

TUNE BOOK FOR NOISY MINORS

A COMPONENT OF THE NOT JUST NOISE QUEST



COMPILED BY PHYL LOBL

Cover Artwork by Jan D'Silva

THIS BOOK IS A COMPONENT OF THE
‘NOT JUST NOISE QUEST’

which is a Kit for use in teaching Concepts Of Music Literacy and Creativity.

It is an expansion of an earlier published Kit ‘ NOT JUST NOISE’.

As in the earlier kit there are Work Sheets and Creative Music Activities and an addition of Listening Lists with content which can be found online.

The Kit contains a Story Line with ‘heroes’ and ‘villains’ which acts a Puppet Show Script and also serves as a Text Book for gaining Musical Knowledge.

The story is covered with an introduction followed by a journey to a Farm,the Bush,the Sea and the Air.

The components are:

INTRODUCTION: Boobook, Joh the Bark & The Baron Of Bedlam

A SOUND START: ON THE FARM Mac and The Animals

READING RHYTHM: IN THE BUSH Ludwig Van Elephant &The Caterpillar Family

PLAYING PITCH: BY THE SEA Octavia

HEARING HARMONY: THROUGH THE AIR The Triad Whistlers

SONG BOOK FOR NOISY MINORS: Ear Training Songs, Beat Songs, Songs For Singing

TUNE BOOK FOR NOISY MINORS:Tunes for use with: Recorder,Keyboard,Ukelele.

Phyl Lobl

CONTENTS

- **FINGERING** Recorder Keyboard Ukelele
- **PILOT PLAYER CHECKLIST**
- **SLOW MAGIC** How To Practice
- **NOTES & RESTS REVISION**
- **TIME SIGNATURE REVISION**

Tunes To Play

- | | |
|--------------------------------|-------------------------|
| 1. DOWN BY THE STATION | Traditional |
| 2. BOBBY SHAFTOE | Traditional |
| 3. A SAILOR WENT TO SEA | Traditional |
| 4. ANDANTE - THEME | Wolfgang Amadeus Mozart |
| 5. HEEL & TOE POLKA | Traditional |
| 6. SONG OF JOY-EXTRACT | Ludwig Van Beethoven |

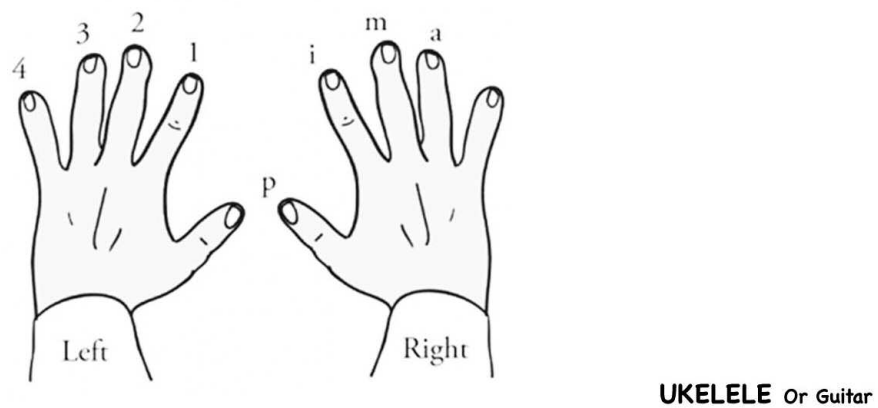
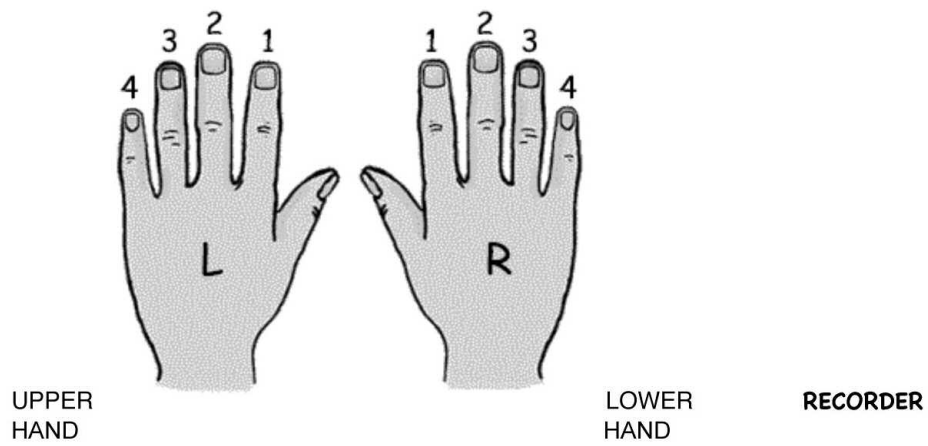
*(TRANSPORT SONGS FROM THE N.J.N. QUEST)

- | | |
|---------------------------------------|------------------------|
| * 7. WHEELS ON THE BUS | Traditional |
| * 8. LITTLE RED ENGINE | Traditional |
| * 9. SKYE BOAT SONG | Traditional Scottish |
| * 10. UP IN A BALLOON | Unknown Adapted |
| 11. MINUET - EXTRACT | Johann Sebastian Bach |
| 12. DONA NOBIS (Give Us Peace) | Traditional |
| 13. MUDGE WALTZ | Traditional Australian |
| 14. EYE LEVEL | Jack Trombey |

- **RECORDER PITCHES USED IN THIS BOOK**
- **SCALES C G D and F MAJOR ON KEYBOARD**
- **CHORDS FOR KEYS C G D and F ON KEYBOARD**
- **ARPEGGIOS ON KEYBOARD**
- **MAIN CHORDS FOR EACH KEY on UKELELE**

*These 4 tunes are for the TRANSPORT SONGS used in NOT JUST NOISE QUEST

Fingering for RECORDER, KEYBOARD & UKELELE



PLAYER'S CHECK LIST

Pilot's of a plane follow a **Check List** so that the 'flight' can go **smoothly**.

Musicians have a **check-list** so that they can read the **Notation** and the music can run smoothly.

Use this **Musician's Pilot Check List** to prepare your **mind** and your **fingers** to play music.






Red = see NJNQ Book 1

Green = see NJNQ Book 2

Blue = see NJNQ Book 3

1. TIME SIGNATURE : Read and understand

TOP FIGURE	2	3	4	5	6	?
BOTTOM FIGURE	4	2			8	
						

2. CONDUCT then play the **METRE BEAT PATTERN**

3. MOVEMENT WORDS. SAY & CLAP (walk jog-ging etc.) Conduct the Metre Beat.

4. MUSIC RHYTHM WORDS (taa.Titi etc)

Conduct with one arm, point to the notes with the other, use an even and slow Tempo as you say the syllables.

5. PITCH ALPHABET NAME.

POINT to each 'note-face' and SAY their Alphabet Name

ONLY NOW DO YOU PICK UP YOUR INSTRUMENT

6. With your fingers on the instrument make each note's **PITCH** position for the 1st Phrase or Motif. (Look on the Left Hand Page)

PLAY the first Phrase slowly.

7. Do steps 3-6 for the 2nd Phrase or Motif

8. Play the 1st Phrase and add the second Phrase.

9. Keep adding Phrases or Motifs.

10. Repeat any difficult Phrase or Motif VERY SLOWLY until your Fingers memorise where to go.

Soon your Fingers will be able to 'FLY' through the pieces.

DO NOT WRITE THE NOTE NAMES UNDERNEATH because it will take your fingers longer to remember where to go.

Use the flashcards to revise the Notes and Rests.

