

Clef-Based Transposition

1. D Transposition (i.e., up a step)

Read in the alto clef.

Note: on an instrument, for D Trumpets, read up an octave as well; for D Horns, stay in the alto clef octave.

Move the key signature two “slots” in the sharp direction — i.e., “add” two sharps.

Examples: G Major (1#) becomes A Major (3#); Eflat Major (3b) becomes Bb Major (1b).

All accidentals as notated, except for those on F and C (in your imaginary alto clef).

Raise those 1/2 step.

Examples: an F-natural becomes an F-sharp; a B-flat remains B-flat; a C-sharp becomes C-doublesharp.

2. B-flat Transposition (i.e., down a step)

Read in the tenor clef.

Note: on an instrument, read up an octave as well.

Move the key signature two “slots” in the flat direction – i.e., “add” two flats.

Examples: A Major (3#) becomes G Major (1#); B-flat Major (2b) becomes A-flat major (4b).

All accidentals as notated, except for those on B and E (in your imaginary tenor clef).

Lower those 1/2 step.

Examples: a B-natural becomes B-flat; a G-sharp remains G-sharp; an E-flat becomes E-doubleflat.

3. A Transposition (i.e., down a minor third)

Read in the soprano clef.

Note: as a rule, you don’t need to make any octave adjustments on an instrument.

Move the key signature three “slots” in the sharp direction — i.e., “add” three sharps.

Examples: G major (1#) becomes E Major (4#); B-flat Major (2b) becomes G Major (1#); A-flat Major (4b) becomes F Major (1b).

All accidentals as notated, except for those on F, C, and G (in your imaginary soprano clef.)

Raise those 1/2 step.

Examples: a G-flat becomes G-natural; an F-sharp becomes F-doublesharp; an E-flat remains E-flat.