

Section 1

Written by W.J.Pais

Introduction. - **at the bottom of this page, you will find a link, to learn to read and sing musical notations.** **These are Kodaly Book series.**

A **musical sound** is generated by uniform vibration of sound producing materials, like guitar strings. A tensioned guitar string produces sound of x number of uniform vibrations. If the *len*
gth of the string is reduced by half
, the number of vibrations are
doubled (i.e. become $2x$)
.. The pitch of the second sound will be
higher
than the former..

Between these two sounds, (x vibrations and $2x$ vibrations) we take 12 distinct sounds in an ascending order of vibrations for the production of music.

Of these 12 sounds, only seven are actually used in a given tune. At the end of the 12th sound the first sound gets duplicated at double the vibrations of the former sound. This 12 note sound-set repeats at higher and lower sections of the sound range and is called the Chromatic Scale.

The Major Scale:

The set of 7 sounds used in a given tune is called a **Scale** Names are given to these seven sounds. Below you will find 3 sets of names.. The first one consists of the English Alphabet, the second set is of Latin names and the third consists of Indian Music names.

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2

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5

6

7

8

9

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11

12

1

C

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D

E

F

G

A

B

C

Do

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Re

Mi

Fa

Sol

La

Si

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Do

Sa

Re

Ga

Ma

Pa

Da

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Ni

Sa

Listen to the sound: {audio}amv/snd1.mp3{/audio}

The first set: C D E is given to the different keys on the Organ keyboard and remains unchanged.

The second and third name sets are best suited for singers, as these names end with vowel sounds.

There are other selections forming Minor Scales. In the Indian System there are many more scales, which are called “Ragas”.

Incidentally, the Do Re Mi sound set was first invented in 1200 AD by a Catholic monk, Guido d’Arezzo to help his students memorize the music more easily. He used the first syllable of each line of a Latin hymn, as names of the seven sounds.

THE MUSIC SCRIPT

People communicate with each other by the spoken word. **Script** was invented as a means of communication where it was not possible to use speech. Thus the eye was used as the information receiving organ, rather than the ear.

Music has many elements which can not be communicated through a normal language script .. It has exclusive features like the rising and falling of pitch of the tune, and the changing lengths of syllables and words used for singing.

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The system that came up over the centuries answers all these problems. It also enables us to represent by graphic display, the simultaneous production of sounds of different pitches as in music for the piano, choral works or orchestral compositions.. In such cases, the script is the most ideal form of visual communication.

THE STAVE:

You will see below 5 parallel lines on which music is written. This line set is called a **“Stave”** or a **“Staff”**. The lines as well as the spaces are used for the purpose of writing music. Each line and space is called a **“degree”** of the stave. There are 2 staves in current use:: The **Bass** and the **Treble** stave. The former covers the vocal range of men, and the latter of women.

The stave is identified by means of a *symbol* placed at the beginning on the left margin called a **Clef** coming from the Latin name Clavis which means a “key”.

The **treble clef** has the shape of “S” representing Sol, and the line which passes through the *“stomach”* of the clef, i.e. the second line from below, carries the note “Sol”.

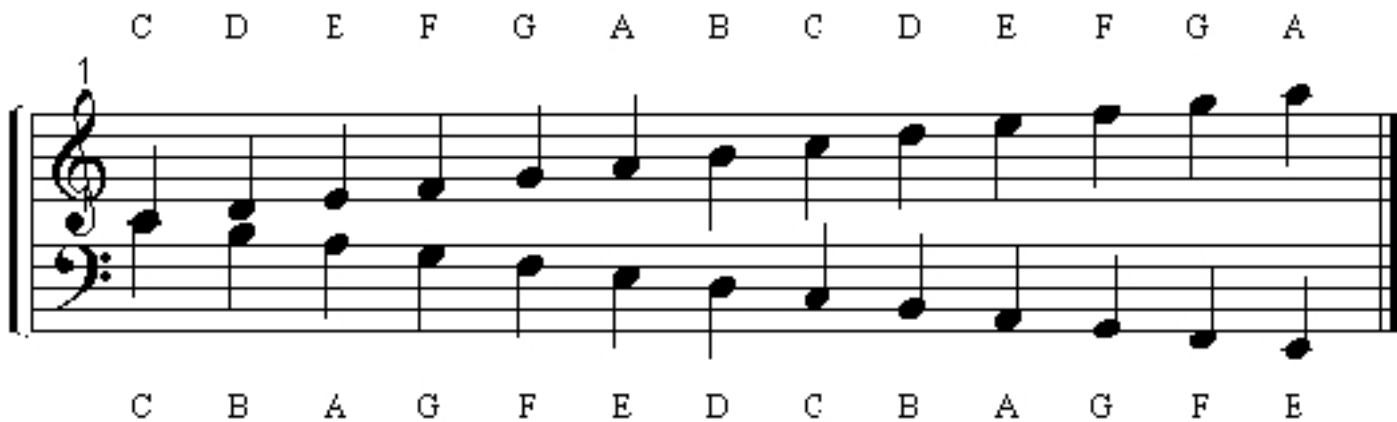
The **Bass clef** has the shape of “F” representing Fa, and the line carrying this note passes through the *“head”* of the symbol, which happens to be the fourth line from below.

