



Piano with Norbert

REFERENCE GUIDE · EDITION 1

The Complete *Piano* *Scales* Guide

*Every major and minor scale, natural, harmonic and melodic,
with fingering, key signatures and clearly labelled keyboard
diagrams.*

Prepared by Norbert Steczkowski · Piano with Norbert
65 Dorchester Avenue, Harrow HA2 7AX · pianowithnorbert.com

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Reading this guide

What a scale is

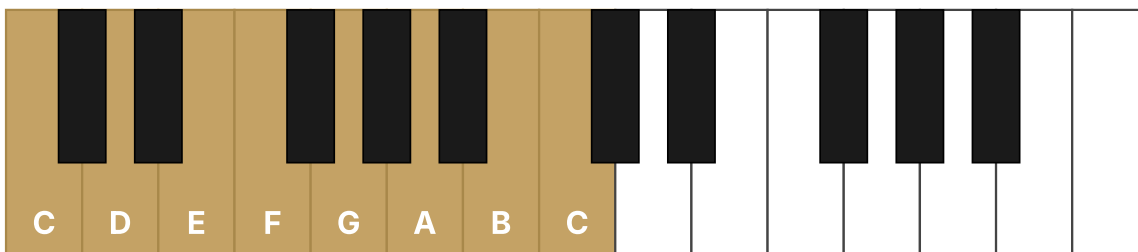
A scale is an ordered ladder of notes built on a starting pitch called the **tonic**. The distance between each rung: the *interval*, is what gives the scale its character. Almost all the music a piano student encounters is built from a handful of these ladders.

The two ladders that matter most are the **major scale** (bright, settled) and the **minor scale** (darker, more conflicted). Every key signature in music is named after one of these scales.

This guide covers every major scale and every minor key in all three of its forms (natural, harmonic, melodic), with the fingering and the keyboard layout printed alongside. Use it as a desk reference, not a textbook to read cover to cover.

Whole steps and half steps

On the piano, the smallest possible distance from one note to the next is a **half step** (a semitone). A white key directly next to a black key is a half step away. A **whole step** (tone) is two half steps, usually a white key with a black key skipped between, but sometimes two adjacent white keys such as E to F \sharp or B to C \sharp . The exceptions are the two places on the keyboard with no black key in between: **E–F** and **B–C**. Both of those are half steps.



The major and minor formulas

Every scale follows a sequence of whole steps (W) and half steps (H). Memorise these four patterns and you can build any scale in any key without looking anything up.

Major

W, W, H, W, W, W, H

Start on any note, climb in that pattern, and you have a major scale.

Natural minor

W, H, W, W, H, W, W

The natural minor uses the same notes as its relative major, but starts on the sixth degree. A minor uses the notes of C major; E minor uses the notes of G major; and so on.

Harmonic minor

W, H, W, W, H, A², H

The harmonic minor takes the natural minor and **raises the seventh degree by a half step**, both ascending and descending. The interval from the 6th to the raised 7th is an *augmented second* (A²), three half steps in a row across what would otherwise be a tone, which is what gives this scale its eastern, plaintive flavour.

Melodic minor

Ascending: W, H, W, W, W, W, H

Descending: same as natural minor

The melodic minor raises both the 6th and the 7th by a half step *only on the way up*; coming back down it reverts to the natural minor. This avoids the awkward augmented second of the harmonic form and is the version classical melodies most often use.

Fingering convention

Throughout the guide, fingers are numbered as in standard piano notation:

1 thumb **2** index **3** middle **4** ring **5** little

Right-hand fingering is given as **RH** and left-hand as **LH**. Where the ascending and descending fingering differ (as in melodic minor), both are listed.

How to practise scales

Scales reward patience more than speed. The aim is not to rush through them; it is to put the right finger on the right key every time, evenly and without thinking. A practical routine:

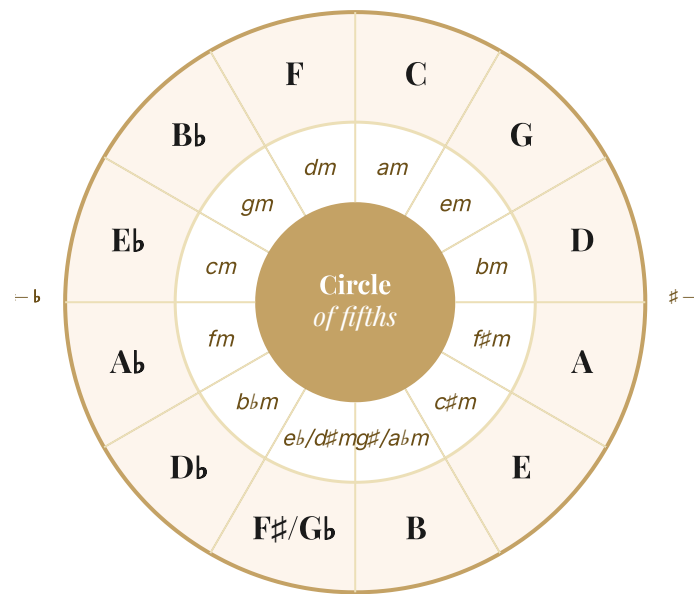
1. Hands separately, slowly, with the metronome at **60 BPM**, one note per click.
2. Eyes on the music or the keyboard, not on your hands.
3. Hands together at the same slow tempo, once each hand is even.
4. Increase the tempo by 4–6 BPM only when the slower tempo is genuinely clean.
5. Two octaves first; extend to four when both directions feel comfortable.

Five minutes a day on one scale will out-perform a long, infrequent session every time.

Circle of fifths

The circle of fifths arranges every key signature in order of accidentals. Move clockwise and you add a sharp; move anticlockwise and you add a flat. The relative minor of each major sits

inside the ring.



Outer ring: majors. Inner ring: relative minors. The keys at the bottom (F# / Gb) are enharmonic equivalents: the same pitches, different spellings.

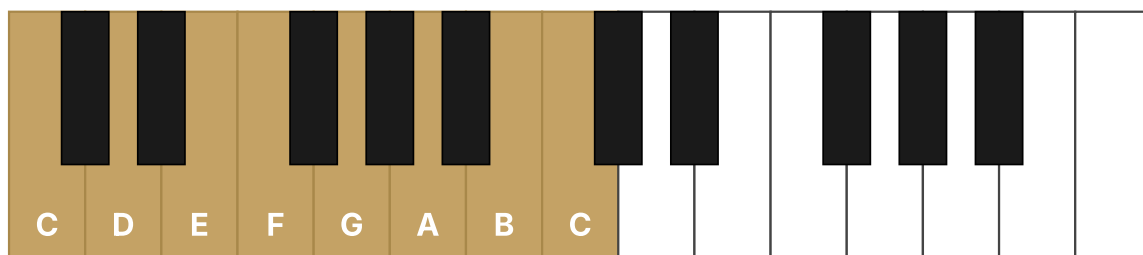
The twelve major scales

Presented in the order of the circle of fifths, C, then the sharp keys clockwise (G, D, A, E, B, F \sharp /G \flat), then back through the flat side (D \flat , A \flat , E \flat , B \flat , F). Each card shows the ascending notes, the right- and left-hand fingering, the keyboard diagram and the relative minor.

MAJOR · NO SHARPS OR FLATS

C major

Relative minor: A minor



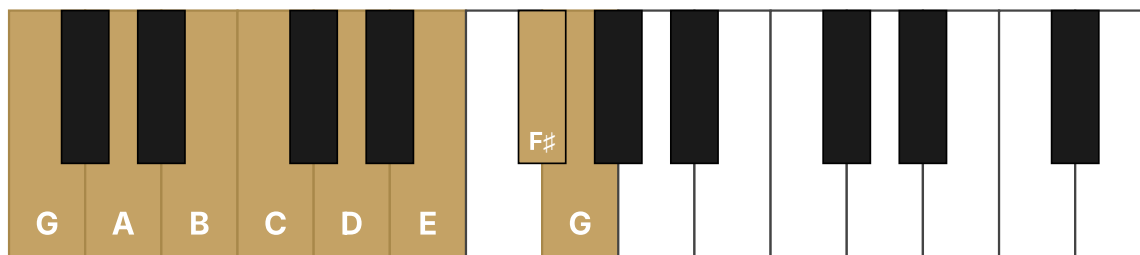
NOTES	C	D	E	F	G	A	B	C
RH	1	2	3	1	2	3	4	5
LH	5	4	3	2	1	3	2	1

Open and unambiguous: the reference point every other scale is heard against.

