



Homeschool Music Curriculum

Guitar for All Grade Levels



Standard Music Notation Course
For Parents Teaching Children or
for Self-Learners

MME Standard Music Notation Course

All songs by Anonymous except: "America, the Beautiful" – lyrics by Katherine Lee Bates, music by Samuel A. Ward; "Camptown Races" by Stephen Foster; "Danny Boy" – lyrics by Frederic Weatherly; "Erie Canal" by Thomas S. Allen; "Happy Birthday" by Mildred Hill and Patty Hill; "Home on the Range" – lyrics by Dr. Brewster Higley, music by Dan Kelly; "If You're Happy and You Know It" by Alfred B. Smith; "I'm a Yankee Doodle Dandy" by George M. Cohan; "I'm a Little Teapot" by George Harold Sanders and Clarence Z. Kelley; "Mary Had a Little Lamb" – lyrics by Sarah Josepha Hale, music by Lowell Mason; "My Country 'Tis of Thee" – lyrics by Samuel Francis Smith; "Oh, My Darling Clementine" by Percy Montrose; "Oh! Susanna" by Stephen Foster; "Oh Where, Oh Where Has My Little Dog Gone?" – lyrics by Septimus Winner; "Over the River and Through the Woods" – lyrics by Lydia Maria Child; "Simple Gifts" by Joseph Brackett; "Skinnamarink" – lyrics by Felix F. Feist, music by Al Piantadosi; "The Star-Spangled Banner" – lyrics by Francis Scott Key, music by John Stafford Smith; "Take Me Out to the Ball Game" – lyrics by Jack Norworth, music by Albert von Tilzer; "The Old Gray Mare" – lyrics by J. Warner; "This Land is Your Land" – lyrics by Woody Guthrie; "Wheels on the Bus" by Verna Hills; "You're a Grand Old Flag" by George M. Cohan



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Introduction

Welcome to the **Make Music Easy (MME) Standard Music Notation Course!** This course is meant to complement your MME homeschool curriculum with an effective and focused approach for learning to read music – and most importantly – one that works! It can be used either by parents to teach their children standard music notation, or by older kids who are self-motivated and who desire to learn on their own.

Each section of this book is structured in this way:

New Concept



Each course section introduces a new concept for reading standard music notation. What's most important to understand is that we encourage you or your **child to refer back to previously-learned sections at any time.**

Exercises



Each concept is followed by exercises for practice. Most exercises are initially labeled with the “count” to provide supportive training, much like the way a young child uses bicycle training wheels for support when learning how to ride. On the follow-up page of each exercise, the “count” is removed – and you’ll be on your own!

Songs



This course contains 60 songs that are perfect for learning to read music. With each new song, you’ll reinforce the new concepts you’ve learned.

Progress

Exercises Complete:

Each song and series of exercises includes a checkbox to help track progress. Be sure that you’re comfortable with each song and exercise before checking the box and moving on. *Note: If using this PDF on your computer, you can click on the checkbox and re-save this file.*

How to Use this Coursebook Access

This coursebook has been designed with two learning approaches in mind: a homeschool parent who is teaching his or her child, or for a homeschool student who is a self-learner. In the case of a parent teaching a child, this approach is strongly recommended for kids 12 and under. However, for kids 12 and up, independent learning becomes a good option with this book's user-friendly design.

➤ To a Parent Who Is Teaching a Child

We suggest that while teaching, you read each section's introductory information along with your child, doing your best to help answer any questions you can. Then, slowly guide your child through the exercises and songs. Once you feel your child can comfortably perform all of the exercises or songs on a given page, check complete at the bottom right of the page to record progress.

➤ Self-learners

If you are an older kid or teen, this book will give you an effective approach for learning to read music all on your own. You'll simply follow each section's formula of (1) new information, (2) exercises, and (3) songs as you gradually improve in your reading (and playing!) ability. You can record your own progress for each section's songs and exercises in order to stay on track.

