Contents

CHORD DIAGRAMS FOR MAJOR-THIRDS TUNING: G♯-C-E-G♯-C-E

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1. Introduction

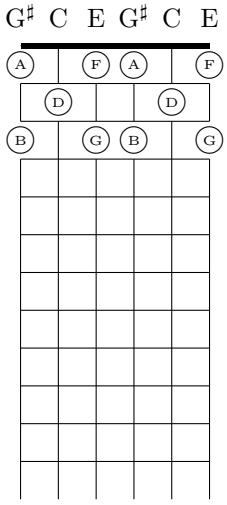
This document contains diagrams for the fretboard and for selected chords for major-thirds tuning on a six-string guitar. The diagrams display the open-string notes $G^\sharp$-C-E-$G^\sharp$-C-E of the most popular major-thirds tuning.[1]

The diagrams illustrate the Wikipedia article on major-thirds tuning. To allow easy display on Wikipedia, each page contains at most one illustration. We have provided simple explanations of the diagrams, to make the diagrams more useful. Of course, no original research appears in the document.

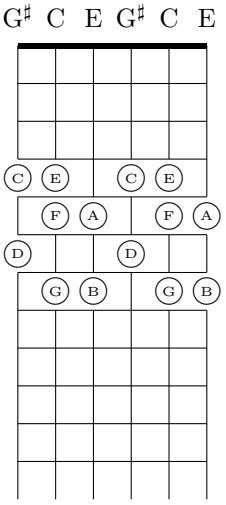
[1]Of course, the diagrams work for all major-thirds tunings; for another major-thirds tuning, shifting the diagrams 1–3 frets makes them useful.

2. Fretboard

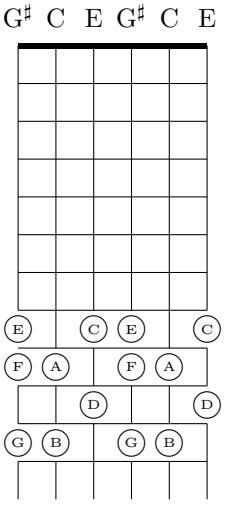
Major-third tuning has the following natural notes on the first 11 frets of its fingerboard, which are displayed in segments of four consecutive frets. This four-fret segmentation allows a guitarist to fret each note with exactly one finger (in different hand positions).



Frets 0–3



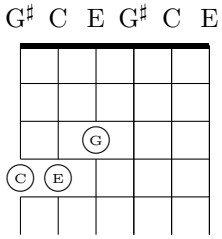
Frets 4–7



Frets 8–11

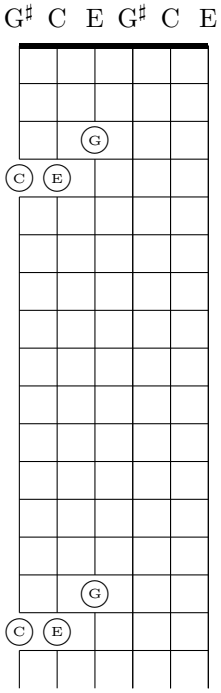
3. Shifting notes and chords

We shall illustrate concepts using the C-major chord of three notes (C, E, G).



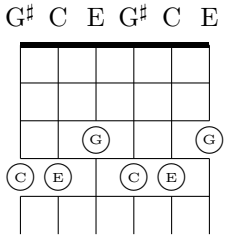
C major (C,E,G)

3.1. **Horizontal shift of 12 frets.** For every guitar tuning, chords can be moved horizontally (on the same strings) twelve frets because the notes repeat themselves (on a higher octave).



