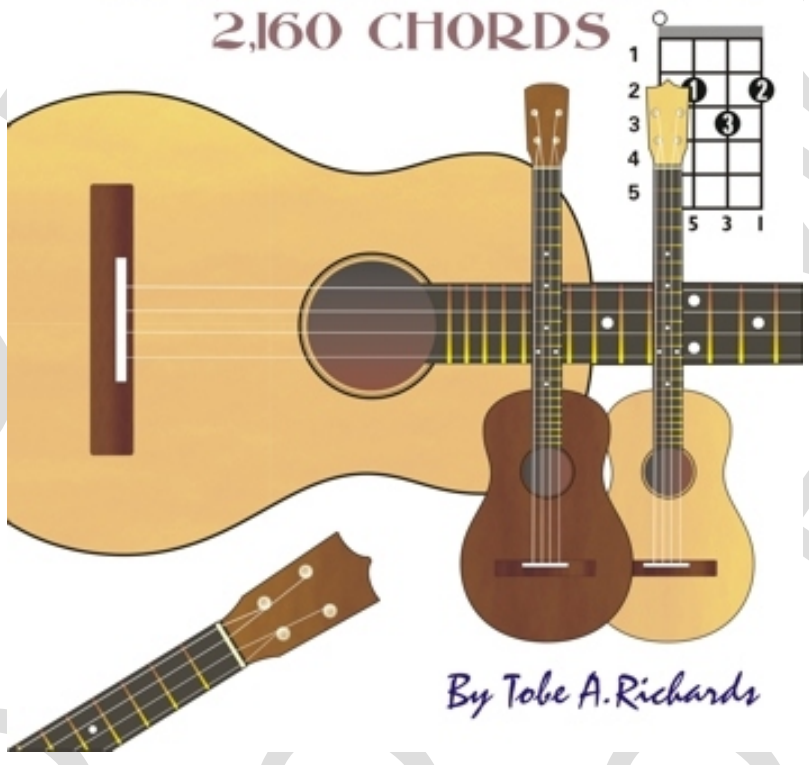


STANDARD 'DGBE' TUNING

THE BARITONE UKULELE CHORD BIBLE

2,160 CHORDS

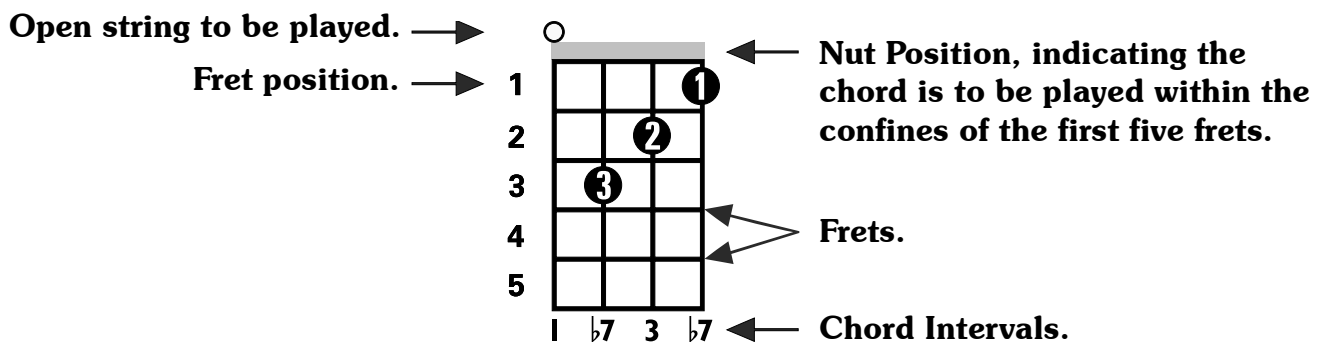
From the: *Fretted Friends* Series



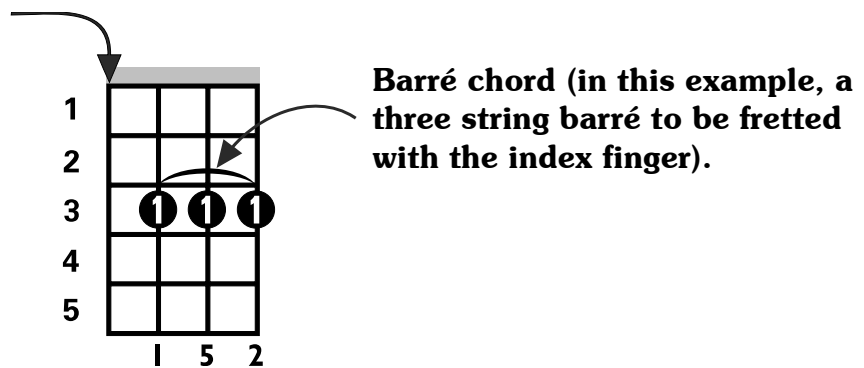
By Tobe A. Richards

UNDERSTANDING THE CHORD BOXES

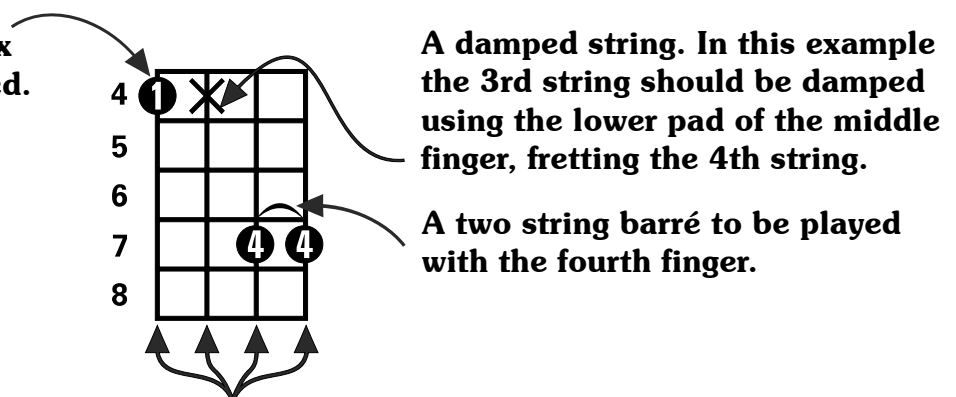
The three diagrams below show the chord conventions illustrated in this guide. Most experienced fretted instrument players should be familiar with them. The suggested fingering positions are only meant as a general guide and will depend, in many instances, on hand size, finger length and flexibility, so feel free to experiment. The location of the black numbered circles is unalterable, though, if you want to produce the correct voicing.



