

# Decoder

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## Circle of Fifths Essential

Reading Companion

**NOISY**  
CLAN

# Decoder: Circle of Fifths Essential

Reading Companion

by Noisy Clan



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*Decoder: Circle of Fifths Essential Reading Companion*

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# Hello, Noisemakers!

## Introducing the Circle of Fifths

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At Noisy Clan, we love music and all things Noisy. Our mission is to help more people play more music. We want to show you how easy it is to make music using Noisy's Decoder: Circle of Fifths.

The Circle of Fifths is an easy-to-digest, graphical representation of the structures that exist in the music we hear every day. It condenses the underlying music theory into the most essential information for players and songwriters.

Organise keys, chords, notes, and scales according to what they have in common and how good they sound together. Noisy's Decoder: Circle of Fifths gives you the tools to instantly make music and analyse songs without memorisation or years of practice!

Noisy's Decoder lets you concentrate on one key at a time, so you can master your craft at your own pace and focus only on what you need to know. Whenever a section gets too tough, it's OK to take a break. Use what you have learned to jam a little and get you back into the groove.

**With Noisy's Decoder: Circle of Fifths (and a little help from this booklet), you will learn how to:**

**Expose** the key a song is played in and analyse chord progressions.

**Transpose** songs into a different key with a simple turn of the wheel.

**Compose** your own songs. Pick a key, select your chords, and start making noise!

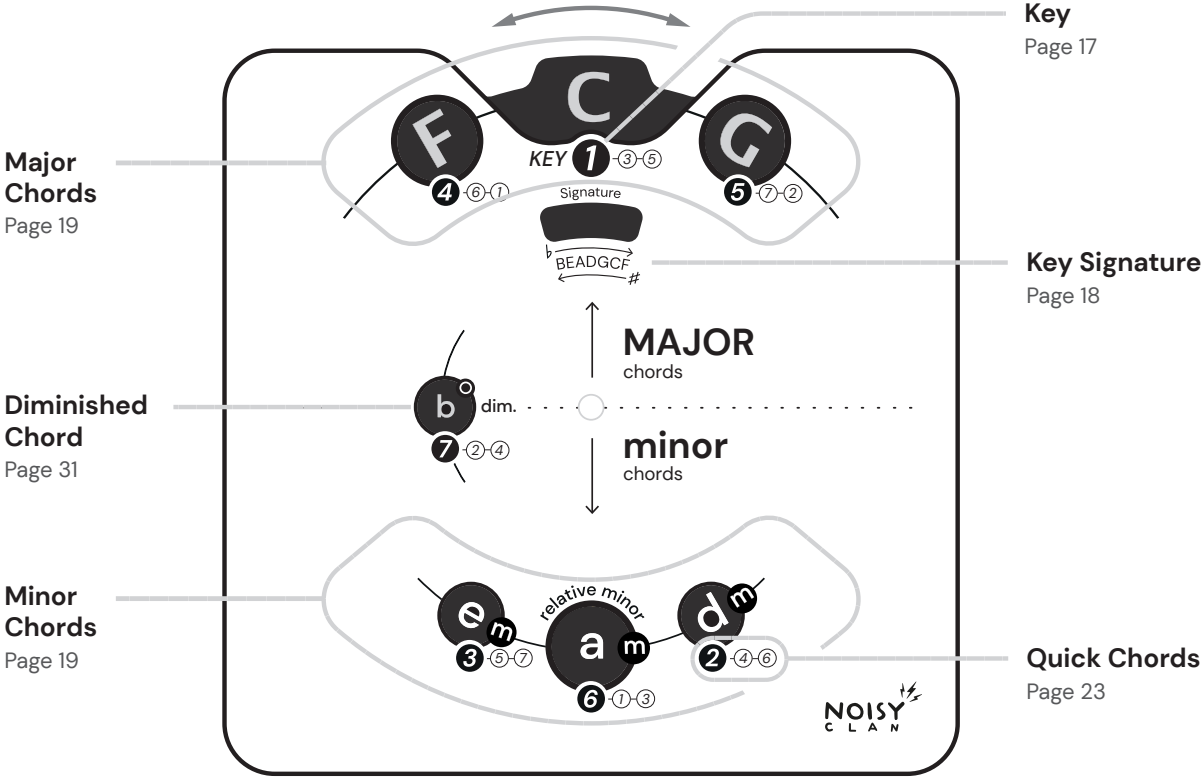
**Decode** music theory and expand your musical toolkit.





# Decoder: Circle of Fifths

Front



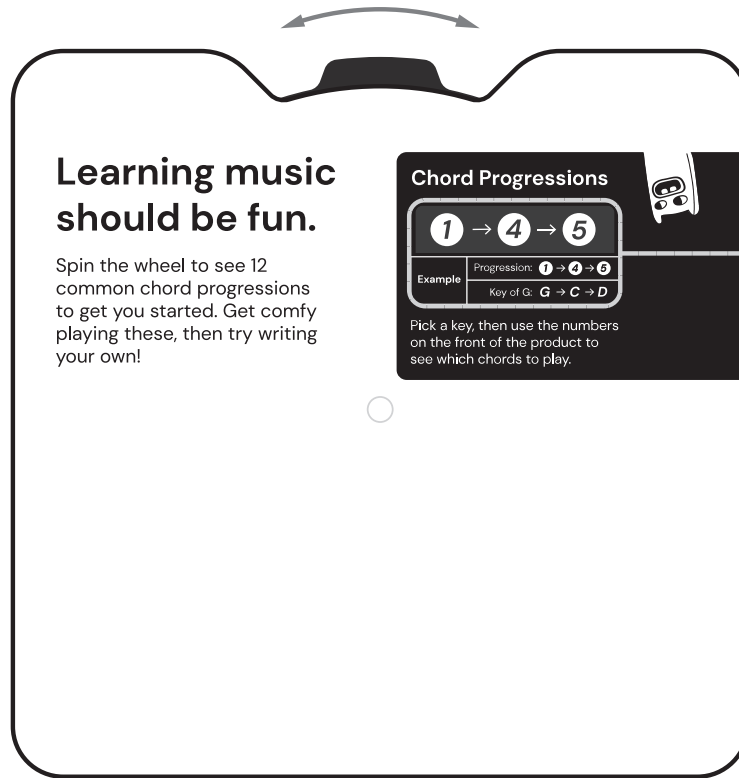
**2** **Chords & Roots:** A solid black circle.

**2** **Notes:** A white circle with a black outline.

**1 → 4 → 5** **Chord Progressions:** Solid white circles inside a black box.

# Decoder: Circle of Fifths

Back



**Chord Progressions**

Page 10

## Chord Progressions

Look out for chord progression boxes within this booklet and play along as you learn! If you're feeling confident, start playing straight away with the 12 chord progressions available on the back of your Circle of Fifths.



