



Guitar Lovers

Chord Finder

*edited
by
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Chord Types

Major	5, power chord	4	Dominant	7	16	
	major, maj, j	5		7sus4	17	
	6	11		7/b5	18	
	maj7, j7	13		7/#5	19	
	maj7/#5, j7/#5	14		9, 7/9	28	
	maj7/b5, j7/b5	15		#9, 7/#9	29	
	add9	24		#9/#5, 7/#9/#5	29	
	6/9	26		b9, 7/b9	30	
	maj9, j9, j7/9	27		b9/#5, 7/b9/#5	30	
	j9/#11, j7/9/#11	33		9/#11, 7/9/#11	33	
	maj7/#11, j7/#11	33		9sus4, 11	34	
	maj13/#11, j13/#11	36		7/13, 7/6	37	
	maj7/13, j7/13, j7/6	36		7sus4/13, 7sus4/6	38	
	j9/13, j9/6, j13	39		13/#11, 7/#11/13	39	
				13, 9/13	40	
		b9/13, b9/6, 7/b9/13	41			
Minor	minor, min, -	9	Suspended	sus2	7	
	min6, m6	12		sus4	8	
	min7, m7	20	Diminished	b5, tritone	4	
	min(maj7), m(j7)	21		diminished, dim, °	10	
	min7/b5, m7/b5	22		dim7, °7	23	
	min/add9, m/add9	25				
	min6/9, m6/9	26		Augmented	augmented, aug, +	6
	min9, m9, m7/9	31				
	m9/b5, m7/9/b5	31				
	min7/b9, m7/b9	32				
	m(j7/9), m(j9)	32				
	m11, m9/11	35				
	m7/11, m7add4	35				

Help?!? Please refer to the last page for a guide on how to read the chord grids and how to transpose to other keys than A#/Bb.

Chord Formula

Page	Name	Contained Intervals				Number of Scale Degree in:		Har. Min.	Mel. Min.
						Major	Minor		
4	5, power chord	1		5		I – VI	I, III – VII	I, IV – VI	I, II, IV, V
4	b5, tritone	1		b5		VII	II	II, VII	VI, VII
5	major, maj, j	1	3	5		I, IV, V	III, VI, VII	V, VI	IV, V
6	augmented, aug, +	1	3	#5				III	III
7	sus2	1	2	5		I, II, IV, V, VI	I, III, IV, VI, VII	I, IV	I, IV, V
8	sus4	1	4	5		I, II, III, V, VI	I, III, IV, V, VII	I, V	I, II, V
9	minor, min, m, -	1	m3	5		II, III, VI	I, IV, V	I, IV	I, II
10	diminished, dim, °	1	m3	b5		VII	II	II, VII	VI, VII
11	6	1	3	5	6	I, IV, V	III, VI, VII	VI	IV
12	min6, m6	1	m3	5	6	II	IV	IV	I, II
13	maj7, j7	1	3	5	j7	I, IV	III, VI	VI	
14	maj7/#5, j7/#5	1	3	#5	j7			III	III
15	maj7/b5, j7/b5	1	3	b5	j7	IV	VI	VI	III
16	7	1	3	5	b7	V	VII	V	IV, V
17	7sus4	1	4	5	b7	II, III, V, VI	I, IV, V, VII	V	V
18	7/b5	1	3	b5	b7				IV
19	7/#5, +7	1	3	#5	b7			V	V
20	min7, m7	1	m3	5	b7	II, III, VI	I, IV, V	IV	II
21	min(maj7), m(j7)	1	m3	5	j7			I	I
22	min7/b5, m7/b5, °	1	m3	b5	b7	VII	II	II	VI, VII
23	dim7, °7	1	m3	b5	bb7			VII	
24	add9	1	3	5	9	I, IV, V	III, VI, VII		IV, V
25	min/add9, m/add9	1	m3	5	9	II, VI	I, IV	I, IV	I
26	6/9	1	3	5	6	9	I, IV, V	III, VI, VII	IV
26	min6/9, m6/9	1	m3	5	6	9	II	IV	IV
27	maj9, j9, j7/9	1	3	5	j7	9	I, IV	III, VI	
28	9, 7/9	1	3	5	b7	9	V	VII	IV, V
29	#9, 7/#9	1	3	5	b7	#9			
29	#9/#5, 7/#9/#5	1	3	#5	b7	#9			
30	b9, 7/b9	1	3	5	b7	b9		V	
30	b9/#5, 7/b9/#5	1	3	#5	b7	b9		V	
31	min9, m9, m7/9	1	m3	5	b7	9	II, VI	I, IV	IV
31	m9/b5, m7/9/b5	1	m3	b5	b7	9		IV	VI
32	min7/b9, m7/b9	1	m3	5	b7	b9	III	V	II
32	min(j7/9), m(j7/9)	1	m3	5	j7	9		I	I
33	j9/#11, j7/9/#11	1	3	5	j7	9	#11	IV	VI
33	j7/#11, maj7/#11	1	3	5	j7	#11		IV	VI
33	9/#11, 7/9/#11	1	3	5	b7	9	#11		IV
34	9sus4, 11	1		5	b7	9	11	II, V, VI	I, IV, VII
35	m11, m9/11	1	m3	5	b7	9	11	II, VI	I, IV
35	m7/11, m7add4	1	m3	5	b7	11		II, III, VI	I, IV, V
36	j13/#11, maj13/#11	1	3	5	j7	9	#11	13	IV
36	j7/13, j7/6	1	3	5	j7	13		I, IV	III, VI
37	7/13, 7/6	1	3	5	b7	13		V	VII
38	7sus4/13, 7sus4/6	1	4	5	b7	13		V	VII
39	13/#11, 7/#11/13	1	3	5	b7	#11	13		IV
39	j9/13, j9/6, j13	1	3	5	j7	9	13	I, IV	III, VI
40	13, 9/13	1	3	5	b7	9	13	V	VII
41	b9/13, 7/b9/13	1	3	5	b7	b9	13		