MAJOR · 1 SHARP · F#

G major

Relative minor: E minor



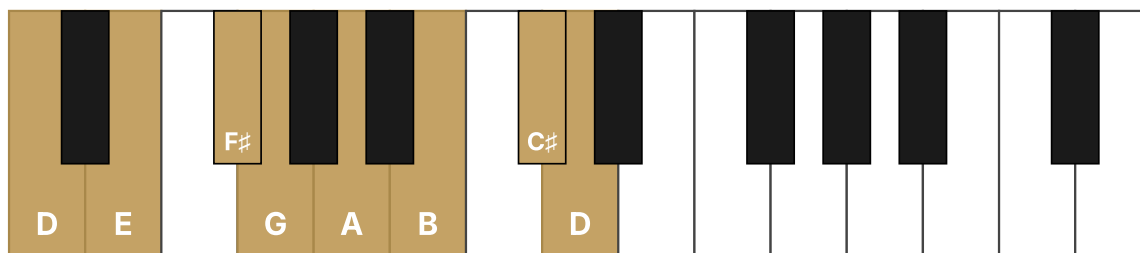
NOTES	G	A	B	C	D	E	F#	G
RH	1	2	3	1	2	3	4	5
LH	5	4	3	2	1	3	2	1

Bright and outdoorsy: the key Mozart reached for when he wanted something cheerful without effort.

MAJOR · 2 SHARPS · F#, C#

D major

Relative minor: B minor



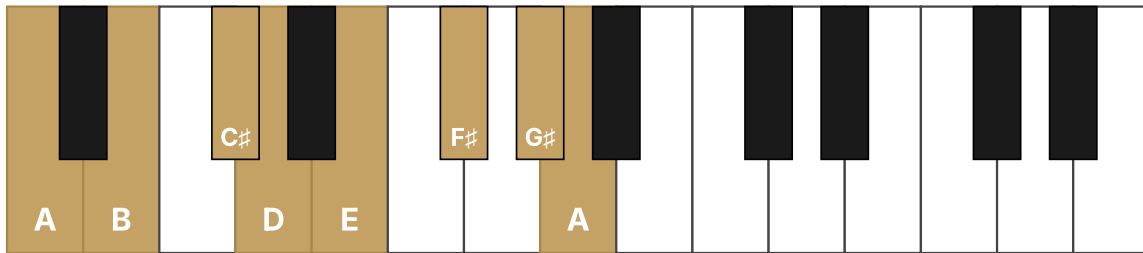
NOTES	D	E	F#	G	A	B	C#	D
RH	1	2	3	1	2	3	4	5
LH	5	4	3	2	1	3	2	1

Triumphant and resonant on the piano; the key of countless symphonic finales.

MAJOR · 3 SHARPS · F#, C#, G#

A major

Relative minor: F# minor



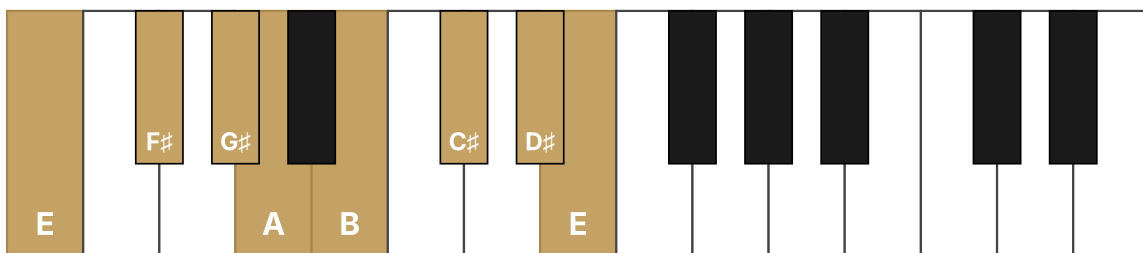
NOTES	A	B	C#	D	E	F#	G#	A
RH	1	2	3	1	2	3	4	5
LH	5	4	3	2	1	3	2	1

Warm and lyrical: the key that sits most comfortably under the right hand of a singer-songwriter.

MAJOR · 4 SHARPS · F#, C#, G#, D#

E major

Relative minor: C# minor



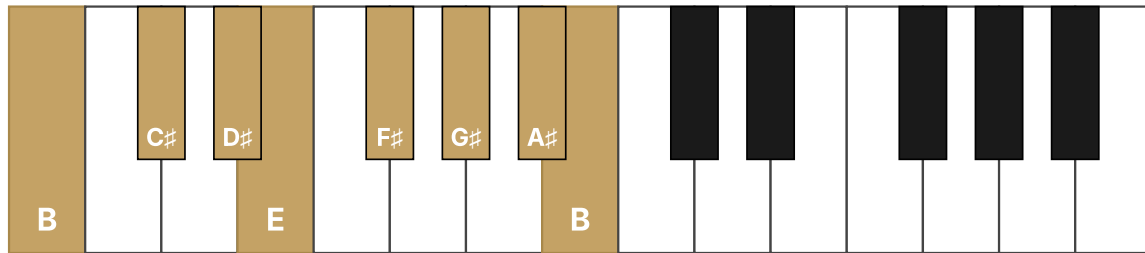
NOTES	E	F#	G#	A	B	C#	D#	E
RH	1	2	3	1	2	3	4	5
LH	5	4	3	2	1	3	2	1

Bold and burnished. Chopin chose it for his most affirming nocturnes.

MAJOR · 5 SHARPS · F#, C#, G#, D#, A#

B major

Relative minor: G# minor



NOTES	B	C#	D#	E	F#	G#	A#	B
RH	1	2	3	1	2	3	4	5
LH	4	3	2	1	4	3	2	1

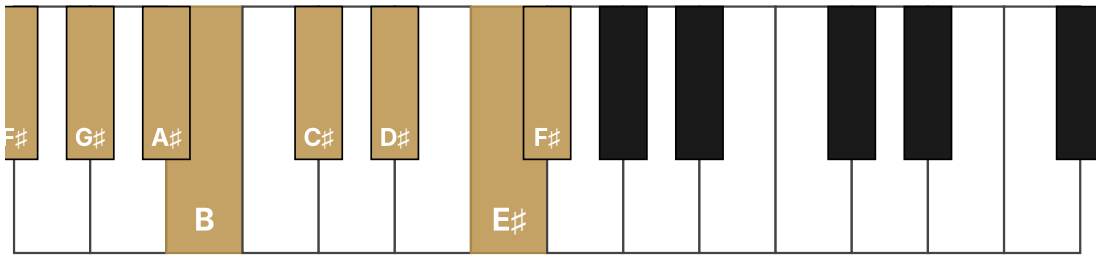
Velvet and slightly aloof. Five sharps put just enough resistance under the hand to feel luxurious.

Watch out for the left-hand fingering: groups of four (4-3-2-1, 4-3-2-1) rather than the usual 5-4-3-2-1-3-2-1, because the thumb must keep clear of the run of black keys.

MAJOR · 6 SHARPS · F#, C#, G#, D#, A#, E# OR 6 FLATS · Bb, Eb, Ab, Db, Gb, Cb

F# major / Gb major

Relative minor: D# minor / Eb minor



NOTES	F#	G#	A#	B	C#	D#	E#	F#
RH	2	3	4	1	2	3	1	2
LH	4	3	2	1	3	2	1	4

Enharmonic spelling (Gb major): Gb · Ab · Bb · Cb · Db · Eb · F · Gb

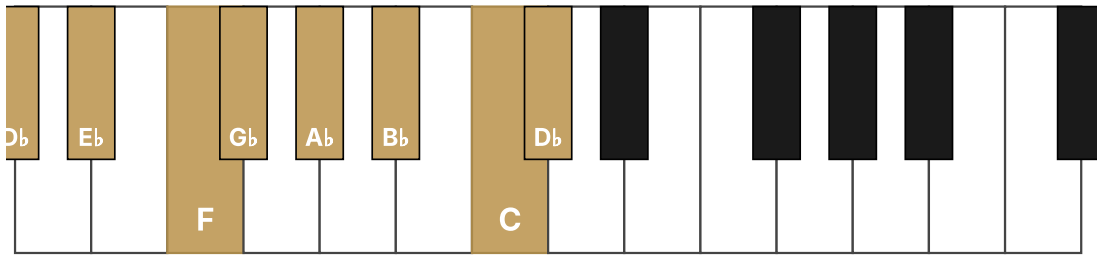
Enharmonically identical pitches, opposite key signatures; pick whichever is easier to read in context. Both feel velvety and dark on a real piano.

