

The Chord and Melody Writing Cheat Sheet

A Shortcut Guide for Writing Songs



By Anthony Ceseri

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PART 1: CHARTS FOR WRITING CHORD PROGRESSIONS

In Part 1, you're presented with the chords in each key for the three major modes and the three minor modes. You can use these charts for coming up with a chord progression for a song in any of these keys. For example, if you want to write a song in C Ionian, you can use any of the following chords, as outlined on the next page: C, Dm, Em, F, G, Am or Bdim.

You can also use these charts for easily transposing your chords from one key to another, within any given mode. You're even presented with a capo chart to help you make key changes on the guitar, or to simply make it easier for you to understand the chords you're playing when you're using your capo.

Comments:

1. The notes shown on the left-hand side of each table indicate the key.
2. The keys of Cb, Db and Gb are not shown, as they cause problems with notation. For the key of Cb, the same notes are common to the key of B. For the key of Db, the same notes are common to the key of C#. For the key of Gb, the same notes are common to the key of F#.
3. The Locrian mode has not been included in these charts as it's hardly used in songwriting because of the unstable sound created by its flatted fifth.
4. The chords presented in these charts are triads only, meaning there are three notes in each chord.
5. Symbols:
 - # = sharp
 - b = flat
 - m = minor
 - dim = diminished

The Major Keys

Ionian Chords (Commonly Referred to as "Major" Keys)

I (Key)	II ^m	III ^m	IV	V	VI ^m	VII ^{dim}
A ^b	B ^m	C ^m	D ^b	E ^b	F ^m	G ^{dim}
A	B ^m	C ^{#m}	D	E	F ^{#m}	G ^{#dim}
B ^b	C ^m	D ^m	E ^b	F	G ^m	A ^{dim}
B	C ^{#m}	D ^{#m}	E	F [#]	G ^{#m}	A ^{#dim}
C	D ^m	E ^m	F	G	A ^m	B ^{dim}
C [#]	D ^{#m}	E ^{#m (or F^m)}	F [#]	G [#]	A ^{#m}	B ^{#dim (or C^{dim})}
D	E ^m	F ^{#m}	G	A	B ^m	C ^{#dim}
E ^b	F ^m	G ^m	A ^b	B ^b	C ^m	D ^{dim}
E	F ^{#m}	G ^{#m}	A	B	C ^{#m}	D ^{#dim}
F	G ^m	A ^m	B ^b	C	D ^m	E ^{dim}
F [#]	G ^{#m}	A ^{#m}	B	C [#]	D ^{#m}	E ^{#dim (or F^{dim})}
G	A ^m	B ^m	C	D	E ^m	F ^{#dim}

Lydian Chords

I (Key)	II	III ^m	IV ^{#dim}	V	VI ^m	VII ^m
A ^b	B ^b	C ^m	D ^{dim}	E ^b	F ^m	G ^m
A	B	C ^{#m}	D ^{#dim}	E	F ^{#m}	G ^{#m}
B ^b	C	D ^m	E ^{dim}	F	G ^m	A ^m
B	C [#]	D ^{#m}	E ^{#dim (or F^{dim})}	F [#]	G ^{#m}	A ^{#m}
C	D	E ^m	F ^{#dim}	G	A ^m	B ^m
C [#]	D [#]	E ^{#m (or F^m)}	F ^{##dim (or G^{dim})}	G [#]	A ^{#m}	B ^{#m (or C^m)}
D	E	F ^{#m}	G ^{#dim}	A	B ^m	C ^{#m}
E ^b	F	G ^m	A ^{dim}	B ^b	C ^m	D ^m
E	F [#]	G ^{#m}	A ^{#dim}	B	C ^{#m}	D ^{#m}
F	G	A ^m	B ^{dim}	C	D ^m	E ^m
F [#]	G [#]	A ^{#m}	B ^{#dim (or C^{dim})}	C [#]	D ^{#m}	E ^{#m (or F^m)}
G	A	B ^m	C ^{#dim}	D	E ^m	F ^{#m}

