

CHORD COMPENDIUM

for Raised Matched Reciprocal™ tuned Chapman Stick®

by Greg Howard
(revised Oct. 30, 2019)

This booklet shows where to find commonly occurring chords on both the bass and melody sides of Sticks tuned in the Raised Matched Reciprocal tuning. Each page shows a variety of triads with the same root, bass chords first, then melody chords. The pages are arranged in this alphabetic sequence: Ab, A, B, C, Db, D, Eb, E, F, F#, G. Fingering suggestions are shown with different geometric symbols, as originally presented in Emmett Chapman's book *Free Hands*:

● = index finger (1st) ◆ = middle finger (2nd)

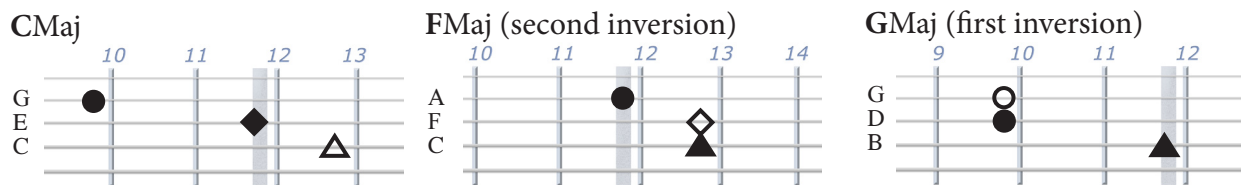
▲ = ring finger (3rd) ■ = pinky (4th)

Roots (tonics) shown as hollow shapes and other chord tones shown as solid shapes as above.

○ = index finger root (1st) ◇ = middle finger root (2nd)

△ = ring finger root (3rd) □ = pinky root (4th)

The chord fingerings are consistent with my book *The Stick Book, Volume 1*, but if you have other preferred fingerings, by all means use them. My preference on the melody strings is to have the 3rd finger playing the lower notes and the first finger the highest notes for all chord shapes that allow it, which makes transitioning between chords that share common tones easier, as shown in this 1-4-5 example:



When a chord has a note other than the root on the bottom, that's called an inversion. The "first inversion" has the root on the top and the 3rd on the bottom, and the second inversion has the root in the middle and the 5th on the bottom.

There's no need to play chords with the tips of the fingers all the time. Often it's more comfortable to open the 1st finger up across the frets, as shown in the photo to the right. This gives your hand more reach, making it unnecessary to use the right pinky at all, and you can keep things relaxed. It's okay to touch strings that are not used as long as you don't push them down to the frets. Note that the 1st finger plays both the G and B in the GMaj chord shown above, to do this just lay the finger down across the strings like a capo. This is called a "double-stop".

Open the right index finger up for more reach



For left hand chords, allow your hand to form the shape of the chord without bending the wrist wherever possible. Often this means raising or lowering the left elbow to help keep the left wrist straight. Also, playing with the inside edge of the thumb contacting the board, rather than the pad of the thumb, opens the hand up over the board, and makes it much easier to form certain shapes, like the basic major triad.

Turning the left thumb opens the left hand up over the board for expanded reach.



BEYOND BASIC TRIADS

At the end of the booklet there is a page with tips on how to form more complex chord voicings across both sets of strings.

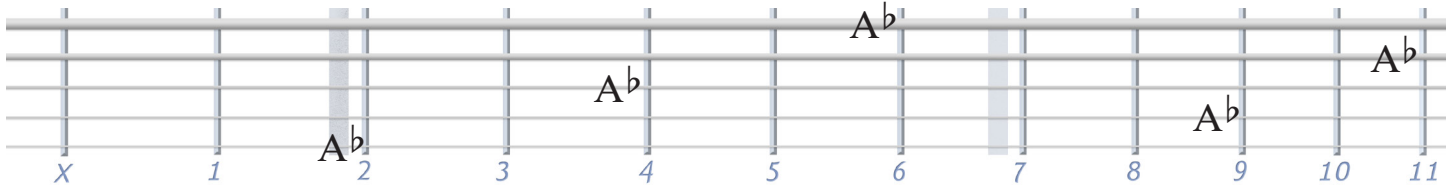
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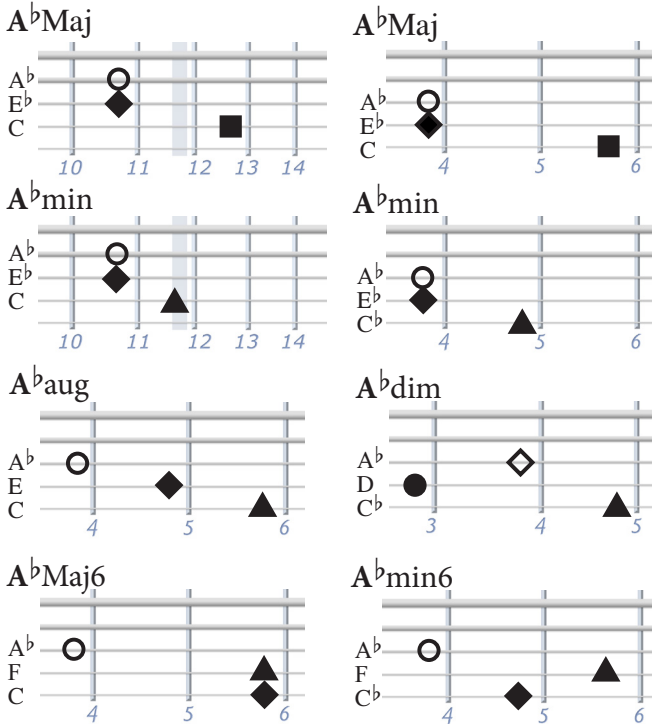
"A^b" BASS CHORDS

"A^b" NOTES FROM X-FRET TO FRET 11

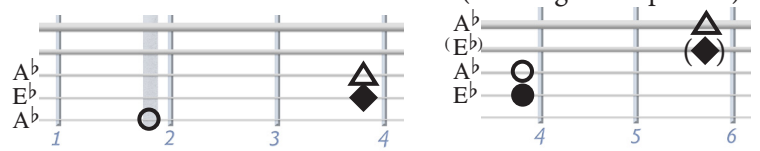
Raised Matched Reciprocal™ tuning



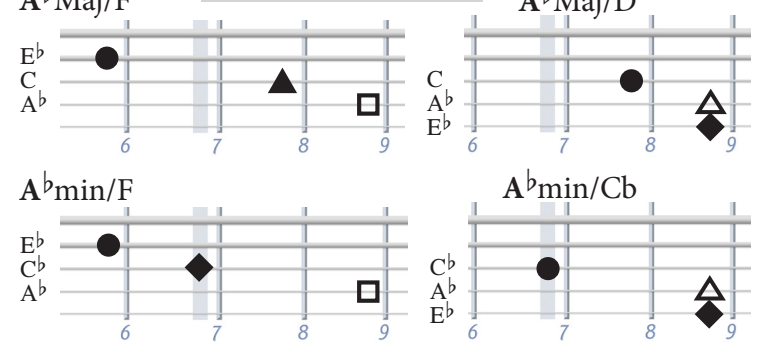
BASIC TRIADS



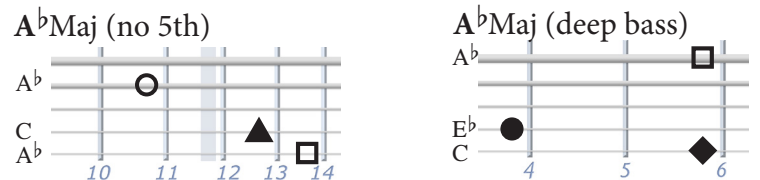
DRONE (NO 3RD)



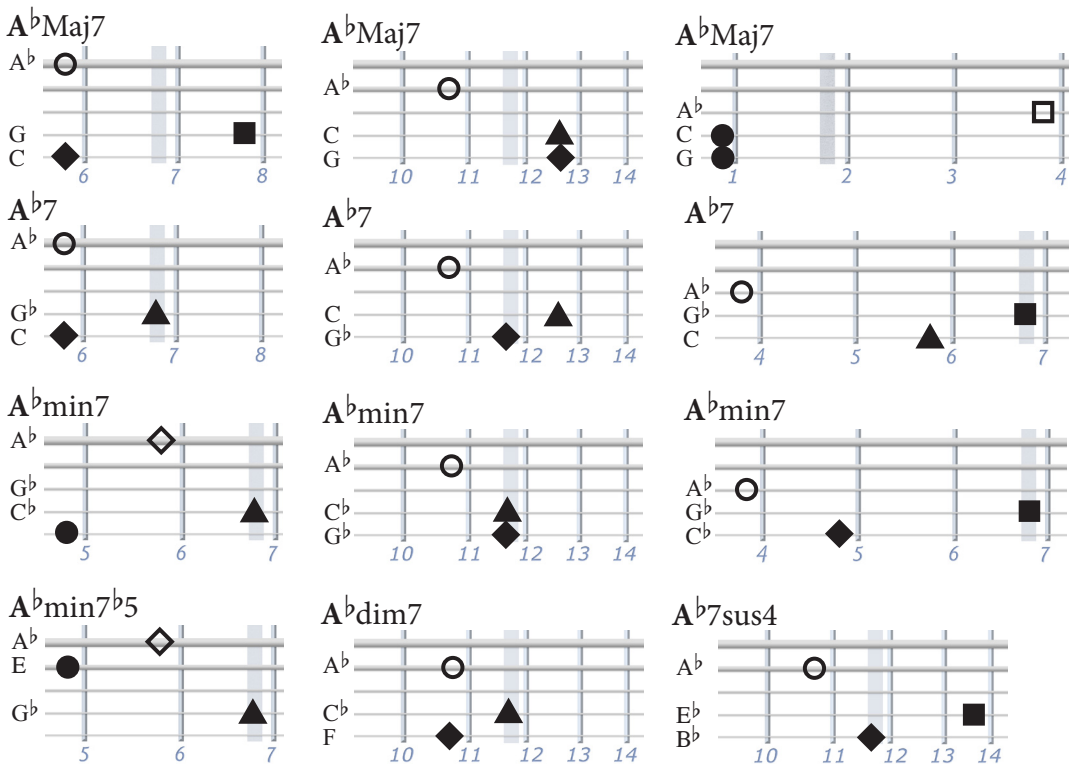
TRIAD INVERSIONS



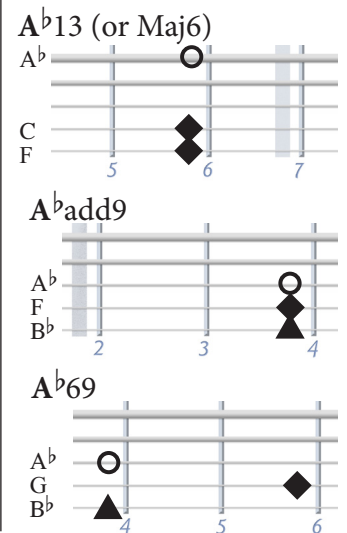
ALTERNATE MAJ AND MIN



7TH CHORDS



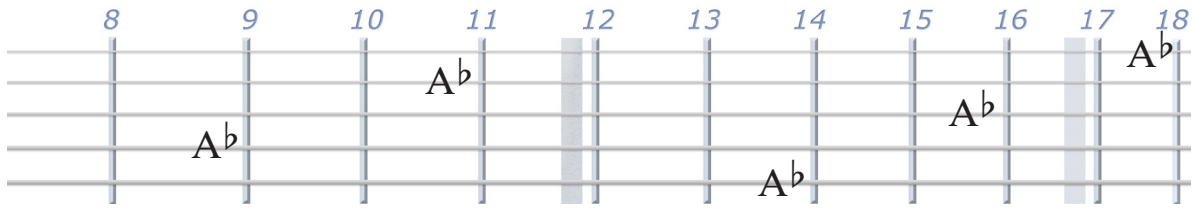
OTHER CHORDS



"A^b" MELODY CHORDS

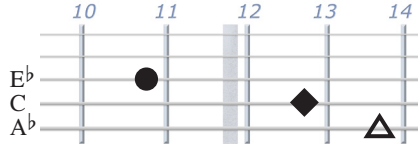
Raised Matched Reciprocal™ tuning

"A^b" NOTES FROM FRET 8-18

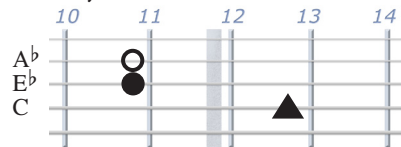


BASIC TRIADS AND INVERSIONS

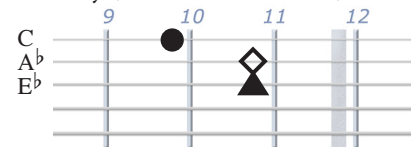
A^bMaj



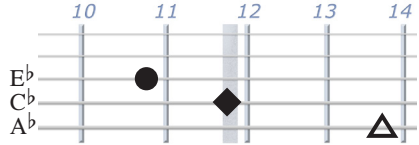
A^bMaj (first inversion)



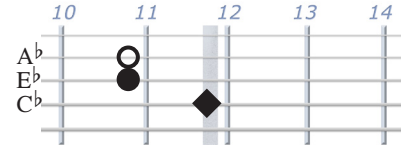
A^bMaj (second inversion)



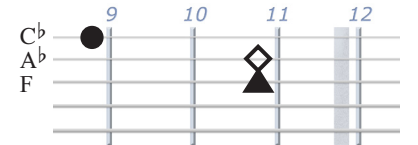
A^bmin



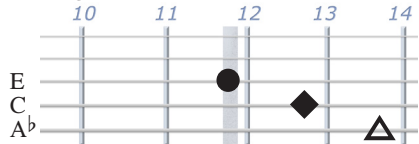
A^bmin (first inversion)



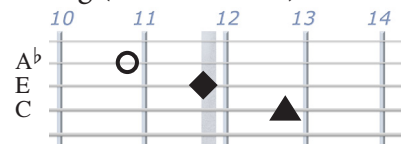
A^bmin (second inversion)



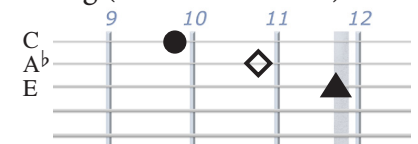
A^baug



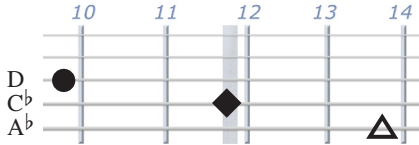
A^baug (first inversion)



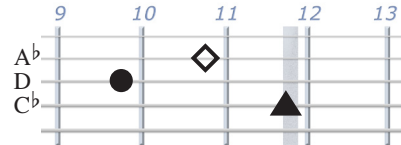
A^baug (second inversion)



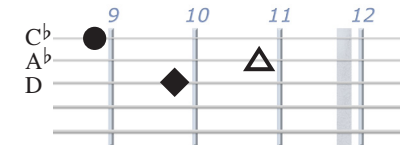
A^bdim



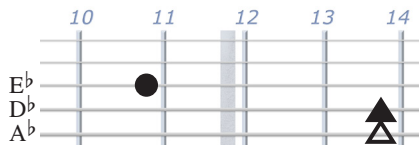
A^bdim (first inversion)



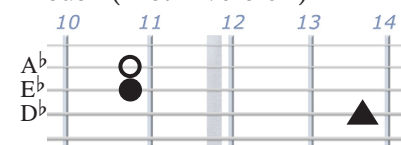
A^bdim (second inversion)



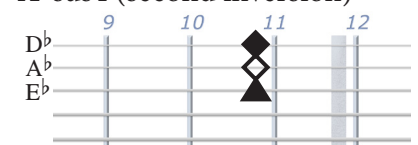
A^bsus4



A^bsus4 (first inversion)

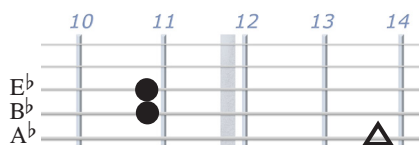


A^bsus4 (second inversion)



OTHER TRIADS

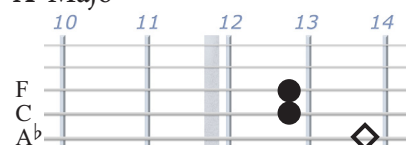
A^bsus2



A^b7 (no 5th)



A^bMaj6



OPEN VOICE CHORDS

A^bMaj

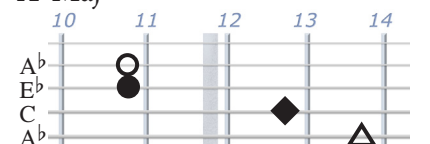


A^b7 or A^bmin7 (no 3rd)



4-NOTE MAJOR CHORD

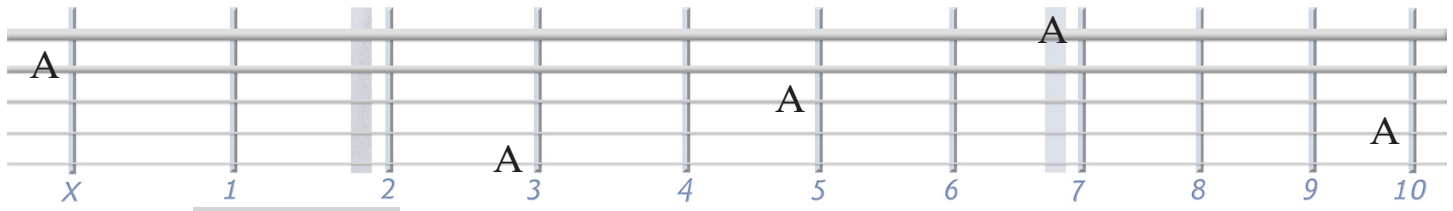
A^bMaj



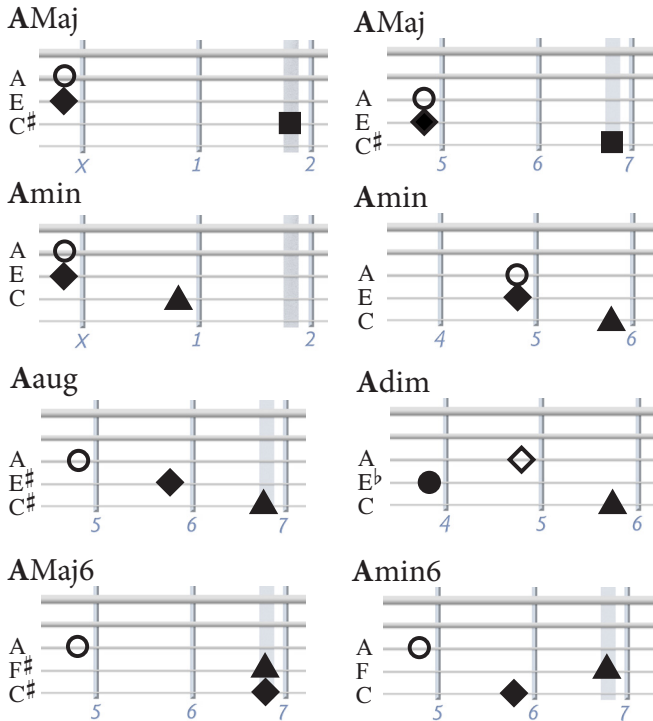
"A" BASS CHORDS

"A" NOTES FROM X-FRET TO FRET 10

Raised Matched Reciprocal™ tuning

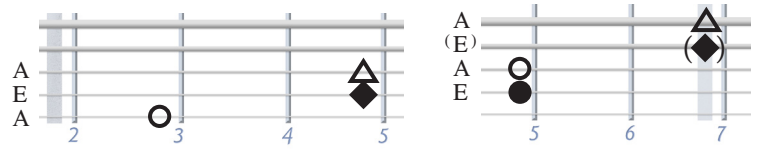


BASIC TRIADS

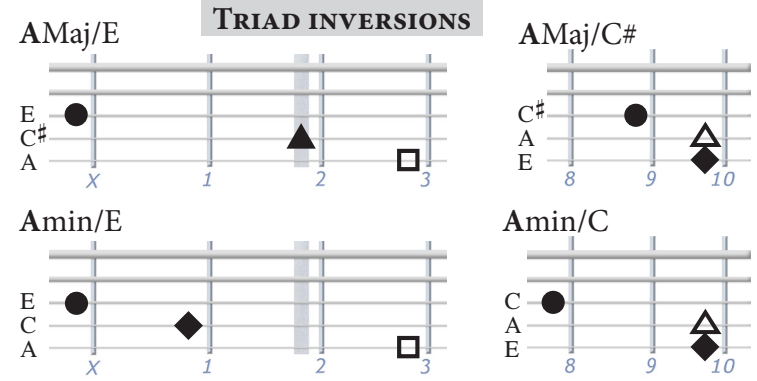


DRONE (NO 3RD)

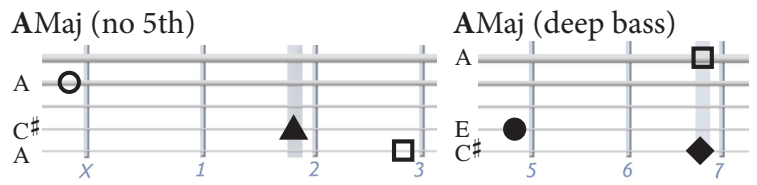
(2nd finger E optional)