Watch out for the thumb never lands on a black key. Both hands cross under at the single white key (B in F# spelling, Cb in Gb).

MAJOR · 5 FLATS · B \flat , E \flat , A \flat , D \flat , G \flat

D \flat major

Relative minor: B \flat minor



NOTES	D \flat	E \flat	F	G \flat	A \flat	B \flat	C	D \flat
RH	2	3	1	2	3	4	1	2
LH	3	2	1	4	3	2	1	3

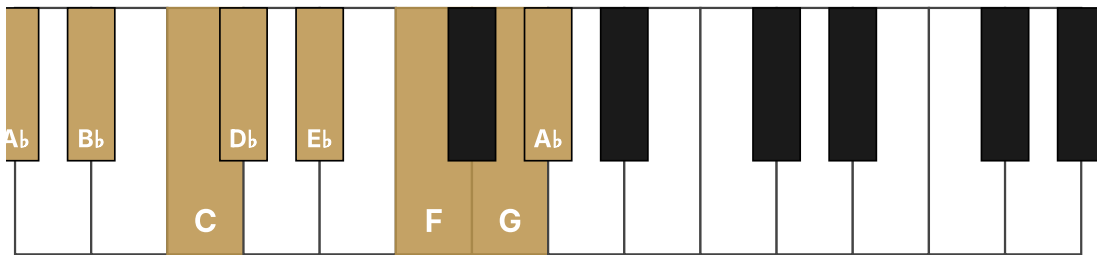
Plush and intimate. The key of Chopin's "Raindrop" Prelude and many of his slow nocturnes.

Watch out for thumbs strictly on the two white keys (F and C); they never touch a black key.

MAJOR · 4 FLATS · B \flat , E \flat , A \flat , D \flat

A \flat major

Relative minor: F minor



NOTES	A \flat	B \flat	C	D \flat	E \flat	F	G	A \flat
RH	3	4	1	2	3	1	2	3
LH	3	2	1	4	3	2	1	2

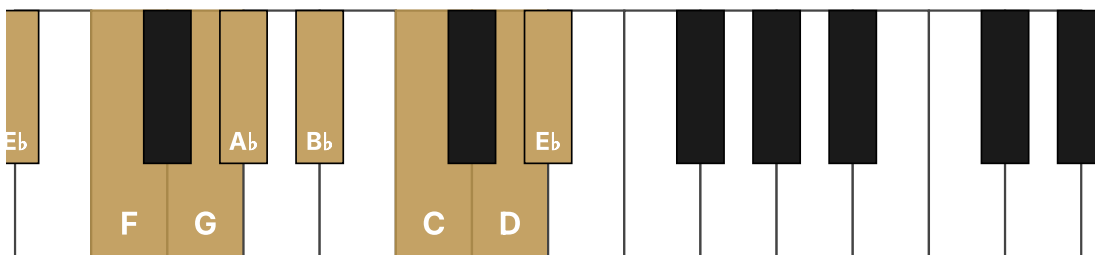
Mellow and Romantic. Almost every Brahms intermezzo seems to want to slide here.

Watch out for the right hand starts on finger 3, not the thumb: the standard reason being that A \flat is a black key and the thumb is reserved for whites.

MAJOR · 3 FLATS · B \flat , E \flat , A \flat

E \flat major

Relative minor: C minor



NOTES	E \flat	F	G	A \flat	B \flat	C	D	E \flat
RH	3	1	2	3	1	2	3	4
LH	3	2	1	4	3	2	1	2

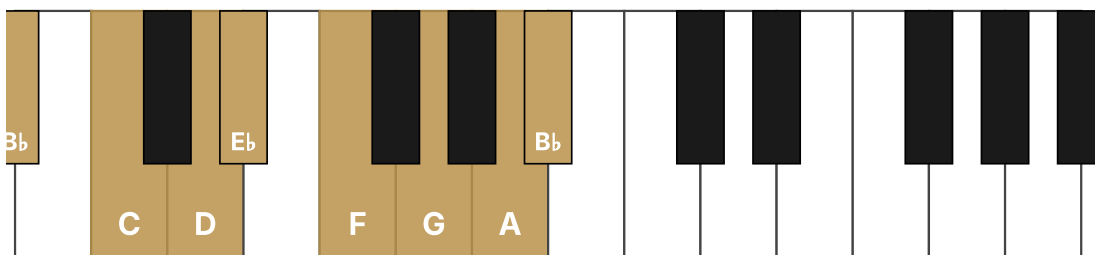
Noble and broad: the heroic key of Beethoven's "Eroica" and many concertos.

Watch out for the right hand starts on finger 3; thumbs land only on F and C (the two whites).

MAJOR · 2 FLATS · B \flat , E \flat

B \flat major

Relative minor: G minor



NOTES	B \flat	C	D	E \flat	F	G	A	B \flat
RH	4	1	2	3	1	2	3	4
LH	3	2	1	4	3	2	1	3

Easy-going and woodwind-friendly: the home key for almost every jazz standard.

Watch out for the right hand begins on finger 4, then thumbs across to C. Both hands avoid the thumb on a black key.

MAJOR · 1 FLAT · B \flat

F major

Relative minor: D minor



NOTES	F	G	A	B \flat	C	D	E	F
RH	1	2	3	4	1	2	3	4
LH	5	4	3	2	1	3	2	1

Pastoral and warm. F major is one of the friendliest keys to read and play; the only complication is that single B \flat .

Watch out for the right hand uses 1-2-3-4-1-2-3-4 rather than the usual 1-2-3-1-2-3-4-5, because the thumb must avoid B \flat .

The twelve minor keys

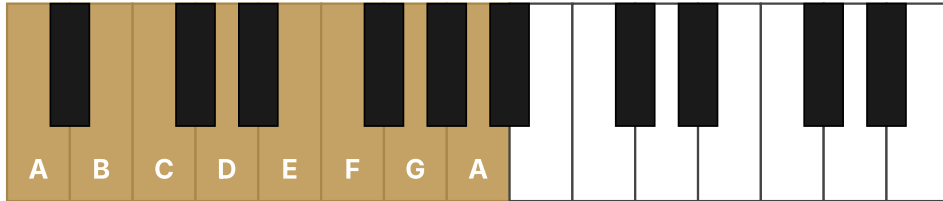
Each key is shown in all three of its forms, natural, harmonic and melodic, grouped under a single heading. The notes that change from the natural form (the raised 7th in harmonic, the raised 6th and 7th in melodic ascending) are highlighted on the keyboard and noted in the text.

MINOR · NO SHARPS OR FLATS

A minor

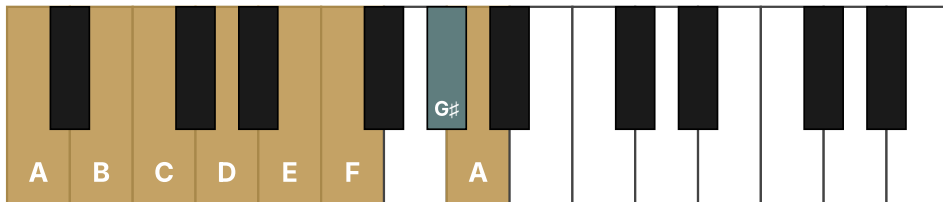
Relative major: C major

Natural minor



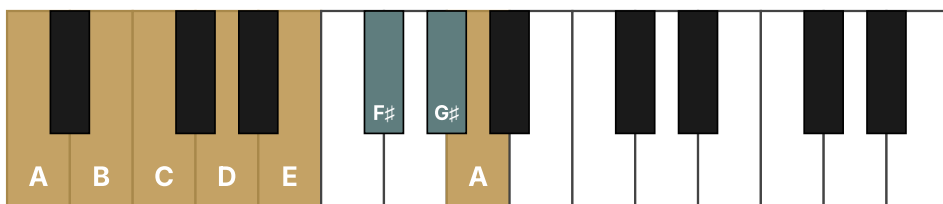
NOTES	A	B	C	D	E	F	G	A
RH	1	2	3	1	2	3	4	5
LH	5	4	3	2	1	3	2	1

