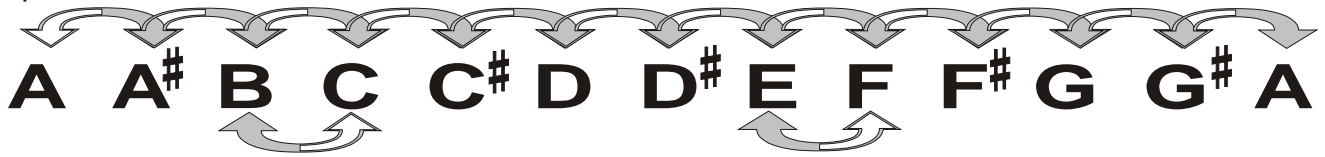


Key Signatures (Sharps)

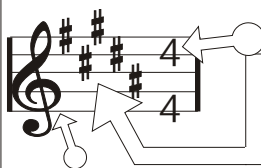
Below is a chromatic scale and between each of the notes below there is only a semitone (one fret) move. As you can see between B & C and E & F there is a semitone move normally so they have no sharps or flats between them.



| 1st NOTE OF THE SCALE | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 8th NOTE OF THE SCALE |
|-----------------------------|---|----|-----|----|---|----|-----|------|-----------------------------|
| | I | II | III | IV | V | VI | VII | VIII | |

JUST REMEMBER THE *FORMAT FOR A MAJOR SCALE IS, TONE - TONE - SEMITONE - TONE - TONE - TONE - SEMITONE* (T-T-S-T-T-T-S). SO WHEN WE START FROM A NOTE (ANY NOTE) WE CLASS THAT NOTE AS THE 1ST NOTE OF THE SCALE . THEN WE MOVE UP A TONE FROM THAT NOTE , WE ARE NOW AT OUR 2ND NOTE OF THE SCALE. THEN FROM THE SECOND NOTE WE MOVE UP ANOTHER TONE, THEN A SEMITONE AND SO ON.

| | I | II | III | IV | V | VI | VII | VIII | |
|---------------------|---|----|-----|----|----|----|-----|------|--|
| C MAJOR SCALE | C | D | E | F | G | A | B | C | |
| G MAJOR SCALE | G | A | B | C | D | E | F# | G | |
| D MAJOR SCALE | D | E | F# | G | A | B | C# | D | |
| A MAJOR SCALE | A | B | C# | D | E | F# | G# | A | |
| E MAJOR SCALE | E | F# | G# | A | B | C# | D# | E | |
| B MAJOR SCALE | B | C# | D# | E | F# | G# | A# | B | |



TREBLE CLEF

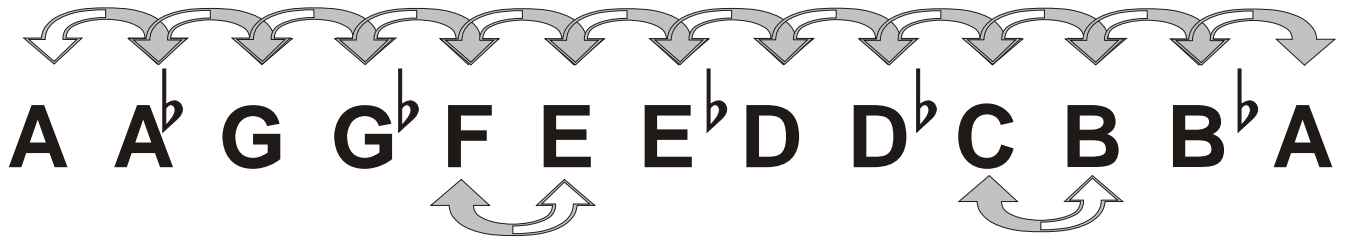
TIME SIGNATURE

THERE ARE 5 SHARPS
SO THIS SONG WOULD
BE IN THE KEY OF
B MAJOR

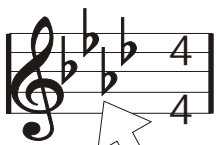
When you hear the term " this song is in the key of C ", it means that all the notes used in that song are notes from the C Major scale. Even the chord structure is based around the C Major Chord. When you are reading sheet music, the key signature is written in

either sharps or flats in-between the treble clef and the time signature. The amount of sharps or flats placed there will determine what key the song is in.

