\flat$             |
| 2           | B                     |
| 3           | C                     |
| 4           | C $\sharp$ /D $\flat$ |
| 5           | D                     |
| 6           | E $\flat$             |
| 7           | E                     |
| 8           | F                     |

# G

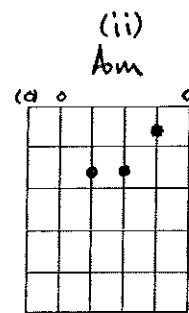
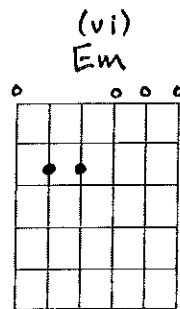
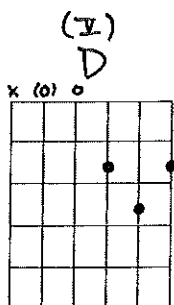
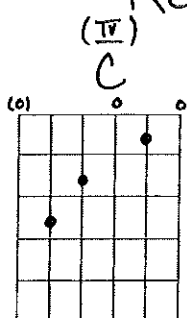
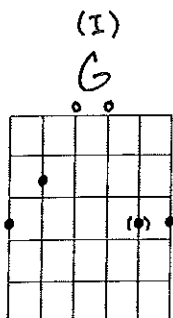
Chord Shape/Extensions  
Voicings and Bass movement  
Drone/Open strings  
CAGED Shapes  
Capo Keys

# G Shape

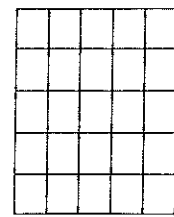
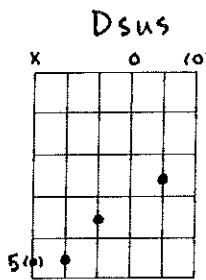
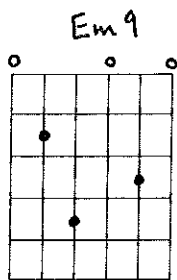
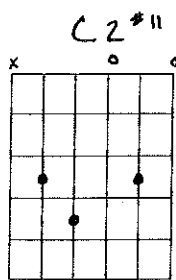
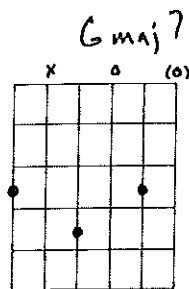
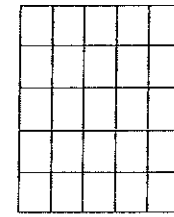
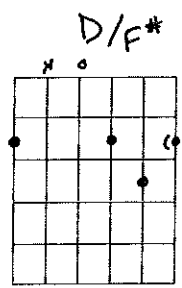
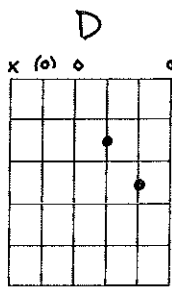
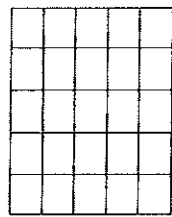
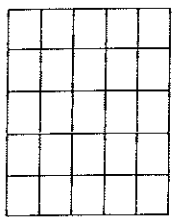
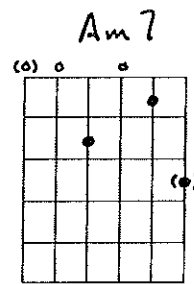
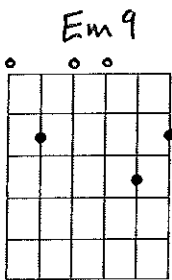
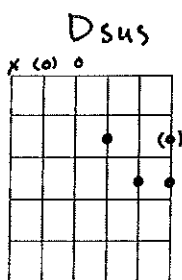
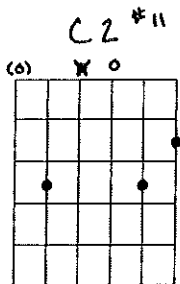
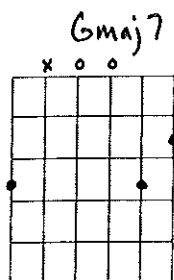
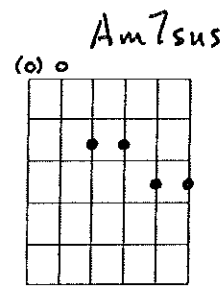
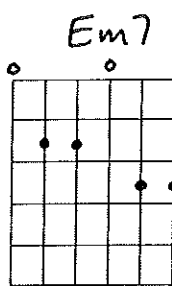
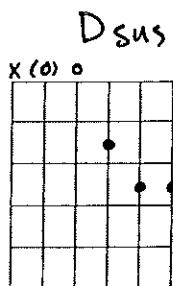
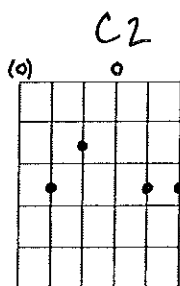
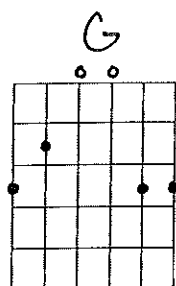


# Key of G chords

Basic

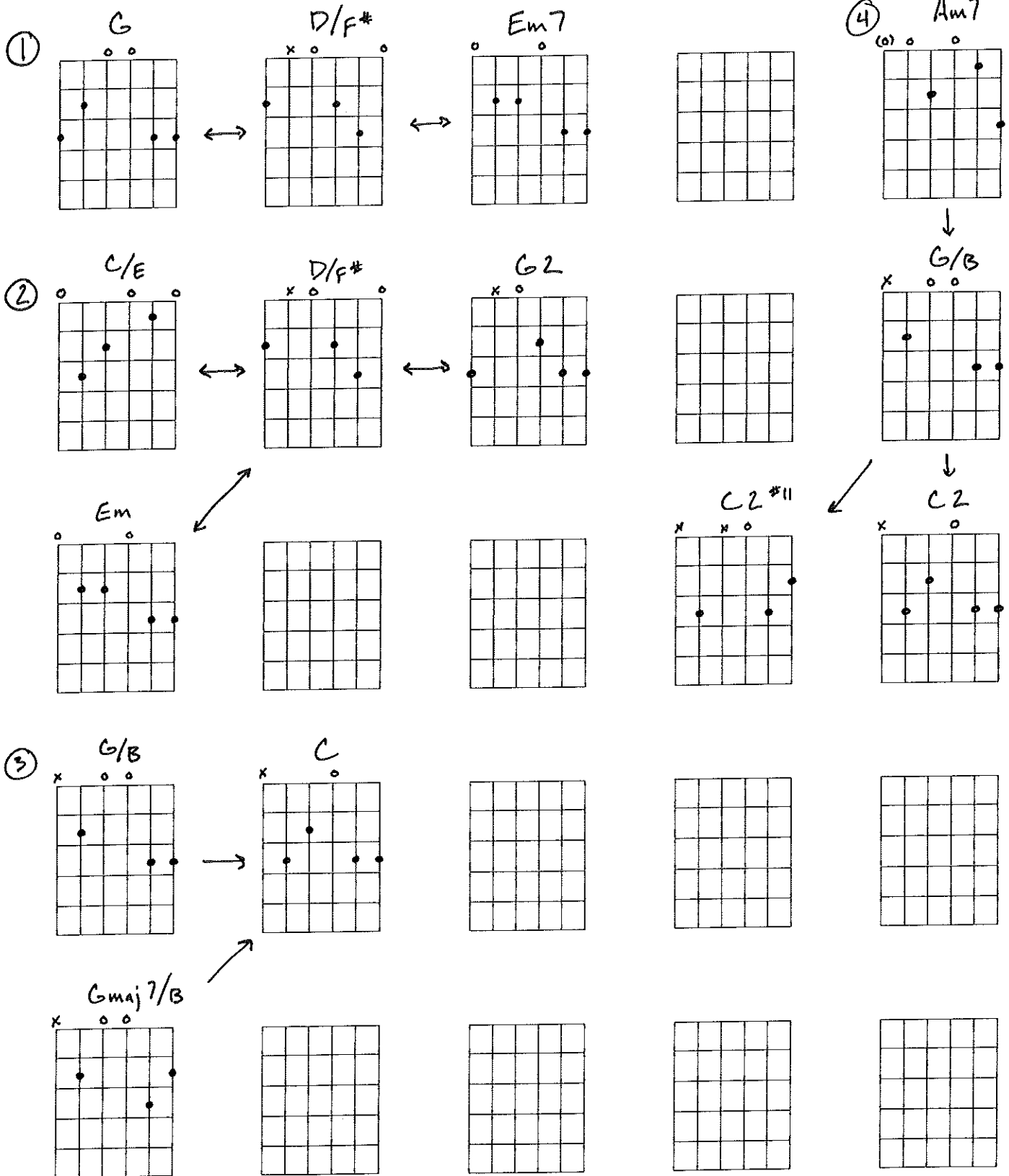


Common  
tone



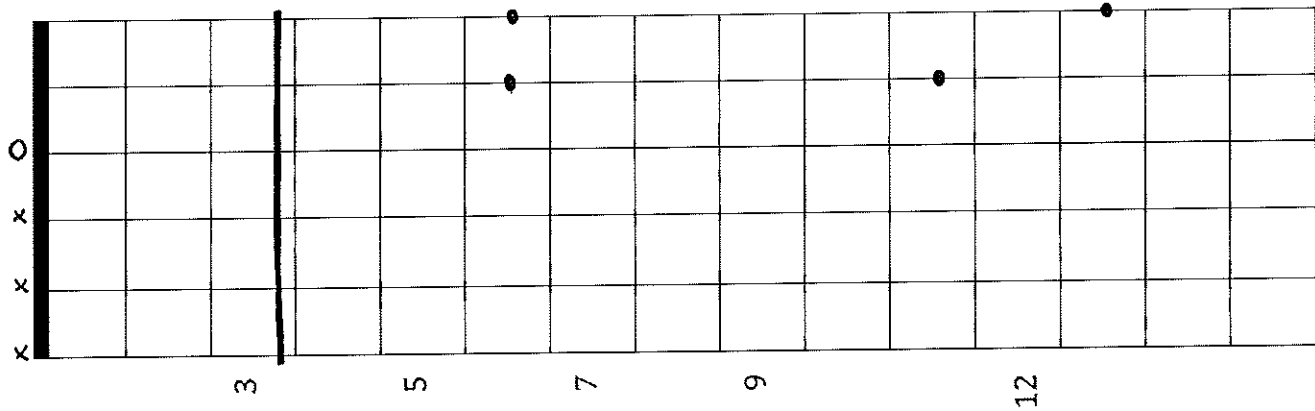
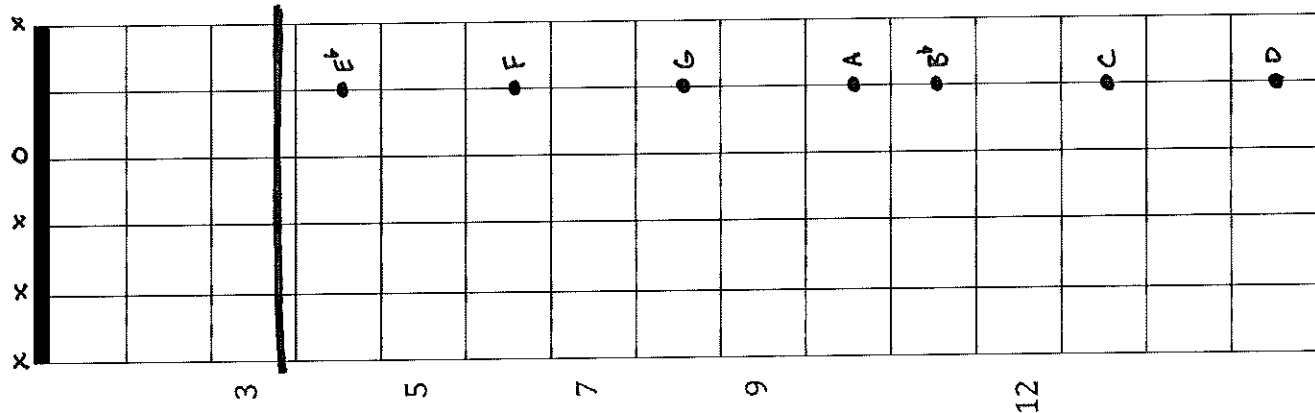
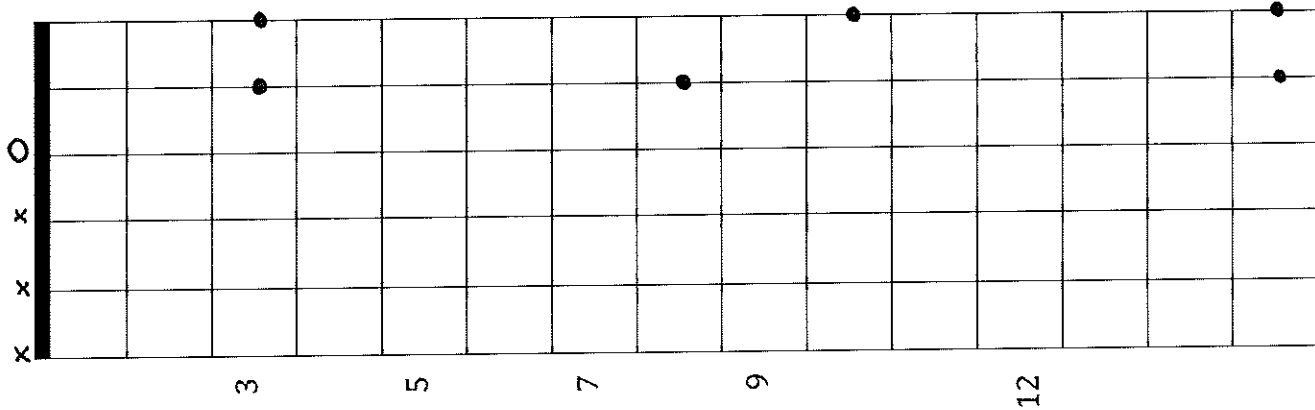
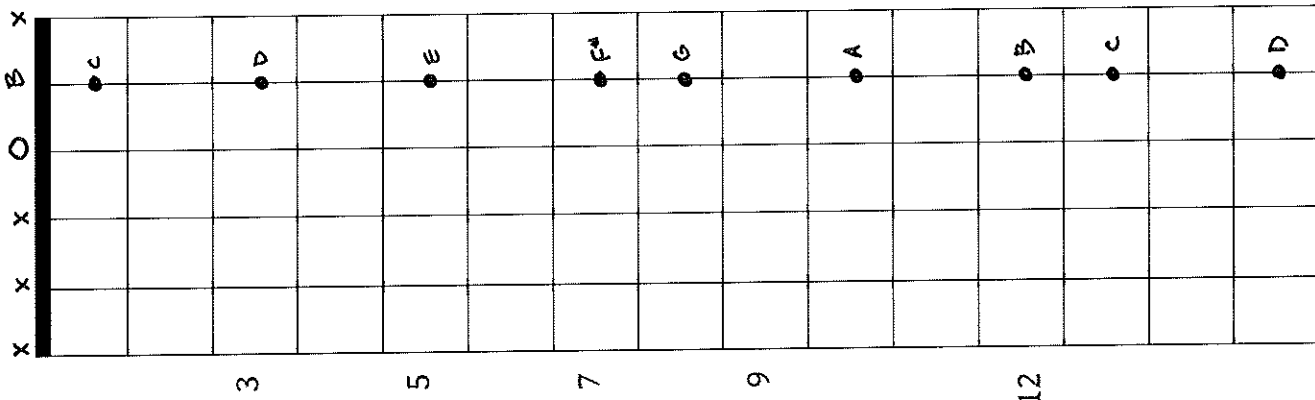
- Great for picking

# Key of G chords (cont.) - Bass movement



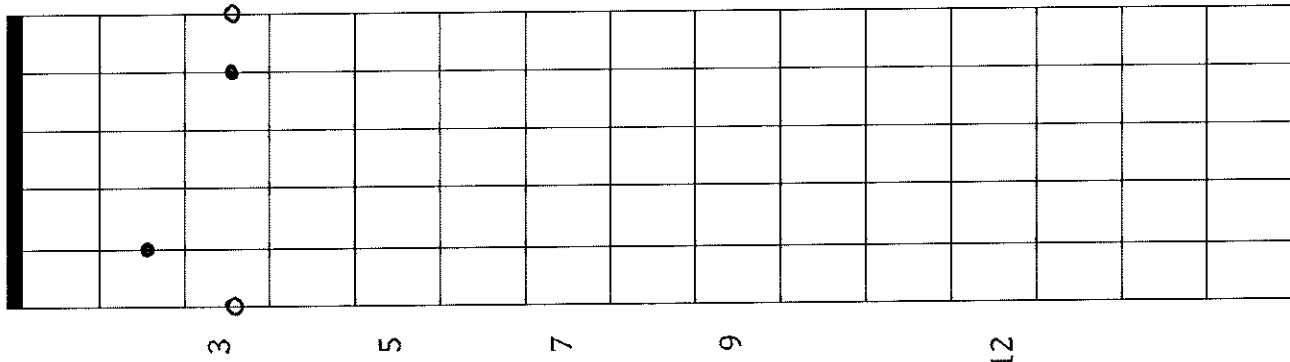
# G Drones

Capo example - B<sup>b</sup> (capo 3)

