

# Construction of Chords by Location and String Grouping

Ted Greene, 1974-10-11, 12

There are many benefits of knowing chords by their locational similarities, some of which might be:

- 1) Ease of memorization of large groups, or many chords at a time,
- 2) More clear understanding of the construction of chords (knowing which note is where – like knowing if the root is in the bass, as so on.),
- 3) Increased ability to make up variations of chord progressions, songs, etc.,
- 4) Increased contrapuntal vision due to knowledge of where chord tones lie,
- 5) Less frightening over-all view of fingerboard, due to many small “anchor points” to get a firm visual hold on.

This listing of chords is mainly for reference – the knowledge of where to use or apply chords is a separate study. However, while you are learning how to use chords, it will probably be helpful to go over these lists pretty often. Much patience is necessary, as usual. Analyze where all the tones are in each chord (root, 3rd, etc.). See 1st diagram for example.

All chords are listed in relation to A or Am. Always memorize the chords in a visual relationship to either the root or the bass note (if it isn't the root). Bass is the strongest factor in harmony in almost all cases.

○ = opt.

The diagram displays 50 guitar chord shapes arranged in a grid. Each shape is labeled with a chord name above it. The shapes are as follows:

- Row 1: A, AΔ7, A7, A6, AΔ9, A9, A/9, A7/6, A13b9, A7+
- Row 2: A7b9+, A7#9+, A9+, AΔ7, A7b5, A7b9b5, A9b5, A7b9, A7#9b5, A9
- Row 3: A13, A9b5, A7sus, A11, A7/6sus, A13sus, A11, A7b9, AΔ7#11
- Row 4: A6#11, Asus, A7b9b5, Am, Am+, Am7, Am9, Am7/11, Am7b5, Am11
- Row 5: Am7/11, Am7/11, Am6, Am6/Δ7, AmΔ7, Am/9, Am7+, Am9, and two empty diagrams.

Annotations include: "R R 3 5 R" under the first A chord; "A+", "A6", "A7+", "AΔ7", "AΔ13", "A13", "A13#9", "b9", "A7#11", "A9+", "A13sus", "2 2 2", "A11", "A13#9", "A13#11", "Am6", "Am7b5", "Am9b5", "Am11", "Am7/11", "Am6", "Am6/Δ7", "AmΔ7", "Am/9", "Am9+", "Am9", and "A11" pointing to the A11 chord in the third row.

A note next to the A11 chord in the third row says: "Try this chord on higher frets - it sounds richer".

# Construction of Chords by Location and String Grouping

Ted Greene, 1974-10-11, 12 (p. 2)

The following table lists the chord names for each diagram in the grid:

A	A+(b5)	A6	A/9	A6	A/9	AΔ7	AΔ9	Asus	AΔ7
A7	A7sus	A7#9	A7b5	Ao7	Am	Am+(b5)	A	Am7	Am7
Am9	Am7/11	Am6	Am6/11	Am7b5	Am9b5	Am7b5	AmΔ7	A	AΔ7
A7	A6	A+	A6	A/9	A6%	AΔ13	A6% (no3)	AΔ9	A6%#11
A9#11	AΔ7	Ao7	A7b9	A7+	A7#9	A9	Am	AmΔ7	Am7b5
Am7	Am6	Am/9	A	A6	A/9	AΔ9	A6%#11	A7	
A9	A7b9	A13sus	A13#11	A9b5	A7b9+	A7b9b5	A9	A11	

Additional notes and annotations on the diagrams include:

- String groupings: 1 4 3 2 1, 2 4 2 1 1, 3 4 2 1 1, 3 4 2 1 1.
- Fret numbers: 5, 3, 4, 2, 1, 1.
- Annotations: Try this on higher frets (it is possible).
- Diagram-specific notes: A7b9, A6%, Am%, AΔ9, Asus, AΔ9, AmΔ9, AΔ13, AΔ9#11, AΔ13, AΔ13#11, A7b5, b5, A7#9b5, A7#9+, m+, m7, m6, AmΔ9, #5, 9, Am7+, Am6/Δ7, Asus, AΔ7, A6%, AΔ13, AΔ13#11, A7/6, A13, A13b9, A11b9.

