

# ILLUSTRATED CHORD PROGRESSIONS EBOOK



# Illustrated Chord Progressions ebook

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# Table of contents

Preface

Explanations

## PART 1

Common finger concept

Guide finger concept

In the key of C

In the key of D

In the key of E

In the key of F

In the key of G

In the key of A

In the key of B

In the key of Am

In the key of Bm

In the key of Dm

In the key of Em

Extended chords

Bass lines

Passing chords

Movable chords

Movable chords with open strings

Standard progressions with alternative fingerings

Progressions including voicings

Assorted progressions

Embellishment and melody

## PART 2

Blues

Bossa nova

Country

Folk

Flamenco

Jazz

Latin

Punk

Rock

PART 3

1st and 2nd endings

Longer progression with reprises

Song examples – verse and chorus

# Preface

The purpose with this ebook is to serve you a variety of chord progressions for guitar illustrated with chord diagrams. This can give you insights of how chord progressions are created and the diagrams makes it easier to play if you don't are familiar with the chords.

The presented chord progressions can be executed with strumming, picking, or a combination of the two. They can be seen as whole units as well as building blocks for songs.

If you are uncertain how to interpret the diagrams, see [How to read chord diagrams](#).

Here are some more how-to guides:

- [How to place the fingers](#)
- [How to strum a chord](#)
- [How to switch between chords](#)

Since these subjects aren't the main topic for this ebook, they are only presented with links.

Below the diagrams are tabs visible. In most cases, the chords only appear once per bar, but that does *not* mean that the chords should be strum only once necessary – all kinds of strumming patterns as well as finger picking can be used, in the away you prefer. Try to vary strumming patterns, with different accents etcetera. That will develop your chord playing.

# Explanations

Here follows clarifications of some specific subjects included in this ebook.

## Fingerings

The numbers (1-4) below each chord diagram indicating which fingers to use are merely suggestions and sometimes you may find that another fingering serves your better.

Notice that the same chord can be indicated with different fingerings. This is because the situation sometimes dictates which fingerings are best suited.

## Common fingers

Common finger means a finger or fingers that remain on the same position on the fretboard through chord changes. The benefit is that chords can be executed with better control and more economy in the movements.

## Guide fingers

Guide fingers are related to common fingers but with the difference that the guide finger can move between frets, but stays on one string.

## Bass lines

Bass lines may be played in the lower register of any instrument such as guitar. When using chords, the bass lines can be combined with further accompaniment in the middle or/and upper register.

## Passing chords

A passing chord is placed between two chords and is typically non-diatonic. As an example, Dbdim7 could be a passing chord between Dm7 and Cmaj7.

## Movable chords

The name probably explains it. It's about chords with fingerings that remains the same when the hand moves up or down the fretboard.

## Voicings

Voicing refers to how notes are organized in chords. Voicings include placement of notes that divides from the main version.

## Embellishment and melody section

The section titled “Embellishment and melody” differs considering diagrams. Instead for the regular chord diagrams, the presented diagrams include both scale and chord notes together. The notes in the chords are indicated with squares and the rest of the notes in the matching scale are indicated with circles.

The purpose here is to illustrate how chords and scales can be combined for creating musical arrangements that include more than just the chords. The examples in the tabs are only simple ideas. The main idea is that you should experiment by combining the chords with the other scale notes to create your own melodies and other musical conceptions.

## 1st and 2nd endings section

The section titled “1st and 2nd endings” involve first and second ending brackets. Including two different endings makes the progression clearer in aspects of how it could function in a song, for example, in a verse.

The bar/bars marked as the first ending should be played at the first run through the progression and ignored in a reprise when the bar/bars marked as the second ending should be played instead.

## Longer progression with reprises section

The section titled “Longer progression with reprises” has a similar idea as the “1st and 2nd endings” section, namely to get closer to how progressions often tend to be used in real song situations.

One part of the progression is played few times (the number written out is only a suggestion), and after that it continues with the rest of the chords.

