

Priority	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Key	I	ii	iii	IV	V	vi	V7	II7 *	Vsus4	ii7	IM7	Isus4	IVM7	Iadd9	vi7	iii7
Ab	Ab	Bbm	Cm	Db	Eb	Fm	Eb7	Bb7 *	Ebsus4	Bbm7	AbM7	Absus4	DbM7	Abadd9	Fm7	Cm7
Eb	Eb	Fm	Gm	Ab	Bb	Cm	Bb7	F7 *	Bbsus4	Fm7	EbM7	Ebsus4	AbM7	Ebadd9	Cm7	Gm7
Bb	Bb	Cm	Dm	Eb	F	Gm	F7	C7 *	Fsus4	Cm7	BbM7	Bbsus4	EbM7	Bbadd9	Gm7	Dm7
F	F	Gm	Am	Bb	C	Dm	C7	G7 *	Csus4	Gm7	FM7	Fsus4	BbM7	Fadd9	Dm7	Am7
C	C	Dm	Em	F	G	Am	G7	D7 *	Gsus4	Dm7	CM7	Csus4	FM7	Cadd9	Am7	Em7
G	G	Am	Bm	C	D	Em	D7	A7 *	Dsus4	Am7	GM7	Gsus4	CM7	Gadd9	Em7	Bm7
D	D	Em	F#m	G	A	Bm	A7	E7 *	Asus4	Em7	DM7	Dsus4	GM7	Dadd9	Bm7	F#m7
A	A	Bm	C#m	D	E	F#m	E7	B7 *	Esus4	Bm7	AM7	Asus4	DM7	Aadd9	F#m7	C#m7
E	E	F#m	G#m	A	B	C#m	B7	F#7 *	Bsus4	F#m7	EM7	Esus4	AM7	Eadd9	C#m7	G#m7
B	B	C#m	D#m	E	F#	G#m	F#7	C#7 *	F#sus4	C#m7	BM7	Bsus4	EM7	Badd9	G#m7	D#m7
F#	F#	G#m	Bbm	B	C#	D#m	C#7	G#7 *	C#sus4	G#m7	F#M7	F#sus4	BM7	F#add9	D#m7	A#m7
C#	C#	D#m	E#m	F#	G#	A#m	G#7	D#7 *	G#sus4	D#m7	C#M7	C#sus4	F#M7	C#add9	A#m7	E#m7

The essentials of the most popular "diatonic instrument" in GD

(\*) third interval note may be missing. A "partial" chord.

The above chart lists keys (vertically) in order by fifth intervals, so that common key groupings and chord relationships would be apparent. The suggested importance of including a chord is reflected in the priority number shown listed from left to right across the top.

Priority	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Key	I	ii	iii	IV	V	vi	V7	II7 *	Vsus4	ii7	IM7	Isus4	IVM7	Iadd9	vi7	iii7
Ab	Ab	Bbm	Cm	Db	Eb	Fm	Eb7	Bb7 *	Ebsus4	Bbm7	AbM7	Absus4	DbM7	Abadd9	Fm7	Cm7
Eb	Eb	Fm	Gm	Ab	Bb	Cm	Bb7	F7 *	Bbsus4	Fm7	EbM7	Ebsus4	AbM7	Ebadd9	Cm7	Gm7
Bb	Bb	Cm	Dm	Eb	F	Gm	F7	C7 *	Fsus4	Cm7	BbM7	Bbsus4	EbM7	Bbadd9	Gm7	Dm7
F	F	Gm	Am	Bb	C	Dm	C7	G7 *	Csus4	Gm7	FM7	Fsus4	BbM7	Fadd9	Dm7	Am7
C	C	Dm	Em	F	G	Am	G7	D7 *	Gsus4	Dm7	CM7	Csus4	FM7	Cadd9	Am7	Em7
G	G	Am	Bm	C	D	Em	D7	A7 *	Dsus4	Am7	GM7	Gsus4	CM7	Gadd9	Em7	Bm7
D	D	Em	F#m	G	A	Bm	A7	E7 *	Asus4	Em7	DM7	Dsus4	GM7	Dadd9	Bm7	F#m7
A	A	Bm	C#m	D	E	F#m	E7	B7 *	Esus4	Bm7	AM7	Asus4	DM7	Aadd9	F#m7	C#m7
E	E	F#m	G#m	A	B	C#m	B7	F#7 *	Bsus4	F#m7	EM7	Esus4	AM7	Eadd9	C#m7	G#m7
B	B	C#m	D#m	E	F#	G#m	F#7	C#7 *	F#sus4	C#m7	BM7	Bsus4	EM7	Badd9	G#m7	D#m7
F#	F#	G#m	Bbm	B	C#	D#m	C#7	G#7 *	C#sus4	G#m7	F#M7	F#sus4	BM7	F#add9	D#m7	A#m7
C#	C#	D#m	E#m	F#	G#	A#m	G#7	D#7 *	G#sus4	D#m7	C#M7	C#sus4	F#M7	C#add9	A#m7	E#m7

