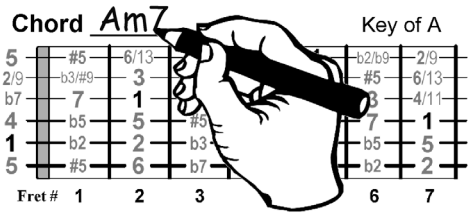
SONG CREATIONS

By Teacher's Companion

teacherscompanion.com

An Interactive



Workbook Series

Contents

About the Book

Song Creations is an Intermediate level workbook for guitar students, teachers and song composers. The book was designed to be versatile, portable, enjoyable and most importantly – practical. By drawing on the laminated pages with the whiteboard marker, you are able to interact with the book. These pages can also be re-used, by erasing the work with the supplied cloth or some tissues. The book begins, with theory on *Modes & Scales* and an insight into the traditional *Music Symbols* used. *Song Composition* is the first of the interactive sections, which means, you can use the marker to compose your own songs. The next interactive section, called *Finding Scales*, gives you a vast selection of scales to learn. You can draw these scales on the guitar diagram in any key and experiment with your own shapes. *Finding Chords* is the last of the interactive sections where you can find and even construct your own chords, by plotting the note-numbers from the *Scales to Chord Table*. Whether you're in a band, a practising guitar student or a guitar tutor, Song Creations can assist you with your guitar needs.

Modes & Scales 1 - 4

The four pages in this section will give you a valuable and condensed overview of the seven modes and how they work. Modes are constructed from the major scale and it's very important to understand, that each mode does have its own individual step-pattern. To simplify how modes work, this section is explained in the key of C major. By using this key as a starting point, you will not get tangled up with sharp notes or flat notes. This section begins, with a brief explanation of modes and their relationships with chordal harmony. Inside the mode tables, you'll find two rows with various shaded grey boxes (or regions), made up of half steps (single frets apart) and whole-steps (2 frets apart). Shown here, is the **Scale Step-pattern** with an **Example** of a mode. In the very first example, you'll notice that this mode is the *C Ionian*. As you look down the table, you'll find a **Description** of the mode. It's here, that you are given a brief description, including how the mode will differ from the major scale and some song examples where the mode can be heard in. The **Quality** determines the sound quality of the mode and features a very brief description of the emotions, feelings, flavours and colours the mode gives to the listener. Again, you'll find another brief insight into some of the most common **Music Styles** the mode could be found in. **Tonic Chords** represents the first-note or root-note chord types where the mode will work the best with. For example, if you wish to play the *E Mixolydian* scale, then any unaltered dominant chords in **E** such as: **E7**, **E9**, **E11** and **E13** will work perfectly. Last but not least, you are given a row named **Improvising**. Here you'll find a nice sounding chord progression, so you can improvise with the mode against these chords using some of the scale diagrams below.

Finding Notes 7 - 8

This section was designed to help you read and compose traditional music. The first page, called **Finding Notes**, will show you the notes on the staff and where they exist on the guitar within the first three frets (the open position). The first note is the low **E** and reveals the open 6th string when the guitar is in the *E tuning*. The scale continues straight through to the second octave **G** note, which is found on the 3rd fret of the 1st string. To make things a little easier, there are no sharp or flat notes shown. The next page will show you diagrams of traditional staves and guitar tablature. You can use the whiteboard marker to draw in notes or tablature numbers on any of these diagrams. Tablature can be an excellent guide to help you learn to read traditional music.

Music Symbols 5 - 6

Both of these pages will represent the traditional symbols used in music and will give you a brief insight into some music theory. The first table in the **Music Symbols** page will describe the most commonly used symbols. You'll find diagrams of the **Note symbol** and the **Rest symbol**, along with their American and English names. Each note and rest symbol will have its own **Note/Rest duration**. This determines how long the note or rest will play out for and can be measured in beats. The example in the brackets, such as (**1** + 2 + 3 + 4 +), will show you how to count either the notes or rests as if they were repeatedly played across a bar in 4/4 time. The bold number will indicate only one of the individual note or rest symbols in the same bar. Please take into account that the Whole-note takes up the whole bar and a Half-note takes up half a bar in 4/4 time. The table with the first column labelled **Notation symbol**, will give you some more extensions to the note families. Here you'll find the note symbol, shown with either; dots, lines (i.e. lines or curves joining other note symbols) or other small symbols. These are used to change the properties of the note, such as the note's duration (e.g. the Dotted note) or the note's dynamics (e.g. the Accent). You'll find the **Notation name** and a column labelled **Equivalent value**, which was especially included to help explain the symbol's duration in another way. Last but not least, you'll find a brief **Description** of the symbol. The **More Symbols** page, illustrates most of the traditional symbols used in music. If you have ever bought some sheet music (e.g. of your favourite artist), you'll find a lot of these symbols are used. In this table, you are given the **Symbol**, the **Symbol name** and a brief symbol **Description**.

Song Composition 9 - 10

The diagrams in this section will help you compose songs with the guitar. These two pages will show: open chord diagrams with tablature and barre chord diagrams with lyrics. You have the choice of using any of these diagrams, by simply drawing in the chords, scales, lyrics or tablature with the whiteboard marker. Tablature (TAB) is a very popular medium because it's easy to read and play. The different sized lines are a visual display of the strings on the guitar. When you enter a number on any of these tablature lines, that number represents the fret number on the guitar. Entering a number where the quarter-note symbol is, determines the tempo of your song. This is measured in beats per minute (bpm).

Finding Scales 11 - 12

At the top of the *Finding Scales* page, you'll see a diagram of the guitar fret-board covering all the notes up to the 12th fret. All these notes are in the popular *E tuning* and are lightly shown in grey for reference. If you were to play every note on one string, from the open to the 12th fret, you would have covered all the chromatic notes up to the first octave. An example of the **Chromatic Scale** has been included to illustrate the chromatic notes of the *A string*.

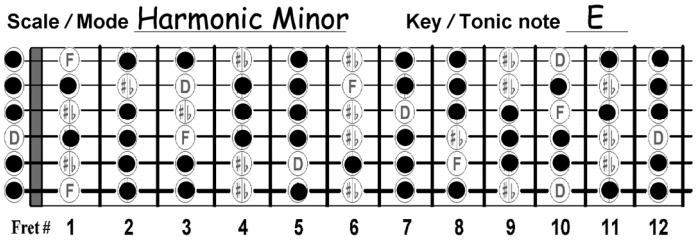
Chromatic Scale	A	A# Bb	B	C	C# Db	D	D# Eb	E	F	F# Gb	G	G# Ab	A

Using this diagram as a reference tool can help you find the notes that are needed for your scale. It's also helpful in the long run, to memorise all the notes on the guitar fret-board.

Before you draw on the guitar fret-board diagram with the whiteboard marker, you'll need to choose a mode or scale from one of the scale tables. Once a mode or scale has been chosen, the next thing is to choose a tonic note or key-note. Let's say you decided to find the **Harmonic Minor Scale** in **E**. You first use the marker to draw the letter **E** in box 1. (This box is the first and last box containing a small number 1 in the top left-hand corner). The next thing to do is to match the shaded box (grey box in-between box 1 and 2) with the **Key for shaded regions**. You'll see that the next note must be two frets higher than the first. When using the Chromatic Scale diagram as a reference tool, you may soon discover that the note **F#** is two frets higher than **E**. Place the letter **F#** into box 2. Continue with this process until all the white boxes have note-letters in them. See the diagram below.

Harmonic Minor Scale	1 E		2 F#	3 G		4 A		5 B	6 C		D#	1 E

When you've found all the notes in your scale, you can now match and plot all of these notes as letters, circles or dots onto the guitar fret-board diagram. Dots are shown below.



After all the notes have been plotted, you can use this information to find things like: scales in short runs, scales from notes other than the tonic note (i.e. modes), arpeggios, chords in the open position and barre chords. The bullet points below and on the right will give you some extra tips.

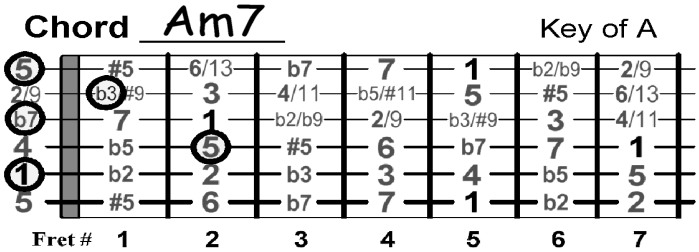
- Where applicable, each white box should contain a note-letter that is different from the letter next to it. The **C Locrian Mode** for example, you can write: C, **Db**, Eb... rather than: C, **C#**, D#...
- Plotting the notes of the **C Ionian mode** will also reveal the same notes as the **D Dorian mode** or the **E Phrygian mode**, etc.
- The **Ionian Mode** is equivalent to the diatonic major scale.
- The **Aeolian Mode** is also the diatonic natural minor scale.
- The **Melodic Minor Scale** is an ascending scale. You should use the diatonic natural minor scale when descending.
- **Diminished Scale 1** is another name I decided to use for the Whole step – Half step diminished scale.
- **Diminished Scale 2** is another name I decided to use for the Half step – Whole step diminished scale.

Finding Chords 13 - 14

When using the *Finding Chords* page in conjunction with the *Scales to Chord Table*, you'll be able to find hundreds of chords with ease. You'll also learn how the chords are formed and discover some various positions the same chord can be found in. With so many possibilities, you might even find or create some new chords yourself.

Before you draw on one of the fret-board diagrams in the *Finding Chords* page, it would be wise to get familiar with the *Scales to Chord Table*. The **Chord type**, which represents the first column, will give you a selection of chord types to choose from. The **Notes used** column will show you what notes are used from the major scale to form the particular chord. The **Also written as** column will show you some alternative representations of the chord. Lastly, the **Scales to try** column will give you a selection of scales to experiment with or improvise over the chord. On the opposite page, you'll find twelve guitar fret-board diagrams in each of the twelve keys. These keys have been represented as note-numbers from the major scale.

Let's run through an example so you can learn this new concept of Finding Chords. Say you decided to find a minor 7th chord in **A** (also known as an **Am7**). Using the *Scales to Chord Table* as a reference guide, you'll see that a minor 7th chord uses the notes: **1, b3, 5** and **b7**. These are the note-numbers you'll use to plot on one of the fret-board diagrams. In order for this concept to work, you must use the diagram that's in the right key for your chord. In the case of your minor 7th chord in **A**, you'll use the fret-board diagram that's in the **Key of A**. (Notice how the tonic note **A** is expressed as a **1** from the major scale). To plot your **Am7** chord correctly, you should plot one note per string and make sure your chord has the exact **Notes used** (i.e. 1, b3, 5 and b7). If you were to plot a few notes per string, you may unintentionally turn your **Am7** into an **A minor** by plotting the higher octave **1** in front of the **b7**. A good idea is to draw circles so you can clearly see what lies underneath. This way you can determine the note-letters you may have missed. See if you can find another Am7 chord. (Hint: **1** is on the 5th fret, 6th string)



- A pure 3rd note (**3**) or **Major 3rd** is present in major chords.
- A flat 3rd note (**b3**) or **Minor 3rd** is present in minor chords.
- A flat 5th note (**b5**) is often known as a **Diminished 5th**.
- A sharp 5th note (**#5**) is often known as an **Augmented 5th**.
- A flat 7th note (**b7**) is present in **Dominant 7th** chords (eg **E7**).
- Once a scale continues past the octave note (i.e. from **1** to high **1**) the 2nd will now become a 9th (2/**9**), the 4th will be an 11th (4/**11**), and the 6th will become a 13th (6/**13**). The flat 3rd will now be represented as a sharp 9th (b3/**#9**) and so on.
- Some note-numbers shown in the **Notes Used** column are <u>not</u> displayed in the bold type. You can experiment with your chord by leaving out that note-number. An example of leaving out the **5** can be evident in some **Major 9th** chords.

