



Demo Version
*Requires Adobe Reader or
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Guitar Lovers

Chord Finder

Root A#/Bb

*edited
by
Thomas Schilling*

Chord Types

Major	5, power chord	4	Dominant	7	16
	major, maj, j	5		7sus4	17
	6	11		7b5	18
	maj7, j7	13		7#5, +7	19
	maj7#5, j7#5	14		9, 7/9	28
	maj7b5, j7b5	15		#9, 7#9	29
	add9	24		#9#5, 7#9#5	29
	6/9	26		b9, 7b9	30
	maj9, j9, j7/9	27		b9#5, 7b9#5	30
	maj9#11, j7/9#11	33		9#11, 7/9#11	33
	maj7#11, j7#11	33		9sus4, 11	34
	maj13#11, j13#11	36		7/13, 7/6	37
	maj7/13, j7/13, j7/6	36		7sus4/13, 7sus4/6	38
	maj9/13, maj13, j9/6	39		13#11, 7#11/13	39
				13, 9/13	40
				13b9, b9/6, 7b9/13	41
Minor	minor, min, -	9	Suspended	sus2	7
	min6, m6	12		sus4	8
	min7, m7	20	Diminished	b5, tritone	4
	min(maj7), m(maj7)	21		diminished, dim, ^o	10
	min7b5, m7b5, \emptyset	22		diminished 7, dim7, ^{o7}	23
	min(add9), m(add9)	25	Augmented	augmented, aug, ⁺	6
	min6/9, m6/9	26	Help	Chord Grids Explained	42
	min9, m9, m7/9	31		Transposing Table	42
	m9b5, m7/9b5	31			
	min7b9, m7b9	32			
	m(maj7/9), m(maj9)	32			
	m11, m9/11	35			
	m7/11, m7add4	35			
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Please refer to the Help page for a guide on how to read the chord grids and how to transpose to other keys.

Chord Formula

Page	Name	Contained Intervals				Number of Scale Degree in:		Har. Min.	Mel. Min.		
						Major	Minor				
4	5, power chord	1		5		I – VI	I, III – VII	I, IV – VI	I, II, IV, V		
4	b5, tritone	1		b5		VII	II	II, VII	VI, VII		
5	major, maj, j	1	3	5		I, IV, V	III, VI, VII	V, VI	IV, V		
6	augmented, aug, +	1	3	#5				III	III		
7	sus2	1	2	5		I, II, IV, V, VI	I, III, IV, VI, VII	I, IV	I, IV, V		
8	sus4	1	4	5		I, II, III, V, VI	I, III, IV, V, VII	I, V	I, II, V		
9	minor, min, m, -	1	b3	5		II, III, VI	I, IV, V	I, IV	I, II		
10	diminished, dim, °	1	b3	b5		VII	II	II, VII	VI, VII		
11	6	1	3	5	6	I, IV, V	III, VI, VII	VI	IV		
12	min6, m6	1	b3	5	6	II	IV	IV	I, II		
13	maj7, j7	1	3	5	j7	I, IV	III, VI	VI			
14	maj7#5, j7#5	1	3	#5	j7			III	III		
15	maj7b5, j7b5	1	3	b5	j7	IV	VI	VI	III		
16	7	1	3	5	b7	V	VII	V	IV, V		
17	7sus4	1	4	5	b7	II, III, V, VI	I, IV, V, VII	V	V		
18	7b5	1	3	b5	b7				IV		
19	7#5, +7	1	3	#5	b7			V	V		
20	min7, m7	1	b3	5	b7	II, III, VI	I, IV, V	IV	II		
21	m(maj7), m(j7)	1	b3	5	j7			I	I		
22	min7b5, m7b5, ø	1	b3	b5	b7	VII	II	II	VI, VII		
23	dim7, ø7	1	b3	b5	bb7			VII			
24	add9	1	3	5	9	I, IV, V	III, VI, VII		IV, V		
25	min(add9), m(add9)	1	b3	5	9	II, VI	I, IV	I, IV	I		
26	6/9	1	3	5	6	9	I, IV, V	III, VI, VII		IV	
26	min6/9, m6/9	1	b3	5	6	9	II	IV	IV	I	
27	maj9, j9, j7/9	1	3	5	j7	9	I, IV	III, VI			
28	9, 7/9	1	3	5	b7	9	V	VII		IV, V	
29	#9, 7#9	1	3	5	b7	#9					
29	#9#5, 7#9#5	1	3	#5	b7	#9					
30	b9, 7b9	1	3	5	b7	b9			V		
30	b9#5, 7b9#5	1	3	#5	b7	b9			V		
31	min9, m9, m7/9	1	b3	5	b7	9	II, VI	I, IV	IV		
31	m9b5, m7/9b5	1	b3	b5	b7	9			IV	VI	
32	min7b9, m7b9	1	b3	5	b7	b9	III	V		II	
32	m(maj7/9), m(maj9)	1	b3	5	j7	9			I	I	
33	maj9#11, j7/9#11	1	3	5	j7	9	#11	IV	VI		
33	maj7#11, j7#11	1	3	5	j7	#11	IV	VI	VI		
33	9#11, 7/9#11	1	3	5	b7	9	#11			IV	
34	9sus4, 11	1		5	b7	9	11	II, V, VI	I, IV, VII		V
35	m11, m9/11	1	b3	5	b7	9	11	II, VI	I, IV		
35	m7/11, m7add4	1	b3	5	b7	11		II, III, VI	I, IV, V		II
36	maj13#11, j13#11	1	3	5	j7	9	#11	13	IV	VI	
36	maj7/13, maj7/6	1	3	5	j7	13		I, IV	III, VI	VI	
37	7/13, 7/6	1	3	5	b7	13		V	VII		
38	7sus4/13, 7sus4/6	1	4	5	b7	13		V	VII		
39	13#11, 7#11/13	1	3	5	b7	9	#11	13			IV
39	maj9/13, maj13	1	3	5	j7	9	13	I, IV	III, VI		
40	13, 9/13	1	3	5	b7	9	13	V	VII		
41	13b9, 7b9/13	1	3	5	b7	b9	13				

