FRETBOARD TOOLBOX

COMPLETE PIANO *E-BOOK*

A Quick-Reference Guide to the Music Theory that Matters Most.

FREE INTERACTIVE PREVIEW!

For Rock, Folk, Classical, Country, Pop, Reggae, R&B, Blues, and more!

by Scott Sharp

Toolbox Website

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Click below to buy your own Fretboard Toolbox:

Print E-Book

Capo Corner~ *Use this tool to figure out what key a guitarist is playing in when they use a capo between the 1st and 7th frets.* For example, a guitarist can play a song in the key of G Major by putting a capo on fret #3 and playing chord shapes from the key of E Major (shown in this column as **E3**). They can also play in GMajor by putting a capo on fret #5 and playing chord shapes from the key of D Major (**D5**). This column shows capo positions up to the 7th fret, but the pattern continues. The keys of F# / Gb Major and C# / Db Major have dotted lines between them because both keys use the same chord positions.

See capos discussed in more detail on the Fretboard Toolbox YouTube channel at www.youtube.com/fretboardtoolbox.

Click on any page number, at the bottom of pp. 2-38, to return to this page.

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Standard Chord Jigs Explained

(Chord Jig shown is from the "Keys of G Major and E minor" page)

What are Fretboard Toolbox "Standard Pages"? Popularly played music can be **crudely** divided into three main key "families": Major, relative minor, and Blues keys. One great trait of music is that each Major key has a relative minor key that uses essentially the same chords and notes for scales! The main difference is which note is treated as the "root" note. A "G" note is the root note in the key of G Major, as shown below, and an "E" note is the root note of G Major's relative minor key (E minor). Notice how the Major and relative minor roots each have their own special border in this book. **It's also important to know that songs in Major keys tend to have "happier" sounds, while songs in relative minor keys tend to have "sadder" sounds!** Each of the 14 Major and relative minor keys are combined into "Standard Pages" (the odd numbered pages 9~35), and they're used to play in many kinds of non~bluesy styles, including rock, folk, bluegrass, country, pop, and more. See pp. 5~7 to learn how blues keys relate to Major and minor keys.

To see the ideas in this book explained in a lot more detail, check out the free videos at www.youtube.com/fretboardtoolbox.

Five Ideas Worth Learning In Every Key (using the "Keys of G Major & E minor" Chord Jig as an example):

1 **Which chords sound good together in each key, and what are the Roman numerals of each chord in each key?** All of the chords in this column sound good when played together, and can be mixed and matched to play countless songs. Each chord is given its own Roman numeral, **bold** for the Major key and plain text (not bold) for the relative minor key. *The **F Major** chord is italicized here because it is not really in the key of G Major~ it just sounds good in this key!* Learn which chords are commonly played together in each key, and the Roman numerals for each chord, and you can figure out an incredible number of songs by ear! See page 3 to learn how to use the Chord Progressions boxes to discover common ways these chords can be arranged~ in any key!

2 **Which notes are most important to know in each Major key?** The notes in columns **1, 2, 3, 4, 5, 6**, and **7** are the notes that make up the key of G Major and are shown in **white boxes**. The flat~3 "b3" and flat~7 "b7" notes are shown, in part, because they're needed to make common chords like **I7** (G7) and **IV7** (C7). These two notes are also critical for blues music~ turn to p. 5 to see why.

3 **Which notes make up the Major and relative minor *pentatonic* scales?** The underlined notes **G, A, B, D**, and **E**, make up the G Major pentatonic scale (using notes from the **1, 2, 3, 5**, and **6** columns). The E minor pentatonic scale uses these notes as well, just rearranged! These 5~note scales are played a lot because the notes sound great for solos in both keys~ see p. 4 to learn more.

4 **Which notes outside of the Major and relative minor scales are commonly used?** Common notes and chords from outside these keys are shown in *italics* throughout this book, and are shown because they can add some cool "flavor" to songs! Common examples include playing the **ii, iii**, and/or **vi** chords as Major chords, playing the **IV** chord as a minor **(iv)** chord, and/or replacing the "real" **vii** chord **(m7b5)** in each Major key with a ***bVII*** (***flat~VII***) chord. I know a musician who calls these "money chords". ☺

5 **Which notes are needed to make each chord type?** The chords with bold outlines in the **1**, b3, **3**, and **5** boxes are the triads (3~note chords) that make up each Major and relative minor key's **most common chords**. Major triads are made of notes from the **1, 3**, and **5** columns. Minor triads are made of notes in the **1**, b3, and **5** columns. Dominant 7 chords just add the note from the b7 column to the Major triad and minor 7 chords just add the note from the b7 column to the minor triad. See pp. 37~38 to learn a lot more about building just about any chord you'd like. **Regardless of the instrument, each chord type always uses the same notes!**

Chord Names and Roman Numerals: Major / relative minor		Use notes from these columns to build any chords I~*bVII* from the key of G Major, and any chords i~VII from the key of E minor.											
		1		**2**	b3	**3**	**4**		**5**		**6**	b7	**7**
G MAJOR (G)	**I** / III	**G**		**A**	*Bb*	**B**	**C**		**D**		**E**	*F*	**F#**
A minor (Am)	**ii** / iv	**A**			**C**	*C#*			**E**			**G**	
B minor (Bm)	**iii** / v	**B**			**D**	*D#*			**F#**			**A**	
C MAJOR (C)	**IV** / VI	**C**			*Eb*	**E**			**G**			*Bb*	
D MAJOR (D)	**V** / VII	**D**				**F#**			**A**			**C**	
E minor (Em)	**vi** / i	**E**			**G**	*G#*			**B**			**D**	
F MAJOR (F)	***bVII*** / *bII*	*F*				**A**			**C**			*Eb*	

Chord Jig

Chord Type:	Use notes in columns:
Major	**1, 3, 5**
e.g. **G Major**	**G, B, D**
e.g. ***E Major***	**E,** *G#*, **B**
7, dom7	**1, 3, 5,** b7
e.g. **D7**	**D, F#, A, C**
e.g. ***B7***	**B,** *D#*, **F#, A**
minor	**1,** b3, **5**
e.g. **Bm**	**B, D, F#**
e.g. ***Cm***	**C,** *Eb*, **G**
min7, m7	**1,** b3, **5,** b7
e.g. **Am7**	**A, C, E, G**
e.g. **Em7**	**E, G, B, D**

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Chord Progressions & Keyboard Layout

Complete Piano E-Book

Chord Progressions Boxes~ *See pp. 9-35 (odd pages) for these same chord progressions in each Major & relative minor key.*

(1) To play the first chord progression in this box, a **I-V-I** progression, play a **G (G Major)** chord, followed by a **D** chord, and then return to a **G** chord. Capitalized Roman numerals represent Major chords and lower case Roman numerals represent minor chords. All Roman numerals and chords played with songs in Major keys are shown in bold font ("Chord Progressions" boxes 1 and 2 below). All Roman numerals and chords played in minor keys ("Chord Progressions" box 3) are shown in plain (non-bold) font.

(2) This box has some progressions that use chords from outside of each "song's" key. These "rule-breaking" chords, which are *italicized* throughout this book, often add some great flavor to songs, and can do a lot to enrich your playing! If you know the Roman numerals for a chord progression in one key, then you can flip to any other key in this Toolbox and play the chords with the same Roman numerals to get a similar sound in that key. This is called "transcribing" songs, and it's really easy with a Fretboard Toolbox!

(3) The box on the right shows some common minor chord progressions. Play these and you'll notice that songs in minor keys have "sadder" sounds than songs in Major keys. In minor keys, the "v" chord (minor) can also be played as a *"V"* chord (Major).