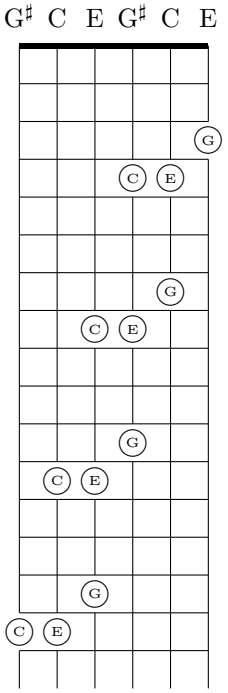
Horizontal shifting of C major

3.2. **Vertical shifts: An advantage of repetitive tunings.** Because major-thirds tuning repeats its open notes after three strings, its chords may be shifted *vertically* three strings. The vertical shifting of chord-patterns is illustrated by another diagram for the C-major chord.



Vertical shifting (between 1–3 and 4–6) of C major

3.3. **Diagonal shifts: An advantage of regular tunings.** In major-thirds tuning, the open-notes of consecutive strings differ by exactly a major third (that is, by four semitones, or one-third of the octave's twelve semitones). Consequently, the shape of a chord may be moved diagonally, by four horizontal shifts and one vertical shift.



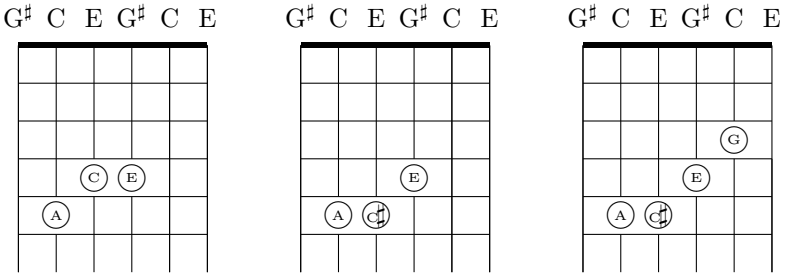
Diagonal shift of C-major

4. Basic chords: A dictionary

For each of the natural notes *A, B*, and *C*, we display three commonly used chords—namely, the minor, major, and (dominant) seventh chords.[2] We plan to expand this report to contain the remaining natural notes and their minor, major, and seventh chords.

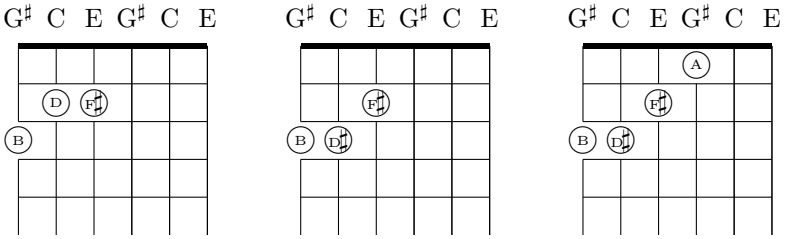
[2]In popular music, the most commonly played chords are the major chords (especially *C, A, G, E, D*). Other common chords include the seventh chords (especially $B7$, $D7$, and $G7$) and the minor chords (especially *A* minor and *D* minor).

4.1. ***A* chords.**



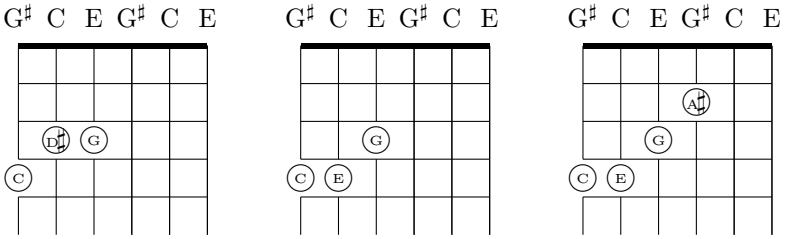
A minor *A* major *A* 7

4.2. ***B* chords.**



B minor *B* major *B* 7

4.3. ***C* chords.**



C minor *C* major *C* 7

5. Coda

5.1. **Acknowledgments.** I thank Mr. Alexandre Oberlin and Wikipedia's User:Hyacinth for their contributions to the major-thirds article on Wikipedia.

5.3. **Colophon.** This document was typeset with **AMS-LaTeX** 2.0 (using the `amsart` style and the `gchords` package by Mr. Kasper Peters) with the **TexMakerX** system.