Name	Note	Rest
Whole Note		
Half Note		
Quarter Note		
Eighth Note		
Sixteenth Note		

TIME SIGNATURES USED IN THIS BOOK

Draw Ludwig's Beat Pattern next to the top figure.

Draw the note that will equal walk (1beat) next to the bottom figure.

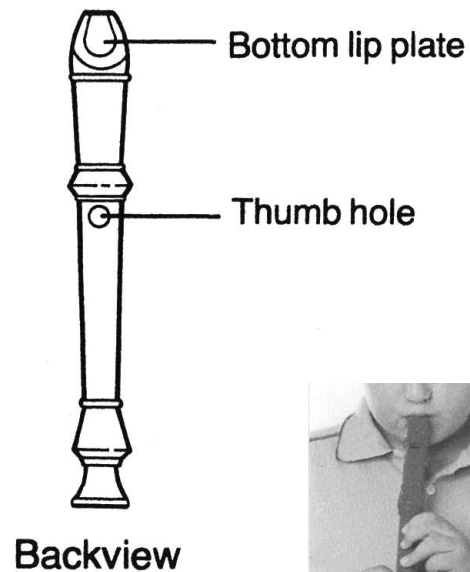
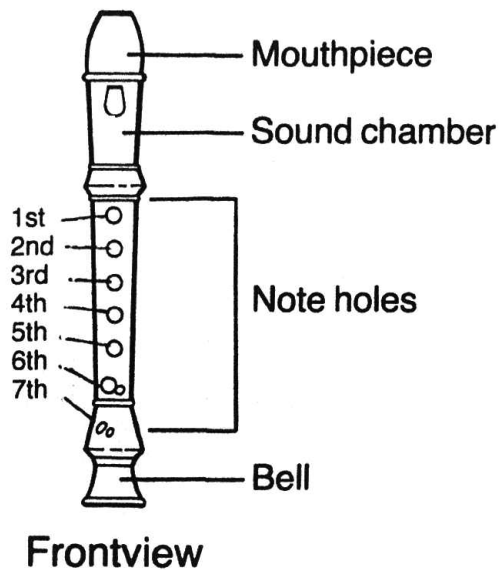
2 **=**
4 **?**

3 **=**
4 **?**

4 **=**
4 **?**

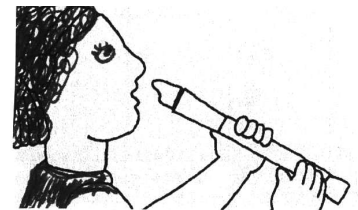
6 **=**
8 **?**

The descant recorder



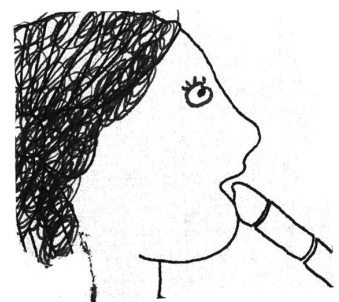
STEP 1

Hold your recorder between the fingers and thumb of your **left hand**. Place the **thumb** of your **right hand** behind the **4th hole**. Rest the mouthpiece on your chin.



STEP 2

Pull your lower teeth down below your lower lip. Place the lip plate of the recorder on your lower lip.



STEP 3

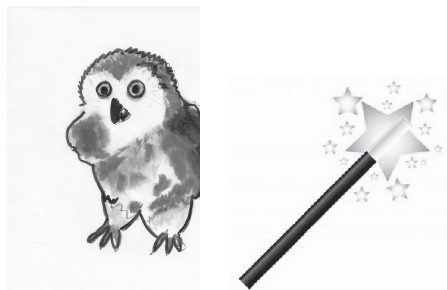
Bring your top lip down onto the mouthpiece. Slightly tighten the corners of your mouth.



STEP 4

Sit with your feet on the floor. Take a breath and blow gently into the recorder. Press your tongue against your top gum and release it as you blow. It will feel as though you are saying 'd' or 'doo'.

MUSIC & MAGIC



Do you want to be able to do some Magic ? Well YOU CAN !

Many stories about Quests contain tales of Magic and the magic happens in a FLASH.

The 'NOT JUST NOISE QUEST' has some Magic to relate as well,

but it does not happen in a flash it is **SLOW** **S L O W M A G I C.**

Slow Magic can also be called **PRACTICE.**

When you repeat an action over & over & over again the muscles in your body 'learn' to do the action without you needing to think ALL the time. It becomes automatic.

Fingers, hands, arms, feet and voices can do this slowly and magically.

That is when 'music-making' really becomes FUN.

YOU yes YOU can make that Magic happen.

If you practice on most days, just being 'methodical' about it, a bit like you have to be about cleaning your teeth, THEN positive things happen in your brain.

Some people find that if they do some practice ***just before they go to sleep*** and then again ***when they wake up*** that often helps the 'magic' because their brain works on the piece of music while they are sleeping.

You could try being a *Scientific-Magician* and check how many nights you need to work on a piece before it becomes automatic. You can train-your-brain.

REMEMBER your brain is your 'best friend'.

SLOW MAGIC RECIPE / FORMULA

Phyl Lobl

INGREDIENTS

1. An **AIM/ goal**

2. A **TIMETABLE**

Write down the days and the times when you can practice. Attach it to a wall in your room.

3. A quiet **PLACE**

4. A **TIMER** or clock.

5. A **MINDSET** that makes you able to stick to your plan.

Qualities that give you this are **tenacity** and **resilience** (disappointment won't stop you trying).

Telling yourself you **want** to do this could give you the necessary 'mindset'.

METHOD

1. When you go to the **PLACE** set your **TIMER** or check your clock.

2. Practice something you have already mastered.

3. Look at the next task and make sure you understand what it means or what it involves.

*If you don't understand **ask** someone parent, teacher, friend, older person.*

SMALL PARTS

4. Break the work to be done into smaller parts.

5. Work slowly, one part at a time, until your mind and /or any muscles you need to use can remember their path.

REPETITION

6. Repeat the work (or part) several times.

If you begin to feel like stopping, or giving up, tell yourself you only have to do it 3 more times and THEN you can stop.

Sometimes because those 3 times can give you a feeling that you are winning, you want to do more. Then even more. That shows the **Slow Magic** of practising is working.

DO NOT WORRY IF YOU MAKE MISTAKES.... MISTAKES HELP YOU LEARN.

Falling down and getting up again helped you learn to walk.

COOKING TIME/FERMENTATION

That depends on the number of repetitions.

There will be times when you think the Magic won't happen BUT if you keep to your plan you will improve and one day it will really happen just like Magic.

*The good thing about **SLOW MAGIC** is it is **real**.*

On the other hand Fast Magic that read about in Fantasy/Fairy stories, well ????????

***Sometimes** if you play a piece of music BEFORE going to bed and then play it again when you WAKE UP it seems your brain was working while you were asleep. MAGIC ?*

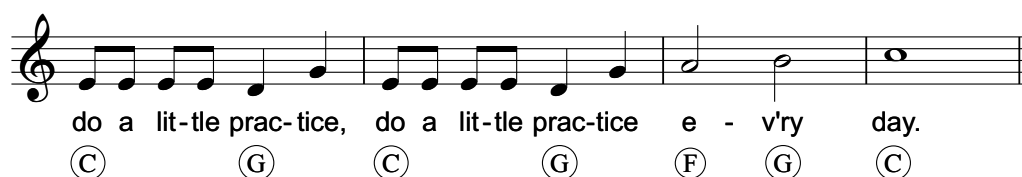
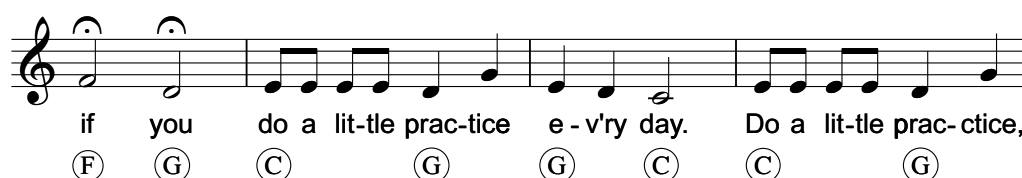
MUSICIAN AS SCIENTIST

Make a Tick each time you play a piece, count the Ticks and write down how many Ticks you needed before your fingers & mind KNEW what to do.