(1) **Some G Major Chord Progressions**

I-V-I----------G-D-G
I-IV-V----------G-C-D
I-V-IV----------G-D-C
I-vi-IV-V----------G-Em-C-D
I-vi-ii-V----------G-Em-Am-D
I-ii-IV-V----------G-Am-C-D
V-IV-I----------D-C-G

(2) **More G Major Chord Progressions**

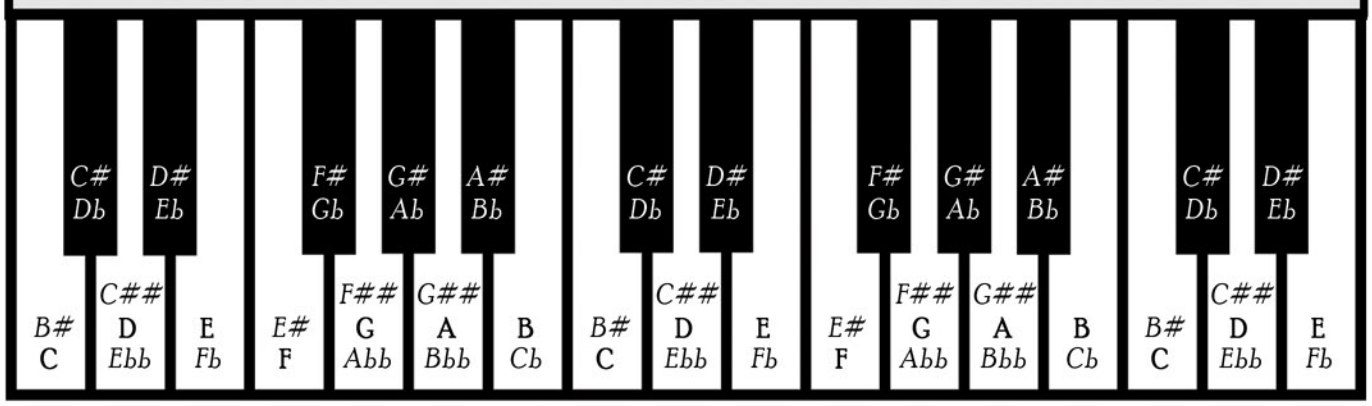
I-iii-ii-V----------G-Bm-Am-D
ii-V-I----------Am-D-G
I-*bVII*-IV-V----------G-*F*-C-D
I-*II*-IV-V----------G-*A*-C-D
I-*III*-IV-*iv*----------G-*B*-C-*Cm*
I-*III7*-*VI7*-*II7*-V7-----G-*B7*-*E7*-*A7*-D7

(3) **Some E minor Chord Progressions**

i-v-i----------Em-Bm-Em
i-VII-v----------Em-D-Bm
i-VII-i----------Em-D-Em
i-*V*-i----------Em-*B*-Em
i-iv-*V*----------Em-Am-*B*
i-VII-VI-*V*----------Em-D-C-*B*
i-iv-VI-*V*----------Em-Am-C-*B*

Chromatic Keyboard Layout~ ("Chromatic" means including all the notes within an octave). This layout shows you the notes from the C Major and A natural minor scales (C, D, E, F, G, A, and B) in bold font, and notes outside of this key are italicized. Each piano key can have multiple names depending on the key of the song. It's important to know that notes can be played as flat (b), natural (♮), or sharp (#) notes. (See "Accidental" notes on p. 37 for more on this idea). Looking at which note lines or spaces the #'s or b's are on in the key signature shows you how to play each note, or you can also use the Chord Jigs and Keyboard Layouts of this book (odd numbered pp. 9-35) and see right away which b/♮/# notes make up each key (these will be the notes in white circles). You'll often have to make notes flat (b) or sharp (#). "Sharpening" notes means you have to play the piano key just to right of the note you're changing. For example, to sharpen a "G" note, you'd play a "G#" note. If you need to sharpen a "G#" note, you'd play a "G##" (G double-sharp) note, which is played on the same piano key as an "A" note. With practice, this idea becomes intuitive! ☺

Chromatic Keyboard Layout ~ *(multiple names for each piano key)*



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Standard Keyboard Jigs Explained

Complete Piano E-Book

Scale Builder~ *The Keyboard Jigs in this edition highlight the Major and natural minor scales in white circles, for fun, easy soloing.*

Complete Major scale~ notes are in **white circles** on each key's Keyboard Jig. This scale is the backbone of Western music.
Major pentatonic scale~ notes are underlined on each key's Keyboard Jig. This is a great "go-to" scale for songs in Major keys!
(minor/Blues scales)~ see instructions pages 5-7, and then Blues pages for all of the keys on the even-numbered pages 10-36.

natural minor scale~ notes are in white circles on each key's Keyboard Jig. This scale is the foundation of songs in relative minor keys.
minor pentatonic scale~ notes are in underlined on each key's Keyboard Jig. This is a great "go-to" scale for songs in minor keys!
harmonic minor scale~ use notes in white circles on each key's Keyboard Jig, but replace the b7 (x'ed out below) with the **7** note, found in the empty gray box between the b7 and minor root. This scale sounds cool in minor key songs where the minor key v chord is played as a Major (V) chord. In the key of E minor try hitting the D# note during a V chord (B Major = B, *D#*, F#) to see how this scale works.

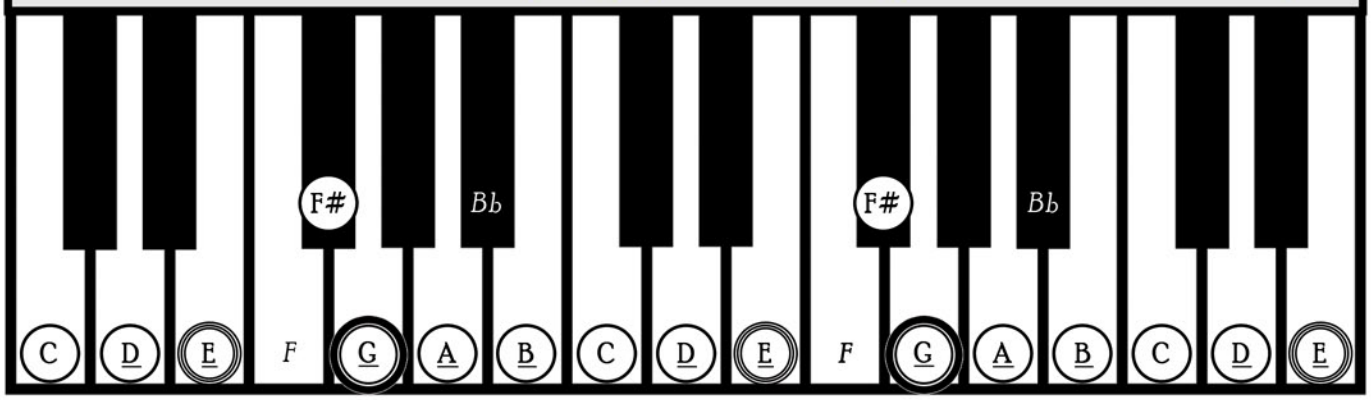
The shading & fonts below mirror the Keyboard Jigs (odd-numbered pp. 9-35). Note the special borders around the Major (G) & minor (E) key root notes. Major key solos often return to the Major root notes. Minor key solos often return to minor root notes.

