

***Lesson 14 -
Circle of Fifths - Minor Keys***

**Music Theory
Course**

**Getting It Down Cold
Fundamental to Intermediate**



**Rhythm; Master Staff; Intervals
Key Signatures; Scales; Fingerings
Chords and Progressions**

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Getting It Down Cold Music Theory Course

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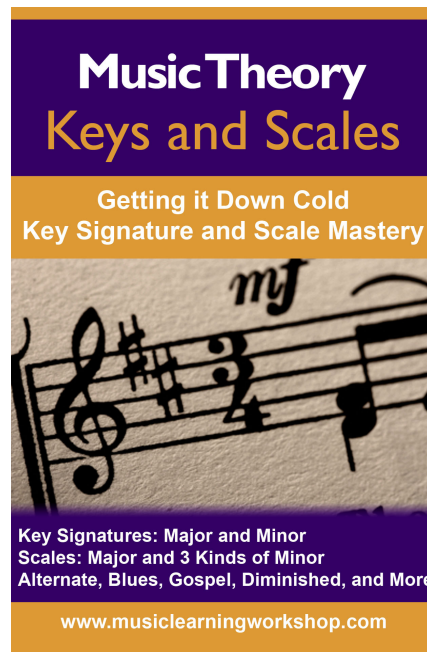
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Getting It Down Cold Music Theory Course Lesson 14

Lesson 14 Key and Scales Workshop



Preview Lesson 14 - Key signatures Circle of Fifths Minor Keys

We've come to the final lesson in key signatures. Minor Keys are simply a variation of major keys with specific methods on how they are created and used.

In this lesson you will learn the relationships of the three minor keys and complete the circle of fifths template. Later on we will discover the minor scales associated with the minor keys as we continue to explore the scales.

I have purposely kept this lesson short to give you a bit of a break before we jump back into more chords and scales. It can also give you a chance to catch up on anything that you might have fallen behind on.

Lesson	Subject	Workshop	Description
14	Circle of minor keys Working your knowledge	Keys - Scales	Minor keys are a great staple of music composition. They are best known for sad and melancholy feelings. This lesson will finish up the of Key signature workshop.



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Part 1

Key Signatures - Circle of Fifths - Minor Keys

You've done a lot with key signatures, now it's time to finish off the circle of fifths with minor keys.

Part 2

Rhythm Variations

Rhythm 26 is a quadruple pattern of 16th partial beats in 4/4 time signature. It is going to challenge your ability to work the parts of a beat. This specific rhythm practice prepares you for playing more complex music. Don't be afraid to work this one over and over.

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Lesson 14 - Part 1 - Circle of Fifths - Minor Keys

Learning the Minor Keys Using the Circle of Fifths

The Circle of Fifths developed the major key signatures. It can also be used to develop a circle of fifths for minor keys. It is a continuation for the music student to remember minor key signatures. It is a nice visual aid that shows the math we have been talking about.

This section will walk through several steps in order for you to apply the math and create your own circle of fifths for minors.

(You may say "in the key of B minor" to indicate the key signature for B minor.)

Lesson Goal

The goal at this time is to simply identify the key name and how it is associated with major keys. The relationship of the number of sharps and flats is covered, but depending on the type of minor, there are 3 types, the sharps and flats change.

Based on the discussions in the previous sections on major keys you are now going to apply similar definitions, patterns, and methods to learn the minor keys easily. This lesson will approach the process from different angles so that we can see how the keys are built and how they relate to each other.

Three Types of Minors

At this stage it is only important to know that there are 3 types of minors and not worry for now about how each one is different.

Minor keys and their scales are covered later in much greater detail when we look at scales. It is only important to know they all have the same name but are treated a little differently with use. Here are the minor key characteristics:

- **Natural Minor** - (Sometimes referred to as relative minor.) It is the minor that will have exactly the same sharps or flats notes as its related major scale. The minor scale will have a flat 3rd, 6th, and 7th.
(We'll use this to minor to develop the circle of fifths.)
- **Harmonic Minor** - most commonly used in classical music. The 3rd and 6th intervals are flat as compared to the major scale. You end up with very different notes to play as compared to the major scale.
- **Melodic Minor** - used in jazz quite frequently. The melodic minor has the 3rd interval flat when compared to the major.