Key Signatures (Flats)



| | T | T | S | T | T | T | S | | |
|----------------------------|----------------|----------------|----------------|----------------|----------------|----------------|-----|----------------|--|
| | I | II | III | IV | V | VI | VII | VIII | |
| F MAJOR SCALE | F | G | A | B ^b | C | D | E | F | |
| B ^b MAJOR SCALE | B ^b | C | D | E ^b | F | G | A | B ^b | |
| E ^b MAJOR SCALE | E ^b | F | G | A ^b | B ^b | C | D | E ^b | |
| A ^b MAJOR SCALE | A ^b | B ^b | C | D ^b | E ^b | F | G | A ^b | |
| D ^b MAJOR SCALE | D ^b | E ^b | F | G ^b | A ^b | B ^b | C | D ^b | |
| G ^b MAJOR SCALE | G ^b | A ^b | B ^b | C ^b | D ^b | E ^b | F | G ^b | |



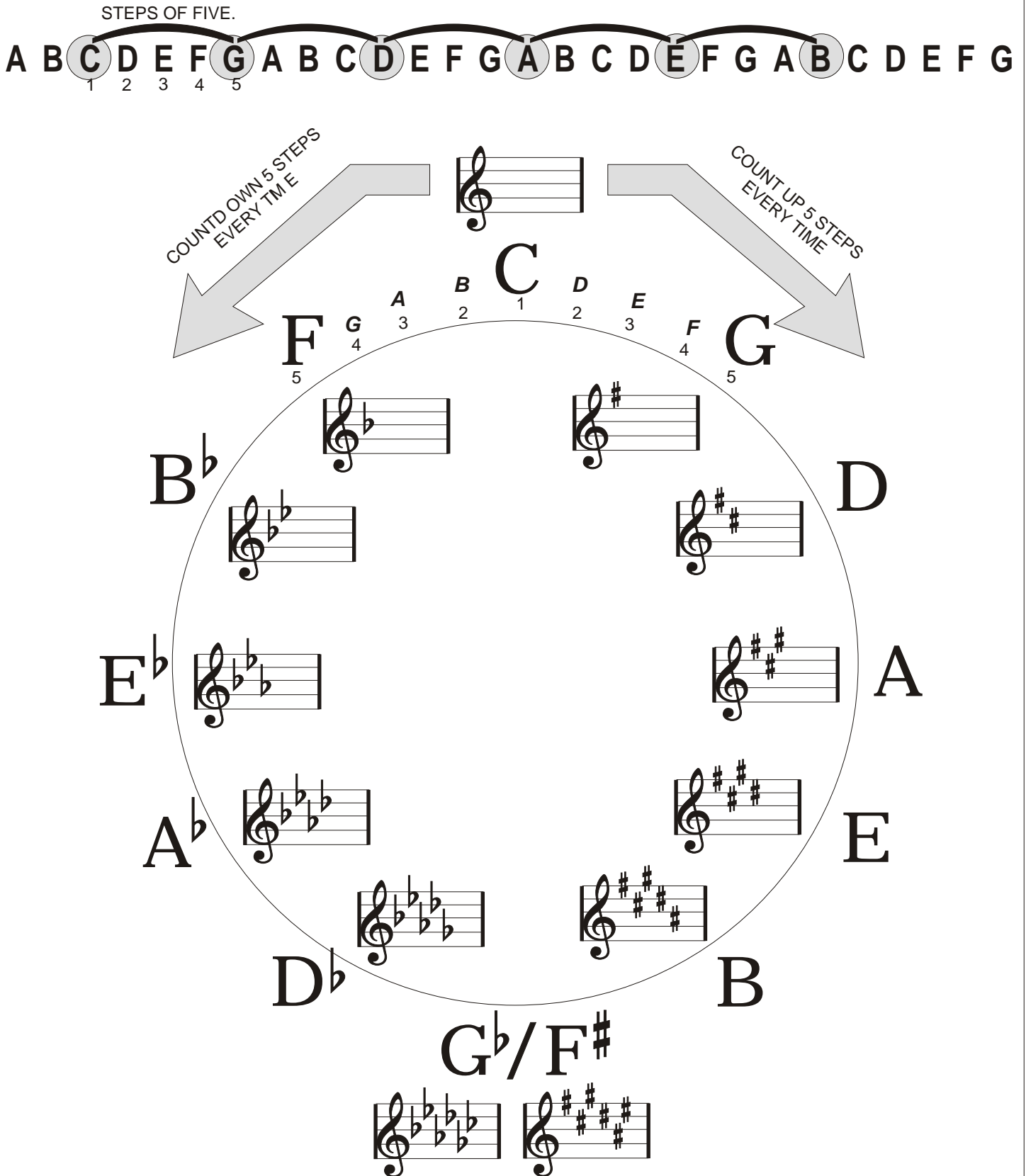
THERE ARE 4 FLATS
SO THIS SONG WOULD
BE IN THE KEY OF
A MAJOR

Being a guitarist you may think that you don't have to learn these key signatures. Well in most cases you're right, you can actually get away

music theory. Because the guitar is mainly a "play by shapes" instrument, once you've learnt the main shapes and given them a name, you can move up and down the fretboard to make up songs or solo's. Unfortunately this will only get you so far, if you want to learn how to write songs, make up melodic and memorable solo's. If you want to play along with other professional musicians and basically know what you are playing, it is a good idea to learn and have a good comprehension of music theory. For example learning key signatures