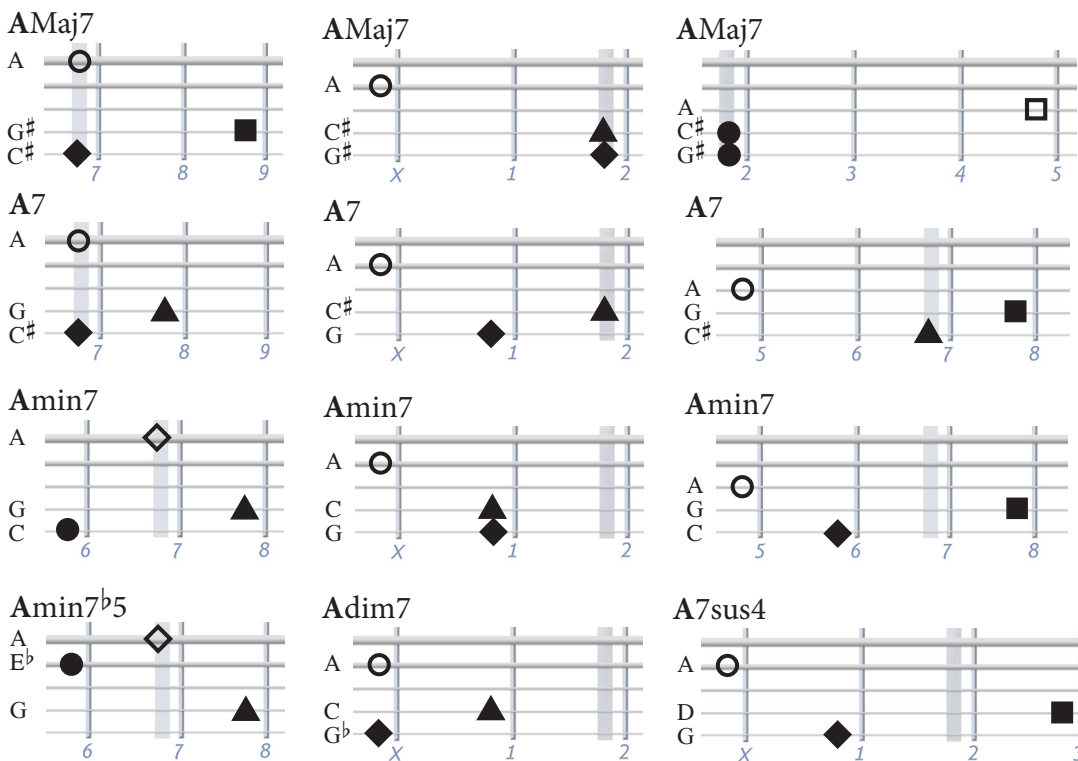
TRIAD INVERSIONS



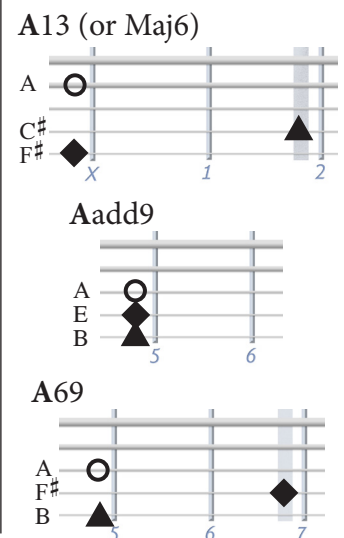
ALTERNATE MAJ AND MIN



7TH CHORDS



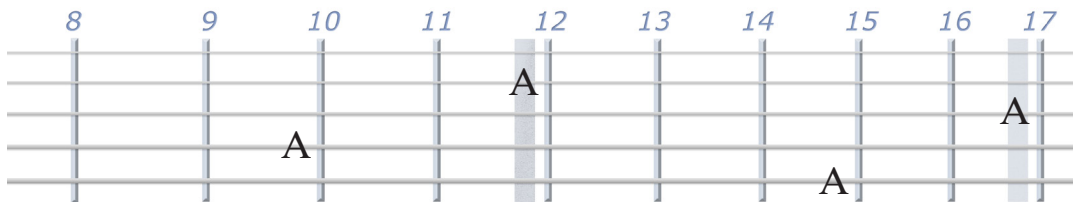
OTHER CHORDS



"A" MELODY CHORDS

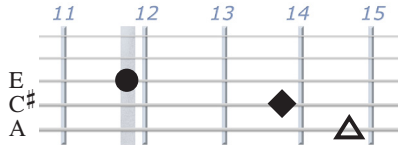
Raised Matched Reciprocal™ tuning

"A" NOTES FROM FRET 10-17

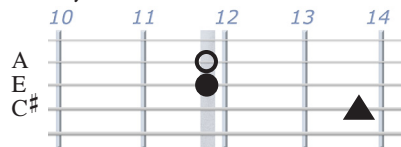


BASIC TRIADS AND INVERSIONS

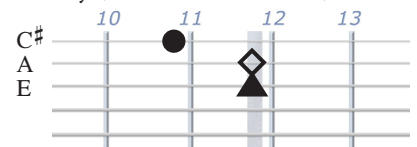
AMaj



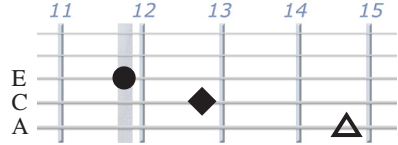
AMaj (first inversion)



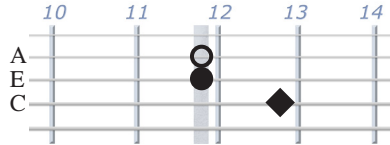
AMaj (second inversion)



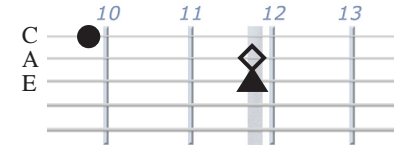
Amin



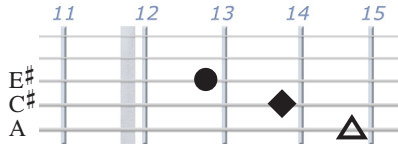
Amin (first inversion)



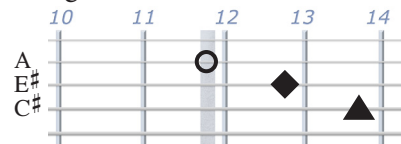
Amin (second inversion)



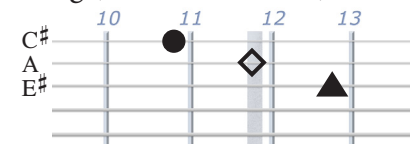
Aaug



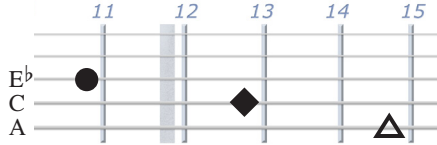
Aaug (first inversion)



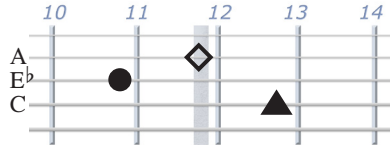
Aaug (second inversion)



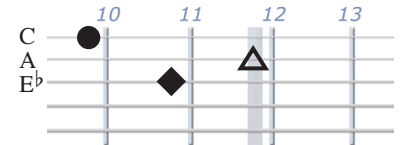
Adim



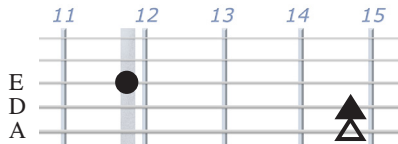
Adim (first inversion)



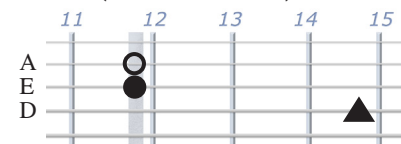
Adim (second inversion)



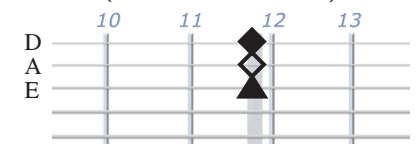
Asus4



Asus4 (first inversion)

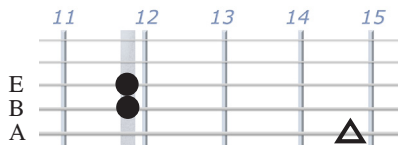


Asus4 (second inversion)



OTHER TRIADS

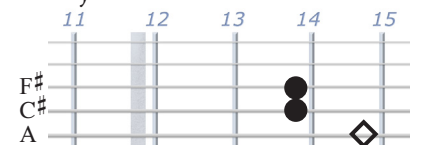
Asus2



A7 (no 5th)

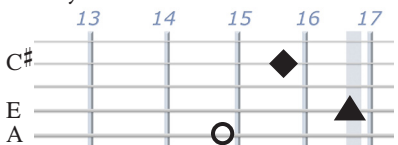


AMaj6

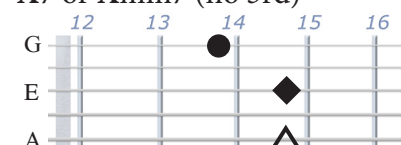


OPEN VOICE CHORDS

AMaj

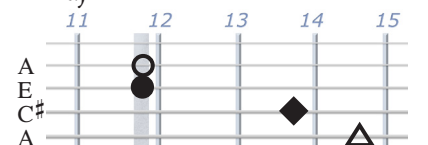


A7 or Amin7 (no 3rd)



4-NOTE MAJOR CHORD

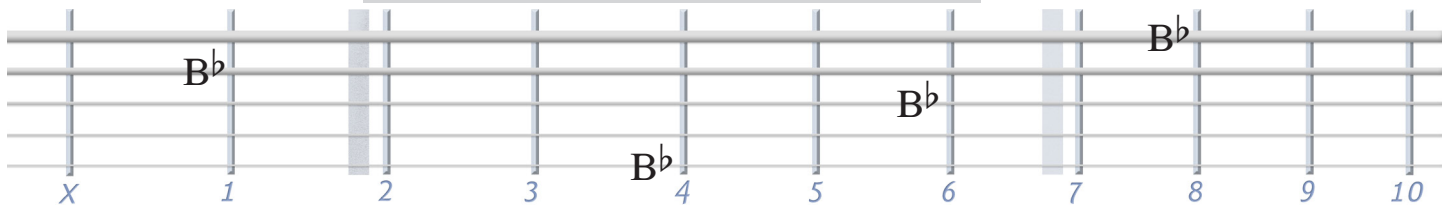
AMaj



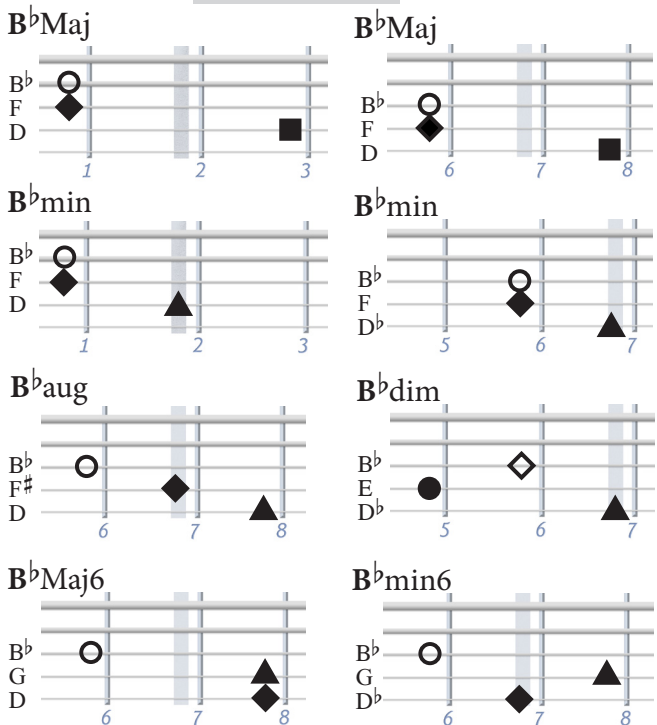
"B^b" BASS CHORDS

Raised Matched Reciprocal™ tuning

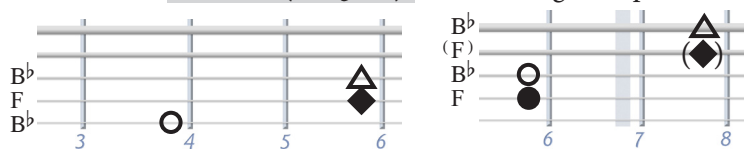
"B^b" NOTES FROM X-FRET TO FRET 10



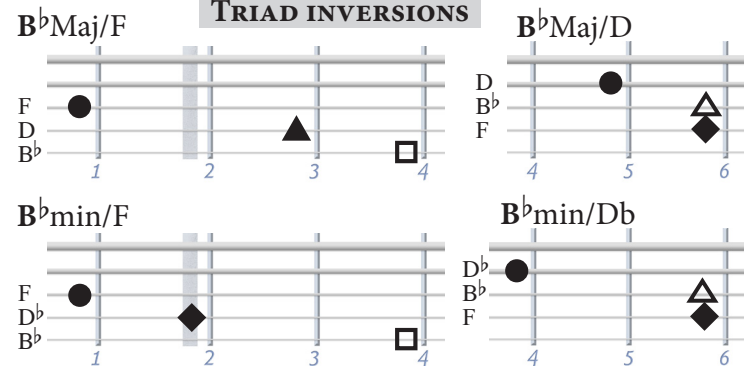
BASIC TRIADS



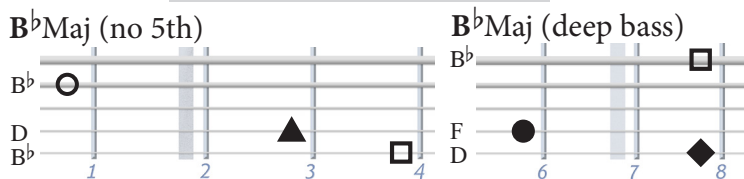
DRONE (NO 3RD)



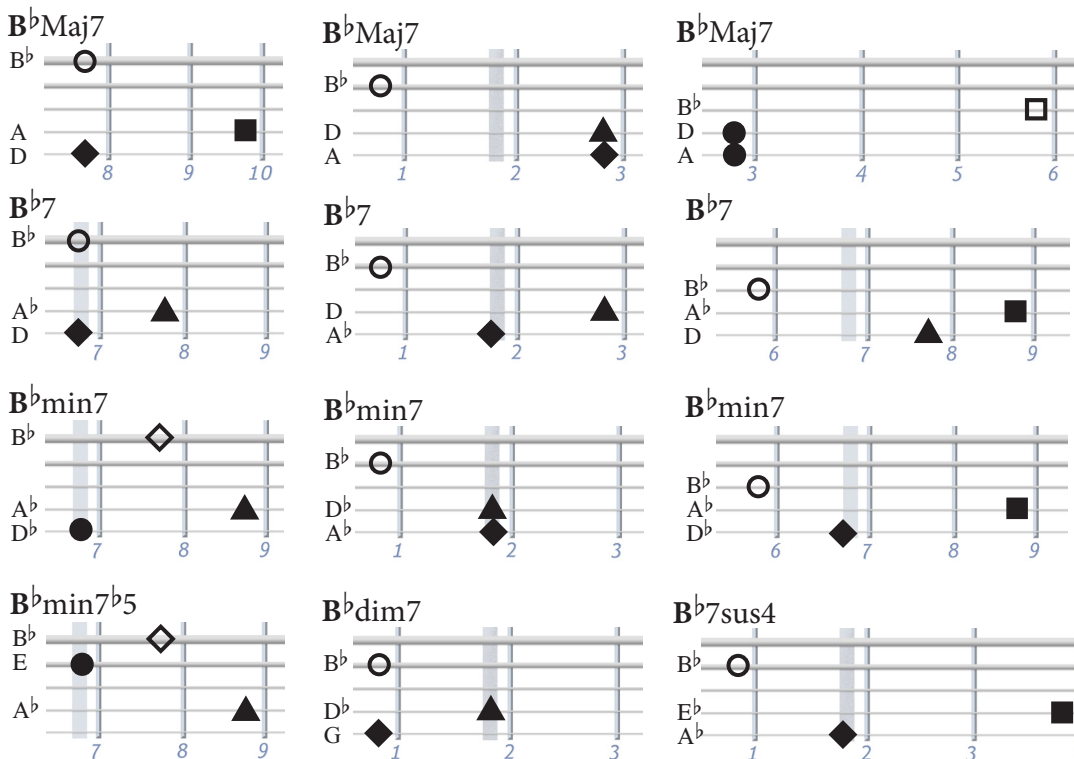
TRIAD INVERSIONS



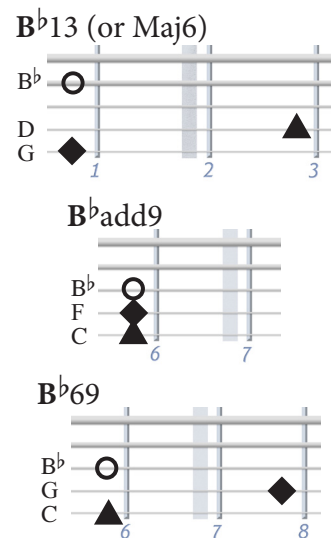
ALTERNATE MAJ AND MIN



7TH CHORDS



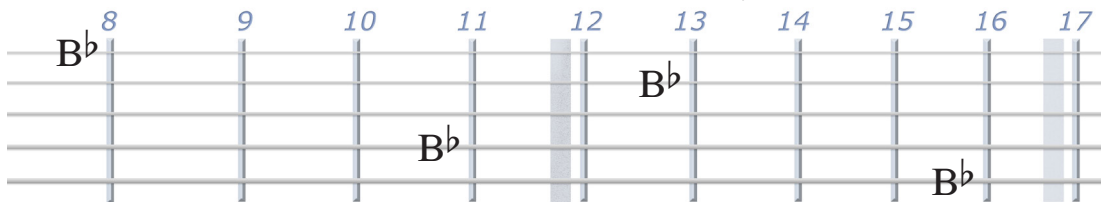
OTHER CHORDS



"B^b" MELODY CHORDS

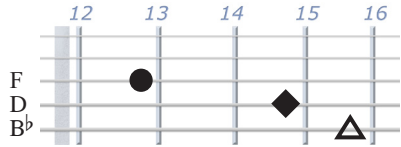
Raised Matched Reciprocal™ tuning

"B^b" NOTES FROM FRET 8-17

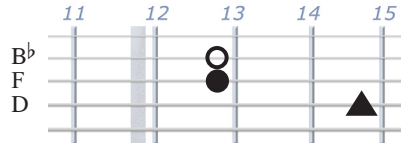


BASIC TRIADS AND INVERSIONS

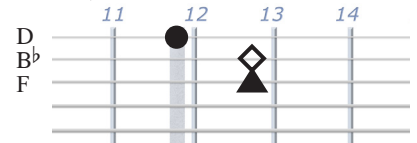
B^bMaj



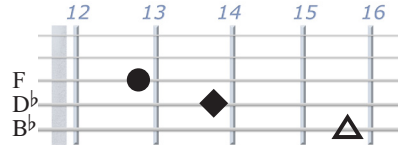
B^bMaj (first inversion)



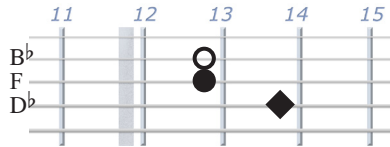
B^bMaj (second inversion)



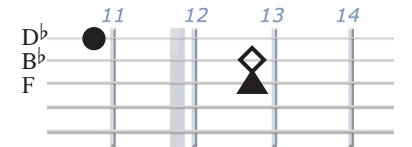
B^bmin



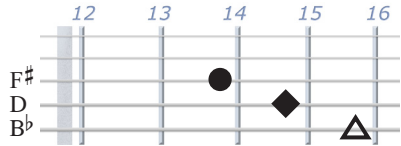
B^bmin (first inversion)



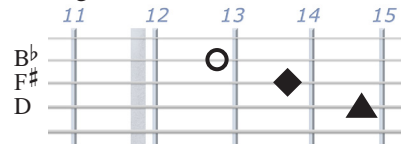
B^bmin (second inversion)



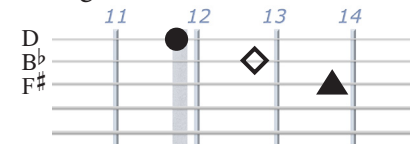
B^baug



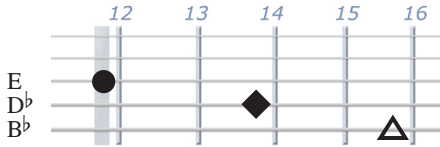
B^baug (first inversion)



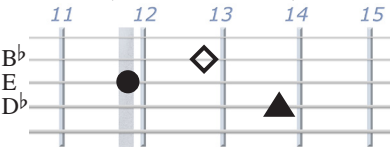
B^baug (second inversion)



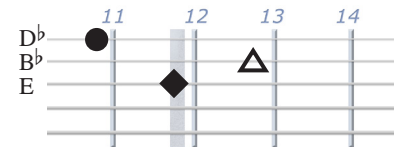
B^bdim



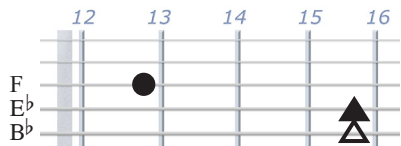
B^bdim (first inversion)



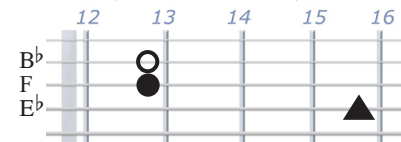
B^bdim (second inversion)



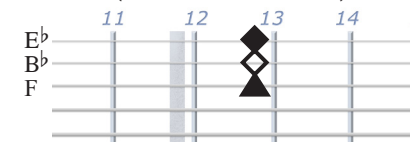
B^bsus4



B^bsus4 (first inversion)

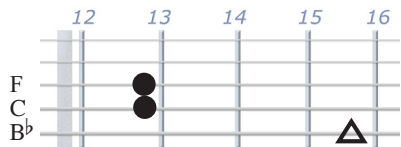


B^bsus4 (second inversion)

