INTRODUCTION

The Picture Chord Encyclopedia is designed to serve two purposes: first, it's a reference guide to chords; second, it's a collection of popular guitar sounds.

Use it when you're learning a new song and you come across a chord that's unfamiliar to you. Use it when you're composing your own music and looking for "just the right chord." Use it to explore the guitar fretboard, to improve your chord playing, to increase your understanding of chord theory, or just to discover new and unusual sounds. The applications are almost limitless.

The Picture Chord Encyclopedia is a comprehensive source for chords, for all playing styles and levels. One word of warning, though: it does not contain every guitar chord in existence; no book could. It does contain five easy-to-play voicings of 44 chord qualities for each of the twelve musical keys. All totaled, that's 2,640 chords at your fingertips! These chords and their fingerings have been chosen for their playability and their practicality, ensuring a wealth of usable fingerings for any musical situation. So, whether you're a beginner looking for your first C major chord, or a budding jazz guitarist searching for a new voicing for C7b5(#9), you'll find what you're looking for here.

Enjoy!

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Db .............................................................. 23
D ................................................................. 45
Eb ............................................................... 67
E ................................................................. 89
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HOW TO USE THIS BOOK

The Picture Chord Encyclopedia contains 2640 chord voicings and over 500 unique chord types. To help you find your way to the chord you need, all the chords are organized first by root (C, C#, D, Eb, E, etc.) and then by quality or type (major, minor, seventh, etc.)

Each chord is identified by its symbol: Csus4

By its full name: C suspended fourth

And by its spelling:

\[ \begin{align*}
\text{C} & \quad \text{F} \\
\text{root} & \quad \text{4th} \\
\text{G} & \quad \text{5th}
\end{align*} \]

Then, you are given a choice of five voicings, which are presented in chord frames and photos. In a chord frame, the six vertical lines represent the six strings on the guitar, from low E to high E, moving left to right. The horizontal lines represent the frets:

X’s tell you a string should not be played or should be muted.

O’s indicate an open string.

A dark, thick line represents the nut on the guitar.

Black dots indicate the notes to be played, as well as their location on the fretboard. Numbers tell you what fingers to use to fret the strings. Think of your left-hand fingers as being numbered 1 through 4:

Note names appear below each string to help you understand the voicing.

Chords above the fifth fret use a fret number (e.g., “5 fr”) to the right of the chord frame. This tells you to move your hand up to that fret to position your fingers.

One of the goals of this book is to provide “playable” chord fingerings. The fingerings in this book were chosen for their ease of play and transition between other chords in a progression. If you feel more comfortable with an alternate fingering, feel free to use it. Remember, these fingerings are only recommended. There is no single right way to play these chords.
CHOOSING THE BEST VOICING

Any chord can have a number of different voicings. A voicing refers to how the notes of the chord are arranged—which corresponds to where the chord is played on the guitar, and how it's fingered. Each chord quality in this book is presented with five different voicings. Typically, the first chord voicing presented is in the lowest position on the fretboard. The rest of the voicings gradually move up the neck. Within these sets of voicings, you will encounter open chords, barre chords, broken-set chords, and adjacent-set chords:

Open Chords
Open chords occur within the first five frets of the guitar and contain at least one open string. These chords are often the most appropriate choice for strumming purposes. They're also typically the easiest voicings to learn when you're a beginner.

Barre Chords
Barre chords can occur anywhere on the neck and serve as a type of “all-purpose” chord voicing; that is, they can be strummed, plucked, or played fingerstyle, and can be used in almost any musical setting.

Barre chords require you to lay a finger flat across a fret and press down all the indicated strings simultaneously. This can be challenging for a beginning guitarist. If you find these chords to be especially difficult at first, don't give up. Just keep practicing, and be patient.

Broken-Set Chords
Broken-set chords also provide good, multipurpose chord voicings. These chords contain a bass note on the fifth or sixth string and two or three notes on the higher strings, with at least one interior string muted, or not played. These often work best in a jazz or blues setting, especially when playing solo.

Adjacent-Set Chords
Adjacent-set chords contain notes on the middle or top four strings. These chords also work well within the jazz or blues idioms, especially for chord-melody techniques or when playing with another instrument that provides a bass line.

Ultimately, which chord voicing you choose will depend on either your playing level or the situation at hand. Musically speaking, if you're playing a chord sequence high on the neck, a chord voiced down low would probably sound out of place. Likewise, if you're playing a progression of open chords, jumping up high on the neck for a particular chord would likely sound and feel awkward.

That said, you should become familiar with as many voicings of a chord as you can. They do not all sound the same. Practice switching between different voicings of the same chord, and compare how they sound. If you like, go ahead and practice a progression where you jump from high to low on the neck—there really are no rules in music that can't be broken.
CHORD CONSTRUCTION

WHAT'S A CHORD?

In order to effectively choose and utilize the chords in this book, it is important to have a basic understanding of how chords are constructed. So, what is a chord? A chord is simply defined as three or more notes played at the same time. Typically, its function is to provide the harmony that supports the melody of a song.

HOW DOES A CHORD GET ITS NAME?

A chord gets its name from its root note. For example, the root of a G major chord is G. The remaining notes in the chord determine its quality, or type. This is indicated by the chord suffix. So, in a Bm7♭5 chord, B is the root, and m7♭5 is the suffix that indicates the quality of the chord.

This book contains 44 chord types. Here is a summary table to help you keep track of the suffix for each chord type:

<table>
<thead>
<tr>
<th>SUFFIX</th>
<th>CHORD TYPE</th>
<th>SUFFIX</th>
<th>CHORD TYPE</th>
</tr>
</thead>
<tbody>
<tr>
<td>no suffix</td>
<td>major</td>
<td>m11</td>
<td>minor eleventh</td>
</tr>
<tr>
<td>5(no 3rd)</td>
<td>fifth (power chord)</td>
<td>m13</td>
<td>minor thirteenth</td>
</tr>
<tr>
<td>sus4</td>
<td>suspended fourth</td>
<td>7</td>
<td>dominant seventh</td>
</tr>
<tr>
<td>sus2</td>
<td>suspended second</td>
<td>7sus4</td>
<td>seventh, suspended fourth</td>
</tr>
<tr>
<td>add9</td>
<td>added ninth</td>
<td>7♭5</td>
<td>seventh, flat fifth</td>
</tr>
<tr>
<td>6</td>
<td>sixth</td>
<td>9</td>
<td>ninth</td>
</tr>
<tr>
<td>6/9</td>
<td>sixth, added ninth</td>
<td>9sus4</td>
<td>ninth, suspended fourth</td>
</tr>
<tr>
<td>maj7</td>
<td>major seventh</td>
<td>9♭5</td>
<td>ninth, flat fifth</td>
</tr>
<tr>
<td>maj9</td>
<td>major ninth</td>
<td>7♭9</td>
<td>seventh, flat ninth</td>
</tr>
<tr>
<td>maj7♯11</td>
<td>major seventh, sharp eleventh</td>
<td>7♭9</td>
<td>seventh, sharp ninth</td>
</tr>
<tr>
<td>maj13</td>
<td>major thirteenth</td>
<td>7♭5(♯9)</td>
<td>seventh, flat fifth, sharp ninth</td>
</tr>
<tr>
<td>m</td>
<td>minor</td>
<td>11</td>
<td>eleventh</td>
</tr>
<tr>
<td>m(add9)</td>
<td>minor, added ninth</td>
<td>7♭11</td>
<td>seventh, sharp eleventh</td>
</tr>
<tr>
<td>m6</td>
<td>minor sixth</td>
<td>13</td>
<td>thirteenth</td>
</tr>
<tr>
<td>m♭6</td>
<td>minor, flat sixth</td>
<td>13sus4</td>
<td>thirteenth, suspended fourth</td>
</tr>
<tr>
<td>m6/9</td>
<td>minor sixth, added ninth</td>
<td>+</td>
<td>augmented</td>
</tr>
<tr>
<td>m7</td>
<td>minor seventh</td>
<td>+7</td>
<td>seventh, sharp fifth</td>
</tr>
<tr>
<td>m7♭5</td>
<td>minor seventh, flat fifth</td>
<td>+9</td>
<td>ninth, sharp fifth</td>
</tr>
<tr>
<td>m(maj7)</td>
<td>minor, major seventh</td>
<td>+7♭9</td>
<td>seventh, sharp fifth, flat ninth</td>
</tr>
<tr>
<td>m9</td>
<td>minor ninth</td>
<td>+7♯9</td>
<td>seventh, sharp fifth, sharp ninth</td>
</tr>
<tr>
<td>m9♭5</td>
<td>minor ninth, flat fifth</td>
<td>0</td>
<td>diminished</td>
</tr>
<tr>
<td>m9(maj7)</td>
<td>minor ninth, major seventh</td>
<td>♭7</td>
<td>diminished seventh</td>
</tr>
</tbody>
</table>
HOW DO I BUILD A CHORD?

