

CHORD POOL & RELATED VOICINGS

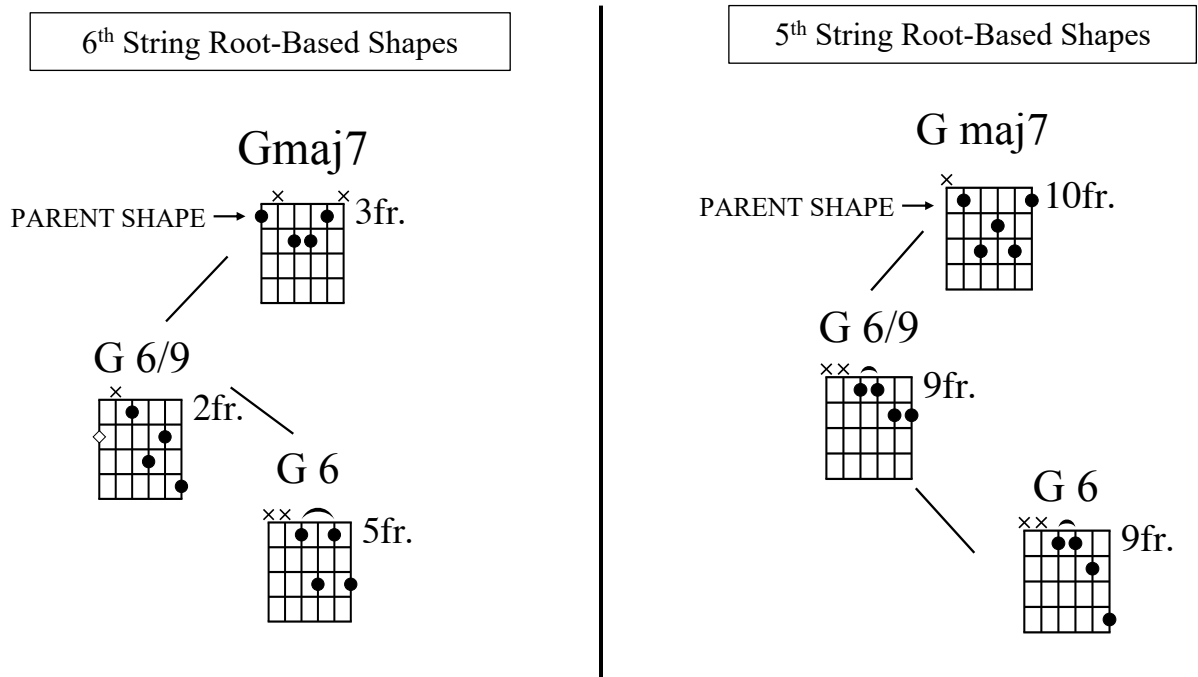
Major 7, Minor 7, Dominant 7, Minor7b5, & Diminished 7th Chords

A *chord pool* is a concept that outlines additional harmonies and shapes which could replace or substitute for the main chord. Each figure related to the root chord can substitute in place of the harmony. An example of this would be playing G 6/9 in place of Gmaj7. Another example would be to play a Gm9 in place of a Gm7. In most harmonic scenarios, commercial guitarists use this standard practice to add, subtract, or substitute harmony and color.

