

Guitar Chord Reference

A Comprehensive Visual Guide Standard Tuning: E – A – D – G – B – e

Theory (A – G) · Open chords · Barre chords · 7ths · Sus · Power · Add9 · Aug · Dim

This guide is a self-contained reference for guitarists at any level, from the first open chord to complex jazz voicings. It is organised in three parts.

The **theory chapters** (pages 2–10) explain how chord symbols work: what the letters and suffixes mean, how every chord type is built from a scale, and how Roman numerals let you transpose any progression instantly to a new key. Each of the seven natural roots (A through G) gets its own table, with close-position staff notation in the treble-8 clef standard to guitar.

The **chord diagram sections** (pages 11–16) provide fingering diagrams and staff notation for more than sixty voicings in standard tuning: open major and minor chords, dominant and major seventh chords, suspended, power, barre, add9, augmented and diminished chords, and the diatonic chords of C major.

The **practical sections** (pages 17–20) bridge theory and playing: a primer on strumming patterns and rhythm notation, four graded songs (beginner to intermediate) with chord grids and picking patterns, and a set of technique tips for cleaner fretting, smoother chord changes and better barre chords.

All diagrams assume **standard tuning** (low to high: E – A – D – G – B – e). Staff notation uses the **treble-8 clef** (sounds one octave below written), which is the international standard for guitar.

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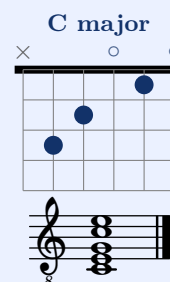
How to Read Chord Diagrams

Each diagram shows the guitar neck as seen from the front. Strings are **vertical** (low E at left, high e at right); frets are **horizontal**.

- **Thick top bar** = the nut (open-position chords)
- **Number at left** = starting fret (barre chords)
- **Filled circles** = press here with your fingertip
- **Thick round bar** = barre (one finger across multiple strings)
- ○ above string = play it *open* (unfretted)
- × above string = mute / do not play

The **staff notation** below each diagram uses the *treble-8* clef — standard for guitar. Notes are written an octave higher than they sound; the “8” below the clef is a reminder to read them down one octave. Finger numbers: **1**=index **2**=middle **3**=ring **4**=pinky.

Example: C major (x32010)



Chord Theory: Chord Families A through G

A chord symbol has two parts: a **root** (the letter name) and a **quality descriptor** that specifies the interval structure. The tables below show every chord type for each of the seven natural roots **A, B, C, D, E, F, G**. Formulas use *scale-degree numbers* with accidentals (♭ = lower by 1 semitone, ♯ = raise by 1 semitone). The **Staff** column shows the chord in close position using the treble-8 clef; guitar diagrams on later pages show practical voicings on the fretboard.

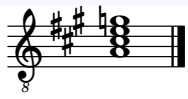
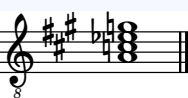
The A Family

Key signature: three sharps: F♯, C♯, G♯.



1 A 2 B 3 C♯ 4 D 5 E 6 F♯ 7 G♯ 8 A

Symbol	Full name	Formula	Staff	Colour / use
A	A major	1 – 3 – 5		Bright, stable.
Am	A minor	1 – ♭3 – 5		Dark. Lower the 3rd: C♯ → ♭C♯.
A5	A power chord	1 – 5		Raw, neutral. No 3rd.
Asus2	A sus. 2nd	1 – 2 – 5		Open. Replace 3rd with 2nd (B).
Asus4	A sus. 4th	1 – 4 – 5		Tense. Replace 3rd with 4th (D).
A6	A major sixth	1 – 3 – 5 – 6		Sweet, vintage. Add 6th (F♯).

Symbol	Full name	Formula	Staff	Colour / use
Aadd9	A add nine	1 – 3 – 5 – 9		Colourful. Add 2nd/9th (B), no 7th.
A7	A dominant 7th	1 – 3 – 5 – b7		Bluesy. Lower 7th: G#7 → bG#7.
Amaj7	A major 7th	1 – 3 – 5 – 7		Dreamy, jazzy. Keep natural 7th (G#7).
Am7	A minor 7th	1 – b3 – 5 – b7		Mellow, soulful. Lower 3rd and 7th.
Aaug	A augmented	1 – 3 – #5		Eerie. Raise the 5th by 1 semitone.
Adim	A diminished	1 – b3 – b5		Very tense. Lower 3rd and 5th.
Adim7	A dim. 7th	1 – b3 – b5 – bb7		Max. tense. All minor 3rds.
Am7b5	A half-dim.	1 – b3 – b5 – b7		Tense, jazzy (also: A∅).

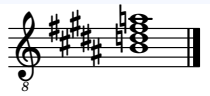
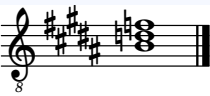
The B Family

Key signature: five sharps: F#, C#, G#, D#, A#.



1 B 2 C# 3 D# 4 E 5 F# 6 G# 7 A# 8 B

Symbol	Full name	Formula	Staff	Colour / use
B	B major	1 – 3 – 5		Bright, stable.
Bm	B minor	1 – b3 – 5		Dark. Lower the 3rd: D#5 → bD#5.
B5	B power chord	1 – 5		Raw, neutral. No 3rd.
Bsus2	B sus. 2nd	1 – 2 – 5		Open. Replace 3rd with 2nd (C#).