All chords are constructed using intervals. An interval is the distance between any two notes. Though there are many types of intervals, there are only five categories: major, minor, perfect, augmented, and diminished. Interestingly, the major scale contains only major and perfect intervals:

```
Scale degree: 1  2  3  4  5  6  7
Interval: Root M2 M3 P4 P5 M6 M7
```

The major scale also happens to be a great starting point from which to construct chords. For example, if we start at the root (C) and add the interval of a major third (E) and a perfect fifth (G), we have constructed a C major chord.

In order to construct a chord other than a major chord, at least one of the major or perfect intervals needs to be altered. For example, take the C major chord you just constructed, and lower the third degree (E) one half step. We now have a C minor chord: C-E♭-G. By lowering the major third by one half step, we create a new interval called a minor third.

We can further alter the chord by flattening the perfect fifth (G). The chord is now a C♯: C-E♭-Gb. The Gb represents a diminished fifth interval.

This leads us to a basic rule of thumb to help remember interval alterations:

A major interval lowered one half step is a minor interval.

A perfect interval lowered one half step is a diminished interval.

A perfect interval raised one half step is an augmented interval.

Half steps and whole steps are the building blocks of intervals; they determine an interval's quality—major, minor, etc. On the guitar, a half step is just the distance from one fret to the next. A whole step is equal to two half steps, or two frets.

WHAT ABOUT OTHER KEYS?

Notice that we assigned a numerical value to each note in the major scale, as well as labeling the intervals. These numerical values, termed scale degrees, allow us to "generically" construct chords, regardless of key. For example, a major chord consists of the root (1), major third (3), and perfect fifth (5). Substitute any major scale for the C major scale above, select scale degrees 1, 3, and 5, and you will have a major chord for the scale you selected.

```
Scale degree: 1  2  3  4  5  6  7
Interval: Root M2 M3 P4 P5 M6 M7
```

D major scale

D major chord
The chart below is a construction summary of the chord types in this book (based on the key of C only) using the scale degree method:

<table>
<thead>
<tr>
<th>CHORD TYPE</th>
<th>FORMULA</th>
<th>NOTES</th>
<th>CHORD NAME</th>
</tr>
</thead>
<tbody>
<tr>
<td>major</td>
<td>1-3-5</td>
<td>C-E-G</td>
<td>C</td>
</tr>
<tr>
<td>fifth (power chord)</td>
<td>1-5</td>
<td>C-G</td>
<td>C5</td>
</tr>
<tr>
<td>suspended fourth</td>
<td>1-4-5</td>
<td>C-F-G</td>
<td>Csus4</td>
</tr>
<tr>
<td>suspended second</td>
<td>1-2-5</td>
<td>C-D-G</td>
<td>Csus2</td>
</tr>
<tr>
<td>added ninth</td>
<td>1-3-5-9</td>
<td>C-E-G-D</td>
<td>Cadd9</td>
</tr>
<tr>
<td>sixth</td>
<td>1-3-5-6</td>
<td>C-E-G-A</td>
<td>C6</td>
</tr>
<tr>
<td>sixth, added ninth</td>
<td>1-3-5-6-9</td>
<td>C-E-G-A-D</td>
<td>C6/9</td>
</tr>
<tr>
<td>major seventh</td>
<td>1-3-5-7</td>
<td>C-E-G-B</td>
<td>Cmaj7</td>
</tr>
<tr>
<td>major ninth</td>
<td>1-3-5-7-9</td>
<td>C-E-G-B-D</td>
<td>Cmaj9</td>
</tr>
<tr>
<td>major seventh, sharp eleventh</td>
<td>1-3-5-7-9-11</td>
<td>C-E-G-B-F♯</td>
<td>Cmaj7♯11</td>
</tr>
<tr>
<td>major thirteenth</td>
<td>1-3-5-7-9-13</td>
<td>C-E-G-B-D-A</td>
<td>Cmaj13</td>
</tr>
<tr>
<td>minor</td>
<td>1-3-5</td>
<td>C-E♭-G</td>
<td>Cm</td>
</tr>
<tr>
<td>minor, added ninth</td>
<td>1-3-5-9</td>
<td>C-E♭-G-D</td>
<td>Cm(add9)</td>
</tr>
<tr>
<td>minor sixth</td>
<td>1-3-5-6</td>
<td>C-E♭-G-A</td>
<td>Cm6</td>
</tr>
<tr>
<td>minor, flat sixth</td>
<td>1-3-5-♭6</td>
<td>C-E♭-G-Ab</td>
<td>Cm♭6</td>
</tr>
<tr>
<td>minor sixth, added ninth</td>
<td>1-3-5-6-9</td>
<td>C-E♭-G-A-D</td>
<td>Cm♭6/9</td>
</tr>
<tr>
<td>minor seventh</td>
<td>1-3-5-♭7</td>
<td>C-E♭-G-B♭</td>
<td>Cm7♭5</td>
</tr>
<tr>
<td>minor seventh, flat fifth</td>
<td>1-3-5-♭5-♭7</td>
<td>C-E♭-G-B♭-♭5</td>
<td>Cm7♭5</td>
</tr>
<tr>
<td>minor, major seventh</td>
<td>1-3-5-♭7</td>
<td>C-E♭-G-B♭</td>
<td>Cm7♭5</td>
</tr>
<tr>
<td>minor ninth</td>
<td>1-3-5-♭7-9</td>
<td>C-E♭-G-B♭-♭9</td>
<td>Cm7♭9</td>
</tr>
<tr>
<td>minor ninth, flat fifth</td>
<td>1-3-5-♭5-♭7-9</td>
<td>C-E♭-G-B♭-♭5-♭9</td>
<td>Cm7♭9</td>
</tr>
<tr>
<td>minor ninth, major seventh</td>
<td>1-3-5-♭7-9-11</td>
<td>C-E♭-G-B♭-♭7-♭11</td>
<td>Cm7♭9</td>
</tr>
<tr>
<td>minor thirteenth</td>
<td>1-3-5-♭7-9-13</td>
<td>C-E♭-G-B♭-♭7-♭13</td>
<td>Cm7♭13</td>
</tr>
<tr>
<td>dominant seventh</td>
<td>1-3-5-♭7</td>
<td>C-E-G-B♭</td>
<td>C7</td>
</tr>
<tr>
<td>seventh, suspended fourth</td>
<td>1-4-5-♭7</td>
<td>C-E-G-B♭</td>
<td>C7sus4</td>
</tr>
<tr>
<td>seventh, flat fifth</td>
<td>1-3-♭5-♭7</td>
<td>C-E-G-♭5-B♭</td>
<td>C7♭5</td>
</tr>
<tr>
<td>ninth</td>
<td>1-3-5-♭7-9</td>
<td>C-E-G-B♭-♭9</td>
<td>C9</td>
</tr>
<tr>
<td>ninth, suspended fourth</td>
<td>1-4-5-♭7-9</td>
<td>C-E-G-B♭-♭9</td>
<td>C9sus4</td>
</tr>
<tr>
<td>ninth, flat fifth</td>
<td>1-3-♭5-♭7-9</td>
<td>C-E-G-♭5-B♭</td>
<td>C9♭5</td>
</tr>
<tr>
<td>seventh, flat ninth</td>
<td>1-3-5-♭7-9</td>
<td>C-E-G-B♭-♭9</td>
<td>C7♭9</td>
</tr>
<tr>
<td>seventh, sharp ninth</td>
<td>1-3-5-♭7-9</td>
<td>C-E-G-B♭-♭9</td>
<td>C7♭9</td>
</tr>
<tr>
<td>seventh, flat fifth, sharp ninth</td>
<td>1-3-5-♭7-9</td>
<td>C-E-G-B♭-♭9</td>
<td>C7♭9</td>
</tr>
<tr>
<td>eleventh</td>
<td>1-5-♭7-9-11</td>
<td>C-G-♭5-B♭-♭9</td>
<td>C11</td>
</tr>
<tr>
<td>seventh, sharp eleventh</td>
<td>1-3-5-♭7-9-11</td>
<td>C-E-G-B♭-♭5-♭9</td>
<td>C11♯11</td>
</tr>
<tr>
<td>thirteenth</td>
<td>1-3-5-♭7-9-13</td>
<td>C-E-G-B♭-♭5-♭9</td>
<td>C13</td>
</tr>
<tr>
<td>thirteenth, suspended fourth</td>
<td>1-4-5-♭7-9-13</td>
<td>C-F-G-♭5-B♭-♭9</td>
<td>C13sus4</td>
</tr>
<tr>
<td>augmented</td>
<td>1-3-♭5</td>
<td>C-E-G♯</td>
<td>C+</td>
</tr>
<tr>
<td>seventh, sharp fifth</td>
<td>1-3-♭5-♭7</td>
<td>C-E-G♯-♭5-B♭</td>
<td>C+7</td>
</tr>
<tr>
<td>ninth, sharp fifth</td>
<td>1-3-♭5-♭7-9</td>
<td>C-E-G♯-♭5-B♭-♭9</td>
<td>C+9</td>
</tr>
<tr>
<td>seventh, sharp fifth, flat ninth</td>
<td>1-3-♭5-♭7-9</td>
<td>C-E-G♯-♭5-B♭-♭9</td>
<td>C+9</td>
</tr>
<tr>
<td>seventh, sharp fifth, sharp ninth</td>
<td>1-3-♭5-♭7-9</td>
<td>C-E-G♯-♭5-B♭-♭9</td>
<td>C+9</td>
</tr>
<tr>
<td>diminished</td>
<td>1-3-♭5</td>
<td>C-E♭-G♭</td>
<td>Ci</td>
</tr>
<tr>
<td>diminished seventh</td>
<td>1-3-♭5-♭7</td>
<td>C-E♭-G♭-♭7</td>
<td>C♭7</td>
</tr>
</tbody>
</table>
TRIADS

