

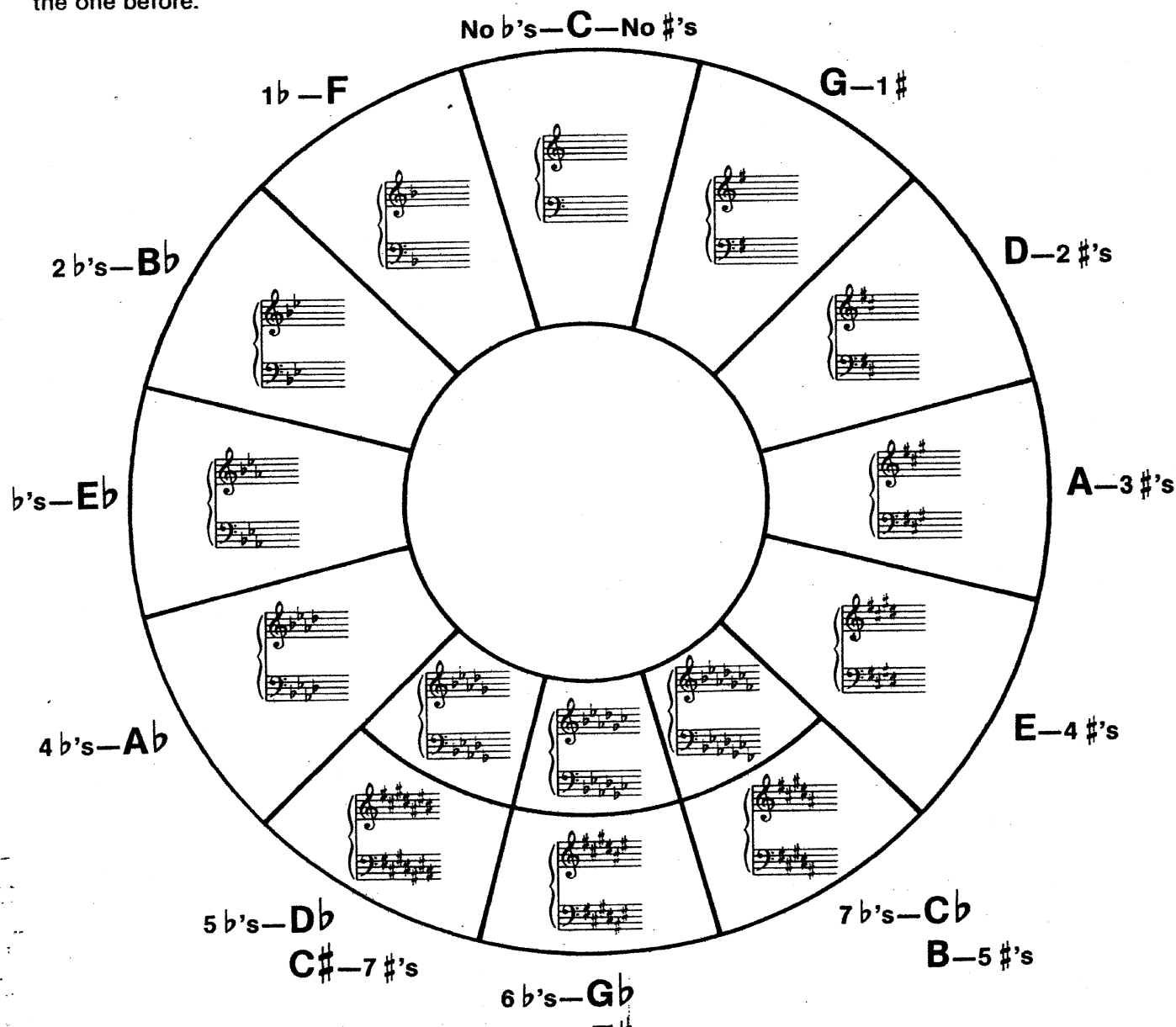
The Circle of 5ths—Major Keys

The CIRCLE OF FIFTHS is a useful tool for memorizing the order of sharp or flat keys, as well as the order in which the sharps or flats occur within the key signatures.

The circle is easy to memorize. Starting with F (the first sharp that occurs in any key signature containing sharps) and moving CLOCKWISE, the keys on the circle can be learned by saying "Fat Cats Go Down Alleys, Eating Bread." The keys COUNTERCLOCKWISE beginning with B (the first flat that occurs in any key signature containing flats) are easily learned by spelling "B E A D," then finishing with "G C F."

