

The image displays a detailed chord chart for the key of C major. At the top, a '12-bar Blues' chart shows a sequence of chords: I7, IV7, I, V, IV7, I, V7. The main chart is organized into several sections: 1. 'Blues Chord' (C7, G7, D7, A7, E7, B7). 2. 'Color Chords' (C, D, E, F, G, A, B). 3. 'Principal Chords' (C, D, E). 4. 'Relative minor' (Em). 5. 'Amen Cadence' (Cm, Am, Em). 6. 'Transposed Instruments\*' (Eb, Bb, F). 7. 'Chord Inversions' (Fundamental, 1st inversion, 2nd inversion). 8. '7th' (Gb7, Db7, Ab7). 9. 'Maj.' (B, Gb, Db, Ab). 10. 'min.' (Cbm, Dbm, Abm, Eb).

The **root chord** (and the major key you are playing in) shows in the round Tonic window  
 Other chords that are commonly used in that key show through the ports

The **three principal major chords** are around the tonic

**Relative minor chords** are down and to the right of the principal major chords

The harmonic variants of the minor fifth are included with the minors, up and to the right

The chords above the principal chords and the ones to the right are "**Color chords**"

The chart at the bottom left is for **transposing** instruments

This style uses "Instrument bias," meaning the instrument has the full chord map

The key shown in the table is the concert key corresponding to the chart tonic key of that instrument

For example, a trumpet sets the chart to "C" to play with a band in Bb Concert

Typically instruments that play chord changes are already in C, so the chart is kind of a throwaway, but it's interesting

The "concert bias" version shows what the transposed instruments are playing for a given concert key in the Tonic window of the chart

It has the instruments listed in reverse order and the scale shifted by two fifths

A quick reference of how **chord inversions** work is provided at the bottom right

A chart of the **12-bar blues** is at the top

This is basically the chord sequence you hear with boogie-woogie.

The first four measures are basically a I chord, finishing the last two beats with I7

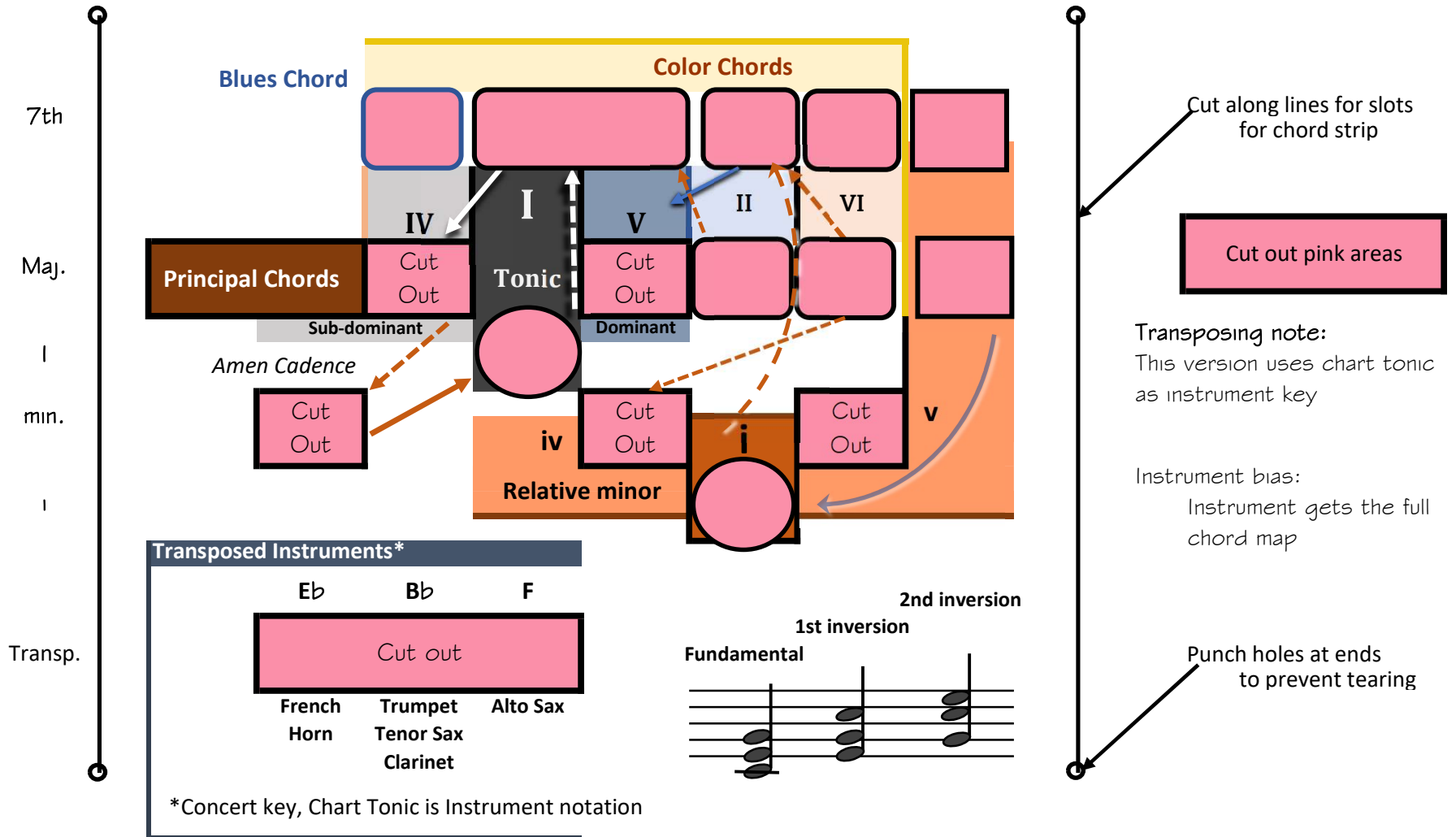
Then it's IV (or IV7, the blues chord) for two bars back to I for two bars.