Symbol	Full name	Formula	Staff	Colour / use
Bsus4	B sus. 4th	1 – 4 – 5		Tense. Replace 3rd with 4th (E).
B6	B major sixth	1 – 3 – 5 – 6		Sweet, vintage. Add 6th (G#).
Badd9	B add nine	1 – 3 – 5 – 9		Colourful. Add 2nd/9th (C#), no 7th.
B7	B dominant 7th	1 – 3 – 5 – b7		Bluesy. Lower 7th: A# → bA#.
Bmaj7	B major 7th	1 – 3 – 5 – 7		Dreamy, jazzy. Keep natural 7th (A#).
Bm7	B minor 7th	1 – b3 – 5 – b7		Mellow, soulful. Lower 3rd and 7th.
Baug	B augmented	1 – 3 – #5		Eerie. Raise the 5th by 1 semitone.
Bdim	B diminished	1 – b3 – b5		Very tense. Lower 3rd and 5th.
Bdim7	B dim. 7th	1 – b3 – b5 – bb7		Max. tense. All minor 3rds.
Bm7b5	B half-dim.	1 – b3 – b5 – b7		Tense, jazzy (also: B∅).

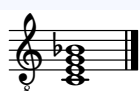
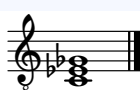
The C Family

Key signature: no sharps or flats.



1 C 2 D 3 E 4 F 5 G 6 A 7 B 8 C

Symbol	Full name	Formula	Staff	Colour / use
C	C major	1 – 3 – 5		Bright, stable.
Cm	C minor	1 – b3 – 5		Dark. Lower the 3rd: E → bE.

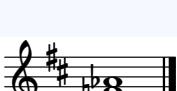
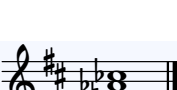
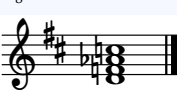
Symbol	Full name	Formula	Staff	Colour / use
C5	C power chord	1 – 5		Raw, neutral. No 3rd.
Csus2	C sus. 2nd	1 – 2 – 5		Open. Replace 3rd with 2nd (D).
Csus4	C sus. 4th	1 – 4 – 5		Tense. Replace 3rd with 4th (F).
C6	C major sixth	1 – 3 – 5 – 6		Sweet, vintage. Add 6th (A).
Cadd9	C add nine	1 – 3 – 5 – 9		Colourful. Add 2nd/9th (D), no 7th.
C7	C dominant 7th	1 – 3 – 5 – b7		Bluesy. Lower 7th: B → bB.
Cmaj7	C major 7th	1 – 3 – 5 – 7		Dreamy, jazzy. Keep natural 7th (B).
Cm7	C minor 7th	1 – b3 – 5 – b7		Mellow, soulful. Lower 3rd and 7th.
Caug	C augmented	1 – 3 – #5		Eerie. Raise the 5th by 1 semitone.
Cdim	C diminished	1 – b3 – b5		Very tense. Lower 3rd and 5th.
Cdim7	C dim. 7th	1 – b3 – b5 – bb7		Max. tense. All minor 3rds.
Cm7b5	C half-dim.	1 – b3 – b5 – b7		Tense, jazzy (also: CØ).

The D Family

Key signature: two sharps: F#, C#.



1 D 2 E 3 F# 4 G 5 A 6 B 7 C# 8 D

Symbol	Full name	Formula	Staff	Colour / use
D	D major	1 – 3 – 5		Bright, stable.
Dm	D minor	1 – b3 – 5		Dark. Lower the 3rd: F# → bF#.
D5	D power chord	1 – 5		Raw, neutral. No 3rd.
Dsus2	D sus. 2nd	1 – 2 – 5		Open. Replace 3rd with 2nd (E).
Dsus4	D sus. 4th	1 – 4 – 5		Tense. Replace 3rd with 4th (G).
D6	D major sixth	1 – 3 – 5 – 6		Sweet, vintage. Add 6th (B).
Dadd9	D add nine	1 – 3 – 5 – 9		Colourful. Add 2nd/9th (E), no 7th.
D7	D dominant 7th	1 – 3 – 5 – b7		Bluesy. Lower 7th: C# → bC#.
Dmaj7	D major 7th	1 – 3 – 5 – 7		Dreamy, jazzy. Keep natural 7th (C#).
Dm7	D minor 7th	1 – b3 – 5 – b7		Mellow, soulful. Lower 3rd and 7th.
Daug	D augmented	1 – 3 – #5		Eerie. Raise the 5th by 1 semitone.
Ddim	D diminished	1 – b3 – b5		Very tense. Lower 3rd and 5th.
Ddim7	D dim. 7th	1 – b3 – b5 – bb7		Max. tense. All minor 3rds.
Dm7b5	D half-dim.	1 – b3 – b5 – b7		Tense, jazzy (also: Dø).

The E Family

Key signature: four sharps: F#, C#, G#, D#.



1 E 2 F# 3 G# 4 A 5 B 6 C# 7 D# 8 E

Symbol	Full name	Formula	Staff	Colour / use
E	E major	1 – 3 – 5		Bright, stable.
Em	E minor	1 – b3 – 5		Dark. Lower the 3rd: G# → bG#.
E5	E power chord	1 – 5		Raw, neutral. No 3rd.
Esus2	E sus. 2nd	1 – 2 – 5		Open. Replace 3rd with 2nd (F#).
Esus4	E sus. 4th	1 – 4 – 5		Tense. Replace 3rd with 4th (A).
E6	E major sixth	1 – 3 – 5 – 6		Sweet, vintage. Add 6th (C).
Eadd9	E add nine	1 – 3 – 5 – 9		Colourful. Add 2nd/9th (F#), no 7th.
E7	E dominant 7th	1 – 3 – 5 – b7		Bluesy. Lower 7th: D# → bD#.
Emaj7	E major 7th	1 – 3 – 5 – 7		Dreamy, jazzy. Keep natural 7th (D#).
Em7	E minor 7th	1 – b3 – 5 – b7		Mellow, soulful. Lower 3rd and 7th.
Eaug	E augmented	1 – 3 – #5		Eerie. Raise the 5th by 1 semitone.
Edim	E diminished	1 – b3 – b5		Very tense. Lower 3rd and 5th.
Edim7	E dim. 7th	1 – b3 – b5 – bb7		Max. tense. All minor 3rds.