See what your PB (Personal Best) is and try and beat that for the next piece you learn.

Using SLOW MAGIC is a bit like being an Athlete a Scientist a Performer and a Magician.

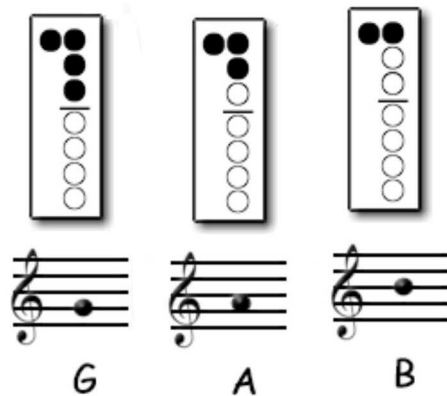
THE PRACTICE SONG



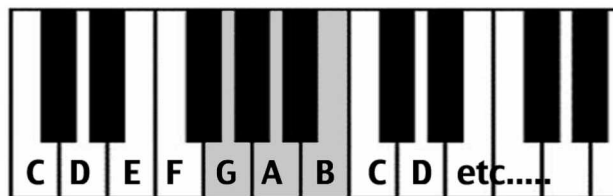
DOWN BY THE STATION Traditional

NO.1

PITCHES ON RECORDER & STAVE

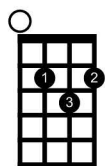


KEYBOARD PITCHES

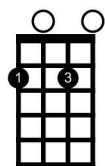


UKELELE CHORDS

G CHORD



D7 CHORD



Draw the notes for the pitches in the staves.

G

A

B



DOWN BY THE STATION

TRADITIONAL

NO.1

Key G

walk

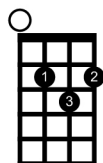
Down by the stat - ion ear - ly in the morn - ing.

See the lit - tle 'puf - fer bil - lies' all in a row.

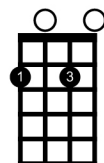
See the eng - ine driv - er pull the lit - tle lev - er

chuff chuff chuff chuff off they go.

G CHORD



D7 CHORD



TRACK YOUR MAGIC-MAKING.

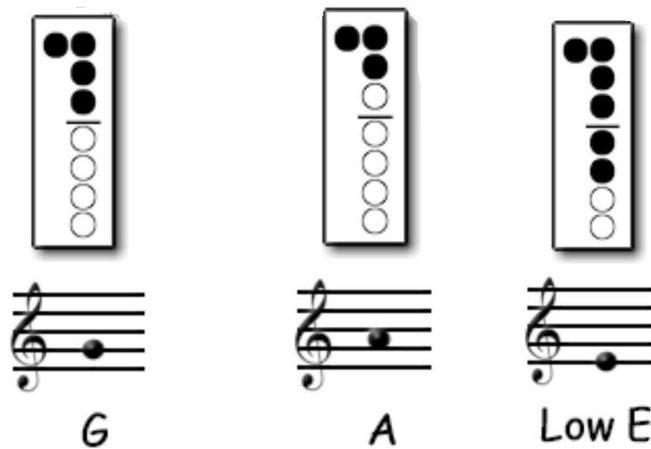
Each time you practice make a tick below. How many ticks until you 'knew' this piece ?

BOBBY SHAFTOE

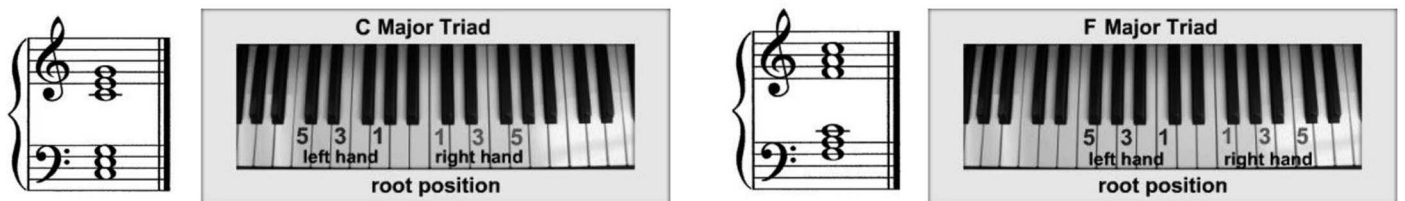
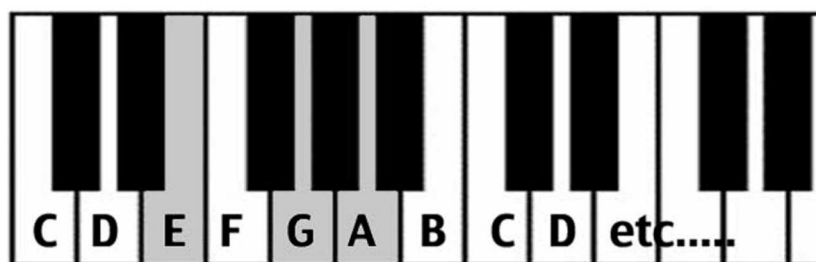
Traditional

NO.2

RECORDER & STAVE PITCHES



KEYBOARD PITCHES



UKELELE CHORDS

Draw the notes for the pitches in the staves.

G A E,




BOBBY SHAFTOE

TRADITIONAL

NO.2

Key C

 = walk

Bob - by Shaf - toe's gone to sea,

(C) (F) (C) (C)

sil - ver buck - les on his knee.

(C) (F) (C) (C)

He'll come back and mar - ry me

(C) (F) (C) (C)

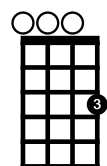
bon - ny Bob - by Shaf - toe.

(C) (F) (C) (C)

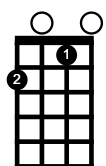
OSTINATO



C CHORD



F CHORD



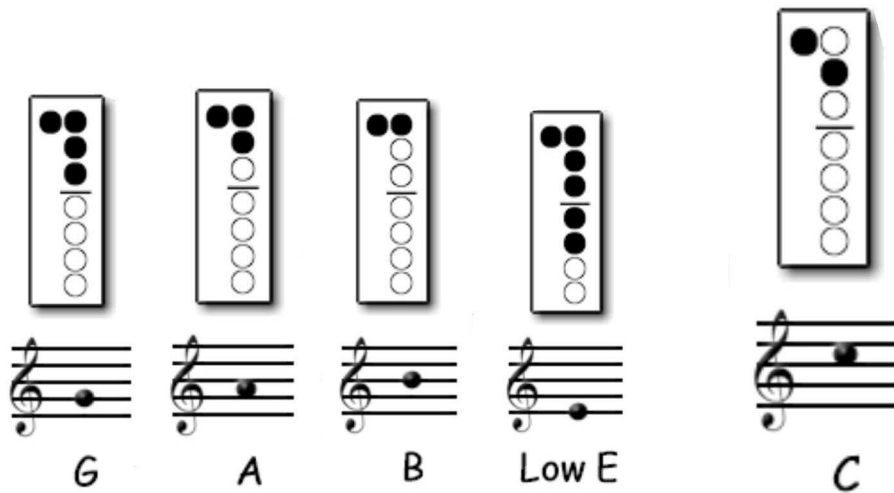
TRACK YOUR MAGIC-MAKING.