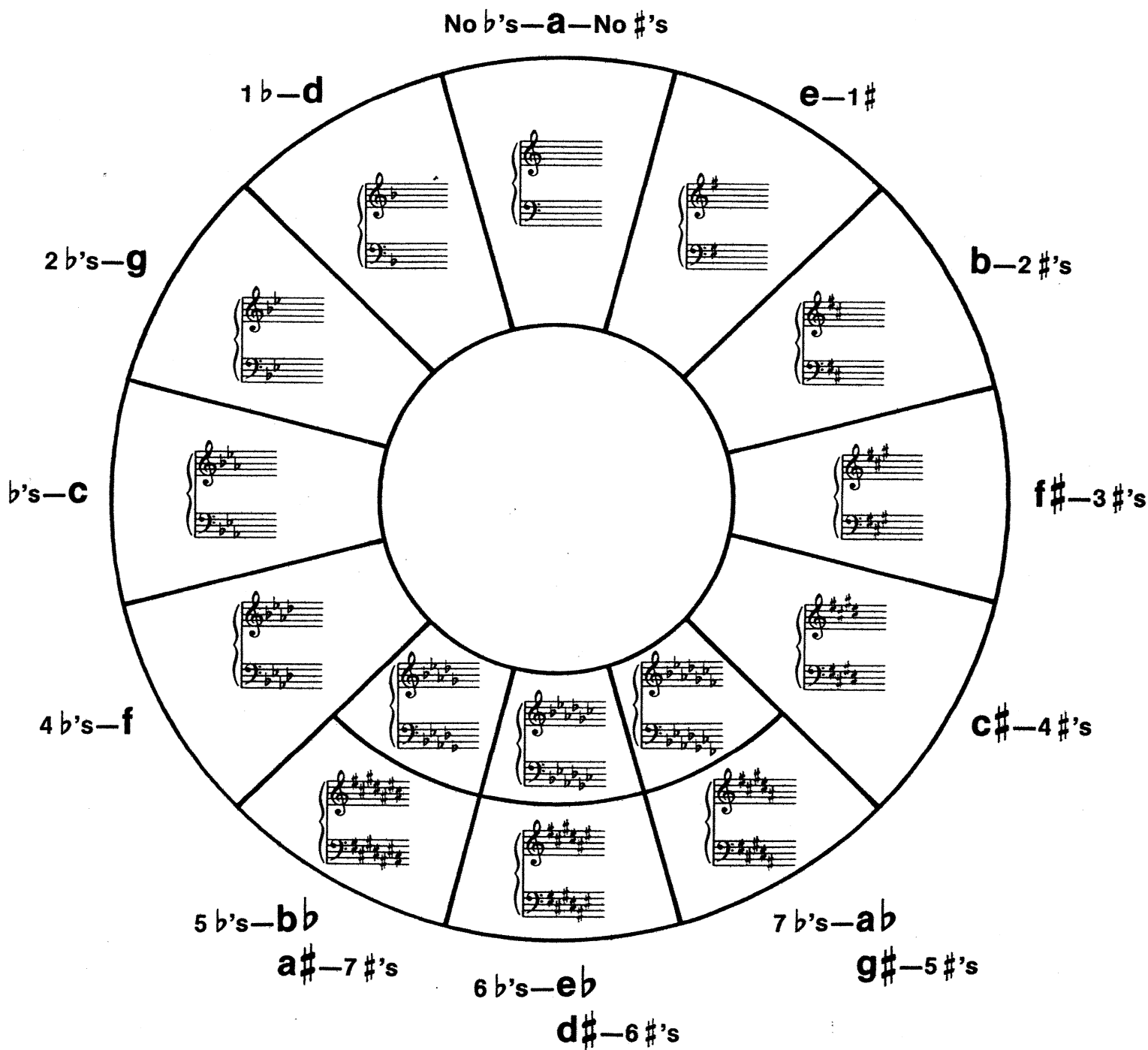
There are TWELVE different MAJOR keys, but three of them have 2 different names. Notice the bottom 3 keys of the circle. D \flat Major may also be called C \sharp Major. G \flat may be called F \sharp , and C \flat may be called B. (These keys also have 2 names on the keyboard.) Keys that have 2 names are called ENHARMONIC KEYS.

Beginning with the key of C MAJOR at the top of the circle, and moving CLOCKWISE, each new key has one more sharp than the one before. Moving COUNTERCLOCKWISE, each key has one more flat than the one before.



