

**A Barre Chord Reference  
for  
G Tuned Ukuleles**

**D<sup>3</sup> G<sup>3</sup> B<sup>3</sup> E<sup>4</sup>**

**Version 1d**  
**July 20, 2020**

# Introduction

**Barre** (Fr.) In guitar or lute playing, the pressing of the fore-finger of the left hand across all the strings, so as to alter temporarily the pitch of the instrument, the remaining fingers being at the same time engaged in forming a chord. The first finger, therefore, performs the duties of a capotasto [capo].

**Capotasto** (It.) (Lit. head-stop.) A mechanical arrangement by which the pitch of the whole of the strings of a guitar is raised at once. The capotasto, or capodastro as it is sometimes called, is screwed over the strings on to the finger-board and forms a temporary nut...

Source: John Stainer, ed., *Stainer and Barrett's Dictionary of Musical Terms*. Revised.  
(London: Novello and Company, 1898)

By using the index or first finger as a movable capo, players of fretted instruments can play “open” chords at any position on the fret-board. This will allow a player to create unique chords and progressions on their instruments as well as adapting to changing keys for a given piece of music.

While emphasis is placed on the open major chord patterns – the acronym CAGED – in fact, any open chord can be adapted using this method, limited by the length, strength, and dexterity of the fingers of the fretting hand.

The purpose of this document is summarize several different ways of looking at barre chords using various types of charts or tables. There are numerous other ways to show the same concepts, as demonstrated in Keith Fukumitsu’s excellent graphics for both C- and G-tuned ukuleles. See: [GCEA Chord Matrix](#) (For Soprano, Concert & Tenor Ukes) and [DGBE Chord Matrix](#) (For Baritone Ukes). This is not, however, a tutorial on how to create or otherwise employ barre chords; any search of the World Wide Web will provide links to dozens if not hundreds of tutorials on the subject. Locally, there are several music teachers who can provide instruction together with the presentations by Kirk Jones at the Alabama Ukulele Festival held annually at Lake Guntersville, Ala. For additional information, see [Barre chords](#) (Wikipedia) and [Barre chords](#) (Wikibooks).

There are numerous criticisms of the use of barre chords and specifically of the CAGED system. See, for example:

- [7 Ways The CAGED System Hurts Your Guitar Playing](#) By Tom Hess
- [9 Reasons Why The "CAGED System" Of Learning Guitar Scales Sucks](#) by Tommaso Zillio

Knowledge of [intervals](#), the structure of [musical scales](#) – particularly [diatonic scales](#) – the theory and construction of [chords](#), [chord progressions](#), the [Roman Numeral](#) system of notation, and the [Nashville](#) system will be helpful. There are also numerous sources for general [music theory](#).

Please let me know if you find any errors in this document or if you have any suggestions for improvement. I can be reached via my website [MusicAndMore.info](#).

Enjoy!

Doug Anderson  
Decatur, Ala.  
July 20, 2020.

**Note:**

The chord images in this document are from the collections published by Hans Boldts, Version 1.8 (January 2018):

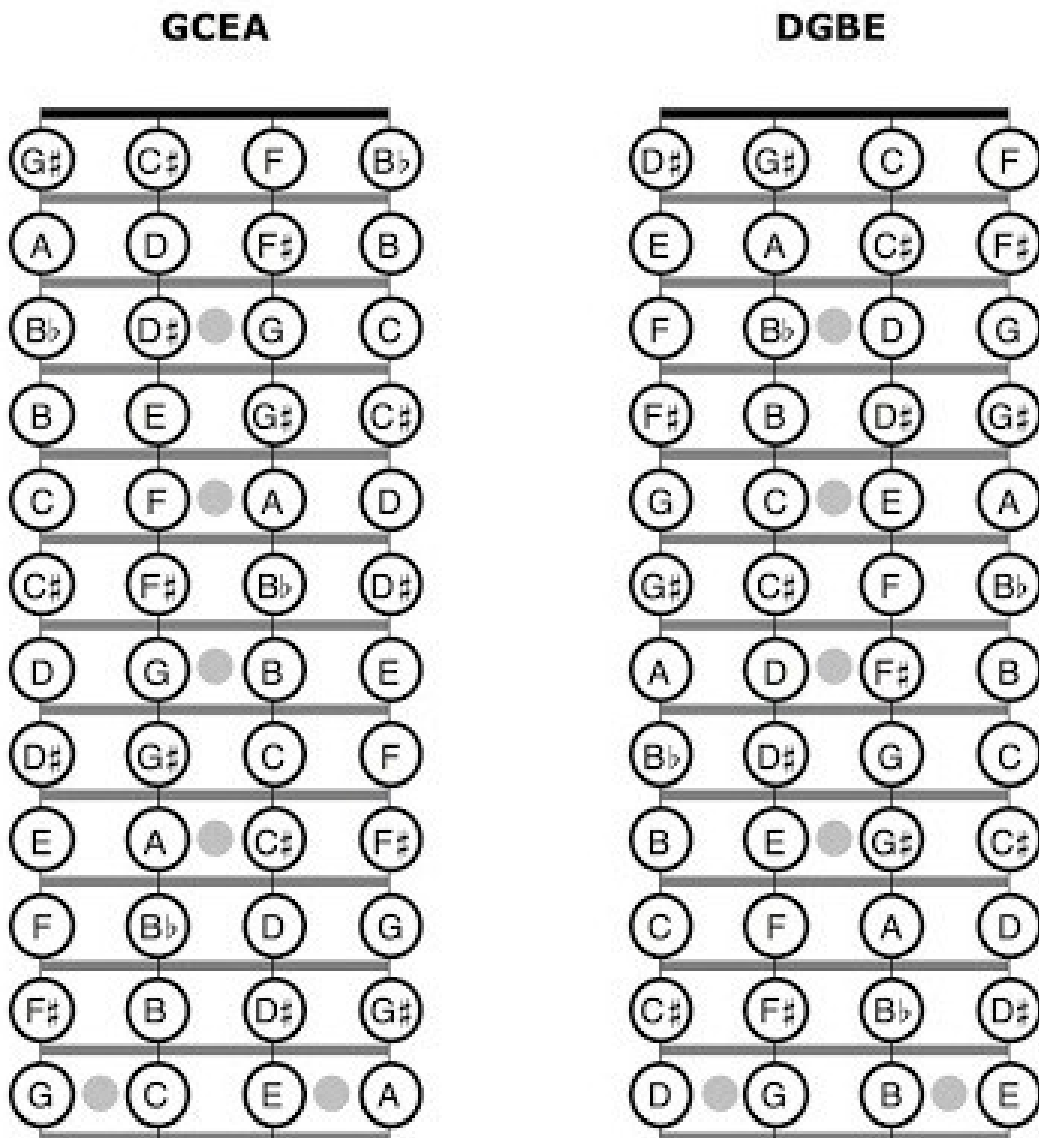
- Hans Boldts' [Ukulele Chord Collections](#) — large collections for ukuleles, guitars, banjos, mandolins, etc., plus [Chordgen](#), a command-line program he wrote for creating your own chords using Python and the Python Imaging Library
- Hans Boldts' [Ukulele Custom Chord Diagrams](#) — create your own custom chord diagrams for any 4-stringed instrument
- Hans Boldts' [4 String Chord Explorer](#) — a set of tools for exploring chords for any 4-stringed instrument