If there are no markers above or below the string, the string should not be played.



Suggested fingering. In this case the 1st or index finger marker is displayed.

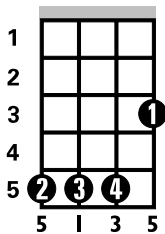
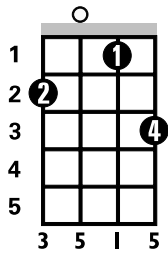
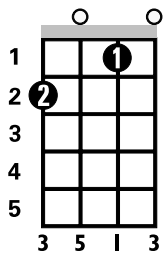


Left to right: 4th, 3rd, 2nd and 1st courses of strings.

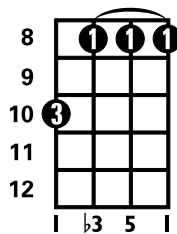
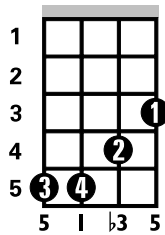
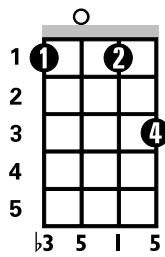
Whether a fretted instrument has single strings or pairs of strings, the chord boxes in this book, other chord dictionaries and songbooks treat it as a four stringed instrument. This convention is common to all double or triple course instruments such as the mandolin or tiple, making the diagrams a lot less confusing and free from unnecessary clutter.