Harmonic minor · raised 7th



NOTES	A	B	C	D	E	F	G#	A
RH	1	2	3	1	2	3	4	5
LH	5	4	3	2	1	3	2	1

Melodic minor · raised 6th & 7th ascending



Ascending (raised 6 & 7)

NOTES	A	B	C	D	E	F#	G#	A
RH	1	2	3	1	2	3	4	5
LH	5	4	3	2	1	3	2	1

Descending (= natural minor)

NOTES	A	G	F	E	D	C	B	A
RH	5	4	3	2	1	3	2	1
LH	1	2	3	1	2	3	4	5

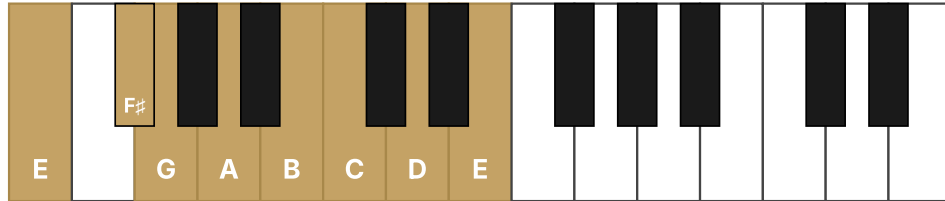
Quiet, modal, slightly unresolved: the same notes as C major but every phrase falls toward A instead of climbing toward C.

MINOR · 1 SHARP · F#

E minor

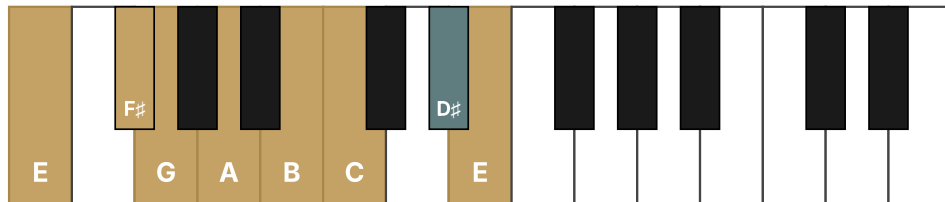
Relative major: G major

Natural minor



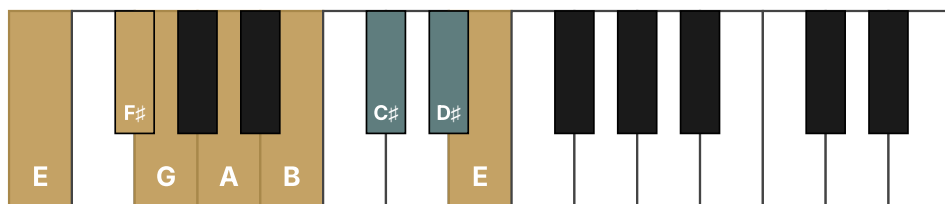
NOTES	E	F#	G	A	B	C	D	E
RH	1	2	3	1	2	3	4	5
LH	5	4	3	2	1	3	2	1

Harmonic minor · raised 7th



NOTES	E	F#	G	A	B	C	D#	E
RH	1	2	3	1	2	3	4	5
LH	5	4	3	2	1	3	2	1

Melodic minor · raised 6th & 7th ascending



Ascending (raised 6 & 7)

NOTES	E	F#	G	A	B	C#	D#	E
RH	1	2	3	1	2	3	4	5
LH	5	4	3	2	1	3	2	1

Descending (= natural minor)

NOTES	E	D	C	B	A	G	F#	E
RH	5	4	3	2	1	3	2	1
LH	1	2	3	1	2	3	4	5

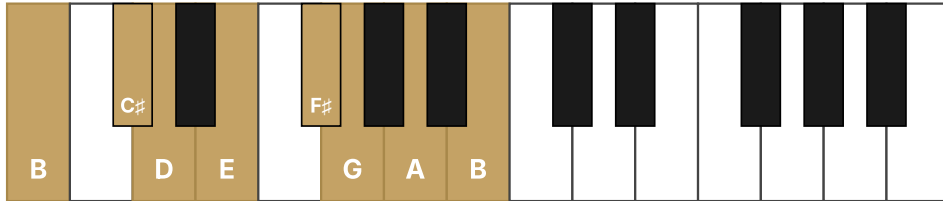
Folk-music dark: the key of countless Russian and Eastern European laments because the harmonic form sits so heavily in the hand.

MINOR · 2 SHARPS · F#, C#

B minor

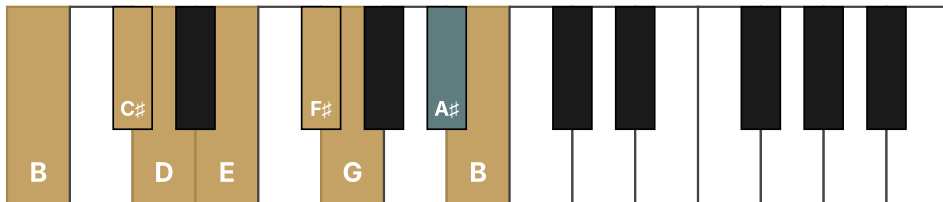
Relative major: D major

Natural minor



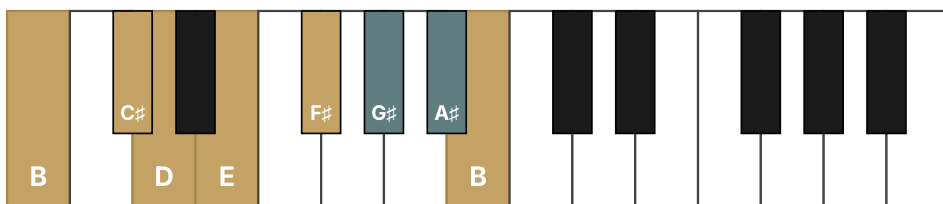
NOTES	B	C#	D	E	F#	G	A	B
RH	1	2	3	1	2	3	4	5
LH	4	3	2	1	4	3	2	1

Harmonic minor · raised 7th



NOTES	B	C#	D	E	F#	G	A#	B
RH	1	2	3	1	2	3	4	5
LH	4	3	2	1	4	3	2	1

Melodic minor · raised 6th & 7th ascending



Ascending (raised 6 & 7)

NOTES	B	C#	D	E	F#	G#	A#	B
RH	1	2	3	1	2	3	4	5
LH	4	3	2	1	4	3	2	1

Descending (= natural minor)

NOTES	B	A	G	F#	E	D	C#	B
RH	5	4	3	2	1	3	2	1
LH	1	2	3	4	1	2	3	4

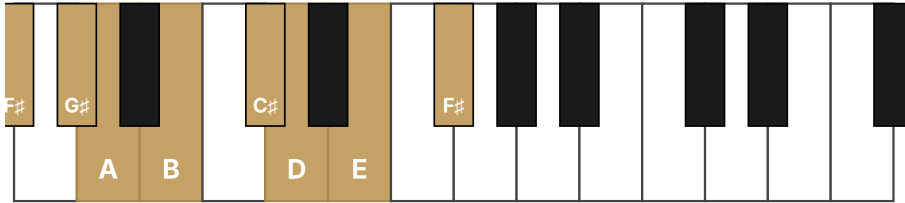
Mournful and elevated. Bach's Mass in B minor is named after this key for good reason.