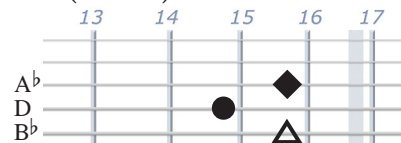


OTHER TRIADS

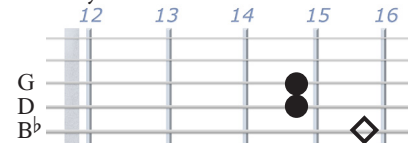
B^bsus2



B^b7 (no 5th)

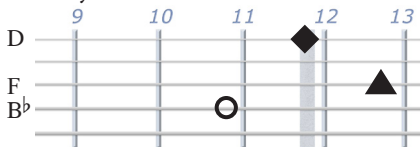


B^bMaj6

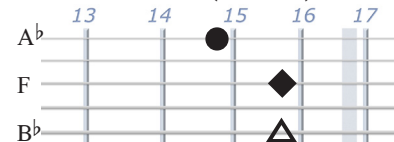


OPEN VOICE CHORDS

B^bMaj

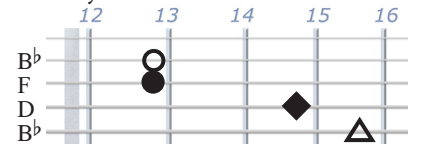


B^b7 or B^bmin7 (no 3rd)



4-NOTE MAJOR CHORD

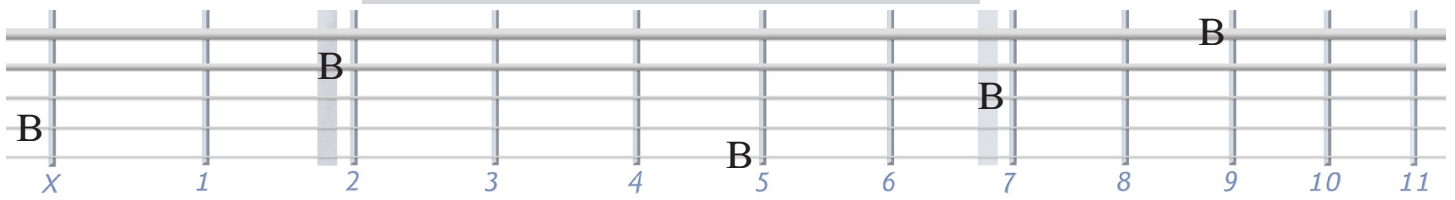
B^bMaj



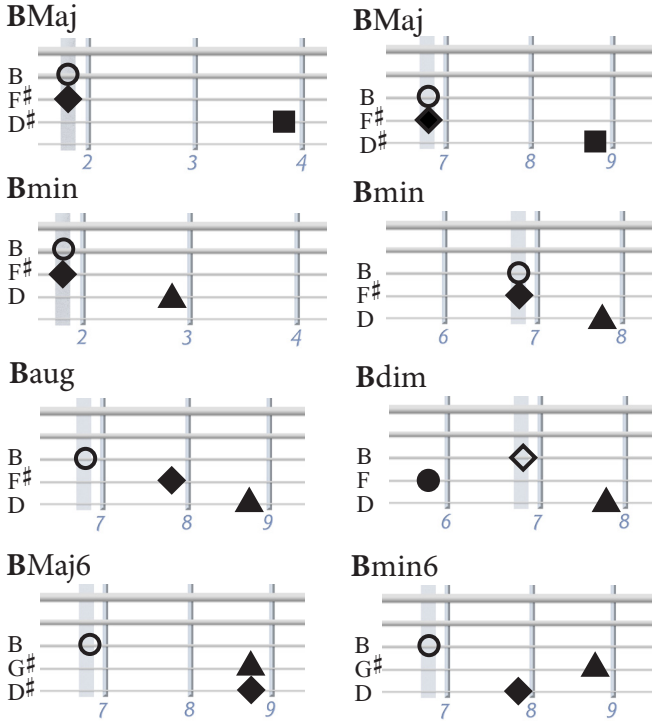
"B" BASS CHORDS

"B" NOTES FROM X-FRET TO FRET 10

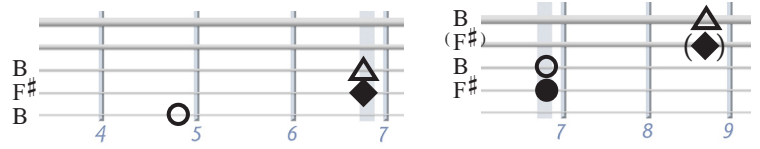
Raised Matched Reciprocal™ tuning



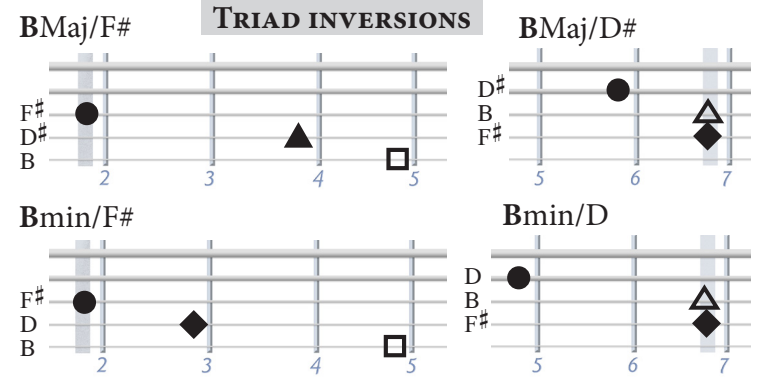
BASIC TRIADS



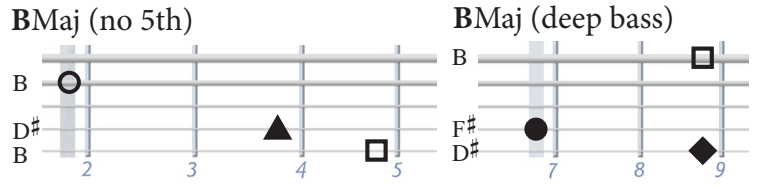
DRONE (NO 3RD)



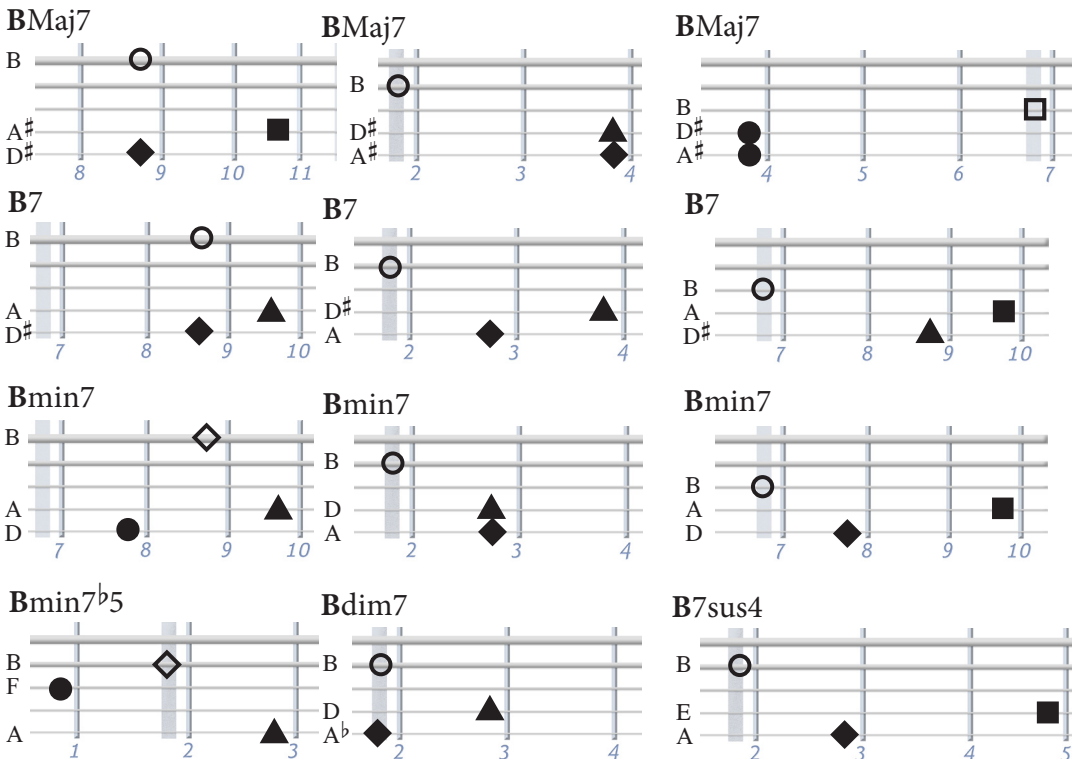
TRIAD INVERSIONS



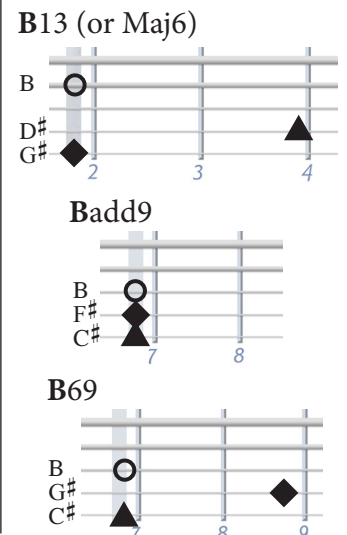
ALTERNATE MAJ AND MIN



7TH CHORDS



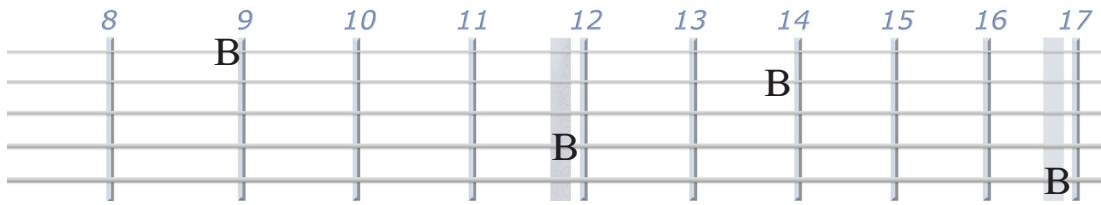
OTHER CHORDS



"B" MELODY CHORDS

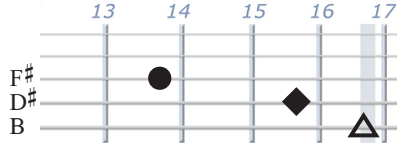
Raised Matched Reciprocal™ tuning

"B" NOTES FROM FRET 8-17

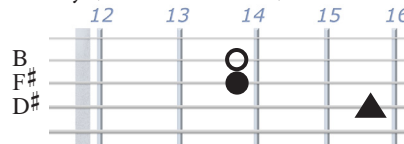


BASIC TRIADS AND INVERSIONS

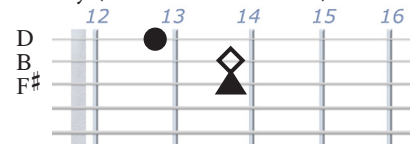
BMaj



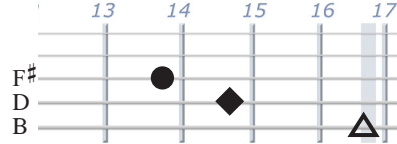
BMaj (first inversion)



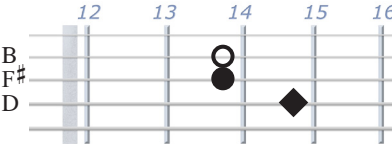
BMaj (second inversion)



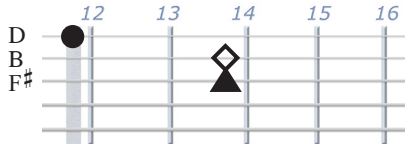
Bmin



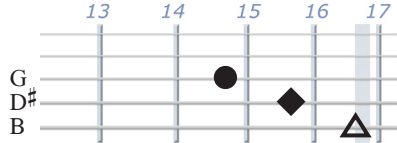
Bmin (first inversion)



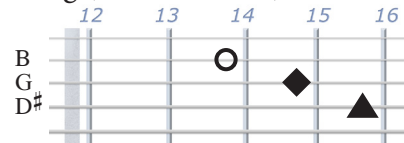
Bmin (second inversion)



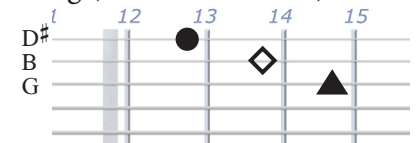
Baug



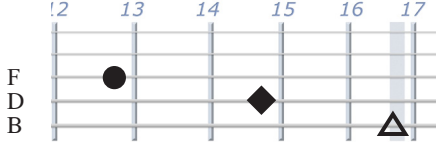
Baug (first inversion)



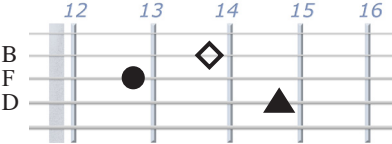
Baug (second inversion)



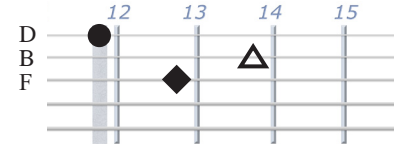
Bdim



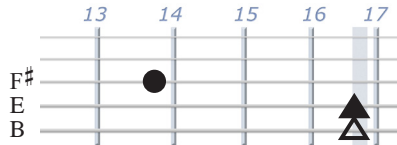
Bdim (first inversion)



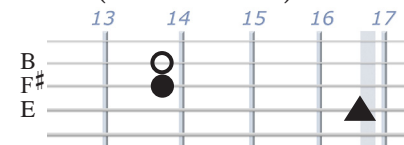
Bdim (second inversion)



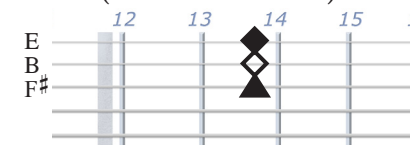
Bsus4



Bsus4 (first inversion)

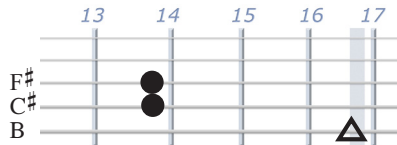


Bsus4 (second inversion)

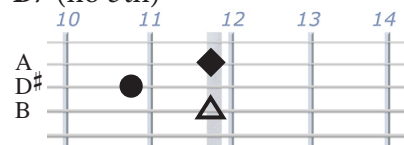


OTHER TRIADS

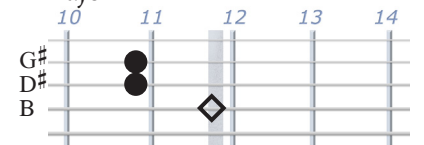
Bsus2



B7 (no 5th)

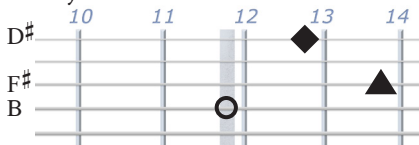


BMaj6

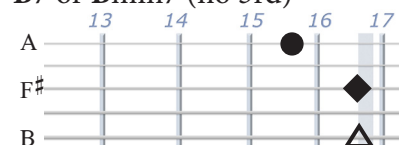


OPEN VOICE CHORDS

BMaj

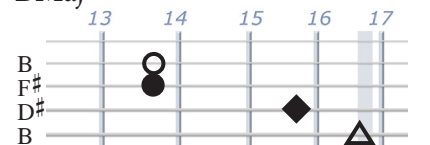


B7 or Bmin7 (no 3rd)



4-NOTE MAJOR CHORD

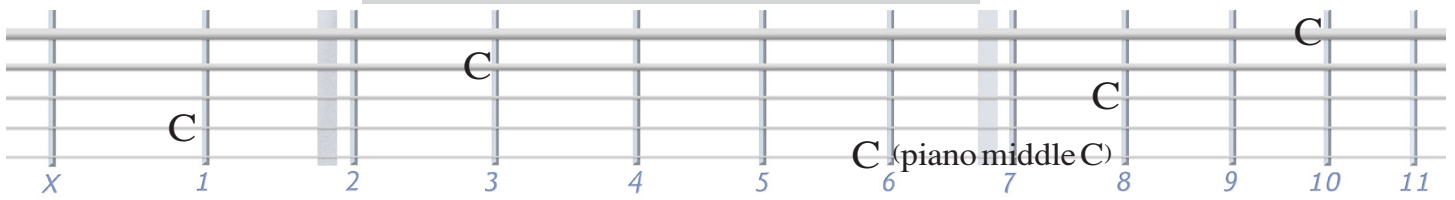
BMaj



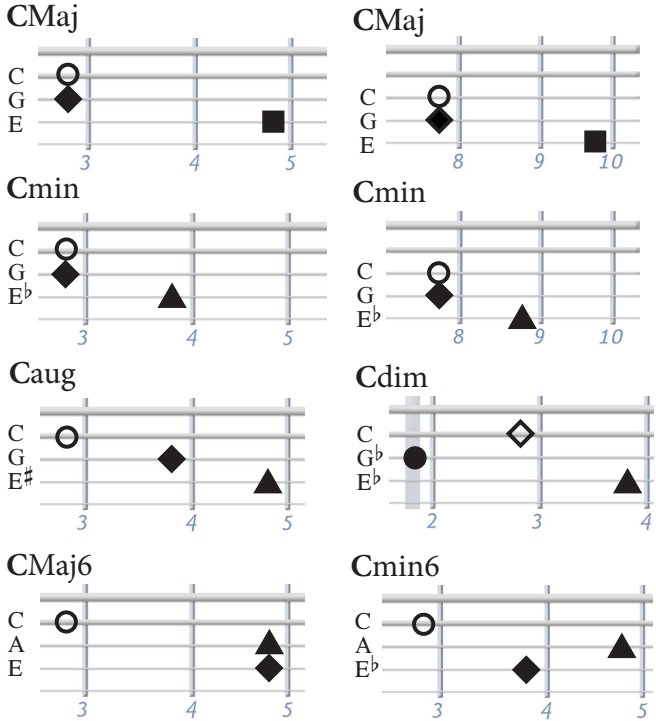
"C" BASS CHORDS

"C" NOTES FROM X-FRET TO FRET 10

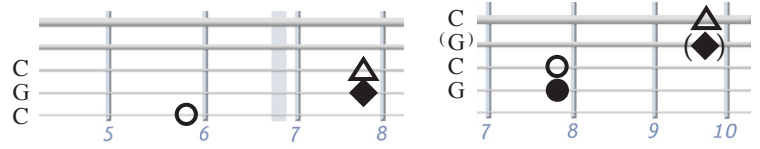
Raised Matched Reciprocal™ tuning



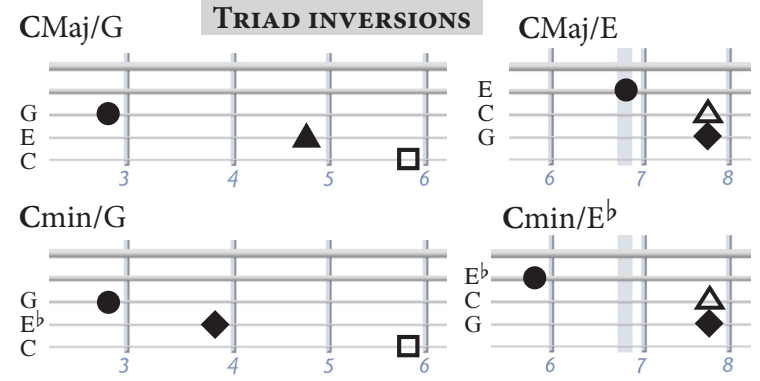
BASIC TRIADS



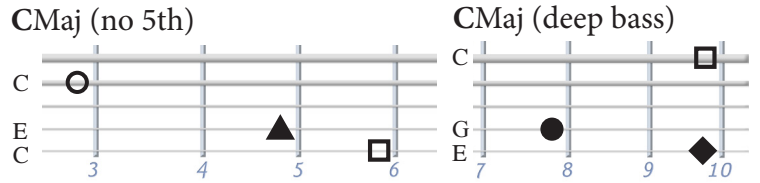
DRONE (NO 3RD)



