

NOT JUST NOISE

with

LUDWIG and his MUSICAL COMPANY

by PHYL LOBL

illustrations by JAN D'SILVA
based on original concepts and
drawings by Phyl Lobl

Dedicated to the children of the
Partially-Sighted Units at Tempe
and Connell's Point Primary Schools
1973/74 without whom the need for
Ludwig and Company may not have
become apparent, and also to Jilly,
our musical dog, who lent me his
alter-ego, Joe-The-Bark.

Hello Budding Musician,

I wonder why you want to know more about music. One of the best reasons I can think of is that knowing more can make your life more interesting.

Some people become professional musicians and use music to earn their living. Not everyone can be a professional musician but we can all use music to help develop our minds, or we can make music our special hobby.

When musical friends get together they use music to have fun, or to help them to understand each other a little better. Parties where people make their own music for singing, dancing or listening are much more fun than parties where machines make the music.

You don't always need an audience to enjoy your own music making. I often make music just for myself.

When you are learning, don't be frightened of making mistakes. We all learn by making mistakes. That's how you learnt to walk. You have to try to overcome mistakes by going more slowly until your minds and bodies have learnt what to do.

Remember it's a waste of time to go on doing things
the wrong way.

Be patient with yourself and you will learn

Be firm with yourself about practising, and
you will learn.

Most of all ... enjoy your learning experience.

May you help to keep music alive!

Thyl Loh.



TABLE OF CONTENTS

STOP	RHYTHM	
1.	Note Names	3
2.	Bars & Beats	23
3.	Note Values	25
4-6.	Time Signature—Top Figure “Ludwig’s Songs”	33
7.	Time Names	47
8-10.	Time Signatures—Bottom Figure	52
11.	Dotted Notes	66
12.	Rests	70

PITCH

1.	The Stave	79
2-3.	Pitch Names	90
4.	Accidentals	110
5.	Keys “Joe’s Song”	116
6.	Sol-fa scale “Octavia’s Song”	122
7-11.	Major Scales—C G D F	130

HARMONY

1.	Triads—“Triad Whistlers Song”	159
2-5.	Major Triads—C G D F	168
6.	Major Triads Of A Major Scale	178
7.	Chords as Accompaniment	184
8-9.	Inversions C & G	188
10.	Four Note Chords	192
	“Practising Song”	195
	“Musical Merry-Go-Round”	196

Part I

RHYTHM

with

Ludwig van Elephant

introducing

The Notes & The Rests

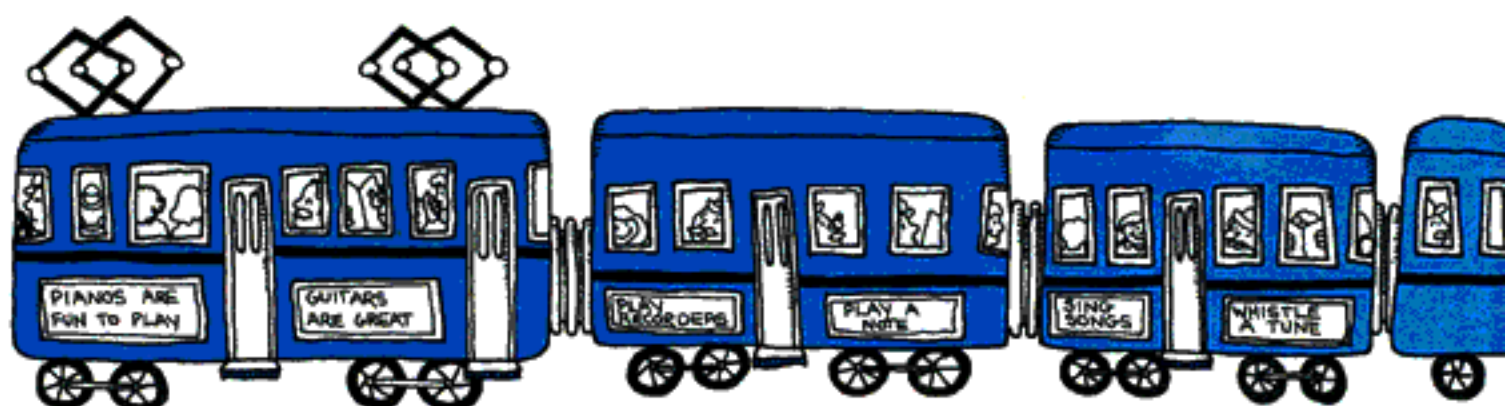
I am
Ludwig Van Elephant,
Conductor.



Not a bus conductor,



or a train conductor.



I am
the conductor of
an orchestra.

An orchestra is
a group of musicians.



People who
play instruments
are called musicians.

One of my jobs is to help musicians keep their music in rhythm.

Many things have rhythm.



Waves rolling onto the beach have rhythm.



A heart beating has rhythm.



A clock ticking has rhythm.

You can have rhythm
when you walk,
run,
skip,
swim,
or clap.



My feet and arms help me to keep the music in rhythm.

My long trunk is useful too.

I have to learn to keep my feet under control when they help to keep the rhythm.

Once I forgot,
with
spectacular
results.....!

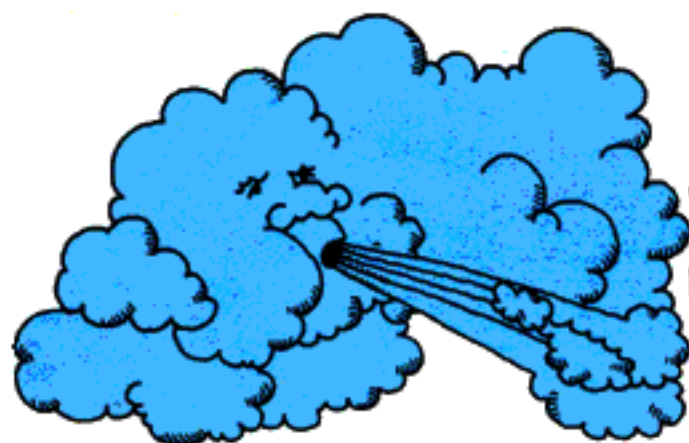


Of course you know what
sounds are.

You make sounds yourself
with your hands,
feet,
and voice.

Other things make sounds.

Animals,
birds,

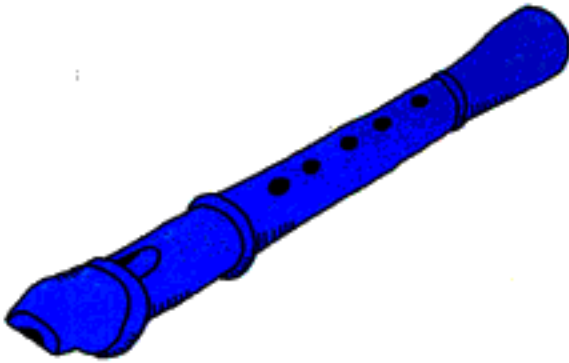


wind,
rain,

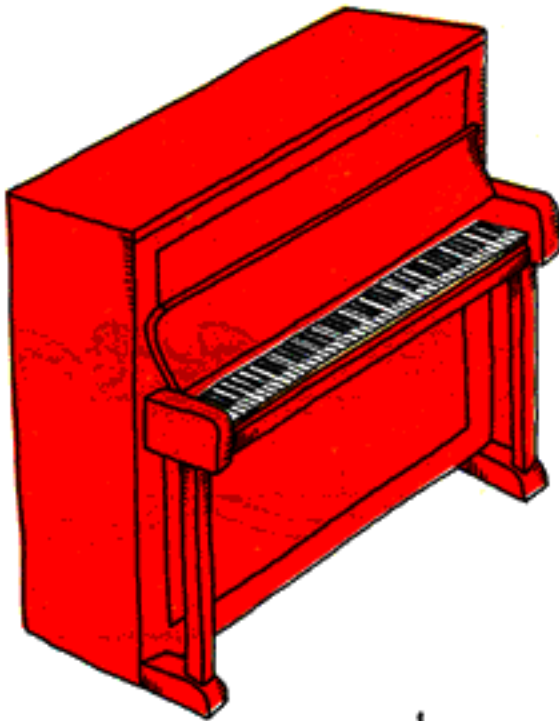
cars,
machines



and of course,



musical instruments,



make sounds.

Music is made up of sounds,

long sounds 

short sounds 

high sounds



low sounds



loud sounds



soft sounds



fast sounds 

slow sounds 

and.... no sounds.

SOUND QUALITIES

12A

Music is made up of sounds and no sound.
We call no sound silence.

The sounds have qualities.

Everything has qualities.

A tree can be tall or short, leafy or bare,
wide or narrow.

A dog can be long or short haired, tame or savage,
curly or straight haired, plain colour or spotted.

Sound qualities are

long  short 

loud 

soft 

high 

low 

harsh 

clear 

Long, short, loud and soft sounds help give music **rhythm**.

High and low sounds give music **pitch**.

Harsh and clear sounds give music **timbre**.

A sound pattern can be

even 

un-even 

A sound pattern can be getting louder



getting softer



A sound pattern can be getting faster 

getting slower 

A sound pattern can be getting higher



getting lower



The rhythm of music is made up of a patterns of beats.

A pattern of beats has spaces of silence between the sounds.

A beat can make you feel like moving.
One word repeated can make you move in certain ways.

walk walk walk walk

jog -ging jog-ging jog-ging jog-ging

run-ning-fast-er run-ning-fast-er run-ning-fast-er run-ning-fast-er

ste-p-hop ste-p-hop ste-p-hop ste-p-hop

gal-op-ing gal-op-ing gal-op-ing gal-op-ing

juuuuuu-uuuuuump juuuuuu-uuuuuump

You can clap those patterns.

You can play those patterns on a drum, or tap them on a box.

Some musicians use words rather like this instead of the movement words.

taa taa taa taa

ti-ti ti-ti ti-ti ti-ti

tftf tftf tftf tftf

ti-i f ti-i f ti-i f ti-i f

to-to-to to-to-to to-to-to to-to-to-

taaaa-aaaaa taaa-aaaa

These words can be drawn as lines.

BREAKING BEATS

12E

When people make rhymes or music they use beats.
Sometimes they break the beats.
This can make people feel like moving.
These movements can be drawn with **line patterns**.

This rhyme feels like a walk.

Walk has one syllable. Read each line as the word 'walk'



Walk the farm now,
Boy will show how.

== == == ==

This rhyme feels like jog-ging. Jog-ging has two syllables.
Each line is broken into two parts. Say jog-ging for the lines.



Drum-stick jogg-ing aft-er dinn-er
May-be fatt-er may-be thinn-er.

== == == ==

Four syllables to each line now. Say run-ning-fast-er for the lines.



Run-ning-fast-er, run-ning-fast-er, see the legs of fluff-y chick-en,
Run-ning-fast-er, run-ning-fast-er, little legs just have to quicken.

==== ==== ==== ====
==== ==== ==== ====

Two beats joined together make a sound long enough for a jump.



Roo-oo who-oo
Jumps through

== ==

PULSE BEAT

12 F

Usually your heart beats at an even pace,
we call that a pulse beat.

Music can have a **pulse beat**.

Here it is drawn as a row of hearts.

Eight sounds that all sound the same.



An even pattern of sound.

A pulse beat can be played slowly with longer
time between each beat.



Or it can be played faster with short spaces
between each beat.

Whichever way you choose the pattern must
sound even until you reach the end of the hearts.



This pattern is un-even.



There are un-even patterns in music but they are
not called pulse beats.

ACCENT BEAT

12 G

An **accent beat** is a **pulse beat** played louder than the others.

This is a 2 Beat accented pattern

Play the red beats louder than the pink beats.



Here is a 3 Beat accented pattern.



Here is a 4 Beat accented pattern.



FILL THE SPACES BETWEEN BEATS

12 H

There is a space of time between each **Pulse Beat**.

The spaces could be filled in with any sound. Try some.



Try some squeaks
or
Whistles
or
Grunts.

The spaces could be filled with the sound of a Movement Pattern

Here the spaces between the pulse beats say



You can fill the spaces with different movements and make a **Rhythm Patch**



One person could play the **pulse-beat** on a drum.

Another person could sing or play the **movement pattern** to fill the gap.

Use a wind instrument, whistle or kazoo or your voice.

Pulse beat      

Accent beat      

LINE / WORD
PATTERN



walk walk



walk jog-ging



walk runn-ing-fast-er

Pulse beat      

Accent beat      

LINE / WORD
PATTERN



walk walk walk



jog-ging walk jog-ging

Pulse beat        

Accent beat        



walk walk walk walk

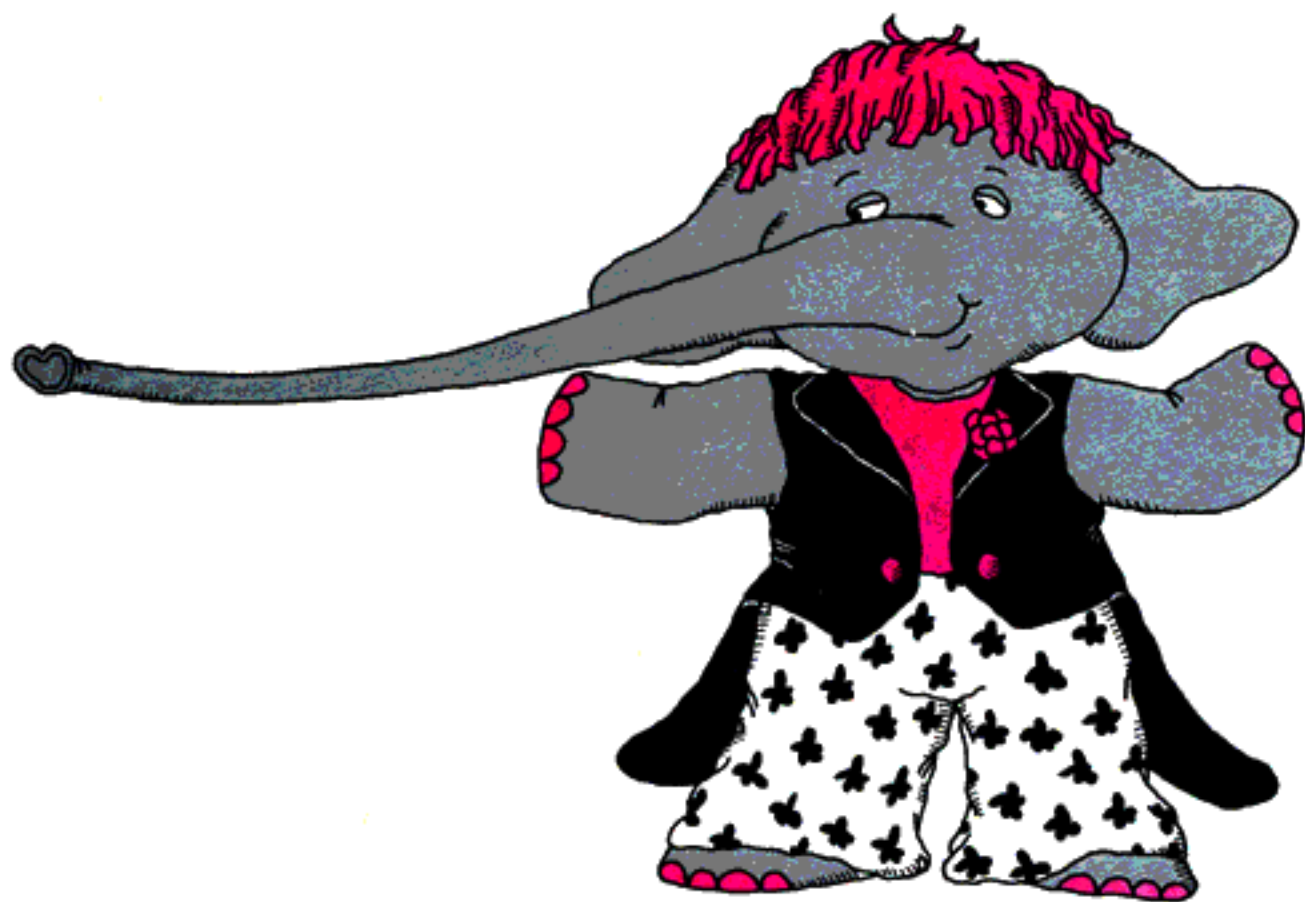


walk jog-ging runn-ing-fast-er walk

People who make up or create music are called composers.

When composers want musicians to play the music they write they use 'notes' to help them, just as I am using letters to help me write this story.

Let me show you how notes help us to read and write long and short sounds.





This is a whole-note.

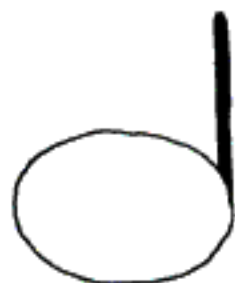
A whole-note is sometimes called a semi-breve.

Can you find a whole-note in this piece of music?



Sometimes, just for fun, I dress my whole-notes to look like this.





This is a half-note.

A half-note is sometimes called a minim.

Can you find a half-note in this music?



Think of a whole note as a long cylinder.



If we cut the long cylinder in half we get two shorter cylinders.



Think of these shorter cylinders as half-notes.

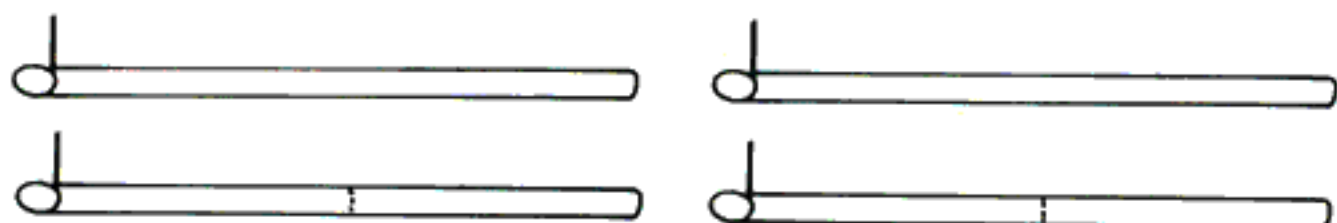
If we can see only the end of the cylinders we can't tell if they are long or short.

We make them different by giving them a stick.



Musicians don't have enough space in music books to draw cylinders. They draw only the ends.





If we cut two half-notes in half we have four shorter notes.

We call them quarter-notes.

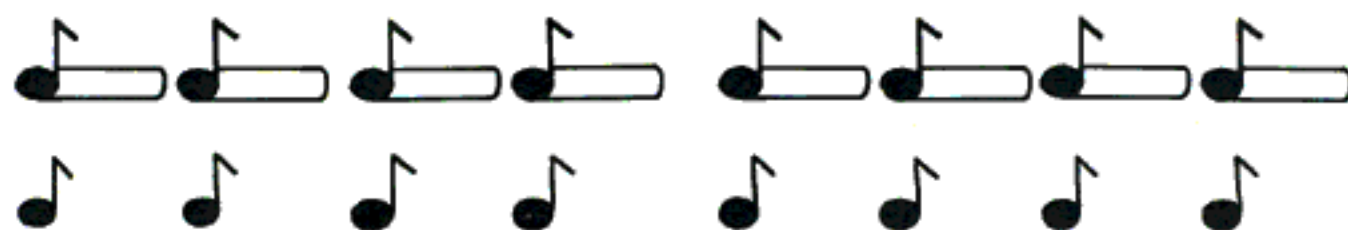
We colour them so that we don't confuse them with half-notes.



If we cut four quarter-notes in half we get eight shorter notes.



We add a hook to the stick and call them eighth-notes.





This is a quarter-note.

A quarter-note is sometimes called a crotchet.

Can you find a quarter-note in this music?





This is an eighth-note.

An eighth-note is sometimes called a quaver.

Can you find an eighth-note in this piece of music?





If we cut eight eighth-notes in half we get sixteen sixteenth-notes.



We add another hook to the stick so that we can tell sixteenth-notes apart from eighth-notes.



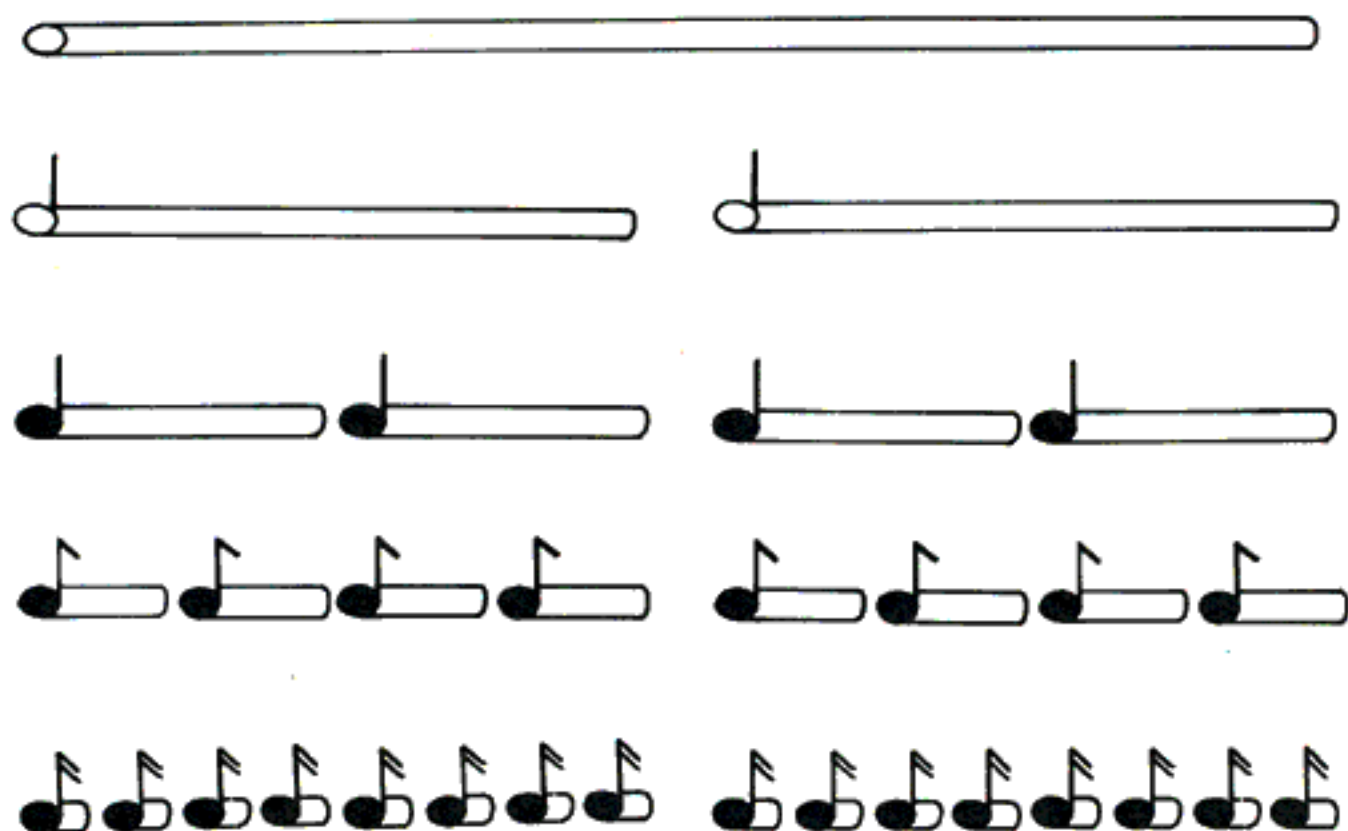


This is a sixteenth-note.

A sixteenth-note is sometimes called a semi-quaver.

Can you find a sixteenth-note in this piece of music?





When parts of the whole, which we call fractions, are written with numbers we can see

$$\frac{1}{2} = 1 \text{ part of } 2 \text{ parts}$$

$$\frac{1}{4} = 1 \text{ part of } 4 \text{ parts}$$

$$\frac{1}{8} = 1 \text{ part of } 8 \text{ parts}$$

$$\frac{1}{16} = 1 \text{ part of } 16 \text{ parts.}$$



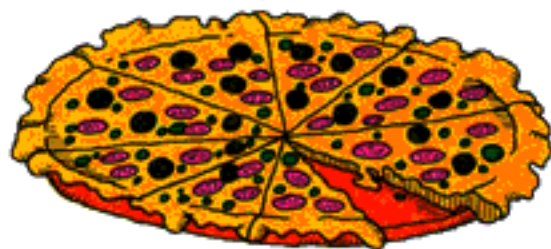
You eat
ice-cream,



fish and chips,



and pizza.



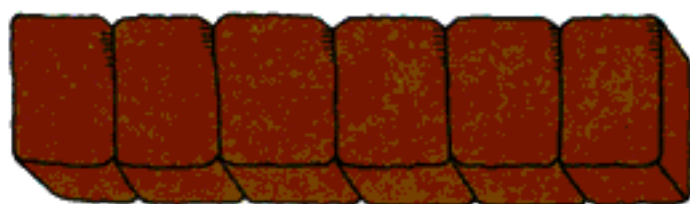
Notes eat
time.



We can't see time, but let's pretend that 'musical time' is like a bar of chocolate.

Bars of chocolate are divided into bits.

Bars of time are divided into beats.



We're hungry!



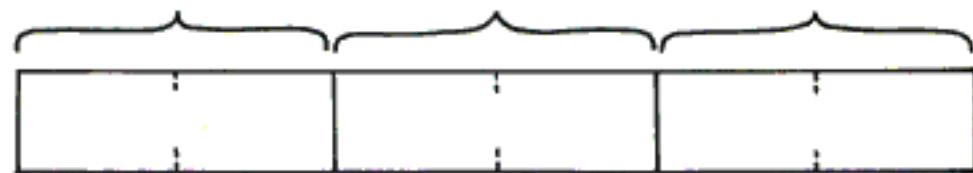
Here are two bars of time (or measures).
They are separated by a bar-line.



Here are some bars divided into beats
by dotted lines.

How many bars are there?

How many beats in each bar?



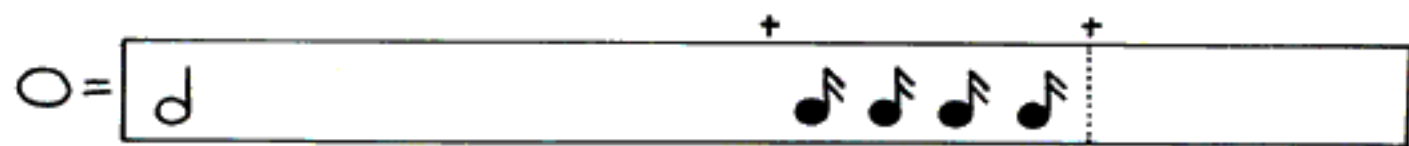
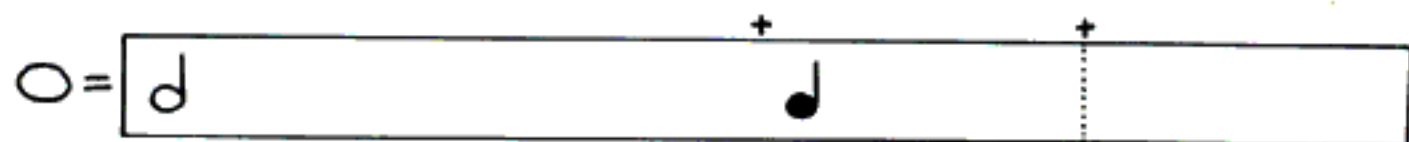
When a composer is choosing how his notes will 'eat' their time-bars, he can choose many ways.

He could use two half-notes instead of one whole-note.

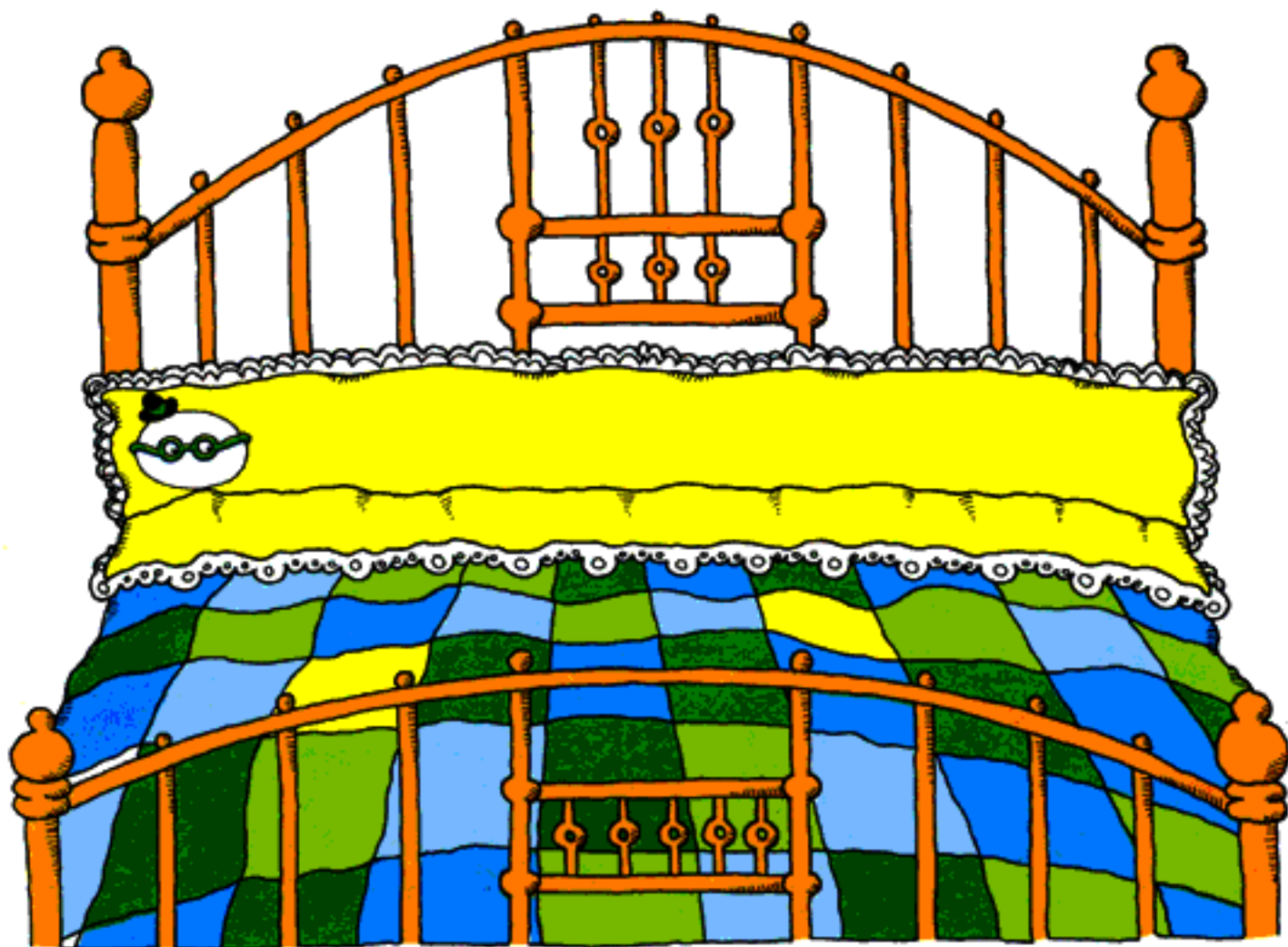
He could use four quarter-notes instead of one whole-note.

I can think of other ways that notes might use a time-bar that equals one whole-note.

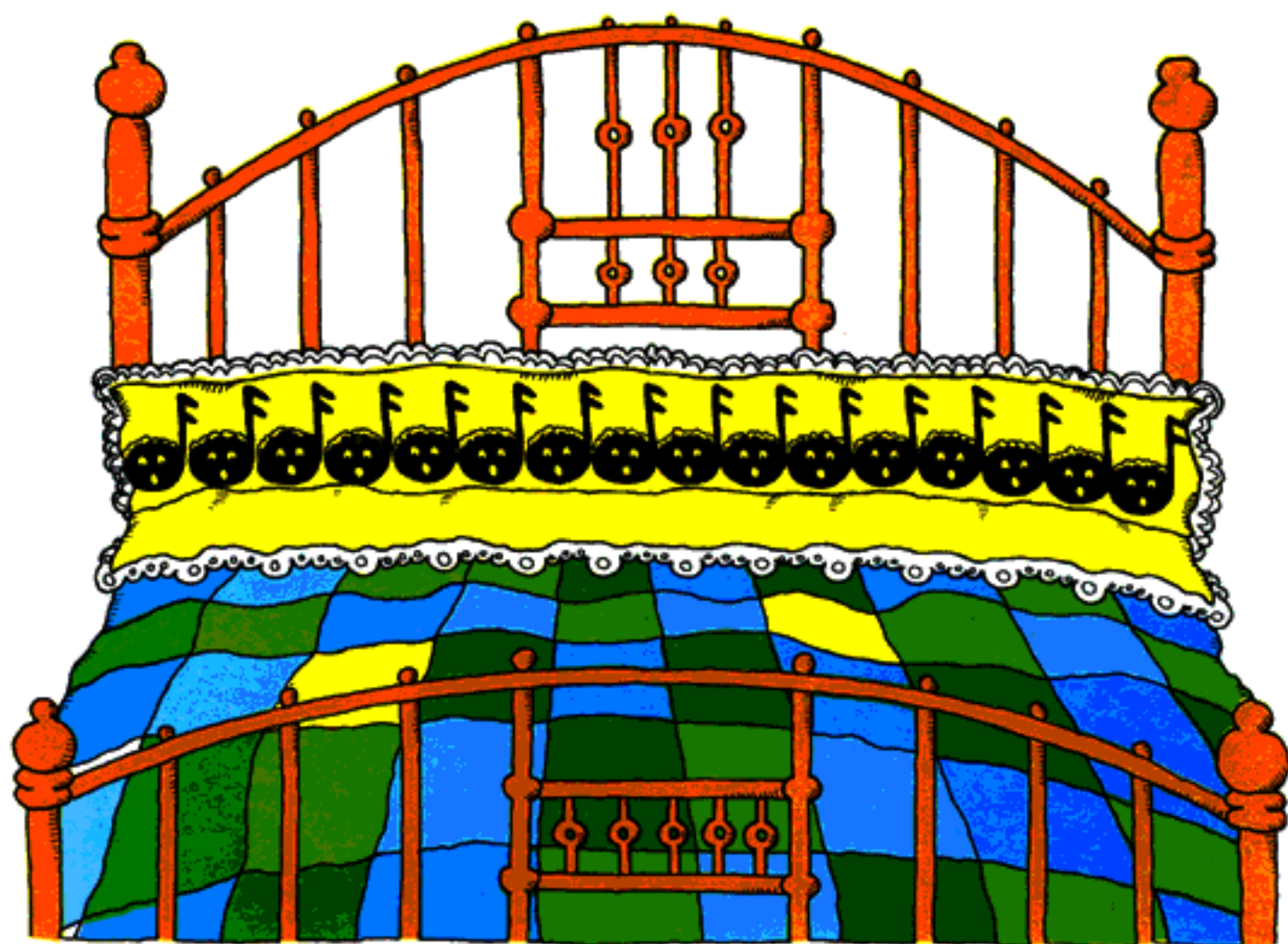




Can you fill in the missing notes?



If bars were beds a whole note could have
this one all to himself,



but sixteen sixteenth-notes would have to share.

These sets
of notes
all equal
one half-note.



These sets
of notes
all equal one
quarter-note.



I've
eaten all
of this
bar



--

I only
need half
of a bar
this size



--	--

This
much
is enough
for me



--	--

I've left a
large bit
I can
share with
my friends



--	--

I didn't
eat much
of this
bar, did I?



--	--



At the beginning of a piece of music the composer writes a time-signature.

3

4

There are two figures,

3 the top figure and

4 the bottom figure.

The top figure tells us how many beats there will be in each bar.

3	1	2	3	1	2	3	1	2	3
4									

2	1	2	1	2	1	2	1	2
4								

4	1	2	3	4	1	2	3	4
8								

INTRODUCTION TO BEAT SONGS 33A

Some beat songs are shown written here and they can be heard by using the Left Hand Menu to click on BEAT SONGS. They can be heard OR they can be down- loaded for listening and learning whenever you please.

Be a conductor like Ludwig and use your arms to draw the conducting patterns in the air.

If the four beat pattern is too hard to follow try this easy one.

Down- across to your right -
-up -across to your left.

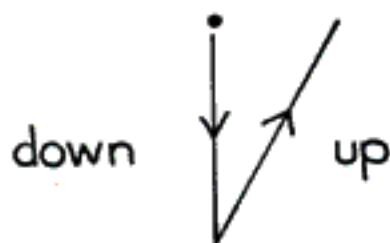


You can stamp your foot for the first beat as you bring your arm down and that will be an accent beat.

Here are some time-signatures. They all give two beats to each bar.

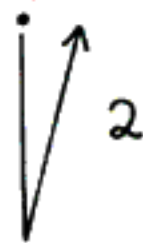
$$\begin{array}{ccc} 2 & 2 & 2 \\ 4 & 8 & 2 \end{array}$$

If I see 2 at the top I know that I shall conduct the music like this.



Down for the first beat of the bar.
Up for the second beat of the bar.

Down ^{up} down ^{up} down ^{up} down ^{up}
all the way to the end of the music.



LUDWIG'S 2 BEAT SONG



1 2 1 2 Watch my beat o—pen your
ton_sils and use your feet 1 2 1 2 take it
home I'm a four legged one trunked met_ro____nome

The image shows three staves of musical notation in 2/4 time. The first staff has a treble clef and a key signature of one flat (Bb). The notes are: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The second staff has a treble clef and a key signature of one flat (Bb). The notes are: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The third staff has a treble clef and a key signature of one flat (Bb). The notes are: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

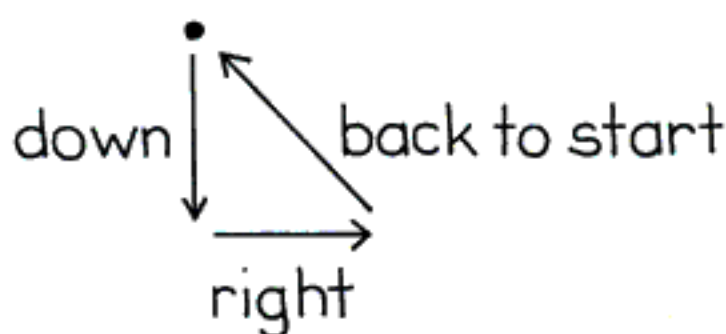




All these time-signatures have three beats.

3 3 3
2 4 8

If I see 3 at the top I know to conduct the music like this.



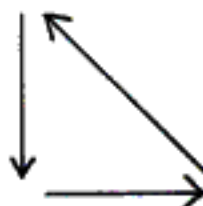
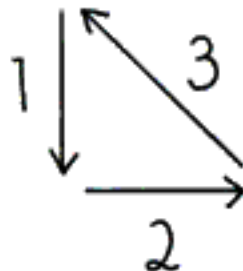
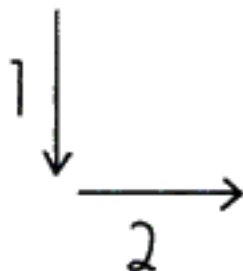
Down for the first beat.

Across to the right for the second.

Back to the start for the third.

Count as you conduct.

1 2 3 , 1 2 3 , 1 2 3 , 1 2 3

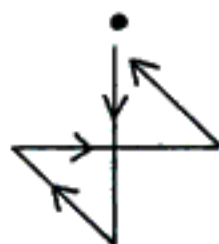




All of these time-signatures have four beats.

$$\begin{array}{ccc} 4 & 4 & 4 \\ 2 & 4 & 8 \end{array}$$

If I see 4 at the top I know to conduct the music like this.



Down for the first beat.

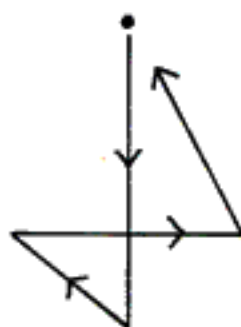
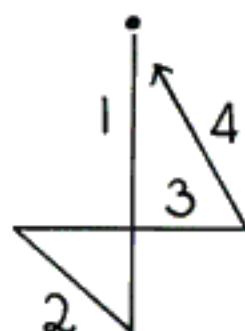
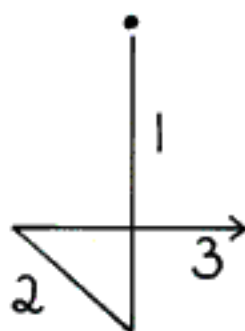
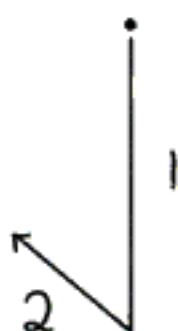
Left for the second beat.

Right for the third beat.

Back up to the start for the fourth beat.

Count as you conduct.

1 2 3 4 , 1 2 3 4 , 1 2 3 4



LUDWIG'S 4 BEAT SONG

1 2 3 4 Here they come the one with the tummy has the

big bass drum 1 2 3 4 oom pa pow there's a

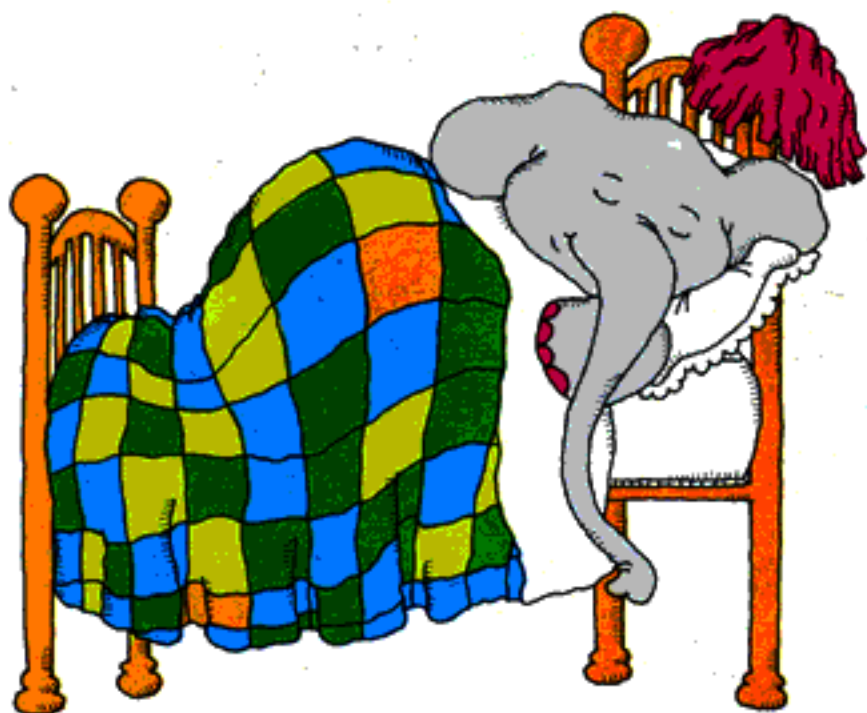
brass band com_ing and it's com_ing now

Trum_pets call and corn_ets bleat Chas_ing the traff_ic

off the street Slide trom_bone and eu_pho_ni_um but the

best of them all * * * is the big bass drum.





I'm tired after all that conducting.
Now it's your turn.

You practise while I have a snooze. z z z z



Notes sing songs.

We could think of their songs as cylinders of sound.



whole



$\frac{1}{2}$



$\frac{1}{4}$



$\frac{1}{8}$



$\frac{1}{16}$

Which note do you think sings the longest song?

Which note do you think sings the shortest song?

While the notes are sitting in the bars
using up time they sing their songs.

We can use words to help us sing their
songs.

taa (as in tar)

taa-aa (as in tar-ar)

taa-aa-aa-aa (as in tar-ar-ar-ar)

ti (as in time)

t (as in ten)

Say these songs.

Try joining the short songs.

ti-ti (pronounced tie-tie)

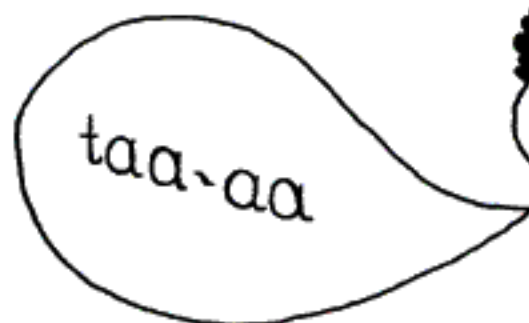
t t t t

It's easier to say t f t f, isn't it?

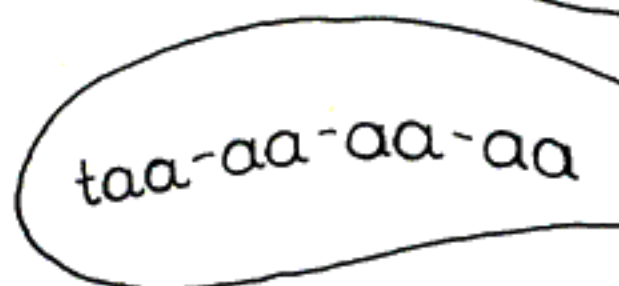
When you need to join four of the shortest
songs you could say t f t f.



taa



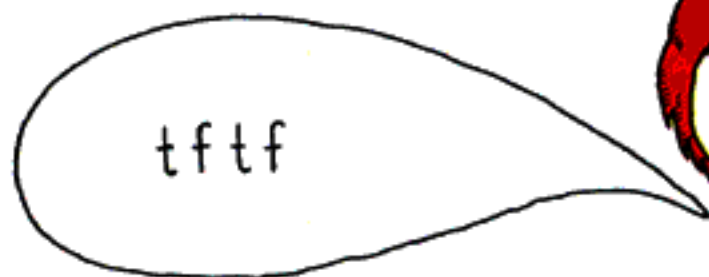
taa-aa



taa-aa-aa-aa



ti-ti



tftf

Sometimes it is easier to read eighth-notes if they are in pairs or in fours. So they join hands.

Instead of looking like this,



they look like this.



Sixteenth notes do this too.



Whole notes, half-notes and quarter-notes can't do this because they don't have hooks to hook on with.

MOVEMENT	LINE	MUSIC WORD	NOTE
walk	_____	taa	
jog-ging	_____	ti-ti	
run-ning-fast-er	_____	t-f-t-f	
juuuuuuuuuump	_____	taa-aaa	
step-hop	_____	tii- f	
jog-fast-er	_____	ti-tf	
gall-op-ing	_____	to-to-to	

1.

2.

3.

4.

Say or play these with help from the lines.

1.

2.

3.

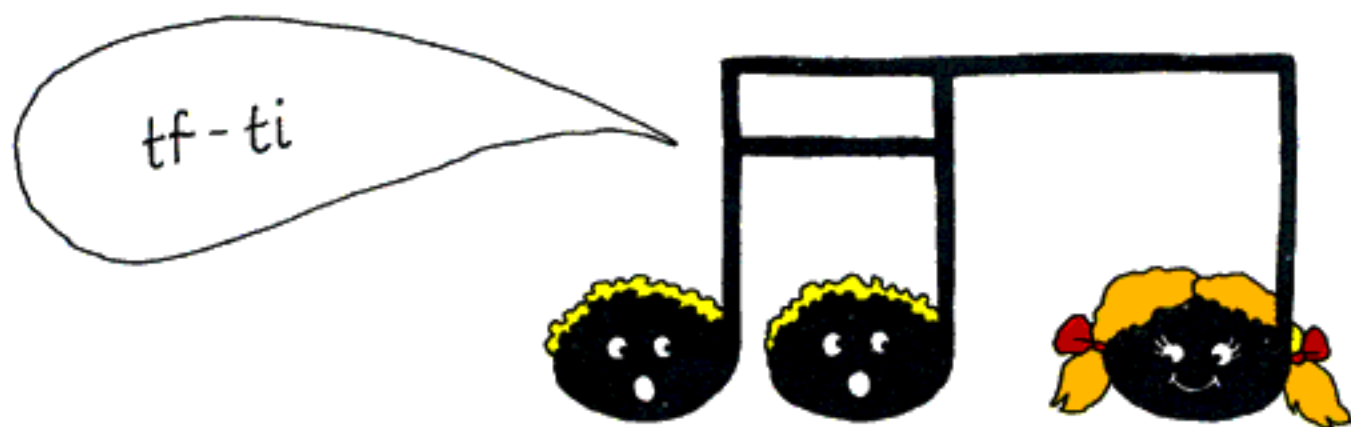
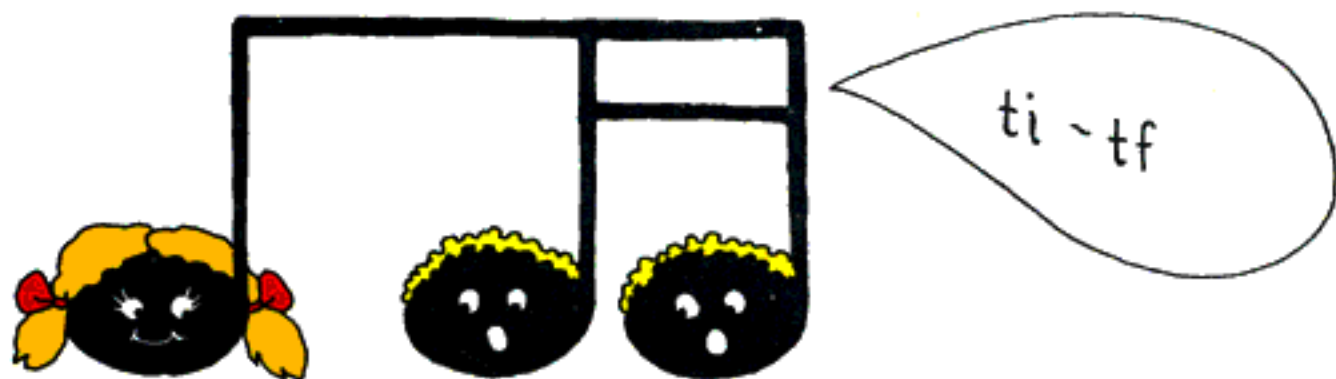
4.

Say or play these with no help from lines.

Sometimes eighth-notes join up with sixteenth-notes.



It's rather like big brothers or sisters taking little brothers or sisters for a walk.



Let's learn about the ^{figure of the}
time-signature. _{bottom}

2	3	4	3	2
4	8	2	4	8

This figure is the one that tells us which song the notes will sing.

That's a very important job.

Taa is the most important song,
because,
that is the song that is one-beat long.

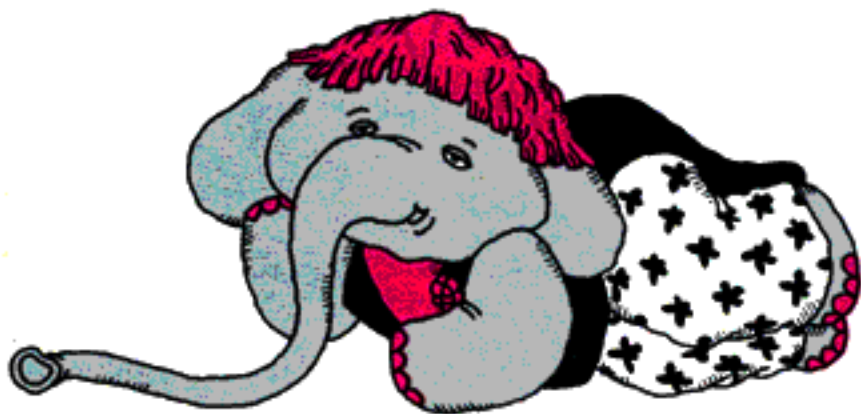
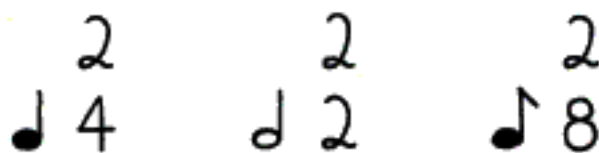
Once we know which note is equal to one beat we know which note will sing taa.

The ^{top} figure tells us how many beats.
The _{bottom} figure tells us what kind of
beats.

If 4 is the bottom figure we know that each
beat is equal to a quarter-note. The quarter-
note will sing taa.

If 2 is the bottom figure each beat is equal
to a half-note. The half-note will sing taa.

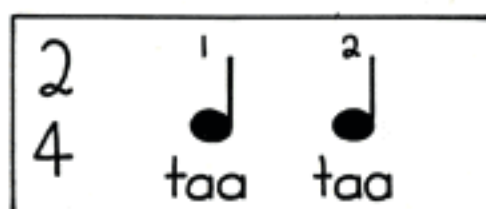
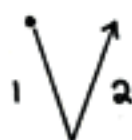
If 8 is the bottom figure each beat is equal
to an eighth-note. The eighth-note will sing taa.



"Whoever sings taa is boss of the bar"



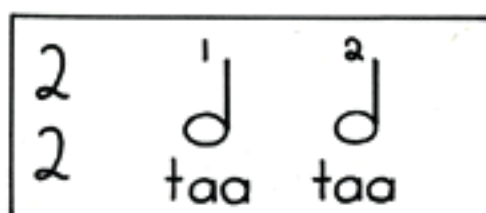
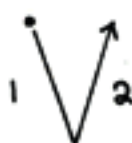
I'll count
and conduct.



I'm boss of this bar.
I'll sing taa.



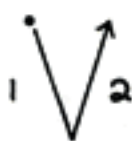
I'll count
and conduct.



I'm boss of this bar.
I'll sing taa.



I'll count
and conduct.

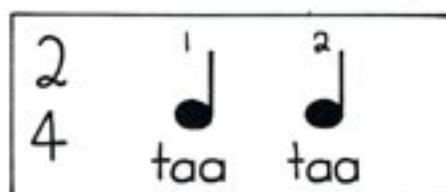
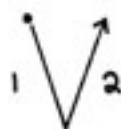


I'm boss of this bar.
I'll sing taa.

"Whoever sings taa is boss of the bar"



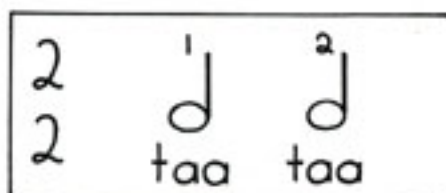
I'll count
and conduct.



I'm boss of this bar.
I'll sing taa.



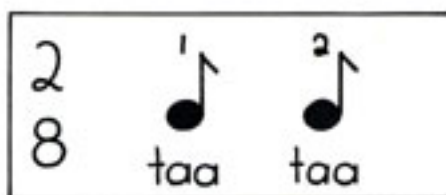
I'll count
and conduct.



I'm boss of this bar.
I'll sing taa.



I'll count
and conduct.



I'm boss of this bar.
I'll sing taa.

Whoever sings taa is 'Boss Of The Bar'.

If 4 is the bottom figure we know that the beats in the bar will be represented by the quarter-note or notes that equal a quarter-note.

♩ will sing taa

The other notes take their songs from his.

taa-aa-aa-aa = ○

taa-aa = ○

taa = ♩

ti = ♪

† = ♪

ti ti = ♪

†††† = ♪

Here are some bars for you to try.

Choose a conductor.

Watch and count his beat for two bars.

Now try singing.

Beat time as you sing.

Emphasise the first beat in each bar.

Use your voice,

your hands,

and your feet,

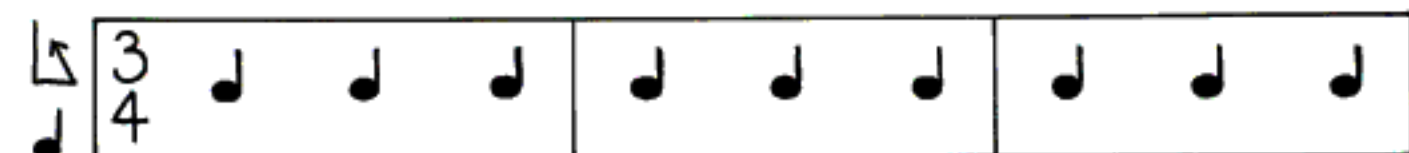
to help you.



Don't forget to open your mouth wide or the sound won't spread out, and that's a waste of a song.

Try using a whistle or recorder to blow the songs _____,
or use one note on a piano.

♪ is boss of these bars. ♪ sings taa.



These
are easy.

Now
try these.



Here is a new note-face.



This is a double note or a breve.

A breve is equal to two whole-notes.

(Now you know why a whole-note is sometimes called a semi-breve.)

Breves are handy to have when the half-note is 'boss of the bar'.



If 2 is the bottom figure we know that the beats in the bar will be represented by the half-note or notes that equal a half-note.

d will sing taa


The other notes will take their songs from his.

taa-aa-aa-aa = 

taa-aa = 

taa = 

ti = 

ti ti = 

t = 

tf tf = 

d is boss of the bar. d sings taa.

↗	2	d	d	d	d	d	d	d	d
d	2	taa	taa	taa	taa	taa	taa	taa	taa

↖	3	d	d	d	d	d	d	d
d	2							

↘	4	d	d	d	d	d	d	d
d	2							



↗	2	d	d	ti-ti	ti-ti	d	ta-ta-ta-ta	o
d	2	taa	taa	ti-ti	ti-ti	taa	t-f-t-f	taa-aa

↖	3	d	ti-ti	d	d	ti-ti	ta-ta-ta-ta	d	o
d	2	taa	ti-ti	taa	taa	ti-ti	t-f-t-f	taa	taa-aa

↘	4	d	ti-ti	d	ti-ti	ta-aa-aa-aa
d	2	taa	ti-ti	taa	ti-ti	taa-aa-aa-aa

2	d	d	ti-ti	ti-ti	d	tao t-f-t-f	o	taa-aa
2	taa	taa	ti-ti	ti-ti	taa	t-f-t-f	taa-aa	

2	d	d	ti-ti	ti-ti	d	tao t-f-t-f	d	taa-aa
4	taa	taa	ti-ti	ti-ti	taa	t-f-t-f	taa-aa	

These 2-beat time signatures give us the same song but they use different notes to do so.




These 3-beat time signatures also give us a song but use different notes.





3	d	d	d	ti-ti	d	ti-ti	d	tao t-f-t-f
2	taa	taa	taa	ti-ti	taa	ti-ti	taa	taa t-f-t-f

3	d	d	d	ti-ti	d	ti-ti	d	tao t-f-t-f
4	taa	taa	taa	ti-ti	taa	ti-ti	taa	taa t-f-t-f



When an  eighth-note sings taa we need another new note-face.

 = taa

 = ti

 = t



This is a thirty-second note.

A thirty-second note is sometimes called a demi-semi-quaver.

Use the sliding scale on the next page to see why we need this new note-face.



If the bottom figure of the time signature is 2 then the half note or minim is worth **1 beat**.

The movement action is **walk**.

The musician's word is **taa**.

If the bottom figure is 4 the quarter note is worth one beat.

If the bottom figure is 8 the eighth note is worth one beat.

Therefore, the songs the other notes sing are relative to whoever sings the **taa**.

With the accompanying image, the slides can be seen.

One slider strip has 2 next to the half note or minim.

One has 4 next to the quarter note or crotchet.

One has 8 next to the eighth note or quaver.

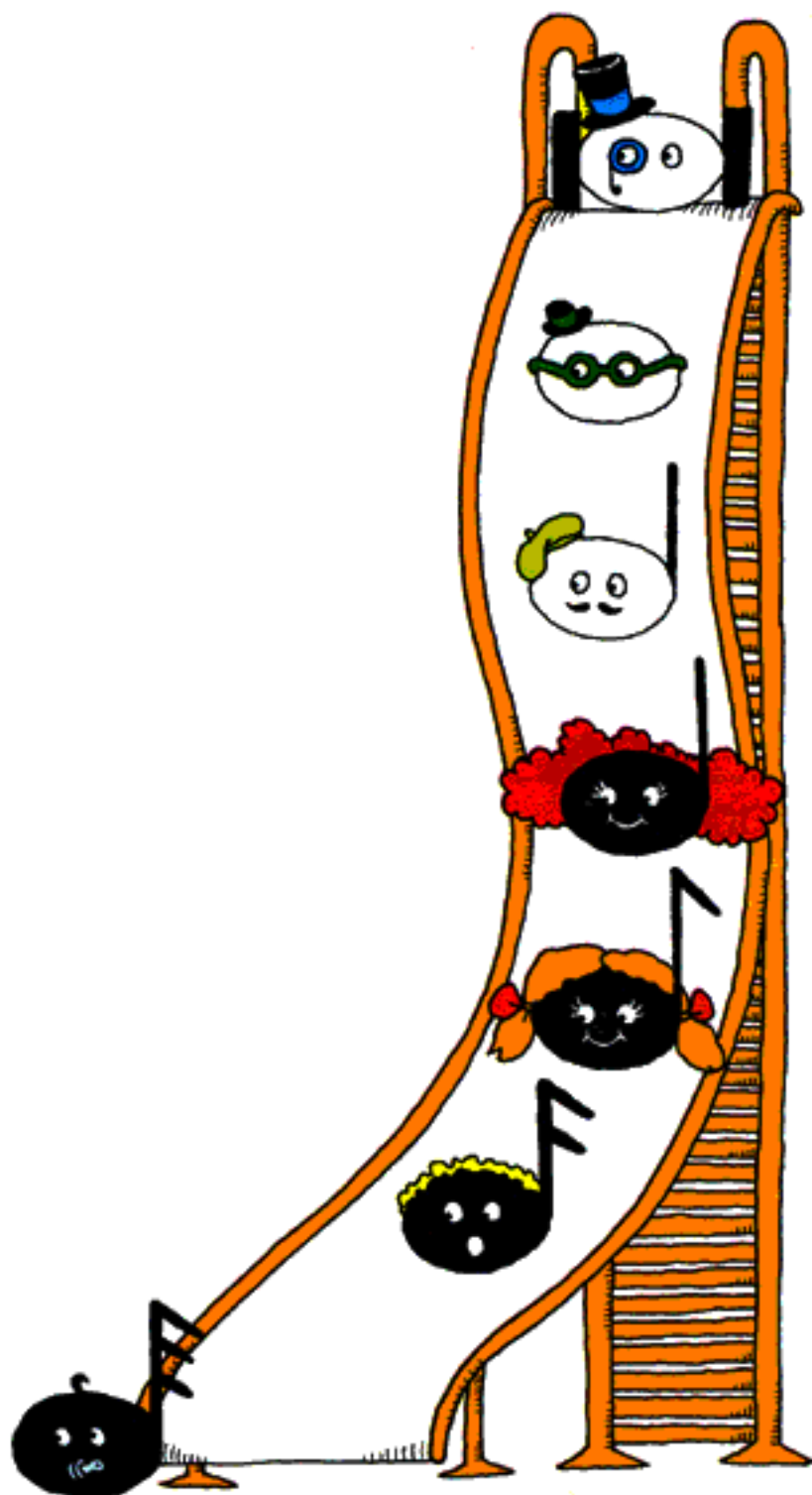
One has no figure.

These figures indicate which figure is at the **bottom** of the time signature.

These are just to assist in the first stage of understanding.

The slider with no figure is for use when children have gained an understanding.

taa-aa-aa-aa
taa-aa
taa
ti
t





tad



tad



tad



When 2 is
the bottom
figure $\frac{1}{2}$ note
= 1 beat.

When 4 is
the bottom
figure $\frac{1}{4}$ note
= 1 beat.

When 8 is
the bottom
figure. $\frac{1}{8}$ note
= 1 beat.

If 8 is the bottom figure we know that the beats in the bar will be represented by the eighth-note or notes that equal an eighth-note.

♩ will sing taa

The other notes take their songs from his.

taa-aa-aa-aa = d

taa-aa = ♩

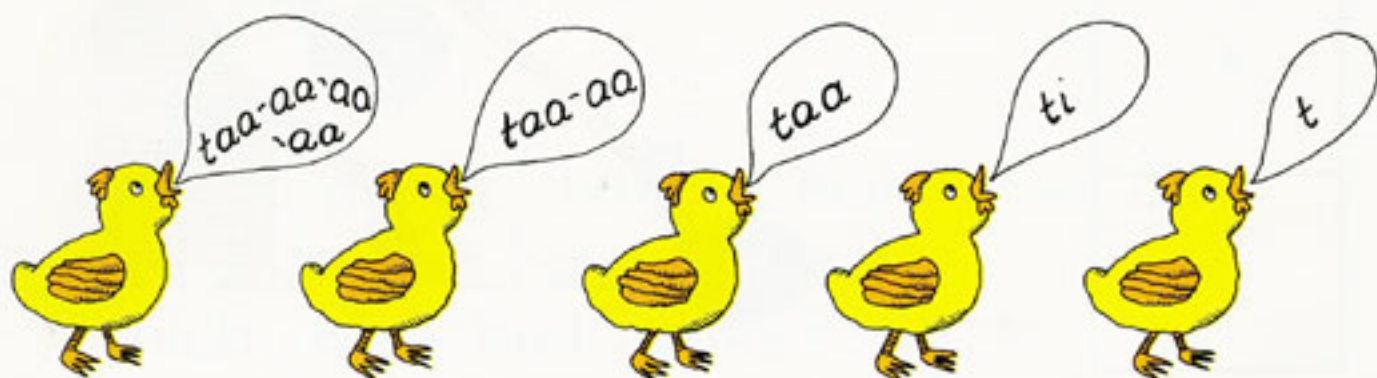
taa = ♩

ti = ♩

t = ♩

ti ti = ♩

tf tf = ♩



♪ is boss of the bar. ♪ sings taa.

2	♪	♪	♪	♪	♪	♪	♪
8	taa	taa	taa	taa	taa	taa	taa

3	♪	♪	♪	♪	♪	♪	♪
8	taa	taa	taa	taa	taa	taa	taa

4	♪	♪	♪	♪	♪	♪	♪
8	taa	taa	taa	taa	taa	taa	taa



2	♪	♪	♪	♪	♪	♪	♪
8	taa	taa	ti-ti	ti-ti	taa	t-f-t-f	taa-aa

3	♪	♪	♪	♪	♪	♪	♪
8	taa	ti-ti	taa	taa	ti-ti	t-f-t-f	taa-aa

4	♪	♪	♪	♪	♪	♪	♪
8	taa	ti-ti	taa	ti-ti	taa-aa-aa-aa		



Sometimes the notes are dotted.



This means the note sings a longer song.
Its own song plus half as much for the dot.

$$d. = d + \bullet$$

$$\bullet. = \bullet + \text{quarter note}$$

$$\text{quarter note}. = \text{quarter note} + \text{eighth note}$$

It's like having pets, you have some
chocolate and they get some too.

d taa-aa

d. taa-aa-aa



The dotted notes are really useful in $\frac{3}{4}$ and $\frac{3}{8}$ time-bars.

If \bullet = taa

\circ = taa-aa

$\circ.$ = taa-aa-aa

\circ = taa-aa-aa-aa

If \bullet = taa

\bullet = taa-aa

$\bullet.$ = taa-aa-aa

\circ = taa-aa-aa-aa

$\frac{3}{4}$	\bullet	\bullet	\bullet	$\bullet\bullet$	$\bullet\bullet$	$\bullet\bullet$	$\circ.$
---------------	-----------	-----------	-----------	------------------	------------------	------------------	----------

$\frac{3}{8}$	\bullet	\bullet	\bullet	$\bullet\bullet$	$\bullet\bullet$	$\bullet\bullet$	$\bullet.$
---------------	-----------	-----------	-----------	------------------	------------------	------------------	------------





Two beats for me and one
for my dog called Dot.

3 2	d taa	d taa	d taa	o. taa-aa-aa	o. taa-aa-aa
--------	----------	----------	----------	-----------------	-----------------



Two beats for me and one
for my cat called Dot.

3 4	d taa	d taa	d taa	d. taa-aa-aa	d. taa-aa-aa
--------	----------	----------	----------	-----------------	-----------------








Two beats for me and one
for my mouse called Dot.

3 8	d taa	d taa	d taa	d. taa-aa-aa	d. taa-aa-aa
--------	----------	----------	----------	-----------------	-----------------

The notes have some friends called rests.
The rests don't make any noise. They sit
in the time-bars and eat time silently.

Notes make long sounds and short sounds,
 high sounds and low sounds.
Rests make no sounds.

	whole-rest
	half-rest
	quarter-rest
	eighth-rest
	sixteenth-rest

Did you notice that the eighth-rest and
sixteenth-rest have hooks?
Which notes had hooks?



whole-rest

= O

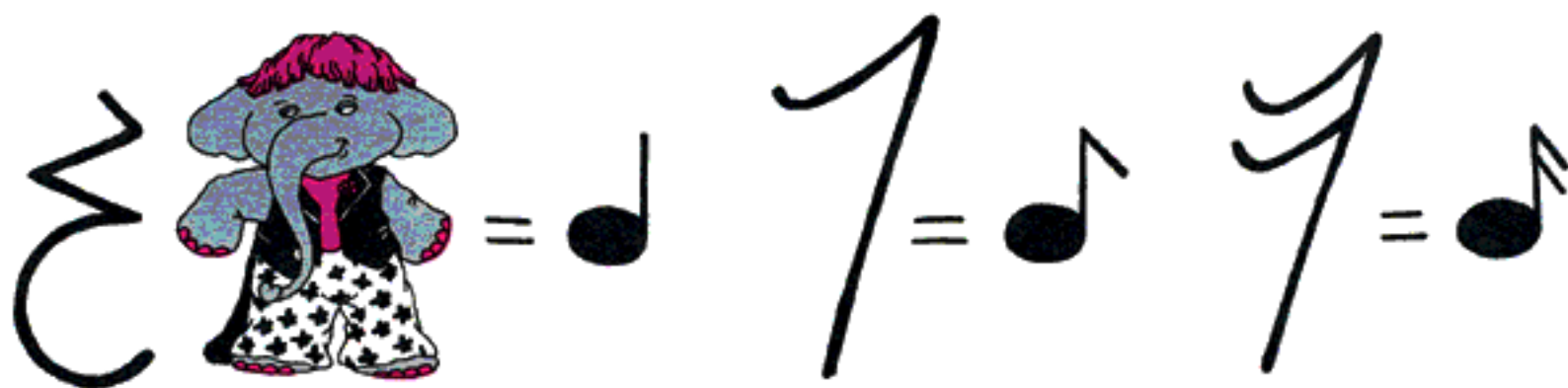
whole-note



half-rest

= d

half-note



= ♩



= ♩




= ♪

The one that hangs down gives me a lie-down, a whole rest.

The one that sits up gives me a sit-up, a half-rest.


We write songs for the rests too but we use 's' at the beginning to help us remember that they are silent. At first we sing the rest-songs in a whisper, later we only need to think it in our mind.

 saa-aa-aa-aa

 saa-aa

 saa

 si

 s

We use rests for silence in a time-bar in the same way as we use notes for sound.



saa-aa-aa-aa



saa-aa



saa



si



s

2							
2	taa	saa	taa	saa	taa	ti-ti	saa-aa

2							
4	taa	saa	taa	saa	taa	ti-ti	saa-aa

2							
8	taa	saa	taa	saa	taa	ti-ti	saa-aa

3							
2	saa	taa	taa	ti-ti	taa	saa	taa-aa-aa

3							
4	saa	taa	taa	ti-ti	taa	saa	taa-aa-aa

3							
8	saa	taa	taa	ti-ti	taa	saa	taa-aa-aa

4							
4	taa	taa	saa-aa	taa	saa	taa	saa

4							
8	taa	taa	saa-aa	taa	saa	taa	saa





Part 2

PITCH

with

Joe The Bark & Octavia

introducing

The Tones & The Semi-tones

'Ello, Joe's the name.

Joe the Bark,
singer of renown.



Now that you've learnt the long and the short of it from Ludwig, I'm going to show you the high and the low of it.





Musicians call this part of music 'pitch'.

To learn about pitch we need to know where notes live.



When houses are joined together in a street we call them terrace-houses.

How many terrace-houses can you see?



A musical street is called a stave.
A stave is divided into measures.
Another name for measure is bar.

How many bars can you see?



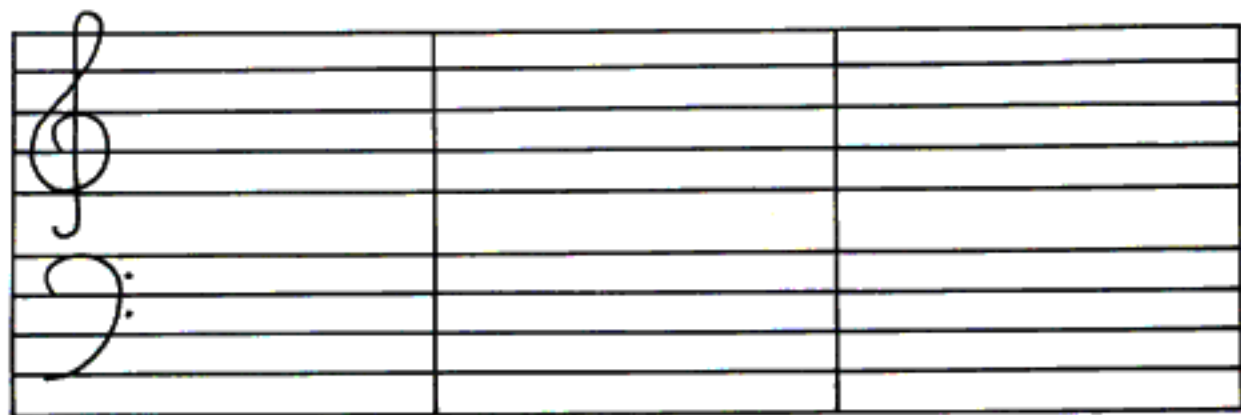
A stave has five lines and four spaces.
Count them.

5	
4	4
3	3
2	2
1	1

Some terrace-houses have two floors,
upstairs and downstairs.



How many houses can you see?



How many bars can you see?

The upstairs stave is called a treble clef.

A treble clef always has this sign at the beginning.

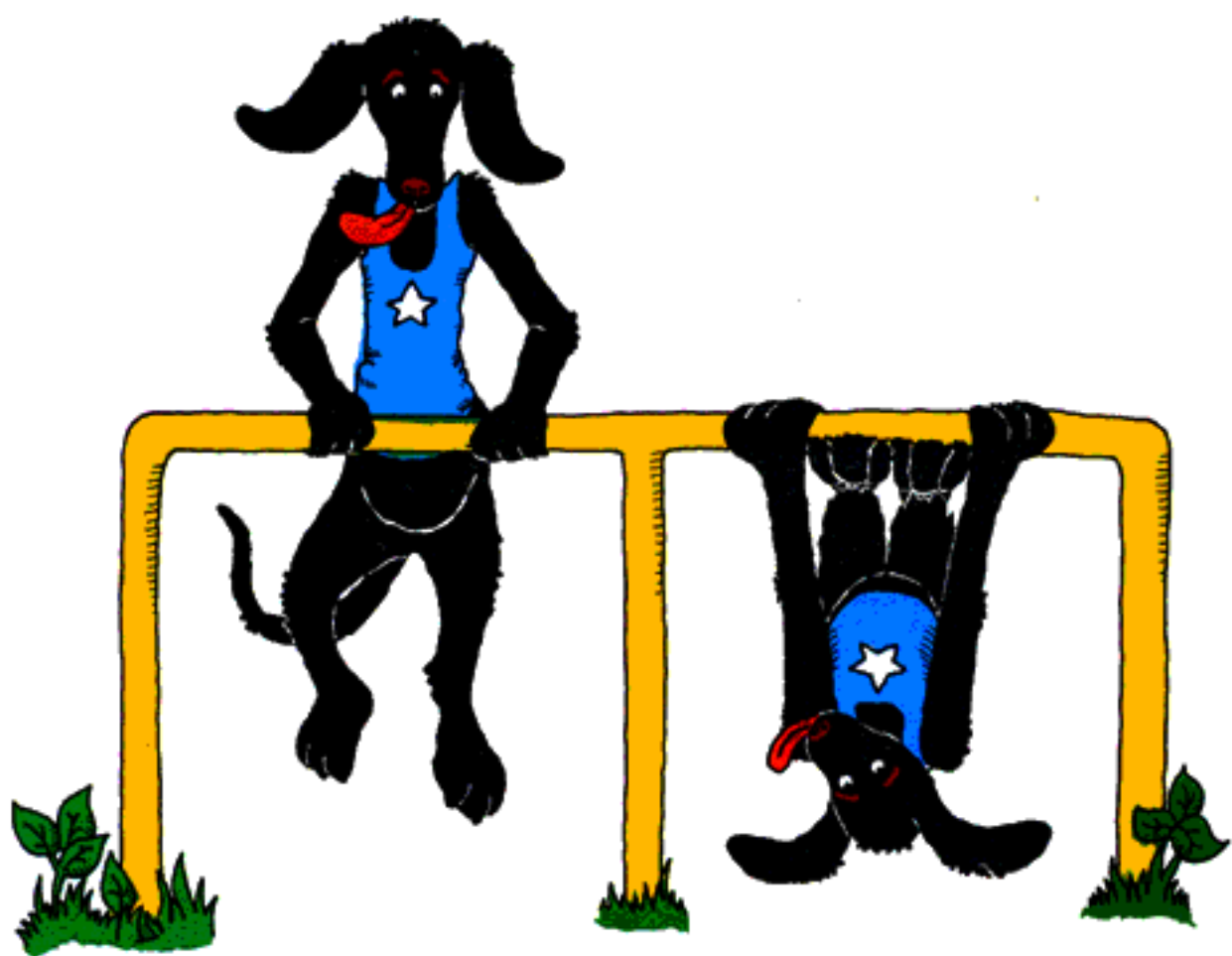
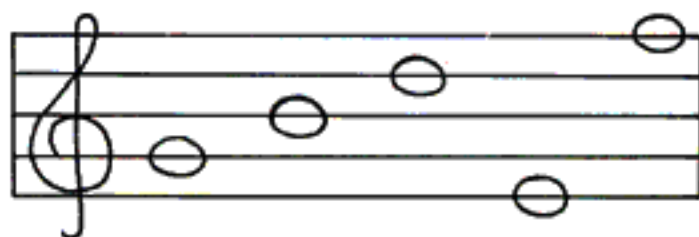


The downstairs stave is called a bass clef.