Each time you practice make a tick below. How many ticks until you 'knew' this piece ?

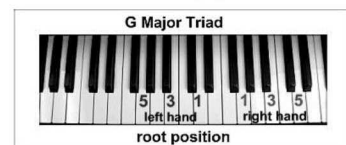
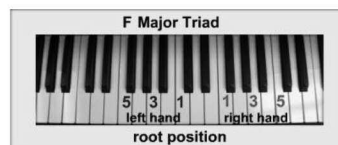
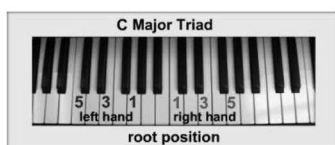
A SAILOR WENT TO SEA Traditional

NO.3

RECORDER & STAVE PITCHES

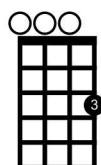


KEYBOARD PITCHES

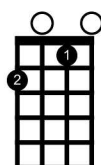


UKELELE CHORDS

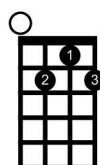
C CHORD



F CHORD



G7 CHORD



A SAILOR WENT TO SEA

TRADITIONAL

NO.3

∨ = breathe

Key C

1 2 3
COUNT

walk

A

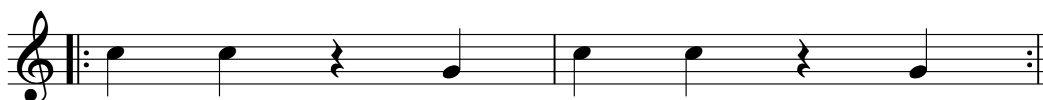
sai-lor went to sea sea sea to see what he could see see see, but

(C) (C) (F) (G⁷) (C)

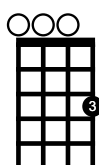
all that he could see see see was the bot-tom of the deep blue sea sea sea

(C) (C) (F) (G⁷) (C)

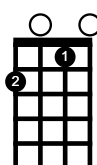
OSTINATO - for recorder or keyboard



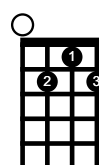
C CHORD



F CHORD



G⁷ CHORD



Draw the notes for the pitches in the staves.

G



A



B



C'



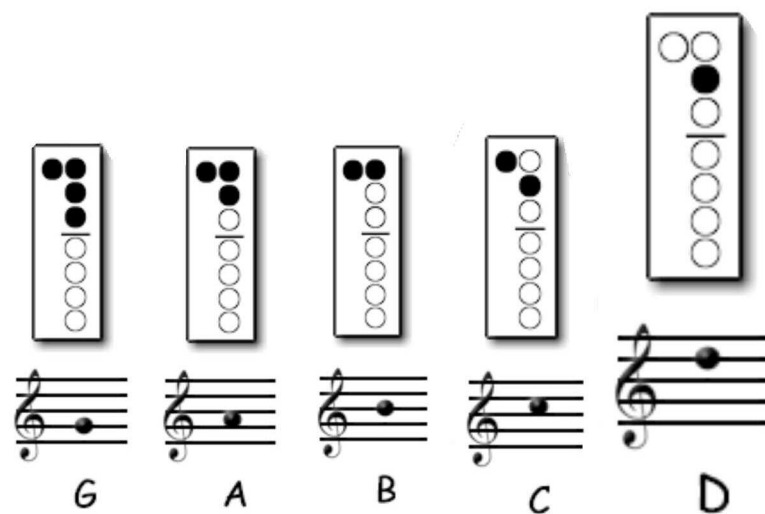
E,



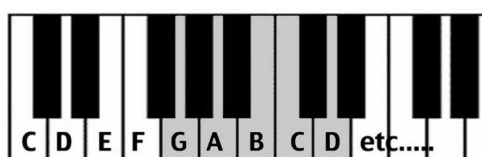
TRACK YOUR MAGIC-MAKING.

Each time you practice make a tick below. How many ticks until you 'knew' this piece ?

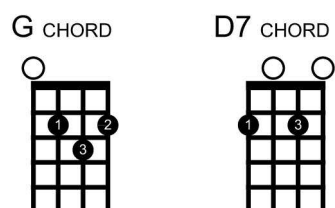
RECORDER & STAVE PITCHES



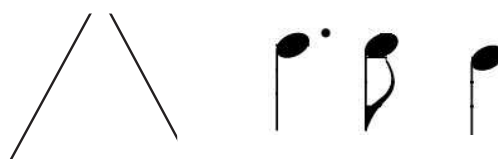
KEYBOARD PITCHES



UKELELE CHORDS



Practice this rhythm motif



How many times can you see this motif in the tune on the next page?

ANDANTE THEME

W.A. MOZART

NO.4

Key G

△ = walk

▽ = breathe

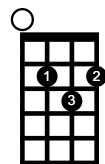
Staff 1: G, A, B, C, D, E, F#, G. Chords: G, G, D7, D7.

Staff 2: G, A, B, C, D, E, F#, G. Chords: G, D7, G, D7.

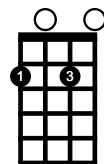
Staff 3: G, A, B, C, D, E, F#, G. Chords: G, G, D7, D7.

Staff 4: G, A, B, C, D, E, F#, G. Chords: G, G, D7, G.

G CHORD



D7 CHORD



TRACK YOUR MAGIC-MAKING.

Each time you practice make a tick below. How many ticks until you 'knew' this piece ?

Traditional

NO.5

RECORDER & STAVE PITCHES

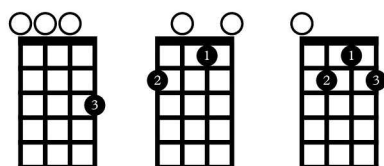


KEYBOARD PITCHES



UKELELE CHORDS

C CHORD F CHORD G7 CHORD



PRACTICE THESE PITCHES - going up and coming down

C

D

E'



HEEL & TOE POLKA

TRADITIONAL

NO.5

(BROWN JUG POLKA)

Key C

Y
= walk

C F G⁷ C

C F G⁷ C

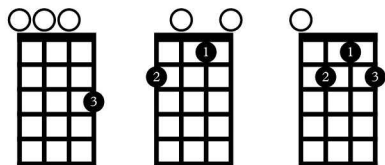
C F G⁷ C

C F G⁷ C

C CHORD

F CHORD

G⁷ CHORD



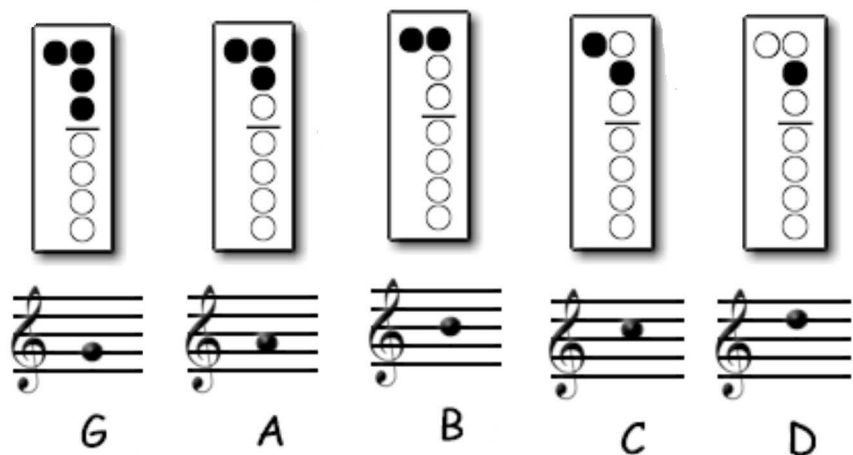
HEEL & TOE DANCE

(also called 'Brown Jug Polka')

Face partner holding hands.