5

(Power Chord in A#/Bb)

VI		I		VIII		III		XI		
		VIII		III		X				
III		X		VI		I				

b5

(Tritone in A#/Bb)

VI		I		VIII		III		XI		
		VII		II		IX				

Major

(in A#/Bb)

The following table lists the fingering sequences for each of the 30 chord diagrams shown in the image:

III	III	III	I	I	III
1 3 5	3 5 1	5 1 3	1 3 5	(5) 1 5 1 3 5	3 1 5 1
VIII	VII	VI	VI	V	VI
3 5 1	5 1 3	1 3 5	3 5 1	3 3 5 1	1 5 1 3 5 1
XII	X	X	X	VIII	X
5 1 3	1 3 5	3 5 1	5 1 3	5 1 5 1 3	3 1 3 5 1 3
III	III	I	III	III	III
1 3 5 1	3 5 1 3	5 1 3 5	(3) 5 1 3 1	1 3 5 1 3 1	1 3 5 3
VII	VI	VI	VI	VIII	VIII
3 5 1 3	5 1 3 5	1 3 5 1	1 3 5 3	3 1 5 1	3 5 1 5
X	X	X	X	I	XII
5 1 3 5	1 3 5 1	3 5 1 3	3 5 1 5	5 3 5 1	5 1 3 1

Augmented

(in A#/Bb)