A bass clef always has this sign at the beginning.



When the notes are in a stave they sit
on the lines, or

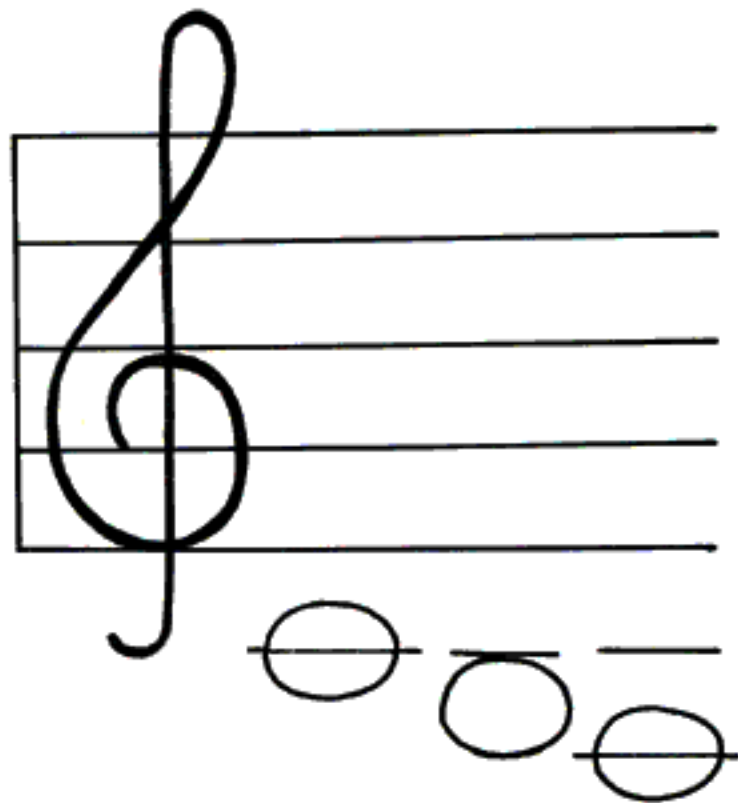


in the spaces.



Some houses have upstairs and downstairs but we can't see the downstairs because it's under the ground.

Some music is written using only a treble clef and although the notes used are bass clef notes, we can't see the bass clef.



It's rather like a house with a cellar. If the people in the house hold a party in the cellar you can hear it all right but you can't see it.

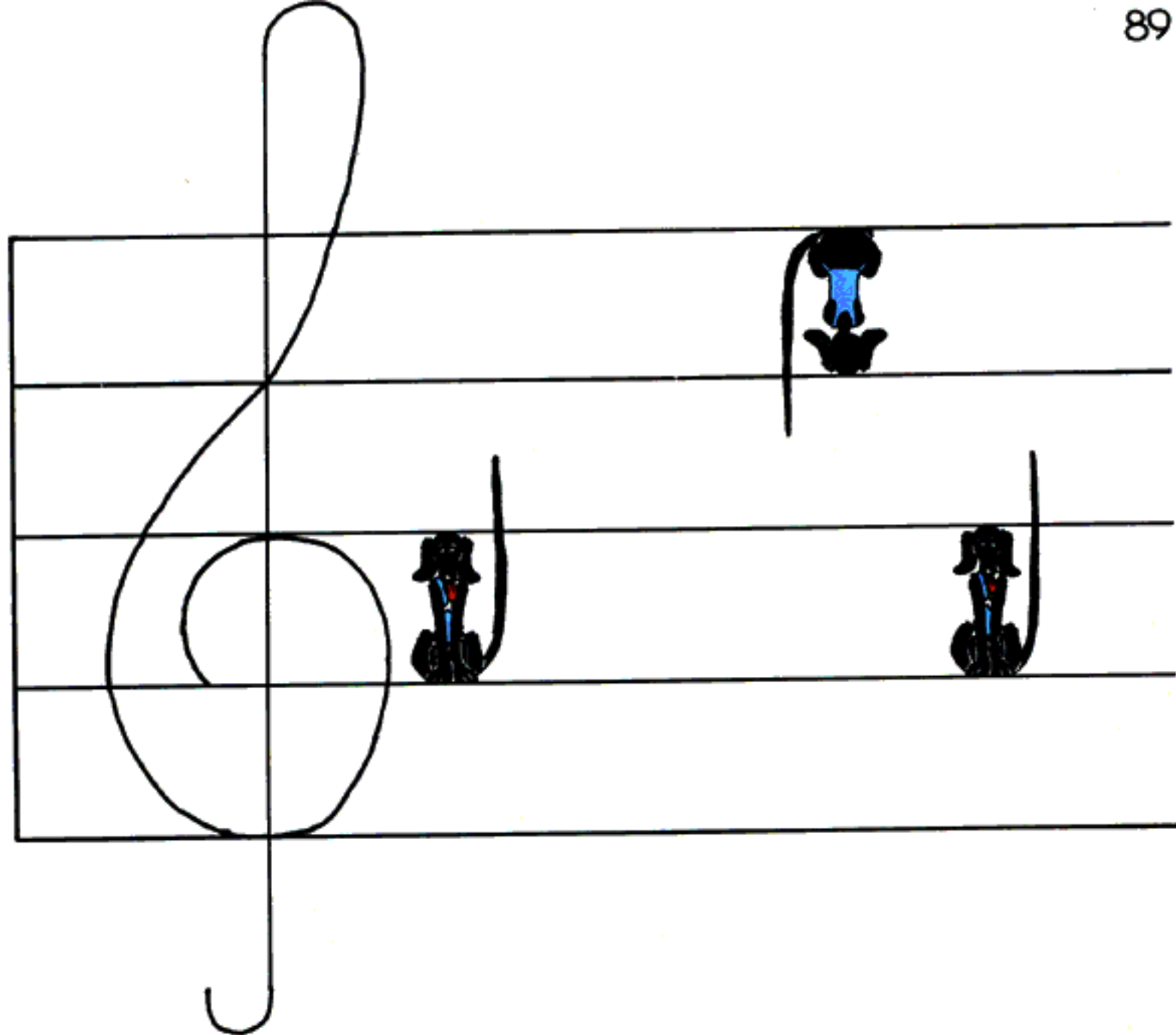
If notes sit below the middle line of the staff they usually hold their tails up.

If they sit above the middle line they turn upside down and back to front so their tails hang down.



If they sit on the middle line they hang whichever way the note before was hanging.

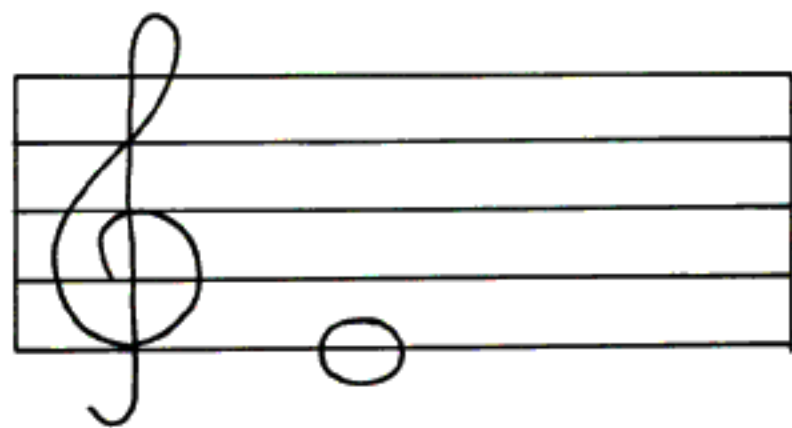
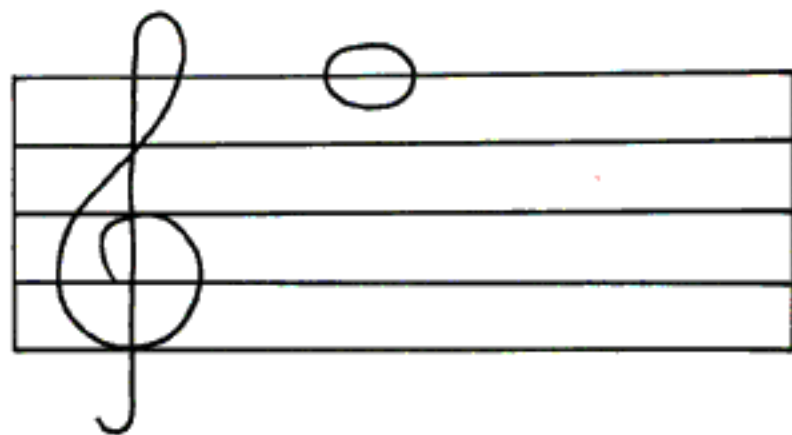




I'm glad the notes don't mind tipping themselves upside down but that position is not very satisfactory for a dog, especially a singing one like me. It upsets my breathing and I almost swallow my tongue.



The higher up a stave a note sits, the higher his song sounds.



We use part of the alphabet to help us to get to know these high and low sounds.

We take the first seven letters.

A B C D E F G

In music we need to use these letter names over and over again, so the musical alphabet would look like this.

A B C D E F G A B C D E F G A B C D E F G A B C D

We also need to be able to say the names forwards (going higher) and backwards (going lower).

You practise saying them both ways.

A B C D E F G

We need to be able to start anywhere and say the names.

Here is how the notes would look on a piano keyboard.



Which letter name always comes just before a group of two black notes?

How many C's can you find?

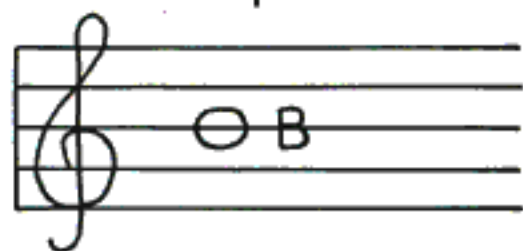
Which letter name always comes after a group of three black notes?

Which letter name always comes before a group of three black notes?



Pitch is the word we use to describe how high or low a note sounds.

When composers want notes to sing a certain pitch they write them on a line or in a space on the staff.



This note would sing the pitch B.

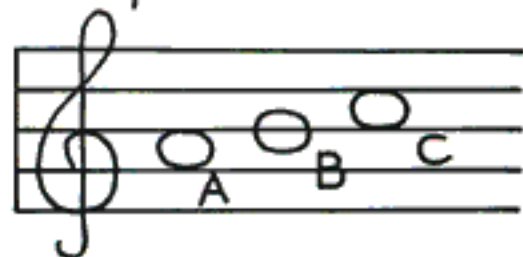
Is the note on a line or in a space?

Which line is it?

Any note that sits on this line in a treble clef will sing B.

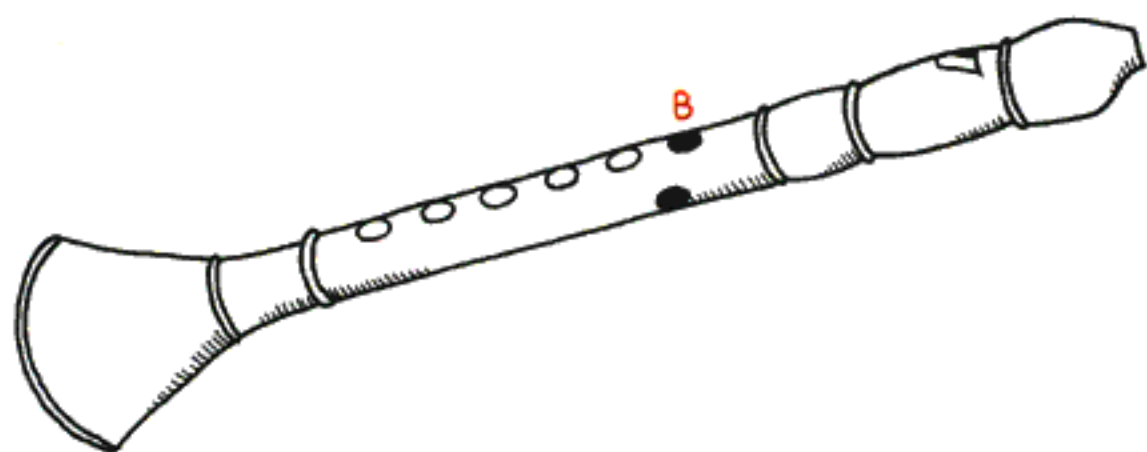
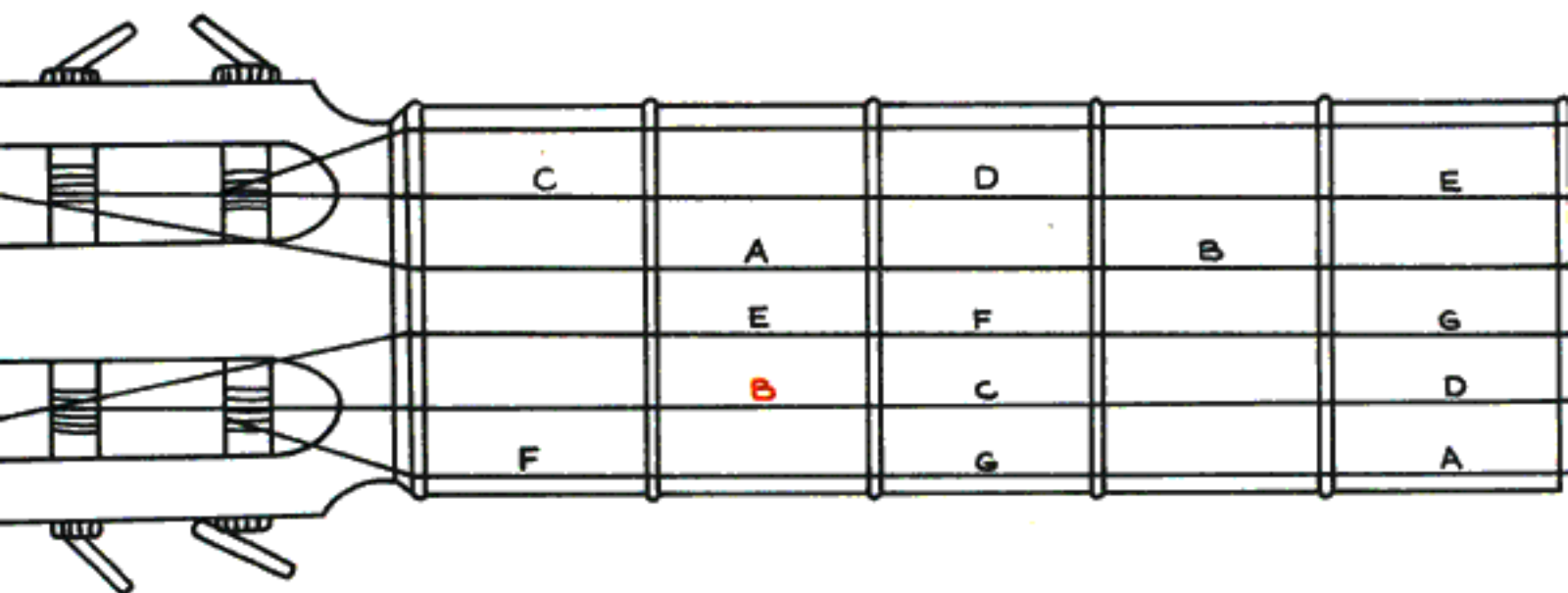
The space above B is for notes to sing C.

The space below B is for notes to sing A.



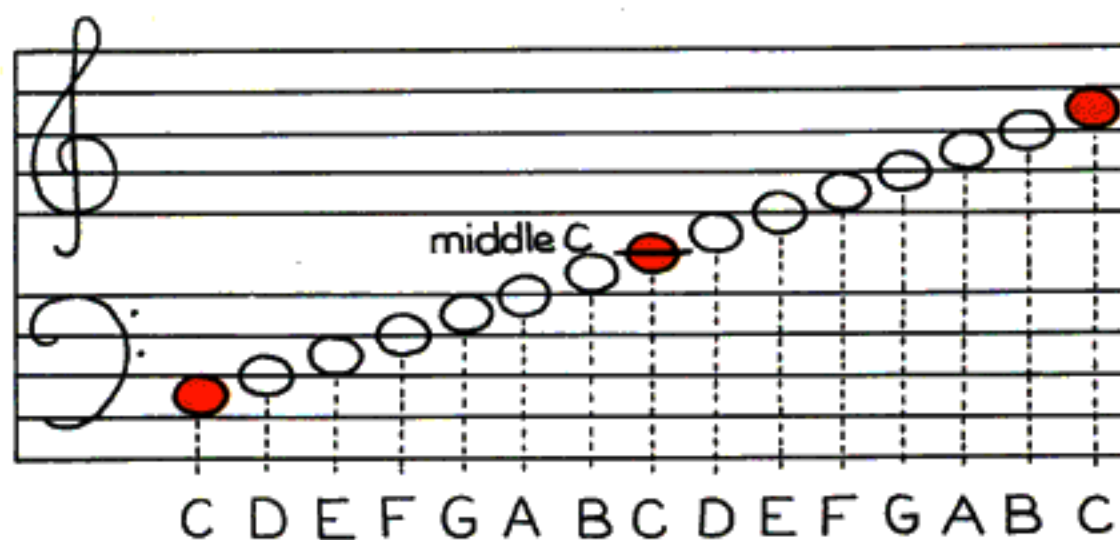
Close your eyes and imagine a staff.

Can you think where the notes sit to sing B, and A, and C?



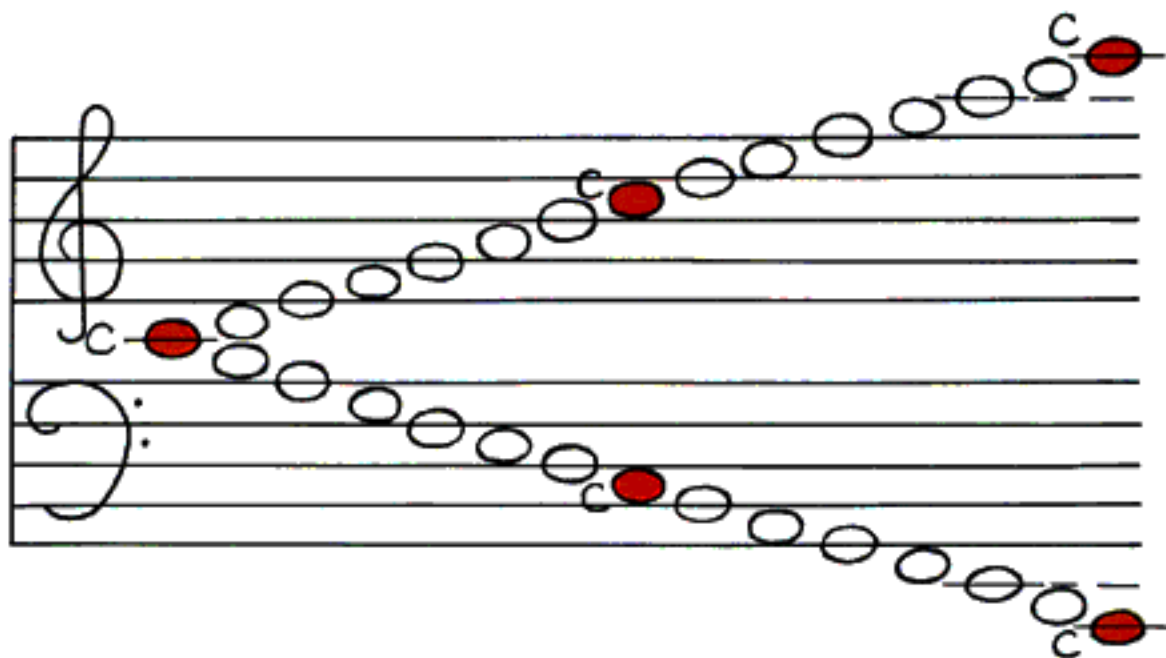


What can you notice
about the three "C's" ?

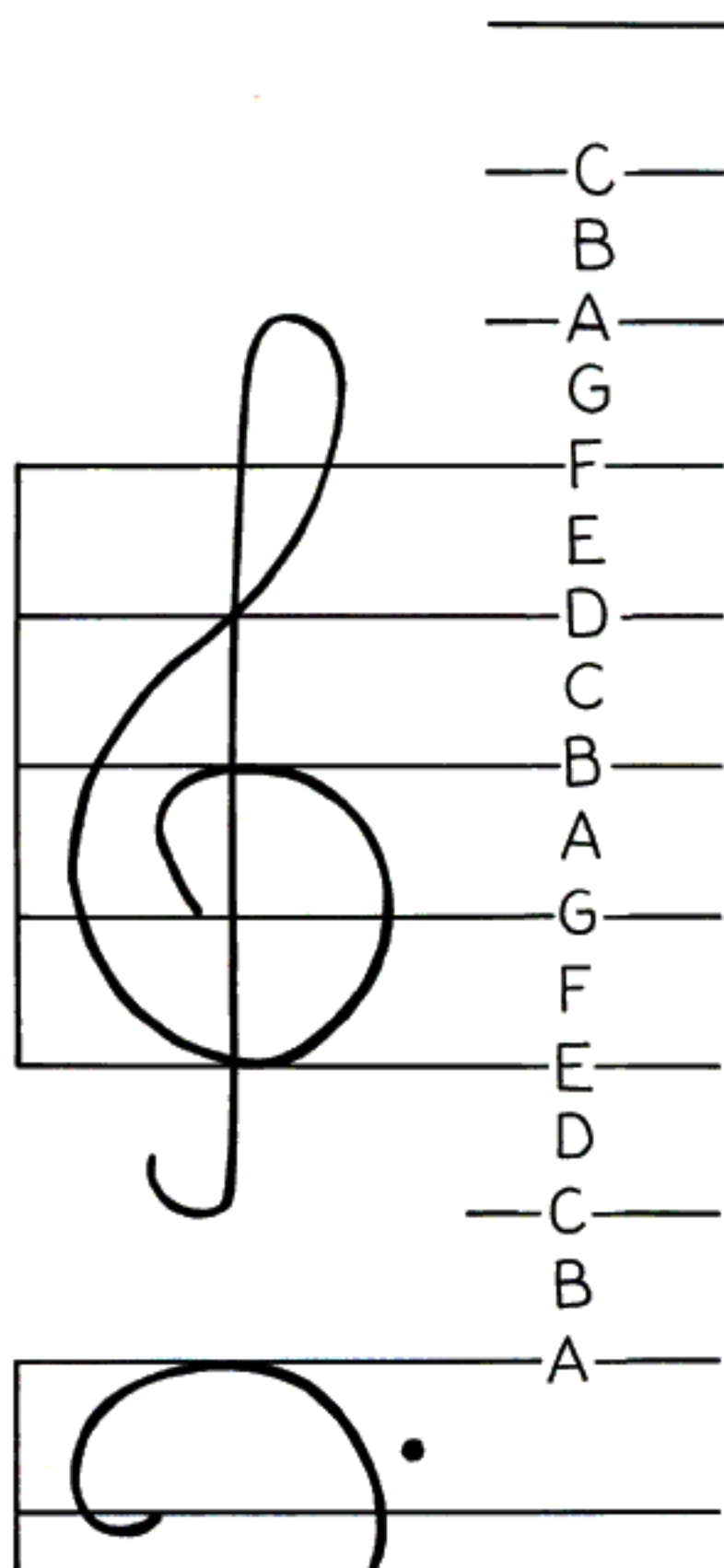




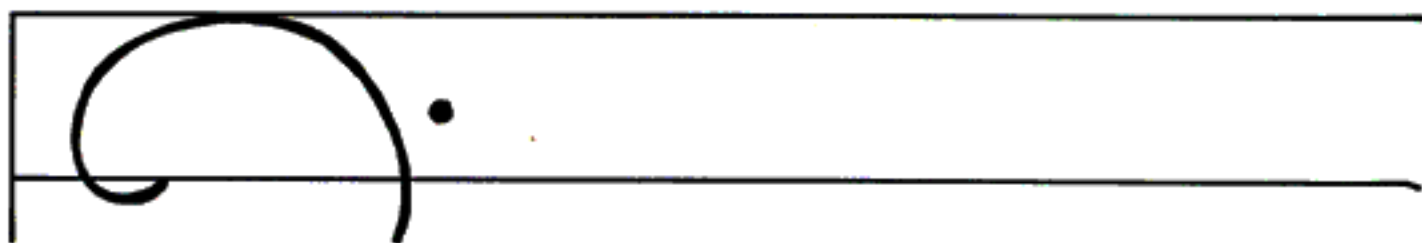
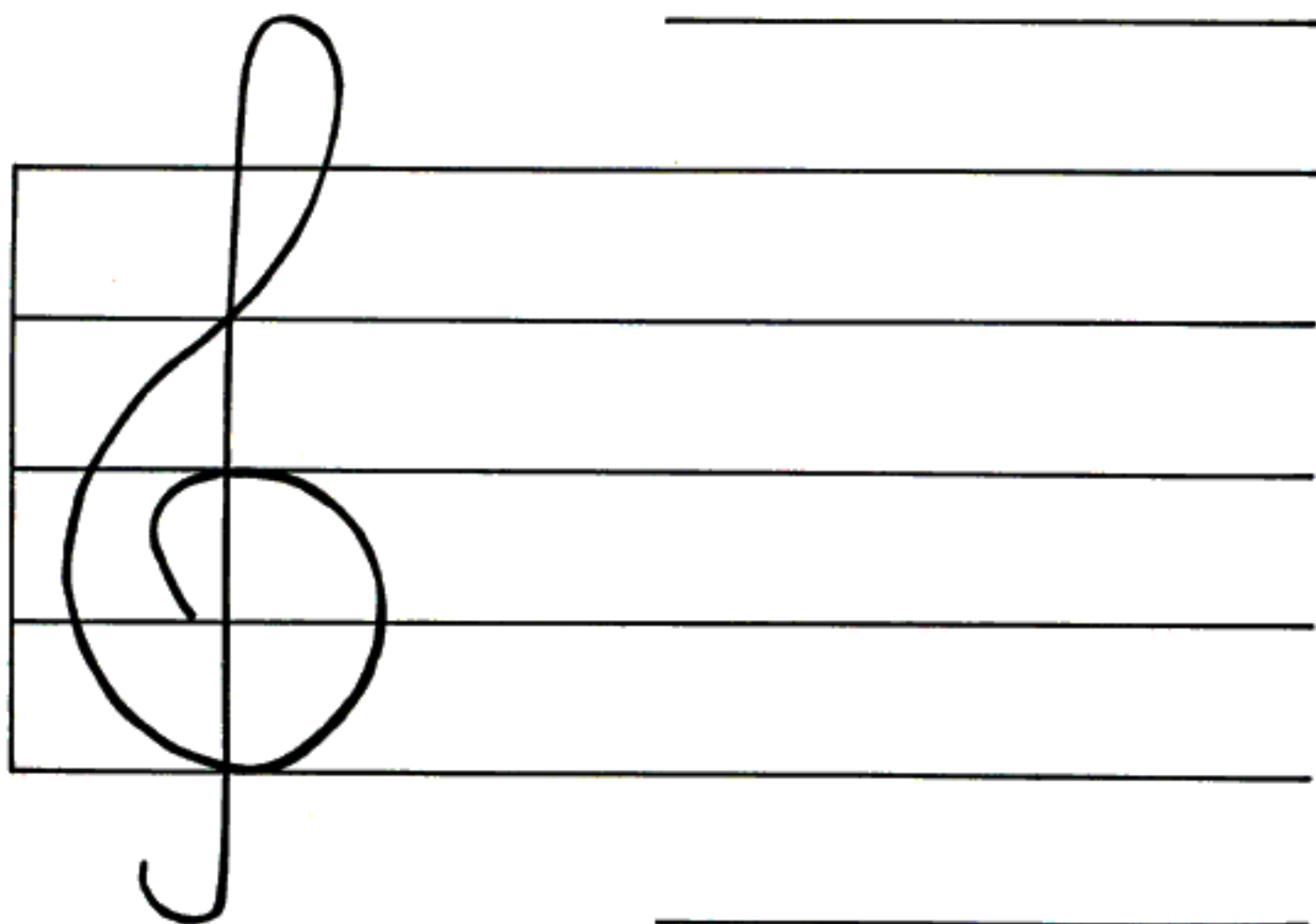
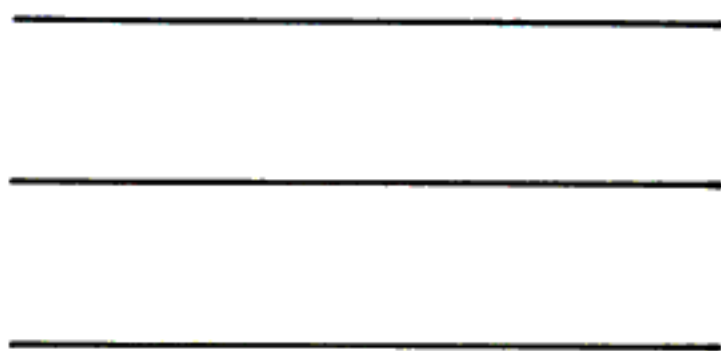
What can you notice
about the five "C's"?



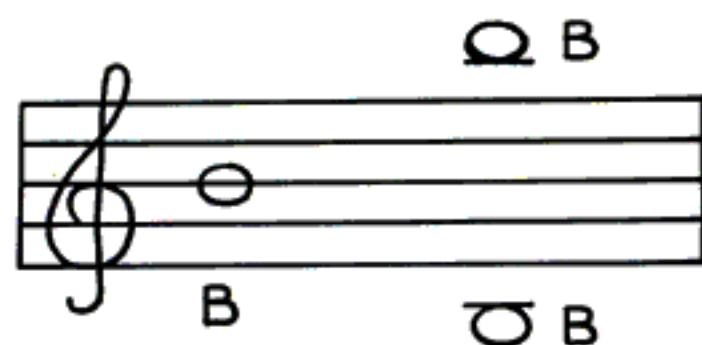
Make a note the same size as this one. Use it to be a pitch finder on the stave on the next page.



Cardboard or thick clear plastic will make a good note.

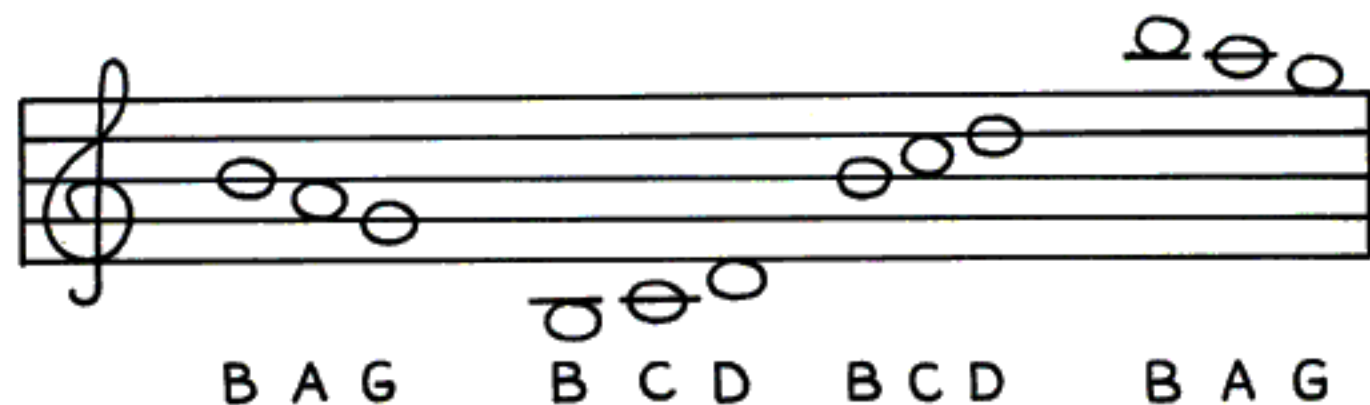


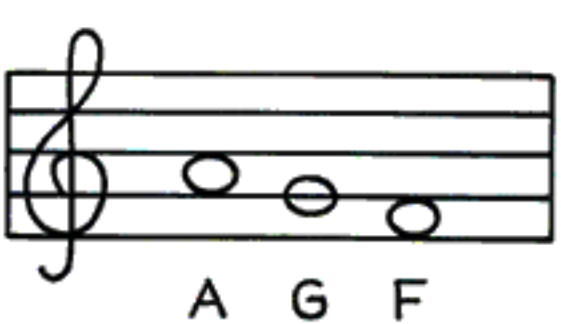
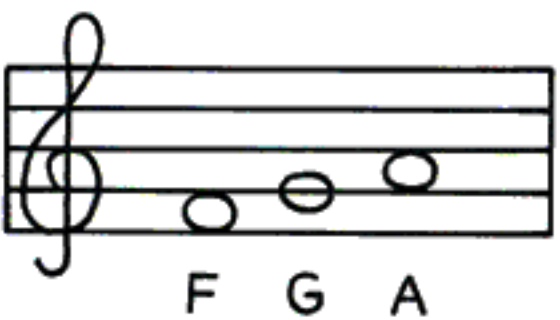
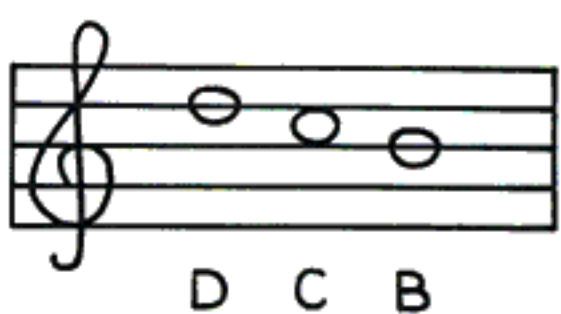
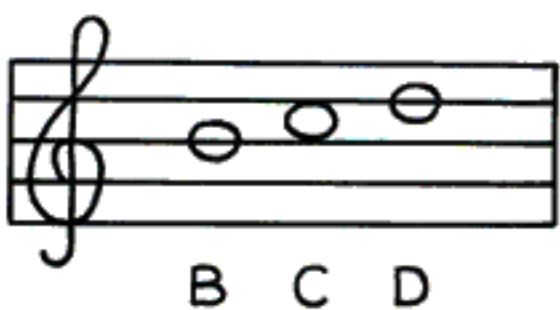
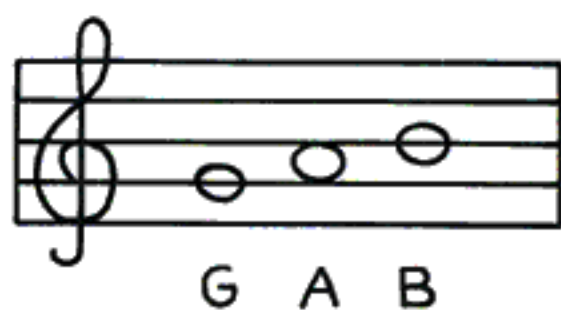
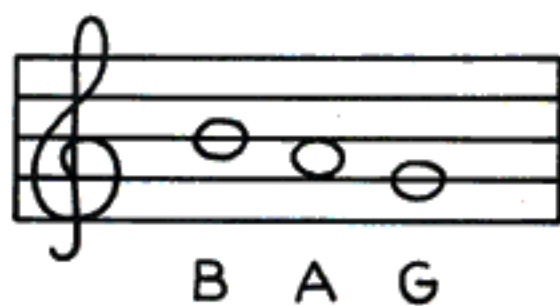
The pitch-finder on the last page will help you recognise the pitch-names quickly. It's a good idea to be able to read groups of notes quickly with just one glance at the page.

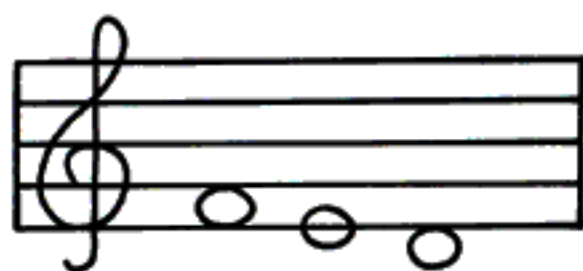


Here are three notes singing B.

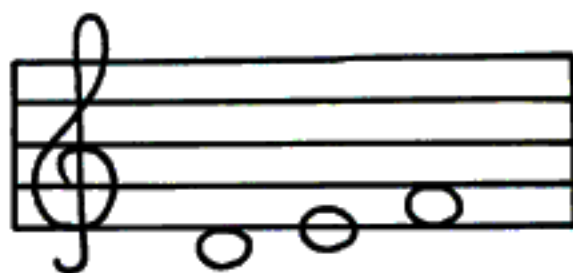
Here are some groups starting with B (for Bark).



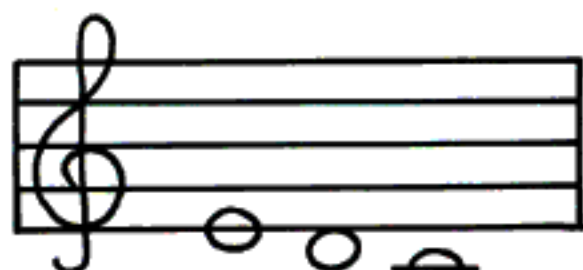




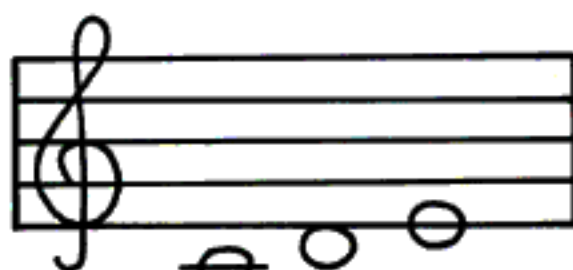
F E D



D E F



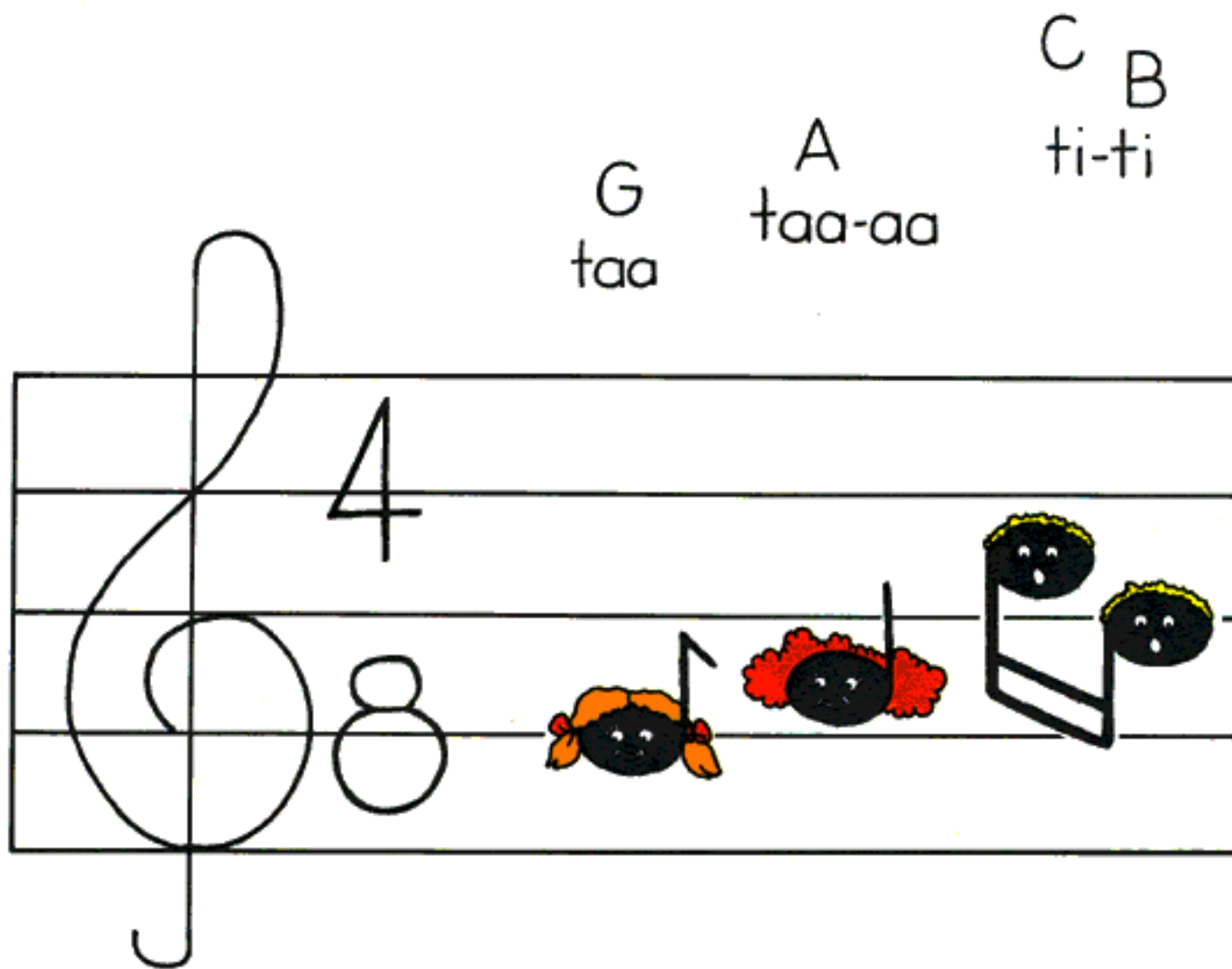
E D C



C D E

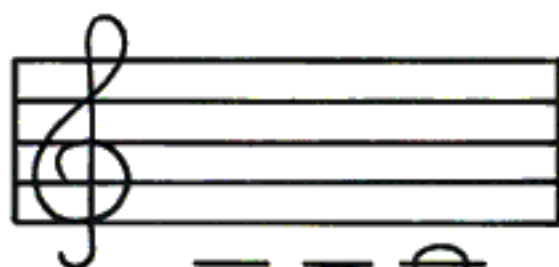


C D E F G A B C

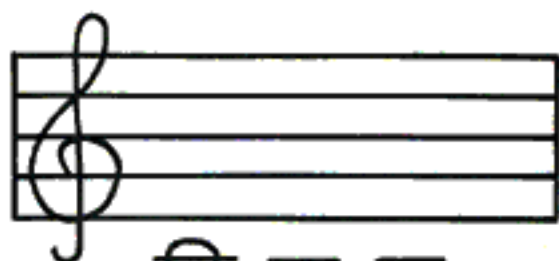


The kind of note tells us the length of the sound.

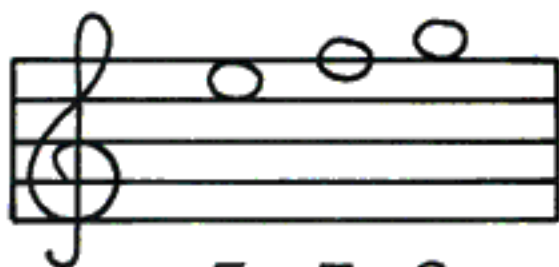
The note's position on the staff tells us which sound.



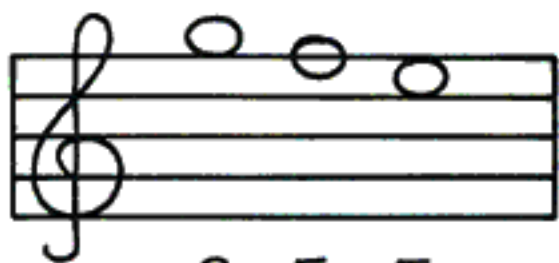
A B C



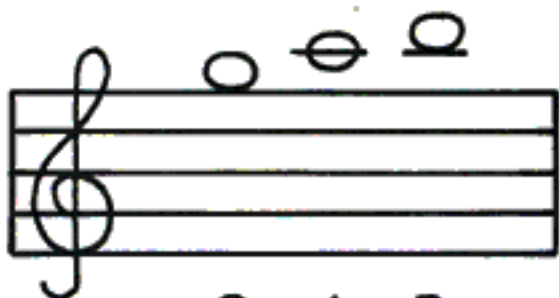
C B A



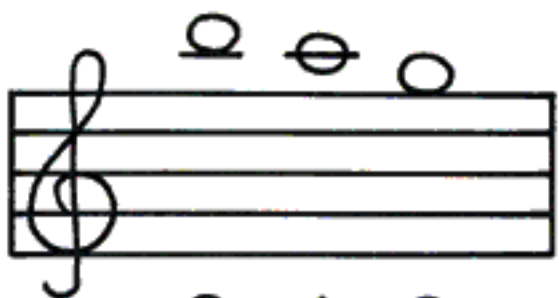
E F G



G F E



G A B



B A G



taa ti-ti taa taa

taa-aa taa saa

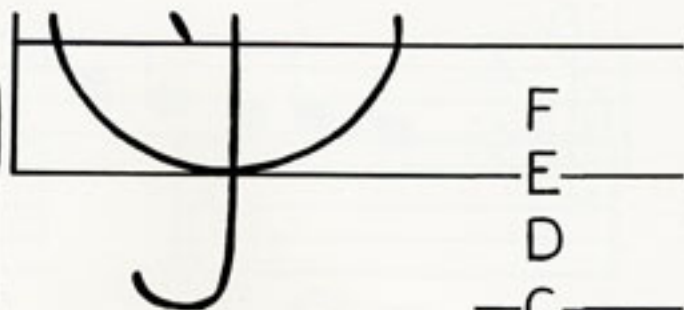
G AA B C

B G



STOP
2

Use the pitch-finder you made for the treble-clef. It will help you learn the pitch-names for the bass-clef.



F

E

D

C

B

A

G

F

E

D

C

B

A

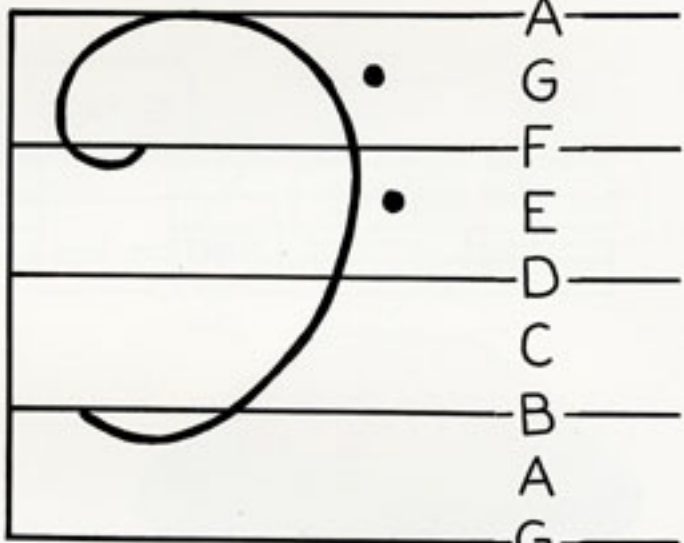
G

F

E

D

C



A

G

F

E

D

C

B

A

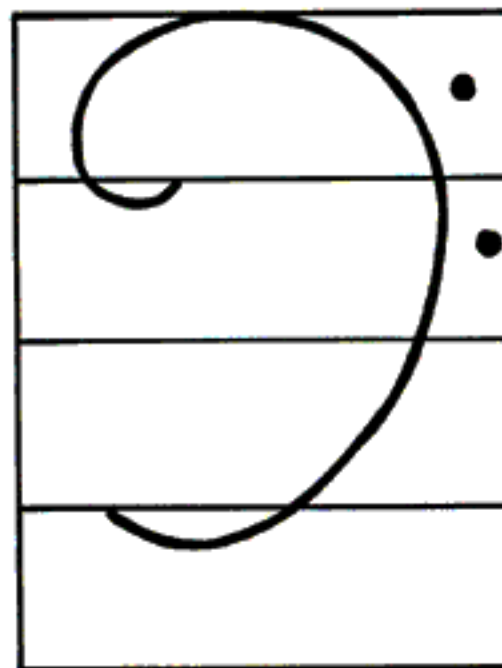
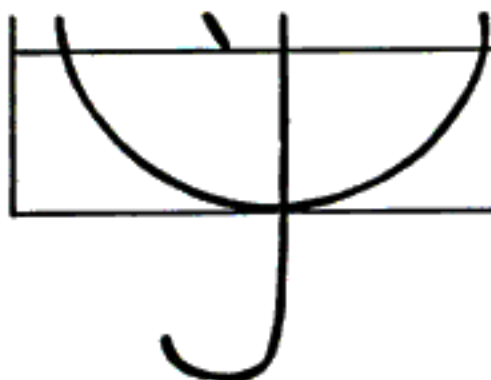
G

F

E

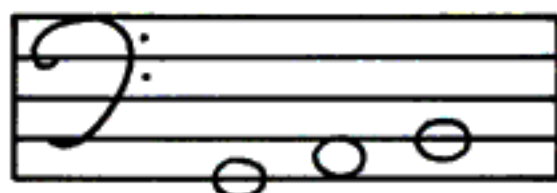
D

C

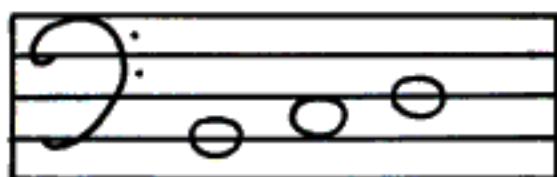




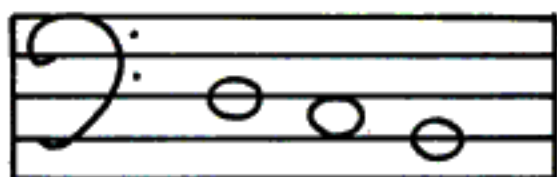
B A G



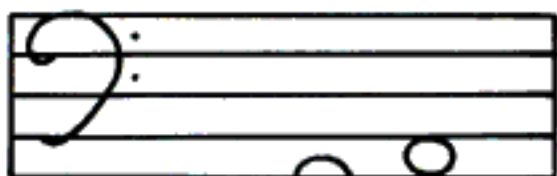
G A B



B C D



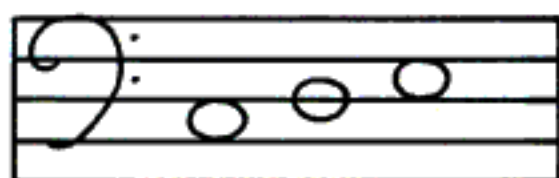
D C B



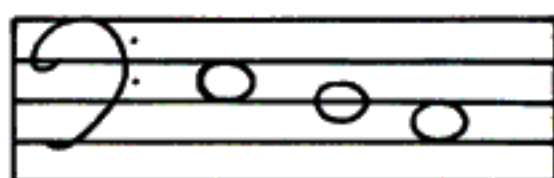
F G A



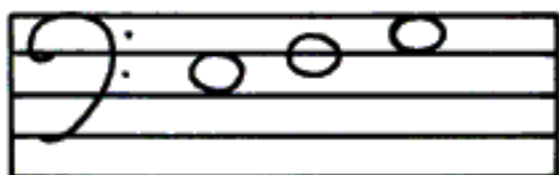
A G F



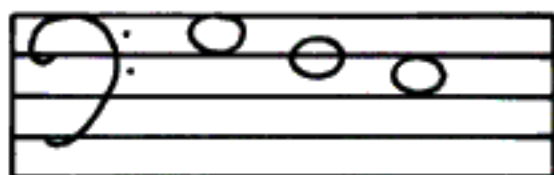
C D E



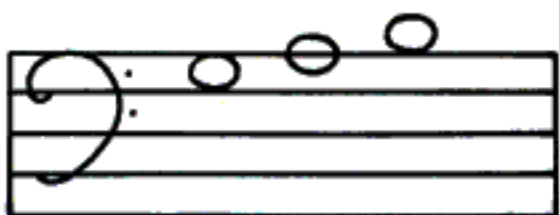
E D C



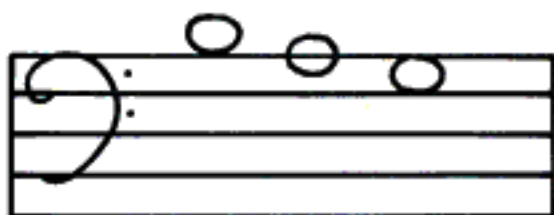
E F G



G F E



G A B



B A G



Music is made up of sounds spaced apart.

Some are a tone apart.

Some are a semi-tone apart.

Most of the note names you now recognise on the stave are a tone apart but the space

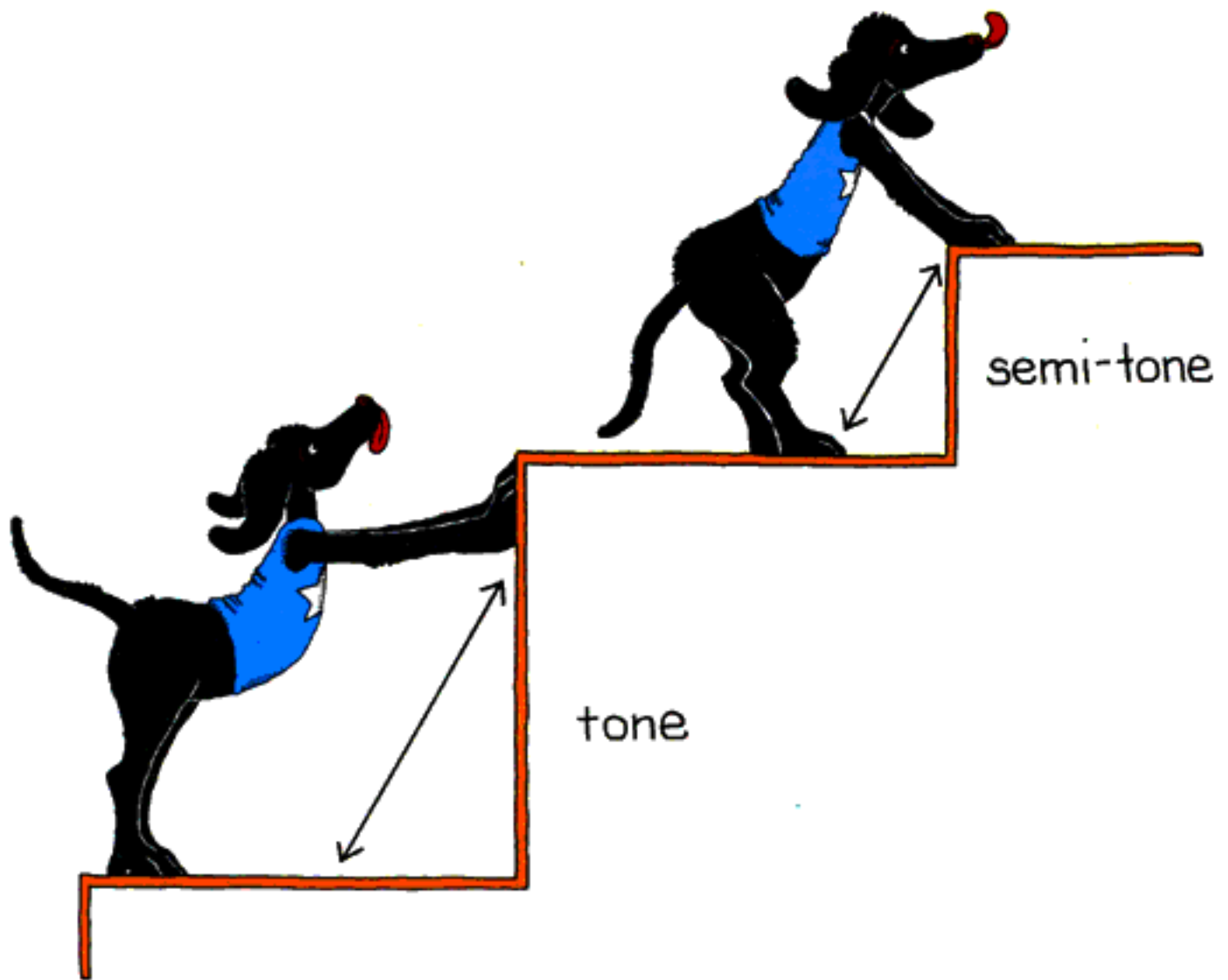
B → C is a semi-tone
and the space

E → F is a semi-tone.

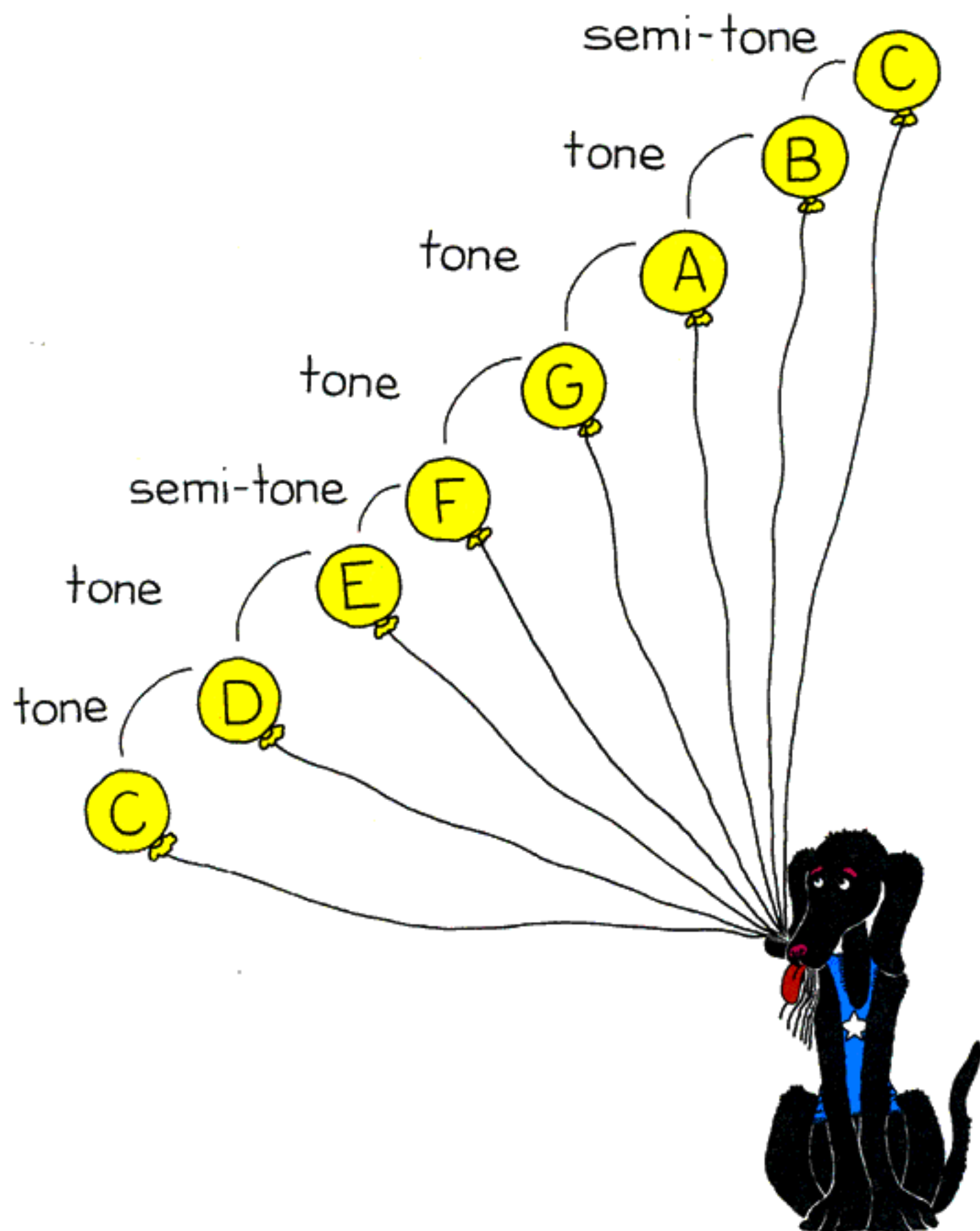
It is easy to see this if we look at the piano-keyboard.



There is no black note between B and C or between E and F.



On the guitar fret-board there is no space.
To make semi-tones on the recorder we
have to use different fingering.



If we want to show other semi-tones we need to use signs.

This sharp sign makes a note sing a semi-tone higher.

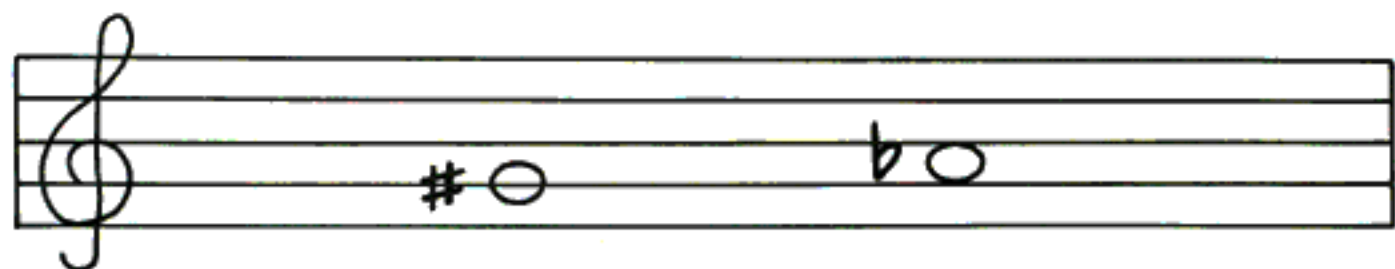
sharp sign

This flat sign makes a note sing a semi-tone lower.

b flat sign

On the stave we put the **#** or **b** sign before the note that is to be raised or lowered.

Musicians can then easily see what they have to play next. They pass the message on to their fingers before they play the note.



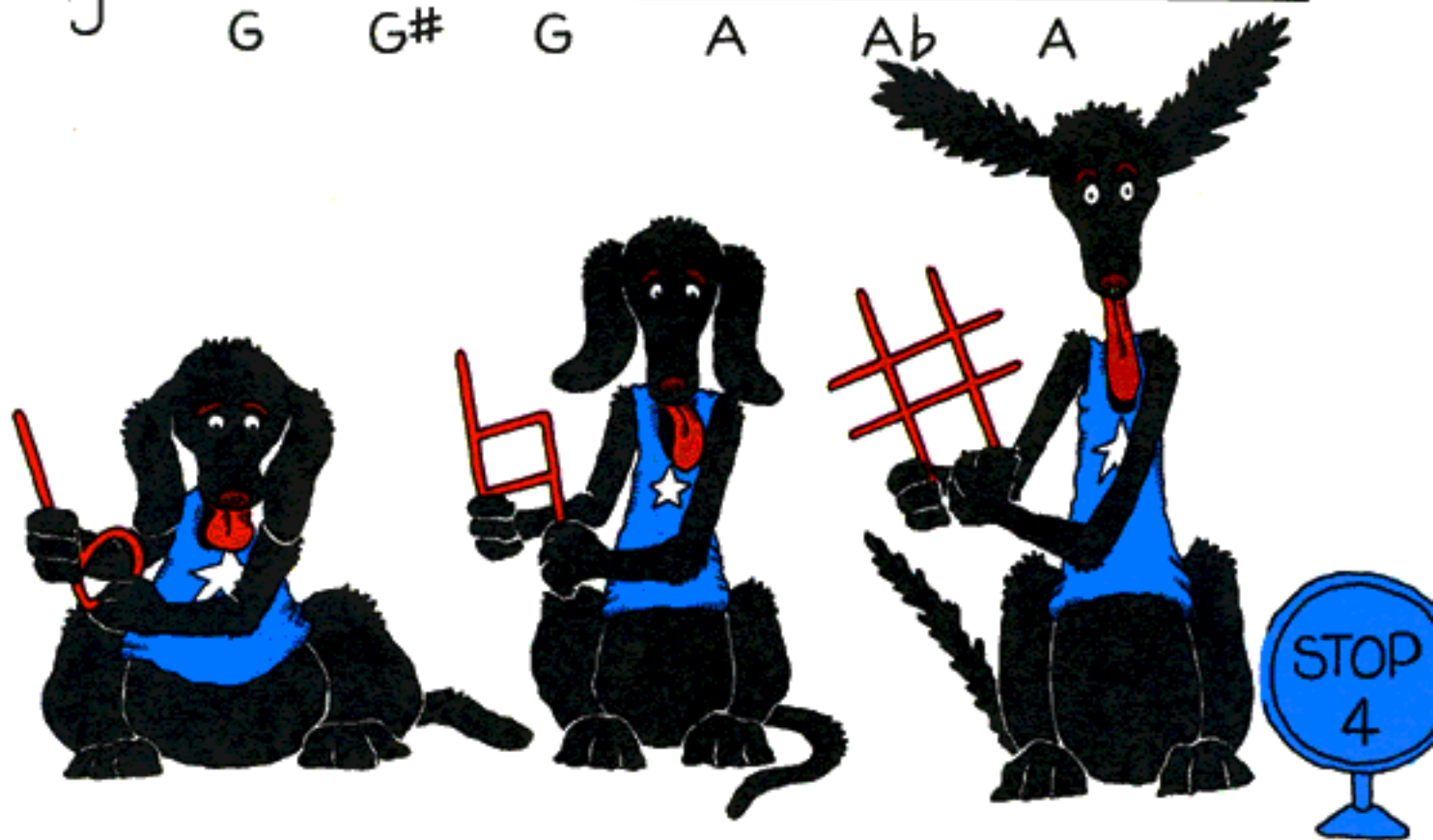
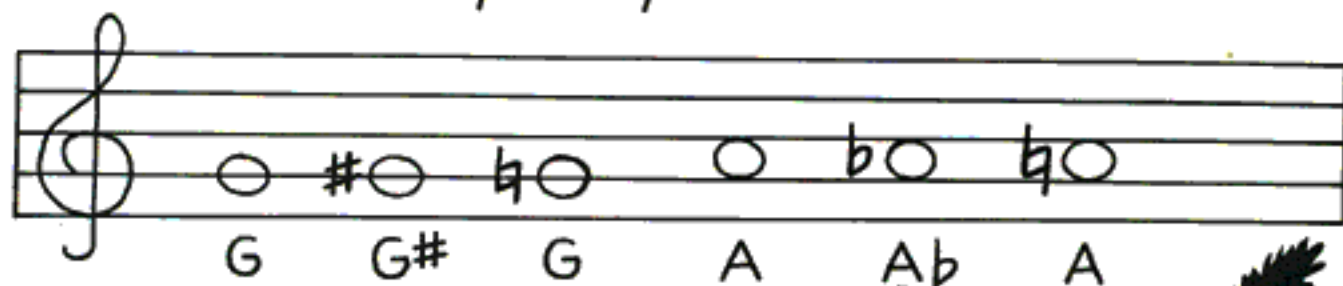
If we write sharps or flats when they are not on the stave, we write G[#] or A^b. We put the sign after the note name because if we are reading words we don't have to pass any messages to our fingers.

Sometimes we need to use an ordinary note in the same bar as a sharpened or flattened note.

This sign is called
a natural sign.



It tells us once again to play the note in the ordinary way.



JOE'S SONG

With a Swing

I'm Joe the Bark and af-ter dark I sing to the friend-ly
 moon. I'll sing a sharp, I'll sing a flat, but ne-ver out of
 tune. C B A G F E D C Joe the Bark the
 fa-mous sin-ger that's me.



When composers write tunes they use patterns of sound that fit well together, and keep our ears feeling happy about what they hear.



When you've got big ears like mine, you like to keep them happy.

These patterns of sound are called **keys**. Each key has a **scale** that gives you the sounds in the order low \rightarrow high.

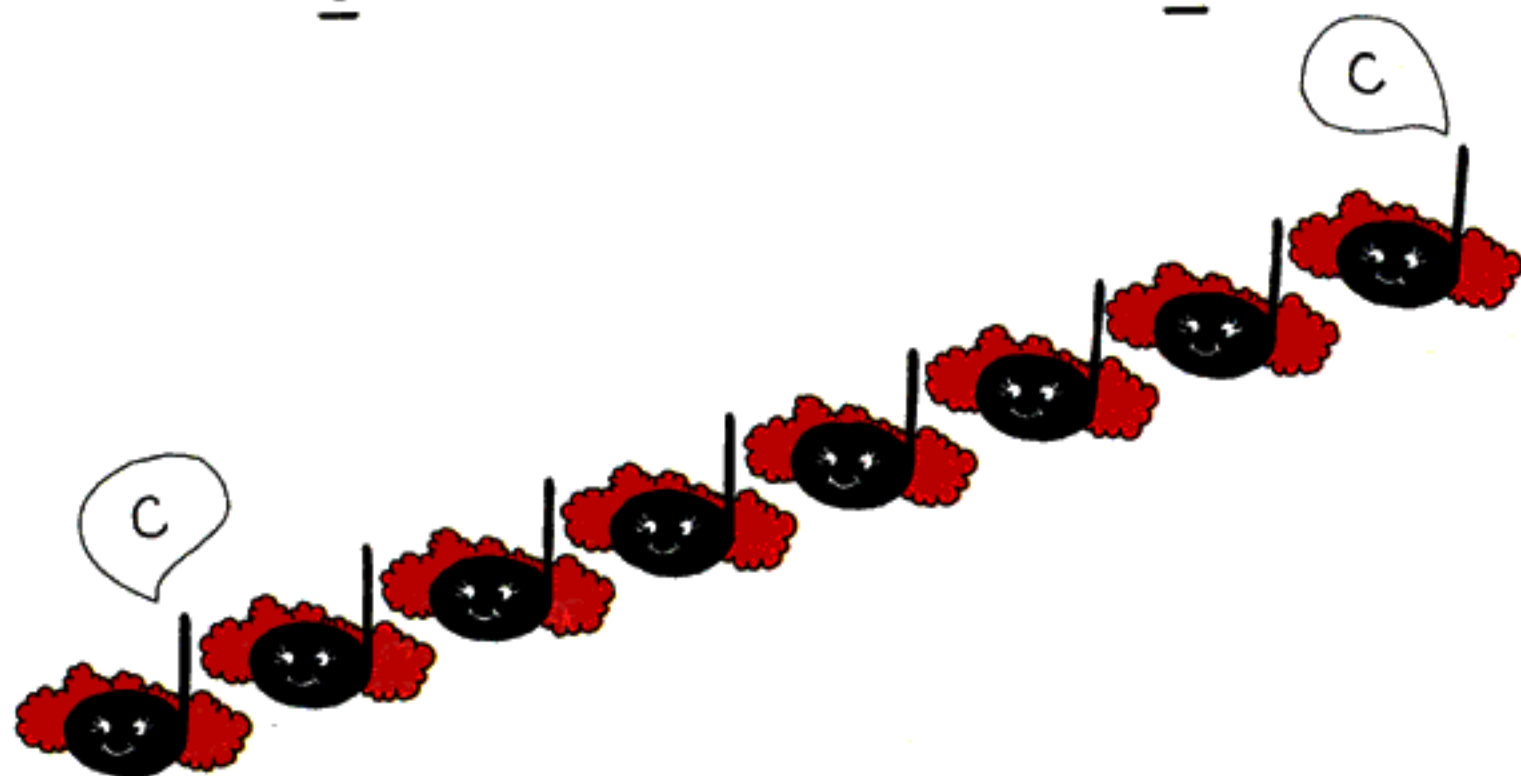
Tunes are combinations of these sounds jumping around in various arrangements.

The name of the **key** gives us the starting place of the scale.

To make a scale we use the seven letters of the musical scale. Then we add a note that sounds the same as the starting note (tonic), except that it is higher.

The names of the first and last step of the scale are the same.

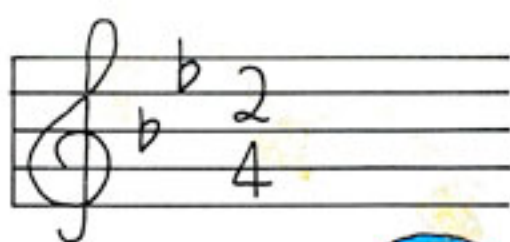
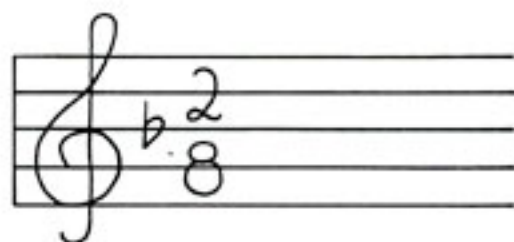
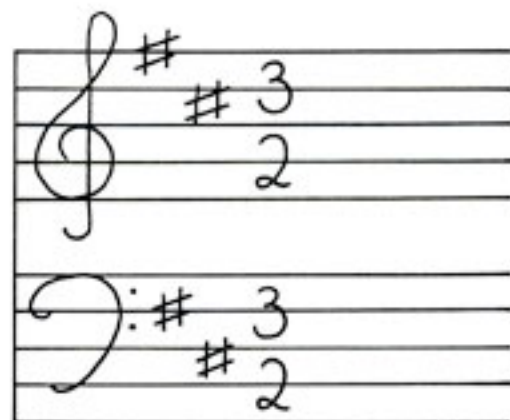
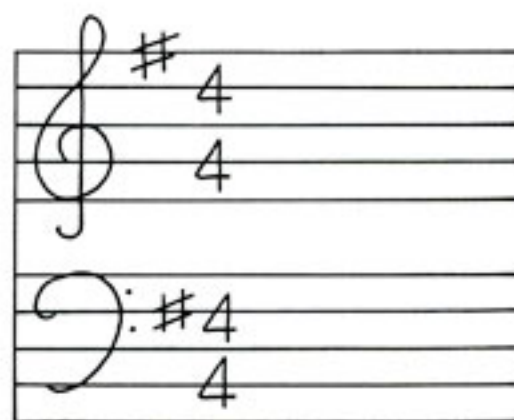
1	2	3	4	5	6	7	8
<u>C</u>	D	E	F	G	A	B	<u>C</u>



We call the distance from C→C an octave.

When we start an octave with a letter other than C we use a **key-signature** to tell us which notes need to be sharpened or flattened.

The **key-signature** sits in the stave between the clef-sign and the time signature.



Some key signatures use # s.
Some key signatures use b s.