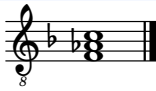
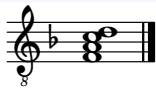
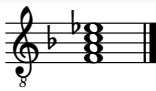
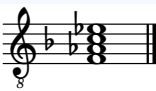
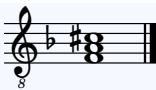
Symbol	Full name	Formula	Staff	Colour / use
Em7^b5	E half-dim.	1 – ^b 3 – ^b 5 – ^b 7		Tense, jazzy (also: E∅).

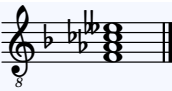
The F Family

Key signature: one flat: B^b.



1 F 2 G 3 A 4 B^b 5 C 6 D 7 E 8 F

Symbol	Full name	Formula	Staff	Colour / use
F	F major	1 – 3 – 5		Bright, stable.
Fm	F minor	1 – ^b 3 – 5		Dark. Lower the 3rd: A → ^b A.
F5	F power chord	1 – 5		Raw, neutral. No 3rd.
Fsus2	F sus. 2nd	1 – 2 – 5		Open. Replace 3rd with 2nd (G).
Fsus4	F sus. 4th	1 – 4 – 5		Tense. Replace 3rd with 4th (B ^b).
F6	F major sixth	1 – 3 – 5 – 6		Sweet, vintage. Add 6th (D).
Fadd9	F add nine	1 – 3 – 5 – 9		Colourful. Add 2nd/9th (G), no 7th.
F7	F dominant 7th	1 – 3 – 5 – ^b 7		Bluesy. Lower 7th: E → ^b E.
Fmaj7	F major 7th	1 – 3 – 5 – 7		Dreamy, jazzy. Keep natural 7th (E).
Fm7	F minor 7th	1 – ^b 3 – 5 – ^b 7		Mellow, soulful. Lower 3rd and 7th.
Faug	F augmented	1 – 3 – #5		Eerie. Raise the 5th by 1 semitone.

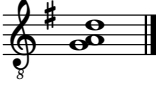
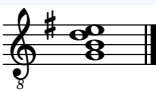
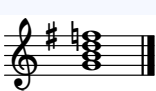
Symbol	Full name	Formula	Staff	Colour / use
Fdim	F diminished	1 – b3 – b5		Very tense. Lower 3rd and 5th.
Fdim7	F dim. 7th	1 – b3 – b5 – bb7		Max. tense. All minor 3rds.
Fm7b5	F half-dim.	1 – b3 – b5 – b7		Tense, jazzy (also: Fø).

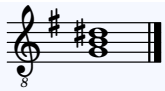
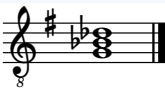
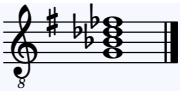
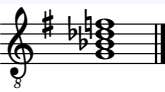
The G Family

Key signature: one sharp: F#.

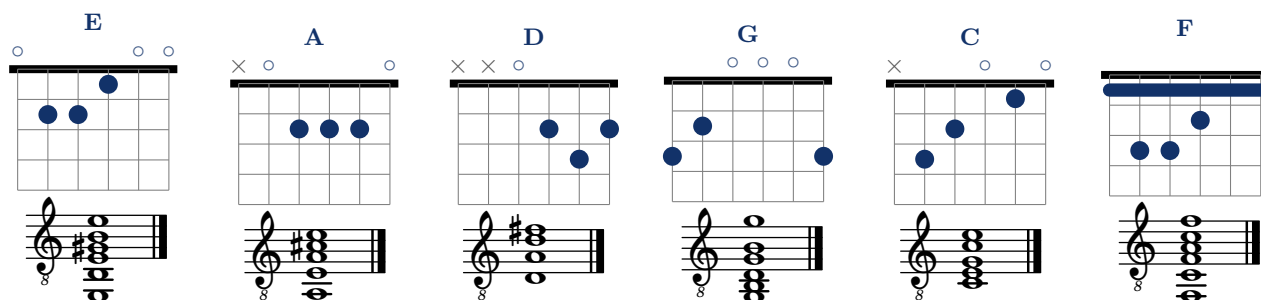


1 G 2 A 3 B 4 C 5 D 6 E 7 F# 8 G

Symbol	Full name	Formula	Staff	Colour / use
G	G major	1 – 3 – 5		Bright, stable.
Gm	G minor	1 – b3 – 5		Dark. Lower the 3rd: B → bB.
G5	G power chord	1 – 5		Raw, neutral. No 3rd.
Gsus2	G sus. 2nd	1 – 2 – 5		Open. Replace 3rd with 2nd (A).
Gsus4	G sus. 4th	1 – 4 – 5		Tense. Replace 3rd with 4th (C).
G6	G major sixth	1 – 3 – 5 – 6		Sweet, vintage. Add 6th (E).
Gadd9	G add nine	1 – 3 – 5 – 9		Colourful. Add 2nd/9th (A), no 7th.
G7	G dominant 7th	1 – 3 – 5 – b7		Bluesy. Lower 7th: F# → bF#.
Gmaj7	G major 7th	1 – 3 – 5 – 7		Dreamy, jazzy. Keep natural 7th (F#).

