



**Demo-Version**  
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*Guitar Lovers*

# *AkkordIndex*

*Grundton F*

*zusammengestellt  
von  
Thomas Schilling*



# Akkordformel

Seite	Name	enthaltene Intervalle				Nummer der Stufe in:		Har. Moll	Mel. Moll	
						Dur	Moll			
4	5, Quintakkord	1		5		I – VI	I, III – VII	I, IV – VI	I, II, IV, V	
4	b5, Tritonus	1		b5		VII	II	II, VII	VI, VII	
5	dur, maj, j	1	3	5		I, IV, V	III, VI, VII	V, VI	IV, V	
6	übermässig, 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	moll, min, m, -	1	b3	5		II, III, VI	I, IV, V	I, IV	I, II	
10	vermindert, dim, °	1	b3	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	b3	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	maj7b5, j7b5	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	7b5	1	3	b5	b7				IV	
19	7#5, aug7, +7	1	3	#5	b7			V	V	
20	min7, m7	1	b3	5	b7	II, III, VI	I, IV, V	IV	II	
21	m(maj7), m(j7)	1	b3	5	j7			I	I	
22	min7b5, m7b5, ø	1	b3	b5	b7	VII	II	II	VI, VII	
23	verm.7, dim7, o7	1	b3	b5	bb7			VII		
24	add9	1	3	5	9	I, IV, V	III, VI, VII		IV, V	
25	min(add9), m(add9)	1	b3	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	b3	5	6	9	II	IV	I	
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, 7b9	1	3	5	b7	b9		V		
30	b9#5, 7b9#5	1	3	#5	b7	b9		V		
31	min9, m9, m7/9	1	b3	5	b7	9	II, VI	I, IV	IV	
31	m9b5, m7/9b5	1	b3	b5	b7	9		IV	VI	
32	min7b9, m7b9	1	b3	5	b7	b9	III	V	II	
32	m(maj7/9), m(maj9)	1	b3	5	j7	9		I	I	
33	maj9#11, j7/9#11	1	3	5	j7	9	#11	IV	VI	
33	maj7#11, j7#11	1	3	5	j7	#11	IV	VI	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	V
35	m11, m9/11	1	b3	5	b7	9	11	II, VI	I, IV	
35	m7/11, m7add4	1	b3	5	b7	11		II, III, VI	I, IV, V	II
36	maj13#11, j13#11	1	3	5	j7	9	#11	13	IV	VI
36	maj7/13, maj7/6	1	3	5	j7	13		I, IV	III, VI	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	9	#11	13		IV
39	maj9/13, maj13	1	3	5	j7	9	13	I, IV	III, VI	
40	13, 9/13	1	3	5	b7	9	13	V	VII	
41	13b9, 7b9/13	1	3	5	b7	b9	13			

# 5

(Quintakkord, Power Chord in F)