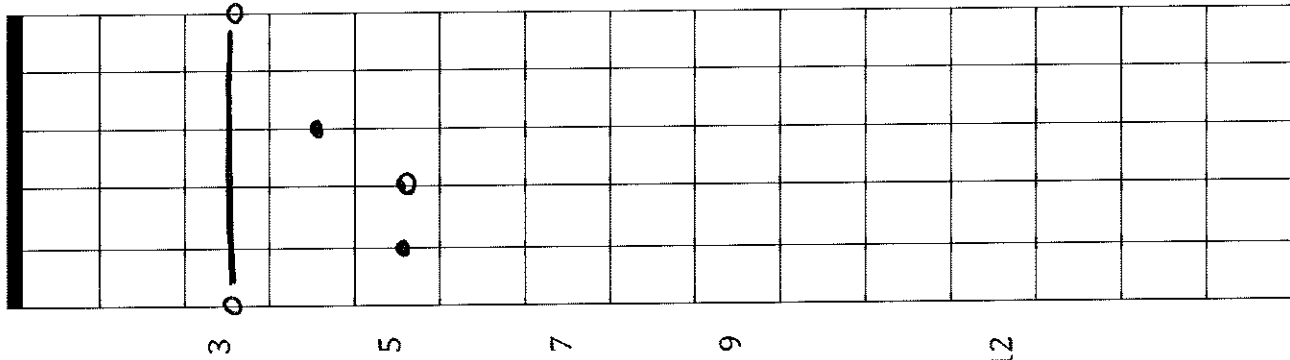


# G chord - CAGED

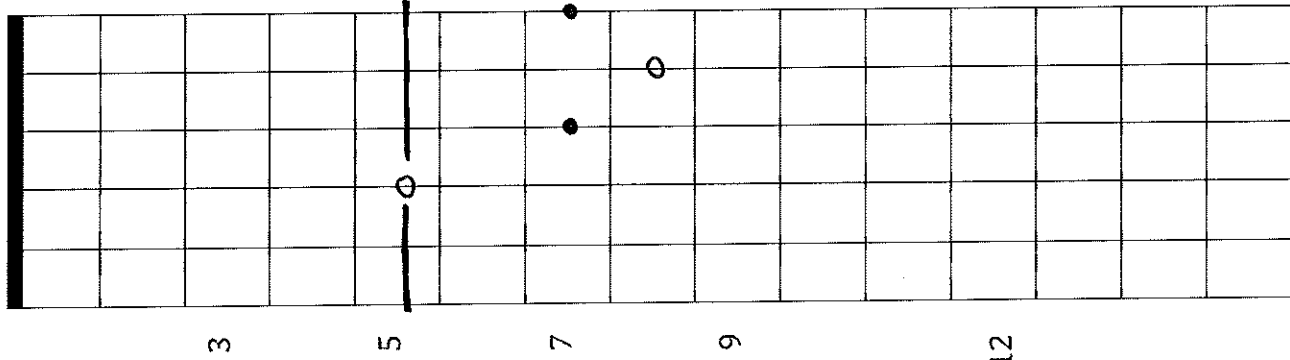
G - G shape



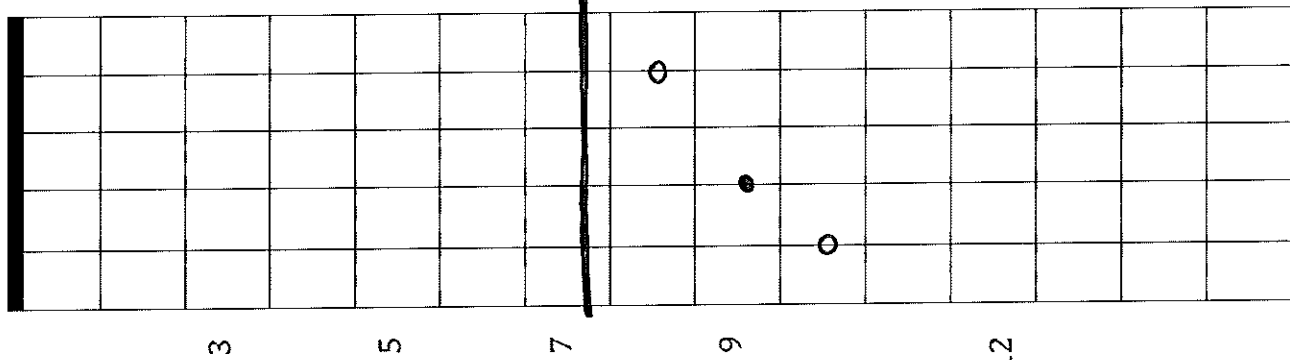
G - E shape



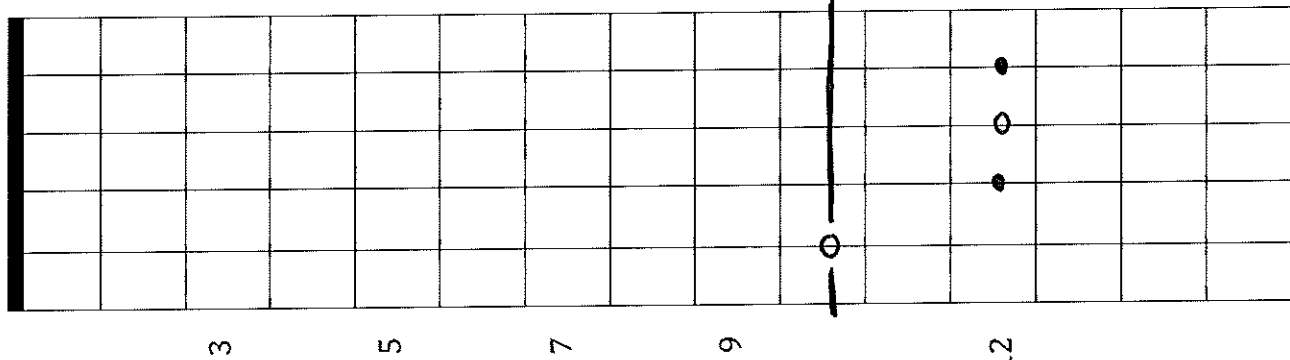
G - D shape



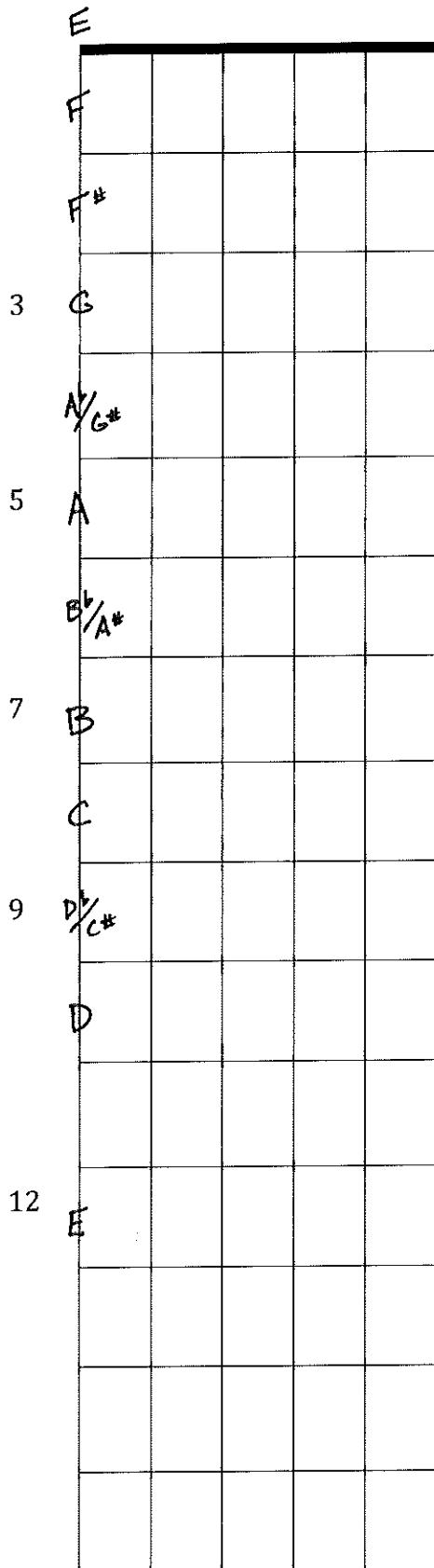
G - C shape



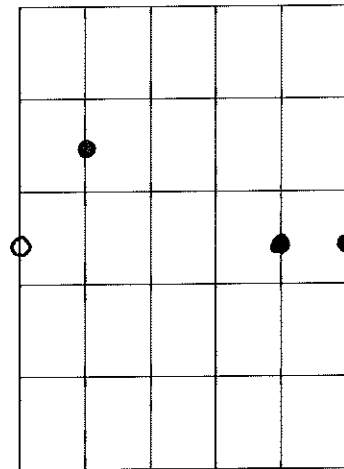
G - A shape



# G capo chart



G



Capo

open

1

2

3

4

5

6

7

Key

G

A<sup>b</sup>

A

B<sup>b</sup>

B

C

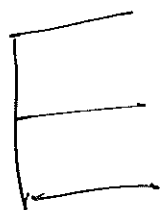
D<sup>b</sup>

D



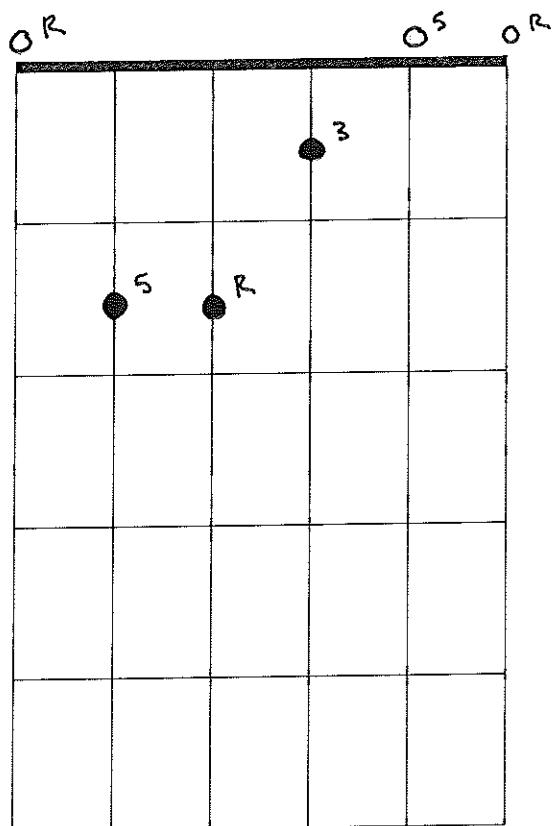
# E

Chord Shape/Extensions  
Voicings and Basslines  
Drone/Open strings  
CAGED Shapes  
Capo Keys

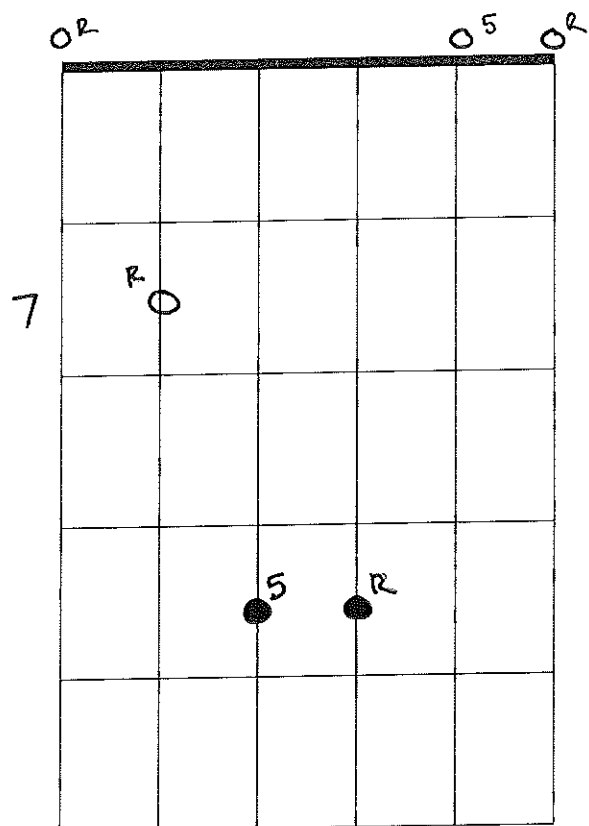


(basic/moveable)

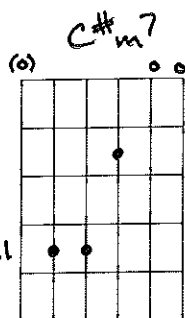
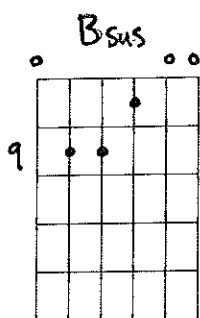
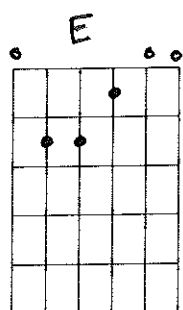
Shape 1 (E shape)



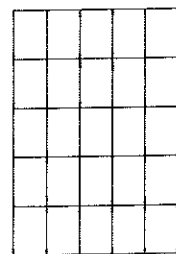
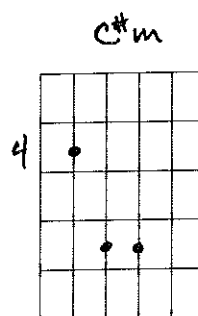
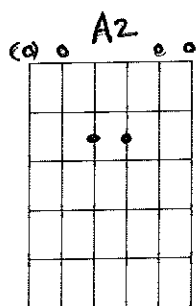
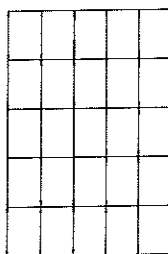
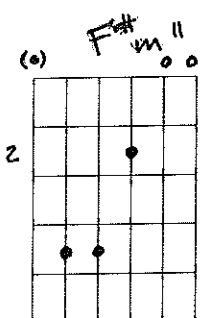
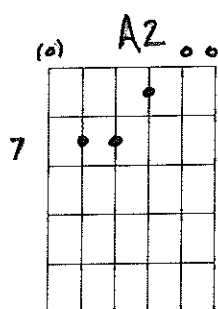
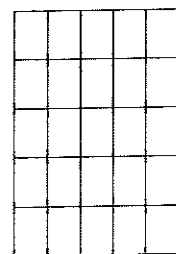
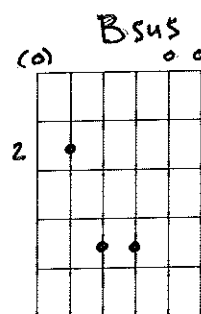
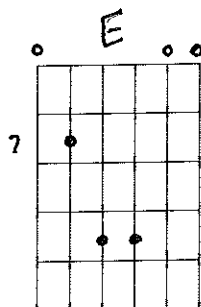
Shape 2 (A shape)



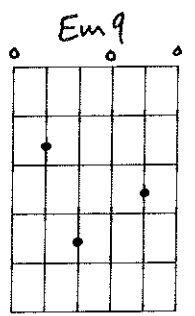
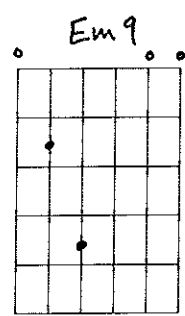
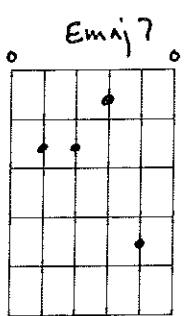
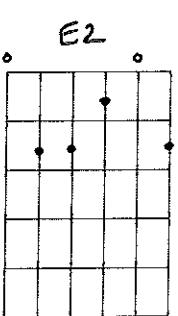
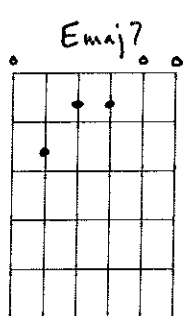
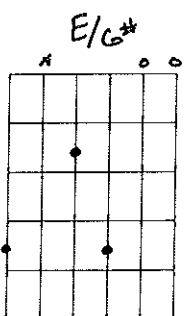
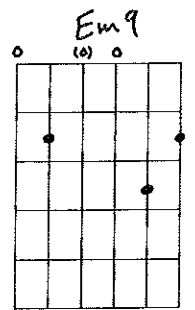
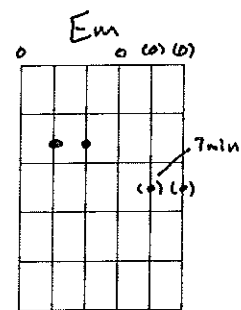
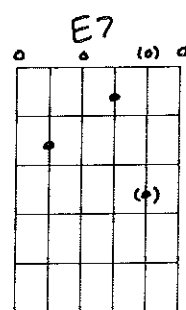
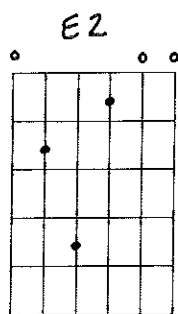
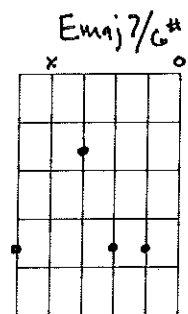
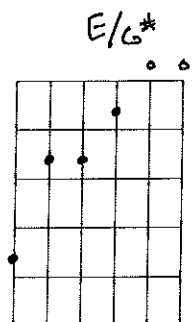
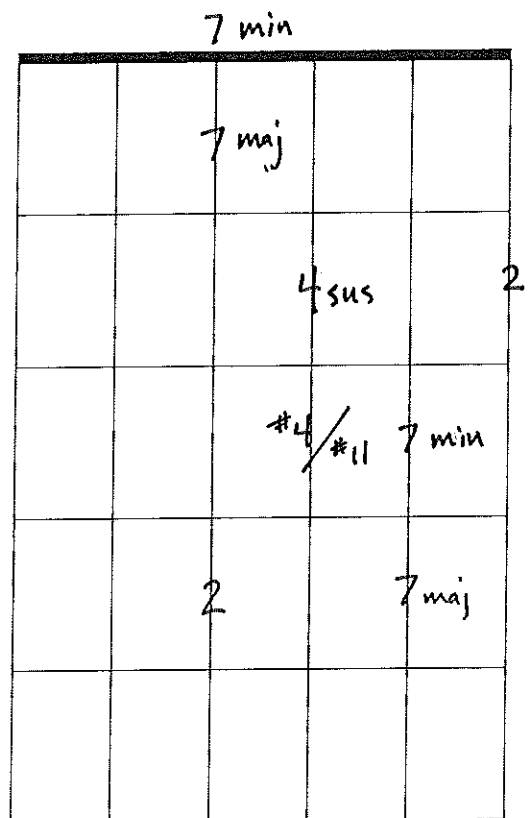
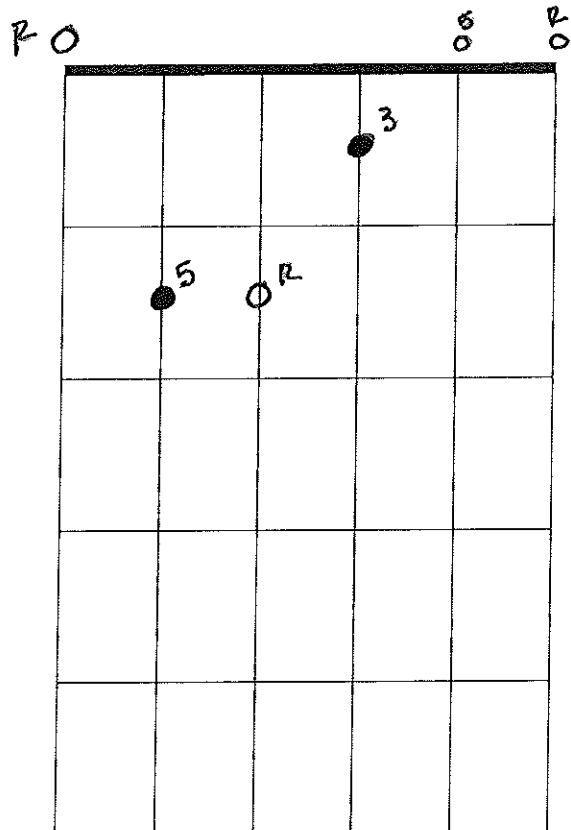
shape 1



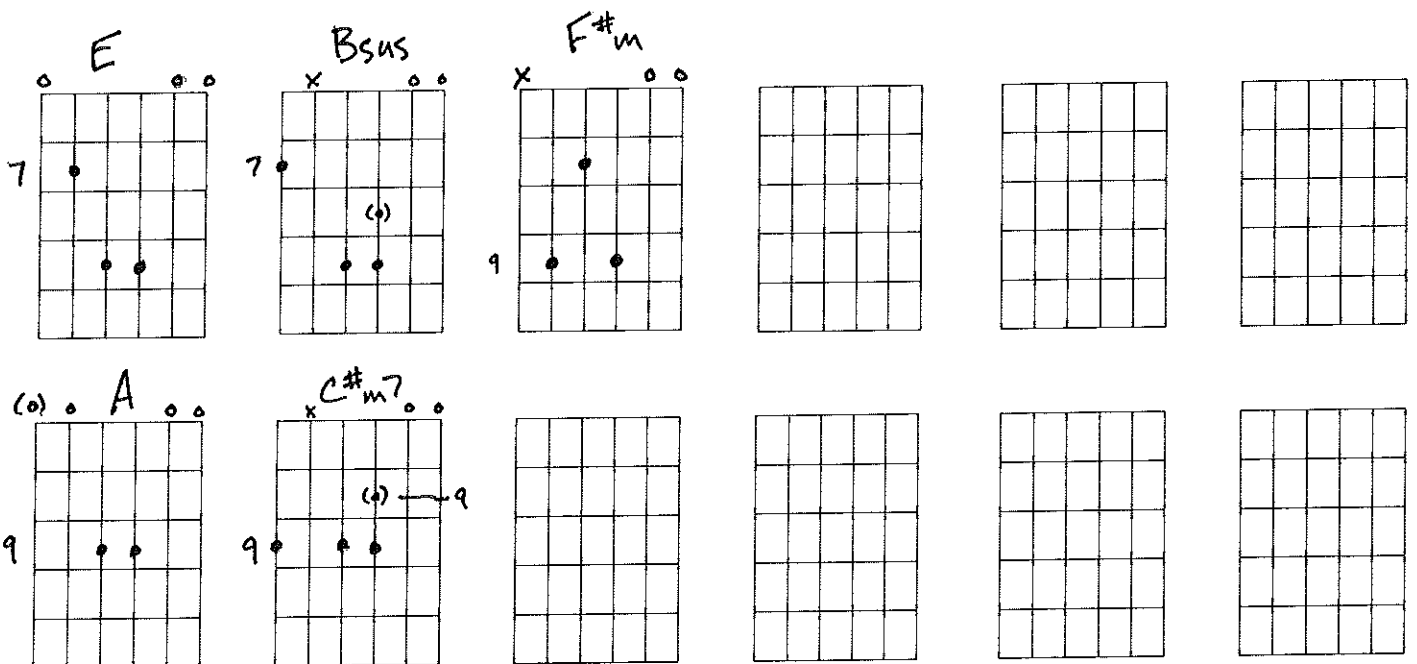
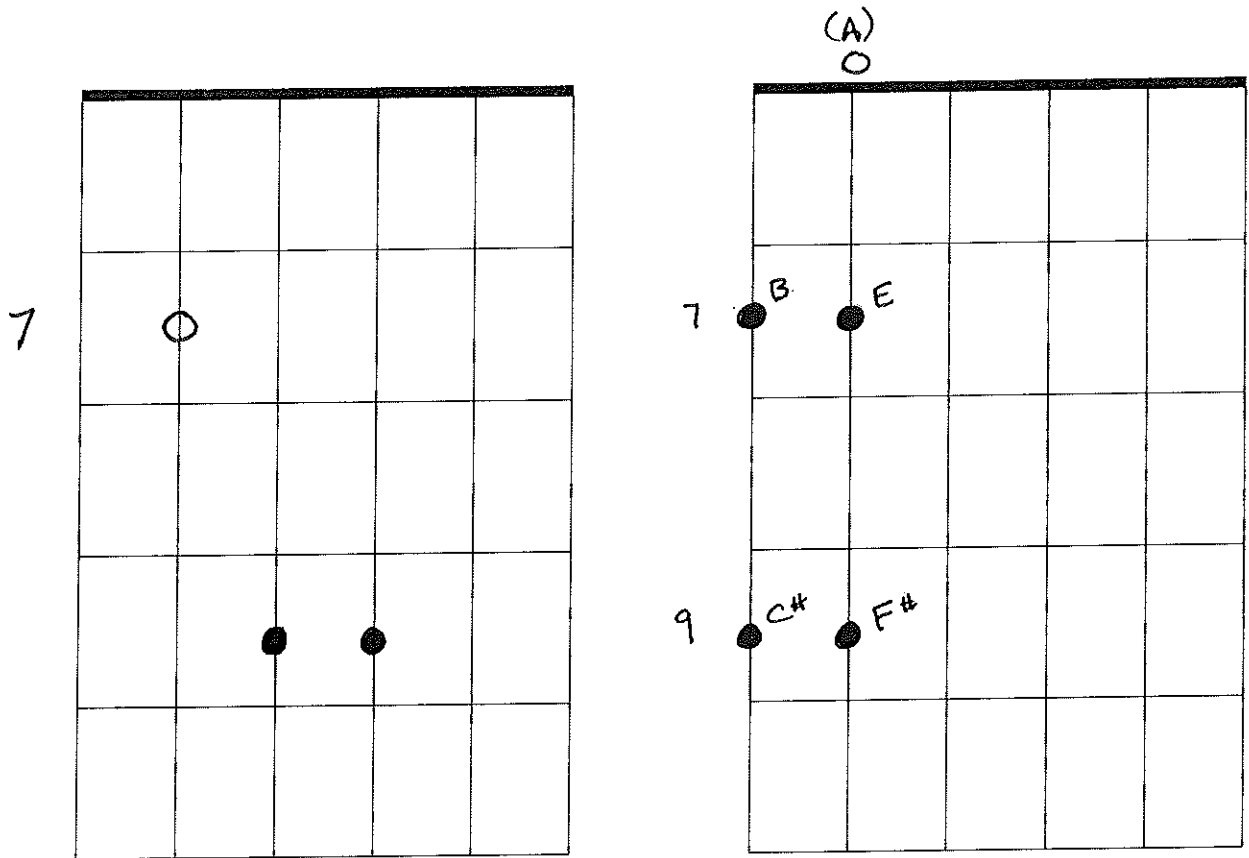
shape 2



# E shape #1



# E - Static



# Key of E chords

(I)

(IV)

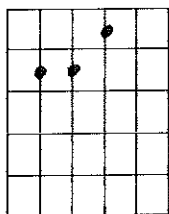
(V)

(vi)

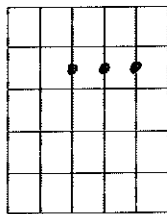
(ii)

Basic

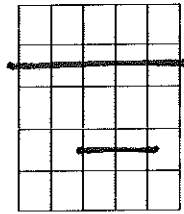
E



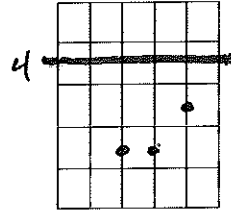
A



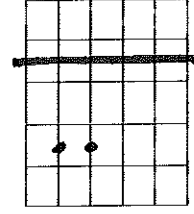
B



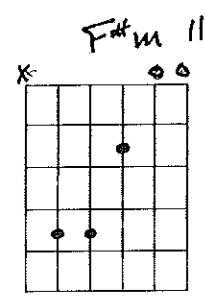
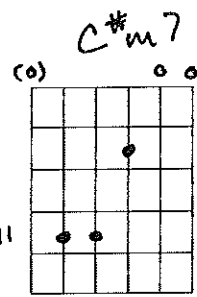
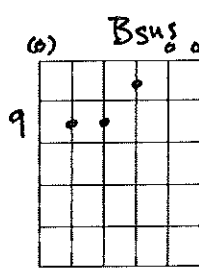
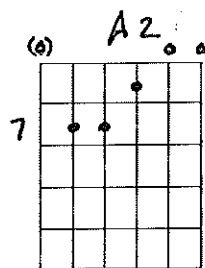
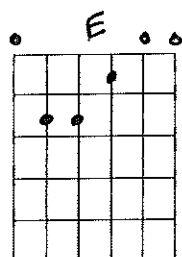
C#m



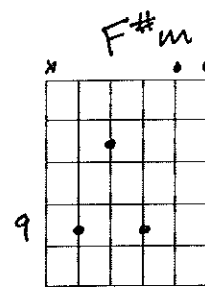
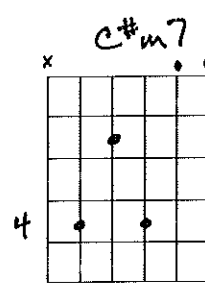
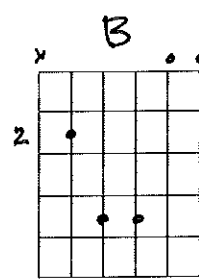
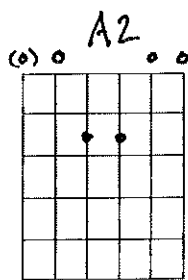
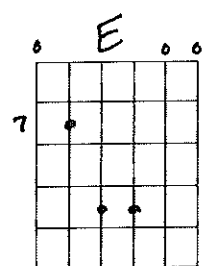
F#m



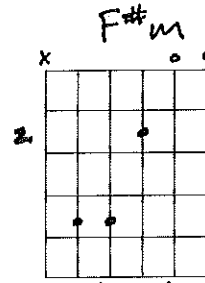
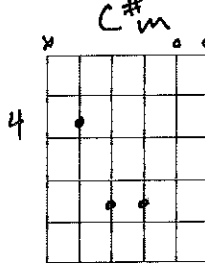
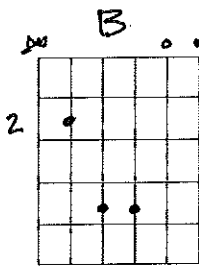
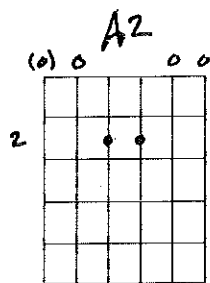
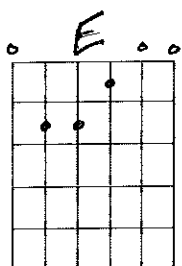
shape 1



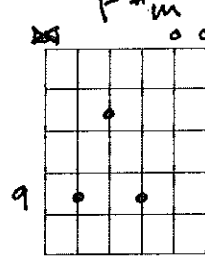
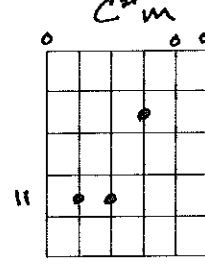
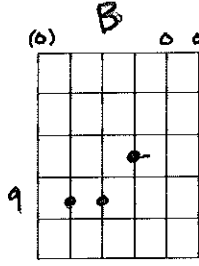
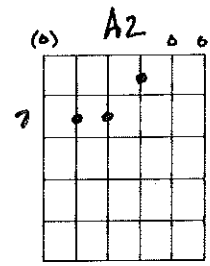
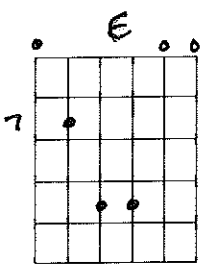
shape 2



low  
combos

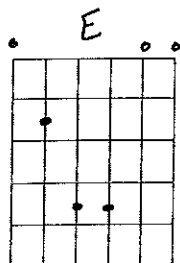


high  
combos



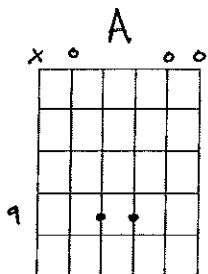
# Key of E chords (cont.)

