

# 17 Frets

*By Andy Csillag*

<https://drew.thecsillags.com/17frets>

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## Introduction

This all started because I had recently joined a band at the church I was attending and the music they were playing was more complex than what I had been previously used to. It wasn't so much that they used odd chords, but it was the combination of them, coupled with the tempo and my playing style that had me searching for alternate voicings for chords. Well there are a multitude of books containing chord blocks for every chord conceivable, no? Yes and no. Yes, they will show you, for example, the few different places you can play a Dm9 chord, but what they didn't help with what to do when practical concerns made it so you couldn't play the chord in the two or three places the chord blocks put you at, nor did it give you clues as to what substitutions were available.

Given the limitations of various chord dictionaries, I started plotting various chord fretboard patterns in my notebook while looking for these other voicings. I shortly realized that I had some repeats, etc. and that having things like a m7 $\flat$ 5 chord rooted on three different notes was dumb. I should make one fretboard chart for the chord patterns that's a bit longer than 12 frets so I can shift appropriately, and label them by note number rather than name. This way, I don't wind up with a tome of each chord pattern repeated 12 times. This should give me something fairly thin, and something I can carry around in my music binder to practice, because it is the prerogative for music directors to call audibles.

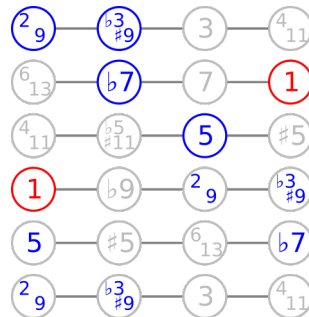
Because of it's intended use, I've put the index in the front, rather than it's conventional location in the back. I figure, when put in your music binder, these heading pages will either get thrown out, or shuffled around or whatever, and I've found that having the index up front is just more practical. If you have access to Post-it tabs, I found hanging one of them on the index page is super-helpful.





If we then treat the column containing red circled 1 on the 4<sup>th</sup> string, we can ignore the 5<sup>th</sup> and 6<sup>th</sup> strings since our root is on the 4<sup>th</sup>. We can also ignore anything upfret of the root note on the 4<sup>th</sup> string.

This leaves:



Now we're left with two choices to make. On the 2<sup>nd</sup> string, we can keep either the 1 or the b7. Since we already have a 1 with the root note, we'll ignore the second 1 and keep the b7. On the 1<sup>st</sup> string we have the 2/9 and b3/#9. Here is the only place where we have the 9<sup>th</sup> (the 9 part of Dm9) and b3<sup>rd</sup> (which is the m part of Dm9), we can keep either, but obviously not both. This being the case, we're not going to wind up with a full Dm9, but substitutes that should work musically. When dealing with chords with a lot of notes in them, especially 11<sup>th</sup> and 13<sup>th</sup> chords, you wind up having to make these decisions fairly often, as it's rare that you can realistically hit all of the notes in them.

Now depending on which we decide to stick with, we'll wind up with either a Dm7 if we keep the flatted 3<sup>rd</sup>, or a D7sus2 if we instead keep the 9 (or in this case, the 2). This is where you have to use your musical ear to make the choice. How did I know what chords these worked out to be? I can look in the index for what you get when you have a 1, 2, 5, b7 or a 1, b3, 5, b7.

Another possibility is you can decide that you really do need the both 9 and dominant 7<sup>th</sup>, and maybe skip the root note because it's sufficiently carried by the bass, and use the b3 on 1<sup>st</sup> string and 9<sup>th</sup> on 4<sup>th</sup> string. The intervals for b3, 5, b7, 9 are [4,3,4] – just skipping the first item in the intervals for the Dm9. Looking that up in the index and looking it up tells us it's a maj7 chord, starting on the b3 of D which is F, with a bass note of E, giving Fmaj7/E.

Using 17 Frets allows you to figure all this out and make an informed choice.

## Ordering of Chords

While there is the index, sometimes you're just in the middle and want to be able to figure out where a given chord is relative to where you are. The general ordering scheme is: first by  $n^{\text{th}}$  where  $n^{\text{th}}$  is  $6^{\text{th}}$ ,  $7^{\text{th}}$ ,  $9^{\text{th}}$ ,  $11^{\text{th}}$  or  $13^{\text{th}}$  (though things less than  $6^{\text{th}}$  come before them). Within the  $n^{\text{th}}$ , it's then ordered by major, dominant, minor, then diminished. Within that, it's chords that have no alterations, then chords with flatted alterations (lowest first) then chords with sharped alterations (again, lowest first), then chords with suspensions.

With this, you can know that a  $9^{\text{th}}$  chord will appear later than a  $7^{\text{th}}$  chord, and with the  $7^{\text{th}}$  chords that a dominant  $7^{\text{th}}$  flat 9 will be before a minor  $7^{\text{th}}$  and before a dominant  $7^{\text{th}}$  suspended  $2^{\text{nd}}$ , but after a dominant  $7^{\text{th}}$  sharp 5.

## Mark it Up

After using it a while, you'll find voicings or substitutions you like. Take a pencil, mark the page, and make life easier for future-you!

## Blanks

There are some unmarked fretboard diagrams at the end of the book. While I think 17 Frets has all the chords you're likely to ever need, and probably many you won't, you may run into a chord that's not here. In that case, once you find out its component notes, you can use the included blanks to plot them out for your future use.

## Extended Chords And Optional Notes

Obviously, on a normal guitar, you can't truly play a  $13^{\text{th}}$  chord, as it has seven notes. Practical concerns often make it untenable to play all 6 notes of an  $11^{\text{th}}$  and all 5 of a  $9^{\text{th}}$ . Not to mention reasonable music-theoretical concerns. So which notes should we keep and which ones do we toss?

$11^{\text{th}}$  chords almost always omit the  $3^{\text{rd}}$  (due to dissonance with the  $11^{\text{th}}$ ), and often the  $5^{\text{th}}$ . The  $7^{\text{th}}$  and  $11^{\text{th}}$  are important to keep, as well as the root, but the  $9^{\text{th}}$  can also be omitted.

Dominant and major  $13^{\text{th}}$  chords almost always omit the  $5^{\text{th}}$  and  $11^{\text{th}}$ , and often the  $9^{\text{th}}$ . The  $3^{\text{rd}}$  and  $7^{\text{th}}$  should be kept, as well as the  $13^{\text{th}}$  itself. Everything else is optional.

For minor  $13^{\text{th}}$  chords, the  $3^{\text{rd}}$  is less important if context makes the chord minor. The  $7^{\text{th}}$  is also a bit less important.

For 7<sup>th</sup> and higher degree chords generally, the 5<sup>th</sup> is often the first to go, unless it's been altered.

My general rule for dealing with extended chords is this: the highest note (7<sup>th</sup>, 9<sup>th</sup>, 11<sup>th</sup>, 13<sup>th</sup>, etc.) should be played, as well as any alterations. The 7<sup>th</sup> is often defining to the chord tone (for major versus dominant) and should be included, if possible. The root can often be optional if carried by other instruments in an ensemble. Lastly, the 3<sup>rd</sup> should be kept (unless it's an 11<sup>th</sup> as this would be dissonant).

When doing things on the fly when it's a chord I don't happen to know and I don't have time to look things up, I'll usually keep things to at most 7<sup>ths</sup> and deal with any altered 5<sup>ths</sup>, but that's it – it won't sound as rich as what was written, but it rarely will sound bad.



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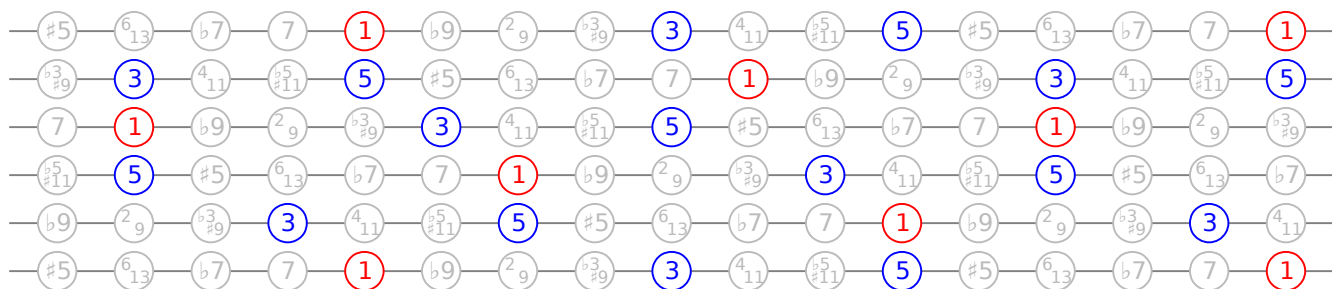


# Chords

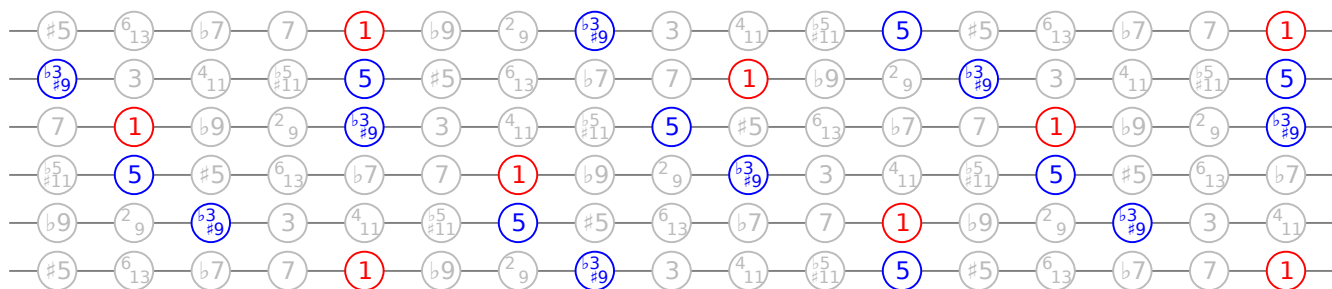




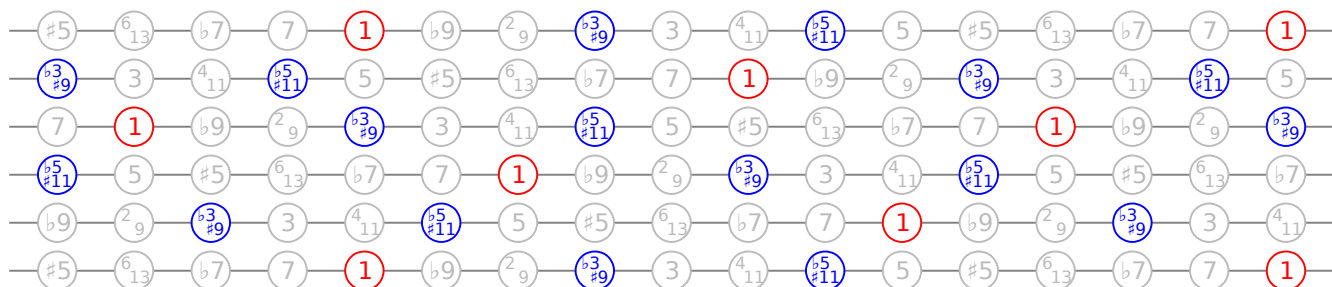
### Major 1,3,5 [4,3,(5)]



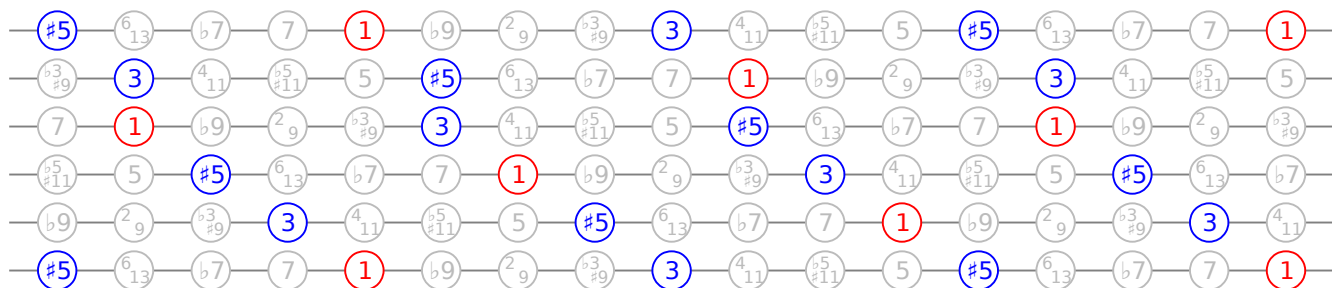
### Minor (m, -) 1,b3,5 [3,4,(5)]



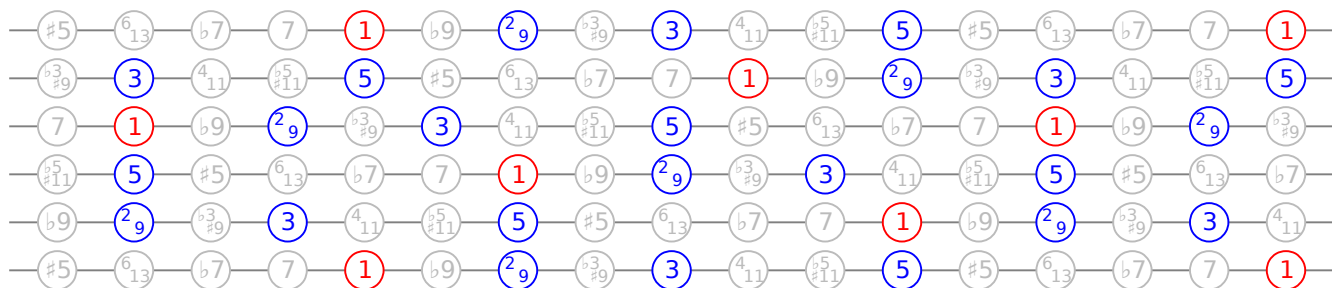
### Diminished (dim, °) 1,b3,b5 [3,3,(6)]



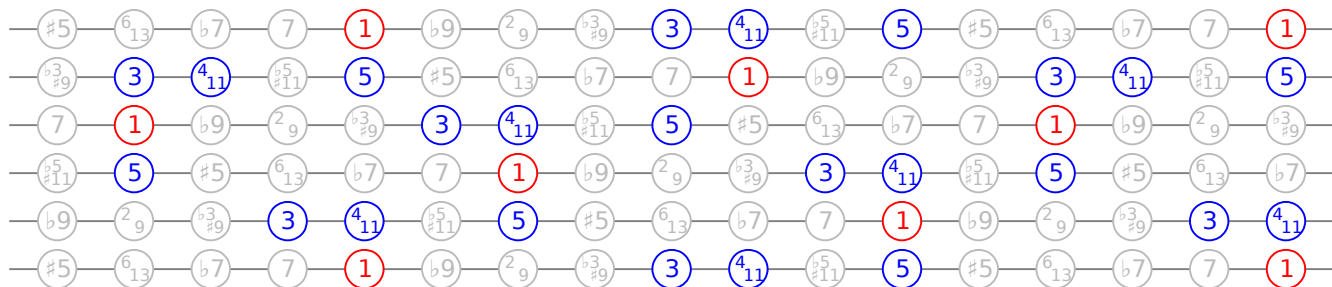
### Augmented (+, #5) 1,3,#5 [4,4,(4)]



