

The Chord Training ebook

*Chords & progressions
illustrated with
chord diagrams*

The Chord Training ebook

AN EBOOK FROM GUITAR-CHORD.ORG

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Table of contents

C Major

D Major

E Major

G Major

A Major

C Minor

D Minor

E Minor

A Minor

C major chord progressions

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

Four guitar chord diagrams illustrating a warm-up vamp progression: C, Am, C, Am. Each diagram shows fingerings (3 2 1 for C, 2 3 1 for Am) and common fingers between adjacent chords.

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

Four guitar chord diagrams illustrating a progression: C, Fmaj7, C, Fmaj7. Fingerings are 3 2 1 for C and 3 2 1 for Fmaj7, showing how the middle and ring fingers move together.

Cadence in C major

Four guitar chord diagrams illustrating a cadence in C major: C, G7, F, C. Fingerings are 3 2 1 for C, 3 2 1 for G7, 3 2 1 1 for F, and 3 2 1 for C.

A common diatonic progression

Five guitar chord diagrams illustrating a common diatonic progression: C, G, Am, Em, C. Fingerings are 3 2 1 for C, 3 2 4 for G, 2 3 1 for Am, 2 3 for Em, and 3 2 1 for C.

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

Four guitar chord diagrams illustrating a non-diatonic progression: C, E, Am, F. Fingerings are 3 2 1 for C, 2 3 1 for E, 2 3 1 for Am, and 3 2 1 1 for F.

The C major as bar chord with two shapes in action

Four guitar chord diagrams illustrating the C major as bar chords with two shapes in action: C (shape 1), F, Eb, C (shape 2). Fingerings are 1 3 4 2 1 for C, 1 3 3 3 1 for F, 1 3 3 3 1 for Eb, and 1 3 3 3 1 for C.

D major chord progressions

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

Four guitar chord diagrams illustrating a progression: D, Asus4, D, Asus4. Each diagram shows the fretboard with fingerings and string muting (XXO).

- D:** Fretboard with fingers 1, 3, 2 on strings 2, 3, 4. Muting on strings 1 and 5.
- Asus4:** Fretboard with fingers 1, 2, 3 on strings 2, 3, 4. Muting on strings 1 and 5.
- D:** Fretboard with fingers 1, 3, 2 on strings 2, 3, 4. Muting on strings 1 and 5.
- Asus4:** Fretboard with fingers 1, 2, 3 on strings 2, 3, 4. Muting on strings 1 and 5.

Cadence in D major

Four guitar chord diagrams illustrating a cadence: D, G, A, D. Each diagram shows the fretboard with fingerings and string muting (XXO).

- D:** Fretboard with fingers 1, 3, 2 on strings 2, 3, 4. Muting on strings 1 and 5.
- G:** Fretboard with fingers 3, 2, 4 on strings 2, 3, 4. Muting on strings 1 and 5.
- A:** Fretboard with fingers 1, 2, 3 on strings 2, 3, 4. Muting on strings 1 and 5.
- D:** Fretboard with fingers 1, 3, 2 on strings 2, 3, 4. Muting on strings 1 and 5.

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

Four guitar chord diagrams illustrating a progression: D, F#7, G6, D. Each diagram shows the fretboard with fingerings and string muting (XXO).

- D:** Fretboard with fingers 1, 3, 2 on strings 2, 3, 4. Muting on strings 1 and 5.
- F#7:** Fretboard with fingers 3, 2, 1 on strings 2, 3, 4. Muting on strings 1 and 5.
- G6:** Fretboard with fingers 3, 2 on strings 2, 3. Muting on strings 1 and 5.
- D:** Fretboard with fingers 1, 3, 2 on strings 2, 3, 4. Muting on strings 1 and 5.

Only add or lift a finger on the first string

Five guitar chord diagrams illustrating a progression: D, Dsus4, D, Dsus2, D. Each diagram shows the fretboard with fingerings and string muting (XXO).

- D:** Fretboard with fingers 1, 3, 2 on strings 2, 3, 4. Muting on strings 1 and 5.
- Dsus4:** Fretboard with fingers 1, 3, 4 on strings 2, 3, 4. Muting on strings 1 and 5.
- D:** Fretboard with fingers 1, 3, 2 on strings 2, 3, 4. Muting on strings 1 and 5.
- Dsus2:** Fretboard with fingers 1, 3 on strings 2, 3. Muting on strings 1 and 5.
- D:** Fretboard with fingers 1, 3, 2 on strings 2, 3, 4. Muting on strings 1 and 5.