Once, the places of Fa and Sol are established, the other names take the places one above

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the other along the degrees of the stave.



The above diagram shows the two staves and notes placed on them. The names of the notes are given above in the Treble Stave, and below in the Bass Stave.

Between the two staves comes the note “Do” or **C** which is common to both men and women. While men and women sing a tune together, they generate sounds which are 8 notes apart, i.e. the latter having a higher pitch, they blend, if men sing the higher Do, and the women sing their lower “Do”. They generate the same amount of vibration. This sound is therefore placed between the two staves on a stave extension called a “**leger**”

line, which is a section of the stave that appears below or above the regular stave. In the same way, A the highest note on the treble clef, and E the lowest note on the Bass clef, are on leger lines.

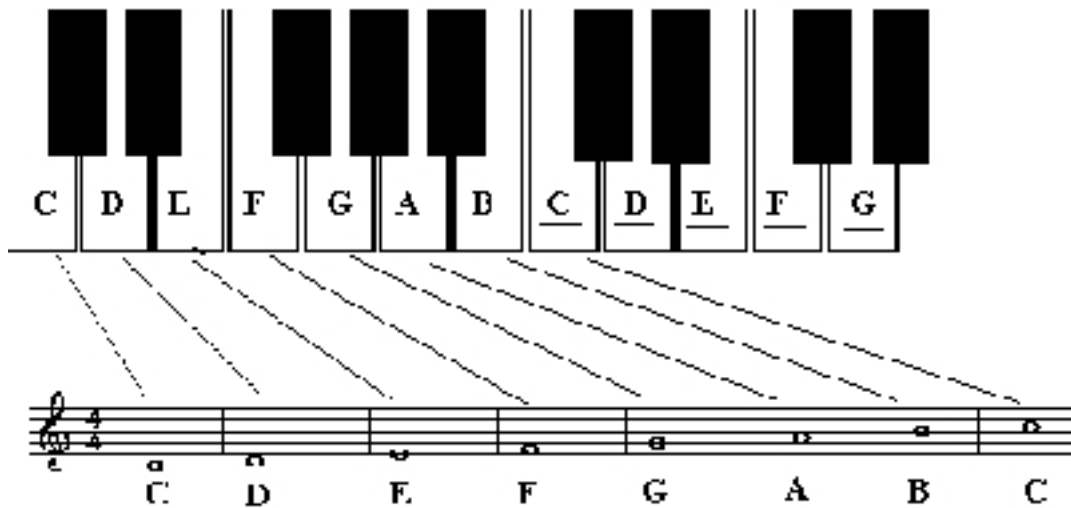
THE CHROMATIC SCALE:



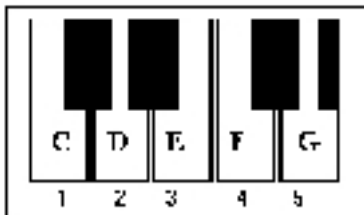
The 12 note scale is called the **Chromatic Scale**. The sound of this scale does not have a name. The 12 note scale is called the **Chromatic Scale**. The sound of this scale does not have a name.

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The first step in the study of music is to be able to tell the name of a particular sound, on a particular line or space.



Exercise Press one finger in time and **raise** it, while making sure the other fingers **rest** on the keys. Do this with the index finger on the C key, then the middle finger on the D key, then the ring finger on the E key, then the little finger on the F key. Do this in the reverse. Place the index finger on the C key.

The first step in the study of music:

The first step in the study of Music is to be able to tell the name of a particular sound, on a **particular** line or space.

The exercises have been designed to teach five sounds at a time.

Do not write the names below the notes but refer as many times to the chart (p.2) as you may require, but **read out the names of the sounds in the following exercises aloud** so that you hear your own voice. As you proceed you will find that naming the notes becomes easy. Then you may try to read faster.

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This procedure should be followed in other sections too when a new sound range is introduced.

The first step should always be to READ THE NAMES, before taking the second step.



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The second step

This involves the **duration** of sound in the various notes.

In the above diagram of staves, you will observe the letter “C” after the Clef. This represents **“four beats in a bar”**

“four

It is related to the **rhythm**

in music. In

practice

we are familiar with it, as rhythm is a repetitious cycle.

