

PDF

Complete Chord Freedom in 30 Days

UNLOCK THE SECRETS OF YOUR FRETBOARD

By Rob Ashe

GuitarZoom

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Table Of Contents

How to Fretboard _____	3
Chord Basics and Major Chords _____	7
Minor Chords _____	14
I-IV-V in Major Keys _____	15
Minor Key Chords Progression _____	18
Chord Inversions _____	20

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Guitar Tuning:

- ⑥ = E2 ③ = G3
 ⑤ = A2 ② = B3
 ④ = D3 ① = E4

Tuning

Ex.1

Moderate ♩ = 100 to 105

6/4

E A D G B e

T
A
B

0 0 0 0 0 0

How The Fretboard Works

Standard guitar tuning, as described above, provides a lot of friendly positions for the hand to grab various chords that would otherwise be unavailable if the guitar was tuned differently.

A guitar string is pretty much laid out in a linear fashion like a piano. Each guitar string starts at the lowest pitch it is tuned into, and then it progressively goes up a half step in pitch every fret until the entire sequence repeats itself every 12 frets (albeit at a higher pitch). Since the guitar has six strings, it's like having six pianos laid out across the fretboard.

2

Ex.2 Notes of the 6th String From Open to 12th Fret

4/4

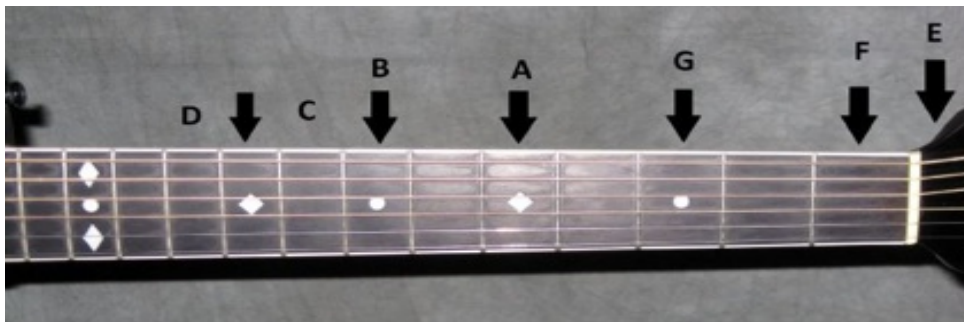
E F F[#]/G^b G G[#]/A^b A A[#]/B^b B C C[#]/D^b D D[#]/E^b E

T
A
B

0 1 2 3 4 5 6 7 8 9 10 11 12

The sequence of 12 notes, from the open string to the note on the 11th fret, is called the **chromatic scale**. The note on the 12th fret of each string is the same as that of the open string's note, only sounding an octave higher.

Fret markers (the dots on the fretboard) help a guitar player navigate the fretboard easier. We typically find dots at the 3rd, 5th, 7th, and 9th frets. The 12th fret typically has two or more dots representing the octave from the open string.



Since the fretboard is designed as such, there will be numerous patterns all over the fretboard that can be repeated. For example, every guitar player can memorize one chord or scale shape and be able to transpose it up or down by simply moving the entire shape to a different location rather than learn new fingering. To successfully do this, one must be able to identify on the fretboard the root notes of a scale or a chord.

6 Ex.3 Octaves

Knowing where octaves and unisons are on the fretboard also helps in navigating the fretboard to find root notes.

9 Ex.4 Unisons

Other than for fretboard navigation by looking for root notes, octaves can also be used to create very interesting melody or lead lines.

12 **Ex.5** Octaves Used In a Melody/Lick

Musical notation for Ex.5: A melody in treble clef with a key signature of one flat (Bb). The melody consists of eighth and quarter notes, with some notes beamed together. The fretboard diagram below shows the string and fret positions for the melody.

T																			
A	7	9	9	9	9	10	10	10	10	9	9	7	5	7					
B	5	7	7	7	7	8	8	8	8	7	7	5	3	5					

14 **Ex.6** Notes of the 5th String From Open to 12th Fret

Musical notation for Ex.6: A scale in treble clef with a key signature of one flat (Bb). The notes are: A, A#/Bb, B, C, C#/Db, D, D#/Eb, E, F, F#/Gb, G, G#/Ab, A.

T																			
A																			
B	0	1	2	3	4	5	6	7	8	9	10	11	12						

18 **Ex.7** Notes of the 4th String From Open to 12th Fret

Musical notation for Ex.7: A scale in treble clef with a key signature of one flat (Bb). The notes are: D, D#/Eb, E, F, F#/Gb, G, G#/Ab, A, A#/Bb, B, C, C#/Db, D.

