

ABSolute

One Hour Guitar Chord Method

Absolute One Hour Guitar Chord Method is a **shareware**. If you find it useful, you should send \$5 or your local currency worth \$5 to

Reijo Hiltunen
Peralanraitti 3 B
60200 Seinajoki
Finland

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Sending the fee will make further
developments possible.

Do send the method to all your friends.

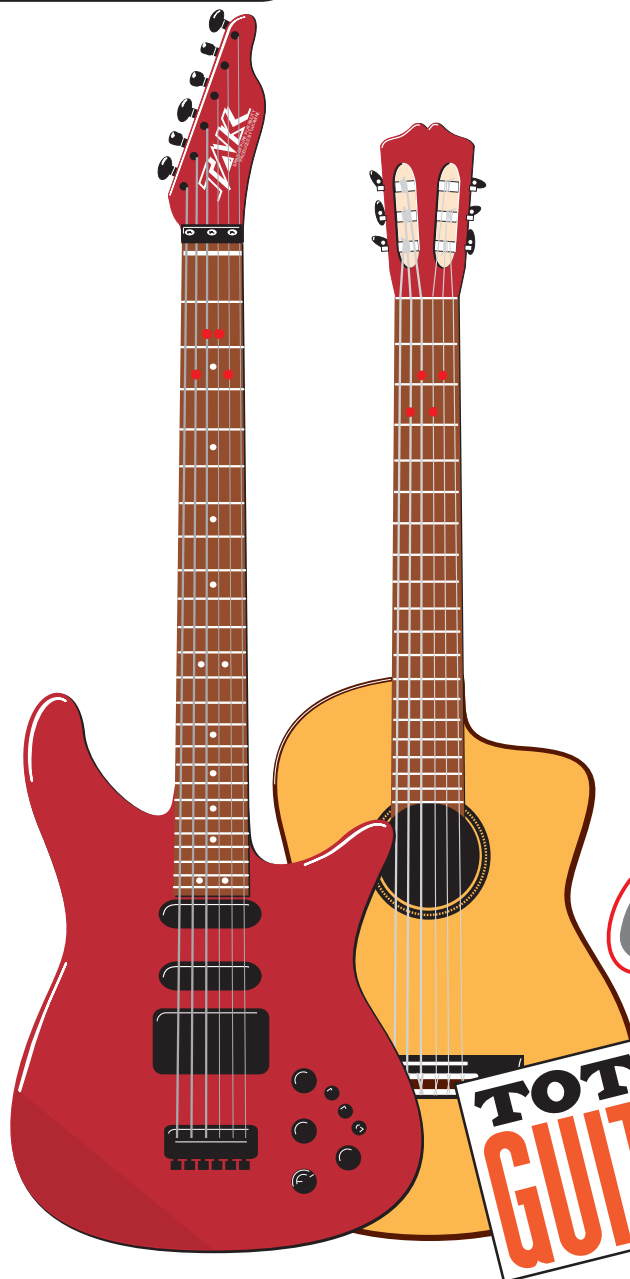
**An ingenious instant
method for the layman.**

Can be learned in 20 to 60
minutes.

Enables you to build any
major or minor triad or any
dominant seventh chord in a
matter of seconds.

Requires no knowledge of
music theory or music
reading ability.

Based on "ONLY COMPLETE"
method,
Recommended by:



Guitar
TECHNIQUES

Guitarist

TOTAL
GUITAR

INTERNATIONAL
MUSICIAN
AND RECORDING WORLD

This book is dedicated to my family, who gave so much during the production of the book.

Special thanks to (in chronological order)

Juha Kataja, guitar teacher at Helsinki Pop&Jazz Conservatory, whose unselfish professional help has always been available.

Pekka Rintala, guitarist making a career in Los Angeles, without whose enthusiasm and emotional support this method would never have been published but remained a possession of only a few friends of mine.

Olli Kangas, freelance reporter, who has helped me at every turn.