These are the chord graphics that I use when I create a song sheet of lyrics and chords.

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# Ukulele Necks for C & G Tuning



Source: [Ukulele Chord Charts](#), Got A Ukulele.com

The tables on the following page is an adaption of a table found at [Piano Key Frequencies](#)  
From Wikipedia, the free encyclopedia

## Baritone Ukulele (D3-G3-B3-E4)

Piano Key #	Name	Frequency (Hz) *	Corresponding guitar open strings
30	D3	146.8324	D
31	D#3/E ♭ 3	155.5635	
32	E3	164.8138	
33	F3	174.6141	
34	F#3/G ♭ 3	184.9972	
35	G3	195.9977	G
36	G#3/A ♭ 3	207.6523	
37	A3	220.0000	
38	A#3/B ♭ 3	233.0819	
39	B3	246.9417	B
40	C4 - Middle C	261.6256	
41	C#4/D ♭ 4	277.1826	
42	D4	293.6648	
43	D#4/E ♭ 4	311.1270	
44	E4	329.6276	High E

**On the E String, up to the 12<sup>th</sup> fret:**

Piano Key #	Name	Frequency (Hz) *	Corresponding guitar open strings
45	F4	349.2282	
46	F#4/G ♭ 4	369.9944	
47	G4	391.9954	
48	G#4/A ♭ 4	415.3047	
49	A4 A440	440.0000	
50	A#4/B ♭ 4	466.1638	
51	B4	493.8833	
52	C5 - Tenor C	523.2511	
53	C#5/D ♭ 5	554.3653	
54	D5	587.3295	
55	D#5/E ♭ 5	622.2540	
56	E5	659.2551	

**\* Equal temperament frequency in Hertz.**

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# Primary Barre Chords for G Tuning

Baritone And Tenor Ukulele with DGBE Strings

<b>Major</b>	<p>A#</p>	<p>C#</p>	<p>D#</p>	<p>F</p>	<p>G#</p>
<b>Minor</b>	<p>A#m</p>	<p>C#m</p>	<p>Dm</p>	<p>Fm</p>	<p>G#m</p>
<b>Minor 7<sup>th</sup></b>	<p>Am7</p>	<p>Cm7</p>	<p>D#m7</p>	<p>Fm7</p>	
<b>Dominant 7<sup>th</sup></b>	<p>C7</p>	<p>D#7</p>	<p>F7</p>	<p>G#7</p>	



# Primary Barre Chords for G Tuning

## Baritone And Tenor Ukulele with DGBE Strings

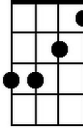
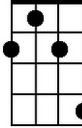
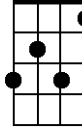
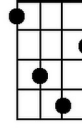
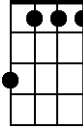
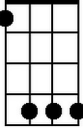
Major				
A#	C#	D#	F	G#
1 = A# / B b 2 = B 3 = C 4 = C# / D b 5 = D 6 = D# / E b 7 = E 8 = F 9 = F# / G b 10 = G 11 = G# / A b 12 = A	1 = C# / D b 2 = D 3 = D# / E b 4 = E 5 = F 6 = F# / G b 7 = G 8 = G# / A b 9 = A 10 = A# / B b 11 = B 12 = C	1 = D# / E b 2 = E 3 = F 4 = F# / G b 5 = G 6 = G# / A b 7 = A 8 = A# / B b 9 = B 10 = C 11 = C# / D b 12 = D	1 = F 2 = F# / G b 3 = G 4 = G# / A b 5 = A 6 = A# / B b 7 = B 8 = C 9 = C# / D b 10 = D 11 = D# / E b 12 = E	1 = G# / A b 2 = A 3 = A# / B b 4 = B 5 = C 6 = C# / D b 7 = D 8 = D# / E b 9 = E 10 = F 11 = F# / G b 12 = G