Scales for songs in G Major (use notes from columns below)	1		2	b3	3	4	b5	5	b6	6	b7	7	8 (1)
Complete G Major scale~ 1, 2, 3, 4, 5, 6, 7 notes	G		A		B	C		D		E		F#	G
G Major pentatonic scale ~ 1, 2, 3, 5, 6 notes	G		A		B			D		E			G

Scales for songs in E minor (use notes from columns below)	1		2	b3	3	4	b5	5	b6	6	b7	7	8 (1)
E natural minor scale~ 1, 2, b3, 4, 5, b6, b7 notes	E		F#	G		A		B	C		D		E
E minor pentatonic scale~ 1, b3, 4, 5, b7 notes	E			G		A		B			D		E
E harmonic minor scale~ 1, 2, b3, 4, 5, b6, 7 notes	E		F#	G		A		B	C		~~D~~	*D#*	E

Building chords with a Keyboard Jig~ A chord is simply a group of notes played at the same time. The Chord Jigs on each page show you the notes you need to build chords for each Major & relative minor key. Using the G Major Chord Jig from page 9, you'll see that G chords are played using combinations of the notes G, B, and D. Find some chord charts online that show several ways to play G Major chords, and use the Keyboard Layout to see *how* all the different G chords simply show different ways to play only G, B, and D notes. Remember, the flat-3 (b3) and flat-7 (b7) notes from each Major key are *italicized* on each Keyboard Jig, and are included because they are needed to make I7, IV7, and ***b VII*** chords (G7, C7, and ***F Major*** chords in the key of G Major), and because they're needed for playing minor pentatonic and blues scales. **If the Keyboard Jig of the key you're playing in doesn't show a note you need, turn to the Keyboard Layout on page 3.** Learn more about soloing scales and chord-building at: www.youtube.com/fretboardtoolbox.

Standard Keyboard Jig – *(see page 3 to find any notes not shown below)*



G Major & E natural minor scales:	White circles
G Major & E minor pentatonic scales:	Underlined
b3 (Bb) and *b7 (F)* notes from G Major:	*Italicized*

Major Roots: For songs in G Major	G
Minor Roots: For songs in E minor	E

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Blues Chord Jigs Explained

(Chord Jig shown is from the "G Blues" page)

Chord Toolbox

What are Fretboard Toolbox Blues Pages? On page 2, I mentioned the (controversial?) idea of three "key families" – Major, relative minor, and Blues keys. Bluesy music is often based on Major key chord progressions, *played alongside minor key soloing scales!* For example, if a bluesy song is in the key of G Major, then you'll often use G Major chord progressions combined with *G minor soloing scales!* What makes it even more interesting is that you can combine scales like the G Major pentatonic with the G minor pentatonic for even more flavorful sounds. With this Fretboard Toolbox "Complete Edition", you can see the "Standard" and "Blues" versions of all 14 Major & Blues keys side-by-side, so you can see exactly which soloing scales and chords give songs their unique sounds! Note that the "Standard Pages" are the odd-numbered pages 9-35, while the "Blues Pages" are the even-numbered pages 10-36.

Five "Bluesy" Ideas Worth Learning In Every Key (using the "G Blues" key Chord Jig as an example):

1 **Which chords sound "bluesy" together in each key, and what are the Roman numerals of each chord in each key?** Bluesy chord progressions typically focus on the **I**, **IV**, and **V** chords– (**G Major**, **C Major**, and **D Major** chords in the key of G Major). Lots of "bluesy-rock" songs often add *bIII* "flat-three" chords (a *Bb Major* chord in the key of G Major) and/or *b VII* "flat-seven" chords (an *F Major* chord in the key of G Major) to the **I**, **IV**, and **V** chords. **Notice these 5 chords are simply the minor pentatonic notes played as Major chords!** See page 6 to learn how the Chord Progressions Boxes reveal common ways to combine these chords in any key!

2 **Which scales are commonly used in bluesy music?** The first row of Blues pages' Chord Jigs shows the Major scale of the **I** (Root) chord in **bold font**. The Major scale is built from the notes in the **1**, **2**, **3**, **4**, **5**, **6**, and **7** columns (**G**, **A**, **B**, **C**, **D**, **E**, and **F#** in G Major). Major pentatonic scale notes are underlined (**G**, **A**, **B**, **D**, and **E**). **The minor pentatonic notes from the key are shown in white boxes (G**, *Bb*, **C**, **D**, and *F*). **These are the notes that will easily give you really cool, bluesy sounding solos!** Blues music also often adds the "flat-five" note (shown in the "b5" column with an asterisk (*)) **to the minor pentatonic scale** to get even more bluesy sounds.

3 **Which notes from the Major scale are used/changed to make bluesy scales?** Some of the heart and soul of bluesy music comes by changing (flattening) the notes from the Major scale's **3** and **7** columns into *b3* and *b7* notes. To hear this in G Major, first play the G Major pentatonic scale (see notes above). Now try the G Blues Scale (notes above) & memorize the unique sounds of each!

4 **How are 7 chords used in blues?** Bluesy music uses TONS of "dominant 7" (dom7) chords, made by adding the b7 (read "flat-7") note to the **1**, **3**, and **5** columns. So, to play a "**G7**" chord, you'd add one or more "*F*" notes to the notes **G**, **B**, and **D**. Try playing the "Simple 12 Bar Blues" progression from box 1 on page 6 using all 7 chords (**G7**, **C7**, and **D7**) to see one way these 7 chords work.

5 **How are blues chords and scales built?** This box shows the columns & notes from the Chord Jig used to make basic **chords** in each key. It also shows the columns & notes from the Chord Jig used to make the various types of **scales** in each key. Bluesy music often centers on the minor pentatonic & Blues scales, **but also often mixes in notes from the Major & Major pentatonic scales too!** *When you learn a new blues lick, take the time to figure out which scale(s) it's using, and then you can get that sound in any key!*

Chord Names and Roman Numerals for the key of **G Major**		Use notes from these columns to build any chords I-*bVII* in the key of G Major.											
		1		**2**	b3	**3**	**4**	b5	**5**		**6**	b7	**7**
G MAJOR (G)	**I**	**G**		**A**	*Bb*	**B**	**C**	*Db* *	**D**		**E**	*F*	**F#**
A minor (Am)	**ii**	**A**			**C**				**E**			**G**	
Bb MAJOR (Bb)	*bIII*	*Bb*				**D**			*F*			*Ab*	
B minor (Bm)	**iii**	**B**			**D**				**F#**			**A**	
C MAJOR (C)	**IV**	**C**				**E**			**G**			*Bb*	
D MAJOR (D)	**V**	**D**				**F#**			**A**			**C**	
E minor (Em)	**vi**	**E**			**G**				**B**			**D**	
F MAJOR (F)	*bVII*	*F*				**A**			**C**			*Eb*	

Chord Jig

Chord Type	**Use notes from columns**
Major	**1,3,5**
e.g. **G Major**	**G,B,D**
e.g. *Bb Major*	*Bb*,**D**,*F*
7, dom7	**1,3,5**,b7
e.g. **C7**	**C,E,G**,*Bb*
e.g. **D7**	**D,F#,A,C**

Scale Type	**Use notes from columns**
Major	**1,2,3,4,5,6,7**
Major pent.	**1,2,3,5,6**
minor pent.	**1**,b3,**4,5**,b7
Blues	**1**,b3,**4**,b5,**5**,b7

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Bluesy Progressions & Keyboard Layout

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Chord Progressions Boxes~ To see these same chord progressions in each of the 14 Major keys, see even-numbered pages 10-36.

(1) Play the chord changes from this box to train your ear to recognize the classic 12 bar blues chord progression. Chords, **I, IV**, and **V**, can be played as simple Major chords (**G, C**, and **D**), dominant 7 chords (**G7, C7**, and **D7**), or combinations of both. Each time the chord is written is considered one bar, so there are there are four bars of the "**I**" or "**I7**" (**G Major** or **G7** chords) in the first row. Each bar has four beats (one and two and three and four and...). See this explained further at www.youtube.com/fretboardtoolbox.