I	VIII	III	X	VI	
	VIII	III	X	V	
X	V	I	VIII		

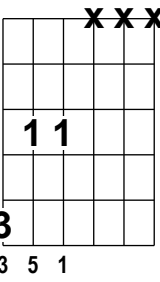
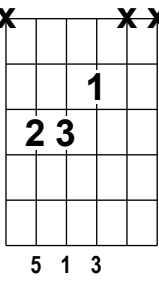
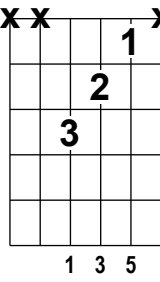
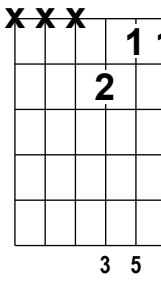
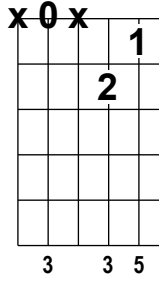
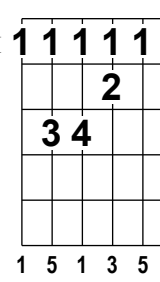
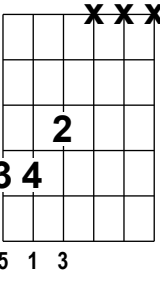
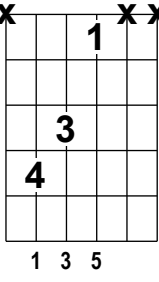
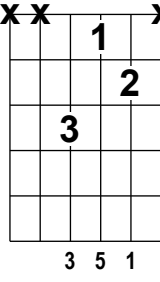
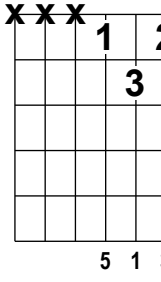
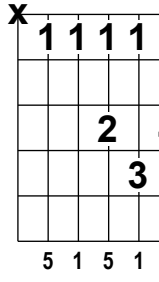
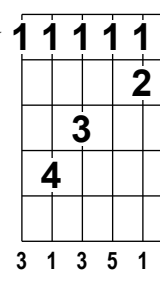
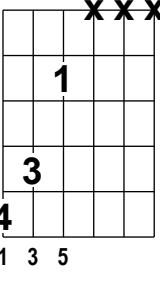
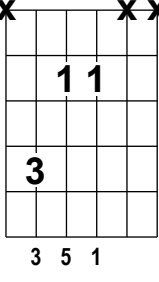
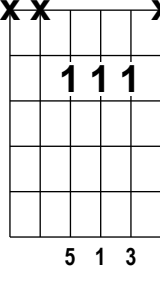
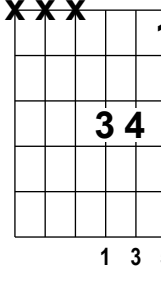
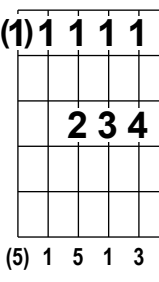
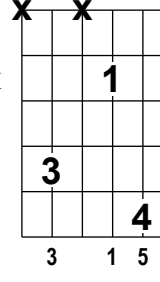
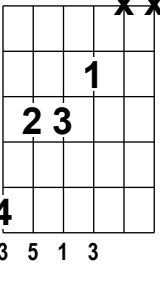
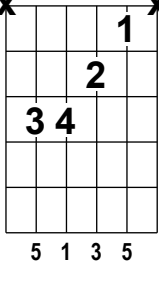
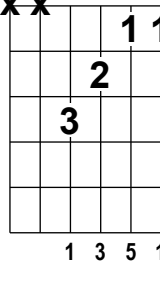
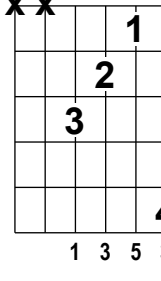
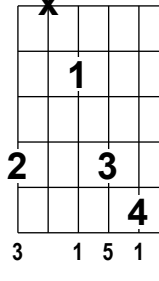
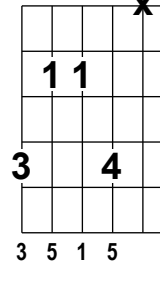
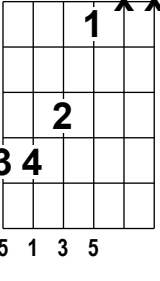
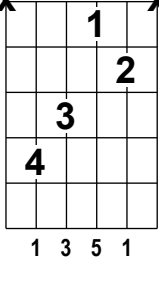
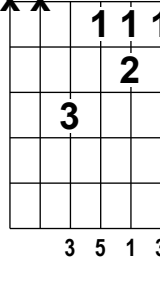
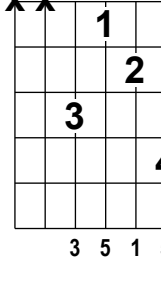
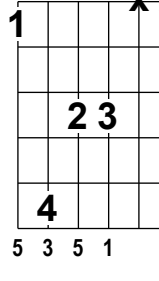
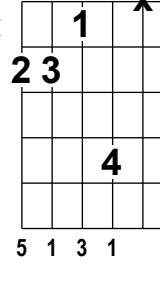
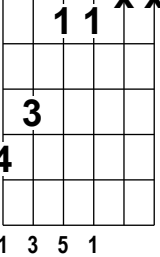
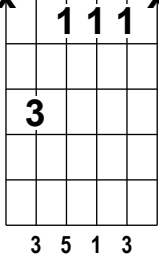
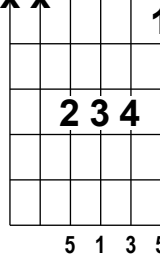
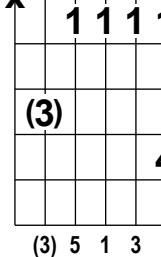
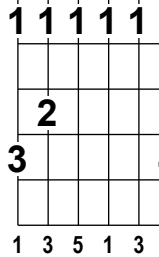
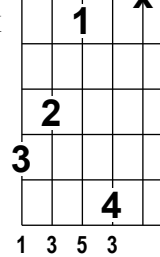
# b5

