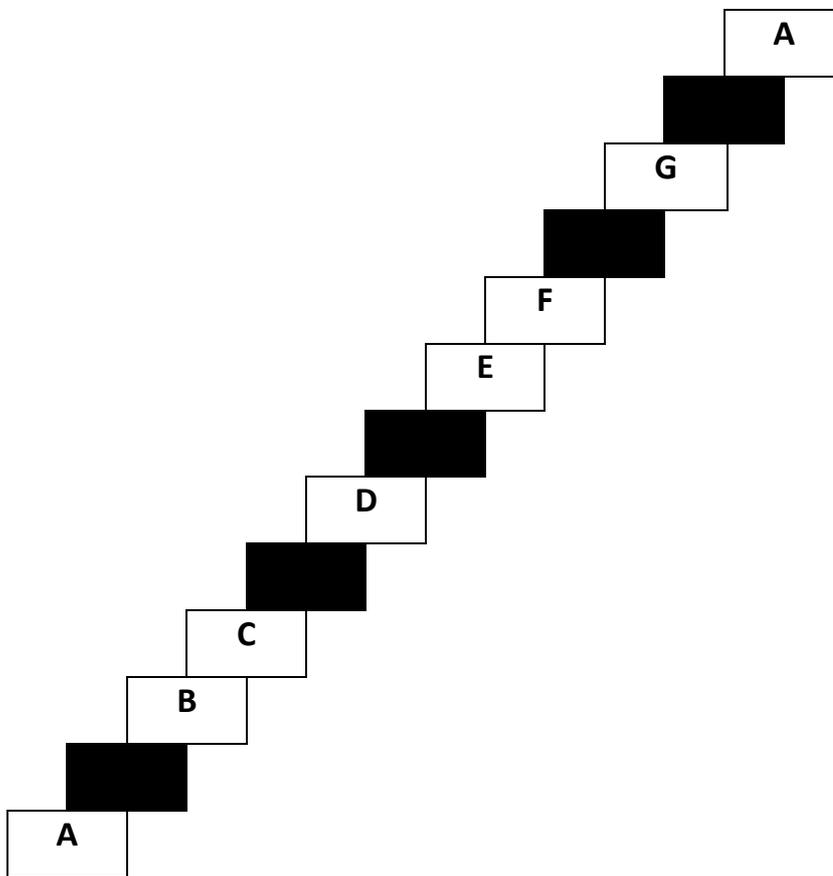


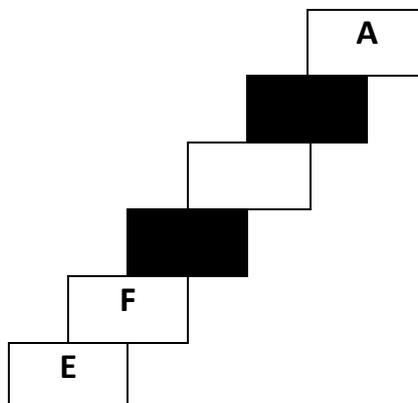
If you want to learn more about it, there are lots of ways of doing so, in an elementary, musical and holistic way, inspired, step by step.

The white keys contain the **seven names of the notes**. These are the **first seven letters of the alphabet: A, B, C, D, E, F and G**. They are repeated in different octaves. Black keys are inserted between them, but not between B and C and E and F. This creates a tonally distinctive sequence of notes.



Using just these seven notes, children and adults can instantly play, make music, improvise and create lots of short, simple melodies/motifs.

Two or three notes are enough to get started, for example:



These three notes can either be played from bottom to top, i.e. from the lowest to the highest note: E – F – A, or the other way around, from the highest to the lowest note: A – F – E. Each of the notes can also be played twice: A – A – F – F – E – E.

It's very easy to transpose this simple melody/motif into notes on a staff with a treble and bass clef. With a simple rhythm, the staves might look like this:



Keys of In - spi - ra - tion

The words, "Keys of Inspiration", have been set to the melody/motif. One note of the motif is hidden in each of these three words. The E in "Keys", the F in the word "of" and the A in "Inspiration".