Modes & Scales

There are seven modes built from the notes of the diatonic major scale and each mode has a unique and individual sound. To give this unique sound, each mode has its own step pattern of half-steps (1 fret or one note apart) and whole-steps (2 frets or two notes apart). The seven modes are: Ionian (also known as the major scale), Dorian, Phrygian, Lydian, Mixolydian, Aeolian (also known as the relative or natural minor scale), and Locrian. By taking the key of C major (only the white keys on the piano), you can understand the modal system much more clearly because you don't have to work with any sharp or flat notes. Playing the major scale from the tonic note **C** to the higher note **C** (as in; **Do**, **Re**, **Mi**, **Fa**, **So**, **La**, **Ti**, **Do**), reveals that you are also playing the notes of the *C Ionian Mode.* The small table below represents the notes of each mode in the key of C major. (Notice the absence of any sharp notes or flat notes).

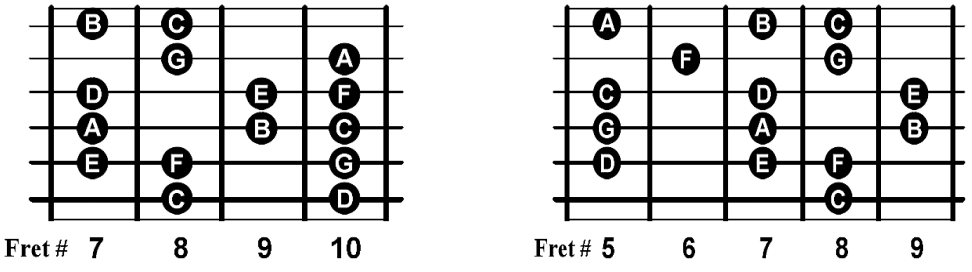
Ionian Mode (major scale)	**C**	D	E	F	G	A	B	**C**
Dorian Mode	**D**	E	F	G	A	B	C	**D**
Phrygian Mode	**E**	F	G	A	B	C	D	**E**
Lydian Mode	**F**	G	A	B	C	D	E	**F**
Mixolydian Mode	**G**	A	B	C	D	E	F	**G**
Aeolian Mode (minor scale)	**A**	B	C	D	E	F	G	**A**
Locrian Mode	**B**	C	D	E	F	G	A	**B**

Each of these modes will follow the harmonized chords of a given key. The harmonized chord formula for a major key is: I) major, ii) minor, iii) minor, IV) major, V) major, vi) minor, vii) diminished. This gives you three major modes, three minor modes, and one diminished mode. Upper case Roman numerals are used to represent major chords while the lower case numerals are used to represent minor chords. Below is a table that represents the harmonized chords in the key of C major.

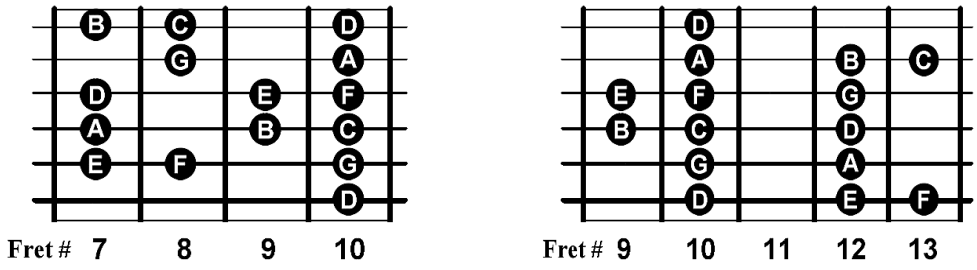
Harmonized Chord Table (key of C major)

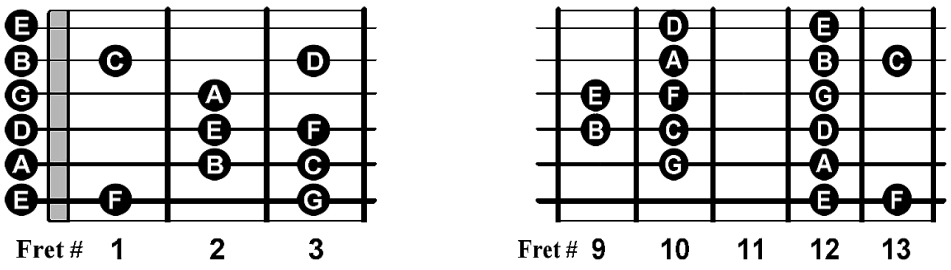
Roman Numerals	**I**	**ii**	**iii**	**IV**	**V**	**vi**	**vii**	**I**
C (major scale)	**C**	**D**	**E**	**F**	**G**	**A**	**B**	**C**
Chord (triad)	C major	D minor	E minor	F major	G major	A minor	B dim	C major
Chord (7th)	Cmaj7	Dm7	Em7	Fmaj7	G7	Am7	Bm7b5	Cmaj7
Chord (9th)	Cmaj9	Dm9	Em7b9	Fmaj9	G9	Am9	Bm7(b5 b9)	Cmaj9

There are a number of ways to learn and understand the concepts of modes. Using the major scale as a reference point is a good start because modes are built up from this scale. For example, the Dorian Mode has a flat 3rd and a flat 7th note when compared to the major scale. If you wish to change from C major (or *C Ionian*) to *C Dorian*, you simply lower the 3rd and 7th note of the C major scale. It's also a good idea to hear the sound qualities of each mode by starting each mode with the same tonic note. Hearing the difference between *C Ionian* and *C Dorian*, you can determine that *C Ionian* sounds pure and happy, while *C Dorian* sounds sad and bluesy.

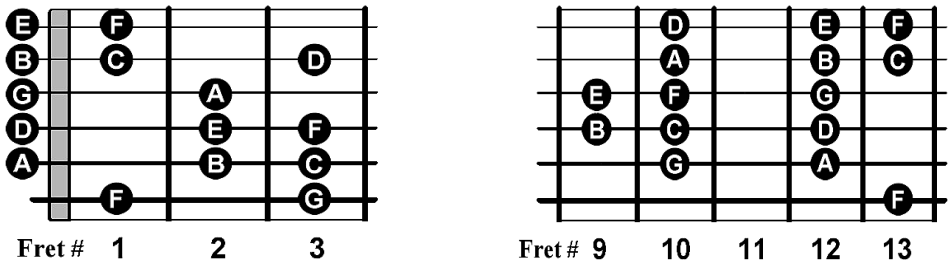
Ionian Mode	Key for shaded regions: = Half-step = Whole-step
Scale Step-pattern	**1** **2** **3** **4** **5** **6** **7** **1**
Example: *C Ionian*	**C** **D** **E** **F** **G** **A** **B** **C**
Description	The Ionian Mode is the scale you get when you play one octave up from the first note of a major scale. This mode has the same step-pattern as the major scale, which means, ***C Ionian*** is also the C major scale. This mode has a naturally occurring dominant fifth chord, which indicates the fifth note **G** (in *C Ionian*) can be used as a dominant chord; i.e. **G7**. This pure and happy sounding mode can be heard in nursery rhymes such as *Twinkle Twinkle Little Star* and *I'm a Little Tea Pot*.
Quality	Happy, Merry, Upbeat, Cheerful
Music Styles	Rock, Country, Jazz, Fusion, Folk Songs, Nursery Rhymes
Tonic Chords	Unaltered major chords; i.e. C, C6, Cmaj7, Cmaj9, C6/9, Cadd9, Cmaj13
Improvising	Try the *C Ionian* over this chord progression: C, F, G7, C
Two scale diagrams of *C Ionian*	

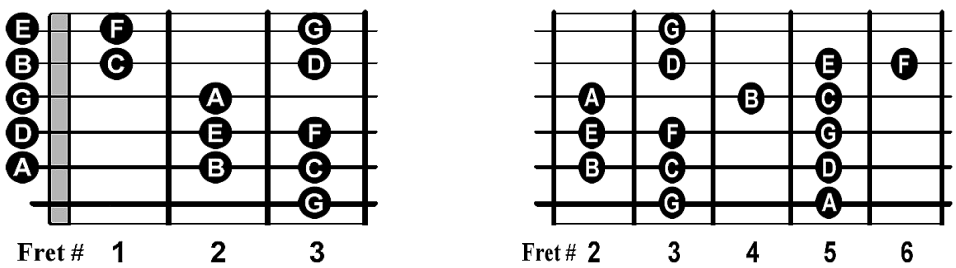
Modes & Scales

Dorian Mode	Key for shaded regions: ▮ = Half-step ▭ = Whole-step
Scale Step-pattern	1 ▭ 2 ▮ 3 ▭ 4 ▭ 5 ▭ 6 ▮ 7 ▭ 1
Example: *D Dorian*	D ▭ E ▮ F ▭ G ▭ A ▭ B ▮ C ▭ D
Description	The Dorian Mode is the scale you get when you play one octave up from the second note of a major scale. ***D Dorian*** starts on the second note of the C major scale. Dorian is a minor sounding mode, which, is commonly used in Jazz, Blues and Irish folk songs. This mode can be heard in the folk song *Scarborough Fair* and the timeless classic *Eleanor Rigby* by the Beatles. The Dorian Mode differs from the major scale because it has a flat 3rd (**b3**) and a flat 7th note (**b7**).
Quality	Jazzy, Soulful, Sophisticated
Music Styles	Jazz, Blues, Fusion, Rock
Tonic Chords	Unaltered minor chords; i.e. Dm, Dm6, Dm7, Dm7sus4, Dm9, Dm11, Dm13
Improvising	Try the *D Dorian* over this chord progression: Dm7, Fmaj7, Cmaj7, Em7
Two scale diagrams of *D Dorian*	