(Tritonus in F)

I	VIII	III	X	VI	
	VII	II	IX	IV	

## Dur

(in F)

III		II		I		I		I		I	
VII		V		V		V		III		V	
X		X		X		VIII		VIII		X	
II		I		I		I		III		III	
V		V		V		V		VIII		VII	
X		X		VIII		X		X		X	

# Übermässig

(in F)

III		II		II		I		III		II	
	3 #5 1 (#5)		#5 1 3		1 3 #5		3 #5 1		(#5) 1 #5 1 3		3 1 3 #5
VII		VI		VI		V		VII		IV	
	#5 1 3 (#5)		1 3 #5		3 #5 1		#5 1 3		(1) 3 1 3 #5		#5 3 #5 1
XI		X		X		IX		XI		VIII	
	1 3 #5 (3)		3 #5 1		#5 1 3		1 3 #5		(3) #5 3 #5 1		1 #5 1 3
II		II		I		II		III		I	
	3 #5 1 3		#5 1 3 #5		1 3 #5 1		(#5) 1 3 #5 3		3 1 #5 1		1 #5 1 3
VI		VI		V		VI		VII		V	
	#5 1 3 #5		1 3 #5 1		3 #5 1 3		(1) 3 #5 1 #5		#5 3 1 3		3 1 3 #5
X		X		IX		X		XI		IX	
	1 3 #5 1		3 #5 1 3		#5 1 3 #5		(3) #5 1 3 1		1 #5 3 #5		#5 3 #5 1

# sus2

(in F)

The image displays 48 guitar chord diagrams for the sus2 chord in F major, arranged in a 6x8 grid. Each diagram shows a 6-string guitar fretboard with fingerings (1-4) and muting (X) or open strings (0). The diagrams are arranged in 6 rows and 8 columns, with Roman numerals (III, V, VIII, X) indicating the fret position. Fingerings and muting patterns vary across the diagrams, showing different voicings and techniques for playing the sus2 chord.

Row 1 diagrams (Fret III):

- Diagram 1: Fingering 2 3 4, muting 3 4 5.
- Diagram 2: Fingering 3 4, muting 1 2 5.
- Diagram 3: Fingering 3, muting 1 2 5.
- Diagram 4: Fingering 1 1, muting 1 2 3 4 5.
- Diagram 5: Fingering 3 4, muting 2 5 1.
- Diagram 6: Fingering 4, muting 2 5 1 2.

Row 2 diagrams (Fret V):

- Diagram 7: Fingering 1, muting 3 4 5.
- Diagram 8: Fingering 1 1, muting 1 2 5.
- Diagram 9: Fingering 1 1 1, muting 2 5 1.
- Diagram 10: Fingering 1 1 1 1, muting 5 1 2.
- Diagram 11: Fingering 3 4, muting 5 1 2.
- Diagram 12: Fingering 3 4, muting (5) 1 5 1 2 5.

Row 3 diagrams (Fret X):

- Diagram 13: Fingering 1 1, muting 4.
- Diagram 14: Fingering 1 1 1, muting 2 5 1.
- Diagram 15: Fingering 1, muting 3 4.
- Diagram 16: Fingering 1 1 1 1, muting 3.
- Diagram 17: Fingering 1 1 1 1 1, muting 4 4.
- Diagram 18: Fingering 1, muting 3 4.

Row 4 diagrams (Fret III):

- Diagram 19: Fingering 2 3 4, muting 0 3 4 5.
- Diagram 20: Fingering 3 4, muting 5 1 2 5.
- Diagram 21: Fingering 3, muting 1 2 5 1.
- Diagram 22: Fingering 3 4, muting 1 2 5 2.
- Diagram 23: Fingering 1 2, muting 5 5 1 2.
- Diagram 24: Fingering 1 1 1, muting 3.