➤ General Tips

- 1) **Tune your guitar.** Be sure to tune the guitar before every practice session.
- 2) **Take your time.** Proceed through this book gradually – don't rush.
- 3) **Repeat, Repeat, Repeat.** Repeat exercises and songs – the more the better.
- 4) **Counting is “the key to success.”** We recommend counting out loud.
- 5) **Practice slowly.** Speed is not what's important – timing is.
- 6) **Organize.** If you print this PDF, consider arranging it in a three-ring binder.
- 7) **Be Patient.** Stay relaxed and don't worry about mistakes; they're how we learn!

Course Prerequisite: Guitar Tablature

Before beginning with this Standard Music Notation Course, you'll need to become comfortable with another notation system called **Guitar Tablature**, also referred to as **TAB**. Guitar TAB is important for a guitarist to learn initially, and it's much easier than standard notation. We strongly feel that – for most children – the best chance of success with learning to read standard music notation is to be comfortable playing songs and reading guitar TAB.

You can see what Guitar TAB looks like, and how it compares to Standard Music Notation, in the following image:

The image shows a musical example comparing Standard Music Notation and Guitar Tablature notation for the song "Twinkle, Twinkle, Little Star".

Standard Music Notation: At the top, there is a staff with a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody is written using black note heads on the five lines of the staff.

Text: Below the staff, the lyrics are written: "Twink-le, twink-le lit - tle star, how I won-der what you are?"

Guitar Tablature: Below the lyrics, there is a six-string guitar neck. The strings are labeled T, A, B from bottom to top. Fret numbers are indicated above the strings: 0-0-3-3, 0-0-3, 1-1-0-0, and 2-2-0. Brackets above and below the staff and tablature group them together, showing they represent the same musical piece.

- If you're a parent, you can use our **First Lessons Guide PDF** to teach Guitar TAB to your child.
- If you're a self-learner, you can watch our video tutorial on **Learning Guitar TAB** available in the Member's Area at [MakeMusicEasy.com](https://www.makemuseiceeasy.com)



Section 1: Standard Music Notation -- Learning the First 8 Notes

Let's begin by learning how to read your first 8 notes on the guitar: **G A B C D E F G**. These notes are simply the letters of the "musical alphabet" starting on a G note and ending on a G note. You'll work with these 8 notes only for the first few sections of this book as you reinforce important rhythm fundamentals.

Music **notes** are represented by letters and placed on lines and in spaces on a music **staff**. In this course, you'll be learning to read the **treble clef** staff, and so you'll see a treble clef symbol at the beginning of the staff. Look at the example below which shows these, along with the first 8 notes you'll be learning:



First, let's look at a well-known "**Note Memorization Trick**" that will help you remember most of these notes. This trick uses a mnemonic for the notes on the lines: "Every Good Boy Does Fine" and a word for the notes in the spaces: "FACE."

Note Memorization Trick

Exercises -- Reading and Playing Notes



With our first two exercises, you'll play and identify the note locations for the **G A B C D E F G** notes on the guitar fretboard. You can look at your fingers and the guitar whenever you need to ensure accuracy. *Don't worry about rhythm or timing yet.*

- 1 Practice Exercise 1 using guitar TAB to help understand the note locations on the guitar. Practice it over and over, *as you name* the notes aloud and use correct fingering. Because you already understand TAB, look at the lower TAB staff for this exercise.

Middle Finger Index Finger Ring Finger Index Finger Ring Finger

- 2 Now practice **Exercise 2** which provides the same notes as Exercise 1, but this time in standard notation only. Practice it over and over, naming the notes out loud. Refer back to Exercise 1 if you are unsure of a note location.

Middle Finger Index Finger Ring Finger Index Finger Ring Finger

**Use the "Note Memorization Exercise" on the previous page to help remember the note names.*

Exercises Complete:

Exercises -- “Playing by Feel”



“Playing by Feel” is how we’ll describe keeping your eyes on the music notation only – never looking at hands or guitar while playing.

“Playing by Feel” is an important skill when reading music, and one we’ll begin developing right away.