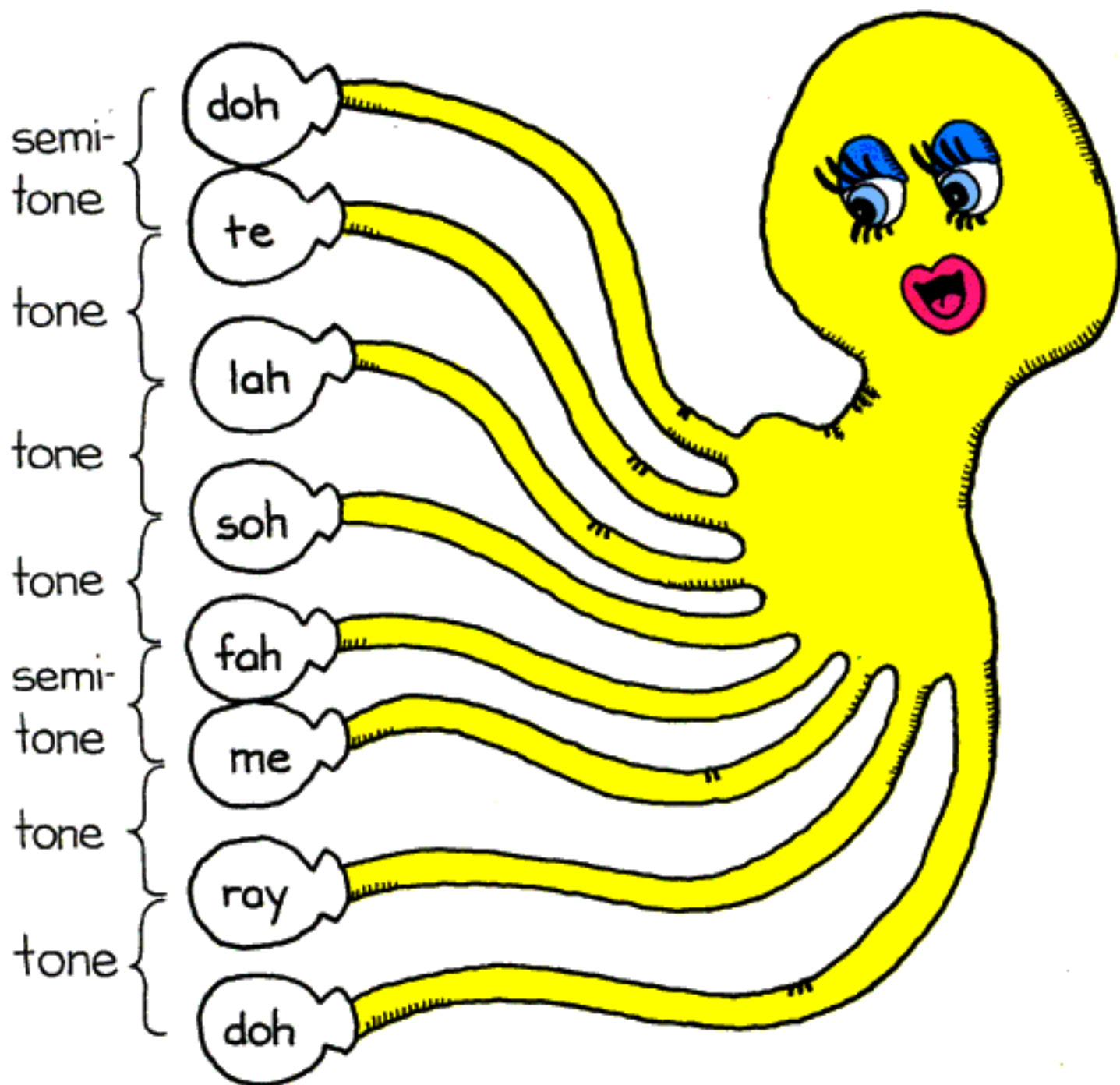
Now let me, Joe the Bark, introduce you
to a lady who has just the right equip-
ment to teach you more

about

scales

and

keys!



Hello! I'm Octavia.

The words on my feet are the names of the **sol-fa scale**.

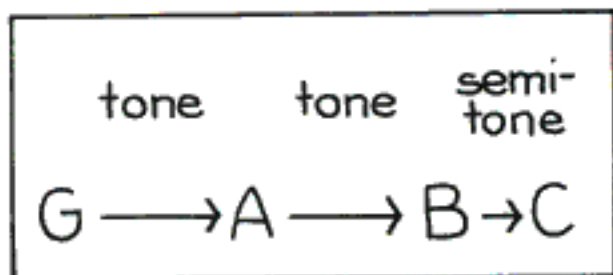
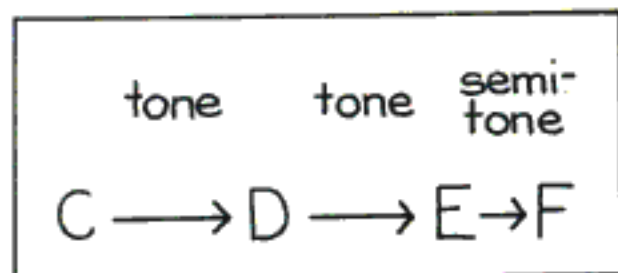
They make the same sound pattern as all the scales we call

MAJOR scales.

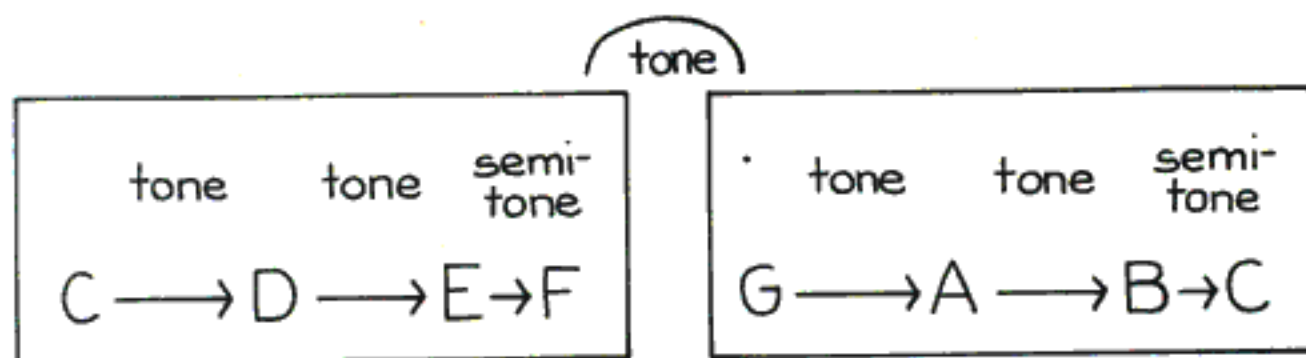
If we think of the pattern in tones and semi-tones, the pattern is like this.

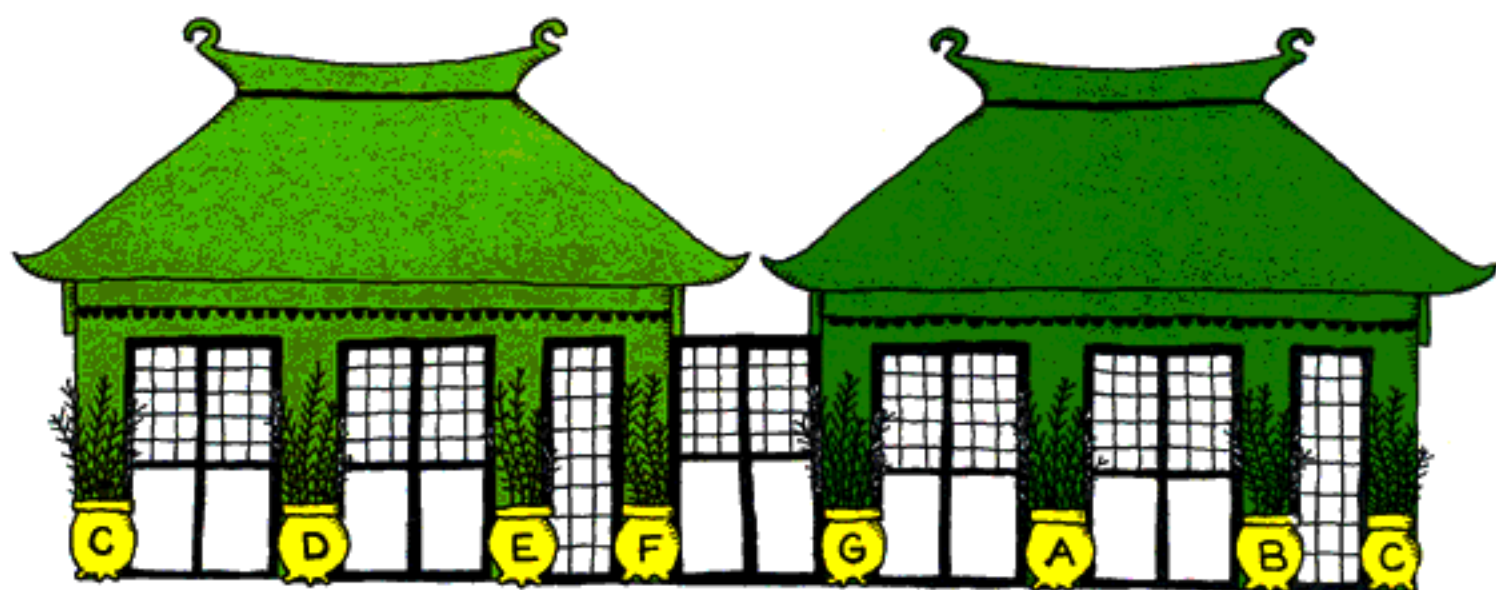
tone · tone · semi-tone · tone · tone · tone · semi-tone
 (doh-ray)(ray-me)(me-fah) (fah-soh)(soh-lah)(lah-te)(te-doh)
 T T S T T T S

This pattern can be broken down into two sets that have the same pattern.



The two parts are then put together with a tone in-between.





tone tone semi-tone tone tone tone semi-tone

Here are two ways of thinking about the two sets of four notes that make up a MAJOR scale.



tone tone semi-tone tone tone tone semi-tone

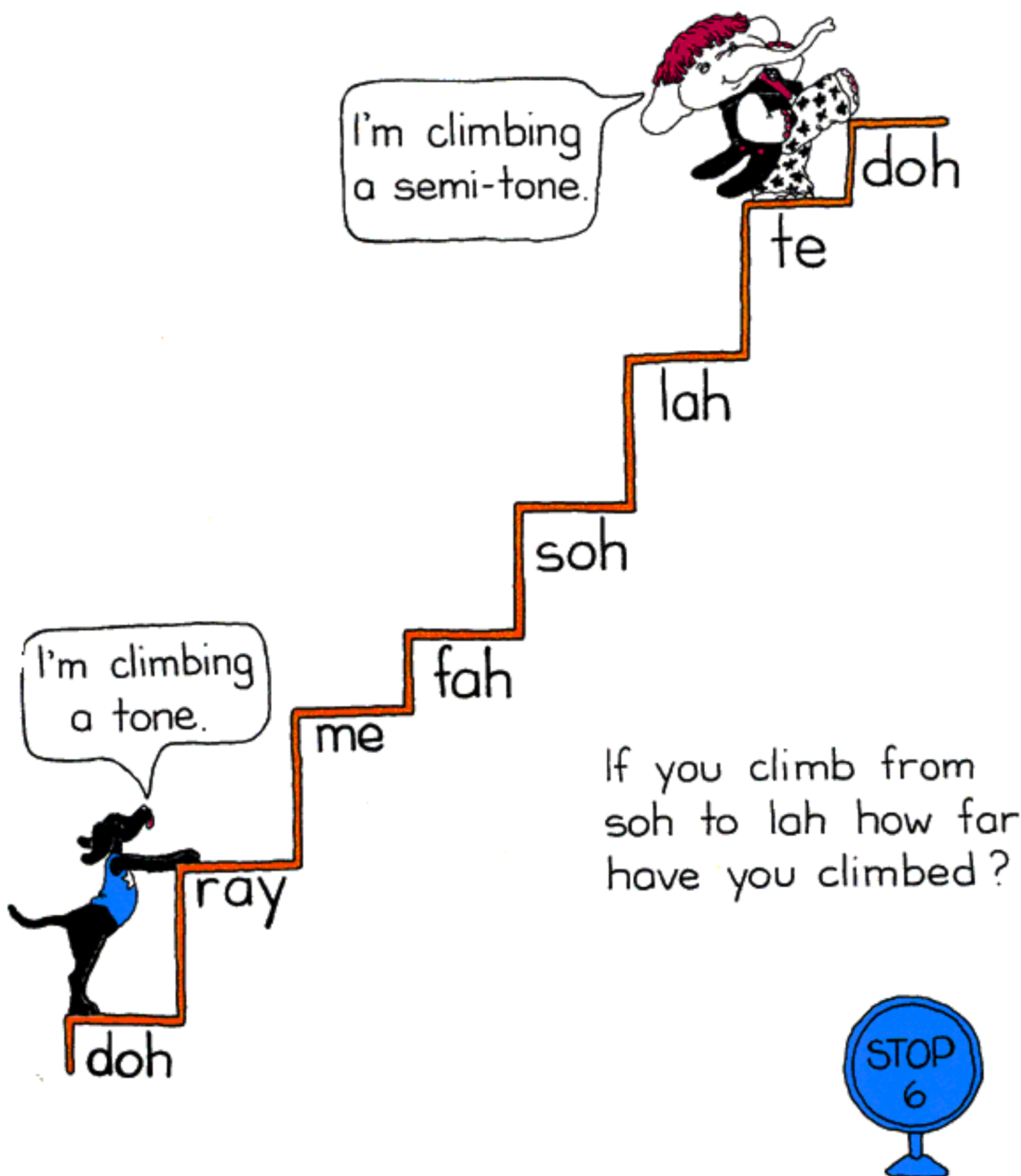
We can start on any note and call it
doh.

If we sing the same pattern of tones and
semi-tones we will be singing a
MAJOR scale.

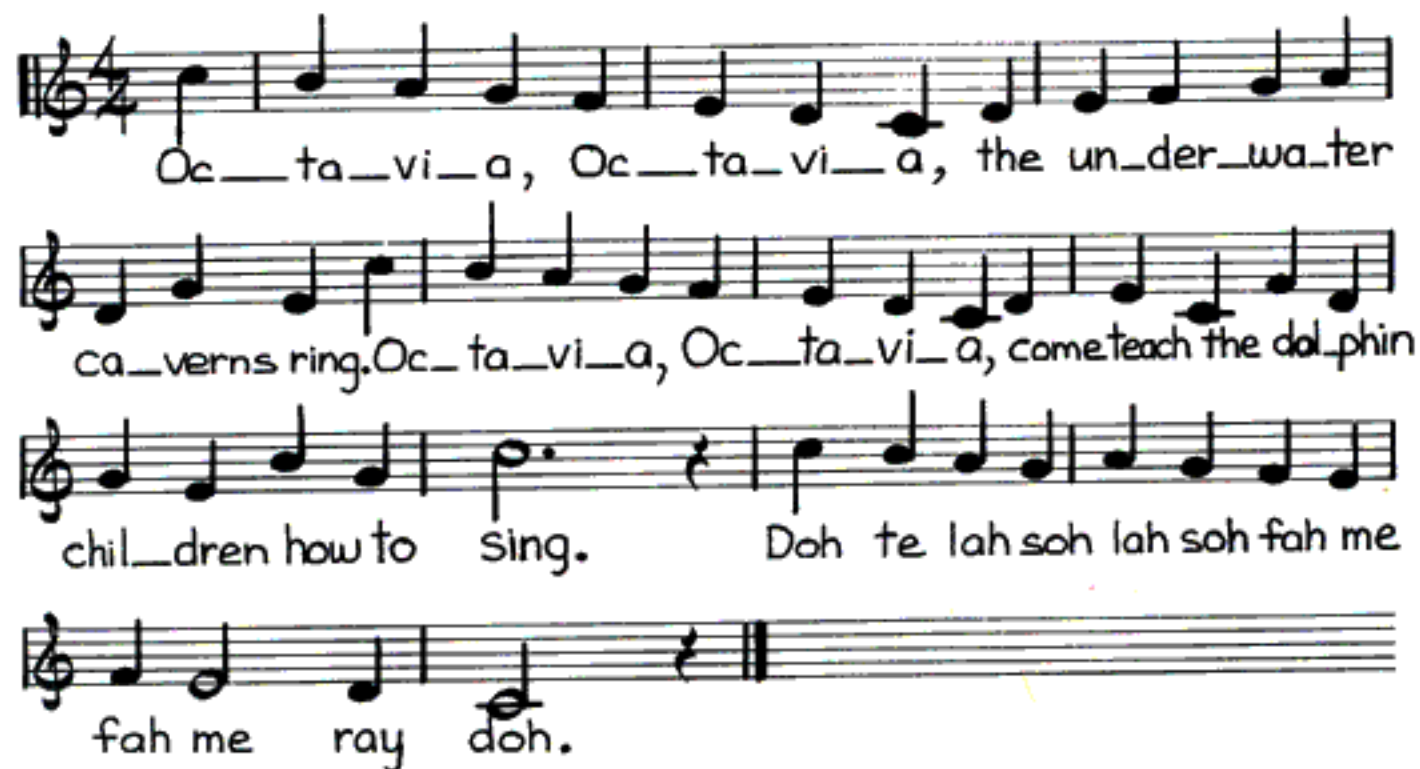
My song will help you sing the pattern.

When you are sure you know the pattern
of sound the scale makes try starting on
different notes and singing the same
pattern.

Singing the scale is like climbing stairs
with your voice.



OCTAVIA'S SONG



Octa_vi_a, Oc_ta_vi_a, the un_der_wa_ter
ca_verns ring. Oc_ta_vi_a, Oc_ta_vi_a, come teach the dol_phin
chil_dren how to sing. Doh te lah soh lah soh fah me
fah me ray doh.

The musical score is written on four staves in 4/4 time. The melody is simple, using a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The song ends with a double bar line on the fourth staff.



Do you recognise the sol-fa names from your work with the ear-training songs?

Now you will see how we use them to find out the sound of a tune.

A scale has three ways of being named.

1. By numbers

1 2 3 4 5 6 7 8

2. By sol-fa names

doh ray me fah soh lah te doh

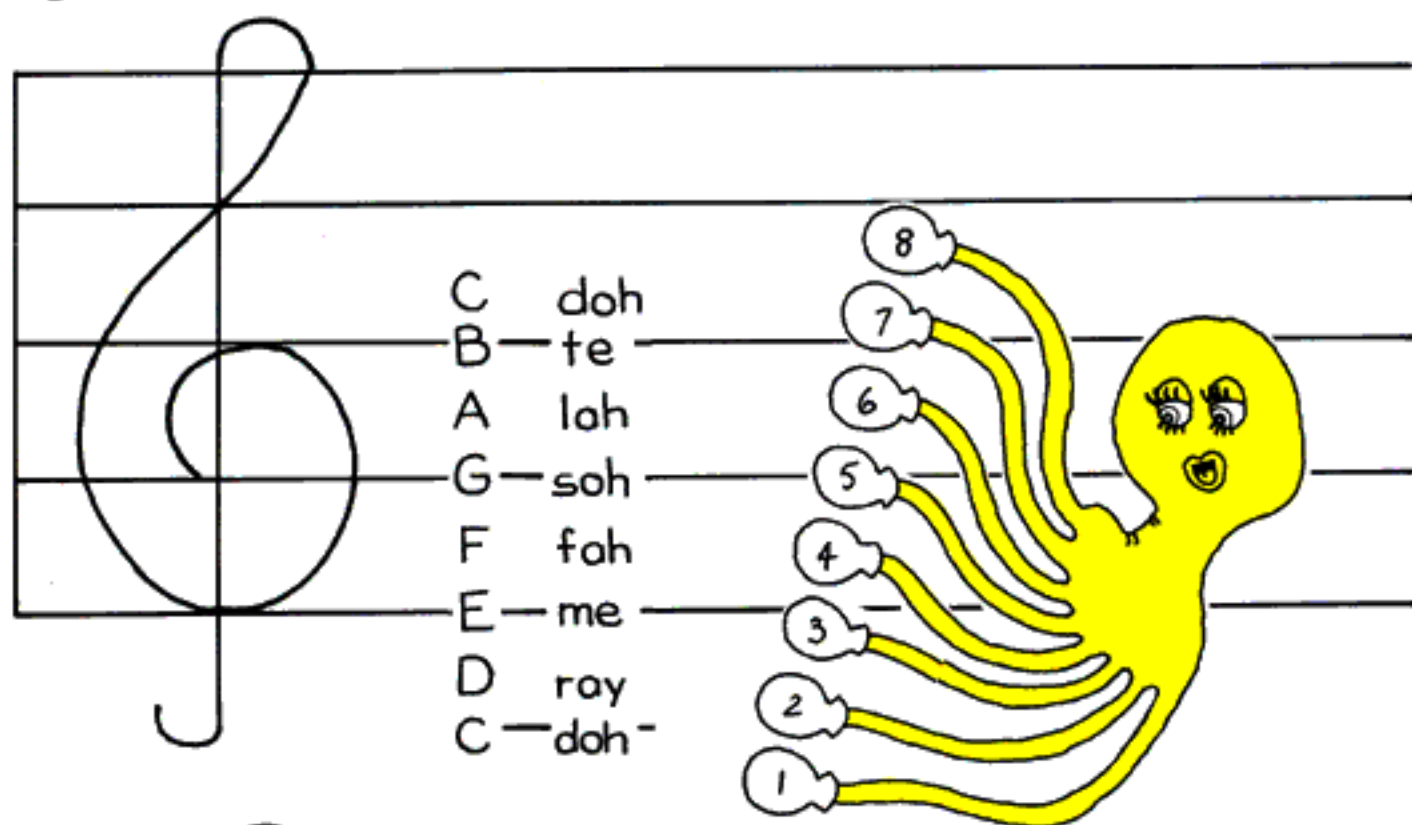
3. By note names.

A B C D E F G

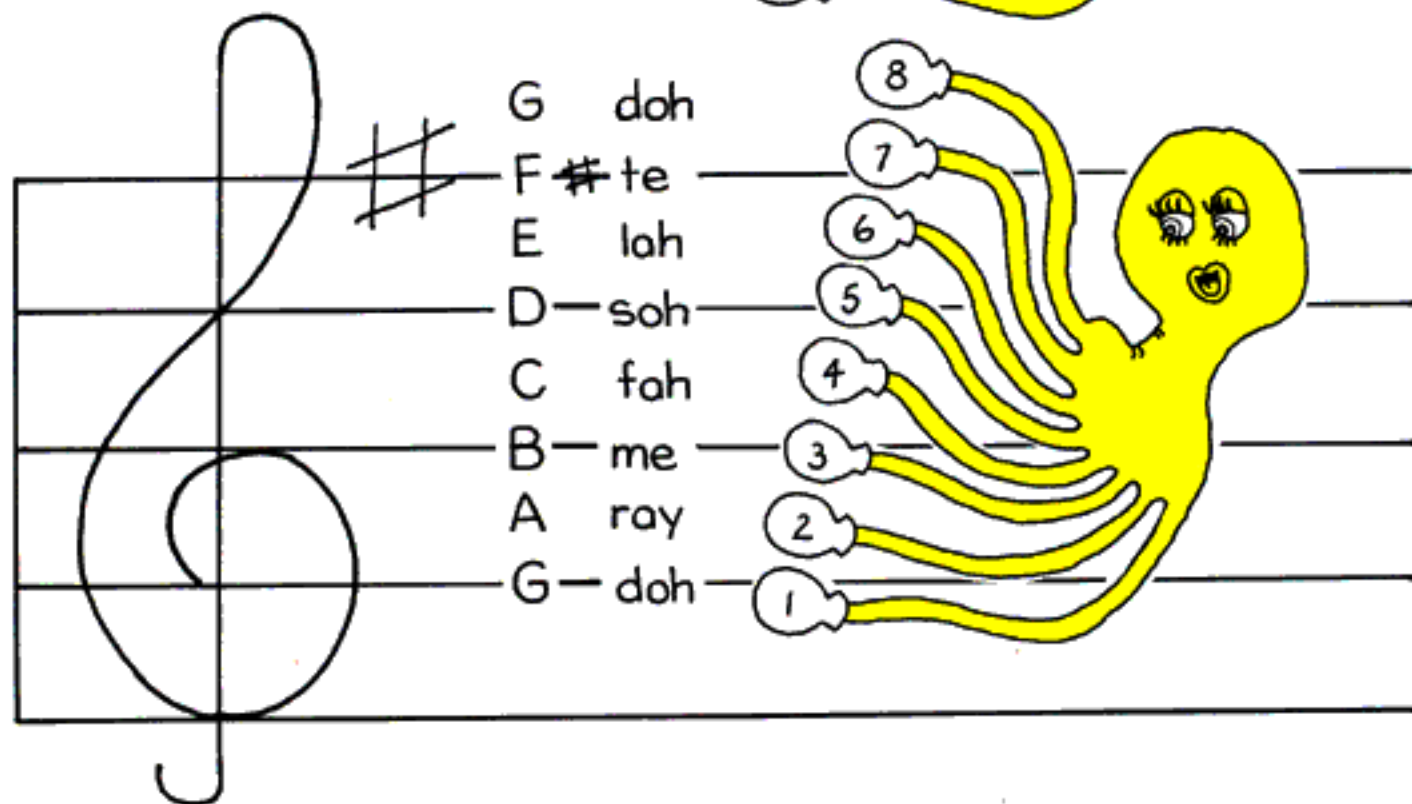
The arrangements of numbers and sol-fa names are the same in every scale.

The arrangements of note-names change because the starting notes change.

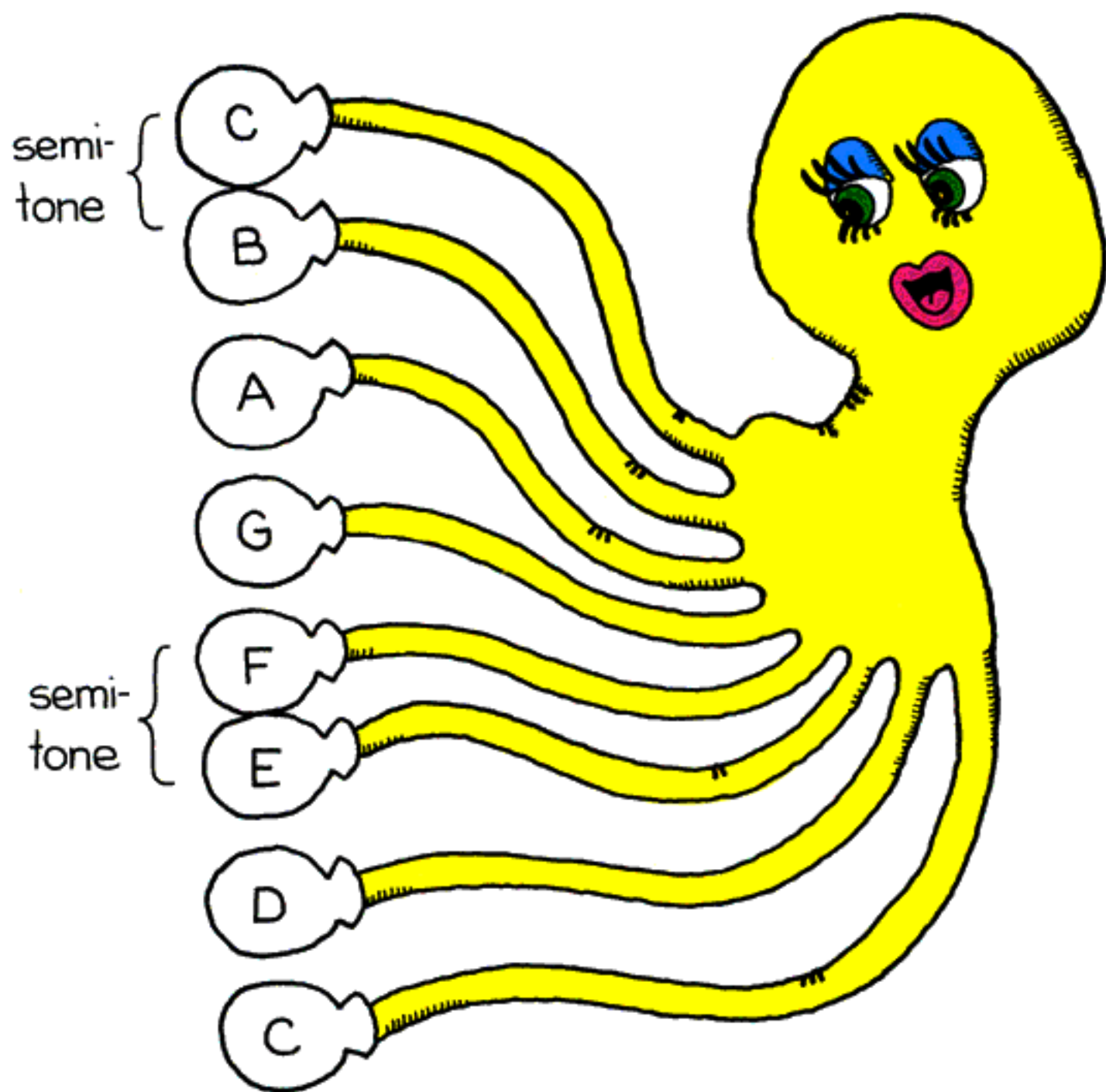
When I sit in a staff I can move wherever I like to start a scale.



C	doh
B	te
A	lah
G	soh
F	fah
E	me
D	ray
C	doh

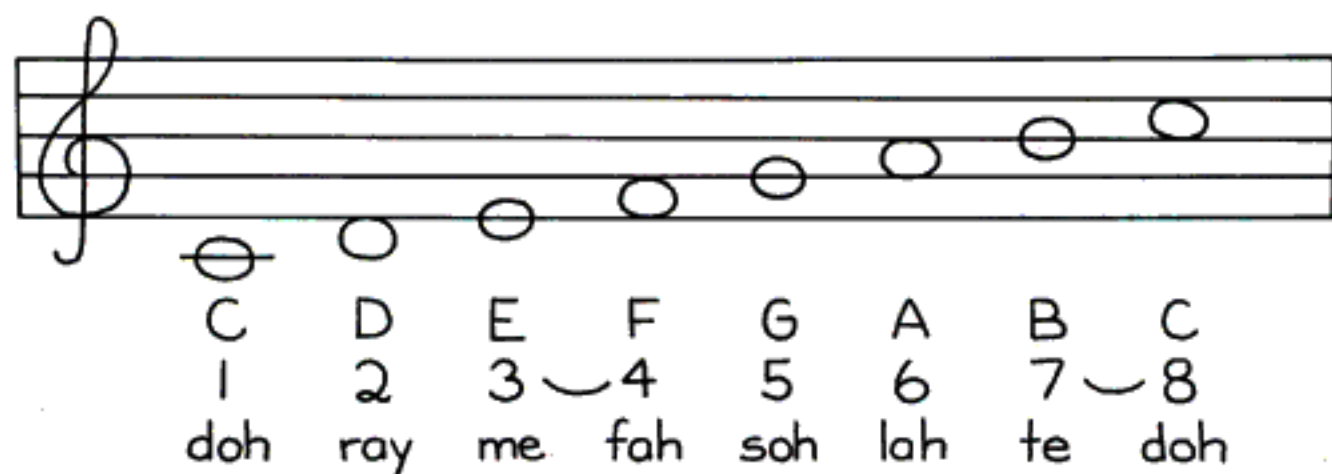


G	doh
F#	te
E	lah
D	soh
C	fah
B	me
A	ray
G	doh



Here is the scale of C MAJOR on my feet.

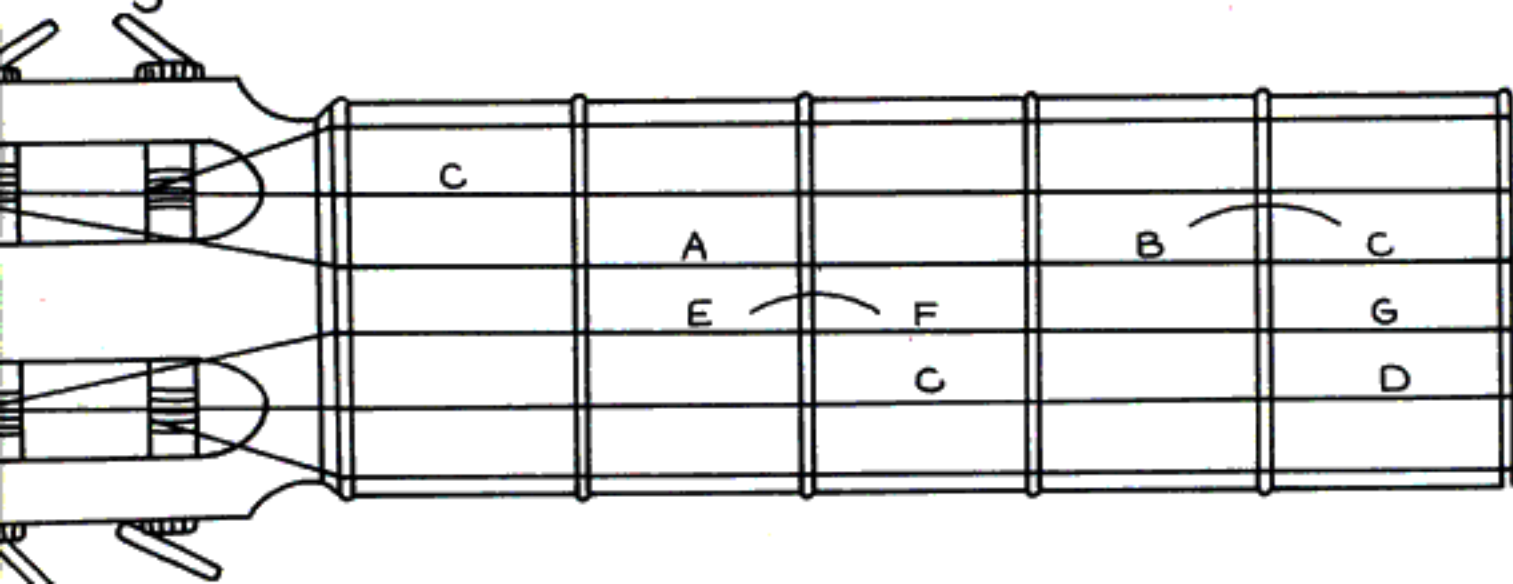
Here is the scale of C MAJOR on the staff.



Here is the scale of C MAJOR on the piano-keys.



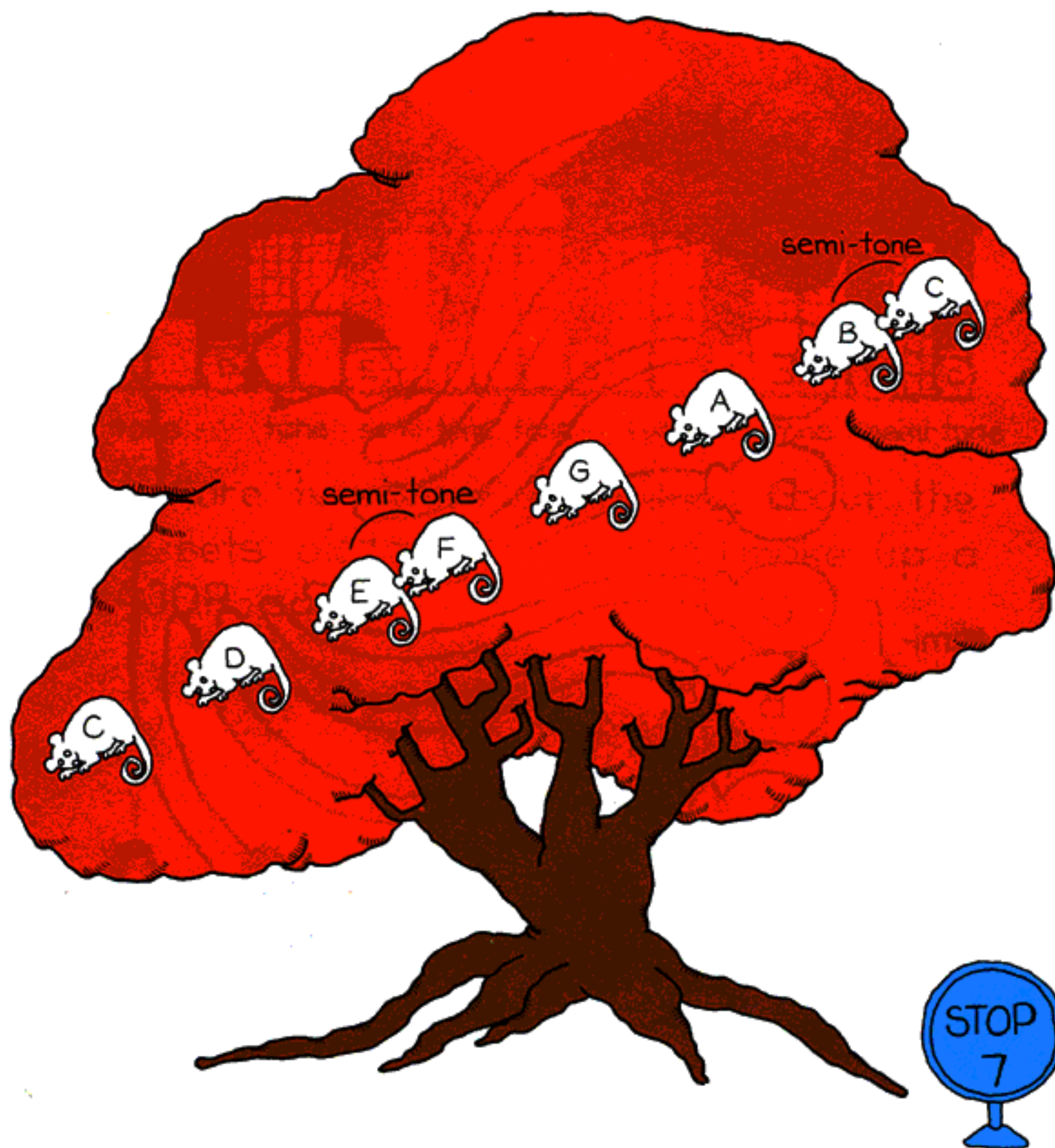
Here is the scale of C MAJOR on the guitar fretboard

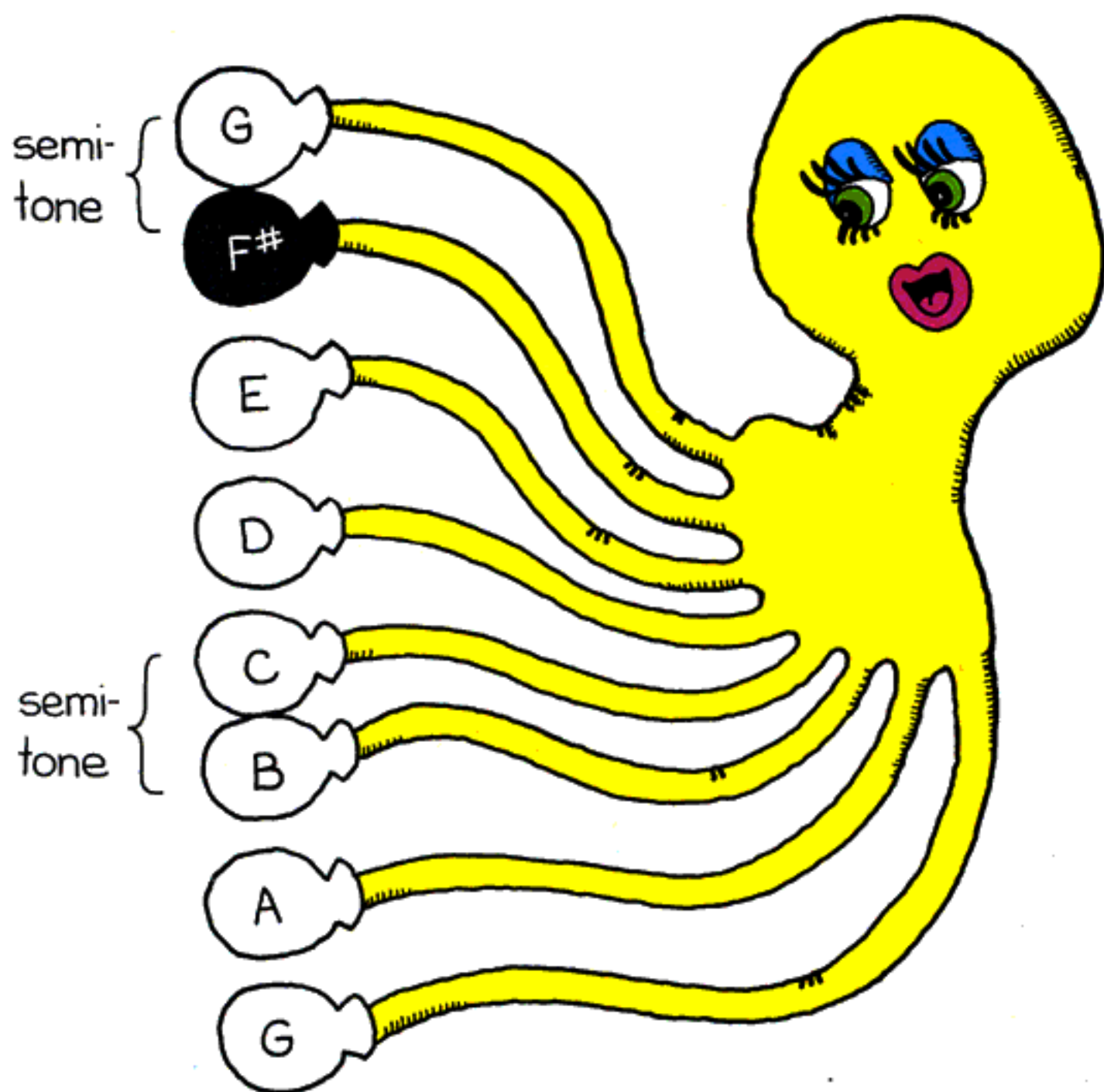


Here is the song 'Sammy Soh' written in the key of C MAJOR.

My friend Sam_my Soh kicked a rock and hurt his toe
so my mo_ther said "Fix it with a band_aid"

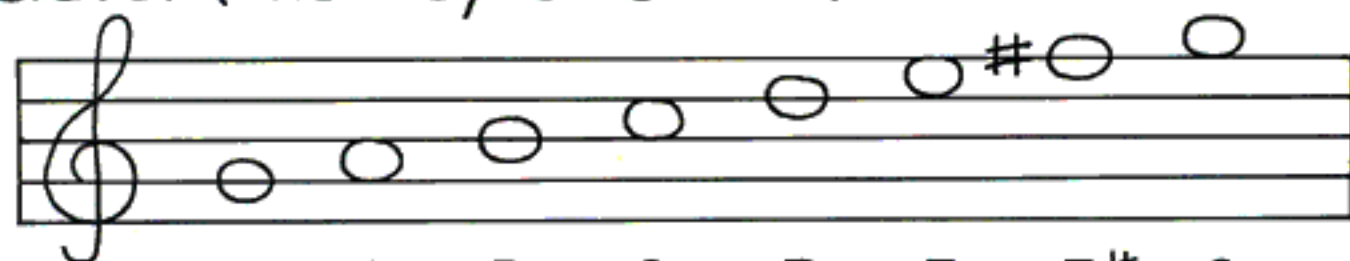






Here is the scale of G MAJOR on my feet.

Here is the scale of G MAJOR on the staff. (The key of one #.)

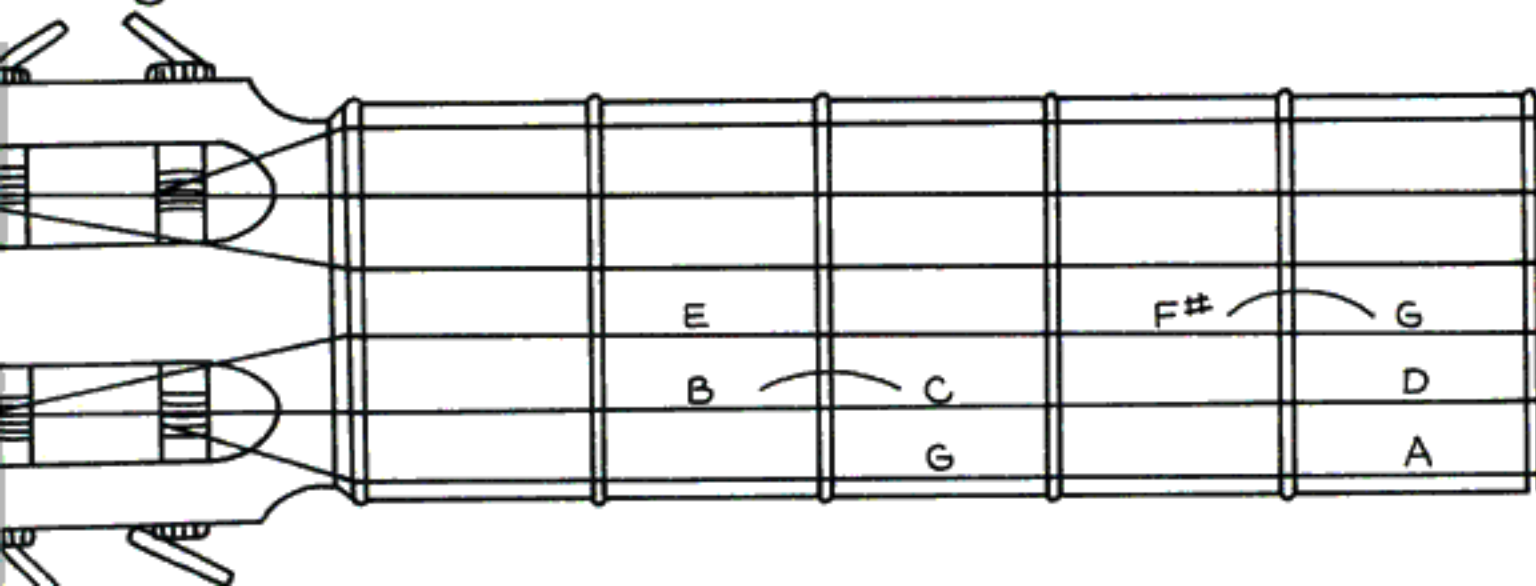


G	A	B	C	D	E	F [#]	G
1	2	3	4	5	6	7	8
doh	ray	me	fah	soh	lah	te	doh

Here is the scale of G MAJOR on the piano-keys.



Here is the scale of G MAJOR on the guitar fretboard.



Here is the same tune 'Sammy Soh' written in the key of G MAJOR.

My friend Sam_my Soh Kicked a rock and hurt his toe

So my mo_ther said "Fix it with a band_aid"





semi-tone

G doh 8

F# te 7

E lah 6

D soh 5

semi-tone

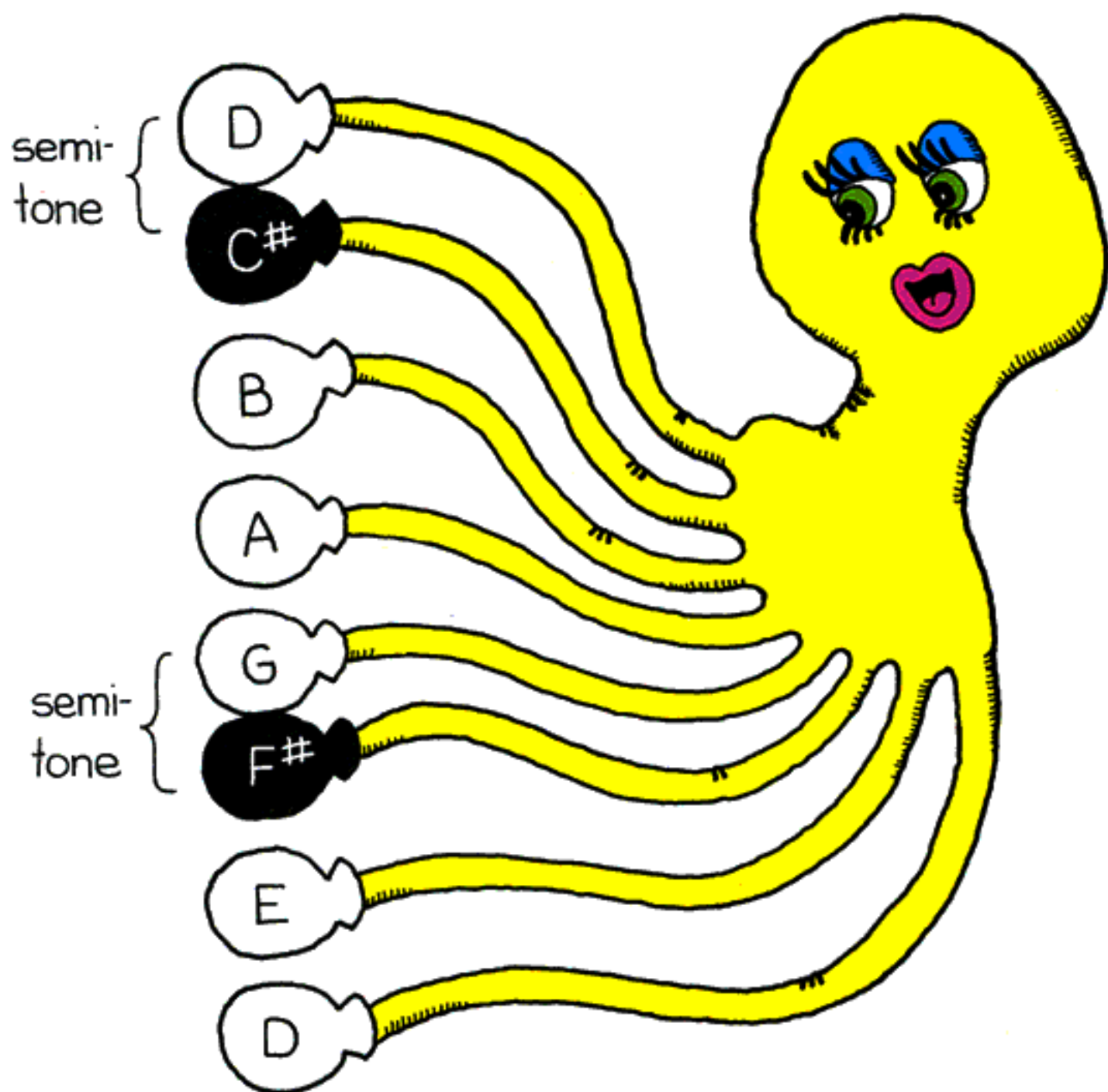
C fah 4

B me 3

A ray 2

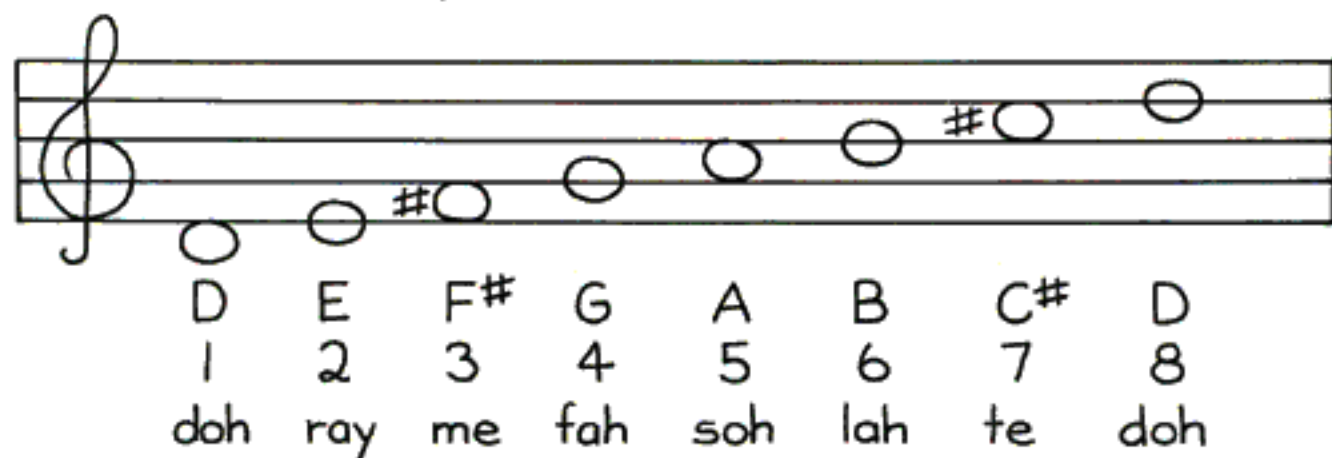
G doh 1





Here is the scale of D MAJOR on my feet.

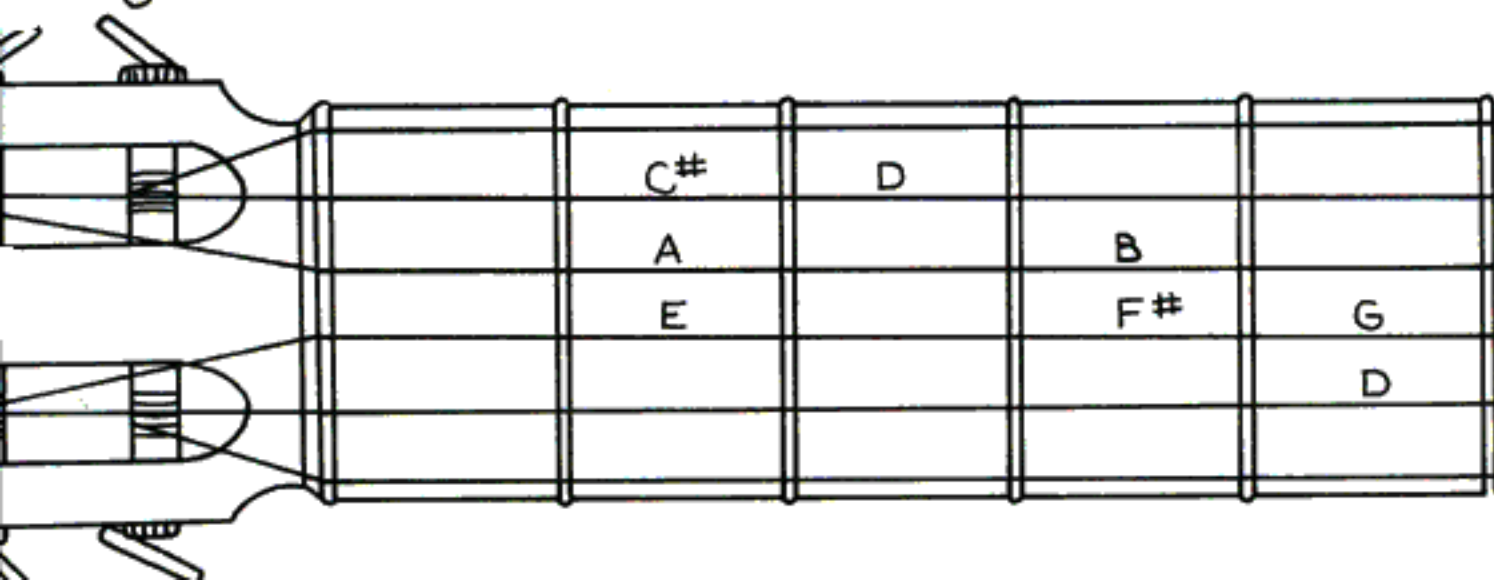
Here is the scale of D MAJOR on the staff. (The key of two #'s.)



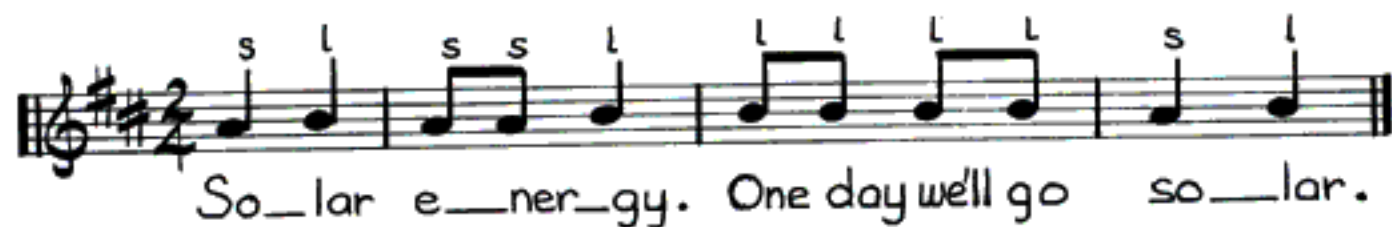
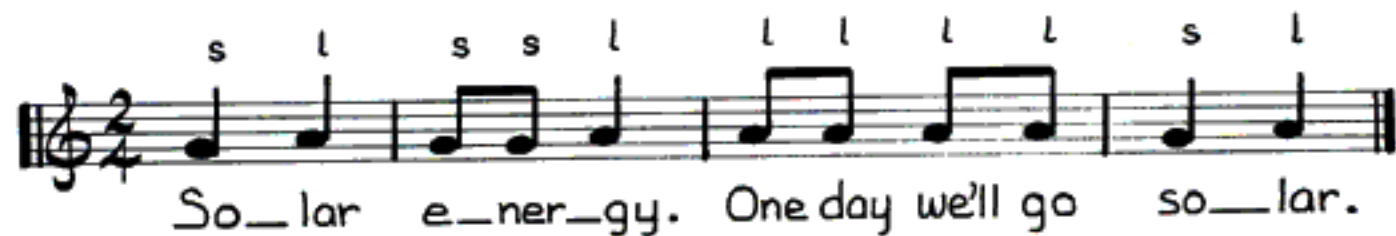
Here is the scale of D MAJOR on the piano-keys.

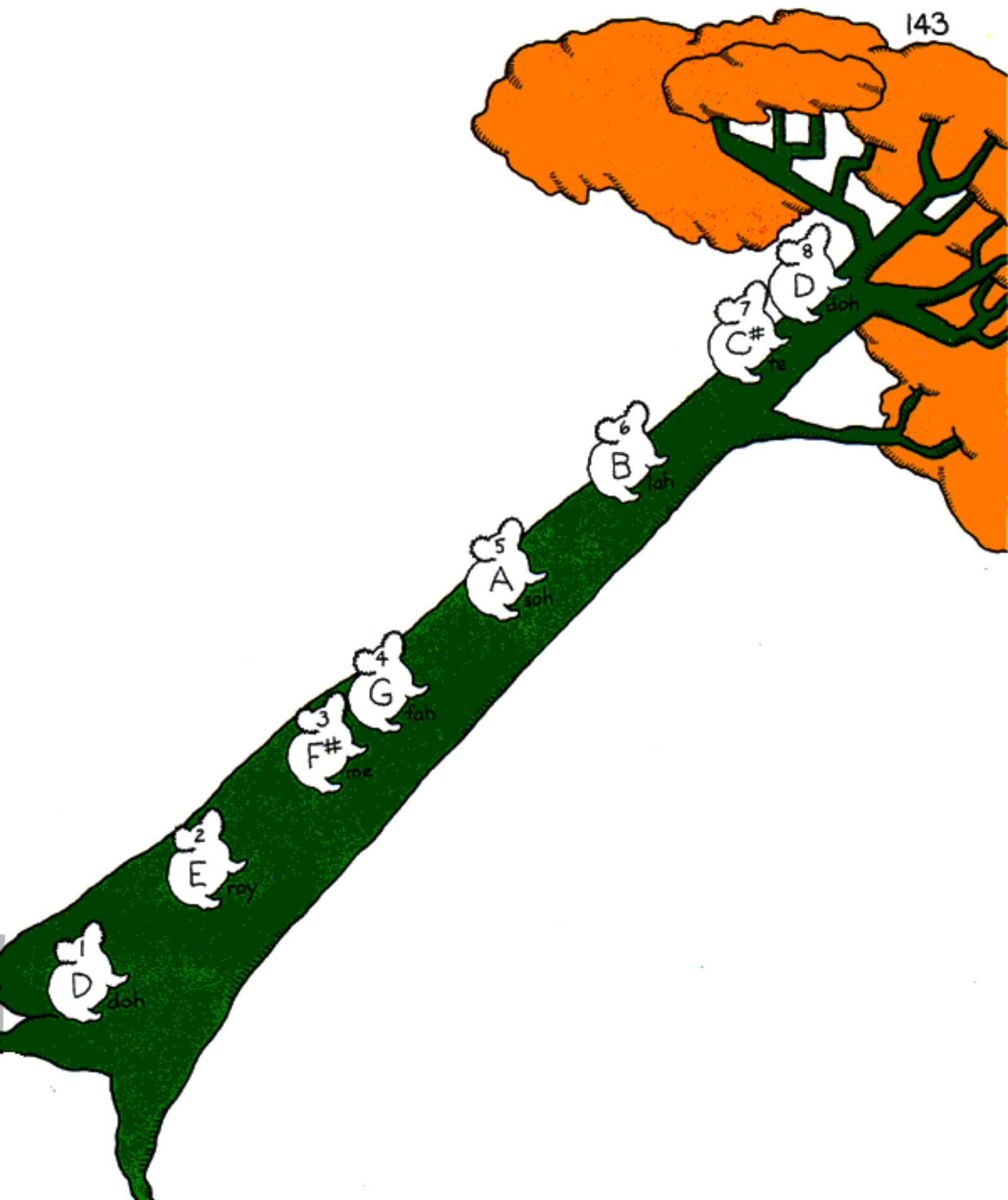


Here is the scale of D MAJOR on the guitar fretboard.



Here is the Soh-La song 'Solar Energy'
written in C MAJOR, and D MAJOR.





We use twelve MAJOR scales (or keys).

Some are called sharp scales.

Some are called flat scales.

One scale, C MAJOR, has no sharps or flats.

Look at the table of sharp scales and see how they are connected.



Just as you find patterns of numbers in mathematics you find patterns in music.

See how scales follow a pattern.

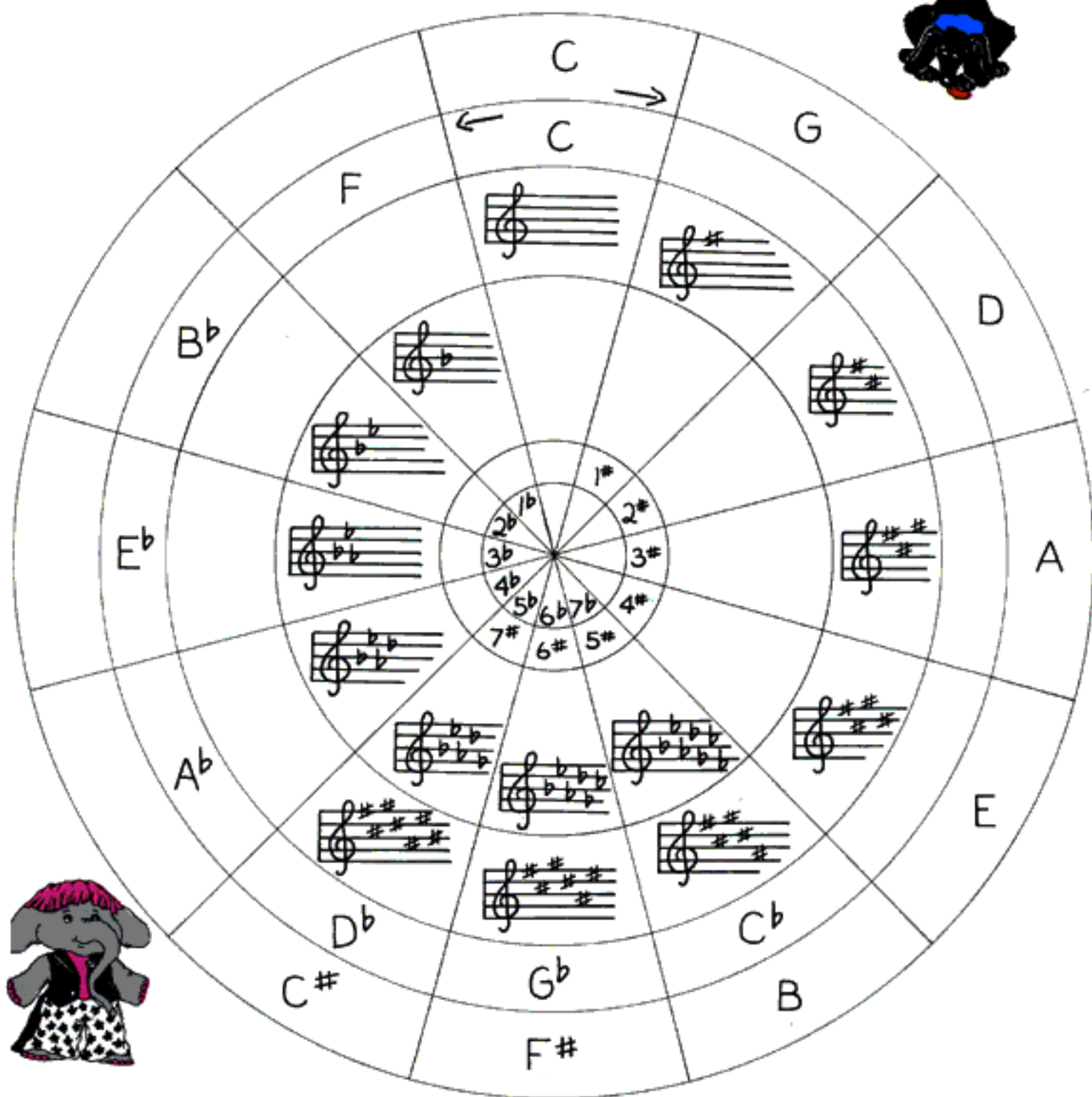
	1	2	3	4	5	
Key of no sharps.	C	D	E	F	(G)	A B C
Key of 1 sharp, (F#.)	(G)	A	B	C	(D)	E F# G
Key of 2 sharps, (F# C#.)	(D)	E	F#	G	(A)	B C# D
Key of 3 sharps, (F# C# G#.)	(A)	B	C#	D	(E)	F# G# A
Key of 4 sharps, (F# C# G# D#.)	(E)	F#	G#	A	(B)	C# D# E
Key of 5 sharps, (F# C# G# D# A#.)	(B)	C#	D#	E	(F#)	G# A# B
Key of 6 sharps, (F# C# G# D# A# E#.)	(F#)	G#	A#	B	(C#)	D# E# F#
Key of 7 sharps, (F# C# G# D# A# E# B#.)	(C#)	D#	E#	F#	G#	A# B# C#

We call this diagram the circle of fifths.

If we count five scale steps forward from C we find the next scale in the table of sharp \sharp scales, which is G.

If we count five scale steps backward from C we find the next scale in the table of flat \flat scales, which is F.

CIRCLE OF FIFTHS



5 4 3 2 1

Key of no flats

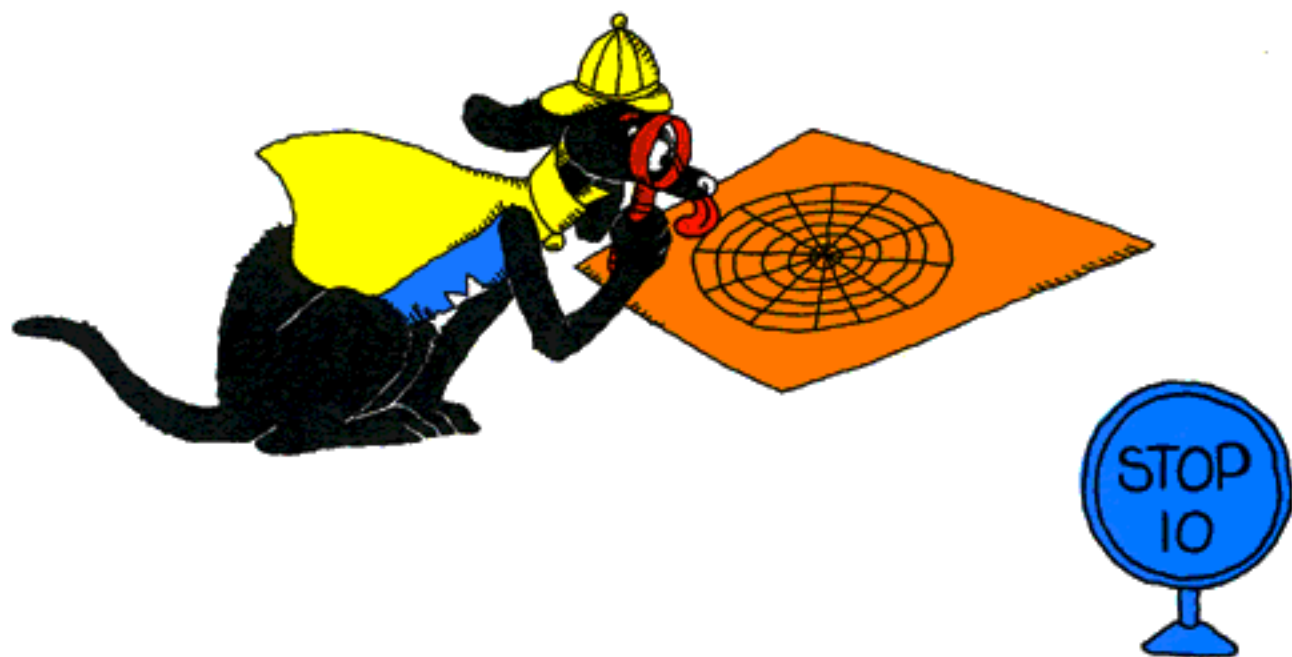
C D E **F** G A B CKey of 1 flat,
(B^b.)**F** G A **B^b** C D E FKey of 2 flats,
(B^b E^b.)**B^b** C D **E^b** F G A B^bKey of 3 flats,
(B^b E^b A^b.)**E^b** F G **A^b** B^b C D E^bKey of 4 flats,
(B^b E^b A^b D^b.)**A^b** B^b C **D^b** E^b F G A^bKey of 5 flats,
(B^b E^b A^b D^b G^b.)**D^b** E^b F **G^b** A^b B^b C D^bKey of 6 flats,
(B^b E^b A^b D^b G^b C^b.)**G^b** A^b B^b **C^b** D^b E^b F G^bKey of 7 flats,
(B^b E^b A^b D^b G^b C^b F^b.)**C^b** D^b E^b F^b G^b A^b B^b C^b

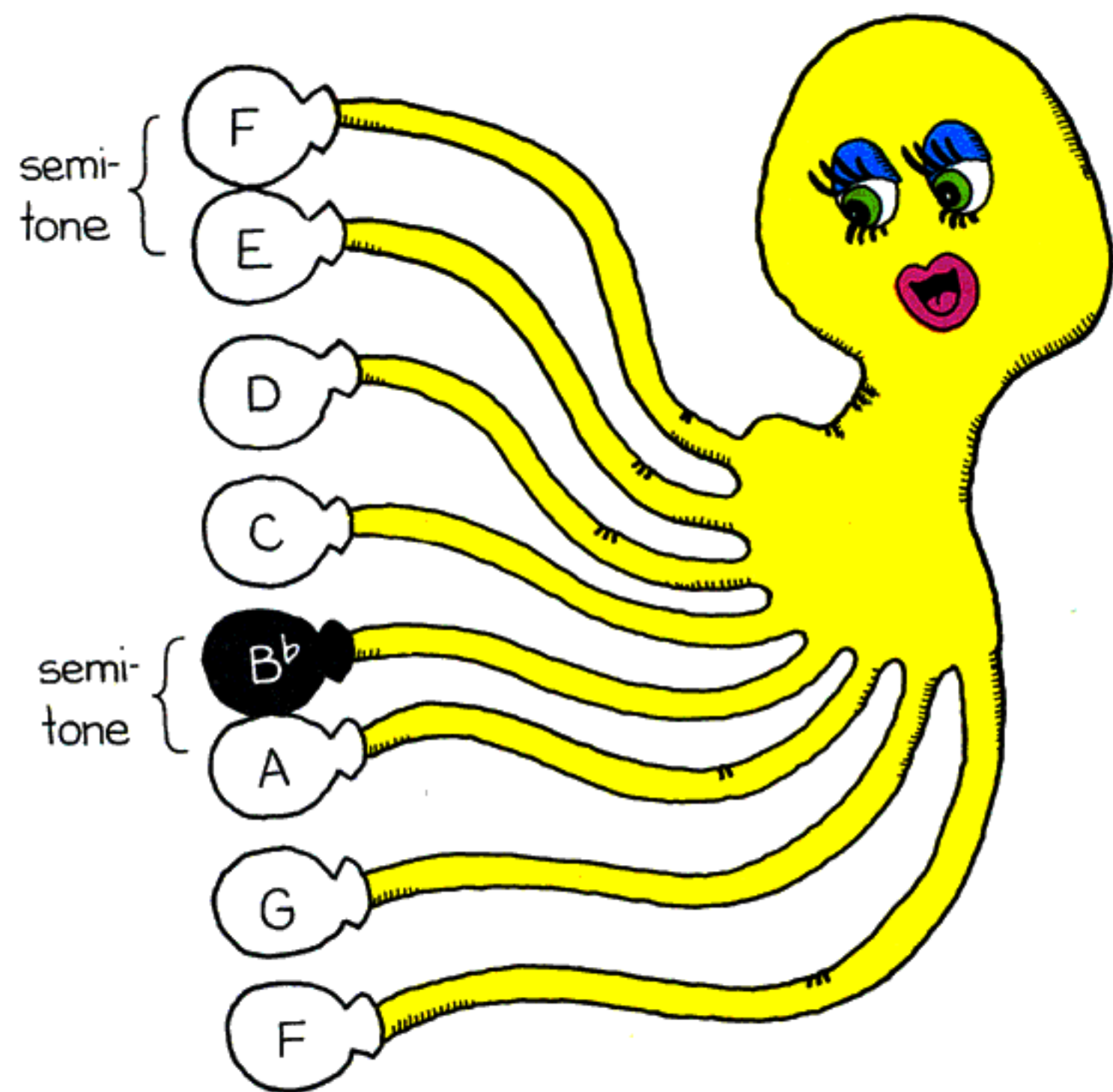
You have learnt two of the scales that use sharps. Using the table of \sharp scales and the circle of fifths, you could work out all the sharp scales.

I will show you one of the b scales. See if you can work out the other scales from the b scale table on the opposite page.

If you study the circle of fifths you can find many more patterns.

It's like playing detective.



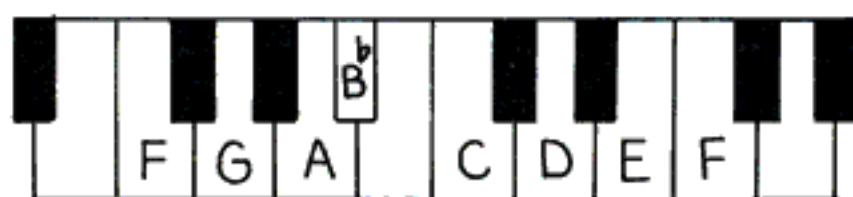


Here is the scale of F MAJOR on my feet.

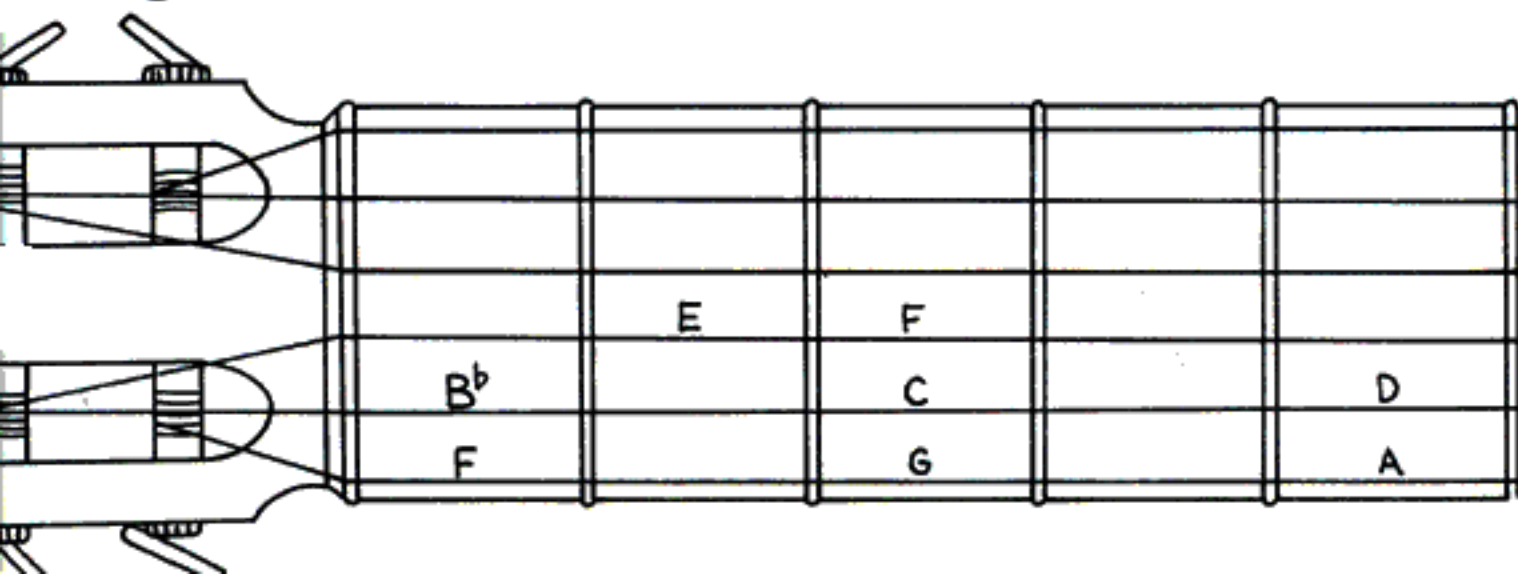
Here is the scale of F MAJOR on the staff. (The key of one b.)



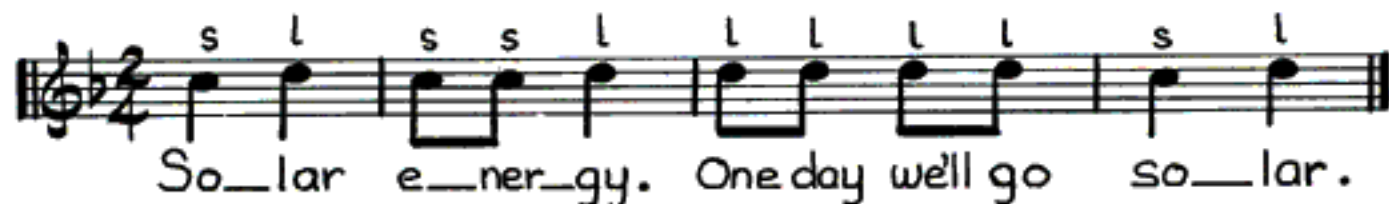
Here is the scale of F MAJOR on the piano-keys.