Row 5 diagrams (Fret V):

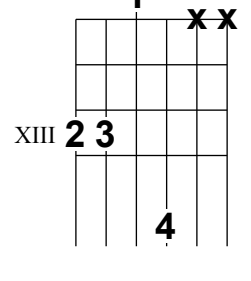
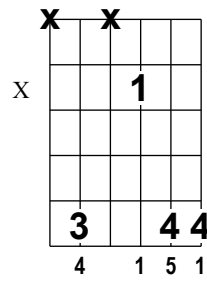
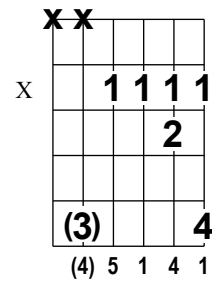
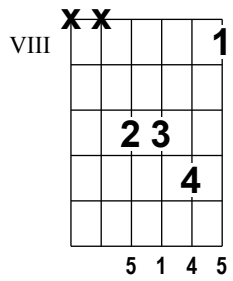
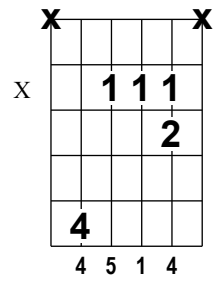
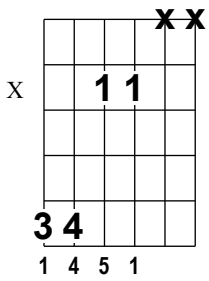
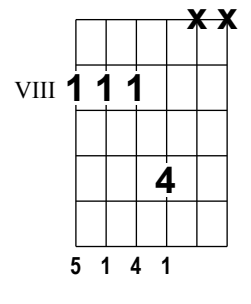
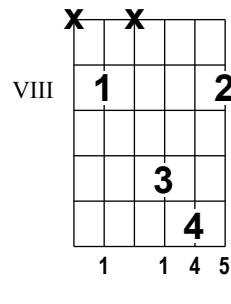
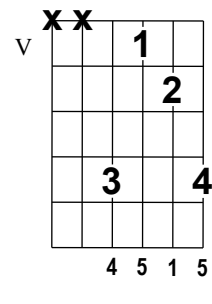
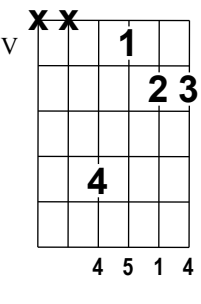
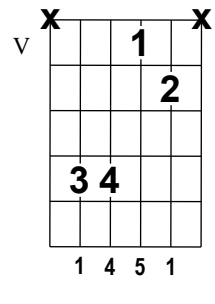
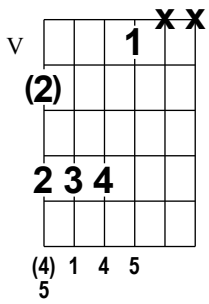
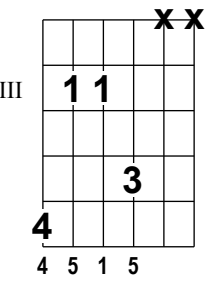
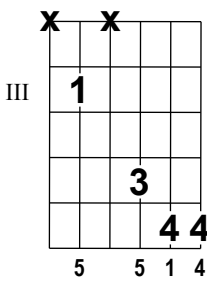
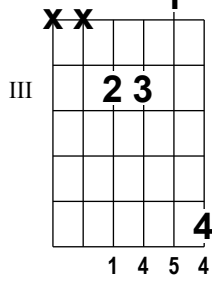
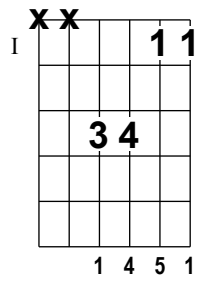
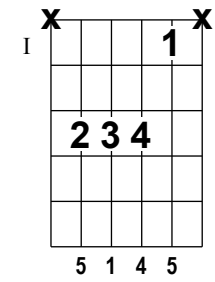
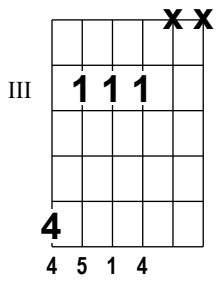
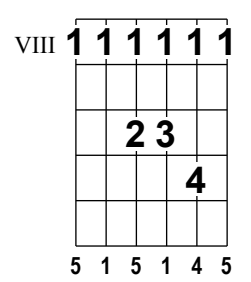
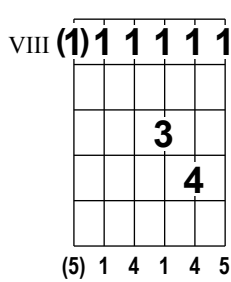
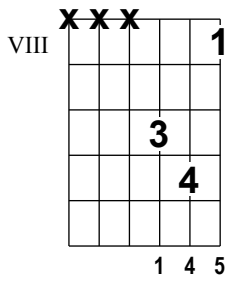