# Construction of Chords by Location and String Grouping

Ted Greene, 1974-10-11, 12 (p. 3)

The diagram displays 80 guitar chord shapes on a 6-string fretboard, organized into 8 rows and 10 columns. Each shape is labeled with a chord name and includes notes indicated by dots on the strings. Some diagrams include additional notes or string groupings indicated by lines and numbers (e.g., 5, 12, 14, 9, 11, 13).

**Row 1:** A, A<sup>6</sup>, A<sup>m</sup>, A<sup>m</sup>6, A, A7, A7<sup>b</sup>9, A9, A<sup>m</sup>7, A<sup>m</sup>9

**Row 2:** A<sup>m</sup>11, A/9, A, A<sup>+</sup>, AΔ7, AΔ7<sup>+</sup>, A7, A7<sup>+</sup>, AΔ9 (no 3)

**Row 3:** A/9, A<sup>6</sup>, A7<sup>b</sup>9, A11, A<sup>o</sup>7, A<sup>m</sup>, A<sup>m</sup><sup>+</sup>, A<sup>m</sup>7, A<sup>m</sup>6, A<sup>m</sup>7<sup>b</sup>5

**Row 4:** A/9<sup>#</sup>11, A<sup>m</sup>7<sup>+</sup>, A<sup>m</sup>/9, A, A<sup>6</sup>, AΔ7, A7, A7<sup>+</sup>, A<sup>6</sup>, A<sup>sus</sup>

**Row 5:** A<sup>+</sup>, A<sup>o</sup>7, A<sup>m</sup>, A<sup>m</sup>Δ7, A<sup>m</sup>7, A<sup>m</sup>7<sup>b</sup>5, A<sup>m</sup>6, A<sup>m</sup>7/11, A, A7

**Row 6:** A<sup>+</sup>, A<sup>sus</sup>, A7<sup>b</sup>9, A<sup>m</sup>, A<sup>m</sup>6, A, AΔ7, AΔ9, AΔ9

**Row 7:** A<sup>6</sup><sub>9</sub>, A7, A9, A7<sup>b</sup>9, A13<sup>b</sup>9, A7<sup>#</sup>9

Additional labels and notes throughout the diagrams include: A<sup>+</sup>, A7, AΔ7, A<sup>m</sup><sup>+</sup>, A<sup>m</sup>7, A<sup>m</sup>Δ7, A<sup>sus</sup>, A<sup>6</sup>, A7<sup>b</sup>/6, A13<sup>b</sup>9, A<sup>11</sup>, A13, A<sup>6</sup><sub>9</sub>, A<sup>6</sup><sub>9</sub>, A<sup>sus</sup>, A<sup>6</sup>, AΔ7/6, AΔ7<sup>b</sup>5, A7<sup>sus</sup>, A7/6, A7<sup>b</sup>5, AΔ13, A13<sup>b</sup>9, #11, A13<sup>sus</sup>, A<sup>m</sup>Δ7, A<sup>m</sup>6, A<sup>m</sup>7/6, 11, A/9<sup>#</sup>11, A<sup>m</sup>7<sup>+</sup>, A<sup>m</sup>/9, A/9, AΔ7, AΔ7/6, A7<sup>sus</sup>, A7/6, A7<sup>b</sup>5, A7<sup>+</sup>, A<sup>6</sup>, AΔ7, A7<sup>b</sup>5, A<sup>m</sup><sup>+</sup>, A<sup>m</sup>/9, A<sup>m</sup>7/11, A<sup>+</sup>, A<sup>m</sup>7/6, A<sup>6</sup>, AΔ7, A7<sup>b</sup>5, A<sup>6</sup>, A<sup>sus</sup>, AΔ7<sup>+</sup>, 3 3, AΔ9<sup>#</sup>11, A<sup>6</sup><sub>9</sub>, A7, A9<sup>b</sup>5, A7<sup>b</sup>9<sup>b</sup>5, A7<sup>b</sup>9<sup>+</sup>, A9<sup>b</sup>5, A7<sup>+</sup>, A7/6, A9<sup>+</sup>, A13, A7<sup>#</sup>9<sup>b</sup>5, A7<sup>#</sup>9<sup>+</sup>.

