

3-string 7th chord tone shapes

On the guitar, there are a variety of different configurations in which to play chord tones in a linear fashion. For example, if we played one chord tone per string, we would have to use 4 strings. If we played two chord tones per string, we would only use two strings. The option with the most configurations is found when playing 7th chord tones across three adjacent strings. This yields twelve configurations. Memorize all twelve configurations for each of the five basic types of 7th chords. Then practice applying them to chord progressions of standard songs.

A = Top 3 strings
 B = B, G, D strings
 C = G, D, A strings
 D = Bottom 3 strings

I = 1/1/2 notes per string
 II = 1/2/1 notes per string
 III = 2/1/1 notes per string

Twelve Major 7th chord tone shapes

The diagram illustrates twelve Major 7th chord tone shapes, organized into four rows (A, B, C, D) and three columns (I, II, III). Each diagram shows a 3-string section of the fretboard with notes 1, 3, 5, and 7 placed on the strings according to the specified fingering pattern.

- Row A (Top 3 strings):**
 - I (1/1/2):** 5 on the top string, 3 and 1 on the middle string, 7 on the bottom string.
 - II (1/2/1):** 3 and 1 on the top string, 7 and 5 on the middle string.
 - III (2/1/1):** 7 on the top string, 5 and 3 on the middle string, 1 on the bottom string.
- Row B (B, G, D strings):**
 - I (1/1/2):** 5 on the top string, 3 and 1 on the middle string, 7 on the bottom string.
 - II (1/2/1):** 3 and 1 on the top string, 7 and 5 on the middle string.
 - III (2/1/1):** 7 on the top string, 5 and 3 on the middle string, 1 on the bottom string.
- Row C (G, D, A strings):**
 - I (1/1/2):** 5 on the top string, 3 and 1 on the middle string, 7 on the bottom string.
 - II (1/2/1):** 3 and 1 on the top string, 7 and 5 on the middle string.
 - III (2/1/1):** 7 on the top string, 5 and 3 on the middle string, 1 on the bottom string.
- Row D (Bottom 3 strings):**
 - I (1/1/2):** 5 on the top string, 3 and 1 on the middle string, 7 on the bottom string.
 - II (1/2/1):** 3 and 1 on the top string, 7 and 5 on the middle string.
 - III (2/1/1):** 7 on the top string, 5 and 3 on the middle string, 1 on the bottom string.