(2) The middle box is just like the box on the left, but the second bar replaces the **I** (or **I7**) **chord** with a **IV** (or **IV7**) chord, which is called a "quick-change". Using the chord changes from the left & middle boxes, **you can play an amazing number of blues songs**!

(3) The cool sounds of these bluesy-rock progressions comes from the fact that they **take notes from the bluesy sounding minor pentatonic scale, and turn each of those notes into Major chords**. The G minor pentatonic scale is the notes **G**, *Bb*, **C**, **D**, and *F*. The **G**, **C**, and **D** notes are shared with the G Major scale, but the flat-3 *(Bb)* and the flat-7 *(F)* notes from the G minor pentatonic scale can both be turned into Major chords. Notice how all of the rock progressions below are made of **only those five chords.**

(1)

Simple 12 Bar Blues in G

I(7)--------I(7)--------I(7)-------I(7)
IV(7)------IV(7)------I(7)-------I(7)
V(7)--------IV(7)------I(7)------V(7)

G(7)------G(7)-------G(7)------G(7)
C(7)------C(7)-------G(7)------G(7)
D(7)------C(7)-------G(7)------D(7)

(2)

Quick-change 12 Bar Blues in G

I(7)-------IV(7)--------I(7)-------I(7)
IV(7)-----IV(7)--------I(7)-------I(7)
V(7)------IV(7)--------I(7)------V(7)

G(7)------C(7)---------G(7)------G(7)
C(7)------C(7)---------G(7)------G(7)
D(7)------C(7)---------G(7)------D(7)

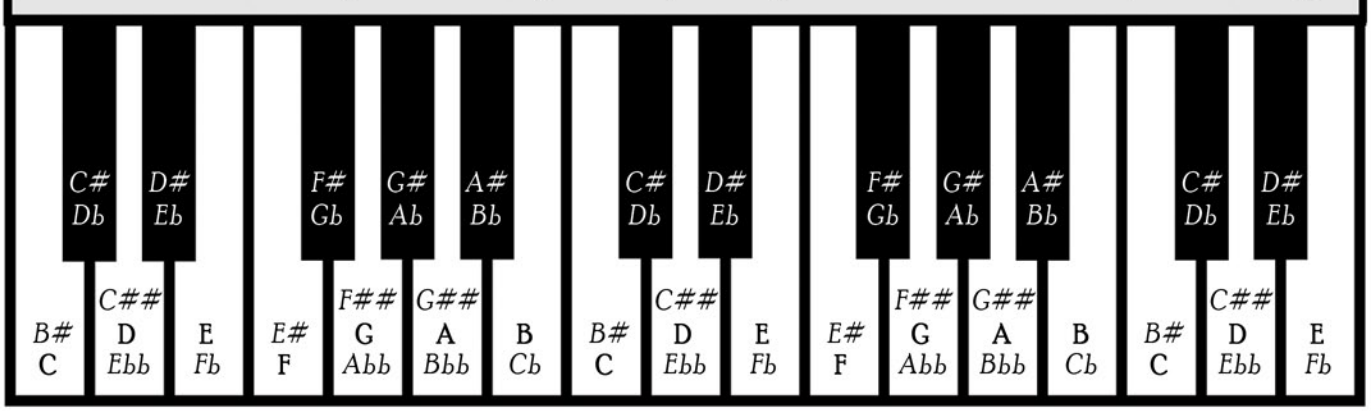
(3)

Some G Major Rock Progressions

V-IV-I----------D-C-G
I-*bIII*-I----------G-*Bb*-G
I-*bIII*-IV----------G-*Bb*-C
I-*bVII*-I----------G-*F*-G
I-*bVII*-IV----------G-*F*-C
I-*bIII*-*bVII*-IV----------G-*Bb*-*F*-C
I-V-IV-*bIII*----------G-D-C-*Bb*

Chromatic Keyboard Layout~ ("Chromatic" means including all the notes within an octave). This layout shows you the notes from the C Major and a natural minor scales (C, D, E, F, G, A, and B) in bold font, and notes outside of this key are italicized. Each piano key can have multiple names depending on the key of the song. For example, Blues music "flattens" the 3, 5, and 7 notes from the Major scale a lot, and when you do this, you have to keep the letter of the note the same. For example, in the key of G Major (see p. 10 "G Blues"), the 3 note is a "B". If you flatten the three note (make it a "b3" note), then you have to call the note "Bb" (B-flat) since you can't change the letter of the note. This rule can make for some funny sounding note names. If you look at the key of Ab (see p. 36 "Gb Blues"), the 3 note is a "Bb", so the b3 note would be called "Bbb" (B double-flat), since you can't change the note letter~ the note letter still has to be "B". A "Bbb" note is played on the white piano key that we think of as "A"! To flatten a note, just play the piano key immediately to the left (lower-pitched) of the note you're trying to flatten. Pay attention to the unique sounds of b3, b5, and b7 notes in each key, and you can get the same sounds in any key! See page 3 for an explanation of double sharps (##).

Chromatic Keyboard Layout ~ *(multiple names for each piano key)*



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Complete Piano E-Book

Chord Toolbox

Scale Builder~ *This Blues Edition's Keyboard Jig shows you the complete Major scale, the Major pentatonic scale, the minor pentatonic scale, and the blues scale for each Major key~* ***all at once!*** *These scales can be played individually, or mixed together for great solos!*

-Complete Major scale~ uses seven notes: **1, 2, 3, 4, 5, 6,** and **7.** Each Major key's notes are in **bold font** on that key's Keyboard Jig.
-Major pentatonic scale~ uses five notes: **1, 2, 3, 5** and **6.** These notes are underlined on each key's Keyboard Jig.
-minor pentatonic scale~ uses five notes **1,** *b3,* **4, 5,** and b7. The minor pentatonic scale uses the **1, 4,** and **5** notes from the Major scale, along with the "b3" (flat~3) and "b7" (flat~7) notes, which are both *italicized* on each key's page. *The secret to bluesy music is that songs in Major keys can sound really cool when solos use the minor pentatonic scale of the Major key!* These notes are in white circles on each key's Keyboard Jig. This is a great "go~to" scale for blues songs, especially when you add "b5" notes to turn this scale into a Blues scale.
-Blues scale~ just add the "b5" (flat~5) note, shown with an asterisk (*) on each key's Keyboard Jig, to the minor pentatonic scale.
You can see the name of the b5 note for each Major key in the "Blues note" box, located below each Blues key's Keyboard Jig.

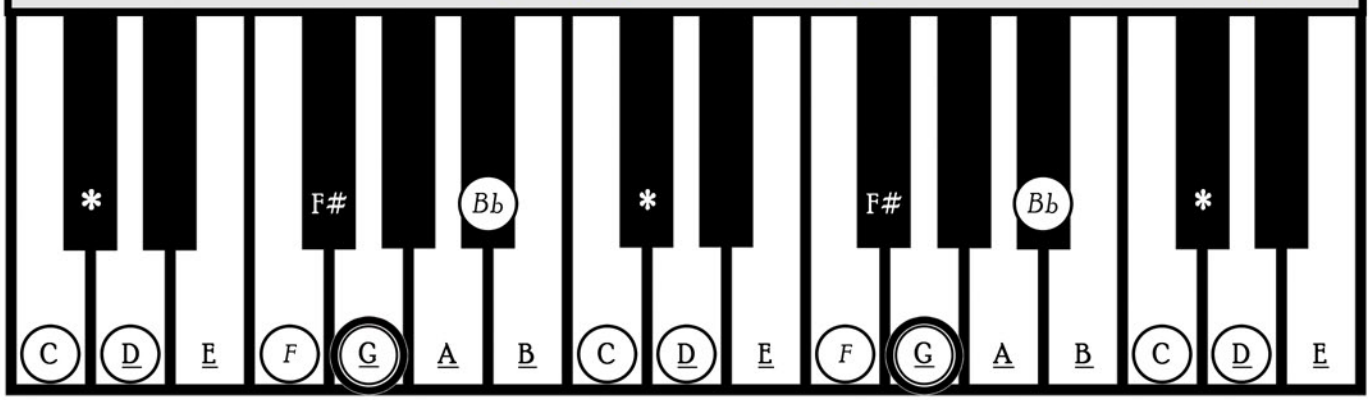
All shading and fonts below match those on the G Blues Keyboard Jig (p. 10).