The final four bars go from V to IV, back to I, and finish with V7 for a bluesy tension instead of resolution to the tonic.

Think of it as a three-act play. Each group of four bars is one act in the play.



12-bar Blues



7th		Gb7 F#7	Db7 C#7	Ab7	Eb7	Bb7	F7	C7	G7	D7	A7	E7	B7
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IV      Tonic  
          I

Maj.	B	Gb F#	Db C#	Ab	Eb	Bb	F	C	G	D	A	E	B
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I		Db C#	Ab	Eb	Bb	F	C	G	D	A	E	B
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min.	Gbm F#m	Dbm C#m	Abm	Eb	Bbm	Fm	Cm	Gm	Dm	Am	Em	Bm	Gbm F#m
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I		Bbm	Fm	Cm	Gm	Dm	Am	Em	Bm	Gbm F#m
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**Relative minor**

					Eb	Bb	F						
E	B	Gb F#	Db C#	Ab	Eb	Bb	F	C	G	D	A	E	

Transposed Instruments

Align pages here

Gb7 F#7	Db7 C#7	Ab7	Eb7	Bb7	F7
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Gb Db  
F# C# Ab Eb Bb F

Gb F#	Db C#
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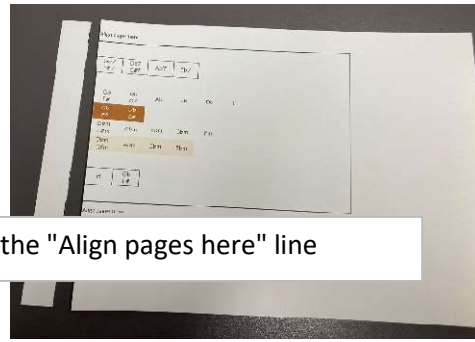
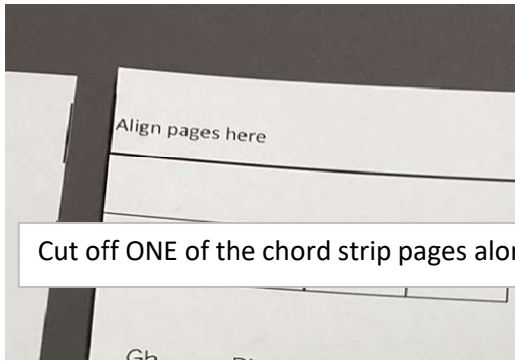
Dbm Abm Ebm Bbm Fm  
C#m

Dbm C#m	Abm	Ebm	Bbm
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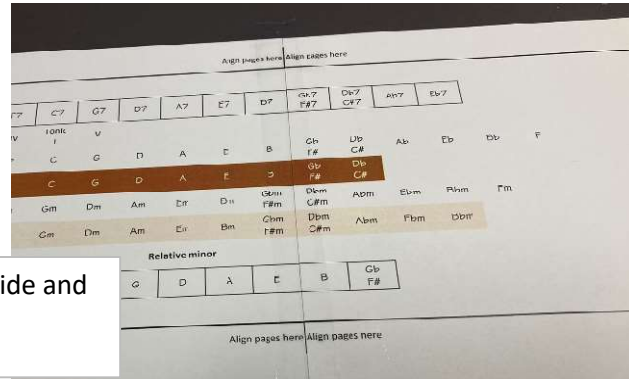
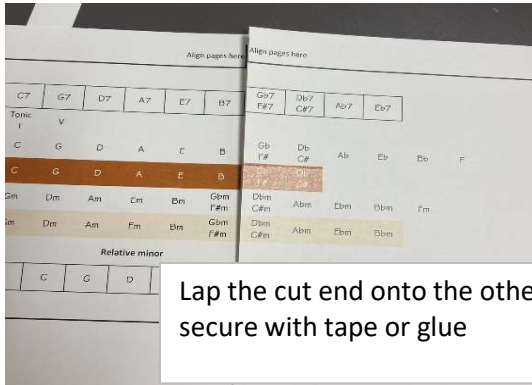
B	Gb F#
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Align pages here

