Musi — Movable Chord Reference Cards (Minimal)

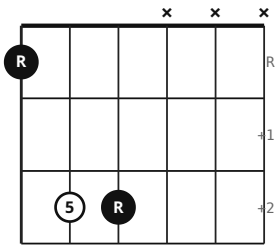
68 closed / root-relative shapes · Standard + Drop · No open strings · US Letter, 2×2 per page

Power (5) (5)

HIGH-GAIN FRIENDLY

CORE

Standard (EADGBE) · Root on string 6



PATTERN R R+2 R+2 x x x

USE High-gain rhythm foundation; pairs with palm mute

PLAY Compact shell — usable anywhere above fret 1

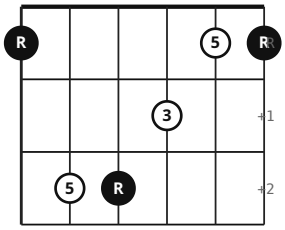
POSITION Root on string 6; classic power-chord grip · practical from fret 1+ (span 2)

Major

FULL

CORE

Standard (EADGBE) · Root on string 6



PATTERN R R+2 R+2 R+1 R R

USE Clean tonic color; primary movable major grip

PLAY Full voicing — barre index across the root fret

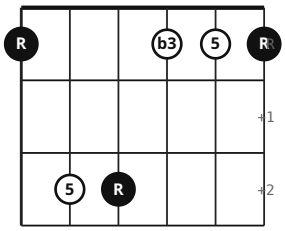
POSITION Root on string 6; mirrors open E major · practical from fret 1+ (span 2)

Minor (m)

FULL

Standard (EADGBE) · Root on string 6

CORE



PATTERN R R+2 R+2 R R R

USE Clean or light-gain minor tonic

PLAY Full voicing — easiest full barre of the E family

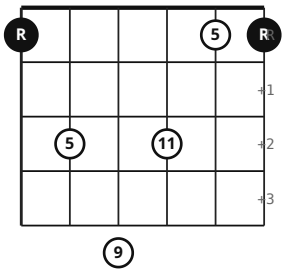
POSITION Root on string 6; mirrors open E minor · practical from fret 1+ (span 2)

Sus2 (sus2)

FULL

Standard (EADGBE) · Root on string 6

CORE



PATTERN R R+2 R+4 R+2 R R

USE Open, ambiguous color — pads and indie textures

PLAY Advanced stretch — best at or above fret 3

POSITION Root on string 6; 9 on string 4 (string 3 adds 11) · practical from fret 1+ (span 4)

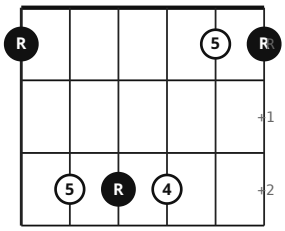
NOTE Classic Esus2 footprint; the 11 is a natural neighbor tone

Sus4 (sus4)

FULL

Standard (EADGBE) · Root on string 6

CORE



PATTERN R R+2 R+2 R+2 R R

USE Resolves strongly to major/minor; anthem and rock cadences

PLAY Full voicing — compact and ergonomic

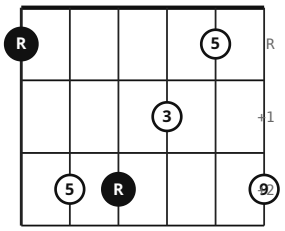
POSITION Root on string 6; 4 on string 3 · practical from fret 1+ (span 2)

Add9 (add9)

FULL

Standard (EADGBE) · Root on string 6

CORE



PATTERN R R+2 R+2 R+1 R R+2

USE Best as a clean tonic color chord

PLAY Full voicing — pinky reaches the 9 on string 1

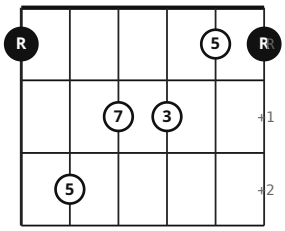
POSITION Root on string 6; 9 on high E · practical from fret 1+ (span 2)

Maj7 (maj7)

FULL

Standard (EADGBE) · Root on string 6

CORE



PATTERN R R+2 R+1 R+1 R R

USE Best as a clean tonic color chord

PLAY Full voicing — compact and highly usable

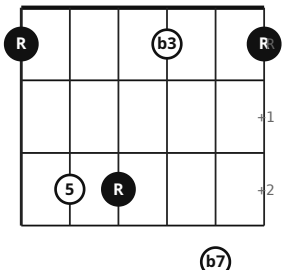
POSITION Root on string 6; 7 on string 4 · practical from fret 1+ (span 2)

Minor 7 (m7)