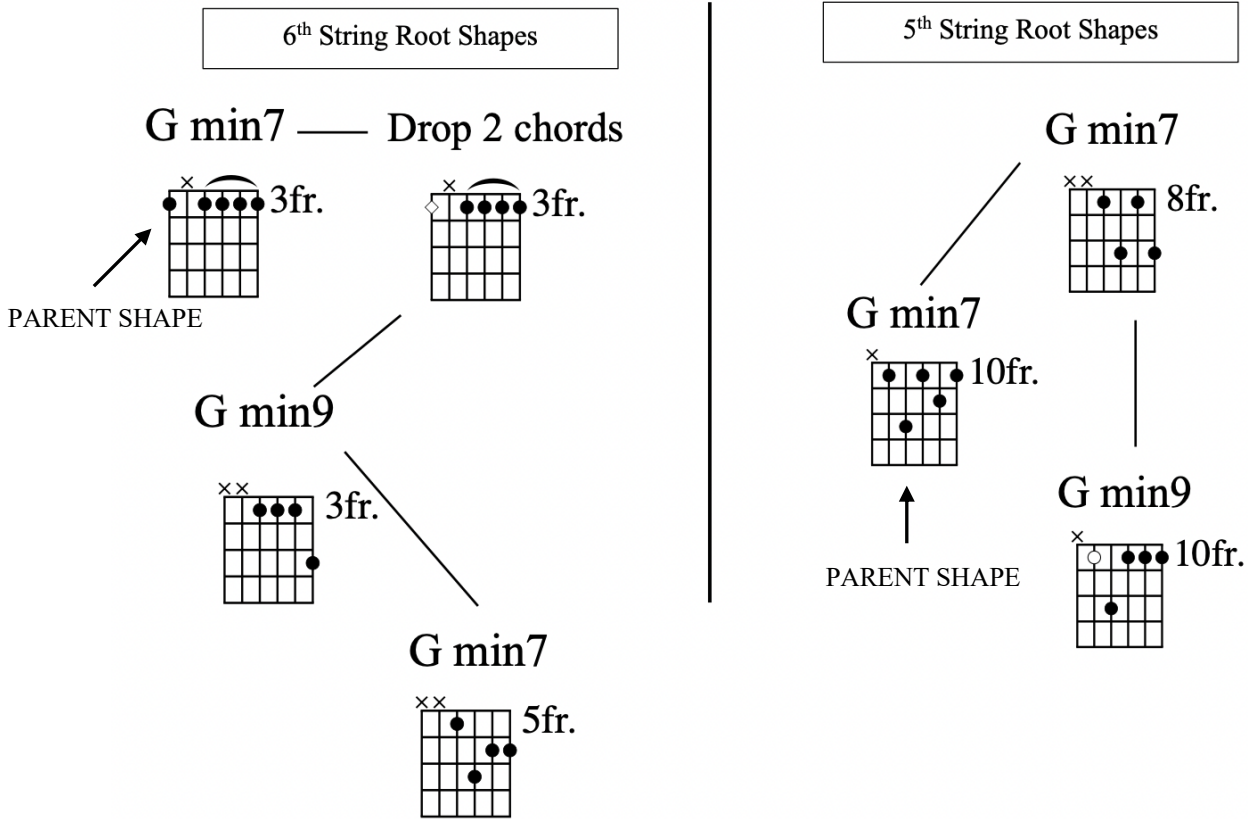
The chord diagrams below show an approach to additional harmonic knowledge, fretboard efficiency, and application for tone and color. The reference point for each chord-pool combination is the PARENT SHAPE. These are the common root-position bar chords.

Notice the fifth and sixth string roots and how the additional upper partial chords apply to the positioning of the main chord.