Rolf Grefveberg, teacher of music theory and ear training at Helsinki Pop&Jazz Conservatory, who has carefully gone through the last three editions and given me a lot of valuable advice for which I am grateful.

Neville Marten, editor of the Guitar Techniques Magazine, for the foreword.

Kaj Backlund

Alf Mylläri

Andrew Bentley

Rauni Mc Breen

The Only Complete Guitar Chord Method

ISBN 951-96882-2-6 is also available.

For further information see:

<http://www.sjoki.uta.fi/~zzrehi/onlycomplete>

Reijo Hiltunen
Peralanraitti 3B
60200 Seinajoki
Finland
tel +358 6 4122334
+358 40 5412334
fax +358 6 4162676
email:
rex.hiltunen@kolumbus.fi

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Foreword

for the Only Complete Guitar Chord method.

("Absolute" method is based on "Only Complete" and "Absolute" is a simplified version for a novice.) An understanding of harmony is perhaps a musician's greatest asset. As guitarists we can all learn chord shapes, memorize scales or work out licks from Tablature. But music IS harmony, and the knowledge of how chords are constructed is the key to a far broader understanding of it. Without harmony we cannot decipher the chord to well-known songs, picture guitar parts in our heads or effortlessly contribute the right vocal accompaniment when required.

The Only Complete (Absolute) Guitar Chord Method clearly demonstrates that getting to know the make-up of chords can be both easy and enjoyable.

Reijo Hiltunen shows that there are key elements to all chords. The choice and positioning of these elements dictates the chord's name and type. As we begin to recognize the elements - root, third, fifth, etc. - we can watch how they shift from chord to chord within a piece of music, creating melodies and counter melodies as they go. The ability to transpose chords in different keys and instantly recognize chords and chord sequences then becomes a matter of course.

Without guidance it can take years to unravel this "mystery". Those fortunate few with innate musical understanding use this same method instinctively. Study it and you can unlock the secret to truly understanding harmony - the real foundation of musical awareness.



Neville Marten
Editor, Guitar Technics Magazine

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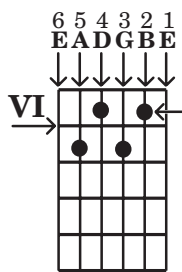
Do send the method to all your friends.

ISBN 951-96882-5-0

About reading chord diagrams

Aside from the Absolute Guitar Chord Method each chord is also given using standard chord "grids".

Horizontal lines of the grids represent the frets. The arrow points at the 6th fret. The number of the fret is indicated by a Roman numeral.



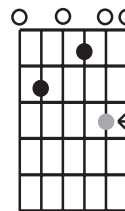
Chord name

E7-9

The vertical lines represent the six strings of the guitar. The thinnest string is the 1st string and the thickest is the 6th string. The dots indicate the position of the left hand fingers but I don't want to suggest an exact left hand fingering because fingering often falls naturally. And if there are many fingering possibilities, the practical one depends on the previous chord and the following chord.

If there is neither a dot nor a circle on a string this indicates that this string is not required. You should mute it or not pick it. In most other chord books this is designated by an "X", usually at the top of the diagram.

In this example you should play the four inner strings only and leave the 1st and 6th string unplayed.



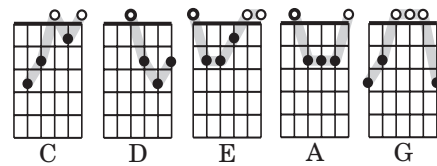
E7

An open circle is for an open string.

A grey dot indicates an optional fingering.

Basic chord forms

These are the only five chords to be learned by rote. Based on them you can form all the chords including all the complex jazz chords.



Intervals

An **interval** is the distance between two notes or pitches.

