

The Chord Training ebook

*Chords & progressions
illustrated with
chord diagrams*

The Chord Training ebook

FREE VERSION

AN EBOOK FROM GUITAR-CHORD.ORG

Copyright © 2025 Guitar-chord.org.

All Rights Reserved. No part of this publication may be reproduced in any form or by any means without permission from the publisher except for personal use.

Table of contents

C Major

D Major

E Major

G Major

A Major

A Minor

C Minor

D Minor

E Minor

C major chord progressions

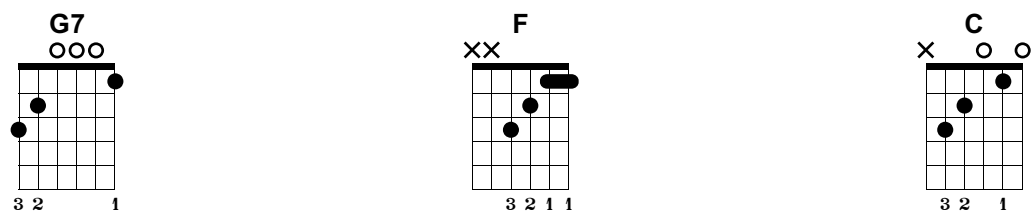
Warm-up v amp. The concept of common finger: don't lift the fingers on the 4th or 2nd string



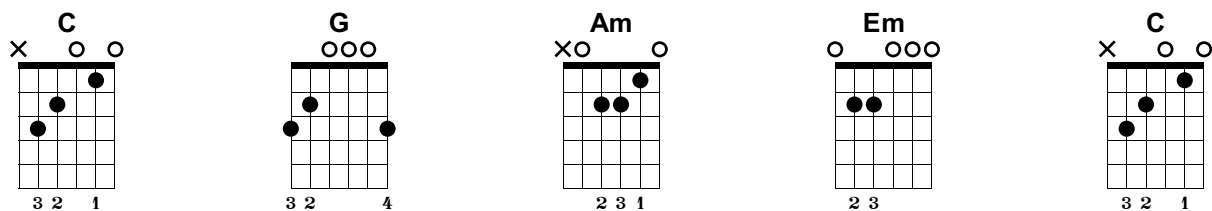
The concept of groupings: move the middle and ring fingers together



