

A Barre Chord Reference for C & G Tuned Ukuleles

Version 1a

February 15, 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.
February 14, 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

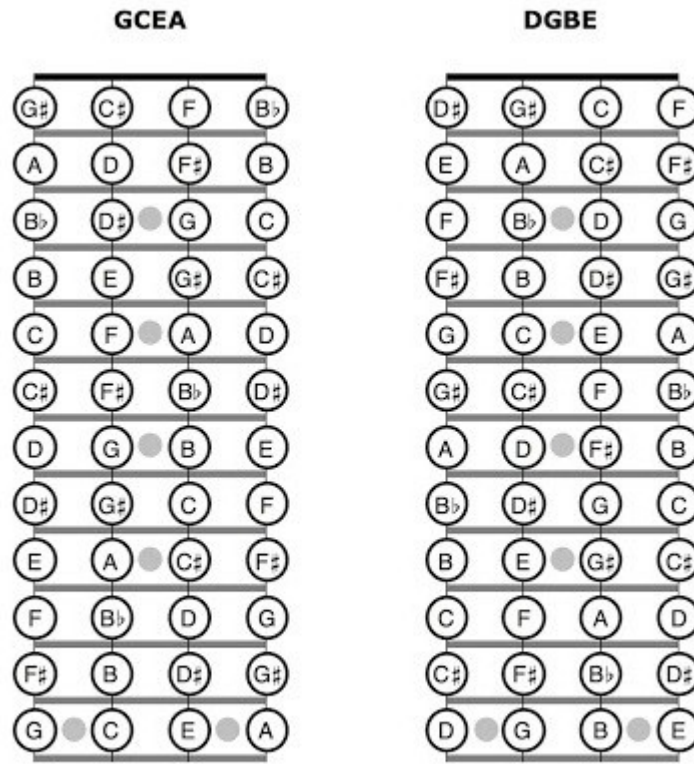
These are the chord graphics that I use when I create a song sheet of lyrics and chords.

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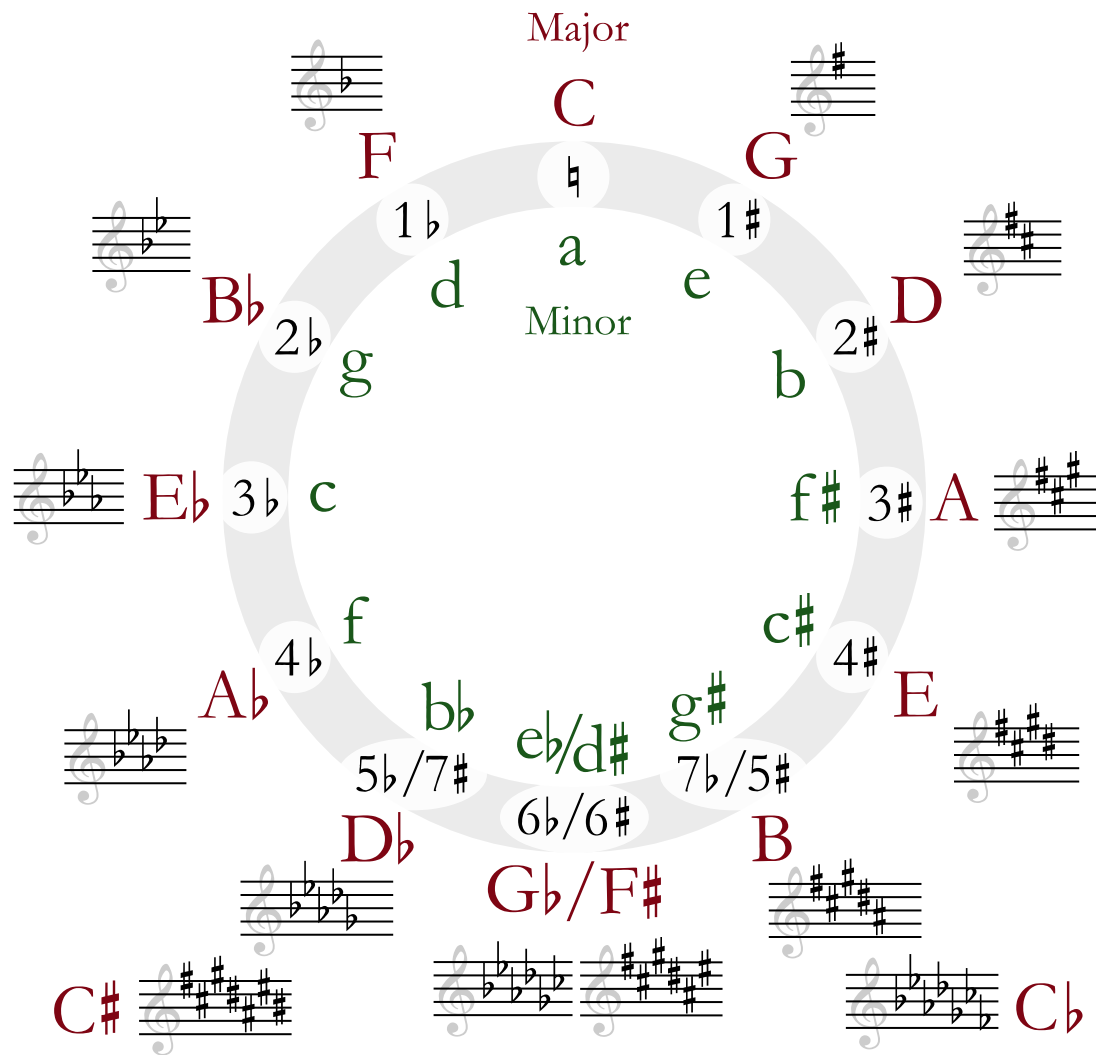
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Ukulele Necks for C & G Tuning