5

(Power Chord)

<p>F#⁵</p> <p>1 5</p>	<p>B⁵</p> <p>1 5</p>	<p>E⁵</p> <p>1 5</p>	<p>A⁵</p> <p>1 5</p>	<p>C#⁵</p> <p>1 5</p>	<p>C⁵</p> <p>(5) 1 5 1 5</p>
<p>F#⁵</p> <p>1 5 1</p>	<p>B⁵</p> <p>1 5 1</p>	<p>E⁵</p> <p>1 5 1</p>	<p>A⁵</p> <p>1 5 1</p>	<p>G⁵</p> <p>1 5 1 5 1</p>	
	<p>B⁵</p> <p>5 1 5 1</p>	<p>E⁵</p> <p>5 1 5 1</p>	<p>A⁵</p> <p>5 1 5 1</p>	<p>C#⁵</p> <p>5 1 5</p>	<p>D⁵</p> <p>1 5</p>

b5

(Tritone)

<p>F#(b5)</p> <p>1 b5</p>	<p>B(b5)</p> <p>1 b5</p>	<p>E(b5)</p> <p>1 b5</p>	<p>A(b5)</p> <p>1 b5</p>	<p>C#(b5)</p> <p>1 b5</p>	<p>A(b5)</p> <p>b5 1 b5 1</p>
<p>F#(b5)</p> <p>1 b5 1</p>	<p>B(b5)</p> <p>1 b5 1</p>	<p>E(b5)</p> <p>1 b5 1</p>	<p>A(b5)</p> <p>1 b5 1</p>	<p>B(b5)</p> <p>b5 1 b5 1</p>	<p>E(b5)</p> <p>b5 1 b5 1</p>

Major Triad

(in A#/Bb)

The following table summarizes the diagrams in the grid, listing their position, fingering, and barre placement:

Row	Diagram 1	Diagram 2	Diagram 3	Diagram 4	Diagram 5	Diagram 6
1	III: 1 3 5, barre III	III: 3 5 1, barre III	III: 5 1 3, barre III	I: 1 3 5, barre I	I: 5 1 5 1 3 5, barre I	III: 3 1 5 1, barre III
2	VIII: 3 5 1, barre VIII	VII: 5 1 3, barre VII	VI: 1 3 5, barre VI	VI: 3 5 1, barre VI	V: 3 3 5 1, barre V	VI: 1 5 1 3 5 1, barre VI
3	XII: 5 1 3, barre XII	X: 1 3 5, barre X	X: 3 5 1, barre X	X: 5 1 3, barre X	VIII: 5 1 5 1 3, barre VIII	X: 3 1 3 5 1 3, barre X
4	III: 1 3 5 1, barre III	III: 3 5 1 3, barre III	I: 5 1 3 5, barre I	III: (3) 5 1 3 1, barre III	III: 1 3 5 1 3 1, barre III	III: 1 3 5 3, barre III
5	VII: 3 5 1 3, barre VII	VI: 5 1 3 5, barre VI	VI: 1 3 5 1, barre VI	VI: 1 3 5 3, barre VI	VIII: 3 1 5 1, barre VIII	VIII: 3 5 1 5, barre VIII
6	X: 5 1 3 5, barre X	X: 1 3 5 1, barre X	X: (4) 3 5 1 3, barre X	X: 3 5 1 5, barre X	I: 5 3 5 1, barre I	XII: 5 1 3 1, barre XII

Augmented Triad

(in A#/Bb)

The image displays 48 guitar fretboard diagrams for augmented triads in A#/Bb, arranged in 8 rows and 6 columns. Each diagram shows a 4x5 fretboard with fingerings (1-4) and barre positions (X) indicated. The diagrams are arranged in 8 rows and 6 columns, with Roman numerals (I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII) and chord symbols (e.g., 1 3 #5 (3)) provided for each.

Row 1: Diagrams IV, III, III, II, I, I. Chord symbols: 1 3 #5 (3), 3 #5 1, #5 1 3, 1 3 #5, 1 #5 1 3, 1 (3) 1 3 #5.

Row 2: Diagrams VIII, VII, VII, VI, V, IV. Chord symbols: 3 #5 1 (#5), #5 1 3, 1 3 #5, 3 #5 1, 3 1 3 #5, (3) #5 3 #5 1.

Row 3: Diagrams XII, XI, XI, X, IX, VIII. Chord symbols: #5 1 3 (#5), 1 3 #5, 3 #5 1, #5 1 3, #5 3 #5 1, (3) #5 3 #5 1.

