The 2nd and 3rd note of the original melody have been lowered by a half step so they need to be lowered by a half step in the new key also. To lower the G# and the F#, use the natural sign ♮ . The natural sign, only on those notes that it immediately precedes, will cancel out any accidentals affecting that note. In this case, the natural sign turns the F# note into an F and it turns the G# note into a G. The transposed melody now looks like this:

TRANSPOSING EXAMPLES

Example #1

Transpose this melody, which is in the key of A, to the key of F.

Original melody in the key of A

F natural (lowered)

The key signature for the key of F is one flat:

The F note is an interval of a minor 6th above the A note.

On the staff, the F note is on the space below the A or the interval of a minor 6th above. Moving the entire melody up to the key of F or moving the entire melody down to the key of F, will both work.

For the sake of keeping the transposed melody on the staff, let's move the original melody down to the key of F.

Move the entire original melody down in a parallel fashion. A note on a line moves down to the next line, and a note on a space moves down to the next space.

    move to

    move to
etc.

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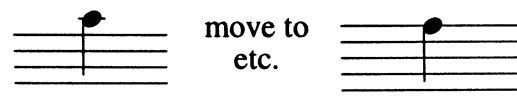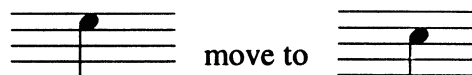
Transposed melody from example #1.

This note was lowered in the original melody...therefore it has been lowered here also.

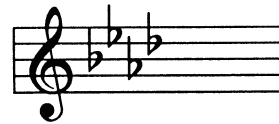# EXAMPLE #2

Transpose this melody, which is in the key of Db, to the key of Ab.

"A" natural...(this note has been raised from Ab to A).

The key of Ab has four flats... (Bb, Eb, Ab, Db):

The Ab note is a perfect fifth above the Db note.
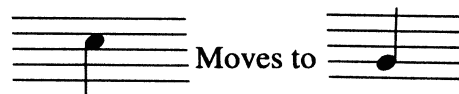

Either moving the melody up to the key of Ab, or moving the melody down to the key of Ab is correct:

On the staff, the Ab is two lines above the Db or two spaces below.

For the sake of keeping most of the melody on the staff, move the entire original melody down in a parallel fashion.

 Moves to   Moves to

 Moves to   etc.

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