C Chords

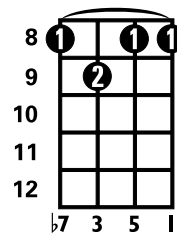
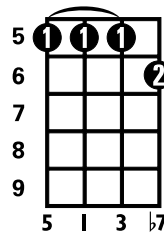
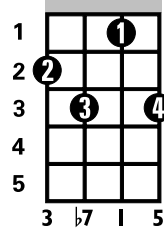
C



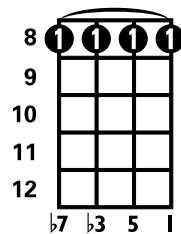
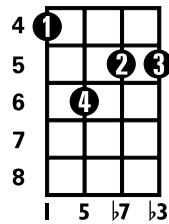
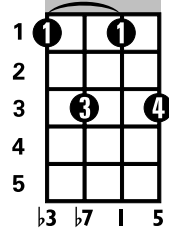
Cm



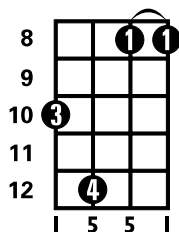
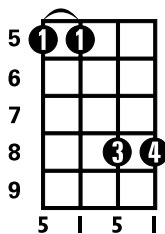
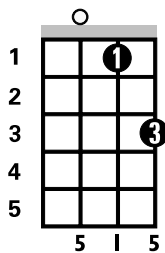
C7



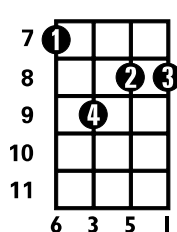
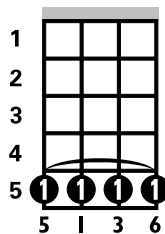
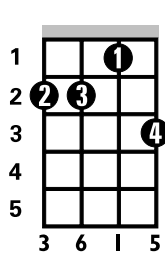
Cm7



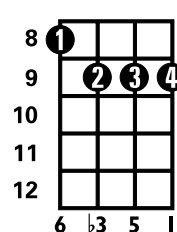
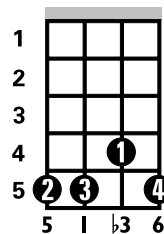
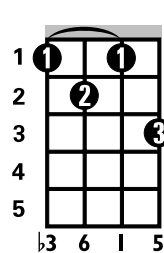
C5



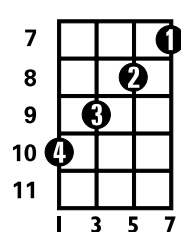
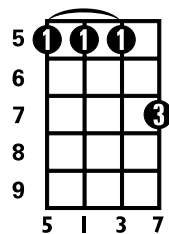
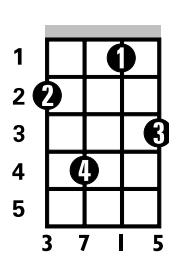
C6



Cm6



Cmaj7



D Chords (Advanced)