The Circle of 5ths—Minor Keys

There are also TWELVE different MINOR keys, 3 of which have 2 different names. The names of the keys around the circle are in the same order as those for the MAJOR keys, except we find "a" located at the top of the circle. (Small letters are used to indicate the names of the minor keys.) Each MINOR key is the relative of the MAJOR key found in the same position around the circle on the previous page.



C MAJOR (No ♯ s, no ♭ s)

RH (8va)
1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1

LH 5 4 3 2 1 3 2 1 1 2 3 1 2 3 4 5

C 5 3 1 F 5 3 1 C 5 3 1 G7 5 4 1 C 5 3 1

I IV I V7 I

G MAJOR (One sharp: F♯)

RH (8va)
1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1

LH 5 4 3 2 1 3 2 1 1 2 3 1 2 3 4 5

G 5 3 1 C 5 3 1 G 5 3 1 D7 5 4 1 G 5 3 1

I IV I V7 I

D MAJOR (Two sharps: F♯ & C♯)

RH (8va)
1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1

LH 5 4 3 2 1 3 2 1 1 2 3 1 2 3 4 5

D 5 3 1 G 5 3 1 D 5 3 1 A7 5 4 1 D 5 3 1

I IV I V7 I

A MAJOR (Three sharps: F♯, C♯ & G♯)

RH (8va)
1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1

LH 5 4 3 2 1 3 2 1 1 2 3 1 2 3 4 5

A 5 3 1 D 5 3 1 A 5 3 1 E7 5 4 1 A 5 3 1

I IV I V7 I

E MAJOR (Four sharps: F♯, C♯, G♯ & D♯)

RH (8va)
1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1

LH 5 4 3 2 1 3 2 1 1 2 3 1 2 3 4 5

E 4 2 1 A 5 3 1 E 4 2 1 B7 4 3 1 E 4 2 1

I IV I V7 I

B MAJOR (Five sharps: F♯, C♯, G♯, D♯ & A♯)

RH (8va)
1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1

LH 4 3 2 1 4 3 2 1 1 2 3 4 1 2 3 4

B 4 2 1 E 5 3 1 B 4 2 1 F♯7 4 3 1 B 4 2 1

I IV I V7 I

When playing popular sheet music, you may occasionally find chord symbols different from those you've already learned. If any chord symbol contains a 6, cross out the 6. Example: for C6, use simply C major. If a chord symbol has a number

(continued on next page)

Flat Keys

F MAJOR (One flat: Bb)

RH (8va)

LH

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

5 4 3 2 1 3 2 1 1 2 3 1 2 3 4 5

F 5 3 1 Bb 5 3 1 F 5 3 1 C7 5 4 1 F 5 3 1

I IV I V7 I

Bb MAJOR (Two flats: Bb & Eb)

RH (8va)

LH

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

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

Bb 4 2 1 Eb 5 3 1 Bb 4 2 1 F7 4 3 1 Bb 4 2 1

I IV I V7 I

Eb MAJOR (Three flats: Bb, Eb & Ab)

RH (8va)

LH

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

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

Eb 4 2 1 Ab 5 3 1 Eb 4 2 1 Bb7 4 3 1 Eb 4 2 1

I IV I V7 I

Ab MAJOR (Four flats: Bb, Eb, Ab & Db)

RH (8va)

LH

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

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

Ab 4 2 1 Db 5 3 1 Ab 4 2 1 Eb7 4 3 1 Ab 4 2 1

I IV I V7 I

Db MAJOR (Five flats: Bb, Eb, Ab, Db & Gb)

RH (8va)

LH

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

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

Db 4 2 1 Gb 5 3 1 Db 4 2 1 Ab7 4 3 1 Db 4 2 1

I IV I V7 I

Gb MAJOR (Six flats: Bb, Eb, Ab, Db, Gb, & Cb)

RH (8va)

LH

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

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

Gb 4 2 1 Cb 5 3 1 Gb 4 2 1 Db7 4 3 1 Gb 4 2 1

I IV I V7 I

greater than a 7, substitute a 7. Example: for C9, C11, or C13, use C7. For any diminished or augmented chord, use the augmented or diminished triad. This will

A Minor & Sharp Keys

A MINOR, Relative of C Major, (No \sharp 's, no \flat 's)

RH (8va)

LH

Am 5 3 1 Dm 5 3 1 Am 5 3 1 E7 5 4 1 Am 5 3 1

1 3 5 i 1 2 5 iv 1 3 5 i 1 2 5 V7 1 3 5 i

E MINOR, Relative of G Major, (One sharp: $F\sharp$)

RH (8va)