(I)

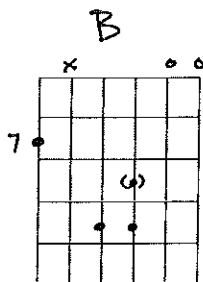


More high combos

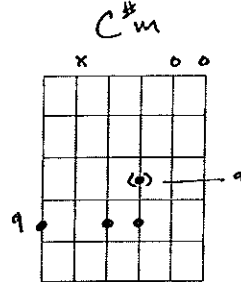
(III)



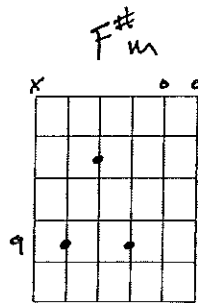
(V)



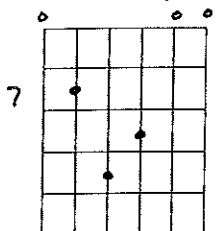
(vi)



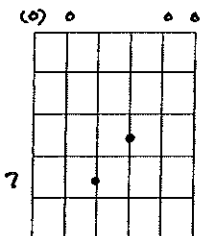
(ii)



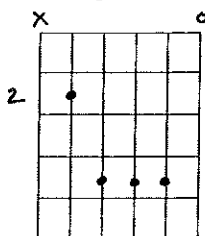
E maj 7



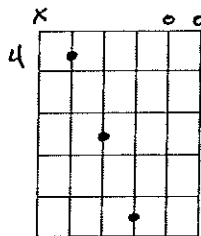
A2



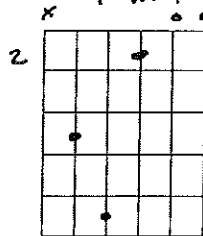
Bsus



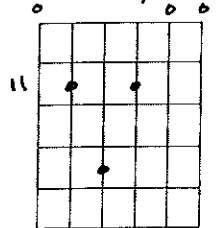
C#m 9



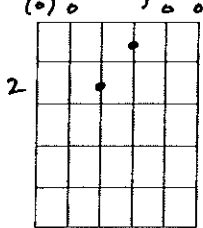
F#m 9



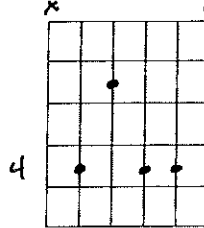
E maj 9



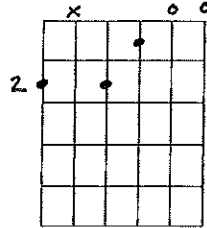
A maj 7 add 2



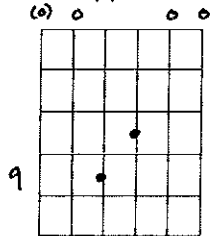
C#m 9



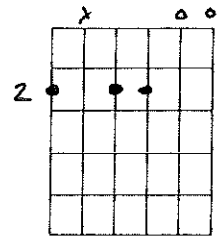
F#m 9



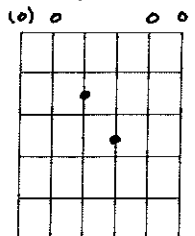
A2 #11



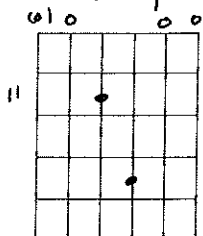
F#m #11



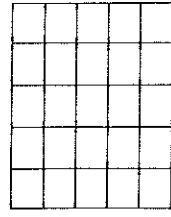
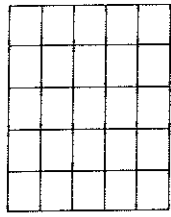
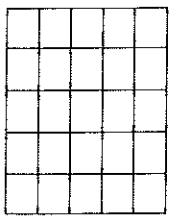
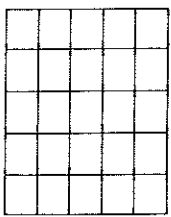
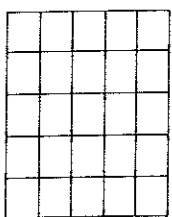
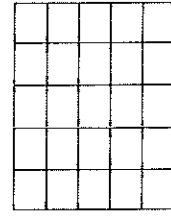
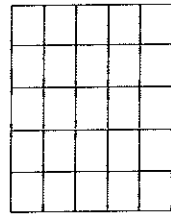
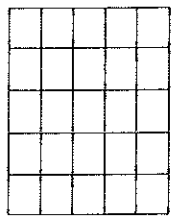
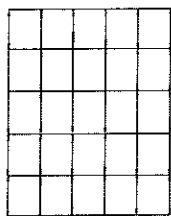
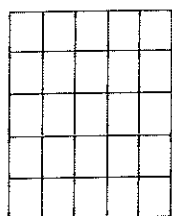
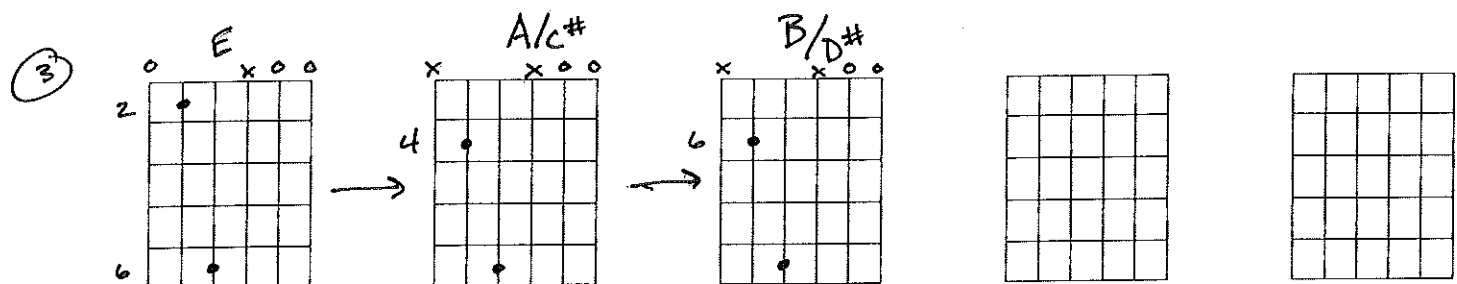
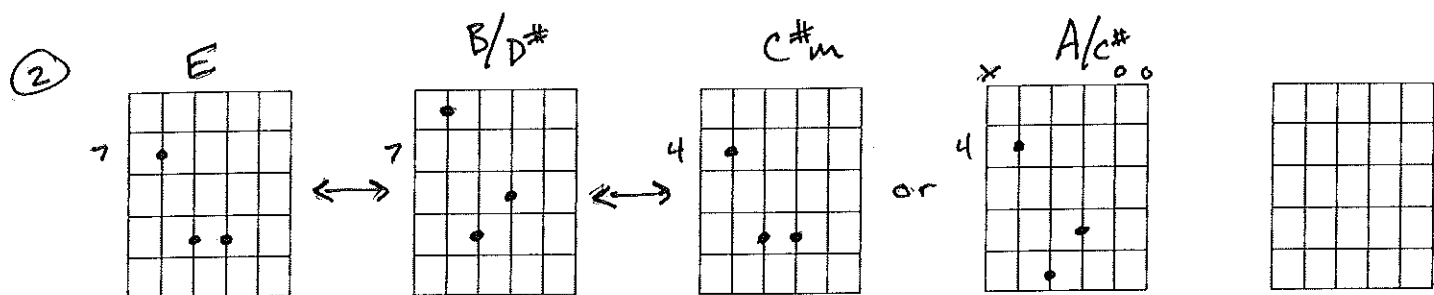
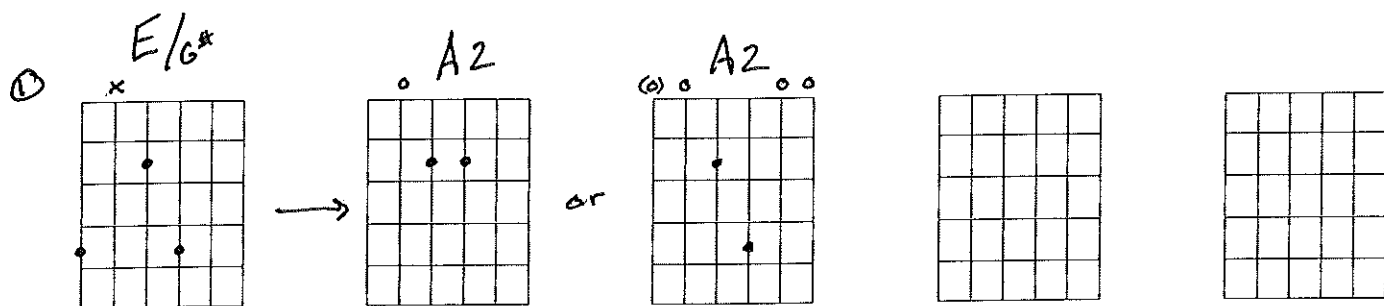
A2 #11



A maj 9

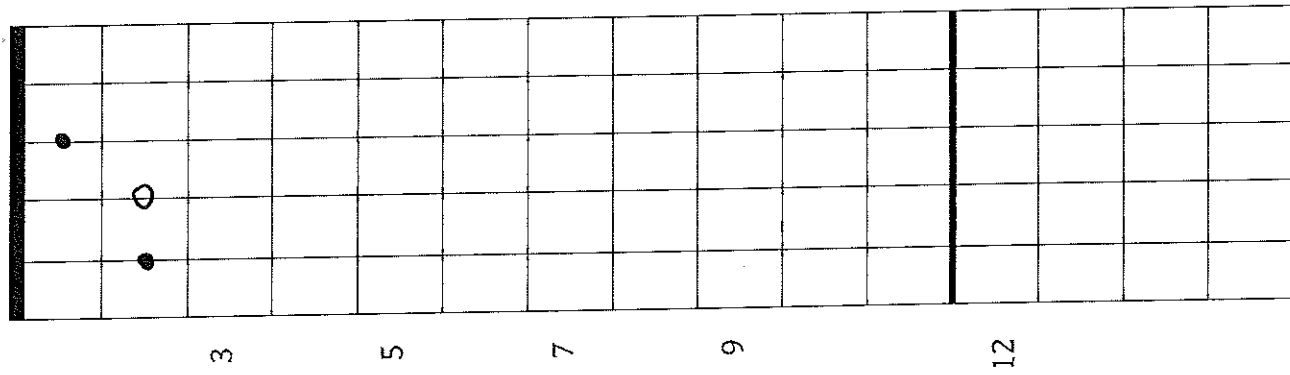


# Key of E chords (cont.) (bass movement, etc.)

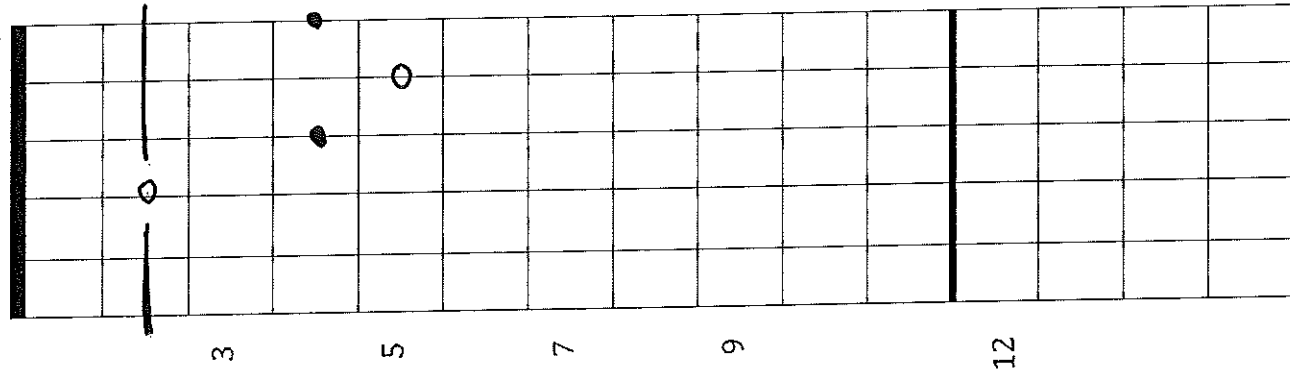


# E chord - CAGED

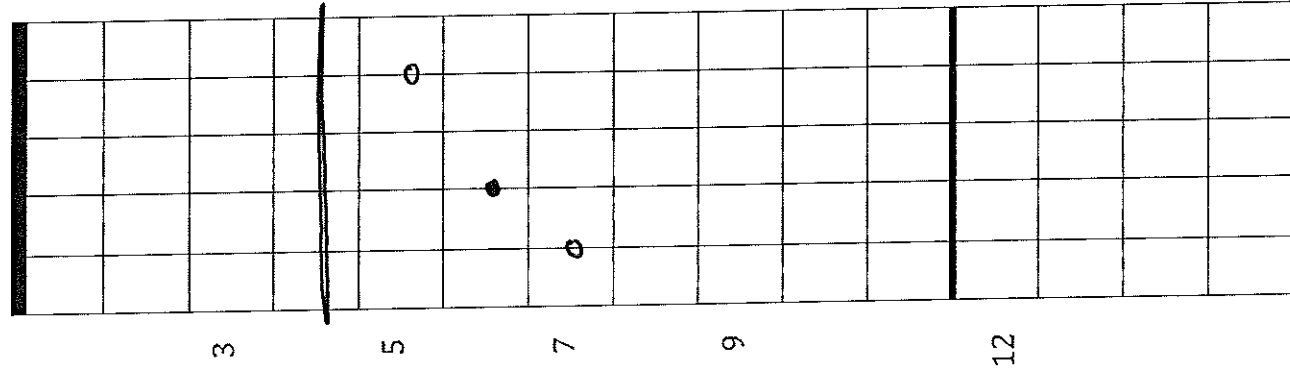
E - E shape



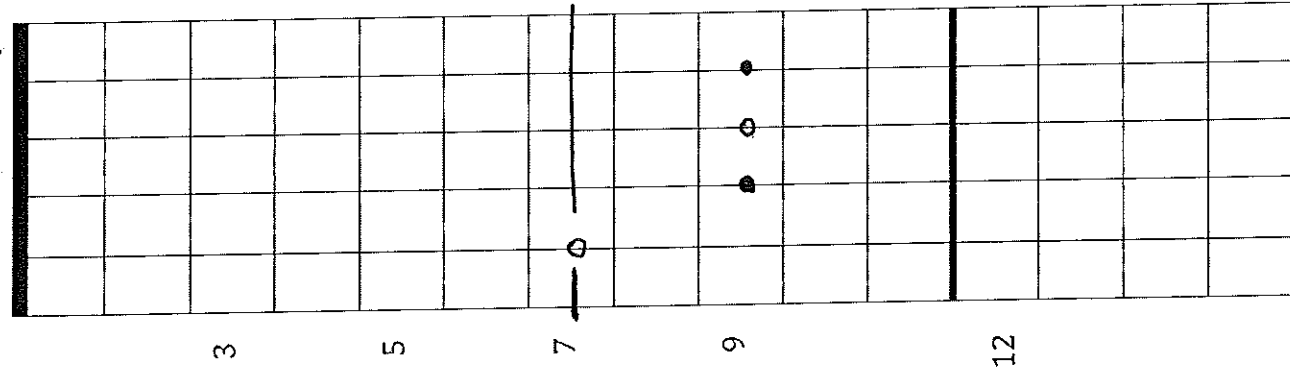
E - D shape



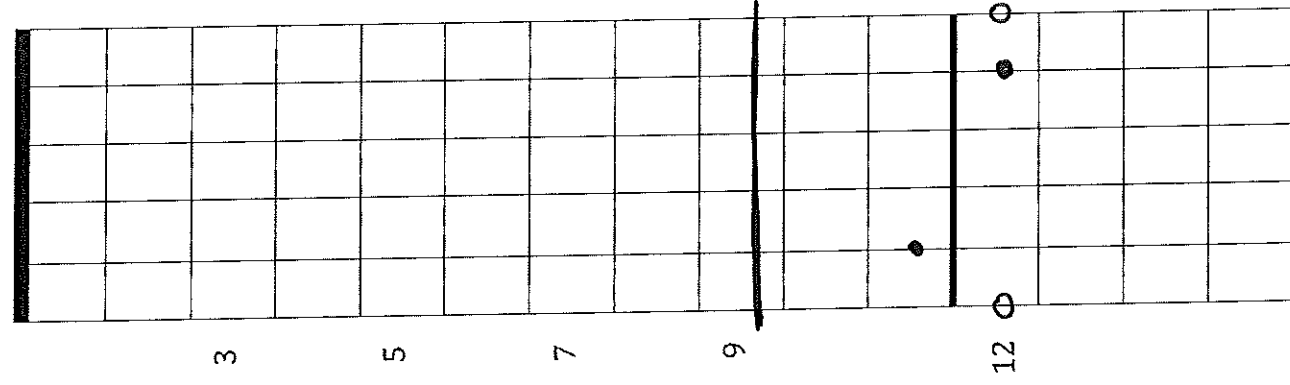
E - C shape



E - A shape

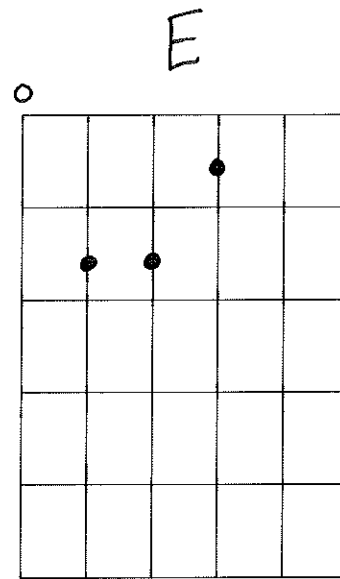
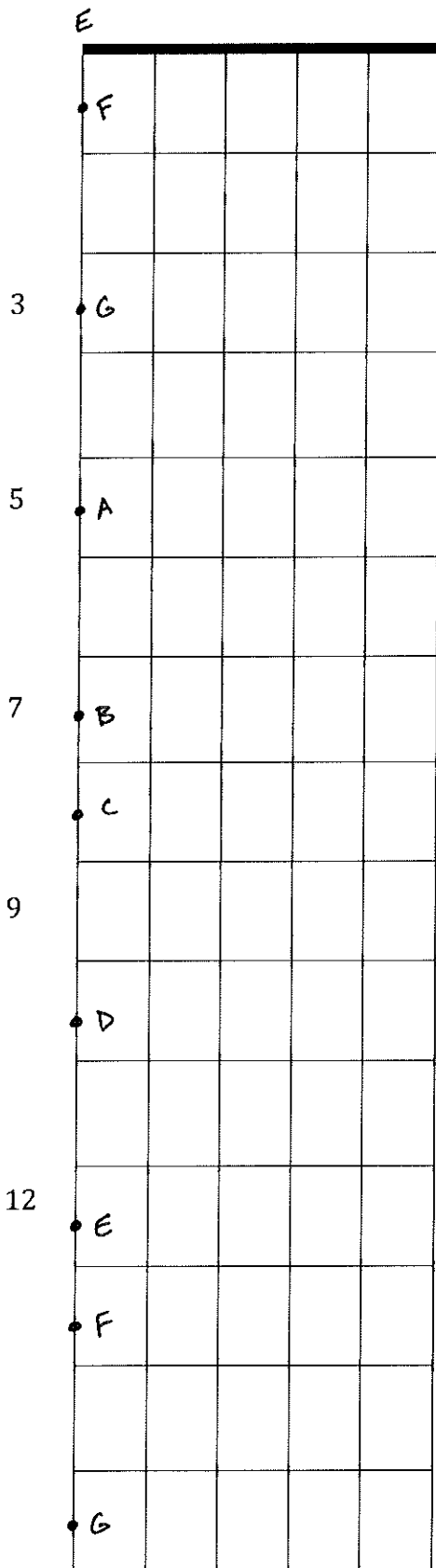


E - G shape





# E shape - capo guide



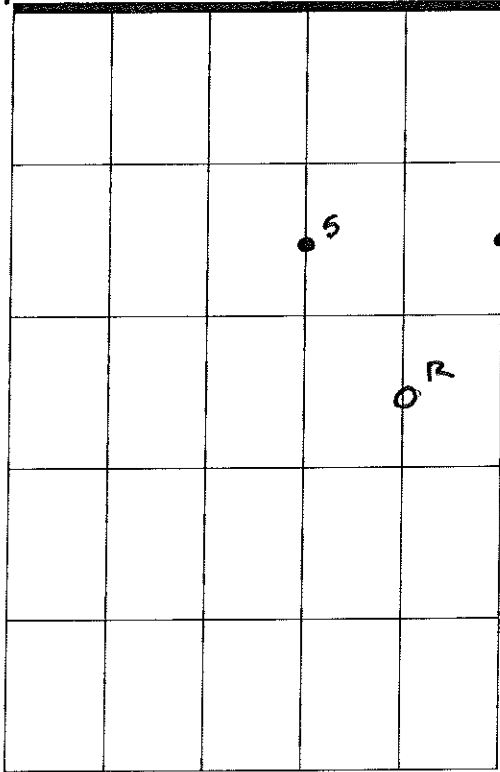
| Capo | key                            |
|------|--------------------------------|
| open | E                              |
| 1    | F                              |
| 3    | G                              |
| 4    | A <sup>b</sup> /G <sup>#</sup> |
| 5    | A                              |
| 6    | B <sup>b</sup>                 |
| 7    | B                              |