IV	III	III	II	I	I
VIII	VII	VII	VI	V	IV
XII	XI	XI	X	IX	VIII
III	III	II	III	II	II
VII	VII	VI	VII	VI	IV
XI	XI	X	XI	X	VIII

sus2

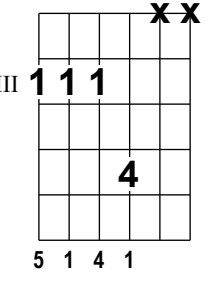
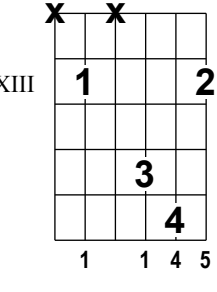
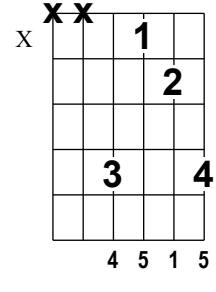
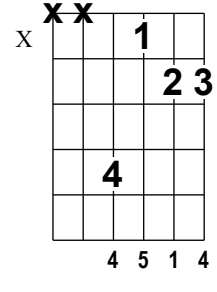
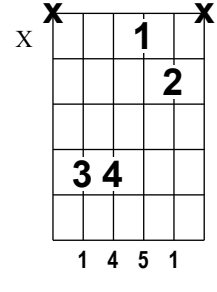
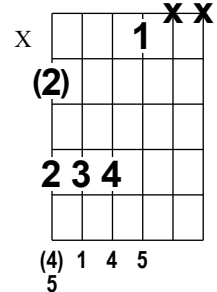
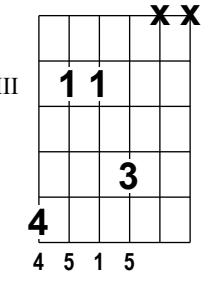
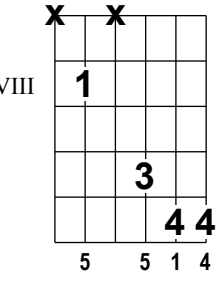
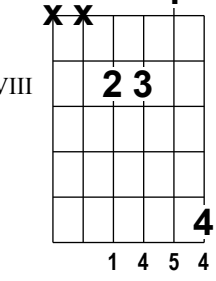
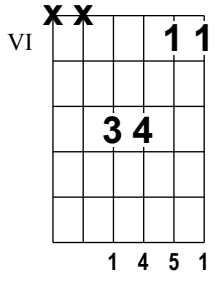
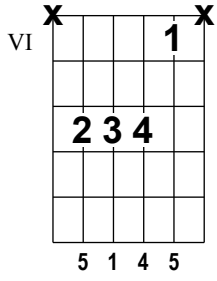
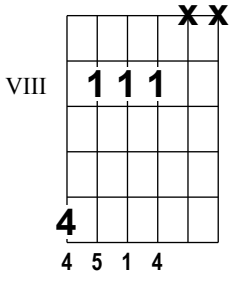
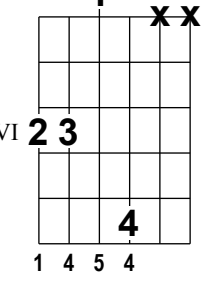
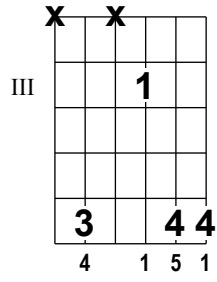
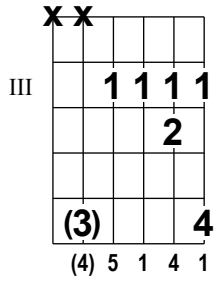
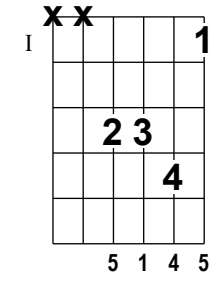
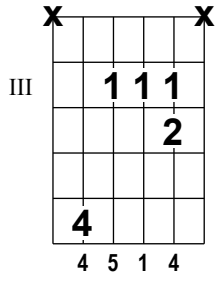