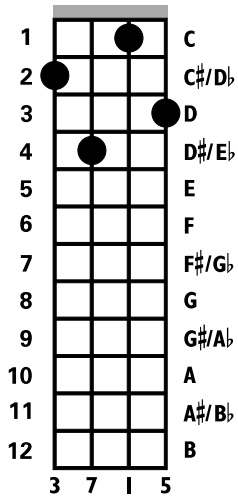
D9+5	D9+11	Dm9-5	Dm(maj9)	Dmaj9-5	Dmaj9+5
<p>1 2 3 4 5</p> <p>3 #5 1 9</p>	<p>1 2 3 4 5</p> <p>3 5 9 #11</p>	<p>1 2 3 4 5</p> <p>b3 b5 b7 9</p>	<p>1 2 3 4 5</p> <p>b3 5 7 9</p>	<p>1 2 3 4 5</p> <p>1 b5 7 9</p>	<p>1 2 3 4 5</p> <p>1 #5 7 9</p>
<p>4 5 6 7 8</p> <p>3 1 9 #5</p>	<p>6 7 8 9 10</p> <p>#11 1 3 9</p>	<p>5 6 7 8 9</p> <p>b5 b7 b3 9</p>	<p>6 7 8 9 10</p> <p>1 9 b3 7</p>	<p>3 4 5 6 7</p> <p>b5 7 1 9</p>	<p>5 6 7 8 9</p> <p>1 7 9 #5</p>
Dmaj9+11	Dmaj9add6	D11-9	Dm11	Dmaj11	D13sus4
<p>4 5 6 7 8</p> <p>1 7 9 #11</p>	<p>1 2 3 4 5</p> <p>1 6 7 9</p>	<p>1 2 3 4 5</p> <p>3 b7 b9 11</p>	<p>1 2 3 4 5</p> <p>b3 11 b7 9</p>	<p>1 2 3 4 5</p> <p>1 11 7 9</p>	<p>7 8 9 10 11</p> <p>b7 1 4 13</p>
<p>9 10 11 12 13</p> <p>1 9 #11 7</p>	<p>5 6 7 8 9</p> <p>1 7 9 6</p>	<p>1 2 3 4 5</p> <p>3 5 b9 11</p>	<p>1 2 3 4 5</p> <p>b3 b7 9 11</p>	<p>3 4 5 6 7</p> <p>1 7 9 11</p>	<p>5 6 7 8 9</p> <p>1 b7 4 13</p>
D13-5-9	D13-9	D13+9	D13+11	Dm13	Dmaj13
<p>4 5 6 7 8</p> <p>b5 b7 b9 13</p>	<p>4 5 6 7 8</p> <p>3 1 b9 13</p>	<p>1 2 3 4 5</p> <p>3 5 13 #9</p>	<p>1 2 3 4 5</p> <p>1 5 13 #11</p>	<p>3 4 5 6 7</p> <p>b3 b7 9 13</p>	<p>6 7 8 9 10</p> <p>1 7 13 9</p>
<p>4 5 6 7 8</p> <p>b5 1 b9 13</p>	<p>7 8 9 10 11</p> <p>b7 b9 3 13</p>	<p>4 5 6 7 8</p> <p>3 1 #9 13</p>	<p>7 8 9 10 11</p> <p>5 1 #11 13</p>	<p>5 6 7 8 9</p> <p>1 b7 b3 13</p>	<p>7 8 9 10 11</p> <p>7 1 3 13</p>

Major Slash Chords

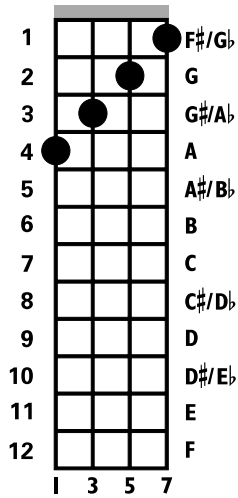
E^b/C SN 3 5 I	E^b/D^b SN 3 5 I	E^b/D SN 5 I 3	E^b/E^b SN 5 I 3	E^b/E SN 5 I 3	E^b/F SN 5 I 3
E^b/F[#] SN 5 I 3	E^b/G SN 5 I 3	E^b/A^b SN 5 I 3	E^b/A SN I 3 5	E^b/B^b SN I 3 5	E^b/B SN I 3 5
E/C SN I 3 5	E/D^b SN 3 5 I	E/D SN 3 5 I	E/E^b SN 3 5 I	E/E SN 3 5 I	E/F SN 3 5 I
E/F[#] SN 3 5 I	E/G SN 5 I 3	E/A^b SN 5 I 3	E/A SN 5 I 3	E/B^b SN I 3 5	E/B SN I 3 5
F/C SN I 3 5	F/D^b SN I 3 5	F/D SN 3 5 I	F/E^b SN 3 5 I	F/E SN 3 5 I	F/F SN 3 5 I
F/F[#] SN 3 5 I	F/G SN 5 I 3	F/A^b SN 5 I 3	F/A SN 5 I 3	F/B^b SN 5 I 3	F/B SN I 3 5

