

CHORD COMPENDIUM

for Classic™ tuned Chapman Stick®

by Greg Howard
(revised Dec 4, 2019)

This booklet shows where to find commonly occurring chords on both the bass and melody sides of Sticks tuned in the Classic 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, Bb, 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)

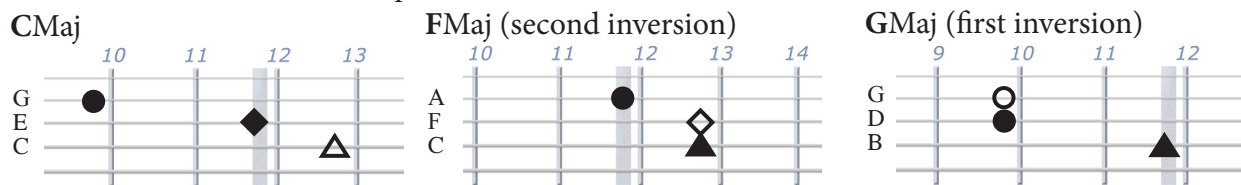
▲ = ring finger (3rd) ■ = pinky (4th)

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 D 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

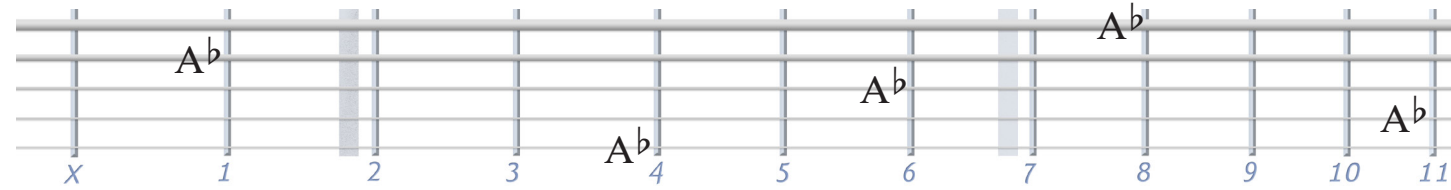
At the end of the booklet there is a page with tips on how to form more complex chord voicings across both sets of strings.

©2019 by Stick Enterprises, Inc. "Chapman Stick" is a Federally registered trademark of Stick Enterprises. Other trademarks include "Classic" tuning.

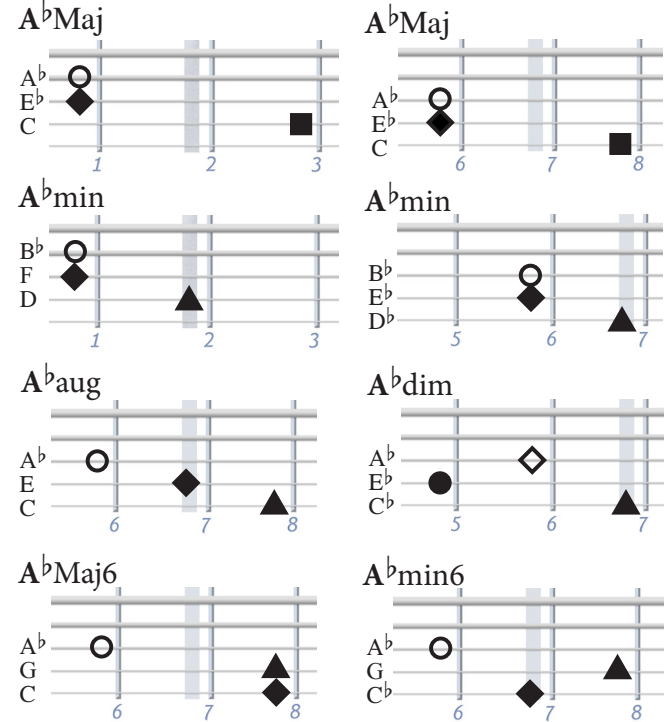
"A^b" BASS CHORDS

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

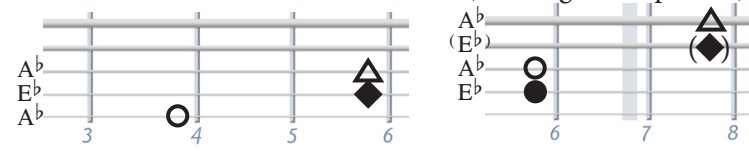
Classic™ tuning



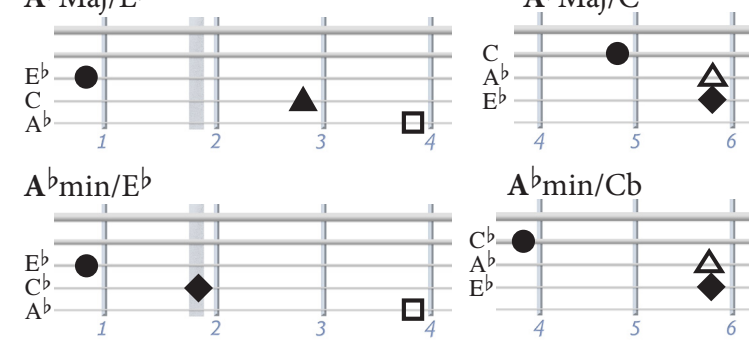
BASIC TRIADS



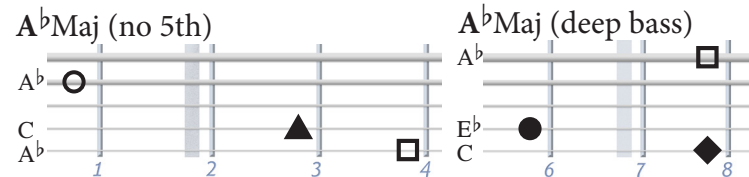
DRONE (NO 3RD)



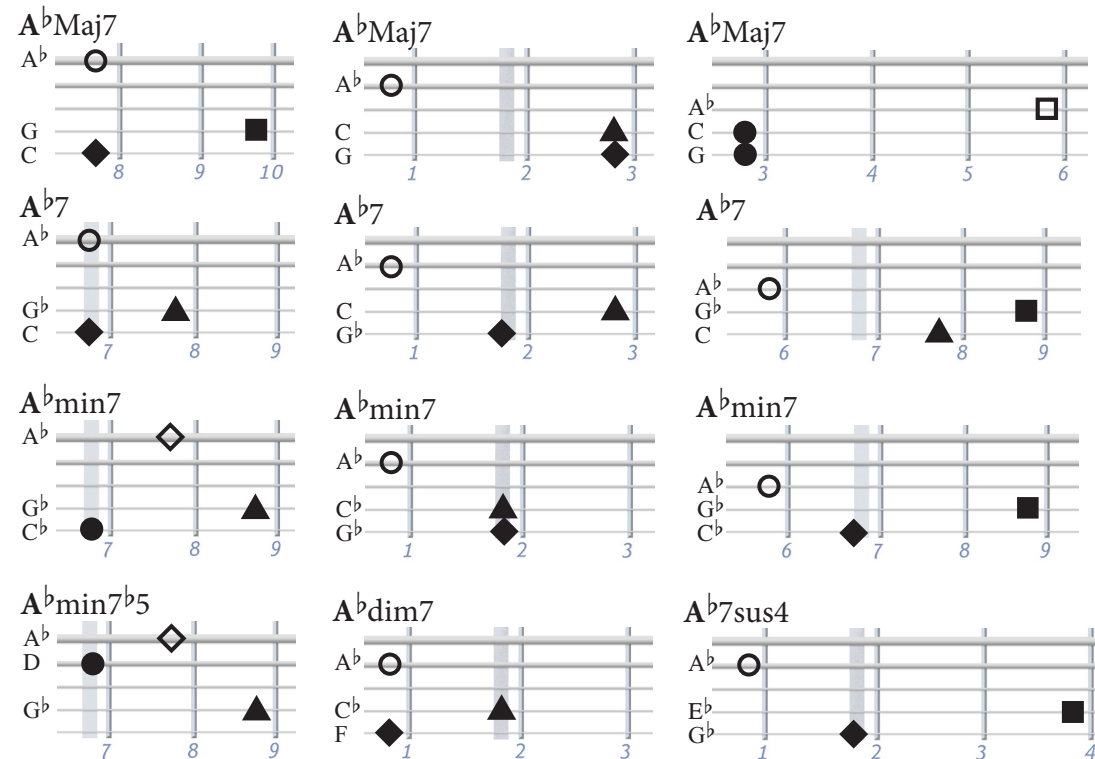
TRIAD INVERSIONS



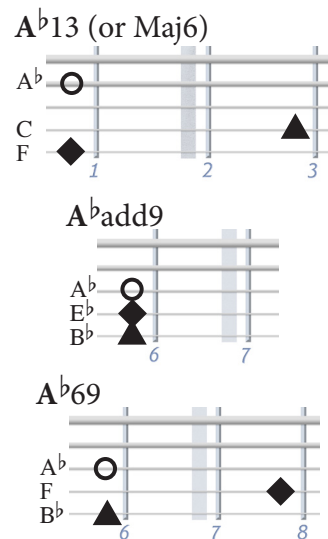
ALTERNATE MAJ AND MIN



7TH CHORDS



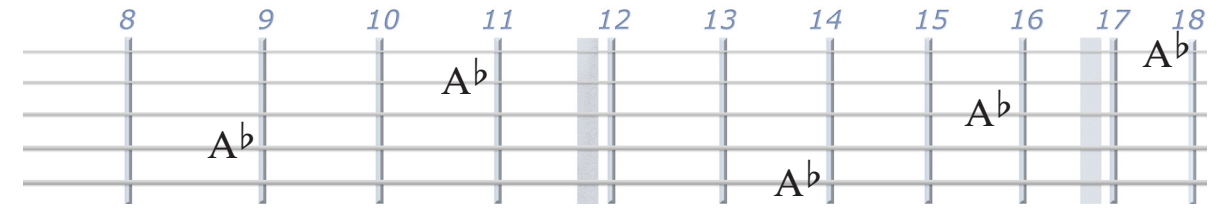
OTHER CHORDS



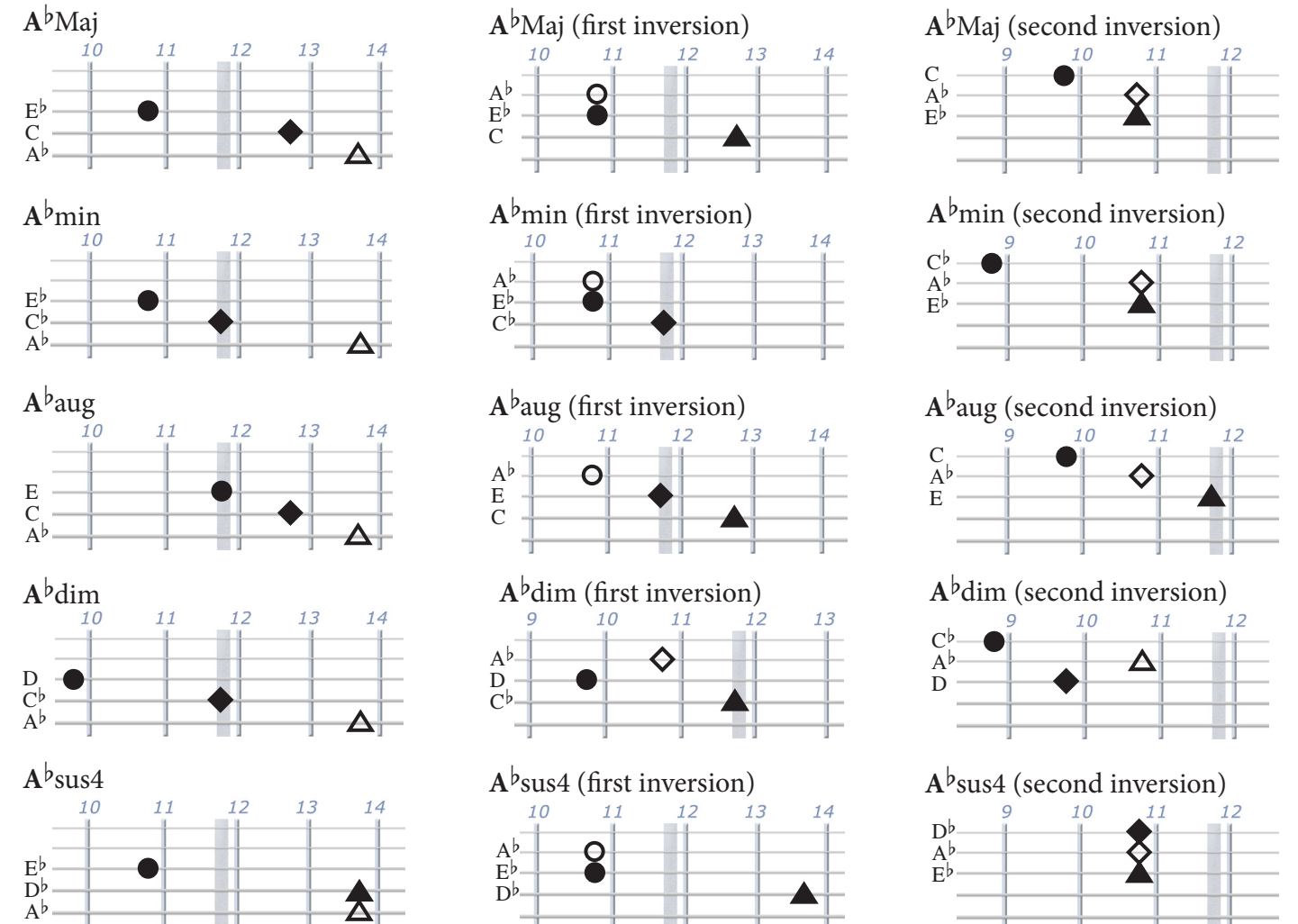
"A^b" MELODY CHORDS

"A^b" NOTES FROM FRET 8-18

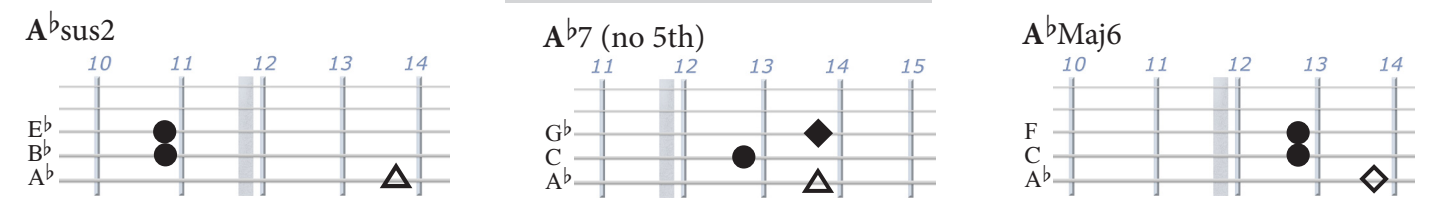
Classic™ tuning



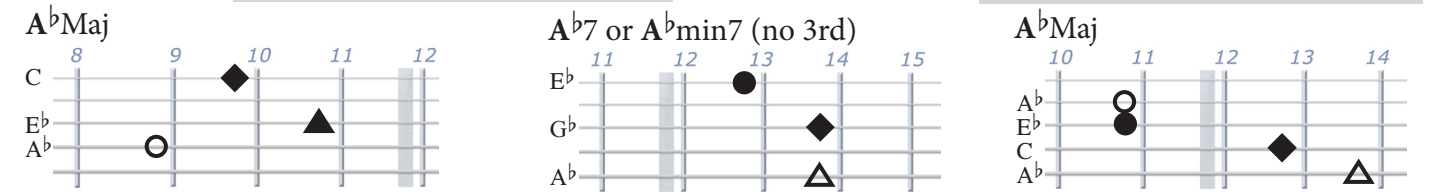
BASIC TRIADS AND INVERSIONS



OTHER TRIADS



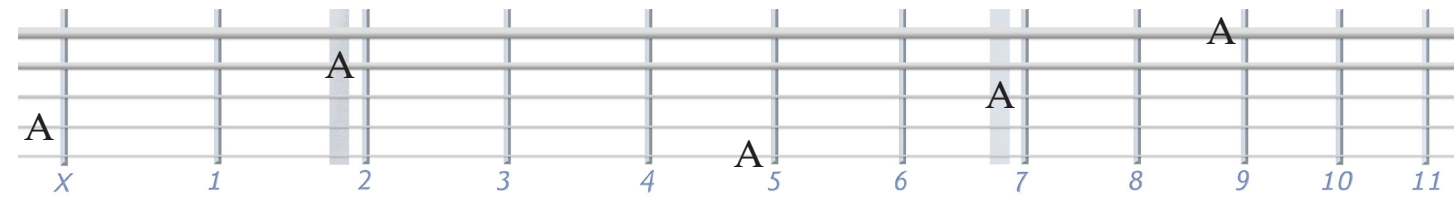
OPEN VOICE CHORDS



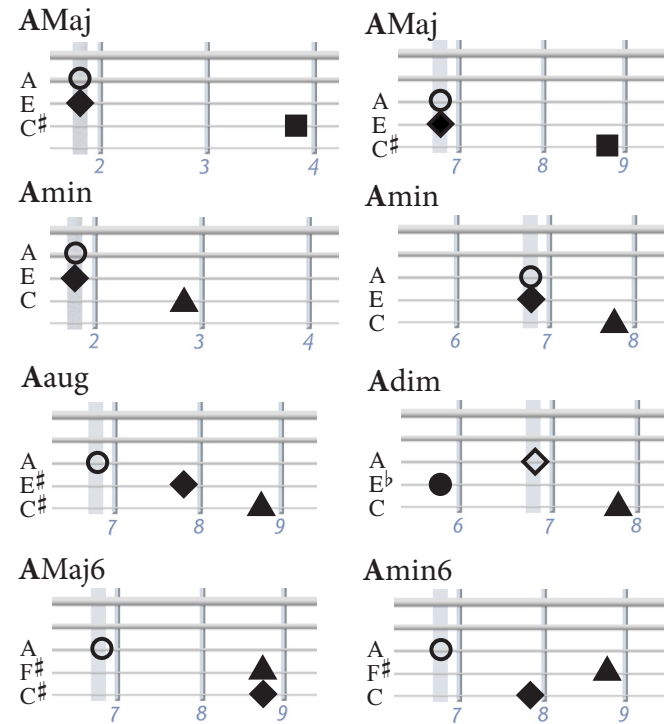
"A" BASS CHORDS

"A" NOTES FROM X-FRET TO FRET 10

Classic™ tuning

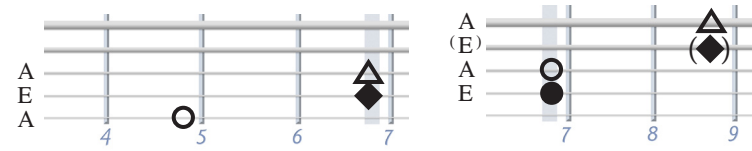


BASIC TRIADS

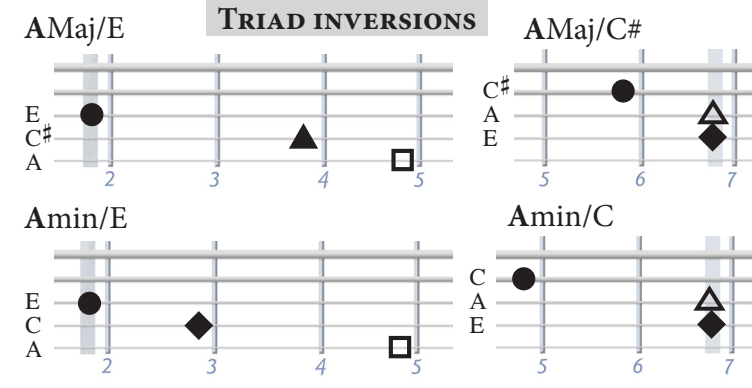


DRONE (NO 3RD)

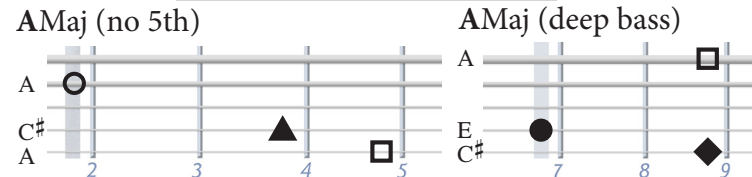
(2nd finger E optional)