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

The Circle of Fifths



Source: [Circle of Fifths](#), 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
C	0	C	Dm	Em	F	G	G7	Am	Bm	B dim
G	1#	G	Am	Bm	C	D	D7	Em	F#m	F#dim
D	2#	D	Em	F#m	G	A	A7	Bm	C#m	C#dim
A	3#	A	Bm	C#m	D	E	E7	F#m	G#m	G#dim
E	4#	E	F#m	G#m	A	B	B7	C#m	D#m	D#dim
B	5#	B	C#m	D#m	E	F#	F#7	G#m	A#m	A#dim
F#	6#	F#	G#m	A#m	B	C#	C#7	D#m	E#m	E#dim
C#	7#	C#	D#m	E#m	F#	G#	G#7	A#m	B#m	B# dim
Cb	7b	Cb	Dbm	Ebm	Fb	Gb	Gb7	Abm	Bbm	Bb dim
Gb	6b	Gb	Abm	Bbm	Cb	Db	Db7	Ebm	Fm	Fdim
Db	5b	Db	Ebm	Fm	Gb	Ab	Ab7	Bbm	Cm	Cdim
Ab	4b	Ab	Bbm	Cm	Db	Eb	Eb7	Fm	Gm	Gdim
Eb	3b	Eb	Fm	Gm	Ab	Bb	Bb7	Cm	Dm	Ddim
Bb	2b	Bb	Cm	Dm	Eb	F	F7	Gm	Am	Adim
F	1b	F	Gm	Am	Bb	C	C7	Dm	Em	Edim
C	0	C	Dm	Em	F	G	G7	Am	Bm	B dim

Enharmonic Equivalentents

B (5#)	Cb (7b)
F# (6#)	Gb (6b)
C# (7#)	Db (5b)

Minor Keys Arranged by the Circle of Fifths

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

Key	# / b	i	ii dim	III	iv	v	VI	VII
Am	0	Am	Bdim	C	Dm	Em	F	G
Em	1#	Em	F#dim	G	Am	Bm	C	D
Bm	2#	Bm	C#dim	D	Em	F#m	G	A
F#m	3#	F#m	G#dim	A	Bm	C#m	D	E
C#m	4#	C#m	D#dim	E	F#m	G#m	A	B
G#m	5#	G#m	A#dim	B	C#m	D#m	E	F#
D#m	6#	D#m	E#dim	F#	G#m	A#m	B	C#
A#m	7#	A#m	B#dim	C#	D#m	E#m	F#	G#
Abm	7b	Abm	Bbdim	Cb	Dbm	Ebm	Fb	Gb
Ebm	6b	Ebm	Fdim	Gb	Abm	Bbm	Cb	Db
Bbm	5b	Bbm	Cdim	Db	Ebm	Fm	Gb	Ab
Fm	4b	Fm	Gdim	Ab	Bbm	Cm	Db	Eb
Cm	3b	Cm	Ddim	Eb	Fm	Gm	Ab	Bb
Gm	2b	Gm	Adim	Bb	Cm	Dm	Eb	F
Dm	1b	Dm	Edim	F	Gm	Am	Bb	C
Am	0	Am	Bdim	C	Dm	Em	F	G

Enharmonic Equivalentents

G#m (5#)	Abm (7b)
D#m (6#)	Ebm (6b)
A#m (#7)	Bbm (5b)