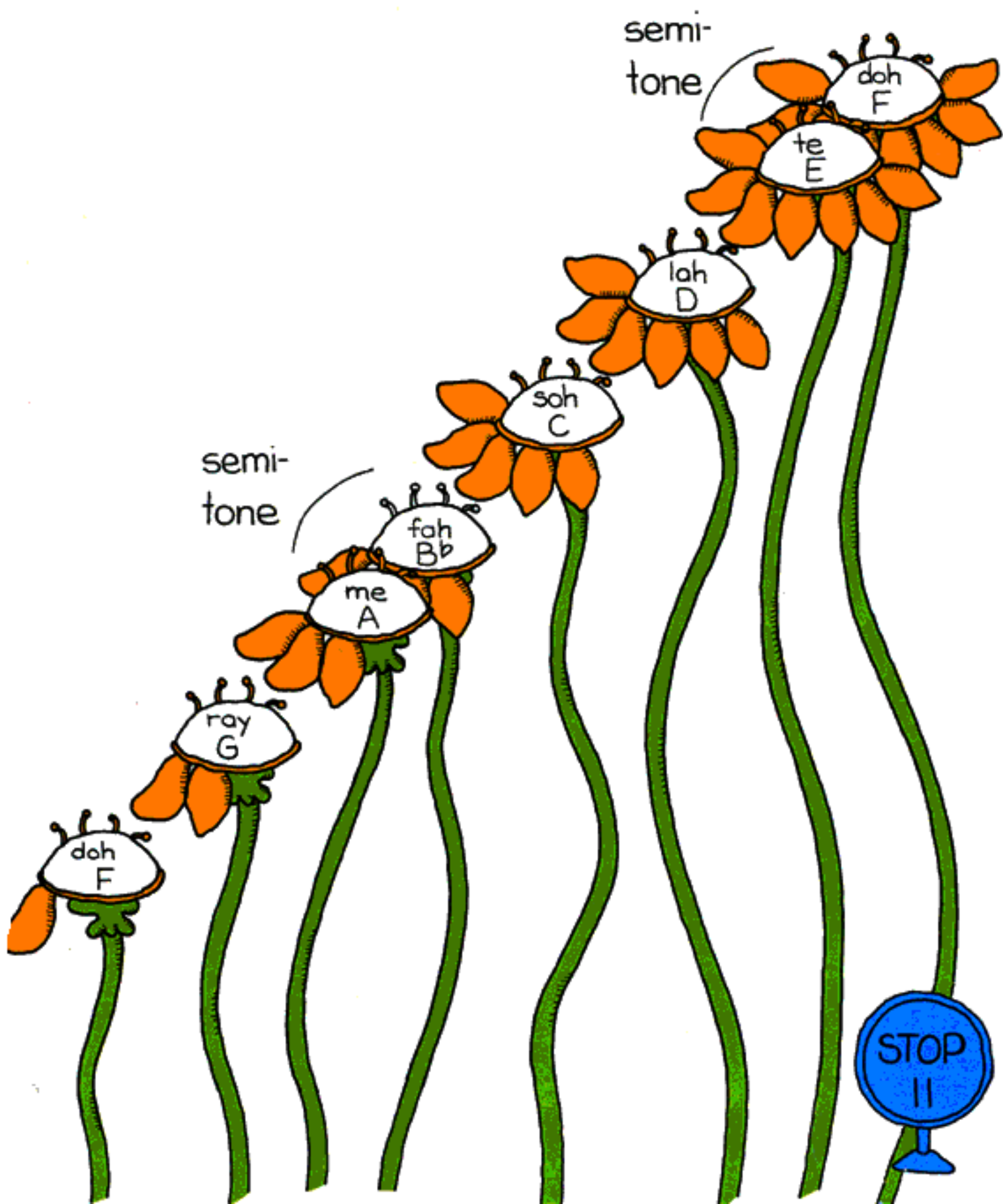


Here is the scale of F MAJOR on the guitar fretboard.



Here is the Soh-La song 'Solar Energy'
written in F MAJOR and G MAJOR.





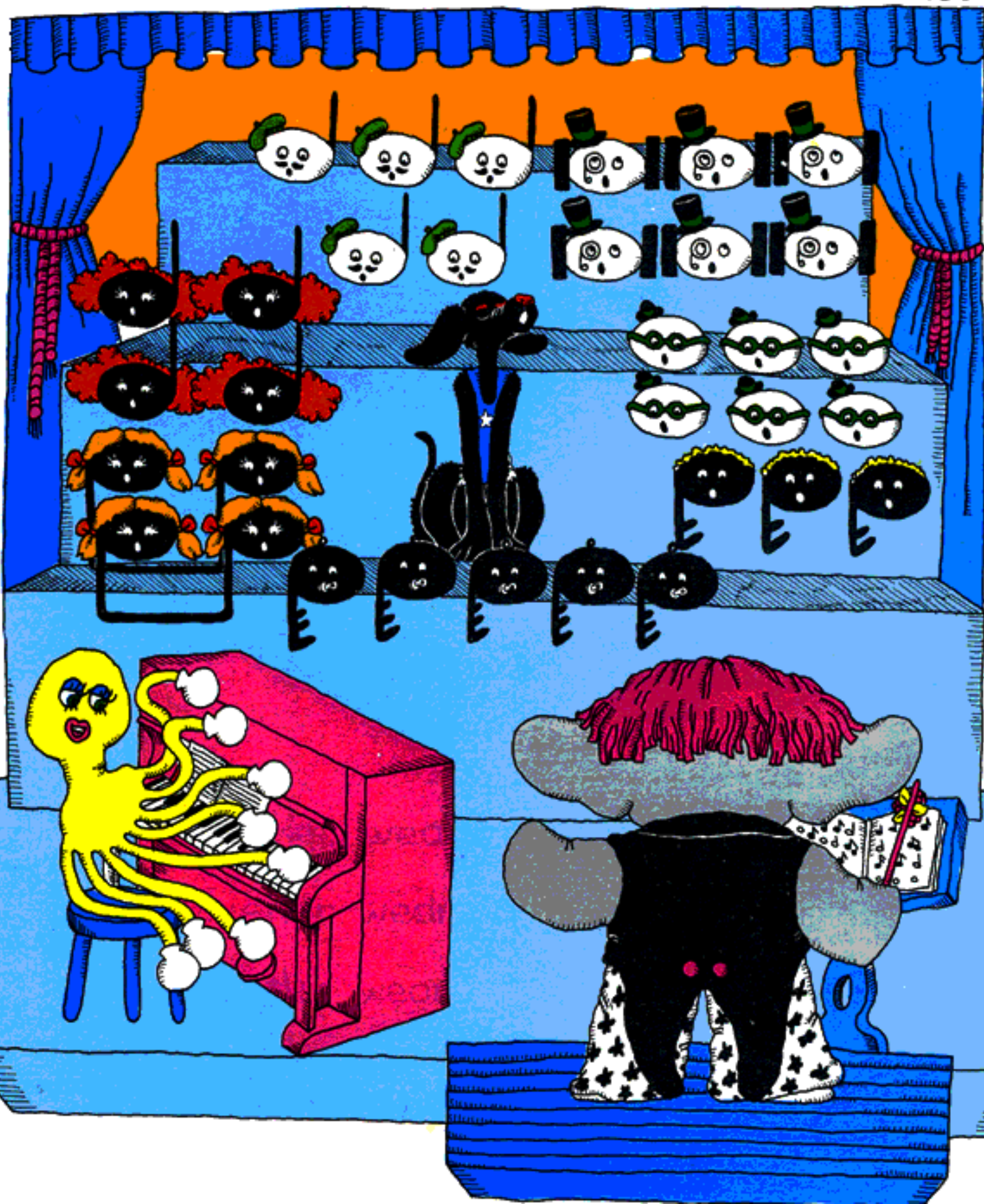
We haven't given you all the musical scales in this book.

If you would like to make more scales use your circle of fifths and the tables of sharps and flats to help you.

Practise the scales on your instrument.

You can try playing the sol-fa songs as well.

You can certainly sing them, as we are doing, on the next page.



Part 3

HARMONY

with

The Triad Whistlers

introducing
The Chords

We are the triad whistlers.

We sing together.



When people sing together, they usually sing the same tune.

We say they are singing in unison.



We each sing our own tune,

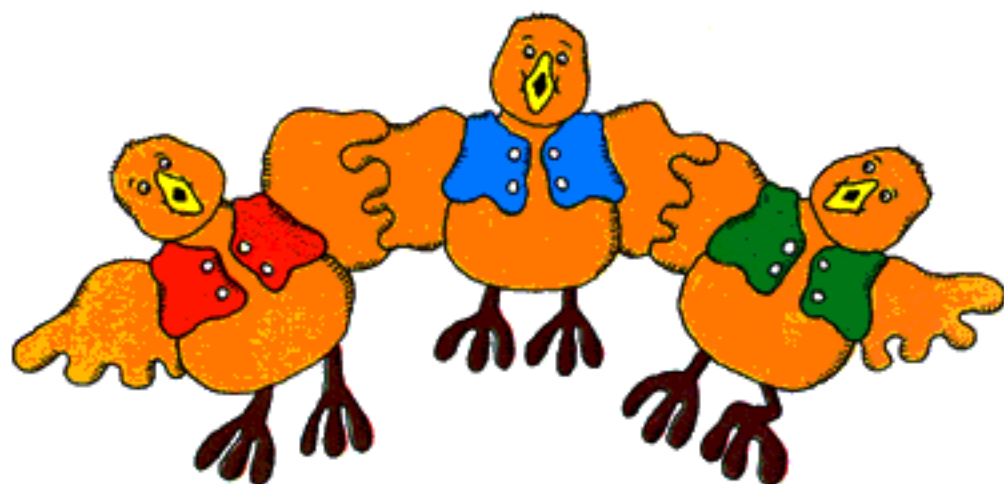


but each tune fits well with the others.

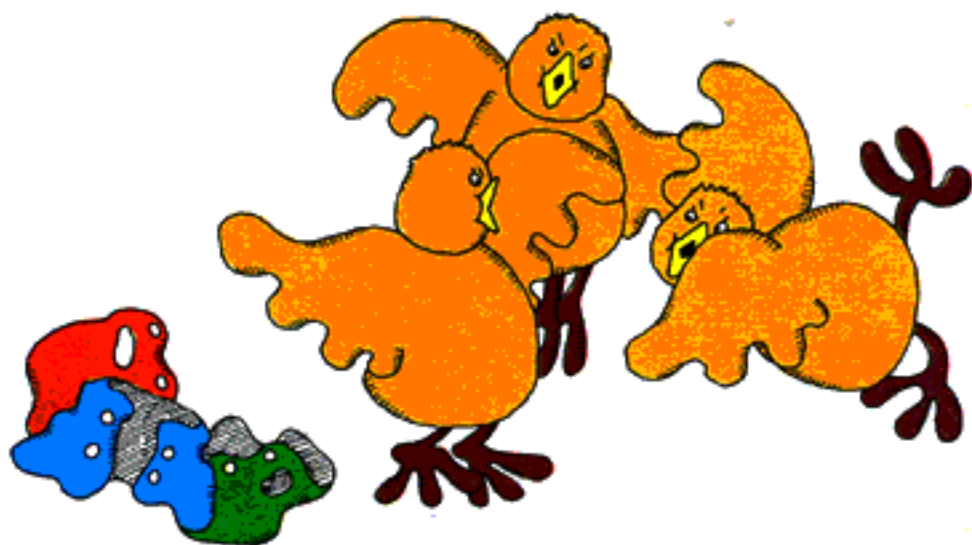


We harmonize
when
we
sing.

When different pitches played together, fit well together, we say they are in harmony.



If they make our ears feel a bit uncomfortable, we say they are in discord.



When different pitches are played or sung together they can be called chords.

Triads are chords.

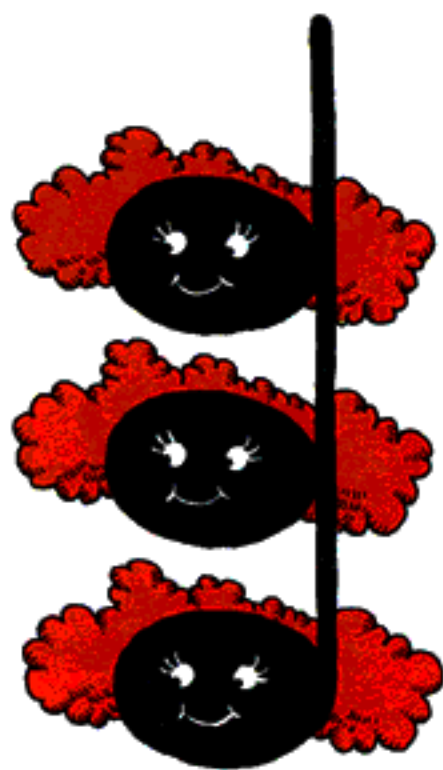
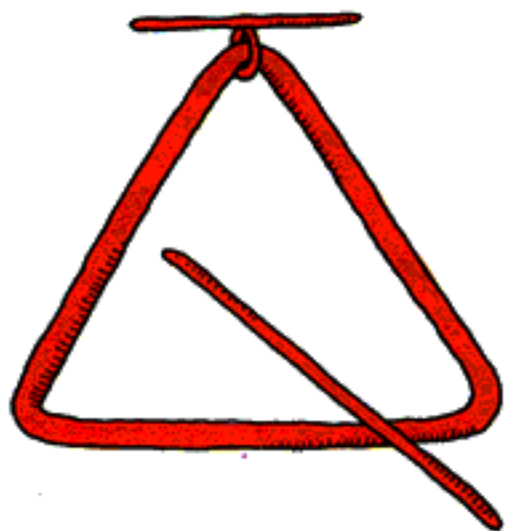
Tri means three.

A tri-angle has three sides and three angles.

A tri-cycle has three wheels.

Tri-plets are three babies born together.

Tri-ads are three-note chords.



Now that you know about MAJOR SCALES
you are ready to learn about MAJOR
TRIADS.

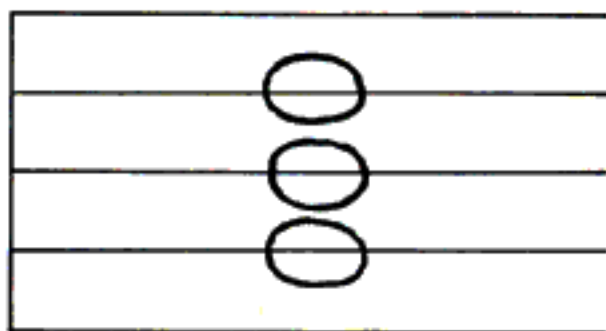
A MAJOR Triad is made up of
the first note of a MAJOR Scale,
the third note of a MAJOR Scale,
and the fifth note of a MAJOR Scale.

1 3 5

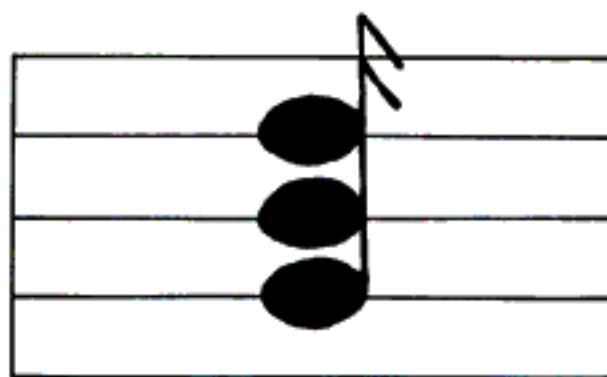
We write them on the stave one above
the other.

5
3
1

Here is a triad using whole-notes.



Here is a triad using eighth-notes.



Here is a triad using sixteenth-notes.



THE TRIAD WHISTLER'S SONG

1 3 5 Hear the hap-py whis-tlers sing.

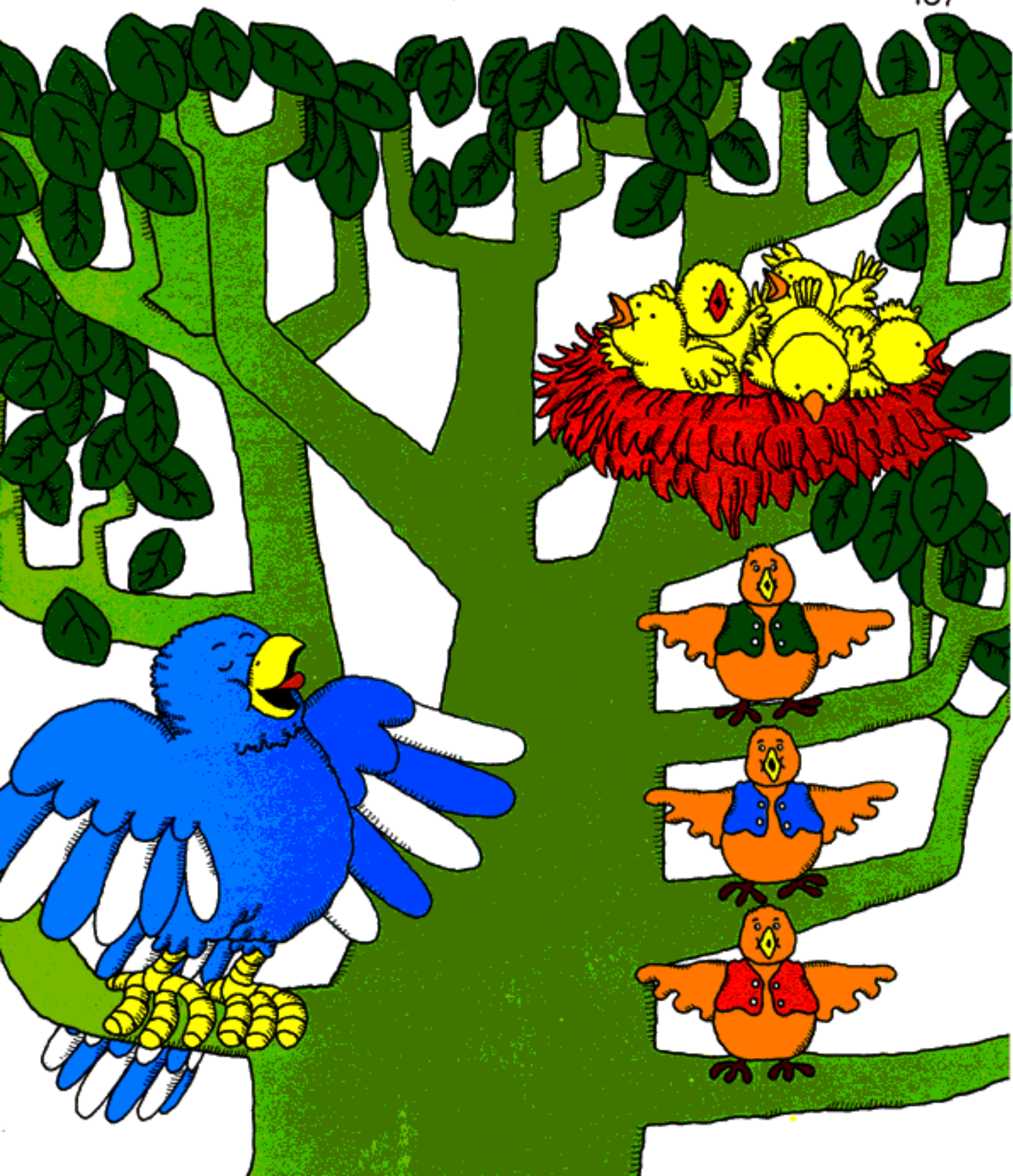
^C
DOH ME SOH Let a ma-jor tri-ad ring.

Vs 1. I'll sing 5 5
Vs 2,3 I'll sing SOH SOH

Vs 1. I'll sing 3 3
Vs 2,3 I'll sing ME ME

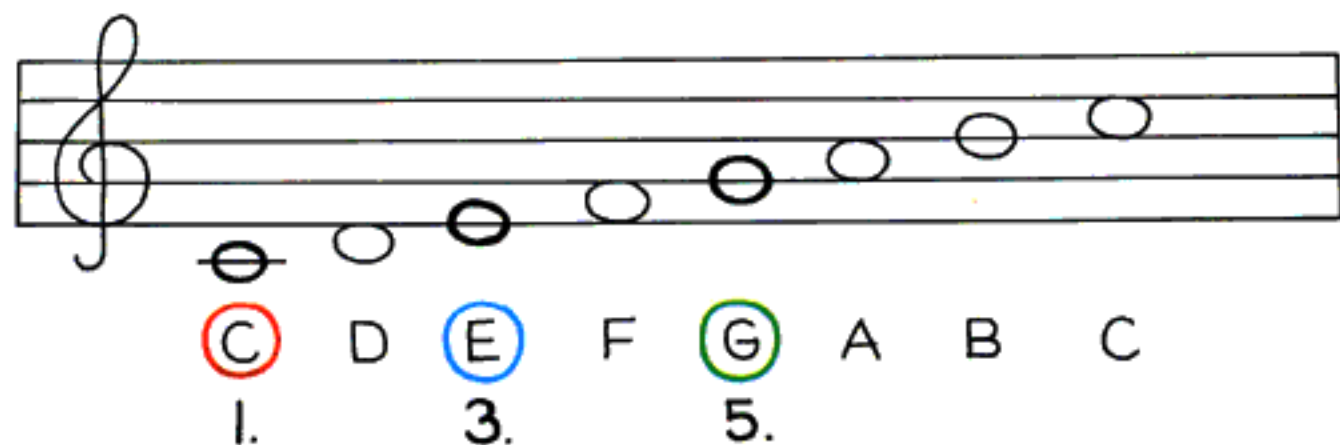
Vs 1. I'll sing 1 1
Vs 2,3 I'll sing DOH DOH

1 1 1 1
DOH DOH DOH DOH

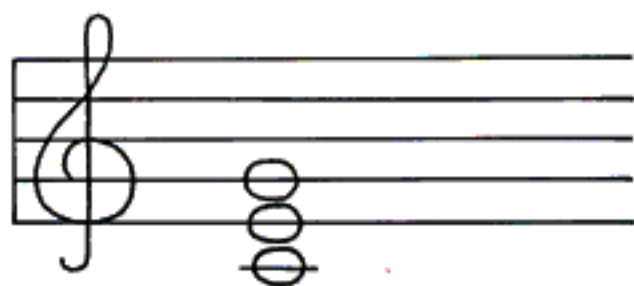


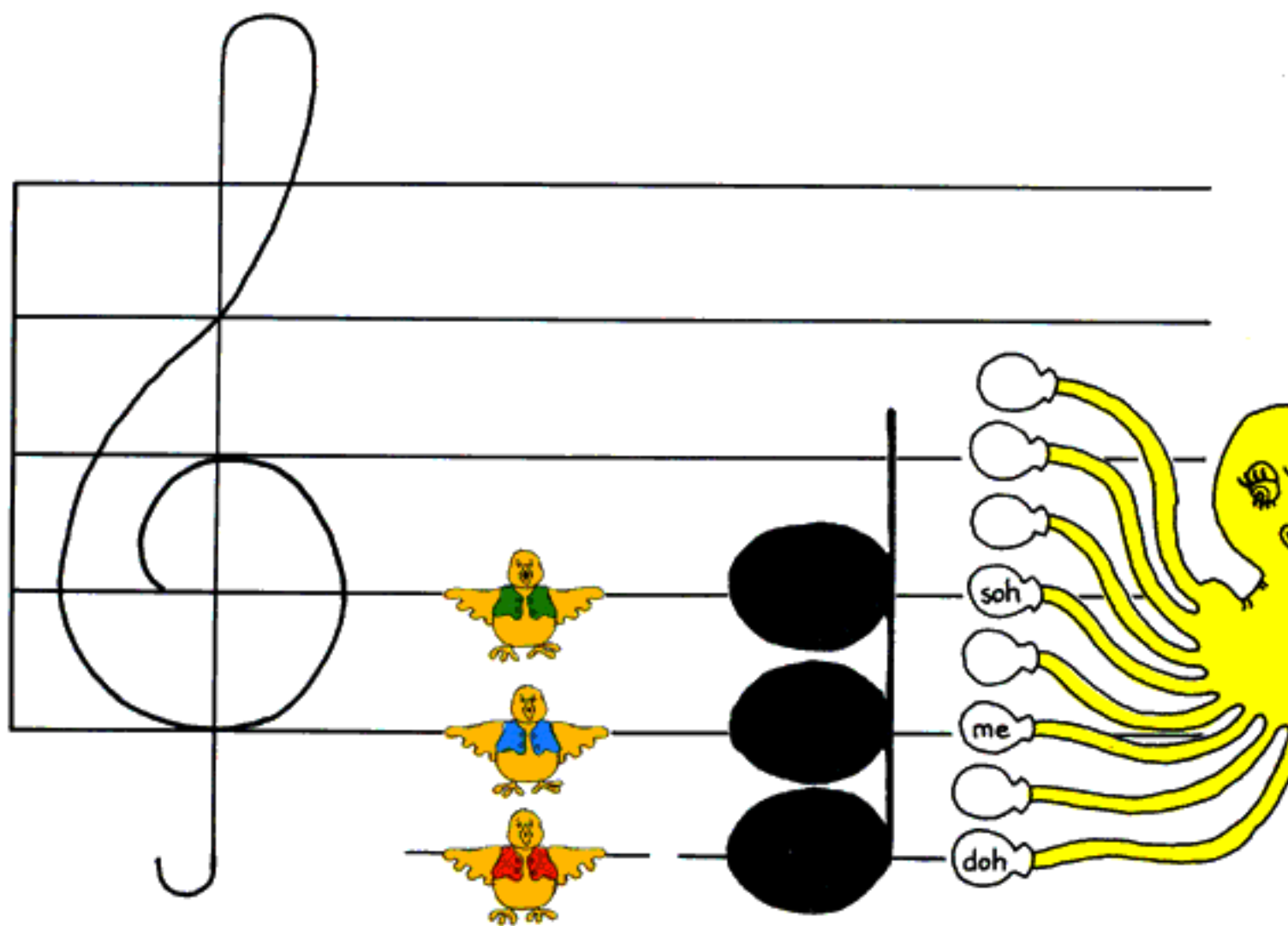
Here are the steps to help you build a C MAJOR triad.

1. Write out the C MAJOR scale.
2. Mark the 1st 3rd and 5th steps of the scale.



3. Now write them one above the other on the staff.





The whistler wearing red sings doh.

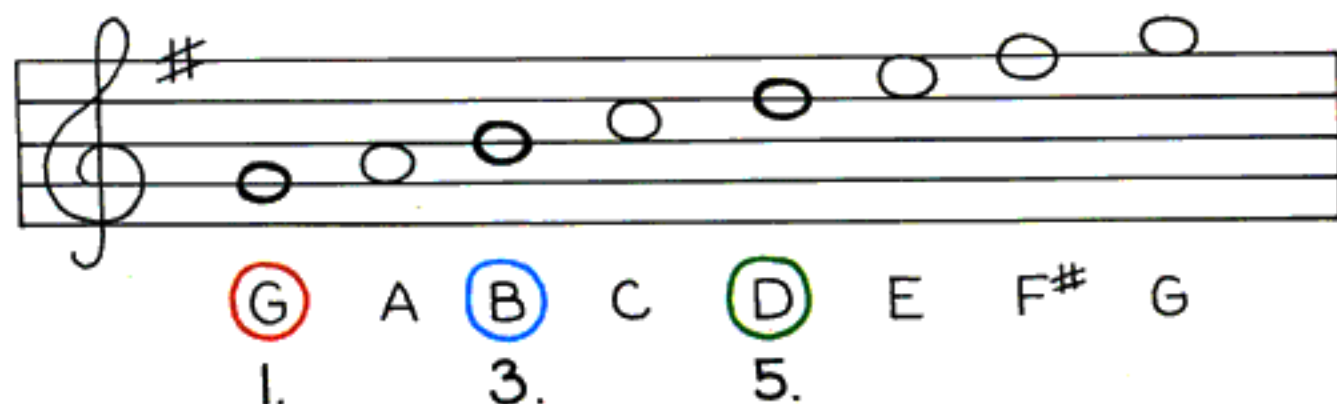
The whistler wearing blue sings me.

The whistler wearing green sings soh.

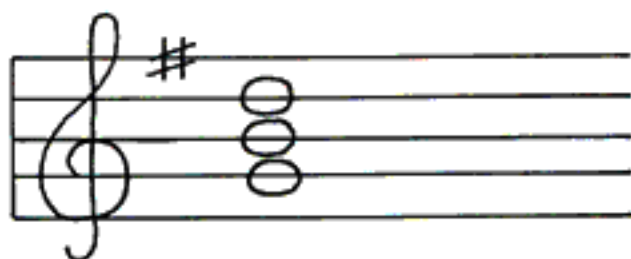


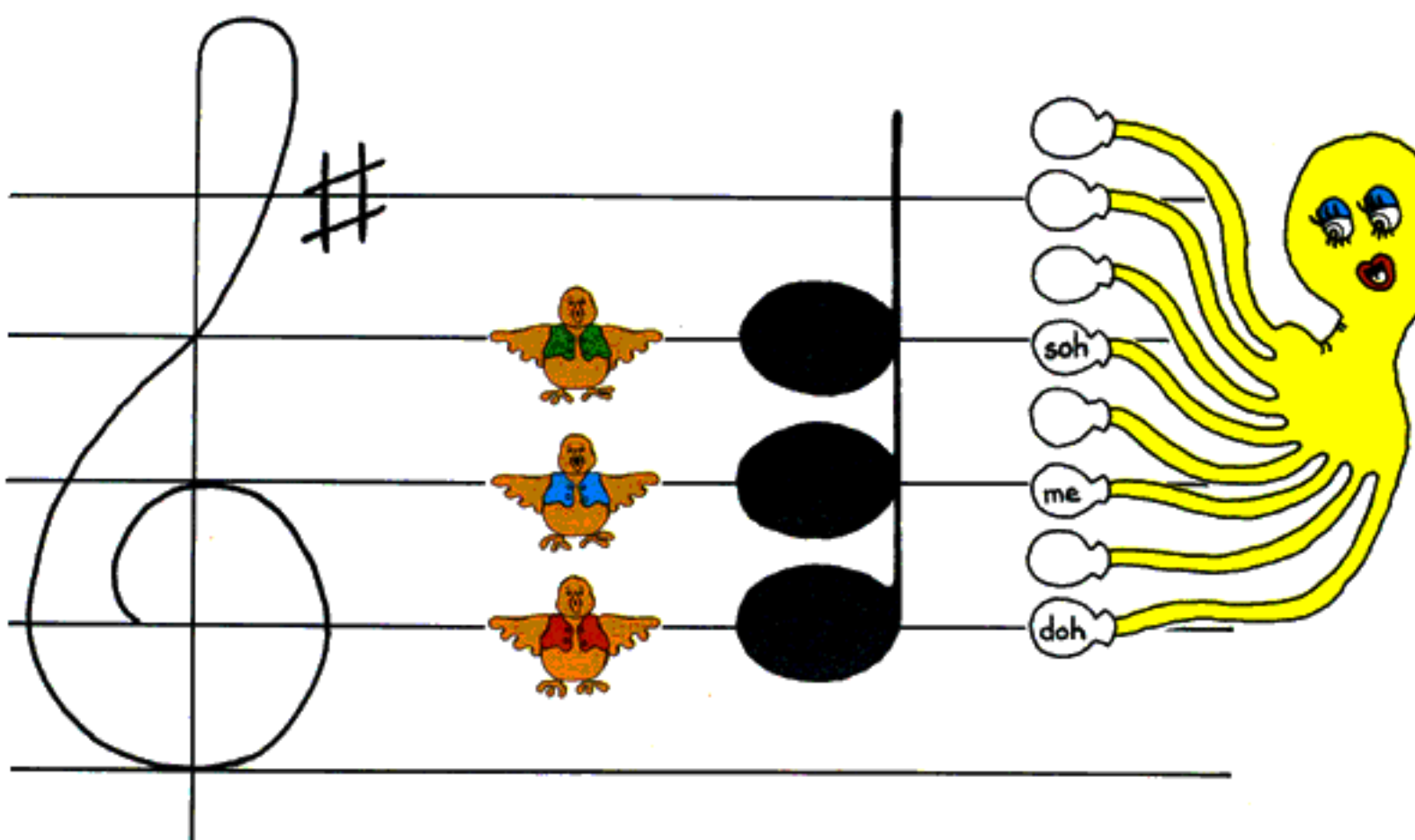
Here are the steps to help you build a G MAJOR triad.

1. Write out the G MAJOR scale.
2. Mark the 1st 3rd and 5th steps of the scale.



3. Now write them one above the other on the staff.



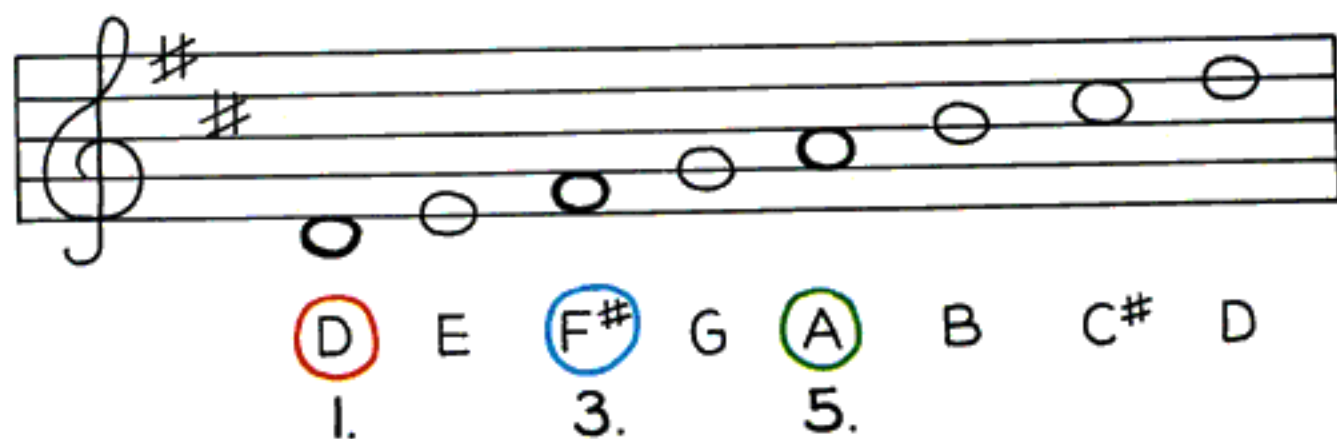


The whistler wearing red sings doh.
The whistler wearing blue sings me.
The whistler wearing green sings soh.

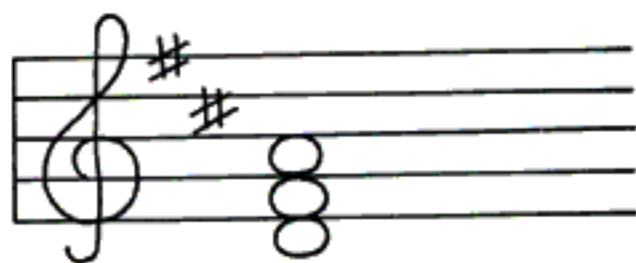


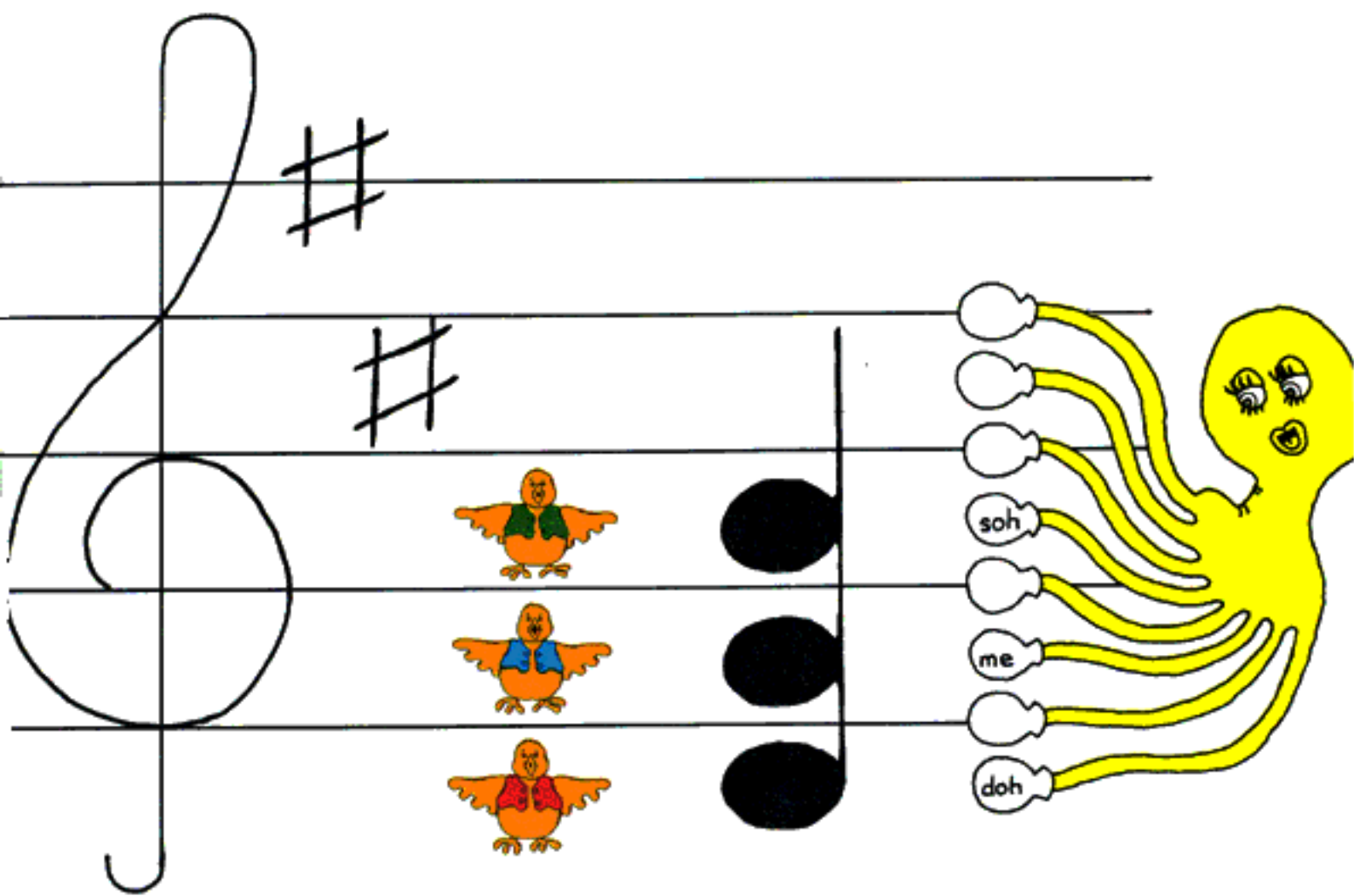
Here are the steps to help you build a D MAJOR scale.

1. Write out the D MAJOR scale.
2. Mark the 1st 3rd and 5th steps of the scale.



3. Now write them one above the other on the staff.





The whistler wearing red sings doh.

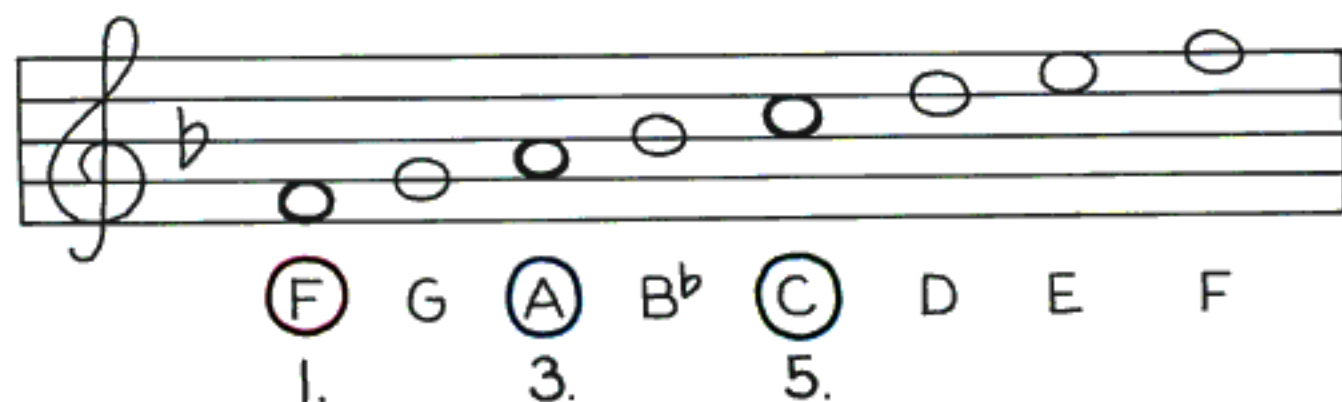
The whistler wearing blue sings me.

The whistler wearing green sings soh.

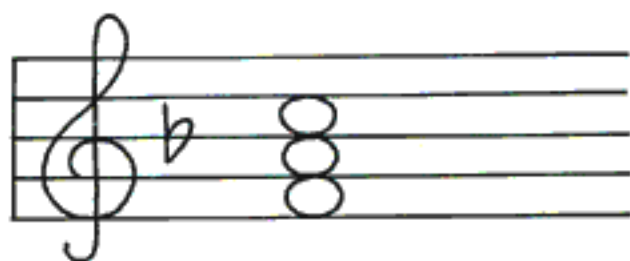


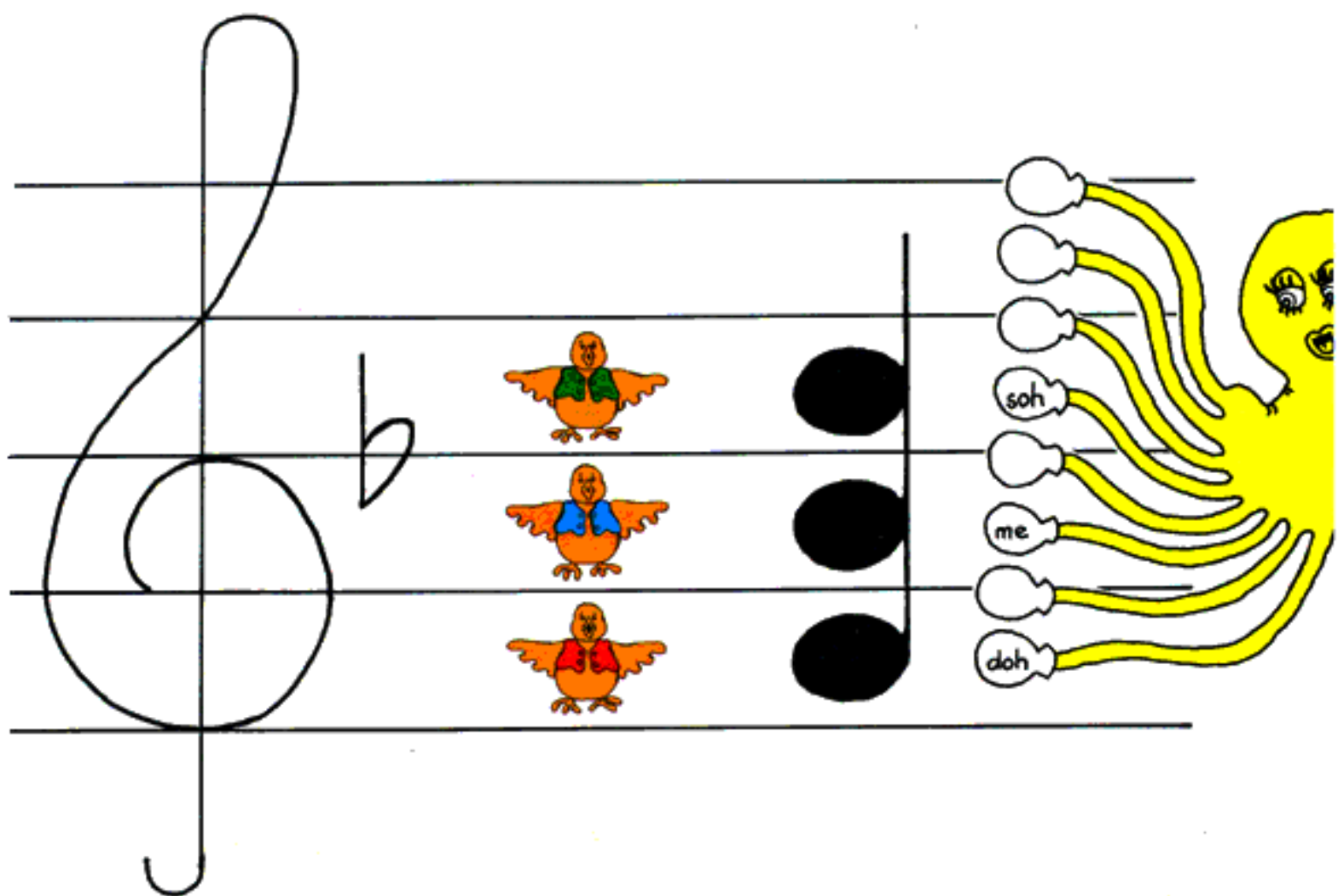
Here are the steps to help you build an F MAJOR scale.

1. Write out the F MAJOR scale.
2. Mark the 1st 3rd and 5th steps of the scale.



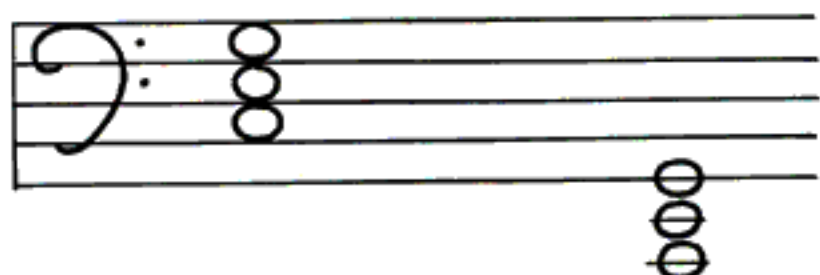
3. Now write them one above the other on the staff.



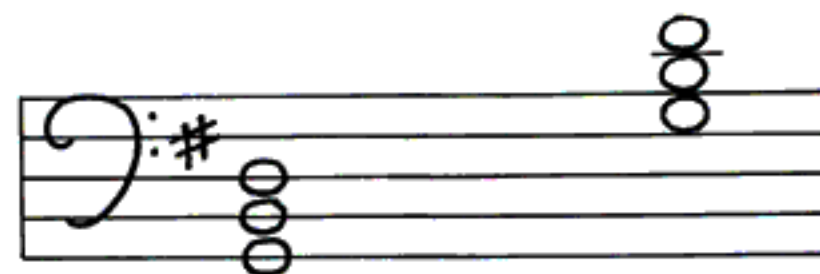
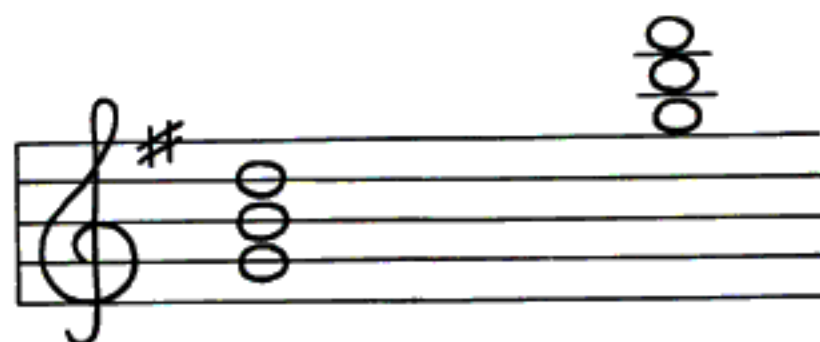


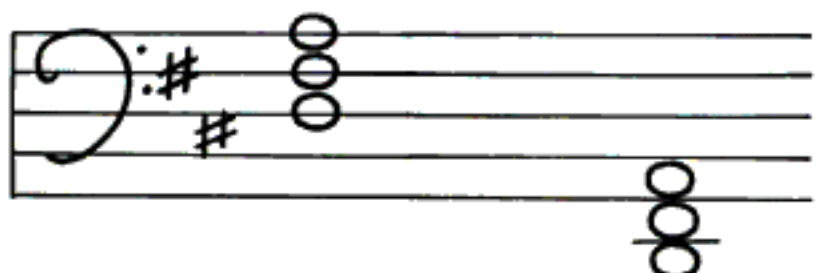
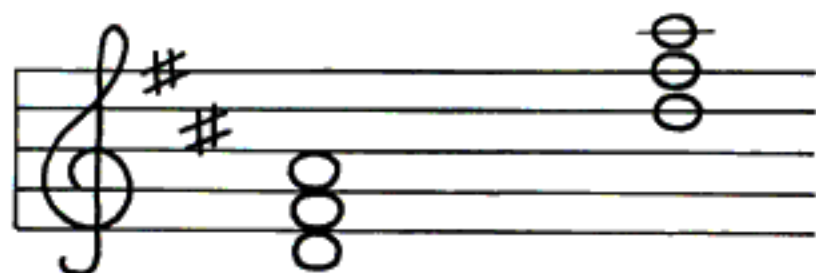
The whistler wearing red sings doh.
The whistler wearing blue sings me.
The whistler wearing green sings soh.

C MAJOR Triads

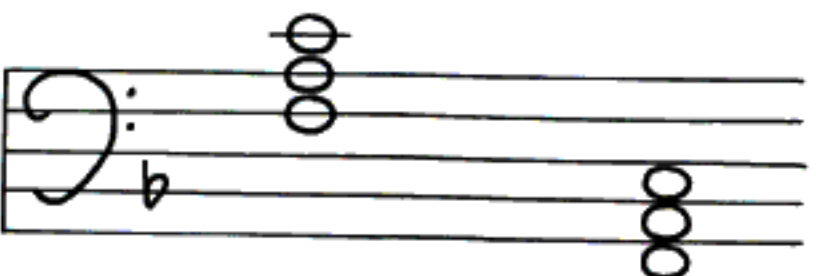
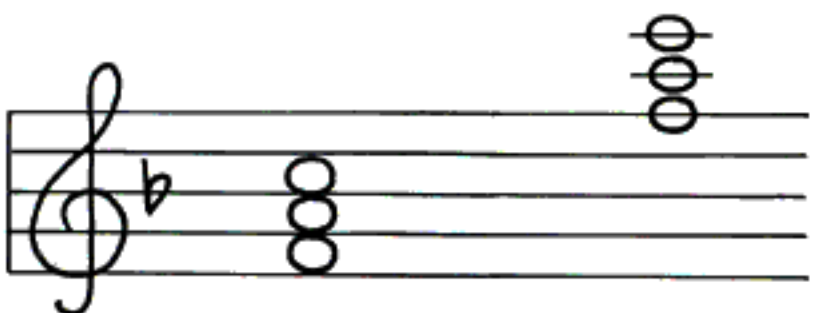


G MAJOR Triads





D MAJOR
Triads



F MAJOR
Triads



We can build a triad on any step of the scale, but only some of them are MAJOR triads.

MAJOR triads can be built on
the first step of the scale,
the fourth step of the scale and
the fifth step of the scale.

All the steps of the MAJOR scale can be found in those three triads.

We will use Roman Numerals to write the number of the scale steps we build into triads.

I	II	III	IV	V	VI	VII	VIII
1	2	3	4	5	6	7	8



Here is the C MAJOR scale with triads I IV and V.

Can you find all the steps of the scale in these triads?

I	IV	V
G	C	D
E	A	B
C	F	G

C is found in triad I and in triad IV.

D is found in triad V.

E is found in triad I.

F is found in triad IV.

G is found in triad V and in triad I.

A is found in triad IV.

B is found in triad V.

Here is the G MAJOR scale with triads I IV and V.

Can you find all the steps of the scale in those triads?

I	IV	V
D	G	A
B	E	F#
G	C	D

G is found in triad I and in triad IV.

A is found in triad V.

B is found in triad I.

C is found in triad IV.

D is found in triad V and in triad I.

E is found in triad IV.

F# is found in triad V.

	G			C	D			
	F#			B	C#			
	E			A	B			
5.	D			G	A			
	C			F	G			
3.	B			E	F#			
	A			D	E			
1.	G	A	B	C	D	E	F#	G
	I	II	III	IV	V	VI	VII	VIII



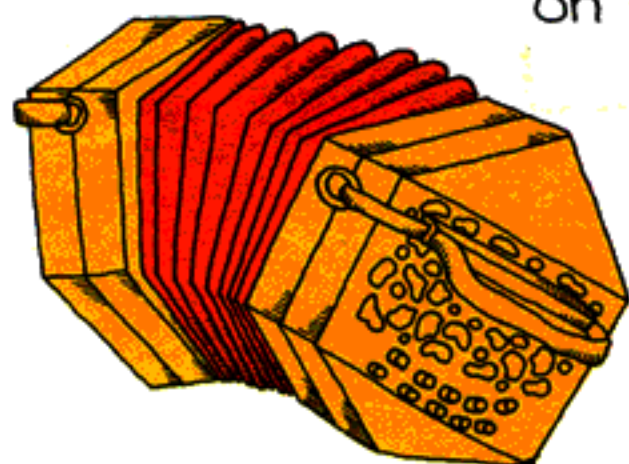
When we want to give our ears something more interesting to listen to, we use chords.

Chords can give our minds and bodies something more to feel.

You can use chords

on

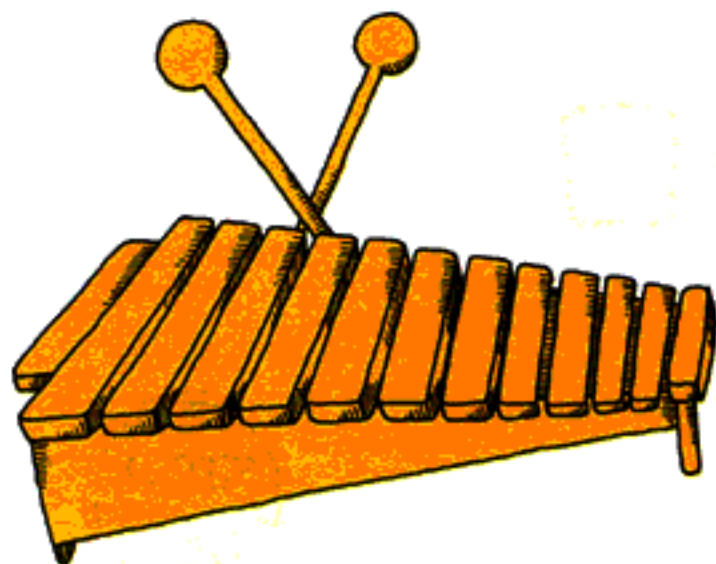
a concertina,



a melodica,

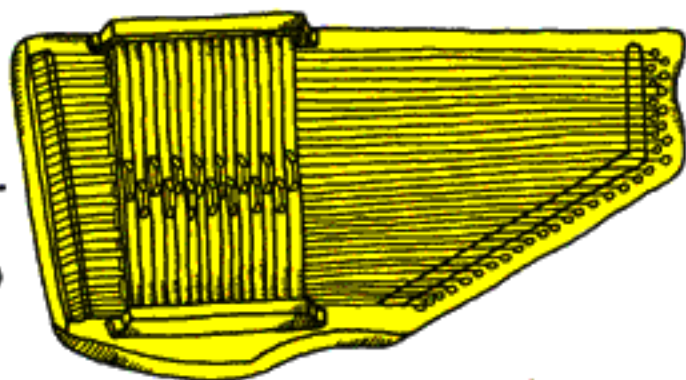


two xylophones,

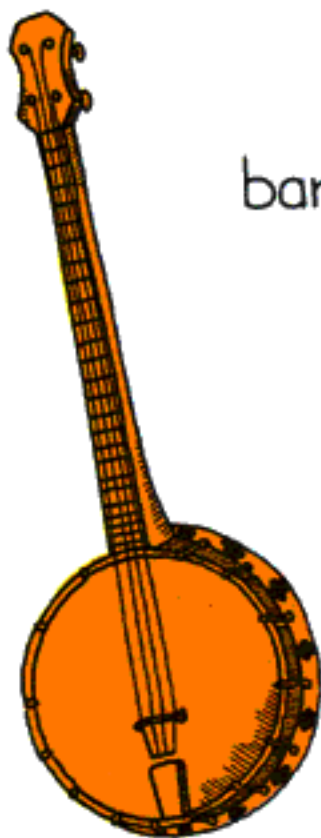


on stringed instruments,

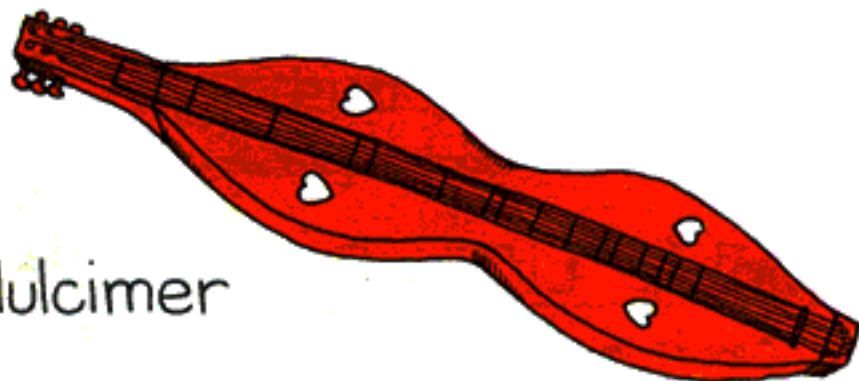
auto-
harp



banjo

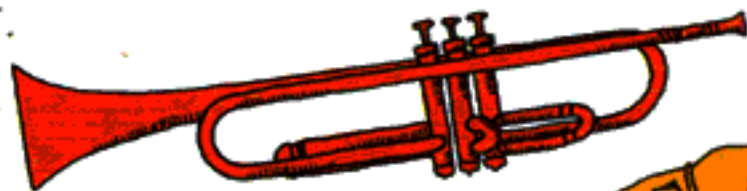


dulcimer

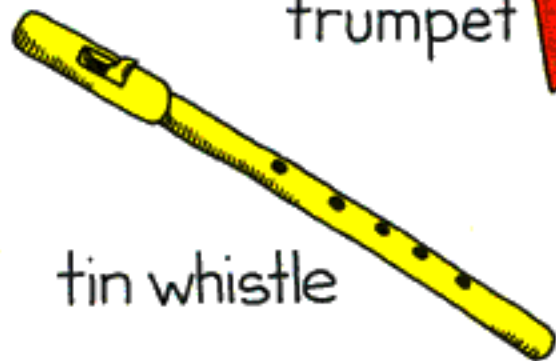


or on three or more blowing instruments
playing together.

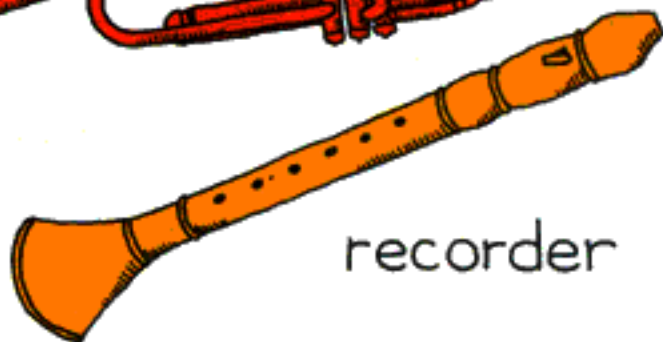
trumpet



tin whistle



recorder



We often only need chords I, IV and V to accompany a tune.

As you already know the chords for the keys of C MAJOR and G MAJOR, you could easily fit them to some of your favourite songs.

What chords did we fit to this well known song?

Twinkle Twinkle Little Star



Twinkle, twinkle little star. How I wonder what you are.

Up above the world so high, like a diamond in the sky.

Twinkle, twinkle, little star. How I wonder what you are..

Here are some steps to help you work out chord accompaniment to songs or tunes.

1. Find out in which key the song is written. Use the key signature to help you.
2. Find the chords for steps I, IV and V.
3. Read the beginning note of each bar and see whether it fits into chord I, IV or V.
4. Play that chord when you sing the note.

Sometimes you have a choice of two chords. For example C in C MAJOR will fit into chord I and into chord IV.

Let your ears help you decide which one sounds better.



When triads are written with 1, 3 and 5 pitches that are closest to each other they are easy to recognize. They are either all line notes, or all space notes.



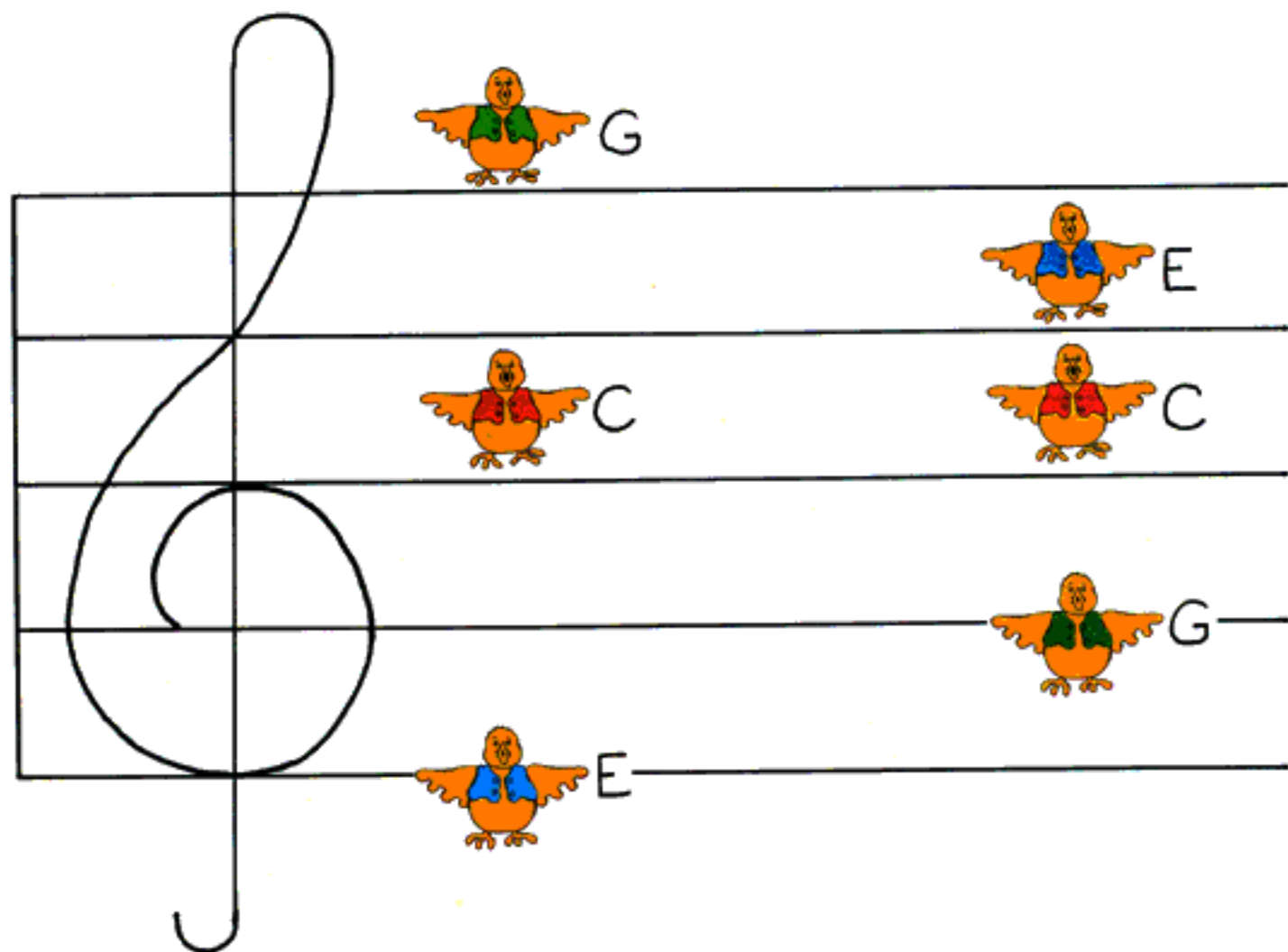
Here are two C MAJOR triads.

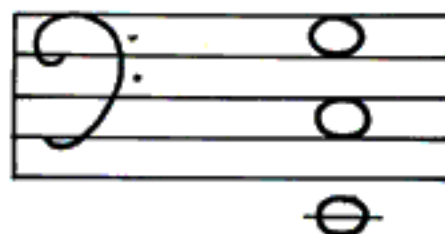
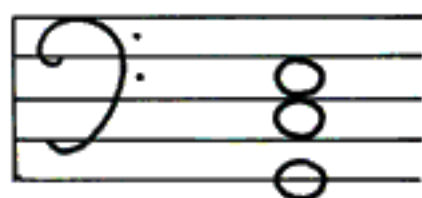
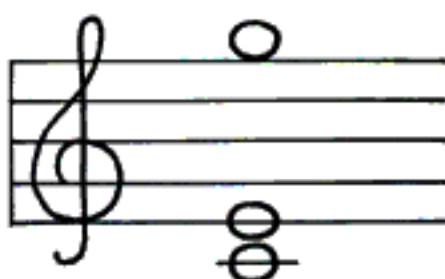
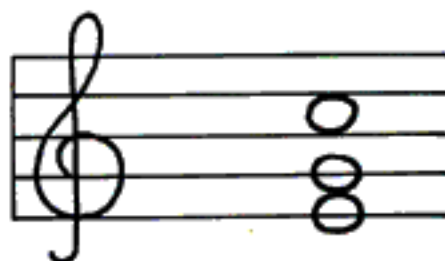
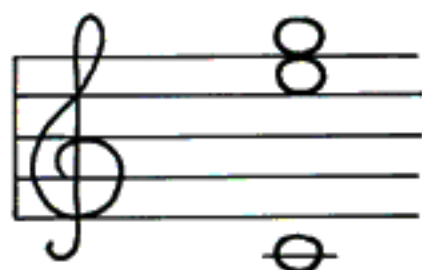
On the next page we are still singing C MAJOR triads but we have spaced ourselves out.

Step 1 of the scale is not always on the bottom.

If we are still singing C, E and G we are still singing a C MAJOR triad.

We call these re-arrangements of a triad, inversions.

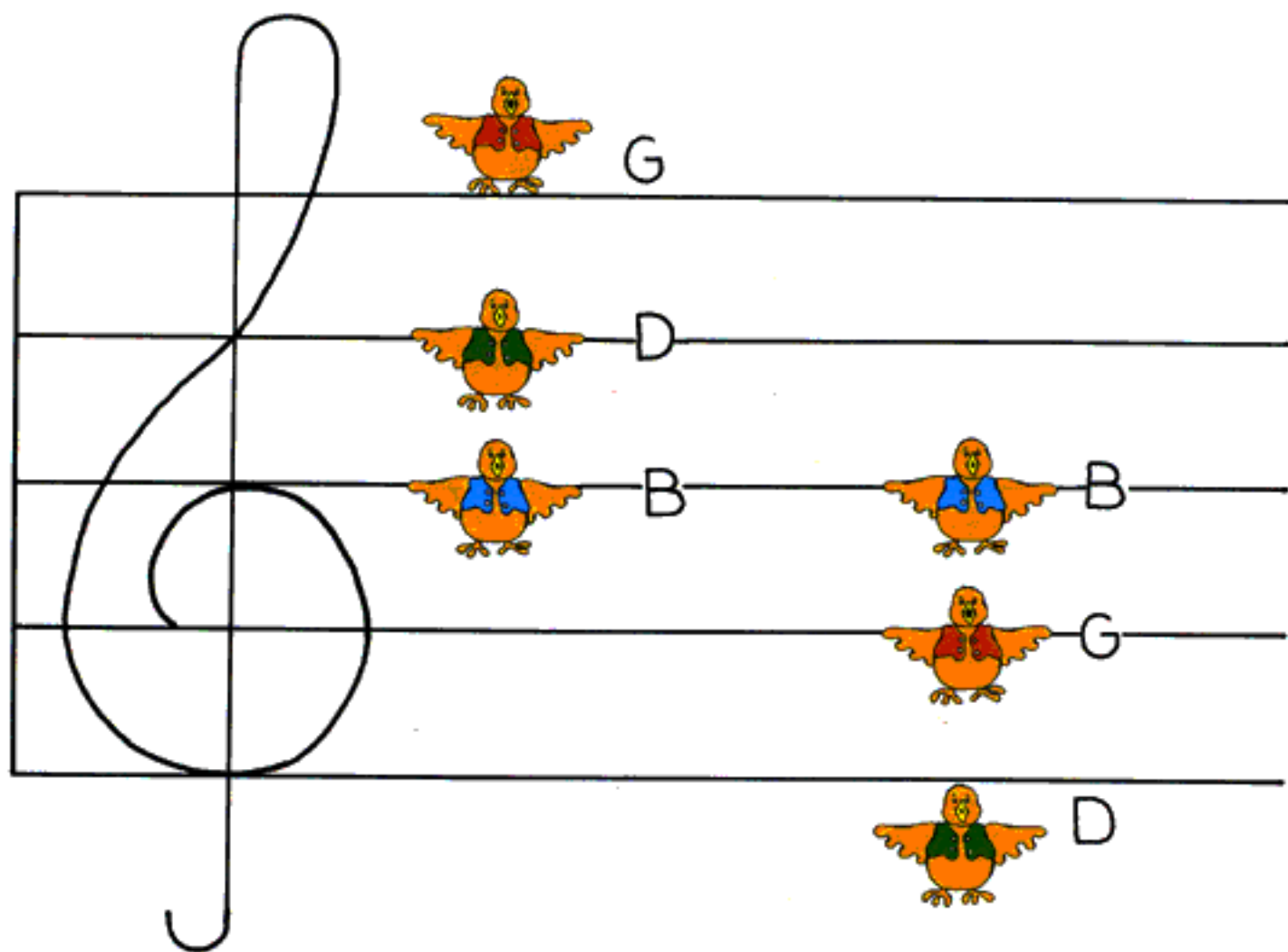




We can make some more inversions of C MAJOR using the treble or the bass clef.

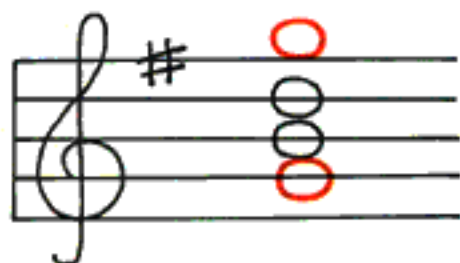
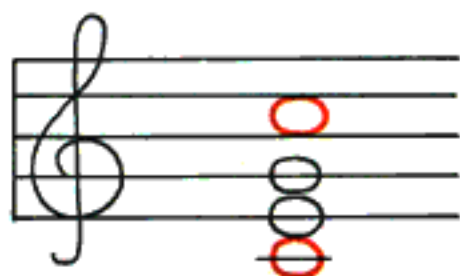


Here are some inversions of the
G MAJOR triad.



If you want to give a triad a “richer” sound you can add the name-note of the scale that is an octave higher.

Now you have built a four note chord.



Another name for the name-note of a scale is the tonic.

We call the note that is an octave higher, the upper tonic.

8

I'm the
upper tonic



5



3



1

I'm the
tonic



Here is a song with the chord names written in to help you with your accompaniment.

If you have a helper, one person could play the tune and the other could put in the chords.

You may need to practise for a while before you fit the tune and the chords together smoothly, but practising can be fun.



After a while practising is a part of your life, like cleaning your teeth.

Practising leads to having a lot of fun with sounds and silences.

THE PRACTICE SONG

If you prac_tise e_v'ry day you'll teach your fin_gers
 how to play. Soon they'll do just what they're told,
 soft and gen_tle, loud and bold. Soft and gen_tle,
 loud and bold. Each part three times, keep it slow.
 You'll soon make an ho_ur go. Fin_gers quick_ly
 learn to play if you do a lit_tle prac_tice
 e_v'ry day. Do a lit_tle prac_tice, do a lit_tle prac_tice,
 do a lit_tle prac_tice e_v'ry day



MUSICAL MERRY-GO-ROUND

1. We're on a mu-si-cal mer-ry go-round. Feel the
 2. Lud-wig and Joe and Oc-ta-vi-a too; The Tri-ad

si-lence and join in the sound. All of our friends go a-
 whis-tlers in red green and blue. They've taught us mu-si-cal

round and a-round on this ma-gi-cal, mu-si-cal mer-ry-go-
 things we can do Lud-wig and Joe and Oc-ta-vi-a

-round. CHORUS: Fie fid-dle aye dye dye Fye fid-dle oh.
 too.

Oom-pa-pa oom-pa-pa sing high and low. Let the rain

rain and let the snow snow; when we're mu-sic ma-king it's

Fye fid-dle oh

2. There's





NOT JUST NOISE

with

LUDWIG and his MUSICAL COMPANY

by PHYL LOBL

illustrations by JAN D'SILVA
based on original concepts and
drawings by Phyl Lobl

Dedicated to the children of the
Partially-Sighted Units at Tempe
and Connell's Point Primary Schools
1973/74 without whom the need for
Ludwig and Company may not have
become apparent, and also to Jilly,
our musical dog, who lent me his
alter-ego, Joe-The-Bark.

Hello Budding Musician,

I wonder why you want to know more about music. One of the best reasons I can think of is that knowing more can make your life more interesting.

Some people become professional musicians and use music to earn their living. Not everyone can be a professional musician but we can all use music to help develop our minds, or we can make music our special hobby.

When musical friends get together they use music to have fun, or to help them to understand each other a little better. Parties where people make their own music for singing, dancing or listening are much more fun than parties where machines make the music.

You don't always need an audience to enjoy your own music making. I often make music just for myself.

When you are learning, don't be frightened of making mistakes. We all learn by making mistakes. That's how you learnt to walk. You have to try to overcome mistakes by going more slowly until your minds and bodies have learnt what to do.

Remember it's a waste of time to go on doing things
the wrong way.

Be patient with yourself and you will learn

Be firm with yourself about practising, and
you will learn.

Most of all ... enjoy your learning experience.

May you help to keep music alive!

Thyl Loh.



TABLE OF CONTENTS

STOP	RHYTHM	
1.	Note Names	3
2.	Bars & Beats	23
3.	Note Values	25
4-6.	Time Signature—Top Figure “Ludwig’s Songs”	33
7.	Time Names	47
8-10.	Time Signatures—Bottom Figure	52
11.	Dotted Notes	66
12.	Rests	70

PITCH

1.	The Stave	79
2-3.	Pitch Names	90
4.	Accidentals	110
5.	Keys “Joe’s Song”	116
6.	Sol-fa scale “Octavia’s Song”	122
7-11.	Major Scales—C G D F	130

HARMONY

1.	Triads—“Triad Whistlers Song”	159
2-5.	Major Triads—C G D F	168
6.	Major Triads Of A Major Scale	178
7.	Chords as Accompaniment	184
8-9.	Inversions C & G	188
10.	Four Note Chords	192
	“Practising Song”	195
	“Musical Merry-Go-Round”	196

Part I

RHYTHM

with

Ludwig van Elephant

introducing

The Notes & The Rests

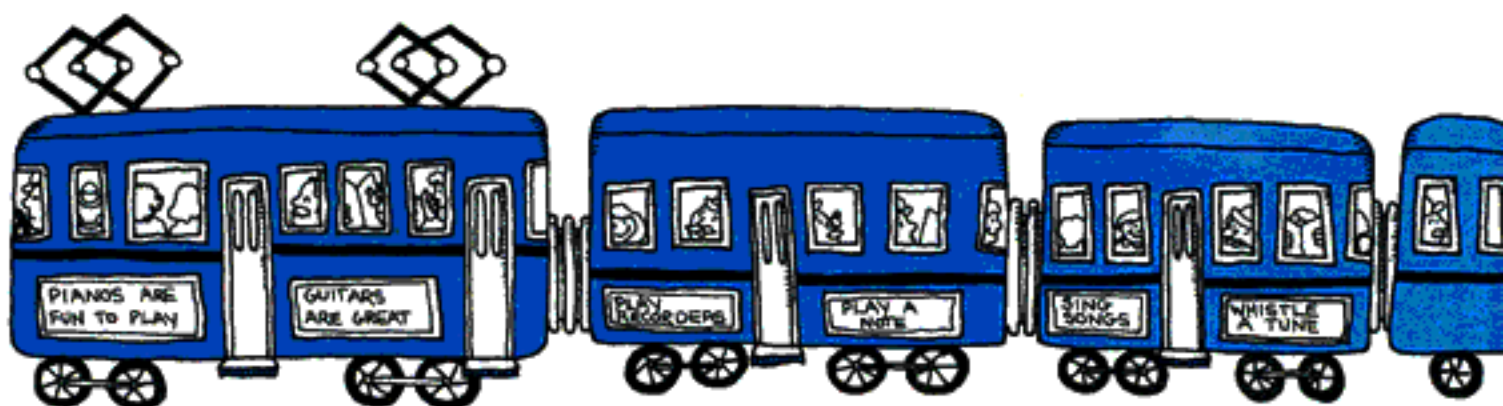
I am
Ludwig Van Elephant,
Conductor.