# D

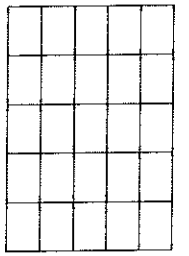
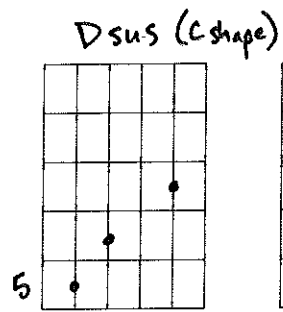
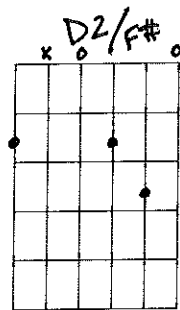
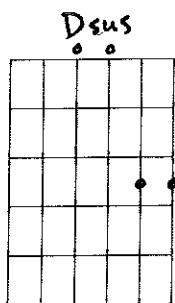
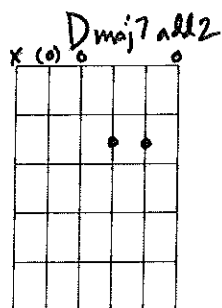
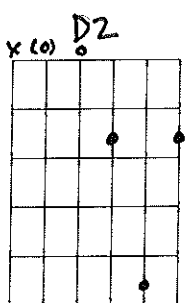
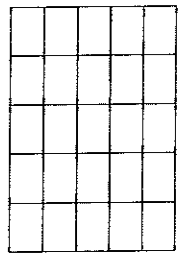
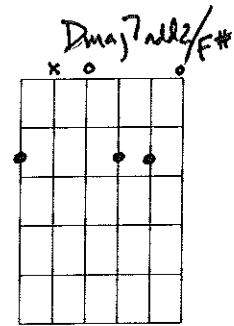
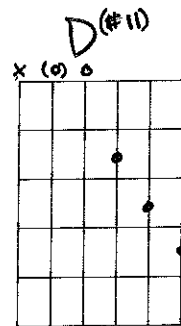
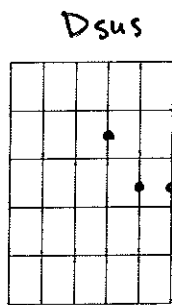
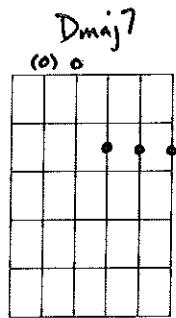
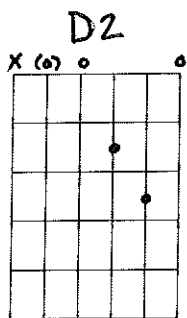
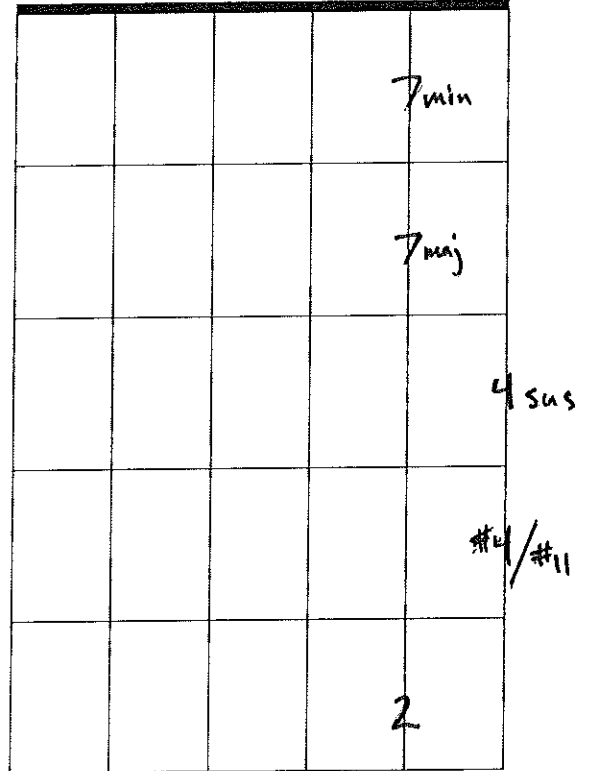
Chord Shape/Extensions  
Voicings and Basslines  
Drone/Open strings  
CAGED Shapes  
Capo Key  
Drop D Voicings

# D shape

X (o)<sup>s</sup> o<sup>R</sup>



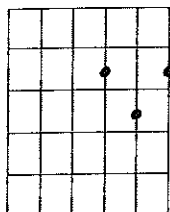
o<sup>4sus</sup> o<sup>2</sup>



# Key of D chords

(I)

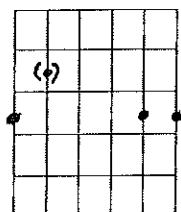
D



Basic

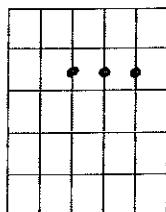
(IV)

G



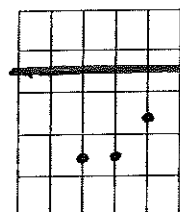
(V)

A



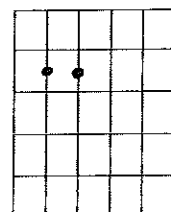
(vi)

Bm

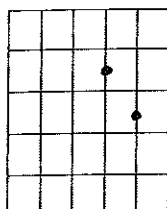


(ii)

Em

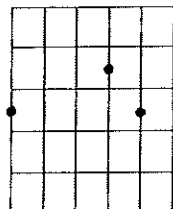


D2

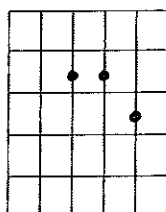


Common  
tone

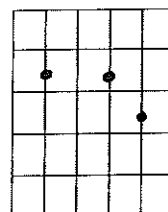
G2



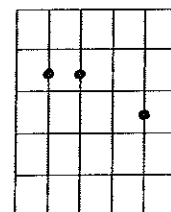
Asus



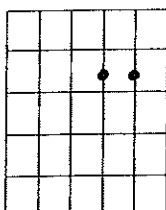
Bm7



Em7

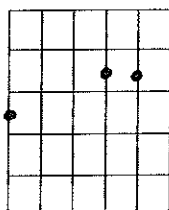


Dmaj7add2

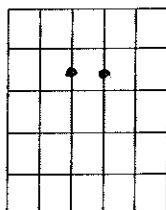


color

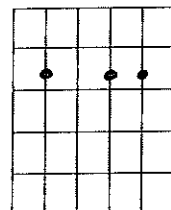
G2 #11



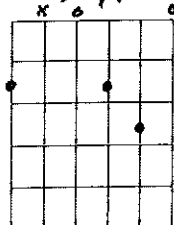
A2



Bm9

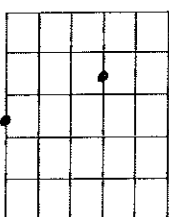


D2/F#

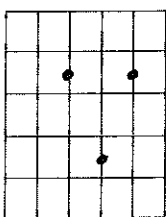


more  
voicings

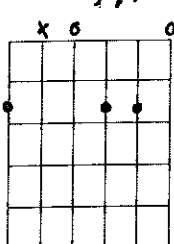
G2



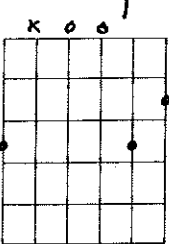
A2



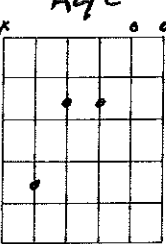
Dmaj7/F#



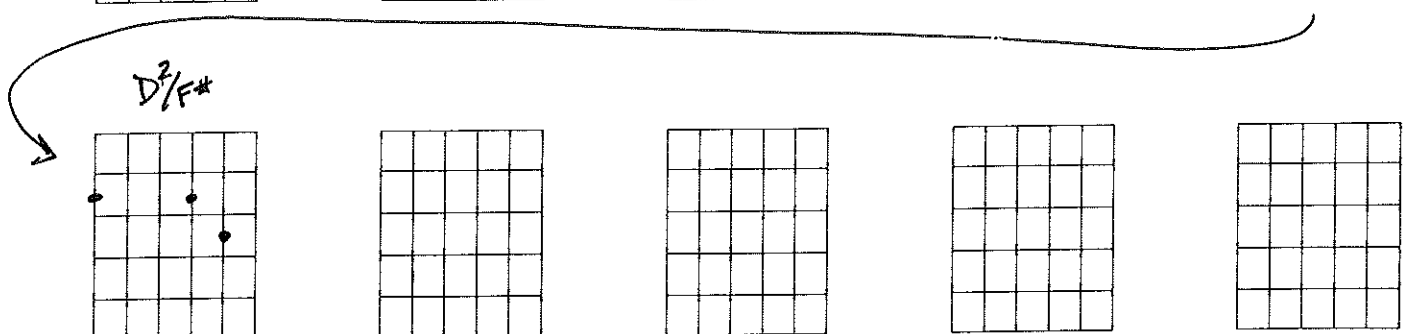
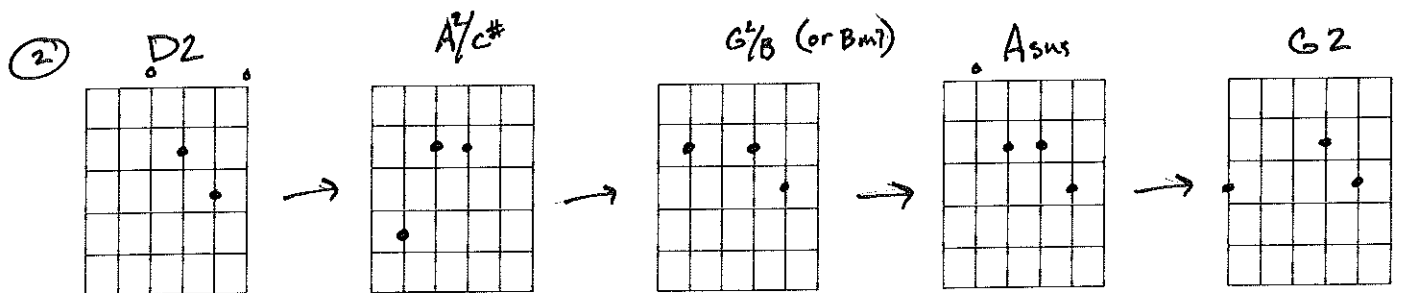
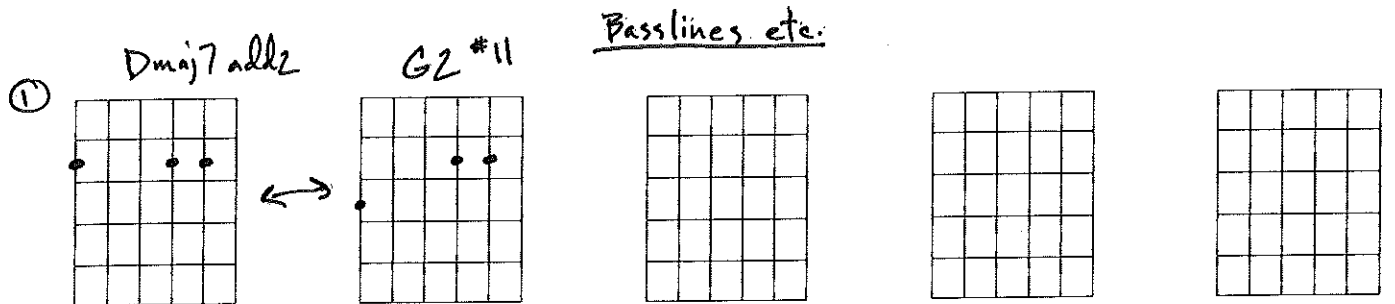
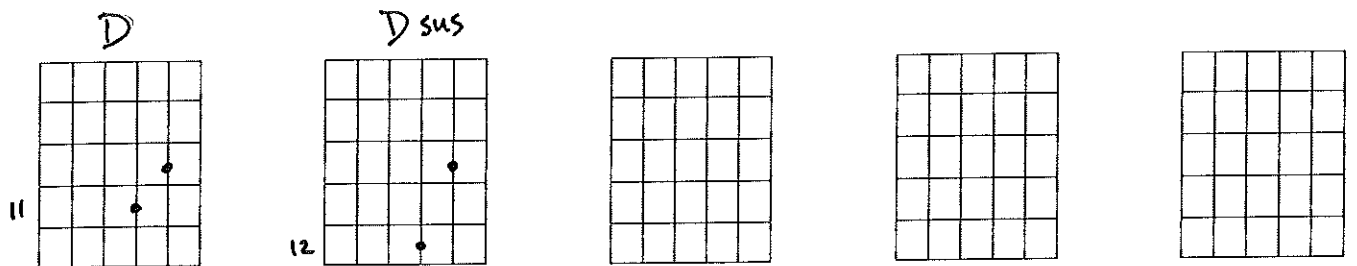
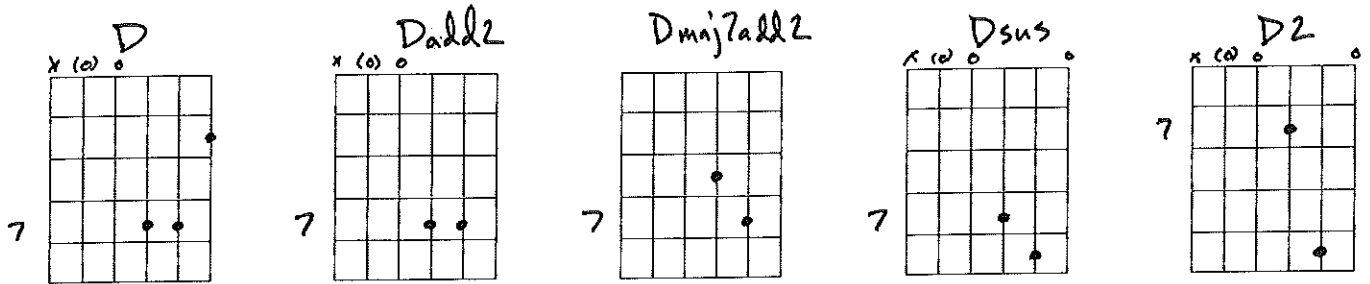
Gmaj7



A2/c#

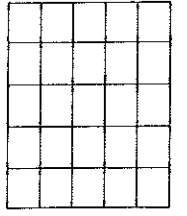
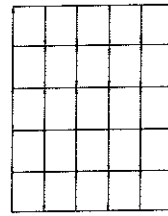
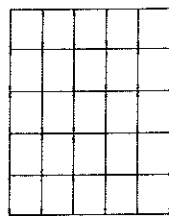
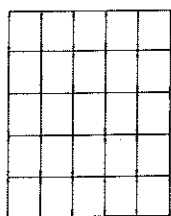
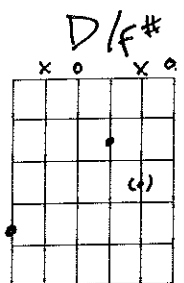
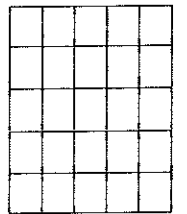
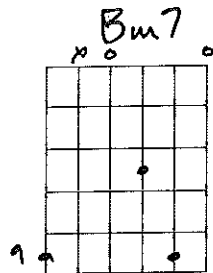
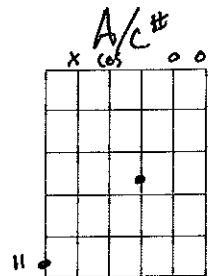
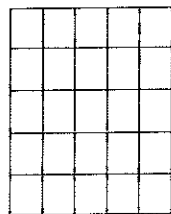
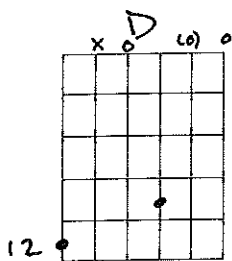
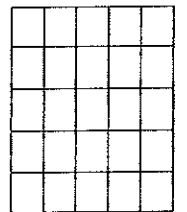
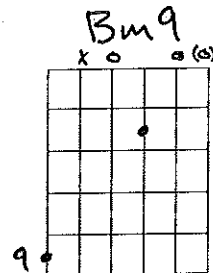
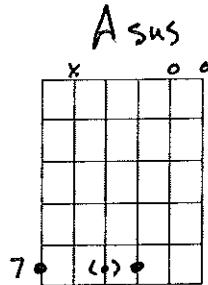
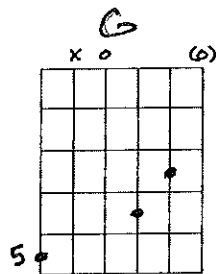
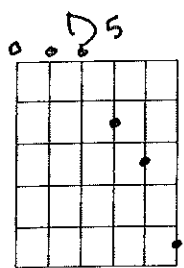
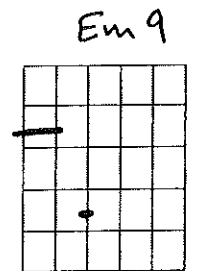
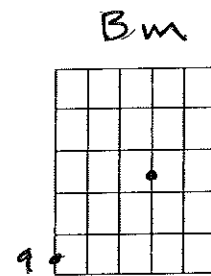
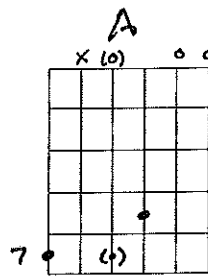
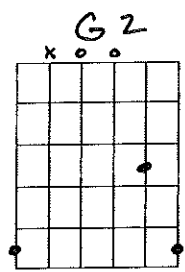
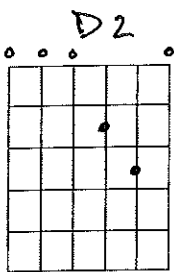
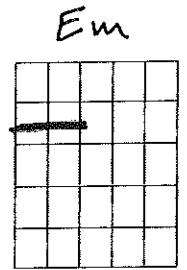
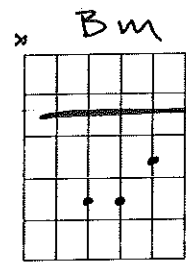
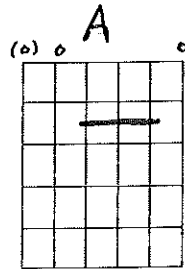
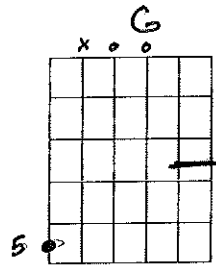
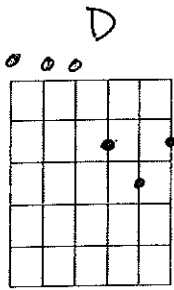