The most basic chords in this book are called triads. A triad is a chord that is made up of only three notes. For example, a simple G major chord is a triad consisting of the notes G, B, and D. There are several types of triads, including major, minor, diminished, augmented, and suspended. All of these chords are constructed by simply altering the relationships between the root note and the intervals.

SEVENTHS

To create more interesting harmony, we can take the familiar triad and add another interval: the seventh. Seventh chords are comprised of four notes: the three notes of the triad plus a major or minor seventh interval. For example, if we use the G major triad (G-B-D) and add a major seventh interval (F#), the Gmaj7 chord is formed. Likewise, if we substitute the minor seventh interval (F) for the F#, we have a new seventh chord, the G7. This is also known as a dominant seventh chord, popularly used in blues and jazz music. As with the triads, seventh chords come in many types, including major, minor, diminished, augmented, suspended, and others.

EXTENDED CHORDS

Extended chords are those that include notes beyond the seventh scale degree. These chords have a rich, complex harmony that is very common in jazz music. These include ninths, elevenths, and thirteenth chords. For example, if we take a Gmaj7 chord and add a major ninth interval (A), we get a Gmaj9 chord (G-B-D-F#-A). We can then add an additional interval, a major thirteenth (E), to form a Gmaj13 chord (G-B-D-F#-A-E). Note that the interval of a major eleventh is omitted. This is because the major eleventh sonically conflicts with the major third interval, creating a dissonance.

By the way, you may have noticed that these last two chords, Gmaj9 and Gmaj13, contain five and six notes, respectively; however, we only have four fingers in the left hand! Since the use of a barre chord or open-string chord is not always possible, we often need to choose the four notes of the chord that are most important to play. The harmonic theory that underlies these choices is beyond the scope of this book, but not to worry—it has already been done for you where necessary. Below are two examples to demonstrate these chord “trimmings.”

Generally speaking, the root, third, and seventh are the most crucial notes to include in an extended chord, along with the uppermost extension (ninth, thirteenth, etc.).
INVERSIONS & VOICINGS

This brings us to our last topic. Though a typical chord might consist of only three or four notes—a C triad, for example, consists of just a root, third, and fifth; a G7 chord consists of a root, third, fifth, and seventh—these notes do not necessarily have to appear in that same order, from bottom to top, in the actual chords you play. Inversions are produced when you rearrange the notes of a chord:

Practically speaking, on the guitar, notes of a chord are often inverted (rearranged), doubled (used more than once), and even omitted to create different voicings. Each voicing is unique and yet similar—kind of like different shades of the same color.