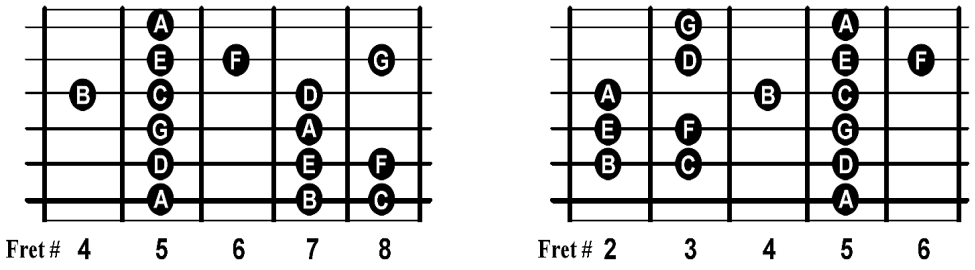
Phrygian Mode	Key for shaded regions: ▮ = Half-step ▭ = Whole-step
Scale Step-pattern	1 ▮ 2 ▭ 3 ▭ 4 ▭ 5 ▮ 6 ▭ 7 ▭ 1
Example: *E Phrygian*	E ▮ F ▭ G ▭ A ▭ B ▮ C ▭ D ▭ E
Description	The Phrygian Mode is the scale you get when you play one octave up from the third note of a major scale. ***E Phrygian*** starts on the third note of the C major scale. This sad, exotic sounding mode is often found in Spanish, Hebrew and Gypsy music. Robert Plant from Led Zeppelin used this mode in his song *Calling to you* and the great Miles Davis featured this mode extensively in his inspiring album *Sketches of Spain*. The Phrygian Mode differs from the major scale because it has a flat 2nd (**b2**), a flat 3rd (**b3**), a flat 6th (**b6**) and a flat 7th note (**b7**).
Quality	Spanish, Exotic, Dark
Music Styles	Flamenco, Fusion, Speed Metal
Tonic Chords	Minor chords; i.e. Em, Em7, Em7b9, Em11 (no 9)
Improvising	Try the *E Phrygian* over this chord progression: Em, Fmaj7, Em7, Am7
Two scale diagrams of *E Phrygian*	

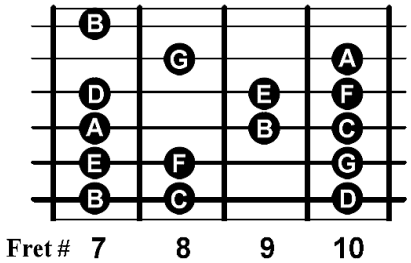
Modes & Scales

Lydian Mode	Key for shaded regions: ▮ = Half-step ▭ = Whole-step
Scale Step-pattern	**1** ▭ **2** ▭ **3** ▭ **4** ▮ **5** ▭ **6** ▭ **7** ▮ **1**
Example: *F Lydian*	**F** ▭ **G** ▭ **A** ▭ **B** ▮ **C** ▭ **D** ▭ **E** ▮ **F**
Description	The Lydian Mode is the scale you get when you play one octave up from the fourth note of a major scale. ***F Lydian*** starts on the fourth note of the C major scale. Compared to the major scale, the fourth step of the Lydian Mode may sound a little strange; however, this sharpened fourth note (**#4**) is what gives this mode its modern and uplifting tonality. The theme songs from the popular TV cartoons *The Simpsons* and *The Jetsons* are both based on the Lydian Mode.
Quality	Airy, Hollow, Light
Music Styles	Jazz, Fusion, Country, Rock
Tonic Chords	Major chords; i.e. F, F6, Fmaj7, Fmaj7b5, Fmaj7#11, Fadd9, Fmaj9, Fmaj13
Improvising	Try the *F Lydian* over this chord progression: Fmaj9, Cmaj7, Bm7b5, Cmaj7
Two scale diagrams of *F Lydian*	

Mixolydian Mode	Key for shaded regions: ▮ = Half-step ▭ = Whole-step
Scale Step-pattern	**1** ▭ **2** ▭ **3** ▮ **4** ▭ **5** ▭ **6** ▮ **7** ▭ **1**
Example: *G Mixolydian*	**G** ▭ **A** ▭ **B** ▮ **C** ▭ **D** ▭ **E** ▮ **F** ▭ **G**
Description	The Mixolydian Mode is the scale you get when you play one octave up from the fifth note of a major scale. ***G Mixolydian*** starts on the fifth note of the C major scale. The Mixolydian is also known as the dominant 7th scale because it is suited to dominant 7th chords. Blues guitarists like the great B.B. King, Stevie Ray Vaughan, Santana and Eric Clapton have often used this mode in their songs. *Norwegian Wood* by the Beatles is based on this mode. The Mixolydian Mode differs from the major scale because it has a flat 7th note (**b7**). This is why it sounds *Bluesy* and *Mellow*.
Quality	Bluesy, Mellow
Music Styles	Blues, Country, Rock, Rockabilly
Tonic Chords	Unaltered dominant chords; i.e. G7, G7sus4, G9, G11, G13
Improvising	Try the *G Mixolydian* over this chord progression: G7, Cmaj7, Dm7, Am7
Two scale diagrams of *G Mixolydian*	

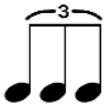
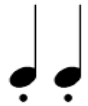
Modes & Scales

Aeolian Mode	Key for shaded regions: = Half-step = Whole-step
Scale Step-pattern	1 — 2 — 3 — 4 — 5 — 6 — 7 — 1
Example: *A Aeolian*	A — B — C — D — E — F — G — A
Description	The Aeolian Mode is the scale you get when you play one octave up from the sixth note of a major scale. ***A Aeolian*** starts on the sixth note of the C major scale. This sad sounding mode is also known as the *relative* or *natural minor* scale and is often found in Pop and Rock songs. The solo in *Stairway to Heaven* by Jimmy Page from Led Zeppelin is in this mode. The Aeolian Mode differs from the major scale because it has a flat 3rd (**b3**), a flat 6th (**b6**) and a flat 7th note (**b7**).
Quality	Sad, Sorrowful
Music Styles	Pop, Rock, Blues, Heavy Metal, Fusion, Country, Classical
Tonic Chords	Minor chords; i.e. Am, Am7, Am7sus4, Am add9, Am9, Am11
Improvising	Try the *A Aeolian* over this chord progression: Am, C, G, Em
Two scale diagrams of *A Aeolian*	

Locrian Mode	Key for shaded regions: = Half-step = Whole-step
Scale Step-pattern	1 — 2 — 3 — 4 — 5 — 6 — 7 — 1
Example: *B Locrian*	B — C — D — E — F — G — A — B
Description	The Locrian Mode is the scale you get when you play one octave up from the seventh note of a major scale. ***B Locrian*** starts on the seventh note of the C major scale. This strange sounding mode is very unstable, due to the fact it has a flat 5th note (**b5**) in its scale. The half-diminished seventh chord (**m7b5**) suits this mode, however, you'll find this mode is rarely used at all. *Sad but True* by Metallica has a Locrian feel in the main riff. The Locrian Mode differs from the major scale because it has a flat 2nd (**b2**), a flat 3rd (**b3**), a flat 5th (**b5**), a flat 6th (**b6**) and a flat 7th note (**b7**).
Quality	Sinister, Anxious, Haunting
Music Styles	Jazz, Fusion, Dark Metal
Tonic Chords	Diminished triad or Half-diminished chords; i.e. Bmb5, Bm7b5
Improvising	Try the *B Locrian* over this chord progression: Bm7b5, Am7, F, C
One scale diagram of *B Locrian*	

Music Symbols

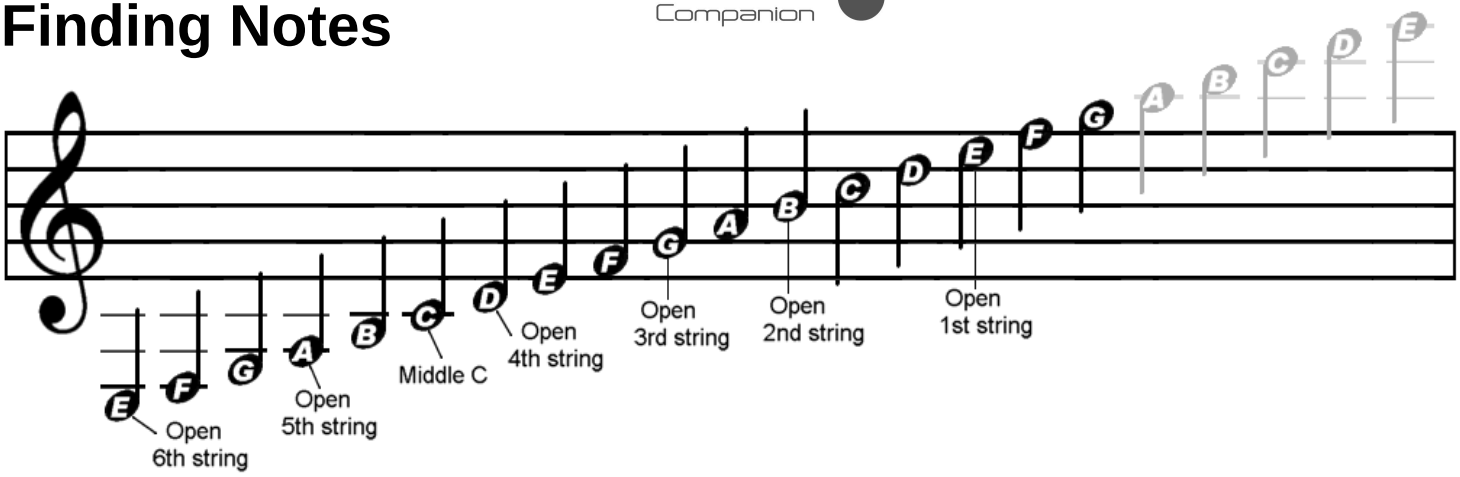
Note symbol	Note name (American/*English*)	Rest symbol	Rest name (American/*English*)	Note/Rest duration (In a bar of 4/4 time)
	Whole-note *Semi-breve*		Whole-note rest *Semi-breve rest*	Four beats (**1**, **2**, **3**, **4**)
	Half-note *Minim*		Half-note rest *Minim rest*	Two beats (**1**, **2**, 3, 4)
	Quarter-note *Crotchet*		Quarter-note rest *Crotchet rest*	One beat (**1**, 2, 3, 4)
	Eighth-note *Quaver*		Eighth-note rest *Quaver rest*	Half a beat (**1** + 2 + 3 + 4 +)
	Sixteenth-note *Semi-quaver*		Sixteenth-note rest *Semi-quaver rest*	Quarter of a beat (**1** e + a 2 e + a 3 e + a 4 e + a)
	Thirty-second-note *Demi-semi-quaver*		Thirty-second-note rest *Demi-semi-quaver rest*	Eighth of a beat (**1** e + a 1 e + a 2 e + a 2 e + a 3 e + a 3 e + a 4 e + a 4 e + a)
	Sixty-fourth-note *Hemi-demi-semi-quaver*		Sixty-fourth-note rest *Hemi-demi-semi-quaver rest*	Sixteenth of a beat (**1**e+a 1e+a 1e+a 1e+a 2e+a 2e+a 2e+a 2e+a 3e+a 3e+a 3e+a 3e+a 4e+a 4e+a 4e+a 4e+a)