MINOR · 3 SHARPS · F#, C#, G#

F# minor

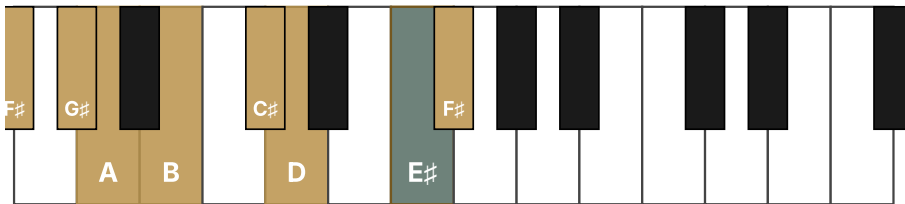
Relative major: A major

Natural minor



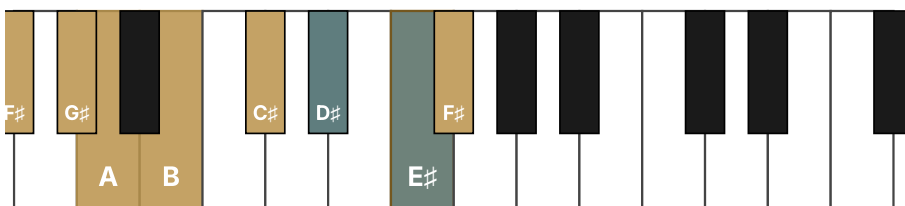
NOTES	F#	G#	A	B	C#	D	E	F#
RH	2	3	4	1	2	3	1	2
LH	4	3	2	1	3	2	1	4

Harmonic minor · raised 7th



NOTES	F#	G#	A	B	C#	D	E#	F#
RH	2	3	4	1	2	3	1	2
LH	4	3	2	1	3	2	1	4

Melodic minor · raised 6th & 7th ascending



Ascending (raised 6 & 7)

NOTES	F#	G#	A	B	C#	D#	E#	F#
RH	2	3	4	1	2	3	1	2
LH	4	3	2	1	3	2	1	4

Descending (= natural minor)

NOTES	F#	E	D	C#	B	A	G#	F#
RH	2	1	3	2	1	4	3	2
LH	4	1	2	3	1	2	3	4

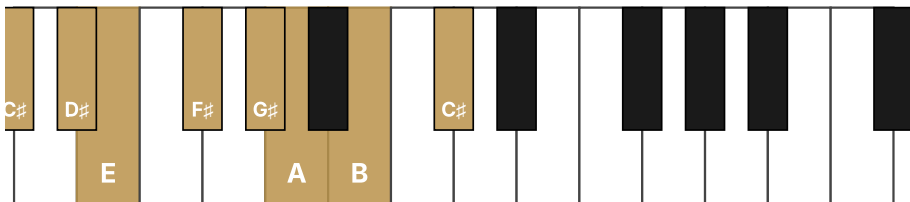
Aching and introspective. Rachmaninov's most famous Prelude lives here.

MINOR · 4 SHARPS · F#, C#, G#, D#

C# minor

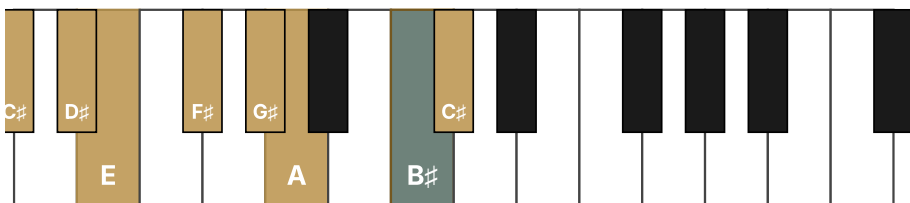
Relative major: E major

Natural minor



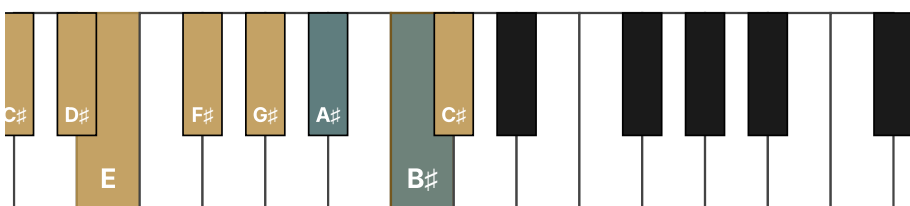
NOTES	C#	D#	E	F#	G#	A	B	C#
RH	3	1	2	3	1	2	3	4
LH	3	2	1	4	3	2	1	3

Harmonic minor · raised 7th



NOTES	C#	D#	E	F#	G#	A	B#	C#
RH	3	1	2	3	1	2	3	4
LH	3	2	1	4	3	2	1	3

Melodic minor · raised 6th & 7th ascending



Ascending (raised 6 & 7)

NOTES	C#	D#	E	F#	G#	A#	B#	C#
RH	3	1	2	3	1	2	3	4
LH	3	2	1	4	3	2	1	3

Descending (= natural minor)

NOTES	C#	B	A	G#	F#	E	D#	C#
RH	4	3	2	1	3	2	1	3
LH	3	1	2	3	4	1	2	3

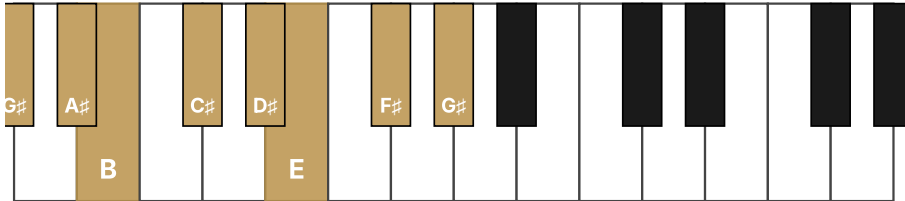
Hushed and brooding. Beethoven's "Moonlight" Sonata is the immediate association; that lapping triplet figure is in this key.

MINOR · 5 SHARPS · F#, C#, G#, D#, A# OR 7 FLATS

G# minor / Ab minor

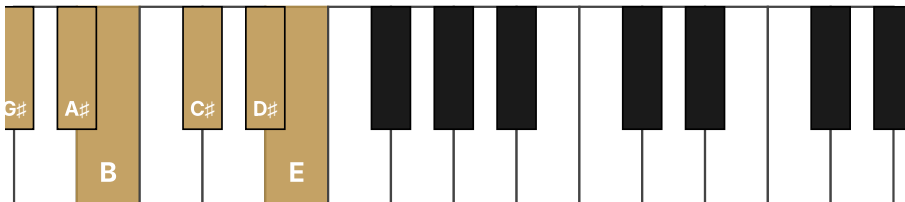
Relative major: B major / Cb major

Natural minor



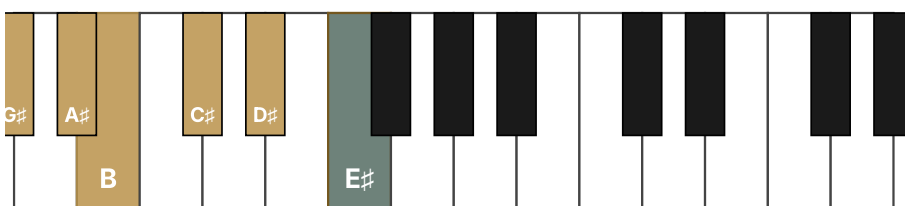
NOTES	G#	A#	B	C#	D#	E	F#	G#
RH	3	4	1	2	3	1	2	3
LH	3	2	1	4	3	2	1	2

Harmonic minor · raised 7th



NOTES	G#	A#	B	C#	D#	E	F*	G#
RH	3	4	1	2	3	1	2	3
LH	3	2	1	4	3	2	1	2

Melodic minor · raised 6th & 7th ascending



Ascending (raised 6 & 7)

NOTES	G#	A#	B	C#	D#	E#	F*	G#
RH	3	4	1	2	3	1	2	3
LH	3	2	1	4	3	2	1	2

Descending (= natural minor)

NOTES	G#	F#	E	D#	C#	B	A#	G#
RH	3	2	1	3	2	1	4	3
LH	2	1	2	3	4	1	2	3

Enharmonic spelling (A \flat minor natural): A \flat · B \flat · C \flat · D \flat · E \flat · F \flat · G \flat · A \flat

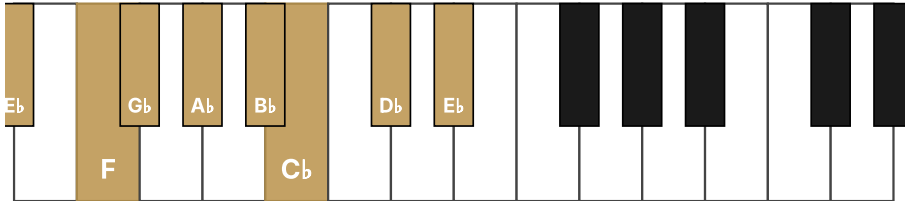
The harmonic form introduces a double-sharp on F (F $^{\sharp\sharp}$ = G), one of the very few places piano students meet this notation. A \flat minor is more often used as a transient passing key than a destination.