### Additional Major Chord & Barre Chord Forms


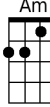
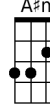
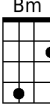
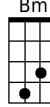
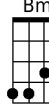

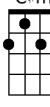
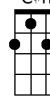
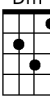
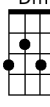
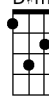
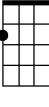
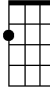
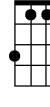
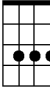
 A b	 A	 A	 A# / B b	 A# / B b	 B
 C	 C	 C# / D b	 C# / D b	 D	 D
 D# / E b	 D# / E b	 E	 E	 F	 F# / G b
 G	 G	 G	 G# / A b		

# Primary Barre Chords for G Tuning

## Baritone And Tenor Ukulele with DGBE Strings

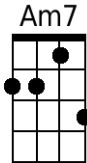
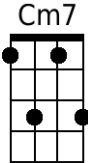
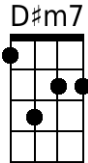
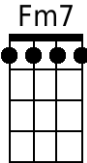
Minor					
A#m	C#m	Dm	D#m	Fm	G#m
					
1 = A#m / B b m 2 = Bm 3 = Cm 4 = C#m / D b m 5 = Dm 6 = D#m / E b m 7 = Em 8 = Fm 9 = F#m / G b m 10 = Gm 11 = G#m / A b m 12 = Am	1 = C#m / D b m 2 = Dm 3 = D#m / E b m 4 = Em 5 = Fm 6 = F#m / G b m 7 = Gm 8 = G#m / A b m 9 = Am 10 = A#m / B b m 11 = Bm 12 = Cm	1 = Dm 2 = D#m / E b m 3 = Em 4 = Fm 5 = F#m / G b m 6 = Gm 7 = G#m / A b m 8 = Am 9 = A#m / B b m 10 = Bm 11 = Cm 12 = C#m / D b m	1 = D#m / E b m 2 = Em 3 = Fm 4 = F#m / G b m 5 = Gm 6 = G#m / A b m 7 = Am 8 = A#m / B b m 9 = Bm 10 = Cm 11 = C#m / D b m 12 = Dm	1 = Fm 2 = F#m / G b m 3 = Gm 4 = G#m / A b m 5 = Am 6 = A#m / B b m 7 = Bm 8 = Cm 9 = C#m / D b m 10 = Dm 11 = D#m / E b m 12 = Em	1 = G#m / A b m 2 = Am 3 = A#m / B b m 4 = Bm 5 = Cm 6 = C#m / D b m 7 = Dm 8 = D#m / E b m 9 = Em 10 = Fm 11 = F#m / G b m 12 = Gm

### Minor Chord & Barre Chord Forms

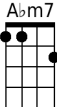
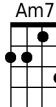
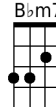
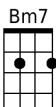
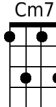
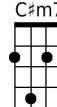
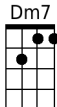
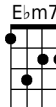

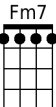
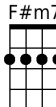
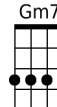
 G#m / A b m	 Am	 A#m / B b m	 Bm	 Bm	 Bm
 Cm	 C#m / D b m	 C#m / D b m	 Dm	 Dm	 D#m / E b m
 Em	 Em	 Fm	 Gm		

# Primary Barre Chords for G Tuning

## Baritone And Tenor Ukulele with DGBE Strings

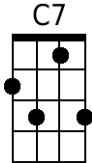
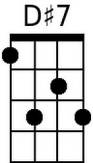
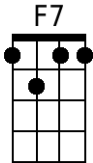
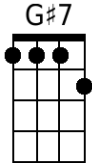
Minor 7 <sup>th</sup>			
			
1 = Am7 2 = A#m7 / B b m7 3 = Bm7 4 = Cm7 5 = C#m7 / D b m7 6 = Dm7 7 = D#m7 / E b m7 8 = Em7 9 = Fm7 10 = F#m7 / G b m7 11 = Gm7 12 = G#m7 / A b m7	1 = Cm7 2 = C#m7 / D b m7 3 = Dm7 4 = D#m7 / E b m7 5 = Em7 6 = Fm7 7 = F#m7 / G b m7 8 = Gm7 9 = G#m7 / A b m7 10 = Am7 11 = A#m7 / B b m7 12 = Bm7	1 = D#m7 / E b m7 2 = Em7 3 = Fm7 4 = F#m7 / G b m7 5 = Gm7 6 = G#m7 / A b m7 7 = Am7 8 = A#m7 / B b m7 9 = Bm7 10 = Cm7 11 = C#m7 / D b m7 12 = Dm7	1 = Fm7 2 = F#m7 / G b m7 3 = Gm7 4 = G#m7 / A b m7 5 = Am7 6 = A#m7 / B b m7 7 = Bm7 8 = Cm7 9 = C#m7 / D b m7 10 = Dm7 11 = D#m7 / E b m7 12 = Em7

### Minor 7<sup>th</sup> Chord & Barre Chord Forms

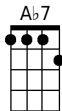

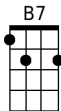
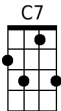
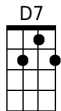
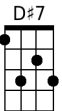
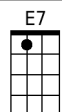
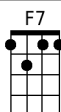
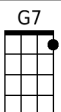
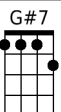
			Bm7 		
A b m7 / G # m7	Am7	B b m7 / A # m7		Cm7	C # m7 / D b m7
					