# Key of D chords (cont.)

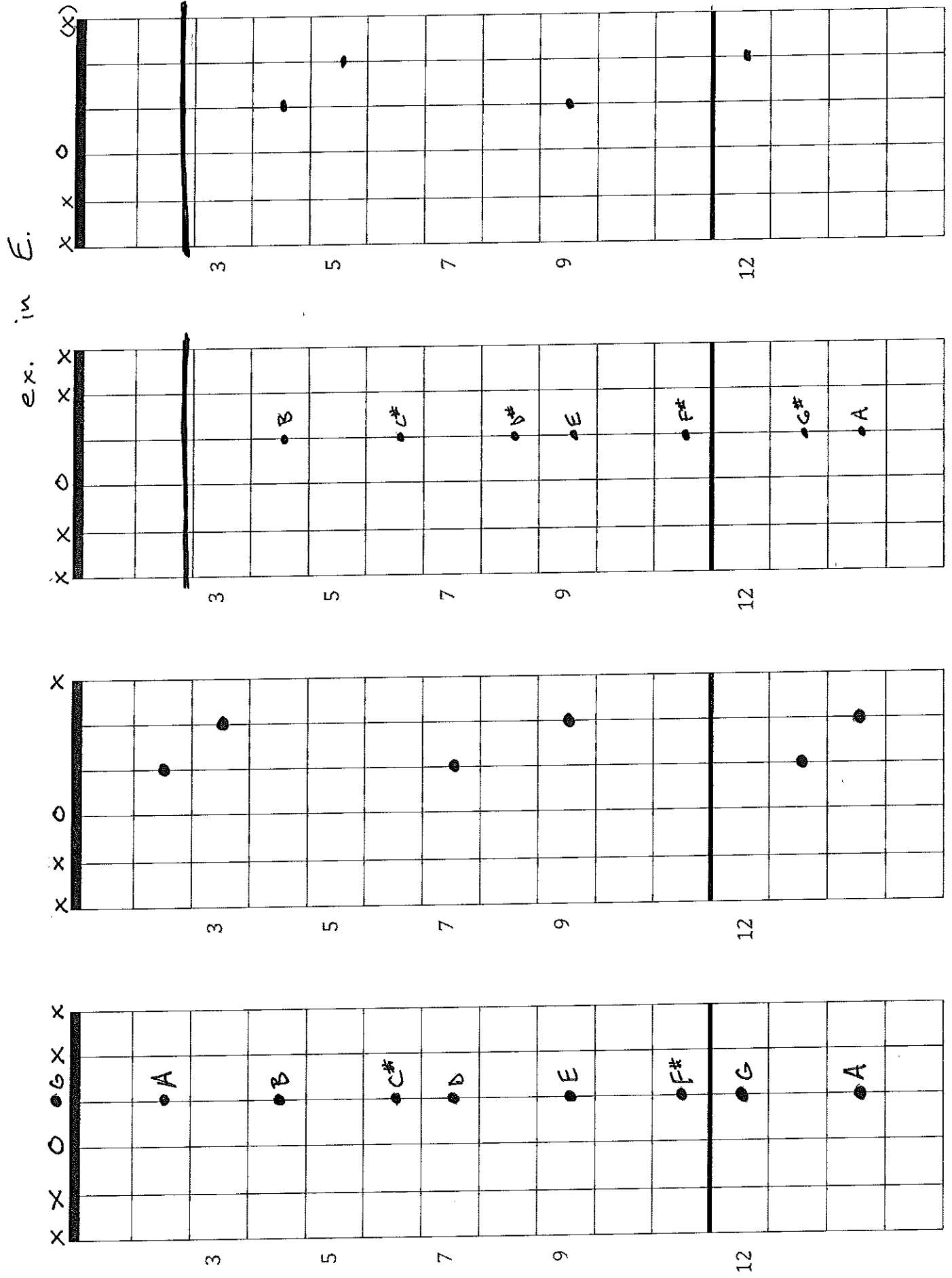


# Key of D - Drop D

G = D

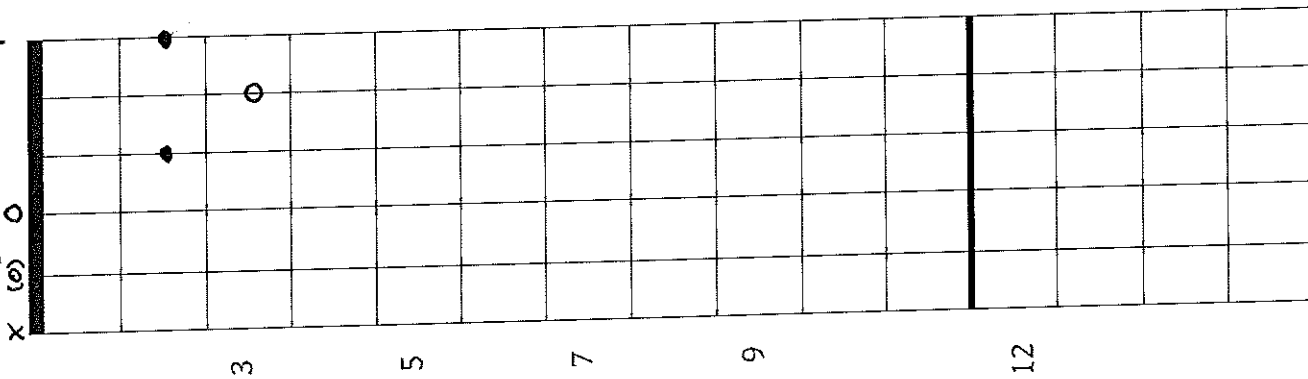


# Drones

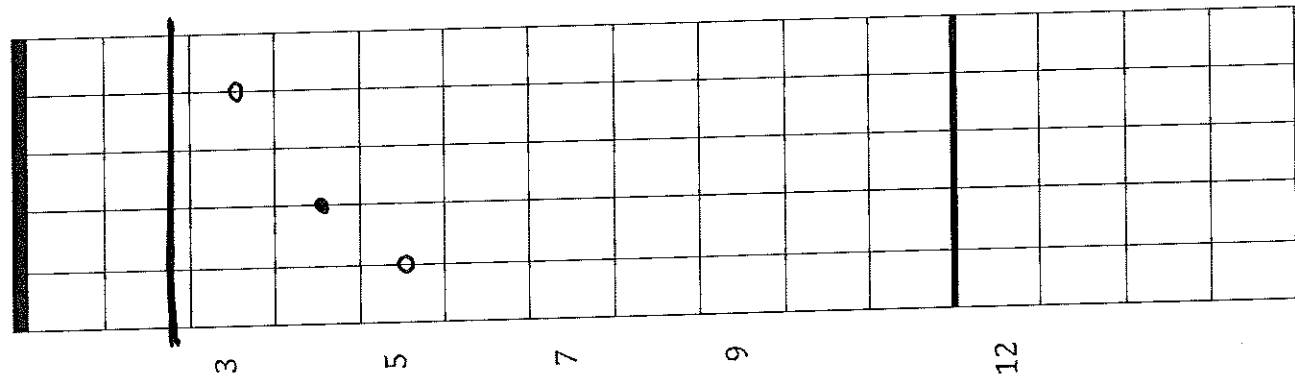


# D chord - CAGED

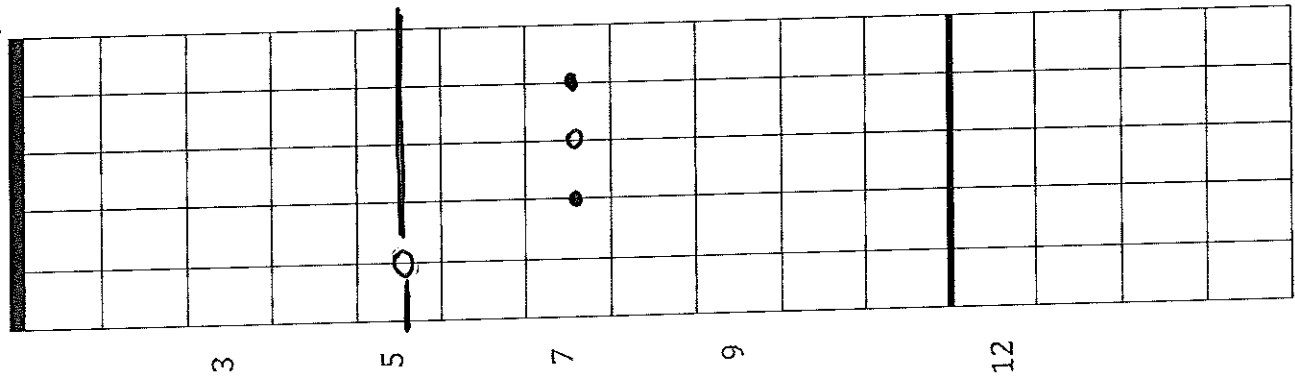
D - D shape



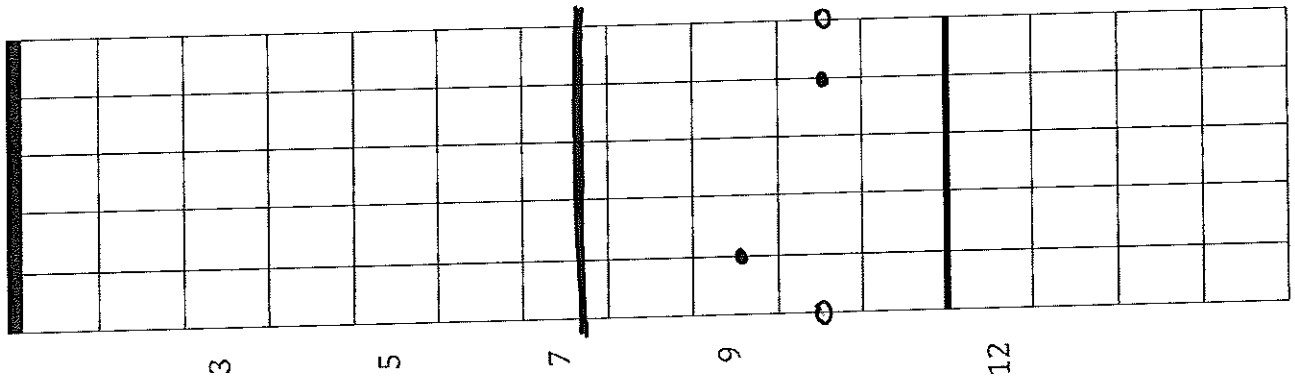
D - C shape



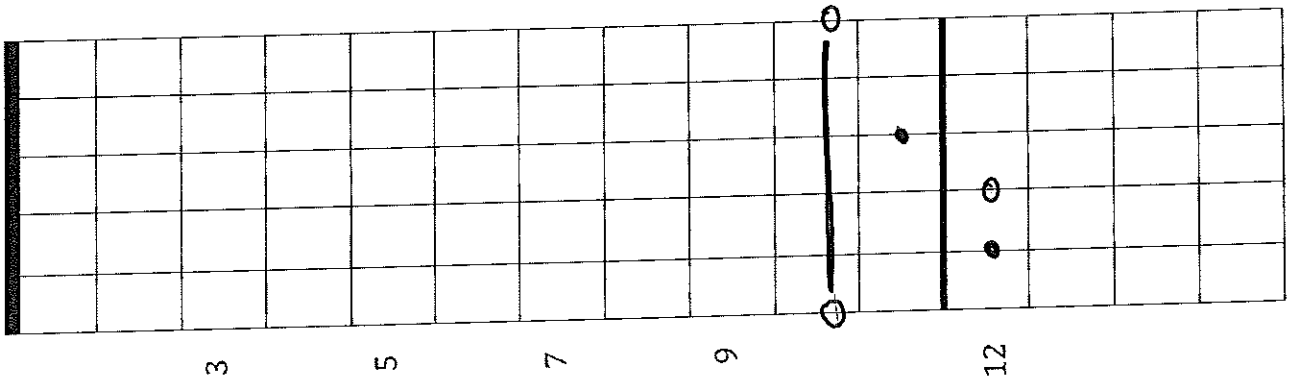
D - A shape



D - G shape

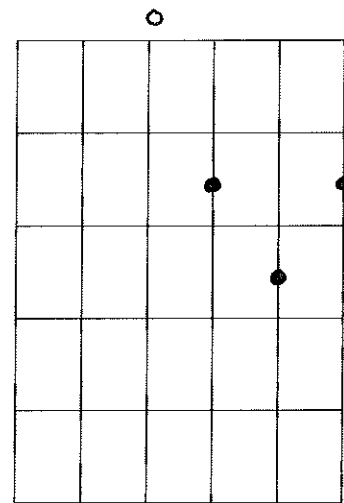
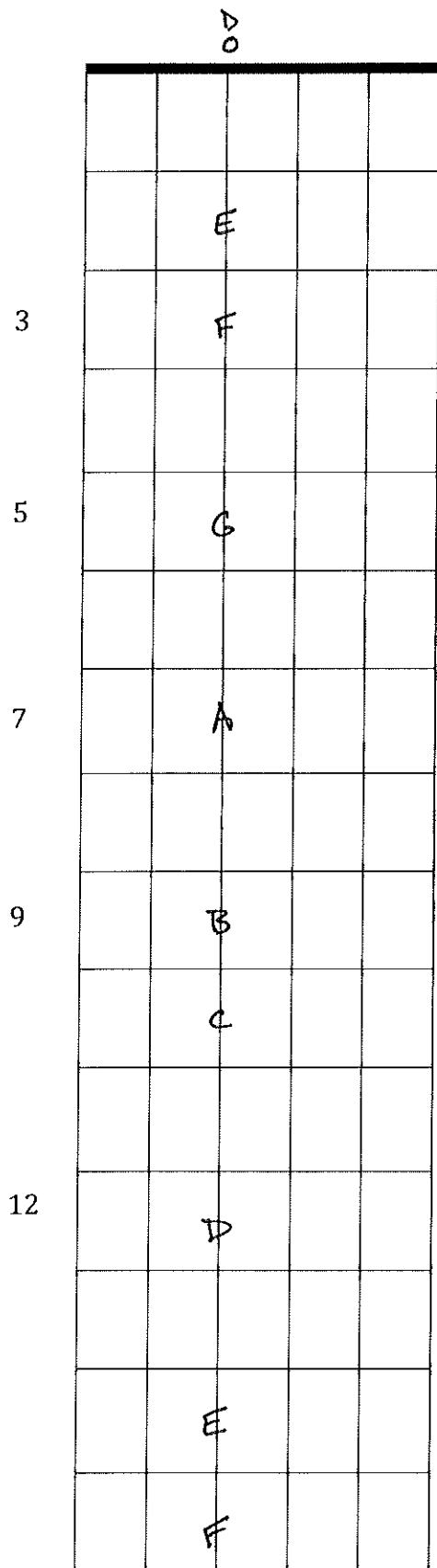


D - E shape





# D shape - capo guide



| Capo | key            |
|------|----------------|
| open | D              |
| 1    | E <sup>b</sup> |
| 2    | F              |
| 3    |                |
| 4    |                |
| 5    | G              |
| 6    | A <sup>b</sup> |
| 7    | A              |
| 8    | B              |

# D

## Cut/Partial Capo

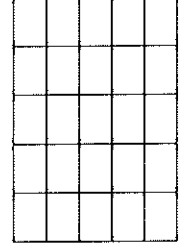
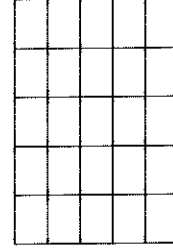
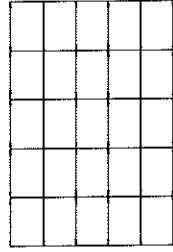
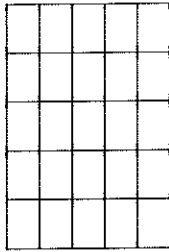
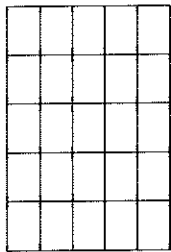
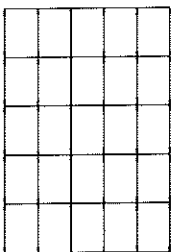
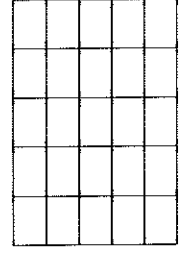
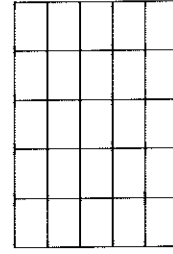
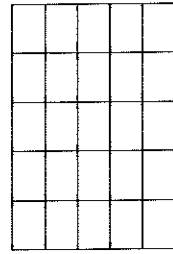
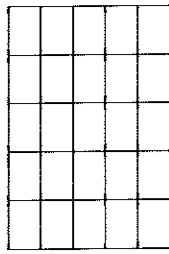
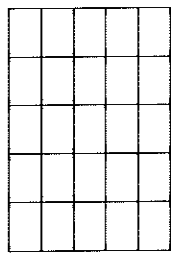
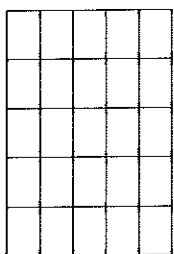
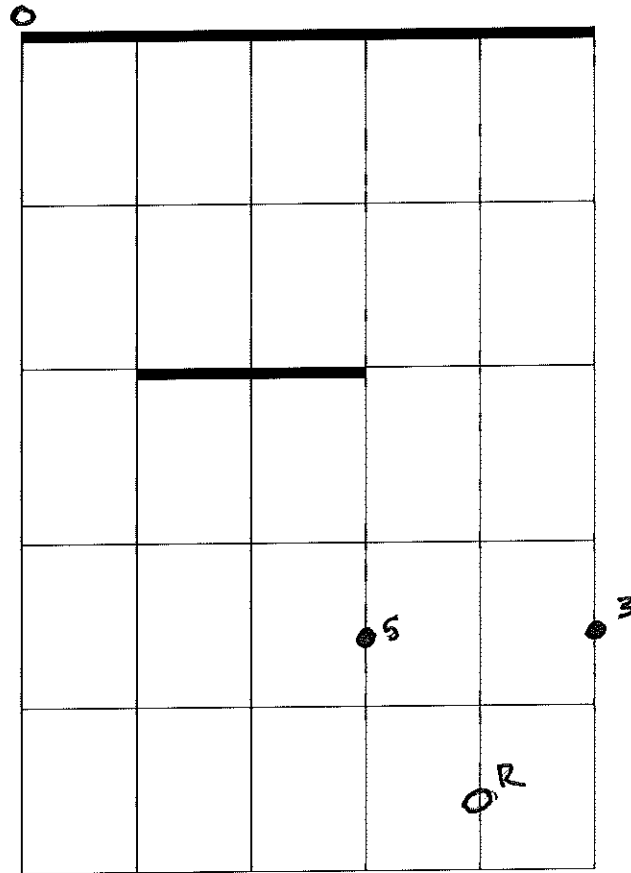
Chord Shape/Extensions

Voicings and Basslines

Drone/Open strings

Capo Keys

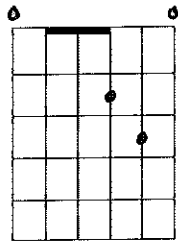
# D Shape - Cut Capo



# Cut Capo Voicings

(I)

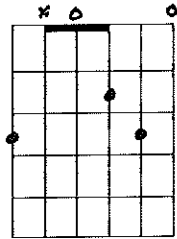
D



open

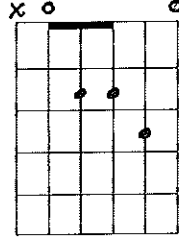
(IV)

G2



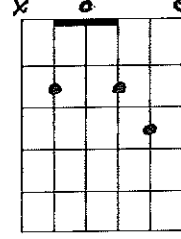
(V)

A sus



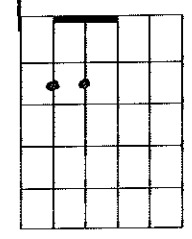
(vi)

Bm7

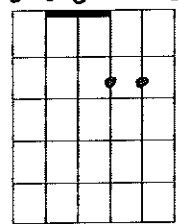


(ii)

Em

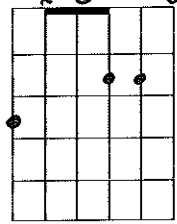


D maj?

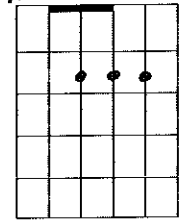


color

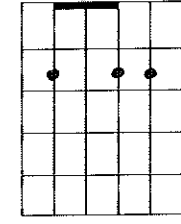
G2 #11



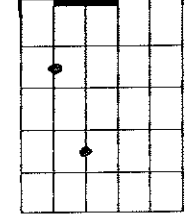
A sus



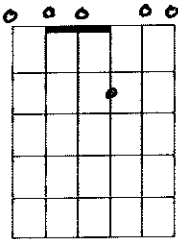
Bm9



Em9

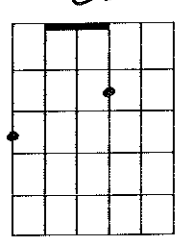


D

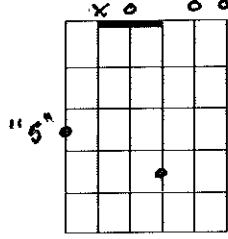


very open

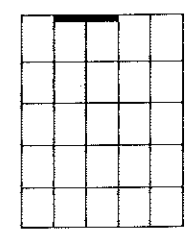
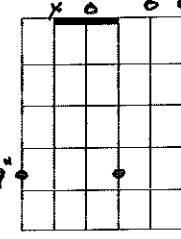
G2



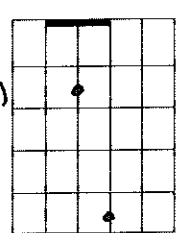
A sus



Bm (C# m)

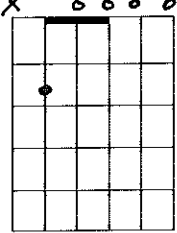


D

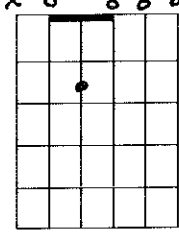


more (4) voicings

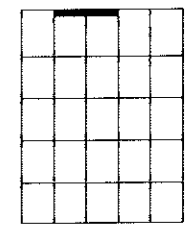
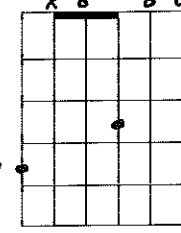
G/B



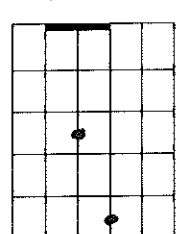
A7 sus



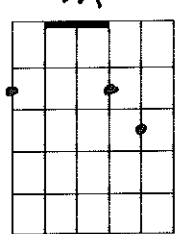
Bm9 (C# m9)



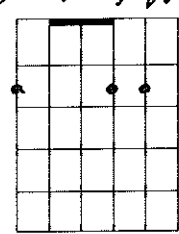
D sus



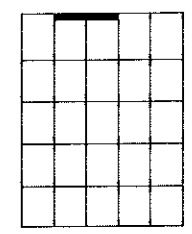
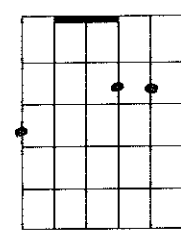
D/F#



