A guide to building your musical foundations as a lyre player and musician.

In creating this booklet and accompanying lesson videos, it is my intention to offer resources and guidance to educate your mind, your hands, and your ears; education which can be developed and built upon as you grow in your musical capacity with the lyre. While playing music is about much more than technical knowledge and skill, learning the fundamentals is a necessary step to gain mastery and true freedom in one's playing and creativity. Though the heart may be full of wonder and curiosity, touched by the beauty of the lyre and its musical capacity, we must also educate our minds and our bodies to be able to fully participate in such beauty; a participation which involves both receptivity and gift in a posture of humility and gratitude.

I hope this booklet is a great aid to you and that it serves as a friendly companion to accompany you on your journey,

Please note that the course is primarily intended for those playing a 16 or 19 string diatonic lyre. While some lessons are applicable for any musician and differing lyre structures, this is not the primary audience for whom the course is designed.

CONTENT INCLUDED

1) Part 1: Lyre Specific Content
Lyre Structure, Setup and Posture, Plucking Technique, Dexterity and Strength Exercises, Exercises for Two-Handed Coordination, Dynamic and Expressive Playing

2) Part 2: Music Theory Content
Introduction to Basic Music Theory, Improvisation and Composition, Transposing and Arranging Music

3) Part 3: Compositions for Beginner Players

To access free tutorial videos, designed to accompany this booklet, please visit:
https://www.youtube.com/@enfoldedheartmusic

Lyre Foundations

COMPLETE COURSE BOOKLET

Catherine Guilbeau
Enfolded Heart Music

Lyre Foundations

Complete Course Booklet

Catherine Giulbeau

Enfolded Heart Music

Cover images were provided by and have been used with explicit permission from the luthier, Brandon Leydic. Pictured are solid body and acoustic lyres with 16 or 19 strings.
For more information about the lyres or to purchase one, please visit Brandon John Luthiery at https://www.etsy.com/shop/BrandonJohnLuthiery

Table of Contents

General Introduction ..... page 1

PART 1

Chapter 1: Introduction to the Lyre ..... page 7
- Lesson 1: Structure of the Lyre ..... page 10
- Lesson 2: Posture and Holding the Lyre ..... page 13
- Lesson 3: Lyre Setup and Tuning ..... page 9

Chapter 2: Developing Strength, Dexterity, and Two-Handed Coordination ..... page 15
- Lesson 1: Hand Posture, Finger Placement, and String Plucking ..... page 15
- Lesson 2: Placement Exercises ..... page 21
- Lesson 3: Exercises for Crossing Over and Under. ..... page 25
- Lesson 4: Chord Exercises ..... page 28
- Lesson 5: Exercises for Two-Handed Coordination ..... page 30

Chapter 3: Dynamic and Expressive Playing ..... page 34
- Lesson 1: Playing with Dynamics ..... page 34
- Lesson 2: Expressiveness in Phrasing ..... page 37
- Lesson 3: Articulations and Muting ..... page 39

PART 2

Chapter 4: Introduction to Basic Music Theory ..... page 43
- Lesson 1: Clefs and Note Names ..... page 43
- Lesson 2: Scales and Key Signatures ..... page 49
- Lesson 3: Time Signatures and Note/Rest Duration ..... page 56
- Lesson 4: Additional Rhythmic Variations and Notations ..... page 65
- Lesson 5: 'Road Map' Notations ..... page 67
- Lesson 6: Notations for Dynamics and Articulations ..... page 72

Chapter 5: Improvisation and Composition on the Lyre .....page 75
Lesson 1: Getting Started .....page 75
Lesson 2: Multiple Keys, One Key Signature .....page 78

Chapter 6: Transposing and Arranging Music for the Lyre .....page 81
Lesson 1: Transposition .....page 81
Lesson 2: Arrangement .....page 83

PART 3

Compositions for Beginner Players .....page 87
Evening Reflections .....page 89
Fireflies at Dusk .....page 90
March of Courage .....page 91
Opening Blossoms .....page 92
Delights in Springtime .....page 93

General Introduction

I first want to extend a hearty welcome to the Lyre Foundations course! I am humbled and delighted that you are receiving this course and truly hope it provides you with a solid foundation for your lyre playing. My goal in creating this booklet and accompanying lesson videos is to offer resources and guidance to educate your mind, your hands, and your ears; education which can be developed and built upon as you grow in your musical capacity with the lyre. While playing music is about much more than technical knowledge and skill, learning the fundamentals is a necessary step to gain mastery and true freedom in one's playing and creativity. Though the heart may be full of wonder and curiosity, touched by the beauty of the lyre and its musical capacity, we must also educate our minds and our bodies to be able to fully participate in such beauty - a participation which involves both receptivity and gift in a posture of humility and gratitude. My personal hope is that in providing knowledge which I have received throughout various musical experiences in my own life, you too may gain the capacity to sing through the lyre a word of joy, praise, and gratitude, with the unique voice and within the particular contours of your own life and journey. May God bless you abundantly and may the peace of Christ abide in you always.

--Catherine Guilbeau
Enfolded Heart Music

COURSE LAYOUT AND STRUCTURE

The course is divided into three parts for greater clarity and ease of use. While each part, and the chapters and lessons within them, were created with the intention to follow the course as written, it may at times be helpful to move more freely around the course. This is especially true if a player does not know how to read sheet music. In this case, I would recommend either beginning with Chapter 4 (Part 2) and then returning to the beginning of the book, or completing Chapter 1 (Part 1), then moving to Chapter 4, and again returning to Chapter 2.

Part 1: Lyre Specific Content

Content in Part 1 is written specifically for lyre players and covers both foundational knowledge of and skills for playing the lyre. Chapter 1 begins with an overview of the structure of the lyre, tuning, and suggested posture for holding the lyre comfortably and securely. Chapter 2 follows with suggestions for how to pluck the lyre strings as well as exercises to increase finger strength, dexterity, and coordination for both single-handed and two-handed playing. The final chapter, Chapter 3, focuses on musicality and offers suggestions and exercises for greater dynamic and expressive playing.

Part 2: Music Theory Content

Part 2 covers basic music theory, improvisation, composition, and transposition and arrangement skills. While the knowledge and skills in this section apply to any musical instrument, I have also included lyre-specific exercises, examples, and suggestions where applicable. Part 2 begins with Chapter 4 and provides an overview of basic music theory including identifying pitches on a staff (treble and bass clefs), reading music rhythms, understanding time signatures, and identifying key signatures for major and minor keys. This knowledge is then applied in Chapter 5, which covers improvisation and composition skills, and Chapter 6, which outlines how to transpose and arrange music for the lyre.

Part 3: Compositions for Beginner Players

The course concludes with several songs composed for beginner lyre players. My intention is for the skills and knowledge offered in Parts 1 and 2 to come together in one place and to thereby culminate in a space of beauty. These compositions are shorter than those I have offered in other places, but will still require practice and time to master. My hope is that these pieces are simple enough for beginner players to pick up and play with general ease (after completing the rest of the course), and yet are still beautiful and not simplistic in sound or technique.

TEACHING APPROACH

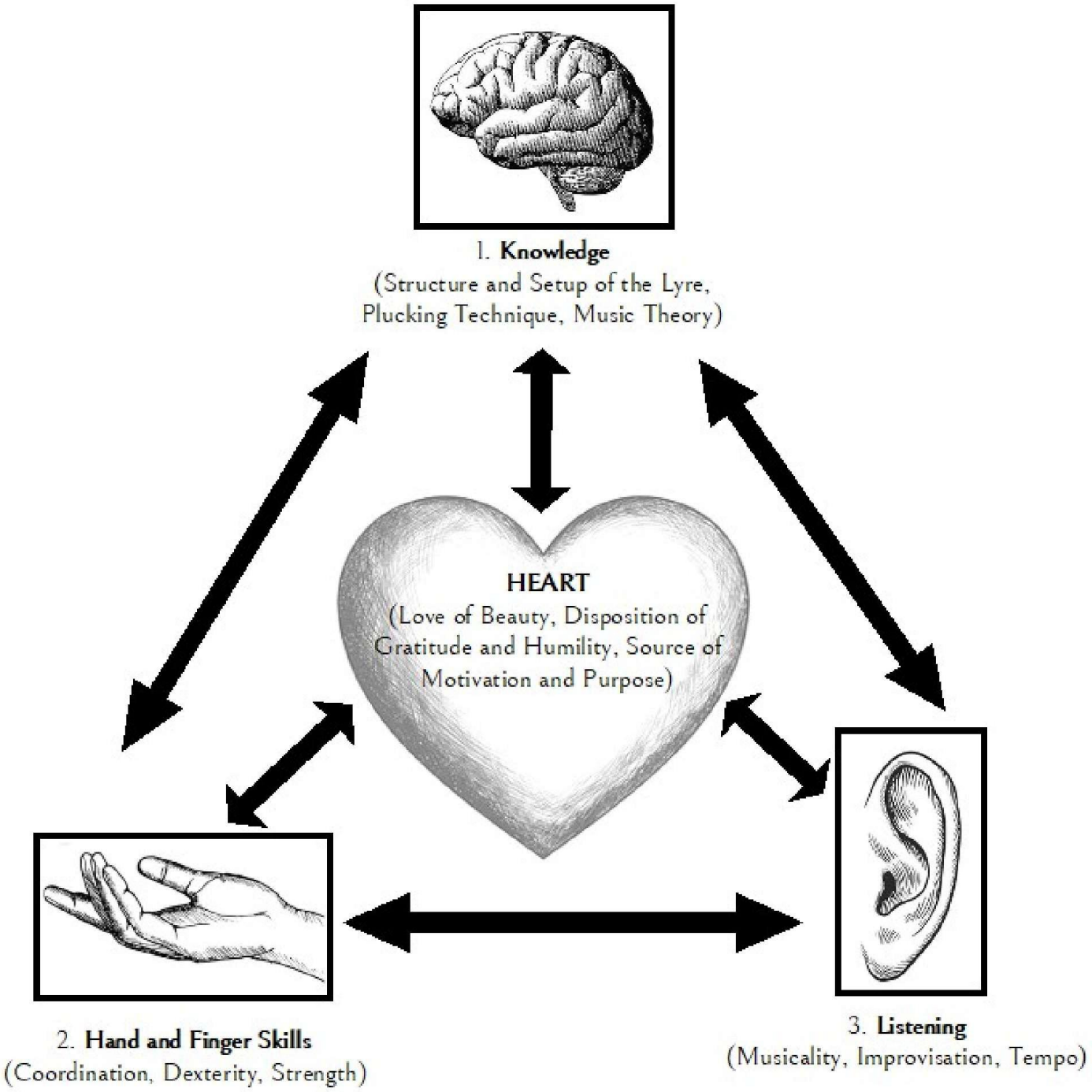
As an aid to your venture through this course, as well as other avenues of learning the lyre, I would like to briefly outline the basic approach and philosophical foundations which I utilize when teaching; whether it be in person, online, or through course development. Since this is a self-taught course, it is my hope that the descriptions and diagram offered below will provide a helpful framework to guide your learning. Broadly speaking, I understand there to be three general categories into which the skills of learning a musical instrument can be organized. The categories include knowledge, hand and finger skills, and listening. These categories, while distinct, also inform and complement one another and are united by a fourth aspect - the heart. Let us take a look at each aspect in greater detail to then more fullly understand the diagram provided below.

1) **Knowledge:** A musician must know the basic structure and characteristics of the instrument in order to understand how to play it most cooperatively and most beautifully. Knowledge of music theory is also integral for musical development and the capacity to both receive and to share music with others. Of course, there are countless other skills and pieces of knowledge that a musician develops as one grows. However, the essential point is that we must know and, in this knowing come to see, the contours of the musical terrain we are adventuring upon. This takes time, practice, patience, and a perspective that keeps the value of this knowledge present during the learning process.

2) **Hand and Finger Skills:** As knowledge grows, it must also be incarnated in a musician's playing. This requires a kind of education of the hands and fingers in order to develop the capacity to play with strength, coordination, and comfort. It is in this place that finger exercises and repetitive practice come into play. As illustrated in the diagram below, one's knowledge and technical skills complement one another and each helps to further develop the other. In this way, what we know and what we can play become increasingly aligned.

3) **Listening:** It may sound a bit silly, but it is common for a young musician to focus so hard on thinking about the notes and playing the right strings that we forget to listen to what we are playing! While it is true that time must be spent focusing exclusively on gaining knowledge and on hand and finger skills, a time must also come when special attention is given to listening with depth and attentiveness. This is typically why I consider listening to be the third aspect of playing, though it is by no means of least importance. It is through listening that the musicality of our playing can be developed (including dynamic and expressive playing), as well as assessing steadiness of tempo and tone. Listening is also integral for improvisation to become a truly creative and wonder-filled activity. Again, this aspect both complements and informs the other two; for it is through listening that our hand and finger skills can gain further mastery and we come to know with greater clarity how to play and write beautiful music.

4) **Heart:** The heart is by far the most important aspect of learning and playing music, though it often resides in the background of our thought and activity, remaining implicit though active and influential. When I speak of the heart, I am referring to that which motivates our activity and the purpose towards which the activity is aimed. As a teacher, I try to cultivate a love of beauty as one central aspect of the heart, as well as a disposition of humility and gratitude throughout the learning and playing process. More than anything else, it is the heart that will most heavily impact a musician's capacities to cultivate and communicate beautiful music. If the heart is instead full of self-centered motivations or fears of failure or pride at being better than others, to name a few examples, the communication of true and humble beauty will be hindered even if technical skill is well developed. In contrast, love and pursuit of beauty for its own sake, gratitude for the opportunity to participate in such beauty, and a humble heart that desires to be of service to others through the gift of beauty, builds a foundation ripe for wonder, joy, communion, and love to blossom.


1. Knowledge
(Structure and Setup of the Lyre, Plucking Technique, Music Theory)
HEART
(Love of Beauty, Disposition of Gratitude and Humility, Source of Motivation and Purpose)
2. Hand and Finger Skills
(Coordination, Dexterity, Strength)
3. Listening
(Musicality, Improvisation, Tempo)

COMMON QUESTIONS

What content does this course offer and for whom is is weil suited?

The content of this course, though not offering a comprehensive education in each domain, does aim to provide a solid foundation for several key areas which are important to develop beginner and intermediate level lyre-playing capacities. Primary categories (see the table of contents and course layout and structure above) include basic music theory, finger dexterity and strength, two-handed playing, dynamic and expressive playing, improvisation and composition, and transposing and arranging music. While information and skills are presented in a manner well suited for beginners, I have also included exercises and concepts appropriate for intermediate level players. My intention in doing this is to offer a resource that can accompany lyre players all the way from the beginning stages up to an intermediate level of learning and playing.

For what kind of lyre is this course intended?

It is important to know that this course is designed for those playing a diatonic lyre (sometimes called a lyre harp or a folk lyre) with steel strings. I will be using a 19 string lyre for examples and illustrations, however, a lyre with at least 16 strings is suitable for the lessons, even if small adjustments may need to be made. Though some content is applicable to multiple instruments, it is generally *not* fitting for those playing a chromatic lyre, a pentatonic lyre, a Saxon lyre, or any lyre with a more ancient build, typically with non-steel strings. It is also not suited for those who desire to learn to play using a strumming method or gliding method, as exercises utilize a unique plucking method that I personally use (one distinct from that of the harp).

What kind of music will I be learning to play?

The exercises and technique taught in the course are aimed at styles of music akin to piano, harp, or classical guitar music. Since I am, in part, using knowledge gained from my own lyre experience, the music I am best suited to teach is that which I play and write. Therefore, if you have not listened to music available on my YouTube channel, I encourage you to do so. If this style and playing method suit your musical goals, then this course will be a great fit for you. If not, I encourage you to find a lyrist who plays music aligned with your goals and to pursue studies from them or following their recommendations.

Are the complementary video lessons necessary to understand the book?

Though the video lessons are not absolutely necessary, I would highly recommend proceeding through this book alongside the complementary lessons. The videos will provide additional visual aid to help you learn the foundations of lyre playing and will also include spontaneous examples and explanations not written in this book. While I have written the book such that it's capable of standing on its own, and will therefore be helpful for students in its own right, the videos both complement and supplement the book. It is similar to the difference between reading a textbook compared to reading a textbook plus listening to the teacher's explanations in the classroom.

You can access these videos for free on my YouTube channel:
https://www.youtube.com/@enfoldedheartmusic

Part 1

Chapters 1-3

Lyre Structure
Setup and Posture
Plucking Technique
Dexterity and Strength Exercises
Exercises for Two-Handed Coordination
Dynamic and Expressive Playing

Chapter 1:

Introduction to the Lyre
Basic Structure, Posture, and Setup

General lntroduction: In this chapter we first draw our attention to the most basic question, "What is the lyre?" It can be tempting to approach the lyre as an instrument that is "like the harp" or "like the guitar" and, consequently, to engage it not as a lyre but rather as a smaller version of a different instrument. While comparisons to other instruments are helpful to a certain degree - as there are several similarities to the harp and the guitar - if not developed, such an approach will eventually hinder your capacity to receive the lyre as a distinct instrument and to utilize its particular qualities to the fullest. To enjoy the lyre most fully and to sing with it most beautifully, you must understand what it can do and what it cannot do.

To answer this original question, we will begin with a brief overview of the structure of the lyre. Following this, our focus will turn to how to hold the lyre, suggestions for general posture, and guidance for tuning the lyre. Note that there are many different lyre structures so it is important that you adapt the suggestions and guidance offered here to best fit your particular lyre. This will likely take some time and experimentation, so feel free to adjust as you go until you reach a position that is healthy, comfortable, and flexible.

Lesson 1: Structure of the Lyre

The lyre is an ancient instrument and there are several structural variations throughout its history and across geographical regions. However, there are some basic parts to the lyre that remain unchanged and are essential contributors to the instrument's sound production. For the purposes of simplicity and clarity, I will be focusing on the diatonic lyre (also sometimes called the lyre-harp or folk lyre).

Vocabulary:

- **Body:** The body of the lyre is the main structure of the instrument (typically made of wood) which is constructed to both hold the strings with proper tension and strength, and to produce and project the sound of the instrument. Several components of the body are listed below.

- **Arms:** The lyre has two arms whose height determine the length of the strings, thereby impacting the range of pitch possible within the specific lyre. The arms also allow for an open space through which the strings are accessible to play from either side.

- **Crossbar:** The crossbar is located at the top of the instrument and connects the arms. It can be either a distinct third piece of wood or a continuation of the same wood used for the arms. It is on the crossbar that the tuning pegs are located.

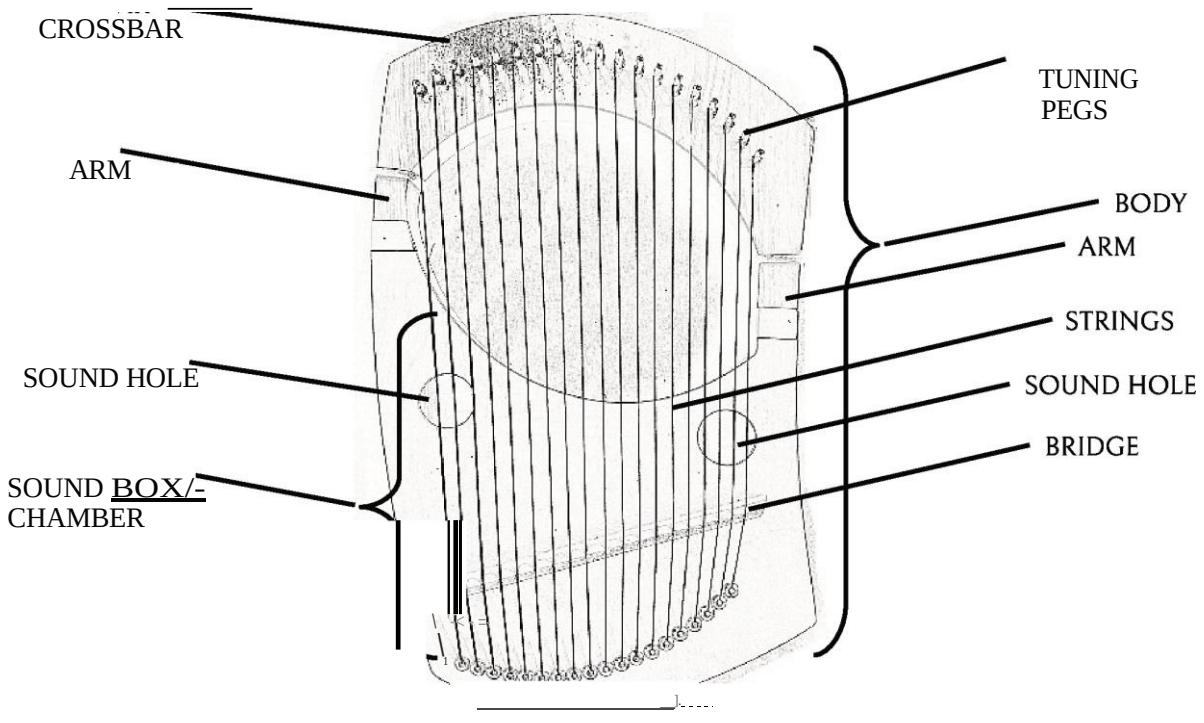
- **Tuning Pegs:** Located on the crossbar, tuning pegs are used to adjust the tension of each string and thereby adjust the pitch of the particular note. (More on how to tune your lyre below in lesson 3).

- **Strings:** When plucked or pulled, strings receive the musicians 'input' and communicate these vibrations to the rest of the instrument. They can be made of gut or nylon, however, many modern lyres utilize steel strings which provide greater tuning stability and increased volume.

- **Sound. Box/ Chamber:** The sound box or chamber is generally the bottom half of the instrument and is designed to receive vibrations, to provide a space for vibrations to echo and grow, and to project the sound out from the instrument towards the listener. The modern lyre is typically built following one of two structural designs: 1) solid body and 2) hollow or acoustic body. The solid body lyre does not have a sound box or a bridge, but rather a concave chamber within which the volume and tonal body grow, and from which the sound is projected. A hollow body or acoustic body lyre is structured similarly to a guitar or a violin, in that it has a hollow box within which the sound vibrations echo and then are projected. A bridge and sound holes are necessary for an acoustic lyre but not for a solid body lyre.

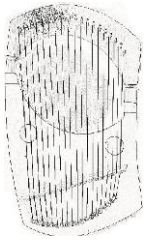
- **Bridge:** On a hollow or acoustic lyre, a bridge is place towards the bottom of the sound box. The strings are drawn over the bridge and it is through the bridge that vibrations are communicated to the rest of the lyre body.

- **Sound. Holes:** On a hollow or acoustic lyre, sound holes are placed on the sound box to allow the wood to slightly expand and contract as the sound box receives and projects the sound waves. Sound holes are strategically placed by luthiers for maximum tone quality as well as clarity of sound.



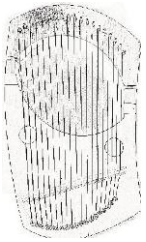
Brief Structure Comparisons

Summary: While the lyre is commonly played in a more similar to that of the harp (due to the lack of frets on both harp and lyre), its structure is more similar to that of the guitar. See charts below for greater detail and specificity.



VS

MODERN LYRE	BOTH	HARP
1) Typically uses steel strings 2) Strings typically go over a bridge into the sound box 3) Often has a bridge 4) Plane of the strings is parallel to the sound box 5) Commonly made as a pentatonic, diatonic, or chromatic instrument. Does not utilize levers	1) Has one pitch assigned to each string 2) Commonly played using the plucking method 3) Can be played with two hands to create harmony and melody simultaneously	1) Typically uses nylon strings 2) Strings go straight into the sound box 3) Does not have a bridge 4) Plane of the strings is perpendicular to the sound box 5) Commonly made as a diatonic instrument. Does utilize levers



VS

MODERN LYRE	BOTH	GUITAR
1) Does not use frets to create various pitches. One pitch per string 2) Slides, bending the notes, and vibrato are not possible 3) Does not have a neck as part of the instrument structure	l)Typically uses steel strings 2) Strings go over a bridge into the sound box 3) Plane of the strings is parallel to the sound box 4) Can utilize a strumming method to play	1) Uses frets to create various pitches 2) Slides, bending the notes, and vibrato are possible 3) Has a neck as part of the instrument structure

Lesson 2: Posture and Holding the Lyre

In this second lesson, our focus turns to posture and suggestions for holding the lyre; both aimed at giving a greater degree of stability and comfort while playing. As noted above, your lyre may have some differences in its shape compared to mine. Of course, you may also be considerably taller than myself or have longer arms or any other proportional difference, which will impact the specific way you hold your lyre. Given these variations, I encourage you to take the guidelines and suggestions below with flexibility, altering them as is appropriate for your specific needs. We will first discuss general posture guidelines that are recommended to all and then proceed to specific suggestions related to holding the lyre which may or may not be well suited to you and your lyre.

General Posture Guidelines:

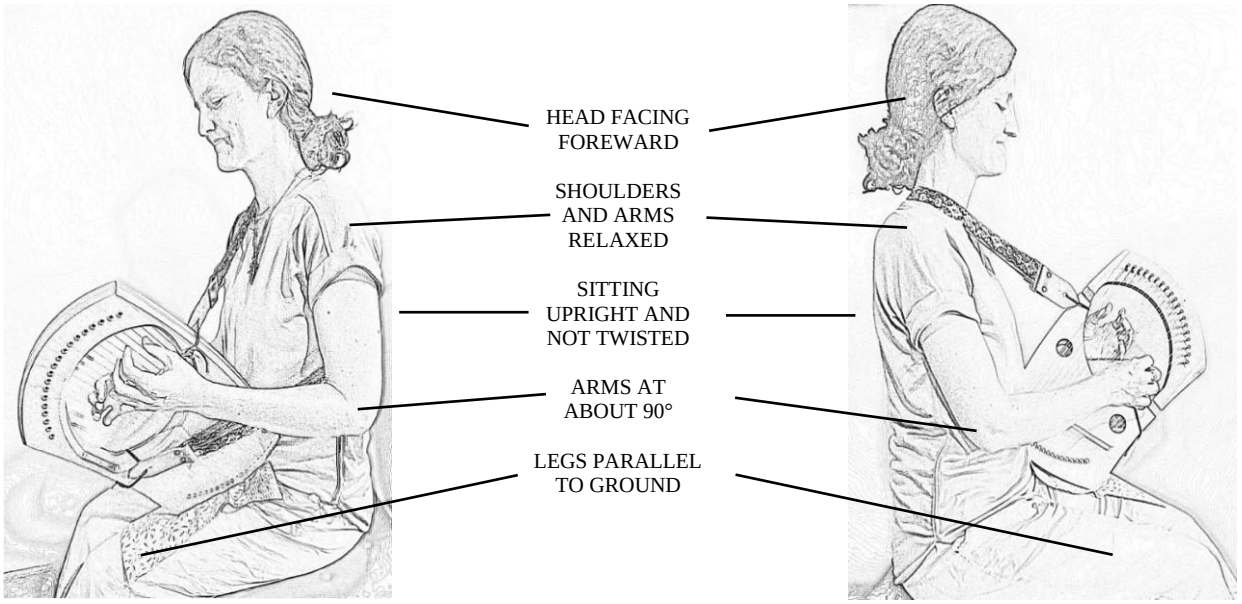
- Use a chair or stool which positions your legs roughly parallel to the floor. Keep in mind that the height of your legs directly impacts the height and angle of your lyre. Do not use a chair or couch that is heavily cushioned. This will result in being hunched over.

- Remain seated in an upright and forward-facing posture with your torso straight. Not rigid though not hunched over or heavily twisting toward the lyre.

- Keep your head looking forward and only slightly turned towards your lyre. Refrain from habitually leaning forward with a tilted head and craned neck to see your strings.

- Hold your arms such that your forearm and your upper arm form about a 90° angle.

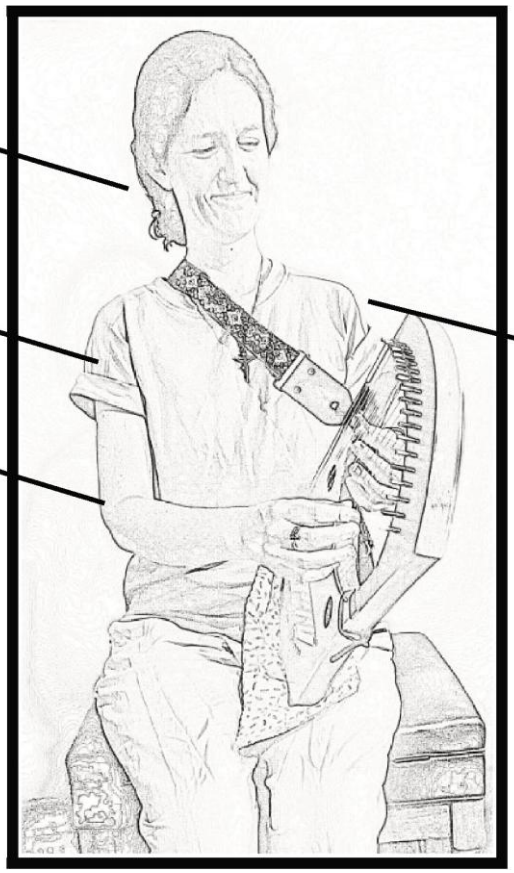
- Remain relaxed with your arms and hands free to move up and down the lyre. Arms resting alongside or slightly apart from your abdomen is great. It creates tension to have them stiffly against your body. If you notice strain, simply try to do a little 'relaxation reboot' to develop the habit of a relaxed body while playing.



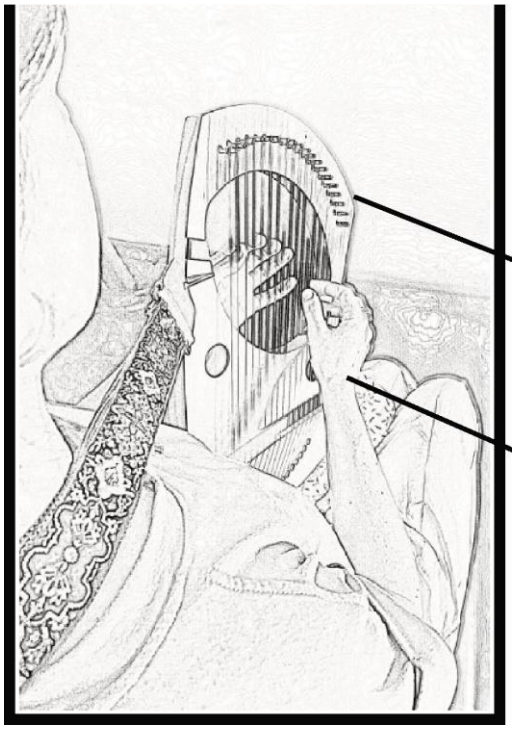
HEAD LOOKING SLIGHTLY TOWARDSTHE LYRE

SHOULDERS ANDARMS RELAXED

ARMS AT 90°



SITTING UPRIGHT, NO HEAVY LEANING TO LEFT OR RIGHT, OR TWISTING TOWARD LYRE



LYRE SLIGHTLY TURN ED TOWARD BODY

STRAIGHT WRISTS

LOOKING OVER RIGHT SHOULDER

LOOKING OVER LEFT SHOULDER

Suggestions fur Holding the Lyre:

- Position the lyre such that the top of the lyre is angled away from your body. Adjust this angle as needed to help prevent your wrists from bending upwards.

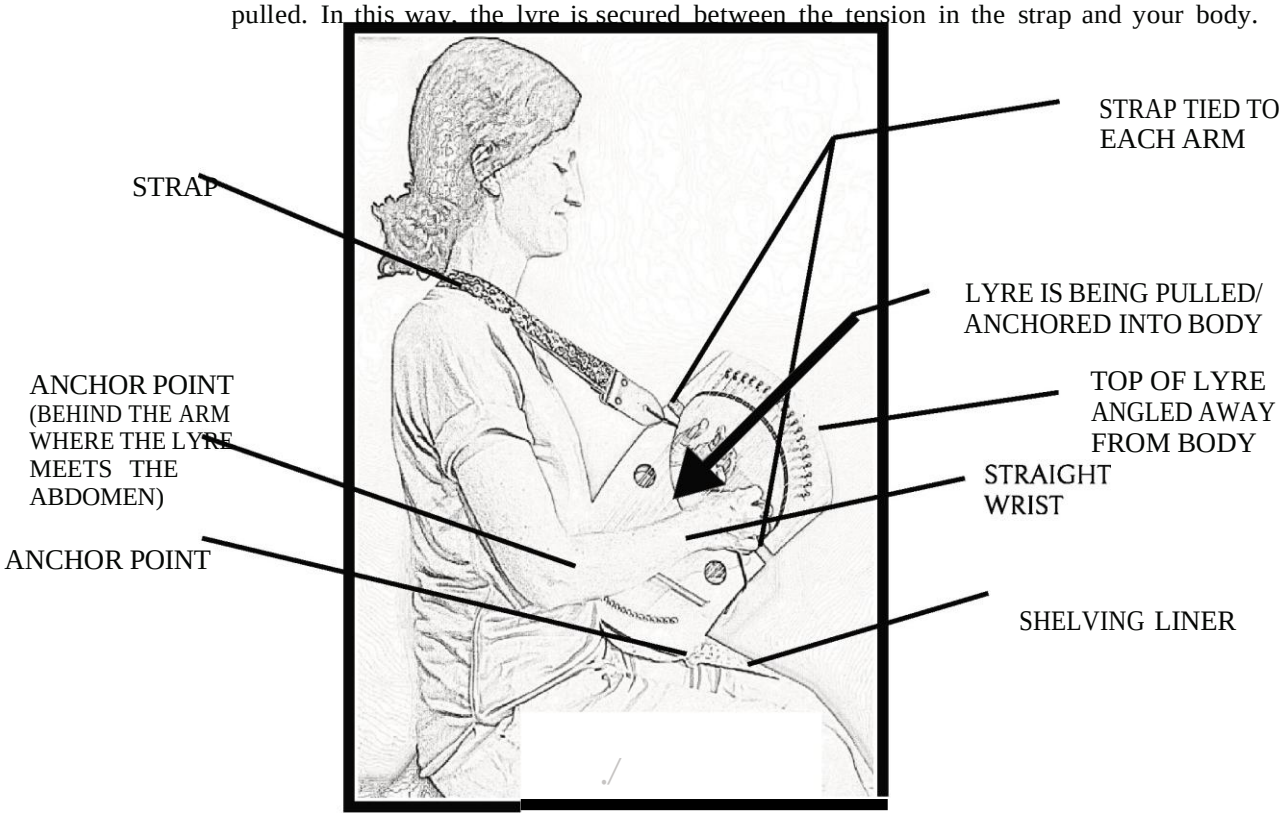
- Maintain a straight line between your fingers and your forearm. Try to avoid major bending at the wrists; this will cause strain in your hand and prevent you from utilizing the muscles in your forearm and upper arm.

