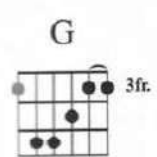
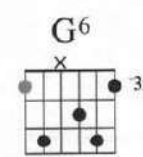
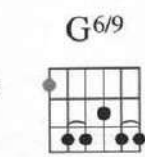
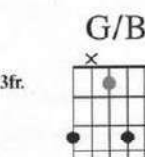
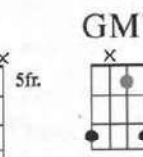
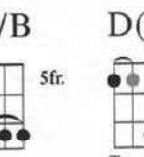
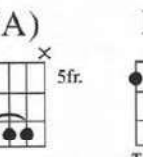
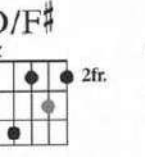
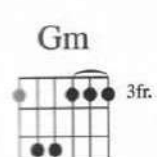
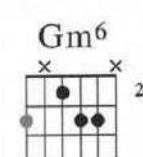
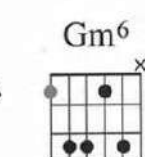
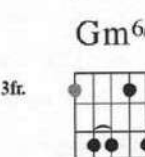
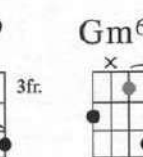
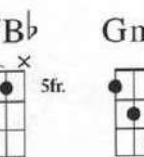
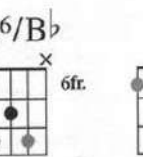
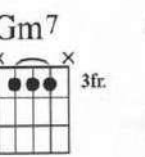
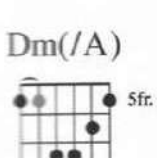
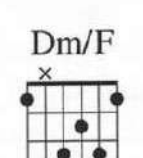

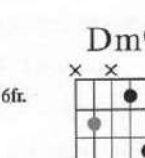
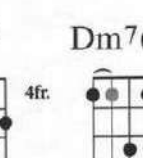
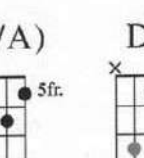
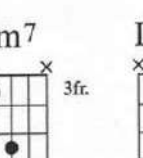
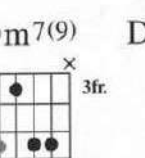
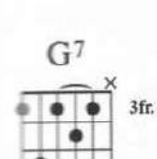
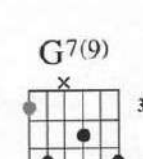
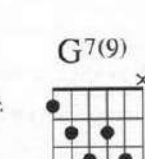
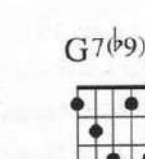
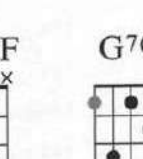
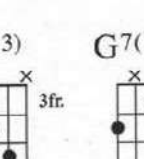
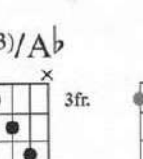
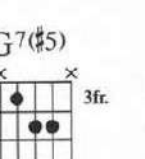
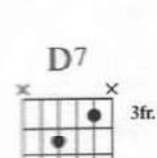
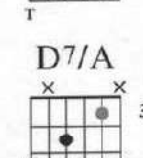
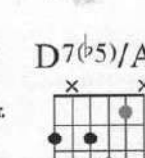
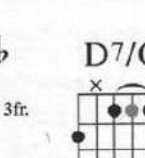
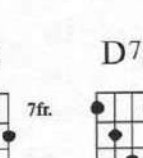
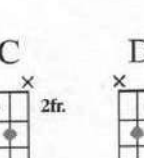
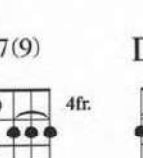
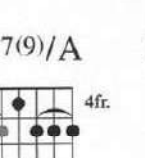
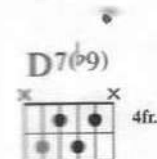
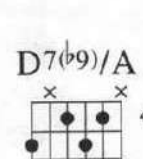
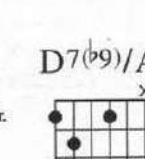
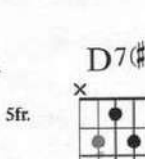
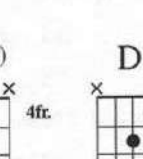
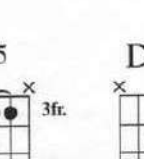
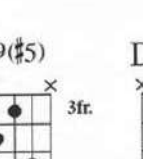
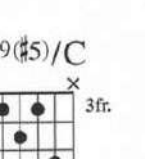