Cadence in C major



A common diatonic progression



A non-diatonic progression, due to the presence of E major

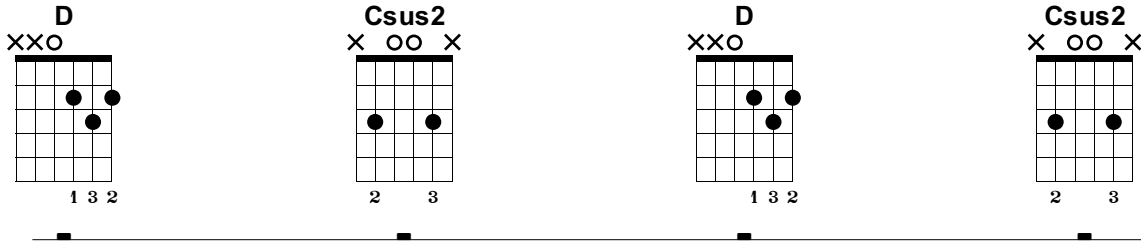


The C major function as IV chord in the key of G major

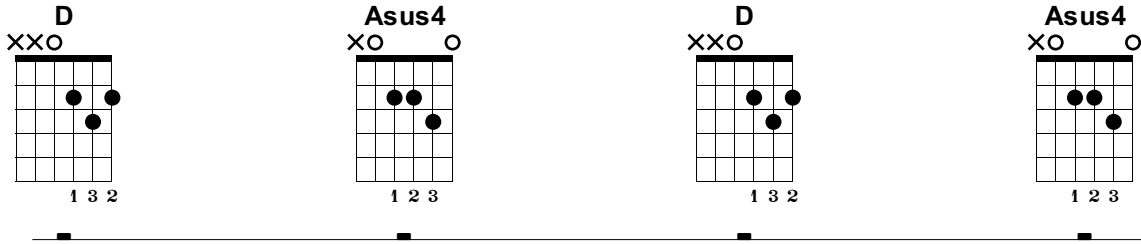


D major chord progressions

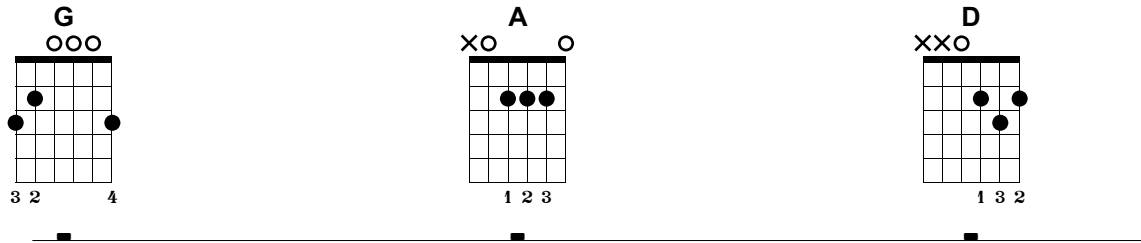
Warm-up v amp. The concept of common finger: don't lift the finger on the 2nd string



The concept of common finger: don't move the finger on the 2nd string



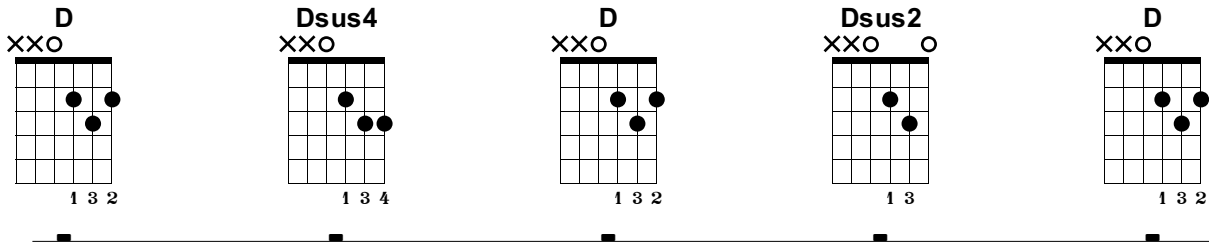
Cadence in D major



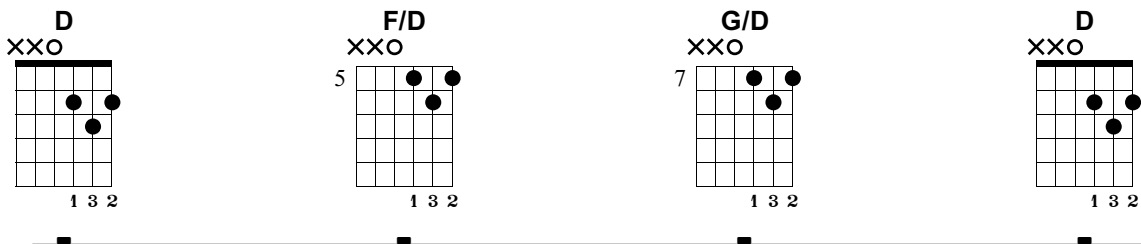
F#7 is a valid option as a non-diatonic chord in the D major key



Only add or lift a finger on the first string



The D chord shape as movable with open D string



E major chord progressions

Warm-up vamp. The concept of common finger: don't move the finger on the 3rd string

<p>E</p> <p>2 3 1</p>	<p>Amaj7</p> <p>2 1 3</p>	<p>E</p> <p>2 3 1</p>	<p>Amaj7</p> <p>2 1 3</p>
------------------------------	----------------------------------	------------------------------	----------------------------------

The sus chord creates tension before moving on to a new chord

<p>E</p> <p>2 3 1</p>	<p>Esus4</p> <p>2 3 4</p>	<p>A</p> <p>2 3 4</p>	<p>E</p> <p>2 3 1</p>
------------------------------	----------------------------------	------------------------------	------------------------------

Cadence in E major including extended chords

<p>B11</p> <p>2 1 3</p>	<p>Amaj7</p> <p>2 1 3</p>	<p>E</p> <p>2 3 1</p>
--------------------------------	----------------------------------	------------------------------

A diatonic progression with economy in finger movements

<p>E</p> <p>2 3 1</p>	<p>F#m11</p> <p>1 2 3</p>	<p>Amaj9</p> <p>2 1</p>	<p>E</p> <p>2 3 1</p>
------------------------------	----------------------------------	--------------------------------	------------------------------