- 1 Heel and toe, heel and toe,
Put Right heel on floor then swap to toe on floor 2x
Slide, slide and away we go.
Slide twice to the Right.
- 2 Heel and toe heel and toe,
Put Left heel on floor then swap to toe on floor 2x
Back again and don't be slow.
Slide twice to the Left.
- 3 Right two three and Left two three,
Hit partner's Right hand 3x then hit partner's Left Hand 3x
Both two three and knees two three.
Hit both hands with Partner 3x then each hit own knees.
- 4 Round and around, and round and around,
Holding hands turn in a circle twice.
Now get ready to start again.
Stand holding hands ready to repeat the steps.

RECORDER & STAVE PITCHES

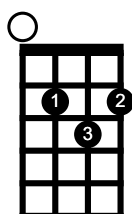


KEYBOARD PITCHES

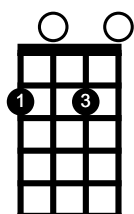


CHORDS ON UKELELE

G CHORD



D7 CHORD




SONG OF JOY

LUDWIG VAN BEETHOVEN

NO.6

Key G

 = walk

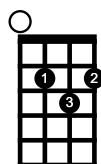
Joy's a word for ju - bi - la - tion, hap - pi - ness and mer - ri - ment,

Mirth and plea - sure and re - joic - ing for good friends and good times spent.

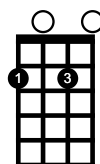
Raise your voi - ces, sing out loud - ly, sing with plea - sure in your mind.

Joy's a trea - sure there's no doubt - ing one that mu - sic helps you find.

G CHORD



D7 CHORD



TRACK YOUR MAGIC-MAKING.

Each time you practice make a tick below. How many ticks until you 'knew' this piece ?

THE WHEELS ON THE BUS

TRADITIONAL

FARM

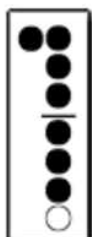
NO.7

Key G

KEY G



F #



Key G

walk

The wheels on the bus go 'round and 'round,

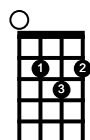
'round and 'round, 'round and 'round, The

wheels on the bus go 'round and 'round,

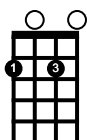
All day long.

Chords indicated below the lyrics: G, D7, G, G, D7, G, D7, G.

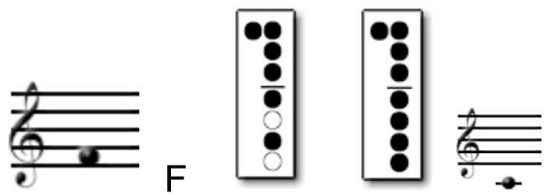
G CHORD



D7 CHORD



KEY F



Middle C

FARM

THE WHEELS ON THE BUS TRADITIONAL NO.7

Key F

walk

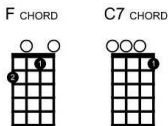
The wheels on the bus go 'round and 'round,

'round and 'round, 'round and 'round, The

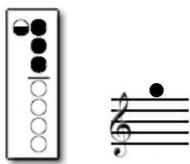
wheels on the bus go 'round and 'round,

All day long.

F CHORD C7 CHORD



KEY C



High G

FARM

THE WHEELS ON THE BUS TRADITIONAL NO.7 Key C

Key C

walk

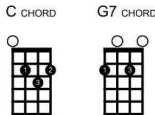
The wheels on the bus go 'round and 'round,

'round and 'round, 'round and 'round, The

wheels on the bus go 'round and 'round,

All day long.

C CHORD G7 CHORD



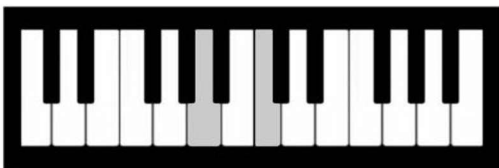
THE LITTLE RED ENGINE

No.8

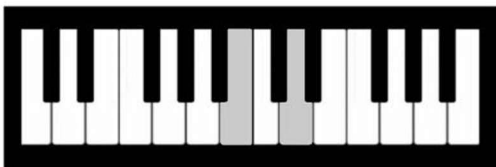
Colour the Keyboard pitches grey



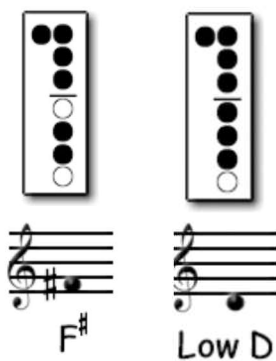
G CHORD using only 2 finger/ 2 pitches **G + B**



1st D7 CHORD using only 2 finger/ 2 pitches **A + C**



2nd D7 CHORD using only 2 fingers /2 pitches **B +D**



this

THE LITTLE RED ENGINE

TRADITIONAL

BUSH
NO.8

Key G

walk

The litt - le red eng-ine was chuff-ing a - long when he

came to a great big hill. He said I must chuff and nev-er stop I must

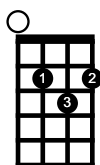
chuff chuff chuff till I get to the top. I think I can I think I can I

know I can I know I can and he chuffed right o-ver the hill.

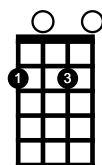
Slow down

Get faster

G CHORD

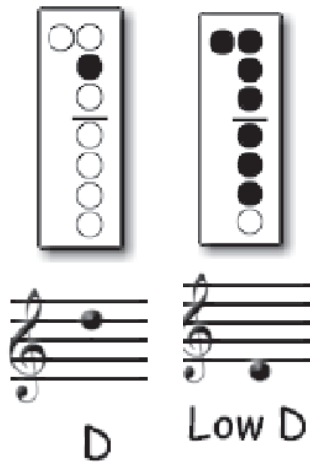


D7 CHORD

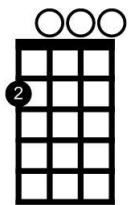


SKYE BOAT SONG Traditional Scottish

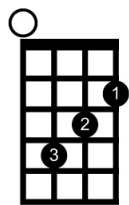
No.9



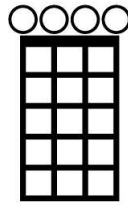
Am CHORD



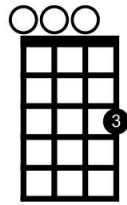
Em CHORD



Am7 CHORD



C CHORD



SKYE BOAT SONG

TRADITIONAL SCOTTISH

SEA
NO.9

SECTION A: = one beat

Key G

Speed bon-ny boat like a bird on the wing, on-ward the sail-ers cry.

(G) (Am) (D7) (G) (Am7) (D7)

Fine
(finish here)

Car-ry the lad that's born to be King, ov - er the sea to Skye.

(G) (Am) (D7) (G) (Am7) (D7)

SECTION B:

Loud the winds howl, loud the waves roar, thun-der claps rend the air.

(Em) (Am) (C) (Em)

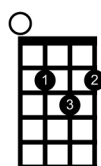
D.C. al Fine
REPEAT SECTION A

Baff-led our foes Stand by the shore, Foll-ow they will not dare.