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	# / b	I	ii	iii	IV	V	V7	vi	vii	vii dim
C	0	C	Dm	Em	F	G	G7	Am	Bm	B dim
F	1b	F	Gm	Am	Bb	C	C7	Dm	Em	Edim
Bb	2b	Bb	Cm	Dm	Eb	F	F7	Gm	Am	Adim
Eb	3b	Eb	Fm	Gm	Ab	Bb	Bb7	Cm	Dm	Ddim
Ab	4b	Ab	Bbm	Cm	Db	Eb	Eb7	Fm	Gm	Gdim
Db	5b	Db	Ebm	Fm	Gb	Ab	Ab7	Bbm	Cm	Cdim
Gb	6b	Gb	Abm	Bbm	Cb	Db	Db7	Ebm	Fm	Fdim
Cb	7b	Cb	Dbm	Ebm	Fb	Gb	Gb7	Abm	Bbm	Bb dim
C#	7#	C#	D#m	E#m	F#	G#	G#7	A#m	B#m	B# dim
F#	6#	F#	G#m	A#m	B	C#	C#7	D#m	E#m	E#dim
B	5#	B	C#m	D#m	E	F#	F#7	G#m	A#m	A#dim
E	4#	E	F#m	G#m	A	B	B7	C#m	D#m	D#dim
A	3#	A	Bm	C#m	D	E	E7	F#m	G#m	G#dim
D	2#	D	Em	F#m	G	A	A7	Bm	C#m	C#dim
G	1#	G	Am	Bm	C	D	D7	Em	F#m	F#dim
C	0	C	Dm	Em	F	G	G7	Am	Bm	B dim

Enharmonic Equivalentents

B (5#)	Cb (7b)
F# (6#)	Gb (6b)
C# (7#)	Db (5b)

Minor Keys Arranged by the Circle of Fourths

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

Key	# / b	i	ii dim	III	iv	v	VI	VII
Am	0	Am	Bdim	C	Dm	Em	F	G
Dm	1b	Dm	Edim	F	Gm	Am	Bb	C
Gm	2b	Gm	Adim	Bb	Cm	Dm	Eb	F
Cm	3b	Cm	Ddim	Eb	Fm	Gm	Ab	Bb
Fm	4b	Fm	Gdim	Ab	Bbm	Cm	Db	Eb
Bbm	5b	Bbm	Cdim	Db	Ebm	Fm	Gb	Ab
Ebm	6b	Ebm	Fdim	Gb	Abm	Bbm	Cb	Db
Abm	7b	Abm	Bb dim	Cb	Dbm	Ebm	Fb	Gb
A#m	7#	A#m	B#dim	C#	D#m	E#m	F#	G#
D#m	6#	D#m	E#dim	F#	G#m	A#m	B	C#
G#m	5#	G#m	A#dim	B	C#m	D#m	E	F#
C#m	4#	C#m	D#dim	E	F#m	G#m	A	B
F#m	3#	F#m	G#dim	A	Bm	C#m	D	E
Bm	2#	Bm	C#dim	D	Em	F#m	G	A
Em	1#	Em	F#dim	G	Am	Bm	C	D
Am	0	Am	Bdim	C	Dm	Em	F	G

Enharmonic Equivalentents

G#m (5#)	Abm (7b)
D#m (6#)	Ebm (6b)
A#m (7#)	Bbm (5b)

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 & Minor Keys and Their Primary Chords

Major Keys

Key	# / b	I	ii	iii	IV	V	V7	vi	vii	vii dim
C	0	C	Dm	Em	F	G	G7	Am	Bm	B dim

Sharps – Major Keys

M Key	#	I	ii	iii	IV	V	V7	vi	vii	vii dim
G	1	G	Am	Bm	C	D	D7	Em	F#m	F# dim
D	2	D	Em	F#m	G	A	A7	Bm	C#m	C# dim
A	3	A	Bm	C#m	D	E	E7	F#m	G#m	G# dim
E	4	E	F#m	G#m	A	B	B7	C#m	D#m	D# dim
B	5	B	C#m	D#m	E	F#	F#7	G#m	A#m	A# dim
F#	6	F#	G#m	A#m	B	C#	C#7	D#m	E#m	E# dim
C#	7	C#	D#m	E#m	F#	G#	G#7	A#m	B#m	B# dim

Flats – Major Keys

Key	b	I	ii	iii	IV	V	V7	vi	vii	vii dim
F	1	F	Gm	Am	Bb	C	C7	Dm	Em	E dim
Bb	2	Bb	Cm	Dm	Eb	F	F7	Gm	Am	A dim
Eb	3	Eb	Fm	Gm	Ab	Bb	Bb7	Cm	Dm	D dim
Ab	4	Ab	Bbm	Cm	Db	Eb	Eb7	Fm	Gm	G dim
Db	5	Db	Ebm	Fm	Gb	Ab	Ab7	Bbm	Cm	C dim
Gb	6	Gb	Abm	Bbm	Cb	Db	Db7	Ebm	Fm	F dim
Cb	7	Cb	Dbm	Ebm	Fb	Gb	Gb7	Abm	Bbm	Bb dim