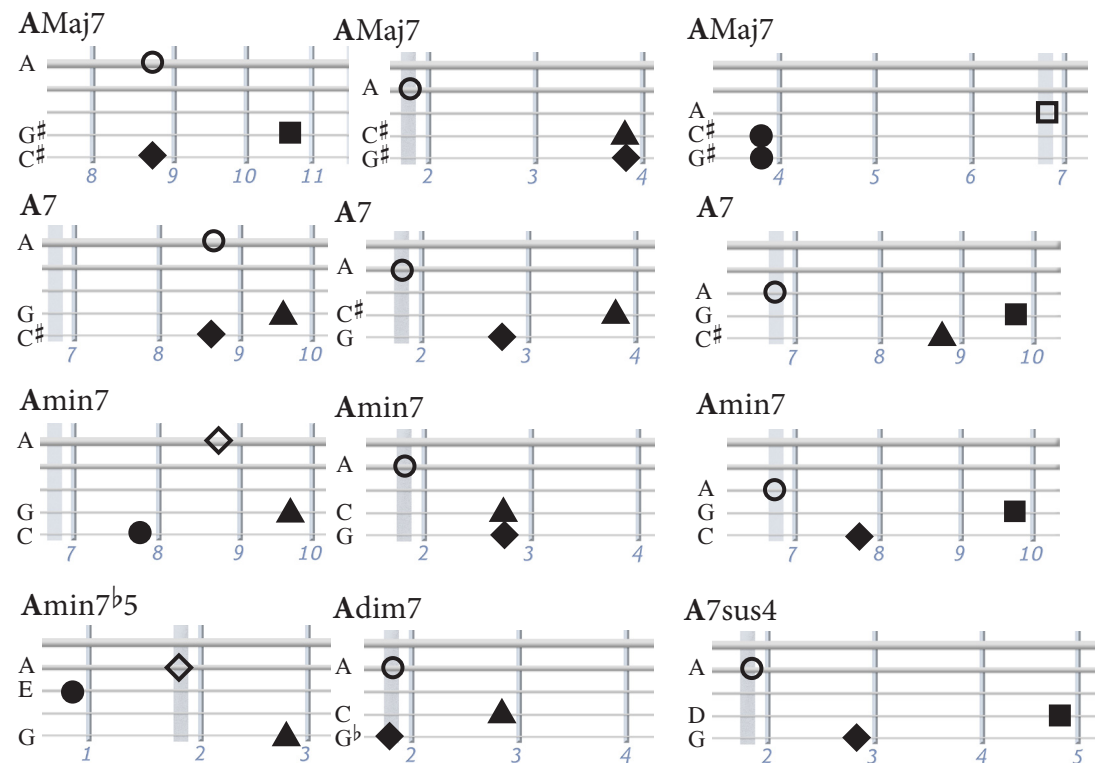
TRIAD INVERSIONS



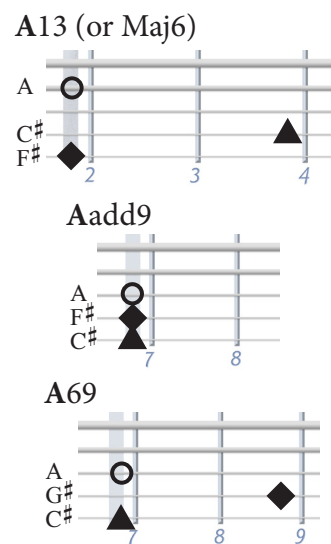
ALTERNATE MAJ AND MIN



7TH CHORDS



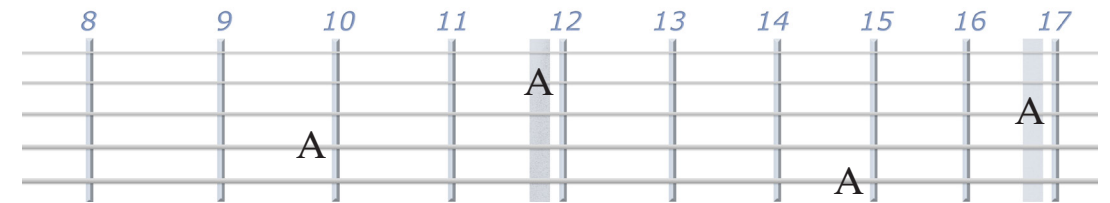
OTHER CHORDS



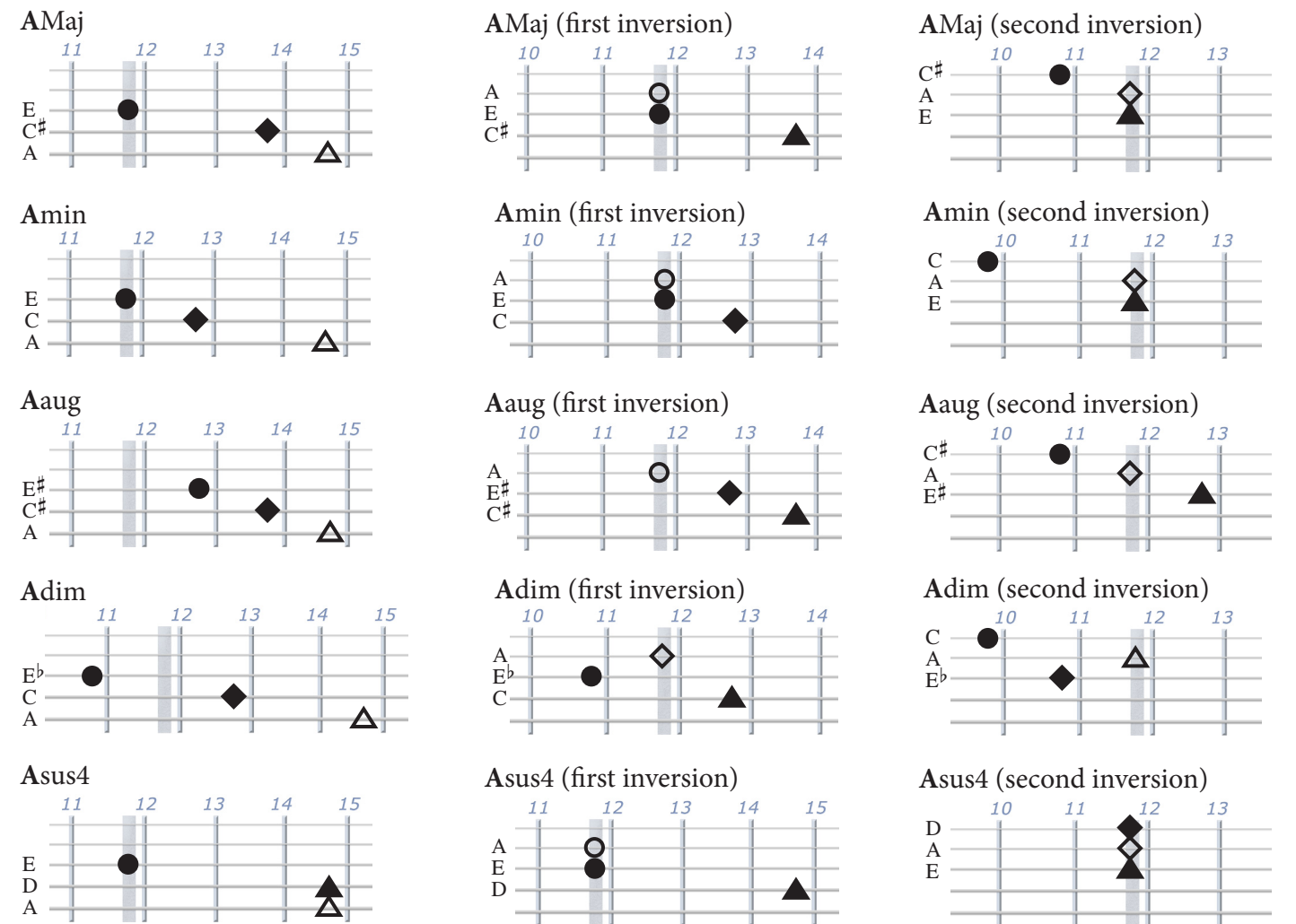
"A" MELODY CHORDS

"A" NOTES FROM FRET 10-17

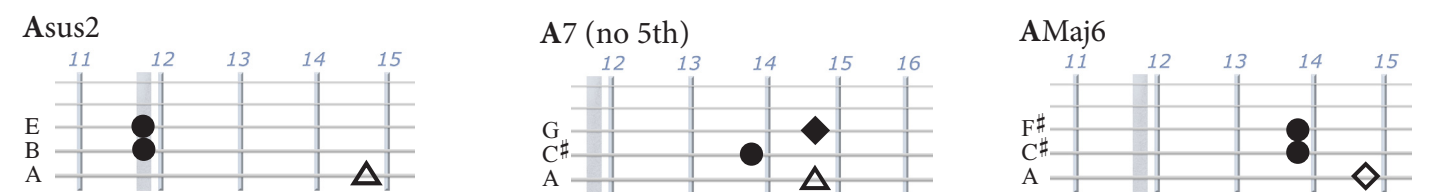
Classic™ tuning



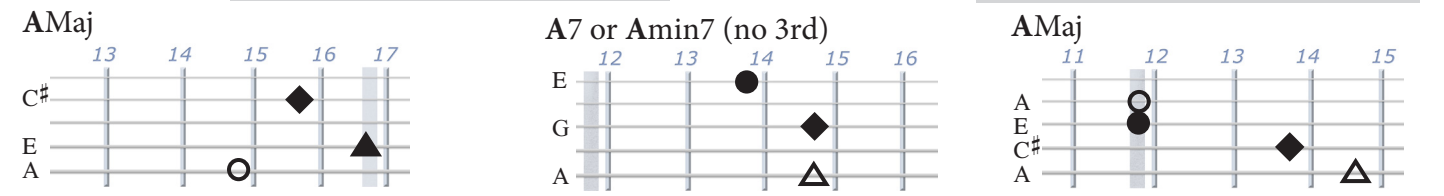
BASIC TRIADS AND INVERSIONS



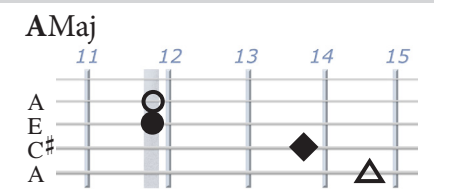
OTHER TRIADS



OPEN VOICE CHORDS



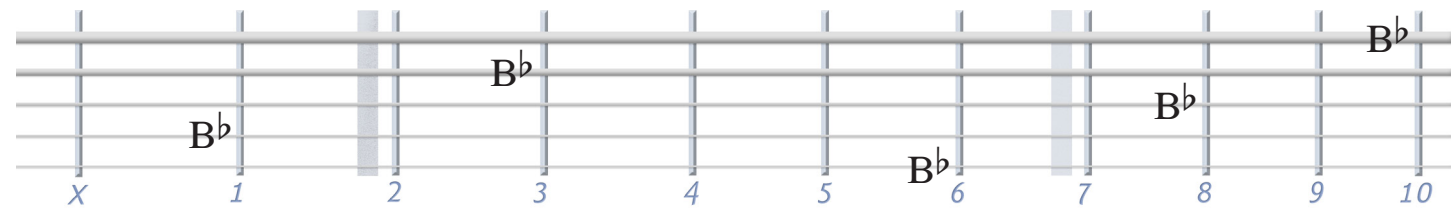
4-NOTE MAJOR CHORD



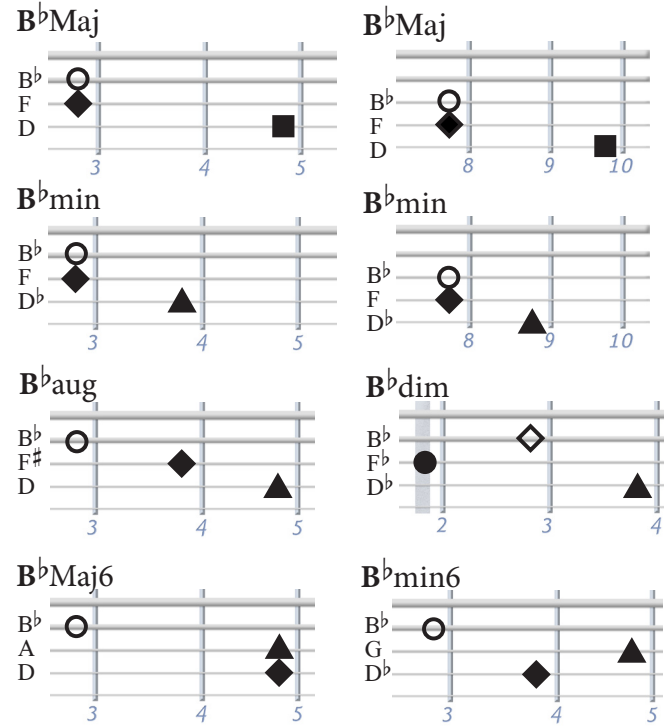
"Bb" BASS CHORDS

"Bb" NOTES FROM X-FRET TO FRET 10

Classic™ tuning

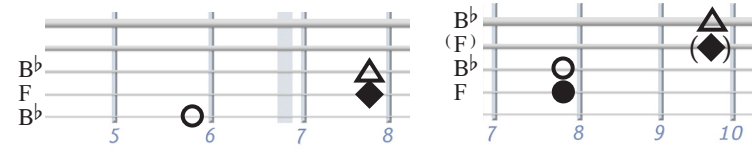


BASIC TRIADS

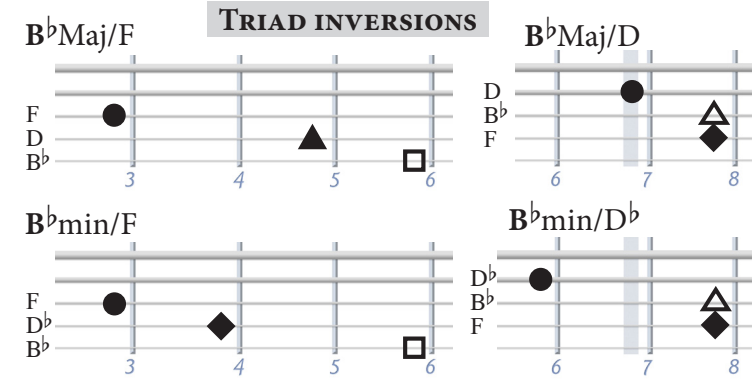


DRONE (NO 3RD)

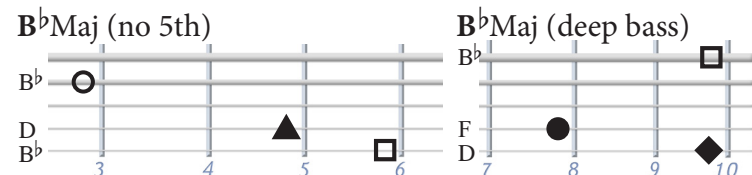
(2nd finger F optional)



