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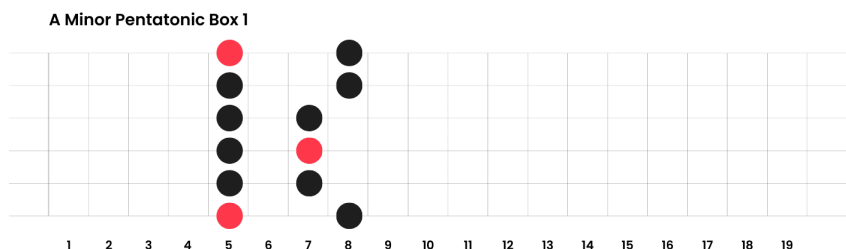
Fretboard Mapping

UNIT 2 • LESSON 4 << PREVIOUS NEXT >>

Lesson notes Diagrams

Relative Minor

You may have come across the phrase “relative minor scale” or something along those lines. This can be a little bit confusing, and is definitely something that requires thoughtful practice. However, we’ll do our best to make it clear now. **The relative minor scale starts on the 6th degree of the major scale.** Essentially, within our set of 7 notes, if we focus on the 1 as our home, that will all sound major. If we focus on the 6th degree as home, that scale will shift to sounding minor. A great tool to help us with this understanding is our old faithful, the Pentatonic Box 1. Here is the classic A Minor Pentatonic box 1:



To make things clear we’ve removed all the scale degrees and focused just on the shape, with the red note for the “home” note. In the above case the

Course navigation

UNIT 1

Essential Theory

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UNIT 2

Fretboard Mapping

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In this second unit we will take all the theory we've covered so far and start to use it to map out the fretboard.

Lessons:

- The "L" Shape in Major
- The "L" Shape in Minor
- Finding the Diminished
- Relative Minor
- Experimenting

UNIT 3

Major Progressions

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UNIT 4

Minor Progressions

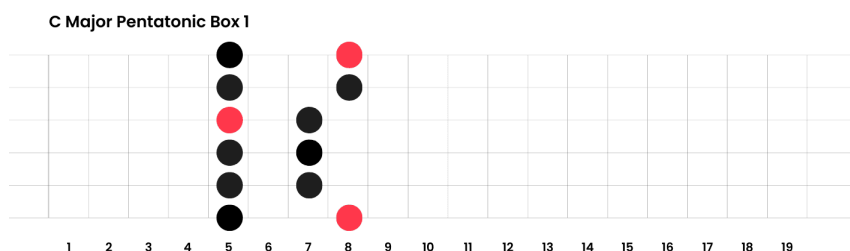
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home note is A, and every time it appears in that scale is highlighted in red. So let's come back to our major scale diagram to see what the relative major scale is to A minor. **Remember, as the minor root is the 6th degree of the relative major we're looking for the major scale that has A as the 6th degree:**



There we have it. A is the 6th degree of C major. Now let's pop the C major pentatonic shape 1 onto the fretboard and take a look:



It's exactly the same shape but has one crucial difference. The "home" note, or the "root" note is now C. By simply switching the focus of the scale to resolve on C, this has a C major feel, rather than A minor.



Try this yourself! I deliberately picked the pentatonic rather than full diatonic scale as I

know most
of you will
know this
shape, so
you can
play
around
with it more
effectively.
Remember
that the
pentatonic
is just 5 of
the 7 notes
in the
diatonic
scale, so
still works
perfectly
for this!

Franco



How about with chords?

Well, the theory is exactly the same! If your first chord is the I chord, it will focus on a major sound. If your first chord is the vi chord, that will feel like the centre of the progression and give a minor sound. This is a little simplified, but will serve you very well. This is a core concept to get your head wrapped around, and as you advance you can play with this idea even more.



“ Have a play around with this idea. One final disclaimer is that we are deliberately choosing to call the minor root note the 6th degree, rather than the “minor 1” for example, as we don’t want to overcomplicate things for the moment. So stick with this idea as you practice.

Franco ”



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