FULL

Standard (EADGBE) · Root on string 6

CORE



PATTERN R R+2 R+2 R R+3 R

USE ii / vi / i7 in pop, jazz, R&B

PLAY Full voicing — pinky takes b7 on string 2

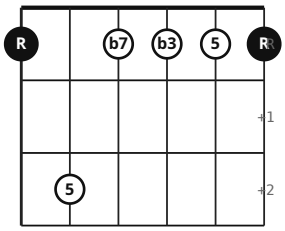
POSITION Root on string 6 · practical from fret 1+ (span 3)

Minor 7 (m7)

SHELL

Standard (EADGBE) · Root on string 6

CORE



PATTERN R R+2 R R R R

USE Works well under gain as a shell voicing

PLAY Compact shell — one of the easiest m7 grips

POSITION Root on string 6 · practical from fret 1+ (span 2)

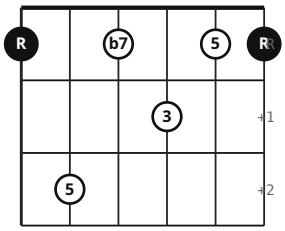
NOTE Preferred under distortion; full m7 can get muddy

Dominant 7 (7)

FULL

Standard (EADGBE) · Root on string 6

CORE



PATTERN R R+2 R R+1 R R

USE Best as a dominant tension chord — blues, funk, rock V

PLAY Full voicing — very compact

POSITION Root on string 6; b7 on string 4 · practical from fret 1+ (span 2)

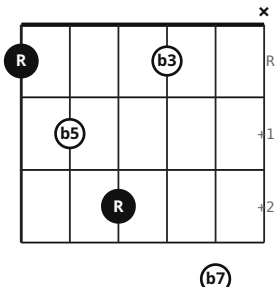
Half-diminished (m7b5)

(m7b5)

FULL

CORE

Standard (EADGBE) · Root on string 6



PATTERN `R R+1 R+2 R R+3 x`

USE iiø in minor keys; jazz cadence setup

PLAY Full voicing — best above fret 2

POSITION Root on string 6; b5 on string 5 · practical from fret 1+ (span 3)

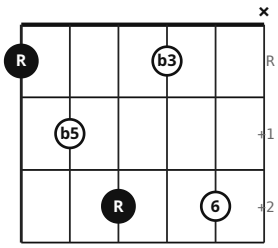
NOTE Mute high E to keep the voicing clear

Diminished 7 (dim7)

COMPACT

CORE

Standard (EADGBE) · Root on string 6



PATTERN `R R+1 R+2 R R+2 x`

USE Passing / diminished-approach chord

PLAY Compact — repeats every three frets

POSITION Root on string 6; bb7 labeled as 6 (enharmonic) · practical from fret 1+ (span 2)

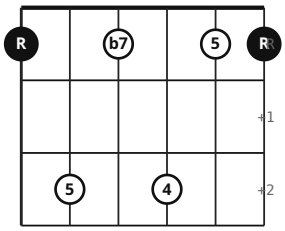
NOTE Symmetric — same shape moves ±3 frets

7sus4 (7sus4)

FULL

CORE

Standard (EADGBE) · Root on string 6



PATTERN `R R+2 R R+2 R R`

USE Dominant suspension — gospel, fusion, rock builds

PLAY Full voicing — compact

POSITION Root on string 6 · practical from fret 1+ (span 2)

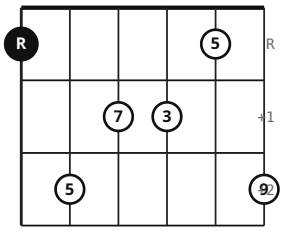
NOTE Also doubles as a practical 11(no3) color

Maj9 (maj9)

FULL

CORE

Standard (EADGBE) · Root on string 6



PATTERN `R R+2 R+1 R+1 R R+2`

USE Best as a clean tonic color chord

PLAY Full voicing — maj7 + pinky 9

POSITION Root on string 6 · practical from fret 1+ (span 2)

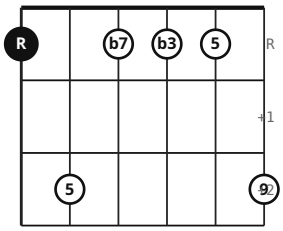
NOTE One of the most useful movable maj9 grips

Minor 9 (m9)

FULL

Standard (EADGBE) · Root on string 6

CORE



PATTERN R R+2 R R R R+2

USE Soul / neo-soul / jazz minor color

PLAY Full voicing — compact and very common

POSITION Root on string 6 · practical from fret 1+ (span 2)

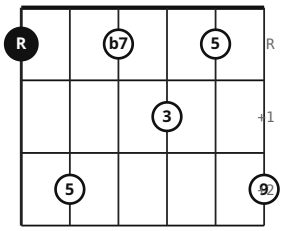
NOTE Shell-friendly under light gain; muddy if overdriven hard

Dominant 9 (9)

FULL

Standard (EADGBE) · Root on string 6

CORE



PATTERN R R+2 R R+1 R R+2

USE Best as a dominant tension chord — funk and blues

PLAY Full voicing — compact

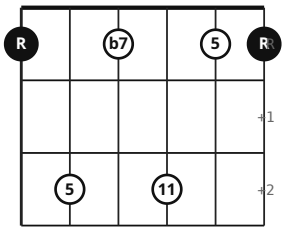
POSITION Root on string 6 · practical from fret 1+ (span 2)