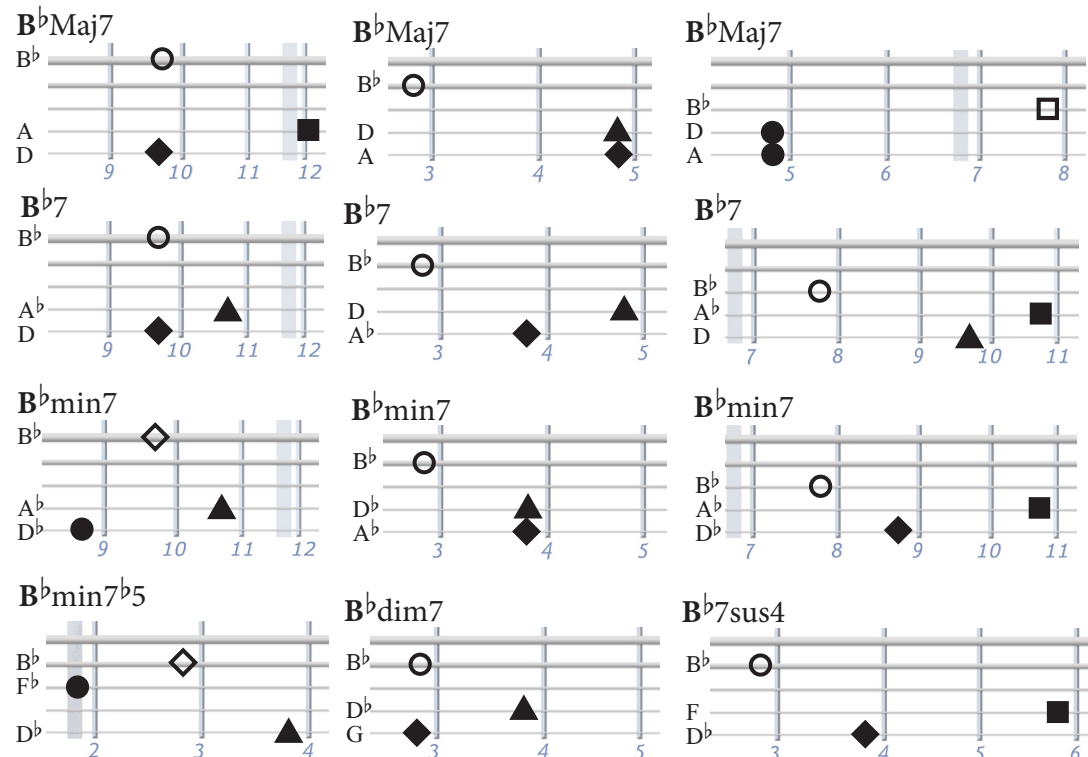
TRIAD INVERSIONS



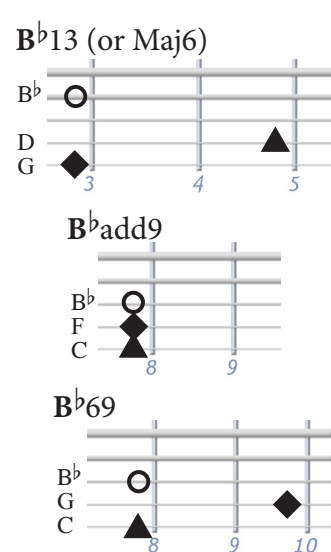
ALTERNATE MAJ AND MIN



7TH CHORDS



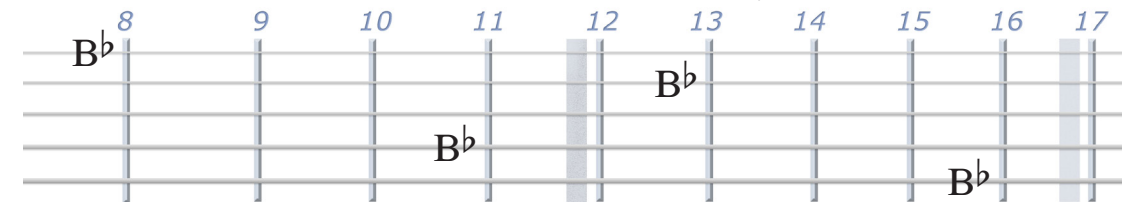
OTHER CHORDS



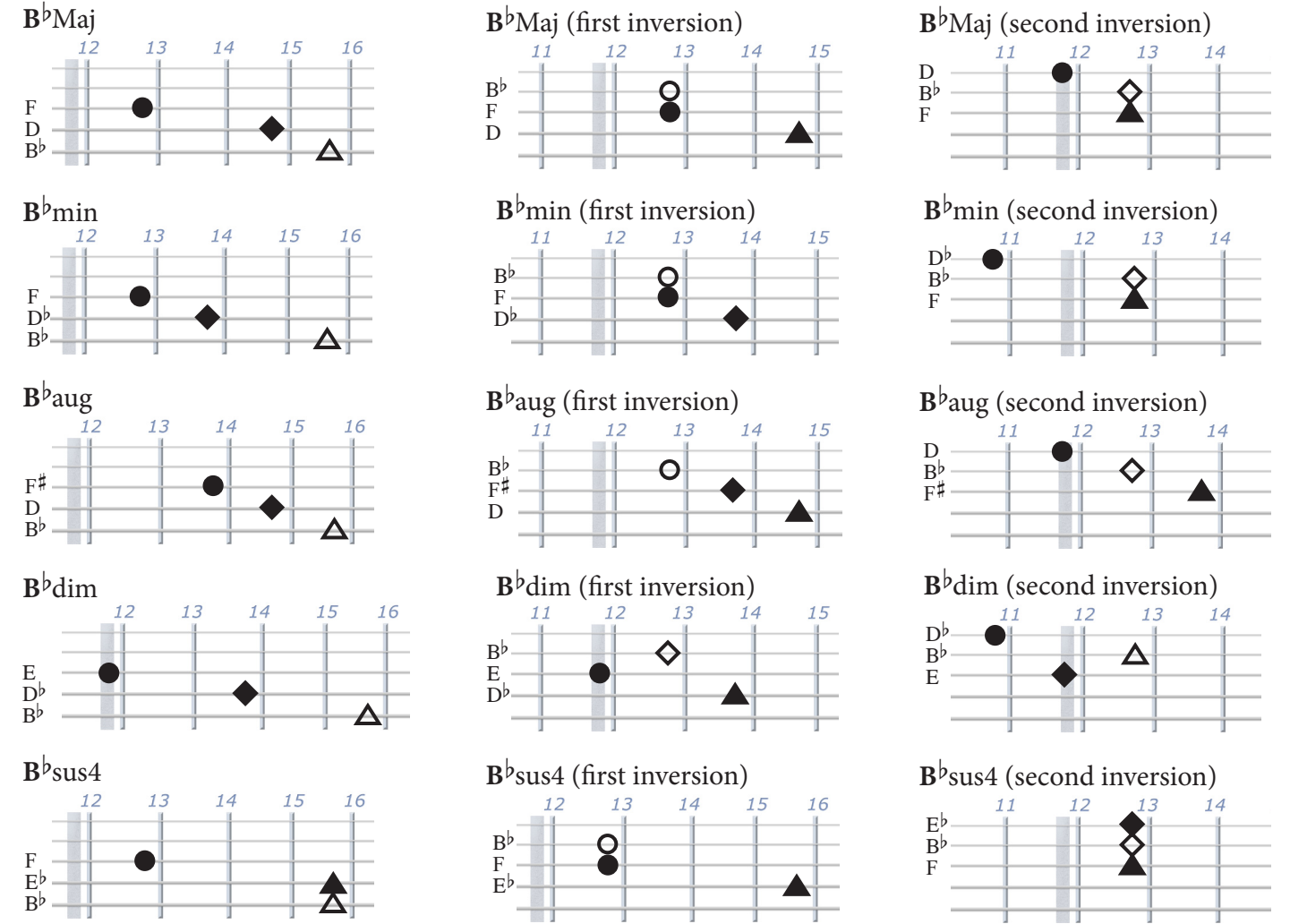
"Bb" MELODY CHORDS

"Bb" NOTES FROM FRET 8-17

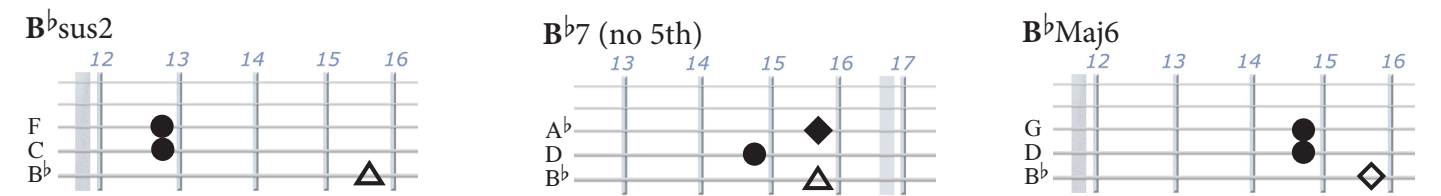
Classic™ tuning



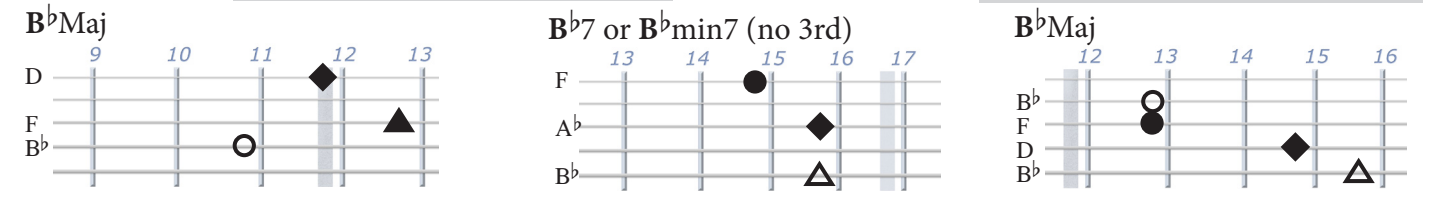
BASIC TRIADS AND INVERSIONS



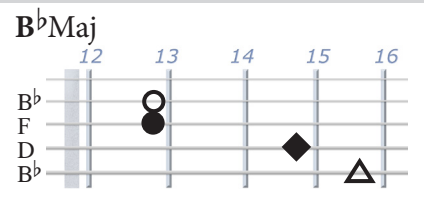
OTHER TRIADS



OPEN VOICE CHORDS



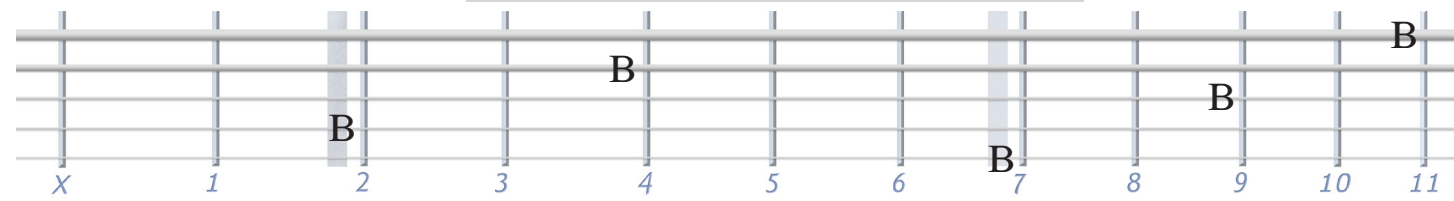
4-NOTE MAJOR CHORD



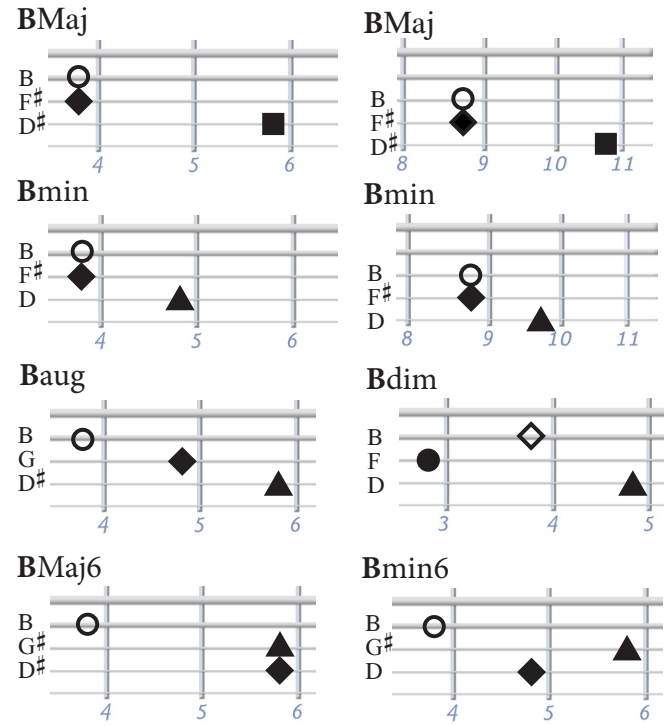
"B" BASS CHORDS

"B" NOTES FROM X-FRET TO FRET 11

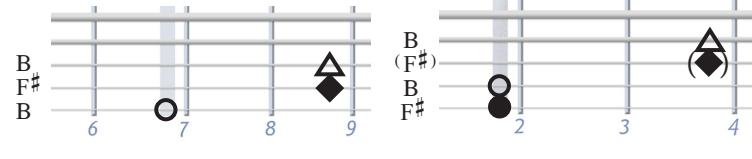
Classic™ tuning



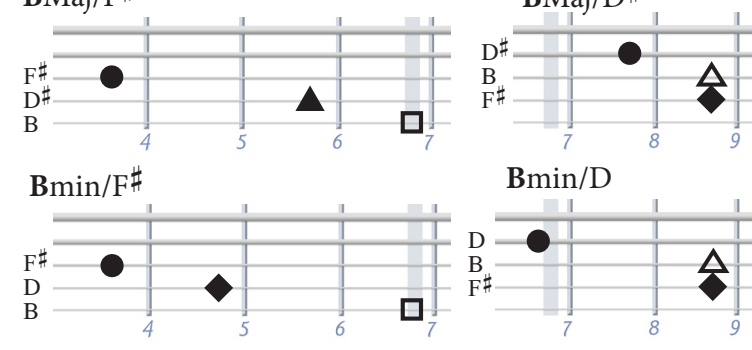
BASIC TRIADS



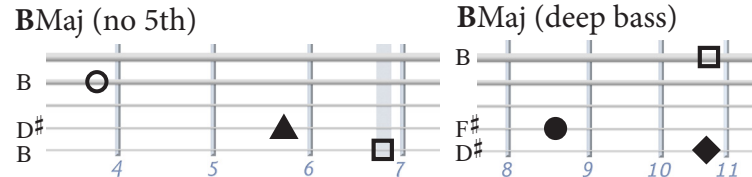
DRONE (NO 3RD) (2nd finger F# optional)



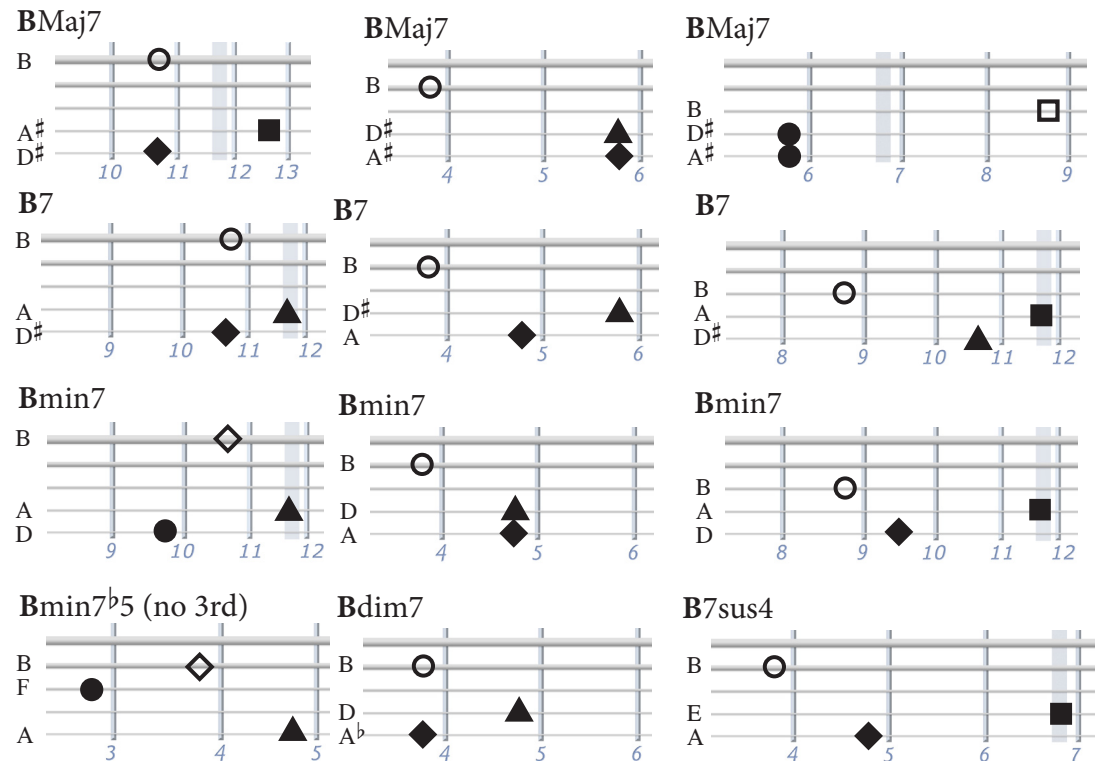
TRIAD INVERSIONS



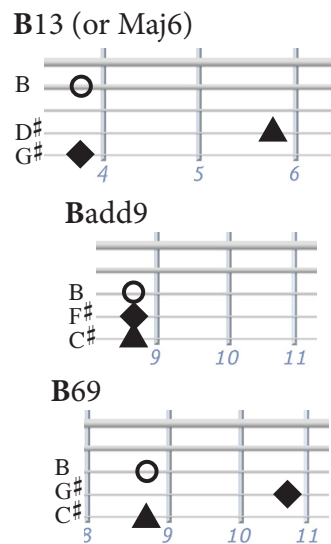
ALTERNATE MAJ AND MIN



7TH CHORDS



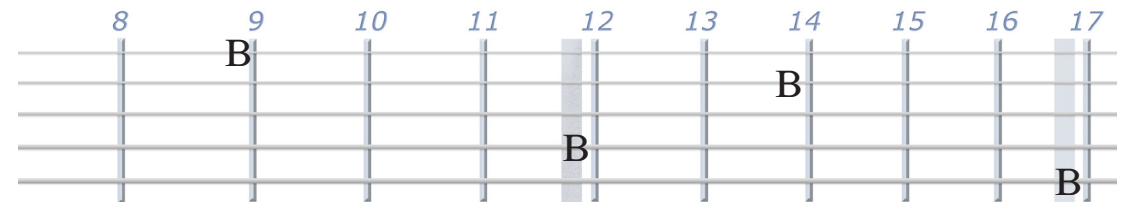
OTHER CHORDS



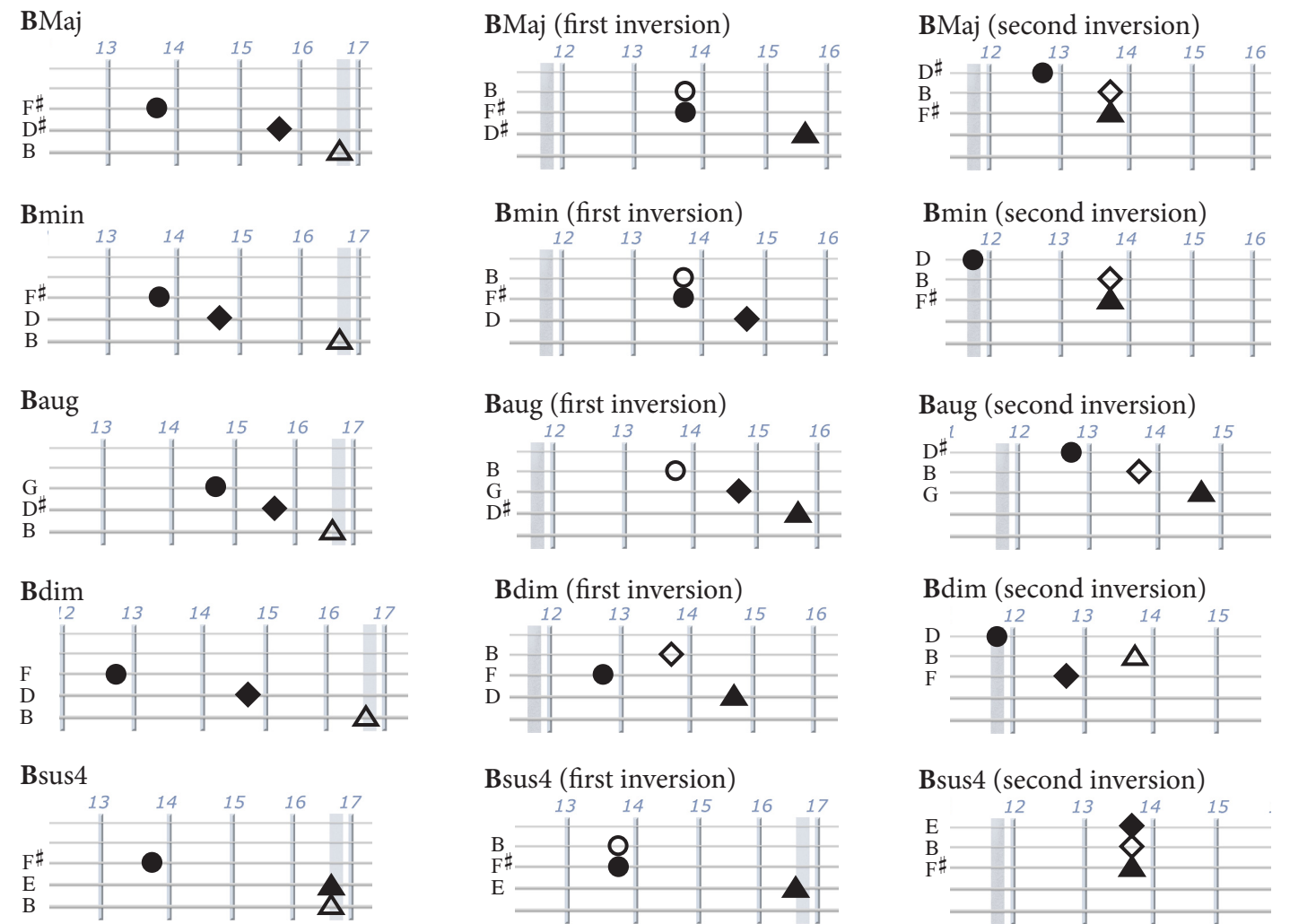
"B" MELODY CHORDS

"B" NOTES FROM FRET 8-17

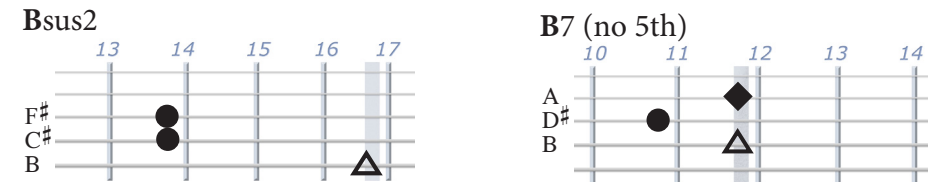
Classic™ tuning



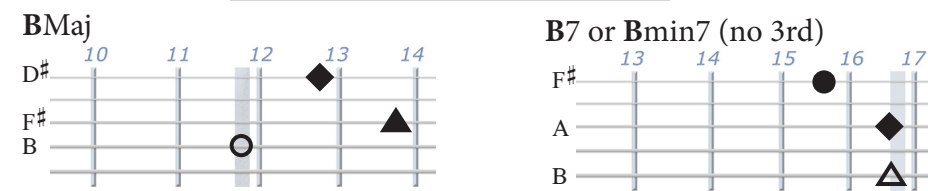
BASIC TRIADS AND INVERSIONS



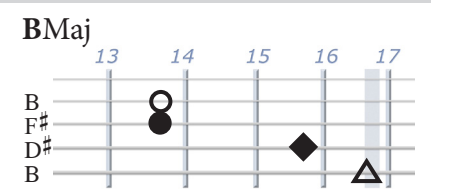
OTHER TRIADS



OPEN VOICE CHORDS



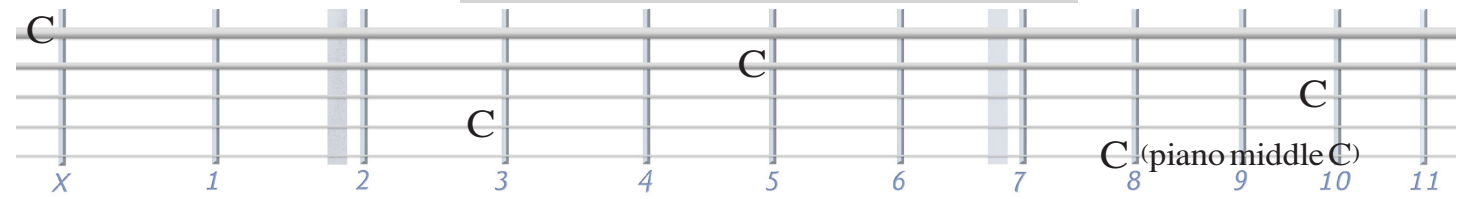
4-NOTE MAJOR CHORD



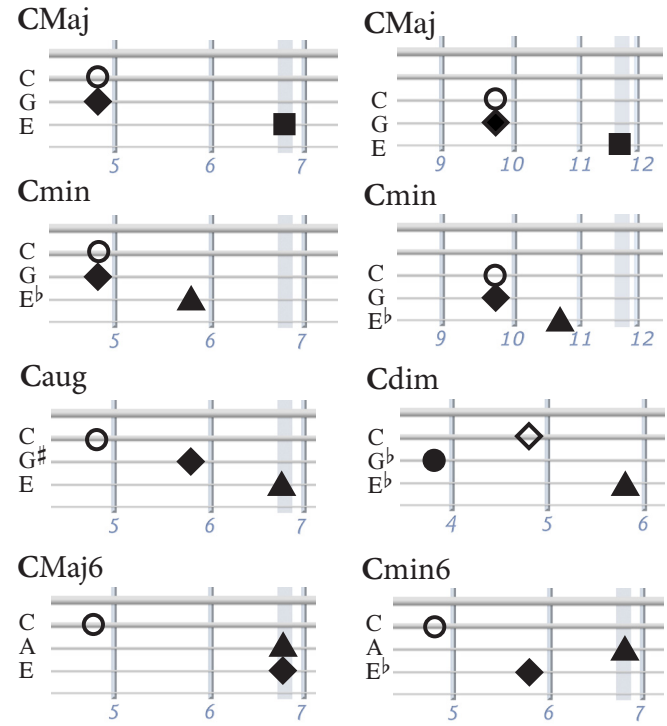
“C” BASS CHORDS

“C” NOTES FROM X-FRET TO FRET 10

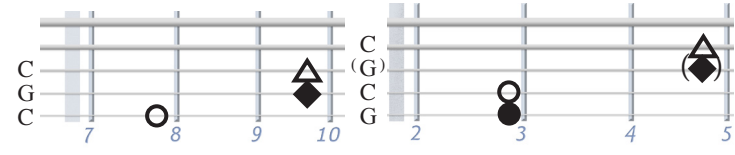
Classic™ tuning



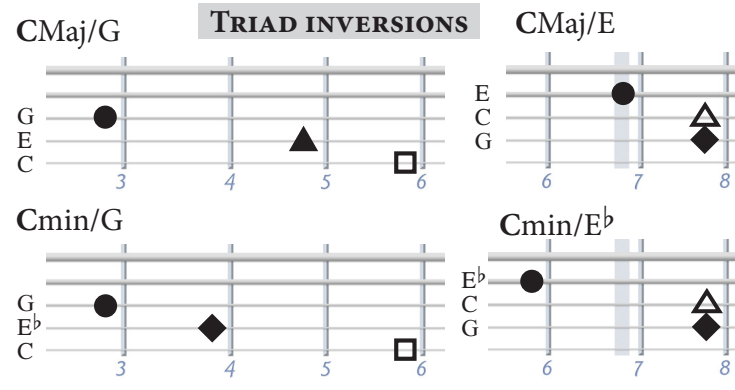
BASIC TRIADS



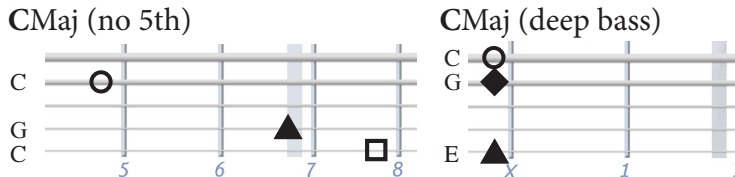
DRONE (NO 3RD) (2nd finger C optional)