# Icons

## Reading Companion

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This booklet is packed with song examples, facts, and handy hints & tips to get you playing and making noise today. Look out for the icons below to get the most out of your experience with Noisy's Decoder: Circle of Fifths.

### Icons in this reading companion:



**Play along**



**Listen to a song**



**Hints & Tips**



# Chapter One

## Let's Play



# Expose

## Let's Play



Listen to:  
"Rockin' Robin"  
by Bobby Day

Let's jump straight in and play a song. Grab your instrument, get comfy, and have a listen to the song so you become familiar with how it sounds. If chords are tricky, start by playing the notes on their own.

## Rockin' Robin

	Intro	Verse	Chorus
Chords:	<b>G</b> → <b>a<sub>m</sub></b> → <b>D</b>	<b>G</b>	<b>C</b> → <b>G</b> → <b>D</b> → <b>C</b> → <b>G</b>
Progression:	<b>1</b> → <b>2</b> → <b>5</b>	<b>1</b>	<b>4</b> → <b>1</b> → <b>5</b> → <b>4</b> → <b>1</b>

Having fun? We're going to show you how easy it is to expose a song's structure using your Decoder: Circle of Fifths without needing to spend hours learning music theory.

The chords in "Rockin' Robin" sound good together because they share a musical key; but how do we find out what key we are in? Rotate the wheel until you see the chords above show up in the viewing windows on your Decoder. With a bit of trial and error, you'll see that the song is in **G** major. As long as we stay in this key, almost any combination of the seven chords you see in the viewing windows will sound great.

We can analyse the chord progression by matching the chords in the intro, verse and chorus to the numbers on the front of your Decoder: Circle of Fifths. These numbers are like building blocks, allowing us to understand the structure of the progression in relation to the intervals between each chord. As you can see, the chord progression is incredibly simple, yet incredibly catchy.



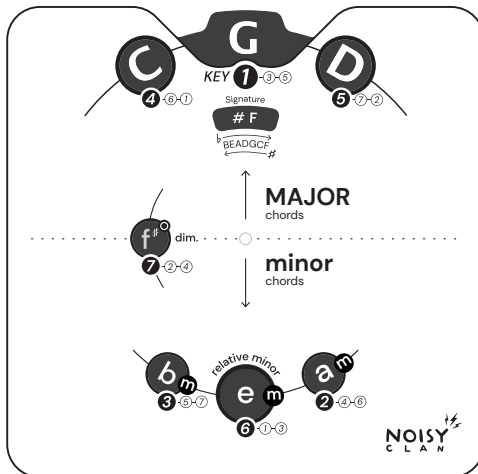
# Transpose

## Let's Play

Okay, so you know this progression is in the key of **G**. Now, let's imagine you want to sing the melody of this song; maybe it feels a little too high or low to sing comfortably. With a simple turn of the wheel, you can play the same song in a higher or lower key that's better suited to your voice. This technique is called transposition.

We already know the chord progressions for the intro, verse and chorus. As long as we keep this the same, we can change to any key and substitute the new chords we need, based on their position on the Circle of Fifths. Let's start by moving down one tone on the musical scale, from the key of **G** to **F**.

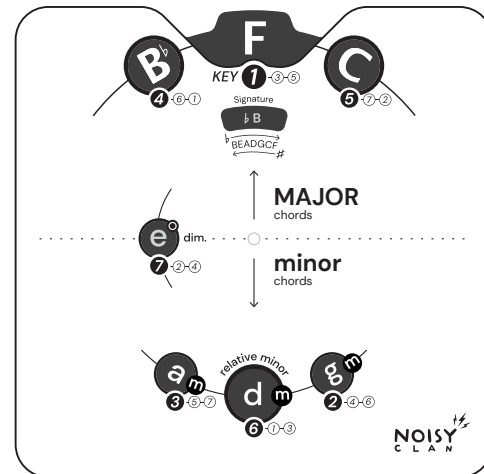
### Key: G Major



C → G → D → C → G

4 → 1 → 5 → 4 → 1

### Key: F Major



B<sup>b</sup> → F → C → B<sup>b</sup> → F

4 → 1 → 5 → 4 → 1



# Compose

## Let's Play

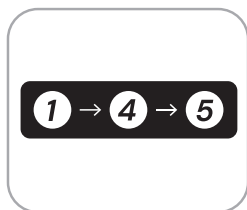
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Okay Noisemakers, you might not believe it at first glance but anyone can write a song with their trusty Decoder: Circle of Fifths. Follow a few simple steps and before you know it, you'll be on your way to songwriting stardom.



### Select a key

This will show you seven chords and notes that are guaranteed to sound great together. Now all you have to do is play them in an order that sounds right to you.



### Build a chord progression

Select your chords and experiment with building progressions. A progression can include as many chords as you like, and you can use the same chord more than once. We recommend starting with two or three chords and adding more as you progress with your jams.



### Start Playing

The style, tempo and rhythm are up to you! Start playing and repeat the chord progression; record yourself if you can and get familiar with the sound. Once you feel comfortable, introduce another section to your song with a new progression.

**Need some inspiration? We have added 12 common chord progressions on the back of your Decoder to get you started. Play around with a chord progression you like; the speed and rhythm are completely up to you!**

# Compose

Let's Play

It's time to show you just how easy it is to make music with Noisy's Decoder: Circle of Fifths in your hands. Remember, all you need to do is: select a key, choose your chords, and start playing.

## Example

You can select any of the 12 keys on your Circle of Fifths! To keep things simple, let's compose our song in the key of **C** major.

Now that we have chosen our key, we have seven chords to work with. Try playing them in different combinations, using as many chords as you like.

For our example, we will start with three chords in our composition. Don't like how your progression sounds? Experiment with the order of your chords until you find a progression you love.

Once this feels comfortable, we could even add a diminished chord, **7**, to create tension before returning to the root chord.



**Make a chord progression:**

**C** → **F** → **a<sub>m</sub>**

**1** → **4** → **6**

**Rearrange the chords:**

**C** → **a<sub>m</sub>** → **F**

**1** → **6** → **4**

**Introduce more chords:**

**C** → **a<sub>m</sub>** → **F** → **b<sup>o</sup><sub>dim</sub>**

**1** → **6** → **4** → **7**





# Decode

## Let's Play

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There are many ways you can approach analysing a song (especially with access to the internet). All you need are your ears and your Decoder. The Noisy Clan boffins have been hard at work illustrating the ways to find what key a song is in. Once you have found the key signature or chords using one of the methods below, pick up your Decoder and rotate the wheel until you find the key.

### A. Use the sheet music

Count the number of flats and sharps that are present in the key signature. They are normally shown in the stave.

### C. Use chord relationships

If there are two consecutive major chords then they are likely the **4** and **5**.

If there are two consecutive minor chords then these are likely the **2** and **3** chords.

If there is a diminished chord in the song, the chord above it on the scale is likely the root of the progression.

Look at the first and last chord of the song. Often this is the key of the song.