① Dmaj7/F#



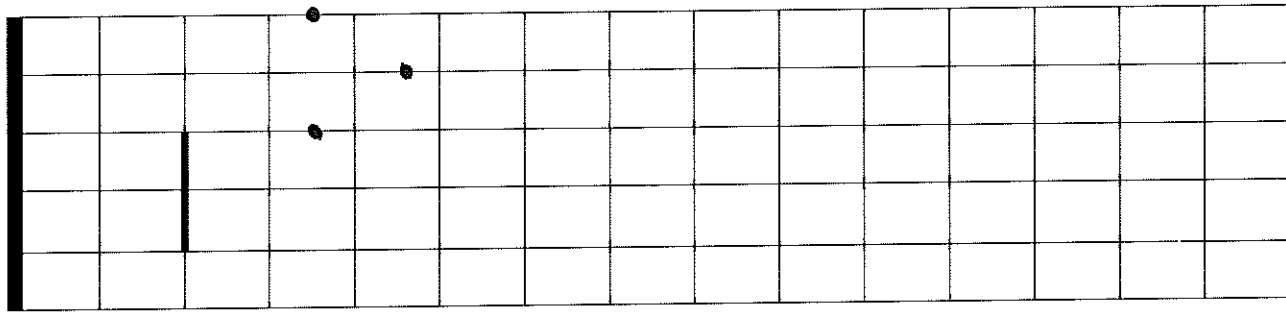
G2 #11



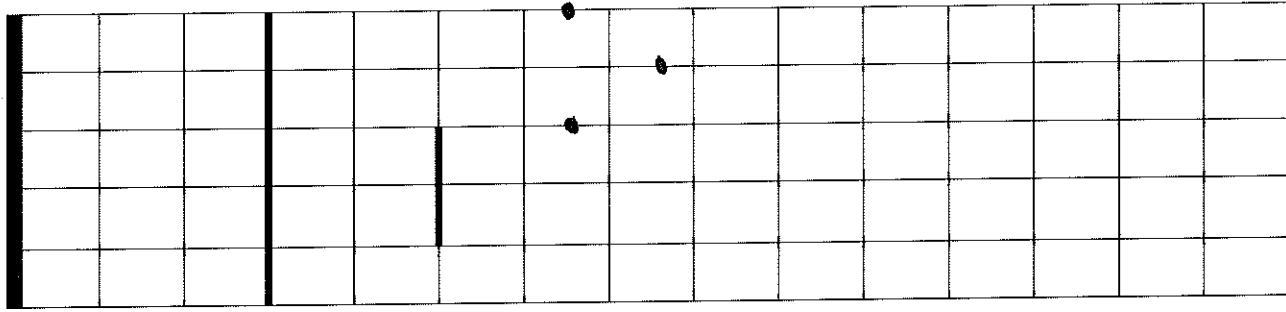
Great combos

# Cut Capo - Moving around

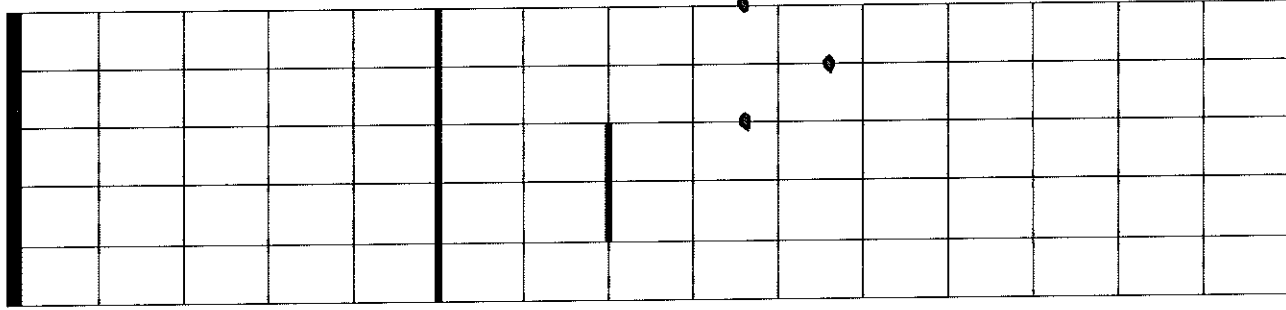
E open/2



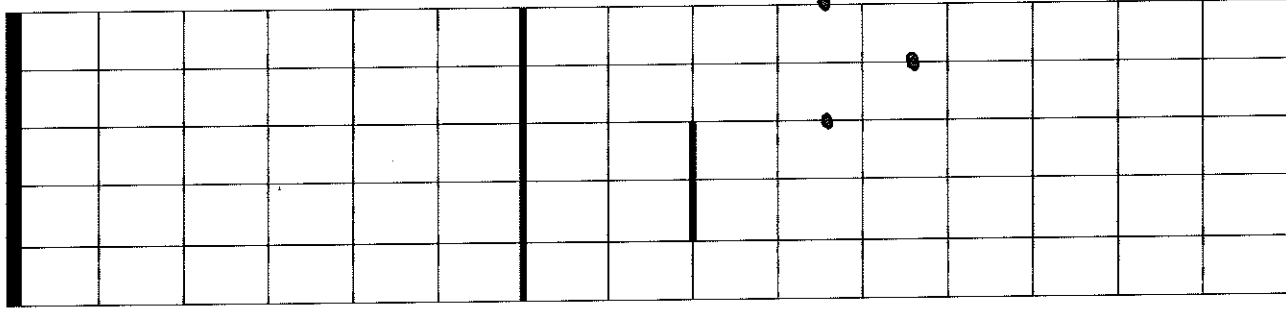
G 3/5



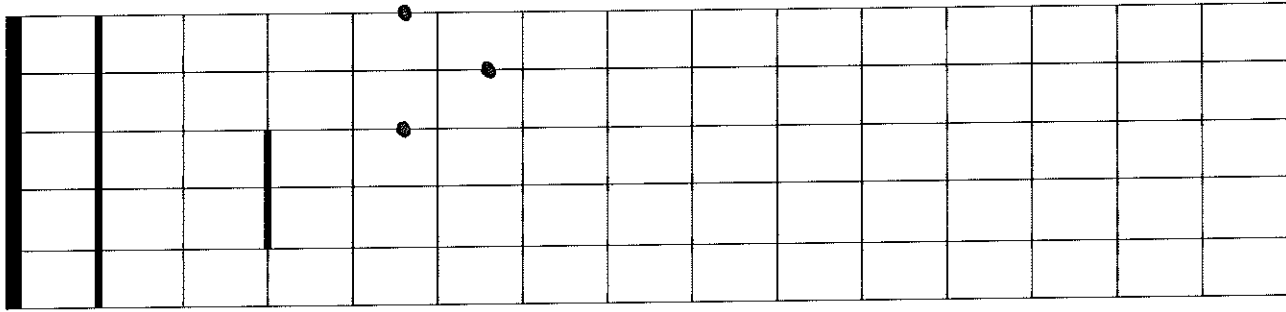
A 5/7



B<sup>b</sup> 6/8



F 1/3



# Triads

Closed Voicings

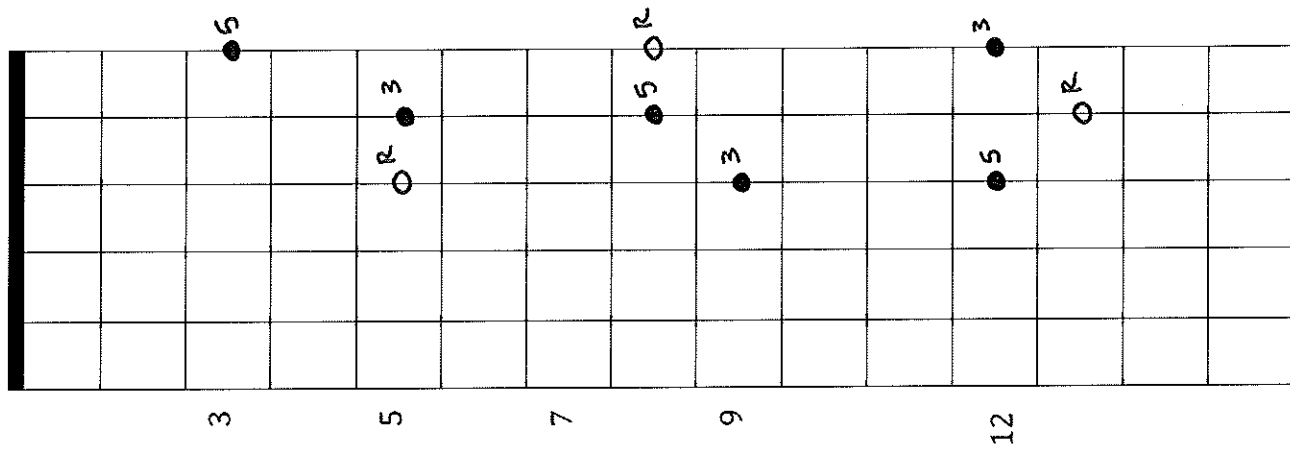
Major, Minor, Sus2, Sus4

Open Voicings

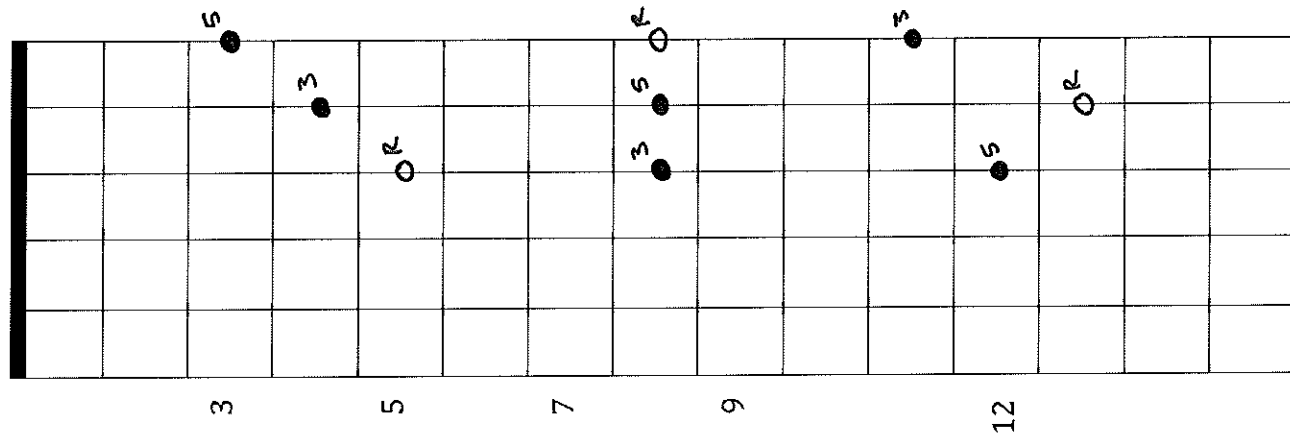
Major, minor

# Triads - Closed Voicings - major/minor

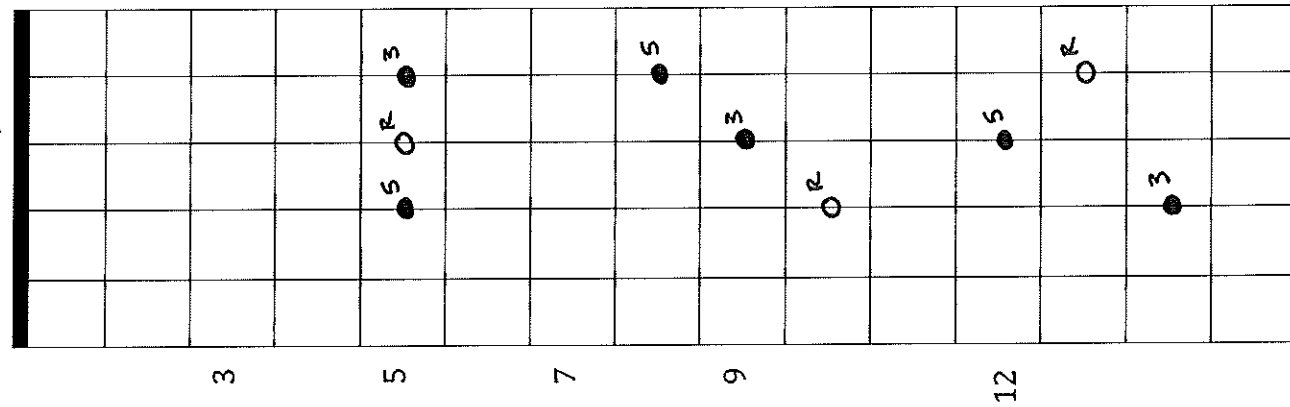
C major



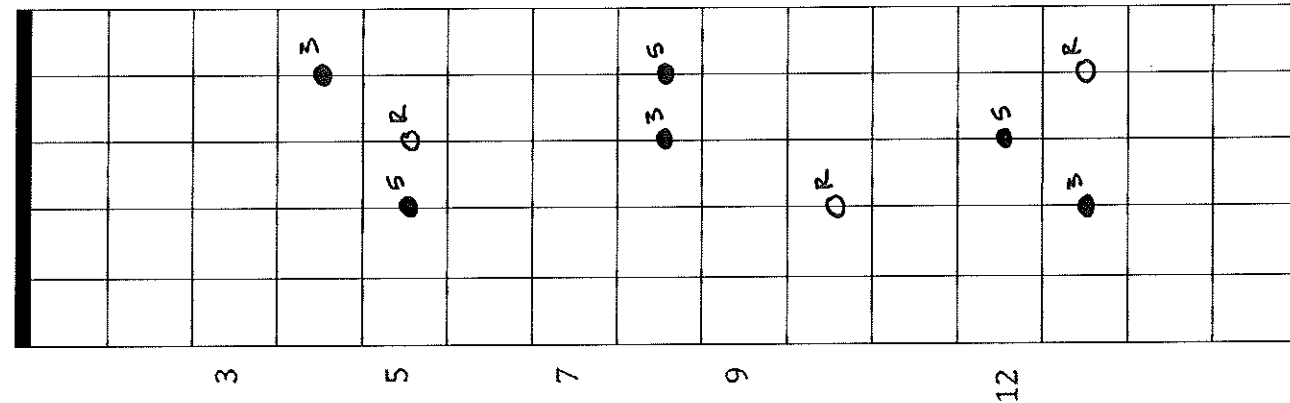
C minor



C major

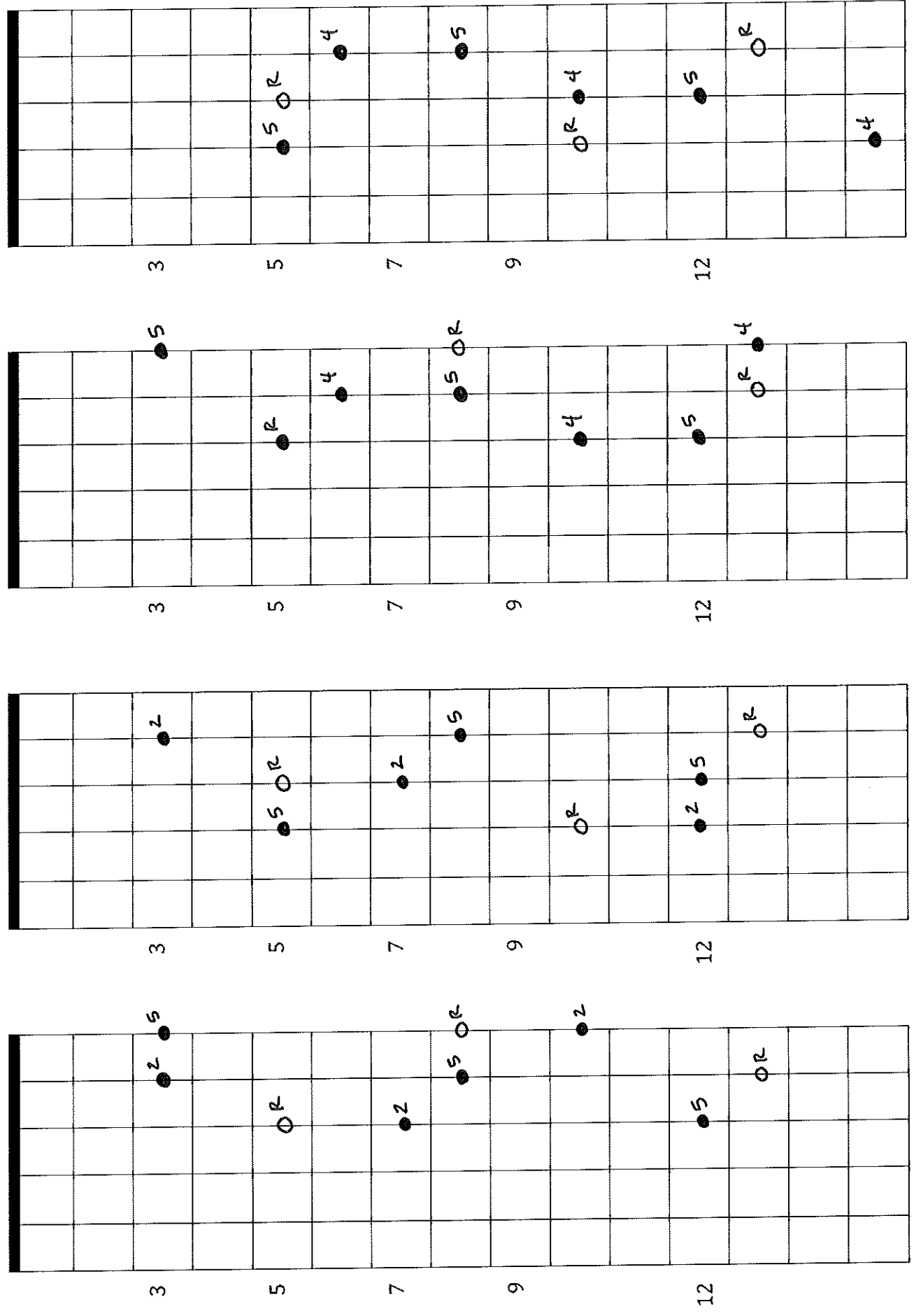


C minor



# Trials - Closed Voicings - sus 2/4

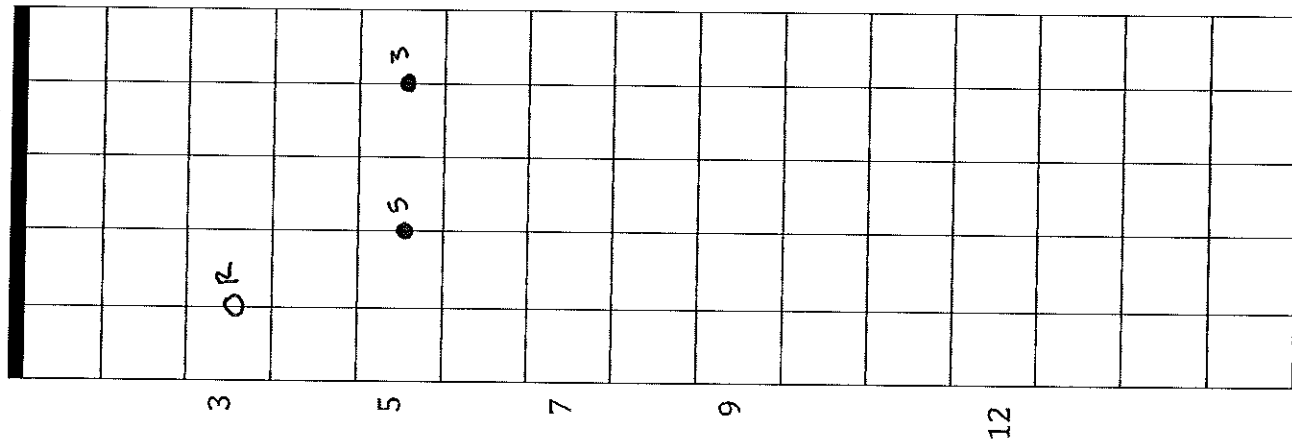
sus 2
sus 4



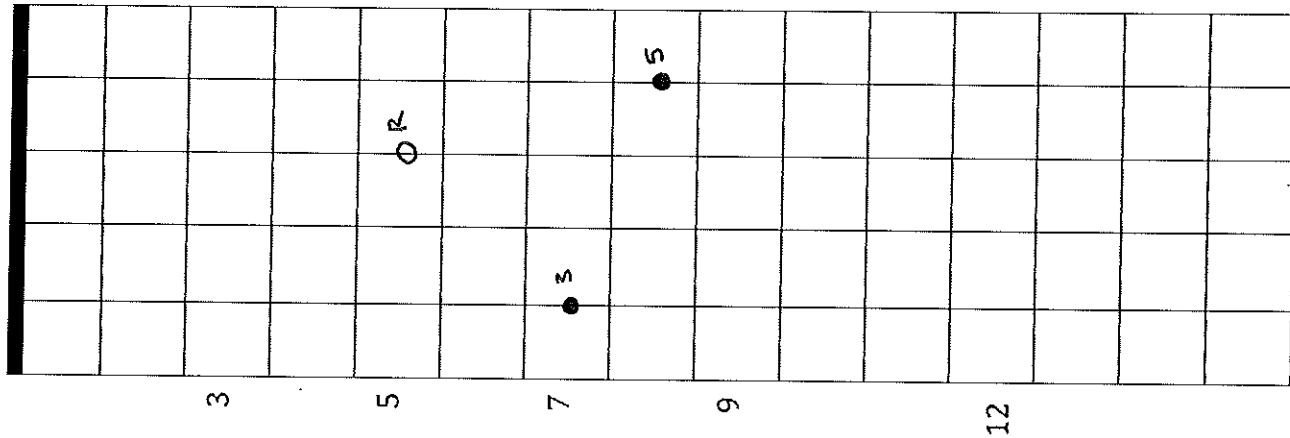


# Triads - Open Voicings - major

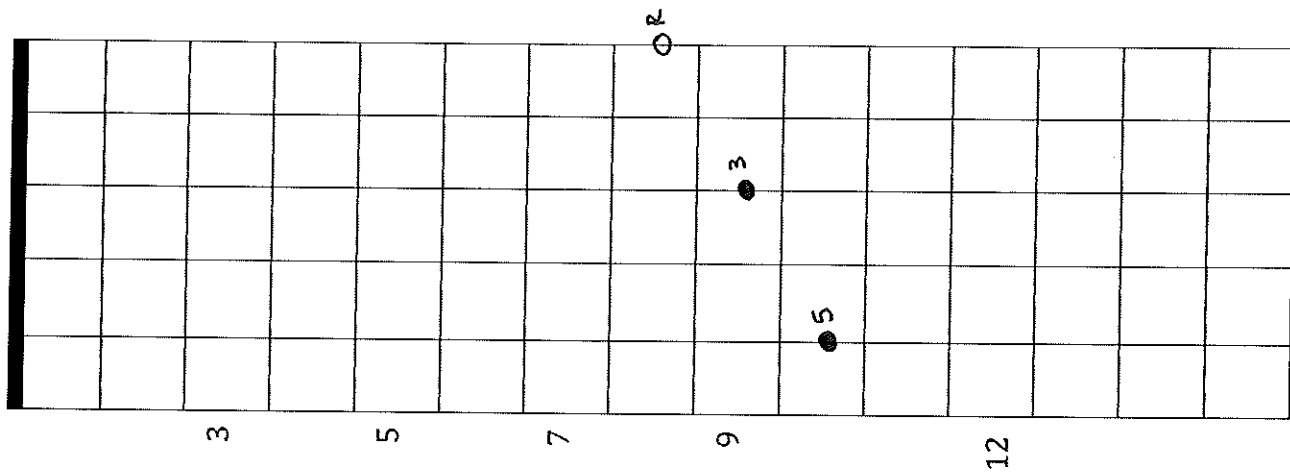
C (root position)