- Consider turning the face of the lyre (the side with the sound hole) slightly towards you for easier string access. Pay attention to how this impacts the angles of your wrists, fingers, and arms and adjust as needed.

- Place a strip of shelving liner or another gripping material between the lyre and your leg to prevent the lyre from slipping on your clothing. This is particularly helpful with lyres that have a thin base. Be sure, however, that the liner does not touch your strings and prevent their vibration.

- Utilize a body / over the shoulder strap to further stabilize the lyre. This can be created out of extra fabric from a shirt, for example, or you can sometimes use a guitar strap by looping a string through the holes at each end then tying the string around each arm of the lyre. Angling the lyre away from your body will help create needed tension in the strap to more firmly anchor the bottom into your leg and abdomen.

- Use your leg and your abdomen as anchor points to stabilize the bottom of the lyre. If you choose to use a strap, these will be the primary places into which the lyre is being pulled. In this way, the lyre is secured between the tension in the strap and your body.



Lesson 3: Lyre Setup and Tuning

As the final step to our lyre introduction, we will focus on preparing our strings for playing. When you receive your instrument the strings will likely not be in tune, therefore you will need to re-tune them before playing. Your lyre should come with a tuning wrench which you will use to turn the tuning peg, around which each string is wrapped. As you turn the peg, the string will either loosen or tighten, depending on the direction the peg is turned. Any chromatic tuner (there are many free tuning apps) should be sufficient for our purposes. Below is general information that is important to know about tuning, followed by a step-by-step instruction for tuning your lyre.

Essential Things to Remember When Tuning:

- Turn the tuning pegs in *very* small increments. Unless you are replacing your strings, you will never need to turn the pegs a significant amount. Doing so will lead to a broken string or a cracked instrument.

- Tune your lyre to the notes it was built to play. Do not try to go higher or lower than a half step; the instrument was not made for this and you will end up damaging the string or the body of the lyre. Your notes may not be the same as mine or in the same order, so please be aware of the notes of your specific lyre.

- Your strings will need time to settle on a new lyre. This may take a month or two and will be impacted by how much you do or not do not play it. Don't be startled if you need to re-tune every time you play when first receiving the instrument.

- When you need to replace a string (which should not be very often with most lyres), use a replacement string with the proper thickness and tension so that you do not place too much strain on the lyre. The luthier and/or instrument company should be able to provide you with this information.

- On a lyre of higher quality, the strings should generally stay in tune except when major weather changes occur. If you are needing to re-tune frequently (after the strings have settled) your pegs are probably not holding well.

Steps to Tune Your Lyre:

1. With your tuner on, pluck one string and see where the needle on your tuner rests. If it is to the left of the center, the string is flat. If it is to the right of the center, the string is sharp.

2. Place your tuning wrench on the tuning peg and pluck the string a second time. Turn the wrench as needed until the needle is as close to the center as possible.

   If the note is flat, turn the peg to the right. This will tighten the string and raise the pitch.
   If the note is sharp, turn the peg to the left. This will loosen the string and lower the pitch.

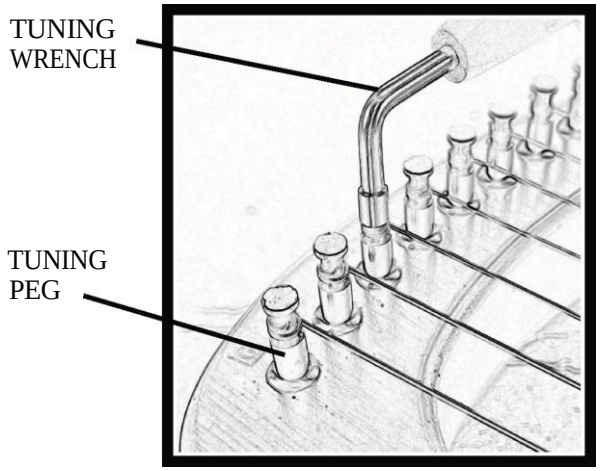
3. Remove the tuning wrench and pluck the string one more time to check the pitch. Sometimes having the wrench on the peg influences the pitch.

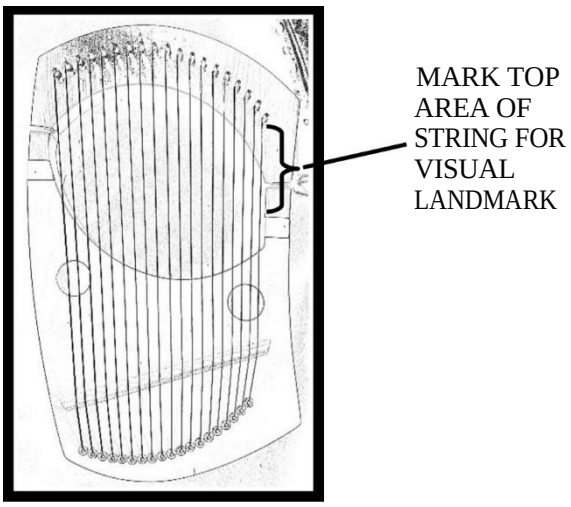
4. Repeat steps 1 through 3 for each string.

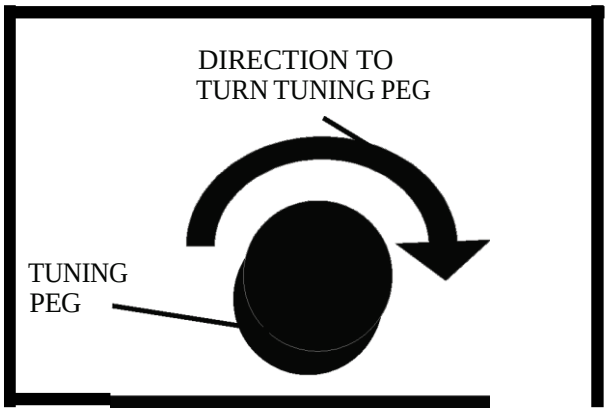
5. For a more comprehensive check, play two notes that are the same but one octave apart and see if they have a dissonant sound to them. If they do, check each of the two strings again and repeat until the pitches align into a harmonized interval.

6. If your strings are new, I would suggest playing the lyre for a few minutes and then rechecking the tuning. They may need to be slightly tuned again after being warmed up and stretched by your playing.

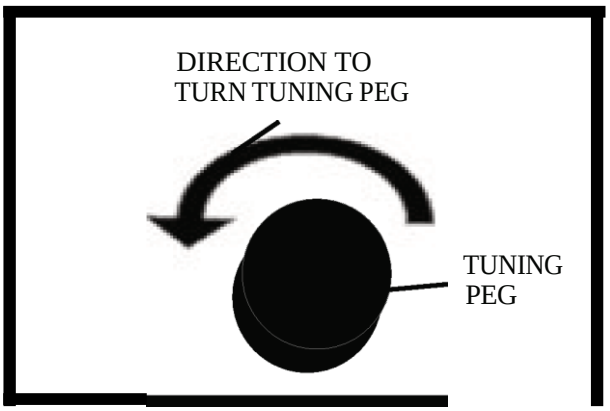
Visual landmarks: Once your lyre is completely tuned, you may also find it helpful to create some visual landmarks on some of the strings. I personally use a blue and red sharpie / permanent marker to color the upper part of select strings. (I have confirmed with the luthier that this does not impact the string's integrity or sound. Other things like nail polish or paint likely will impact the vibration of the string and I therefore would not recommend using paint-like materials for this purpose). My suggestion is to follow the pattern of a harp by marking all F strings with blue or black marker and all C strings with red marker. I find that it does rub off with time but reapplication is simple and is only needed about once a month.







WHEN PITCH IS FLAT



WHEN PITCH IS SHARP

Chapter 2:

Developing Strength, Dexterity, and Two-Handed Coordination

General Introduction: In chapter 2, we will focus exclusively on the lyre and cover exercises which help strengthen, coordinate, and increase the dexterity of your hands. While exercises of this nature are often felt to be tedious, dry, and boring, I would encourage an attitude of patience, wonder, and curiosity as your mind and body become increasingly unified; thereby expanding your musical capacity on the lyre.

In a certain sense, one of the goals of technical exercises is to prevent technical skills from becoming a barrier to your playing. Rather, they ought to eventually find a place in the background of your attention though continued exercises will remain a part of your routine practice. However, it is first necessary to dedicate time and attention to these skills in order to truly cultivate mastery and thereby gain freedom in your lyre playing. While the limits of our bodies require exercises to be a routine part of a musician's practice, it is true that as a person grows in technical skill the attention is freed to focus on other aspects of playing.

We will begin the chapter with a lesson on technique for plucking the strings. Please note that this section, in particular, was developed by my own progression with the lyre as a self-taught player, and does not strictly follow techniques such as the harp plucking or gliding methods. Rather, I have taken what I found to be useful in these techniques and applied them with variation to the style of music I desired to play and the structure of my folk lyre. I share them here for your benefit, with the belief that the knowledge I have gained from my experience can also be helpful and applicable for many other lyre players.

Following this first lesson, the rest of the chapter offers exercises developed for particular skills. These skills include finger strengthening exercises, placement exercises, exercises for crossing over and under, chord exercises, and exercises for two-handed playing.

Lesson 1: Hand Posture, Finger Placement, and String Plucking

We will begin with a discussion on hand position and how to pluck a lyre string. As noted above, these recommendations do not strictly follow techniques such as harp plucking or gliding methods but rather follow from my personal development as a lyre player. They are, however, intended to be an aid to anyone playing the folk lyre with two hands and in a plucking (rather than strumming) musical style. In my experience, to apply a method which was originally developed for use with a different instrument (i.e. the harp plucking method for a harp) or for a lyre of a significantly different size (i.e. the gliding method for a large, chromatic lyre), limits the musician's potential on the folk lyre. Rather, I have found the use of a unique method - which utilizes the wisdom of other techniques as they are applicable to the folk lyre - to be the best way of maximizing the lyre's musical potential. It is my hope that in sharing this technique with you, your own lyre playing will be aided and you will find greater comfort and freedom with the instrument.

Suggestions for Hand Posture:

- Place hands on the strings roughly in the middle of the opening. Plucking too near to the tuning pegs or to the bridge creates a poorer tone quality.

- Hands and fingers should maintain their natural, relaxed, curvature. The slight curve grants greater strength, agility, and relaxation; contributing to controlled volume and tone with each pluck.

- Do not use your hands to stabilize the lyre. It is tempting to use the palm of the hand behind the lyre to stabilize the instrument, however, doing so creates hand tension, prevents full use of forearm muscles, and limits movement across the strings. The use of a strap (see Chapter 1) helps to free both hands to play without concern for stability. *Note:* Your back hand may tauch the lyre even if it is not doing so to stabilize it. This is the case for myself and does not restrict movement or freedom of use in the hand.

- Maintain a relatively straight wrist (not bending forward, backward, or side-to-side) in order to utilize both your hand and your forearm muscles. If you experience great tension, it is likely that you are bending your wrist and depending too heavily on your finger or hand muscles to pluck the strings, without the aid of your forearm strength.

- Tum the palms of your hands slightly towards you to grant greater plucking strength.

- Remain relaxed and allow for freedom of movement. Maintain a posture that is *cooperative* with the muscles and natural structure of your fingers, hands, and arms.

- If you are struggling, see if a slight change in the angle of your lyre helps ease your tension while playing. Small changes can make a big difference!

FINGERS POSITIONED
IN MIDDLE OF OPENING

CURVED
HAND/ FINGERS

RIGHTHAND
FRONT OF LYRE

LEFT HAND
BACK OF LYRE

CURVED
HAND/FINGERS

STRAIGHT WRISTS

BACK HAND TOUCHING BUT
NOT A PRIMARY SUPPORT

Suggestecl Hand Placement for Two-Handed Playing

NOTE: Lyres can be strung with either the lowest note on the left side of the instrument and the highest note on the right side of the instrument (as is the case for my lyre), or with the lowest string on the right and the highest string on the left. Additionally, some players prefer the lyre on their left side (this is my preference) while others prefer it on the right. From my perspective, both options are equally valid. However, please take note of your specific setup when viewing the following pictures in order to avoid confusion when comparing my hand placement with your own.

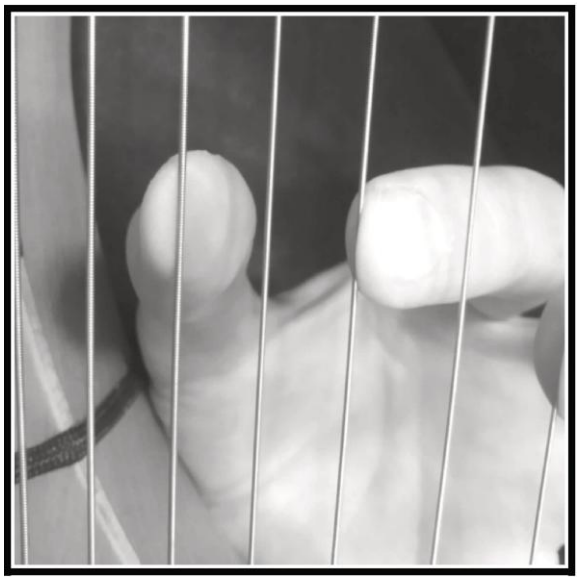
- Use the left hand to play lower notes and pluck these strings from the back of the lyre
- Use the right hand to play higher notes and pluck these strings from the front of the lyre

Finger Placement and Grip on Strings:

- Pluck the string with the pad of your finger to gain the greatest level of control, agility, and grip when plucking. The pad should be used to firmly pluck each string regardless of the distance between fingers and the required stretch of the hand.

- Do not place the string too near to the nail. This will lead to a weak grip and/or to catching the string with your nail instead of the flesh of your finger; creating a different sound which will stand out in comparison to the rest of the notes.

- Do not place the string too near to the first knuckle. This will limit agility and can cause the fingers to be 'caught' in the strings.



PADS OF FINGERS (INCLUDING THUMBS)
FIRMLY PLACED ON STRINGS

FINGER DISTANCE: CLOSE

FINGER DISTANCE: FAR

STRINGS REMAIN ON PADS IN EITHER
CLOSE OR FAR FINGER SPACING

Plucking

- Place your fingers on the string firmly before plucking. When playing a phrase, place all fingers of the phrase (when possible) on the strings before beginning. Avoid coming off of the lyre between each individual note. This will make smooth and accurate playing more difficult.

- Pluck the string with strength and intention. Avoid playing with timidity since this will lead to poor tone. It may be helpful to think of pulling the string with a ‘pop'. The pop is similar to the way the lid of a mason jar is popped off after the ring is removed.

- Slightly push on the string before plucking it. This grants greater control over the timing, volume, and tone of your playing.

- After plucking a string, your finger(s) should be near or touching your palm. This is one indicator of the level of strength you used to pull the string.

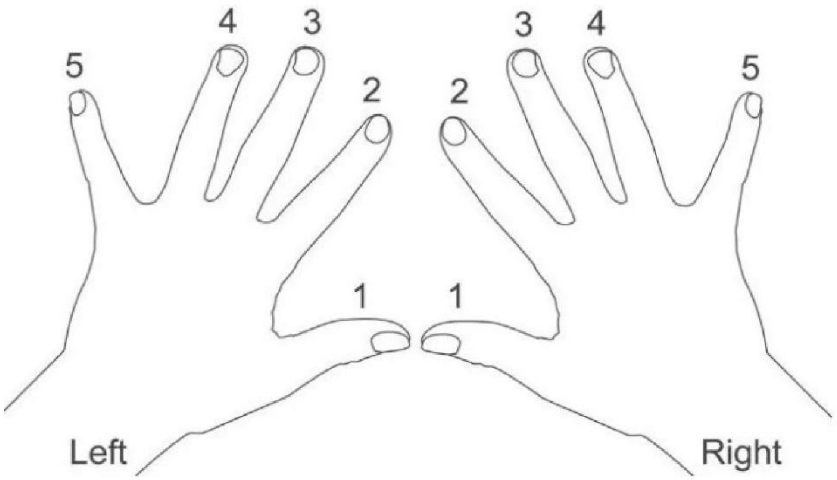
BEFORE PLUCKING

AFTER PLUCKING ONE STRING

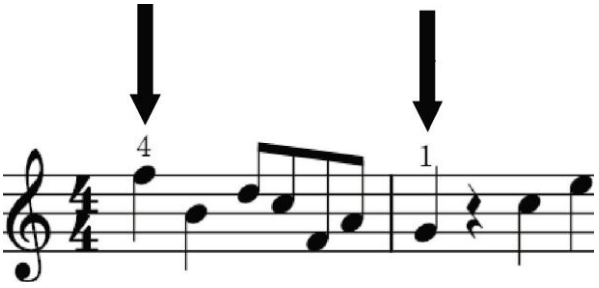
AFTER PLUCKING ALL STRINGS
(FRONT)

AFTER PLUCKING ALL STRINGS
(BACK)

Finger Numbers: For ease of communication, we will use the same finger numbers utilized by piano and harp players. Each finger is assigned a number and therefore can be easily referenced throughout a composition or exercise. This is typically indicated by writing the finger number above the corresponding note.



Example in Sheet Music



Lesson 2: Placement Exercises

In our second lesson, we will begin technical exercises aimed at improving the strength and dexterity of your fingers. I continue to encourage a spirit of wonder, curiosity, and humility especially when practicing material that may feel dry or tedious at times. Just as the mind must be educated to learn how to read sheet music, the hands and fingers must also receive education in order to gain freedom to play the instrument.

The placement exercises, in addition to strength, dexterity, and coordination, are aimed at familiarizing your fingers with particular intervals common in music. You will develop muscle memory to place your fingers, for example, at the distance of a fifth, a third, or an octave and, as a result, to play these with greater ease and familiarity. Additionally, you will begin to spontaneously see and organize the lyre strings according to intervals and chords. Rather than conceptualizing each string as an individual and distinct pitch, you will come to view them in *relation* to one another. This will be a great aid when it comes to improvisation and learning new compositions since they are patterns that are commonly used in music.

A few important notes and suggestions before beginning. **Please note, these apply to <u>all</u> the technical exercises in lessons 2, 3, 4, and 5.**

1. Begin ***<u>slowly</u>***. I cannot emphasize this strongly enough. Speed is not the goal and a player will develop unhelpful habits if the exercise is taken too fast, too soon. Instead, focus on clarity of tone, accuracy, steadiness of tempo, and healthy posture as you play.

2. When beginning a new exercise, start by playing the repeated pattern in <u>one position</u> in the center of the lyre. Once your fingers are used to the pattern, then play as is written.

3. Practice ascending and descending patterns as <u>distinct exercises</u> before combining into one.

4. Once your hand is comfortable with the exercise, utilize a <u>metronome</u> to develop a steady tempo. Then <u>slowly</u> increase the tempo three to five BPMs (beats per minute) at a time.

5. Exercises in Lessons 2 - 4 are for <u>single hand</u> practice. <u>Two handed exercises</u> are in Lesson 5.

6. Utilize suggested <u>fingerings</u> as indicated at the beginning of each exercise to build strength and coordination in all fingers. Fingerings are the same for both the right and the left hand.

7. The exercises are written for <u>19-string lyres,</u> however, they can be easily adapted to lyres with less strings. Simply utilize the full range of your particular lyre.

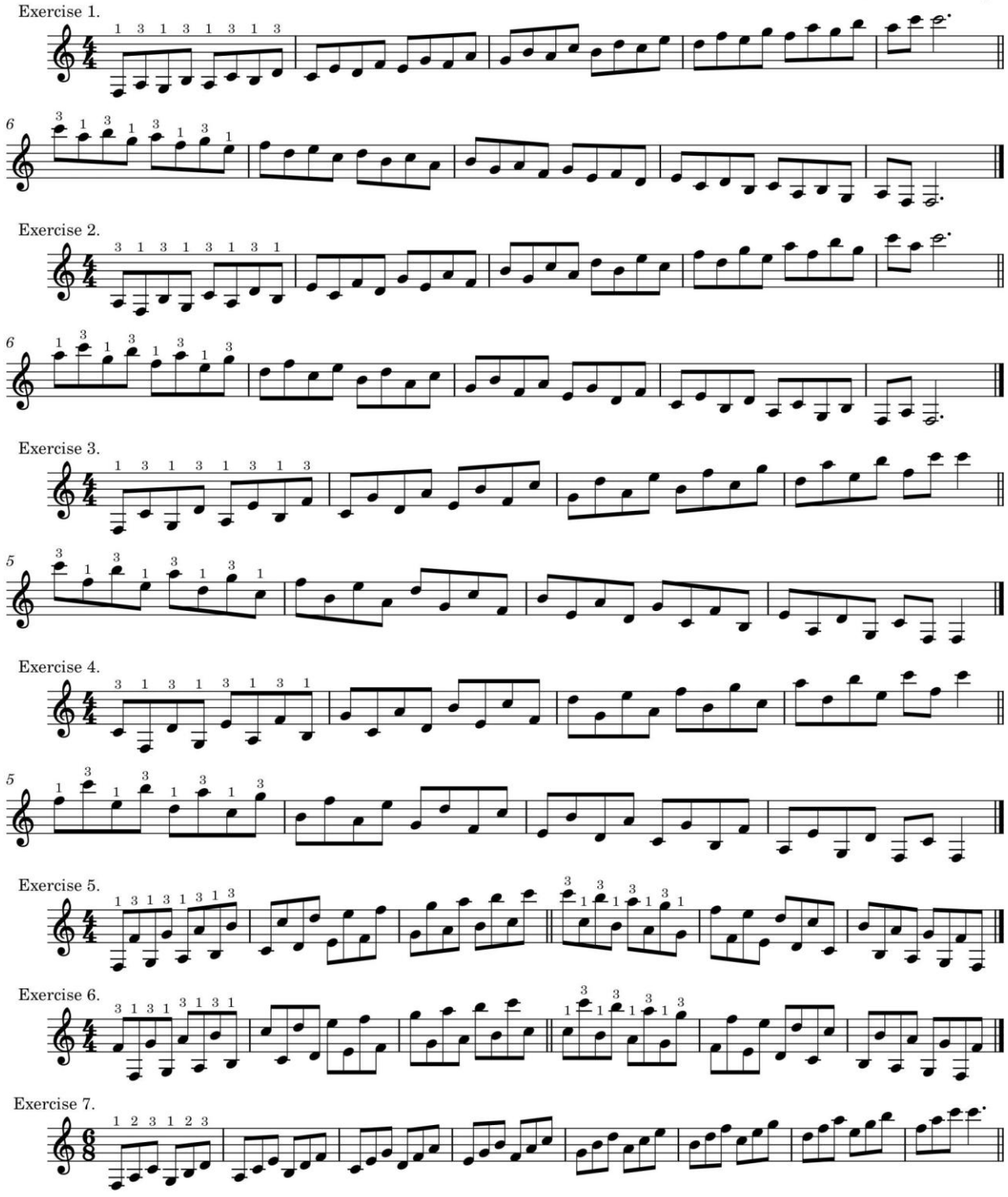
8. If you do not know how to <u>read sheet music,</u> see <u>Chapter 4 in Part 2</u> which gives an introduction to basic music theory. I encourage you to complete this chapter first and then return to your lesson here.

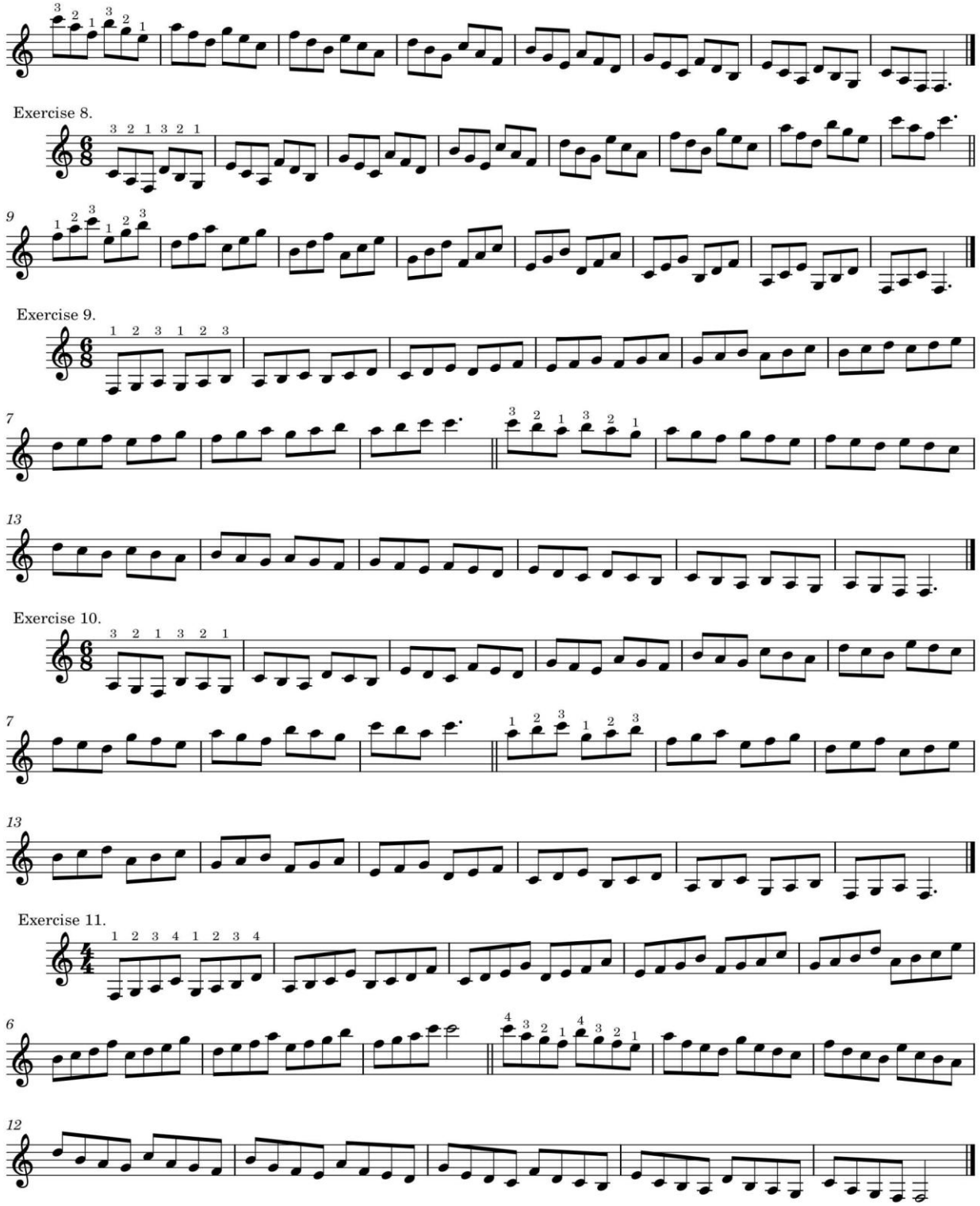
9. This is <u>not</u> an <u>exhaustive</u> list of possible exercises. You're welcome to create your own exercises modeled on those provided here in order to focus on specific skills, patterns, or combinations which you would like to improve.

10. The exercises in each lesson are not intended to be mastered entirely before continuing in the book. Rather, they are to be <u>integrated</u> one at a time into your practice <u>while</u> you also work on other exercises and songs.

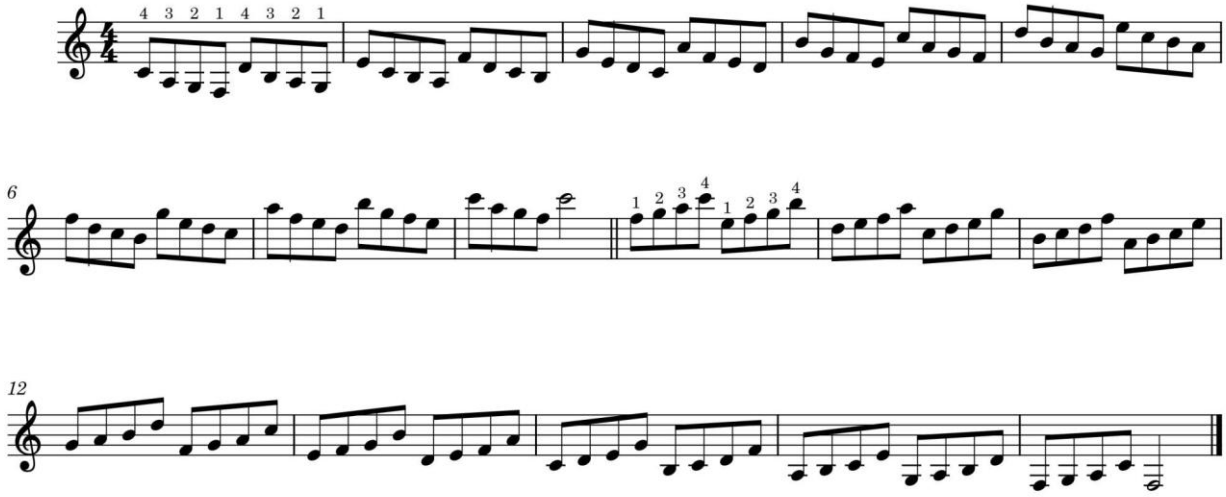
Practice

Practice ascending and descending patterns as distinct exercises before combining

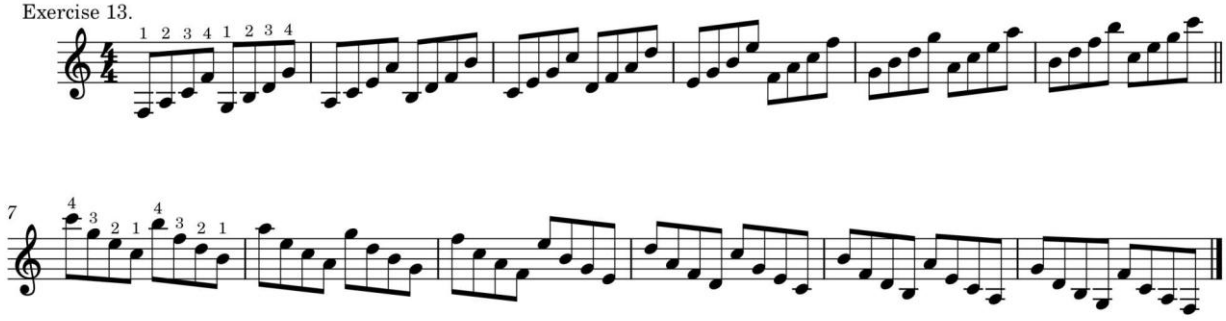



Exercise 8.
9
Exercise 9.
7
13
Exercise 10.
7
13
Exercise 11.
6
12

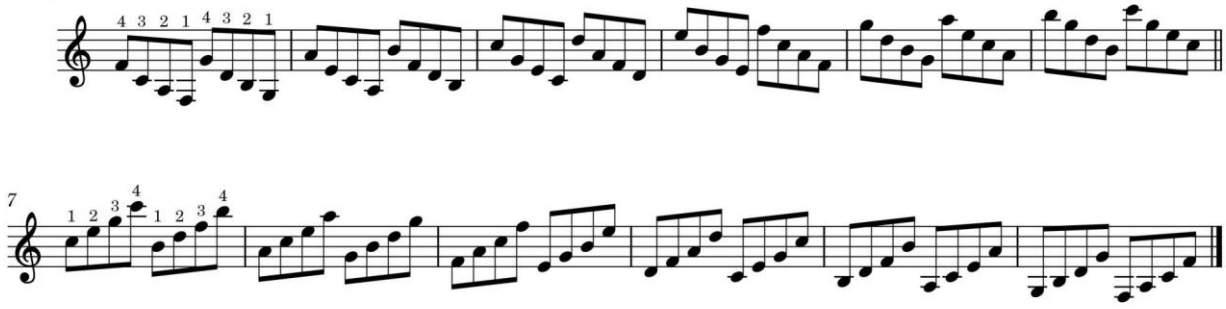
Exercise 12.



Exercise 13.



Exercise 14.



