

LESSON 7 TRANSPOSING AND THE CAPO

TRANSPOSING

Now that you know what a chord progression is (for example, G, C, D7) let's discuss something called "**transposing**". Briefly, this involves substituting one set of chords for another. You may want to do this if you find a song with chords you do not know. You can transpose the song into a key with chords that you know, and play in that key. Another reason to do this is that the song may not be in your voice range. The table below shows **10 common chord progressions**, and will help to do "TRANSPOSING".

TRANSPOSING TABLE

	<u>I</u>	<u>IV</u>	<u>V</u>	
Key of A --	A	D	E7	(major key)
Key of C --	C	F	G7	(major key)
Key of D --	D	G	A7	(major key)
Key of E -	E	A	B7	(major key)
Key of F -	F	Bb	C7	(major key)
Key of G -	G	C	D7	(major key)

You can only transpose from a major to a major key, or from a minor to a minor key.

	<u>I</u>	<u>IV</u>	<u>V</u>	
Key of Am --	Am	Dm	E7	(minor key)
Key of Dm --	Dm	Gm	A7	(minor key)
Key of Em --	Em	Am	B7	(minor key)
Key of Bm --	Bm	Em	F7	(minor key)

Suppose the song is written in the key of A. For example, the first version of "WHEN THE SAINTS GO MARCHING IN" at the end of this lesson is in the key of A. It uses A, D and E7. Suppose you want to play it in the key of D.

The table above helps to do this. You find the row for the original key of the song and the row for the key you want to transpose to:

A D E7 (row 1)

D G A7 (row 3)

You need to change each A chord to D, each (original) D chord to G and each E7 chord to A7.

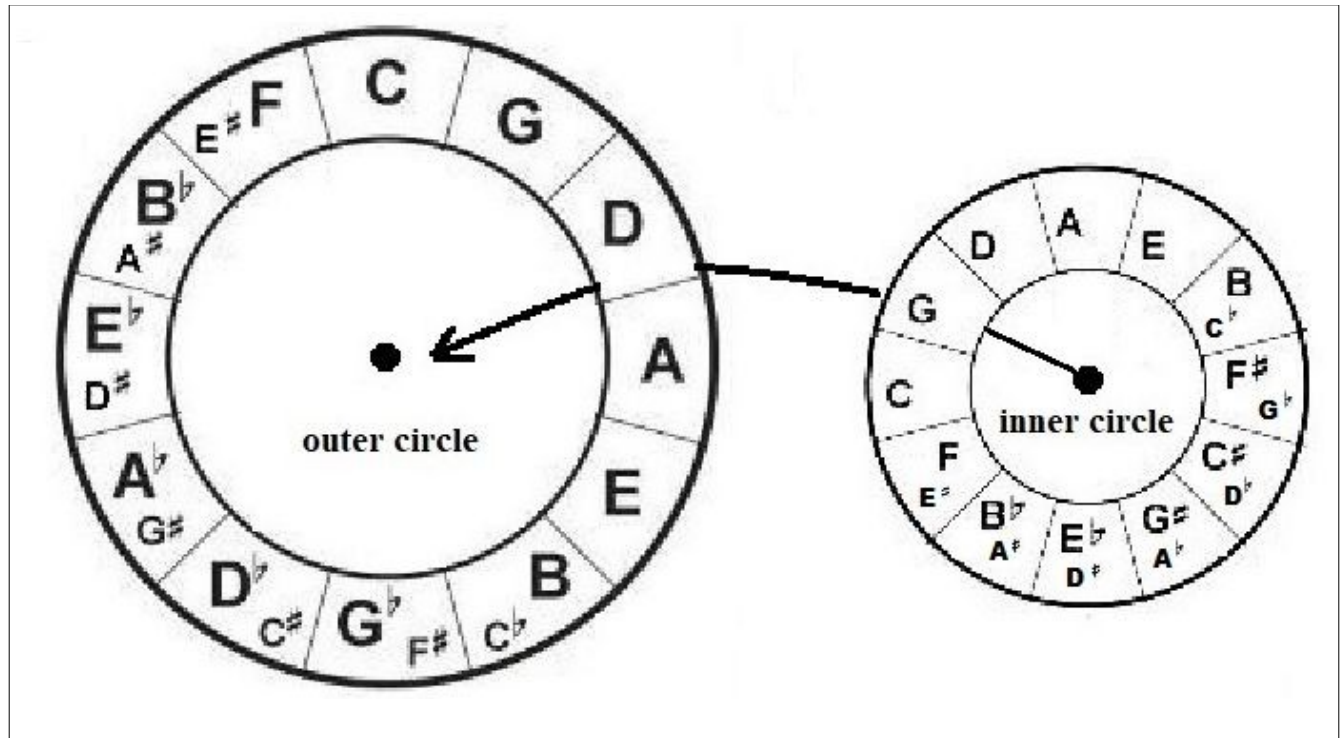
Later in this lesson, some other aids to transposing will be introduced.