Mixolydian Chords

I (Key)	II ^m	III ^{dim}	IV	V ^m	VI ^m	VII ^b
A ^b	B ^m	C ^{dim}	D ^b	E ^{b^m}	F ^m	G ^b
A	B ^m	C ^{#dim}	D	E ^m	F ^{#m}	G
B ^b	C ^m	D ^{dim}	E ^b	F ^m	G ^m	A ^b
B	C ^{#m}	D ^{#dim}	E	F ^{#m}	G ^{#m}	A
C	D ^m	E ^{dim}	F	G ^m	A ^m	B ^b
C [#]	D ^{#m}	E ^{#dim (or F^{dim})}	F [#]	G ^{#m}	A ^{#m}	B
D	E ^m	F ^{#dim}	G	A ^m	B ^m	C
E ^b	F ^m	G ^{dim}	A ^b	B ^{b^m}	C ^m	D ^b
E	F ^{#m}	G ^{#dim}	A	B ^m	C ^{#m}	D
F	G ^m	A ^{dim}	B ^b	C ^m	D ^m	E ^b
F [#]	G ^{#m}	A ^{#dim}	B	C ^{#m}	D ^{#m}	E
G	A ^m	B ^{dim}	C	D ^m	E ^m	F

The Minor Keys

Aeolian Chords (Commonly Referred to as "Natural Minor" Keys)

Im (Key)	II ^{dim}	III ^b	IV ^m	V ^m	VI ^b	VII ^b
Ab ^m	Bb ^{dim}	Cb (or B)	Db ^m	Eb ^m	Fb (or E)	Gb
Am	B ^{dim}	C	D ^m	E ^m	F	G
Bb ^m	C ^{dim}	Db	Eb ^m	F ^m	Gb	Ab
B ^m	C# ^{dim}	D	E ^m	F# ^m	G	A
C ^m	D ^{dim}	Eb	F ^m	G ^m	Ab	Bb
C# ^m	D# ^{dim}	E	F# ^m	G# ^m	A	B
D ^m	E ^{dim}	F	G ^m	A ^m	Bb	C
Eb ^m	F ^{dim}	Gb	Ab ^m	Bb ^m	Cb (or B)	Db
E ^m	F# ^{dim}	G	A ^m	B ^m	C	D
F ^m	G ^{dim}	Ab	Bb ^m	C ^m	Db	Eb
F# ^m	G# ^{dim}	A	B ^m	C# ^m	D	E
G ^m	A ^{dim}	Bb	C ^m	D ^m	Eb	F

Dorian Chords

Im (Key)	II ^m	III ^b	IV	V ^m	VI ^{dim}	VII ^b
Ab ^m	Bb ^m	Cb (or B)	Db	Eb ^m	F ^{dim}	Gb
Am	B ^m	C	D	E ^m	F# ^{dim}	G
Bb ^m	C ^m	Db	Eb	F ^m	G ^{dim}	Ab
B ^m	C# ^m	D	E	F# ^m	G# ^{dim}	A
C ^m	D ^m	Eb	F	G ^m	A ^{dim}	Bb
C# ^m	D# ^m	E	F#	G# ^m	A# ^{dim}	B
D ^m	E ^m	F	G	A ^m	B ^{dim}	C
Eb ^m	F ^m	Gb	Ab	Bb ^m	C ^{dim}	Db
E ^m	F# ^m	G	A	B ^m	C# ^{dim}	D
F ^m	G ^m	Ab	Bb	C ^m	D ^{dim}	Eb
F# ^m	G# ^m	A	B	C# ^m	D# ^{dim}	E
G ^m	A ^m	Bb	C	D ^m	E ^{dim}	F

Phrygian Chords

Im (Key)	II ^b	III ^b	IV ^m	V ^{dim}	VI ^b	VII ^{bm}
Ab ^m	Bbb (or A)	Cb (or B)	Db ^m	Eb ^{dim}	Fb (or E)	Gb ^m
Am	Bb	C	D ^m	E ^{dim}	F	G ^m
Bb ^m	Cb (or B)	Db	Eb ^m	F ^{dim}	Gb	Ab ^m
B ^m	C	D	E ^m	F# ^{dim}	G	A ^m
C ^m	Db	Eb	F ^m	G ^{dim}	Ab	Bb ^m
C# ^m	D	E	F# ^m	G# ^{dim}	A	B ^m
D ^m	Eb	F	G ^m	A ^{dim}	Bb	C ^m
Eb ^m	Fb (or E)	Gb	Ab ^m	Bb ^{dim}	Cb (or B)	Db ^m
E ^m	F	G	A ^m	B ^{dim}	C	D ^m
F ^m	Gb	Ab	Bb ^m	C ^{dim}	Db	Eb ^m
F# ^m	G	A	B ^m	C# ^{dim}	D	E ^m
G ^m	Ab	Bb	C ^m	D ^{dim}	Eb	F ^m