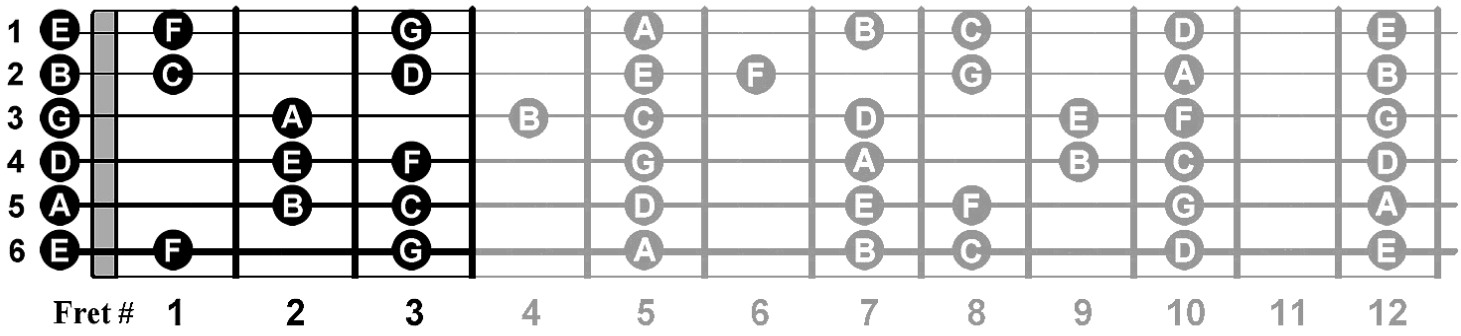
Notation symbol	Notation name	Equivalent value	Description (May include written examples)
	Dotted note		If a note is followed by a dot, its time value is increased by half again. A quarter-note would have the combined value of a quarter-note plus an eighth-note. Dotted notes are often found in 3/4 time. Dots can also be added to rests.
	Tie		A small curved line connecting two notes of the same pitch indicates the tie. The note is held for the duration of both note values and is often used to extend an uninterrupted note across a bar line.
	Triplet (count = 1 + a)		When a beat is divided into three equal parts, it is notated as a triplet. A triplet of eighth-notes will be equal to one quarter-note.
	Staccato		The *Staccato* is represented by a dot either above or below the note. *Staccato* means 'short and sharp' and each note should be played for around half its note value. *Staccato* is often found in reggae and ska.
	Legato (or Slur)	 (Pick 1st note only)	The *Legato* (or Slur) is the opposite of *staccato*. Each note should be held for its full time value and should be played with minimal gaps in between (i.e. using note pull-offs on guitar). The *legato* connects notes of differing pitches, whereas the tie connects notes of the same pitch.
	Accent		The arrow above or below a note demonstrates that the note must be 'emphasized' or 'accented'. This is achieved by playing the note louder and harder than un-accented notes in order to make it stand out.
	Grace note		A note printed in small type next to a note is called a grace note. Its time value is not counted in the rhythm of the bar and it is often used as an information note (e.g. where to bend or slide from).

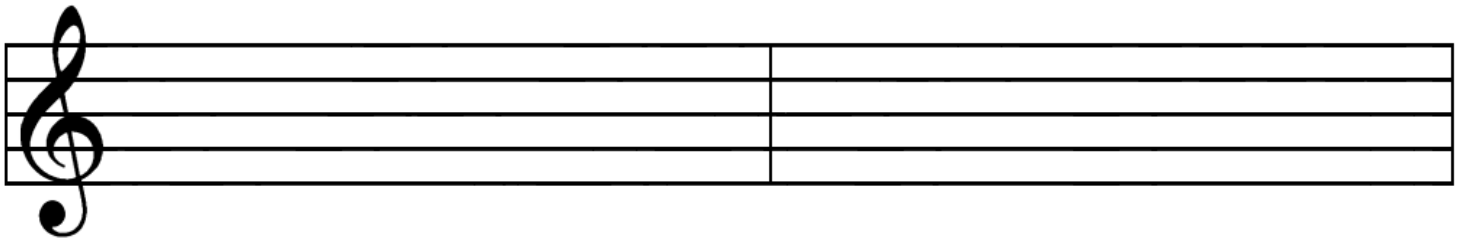
More Symbols

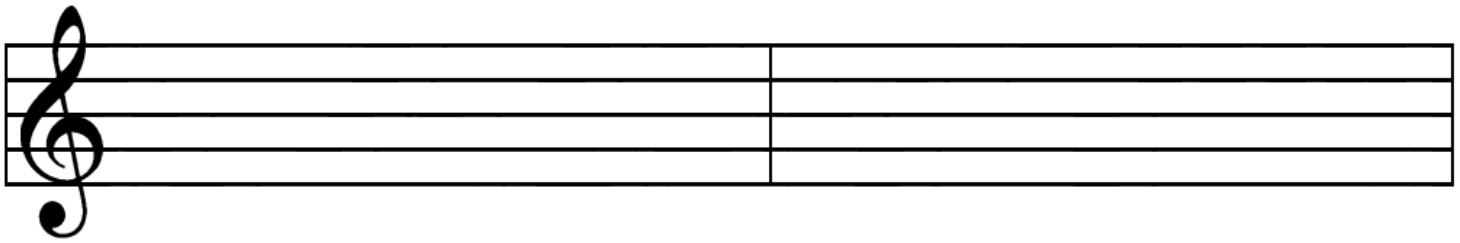
Symbol	Symbol name	Description (Brief symbol description)	Symbol	Symbol name	Description (Brief symbol description)
♯	Sharp	This symbol is placed before a note to indicate that the pitch must be raised by a semitone.	*tr*	Trill	A trill tells you to rapidly alternate the original note, with a note a semi tone or whole tone above.
♭	Flat	This symbol is placed before a note to indicate that the pitch must be lowered by a semitone.		Upper mordent	A note played in quick succession with the note above and then back again, is called the upper mordent.
𝄪	Double sharp	This sign is placed before a note to indicate that the pitch must be raised by two semitones.		Lower mordent	A note played in quick succession with the note below and then back again, is called the lower mordent.
𝄫	Double flat	This sign is placed before a note to indicate that the pitch must be lowered by two semitones.		Arpeggio	A chord in which the notes are played in sequence rather than simultaneously.
♮	Natural	A natural sign placed before a note, cancels the effect of any previous sharp or flat symbols.	*8va*	Ottava	The *ottava* is an octave sign that directs you to perform the section an octave higher than written.
𝄞	Treble clef	The sign at the beginning of a piece of music that establishes the location of the note **G** is on the second line of the upper staff.	<	Crescendo	This symbol indicates that the music must gradually get louder.
			>	Diminuendo	This symbol indicates that the music must gradually get softer.
𝄢	Bass clef	The sign at the start of a piece of music showing that the note **F** is on the fourth line of the lower staff.	𝄴	Common Time	This is a symbol to represent the four-four time signature. This can be used on the staff instead of **4/4**.
D.C.	Da capo	*Da capo* means 'from the head' and indicates that the music is to be repeated from the beginning.	𝄵	Cut time	This is a symbol to represent the two-two time signature. This can be used on the staff instead of **2/2**.
D.S.	Dal segno	*Dal segno* means 'from the sign' and it's abbreviated to *D.S.*	𝄆 𝄇	Repeat signs	This indicates that you repeat the section in between these signs. If only the right sign is present, then you repeat from the beginning.
𝄋	Dal segno sign	This symbol indicates repetition, not from the beginning, but from a place marked by this sign.	‖	Double bar-line (Two thin lines)	This sign is used to mark sections within a piece of music such as the chorus or the bridge of a song.
D.C. al segno	Da capo al segno	*Da capo al segno* indicates that the music is to be repeated from the beginning to the *dal segno* sign.	𝄂	Double bar-line (Thin & thick line)	This sign is used to mark the very end of a piece of music or of a particular movement within it.
D.C. al Fine	Da capo al Fine	*Da capo al fine* indicates that the music is to be repeated from the beginning to the letters *Fine*.	/	Chord slash	A chord slash (or rythym slash) is used in chord charts to show the beat for chords to be played.
al coda	Al Coda	*Al coda* means 'to the tail' and directs you to the end section of the music that shows a coda sign.	𝄎	Bar repeat	This repeat symbol is used in chord charts to direct you to play the previous bar again.
𝄌	Coda sign	Indicates that you are to play from the coda sign to the end, the letters *Fine* or maybe the fermata symbol.			
Fine	Fine	*Fine* means 'end' and indicates the end of the music or the end of a repeated section of music.	***p***	Piano	*Piano* or the symbol ***p*** indicates that you are to play softly.
			m	Mezzo	*Mezzo* or the symbol ***m*** stands for half or midway.
𝄐	Fermata	This sign tells you to hold the note or rest longer than its normal length.	***f***	Forte	*Forte* or the symbol ***f*** indicates that you are to play loudly.