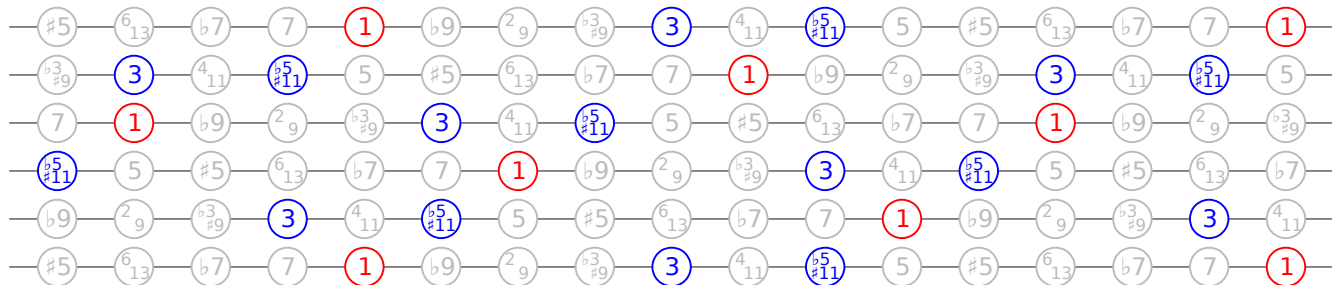
### Major 2nd (2, add2, add9) 1,2,3,5 [2,2,3,(5)]



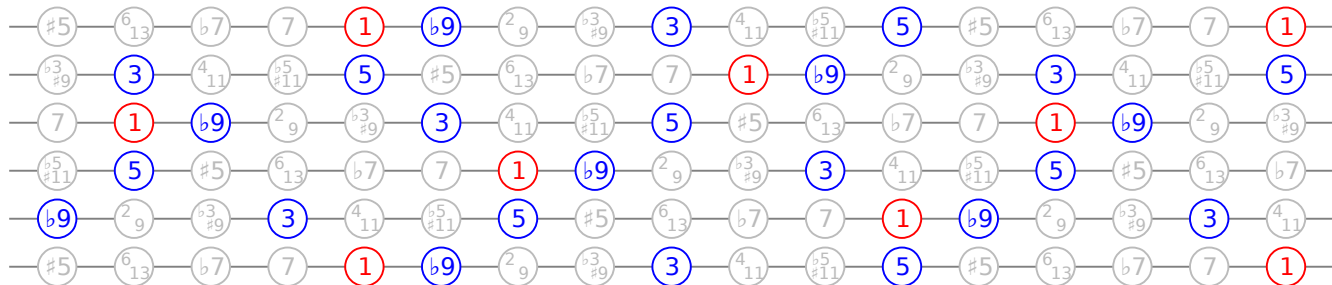
### Major 4th (4, add4, add11) 1,3,4,5 [4,1,2,(5)]



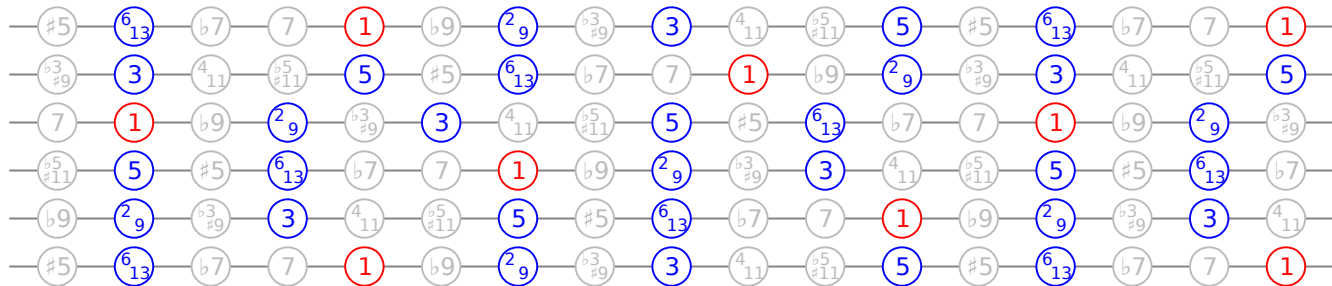
### Major Flat 5 (b5) 1,3,b5 [4,2,(6)]



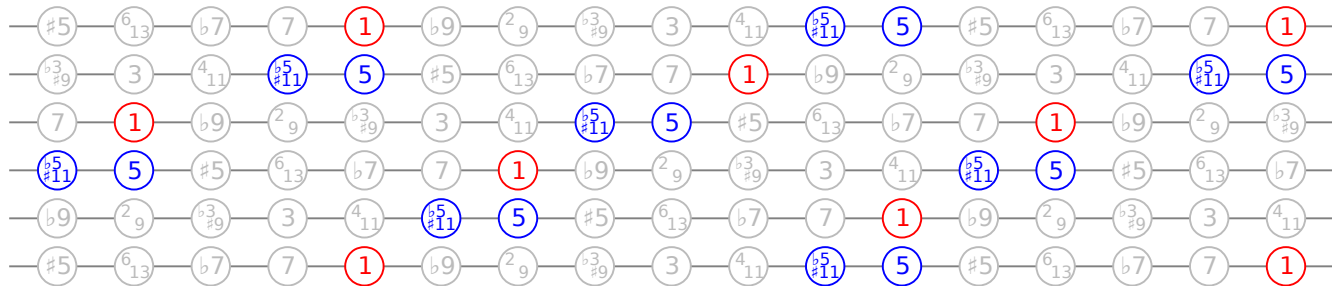
### Major Add Flat 9 (add<sup>b</sup>9) 1,3,5,b9 [4,3,6,(11)]



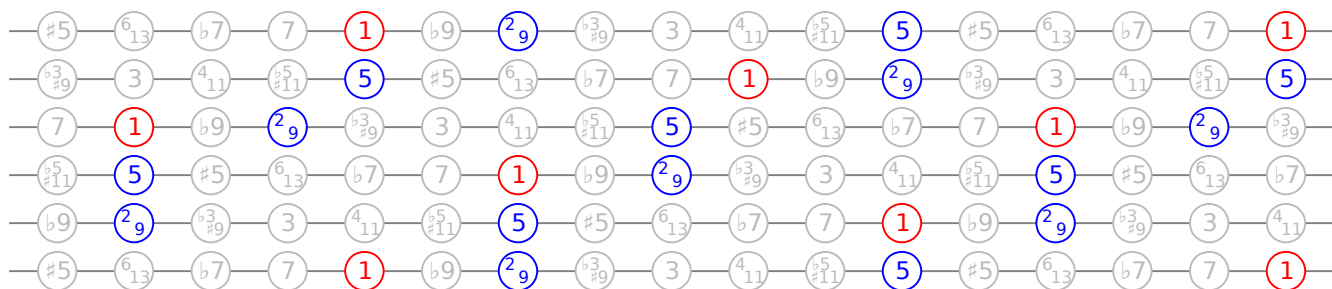
### Major 6th add 9 (6add9) 1,3,5,6,9 [4,3,2,5,(10)]



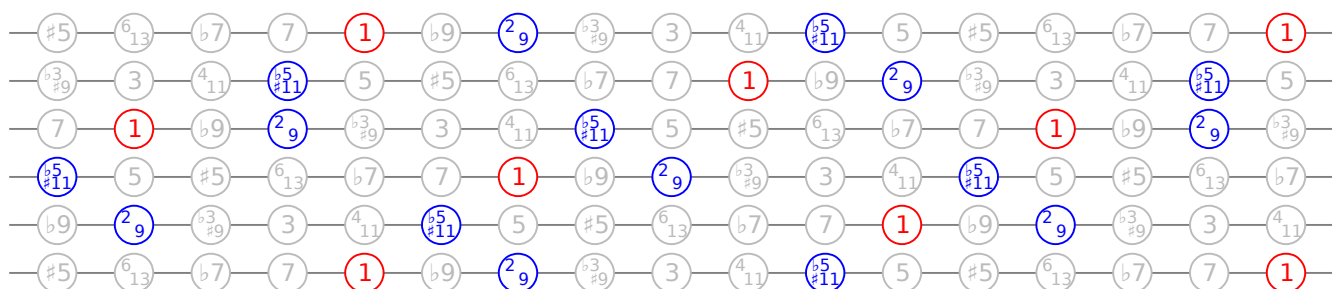
### Major Sharp 11 (#11) 1,5,#11 [7,11,(6)]



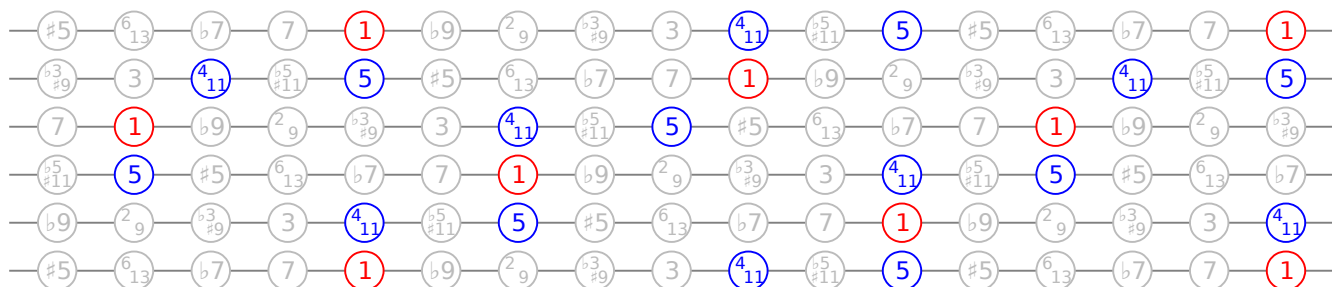
### Suspended 2nd (2(no3), sus2) 1,2,5 [2,5,(5)]



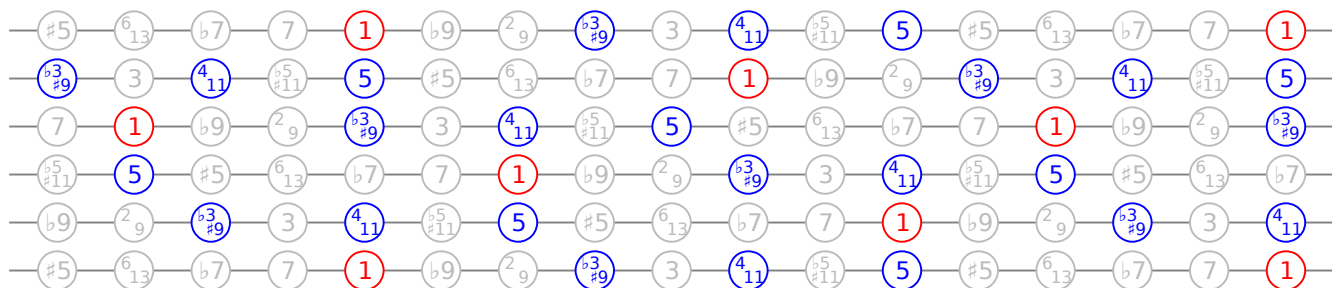
### Suspended 2nd Flat 5 (sus2<sup>b</sup>5) 1,2,<sup>b</sup>5 [2,4,(6)]



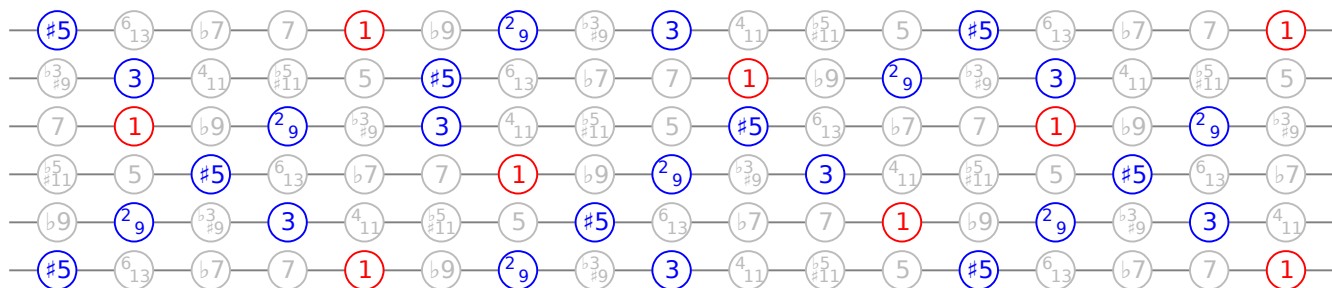
### Suspended 4th (sus, sus4) 1,4,5 [5,2,(5)]



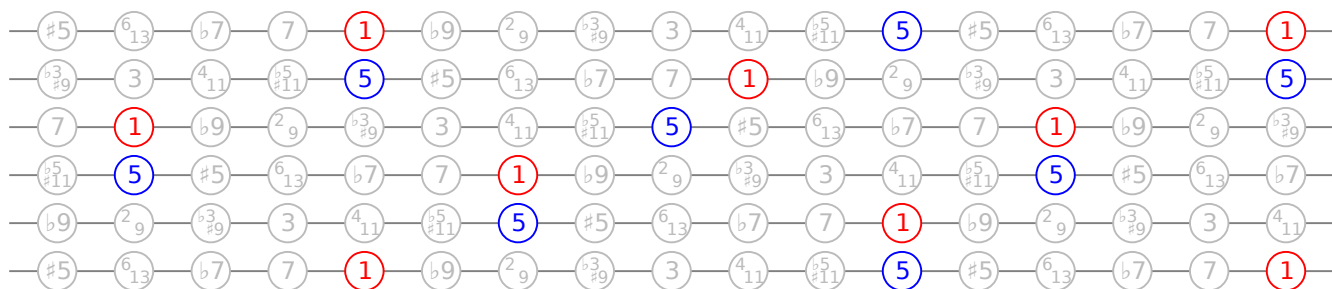
### Minor add 4 (m add4, m add11, -add4, -add9) 1,<sup>b</sup>3,4,5 [3,2,2,(5)]