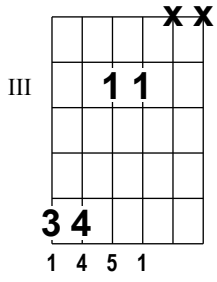
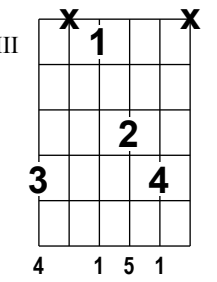
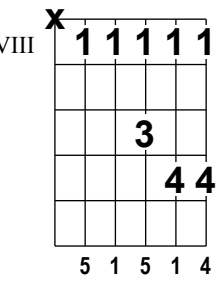
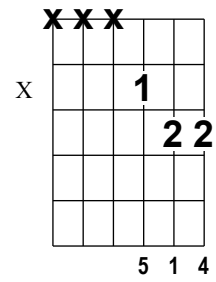
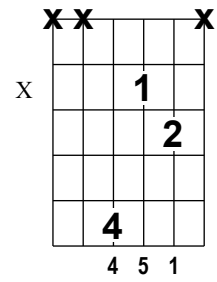
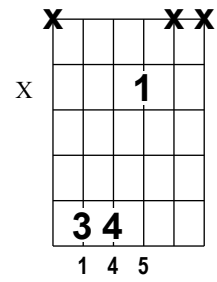
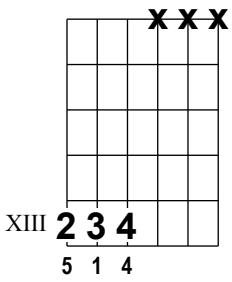
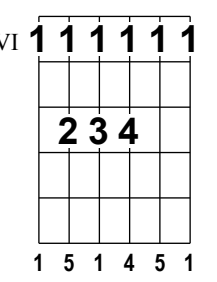
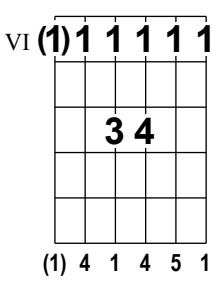
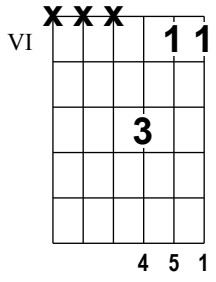
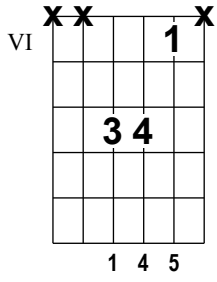
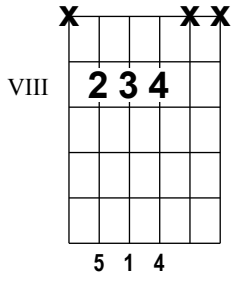
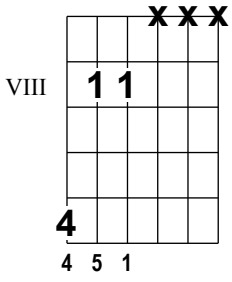
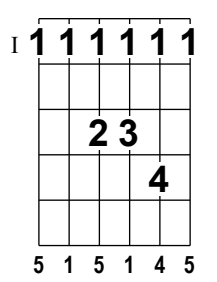
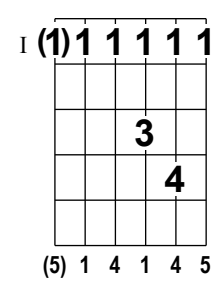
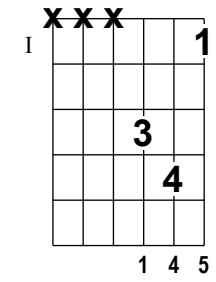
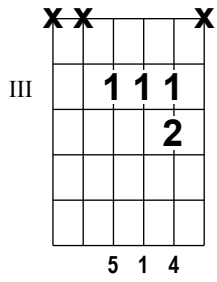
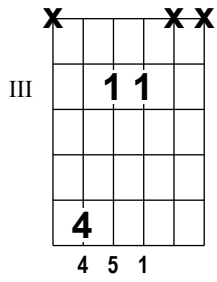
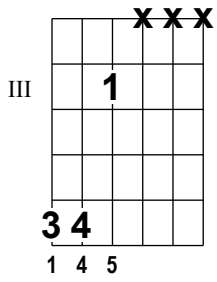
(in A#/Bb)