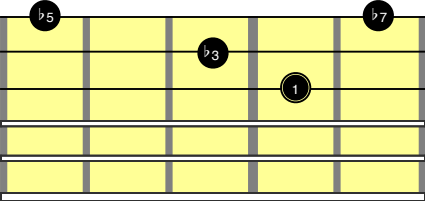
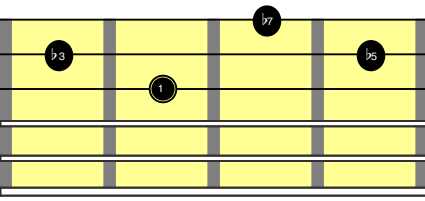
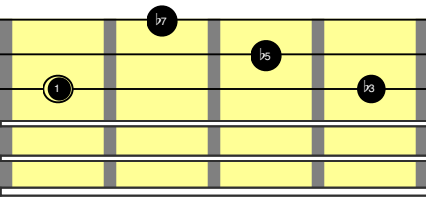
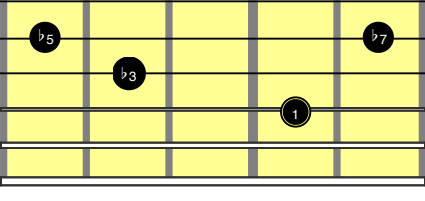
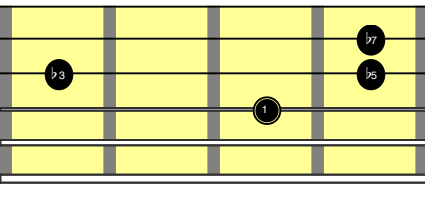
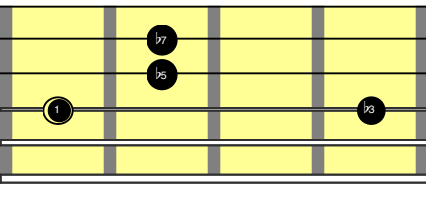
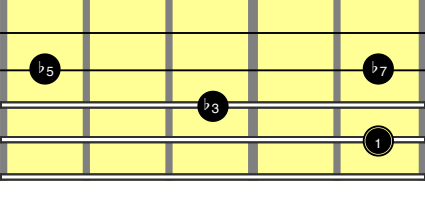
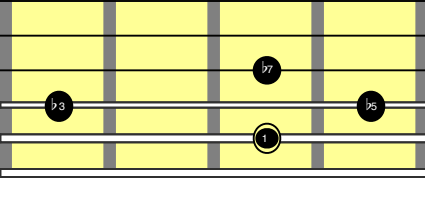
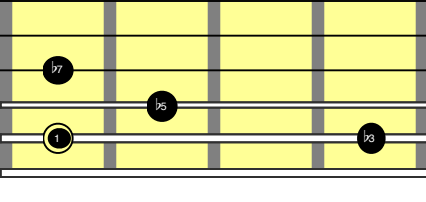
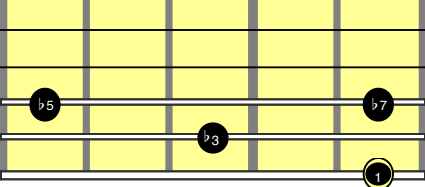
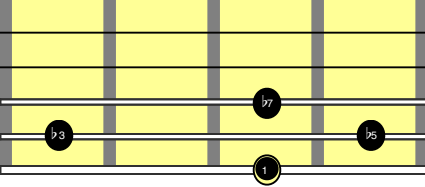
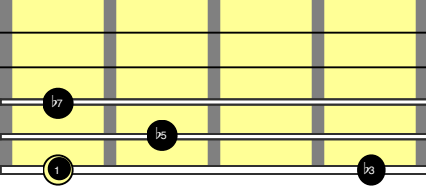
Twelve Dominant 7th chord tone shapes

	I	II	III
A			
B			
C			
D			

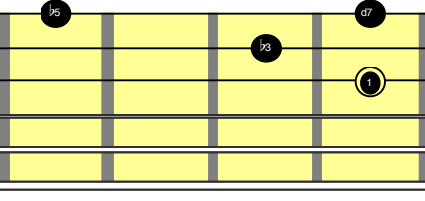
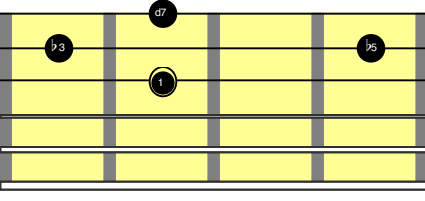
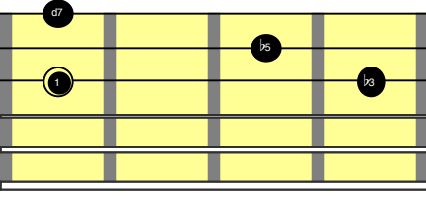
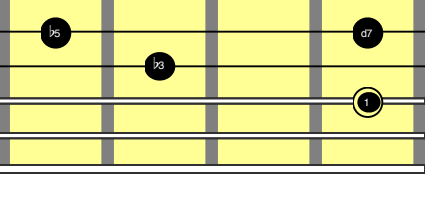
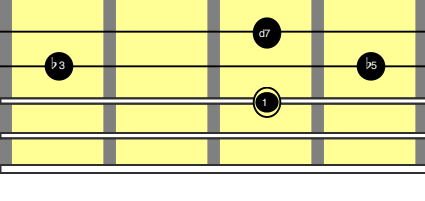
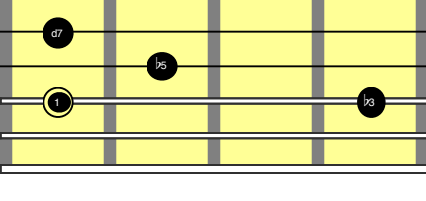
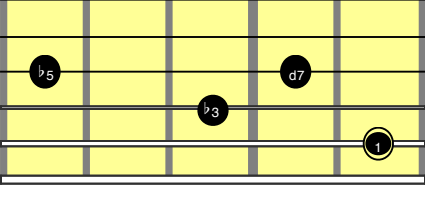
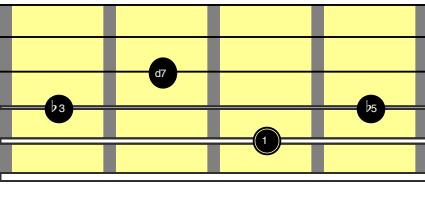
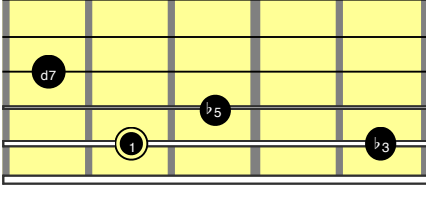
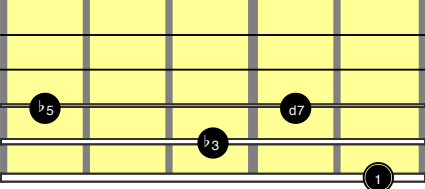
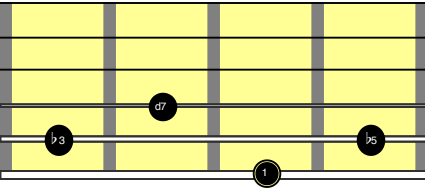
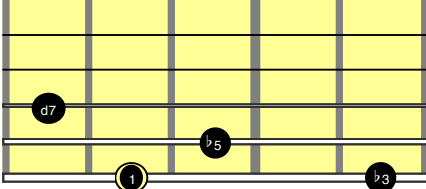
Twelve Minor 7th chord tone shapes