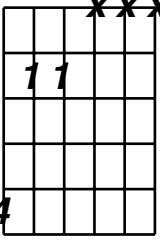
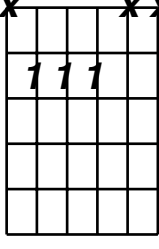
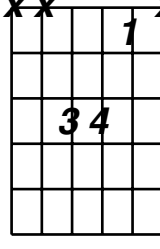
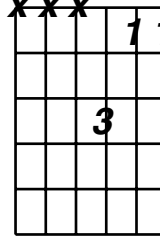
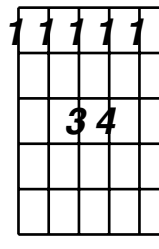
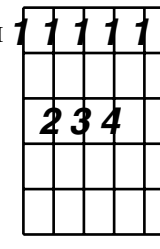
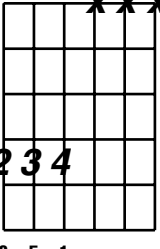
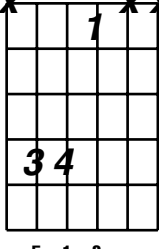
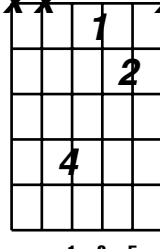
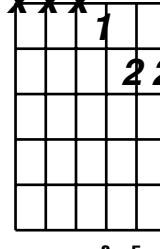
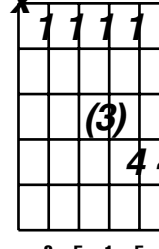
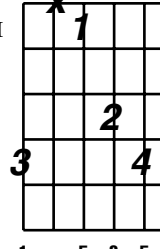
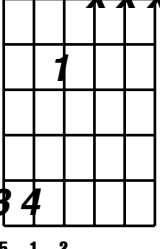
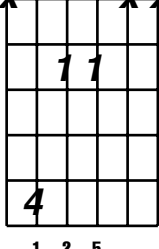
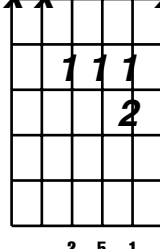
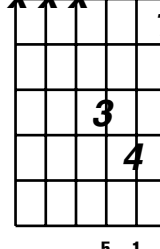
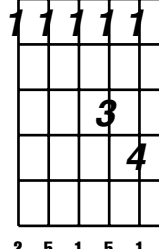
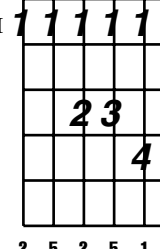
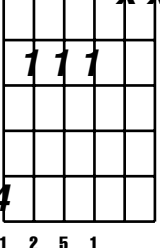
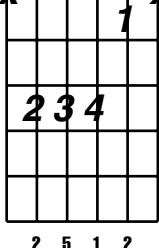
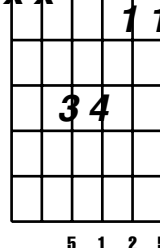
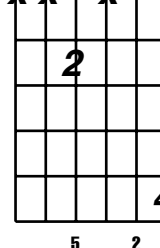
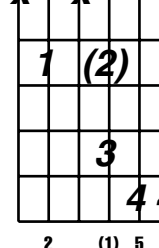
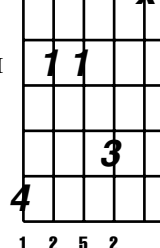
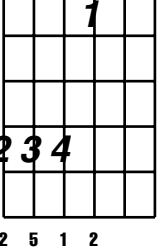
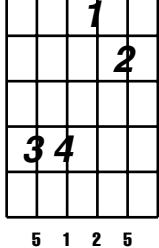
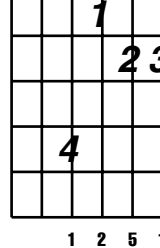
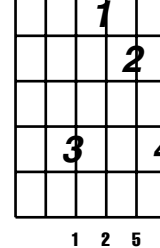
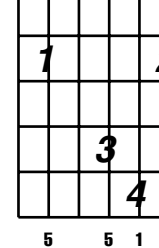
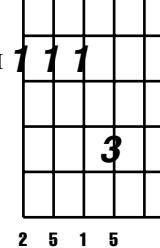
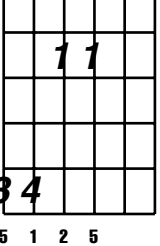
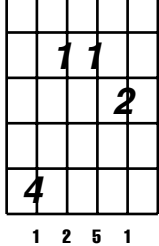
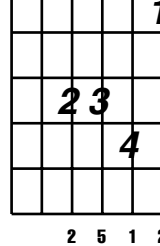
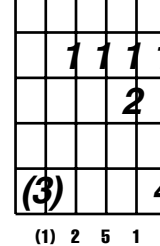
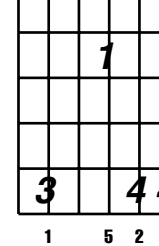
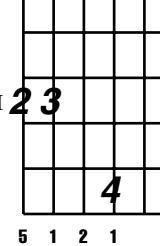
Row 4: Diagrams III, III, II, III, II, II. Chord symbols: 1 3 #5 1, 3 #5 1 3, #5 1 3 #5, (3) #5 1 3 1, #5 3 #5 1, #5 3 1 3.