There are other rules applied to minors, but it is too soon to get into them. For this lesson, we will stick with just the names and work with only the natural minor.

Build the Circle of Fifths for Minors

First Rule of minors

The related minor to the major key is a minor 3rd down from the Major key.

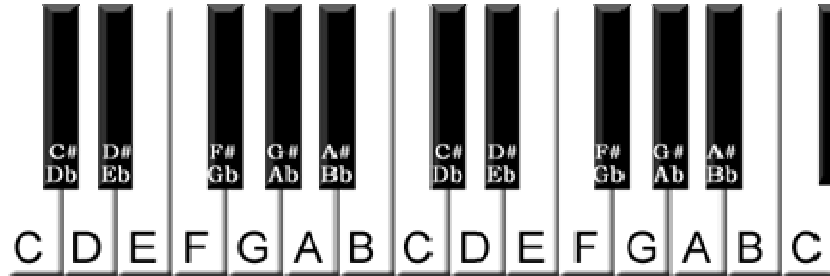
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Lets see how that works on the next to graphics for our circle of fifths.

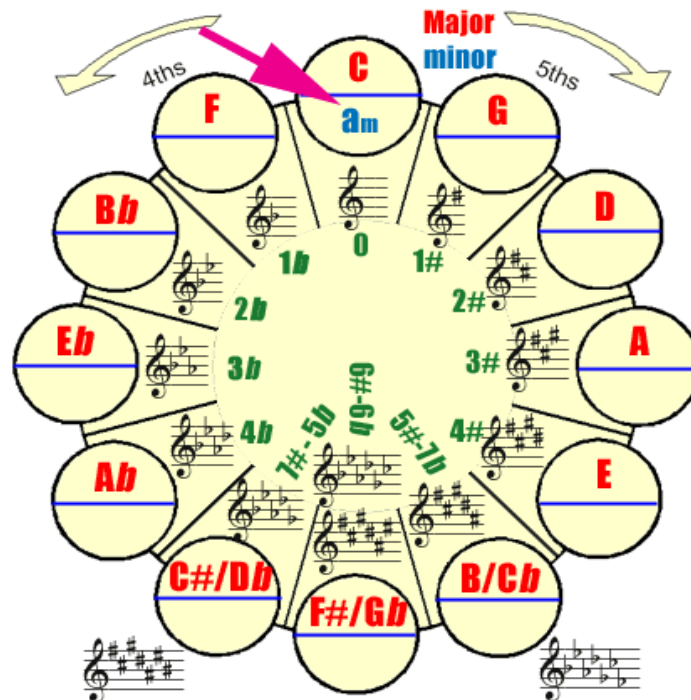
Adding the First Minor Key

Add a minor key for the key of C



Count down the notes on the keyboard from C by 3 half steps to A. This is the minor key associated with C - A minor

Write 'am' in the bottom half of the top circle, right below C. As shown here:



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Add Minor Keys Related To Sharp Key Signatures

Next, look at the keyboard again. Count a fifth up from 'A minor' to E and put an 'em' in the next circle going clockwise - the one on the right.

See how this is a minor 3rd down for G major?