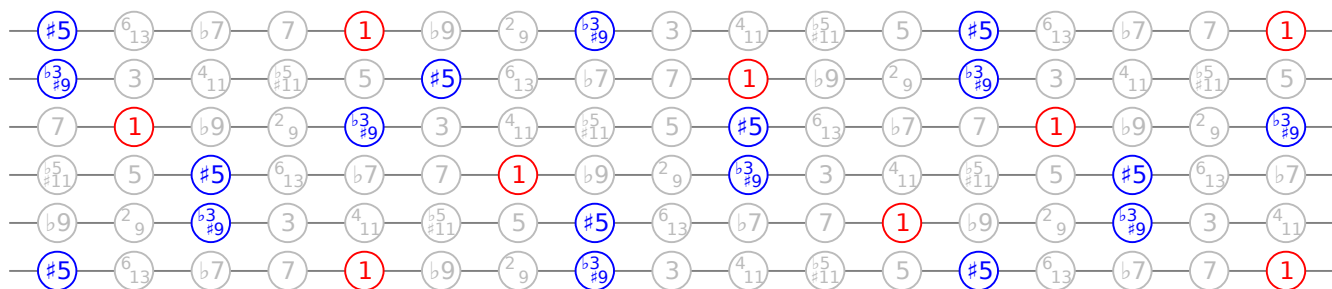
### Augmented add 9 (+add9, +add2) 1,3,#5,9 [4,4,6,(10)]



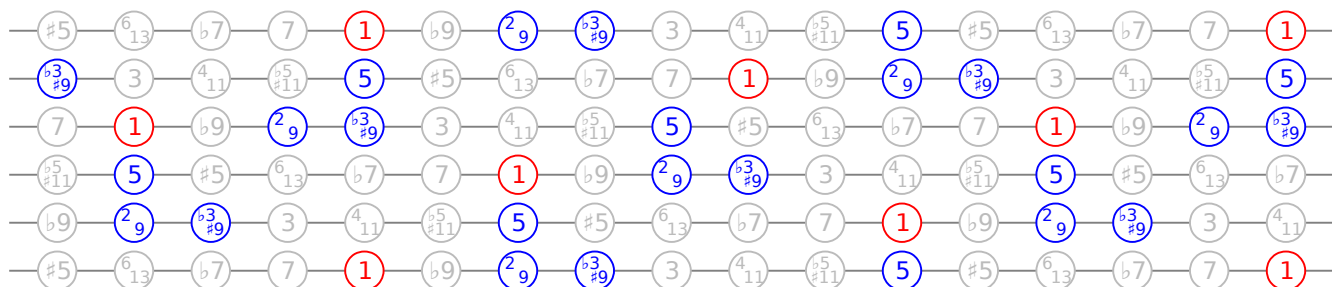
### Fifth (5, no3) 1,5 [7,(5)]



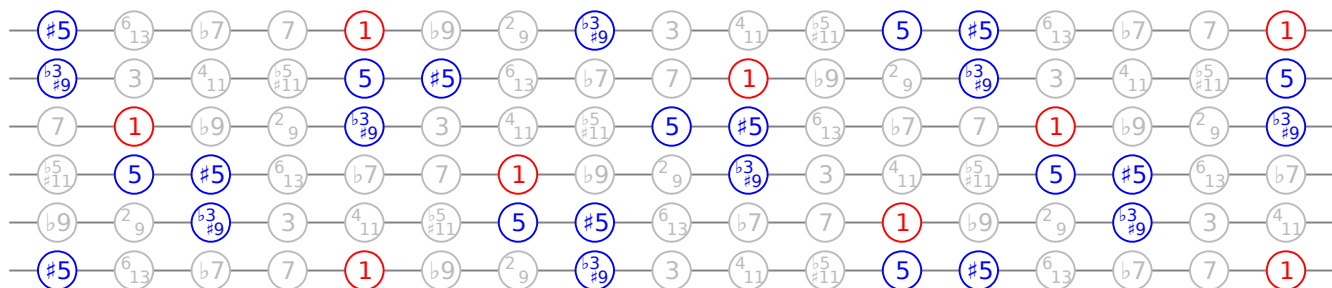
### Minor Sharp 5 (m#5, -#5) 1,b3,#5 [3,5,(4)]



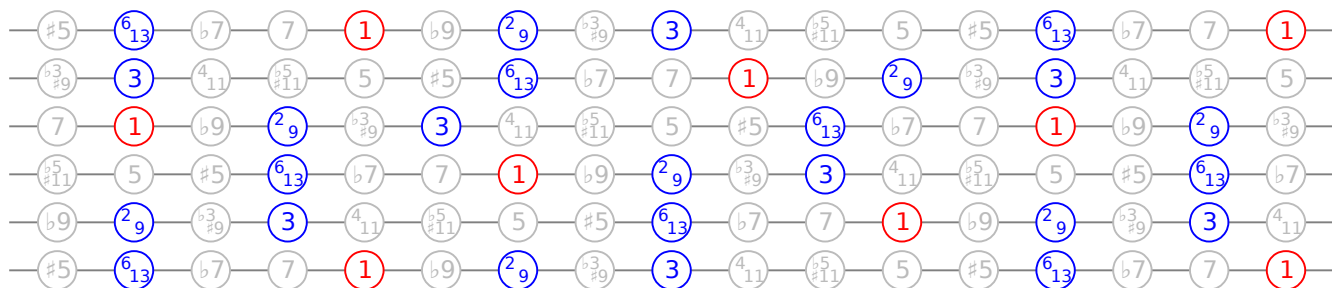
### Minor Add 9 (m add9, m2, -2) 1,b3,5,9 [3,4,7,(10)]



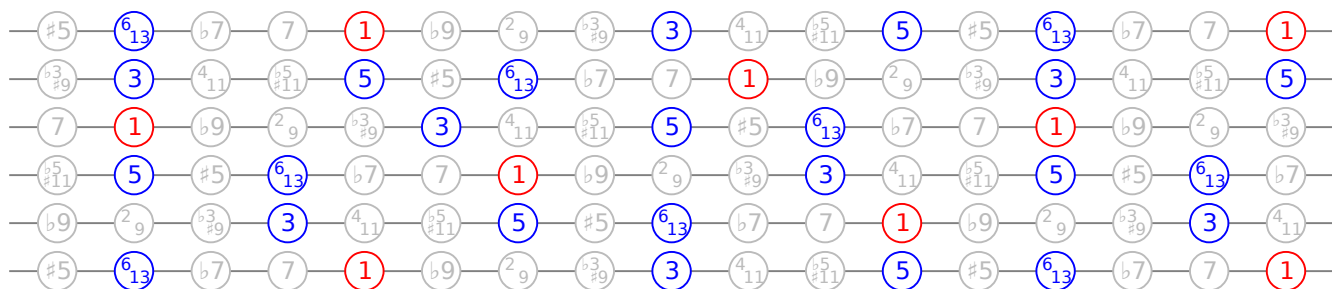
### Minor Flat 6 (mb6, -b6) 1,b3,5,b6 [3,4,1,(4)]



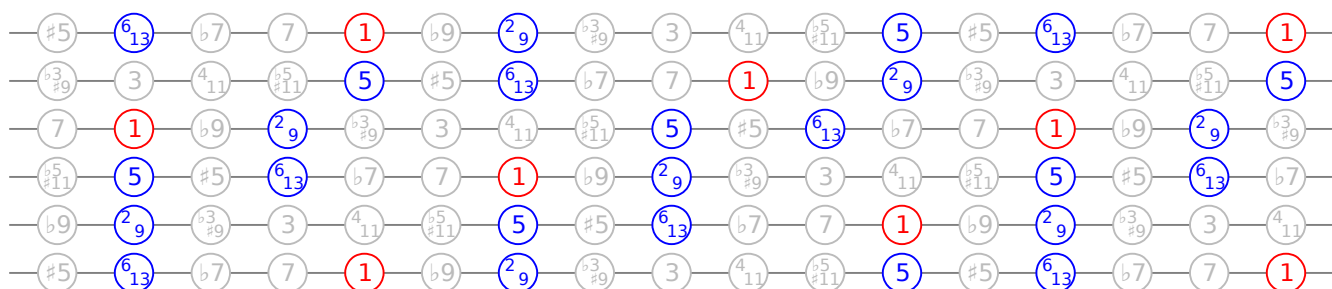
### Six Nine (6/9) 1,3,6,9 [4,5,5,(10)]



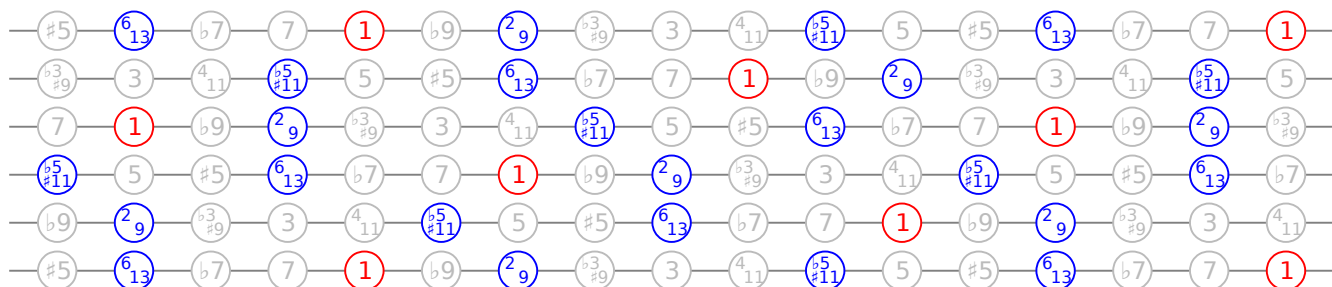
### Major 6th (6) 1,3,5,6 [4,3,2,(3)]



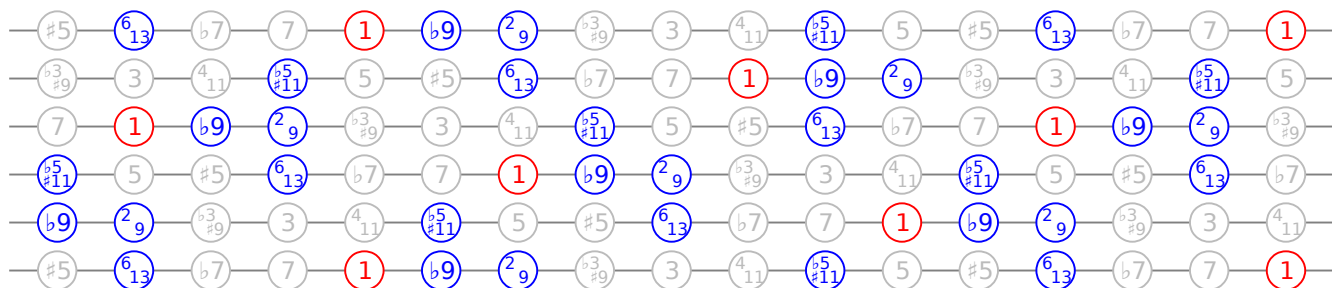
### Major 6th Suspended 2nd (6sus2) 1,2,5,6 [2,5,2,(3)]



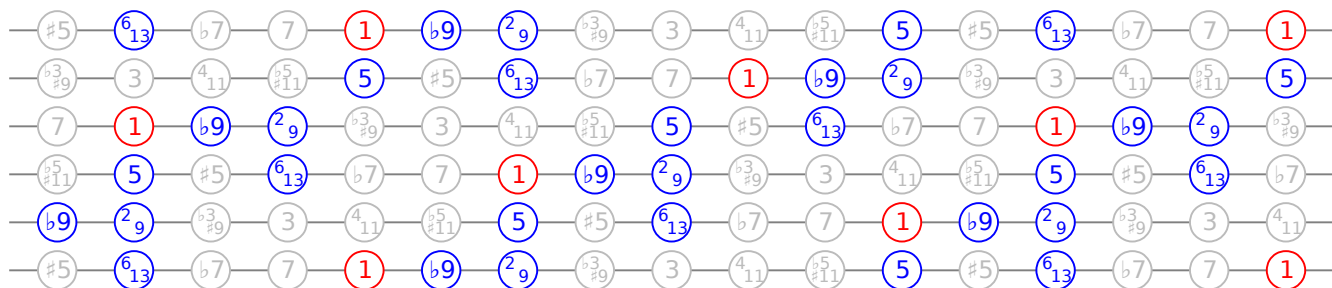
### Major 6th Suspended 2nd Flat 5 (6sus2<sup>b</sup>5) 1,2,<sup>b</sup>5,6 [2,4,3,(3)]



### Major 6th Suspended 2nd Flat 5 Flat 9 (6sus2<sup>b</sup>5<sup>b</sup>9) 1,2,<sup>b</sup>5,6,<sup>b</sup>9 [2,4,3,4,(11)]



### Major 6th Suspended 2nd Flat 9 (6sus2<sup>b</sup>9, 6sus2<sup>b</sup>9) 1,2,5,6,<sup>b</sup>9 [2,5,2,4,(11)]



**Minor 6th (m6, -6) 1, b3, 5, 6 [3, 4, 2, (3)]**

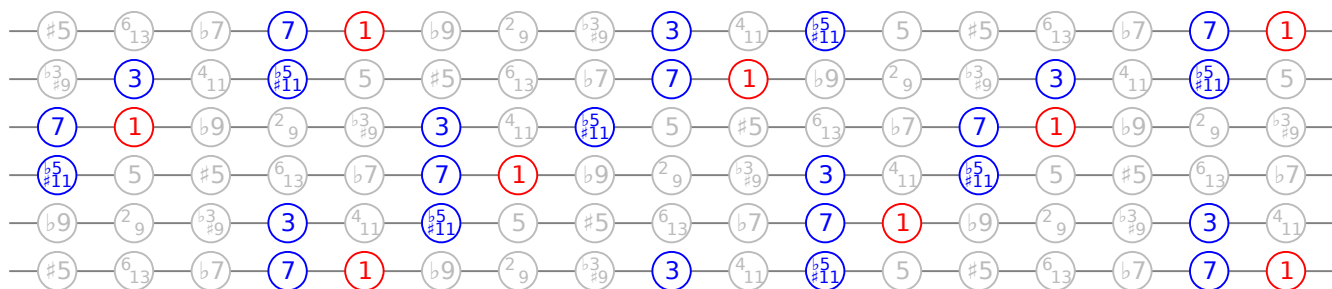
**Minor 6th Add 9 (m6/9, -6/9) 1, b3, 5, 6, 9 [3, 4, 2, 5, (10)]**

**Minor 6th Flat 5 Flat 9 (m6b5b9, -6b5b9) 1, b3, b5, 6, b9 [3, 3, 3, 4, (11)]**

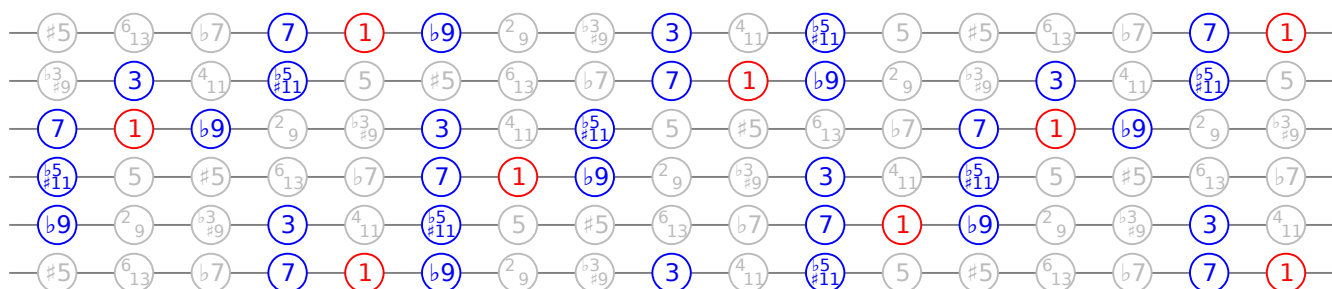
**Minor 6th Flat 9 (m6b9, -6b9) 1, b3, 5, 6, b9 [3, 4, 2, 4, (11)]**

