

The Chord Interpreter

The whole method is based on the Chord Interpreter pictured below. It actually contains all the information required in making any chord. The book is only its "instruction manual".

In the **left hand column** there are all the chord names. **R** is for **all** major triads C, D, E, F and so on.

R7 is for **all** dominant seventh chords C7, D7, E7, F7.

Rm is for **all** minor triads Am, Dm, Em.

Rm7 is for **all** minor seventh chords Am7, Dm7, Em7.

In the next column on the same row, you can see what intervals make up the chord. For example on the same row with **R** (for all major triads) there are

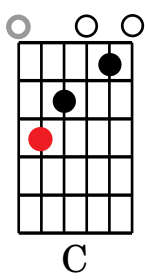
- R** the root, (the first note of a major scale)
- Ma** the major third and (the third note of a major scale)
- 5** the fifth (the fifth note of a major scale)

Or on the same row with R9 there are R Ma (5) b7 and 9.
And on the same row with R13 even R Ma (5) b7 (9)(+11) 13.

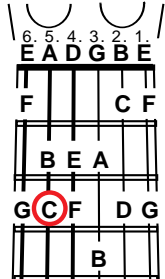
You are probably wondering how you are to play seven notes in a thirteenth chord when you have a guitar with six strings and only five fingers on your left hand. You can leave out all the intervals which are in brackets and, if necessary, the root. (Exception: A heavy musician may play the root and the fifth only, intervals which are the first to be left out by a jazz player)

So in a **13** chord really necessary intervals are only **Ma**, **b7** and **13**.

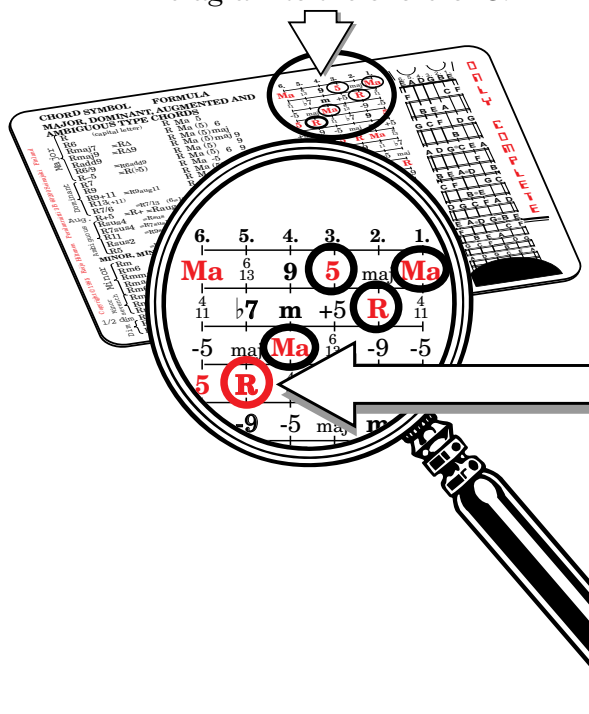
Let's take a closer look at the chord of C.



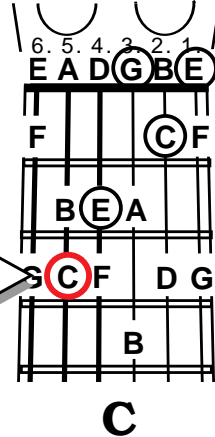
You can find the note **C** on the third fret of the fifth string.



Compare the top of the diagram to the chord of C.



In a major triad there are the root **R**, the major third **Ma** and the fifth **5**.

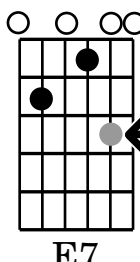


This diagram shows the interval symbols of which **R**, **Ma** and **5** are highlighted in red.

If you want to master the chords, you have to know which note in basic chord shapes is the root, which is the third and which is the fifth.

About chord diagrams.