The method of transposing notes from the musical staircase to the staff is called "**You've got it in your fingers**"©. This is part of the elementary music learning program.

The five fingers of your hand become the five staff lines, with four spaces in between. Your index fingers become the clef line, on which the treble and bass clefs are noted as the keys of G and F.

The thumb of your right hand therefore points downwards, and your index finger marks the G of the treble clef on the second line.



Conversely, the thumb of your left hand points upwards, and your index finger marks the F of the bass clef on the fourth line.



All the other notes therefore also find their place on the fingers of your hand and on the staves, as they are used to play the piano.

 A diagram showing two musical staves. The top staff has a red G-clef and a red line. The bottom staff has a blue F-clef and a blue line. Below the staves are the letters A, G, F, E, D, C, B, A. A hand diagram is shown on the right side of the staves.
 

A G F E D C B A

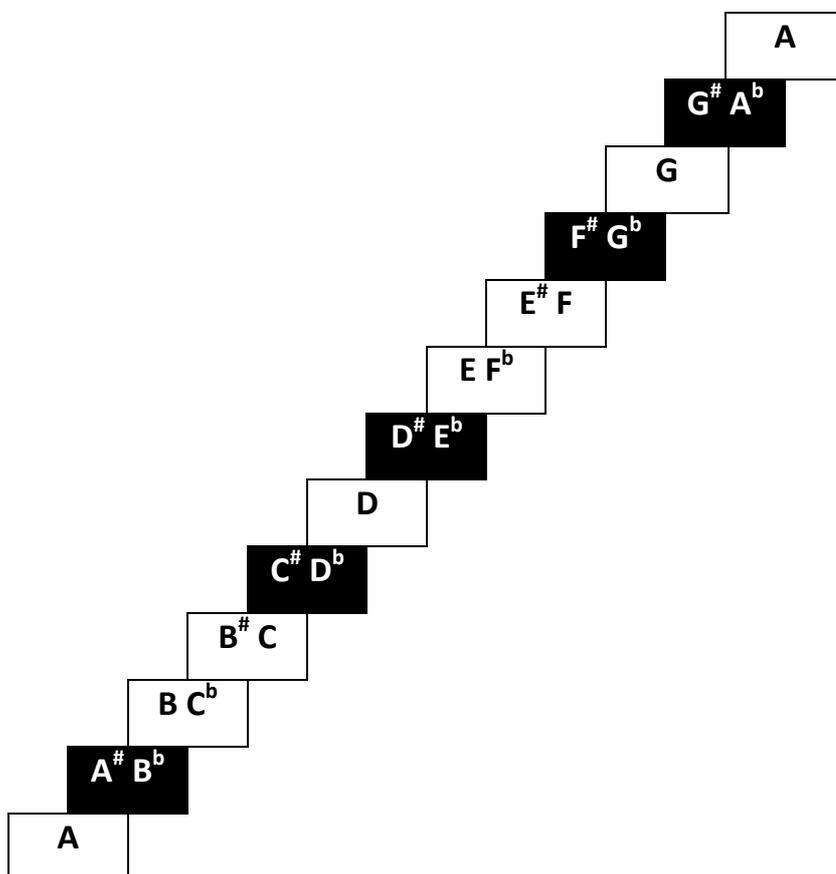
The two accidentals, # (sharp) and *b* (flat), not only change the name of the notes, but also make them a semitone higher or lower. But they maintain their position on the staff, even if they sound higher or lower.

la	la <sup>b</sup>	sol <sup>#</sup>	sol	sol <sup>b</sup>	fa <sup>#</sup>	fa	mi	mi <sup>b</sup>	re <sup>#</sup>	re	re <sup>b</sup>	do <sup>#</sup>	do	si	si <sup>b</sup>	la <sup>#</sup>	la
A	A <sup>b</sup>	G <sup>#</sup>	G	G <sup>b</sup>	F <sup>#</sup>	F	E	E <sup>b</sup>	D <sup>#</sup>	D	D <sup>b</sup>	C <sup>#</sup>	C	B	B <sup>b</sup>	A <sup>#</sup>	A
a	as	gis	g	ges	fis	f	e	es	dis	d	des	cis	c	h	b	ais	a