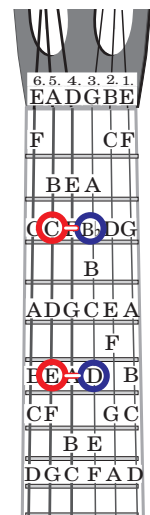
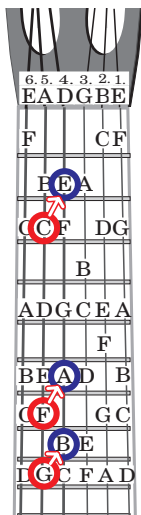
If you look at the fingerboard on the left, you will see several examples of the **major third** interval.

The distance from C to E is a major third.
- so is F to A
- and also G to B

On the fingerboard to the right you can see examples of the minor (flattened) seventh interval, ($b7$):

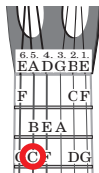
The distance from C to B^b is a minor seventh.
- so is E to D

Chords are built from a root note (or fundamental) and a number of intervals which are related to this note.



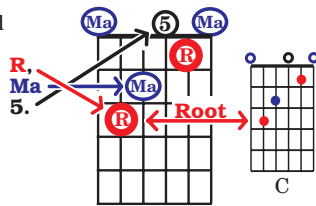
Let's take a closer look at basic chord forms.

First C.

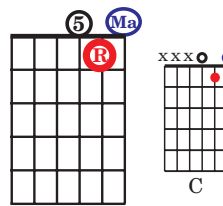


The note **C** is on the **fifth** string.

In a major triad there are the **root**, the major third and the fifth



Any triad only includes three notes, but some of them are repeated.)

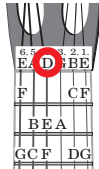


You may play with three highest (thinnest) strings only and the chord still consists of a

Root, **Major third** and a **5th**

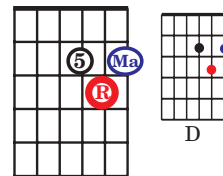
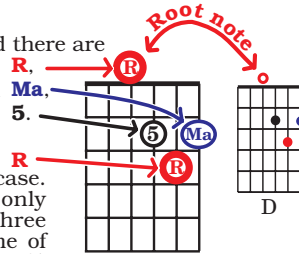
Secondly D.

The note **D** is the **fourth** string ringing free.



In a major triad there are the root, the major third and the fifth

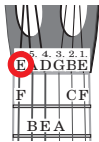
(And the root again in this case. Any triad only includes three notes, but some of them are repeated.)



You may play with three highest (thinnest) strings only and the chord still consists of a

Root, **Major third** and a **5th**

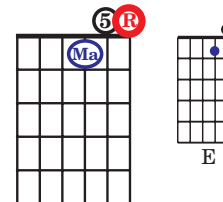
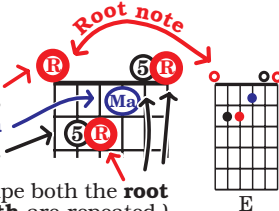
Next E.



Now the **root** note is on the **sixth** string.

All major triads consist of the root **R**, the major third **Ma** and the fifth **5**.

(In this shape both the **root** and the **fifth** are repeated.)

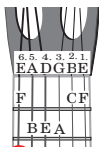


You may play with three highest (thinnest) strings only and the chord still consists of a

Root, **Major third** and a **5th**

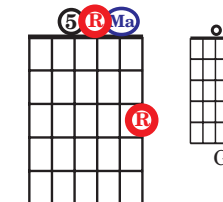
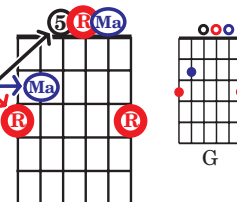
F, G see next page.

Then G.



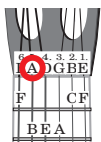
Now the **root** note is on the **sixth** string.

All major triads consist of the root **R**, the major third **Ma** and the fifth **5**.



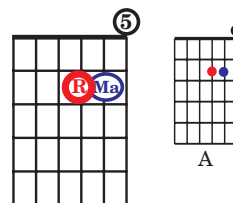
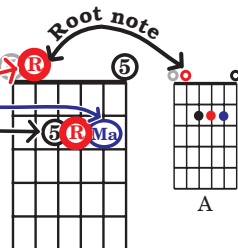
Three highest (thinnest) strings is not enough to play a complete triad.