Once again, the possible voicings of a chord are many. The voicings in this book were chosen because they are some of the most popular, useful, and attractive chord voicings playable on the guitar.
**Csus4** (Csus)  
C suspended fourth

---

**Csus2** (C5add2)  
C suspended second
C6/9  \text{ (C6add9)}
\text{C sixth, added ninth}

\begin{align*}
\text{C} & \quad \text{E} & \quad \text{G} & \quad \text{A} & \quad \text{D} & \quad \text{F} \\
\text{root} & & \text{3rd} & & \text{5th} & & \text{9th} \\
\end{align*}

\begin{align*}
\text{C} & \quad \text{E} & \quad \text{G} & \quad \text{A} & \quad \text{D} & \quad \text{G} \\
\text{root} & & \text{3rd} & & \text{5th} & \text{6th} \\
\end{align*}

\text{Cmaj7  \text{ (CM7)}}
\text{C major seventh}

\begin{align*}
\text{C} & \quad \text{E} & \quad \text{G} & \quad \text{B} & \quad \text{E} \\
\text{root} & & \text{3rd} & & \text{5th} & \text{7th} \\
\end{align*}

\begin{align*}
\text{C} & \quad \text{G} & \quad \text{B} & \quad \text{E} & \quad \text{G} \\
\text{root} & & \text{3rd} & & \text{5th} & \text{7th} \\
\end{align*}
Cm(add9)
C minor, added ninth

Cm6  (Cmin6, C-6)
C minor sixth
Cm6 (C-1/6, Cmin-1/6)
C minor, flat sixth

Cm6/9
C minor sixth, added ninth
Cm7 (Cmin7, C-7)
C minor seventh

C minor seventh, flat fifth

Cm7\5 (C-7(b5), Cmin7-5)
C minor seventh, flat fifth
Cm(maj7) (Cm(+7))
C minor, major seventh

Cm9 (Cmin9, C-9)
C minor ninth
Cm9±5 (Cm9-5, Cmin9-5)
C minor ninth, flat fifth

Cm9(maj7) (Cm9+7, C-9+7)
C minor ninth, major seventh
C7 (Cdom7)
C dominant seventh

C7sus4 (C7sus)
C dominant seventh, suspended fourth
C7\(\flat\)5 (C7-5, C\text{dom}7\(\flat\)5)

C dominant seventh, flat fifth

\[
\begin{array}{c}
\text{C} & \text{E} & \text{G} & \text{B} & \text{Eb} \\
\text{root} & \text{3rd} & \text{5th} & \text{7th} & \\
\end{array}
\]

C9

C ninth

\[
\begin{array}{c}
\text{C} & \text{E} & \text{G} & \text{B} & \text{D} \\
\text{root} & \text{3rd} & \text{5th} & \text{7th} & \text{9th} \\
\end{array}
\]
C9sus4  (C9sus)
C ninth, suspended fourth

C9b5  (C9-5, Cdom9-5)
C ninth, flat fifth
C7♭9  (C7-♭9, Cdom7-♭9)
C dominant seventh, flat ninth

C7♯9  (C7+♯9, Cdom7+♯9)
C dominant seventh, sharp ninth
C7 b5(#9)  (C7-5(+9), Cdom7-5(#9))
C dominant seventh, flat fifth, sharp ninth

C  root  E  3rd  Gb  5th  Bb  7th  Db  9th

C11
C eleventh

C  root  E  3rd  G  5th  Bb  7th  D  9th  F  11th
C7#11 (C7+11, Cdom7#11)
C dominant seventh, sharp eleventh

C13 (Cdom13)
C thirteenth
C13sus4 (C13sus)
C thirteenth, suspended fourth

C+ (Caug, C(#5))
C augmented
**C+7 (C7♯5)**
C dominant seventh, sharp fifth

**C+9 (C9♯5, C9+5)**
C ninth, sharp fifth
C+7\#9  (C7+5(#9))
C dominant seventh, sharp fifth, sharp ninth

C+7\b9  (C7+5(#9))
C dominant seventh, sharp fifth, flat ninth
C\(^0\) (C dim)
C diminished

C\(^7\) (Cdim7)
C diminished seventh
C# (C♯maj)  
C-sharp major

C#    E♯  G♯
root   3rd  5th

C#5 (C♯ no 3rd)  
C-sharp fifth (power chord)

C♯    G♯
root   5th

G♯    C♯    G♯
C#sus4 (C#sus)
C-sharp suspended fourth

C#sus2 (C#5add2)
C-sharp suspended second
C#6/9  (C#6add9)
C-sharp sixth, added ninth

C#maj7  (C#M7)
C-sharp major seventh
C#maj9 (C#M9)
C-sharp major ninth

C#maj7#11 (C#M7#11)
C-sharp major seventh, sharp eleventh
C#m(add9)
C-sharp minor, added ninth

C#m6 (C#min6, C#-6)
C-sharp minor sixth
C#m6 (C#(-6), C#min-6)
C-sharp minor, flat sixth

C#m6/9
C-sharp minor sixth, added ninth

[Images of guitar chords and fingerings]
C#m7 (C#min7, C#-7)  
C-sharp minor seventh

C#m7-5 (C#-7-5, C#min7-5)  
C-sharp minor seventh, flat fifth
C#m(maj7)  (C#m(+7))
C-sharp minor, major seventh

C#m9  (C#min9, C#-9)
C-sharp minor ninth
C#m95  (C#m9-5, C#min9-5)
C-sharp minor ninth, flat fifth

C#m9(maj7)  (C#m9+7, C#-8+7)
C-sharp minor ninth, major seventh
C#7b5 (C#7-5, C#dom7b5)
C-sharp dominant seventh, flat fifth

C#9
C-sharp ninth
C#9sus4 (C#9sus)
C-sharp ninth, suspended fourth

C#9b5 (C#9-5, C#dom9-5)
C-sharp dominant ninth, flat fifth
C#7#9 (C#7-9, C#dom7-9)
C-sharp dominant seventh, flat ninth

<table>
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<th>5th</th>
<th>7th</th>
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<td>G#</td>
<td>B</td>
<td>D</td>
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C#7#9 (C#7+9, C#dom7#9)
C-sharp dominant seventh, sharp ninth

<table>
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<tr>
<td>C#</td>
<td>E#</td>
<td>G#</td>
<td>B</td>
<td>D#</td>
</tr>
</tbody>
</table>

Guitar chord diagrams are shown for each fret.
C#7b5(#9)  (C#7-5(+9), C#dom7-5(#9))
C-sharp dominant seventh, flat fifth, sharp ninth

C#11
C-sharp eleventh
C#7#11 (C#7+11, C#dom7#11)
C-sharp dominant seventh, sharp eleventh

C#13 (C#dom13)
C-sharp thirteenth
C#13sus4 (C#13sus)
C-sharp thirteenth, suspended fourth

C#+
C-sharp augmented
C♯+7 (C♯7♯5)
C-sharp dominant seventh, sharp fifth

C♯+9 (C♯9♯5, C♯9+5)
C-sharp ninth, sharp fifth
C#79 (C#7+5 (#9))
C-sharp dominant seventh, sharp fifth, flat ninth

C#79 (C#7+5 (#9))
C-sharp dominant seventh, sharp fifth, sharp ninth
D (Dmaj)
D major

D root  F♯  A  5th

D5 (D no 3rd)
D fifth (power chord)

D root  A  5th
Dsus4 (Dsus)  
D suspended fourth

D sus 2 (D5add2)  
D suspended second
Dadd9
D added ninth

D
root
Fi
3rd
A
5th
E
9th

D
root
Fi
3rd
A
5th
B
6th

D6
D sixth
**D6/9** (D6add9)
D sixth, added ninth

![Guitar fingerings for D6/9](image)

**Dmaj7** (DM7)
D major seventh

![Guitar fingerings for Dmaj7](image)
Dmaj9 (DM9)
D major ninth

D root  F♯ 3rd  A  5th  C♯  7th  E  9th

Dmaj7♯11 (DM7♯11)
D major seventh, sharp eleventh

D root  F♯ 3rd  A  5th  C♯  7th  G♯ ♯11th

Guitar chord diagrams for Dmaj9 and Dmaj7♯11 are shown with finger positions for each fret.
Dmaj13 (DM13)
D major thirteenth

