A Sharp raises a note by one semitone.									
A Flat lo	owers a n	ote by one	semitone.						
	missing).	•		etween E and F en E and F# is o			-		
etc. How	ever, just	t as the wo	rds "knight" a	and F, and B ar and "night" sou perly. Do not ch	ind the same	e but are sp	elled differe		,
most imp	ortant or		jor Scale . It's	s. There are man the one that so	•				
1 Ton	2 ne T	3 Cone	4 Semitone	5 Tone	Tone	7 Tone	Semitone	8	
101	-	. 0110							
To const	ruct a ma	jor scale:		ne name of the s	scale and en	ding on the			
To const	ruct a ma	jor scale:	eginning on th			ding on the			
To constr a) Write	ruct a ma out all th	jor scale: e letters be	eginning on th	ne name of the s		ding on the			
To constr a) Write All the le	ruct a ma out all th	jor scale: e letters be different a	eginning on th i. a .nd must rema	ne name of the s	F G Ab	ding on the			
To constra) Write All the le	ruct a ma out all th etters are e name of	jor scale: e letters be different a	eginning on th i. a .nd must rema	ne name of the se. Ab B C D E win this way. St begin with A	F G Ab	ding on the			
To constra) Write All the le	ruct a ma out all th etters are e name of the recip	jor scale: e letters be different a this scale e undernea B	eginning on the i.e. i.e. i.e. i.e. i.e. i.e. i.e. i.	ne name of the se. Ab B C D E win this way. Set begin with A res. D	F G Ab b, not A.	F	e same letter. G	Ab	
To constrae a) Write All the lessince the b) Write	ruct a ma out all th etters are e name of the recip	jor scale: e letters be different a this scale e undernea B	eginning on the i.a. ind must remains Ab we must these letter	ne name of the se. Ab B C D E win this way. Set begin with A rest.	F G Ab b, not A.		e same letter.		
To constrae a) Write All the lessince the b) Write	ruct a ma out all th etters are e name of the recip	jor scale: e letters be different a this scale e undernea B	eginning on the i.e. i.e. i.e. i.e. i.e. i.e. i.e. i.	ne name of the se. Ab B C D E win this way. Set begin with A res. D	F G Ab b, not A.	F	e same letter. G	Ab	

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E F

2. In-between all except two of these letters are sharps and flats. The complete musical alphabet is called

D#

Eb

A Semitone is the distance from one note in the Chromatic Scale to the next note. i.e. A# to B, B to C,

C. Valentini

G

G#

Ab

Α

F#

Gb

Guitar Theory Outline - 1

C#

Db

D

A Tone is the distance from one note to the second note after it. i.e. B to C#, A# to C,

1. The musical alphabet is A B C D E F G

the Chromatic Scale and looks like this.

B C

This does not include H, I, J, etc.

A#

Bb

Α

D to Eb.

D to E.

Guitar Theory Outline - 2

c) Change these notes by adding sharps or flats so that they match the recipe.

i.e. Ab Bb C Db Eb F G Ab
T T S T T S

Never mix sharps and flats in a major scale.

Spell the note properly. All letter names must be different.

If the distance between the 7th and 8th notes is not a semitone, go back to step a).

4. Once you understand how scales are constructed, you can use the faster way of writing them out. If we collect only the notes in a scale that are sharp or flat, we get a **Key Signature**.

If the scale has sharps use: **FCGDAEB** (Father Charles Goes Down And Ends Battle)

If the scale has flats, use the reverse: **BEADGCF**

Sharps and Flats in a key always follow the same order. i.e. If you have 3 sharps, they will always be F# C# G#, i.e. four flats Bb Eb Ab Db

Figuring out Sharp and Natural Keys

The name of a sharp key is always one semitone (different letter name) above the last sharp. i.e. You have a key with 3 sharps. The sharps must be F# C# G#. The last sharp is G#. One semitone above G#, (that is also a different letter name), is A. So you are in the key of A

In reverse. You want to write out the scale of F#. One semitone below F# is F, but we need it to be a different letter name which is E#. Follow the saying until you get to E#. So our key signature is F# C# G# D# A# E#

Figuring out Flat Keys

The name of the key is always the second last flat. i.e. You have 4 flats. They must be Bb Eb Ab Db. So the key is Ab, which is the second last flat.

In reverse. You want to write out the scale of Gb. Use the order and add the next flat in it. So that gives us Bb Eb Ab Db Gb Cb

Exceptions to the rule: C has no sharps and no flats. F has one flat and that's Bb

All the Major Keys and their Key Signatures.

