PEDAL STEEL GUITAR
E9 FRETBOARD REFERENCE

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DRAFT #6

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	A	B	C	LKL	LKR
F#					
D#					
G#		A			
E			F#	F	D#
B	C#		C#		
G#		A			
F#					
E				F	D#
D					
B	C#				

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INTRODUCTION

WHAT IS THE PURPOSE OF THIS REFERENCE BOOKLET?

The purpose of this booklet is to lay out the E9 fretboard in a simple and practical way. My goal is to cover everything from basic chord positions for rhythm playing, to various scale patterns for lead playing, and to tie these rhythm and lead concepts together to form a better understanding of the E9 fretboard. To attain this goal, I have created a simple chord chart that will be utilized as a reference on every page; and in doing this hopefully the player will begin to see how these chords and scales fit together on the fretboard in any given key.

WHAT DO I NEED TO GET STARTED?

Before using this reference booklet, it is highly recommended that you have a basic understanding of chord theory and diatonic harmony; specifically the nashville numbering system, which will be used to notate diatonic chord names.

WHAT IS DIATONIC HARMONY?

Chord progressions in most songs are not usually chosen at random, but are chosen because they sound good together in a given key. The rules of "diatonic harmony" allow a musician to easily find a set of chords that properly harmonize with the scale of the key they are playing in.

WHAT IS THE NASHVILLE NUMBERING SYSTEM?

It is considered a standard to use roman numerals (rather than specific chord names) to maximize flexibility when learning chord progressions. The roman numerals define the character of a chord, and allow a musician to easily transpose chord progressions (and patterns, scales, licks within a given chord progression) up the neck for use in any key. Many call this the "nashville numbering system". While the charts in the book primarily use the nashville numbering system, you may refer to *Appendix A* for exact chord names in any given key.

WANT TO LEARN MORE?

You can use the internet to research these concepts further. Searching the terms "diatonic harmony", "nashville numbering system", and "harmonizing the major scale" should all lead you to a wealth of useful information. Also available to you are many great pedal steel guitar method books, and/or general music theory method books to help get you started.

HOW IS THIS CHORD CHART FORMATTED?

1) Each chart covers a little more than one octave (a total of 17 frets by column, with "home" frets outlined in **bold**).
2) The primary major chords (I, IV, V; aka. "tonic", "subdominant", and "dominant" respectively) exist within the green rows.
3) The secondary chords (IIm, IIIm, VIm, VII°) exist within the blue rows.
4) Pedal & lever changes are based on the E9 pedal steel tuning using a fairly standard Emmons style copedent (see title page for copedent).