SUGGESTIONS FOR YOUR SPECIAL REPORT

Guitar Capo Chart

Here's a quick example of how to use this chart. Let's say you're playing a song that has the chords C, G and D without a capo. If you put a capo on the second fret, but keep the finger positioning (or shape) of those three chords the same (but moved up two frets on the fretboard), the new chords you'll be playing will be D, A and E, per the chart below.

Guitar Capo Chart							
(chords played in the open position without capo)							
No Capo	C	G	D	A	E	F#	B
(new chords played by using the open positions above)							
Capo on 1	C#/Db	G#/Ab	D#/Eb	A#/Bb	F	G	C
Capo on 2	D	A	E	B	F#/Gb	G#/Ab	C#/Db
Capo on 3	D#/Eb	A#/Bb	F	C	G	A	D
Capo on 4	E	B	F#/Gb	C#/Db	G#/Ab	A#/Bb	D#/Eb
Capo on 5	F	C	G	D	A	B	E
Capo on 6	F#/Gb	C#/Db	G#/Ab	D#/Eb	A#/Bb	C	F
Capo on 7	G	D	A	E	B	C#/Db	F#/Gb
Capo on 8	G#/Ab	D#/Eb	A#/Bb	F	C	D	G
Capo on 9	A	E	B	F#/Gb	C#/Db	D#/Eb	G#/Ab

PART 2: SCALE CHARTS FOR WRITING MELODIES

In Part 2, you're presented with the scale notes in each key for the three major modes and the three minor modes. You can use these charts for writing a melody in any of these keys. For example, if you want to write a melody over chords that are in the key of C Ionian, you can use any of the following notes to come up with a melody, as outlined on the Ionian Scale Note chart on the next page: C, D, E, F, G, A and B.

You're also given the scale notes for the major and minor pentatonic and blues scales. The way to use these scales in your melodies is outlined on their respective pages.

In addition to that, you're presented with the guitar tablature for each scale so you can use the scales to come up with a melody on your guitar, before you sing it.

Comments:

1. The notes shown on the left-hand side of each table indicates the key.
2. The keys of C \flat , D \flat and G \flat are not shown, as they cause problems with notation. For the key of C \flat , the same notes are common to the key of B. For the key of D \flat , the same notes are common to the key of C \sharp . For the key of G \flat , the same notes are common to the key of F \sharp .
3. The Locrian mode has not been included in these charts as it's hardly used in songwriting because of the unstable sound created by its flatted fifth.
4. The numbers at the top of each scale chart relate each mode back to the Ionian mode. For example, at the top of the Lydian Scale Note Chart, the numbers shown are: 1 2 3 4 \sharp 5 6 7. That means this scale is the same as the Ionian scale, except the fourth note of the Ionian scale has been raised to create the Lydian mode.
5. Symbols:
 - # = sharp
 - b = flat

The Major Scales

These scale notes can be played over their corresponding chords as shown in Part 1 to come up with melodic motifs for your song. For example, the notes shown in C Ionian below can be played over a chord progression in C Ionian as outlined in Part 1.

Ionian Scale Notes (Also Known as The "Major" Scale)

1 (Key)	2	3	4	5	6	7
Ab	Bb	C	Db	Eb	F	G
A	B	C#	D	E	F#	G#
Bb	C	D	Eb	F	G	A
B	C#	D#	E	F#	G#	A#
C	D	E	F	G	A	B
C#	D#	E# (or F)	F#	G#	A#	B# (or C)
D	E	F#	G	A	B	C#
Eb	F	G	Ab	Bb	C	D
E	F#	G#	A	B	C#	D#
F	G	A	Bb	C	D	E
F#	G#	A#	B	C#	D#	E# (or F)
G	A	B	C	D	E	F#