Not a bus conductor,



or a train conductor.



I am
the conductor of
an orchestra.

An orchestra is
a group of musicians.



People who
play instruments
are called musicians.

One of my jobs is to help musicians keep their music in rhythm.

Many things have rhythm.



Waves rolling onto the beach have rhythm.



A heart beating has rhythm.



A clock ticking has rhythm.

You can have rhythm
when you walk,
run,
skip,
swim,
or clap.



My feet and arms help me to keep the music in rhythm.

My long trunk is useful too.

I have to learn to keep my feet under control when they help to keep the rhythm.

Once I forgot,
with
spectacular
results.....!

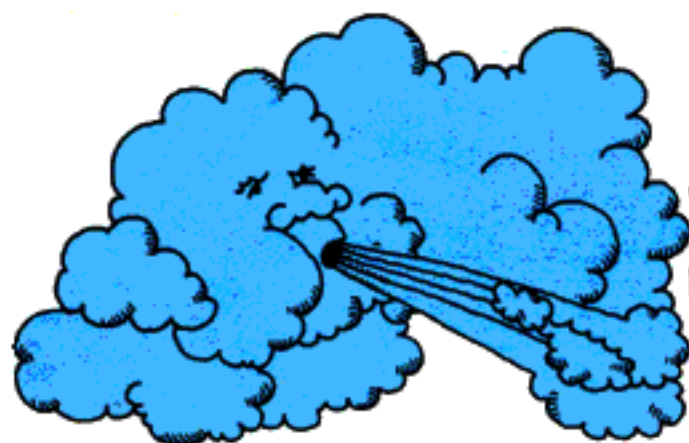


Of course you know what
sounds are.

You make sounds yourself
with your hands,
feet,
and voice.

Other things make sounds.

Animals,
birds,

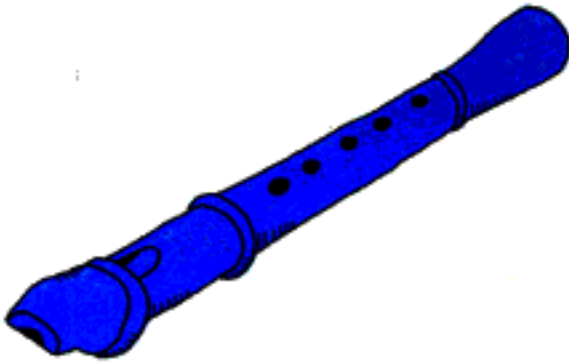


wind,
rain,

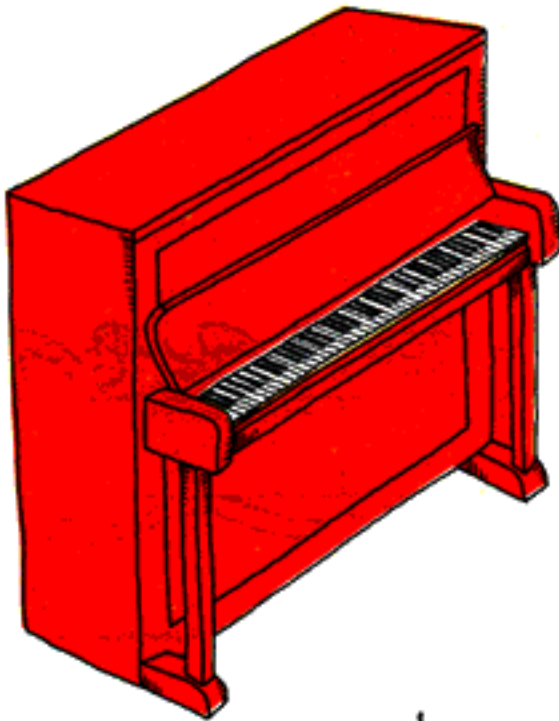
cars,
machines



and of course,



musical instruments,



make sounds.

Music is made up of sounds,

long sounds 

short sounds 

high sounds



low sounds



loud sounds



soft sounds



fast sounds 

slow sounds 

and.... no sounds.

SOUND QUALITIES

12A

Music is made up of sounds and no sound.
We call no sound silence.

The sounds have qualities.

Everything has qualities.

A tree can be tall or short, leafy or bare,
wide or narrow.

A dog can be long or short haired, tame or savage,
curly or straight haired, plain colour or spotted.

Sound qualities are

long  short 

loud 

soft 

high 

low 

harsh 

clear 

Long, short, loud and soft sounds help give music **rhythm**.

High and low sounds give music **pitch**.

Harsh and clear sounds give music **timbre**.

A sound pattern can be

even 

un-even 

A sound pattern can be getting louder



getting softer



A sound pattern can be getting faster 

getting slower 

A sound pattern can be getting higher



getting lower



The rhythm of music is made up of a patterns of beats.

A pattern of beats has spaces of silence between the sounds.

A beat can make you feel like moving.
One word repeated can make you move in certain ways.

walk walk walk walk

jog -ging jog-ging jog-ging jog-ging

run-ning-fast-er run-ning-fast-er run-ning-fast-er run-ning-fast-er

ste-p-hop ste-p-hop ste-p-hop ste-p-hop

gal-op-ing gal-op-ing gal-op-ing gal-op-ing

juuuuuu-uuuuuump juuuuuu-uuuuuump

You can clap those patterns.

You can play those patterns on a drum, or tap them on a box.

Some musicians use words rather like this instead of the movement words.

taa taa taa taa

ti-ti ti-ti ti-ti ti-ti

tftf tftf tftf tftf

ti-i f ti-i f ti-i f ti-i f

to-to-to to-to-to to-to-to to-to-to-

taaaa-aaaaa taaa-aaaa

These words can be drawn as lines.

BREAKING BEATS

12E

When people make rhymes or music they use beats.
Sometimes they break the beats.
This can make people feel like moving.
These movements can be drawn with **line patterns**.

This rhyme feels like a walk.

Walk has one syllable. Read each line as the word 'walk'



Walk the farm now,
Boy will show how.

== == == ==

This rhyme feels like jog-ging. Jog-ging has two syllables.
Each line is broken into two parts. Say jog-ging for the lines.



Drum-stick jogg-ing aft-er dinn-er
May-be fatt-er may-be thinn-er.

== == == ==

Four syllables to each line now. Say run-ning-fast-er for the lines.



Run-ning-fast-er, run-ning-fast-er, see the legs of fluff-y chick-en,
Run-ning-fast-er, run-ning-fast-er, little legs just have to quicken.

==== ==== ==== ====
==== ==== ==== ====

Two beats joined together make a sound long enough for a jump.



Roo-oo who-oo
Jumps through

== ==

PULSE BEAT

12 F

Usually your heart beats at an even pace,
we call that a pulse beat.

Music can have a **pulse beat**.

Here it is drawn as a row of hearts.

Eight sounds that all sound the same.



An even pattern of sound.

A pulse beat can be played slowly with longer
time between each beat.



Or it can be played faster with short spaces
between each beat.

Whichever way you choose the pattern must
sound even until you reach the end of the hearts.



This pattern is un-even.



There are un-even patterns in music but they are
not called pulse beats.

ACCENT BEAT

12 G

An **accent beat** is a **pulse beat** played louder than the others.

This is a 2 Beat accented pattern

Play the red beats louder than the pink beats.



Here is a 3 Beat accented pattern.



Here is a 4 Beat accented pattern.



FILL THE SPACES BETWEEN BEATS

12 H

There is a space of time between each **Pulse Beat**.

The spaces could be filled in with any sound. Try some.



Try some squeaks
or
Whistles
or
Grunts.

The spaces could be filled with the sound of a Movement Pattern

Here the spaces between the pulse beats say



You can fill the spaces with different movements and make a **Rhythm Patch**



One person could play the **pulse-beat** on a drum.

Another person could sing or play the **movement pattern** to fill the gap.

Use a wind instrument, whistle or kazoo or your voice.

Pulse beat      

Accent beat      

LINE / WORD
PATTERN



walk walk



walk jog-ging



walk runn-ing-fast-er

Pulse beat      

Accent beat      

LINE / WORD
PATTERN



walk walk walk



jog-ging walk jog-ging

Pulse beat        

Accent beat        



walk walk walk walk

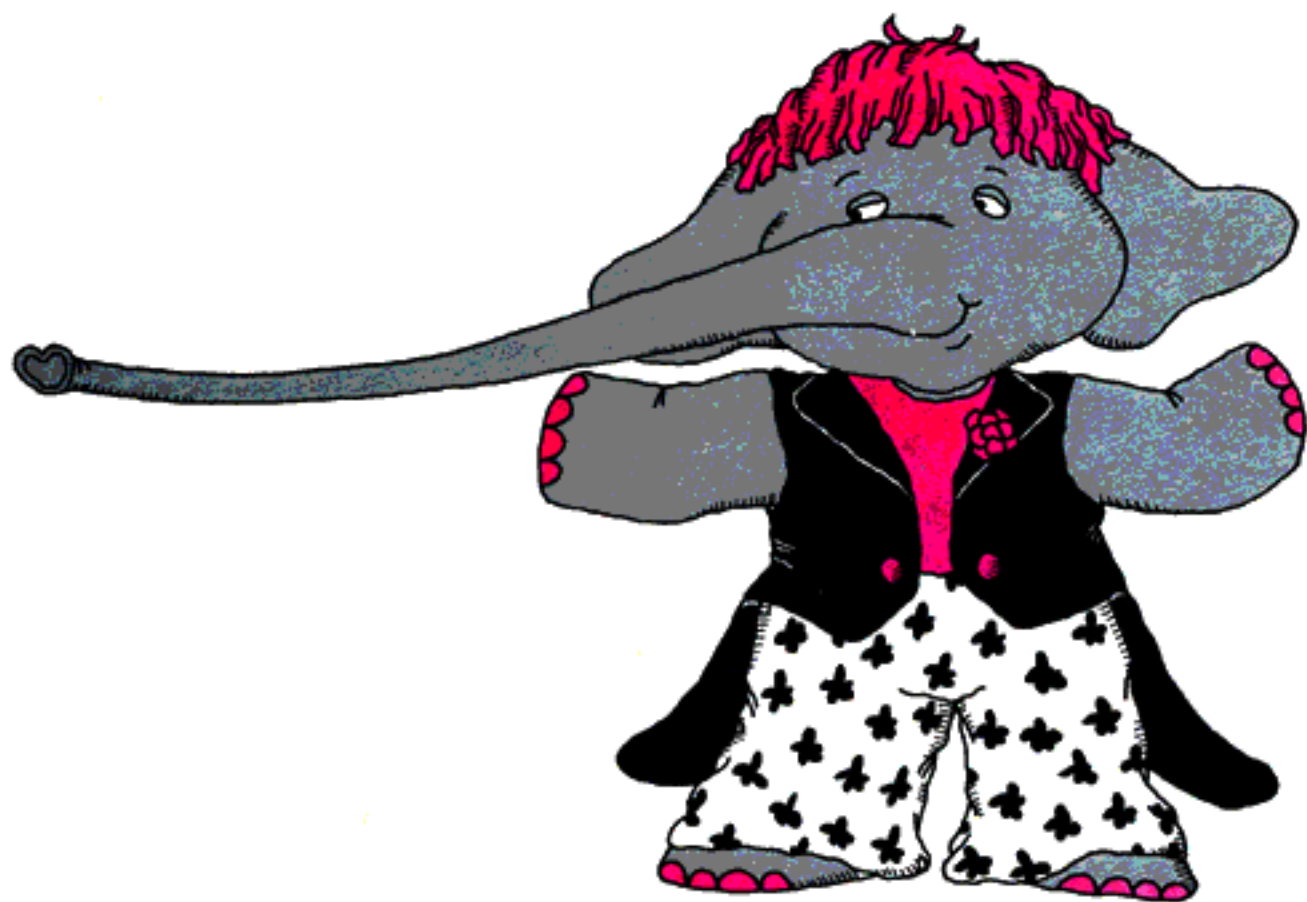


walk jog-ging runn-ing-fast-er walk

People who make up or create music are called composers.

When composers want musicians to play the music they write they use 'notes' to help them, just as I am using letters to help me write this story.

Let me show you how notes help us to read and write long and short sounds.





This is a whole-note.

A whole-note is sometimes called a semi-breve.

Can you find a whole-note in this piece of music?



Sometimes, just for fun, I dress my whole-notes to look like this.





This is a half-note.

A half-note is sometimes called a minim.

Can you find a half-note in this music?



Think of a whole note as a long cylinder.



If we cut the long cylinder in half we get two shorter cylinders.



Think of these shorter cylinders as half-notes.

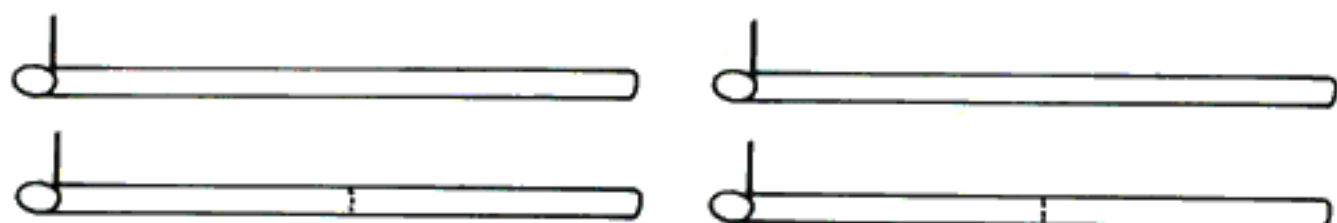
If we can see only the end of the cylinders we can't tell if they are long or short.

We make them different by giving them a stick.



Musicians don't have enough space in music books to draw cylinders. They draw only the ends.





If we cut two half-notes in half we have four shorter notes.

We call them quarter-notes.

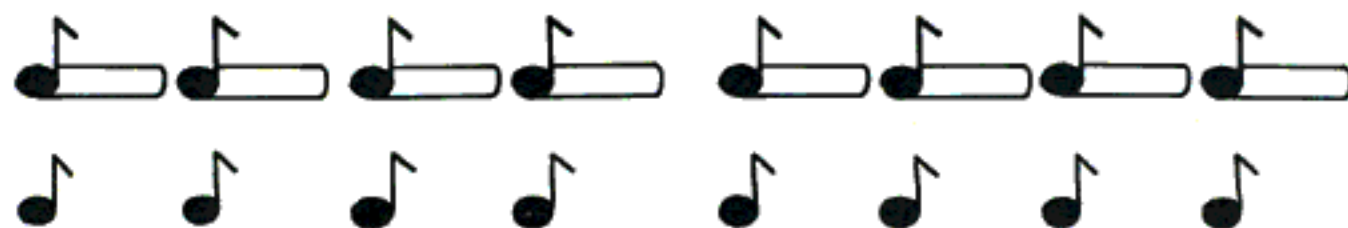
We colour them so that we don't confuse them with half-notes.



If we cut four quarter-notes in half we get eight shorter notes.



We add a hook to the stick and call them eighth-notes.





This is a quarter-note.

A quarter-note is sometimes called a crotchet.

Can you find a quarter-note in this music?





This is an eighth-note.

An eighth-note is sometimes called a quaver.

Can you find an eighth-note in this piece of music?





If we cut eight eighth-notes in half we get sixteen sixteenth-notes.



We add another hook to the stick so that we can tell sixteenth-notes apart from eighth-notes.



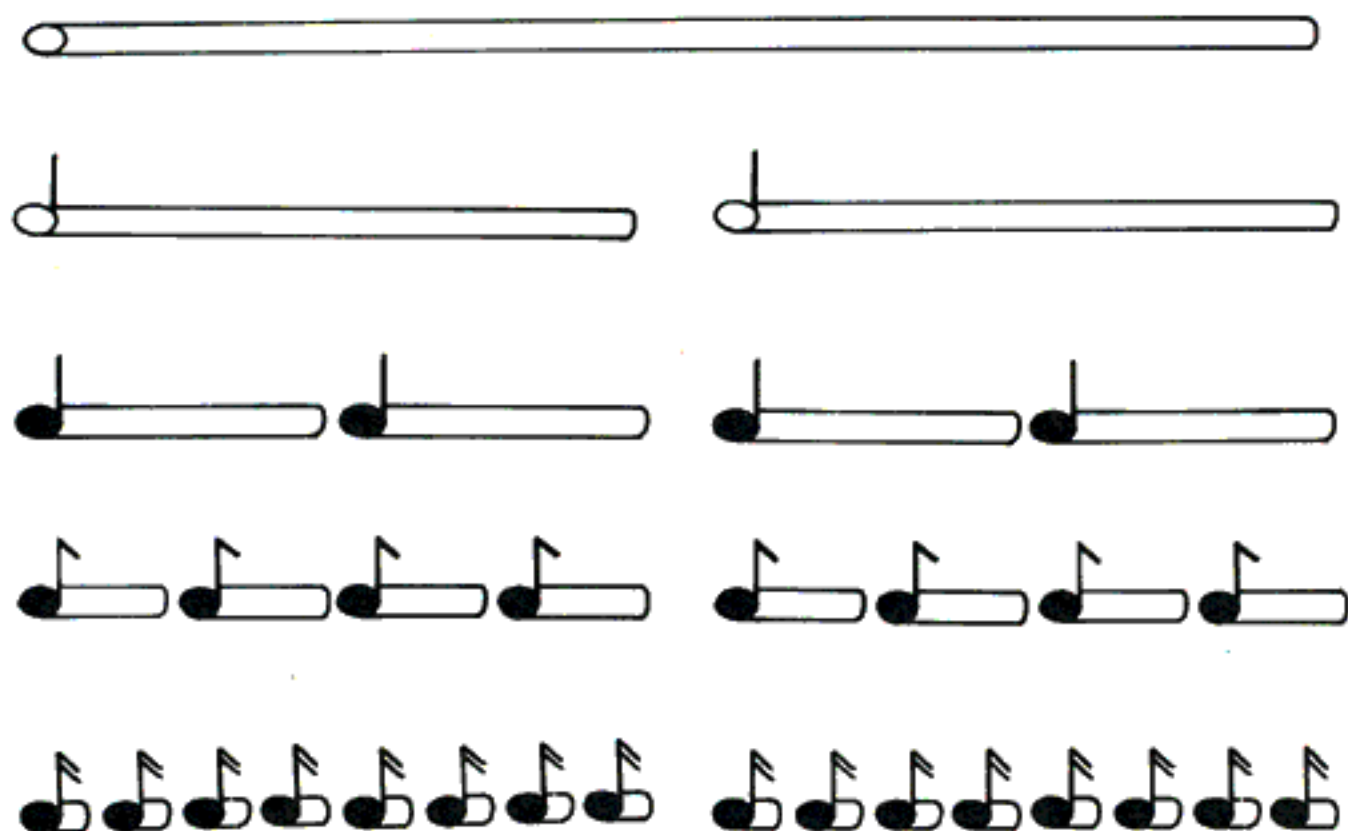


This is a sixteenth-note.

A sixteenth-note is sometimes called a semi-quaver.

Can you find a sixteenth-note in this piece of music?





When parts of the whole, which we call fractions, are written with numbers we can see

$$\frac{1}{2} = 1 \text{ part of } 2 \text{ parts}$$

$$\frac{1}{4} = 1 \text{ part of } 4 \text{ parts}$$

$$\frac{1}{8} = 1 \text{ part of } 8 \text{ parts}$$

$$\frac{1}{16} = 1 \text{ part of } 16 \text{ parts.}$$



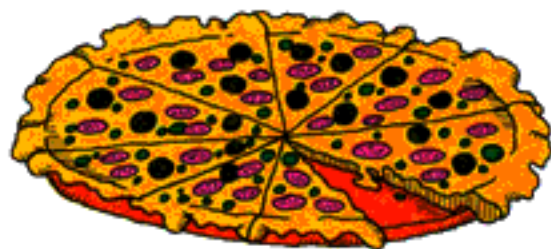
You eat
ice-cream,



fish and chips,



and pizza.



Notes eat
time.



We can't see time, but let's pretend that 'musical time' is like a bar of chocolate.

Bars of chocolate are divided into bits.

Bars of time are divided into beats.



We're hungry!



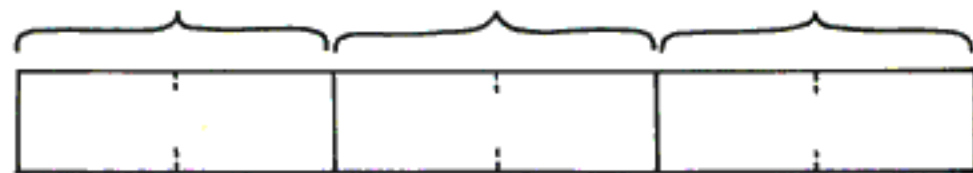
Here are two bars of time (or measures).
They are separated by a bar-line.



Here are some bars divided into beats
by dotted lines.

How many bars are there?

How many beats in each bar?



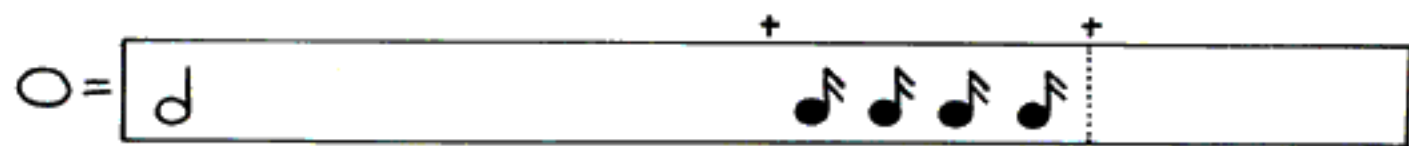
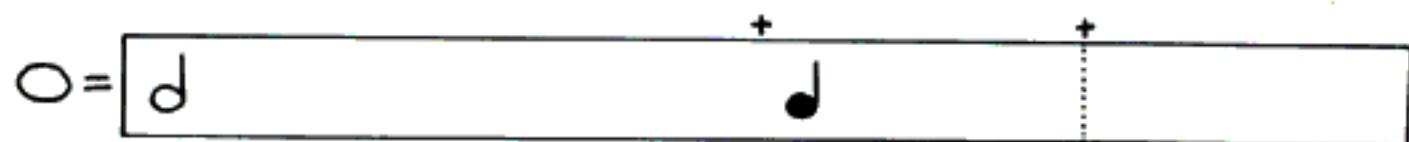
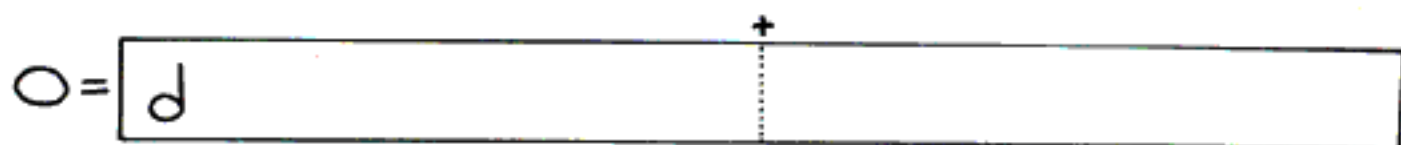
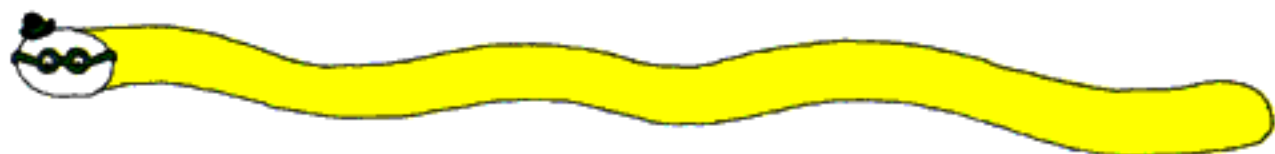
When a composer is choosing how his notes will 'eat' their time-bars, he can choose many ways.

He could use two half-notes instead of one whole-note.

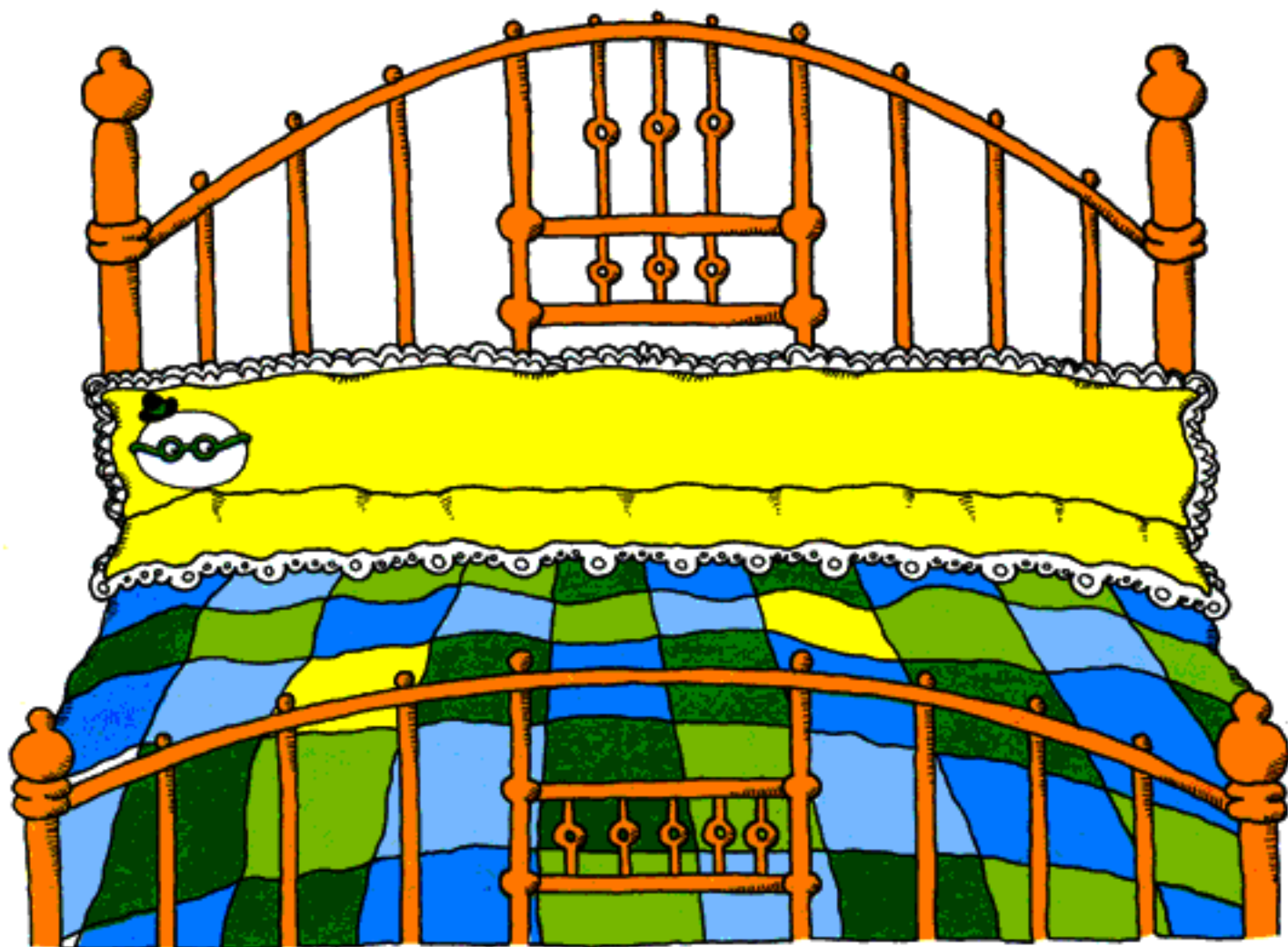
He could use four quarter-notes instead of one whole-note.

I can think of other ways that notes might use a time-bar that equals one whole-note.

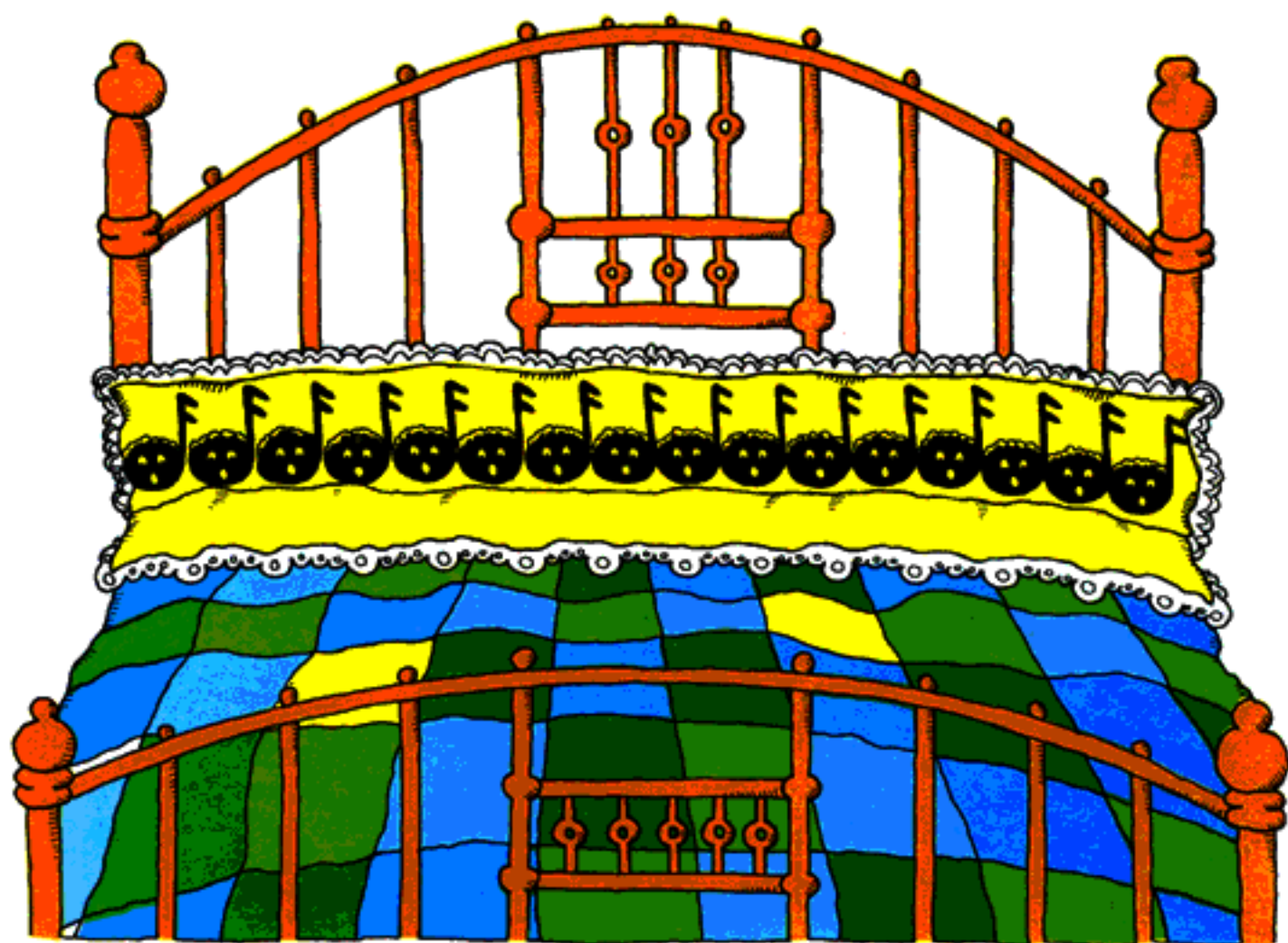




Can you fill in the missing notes?



If bars were beds a whole note could have
this one all to himself,



but sixteen sixteenth-notes would have to share.

These sets
of notes
all equal
one half-note.



These sets
of notes
all equal one
quarter-note.



I've
eaten all
of this
bar



--

I only
need half
of a bar
this size



--	--

This
much
is enough
for me



--	--

I've left a
large bit
I can
share with
my friends



--	--

I didn't
eat much
of this
bar, did I?



--	--



At the beginning of a piece of music the composer writes a time-signature.

3

4

There are two figures,

3 the top figure and

4 the bottom figure.

The top figure tells us how many beats there will be in each bar.

3	1	2	3	1	2	3	1	2	3
4									

2	1	2	1	2	1	2	1	2
4								

4	1	2	3	4	1	2	3	4
8								

INTRODUCTION TO BEAT SONGS 33A

Some beat songs are shown written here and they can be heard by using the Left Hand Menu to click on BEAT SONGS. They can be heard OR they can be down- loaded for listening and learning whenever you please.

Be a conductor like Ludwig and use your arms to draw the conducting patterns in the air.

If the four beat pattern is too hard to follow try this easy one.

Down- across to your right -
-up -across to your left.

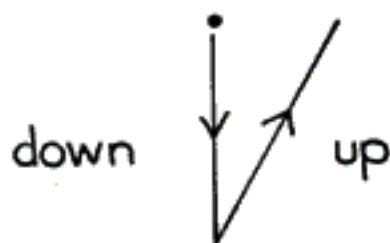


You can stamp your foot for the first beat as you bring your arm down and that will be an accent beat.

Here are some time-signatures. They all give two beats to each bar.

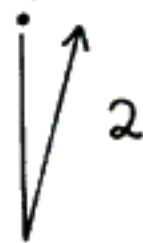
$$\begin{array}{ccc} 2 & 2 & 2 \\ 4 & 8 & 2 \end{array}$$

If I see 2 at the top I know that I shall conduct the music like this.



Down for the first beat of the bar.
Up for the second beat of the bar.

Down ^{up} down ^{up} down ^{up} down ^{up}
all the way to the end of the music.



LUDWIG'S 2 BEAT SONG



1 2 1 2 Watch my beat o—pen your
ton_sils and use your feet 1 2 1 2 take it
home I'm a four legged one trunked met_ro____nome

The image shows three staves of musical notation in 2/4 time. The first staff has a treble clef and a key signature of one flat (Bb). The notes are: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The second staff has a treble clef and a key signature of one flat (Bb). The notes are: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The third staff has a treble clef and a key signature of one flat (Bb). The notes are: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

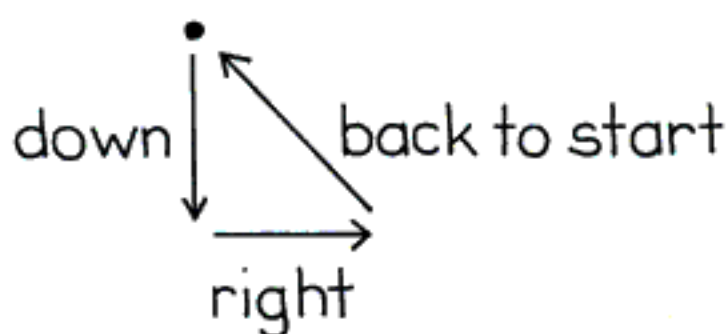




All these time-signatures have three beats.

3 3 3
2 4 8

If I see 3 at the top I know to conduct the music like this.



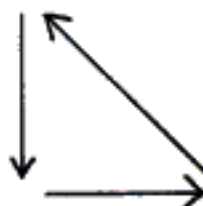
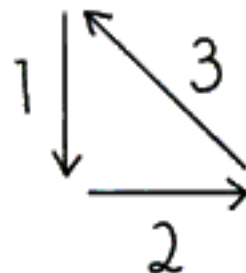
Down for the first beat.

Across to the right for the second.

Back to the start for the third.

Count as you conduct.

1 2 3 , 1 2 3 , 1 2 3 , 1 2 3



LUDWIG'S 3 BEAT SONG

1 2 3 1 2 3 That's how it goes when you
dance in a cir_cle and waltz on your toes
1 2 3 1 2 3 I'll keep the beat with my
long slend_er trunk and my ov_er sized feet

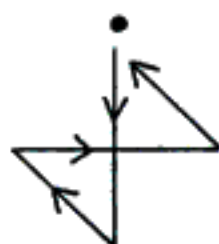




All of these time-signatures have four beats.

$$\begin{array}{ccc} 4 & 4 & 4 \\ 2 & 4 & 8 \end{array}$$

If I see 4 at the top I know to conduct the music like this.



Down for the first beat.

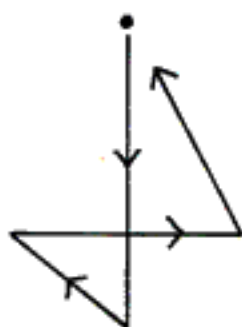
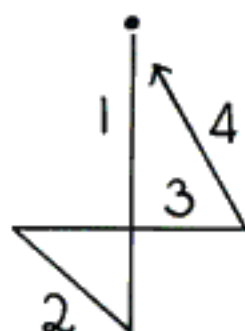
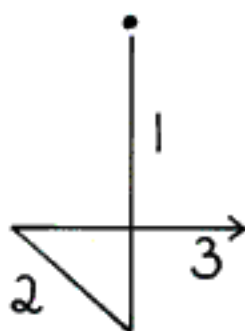
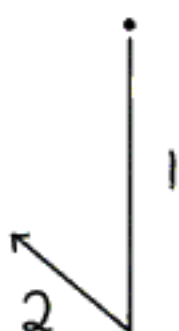
Left for the second beat.

Right for the third beat.

Back up to the start for the fourth beat.

Count as you conduct.

1 2 3 4 , 1 2 3 4 , 1 2 3 4



LUDWIG'S 4 BEAT SONG

1 2 3 4 Here they come the one with the tummy has the

big bass drum 1 2 3 4 oom pa pow there's a

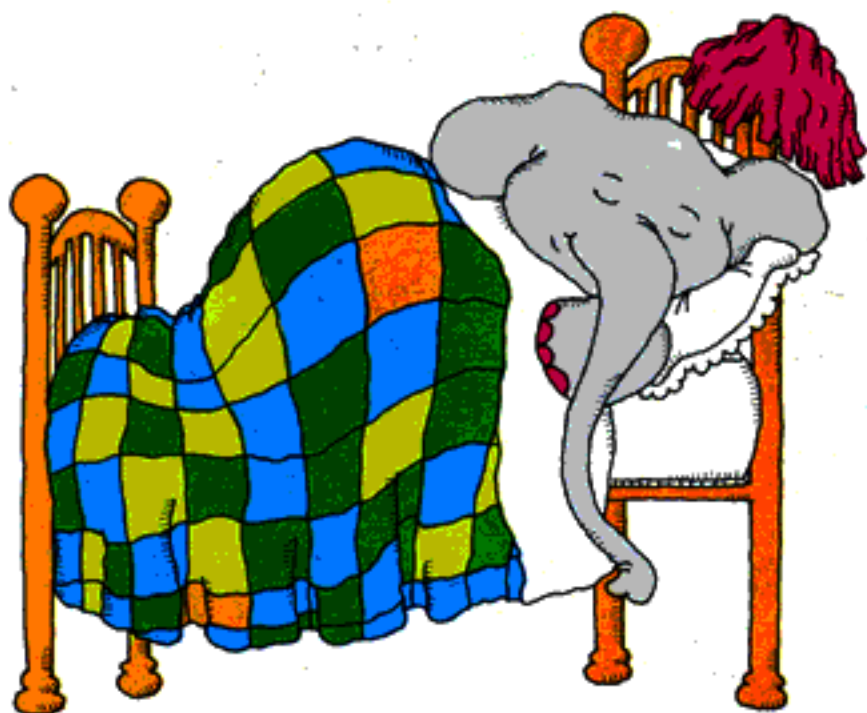
brass band com_ing and it's com_ing now

Trum_pets call and corn_ets bleat Chas_ing the traff_ic

off the street Slide trom_bone and eu_pho_ni_um but the

best of them all * * * is the big bass drum.





I'm tired after all that conducting.
Now it's your turn.

You practise while I have a snooze. z z z z



Notes sing songs.

We could think of their songs as cylinders of sound.



whole



$\frac{1}{2}$



$\frac{1}{4}$



$\frac{1}{8}$



$\frac{1}{16}$

Which note do you think sings the longest song?

Which note do you think sings the shortest song?

While the notes are sitting in the bars using up time they sing their songs.

We can use words to help us sing their songs.

taa (as in tar)

taa-aa (as in tar-ar)

taa-aa-aa-aa (as in tar-ar-ar-ar)

ti (as in time)

t (as in ten)

Say these songs.

Try joining the short songs.

ti-ti (pronounced tie-tie)

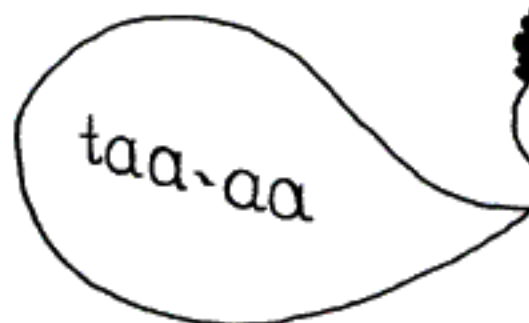
t t t t

It's easier to say t f t f, isn't it?

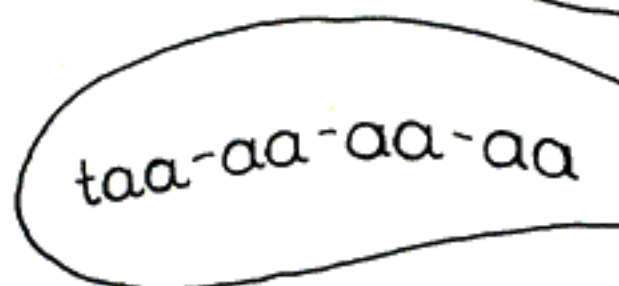
When you need to join four of the shortest songs you could say t f t f.



taa



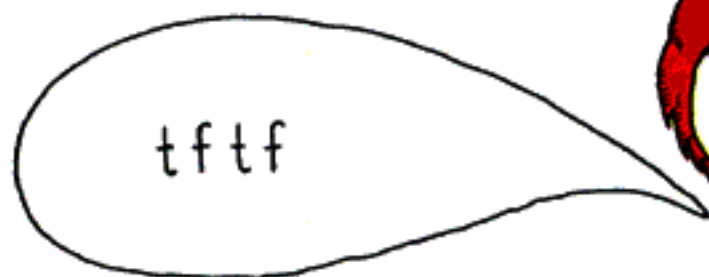
taa-aa



taa-aa-aa-aa



ti-ti



tftf

Sometimes it is easier to read eighth-notes if they are in pairs or in fours. So they join hands.

Instead of looking like this,



they look like this.



Sixteenth notes do this too.



Whole notes, half-notes and quarter-notes can't do this because they don't have hooks to hook on with.

MOVEMENT	LINE	MUSIC WORD	NOTE
walk	_____	taa	
jog-ging	_____	ti-ti	
run-ning-fast-er	_____	t-f-t-f	
juuuuuuuuuump	_____	taa-aaa	
step-hop	_____	tii- f	
jog-fast-er	_____	ti-tf	
gall-op-ing	_____	to-to-to	

1.

2.

3.

4.

Say or play these with help from the lines.

1.

2.

3.

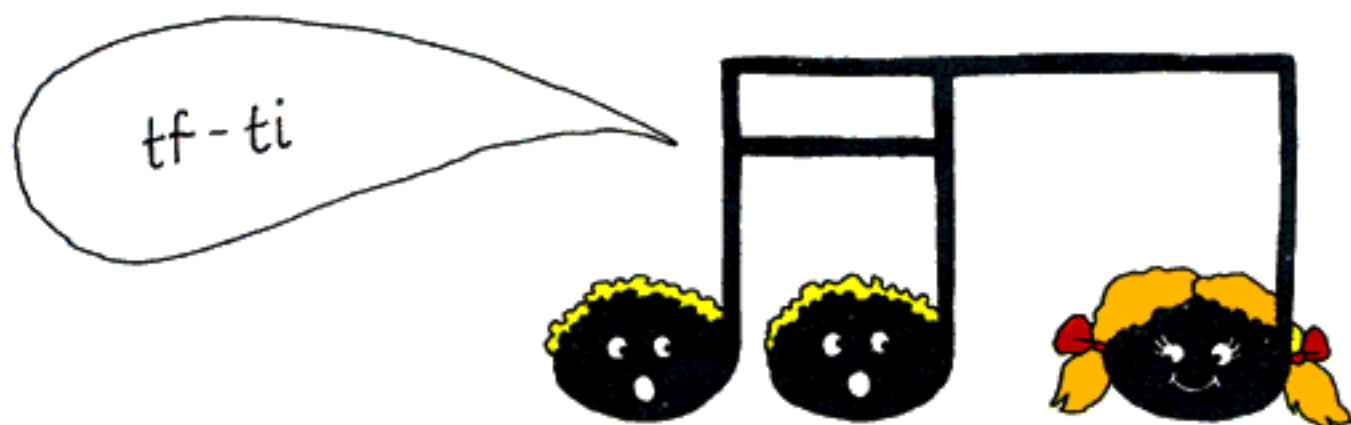
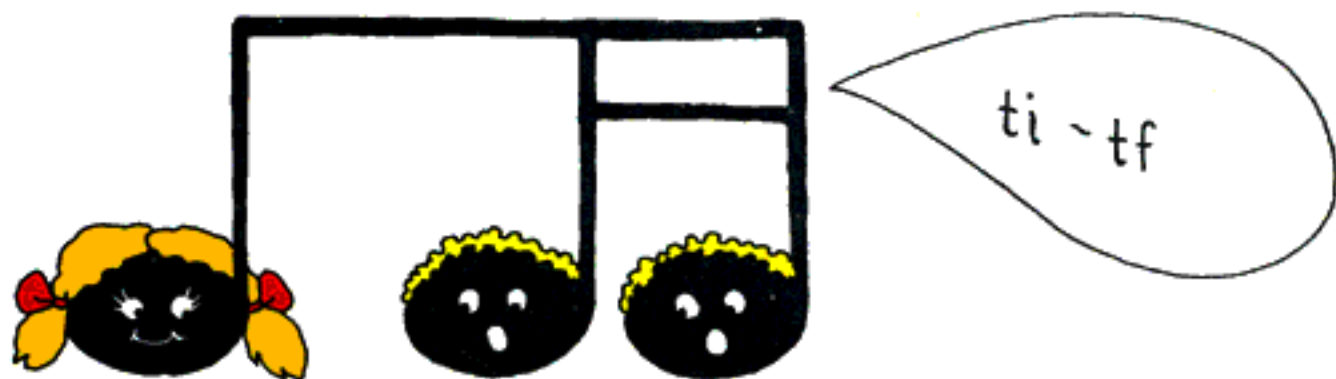
4.

Say or play these with no help from lines.

Sometimes eighth-notes join up with sixteenth-notes.



It's rather like big brothers or sisters taking little brothers or sisters for a walk.



Let's learn about the ^{figure of the}
time-signature. _{bottom}

2	3	4	3	2
4	8	2	4	8

This figure is the one that tells us which song the notes will sing.

That's a very important job.

Taa is the most important song,
because,
that is the song that is one-beat long.

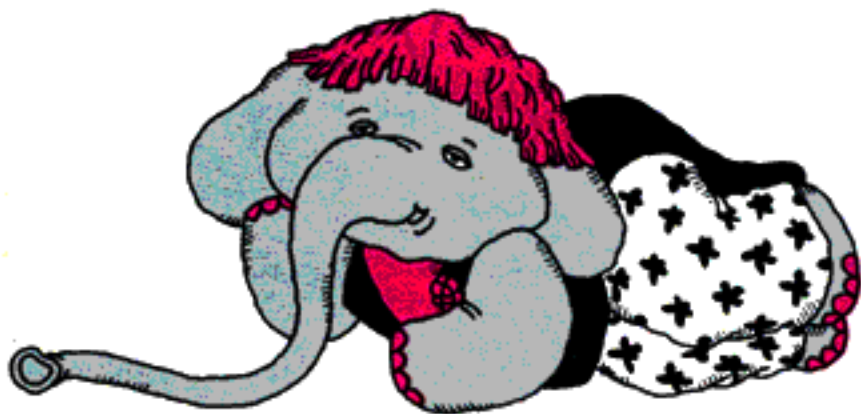
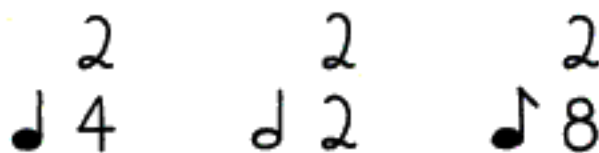
Once we know which note is equal to one beat we know which note will sing taa.

The ^{top} figure tells us how many beats.
The _{bottom} figure tells us what kind of
beats.

If 4 is the bottom figure we know that each
beat is equal to a quarter-note. The quarter-
note will sing taa.

If 2 is the bottom figure each beat is equal
to a half-note. The half-note will sing taa.

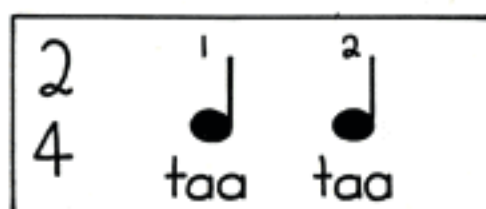
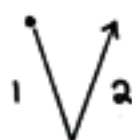
If 8 is the bottom figure each beat is equal
to an eighth-note. The eighth-note will sing taa.



"Whoever sings taa is boss of the bar"



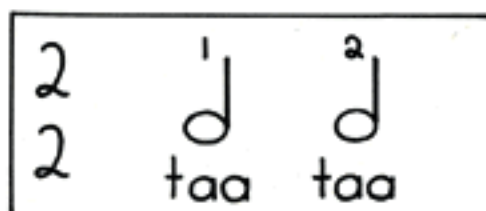
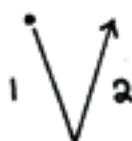
I'll count
and conduct.



I'm boss of this bar.
I'll sing taa.



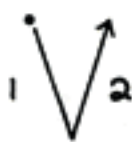
I'll count
and conduct.



I'm boss of this bar.
I'll sing taa.



I'll count
and conduct.

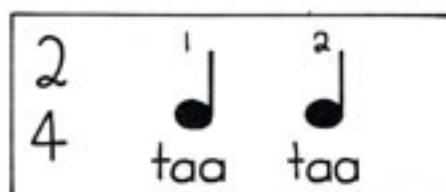
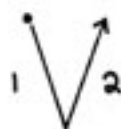


I'm boss of this bar.
I'll sing taa.

"Whoever sings taa is boss of the bar"



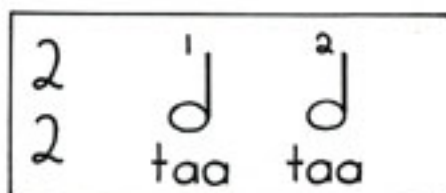
I'll count
and conduct.



I'm boss of this bar.
I'll sing taa.



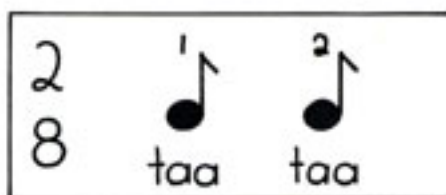
I'll count
and conduct.



I'm boss of this bar.
I'll sing taa.



I'll count
and conduct.



I'm boss of this bar.
I'll sing taa.

Whoever sings taa is 'Boss Of The Bar'.

If 4 is the bottom figure we know that the beats in the bar will be represented by the quarter-note or notes that equal a quarter-note.

♩ will sing taa

The other notes take their songs from his.

taa-aa-aa-aa = ○

taa-aa = ◡

taa = ♩

ti = ♪

† = ♪♯

ti ti = ♪♪

†††† = ♪♯♯♯♯

Here are some bars for you to try.

Choose a conductor.

Watch and count his beat for two bars.

Now try singing.

Beat time as you sing.

Emphasise the first beat in each bar.

Use your voice,

your hands,

and your feet,

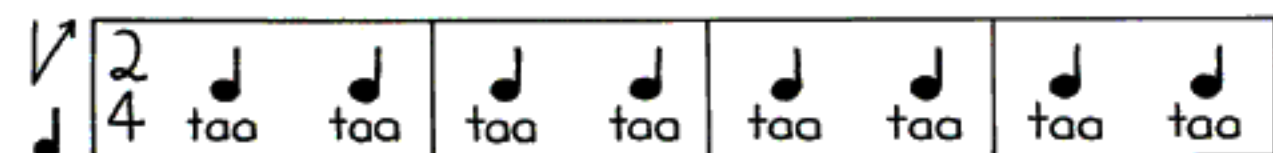
to help you.



Don't forget to open your mouth wide or the sound won't spread out, and that's a waste of a song.

Try using a whistle or recorder to blow the songs _____,
or use one note on a piano.

♪ is boss of these bars. ♪ sings taa.



These
are easy.

Now
try these.



Here is a new note-face.



This is a double note or a breve.

A breve is equal to two whole-notes.

(Now you know why a whole-note is sometimes called a semi-breve.)

Breves are handy to have when the half-note is 'boss of the bar'.



If 2 is the bottom figure we know that the beats in the bar will be represented by the half-note or notes that equal a half-note.

d will sing taa


The other notes will take their songs from his.

taa-aa-aa-aa = 

taa-aa = 

taa = 

ti = 

ti ti = 

t = 

tf tf = 

d is boss of the bar. d sings taa.

↗	2	d	d	d	d	d	d	d	d
d	2	taa	taa	taa	taa	taa	taa	taa	taa

↖	3	d	d	d	d	d	d	d
d	2							

↘	4	d	d	d	d	d	d	d
d	2							



↗	2	d	d	ti-ti	ti-ti	d	ta-ta-ta-ta	o
d	2	taa	taa	ti-ti	ti-ti	taa	t-f-t-f	taa-aa

↖	3	d	ti-ti	d	d	ti-ti	ta-ta-ta-ta	d	o
d	2	taa	ti-ti	taa	taa	ti-ti	t-f-t-f	taa	taa-aa

↘	4	d	ti-ti	d	ti-ti	ta-aa-aa-aa
d	2	taa	ti-ti	taa	ti-ti	taa-aa-aa-aa

2	d	d	ti-ti	ti-ti	d	tao t-f-t-f	o	taa-aa
2	taa	taa	ti-ti	ti-ti	taa	t-f-t-f	taa-aa	

2	d	d	ti-ti	ti-ti	d	tao t-f-t-f	d	taa-aa
4	taa	taa	ti-ti	ti-ti	taa	t-f-t-f	taa-aa	

These 2-beat time signatures give us the same song but they use different notes to do so.




These 3-beat time signatures also give us a song but use different notes.





3	d	d	d	ti-ti	d	ti-ti	d	tao t-f-t-f
2	taa	taa	taa	ti-ti	taa	ti-ti	taa	taa t-f-t-f

3	d	d	d	ti-ti	d	ti-ti	d	tao t-f-t-f
4	taa	taa	taa	ti-ti	taa	ti-ti	taa	taa t-f-t-f



When an  eighth-note sings taa we need another new note-face.

 = taa

 = ti

 = t



This is a thirty-second note.

A thirty-second note is sometimes called a demi-semi-quaver.

Use the sliding scale on the next page to see why we need this new note-face.



If the bottom figure of the time signature is 2 then the half note or minim is worth **1 beat**.

The movement action is **walk**.

The musician's word is **taa**.

If the bottom figure is 4 the quarter note is worth one beat.

If the bottom figure is 8 the eighth note is worth one beat.

Therefore, the songs the other notes sing are relative to whoever sings the **taa**.

With the accompanying image, the slides can be seen.

One slider strip has 2 next to the half note or minim.

One has 4 next to the quarter note or crotchet.

One has 8 next to the eighth note or quaver.

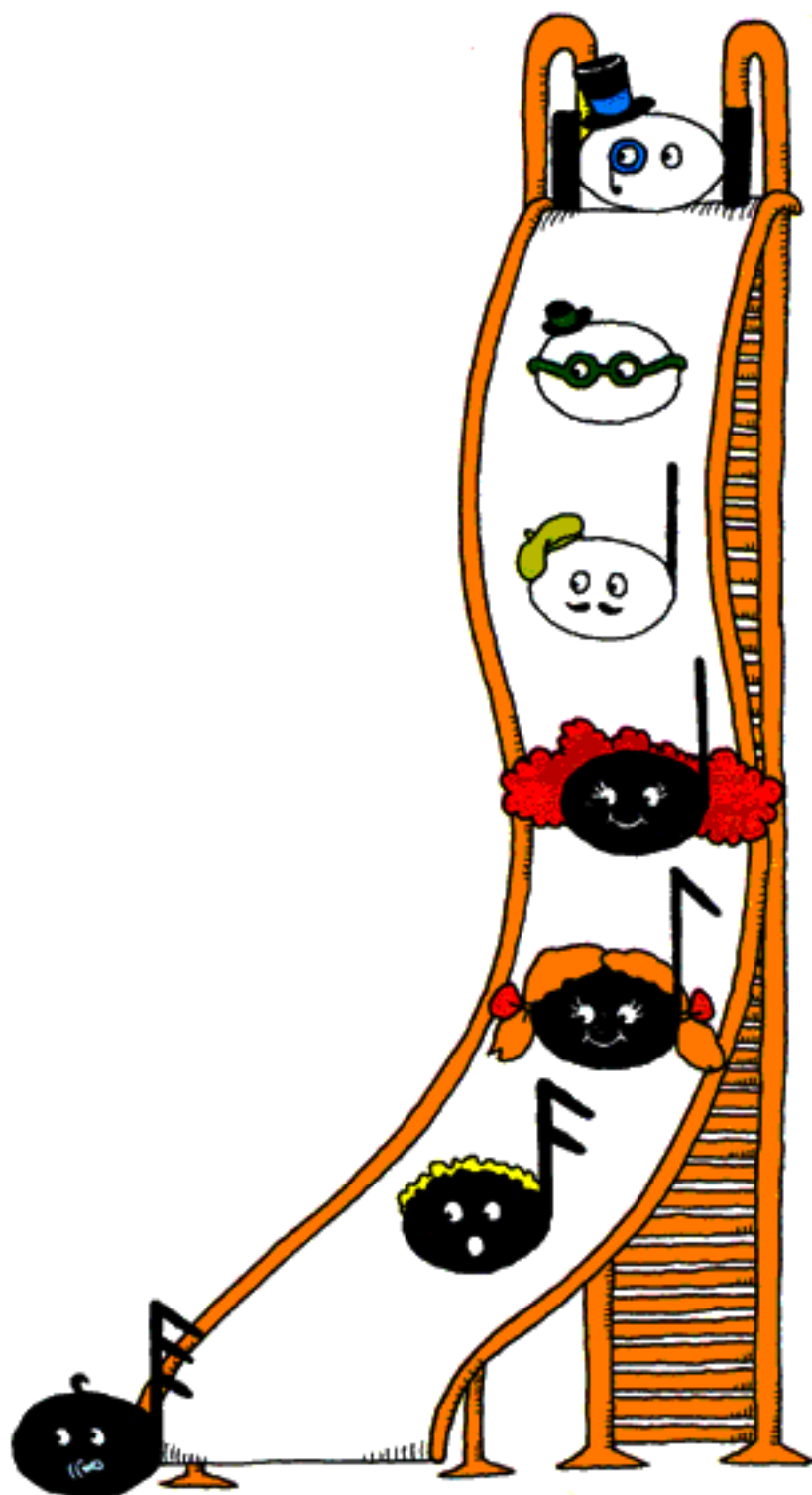
One has no figure.

These figures indicate which figure is at the **bottom** of the time signature.

These are just to assist in the first stage of understanding.

The slider with no figure is for use when children have gained an understanding.

taa-aa-aa-aa
taa-aa
taa
ti
t





When 2 is
the bottom
figure $\frac{1}{2}$ note
= 1 beat.

When 4 is
the bottom
figure $\frac{1}{4}$ note
= 1 beat.

When 8 is
the bottom
figure. $\frac{1}{8}$ note
= 1 beat.

If 8 is the bottom figure we know that the beats in the bar will be represented by the eighth-note or notes that equal an eighth-note.

♩ will sing taa

The other notes take their songs from his.

taa-aa-aa-aa = d

taa-aa = ♩

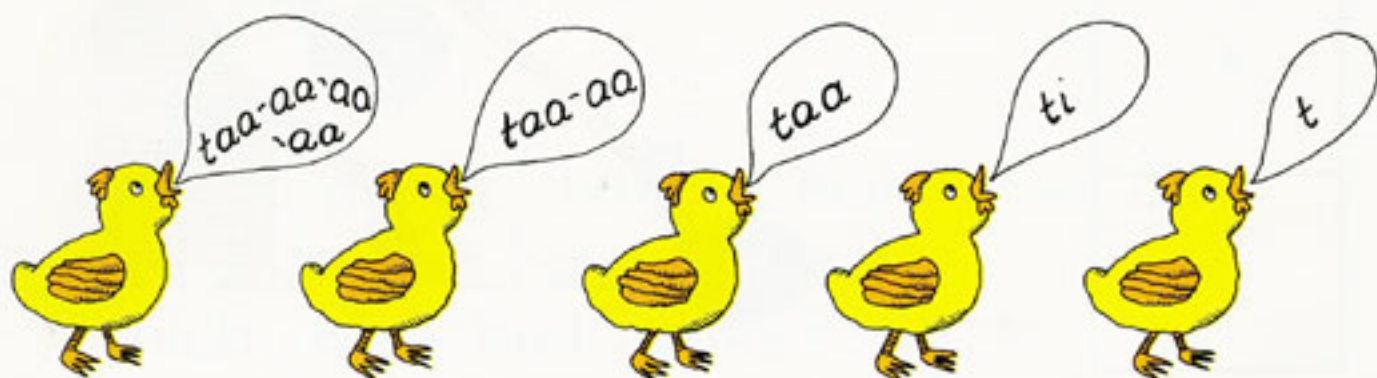
taa = ♪

ti = $\text{♩} \text{ (with eighth note flag)}$

t = $\text{♩} \text{ (with eighth note flag)}$

ti ti = ♪♪

tf tf = ♪♪♪♪



♪ is boss of the bar. ♪ sings taa.



Sometimes the notes are dotted.



This means the note sings a longer song.
Its own song plus half as much for the dot.

$$d. = d + \bullet$$

$$\bullet. = \bullet + \text{half note}$$

$$\text{half note}. = \text{half note} + \text{quarter note}$$

It's like having pets, you have some
chocolate and they get some too.

d taa-aa

d. taa-aa-aa



The dotted notes are really useful in $\frac{3}{4}$ and $\frac{3}{8}$ time-bars.

If \bullet = taa

\circ = taa-aa

$\circ.$ = taa-aa-aa

\circ = taa-aa-aa-aa

If \bullet = taa

\bullet = taa-aa

$\bullet.$ = taa-aa-aa

\circ = taa-aa-aa-aa

$\frac{3}{4}$	\bullet	\bullet	\bullet	$\bullet\bullet$	$\bullet\bullet$	$\bullet\bullet$	$\circ.$
---------------	-----------	-----------	-----------	------------------	------------------	------------------	----------

$\frac{3}{8}$	\bullet	\bullet	\bullet	$\bullet\bullet$	$\bullet\bullet$	$\bullet\bullet$	$\bullet.$
---------------	-----------	-----------	-----------	------------------	------------------	------------------	------------





Two beats for me and one
for my dog called Dot.

3 2	d taa	d taa	d taa	O. taa-aa-aa	O. taa-aa-aa
--------	----------	----------	----------	-----------------	-----------------



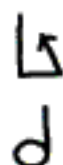





Two beats for me and one
for my cat called Dot.

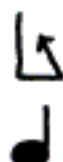





3 4	d taa	d taa	d taa	d. taa-aa-aa	d. taa-aa-aa
--------	----------	----------	----------	-----------------	-----------------



Two beats for me and one
for my mouse called Dot.

3 8	d taa	d taa	d taa	d. taa-aa-aa	d. taa-aa-aa
--------	----------	----------	----------	-----------------	-----------------

	3					
	2	taa	ti-ti t-f-t-f	taa	taa-aa	taa-aa-aa

	3					
	4	taa	ti-ti t-f-t-f	taa	taa-aa	taa-aa-aa

	3					
	8	taa	ti-ti t-f-t-f	taa	taa-aa	taa-aa-aa






	4						
	4	taa	taa	ti-ti	ti-ti	taa-aa-aa	taa

	4						
	8	taa	taa	ti-ti	ti-ti	taa-aa-aa	taa



The notes have some friends called rests.
The rests don't make any noise. They sit
in the time-bars and eat time silently.

Notes make long sounds and short sounds,
high sounds and low sounds.
Rests make no sounds.

	whole-rest
	half-rest
	quarter-rest
	eighth-rest
	sixteenth-rest

Did you notice that the eighth-rest and
sixteenth-rest have hooks?
Which notes had hooks?



whole-rest

= O

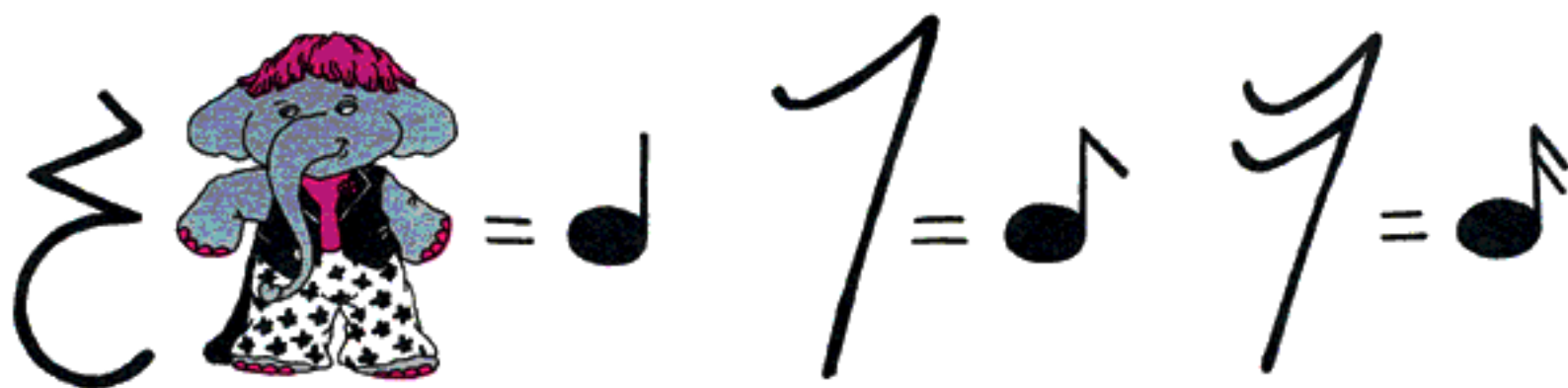
whole-note



half-rest

= d

half-note



= ♩



= ♩




= ♪

The one that hangs down gives me a lie-down, a whole rest.

The one that sits up gives me a sit-up, a half-rest.

We write songs for the rests too but we use 's' at the beginning to help us remember that they are silent. At first we sing the rest-songs in a whisper, later we only need to think it in our mind.

 saa-aa-aa-aa

 saa-aa

 saa

 si

 s

We use rests for silence in a time-bar in the same way as we use notes for sound.



saa-aa-aa-aa



saa-aa



saa



si



s

2							
2	taa	saa	taa	saa	taa	ti-ti	saa-aa

2							
4	taa	saa	taa	saa	taa	ti-ti	saa-aa

2							
8	taa	saa	taa	saa	taa	ti-ti	saa-aa

3							
2	saa	taa	taa	ti-ti	taa	saa	taa-aa-aa

3							
4	saa	taa	taa	ti-ti	taa	saa	taa-aa-aa

3							
8	saa	taa	taa	ti-ti	taa	saa	taa-aa-aa

4							
4	taa	taa	saa-aa	taa	saa	taa	saa

4							
8	taa	taa	saa-aa	taa	saa	taa	saa





Part 2

PITCH

with

Joe The Bark & Octavia

introducing

The Tones & The Semi-tones

'Ello, Joe's the name.

Joe the Bark,
singer of renown.



Now that you've learnt the long and the short of it from Ludwig, I'm going to show you the high and the low of it.





Musicians call this part of music 'pitch'.

To learn about pitch we need to know where notes live.



When houses are joined together in a street we call them terrace-houses.

How many terrace-houses can you see?



A musical street is called a stave.
A stave is divided into measures.
Another name for measure is bar.

How many bars can you see?



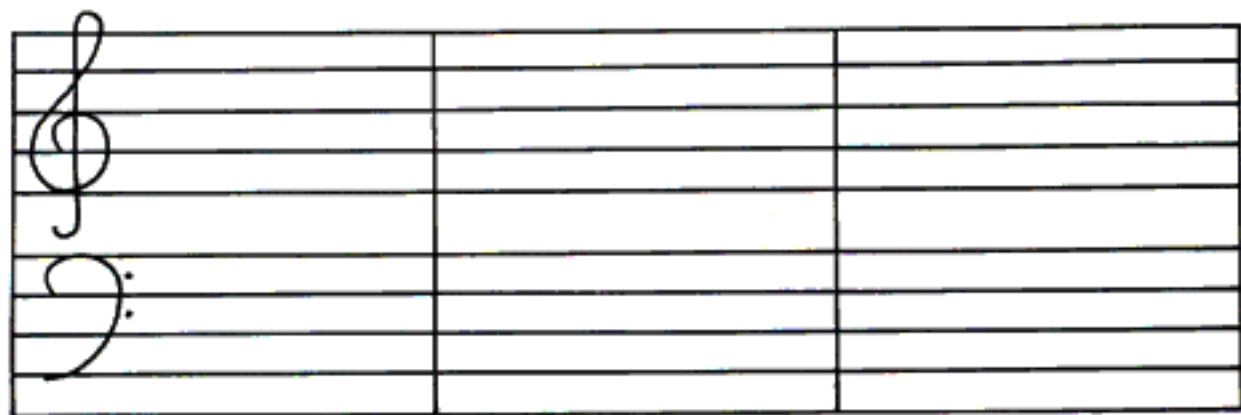
A stave has five lines and four spaces.
Count them.

5	
4	4
3	3
2	2
1	1

Some terrace-houses have two floors,
upstairs and downstairs.



How many houses can you see?



How many bars can you see?

The upstairs stave is called a treble clef.

A treble clef always has this sign at the beginning.

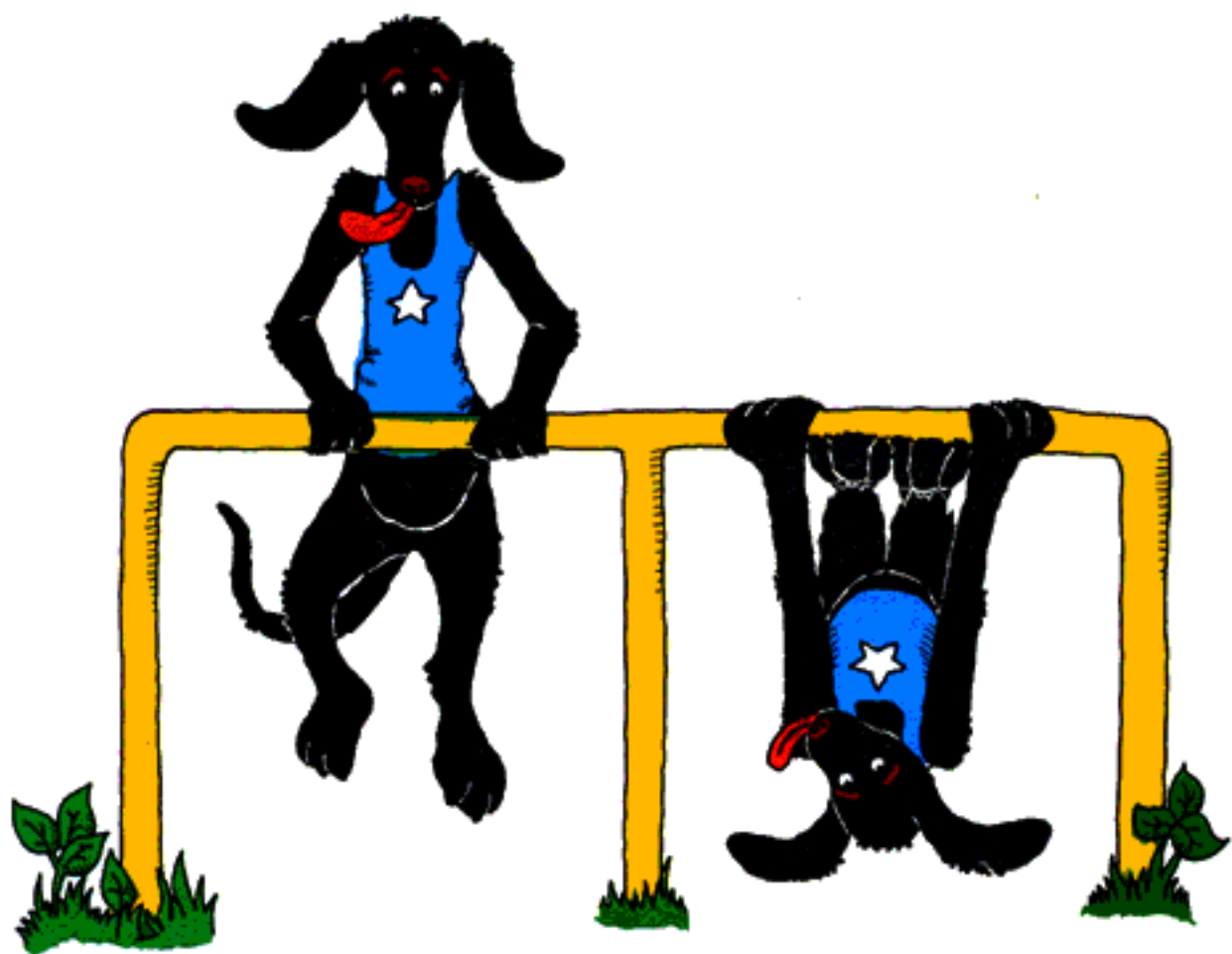
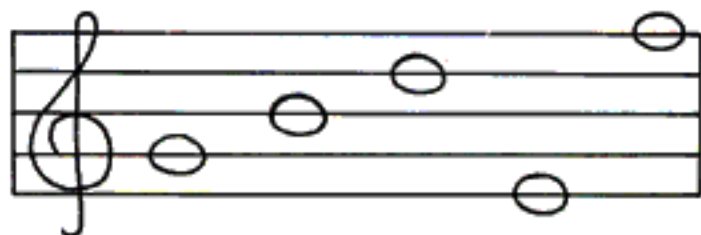


The downstairs stave is called a bass clef.

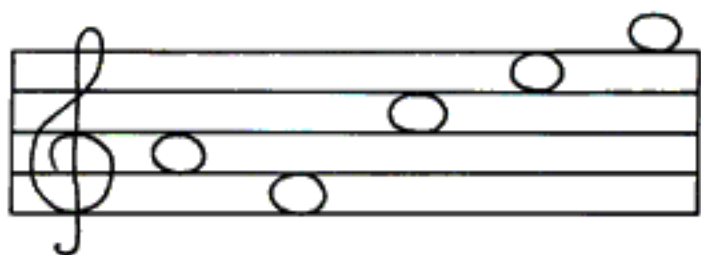
A bass clef always has this sign at the beginning.



When the notes are in a stave they sit
on the lines , or

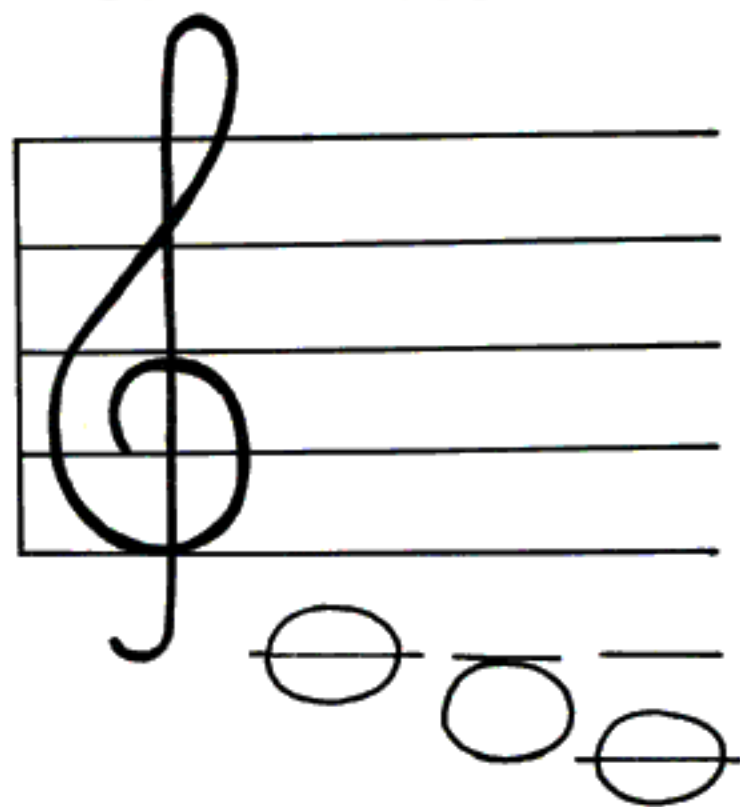


in the spaces.