### B. Use the internet

There are countless websites that you can use to find the chords, melodies and key of a particular song. Try: *songdata.io* or *ultimate-tabs.com*.

### D. Use your ears

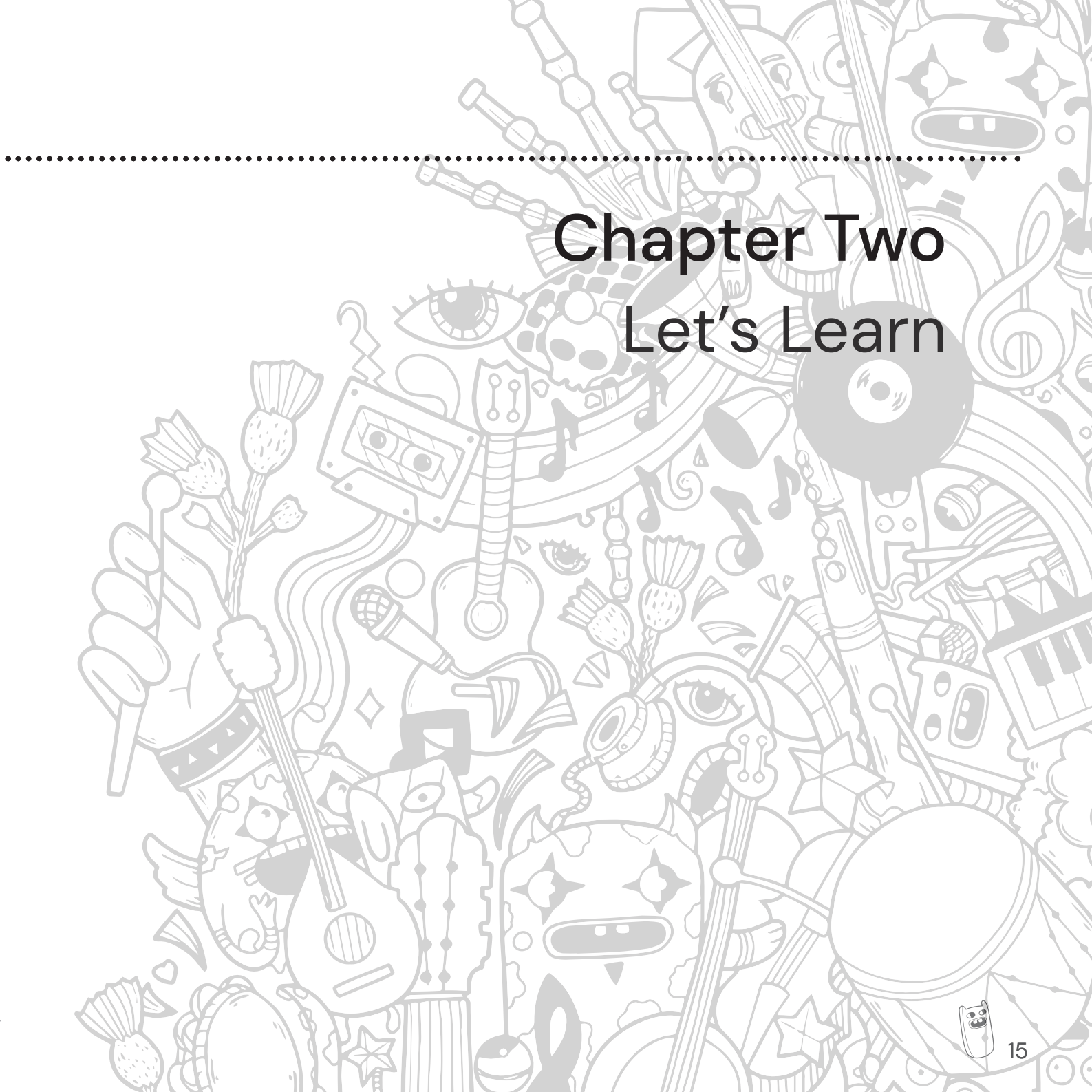
Listen to the bass line. This will likely follow the chord progression.

Play a major scale over the music. Change the scale until you find the best fit.

Can you hear a dominant 7th chord? This will likely be the **5** of the chord progression.

For guitar players, play the pentatonic box over the music and move it up and down until you find the matching notes.





# Chapter Two

## Let's Learn

15



# Introduction

## Keys, Chords & Notes

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Keys, chords and notes are the foundation of everything we talk about in this booklet. These can be confusing for beginners as they all share the same symbols; the letters of the Latin alphabet. For example, the letter D can indicate the key of **D** major, the chord **D** major, or the note **D**! The pictures below explain how we differentiate between keys, chords and notes within this booklet, to make it easier to understand the differences.

### Keys

The key is located in the centre top notch on your Decoder. Keys are depicted by uppercase letters.



### Chords

Noisy's Decoder shows you the major, minor and diminished chords in each key. Uppercase letters signify a major chord, lowercase letters next to an 'm' signify a minor chord, and a lowercase letter with a circle next to it signifies a diminished chord.

MAJOR

minor

dim.



### Notes

When we talk about notes and scales in this booklet, the capitalisation of letters and any lowercase 'm' will be ignored – this is because notes are neither major or minor.





"Fly Me to the Moon"  
by *Frank Sinatra* cycles  
through the Circle of Fifths.

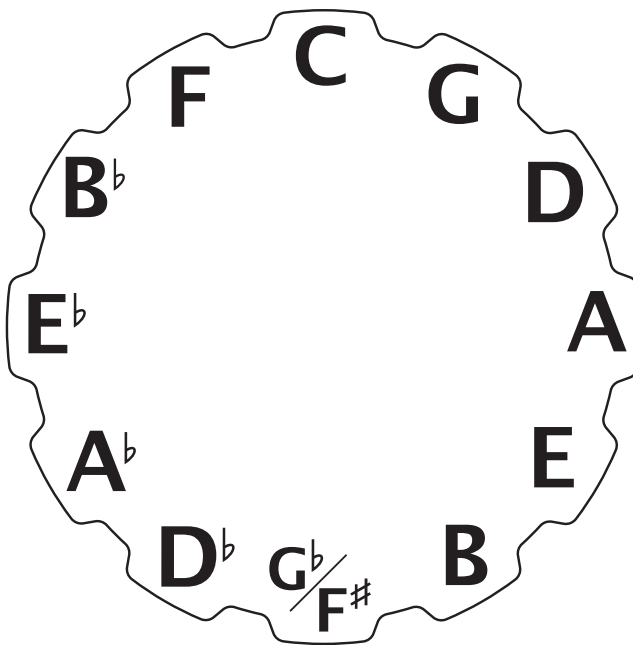
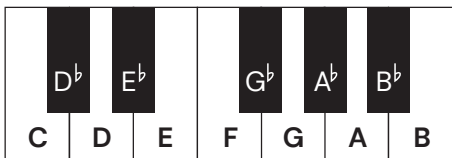
# Major Keys

## Keys, Chords & Notes

Take heart, Noisemakers, there are only a total of 12 major keys in Western music. The Circle of Fifths arranges the 12 major keys in a circle separated by an interval of a fifth, starting with the key of **C**, and moving in a clockwise direction. As we move around the wheel, the key signature changes by one flat or sharp at a time (we'll talk more about that on page 18).