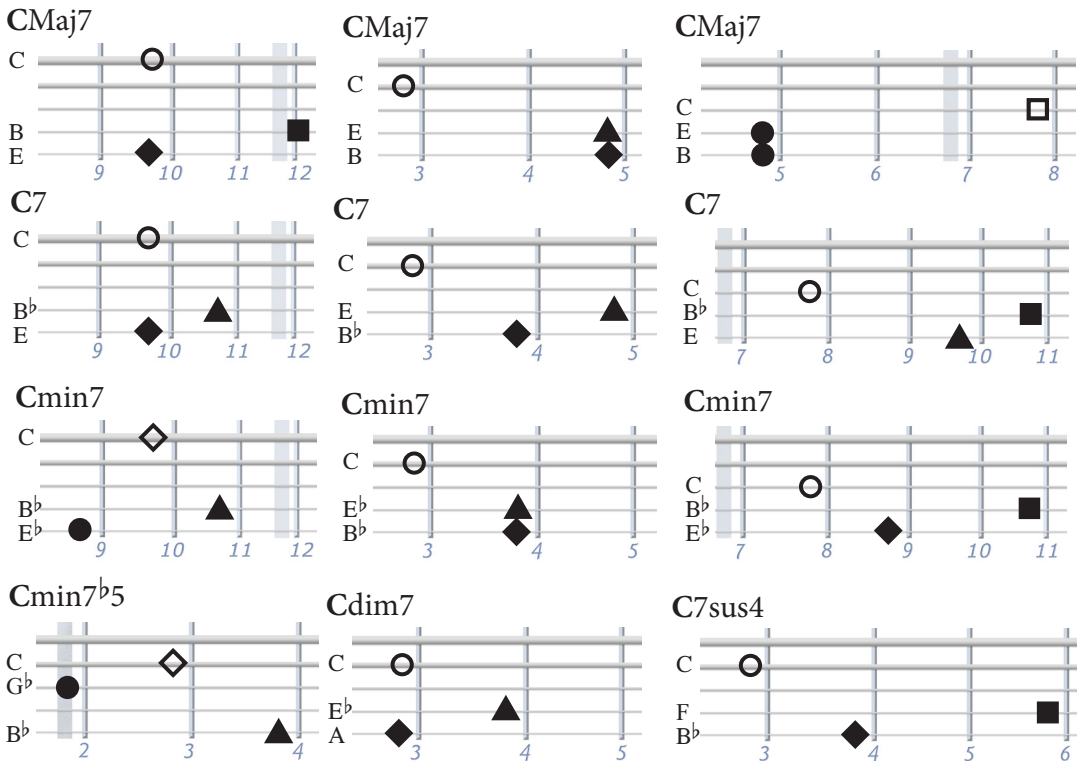
TRIAD INVERSIONS



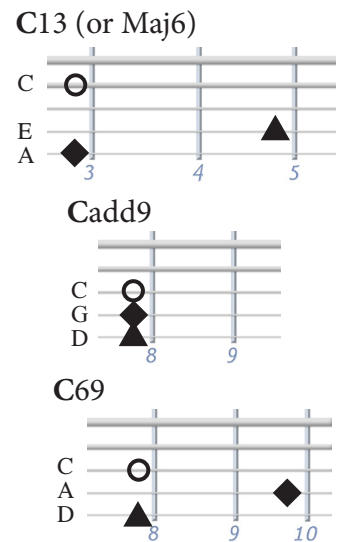
ALTERNATE MAJ AND MIN



7TH CHORDS

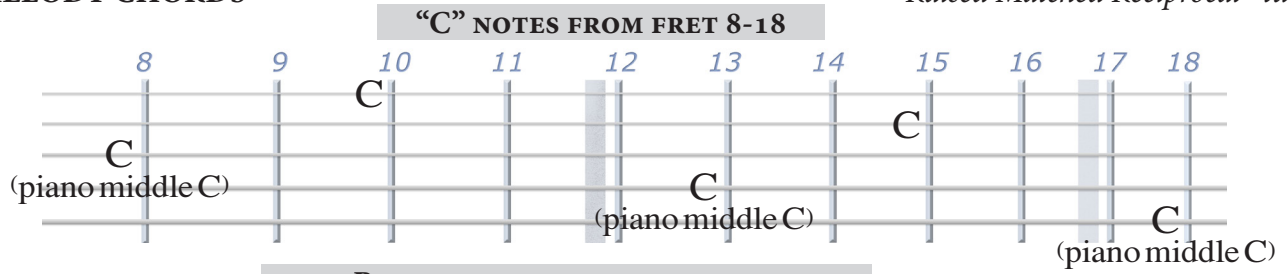


OTHER CHORDS



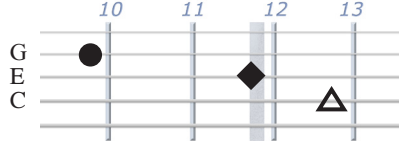
"C" MELODY CHORDS

Raised Matched Reciprocal™ tuning

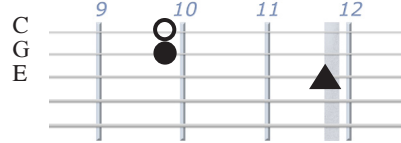


BASIC TRIADS AND INVERSIONS

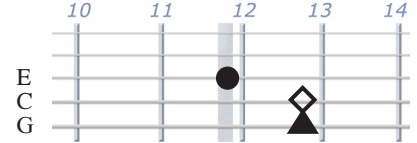
CMaj



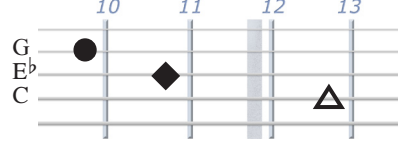
CMaj (first inversion)



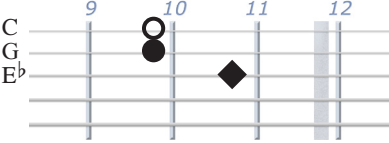
CMaj (second inversion)



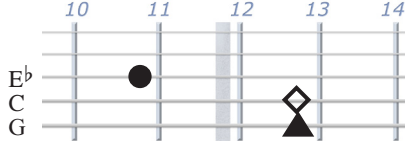
Cmin



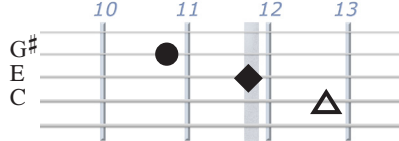
Cmin (first inversion)



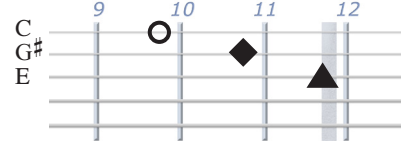
Cmin (second inversion)



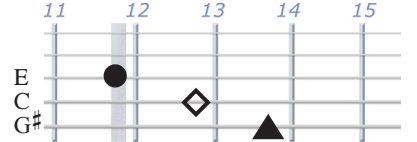
Caug



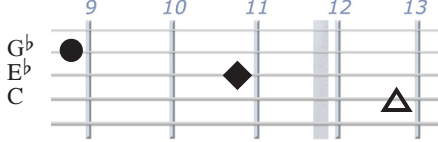
Caug (first inversion)



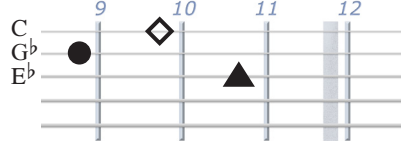
Caug (second inversion)



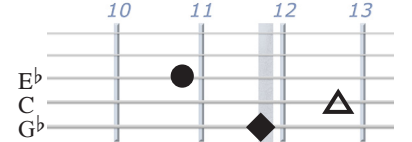
Cdim



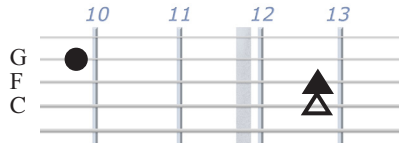
Cdim (first inversion)



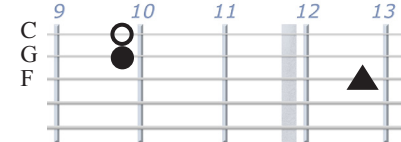
Cdim (second inversion)



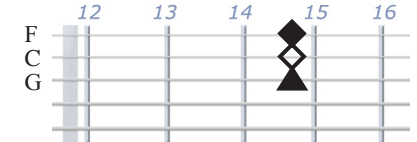
Csus4



Csus4 (first inversion)

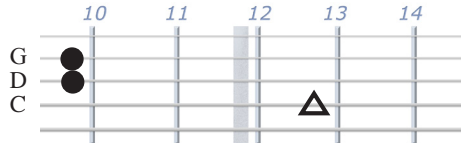


Csus4 (second inversion)

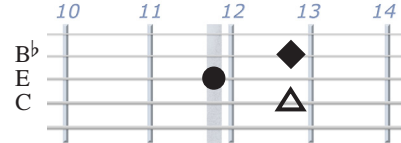


OTHER TRIADS

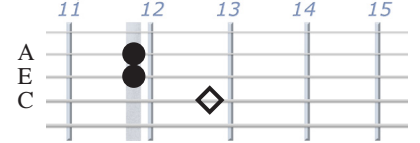
Csus2



C7 (no 5th)

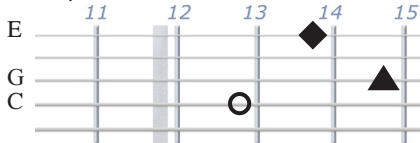


CMaj6



OPEN VOICE CHORDS

CMaj

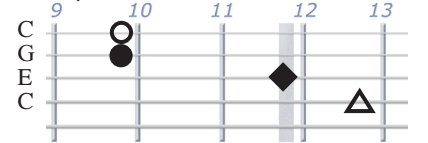


C7 or Cmin7 (no 3rd)



4-NOTE MAJOR CHORD

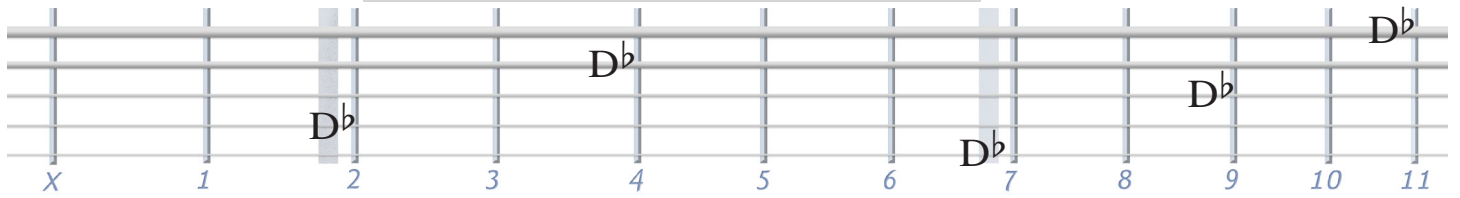
CMaj



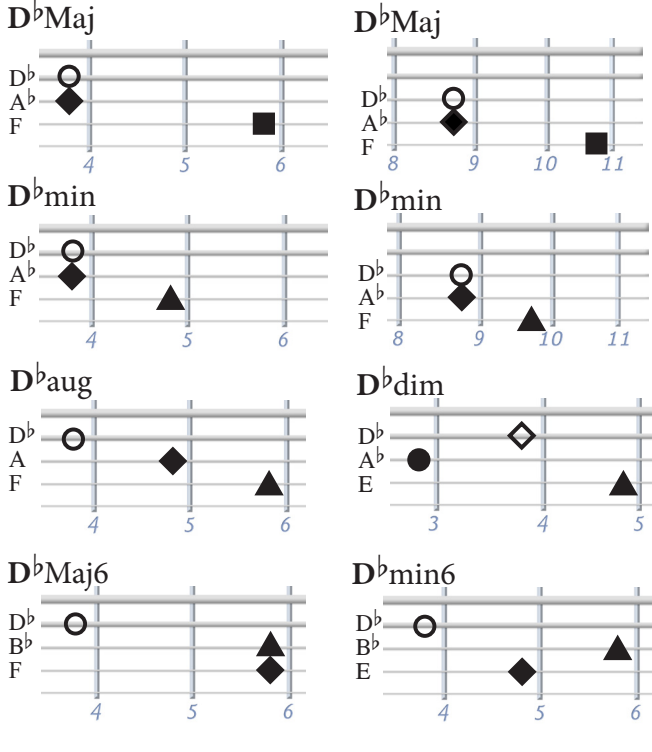
"D^b" BASS CHORDS

"D^b" NOTES FROM X-FRET TO FRET 11

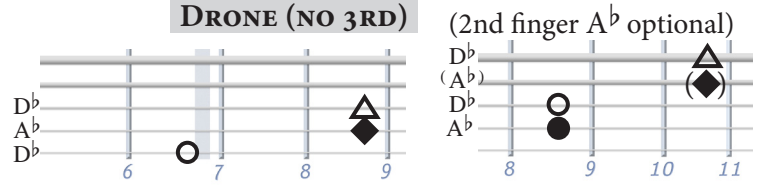
Raised Matched Reciprocal™ tuning



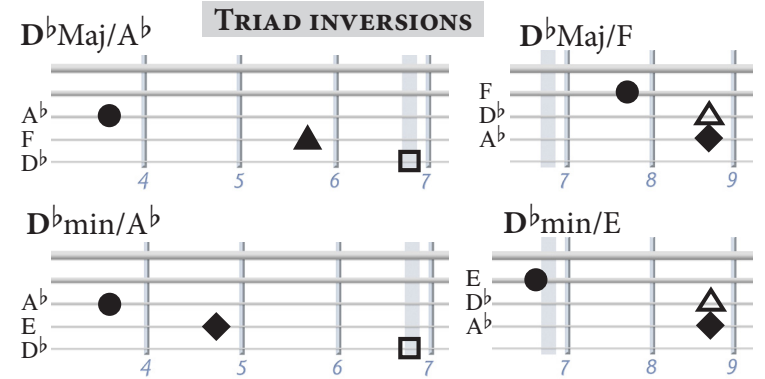
BASIC TRIADS



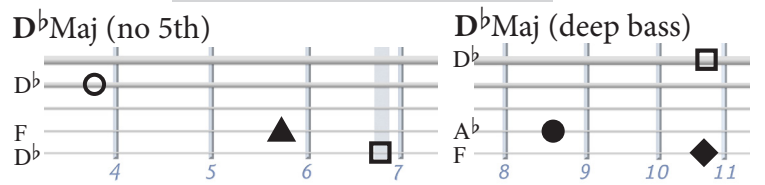
DRONE (NO 3RD)



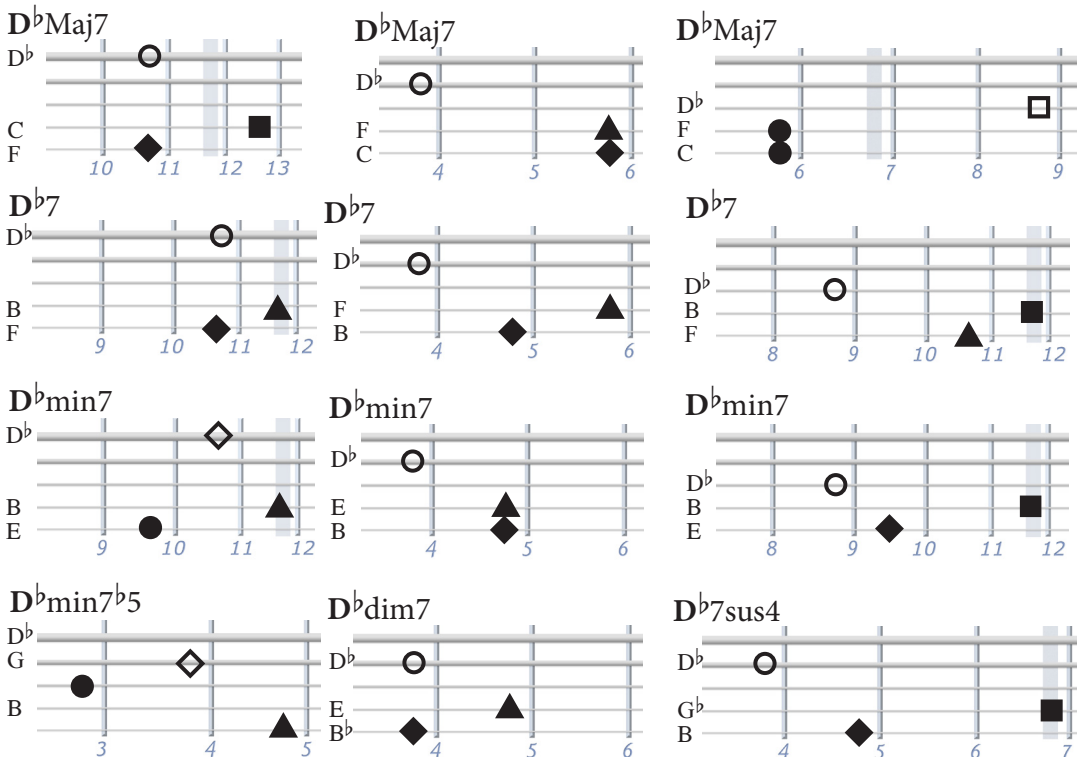
TRIAD INVERSIONS



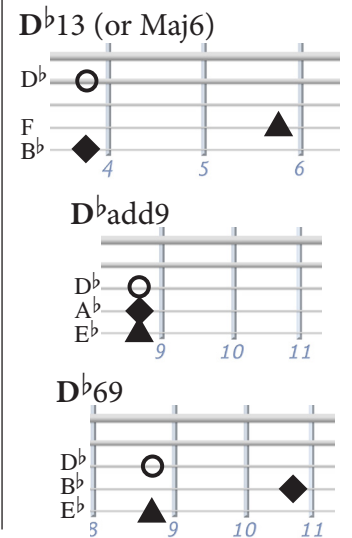
ALTERNATE MAJ AND MIN



7TH CHORDS



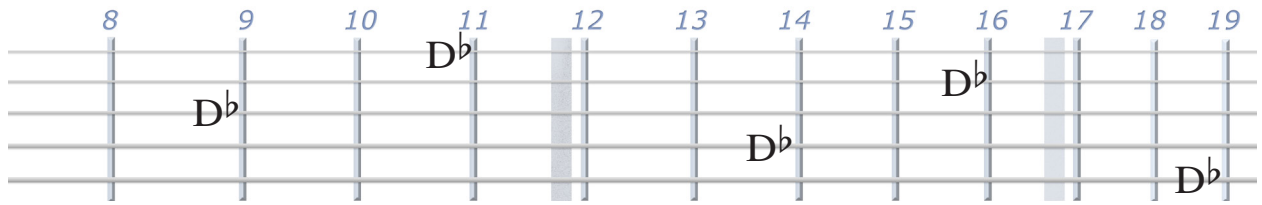
OTHER CHORDS



"D^b" MELODY CHORDS

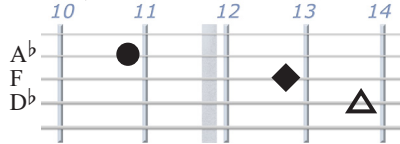
Raised Matched Reciprocal™ tuning

"D^b" NOTES FROM FRET 8-19

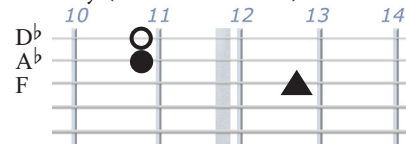


BASIC TRIADS AND INVERSIONS

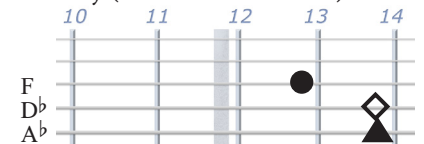
D^bMaj



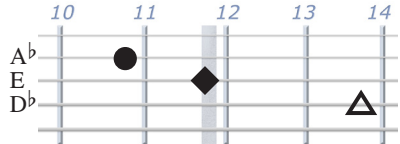
D^bMaj (first inversion)



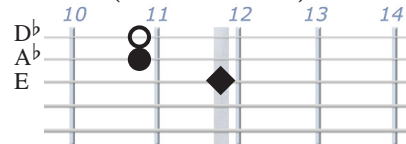
D^bMaj (second inversion)



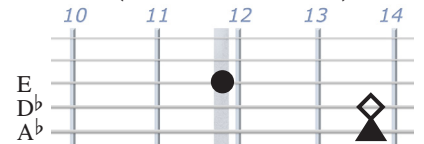
D^bmin



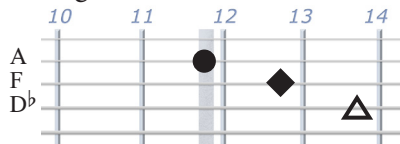
D^bmin (first inversion)



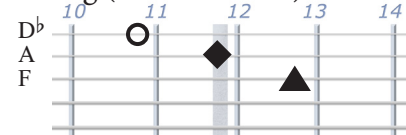
D^bmin (second inversion)



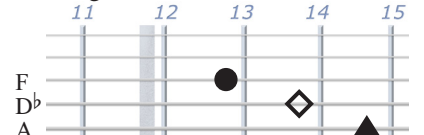
D^baug



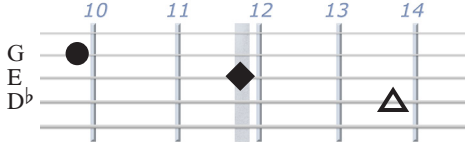
D^baug (first inversion)



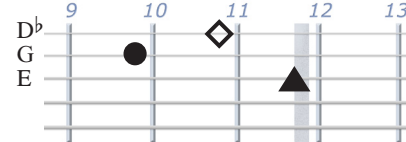
D^baug (second inversion)



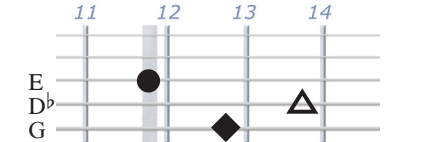
D^bdim



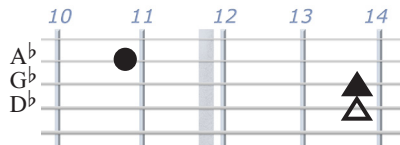
D^bdim (first inversion)



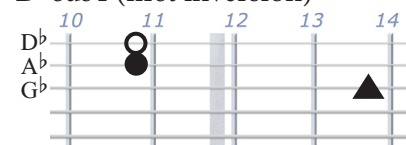
D^bdim (second inversion)



D^bsus4



D^bsus4 (first inversion)

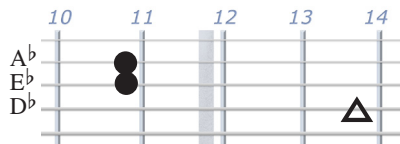


D^bsus4 (second inversion)

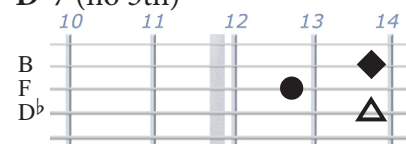


OTHER TRIADS

D^bsus2



D^b7 (no 5th)

