

***Bill Swick's***

# **Guitar Class**

**Supplementary Materials**

## **Fingerboard Theory**

**Volume 1**

### **Adding Color Tones to Chords**

**For Intermediate and Advanced Students**



***Compiled by Bill Swick***

***Taking First Position Chords to the Next Level***

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# **Guitar Class**

**Supplementary Materials**

## **Fingerboard Theory**

**Volume 1**

### **Adding Color Tones to Chords**

Students of the guitar need to know how to add color tones to chords without relying on a chord book or chord chart. This volume teaches students the theory behind color tones and will assist students in turning a triad into a great sounding jazz chord.

Once a student is familiar with the basic chords in first position, this is the recommended text for taking those open chords to the next level.

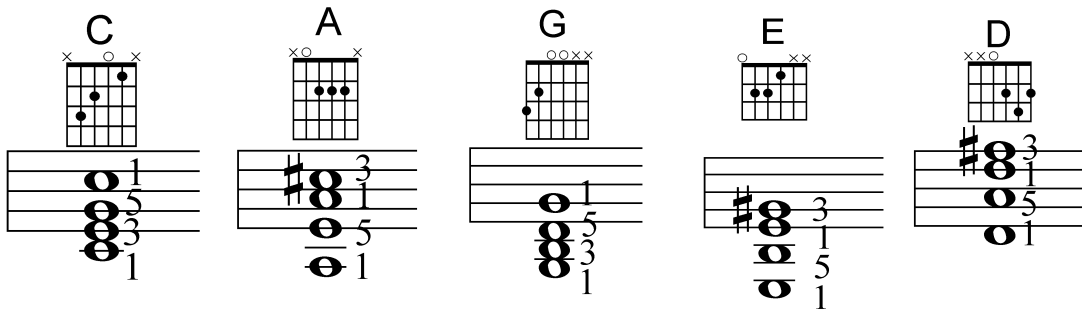
This text is intended for intermediate and/or advanced guitar students. This may be used as a supplement to teach chord voicings in the guitar classroom.

# Fingerboard Theory

## The C-A-G-E-D Method

### C-A-G-E-D

- Is a 4-note chord system
- Is a root-position chord system
- Is created by the five most common chord shapes



The C-A-G-E-D Chords may be organized into two groups. The first group will be referred to as the 1-5-1-3 group which includes chords D, A, and E. The second group will be referred to as the 1-3-5-1 group which includes chords C and G.

The chords in group 1-5-1-3 are constructed with the same set of intervals. The chords D, A, and E are constructed with a Perfect Fifth, a Perfect Fourth and a Major Third.

**P5 P4 M3**  
**1 5 1 3**

The chords in the group 1-3-5-1 are constructed with the same set of intervals. The chords C and G are constructed with a Major Third, a Minor Third and a Perfect Fourth.

**M3 m3 P4**  
**1 3 5 1**

The 1-5-1-3 groups consists of chords D, A and E. The 1-3-5-1 group consists of chords C and G. Notice that the root is doubled in both groups of chords.

As a general rule, the lowest pitched root, which will be referred as the “bass” or “bass note”, will remain unaltered. In other words, only the third, fifth and higher-pitched root will be altered when spelling new chords. The following chart demonstrates how new chords may be formed in the 1-5-1-3 group by altering the third, fifth and upper-pitched root.

# 1-5-1-3 Group: Chords D, A and E

-3 Frets

-2 Frets

-1 Fret

+ 1 Fret

+2 Frets

	Add2 (9)	b3	<b>3</b>	Sus 4	b5
6 (13)	b7	Maj7	<b>1</b>	b9	Add 2 (9)
	4 (11)	b5	<b>5</b>	<b>#5</b>	6 (13)
			<b>1</b>		

## The Bass

- The bass or lower root remains constant or unaltered.

## Lowering the Fifth (Flat Five, Fourth and Eleventh)

- By lowering the fifth one fret, the chord will have a b5.
- By lowering the fifth two frets, the chord will have a 4th or a Suspension
- The 4th becomes an 11th (dominant quality) if a dominant seventh is added.

The image displays four variations of the D chord, each with a guitar chord diagram and a musical staff showing the bass line. The variations are:

- D:** Chord diagram shows a standard D major chord (x02321). The musical staff shows a bass line with notes D, A, and F#.
- D(b5):** Chord diagram shows a D major chord with a flat fifth (x02311). The musical staff shows a bass line with notes D, A, and F.
- DSus:** Chord diagram shows a D major chord with a suspended fourth (x02300). The musical staff shows a bass line with notes D, A, and C.
- D:** Chord diagram shows a standard D major chord (x02321). The musical staff shows a bass line with notes D, A, and F#.