THE CHORD CHART

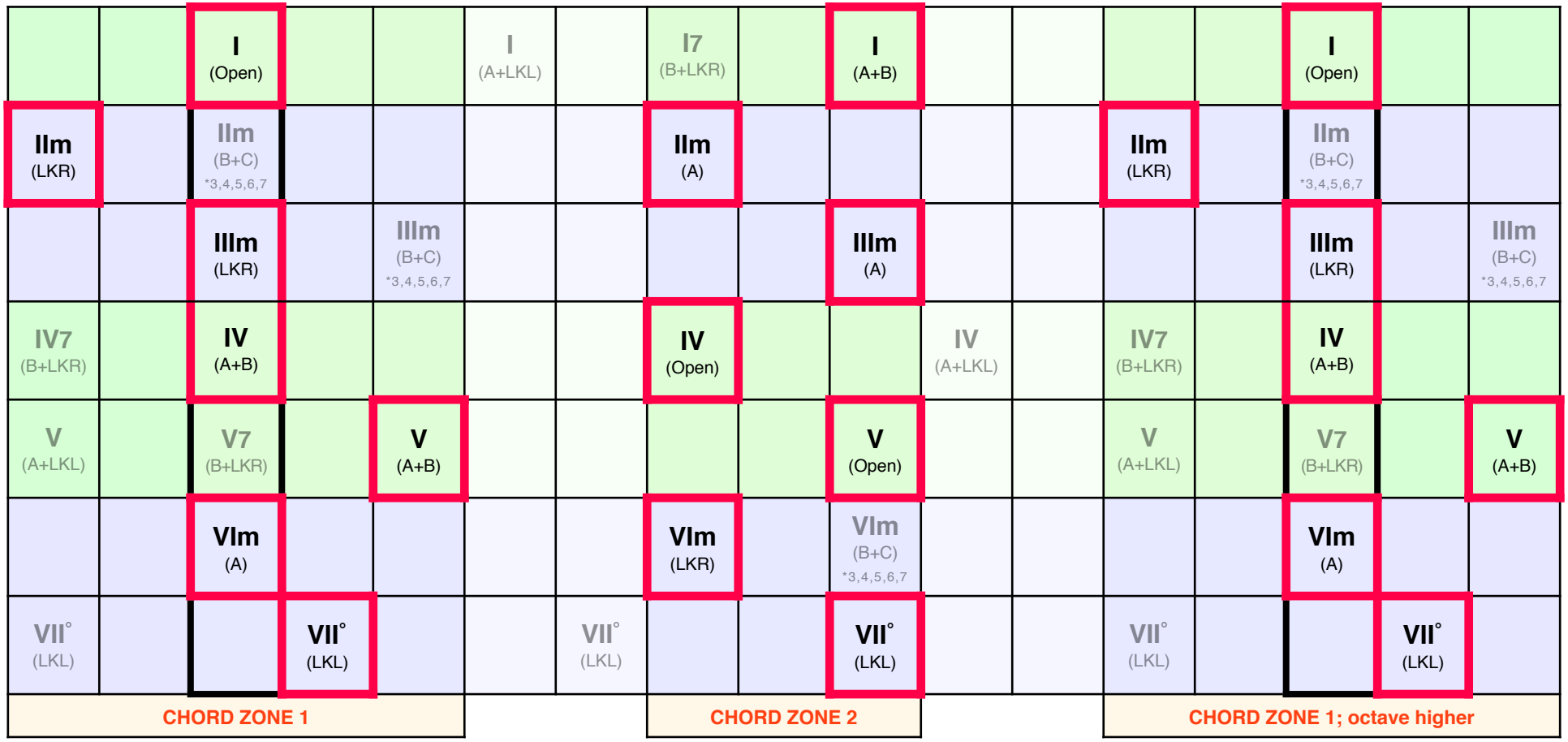
		I (Open)			**I** (A+LKL)		**I7** (B+LKR)		**I** (A+B)					**I** (Open)		
IIm (LKR)		**IIm** (B+C) *3,4,5,6,7					**IIm** (A)					**IIm** (LKR)		**IIm** (B+C) *3,4,5,6,7		
		IIIm (LKR)		**IIIm** (B+C) *3,4,5,6,7					**IIIm** (A)					**IIIm** (LKR)		**IIIm** (B+C) *3,4,5,6,7
IV7 (B+LKR)		**IV** (A+B)					**IV** (Open)			**IV** (A+LKL)		**IV7** (B+LKR)		**IV** (A+B)		
V (A+LKL)		**V7** (B+LKR)		**V** (A+B)					**V** (Open)			**V** (A+LKL)		**V7** (B+LKR)		**V** (A+B)
		VIm (A)					**VIm** (LKR)		**VIm** (B+C) *3,4,5,6,7					**VIm** (A)		
VII° (LKL)			**VII°** (LKL)			**VII°** (LKL)			**VII°** (LKL)			**VII°** (LKL)			**VII°** (LKL)	

*Chords can be played on strings 3, 4, 5, 6, 8, and 10; unless otherwise noted!

HERE IS THE BASIC CHORD CHART!