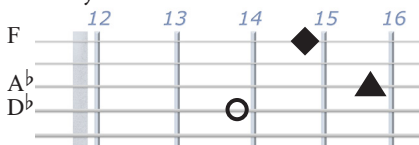


D^bMaj6

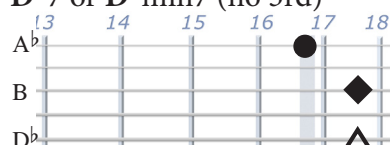


OPEN VOICE CHORDS

D^bMaj

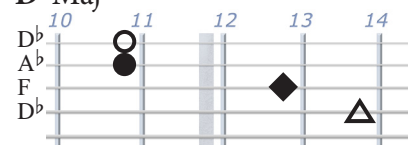


D^b7 or D^bmin7 (no 3rd)



4-NOTE MAJOR CHORD

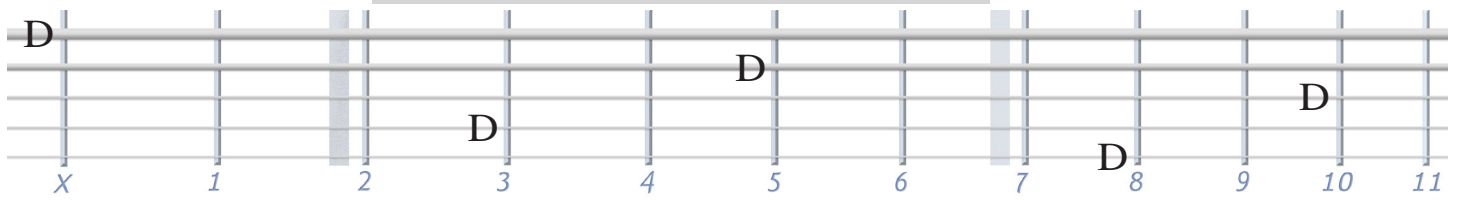
D^bMaj



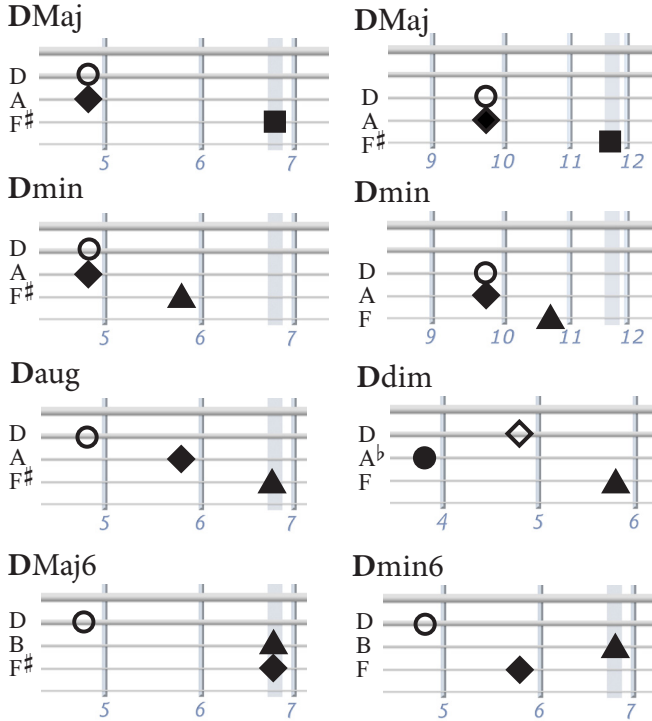
"D" BASS CHORDS

"D" NOTES FROM X-FRET TO FRET 10

Raised Matched Reciprocal™ tuning

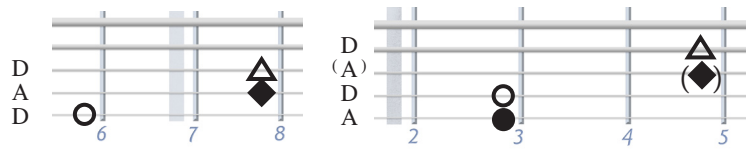


BASIC TRIADS

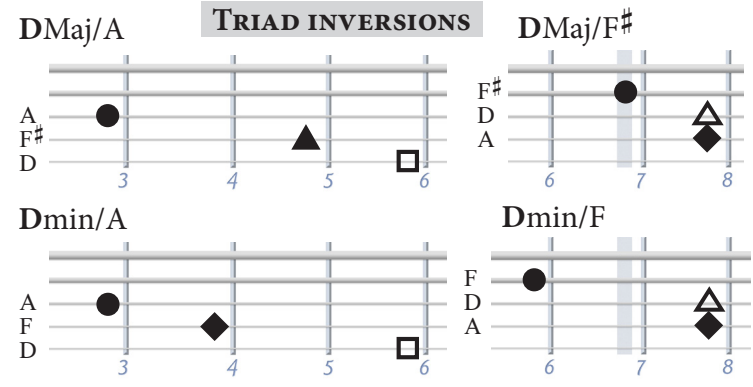


DRONE (NO 3RD)

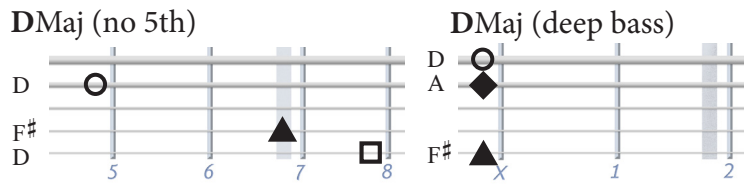
(2nd finger D optional)



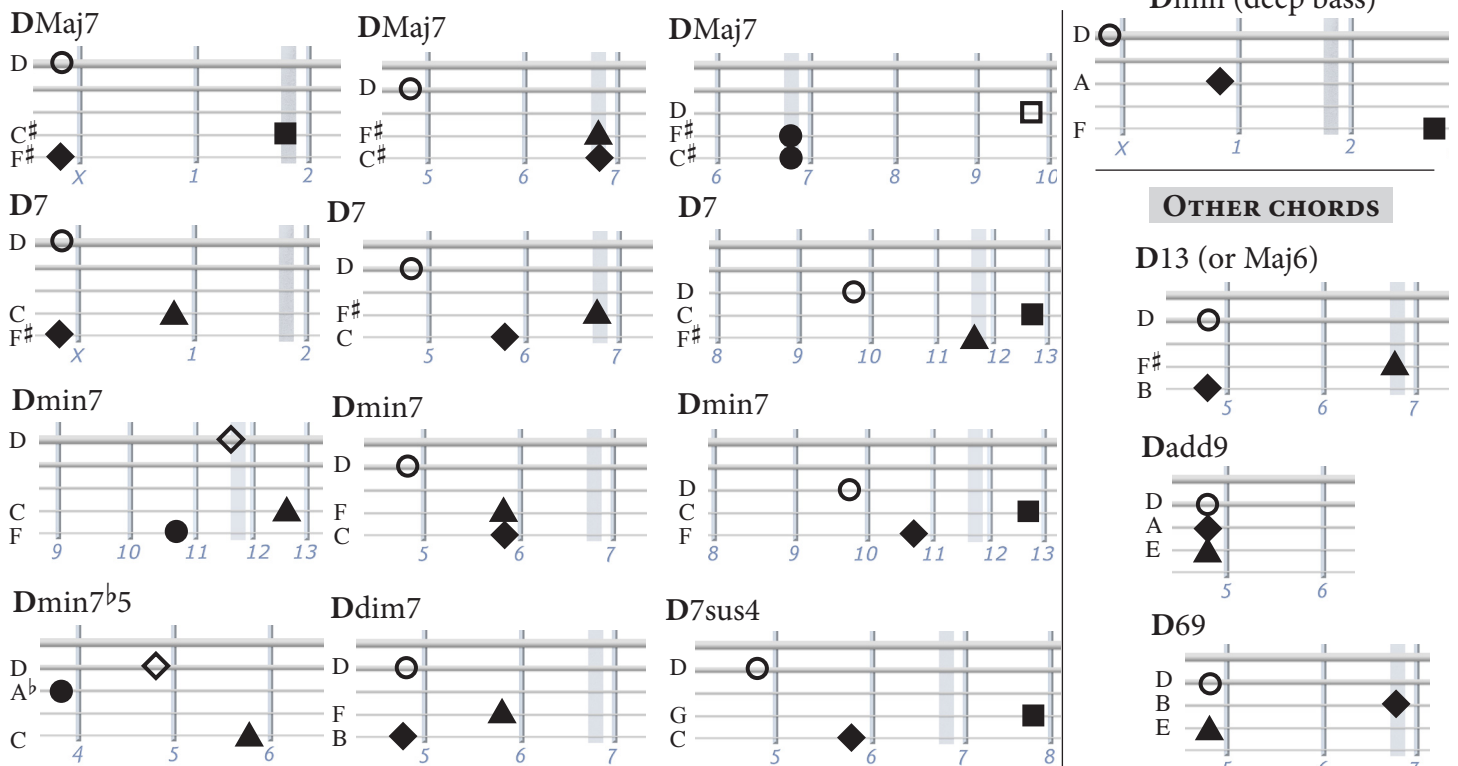
TRIAD INVERSIONS



ALTERNATE MAJ AND MIN



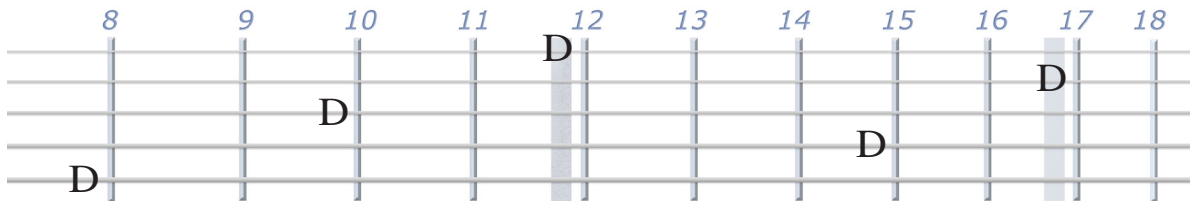
7TH CHORDS



"D" MELODY CHORDS

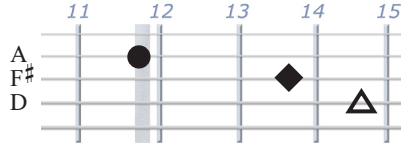
Raised Matched Reciprocal™ tuning

"D" NOTES FROM FRET 8-18

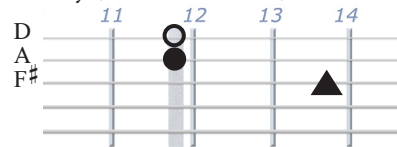


BASIC TRIADS AND INVERSIONS

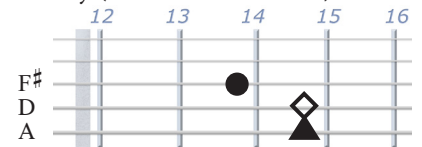
DMaj



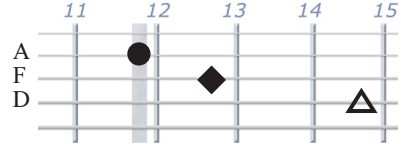
DMaj (first inversion)



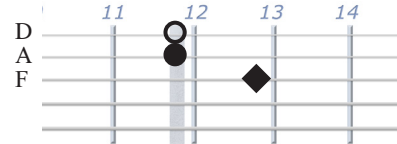
DMaj (second inversion)



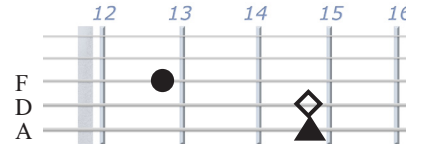
Dmin



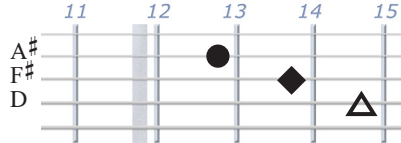
Dmin (first inversion)



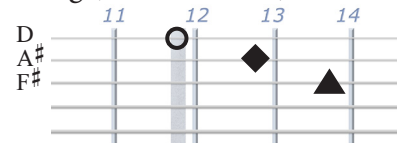
Dmin (second inversion)



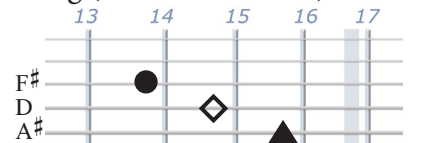
Daug



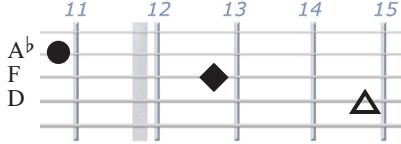
Daug (first inversion)



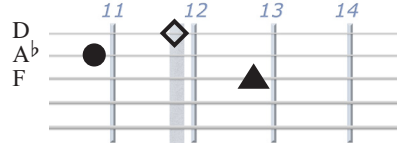
Daug (second inversion)



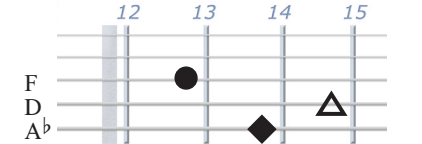
Ddim



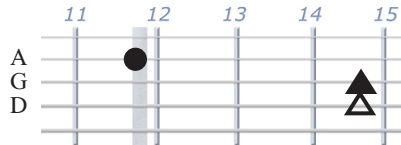
Ddim (first inversion)



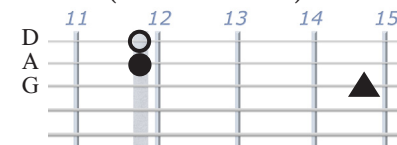
Ddim (second inversion)



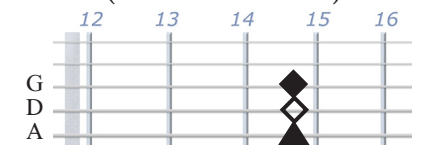
Dsus4



Dsus4 (first inversion)

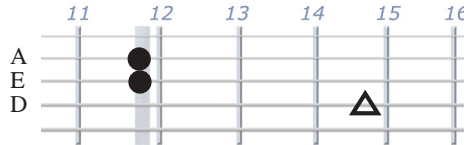


Dsus4 (second inversion)



OTHER TRIADS

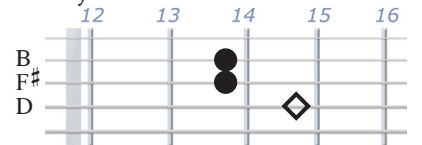
Dsus2



D7 (no 5th)

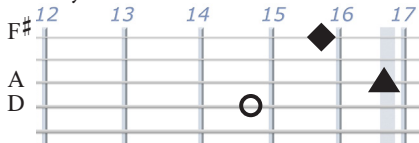


DMaj6

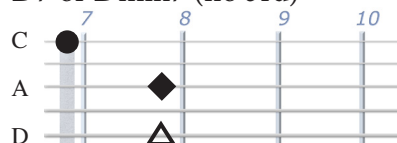


OPEN VOICE CHORDS

DMaj

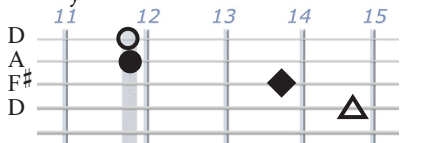


D7 or Dmin7 (no 3rd)



4-NOTE MAJOR CHORD

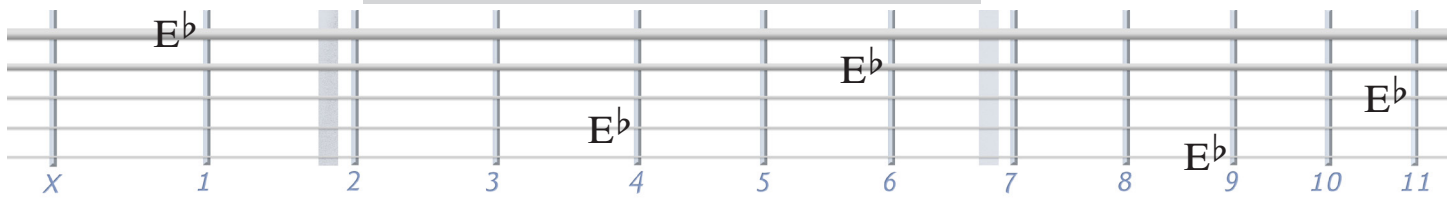
DMaj6



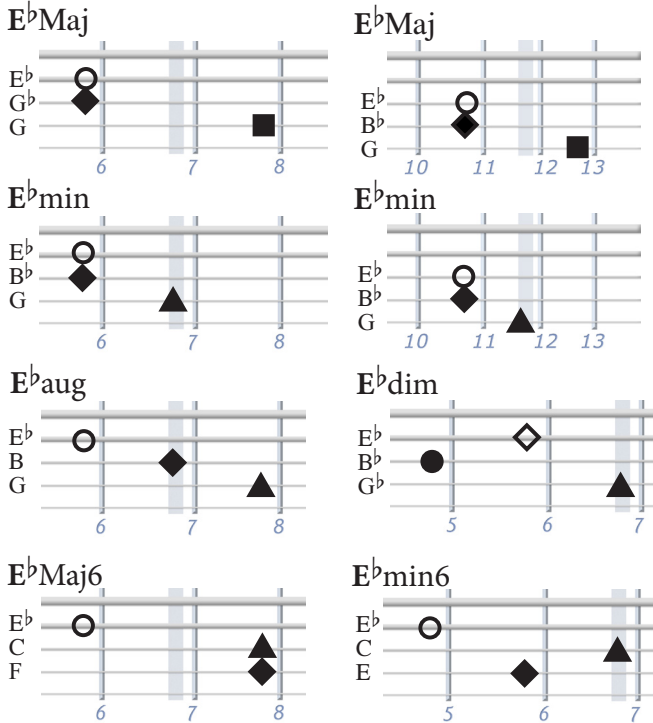
"E^b" BASS CHORDS

"E^b" NOTES FROM X-FRET TO FRET 11

Raised Matched Reciprocal™ tuning

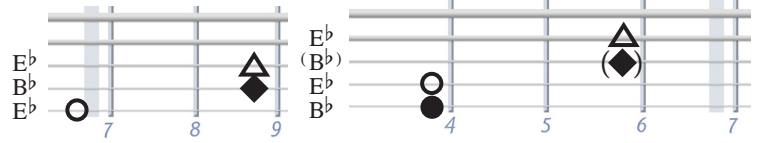


BASIC TRIADS

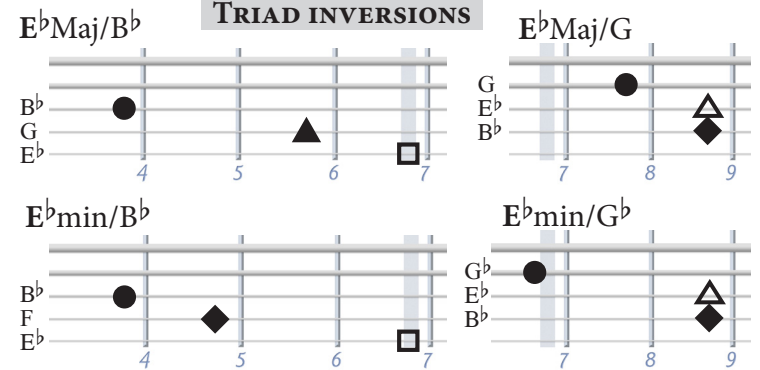


DRONE (NO 3RD)

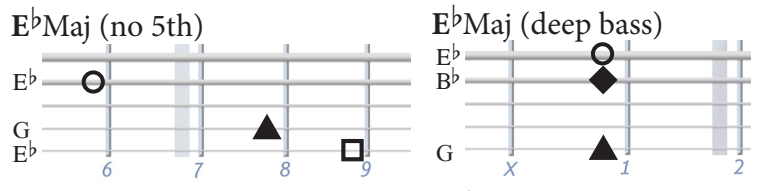
(2nd finger B^b optional)