Scales for Songs in G Major	1		2	b3	3	4	b5	5	b6	6	b7	7	8 (1)
Complete G Major scale ~ 1, 2, 3, 4, 5, 6, 7 notes	**G**		**A**		**B**	**C**		**D**		**E**		**F#**	**G**
G Major pentatonic scale ~ 1, 2, 3, 5, 6 notes	**G**		**A**		**B**			**D**		**E**			**G**
G minor pentatonic scale ~ 1, *b3*, 4, 5, *b7* notes	**G**			*Bb*		**C**		**D**			*F*		**G**
G Blues scale ~ 1, *b3*, 4, *b5*, 5, *b7* notes	**G**			*Bb*		**C**	* *(Db)*	**D**			*F*		**G**

Building chords with a Keyboard Jig~ On the Blues Page Keyboard Layouts, some of the notes you need for playing the chords you want will be in white circles and some will be without circles. This is because the Blues pages show the notes from each Major key's minor pentatonic scale in white circles. If you have trouble seeing how to build chords with the Blues Chord Jigs, then build the chords on the opposite (Standard) page. **The real beauty of the Blues Keyboard Jigs is in being able to visualize the four scales above, all at the same time.** Remember, the flat~3 *(b3)* and flat~7 *(b7)* notes from each Major key are *italicized* on each Keyboard Jig, and are included because they are needed to make bluesy **I7**, ***bIII***, **IV7**, and ***b VII*** chords (**G7**, ***Bb Major***, **C7**, and ***F Major*** chords in the key of G Major), and since they're needed to play the minor pentatonic and blues scales. **See page 6 for any notes missing from the Keyboard Layouts.**

Learn more about soloing scales and chord~building at: www.youtube.com/fretboardtoolbox.

Blues Keyboard Jig – *(see page 6 to find any notes not shown below)*



Complete G Major scale: **Non~italicized, bold notes**
G Major pentatonic scale: Underlined notes
G minor pent. (Blues) scale: Notes in white circles

Major Roots: For songs in G Major — G
Blues note: add to minor pentatonic *(Db)* — *

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Standard Notation Jig

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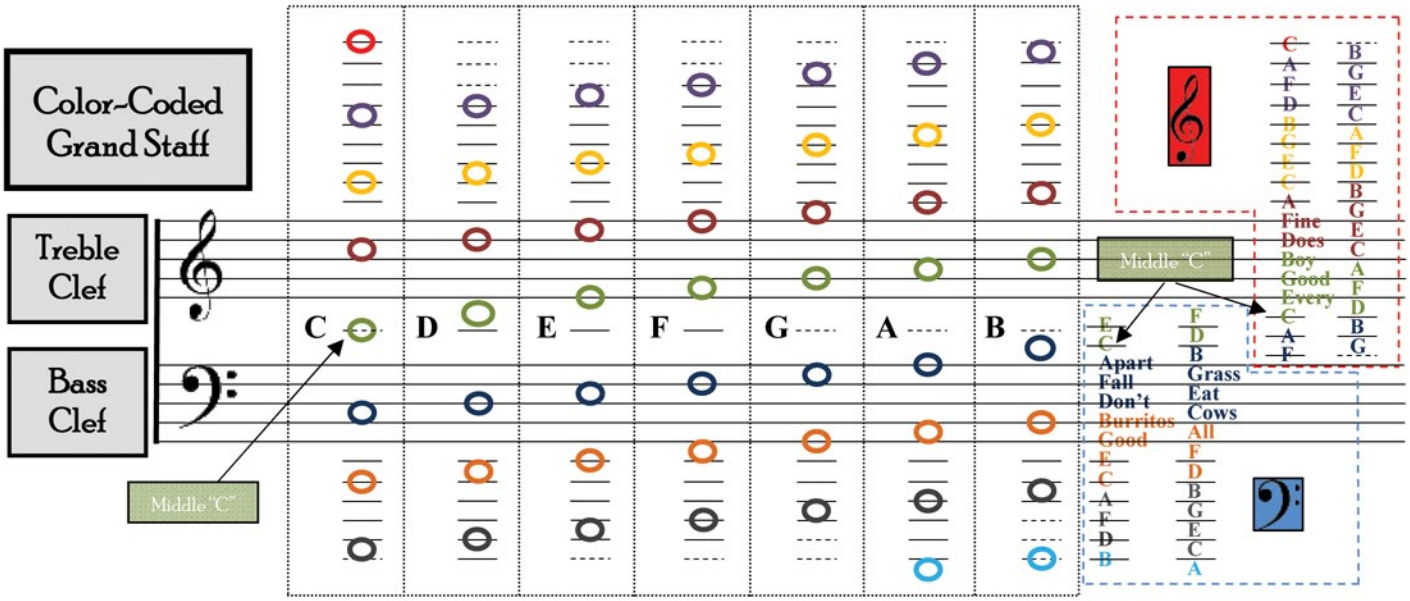
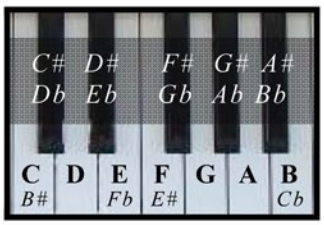
Color-Coded Grand Staff *– As a quick-reference tool, these instructions are decidedly brief. See more at the website below!* Learning to read sheet music can provide you literally a lifetime of enjoyment. Although this tool does not show you how long to play each note (quarter note, sixteenth notes, etc.), time signatures, or rests (quarter rest, eighth rests, etc.), it does show you where lots of the notes you'll want to play are found on the Grand Staff. (Wikipedia® has great entries on those other ideas)! If you're familiar with the song you're trying to play, as long as you know the notes you need to play, with some practice you can figure out the timing of the songs and start making them sound like you want. The system below uses color coding to show you the location of the notes A-G on the Grand Staff that correlate with **all** of the notes on a full-sized, 88 key keyboard. Depending on the key the song is in, each note A-G can be played as a flat (b), natural (♮), or sharp (#) note. With a Decoding Piano book from Fretboard Toolbox, you can use the Table of Contents to see which Major or relative minor key you are playing in (which key has that number of b's/#'s) and then turn to that key's page. Each note from the key, and whether it's played flat, natural, or sharp, will be shown in **bold** in the Keyboard Layout at the bottom of the page. Decoding Piano shows you the sharp and flat notes for all 14 Major and relative minor keys, but it also shows you which chords sound good together in each key, which notes you need to build those chords, lots of chord progressions to train your ear to hear common chord changes in each key, and also gives you several of the most common scales for soloing in each key. See Decoding Piano & other Fretboard Toolboxes (guitar, mandolin, banjo, uke etc.) explained more at www.youtube.com/fretboardtoolbox.