A Selection of Moveable Chord Shapes

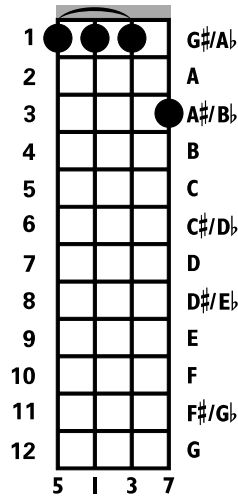
Major Seventh



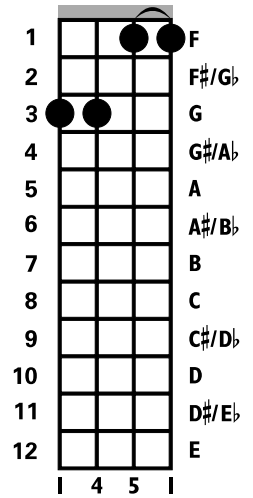
Major Seventh



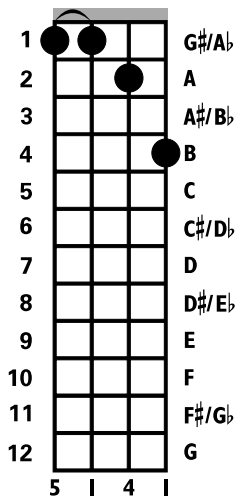
Major Seventh



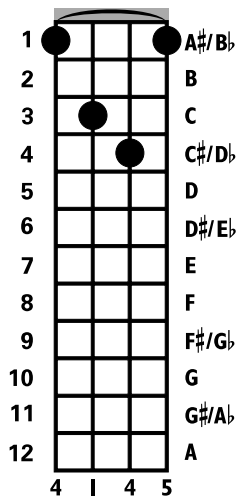
Suspended Fourth



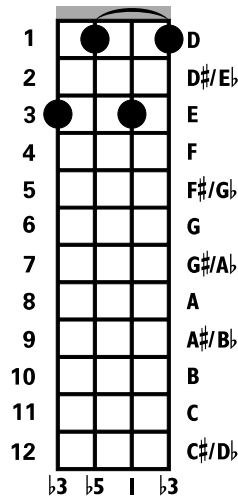
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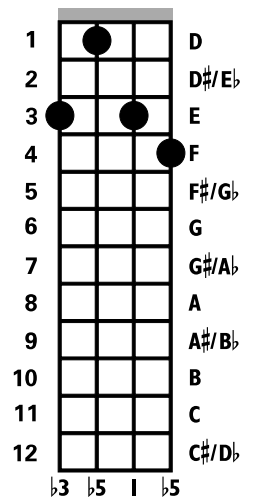
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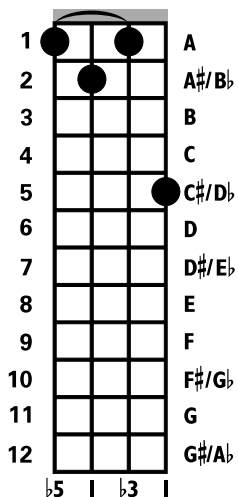
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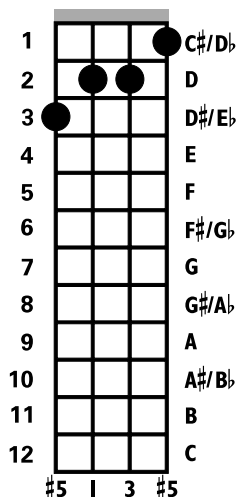
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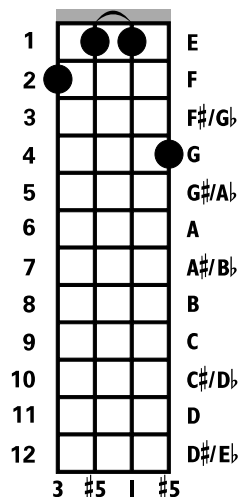
Diminished



Augmented



Augmented



Augmented