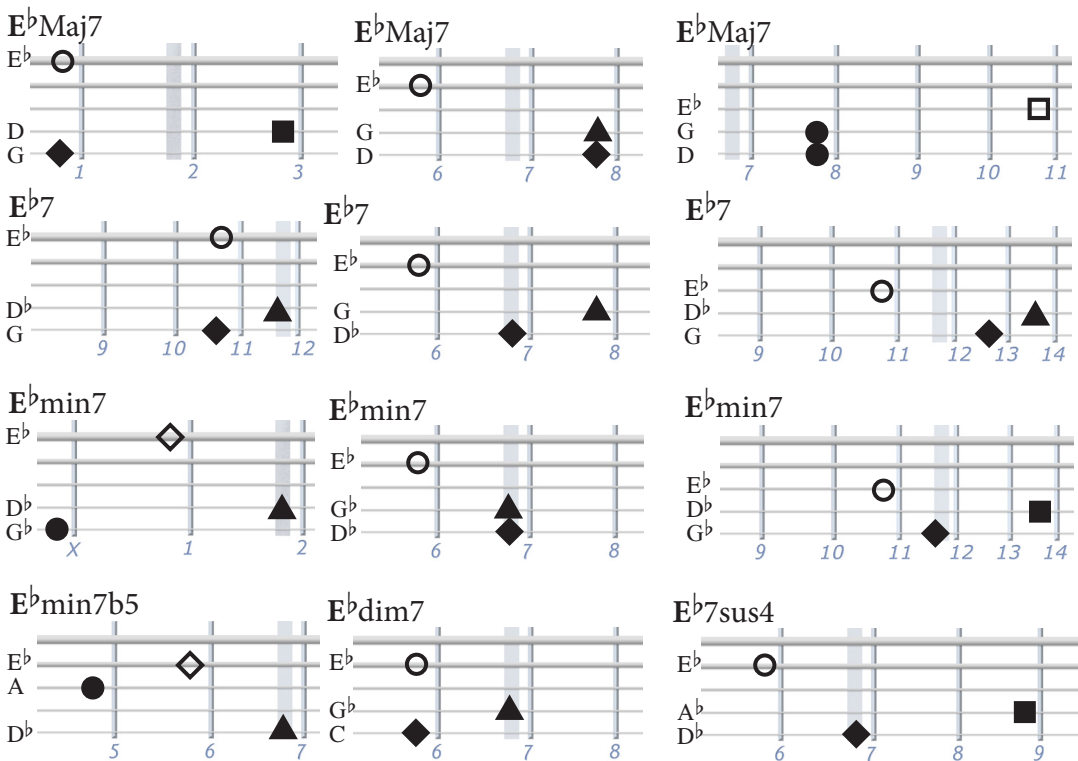
TRIAD INVERSIONS



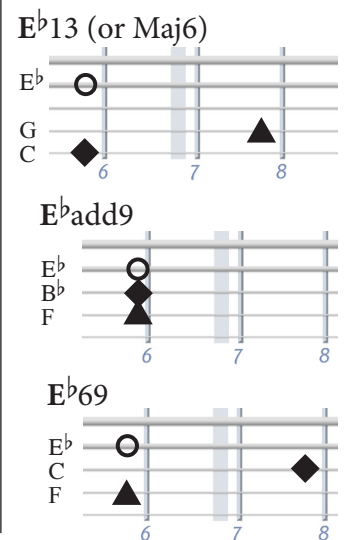
ALTERNATE MAJ AND MIN



7TH CHORDS



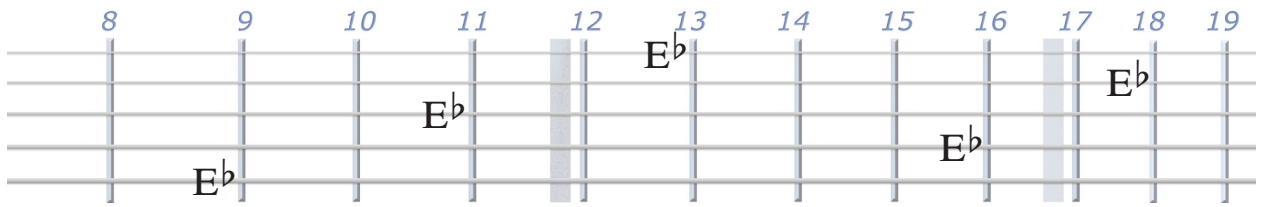
OTHER CHORDS



"E^b" MELODY CHORDS

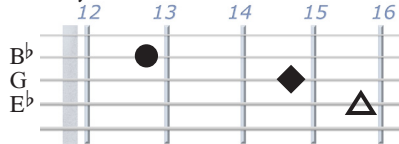
Raised Matched Reciprocal™ tuning

"E^b" NOTES FROM FRET 8-19

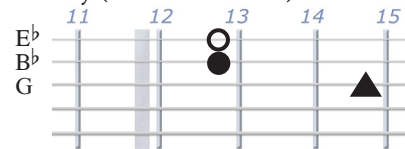


BASIC TRIADS AND INVERSIONS

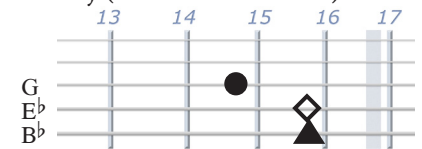
E^bMaj



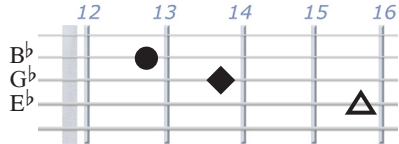
E^bMaj (first inversion)



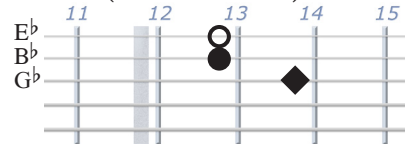
E^bMaj (second inversion)



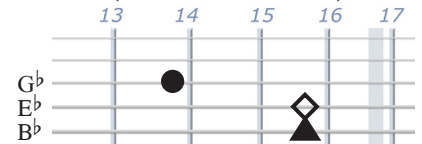
E^bmin



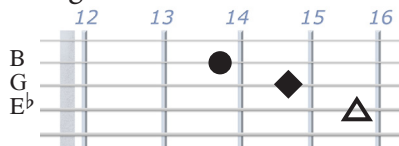
E^bmin (first inversion)



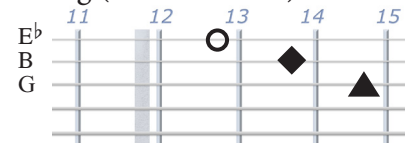
E^bmin (second inversion)



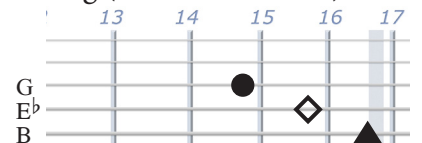
E^baug



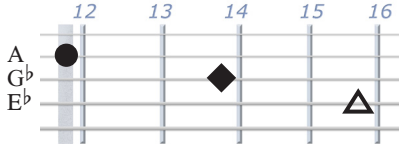
E^baug (first inversion)



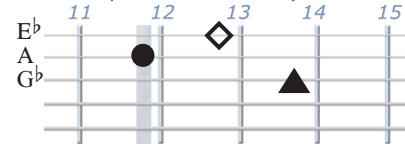
E^baug (second inversion)



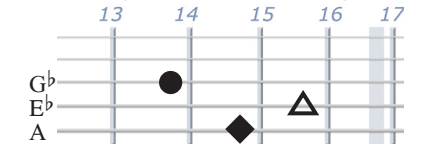
E^bdim



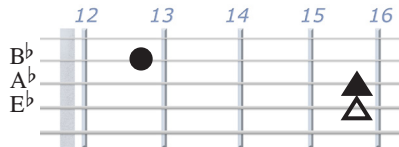
E^bdim (first inversion)



E^bdim (second inversion)



E^bsus4



E^bsus4 (first inversion)

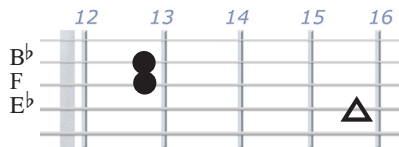


E^bsus4 (second inversion)



OTHER TRIADS

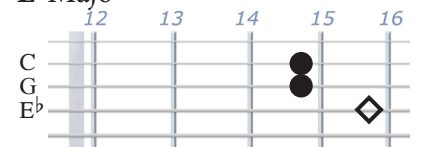
E^bsus2



E^b7 (no 5th)

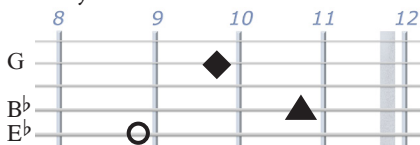


E^bMaj6

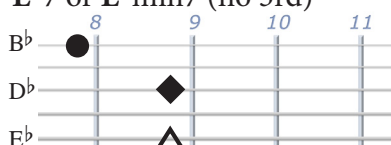


OPEN VOICE CHORDS

E^bMaj

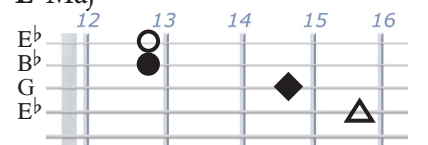


E^b7 or E^bmin7 (no 3rd)



4-NOTE MAJOR CHORD

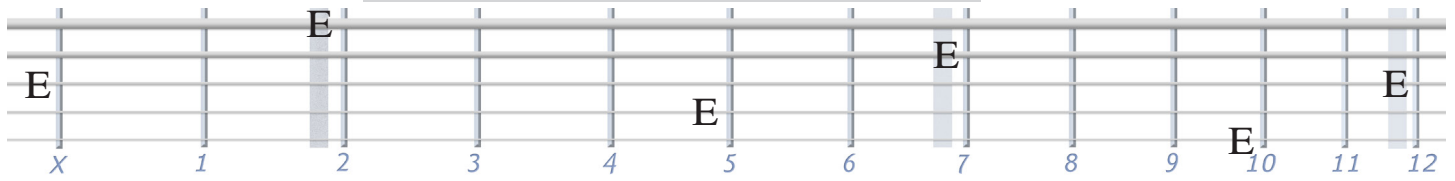
E^bMaj



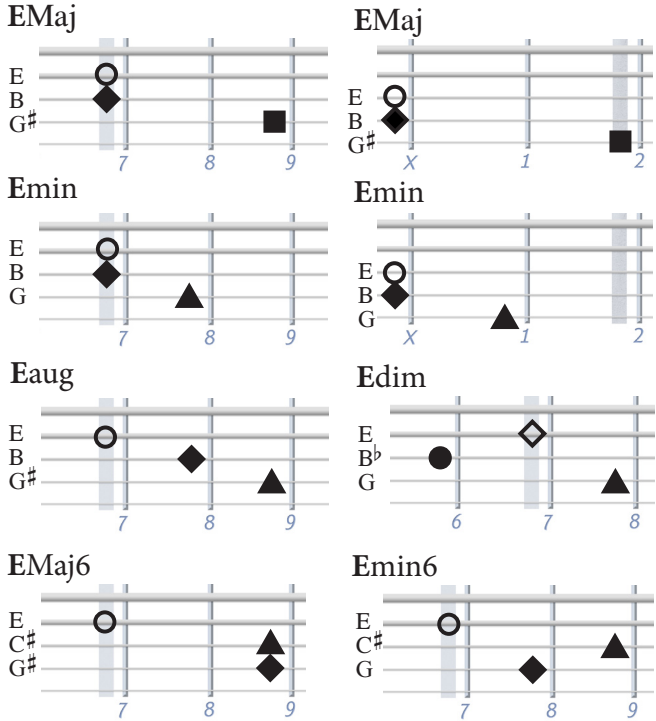
"E" BASS CHORDS

"E" NOTES FROM X-FRET TO FRET 12

Raised Matched Reciprocal™ tuning

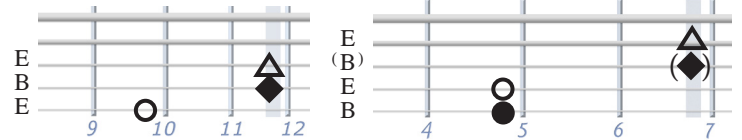


BASIC TRIADS

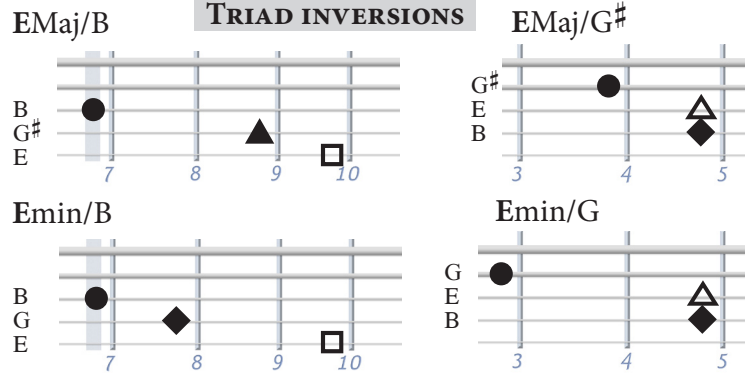


DRONE (NO 3RD)

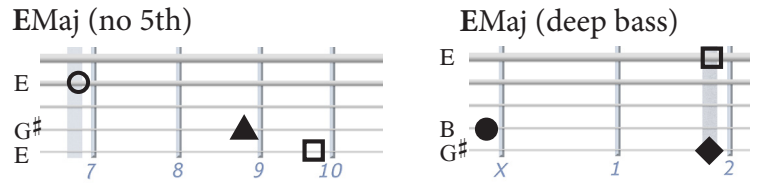
(2nd finger B optional)



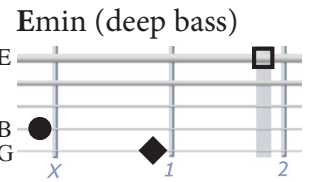
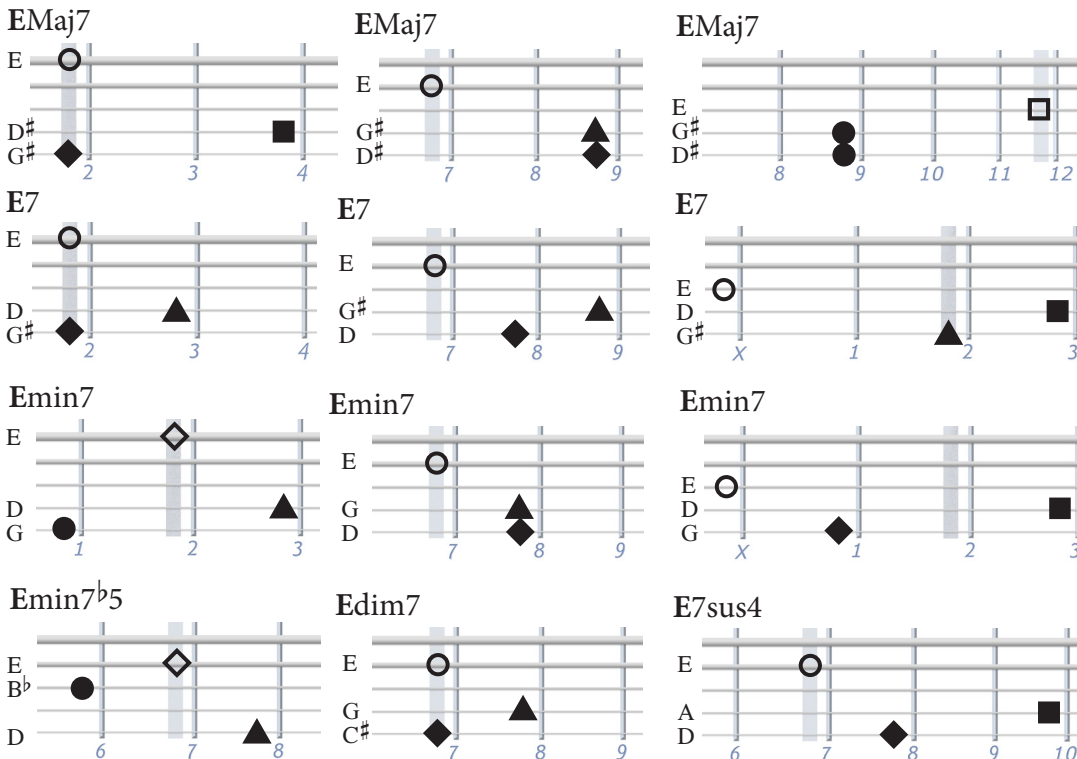
TRIAD INVERSIONS



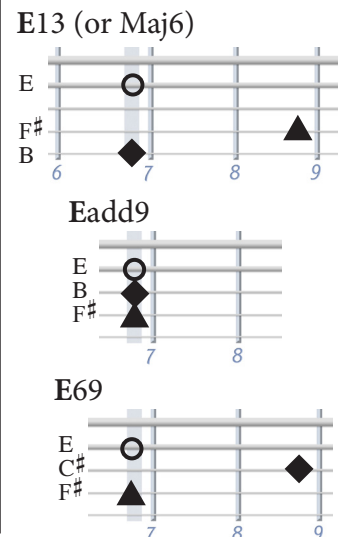
ALTERNATE MAJ AND MIN



7TH CHORDS



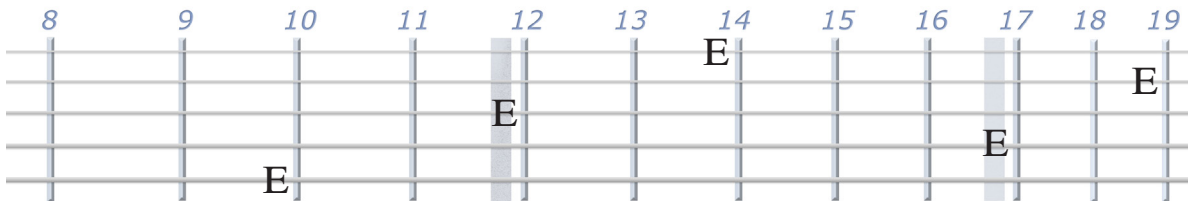
OTHER CHORDS



"E" MELODY CHORDS

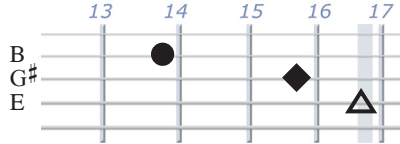
Raised Matched Reciprocal™ tuning

"E" NOTES FROM FRET 8-19

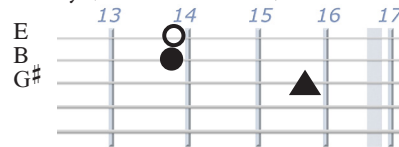


BASIC TRIADS AND INVERSIONS

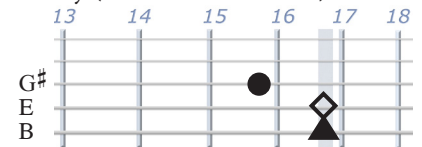
EMaj



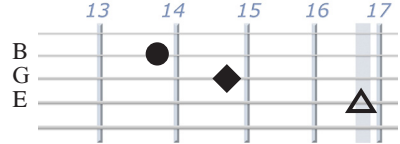
EMaj (first inversion)



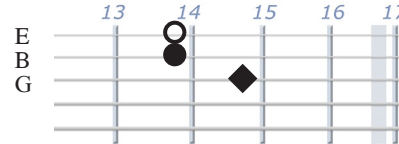
EMaj (second inversion)



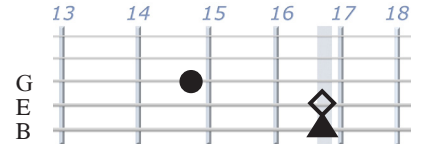
Emin



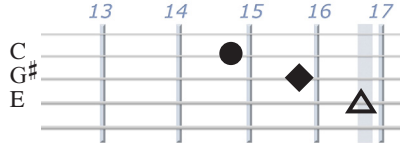
Emin (first inversion)



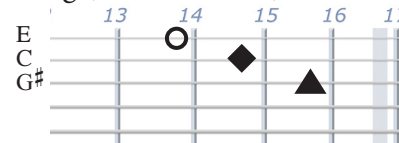
Emin (second inversion)



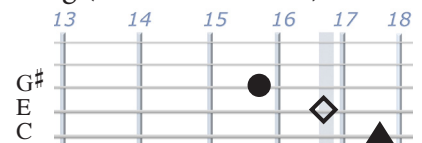
Eaug



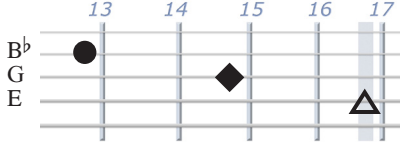
Eaug (first inversion)



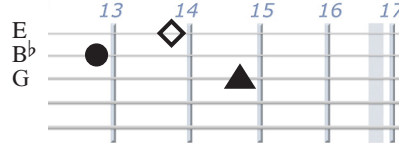
Eaug (second inversion)



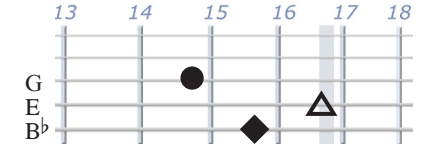
Edim



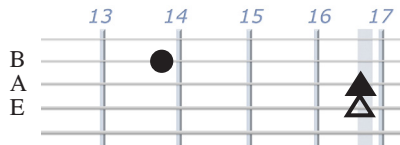
Edim (first inversion)



Edim (second inversion)



Esus4



Esus4 (first inversion)

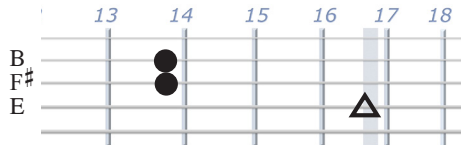


Esus4 (second inversion)

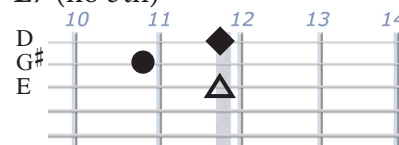


OTHER TRIADS

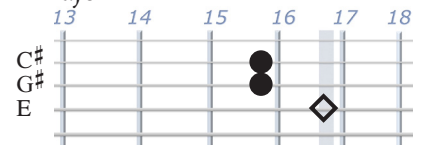
Esus2



E7 (no 5th)

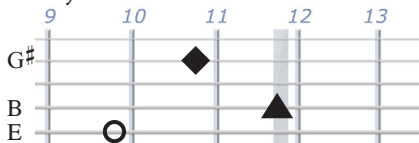


EMaj6

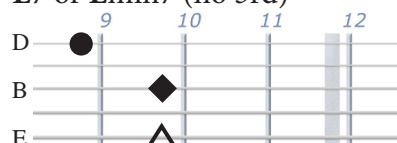


OPEN VOICE CHORDS

EMaj

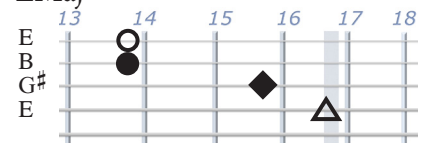


E7 or Emin7 (no 3rd)