The green shaded areas reflect chords that are provided on a standard, 21 bar, chromatic autoharp. White space in among an otherwise green row indicates a chord selection that is incomplete for that key. The key of G is an example, missing the Bm chord. One can conclude that the unmodified instrument plays principally in Bb, F, and C Major keys. A player with other keys in mind could make some changes in chord selection. Very common changes include dropping Ab, Cm, and Bb7 in favor of Bm, F#m, and E Major. That would result in the chart shaded as follows:

Priority	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Key	I	ii	iii	IV	V	vi	V7	II7 *	Vsus4	ii7	IM7	Isus4	IVM7	Iadd9	vi7	iii7
Ab	Ab	Bbm	Cm	Db	Eb	Fm	Eb7	Bb7 *	Ebsus4	Bbm7	AbM7	Absus4	DbM7	Abadd9	Fm7	Cm7
Eb	Eb	Fm	Gm	Ab	Bb	Cm	Bb7	F7 *	Bbsus4	Fm7	EbM7	Ebsus4	AbM7	Ebadd9	Cm7	Gm7
Bb	Bb	Cm	Dm	Eb	F	Gm	F7	C7 *	Fsus4	Cm7	BbM7	Bbsus4	EbM7	Bbadd9	Gm7	Dm7
F	F	Gm	Am	Bb	C	Dm	C7	G7 *	Csus4	Gm7	FM7	Fsus4	BbM7	Fadd9	Dm7	Am7
C	C	Dm	Em	F	G	Am	G7	D7 *	Gsus4	Dm7	CM7	Csus4	FM7	Cadd9	Am7	Em7
G	G	Am	Bm	C	D	Em	D7	A7 *	Dsus4	Am7	GM7	Gsus4	CM7	Gadd9	Em7	Bm7
D	D	Em	F#m	G	A	Bm	A7	E7 *	Asus4	Em7	DM7	Dsus4	GM7	Dadd9	Bm7	F#m7
A	A	Bm	C#m	D	E	F#m	E7	B7 *	Esus4	Bm7	AM7	Asus4	DM7	Aadd9	F#m7	C#m7
E	E	F#m	G#m	A	B	C#m	B7	F#7 *	Bsus4	F#m7	EM7	Esus4	AM7	Eadd9	C#m7	G#m7
B	B	C#m	D#m	E	F#	G#m	F#7	C#7 *	F#sus4	C#m7	BM7	Bsus4	EM7	Badd9	G#m7	D#m7
F#	F#	G#m	Bbm	B	C#	D#m	C#7	G#7 *	C#sus4	G#m7	F#M7	F#sus4	BM7	F#add9	D#m7	A#m7
C#	C#	D#m	E#m	F#	G#	A#m	G#7	D#7 *	G#sus4	D#m7	C#M7	C#sus4	F#M7	C#add9	A#m7	E#m7

This provides the very practical FCGDA chord selection, which includes the basics of E Major. The bass tuning is still favoring FCGD.