Dm7	E b m7 / D # m7	Em7	Fm7	F # m7	Gm7

# Primary Barre Chords for G Tuning

## Baritone And Tenor Ukulele with DGBE Strings

Dominant 7 <sup>th</sup>			
			
1 = C7 2 = C#7 / D b 7 3 = D7 4 = D#7 / E b 7 5 = E7 6 = F7 7 = F#7 / G b 7 8 = G7 9 = G#7 / A b 7 10 = A7 11 = A#7 / B b 7 12 = B7	1 = D#7 / E b 7 2 = E7 3 = F7 4 = F#7 / G b 7 5 = G7 6 = G#7 / A b 7 7 = A7 8 = A#7 / B b 7 9 = B7 10 = C7 11 = C#7 / D b 7 12 = D7	1 = F7 2 = F#7 / G b 7 3 = G7 4 = G#7 / A b 7 5 = A7 6 = A#7 / B b 7 7 = B7 8 = C7 9 = C#7 / D b 7 10 = D7 11 = D#7 / E b 7 12 = E7	1 = G#7 / A b 7 2 = A7 3 = A#7 / B b 7 4 = B7 5 = C7 6 = C#7 / D b 7 7 = D7 8 = D#7 / E b 7 9 = E7 10 = F7 11 = F#7 / G b 7 12 = G7

### Dominant 7<sup>th</sup> Chord & Barre Chord Forms

 A b 7 / G# 7	 A7 (Hawaiian)	 B7	 C7	 D7	 D#7 / E b 7
 E7	 F7	 G7	 G#7 / A b 7		

# Barre Forms In Common Progressions

## Common Keys and their Primary Chords

<b>Roman:</b>	<b>I</b>	<b>ii</b>	<b>iii</b>	<b>IV</b>	<b>V</b>	<b>vi</b>	<b>vii°</b>
<b>Nashville:</b>	<b>1</b>	<b>2m</b>	<b>3m</b>	<b>4</b>	<b>5</b>	<b>6m</b>	<b>7dim</b>
<b>C</b>	C	Dm	Em	F	G	Am	B dim
<b>F</b>	F	Gm	Am	B $\flat$	C	Dm	E dim
<b>G</b>	G	Am	Bm	C	D	Em	F $\sharp$ dim

# Barre Forms In Common Progressions

## The I IV V (1, 4, 6) Progression & Variants

From these charts, we can track several chord progressions including

- I – IV (1 4),
- I – V (1 5),
- I – IV – V (1 4 5),
- V – IV – I (5 4 1)
- I – IV – I – V (1 4 1 5)
- V – I – IV (5 1 4)
- I – V – IV – V (1 5 4 5), plus other variants.

Of these, the [I IV V \(1 4 5\)](#) is the most common, and has been used so often that it generated its own “class” of songs: “the three-chord song.” See: [Three-chord song](#), Wikipedia. This progression, expanded, becomes the [12-bar blues](#) form, which is often found in early rock and roll (many of Chuck Berry’s songs, for example). There are numerous progressions in the 12-bar blues form, and it can be contracted or expanded to the [8-bar blues](#) and the [16-bar blues](#) forms.

- **I IV (1 4)** Example: I Still Haven't Found What I'm Looking For (U2), Lively Up Yourself (Bob Marley), Blurred Lines (Robin Thicke), Tulsa Time (Eric Clapton)
- **I V (1 5)** Examples: He's Got The Whole World In His Hands (Traditional), Jambalaya (Hank Williams), Save The Last Dance For Me (The Drifters), Born In The USA (Bruce Springsteen), Achy Breaky Heart (Billy Ray Cyrus)
- **I IV V (1 4 5)** Examples: Louie Louie (The Kingsmen), La Bamba (Richie Valens), Cecelia (Simon & Garfunkel), Down on the Corner (CCR), Peaceful Easy Feeling (The Eagles)
- **I IV I V (1 4 1 5)** Examples: Amazing Grace (Traditional), The Lion Sleeps Tonight (The Tokens)
- **V IV I (5 4 1)** Examples: Sweet Home Alabama (Lynyrd Skynyrd), Night Moves (Bob Segar), All Summer Long (Kid Rock), Can't You See (Marshall Tucker Band), Handle Me With Care (Travelling Wilburys)

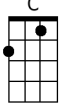
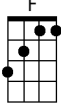
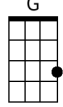

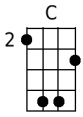
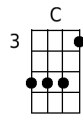
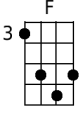
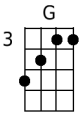
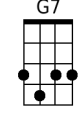
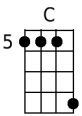
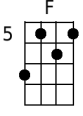
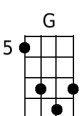
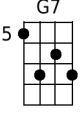
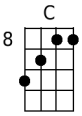
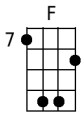
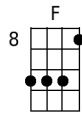
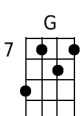
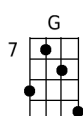
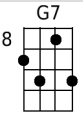
The fourth column, Dominant 7ths, is added because it appears so frequently, both with the V (5) chord and in its place.

A few other resources:

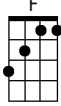
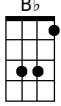
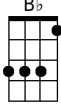
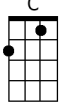
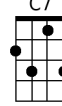
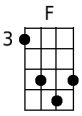
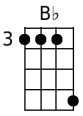
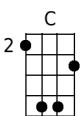
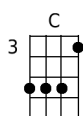
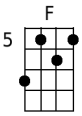
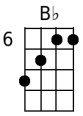
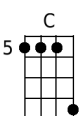
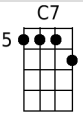
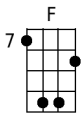
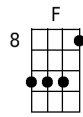
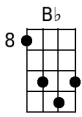
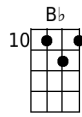
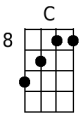
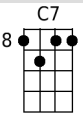
- [Two-Chord Workbook for Beginners](#) (Authorship Unknown)
- [Two Chord Songs](#) and [Top Ten Two Chord Songs](#) from the Punch Drunk Band.
- [Two Chord Songs](#) , [Three Chord Songs](#), and [Four Chord Songs](#) from the Tennessee Valley Ukulele Club
- [Three Chords And The Truth](#), Waterfont Township Ukulele Group and the Punch Drunk Band
- [A Three-Chord Workbook for Beginners](#) (Draft - Version 2.0.5. Nov. 4, 2018)

Although the following three pages may initially appear daunting, by combining these progressions into three charts, 12 pages of print were eliminated.