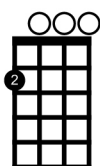
(Em) (Am) (C) (Em) (D7)

SECTION A

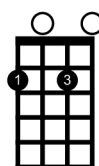
G CHORD



Am CHORD



D7 CHORD

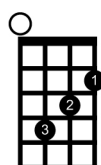


Am7 CHORD

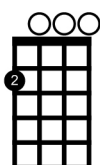


SECTION B

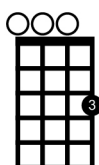
Em CHORD



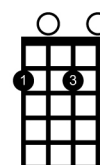
Am CHORD



C CHORD



D7 CHORD

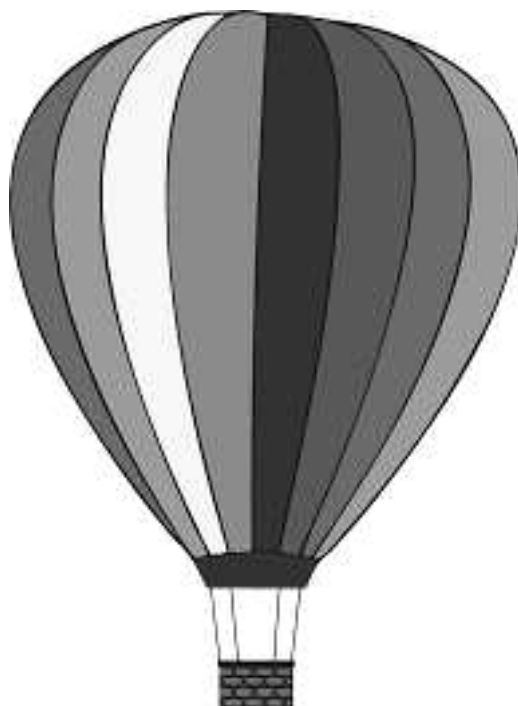


UP IN A BALLOON

No.10



Practice these motifs



AIR

UP IN A BALLOON

TRADITIONAL ADAPTED

NO.10

Key G



walk



1 2 3 Yes it's up in a ball-oon, yes up in a ball-oon.

(G)

(G)



Step-hop



Clos - er to the milk - y way, clos - er to the moon. Yes it is

(C)

(G)

(D7)



Juuump



up in a ball-oon, yes up in a ball - oon

(G)

(G)



It can be ex - ci - ting when you're up in a ball-oon.

(C)

(G)

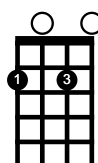
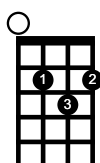
(G)

(D7)

(G)

G CHORD

D7 CHORD



MINUET

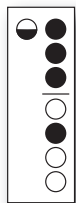
Johann Sebastian Bach

No.11

BAR 7 & 15 LOW F#

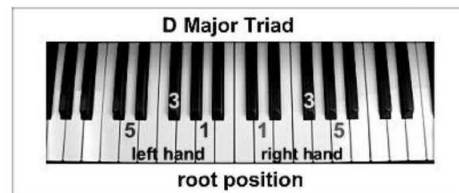
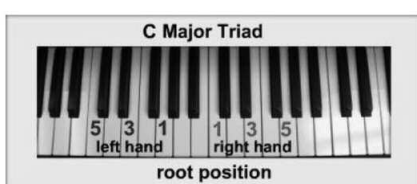
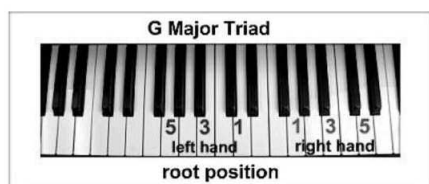
HIGH F#

HIGH G



BAR 4 High F# = F # with half thumb
AND ONLY finger 2 with RH

BAR 4 High G = G with half-thumb



Use **LEFT HAND** for the chords play the 'melody' with your **RIGHT HAND**
You can use 3 pitches but using only 2 is OK for a start.

You can play the chords as a whole 'chord'
OR as a broken chord which is called an '**arpeggio**'





MINUET

JOHANN SEBASTIAN BACH

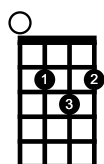
NO.11

Key G

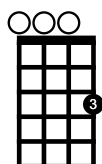
 = walk



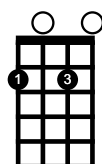
G CHORD



C CHORD



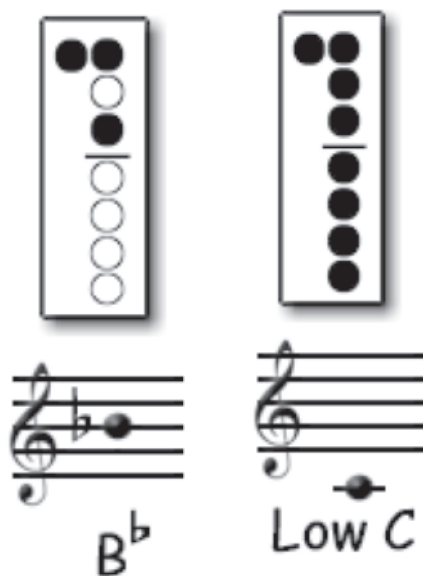
D7 CHORD



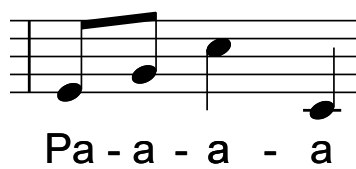
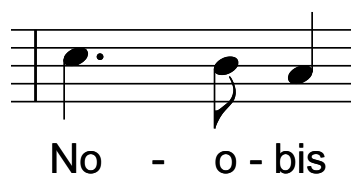
DONA NOBIS

Traditional Canon

No.12



Practice these motifs



DONA NOBIS

(GIVE US PEACE)

TRADITIONAL CANON

NO.12

Key F



Musical score for the first system, featuring three parts (PART 1, PART 2, PART 3) in 3/4 time, Key F. The lyrics are: Do - o - na No - o - bis Pa - a - a - a - chem.

PART 1
Do - o - na No - o - bis Pa - a - a - a - chem

PART 2
Do - na No - o - bis Pach-em

PART 3
Do - na No - o - bi - s Pach-em

Musical score for the second system, featuring three parts (PART 1, PART 2, PART 3) in 3/4 time, Key F. The lyrics are: Do - o - o - na No - o - bis Pa - a - a - a - chem.

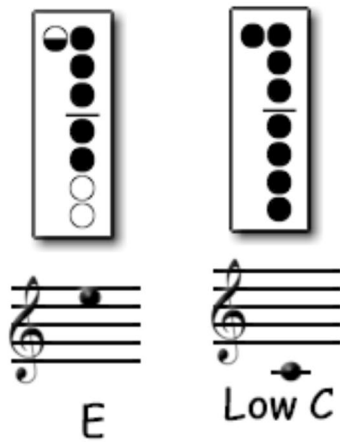
PART 1
Do - o - o - na No - o - bis Pa - a - a - a - chem