A progression based on some four-string voicings

<p>E</p> <p>2 1</p>	<p>Esus4/F#</p> <p>3 1</p>	<p>E/G#</p> <p>3 1</p>	<p>Aadd9</p> <p>3 2</p>
----------------------------	-----------------------------------	-------------------------------	--------------------------------

The E major as movable shape with open low and high strings

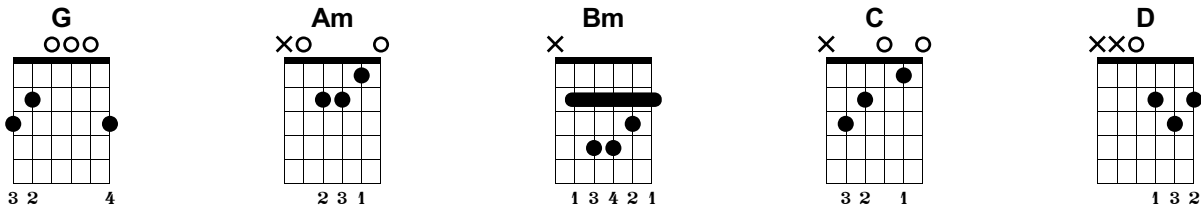
<p>E</p> <p>2 3 1</p>	<p>Badd11/E</p> <p>2 3 1</p>	<p>Aadd9/E</p> <p>2 3 1</p>	<p>E</p> <p>2 3 1</p>
------------------------------	-------------------------------------	------------------------------------	------------------------------

G major chord progressions

Warm-up vamp. The concept of common finger: don't move the finger on the 5th string



A chord stream progression, which is a progression type that involves diatonic chords that follows the scale order.



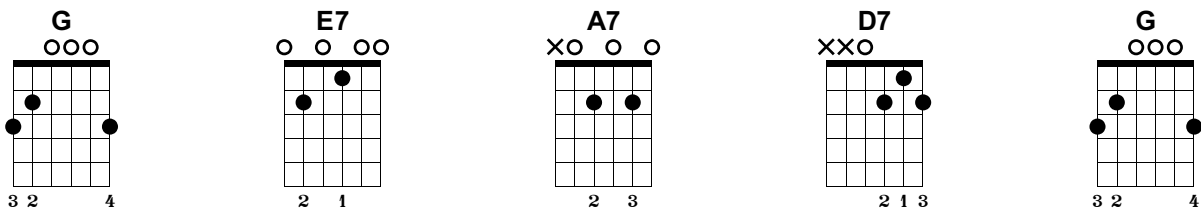
Cadence in G major



D with F# in the bass between G and Em creates a descending bass line



Progression based on the circle of fifths



A common alternative fingering for the G chord, which suits well with Cadd9



A major chord progressions

Warm-up vamp

Four guitar chord diagrams for a warm-up vamp:

- A**: Fretboard diagram with fingerings 1 2 3. Muted strings: 4, 5, 6.
- D**: Fretboard diagram with fingerings 1 3 2. Muted strings: 4, 5, 6.
- A**: Fretboard diagram with fingerings 1 2 3. Muted strings: 4, 5, 6.
- D**: Fretboard diagram with fingerings 1 3 2. Muted strings: 4, 5, 6.

Cadence in A major

Three guitar chord diagrams for a cadence in A major:

- D**: Fretboard diagram with fingerings 1 3 2. Muted strings: 4, 5, 6.
- E**: Fretboard diagram with fingerings 2 3 1. Muted strings: 4, 5, 6.
- A**: Fretboard diagram with fingerings 1 2 3. Muted strings: 4, 5, 6.

Creating a riff with sus chords

Four guitar chord diagrams for creating a riff with sus chords:

- A**: Fretboard diagram with fingerings 1 2 3. Muted strings: 4, 5, 6.
- Asus2**: Fretboard diagram with fingerings 1 2. Muted strings: 4, 5, 6.
- Asus4**: Fretboard diagram with fingerings 1 2 4. Muted strings: 4, 5, 6.
- A**: Fretboard diagram with fingerings 1 2 3. Muted strings: 4, 5, 6.