Lesson 3: Exercises for Crossing Over and Under

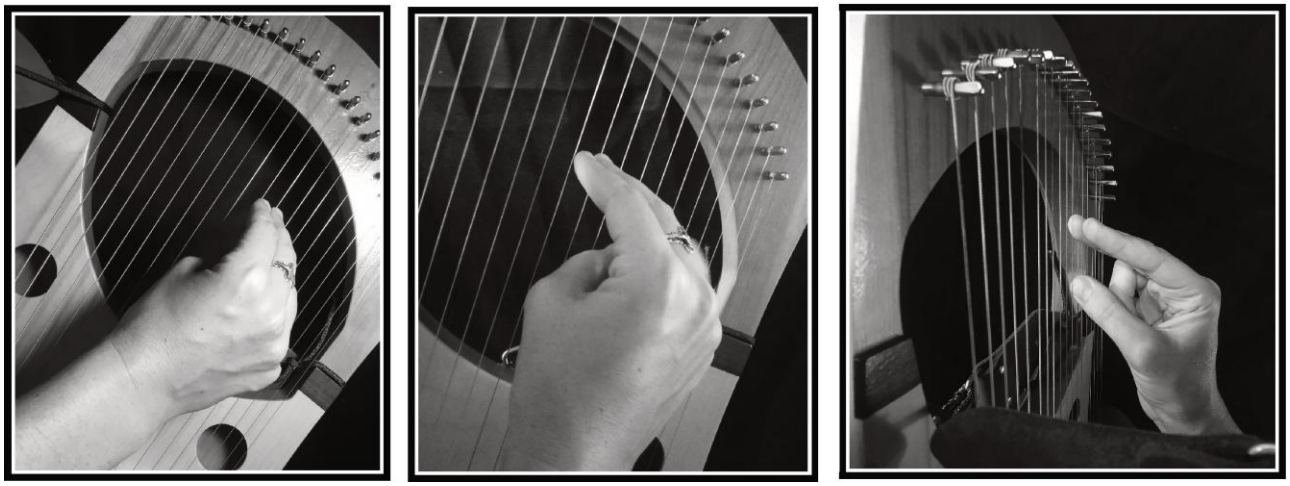
In lessons 3, we will continue with additional technical exercises. If needed, review the suggestions and tips listed at the beginning of Chapter 2, Lesson 2. Crossing exercises focus on crossing certain fingers over or under others on the same hand. This skill is utilized when a musician plays a phrase that requires more than the four fingers available. Rather than shifting the entire hand, it is very helpful to cross over or under instead. This technique allows for smooth and continuous phrases as the music indicates. While it seems that the crossing skill is perhaps not needed as frequently as it is on larger instruments (harp or piano, for example), I encourage you to develop the skill especially for higher level and faster pieces.

See photos below for examples of crossing over and under with various fingers.

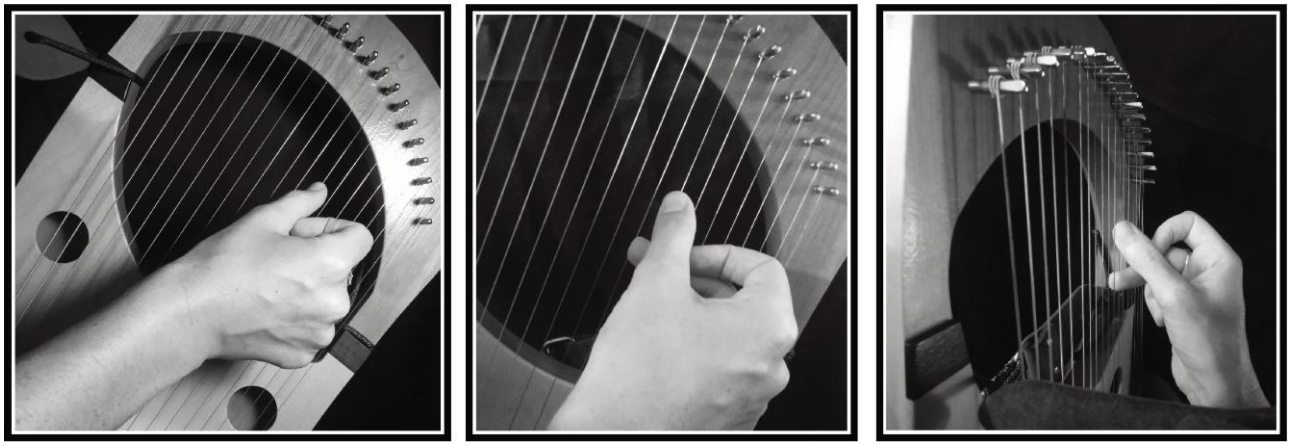
Tipps and Suggestions for Crossing Over or Under:

- When crossing with your 2 finger, go over your thumb for ascending and descending phrases.
- When crossing with your 3 or 4 finger, go over your thumb for descending phrases and under your thumb for ascending phrases.
- Practice the exercises below slowly, focusing on smoothness of the phrase, steadiness of tempo, and equal volume for each note. The goal is to gain comfort with the skill and only secondarily to increase speed.
- Once you are comfortable with each individual exercise, practice them all together as one, continuous, exercise.

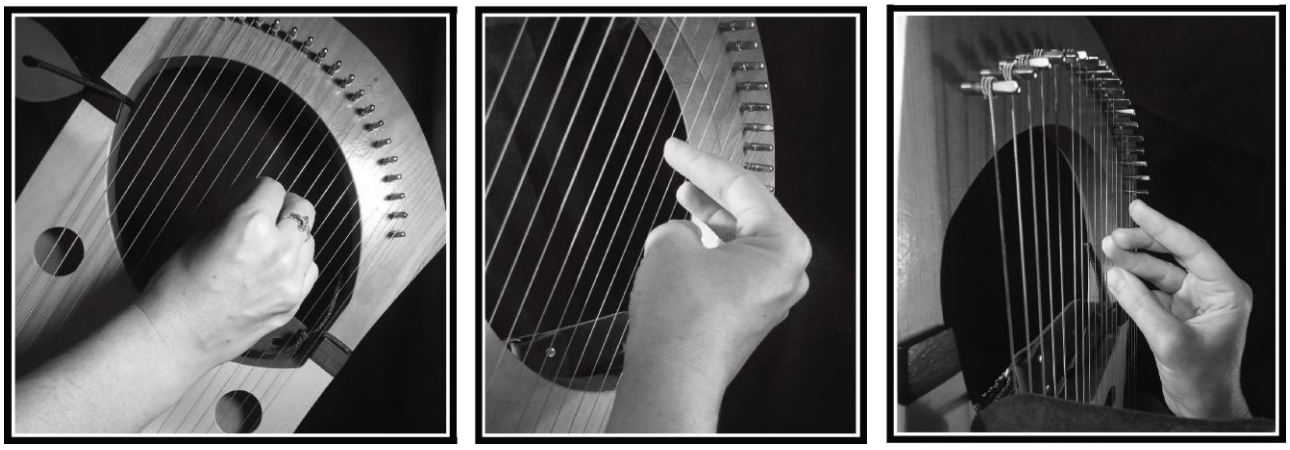
CROSSING 2 OVER 1
AND
CROSSING 1 UNDER 2



CROSSING 3 OVER 1



CROSSING 1 OVER 3



CROSSING 4 OVER 1



CROSSING 1 <u>OVER</u> 4

Practice

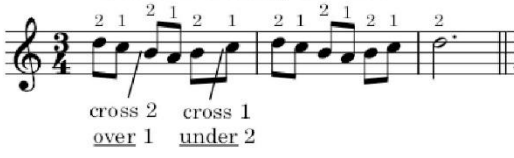
Repeat exercise section (the measure/measures between the double bar lines) in a loop about 10-15 times without stopping.

Play left hand one octave lower if desired.

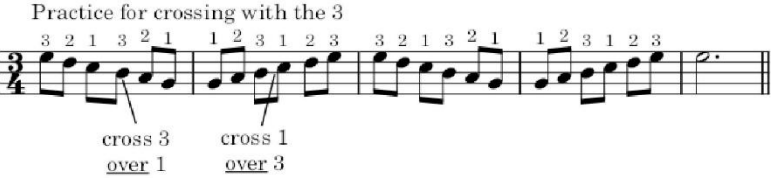
Repeat exercise section (the measure/measures between the double bar lines) in a loop about 10-15 times without stopping.

Play left hand one octave lower if desired.

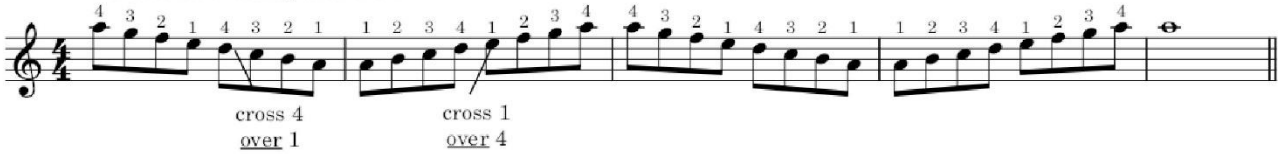
Exercise 1.
Practice for crossing with the 2



Exercise 2.
Practice for crossing with the 3



Exercise 3.
Practice for crossing with the 4



Lesson 4: Chord Exercises

In our fourth lesson, we will continue this chapter with exercises for chords. In music, a chord is when two or more notes are played at the same time. This is indicated in sheet music by stacking the notes directly above one another as pictured below in the exercises. Before beginning, take note of a few additional suggestions, specific to practicing chords on the lyre. Of course, feel free to review the recommendations listed at the beginning of this chapter as well, if needed.

Tipps and Suggestions:

- Focus on playing all notes of the chord at the same time and with the same volume. Certain fingers will naturally be stronger and more coordinated than others so extra attention will be needed in the beginning.

- Once you have developed a comfortable capacity to play all notes at the same volume, practice voicing the top note of each chord. This will increase the musicality of your playing and allow the listener to hear the primary notes of the melody rather than having them drowned out by complementary notes.

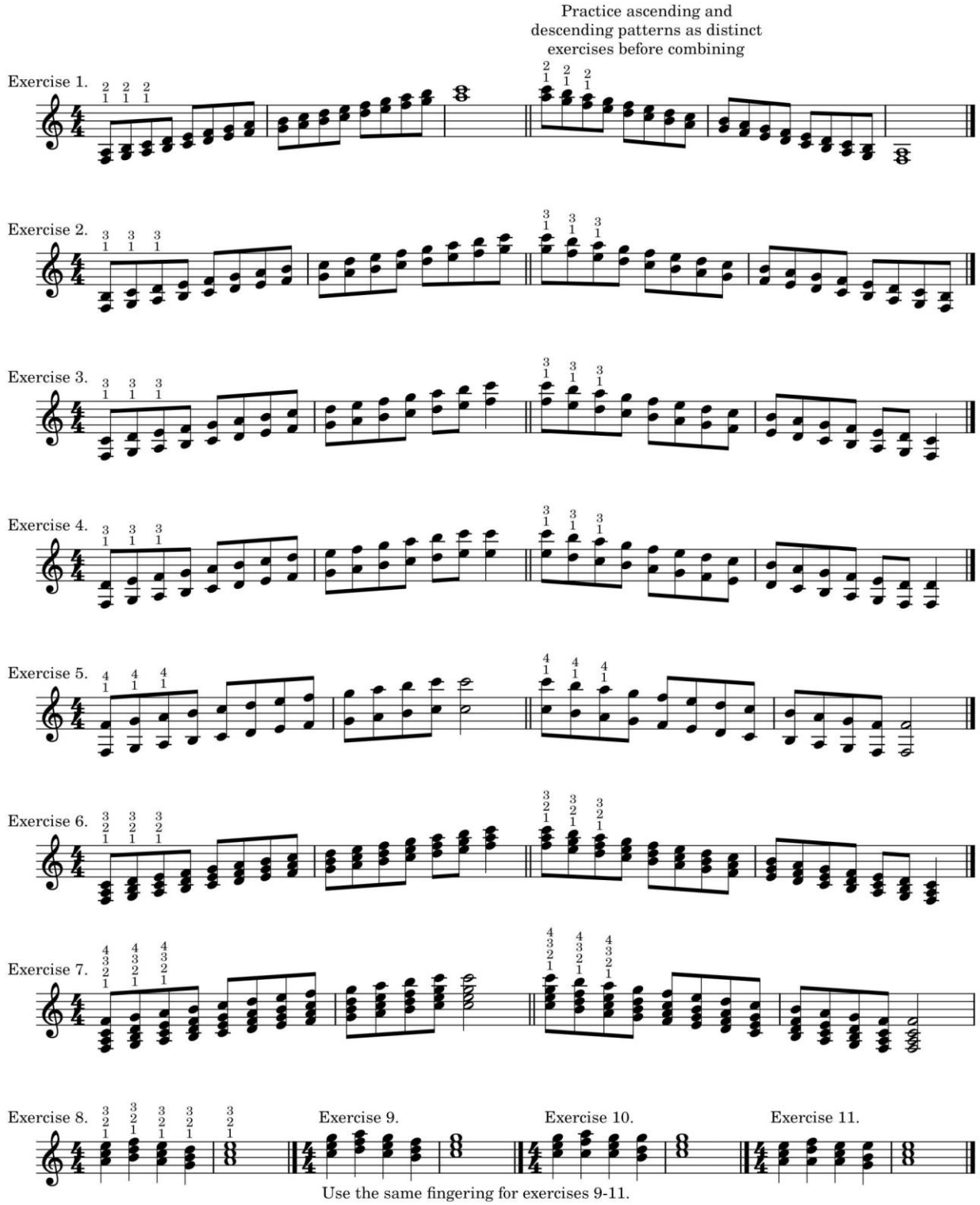
- lt is not necessary to play the back hand (often this is the left hand) all the way up the lyre. This area is probably difficult to reach and is very likely not going to be a skill that is needed when playing lyre music.

- In addition to practicing the exercises as written below, play exercises with three or more notes as broken chords as well. (See Lesson 4 in Chapter 4 of Part 2 below if you are unfamiliar with broken chords).

- Experiment with utilizing chords in small phrases which begin with single notes and end with a chord. Then experiment with the opposite; begin with a chord and end the phrase with single notes. This will help you gain comfort with transitioning into and out of chords, as it will more frequently occur in lyre music.

Practice

- -


Practice ascending and
descending patterns as distinct
exercises before combining
Exercise 1.
Exercise 2.
Exercise 3.
Exercise 4.
Exercise 5.
Exercise 6.
Exercise 7.
Exercise 8.
Exercise 9.
Exercise 10.
Exercise 11.
Use the same fingering for exercises 9-11.

Lesson 5: Exercises for Two-Handed Coordination

We will conclude the chapter with exercises designed to strengthen coordination skills when playing with both hands. Unlike the previous lessons, I have organized these exercises into four groups, as indicated in the sheet music below. It will likely be best to take each group at a time since they increase in difficulty as you move from the first through the fourth group. Read below for a small description of each:

- Group #l: Right and left hand play the same pattern one octave apart. These exercises allow the musician to practice playing with both hands simultaneously, but without concern for moving to different strings on the lyre or playing two distinct and different parts in each hand.

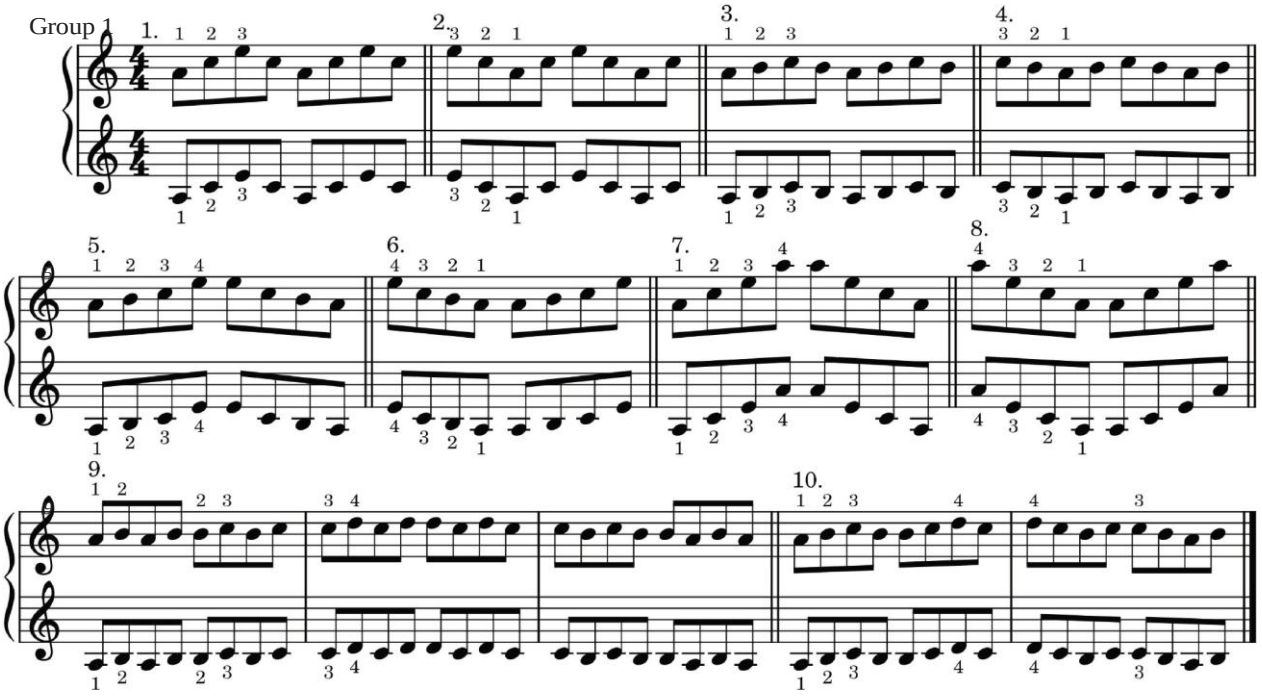
- Group #2: Right and left hand play two distinct and different parts but do not move to another position on the lyre.

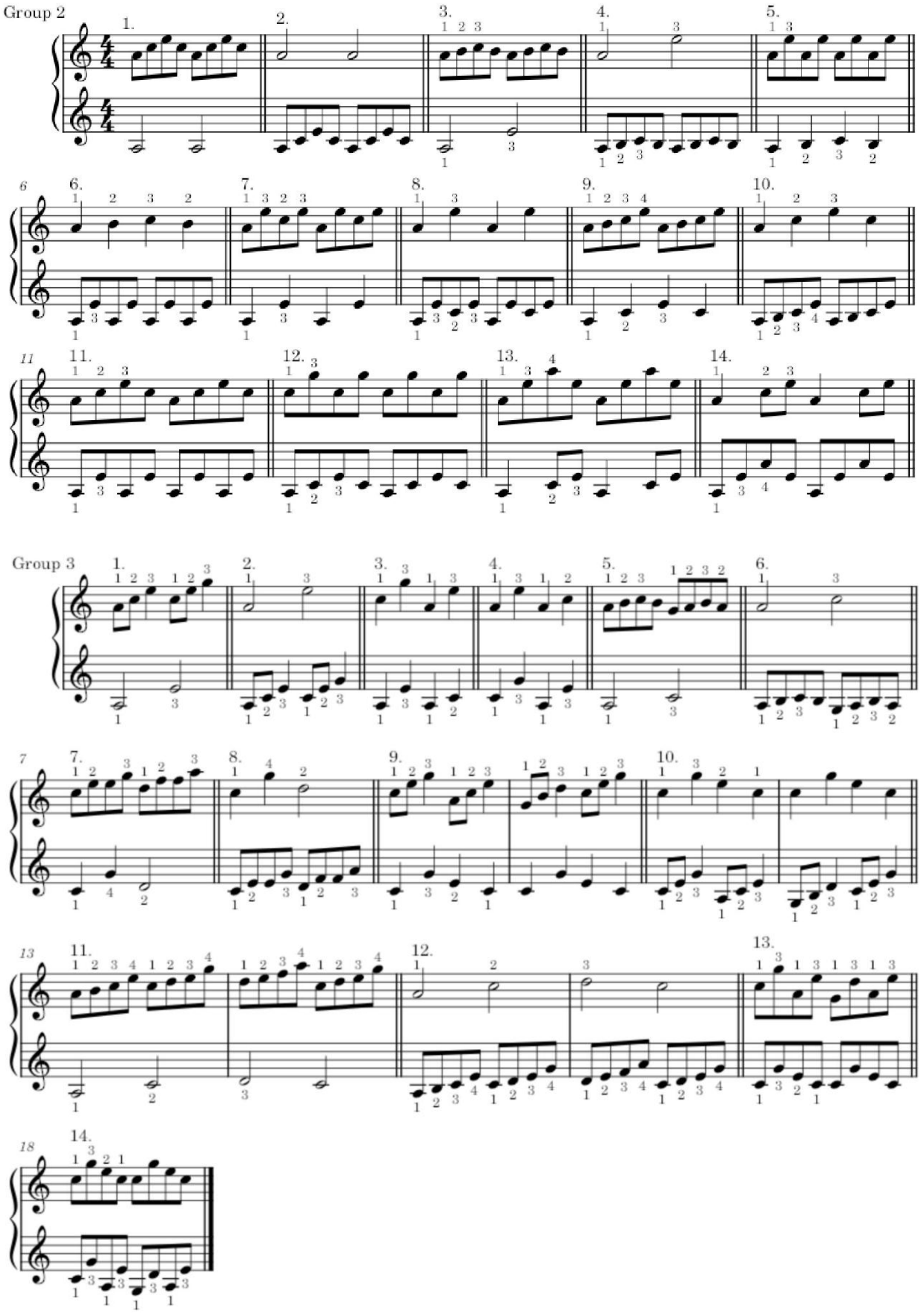
- Group #3: Right and left hand play two distinct and different parts while one hand moves to a different position. The exercises alternate between the right hand as the moving hand and the left hand as the moving hand.

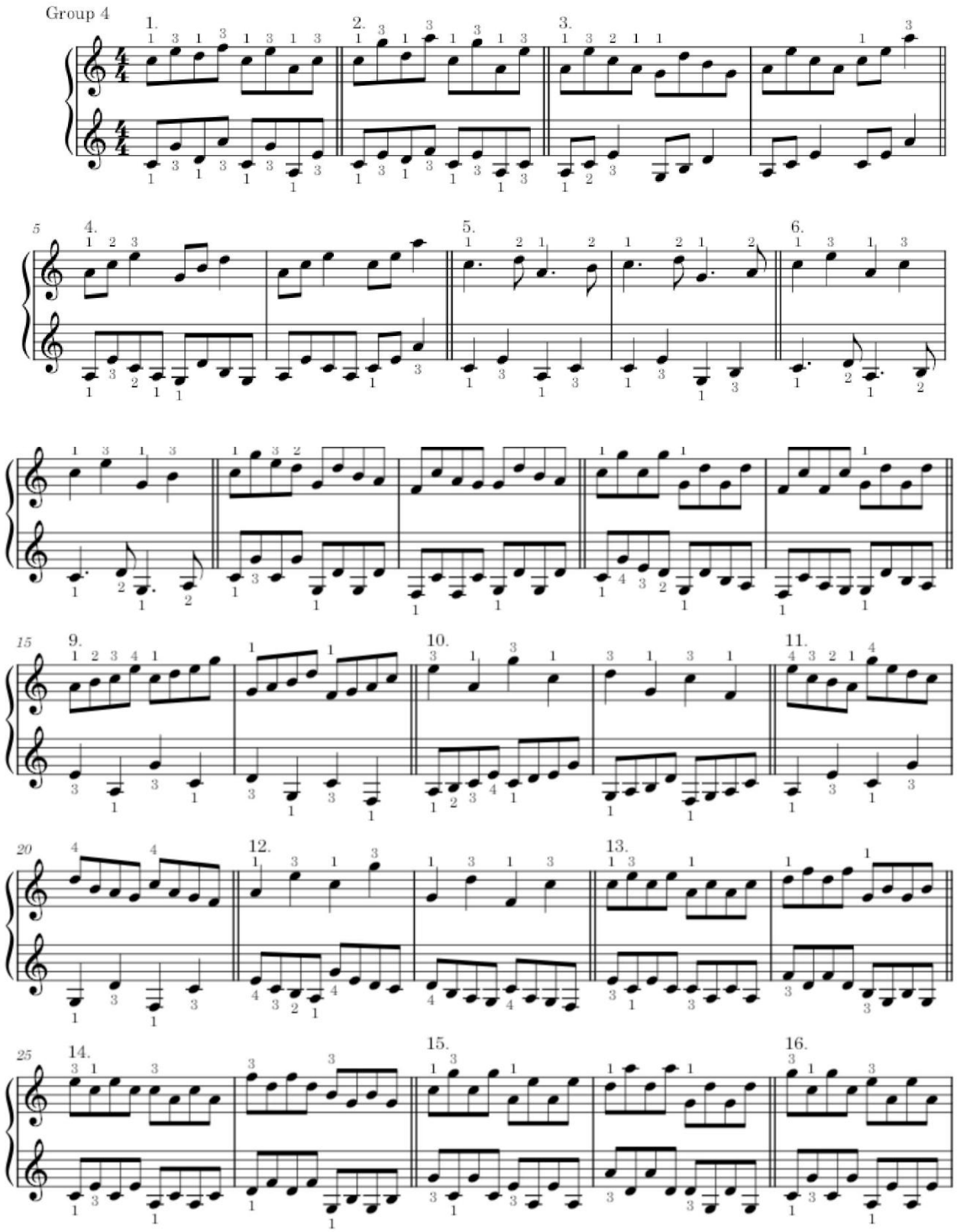
- Group #4: Right and left hand play two distinct and different parts and both hands move to different positions on the lyre.

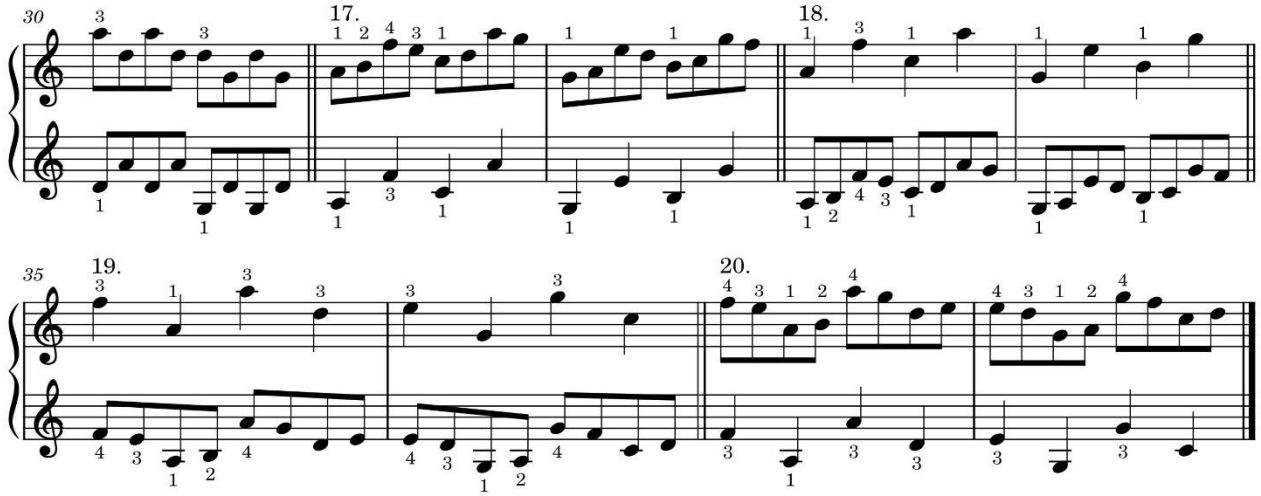
Practice

Repeat each section (the measure/measures between the double bar lines)
in a loop about 10-15 times without stopping.




Group 2
Group 3


Group 4
1.
2.
3.
4.
5.
6.
9.
10.
11.
12.
13.
14.
15.
16.


30
17.
18.
35
19.
20.

Chapter 3:

Dynamic and Expressive Playing

The third and final chapter of Part 1 is designed to develop skills for greater musicality in playing. This chapter above all calls our attention to what we hear and therefore exercises not only our fingers but also our ears. (If you are unfamiliar with dynamic or articulation notations, please see the Music Theory chapter in Part 2). In the first lesson, attention will be paid specifically to dynamics and will include exercises to practice playing at various volumes. The second lesson will cover suggestions for expressive phrasing while the third lesson offers explanations and practice for multiple articulations. The skills in this chapter are intended to move your playing from the beginner to the intermediate level for they require additional skill (on top of the strength, dexterity, and coordination covered in the previous chapter) and a particularly close and intentional level of listening.

Lesson 1: Playing with Dynamics

Though the lyre is a very quiet instrument, there remains a wonderful range of dynamic volume that can be expressed through this little instrument. Once you have reached relative comfort with coordination in your playing, I would encourage you to explore the dynamic range that is possible with your particular lyre. Though this will vary depending on quality and the size or make of your lyre, there will nonetheless remain a variation of volume that is possible and ought to be utilized for greater musicality. Exercises for developing this skill will begin with simple, one-note, practice that helps you to familiarize yourself with the touch necessary for soft to loud playing. Then, we will move to multi-note practice, followed by crescendos and decrescendos.

A few suggestions and tips for all of these exercises:

- Ensure that your tone quality does not suffer on either end of the dynamic range. Your soft notes should not sound anemic but maintain a full body sound. Alternatively, your loud notes should not sound harsh or push the lyre to a capacity it was not made for, but rather should remain beautiful and pleasing to the ear.

- In general, the lower notes should be played more quietly than the higher notes. This is because the melody is most often in the upper range and needs to be supported and complemented by the harmony rather than submerged and drowned out.

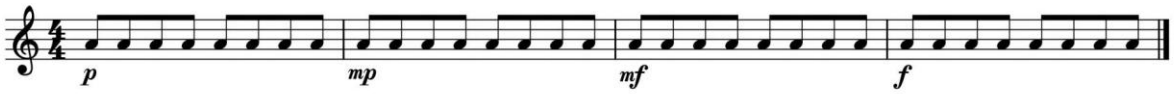
- For exercises in Part 1, play each exercise with each finger on each hand. This will help you develop the needed 'touch' to produce various levels of volume, in addition to understanding your lyre's volume range.

- Exercises in Part 1 can also be adapted to chord dynamic practice by substituting the single note for a two, three, or four note chord.

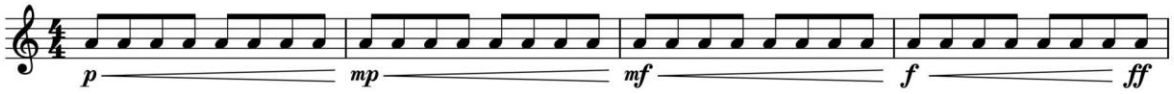
Practice

Part 1

Exercise 1.

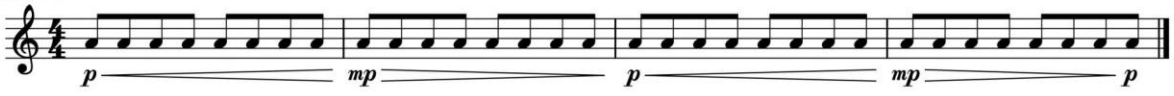


Exercise 2.



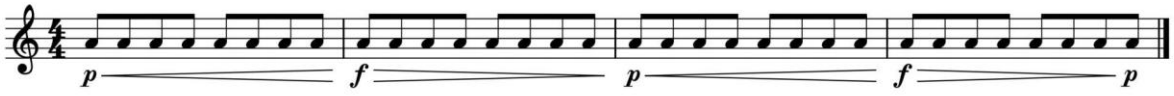
Exercise 3.

Exercise 4.



Exercise 5.

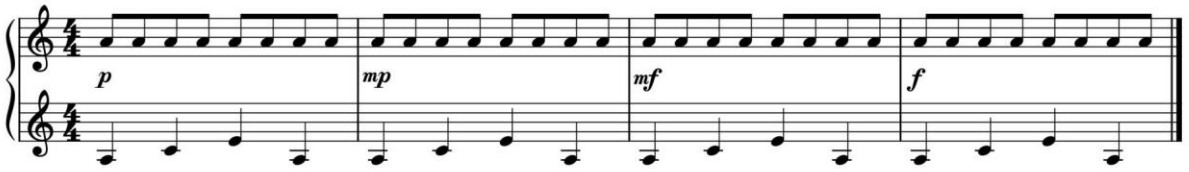
Exercise 6.



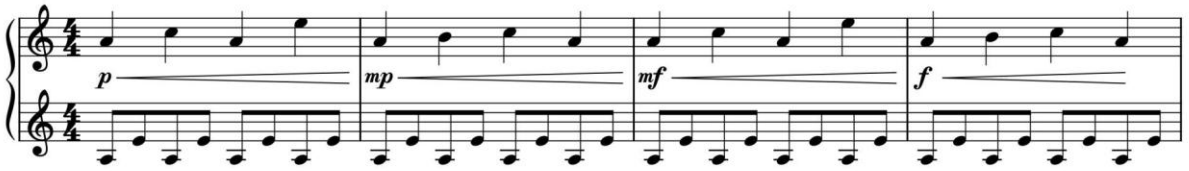
Practice

Part 2

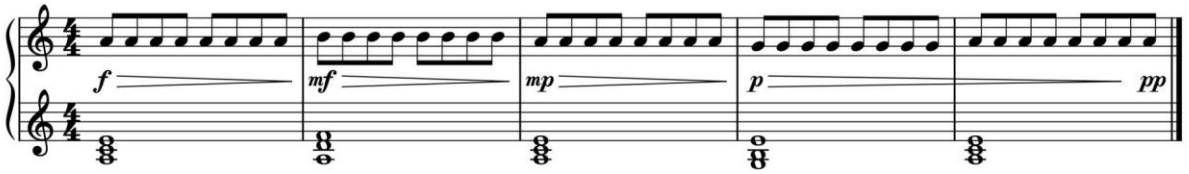
Exercise 1.