Aside from the Only Complete Method each chord is also given using standard chord "grids"

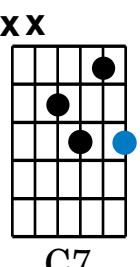
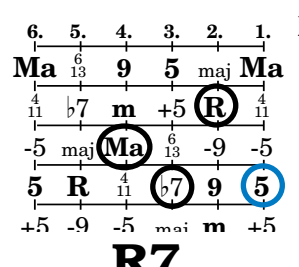
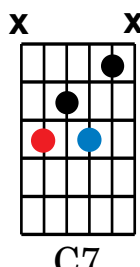
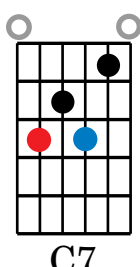
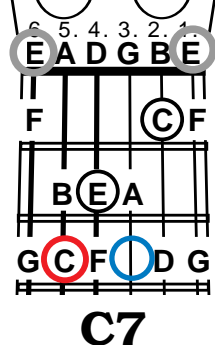
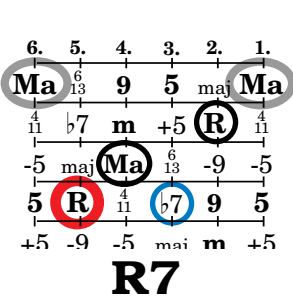


An open circle is for an open string.

A grey dot indicates an optional fingering. You may take it or leave it.

An "X" on the top of the diagram tells you should mute or not pick that string.

How to derivate more chords on the base of the chord C.

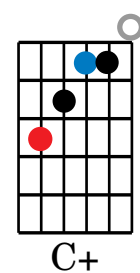
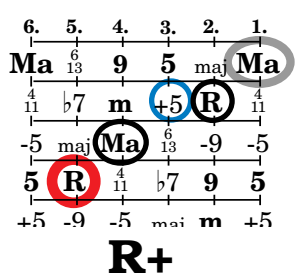
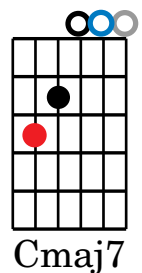
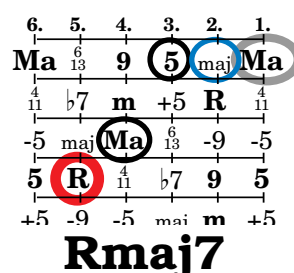
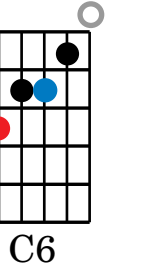
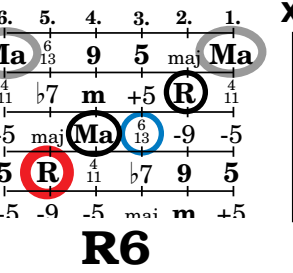


You can form a dominant seventh chord simply by adding a **minor seventh** (b7) in a major triad.

A grey circle indicates an optional open string.

You can play this chord on all six strings, but the chord sounds fuller if you avoid repeating the same interval.

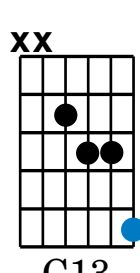
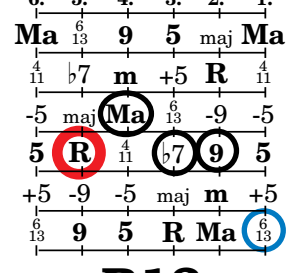
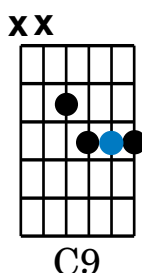
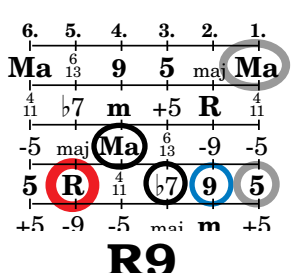
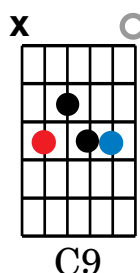
The **fifth** is not essential, in this other example it is present.



A **sixth** chord can be formed by adding a **sixth**. The fifth may be left out, or it may be present.

A **major seventh** chord can be formed by adding a major seventh (maj) in a major triad. Generally it happens by lowering the upper root a semitone.

+ means that the **fifth** is raised a semitone.