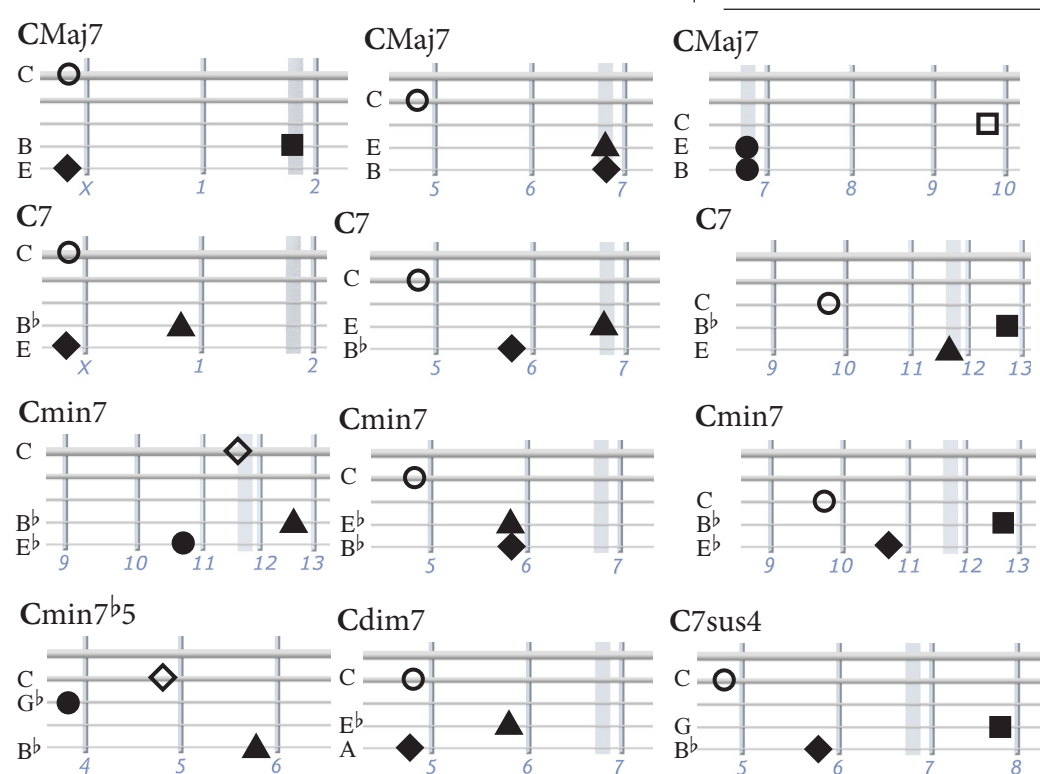
TRIAD INVERSIONS



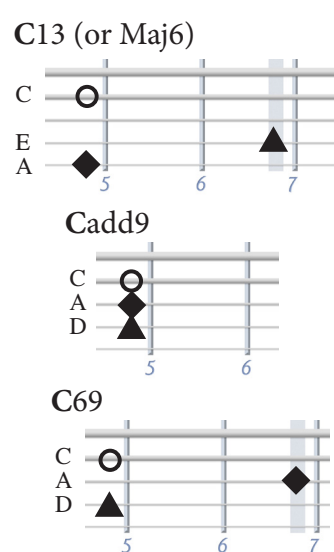
ALTERNATE MAJ AND MIN



7TH CHORDS



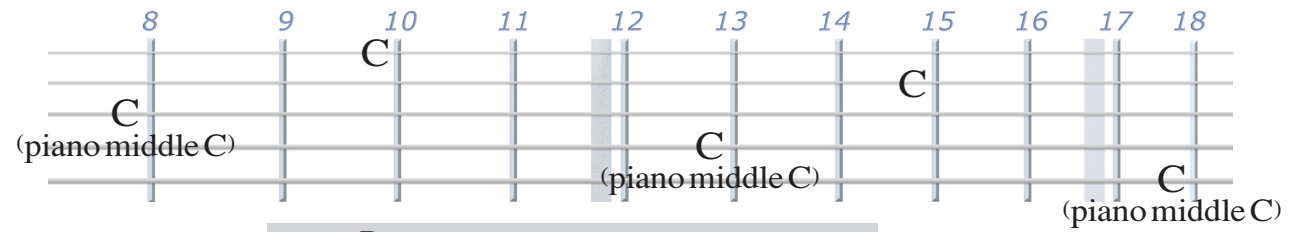
OTHER CHORDS



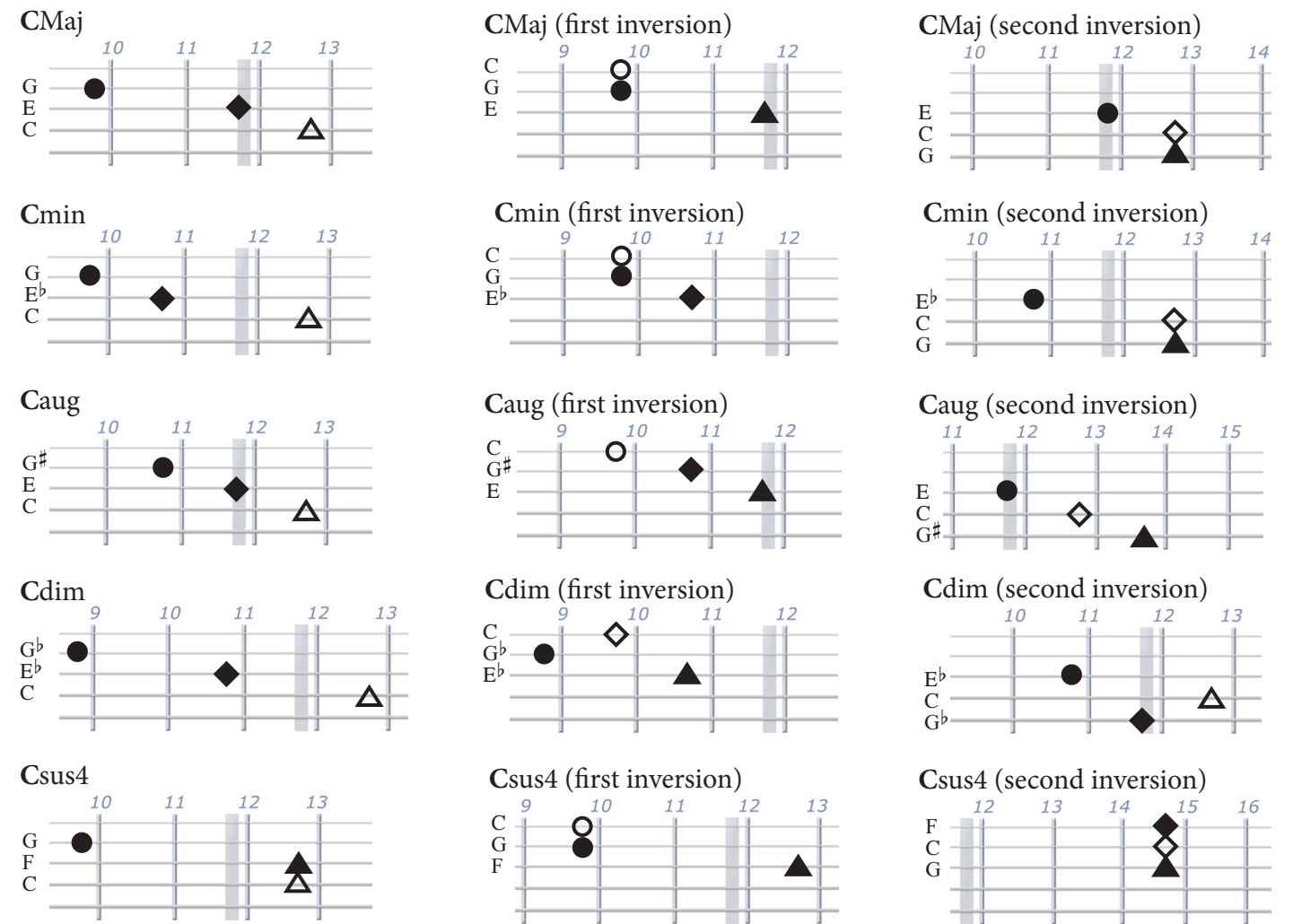
“C” MELODY CHORDS

“C” NOTES FROM FRET 8-18

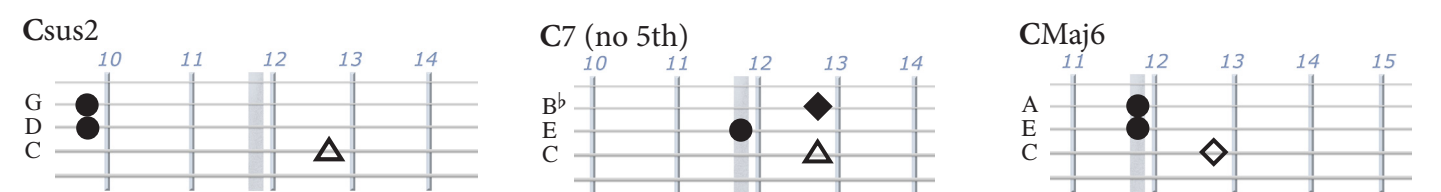
Classic™ tuning



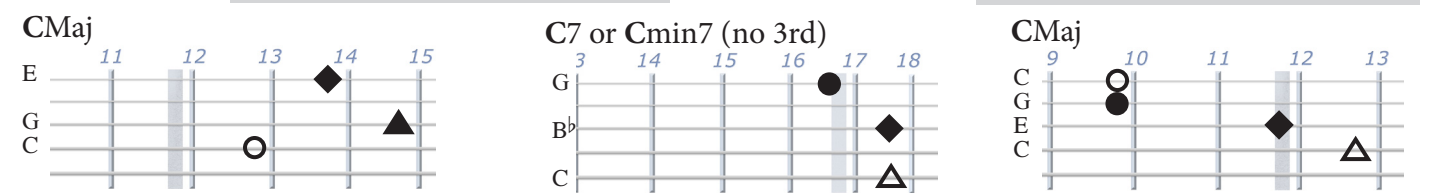
BASIC TRIADS AND INVERSIONS



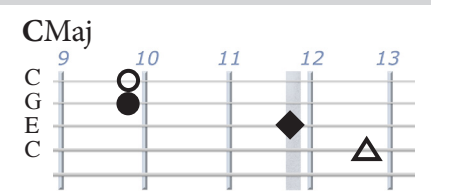
OTHER TRIADS



OPEN VOICE CHORDS



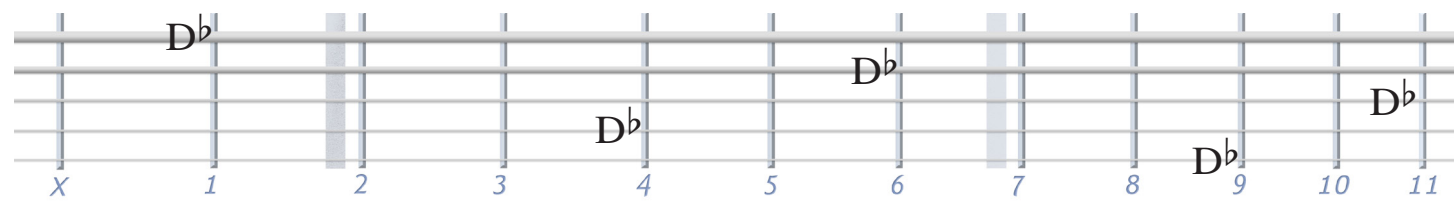
4-NOTE MAJOR CHORD



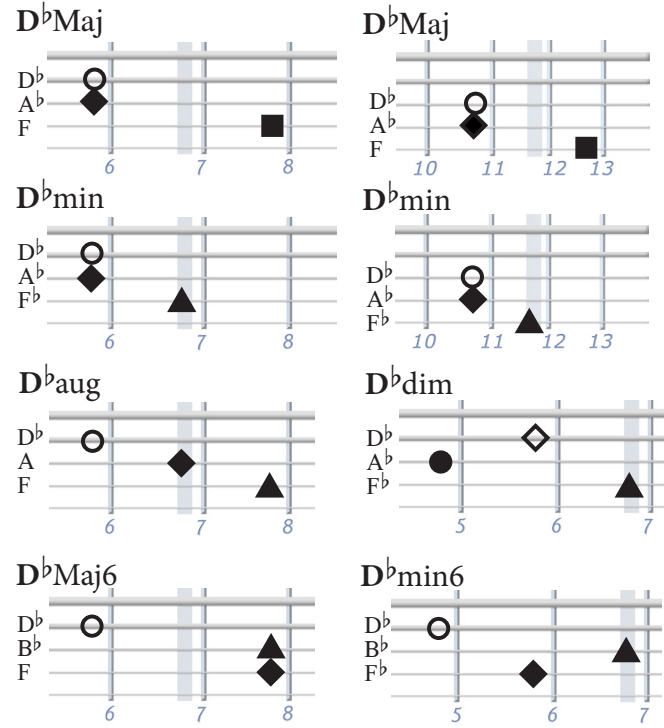
"D^b" BASS CHORDS

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

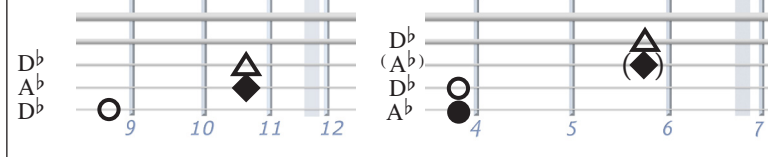
Classic™ tuning



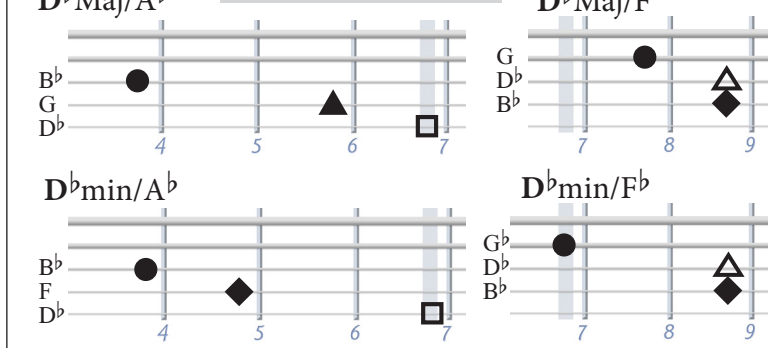
BASIC TRIADS



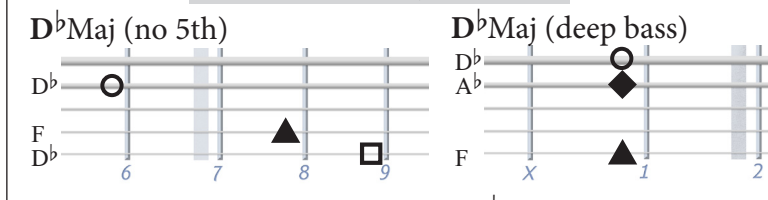
DRONE (NO 3RD) (2nd finger B^b optional)



