

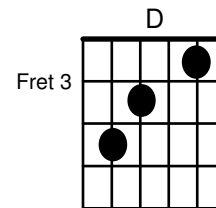
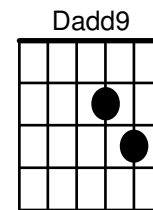
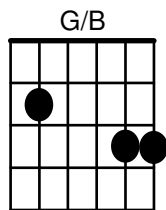
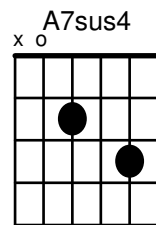
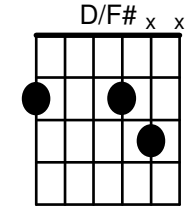
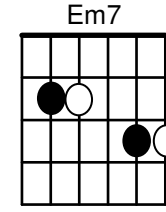
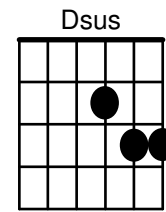
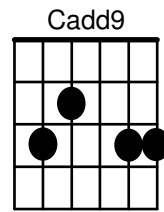
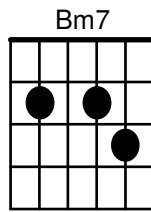
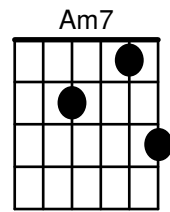
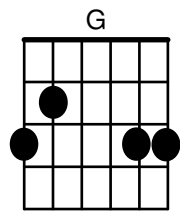
Chord Shapes from Musicademy's Intermediate Acoustic Guitar Course

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Substitute chords in the key of G

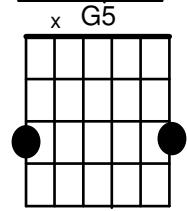
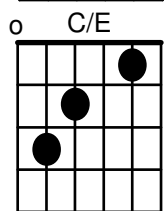
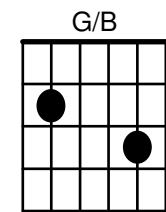
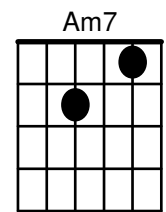
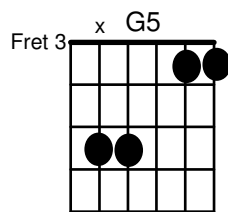
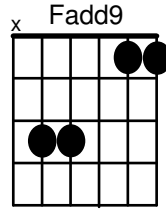
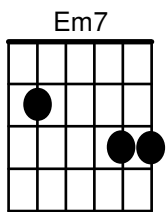
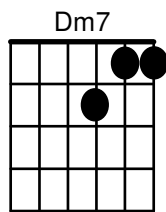
1	2	3	4	5	6	7
G	Am	Bm	C	D	Em	F[#]dim
G	Am7 A7sus4	Bm7 G/B	Cadd9	Dsus Dadd9 D	Em7	D/F [#]



These chord shapes are taken from a video lesson on Musicademy's **Intermediate Acoustic Worship Guitar Course DVDs**. The course also covers substitute chord shapes in many other keys, strumming technique, alternative capo positioning, finger style skills, Travis picking ideas for use in worship and much more.
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Substitute chords in the key of C

1	2	3	4	5	6	7
C	D	E	F	G	A	B
C	Dm Dm7	Em Em7 C/E	F FADD9	G G5 G5	Am Am7	Bdim G/B



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1	2	3	4	5	6	7
H	HH	H	HH	H	H	

Substitute chords in the key of D

1	2	3	4	5	6	7
D DADD9	E Em7	F D/F#	G xG	A A7sus4	B Bm7	C A/C#
		F#m		A7sus	Bm	A/C#
		F#m		AADD9		