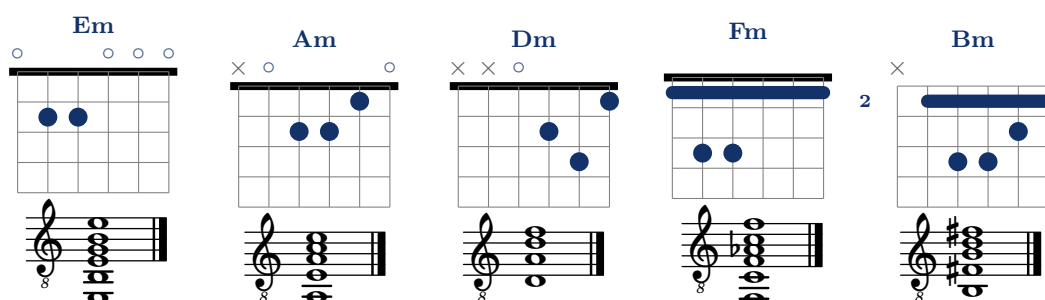
Symbol	Full name	Formula	Staff	Colour / use
Gm7	G minor 7th	1 – b3 – 5 – b7		Mellow, soulful. Lower 3rd and 7th.
Gaug	G augmented	1 – 3 – #5		Eerie. Raise the 5th by 1 semitone.
Gdim	G diminished	1 – b3 – b5		Very tense. Lower 3rd and 5th.
Gdim7	G dim. 7th	1 – b3 – b5 – bb7		Max. tense. All minor 3rds.
Gm7b5	G half-dim.	1 – b3 – b5 – b7		Tense, jazzy (also: Gø).

Open-Position Major Chords



E 022100 A x02220 D xx0232 G 320003 C x32010 F 133211 (barre at fret 1)

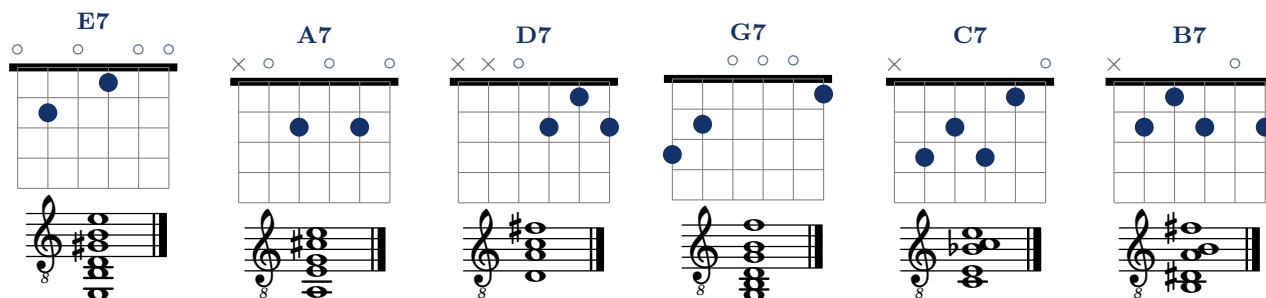
Open-Position Minor Chords



Em 022000 Am x02210 Dm xx0231 Fm 133111 (barre at 1) Bm x24432 (barre at 2)

Dominant 7th Chords

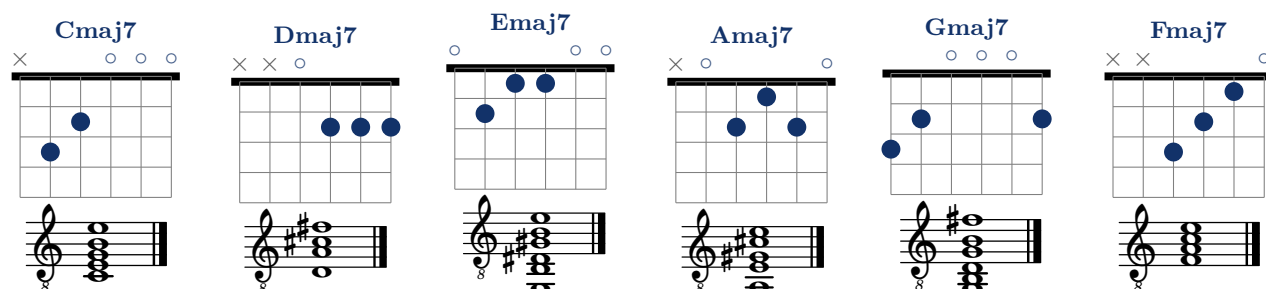
1 – 3 – 5 – b7: bluesy and tense, naturally resolving to the tonic.



E7 020100 A7 x02020 D7 xx0212 G7 320001 C7 x32310 B7 x21202

Major 7th Chords (maj7)

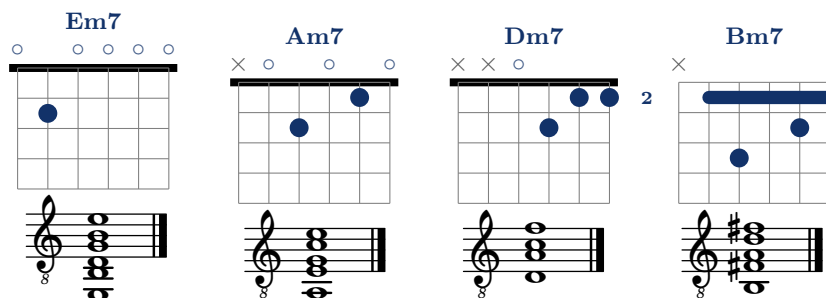
1 – 3 – 5 – 7: smooth, dreamy and jazzy.