Minor 11 (m11)

SHELL

Standard (EADGBE) · Root on string 6

CORE



PATTERN R R+2 R R+2 R R

USE Modern minor color — jazz, fusion, R&B

PLAY Compact shell — highly pragmatic

POSITION Root on string 6; 11 on string 3 · practical from fret 1+ (span 2)

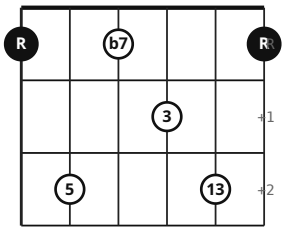
NOTE Omits explicit b3; reads as m11 in minor contexts (same grip as 7sus4/11)

Dominant 13 (13)

SHELL

Standard (EADGBE) · Root on string 6

CORE



PATTERN R R+2 R R+1 R+2 R

USE Best as a dominant tension chord — jazz / blues turnarounds

PLAY Shell-leaning full grip — omit 9/11 by design

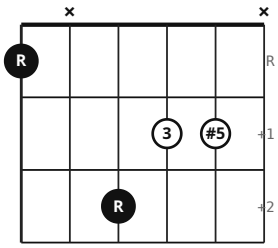
POSITION Root on string 6; 13 on string 2 · practical from fret 1+ (span 2)

Augmented (aug)

SHELL

Standard (EADGBE) · Root on string 6

CORE



PATTERN `R x R+2 R+1 R+1 x`

USE Clear + triad without mud

PLAY Compact shell — preferred under gain

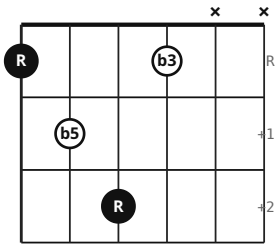
POSITION Root on string 6 · practical from fret 1+ (span 2)

Diminished triad (dim)

SHELL

Standard (EADGBE) · Root on string 6

CORE



PATTERN `R R+1 R+2 R x x`

USE Passing diminished color

PLAY Compact shell

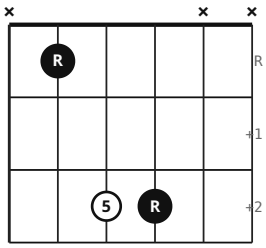
POSITION Root on string 6 · practical from fret 1+ (span 2)

Power (5) (5)

HIGH-GAIN FRIENDLY

Standard (EADGBE) · Root on string 5

CORE



PATTERN `x R R+2 R+2 x x`

USE High-gain rhythm on A-string roots

PLAY Compact shell

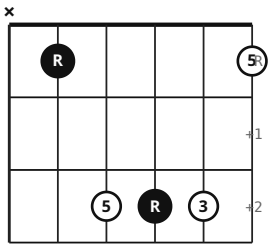
POSITION Root on string 5 · practical from fret 1+ (span 2)

Major

FULL

Standard (EADGBE) · Root on string 5

CORE



PATTERN `x R R+2 R+2 R+2 R`

USE Clean tonic — second essential movable major

PLAY Full voicing — three-finger cluster on the +2 frets

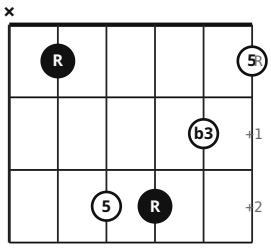
POSITION Root on string 5; mirrors open A major · practical from fret 1+ (span 2)

Minor (m)

FULL

Standard (EADGBE) · Root on string 5

CORE



PATTERN `x R R+2 R+2 R+1 R`

USE Clean minor tonic on A-string roots

PLAY Full voicing — compact

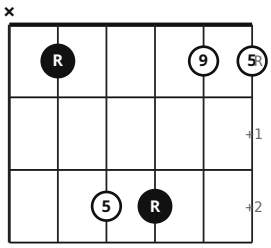
POSITION Root on string 5; mirrors open A minor · practical from fret 1+ (span 2)

Sus2 (sus2)

FULL

Standard (EADGBE) · Root on string 5

CORE



PATTERN `x R R+2 R+2 R R`

USE Open sus color — preferred movable sus2

PLAY Full voicing — easier than root-6 sus2

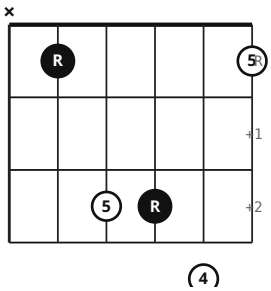
POSITION Root on string 5; 9 on string 2 · practical from fret 1+ (span 2)

Sus4 (sus4)

FULL

Standard (EADGBE) · Root on string 5

CORE



PATTERN `x R R+2 R+2 R+3 R`

USE Suspension resolving to major/minor

PLAY Full voicing — slight stretch on string 2

POSITION Root on string 5 · practical from fret 1+ (span 3)