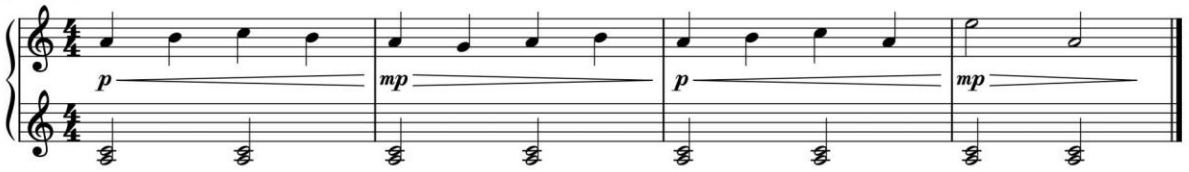
Exercise 2.



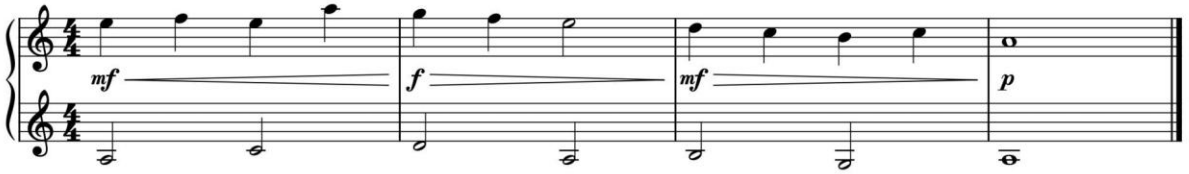
Exercise 3.



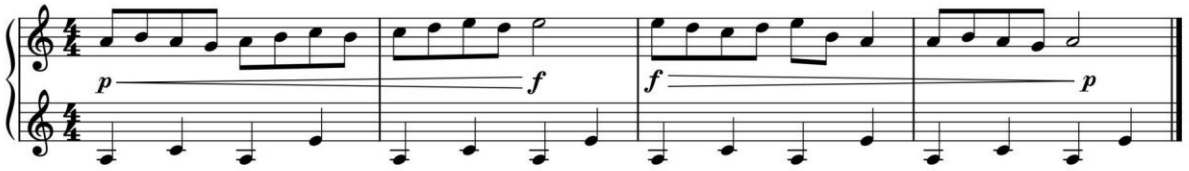
Exercise 4.



Exercise 5.



Exercise 6.



Lesson 2: Expressiveness in Phrasing

In our second lesson, we will focus on the integration of dynamics into a musical composition. Now that you are familiar with your lyre's dynamic range and have worked on the skills to play at these various volumes, we will cover a few common ways to utilize them; creating greater expressiveness and musicality in your playing. In addition to dynamics, you are also encouraged to integrate variations in tempo. A word of caution in both dynamic and tempo forms of expression; be careful to not overdue either as this will result in distraction for the listener rather than expressiveness and beauty.

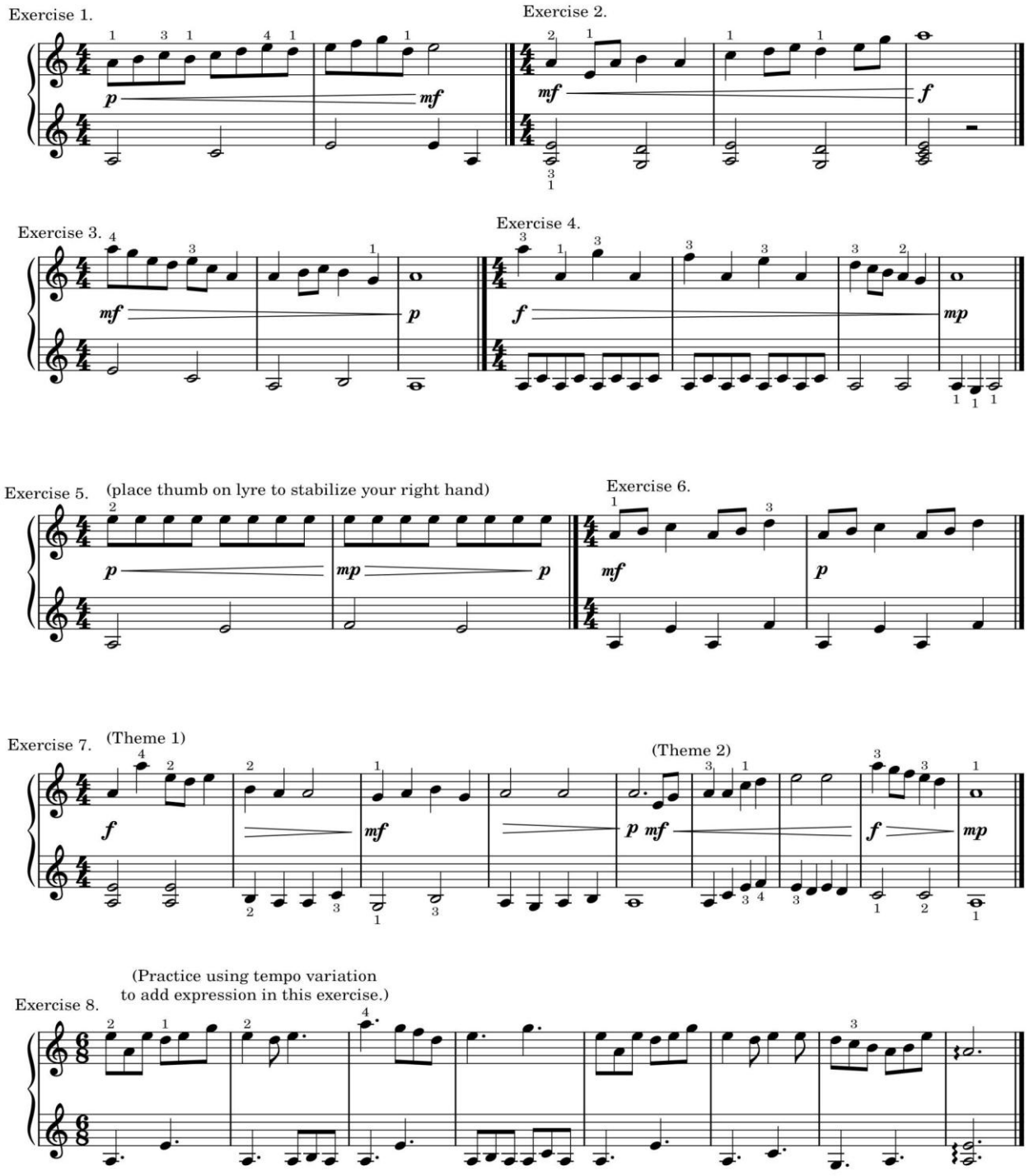
While this shaping of music is often communicated to the musician through various dynamic notations on the sheet music, there is also a substantial amount of interpretative space within which the musician can make the music their own. This is primarily an intuitive skill that requires receptivity and deep listening, as well as a light-hearted and playful spirit.

I will begin by giving some general tips and suggestions for expressive phrasing and dynamic usage, giving examples for you to practice, and then I encourage you to practice these skills on your own with music that you already have or can access freely online. You may also find it helpful to listen to professional musicians playing and interpreting the same song but in a slightly different and unique way.

Tips and Suggestions:

- When playing a phrase that travels from a lower pitch to a higher pitch, add a small crescendo that reaches its climax at the highest note or the end of the phrase.
- When playing a phrase that travels from a higher pitch to a lower pitch, add a small decrescendo that reaches its climax at the lowest note or the end of the phrase.
- When playing a song with several repeated notes, try adding a slight crescendo followed immediately by a decrescendo.
- When a phrase repeats, play the phrase slightly louder or slightly softer the second time. If it repeats multiple times, do this gradually with each repetition.
- When the song shifts to another theme, shift your dynamics as well to add additional contrast and interest.
- Utilize slightly more tempo variation in slower, melodic pieces. Compositions with faster, upbeat tempos do not tend to receive tempo variation well, but instead sound like mistakes and a lack of skill.
- Use your intuition more than your mind to decide when to add dynamics and tempo changes. By intuition, I mean a simple and relaxed listening to your playing which integrates expressiveness that sounds natural and complements the piece rather than distracting from it. Sometimes a musician can think too much about what kind of expression they ought to be integrating, and they cease to listen. This results in it either sounding like a mistake or like the musician is forcing something that doesn't work.

Practice


Exercise 1.
Exercise 2.
Exercise 3.
Exercise 4.
Exercise 5.
(place thumb on lyre to stabilize your right hand)
Exercise 6.
Exercise 7.
(Theme 1)
(Theme 2)
(Practice using tempo variation
to add expression in this exercise.)
Exercise 8.

Lesson 3: Articulations and Muting

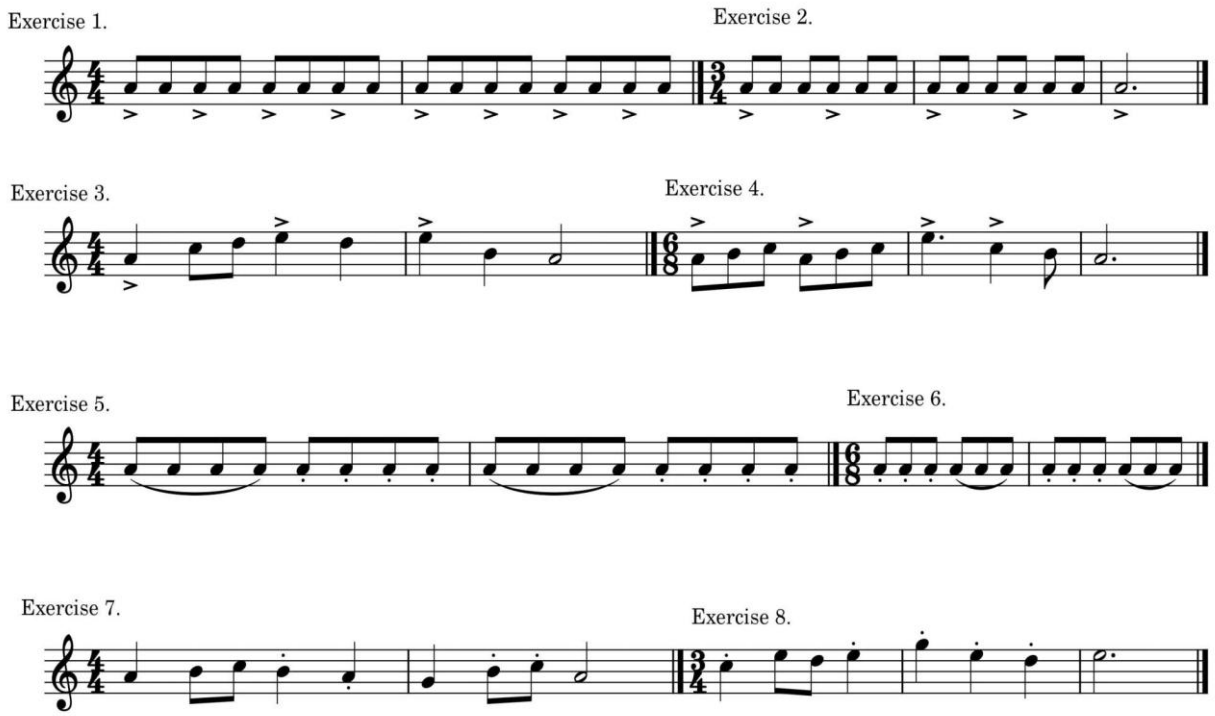
We will conclude the chapter and Part 1 of the book with a brief study of articulations and muting technique. If you are unfamiliar with articulations, please see Chapter 4 in Part 2. While the method for playing various articulations and the practice of muting lyre strings are essentially the same, I would suggest they are used for two different purposes; both of which will be outlined below and followed with examples and practice.

Articulations: In order to create various articulations, there are two things that can be altered. First, a player can change how hard or soft the string is plucked. This is appropriate, for example, to play accented notes. Second, a musician can change how lang the strings are allowed to vibrate; in other words, how long they are able to sound. While a note cannot be lengthened on a lyre (as it can be, for example, with a wind instrument or vocals), it can be shortened by simply placing one's hand or finger on the string to stop the vibration. This makes possible articulations such as staccato or marcato.

On your own, practice altering these two components. First, play the same note but with different amounts of pressure on the string and notice the changes in accent that can be created. Then, play a single string and practice stopping it with your finger after vibrating for various lengths of time. Practice also with chords and with each hand. Notice you need to be quite firm and fast when muting the string(s) in order to avoid it buzzing.

Practice

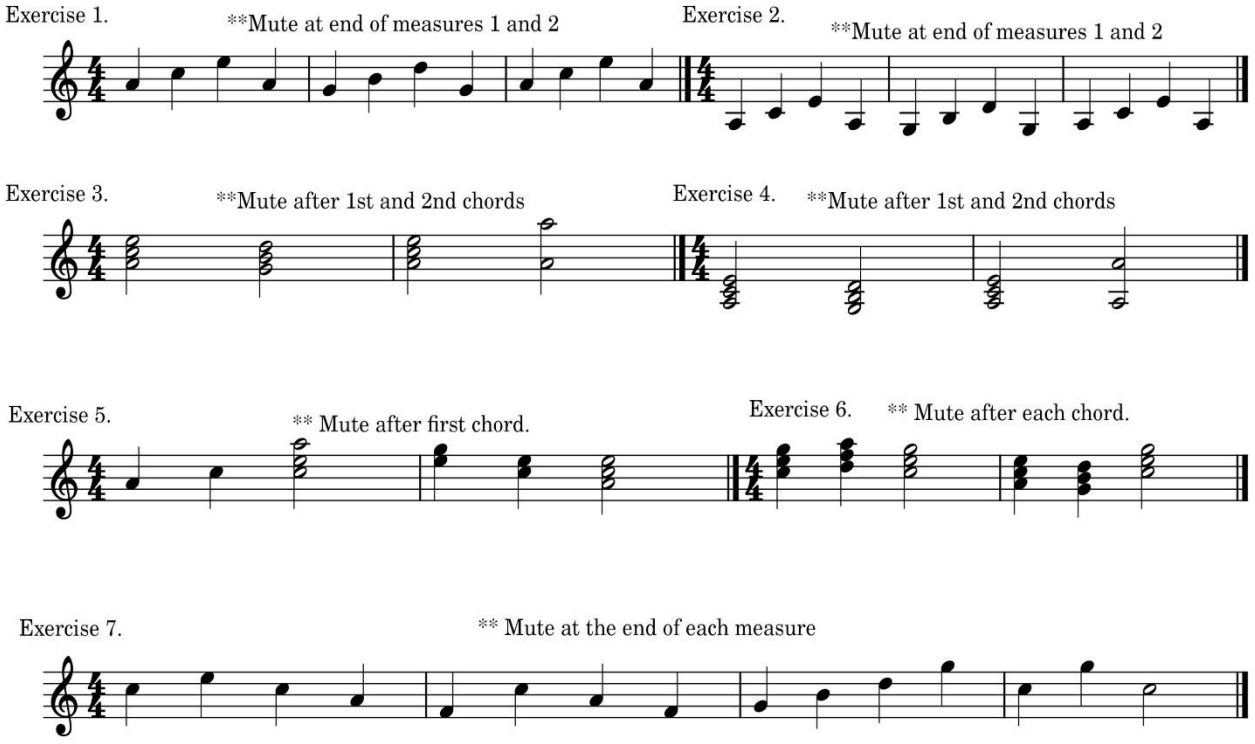
Play with various fingers on your
right and left hands for exercises on one note.



Muting: As discussed above, to mute any string, simply place your hand or finger on the string to stop its vibration. Do this quickly and with firmness to avoid buzzing. The goal of muting in this second context, is to dampen a chord or arpeggio that, if left to its own accord, would create a 'muddy' sound. For example, a song may call for a loud G Major chord before shifting to a soft a minor chord. The song will sound much cleaner and more beautiful if the G Major chord is muted or dampened before the a minor chord is played. This is similar to using a sustain pedal on a piano (though with the piano you are removing the damper by pressing the pedal rather than adding dampers).

Utilize the exercises below to practice this technique. Play slowly and listen carefully to the transitions between various chords and arpeggios as you practice muting them. While you want to avoid a 'muddy' sound, you also do not want to mute the strings too early and create a large gap between the two chords or arpeggios.

Practice



Part 2

Chapters *4-6*

Introduction to Basic Music Theory
Improvisation and Composition
Transposing and Arranging Music

Chapter 4:

Introduction to Basic Music Theory

General Introduction: Chapter four covers basic music theory and is structured to provide foundational knowledge needed to receive and to share music with greater ease and expansiveness. It may be helpful to consider that music notation is the language of music (for much of the world) and is therefore simply a vehicle of communication; just as spoken or written language is for communicating ideas and concepts. This is perhaps why the phrase *"reading* sheet music" is used. And just as you learned to read by first understanding letters, then words, and finally sentence structures, a similar approach can be used to learn how to read music notation. Just as a new language allows you to hear from and to speak to a new group of people, learning the language of music will similarly open a greater space of communication, and will be of great service to you and others as you move forward in your journey.

It is also true that this skill takes time, patience, and repetition to become something of ease and comfort. My encouragement to you is to know that it will naturally and organically become easier as you do it. Therefore, try to enjoy the music you are reading and be led by this delight, for it will carry you forward while your intellect continues to learn and to practice at its own pace during your times of practice and play. Be patient with the pace at which you learn, and walk with a light and simple heart of curiosity and desire, and the skill will develop much faster, with greater joy, and with less burden than it likely would otherwise.

As with all chapters, this will not be an exhaustive lesson in music theory, for that would be ill-fitting for the purposes of this course. However, it will likely be a chapter that is helpful to come back to in future lessons as a way to reference and remember particular symbols and notations. As a final note, let us consider that music notation communicates three primary aspects about music to the musician: 1) ***What*** notes you are to play. 2) ***When*** to play these notes. 3) ***How*** to play them. The following lessons can be generally grouped in these three categories and will follow the same order:

What to play: Lesson 1 & Lesson 2
When to play: Lesson 3, Lessons 4, & Lesson 5
How to play: Lesson 6

Lesson 1: Clefs and Note Names

We will begin by looking at two different clefs (treble and bass) and the notes determined by each clef along the staff. This is the first part of understanding *what* you are to play when reading sheet music.

Vocabulary:

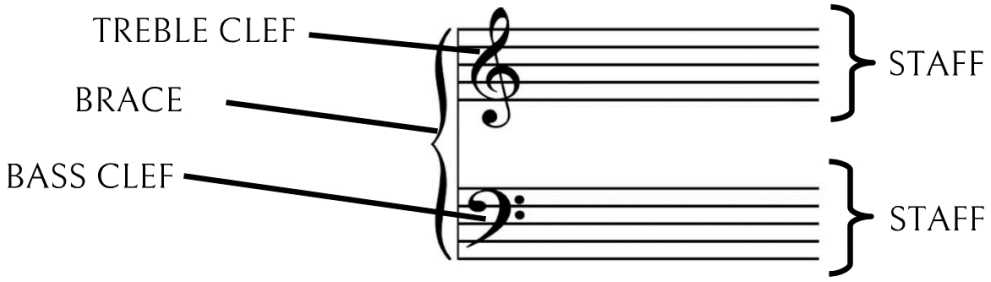
- **Clef:** A symbol at the beginning of each line which indicates the pitches of the staff. There are several different clefs, however, treble and bass are primary and will be the only ones discussed in this course. Even so, please note that the range of most lyres only requires the use of the treble clef.

- **Treble Clef:** Treble clef is the higher of the two clefs and, for this reason, is the primary (if not only) clef used for lyre music. The symbol of the treble clef is: 𝄞

- **Bass Clef:** Bass clef is the lower of the two clefs and is not the primary clef utilized in other chapters of this course. This is because the pitches of most lyres do not descend low enough to necessitate its use. However, for the purposes of arrangements (covered in the final chapter), it may prove very helpful to be familiar with the bass clef since it is commonly used in piano and harp sheet music. The symbol of the bass clef is: 𝄢

- **Staff:** The staff is comprised of five lines on which each note is placed. A note is placed either directly on a line or in the space between lines. Notes can also be written above or below the continuous five-line staff and are indicated by short lines above, below, or through the note itself (see "ledger lines" below).

- **Brace:** The brace is a symbol which connects two staffs and indicates that both staffs are to be played by the same instrument or as one unit. As an example, in the lyre sheet music I write, both staffs use the treble clef but they are connected using a brace. The top staff is played by the right band and the bottom staff, by the left, therefore forming a single unit. If there is no brace, as in orchestral scores, this indicates that the staffs are for two different instruments and are meant to he played as two distinct parts.



Music Alphabet: Before continuing to the identification of note names along each staff, it is important to know the alphabet for music notes. This alphabet contains seven letters or note names (excluding sharps and flats). These letters are A-B-C-D-E-F-G. Once the G note is reached, the following note is A and the pattern begins again.

One alphabetical section (A through G) is the equivalent of one octave. Octaves are indicated using numbers next to each letter. The numbering system begins on C (for example, C4) and it shifts either higher or lower once the next C is reached (for example, one octave higher is CS and one octave lower is C3).

Here is an example of both music notes and octave numbers:

A3-B3-C4-D4-E4-F4-G4 (then repeat) A4-B4-C5-D5-E5-F5-G5

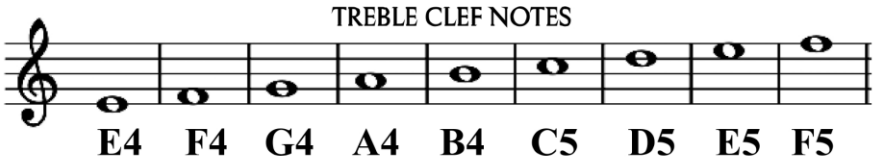
1" Octave 2"d Octave

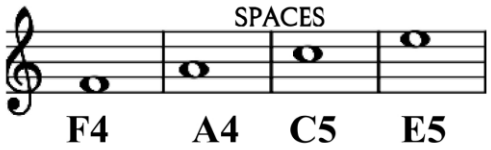
The number of octaves entirely depends upon the range of the particular instrument. Below are note names and octaves for many (though not all) 16 and 19 string lyres, moving from the lowest pitch to the highest.

16-Strings
G3-A3-B3-C4-D4-E4-F4-G4-A4-B4-CS-DS-ES-FS-GS-AS

19-Strings
F3-G3-A3-B3-C4-D4-E4-F4-G4-A4-B4-CS-DS-ES-FS-GS-AS-BS-C6

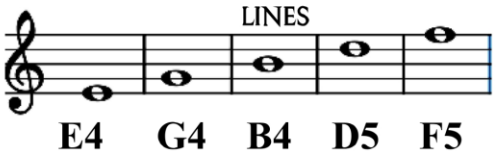
Note Names for Each Clef: As discussed above, each clef indicates the particular notes along the staff. Typically, these are remembered by memorizing notes along the lines and, separately, notes along the spaces. You could alternatively learn only one of these mnemonics (ex. that of the notes on the spaces) and then deduce the other notes in between (ex. the notes along the lines). With practice, you will not need to remember the mnemonics, but, as with reading words, will simply know the note immediately by seeing it on the music.





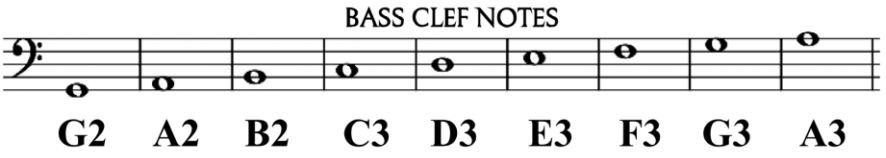
MNEMONIC SUGGESTION

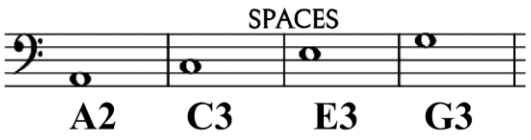
To identify notes along the spaces of the treble clef, simply remember that they spell out the word: FACE.



MNEMONIC SUGGESTION

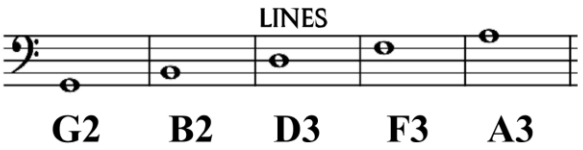
To identify notes along the lines of the treble clef, simply remember the phrase: *Every Good Boy Does Fine*





MNEMONIC SUGGESTION

To identify notes along the spaces of the bass clef, simply remember the phrase: *All Cows Eat Grass*

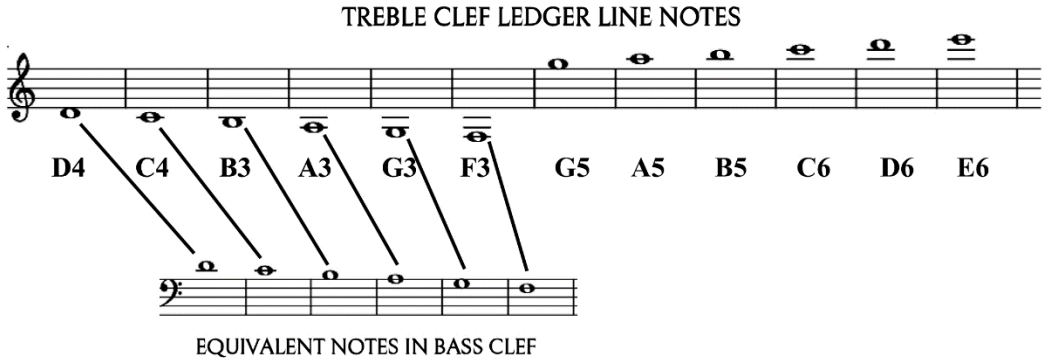


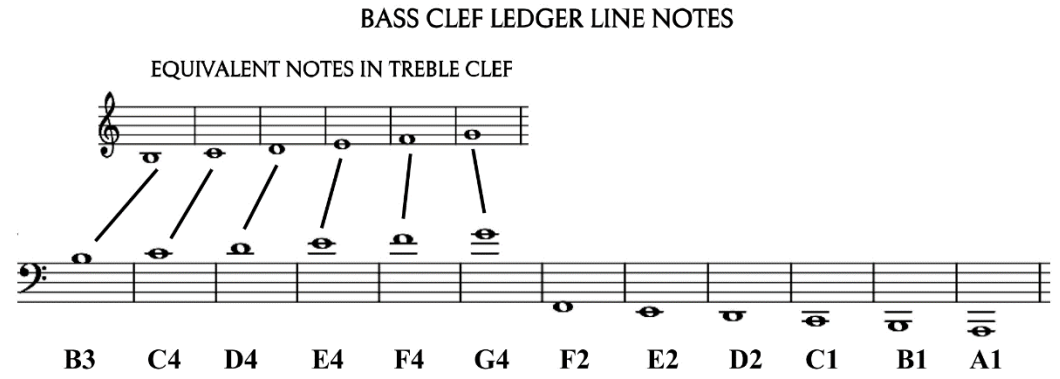
MNEMONIC SUGGESTION

To identify notes along the lines of the bass clef, simply remember the phrase: *Good Boys Do Fine Always*

45

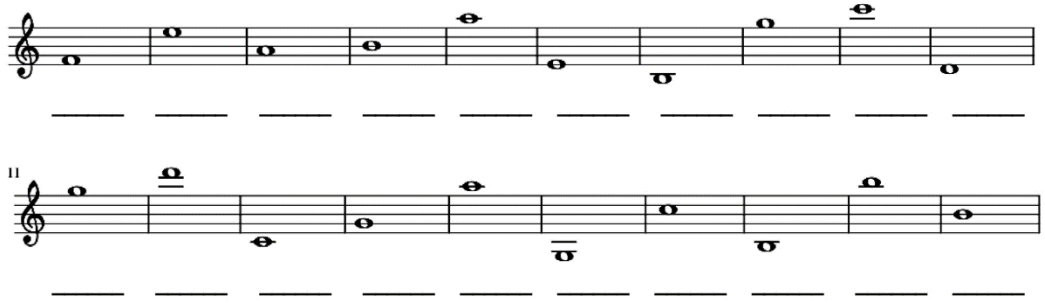
Ledger Lines: To complete our lesson, we will identify notes that occur above or below each staff. The lines on which these notes are written, are called "ledger lines" and are used when the pitch is beyond the range available within the staff. Notice that with the use of ledger lines, some notes can be written on *either* the treble or the bass clef.

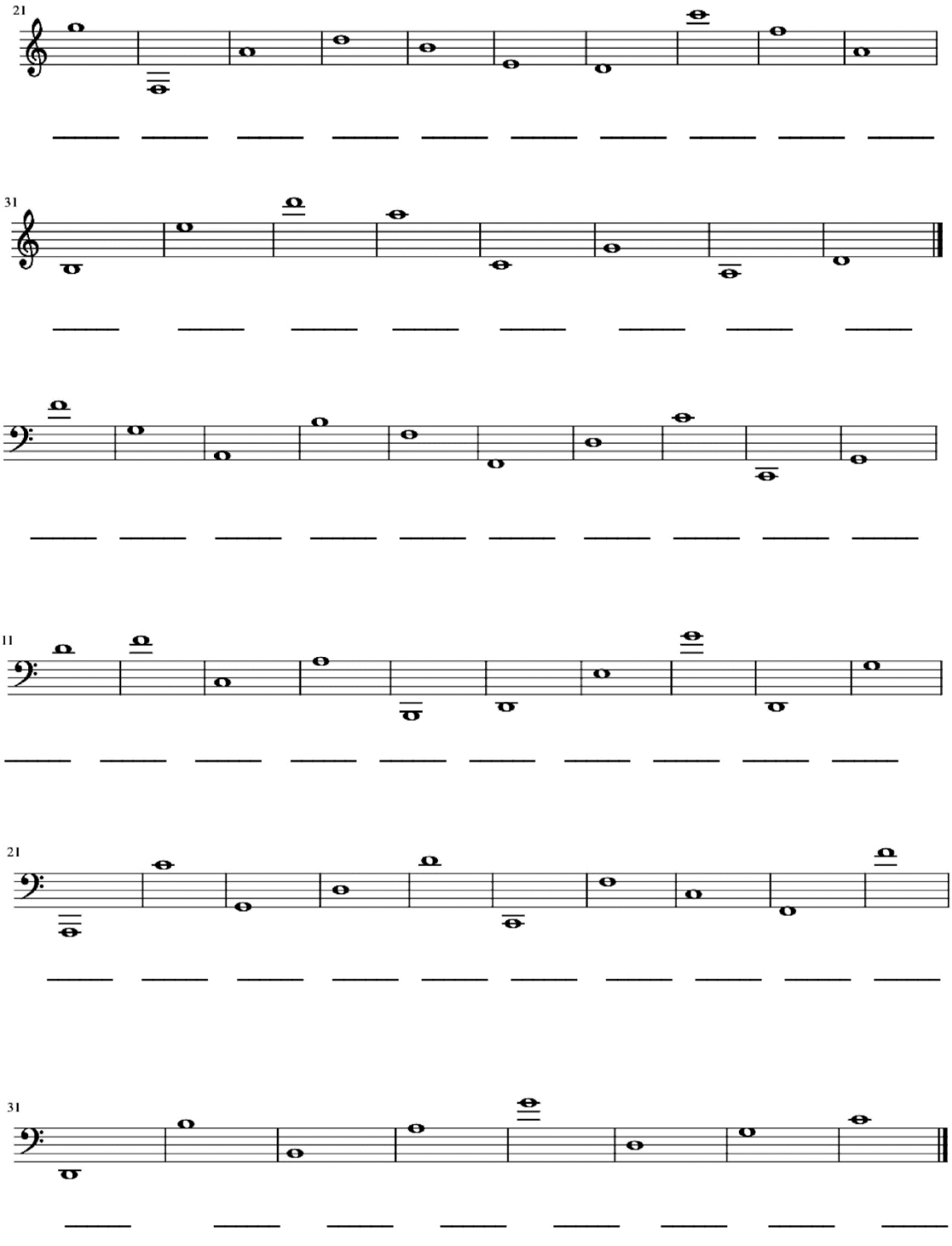




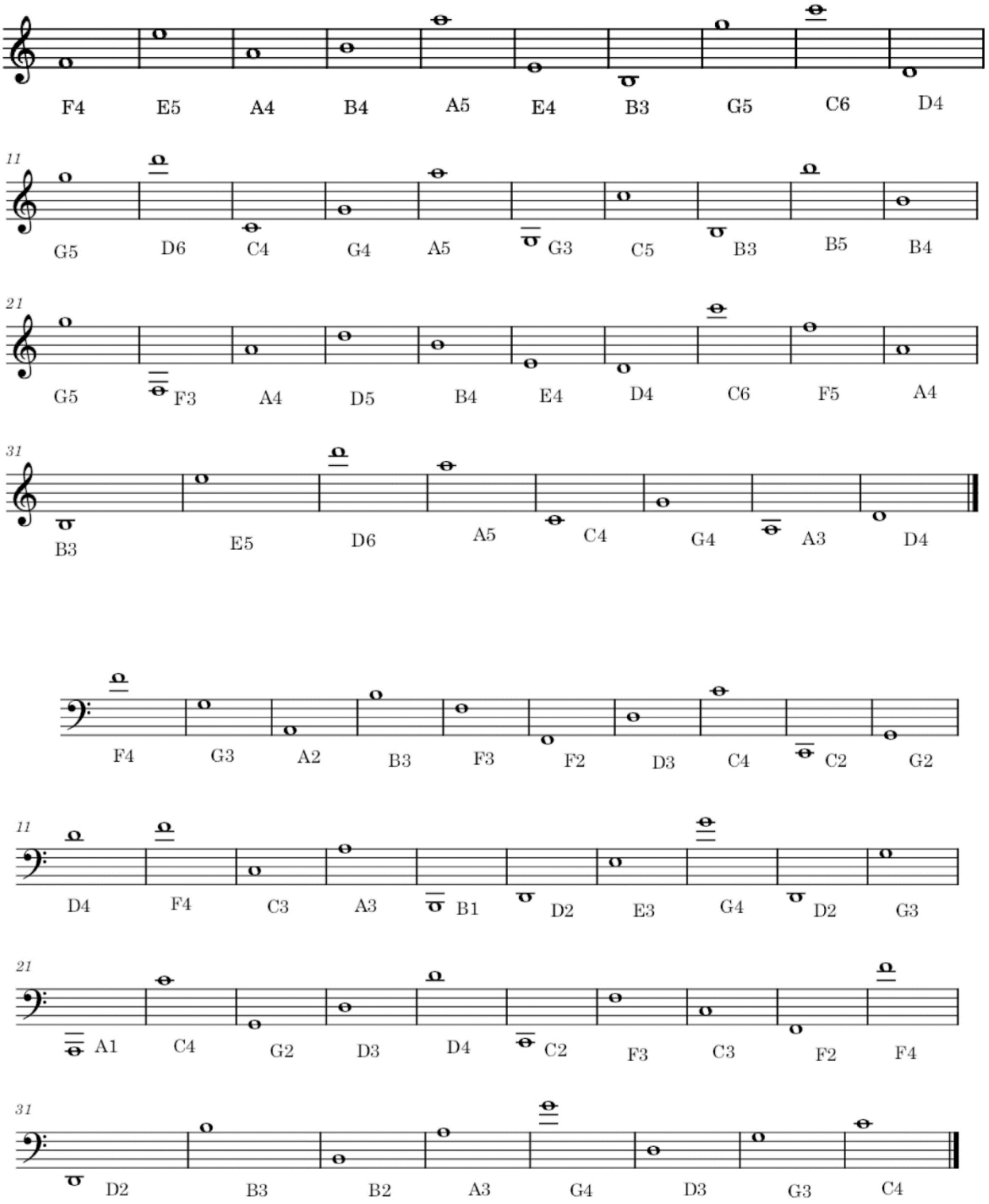
Practice

Write the note name and octave number under each note. Answers can be found on page 48.