# Warm up – easy changes

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**1**

**C**  
X O O  
3 2 1

**Am7**  
X O O O  
2 1

**C**  
X O O  
3 2 1

**Am7**  
X O O O  
2 1

0 0 0 0  
1 1 1 1  
2 2 2 2  
3 3 3 3

**2**

**C**  
X O O  
3 2 1

**Fmaj7/A**  
X O O O  
3 2 1

**C**  
X O O  
3 2 1

**Fmaj7/A**  
X O O O  
3 2 1

0 0 0 0  
1 1 1 1  
2 2 2 2  
3 3 3 3

**3**

**G**  
O O O  
2 1 3

**Em**  
O O O O  
1 2

**G**  
O O O  
2 1 3

**Em**  
O O O O  
1 2

3 0 0 0  
0 0 0 0  
2 2 2 2  
3 0 0 0

**4**

**Em**  
O O O O  
2 3

**Am**  
X O O O  
2 3 1

**Em**  
O O O O  
2 3

**Am**  
X O O O  
2 3 1

0 0 0 0  
0 1 2 2  
2 2 2 0  
0 0 0 0

**5**

**E**  
O O O O  
2 3 1

**A7**  
X O O O  
2 3

**E**  
O O O O  
2 3 1

**A7**  
X O O O  
2 3

0 0 0 0  
0 2 2 2  
1 0 0 0  
2 2 2 0  
0 0 0 0



# Common finger concept

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**1**

**D**  
XXO  
  
1 3 2

**Gmaj7(no3)**  
XOO  
  
2 3 1

**A7sus4**  
XO O O  
  
2 3

**D**  
XXO  
  
1 3 2

TAB 4/4

2	2	0	2
3	3	3	3
2	0	0	2
0	0	2	0
0	3	0	0

**2**

**G**  
OO  
  
2 1 3 4

**Cadd9**  
X O  
  
2 1 3 4

**G**  
OO  
  
2 1 3 4

**D**  
XXO  
  
1 3 2

**Em7**  
O O O  
  
1 2 3

TAB 4/4

3	3	3	2	0
3	3	3	3	3
0	0	0	0	0
0	2	0	2	2
2	3	2	0	2
3	3	3	0	0

**3**

**C**  
X O O  
  
3 2 1

**Cadd9**  
X O O  
  
3 2 4

**Cmaj7**  
X O O O  
  
3 2

**Am**  
XO O  
  
2 3 1

**Asus2**  
XO O O  
  
2 3

**Cadd11**  
X O O  
  
3 4 1

TAB 4/4

0	0	0	0	0	0
1	3	0	1	0	1
0	0	0	2	2	0
2	2	2	2	2	3
3	3	3	0	0	3

**4**

**E**  
O O O  
  
2 3 1

**Amaj7**  
XO O  
  
2 1 3

**C#m7**  
X O O  
  
4 2 1

TAB 4/4

0	0	0
0	2	0
1	1	1
2	2	2
0	0	4

**5**

**Dm**  
XXO  
  
2 4 1

**F6**  
XX  
  
3 2 4 1

**Bbmaj7**  
X O  
  
1 3 2 4

**Dsus2**  
XXO O  
  
2 4

TAB 4/4

1	1	0	0
3	3	3	3
2	2	2	2
0	3	3	0
		1	

# Guide finger concept

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1

<p><b>D</b> XXO</p> <p>1 3 2</p>	<p><b>Em/D</b> XXO</p> <p>2 3 1</p>	<p><b>Dmaj7</b> XXO</p> <p>2 3 1</p>	<p><b>G/D</b> XXO</p> <p>1 3 2</p>
<p>T 2 A 3 B 4</p>	<p>3 5 4 0</p>	<p>5 7 6 0</p>	<p>7 8 7 0</p>

2

<p><b>Am</b> XO O</p> <p>2 3 1</p>	<p><b>Asus2</b> XO OO</p> <p>2 3</p>	<p><b>Cmaj7</b> X OOO</p> <p>3 2</p>	<p><b>Em9/D</b> X O O</p> <p>3 2 1</p>
<p>0 1 2 2 0</p>	<p>0 0 2 2 0</p>	<p>0 0 0 2 3</p>	<p>0 3 0 4 5</p>

3

<p><b>Cmaj7/A</b> XX OO</p> <p>3 1</p>	<p><b>Em/G</b> XX OO</p> <p>2 1</p>	<p><b>Asus2/F</b> XX OO</p> <p>2 1</p>	<p><b>E</b> XX OO</p> <p>2 1</p>
<p>0 0 5 7</p>	<p>0 0 4 5</p>	<p>0 0 2 3</p>	<p>0 0 1 2</p>

4

<p><b>Bm7</b> X XX</p> <p>1 2 3</p>	<p><b>E7</b> X XX</p> <p>2 1 3</p>	<p><b>A7</b> X XX</p> <p>1 2 3</p>	<p><b>D7</b> X XX</p> <p>2 1 3</p>
<p>7 7 7</p>	<p>7 6 7</p>	<p>6 5 5</p>	<p>5 4 5</p>

5

<p><b>Dmaj7</b> X XX</p> <p>2 1 3</p>	<p><b>Bm7</b> X XX</p> <p>1 2 3</p>	<p><b>Em7</b> X XX</p> <p>2 1 3</p>	<p><b>A7</b> X XX</p> <p>1 2 3</p>
<p>6 4 5</p>	<p>7 7 7</p>	<p>7 5 7</p>	<p>6 5 5</p>

# In the key of C

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**1**

**C**  
X O O  
3 2 1

**F**  
XX  
3 2 1 1

**G**  
O O O  
2 1 3

**C**  
X O O  
3 2 1

0 1 2 3 | 1 2 3 | 3 0 0 2 3 | 0 1 0 2 3

**2**

**C**  
X O O  
3 2 1

**Dm**  
XXO  
2 3 1

**G**  
O O O  
2 1 3

**C**  
X O O  
3 2 1

0 1 2 3 | 1 3 2 0 | 3 0 0 2 3 | 0 1 0 2 3

**3**

**C**  
X O O  
3 2 1

**Em**  
O O O O  
1 2

**Am**  
XO O  
2 3 1

**F**  
XX  
3 2 1 1

0 1 2 3 | 0 0 2 2 0 | 0 1 2 2 0 | 1 1 2 3

**4**

**C**  
X O O  
3 2 1

**G**  
O O O  
2 1 3

**Am**  
XO O  
2 3 1

**F**  
XX  
3 2 1 1

**G**  
O O O  
2 1 3

0 1 2 3 | 3 0 0 2 3 | 0 1 2 2 0 | 1 1 2 3 | 3 0 0 2 3

**5**

**C**  
X O O  
3 2 1

**Cmaj7**  
X O O O  
3 2

**Asus2**  
XO O O  
2 3

**Cadd9**  
X O O  
3 2 4

0 1 2 3 | 0 0 2 3 | 0 0 2 0 | 0 3 2 3

End of preview