

# 88 & 5<sup>th</sup>

Print these pages back to back on cardstock, then laminate this side for use with a dry-erase pen.  
See *Practical Music Theory* for more info.

## Key Scales

Outer Ring: 12 Major Scales  
Inner Ring: 12 Relative Minor Scales

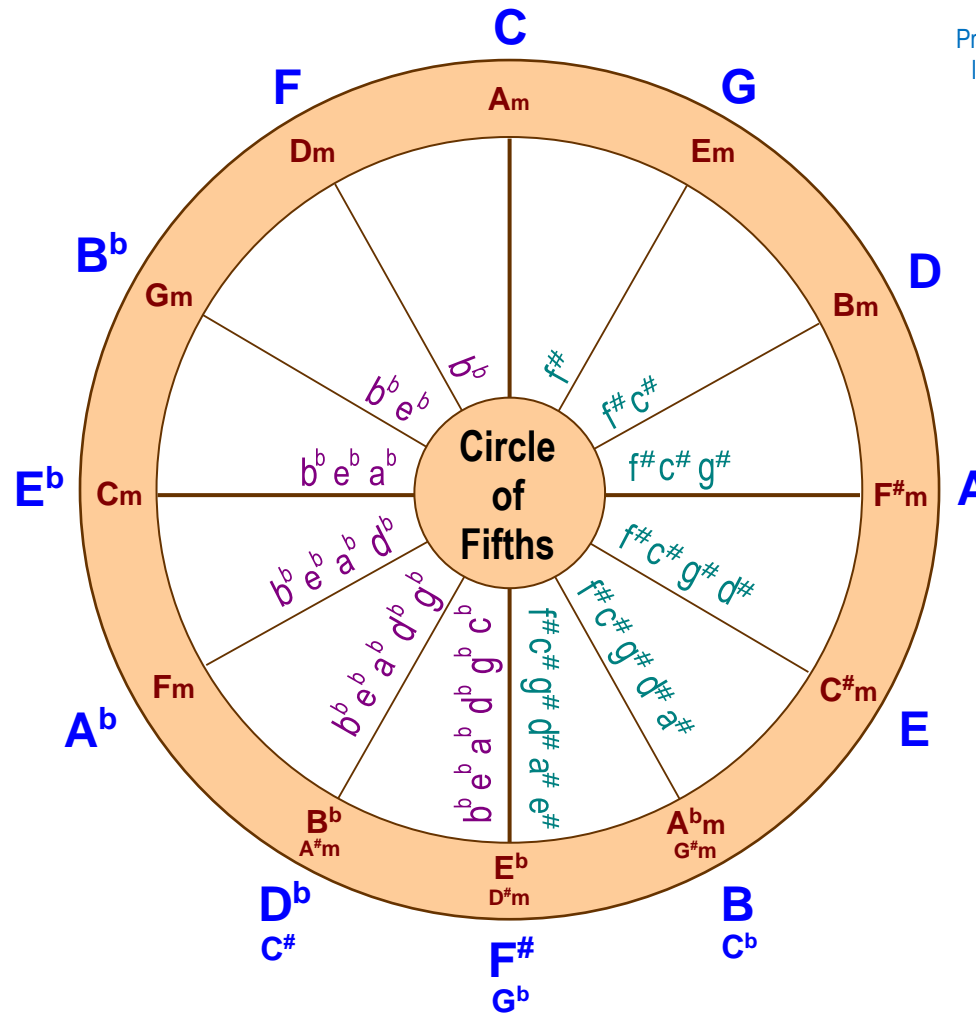
From any Major Root:  
Counterclockwise = 4<sup>th</sup> interval  
Clockwise = 5<sup>th</sup> interval  
In = 6<sup>th</sup> interval (without the "m")

## Key Signatures

Sharps/flats along circle spokes:  
f# c# g# d# a# e# (fancy good daye)  
b<sup>b</sup> e<sup>b</sup> a<sup>b</sup> d<sup>b</sup> g<sup>b</sup> c<sup>b</sup> (bead go cee)

To find Major Key:  
Sharps are keyed up: f# = G; c# = D  
Flats are laid back: b<sup>b</sup> e<sup>b</sup> = Bb; b<sup>b</sup> e<sup>b</sup> a<sup>b</sup> = Eb  
- Except First Flat (b<sup>b</sup>) = E

If song ends on Major chord: Major Key  
If song ends on minor chord: Minor Key

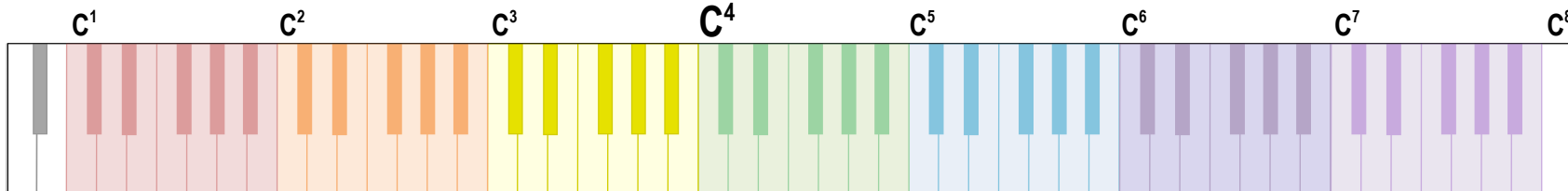


## Chords

Outer Ring: 12 Major I Chords  
Inner Ring: 12 minor vi Chords  
Descend by Fifths counterclockwise from bottom: F#BEADGCFB<sup>b</sup>E<sup>b</sup>A<sup>b</sup>D<sup>b</sup>  
From Sharp bead, go cee flat (bead)<sup>b</sup>  
From any Major I chord:  
Counterclockwise = IV chord  
Clockwise = V chord  
In = minor vi chord

## Using the Circle

Refer to accompanying page for:  
\* Umbrella I IV V vi Chords  
\* House I II III IV V VI VII Chords  
\* T for Tension: V7 to I  
\* Trace to Transpose



**BUILDING SCALES, INTERVALS, CHORDS**  
Mark the desired (R)oot on the 88-key keyboard diagram above, then follow the KeyCount and mark the remaining keys to build the desired musical structure.