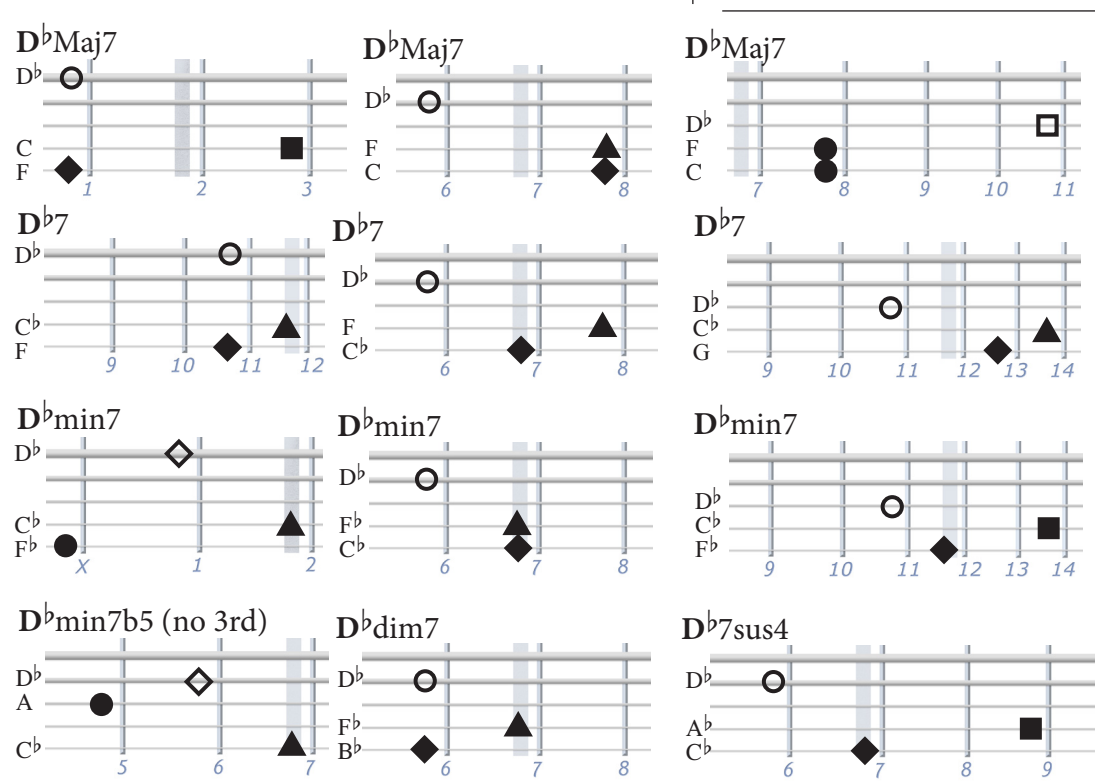
TRIAD INVERSIONS



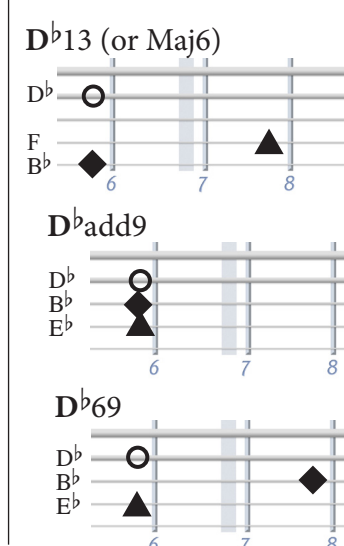
ALTERNATE MAJ AND MIN



7TH CHORDS



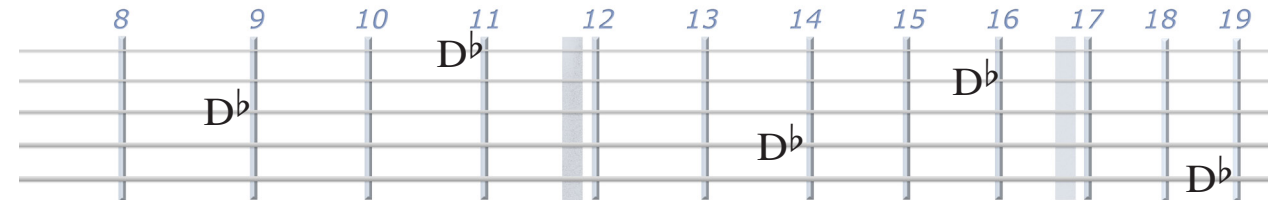
OTHER CHORDS



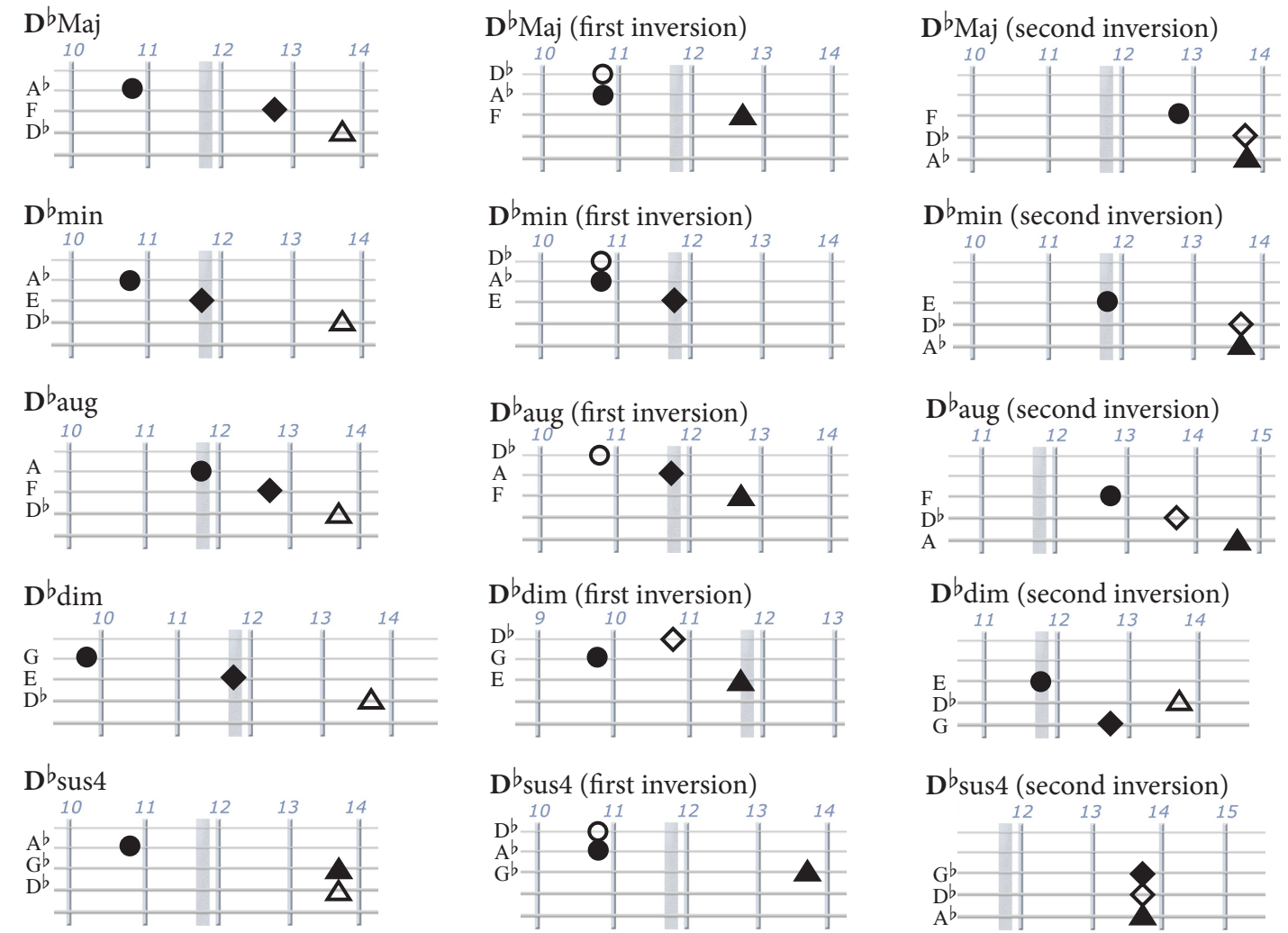
"D^b" MELODY CHORDS

"D^b" NOTES FROM FRET 8-19

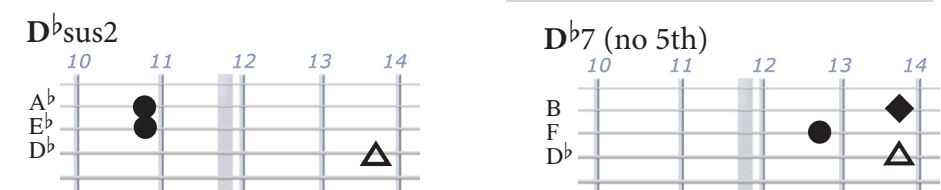
Classic™ tuning



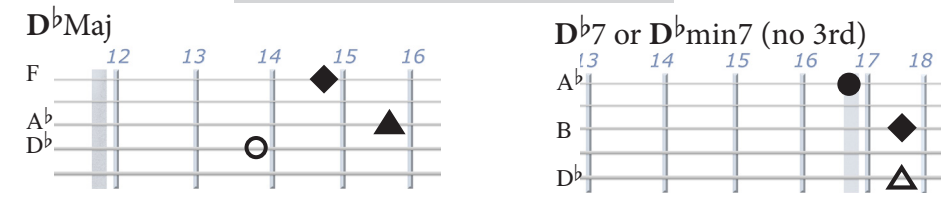
BASIC TRIADS AND INVERSIONS



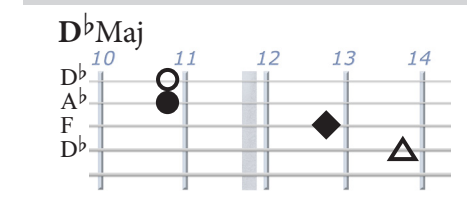
OTHER TRIADS



OPEN VOICE CHORDS



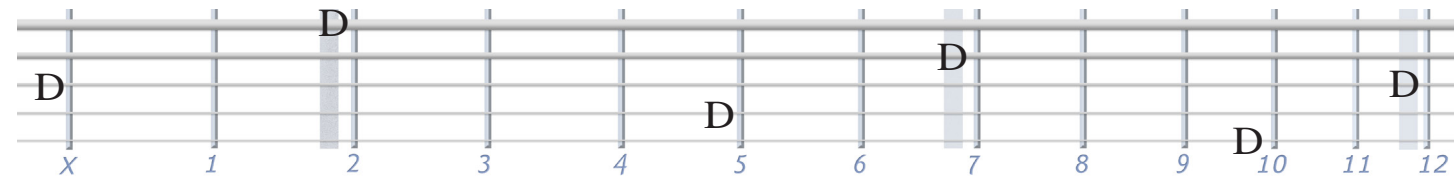
4-NOTE MAJOR CHORD



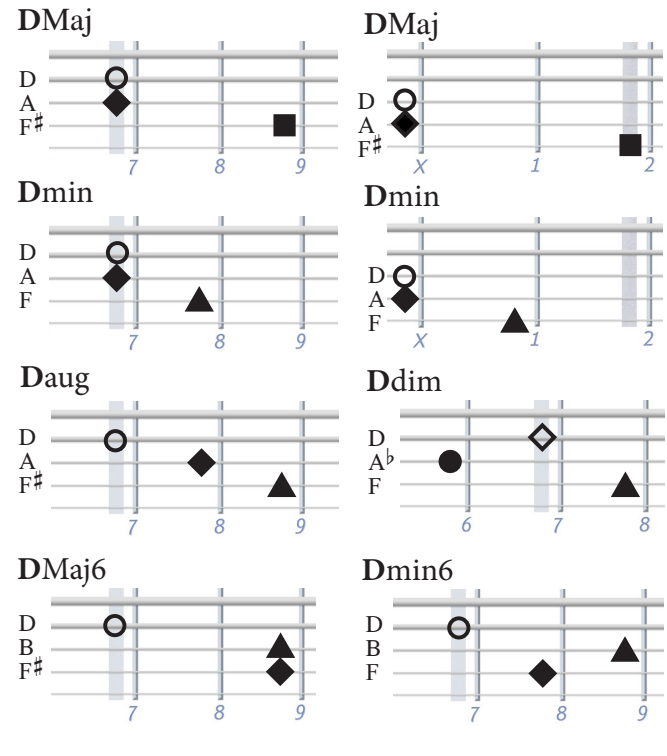
“D” BASS CHORDS

“D” NOTES FROM X-FRET TO FRET 12

Classic™ tuning

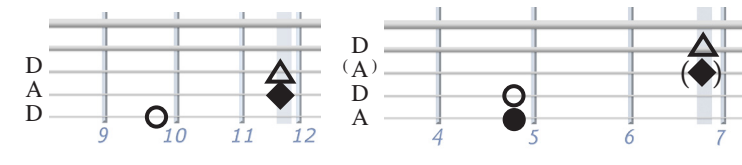


BASIC TRIADS

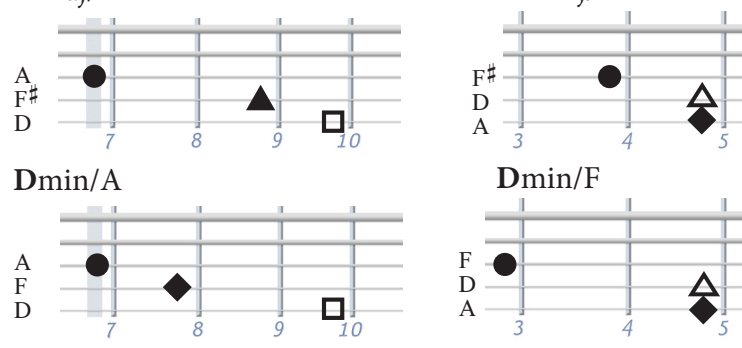


DRONE (NO 3RD)

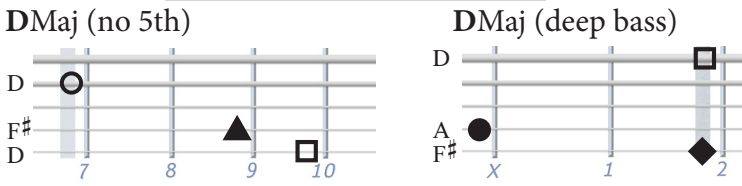
(2nd finger A optional)



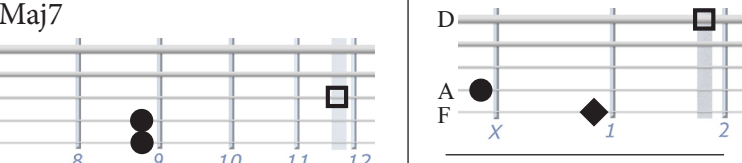
TRIAD INVERSIONS



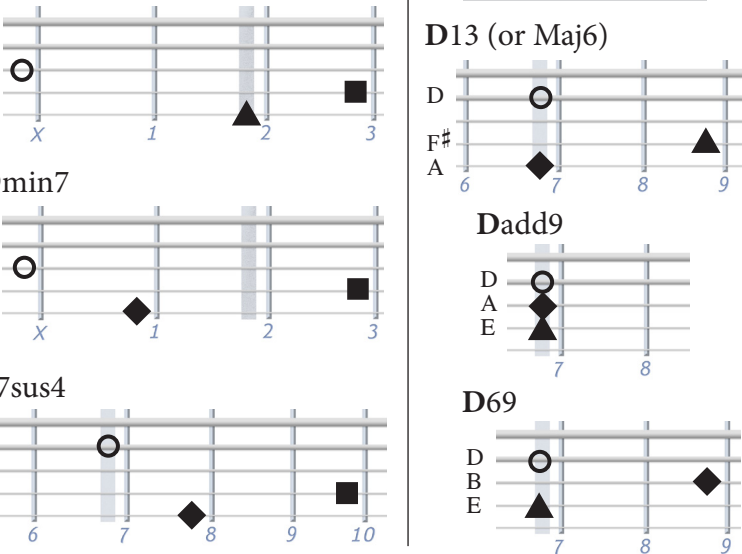
ALTERNATE MAJ AND MIN



Dmin (deep bass)



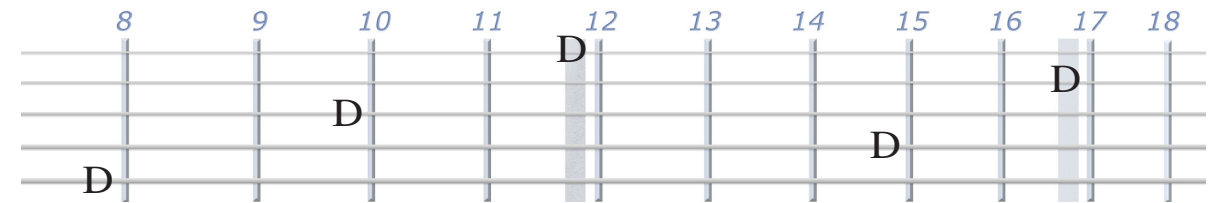
OTHER CHORDS



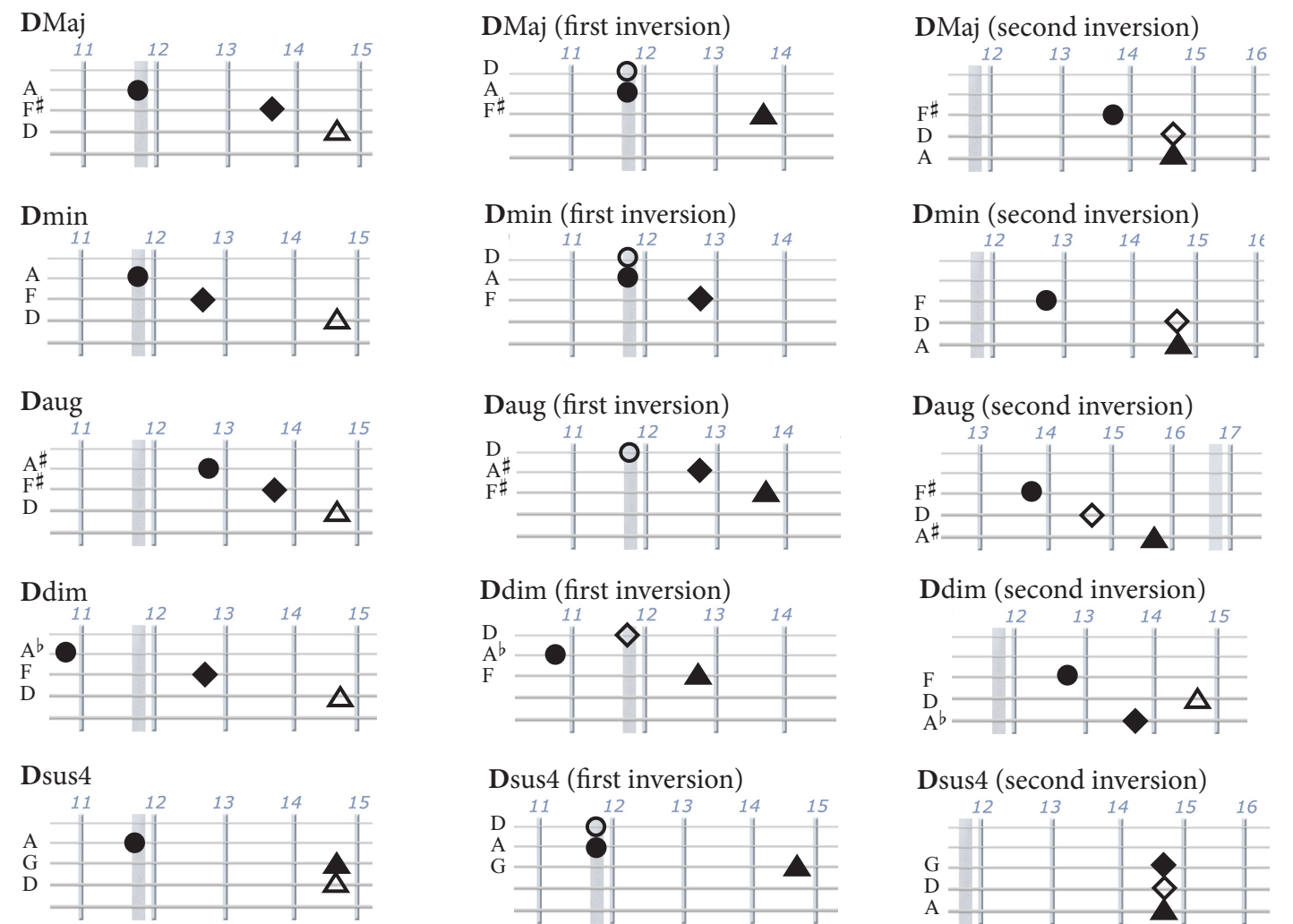
“D” MELODY CHORDS

“D” NOTES FROM FRET 8-18

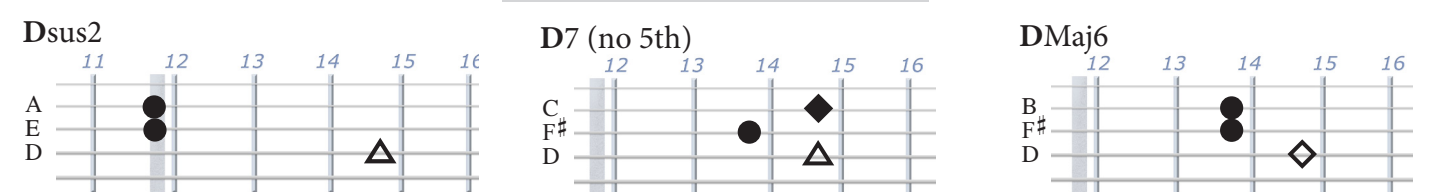
Classic™ tuning



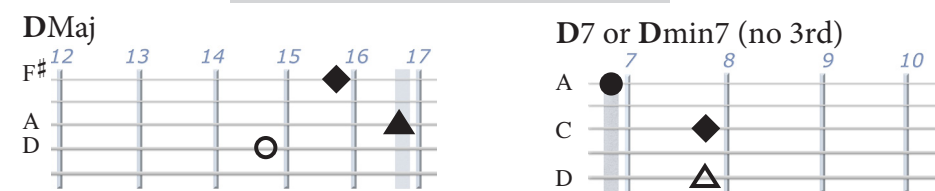
BASIC TRIADS AND INVERSIONS



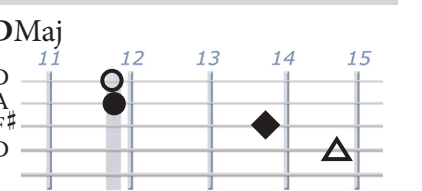
OTHER TRIADS



OPEN VOICE CHORDS



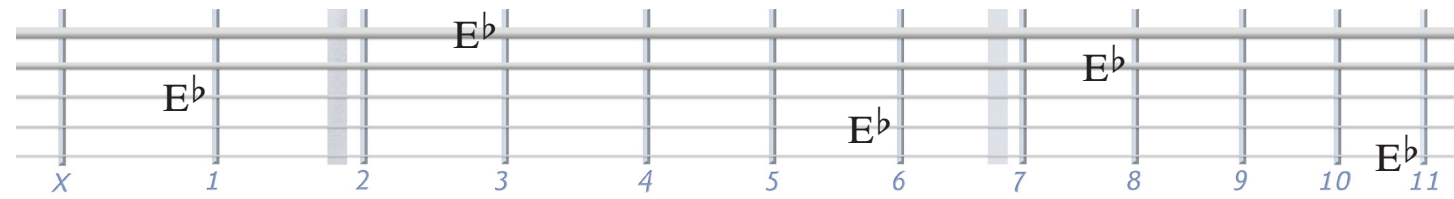
4-NOTE MAJOR CHORD



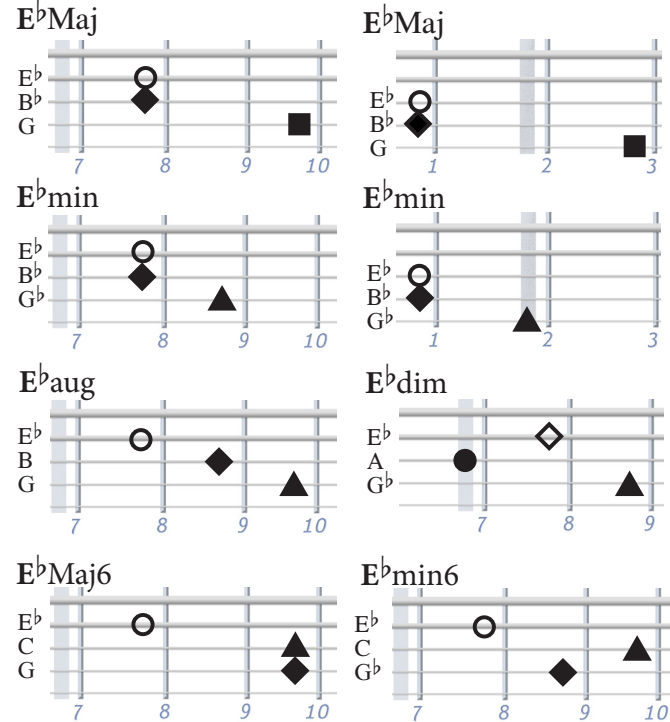
"E^b" BASS CHORDS

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

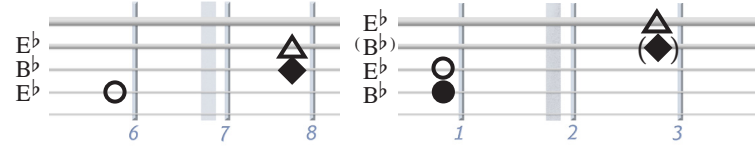
Classic™ tuning



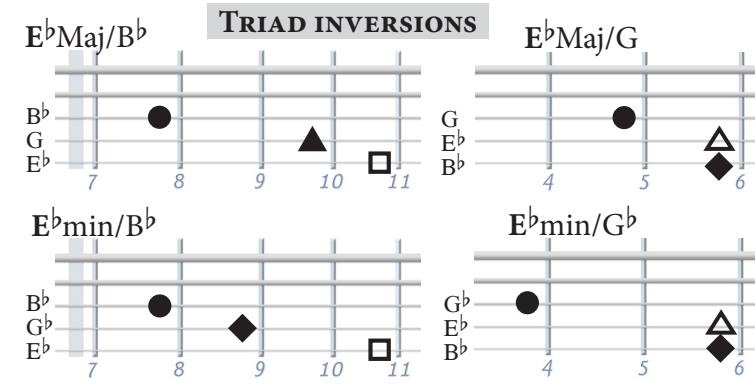
BASIC TRIADS



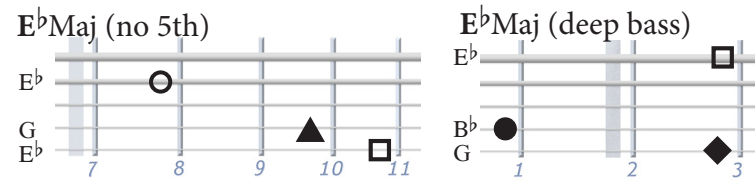
DRONE (NO 3RD) (2nd finger B^b optional)