The D chord shape as movable with open D string

Four guitar chord diagrams illustrating a progression: D, F/D, G/D, D. Each diagram shows the fretboard with fingerings and string muting (XXO).

- D:** Fretboard with fingers 1, 3, 2 on strings 2, 3, 4. Muting on strings 1 and 5.
- F/D:** Fretboard with finger 5 on string 1, and fingers 1, 3, 2 on strings 2, 3, 4. Muting on strings 1 and 5.
- G/D:** Fretboard with finger 7 on string 1, and fingers 1, 3, 2 on strings 2, 3, 4. Muting on strings 1 and 5.
- D:** Fretboard with fingers 1, 3, 2 on strings 2, 3, 4. Muting on strings 1 and 5.

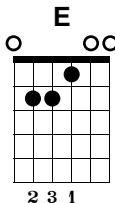
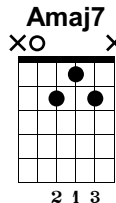
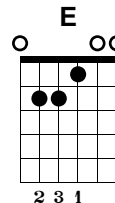
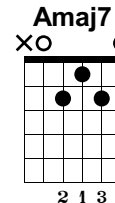
The D major as bar chord with the bass on the 5th string

Four guitar chord diagrams illustrating a progression: D, Bm, F#m, D. Each diagram shows the fretboard with bar chords and fingerings.

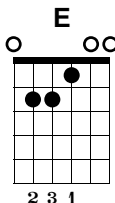
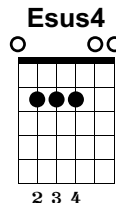
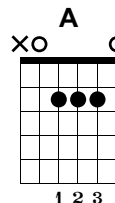
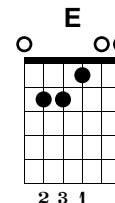
- D:** Bar chord on the 5th string with fingers 1, 3, 3, 3, 1 on strings 1-5.
- Bm:** Bar chord on the 7th string with fingers 1, 3, 4, 1, 1, 1 on strings 1-6.
- F#m:** Bar chord on the 9th string with fingers 1, 3, 4, 2, 1 on strings 1-5.
- D:** Bar chord on the 5th string with fingers 1, 3, 3, 3, 1 on strings 1-5.

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>
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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>1 2 3</p>	 <p>E</p> <p>2 3 1</p>
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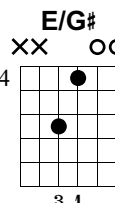
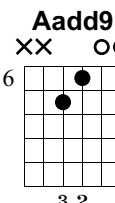
Cadence in E major including extended chords

 <p>E</p> <p>2 3 1</p>	 <p>B11</p> <p>2 1 3</p>	 <p>Amaj7</p> <p>2 1 3</p>	 <p>E</p> <p>2 3 1</p>
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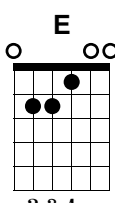
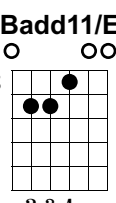
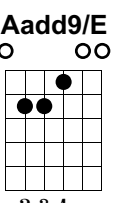
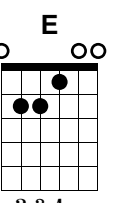
A diatonic progression with economy in finger movements

 <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>
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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>
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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>
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G major chord progressions

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

Cadence in G major

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

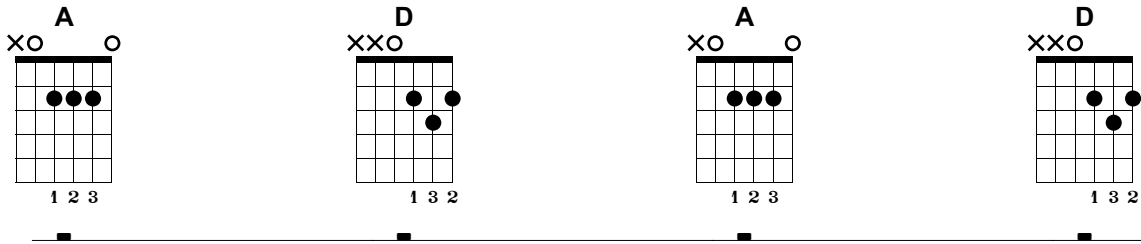
Progression based on the circle of fifths