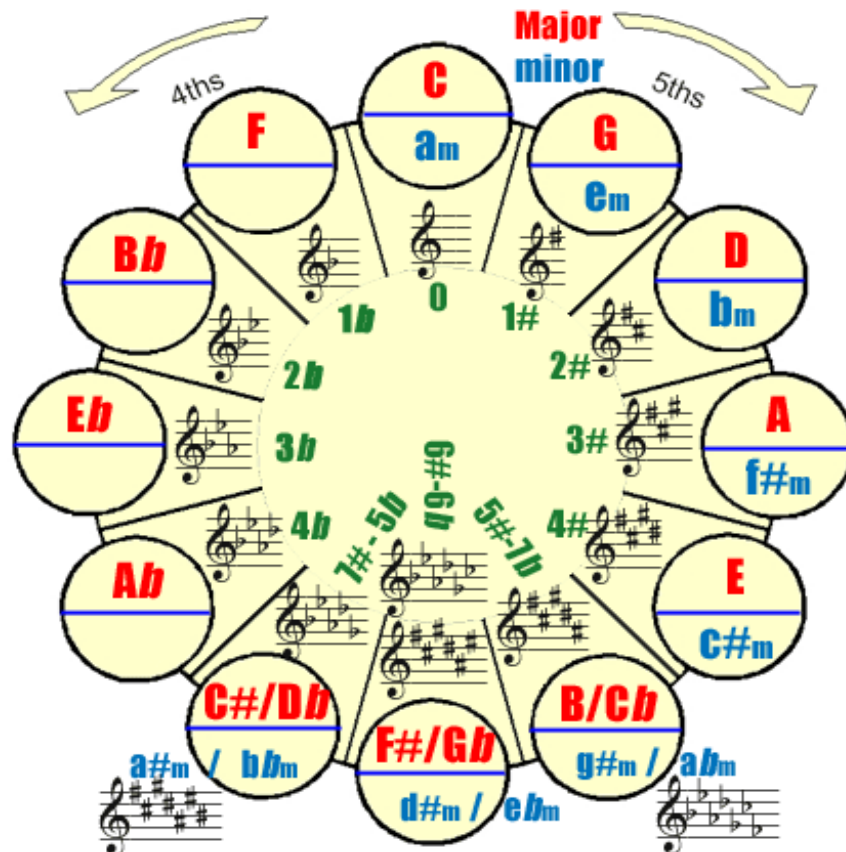
For all the sharp keys - continue from to add the minor keys, a minor 3rd down (3 half steps down) to the next major key check it as a fifth up from the last minor key.

So, did you get them correct?

The sequence is am, em, bm, f#m, c#m, g#m, d#m, and a#m

Your circle should look like the picture below, except for the minor keys with flat names. Don't worry about them yet, they will be covered when we talk about flat keys.

Review the circle and look at how we have increased everything by a fifth. Double check by making sure you see the minor 3rd below the major key signature.



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Add Minor Keys Related To Flat Key Signatures

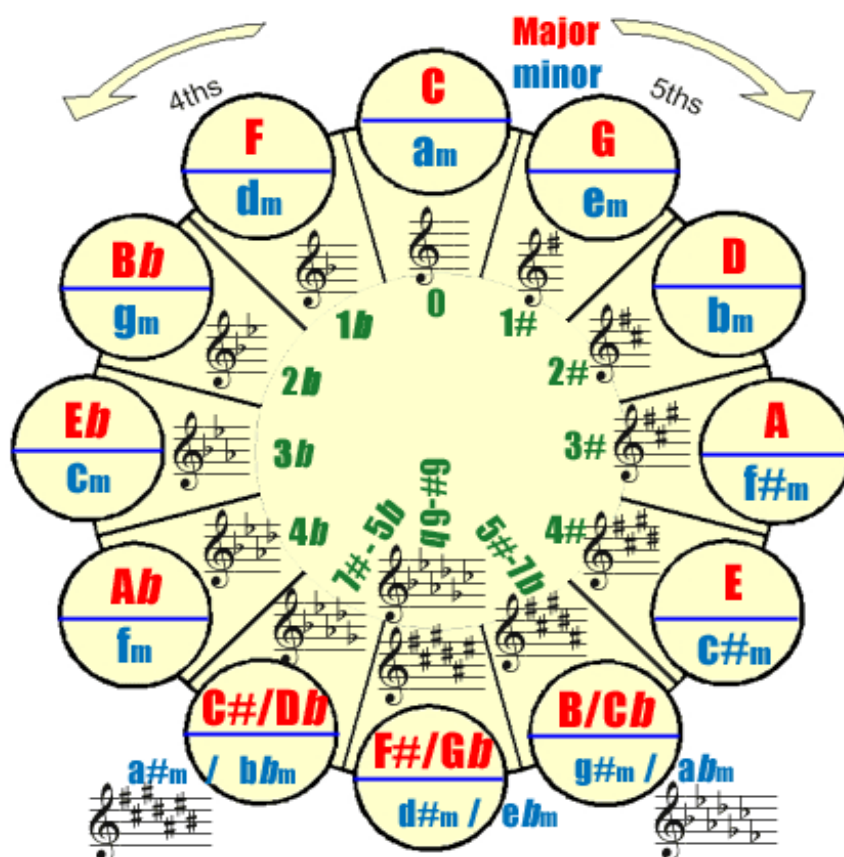
Now add the flats using the same principle of a minor 3rd down from the major key (3 half steps down).

