

(Book 5) Supplement 2.

Not all chord possibilities are demonstrated on the following pages. However, the fingerings of many of those missing chords will already be present. If the fingering is not in this library, you can always resort to the age old tradition of using the brain. Here are some examples of that process.

Sus4 chords are not shown.
The sus4 is a semi-tone above
the 3rd, regardless of the inversion.

"m7b5" chords can be created by
simply lowering the 5th of the "m7"
chord by a semitone. (all inversions)

The diagram illustrates the construction of Sus4 and m7b5 chords. It shows four guitar fretboard diagrams and their corresponding musical notation on a staff.
1. **G7**: Fretboard shows the 3rd fret on strings 2, 3, and 4. A label '3rd' points to the 3rd fret on string 3. Musical notation shows a G7 chord in the treble clef.
2. **G7sus4**: Fretboard shows the 4th fret on strings 2, 3, and 4. A label 'sus4' points to the 4th fret on string 3. Musical notation shows a G7sus4 chord in the treble clef.
3. **Cm7**: Fretboard shows the 9th fret on strings 2, 3, and 4. A label '5th to b5th' points to the 9th fret on string 3. Musical notation shows a Cm7 chord in the bass clef.
4. **Cm7b5**: Fretboard shows the 9th fret on strings 2, 3, and 4, with the 9th fret on string 3 lowered by a semitone. A label '5th to b5th' points to this lowered note. Musical notation shows a Cm7b5 chord in the bass clef.

Dim7 chord has all notes but the Root
lowered by a half tone.

Doubly altered chords are exactly that!

The diagram illustrates the construction of Dim7 and doubly altered chords. It shows four guitar fretboard diagrams and their corresponding musical notation on a staff.
1. **G7**: Fretboard shows the 3rd fret on strings 2, 3, and 4. Musical notation shows a G7 chord in the treble clef.
2. **Gdim7**: Fretboard shows the 3rd fret on strings 2, 3, and 4, with the 3rd fret on string 3 lowered by a half tone. Musical notation shows a Gdim7 chord in the treble clef.
3. **D7**: Fretboard shows the 2nd fret on strings 2, 3, and 4. Labels 'Root' and '5th' point to the 2nd fret on strings 3 and 4 respectively. Musical notation shows a D7 chord in the bass clef.
4. **D7+5(b9)**: Fretboard shows the 2nd fret on strings 2, 3, and 4, with the 2nd fret on string 3 lowered by a half tone and the 2nd fret on string 4 raised by a half tone. Labels 'b9th' and 'aug 5th' point to these altered notes. Musical notation shows a D7+5(b9) chord in the bass clef.

Some chords have deceptive names. A "G7#11" would be a good example. The "11th" is the same as the sus4, so it seems that the #11 is a "#sus4." This note is now only a half tone lower than the 5th of the chord so it would seem that the "#11" is actually a "b5" in disguise. The most common reason for calling it a "#11" is that in some chordal situations, the #11 can exist with the 5th in the same chord. However, generally the "b5th" will not be tolerated in the same chord with the regular "5th." (Usually the #11 is a part of a Dominant chord and in most cases, the equivalent "7b5" chord will usually work.)

If you have to drop a note out of a four voiced chord, the most likely candidate is the Root because the "bass player" will usually capture that sound. The next most likely note is the 5th unless it is an altered note such as a "b5" or a "#5".

If you have to duplicate a note to make a fingering possible, the best note is the Root. The next best is the 5th. The 3rd and 7th (or 6th) degrees of the chord are the "colour" notes and are usually harmonically too powerful to be good "doubles."