Most chords can belong to several keys. In the context of a song, keys act like an anchor. They tell you which group of chords and notes will sound good in that key. By understanding which chords appear within a key, we can spot when chords from another key are introduced into a piece of music.

Remember, you only need to know these 12 notes! We have added a fold out keyboard at the back of this booklet so that you can easily count the intervals between notes, even if you don't play piano.



# Key Signature

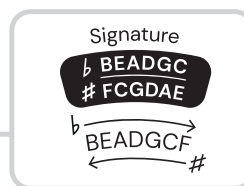
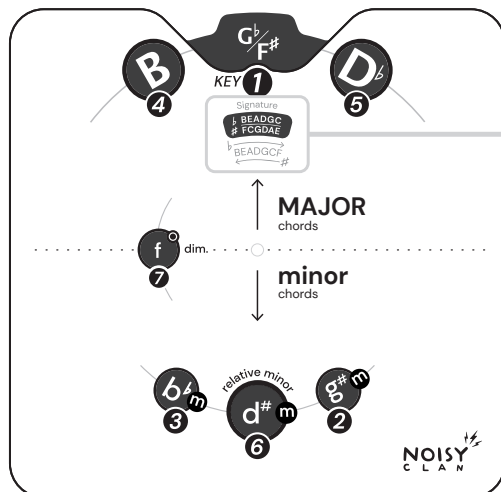
## Keys, Chords & Notes

The number of flats (♭) or sharps (♯) that are present in a key is called the key signature. This simply tells us which chords and notes will be flat or sharp. The Circle of Fifths is arranged so that the key signature changes by one flat or sharp between consecutive keys. The key of **C** sits at the top of the circle, as it has no flats or sharps.

Rotate your Decoder's wheel in the clockwise direction: notice how the number of flats in the key signature increases. When rotated in the anti-clockwise direction, the number of sharps in the key signature increases.

## Example

You may have been wondering why the keys of **G<sup>♭</sup>/F<sup>♯</sup>** are shown together. At first it may look confusing; but they're the same key, or enharmonics, just written differently. They share the same number of flats and sharps, and the chords present in both keys are the same.



The key signature window immediately shows you which notes and chords will be flat or sharp for your selected key.

The order of sharps (FCGDAEB) and flats (BEADGCF) is printed below the key signature window as a helpful reminder.

# Chords

## Keys, Chords & Notes

The Circle of Fifths shows us the chords that will appear in each major key. All chords share their name with the notes within a scale. Understanding which chords fit within a key will allow you to start riffing over songs you love, and writing your own music.

Roman numerals are often used to number chords, but we think modern numbering is easier to remember! The numbers **1** – **7** are used for chords to indicate the order in which chords will appear in a given key. These numbers are sometimes called the degrees of the scale.

**MAJOR** chords: **1 4 5**

**minor** chords: **2 3 6**

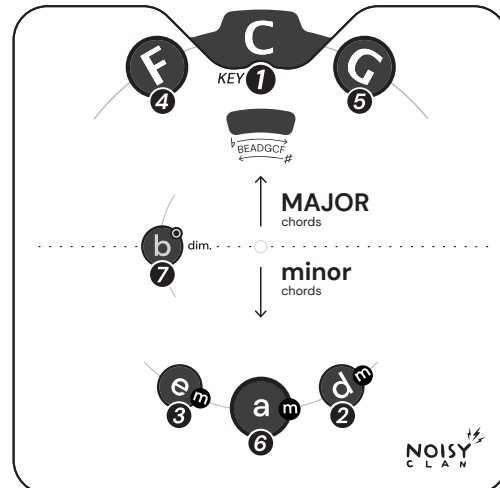
**diminished** chord: **7**

## Example

The **C** major key contains the following chords:

<b>C</b>	<b>d<sub>m</sub></b>	<b>e<sub>m</sub></b>	<b>F</b>	<b>G</b>	<b>a<sub>m</sub></b>	<b>b<sup>o</sup><sub>dim</sub></b>
<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>

On Noisy's Decoder, the major and minor chords are separated. The major chords sit at the top, the minor chords at the bottom, and the diminished chord sits in the middle, as it's neither major or minor.



# Notes & Scales

## Keys, Chords & Notes

You can also use Noisy's Decoder for finding scales. Every key contains a scale, which is a group of notes that ascend or descend in pitch. In our examples we will be using a major scale which includes 7 notes and 1 repeating note known as an octave.

For notes and scales, the numbers ① – ⑦ will be used to indicate the order in which the notes appear in the sequence of the major scale. When looking at notes, we can ignore whether a letter is capitalised and any lowercase 'm' next to it.

Scales are the foundation for your riffs, solos and melodies. (Don't worry Noisemakers, it's not important to learn every scale.) They save you time when playing around with a melody or hook that sounds good, but you're unsure how to build it into a song.

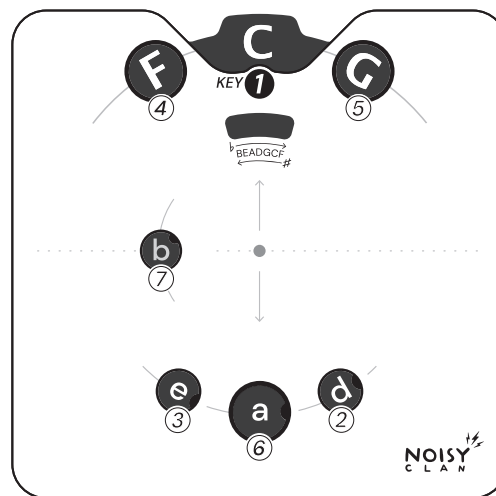


## Example

The **C** major scale contains the following notes:

C D E F G A B C  
① ② ③ ④ ⑤ ⑥ ⑦ Octave

You could use these notes to play a melody or riff over a chord progression in the key of **C** major. Play around and see how it sounds if you add a note from outside of the key.





"All the small things"  
by *Blink-182* starts  
with a C Major Chord!

# Introduction to Triads

## Building Chords

A triad is a basic chord formed from three notes, with an interval of a third between each note. When these notes are played in unison, we hear a chord. Understanding triads will also enable you to practice simple arpeggios, by playing each note in sequence. Now it's time to introduce our friend, the major triad.

**A major triad is made up of:**

- 1** The root note, sometimes called the tonic; this note shares its name with the chord you are forming.
- 3** The third, which is an interval of a 3rd away from your root note.
- 5** The fifth, which is an interval of a 5th away from your root note.