4-NOTE MAJOR CHORD

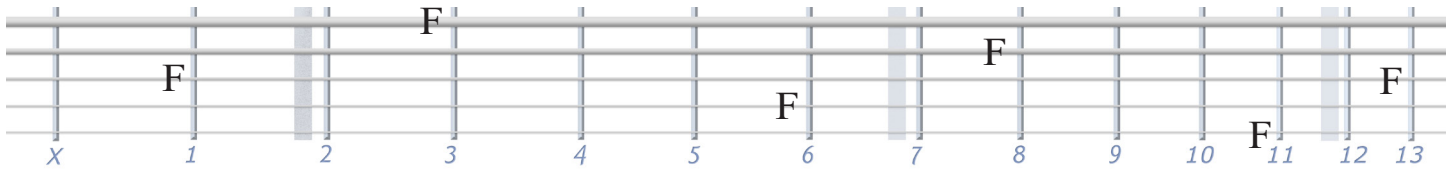
EMaj



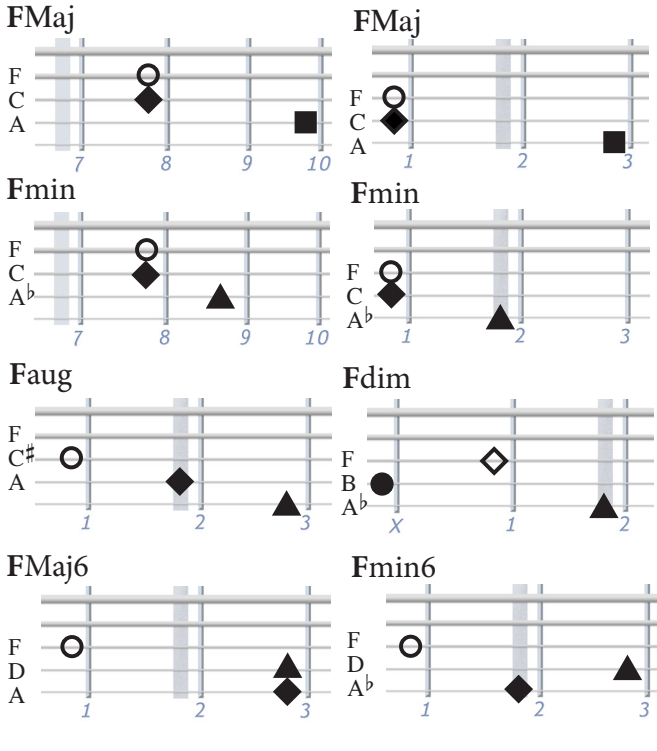
"F" BASS CHORDS

"F" NOTES FROM X-FRET TO FRET 13

Raised Matched Reciprocal™ tuning

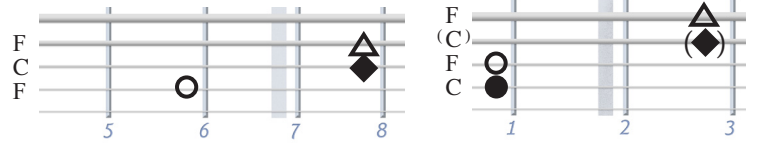


BASIC TRIADS

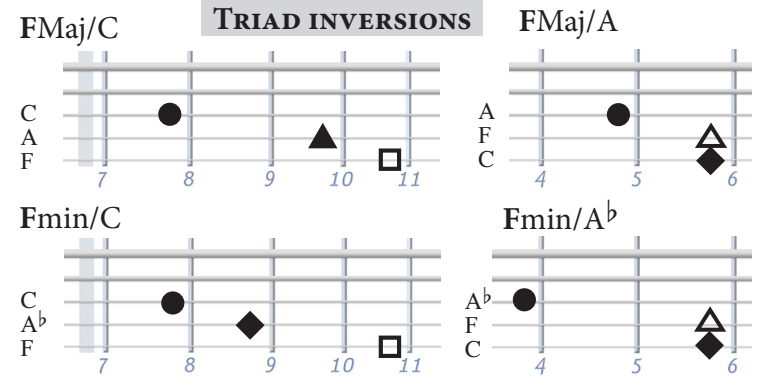


DRONE (NO 3RD)

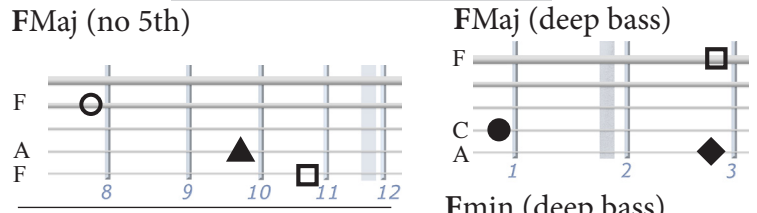
(2nd finger C optional)



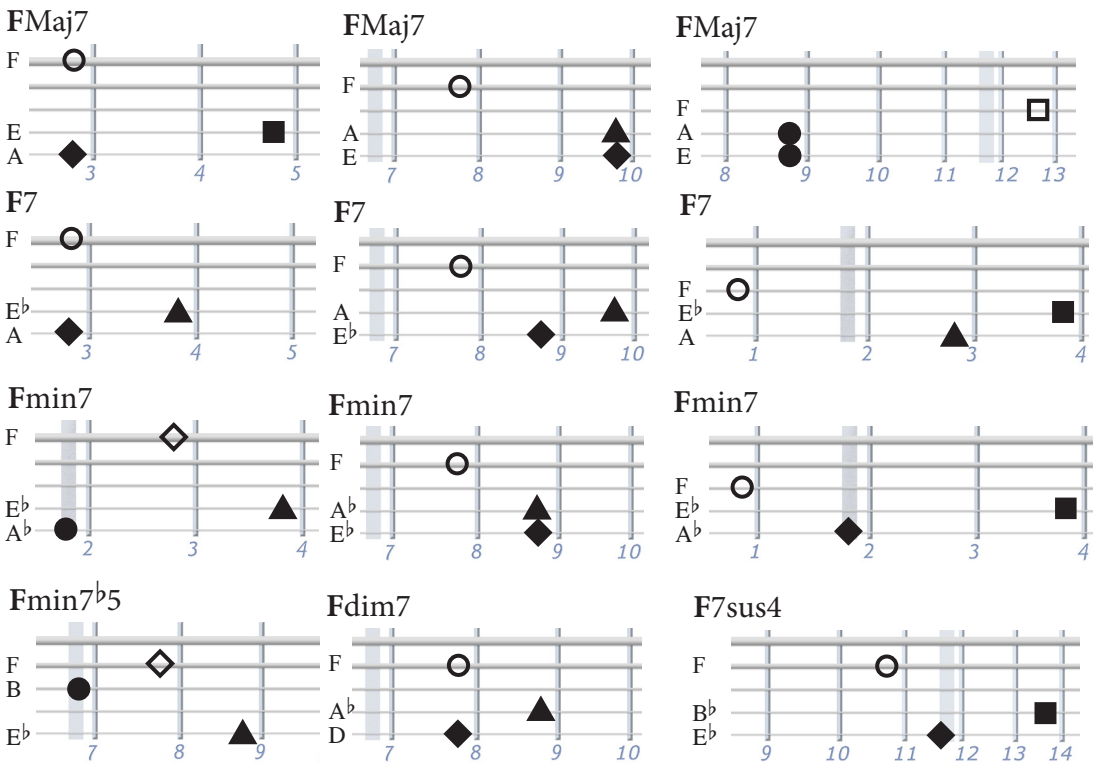
TRIAD INVERSIONS



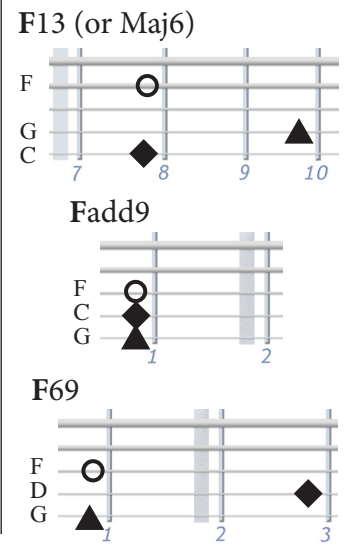
ALTERNATE MAJ AND MIN



7TH CHORDS



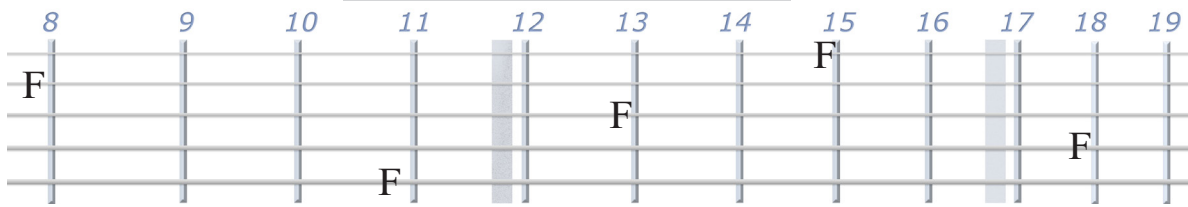
OTHER CHORDS



"F" MELODY CHORDS

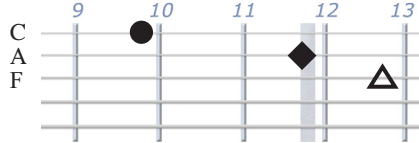
Raised Matched Reciprocal™ tuning

"F" NOTES FROM FRET 8-19

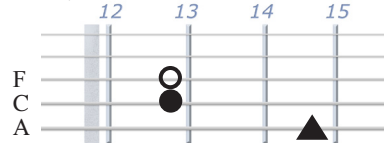


BASIC TRIADS AND INVERSIONS

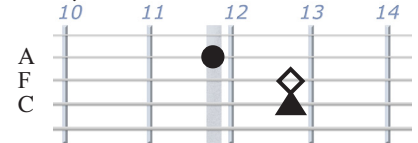
FMaj



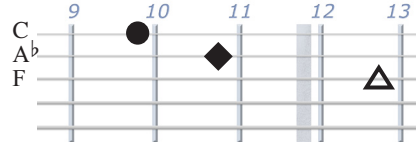
FMaj (first inversion)



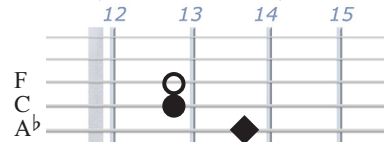
FMaj (second inversion)



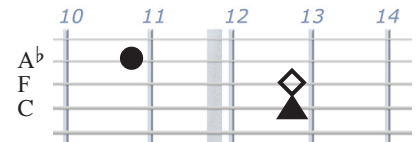
Fmin



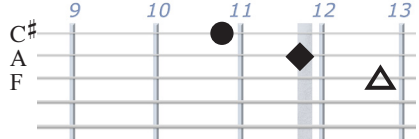
Fmin (first inversion)



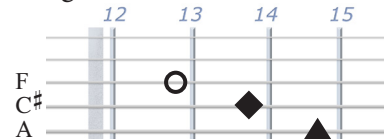
Fmin (second inversion)



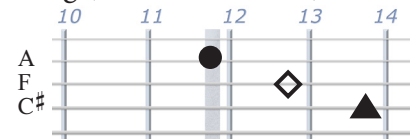
Faug



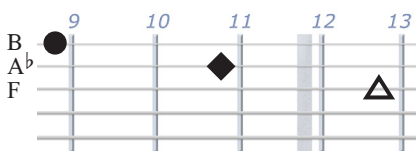
Faug (first inversion)



Faug (second inversion)



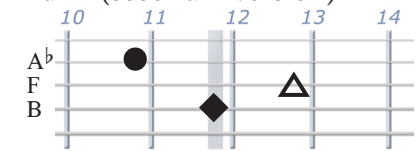
Fdim



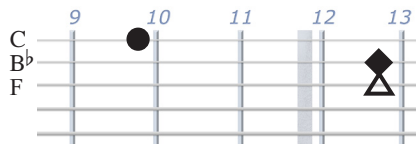
Fdim (first inversion)



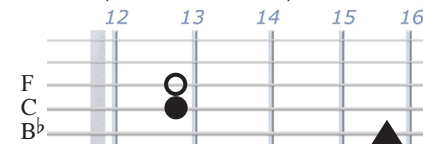
Fdim (second inversion)



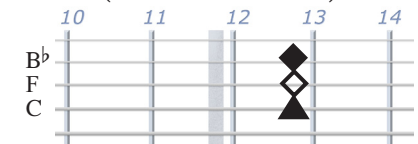
Fsus4



Fsus4 (first inversion)

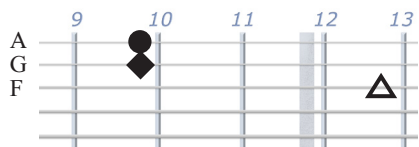


Fsus4 (second inversion)

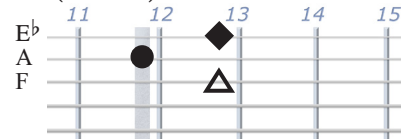


OTHER TRIADS

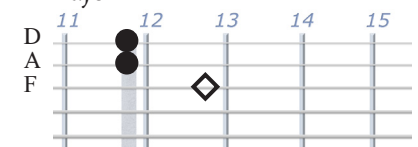
Fsus2



F7 (no 5th)

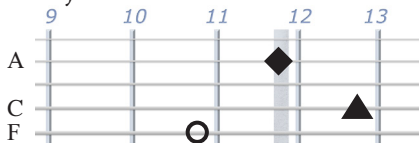


FMaj6



OPEN VOICE CHORDS

FMaj



F7 or Fmin7 (no 3rd)



4-NOTE MAJOR CHORD

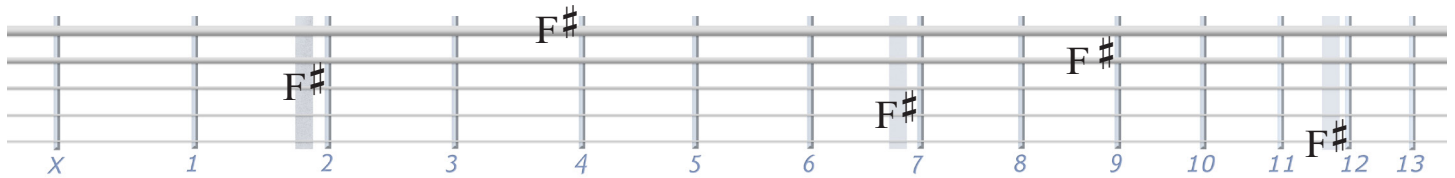
FMaj



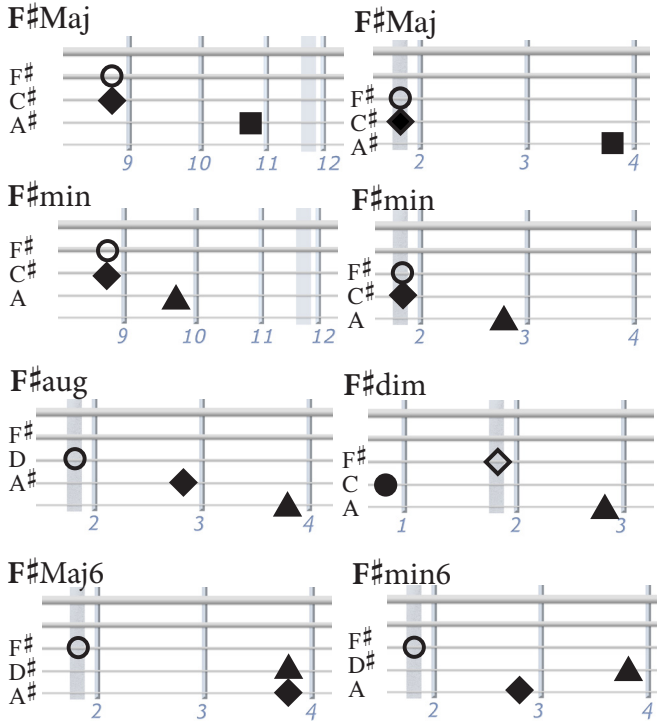
"F#" BASS CHORDS

"F#" NOTES FROM X-FRET TO FRET 13

Raised Matched Reciprocal™ tuning

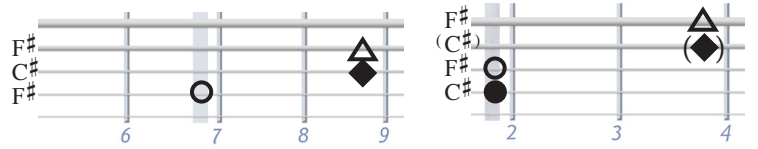


BASIC TRIADS

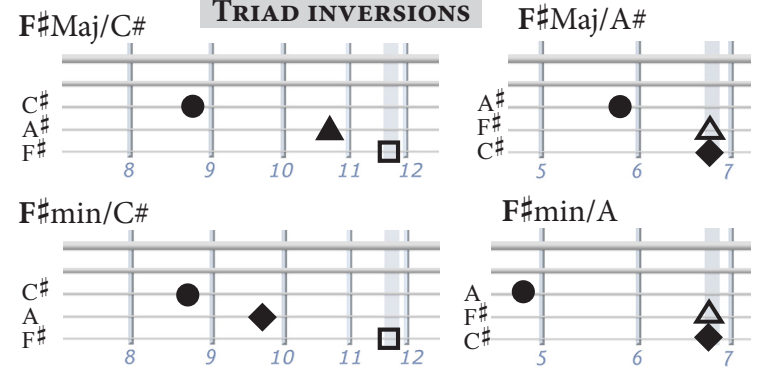


DRONE (NO 3RD)

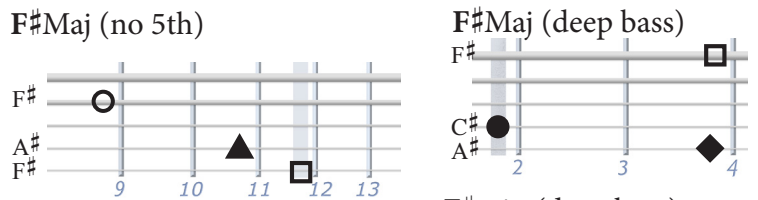
(2nd finger C# optional)



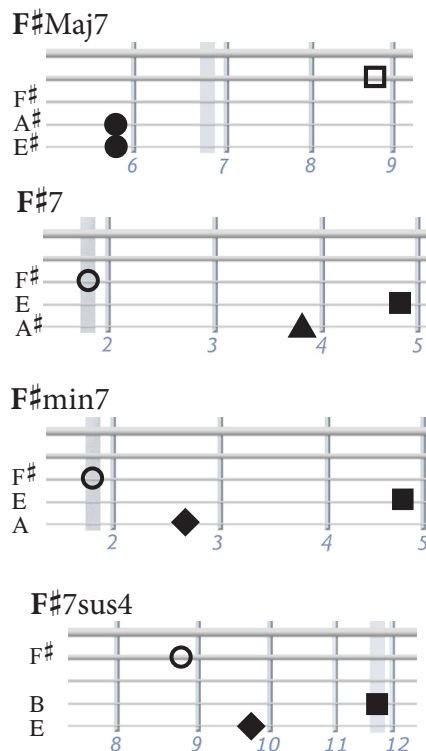
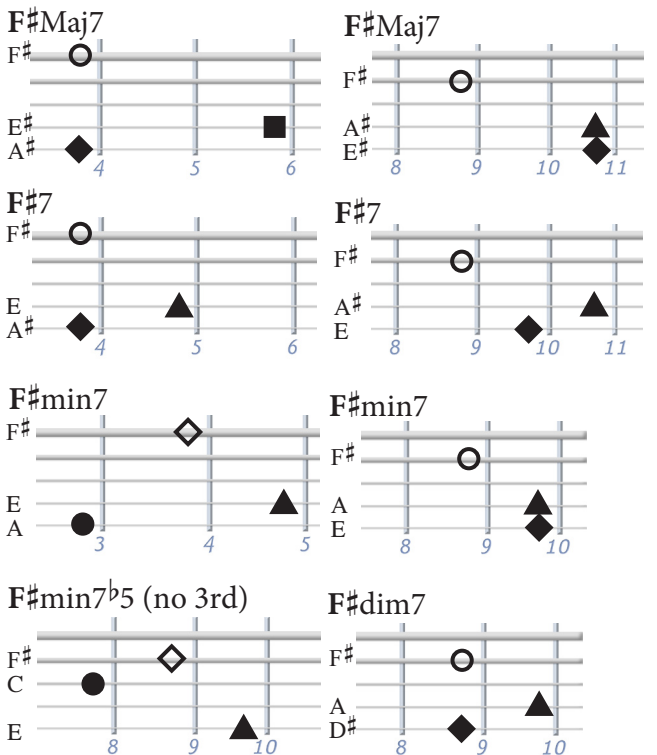
TRIAD INVERSIONS



