Theorists find it convenient to organize all the possible key signatures into a chart that shows their relationship to one another.

We'll return to this chart as we continue learning about how composers use keys.

As you move clockwise around the circle, you add sharps to the key signature.
As you move counterclockwise around, you add flats to the key signature.

Notice how that beadgcf pattern pops up all over the circle of fifths?

Weird!

The keys down here line up enharmonically... for example, the key of E flat major will sound just like the key of C sharp major.

So could you continue the enharmonic deal and have the key of F flat major? Yes, if you want a double flat in your key signature:

Nooooo!