One octave has been highlighted with many of the common diatonic chord positions labelled. With these chord voicings, the player is never more than a few frets away from the next desired chord. This is the basic chart on which the rest of this reference booklet is based on. Feel free to add your own chord voicings to this chart; especially if you have custom changes installed that may allow for other possible chord voicings! In the key of G Major, the home frets outlined in bold would occur at the 3rd and 15th frets. Refer to *Appendix A* for exact chord names in any given key.

CHORD ZONES



*Chords can be played on strings 3, 4, 5, 6, 8, and 10; unless otherwise noted!

HOW ARE THESE CHORD ZONES USEFUL?

The chart on the previous page is very open, and allows the player to veer in any direction to create chord progressions. This may be overwhelming for some. By breaking the neck into two “zones”, the player might find it easier to memorize these chord positions. It is also beneficial to use these chord zones because the range of frets within each zone is small enough for you to play through a song with minimal bar movement. In the key of G Major, “Zone 1” would span from the 1st to the 5th fret, and “Zone 2” would span from the 8th to the 10th fret.

SINGLE POSITION SCALE PATTERNS

		I (Open)			I (A+LKL)		I7 (B+LKR)		**I** (A+B)					**I** (Open)		
IIm (LKR)		**IIm** (B+C) *3,4,5,6,7					IIm (A)					IIm (LKR)		**IIm** (B+C) *3,4,5,6,7		
		IIIm (LKR)		IIIm (B+C) *3,4,5,6,7					**IIIm** (A)					**IIIm** (LKR)		IIIm (B+C) *3,4,5,6,7
IV7 (B+LKR)		**IV** (A+B)					IV (Open)			IV (A+LKL)		IV7 (B+LKR)		**IV** (A+B)		
V (A+LKL)		**V7** (B+LKR)		V (A+B)					**V** (Open)			V (A+LKL)		**V7** (B+LKR)		V (A+B)
		VIm (A)					VIm (LKR)		**VIm** (B+C) *3,4,5,6,7					**VIm** (A)		
VII° (LKL)			VII° (LKL)			VII° (LKL)			**VII°** (LKL)			VII° (LKL)			VII° (LKL)	

	Scale Pattern in Zone 1: (G Major)	Harmonizing Zone 1:	Scale Pattern in Zone 2:	Harmonizing Zone 2:
F#	3	3	10	10
D	3	3	9*	10*
G	3---3B	3B---	10---10B	10B---3
E	3	3----3 3----3	10	10----3 10----1
B	3---3A	3A---	10---10	10A---1
G	3---3B		10---10	
F#	3		10	
E	3		10	
D				
B				

*Major Roots

*Relative Minor Roots

*NOTE: Many guitars have a change installed which lowers string 2. If available, starred note can be played at fret 10!

*NOTE: 2nd String change required in this example!

Here are a few scale patterns that fit nicely into the two zones. In the key of G Major, these scales would occur at the 3rd and 10th frets, and would repeat an octave higher at the 15th fret.

There are many ways to harmonize these single position scales. Examples have been provided to get you started.

HARMONIZED SCALE PATTERNS: Using LKL Change

		I (Open)			**I** (A+LKL)		**I7** (B+LKR)		**I** (A+B)					**I** (Open)		
IIm (LKR)		**IIm** (B+C) *3,4,5,6,7					**IIm** (A)					**IIm** (LKR)		**IIm** (B+C) *3,4,5,6,7		
		IIIm (LKR)		**IIIm** (B+C) *3,4,5,6,7					**IIIm** (A)					**IIIm** (LKR)		**IIIm** (B+C) *3,4,5,6,7
IV7 (B+LKR)		**IV** (A+B)					**IV** (Open)			**IV** (A+LKL)		**IV7** (B+LKR)		**IV** (A+B)		
V (A+LKL)		**V7** (B+LKR)		**V** (A+B)					**V** (Open)			**V** (A+LKL)		**V7** (B+LKR)		**V** (A+B)
		VIm (A)					**VIm** (LKR)		**VIm** (B+C) *3,4,5,6,7					**VIm** (A)		
VII° (LKL)			**VII°** (LKL)			**VII°** (LKL)			**VII°** (LKL)			**VII°** (LKL)			**VII°** (LKL)	