And finally A.



Now the **root** note is on the **fifth** string.

All major triads consist of the root **R**, the major third **Ma** and the fifth **5**.



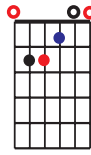
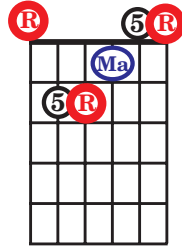
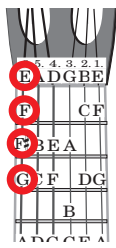
You may play with three highest (thinnest) strings only and the chord still consists of a

Root, **Major third** and a **5th**

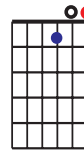
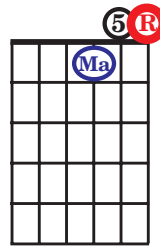
B, C see next page.

Very few great guitarist play the chords with all the six strings. Most often three or four stings are used.

The basic E form is easily movable.

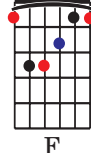


E

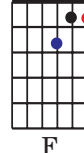


E

The E shape is easily movable.



F



F

If you want to play with all the six strings, you have to take a barre' across the fretboard. The first finger presses all the strings.



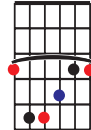
F#

Here a suggested fingering.
1 - first finger
2 - second finger
etc.

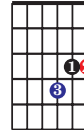


F#

Two suggested fingerings. learn to use both.

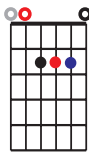
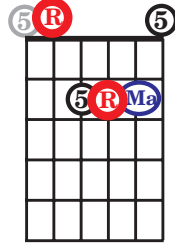
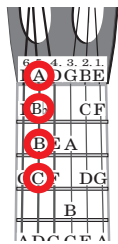


G

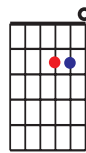


G

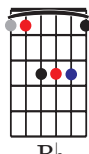
So is the A shape.



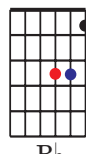
A



A



Bb



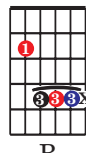
Bb

You can play it with three upper strings, but...

If you want to play with all the six strings, you have to take a barre' across the fretboard. The first finger presses all the strings.

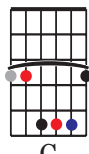


B

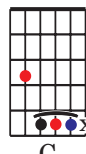


B

...an easier way is to play the root with the first finger and strings 2, 3 and 4 with the third finger muting the first string.



C



C

A grey dot indicates an optional fingering. Take it or leave it.

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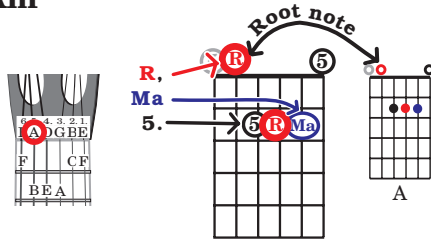
Do send the method to all your friends.

Moving basic C, D and G shapes is more difficult and requires more stretching.

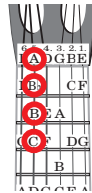
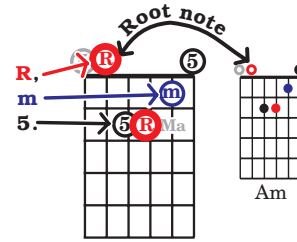
Minor triads

Simply take a **minor** third instead of a major third.