Relative Minor Keys

Key	# / b	i	ii dim	III	iv	v	VI	VII
Am	0	Am	B dim	C	Dm	Em	F	G

Sharps – Minor Keys

Key	#	i	ii dim	III	iv	v	VI	VII
Em	1	Em	F# dim	G	Am	Bm	C	D
Bm	2	Bm	C# dim	D	Em	F#m	G	A
F#m	3	F#m	G# dim	A	Bm	C#m	D	E
C#m	4	C#m	D# dim	E	F#m	G#m	A	B
G#m	5	G#m	A# dim	B	C#m	D#m	E	F#
D#m	6	D#m	E# dim	F#	G#m	A#m	B	C#
A#m	7	A#m	B# dim	C#	D#m	E#m	F#	G#

Flats – Minor Keys

Key	b	i	ii dim	III	iv	v	VI	VII
Dm	1	Dm	E dim	F	Gm	Am	Bb	C
Gm	2	Gm	A dim	Bb	Cm	Dm	Eb	F
Cm	3	Cm	D dim	Eb	Fm	Gm	Ab	Bb
Fm	4	Fm	G dim	Ab	Bbm	Cm	Db	Eb
Bbm	5	Bbm	C dim	Db	Ebm	Fm	Gb	Ab
Ebm	6	Ebm	F dim	Gb	Abm	Bbm	Cb	Db
Abm	7	Abm	Bb dim	Cb	Dbm	Ebm	Fb	Gb

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

Primary Barre Chords for C Tuning

Soprano, Concert & Tenor Ukulele with GCEA Strings

Major	<p>A#</p>	<p>C#</p>	<p>D#</p>	<p>F#</p>	<p>G#</p>
Minor	<p>A#m</p>	<p>C#m</p>	<p>D#m</p>	<p>Gm</p>	<p>G#m</p>
Minor 7th	<p>A#m7</p>	<p>Dm7</p>	<p>Fm7</p>	<p>G#m7</p>	
Dominant 7th	<p>A#7</p>	<p>C#7</p>	<p>F7</p>	<p>G#7</p>	

Primary Barre Chords for C Tuning

Soprano, Concert & Tenor Ukulele with GCEA Strings

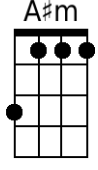
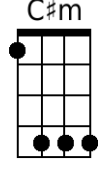
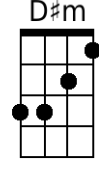
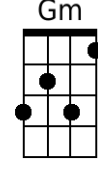
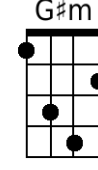
Major				
A#	C#	D#	F#	G#
1 = A# / Bb 2 = B 3 = C 4 = C# / Db 5 = D 6 = D# / Eb 7 = E 8 = F 9 = F# / Gb 10 = G 11 = G# / Ab 12 = A	1 = C# / Db 2 = D 3 = D# / Eb 4 = E 5 = F 6 = F# / Gb 7 = G 8 = G# / Ab 9 = A 10 = A# / Bb 11 = B 12 = C	1 = D# / Eb 2 = E 3 = F 4 = F# / Gb 5 = G 6 = G# / Ab 7 = A 8 = A# / Bb 9 = B 10 = C 11 = C# / Db 12 = D	1 = F# / Gb 2 = G 3 = G# / Ab 4 = A 5 = A# / Bb 6 = B 7 = C 8 = C# / Db 9 = D 10 = D# / Eb 11 = E 12 = F	1 = G# / Ab 2 = A 3 = A# / Bb 4 = B 5 = C 6 = C# / Db 7 = D 8 = D# / Eb 9 = E 10 = F 11 = F# / Gb 12 = G

Additional Major Chord & Barre Chord Forms

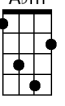
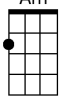
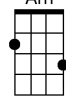
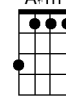
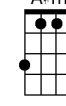
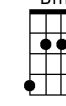
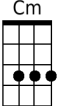
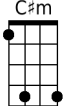
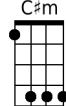
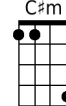
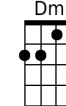
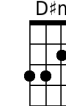
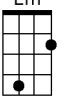
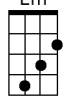
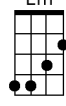
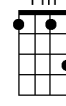
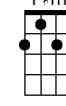
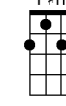
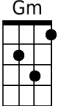
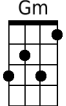
A ^b	A	A# / B ^b	B	C# / D ^b	C
D	D# / E ^b	E	F	F# / G ^b	F# / G ^b
G	G#				

Primary Barre Chords for C Tuning

Soprano, Concert & Tenor Ukulele with GCEA Strings

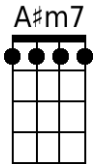
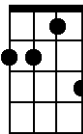
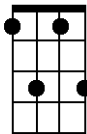
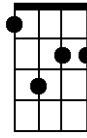
Minor				
				