Lydian Scale Notes

1 (Key)	2	3	4#	5	6	7
Ab	Bb	C	D	Eb	F	G
A	B	C#	D#	E	F#	G#
Bb	C	D	E	F	G	A
B	C#	D#	E# (or F)	F#	G#	A#
C	D	E	F#	G	A	B
C#	D#	E# (or F)	F## (or G)	G#	A#	B# (or C)
D	E	F#	G#	A	B	C#
Eb	F	G	A	Bb	C	D
E	F#	G#	A#	B	C#	D#
F	G	A	B	C	D	E
F#	G#	A#	B# (or C)	C#	D#	E# (or F)
G	A	B	C#	D	E	F#

Mixolydian Scale Notes

1 (Key)	2	3	4	5	6	7b
Ab	Bb	C	Db	Eb	F	Gb
A	B	C#	D	E	F#	G
Bb	C	D	Eb	F	G	Ab
B	C#	D#	E	F#	G#	A
C	D	E	F	G	A	Bb
C#	D#	E# (or F)	F#	G#	A#	B
D	E	F#	G	A	B	C
Eb	F	G	Ab	Bb	C	Db
E	F#	G#	A	B	C#	D
F	G	A	Bb	C	D	Eb
F#	G#	A#	B	C#	D#	E
G	A	B	C	D	E	F

Major Scale Guitar Tablature

These are the tabs for the major scales so guitarists can use these scales to come up with melodies.

Ionian (Major Scale) Guitar Tabs

The scale shown here is F Ionian because it starts on the first fret, which is an F.

```

-----
-----
-----
-----2---3---
-----1---3---5---
-----1---3---5-----
    
```

To play the scale in a different key, simply start on the note you want the key to be in, and slide the whole pattern with it. For example, G Ionian would use the frets 3-5-7 on the E and A strings, and 4-5 on the D string.

Lydian Guitar Tabs

The scale shown here is F Lydian because it starts on the first fret, which is an F.

```

-----
-----
-----
-----2---3---
-----2---3---5---
-----1---3---5-----
    
```

To play the scale in a different key, simply start on the note you want the key to be in, and slide the whole pattern with it. For example, G Lydian would use the frets 3-5-7 on the E string, 4-5-7 on the A string, and 4-5 on the D string.

Mixolydian Guitar Tabs

The scale shown here is F Mixolydian because it starts on the first fret, which is an F.

```

-----
-----
-----
-----1---3---
-----1---3---5---
-----1---3---5-----
    
```

To play the scale in a different key, simply start on the note you want the key to be in, and slide the whole pattern with it. For example, G Mixolydian would use the frets 3-5-7 on the E and A strings, and 3-5 on the D string.

The Minor Scales

These scale notes can be played over their corresponding chords as shown in Part 1 to come up with melodic motifs for your song. For example, the notes shown in C Dorian below can be played over a chord progression in C Dorian as outlined in Part 1.

Aeolian Scale Notes (Also Known as The "Natural Minor" Scale)

1 (Key)	2	3b	4	5	6b	7b
Ab	Bb	Cb (or B)	Db	Eb	Fb (or E)	Gb
A	B	C	D	E	F	G
Bb	C	Db	Eb	F	Gb	Ab
B	C#	D	E	F#	G	A
C	D	Eb	F	G	Ab	Bb
C#	D#	E	F#	G#	A	B
D	E	F	G	A	Bb	C
Eb	F	Gb	Ab	Bb	Cb (or B)	Db
E	F#	G	A	B	C	D
F	G	Ab	Bb	C	Db	Eb
F#	G#	A	B	C#	D	E
G	A	Bb	C	D	Eb	F

Dorian Scale Notes

1 (Key)	2	3b	4	5	6	7b
Ab	Bb	Cb (or B)	Db	Eb	F	Gb
A	B	C	D	E	F#	G
Bb	C	Db	Eb	F	G	Ab
B	C#	D	E	F#	G#	A
C	D	Eb	F	G	A	Bb
C#	D#	E	F#	G#	A#	B
D	E	F	G	A	B	C
Eb	F	Gb	Ab	Bb	C	Db
E	F#	G	A	B	C#	D
F	G	Ab	Bb	C	D	Eb
F#	G#	A	B	C#	D#	E
G	A	Bb	C	D	E	F