D
root
F♯
3rd
A
5th
C♯
7th
E
9th
B
13th

Dm (Dmin, D-)
D minor

D
root
F
3rd
A
5th

X
O
1
2
3
4
D
F♯
B
C♯
E

X
O
1
D
A
D
F

5fr
1
2
3
4
D
C♯
F♯
B

5fr
1
2
3
4
D
A
D
F

7fr
1
3
4
B
D
F♯
C♯

7fr
1
3
4
A
F
A
D

10fr
1
2
3
4
D
C♯
F♯
B

10fr
1
1
1
1
D
A
D
F
A
D

12fr
1
2
3
4
B
D
A
C♯
F♯

10fr
1
2
3
4
B
F
A
F
**Dm(add9)**
D minor, added ninth

**Dm6**  (Dmin6, D-6)
D minor sixth
Dm6 (D-6, Dmin6)
D minor, flat sixth

Dm6/9
D minor sixth, added ninth
Dm7 (D-7, Dmin7)
D minor seventh

Dm7b5 (D-7b5, Dmin7-5)
D minor seventh, flat fifth
Dm(maj7)  (D7+)
D minor, major seventh

Dm9  (D9, Dmin9)
D minor ninth
Dm9\(5\)  \(\text{(Dm9-5, Dmin9-5)}\)

D minor ninth, flat fifth

Dm9(maj7)  \(\text{(Dm9+7, D-9+7)}\)

D minor ninth, major seventh
Dm11 (D-11, Dmin11)  
D minor eleventh

Dm13 (D-13, Dmin13)  
D minor thirteenth
**D7♭5 (D7-5, Ddom7♭5)**

D dominant seventh, flat fifth

**D9**

D ninth
D9sus4 (D9sus)
D ninth, suspended fourth

D root 4th 5th 57th 9th

D9\5 (D9-5, Ddom9-5)
D ninth, flat fifth

D root 3rd 5th 57th 9th

X X

E A b C F b

X X

E A b C F b

X X

E A b C F b

X X

E A b C F b
D7\b9 (D7-9, Ddom7\b9)
D dominant seventh, flat ninth

D7\#9 (D7+9, Ddom7\#9)
D dominant seventh, sharp ninth
D7b5(#9)  (D7-5(+9), Ddom7-5(#9))
D dominant seventh, flat fifth, sharp ninth

D  root  F♯  3rd  A♭  5th  C  7th  E♭  9th

D11  D  eleventh

D  root  F♯  3rd  A  5th  C  7th  E  9th  G  11th
D7#11 (D7+11, Ddom7♯11)
D dominant seventh, sharp eleventh

D13 (Ddom13)
D thirteenth
**D+7** (D7#5)
D dominant seventh, sharp fifth

**D+9** (D9#5, D9+5)
D ninth, sharp fifth
D+7b9 (D7+5(-9))
D dominant seventh, sharp fifth, flat ninth

D+7#9 (D7+5(#9))
D dominant seventh, sharp fifth, sharp ninth
D\(^{o}\) (D dim)
D diminished

D\(^{7}\) (Ddim7)
D diminished seventh
Eb (E-flat major)

Eb root G Bb 5th

Eb5 (E-flat fifth)

Eb root Bb 5th

Eb5 (E-flat fifth power chord)

Eb root Bb 5th

Eb G Bb Eb

Eb G Bb Eb

Eb G Bb Eb

Eb G Bb Eb

Bb Eb Bb Eb

Eb Bb Eb
E₇sus4 (E₇sus)
E-flat suspended fourth

E₇ root  A₇  B₇  4th  5th

E₇sus2 (E₇5add2)
E-flat suspended second

E₇ root  F  B₇  2nd  5th

E♭6/9  (E♭add9)
E-flat sixth, added ninth

E♭ maj7  (E♭M7)
E-flat major seventh
E♭ maj9  (E♭M9)  
E-flat major ninth

E♭ G B♭ D F

E♭ maj7♯11  (E♭M7♯11)  
E-flat major seventh, sharp eleventh

E♭ A D G

G B♭ E D A

E♭ D F G
E♭m6 (E♭-I-6, E♭min-I-6)
E-flat minor, flat sixth

E♭ m6/9
E-flat minor sixth, added ninth
E₇m(maj7) (E₇(+7))
E-flat minor, major seventh

E₇m9 (E-min9, E₉)
E-flat minor ninth
**Em9b5** (Em9-5, Em9b5)
E-flat minor ninth, flat fifth

**Em9(maj7)** (Em9+7, E-9+7)
E-flat minor ninth, major seventh
Eb7b5 (Eb7-5, Eb-dom7-5)
E-flat dominant seventh, flat fifth

Eb  root  G  3rd  Bb  5th  Db  7th

Eb9
E-flat ninth

Eb  root  G  3rd  Bb  5th  Db  7th  F  9th
E♭9sus4 (E-9sus)
E-flat ninth, suspended fourth

E♭ root
A♭ 4th
B♭ 5th
D♭ 7th
F 9th

E♭95 (E-9, E-dom9-5)
E-flat ninth, flat fifth

E♭ root
G 3rd
B♭ 5th
D♭ 7th
F 9th
**Eb7#9 (E7-9, Ebdom7-9)**

E-flat dominant seventh, flat ninth

**Eb7#9 (E7+9, Ebdom7#9)**

E-flat dominant seventh, sharp ninth
E♭7♭5(#9)  (E-7-5(+9), E♭dom7-5(#9))
E-flat dominant seventh, flat fifth, sharp ninth

E♭11
E-flat eleventh
E♭7#11 (E♭7+11, E♭dom7:11)
E-flat dominant seventh, sharp eleventh

E♭ root  G  B♭  D♭  A
3rd  5th  7th  11th

E♭13 (E♭dom13)
E-flat dominant thirteenth

E♭ root  G  B♭  D♭  F  C
3rd  5th  7th  9th  13th
E♭13sus4  (E♭13sus)
E-flat thirteenth, suspended fourth

E♭  A♭  B♭  D♭  F  C
root  4th  5th  9th  13th

E♭+  (E♭aug, E♭(#5))
E-flat augmented

E♭  G  B
root  3rd  5th

C  E♭  A♭  D♭  F

D♭  C  E♭  A♭  F

E♭  A♭  D♭  F  C

E♭  A♭  D♭  F

E♭  G  B  E

E♭  G  B  E

E♭  G  B  E

E♭  G  B  E

E♭  G  B  E

E♭  G  B  E

B  E♭  G  E
**E♭+7** (E♭7/5)
E-flat dominant seventh, sharp fifth

**E♭+9** (E♭9/5, E♭9+5)
E-flat ninth, sharp fifth
E♭° (E-dim)
E-flat diminished

E♭ root
G♭ 3rd
B♭ 5th

E♭°7 (E-dim7)
E-flat diminished seventh

E♭ root
G♭ 3rd
B♭ 5th
D♭ 7th

G♭, B♭, E♭, G♭

B♭, E♭, G♭, B♭

G♭, B♭, E♭, G♭

B♭, E♭, G♭, B♭

G♭, E♭, B♭, D♭

D♭, G♭, B♭, E♭
Esus4 (Esus)  
E suspended fourth

Esus2 (E5add2)  
E suspended second
Em(add9)
E minor, added ninth

Em6 (Emin6, E-6)
E minor sixth
Em6 (E-G-B, E-min-G)
E minor, flat sixth

Em6/9
E minor sixth, added ninth
Em(maj7)  (E(+7))
E minor, major seventh

Em9  (Em9, E-9)
E minor ninth
Em11  (E-11, Emin11)
E minor eleventh

Em13  (E-13, Emin13)
E minor thirteenth
E7  (E-dom7)
E dominant seventh

E          G♯           B           D
root  3rd  5th  7th

E7sus4 (E7sus)
E dominant seventh, suspended fourth

E          A           B           D
root  4th  5th  7th

Guitar chord diagrams for E7 and E7sus4 are shown with finger positions and frets for each note.
**E7b9** (E7-9, Edom7-9)
E dominant seventh, flat ninth