MINOR · 6 FLATS · B \flat , E \flat , A \flat , D \flat , G \flat , C \flat OR 6 SHARPS

E \flat minor / D \sharp minor

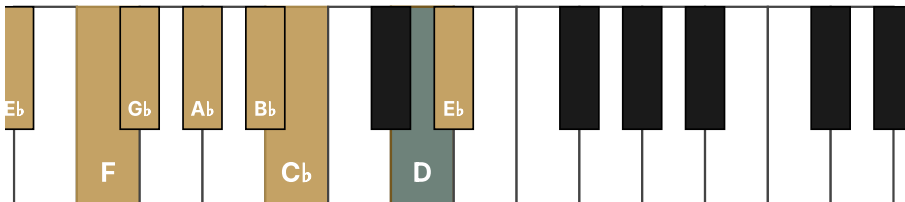
Relative major: G \flat major / F \sharp major

Natural minor



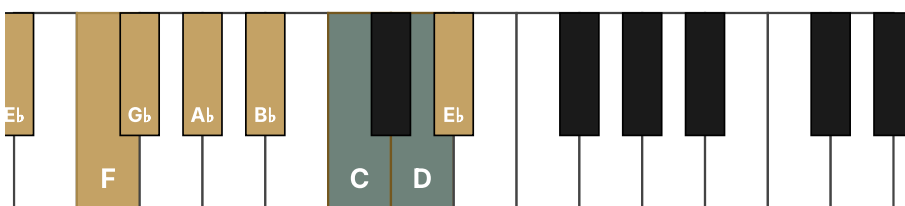
NOTES	E \flat	F	G \flat	A \flat	B \flat	C \flat	D \flat	E \flat
RH	3	1	2	3	1	2	3	4
LH	2	1	4	3	2	1	3	2

Harmonic minor · raised 7th



NOTES	E \flat	F	G \flat	A \flat	B \flat	C \flat	D	E \flat
RH	3	1	2	3	1	2	3	4
LH	2	1	4	3	2	1	3	2

Melodic minor · raised 6th & 7th ascending



Ascending (raised 6 & 7)

NOTES	E \flat	F	G \flat	A \flat	B \flat	C	D	E \flat
RH	3	1	2	3	1	2	3	4
LH	2	1	4	3	2	1	3	2

Descending (= natural minor)

NOTES	E \flat	D \flat	C \flat	B \flat	A \flat	G \flat	F	E \flat
RH	4	3	2	1	3	2	1	3
LH	2	3	1	2	3	4	1	2

Enharmonic spelling (D# minor natural): D# · E# · F# · G# · A# · B · C# · D#

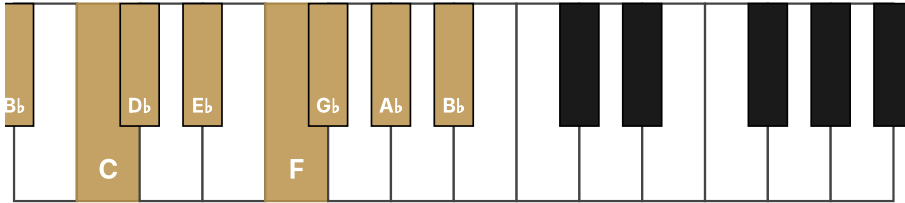
Deep and resonant: the Chopin "Funeral March" passing chord and the heart of much late Romantic piano writing.

MINOR · 5 FLATS · B \flat , E \flat , A \flat , D \flat , G \flat

B \flat minor

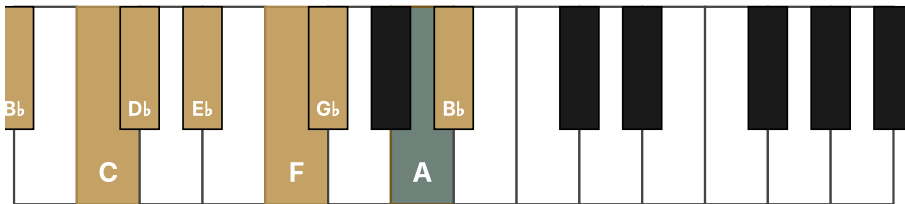
Relative major: D \flat major

Natural minor



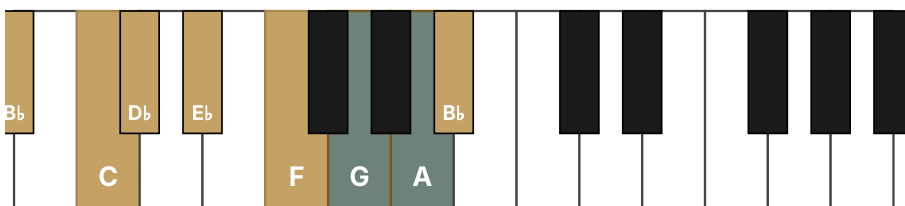
NOTES	B \flat	C	D \flat	E \flat	F	G \flat	A \flat	B \flat
RH	2	3	1	2	3	4	1	2
LH	3	2	1	4	3	2	1	3

Harmonic minor · raised 7th



NOTES	B \flat	C	D \flat	E \flat	F	G \flat	A	B \flat
RH	2	3	1	2	3	4	1	2
LH	3	2	1	4	3	2	1	3

Melodic minor · raised 6th & 7th ascending



Ascending (raised 6 & 7)

NOTES	B \flat	C	D \flat	E \flat	F	G	A	B \flat
RH	2	3	1	2	3	4	1	2
LH	3	2	1	4	3	2	1	3

Descending (= natural minor)

NOTES	B \flat	A \flat	G \flat	F	E \flat	D \flat	C	B \flat
RH	2	1	4	3	2	1	3	2
LH	3	1	2	3	4	1	2	3

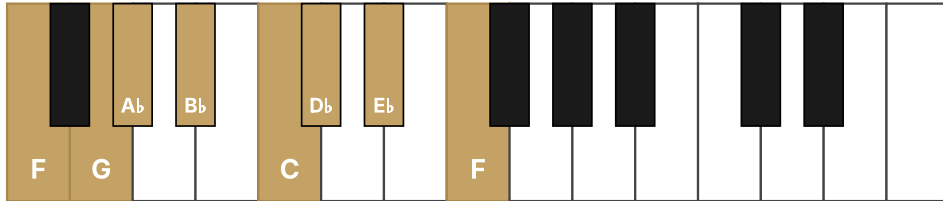
Saturated and dramatic: the home key of Chopin's Funeral March and Rachmaninov's 2nd Piano Sonata.

MINOR · 4 FLATS · B \flat , E \flat , A \flat , D \flat

F minor

Relative major: A \flat major

Natural minor



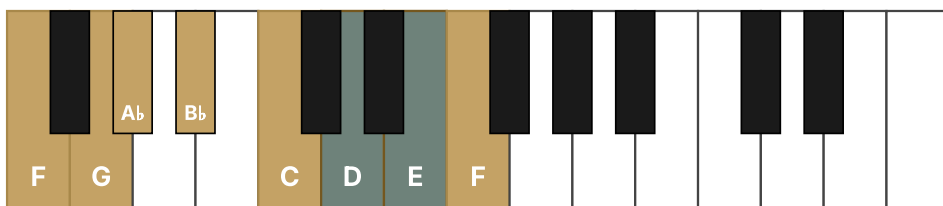
NOTES	F	G	A \flat	B \flat	C	D \flat	E \flat	F
RH	1	2	3	4	1	2	3	4
LH	5	4	3	2	1	3	2	1

Harmonic minor · raised 7th



NOTES	F	G	A \flat	B \flat	C	D \flat	E	F
RH	1	2	3	4	1	2	3	4
LH	5	4	3	2	1	3	2	1

Melodic minor · raised 6th & 7th ascending



Ascending (raised 6 & 7)

NOTES	F	G	A \flat	B \flat	C	D	E	F
RH	1	2	3	4	1	2	3	4
LH	5	4	3	2	1	3	2	1

Descending (= natural minor)

NOTES	F	E \flat	D \flat	C	B \flat	A \flat	G	F
RH	4	3	2	1	4	3	2	1
LH	1	2	3	1	2	3	4	5

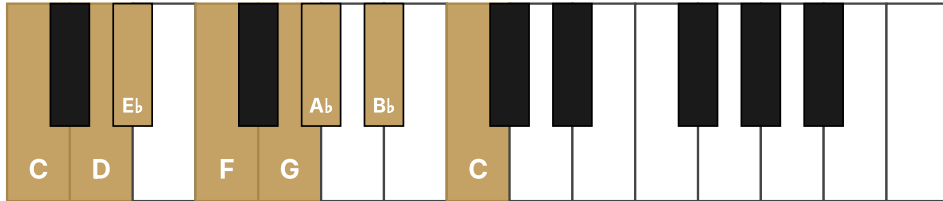
Anguished and noble. Beethoven's Appassionata Sonata lives in this key; so does much of his most turbulent writing.