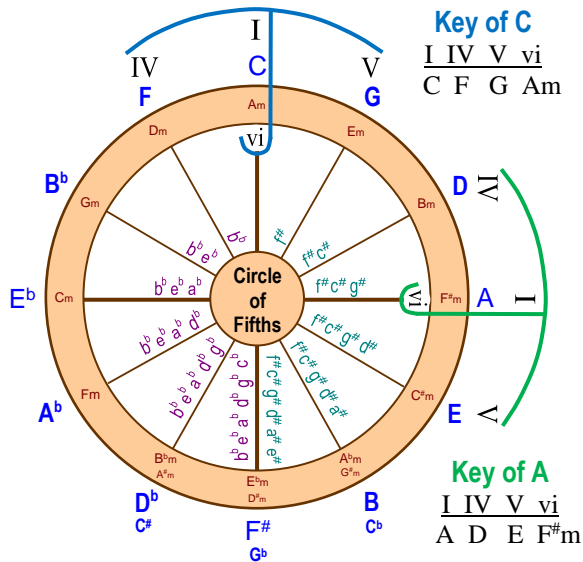
POSITION:	1 <sup>ST</sup>	2 <sup>ND</sup>	3 <sup>RD</sup>	4 <sup>TH</sup>	5 <sup>TH</sup>	6 <sup>TH</sup>	7 <sup>TH</sup>	8 <sup>TH</sup>
Major Scales:	(R)	2	2	1 -	2	2	2	1
Intervals:	(R)	2	4	5 -	7	9	11	12
Major Triads:	(R)		4		7			

# Using the Circle

Use the Circle of Fifths to help compose songs, develop chord progressions, and transpose.

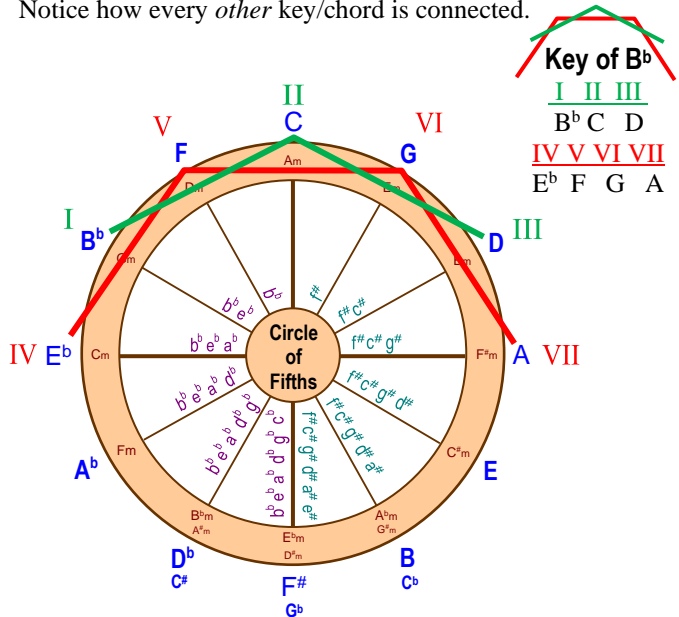
## Umbrella I-IV-V-vi

These 4 chords are the basis of many songs. Start with the desired Tonic I chord, go counterclockwise for IV, clockwise for V, and in for vi to form an umbrella shape.



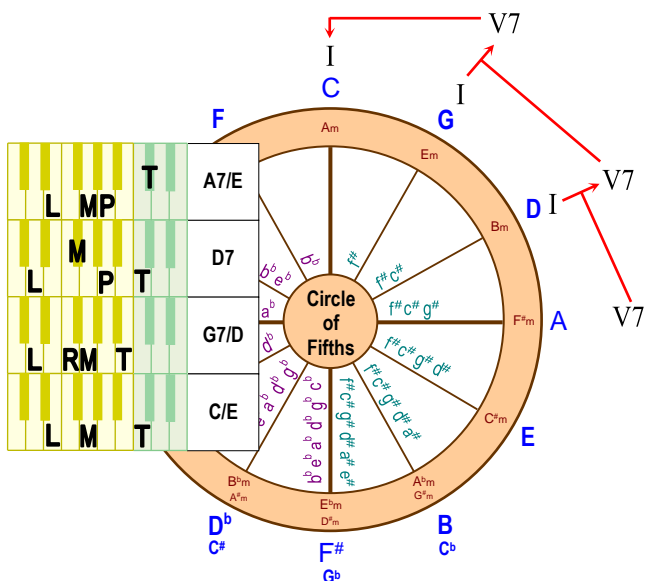
## House I-II-III-IV-V-VI-VII

To find the keys/chords for a Major Scale, start with the desired Tonic I & draw a **I-II-III** roof perched on top of a **IV-V-VI-VII** house. Notice how every *other* key/chord is connected.



## T for Tension

To prolong V7 tension, travel counterclockwise to the I chord but follow the red "T" to play the I as another V7 chord and so on, finally resolving to a I chord.



## Trace to Transpose

Trace the song's original key or chord pattern. Move to the transposed key or chord and trace a matching pattern.