Check it as a 4th interval down from the last minor key.

How did you do?

The sequence is am, dm, gm, cm, fm, bbm, gbm, ebm and abm.

Here's a complete circle of fifths for Major and Minor Key Signatures:



Congratulations! You have successfully developed all the key signature names!

That was a lot of effort! Now you are probably asking, "How will I remember all of these key signatures?" You may be surprised to find that just by going through this work set to this point, you gain and retain far more working knowledge than most people get in two or three years of traditional study!

Next: Working and Owning it.



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Working Your Key Signature Knowledge

The next step in learning and owning your key signatures is to build your own Flash Cards to be able to drill on the knowledge you have gained.

Don't take this part lightly. Do it as soon as you can after completing the lessons above.

It is important that you reinforce the learning experience with additional attention to what is fresh in your mind. That way, you will retain far more information for longer periods.

Building Your Flash Cards

On the following pages we have set up a series of pages that can be printed back to back.

These pages have the staff sharps and flats on one side and then the key signature information on the back side.

Print out the pages on your printer using the instructions for your printer on how to get them printed on each side. (If you don't know how to do this, you can experiment until it works or print two pages and use a glue stick to put them together.)

Cut up the pages into squares at the dotted lines.

How to Use the Flash Cards - Own the Key Signatures

Organize your flash cards into sharps and flats and work with one set at a time.

1. Look at the staff with the sharps or flats.
2. Your goal will be to state:
 - a. the Major Key Signature
 - b. the related Natural Minor Key Signature
 - c. the information about how to remember it
3. Start with trying to say everything you can remember
4. Turn the card over and read all the information on the back and return to the front.
5. Repeat this process for all the key signatures.

Step 2: State only the key signature in rapid flash card fashion. Do it for just the major keys then just the minor keys.

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Flash Cards



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Flash Cards

<p>The Key of C</p> <p>It has no sharps or flats</p> <p>The related minor is A minor</p>	<p>The Key of G</p> <p>The Related Minor Key is Em</p> <p>F# is the first sharp key a M7</p>
<p>The Key of D</p> <p>Has 2 sharps</p> <p>It can be drawing with two lines</p> <p>The Related Minor Key is Bm</p> <p>The sharps are F# and C# is the M7 added</p>	<p>The Key of A</p> <p>Has 3 sharps</p> <p>It can be drawn with three lines</p> <p>The Related Minor Key is F#m</p> <p>The Sharps are F#, C# and G# is the M7 added</p>
<p>The Key of E</p> <p>Has 4 sharps</p> <p>It can be drawn with four lines</p> <p>The Related Minor Key is C#m</p> <p>The Sharps are F#, C#, G#, and D# is the M7 added</p>	<p>The Key of B</p> <p>Has 5 sharps</p> <p>All the black keys</p> <p>It can be drawn with five lines</p> <p>The Related Minor Key is G#m</p> <p>The Sharps are F#, C#, G#, D#, and A# is the M7 added</p>
<p>The Key of F#</p> <p>Has 6 sharps</p> <p>It can be drawn with six lines</p> <p>The Related Minor Key is D#m</p> <p>The Sharps are F#, C#, G#, D#, A# and E# is the M7 added</p>	<p>The Key of C#</p> <p>Has 7 sharps</p> <p>It can be drawn with 7 lines</p> <p>The Related Minor Key is A#m</p> <p>The Sharps are F#, C#, G#, D#, A#, E# and B# is the M7 added</p>