Harmonized Scale Using LKL Change: (G Major)

F#					*Major Roots	*Relative Minor Roots		
D								
G	3	4	6	8	10	11	13	15
E	3	4 LKL	6 LKL	8	10	11 LKL	13 LKL	15
B								
G	3	4	6	8	10	11	13	15
F#								
E	3	4 LKL	6 LKL	8	10	11 LKL	13 LKL	15
D								
B								

This harmonized scale pattern works best when played using dyads (two-note groupings) on string combinations 3+4, 4+6, or 6+8.

The example on the left is in the key of G Major, from home fret to home fret. The root notes are highlighted for you to use as a reference when trying to find your way through a melody.

The highlighted boxes above were chosen solely for the purpose of showing where these dyads exist within similar chords on the chart (chords that exist at the same frets with the same pedals/levers depressed).

HARMONIZED SCALE PATTERNS: Using A+B Changes

		I (Open)			**I** (A+LKL)		**I7** (B+LKR)		**I** (A+B)					**I** (Open)		
IIm (LKR)		**IIm** (B+C) *3,4,5,6,7					**IIm** (A)					**IIm** (LKR)		**IIm** (B+C) *3,4,5,6,7		
		IIIm (LKR)		**IIIm** (B+C) *3,4,5,6,7					**IIIm** (A)					**IIIm** (LKR)		**IIIm** (B+C) *3,4,5,6,7
IV7 (B+LKR)		**IV** (A+B)					**IV** (Open)			**IV** (A+LKL)		**IV7** (B+LKR)		**IV** (A+B)		
V (A+LKL)		**V7** (B+LKR)		**V** (A+B)					**V** (Open)			**V** (A+LKL)		**V7** (B+LKR)		**V** (A+B)
		VIm (A)					**VIm** (LKR)		**VIm** (B+C) *3,4,5,6,7					**VIm** (A)		
VII° (LKL)			**VII°** (LKL)			**VII°** (LKL)			**VII°** (LKL)			**VII°** (LKL)			**VII°** (LKL)	

Harmonized Scale Using A+B Changes: (G Major)

F#					*Major Roots	*Relative Minor Roots		
D								
G	3	3 B	5 B	8	10	10 B	13	15
E								
B	3	3 A	5 A	8	10	10 A	13	15
G	3	3 B	5 B	8	10	10 B	13	15
F#								
E								
D								
B	3	3 A	5 A	8	10	10 A	13	15

This harmonized scale pattern works best when played using dyads (two-note groupings) on string combinations 3+5, 5+6, or 6+10.

The example on the left is in the key of G Major, from home fret to home fret. The root notes are highlighted for you to use as a reference when trying to find your way through a melody.

The highlighted boxes above were chosen solely for the purpose of showing where these dyads exist within similar chords on the chart (chords that exist at the same frets with the same pedals/levers depressed).

HARMONIZED SCALE PATTERNS: Using A+LKL Changes

		I (Open)			**I** (A+LKL)		**I7** (B+LKR)		**I** (A+B)					**I** (Open)		
IIm (LKR)		**IIm** (B+C) *3,4,5,6,7					**IIm** (A)					**IIm** (LKR)		**IIm** (B+C) *3,4,5,6,7		
		IIIm (LKR)		**IIIm** (B+C) *3,4,5,6,7					**IIIm** (A)					**IIIm** (LKR)		**IIIm** (B+C) *3,4,5,6,7
IV7 (B+LKR)		**IV** (A+B)					**IV** (Open)			**IV** (A+LKL)		**IV7** (B+LKR)		**IV** (A+B)		
V (A+LKL)		**V7** (B+LKR)		**V** (A+B)					**V** (Open)			**V** (A+LKL)		**V7** (B+LKR)		**V** (A+B)
		VIm (A)					**VIm** (LKR)		**VIm** (B+C) *3,4,5,6,7					**VIm** (A)		
VII° (LKL)			**VII°** (LKL)			**VII°** (LKL)			**VII°** (LKL)			**VII°** (LKL)			**VII°** (LKL)	