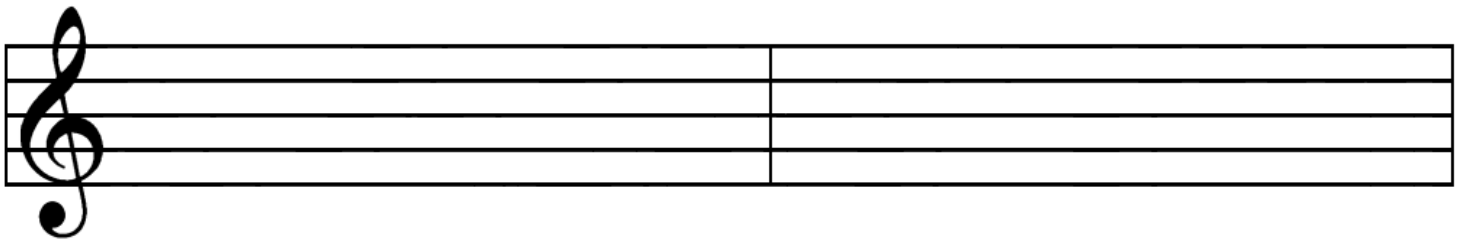
Finding Notes

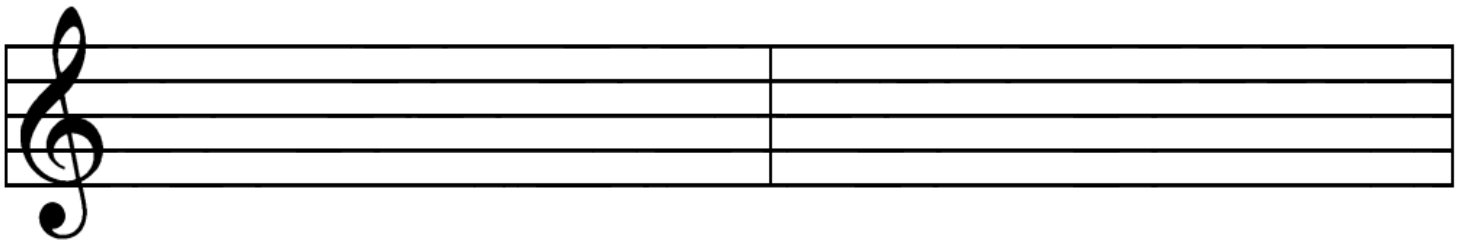








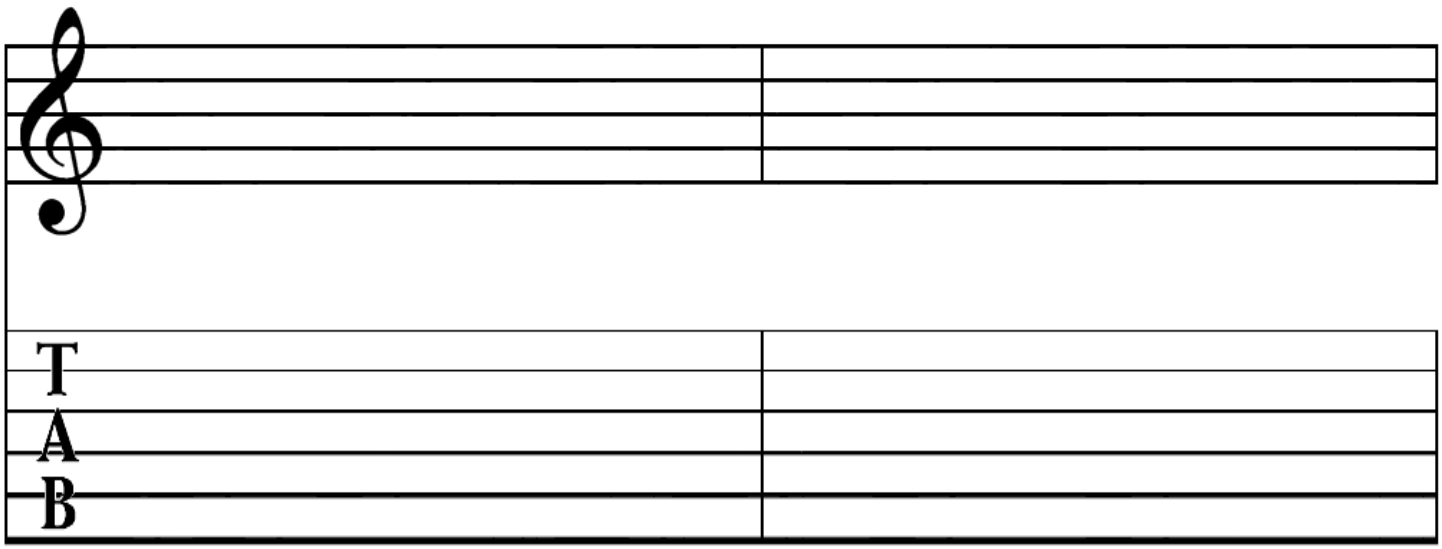


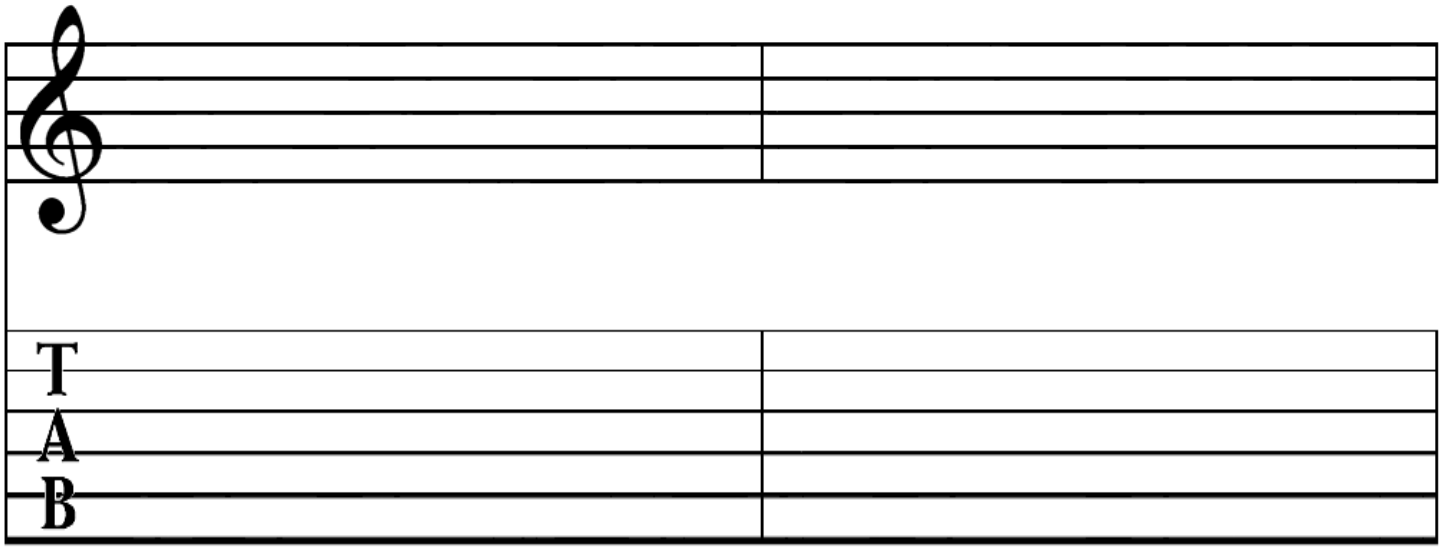


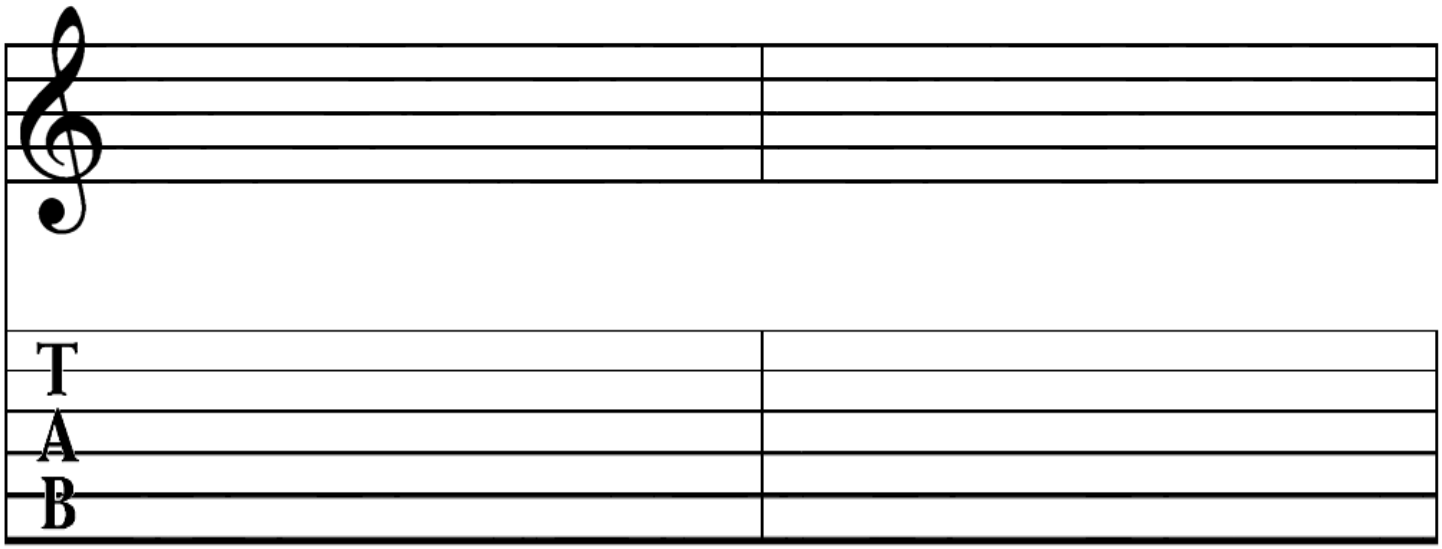
Teacher's Companion

Song _____ **Artist** _____

♩ .....

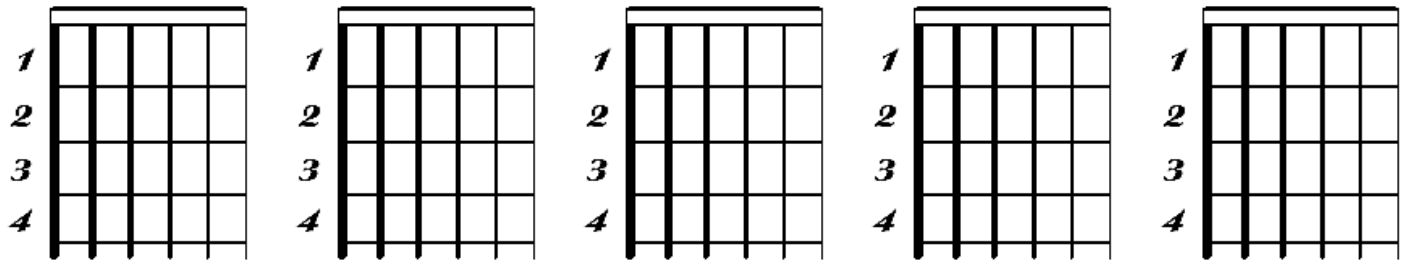






Teacher's Companion

Song _____ **Artist** _____



Chord ..... **Chord** ..... **Chord** ..... **Chord** ..... **Chord** .....

♩ .....

T	
A	
B	

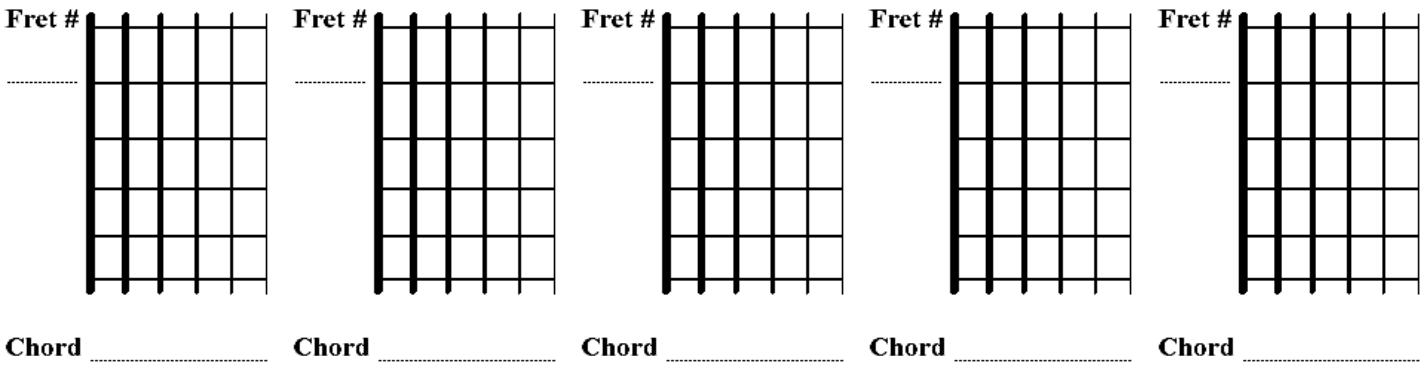
T	
A	
B	

T	
A	
B	

T	
A	
B	

Teacher's Companion

Song _____ **Artist** _____



L
Y
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L
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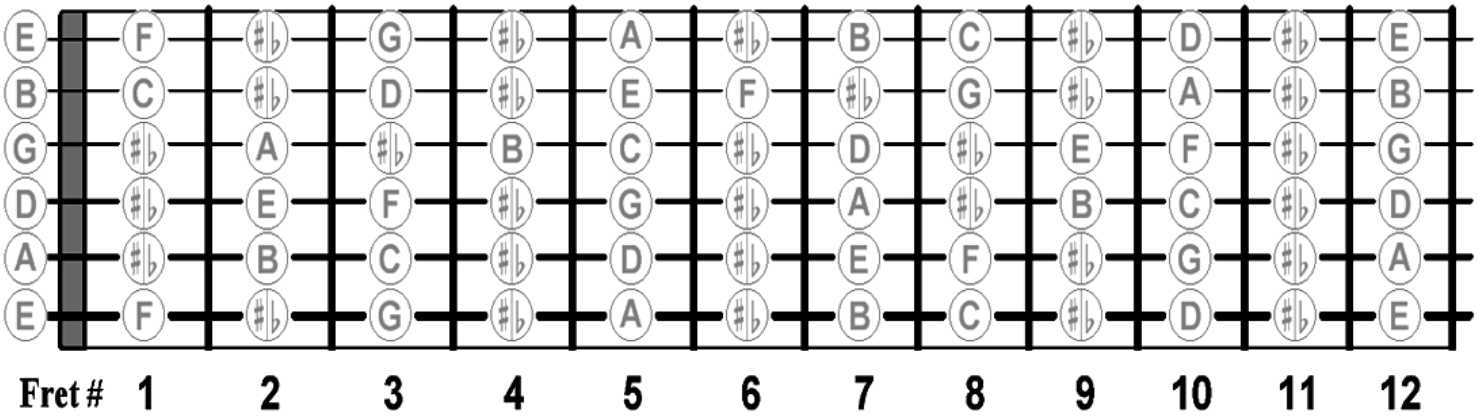
Finding Scales