## Example



Let's look again at the key of **C** major. We can practice what we have learned above to create a **C** major triad. With our root note **C**, we move up by an interval of a 3rd to **E**, and then by another interval of a 3rd to **G**.





# Traditional Method

## Building Chords

Your Circle of Fifths makes chord building easy. The numbers under each note allow you to build triads one at a time by matching the chord name with the root, **1**.

Let's start by building a major and minor triad. A minor triad is *almost* the same as a major triad, except we take the 3rd interval and flatten it. This gives the chord its characteristic 'sad' sound. Play the chords as you build them to hear the intervals.

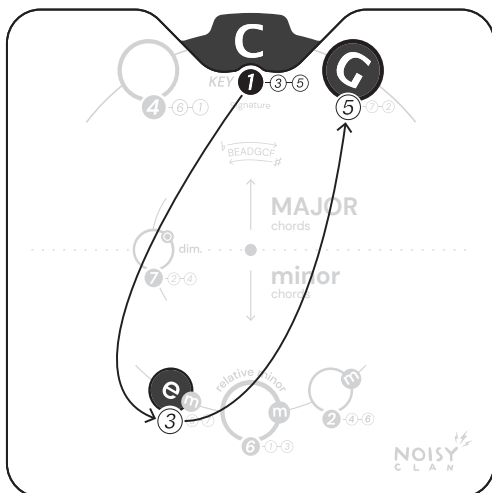


### Example

For each triad, rotate the wheel so the chord name, for example **C**, is in the root position. Add the notes in the **3** and **5** position to build the rest of the triad. For a minor triad, you must remember to flatten the **3**, which we'll write as **3<sup>b</sup>**.

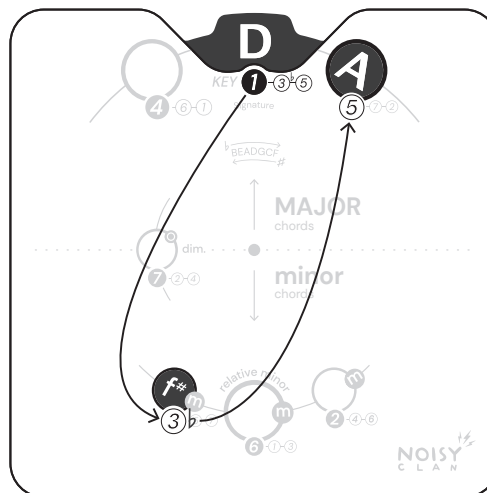
#### Root Position: C Major Triad

$$\mathbf{1-3-5} = \mathbf{C-E-G}$$



#### Root Position: D Minor Triad

$$\mathbf{1-3^b-5} = \mathbf{D-F-A}$$



# Noisy's Quick Chords

## Building Chords

Having to remember which notes to flatten can be tricky! Noisy Clan's method uses Quick Chords to build the triad for each chord in a key without rotating the wheel. As we mentioned, the notes in a triad occur at intervals of a third between each note. Quick Chords take this concept and allow you to build from any position on the wheel, not just the root position. Just pick your starting position and follow the numbers under each window. Don't believe us? Try it out in the example below.

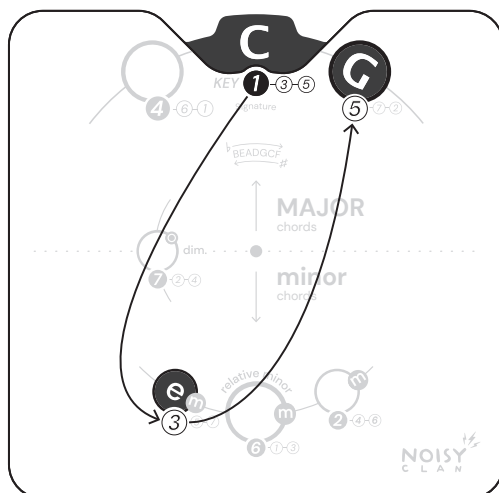


### Example

The Quick Chord reminders under every window on your Decoder allow you to build a minor or diminished triad just as easily as a major triad. When you reach what would be '8', the octave, simply start counting again from ①.

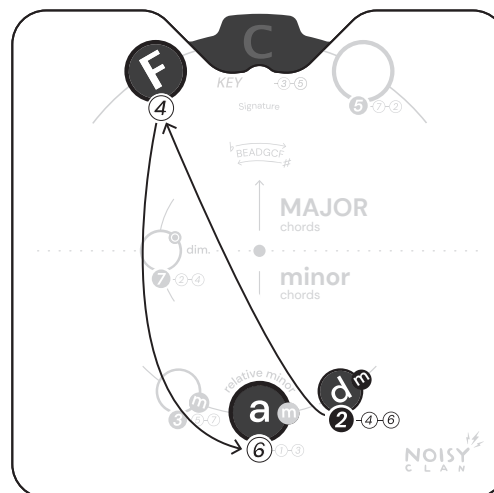
**Root Position: C Major Triad**

①-③-⑤ = C - E - G



**Quick Chord: D Minor Triad**

②-④-⑥ = D - F - A



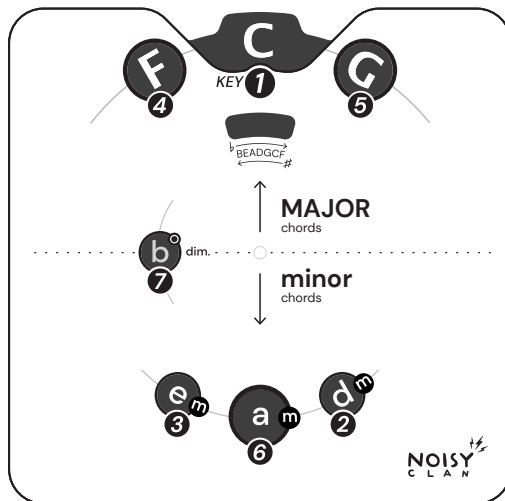
# Transposition

## Reasons to Transpose



Did you know? Many singers will transpose their songs as their voice changes with age.

You can't live your musical life in just one key. Well you *could*, but it wouldn't be very much fun! Look at some of your favourite bands and artists around the world; it's very rare to see a catalogue of songs in just one key. Luckily, you possess one of the greatest tools for transposing your favourite songs, Noisy's Decoder: Circle of Fifths. There are many reasons why you would want to transpose:



**Your Noisy Decoder makes transposition easy. Simply rotate the wheel to a new key – that's it!**

Sometimes you'll find your voice doesn't suit the key of the song you want to play or write so you'll need to transpose the music to a lower or higher pitch.

Playing with other musicians and having a good ol' jam session can be even more fun when you know how to transpose.

Different instruments and instrument types, can be tuned differently to each other. For example, trumpets come in a variety of tunings. Transposition is needed if we want to play the same melody on different instruments.

