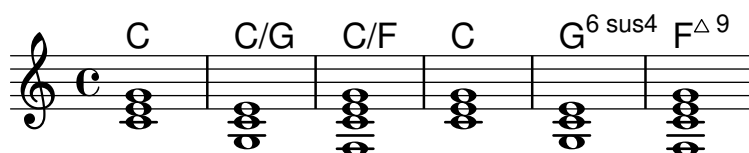


## Known issues and warnings

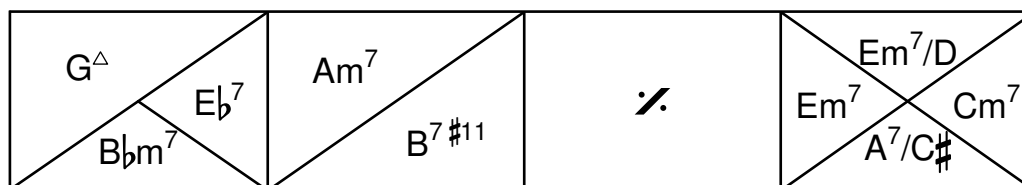
Chord names are determined from both the pitches that are present in the chord and the information on the chord structure that may have been entered in `\chordmode`. If the simultaneous pitches method of entering chords is used, undesired names result from inversions or bass notes.

```
myChords = \relative c' {
  \chordmode { c1 c/g c/f }
  <c e g>1 <g c e> <f c' e g>
}
<<
  \new ChordNames { \myChords }
  \new Staff { \myChords }
>>
```



## Chord grids

In some European countries, particularly France, jazzmen use so-called ‘chord grids’, which notate chords visually by placing them in squares.



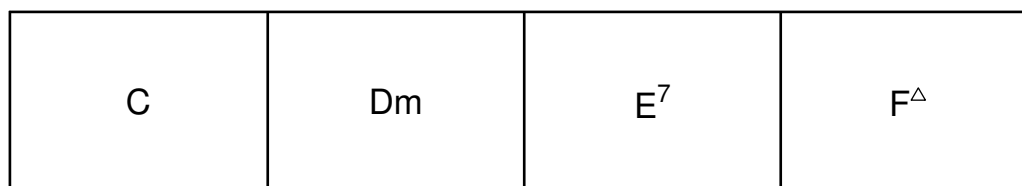
Although they are omitted in the rest of this section for brevity, it is recommended to use the following `\paper` settings for chord grids:

```
\paper {
  indent = 0
  ragged-right = ##f
}
```

`indent = 0` ensures that the first line is not indented as it would normally be, as explained in [paper variables for shifts and indents], page 599). `ragged-right = ##f` is necessary for single-line grids, to ensure they span the whole page; see [paper variables for widths and margins], page 597.

In order to create a chord grid, instantiate a `ChordGrid` context.

```
\new ChordGrid \chordmode { c1 d1:m e1:7 f1:7+ }
```



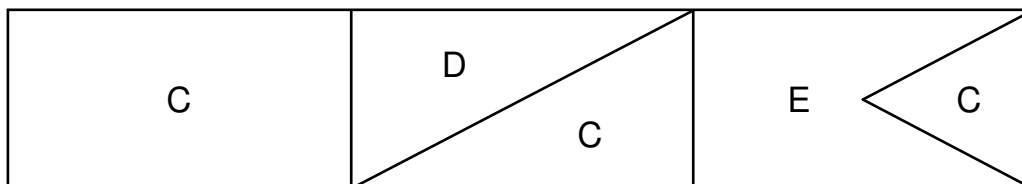
Each square is automatically subdivided.

```
\new ChordGrid \chordmode {
```

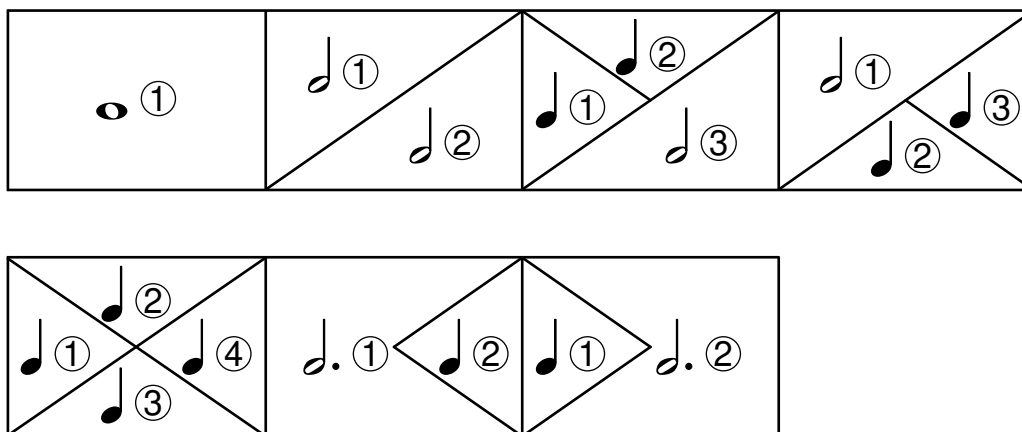
```

c1
d2 c2
e2. c4
}

```



Chords spanning a complete measure are centered within their square. Chords lasting half a measure take half the square, and those lasting a quarter of a measure take a quarter of the square. This summary picture shows the default rules for placing the chord names:



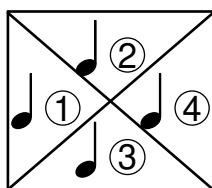
The `\medianChordGridStyle` changes the default display of the case with four chords of equal length to use the style recommended by Philippe Baudoin in his book *Jazz, mode d'emploi* (“*Jazz, user instructions*”).

```

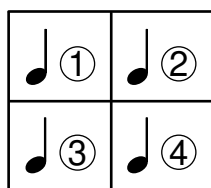
\layout {
  \context {
    \ChordGrid
    \medianChordGridStyle
  }
}

```

**default**



`\medianChordGridStyle`

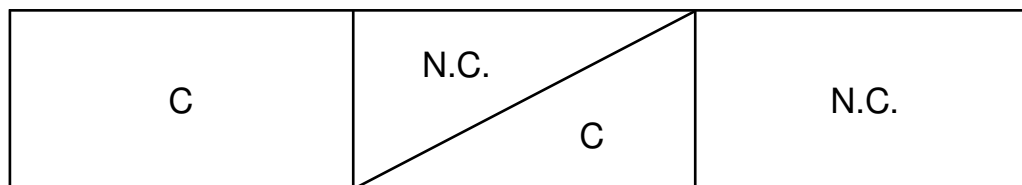


In chord grids, rests cause the `noChordSymbol` to be printed, just like in a regular `ChordNames` context (see [Printing chord names], page 468).

```

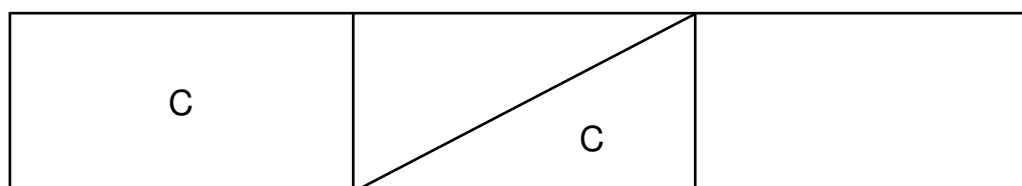
\new ChordGrid \chordmode { c1 r2 c2 R1 }

```



Skips cause blank space. They can occupy part of a square.

```
\new ChordGrid \chordmode { c1 s2 c2 s1 }
```



## Selected Snippets

### *Customing the chord grid style*

Custom divisions of chord squares can be defined through the `measure-division-lines-alist` and `measure-division-chord-placement-alist` properties of `ChordSquare`. These are both alists. Their keys are measure divisions, namely lists which give the fraction of the measure that each chord (or rest) represents. More precisely, a measure division alist is made of positive, exact numbers adding up to 1, for example: `'(1/2 1/4 1/4)`. The exactness requirement means that, e.g., `1/2` is valid but not `0.5`.

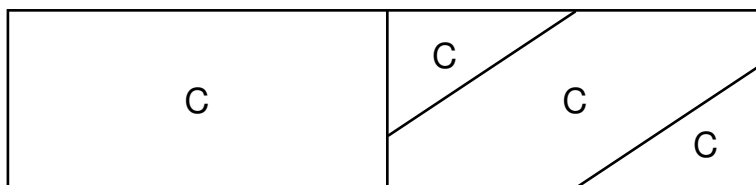
The values in `measure-division-lines-alist` are lists of lines, which are represented as `(x1 y1 x2 y2)`. The line starts at the point `(x1 . y1)` and ends at `(x2 . y2)`. Coordinates are expressed in the `[-1, 1]` scale relative to the extent of the square.

The values in `measure-division-chord-placement-alist` are lists of `(x . y)` pairs giving the placement of the respective chords.

This example defines a peculiar chord grid style that has a rule for measures divided in three equal parts.

```
\paper {
  line-width = 10\cm
  ragged-right = ##f
}

\new ChordGrid \with {
  \override ChordSquare.measure-division-lines-alist =
    #'(((1) . ())
      ((1/3 1/3 1/3) . ((-1 -0.4 0 1) (0 -1 1 0.4))))
  \override ChordSquare.measure-division-chord-placement-alist =
    #'(((1) . ((0 . 0)))
      ((1/3 1/3 1/3) . ((-0.7 . 0.5) (0 . 0) (0.7 . -0.5))))
}
\chordmode {
  \time 3/4
  c2.
  c4 c4 c4
}
```



**See also**

Music Glossary: Section “chord grid” in *Music Glossary*.

Internals Reference: Section “ChordGrid” in *Internals Reference*, Section “ChordGrid-Score” in *Internals Reference*, Section “GridChordName” in *Internals Reference*, Section “ChordSquare” in *Internals Reference*, Section “Grid\_chord\_name\_engraver” in *Internals Reference*, Section “Chord\_square\_engraver” in *Internals Reference*.

**2.7.3 Figured bass**

*Adagio.*

Violino I.

Violino II.

Violone,  
e Cembalo.

6 # 6    6 6 #    6 6 4+ 2

5 6 4 6 5    5 6    6 5    #

6 # 6 6 5 4 4    6 6<sup>b</sup> 6 5<sup>b</sup> 4<sup>b</sup> 3 #    7 6 5    9 8 4 3