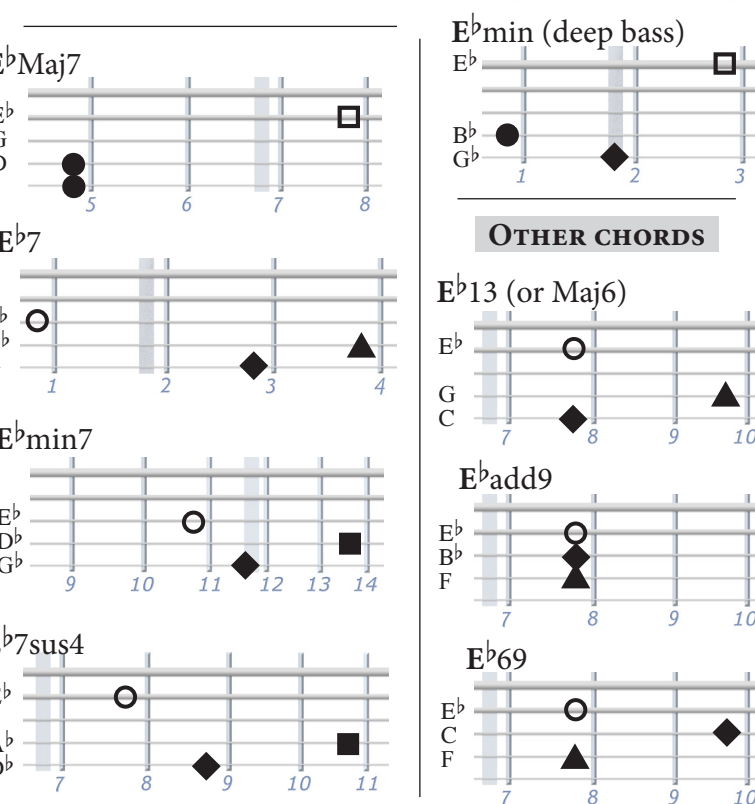
TRIAD INVERSIONS



ALTERNATE MAJ AND MIN



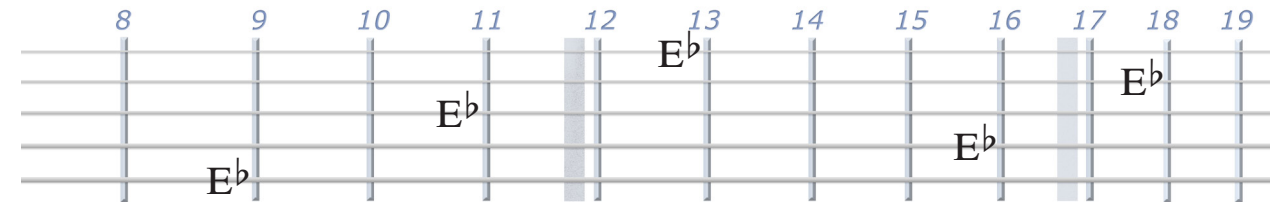
OTHER CHORDS



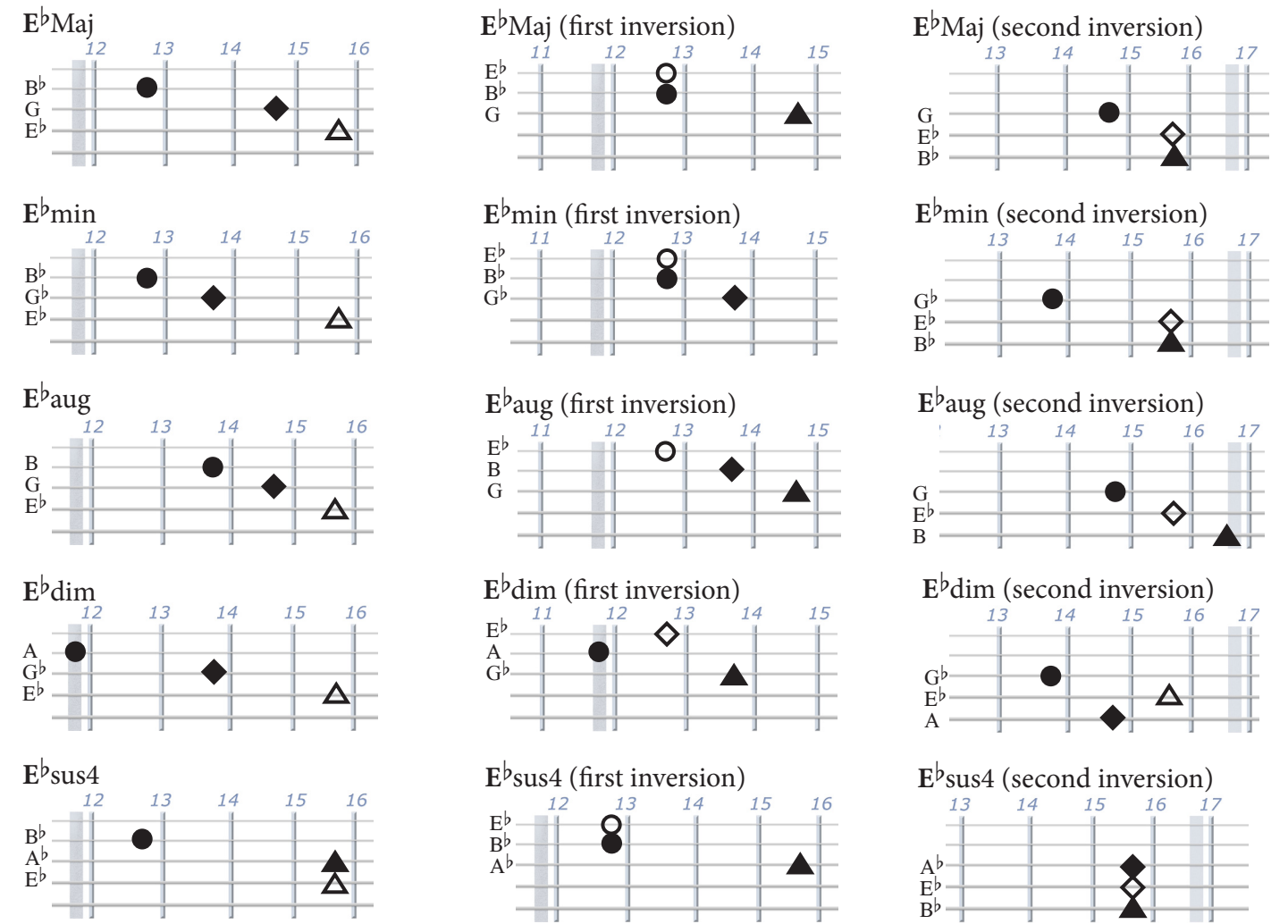
"E^b" MELODY CHORDS

"E^b" NOTES FROM FRET 8-19

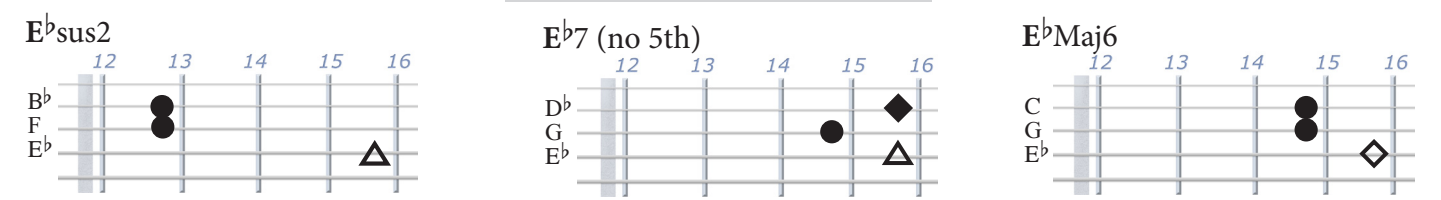
Classic™ tuning



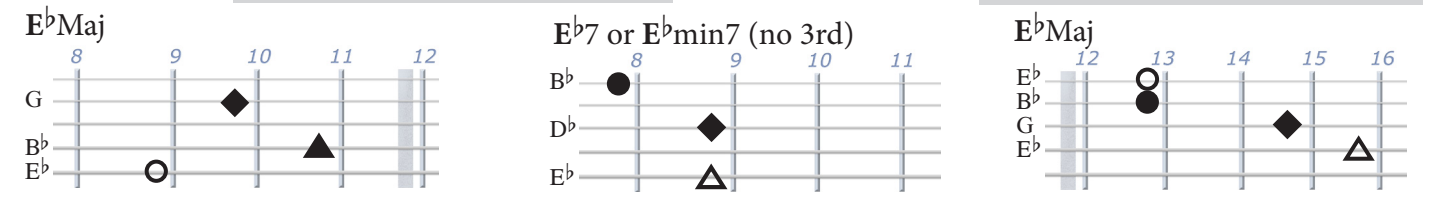
BASIC TRIADS AND INVERSIONS



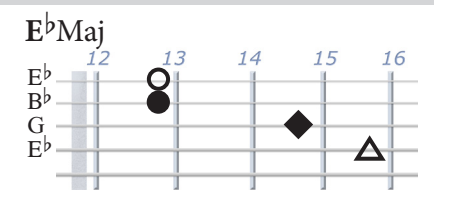
OTHER TRIADS



OPEN VOICE CHORDS



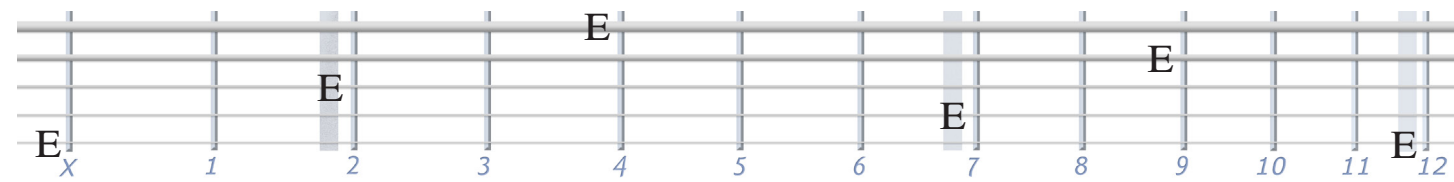
4-NOTE MAJOR CHORD



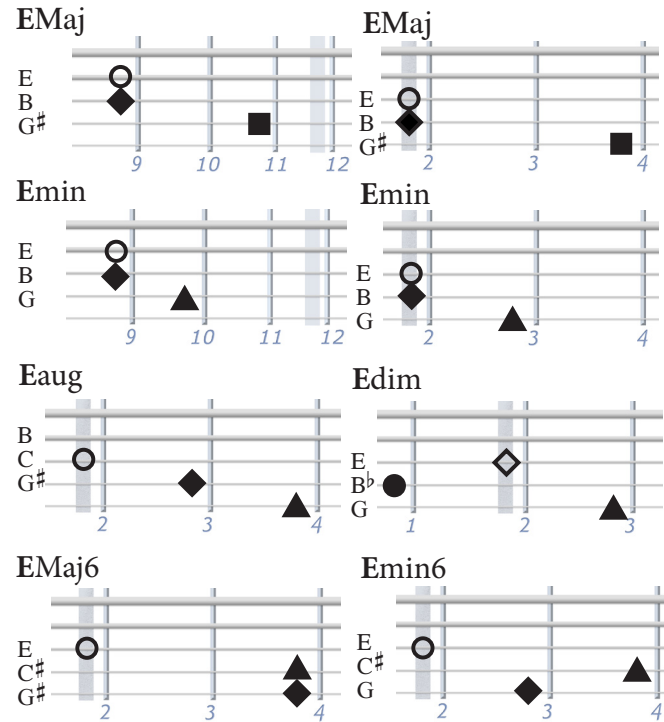
"E" BASS CHORDS

"E" NOTES FROM X-FRET TO FRET 12

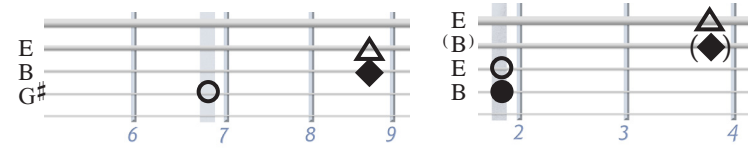
Classic™ tuning



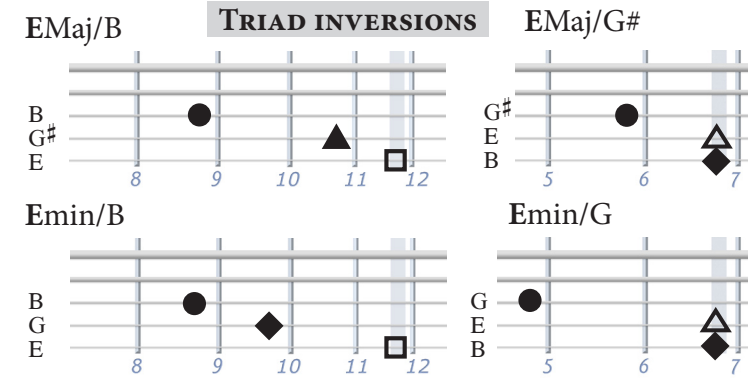
BASIC TRIADS



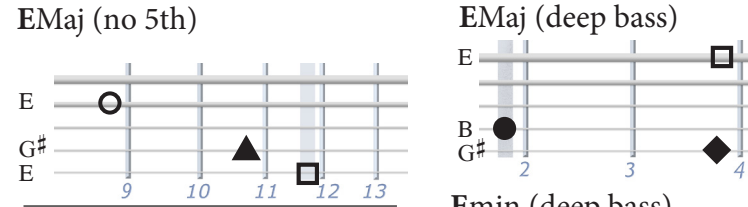
DRONE (NO 3RD) (2nd finger B optional)



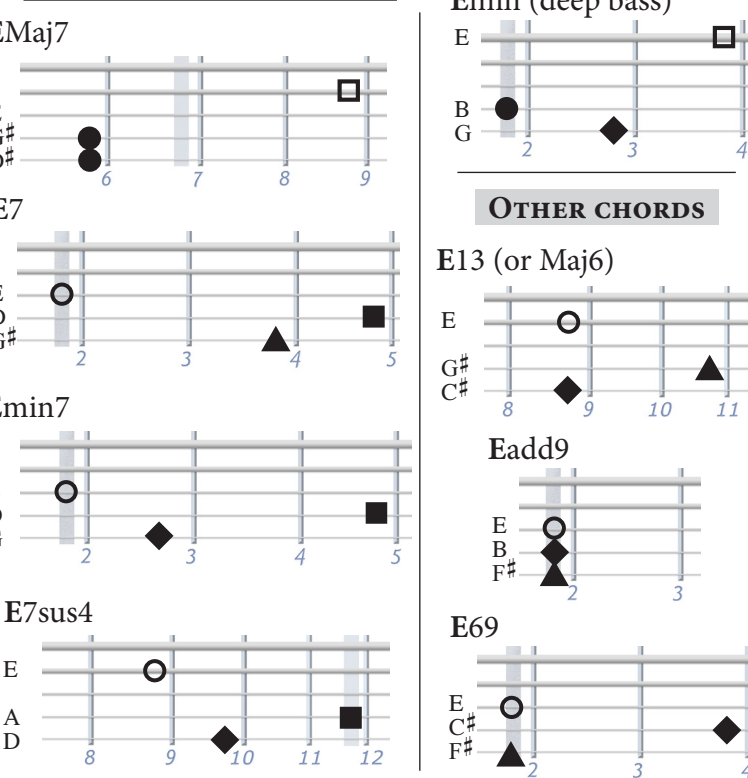
TRIAD INVERSIONS



ALTERNATE MAJ AND MIN



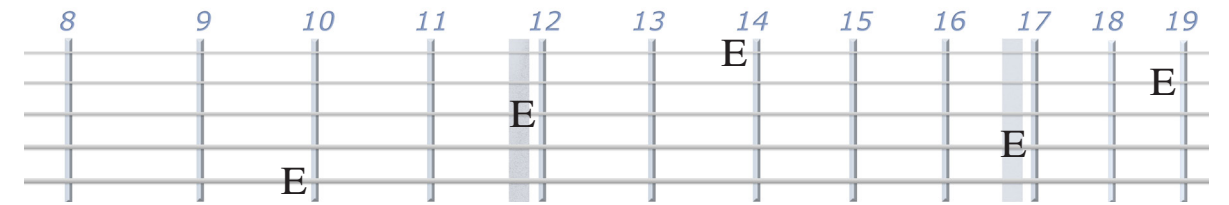
OTHER CHORDS



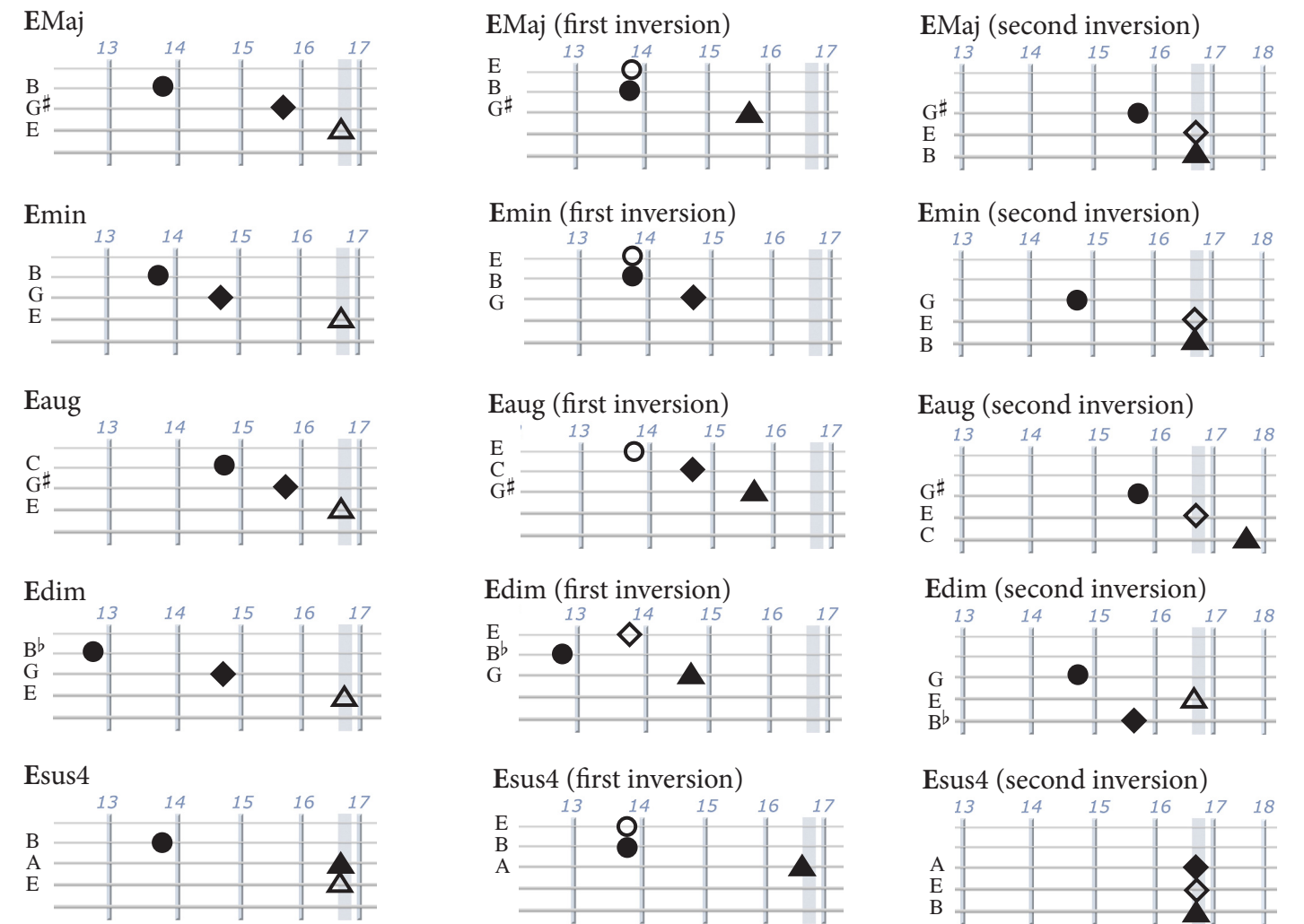
"E" MELODY CHORDS

"E" NOTES FROM FRET 8-19

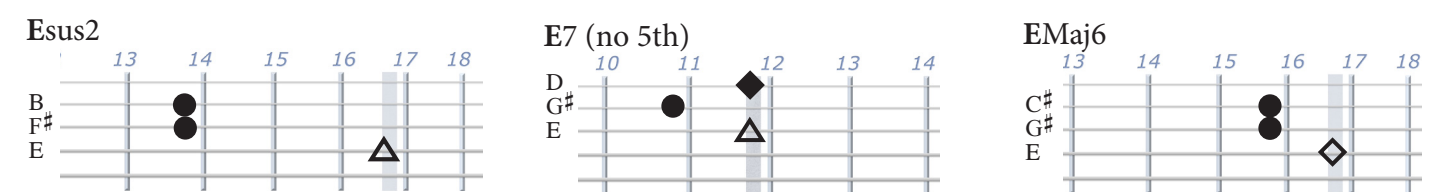
Classic™ tuning



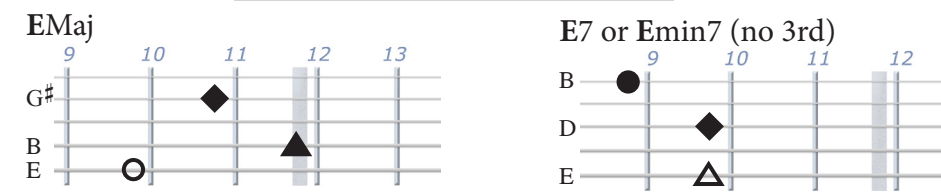
BASIC TRIADS AND INVERSIONS



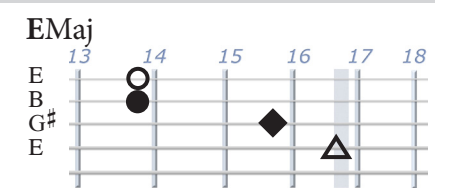
OTHER TRIADS



OPEN VOICE CHORDS



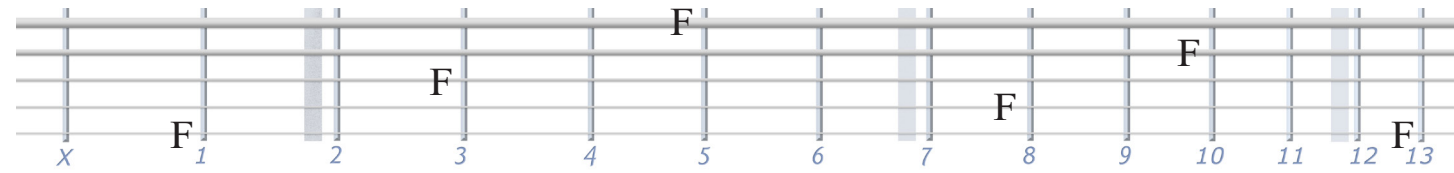
4-NOTE MAJOR CHORD



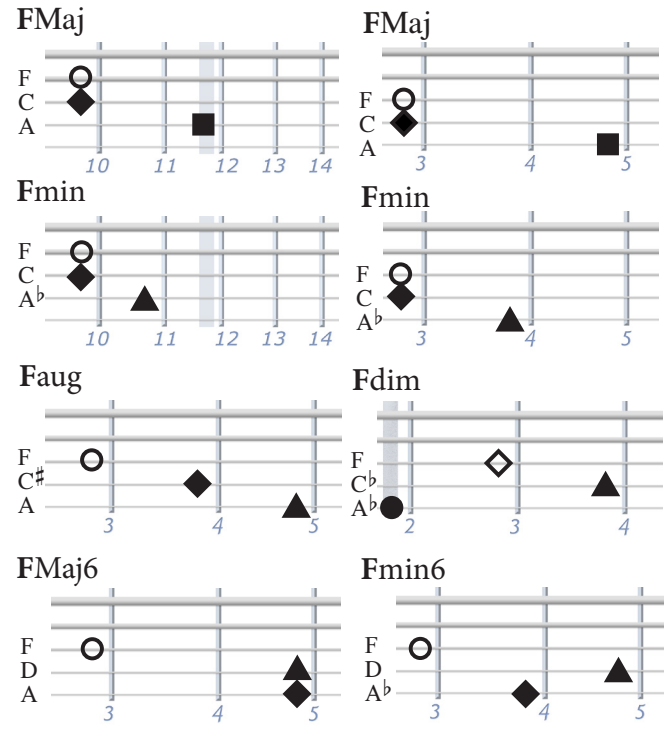
"F" BASS CHORDS

"F" NOTES FROM X-FRET TO FRET 13

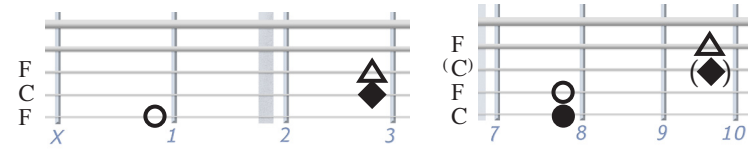
Classic™ tuning



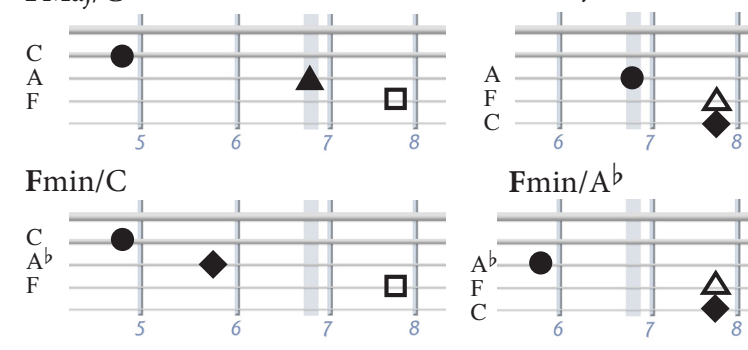
BASIC TRIADS



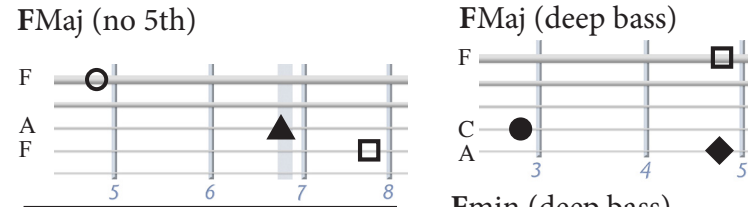
DRONE (NO 3RD) (2nd finger C optional)