Phrygian Scale Notes

1 (Key)	2b	3b	4	5	6b	7b
Ab	Bbb (or A)	Cb (or B)	Db	Eb	Fb (or E)	Gb
A	Bb	C	D	E	F	G
Bb	Cb (or B)	Db	Eb	F	Gb	Ab
B	C	D	E	F#	G	A
C	Db	Eb	F	G	Ab	Bb
C#	D	E	F#	G#	A	B
D	Eb	F	G	A	Bb	C
Eb	Fb (or E)	Gb	Ab	Bb	Cb (or B)	Db
E	F	G	A	B	C	D
F	Gb	Ab	Bb	C	Db	Eb
F#	G	A	B	C#	D	E
G	Ab	Bb	C	D	Eb	F

SUGGESTIONS FOR YOUR SPECIAL REPORT

Minor Scale Guitar Tablature

These are the tabs for the minor scales so guitarists can use these scales to come up with melodies.

Aeolian (Natural Minor) Guitar Tabs

The scale shown here is F Aeolian because it starts on the first fret, which is an F.

```

-----
-----
-----
-----1---3---
-----1---3---4-----
---1---3---4-----

```

To play the scale in a different key, simply start on the note you want the key to be in, and slide the whole pattern with it. For example, G Aeolian would use the frets 3-5-6 on the E and A strings, and 3-5 on the D string.

Dorian Guitar Tabs

The scale shown here is F Dorian because it starts on the first fret, which is an F.

```

-----
-----
-----
-----1---3---
-----1---3---5-----
---1---3---4-----

```

To play the scale in a different key, simply start on the note you want the key to be in, and slide the whole pattern with it. For example, G Dorian would use the frets 3-5-6 on the E string, 3-5-7 on the A string, and 3-5 on the D string.

Phrygian Guitar Tabs

The scale shown here is F Phrygian because it starts on the first fret, which is an F.

```

-----
-----
-----
-----1---3---
-----1---3---4-----
---1---2---4-----

```

To play the scale in a different key, simply start on the note you want the key to be in, and slide the whole pattern with it. For example, G Phrygian would use the frets 3-4-6 on the E string, 3-5-6 on the A string, and 3-5 on the D string.

The Major Pentatonic (and Blues) Scales and Tablature

These scale notes can be played over any major chord progression in their respective key to come up with melodic motifs for your song. For example, the notes shown in the C Major Pentatonic (or Blues) scale below can be played over a chord progression in C Ionian, C Lydian or C Mixolydian as outlined in Part 1.

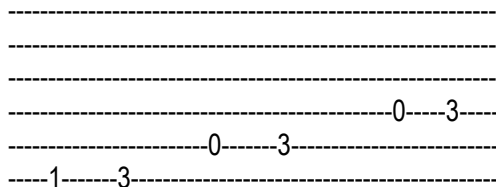
Major Pentatonic and Blues Scales

1 (Key)	2	3b*	3	5	6
Ab	Bb	Cb (or B)	C	Eb	F
A	B	C	C#	E	F#
Bb	C	Db	D	F	G
B	C#	D	D#	F#	G#
C	D	Eb	E	G	A
C#	D#	E	E# (or F)	G#	A#
D	E	F	F#	A	B
Eb	F	Gb	G	Bb	C
E	F#	G	G#	B	C#
F	G	Ab	A	C	D
F#	G#	A	A#	C#	D#
G	A	Bb	B	D	E

*The flatted third is the blue note. If you play it, you are using the Major Blues scale. If you omit it, you are using the Major Pentatonic scale.

Major Pentatonic Tabs

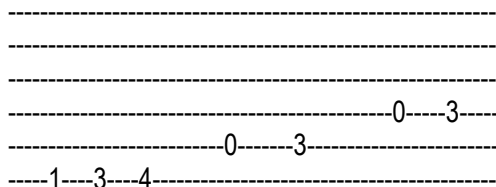
The scale shown here is F Major Pentatonic because it starts on the first fret, which is an F.



To play the scale in a different key, simply start on the note you want the key to be in, and slide the whole pattern with it. For example, G Major Pentatonic would use the frets 3-5 on the E string, and 2-5 on the A and D strings.

Major Blues Tabs

The scale shown here is F Major Blues because it starts on the first fret, which is an F.