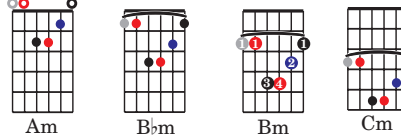
A to Am



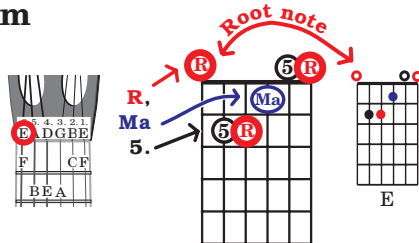
Changing the major third to a minor third changes A to Am.



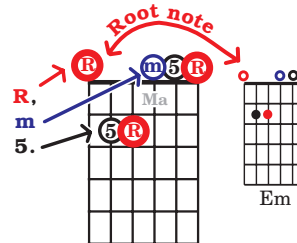
Am is easily movable.



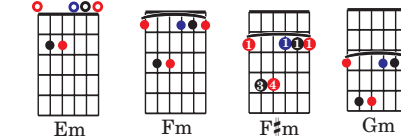
E to Em



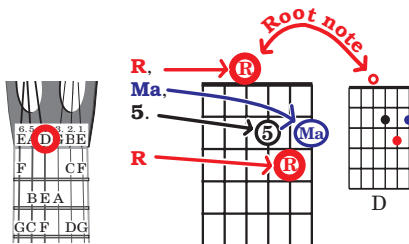
Changing the major third to a minor third changes E to Em.



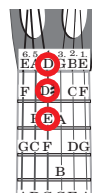
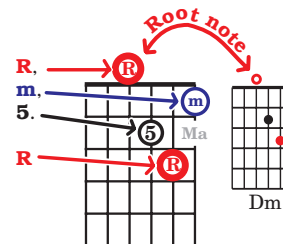
Em is easily movable.



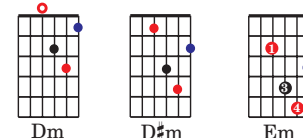
D to Dm



Changing the major third to a minor third changes D to Dm.



Moving Dm requires more stretching your fingers.



It is impractical to form minor triads on base of basic C and G shapes.

A minor triad is impractical to form on the basis of this chord form, unless you use a few strings only.

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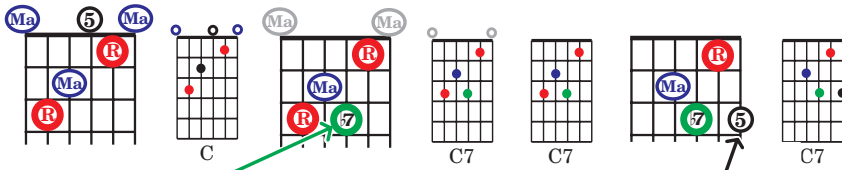
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Dominant seventh chords.

Simply add a **minor seventh interval (b7)** in a major triad.

C to C7

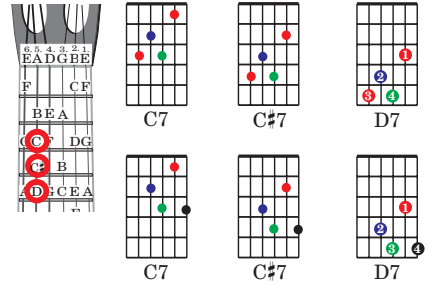


You'll get C7 by adding a minor seventh (b7) in a major triad.

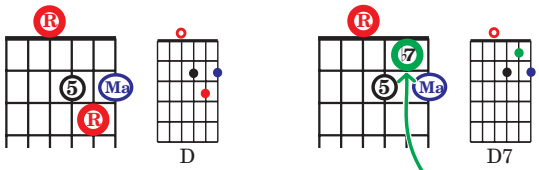
You can play this chord on all six strings, but the chord sounds fuller if you avoid repeating the same interval. You can mute the first string with the side of your first finger and the sixth finger with your thumb.

The fifth is not essential, in this other example it is present.

C7 is easily movable if you play with four inner or four highest strings only.



