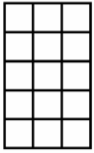


CHORDS WITH DIFFERENT NAMES

Learning to form chords can be less daunting with the knowledge that chords can have more than one name, depending on the musical context and what note you assign to be the root, thus immediately expanding the number of chords you can play, simply by renaming them.

One common example of this phenomenon is the minor 7th/major 6th pair. For example:

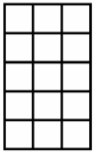
Am7



Root on (open) 1st string

with the same notes GCEA (or ACEG, the notes of Am7 in “root” position) is the same chord as:

C6

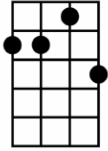


Root on (open) 3rd string

with the notes GCEA (or CEGA, the notes of C6 in “root” position).

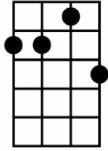
Likewise:

Dm7



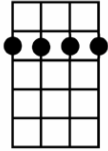
R=3rd, is the same as

F6



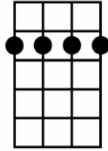
R=2nd

Bm7



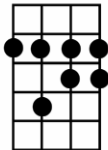
R=1st, is the same as

D6



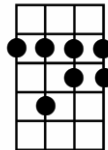
R=3rd

Am7



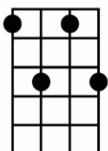
R=4th, is the same as

C6



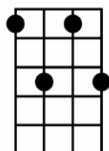
R=1st

Fm7



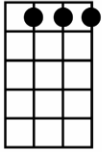
R=2nd, is the same as

Ab6



R=4th

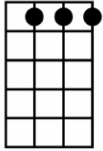
Another example (this time the chord has 3 names):



is an easy chord to bar (keep your thumb low in back for strength).

This chord can be named three different names, depending on the context and where we say the root of the chord is. If we are in the key of F or F minor, we call it a Gm7flat5 (also known as G half-diminished), and most likely follow it with a C7 (or an altered C7) and then an F or Fminor.

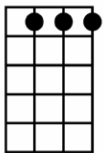
Gm7-5



Root on 4th string; notes G (root), Db (flatted 5th), F (seventh), Bb (minor 3rd)

If we are playing a blues in Bb, then the same chord is called Eb9.

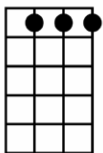
Eb9



NR (no root); notes G (major 3rd), Db (seventh), F (9th), Bb (5th)

When we go from Bb major to Bb minor, we often play the minor 6th, which is formed the same way.

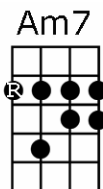
Bbm6



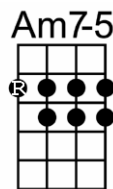
Root on 1st string; notes G (6th), Db (minor 3rd), F (5th), Bb (root)

Now let's move up the neck to form the same shape of the chord and analyze the root and derivation of the chords.

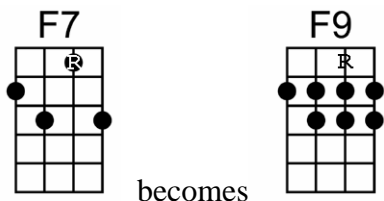
The minor 7 flat 5 form comes from the minor 7 with the root on the 4th string. We simply lower (flat) the 5th of the chord (the E), which becomes an Eb.



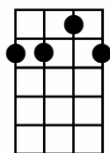
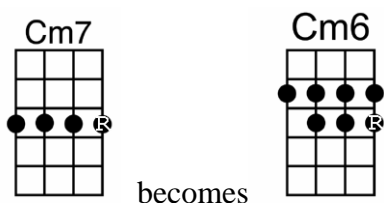
becomes



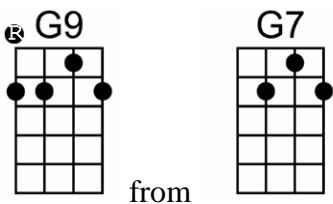
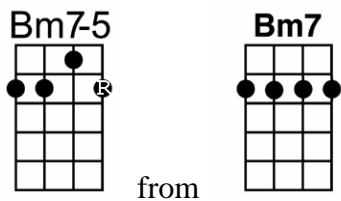
For the dominant 9th form, we use the following 7th form, with the root on the 2nd string, and simply raise the root 2 frets (it becomes the ninth)



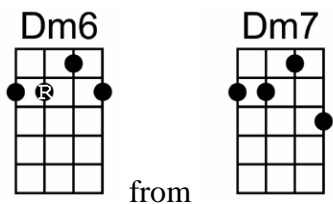
And, finally, from the following minor 7 form, with the root on the 1st string, we lower the flatted 7th of the chord (on the 4th string) to the 6th, and the Cm7 becomes a Cm6.



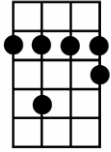
Likewise, with another chord shape, , we have the following names:



and

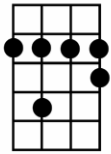


The fourth chord form in our example is:



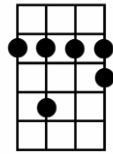
The different names of this chord are:

F#m7b5



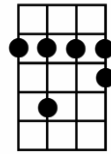
from F#m7

D9



from D7

Am6



from Am7