MINOR · 3 FLATS · B \flat , E \flat , A \flat

C minor

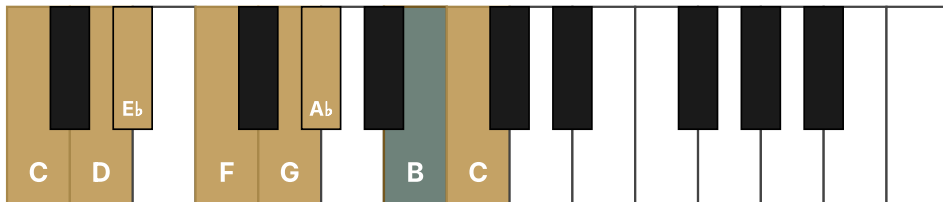
Relative major: E \flat major

Natural minor



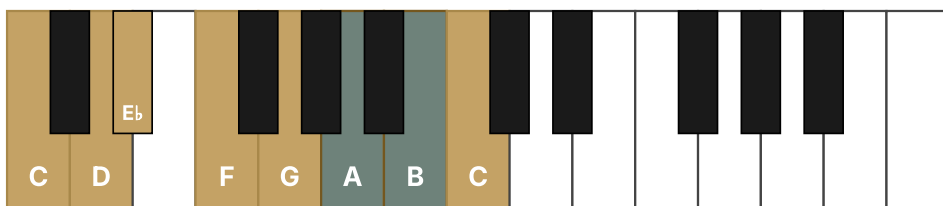
NOTES	C	D	E \flat	F	G	A \flat	B \flat	C
RH	1	2	3	1	2	3	4	5
LH	5	4	3	2	1	3	2	1

Harmonic minor · raised 7th



NOTES	C	D	E \flat	F	G	A \flat	B	C
RH	1	2	3	1	2	3	4	5
LH	5	4	3	2	1	3	2	1

Melodic minor · raised 6th & 7th ascending



Ascending (raised 6 & 7)

NOTES	C	D	E \flat	F	G	A	B	C
RH	1	2	3	1	2	3	4	5
LH	5	4	3	2	1	3	2	1

Descending (= natural minor)

NOTES	C	B \flat	A \flat	G	F	E \flat	D	C
RH	5	4	3	2	1	3	2	1
LH	1	2	3	1	2	3	4	5

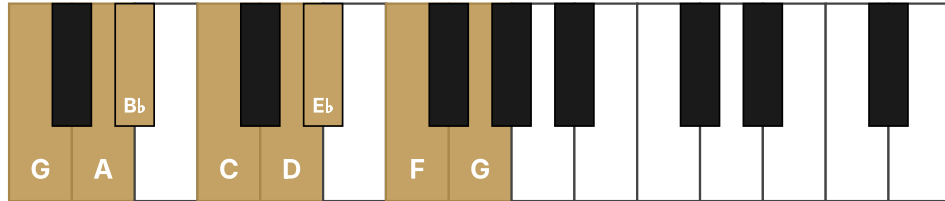
Stern and fated. Beethoven returned to this key whenever he wanted to start with a struggle: the 5th Symphony, the Pathétique Sonata, the C minor Concerto.

MINOR · 2 FLATS · B \flat , E \flat

G minor

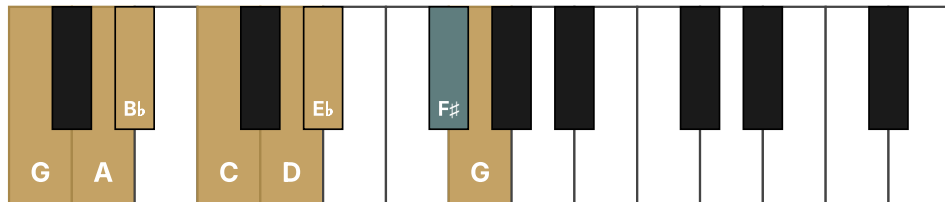
Relative major: B \flat major

Natural minor



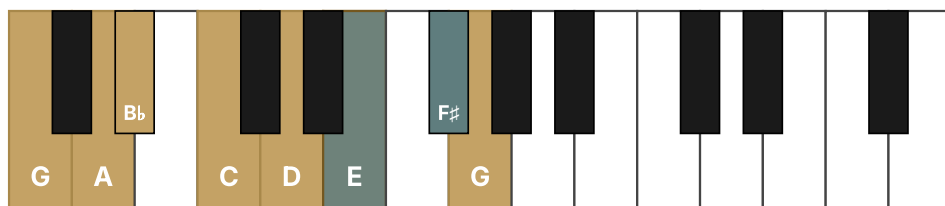
NOTES	G	A	B \flat	C	D	E \flat	F	G
RH	1	2	3	1	2	3	4	5
LH	5	4	3	2	1	3	2	1

Harmonic minor · raised 7th



NOTES	G	A	B \flat	C	D	E \flat	F \sharp	G
RH	1	2	3	1	2	3	4	5
LH	5	4	3	2	1	3	2	1

Melodic minor · raised 6th & 7th ascending



Ascending (raised 6 & 7)

NOTES	G	A	B \flat	C	D	E	F \sharp	G
RH	1	2	3	1	2	3	4	5
LH	5	4	3	2	1	3	2	1

Descending (= natural minor)

NOTES	G	F	E \flat	D	C	B \flat	A	G
RH	5	4	3	2	1	3	2	1
LH	1	2	3	1	2	3	4	5

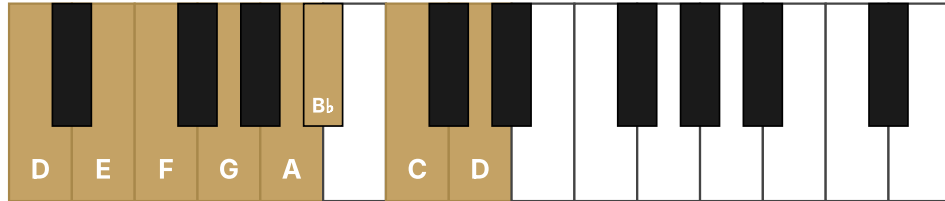
Restless and slightly tragic. Mozart reserved this key for his most personal music (the G minor Symphony No. 40, the G minor Piano Quartet).

MINOR · 1 FLAT · B \flat

D minor

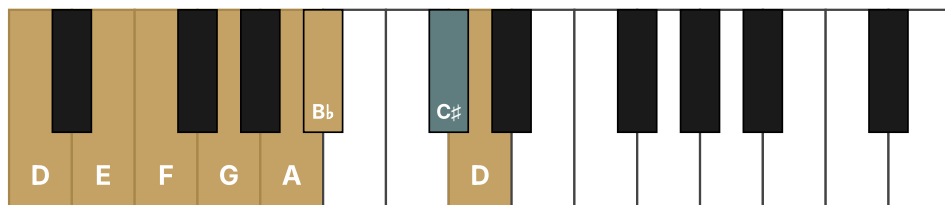
Relative major: F major

Natural minor



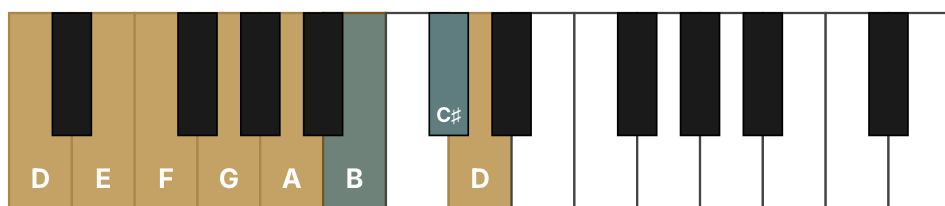
NOTES	D	E	F	G	A	B \flat	C	D
RH	1	2	3	1	2	3	4	5
LH	5	4	3	2	1	3	2	1

Harmonic minor · raised 7th



NOTES	D	E	F	G	A	B \flat	C \sharp	D
RH	1	2	3	1	2	3	4	5
LH	5	4	3	2	1	3	2	1

Melodic minor · raised 6th & 7th ascending



Ascending (raised 6 & 7)

NOTES	D	E	F	G	A	B	C \sharp	D
RH	1	2	3	1	2	3	4	5
LH	5	4	3	2	1	3	2	1

Descending (= natural minor)

NOTES	D	C	B \flat	A	G	F	E	D
RH	5	4	3	2	1	3	2	1
LH	1	2	3	1	2	3	4	5

Solemn and ceremonial: the key of the Mozart Requiem and Bach's Chaconne. The harmonic form's raised C# is the sound of resignation tipping toward grandeur.