The last page of this lesson has two songs in nine different keys. Given any one of the versions on that page, the other versions could be derived from the first version by transposing as described here.

Note that at the end of the book there are two pages that have the actual chord diagrams for the ten chord progressions above. Those two pages could also serve as transposing tables for major and minor chords.

TRANSPOSING USING THE CIRCLE OF FIFTHS

This circle can also be used for **transposing**. An **advantage of this circle** for transposing is that the notes/chords for **common progressions** are grouped together, for instance, C, F, G7. Here is a set of two identical circles and a description for using them for transposing. The entries on the two circles are chords. In addition, each chord represents other chords built with the given chord. Hence the chord C represents C, Cm, C7, etc.



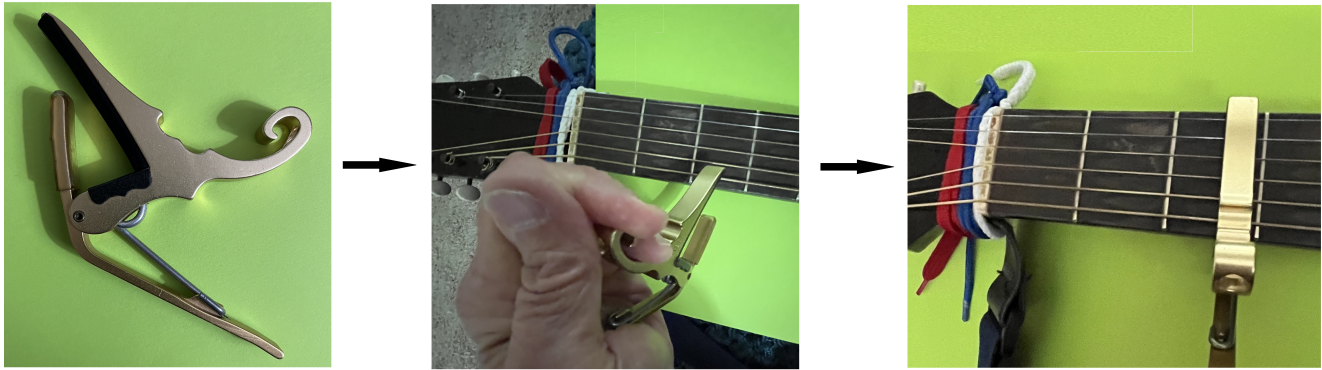
Cut out the inner circle and pin it to the outer circle, so it can rotate. On the outer circle, select the original key the song is written in. Rotate the inner circle to align the new key with the original key. New and old chords will now align on the two circles. For instance, to transpose from the key of E to the key of D, align E on the outer circle with D on the inner circle. Now E will be aligned with D, A will align with G, and B (B7) will align with A (A7). So in the original song, change E to D, A to G, and B7 to A7.

THE CAPO

You may want to play a song written in a key (e.g key of F) that you do not know (you don't know the chord fingering shapes for that set). You may, however, know the chord shapes for a different set of chords (e.g. the key of D).

You can use the chord shapes that you know by using the **“capo”**. This device clamps on the neck of the guitar at some fret, and holds all six strings against that fret, thus **raising the pitch** of each string by the same amount.

If you want to **lower the pitch** of a song, you can't move the capo below the "zero-th" fret (the nut). However, if the capo is on the twelfth fret, the chord is the same as if there is no capo, except that the chord is an octave higher (low "do" versus high "do"). Therefore, if you want to lower the pitch, you can count down from the twelfth fret. Below is one version of a capo.



Now if you play some chord shapes, say for the key of D, with the capo on some fret, the chord you are playing has been raised to some other chord. For instance, if the capo is on fret 3 as shown in the pictures above, then the chord you play with a D chord shape is three half steps above D, or F chord. This idea of **“steps”** is discussed next.

INTERVAL (STEPS) BETWEEN NOTES IN THE SCALE

This chart shows the interval or steps between notes in the scale. (Some notes have two names.)