Row 5: Diagrams VII, VII, VI, VII, VI, IV. Chord symbols: 3 #5 1 3, #5 1 3 #5, 1 3 #5 1, (#5) 1 3 #5 3, 1 #5 1 3, 1 #5 3 #5.

Row 6: Diagrams XI, XI, X, XI, X, VIII. Chord symbols: #5 1 3 #5, 1 3 #5 1, 3 #5 1 3, (1) 3 #5 1 #5, 3 1 3 #5, 3 1 #5 1.

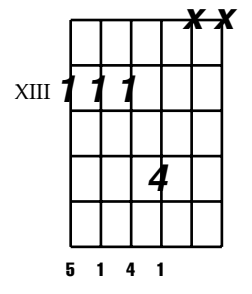
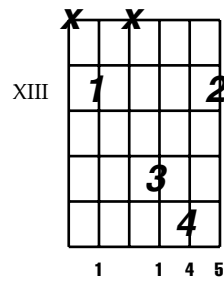
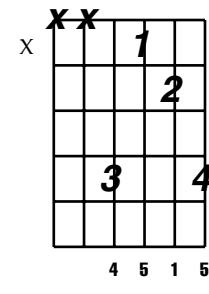
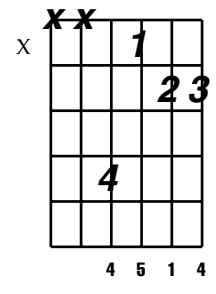
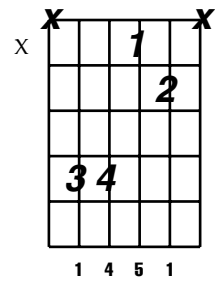
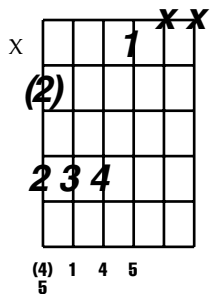
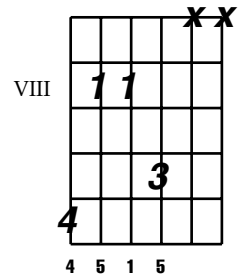
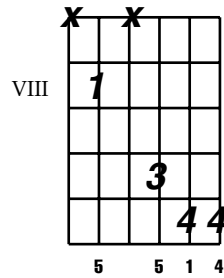
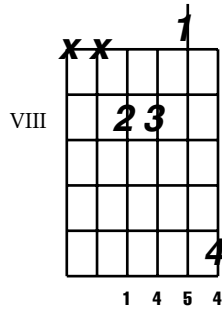
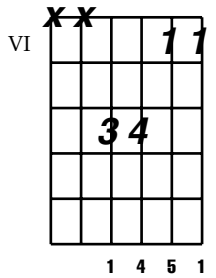
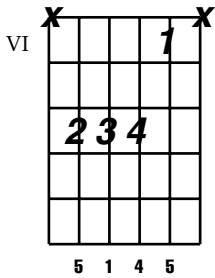
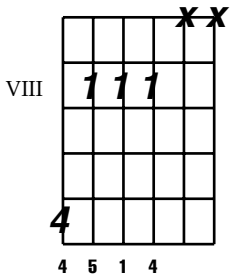
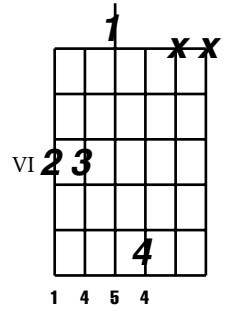
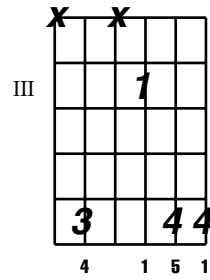
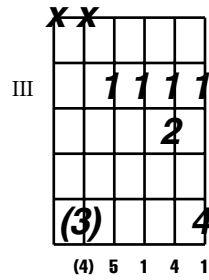