1 = A#m / Bbm 3 = Bm 4 = Cm 5 = C#m / Dbm 6 = Dm 6 = D#m / Ebm 7 = Em 8 = Fm 9 = F#m / Gbm 10 = Gm 11 = Abm / G#m 12 = Am	1 = C#m / Dbm 2 = Dm 3 = D#m / Ebm 4 = Em 5 = Fm 6 = F#m / Gbm 7 = Gm 8 = G#m / Abm 9 = Am 10 = A#m / Bbm 11 = Bm 12 = Cm	1 = D#m / Ebm 2 = Em 3 = Fm 4 = F#m / Gbm 5 = Gm 6 = G#m / Abm 7 = Am 8 = A#m / Bbm 9 = Bm 10 = Cm 11 = C#m / Dbm 12 = Dm	1 = Gm 2 = G#m / Abm 3 = Am 4 = A#m / Bbm 5 = Bm 6 = Cm 7 = C#m / Dbm 8 = Dm 9 = D#m / Ebm 10 = Em 11 = Fm 12 = F#m / Gbm	1 = G#m / Abm 2 = Am 3 = A#m / Bbm 4 = Bm 5 = Cm 6 = C#m / Dbm 7 = Dm 8 = D#m / Ebm 9 = Em 10 = Fm 11 = F#m / Gbm 12 = Gm

Additional Minor Chord & Barre Chord Forms

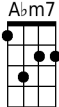
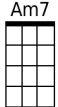
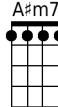
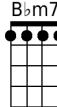
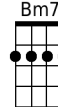
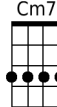
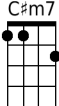
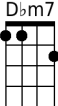
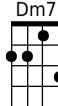
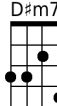
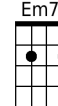
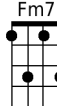
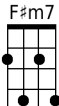
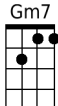
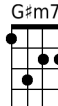
					
					
					
					

Primary Barre Chords for C Tuning

Soprano, Concert & Tenor Ukulele with GCEA Strings

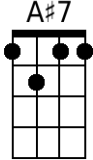
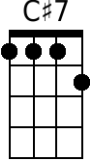
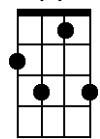
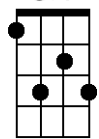
Minor 7 th			
			
1 = A#m / Bbm7 2 = Bm7 3 = Cm7 4 = C#m7 / Dbm7 5 = Dm7 6 = D#m7 / Ebm7 7 = Em7 8 = Fm7 9 = F#m7 / Gbm7 10 = Gm7 11 = G#m7 / Abm7 12 = Am7	1 = Dm7 2 = D#m7 / Ebm7 3 = Em7 4 = Fm7 5 = F#m7 / Gbm7 6 = Gm7 7 = G#m7 / Abm7 8 = Am7 9 = A#m7 / Bbm7 10 = Bm7 11 = Cm7 12 = C#m7 / Dbm7	1 = Fm7 2 = F#m7 / Gbm7 3 = Gm7 4 = G#m7 / Abm7 5 = Am7 6 = A#m7 / Bbm7 7 = Bm7 8 = Cm7 9 = C#m7 / Dbm7 10 = Dm7 11 = D#m7 / Ebm7 12 = Em7	1 = G#m7 / Abm7 2 = Am7 3 = A#m7 / Bbm7 4 = Bm7 5 = Cm7 6 = C#m7 / Dbm7 7 = Dm7 8 = D#m7 / Ebm7 9 = Em7 10 = Fm7 11 = F#m7 / Gbm7 12 = Gm7

Additional Minor 7th Chord & Barre Chord Forms

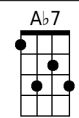
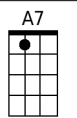
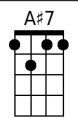
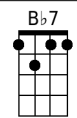

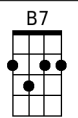
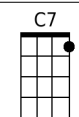

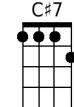

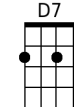
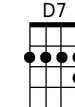
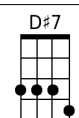

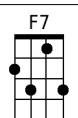
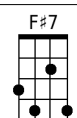
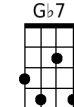
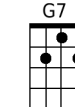
 Abm7	 Am7	 A#m7	 Bbm7	 Bm7	 Cm7
 C#m7	 Dbm7	 Dm7	 D#m7 / Ebm7	 Em7	 Fm7
 F#m7 / Gbm7	 Gm7	 G#m7 / Abm7			

Primary Barre Chords for C Tuning

Soprano, Concert & Tenor Ukulele with GCEA Strings

Dominant 7 th			
			
1 = A#7 / Bb7 2 = B7 3 = C7 4 = C#7 / Db7 5 = D7 6 = D#7 / Eb7 7 = E7 8 = F7 9 = F#7 / Gb7 10 = G7 11 = G#7 / Ab7 12 = A7	1 = C#7 / Db7 2 = D7 3 = D#7 / Eb7 4 = E7 5 = F7 6 = F#7 / Gb7 7 = G7 8 = G#7 / Ab7 9 = A7 10 = A#7 / Bb7 11 = B7 12 = C7	1 = F7 2 = F#7 / Gb7 3 = G7 4 = G#7 / Ab7 5 = A7 6 = A#7 / Bb7 7 = B7 8 = C7 9 = C#7 / Db7 10 = D7 11 = D#7 / Eb7 12 = E7	1 = G#7 / Ab7 2 = A7 3 = A#7 / Bb7 4 = B7 5 = C7 6 = C#7 / Db7 7 = D7 8 = D#7 / Eb7 9 = E7 10 = F7 11 = F#7 / Gb7 12 = G7