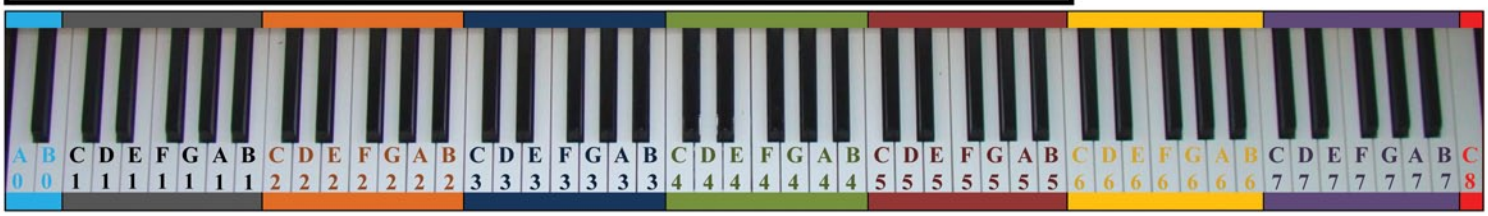


88 Key Layout – Just match the color of the note you need from the Grand Staff with the corresponding colors from the 88 Key Layout below. Use the Chromatic Layout to the right to find the locations of any sharp (#) or flat (*b*) notes you need. You can figure out which notes are sharp or flat in a given key by looking at which lines or spaces the # or *b* symbols next to the treble and bass clefs are on. Or use a Decoding Piano book from Fretboard Toolbox to quickly see the #/*b* notes in each key, **and also see how to build chords, chord progressions, and solos!**

Chromatic Layout



88 Key Layout: *Middle-C is the "C" note in the green section below (C4)*



Print another copy of this for free at the "Free Extras" link at www.fretboard-toolbox.com!

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Keys of G Major and E minor (1 sharp)

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Chord Names and Roman Numerals: Major / relative minor		Use notes from these columns to build any chords I-*bVII* from the key of G Major, and any chords i-VII from the key of E minor.											
		1		2	b3	3	4		5		6	b7	7
G MAJOR (G)	I / III	G		A	*Bb*	B	C		D		E	*F*	F#
A minor (Am)	ii / iv	A			C	*C#*			E			G	
B minor (Bm)	iii / v	B			D	*D#*			F#			A	
C MAJOR (C)	IV / VI	C			*Eb*	E			G			*Bb*	
D MAJOR (D)	V / VII	D				F#			A			C	
E minor (Em)	vi / i	E			G	*G#*			B			D	
F MAJOR (F)	*bVII / bII*	*F*				A			C			*Eb*	

Chord Jig

Chord Type:	Use notes in columns:
Major	**1, 3, 5**
e.g. **G Major**	**G, B, D**
e.g. ***E Major***	**E, *G#*, B**
7, dom7	**1, 3, 5,** b7
e.g. **D7**	**D, F#, A, C**
e.g. ***B7***	**B, *D#*, F#, A**
minor	**1,** b3, **5**
e.g. **Bm**	**B, D, F#**
e.g. ***Cm***	**C, *Eb*, G**
min7, m7	**1,** b3, **5,** b7
e.g. **Am7**	**A, C, E, G**
e.g. **Em7**	**E, G, B, D**

Some G Major Chord Progressions

I-V-I----------G-D-G
I-IV-V----------G-C-D
I-V-IV----------G-D-C
I-vi-IV-V----------G-Em-C-D
I-vi-ii-V----------G-Em-Am-D
I-ii-IV-V----------G-Am-C-D
V-IV-I----------D-C-G

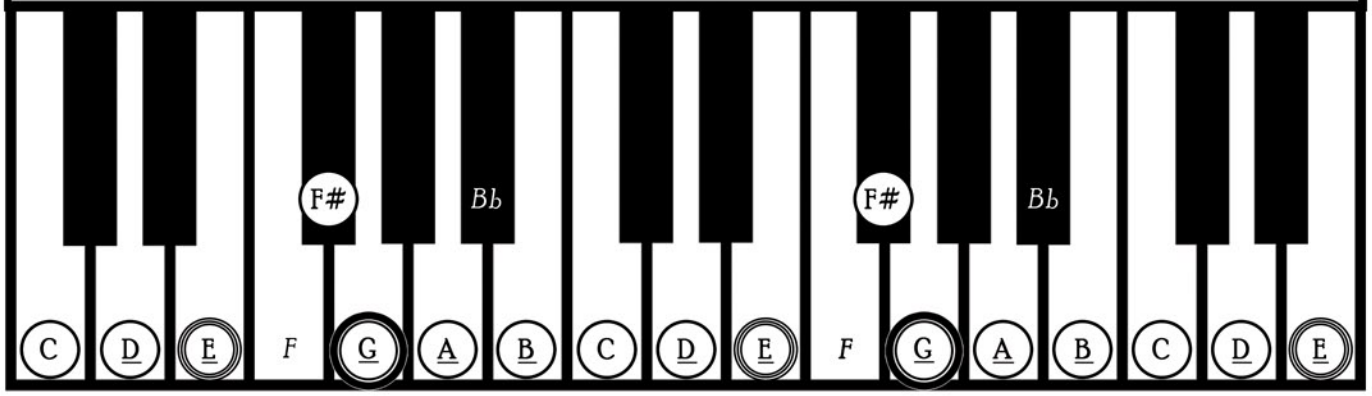
More G Major Chord Progressions

I-iii-ii-V----------G-Bm-Am-D
ii-V-I----------Am-D-G
I-*bVII*-IV-V----------G-*F*-C-D
I-*II*-IV-V----------G-*A*-C-D
I-*III*-IV-*iv*----------G-*B*-C-*Cm*
I-*III7*-*VI7*-*II7*-V7-----G-*B7*-*E7*-*A7*-D7

Some E minor Chord Progressions

i-v-i----------Em-Bm-Em
i-VII-v----------Em-D-Bm
i-VII-i----------Em-D-Em
i-*V*-i----------Em-*B*-Em
i-iv-*V*----------Em-Am-*B*
i-VII-VI-*V*----------Em-D-C-*B*
i-iv-VI-*V*----------Em-Am-C-*B*

Standard Keyboard Jig – *(see page 3 to find any notes not shown below)*



G Major & E natural minor scales:	White circles
G Major & E minor pentatonic scales:	Underlined
b3 (Bb) and *b7 (F)* notes from G Major:	*Italicized*

Major Roots: For songs in G Major	G
Minor Roots: For songs in E minor	E

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Table of Contents

G Blues (1 sharp)

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Chord Toolbox

Chord Names and Roman Numerals for the key of G Major		Use notes from these columns to build any chords I-*bVII* in the key of G Major.											
		1		**2**	b3	**3**	**4**	b5	**5**		**6**	b7	**7**
G MAJOR (G)	**I**	**G**		**A**	*Bb*	**B**	**C**	*Db* *	**D**		**E**	*F*	**F#**
A minor (Am)	**ii**	**A**			**C**				**E**			**G**	
Bb MAJOR (Bb)	*bIII*	*Bb*				**D**			*F*			*Ab*	
B minor (Bm)	**iii**	**B**			**D**				**F#**			**A**	
C MAJOR (C)	**IV**	**C**				**E**			**G**			*Bb*	
D MAJOR (D)	**V**	**D**				**F#**			**A**			**C**	
E minor (Em)	**vi**	**E**			**G**				**B**			**D**	
F MAJOR (F)	*bVII*	*F*				**A**			**C**			*Eb*	

Chord Jig

Chord Type	**Use notes from columns**
Major	**1,3,5**
e.g. **G Major**	**G,B,D**
e.g. *Bb Major*	*Bb*,**D**,*F*
7, dom7	**1,3,5**,b7
e.g. **C7**	**C,E,G**,*Bb*
e.g. **D7**	**D,F#,A,C**