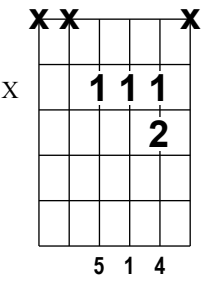
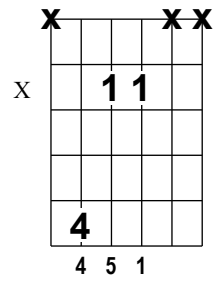
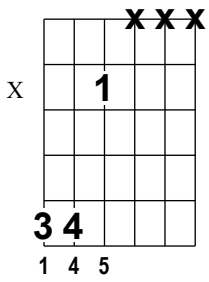
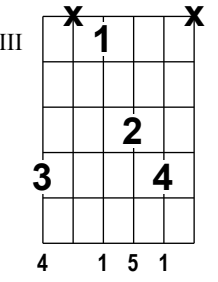
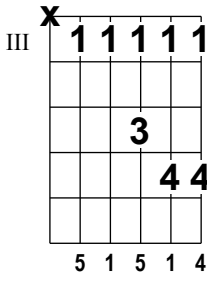
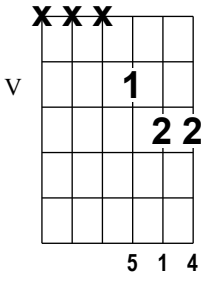
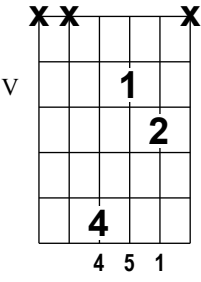
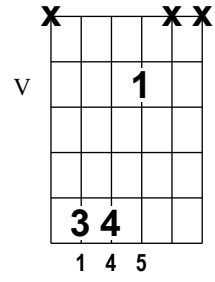
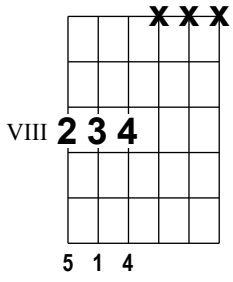
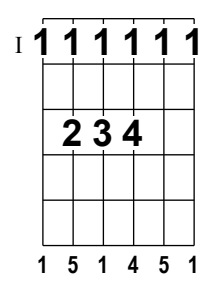
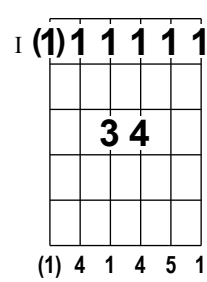
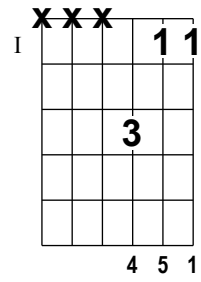
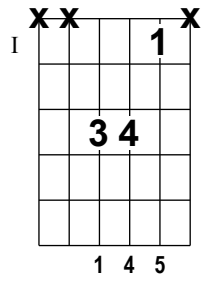
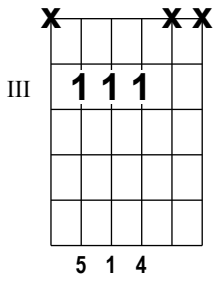
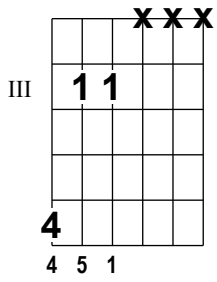
- Diagram 25: Fingering 1 1, muting 3 4.
- Diagram 26: Fingering 1 1, muting 4.
- Diagram 27: Fingering 2 3, muting 4.
- Diagram 28: Fingering 1 1 1 1, muting (3) 4.
- Diagram 29: Fingering 1, muting 3 4 4.
- Diagram 30: Fingering 2 3, muting 4.