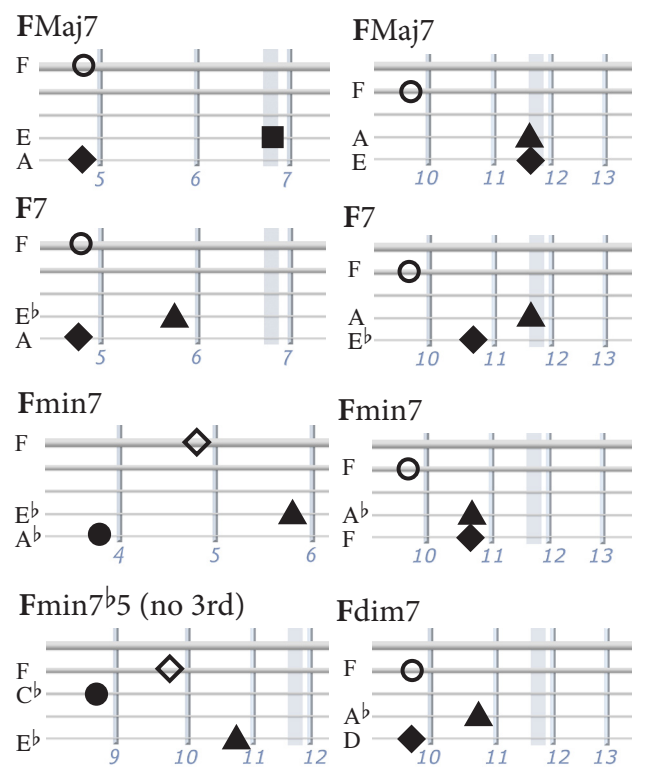
TRIAD INVERSIONS



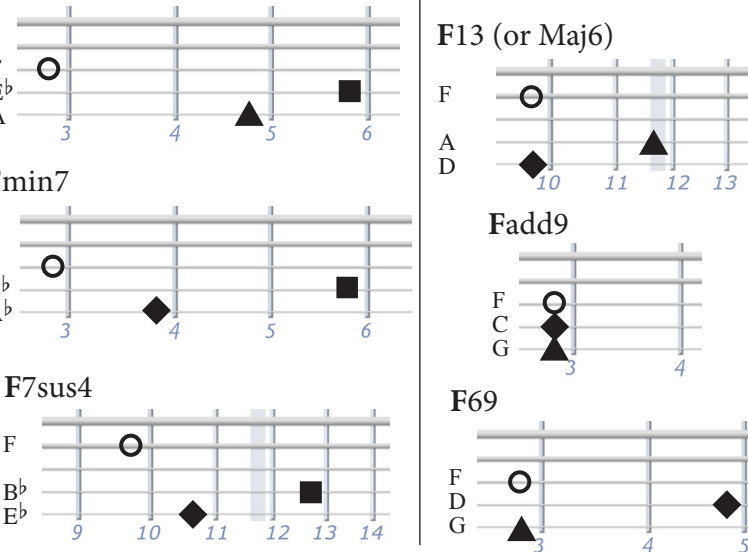
ALTERNATE MAJ AND MIN



7TH CHORDS



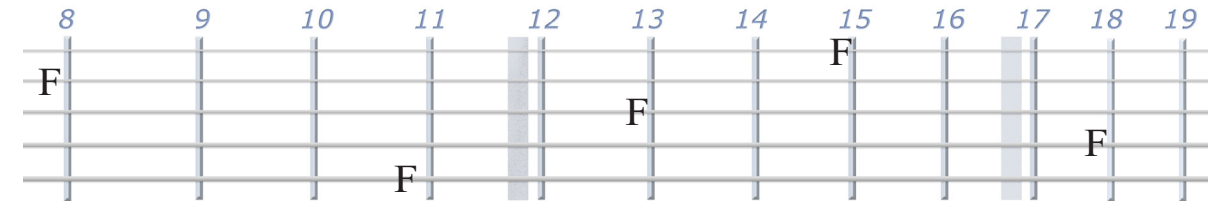
OTHER CHORDS



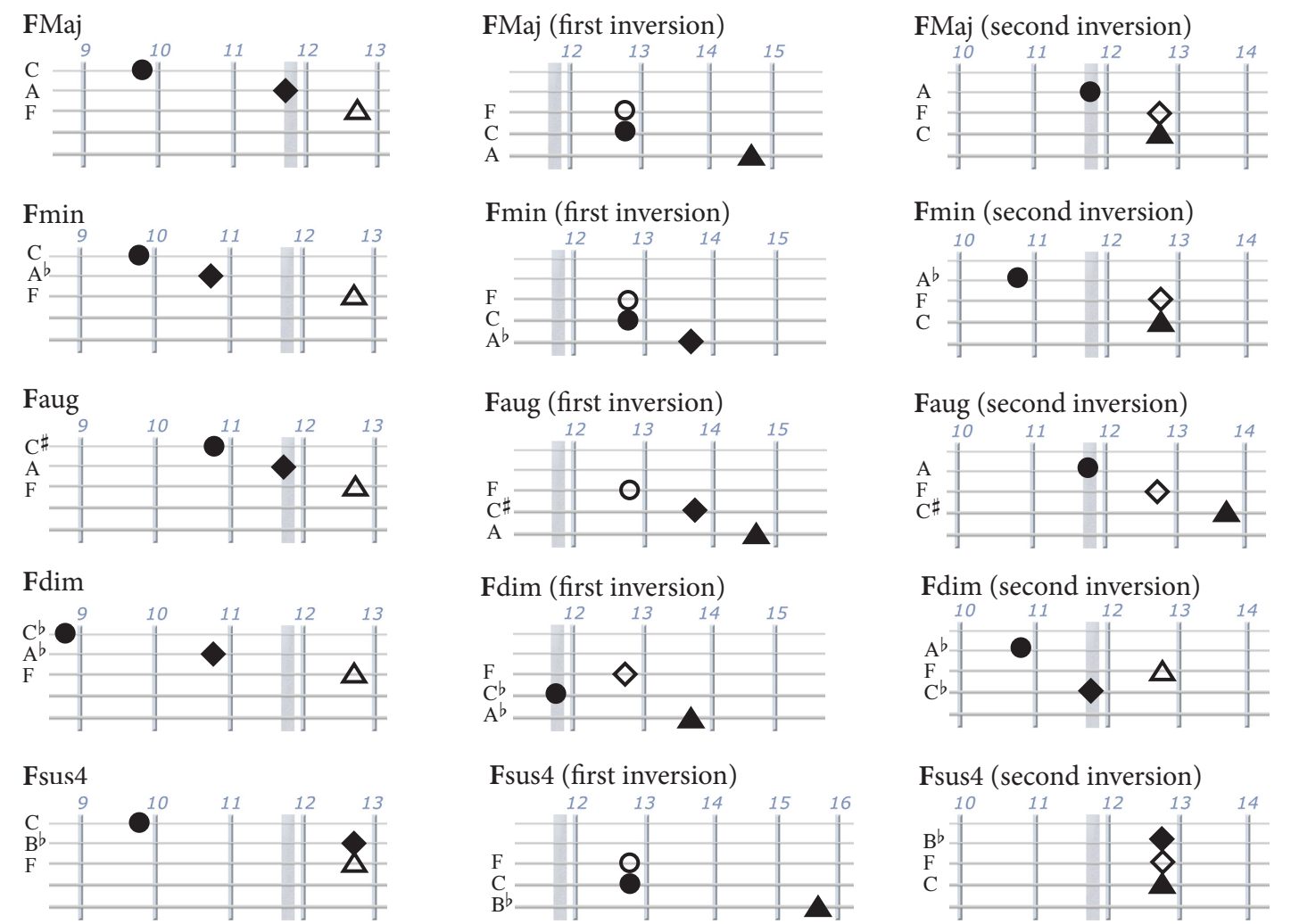
"F" MELODY CHORDS

"F" NOTES FROM FRET 8-19

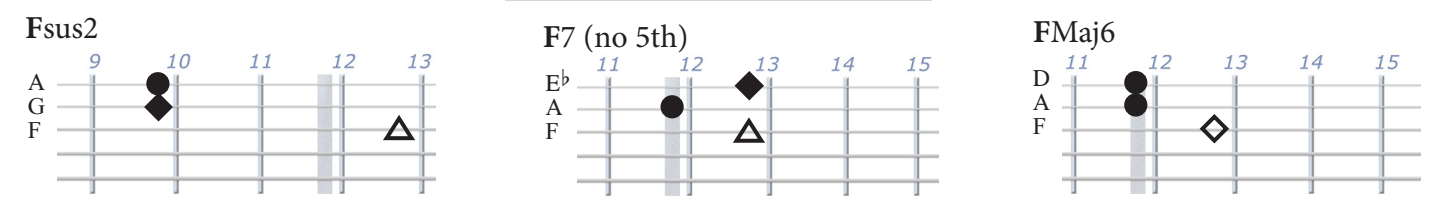
Classic™ tuning



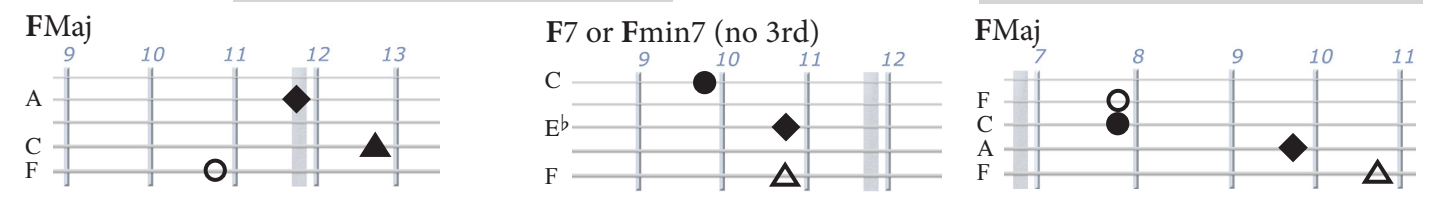
BASIC TRIADS AND INVERSIONS



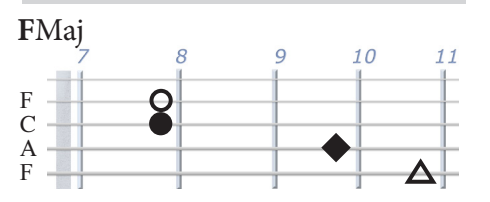
OTHER TRIADS



OPEN VOICE CHORDS



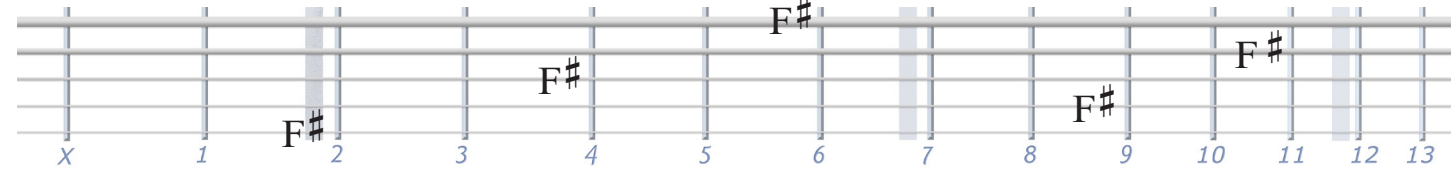
4-NOTE MAJOR CHORD



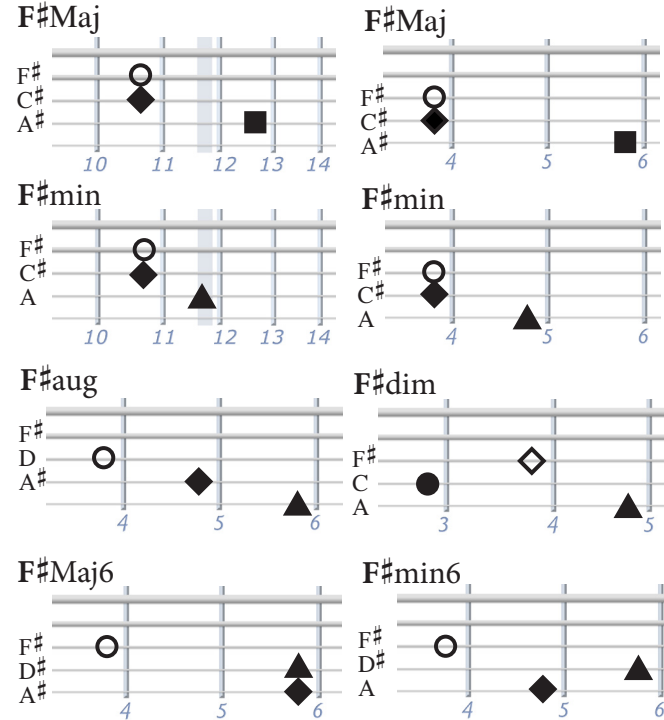
"F#" BASS CHORDS

"F#" NOTES FROM X-FRET TO FRET 11

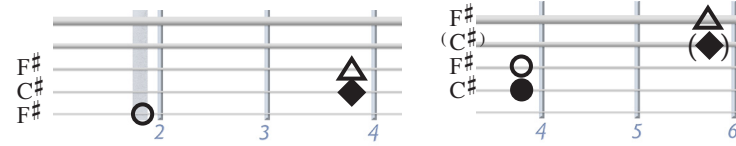
Classic™ tuning



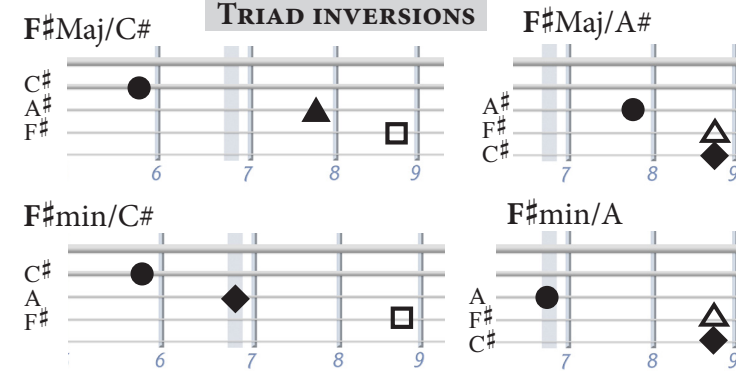
BASIC TRIADS



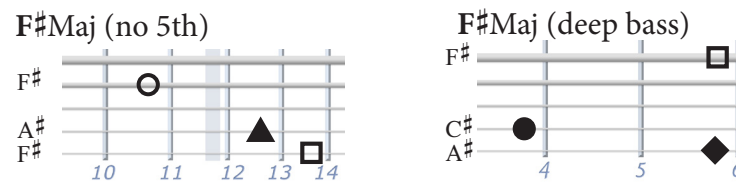
DRONE (NO 3RD) (2nd finger C# optional)