**E7#9** (E7+9, Edom7#9)
E dominant seventh, sharp ninth
E7♭5(#9)  (E7-5(+9), Edom7-5(#9))
E dominant seventh, flat fifth, sharp ninth

E11
E eleventh
E13sus4  (E13sus)
E thirteenth, suspended fourth

E+  (Eaug, E(#5))
E augmented
**E+7**  \((E7\#5)\)

E seventh, sharp fifth

**E+9**  \((E8\#5, E8+5)\)

E ninth, sharp fifth
Fsus4  (Fsus)
F suspended fourth

Fsus2  (F5add2)
F suspended second
**F6/9** (F6add9)
F sixth, added ninth

**Fmaj7** (FM7)
F major seventh
Fmaj9 (FM9)
F major ninth

Fmaj7#11 (FM7#11)
F major seventh, sharp eleventh
Fmaj13  (FM13)
F major thirteenth

F  root  A  3rd  C  5th  E  7th  G  9th  D  13th

Fm  (Fmin, F-)
F minor

F  root  A\#  3rd  C

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Fm(add 9)
F minor, added ninth

Fm6
(Fmin6, F6)
F minor sixth
Fm\#6 (F-\#6), Fmin-6
F minor, flat sixth

Fm6/9
F minor sixth, added ninth
Fm(maj7)  (Fm(+7))
F minor, major seventh

Fm9  (F-9, Fmin9)
F minor ninth
Fm9\5  (Fm9-5, Fmin9-5)
F minor ninth, flat fifth

Fm9(maj7)  (Fm9+7, F-9+7)
F minor ninth, major seventh
Fm11  (F-11, Fmin11)  
F minor eleventh

Fm13  (F-13, Fmin13)  
F minor thirteenth
F7 (Fdom7)
F dominant seventh

F7sus4 (F7sus)
F dominant seventh, suspended fourth
F7\(^{b}5\) (F7-5, Fdom7\(^{b}5\))
F dominant seventh, flat fifth

F9
F ninth
**F9sus4 (F9sus)**
F ninth, suspended fourth

**F9b5 (F9-5, Fdom9-5)**
F ninth, flat fifth
F7\#9  (F7-9, Fdom7\#9)
F dominant seventh, flat ninth

F7#9  (F7+9, Fdom7\#9)
F dominant seventh, sharp ninth
**F7b5(#9)**  
(F7-5 (+9), Fdom7♭5(#9))  
F dominant seventh, flat fifth, sharp ninth

**F11**  
F eleventh
F7#11 (F7+11, Fdom7#11)  
F dominant seventh, sharp eleventh

F13 (Fdom13)  
F thirteenth
**F+7 (F7♯5)**
F dominant seventh, sharp fifth

**F+9 (F9♯5, F9+5)**
F ninth, sharp fifth
F+7b9 (F7+5b9)
F dominant seventh, sharp fifth, flat ninth

F+7#9 (F7+5#9)
F dominant seventh, sharp fifth, sharp ninth

F
root
A
3rd
C♯
5th
E♭
7th
G♯
9th

F
root
A
3rd
C♯
5th
E♭
7th
G♯
9th
F#add9
F-sharp added ninth

F# root A♯ 3rd C♯ 5th G♯ 9th

F#6
F-sharp sixth

F# root A♯ 3rd C♯ 5th D♯ 6th
**F#6/9** (F# add 9)
F-sharp sixth, added ninth

**F#maj7** (F#M7)
F-sharp major seventh
F#maj9 (F#M9)  
F-sharp major ninth

F#maj7#11 (F#M7#11)  
F-sharp major seventh, sharp eleventh
F#m6 (F#-6, F#-min-6)
F-sharp minor, flat sixth

F#m6/9
F-sharp minor sixth, added ninth
F#m(maj7) (F#m(+7))
F-sharp minor, major seventh

F-sharp minor ninth
**F#m11** (F#-11, F#min11)
F-sharp minor eleventh

**F#m13** (F#-13, F#min13)
F-sharp minor thirteenth

**F#m11**
- Root: F#
- 3rd: A
- 5th: C#
- 7th: E
- 9th: G#
- 11th: B

**F#m13**
- Root: F#
- 3rd: A
- 5th: C#
- 7th: E
- 9th: G#
- 13th: D#

Guitar chord diagrams are shown for each chord, indicating finger positioning for each string and fret.
F#7\5 (F♯7-5, F♯dom7-5)
F-sharp dominant seventh, flat fifth

F#9
F-sharp ninth
F#9sus4  (F#9sus)
F-sharp ninth, suspended fourth

F#95  (F#9-5, F#dom9-5)
F-sharp ninth, flat fifth
F#7b5(#9) (Fb7-5(#9), Fdom7-5(#9))
F-sharp dominant seventh, flat fifth, sharp ninth

F-sharp eleventh

F# root 3rd 5th 7th 9th
B E A C G

**F#7#11 (F#7+11, F#dom7#11)**
F-sharp dominant seventh, sharp eleventh

**F#13 (F#dom13)**
F-sharp thirteenth

(root 3rd 5th 7th 11th)
(root 3rd 5th 7th 9th 13th)

Guitar fretboard diagrams for each chord, with finger positions indicated.
F#13sus4  (F#13sus)
F-sharp thirteenth, suspended fourth

F#++  (F#aug, F#+5)
F-sharp augmented
F♯+7  (F♯7♯5)
F-sharp dominant seventh, sharp fifth

F♯+9  (F♯9♯5, F♯9+5)
F-sharp ninth, sharp fifth
F#7/9 (F#7+5(#9))
F-sharp dominant seventh, sharp fifth, flat ninth

G C# E A

F#7/9 (F#7+5(#9))
F-sharp dominant seventh, sharp fifth, sharp ninth

G C# E A
F#° (F#dim)
F-sharp diminished

F#7 (F#dim7)
F-sharp diminished seventh
G (Gmaj)
G major

G5 (G5 no 3rd)
G fifth (power chord)
Gsus4  (Gsus)  
G suspended fourth

Gsus2  (G5add2)  
G suspended second

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<td>D</td>
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</table>
G6/9 (G6add9)
G sixth, added ninth

Gmaj7 (GM7)
G major seventh
**Gmaj13 (Gm13)**
G major thirteenth

**Gm (G, Gmin)**
G minor
Gm(add9)  
G minor, added ninth

Gm6  (G-6, Gmin6)  
G minor sixth
Gm6/9  
G minor sixth, added ninth

Gm6 (G-6, Gmin6)  
G minor, flat sixth
Gm7 (G-7, Gmin7)
G minor seventh

Gm7\5 (G-7\5, Gmin7-5)
G minor seventh, flat fifth
Gm(maj7) (Gm(+7))
G minor, major seventh

Gm9 (G-9, Gmin9)
G minor ninth
Gm9\(_5\) (Gm9-5, Gmin9\(_-5\))
G minor ninth, flat fifth