The notes should actually be written on slanted staves, as shown below in conjunction with steps.

la	la <sup>b</sup>	sol <sup>#</sup>	sol	sol <sup>b</sup>	fa <sup>#</sup>	fa	mi	mi <sup>b</sup>	re <sup>#</sup>	re	re <sup>b</sup>	do <sup>#</sup>	do	si	si <sup>b</sup>	la <sup>#</sup>	la
A	A <sup>b</sup>	G <sup>#</sup>	G	G <sup>b</sup>	F <sup>#</sup>	F	E	E <sup>b</sup>	D <sup>#</sup>	D	D <sup>b</sup>	C <sup>#</sup>	C	B	B <sup>b</sup>	A <sup>#</sup>	A
a	as	gis	g	ges	fis	f	e	es	dis	d	des	cis	c	h	b	ais	a

The musical staircase is therefore extremely helpful. With the cards of the "musical staircase" educational game it can be always clearly indicate where the sounds of the notes really belong:



All major and minor scales can be produced, as well as their triads and chords. This is always done based on the same simple learning principle, whereby the correct distances between the notes, the intervals, are shown on a staircase. An example of this will now be shown, starting from A, although not all the learning opportunities can be demonstrated using the musical staircase.

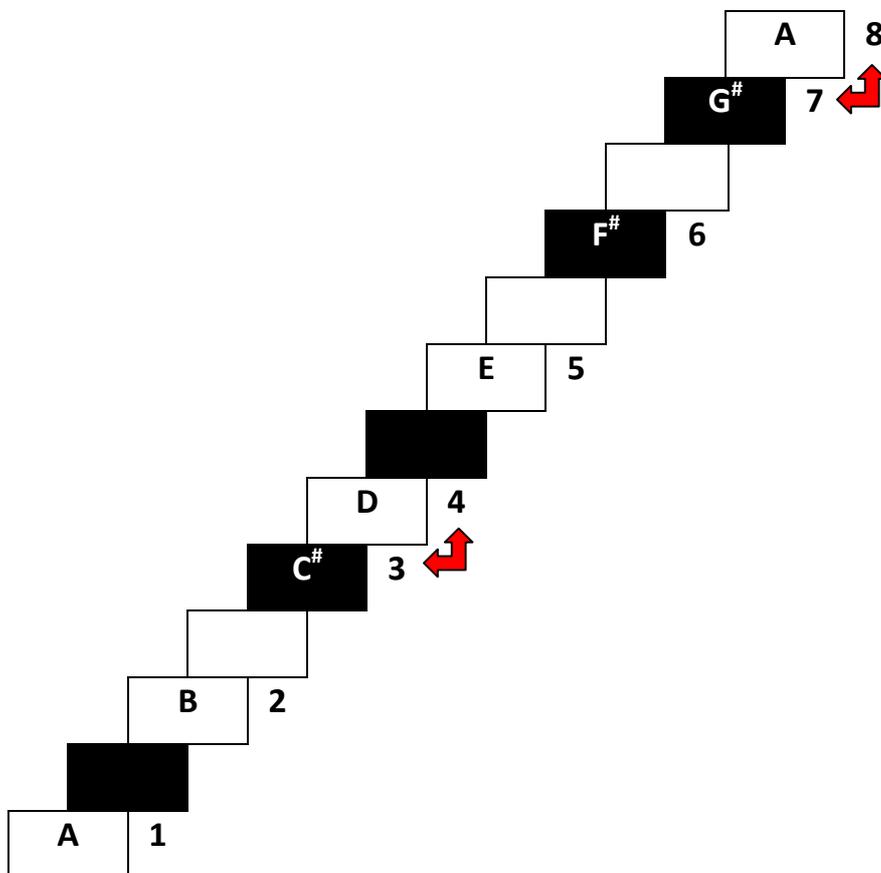
For a major or minor scale, the following basic rules apply:

1. Every major and minor scale consists of 7 or 8 notes.
2. The first and last notes have the same name.
3. The name of the major or minor scale comes from the name of the first note.
4. In major scales, there is a semitone between the 3rd and 4th note and the 7th and 8th note, with whole steps everywhere else.
5. In the natural minor scale, there is a semitone between the 2nd and 3rd note and the 5th and 6th note, with whole steps everywhere else.