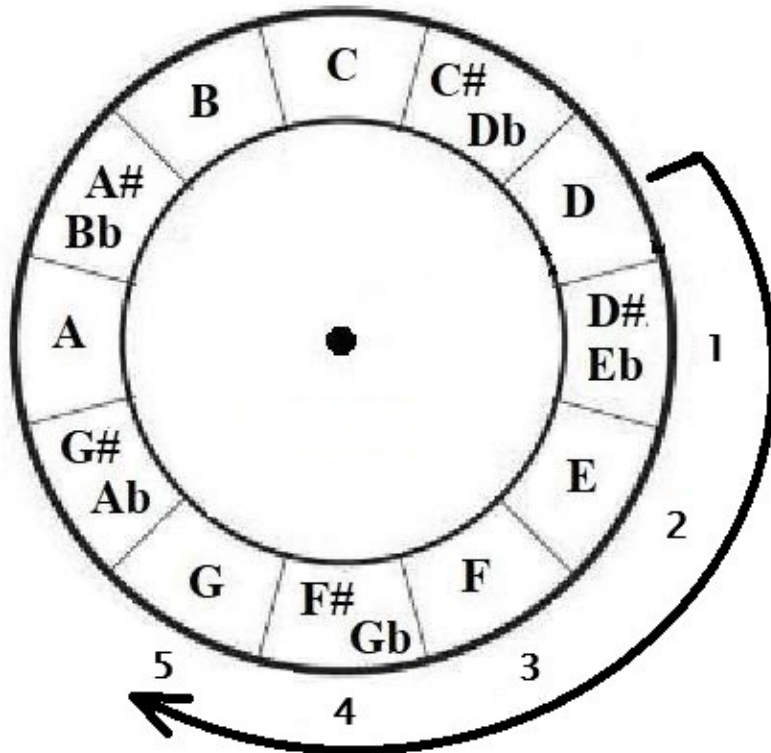
A-A#-B-C-C#-D-D#-E-F-F#-G-G#-A
 | | | | |
 Bb Db Eb Gb Ab

There is one half-step (or guitar fret) between notes in music. It helps to remember that between B-C and between E-F, there is only **one half-step (underlined above)**.

There are two half-steps (frets) between every other **non-sharped** note pair on the first line, for instance between A and B. This sequence of notes repeats, and **the first line of the chart above will be rolled into a circle** to help with capo placement. The next page has this circle.

A CAPO PLACEMENT CIRCLE

Here is that interval information wrapped into a circle.



To use key of D shapes to play key of G,
capo on fret 5

To use **chord shapes** in the **key of X** to play in the **key of Y**, use the above circle.

1. On the outer circle, select X (chord shapes in key of X are to be used);
2. Count N steps clockwise on the outer circle to Y.
3. Put the capo on fret N.

For example, to use key of D shapes to play in the key of G, count clockwise from D to G (5 steps) and put the capo on fret 5. Now when you use a D chord shape, you are playing a G chord. When you use the A7 shape, you are playing a D7 chord. And when you are using a G chord shape, you are playing a C chord.

You can now cut out this circle and paste it behind the big transposing circle from about three pages back. You now have a two sided big circle and a one sided small circle (from previous page) to use for transposing and capo placement.

On this page, the transposing rules are used for **nine different keys** to the following songs:

WHEN THE SAINTS GO MARCHING IN (6 CHORD SETS)

<p>A O WHEN THE SAINTS GO MARCHING IN E7 O WHEN THE SAINTS GO MARCHING IN A D O LORD I WANT TO BE IN THAT NUMBER A E7 A WHEN THE SAINTS GO MARCHING IN</p>	<p>E O WHEN THE SAINTS GO MARCHING IN B7 O WHEN THE SAINTS GO MARCHING IN E A O LORD I WANT TO BE IN THAT NUMBER E B7 E WHEN THE SAINTS GO MARCHING IN</p>
<p>C O WHEN THE SAINTS GO MARCHING IN G7 O WHEN THE SAINTS GO MARCHING IN C F O LORD I WANT TO BE IN THAT NUMBER C G7 C WHEN THE SAINTS GO MARCHING IN</p>	<p>F O WHEN THE SAINTS GO MARCHING IN C7 O WHEN THE SAINTS GO MARCHING IN F Bb O LORD I WANT TO BE IN THAT NUMBER F C7 F WHEN THE SAINTS GO MARCHING IN</p>
<p>D O WHEN THE SAINTS GO MARCHING IN A7 O WHEN THE SAINTS GO MARCHING IN D G O LORD I WANT TO BE IN THAT NUMBER D A7 D WHEN THE SAINTS GO MARCHING IN</p>	<p>G O WHEN THE SAINTS GO MARCHING IN D7 O WHEN THE SAINTS GO MARCHING IN G C O LORD I WANT TO BE IN THAT NUMBER G D7 G WHEN THE SAINTS GO MARCHING IN</p>

GREENSLEEVES (3 CHORD PROGRESSIONS)

<p>AM C G EM ALAS MY LOVE, YOU DO ME WRONG, AM E TO CAST ME OFF DISCOURTEOUSLY. AM C G EM FOR I HAVE LOVED YOU SO LONG, AM E7 AM DELIGHTING IN YOUR COMPANY.</p>	<p>DM F C AM ALAS MY LOVE, YOU DO ME WRONG, DM A TO CAST ME OFF DISCOURTEOUSLY. DM F C AM FOR I HAVE LOVED YOU SO LONG, DM A7 DM DELIGHTING IN YOUR COMPANY.</p>	<p>EM G D BM ALAS MY LOVE, YOU DO ME WRONG, EM B TO CAST ME OFF DISCOURTEOUSLY. EM G D BM FOR I HAVE LOVED YOU SO LONG, EM B7 EM DELIGHTING IN YOUR COMPANY.</p>
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