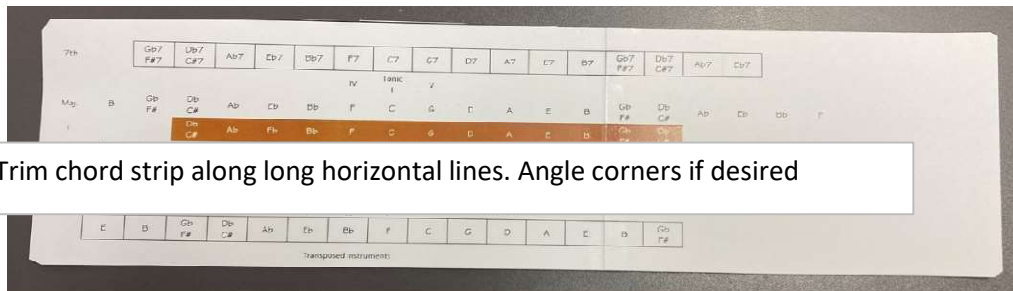
**Print off faceplate and chord strip on cardstock (3 pages)**



Cut off ONE of the chord strip pages along the "Align pages here" line

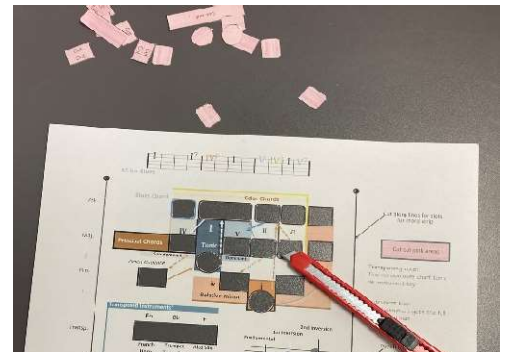
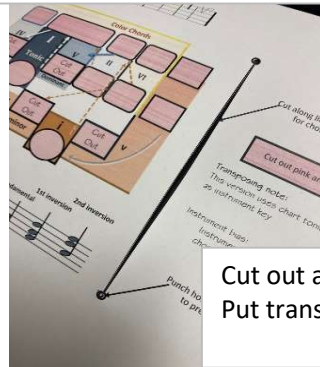
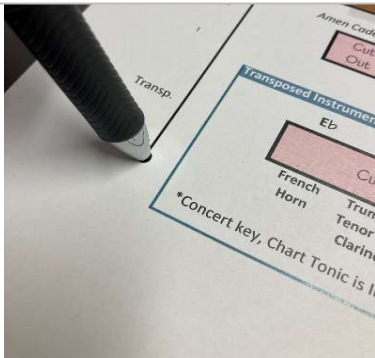


Lap the cut end onto the other side and secure with tape or glue

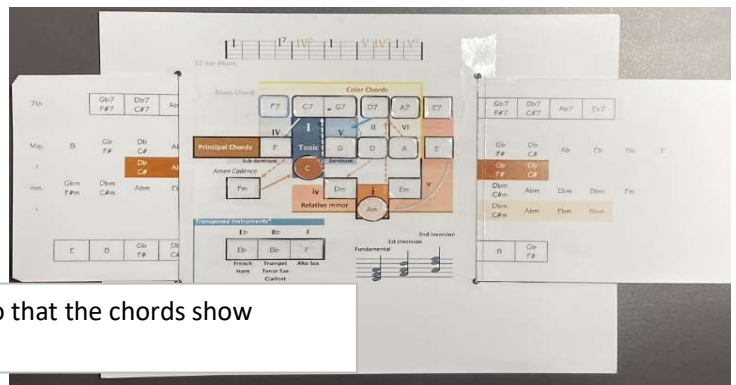
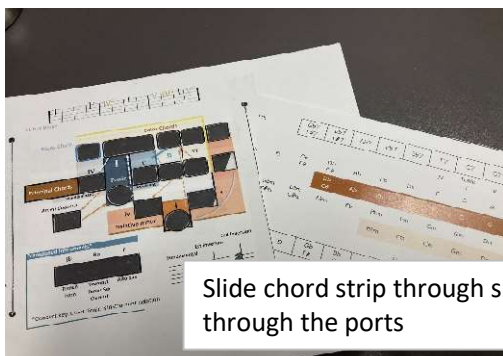


Trim chord strip along long horizontal lines. Angle corners if desired

Cut vertical slots on faceplate for chord strip to slide through. Poke holes at ends to prevent tearing



Cut out all the pink areas between the slots with a utility knife. Put transparent tape over both sides of the windows if you'd like.



Slide chord strip through slots so that the chords show through the ports