**Major 7th (maj7, Δ, Δ7) 1, 3, 5, 7 [4, 3, 4, (1)]**

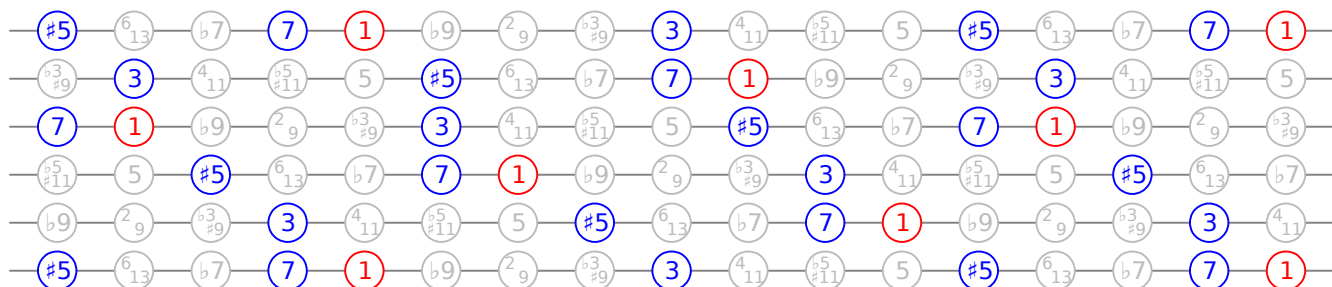
**Major 7th Flat 5 (maj7<sup>b</sup>5, Δ7<sup>b</sup>5) 1,3,<sup>b</sup>5,7 [4,2,5,(1)]**



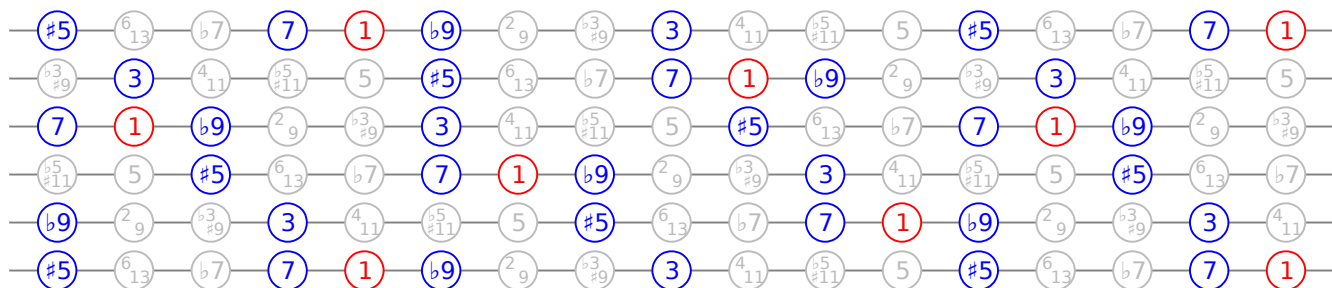
**Major 7th Flat 5 Flat 9 (maj7<sup>b</sup>5<sup>b</sup>9, Δ7<sup>b</sup>5<sup>b</sup>9) 1,3,<sup>b</sup>5,7,<sup>b</sup>9 [4,2,5,2,(11)]**



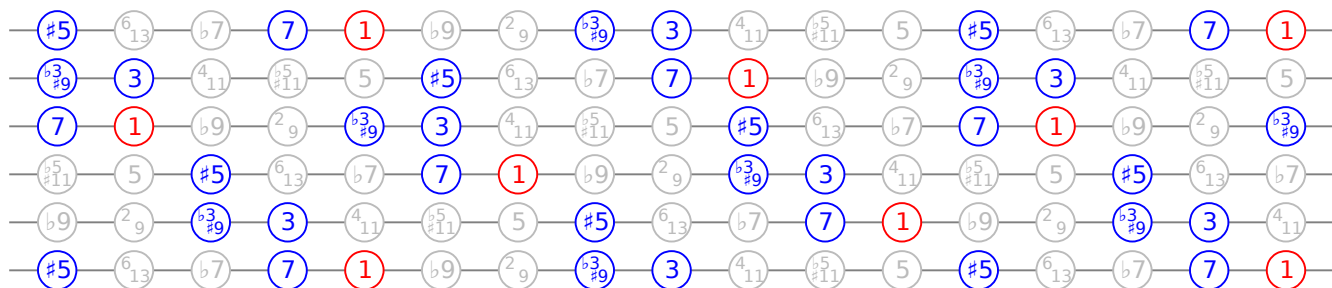
**Major 7th Sharp 5 (maj7<sup>#</sup>5, Δ<sup>#</sup>5, Δ7<sup>#</sup>5) 1,3,<sup>#</sup>5,7 [4,4,3,(1)]**



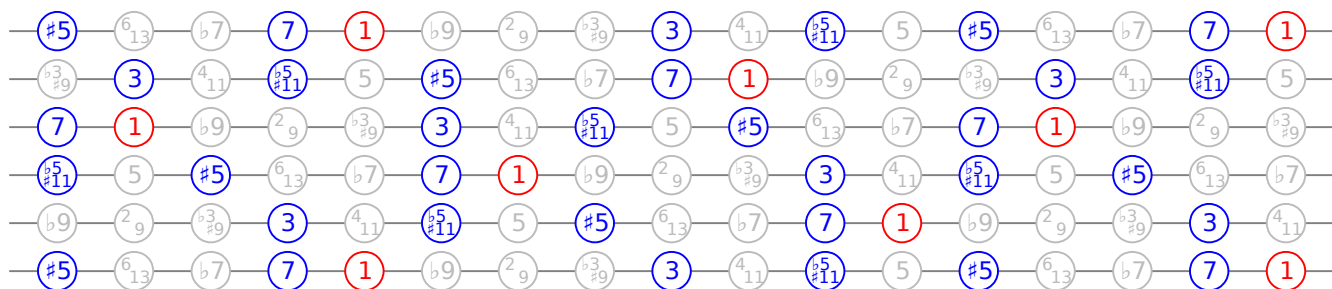
**Major 7th Sharp 5 Flat 9 (+maj7<sup>b</sup>9, +Δ7<sup>b</sup>9, maj7<sup>#</sup>5<sup>b</sup>9) 1,3,<sup>#</sup>5,7,<sup>b</sup>9 [4,4,3,2,(11)]**



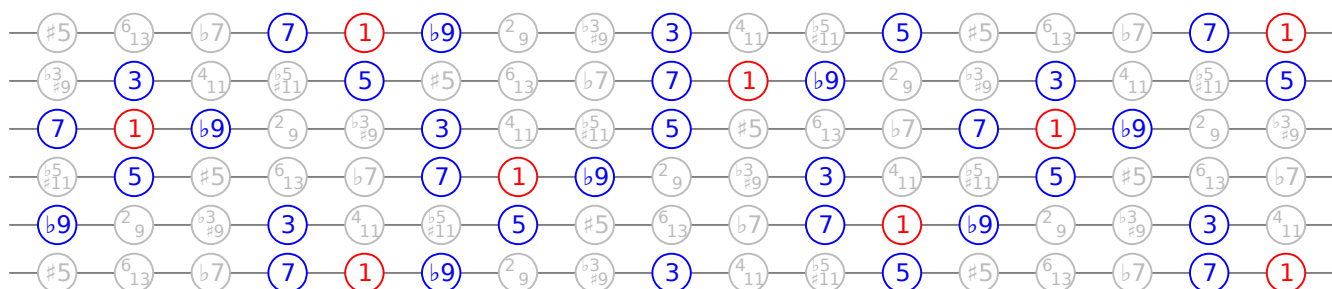
**Major 7th Sharp 5 Sharp 9 (maj7<sup>#</sup>5<sup>#</sup>9, Δ7<sup>#</sup>5<sup>#</sup>9) 1,3,<sup>#</sup>5,7,<sup>#</sup>9 [4,4,3,4,(9)]**



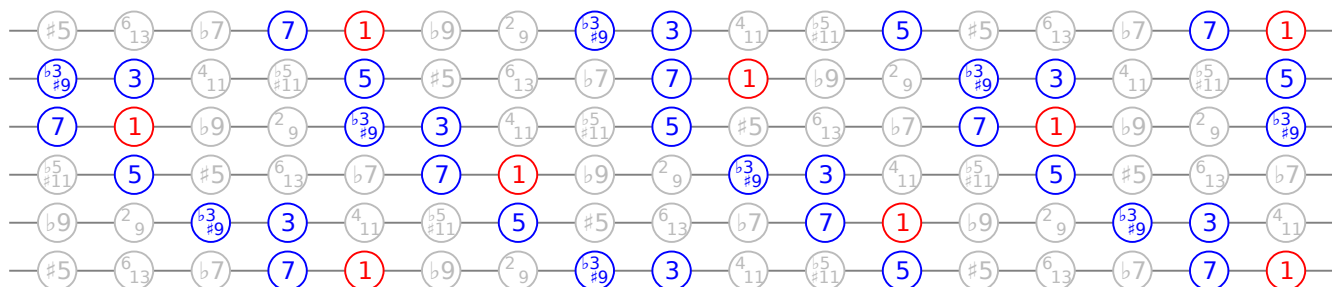
**Major 7th Sharp 5 Sharp 11 (maj7#5#11, Δ7#5#11) 1,3,#5,7,#11 [4,4,3,7,(6)]**



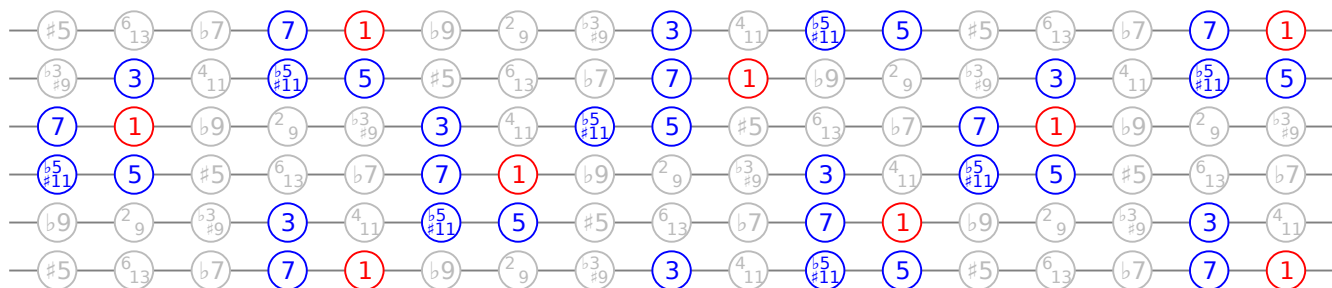
**Major 7th Flat 9 (maj7b9, Δ7b9) 1,3,5,7,b9 [4,3,4,2,(11)]**



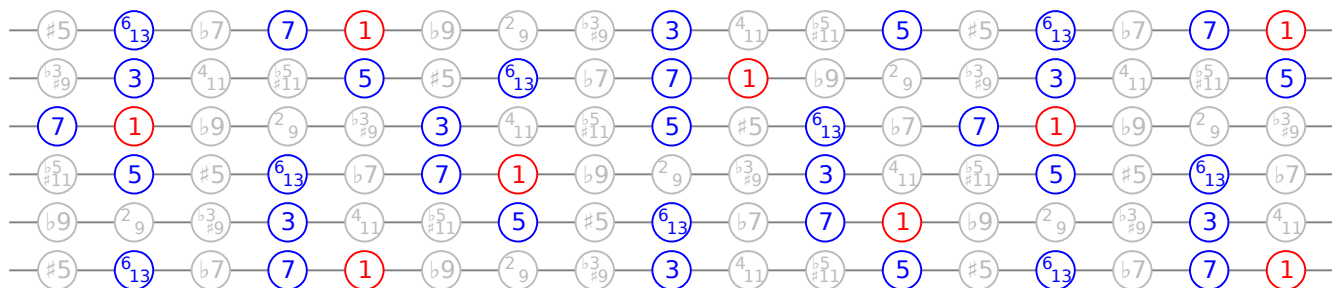
**Major 7th Sharp 9 (maj7#9, Δ7#9) 1,3,5,7,#9 [4,3,4,4,(9)]**



