

String-Crosses Using Open Triads

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(in one location at a time)

Of course the most logical way of string-crossing involves using equivalent shapes.
These examples show other possibilities.

Key of A

The diagram shows a grid of guitar fretboard diagrams for chords in the key of A. The chords are arranged in rows and columns, with some shapes highlighted in blue. Some diagrams include open circles and dashed lines indicating string crossings or specific fingerings.

Row 1: A (5), Bm (7), C#m (4), D (5), E (7), F#m (4), G#° OR G#° (6), A (7), empty, empty.

Row 2: Bm (7), C#m (9), D (10), E (7), F#m (9), G#° (6), A OR G#° (7), A (7), Bm (9), empty.

Row 3: C#m (9), D (10), E (12), F#m (9), G#° (11), A (12), Bm (9), C#m (11), empty, empty.

Row 4: D (10), E (12), F#m etc. G#° (9), A (11), Bm (9), C#m (11), D (12), empty, empty.

Row 5: D (10), E (12), F#m (14), G#° (11), A (12), Bm (14), C#m (11), D (12), empty, empty.

Row 6: E (12), F#m (14), G#° etc. A (11), Bm (12), C#m (11), D (12), E (14), empty, empty.

Row 7: F#m (14), G#° (16), A (12), Bm (14), C#m (16), D (17), E OR E (14), F#m (16), empty.

Note: "or on D string" is written below the D chord diagram in the 7th row.

F#m G#° A Bm C#m D E F#m

G#° A or A or A etc. Bm C#m D E F#m G#°

1st Inversions:

A Bm C#m D E F#m etc. G#° A

A Bm C#m D E F#m G#° A

A Bm C#m D E F#m G#° A

A Bm C#m D E F#m G#° A

Bm C#m D E etc. F#m G#° A Bm

Bm C#m D E F#m G#° A

The image displays a series of guitar chord diagrams for various chords, arranged in rows and columns. Each diagram shows a 6-string guitar fretboard with notes indicated by black dots. Some diagrams include string numbers (e.g., 9, 11, 12, 13, 14, 15, 16, 17, 18) and fret numbers (e.g., 9, 11, 12, 13, 14, 15, 16, 17, 18). Some diagrams use blue dots to highlight specific notes. The chords shown are:

- Row 1: Bm, C#m, D, E, F#m, G#o, A, Bm, (empty), (empty)
- Row 2: C#m, D, E, F#m, G#o, A, Bm or Bm, C#m, (empty), (empty)
- Row 3: D, E, F#m, G#o, A, Bm etc., C#m, D, (empty), (empty)
- Row 4: D, E, F#m, G#o, A, Bm etc., C#m, D, (empty), (empty)
- Row 5: D, E, F#m, G#o, A, Bm, C#m, D, (empty), (empty)
- Row 6: D, E, F#m, G#o, A, Bm, C#m, D, (empty), (empty)
- Row 7: E, F#m, G#o, A, Bm, C#m etc., D, E, (empty), (empty)
- Row 8: E, F#m, G#o, A, Bm etc., C#m, D, E, (empty), (empty)

Additional notes: "or on 5th string" is written below the D chord in the third row. "etc." is written above the Bm chord in the third row, and above the C#m chord in the fourth row.

E F#m G#o A Bm C#m D or D etc. E

E F#m G#o A Bm C#m D E

2nd Inversions:

A Bm C#m D E F#m G#o A

F#m G#o A Bm C#m D E F#m

or on 4th string

E F#m G#o A Bm C#m D E

E F#m G#o A Bm C#m D E

C#m D E F#m G#o etc. A Bm C#m

C#m D E F#m G#o A Bm C#m D

Ray/A

STRAYS-CROSSES USING OPEN TRIADS (IN ONE LOCATION AT A TIME)

12-19-79
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A Bm C#m D E F#m G#o or G#o A | Bm C#m D E F#m

OF 6 COURSE THE MOST LOGICAL WAY OF STRAYS-CROSSING INVOLVES USING EQUIVALENT SHAPES. THESE EXAMPLES SHOW OTHER POSSIBILITIES.

G#o A or G#o A Bm | C#m D E F#m G#o A Bm C#m

10

D E F#m | D E F#m G#o A Bm C#m D | E F#m G#o

14

F#m G#o A Bm C#m D E or E F#m | F#m G#o A Bm

1

C#m D E F#m | G#o A or A or A

1ST INVERSIONS:

7

A Bm C#m D E F#m | A Bm C#m D E F#m G#o

7

A Bm C#m D E F#m G#o A | A Bm C#m D E F#m G#o

10

A Bm C#m D E Bm C#m D E F#m G#o A Bm C#m

10

D E F#m G#o A Bm | C#m D E F#m G#o A Bm or Bm C#m

12

D E F#m G#o A Bm | D E F#m G#o A Bm | D E

14

F#m G#o A Bm C#m | D E F#m G#o A Bm C#m D

2

E F#m G#o A Bm C#m | E F#m G#o A Bm

STRINGS-CROSSING WITH OPEN TRIADS

12.19.11
David Johnson

Key of A

2 2 3 2 4 4 3 5 10 4 3 4 4 4 4 5

2ND INVERSIONS:

11 12 11 10 12 11 12 9 10 9 9 10 9 10

or on 4th str.

6 7 9 6 7 6 7 5 7 5 5 7 6 7

4 5 7 5 4 5 5 6 7

etc.

4 5 4 5 4 5 2 3 5 4

etc.

12 11 13 14 12 14