PART 2
Do - na No - bis Pa - a - a - a - chem

PART 3
Do - na No - bis Pa - a - a - a - chem

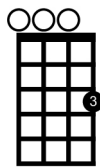
MUDGEES WALTZ Traditional Australian

No.13

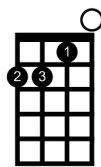


CHORDS ON UKELELE

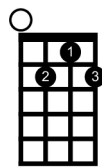
C CHORD



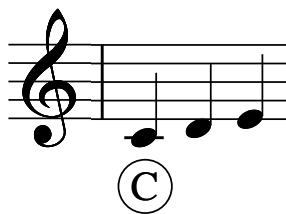
Dm CHORD



G7 CHORD



Practice these motifs




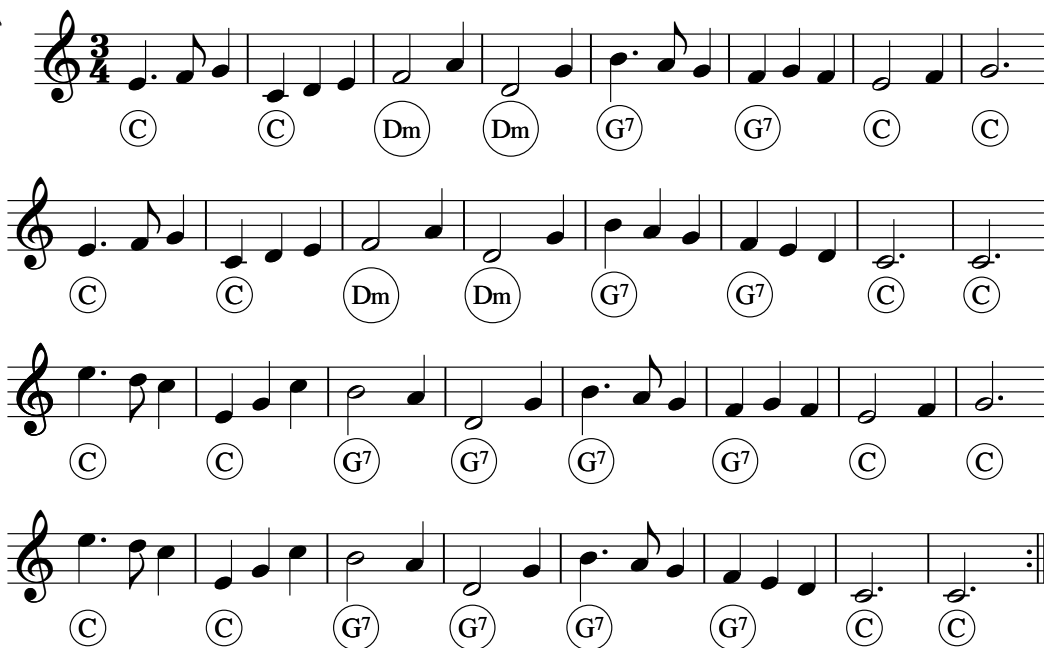
MUDGEES WALTZ

TRADITIONAL AUSTRALIAN

NO.13

Key C

 = walk



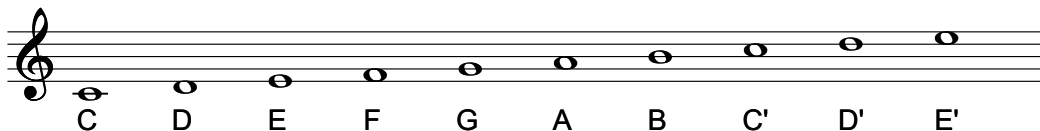
Chords: C, C, Dm, Dm, G7, G7, C, C

Chords: C, C, Dm, Dm, G7, G7, C, C

Chords: C, C, G7, G7, G7, G7, C, C

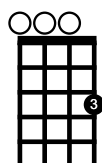
Chords: C, C, G7, G7, G7, G7, C, C

PITCHES TO PRACTICE

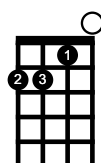


C D E F G A B C' D' E'

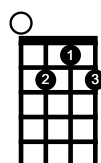
C CHORD



Dm CHORD



G7 CHORD



EYE LEVEL

JACK TROMBEY

NO.14A

quickly
(vivace)

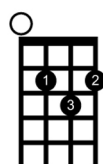
Key G



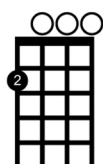
Chords: G, Em, C, D7, G, D7, G, G, Am, D7, G, Am, D7, G, G, C, Am, Am, G, G, C, Am, D7, D7, G.

F# E

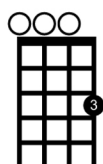
G CHORD



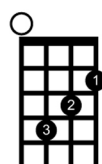
Am CHORD



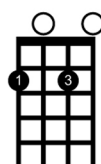
C CHORD



Em CHORD



D7 CHORD



EYE LEVEL HARMONY

JACK TROMBEY

NO.14B

Key G

walk

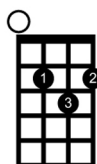
1st ENDING

2nd ENDING

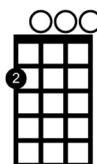
F#

E

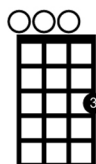
G CHORD



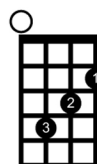
Am CHORD



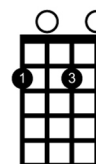
C CHORD



Em CHORD



D7 CHORD



RECORDER PITCHES



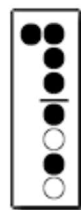
Low C



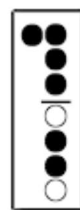
Low D



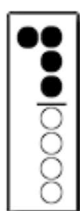
Low E



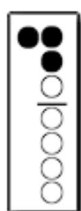
F



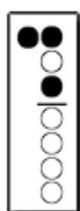
F#



G



A



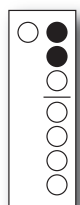
B^b



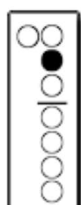
B



C



C#



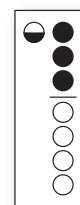
D



E



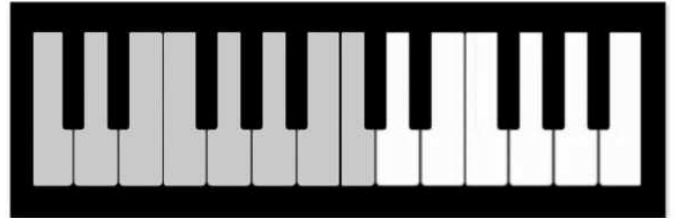
High F#



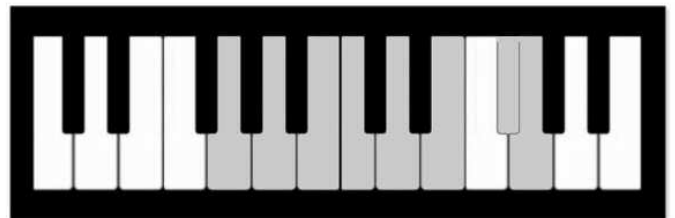
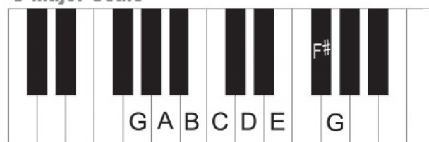
High G

On each large keyboard colour that Key.

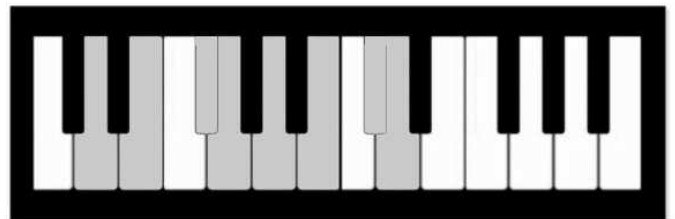
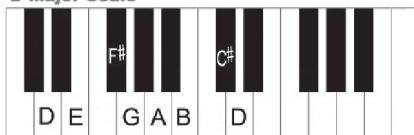
C Major Scale



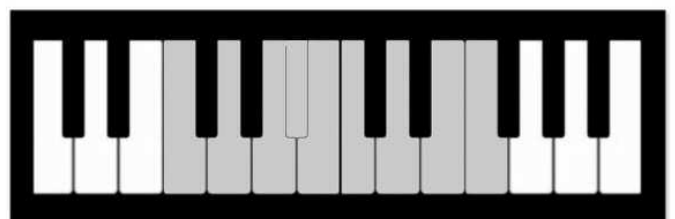
G Major Scale



D Major Scale




F Major Scale

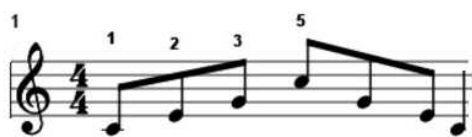


KEYBOARD CHORDS & ARPEGGIOS

C MAJOR



A piano notation of the C Major chord. The right hand (treble clef) has a C4 (middle C) and an E4. The left hand (bass clef) has a C3 and an E3.