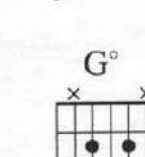



DIAGRAMMES - GUITAR BOXES

Pour les accords servant à la « pompe », on écrase très souvent deux cordes avec un seul doigt sans toutefois faire appel au barré. Cette technique peut paraître difficile mais permet de faire entendre plus de basses et donne une couleur typique à l'accompagnement. Le jeu avec le pouce (T = Thumb, pouce en anglais) est très employé et permet une économie d'énergie dans la main, mais peut se remplacer par l'usage de barrés, à condition qu'ils contiennent assez de basses. On évitera, dans la mesure du possible, les positions ne comportant pas de doigt sur la corde de Mi grave (on préférera par exemple D7/A à D7). N.B. : Les diagrammes, donnés ici en Sol et en Ré, sont tous transposables sur le manche. Le nom de l'accord est celui de la fondamentale indiquée en gris.

Regarding the chords used in the accompaniment, one often stops two strings with a single finger without using a barre. This technique can seem difficult but allows more basses to be heard and gives a typical color to the accompaniment. The use of the thumb (T = thumb) is very common and is an energy saver for the hand. It can be replaced by barres provided they contain enough basses. One will avoid the positions that don't call for a finger on the low E string (one will prefer for example D7/A to D7). N.B.: The diagrams, given here in G and D, are transposable along the neck. The name of the chord is that of the root, specified in grey.

| | | | | | | | |
|---|---|--|---|---|---|---|--|
|  G 3fr. T |  G ⁶ 3fr. T |  G ^{6/9} 3fr. T |  G/B 5fr. T |  GM ⁷ /B 5fr. |  D(/A) 5fr. T |  D/F [#] 2fr. T |  D ^{6/9} 4fr. |
|  G ^m 3fr. T |  G ^{m6} 2fr. T |  G ^{m6} 3fr. T |  G ^{m6/9} 3fr. T |  G ^{m6} /B ^b 5fr. |  G ^{m6} /B ^b 6fr. T |  G ^{m7} 3fr. |  G ^{m7} (^b 5) 2fr. (T) |
|  D ^m (/A) 5fr. T |  D ^m /F T |  D ^m /F 6fr. T |  D ^{m6} 4fr. |  D ^{m7} (/A) 5fr. T |  D ^{m7} 3fr. |  D ^{m7} (9) 3fr. |  D ^{m7} (^b 5)/A ^b 4fr. T |
|  G ⁷ 3fr. T |  G ⁷ (9) 3fr. T |  G ⁷ (9) 3fr. (T) |  G ⁷ (^b 9)/F T |  G ⁷ (13) 3fr. T |  G ⁷ (13)/A ^b 3fr. |  G ⁷ ([#] 5) 3fr. |  G [#] 5 4fr. |
|  D ⁷ 3fr. |  D ⁷ /A 3fr. |  D ⁷ (^b 5)/A ^b 3fr. |  D ⁷ /C 7fr. |  D ⁷ /C 2fr. (T) |  D ⁷ (9) 4fr. |  D ⁷ (9)/A 4fr. |  D ⁷ (9)/A ^b 4fr. T |
|  D ⁷ (^b 9) 4fr. |  D ⁷ (^b 9)/A 4fr. |  D ⁷ (^b 9)/A 5fr. T |  D ⁷ ([#] 9) 4fr. |  D [#] 5 3fr. |  D ⁹ ([#] 5) 3fr. |  D ⁹ ([#] 5)/C 3fr. |  D ⁷ (9)([#] 5) 4fr. |
|  G [°] T |  G [°] 3fr. T |  D [°] 4fr. T |  D [°] 9fr. | | | | |

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