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

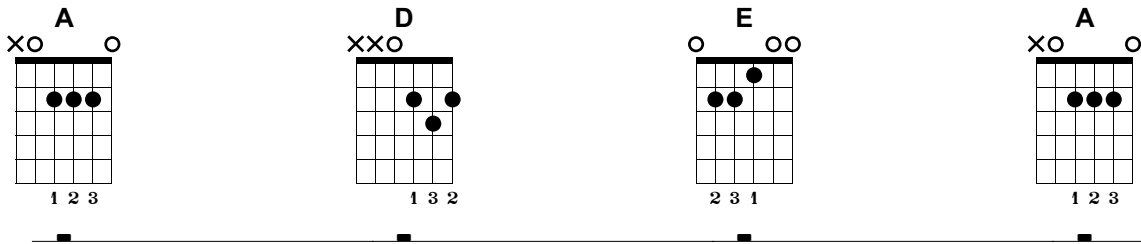
The G major as bar chord with the bass on the 6th string

A major chord progressions

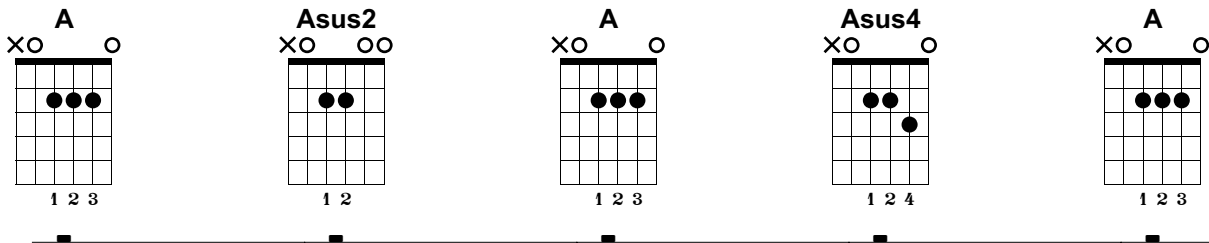
Warm-up vamp



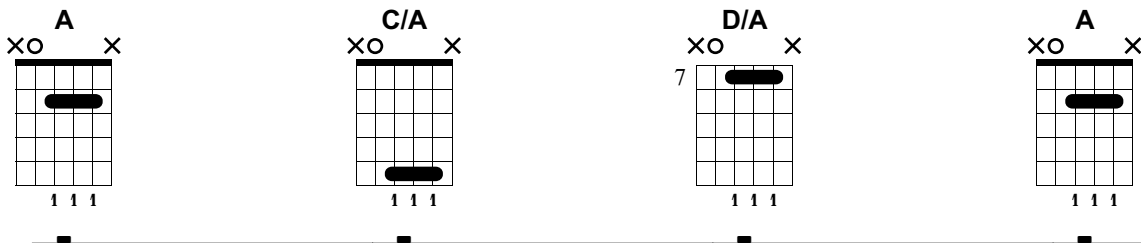
Cadence in A major



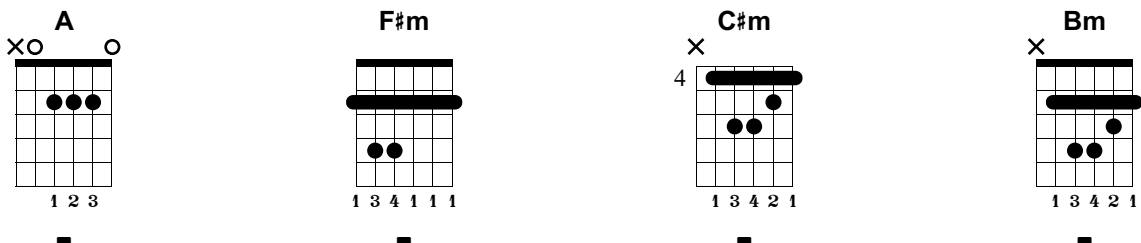
Creating a riff with sus chords



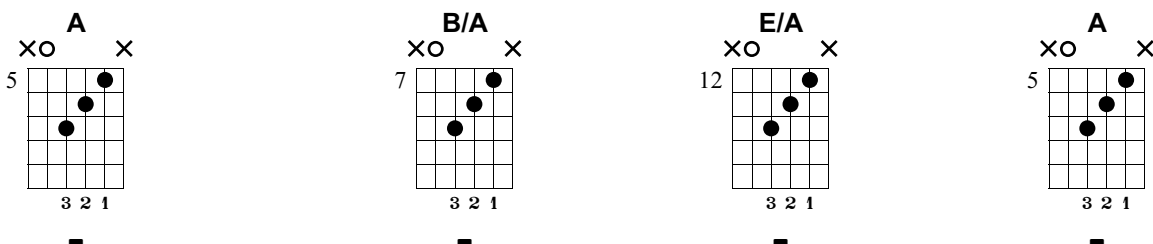
Moveable A major shape with open A string