Row 6 diagrams (Fret X):

- Diagram 31: Fingering 1 1 1, muting 4.
- Diagram 32: Fingering 2 3 4, muting 1 2 5 1.
- Diagram 33: Fingering 3 4, muting 5 1 2 5.
- Diagram 34: Fingering 2(3), muting 4.
- Diagram 35: Fingering 1 (2), muting 3 4 4.
- Diagram 36: Fingering 1 1, muting 4.

# sus4

(in F)



# Moll

(in F)

III **X X X**  
**1 2**  
**3**  
 b3 5 1

I **X** **1** **X X**  
**3 4**  
 5 1 b3

I **X X** **1 1** **X**  
**3**  
 1 b3 5

I **X X X** **1 1 1**  
**3**  
 b3 5 1

III **X**  
**1 1 1 1 1**  
**2**  
**3**  
**4**  
 5 1 5 1 b3

I **1 1 1 1 1 (1)**  
**3 4**  
 1 5 1 b3 5 (1)

VI **X X X**  
**1**  
**3 4**  
 5 1 b3

V **X** **1** **X X**  
**2**  
**4**  
 1 b3 5

V **X X** **1** **X**  
**2 3**  
**4**  
 b3 5 1

IV **X X X** **1**  
**2**  
**3**  
 5 1 b3

VIII **(1) 1 1 1 1 1**  
**2**  
**3 4**  
 (5) 1 5 1 b3 5

IV **1** **X** **X**  
**2**  
**3 4**  
 b3 b3 5 1

X **X X X**  
**1**  
**2**  
**4**  
 1 b3 5

X **X** **1 1** **X X**  
**2**  
**4**  
 b3 5 1

IX **X X** **1** **X**  
**2 3**  
**4**  
 5 1 b3

VIII **X X X** **1**  
**2**  
**3**  
 1 b3 5

X **X** **1** **X X**  
**2**  
**4 4 4**  
 b3 5 b3 5 1

VIII **1** **X** **X**  
**2**  
**3 4**  
 5 5 1 b3

I **1** **X X**  
**2 3**  
**4**  
 b3 5 1 b3

I **X** **1 1** **X**  
**3 4**  
 5 1 b3 5

I **X X** **1 1 1**  
**3**  
 1 b3 5 1

I **X X** **1 1**  
**3**  
**4**  
 1 b3 5 b3

I **X** **X** **1 1 1**  
**3**  
 5 b3 5 1

III **X X**  
**1 1**  
**2**  
**4**  
 b3 5 1 5

V **X X**  
**1**  
**2**  
**3 4**  
 5 1 b3 5

V **X** **1** **X**  
**2 3**  
**4**  
 1 b3 5 1

IV **X X** **1**  
**2**  
**3 4**  
 b3 5 1 b3

V **X X**  
**1**  
**2 3**  
**4**  
 b3 5 1 5

IV **X** **X** **1**  
**2**  
**3**  
**4**  
 1 5 1 b3

VI **1** **X X**  
**2 3**  
**4**  
 5 1 b3 1

X **X X**  
**1 1**  
**2**  
**4**  
 1 b3 5 1

IX **X** **1** **X**  
**2 3**  
**4**  
 b3 5 1 b3

VIII **X X** **1**  
**2**  
**3 4**  
 5 1 b3 5

IX **X X** **1**  
**2 3**  
**4**  
 5 1 b3 1

VIII **X** **X** **1**  
**2**  
**3**  
**4**  
 b3 1 b3 5

X **X X**  
**1**  
**2**  
**3 4**  
 1 b3 5 b3

# Vermindert

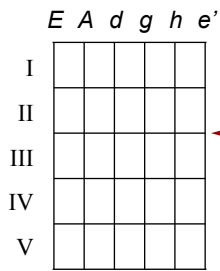
(in F)