С	none		F	Bb	
G	F#		Bb	Bb Eb	
D	F# C#		Eb	Bb Eb Ab	
A	F# C# G#	#	Ab	Bb Eb Ab	Db
E	F# C# G#	# D#	Db	Bb Eb Ab	Db Gb
В	F# C# G#	# D# A#	Gb	Bb Eb Ab	Db Gb Cb
F#	F# C# G#	# D# A# E#	Cb	Bb Eb Ab	Db Gb Cb Fb
C#	F# C# G	# D# A# E#	B#		

Guitar Theory Outline - 3

5. Triads

Triads are chords with three notes in them. There are four types of triads. Each has a short form and a recipe. They are:

Major (+) 1st note of the scale, 3rd note of the scale, 5th note of the scale

Minor (-) Same as above but with the 3rd note lowered by a semitone

Diminished (o) Same as a minor, but with the 5th note also lowered by a semitone

Augmented (x) Same as a major, but with the 5th note raised by a semitone

Examples

C+	CEG	C-	C Eb G	Со	C Eb Gb	С×	C E G#
A+	A C# E	A-	A C E	Ao	A C Eb	Ax	A C# E#
F+	F A C	F-	F Ab C	Fo	F Ab Cb	Fx	F A C#
Db+	Db F Ab	Db-	Db Fb Ab	Dbo	Db Fb Abb	Dbx	Db F A

In each case, the letter name must remain the same. So although Abb sounds the same as G, it has to stay as some kind of A. Just like Fb sounds the same as E, it has to stay some kind of F.

6. Seventh Chords

There are three different kinds of sevenths.

- +7 (The seventh note in the scale)
- -7 (The seventh note lowered by a semitone.)
- o7 (The seventh note lowered by a tone.)

When you add these to a triad, you get a seventh chord. If the type of triad and the type of seventh agree then we can call it by one name.

i.e. C+7 is a C+ triad with a +7 on top. (C E G B)

C-7 is a C- triad with a -7 on top (C Eb G Bb)

If the triad and the seventh do not agree then the chord will have two designations.

i.e. C+-7 is a C major triad with a-7 on top.

A Dominant 7^{th} is the most common 7^{th} chord and is actually a +-7. (major triad with a minor 7^{th}) i.e. C E G Bb and is written simply C7

A Diminished 7th (o7) Chord is quite special. Since all the notes in it are the same distance apart, there are only three different o7th chords.

Guitar Theory Outline - 4

7. Ninth Chords

Major 9th (+9) = +7 with a +9 on top i.e. C E G B D (Written as Cmaj9)

Minor 9^{th} (-9) = -7 with a +9 on top i.e. C Eb G Bb D (written as Cmin9)

Dominant 9th (Dom9) = Dom 7th with a +9 on top i.e. C E G Bb D (written as C9)

Dominant Minor 9th (Dom-9) = Dom 7th with a -9 on top i.e. C E G Bb Db (written as C7b9)

8. Sus Chords

A Sus or Suspended chord is simply the major triad with that note added, usually the 2^{nd} or the 4^{th} i.e. Csus4 = C E G F Csus2 = C E G D

It usually sounds better if the added note is higher than the other three.

9. Jazz chords

In Jazz the guitar is usually part of a rhythm section, (drums, bass, keyboard, guitar), and the root of the chord is being played by the bass or keyboard. With more complex chords it's sometimes advisable or even necessary, (because we run out of fingers), to eliminate the root, the third or the fifth from the chord. i.e. Cmaj11 = C E B D F or C G B D F or E G B D F

10. Power Chords

A power chord is a chord that is missing the third. This way the chord is not heard as a major or minor so can be both. Power chords are usually played on the bottom 3 or 4 strings of the guitar.

11. Bar Chords

A bar chord is where you put your first finger across all 6 strings. You then finger an open string chord using your other 3 fingers. The most important open string chords are A and E (major and minor). For example if you put a bar behind an E+ it then becomes F+, then up one fret to F# major and so on following the chromatic scale.

12. Functional Harmony

If we build chords on every note in a scale, using only the notes in that scale, then we end up with the principle chords in that key. We use roman numerals to denote these chords.

I+ II- III- IV+ V+ VI- VIIdim (In the key of C we get C+ D- E- F+ G+ A- Bdim)

Most songs can be played with just I IV and V (the V usually is a dom7th chord)

The minor chords in that key will be II III and VI (The VI is usually also a dom7th)

(Without getting into minor keys, we can stop there, but the minor chords are really I, IV and V in the relative minor key.)

The chord chart is arranged according to the principle chords in each key.