Many of the matching chords are commonly played as bar chords



Alternative fingering and combining movable shape



C minor chord progressions

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

Cm	F	Cm	F
X		X	
1 3 4 2 1	1 3 4 2 1 1	1 3 4 2 1	1 3 4 2 1 1

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

Cm	B\flat	A\flat	G
X			
1 3 4 2 1	1 3 4 2 1 1	1 3 4 2 1 1	1 3 4 2 1 1

Chords suitable for fingerpicking style. Gsus4 resolves into G

Cm	A\flat	Gsus4	G
XX	XX	XX	XX
1 1 1 1	1 2 1 1	1 4 1 1	1 2 1 1

The index bar finger can create a passing chord between Cm and B \flat

Cm	B\flat6/C	B\flat	F
X	X	X	
1 3 4 2 1	1 1 1 1 1	1 3 3 3 1	1 3 4 2 1 1

Alternative fingering for C minor with an open G-string

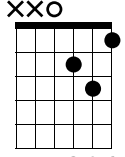
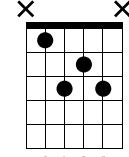
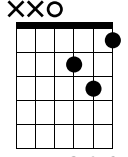
Cm	A\flat maj7(no3)	Cm	B\flat6
X O X	X O X	X O X	X O X
1 3 2	1 3 2	1 3 2	1 3 4

Alternative fingering for C minor higher up the fretboard

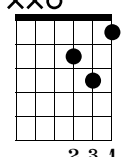
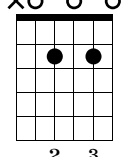
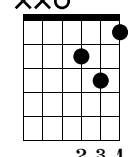
Cm	E\flat/B\flat	A\flat5	B\flat
XX X	XX X	XX X	XX X
3 1 1	1 1 1	1 3 4	3 2 1

D minor chord progressions

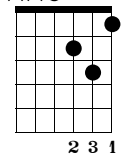
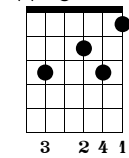
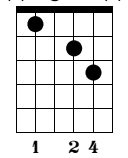
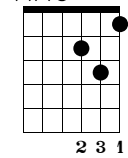
Warm-up vamp

<p>Dm</p> <p>XXO</p>  <p>2 3 1</p>	<p>B♭maj7</p> <p>X X</p>  <p>1 3 2 4</p>	<p>Dm</p> <p>XXO</p>  <p>2 3 1</p>	<p>B♭maj7</p> <p>X X</p>  <p>1 3 2 4</p>
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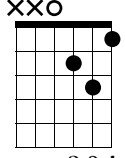
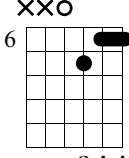
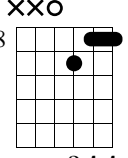
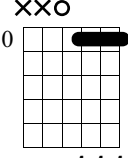
The non-diatonic A dominant chord wants to resolve to the D minor

<p>Dm</p> <p>XXO</p>  <p>2 3 1</p>	<p>C</p> <p>X O O</p>  <p>3 2 1</p>	<p>A7</p> <p>XO O O</p>  <p>2 3</p>	<p>Dm</p> <p>XXO</p>  <p>2 3 1</p>
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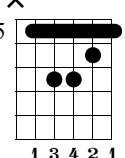
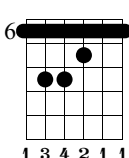
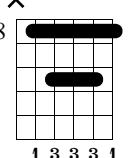
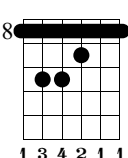
Progression with a descending bass line

<p>Dm</p> <p>XXO</p>  <p>2 3 1</p>	<p>Dm/C</p> <p>X O</p>  <p>3 2 4 1</p>	<p>B♭maj7</p> <p>X O X</p>  <p>1 2 4</p>	<p>Dm</p> <p>XXO</p>  <p>2 3 1</p>
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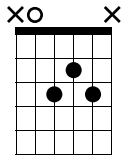
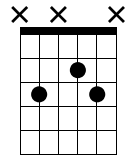
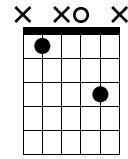
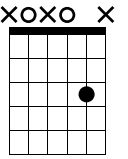
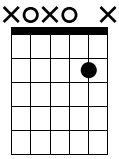
Using the open D-string as pedal point and including an alternative fingering for the Dm higher on the fretboard