ANSWER KEY


F4 E5 A4 B4 A5 E4 B3 G5 C6 D4
11
G5 D6 C4 G4 A5 G3 C5 B3 B5 B4
21
G5 F3 A4 D5 B4 E4 D4 C6 F5 A4
31
B3 E5 D6 A5 C4 G4 A3 D4
F4 G3 A2 B3 F3 F2 D3 C4 C2 G2
11
D4 F4 C3 A3 B1 D2 E3 G4 D2 G3
21
A1 C4 G2 D3 D4 C2 F3 C3 F2 F4
31
D2 B3 B2 A3 G4 D3 G3 C4

Lesson 2: Scales and Key Signatures

In our second lesson, we will take a look at the role that a key plays in music. Modern music is typically written within certain pitches and together these pitches comprise a particular key. Understanding the basics of how a key is determined - including the scale it is based upon and the key signatures that accompany each one - is foundational knowledge, applicable to any instrument. While this chapter will be especially helpful as a reference for our later chapters on improvisation, transposition, and arrangement, it is good to get our feet wet now.

Though greater definition and explanation will be outlined below, it is important to understand that with a *diatonic* lyre (compared to a chromatic), you will ***always*** play in only one key at a time. While other instruments such as the lever-harp or the piano are capable of switching between keys or playing accidentals (notes that are not within the key), the diatonic lyre does not have this capacity. This lesson is therefore most helpful in understanding 1) how major and minor scales are formed 2) how to find and understand the key signature, as this determines your lyre tuning and 3) the difference between a diatonic and a chromatic lyre.

Vocabulary:

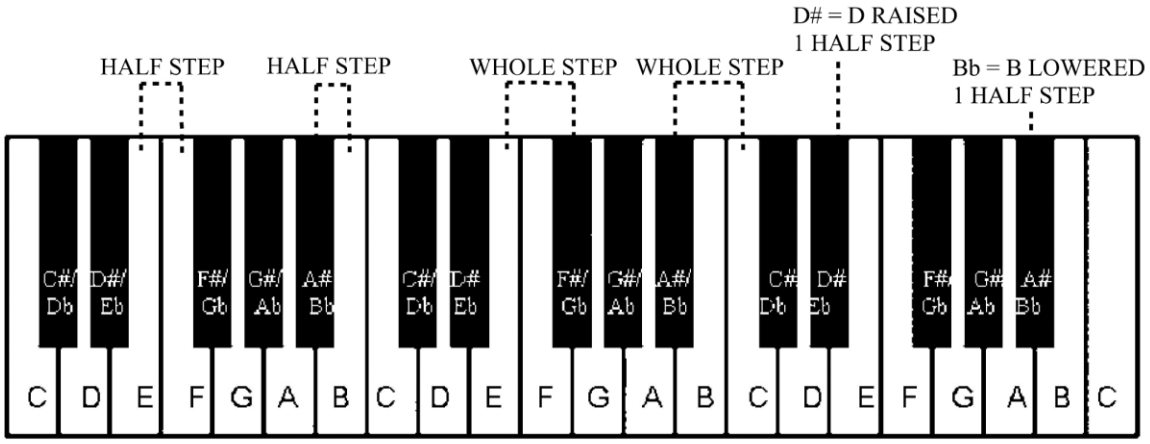
- **Interval:** The distance between two notes in a scale. Intervals include a 2nd, 3rd, 4th, 5th, 6th, 7th, and 8ve ('ve' stands for octave).

- **Half Step:** The smallest interval between two notes in a scale. On a piano keyboard, to move a half step is to move to the closest note (either a white or a black key). For example, a half step above C is C# or Db, and a half step below Cis B.

- **Whole Step:** An interval comprised of two half steps. For example, a whole step above C is D, and a whole step below C is Bb or A#.

- **Sharp:** This symbol #, located either in the key signature or directly before the note (in cases of accidentals), which indicates the note should be played one half step higher. For example, F becomes F#, C becomes C#, and B becomes C.

  Flat: This symbol *b*, located either in the key signature or directly before the note (in cases of accidentals), which indicates the note should be played one half step lower. For example, B becomes Bb, E becomes Eb, and C becomes B.



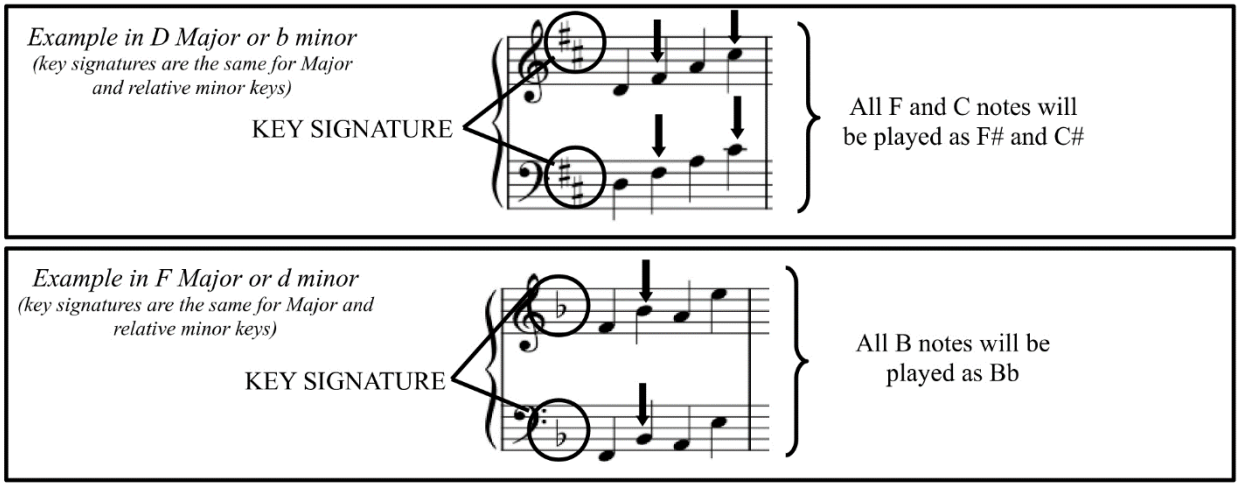
Forming a Scale: A scale is a prescribed series of intervals between eight notes. All scales of a particular kind (for example, all major scales or all minor scales) follow the same series of intervals, regardless of the note on which they begin. Therefore, to find a particular scale, begin on any note and follow the interval pattern for the major or minor key that you would like to identify.

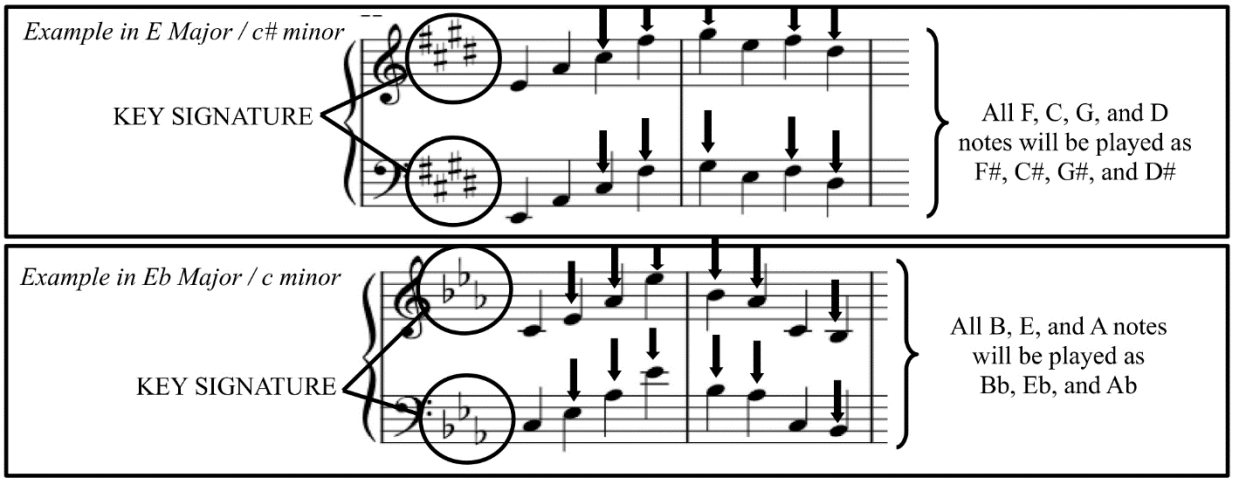
Listed below are the interval patterns for all major scales and all natural minor scales. (We won't be covering melodic minor or harmonic minor scales in this course, so natural minor scales will simply be referred to as minor scales). You can also see how each pattern shapes a particular scale by looking at the two examples in the bottom rows. Though each begin on the same note (C or E), a major or a minor scale can be formed by following the prescribed pattern. The letter "H" indicates a half step while the letter "W" indicates a whole step.

	MAJOR SCALES	*MINOR* SCALES
Interval Pattern	W – W – H – W – W – W – H	W – H – W – W – H – W – W
Ex. Scale Beginning on C	C – D – E – F – G – A – B – C	C – D – Eb – F – G – Ab – Bb – C
Ex. Scale Beginning on E	E – F# – G# – A – B – C# – D# – E	E – F# - G – A – B – C – D – E

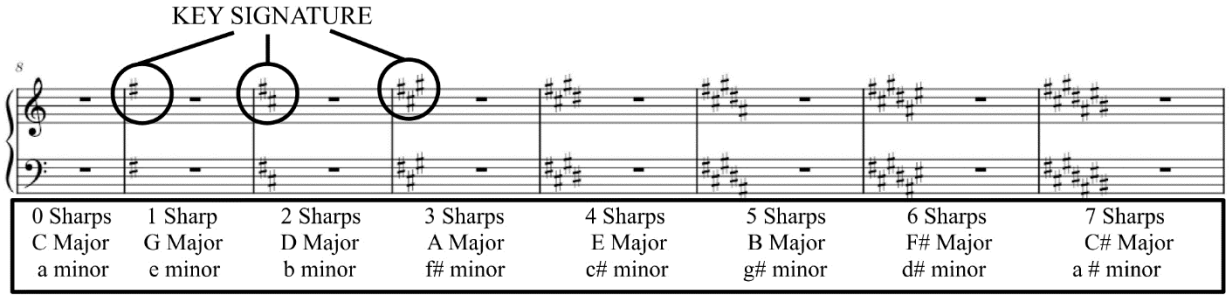
Understanding Keys and identifying Key Signatures: When a scale is formed, a particular key and key signature is also set. This is because a ***key*** is simply the group of pitches within a particular scale. These notes are the foundational pitches utilized in any given song, with the exception of accidentals which altar a pitch in an unusual way. (Since accidentals aren't possible on a diatonic lyre, we will not be covering them in this course). To say that a song is in the key of C, for example, is to say that C, D, E, F, G, A, and B are the notes the song will be using. The name of a key is determined by the first note, also called the ***tonic note***, of the major scale. For example, the key of C follows the same key signature as the C Major scale while the key of E follows that of the E Major scale.

The ***key signature*** tells us what key the song is in and is located directly to the right of each clef. For lyre players, it also tells us to which pitches to tune our lyres. For example, if I am playing a piece in the key of E Major (see chart above), I need to raise all my F strings to F#, my G strings to G#, my C strings C#, and my D strings to D#. The key signature communicates the key by displaying the sharps or flats of the specific key. For example, a piece in the key of C Major will have no sharps or flats in the key signature. However, a song in the key of c minor will have Eb, Ab, and Bb in the key signature while one in the key of E Major will have F#, G#, C#, and D# in the key signature. Unless indicated by an accidental or another key signature later in the song, the key signature remains throughout the piece. This means, for example, that in E Major, that all F, G, C, and D notes are to be played a half step higher.



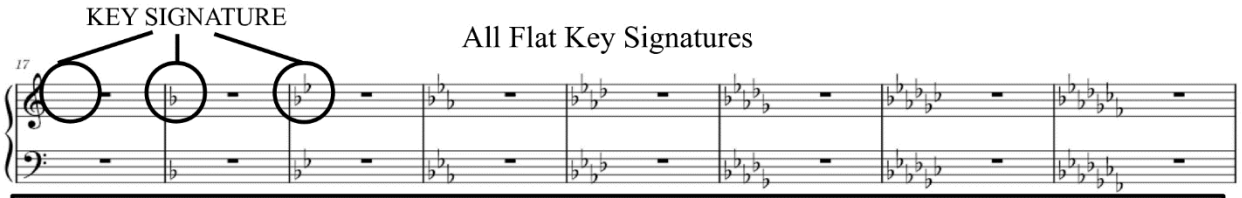


All Sharp Key Signatures



0 Sharps	1 Sharp	2 Sharps	3 Sharps	4 Sharps	5 Sharps	6 Sharps	7 Sharps
C Major	G Major	D Major	A Major	E Major	B Major	F# Major	C# Major
a minor	e minor	b minor	f# minor	c# minor	g# minor	d# minor	a # minor

All Flat Key Signatures



0 Flats	1 Flat	2 Flats	3 Flats	4 Flats	5 Flats	6 Flats	7 Flats
C Major	F Major	Bb Major	Eb Major	Ab Major	Db Major	Gb Major	Cb Major
a minor	d minor	g minor	c minor	f minor	eb minor	eb minor	ab minor

Note: The order of sharps and flats is <u>always the same</u>.
Therefore, you will never have a key signature, for example, with only C# and D# and without F#. Nor will you ever have a key signature with Eb and Ab but no Bb.

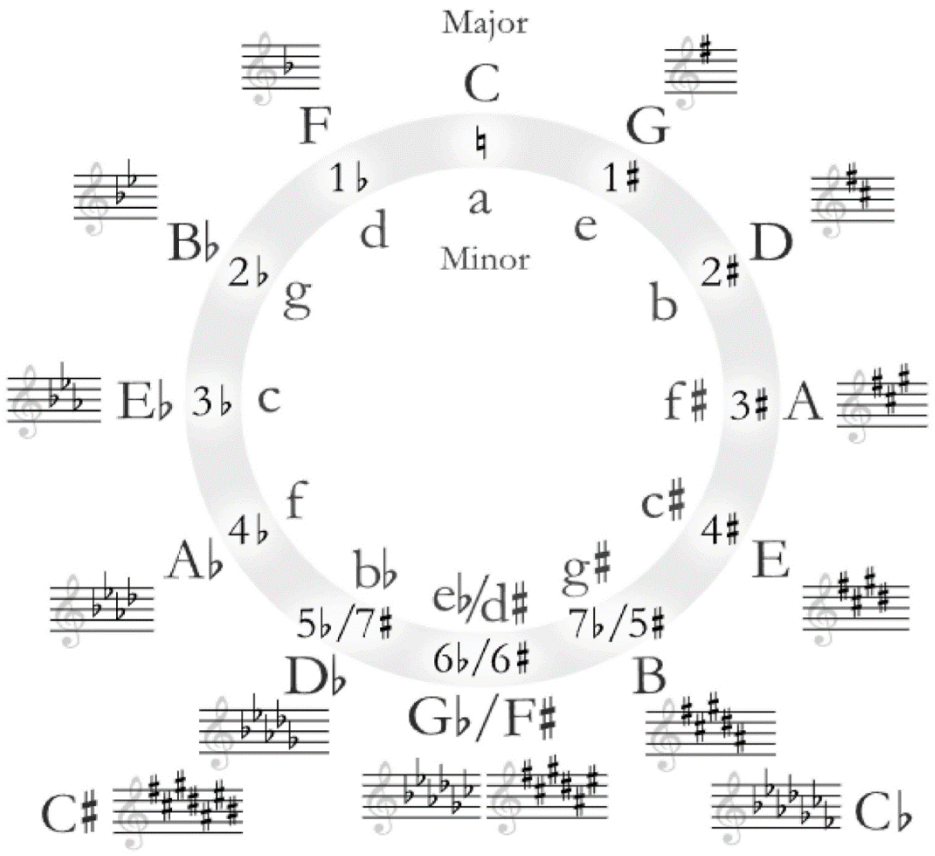
The order of <u>sharps</u> (#) is: F – C – G – D – A – E – B
The order of <u>flats</u> (b) is the same but backwards: B – E – A – D – G – C – F

A mnemonic that works forward and backward is
*"**F**ather **C**harles **G**oes **D**own **A**nd **E**nds **B**attle," (**sharps**)*
which reversed is
*"**B**attle **E**nds **A**nd **D**own **G**oes **C**harles' **F**ather." (**flats**)*

Circle of Fifths: The circle of fifths is a commonly used diagram which illustrates 1) All major keys 2) All key signatures 3) All relative minor keys. The circle is organized as a sequence of perfect fifths (seven half steps or the fifth note of any major scale). To understand this, begin at the top of the circle where C Major is located and move clockwise around the circle. You will see that G is the fifth note of the C scale, D is the fifth note of the G scale, A is the fifth note of the D scale, and so on. With each increment, the key signature of the previous key is kept and one sharp or flat is added. For example, G Major has F#, D Major has F# and C#, A Major has F#, C#, and D #, etc. Alternatively, you can also go counterclockwise but this is done by a perfect fourth rather than a perfect fifth (that is, the fourth note of any major scale).

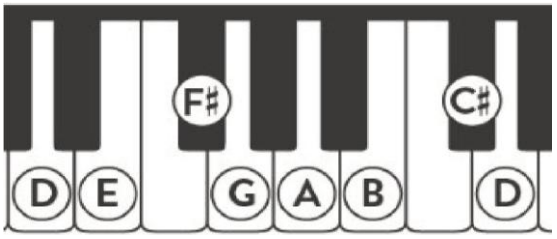
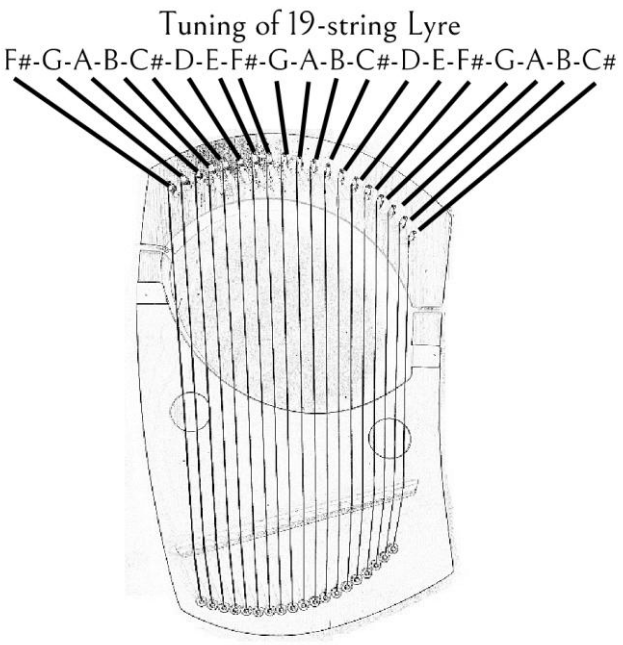
In addition to the list of major keys and key signatures, the circle of fifths also includes the ***relative minor*** key which shares the same key signature as the major key. This relative minor is also called a natural minor scale. For example, the relative minor of C Major is a minor and the relative minor of G Major is e minor. Though all the notes are the same in each scale, they begin in a different place and therefore have different tonic notes. You will see later how this is very useful when considering improvisation on a diatonic instrument.

CIRCLE OF FIFTHS



Diatonic vs. Chromatic: A chromatic instrument is one that has all pitches available to play. The easiest example is the piano. It is possible to play any note, sharp or flat, and therefore in any key without having to adjust anything. A chromatic lyre similarly has a string for every note. However, a diatonic instrument is designed to play in only one key at a time. This is because each string is set to one note of the specified scale (either major or minor). For example, a musician cannot play in C major (no sharps or flats) and then switch to G major (one sharp, F#) without first raising the F string to F#.

Below is an example of playing in the key of D Major on a chromatic vs diatonic instrument.

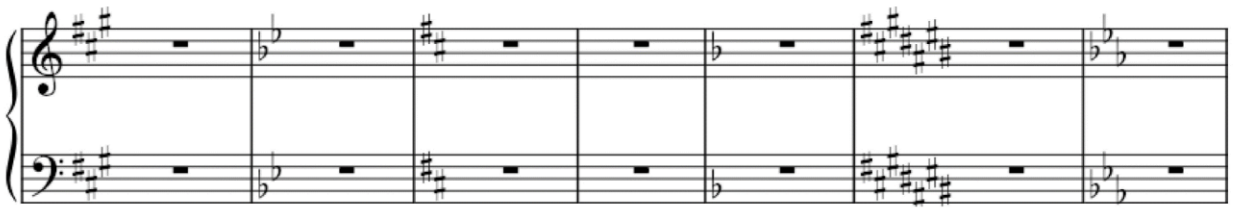
CHROMATIC INSTRUMENT in key of D Major or b minor	DIATONIC INSTRUMENT in key of D Major or b minor
	
On the piano, the F# and C# are readily available. The player simply avoids playing the F and C notes while in this key.	On the lyre, the F and C strings need to be tuned a half step up in order to play F# and C#. Once tuned correctly, the notes, F and C, can no longer be played without re-tuning.

Practice

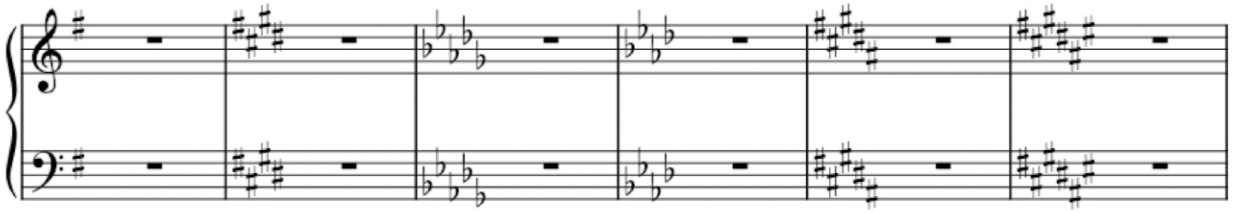
Exercise #1: Next to each *major* key listed, write the *relative minor* key. That is, the minor key which has the same key signature as the major key listed.

C Major: _____	Ab Major: _____	F Major: _____	E Major: _____
A Major: _____	D Major: _____	C# Major: _____	G Major: _____
F Major: _____	F# Major: _____	Eb Major: _____	Ab Major: _____
Bb Major: _____	E Major: _____	C Major: _____	D Major: _____

Exercise #2: Below each key signature, write the name of the corresponding major and relative minor keys.



_____ _____ _____ _____ _____ _____ _____



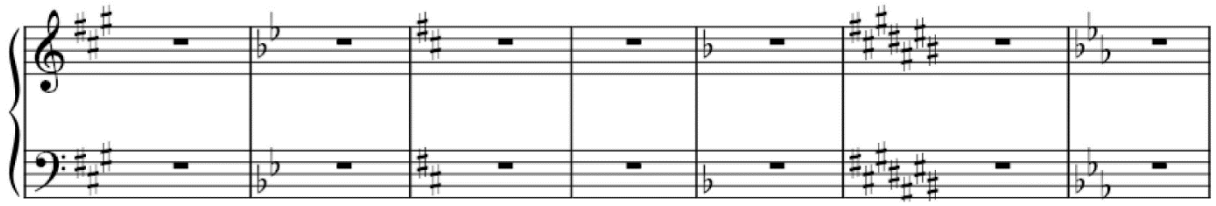
_____ _____ _____ _____ _____ _____

Exercise #3: Write the notes of each major or minor scale listed below.

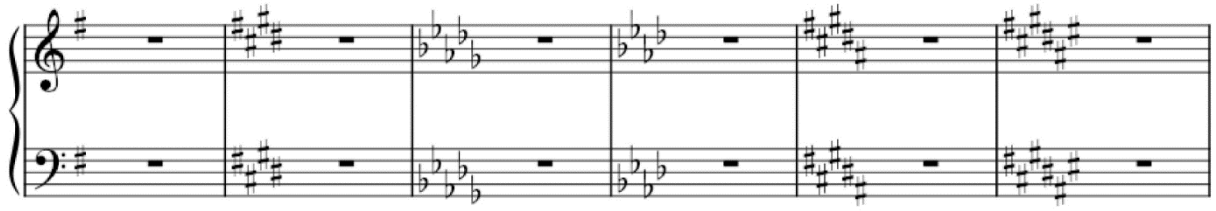
Key	Note Names of Corresponding Scale						
G Major							
b minor							
f# minor							
A Major							
C Major							
F Major							
Ab Major							
d minor							
a minor							
Eb Major							
f minor							
D Major							
c minor							
e minor							

ANSWER KEY

C Major: _a minor_____	Ab Major: __f minor___	F Major: __d minor____	E Major: __c# minor___
A Major: _f # minor___	D Major: __b minor____	C# Major: __a# minor__	G Major: ___e minor__
F Major: _d minor____	F# Major: ___d# minor_	Eb Major: ___c minor_	Ab Major: __f minor___
Bb Major: __g minor__	E Major: ___c# minor_	C Major: __a minor____	D Major: __b minor__



A Maj / f# min | Bb Maj/ g min | D Maj/ b min | C Maj/ a min | F Maj/ d min | C# Maj/ a# min | Eb Maj/ c min



G Maj/ e min | E Maj/ c# min | Db Maj / bb min | Ab Maj/ f min | B Maj/ g# min | F# Maj/ d# min

Key	Note Names of Corresponding Scale							
G Major	G	A	B	C	D	E	F#	G
b minor	B	C#	D	E	F#	G	A	B
f# minor	F#	G#	A	B	C#	D	E	F#
A Major	A	B	C#	D	E	F#	G#	A
C Major	C	D	E	F	G	A	B	C
F Major	F	G	A	Bb	C	D	E	F
Ab Major	Ab	Bb	C	Db	Eb	F	G	Ab
d minor	D	E	F	G	A	Bb	C	D
a minor	A	B	C	D	E	F	G	A
Eb Major	Eb	F	G	Ab	Bb	C	D	Eb
f minor	F	G	Ab	Bb	C	Db	Eb	F
D Major	D	E	F#	G	A	B	C#	D
c minor	C	D	Eb	F	G	Ab	Bb	C
e minor	E	F	G#	A	B	C	D	E

Lesson 3: Time Signatures and Note/ Rest Duration

We will now shift our focus away from the question, *"what* do I play?" to the question, *"when* do I play?" In this lesson, we will cover both time signatures as well as note and rest duration. Broadly speaking, time signatures determine the rhythmic structure of the piece. It is the time signature, for example, which dictates when audience members will clap their hands or tap their foot. It also largely determines what makes a piece suitable for a particular style of ballroom dance or as a march for a parade, to use two examples. For the purposes of this course, we will limit ourselves to three common time signatures: 4/4, 3/4, and 6/8. We will then discuss the duration of particular notes and rests before studying them in each time signature. By combining time signatures and note / rest duration, you will be able to understand how to read the rhythms of a piece; that is *when* you are to play certain notes.

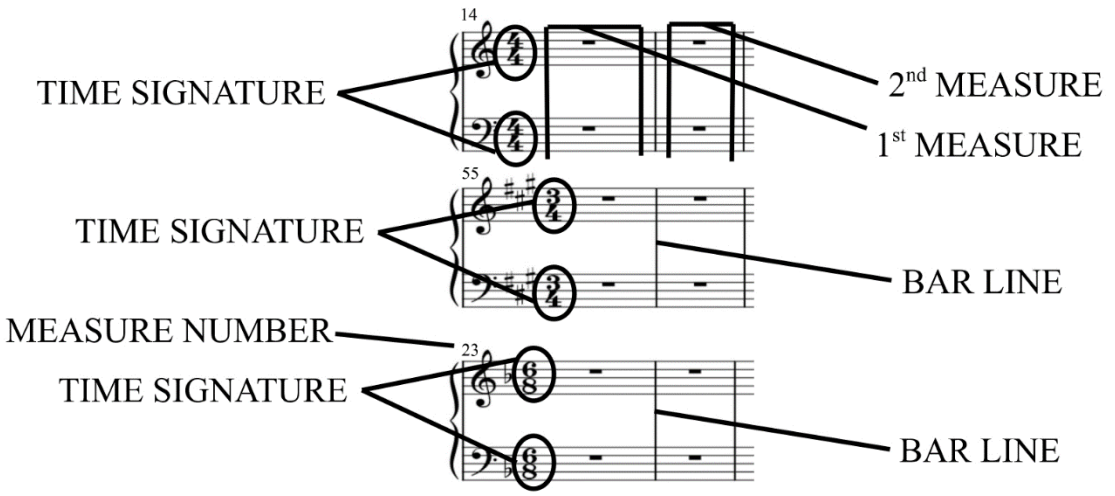
Vocabulary:

- **Beat:** The basic unit of time in music.

- **Measure (sometimes called a bar):** A measure, or a bar, in music is a fundamental unit or segment of time which is determined by a certain number of beats. The beats within each measure are determined by the time signature. Each measure will have the same number of beats, with the occasional exception of the first or last measure of a song. Measures are separated by a bar line. For our course, each measure will have either four beats, three beats, or six beats. Measures are also numbered, beginning with one at the first of the piece and continuing in sequence until the end. Often, each measure is not numbered but rather only the measure on the farthest left of each line. From this number, a musician can deduce the measure numbers for the rest of the line. For example, if the line starts with measure 16, I know the next measure is number 17, then 18, etc.

- **Bar Line:** A bar line separates two measures from one another. There are a few additional kinds of bar lines, for example, a double-bar line indicates the end of a piece, however, we will focus on the simple bar line for this lesson.

- **Time Signature:** The general rhythmic structure for a piece of music. The time signature, located directly to the right of the key signature, is indicated by two numbers stacked upon each other. The top number indicates the number of beats in each measure while the bottom number indicates what kind of note receives one beat. (Several examples provided below).