Gm9(maj7) (Gm9+7, G-9+7)
G minor ninth, major seventh
G7\b5 (G7-5, Gdom7-5)
G dominant seventh, flat fifth

G9
G ninth
G9sus4  (G9sus)
G ninth, suspended fourth

G9b5  (G9-5, Gdom9-5)
G ninth, flat fifth

Groot  C  D  E  F  A

G  D  F  C  D  A
G7\flat9  (G7-9, Gdom7-9)
G dominant seventh, flat ninth

G7#9  (G7+9, Gdom7#9)
G dominant seventh, sharp ninth
G7\(b5(\#9)\)  \((G7-5(+9), \text{Gdom7-5}(\#9))\)

**G dominant seventh, flat fifth, sharp ninth**

G11

**G eleventh**
G7#11 (G7+11, Gdom7/11)
G dominant seventh, sharp eleventh

G B D G C F

G7#11

G13 (Gdom13)
G thirteenth

G B D G C

G13
G13sus4  (G13sus)
G thirteen, suspended fourth

G    C    D    F    A    E
root  4th  5th  9th  13th

G+    (Gaug, G(+5))
G augmented

G    B    D♯
root  3rd  5th
G+7b9 (G7+5(#9))
G dominant seventh, sharp fifth, flat ninth

G+7#9 (G7+5(#9))
G dominant seventh, sharp fifth, sharp ninth
A♭ (A-flat major)
A-flat major

A♭ root  C  E♭  5th

A♭ C E♭ A♭ C

A♭ E♭ A♭ C E♭ A♭

A♭ E♭ A♭

A♭ C E♭ A♭

A♭ C E♭ A♭

A♭ E♭ A♭ A♭

A♭ E♭ A♭ A♭

A♭ E♭ A♭

A♭ E♭ A♭

A♭ E♭ A♭
Ab add9
A-flat added ninth

Ab  
root
C  
3rd
Eb  
5th
Bb  
9th

Ab  
root
C  
3rd
Eb  
5th
F  
6th

Ab  
root
C  
3rd
Eb  
5th
Ab  
C
F

Ab  
root
C  
3rd
Eb  
5th
Bb  
C

Ab  
root
C  
3rd
Eb  
5th
Bb  
C

Ab  
root
C  
3rd
Eb  
5th
Bb  
C
A♭6/9 (A♭6add9)  
A-flat sixth, added ninth

A♭maj7 (A♭M7)  
A-flat major seventh
A♭ maj9 (A♭M9)
A-flat major ninth

A♭ maj7♯11 (A♭M7♯11)
A-flat major seventh, sharp eleventh
A♭ m(add9)
A-flat minor, added ninth

A♭ m6  (A♭-min6, A♭-6)
A-flat minor sixth
\textbf{A_b m\textsubscript{6} (A_b^-{1,6}, A\textsubscript{-}min\textsubscript{6})}

A-flat minor, flat sixth

\textbf{A_b m6/9}

A-flat minor sixth, added ninth
A\text{b\text{m7} (A\text{b-7, A\text{b-min7})}}
A-flat minor seventh

\text{A\text{b\text{m7/5} (A\text{b-7-5, A\text{b-min7-5})}}}
A-flat minor seventh, flat fifth
A♭m(maj7) (A♭(+7))
A-flat minor, major seventh

A♭m9 (A♭-9, A♭-min9)
A-flat minor ninth
A:\m9\b5 (A:\m9-5, A:\min9\b5)  A-flat minor ninth, flat fifth

A:\ root  C:\  E:\b  G:\  B:\  9th

A:\m9(maj7) (A:\m9+7, A:\9+7)  A-flat minor ninth, major seventh

A:\ root  C:\  E:\  G:\  B:\  9th
A♭7♭5 (A♭-7-5, A♭-dom7-5)
A-flat dominant seventh, flat fifth

A♭7♭5

A♭9
A-flat ninth
A₇♭9 (A♭-7-9, A♭Ⅶdom7-9)
A-flat dominant seventh, flat ninth

A♭ root
C 3rd
E♭ 5th
G♭ Ⅶth
B♭ Ⅸth

A♭ G♭ B♭ C

A♭ C G♭ B♭

A♭ C G♭ B♭ E♭

A♭ C G♭ B♭ E♭

A♭ C G♭ B♭ E♭

A♭ C G♭ B♭ E♭

A♭ C G♭ B♭ E♭

A♭ C G♭ B♭ E♭

A♭ C G♭ B♭ E♭

A♭ C G♭ B♭ E♭
Ab7b5(#9) (Ab7-5(#9), Ab7-5(#9))
A-flat dominant seventh, flat fifth, sharp ninth

<table>
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<tr>
<th>Ab</th>
<th>C</th>
<th>Eb</th>
<th>Gb</th>
<th>B</th>
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<td>5th</td>
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Ab11
A-flat eleventh

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<th>C</th>
<th>Eb</th>
<th>Ab</th>
<th>Db</th>
<th>Gb</th>
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<tbody>
<tr>
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<td>5th</td>
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<td>11th</td>
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</tbody>
</table>

Guitar chord diagrams are shown for each position, illustrating the finger placement for each note in the chord.
A♭7♯11 (A♭7+11, A♭dom7♯11)
A-flat dominant seventh, sharp eleventh

A♭ root
C 3rd
E♭ 5th
G♭ 7th
D 11th

A♭13 (A♭dom13)
A-flat thirteenth

A♭ root
C 3rd
E♭ 5th
G♭ 7th
B♭ 9th
F 13th
A♭+7 (A♭7\#5)
A-flat dominant seventh, sharp fifth

A♭+9 (A♭9\#5, A♭9\#5)
A-flat ninth, sharp fifth
A♭\(^{0}\) (A♭\(\text{dim}\))
A-flat diminished

\[
\begin{array}{c}
\text{A♭} \\
\text{C♭} \\
\text{E♭} \\
\end{array}
\]

\(\text{root} \quad \text{i}3\text{rd} \quad \text{i}6\text{th}

Ab\(^{7}\) (Ab\(\text{dim7}\))
A-flat diminished seventh

\[
\begin{array}{c}
\text{A♭} \\
\text{C♭} \\
\text{E♭} \\
\end{array}
\]

\(\text{root} \quad \text{i}3\text{rd} \quad \text{i}6\text{th} \quad \text{i}7\text{th}

X X X

1 2 3 4

A♭ C♭ E♭ A♭

X X X

1 2 3 4

C♭ E♭ A♭ C♭

X X X

1 7fr

1 2 3 4

C♭ E♭ A♭ C♭

X X X

10fr

1 2 3 4

E♭ A♭ C♭ E♭

X X X

12fr

1 2 3 4

C♭ E♭ A♭ C♭
**Asus4** (Asus)  
A suspended fourth

**Asus2** (A5add2)  
A suspended second
A6/9 (A6add9)
A sixth, added ninth

Amaj7 (AM7)
A major seventh
Amaj9 (AM9)  
A major ninth

Amaj7#11 (AM7#11)  
A major seventh, sharp eleventh
Am6 (A-m6, Amin6)
A minor, flat sixth

Am6/9
A minor sixth, added ninth
Am(maj7)  \((A-(+7))\)  
A minor, major seventh

Am9  \((A-9, \text{Amin8})\)  
A minor ninth
Am9\(_5\)  (Am9-5, Amin9-5)
A minor ninth, flat fifth

Am9(maj7)  (Am9+7, A-9+7)
A minor ninth, major seventh
**Am11** (A-11, Amin11)  
A minor eleventh

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**Am13** (A-13, Amin13)  
A minor thirteenth

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<th>G</th>
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**Chord Diagrams:**

- **Am11** (A-11, Amin11)  
  - Root: A
  - 3rd: C
  - 5th: E
  - 7th: G
  - 9th: B
  - 11th: D

- **Am13** (A-13, Amin13)  
  - Root: A
  - 3rd: C
  - 5th: E
  - 7th: G
  - 9th: B
  - 11th: F#

**Fingerings:**

- **Am11** (A-11, Amin11)
  - 1st fret: X
  - 2nd fret: X
  - 3rd fret: X
  - 4th fret: X
  - 5th fret: X

- **Am13** (A-13, Amin13)
  - 1st fret: X
  - 2nd fret: X
  - 3rd fret: X
  - 4th fret: X
  - 5th fret: X

**Images:**

- **Am11** (A-11, Amin11)  
  - Diagrams show hand positions for each fret.