**Major 7th Sharp 11 (maj7#11, Δ7#11) 1,3,5,7,#11 [4,3,4,7,(6)]**

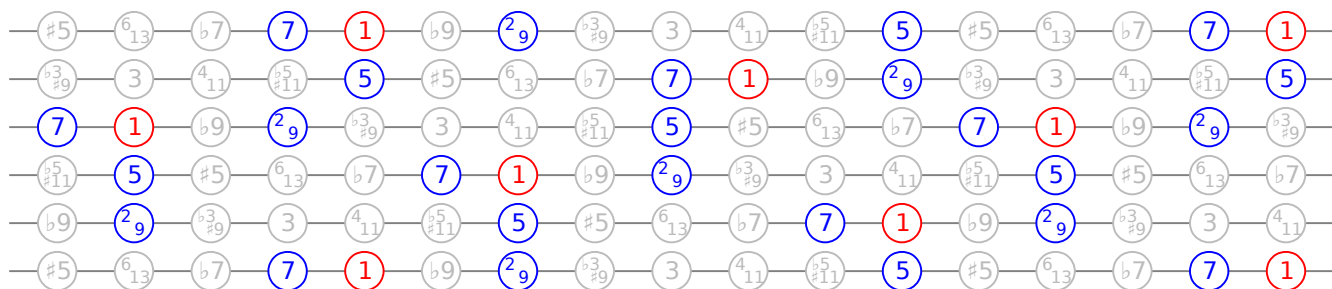


**Major 7th Add 6 (maj7 (add 6)) 1,3,5,6,7 [4,3,2,2,(1)]**

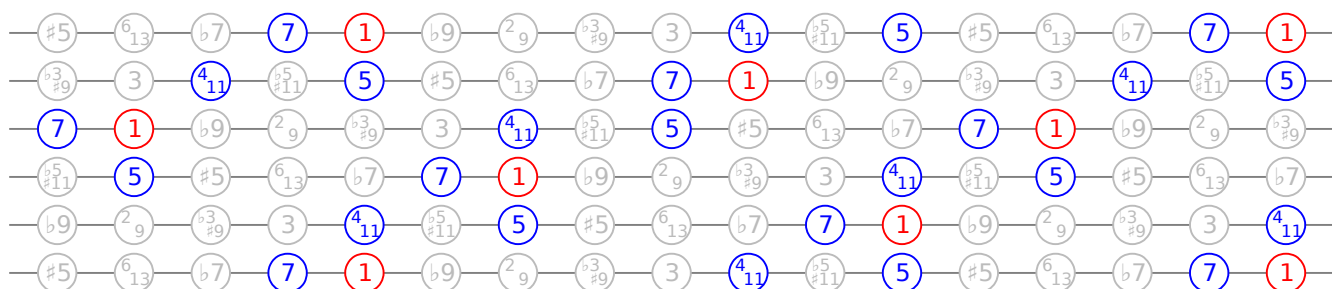




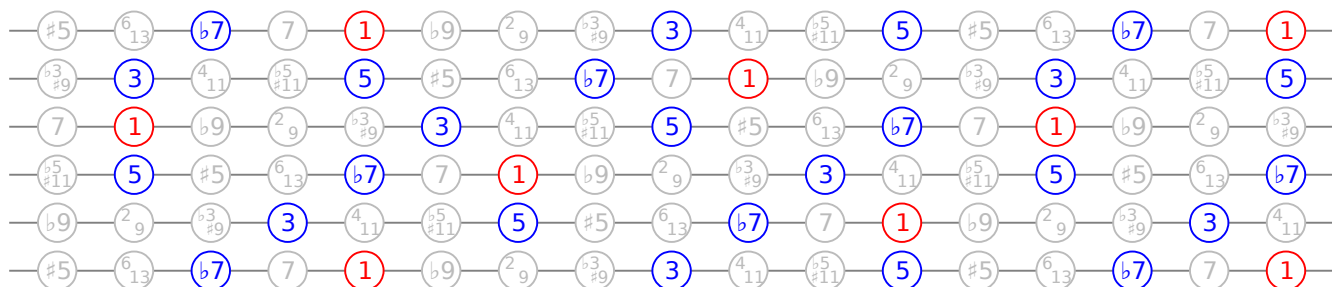
**Major 7th Suspended 2th (maj7sus2, Δ7sus2) 1,2,5,7 [2,5,4,(1)]**



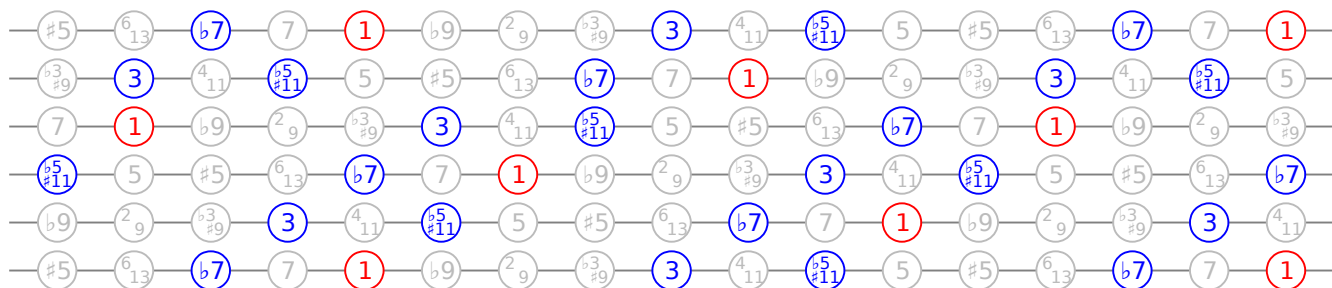
**Major 7th Suspended 4th (maj7sus4, Δ7sus4) 1,4,5,7 [5,2,4,(1)]**



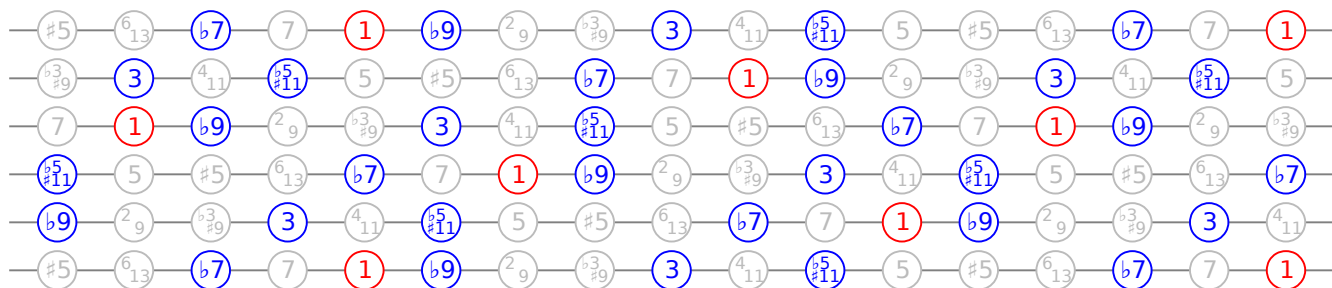
**Dominant 7th (7) 1,3,5,b7 [4,3,3,(2)]**



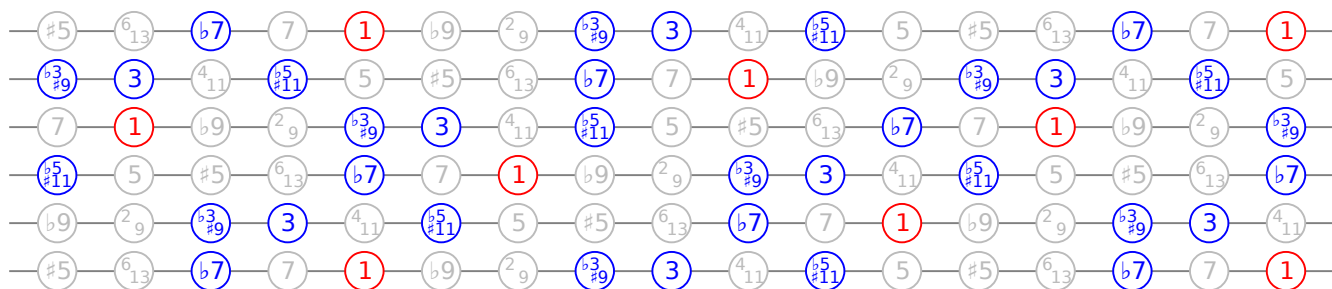
**Dominant 7th Flat 5 (7b5) 1,3,b5,b7 [4,2,4,(2)]**



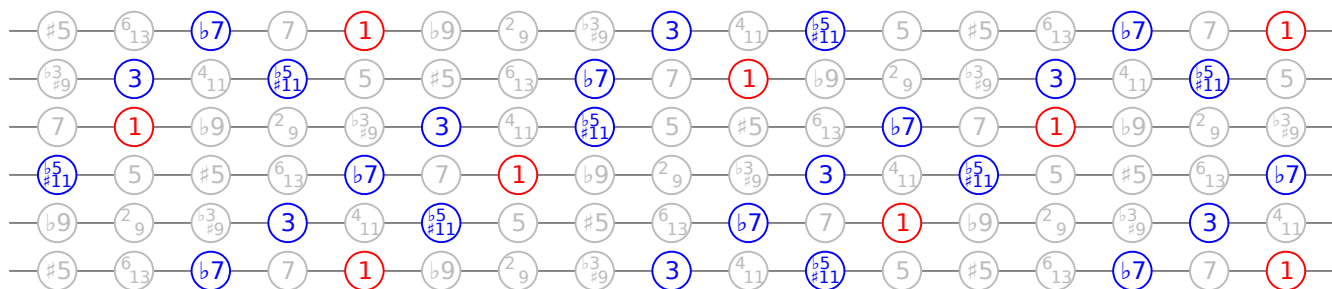
**Dominant 7th Flat 5 Flat 9 (7b5b9) 1,3,b5,b7,b9 [4,2,4,3,(11)]**



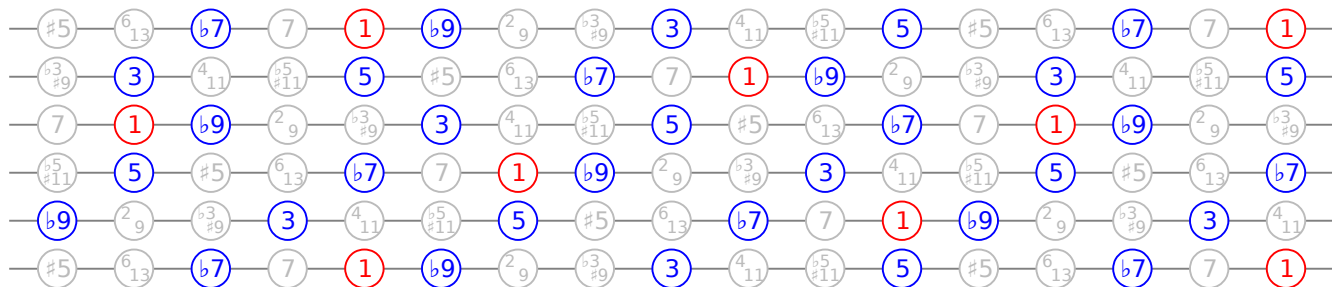
**Dominant 7th Flat 5 Sharp 9 (7<sup>b</sup>5<sup>#</sup>9) 1,3,<sup>b</sup>5,<sup>b</sup>7,<sup>#</sup>9 [4,2,4,5,(9)]**



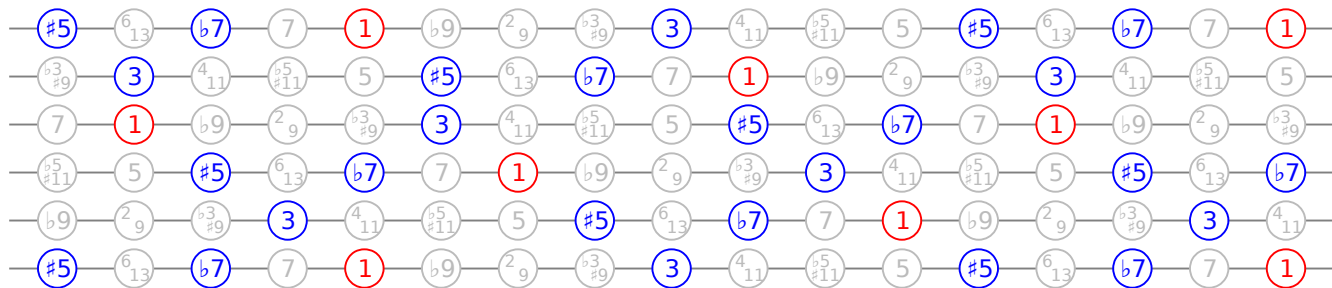
**Dominant 7th Flat 5 Sharp 11 (7<sup>b</sup>5<sup>#</sup>11) 1,3,<sup>b</sup>5,<sup>b</sup>7,<sup>#</sup>11 [4,2,4,8,(6)]**



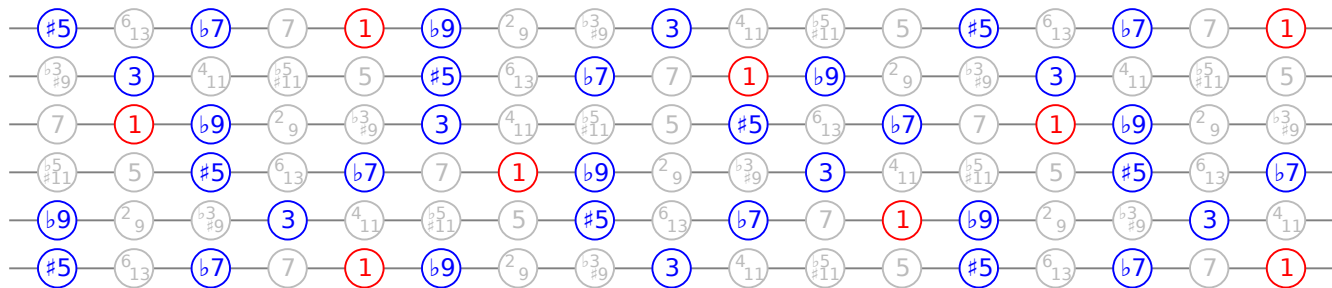
**Dominant 7th Flat 9 (7<sup>b</sup>9) 1,3,5,<sup>b</sup>7,<sup>b</sup>9 [4,3,3,3,(11)]**



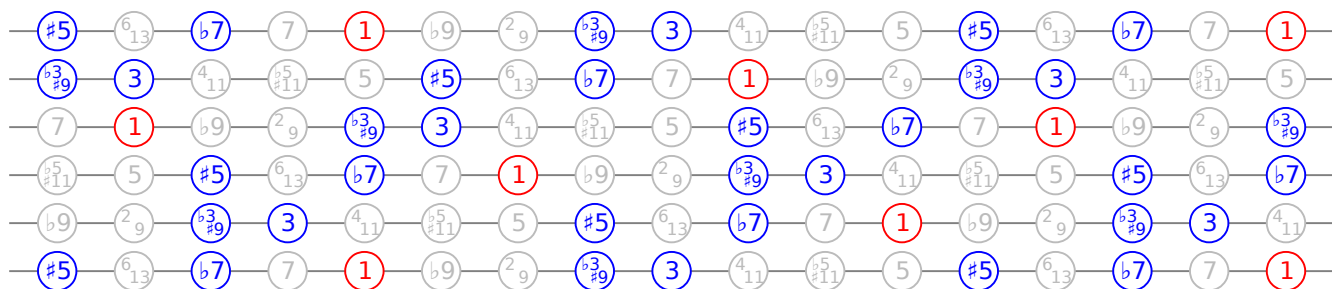
**Dominant 7th Sharp 5 (+7, 7<sup>#</sup>5) 1,3,<sup>#</sup>5,<sup>b</sup>7 [4,4,2,(2)]**



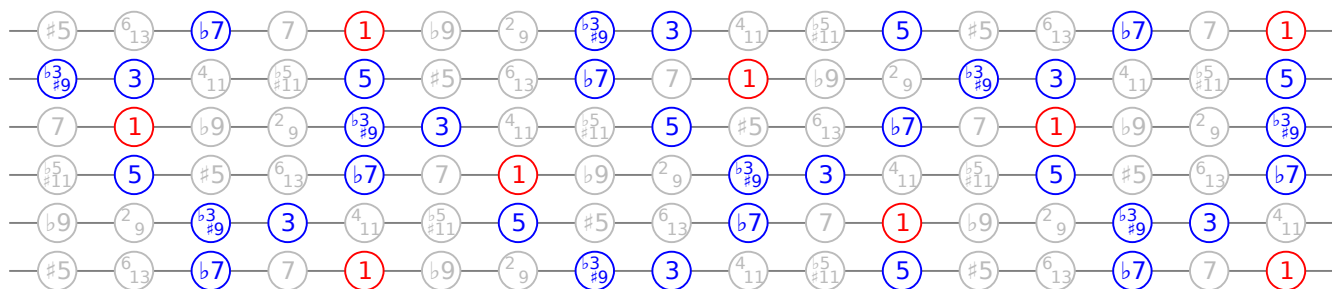
**Dominant 7th Sharp 5 Flat 9 (+7<sup>b</sup>9, 7<sup>#</sup>5<sup>b</sup>9) 1,3,<sup>#</sup>5,<sup>b</sup>7,<sup>b</sup>9 [4,4,2,3,(11)]**