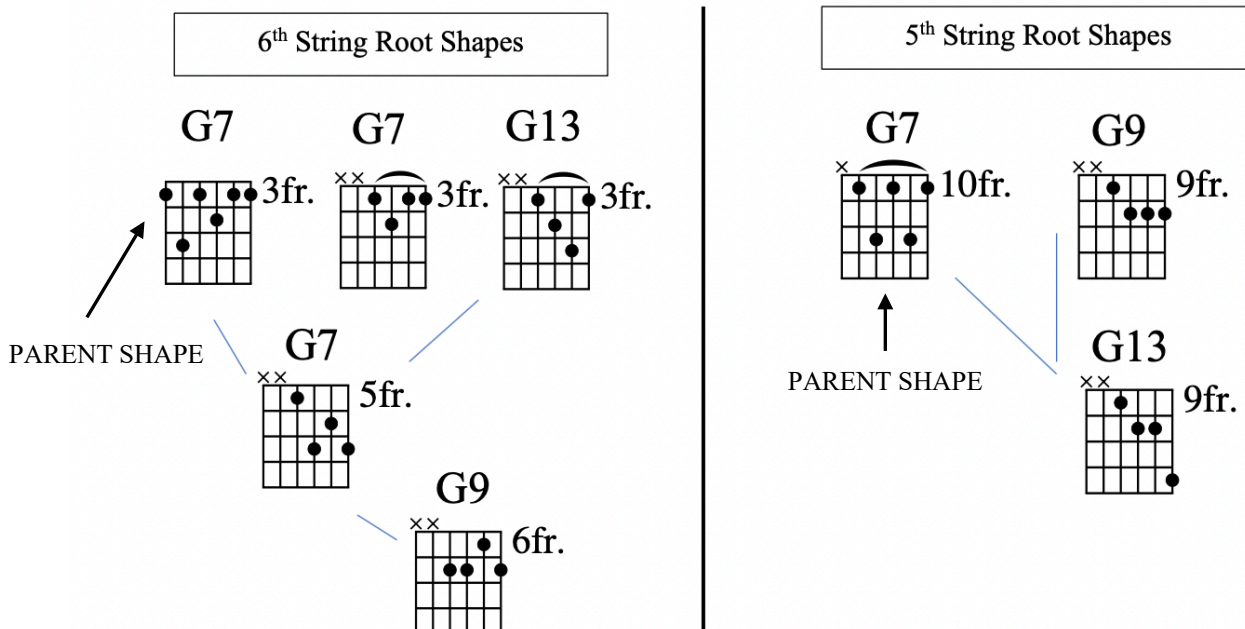
MAJOR CHORDS



MINOR CHORDS



DOMINANT CHORDS



SEVENTH CHORDS ON TOP FOUR STRINGS: "DROP TWO CHORDS"

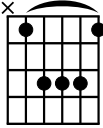
Useful chord voicings are practical for chord-melody composition and performance. The shapes add color and broaden the harmonic vocabulary on the fretboard. Connect these with the fifth and sixth string parent shapes.

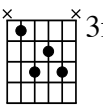
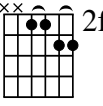
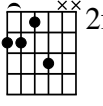
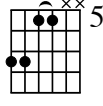
F Δ7	F Δ7	F Δ7	F Δ7
1fr.	3fr.	6fr.	10fr.
F 7	F 7	F 7	F 7
1fr.	3fr.	6fr.	10fr.
F m7	F m7	F m7	F m7
1fr.	3fr.	6fr.	8fr.
F m/b5	F m7b5	F m7b5	F m7b5
1fr.	3fr.	6fr.	9fr.
F dim7	F dim7	F dim7	F dim7
3fr.	1fr.	6fr.	9fr.
F +7	F +7	F +7	F +7
1fr.	3fr.	6fr.	10fr.


We will use the C Major bar chord rooted on the fifth-string; 3rd fret to showcase the related chord options.

Fifth-String Major Bar Chord

C

PARENT SHAPE →  3fr.

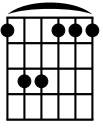
 3fr.
  2fr.
  2fr.
  5fr.

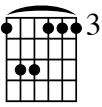
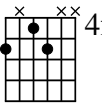
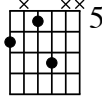
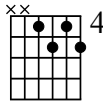
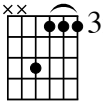



We will use the G Minor rooted on the 3rd fret for the sixth string-based root position bar chord. The exercise includes diminished 7th (^{o7}) chords *played on the offbeat*. You can typically use the diminished 7th chord as a passing chord or target a different chord. The diminished 7th chord is very useful when adding interest and chromatic baselines.

Sixth-String Minor Bar Chord

G m

PARENT SHAPE →  3fr.

 3fr.
  4fr.
  5fr.
  4fr.
  3fr.



Gm F#°7 Gm7 A°7 Gm/Bb

Diagram illustrating the relationship between the Gm chord and its related chords: F#°7, Gm7, A°7, and Gm/Bb. Each chord is shown with its fret position (1fr., 3fr., 4fr., 5fr.) and a corresponding musical staff notation in 4/4 time.

Fifth-String Minor Bar Chord

Cm

PARENT SHAPE →

Diagram illustrating the relationship between the Cm chord and its related chords: Cm, B°7, Cm7, D°7, and Cm/Eb. Each chord is shown with its fret position (3fr., 3fr., 4fr., 5fr.) and a corresponding musical staff notation in 4/4 time.

Seventh Chords Rooted on the Fourth String, Inverted

Many guitarists depend heavily on the sixth and fifth string root bar chords, based on the “caged system.” The related fourth-string 7th chords below are voicings related to the common shapes. (Inverted chords contain a bass note other than the root); the root of these chords is on the fourth string. Mastering some of these chords could provide expanded harmonic playing.

G maj7 **G m7** **G7** **Gm7b5** **G°7**

Below is an exercise that includes mild syncopation. This encourages the student to practice slowly as you build experience, comprehending how the shapes relate. Notice how the diminished 7th chord on the offbeats creates a unique chromatic baseline. There are a couple of standard fifth-string root 7th chords in the progression - mixing these chords with the traditional 7th bar chords is an effective way to learn how to blend the shapes with familiar chords.

G maj7 **F°7** **A m7/E** **F°7** **D/F#** **G°7**

G maj7 **A m7** **Bb°7** **G/B**