and scales will help you understand that music is constructed the same way it is only the pitch that changes. They will help you play the right scales in any particular song, you will get a good understanding of what chords you can play in any given key. You can also learn how to change keys, construct chords, make harmonies and the list goes on. So even though you

Circle of Fifths

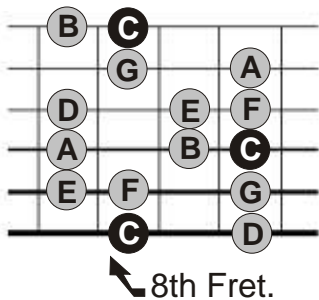
As you can see we are moving up in steps of five. Each time we are adding an extra sharp or flat onto the scale. The new sharp that is added every new scale is always the leading note (the note before the root note). The new flat that is added is always the



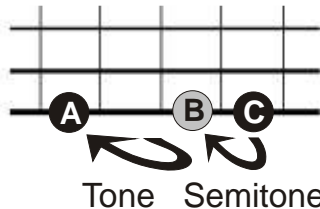
RELATIVE MINOR & MAJOR.

Relative minors and majors are a way of linking a major and minor scales or chords together in the one key or chord structure. In short a relative minor scale has the is made up from the same notes in the major scale but the relative minor scale starts from a different note. If you are playing a song in the key of C major, you would use the three C major scales that you have learnt so far to play a solo. By adding the relative minor to the song, you can then use the minor scales to solo with as well.

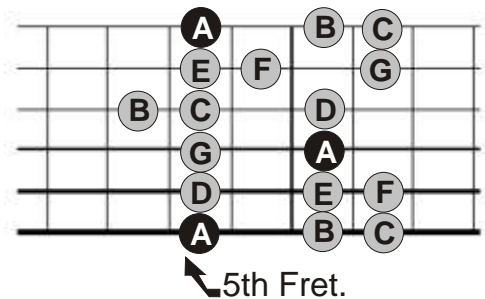
C MAJOR SCALE



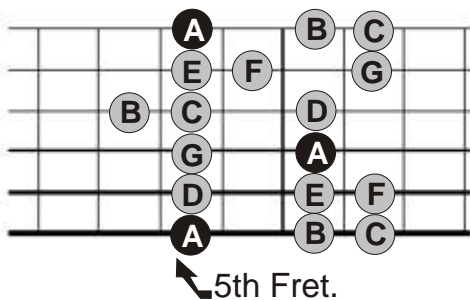
A quick and easy way to work out the relative minor, is to go back a semitone then a tone.