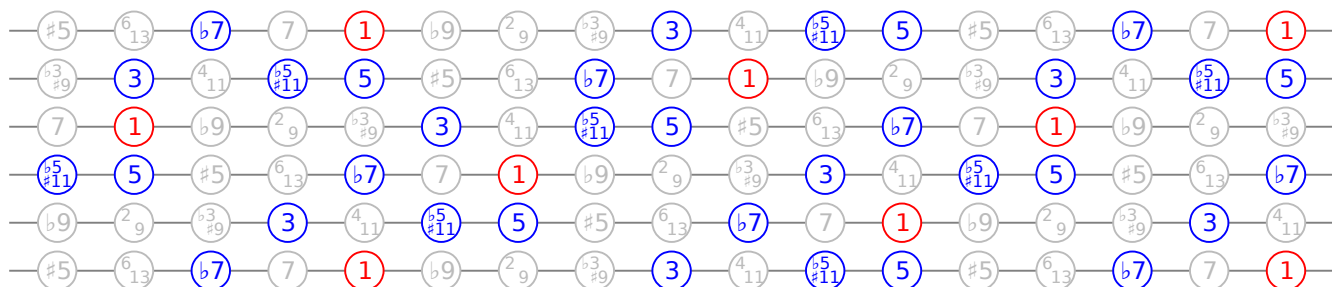
**Dominant 7th Sharp 5 Sharp 9 (+7#9, 7#5#9) 1,3,#5,b7,#9 [4,4,2,5,(9)]**



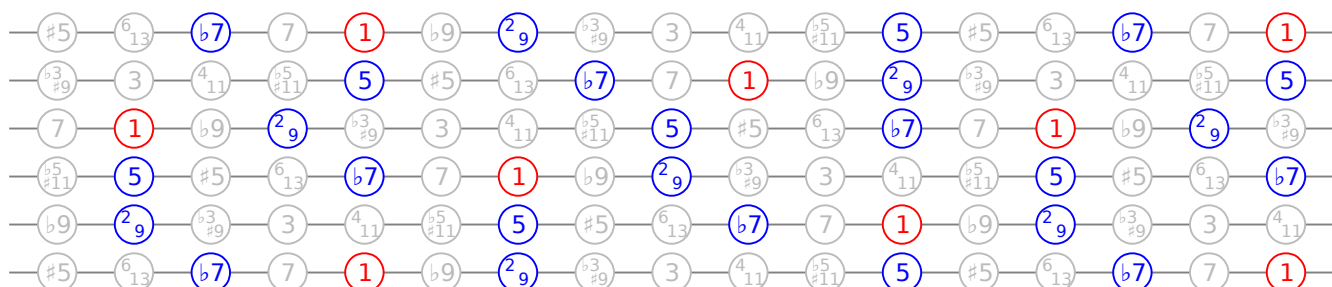
**Dominant 7th Sharp 9 (7#9) 1,3,5,b7,#9 [4,3,3,5,(9)]**



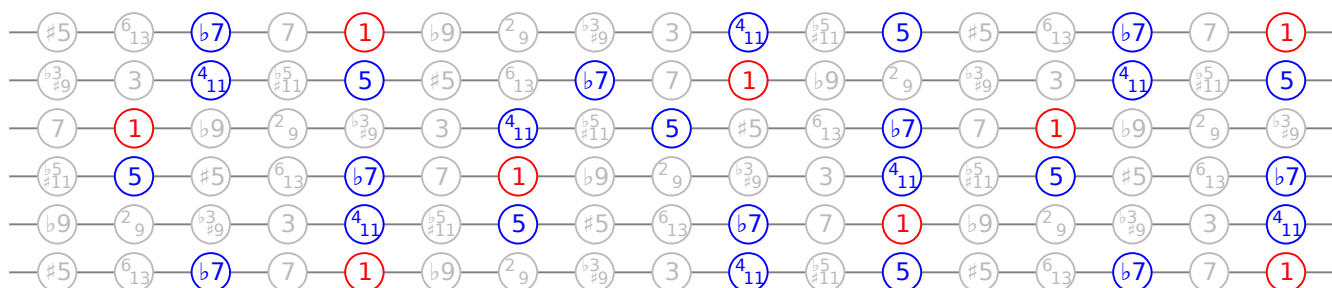
**Dominant 7th Sharp 11 (7#11) 1,3,5,b7,#11 [4,3,3,8,(6)]**



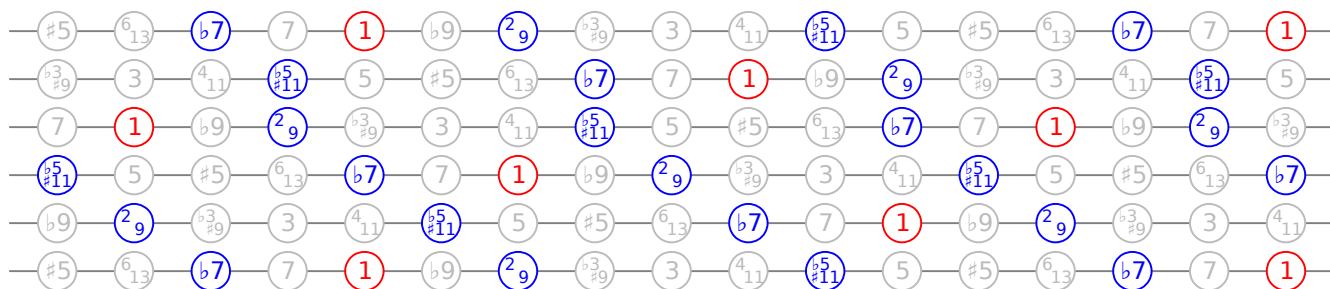
**Dominant 7th Suspended 2nd (7sus2) 1,2,5,b7 [2,5,3,(2)]**



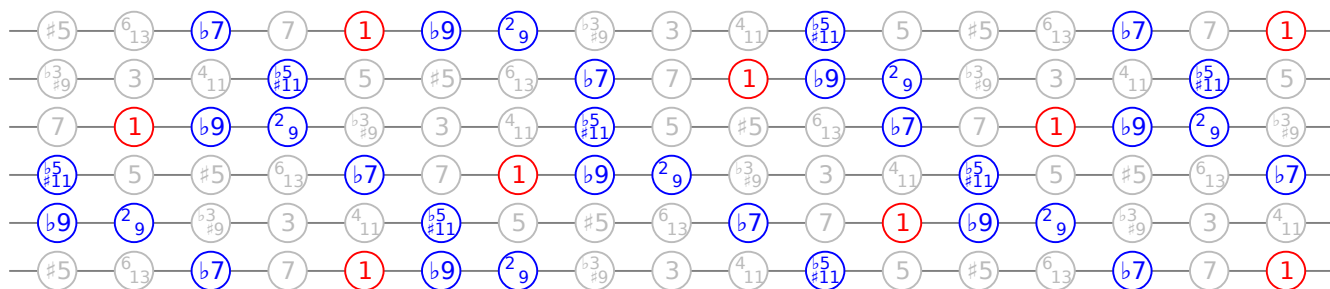
**Dominant 7th Suspended 4th (7sus, 7sus4) 1,4,5,b7 [5,2,3,(2)]**



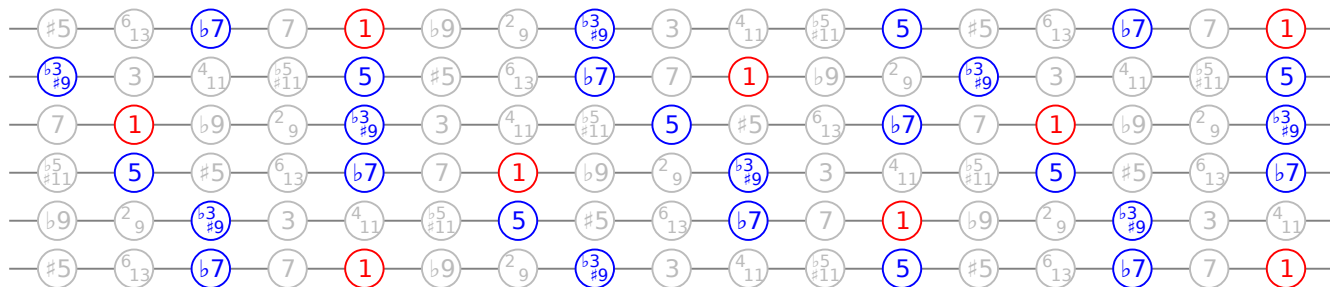
### Dominant 7th Suspended 2nd Flat 5 (7sus2<sup>b</sup>5) 1,2,<sup>b</sup>5,<sup>b</sup>7 [2,4,4,(2)]



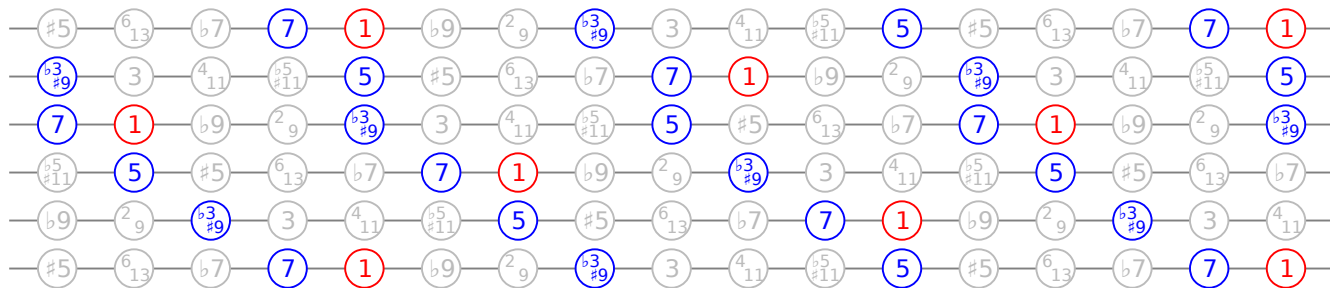
### Dominant 7th Suspend 2 Flat 5 Flat 9 (7sus2<sup>b</sup>5<sup>b</sup>9) 1,2,<sup>b</sup>5,<sup>b</sup>7,<sup>b</sup>9 [2,4,4,3,(11)]



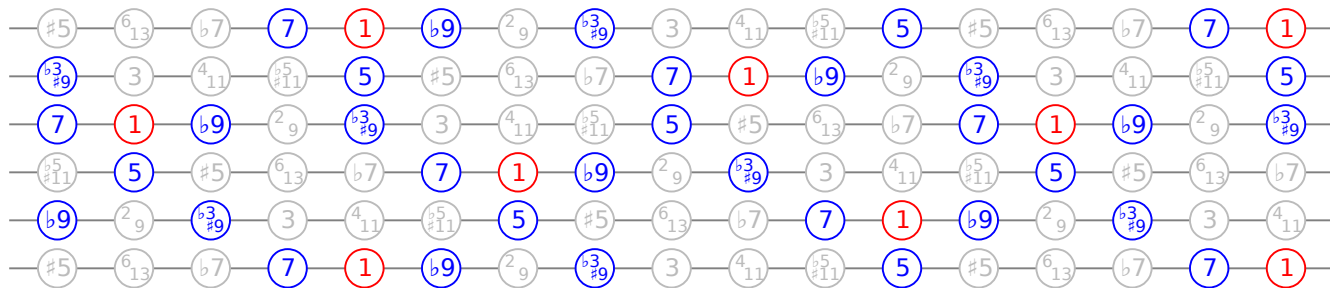
### Minor 7th (m7, -7) 1,<sup>b</sup>3,5,<sup>b</sup>7 [3,4,3,(2)]



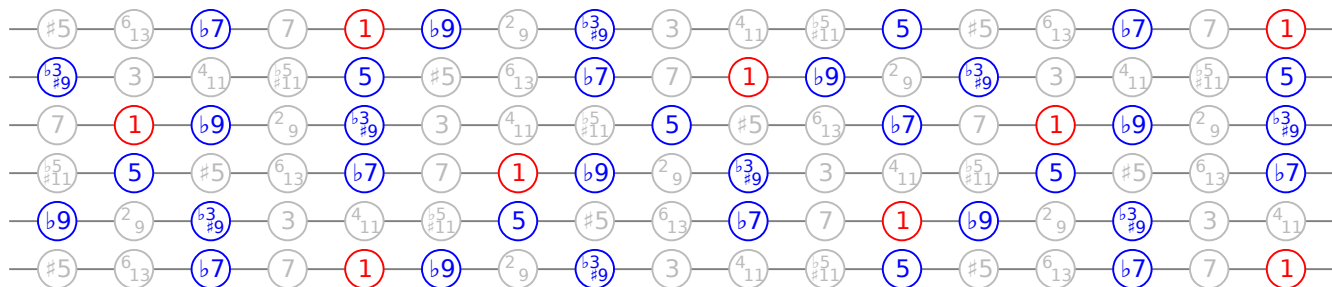
### Minor (Major 7th) (m(maj7), -Δ, -Δ7) 1,<sup>b</sup>3,5,7 [3,4,4,(1)]



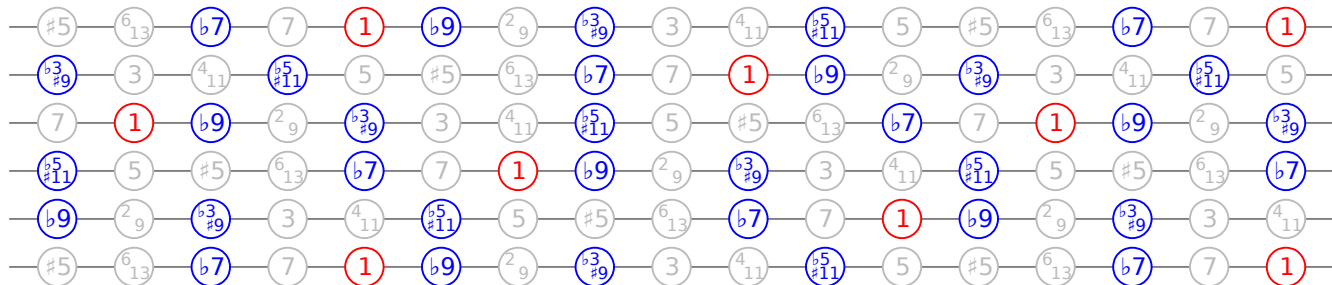
### Minor (Major 7th) Flat 9 (m(maj7)<sup>b</sup>9, -Δ7<sup>b</sup>9) 1,<sup>b</sup>3,5,7,<sup>b</sup>9 [3,4,4,2,(11)]



