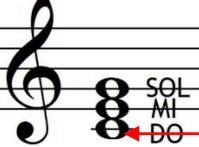
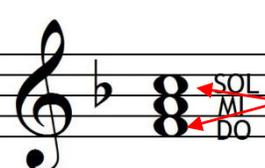
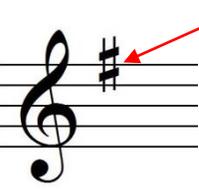
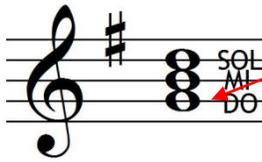


## MAGIC KEYS

A key signature is found to the right of each clef sign at the beginning of any song and tells the musician which sharps and flats (if any) are to be included as they play. When you add any number of sharps and flats, you change the key signature. It also shifts DO to a new pitch and the note names in the red chord change. This is called transposition. *Magic Keys* introduces this idea by teaching about 3 simple key signatures and how the red chord (DO-MI-SOL) is formed in each of these keys.

Lyrics	Example	Theory
<p>Oh, the key of C is an easy key. It has no sharps or flats you see...</p>		<p>The key of C major has <del>no sharps or flats</del> in the key signature. The music played during the second year was written in the key of C.</p>
<p>and the red chord is C-E-G and DO is C you know</p>		<p>DO is always the first note in the scale and therefore the first note in the key signature. In the key of C, the scale starts on C, therefore DO is C. <u>A red chord is always built on DO.</u></p>
<p>But if you add a black key, a sharp or a flat key, like magic it will change before you know!</p>		<p>Adding a sharp or flat changes the key signature. When the key signature changes, so does the note we call DO. It also changes the notes in the red chord, because the red chord is always built on DO.</p>
<p>Here's the key of F, it's a lovely key. It has one flat and that's a B</p>		<p>By adding a flat to the staff on the B line, the key signature is changed to the key of F</p>
<p>And the red chord is F-A-C, and DO is F 'cause C is SOL</p>		<p>Now that we are in the key of F, F becomes the first note of the major scale and therefore F is now DO. It becomes the basis for building the red chord. Since C has move to the fifth position in the major scale, <del>C is now SOL.</del></p>
<p>But, here's another black key, a sharp not a flat key, the F sharp becomes the magic key!</p>		<p>By adding an F sharp, the key signature changes to the key of G.</p>

Now the key of G is our next you see 'cause F sharp is our magic key and the red chord is G-B-D and DO is G because the F sharp is a Ti!

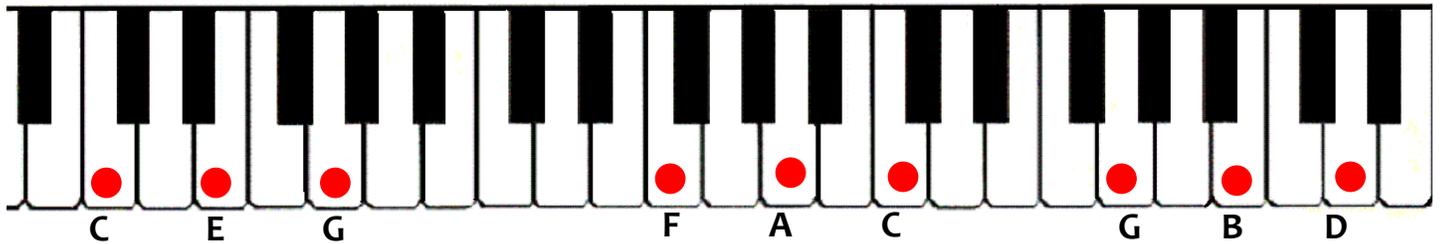


Now that we are in the key of G, G becomes the first note of the major scale and that means that G becomes DO. It is the basis for building the red chord. F sharp is the second to last note in the major scale which makes it Ti.

Notice how the shape of each red chord stays the same? This is because all red chords are made up of the pitches DO-MI-SOL no matter the key signature. So, changing the key signature does not change the structure of the red chord, it just changes the pitches or note names in the chord.

Let's take a look at what this looks like on the keyboard:

**And the red chord is...**



Because the shape of the chord does not change from one key signature to the next, students will play all red chords, in any key signature, with the same fingering they learned for the key of C!  
(The same is true for the blue and yellow chords, they shift pitches in the same way a red chord does.)