Additional Dominant 7th Chord & Barre Chord Forms

					
Ab7	A7	A#7	Bb7	B7	B7
					
C7	C7	C#7	Db7	D7	D7
					
D#7 / Eb7	E7	F7	F#7	Gb7	G7

Primary Barre Chords for G Tuning

Baritone And Tenor Ukulele with DGBE Strings

Major	<p>A#</p>	<p>C#</p>	<p>D#</p>	<p>F</p>	<p>G#</p>
Minor	<p>A#m</p>	<p>C#m</p>	<p>Dm</p>	<p>Fm</p>	<p>G#m</p>
Minor 7th	<p>Am7</p>	<p>Cm7</p>	<p>D#m7</p>	<p>Fm7</p>	
Dominant 7th	<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				
1 = A# / Bb 2 = B 3 = C 4 = C# / Db 5 = D 6 = D# / Eb 7 = E 8 = F 9 = F# / Gb 10 = G 11 = G# / Ab 12 = A	1 = C# / Db 2 = D 3 = D# / Eb 4 = E 5 = F 6 = F# / Gb 7 = G 8 = G# / Ab 9 = A 10 = A# / Bb 11 = B 12 = C	1 = D# / Eb 2 = E 3 = F 4 = F# / Gb 5 = G 6 = G# / Ab 7 = A 8 = A# / Bb 9 = B 10 = C 11 = C# / Db 12 = D	1 = F 2 = F# / Gb 3 = G 4 = G# / Ab 5 = A 6 = A# / Bb 7 = B 8 = C 9 = C# / Db 10 = D 11 = D# / Eb 12 = E	1 = G# / Ab 2 = A 3 = A# / Bb 4 = B 5 = C 6 = C# / Db 7 = D 8 = D# / Eb 9 = E 10 = F 11 = F# / Gb 12 = G

Additional Major Chord & Barre Chord Forms

 Ab	 A	 A	 A# / Bb	 A# / Bb	 B
 C	 C	 C# / Db	 C# / Db	 D	 D
 D# / Eb	 D# / Eb	 E	 E	 F	 F# / Gb
 G	 G	 G	 G# / Ab		

Primary Barre Chords for G Tuning

Baritone And Tenor Ukulele with DGBE Strings

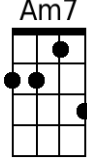
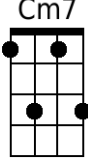
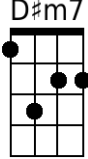
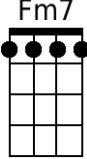
Minor					
A#m	C#m	Dm	D#m	Fm	G#m
1 = A#m / Bbm 2 = Bm 3 = Cm 4 = C#m / Dbm 5 = Dm 6 = D#m / Ebm 7 = Em 8 = Fm 9 = F#m / Gbm 10 = Gm 11 = G#m / Abm 12 = Am	1 = C#m / Dbm 2 = Dm 3 = D#m / Ebm 4 = Em 5 = Fm 6 = F#m / Gbm 7 = Gm 8 = G#m / Abm 9 = Am 10 = A#m / Bbm 11 = Bm 12 = Cm	1 = Dm 2 = D#m / Ebm 3 = Em 4 = Fm 5 = F#m / Gbm 6 = Gm 7 = G#m / Abm 8 = Am 9 = A#m / Bbm 10 = Bm 11 = Cm 12 = C#m / Dbm	1 = D#m / Ebm 2 = Em 3 = Fm 4 = F#m / Gbm 5 = Gm 6 = G#m / Abm 7 = Am 8 = A#m / Bbm 9 = Bm 10 = Cm 11 = C#m / Dbm 12 = Dm	1 = Fm 2 = F#m / Gbm 3 = Gm 4 = G#m / Abm 5 = Am 6 = A#m / Bbm 7 = Bm 8 = Cm 9 = C#m / Dbm 10 = Dm 11 = D#m / Ebm 12 = Em	1 = G#m / Abm 2 = Am 3 = A#m / Bbm 4 = Bm 5 = Cm 6 = C#m / Dbm 7 = Dm 8 = D#m / Ebm 9 = Em 10 = Fm 11 = F#m / Gbm 12 = Gm