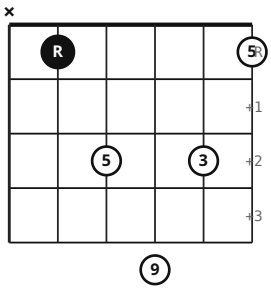
NOTE Best at or above fret 2

Add9 (add9)

FULL

Standard (EADGBE) · Root on string 5

CORE



PATTERN `x R R+2 R+4 R+2 R`

USE Best as a clean tonic color chord

PLAY Full voicing — moderate stretch

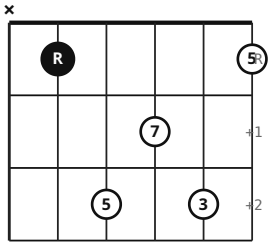
POSITION Root on string 5; 9 on string 3 · practical from fret 1+ (span 4)

Maj7 (maj7)

FULL

Standard (EADGBE) · Root on string 5

CORE



PATTERN `x R R+2 R+1 R+2 R`

USE Best as a clean tonic color chord

PLAY Full voicing — very common jazz/pop grip

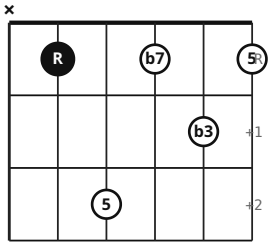
POSITION Root on string 5 · practical from fret 1+ (span 2)

Minor 7 (m7)

FULL

Standard (EADGBE) · Root on string 5

CORE



PATTERN `x R R+2 R R+1 R`

USE ii / vi workhorse in every style

PLAY Full voicing — compact and ergonomic

POSITION Root on string 5 · practical from fret 1+ (span 2)

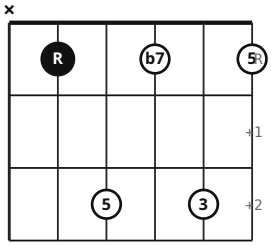
NOTE One of the most used movable chords on guitar

Dominant 7 (7)

FULL

Standard (EADGBE) · Root on string 5

CORE



PATTERN `x R R+2 R R+2 R`

USE Best as a dominant tension chord

PLAY Full voicing — compact

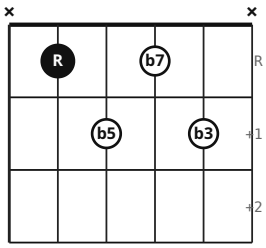
POSITION Root on string 5 · practical from fret 1+ (span 2)

Half-diminished (m7b5) (m7b5)

FULL

CORE

Standard (EADGBE) · Root on string 5



PATTERN `x R R+1 R R+1 x`

USE iiø in minor — jazz cadences

PLAY Compact shell/full hybrid

POSITION Root on string 5 · practical from fret 1+ (span 1)

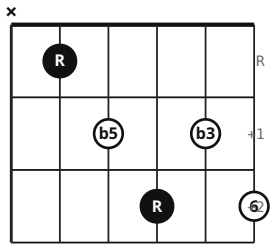
NOTE Mute high E for clarity

Diminished 7 (dim7)

FULL

Standard (EADGBE) · Root on string 5

CORE



PATTERN `x R R+1 R+2 R+1 R+2`

USE Full dim7 color with bb7 (labeled 6)

PLAY Full voicing — best above fret 3

POSITION Root on string 5 · practical from fret 1+ (span 2)

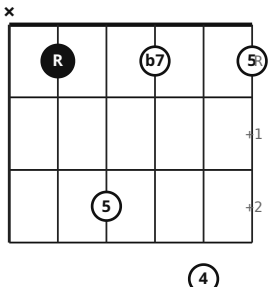
NOTE bb7 enharmonically labeled 6; shape moves in minor thirds

7sus4 (7sus4)

FULL

Standard (EADGBE) · Root on string 5

CORE



PATTERN `x R R+2 R R+3 R`

USE Dominant suspension

PLAY Full voicing — slight stretch

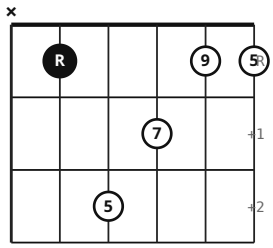
POSITION Root on string 5 · practical from fret 1+ (span 3)

Maj9 (maj9)

SHELL

Standard (EADGBE) · Root on string 5

CORE



PATTERN `x R R+2 R+1 R R`

USE Best as a clean tonic color chord

PLAY Shell — omits 3; still reads maj9

POSITION Root on string 5 · practical from fret 1+ (span 2)

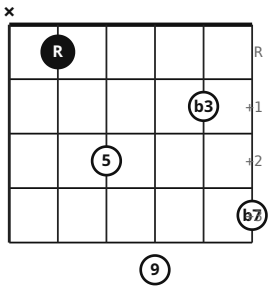
NOTE Extremely common pragmatic maj9

Minor 9 (m9)