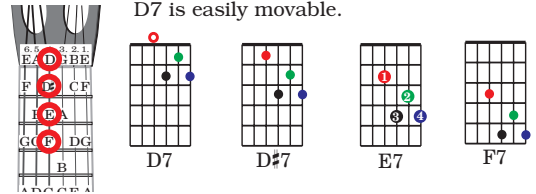
D to D7



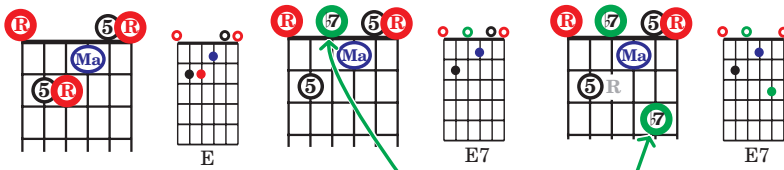
You'll get D7 by adding a minor seventh (b7) in a major triad.

You'll find (b7) two frets below the root.

D7 is easily movable.



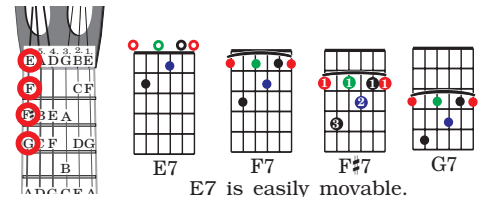
E to E7



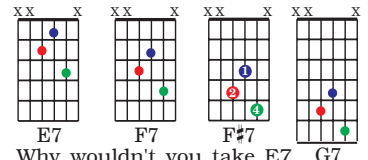
You'll get E7 by adding a minor seventh (b7) in a major triad.

You'll find (b7) two frets below the root.

You can finger (b7) here too.

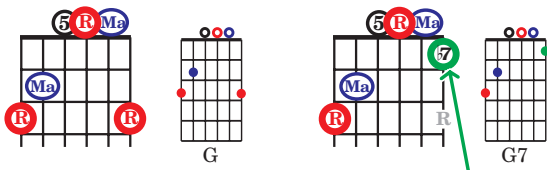


E7 is easily movable.



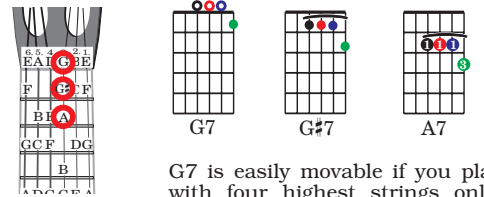
Why wouldn't you take E7 like this. You can mute the first string with the side of your fourth finger and fifth and sixth string with your thumb or not pick them.

G to G7



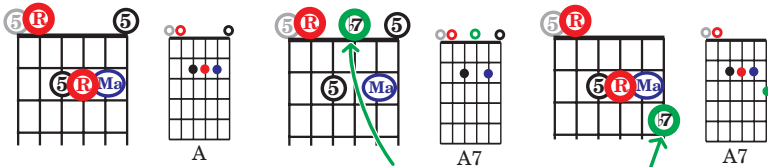
You'll get G7 by adding a minor seventh (b7) in a major triad.

You'll find (b7) two frets below the root.



G7 is easily movable if you play with four highest strings only.

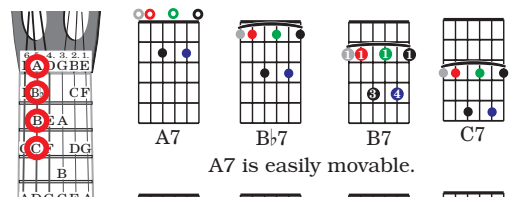
A to A7



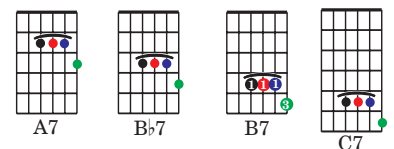
You'll get A7 by adding a minor seventh (b7) in a major triad.

You'll find (b7) two frets below the root.

You can finger (b7) here too.



A7 is easily movable.



Chord of C in five positions.