	I	II	III
A			
B			
C			
D			

Twelve Minor 7th flat-five chord tone shapes

	I	II	III
A			
B			
C			
D			

Twelve Diminished 7th chord tone shapes

	I	II	III
A			
B			
C			
D			

Chord Tone Mapping Exercise - Example 1

(Chord Tone Shapes are labeled under the melody)

A1

Measures 1-4 of exercise A1. The melody is in G minor (one flat) and 4/4 time. The chords and their corresponding fretboard shapes are:

- Measure 1: Cm7 (A-I), fretboard: T (5), A (4), B (3, 6)
- Measure 2: F7 (B-II), fretboard: T (3), A (2), B (5, 4)
- Measure 3: Bbmaj7 (A-II), fretboard: T (3), A (3), B (6, 5)
- Measure 4: Ebmaj7 (A-I), fretboard: T (8), A (8), B (6, 10)

Measures 5-8 of exercise A1. The melody continues in G minor. The chords and their corresponding fretboard shapes are:

- Measure 5: Am7(b5) (B-III), fretboard: T (7), A (10), B (8, 8)
- Measure 6: D7 (B-I), fretboard: T (12), A (11), B (10, 13)
- Measure 7: Gm7 (A-I), fretboard: T (12), A (11), B (10, 13)
- Measure 8: Ebmaj7 (B-III), fretboard: T (5), A (8), B (7, 6)

A2

Measures 9-12 of exercise A2. The melody continues in G minor. The chords and their corresponding fretboard shapes are:

- Measure 9: Cm7 (B-I), fretboard: T (10), A (8), B (8, 11)
- Measure 10: F7 (A-I), fretboard: T (10), A (10), B (8, 11)
- Measure 11: Bbmaj7 (B-I), fretboard: T (8), A (7), B (6, 10)
- Measure 12: Ebmaj7 (A-III), fretboard: T (8), A (12), B (11, 10)

Measures 13-16 of exercise A2. The melody continues in G minor. The chords and their corresponding fretboard shapes are:

- Measure 13: Am7(b5) (A-I), fretboard: T (14), A (13), B (11, 15)
- Measure 14: D7 (B-II), fretboard: T (12), A (11), B (14, 13)
- Measure 15: Gm7 (B-III), fretboard: T (5), A (8), B (7, 6)
- Measure 16: Ebmaj7 (A-III), fretboard: T (12), A (15), B (15, 13)