We find many examples of rhythm in nature. The sun rises and sets with a constant rhythm, and so do the seasons. The heart beats at a constant rhythm, and so does the wall clock.

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Poetry differs from prose, because the former contains a unique rhythm. Music reflects this poetic rhythm. In poetry, **strong accents** recur at constant periodic intervals. We break the musical stave with a vertical line called **a bar**, across the stave, at the beginning of a strong accent. We measure rhythm with the help of “beats” or “counts”.

The “C” rhythm stands for “**Common Rhythm**” or “**Common Time**” which consists of four beats within bars. This section of the stave is called a “

Measure

”;

DURATION

The beats or counts help us to measure the duration. Take the example of the line:

Old Mc Donald had a farm.

The **strong accents** appear on alternate syllables. Each short syllable will have one count and the word “farm” a long syllable will get two. In music we show the single and the double count by means of the **shape of the musical symbol**. In the same way, if a syllable has four counts, another shape is used. In the above diagram we show the different shapes used in the music:

The first and last notes are “C” and each represents 4 beats. The symbol is called **THE SEMIBREVE**

or

THE WHOLE NOTE.

Second and third notes are D and E both are of 2 counts. These symbols which have hollow heads and attached stems are called **MINIMS** or **HALF NOTES.**

The succeeding four notes are one count each. These symbols are called **CROTCHETS** or

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QUARTER NOTES.

Since the counts can be numbered: 1, 2, 3, 4 we shall introduce a system of counting the beats and as well as naming the notes.

In example under "second step" on p. 5, the notes will be read as follows: C, 2, 3, 4: D 2, E, 4. G F E D, C,2,3,4. The naming of notes and numbers has to be done at an **even speed**, called the **"tempo"** of the music.

Imagine the soldiers marching. They walk at an **even pace** and speed. If they had walked jerkily, it would be funny. This is exactly what happens if we fail to count the beats evenly.

Use these following exercises to practice the naming and counting of notes and also translate these in a square lined book as described here after.



Exercise 1. (See *translation* □ below)

Exercise 2.

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Listen to the sound: {audio}amv/snd3.mp3{/audio}

Please excuse the poor quality of the recording. This is just to help you.

When you are able to read and count the script fluently, you may start to play and sing the music on your keyboard. (C and G7 above the stave, are chords which will be learnt by you later)

TRANSLATION OF THE ABOVE EXERCISES:

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2

3

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4

1

2

3

4

1

2

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4

1

2

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3

4

1

2

3

4

Exercise 1.

C

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-

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D

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-

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E

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-

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F

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G

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-

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F

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E

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D

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-

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C

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Exercise 2.

C

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-

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D

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C

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D

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E

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F

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E

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F

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G

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F

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G

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F

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E

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THE THIRD STEP - read count and play:

Read Count & Play

The third step in the study of music consists of **READING LOUDLY** the name and the subsequent counts and playing the instrument at the same time, or singing the note.

The aim is to create an association in the mind between the sound name, the duration and the related key or the sound sensation in case of singers.

For **TRANSLATION** of the following exercises, see **Appendix B**, at the end of the book.

If you follow this procedure, you will be able to absorb the knowledge as nature intended. Remember, even the doctor prescribes medicines in small doses at repeated intervals, as that is the only way our bodies can absorb external elements. The same applies to knowledge. Knowledge acquired in small doses at repeated intervals, and as individual elements in a complex study, yields better results.

How to Play your Exercises

First download from www.finalemusic.com/notepad/ the free Notepad 2004 later software and install it on your computer. (It is better to choose the old version 2004 which is 6.2MB rather than later ones which are heavier, as all my music is written in 2004 version) Choose the free file you wish to download for your System: Windows or Macintosh. Register your Email and give a password and remember it. You may have to wait for their confirmation. Follow their instructions carefully so that you can go back to the site and get more information.

Once your registration is approved, go back to the site, and log in. You will be taken to a new page to download the file. Note down the **Serial Number shown over there.** **You have to insert this from your keyboard.** Click on **DOWNLOAD AND SAVE THE FILE IN A PLACE ON YOUR DISK WHERE YOU WILL FIND IT TO INSTALL.**

If your connection fails, then download the "GetRight" software for downloading long files. The link is given on the Finale Website. It hold on to the link, until your connection has come back again. Thus you will not lose important components in the file.

You can then get the appropriate file from my website.

In order to download the music exercises, you should have downloaded the Notepad software from Finale. Thus as the file gets downloaded, it opens in Notepad software automatically. In this file, you not only see the notation, but you can print the pages, hear the sound as you play the file.

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Note on Finale Notepad download

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