Scale Type	**Use notes from columns**
Major	**1,2,3,4,5,6,7**
Major pent.	**1,2,3,5,6**
minor pent.	**1**,b3,**4,5**,b7
Blues	**1**,b3,**4**,b5,**5**,b7

Simple 12 Bar Blues in G

I(7)--------I(7)--------I(7)-------I(7)
IV(7)------IV(7)------I(7)-------I(7)
V(7)--------IV(7)------I(7)------V(7)

G(7)------G(7)-------G(7)------G(7)
C(7)------C(7)-------G(7)------G(7)
D(7)------C(7)-------G(7)------D(7)

Quick-change 12 Bar Blues in G

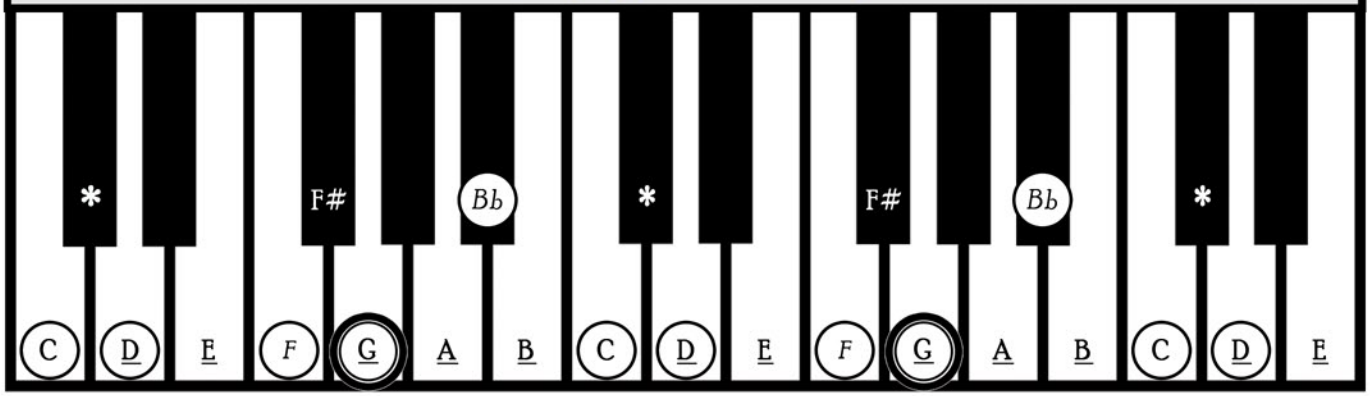
I(7)-------IV(7)--------I(7)-------I(7)
IV(7)-----IV(7)--------I(7)-------I(7)
V(7)------IV(7)--------I(7)------V(7)

G(7)------C(7)---------G(7)------G(7)
C(7)------C(7)---------G(7)------G(7)
D(7)------C(7)---------G(7)------D(7)

Some G Major Rock Progressions

V-IV-I----------D-C-G
I-*bIII*-I----------G-*Bb*-G
I-*bIII*-IV----------G-*Bb*-C
I-*bVII*-I----------G-*F*-G
I-*bVII*-IV----------G-*F*-C
I-*bIII*-*bVII*-IV----------G-*Bb*-*F*-C
I-V-IV-*bIII*----------G-D-C-*Bb*

Blues Keyboard Jig – *(see page 6 to find any notes not shown below)*



Complete G Major scale: **Non-italicized, bold notes**
G Major pentatonic scale: Underlined notes
G minor pent. (Blues) scale: Notes in white circles

Major Roots: For songs in G Major — G
Blues note: add to minor pentatonic *(Db)* — *

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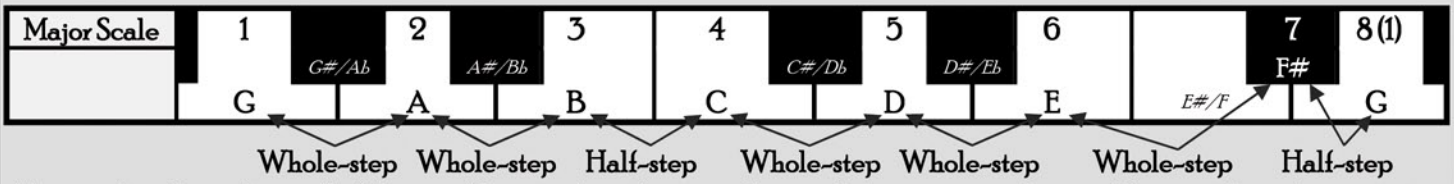
Building Major Scales~ These ideas take time to learn, but they are essential to a meaningful working knowledge of music!

Knowing how to build Major scales is essential because all chords and all other soloing scales are built by manipulating Major scales. **All Major scales are built using the following formula:** whole-step, whole-step, half-step, whole-step, whole-step, whole-step, and then are "completed" by moving a half-step up, which takes you back to the same note you started on, just an "octave" above. A "whole-step" means you have to skip one piano key in between the two notes, while a "half-step" means to play the note right next to the piano key you're on. You can see how a G Major scale is built by looking at the graphic below, which shows the piano keys needed for the G Major scale~ notes outside this scale are *italicized*. (The notes **G, A, B, C, D, E, and F#** make up the G Major scale). See the Keyboard Layout on page 6 if the graphic below seems confusing. ☺



The graphic above shows all of the possible piano keys from one **G** note all the way up to the next **G** note to the right on your piano. The numbers **1-7**, to the right of the word **"Major Scale"**, represent the seven notes that make up a Major scale. Notice that the notes on the "**1**" and the "**8 (1)**" piano keys are the same note, it's just that the **G** note on the "**8 (1)**" key is higher-pitched (an "octave" above the **G** note on the "**1**" key). You can see the Major scale for every key on the "Major Scale Jig" on the next page.

Chord Building~ The Chord Toolbox on the following page shows you "chord formulas" to build lots of chord types. The examples in the table below show how to make lots of G chords by using and manipulating the notes in the "**G**" row from the Major Scale Jig on the next page. Notes taken directly from the G Major scale are shown in **bold** below, and notes you need to manipulate are shown in *italics*. (Chord-building works the same for all of the other Major scales from the Major Scale Jig on the following page). Chords can use notes from the Major scale of the chord, but often you have to make one or more notes "flat" *(b)* or "sharp" *(#)*. Examples: To "flatten" an F# note, you'd play an F ♮ (F natural, the "normal" F note). To flatten an F note, you'd play an Fb (F-flat) note. To flatten a Bb note, play a Bbb (B double-flat) note, which is the same piano key as an A note. To "sharpen" a note like Db, play a D natural (the "normal" D note). To sharpen a D note, you'd play a D#. To sharpen a D# note, you'd play a D## (D double-sharp), which is the same piano key as an E note. Understanding chords this way take time, but like they say, knowledge is power!