LH

Em 4 2 1 Am 5 3 1 Em 4 2 1 B7 4 3 1 Em 4 2 1

1 3 5 i 1 2 5 iv 1 3 5 i 1 2 5 V7 1 3 5 i

B MINOR, Relative of D Major, (Two sharps: $F\sharp$ & $C\sharp$)

RH (8va)

LH

Bm 4 2 1 Em 5 3 1 Bm 4 2 1 F#7 4 3 1 Bm 4 2 1

1 3 5 i 1 2 5 iv 1 3 5 i 1 2 5 V7 1 3 5 i

$F\sharp$ MINOR, Relative of A Major, (Three sharps: $F\sharp$, $C\sharp$ & $G\sharp$)

RH (8va)

LH

F#m 4 2 1 Bm 5 3 1 F#m 4 2 1 C#7 4 3 1 F#m 4 2 1

1 3 5 i 1 2 5 iv 1 3 5 i 1 2 5 V7 1 3 5 i

$C\sharp$ MINOR, Relative of E Major, (Four sharps: $F\sharp$, $C\sharp$, $G\sharp$ & $D\sharp$)

RH (8va)

LH

C#m 4 2 1 F#m 5 3 1 C#m 4 2 1 G#7 4 3 1 C#m 4 2 1

1 3 5 i 1 2 5 iv 1 3 5 i 1 2 5 V7 1 3 5 i

$G\sharp$ MINOR, Relative of B Major, (Five sharps: $F\sharp$, $C\sharp$, $G\sharp$, $D\sharp$ & $A\sharp$)

RH (8va)

LH

G#m 4 2 1 C#m 5 3 1 G#m 4 2 1 D#7 4 3 1 G#m 4 2 1

1 3 5 i 1 2 5 iv 1 3 5 i 1 2 5 V7 1 3 5 i

Flat Keys

D MINOR, Relative of F Major, (One flat: B \flat)

RH (8va) 1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1

LH 5 4 3 2 1 3 2 1 1 2 3 1 2 3 4 5

Dm 4 2 1 Gm 5 3 1 Dm 4 2 1 A7 4 3 1 Dm 5 3 1

i iv i V7 i

G MINOR, Relative of B \flat Major, (Two flats: B \flat & E \flat)

RH (8va) 1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1

LH 5 4 3 2 1 3 2 1 1 2 3 1 2 3 4 5

Gm 4 2 1 Cm 5 3 1 Gm 4 2 1 D7 4 3 1 Gm 4 2 1

i iv i V7 i

C MINOR, Relative of E \flat Major, (Three flats: B \flat , E \flat , & A \flat)

RH (8va) 1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1

LH 5 4 3 2 1 3 2 1 1 2 3 1 2 3 4 5

Cm 4 2 1 Fm 5 3 1 Cm 4 2 1 G7 4 3 1 Cm 4 2 1

i iv i V7 i

F MINOR, Relative of A \flat Major, (Four flats: B \flat , E \flat , A \flat & D \flat)

RH (8va) 1 2 3 4 1 2 3 4 4 3 2 1 4 3 2 1

LH 5 4 3 2 1 3 2 1 1 2 3 1 2 3 4 5

Fm 4 2 1 Bbm 5 3 1 Fm 4 2 1 C7 4 3 1 Fm 4 2 1

i iv i V7 i

B \flat MINOR, Relative of D \flat Major, (Five flats: B \flat , E \flat , A \flat , D \flat & G \flat)

RH (8va) 4 1 2 3 1 2 3 4 4 3 2 1 3 2 1 4

LH 2 1 3 2 1 4 3 2 2 3 4 1 2 3 1 2

Bbm 4 2 1 Ebm 5 3 1 Bbm 4 2 1 F7 4 3 1 Bbm 4 2 1

i iv i V7 i

E \flat MINOR, Relative of G \flat Major, (Six flats: B \flat , E \flat , A \flat , D \flat , G \flat & C \flat)

RH (8va) 3 1 2 3 4 1 2 3 3 2 1 4 3 2 1 3

LH 2 1 4 3 2 1 3 2 2 3 1 2 3 4 1 2

Ebm 4 2 1 Abm 5 3 1 Ebm 4 2 1 Bb7 4 3 1 Ebm 4 2 1

i iv i V7 i

Use these charts to form chords in any key!