Some houses have upstairs and downstairs but we can't see the downstairs because it's under the ground.

Some music is written using only a treble clef and although the notes used are bass clef notes, we can't see the bass clef.



It's rather like a house with a cellar. If the people in the house hold a party in the cellar you can hear it all right but you can't see it.

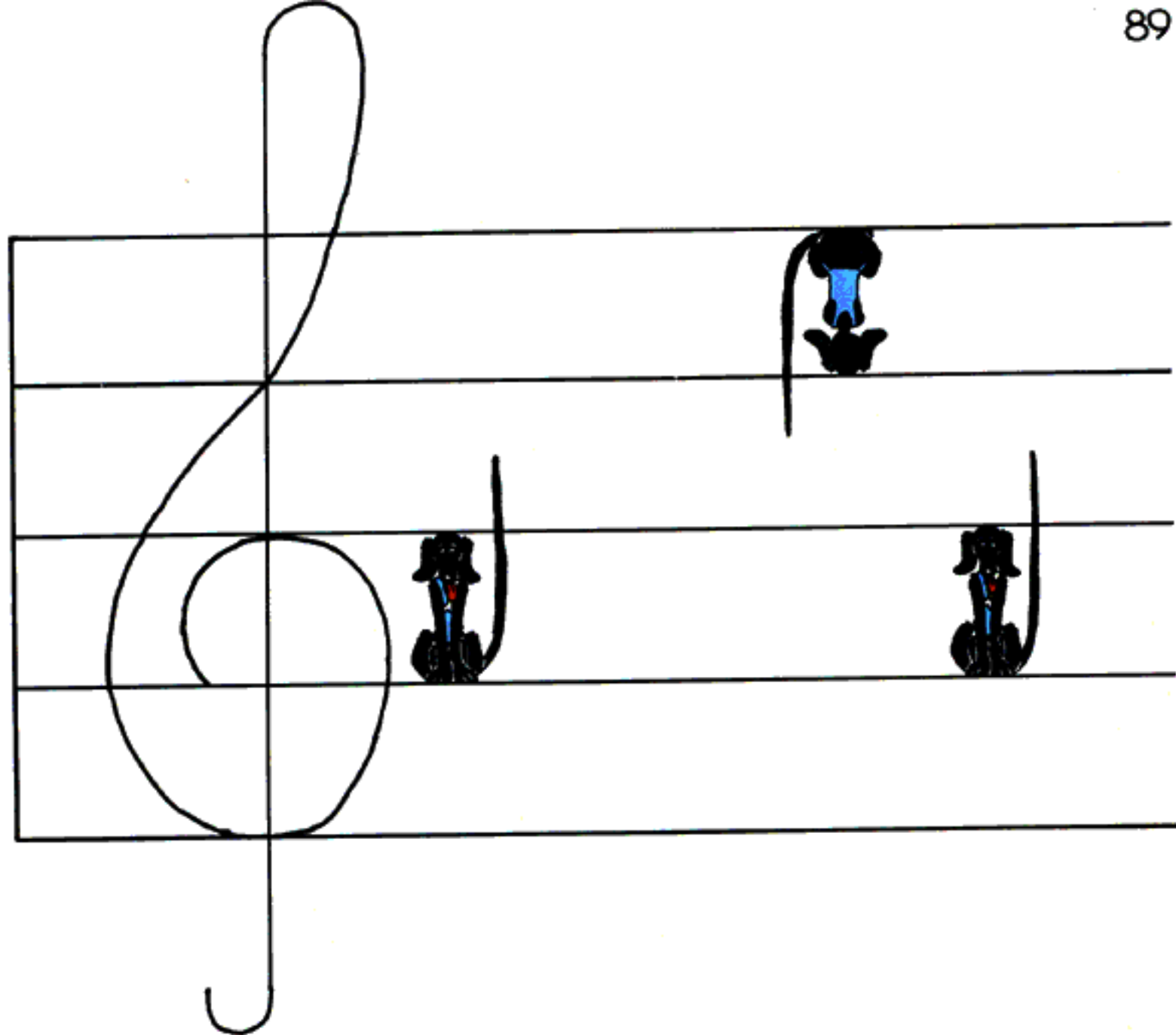
If notes sit below the middle line of the staff they usually hold their tails up.

If they sit above the middle line they turn upside down and back to front so their tails hang down.



If they sit on the middle line they hang whichever way the note before was hanging.

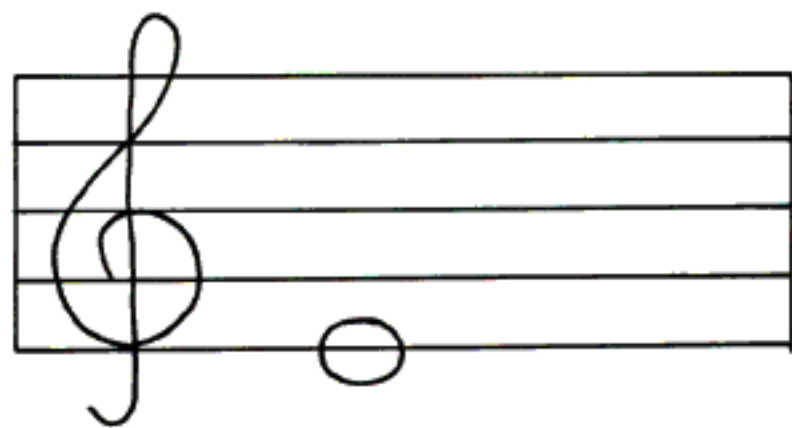
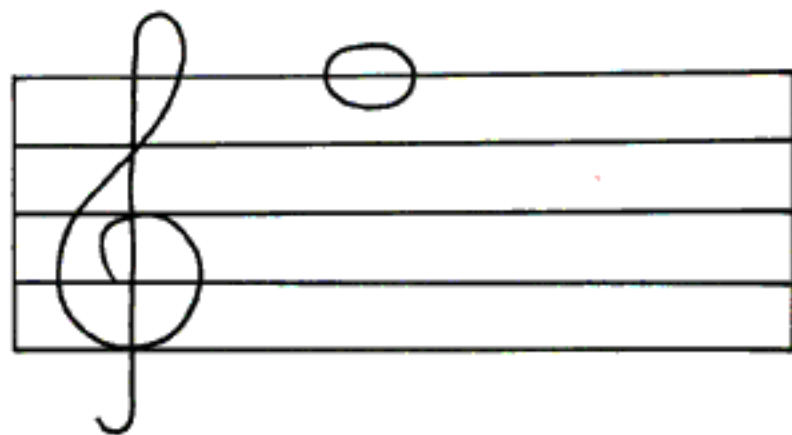




I'm glad the notes don't mind tipping themselves upside down but that position is not very satisfactory for a dog, especially a singing one like me. It upsets my breathing and I almost swallow my tongue.



The higher up a stave a note sits, the higher his song sounds.



We use part of the alphabet to help us to get to know these high and low sounds.

We take the first seven letters.

A B C D E F G

In music we need to use these letter names over and over again, so the musical alphabet would look like this.

A B C D E F G A B C D E F G A B C D E F G A B C D

We also need to be able to say the names forwards (going higher) and backwards (going lower).

You practise saying them both ways.

A B C D E F G

We need to be able to start anywhere and say the names.

Here is how the notes would look on a piano keyboard.



Which letter name always comes just before a group of two black notes?

How many C's can you find?

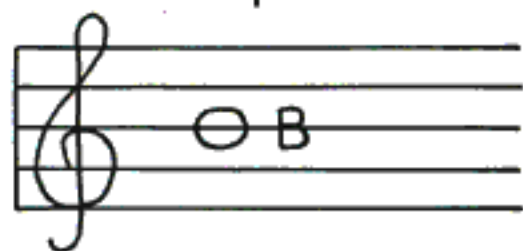
Which letter name always comes after a group of three black notes?

Which letter name always comes before a group of three black notes?



Pitch is the word we use to describe how high or low a note sounds.

When composers want notes to sing a certain pitch they write them on a line or in a space on the staff.



This note would sing the pitch B.

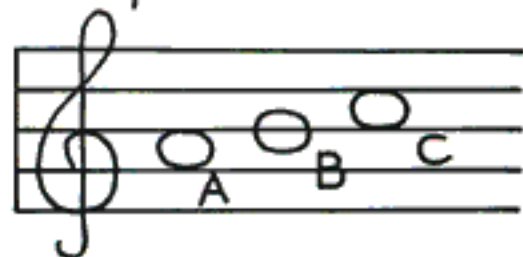
Is the note on a line or in a space?

Which line is it?

Any note that sits on this line in a treble clef will sing B.

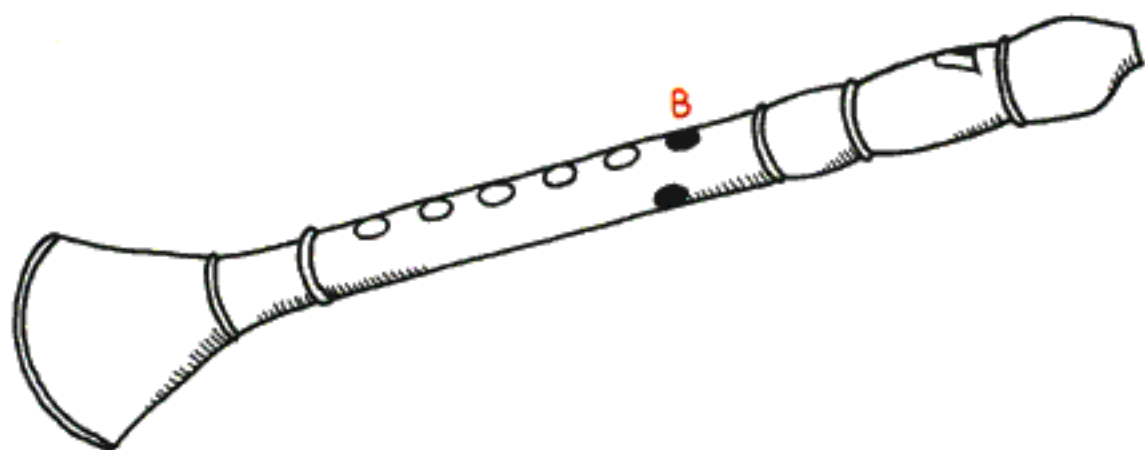
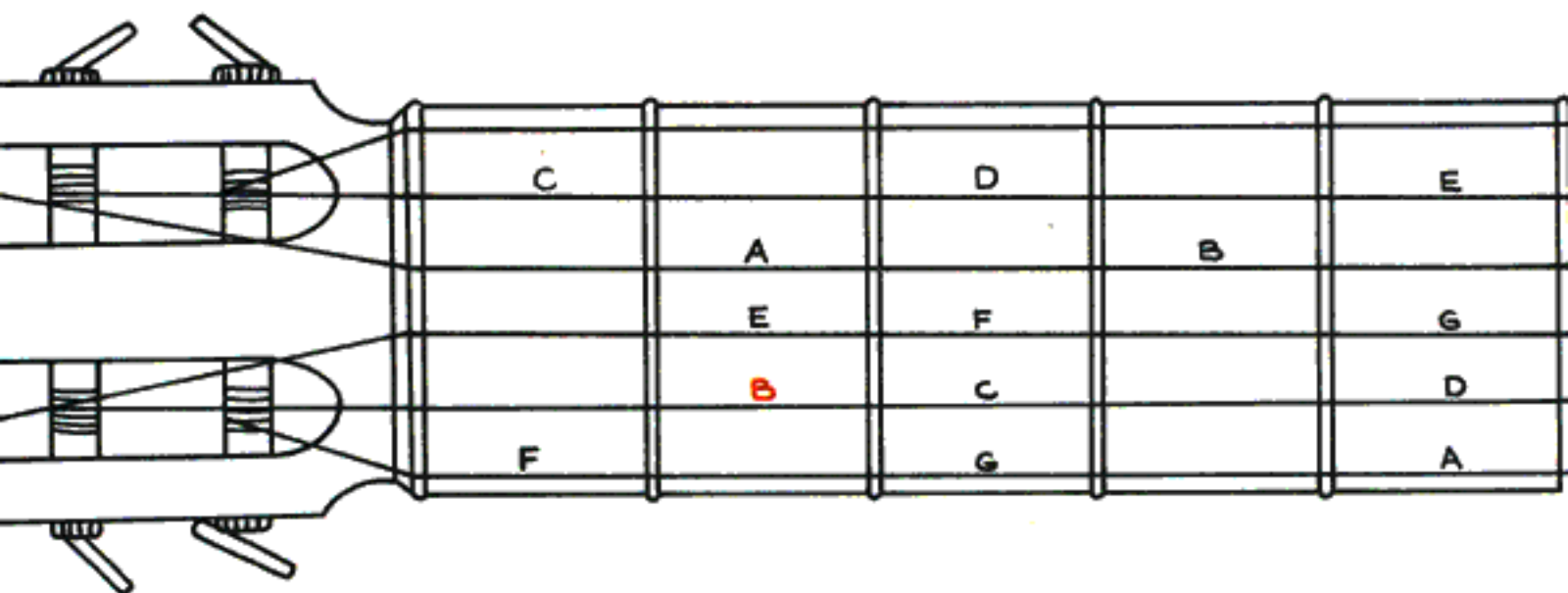
The space above B is for notes to sing C.

The space below B is for notes to sing A.



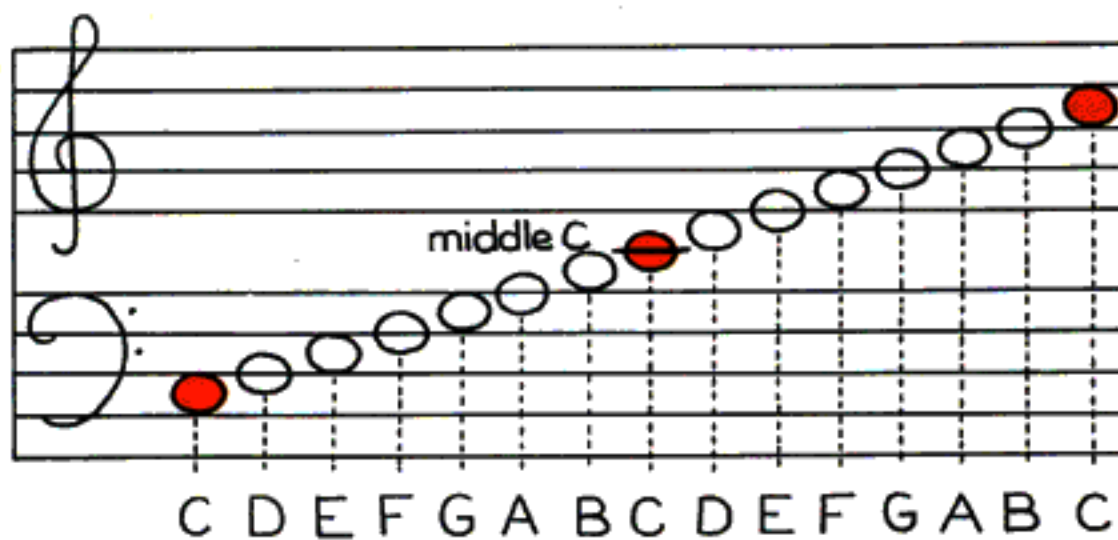
Close your eyes and imagine a staff.

Can you think where the notes sit to sing B, and A, and C?



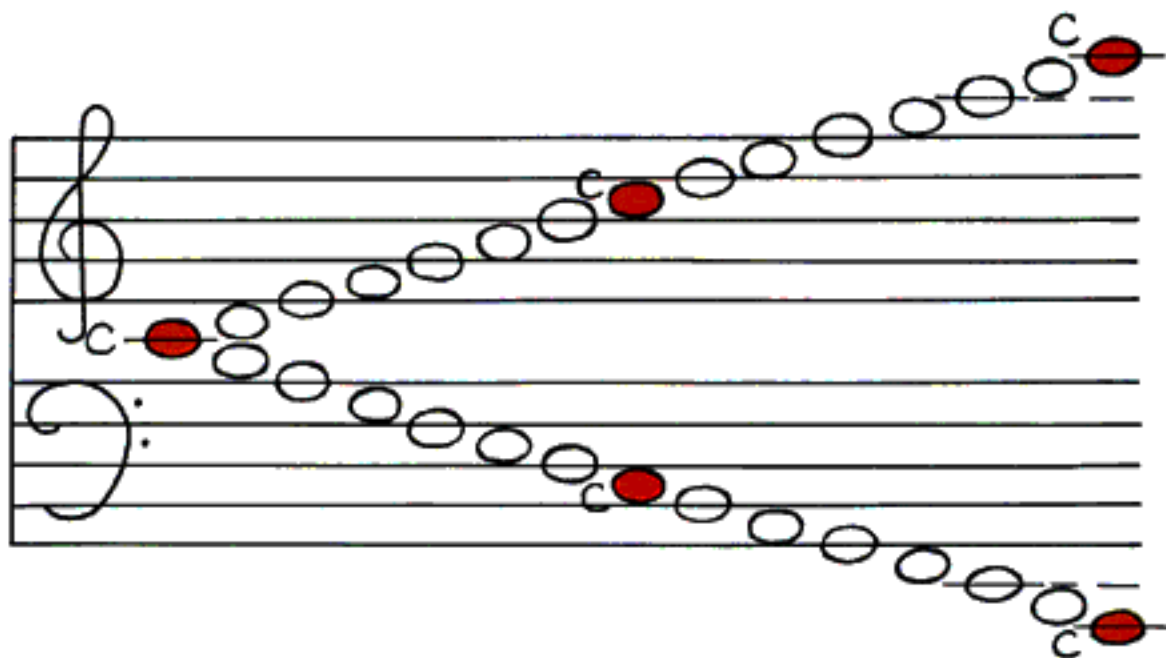


What can you notice about the three "C's" ?

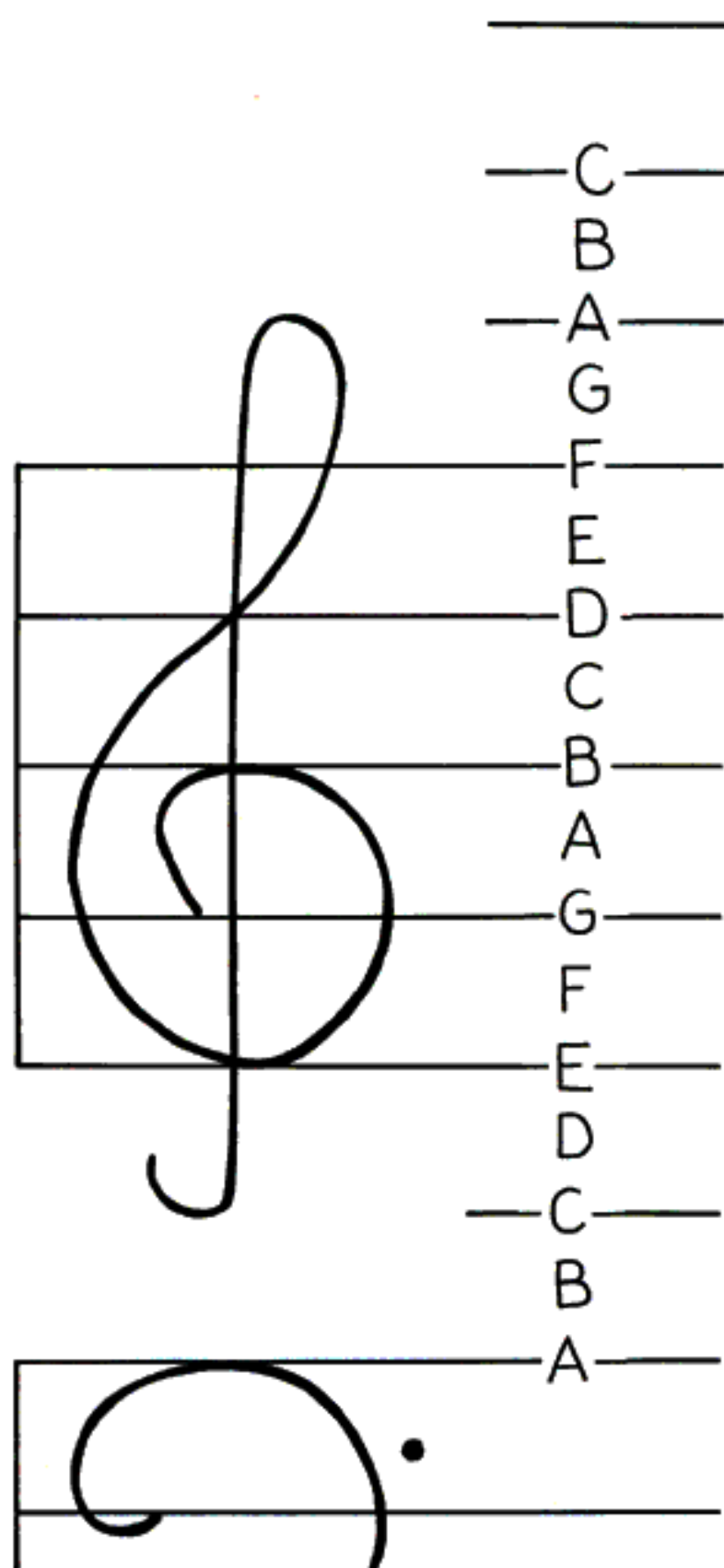
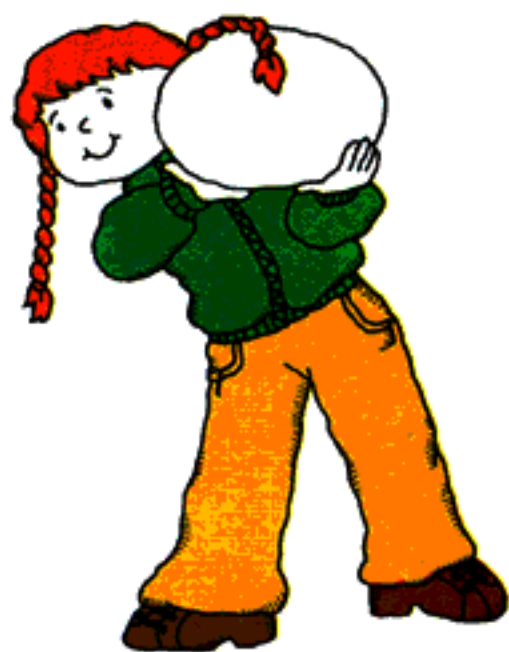




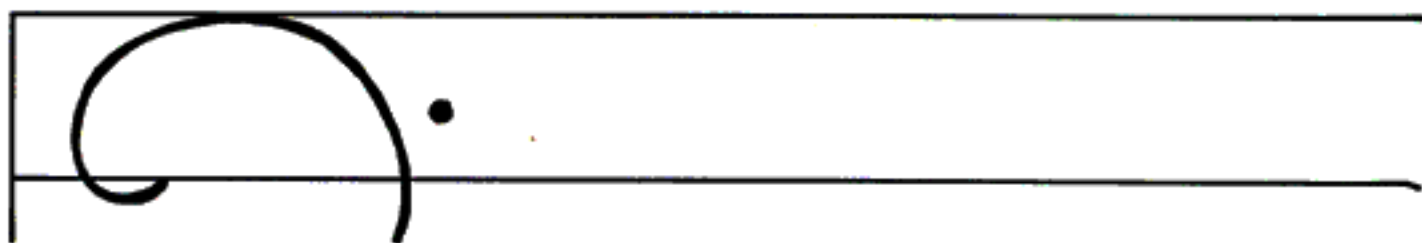
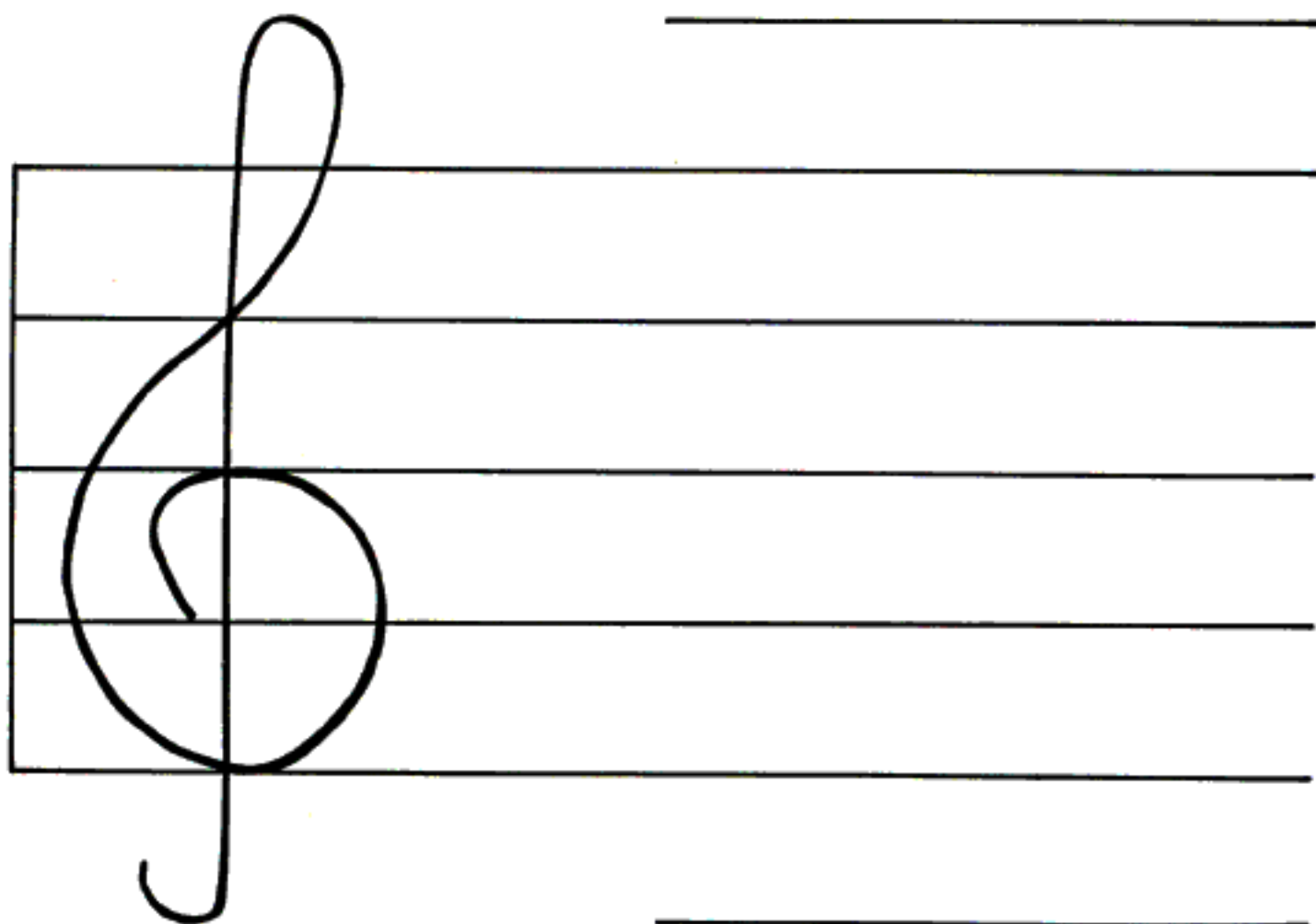
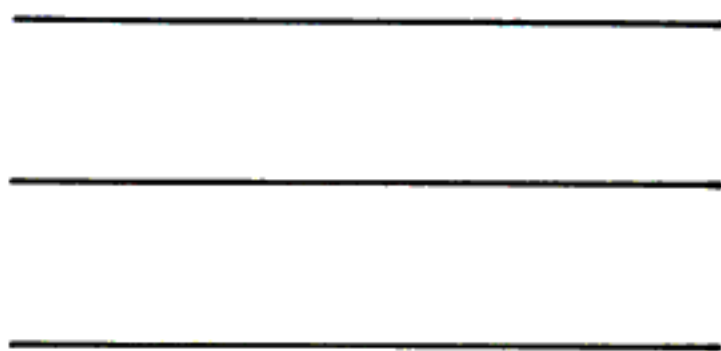
What can you notice
about the five "C's"?



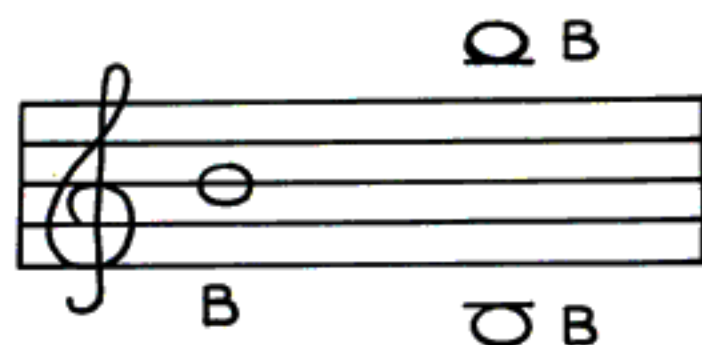
Make a note the same size as this one. Use it to be a pitch finder on the stave on the next page.



Cardboard or thick clear plastic will make a good note.

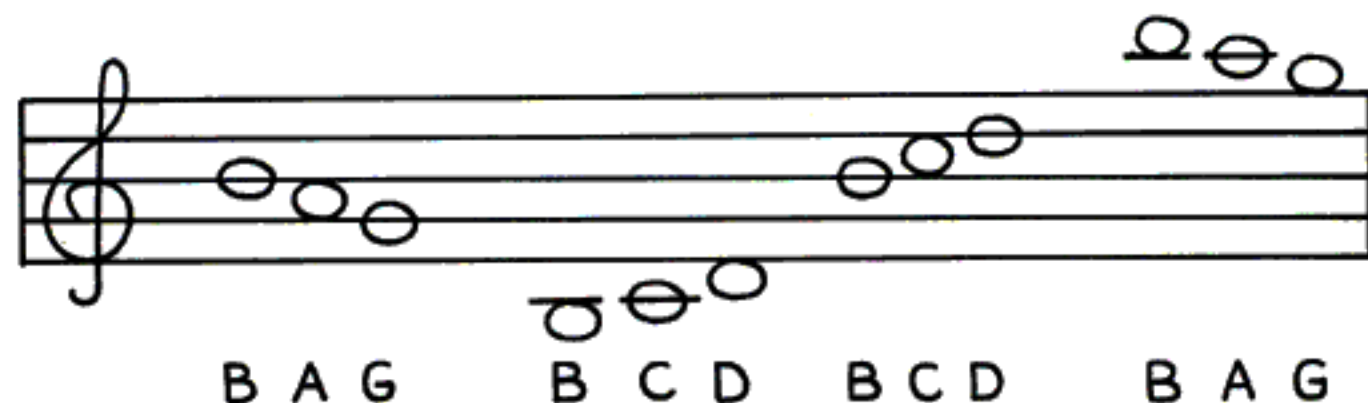


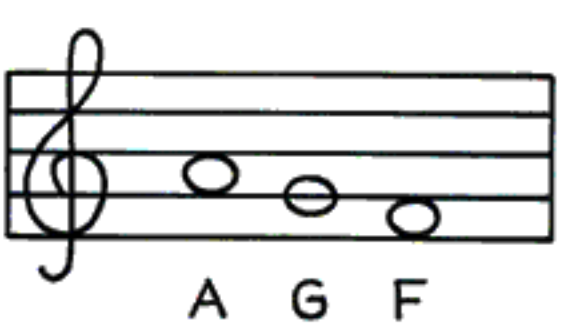
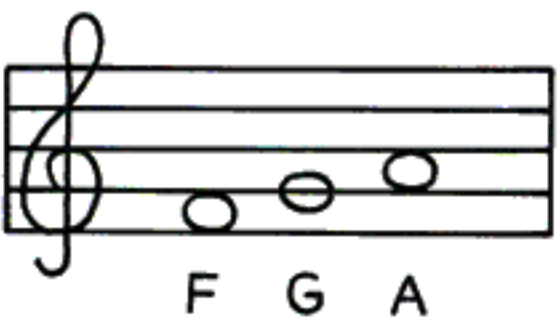
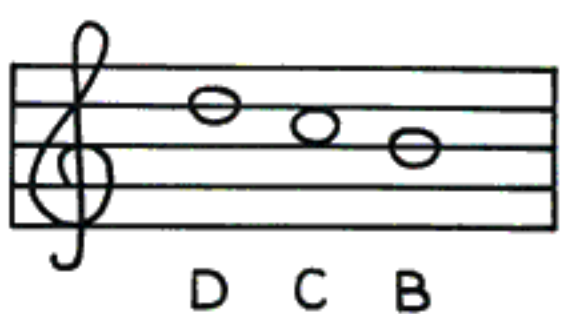
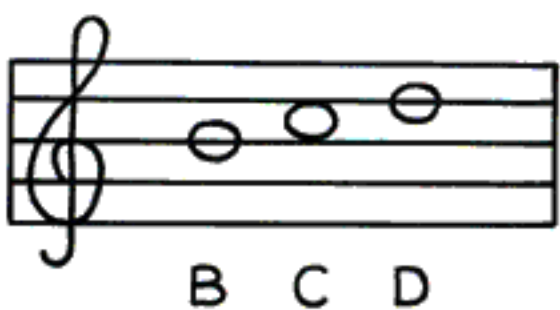
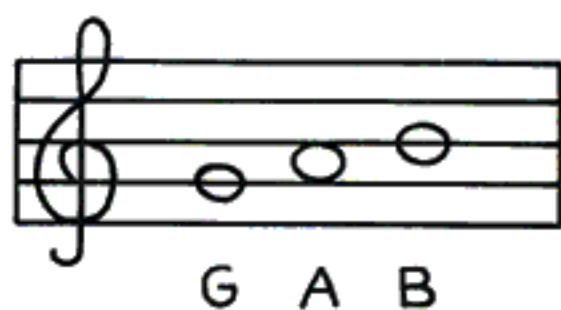
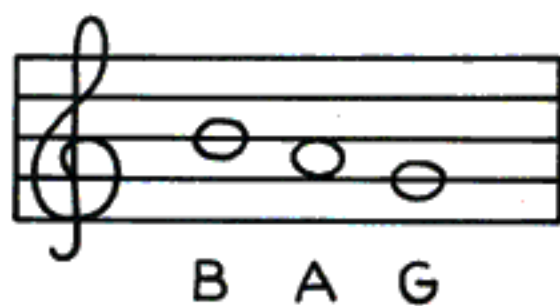
The pitch-finder on the last page will help you recognise the pitch-names quickly. It's a good idea to be able to read groups of notes quickly with just one glance at the page.

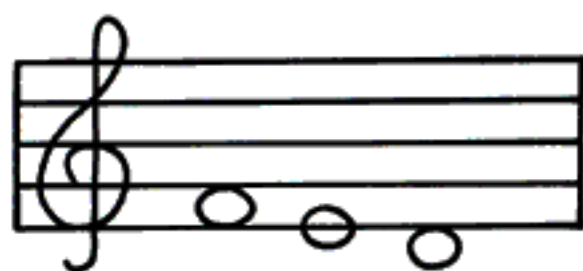


Here are three notes singing B.

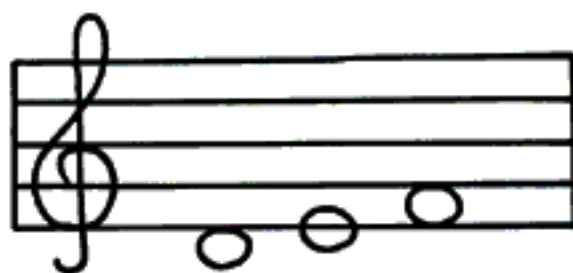
Here are some groups starting with B (for Bark).



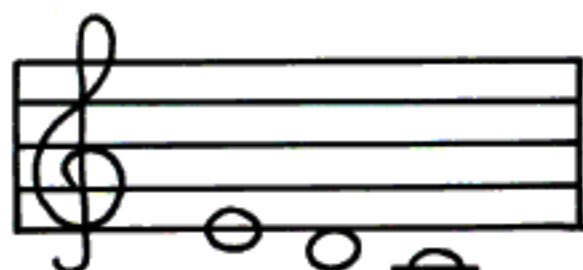




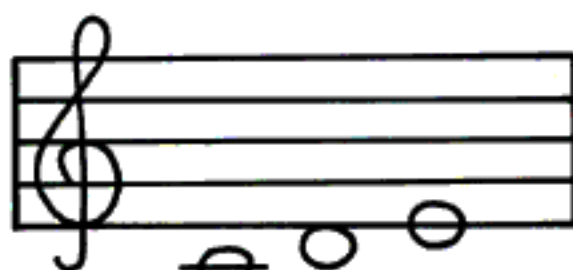
F E D



D E F



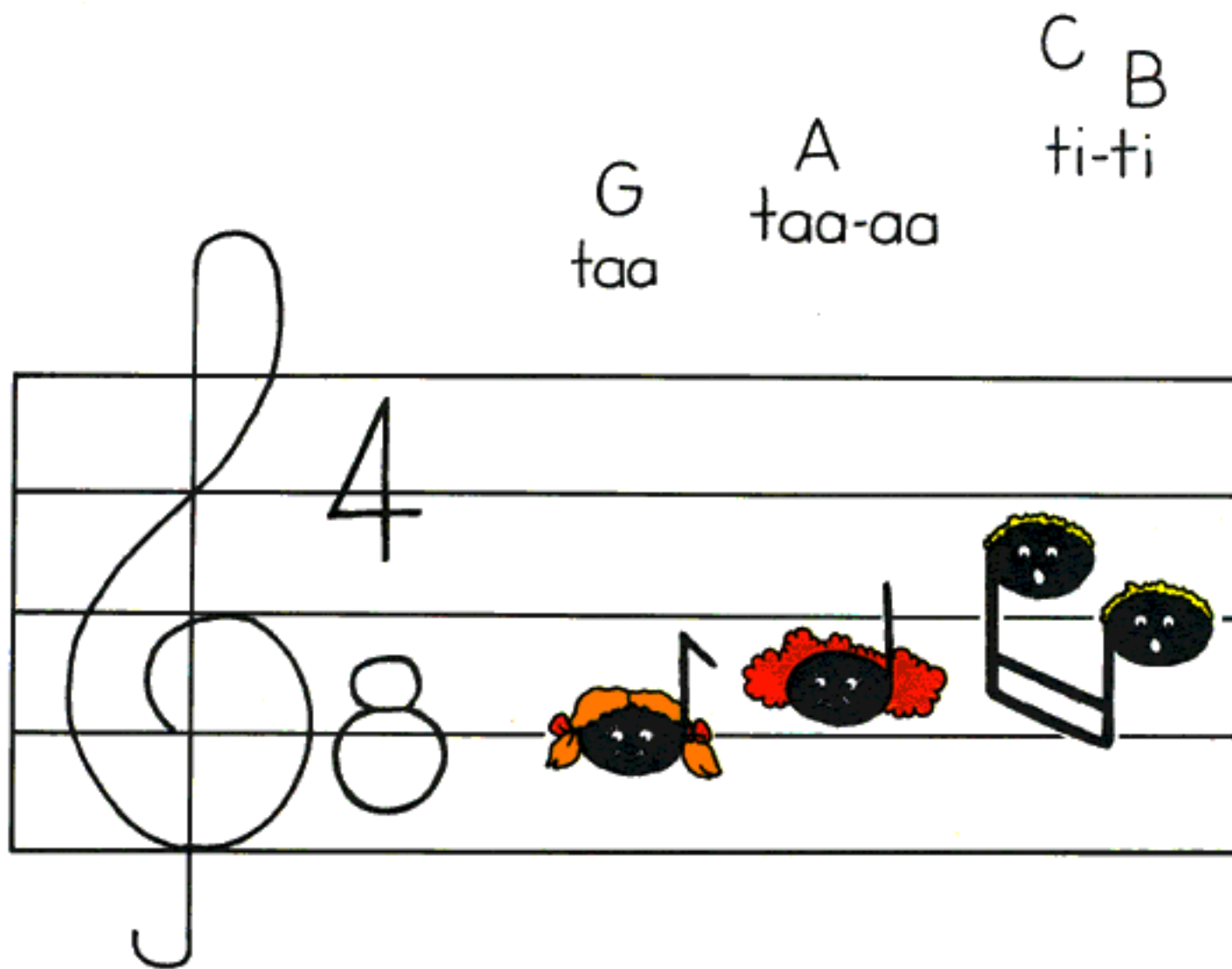
E D C



C D E

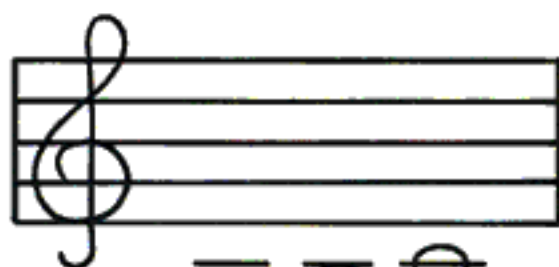


C D E F G A B C

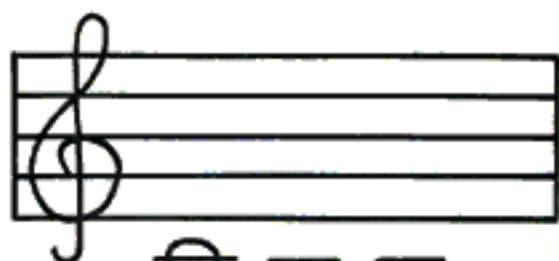


The kind of note tells us the length of the sound.

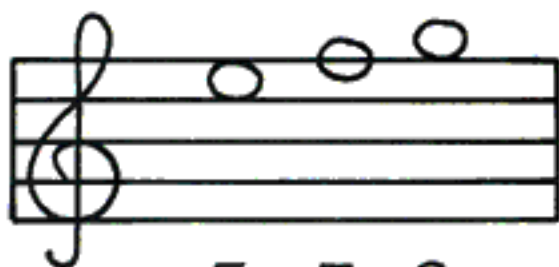
The note's position on the staff tells us which sound.



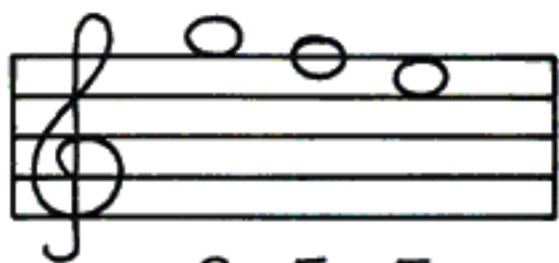
A B C



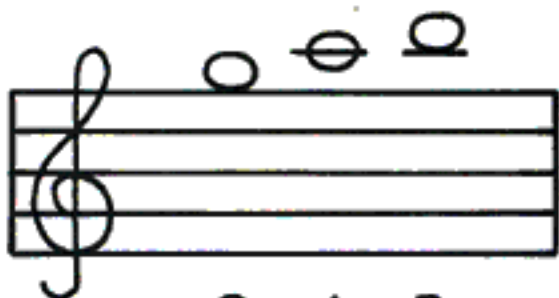
C B A



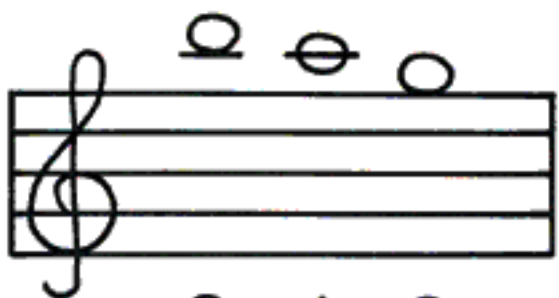
E F G



G F E



G A B



B A G



taa ti-ti taa taa

taa-aa taa saa

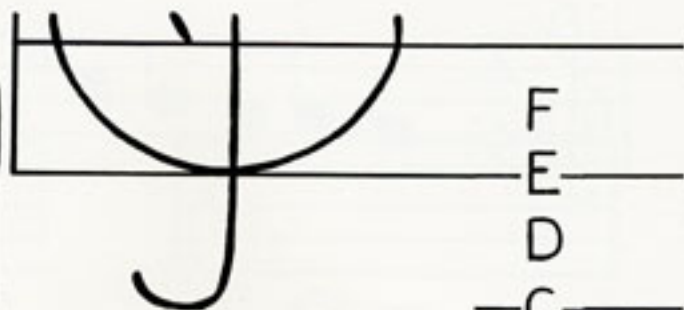
G AA B C

B G



STOP
2

Use the pitch-finder you made for the treble-clef. It will help you learn the pitch-names for the bass-clef.



F

E

D

C

B

A

G

F

E

D

C

B

A

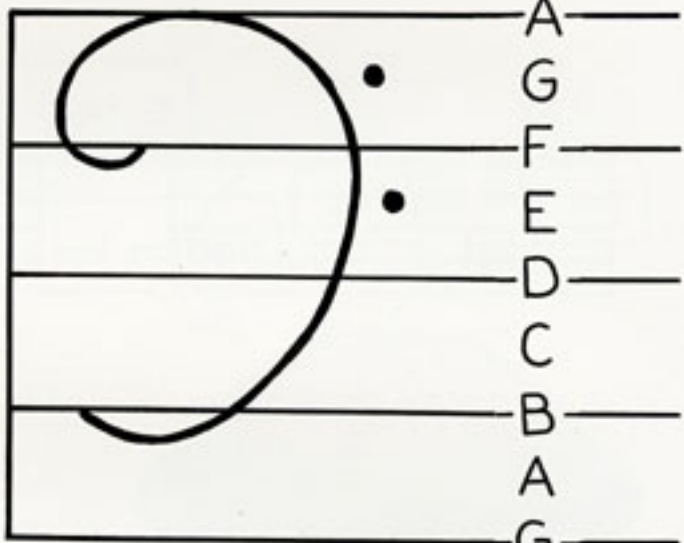
G

F

E

D

C



A

G

F

E

D

C

B

A

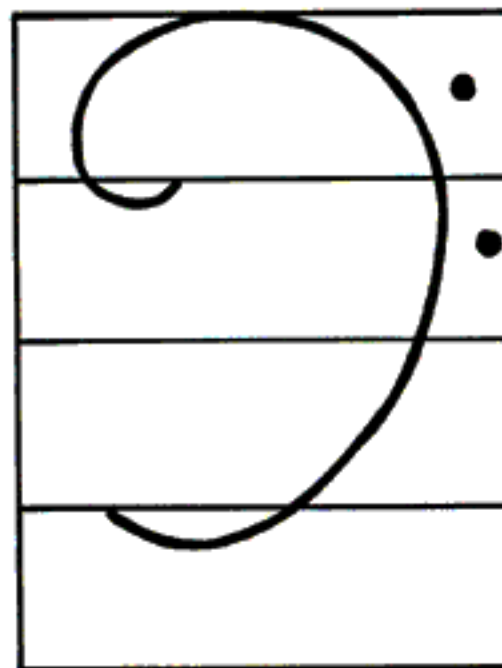
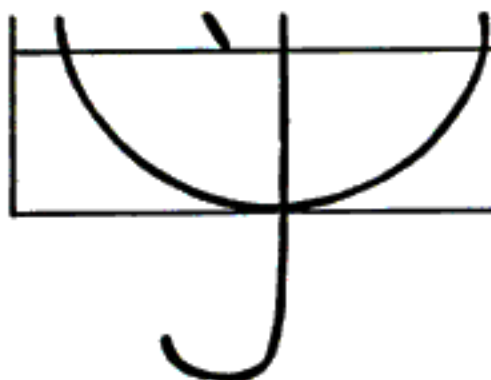
G

F

E

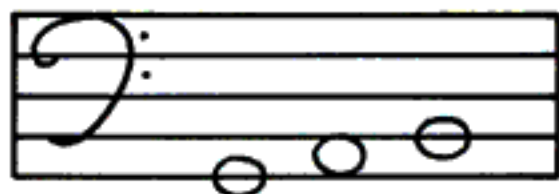
D

C

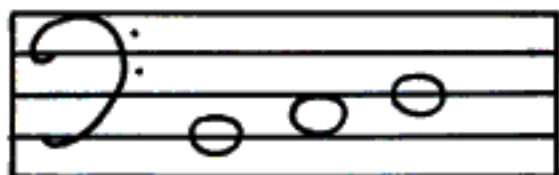




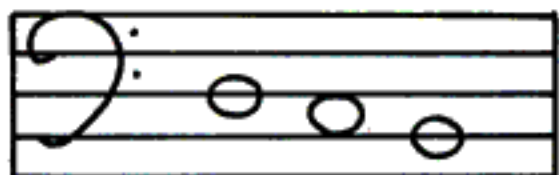
B A G



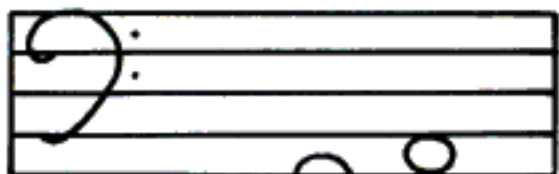
G A B



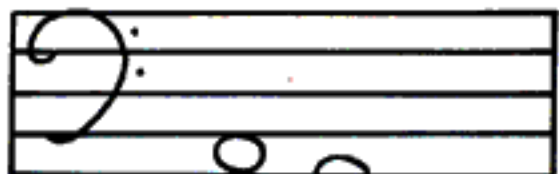
B C D



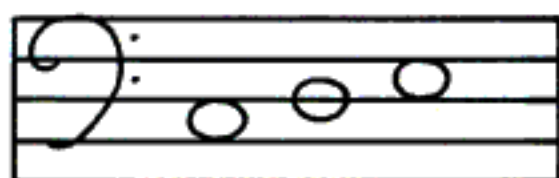
D C B



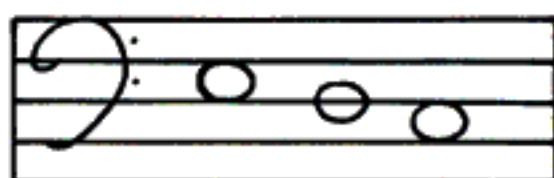
F G A



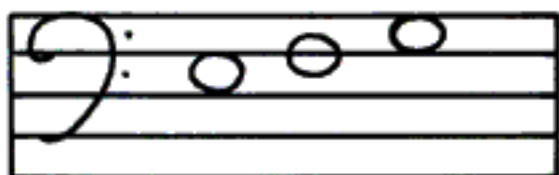
A G F



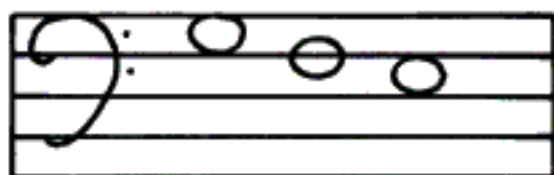
C D E



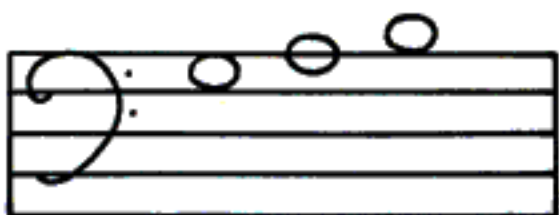
E D C



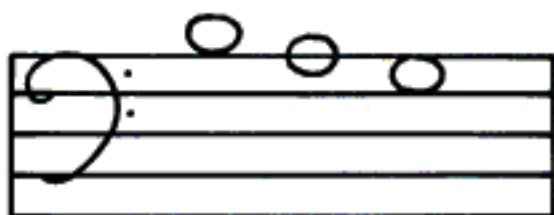
E F G



G F E



G A B



B A G



Music is made up of sounds spaced apart.

Some are a tone apart.

Some are a semi-tone apart.

Most of the note names you now recognise on the stave are a tone apart but the space

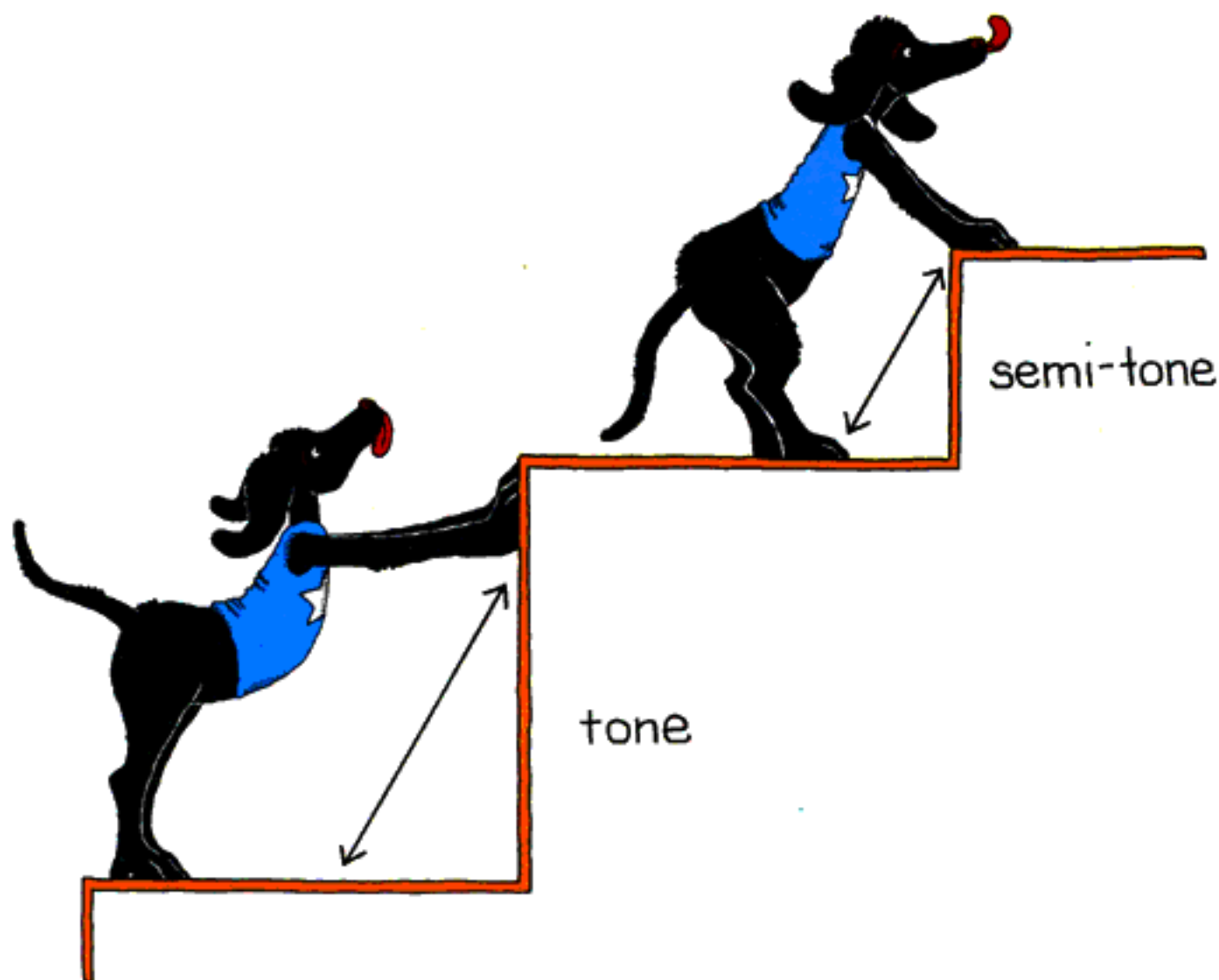
B → C is a semi-tone
and the space

E → F is a semi-tone.

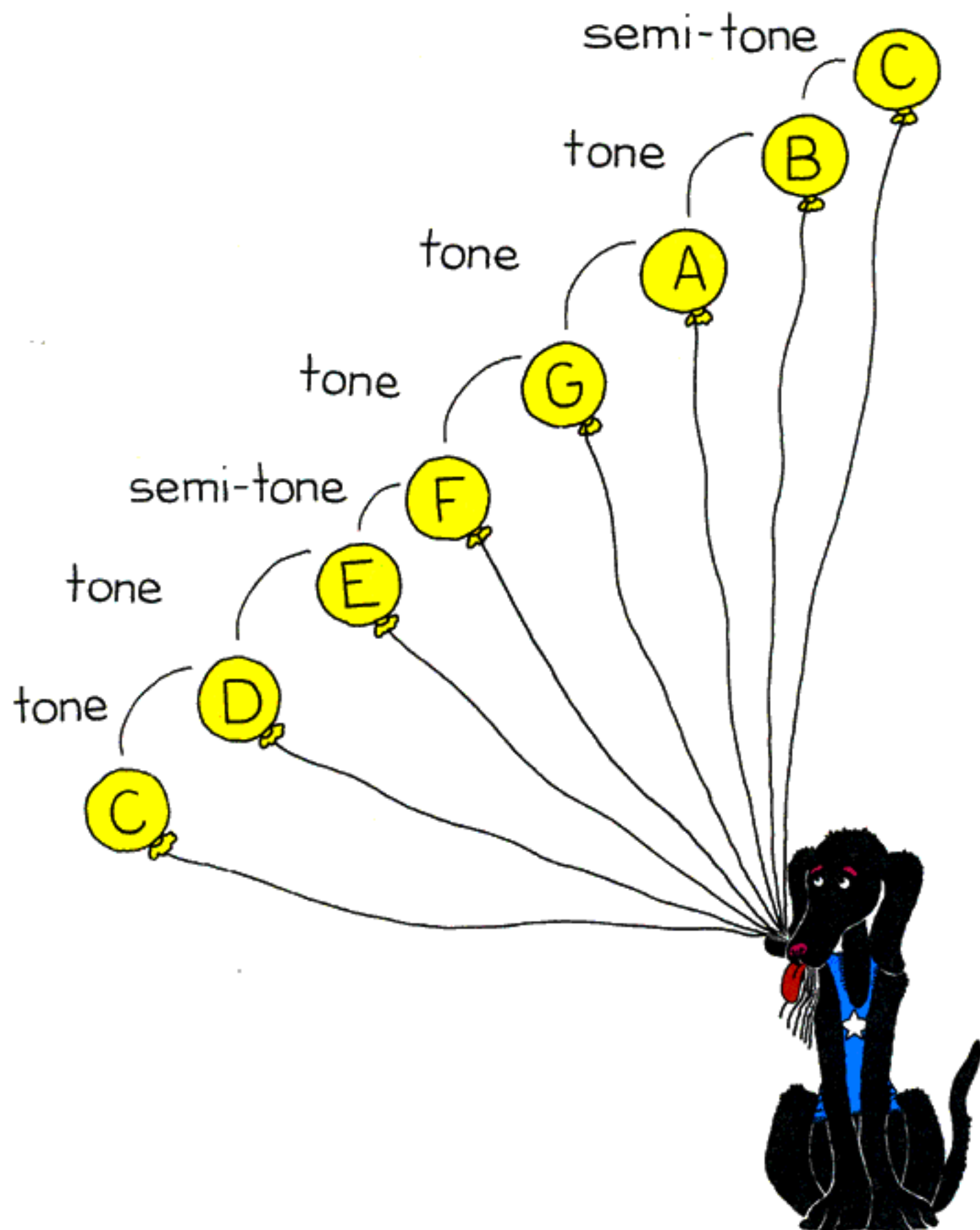
It is easy to see this if we look at the piano-keyboard.



There is no black note between B and C or between E and F.



On the guitar fret-board there is no space.
To make semi-tones on the recorder we
have to use different fingering.



If we want to show other semi-tones we need to use signs.

This sharp sign makes a note sing a semi-tone higher.

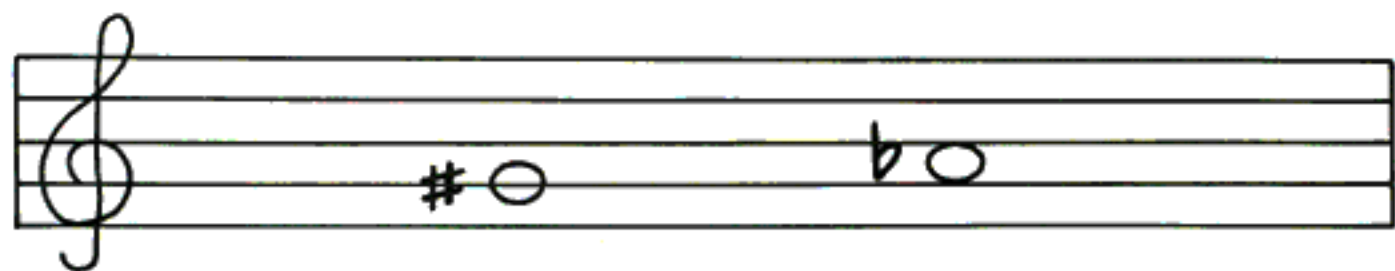
sharp sign

This flat sign makes a note sing a semi-tone lower.

b flat sign

On the stave we put the **#** or **b** sign before the note that is to be raised or lowered.

Musicians can then easily see what they have to play next. They pass the message on to their fingers before they play the note.



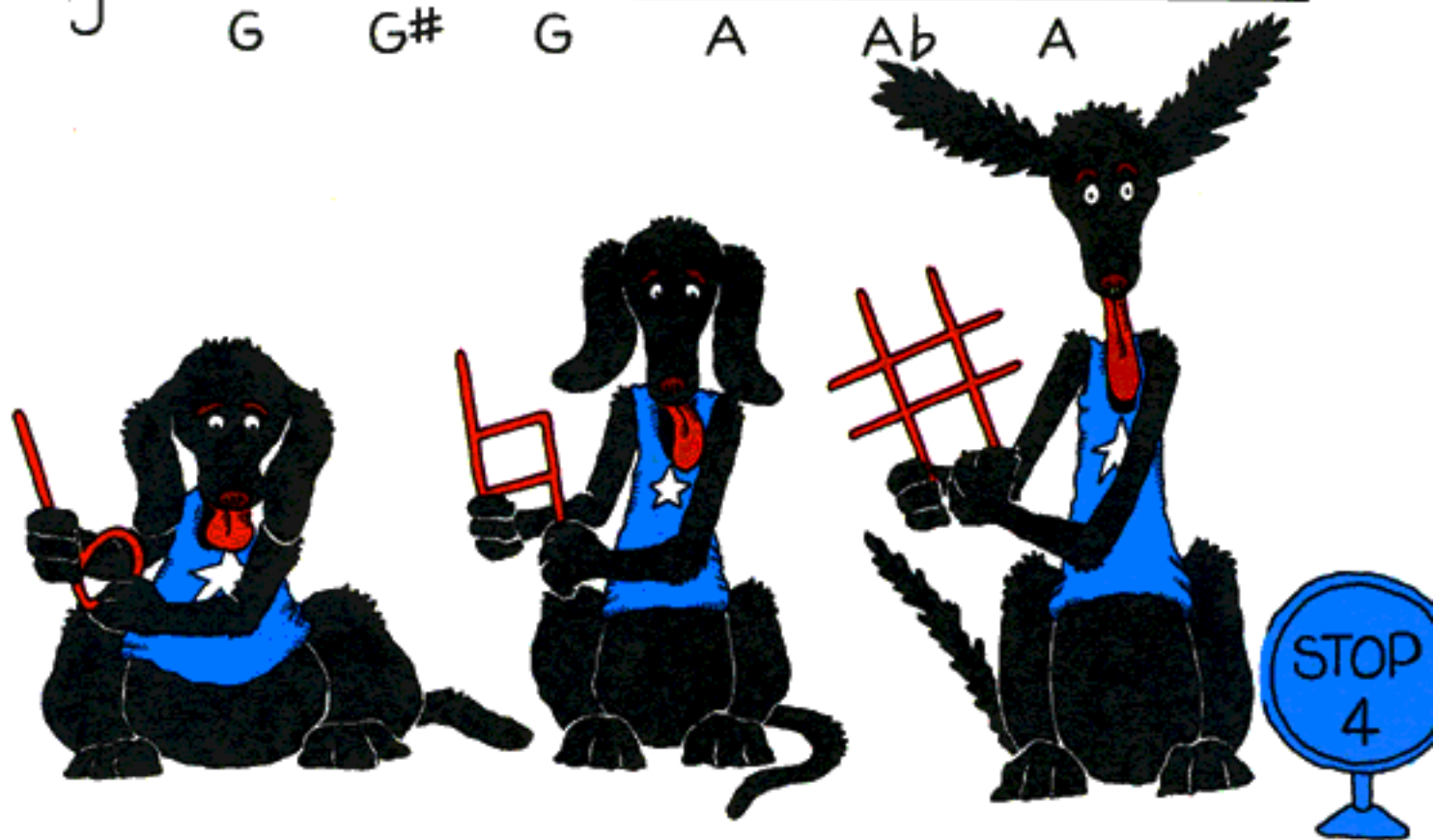
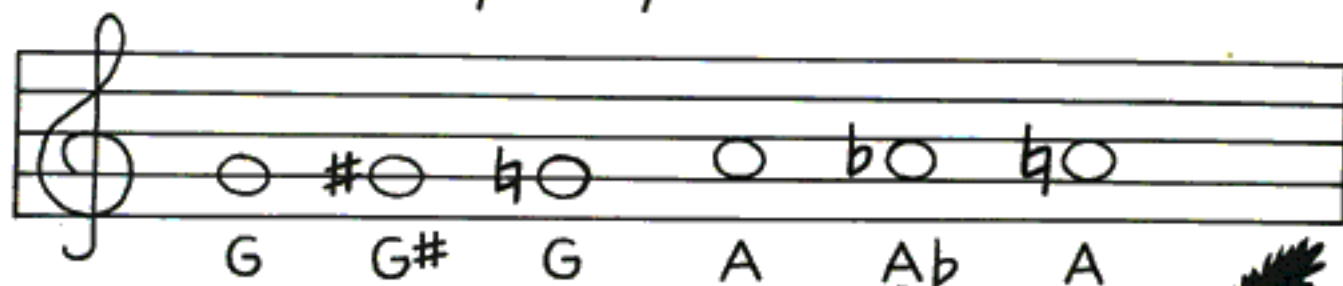
If we write sharps or flats when they are not on the stave, we write G[#] or A^b. We put the sign after the note name because if we are reading words we don't have to pass any messages to our fingers.

Sometimes we need to use an ordinary note in the same bar as a sharpened or flattened note.

This sign is called
a natural sign.



It tells us once again to play the note in the ordinary way.



I'm Joe the Bark and af-ter dark I sing to the friend-ly
moon. I'll sing a sharp, I'll sing a flat, but ne-ver out of
tune. C B A G F E D C Joe the Bark the
fa-mous sin-ger that's me.



When composers write tunes they use patterns of sound that fit well together, and keep our ears feeling happy about what they hear.



When you've got big ears like mine, you like to keep them happy.

These patterns of sound are called **keys**. Each key has a **scale** that gives you the sounds in the order low \rightarrow high.

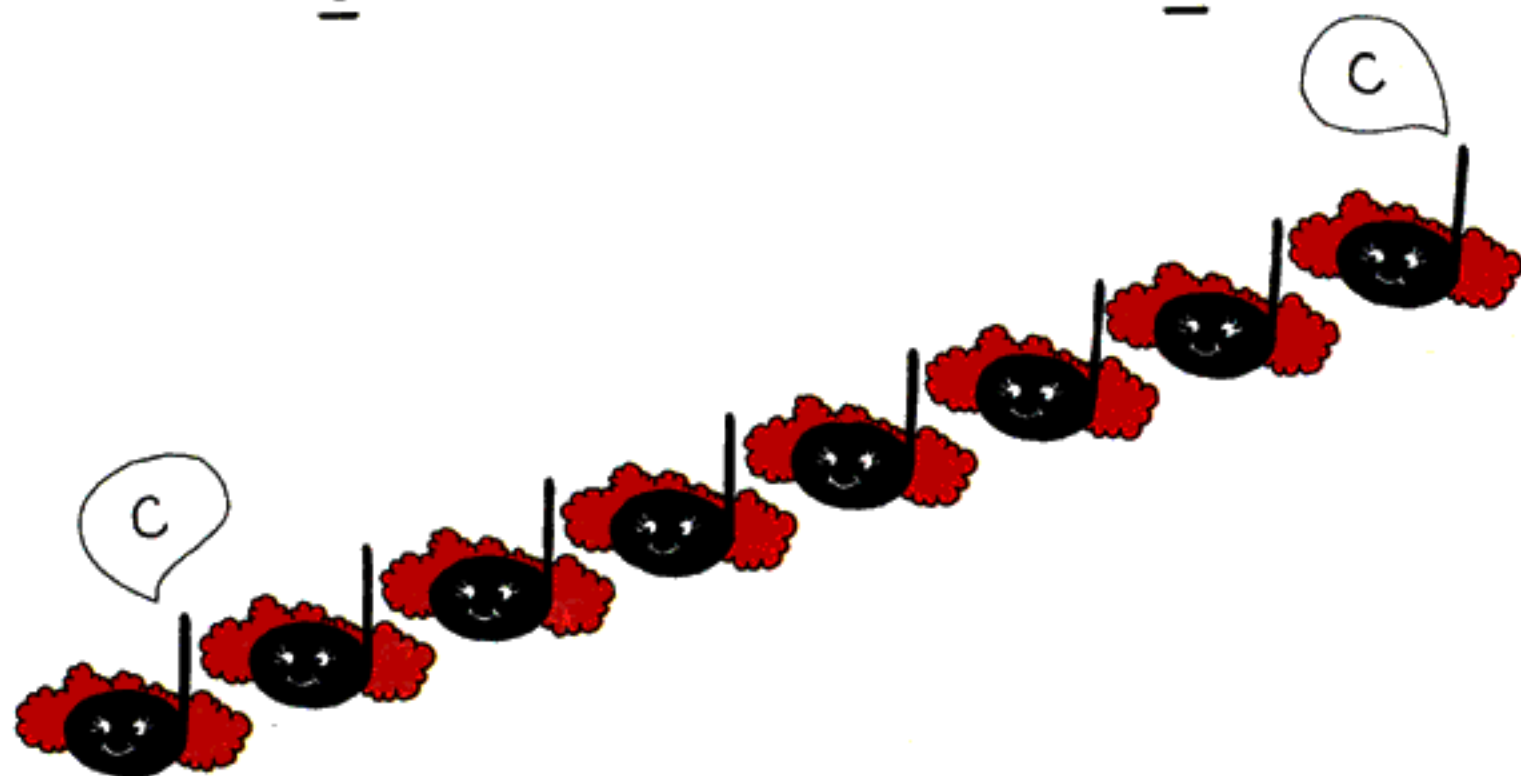
Tunes are combinations of these sounds jumping around in various arrangements.

The name of the **key** gives us the starting place of the scale.

To make a scale we use the seven letters of the musical scale. Then we add a note that sounds the same as the starting note (tonic), except that it is higher.

The names of the first and last step of the scale are the same.

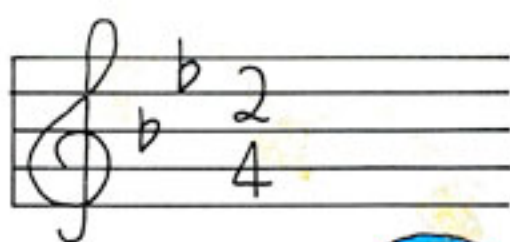
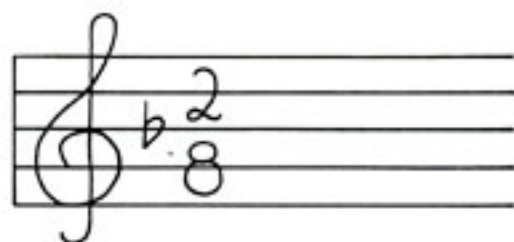
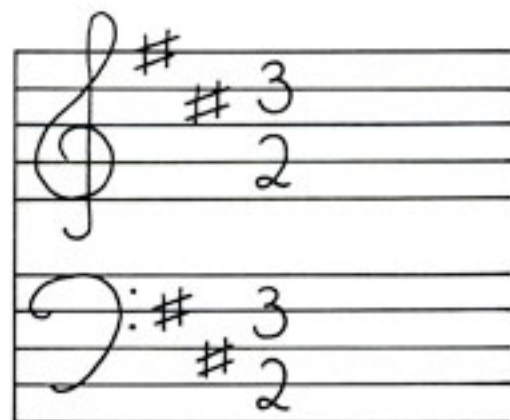
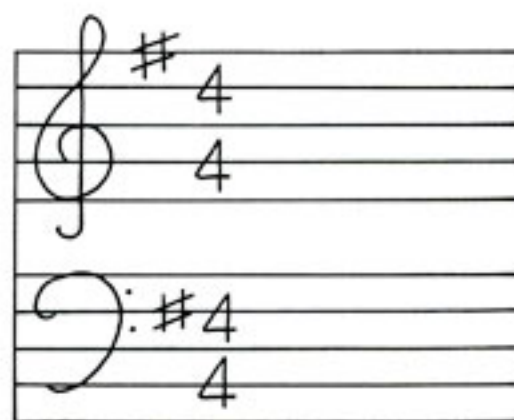
1	2	3	4	5	6	7	8
<u>C</u>	D	E	F	G	A	B	<u>C</u>



We call the distance from C→C an octave.

When we start an octave with a letter other than C we use a **key-signature** to tell us which notes need to be sharpened or flattened.

The **key-signature** sits in the stave between the clef-sign and the time signature.



Some key signatures use # s.
Some key signatures use b s.





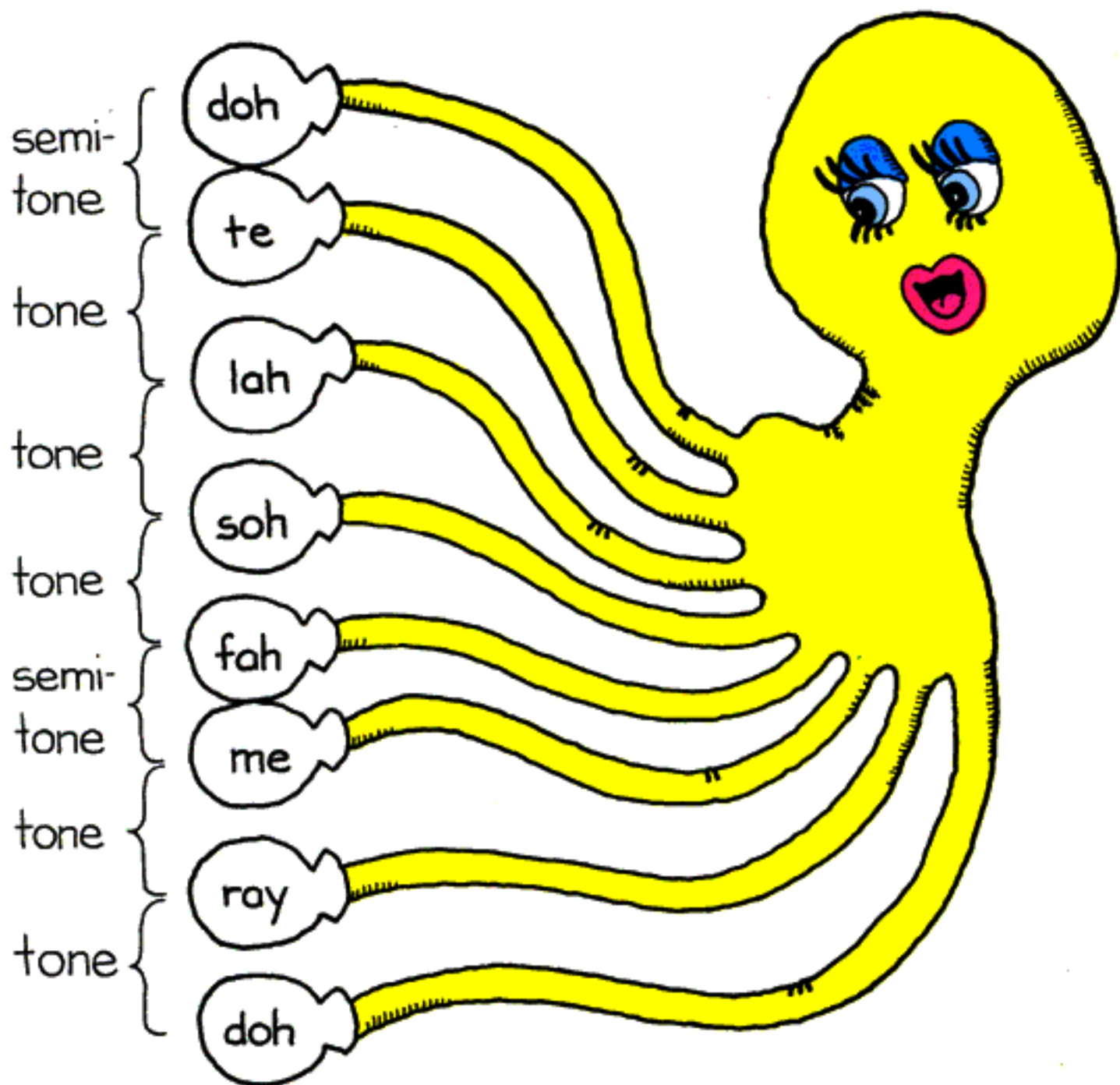
Now let me, Joe the Bark, introduce you
to a lady who has just the right equip-
ment to teach you more

about

scales

and

keys!