A piano notation of the C Major arpeggio in 4/4 time. The right hand starts on C4 (middle C) and plays a sequence of notes: C4 (1), E4 (2), G4 (3), and C5 (5). The left hand plays a single C3 note.

C Major Triad




Diagram showing the C Major Triad on a piano keyboard. The left hand (blue numbers) plays C (5), E (3), and G (1). The right hand (red numbers) plays C (1), E (3), and G (5). The root position is indicated.

G MAJOR



A piano notation of the G Major chord. The right hand (treble clef) has a G4, B4, and D5. The left hand (bass clef) has a G3, B3, and D4.




A piano notation of the G Major arpeggio in 6/8 time. The right hand starts on G4 (G above middle C) and plays a sequence of notes: G4 (1), B4 (2), D5 (3), and G5 (5). The left hand plays a single G3 note.

G Major Triad




Diagram showing the G Major Triad on a piano keyboard. The left hand (blue numbers) plays G (5), B (3), and D (1). The right hand (red numbers) plays G (1), B (3), and D (5). The root position is indicated.

F MAJOR



A piano notation of the F Major chord. The right hand (treble clef) has an F4, A4, and C5. The left hand (bass clef) has an F3, A3, and C4.



A piano notation of the F Major arpeggio. Above the staff is a keyboard diagram showing the notes C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The right hand starts on F4 (F above middle C) and plays a sequence of notes: F4 (1), A4 (2), C5 (3), and F5 (5). The left hand plays a single F3 note.

F Major Triad


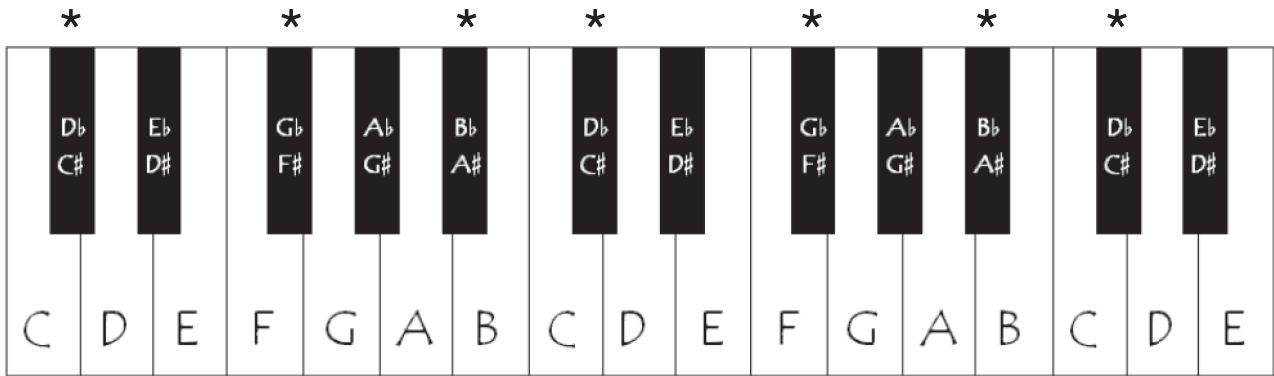


Diagram showing the F Major Triad on a piano keyboard. The left hand (blue numbers) plays F (5), A (3), and C (1). The right hand (red numbers) plays F (1), A (3), and C (5). The root position is indicated.

KEYS USED IN THIS BOOK



KEY OF C MAJOR

scale step	1	2	3	4	5	6	7	8
PITCHES	C	D	E	F	G	A	B	C

KEY OF G MAJOR 1 sharp F#

scale step	1	2	3	4	5	6	7	8
PITCHES	G	A	B	C	D	E	F#	G

KEY OF D MAJOR 2 sharps F# C#

scale step	1	2	3	4	5	6	7	8
PITCHES	D	E	F#	G	A	B	C#	D

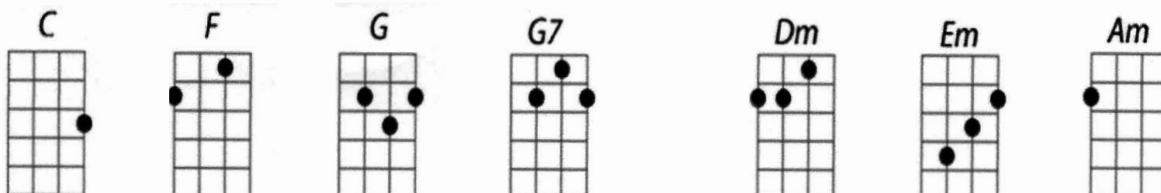
KEY OF F MAJOR 1 flat Bb

scale step	1	2	3	4	5	6	7	8
PITCHES	F	G	A	Bb	C	D	E	F

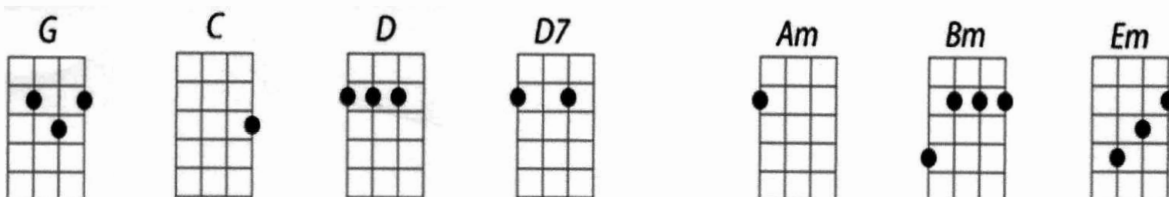
BASIC UKELELE CHORDS FOR THESE KEYS:

C Major G Major D Major F Major

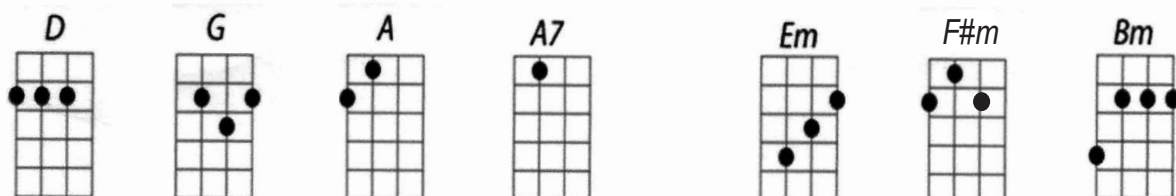
Pitches in the KEY of **C Major**: 1 2 3 4 5 6 7 8
C D E F **G** A B **C**



Pitches in the KEY of **G Major**: 1 2 3 4 5 6 7 8
G A B C **D** E F# **G** 1#



Pitches in the KEY of **D Major**: 1 2 3 4 5 6 7 8
D E F# G **A** B C# **D** 2#'s



Pitches in the KEY of **F Major**: 1 2 3 4 5 6 7 8
 F G A Bb C D E F 1b