Moveable A major shape with open A string. The concept of guide finger: the index finger stays on the same strings

Four guitar chord diagrams showing moveable A major shapes with open A string:

- A**: Fretboard diagram with fingerings 1 1 1. Muted strings: 4, 5, 6. Guide finger (index) on strings 2, 3, 4.
- C/A**: Fretboard diagram with fingerings 1 1 1. Muted strings: 4, 5, 6. Guide finger (index) on strings 2, 3, 4.
- D/A**: Fretboard diagram with fingerings 1 1 1. Muted strings: 4, 5, 6. Guide finger (index) on strings 2, 3, 4.
- A**: Fretboard diagram with fingerings 1 1 1. Muted strings: 4, 5, 6. Guide finger (index) on strings 2, 3, 4.

Tonic pedal point progression with open A-string

Four guitar chord diagrams for a tonic pedal point progression with open A-string:

- A**: Fretboard diagram with fingerings 1 1 1. Muted strings: 4, 5, 6. Guide finger (index) on strings 2, 3, 4.
- D/A**: Fretboard diagram with fingerings 3 1 2. Muted strings: 4, 5, 6. Guide finger (index) on strings 2, 3, 4.
- E/A**: Fretboard diagram with fingerings 3 1 2. Muted strings: 4, 5, 6. Guide finger (index) on strings 2, 3, 4.
- A**: Fretboard diagram with fingerings 1 1 1. Muted strings: 4, 5, 6. Guide finger (index) on strings 2, 3, 4.

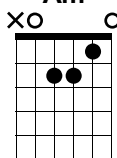
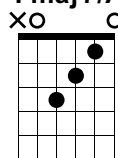
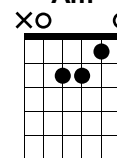
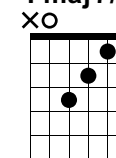
Many of the matching chords are commonly played as bar chords

Four guitar chord diagrams for bar chords:

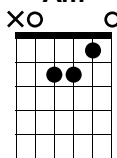
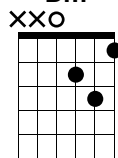
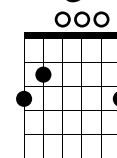
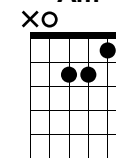
- A**: Fretboard diagram with fingerings 1 2 3. Muted strings: 4, 5, 6.
- F#m**: Fretboard diagram with fingerings 1 3 4 1 1 1. Muted strings: 4, 5, 6.
- C#m**: Fretboard diagram with fingerings 1 3 4 2 1. Muted strings: 4, 5, 6.
- Bm**: Fretboard diagram with fingerings 1 3 4 2 1. Muted strings: 4, 5, 6.

A minor chord progressions

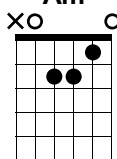
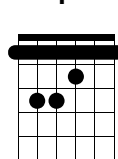
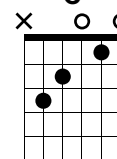
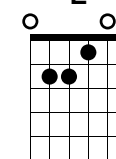
Warm-up v amp. Notice also the possibility to add the little finger at 3rd string, 3rd fret for Fmaj7

<p>Am</p>  <p>x0 2 3 1</p>	<p>Fmaj7/A</p>  <p>x0 3 2 1</p>	<p>Am</p>  <p>x0 2 3 1</p>	<p>Fmaj7/A</p>  <p>x0 3 2 1</p>
---	---	--	---

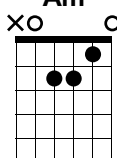
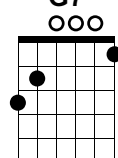
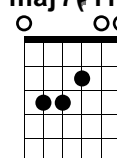
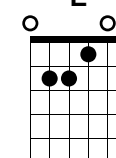
Dm and G are common chords in progressions in the A minor key

<p>Am</p>  <p>x0 2 3 1</p>	<p>Dm</p>  <p>xx0 2 3 1</p>	<p>G</p>  <p>3 2 0 0 3 2</p>	<p>Am</p>  <p>x0 2 3 1</p>
---	---	--	--

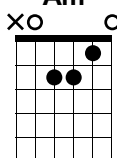
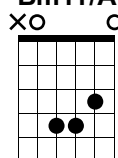
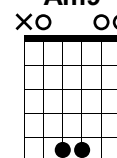
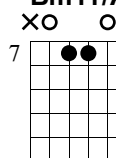
The last chord creates tension and wants to resolve back to the Am