Now let's produce the scale of A-major, starting with A. The cards bearing the note names are put down first. (This actually produces the natural A-minor scale). Step by step, the correct distance/interval between each note is then reviewed and the cards changed if necessary, replaced by those bearing accidentals. Starting with the first note:

- There is a whole tone between the 1st and 2nd note.
- There must be a whole tone between the 2nd and 3rd note. The C has to move up a semi-tone due to the accidental # (sharp), and becomes C<sup>#</sup>.
- The 3rd note is now called C<sup>#</sup> and not C. The distance to the 4th note, D, has now therefore become a semitone and no longer needs to be changed.
- The distance between the 4th and 5th note is correct.
- The distance between the 5th and 6th note is too small. Again, the 6th note, the F, therefore has to move up a semitone due to the accidental # (sharp), and becomes F<sup>#</sup>.
- The 6th note is now called F<sup>#</sup> and the distance to the G, the 7th note, is again too small. Again, the G also has to move up a semitone due to the accidental # (sharp), and becomes G<sup>#</sup>.
- The distance between the 7th and 8th note is therefore a semitone and thus correct.
- The scale of A-major therefore has 3 sharp signs, F<sup>#</sup>, C<sup>#</sup>, G<sup>#</sup>.

At the end, the position of the cards should therefore look like this:

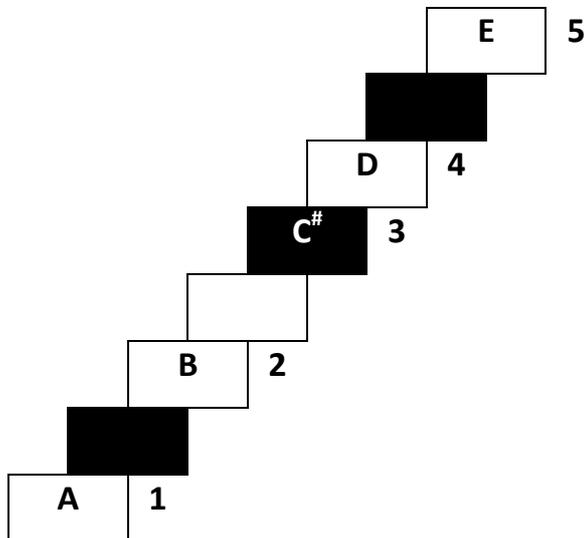


You can now walk up and down the scale of A-major and also play, improvise and compose music. This is also possible on the musical staircase at Haus der Musik in Vienna.

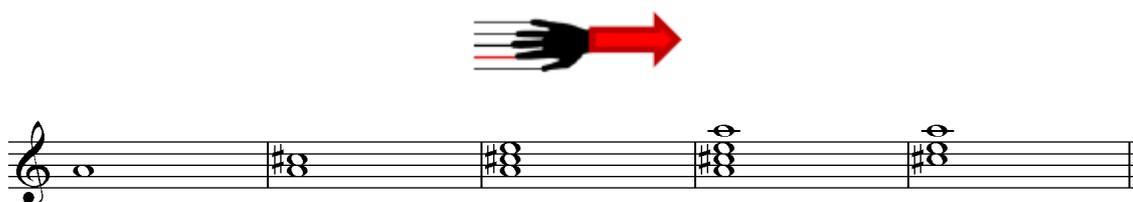
If you then transpose the cards to the treble and bass clef staves supplied with the game, they should look like this:



Triads and other chords can also be produced using the same methodical process. The starting point is the A-major scale of the musical staircase.