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Flash Cards



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Flash Cards

<p>The Key of C</p> <p>It has no sharps or flats</p> <p>The related minor is A minor</p>	<p>The Key of F</p> <p>Has 1 flat</p> <p>The Related Minor Key is Dm</p> <p>Bb is the first flat key a P4 from the root</p>
<p>The Key of Bb</p> <p>Has 2 flats</p> <p>two b's make up B flat</p> <p>The Related Minor Key is Gm</p> <p>The flats are Bb and Eb is the P4 added</p>	<p>The Key of Eb</p> <p>Has 3 flats</p> <p>E is a backwards for 3 flats</p> <p>The Related Minor Key is Cm</p> <p>The Flats are Bb, Eb and Ab is the P4 added</p>
<p>The Key of Ab</p> <p>Has 4 flats</p> <p>4 lines to draw an A flat - 3 for the A and one continuous for the flat (b)</p> <p>The Related Minor Key is Fbm</p> <p>The Flats are Bb, Eb, Ab, and Db is the P4 added</p>	<p>The Key of Db</p> <p>Has 5 flats - All the black keys</p> <p>At the end of F-BEAD you have 5 letters and flats</p> <p>The Related Minor Key is Bbm</p> <p>The Flats are Bb, Eb, Ab, Db, and Gb is the P4 added</p>
<p>The Key of Gb</p> <p>Has 6 flats</p> <p>Six golden rings makes 6 flats</p> <p>The Related Minor Key is Ebm</p> <p>The Flats are Bb, Eb, Ab, Db, Gb and Cb is the P4 added</p>	<p>The Key of Cb</p> <p>Has 7 flats</p> <p>7 sharps for a C# and 7 flats for a Cb</p> <p>The Related Minor Key is Abm</p> <p>The Flats are Bb, Eb, Ab, Db, Gb, Cb and Fb is the P4 added</p>

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Assignment L14 Part 1:

Finish off your circle of fifth with the minor keys,

Build your flash cards and practice them for the next two weeks.

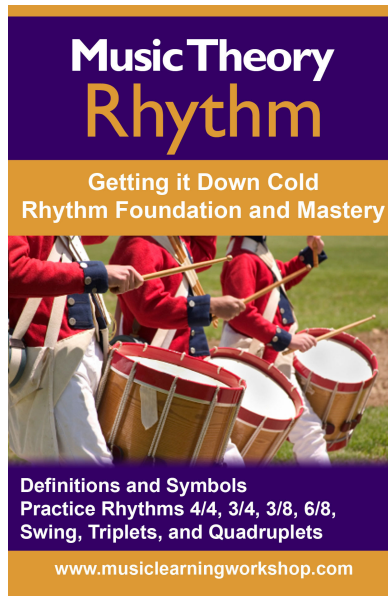
Catch up on anything that has been lagging.

Work on rhythm, always work on rhythm, 5 minutes a day that's all you have to do, but do it!

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Lesson 14 - Part 2

One new Rhythm 26



Assignment L14 Part 2:

The following pages are your next step into more rhythm practice.

In this lesson you will examine one new rhythm.

Your assignment as a minimum is to complete the step one and two of this rhythm and complete several squares in step 3.

Print out these pages and add them to your workbook for rhythm practice sets.

You will continue to practice on each set you have added every day for a few minutes in step 3 or 4.

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26. 16ths Variation 1



Step One - Learn It:

Moving to this pattern is just an extension of the last one, but puts you in the typical 4/4 time signature. This work set extends what you already know and makes you think of the basic structure more completely. Count out loud and clap the beat as shown. Do it slowly until you feel comfortable with it. Repeat it at least 4 times.

Cross off your progress here:

1 2 3 4

4 4	:										:
Count:		1e+a	2e+a	3e+a	4e+a		1e+a	2e+a	3e+a	4e+a	
Clap:		xx·x	x··x	xx·x	x··x		xx·x	x··x	xx·x	x··x	

Step Two: New Approaches:

Now you need to tap your hand on your legs, the table, or another object. Still count out loud; this is important in our auditory learning sense. Do each one 7 times. If you have difficulty, repeat the rhythm series another 7 times. Come back at a later time to clear your head.

We start with the right hand (R) and left hand each taking one beat. Use a metronome speed of 40. Tap four notes per beat. Also include accenting early, as you have got the hang of that already.

4 4	:										:
Add Foot:		x	x	x	x		x	x	x	x	

Using the right hand first.

