

Coventry Carol in D minor

$\frac{3}{4}$ time—3 beats to the measure (first beat in italics)

Dm | A *Dm* | | *C* | Gm *A* | |
 Lul ly Lu Lay, Thou little tin y Child,

Dm A Dm *Gm* A | *Dm* | | *Dm* |
 By, by, lul ly, lul lay.

| *C* | Dm *C* | F *Gm* | | *A* | |
 Lul lay, Thou lit tle tin y Child.

Dm A Dm *Gm* A | *D* | | *D* | |
 By, by, lul lly, lul lay.

This drops the key down a minor third (F to D) or raises it a sixth (F to D).

Original Chord	Fm	F	Bb m	C	Eb
Transposed Chord	Dm	D	Gm	A	C

Guitar Transposition Look-up table

Chord	A	A#- Bb	B	C	C#- Db	D	D#- Eb	E	F	F#- Gb	G	G#- Ab
I	A	A#- Bb	B	C	C#- Db	D	D#- Eb	E	F	F#- Gb	G	G#- Ab
ii	B	C	C#	D	D#- Eb	E	F	F#	G	G#- Ab	A	Bb
iii	C#	D	D#	E	F	F#	G	G#	A	Bb	B	C
IV	D	D#- Eb	E	F	F#- Gb	G	G#- Ab	A	Bb	B	C	C#- Db
v	E	F	F#	G	G#- Ab	A	A#- Bb	B	C	C#- Db	D	D#- Eb
vi	F#	G	G#	A	A#- Bb	B	C	C#	D	D#- Eb	E	F
vii	G#	A	A#	B	C	C#	D	D#	E	F	F#	G

Because of the tuning and design of the guitar, some keys are easier to get around than others. Use the chart above and a capo to 'transpose' your tune from an unfriendly key to a friendly one.

The blue row at the top shows the 12 keys of music, the blue column to the left shows the 7 notes of the scale and the chords that comprise the key. Capital Roman numeral means Major, lowercase Roman numeral means minor. The italic indicates the half/diminished in each key. (Note that these chord flavors are not necessarily the ones required as deviations from the key are often used by the composer of the piece of music.)

To use the chart, find out first what key the original tune is in. As an example, let's say it's F#, an awful key for guitar, as it throws up so many barre chords. **Look to the left** of the difficult key until you find the key you want to play in, let's say C. Looking to the right won't work, because the new key HAS to be lower in pitch than the original, since the capo will be higher up the fretboard.

Count the number of columns away it is from the original and put your capo on that fret. So in this example, C is 6 columns away from F#, put your capo on the 6th fret and **play as if in C**. Keep referring back to the original key to see which chords are in the tune, and move along the row until you get to the C column. You'll then see which chord is required. Retain the original quality of the chord, so if it was major, make it major; if it was minor7th, keep it as minor7th..

Transposing eventually becomes second nature, as you will begin to see tunes as a series of roman

numeral chords. What's more, you'll be able to hear them as roman numerals. The most important thing to remember is that there are only 8 chord letters and they are in alphabetical order: A B C D E F G. Think of them in a repeating circle so that A follows G.

Notice how the key of C is made up of all the natural notes - no sharps or flats.

If you are playing with another guitarist, it's often a good idea for one of you to play with a capo on, as if in another key. For example, one of you in C -- the other with a capo on the 5th fret playing as if in G. The effect is a more interesting interplay of notes and a janglier sound, as each player is playing the same chords in different positions, giving the overall sound a much wider range.