Cmaj7 x32000 Dmaj7 xx0222 Emaj7 021100 Amaj7 x02120 Gmaj7 320002 Fmaj7 xx3210

Minor 7th Chords (m7)

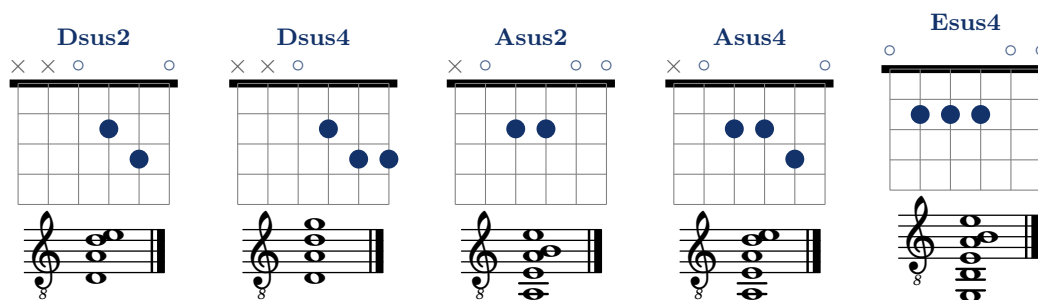
1 – b3 – 5 – b7: cornerstone of jazz, soul and R&B.



Em7 020000 Am7 x02010 Dm7 xx0211 Bm7 x24232 (barre at 2, variant shown)

Suspended Chords (sus2, sus4)

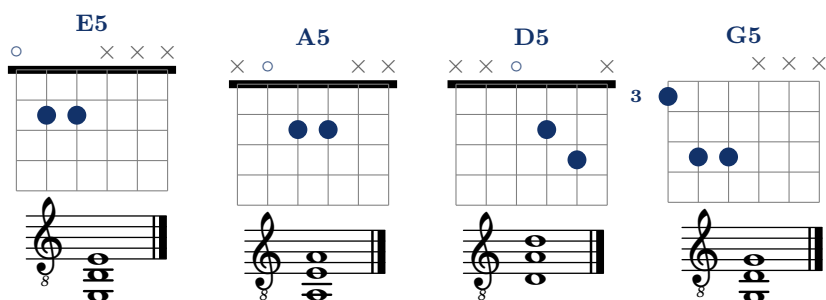
The 3rd is replaced by a 2nd or 4th: harmony is open and unresolved.



Dsus2 xx0230 Dsus4 xx0233 Asus2 x02200 Asus4 x02230 Esus4 022200

Power Chords (5th Chords)

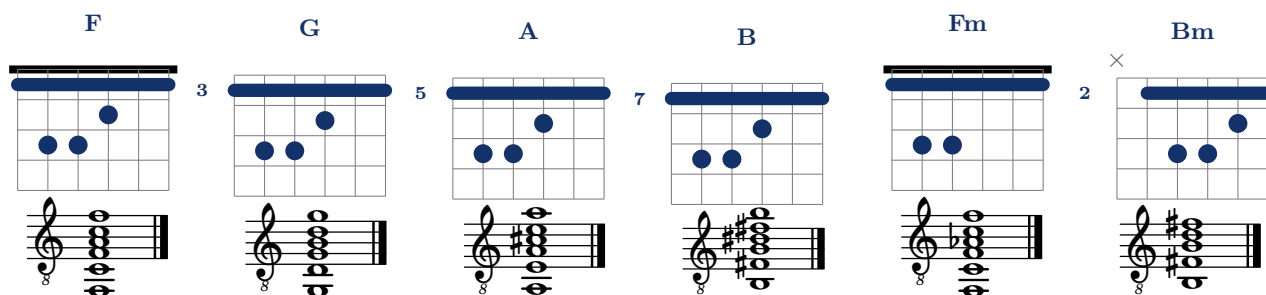
1 – 5 only, no 3rd: neither major nor minor. Essential in rock and metal.



E5 022xxx A5 x022xx D5 xx023x G5 355xxx (movable E5-shape at fret 3)

Barre Chords — E Shape (Major and Minor)

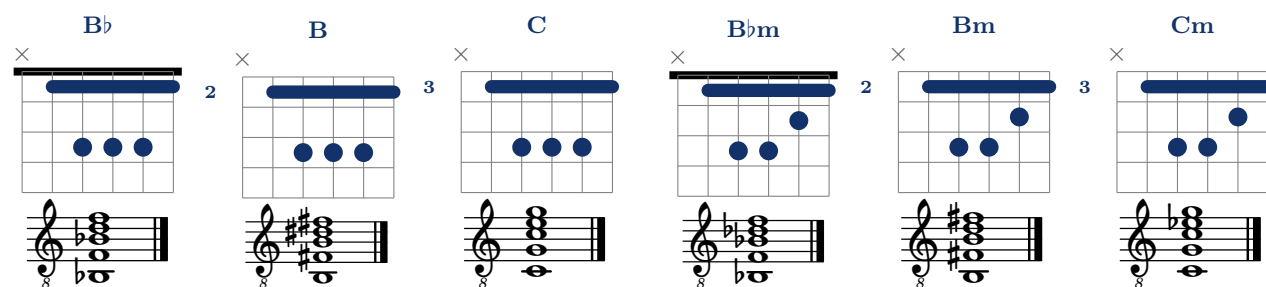
Open E or Em shape moved up the neck. Index finger barres all 6 strings; fret number at left = root.