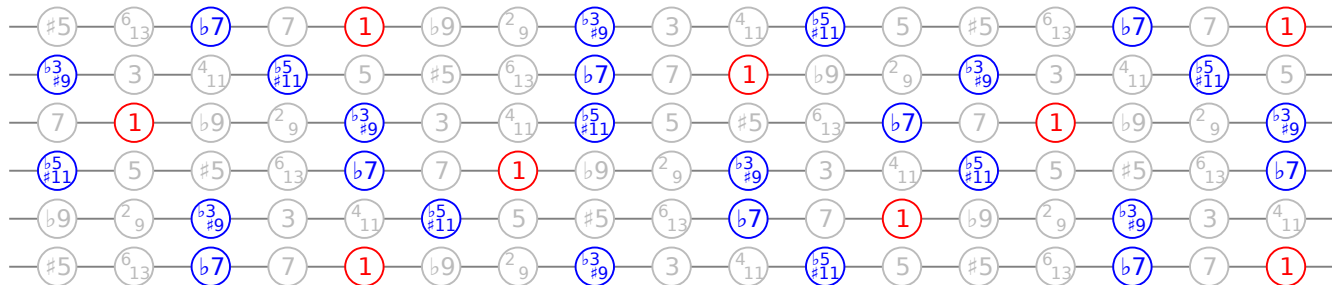
**Minor 7th Flat 9 (m7<sup>b</sup>9, -7<sup>b</sup>9) 1,b3,5,b7,b9 [3,4,3,3,(11)]**



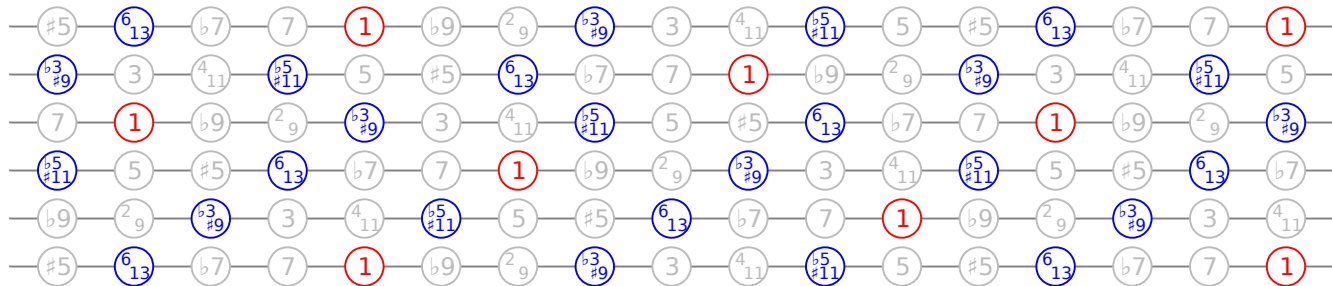
**Minor 7th Flat 5 Flat 9 (m7<sup>b</sup>5<sup>b</sup>9, -7<sup>b</sup>5<sup>b</sup>9) 1,b3,b5,b7,b9 [3,3,4,3,(11)]**



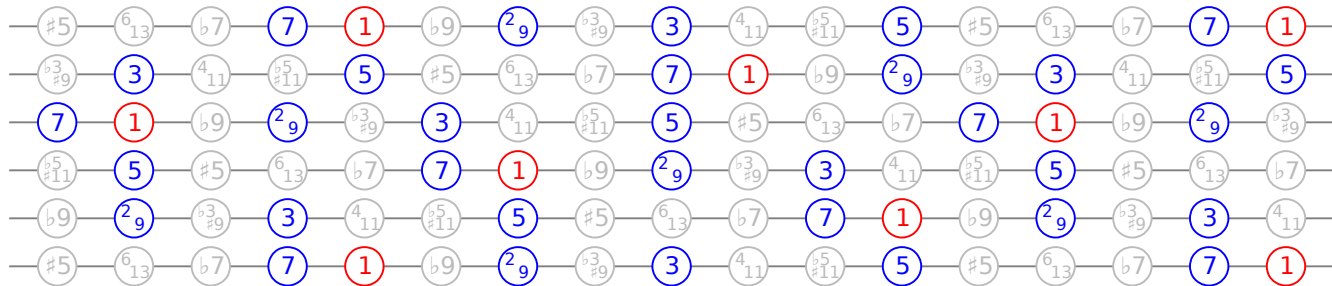
**Half diminished (m7<sup>b</sup>5, °7) 1,b3,b5,b7 [3,3,4,(2)]**



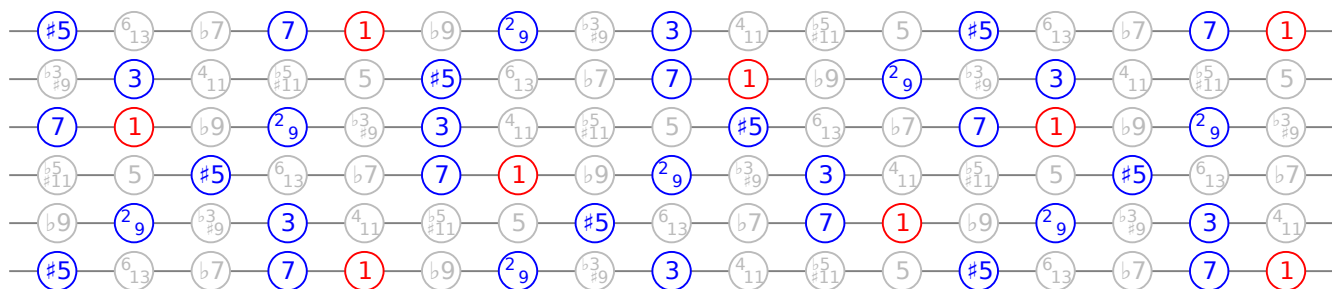
**Diminished 7th (dim7, °7) 1,b3,b5,bb7 [3,3,3,(3)]**



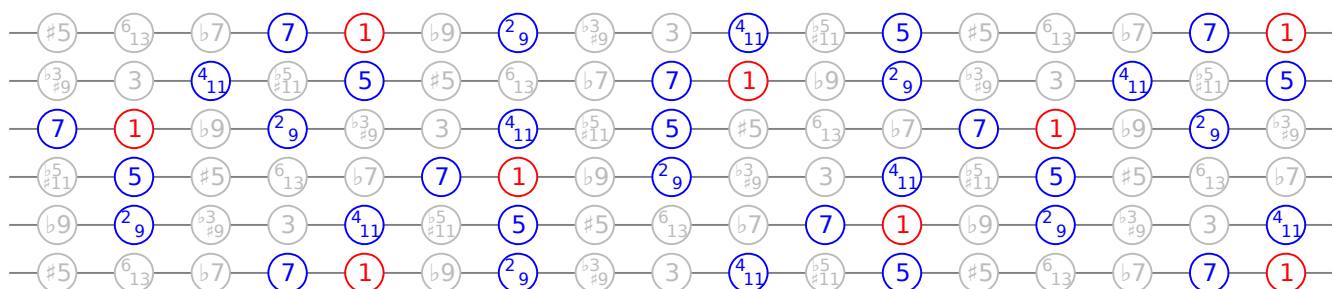
**Major 9th (maj9, Δ9) 1,3,5,7,9 [4,3,4,3,(10)]**



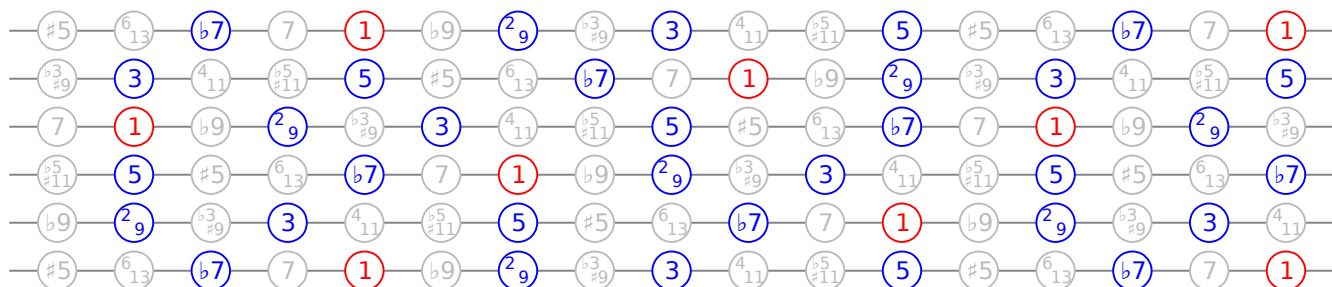
**Major 9th Sharp 5 (maj9#5, Δ9#5) 1,3,#5,7,9 [4,4,3,3,(10)]**



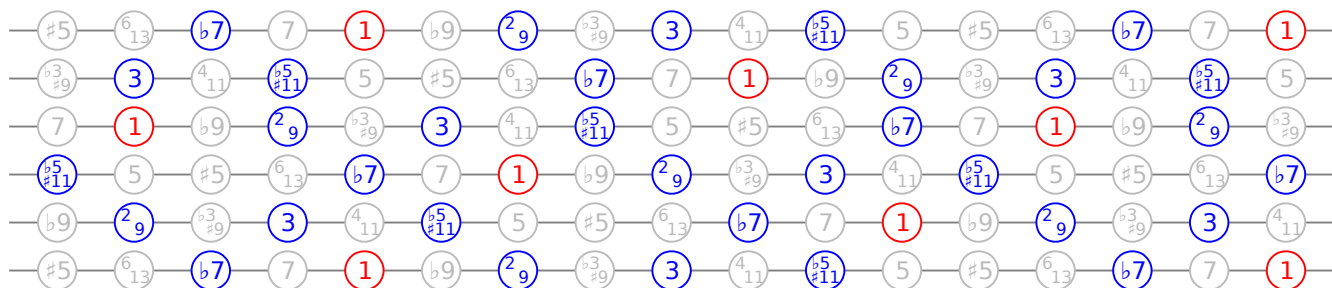
**Major 9th Suspended 4th (maj9sus4, Δ9sus4) 1,4,5,7,9 [5,2,4,3,(10)]**



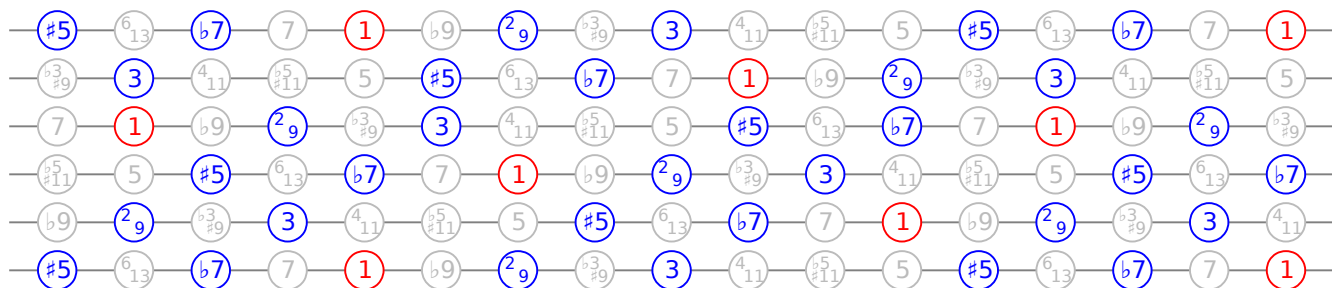
**Dominant 9th (9) 1,3,5,b7,9 [4,3,3,4,(10)]**



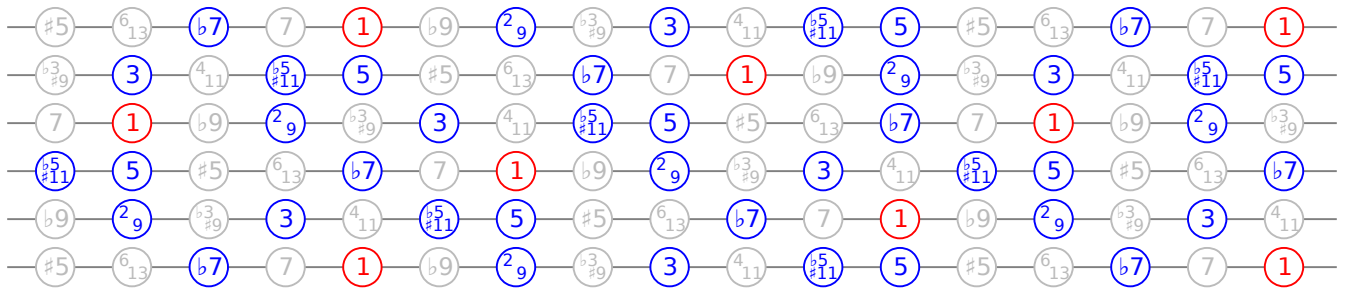
**Dominant 9th Flat 5 (9<sub>b5</sub>) 1,3,b5,b7,9 [4,2,4,4,(10)]**



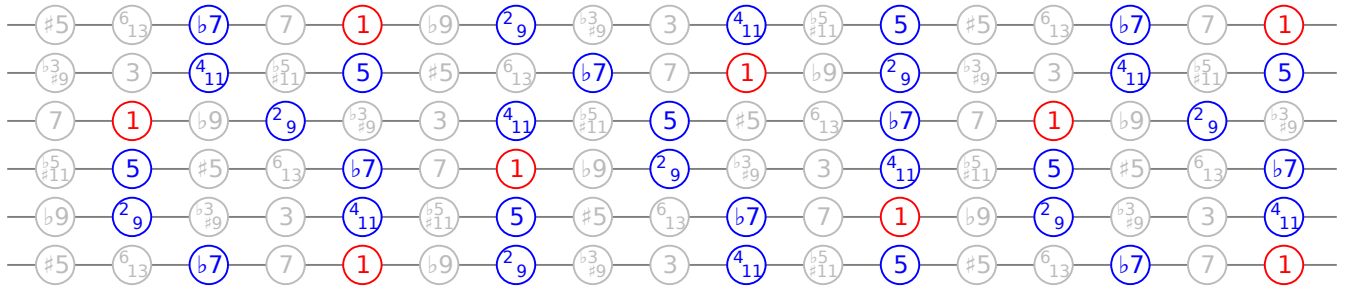
**Dominant 9th Sharp 5 (+9, 9#5) 1,3,#5,b7,9 [4,4,2,4,(10)]**