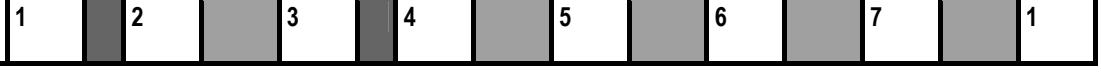
Scale / Mode _____ **Key / Tonic note** _____

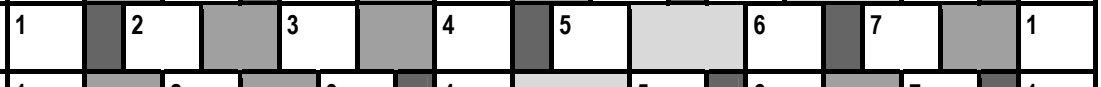
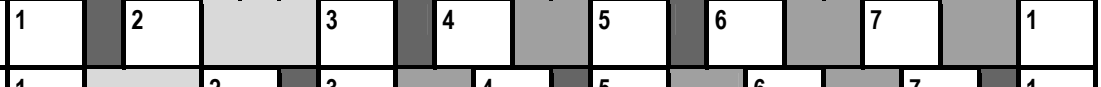
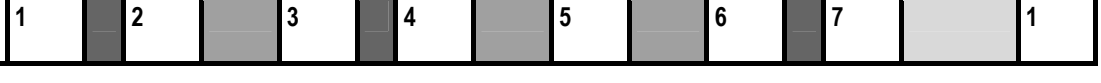


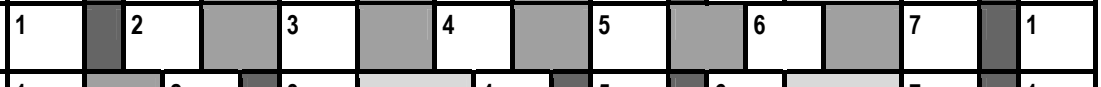
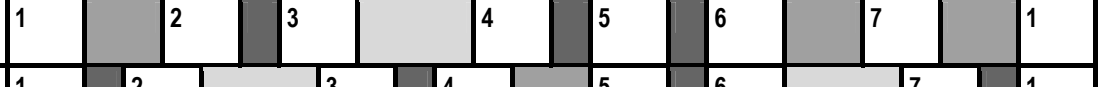
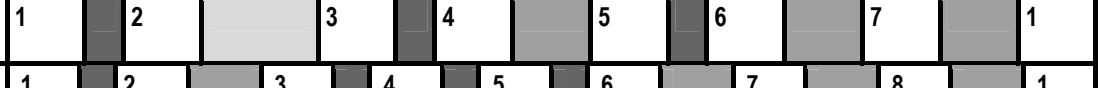
Chromatic Scale	A	A# Bb	B	C	C# Db	D	D# Eb	E	F	F# Gb	G	G# Ab	A

Scales / Modes	Key for shaded regions: = 1 fret = 2 frets = 3 frets
Ionian Mode (Major scale)	1 2 3 4 5 6 7 1
Dorian Mode	1 2 3 4 5 6 7 1
Phrygian Mode	1 2 3 4 5 6 7 1
Lydian Mode	1 2 3 4 5 6 7 1
Mixolydian Mode	1 2 3 4 5 6 7 1
Aeolian Mode (Minor scale)	1 2 3 4 5 6 7 1
Locrian Mode	1 2 3 4 5 6 7 1
Major Pentatonic Scale	1 2 3 4 5 1
Minor Pentatonic Scale	1 2 3 4 5 1
Blues Scale	1 2 3 4 5 6 1
Whole-tone Scale	1 2 3 4 5 6 1
Jazz Minor Scale	1 2 3 4 5 6 7 1
Diminished Scale 1	1 2 3 4 5 6 7 8 1
Diminished Scale 2	1 2 3 4 5 6 7 8 1
Augmented Scale	1 2 3 4 5 6 1

Teacher's Companion

Modes of the Melodic Minor Scale (Ascending)	Key for shaded regions: = 1 fret = 2 frets = 3 frets
Melodic Minor Scale	
Dorian, b2 Scale	
Lydian Augmented Scale	
Lydian Dominant Scale	
Mixolydian, b6 Scale	
Locrian, #2 Scale	
Super Locrian Scale	

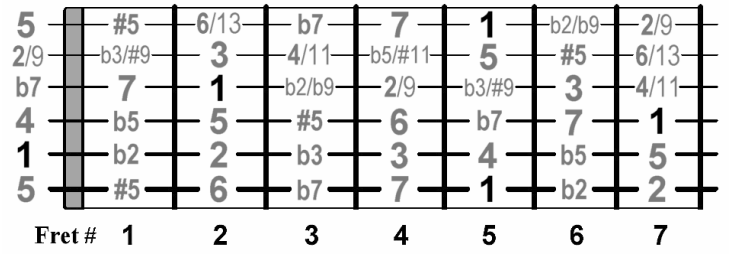
Modes of the Harmonic Minor Scale	Key for shaded regions: = 1 fret = 2 frets = 3 frets
Harmonic Minor Scale	
Locrian, #6 Scale	
Ionian Augmented Scale	
Dorian, #4 Scale	
Phrygian Dominant Scale	
Lydian, #2 Scale	
Ultra Locrian Scale (bb7)	

Exotic Scales	Key for shaded regions: = 1 fret = 2 frets = 3 frets
Enigmatic Scale	
Neapolitan Minor Scale	
Neapolitan Major Scale	
Hungarian Minor Scale	
Hungarian Major Scale	
Hungarian Gypsy Scale	
Double Harmonic Scale	
Spanish Scale	
Spanish 8 Tone Scale	