- **Am13** (A-13, Amin13)  
  - Diagrams show hand positions for each fret.
A7 (Adom7)
A dominant seventh

A7sus4 (A7sus)
A dominant seventh, suspended fourth
A7b5  (A7-5, Adom7b5)
A dominant seventh, flat fifth

A9
A ninth
A7\#9 (A7-9, Adom7\#9)
A dominant seventh, flat ninth

A7\#9 (A7+9, Adom7\#9)
A dominant seventh, sharp ninth
A7b5(#9)  (A7-5(+9), Adom7-5(#9))
A dominant seventh, flat fifth, sharp ninth

A11
A eleventh
A7#11  (A7+11, Adom7#11)
A dominant seventh, sharp eleventh

A13  (Adom13)
A thirteenth
A13sus4 (A13sus)
A thirteenth, suspended fourth

A root 4th 5th 7th 9th 13th

A+ (Aaug, A(#5))
A augmented

A root 3rd 5th

A E F# A

G D F# A

C# E# A C#
**A+7 (A7½5)**
A dominant seventh, sharp fifth

**A+9 (A9½5, A9+5)**
A ninth, sharp fifth
A+7\#9  (A7+5(#9))
A dominant seventh, sharp fifth, flat ninth

A+7\#9  (A7+5(#9))
A dominant seventh, sharp fifth, sharp ninth
B♭sus4 (B♭sus)
B-flat suspended fourth

B♭sus2 (B♭5add2)
B-flat suspended second
**B♭maj9** (B♭/M9)
B-flat major ninth

![Fretboard Diagrams]

**B♭maj7#11** (B♭/M7♯11)
B-flat major seventh, sharp eleventh

![Fretboard Diagrams]
B♭m6 (B♭-min6, B♭-min6)
B-flat minor, flat sixth

B♭m6/9
B-flat minor sixth, added ninth
B♭m(maj7)  (B♭-[+7])
B-flat minor, major seventh

B♭m9  (B♭-9, B♭-min9)
B-flat minor ninth
B♭m11 (B♭7, B♭min11)  B-flat minor eleventh

- B♭ root
- D♭ 3rd
- F 5th
- A♭ 7th
- C 9th
- E♭ 11th

B♭m13 (B♭9, B♭min13)  B-flat minor thirteenth

- B♭ root
- D♭ 3rd
- F 5th
- A♭ 7th
- C 9th
- G 13th
B♭7♭5  (B♭7-5, B♭dom7♭5)
B-flat dominant seventh, flat fifth

B♭9
B-flat ninth
B♭7♯9 (B♭-7-9, B♭-dom7-9)
B-flat dominant seventh, flat ninth

B♭7♭9 (B♭-7♭9, B♭-dom7♭9)
B-flat dominant seventh, sharp ninth
B♭7(b5(#9)) (B♭7-5(+b9), B♭dom7-5(#9))
B-flat dominant seventh, flat fifth, sharp ninth

B♭ root 3rd 5th 7th 9th

B♭7(b5(#9))

B♭11
B-flat eleventh

B♭ root 3rd 5th 7th 9th 11th
**B♭7#11 (B♭7+11, B♭dom7#11)**
B-flat dominant seventh, sharp eleventh

**B♭13 (B-dom13)**
B-flat thirteenth
B♭13sus4  (B♭13sus)
B-flat thirteenth, suspended fourth

B♭    E♭    F    A♭    C    G    B♭
root   4th  5th  7th  9th  13th

B♭+  (B♭aug, B♭(#5))
B-flat augmented

B♭    D    B♭    D    F♯
root   3rd  5th

X
1  1  1  1
3

B♭    G    B♭    E♭    A♭    C
6fr

X
1  1  1
2  3  4

G    B♭    E♭    A♭    C

X
1  1  1
6fr

B♭    D    B♭    D    F♯

X
1  1  1  1
2  3  4

A♭    E♭    G    B♭    E♭
11fr

X
1  1  1
2  3

B♭    E♭    A♭    C    G
13fr

X
1  1  1  1
2  3

B♭    D    F♯    D    B♭
11fr

X
1  1  1
2  3

B♭    E♭    A♭    C    G
B♭+7 (B♭75)
B-flat dominant seventh, sharp fifth

B♭+9 (B♭95, B♭9+5)
B-flat ninth, sharp fifth
B♭7♭9 (B♭7+5♭9)
B-flat dominant seventh, sharp fifth, flat ninth

B♭7♯9 (B♭7+5♯9)
B-flat dominant seventh, sharp fifth, sharp ninth
B (Bmaj)
B major

B5 (B no 3rd)
B fifth (power chord)
Bsus4  (Bsus)
B suspended fourth

Bsus2  (B5add2)
B suspended second
Bm6 (B♭-G), Bmin6
B minor, flat sixth

Bm6/9
B minor sixth, added ninth
Bm( maj7)  (Bm7+7)
B minor, major seventh

Bm9  (B-9, B min9)
B minor ninth
Bm11 (B-11, Bmin11)
B minor eleventh

Bm13 (B-13, Bmin13)
B minor thirteenth
B7\#9 (B7-9, Bdom7-9)  
B dominant seventh, flat ninth

B7\#9 (B7+9, Bdom7\#9)  
B dominant seventh, sharp ninth
B7\(^{b5(\#9)}\) (B7-5(+9), Bdom7-5(#9))
B dominant seventh, flat fifth, sharp ninth

B11
B eleventh
B7#11  (B7+11, Bdom7♯11)
B dominant seventh, sharp eleventh

B13
B thirteenth
B+7 (B7♯5)
B dominant seventh, sharp fifth

B+9 (B9♯5, B9+5)
B ninth, sharp fifth
B+7#9  (B7+5(#9))
B dominant seventh, sharp fifth, flat ninth

B dominant seventh, sharp fifth, sharp ninth

B root  D♯  F♯  A  C  C♯
3rd  5th  b7th  9th

X X

1  1
2  3
X X

1  1
2  3
X X

1  1
2  3
X X

1  1
2  3
X X

1  1
2  3
X X

1  1
2  3
X X

1  1
2  3
X X

1  1
2  3
X X

1  1
2  3
X X

1  1
2  3
X X

1  1
2  3
X X

1  1
2  3
X X

1  1
2  3
X X

1  1
2  3
X X
**B° (Bdim)**
B diminished

- B root
- D 3rd
- F 5th

**B°7 (Bdim7)**
B diminished seventh

- B root
- D 3rd
- F 5th
- A♭ 7th

Guitar chord diagrams are shown for each chord, indicating finger placement and string usage.