

Capo Position and Resulting Key Changes in Standard I, IV, V, vi Chord Progression

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|---|--|---|--|
| <p><u>Key A</u> Capo Position Fret:</p> <p>2</p> <p>4</p> <p>5</p> <p>7</p> <p>9</p> | <p><u>I</u> <u>IV</u> <u>V</u> <u>vi</u> A D E7 F#m</p> <p>G C D7 Em</p> <p>F Bb C7 Dm</p> <p>E A B7 C#m</p> <p>D G A7 Bm</p> <p>C F G7 Am</p> | <p><u>Key C</u> Capo Position Fret:</p> <p>1</p> <p>3</p> <p>5</p> <p>7</p> <p>8</p> | <p><u>I</u> <u>IV</u> <u>V</u> <u>vi</u> C F G7 Am</p> <p>B E F#7 G#m</p> <p>A D E7 F#m</p> <p>G C D7 Em</p> <p>F Bb C7 Dm</p> <p>E A B7 C#m</p> |
| <p><u>Key D</u> Capo Position Fret:</p> <p>2</p> <p>3</p> <p>5</p> <p>7</p> <p>9</p> | <p><u>I</u> <u>IV</u> <u>V</u> <u>vi</u> D G A7 Bm</p> <p>C F G7 Am</p> <p>B E F#7 G#m</p> <p>A D E7 F#m</p> <p>G C D7 Em</p> <p>F Bb C7 Dm</p> | <p><u>Key E</u> Capo Position Fret:</p> <p>2</p> <p>4</p> <p>5</p> <p>7</p> <p>9</p> | <p><u>I</u> <u>IV</u> <u>V</u> <u>vi</u> E A B7 C#m</p> <p>D G A7 Bm</p> <p>C F G7 Am</p> <p>B E F#7 G#m</p> <p>A D E7 F#m</p> <p>G C D7 Em</p> |
| <p><u>Key F</u> Capo Position Fret:</p> <p>1</p> <p>3</p> <p>5</p> <p>6</p> <p>8</p> | <p><u>I</u> <u>IV</u> <u>V</u> <u>vi</u> F Bb C7 Dm</p> <p>E A B7 C#m</p> <p>D G A7 Bm</p> <p>C F G7 Am</p> <p>B E F#7 G#m</p> <p>A D E7 F#m</p> | <p><u>Key G</u> Capo Position Fret:</p> <p>2</p> <p>3</p> <p>5</p> <p>7</p> <p>8</p> | <p><u>I</u> <u>IV</u> <u>V</u> <u>vi</u> G C D7 Em</p> <p>F Bb C7 Dm</p> <p>E A B7 C#m</p> <p>D G A7 Bm</p> <p>C F G7 Am</p> <p>B E F#7 G#m</p> |

How To Use These Charts

If someone is playing a chord progression in a selected Key (such as “A” in the above example), you can match their key by playing the correct progression of different chords when capoed at the corresponding fret.

| Key A Capo Position Fret: | I A | IV D | V E7 | vi F#m |
|------------------------------|--------|---------|---------|-----------|
| 2 | G | C | D7 | Em |
| 4 | F | Bb | C7 | Dm |
| 5 | E | A | B7 | C#m |
| 7 | D | G | A7 | Bm |
| 9 | C | F | G7 | Am |

Player 1 is playing the Key of A chord Progression.

Player 2 prefers to finger the chords for the Key of G Chord Progression, so he/she places a capo at the 2nd fret. Now even though he/she is strumming the chord shapes for G, C, D7, and Em, those chords are now producing A, D, E7 and F#m chords respectively.

Player 3 joins the group and is more comfortable strumming the chords in the Key of D Chord Progression. So he/she puts a capo on the 7th fret and now although he/she is strumming the chord shapes for D, G, A7 and Bm, those chords are now producing A, D, E7 and F#m chords respectively.

Keep in mind that as you shift the capo up to higher frets, the tone will become higher. To match the Player 1's key you will need to play a progression of chords that when un-capoed are naturally in a lower key. The proper set of chords will be determined by the capo position. The provided charts are a quick reference for finding the correct set of chords and the corresponding capo position for the very common I, IV, V, vi chord progression within the most common keys. This particular progression is used in many contemporary, folk, country, bluegrass, rock etc. compositions.