## Key of C

<b>I (1)</b> <b>C</b>	<b>IV (4)</b> <b>F</b>	<b>V (5)</b> <b>G</b>	<b>V<sup>7</sup> (57)</b> <b>G7</b>
			
<div style="display: flex; justify-content: space-around;"> <div style="text-align: center; width: 45%;"></div> <div style="text-align: center; width: 45%;"></div> </div>			
			
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## Key of F

<b>I (1)</b> <b>F</b>	<b>IV (4)</b> <b>B<sup>b</sup></b>	<b>V (5)</b> <b>C</b>	<b>V<sup>7</sup> (57)</b> <b>C<sup>7</sup></b>
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# Key of G

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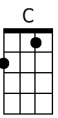
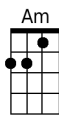
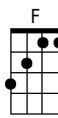
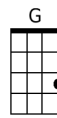
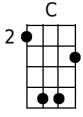
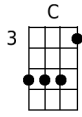
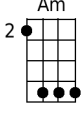
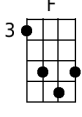
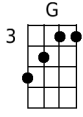
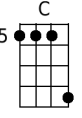
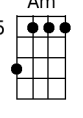
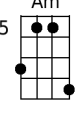
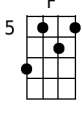
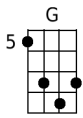
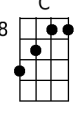
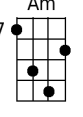
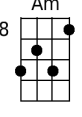
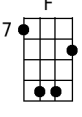
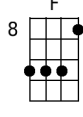
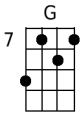
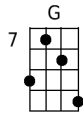


# Barre Forms In Common Progressions

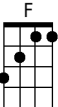
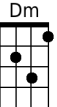
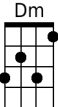
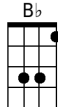
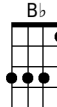
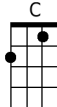
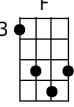
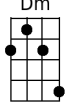
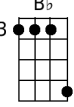
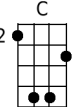
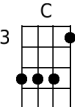
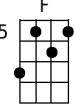
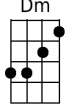
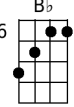
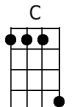
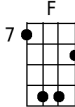
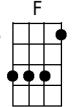
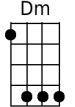
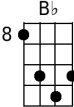
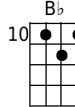
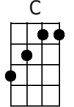
## I vi IV V (1 6m 4 5) Progression

This is sometimes called the "50s Progression," the "doo-wop progression" and "ice cream changes." See the Wikipedia article, "[50s Progression](#)." See also "[List of songs containing the 50s progression](#)." Using the same chords is the "[I-V-vi-IV progression](#)." And see the "[List of songs containing the I-V-vi-IV progression](#)."

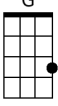
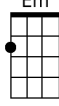
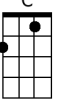
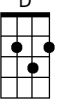
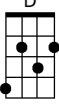
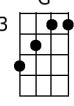
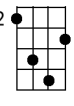
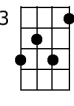
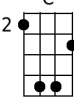
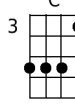
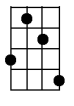
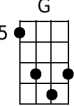
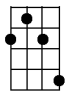
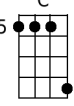
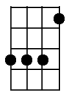
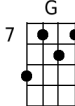
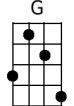
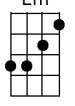
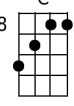
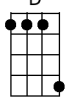
### Key of C

I (1) C		vi (6m) Am		IV (4) F		V (5) G	
							
							
							
							

## Key of F

<b>I (1)</b> <b>F</b>	<b>vi (6m)</b> <b>Dm</b>	<b>IV (4)</b> <b>B<math>\flat</math></b>	<b>V (5)</b> <b>C</b>
	   	   	
			   
			
   		   	

## Key of G

<b>I (1)</b> <b>G</b>	<b>vi (6m)</b> <b>Em</b>	<b>IV (4)</b> <b>C</b>	<b>V (5)</b> <b>D</b>
			   
	   	   	
			
   			

# Barre Forms In Common Progressions

## I vi ii V (1 6m 2m 5) & vi ii V I (6m 2m 5 1) Progressions

**I vi ii V** is a common variant of the “The 50s Progression” (above). When it is re-arranged as “**vi ii V I**” it is recognized as a portion of the “Circle Progression,” and it is “undoubtedly the most common and the strongest of all harmonic progressions,” according to Bruce Benward and Marilyn Nadine Saker, *Music In Theory and Practice*, 7th Ed. (Boston: McGraw-Hill, 2003). See The [vi-ii-V-I Progression](#).

The complete Circle Progression is **I IV vii° iii vi ii V I**. There are several popular excerpts.

This is just a small list of the very large number of chord progressions that exist. For more information, see the Wikipedia article, “[Chord Progression](#),” the “[List of chord progressions](#),” and “[Category: Chord progressions](#).”