Maybe you'd like to spice up your music using modulation (which we'll cover on page 27): transposition ensures you are using the correct notes.



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# Chapter Three

## Songwriting Techniques

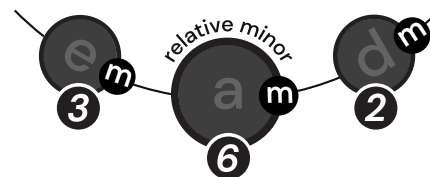
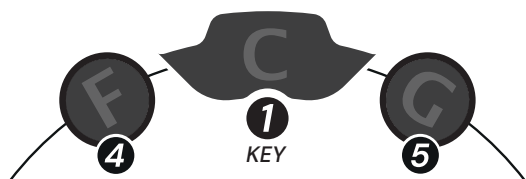


# Primary & Secondary Chords

## Songwriting Techniques

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We previously showed you how to analyse a verse and chorus in a chosen key. Now, let's look at three more ways you can enhance your music by using the Circle of Fifths. First, we'll look at why certain chords are used more than others when building progressions. Noisy's Circle of Fifths is arranged to clearly separate these chords.



### Primary Chords

**1 4 5** chords are the most commonly used chords in western music. They are the archetypal building blocks that exist in a wide variety of genres, and are essential ingredients for songwriting.

The **1** is frequently used as the root of the progression, where a song sounds like it reaches a 'resting' point. Many progressions and melodies will naturally want to resolve to this chord.

The **5** chord is great for building tension, as our ears naturally want to hear this chord resolve to **1**.

### Secondary Chords

**2 3 6** chords help add variety to a progression while staying in the same key. You can experiment by making a verse feel 'happy' with lots of major chords, and then flip to a 'sad' feeling chorus with added minor chords, all without changing key. Use your ears to guide you.

There is one diminished chord, **7**, in each major key. Though not as commonly used, you can add a diminished chord to act a bridge by playing it briefly before a progression returns to the **1** chord, helping to smooth the chord transition.



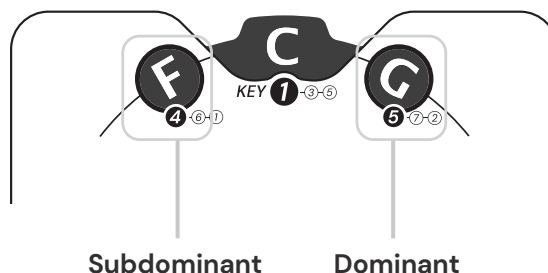
"Crocodile Rock" by Elton John is an easy to digest **1 → 4 → 5** progression.

# Modulation

## Songwriting Techniques

When adding a chorus or bridge section to a song, many musicians choose to branch out to a different key, returning to the original key by the time the verse starts again. This is known as modulation.

You may be asking yourself, "How can I tell which keys to modulate to, so it doesn't sound out of place?" You can start exploring modulation by changing to the keys shown in the **4** and **5** position; called the subdominant and dominant, respectively. These keys share the most chords in common with your chosen key. If you're feeling brave, try modulating to a more distant key and see how it sounds!



## Example

The verse progression involves three chords in the key of **G** major. Ending the progression on **b<sub>m</sub>** creates an unresolved feeling, giving us the perfect stepping stone to modulate to another key. But which key should we modulate to?

Rotate your Decoder by one notch to the next key, **D** major. This is a good choice, as **D** major is the dominant of **G** major, as well as being the relative major of **b<sub>m</sub>**. Using these musical relationships ensures the modulation feel like a natural change.

**Verse: G Major**

**G → D → b<sub>m</sub>**

**1 → 5 → 3**

**Chorus: D Major**

**D → f<sup>#</sup><sub>m</sub> → G → A**

**1 → 3 → 4 → 5**



# Accidentals

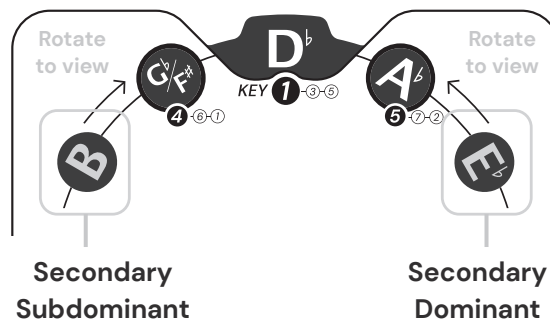
## Songwriting Techniques



Listen to:  
"Drops of Jupiter"  
by Train

Alternatively, you can peek over the horizon and introduce chords or notes that are outside of the key you are using. Accidentals can make a progression more interesting without needing to change key entirely.

Rotate the wheel by one notch to the left or right from your chosen key to view two additional chords in the **4** and **5** windows. These chords are the secondary subdominant and secondary dominant, respectively, which act as guidelines for introducing accidentals, and will work well if used sparingly in a composition.



## Example

Let's play these chord progressions in the key of **D<sup>b</sup>** major. Try playing one, then the other, switching between them occasionally. We can add variety by adding an accidental chord, in this case **B** major, to create tension and grab the listener's attention.

Look at your Circle of Fifths. In the key of **D<sup>b</sup>** major, rotate the wheel by one notch to the right. You can now see the **B** major chord inside the **4** window. Trying this chord in the progression sounds great, so let's leave it in there to add some variety to the verse.

**Verse One: D<sup>b</sup> Major**

**D<sup>b</sup> → A<sup>b</sup> → G<sup>b</sup>**

**1 → 5 → 4**

**Verse Two: D<sup>b</sup> Major**

**D<sup>b</sup> → A<sup>b</sup> → B → G<sup>b</sup>**

**1 → 5 → ? → 4**







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# Chapter Four

## Further Applications





# Minor Keys

## Further Applications



Did you know? A half step and semitone are interchangeable phrases!

Minor keys can traditionally be a little tricky to figure out at first, as they operate slightly differently from the major keys we are used to. For each major key, there is a relative minor key. It is 3 semitones down from the major key.

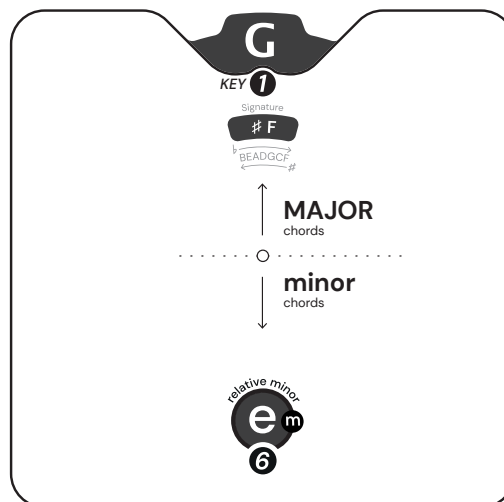
Adding a relative minor chord to a progression is a common songwriting technique. Musicians will often modulate to a relative minor key because it shares the same key signature.