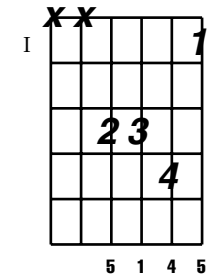
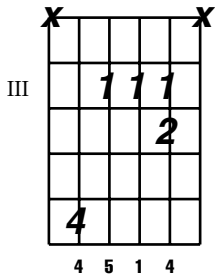
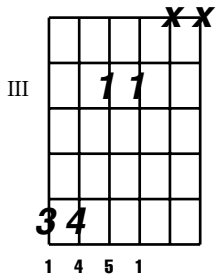
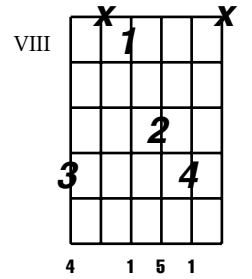
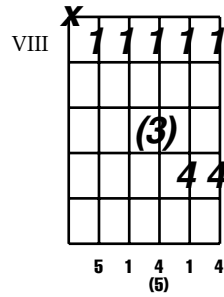
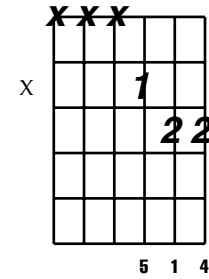
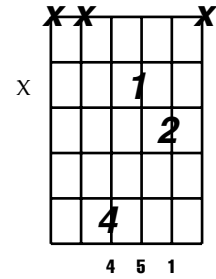
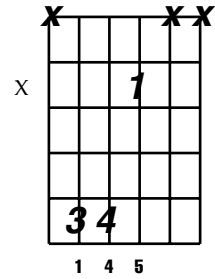
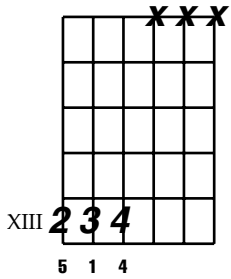
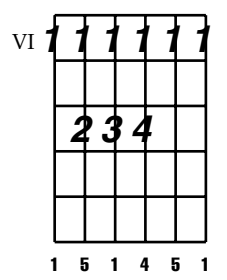
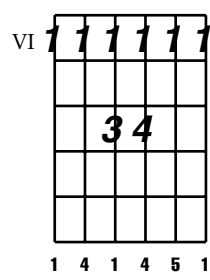
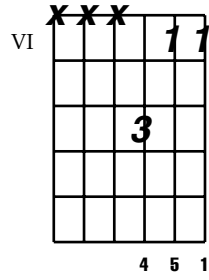
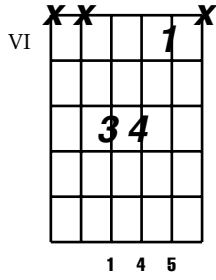
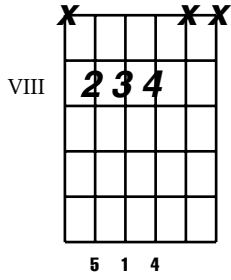
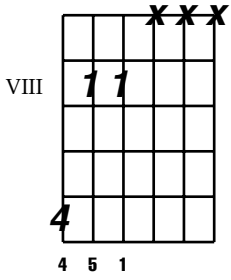
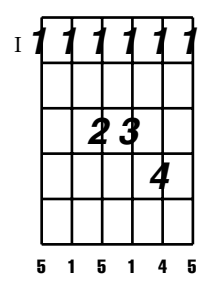
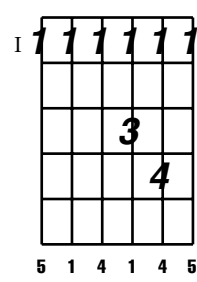
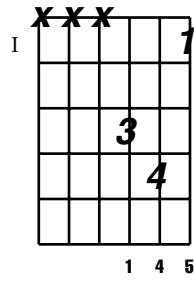
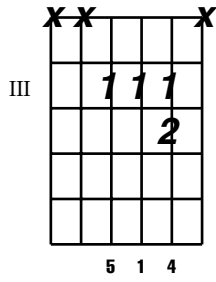
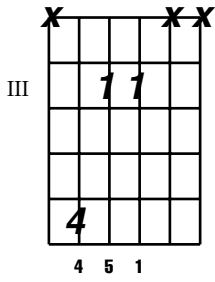
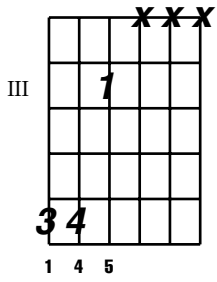
sus2