Diagram showing the C chord in its standard C shape at Fret V, Fret X, and Fret XII. The fretboard is shown with strings EADGBE and fret numbers 6, 5, 4, 3, 2, 1. The root note C is circled in red and labeled "Root note" with an arrow. The notes are: Fret V (Ma, 5, R, Ma), Fret X (5, R), and Fret XII (5, Ma). A small grid diagram to the right shows the finger positions for the C shape.

Diagram showing the C chord in its A shape at Fret V, Fret X, and Fret XII. The fretboard is shown with strings EADGBE and fret numbers 6, 5, 4, 3, 2, 1. The root note C is circled in red and labeled "Root note" with an arrow. The notes are: Fret V (Ma, 5, R, Ma), Fret X (5, R), and Fret XII (5, Ma). A small grid diagram to the right shows the finger positions for the A shape.

Diagram showing the C chord in its G shape at Fret V, Fret X, and Fret XII. The fretboard is shown with strings EADGBE and fret numbers 6, 5, 4, 3, 2, 1. The root note C is circled in red and labeled "Root note" with an arrow. The notes are: Fret V (Ma, 5, R, Ma), Fret X (5, R), and Fret XII (5, Ma). A small grid diagram to the right shows the finger positions for the G shape.

Diagram showing the C chord in its E shape at Fret V, Fret X, and Fret XII. The fretboard is shown with strings EADGBE and fret numbers 6, 5, 4, 3, 2, 1. The root note C is circled in red and labeled "Root note" with an arrow. The notes are: Fret V (Ma, 5, R, Ma), Fret X (5, R), and Fret XII (5, Ma). A small grid diagram to the right shows the finger positions for the E shape.

Diagram showing the C chord in its D shape at Fret V, Fret X, and Fret XII. The fretboard is shown with strings EADGBE and fret numbers 6, 5, 4, 3, 2, 1. The root note C is circled in red and labeled "Root note" with an arrow. The notes are: Fret V (Ma, 5, R, Ma), Fret X (5, R), and Fret XII (5, Ma). A small grid diagram to the right shows the finger positions for the D shape.

Absolute One Hour Guitar Chord Method is a shareware. If you find it useful, you should send \$5 or your local currency worth \$5 to

Reijo Hiltunen
Peralanraitti 3 B
60200 Seinajoki
Finland

Wrap the bill in tissue to avoid mail theft. Sending the fee will make further developments possible.

Do send the method to all your friends.

Some easy 12 bar blues examples.

C7 is made on basis of the C shape.

F7 and G7 are based on the E shape.

Notice that a third and a seventh determine the chord. The root and/or the fifth can be left out. Here you have a very simple 12 bar blues.

C7 is made on basis of the C shape.

F7 and G7 are based on the E shape.

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Now C7 is based on the A shape.

F7 and G7 are based on the E shape.

More easy 12 bar blues examples.

Now C7 is based on the D shape.

...and F7 and G7 on the A shape.

Now C7 is based on the A shape....

...but F7 and G7 are based on the D shape.

Again the simplest possible 12 bar blues in the key of C.

Now C7 is based on the A shape....

...but F7 and G7 are based on the D shape.

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Interval symbols in this book

R is for the **root** note. The root note of **C7** is **C**; in **Am** it is **A**; in **Fmaj7** it is **F** and so on.
Ma is for the **major third** which is required in **major chords**.
5 is for the **fifth**.

All major triads consist of the root (**R**), major third (**Ma**) and fifth (**5**).

m is for the **minor third** which is required in **minor chords**.

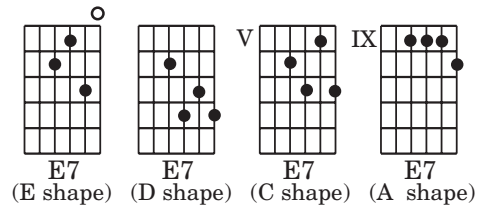
All minor triads consist of the root (**R**), **minor third (m)** and fifth (**5**).

b7 is for the flat seventh interval. It is required in all the dominant seventh chords which is the ruling chord form on blues and rock.