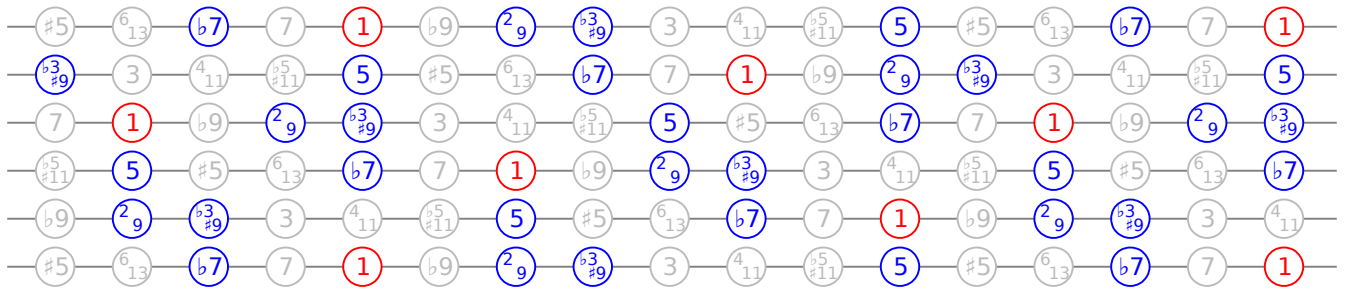
**Dominant 9th Sharp 11 (9#11) 1,3,5,<sup>b</sup>7,9,#11 [4,3,3,4,4,(6)]**



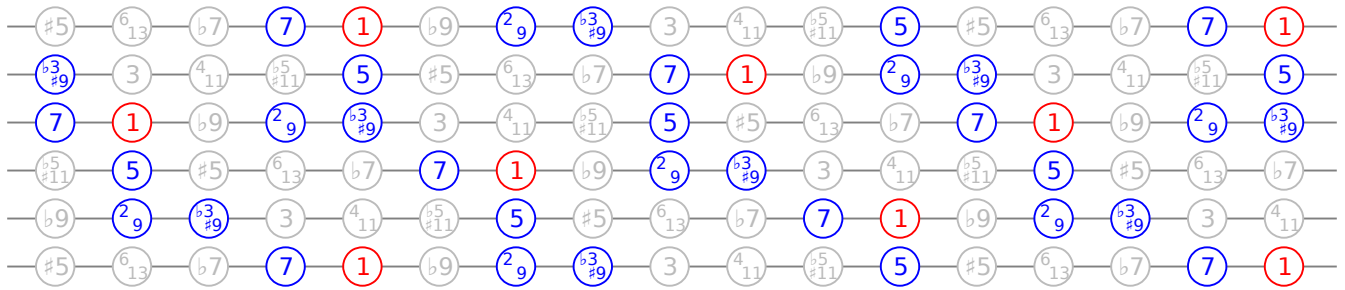
**Dominant 9th Suspended 4th (9sus4) 1,4,5,<sup>b</sup>7,9 [5,2,3,4,(10)]**



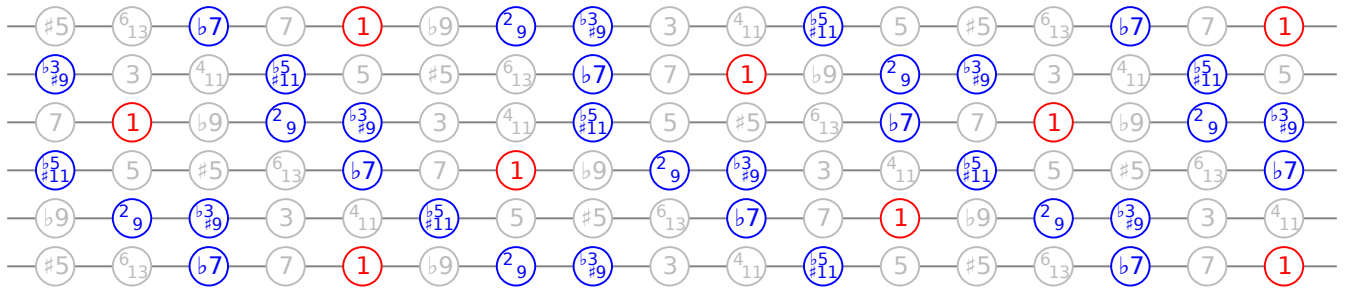
**Minor 9th (m9, -9) 1,<sup>b</sup>3,5,<sup>b</sup>7,9 [3,4,3,4,(10)]**



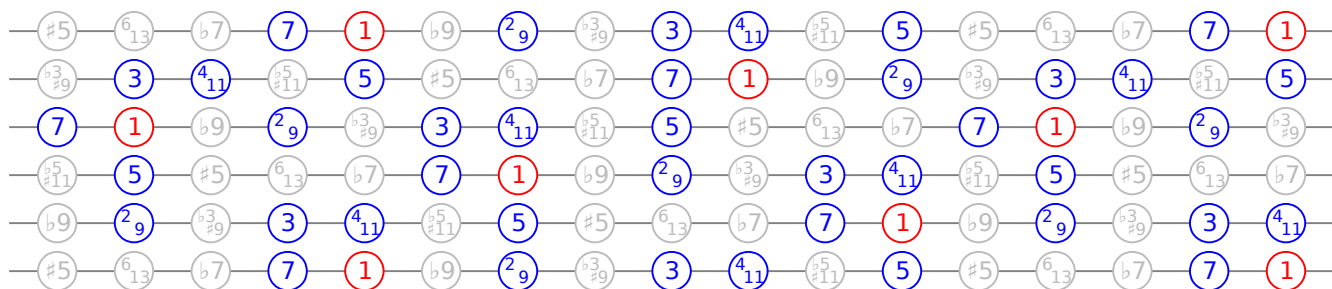
**Minor 9th (Major 7th) (m9(maj7), -9Δ7) 1,<sup>b</sup>3,5,7,9 [3,4,4,3,(10)]**



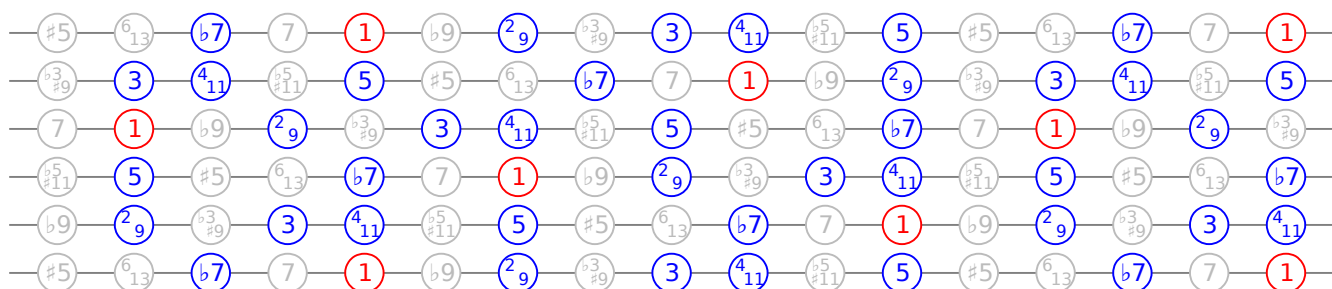
**Minor 9th Flat 5 (m9<sup>b</sup>5, -9<sup>b</sup>5) 1,<sup>b</sup>3,<sup>b</sup>5,<sup>b</sup>7,9 [3,3,4,4,(10)]**



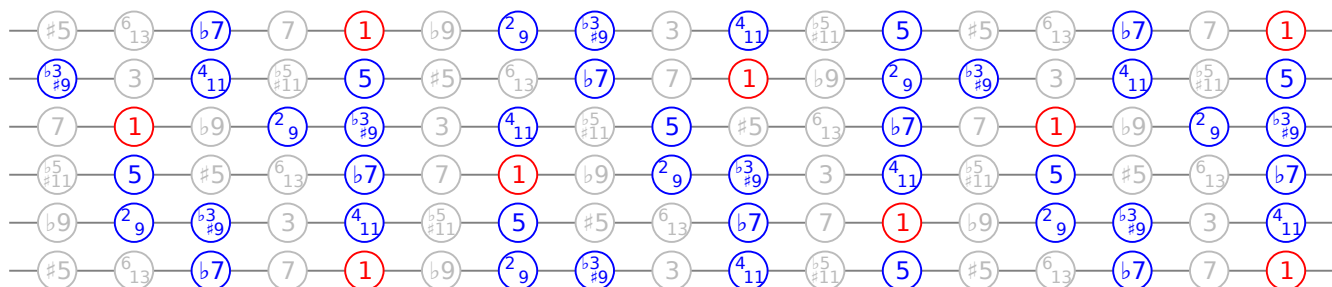
**Major 11th (maj11, Δ11) 1,3,5,7,(9),11 [4,3,4,3,3,(7)]**



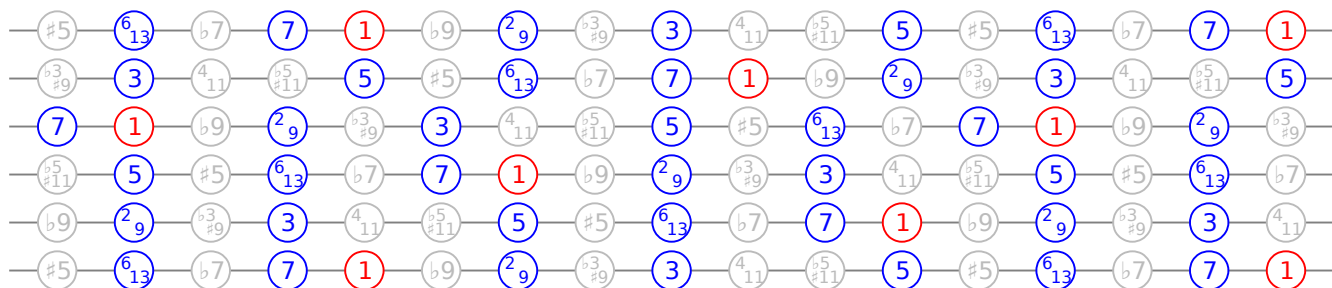
**Dominant 11th (11) 1,(3),(5),<sup>b</sup>7,9,11 [4,3,3,4,3,(7)]**



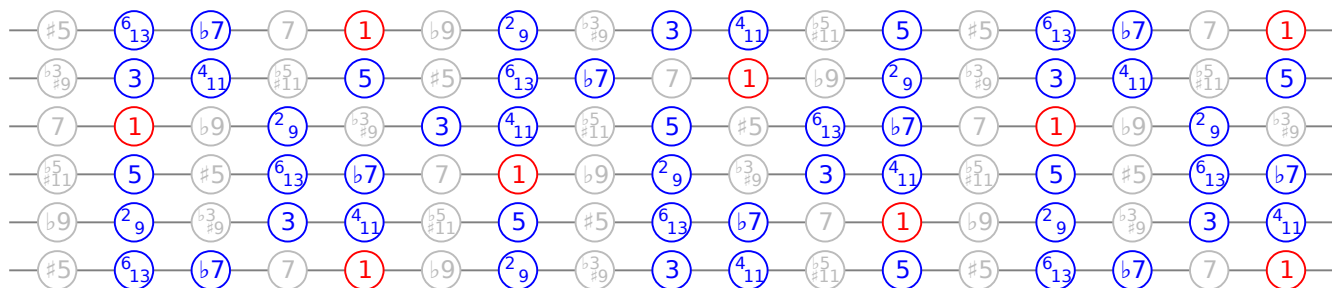
**Minor 11th (m11, -11) 1,<sup>b</sup>3,5,<sup>b</sup>7,9,11 [3,4,3,4,3,(7)]**



**Major 13th (maj13, Δ13) 1,3,5,7,9,13 [4,3,4,3,7,(3)]**

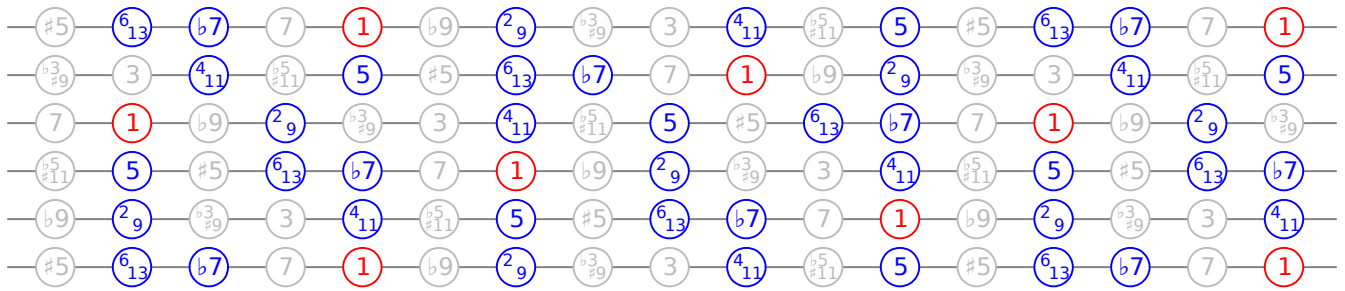


**Dominant 13th (13) 1,3,(5),<sup>b</sup>7,(9),(11),13 [4,3,3,4,3,4,(3)]**

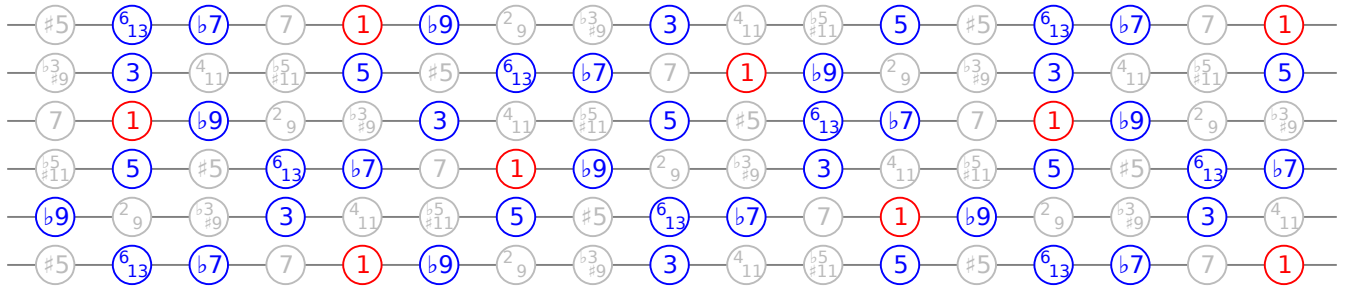




**Dominant 13th Suspended 4th (13sus4) 1,4,5,<sup>b</sup>7,9,13 [5,2,3,4,7,(3)]**



**Dominant 13th Flat 9 (13<sup>b</sup>9) 1,3,5,<sup>b</sup>7,<sup>b</sup>9,13 [4,3,3,3,8,(3)]**



**Minor 13th (m13, -13) 1,<sup>b</sup>3,5,<sup>b</sup>7,9,13 [3,4,3,4,7,(3)]**