T																			
A																			
B	0	1	2	3	4	5	6	7	8	9	10	11	12						

22 **Ex.8** Notes of the 3rd String From Open to 12th Fret

Musical notation for Ex.8: A scale in treble clef with a key signature of one flat (Bb). The notes are: G, G#/Ab, A, A#/Bb, B, C, C#/Db, D, D#/Eb, E, F, F#/Gb, G.

T																			
A																			
B	0	1	2	3	4	5	6	7	8	9	10	11	12						

26 **Ex.9** Notes of the 2nd String From Open to 12th Fret

B C C[#]/D^b D D[#]/E^b E F F[#]/G^b G G[#]/A^b A A[#]/B^b B

T 0 1 2 3 4 5 6 7 8 9 10 11 12
A
B

30 **Ex.10** Notes of the 1st String From Open to 12th Fret

E F F[#]/G^b G G[#]/A^b A A[#]/B^b B C C[#]/D^b D D[#]/E^b E

T 0 1 2 3 4 5 6 7 8 9 10 11 12
A
B

Guitar Strings, Same Notes on Different Strings, and Timbre

One of the remarkable things on the guitar is the ability to play the same note on different strings (as demonstrated when finding unisons). However, it does not mean that they will sound exactly the same. For example, if we play a passage on the 2nd string, we expect it to have a bright sound. If we play the same passage on the 3rd string, the pitches may be the same but the tone or timbre will be rounder/warmer because the string is thicker plus there is copper or bronze wire wrapped around the string.

34 **Ex.11** Sample Lick on 2nd String

Ex.12 Sample Lick on 3rd String

T 0 1 3 1 0 1 3 4 5 7 5 4 5 7
A
B

Chord Basics and Major Chords

Ex.13 CAGED Chord Shapes (a.k.a. Cowboy or Church Chords)

36

The diagram shows five chord shapes: C, A, G, E, and D. Each shape is represented by a fretboard diagram with fingerings, a musical staff with notes and accidentals, and a TAB line with fret numbers for strings T, A, and B.

Chord	T	A	B
C	0	1	2
A	0	2	2
G	3	0	0
E	0	1	2
D	2	3	0

Ex.14 Building Chords

The basic chord consists of a triad, three notes that together form a harmony. A triad contains a root note, a note an interval of a 3rd away, and another note a 5th away.

41

The diagram shows a C major triad on a musical staff and TAB. The notes C, E, and G are shown. A box indicates that C to E is a major 3rd apart, and another box indicates that C to G is a perfect 5th apart.

String	Fret
T	0
A	2
B	3

We can also think of a triad as a stack of 3rds. In this case, our C major chord consists of a major 3rd (C to E) stacked over a minor 3rd (E to G).

42

The diagram shows a C major triad on a musical staff and TAB. The notes C, E, and G are shown. A box indicates that C to E is a major 3rd apart, and another box indicates that E to G is a minor 3rd apart.

String	Fret
T	0
A	2
B	3

Ex.15 The "C" Chord Shape

Typical guitar chords consist only of the root, 3rd, and 5th repeating themselves in different strings. For example, the "cowboy" chord C has the C (root) and E (repeating themselves in a number of strings):

Example 15 shows two different guitar chord shapes for the C major chord. The first shape is the standard 'cowboy' shape: x02321. The second shape is an alternative form: x02321. Below the chord shapes is a musical staff in treble clef with a key signature of one flat (Bb). The melody consists of five notes: C (open), E (open), G (2nd fret), C (open), and E (open). Below the staff is a guitar tablature with strings labeled T (Treble), A, and B (Bass). The fret numbers for each string are: T: 0, 1, 0, 1, 0; A: 0, 0, 2, 0, 0; B: 3, 2, 0, 1, 0.

Any shape or pattern on the fretboard, as said earlier, can be moved around to transpose it. In the case of chords, a "C" chord shape can be moved to turn it into a different chord. All that is needed is to find the root, and then form the chord shape. For example, we can build a D chord using a "C" chord shape:

Ex.16 D

When moving chord shapes, remember to use the first finger as a barre (replacement for the nut) to form barre chords. Otherwise, if a barre is not used, some open strings will ring out and the chord will not sound correct.

Example 16 shows a guitar chord shape for the D major chord. The shape is: x24235. Below the chord shape is a musical staff in treble clef with a key signature of two sharps (F# and C#). The melody consists of five notes: D (open), F# (2nd fret), A (4th fret), D (open), and F# (2nd fret). Below the staff is a guitar tablature with strings labeled T, A, and B. The fret numbers for each string are: T: 2, 3, 2, 4, 5; A: 2, 4, 2, 4, 5; B: 2, 4, 2, 4, 5.

Chord shapes can also provide a framework for melodic playing or soloing (especially in styles such as Bluegrass) since the root, 3rd, and 5th are already there. All that is needed to do is to fill in the blanks to follow a particular scale.

