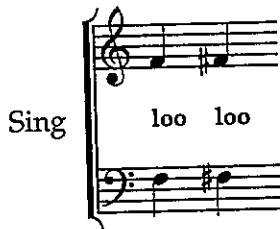
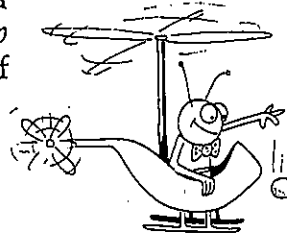


ACCIDENTALS

SHARPS, FLATS AND NATURALS

When a composer wants a tone to sound a half step *higher*, he or she will put a *sharp sign* (#) to the left of the note. The *sharp* tells the singer to *raise* the note by one half step.



When a composer wants a tone to sound a half step *lower*, he or she will put a *flat sign* (b) to the left of the note. The *flat* tells the singer to *lower* the note by one half step.



When a composer wants to *cancel* a previous sharp or flat, he or she will put a *natural sign* (♮) to the left of the note. The *natural* tells the singer to *cancel* the sharp or the flat.

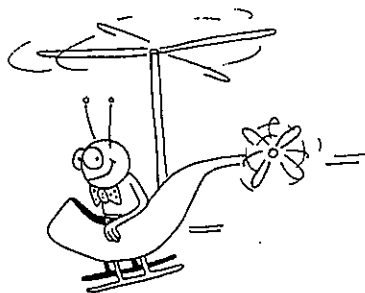


Sharps, flats and naturals are called *accidentals*.

There are *names* which are given to each of the pitches which have been altered by a sharp or a flat.

SHARPS:

When DO is sharped, it becomes Di.



Key of G Major

DO Di

#Re is Ri

#Fa is Fi

#Sol is Si

#La is Li

FLATS:

When Ti is flatted, it becomes Te.



Key of C Major

Ti Te

^bLa is Le

^bSol is Se

^bMi is Ma

^bRe is Ra