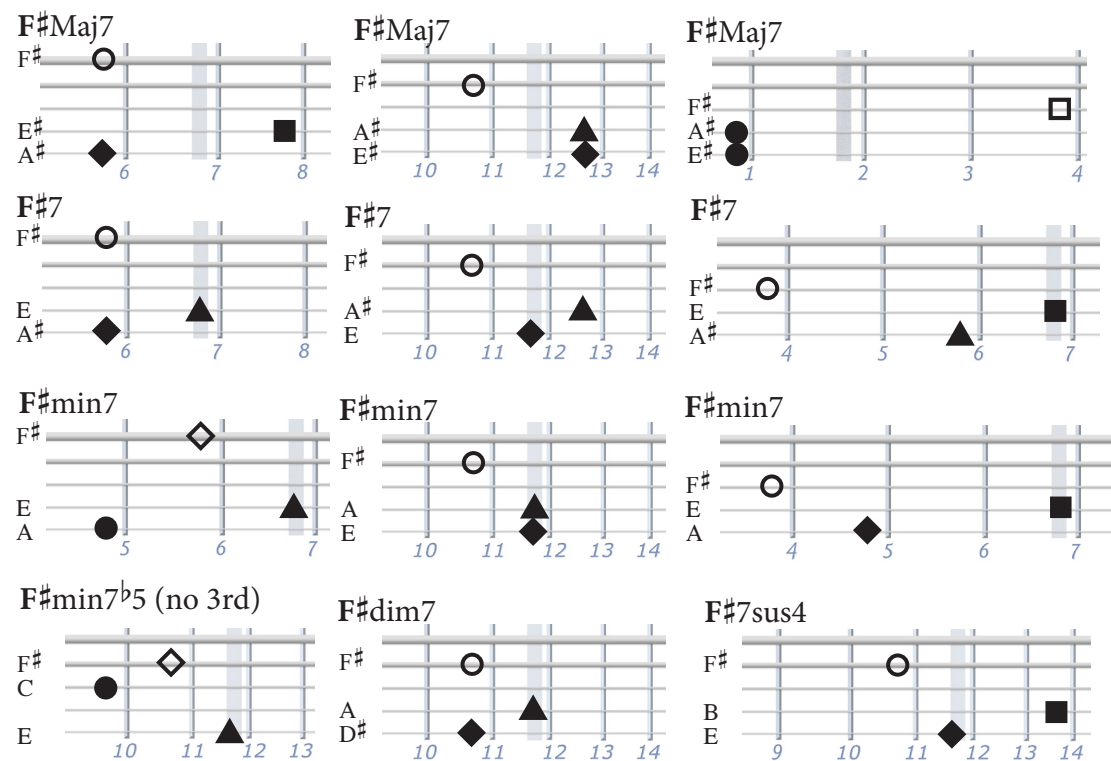
TRIAD INVERSIONS



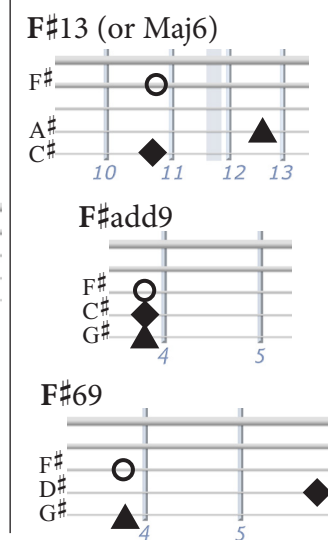
ALTERNATE MAJ AND MIN



7TH CHORDS



OTHER CHORDS



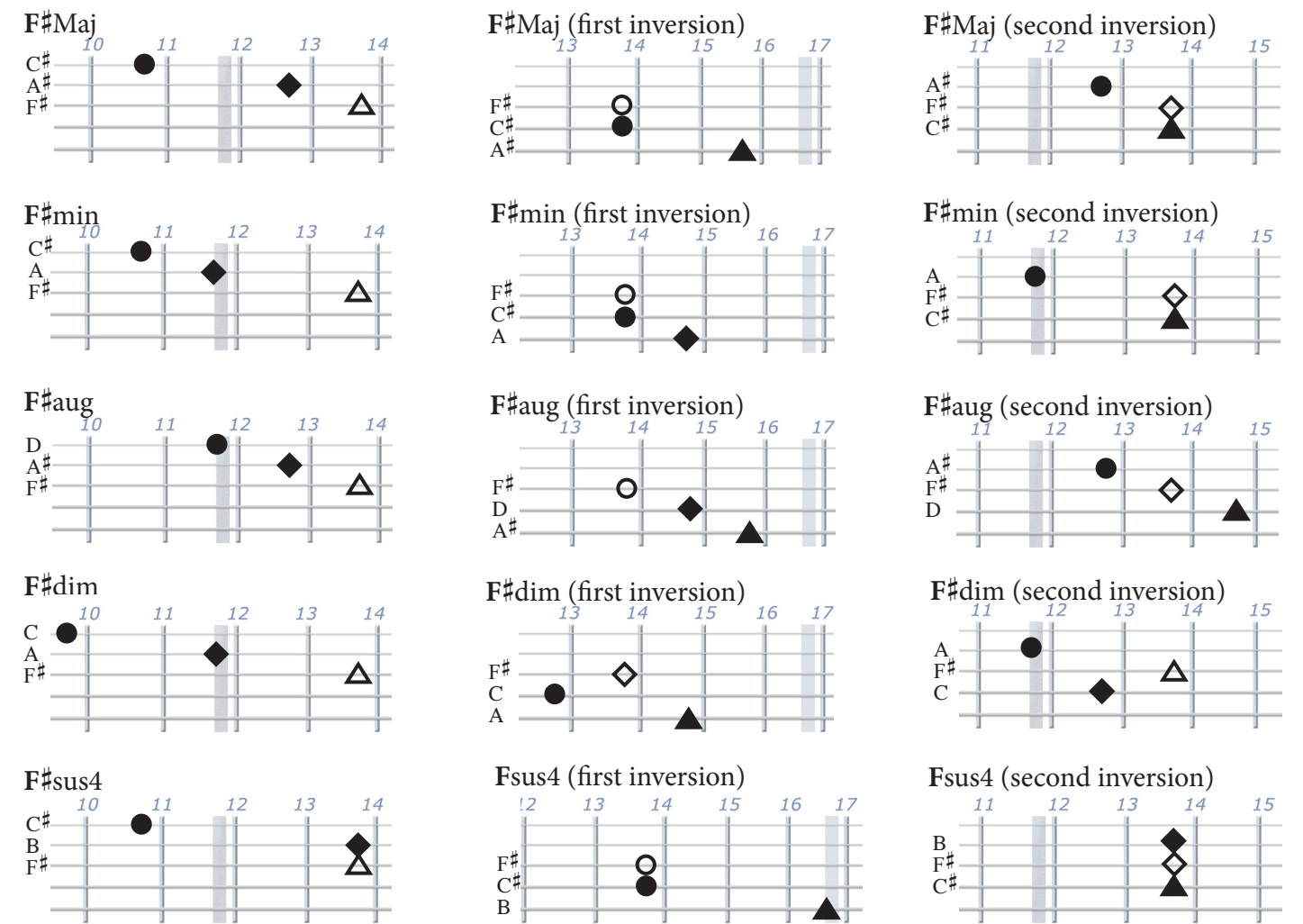
"F#" MELODY CHORDS

"F#" NOTES FROM FRET 8-19

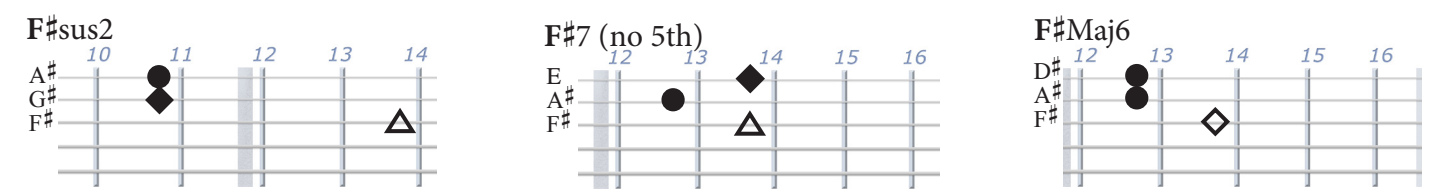
Classic™ tuning



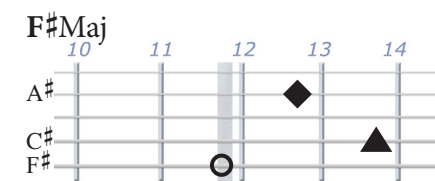
BASIC TRIADS AND INVERSIONS



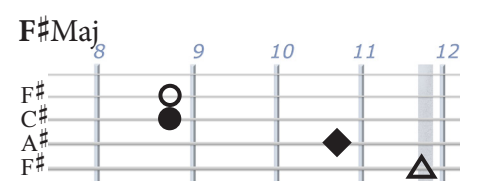
OTHER TRIADS



OPEN VOICE CHORDS



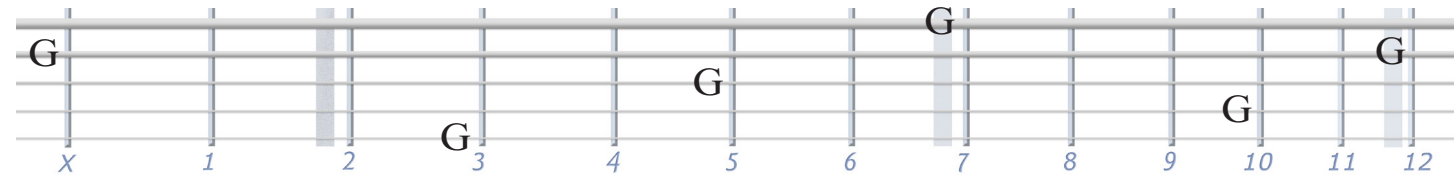
4-NOTE MAJOR CHORD



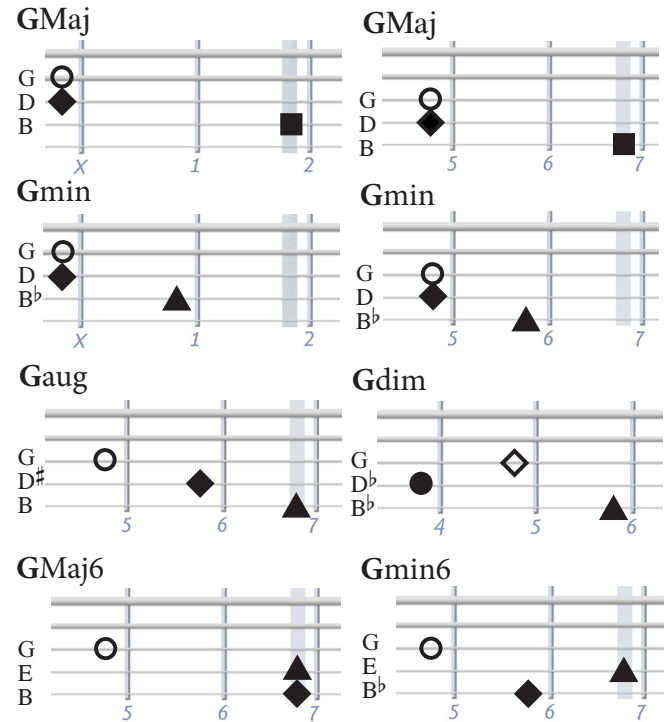
"G" BASS CHORDS

"G" NOTES FROM X-FRET TO FRET 12

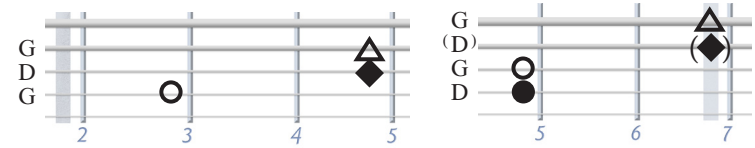
Classic™ tuning



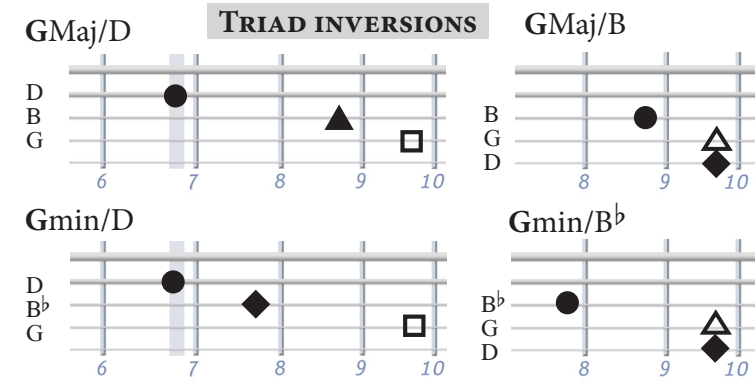
BASIC TRIADS



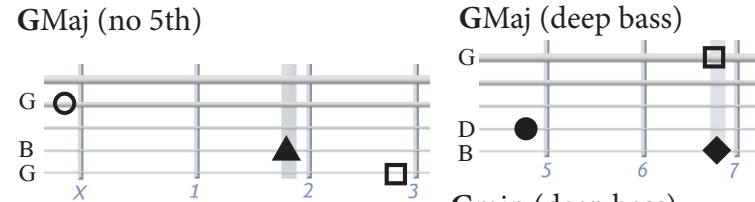
DRONE (NO 3RD) (2nd finger D optional)



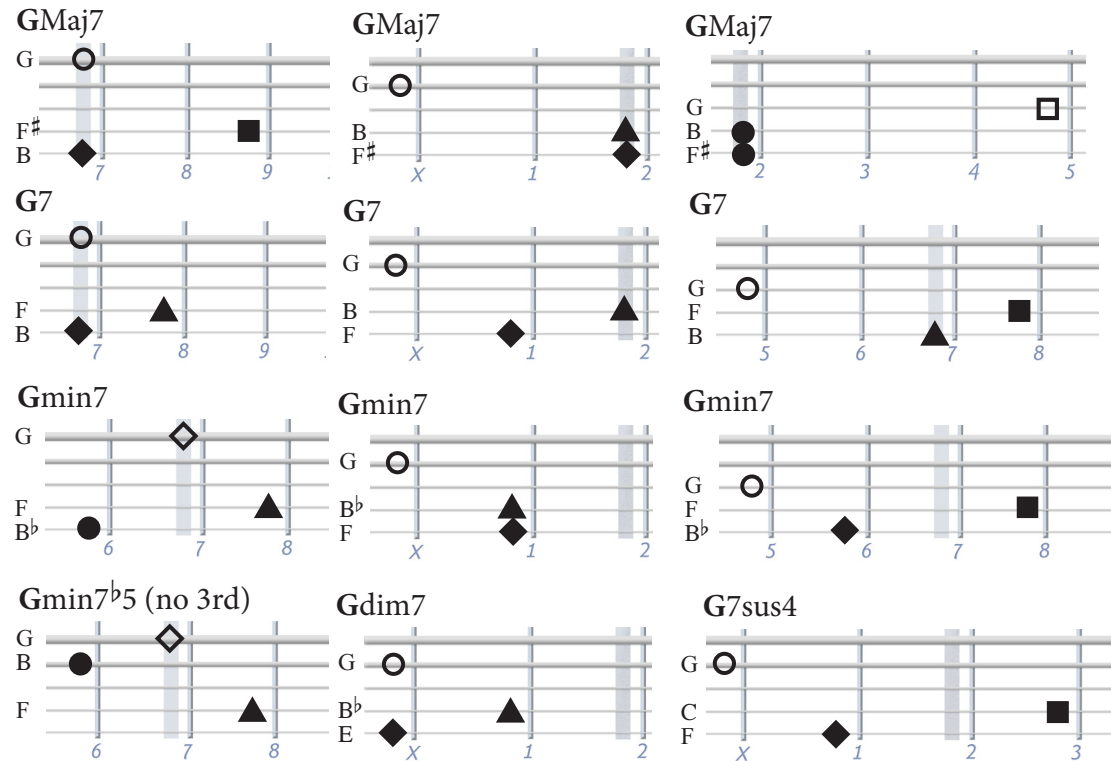
TRIAD INVERSIONS



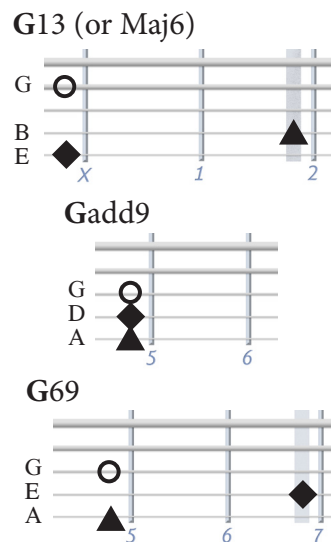
ALTERNATE MAJ AND MIN



7TH CHORDS



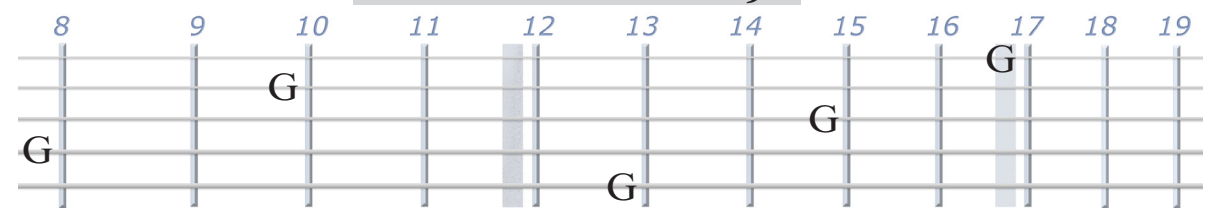
OTHER CHORDS



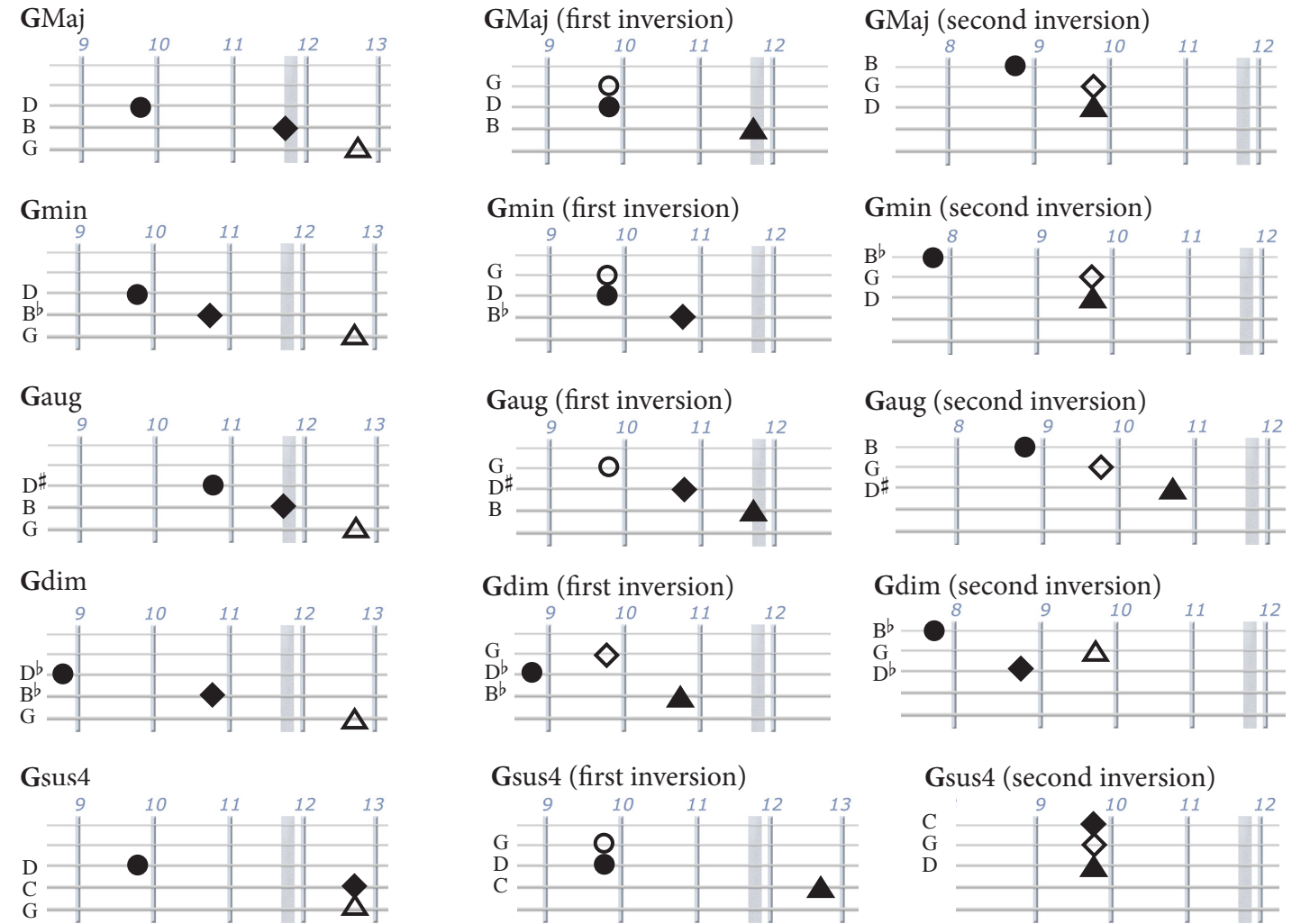
"G" MELODY CHORDS

"G" NOTES FROM FRET 8-19

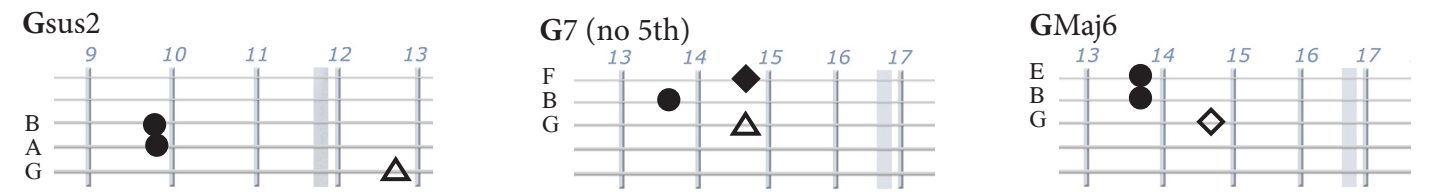
Classic™ tuning



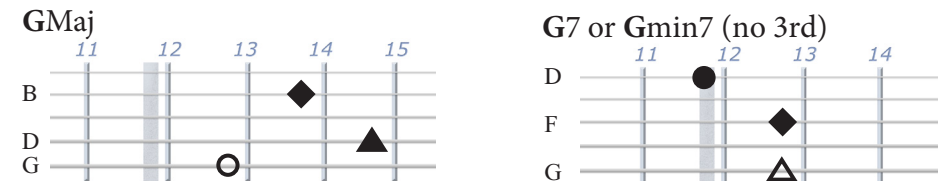
BASIC TRIADS AND INVERSIONS



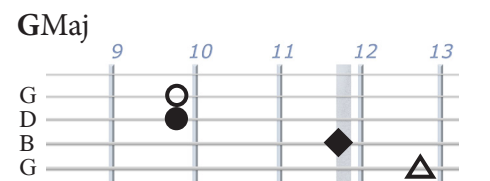
OTHER TRIADS



OPEN VOICE CHORDS



4-NOTE MAJOR CHORD



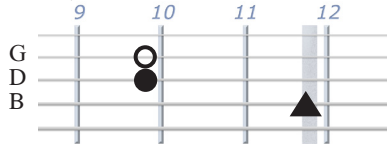
BEYOND BASIC TRIADS

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.

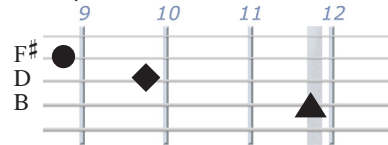
m7/7	M7	Root	m2/b9	M2/9	m3/#9	M3	4/11
4/11	#4/b5/#11	5	#5/b13	M6/13	m7/7	M7	Root
Root	m2/b9	M2/9	m3/#9	M3	4/11	#4/b5/#11	5
5	#5/b13	M6/13	m7/7	M7	Root	m2/b9	M2/9
M2/9	m3/#9	M3	4/11	#4/b5/#11	5	#5/b13	M6/13

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.

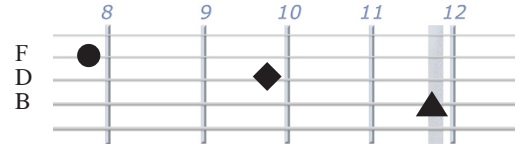
GMaj (first inversion)



GMaj7 (without the G)

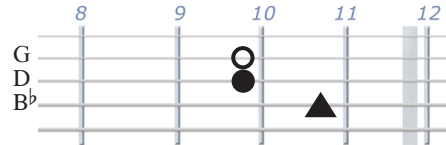


G7 (without the G)



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)

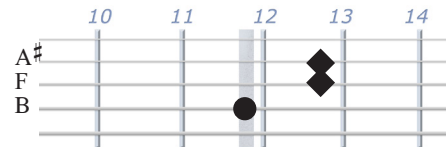


Gmin7 (without the G)



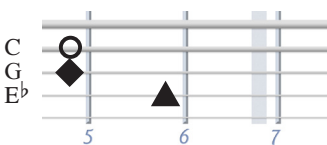
The chart will help you find other voices. For example, here are the three notes you would add to a G bass to get a G7#9 chord, the Maj3, the 7th, and the #9:

G7#9

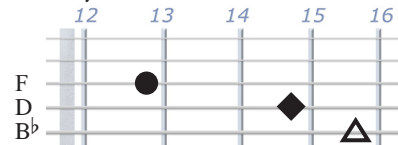


You can also combine complete triads in each hand to form lush chords with several extensions. To make a Cmin11 chord, play a Cmin triad in the bass and add a BbMaj chord in the right hand.

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,
Greg Howard
sticksupport@aol.com