Accent:	>	>	>	>	>	>	>	>	>
Count:	1e+a	2e+a	3e+a	4e+a	1e+a	2e+a	3e+a	4e+a	
Tap:	RR·R	L··L	RR·R	L··L	RR·R	L··L	RR·R	L··L	


Progress: 1 2 3 4 5 6 7

Accent:		>	>	>	>		>	>	>	>
Add Foot:	x	x	x	x	x	x	x	x	x	
Count:	1e+a	2e+a	3e+a	4e+a	1e+a	2e+a	3e+a	4e+a		
Tap:	RR·R	L··L	RR·R	L··L	RR·R	L··L	RR·R	L··L		
Progress:	1	2	3	4	5	6	7			

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4. - 16ths Variation 1 -cont

4/4 ||:     |     :||

Foot: x x x x x x x x

Using the left hand first.

Accent: > > > > > > > >
 Count: 1e+a 2e+a 3e+a 4e+a 1e+a 2e+a 3e+a 4e+a
 Tap: **LL**·L **R**··**R** **LL**·L **R**··**R** **LL**·L **R**··**R** **LL**·L **R**··**R**

Progress: **1** **2** **3** **4** **5** **6** **7**

Accent: > > > > > > > >
 Count: 1e+a 2e+a 3e+a 4e+a 1e+a 2e+a 3e+a 4e+a
 Tap: **LL**·**L** **R**··**R** **LL**·**L** **R**··**R** **LL**·**L** **R**··**R** **LL**·**L** **R**··**R**

Progress: **1** **2** **3** **4** **5** **6** **7**

Alternate the hands (R L R L).

Accent: > > > > > > > >
 Count: 1e+a 2e+a 3e+a 4e+a 1e+a 2e+a 3e+a 4e+a
 Tap: **RL**·L **R**··L **RL**·L **R**··L **RL**·L **R**··L **RL** L **R**··L

Progress: **1** **2** **3** **4** **5** **6** **7**

Accent: > > > > > > > >
 Count: 1e+a 2e+a 3e+a 4e+a 1e+a 2e+a 3e+a 4e+a
 Tap: **RL** **L** **R**··**L** **RL** **L** **R**··**L** **RL** **L** **R**··**L** **RL** **L** **R**··**L**

Progress: **1** **2** **3** **4** **5** **6** **7**

Alternate the hands (L R L R).

Accent: > > > > > > > >
 Count: 1e+a 2e+a 3e+a 4e+a 1e+a 2e+a 3e+a 4e+a
 Tap: **LR**·R **L**··R **LR**·R **L**··R **LR**·R **L**··R **LR**·R **L**··R

Progress: **1** **2** **3** **4** **5** **6** **7**

Accent: > > > > > > > >
 Count: 1e+a 2e+a 3e+a 4e+a 1e+a 2e+a 3e+a 4e+a
 Tap: **LR**·**R** **L**··**R** **LR**·**R** **L**··**R** **LR**·**R** **L**··**R** **LR**·**R** **L**··**R**

Progress: **1** **2** **3** **4** **5** **6** **7**

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4. - 16ths Variation 1 -cont

4/4 ||:   |   ||:     ||:

Foot: x x x x x x x x

Double up (R R L L).

Accent: > > > > > > > >

Count: 1e+a 2e+a 3e+a 4e+a 1e+a 2e+a 3e+a 4e+a

Tap: **RR·L** **R··L** **RR·L** **R··L** **RR·L** **R··L** **RR·L** **R··L**

Progress: 1 2 3 4 5 6 7

Accent: > > > > > > > >

Count: 1e+a 2e+a 3e+a 4e+a 1e+a 2e+a 3e+a 4e+a

Tap: **RR·L** **R··L** **RR·L** **R··L** **RR·L** **R··L** **RR·L** **R··L**

Progress: 1 2 3 4 5 6 7

Double up (L L R R).

Accent: > > > > > > >

Count: 1e+a 2e+a 3e+a 4e+a 1e+a 2e+a 3e+a 4e+a

Tap: **LL·R** **L··R** **LL·R** **L··R** **LL·R** **L··R** **LL·R** **L··R**

Progress: 1 2 3 4 5 6 7

Accent: > > > > > > > >

Count: 1e+a 2e+a 3e+a 4e+a 1e+a 2e+a 3e+a 4e+a

Tap: **LL·R** **L··R** **LL·R** **L··R** **LL·R** **L··R** **LL·R** **L··R**

Progress: 1 2 3 4 5 6 7

That was an incredible feat! Not easy - but just think how far you've come now.