Your Circle of Fifths Decoder shows you how to find the relative minor for each of the 12 major keys without having to think about semitones and scales. The **6** in every major key is also the relative minor! Once you understand this, you know that the **6** becomes the root, or **1**, of its relative minor scale.

## Example

Let's look at the **G** major scale on your Circle of Fifths – the relative minor, **em**, is located in the **6** position, opposite its relative major key.

**You can also use the piano keyboard fold-out to count the semitones between the major and relative minor; don't forget to count the black keys, which are the semitones.**





Did you know? The 1st and flattened 5th interval in a diminished triad is also known as the Devil's interval!

# Diminished Chords

## Further Applications

Noisemakers, in this section we are talking about diminished chords. Remember the major triad we talked about earlier? To make a diminished triad, the 3rd and 5th intervals will be flattened. This can make a diminished chord sound dissonant. You can use a diminished chord as a bridge between two chords in a progression. For example, you could move from an **e**m to **F#** diminished, to **G** major, taking the listener on a slight detour before arriving at the intended next chord in your progression.

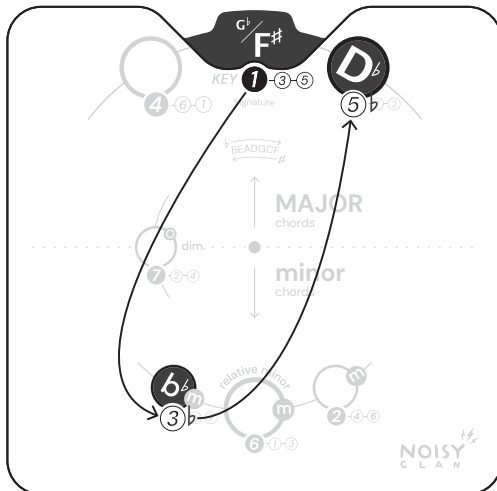


### Example

First, build **F#** diminished from its root position. Then, look at the chords in the key of **G** major. We know by looking at our Decoder that our diminished chord is the **7**. Simply build the **F#** diminished chord using the Quick Chord triad.

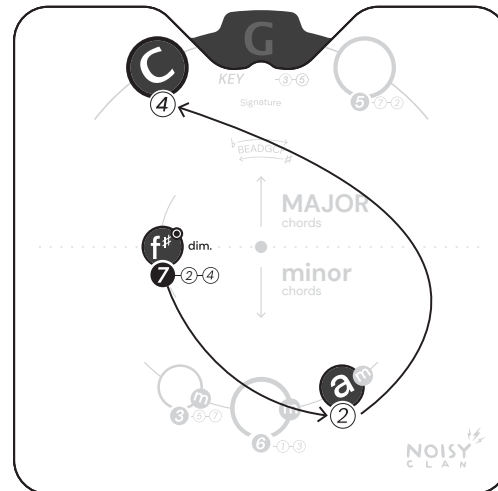
**Root Position: F# dim. Triad**

$$\textcircled{1} - \textcircled{3^b} - \textcircled{5^b} = \text{F}^\# - \text{A} - \text{C}$$



**Quick Chord: F# dim. Triad**

$$\textcircled{7} - \textcircled{2} - \textcircled{4} = \text{F}^\# - \text{A} - \text{C}$$



# 7th Chords

## Further Applications



You can hear various 7th chords in "Future Nostalgia" by Dua Lipa.

Now for the last of this tricky trio, the 7ths. By the end, you'll be able to identify them in the music you hear day to day and feel confident adding them to your repertoire.

7th chords can be used to add some colour and flare to chord progressions you have heard countless times; they are likely to be found in jazzier and more experimental music. This songwriting spice gets its name from the fact you add the 7th note from the scale, along with the 1st, 3rd, and 5th. Once played together, you get a 7th chord.

You can find five common types of 7th chords; each with a different formation and tonal effects. Try each of these out and listen to how they sound:

**maj7**

1 4

**MAJOR 7th** is formed by adding the 7th note to a major triad:

1-3-5-7

**m7**

2 3 6

**minor 7th** is formed by adding the flat 7th note to a minor triad:

1-3<sup>b</sup>-5-7<sup>b</sup>

**7**

5

**Dominant 7th** is formed by adding a flat 7th note to a major triad:

1-3-5-7<sup>b</sup>

**ø7**

7

**Half-diminished 7th** is formed by adding a 7th note, lowered by one semitone, to a diminished triad:

1-3<sup>b</sup>-5<sup>b</sup>-7<sup>b</sup>

**o7**

7

**diminished 7th** is formed by adding a 7th note, lowered by two semitones (also called a whole tone), to a diminished triad:

1-3<sup>b</sup>-5<sup>b</sup>-7<sup>bb</sup>



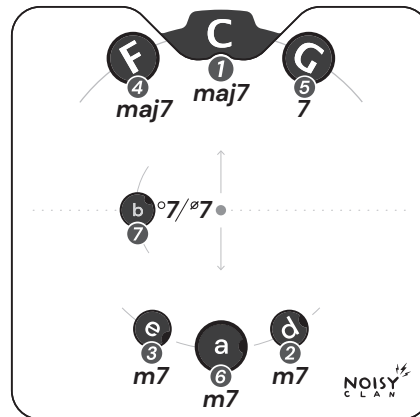
# 7th Chords

## Further Applications

Now, it's time for some practical application! Adding 7th chords won't drastically alter the progression but they will provide a unique sound to the piece, while following the chord progression you choose. Here is an example of how you can introduce 7th chords into your progressions.

The numbers on your Decoder: Circle of Fifths tell you whether the chord will be a major 7th, minor 7th, dominant 7th or diminished 7th.

The dominant 7th chord appears once in each major key, in the **5** position. If you hear a **G7** chord in a progression, it is likely in the C major key.



Use your Decoder to identify the 'flavour' of the 7th chord in each position of the key.



## Example

Start with a basic progression in the key of **C** major, involving three major chords and one minor. Next, we'll turn them into 7th chords.

**C → F → G → a<sub>m</sub>**

**1 → 4 → 5 → 6**

The **1** and **4** become Maj7ths, the **5** becomes a dominant 7th, and the **6** becomes m7th.

**Cmaj7 → Fmaj7 → G7 → a<sub>m</sub>7**

**1 → 4 → 5 → 6**



# Modes

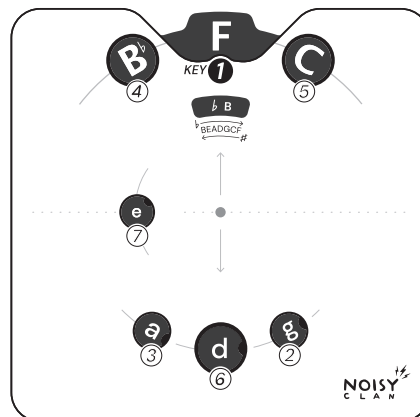
## Further Applications



'The Simpsons' theme tune includes parts of the C, B and E Lydian scales!