II	 b3 b5 1	I	 b5 1 b3	I	 1 b3 b5	I	 b3 b5 1	II	 b5 b3 b5 1	II	 b5 (1) b5 1 b3
VI	 b5 1 b3	IV	 1 b3 b5	IV	 b3 b5 1	IV	 b5 1 b3	VIII	 1 b5 1 b3	VII	 1 1 b3 b5
IX	 1 b3 b5	IX	 b3 b5 1	IX	 b5 1 b3	VII	 1 b3 b5	XI	 b3 1 b3 b5	XI	 b3 b3 b5 1
I	 b3 b5 1 b3	I	 b5 1 b3 b5	I	 1 b3 b5 1	I	 1 b3 b5 b3	II	 b3 b5 1 b5	I	 1 1 b3 b5
IV	 b5 1 b3 b5	IV	 1 b3 b5 1	IV	 b3 b5 1 b3	IV	 b3 b5 1 b5	VI	 b5 1 b3 1	IV	 b3 b3 b5 1
IX	 1 b3 b5 1	IX	 b3 b5 1 b3 (b5)	VII	 b5 1 b3 b5	IX	 b5 1 b3 1	IX	 1 b3 b5 b3	VII	 b5 b5 1 b3

**Bitte kaufe die Vollversion  
von unserem Shop, um die  
Seiten 11 - 41 anzuzeigen!**

[www.guitar.ch](http://www.guitar.ch)

# Akkorddiagramme

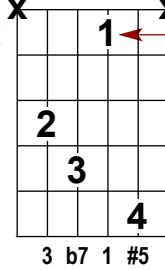


← **Waagrechte Linien** stellen die Bünde des Gitarrenhalses dar.

↑ **Senkrechte Linien** sind Gitarrensaiten. Das tiefe E befindet sich links, das hohe e' rechts.

**Römische Zahlen** zeigen die Lage auf dem Hals an:  
 I = 1. Bund  
 II = 2.  
 III = 3.  
 IV = 4.  
 V = 5.  
 VI = 6.  
 VII = 7.  
 VIII = 8.  
 IX = 9.  
 X = 10.  
 XI = 11.  
 XII = 12.

Ein **X** bezeichnet eine Saite, die nicht gespielt werden darf.



**Finger**  
**1** = Zeigefinger  
**2** = Mittelfinger  
**3** = Ringfinger  
**4** = kleiner Finger

↑ **Aufbau des Akkordes**

- 1 = Grundton
- 2 = grosse Sekund
- b3 = kleine Terz
- 3 = grosse Terz
- 4 = reine Quarte
- b5 = verminderte Quinte
- 5 = reine Quinte
- #5 = übermässige Quinte
- 6 = reine Sexte
- bb7 = verminderte Septime
- b7 = kleine Septime
- j7 = grosse Septime
- b9 = kleine None
- 9 = grosse None
- #9 = übermässige None
- 11 = reine Undezime
- #11 = übermässige Undezime
- b13 = kleine Terzdezime
- 13 = grosse Terzdezime

# Transponiertabelle

Fast alle Gitarrengriffe in diesem Buch enthalten keine Leersaiten. So können sie zu jeder beliebigen Position auf dem Gitarrenhals verschoben werden. Um die Akkorde in andere Tonarten zu transponieren, verschiebe sie entlang dem Hals entweder aufwärts (+) oder abwärts (-) wie in der Tabelle angegeben:

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

# Weitere Publikationen

Ebenfalls erhältlich von [www.guitar.ch](http://www.guitar.ch)

- Guitar Lovers Akkiordindex mit anderen Grundtönen
- Guitar Lovers Handbuch Akkorde, Tonleitern, Arpeggios
- Guitar Lovers Studien Theorie, Stimmungen, Übungen
- Guitar Lovers Licks Pentatonische und modale Licks
- Guitar Lovers Jamtracks Stücke mit Begleitmusik zum Solieren
- Guitar Lovers Notenpapier Leere Notenblätter und Tabulaturen zum Ausdrucken
- Guitar Lovers Notenbücher Sammlungen von Stücken als PDF mit Ton

Klicke hier, um den [Guitar Lovers Shop](#) für weitere Informationen zu besuchen

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## Dies ist eine Demo-Version

Die Seiten 11 - 41 sind nur in der Vollversion enthalten, die im Guitar Lovers Shop erhältlich ist.