### Key of C

I (1) C	vi (6m) Am	ii (2m) Dm	V (5) G

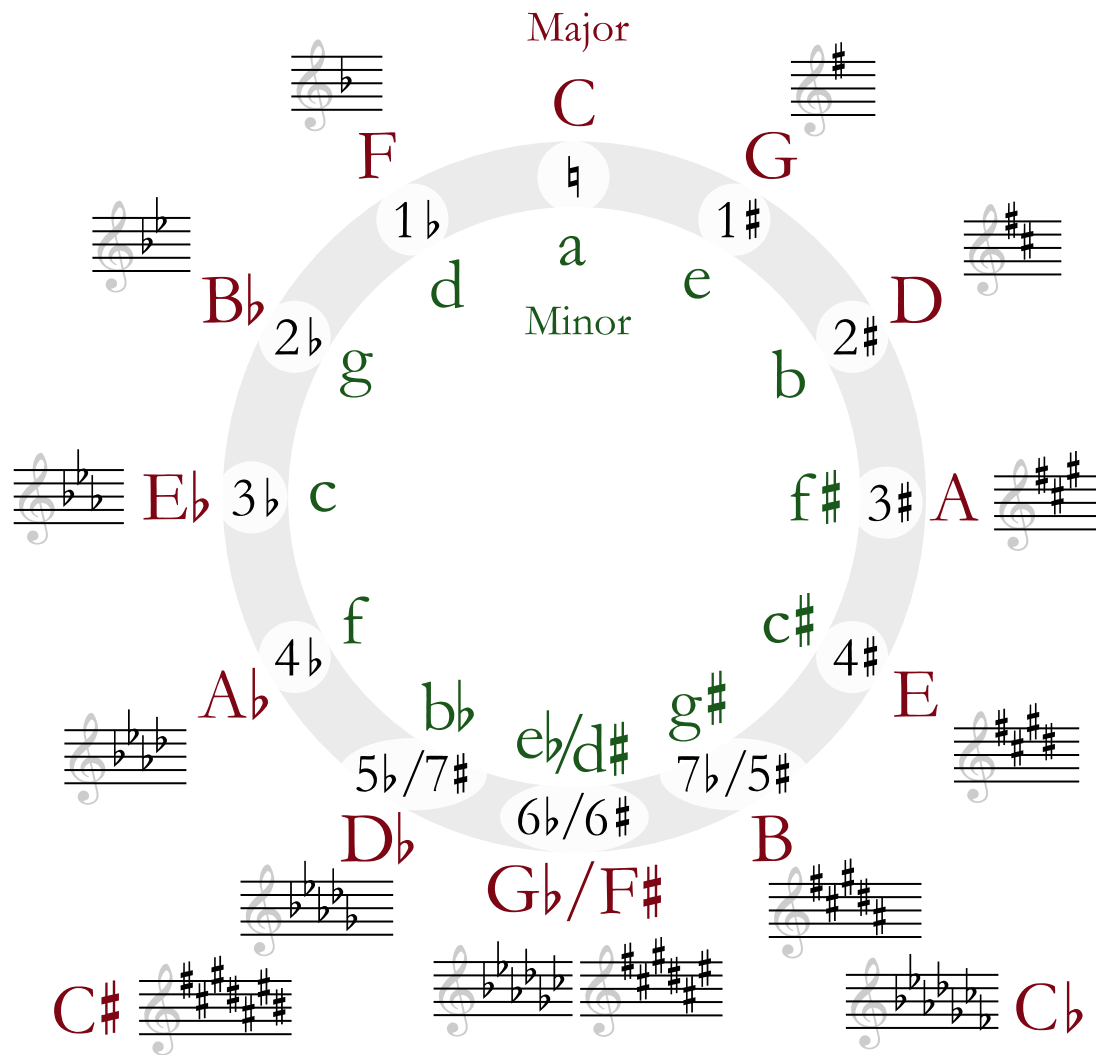
## Key of F

<b>I (1)</b> <b>F</b>	<b>vi (6m)</b> <b>Dm</b>	<b>ii (2m)</b> <b>Gm</b>	<b>V (5)</b> <b>C</b>

## Key of G

<b>I (1)</b> <b>G</b>	<b>vi (6m)</b> <b>Em</b>	<b>ii (2m)</b> <b>Am</b>	<b>V (5)</b> <b>D</b>

# The Circle of Fifths



Source: [Circle of Fifths](#), Wikipedia

## The Keys and Relative Major/Minor Pairs In The Circle of Fifths

Flats or Sharps	Major key	Minor key
B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ , C $\flat$ , F $\flat$	C $\flat$ major	A $\flat$ minor
B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ , C $\flat$	G $\flat$ major	E $\flat$ minor
B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$	D $\flat$ major	B $\flat$ minor
B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$	A $\flat$ major	F minor
B $\flat$ , E $\flat$ , A $\flat$	E $\flat$ major	C minor
B $\flat$ , E $\flat$	B $\flat$ major	G minor
B $\flat$	F major	D minor
	C major	A minor
F $\sharp$	G major	E minor
F $\sharp$ , C $\sharp$	D major	B minor
F $\sharp$ , C $\sharp$ , G $\sharp$	A major	F $\sharp$ minor
F $\sharp$ , C $\sharp$ , G $\sharp$ , D $\sharp$	E major	C $\sharp$ minor
F $\sharp$ , C $\sharp$ , G $\sharp$ , D $\sharp$ , A $\sharp$	B major	G $\sharp$ minor
F $\sharp$ , C $\sharp$ , G $\sharp$ , D $\sharp$ , A $\sharp$ , E $\sharp$	F $\sharp$ major	D $\sharp$ minor
F $\sharp$ , C $\sharp$ , G $\sharp$ , D $\sharp$ , A $\sharp$ , E $\sharp$ , B $\sharp$	C $\sharp$ major	A $\sharp$ minor

Source: [Relative Keys](#), Wikipedia.