Major: fret 1=F, 2=F#, 3=G, 5=A, 7=B, 8=C, 10=D... Minor: fret 1=Fm, 2=F#m, 5=Am, 7=Bm...

Barre Chords — A Shape (Major and Minor)

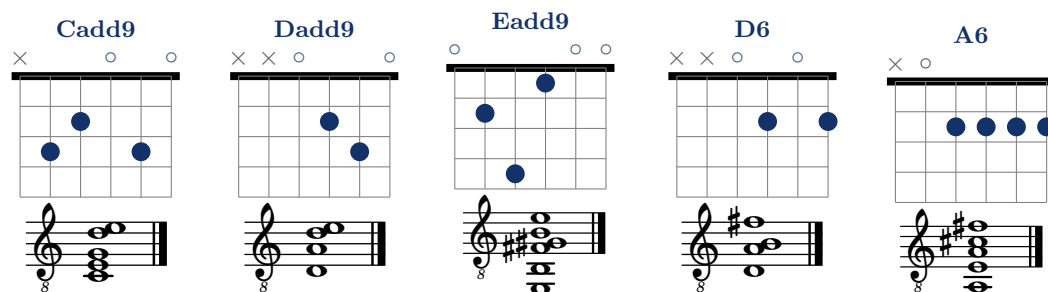
Open A or Am shape moved up the neck. Index finger barres strings 2–6.



Major: fret 1=B $\flat$, 2=B, 3=C, 5=D, 7=E, 10=G... Minor: fret 1=B $\flat$ m, 2=Bm, 3=Cm, 5=Dm...

Added-Tone Chords (add9, add6)

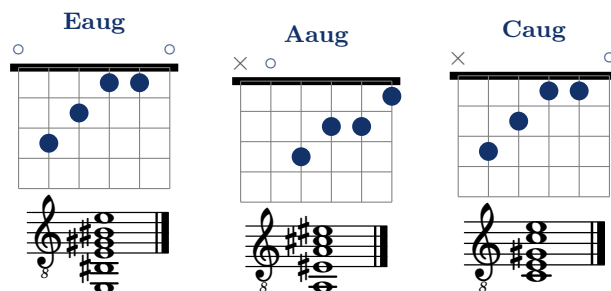
Triad + extra colour note (9th or 6th), without a 7th.



Cadd9 x32033 Dadd9 xx0230 Eadd9 024100 D6 xx0202 A6 x02222

Augmented Chords (aug)

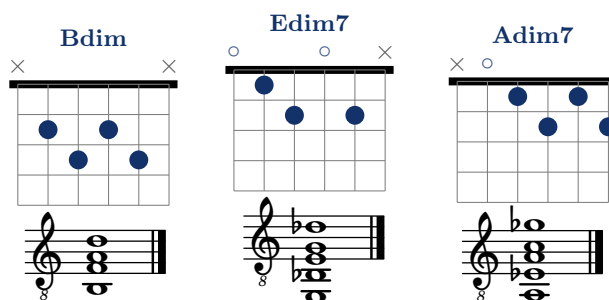
1 – 3 – #5: eerie and tense. Symmetrical — repeats every 4 semitones.



Eaug 032110 Aaug x03221 Caug x32110 Eaug = G#aug = Caug (same pitch-class set).

Diminished Chords (dim, dim7)

Stacked minor 3rds. A dim7 repeats every 3 semitones.



Bdim x2323x **Edim7** 01202x **Adim7** x01212 Shift a dim7 up 3 frets to get the same chord on a new root.

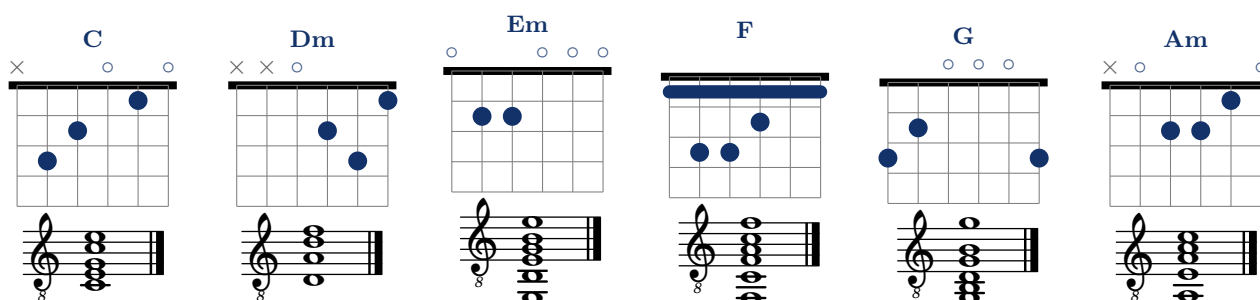
Diatonic Chords and Roman Numeral Notation

Tonal music uses three complementary notation systems for chords. Being able to move between them is an essential skill:

System	Description
Chord name (e.g. <i>G, Am, Dm</i>)	Gives the absolute pitch of the root and the chord quality (see the chord theory sections A–G). Useful for reading a chart or score.
Scale degrees (e.g. <i>1, b3, 5</i>)	Describes the <i>internal structure</i> of a chord regardless of key. Used in the formula tables of this guide.
Roman numerals (e.g. <i>I, IV, V, vi</i>)	Indicates the <i>position</i> of a chord within a given key: the numeral identifies the scale degree on which the chord is built. Upper case = major chord; lower case = minor chord; ° = diminished chord. Useful for transposing a progression to any key.