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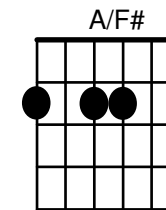
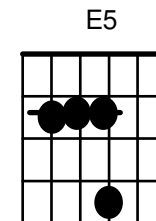
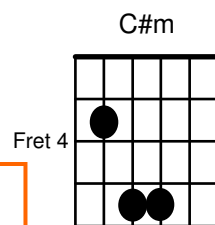
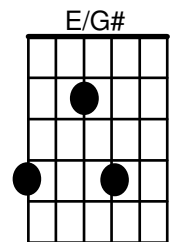
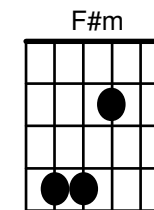
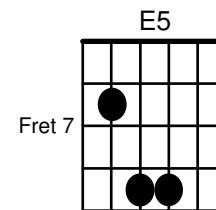
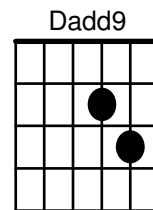
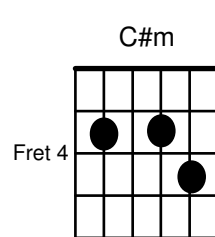
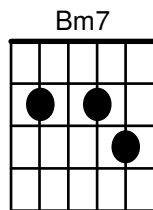
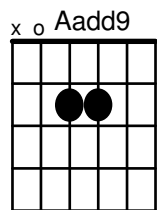
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Substitute chords in the key of E

1	2	3	4	5	6	7
E	F#	G#	A	B	C#	D#
E	F#m	B/G#	A5	B	C#m	B/D#
Eadd9	A/F#	G#m	A5	B	C#m	B/D#
		E/G#	A			

Substitute chords in the key of A

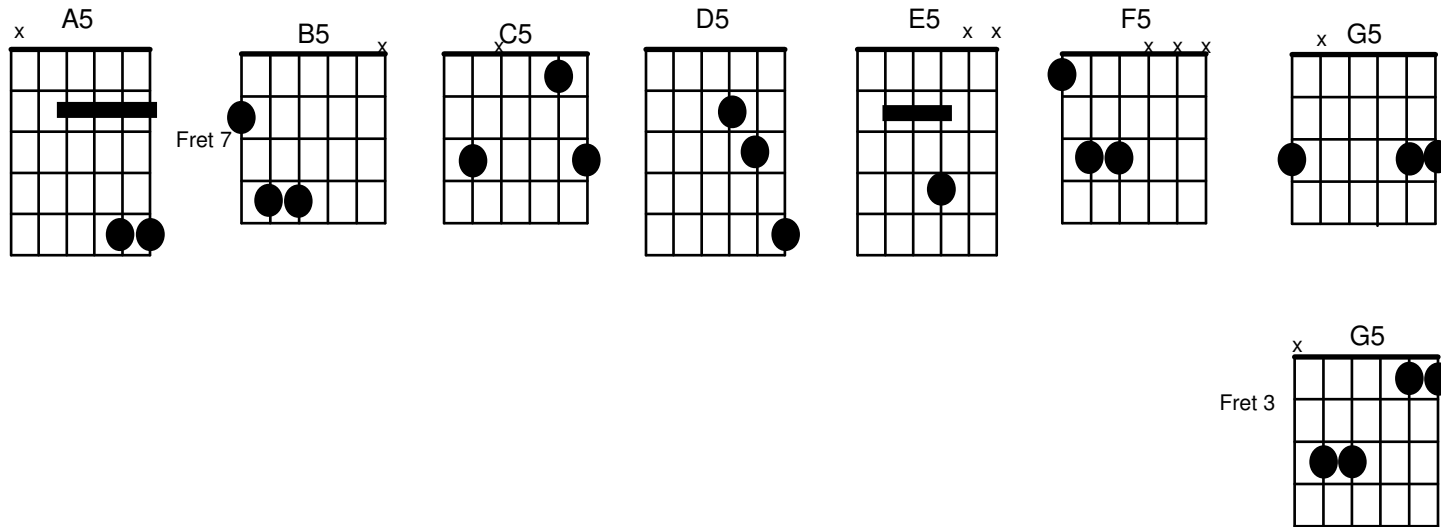
1	2	3	4	5	6	7
A	B	C	D	E	F	G
Aadd9	Bm7	C#m C#m	Dadd9	E E5	F#m A/F#	E/G#



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Using '5' chords to create a sense of power in the sound

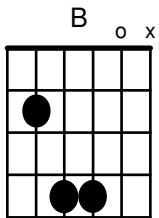


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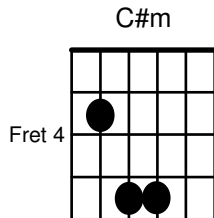
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Substitute chords in the key of B without a capo