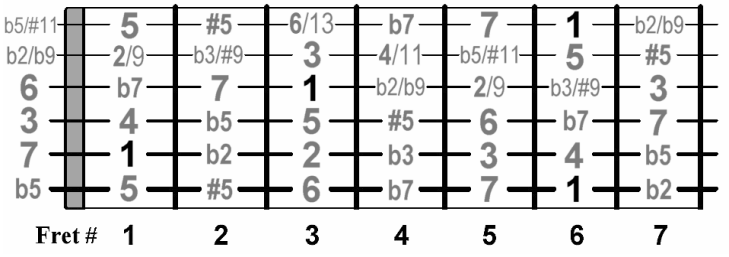
Finding Chords

Teacher's Companion

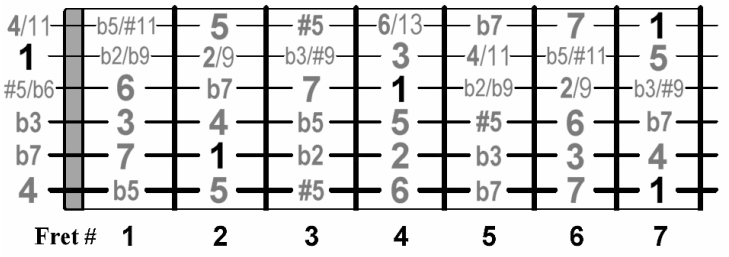
Chord _____ Key of A



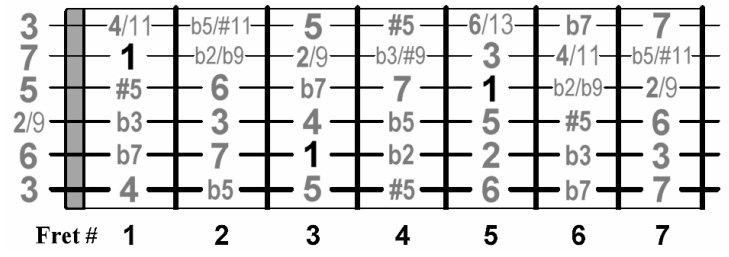
Chord _____ Key of A#/Bb



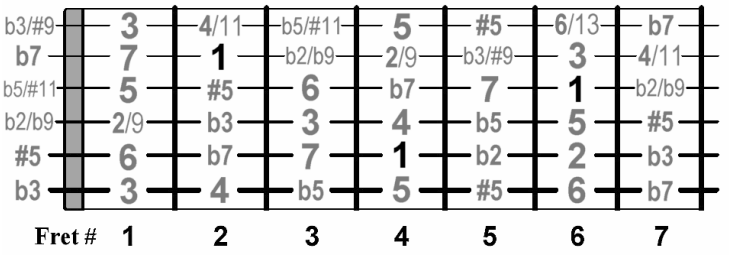
Chord _____ Key of B



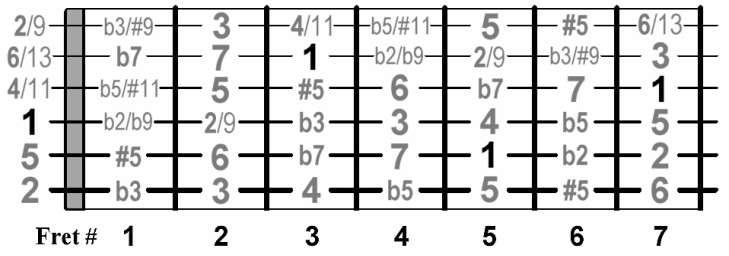
Chord _____ Key of C



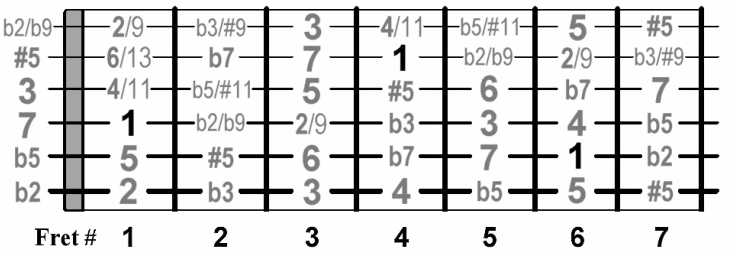
Chord _____ Key of C#/Db



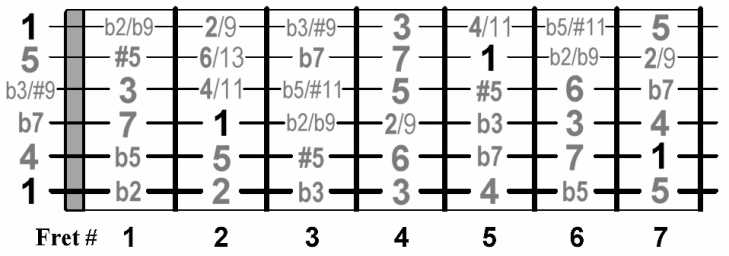
Chord _____ Key of D



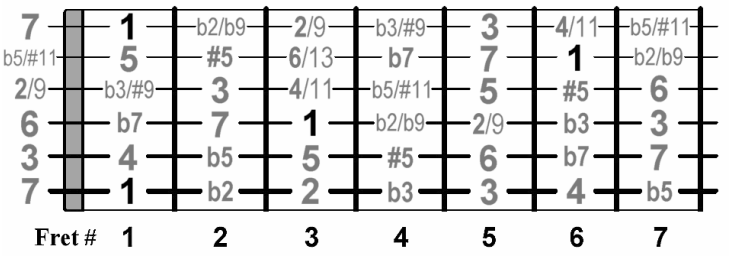
Chord _____ Key of D#/Eb



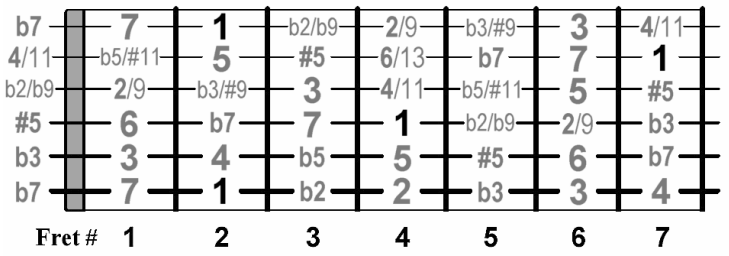
Chord _____ Key of E



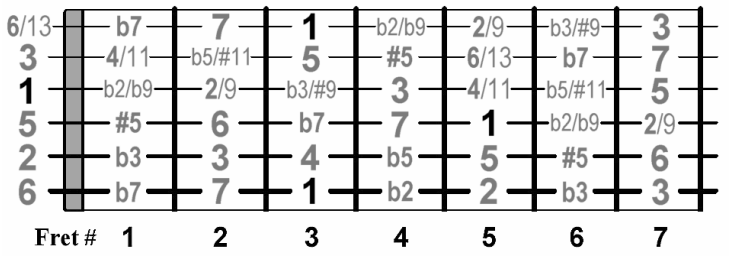
Chord _____ Key of F



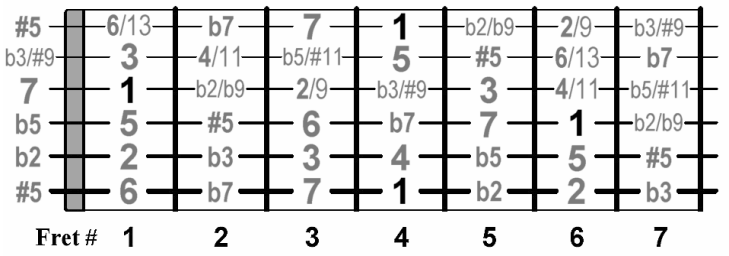
Chord _____ Key of F#/Gb



Chord _____ Key of G



Chord _____ Key of G#/Ab



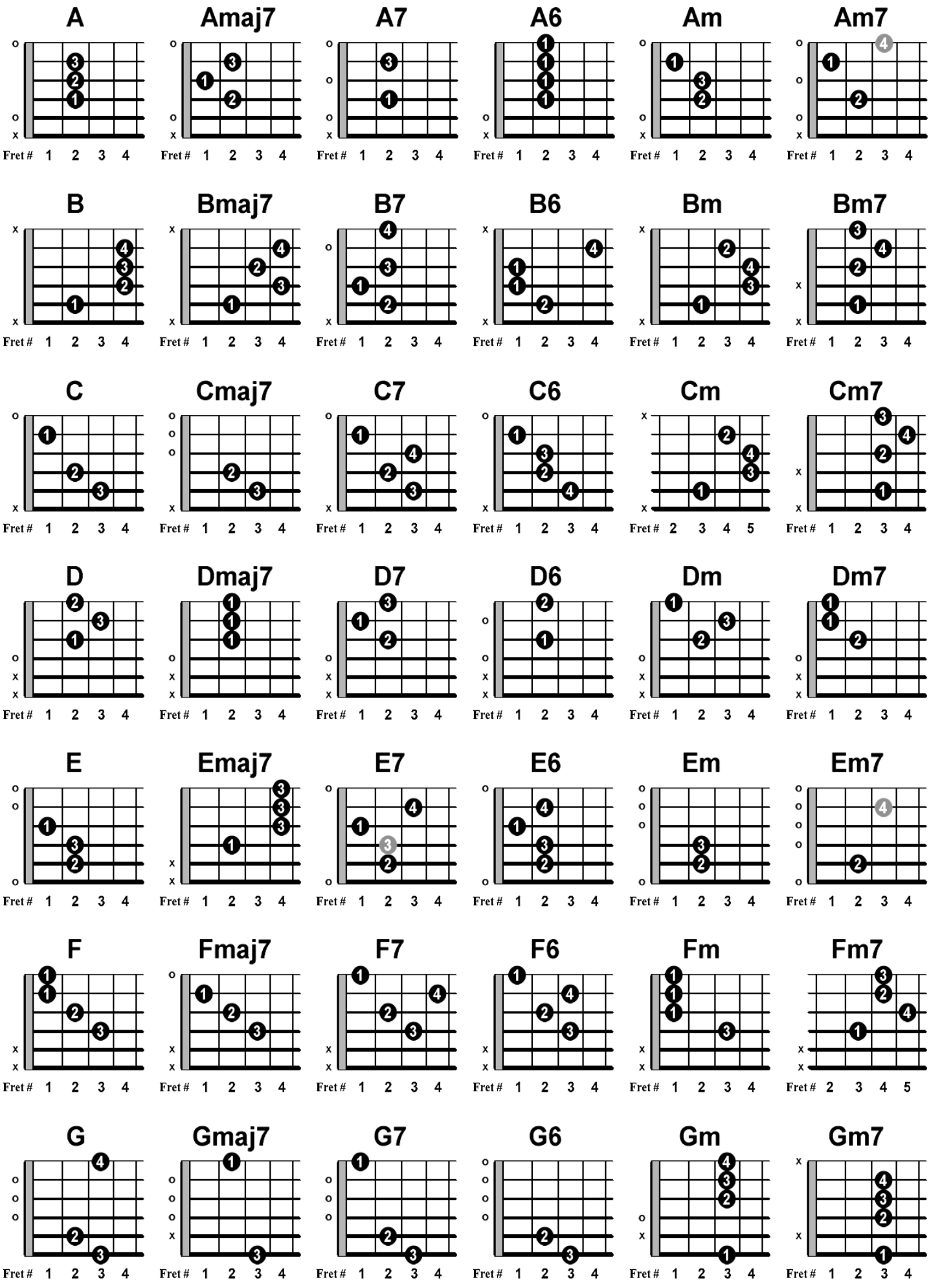
Scales to Chord Table

Chord type	Notes used	Also written as	Scales to try
Major	**1, 3, 5**		Major Scale Major Pentatonic
Major 7th	**1, 3, 5, 7**	maj7, Maj7, M7, △7	Major Scale Lydian Mode
Major 6th	**1, 3,** 5**, 6**	6, maj6, Maj6, M6, △6	Major Pentatonic
Major 9th	**1, 3,** 5**, 7, 9**	maj9, Maj9, M9, △9	Major Scale Lydian Mode
Major 6 add 9	**1, 3,** 5**, 6, 9**	6/9	Major Pentatonic Major Scale
Added 9th	**1, 3, 5, 9**	add9	Major Scale Lydian Mode
Major 7th, b5	**1, 3, b5, 7**	maj7b5, maj7-5, M7b5	Lydian Mode
Major 7th, #5	**1, 3, #5, 7**	maj7#5, maj7+5, M7#5	Lydian Augmented Augmented
Major 13th	**1, 3,** 5**, 7,** 9**,** 11**, 13**	maj13, Maj13, M13, △13	Major Scale Lydian Mode
Suspended 2nd	**1, 2, 5**	sus2, s2	Major Pentatonic add 4th, no 3rd
Suspended 4th (major triad)	**1, 4, 5**	sus4, s4	Major Scale
Minor	**1, b3, 5**	m, mi, min, -	Aeolian Mode Minor Pentatonic Dorian Mode
Minor 7th	**1, b3, 5, b7**	m7, mi7, min7, -7	Aeolian Mode Dorian Mode Phrygian Mode Minor Pentatonic Blues Scale
Minor 6th	**1, b3,** 5**, 6**	m6, mi6, min6	Dorian Mode Melodic Minor
Minor 7th sus4	**1, b3, 4, b7**	m7sus4, mi7sus4, min7+4	Dorian Mode Minor Pentatonic
Minor/major 7th	**1, b3, 5, 7**	m/maj7, m#7, m(M7), m△7	Harmonic Minor
Minor 9th	**1, b3,** 5**, b7, 9**	m9, mi9, min9, -9	Minor Pentatonic Dorian Mode Aeolian Mode
Minor 11th	**1, b3,** 5**, b7,** 9**, 11**	m11, mi11, min11, -11	Minor Pentatonic Dorian Mode Aeolian Mode
Minor 13th	**1, b3,** 5**, b7,** 9**,** 11**, 13**	m13, mi13, min13, -13	Minor Pentatonic Dorian Mode
Dominant 7th (unaltered)	**1, 3, 5, b7**	7	Mixolydian Mode Lydian, b7 Scale Major Pentatonic
Dominant 7th, b5	**1, 3, b5, b7**	7b5, 7-5	Lydian, b7 Scale
Dominant 7th, #5	**1, 3,** #**5, b7**	7#5, 7+5	Whole-tone Scale
Dominant 7th, b9	**1, 3,** 5**, b7, b9**	7b9, 7-9	Diminished Scale 2
Dominant 7th, #9	**1, 3,** 5**, b7,** #**9**	7#9, 7+9	Diminished Scale 2 Dorian Mode Blues Scale Minor Pentatonic
Dominant 7th, sus4	**1, 4, 5, b7**	7sus4	Mixolydian Mode
9th	**1, 3,** 5**, b7, 9**	9, 7add9	Mixolydian Mode
11th	**1, 3,** 5**, b7,** 9**, 11**	11	Mixolydian Mode
13th	**1, 3,** 5**, b7,** 9**,** 11**, 13**	13	Mixolydian Mode
Minor7, b5 (half diminished)	**1, b3, b5, b7**	m7b5, m7-5, ø	Locrian Mode
Diminished (triad)	**1, b3, b5**	dim, mb5, ^{o}	Diminished Scale 1 or 2
Diminished 7th	**1, b3, b5, bb7**	dim7, ^{o}7	Diminished Scale 1
Augmented	**1, 3,** #**5**	aug, +	Whole-tone Scale