# Construction of Chords by Location and String Grouping

Ted Greene, 1974-10-11, 12 (p. 4)

The diagram displays a grid of guitar chord diagrams for various A-chord voicings. The diagrams are arranged in rows and columns, with some containing notes and others being empty. Labels include A7, Am, Am7, Am9, Am7b5, A, A+, AΔ7, A/9, A6, AΔ9, AΔ7+, A7b5, A7b9+, Am6, Am7b5, AmΔ7, AΔ7, A7, Am7b5, Am9, A+, A6, A7b9, A11, Am7, AΔ7, Am6, A7, AmΔ7, A7b5, A7+, A07, and Am7b5. Some diagrams include fret numbers like 12, 7, 17, and 5.

A7	Am	Am7	Am9	Am7	A	A+	AΔ7	
A/9	A6	AΔ9	A6	AΔ7+	A7	A7+	Am	Am7
Am6	Am7b5	AmΔ7	AΔ7	A7	Am7	A	A7	
A7b9	A11	Am7	AΔ7	A	AΔ7	A+	Am7	
Am6	A7	A07						

# CONSTRUCTION OF CHORDS BY LOCATION + STRING GROUPING

There are many benefits of knowing chords by their locational similarities; some of which might be: ① Ease of memorization of large groups, or many chords at a time, ② More clear understanding of the construction of chords (knowing which note is where - like knowing if the root is in the bass + so on), ③ Increased ability to make up variations on chord progressions, songs, etc., ④ Increased contrapuntal vision due to knowledge of where chord tones lie, ⑤ Less frightening over-all view of fingerboard, due to many small "anchor points" to get a firm visual hold on.

This listing of chords is mainly for reference - the knowledge of where to use or apply chords is a separate study. However, while you are learning how to use chords, it will probably be helpful to go over these lists pretty often. Much patience is necessary, as usual. Analyze where all the tones are in each chord (root, 3rd etc) - see 1st diagram for example.

All chords are listed in relation to A or Am. Always memorize the chords in a visual relationship to either the root or the bass note (if it isn't the root). Bass is the strongest factor in harmony in almost all cases.

The diagram shows a comprehensive list of guitar chords, organized by location and string grouping. The chords are arranged in several rows and columns, with some chords highlighted in yellow. The chords listed include:

- Row 1: A, A7, A7, A6, A9, A9, A9, A7/6, A13/9, A7+, A7b9+, A7#9+, A9+, A9+
- Row 2: A7b5, A7b9/5, A9b5, A7b9, A7#9/5, A9, A13, A9b5, A7sus, A11, A7/6sus, A13sus
- Row 3: A11, A7b9, A7#11, A6/11, Asus, A7b9/5
- Row 4: Am, Am+, Am7, Am9, Am7/11, Am7/5, Am11, Am7/11, Am7/11, Am6, Am6/7, Am7, Am9, Am7+
- Row 5: Am9, A, A+(95), A6, A9, A6, A9, A7
- Row 6: A9, Asus, A7, A7, A7sus, A7b9, A7b5, A07, Am, Am+(95), Am6, Am7
- Row 7: Am7, Am9, Am7/11, Am6, Am6/11, Am7b5, Am7b5, Am7b5, Am7
- Row 8: A, A7, A7, A6, A7, A6, A9, A6/9, A7, A6/9, A9, A6/11, A+11
- Row 9: A7, A07, A7b9, A7+, A7#9, A9, Am, Am7, Am7b5, Am7, Am6, Am9

A handwritten note on the right side of the diagram says: "All the chords on higher frets - it sounds richer".

2 A A6 A19 A9 A67H1 2 A7 A9 A7b9 A13sus A1311 A9b5 A7b9+

TRY THIS ON HIGHER FREES (IT IS POSSIBLE)

A7b9b5 A9 A11 A A6 Am Am6

A A7 7/6 A7b9 A9 Am7 Am9 Am11 A19

A A+ A7 A7+ A7 A7+ A9 A9 A6 A7b9 A11 A07

Am Am+ Am7 Am6 Am7b5 A9+11 Am7+ Am9

A7 A7+ A6 Asus A+ A07 Am Am7 Am7 Am7b5 Am6 Am7/11

A A7 A+ Asus A7b9 Am Am6

A A7 A9 A9 A67 A7 A9 A7b9 A13b9 A7#9 A7 15

Am Am7 Am9 Am7 9 A A+ A7 A9 A6 A9 A6 A7

A7 A7+ Am Am7 Am6 Am7b5 Am7

A7 A7 Am7 9 A A7 A7b9 A11 Am7 A7

A A7 A+ Am7 Am6 A7 A07