The following table lists the 24 chord diagrams shown in the image, organized by row and column. Each diagram includes a Roman numeral, a 6-string fretboard with fingerings and muting positions, and a corresponding fingering sequence below.

Diagram	Diagram 1	Diagram 2	Diagram 3	Diagram 4	Diagram 5	Diagram 6
Row 1	III 1 1 4 1 2 5	III 1 1 1 2 5 1	I 1 3 4 5 1 2	I 1 1 3 1 2 5	I (1) 1 1 1 1 1 3 4 (5) 1 5 1 2 5	I 1 1 1 1 1 2 3 4 5 2 5 1 2 5
Row 2	VIII 2 3 4 2 5 1	V 1 3 4 5 1 2	V 1 2 4 1 2 5	V 1 2 2 2 5 1	III 1 1 1 1 1 (3) 4 4 2 5 1 5 1 (2)	III 1 2 3 4 1 5 2 5
Row 3	X 1 3 4 5 1 2	X 1 1 4 1 2 5	X 1 1 1 2 2 5 1	VIII 1 3 4 5 1 2	VIII (1) 1 1 1 1 1 3 4 (2) 5 1 5 1 2	VIII 1 1 1 1 1 2 3 4 2 5 2 5 1 2
Row 4	III 1 1 1 4 1 2 5 1	I 1 2 3 4 2 5 1 2	I 1 1 3 4 5 1 2 5	III 1 2(3) 4 5 (1) 2 1	III 1 (2) 3 4 4 2 (1) 5 1 2	III 1 1 3 4 1 2 5 2
Row 5	V 1 2 3 4 2 5 1 2	V 1 2 3 4 5 1 2 5	V 1 2 3 4 1 2 5 1	V 1 2 3 4 1 2 5 2	VIII 1 2 3 4 5 5 1 2	VIII 1 1 1 3 2 5 1 5
Row 6	X 1 1 3 4 5 1 2 5	X 1 1 2 4 1 2 5 1	VIII 1 2 3 4 2 5 1 2	X 1 1 1 1 2 (3) 4 (1) 2 5 1 5	X 1 3 4 4 1 5 2 5	XIII 1 2 3 4 5 1 2 1

sus4

(in A#/Bb)



Minor

(in A#/Bb)

The diagrams are arranged in five rows of six. Each diagram shows a 6-string fretboard with fingerings (1-4) and 'X' marks for muted strings. The diagrams are labeled with a Roman numeral (I-VI) and a scale formula below it.

- Row 1:
 - Diagram 1: III, 1 b3 5
 - Diagram 2: III, b3 5 1
 - Diagram 3: II, 5 1 b3
 - Diagram 4: I, 1 b3 5
 - Diagram 5: I, (1) 1 1 1 1 1, (5) 1 5 1 b3 5
 - Diagram 6: I, 5 5 1 b3
- Row 2:
 - Diagram 1: VIII, b3 5 1
 - Diagram 2: VI, 5 1 b3
 - Diagram 3: VI, 1 b3 5
 - Diagram 4: VI, b3 5 1
 - Diagram 5: III, b3 5 b3 5 1
 - Diagram 6: VI, 1 5 1 b3 5 (1)
- Row 3:
 - Diagram 1: XI, 5 1 b3
 - Diagram 2: X, 1 b3 5
 - Diagram 3: X, b3 5 1
 - Diagram 4: IX, 5 1 b3
 - Diagram 5: VIII, 5 1 5 1 b3
 - Diagram 6: IX, b3 b3 5 1
- Row 4:
 - Diagram 1: III, 1 b3 5 1
 - Diagram 2: II, b3 5 1 b3
 - Diagram 3: I, 5 1 b3 5
 - Diagram 4: II, 5 1 b3 1
 - Diagram 5: I, b3 1 b3 5
 - Diagram 6: III, 1 b3 5 b3
- Row 5:
 - Diagram 1: VI, b3 5 1 b3
 - Diagram 2: VI, 5 1 b3 5
 - Diagram 3: VI, 1 b3 5 1
 - Diagram 4: VI, 1 b3 5 b3
 - Diagram 5: VI, 5 b3 5 1
 - Diagram 6: VIII, b3 5 1 5
- Row 6:
 - Diagram 1: X, 5 1 b3 5
 - Diagram 2: X, 1 b3 5 1
 - Diagram 3: IX, b3 5 1 b3
 - Diagram 4: X, b3 5 1 5
 - Diagram 5: IX, 1 5 1 b3
 - Diagram 6: XI, 5 1 b3 1