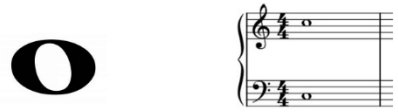
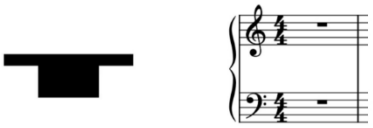
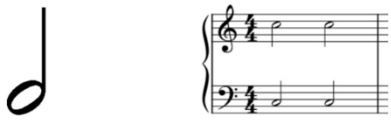
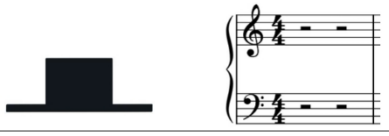
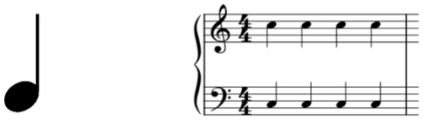
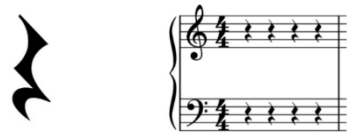
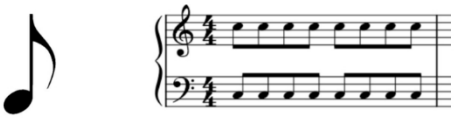
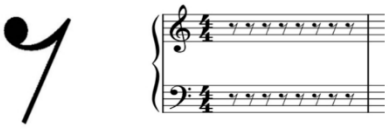
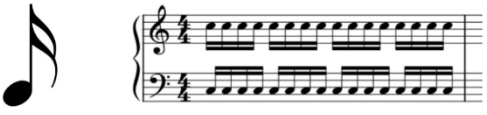
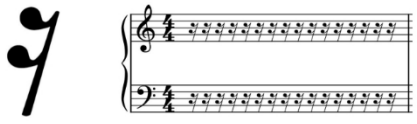
- **Rest:** A symbol indicating that the musician does not play or hold a note during a specific length of time. There are several different kinds of rests; each indicating a different length of time / number of beats. Some examples are whole rests, half rests, and quarter rests.

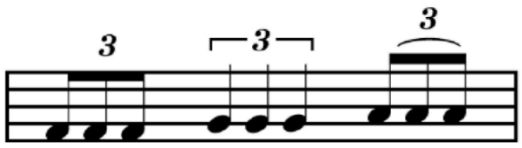
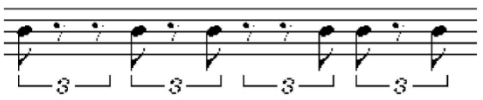
- **Note:** A symbol indicating that the musician is to play a particular pitch for a specific length of time. Notes indicate both the pitch and the duration the note is to sound. Therefore, there are different kinds of notes which can occur on the same pitch. For example, whole notes, half notes, and quarter notes.

- **Dotted Notes or Rests:** When a dot is added next to a note or a rest, half of that note's / rest's duration is added to the original length. For example, a dotted quarter note means the note is to be played for one and a half beats while a dotted half note means it is to be played for three beats.

- **Trlplets:** A triplet occurs when a certain number of beats (often one quarter note) is divided evenly into three. They are counted by saying "trip-a-let" - one syllable per note. A triplet is indicated by a number 3 above or below the three notes.

Notes and Rests: To understand more about each time signature, we need to know five basic types of notes and rests that comprise the vast majority of music. Remember, their value (i.e. the number of beats each note or rest receives) is determined by the key signature. However, the relationship between each note remains the same. For example, a half note will always last half as long as a whole note, a quarter note will last half as long as a half note, etc. The rests work the same way: a half rest is half the length of a whole rest, a quarter rest half of a half rest, etc. Here are the basic notes and their corresponding rests:

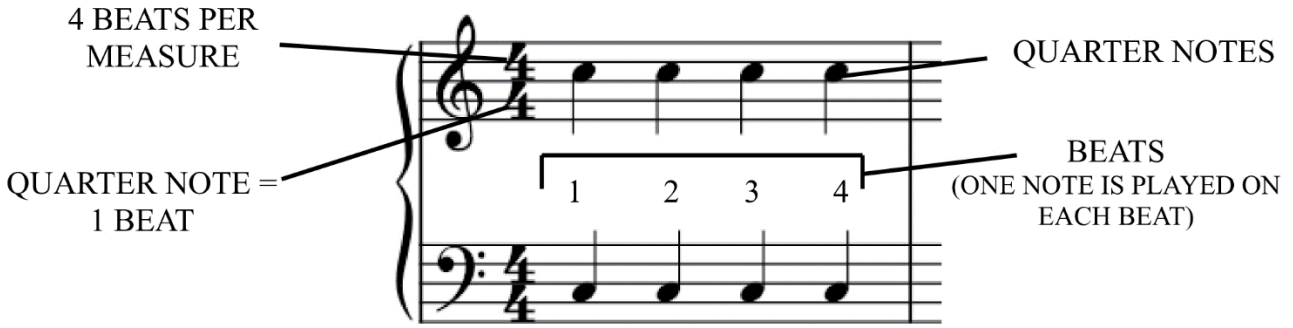
NOTE NAME	NOTE SYMBOL	REST NAME	REST SYMBOL
Whole Note		Whole Rest	
Half Note		Half Rest	
Quarter Note		Quarter Rest	
Eighth Note		Eighth Rest	
Sixteenth Note		Sixteenth Rest	

Dotted Notes		Dotted Rests	
Triplets		Example of Rests in a Triplet	

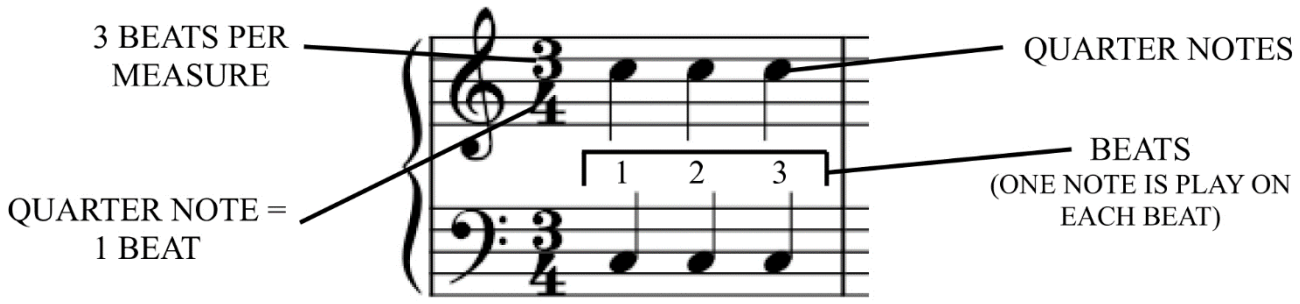
Let us now take a look at these notes and rhythms within different time signatures.

Working in *4/4*: This is the standard time signature and even the basis for the names of notes and rests listed above, since the names describe the fraction of one measure in 4/4 time. For example, a half note receives half of the beats in one measure when in 4/4 time, while a quarter note receives one quarter of the beats and a sixteenth note, one-sixteenth of the beats.

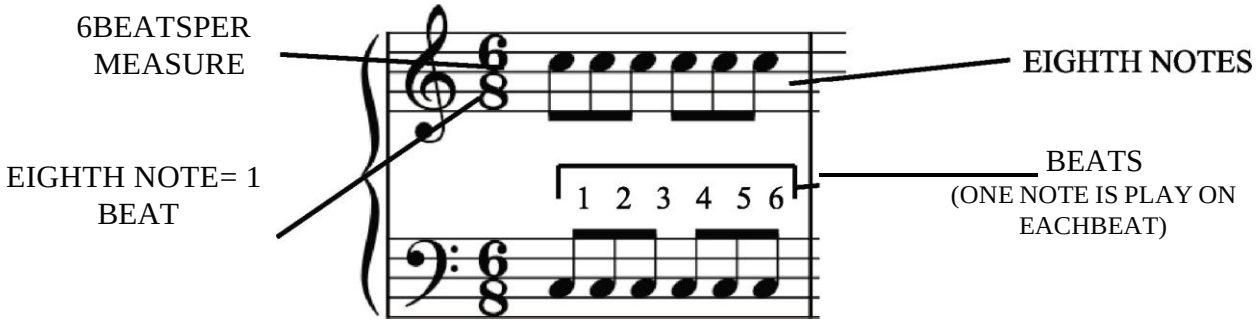
When the time signature is 4/4, the bottom number indicates that the ***quarter note receives one beat*** while the top number indicates that there are ***four beats in each measure***. The strength of each of the four beats is typically even, not emphasizing one beat over another.

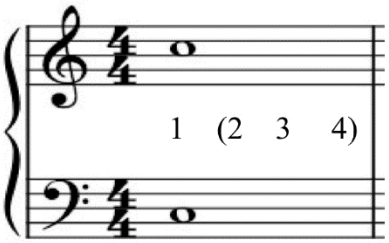
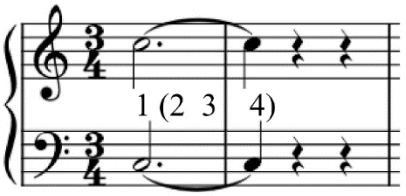
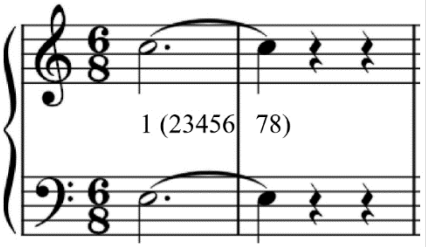
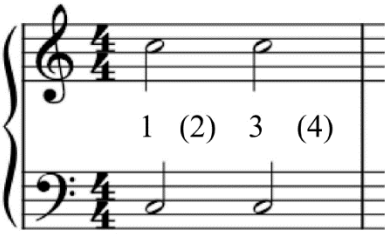
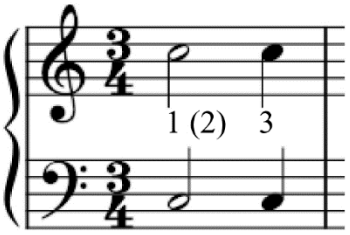
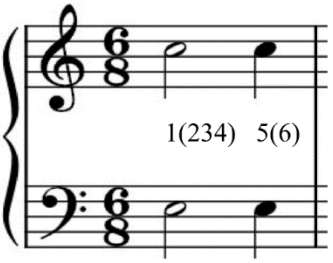


Working in 3/4: When the time signature is 3/4, the bottom number still indicates that the ***quarter note receives one beat*** while the top number now indicates that there are ***three beats in each measure***. The first beat of every measure (that is, the 1 beat) is typically emphasized more strongly than the other two.



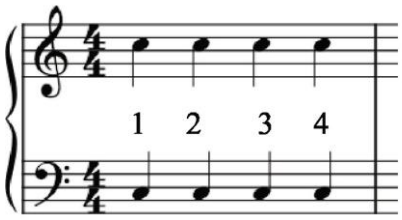
Working in 6/8: When the time signature is 6/8, the bottom number indicates that the ***eighth note receives*** ***one beat*** while the top number indicates that there are six *beats in each measure*. The first and fourth beat of every measure (that is, the 1 beat and 4 beat) is typically emphasized more strongly than the other four.



4/4 Time	3/4 Time	6/8 Time
WHOLE NOTES One whole note, per measure, is played in 4/4 time. Each note will last for four beats. The numbers in parenthesis indicate the note's duration. 	WHOLE NOTES One whole note is too large to fit in one measure, in 3/4 time. Therefore, to indicate four beats, a dotted half note (three beats) is tied to a quarter note (one beat). The numbers in parenthesis indicate the note's duration. 	WHOLE NOTES One whole note is too large to fit in one measure, in 6/8 time. Therefore, to indicate eight beats, a dotted half note (six beats) is tied to a quarter note (two beat). The numbers in parenthesis indicate the note's duration. 
HALF NOTES Two half notes, per measure, are played in 4/4 time. Each note will last for two beats. The numbers in parenthesis indicate the note's duration. 	HALF NOTES One half note can be played in 3/4 time, combined with either a quarter note or a quarter rest. Each half note will last for two beats. The numbers in parenthesis indicate the note's duration. 	HALF NOTES One half note can be played in 6/8 time, combined with either a quarter note or a quarter rest. Each half note will last for four beats. The numbers in parenthesis indicate the note's duration. 

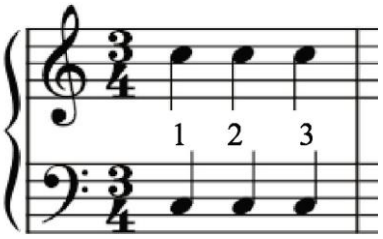
QUARTER NOTES

Four quarter notes, per measure, are played in 4/4 time. Each note will last for one beat.



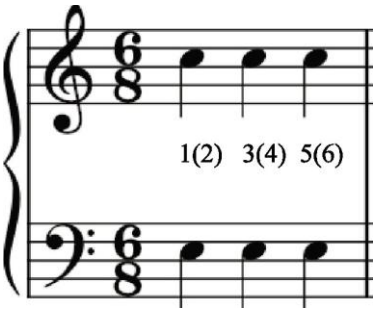
QUARTER NOTES

Three quarter notes, per measure, are played in 3/4 time. Each note will last for one beat.



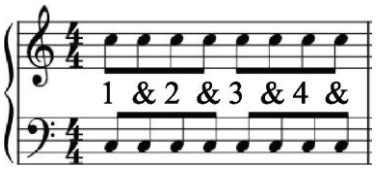
QUARTER NOTES

Three quarter notes, per measure, are played in 6/8 time. Each note will last for two beats. The numbers in parenthesis indicate the note's duration.



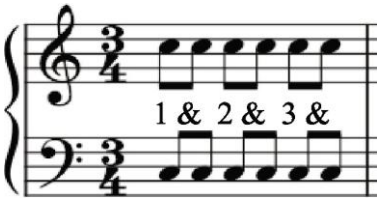
EIGHTH NOTES

Eight eighth notes, per measure, are played in 4/4 time. Each note will last for one half of one beat. One beat divided into two, is counted using the symbol & (pronounced, 'and') to say, "one and, two and, three and, four and."



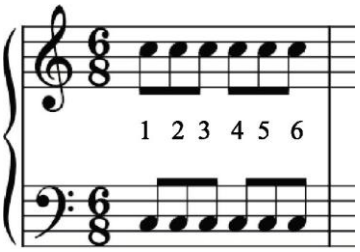
EIGHTH NOTES

Six eighth notes, per measure, are played in 3/4 time. Each note will last for one half of one beat. One beat divided into two, is counted using the symbol & (pronounced, 'and') to say, "one and, two and, three and."



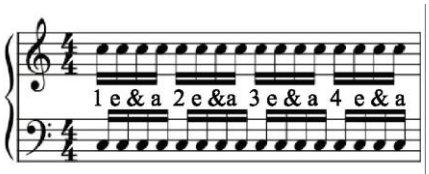
EIGHTH NOTES

Six eighth notes, per measure, are played in 6/8 time. Each note will last for one beat.



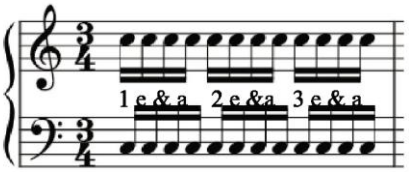
SIXTEENTH NOTES

Sixteen sixteenth notes, per measure, are played in 4/4 time. Each note will last for one quarter of one beat. One beat divided into four, is counted as, "one e and a, two e and a, three e and a, four e and a."



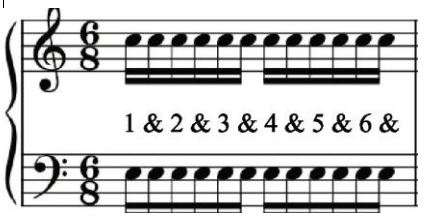
SIXTEENTH NOTES

Twelve sixteenth notes, per measure, are played in 3/4 time. Each note will last for one quarter of one beat. One beat divided into four, is counted as, "one e and a, two e and a, three e and a."



SIXTEENTH NOTES

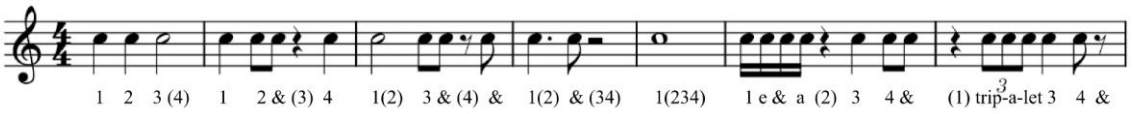
Twelve sixteenth notes, per measure, are played in 6/8 time. Each note will last for one half of one beat. One beat divided into two, is counted using the symbol & (pronounced, 'and') to say, "one and, two and, three and."



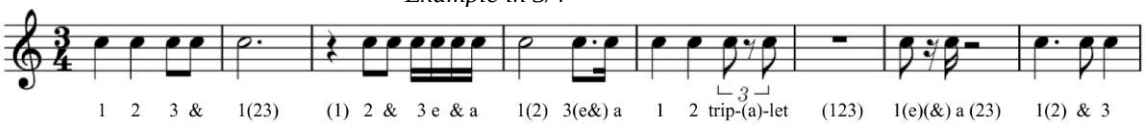
Let us now take a look at some examples of various rhythms in each of the three time signatures. I would encourage you to utilize a metronome and count each example in the proper rhythm while clapping or tapping your hand. Numbers in parenthesis indicate duration or a rest and are to be said but not clapped.

- **Tempo:** The speed at which a piece is played.
- **Metronome:** A simple tool which keeps a steady tempo by beeping on every beat, every half beat, or every quarter beat. There are several free metronome apps for your phone or you can purchase one separately online or at a music store.
- **Ritardando:** A word indicating that the player should gradually slow down the tempo until either the piece ends or until otherwise indicated by the phrase, *"a tempo"*. A ritardando is indicated by the abbreviation, *"rit."*

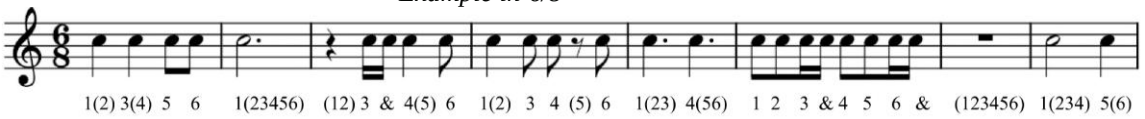
Example in 4/4



Example in 3/4



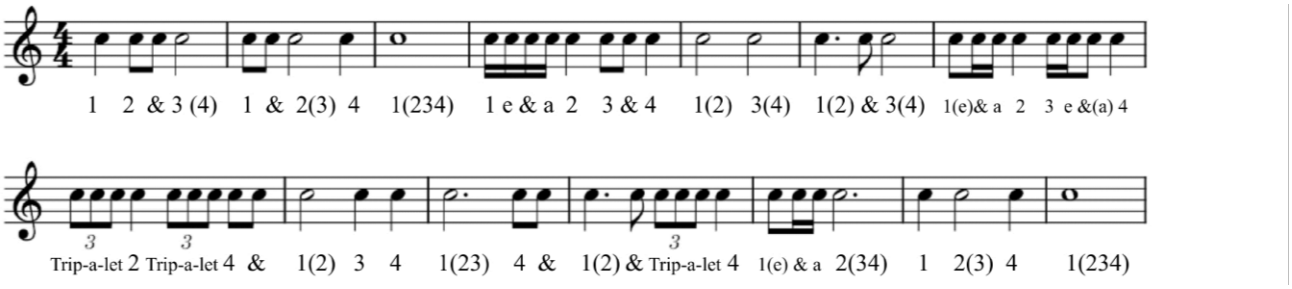
Example in 6/8



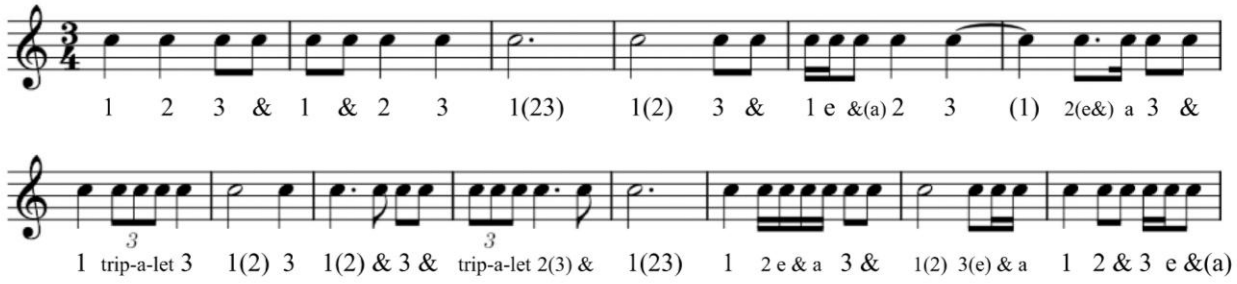
Practice

Exercise #l: Using a metronome to keep time, clap each rhythmic pattern in the proper rhythm. Alternatively, practice each hand separately by tapping with your right hand then your left hand. Go as slowly as needed to accurately and confidently tap each rhythm smoothly. Note: Numbers in parenthesis (), indicate that the number is not counted out loud but only silently while the note is held for the specific duration.

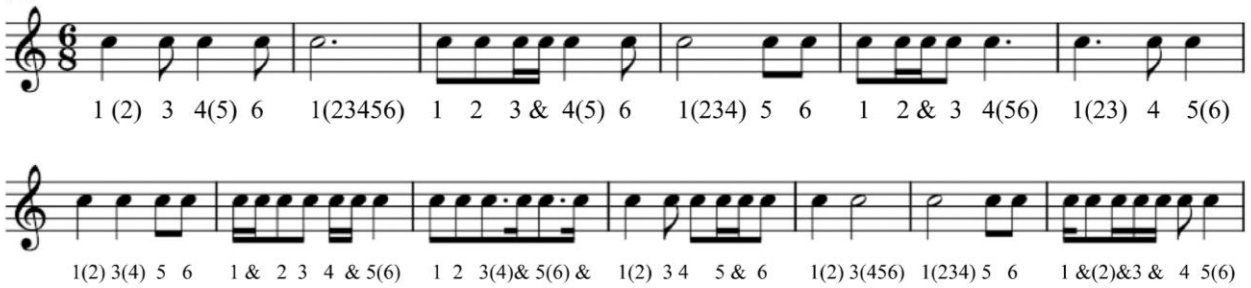
(1)



(2)

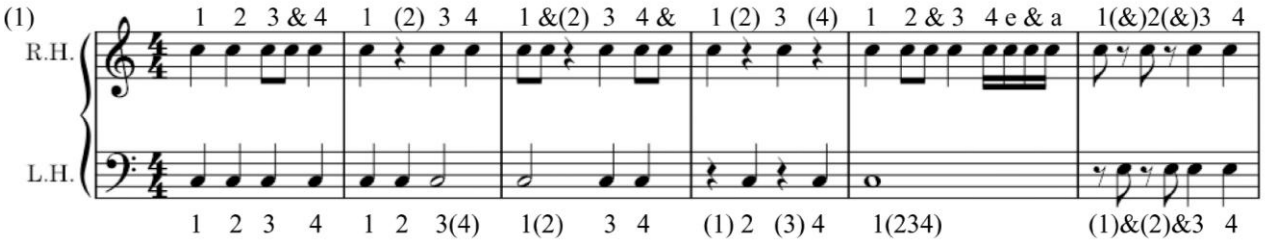


(3)

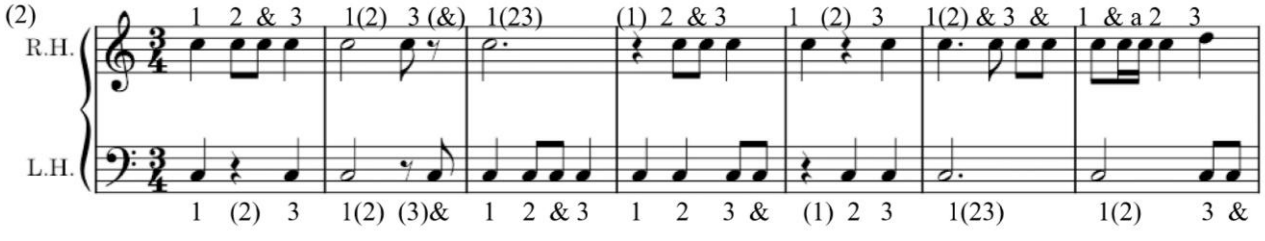


Exercise #2: Notice that now, each line has both treble and bass clef; indicating that the notes should be played at the same time. Therefore, to practice these, tap the bass clef rhythms with your left hand and the treble clef rhythms with your right hand, at the same time. It may be helpful to begin with hands separate before putting them together. Go as slowly as needed to accurately and confidently tap each rhythm smoothly.

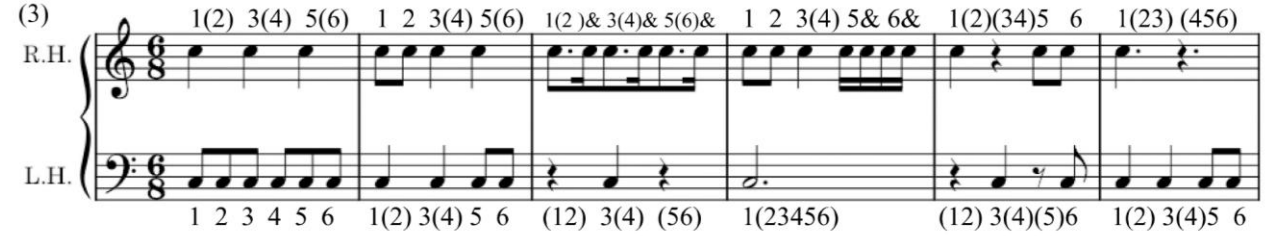
(1)



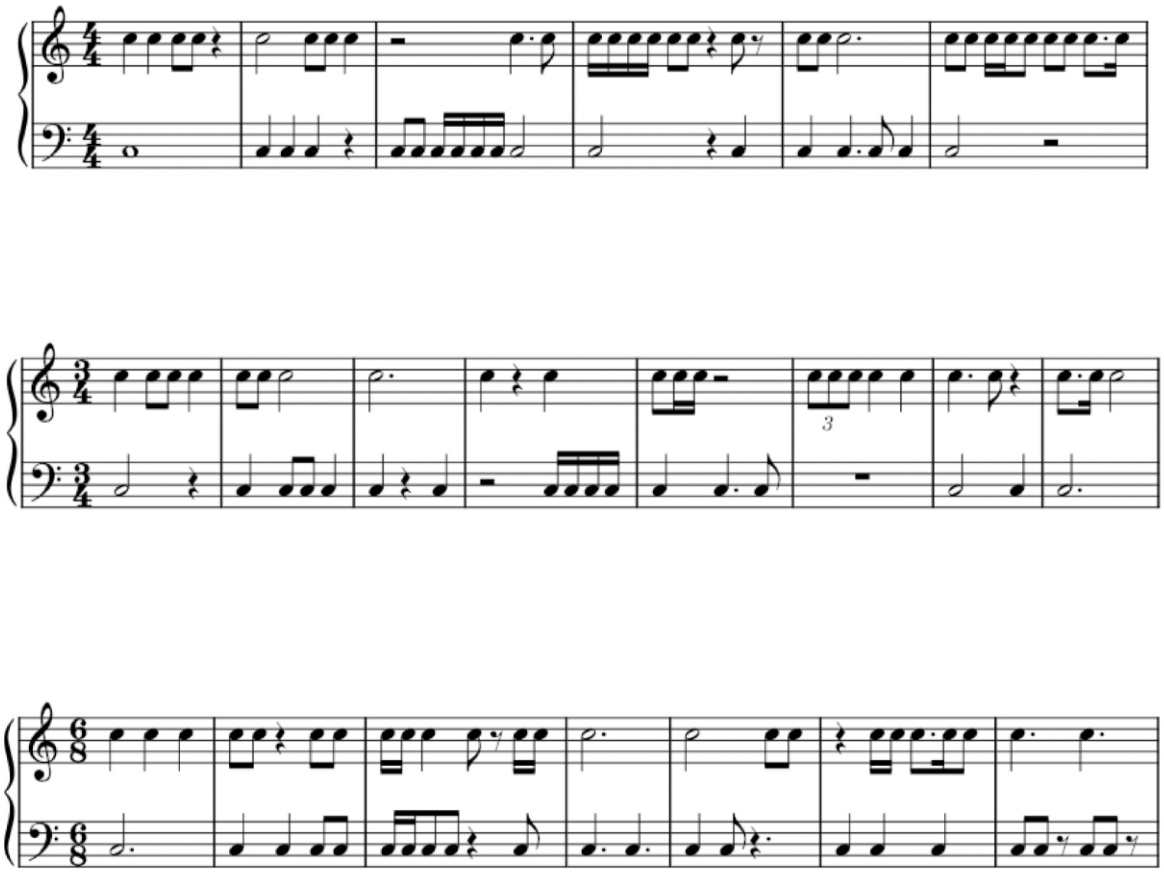
(2)



(3)

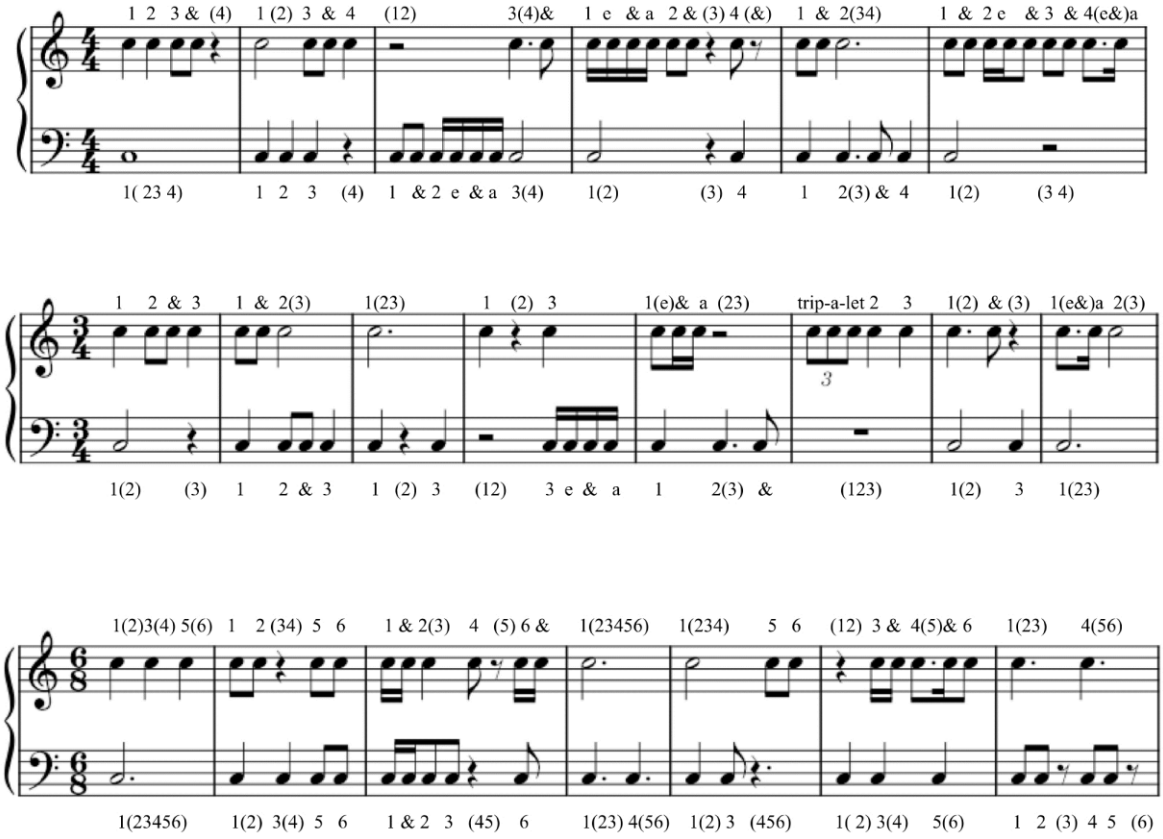


Exercise #3: Above or below each note and rest, write the proper rhythm (as has been done for you in the two previous exercises). Once you have finished and checked your work with the answers (on the following page), practice counting and tapping out loud as before.



Exercise #4 (optional): If you would like additional practice, choose any piece of music and try counting a line or two out loud while clapping. If needed, you can write out the proper rhythm beforehand as you have done in exercise #3.

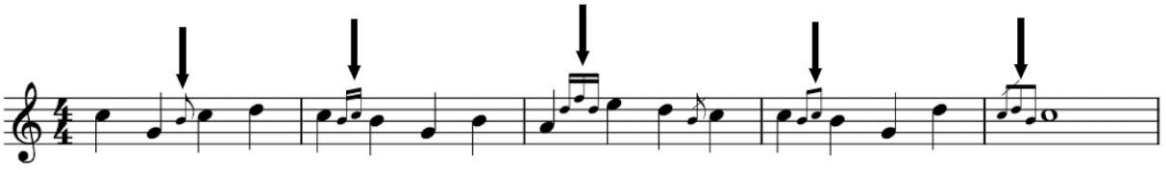
ANSWER KEY


1 2 3 & (4) 1 (2) 3 & 4 (12) 3(4)& 1 e & a 2 & (3) 4 (&) 1 & 2(34) 1 & 2 e & 3 & 4(e&)a
1(23 4) 1 2 3 (4) 1 & 2 e & a 3(4) 1(2) (3) 4 1 2(3) & 4 1(2) (3 4)
1 2 & 3 1 & 2(3) 1(23) 1 (2) 3 1(e)& a (23) trip-a-let 2 3 1(2) & (3) 1(e&)a 2(3)
1(2) (3) 1 2 & 3 1 (2) 3 (12) 3 e & a 1 2(3) & (123) 1(2) 3 1(23)
1(2)3(4) 5(6) 1 2 (34) 5 6 1 & 2(3) 4 (5) 6 & 1(23456) 1(234) 5 6 (12) 3 & 4(5)& 6 1(23) 4(56)
1(23456) 1(2) 3(4) 5 6 1 & 2 3 (45) 6 1(23) 4(56) 1(2) 3 (456) 1(2) 3(4) 5(6) 1 2 (3) 4 5 (6)

Lesson 4: Additional Rhythmic Variations and Notations

In our fourth lesson, we will continue answering the question, "when do 1 play?" by looking at notations which are more rare than those covered in lesson 3. Though not exhaustive, we will complete our rhythmic section by understanding grace notes, glissando, broken chords, and swing time. While these are often not included in beginner music, they are helpful to know and keep in mind as you advance in your lyre playing. Additionally, much of my personal compositions involve these rhythmic variations so I thought it best to cover them here as well. Finally, if you are utilizing this course booklet without the videos, I would highly recommend looking up a few videos on each concept so that you can hear how they sound. Otherwise, it will essentially be impossible for me to communicate, exclusively through writing, how each is played and how it is meant to sound.