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4. - 16ths Variation 1 -cont

Step Three: Work it

4/4
 Foot: x x x x x x x x

> = accent

	Duration (minutes) / Metronome speed					
	1/2	1	2	3	4	>5
Tap Hand Combination	=40	=42	=44	=46	=48	=50
R R R R	> 1	> 1, 3	> 2, 4	> 1+,3+	> 2a, 4a	> 1, 3
L L L L	> 1	> 1, 3	> 2, 4	> 1+,3+	> 2a, 4a	> 1, 3
R R L L	> 1	> 1, 3	> 2, 4	> 1+,3+	> 2a, 4a	> 1, 3
L L R R	> 1	> 1, 3	> 2, 4	> 1+,3+	> 2a, 4a	> 1, 3
R L R L	> 1	> 1, 3	> 2, 4	> 1+,3+	> 2a, 4a	> 1, 3
L R L R	> 1	> 1, 3	> 2, 4	> 1+,3+	> 2a, 4a	> 1, 3
R L L L	> 1	> 1, 3	> 2, 4	> 1+,3+	> 2a, 4a	> 1, 3
L R R R	> 1	> 1, 3	> 2, 4	> 1+,3+	> 2a, 4a	> 1, 3
Mix it up*	> 1	> 1, 3	> 2, 4	> 1+,3+	> 2a, 4a	> 1, 3

* Play with the different combinations - free form - improvise.

Step Four: Own It; Groove; Enjoy

R R R R L L L L R R L L L L R R
 R L R L L R L R R L L L L R R R

4/4
 Foot: x x x x x x x x

Metronome =	Duration (minutes)							
	2	2	3	3	4	4	5	5
Accent Beats	> 1	> 1, 3	> 2, 4	> 1+,3+	> 2a, 4a	> 1, 3	> 1,2,3,4	> 1, 3
52								
54								
56								
58								
60								
64								
68								



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Wrapping it up

We covered minor key signatures, which brings us to the end of the key signature workshop.

You have done a lot with key signatures and have probably more knowledge about the keys than the majority of students that have studied for years.

Congratulations on completing this segment of study.

For rhythm we added a complicated 16ths variation rhythm to challenge your ability to work in the continuum of beats using 4/4 time.

Watch for a follow up email in about a 8 days.

Stay tuned

Brad Chidester
Publisher, Music Learning Workshop

Coming up Next...

Looking out to up coming lessons

L15 - Arpeggios - a short lesson, and practice before jumping into

L16 - Chord Inversions. The shapes and forms of chords.

L17 - We return to scales and work on minor scales. Huge, huge lesson, but one you are really going to enjoy.

Previous lessons

GIDC-00-Introduction-Organization.pdf and
GIDC-01-note-defs-symbols-keyboard.pdf ... [Click Here](#) to access
GIDC-02-rhythm-math.pdf... [Click Here](#) to access
GIDC-03-rhythm-master-staff.pdf... [Click Here](#) to access
GIDC-04-master-staff-rhythm.pdf... [Click Here](#) to access
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GIDC-08-minor-intervals.pdf... [Click Here](#) to access
GIDC-09-keys-circle-5ths-a-chords-intro... [Click Here](#) to access
GIDC-10-keys-sharp-notes-tetra-chords... [Click Here](#) to access
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GIDC-11a-chord spellings complete.doc... [Click Here](#) to access
GIDC-12-Keys and Scales Flats.doc... [Click Here](#) to access
GIDC-12a-scale practice method.doc... [Click Here](#) to access
GIDC-13-chord-patterns-mind-pictures.doc... [Click Here](#) to access
GIDC-13a-scale practice method.doc... [Click Here](#) to access
Until next time...

A purple banner with a background of musical notes and a piano keyboard. The text "Music Learning Workshop" is written in a gold, cursive font. Below it, "Accelerated Learning" and "Getting It Down Cold" are written in a white, sans-serif font. To the right of the text are six small, square images: a girl playing a flute, a person playing a saxophone, a man singing into a microphone, a person playing a piano, a man playing a violin, and a person playing a guitar.

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