Diminished

(in A#/Bb)

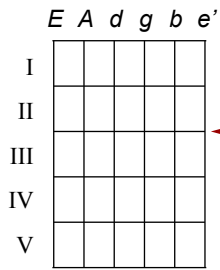
The following table summarizes the chord diagrams and their intervallic structures from the image:

Diagram #	Chord Name	Intervallic Structure
1	II	1 b3 b5
2	II	b3 b5 1
3	II	b5 1 b3
4	II	1 b3 b5
5	I	1 b5 1 b3
6	I	1 1 b3 b5
7	VII	b3 b5 1
8	VI	b5 1 b3
9	V	1 b3 b5
10	V	b3 b5 1
11	IV	b3 1 b3 b5
12	IV	b3 b3 b5 1
13	XI	b5 1 b3
14	IX	1 b3 b5
15	IX	b3 b5 1
16	IX	b5 1 b3
17	VII	b5 b3 b5 1
18	VII	b5 (1) b5 1 b3
19	II	1 b3 b5 1
20	II	b3 b5 1 b3 (b5)
21	II	b5 1 b3 b5
22	II	b5 1 b3 1
23	II	1 b3 b5 b3
24	I	b5 (1) b5 1 b3
25	VI	b3 b5 1 b3
26	V	b5 1 b3 b5
27	V	1 b3 b5 1
28	V	1 b3 b5 b3
29	VII	b3 b5 1 b5
30	V	1 1 b3 b5
31	IX	b5 1 b3 b5
32	IX	1 b3 b5 1
33	IX	b3 b5 1 b3
34	IX	b3 b5 1 b5
35	XI	b5 1 b3 1
36	IX	b3 b3 b5 1

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Chord Grids Explained

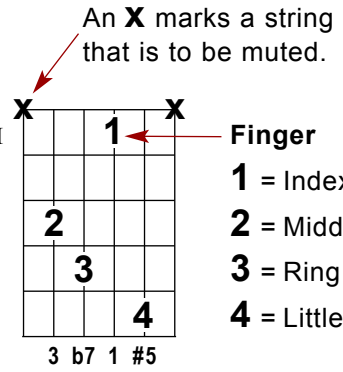


Horizontal Lines are equal to the frets on the guitar neck.

Vertical Lines are guitar strings going from the low E on the left to the high e' on the right.

Roman Numerals indicate the fret location:

- I = 1. fret
- II = 2.
- III = 3.
- IV = 4.
- V = 5.
- VI = 6.
- VII = 7.
- VIII = 8.
- IX = 9.
- X = 10.
- XI = 11.
- XII = 12.



An **X** marks a string that is to be muted.

Finger
1 = Index
2 = Middle
3 = Ring
4 = Little

Chord Construction

- 1 = root
- 2 = major second
- b3 = minor third
- 3 = major third
- 4 = perfect fourth
- b5 = diminished fifth
- 5 = perfect fifth
- #5 = augmented fifth
- 6 = major sixth
- bb7 = diminished seventh
- b7 = minor seventh
- j7 = major seventh
- b9 = minor ninth
- 9 = major ninth
- #9 = augmented ninth
- 11 = perfect eleventh
- #11 = augmented eleventh
- b13 = minor thirteenth
- 13 = major thirteenth

Transposing Table

Most chord voicings in this book contain no open strings which makes them moveable to any position on the guitar neck. In order to transpose these chords to other keys than A# / Bb, move them up (+) or down (-) the neck according to this table:

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

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9	Minor	33	maj9#11
10	Diminished	33	9#11
11	6	34	9sus4
12	m6	35	m11
13	maj7	35	m7/11
14	maj7#5	36	maj13#11
15	maj7b5	36	maj7/6
16	7	37	7/6
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