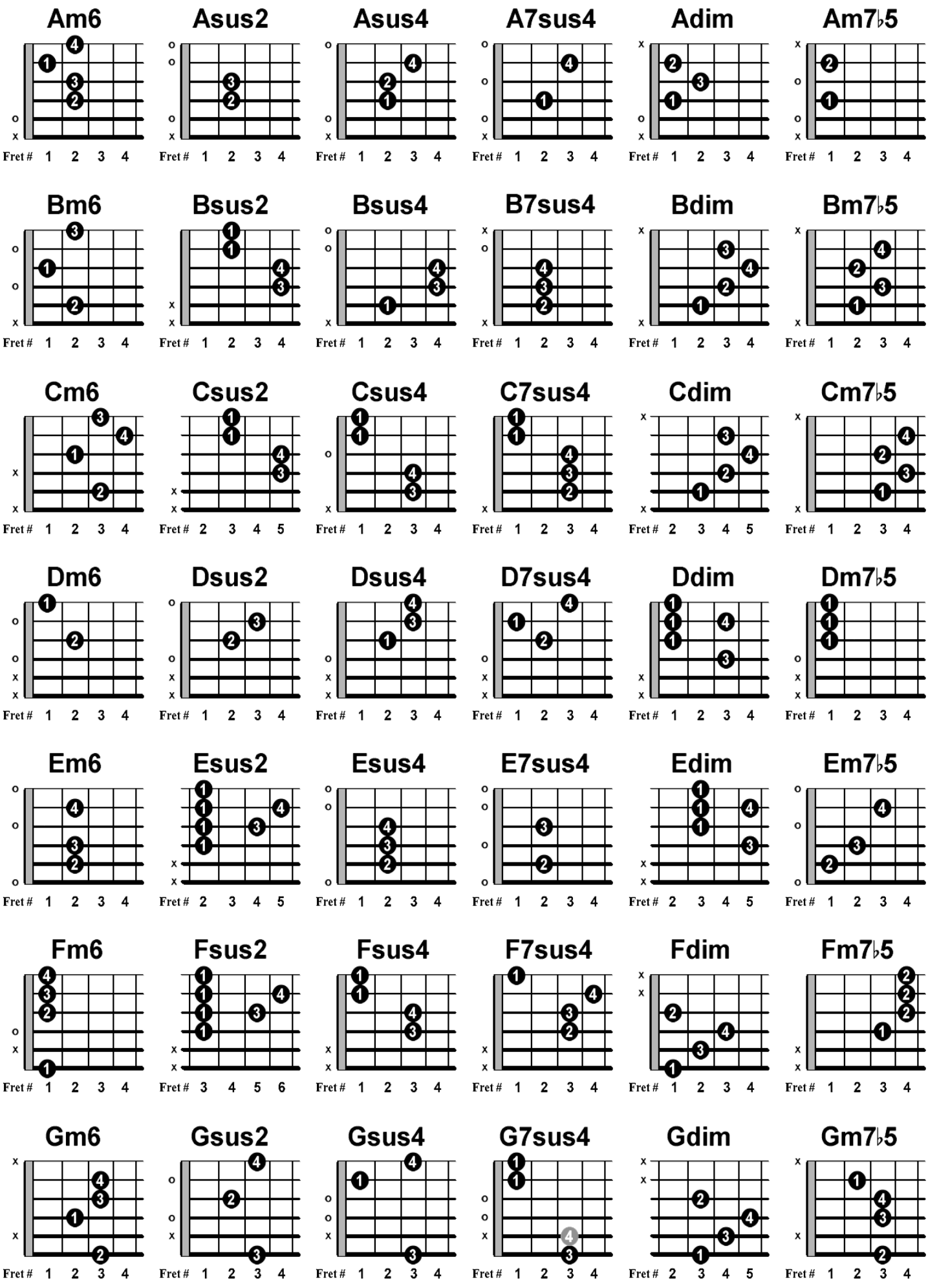
Chord Glossary

Teacher's Companion

- Optional Note



Teacher's Companion



Teacher's Companion

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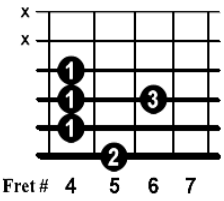

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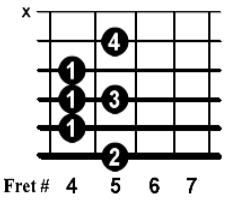

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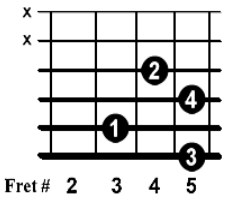

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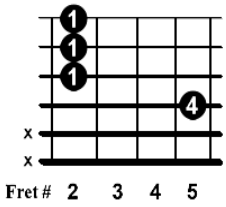

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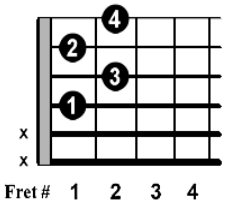

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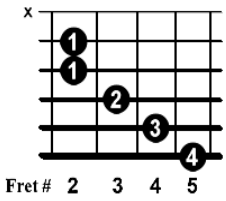

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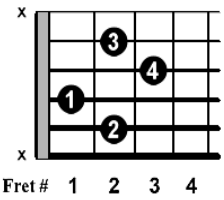

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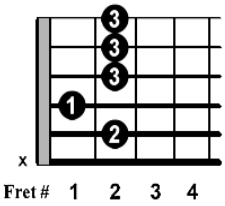

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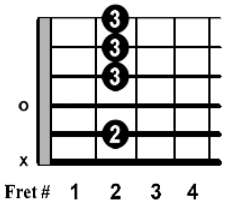

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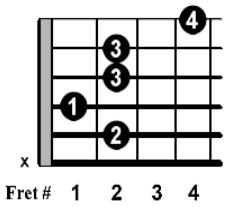

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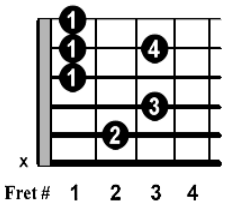

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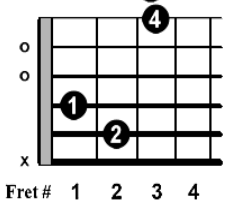

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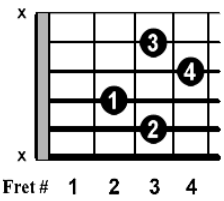

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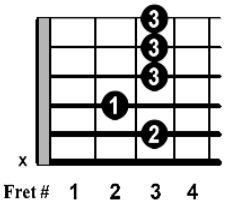

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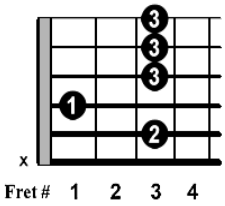

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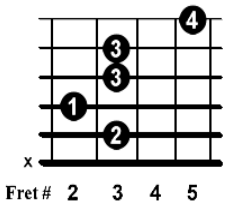

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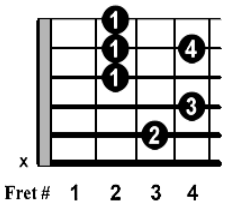

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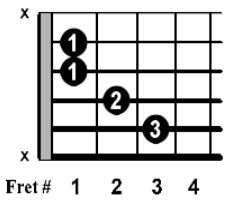

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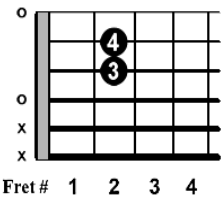

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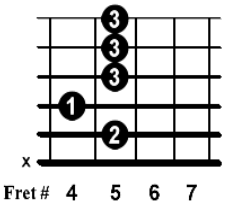

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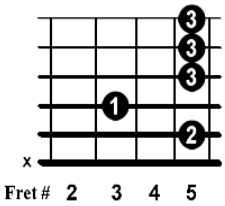

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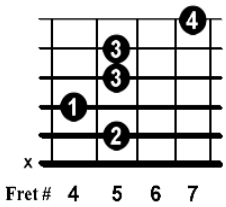

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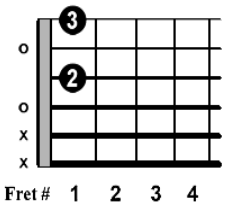

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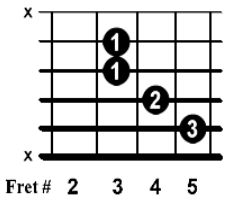

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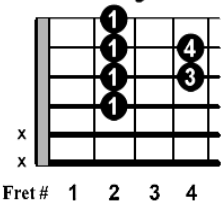

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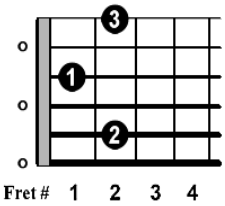

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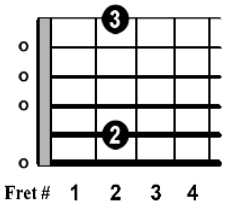

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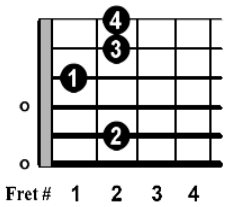

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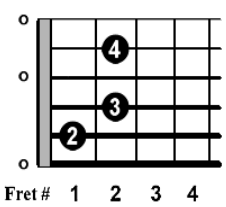

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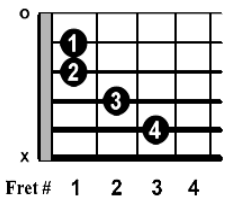

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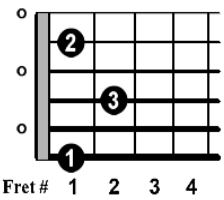

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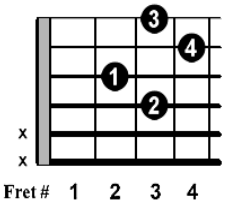

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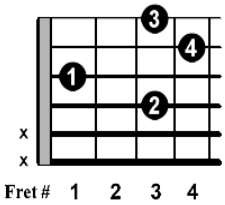

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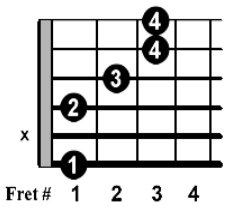

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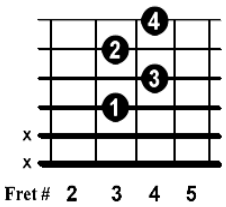

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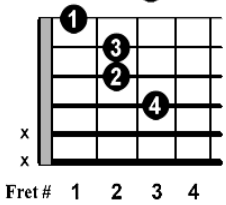

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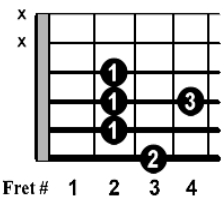

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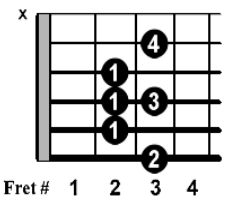

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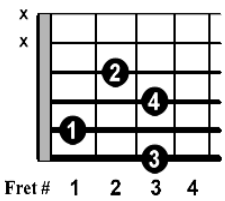

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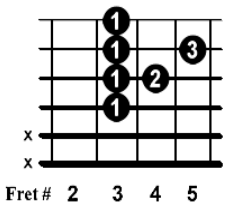

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