The seven diatonic chords of a major key

By stacking thirds on each degree of a major scale, we get seven chords whose qualities always follow the same pattern: **Maj – min – min – Maj – Maj – min – dim**. The table below shows all three notations for the key of **C major**:



	I	ii	iii	IV	V	vi	vii°
<i>C major</i>	C	Dm	Em	F	G	Am	Bdim
<i>G major</i>	G	Am	Bm	C	D	Em	F#dim
<i>D major</i>	D	Em	F#m	G	A	Bm	C#dim
<i>A major</i>	A	Bm	C#m	D	E	F#m	G#dim
<i>E major</i>	E	F#m	G#m	A	B	C#m	D#dim

How to use this table: identify the Roman numeral pattern of a progression, then read across the row for the desired key. Example: **I – V – vi – IV** in C = C – G – Am – F; in G = G – D – Em – C; in D = D – A – Bm – G.

Common progressions and their Roman numeral patterns

The progressions below appear in thousands of songs. The column *In C* gives the literal chord names; *Song* shows the actual key used in the recording.

Roman pattern	In C	Song (key)	Feel
I – IV – V	C – F – G	La Bamba (A)	Bright, driving
I – V – vi – IV	C – G – Am – F	Knockin' on Heaven's Door (G)	Epic, universal
vi – IV – I – V	Am – F – C – G	Wonderwall (F#m, capo 2)	Melancholic, rock
i – VII – VI – VII	Am – G – F – G	Stairway to Heaven (Am)	Dramatic
I – V – vi – iii – IV	C – G – Am – Em – F	Pachelbel's Canon	Timeless, classical
ii – V – I	Dm – G – C	Jazz standard (C)	Tension→release

Chord Formula Quick Reference

Symbol suffix	Formula	Semitone gaps	Character
(none) = Major	1 – 3 – 5	+4, +3	Bright, stable
m = Minor	1 – b3 – 5	+3, +4	Dark, melancholic
7 = Dom. 7th	1 – 3 – 5 – b7	+4, +3, +3	Tense, bluesy
maj7	1 – 3 – 5 – 7	+4, +3, +4	Dreamy, jazzy
m7	1 – b3 – 5 – b7	+3, +4, +3	Mellow, soulful
sus2	1 – 2 – 5	+2, +5	Open, floating
sus4	1 – 4 – 5	+5, +2	Tense, anticipating
5 = Power	1 – 5	+7	Raw, neutral
aug	1 – 3 – #5	+4, +4	Eerie, tense
dim	1 – b3 – b5	+3, +3	Very tense
dim7	1 – b3 – b5 – bb7	+3,+3,+3	Maximally tense
add9	1 – 3 – 5 – 9	triad + 9th	Colourful, modern
6	1 – 3 – 5 – 6	triad + 6th	Sweet, vintage

Strumming and Rhythm Basics

Strumming is the act of sweeping the pick (or fingernails) across several strings at once to produce a chord. Two ingredients define a strumming pattern: the **time signature** (how beats are grouped) and the **stroke direction** (down or up) on each subdivision.

Time signatures

Sig.	Meaning	Feel / typical use
4/4	4 beats per bar, quarter note = 1 beat	Most pop, rock, blues — the default
3/4	3 beats per bar	Waltz, ballads (e.g. “Iris” by Goo Goo Dolls)
6/8	6 eighth-note beats per bar, grouped 3+3	Compound feel; suits fingerpicking (e.g. “House of the Rising Sun”)

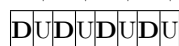
Stroke notation

Strumming patterns in this guide use the following symbols:

Symbol	Meaning
D	Downstroke — sweep from string 6 (low E) toward string 1 (high e)
U	Upstroke — sweep from string 1 toward string 6
-	Rest / lift — do not strike the strings on this subdivision
×	Choked strum — touch the strings with the palm or fretting hand to mute them just before or just as you strum

Counting subdivisions in 4/4

In 4/4 time, each beat can be divided into two eighth notes, counted **1 and 2 and 3 and 4 and**. Downstrokes fall on the numbered beats; upstrokes on the “ands”:

1 + 2 + 3 + 4 +


All-eighth pattern: the simplest full 4/4 strum.

Common patterns

The table below shows the most widely used patterns. Each cell is one eighth-note subdivision (“1 + 2 + 3 + 4 +”). **Bold** = on-beat stroke; regular = off-beat (“and”) stroke.

Pattern name	Subdivisions: 1 + 2 + 3 + 4 +								Used in
All down (4/4)	D	D	D	D					Folk, slow ballads
Basic 8ths	D	U	D	U	D	U	D	U	Pop, rock
Island / Reggae	D	D	U	D	U	D	U		Bob Dylan, America
Pop “4-chord”	D	U	D	U	-	U	D	U	Knockin’, most pop
Oasis pattern	D	D	U	-	U	D	U		Wonderwall, britpop

Reading tip: always tap your foot on beats 1, 2, 3, 4. Downstrokes align with foot taps; upstrokes happen as the foot rises. Start very slowly with a metronome and only increase tempo once the pattern is automatic.

Dynamics and accents

A flat sequence of D and U strokes sounds mechanical. Two techniques add life:

- **Accent beats 2 and 4.** In most Western popular music, the snare drum lands on beats 2 and 4 (the “backbeat”). Strumming those beats slightly harder locks you in with a drummer.
- **Vary string coverage.** Downstrokes can sweep all six strings for power, while upstrokes often catch only the top two or three — this lightens the texture and makes changes feel more natural.