B

17 Am⁷(b5) D⁷ Gm⁷

A-II B-III A-II B-II

T 14 13 16 15 12 14 13 12 11 15 13 5 3 7 6

A

B

21 Cm⁷ F⁷ B^bmaj⁷ E^bmaj⁷

A-III B-II B-III A-I

T 5 8 8 6 3 2 5 4 8 12 10 8 8 6 10

A

B

C

25 Am⁷(b5) D⁷ Gm⁷ G^b7 Fm⁷ E⁷

B-II A-II A-I A-I A-I A-I

T 7 5 8 8 7 7 10 8 12 11 10 13 11 9 12 10 9 8 11 9 7 10

A

B

29 Am⁷(b5) D⁷ Gm⁷

B-III A-III A-I B-III

T 7 10 8 8 7 11 10 8 12 11 10 13 5 8 7 6

A

B

Chord Tone Mapping Exercise - Example 2

(Chord Tone Shapes are labeled under the melody)

A1

Measures 1-4 of exercise A1. Chords: Cm7, F7, Bbmaj7, Ebmaj7. Chord tone shapes: A-III, A-I, B-III, A-III.

T	5	8	8	6	10	10	8	11	8	12	10	10	8	12	11	10
A																
B																

Measures 5-8 of exercise A1. Chords: Am7(b5), D7, Gm7. Chord tone shapes: A-I, B-I, A-I, A-III.

T	14	13	11	15	12	11	10	13	12	11	10	13	12	15	15	13
A																
B																

A2

Measures 9-12 of exercise A2. Chords: Cm7, F7, Bbmaj7, Ebmaj7. Chord tone shapes: A-I, B-III, B-I, A-I.

T	5	4	3	6	3	7	5	4	8	7	6	10	8	8	6	10
A																
B																

Measures 13-16 of exercise A2. Chords: Am7(b5), D7, Gm7. Chord tone shapes: B-II, A-I, B-III, A-II.

T	7	5	8	8	7	7	5	8	5	8	7	6	12	11	15	13
A																
B																

B

17 Am⁷(b5) D⁷ Gm⁷

A-III B-II A-II B-I

T 14 17 16 15 12 11 14 13 12 11 15 13 5 3 3 6

A B

21 Cm⁷ F⁷ B^bmaj⁷ E^bmaj⁷

B-III A-II B-I A-I

T 10 13 12 11 10 10 13 11 8 7 6 10 8 8 6 10

A B

C

25 Am⁷(b5) D⁷ Gm⁷ Gb⁷ Fm⁷ E⁷

B-III A-I B-III B-II B-III B-II

T 7 10 8 8 7 7 5 8 5 8 7 6 4 3 6 5 3 6 5 4 2 1 4 3

A B

29 Am⁷(b5) D⁷ Gm⁷

A-III A-II B-II A-II

T 2 5 4 3 7 7 10 8 5 3 7 6 12 11 15 13

A B

Chord Tone Mapping Exercise - Example 3

(Chord Tone Shapes are labeled under the melody)

A1

Measures 1-4 of section A1. Chords: Cm7, F7, Bbmaj7, Ebmaj7. Chord tone shapes: A-I, C-I, B-I, A-II.

Measures 5-8 of section A1. Chords: Am7(b5), D7, Gm7. Chord tone shapes: B-II, C-II, B-I, B-III.

A2

Measures 9-12 of section A2. Chords: Cm7, F7, Bbmaj7, Ebmaj7. Chord tone shapes: A-III, A-I, C-I, B-I.

Measures 13-16 of section A2. Chords: Am7(b5), D7, Gm7. Chord tone shapes: C-III, B-I, C-I, D-III.

B

17 Am⁷(b5) D⁷ Gm⁷

D-II C-I B-I C-I

T			
A			
B	3 6 5	2 5 4	6 3 3 5 10 8 7

21 Cm⁷ F⁷ B^bmaj⁷ E^bmaj⁷

D-I C-I B-II A-I

T			
A			
B	6 8 5 8	7 8 5 8	10 8 10 7 8 6 10 8

C

25 Am⁷(b5) D⁷ Gm⁷ G^b7 Fm⁷ E⁷

B-II C-II B-I B-I B-II B-II

T					
A					
B	8 7 5 8	4 7 5	6 5 3 3 2 3 5	4 3 1 5 4 3	2 1

29 Am⁷(b5) D⁷ Gm⁷

A-II B-III B-I D-I

T			
A			
B	3 2 4 1	1 2 4 0	6 5 3 3 3 6 5 3