

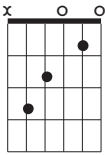
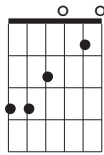
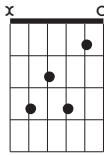
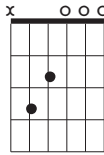
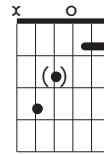
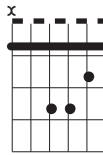
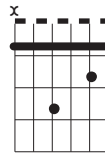
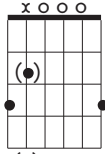
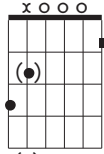
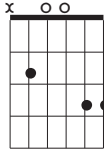
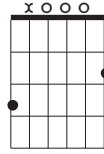
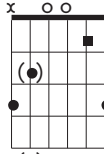


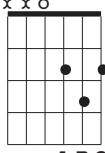
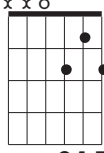
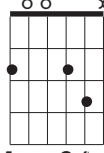
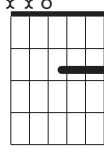
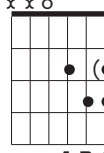
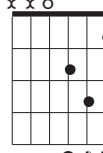
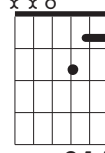
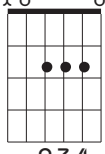
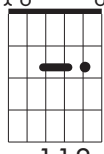
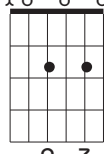
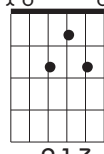
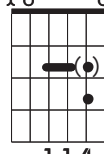
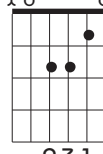
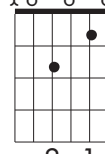
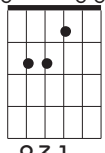
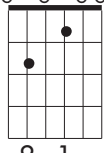
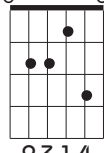
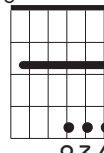
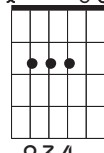
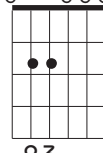
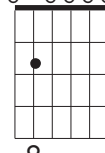
# Akkordtabelle

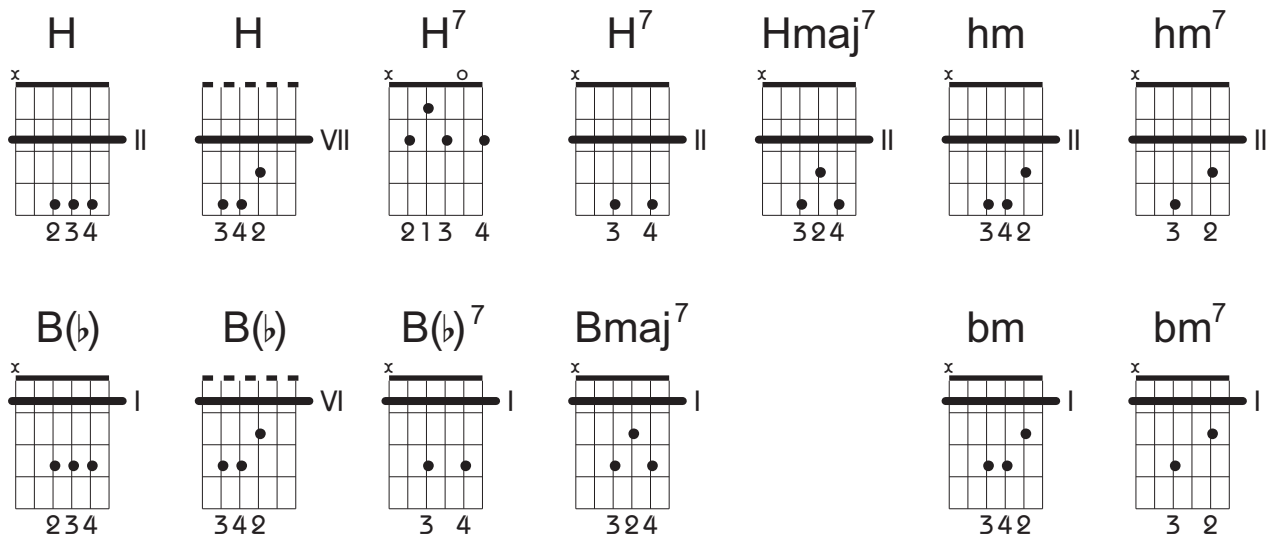
Clemens Huber

Das Wichtigste ist der **Basston**, der im Normalfall auch immer der **Grundton** des Akkordes ist.