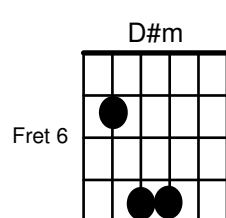
1
B



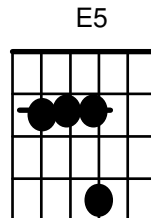
2
C#



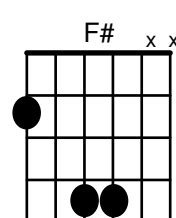
3
D#



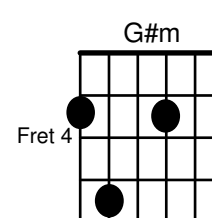
4
E



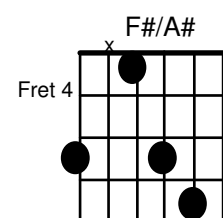
5
F#



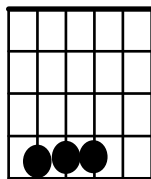
6
G#



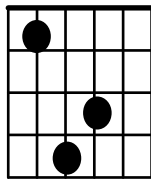
7
A#



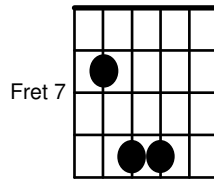
C#m



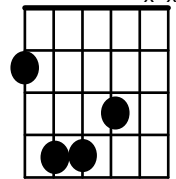
B/D#



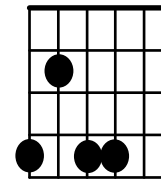
E5



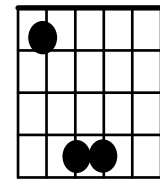
F# (F# x x)



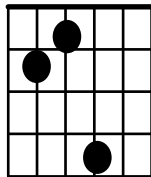
B/G#



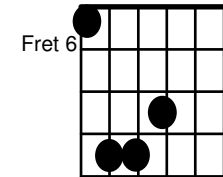
B/A#



B/D#



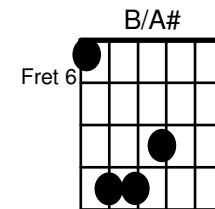
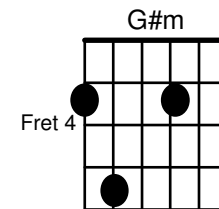
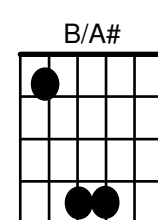
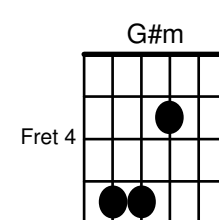
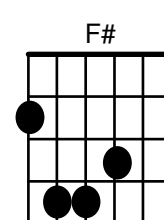
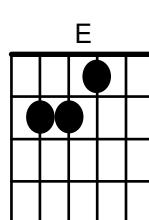
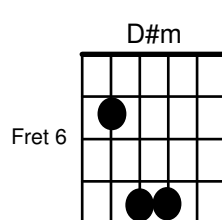
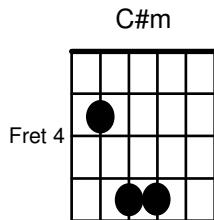
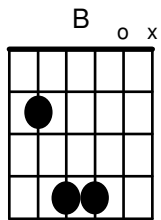
B/A#



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Substitute chords in the key of B with a D# first string

1 B **2** C# **3** D# **4** E **5** F# **6** G# **7** A#



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Recommended and Alternative Capo Positions

	G shapes	C shapes	D shapes	E shapes
Song Key	Capo fret #	Capo fret #	Capo fret #	Capo fret #
A	2	9	7	5
A#/Bb	3	10	8	6
B	4	11	9	7
C	5	Open	10	8
C#/Db	6	1	11	9
D	7	2	Open	10
D#/Eb	8	3	1	11
E	9	4	2	Open
F	10	5	3	1
F#/Gb	11	6	4	2
G	Open	7	5	3
G#/Ab	1	8	6	4

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Green

Recommended

To provide a strong lead and sense of percussive bass rhythm with an acoustic guitar, we generally recommend you try to play the song low down on the guitar neck unless you specifically want to play high. Playing up high towards the sound hole can create a nice mandolin style effect but make sure that another instrument is carrying the bass otherwise the song could sound 'thin'

Black

Ok to play in this position but could sound fuller using another set of shapes and capo position.

Red

Not recommended

Unless you want to create a high sounding guitar part perhaps for a gentle song, a mandolin style part or for doubling a part with another acoustic already playing low

you may find the chord positions difficult to get to with this key/capo combination especially if your guitar does not have a cutaway.