Ex.17 Bluegrass Lick Using C Chord Shape

Example 17 shows a bluegrass lick using the C chord shape. The lick is written in treble clef with a key signature of one flat (Bb). The melody consists of 12 notes: C (open), E (open), G (2nd fret), C (open), E (open), G (2nd fret), C (open), E (open), G (2nd fret), C (open), E (open), G (2nd fret). Below the staff is a guitar tablature with strings labeled T, A, and B. The fret numbers for each string are: T: 0, 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1; A: 0, 0, 2, 0, 0, 2, 0, 0, 2, 0, 0, 2; B: 3, 2, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0.

Ex.18 The "A" Chord Shape

When playing the A chord we often leave out the E on open 6th string. Although the E on the 6th string will belong to the A chord, we tend to leave it out or even mute it with the thumb of the fretting hand to keep it from ringing. This is because this low E can make the chord sound muddy.

49

A

x0000

A E A C# E

T 0
A 2
B 2

0 2 2 2 2 0

Bass notes on the 6th string can work well with an A chord if the situation calls for playing some simple bass lines:

Ex.19

51

T 0 0 0 0 0 0 0 0 0 0 0 0
A 2 2 2 2 2 2 2 2 2 2 2 2
B 0 2 2 0 2 0 0 2 2 2 0 2 2

54

T 0 0 2 2 2 2 2 2 2 2 2 2
A 2 2 2 2 2 2 2 2 2 2 2 2
B 0 0 2 2 2 2 2 2 2 2 2 2

56

T 2 0 0 0 0 0 0 0 0 0 0 0
A 2 2 2 2 2 2 2 2 2 2 2 2
B 2 2 2 2 2 2 2 2 2 2 2 0

Ex.20

The A shape (like many other shapes and patterns for guitar) is movable. In this instance, we can move the A shape to play a B chord. We use our first finger to form a barre over the 2nd fret to act as a replacement for the nut with the open A shape. We then use the 2nd, 3rd, and 4th fingers of the fretting hand for the A shape itself:

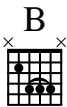
58 CII

1 4 3 2 1

T 2
A 4
B 4 2

One alternate fingering for the barre chord that uses the A shape involves the entire 3rd finger barring over the 2nd, 3rd, and 4th strings to form the A shape and then the 1st string is muted. This alternate fingering is used when a darker, less chimy sound is desired. Some people also use this fingering when using the 2nd, 3rd, and 4th fingers prove to be too cumbersome over a single fret.

Ex.21



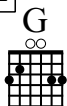
59 CII

1 4 3 2 1

T 4
A 4
B 4 2

Ex.22

The "G" Chord Shape



This particular G chord voicing has an extra D played on the 2nd string. This makes the chord sound rather tight, making it a favored chord voicing by many guitar players.

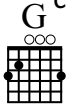
60

T 3
A 3
B 0 0 2 3

G B D G D G

Ex.23 This is another chord voicing for G. The open B at the 2nd string makes this chord voicing "jangly".

62

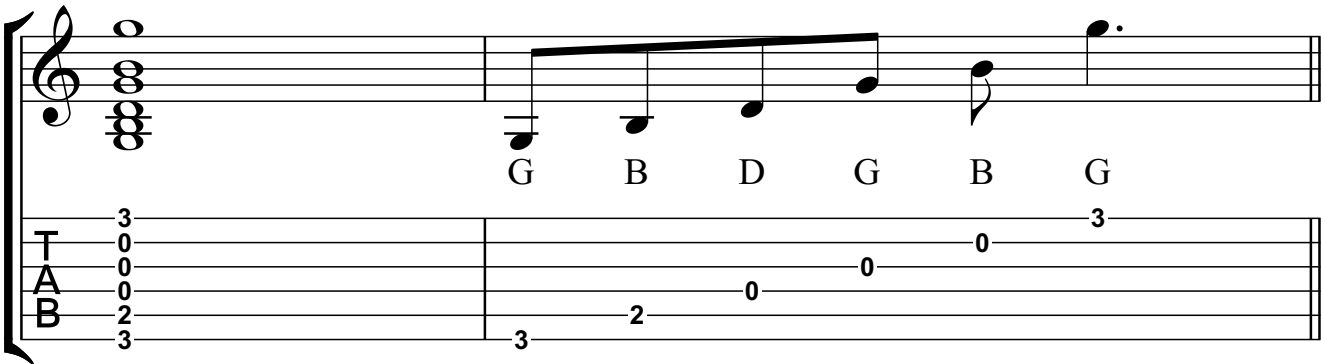


3 0 0 0 3

T
A
B

3 2 0 0 0 3

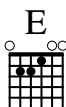
G B D G B G



Ex.24 The "E" Chord Shape

E The E chord shape is one of the most useful shapes because, like the A shape, it lends itself well to forming barre chords.