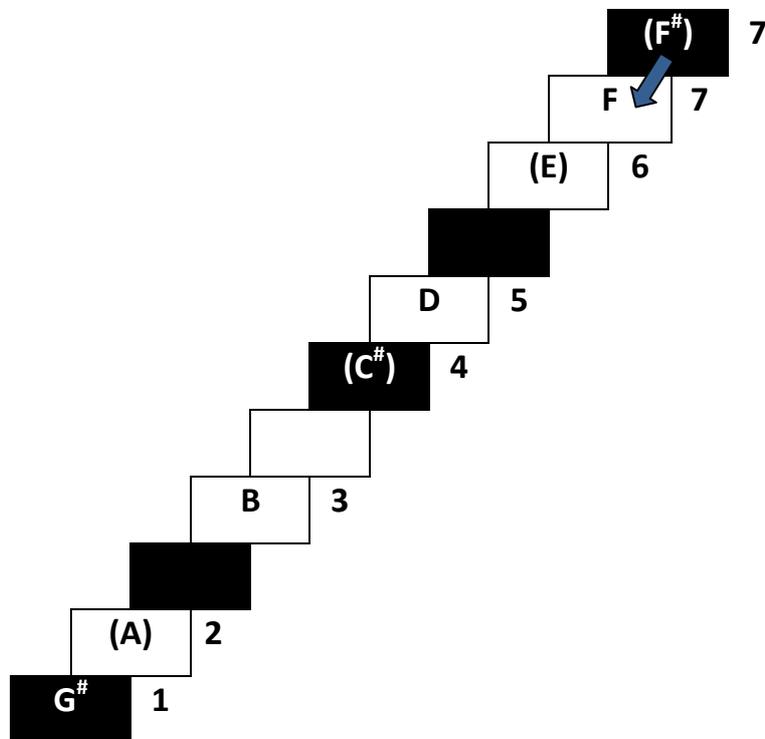


Now let's look for the other triad notes of the first note, A. Every second note, i.e. the 2nd and 4th note, is omitted. The notes are therefore called: A – C<sup>#</sup> – E. The A-major triad can therefore be easily produced and instantly played on the musical staircase using simple instruments. Again, when transposed into traditional musical notes, it should look like this:



If you want to produce a seventh chord from a triad, this is also possible using the musical staircase, starting from the seventh note of the scale of A-major (G<sup>#</sup>) for instance. Here too, every second note is omitted, resulting in the sequence of notes G<sup>#</sup> – H – D – F<sup>#</sup>. If you look closely at the distance between the notes on the musical staircase, you will quickly notice that there are three semitones between G<sup>#</sup> – H and G<sup>#</sup> – H, but four between D – F<sup>#</sup>. In order to

retain the character of the diminished chord, the distance/interval between D – F<sup>#</sup> is also reduced to three semitones, and the F<sup>#</sup> becomes an F natural due to the accidental (♭).



The seventh chord on G<sup>#</sup> in the scale of A-major is therefore called: G<sup>#</sup> – H – D – F, and this can also be instantly played on the musical staircase using simple instruments. Again, when transposed into traditional musical notes, it should look like this:



Using all this, i.e. the scale of A-major, the two chords and the "Keys of Inspiration" words set to the melody/motif, you can compose/put together a short piece of music with a simple rhythm, which can be played either on the piano or the musical staircase, on your own or with others:



Keys of In - spi - ra - tion

Many years' experience has shown that it is much easier to learn the pitch and length (meter, beat and rhythm) of notes separately, especially in the beginning. That's why the keyboard is depicted on the back of the staves in the "musical staircase" educational game, which can also be used as a rhythm board. Every key represents one beat, one meter, be it a minim, crotchet, quaver or semi-quaver. The correct note values are then inserted and played in time with this beat/meter. The individual note values can be found on the back of the cards:

4								
4								

Syllables can also be used instead of note values:

4								
4	<b>KEYS</b>	<b>OF</b>	<b>IN-</b>	<b>SPI-</b>	<b>RA-</b>		<b>TION</b>	