Minor Chord & Barre Chord Forms

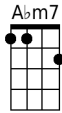
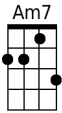
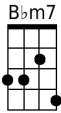
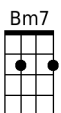
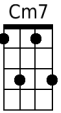
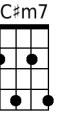
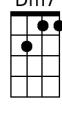
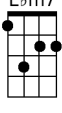
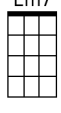
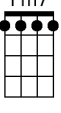
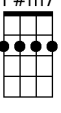
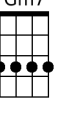
G#m / Abm	Am	A#m / Bbm	Bm	Bm	Bm
Cm	C#m / Dbm	C#m / Dbm	Dm	Dm	D#m7 / Ebm
Em	Em	Fm	Gm		

Primary Barre Chords for G Tuning

Baritone And Tenor Ukulele with DGBE Strings

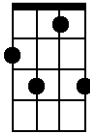
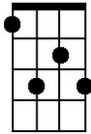
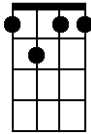
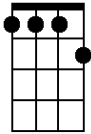
Minor 7 th			
			
1 = Am7 2 = A#m7 / Bbm7 3 = Bm7 4 = Cm7 5 = C#m7 / Dbm7 6 = Dm7 7 = D#m7 / Ebm7 8 = Em7 9 = Fm7 10 = F#m7 / Gbm7 11 = Gm7 12 = G#m7 / Abm7	1 = Cm7 2 = C#m7 / Dbm7 3 = Dm7 4 = D#m7 / Ebm7 5 = Em7 6 = Fm7 7 = F#m7 / Gbm7 8 = Gm7 9 = G#m7 / Abm7 10 = Am7 11 = A#m7 / Bbm7 12 = Bm7	1 = D#m7 / Ebm7 2 = Em7 3 = Fm7 4 = F#m7 / Gbm7 5 = Gm7 6 = G#m7 / Abm7 7 = Am7 8 = A#m7 / Bbm7 9 = Bm7 10 = Cm7 11 = C#m7 / Dbm7 12 = Dm7	1 = Fm7 2 = F#m7 / Gbm7 3 = Gm7 4 = G#m7 / Abm7 5 = Am7 6 = A#m7 / Bbm7 7 = Bm7 8 = Cm7 9 = C#m7 / Dbm7 10 = Dm7 11 = D#m7 / Ebm7 12 = Em7

Minor 7th Chord & Barre Chord Forms

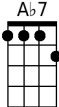

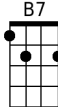
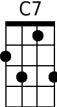
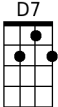
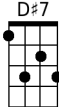
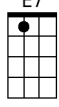
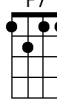
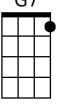
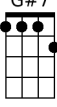
			Bm7 		
A b m7 / G # m7	Am7	B b m7 / A # m7		Cm7	C # m7 / D b m7
					
Dm7	E b m7 / D # m7	Em7	Fm7	F # m7	Gm7

Primary Barre Chords for G Tuning

Baritone And Tenor Ukulele with DGBE Strings

Dominant 7 th			
			
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 7th Chord & Barre Chord Forms

					
Ab7 / 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

C Tuning – GCEA

Common Keys and their Primary Chords

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

Barre Forms In Common Progressions

C Tuning – GCEA

The I IV V (1, 4, 5) 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)** Examples: 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 two pages may initially appear daunting, by combining these progressions into three charts, 12 pages of print were eliminated.

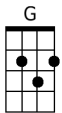
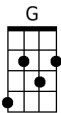
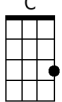
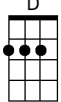
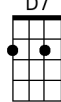
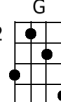




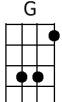
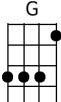
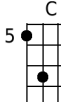
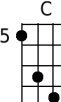
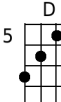
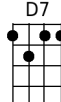
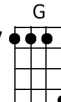
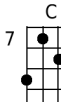
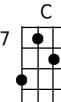
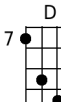
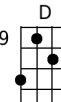
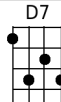
Key of C

I (1) C		IV (4) F		V (5) G		V ⁷ (5 ⁷) G7	

Key of F

I (1) F		IV (4) B ^b		V (5) C		V ⁷ (5 ⁷) C7	

Key of G

I (1) G		IV (4) C		V (5) D		V⁷ (5⁷) D⁷
						
						
						
						

Barre Forms In Common Progressions

C Tuning – GCEA

I vi IV V 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

I (1) F		vi (6m) Dm		IV (4) Bb		V (5) C	

Key of G

I (1) G		vi (6m) Em		IV (4) C		V (5) D	

Barre Forms In Common Progressions

C Tuning – GCEA

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](#).