C/E



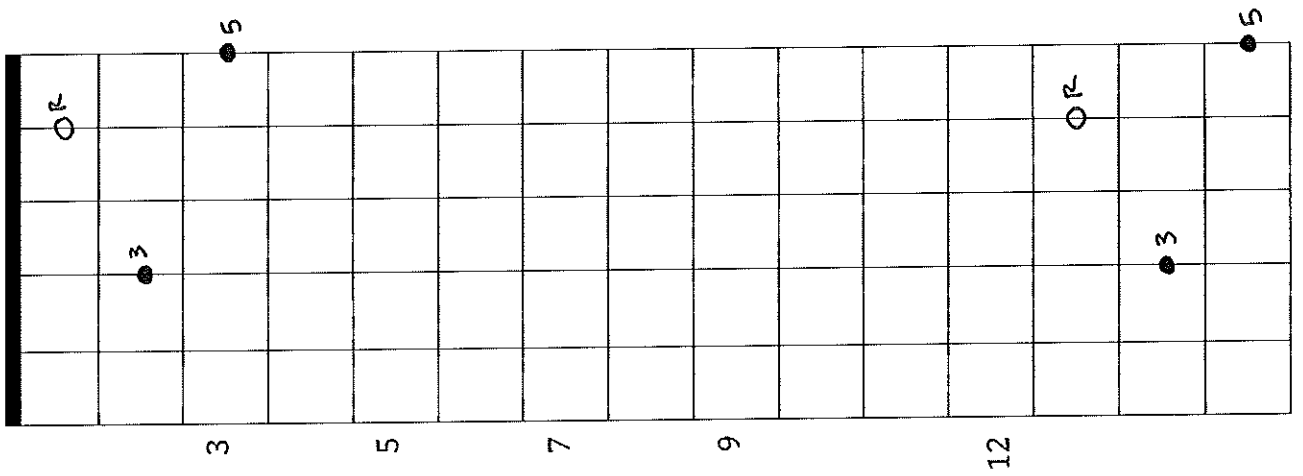
C/G



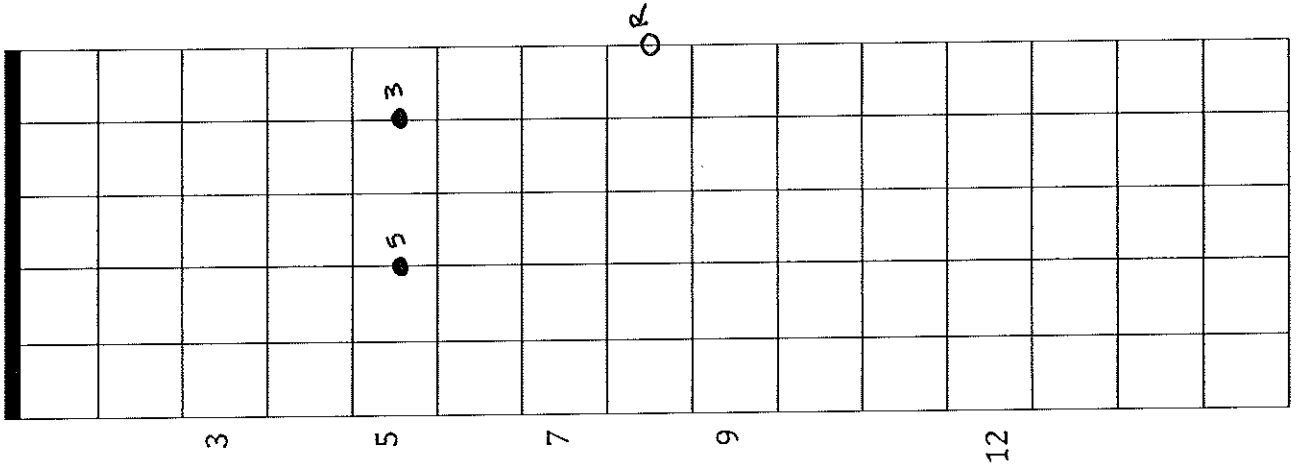


# Triads - Open Voicings - major

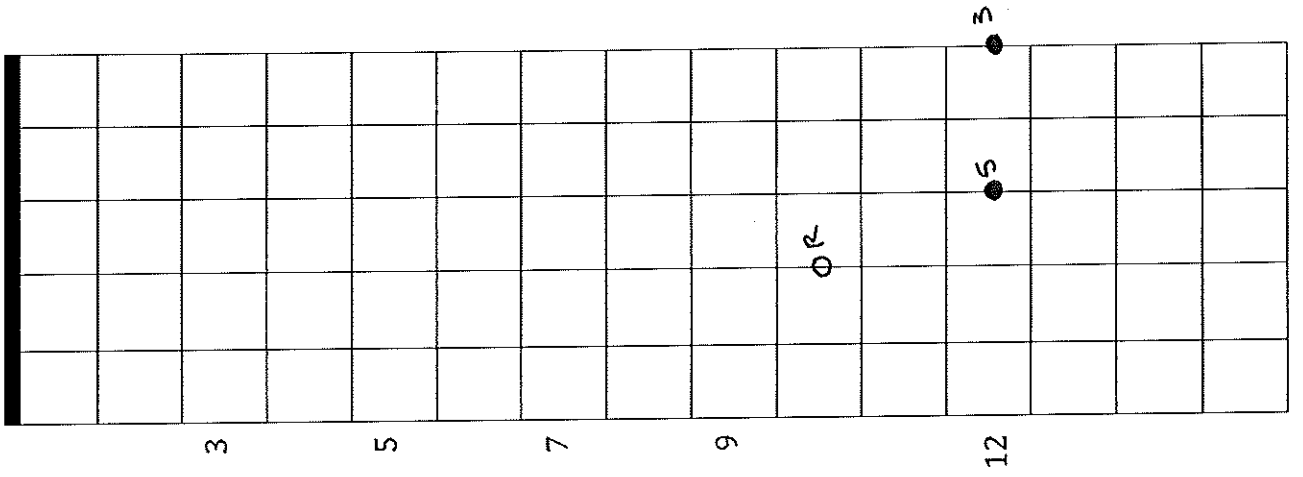
C/E



C/G

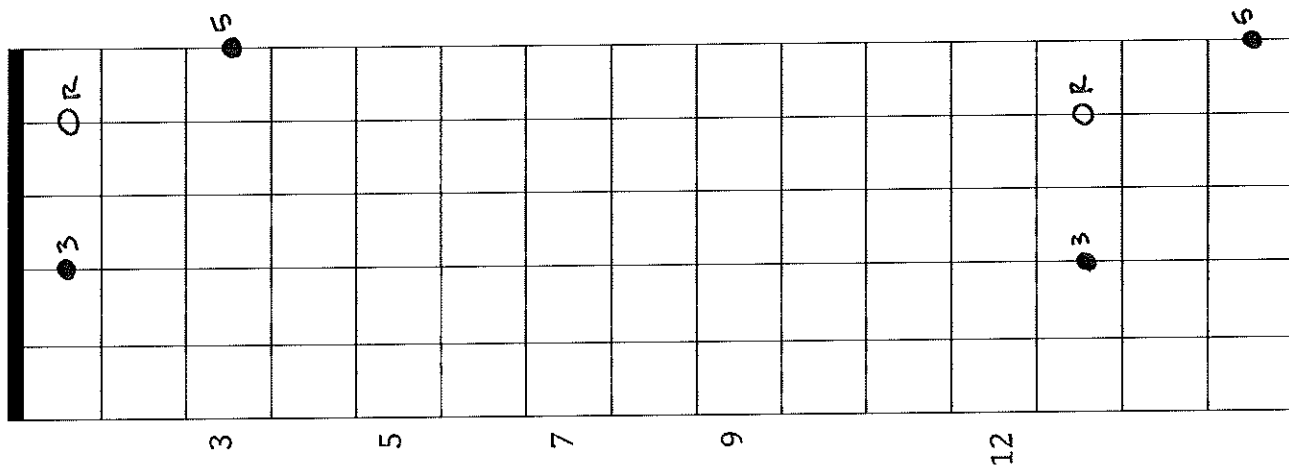


C (root position)

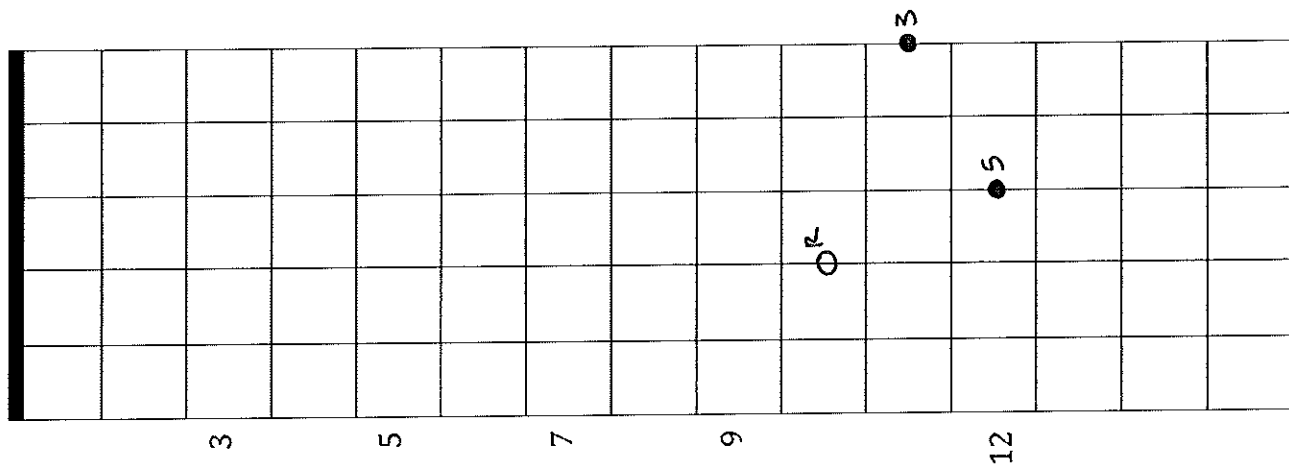


# Triads - Open Voicings - minor

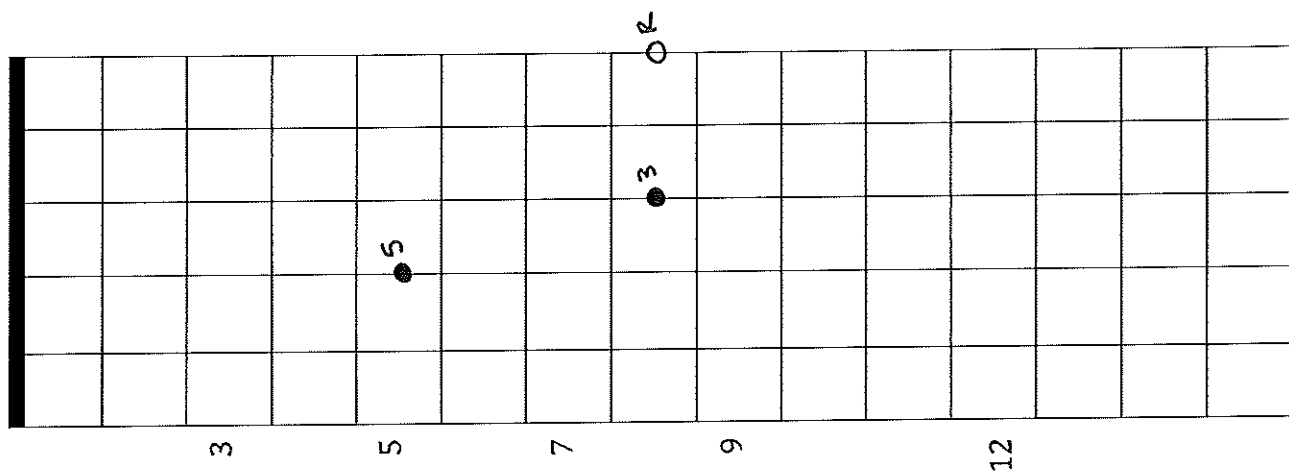
$C_m/E^b$



$C_m$



$C_m/G$

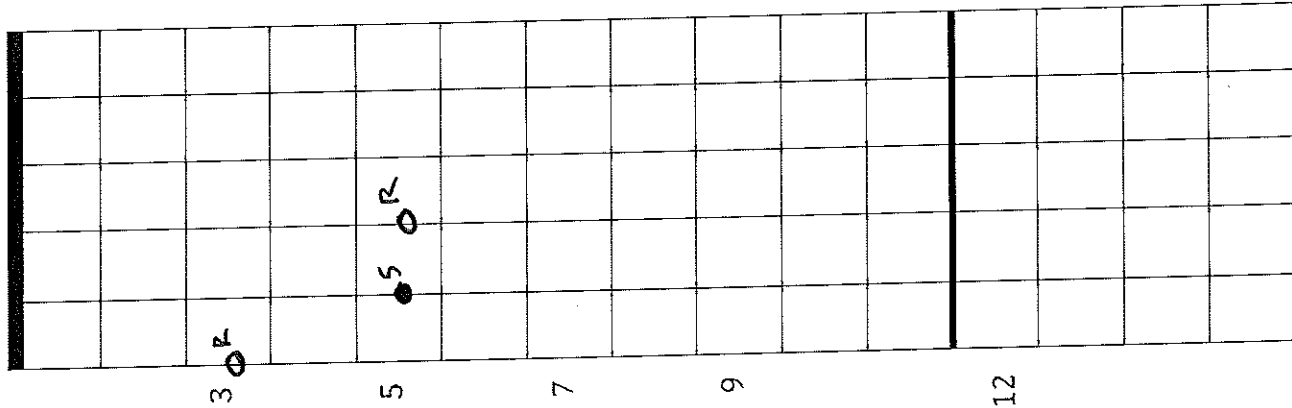


# Power Chords

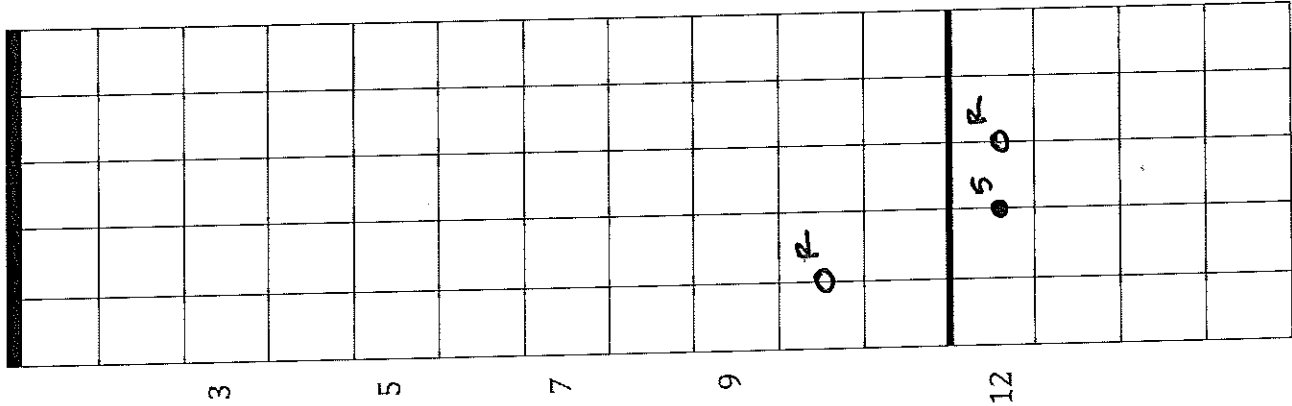
3 Note Shapes  
2 Note Shapes  
Drop D Shapes  
Open Power Chords

# Power Chords - 3 note shapes

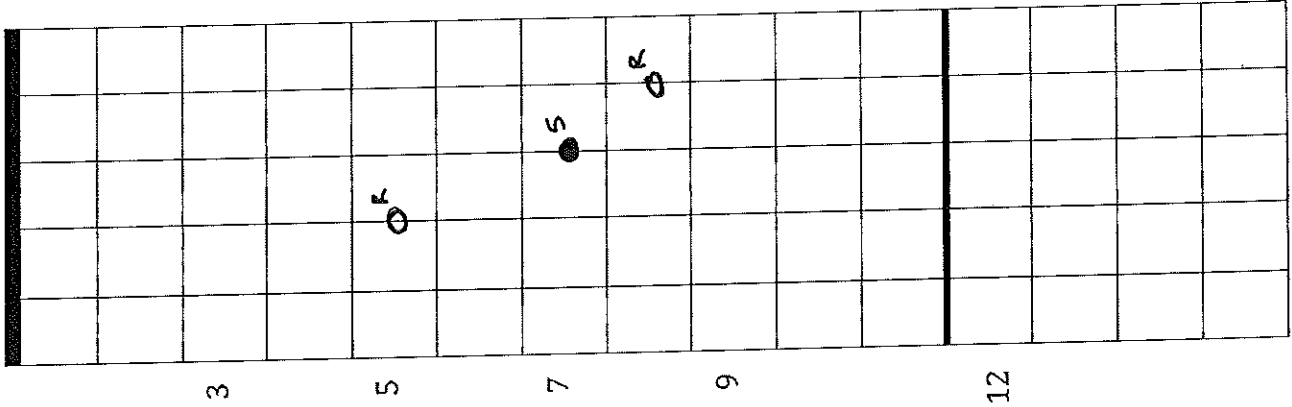
G - 6th str root



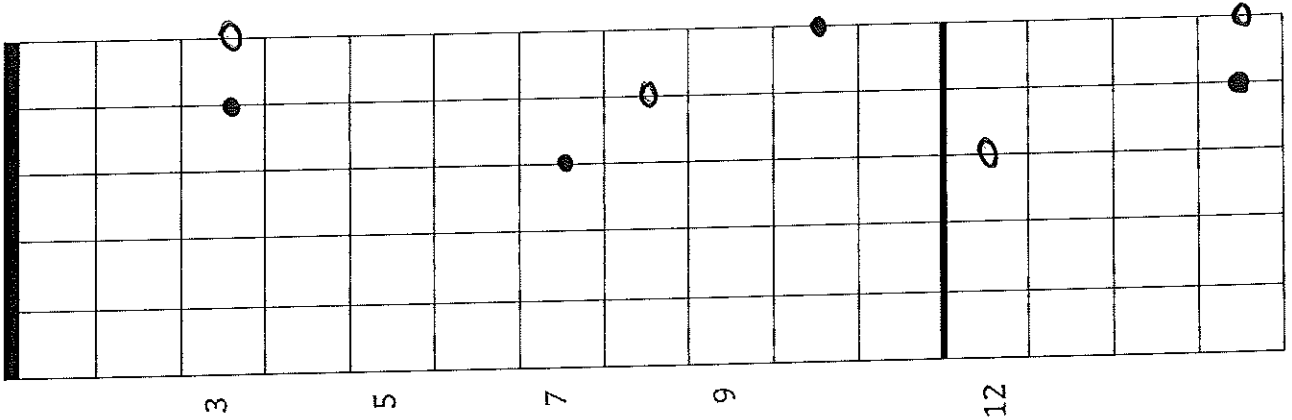
G - 5th string root



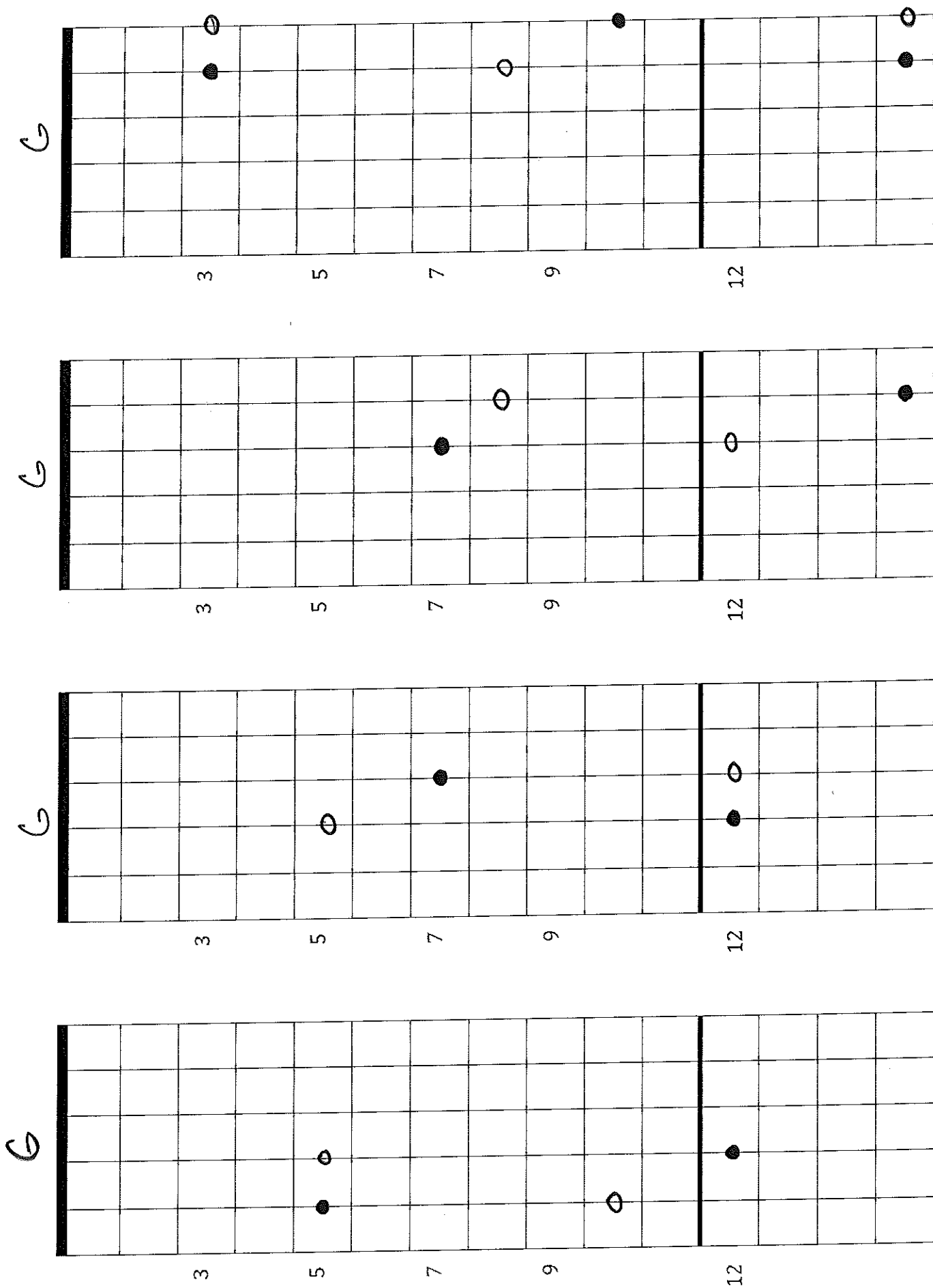
G - 4th str. root



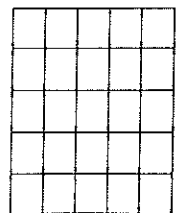
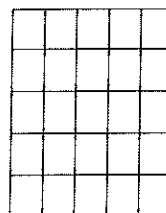
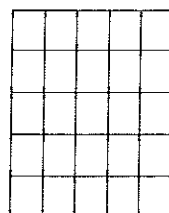
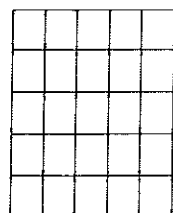
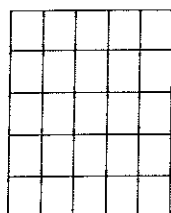
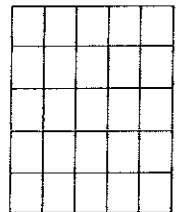
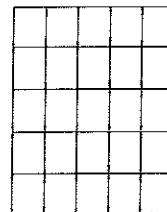
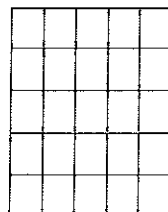
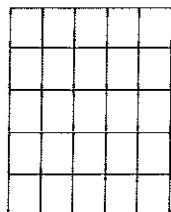
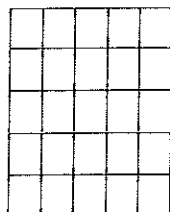
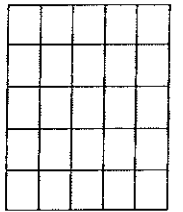
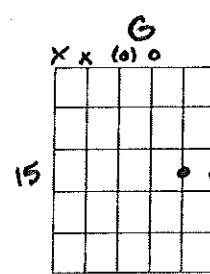
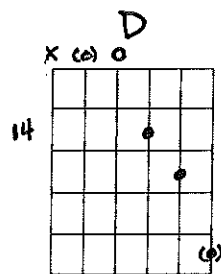
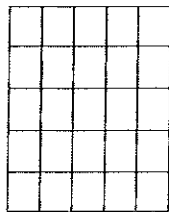
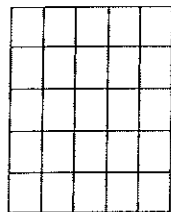
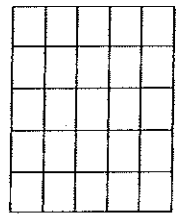
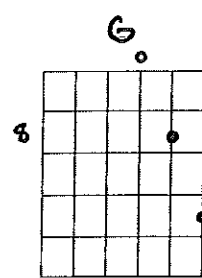
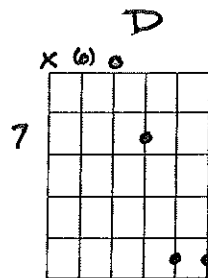
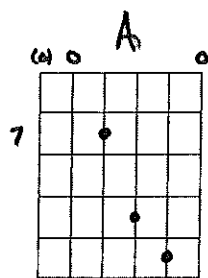
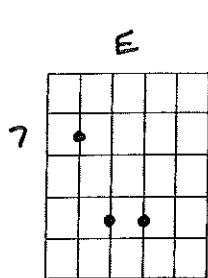
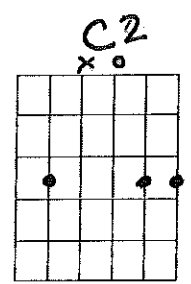
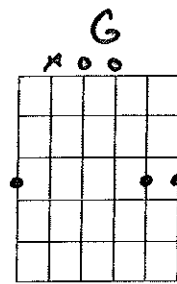
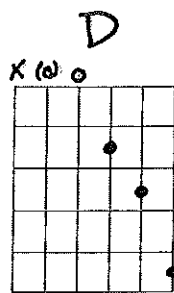
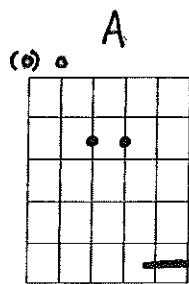
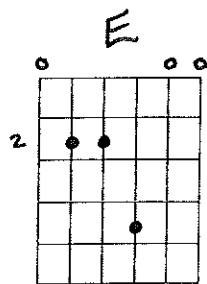
G - 3rd str. root