Reference tables

Five tables consolidating every scale in the guide for quick lookup.

Master table: the twelve major scales

KEY	KEY SIGNATURE	NOTES (ASCENDING)	RELATIVE MINOR
C major	No sharps or flats	C · D · E · F · G · A · B · C	A minor
G major	1 sharp · F#	G · A · B · C · D · E · F# · G	E minor
D major	2 sharps · F#, C#	D · E · F# · G · A · B · C# · D	B minor
A major	3 sharps · F#, C#, G#	A · B · C# · D · E · F# · G# · A	F# minor
E major	4 sharps · F#, C#, G#, D#	E · F# · G# · A · B · C# · D# · E	C# minor
B major	5 sharps · F#, C#, G#, D#, A#	B · C# · D# · E · F# · G# · A# · B	G# minor
F# major / Gb major	6 sharps · F#, C#, G#, D#, A#, E# or 6 flats · Bb, Eb, Ab, Db, Gb, Cb	F# · G# · A# · B · C# · D# · E# · F#	D# minor / Eb minor
Db major	5 flats · Bb, Eb, Ab, Db, Gb	Db · Eb · F · Gb · Ab · Bb · C · Db	Bb minor
Ab major	4 flats · Bb, Eb, Ab, Db	Ab · Bb · C · Db · Eb · F · G · Ab	F minor
Eb major	3 flats · Bb, Eb, Ab	Eb · F · G · Ab · Bb · C · D · Eb	C minor
Bb major	2 flats · Bb, Eb	Bb · C · D · Eb · F · G · A · Bb	G minor
F major	1 flat · Bb	F · G · A · Bb · C · D · E · F	D minor

Master table: the twelve natural minor scales

KEY	KEY SIGNATURE	NOTES (ASCENDING)	RELATIVE MAJOR
A minor	No sharps or flats	A · B · C · D · E · F · G · A	C major
E minor	1 sharp · F#	E · F# · G · A · B · C · D · E	G major
B minor	2 sharps · F#, C#	B · C# · D · E · F# · G · A · B	D major
F# minor	3 sharps · F#, C#, G#	F# · G# · A · B · C# · D · E · F#	A major
C# minor	4 sharps · F#, C#, G#, D#	C# · D# · E · F# · G# · A · B · C#	E major
G# minor / Ab minor	5 sharps · F#, C#, G#, D#, A# or 7 flats	G# · A# · B · C# · D# · E · F# · G#	B major / Cb major
Eb minor / D# minor	6 flats · Bb, Eb, Ab, Db, Gb, Cb or 6 sharps	Eb · F · Gb · Ab · Bb · Cb · Db · Eb	Gb major / F# major
Bb minor	5 flats · Bb, Eb, Ab, Db, Gb	Bb · C · Db · Eb · F · Gb · Ab · Bb	Db major
F minor	4 flats · Bb, Eb, Ab, Db	F · G · Ab · Bb · C · Db · Eb · F	Ab major
C minor	3 flats · Bb, Eb, Ab	C · D · Eb · F · G · Ab · Bb · C	Eb major
G minor	2 flats · Bb, Eb	G · A · Bb · C · D · Eb · F · G	Bb major
D minor	1 flat · Bb	D · E · F · G · A · Bb · C · D	F major

Master table: the twelve harmonic minor scales

KEY	KEY SIGNATURE	NOTES (ASCENDING), RAISED 7TH IN TEAL
A minor	No sharps or flats	A · B · C · D · E · F · G# · A
E minor	1 sharp · F#	E · F# · G · A · B · C · D# · E
B minor	2 sharps · F#, C#	B · C# · D · E · F# · G · A# · B
F# minor	3 sharps · F#, C#, G#	F# · G# · A · B · C# · D · E# · F#
C# minor	4 sharps · F#, C#, G#, D#	C# · D# · E · F# · G# · A · B# · C#
G# minor / Ab minor	5 sharps · F#, C#, G#, D#, A# or 7 flats	G# · A# · B · C# · D# · E · F* · G#
Eb minor / D# minor	6 flats · Bb, Eb, Ab, Db, Gb, Cb or 6 sharps	Eb · F · Gb · Ab · Bb · Cb · D · Eb
Bb minor	5 flats · Bb, Eb, Ab, Db, Gb	Bb · C · Db · Eb · F · Gb · A · Bb
F minor	4 flats · Bb, Eb, Ab, Db	F · G · Ab · Bb · C · Db · E · F
C minor	3 flats · Bb, Eb, Ab	C · D · Eb · F · G · Ab · B · C
G minor	2 flats · Bb, Eb	G · A · Bb · C · D · Eb · F# · G
D minor	1 flat · Bb	D · E · F · G · A · Bb · C# · D

Master table: the twelve melodic minor scales

KEY	ASCENDING (RAISED 6TH & 7TH)	DESCENDING (= NATURAL MINOR)
A minor	A · B · C · D · E · F# · G# · A	A · G · F · E · D · C · B · A
E minor	E · F# · G · A · B · C# · D# · E	E · D · C · B · A · G · F# · E
B minor	B · C# · D · E · F# · G# · A# · B	B · A · G · F# · E · D · C# · B
F# minor	F# · G# · A · B · C# · D# · E# · F#	F# · E · D · C# · B · A · G# · F#
C# minor	C# · D# · E · F# · G# · A# · B# · C#	C# · B · A · G# · F# · E · D# · C#
G# minor / Ab minor	G# · A# · B · C# · D# · E# · F* · G#	G# · F# · E · D# · C# · B · A# · G#
Eb minor / D# minor	Eb · F · Gb · Ab · Bb · C · D · Eb	Eb · Db · Cb · Bb · Ab · Gb · F · Eb
Bb minor	Bb · C · Db · Eb · F · G · A · Bb	Bb · Ab · Gb · F · Eb · Db · C · Bb
F minor	F · G · Ab · Bb · C · D · E · F	F · Eb · Db · C · Bb · Ab · G · F
C minor	C · D · Eb · F · G · A · B · C	C · Bb · Ab · G · F · Eb · D · C
G minor	G · A · Bb · C · D · E · F# · G	G · F · Eb · D · C · Bb · A · G
D minor	D · E · F · G · A · B · C# · D	D · C · Bb · A · G · F · E · D

Circle of fifths summary

MAJOR KEY	SHARPS / FLATS	ACCIDENTALS	RELATIVE MINOR
C major	No sharps or flats	,	A minor
G major	1 sharp	F#	E minor
D major	2 sharps	F#, C#	B minor
A major	3 sharps	F#, C#, G#	F# minor
E major	4 sharps	F#, C#, G#, D#	C# minor
B major	5 sharps	F#, C#, G#, D#, A#	G# minor
F# major / Gb major	6 sharps	F#, C#, G#, D#, A#, E# or 6 flats	D# minor / Eb minor
Db major	5 flats	Bb, Eb, Ab, Db, Gb	Bb minor
Ab major	4 flats	Bb, Eb, Ab, Db	F minor
Eb major	3 flats	Bb, Eb, Ab	C minor
Bb major	2 flats	Bb, Eb	G minor
F major	1 flat	Bb	D minor



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