<p>Am</p>  <p>x0 2 3 1</p>	<p>F</p>  <p>1 3 4 2 1 1</p>	<p>C</p>  <p>x 3 2 0 1 0</p>	<p>E</p>  <p>0 2 3 1 0 0</p>
--	---	---	---

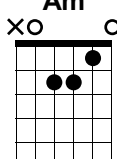
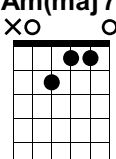
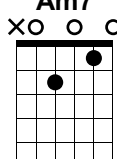
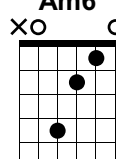
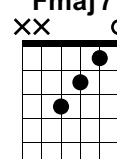
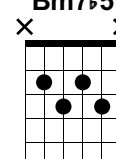
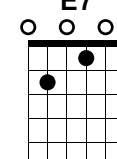
Andalusian cadence in A minor

<p>Am</p>  <p>x0 2 3 1</p>	<p>G7</p>  <p>3 2 0 0 3 2</p>	<p>Fmaj7(11)/E</p>  <p>0 2 3 1 0 0</p>	<p>E</p>  <p>0 2 3 1 0 0</p>
---	---	--	--

Using two shapes in different positions create chord voicings

<p>Am</p>  <p>x0 2 3 1</p>	<p>Bm11/A</p>  <p>x0 2 3 1</p>	<p>Am9</p>  <p>x0 2 3</p>	<p>Bm11/A</p>  <p>7 0 2 3</p>
---	--	---	---

Chords with many common tones that mostly affects the middle voice

<p>Am</p>  <p>x0 2 3 1</p>	<p>Am(maj7)</p>  <p>x0 3 1 2</p>	<p>Am7</p>  <p>x0 2 1</p>	<p>Am6</p>  <p>x0 4 2 1</p>	<p>Fmaj7</p>  <p>xx 3 2 1</p>	<p>Bm7b5</p>  <p>x 1 3 2 4</p>	<p>E7</p>  <p>0 2 1 0 0 0</p>
---	--	---	---	---	--	---

C minor chord progressions

Warm-up v amp. Bar shape with the bass note on the 5th string is the most common fingering for the C minor chord

Cm7 1 3 1 2 1	Cm11 1 1 1 2 1	Cm7 1 3 1 2 1	Cm11 1 1 1 2 1
-----------------------------	------------------------------	-----------------------------	------------------------------

The G major chord include notes that matches both C minor harmonic and melodic scales

Cm 1 3 4 2 1	Bb 1 3 4 2 1 1	Ab 1 3 4 2 1 1	G 1 3 4 2 1 1
----------------------------	------------------------------	------------------------------	-----------------------------

Chords suitable for fingerpicking style. Gsus4 resolves into G

Cm XX 1 1 1 1	Ab XX 1 3 1 1	Gsus4 XX 1 3 1 1	G XX 1 2 1 1
--------------------------------	--------------------------------	-----------------------------------	-------------------------------

The index bar finger alone creates a passing chord between Cm and Bb

Cm X 1 3 4 2 1	Bb6/C X 1 1 1 1 1	Bb X 1 3 3 3 1	F 1 3 4 2 1 1
---------------------------------	------------------------------------	---------------------------------	-----------------------------

Alternative fingering for C minor with an open G-string

Cm X O X 1 3 2	Abmaj7(no3) X O X 1 3 2	Cm X O X 1 3 2	Bb6 X O X 1 3 4
---------------------------------	--	---------------------------------	----------------------------------

Alternative fingering for C minor higher up the fretboard

Cm XX X 8 3 1 1	Eb/Bb XX X 8 1 1 1	Ab5 XX X 6 1 3 4	Bb XX X 6 3 2 1
-------------------------------------	--	--------------------------------------	-------------------------------------

D minor chord progressions

Warm-up vamp

<p>Dm</p> <p>XXO 2 4 1</p>	<p>B♭maj7</p> <p>X X X X 1 3 2 4</p>	<p>Dm</p> <p>XXO 2 4 1</p>	<p>B♭maj7</p> <p>X X X X 1 3 2 4</p>
---------------------------------------	---	---------------------------------------	---