<p>Dm</p> <p>XXO</p>  <p>2 3 1</p>	<p>B♭/D</p> <p>XXO</p> <p>6</p>  <p>2 1 1</p>	<p>C/D</p> <p>XXO</p> <p>8</p>  <p>2 1 1</p>	<p>Dm</p> <p>XXO</p> <p>10</p>  <p>1 1 1</p>
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The D minor as bar chord with the bass on the 5th string

<p>Dm</p> <p>X</p> <p>5</p>  <p>1 3 4 2 1</p>	<p>B♭</p> <p>6</p>  <p>1 3 4 2 1 1</p>	<p>F</p> <p>X</p> <p>8</p>  <p>1 3 3 3 1</p>	<p>C</p> <p>8</p>  <p>1 3 4 2 1 1</p>
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Using two shapes in different positions create chord voicings

<p>Dm/A</p> <p>XO X</p>  <p>2 1 3</p>	<p>C6sus2</p> <p>X X X</p>  <p>2 1 3</p>	<p>Gm/B♭</p> <p>X XO X</p>  <p>1 3</p>	<p>A7sus4</p> <p>XOXO X</p>  <p>3</p>	<p>A7</p> <p>XOXO X</p>  <p>2</p>
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E minor chord progressions

Warm-up vamp. The concept of groupings: move the middle and ring fingers together

Em Esus4 Em Esus4

C, D and G are common chords in progressions in the E minor key

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) B11 Em

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

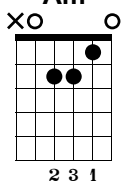
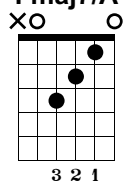
Em C G D

Alternative fingering for E minor higher up the fretboard

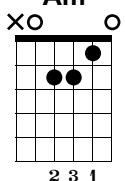
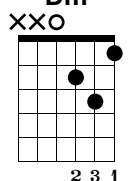
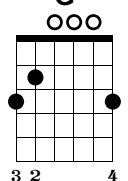
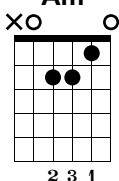
Em Em9 Cmaj7/E

A minor chord progressions

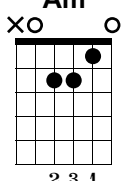
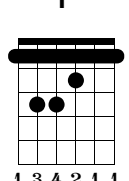
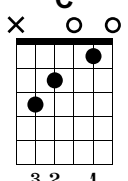
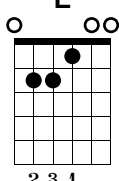
Warm-up vamp

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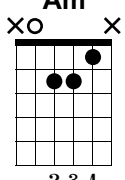
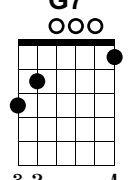
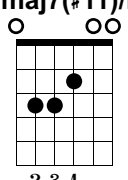
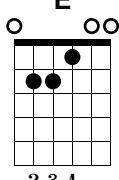
Dm and G are common chords in progressions in the A minor key

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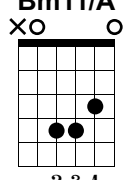
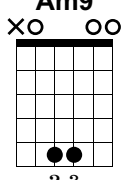
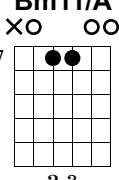
The last chord creates tension and wants to resolve back to the Am

<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</p>	<p>E</p>  <p>0 2 3 1 0 0</p>
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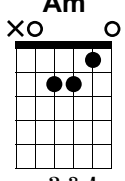
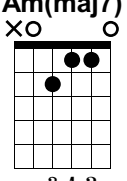
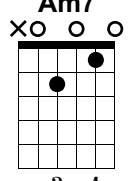
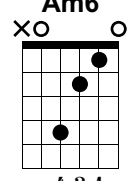
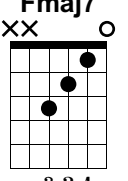
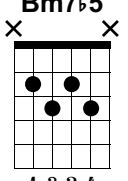
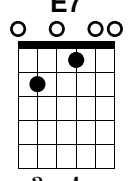
Andalusian cadence in A minor

<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>
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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>
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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</p>
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