Die Griffes mit Barreé (Quergriff), sind verschiebbar und somit Universalgriffe, mit denen man fast alle Akkorde greifen kann.

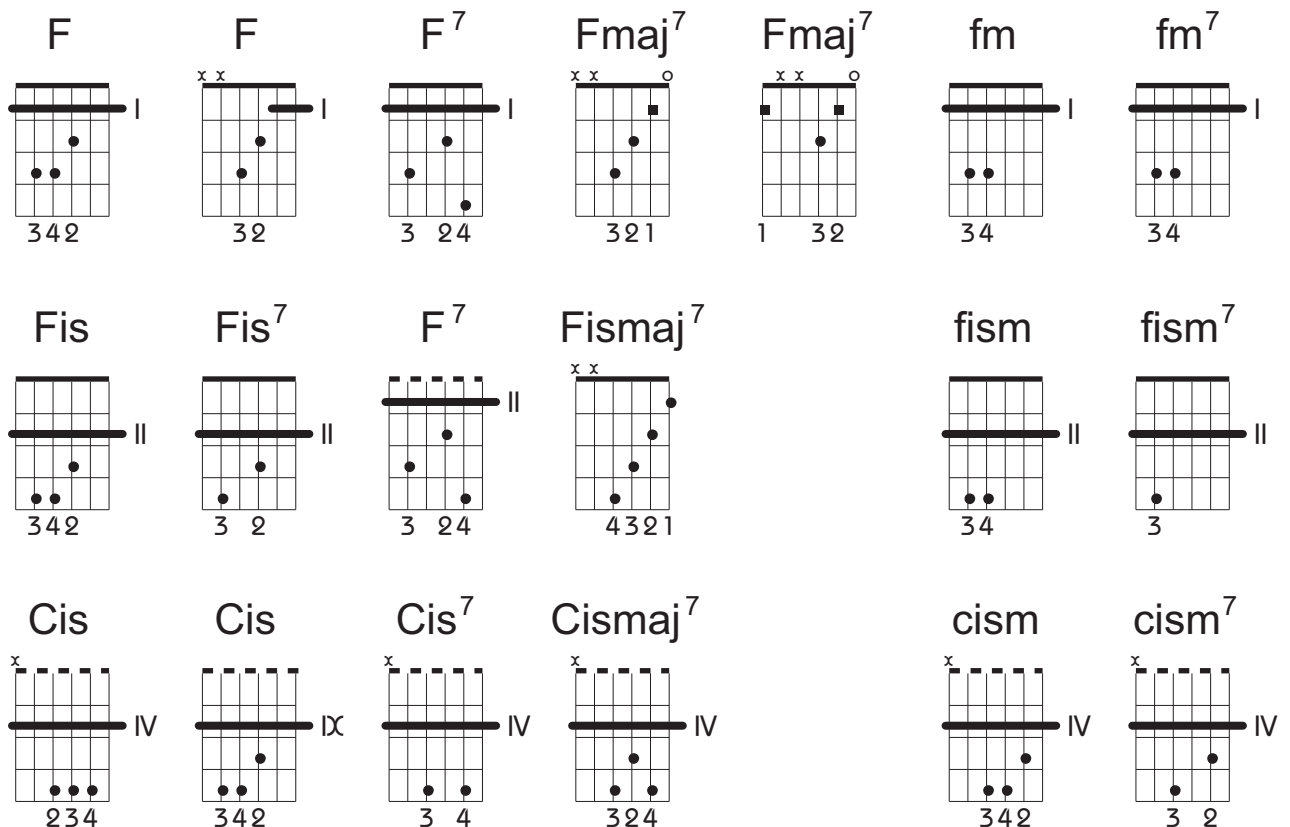
Die Ziffern unter den Punkten sind die Finger der linken Hand (1 = Zeigefinger usw.)