64

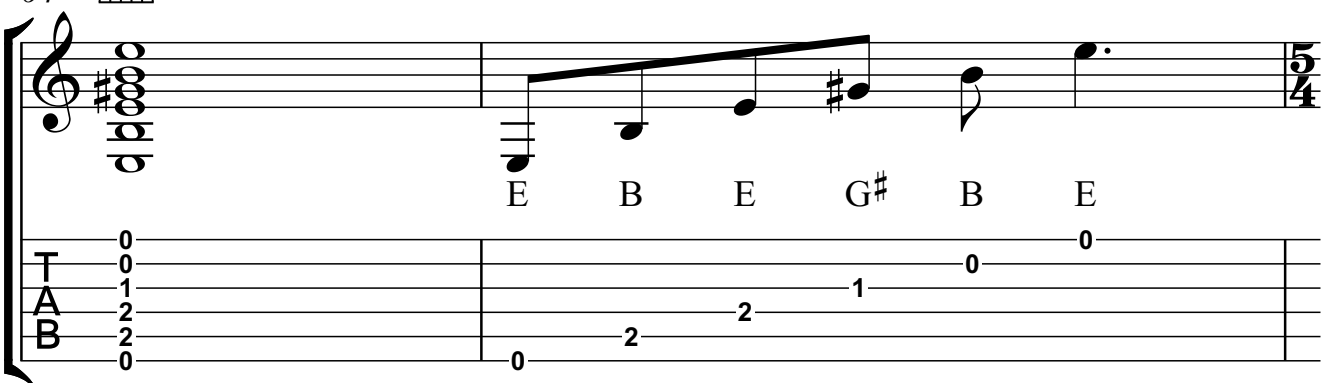


0 0 1 2 2 0

T
A
B

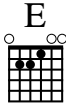
0 2 2 1 0 0

E B E G# B E



Ex.25 Because of its compact shape plus easy access to open strings, the E chord shape lends well to playing lead/melody lines and licks.

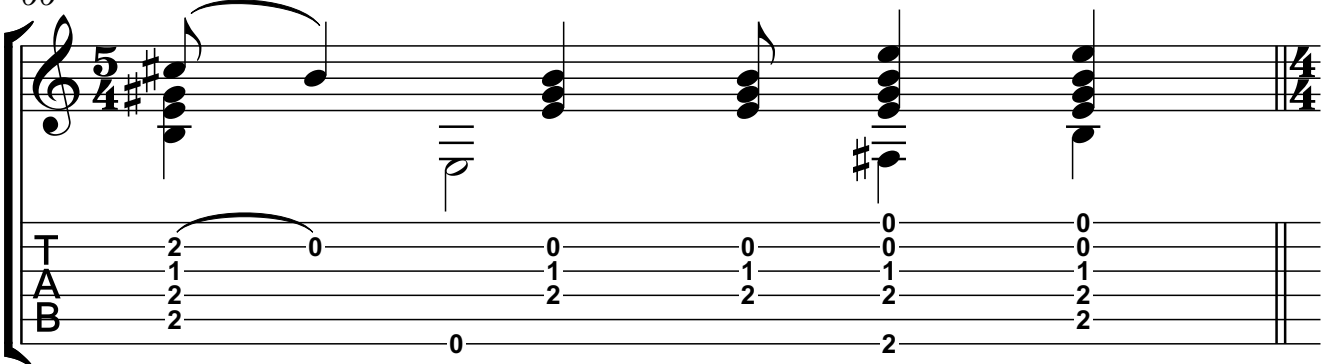
66



2 1 2 2 2 0

T
A
B

0 1 2 0 0 0



Ex.26

The great thing about the E shape is that it can be easily moved up and down the neck to form what's called 6th-string barre chords. All that one has to do is find the root on the 6th string, form a barre over that fret where the root is, and then form the E shape over the next two frets. Here's G using the E shape:

G

67

T
A
B

3
3
4
5
5
3

Ex.27 The "D" Chord Shape

The D chord shape forms a nice triangle over the 3rd, 2nd, and 1st strings.

D

68

T
A
B

2
3
2
0

0 2 3 2

D A D F#

D A D F#

Ex.28 The D chord can be played with a simple bass line using the open 4th and 5th strings.

70

T
A
B

2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3

0 2 2 0 2 2 0 2 2 0

Ex.29 The D chord's triangle shape can be easily moved up the fretboard, leading to chord voicings on the 1st, 2nd, and 3rd strings that sound really interesting. In this example, we have a G that has the voicing of a D chord shape. The trick to using this shape is to remember that the root note is at the 2nd string (3rd finger).

71

G/D	E/B	C/G	A/E
7fr	4fr	12fr	9fr
T: 7	T: 4	T: 12	T: 9
A: 8	A: 5	A: 13	A: 10
B: 7	B: 4	B: 12	B: 9

Ex.30 Another chord voicing that uses the D shape has the root on the 4th string. This kind of chord voicing takes a bit more practice because of that stretch between the 1st and 2nd finger.