ADVANCED STRETCH

Standard (EADGBE) · Root on string 5

CORE



PATTERN `x R R+2 R+4 R+1 R+3`

USE Soul / jazz minor color

PLAY Advanced stretch — best above fret 4

POSITION Root on string 5; b7 on high E · practical from fret 1+ (span 4)

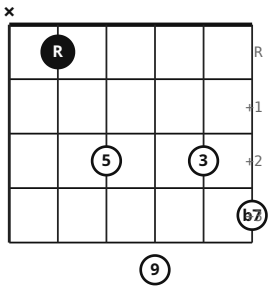
NOTE Prefer root-6 m9 if the stretch is uncomfortable

Dominant 9 (9)

FULL

Standard (EADGBE) · Root on string 5

CORE



PATTERN x R R+2 R+4 R+2 R+3

USE Best as a dominant tension chord — funk staple

PLAY Full voicing — best above fret 3

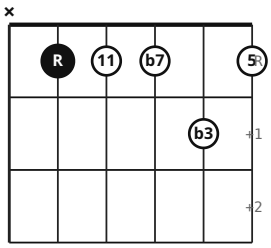
POSITION Root on string 5; b7 on high E · practical from fret 1+ (span 4)

Minor 11 (m11)

SHELL

Standard (EADGBE) · Root on string 5

CORE



PATTERN x R R R R+1 R

USE Modern minor — one of the best m11 grips on guitar

PLAY Compact shell — barre + one finger

POSITION Root on string 5; 11 on string 4 · practical from fret 1+ (span 1)

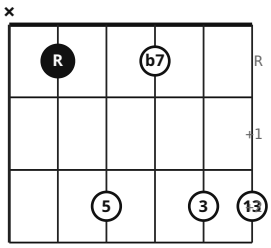
NOTE Must sit at fret ≥1 so every string is fretted (closed)

Dominant 13 (13)

SHELL

Standard (EADGBE) · Root on string 5

CORE



PATTERN x R R+2 R R+2 R+2

USE Best as a dominant tension chord with clear 13

PLAY Shell-leaning — compact

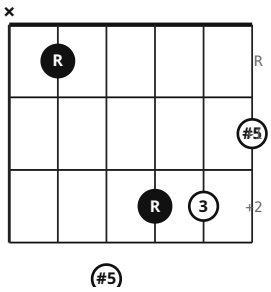
POSITION Root on string 5; 13 on high E · practical from fret 1+ (span 2)

Augmented (aug)

FULL

Standard (EADGBE) · Root on string 5

CORE



PATTERN x R R+3 R+2 R+2 R+1

USE Dramatic + color on A-string roots

PLAY Full voicing — moderate stretch

POSITION Root on string 5 · practical from fret 1+ (span 3)

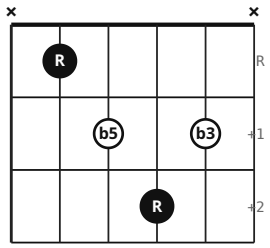
NOTE Symmetric augmented — moves in major thirds

Diminished triad (dim)

SHELL

Standard (EADGBE) · Root on string 5

CORE



PATTERN `x R R+1 R+2 R+1 x`

USE Passing diminished triad

PLAY Compact shell

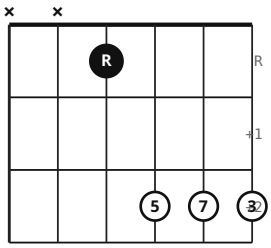
POSITION Root on string 5 · practical from fret 1+ (span 2)

Maj7 (maj7)

SHELL

Standard (EADGBE) · Root on string 4

CORE



PATTERN `x x R R+2 R+2 R+2`

USE Best as a clean tonic shell

PLAY Compact shell — excellent jazz grip

POSITION Root on string 4 · practical from fret 1+ (span 2)

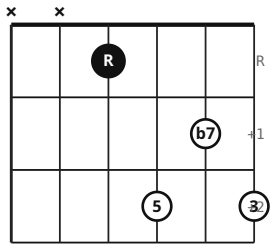
NOTE One of the best maj7 shells on guitar

Dominant 7 (7)

SHELL

Standard (EADGBE) · Root on string 4

CORE



PATTERN `x x R R+2 R+1 R+2`

USE Best as a dominant tension shell

PLAY Compact shell

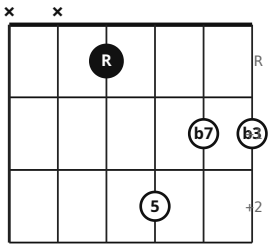
POSITION Root on string 4 · practical from fret 1+ (span 2)

Minor 7 (m7)