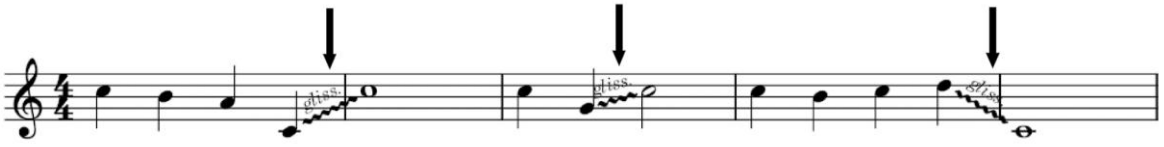
Grace Notes: Short, ornamental notes that precede another note. There can be several grace notes grouped together or only one but, regardless of the number, they add only a decorative aspect to the primary note which they precede. Rather than occupying a particular number of beats (as we learned in our previous lesson), grace notes are instead played swiftly just before the note to which they are 'attached.' Though grace notes indicate a particular pitch to be played and are written in the same way as the primary note, they are done so in a miniature fashion. Let us take a look at a few examples to understand more clearly. (Grace notes are indicated by an arrow above).



Glissando: Another expressive technique in which a musician smoothly slides between two notes by gliding over all strings between the two primary notes. This is typically done at a relatively quick pace. In wind instruments or with vocals, a glissando can also occur by bending the first note up or down (depending on its relation to the second note) to the second note. Of course, with a lyre such bending of the notes is not possible. lnstead, the player plucks the first note and then swiftly glides over all other strings until the end note is reached.

This gliding should not impact the rhythm of either primary note and therefore needs to be done within the 'in between' space that naturally occurs between the notes. For example, a glissando which moves from a quarter note to a whole note gives the musician one beat to glide up or down to reach the second note. In contrast, a glissando moving from a whole note to a quarter note gives the musician four beats to reach the second note.

A glissando is indicated by a squiggly or a straight line between two notes with the abbreviation, "gliss.", above the line. See below for examples of glissando, indicated by an arrow.

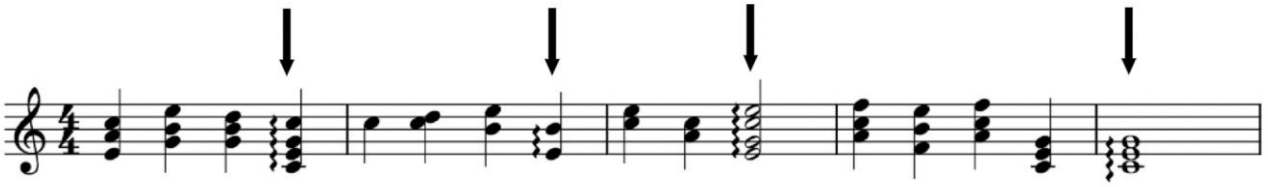


Broken Chords: Chords played as individual notes rather than as a single block. This technique is typically utilized either to end a slower phrase or at the end of a piece, adding drama and exaggerating a ritardando, or to add a

hurst of energy and spark to the beginning of a phrase or section.

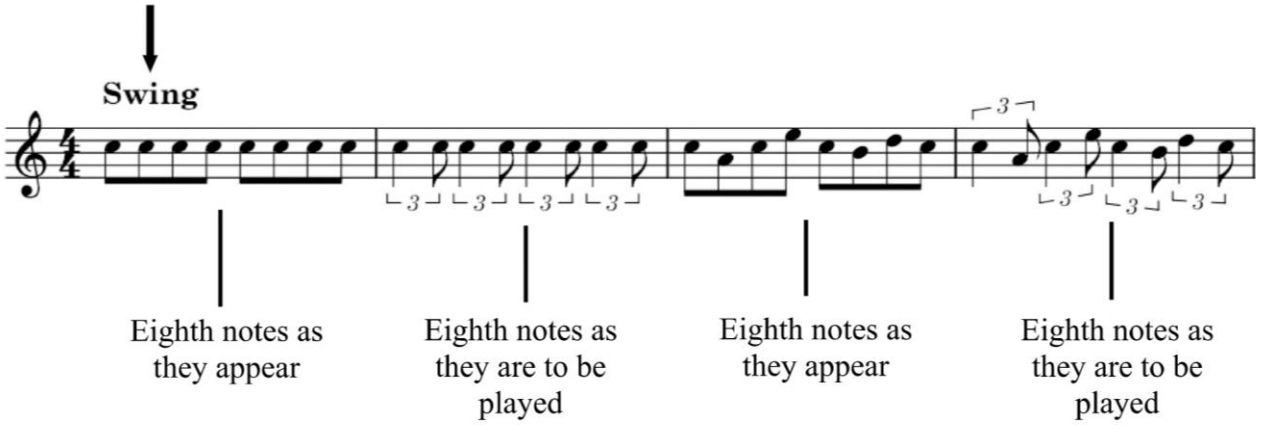
As with the glissando and grace notes, the broken chord needs to remain within the allotted beat. Looking at the example below, the first broken chord should be played within one beat just as with the blocked chords which proceed it. However, in the third measure, the broken chord can take two beats to be played. It is not necessary that it lasts two beats but is open for musical interpretation as the musician sees fit.

A broken chord is indicated by a squiggly line on the left side of the chord.



Swing Time: A 'feel' or a 'groove' in the rhythm in which eighth notes are given an uneven weight, adding extra weight to the first of a pair of eighth notes. Though swing does not need to be exclusive to eighth notes, it is most common and for the purposes of this book we will not venture to other notes. Swing is most common to jazz music but not exclusive to this particular style.

To understand swing time more precisely take a look at the second and fourth measures below. Each beat has been subdivided into three; that is, into a triplet. However, rather than three eighths notes within the triplet, there is one quarter note and one eighth note. Therefore the first note is twice as long as the second and this pattern then repeats three more times in a single measure. While this is the 'feel' of swing time, this is not the way it is written. Rather (as indicated by measures one and three), eighth notes are written the same way in swing time and in straight time. (Straight time is simply the typical way rhythms are played in any piece). The only indication that something should be played in swing is the word "Swing" at the beginning of the piece or section.



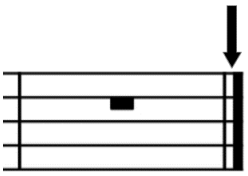
Practice

For practice, spend time listening to examples of each concept discussed in this lesson. Once you have listened to them in isolation and gained a greater understanding of their distinct sounds, try to find them within pieces of music. This can be done by looking at sheet music and/or by listening to compositions. Some places to find each concept include: classical piano music (grace notes), harp and whistle music (glissando), harp and piano music (broken chords), jazz music (swing). You will also find each of these within my own compositions.

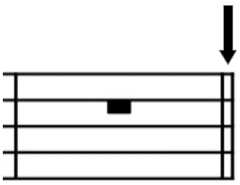
Lesson 5: 'Road Map' Notations

In our fifth lesson, we will finish answering the question, "when do I play?" by taking a look at notations indicating which 'road' to take in the piece. While in most compositions, the musician simply starts at the beginning and plays straight through until the end, there are also instances in which certain measures are repeated or skipped. We will therefore spend a small lesson discussing these notations and round out your foundational music theory education.

Final Bar Line: A final bar line indicates the end of the piece. While this is often the last measure in the piece, this is not always the case. A final bar line has one thick line directly to the right of a thinner bar line.

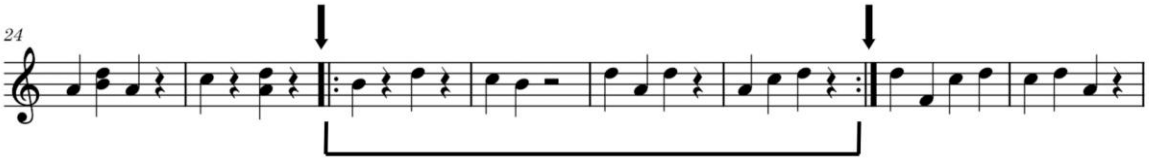


Double Bar Line: A double bar line indicates a significant break or division within a piece. For example, between two movements in a composition. It looks identical to the final bar line except that both lines are the same width and there is no thick line, as in the final bar line.



Repeat Sign: At times, a particular section is to be repeated *once* before continuing to the rest of the piece. The section to be repeated is indicated by a repeat sign at the beginning and the end of the select measures. Repeat signs are identical to final bar lines with the addition of two dots next to the thinnest line. The repeat sign at the beginning of the section has a thick line, a thin line, and then two dots while the repeat sign at the end has two dots, a thin line, and then a thick line. In short, the repeat signs will be oriented such that the dots face 'inward,' towards the section to be repeated.

In the example below, the musician will play measures 24-29, then return to measure 26, and play measures 26-29 again before moving to measure 30 and the rest of the piece.

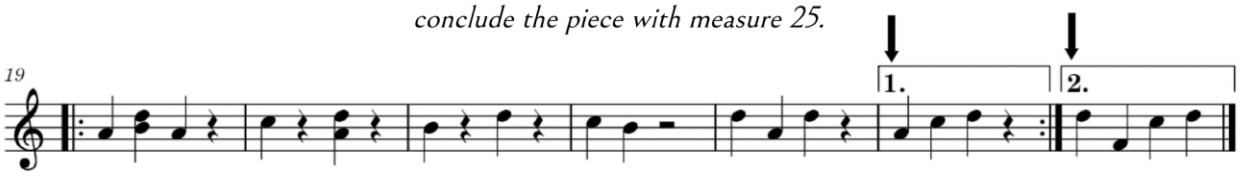


Measures to be repeated

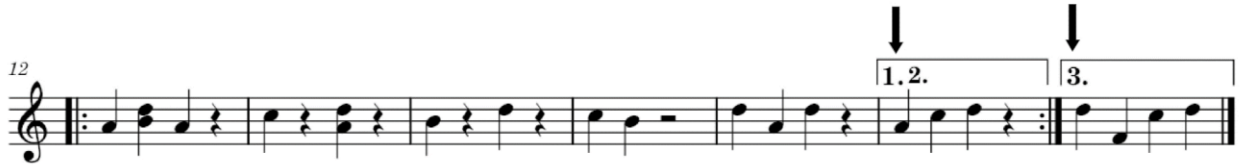
Multiple Bndings: Some compositions include more than one ending and call for the musician to play one ending, repeat the song or a section, and then conclude with a different ending. This is common in hymns, for example, when there are multiple verses. The first three verses might utilize one ending which includes music that naturally leads back to the beginning, while the third verse might then utilize a second ending which is different. To indicate this, certain measures will have a bracket above them with a number between the bracket and the staff. The number tells the musician when to play which ending. For example, if it has a "1." underneath, this ending should be played the first time

while a "2." indicates to play this ending the second time the composition is played. Sometimes, multiple numbers are used such as, "1-3", to tell the musician to play this ending the first three times the song is completed and to play the second ending only on the fourth round: (indicated by a "4".)

Example 1: Play measures 19-24, return to measure 19, play through measure 23, skip measure 24, conclude the piece with measure 25.



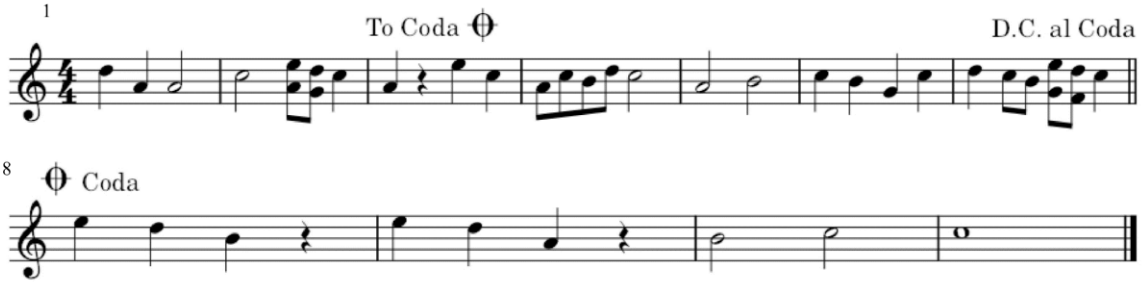
Example 2: Play measures 12-17 twice, return to measure 12 for a third time, play through measure 16, skip measure 17, conclude the piece with measure 18.



D.C. al Coda: D.C. (which stands for Da Capo, meaning "from the head") instructs the musician to return to the beginning of the piece and play until they reach the 'coda' sign. At this point, the player then jumps to the section of the piece, also called the coda, which is at the end of the piece. In short, this notation is used when a lang section is being repeated, whereas the repeat signs we learned above are typically for shorter sections. The example below is much shorter than would normally be used.

Example:

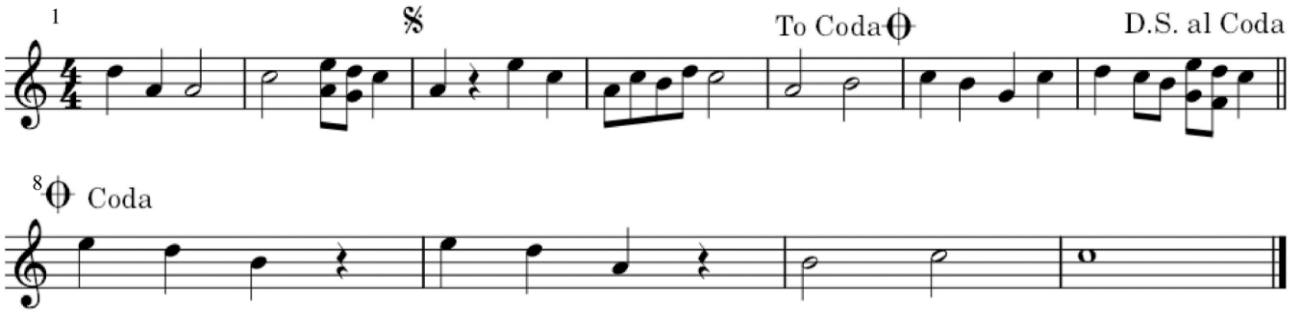
Step 1: Play from the beginning of the piece until "D. C. Al Coda" (measures 1-7)
Step 2: Go back to the beginning and play until "To Coda" (measures 1-3)
Step 3: Skip to the "coda" section (measure 8) and play until the Gnal bar line.



D.S. Al Coda: D.S. (which stands for Da Segno, meaning "from the sign") instructs the musician to return to the sign, that is, the 'segno', and play until the 'coda' sign. Just as with D.C. Al Coda, the musi- cian then jumps to the coda section at the end of the piece.

Example:

Step 1: Play from the beginning of the piece until "D.S. Al Coda" (measures 1-7)
Step 2: Go back to the segno sign and play until "To Coda" (measures 3-5)
Step 3: Skip to the "coda" section (measure 8) and play until the Gnal bar line.

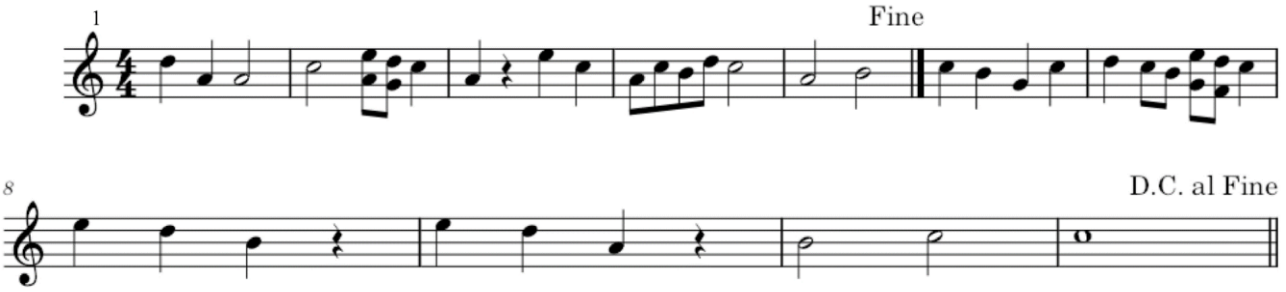


D.C. Al Fine: D.C. (which stands for Da Capo, meaning "from the head") instructs the musician to return to the beginning of the piece and play until they reach the word 'fine' which indicates the end of the piece. The essential difference, therefore between D.C. Al Coda and D.C. Al Fine is where the piece ends.

Example:

Step 1: Play from the beginning of the piece until "D.C. Al Fine" (measures 1-11)

Step 2: Go back to the beginning and play until "Fine" (measures 1-5)

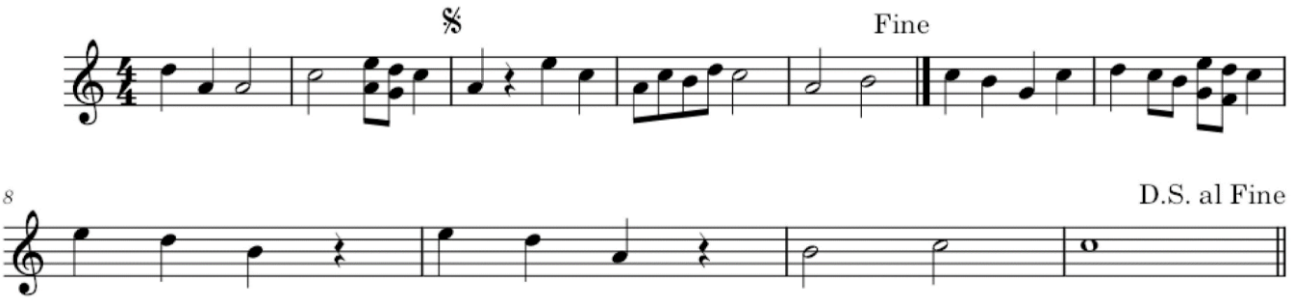


D.S. Al Fine: D.S. (which stands for Da Sengo, meaning "from the sign") instructs the musician to return to the sign, that is, the 'segno', and play until they reach the word 'fine' which indicates the end of the piece. Therefore, D.S. Al Fine and D.C. Al Fine are different only because they instruct the player to go back to different places in the piece. Otherwise, the notation indicates identical instructions.

Example:

Step 1: Play from tbe beginning of tbe piece until "D.C. Al Fine" (measures 1-11)

Step 2: Go back to tbe segno sign and play until "Fine" (measures 3-5)



Practice

Answer the following questions to review your knowledge of the 'roadmap' notations covered in this lesson. Answer key is on page 39.

1. The abbreviation, "D.C.", before either "Al Coda" or "Al Fine" indicates that the musician should return to the beginning of the piece.
    a. True
    b. False

2. In a composition that utilizes the notation "D.C. Al Fine" or "D.S. Al Fine," the final bar line appears at the end of the last measure.
    a. True
    b. False

3. Which if the following is the Coda sign?
    a. 𝄐
    b. 𝄋
    c. 𝄌
    d. 𝄉
    e. None of the above

4. When part of a composition is bookmarked by repeat signs, that section is to be repeated only once.
    a. True
    b. False

5. Repeat signs are utilized when multiple endings appear in a composition.
    a. True
    b. False

6. Which if the following is the Segno sign?
    a. 𝄐
    b. 𝄋
    c. 𝄌
    d. 𝄉
    e. None of the above

7. The abbreviation, "D. S.", before either "Al Coda" or "Al Fine" indicates that the musician should return to the beginning of the piece.
    a. True
    b. False

8. When a musician reaches the phrase, "To Coda," they are to go to the Coda section which is found where?
    a. Where it says "D.C. Al Coda"
    b. Where it says "D.S. Al Coda"
    c. At the end of the piece
    d. At the beginning of the piece
    e. None of the above

ANSWER KEY

1. A - True. D.C. Stands for 'Da Capo', meaning "the head," indicating the top, head, or beginning of the piece. This is true whether D.C. is then followed by Al Coda or Al Fine.

2. B - False. The end of the piece (indicated by the final bar line) will be some where in the middle of the composition. The phrase, "Al Fine," means "to the end," which in this case is not the last measure in the piece.

3. B -

4. A - True. A repeat sign never indicates that a section should be repeated more than one time. Therefore, the section is to be played, in total, twice.

5. A - True. Though a different ending is to be used upon repetition, multiple endings always utilize repeat signs.

6. D -

7. B - False. The musician should go back to the "segno" or the "sign" not the top or beginning of the piece.

8. C - The "Coda" is found at the very end of the piece and is its own small section.

Lesson 6: Notations for Dynamics and Articulations

In our final lesson of this chapter, we will conclude with a brief overview of various dynamic and articulation notations. This last section is a response to the third question initially discussed in the chapter. That is, *"How* to play the notes?" The particular notations covered will be those most applicable to the lyre and are not exhaustive for music at large.

DYNAMICS

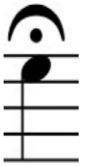
Dynamics generally indicate the volume and intensity with which certain sections should be played. Here are the primary dynamic symbols:

Name	Symbol / Notation	Volume / Intensity
Fortississimo	*fff*	Very, very loud
Fortissimo	*ff*	Very loud
Forte	*f*	Loud
Mezzo Forte	*mf*	A little loud (medium loud)
Mezzo Piano	*mp*	A little soft (medium soft)
Piano	*p*	Soft
Pianissimo	*pp*	Very soft
Pianississimo	*ppp*	Very, very soft
Crescendo		Gradually get louder
Decrescendo		Gradually get softer

ARTICULATIONS

Articulations refer to symbols that tell the musician how to play a particular note. Some articulations indicate note length, style of attack, or the relationship between a group of notes. Here are some of the most common types of articulations.

Name	Symbol / Notation	Meaning
Staccato		Notes are to be played in a short, detached style. For the lyre, this would indicate the need to mute each string after plucking so that each note is separated from its neighbor note.

Accent		Notes are to be given an additional emphasis or accent in contrast to notes without an accent. Accented notes are longer than marcato notes and therefore may not necessitate the muting of the lyre string.
Marcato		Notes are to be played with even greater intensity than accented notes. A particularly vigorous or 'marked' quality is characteristic of these notes. As with staccato notes, they are to be short and muting with the hand is necessary for the lyre player.
Pause / Fermata		Notes are to be held for an extra long duration. This could be thought of as a pause or hold on the particular note / chord. This is common at the end of a piece or phrase.
Slur		Notes within the slur should be connected and without any silence in between them. For lyre players, the notes naturally do this since there are no dampers to mute the strings.

Practice

For practice, I would encourage you to listen to samples of each of these dynamic and articulation variations. (Especially the articulations as they are less self-evident than the dynamics). In addition, take a look at several compositions and try to identify various dynamic and articulation symbols; reviewing in your mind what the symbol means for the musician. A third suggestion is to listen to a composition while following along with the sheet music. Especially for this third recommendation, choose pieces that are solo compositions and preferably a solo instrument with a similar musical style and capacity to the lyre. For example, the harp, piano, or guitar.

Chapter 5:

Improvisation and Composition on the Lyre

In Chapter 5, we will walk through some basic components of improvising and composing on the lyre. This chapter is well suited for anyone who would like to playfully experiment with the lyre and its many possibilities; whether for your own enjoyment, that of close family and friends, or to offer to others as a source of beauty and play. While this chapter will remain on the level of basics, it will require the musician to have a solid footing in the materials, skills, and knowledge covered up to this point.

We will begin with simple suggestions for consideration before and during your writing process.

This includes topics such as one and two handed playing, the structure of the piece, and importance of repetition. The material will focus on playing within multiple keys, while remaining in one key signature. While much of the material can be applied to other instruments, the specific suggestions and examples will, of course, be tailored to the folk lyre, with special consideration of its limited range and diatonic structure.

Lesson 1: Getting Started

Let us begin with some basic considerations which are very helpful for a composer. Topics in this lesson are the basic building blocks of music and therefore provide a necessary framework and foundation for a beginning composer or improviser. I encourage you to enter this with a heart of wonder, curiosity, and simplicity, and hope you very much enjoy playing and exploring the lyre in this way.

Two Building Blocks:

I would suggest there are two fundamental building blocks to any piece of music and establishing both of them before beginning is very helpful. The first is the time signature. Determining the time signature of the piece will establish consistency in rhythm and tempo throughout the composition. The second building block is the key signature. This is essential with the folk lyre since it is a diatonic instrument and the key signature cannot be changed in the piece. Knowing what key signature you are tuned to and therefore composing within it, is essential for utilizing all the beauty the instrument has to offer.

Structure:

Especially as a beginning composer, it is important to keep things simple! Often, when listening to music we assume that a song is much more complicated than it is in truth. One suggestion is to use the pattern, ABACBA, to structure your piece. That is, to have three distinct sections, parts, or themes within the piece and to shift back and forth between them in the order suggested above. A slightly more complex structure might be something like ABACDABCA. The essential point, however, is in the orderliness and simplicity of following this type of structure. Of course, this doesn't mean there should be no room for spontaneity or embellishment, but it is to warn against the temptation to try too hard and to write something complicated and, as a result, difficult and unpleasant for the listener to receive.

Role of Repetition:

In addition to a simple structure, it is also important to recognize the value of repetition even within the same part of a piece. There is a delicate and beautiful balance between newness, or surprise, and familiarity that ought to be struck in a composition. Typically, it is the tendency of a beginning composer to underestimate the role of repetition. This is understandable since the newness of the various melodies will wear off as you work on the song. On the superficial level, it then can sound boring to the composer and a false belief develops which claims more themes are needed. To help refresh your ears, it can be useful to take a break from certain songs, to work on other things, and to then return and listen with renewed openness to the piece and assess what changes might need to be made.

Composing for a Two-Handed Piece:

While there are many ways to compose a piece for melody and harmony, it is generally the case that the lower notes support, complement, and embellish the melody in the higher range. lt can be helpful to begin with the lower notes in a steady pattern while adding a melody on top. This establishes the time signature and key signature in a simple yet beautiful way. Even with more complex harmonization, keep in mind that the two hands ought to complement one another rather than compete; like two ballroom dancers, dancing their unique parts and coming together to support one another, rather than stepping on each other's toes!

Don't Forget to Listen:

I cannot emphasize enough how important it is to listen to what you are writing or improvising. It may sound silly but it is very tempting to think about what we want to play more than to listen to what we are actually playing. Again, this priority of listening invites simplicity and a light-hearted character to your composition; making it easy and enjoyable for others to receive as a listener.

Improvisation vs. Composition:

While improvisation and composition are very similar skills, it is helpful to also understand their distinct qualities. Improvisation requires the player to keep going 'no matter what'. There is a beautiful vulnerability in improvisation as it is particularly open to the movements of the musician's heart as they play as well as to mistakes or surprises that must then be creatively integrated. Of course it requires quick thinking and this, from my perspective, is best supported by a great spirit of adventure, courage, and play! I personally spend most of my time on the lyre improvising and exploring the instrument and music through this avenue. It is through improvisation that all of my compositions are born.

The shift from improvisation to composition, in the most basic sense, occurs when the improvisation is polished. This may include adjustments such as changing the structure of the piece, establishing better transitions from one theme to the next, and adding chords where single notes had originally been. While one of the gifts of improvisation is its playfulness and the 'just go for it' attitude, the temptation for writing a composition is often to be too serious and, as a consequence, to write something without liveliness or interest. The audience will often intuitively sense that a lot of thinking and trying has been done, but the dance of the piece is lacking and therefore the tone of the composition is one filled with self-consciousness and hesitation.

Telling A Story and Going On a Journey:

Finally, it can be very helpful to think of a song as a form of story telling or as a way to bring someone on a journey. A piece of music always contains a 'word,' whether that be of grief,

joy, gratitude, wonder, fear, or otherwise. Though this form of communication is one beyond words, in a certain sense, it does still speak of something real and concrete. Perhaps it can be said that the two sides of the extreme – sides in which a story is not well communicated – are either emotionalism or intellectualism. That is, a piece that is only filled with emotionally evocative phrases does not tell a story well but rather pulls on one's emotions and speaks superficially. On the other hand, a song that is very intellectual may be technically impressive or 'correctly done,' but lacks heart and therefore does not speak a meaningful or personal word. A good story is one that is both concrete, true, and personally meaningful, while filled with interest and surprise.

Practice

One way to practice these suggestions and characteristics of music-writing, is to thoughtfully listen to well written and beautiful music. From my perspective, it does not need to be the most technically advanced music or even done by the best in the field. Rather, listen to the kind of music you are striving to play and allow this to educate and inspire your own writing. Of course, the best way to practice improvising or composing, is also to simply give it a try!

Lesson 2: Multiple Keys, One Key Signature

In Lesson 2, we will consider how to play in multiple keys while remaining within a single key signature. This is essential for playing on a diatonic instrument, such as the folk lyre, since of course we can't change a string's pitch in the middle of the piece! We will first integrate the music theory from Chapter 4, Lesson 2, into the skill of writing or improvising music and then will offer some practice sequences to understand the concept more deeply.

Six Keys Available: When playing in a single key signature, there will be a total of three major keys and three minor keys that are available (almost in their entirety) for you to play within. Let's follow the steps below to understand this more deeply and clearly:

1. Begin with the major key of the key signature you are tuned to and find this on the Circle of Fifths (included below).
    - For example, C Major will have no sharps or flats, A Major will have three sharps, and Bb Major will have two flats.
    - This will be the primary major key within which you can play and write. All notes in this key are available on the lyre.

2. Identify the relative minor key that shares the same key signature as the major key. This is listed in lower case letters on the inside of the circle of fifths below.
    - For example, C Major is related to a minor, A Major is related to f# minor, and Bb Major is related to g minor.
    - This will be the primary minor key within which you can play and write. As with the major key, this relative minor key (because it shares the same key signature) is also available to you in its entirety.

3. Next, find the major key that has one additional sharp or flat then your primary major key.
    - For example, G Major has one more sharp then C Major, E Major has one more sharp than A Major, and Eb Major has one more flat than Bb Major.
    - All notes except one are available to you in this key. The one note not available is the note which has been raised or lowered by a sharp or flat. For example, if a player is tuned to C Major (no sharps or flats) but then plays part of a song in G Major, they will avoid the F string for that section because in G Major, F is raised to F#.

4. Now identify the relative minor key of the major key you just identified. (This is the same step we just made in step 2, but now it is applied to a different key).
    - For example, e is the relative minor key of G Major, c# is the relative minor key of E Major, and c is the relative minor key of Eb Major.
    - As with the major key we identified in step 3, all notes except one are available for you to use. The one exception will be the same as the exception in the major key you identified in step 3.

5. Identify your third major key by finding the major key that has one less sharp or flat.
    - For example, F Major has one less sharp (by having one flat) than C Major, D Major

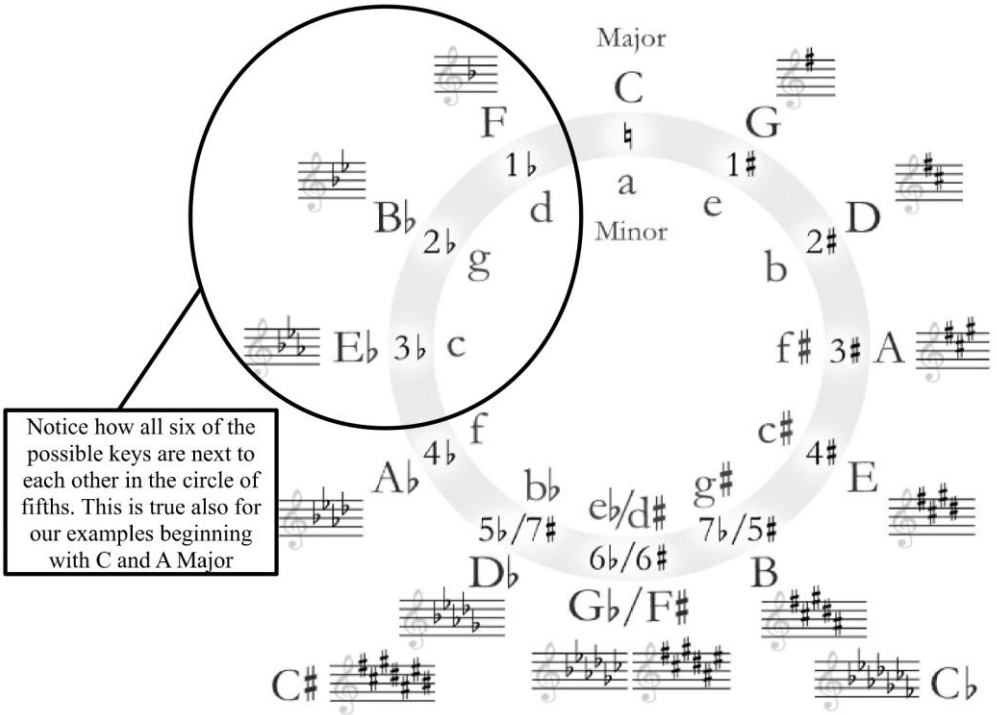
has one less sharp than A Major, and F Major has one less flat than Bb Major.