Hello! I'm Octavia.

The words on my feet are the names of the **sol-fa scale**.

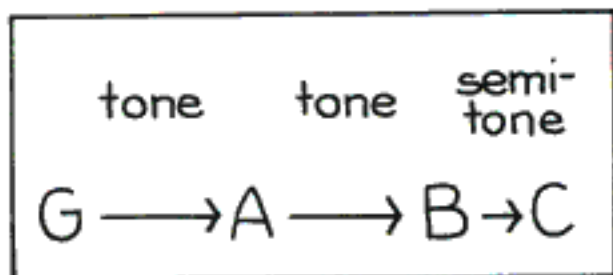
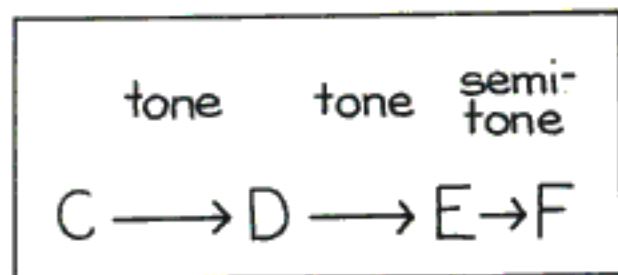
They make the same sound pattern as all the scales we call

MAJOR scales.

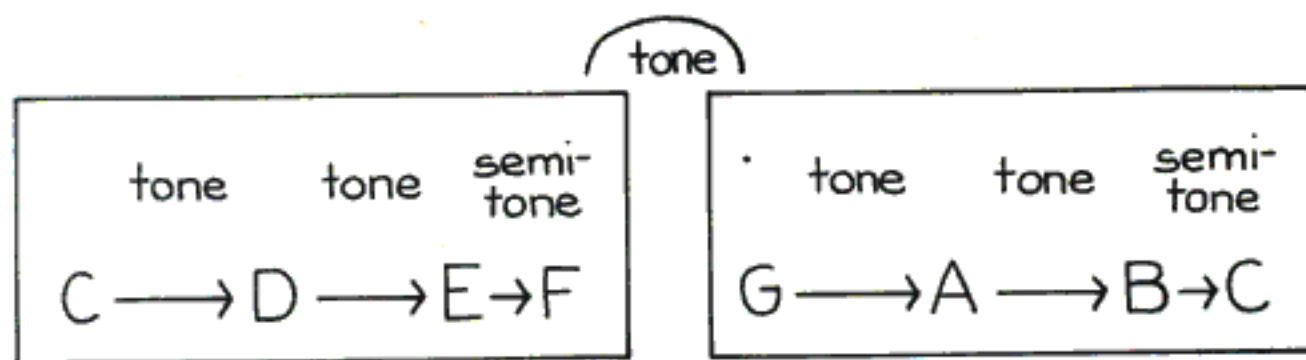
If we think of the pattern in tones and semi-tones, the pattern is like this.

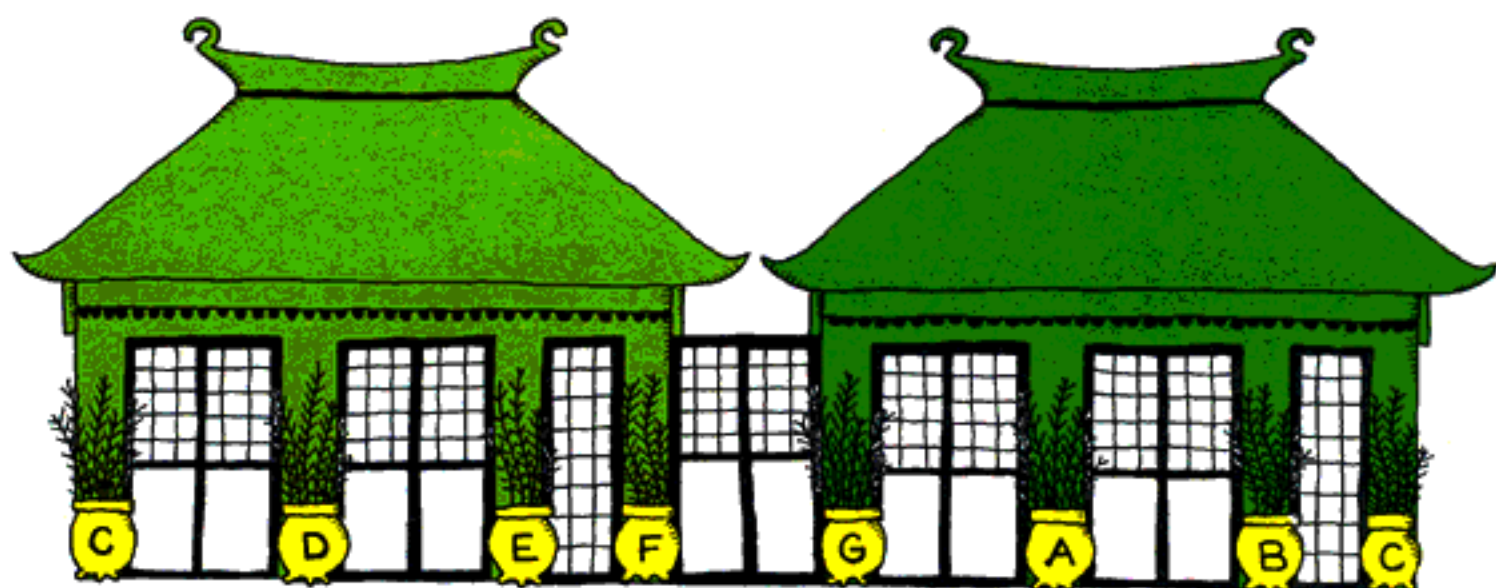
tone · tone · semi-tone · tone · tone · tone · semi-tone
 (doh-ray)(ray-me)(me-fah) (fah-soh)(soh-lah)(lah-te)(te-doh)
 T T S T T T S

This pattern can be broken down into two sets that have the same pattern.



The two parts are then put together with a tone in-between.





tone tone semi-tone tone tone tone semi-tone

Here are two ways of thinking about the two sets of four notes that make up a MAJOR scale.



tone tone semi-tone tone tone tone semi-tone

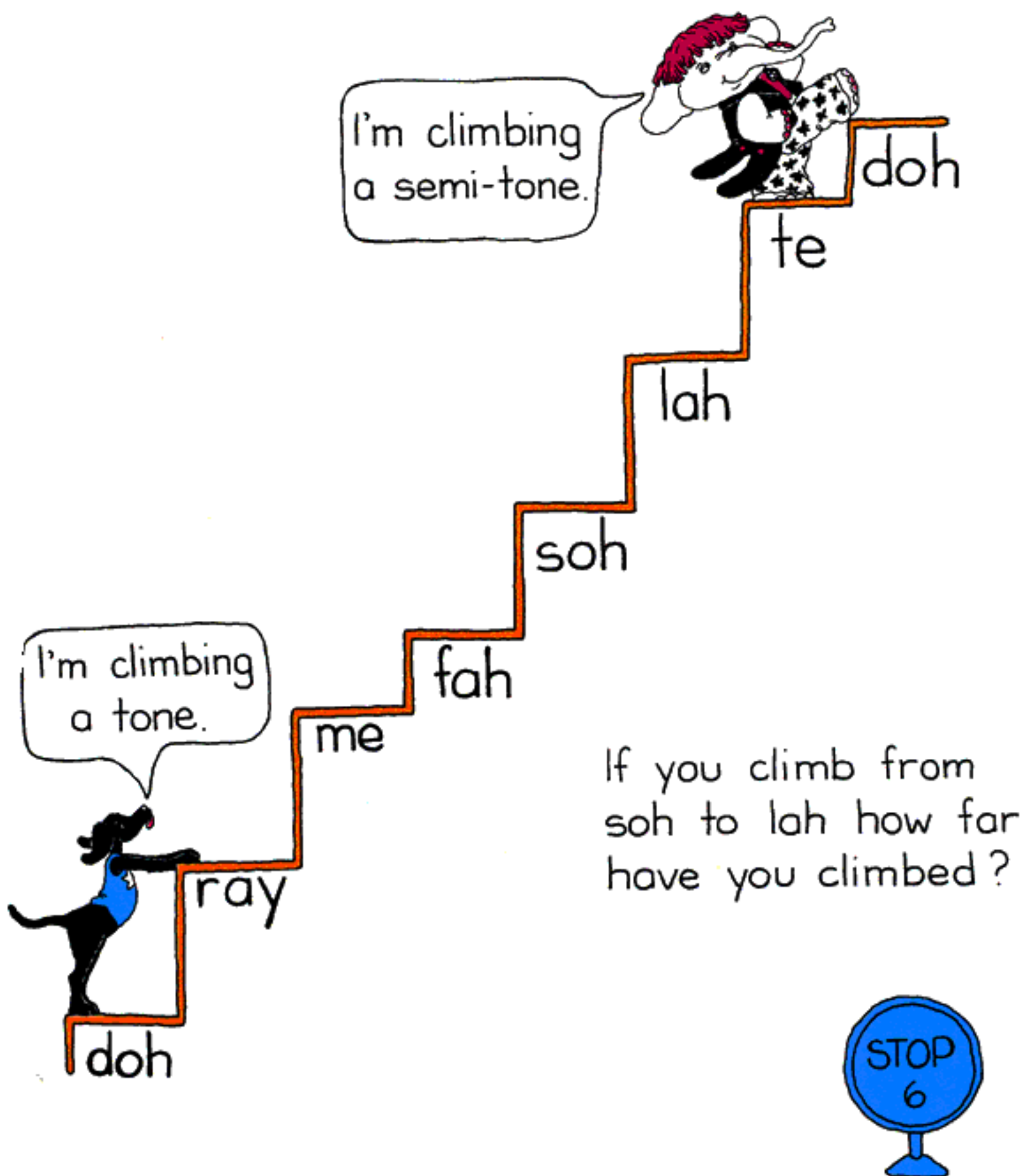
We can start on any note and call it
doh.

If we sing the same pattern of tones and
semi-tones we will be singing a
MAJOR scale.

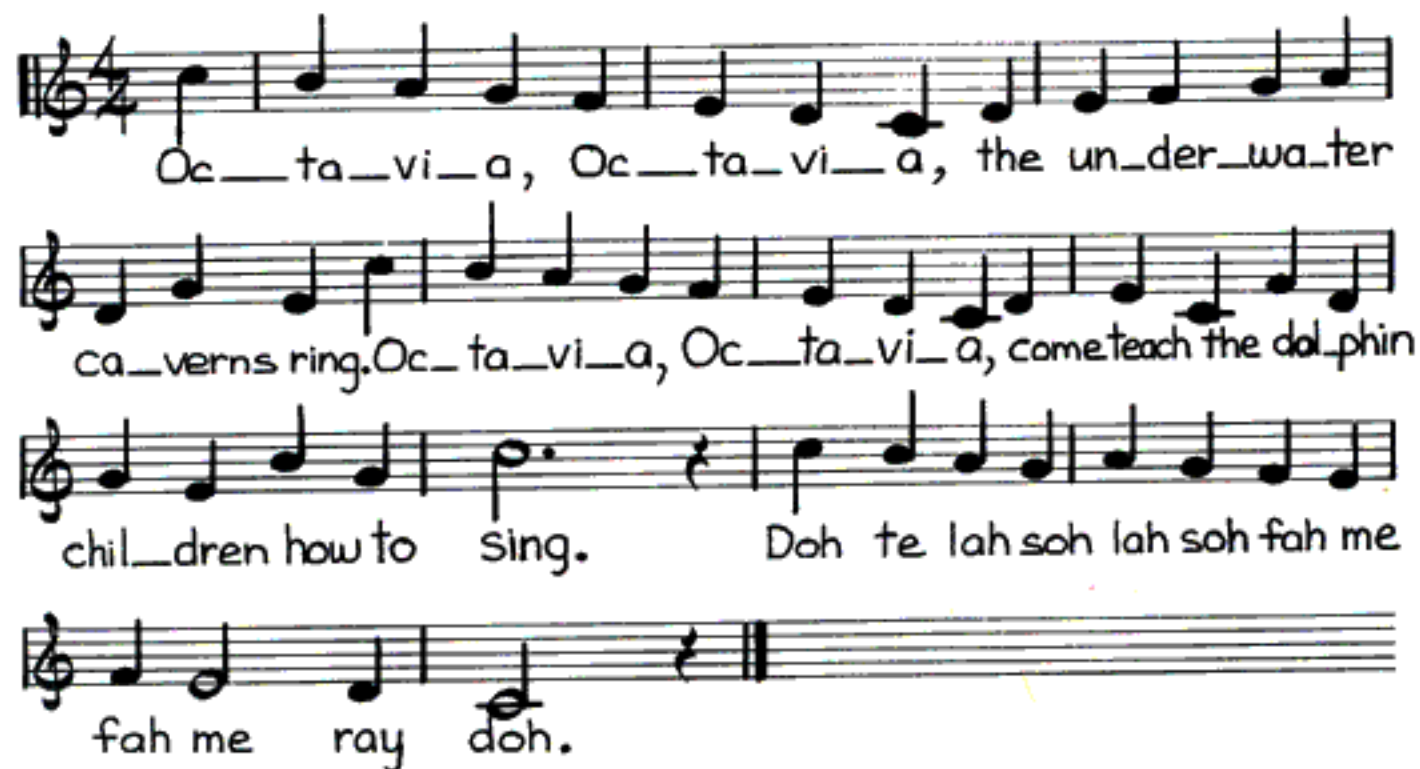
My song will help you sing the pattern.

When you are sure you know the pattern
of sound the scale makes try starting on
different notes and singing the same
pattern.

Singing the scale is like climbing stairs
with your voice.



OCTAVIA'S SONG



Octa_vi_a, Oc_ta_vi_a, the un_der_wa_ter
ca_verns ring. Oc_ta_vi_a, Oc_ta_vi_a, come teach the dol_phin
chil_dren how to sing. Doh te lah soh lah soh fah me
fah me ray doh.

The musical score is written on four staves in 4/4 time. The melody is simple, using a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The song ends with a double bar line on the fourth staff.



Do you recognise the sol-fa names from your work with the ear-training songs?

Now you will see how we use them to find out the sound of a tune.

A scale has three ways of being named.

1. By numbers

1 2 3 4 5 6 7 8

2. By sol-fa names

doh ray me fah soh lah te doh

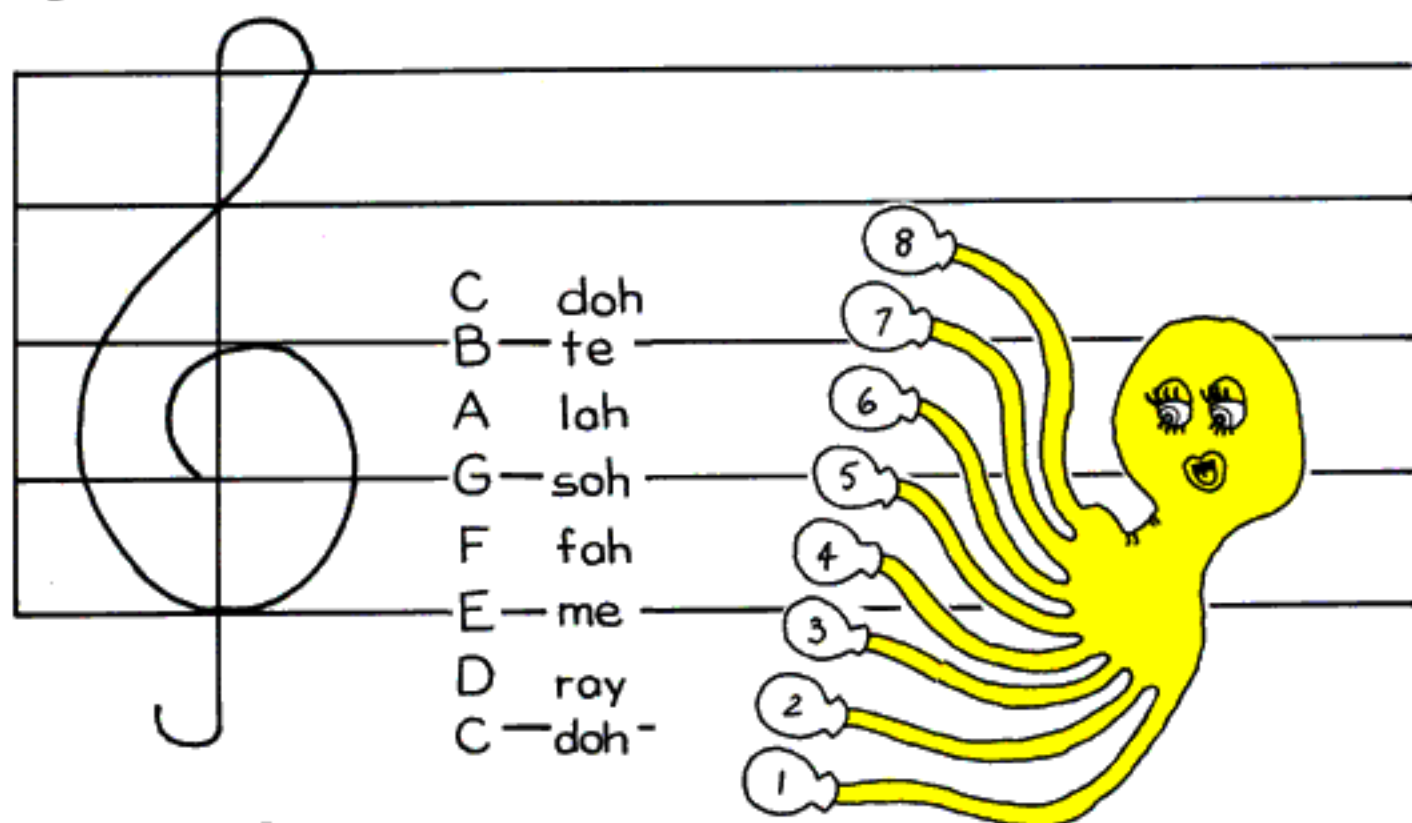
3. By note names.

A B C D E F G

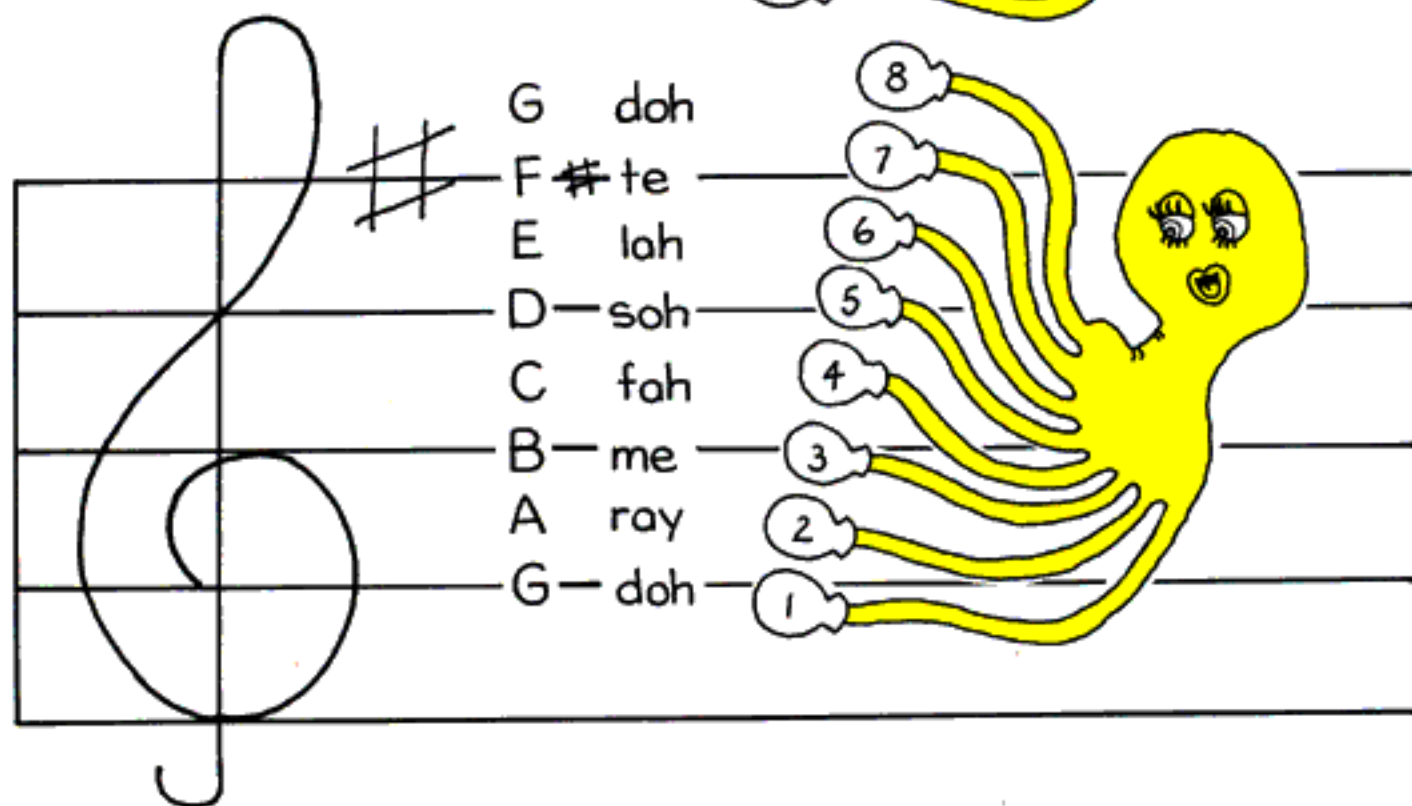
The arrangements of numbers and sol-fa names are the same in every scale.

The arrangements of note-names change because the starting notes change.

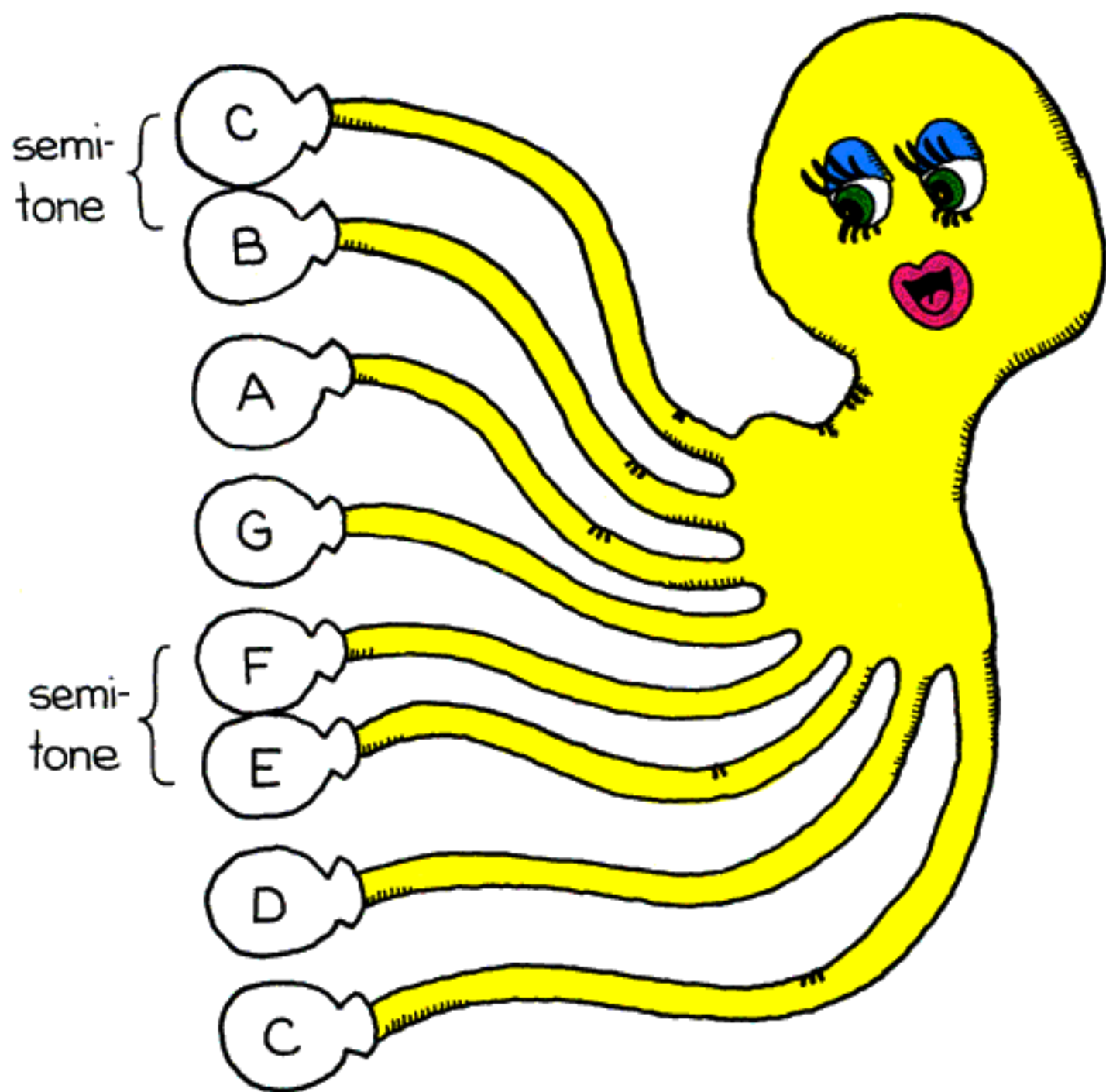
When I sit in a staff I can move wherever I like to start a scale.



C	doh
B	te
A	lah
G	soh
F	fah
E	me
D	ray
C	doh

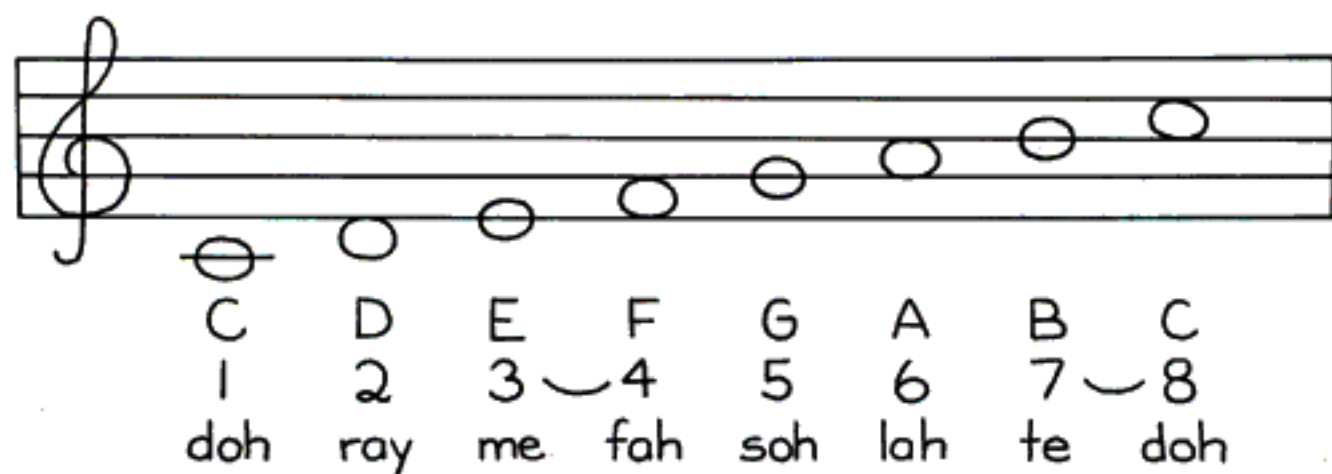


G	doh
F#	te
E	lah
D	soh
C	fah
B	me
A	ray
G	doh



Here is the scale of C MAJOR on my feet.

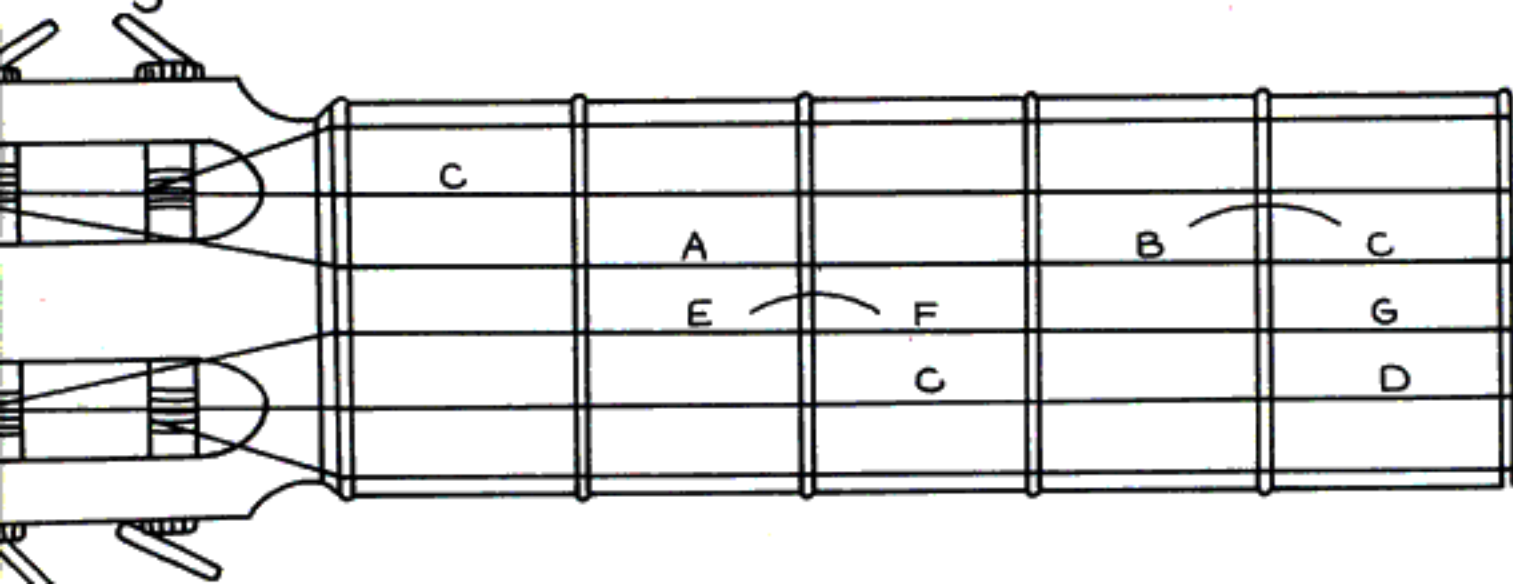
Here is the scale of C MAJOR on the staff.



Here is the scale of C MAJOR on the piano-keys.



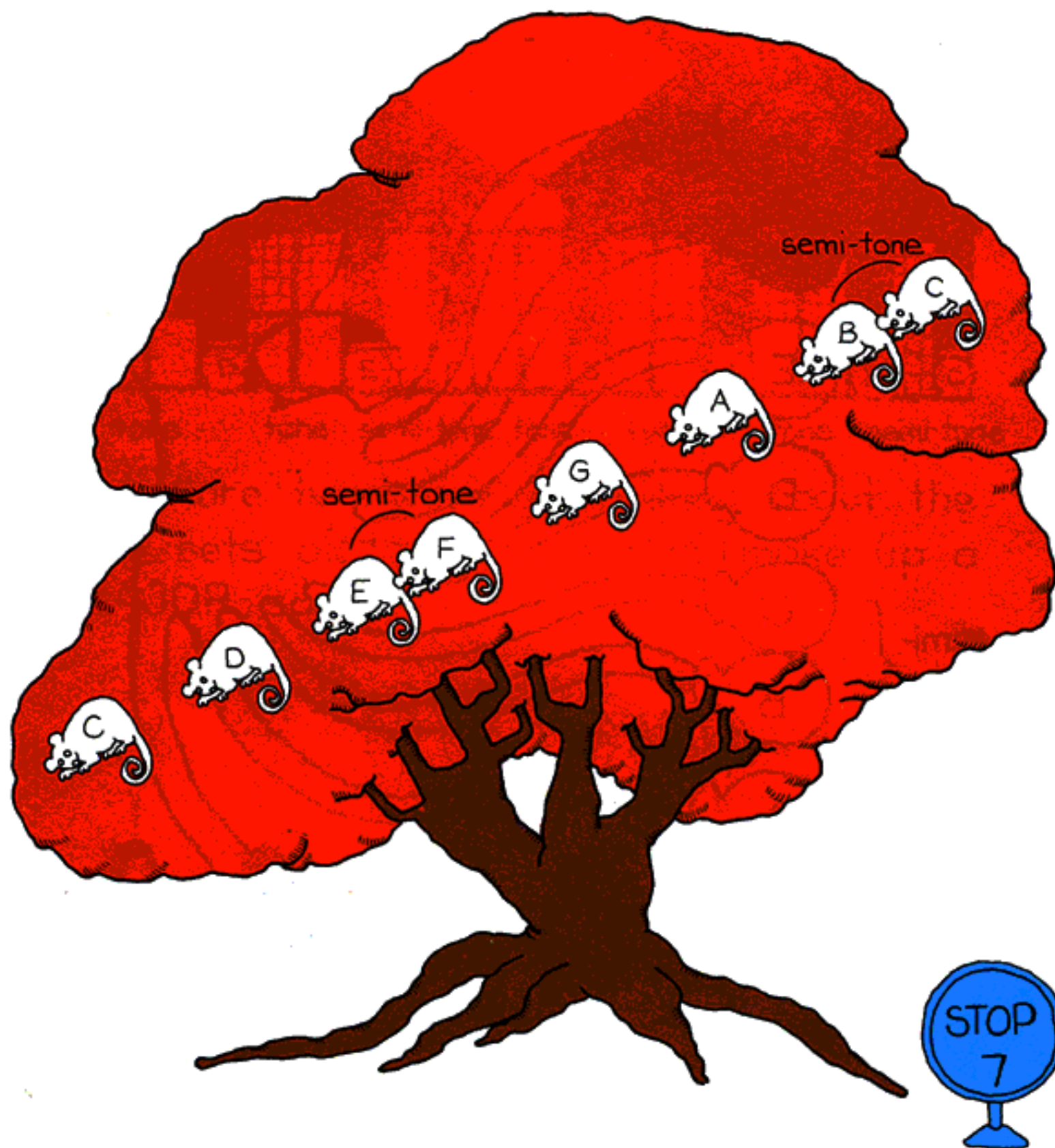
Here is the scale of C MAJOR on the guitar fretboard

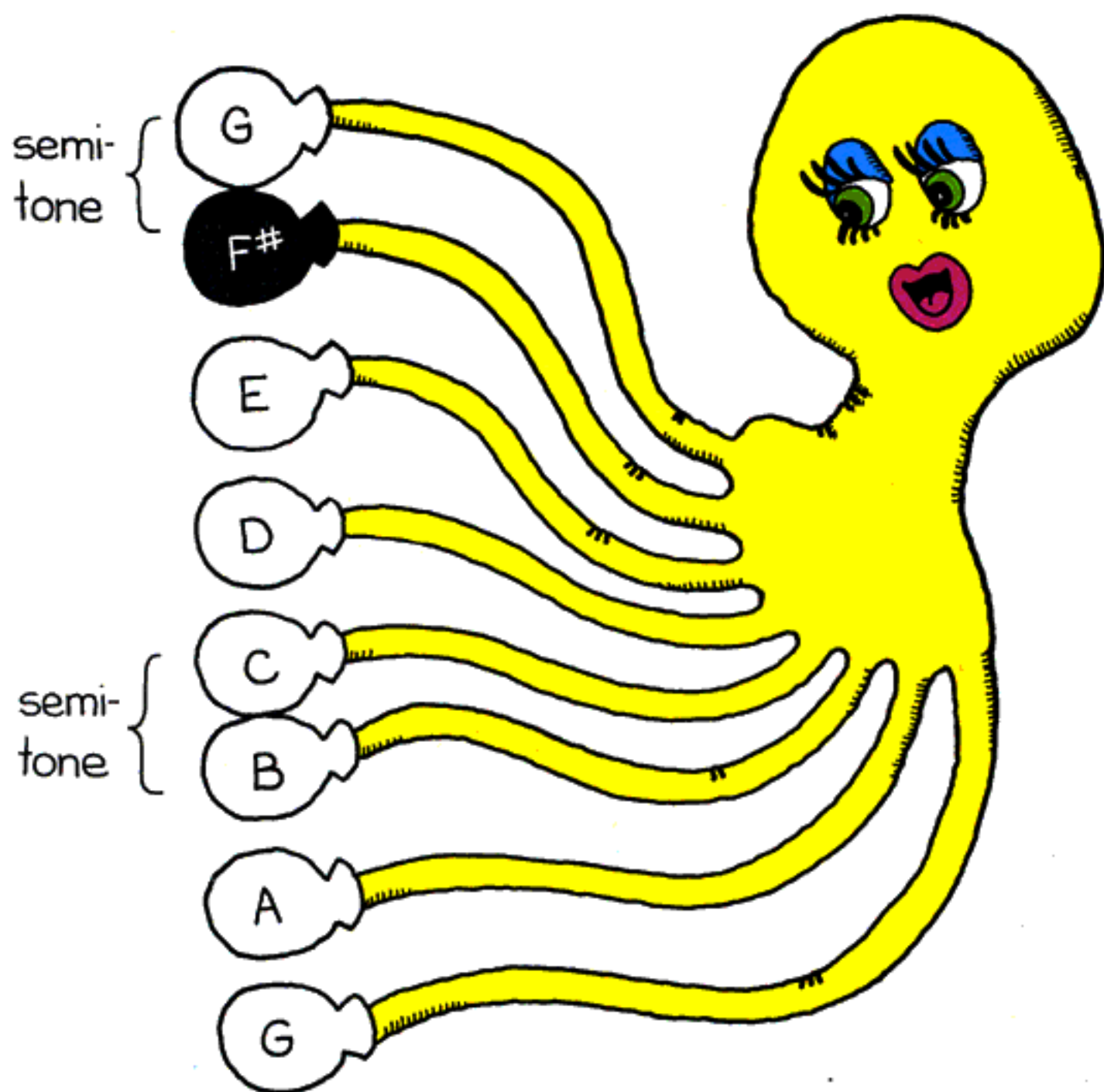


Here is the song 'Sammy Soh' written in the key of C MAJOR.

My friend Sam_my Soh kicked a rock and hurt his toe
so my mo_ther said "Fix it with a band_aid"

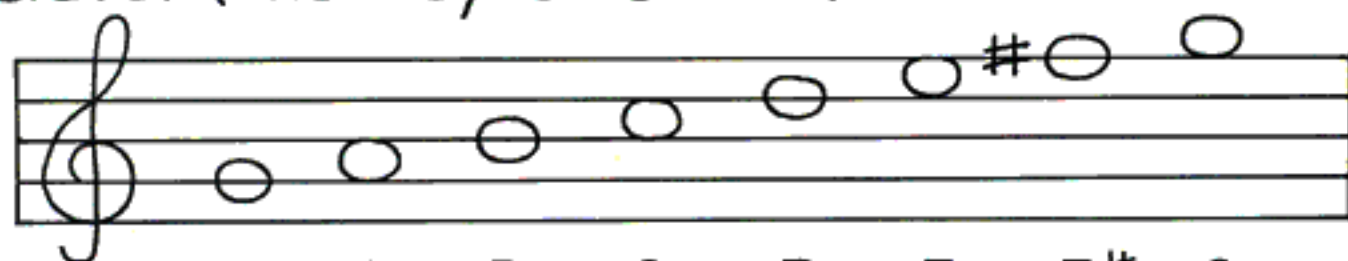






Here is the scale of G MAJOR on my feet.

Here is the scale of G MAJOR on the staff. (The key of one #.)

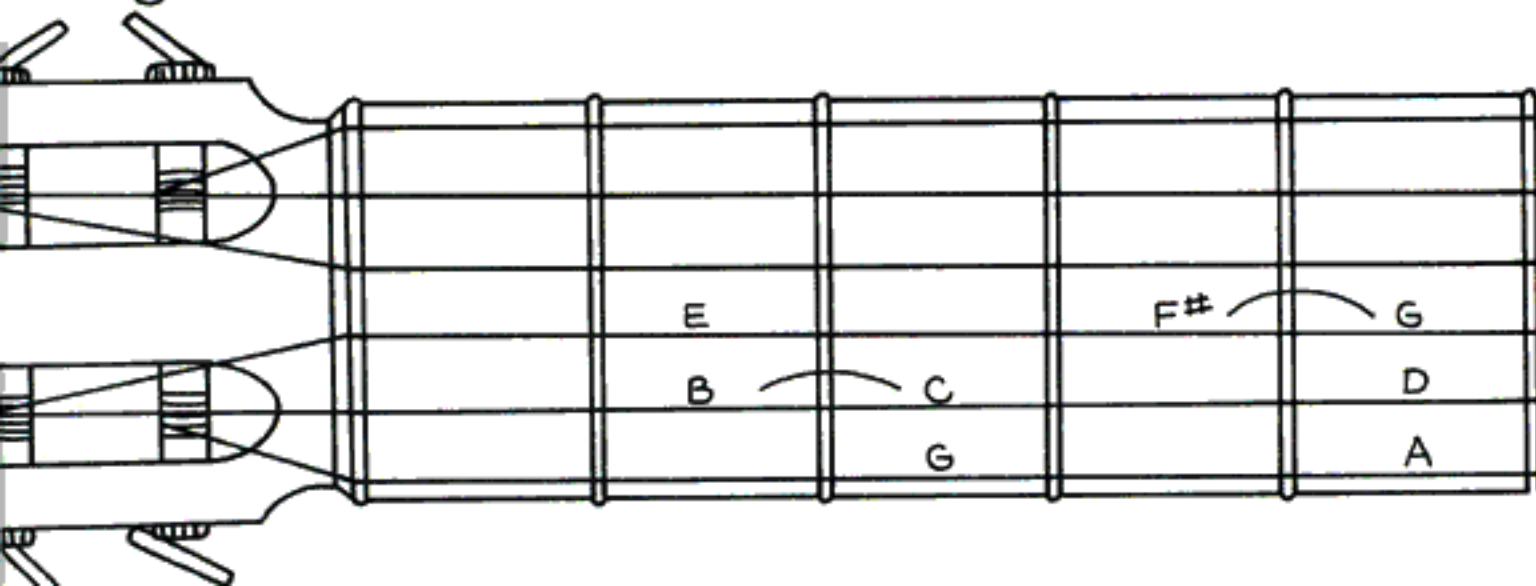


G	A	B	C	D	E	F [#]	G
1	2	3	4	5	6	7	8
doh	ray	me	fah	soh	lah	te	doh

Here is the scale of G MAJOR on the piano-keys.



Here is the scale of G MAJOR on the guitar fretboard.



Here is the same tune 'Sammy Soh' written in the key of G MAJOR.

My friend Sam_my Soh Kicked a rock and hurt his toe

So my mo_ther said "Fix it with a band_aid"





semi-tone

G doh 8

F# te 7

E lah 6

D soh 5

semi-tone

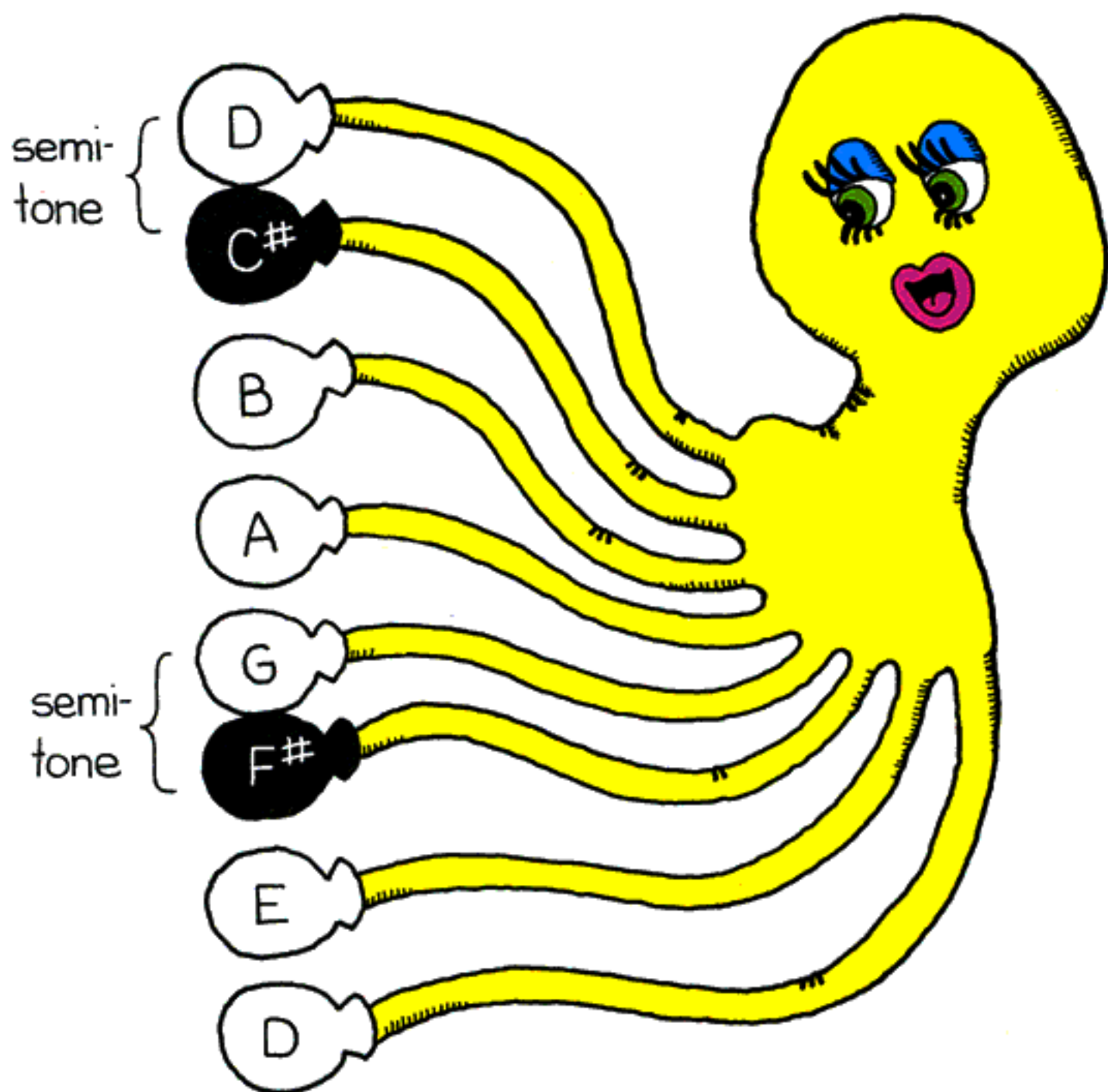
C fah 4

B me 3

A ray 2

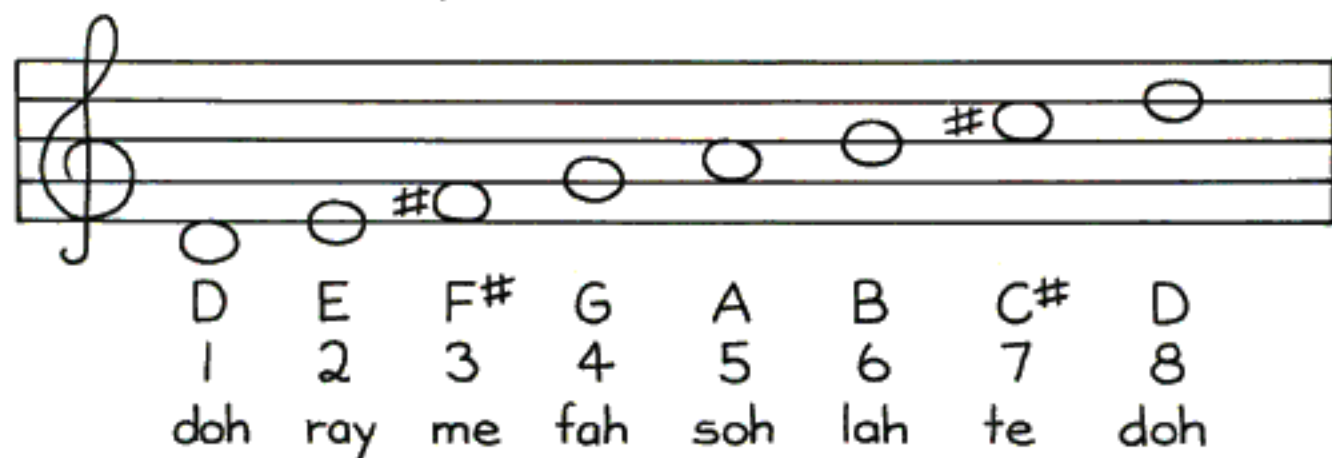
G doh 1





Here is the scale of D MAJOR on my feet.

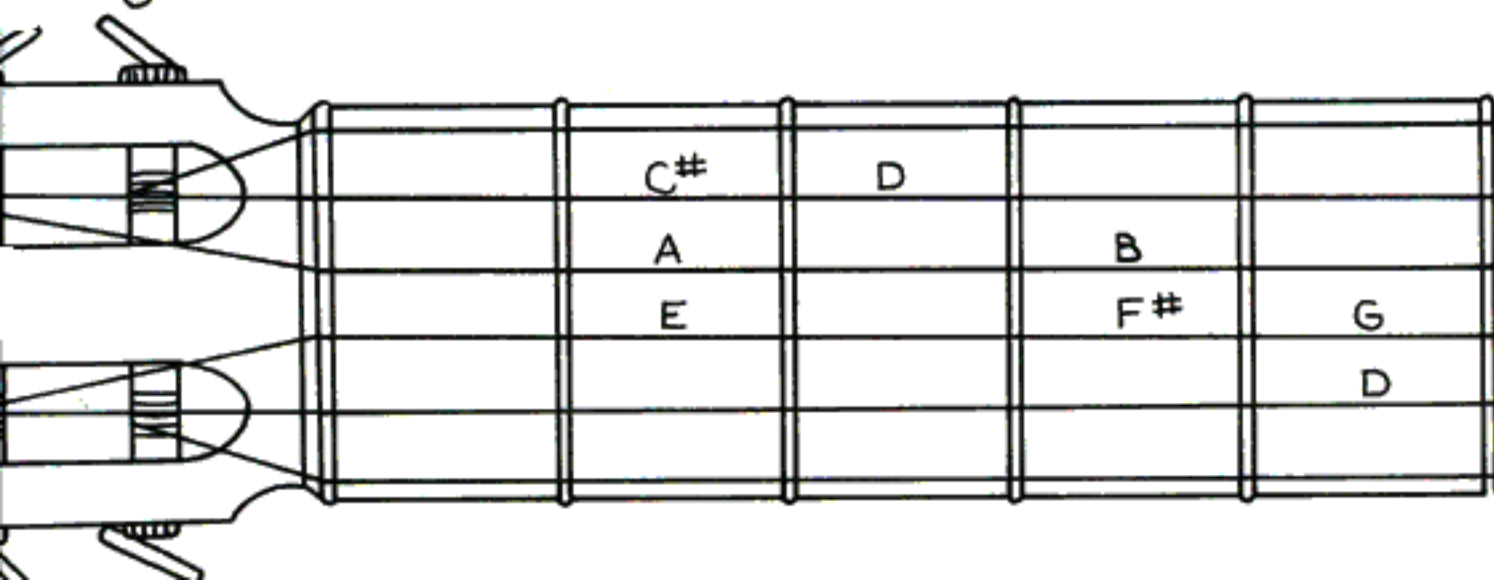
Here is the scale of D MAJOR on the staff. (The key of two #'s.)



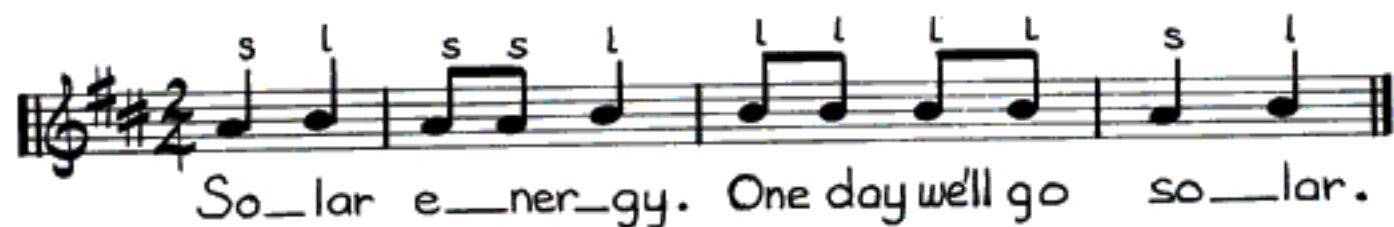
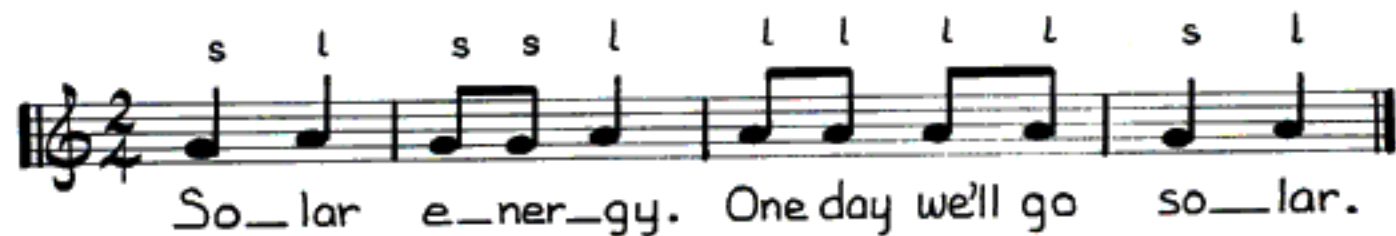
Here is the scale of D MAJOR on the piano-keys.

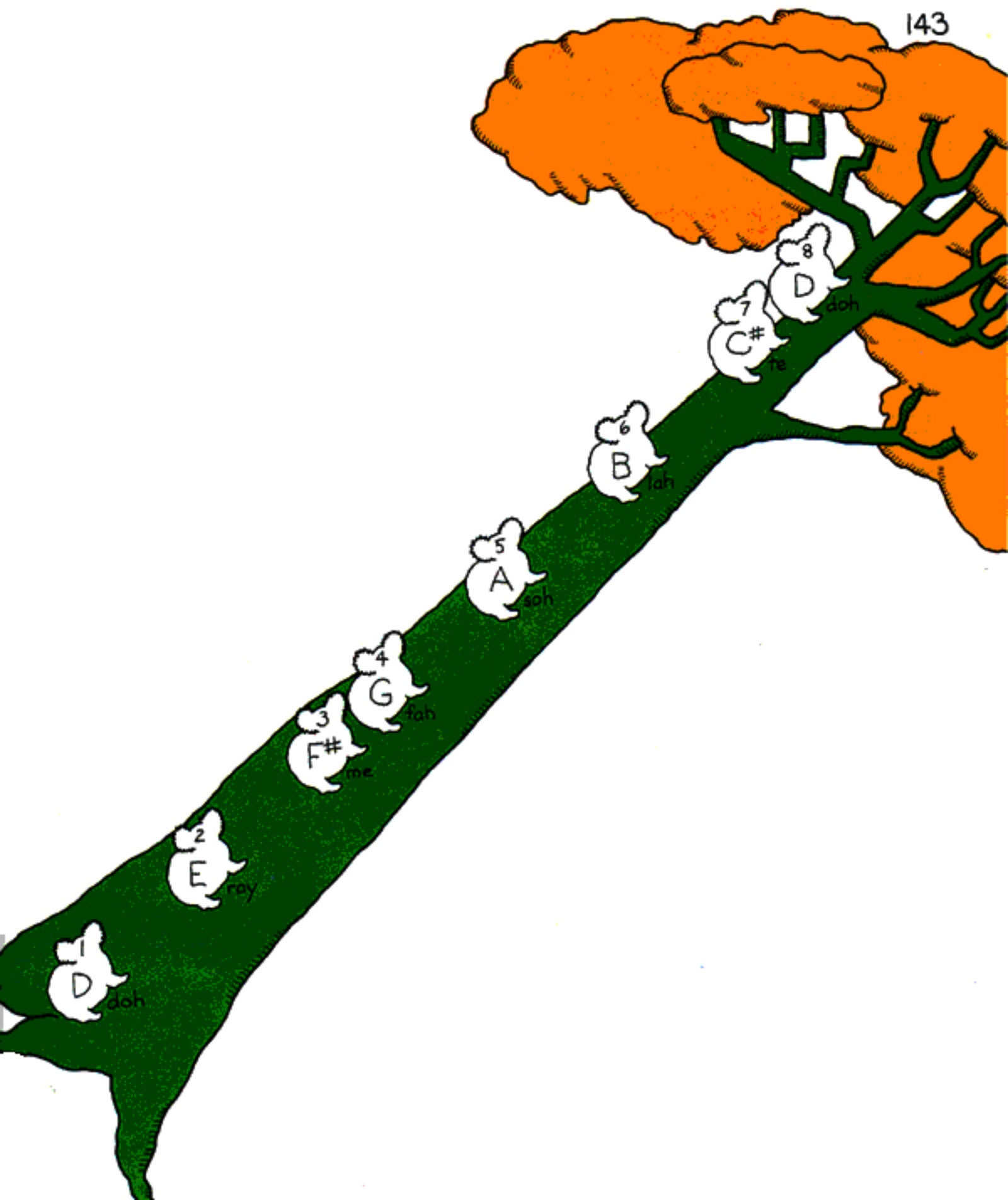


Here is the scale of D MAJOR on the guitar fretboard.



Here is the Soh-La song 'Solar Energy'
written in C MAJOR, and D MAJOR.





We use twelve MAJOR scales (or keys).

Some are called sharp scales.

Some are called flat scales.

One scale, C MAJOR, has no sharps or flats.

Look at the table of sharp scales and see how they are connected.



Just as you find patterns of numbers in mathematics you find patterns in music.

See how scales follow a pattern.

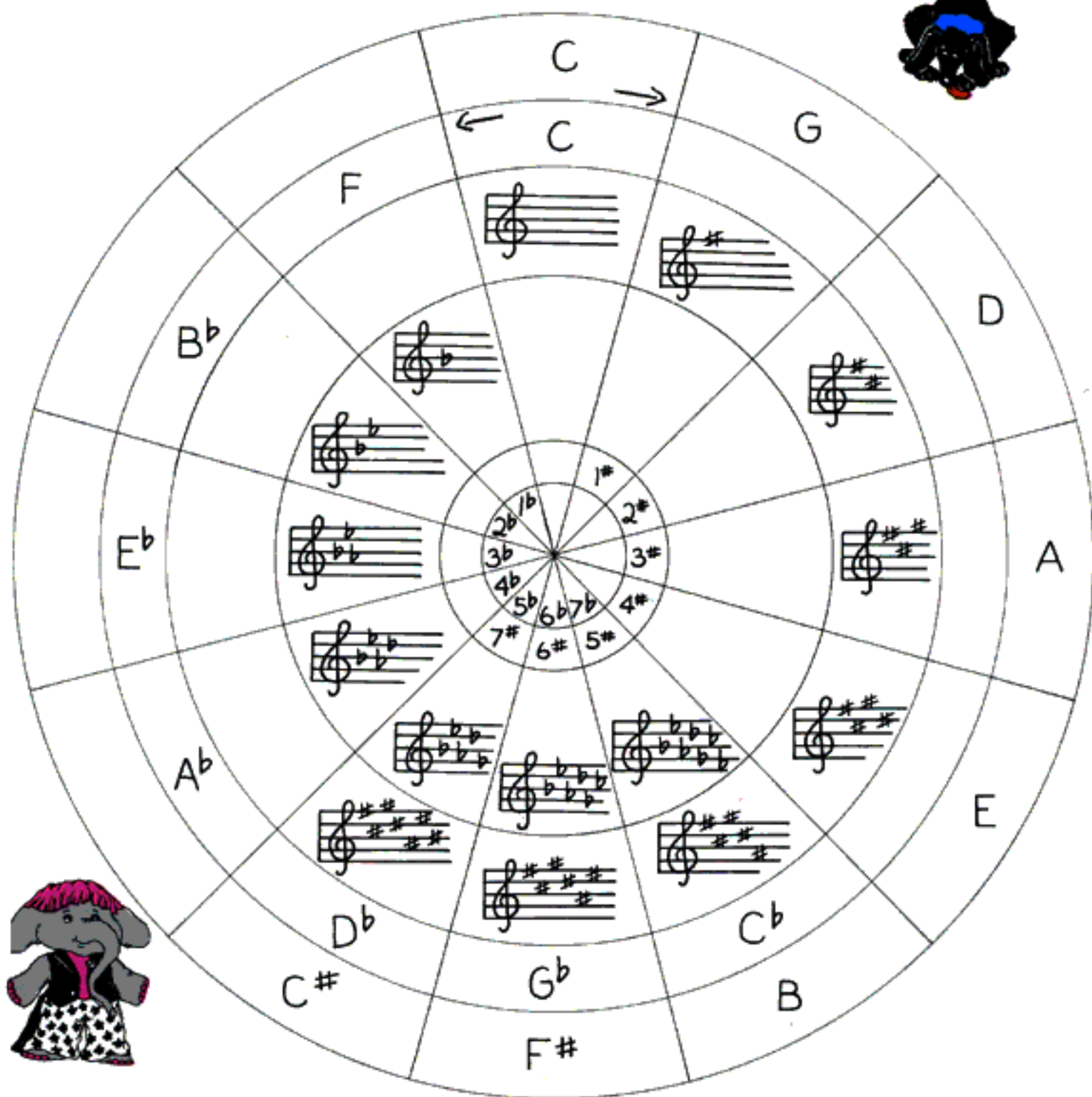
	1	2	3	4	5	
Key of no sharps.	C	D	E	F	(G)	A B C
Key of 1 sharp, (F#.)	(G)	A	B	C	(D)	E F# G
Key of 2 sharps, (F# C#.)	(D)	E	F#	G	(A)	B C# D
Key of 3 sharps, (F# C# G#.)	(A)	B	C#	D	(E)	F# G# A
Key of 4 sharps, (F# C# G# D#.)	(E)	F#	G#	A	(B)	C# D# E
Key of 5 sharps, (F# C# G# D# A#.)	(B)	C#	D#	E	(F#)	G# A# B
Key of 6 sharps, (F# C# G# D# A# E#.)	(F#)	G#	A#	B	(C#)	D# E# F#
Key of 7 sharps, (F# C# G# D# A# E# B#.)	(C#)	D#	E#	F#	G#	A# B# C#

We call this diagram the circle of fifths.

If we count five scale steps forward from C we find the next scale in the table of sharp \sharp scales, which is G.

If we count five scale steps backward from C we find the next scale in the table of flat \flat scales, which is F.

CIRCLE OF FIFTHS



5 4 3 2 1

Key of no flats

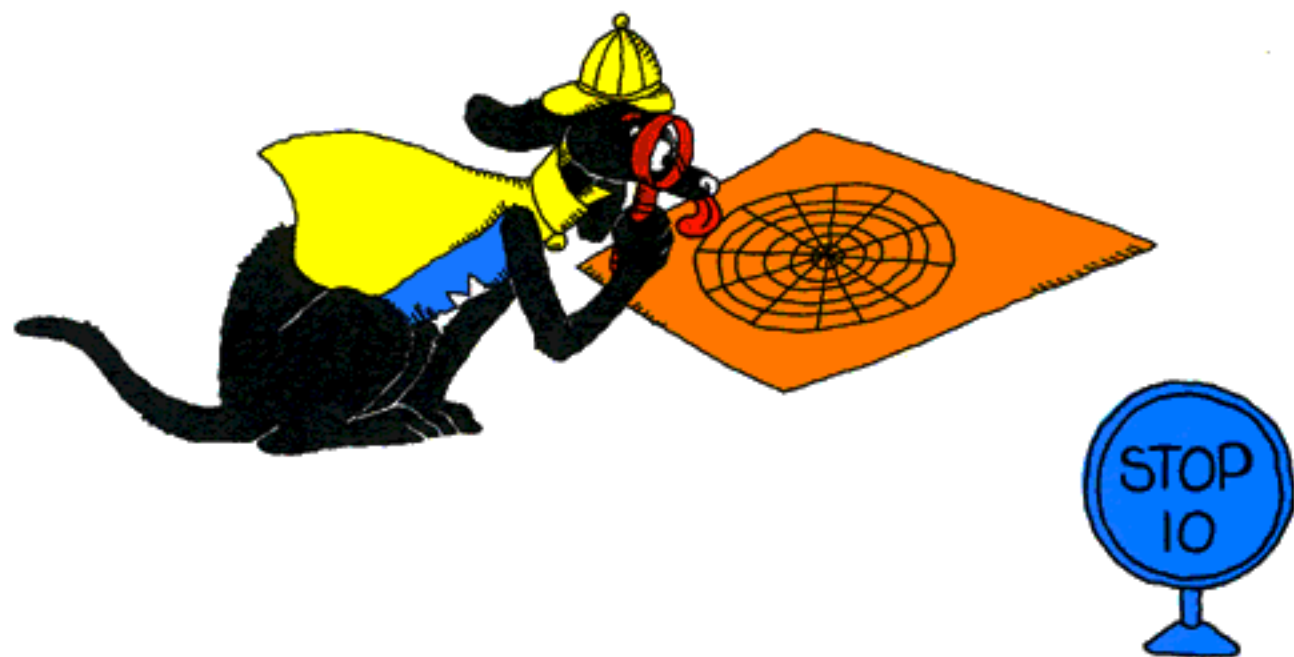
C D E **F** G A B CKey of 1 flat,
(B^b.)**F** G A **B^b** C D E FKey of 2 flats,
(B^b E^b.)**B^b** C D **E^b** F G A B^bKey of 3 flats,
(B^b E^b A^b.)**E^b** F G **A^b** B^b C D E^bKey of 4 flats,
(B^b E^b A^b D^b.)**A^b** B^b C **D^b** E^b F G A^bKey of 5 flats,
(B^b E^b A^b D^b G^b.)**D^b** E^b F **G^b** A^b B^b C D^bKey of 6 flats,
(B^b E^b A^b D^b G^b C^b.)**G^b** A^b B^b **C^b** D^b E^b F G^bKey of 7 flats,
(B^b E^b A^b D^b G^b C^b F^b.)**C^b** D^b E^b F^b G^b A^b B^b C^b

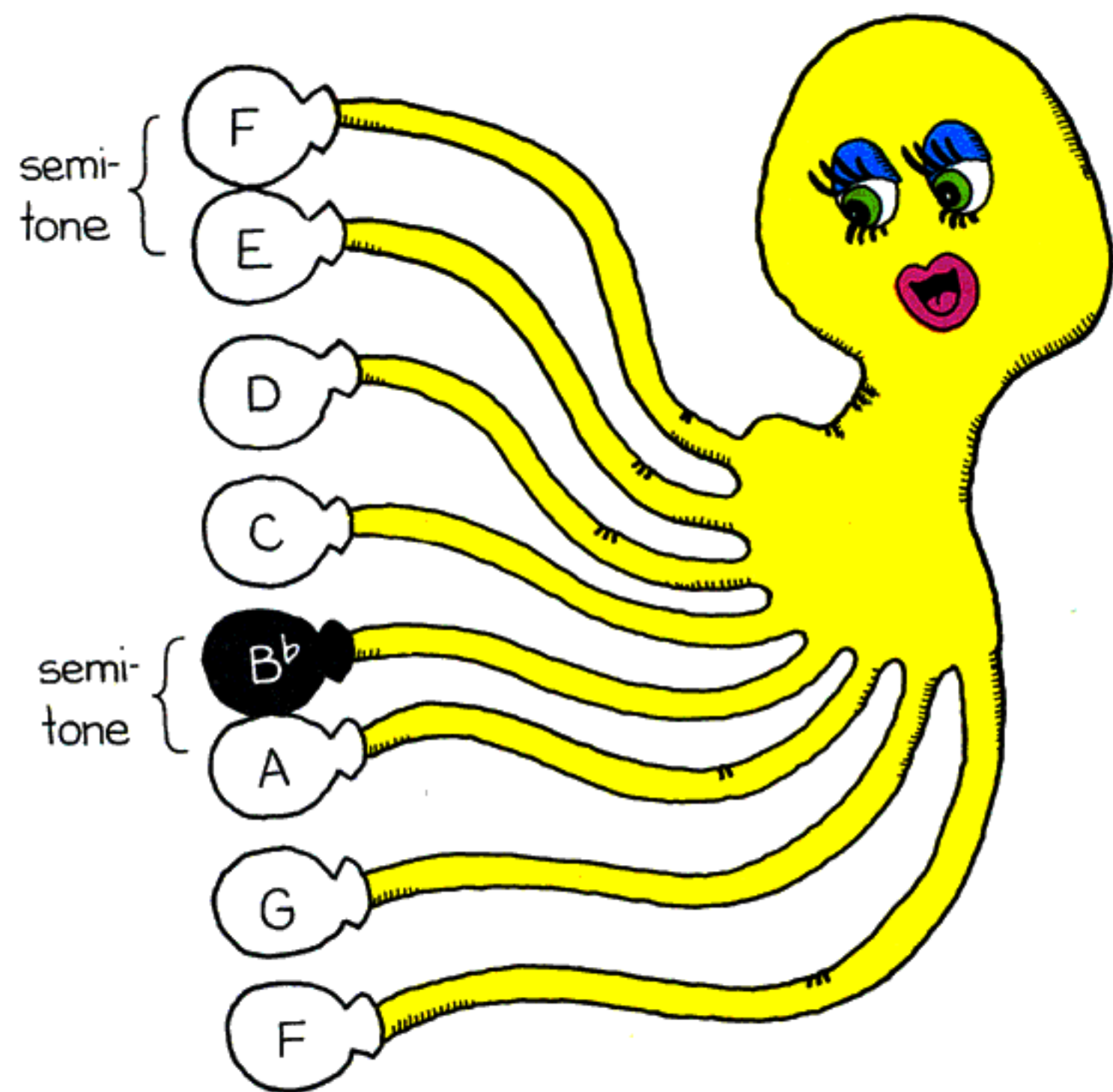
You have learnt two of the scales that use sharps. Using the table of \sharp scales and the circle of fifths, you could work out all the sharp scales.

I will show you one of the b scales. See if you can work out the other scales from the b scale table on the opposite page.

If you study the circle of fifths you can find many more patterns.

It's like playing detective.



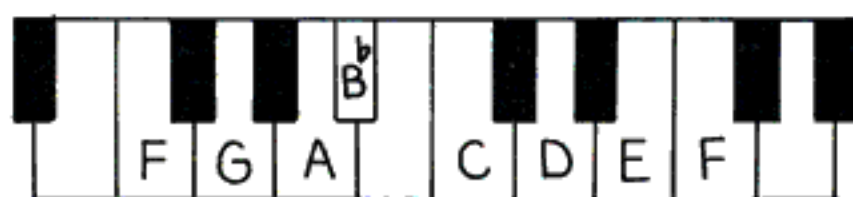


Here is the scale of F MAJOR on my feet.

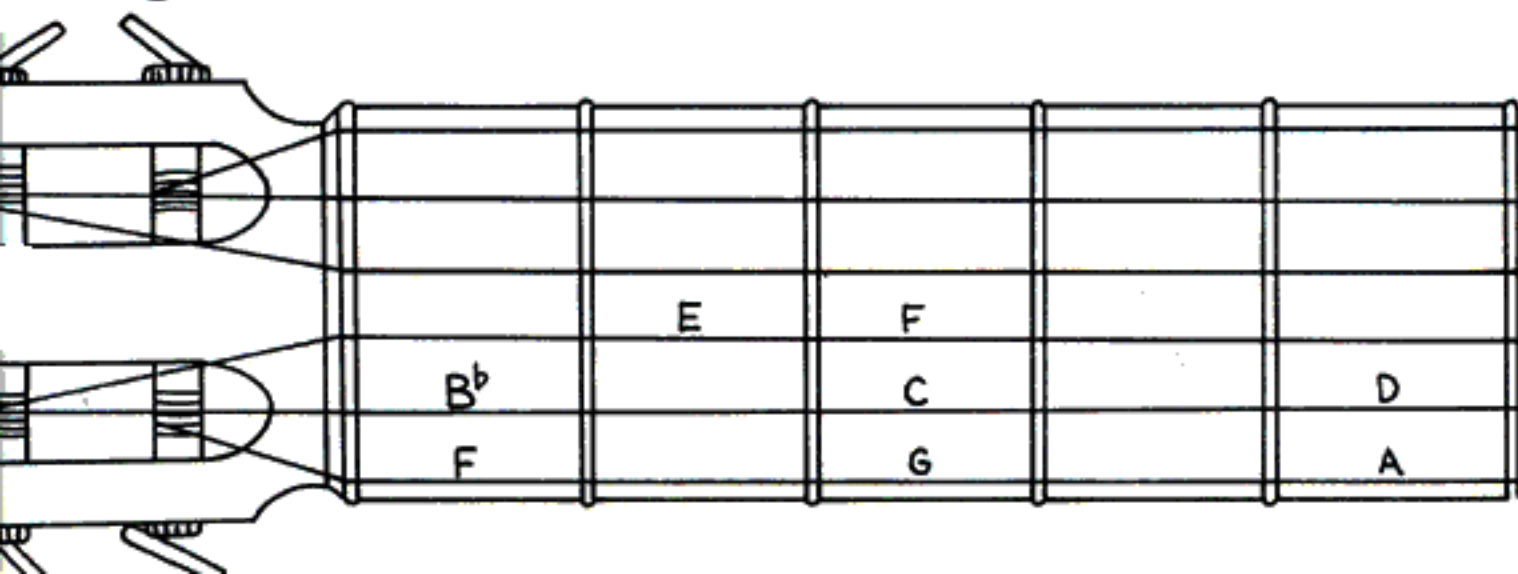
Here is the scale of F MAJOR on the staff. (The key of one b.)



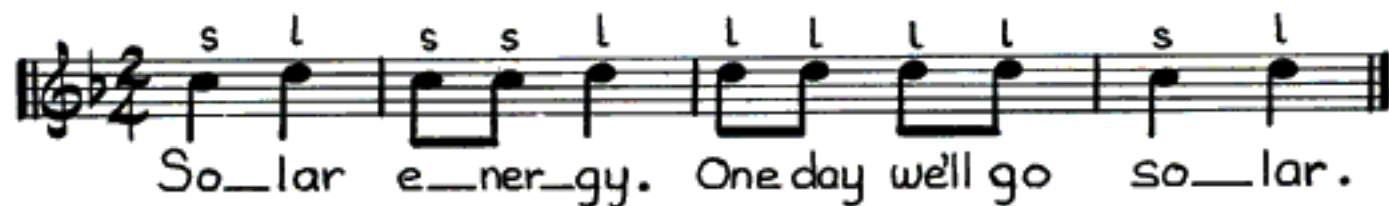
Here is the scale of F MAJOR on the piano-keys.