(in A#/Bb)

III		III		I		I		I		I	
	1 2 5		2 5 1		5 1 2		1 2 5		5 1 5 1 2 5		5 2 5 1 5 1
VIII		V		V		V		III		III	
	2 5 1		5 1 2		1 2 5		2 5 1		2 5 1 5 1 (2)		1 5 2 5
X		X		X		VIII		VIII		VIII	
	5 1 2		1 2 5		2 5 1		5 1 2		2 5 1 5 1 2		2 5 2 5 1 2
III		I		I		III		III		III	
	1 2 5 1		2 5 1 2		5 1 2 5		5 2 1		2 (1) 5 1 2		1 2 5 2
V		V		V		V		VIII		VIII	
	2 5 1 2		5 1 2 5		1 2 5 1		1 2 5 2		5 5 1 2		2 5 1 5
X		X		VIII		X		X		XIII	
	5 1 2 5		1 2 5 1		2 5 1 2		(1) 2 5 1 5		1 5 2 5		5 1 2 1

sus4

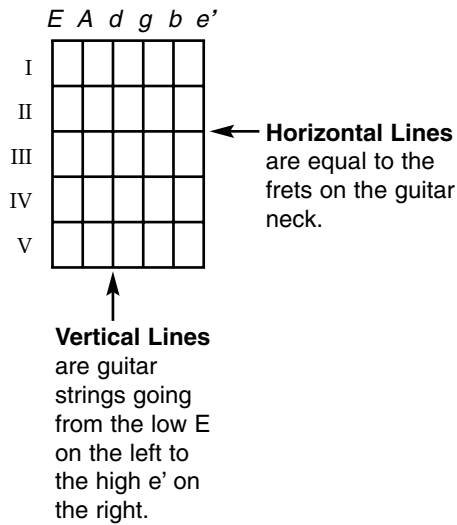
(in A#/Bb)



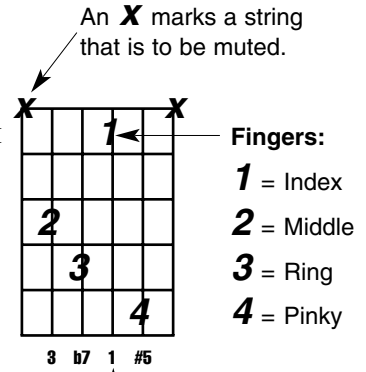
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Chord Grids Explained



- Roman Numerals** indicate the fret location:
- I = 1. fret
 - II = 2.
 - III = 3.
 - IV = 4.
 - V = 5.
 - VI = 6.
 - VII = 7.
 - VIII = 8.
 - IX = 9.
 - X = 10.
 - XI = 11.
 - XII = 12.



- Chord Construction:**
- 1 = root
 - m3 = minor third
 - 3 = third
 - b5 = flat five
 - #5 = sharp five
 - bb7 = diminished seven
 - b7 = flat seven
 - j7 = major seven

Transposing Table

Except for the 5 and 5b chords all the chord voicings in this book contain no open strings what makes them movable to any position on the guitar neck. In order to transpose these chords to other keys than A#/Bb, move them up (+) or down (-) the neck according to this table:

B	C	C# Db	D	D# Eb	E	F	F# Gb	G	G# Ab	A	A# Bb	B	C	C# Db	D	D# Eb	E	F	F# Gb	G	G# Ab	A
-11	-10	-9	-8	-7	-6	-5	-4	-3	-2	-1	0	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11