- As in step 3, all notes except one are available to you. The exception will be the note which has been raised or lowered by the exclusion of a sharp or flat. For example, if a musician is tuned to A Major and plays part of the song in D Major, the G note will be avoided because it is sharp in A Major but is not in D Major.

6. Finally, just as with steps 2 and 4, find the relative minor key that shares the same key signature as the major key you just identified.
    - For example, d is the relative minor key of F Major and b is the relative minor key of D Major.
    - Just as it is with the major key identified in step 5, all notes except one are available to you. Again, the exception will be the same note as it was in step 5.

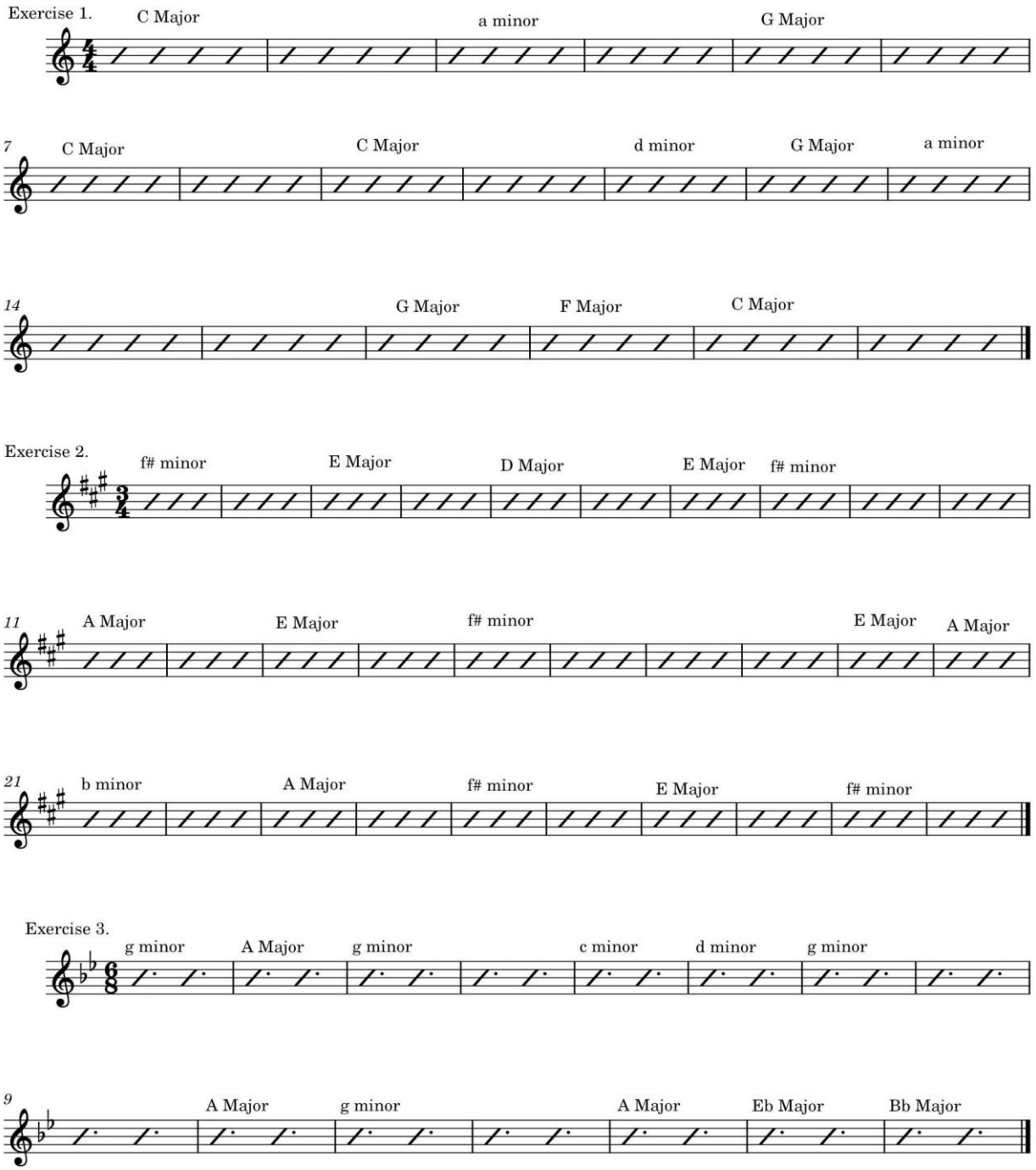
Big Picture: Let's now put all this information into a chart to see it together, in one glance. We will notice how many options there are to explore in our composition and improvisation writing! (*Notice that once the chart is complete, you can begin a phrase on almost any note in the primary scale!)*

Key Signature Lyre is Tuned To	Primary Major Key	Primary Minor Key	Secondary Major Key	Secondary Minor Key	Tertiary Major Key	Tertiary Minor Key
(no sharps or flats)	C	a	G (f avoided)	e (f avoided)	F (b avoided)	d (b avoided)
3 Sharps (F#, C#, G#)	A	f#	E (d avoided)	c# (d avoided)	D (g avoided)	b (g avoided)
2 Flats (Bb, Eb)	Bb	g	Eb (a avoided)	c (a avoided)	F (e avoided)	d (e avoided)



Practice

Once you have explored the concept articulated above, practice on your lyre by following the keys listed below. Improvise or compose a little song by switching to the named key when indicated and staying in that key for the allotted measures.



Chapter 6:

Transposing and Arranging Music for the Lyre

In our final chapter, we will learn about the basics of transposing and arranging music. This is a particularly helpful skill since the folk lyre has a more limited range than most other instruments. Additionally, there is limited music written specifically for the folk lyre. As a result, if you would like to play, for example, a piano or harp piece on the lyre, it is likely that you will need to make some adjustments so that the composition can be played within the capacities of the instrument.

lt is, however, important to note that not all songs are going to be playable on the folk lyre. This is especially true of pieces that include accidentals or whose range frequently exceeds that of the folk lyre. While a song can still be playable on the lyre after a few adjustments, if the piece needs drastic changes or even frequent changes, it is not likely to sound recognizable when all is said and done. Take this into consideration before beginning your transposition or arrangement work.

Lesson 1: Transposition

We will first focus on transposition which, simply put, is the process of changing the key of a song and adjusting the notes accordingly. This is helpful in situations when the range of the song exceeds your lyre by two to three strings while at the same time does not utilize two to three strings at the lowest point of your lyre. In this case, you will essentially shift the piece down such that it fits just within your lyre's range. The same can be done if the piece exceeds your range on the lower end but does not reach the highest strings. Then, the song needs to be shifted upwards. If, however, this shift upward or downward is done without changing the key, the intervals between each note will not be the same as the original and it will sound quite awful and unrecognizable.

Here are a few simple steps to transpose a song:

1. ldentifv the lowest and the highest note in the piece; that is the range.

2. Compare this range to the range of your lyre and consider if the song will fit within your lyre's range. For example, the song may have a range of ten notes while your lyre has a range of sixteen notes. From this this information, you now know that the piece will fit and is therefore playable.

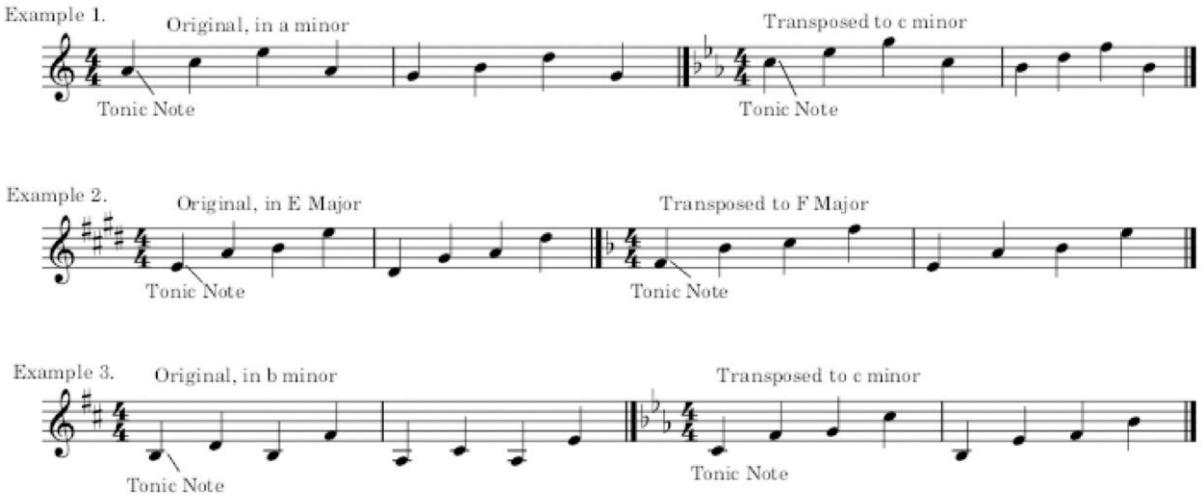
3. Identifv the tonic note of the piece. This is done by identifying what key the piece is in by considering the key signature and whether the notes indicate a major or minor key. The tonic note is the first note of the corresponding scale.

4. Looking at the song's range and your lyre's range, determine whether the tonic note needs to be shifted up or down to fit the piece in your available range.

5. Once you have identified to which string the tonic note needs to be shifted (this is now the new tonic note), identify its corresponding key signature. For example, perhaps a song is written in E Major and needs to be shifted down to the c string. The corresponding key signature is now that of C Major which has no sharps or flats.

6. Change the key signature and then shift the entire piece until the tonic note is in its new place. For example, all E's in the piece are now marked as a C note. (I personally use the free program, MuseScore, to do this. It is very simple and can be done in just a few clicks).

Transposition Examples



Practice

Following the examples above, practice transposing a few measures of a song into different keys. Play each version to double check your work. They should sound the same (all intervals between each note ought to be identical) with a difference only in how high or low the pitches sound.

Lesson 2: Arrangement

In our second lesson, we will touch on some basic suggestions for arranging a sang for the folk lyre. As noted above, this is a useful skill since the lyre is typically more limited in range than other instruments. However, such a limitation doesn't mean that a wide variety of songs can't be played with the lyre, only that some creativity and ingenuity is necessary. While transposition and arrangement are two distinct skills, it may be necessary to first transpose a composition and then make arrangement alterations to make it playable on the folk lyre.

Suggested steps for arranging a song:

1. Ensure that the piece can be arranged for the lyre. If there are any accidentals (sharps, flats, naturals, that are not in the key signature) or if the melody line exceeds the range of your lyre, it is not possible to arrange the song in a recognizable manner.

2. Consider if you need to transpose the sang to another key. If so, complete that change first.

3. Identify the melody line and use this as your foundation. This is the most recognizable aspect of any song so it needs to remain intact if at all possible.

4. Identify the primary harmony notes and integrate them into your arrangement with your other hand. The basic melody and harmony ought to be a simplified but recognizable version of the original piece. If this isn't the case, make alterations until it fits this qualification.

5. Now that you have the framework of the song, add any additional notes (either to create chords or to embellish the song). These additions may simply make it closer and closer to the original, or they may be additions that are well-suited to the lyre and add a taste of your own musical interpretations. No additions, however, should detract from the original framework since this is an arrangement and not a composition.

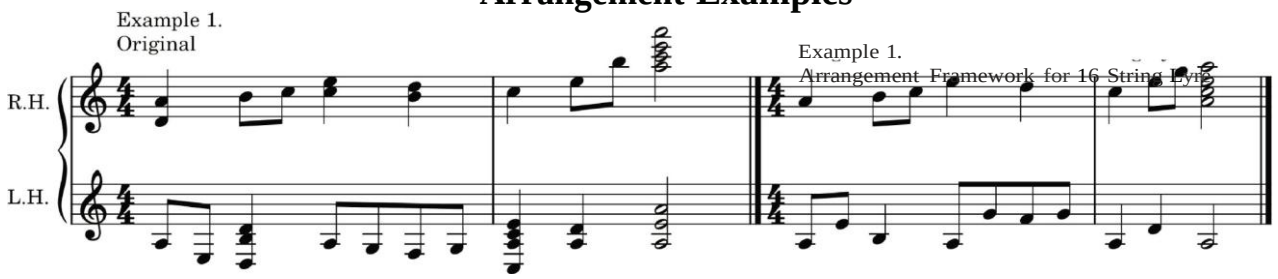
Helpful Hints:

1. When adding additional notes, it is easiest to include notes that are a 3rd, 5th, or 8ve (octave) above or below the original note. Therefore, if the original piece, for example, includes a chord that is a fifth yet you don't have enough room on your lyre to play the fifth, try playing a third. It will sound different but will serve a similar function as the original fifth interval.

2. When a piece is too complex due to excessive chords, find the top note of the largest interval within the chord, and keep only that note (see example on the next page). If all intervals are equal, use the bottom note.

3. Never change the time signature. This will entirely change the piece and will be very unhelpful.

Arrangement Examples



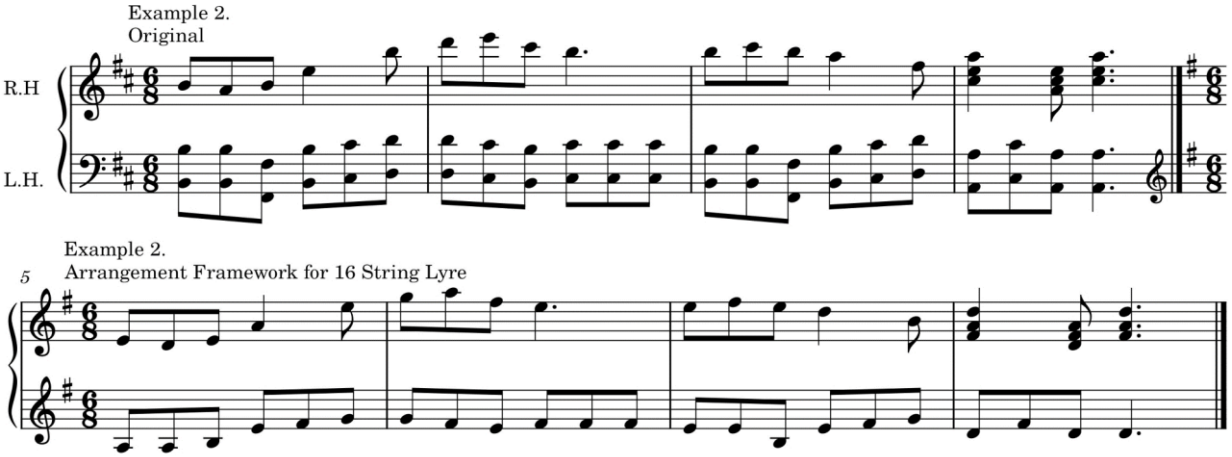
Example 1:

Things that did <u>not</u> need to be changed:

- Key signature - no transposition needed
- Clefs - both remain in treble clef
- Most notes in the main melody

Things that did need to be changed:

- Range - especially the lower end, exceeded the range of the lyre. To fix this, most notes were simply raised one octave
- Chords - though some could be left as is, I have included the framework for the arrangement and therefore removed most chords.



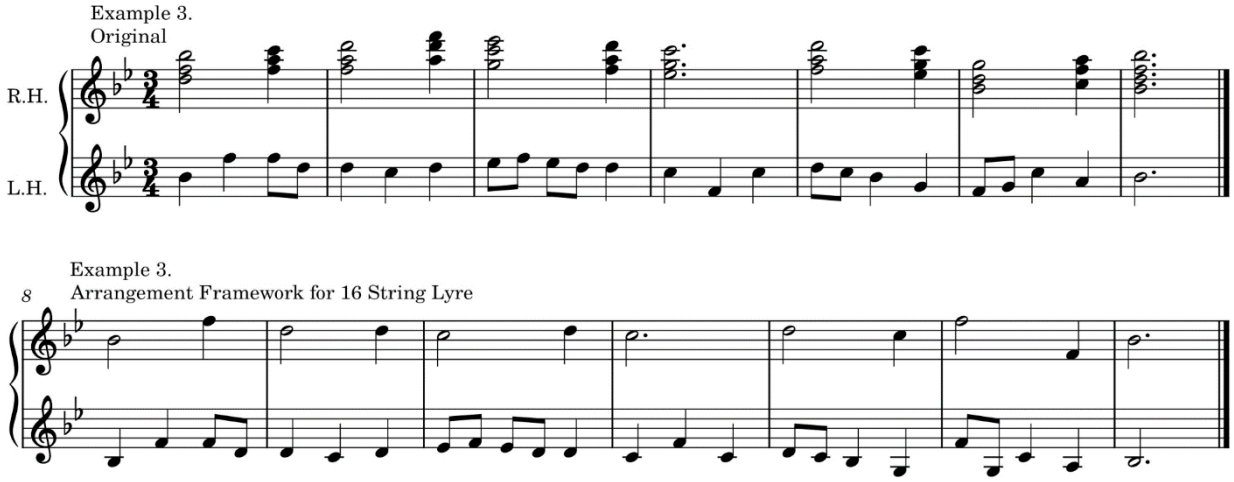
Example 2:

Things that did <u>not</u> need to be changed:

- Almost everything needed to be altered, even if just slightly

Things that did need to be changed:

- Key Signature - to assist with range issues, the original was transposed from b minor to e minor
- Clefs - the base clef needed to be changed to treble clef and the notes adjusted to these higher octaves accordingly
- Range / Chords - the lyre does not have a wide enough range to sustain the octave chords of the lower range, as is written in the original



Example 3:

Things that did not need to be changed:

- Key signature - no transposition needed
- Clefs - both remain in treble clef

Things that did need to be changed:

- Range - the notes in the lower range were pulled down one octave to separate the hands and to allow the notes in the upper range to also be lowered.

-Range / Chords - while the chords in the top staff could be kept, I have chosen to maintain only a single note for the sake of simplicity and due to range limitations. If the primary note of the chord was too high, it was lowered by one octave.

Practice

As with the transposition practice above, I encourage you to try to arrange a few measures of a song (or several!) to practice the concepts outlined in this lesson. Listen to the original song, then play your arranged version and discern if they sound like the same song though with variations. A computer program such as MuseScore is very helpful for this type of arrangement work.

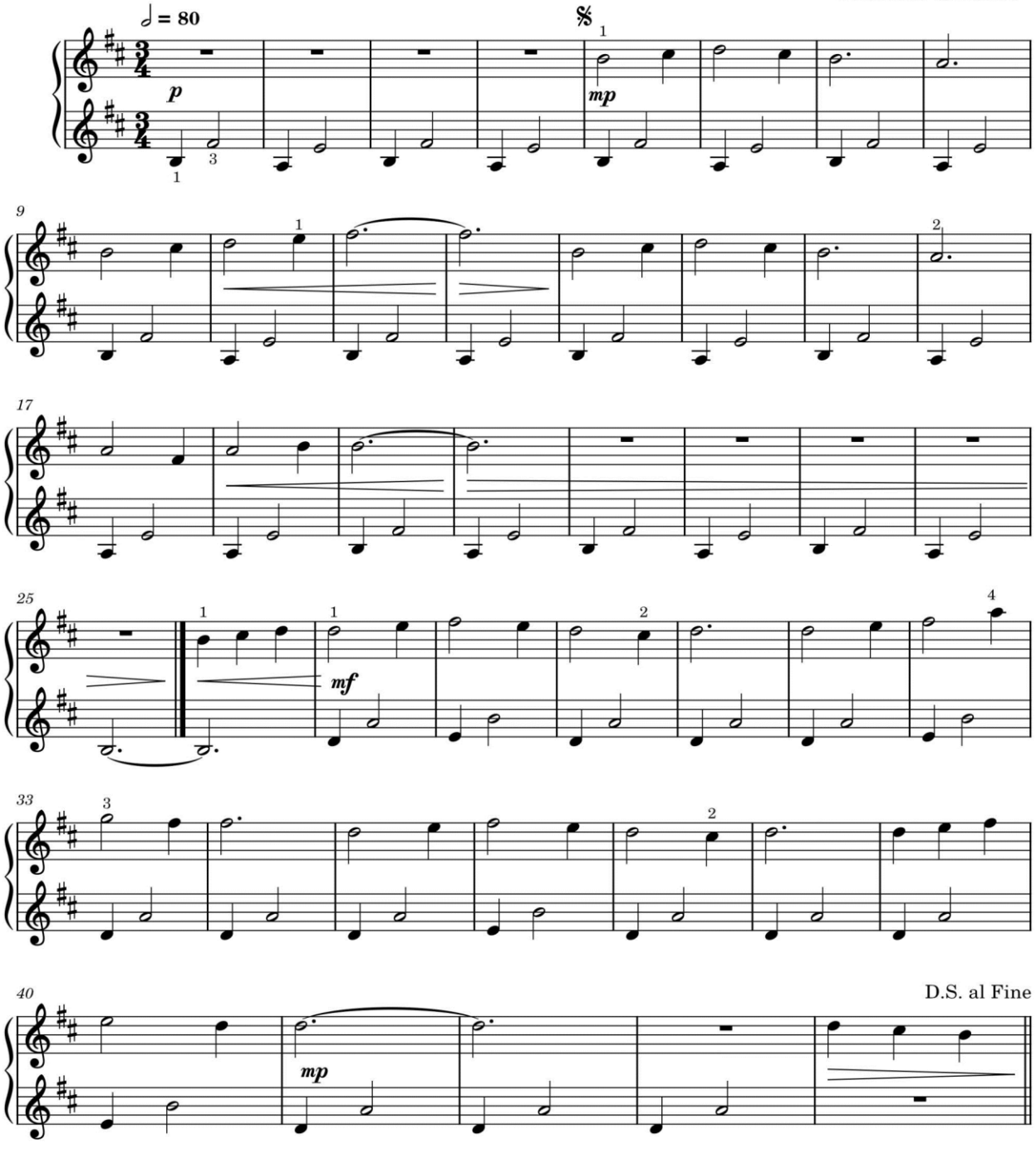
Part 3

Compositions for Beginner Players

Evening Refections
Firefiies at Dusk
March of Courage
Opening Blossoms
Delights in Springtime

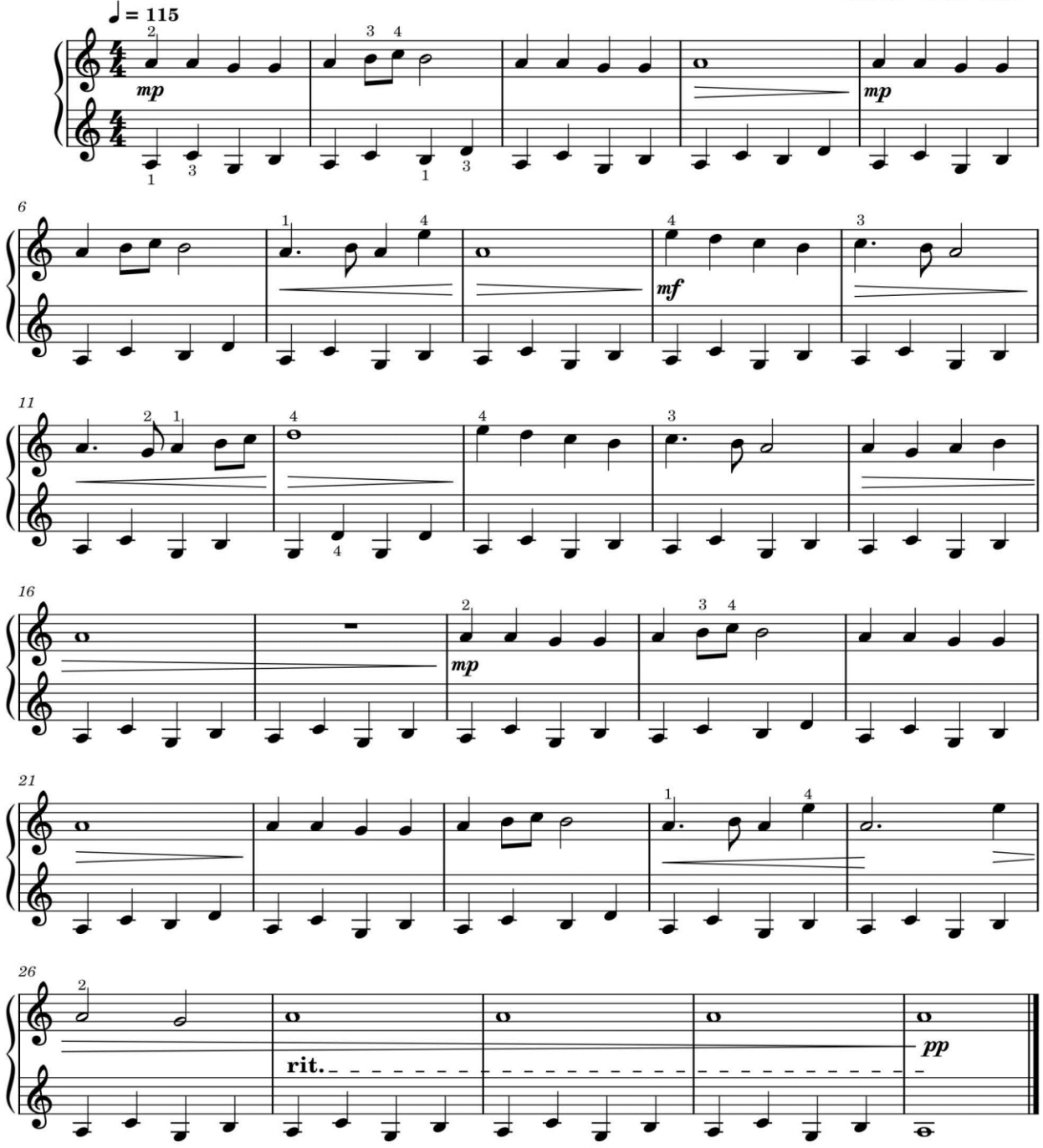
Evening Reflections

Catherine Guilbeau



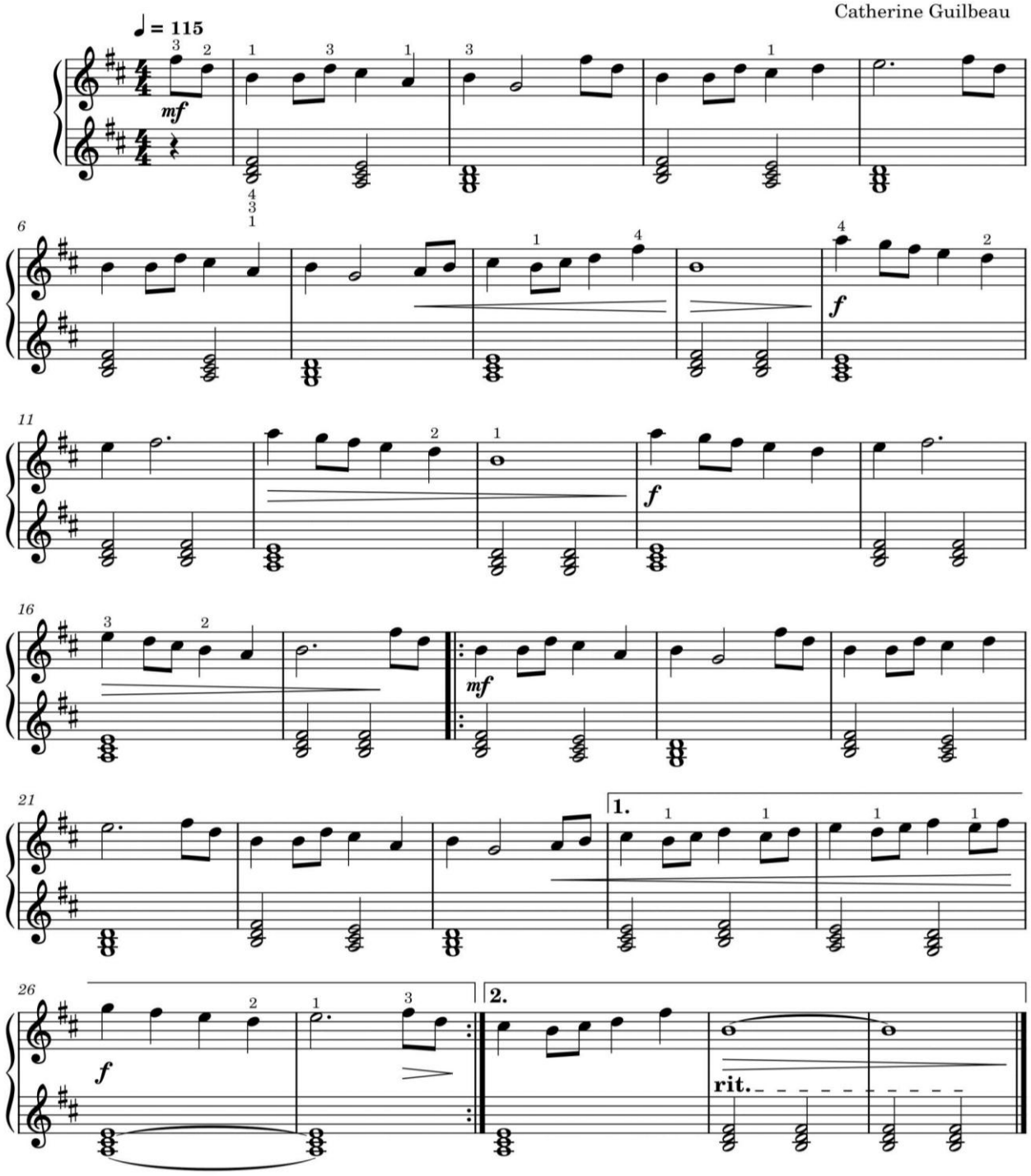
Fireflies at Dusk

Catherine Guilbeau



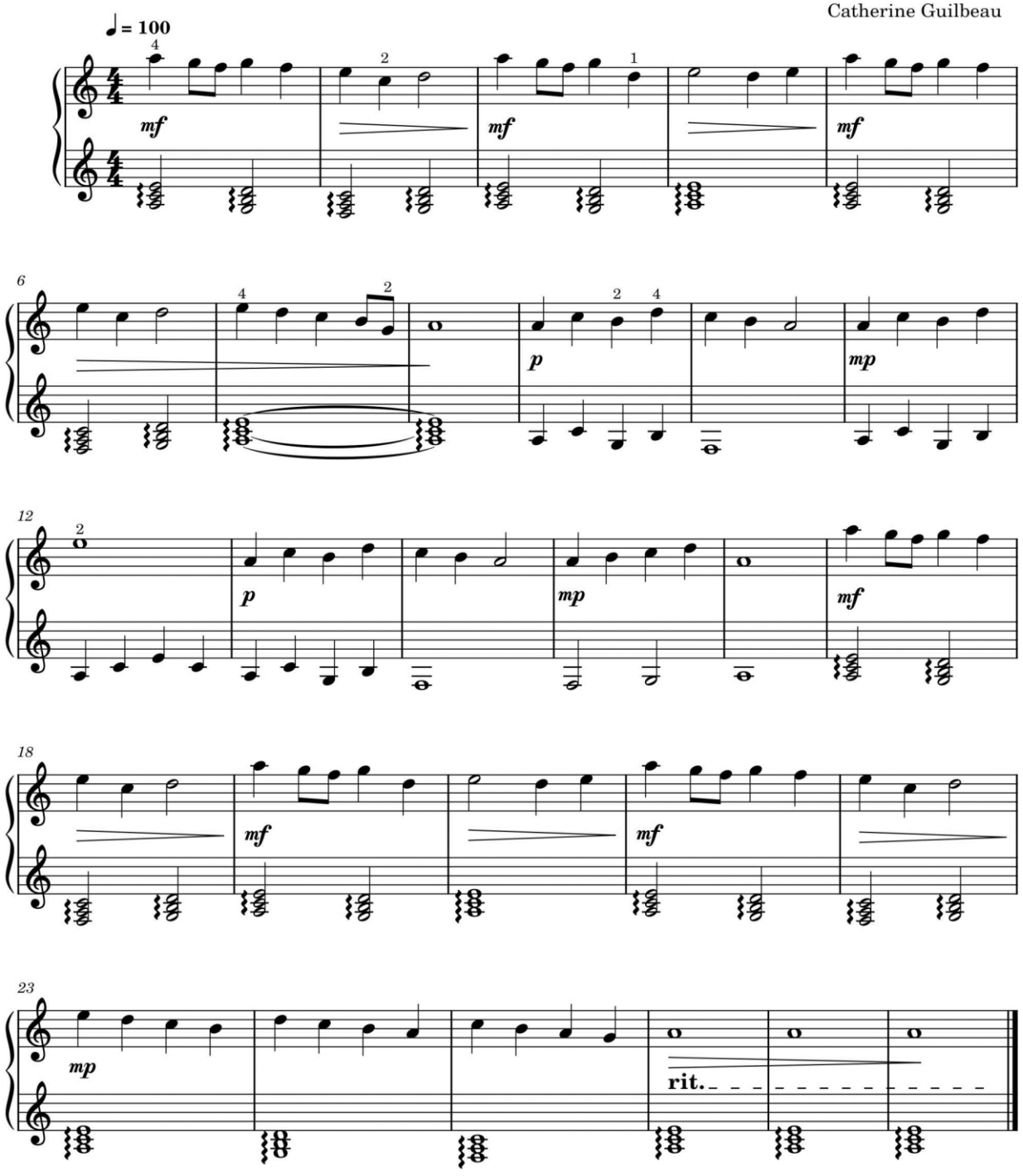
March of Courage

Catherine Guilbeau



Opening Blossoms

Catherine Guilbeau



Delights in Springtime

Catherine Guilbeau