To play the scale in a different key, simply start on the note you want the key to be in, and slide the whole pattern with it. For example, G Major Blues would use the frets 3-5-6 on the E string, and 2-5 on the A and D strings.

The Minor Pentatonic (and Blues) Scales and Tablature

These scale notes can be played over *any* chord progression in their respective key to come up with melodic motifs for your song. For example, the notes shown in the C Minor Pentatonic (or Blues) scale below can be played over a chord progression in C Ionian, C Lydian, C Mixolydian, C Aeolian, C Dorian or C Phrygian as outlined in Part 1.

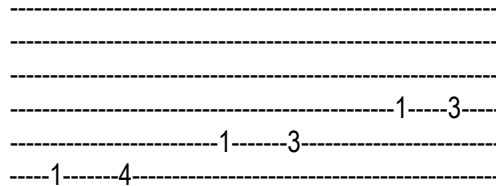
Minor Pentatonic and Blues Scales

1 (Key)	3b	4	5b*	5	7b
Ab	Cb (or B)	Db	D	Eb	Gb
A	C	D	Eb	E	G
Bb	Db	Eb	Fb (or E)	F	Ab
B	D	E	F	F#	A
C	Eb	F	Gb	G	Bb
C#	E	F#	G	G#	B
D	F	G	Ab	A	C
Eb	Gb	Ab	A	Bb	Db
E	G	A	Bb	B	D
F	Ab	Bb	Cb (or B)	C	Eb
F#	A	B	C	C#	E
G	Bb	C	Db	D	F

*The flatted fifth is the blue note. If you play it, you are using the Minor Blues scale. If you omit it, you are using the Minor Pentatonic scale.

Minor Pentatonic Tabs

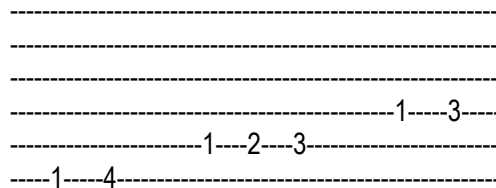
The scale shown here is F Minor Pentatonic because it starts on the first fret, which is an F.



To play the scale in a different key, simply start on the note you want the key to be in, and slide the whole pattern with it. For example, G Minor Pentatonic would use the frets 3-6 on the E string, and 3-5 on the A and D strings.

Minor Blues Tabs

The scale shown here is F Minor Blues because it starts on the first fret, which is an F.



To play the scale in a different key, simply start on the note you want the key to be in, and slide the whole pattern with it. For example, G Minor Blues would use the frets 3-6 on the E string, 3-4-5 on the A string, and 3-5 on the D string.

More Information on the Modes

A **Dorian** scale can be said to have the same notes as the Ionian scale, if the Ionian scale started on its **second** note, instead of its first.

For Example, the D Dorian scale has the same notes as the C Ionian scale. The difference being the root note is different. The shift in the location of each note changes the whole sound of the scale

A **Phrygian** scale can be said to have the same notes as the Ionian scale, if the Ionian scale started on its **third** note, instead of its first.

For Example, the E Phrygian scale has the same notes as the C Ionian scale. The difference being the root note is different. The shift in the location of each note changes the whole sound of the scale

A **Lydian** scale can be said to have the same notes as the Ionian scale, if the Ionian scale started on its **fourth** note, instead of its first.

For Example, the F Lydian scale has the same notes as the C Ionian scale. The difference being the root note is different. The shift in the location of each note changes the whole sound of the scale

A **Mixolydian** scale can be said to have the same notes as the Ionian scale, if the Ionian scale started on its **fifth** note, instead of its first.

For Example, the G Mixolydian scale has the same notes as the C Ionian scale. The difference being the root note is different. The shift in the location of each note changes the whole sound of the scale

An **Aeolian** scale can be said to have the same notes as the Ionian scale, if the Ionian scale started on its **sixth** note, instead of its first.

For Example, the A Aeolian scale has the same notes as the C Ionian scale. The difference being the root note is different. The shift in the location of each note changes the whole sound of the scale

A **Locrian** scale can be said to have the same notes as the Ionian scale, if the Ionian scale started on its **seventh** note, instead of its first.

For Example, the B Locrian scale has the same notes as the C Ionian scale. The difference being the root note is different. The shift in the location of each note changes the whole sound of the scale