

Key Signatures

IF YOU START WRITING **MAJOR SCALES** AND PAY ATTENTION TO THE **ACCIDENTALS** THAT OCCUR, YOU ARE GOING TO START NOTICING A **PATTERN...**

FOR EXAMPLE LOOK AT THE **FLAT KEYS**, STARTING WITH THE KEY THAT HAS **ONE FLAT**, ALL THE WAY THROUGH THE KEY WITH **SEVEN FLATS**: THE FLATS ACCRUE IN A **SPECIFIC ORDER**. SAME WITH THE **SHARP KEYS!**

SO IF YOU LOOK FOR A KEY THAT HAS ONLY A **D FLAT**, YOU WON'T FIND IT: IF A KEY HAS A **D FLAT**, IT MUST ALSO HAVE A **B FLAT**, AN **E FLAT** AND AN **A FLAT!**

SINCE WRITING AN ENTIRE PIECE IN **C SHARP MAJOR** WOULD HAVE BEEN A SURE-FIRE WAY TO GET **CARPAL TUNNEL SYNDROME** WITH ALL THE SHARPS INVOLVED, COMPOSERS PRETTY QUICKLY CAME UP WITH A WAY TO SIMPLIFY THINGS: **KEY SIGNATURES**.

A **KEY SIGNATURE** IS A GROUP OF **ACCIDENTALS** PLACED AT THE BEGINNING OF EVERY LINE OF MUSIC, JUST TO THE RIGHT OF THE CLEF, THAT INSTRUCTS THE PERFORMER TO APPLY THOSE ACCIDENTALS TO **EVERY CORRESPONDING NOTE** IN THE PIECE UNLESS SPECIFIED OTHERWISE.



FOR EXAMPLE, THIS KEY SIGNATURE INDICATES THAT EVERY **F**, **C**, AND **G** IN THE PIECE SHOULD BE SHARPED, REGARDLESS OF OCTAVE!

OH, AND **ANOTHER THING**: THE ACCIDENTALS HAVE TO BE PLACED IN THE **CORRECT ORDER**, AND THEY NEED TO FOLLOW A **PARTICULAR PATTERN OF PLACEMENT** THAT **VARIABLES** SLIGHTLY DEPENDING ON THE **CLEF** BEING USED! IF YOU DEViate FROM THIS, YOU, AS A COMPOSER, WILL BE **MOCKED!**

TENOR CLEF SHARPS! WHAT'S YOUR **PROBLEM?** YOU NEED TO **CONFORM!**

A^b		BEAD	b
A		FCG	#
B^b		BE	b
B		FCGDA	#
C^b		BEADGCF	b
C			b
C[#]		FCGDAEB	#
D^b		BEADG	b
D		FC	#
E^b		BEA	b
E		FCGD	#
F		B	b
F[#]		FCGDAE	#
G^b		BEADGC	b
G		F	#

HA HA... **NEVER!**