The non-diatonic A dominant chord wants to resolve to the D minor

<p>Dm</p> <p>XXO 2 3 1</p>	<p>C</p> <p>X O O 3 2 1</p>	<p>A7</p> <p>X O O O 2 3</p>	<p>Dm</p> <p>XXO 2 3 1</p>
---------------------------------------	--	---	---------------------------------------

The concept of common finger: don't move the finger on the 2nd string

<p>Dm</p> <p>XXO 2 4 1</p>	<p>C⁶/₉</p> <p>X O O 3 1 2 4</p>	<p>B♭maj7</p> <p>X O X 1 2 4</p>	<p>Asus4</p> <p>X O X 1 2 4</p>
---------------------------------------	---	---	--

Progression with a descending bass line

<p>Dm</p> <p>XXO 2 4 1</p>	<p>Dm/C</p> <p>X O 3 2 4 1</p>	<p>G7/B</p> <p>X O O 2 4 1</p>	<p>B♭maj7</p> <p>X O X 1 2 4</p>	<p>Dm</p> <p>XXO 2 4 1</p>
---------------------------------------	---	---	---	---------------------------------------

Using the open D-string as pedal point and including an alternative fingering for the Dm higher on the fretboard

<p>Dm</p> <p>XXO 2 3 1</p>	<p>B♭/D</p> <p>6 XXO 2 1 1</p>	<p>C/D</p> <p>8 XXO 2 1 1</p>	<p>Dm</p> <p>10 XXO 1 1 1</p>
---------------------------------------	---	--	--

Dm acts as a so-called pivot chord in a key change with shared tones in the chords before and after the change

<p>Em</p> <p>O O O O 1 2</p>	<p>A7</p> <p>X O O O 2 3</p>	<p>Dm</p> <p>XXO 2 3 1</p>
---	---	---------------------------------------

E minor chord progressions

Warm-up vamp. The concept of groupings: move the involved fingers together

Em Esus4 Em Esus4

C, D and G are all prime matching chords in progressions with E minor

Em C D G

A progression that also is a typical blues turnaround

Em Am C7 B7 Em

The concept of common finger: don't move the finger on the 5th string

Em Em(maj7) Em7 B11 Em

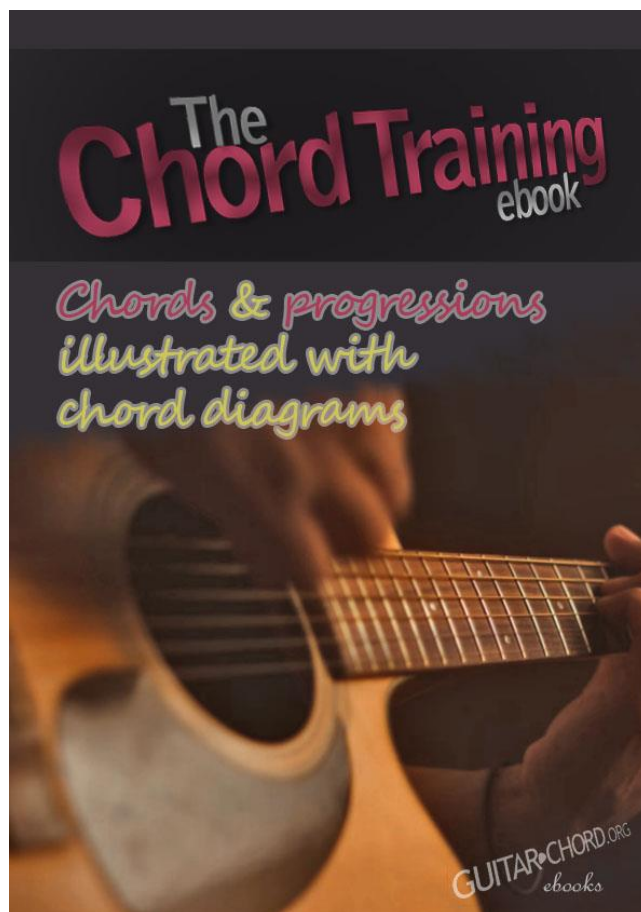
The E minor as bar chord with the bass on the 5th string

Em C G D

Alternative fingering for E minor higher up the fretboard

Em Em9 Cmaj7/E B11 Em

THIS MATERIAL IS PART OF THE CHORD TRAINING EBOOK



[Order the full version](#)