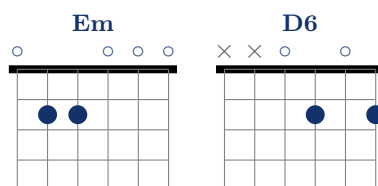
Songs to Play

The four songs below cover progressively harder ground. Each entry shows the chord diagrams, then a bar-by-bar progression grid, then the strumming or picking pattern and a focused playing tip. **D** = downstroke, **U** = upstroke, - = muted beat, × = choked strum.

1. Horse With No Name — America (1971)

Level: beginner

Only two chords, repeated throughout. **Em** and **D6** (also called Dadd9/F#) alternate every two bars. Key: E minor.



Progression (same for intro, verse and chorus):

Em	Em	D6	D6
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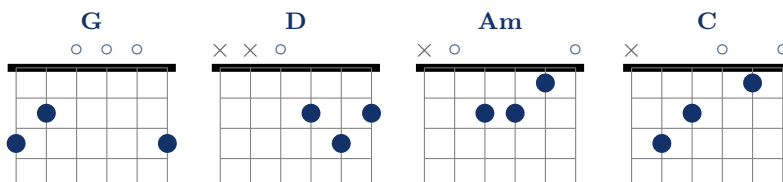
Strumming (4/4, ≈120 bpm): D - D U - U D U

Tip: Both chords share open strings 3 and 5 — only the ring finger moves between Em (string 4, fret 2) and D6 (string 4, fret 2 + string 1, fret 2). Keep the wrist relaxed.

2. Knockin' on Heaven's Door — Bob Dylan (1973)

Level: beginner

Classic **I – V – vi – IV** progression in G major (see “Diatonic Chords and Roman Numeral Notation”: G – D – Em – C). Four open chords; verse and chorus use the same sequence.



Verse & Chorus:

G	D	Am	Am
G	D	C	C

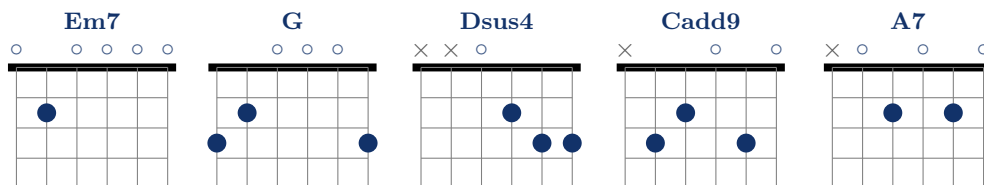
Strumming (4/4, ≈68 bpm): D D D U D U

Tip: Anchor finger — the middle finger stays on string 1, fret 3 for both G and D; only the index and ring finger move.

3. Wonderwall — Oasis (1995)

Level: intermediate

Famous for the **Cadd9** chord (“the Oasis chord”) that recurs throughout. Key: F# minor (capo fret 2 recommended to play the open shapes as on the recording).



Verse:

Em7	G	Dsus4	A7
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Chorus:

Cadd9	Em7	G	Em7
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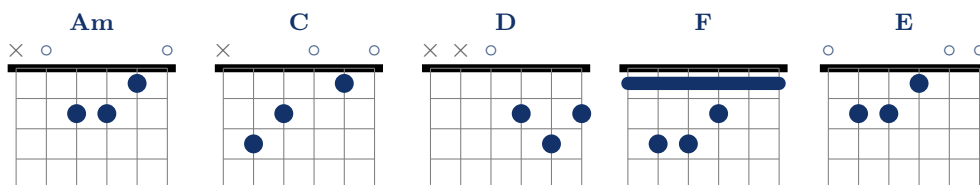
Strumming (4/4, ≈86 bpm): D DU -UDU

Tip: Strings 5 and 6 ring open on Em7, G, Dsus4 and Cadd9 — keep fingers 3 and 4 pressed on strings 1 and 2 (both fret 3) for all four chords; only fingers 1 and 2 change position.

4. House of the Rising Sun — The Animals (1964)

Level: intermediate

The iconic 6/8 fingerpicking piece. Progression **i – III – IV – VI** in A minor (Am – C – D – F; see “Diatonic Chords”). One chord per bar.



Progression:

Am	C	D	F	Am	C	E	E
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Fingerpicking (6/8, ≈ 75 bpm): pluck strings in order 5 - 4 - 3 - 2 - 1 - 2 for each bar (6 beats).

Tip: Avoid string 6 (low E) on Am, C, D and F. For the F barre chord, first place fingers 2–4 on strings 2–4, then roll the index finger into the barre once the other fingers are set.

Practice Tips

1. **Clean fretting.** Place the fingertip just *behind* the fret wire, pressing with the very tip.
2. **Thumb behind the neck.** Keep the thumb roughly opposite the middle finger so fretting fingers can arch cleanly.
3. **Muted strings.** Brush the string lightly with a neighbouring finger, or train the picking hand to avoid it.
4. **Barre chords.** Roll the index finger toward the headstock so the bony edge contacts the strings. Start at fret 5 where tension is lower, then work toward the nut.
5. **Anchor fingers.** When changing chords, keep fingers that stay on the same string/fret anchored while repositioning the rest.
6. **Slow practice.** Use a metronome. Master each transition cleanly at a slow tempo before increasing speed.
7. **Essential beginner progressions:** G – C – D | C – Am – F – G | Am – F – C – G | E – A – B7 – E.

All voicings in standard tuning (E A D G B e). TAB: 6 digits, low E first (0 = open, x = mute). Staff: treble-8 clef (guitar sounds one octave below written).