There are only five basic chord forms. Based on them you can form all the chords including all the complex jazz chords.
<http://www.sjoki.uta.fi/~zzrehi/onlycomplete>

If you want to master the chords, you have to know which note in basic chord shapes is the root, which is the third and which is the fifth.

When you know many different versions of the same chord, you can use them to inject variety into your chord changes and accompaniments. Even though the chord does not change, there is still the feeling of moving forward.



A more complicated example based on 12 bar blues pattern.

As you can see you can leave out the root and/or the fifth.

C7 C7 C7 C7 C7 C7 C7 C7 C7

VIII VIII VI VII VIII VIII IX VIII

F7 F7 F7 F7 C7 C7 C7 C7

X VIII VIII IX X

G7 F7 C7 C7 G7

Do you want to learn more. Ninth chords, 13th chords, major seventh chords? It is possible to learn to form all the chords including all the complex jazz chords and inversions of chords. All this without any previous knowledge of music theory and music reading ability in 20 to 60 minutes. If you did understand the basic idea in this presentation, you'll grasp it almost momentarily. **Do not buy the "Absolute" or the "Only Complete One Hour Guitar Chord Method" if you did not understand the "Absolute" method.** It is based on the same principle but it covers "all the chords". I would recommend "Only Complete" because it also deals a great deal with chord progressions.

For further information see:

<http://www.sjoki.uta.fi/~zzrehi/onlycomplete>

ABSOLUTE

One Hour Guitar Chord Method is based on

The Absolute

One Hour Guitar Chord Method

by Reijo Hiltunen published in '99 which is a revised edition of the original

ONLY COMPLETE GUITAR CHORD METHOD

published in Finnish in '85, revised in '90, revised in English in '93, completely revised in Finnish in '96, and once again revised in English '98.

To buy a 17 000 chords 256 pages chord catalogue and try to memorize irrational "dots on diagrams" is total waste of time and money. To sell them is to underestimate people. You can learn my method in 20 to 60 minutes and after that you can form any chord in a matter of seconds. All you have to memorise is 5 (five) simple chords. Based on them you can form all the chords including all the complex jazz chords and inversions of chords. All this without any previous knowledge of music theory and music reading ability.

Reijo Hiltunen

For further information see:
<http://www.sjoki.uta.fi/~zzrehi/onlycomplete>

-The **Abzolute** (formerly Only Complete) Guitar Chord Method clearly demonstrates that getting to know **the make-up of chords can be both easy and enjoyable.**

Neville Marten
Neville Marten

Guitar
TECHNIQUES

Magazine

-The **Abzolute** (formerly Only Complete) Guitar Chord Method is an easy-to-use yet ingenious method for expanding your chordal vocabulary - it's not just a chord dictionary - **it actually helps you to construct and fully understand chord structure.**

Phil Hilborne
Phil Hilborne

Guitarist

Magazine

-If you've ever wrestled with one of those orthodox chord tutors which seem to work on a need-to-know basis, you need Dr. Reijo Hiltunen's brainchild, "The **Abzolute** (formerly Only Complete) Guitar Chord Method". The system does work.

John Perry, in

INTERNATIONAL
Musician
AND RECORDING WORLD

August '91.

-Putting the book through its pages, I found it to be exactly as simple as Hiltunen promised. I was instantly struck by how friendly this book feels; although quite a dense theoretical study the emphasis is definitely on using the theory for musical purposes, and, above all, on having fun.

Adrian Clark, in

Guitarist

December '94.

-The book is packed with everything the student needs to construct any chord he/she can think of. ... The theoretical side is as comprehensive as I've seen anywhere.
TOTAL GUITAR VERDICT
This is as comprehensive a chord reference book as you'll find anywhere. Very handy.

Joe Bennett, Harry Wylie and Tim Tucker, in

TOTAL
GUITAR

May '96.

