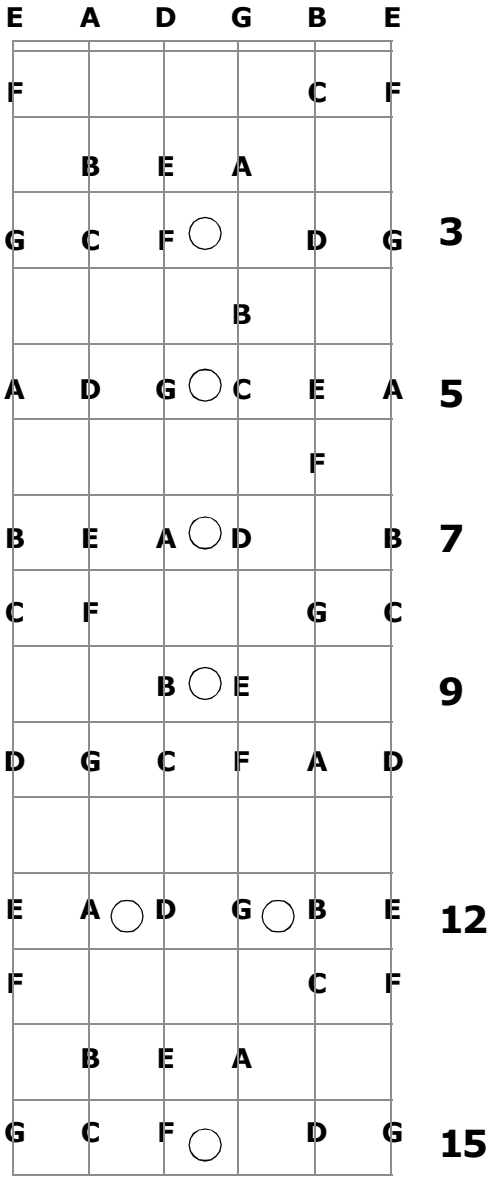
# GUITAR NECK DIAGRAM

## (WITH LAYOUT OUT OF NATURAL NOTES)




There are only 12 different notes. Each of those notes is one semitone apart. Notes are named with letters of the alphabet. A B C D E F & G. Seven letter names. But there are 12 notes. What about the other 5? *

The layout of ***natural notes*** (notes with no sharps or flats) follows the formula for a C major scale.

A C major scale consists of these steps:

| C | D | E | F | G | A | B | C |
|---|---|---|---|---|---|---|---|
| TONE | TONE | SEMI TONE | TONE | TONE | TONE | SEMI TONE | |

A tone on the guitar is two notes the distance of 2 frets apart.

A semi-tone (½ Tone) on the guitar is two notes the distance of one fret apart.

*** NOTES IN BETWEEN THE NATURAL NOTES A TONE APART**

The notes in between the natural notes that are a tone apart are named from the note directly above or below. However, the application of either a flat (b) or a sharp (#) symbol is necessary.

A flat lowers a note by a semi-tone while a sharp raises a note by a semi-tone.

E.g. The note between F and G can be called F# or Gb. F# because the F has been raised by one semitone. Or, Gb because the G has been lowered by one semitone.

Note between:

F & G = F# or Gb

G & A = G# or Ab

A & B = A# or Bb

C & D = C# or Db

D & E = D# or Eb

**The notes of the major scale can be ordered into MODES as follows:**

| | | CHORD | TONAL CENTRE |
|---|---|---|---|
| I | C D E F G A B C = Ionian | C Maj7 | C |
| ii | D E F G A B C D = Dorian | D Minor7 | Dm |
| iii | E F G A B C D E = Phrygian | E Minor7 | Em |
| IV | F G A B C D E F = Lydian | F Maj7 | F |
| V | G A B C D E F G = Mixolydian | G Dominant7 | G |
| vi | A B C D E F G A = Aeolian | A Minor7 | Am |
| vii | B C D E F G A B = Locrian | Bm7b5 | - (not generally used) |

Chords in a scale are also named with ROMAN NUMERALS.

Numbering chords is very useful. Each chord in a scale has a function. If you call a chord Dmi7, you wouldn't necessarily know its function. By calling it a II (2) chord, you will know how it functions and what its extended harmony notes are.

Also, it's often more meaningful to say II V I (2, 5, 1) rather than Dmi7, G7, Cmaj7

Also, the numbering system is the best way to analyze chord progressions and makes it easy to transpose to different keys.

Capital numerals (I, IV, V) mean major type chords. Lower case numerals (ii, iii, vi, vii) mean minor type chords.

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