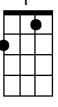
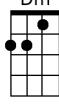
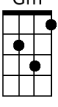

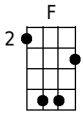
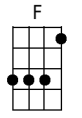
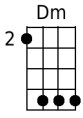
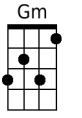
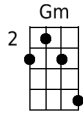
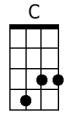
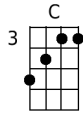
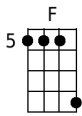
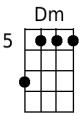
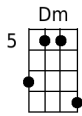
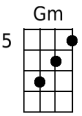
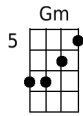
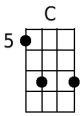
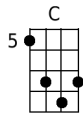
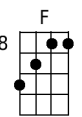
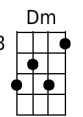
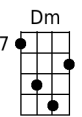
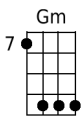
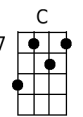
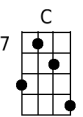
The complete Circle Progression is **I IV vii° iii vi ii V I**. There are several popular excerpts.

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](#).”

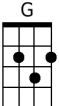
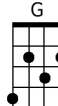
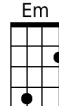
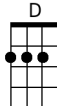
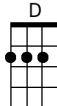
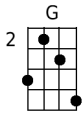
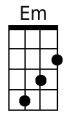
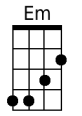
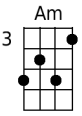
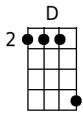
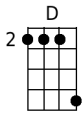
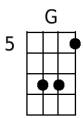
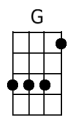
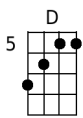
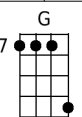
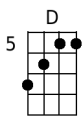
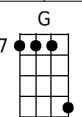
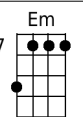
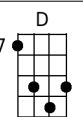
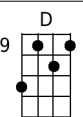
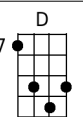
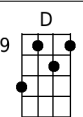
Key of C

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

Key of F

I (1) F		vi (6m) Dm		ii (2m) Gm		V (5) C	
							
							
							
							

Key of G

I (1) G		vi (6m) Em		ii (2m) Am		V (5) D	
							
							
							
							

Barre Forms In Common Progressions

G Tuning – DGBE

Common Keys and their Primary Chords

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

Barre Forms In Common Progressions

G Tuning – DGBE

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

I (1) C	IV (4) F	V (5) G	V ⁷ (5 ⁷) G7

Key of F

I (1) F	IV (4) B ^b	V (5) C	V ⁷ (5 ⁷) C ⁷

Key of G

I (1) G	IV (4) C	V (5) D	V⁷ (5⁷) D⁷

Barre Forms In Common Progressions

G Tuning – DGBE






















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

I (1) F	vi (6m) Dm	IV (4) B\flat	V (5) C
	 	 	
3 	2 	3 	2  3 
5 	5 	6 	5 
7  8 	7 	8  10 	8 

Key of G

I (1) G	vi (6m) Em	IV (4) C	V (5) D
			 
3 	2  3 	2  3 	2 
5 	4 	5 	5 
7  7 	7 	8 	7 

Barre Forms In Common Progressions

G Tuning – DGBE

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

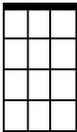
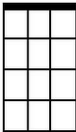
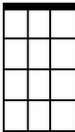
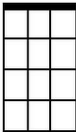
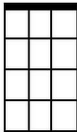
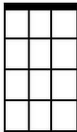
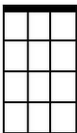
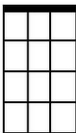
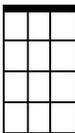
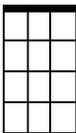
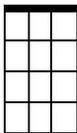
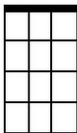
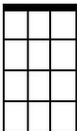
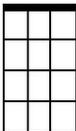
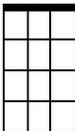
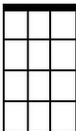
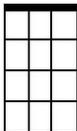
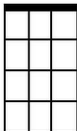
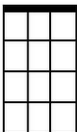
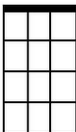
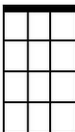
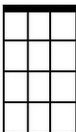
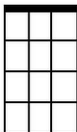
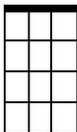
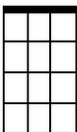
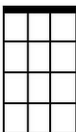
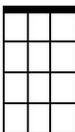
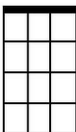
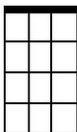
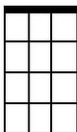
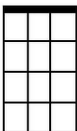
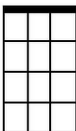
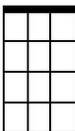
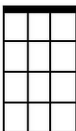
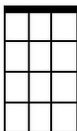
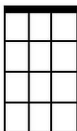
I (1) F	vi (6m) Dm	ii (2m) Gm	V (5) C
	 	 	
			 
			
 		 	

Key of G

I (1) G	vi (6m) Em	ii (2m) Am	V (5) D
			 
	 		
		 	
 		 	

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