<p><b>C</b></p>  <p>3 2 1</p>	<p><b>C<sub>G</sub></b></p>  <p>3 4 2 1</p>	<p><b>C<sup>7</sup></b></p>  <p>3 2 4 1</p>	<p><b>Cmaj<sup>7</sup> (C<sup>Δ</sup>)</b></p>  <p>3 2</p>	<p><b>Csus (C<sup>4</sup>)</b></p>  <p>3(2) 1 1</p>	<p><b>cm</b></p>  <p>3 4 2</p>	<p><b>cm<sup>7</sup></b></p>  <p>3 2</p>
<p><b>G</b></p>  <p>3(2) 4</p>	<p><b>G<sup>7</sup></b></p>  <p>3(2) 1</p>	<p><b>G<sub>H</sub></b></p>  <p>1 3 4</p>	<p><b>Gmaj<sup>7</sup> (G<sup>Δ</sup>)</b></p>  <p>3 2</p>	<p><b>Gsus (G<sup>4</sup>)</b></p>  <p>3(2) 1 4</p>	<p><b>gm</b></p>  <p>3 4</p>	<p><b>gm<sup>7</sup></b></p>  <p>3</p>
<p><b>D</b></p>  <p>1 3 2</p>	<p><b>D<sup>7</sup></b></p>  <p>2 1 3</p>	<p><b>D<sub>Fis</sub></b></p>  <p>1 2 4</p>	<p><b>Dmaj<sup>7</sup></b></p> 	<p><b>D<sup>4</sup></b></p>  <p>1 3 4</p>	<p><b>dm</b></p>  <p>2 4 1</p>	<p><b>dm<sup>7</sup></b></p>  <p>2 1 1</p>
<p><b>A</b></p>  <p>2 3 4</p>	<p><b>A</b></p>  <p>1 1 2</p>	<p><b>A<sup>7</sup></b></p>  <p>2 3</p>	<p><b>Amaj<sup>7</sup></b></p>  <p>2 1 3</p>	<p><b>A<sup>4</sup></b></p>  <p>1 1 4</p>	<p><b>am</b></p>  <p>2 3 1</p>	<p><b>am<sup>7</sup></b></p>  <p>2 1</p>
<p><b>E</b></p>  <p>2 3 1</p>	<p><b>E<sup>7</sup></b></p>  <p>2 1</p>	<p><b>E<sup>7</sup></b></p>  <p>2 3 1 4</p>	<p><b>Emaj<sup>7</sup></b></p>  <p>2 3 4</p>	<p><b>E<sup>4</sup></b></p>  <p>2 3 4</p>	<p><b>em</b></p>  <p>2 3</p>	<p><b>em<sup>7</sup></b></p>  <p>2</p>



Die Bezeichnungen "H" für H-Dur und "B" für B-Dur werden nur im deutschsprachigen Raum verwendet. Ansonsten (in anderssprachigen Ausgaben) wird H-Dur mit C und B-Dur mit B $\flat$  bezeichnet. Ebenso werden alle anderen Kreuz- und b-Tonarten mit Vorzeichen versehen:

Es = E $\flat$  , Fis = F $\sharp$  usw..

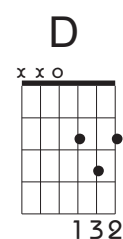
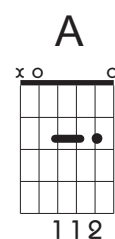
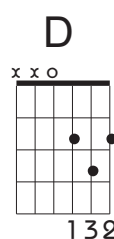
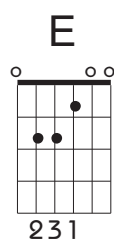
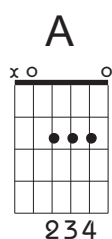
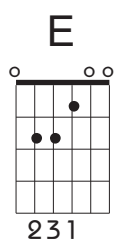


# Der heikle A-Dur-Griff

Der A-Dur Griff klingt oft nicht besonders gut, weil es - auf die herkömmliche Art gegriffen - schwer ist, alle drei Finger knapp vor dem Bundstübchen aufzusetzen. Deswegen schlage ich zwei andere Griffmöglichkeiten vor, die je nach Kombination mit anderen Griffen zur Anwendung kommen. Sie sind am Anfang ungewohnt und deshalb schwieriger zu greifen, aber wenn man sich einmal daran gewöhnt hat, erleichtern sie den Griffwechsel sehr.

## 1) A-Dur im Wechsel mit **E-Dur**

## 2) A-Dur im Wechsel mit **D-Dur**



## 3) A-Dur im Wechsel mit **G-Dur**

Dies ist auch ein Paradebeispiel für den Vorteil des **G-Dur Griffes**, bei dem die A-Saite abgedämpft wird.