SHELL

Standard (EADGBE) · Root on string 4

CORE



PATTERN `x x R R+2 R+1 R+1`

USE ii / vi shell on D-string roots

PLAY Compact shell

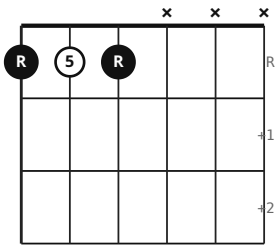
POSITION Root on string 4 · practical from fret 1+ (span 2)

Power (5) (5)

HIGH-GAIN FRIENDLY

Drop (DADGBE model) · Root on string 6

CORE



PATTERN R R R x x x

USE Works well under gain — drop-tuning one-finger power chord

PLAY Compact shell — low three strings share the same fret

POSITION Root on string 6 · practical from fret 1+ (span 0)

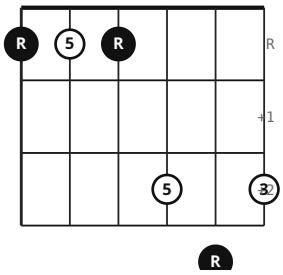
NOTE Core drop-tuning advantage

Major

FULL

Drop (DADGBE model) · Root on string 6

CORE



PATTERN R R R R+2 R+3 R+2

USE Clean or light-gain tonic in drop

PLAY Full voicing — one-finger barre + D-shape on top

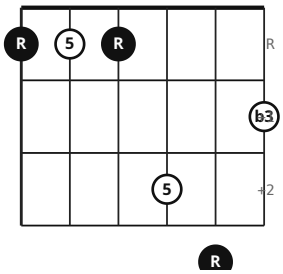
POSITION Root on string 6; mirrors drop “000232” geometry · practical from fret 1+ (span 3)

Minor (m)

FULL

Drop (DADGBE model) · Root on string 6

CORE



PATTERN R R R R+2 R+3 R+1

USE Minor tonic in drop — metal / rock

PLAY Full voicing — compact on top of power barre

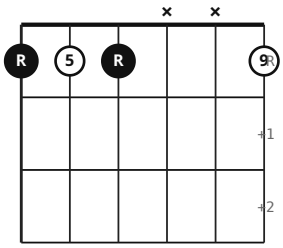
POSITION Root on string 6 · practical from fret 1+ (span 3)

Sus2 (sus2)

SHELL

Drop (DADGBE model) · Root on string 6

CORE



PATTERN R R R x x R

USE High-gain friendly sus2 — open high E is a 9 above the drop root

PLAY Compact shell

POSITION Root on string 6; 9 on high E · practical from fret 1+ (span 0)

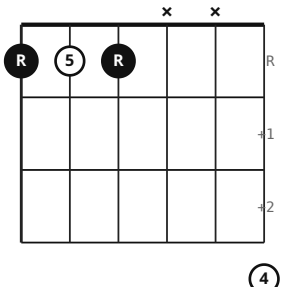
NOTE Drop-specific: high E is naturally a 9th above the low root

Sus4 (sus4)

SHELL

Drop (DADGBE model) · Root on string 6

CORE



PATTERN R R R x x R+3

USE Suspension over drop power foundation

PLAY Compact shell

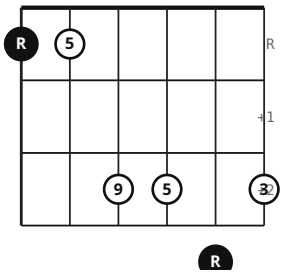
POSITION Root on string 6; 4 on high E · practical from fret 1+ (span 3)

Add9 (add9)

FULL

Drop (DADGBE model) · Root on string 6

CORE



PATTERN R R R+2 R+2 R+3 R+2

USE Best as a clean tonic color chord in drop

PLAY Full voicing — 9 on the octave-D string at +2

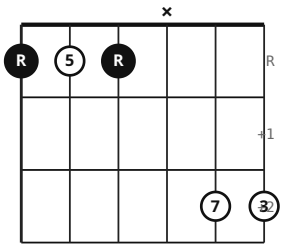
POSITION Root on string 6 · practical from fret 1+ (span 3)

Maj7 (maj7)

SHELL

Drop (DADGBE model) · Root on string 6

CORE



PATTERN R R R x R+2 R+2

USE Best as a clean tonic color chord in drop

PLAY Compact shell over power barre

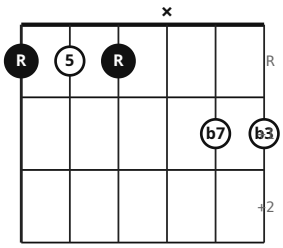
POSITION Root on string 6; 7 on string 2, 3 on string 1 · practical from fret 1+ (span 2)

Minor 7 (m7)

SHELL

Drop (DADGBE model) · Root on string 6

CORE



PATTERN R R R x R+1 R+1

USE Works well under gain as a shell voicing

PLAY Compact shell

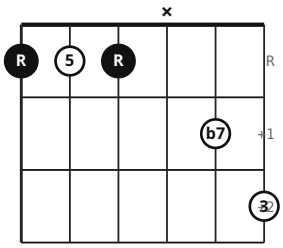
POSITION Root on string 6 · practical from fret 1+ (span 1)