Harmonized Scale Using A+LKL Changes: (G Major)

F#					*Major Roots	*Relative Minor Roots		
D								
G								
E	3	5	6 LKL	8	10	11 LKL	13 LKL	15
B	3 A	5 A	6 A	8 A	10 A	11 A	13 A	15 A
G								
F#								
E	3	5	6 LKL	8	10	11 LKL	13 LKL	15
D								
B	3 A	5 A	6 A	8 A	10 A	11 A	13 A	15 A

This harmonized scale pattern works best when played using dyads (two-note groupings) on string combinations 4+5, 5+8, or 8+10.

The example on the left is in the key of G Major, from home fret to home fret. The root notes are highlighted for you to use as a reference when trying to find your way through a melody.

The highlighted boxes above were chosen solely for the purpose of showing where these dyads exist within similar chords on the chart (chords that exist at the same frets with the same pedals/levers depressed).

HARMONIZED SCALE PATTERNS: Using A+LKR Changes

		I (Open)			**I** (A+LKL)		**I7** (B+LKR)		**I** (A+B)					**I** (Open)		
IIm (LKR)		**IIm** (B+C) *3,4,5,6,7					**IIm** (A)					**IIm** (LKR)		**IIm** (B+C) *3,4,5,6,7		
		IIIm (LKR)		**IIIm** (B+C) *3,4,5,6,7					**IIIm** (A)					**IIIm** (LKR)		IIIm (B+C) *3,4,5,6,7
IV7 (B+LKR)		**IV** (A+B)					**IV** (Open)			**IV** (A+LKL)		**IV7** (B+LKR)		**IV** (A+B)		
V (A+LKL)		**V7** (B+LKR)		**V** (A+B)					**V** (Open)			**V** (A+LKL)		**V7** (B+LKR)		V (A+B)
		VIm (A)					**VIm** (LKR)		**VIm** (B+C) *3,4,5,6,7					**VIm** (A)		
VII° (LKL)			**VII°** (LKL)			**VII°** (LKL)			**VII°** (LKL)			**VII°** (LKL)			**VII°** (LKL)	

Harmonized Scale Using A+LKR Changes: (G Major)

F#					*Major Roots	*Relative Minor Roots		
D								
G								
E	3 LKR	3	5	8 LKR	8	10	13 LKR	15 LKR
B	3	3 A	5 A	8	8 A	10 A	13	15
G								
F#								
E	3 LKR	3	5	8 LKR	8	10	13 LKR	15 LKR
D								
B	3	3 A	5 A	8	8 A	10 A	13	15

This harmonized scale pattern works best when played using dyads (two-note groupings) on string combinations 4+5, 5+8, or 8+10.

The example on the left is in the key of G Major, from home fret to home fret. The root notes are highlighted for you to use as a reference when trying to find your way through a melody.

The highlighted boxes above were chosen solely for the purpose of showing where these dyads exist within similar chords on the chart (chords that exist at the same frets with the same pedals/levers depressed).