# Major Keys Arranged by the Circle of Fifths

Reading *clockwise* from the key of C by ascending fifths.

Key	# / b	I	ii	iii	IV	V	V7	vi	vii	vii dim
<b>C</b>	0	C	Dm	Em	F	G	G7	Am	Bm	B dim
<b>G</b>	1#	G	Am	Bm	C	D	D7	Em	F#m	F#dim
<b>D</b>	2#	D	Em	F#m	G	A	A7	Bm	C#m	C#dim
<b>A</b>	3#	A	Bm	C#m	D	E	E7	F#m	G#m	G#dim
<b>E</b>	4#	E	F#m	G#m	A	B	B7	C#m	D#m	D#dim
<b>B</b>	5#	B	C#m	D#m	E	F#	F#7	G#m	A#m	A#dim
<b>F#</b>	6#	F#	G#m	A#m	B	C#	C#7	D#m	E#m	E#dim
<b>C#</b>	7#	C#	D#m	E#m	F#	G#	G#7	A#m	B#m	B# dim
<b>C b</b>	7 b	C b	D b m	E b m	F b	G b	G b 7	A b m	B b m	B b dim
<b>G b</b>	6 b	G b	A b m	B b m	C b	D b	D b 7	E b m	Fm	Fdim
<b>D b</b>	5 b	D b	E b m	Fm	G b	A b	A b 7	B b m	Cm	Cdim
<b>A b</b>	4 b	A b	B b m	Cm	D b	E b	E b 7	Fm	Gm	Gdim
<b>E b</b>	3 b	E b	Fm	Gm	A b	B b	B b 7	Cm	Dm	Ddim
<b>B b</b>	2 b	B b	Cm	Dm	E b	F	F7	Gm	Am	Adim
<b>F</b>	1 b	F	Gm	Am	B b	C	C7	Dm	Em	Edim
<b>C</b>	0	C	Dm	Em	F	G	G7	Am	Bm	B dim

## Enharmonic Equivalentents

B (5#)	C b (7 b)
F# (6#)	G b (6 b)
C# (7#)	D b (5 b)

# Minor Keys Arranged by the Circle of Fifths

Reading *clockwise* from the key of C by ascending fifths.

Key	# / ♭	i	ii dim	III	iv	v	VI	VII
<b>Am</b>	0	Am	Bdim	C	Dm	Em	F	G
<b>Em</b>	1♯	Em	F♯dim	G	Am	Bm	C	D
<b>Bm</b>	2♯	Bm	C♯dim	D	Em	F♯m	G	A
<b>F♯m</b>	3♯	F♯m	G♯dim	A	Bm	C♯m	D	E
<b>C♯m</b>	4♯	C♯m	D♯dim	E	F♯m	G♯m	A	B
<b>G♯m</b>	5♯	G♯m	A♯dim	B	C♯m	D♯m	E	F♯
<b>D♯m</b>	6♯	D♯m	E♯dim	F♯	G♯m	A♯m	B	C♯
<b>A♯m</b>	7♯	A♯m	B♯dim	C♯	D♯m	E♯m	F♯	G♯
<b>A ♭ m</b>	7 ♭	A ♭ m	B ♭ dim	C ♭	D ♭ m	E ♭ m	F ♭	G ♭
<b>E ♭ m</b>	6 ♭	E ♭ m	Fdim	G ♭	A ♭ m	B ♭ m	C ♭	D ♭
<b>B ♭ m</b>	5 ♭	B ♭ m	Cdim	D ♭	E ♭ m	Fm	G ♭	A ♭
<b>Fm</b>	4 ♭	Fm	Gdim	A ♭	B ♭ m	Cm	D ♭	E ♭
<b>Cm</b>	3 ♭	Cm	Ddim	E ♭	Fm	Gm	A ♭	B ♭
<b>Gm</b>	2 ♭	Gm	Adim	B ♭	Cm	Dm	E ♭	F
<b>Dm</b>	1 ♭	Dm	Edim	F	Gm	Am	B ♭	C
<b>Am</b>	0	Am	Bdim	C	Dm	Em	F	G

## Enharmonic Equivalentents

G♯m (5♯)	A ♭ m (7 ♭)
D♯m (6♯)	E ♭ m (6 ♭)
A♯m (♯7)	B ♭ m (5 ♭)

Note that the “Relative” Minor is also referred to as a “Natural” Minor key as opposed to the *Harmonic* Minor or the *Melodic* Minor.



# Major Keys Arranged by the Circle of Fourths

Reading *counterclockwise* from the key of C by descending fourths.