Dominant 7 `(7)`

SHELL

Drop (DADGBE model) · Root on string 6

CORE



PATTERN `R R R x R+1 R+2`

USE Best as a dominant tension chord in drop

PLAY Compact shell — high-gain friendly

POSITION Root on string 6 · practical from fret 1+ (span 2)

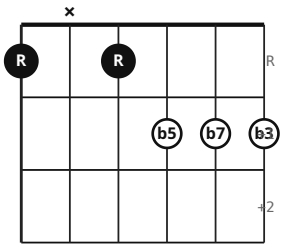
Half-diminished (m7b5)

`(m7b5)`

SHELL

CORE

Drop (DADGBE model) · Root on string 6



PATTERN `R x R R+1 R+1 R+1`

USE iiø in minor — jazz / prog

PLAY Compact shell

POSITION Root on string 6 · practical from fret 1+ (span 1)

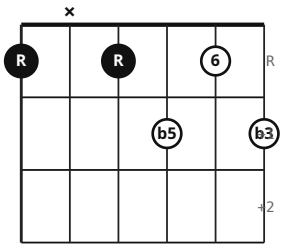
NOTE Drop: G+1 = b5

Diminished 7 `(dim7)`

SHELL

Drop (DADGBE model) · Root on string 6

CORE



PATTERN `R x R R+1 R R+1`

USE Passing diminished in drop context

PLAY Compact shell

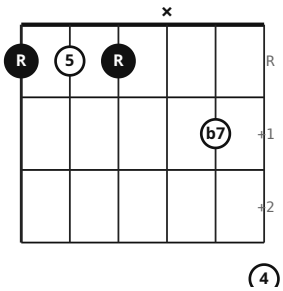
POSITION Root on string 6; bb7 labeled 6 on string 2 · practical from fret 1+ (span 1)

7sus4 `(7sus4)`

SHELL

Drop (DADGBE model) · Root on string 6

CORE



PATTERN `R R R x R+1 R+3`

USE Dominant suspension over drop power

PLAY Compact shell

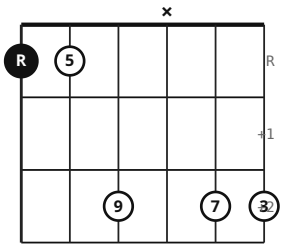
POSITION Root on string 6 · practical from fret 1+ (span 3)

Maj9 (maj9)

SHELL

Drop (DADGBE model) · Root on string 6

CORE



PATTERN R R R+2 x R+2 R+2

USE Best as a clean tonic color chord

PLAY Shell — best above fret 2

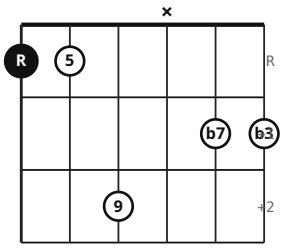
POSITION Root on string 6 · practical from fret 1+ (span 2)

Minor 9 (m9)

SHELL

Drop (DADGBE model) · Root on string 6

CORE



PATTERN R R R+2 x R+1 R+1

USE Dark minor 9 over drop foundation

PLAY Shell — best above fret 2

POSITION Root on string 6 · practical from fret 1+ (span 2)

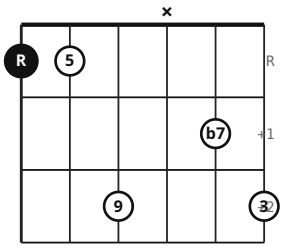
NOTE Under heavy gain, mute G–E and keep power

Dominant 9 (9)

SHELL

Drop (DADGBE model) · Root on string 6

CORE



PATTERN R R R+2 x R+1 R+2

USE Best as a dominant tension chord

PLAY Shell — best above fret 2

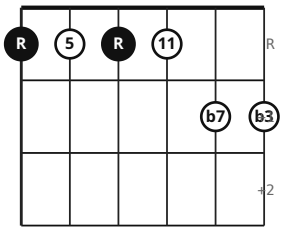
POSITION Root on string 6 · practical from fret 1+ (span 2)

Minor 11 (m11)

SHELL

Drop (DADGBE model) · Root on string 6

CORE



PATTERN R R R R R+1 R+1

USE Modern minor 11 in drop

PLAY Compact shell — open G is naturally an 11 above the drop root

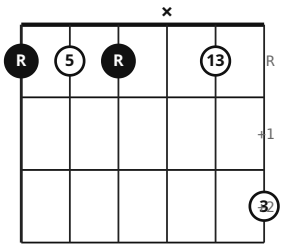
POSITION Root on string 6; 11 on string 3 · practical from fret 1+ (span 1)

Dominant 13 (13)