75

G
5fr
T: 7
A: 8
B: 7
B: 5

Ex.31 Using Chord Fragments

Look at this F chord. While this is traditionally played as a barre chord, we can also make use of the fragment at the 1st four strings that looks like a modified C shape and play it. You can further modify the chord into an Fmaj7 or an F(add9).

76

F	F	Fmaj7	F(add9)
0	1	0	3
T: 1	T: 1	T: 1	T: 3
A: 1	A: 1	A: 1	A: 1
B: 2	B: 2	B: 2	B: 2
B: 3	B: 3	B: 3	B: 3
B: 3	B: 3	B: 3	B: 3
B: 1	B: 1	B: 1	B: 1

Minor Chords

Ex.32 The process of turning major chords into minor chords is lowering the pitch of the 3rd by a half step (going flat). The diagrams below show some open major chords contrasted with open minor chords (emphasis on flat 3rd)

	E	Em	A	Am	D	Dm
80						
T	0	0	0	0	2	1
A	0	0	2	1	3	3
B	2	2	2	2	0	2
	0	0	0	0		0

Ex.33 When dealing with barre chords, the process is the same: we just flatten the 3rd. For instance, if you want a 6-string voicing of Am, you just find the root note on the 6th string and then apply a barre where that root lands (5th fret). Afterwards, apply an E shape and flatten the 3rd by taking off your middle finger. Remember that you can move this shape all over the neck.

86	
T	5
A	5
B	7
	5

Ex.34 The Am shape can be moved all over the neck as well. This example is Dm using the Am shape:

87	
T	5
A	6
B	7
	5

Ex.35 Converting the C shape into minor is rather impractical or unwieldy. To get Cm, we can just use either the Am shape (5th-string barre chord at the 3rd fret) or the Em shape (6th-string barre chord at the 8th fret) as a more practical way of doing it:

Ex.35 shows two ways to play Cm. The first is the Am shape (5th-string barre chord at the 3rd fret), and the second is the Em shape (6th-string barre chord at the 8th fret). The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The fretboard diagrams show the following fingerings:

3	8
4	8
5	8
5	10
3	10
	8

Ex.36 The G shape is also unwieldy to convert to minor, and therefore we use other shapes to be able to play Gm. It is possible to form a Gm out of the open G shape by simply flattening the 3rd. It can be easier to use an Em (6th-string barre chord at the 3rd fret) shape to do that but we can also use an Am shape (5th-string barre chord at the 10th fret):

Ex.36 shows three ways to play Gm. The first is the open G shape with the 3rd string flattened. The second is the Em shape (6th-string barre chord at the 3rd fret). The third is the Am shape (5th-string barre chord at the 10th fret). The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The fretboard diagrams show the following fingerings:

3	3	10
3	3	11
0	3	12
0	5	12
1	5	10
3	3	



I-IV-V In Major Keys

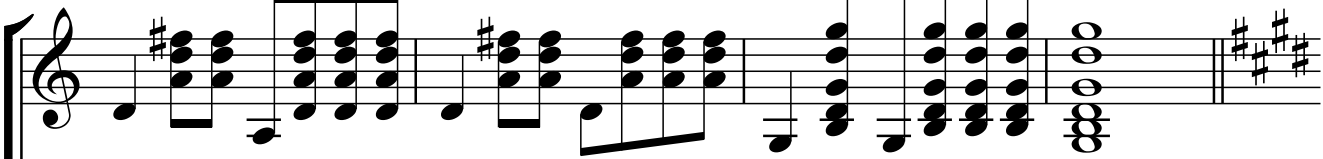
Ex.37 It pays well to know a number of chord progressions such as the I-IV-V because they are shared by many songs.

Ex.37 shows a G-C chord progression in 4/4 time. The notation includes a treble clef and a key signature of one flat (Bb). The fretboard diagrams show the following fingerings:

3	3	3	1	1	1	1	1	1
3	3	3	0	0	0	0	0	0
0	0	0	2	2	2	2	2	2
0	0	0	3	3	3	3	3	3
2	2	2	3	3	3	3	3	3

97

D  G 






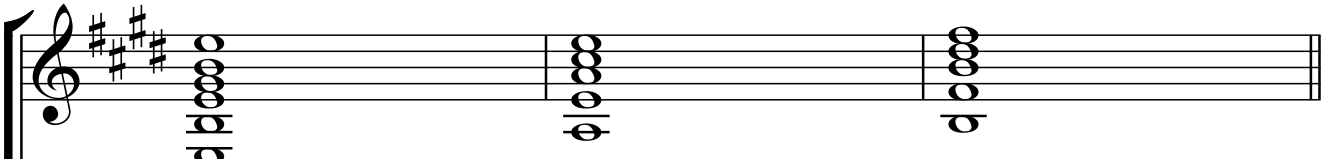
TAB

2	2	2	2	2	2	2	3	3	3	3	3
3	3	3	3	3	3	3	3	3	3	3	3
2	2	2	2	2	2	2	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0
							3	2	3	2	3