Key	# / ♭	I	ii	iii	IV	V	V7	vi	vii	vii dim
<b>C</b>	0	C	Dm	Em	F	G	G7	Am	Bm	B dim
<b>F</b>	1 ♭	F	Gm	Am	B ♭	C	C7	Dm	Em	Edim
<b>B ♭</b>	2 ♭	B ♭	Cm	Dm	E ♭	F	F7	Gm	Am	Adim
<b>E ♭</b>	3 ♭	E ♭	Fm	Gm	A ♭	B ♭	B ♭ 7	Cm	Dm	Ddim
<b>A ♭</b>	4 ♭	A ♭	B ♭ m	Cm	D ♭	E ♭	E ♭ 7	Fm	Gm	Gdim
<b>D ♭</b>	5 ♭	D ♭	E ♭ m	Fm	G ♭	A ♭	A ♭ 7	B ♭ m	Cm	Cdim
<b>G ♭</b>	6 ♭	G ♭	A ♭ m	B ♭ m	C ♭	D ♭	D ♭ 7	E ♭ m	Fm	Fdim
<b>C ♭</b>	7 ♭	C ♭	D ♭ m	E ♭ m	F ♭	G ♭	G ♭ 7	A ♭ m	B ♭ m	B ♭ dim
<b>C#</b>	7#	C#	D#m	E#m	F#	G#	G#7	A#m	B#m	B# dim
<b>F#</b>	6#	F#	G#m	A#m	B	C#	C#7	D#m	E#m	E#dim
<b>B</b>	5#	B	C#m	D#m	E	F#	F#7	G#m	A#m	A#dim
<b>E</b>	4#	E	F#m	G#m	A	B	B7	C#m	D#m	D#dim
<b>A</b>	3#	A	Bm	C#m	D	E	E7	F#m	G#m	G#dim
<b>D</b>	2#	D	Em	F#m	G	A	A7	Bm	C#m	C#dim
<b>G</b>	1#	G	Am	Bm	C	D	D7	Em	F#m	F#dim
<b>C</b>	0	C	Dm	Em	F	G	G7	Am	Bm	B dim

## Enharmonic Equivalentents

B (5#)	C ♭ (7 ♭)
F# (6#)	G ♭ (6 ♭)
C# (7#)	D ♭ (5 ♭)

# Minor Keys Arranged by the Circle of Fourths

Reading *counterclockwise* from the key of C by descending fourths.

Key	# / ♭	i	ii dim	III	iv	v	VI	VII
<b>Am</b>	0	Am	Bdim	C	Dm	Em	F	G
<b>Dm</b>	1 ♭	Dm	Edim	F	Gm	Am	B ♭	C
<b>Gm</b>	2 ♭	Gm	Adim	B ♭	Cm	Dm	E ♭	F
<b>Cm</b>	3 ♭	Cm	Ddim	E ♭	Fm	Gm	A ♭	B ♭
<b>Fm</b>	4 ♭	Fm	Gdim	A ♭	B ♭ m	Cm	D ♭	E ♭
<b>B ♭ m</b>	5 ♭	B ♭ m	Cdim	D ♭	E ♭ m	Fm	G ♭	A ♭
<b>E ♭ m</b>	6 ♭	E ♭ m	Fdim	G ♭	A ♭ m	B ♭ m	C ♭	D ♭
<b>A ♭ m</b>	7 ♭	A ♭ m	B ♭ dim	C ♭	D ♭ m	E ♭ m	F ♭	G ♭
<b>A♯m</b>	7♯	A♯m	B♯dim	C♯	D♯m	E♯m	F♯	G♯
<b>D♯m</b>	6♯	D♯m	E♯dim	F♯	G♯m	A♯m	B	C♯
<b>G♯m</b>	5♯	G♯m	A♯dim	B	C♯m	D♯m	E	F♯
<b>C♯m</b>	4♯	C♯m	D♯dim	E	F♯m	G♯m	A	B
<b>F♯m</b>	3♯	F♯m	G♯dim	A	Bm	C♯m	D	E
<b>Bm</b>	2♯	Bm	C♯dim	D	Em	F♯m	G	A
<b>Em</b>	1♯	Em	F♯dim	G	Am	Bm	C	D
<b>Am</b>	0	Am	Bdim	C	Dm	Em	F	G

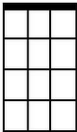
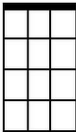
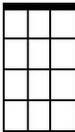
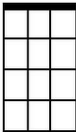
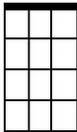
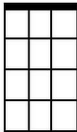
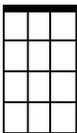
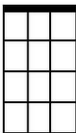
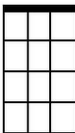
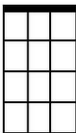
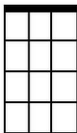
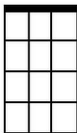
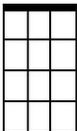
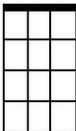
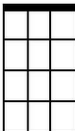
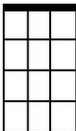
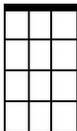
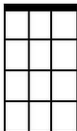
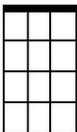
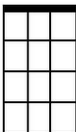
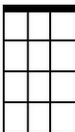
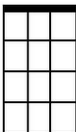
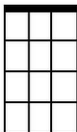
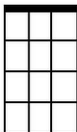
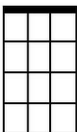
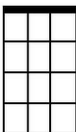
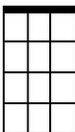
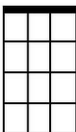
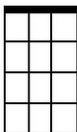
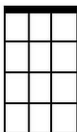
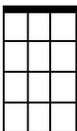
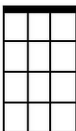
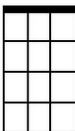
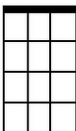
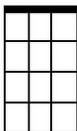
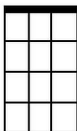
## Enharmonic Equivalents

G♯m (5♯)	A ♭ m (7 ♭)
D♯m (6♯)	E ♭ m (6 ♭)
A♯m (7♯)	B ♭ m (5 ♭)

Note that the “Relative” Minor is also referred to as a “Natural” Minor key as opposed to the *Harmonic* Minor or the *Melodic* Minor.

# Create Your Own Progressions: Blank Chord Diagrams

These two pages were created so that you could write out barre chord progressions for songs that you may be performing.

# Create Your Own Progressions: Blank Chord Diagrams