# Power chords - 2 note shapes (diads)

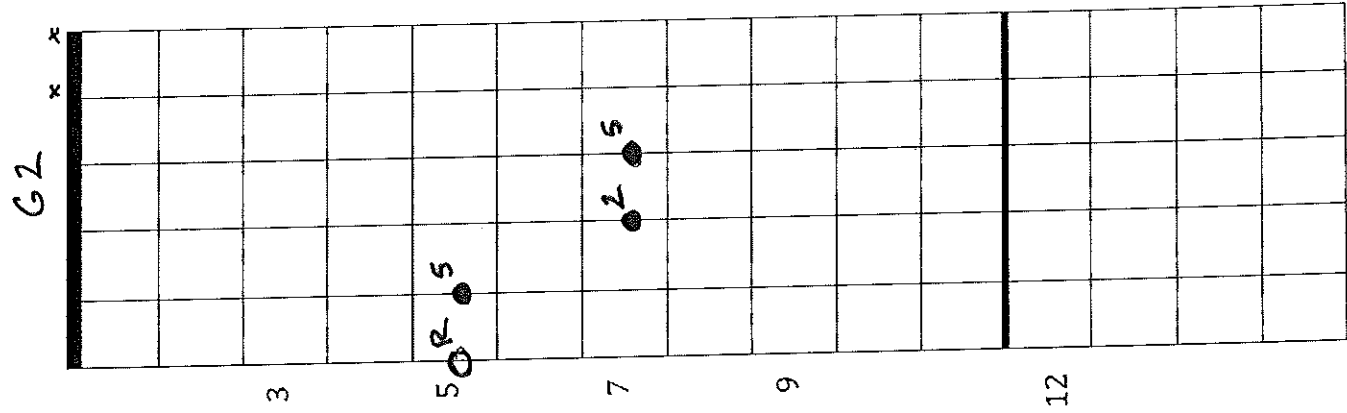
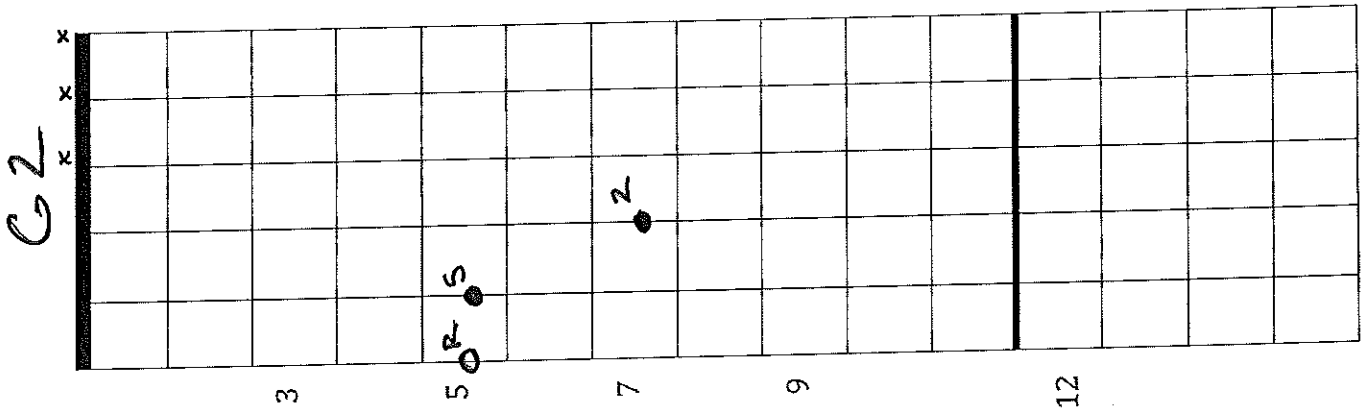
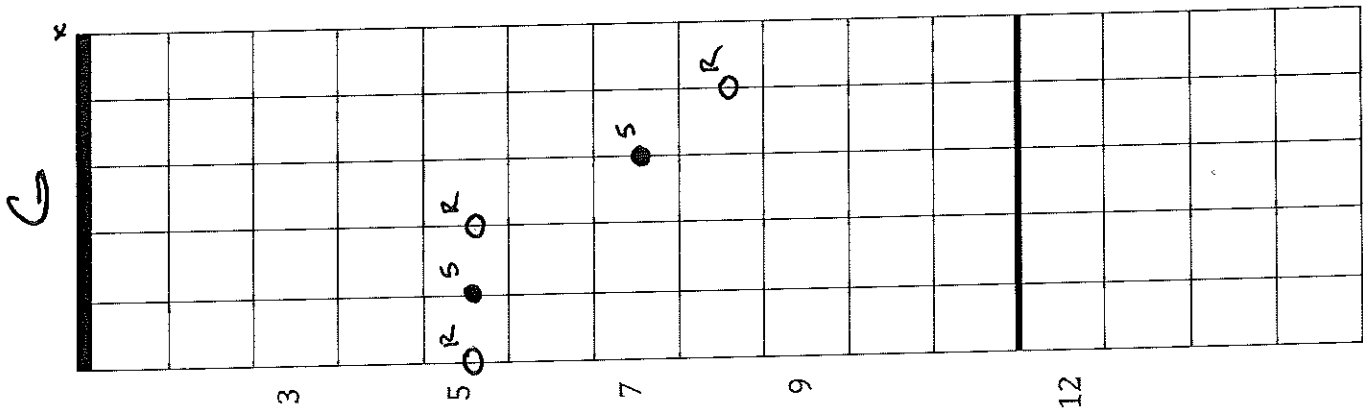
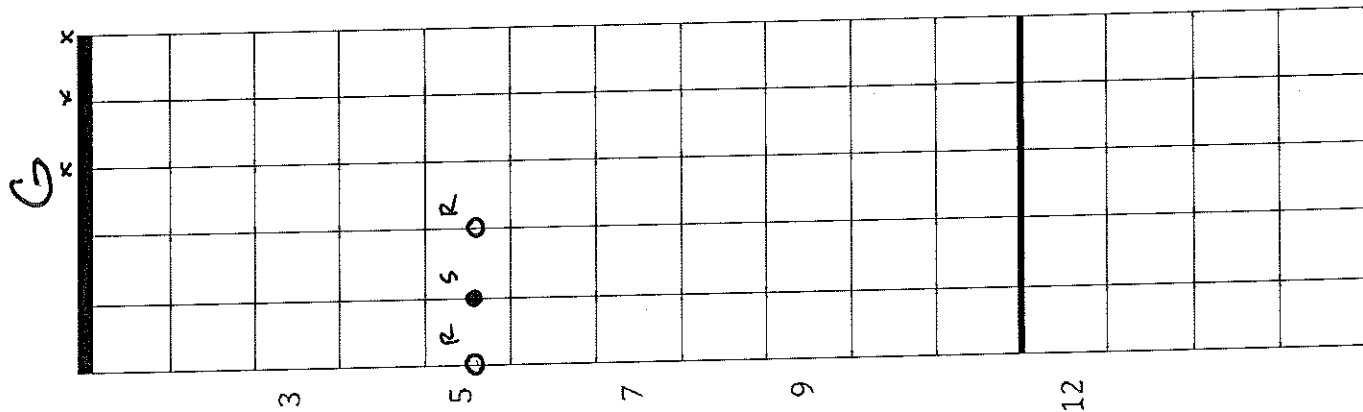


# Power chords - open chords





# Power chords - Drop D shapes



# Further Out

## Guide Tone Voicings

Article by Sean McGowan

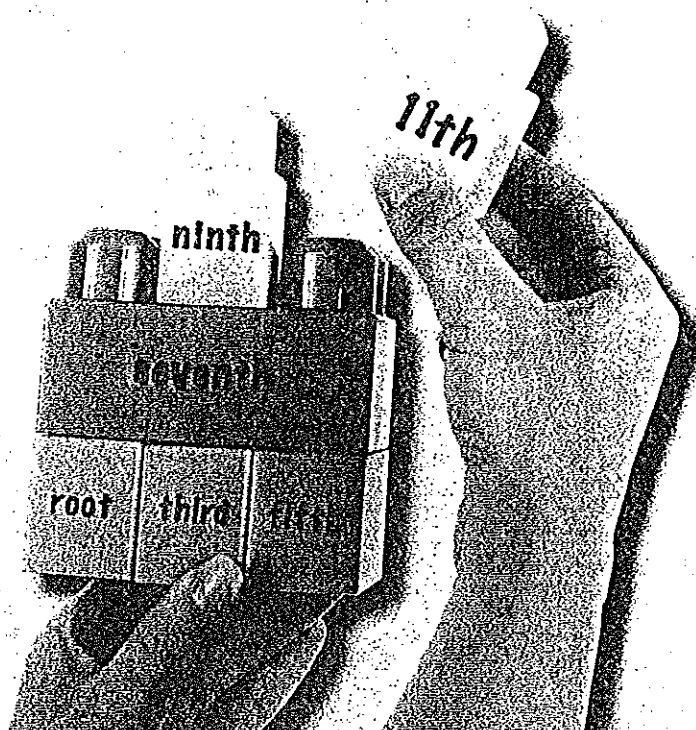
[www.seanmcgowanguitar.com](http://www.seanmcgowanguitar.com)

Check out recordings and books "Fingerstyle Jazz Guitar Essentials"

# Building Extended Chord Voicings

Extended chords don't have to be complicated. Learn how these chords are constructed, then build them all using just several basic chord shapes.

by Sean McGowan



Complex chords enhance a song and make you sound sophisticated—plus they're a lot easier to learn than you may think. The key to playing a complicated chord like  $E_{maj9\sharp 11}$  is recognizing the fundamental structure of that chord. In this case, it's E major expanded to an  $E_{maj7}$  chord with a ninth and  $\sharp 11$ th added on top for decoration.

Building a chord is like building a house; you have to start with a foundation and build upward, one level at a time.  $E_{maj9\sharp 11}$  is just one of countless complex chords. Let's learn how to build them all using several basic shapes.

## Start with Small Chord Shapes

A great way to outline the essential harmony of a chord is to add only the third and seventh chord tones to the root. Let's do this with the major-seventh, dominant-seventh, and minor-seventh chord shapes (two of each) that appear at left.

These simple shapes divide the guitar into three parts: the root of the chord is on the low E or A strings; the third and seventh (also called the *guide tones*) are on the middle two strings; and the extensions (which we'll add later) are on the top two strings. Play each chord type and notice how the third and seventh degrees give each chord its own flavor; different combinations create unique sounds for each chord. Since all seventh chords share the same fifth, it won't help define the chord, so we can leave it out.

These voicings, with and without extensions, are used in many different acoustic styles ranging from blues, Texas swing, Gypsy jazz, big band, and Brazilian music to acoustic rock like that of Beck or Ani DiFranco. The beautiful thing is that *all* of these voicings are

*All of these voicings are movable and transposable.*

movable and transposable—just like power chords! Therefore, it's crucial to memorize these basic shapes.

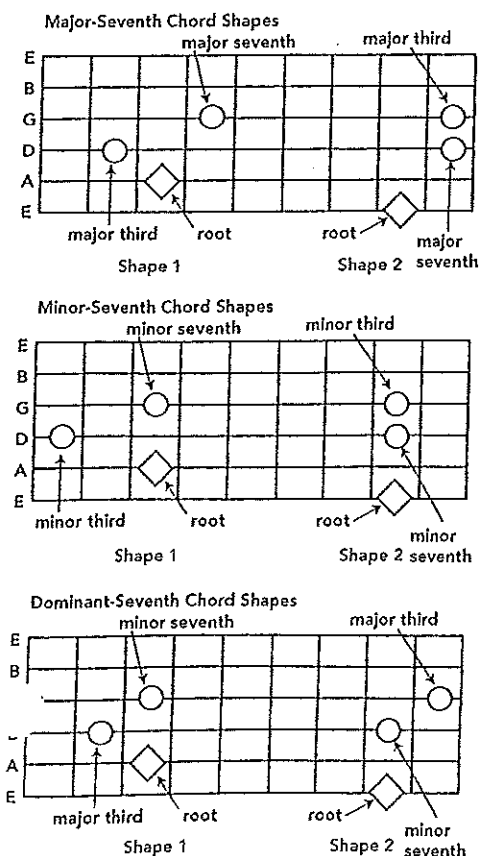
Now let's apply these to a  $G7-C7$  chord progression (Examples 1 and 2, page 124). Notice how the third and seventh tones in each example swap strings.

Examples 3 and 4 show a common ii-V-I-VI progression. Notice how full Example 3 sounds played in the higher neck positions. These also sound great on acoustic and arch-top guitars.

## Add Chord Extensions on Top

Once you are familiar with the basic seventh-chord shapes, apply additional textures on top by adding chord extensions. If we're building a "chord house," think of adding extensions as adding a top floor and decorating each room in a unique way. For example,  $G_{maj9}$ ,  $G_{maj13}$  and  $G_{maj9\sharp 11}$  are all essentially  $G_{maj7}$

TO HEAR THE MUSIC in this lesson played by Sean McGowan, go to [www.acousticguitar.com/woodshed](http://www.acousticguitar.com/woodshed).  
Password: leo



# PLAY GUITAR!



The only magazine dedicated to the beginning and developing guitarist IS NOW AVAILABLE QUARTERLY!

GEAR/LESSONS  
ADVICE/MUSIC

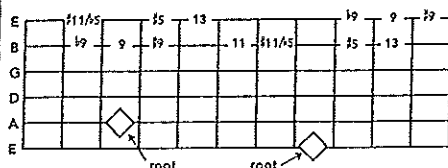
SUBSCRIBE TODAY!

Point your browser to  
[www.playguitarmagazine.com](http://www.playguitarmagazine.com)  
or call toll-free  
(800) 827-6837

## woodshed

chords; you're just decorating that Gmaj7 with some nice colors. Again, we'll play these extensions on the B and high E strings. Here's where these extensions lie on the fretboard, in relation to the root of any seventh chord:

Extensions



Say we want a Gmaj9 chord. Simply start with a Gmaj7 voicing and add the ninth of G, an A, on top, as in Examples 5 and 6. If we want to build a 13th chord, simply find the 13th on our diagram above, and add it to your dominant-seventh chord (Example 7).

A V7-I progression is a great opportunity to use "altered" (up or down a half step with a sharp or flat) extensions because they create more tension. Examples 8 and 9 take some of these sharpened and flattened extensions from our diagram and use them to create the D7<sup>9</sup> and D7<sup>9</sup> chords, respectively. The last chord in Example 10 shows a maj7<sup>11</sup> chord; many jazz players end a song with this chord because it sounds cool. The chord shapes in examples 5-10 are easy to play fingerstyle. If you're using a pick, be sure to mute the other strings.

Note that, in all of these examples, the basic seventh-chord shapes are all the same.

### Create Lush Chords with Two Extensions

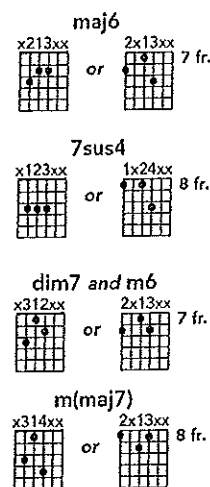
Now let's add two extensions on the top two strings. This will result in a big, five-note voicing.

## BUILDING CHORDS

Building a chord is like going through all the notes of a scale, but skipping every other note. Imagine playing the notes of a scale in succession like climbing a staircase; skipping every other note is like going up the stairs two at a time. A C-major scale climbing every stair is C(1) D(2) E(3) F(4) G(5) A(6) B(7) C(8). Now, skipping every other note, it's C(1) E(3) G(5) B(7) D(9) F(11) A(13). The second, fourth, and sixth degrees become nine, 11, and 13 because they come after eight—the octave. (That's why 13 is the highest number in music theory; the next note in the cycle is one again.) The nine, 11, and 13 are called extensions. We can now think of chords in several categories, depending on how high we build them: 1-5 = a typical power chord; 1-3-5 = a triad; 1-3-5-7 = a seventh chord; nine, 11, or 13 on top of seventh chords are called extensions.

## MORE CHORDS FOR THE ADVENTUROUS

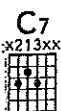
We've added extensions to major-seventh, minor-seventh, and dominant-seventh chords, but there are other chord shapes you can start with: major sixth, minor sixth, diminished seventh, minor-major seventh, and 7sus4. Here are the basic shapes for these chords. Use the extension diagram at left to alter them as much as you like.



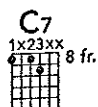
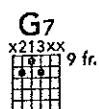
ing similar to what a pianist might play. These voicings sound fantastic on guitar, strummed or played fingerstyle. Example 11 shows several Gmaj13 and Cmaj13 chords that include the ninth. As you can see, they're simply the basic major-seventh voicings with a ninth (A) and 13th (E) added on top. Whether you play as a soloist, in a duo, or with a band, you'll find these voicings extremely colorful and useful for creating big sounds in any style of music.

"Theo Brown" (page 125) is a 32 bar song (AABA form) based on the standard jazz "I Got Rhythm" progression. At first, play the accompanying chord with half-note rhythms or quarter-note strums (Freddie Green style); then start to add your own rhythms and syncopations. The voicings increase in size with each chorus. The first A section features the basic shapes, and the second A and B sections add one extension—the most popular voicings. The last A illustrates the basic shapes with two extensions on the top two strings. Some of these complex voicings require a stretch—for example, the last B<sup>maj9</sup>11 chord. Play the root with your thumb over the neck, or play the root and the E note on the B string with your index finger using a slanted barre technique. If you're playing with a bassist, you can leave the root out. Listen to how the inner voices move from one chord to the next and most importantly, observe how the foundations for all the chords are those simple three-note shapes! AG

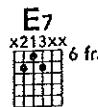
Ex. 1



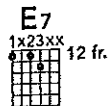
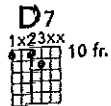
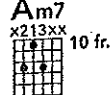
Ex. 2



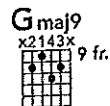
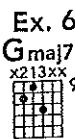
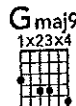
Ex. 3



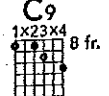
Ex. 4



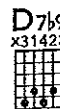
Ex. 5



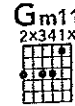
Ex. 7



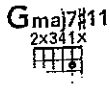
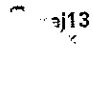
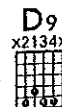
Ex. 8



Ex. 9



Ex. 10



Ex. 11



**Leppers Guitars**

**Did You Know?**

YOU DON'T HAVE TO BUY A NEW INSTRUMENT!  
 HAVE YOUR CURRENT INSTRUMENT REPAIRED  
 BY A MASTER SERVICE TECHNICIAN  
 SPECIALIZING IN REPAIRS ON ALL MAJOR BRANDS  
 OF GUITARS. WE'LL GET YOUR GUITAR BACK TO  
 YOU AS FAST AS POSSIBLE.

**CEDAR CREEK**  
 CUSTOM GUITAR SHOPPE  
 BIRMINGHAM, ALABAMA

100% HANDMADE GUITARS

100% HANDMADE GUITARS

100% HANDMADE GUITARS

# Theo Brown

Music by Sean McGowan

**A**  $\text{B}\flat 7$   $1 \times 23 \times \times$  6 fr.  $\text{G} 7$   $\times 213 \times \times$  9 fr.  $\text{C} \text{m} 7$   $1 \times 23 \times \times$  8 fr.  $\text{F} 7$   $\times 213 \times \times$  7 fr.  $\text{D} \text{m} 7$   $1 \times 23 \times \times$  10 fr.  $\text{G} 7$   $\times 213 \times \times$  9 fr.  $\text{C} \text{m} 7$   $1 \times 23 \times \times$  8 fr.  $\text{F} 7$   $\times 213 \times \times$  7 fr.

$\text{♩} = 88-92$

$\text{B}\flat 7$   $1 \times 23 \times \times$  6 fr.  $\text{E}\flat 7$   $\times 213 \times \times$  5 fr.  $\text{E}\flat \text{m} 7$   $\times 213 \times \times$  4 fr.  $\text{D} \text{m} 7$   $\times 213 \times \times$   $\text{G} 7$   $1 \times 23 \times \times$   $\text{C} \text{m} 7$   $\times 213 \times \times$   $\text{F} 7$   $1 \times 23 \times \times$  **A**  $\text{B}\flat 13$   $1 \times 234 \times$  6 fr.  $\text{G} 7 \# 9$   $\times 2134 \times$  9 fr.

$\text{C} \text{m} 11$   $2 \times 341 \times$  6 fr.  $\text{F} 7 \# 9$   $\times 2134 \times$  7 fr.  $\text{B}\flat 13$   $1 \times 234 \times$  6 fr.  $\text{D}\flat 13$   $1 \times 234 \times$  9 fr.  $\text{C} \text{m} 13$   $2 \times 334 \times$  8 fr.  $\text{B} 13$   $1 \times 234 \times$  7 fr.  $\text{B}\flat 13$   $1 \times 234 \times$   $\text{B}\flat 7 \# 5$   $1 \times 234 \times$  6 fr.  $\text{E}\flat 9$   $\times 2134 \times$  5 fr.  $\text{E}\flat \text{m} 9$   $\times 2134 \times$  4 fr.

**B**  $\text{D} \text{m} 9$   $\times 2134 \times$   $\text{G} 7 \# 5$   $1 \times 234 \times$   $\text{C} \text{m} 9$   $\text{F} 7 \# 5$   $\text{B} \text{bmaj} 9$   $\times 2134 \times 1 \times 234 \times$   $\times 1032 \times$   $\text{D} 9$   $\times 2134 \times$   $\text{D} 7 \flat 9$   $\times 3142 \times$   $\text{G} 7 \flat 5$   $2 \times 341 \times$   $\text{G} 7$   $1 \times 23 \times \times$

$\text{G} 13$   $1 \times 234 \times$   $\text{D}\flat 9$   $\times 2134 \times$   $\text{C} 9$   $\times 2134 \times$   $\text{C} 7 \# 9$   $\times 2134 \times$   $\text{F} 13$   $1 \times 234 \times$   $\text{F} 7 \# 5$   $1 \times 234 \times$

**A**  $\text{B}\flat 13$   $1 \times 2344$  6 fr.  $\text{G} 7 \flat 9 \# 5$   $\times 21311$  9 fr.  $\text{C} 13$   $1 \times 2344$  8 fr.  $\text{F} 7 \flat 9 \# 5$   $\times 21344$  7 fr.  $\text{B}\flat 13$   $1 \times 2344$  6 fr.  $\text{G} 7 \flat 9 \# 5$   $\times 21344$  9 fr.  $\text{C} 7 \flat 9 \# 5$   $1 \times 2334$  8 fr.  $\text{F} 7 \flat 9 \# 5$   $\times 21344$  7 fr.

$\text{B}\flat 13$   $1 \times 2344$  6 fr.  $\text{B}\flat 7 \flat 9 \# 5$   $1 \times 2333$  6 fr.  $\text{E} \text{bmaj} 9 \# 11$   $\times 21431$  5 fr.  $\text{A}\flat 13$   $1 \times 2344$  4 fr.  $\text{D} \text{m} 11$   $\times 21341$   $\text{G} 7 \flat 9 \# 5$   $1 \times 2333$   $\text{C} \text{m} 11$   $\times 21341$   $\text{F} 7 \flat 9 \# 5$   $1 \times 2333$   $\text{B}\flat 13$   $1 \times 2344$  6 fr.  $\text{B} \text{bmaj} 9 \# 11$   $7 \times 2314$  5 fr.