Chord Chart

Major Scale Chart

ANY KEY			
MAJOR			
ROOT	3rd	5th	
MINOR			
ROOT	3rd lowered ½ step	5th	
DIMINISHED			
ROOT	3rd lowered ½ step	5th lowered ½ step	
AUGMENTED			
ROOT	3rd	5th raised ½ step	
DOMINANT 7th (3rd or 5th may be omitted)			
ROOT	3rd	5th	7th lowered ½ step

ROOT	2nd	3rd	4th	5th	6th	7th	8th
A \flat	B \flat	C	D \flat	E \flat	F	G	A
A	B	C \sharp	D	E	F \sharp	G \sharp	A
B \flat	C	D	E \flat	F	G	A	B
B	C \sharp	D \sharp	E	F \sharp	G \sharp	A \sharp	B
C \flat	D \flat	E \flat	F \flat	G \flat	A \flat	B \flat	C
C	D	E	F	G	A	B	C
C \sharp	D \sharp	E \sharp	F \sharp	G \sharp	A \sharp	B \sharp	C
D \flat	E \flat	F	G \flat	A \flat	B \flat	C	D
D	E	F \sharp	G	A	B	C \sharp	D
E \flat	F	G	A \flat	B \flat	C	D	E
E	F \sharp	G \sharp	A	B	C \sharp	D \sharp	E
F	G	A	B \flat	C	D	E	F
F \sharp	G \sharp	A \sharp	B	C \sharp	D \sharp	E \sharp	F
G \flat	A \flat	B \flat	C \flat	D \flat	E \flat	F	G
G	A	B	C	D	E	F \sharp	G

HOW TO USE THE CHARTS

All chords are formed by combining certain tones of the major scale according to definite rules. For example, any MAJOR CHORD is formed by combining the ROOT, 3rd & 5th tones of the MAJOR SCALE of the same name. The chord may, of course, be inverted by moving the root to the top: 3rd, 5th, ROOT and again by moving the 3rd to the top: 5th, ROOT, 3rd.

The construction of some chords involves lowering or raising one or more tones ½ step. For example to form the C DIMINISHED CHORD, look up DIMINISHED in the CHORD CHART on the left, above. Note that the diminished chord consists of a ROOT, a 3rd lowered ½ step, and a 5th lowered ½ step. Look up the C MAJOR SCALE in the chart on the right, above. Note that the ROOT is C, the 3rd is E, and the 5th is G. Since the 3rd and 5th must be lowered, make each of these FLAT (play the next key to the left black or white); thus the C DIMINISHED CHORD is C E \flat G \flat . The chord may be inverted, of course.

Dictionary of Musical Terms

Accelerando	gradually increasing in speed
Accent sign (>)	play with special emphasis
Adagio	slow
Allargando	becoming slower and broader
Allegro	quickly, happily, fast
Andante	moving along (walking speed)
A tempo	resume original speed
Cantabile	in singing style
Coda	an added ending
Coda sign (⦿)	indication to proceed to CODA
Common time (C)	same as 4/4 time
Contrary motion	hands moving in opposite directions
Crescendo (◀)	gradually louder
Da Capo al Fine	Repeat from the beginning to the word "Fine"
Decrescendo	gradually softer (same as "diminuendo")
Dal Segno al Fine	Repeat from the sign ♯ to the word "Fine"
Diminuendo (▶)	gradually softer
Dolce	sweetly
Double flat (bb)	lowers a flatted note ½ step, or a natural note one whole step
Double sharp (x)	raises a sharped note ½ step, or a natural note one whole step
Espressivo	expressively
Fermata (⌒)	hold the note or notes under the sign longer
Fine	the end
Forte (f)	loud
Fortissimo (ff)	very loud
Grazioso	gracefully
Interval	the distance from one note to the next
Largo	very slow
Legato	smoothly connected
Loco	as written (not 8va)
Maestoso	majestically
Mezzo Forte	moderately loud
Mezzo Piano	moderately soft
Moderato	a moderate speed
Molto	much, very
Morendo	dying away
Octave sign (8va)	play 8 scale tones (one octave) higher when the sign is above the note; 8 scale tones lower when the sign is below the notes.
Pianissimo (pp)	very soft
Piano (p)	soft
Piú mosso	faster
Poco	little, small
Poco a poco	little by little
Prestissimo	very fast
Presto	fast
Repeat sign (≡)	repeat from the beginning, or from ≡
Risoluto	resolutely
Ritardando	slowing
Scherzo	a musical joke
Segue	continue
Sforzando	forcing; suddenly loud on one note or chord
Simile	continue in the same manner
Staccato	short, detached notes
Tempo	rate of speed
Tenuto (—)	hold for full value; emphasize slightly
Tetrachord	4 tones having a pattern of whole step—whole step—half step