"Accidental" notes in sheet music~ Any note that is in the key you're playing in will be shown in circles on the Standard Keyboard Layouts (odd pp. 9-35, so you can see which notes are b, ♮, or # within each key. In sheet music, notes from outside of the key you're in ("accidental" notes) will have a symbol like the ones below, next to the note, to show you how it's played.

double flat ("𝄫", bb in this book) ~~ flat ("♭", b in this book) ~~ natural (♮) ~~ sharp (#) ~~ double sharp ("𝄪", "##" in this book)

Major Scale		1	*(b2)*	2 (9)	*b3*	3	4 (11)	*b5*	5	*#5*	6 (13) *bb7*	*b7*	7	
Chord Type	Chord Formula	G	*G# Ab*	A	*A# Bb*	B	C	*C# Db*	D	*D# Eb*	E	*F E#*	F#	Use Notes:
G Major	1,3,5	G				B			D					G,B,D
GMaj7 (GM7)	1,3,5,7	G				B			D				F#	G,B,D,F#
G7 (Gdom7)	1,3,5,*b7*	G				B			D			*F*		G,B,D,*F*
Gadd9	1,9,3,5	G		A		B			D					G,A,B,D
Gsus4	1,4,5	G					C		D					G,C,D
G6	1,3,5,6	G				B			D		E			G,B,D,E
Gaug (G+)	1,3,*#5*	G				B				*D#*				G,B,*D#*
G minor	1, *b3*,5	G			*Bb*				D					G, *Bb*, D
Gm7	1, *b3*,5, *b7*	G			*Bb*				D			*F*		G, *Bb*, D, *F*
Gm7b5	1, *b3*, *b5*, *b7*	G			*Bb*			*Db*				*F*		G, *Bb*, *Db*, *F*
Gm7#5	1, *b3*, *#5*, *b7*	G			*Bb*					*D#*		*F*		G, *Bb*, *D#*, *F*
Gdim7	1, *b3*, *b5*, *bb7*	G			*Bb*			*Db*			*Fb*			G, *Bb*, *Db*, *Fb*

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Major Scale Jig~ This shows how to build each of the Major scales. The Chord Builder boxes at the bottom show the various notes you'd need to use and/or modify from this Major Scale Jig to make just about any chord you want.

1	2 9	3	4 11	5	6 13	7
A	B	C#	D	E	F#	G#
A#	B#	C##	D#	E#	F##	G##
Bb	C	D	Eb	F	G	A
B	C#	D#	E	F#	G#	A#
Cb	Db	Eb	Fb	Gb	Ab	Bb
B#	C##	D##	E#	F##	G##	A##
C	D	E	F	G	A	B

1	2 9	3	4 11	5	6 13	7
C#	D#	E#	F#	G#	A#	B#
Db	Eb	F	Gb	Ab	Bb	C
D	E	F#	G	A	B	C#
D#	E#	F##	G#	A#	B#	C##
Eb	F	G	Ab	Bb	C	D
E	F#	G#	A	B	C#	D#
Fb	Gb	Ab	Bbb	Cb	Db	Eb

1	2 9	3	4 11	5	6 13	7
E#	F##	G##	A#	B#	C##	D##
F	G	A	Bb	C	D	E
F#	G#	A#	B	C#	D#	E#
Gb	Ab	Bb	Cb	Db	Eb	F
G	A	B	C	D	E	F#
G#	A#	B#	C#	D#	E#	F##
Ab	Bb	C	Db	Eb	F	G

Chord Builder~ All chords are built by using and/or modifying notes from the Major scale of the desired chord. The three boxes below give the "chord formulas" for lots of different Major, minor, and diminished chords. All notes taken directly from the Major scale of the chord are shown in **bold**. Any notes that must be modified from the Major scale (note that have to be flattened or sharpened) are *italicized*. **All the different ways to play each chord exist because they're just different ways to place your fingers so only the notes needed for the chord are being played.**

Lots of Major Chords

Notes:	1	2 *9*	3	4 *11*	5	6 *13*	7
Maj:	**1**		**3**		**5**		
Dom7:	**1**		**3**		**5**		*b7*
Maj7:	**1**		**3**		**5**		**7**
add2(9):	**1**	**2**	**3**		**5**		
sus2:	**1**	**2**			**5**		
7sus2:	**1**	**2**			**5**		*b7*
add4(11):	**1**		**3**	**4**	**5**		
sus4:	**1**			**4**	**5**		
7sus4:	**1**			**4**	**5**		*b7*
sus2sus4:	**1**	**2**		**4**	**5**		
7b5 (7-5):	**1**		**3**		*b5*		*b7*
5:	**1**				**5**		
aug (+):	**1**		**3**		*#5*		
7#5 (7+5):	**1**		**3**		*#5*		*b7*

Even more Major Chords

Notes:	1	2 *9*	3	4 *11*	5	6 *13*	7
6:	**1**		**3**		**5**	**6**	
6add9:	**1**	**9**	**3**		**5**	**6**	
9:	**1**	**9**	**3**		**5**		*b7*
Maj9:	**1**	**9**	**3**		**5**		**7**
7b9:	**1**	*b9*	**3**		**5**		*b7*
7#9:	**1**	*#9*	**3**		**5**		*b7*
9b5:	**1**	**9**	**3**		b5		*b7*
11:	**1**	**9**	**3**	**11**	**5**		*b7*
Maj11:	**1**	**9**	**3**	**11**	**5**		**7**
13:	**1**	**9**	**3**		**5**	**13**	*b7*
Maj13:	**1**	**9**	**3**		**5**	**13**	**7**

Slash Chords: e.g. G/B- play "G" chord and add a "B" note as the bass (lowest) tone.

minor/diminished chords

Notes:	1	2 *9*	3	4 *11*	5	6 *13*	7
min:	**1**		*b3*		**5**		
min7:	**1**		*b3*		**5**		*b7*
min/Maj7:	**1**		*b3*		**5**		**7**
m7b5:	**1**		*b3*		*b5*		*b7*
m7#5:	**1**		*b3*		*#5*		*b7*
min6:	**1**		*b3*		**5**	**6**	
min6add9:	**1**	**9**	*b3*		**5**	**6**	
min9:	**1**	**9**	*b3*		**5**		*b7*
min/Maj9:	**1**	**9**	*b3*		**5**		**7**
min11:	**1**	**9**	*b3*	**11**	**5**		*b7*
min13:	**1**	**9**	*b3*	**11**	**5**	**13**	*b7*
dim:	**1**		*b3*		*b5*		
1/2dim:	**1**		*b3*		*b5*		*b7*
dim7:	**1**		*b3*		*b5*		*bb7*

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Complete Piano E-Book

Fretboard Toolboxes are Periodic Tables of the Musical Elements!

Learn to read this book and you'll understand these critical ideas like a pro...

- ✓ **The chords that make up songs in all the Major, minor, & Blues keys.**
- ✓ **The Roman numerals for each chord, in each key, for easy transposing.**
- ✓ **The notes that make up virtually any chords you want to play.**
- ✓ **Complete Major, minor, pentatonic, and blues scales in every key.**
- ✓ **How to visualize all of this anywhere on the keyboard!**

For the first time, you can now see the chords and scales for each Major/relative minor AND corresponding Blues key side-by-side!

- Use this book's **Chord Jigs** to see how chords are built, **and how they go together to make songs in just about any music style that you like to play!**
- Use the **Keyboard Layout** to find any note, on any string, anywhere on the fretboard, in an instant- learn your keyboard like the back of your hand.
- Use the **Keyboard Jig** to **find chord patterns all over your keyboard** and use it to learn how to make great Major, minor, & pentatonic solos in any key.
- Use the **Chord Toolbox** to see how any chord is built, from simple "G Major" and "E minor" chords, to chords as complex as "F#m7b5" and "Ebsus4".
- Fretboard Toolbox Print Editions are printed to last on heavy cardstock, and are spiral-bound **so they stay open, unlike way too many other music books.**
- Fretboard Toolboxes are available in an ever-growing library of print and E-Book editions for guitar, mandolin, ukuleles, 5-string banjo, C-G-D-A instruments (mandola, tenor banjo, tenor guitar, etc.), piano, and more!

To learn more about Fretboard Toolboxes, go to www.fretboard-toolbox.com.

Be sure to check out tons of Toolbox explanations on YouTube: www.youtube.com/ fretboardtoolbox.

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