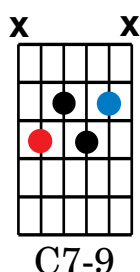
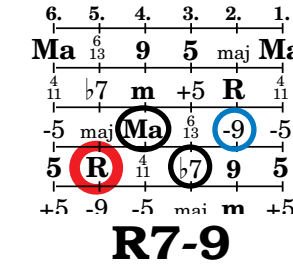


A **ninth** chord can be formed by adding a **ninth** in a **dominant seventh** chord. It is often played without the root.

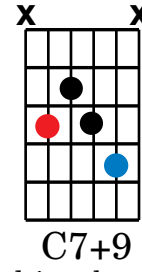
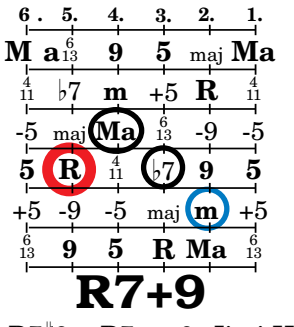
A 13th chord can be formed by adding a 13th in a dominant seventh or ninth chord.

See the formula on the **Interpreter**

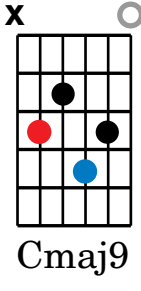
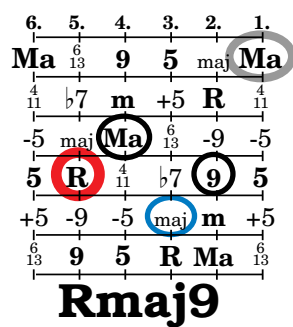
R Ma (5) b7 (9) (+11) 13
The complete 13th chord has seven notes, but you may leave out all the intervals which are in brackets in the Interpreter (5, 9, +11), and the root. So the only really necessary intervals are the major third (Ma), minor seventh and the 13th (the 6th is the same note as the 13th). The chord is sometimes also called. R7/6.



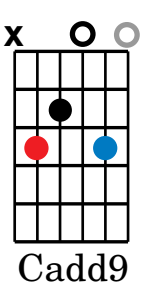
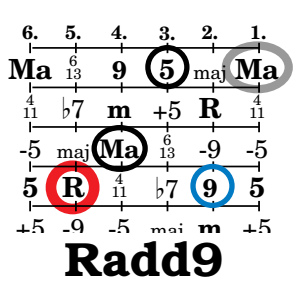
R7-9 = R7b9 The ninth is flattened in this chord.



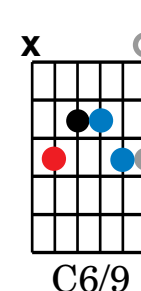
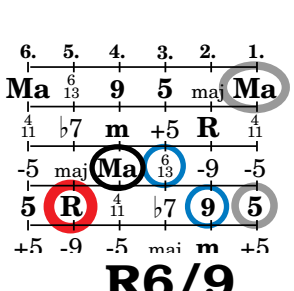
R7+9 = R7#9 = R7aug9 Jimi Hendrix - chord. + means here that the 9th is raised a semitone. To stop things from getting too cluttered, the interval chart does not give the +9 option separately. Needless to say, the +9 is fingered a semitone higher than the 9. It is the same note as the minor third (m).



Rmaj9 = RΔ9 = R9 (A bar across the number 9) These suffixes do not mean that the ninth is raised. They still indicate the **major 7th**.



Radd9 does not include a minor seventh as R9 does.



The chord name often tells the structure very well. In this example the grey dots and circles indicate optional fingerings. The 1st string may ring free, you can mute it or you may finger it on the third fret.

THE ONLY COMPLETE

Guitar Chord Method

An ingenious **instant** method for the layman.

Can be learned in a few minutes.

Enables you to form any chord on the base of **five** basic chord shapes, including all the complex jazz chords, in a matter of seconds.

Requires **no knowledge of music theory or music reading ability.**

Gives you lots of invaluable information on chord progressions.

Copyright © 1997 Reijo Hiltunen Peralanraitti 3 B 60200 Seinajoki Finland

Unauthorized duplication or borrowing from any part of this presentation is prohibited according to copyright laws.