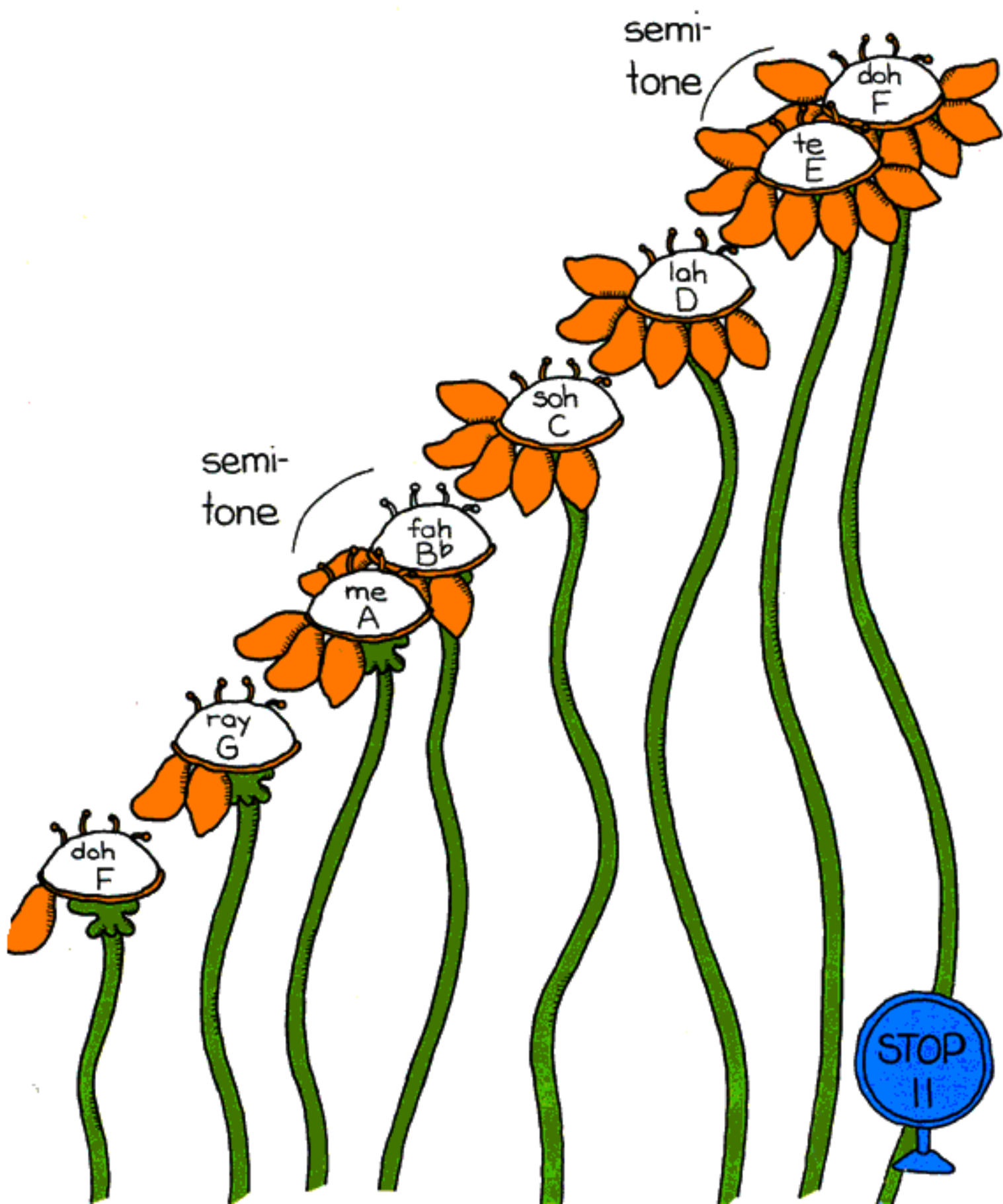


Here is the scale of F MAJOR on the guitar fretboard.



Here is the Soh-La song 'Solar Energy' written in F MAJOR and G MAJOR.





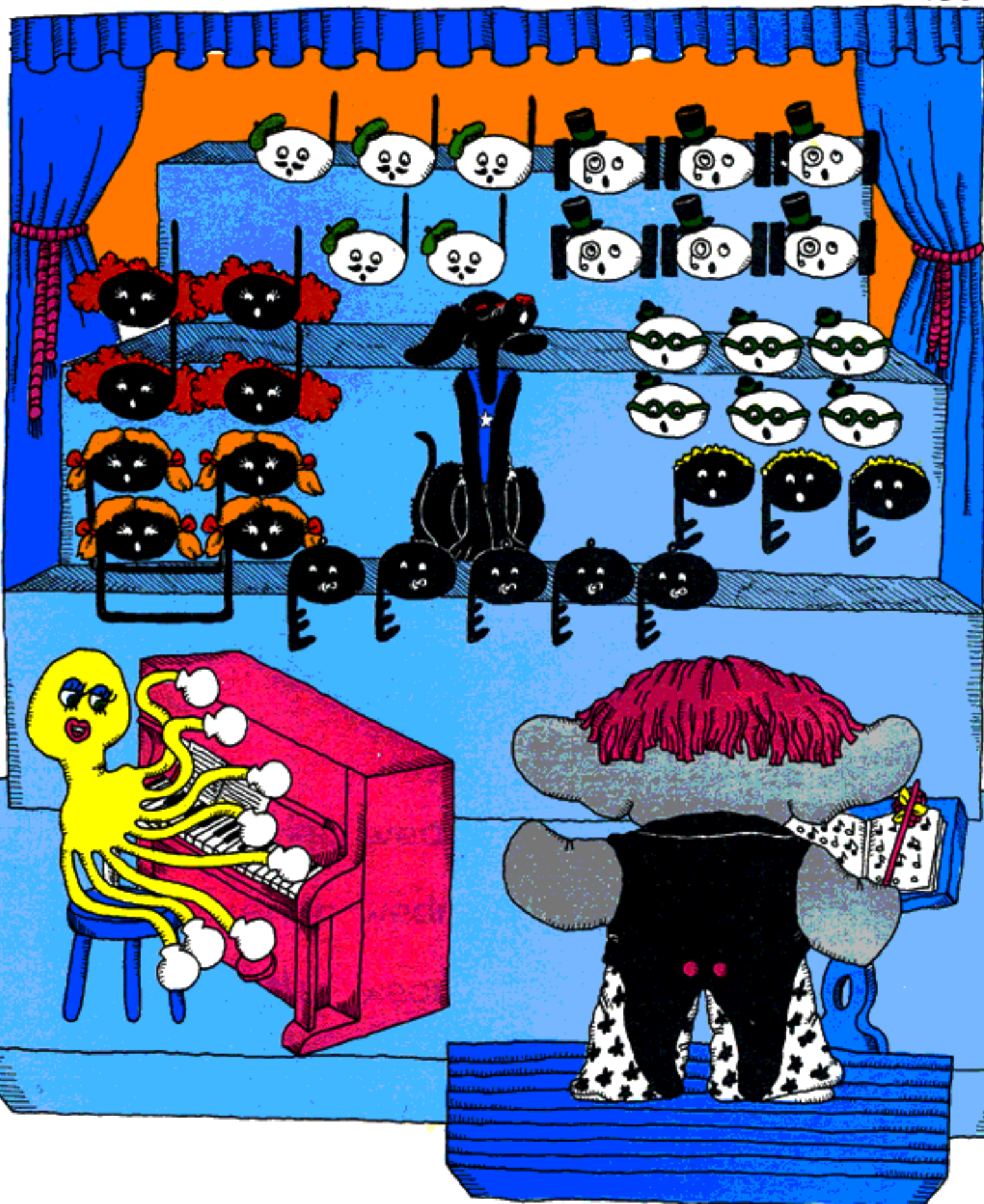
We haven't given you all the musical scales in this book.

If you would like to make more scales use your circle of fifths and the tables of sharps and flats to help you.

Practise the scales on your instrument.

You can try playing the sol-fa songs as well.

You can certainly sing them, as we are doing, on the next page.



Part 3

HARMONY

with

The Triad Whistlers

introducing
The Chords

We are the triad whistlers.

We sing together.



When people sing together, they usually sing the same tune.

We say they are singing in unison.



We each sing our own tune,

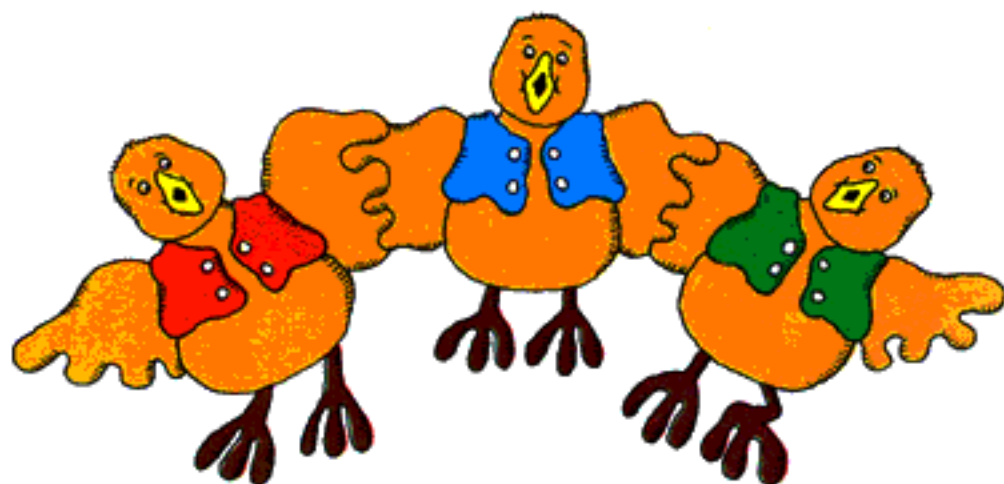


but each tune fits well with the others.

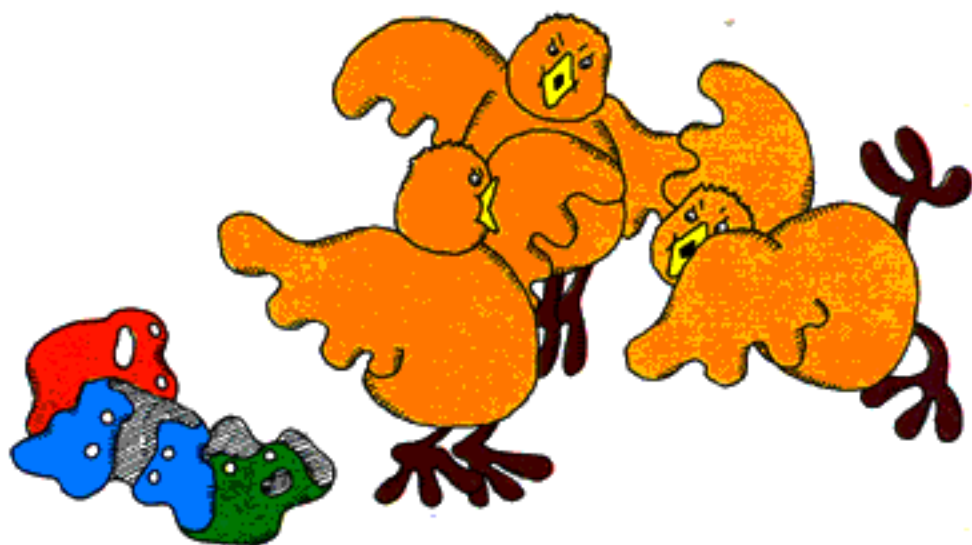


We harmonize
when
we
sing.

When different pitches played together, fit well together, we say they are in harmony.



If they make our ears feel a bit uncomfortable, we say they are in discord.



When different pitches are played or sung together they can be called chords.

Triads are chords.

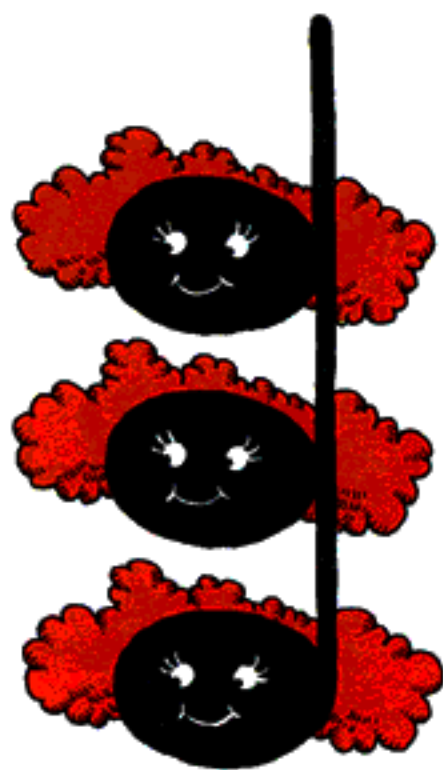
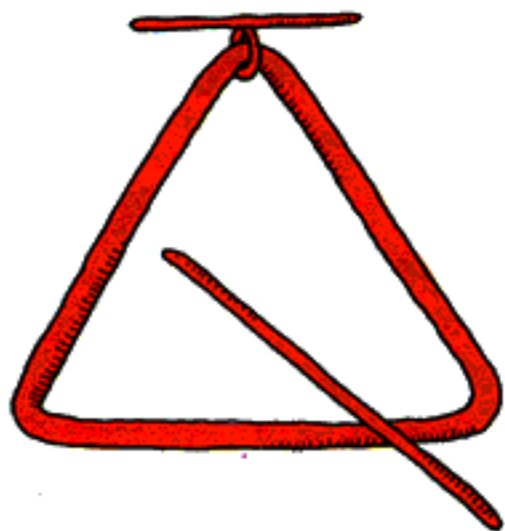
Tri means three.

A tri-angle has three sides and three angles.

A tri-cycle has three wheels.

Tri-plets are three babies born together.

Tri-ads are three-note chords.



Now that you know about MAJOR SCALES
you are ready to learn about MAJOR
TRIADS.

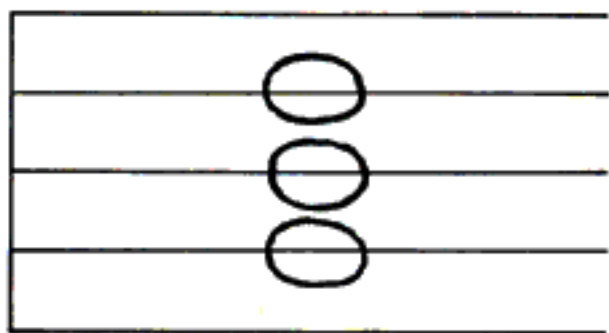
A MAJOR Triad is made up of
the first note of a MAJOR Scale,
the third note of a MAJOR Scale,
and the fifth note of a MAJOR Scale.

1 3 5

We write them on the stave one above
the other.

5
3
1

Here is a triad using whole-notes.



Here is a triad using eighth-notes.



Here is a triad using sixteenth-notes.



THE TRIAD WHISTLER'S SONG

1 3 5 Hear the hap-py whis-tlers sing.

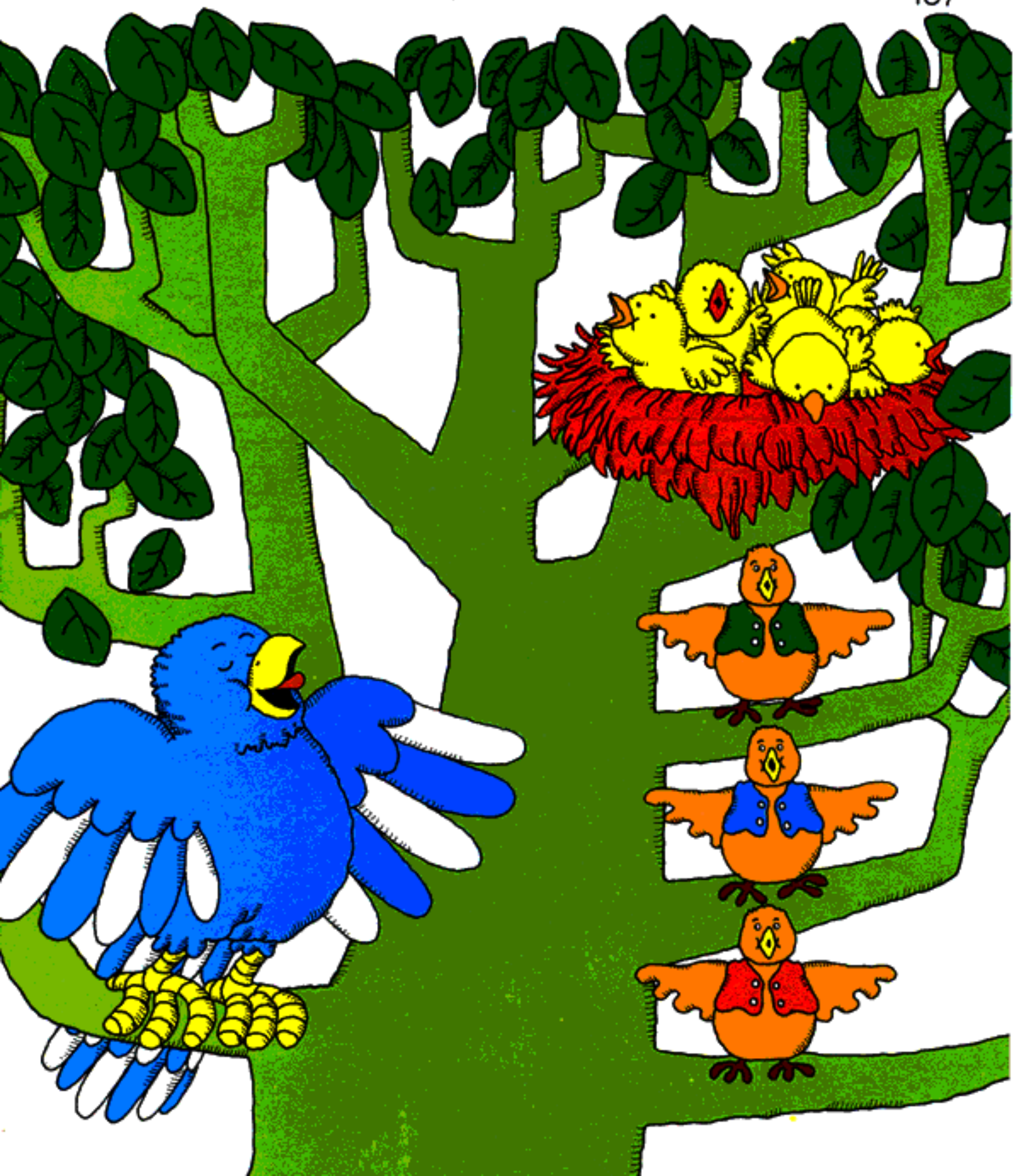
^C
DOH ME SOH Let a ma-jor tri-ad ring.

Vs 1. I'll sing 5 5
Vs 2,3 I'll sing SOH SOH

Vs 1. I'll sing 3 3
Vs 2,3 I'll sing ME ME

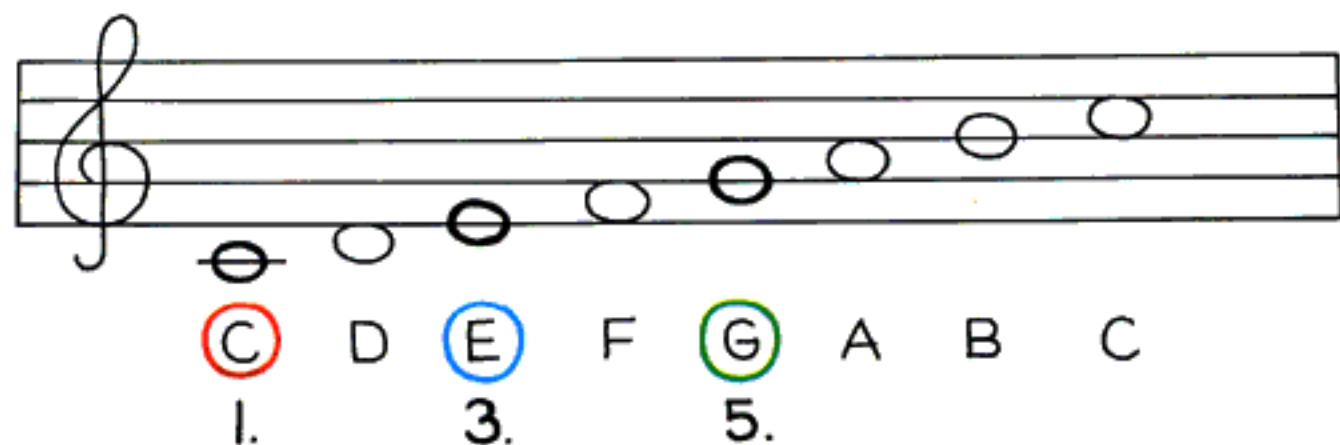
Vs 1. I'll sing 1 1
Vs 2,3 I'll sing DOH DOH

1 1 1 1
DOH DOH DOH DOH

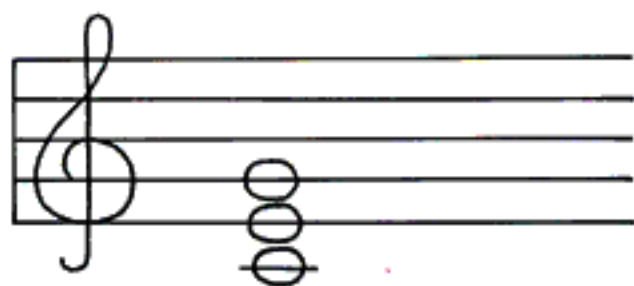


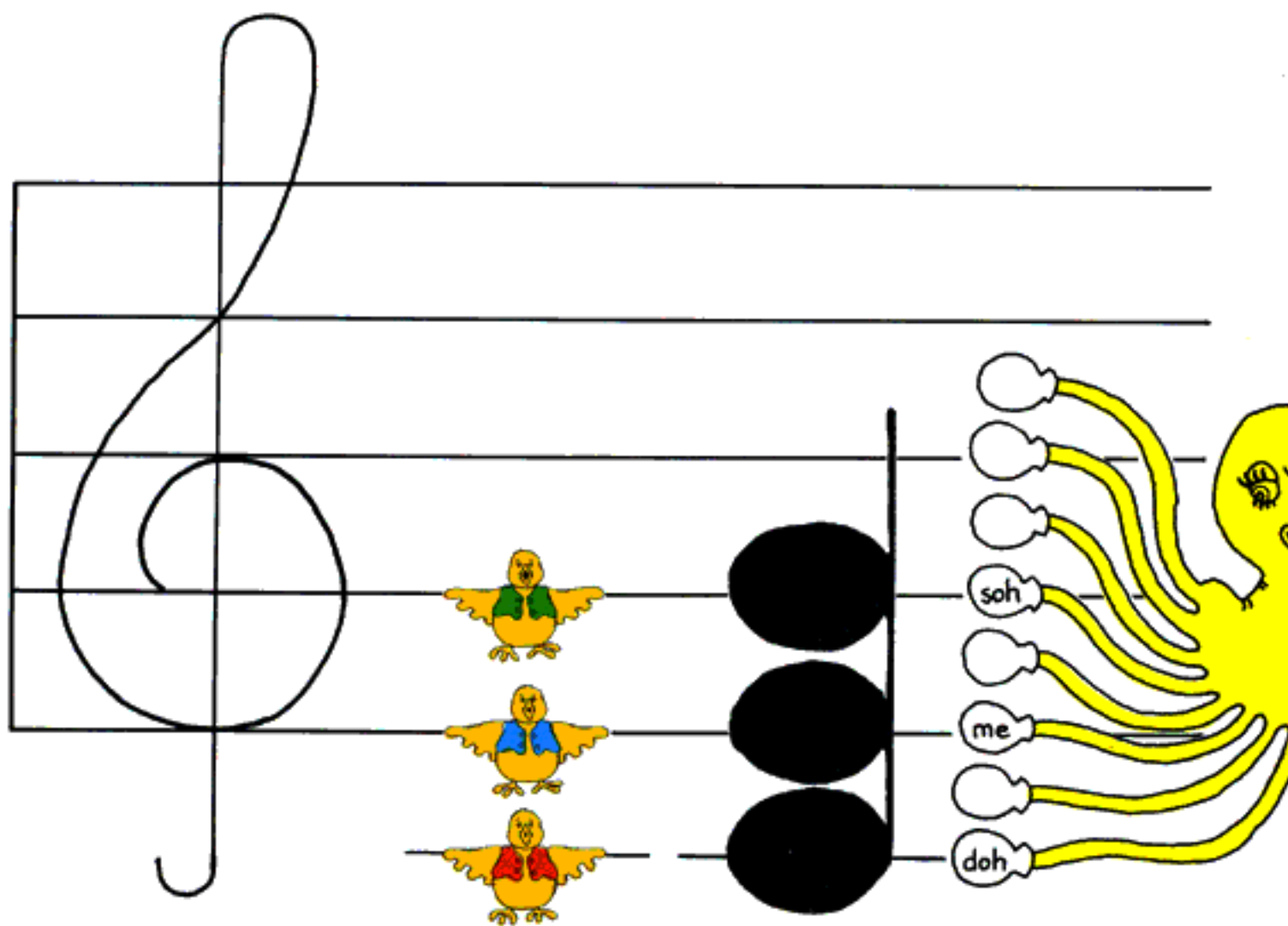
Here are the steps to help you build a C MAJOR triad.

1. Write out the C MAJOR scale.
2. Mark the 1st 3rd and 5th steps of the scale.



3. Now write them one above the other on the staff.





The whistler wearing red sings doh.

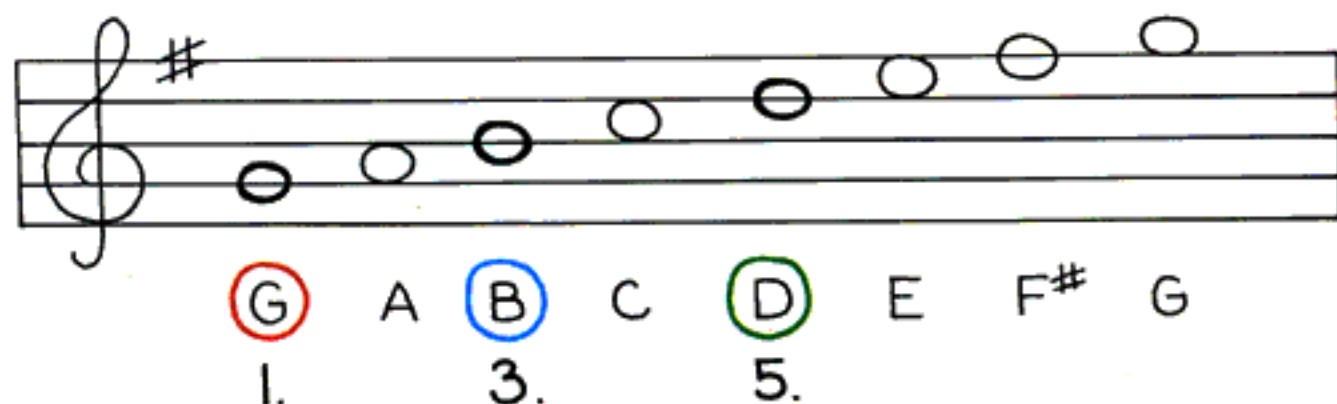
The whistler wearing blue sings me.

The whistler wearing green sings soh.

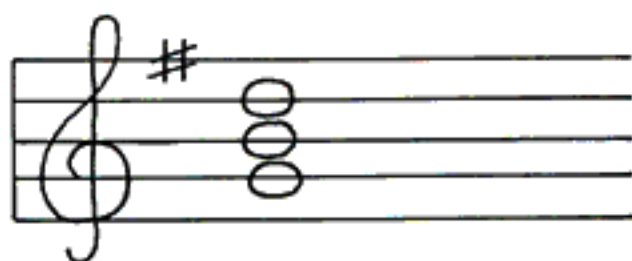


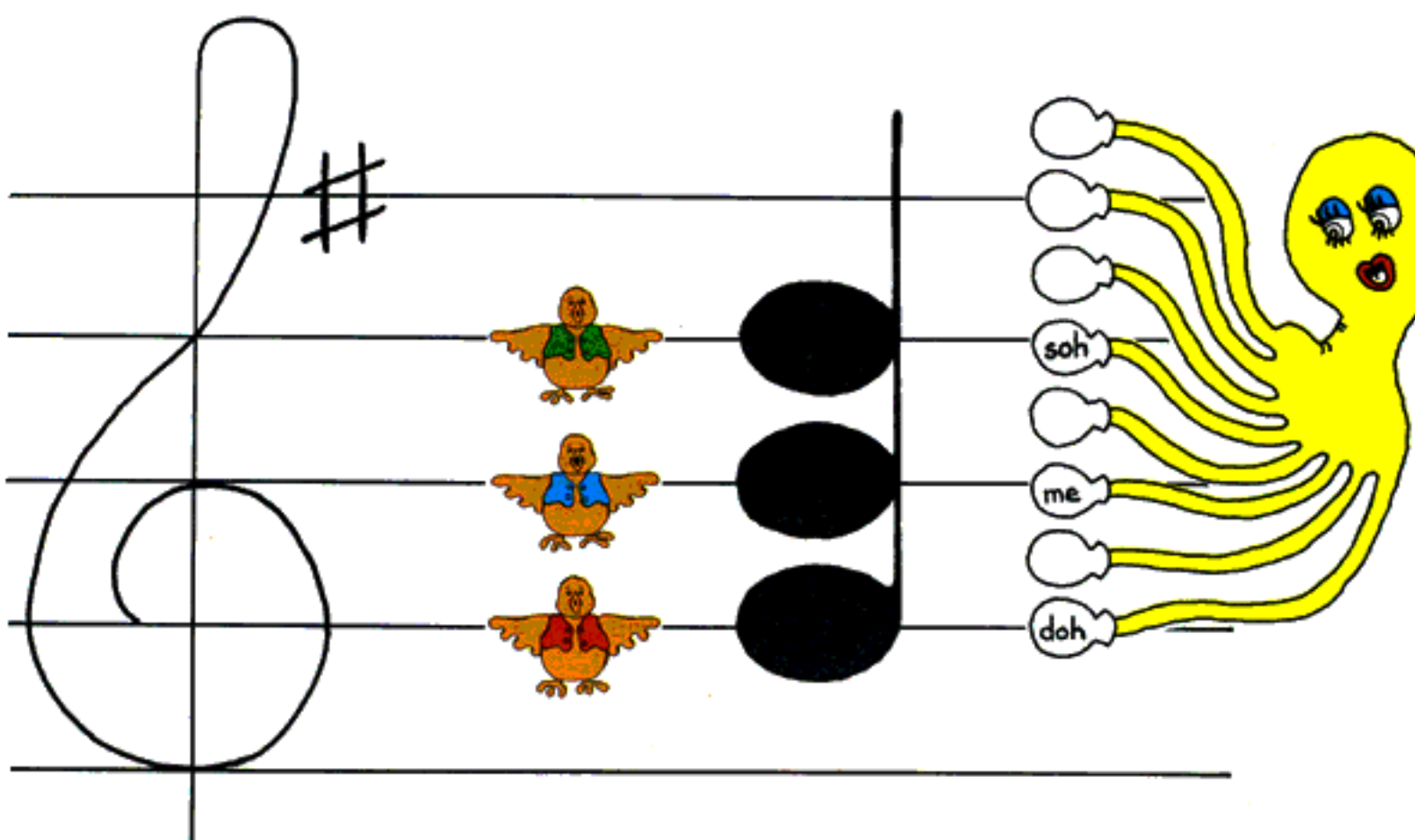
Here are the steps to help you build a G MAJOR triad.

1. Write out the G MAJOR scale.
2. Mark the 1st 3rd and 5th steps of the scale.



3. Now write them one above the other on the staff.



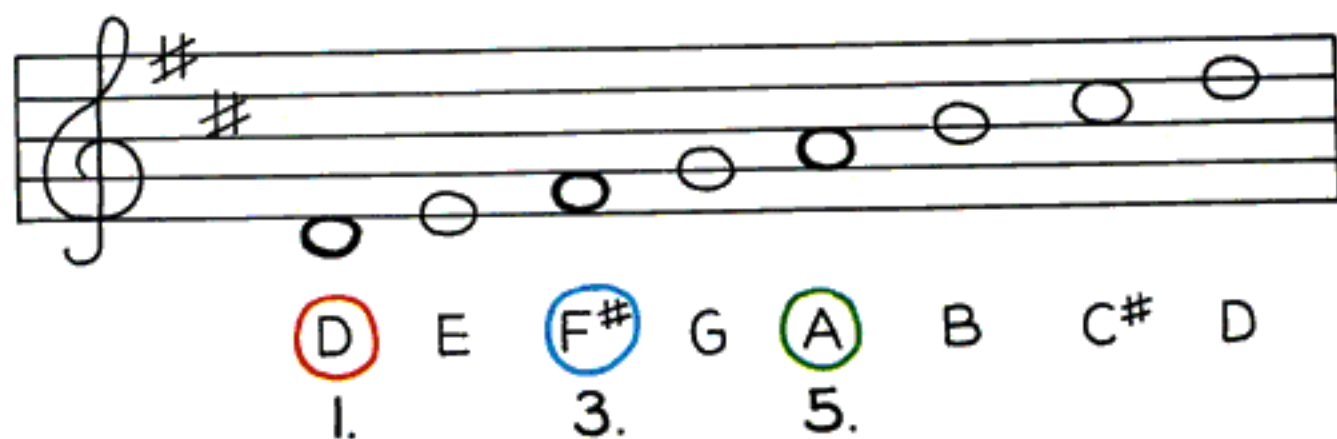


The whistler wearing red sings doh.
The whistler wearing blue sings me.
The whistler wearing green sings soh.

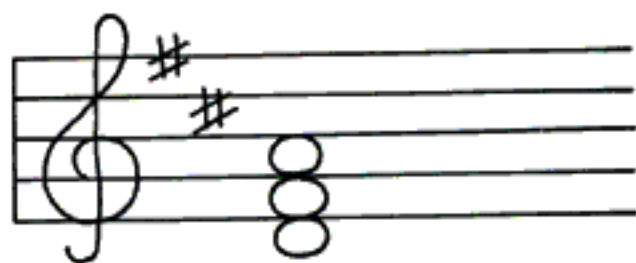


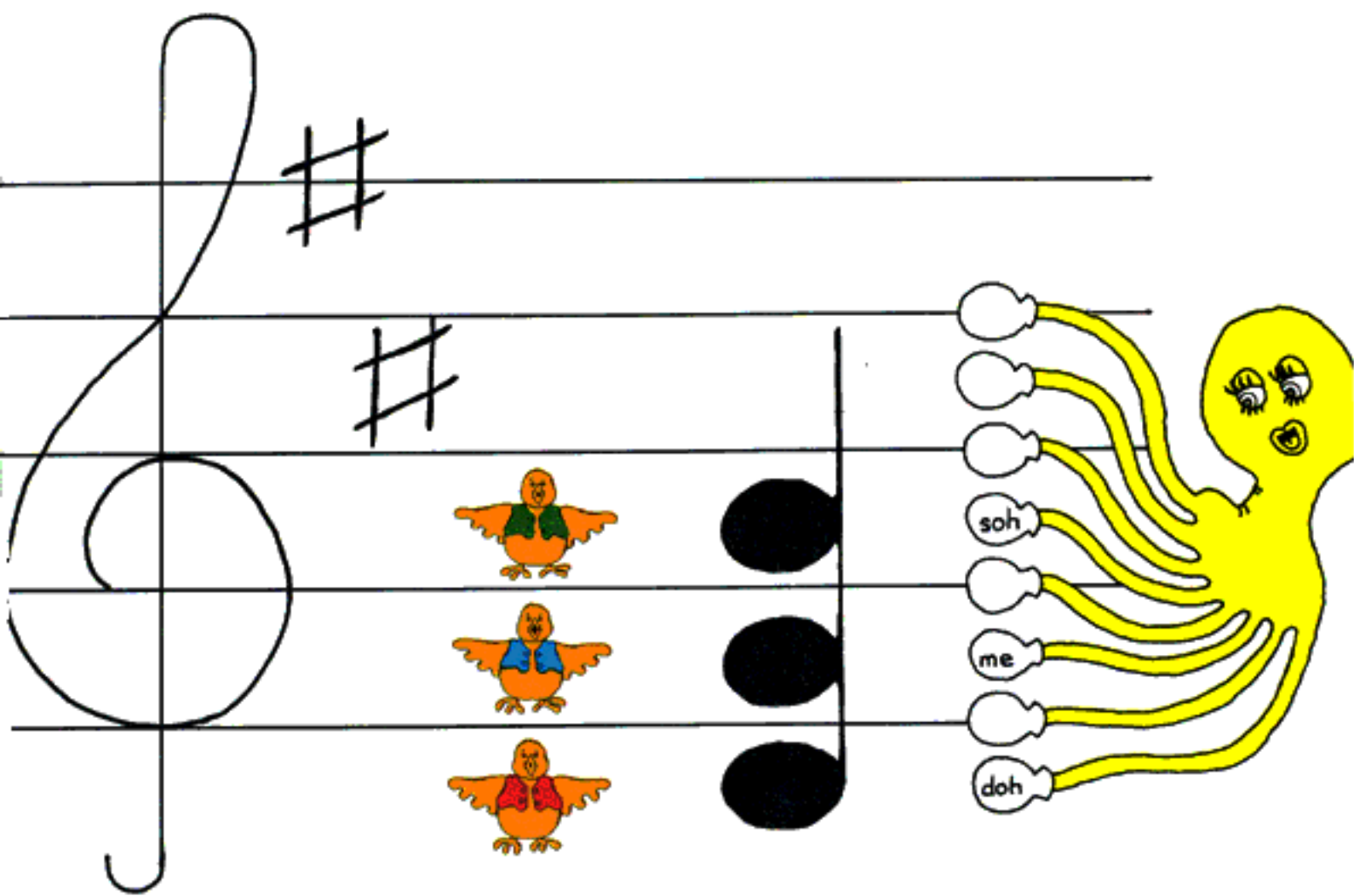
Here are the steps to help you build a D MAJOR scale.

1. Write out the D MAJOR scale.
2. Mark the 1st 3rd and 5th steps of the scale.



3. Now write them one above the other on the staff.





The whistler wearing red sings doh.

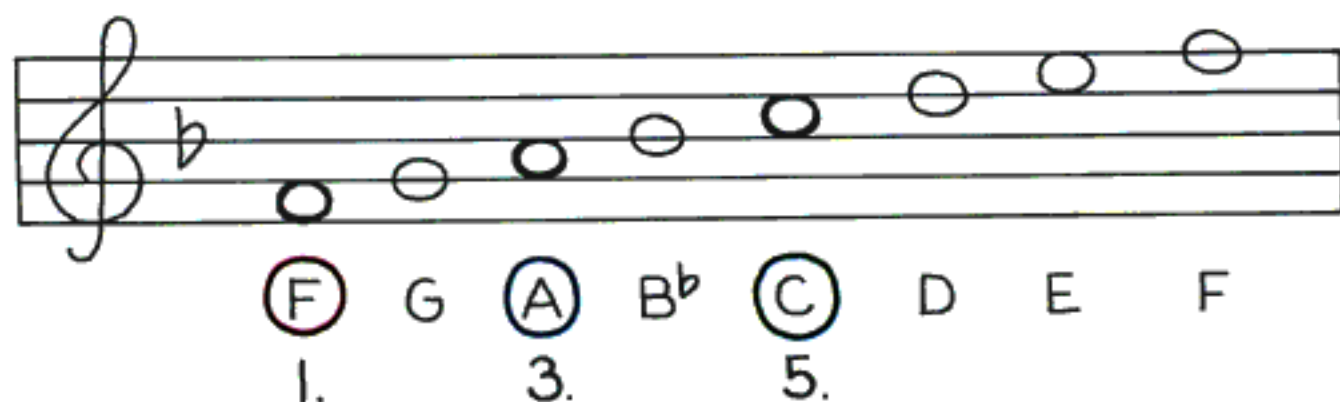
The whistler wearing blue sings me.

The whistler wearing green sings soh.

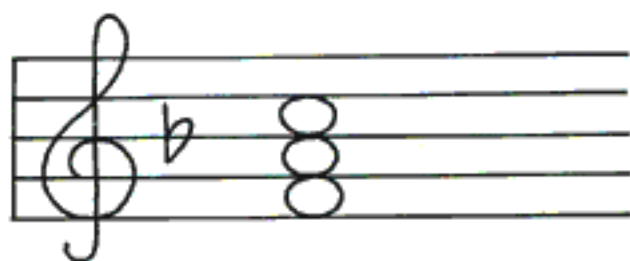


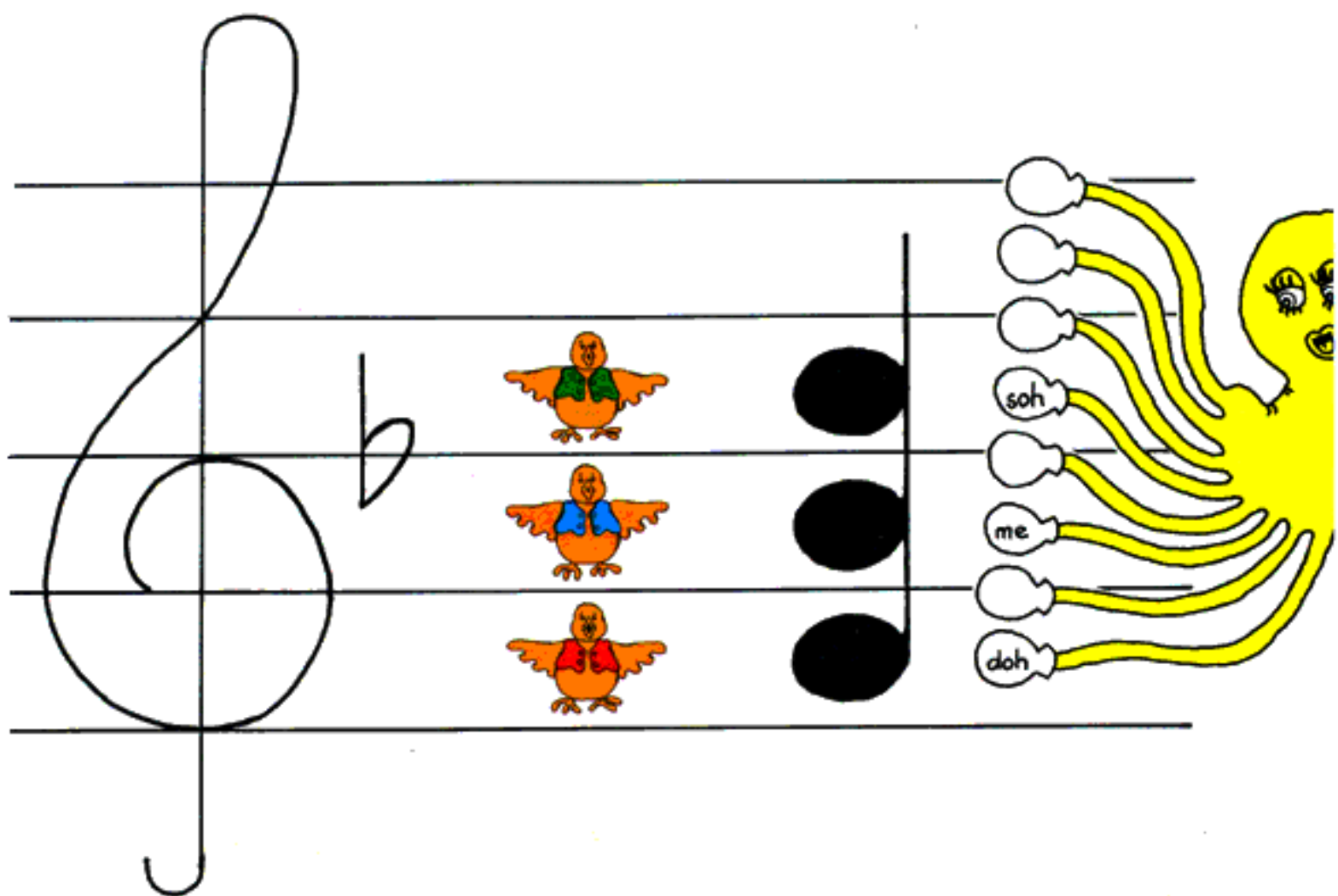
Here are the steps to help you build an F MAJOR scale.

1. Write out the F MAJOR scale.
2. Mark the 1st 3rd and 5th steps of the scale.



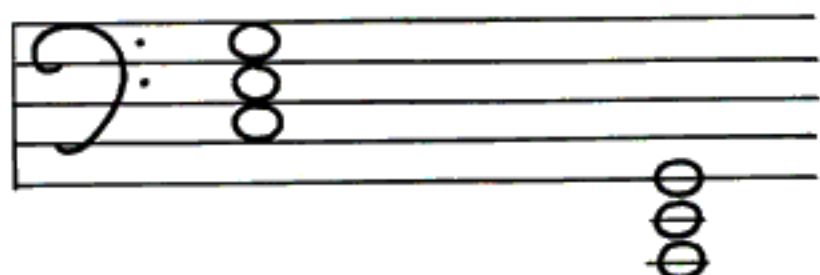
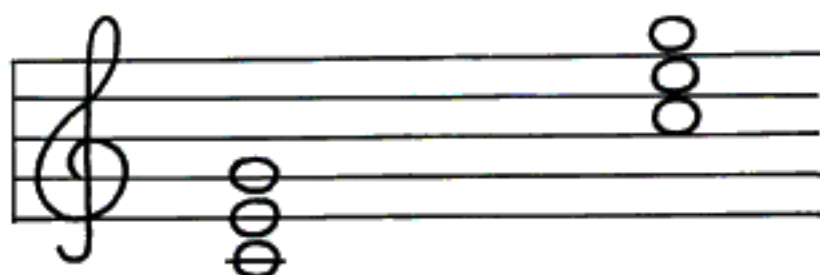
3. Now write them one above the other on the staff.



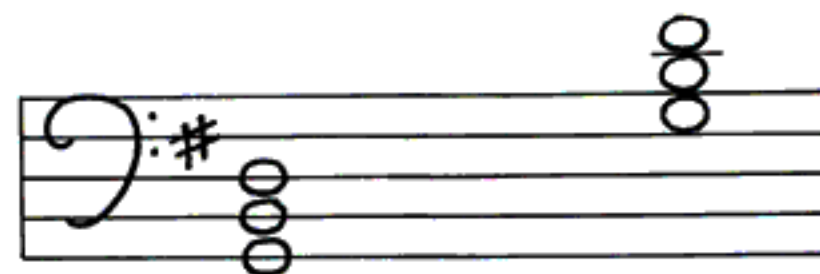
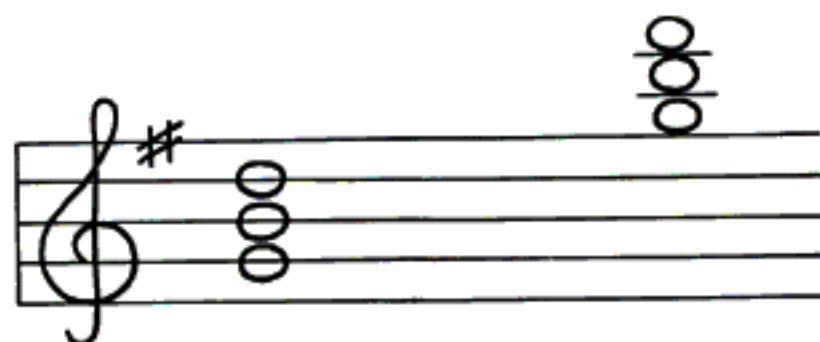


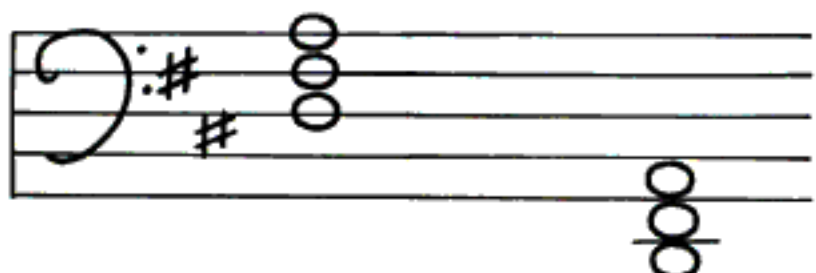
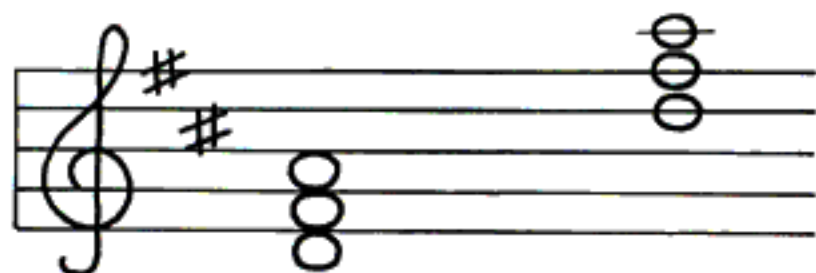
The whistler wearing red sings doh.
The whistler wearing blue sings me.
The whistler wearing green sings soh.

C MAJOR Triads

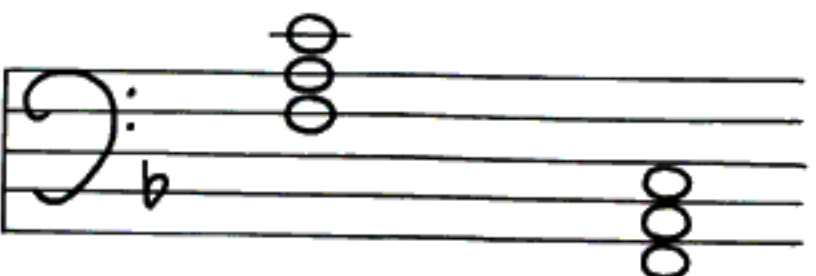
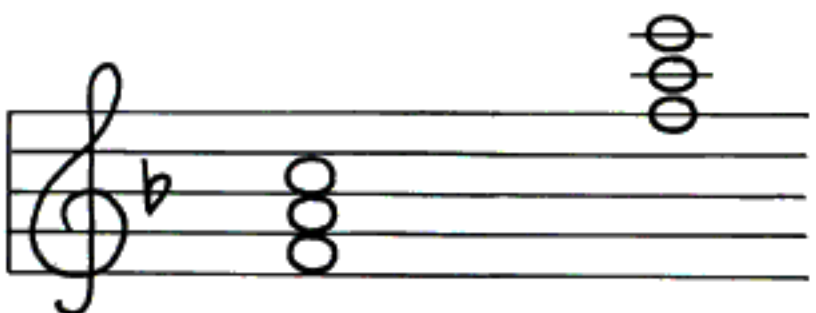


G MAJOR Triads





D MAJOR
Triads



F MAJOR
Triads



We can build a triad on any step of the scale, but only some of them are MAJOR triads.

MAJOR triads can be built on
the first step of the scale,
the fourth step of the scale and
the fifth step of the scale.

All the steps of the MAJOR scale can be found in those three triads.

We will use Roman Numerals to write the number of the scale steps we build into triads.

I	II	III	IV	V	VI	VII	VIII
1	2	3	4	5	6	7	8



Here is the C MAJOR scale with triads I IV and V.

Can you find all the steps of the scale in these triads?

I	IV	V
G	C	D
E	A	B
C	F	G

C is found in triad I and in triad IV.

D is found in triad V.

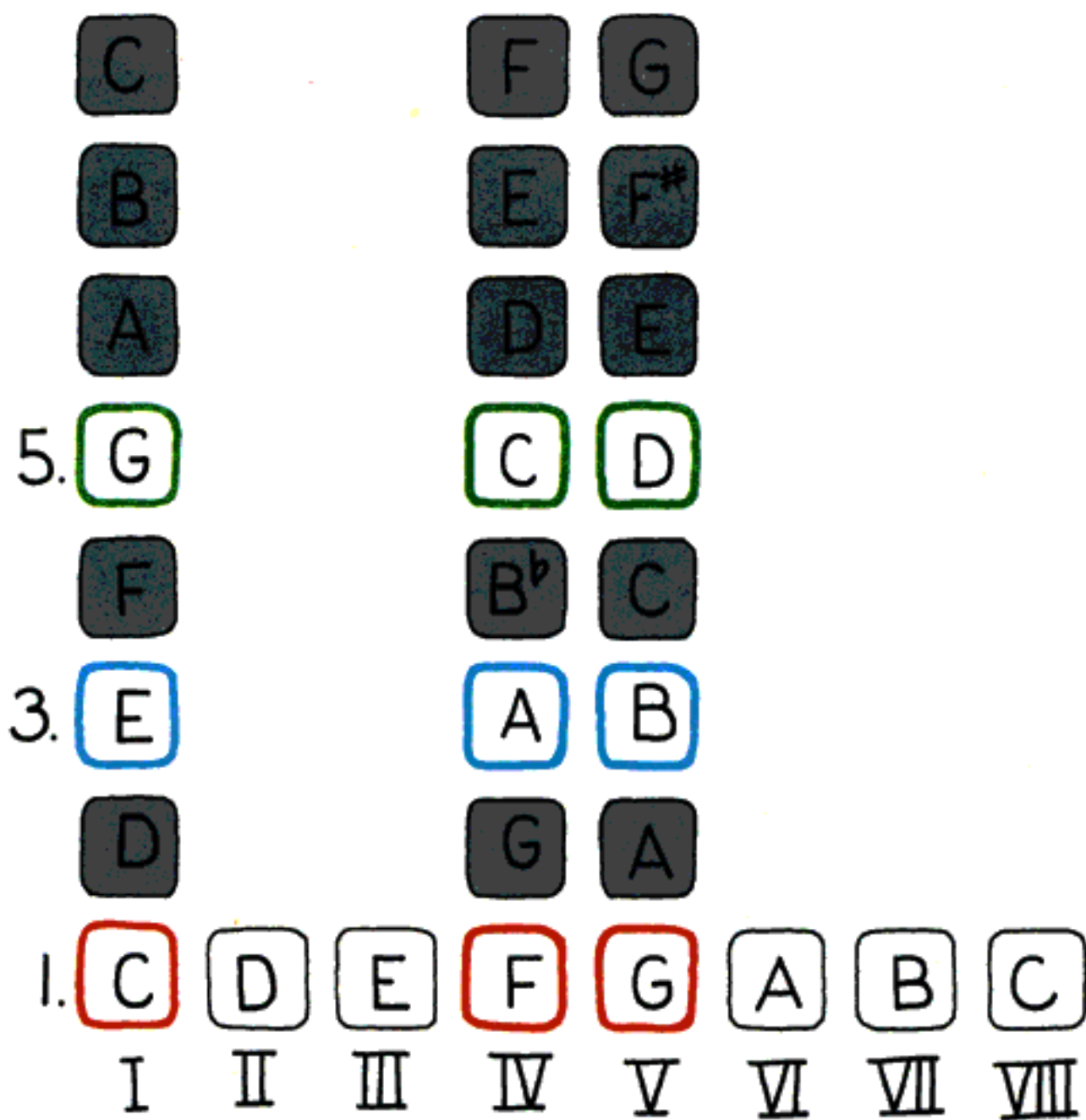
E is found in triad I.

F is found in triad IV.

G is found in triad V and in triad I.

A is found in triad IV.

B is found in triad V.



Here is the G MAJOR scale with triads I IV and V.

Can you find all the steps of the scale in those triads?

I	IV	V
D	G	A
B	E	F#
G	C	D

G is found in triad I and in triad IV.

A is found in triad V.

B is found in triad I.

C is found in triad IV.

D is found in triad V and in triad I.

E is found in triad IV.

F# is found in triad V.

	G			C	D			
	F#			B	C#			
	E			A	B			
5.	D			G	A			
	C			F	G			
3.	B			E	F#			
	A			D	E			
1.	G	A	B	C	D	E	F#	G
	I	II	III	IV	V	VI	VII	VIII



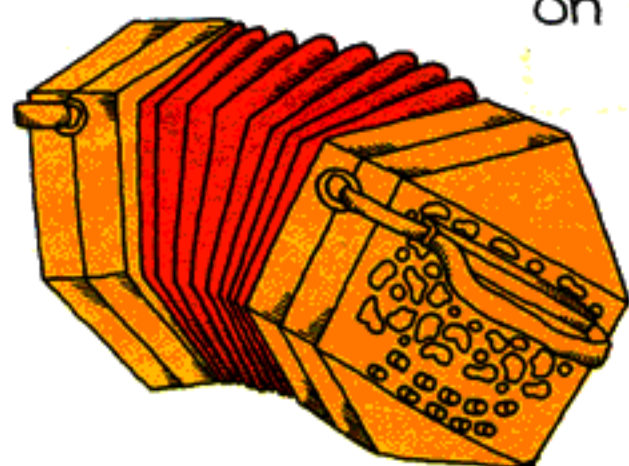
When we want to give our ears something more interesting to listen to, we use chords.

Chords can give our minds and bodies something more to feel.

You can use chords

on

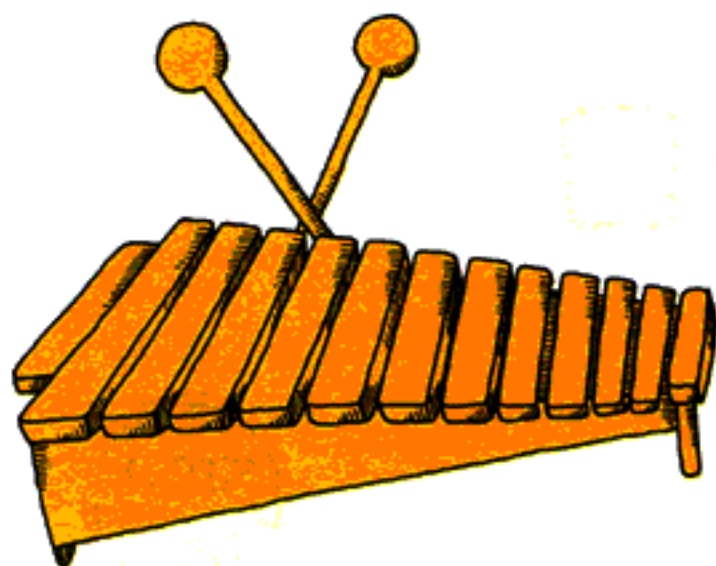
a concertina,



a melodica,

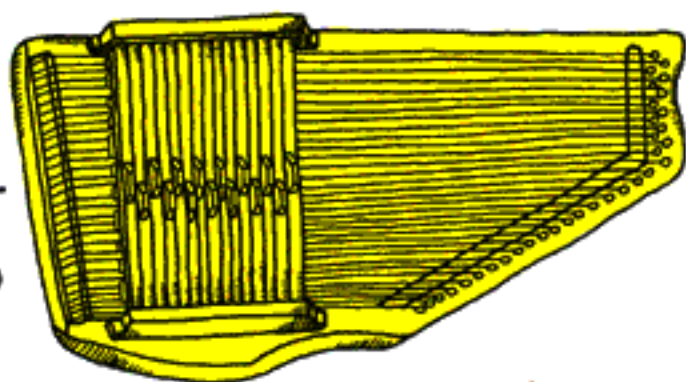


two xylophones,

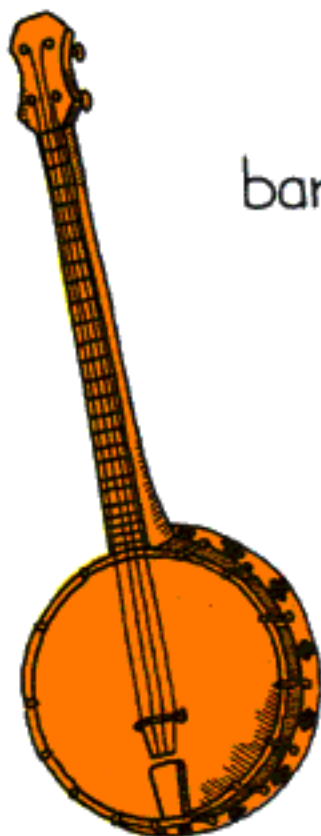


on stringed instruments,

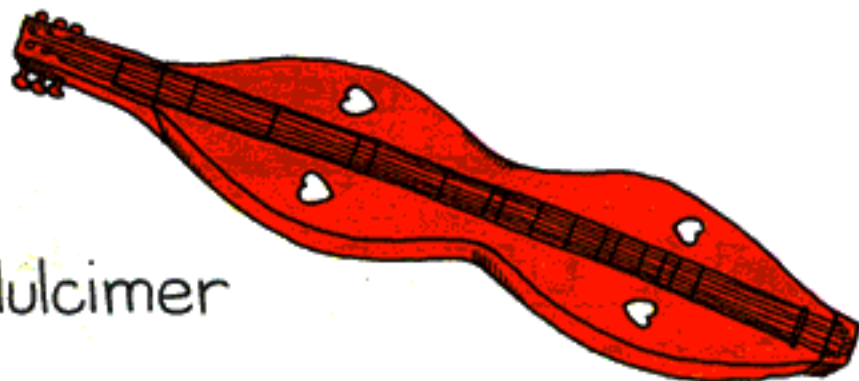
auto-
harp



banjo

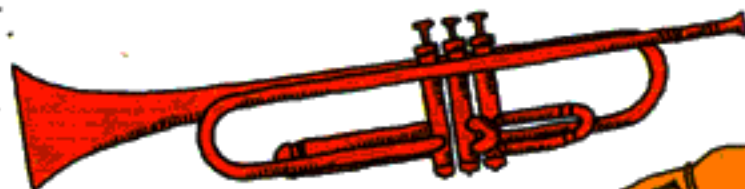


dulcimer

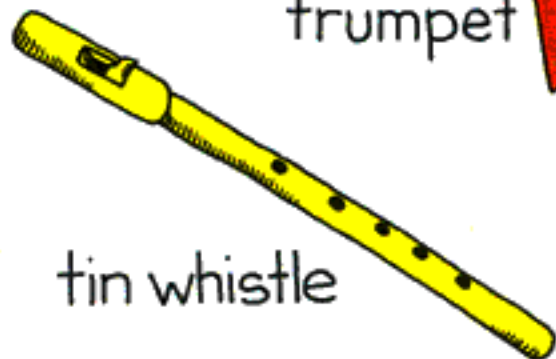


or on three or more blowing instruments
playing together.

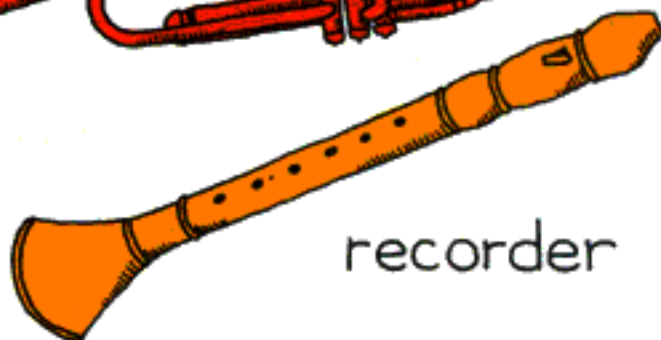
trumpet



tin whistle



recorder



We often only need chords I, IV and V to accompany a tune.

As you already know the chords for the keys of C MAJOR and G MAJOR, you could easily fit them to some of your favourite songs.

What chords did we fit to this well known song?

Twinkle Twinkle Little Star



Twinkle, twinkle little star. How I wonder what you are.

Up above the world so high, like a diamond in the sky.

Twinkle, twinkle, little star. How I wonder what you are..

Here are some steps to help you work out chord accompaniment to songs or tunes.

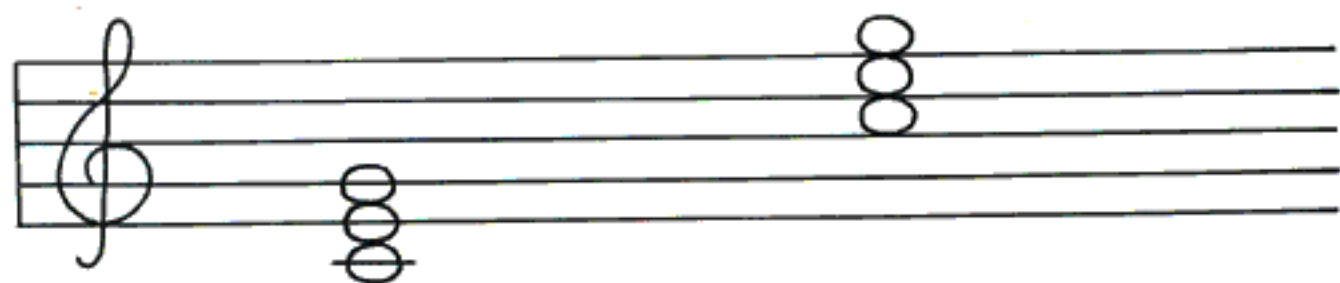
1. Find out in which key the song is written. Use the key signature to help you.
2. Find the chords for steps I, IV and V.
3. Read the beginning note of each bar and see whether it fits into chord I, IV or V.
4. Play that chord when you sing the note.

Sometimes you have a choice of two chords. For example C in C MAJOR will fit into chord I and into chord IV.

Let your ears help you decide which one sounds better.



When triads are written with 1, 3 and 5 pitches that are closest to each other they are easy to recognize. They are either all line notes, or all space notes.



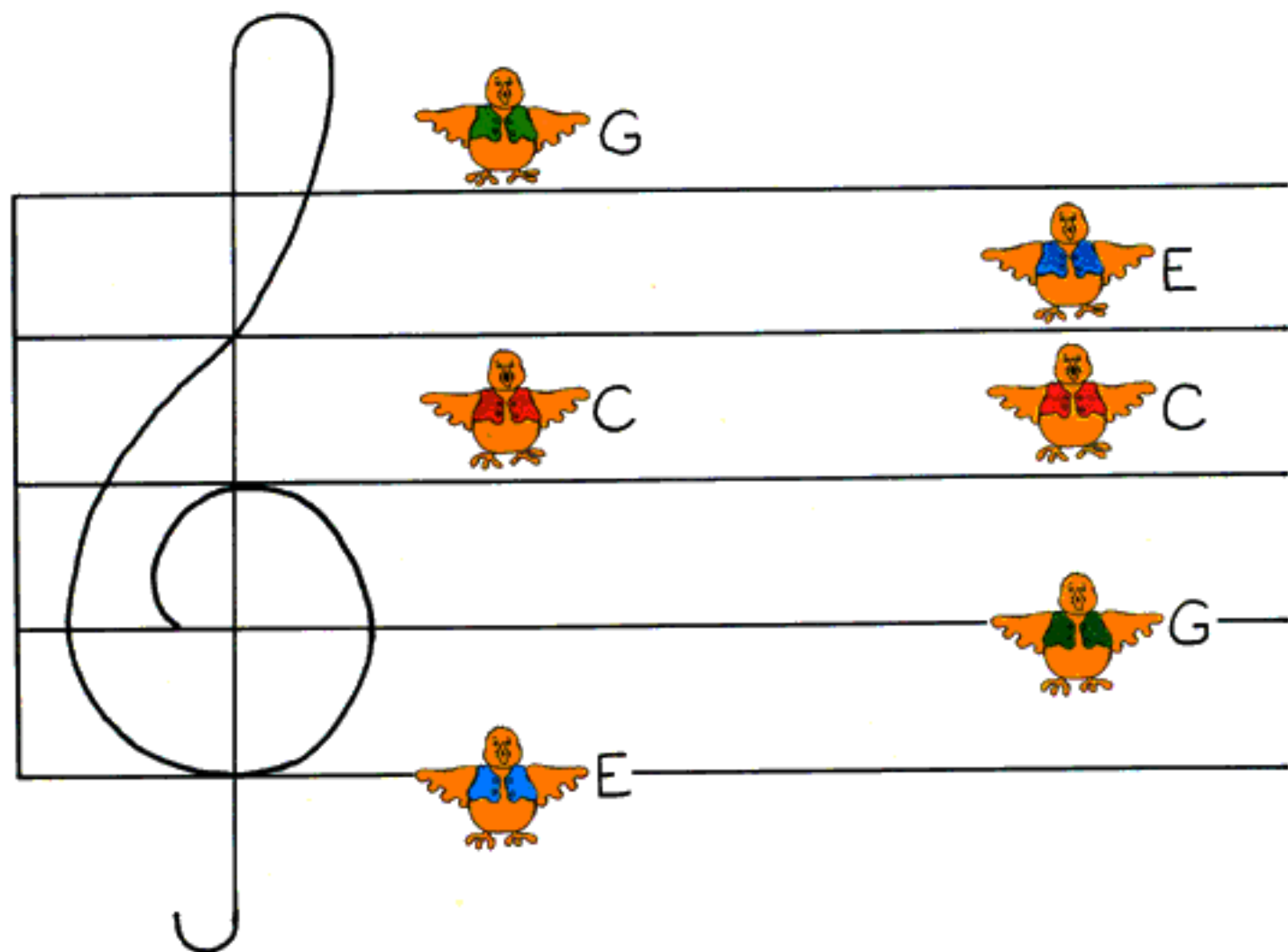
Here are two C MAJOR triads.

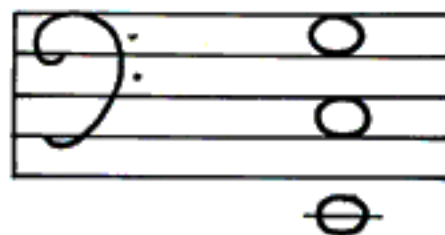
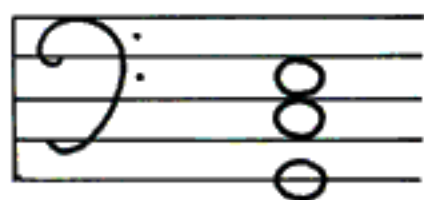
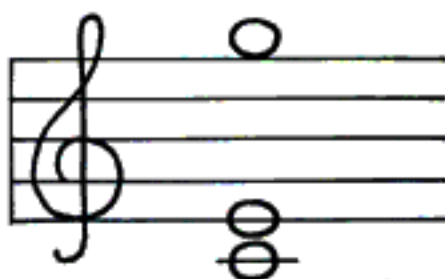
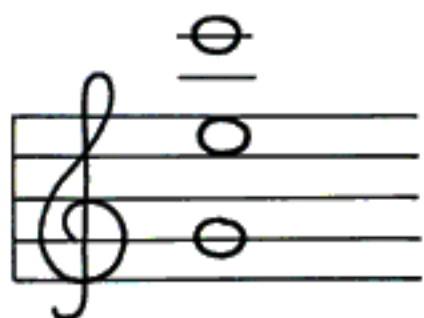
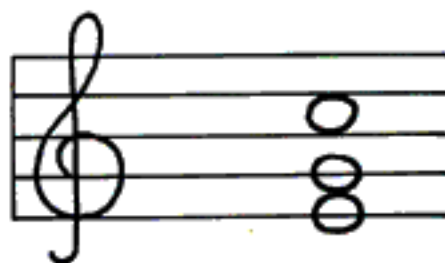
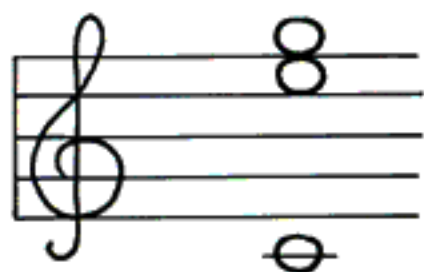
On the next page we are still singing C MAJOR triads but we have spaced ourselves out.

Step 1 of the scale is not always on the bottom.

If we are still singing C, E and G we are still singing a C MAJOR triad.

We call these re-arrangements of a triad, inversions.

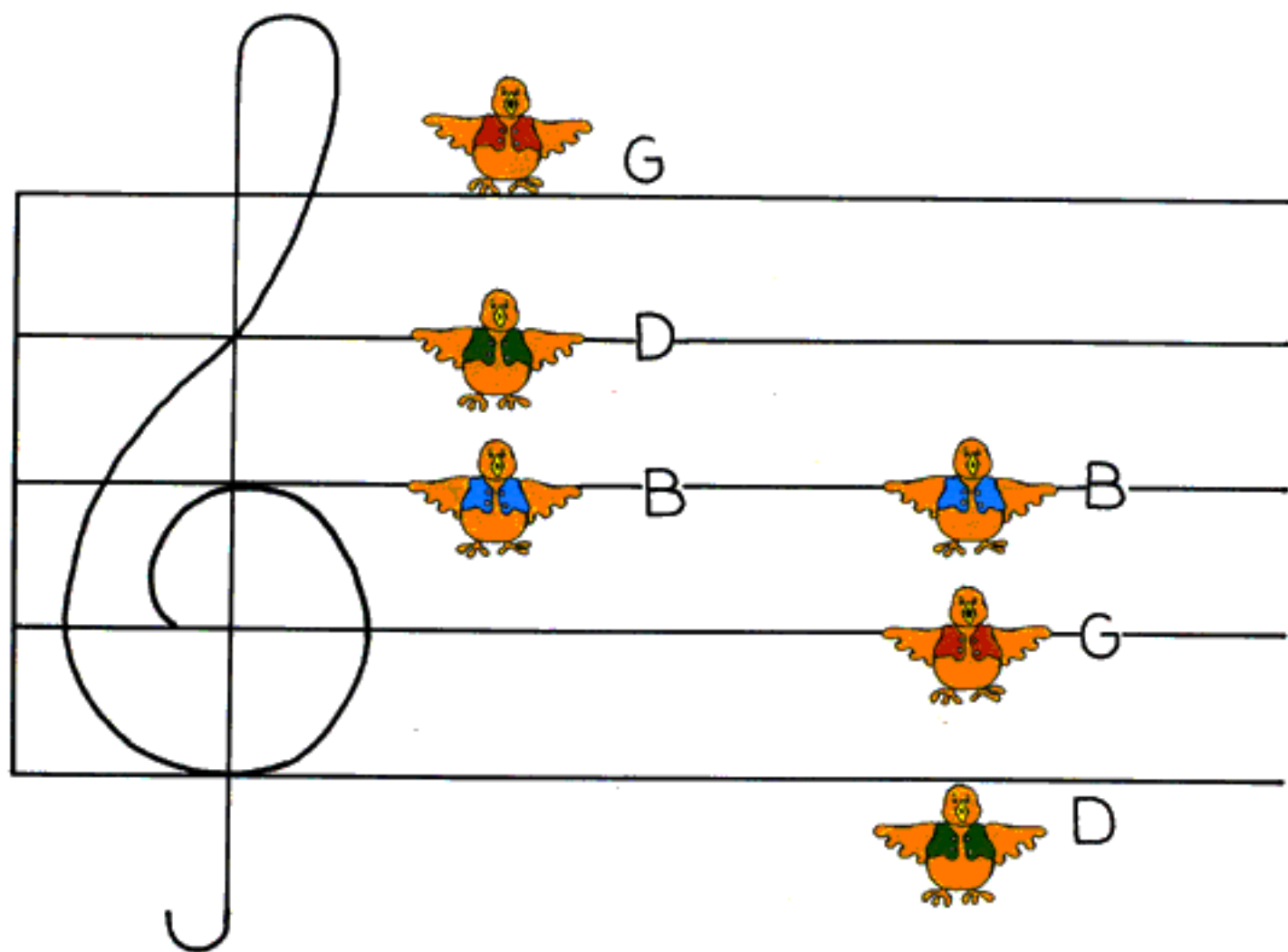




We can make some more inversions of C MAJOR using the treble or the bass clef.

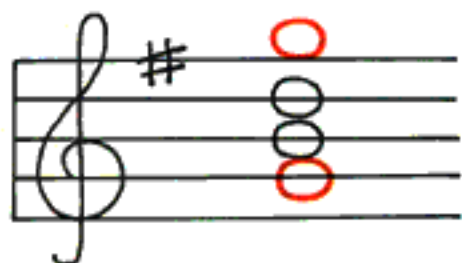
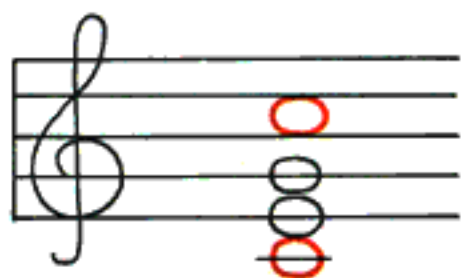


Here are some inversions of the
G MAJOR triad.



If you want to give a triad a “richer” sound you can add the name-note of the scale that is an octave higher.

Now you have built a four note chord.



Another name for the name-note of a scale is the tonic.

We call the note that is an octave higher, the upper tonic.

8

I'm the
upper tonic



5



3



1

I'm the
tonic



Here is a song with the chord names written in to help you with your accompaniment.

If you have a helper, one person could play the tune and the other could put in the chords.

You may need to practise for a while before you fit the tune and the chords together smoothly, but practising can be fun.



After a while practising is a part of your life, like cleaning your teeth.

Practising leads to having a lot of fun with sounds and silences.

THE PRACTICE SONG

If you prac_tise e_v'ry day you'll teach your fin_gers
 how to play. Soon they'll do just what they're told,
 soft and gen_tle, loud and bold. Soft and gen_tle,
 loud and bold. Each part three times, keep it slow.
 You'll soon make an ho_ur go. Fin_gers quick_ly
 learn to play if you do a lit_tle prac_tice
 e_v'ry day. Do a lit_tle prac_tice, do a lit_tle prac_tice,
 do a lit_tle prac_tice e_v'ry day



MUSICAL MERRY-GO-ROUND

1. We're on a mu-si-cal mer-ry go-round. Feel the
 2. Lud-wig and Joe and Oc-ta-vi-a too; The Tri-ad

si-lence and join in the sound. All of our friends go a-
 whis-tlers in red green and blue. They've taught us mu-si-cal

round and a-round on this ma-gi-cal, mu-si-cal mer-ry-go-
 things we can do Lud-wig and Joe and Oc-ta-vi-a

-round. CHORUS: Fie fid-dle aye dye dye Fye fid-dle oh.
 too.

Oom-pa-pa com-pa-pa sing high and low. Let the rain

rain and let the snow snow; when we're mu-sic ma-king it's

Fye fid-dle oh

2. There's