You can use your Decoder to work out the 7 modal scales of a major key. This gives you many more options for creating solos within your chosen key, especially when you want to get a little jazzy.

Instead of building each scale from the **1** position, start on a different number. Each number on your Decoder corresponds to a different mode. Although the notes are the same, the scale will sound different because we have changed their order. Let's look at the modal scales in **F** major below.



### Ionian

F G A B<sup>b</sup> C D E F  
**1** (2) (3) (4) (5) (6) (7) Octave

### Dorian

G A B<sup>b</sup> C D E F G  
**2** (3) (4) (5) (6) (7) (1) Octave

### Phrygian

A B<sup>b</sup> C D E F G A  
**3** (4) (5) (6) (7) (1) (2) Octave

### Lydian

B<sup>b</sup> C D E F G A B<sup>b</sup>  
**4** (5) (6) (7) (1) (2) (3) Octave

### Mixolydian

C D E F G A B<sup>b</sup> C  
**5** (6) (7) (1) (2) (3) (4) Octave

### Aeolian

D E F G A B<sup>b</sup> C D  
**6** (7) (1) (2) (3) (4) (5) Octave

### Locrian

E F G A B<sup>b</sup> C D E  
**7** (1) (2) (3) (4) (5) (6) Octave

You don't need to understand all the theory behind these modal scales; just try incorporating them into your songs and see how they sound!



# Apply Your Skills

Keep playing and learning!

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Congratulations, Noisemakers! We've reached the end of our journey with Noisy's Decoder: Circle of Fifths. However, this is only the beginning. You have:

- Honed your knowledge of keys, chords, notes and scales.
- Trained in the ways of songwriting: verse, chorus and chord progressions.
- Tackled the tricky trio of minors keys, diminished chords, and 7th chords.

It's time to apply this knowledge by experimenting with the Circle of Fifths. We encourage you to try going out of your comfort zone when writing songs and most importantly, keep playing – it is the best part of music, after all!

**Here are some more exercises you can try:**

- Transposing your favourite songs from one key to another.
- Identify the key, chords, and progression in a song.
- Add a diminished chord to your progression.
- Add a 7th chord to your progression.
- Build the funkiest chords you can imagine.
- Explore the world of theory; there is a wealth of information available.

It's time to say goodbye, Noisemakers, but we'd love to hear and see how you are using your Circle of Fifths! Please tag us on Instagram, Facebook and Twitter, or drop us a line at: [info@noisyclan.com](mailto:info@noisyclan.com)



# Glossary

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<b>7th Chord:</b>	A chord containing a note that is an interval of a 7th above the root note.
<b>Bridge:</b>	A musical interlude connecting two sections of a song, usually the verse and chorus.
<b>Chord:</b>	A group of (typically three or more) notes played in unison together, as a basis of harmony.
<b>Chord Progression:</b>	A succession of chords based on a predetermined order.
<b>Chorus:</b>	The section of a song which is repeated after each verse.
<b>Diminished Chord:</b>	A chord containing two flat notes in its formation.
<b>Flat:</b>	A tone lowered half a step (semitone) in pitch.
<b>Hook:</b>	A catchy element used in a song to grab the listener's attention.
<b>Key:</b>	A group of notes based on a particular note and its relative scale, forming the basis of a piece of music.
<b>Note:</b>	A single tone of pitch made by a musical instrument or by voice.
<b>Major:</b>	A scale tending to produce a bright or joyful effect.
<b>Minor:</b>	A scale tending to produce a sombre effect.
<b>Octave:</b>	Two of the same notes with one having double the frequency of the other, creating a higher pitch.

# Glossary

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<b>Quick chord:</b>	Noisy Clan's own method for building triads from any position on your Decoder: Circle of Fifths.
<b>Riff:</b>	A short, repetitive element that adds structure and makes a song memorable.
<b>Root Position:</b>	The centre-top position on Noisy's Decoder for the key, chord or scale.
<b>Roman Numerals:</b>	Often used to number chords I, IV & V indicate major chords and ii, iii and vi represent minor chords. vii is used to represent the diminished chord.
<b>Semitone:</b>	The smallest interval between two notes in Western music. An interval of two notes directly after each other, such as F to F#.
<b>Scale:</b>	A collection of notes in any system of music arranged in ascending or descending order of pitch.
<b>Sharp:</b>	A tone raised half a step (semitone) in pitch.
<b>Tone:</b>	A musical interval of two notes with two half steps / semitones between them, such as C to D.
<b>Transposition:</b>	The act of changing the pitches of a piece of music.
<b>Triad:</b>	A chord of three musical notes, consisting of a given note with the third and fifth above it.
<b>Verse:</b>	Writing arranged with a metrical rhythm, typically having a rhyme.





# Journal

Your Notes

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Use this space to write notes, reminders, and even your own compositions!

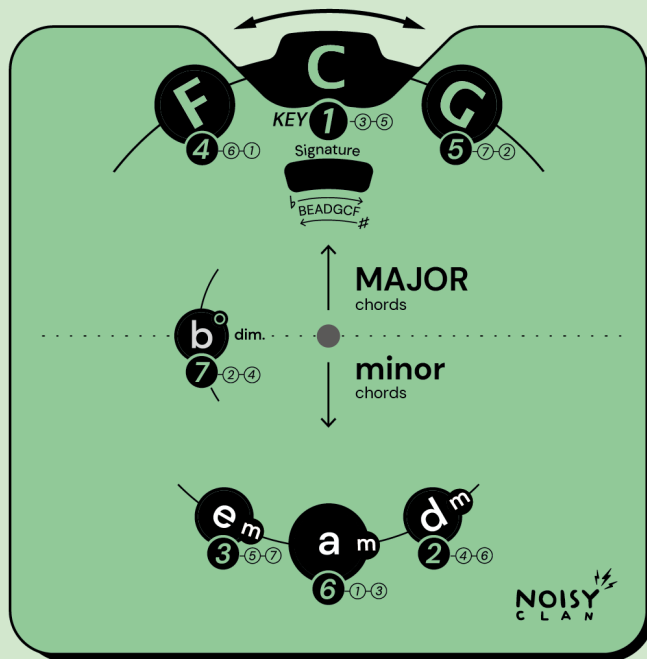


**Noisy Clan's Decoder: Circle of Fifths** helps you instantly make music and analyse your favourite songs without memorisation or years of practice!

### Decode music theory:

- **Expose** the key of a song.
- **Transpose** songs instantly.
- **Compose** your own music.

Spin the wheel to change key!



NOT ACTUAL SIZE

Fold-out  
piano keyboard  
inside booklet!



**NOISY**  
CLAN

Noisy Clan's Decoder: Circle of Fifths lets you concentrate on one key at a time. Decode music theory, analyse songs and chord progressions, and start making noise today.

MAKE SOME NOISE WITH US!



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