HARMONIZED SCALE PATTERNS: Using B+C Changes

		I (Open)			**I** (A+LKL)		**I7** (B+LKR)		**I** (A+B)					**I** (Open)		
IIm (LKR)		**IIm** (B+C) *3,4,5,6,7					**IIm** (A)					**IIm** (LKR)		**IIm** (B+C) *3,4,5,6,7		
		IIIm (LKR)		**IIIm** (B+C) *3,4,5,6,7					**IIIm** (A)					**IIIm** (LKR)		IIIm (B+C) *3,4,5,6,7
IV7 (B+LKR)		**IV** (A+B)					**IV** (Open)			**IV** (A+LKL)		**IV7** (B+LKR)		**IV** (A+B)		
V (A+LKL)		**V7** (B+LKR)		**V** (A+B)					**V** (Open)			**V** (A+LKL)		**V7** (B+LKR)		V (A+B)
		VIm (A)					**VIm** (LKR)		**VIm** (B+C) *3,4,5,6,7					**VIm** (A)		
VII° (LKL)			**VII°** (LKL)			**VII°** (LKL)			**VII°** (LKL)			**VII°** (LKL)			VII° (LKL)	

Harmonized Scale Using B+C Changes: (G Major)

F#					*Major Roots	*Relative Minor Roots		
D								
G	3	3 B	5 B	8	10	10 B	12 B	15
E	3	3 C	5 C	8	10	10 C	12 C	15
B								
G	3	3 B	5 B	8	10	10 B	12 B	15
F#								
E								
D								
B								

This harmonized scale pattern works best when played using dyads (two-note groupings) on string combinations 3+4, or 4+6.

The example on the left is in the key of G Major, from home fret to home fret. The root notes are highlighted for you to use as a reference when trying to find your way through a melody.

The highlighted boxes above were chosen solely for the purpose of showing where these dyads exist within similar chords on the chart (chords that exist at the same frets with the same pedals/levers depressed).

Appendix A: Diatonic Chord Reference

		The 12 Major Keys (And Their Respective "Home Frets")											
		F Major Fret 1 Fret 13	**F# / Gb Major** Fret 2 Fret 14	**G Major** Fret 3 Fret 15	**G# / Ab Major** Fret 4 Fret 16	**A Major** Fret 5 Fret 17	**A# / Bb Major** Fret 6 Fret 18	**B Major** Fret 7 Fret 19	**C Major** Fret 8 Fret 20	**C# / Db Major** Fret 9 Fret 21	**D Major** Fret 10 Fret 22	**D# / Eb Major** Fret 11 Fret 23	**E Major** Open Fret 12 Fret 24
				●		●		●		●			● ●
The Diatonic Chords (Chords That Harmonize Nicely In Each Key)	**I**	**F**	**F# / Gb**	**G**	**G# / Ab**	**A**	**A# / Bb**	**B**	**C**	**C# / Db**	**D**	**D# / Eb**	**E**
	IIm	**Gm**	**G#m / Abm**	**Am**	**A#m / Bbm**	**Bm**	**Cm**	**C#m / Dbm**	**Dm**	**D#m / Ebm**	**Em**	**Fm**	**F#m / Gbm**
	IIIm	**Am**	**A#m / Bbm**	**Bm**	**Cm**	**C#m / Dbm**	**Dm**	**D#m / Ebm**	**Em**	**Fm**	**F#m / Gbm**	**Gm**	**G#m / Abm**
	IV	**A# / Bb**	**B**	**C**	**C# / Db**	**D**	**D# / Eb**	**E**	**F**	**F# / Gb**	**G**	**G# / Ab**	**A**
	V7	**C**	**C# / Db**	**D**	**D# / Eb**	**E**	**F**	**F# / Gb**	**G**	**G# / Ab**	**A**	**A# / Bb**	**B**
	VIm	**Dm**	**D#m / Ebm**	**Em**	**Fm**	**F#m / Gbm**	**Gm**	**G#m / Abm**	**Am**	**A#m / Bbm**	**Bm**	**Cm**	**C#m / Dbm**
	VII°	**E°**	**F°**	**F#° / Gb°**	**G°**	**G#° / Ab°**	**A°**	**A#° / Bb°**	**B°**	**C°**	**C#° / Db°**	**D#°**	**D#° / Eb°**

Here is a supplementary reference chart that you may use to quickly names of the diatonic chords (the chords that harmonize nicely) in any given key. This can be used in conjunction with any of the chord charts used previously in this booklet.