Ex.38 I-IV-V in the Key of E

101

E  A  B 






I IV V

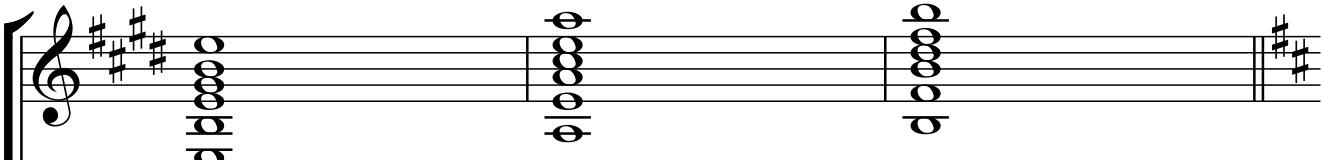
TAB

0	0	2
0	2	4
1	2	4
2	2	4
2	0	2
0		

Ex.39 I-IV-V in the Key of E Using 6th String Barre Chords

104

E  A  B 


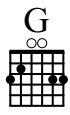
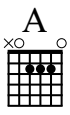


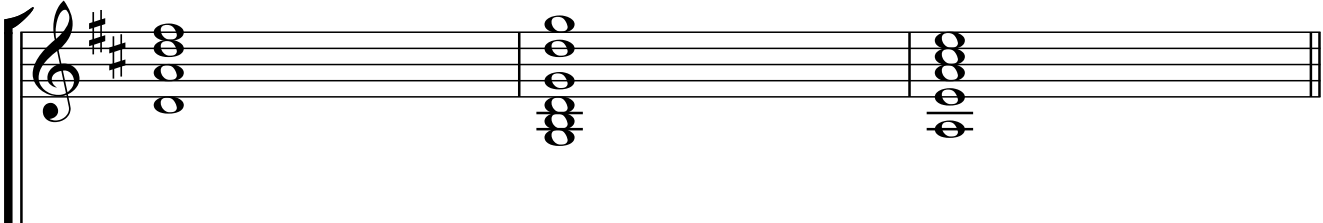
TAB

0	5	7
0	5	7
1	6	8
2	7	9
2	7	9
0	5	7

Ex.40 I-IV-V in the Key of D

107

D  G  A 

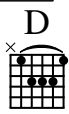




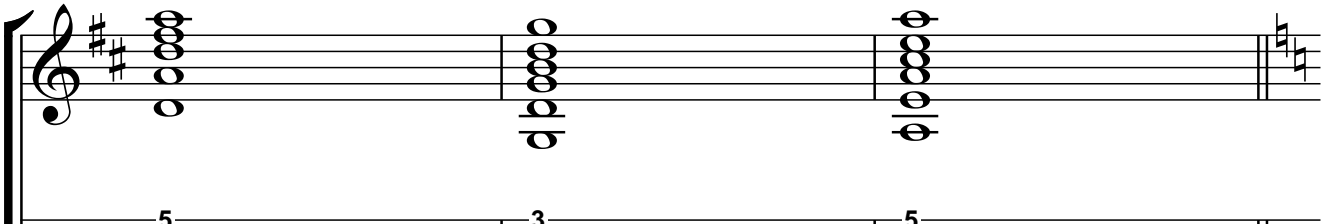
TAB

2	3	0
3	3	2
2	0	2
0	0	2
	2	0
	3	

Ex.41

110

D  G  A 

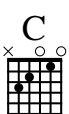




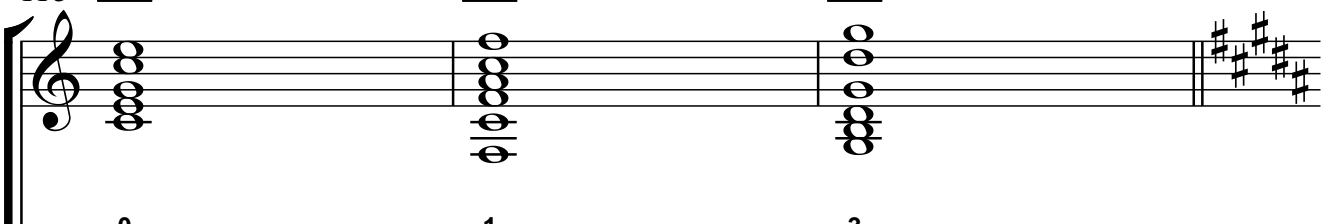
TAB

5	3	5
7	3	5
7	4	6
7	5	7
5	5	7
	3	5

Ex.42 I-IV-V in the Key of C

113

C  F  G 



TAB

0	1	3
1	1	3
0	2	0
2	3	0
3	3	2
	1	3

Ex.43 I-IV-V in the Key of B

116

B E F#

TAB

2	0	2
4	0	2
4	1	3
4	2	4
2	2	4
	0	2

Minor Key Chord Progression i-iv-v

Ex.44 i-iv-v in the Key of A Minor

119

Am Dm Em

i iv v

TAB

0	1	0
1	3	0
2	2	0
2	0	2
0		0

122

Am Dm Em

TAB

5	5	7
5	6	8
5	7	9
7	7	9
5	5	7

Ex.45 i-iv-v in the Key of G Minor

125

Gm Cm Dm

TAB

3	3	5
3	4	6
3	5	7
5	5	7
5	3	5
3		

Ex.46 i-iv-v in the Key of F Minor

128

Fm Bbm Cm

TAB

1	1	3
1	2	4
1	3	5
3	3	5
3	1	3
1		

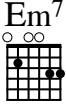
Ex.47 G-Em-C Chord Progression

131

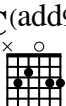
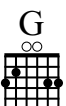
G

TAB

3	3	3	3	3	3	3	3	3
3	3	3	3	3	3	3	3	3
0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0
3	2	3	2	3	2	3	2	3
3		3		3		3		3

133 

TAB: 0 2 0 2 0 2 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 0 2

135  

TAB: 3 2 3 2 3 0 | 3 3 3 3 | 3 3 3 3 | 3 2 3 3

Chord Inversions

There are instances when chords start at notes other than the root. These kinds of chord voicings are called **inversions**. Why do we bother learning inversions? There are many benefits including interesting chord voicings, efficient transition between chords, smooth voice leading, lead and melody lines. and better visualization and navigation of the fretboard for maximum freedom to do everything that you want.