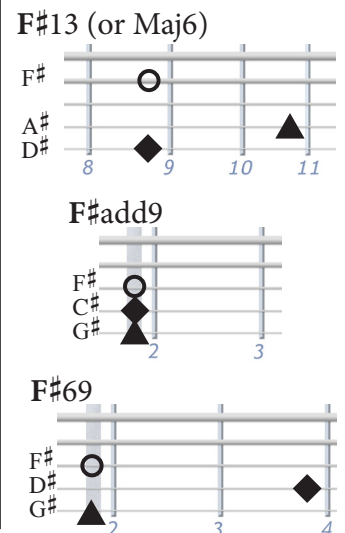
ALTERNATE MAJ AND MIN



7TH CHORDS



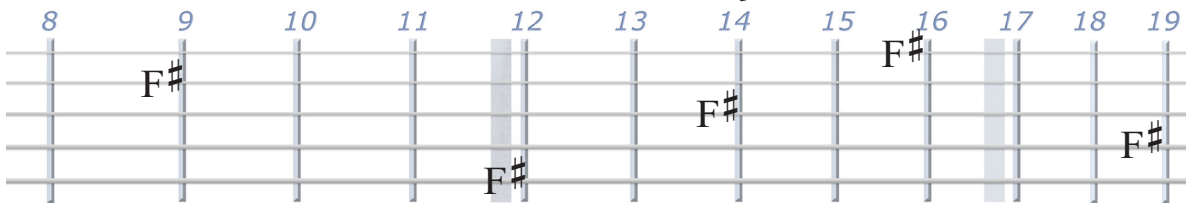
OTHER CHORDS



"F#" MELODY CHORDS

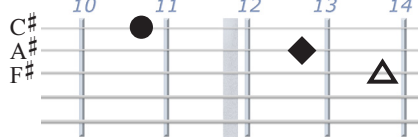
Raised Matched Reciprocal™ tuning

"F#" NOTES FROM FRET 8-19

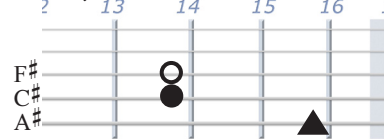


BASIC TRIADS AND INVERSIONS

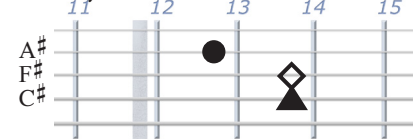
F#Maj



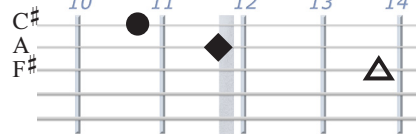
F#Maj (first inversion)



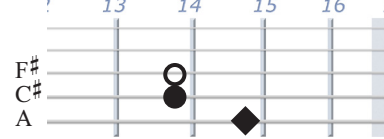
F#Maj (second inversion)



F#min



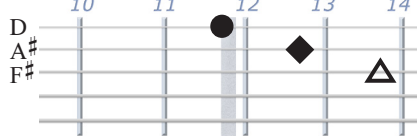
F#min (first inversion)



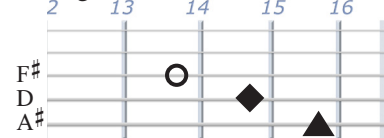
F#min (second inversion)



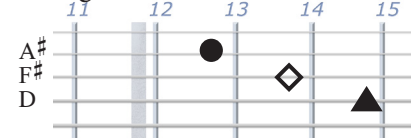
F#aug



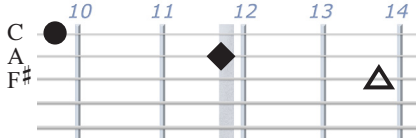
F#aug (first inversion)



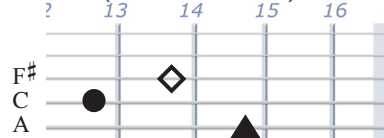
F#aug (second inversion)



F#dim



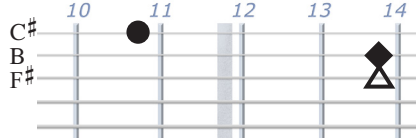
F#dim (first inversion)



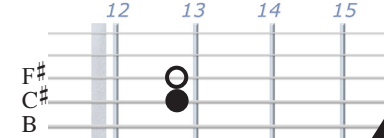
F#dim (second inversion)



F#sus4



F#sus4 (first inversion)



F#sus4 (second inversion)

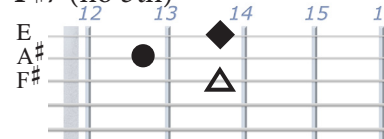


OTHER TRIADS

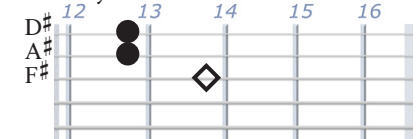
F#sus2



F#7 (no 5th)

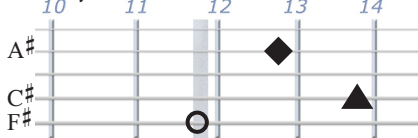


F#Maj6



OPEN VOICE CHORDS

F#Maj



F#7 or F#min7 (no 3rd)



4-NOTE MAJOR CHORD

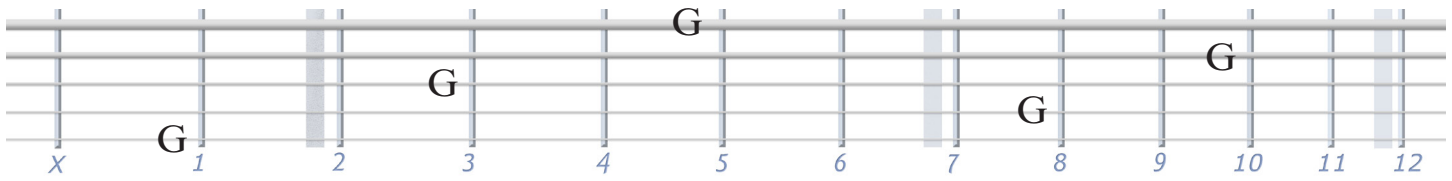
F#Maj



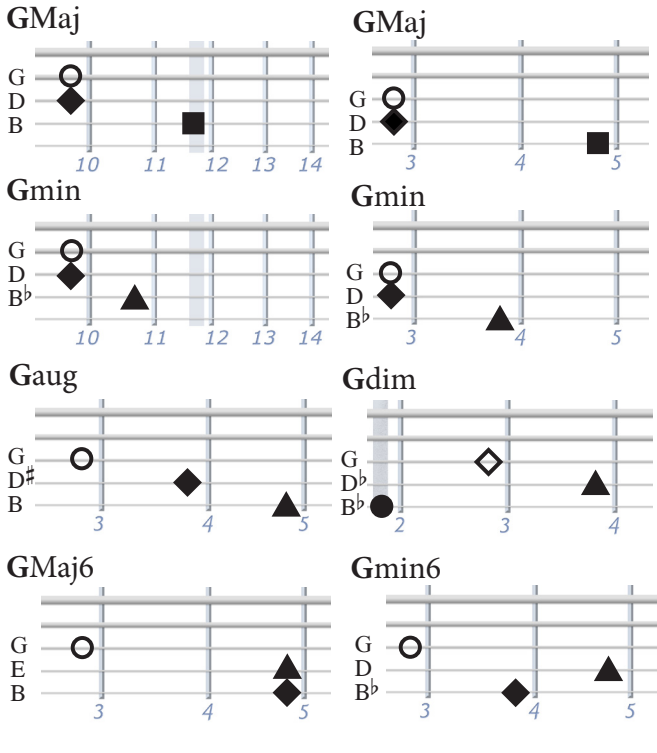
"G" BASS CHORDS

"G" NOTES FROM X-FRET TO FRET 10

Raised Matched Reciprocal™ tuning

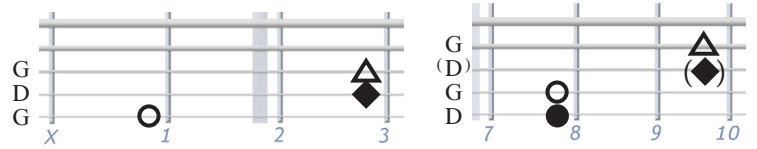


BASIC TRIADS

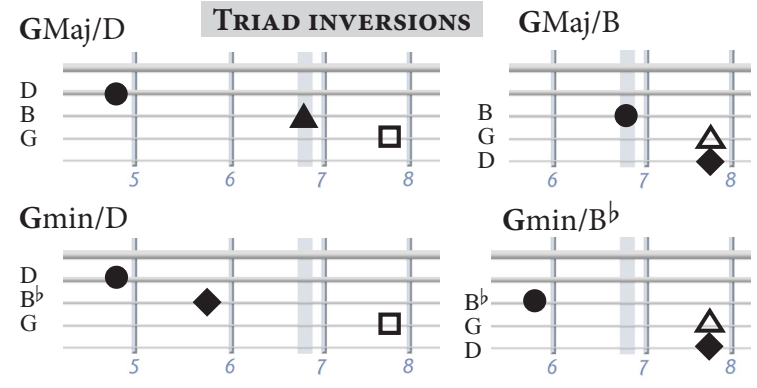


DRONE (NO 3RD)

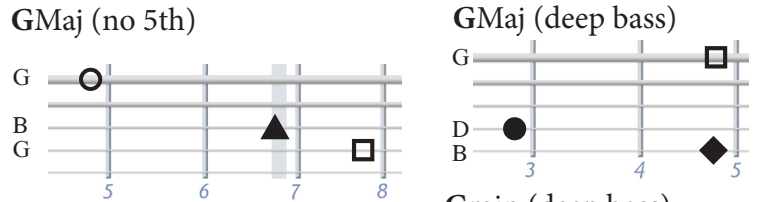
(2nd finger D optional)



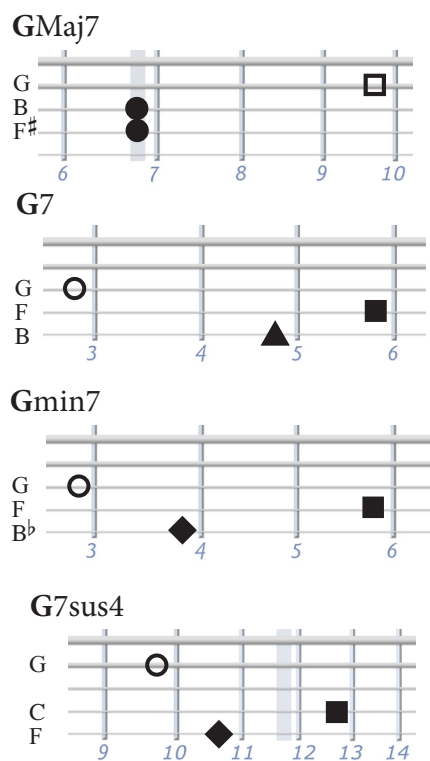
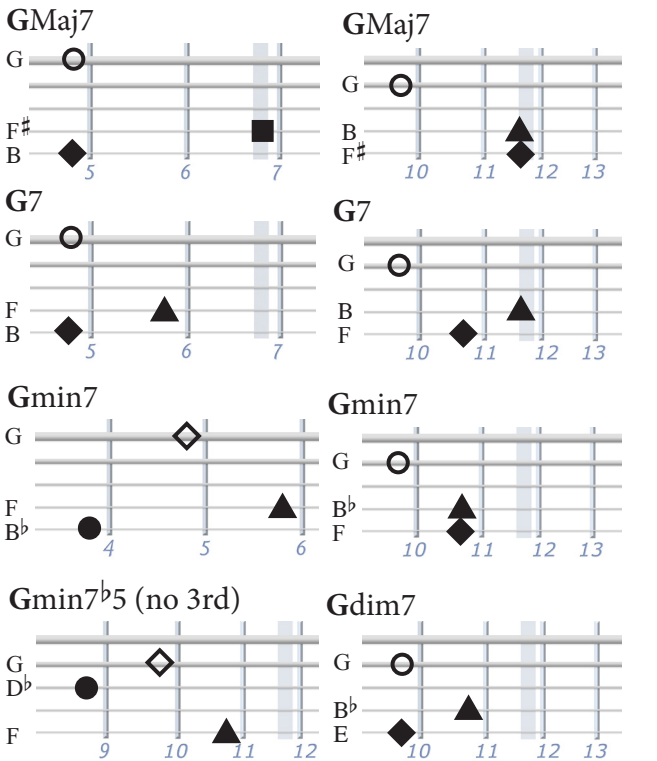
TRIAD INVERSIONS



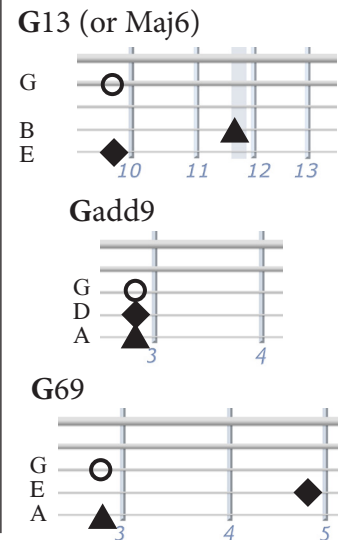
ALTERNATE MAJ AND MIN



7TH CHORDS



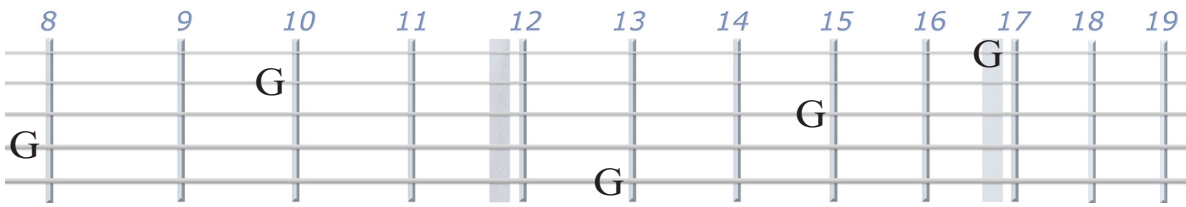
OTHER CHORDS



"G" MELODY CHORDS

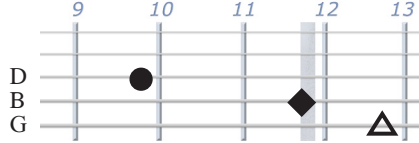
Raised Matched Reciprocal™ tuning

"G" NOTES FROM FRET 8-19

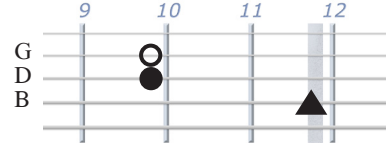


BASIC TRIADS AND INVERSIONS

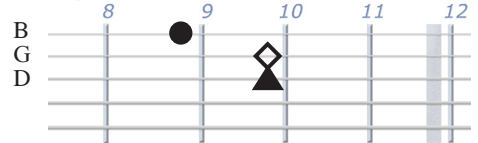
GMaj



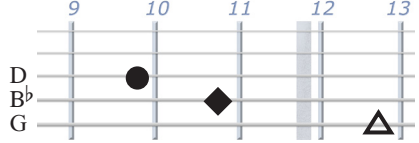
GMaj (first inversion)



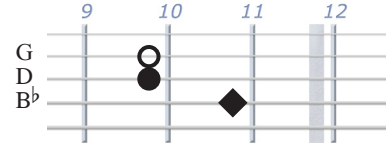
GMaj (second inversion)



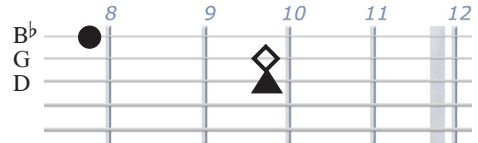
Gmin



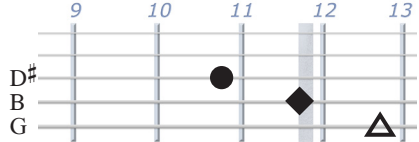
Gmin (first inversion)



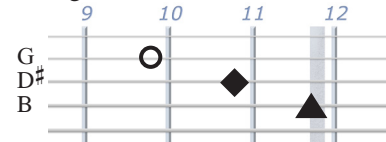
Gmin (second inversion)



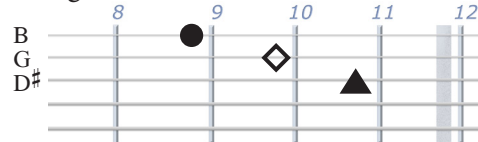
Gaug



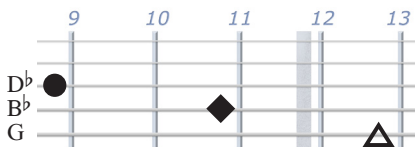
Gaug (first inversion)



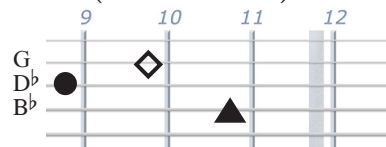
Gaug (second inversion)



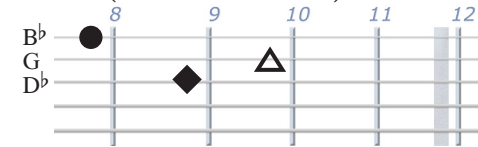
Gdim



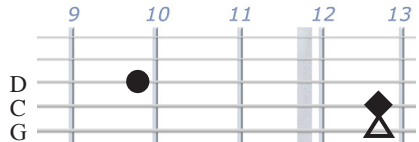
Gdim (first inversion)



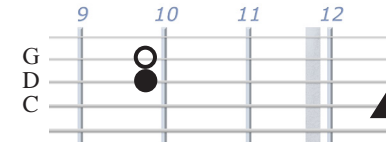
Gdim (second inversion)



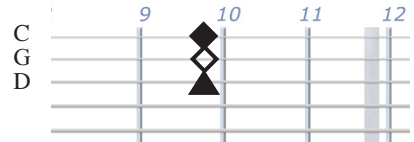
Gsus4



Gsus4 (first inversion)

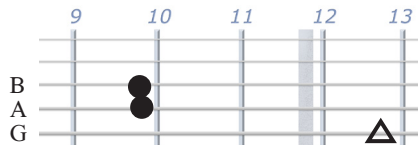


Gsus4 (second inversion)



OTHER TRIADS

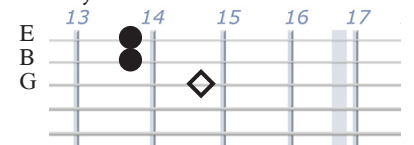
Gsus2



G7 (no 5th)

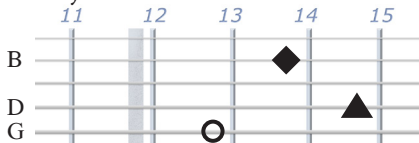


GMaj6



OPEN VOICE CHORDS

GMaj

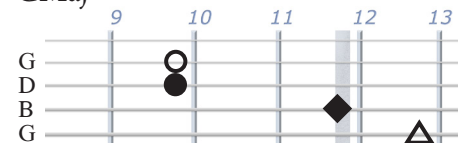


G7 or Gmin7 (no 3rd)



4-NOTE MAJOR CHORD

GMaj



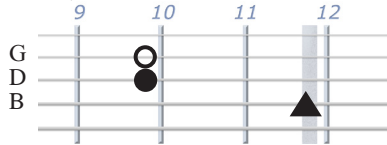
BEYOND BASIC TRIADS

You can combine the hands together to play more complex chord voicings. The chart below shows the positions of intervals in relation to the roots. Because of the reciprocal nature of the bass and melody tunings, this pattern of intervals is the same on both the bass and melody sides. The easiest way to get started with this is to play the root in the bass side, and alter basic triads on the melody side.

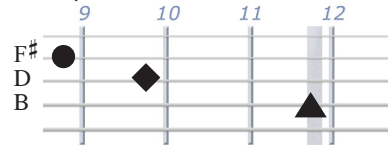
m7/7	M7	Root	m2/b9	M2/9	m3/#9	M3	4/11
4/11	#4/b5/#11	5	#5/b13	M6/13	m7/7	M7	Root
Root	m2/b9	M2/9	m3/#9	M3	4/11	#4/b5/#11	5
5	#5/b13	M6/13	m7/7	M7	Root	m2/b9	M2/9
M2/9	m3/#9	M3	4/11	#4/b5/#11	5	#5/b13	M6/13

Usually, the left hand is playing the root, so you can shift that note up or down the string to find the voice you are looking for. For example, if you want to play a GMaj7 or G7, start with the 1st inversion of the GMaj triad. This has the root on top. When we lower the root to the Maj7 or 7 position, we get the three notes above the root of the Maj7 and 7 chords.

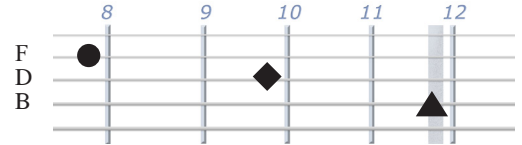
GMaj (first inversion)



GMaj7 (without the G)

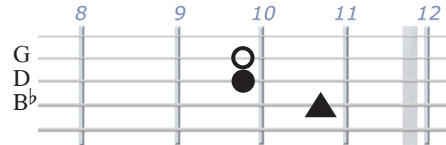


G7 (without the G)



The two new right hand chords are a Bmin and Bdim triad respectively, but if you combine them with a G bass note you get GMaj7 and G7. You can use the same process to find a Gmin7, which gives you a BbMaj in the right hand, over a G bass for Gmin7. Now that you know this relationship, you can add any Bmin or Bdim inversion and you will also get a GMaj7 or G7 chord but it will sound a little different without the 7th on top.

Gmin (first inversion)

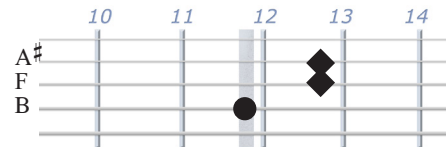


Gmin7 (without the G)



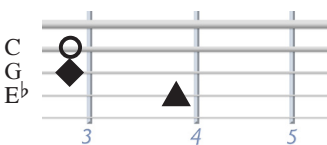
The chart will help you find other voices. For example, here are the three notes you would add to a G bass to get a G7#9 chord, the Maj3, the 7th, and the #9:

G7#9

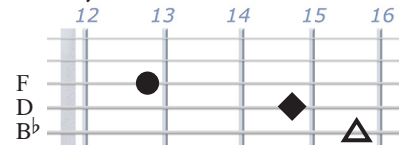


You can also combine complete triads in each hand to form lush chords with several extensions. To make a Cmin11 chord, play a Cmin triad in the bass and add a BbMaj chord in the right hand.

Cmin



BbMaj



= Cmin11

There are too many possibilities to show all of them for every root, so use the chart to find the intervals you need to build the chords you want. Usually the highest extension sounds the best on the top, but not always...

As always, if you see something on this document that needs to be corrected, please drop me an email.

Happy Tapping,
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