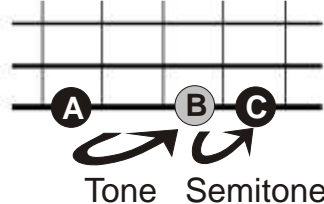
A MINOR SCALE (RELATIVE MINOR)



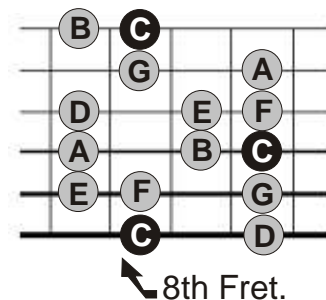
A MINOR SCALE



A quick and easy way to work out the relative major, is to go up a tone then a semitone.

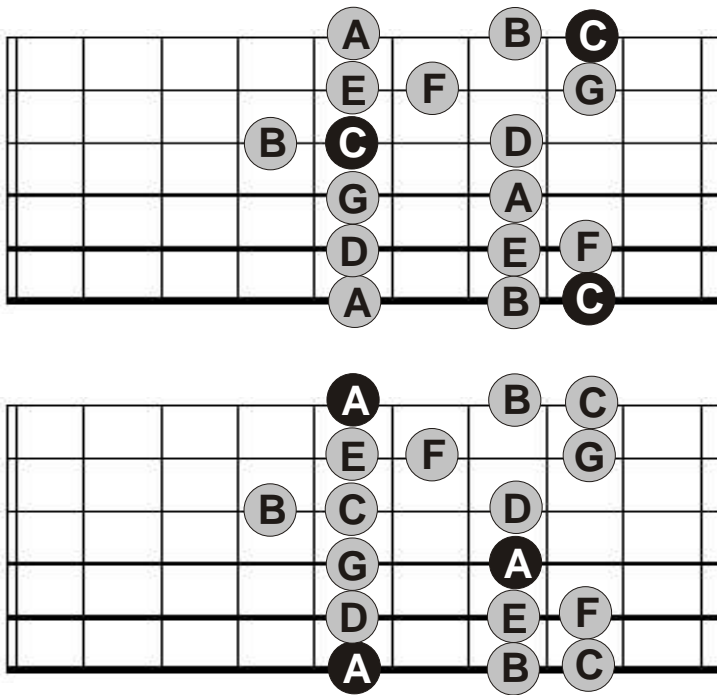


C MAJOR SCALE (RELATIVE MAJOR)



The way to work out a relative minor from a major scale is simply that the relative minor scale starts from the sixth note of the major scale.





You can see to the left that one shape can make up both scales, the only difference between the two are the root notes. The top scale is a C major scale and the bottom scales is a A minor scale.

So far you should have learnt three different types of scales, Major, Minor and Pentatonic. We have managed to link two of those scales together by a relative minor. This leaves the pentatonic scale(s), have a look at the scale patterns to the left and see if you can spot which pentatonic scale it is.

THE RELATIVE MINOR TO ALL MAJOR KEYS

| | T T S T T T S | | | | | | | | |
|----------------|---------------|----|-----|----|----|----|-----|------|--|
| | I | II | III | IV | V | VI | VII | VIII | |
| KEY OF C MAJOR | C | D | E | F | G | A | B | C | THE RELATIVE MINOR TO C MAJOR IS A MINOR. |
| KEY OF G MAJOR | G | A | B | C | D | E | F# | G | THE RELATIVE MINOR TO G MAJOR IS E MINOR. |
| KEY OF D MAJOR | D | E | F# | G | A | B | C# | D | THE RELATIVE MINOR TO D MAJOR IS B MINOR. |
| KEY OF A MAJOR | A | B | C# | D | E | F# | G# | A | THE RELATIVE MINOR TO C MAJOR IS A MINOR. |
| KEY OF E MAJOR | E | F# | G# | A | B | C# | D# | E | THE RELATIVE MINOR TO E MAJOR IS C# MINOR. |
| KEY OF B MAJOR | B | C# | D# | E | F# | G# | A# | B | THE RELATIVE MINOR TO B MAJOR IS G# MINOR. |

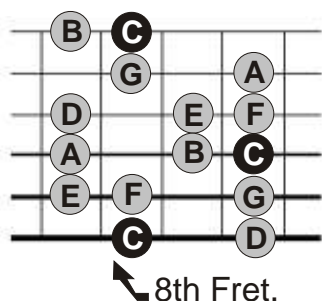
↑
This is the key or the major scale you would use.

