

(Book 2) Lesson 29c.

Key Signatures (continued)

Starting on the note "G", produces the same kind of problem. The third and fourth notes (B&C) are separated by a half tone but the 7th and 8th notes (F&G) are separated by a whole tone. The space between the tetrachords, however, is a whole tone. Raising the 7th note by a half tone will correct the problem and result in the Key Signature of "G Major" having one sharp on the note "F".

1/2 tone (great!) whole tone (great!) whole (not so great!!)

Key Signature of "G" Major (F#)

All other Key Signatures are arrived at in the same manner. The Key of "C" seems to be the separation point so we will start there.

C # G # D # A # E # B # F# C#

Naturals F# F#,C# F#,C#,G# F#,C#,G#,D# F#,C#,G#,D#,A# F#,C#,G#,D#,A#,E# F#,C#,G#,D#,A#,E#,B#

The sharp keys graduate in a series that is five notes apart. Key: **CdefGabcDefgAbcdEfgaBcdeF#gabC#.**
The added sharps for each key, after the first sharp are five notes apart. F# C# G# D# A# E# B#

C F Bb Eb Ab Db Gb Cb

Naturals Bb Bb,Eb Bb,Eb,Ab Bb,Eb,Ab,Db Bb,Eb,Ab,Db,Gb Bb,Eb,Ab,Db,Gb,Cb Bb,Eb,Ab,Db,Gb,Cb,Fb

The flat keys graduate in a series that is four notes apart. Key: **CdeFgaB(b)cdE(b)fgA(b)bcD(b)efG(b)abC(b)**
After the first flat, the added flats are four notes apart. Bb Eb Ab Db Gb Cb Fb

This chart may shed a better light on the subject:

	7	6	5	4	3	2	1	C	1	2	3	4	5	6	7
KEYS: ---->	Cb	Gb	Db	Ab	Eb	Bb	F	"C"	G	D	A	E	B	F#	C#
	Bb	Bb	Bb	Bb	Bb	Bb	Bb		F#	F#	F#	F#	F#	F#	F#
	Eb	Eb	Eb	Eb	Eb	Eb			C#	C#	C#	C#	C#	C#	C#
	Ab	Ab	Ab	Ab	Ab				G#	G#	G#	G#	G#	G#	G#
	Db	Db	Db	Db					D#	D#	D#	D#			
	Gb	Gb	Gb						A#	A#	A#				
	Cb	Cb							E#	E#					
	Fb								B#						

This may be one of the few times where "memorization" is absolutely mandatory. Memorize the key signatures to the point that you know them for the rest of your life rather than only knowing them for next week's lesson.