138 Ex.48

Root Position: Lowest note is root

1st Inversion: Lowest note is 3rd

2nd Inversion: Lowest note is 5th

TAB: 0 2 3 | 5 5 7 | 9 10 10

Ex.49 C (Root and Inversions)

141

R 1 2 R R R 2 1 R
 T 0 5 9 12 13 12 9 5 0
 A 2 5 10 14 14 14 10 5 2
 B 3 7 10 15 15 15 10 7 3

Ex.50 D (Root and Inversions)

144

R 1 2 R R R 2 1 R
 T 2 7 11 14 15 14 11 7 2
 A 4 7 12 16 16 16 12 7 4
 B 5 9 12 17 17 17 12 9 5

Ex.51 A Root Position and Inversions, Strings 1-2-3

147

R 1 2 R 2 1 R
 T 0 5 9 12 9 5 0
 A 2 5 10 14 10 5 2
 B 2 6 9 14 9 6 2

Ex.52 G Root Position and Inversions, Strings 1-2-3

149

1 2 R 1 R 2 1
 T 3 7 10 15 10 7 3
 A 3 8 12 15 12 8 3
 B 4 7 12 16 12 7 4

Ex.53 E Root Position and Inversions, Strings 1-2-3

151

Chord diagrams and fingerings for E root position and inversions on strings 1-2-3:

- Chord 1: E (1st string, 1st fret), B (2nd string, 2nd fret), G# (3rd string, 3rd fret). Fingering: 1
- Chord 2: G# (1st string, 2nd fret), E (2nd string, 1st fret), B (3rd string, 2nd fret). Fingering: 2
- Chord 3: B (1st string, 3rd fret), G# (2nd string, 2nd fret), E (3rd string, 1st fret). Fingering: R
- Chord 4: E (1st string, 4th fret), B (2nd string, 3rd fret), G# (3rd string, 3rd fret). Fingering: 1
- Chord 5: B (1st string, 5th fret), G# (2nd string, 4th fret), E (3rd string, 4th fret). Fingering: R
- Chord 6: G# (1st string, 6th fret), E (2nd string, 5th fret), B (3rd string, 5th fret). Fingering: 2
- Chord 7: E (1st string, 7th fret), B (2nd string, 6th fret), G# (3rd string, 6th fret). Fingering: 1

Guitar staff fret numbers:

T	0	4	7	12	7	4	0
A	0	5	9	12	9	5	0
B	1	4	9	13	9	4	1

Ex.54 D Root Position and Inversions, Strings 1-2-3

153

Chord diagrams and fingerings for D root position and inversions on strings 1-2-3:

- Chord 1: D (1st string, 2nd fret), F# (2nd string, 3rd fret), A (3rd string, 4th fret). Fingering: 2
- Chord 2: A (1st string, 3rd fret), F# (2nd string, 4th fret), D (3rd string, 5th fret). Fingering: R
- Chord 3: D (1st string, 4th fret), A (2nd string, 5th fret), F# (3rd string, 6th fret). Fingering: 1
- Chord 4: F# (1st string, 5th fret), D (2nd string, 6th fret), A (3rd string, 7th fret). Fingering: 2
- Chord 5: A (1st string, 6th fret), F# (2nd string, 7th fret), D (3rd string, 8th fret). Fingering: 1
- Chord 6: D (1st string, 7th fret), A (2nd string, 8th fret), F# (3rd string, 9th fret). Fingering: R
- Chord 7: F# (1st string, 8th fret), D (2nd string, 9th fret), A (3rd string, 10th fret). Fingering: 2

Guitar staff fret numbers:

T	2	5	10	14	10	5	2
A	3	7	10	15	10	7	3
B	2	7	11	14	11	7	2

Ex.55 F Root Position and Inversions, Strings 1-2-3

155

Chord diagrams and fingerings for F root position and inversions on strings 1-2-3:

- Chord 1: F (1st string, 1st fret), C (2nd string, 2nd fret), A (3rd string, 3rd fret). Fingering: 1
- Chord 2: C (1st string, 2nd fret), A (2nd string, 3rd fret), F (3rd string, 4th fret). Fingering: 2
- Chord 3: F (1st string, 3rd fret), C (2nd string, 4th fret), A (3rd string, 5th fret). Fingering: R
- Chord 4: C (1st string, 4th fret), A (2nd string, 5th fret), F (3rd string, 6th fret). Fingering: 1
- Chord 5: F (1st string, 5th fret), C (2nd string, 6th fret), A (3rd string, 7th fret). Fingering: R
- Chord 6: C (1st string, 6th fret), A (2nd string, 7th fret), F (3rd string, 8th fret). Fingering: 2
- Chord 7: F (1st string, 7th fret), C (2nd string, 8th fret), A (3rd string, 9th fret). Fingering: 1

Guitar staff fret numbers:

T	1	5	8	13	8	5	1
A	1	6	10	13	10	6	1
B	2	5	10	14	10	5	2

3/4

Ex.56 Chord Inversions Exercise, Strings 1-2-3

157

C D G

T	3	8	12	8	3	2	5	10	5	2	3	7	10	7	3
A	5	8	13	8	5	3	7	10	7	3	3	8	12	8	3
B	5	9	12	9	5	2	7	11	7	2	4	7	12	7	4

163

A F

T	5	9	12	9	5	5	8	13
A	5	10	14	10	5	6	10	13
B	6	9	14	9	6	5	10	14

166

C

Etc...

T	8	5	0	3	8	12	8	3	0
A	10	6	1	5	8	13	8	5	1
B	10	5	0	5	9	12	9	5	0

Ex.57 C Root Position and Inversions, Strings 4-5-6

170

T							
A	2	5	10	14	10	5	2
B	3	7	10	15	10	7	3
B	3	8	12	15	12	8	3

Ex.58 C Root Position and Inversions Exercise Across the Entire Fretboard

173

T					0	3	8	12	15
A	2	5	10	14	0	5	9	12	17
B	3	7	10	15	3	7	10	15	17
	3	8	12	15					

Ex.59 C Root Position and Inversions, Strings 2-3-4

178

T	1	5	8	13	8	5	1
A	0	5	9	12	9	5	0
B	2	5	10	14	10	5	2

Ex.60 G Root Position and Inversions Exercise Across the Entire Fretboard

181

T					0	3	8	12	15	3	7	10	15
A	0	5	9	12	0	4	7	12	0	4	7	12	16
B	2	5	10	14	2	5	9	14	0	5	9	12	17
	3	7	10	15					17				16

Ex.61 A Root Position and Inversions Exercise Across the Entire Fretboard

186

T					2	5	10	14	0	5	9	12	17
A	2	7	11	14	2	6	9	14	2	5	10	14	17
B	4	7	12	16	2	7	11	14	2	6	9	14	18
	5	9	12	17	4	7	12	16					

Progress Tracker

		Date									
<input type="checkbox"/>	How to Fretboard	<input type="text"/>	<input type="text"/>	/	<input type="text"/>	<input type="text"/>	/	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="checkbox"/>	Chord Basics and Major Chords	<input type="text"/>	<input type="text"/>	/	<input type="text"/>	<input type="text"/>	/	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="checkbox"/>	Minor Chords	<input type="text"/>	<input type="text"/>	/	<input type="text"/>	<input type="text"/>	/	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="checkbox"/>	I-IV-V in Major Keys	<input type="text"/>	<input type="text"/>	/	<input type="text"/>	<input type="text"/>	/	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="checkbox"/>	Minor Key Chords Progression	<input type="text"/>	<input type="text"/>	/	<input type="text"/>	<input type="text"/>	/	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
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