SHELL

Drop (DADGBE model) · Root on string 6

CORE



PATTERN `R R R x R R+2`

USE Best as a dominant tension chord

PLAY Compact shell — add b7 on G at +5 when desired

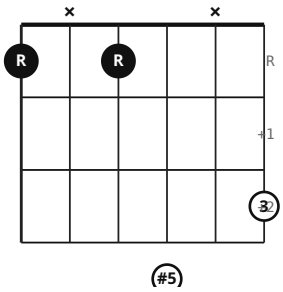
POSITION Root on string 6; 13 on string 2 (natural in drop) · practical from fret 1+ (span 2)

Augmented (aug)

SHELL

Drop (DADGBE model) · Root on string 6

CORE



PATTERN `R x R R+3 x R+2`

USE Clear + triad over drop root/octave

PLAY Compact shell

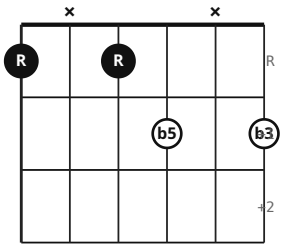
POSITION Root on string 6 · practical from fret 1+ (span 3)

Diminished triad (dim)

SHELL

Drop (DADGBE model) · Root on string 6

CORE



PATTERN `R x R R+1 x R+1`

USE Passing diminished shell

PLAY Compact shell

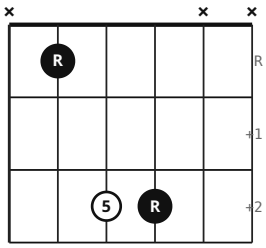
POSITION Root on string 6 · practical from fret 1+ (span 1)

Power (5) (5)

HIGH-GAIN FRIENDLY

Drop (DADGBE model) · Root on string 5

CORE



PATTERN `x R R+2 R+2 x x`

USE A-string power — same geometry as standard on strings 5–1

PLAY Compact shell

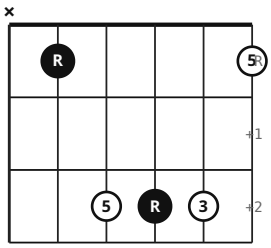
POSITION Root on string 5 · practical from fret 1+ (span 2)

Major

FULL

Drop (DADGBE model) · Root on string 5

CORE



PATTERN `x R R+2 R+2 R+2 R`

USE Clean tonic on A-string roots

PLAY Full voicing

POSITION Root on string 5 · practical from fret 1+ (span 2)

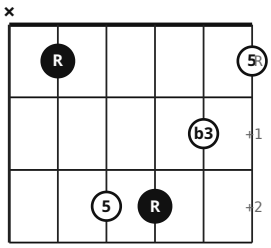
NOTE Upper-string shapes transfer from standard

Minor `(m)`

FULL

Drop (DADGBE model) · Root on string 5

CORE



PATTERN `x R R+2 R+2 R+1 R`

USE Minor tonic on A-string roots

PLAY Full voicing

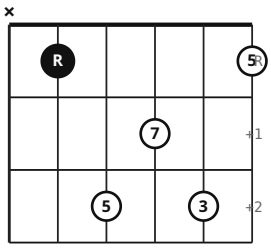
POSITION Root on string 5 · practical from fret 1+ (span 2)

Maj7 `(maj7)`

FULL

Drop (DADGBE model) · Root on string 5

CORE



PATTERN `x R R+2 R+1 R+2 R`

USE Best as a clean tonic color chord

PLAY Full voicing

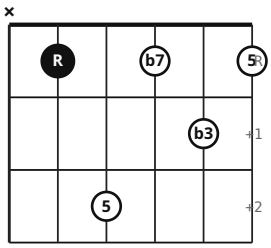
POSITION Root on string 5 · practical from fret 1+ (span 2)

Minor 7 `(m7)`

FULL

Drop (DADGBE model) · Root on string 5

CORE



PATTERN `x R R+2 R R+1 R`

USE ii / vi workhorse — transfers from standard

PLAY Full voicing

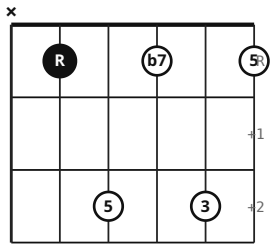
POSITION Root on string 5 · practical from fret 1+ (span 2)

Dominant 7 (7)

FULL

Drop (DADGBE model) · Root on string 5

CORE



PATTERN `x R R+2 R R+2 R`

USE Best as a dominant tension chord

PLAY Full voicing

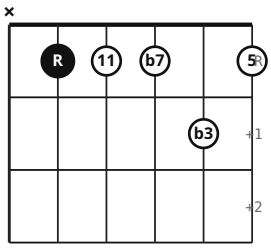
POSITION Root on string 5 · practical from fret 1+ (span 2)

Minor 11 (m11)

SHELL

Drop (DADGBE model) · Root on string 5

CORE



PATTERN `x R R R R+1 R`

USE Modern minor — same pragmatic grip as standard

PLAY Compact shell

POSITION Root on string 5 · practical from fret 1+ (span 1)

NOTE Closed when root fret ≥ 1