↑
This is the relative minor scale/chord. You can see it is always the sixth note of the scale

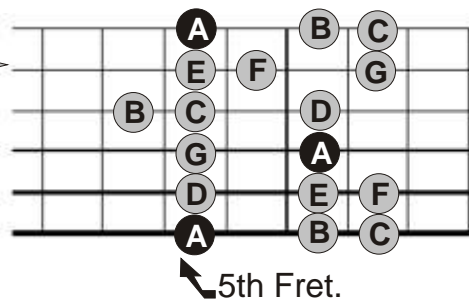
| | T T S T T T S | | | | | | | | |
|-----------------|---------------|----|-----|----|----|----|-----|------|---|
| | I | II | III | IV | V | VI | VII | VIII | |
| KEY OF F MAJOR | F | G | A | Bb | C | D | E | F | THE RELATIVE MINOR TO F MAJOR IS D MINOR. |
| KEY OF Bb MAJOR | Bb | C | D | Eb | F | G | A | Bb | THE RELATIVE MINOR TO Bb MAJOR IS G MINOR. |
| KEY OF Eb MAJOR | Eb | F | G | Ab | Bb | C | D | Eb | THE RELATIVE MINOR TO Eb MAJOR IS C MINOR. |
| KEY OF Ab MAJOR | Ab | Bb | C | Db | Eb | F | G | Ab | THE RELATIVE MINOR TO Ab MAJOR IS F MINOR. |
| KEY OF Db MAJOR | Db | Eb | F | Gb | Ab | Bb | C | Db | THE RELATIVE MINOR TO Db MAJOR IS Bb MINOR. |
| KEY OF Gb MAJOR | Gb | Ab | Bb | Cb | Db | Eb | F | Gb | THE RELATIVE MINOR TO Gb MAJOR IS Eb MINOR. |

ADDING THE PENTATONIC SCALE.

C MAJOR SCALE



A MINOR SCALE



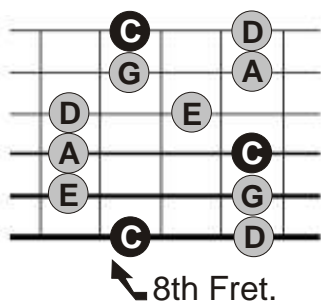
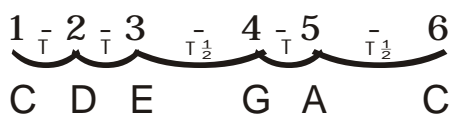
Going to the Relative Minor

Going to the Relative Major

All of these scales can be used to solo with when you are playing a song in the key of C Major or A

C MAJOR

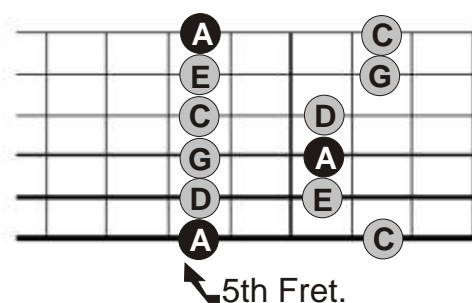
PENTATONIC SCALE



The major pentatonic scale to the left is probably more commonly known to you as the second blues scale. The only difference is the root notes have changed. The minor pentatonic to the

A MINOR

PENTATONIC SCALE



Now you can see the link between all the scales you have learnt, it is up to you to find some way to remember how they fit in together. I use chords to help me memorize how the scales fit in together. You may just want to remember the scale shapes themselves. If you have music theory training, about up to grade four, this will be easy to understand but you just have to put the theory to the shapes. This is where putting scales to chord shapes comes in handy, because when you first learn the guitar, you learn chords. You will