- 3 Practice **Exercise 3** which includes guitar TAB to help you understand the note locations. Looking at TAB only – not at your hands or guitar – practice Exercise 3 several times while “Playing by Feel.”

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

T A B

0 2 0 1 3 0 1 3 3 1 0 3 1 0 2 0

- 4 Now practice **Exercise 4** which provides the same notes as Exercise 3, but this time in standard notation only. The goal, once again, is to move away from TAB, but you can always refer to Exercise 3 whenever necessary.

Use the “Note Memorization Exercise” on page 8 to help remember the note names.

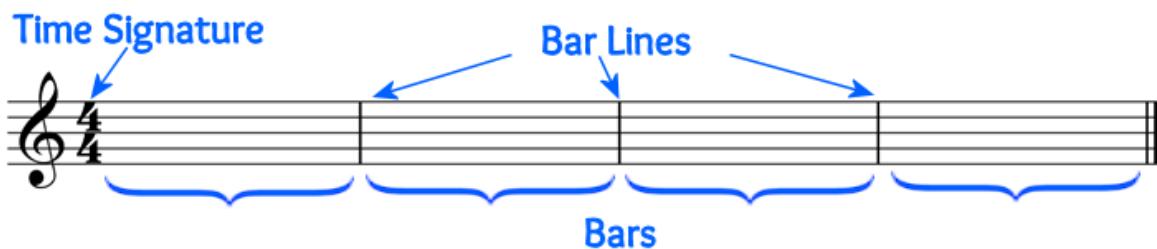
Exercises Complete:



Section 2: Counting Rhythm

Counting is another important skill for learning to read standard notation – and a skill we'll begin developing right away. Counting enables you to understand and use note values and rhythms in music.

Look at this first example which shows four empty **bars** (or measures) of music. Each bar is separated by a **bar line**. Notice the **time signature** of 4/4 at the beginning.



The time signature of 4/4 is the most common one used in music and so is often called “common time.” It means that each bar gets four **beats**, which can be counted out as “1 2 3 4.”

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

Beats can also be counted out in other ways such as “1 and 2 and 3 and 4 and” which is labeled beneath bars as “1 + 2 + 3 + 4 +”.

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

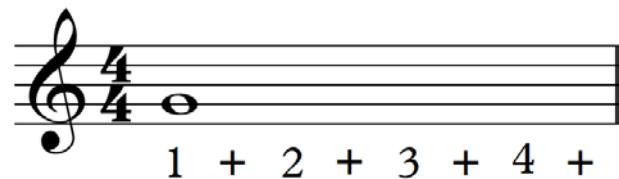
Counting with “**and**” between the numbers provides a consistent approach to learn sight reading, and you'll use this approach throughout much of this book.

About Note Values

In music, note values show you how long (number of beats) to play and to hold a note. The first note values we'll learn are whole notes, half notes, quarter notes, and eighth notes. This page will show you what they look like and how many beats they get.



Whole Note = 4 beats



Half note = 2 beats



Quarter note = 1 beat



or



Eighth Note = $\frac{1}{2}$ Beat



Exercises -- Note Values

The following exercises show the note values labeled with a count to guide you. If you have difficulty remembering the note names, re-visit the **Note Memorization Trick** on page ____.



1 Whole Notes

A musical staff in G clef and 4/4 time. It contains four whole notes. Below the staff, the count "1 + 2 + 3 + 4 +" is repeated four times, once under each note.

2 Half Notes

A musical staff in G clef and 4/4 time. It contains four half notes. Below the staff, the count "1 + 2 + 3 + 4 +" is repeated four times, once under each note.

Quarter Notes

A musical staff in G clef and 4/4 time. It contains four groups of four quarter notes each. Below the staff, the count "1 + 2 + 3 + 4 +" is repeated four times, once under each group of notes.

Eighth Notes

A musical staff in G clef and 4/4 time. It contains four groups of eight eighth notes each. Below the staff, the count "1 + 2 + 3 + 4 +" is repeated four times, once under each group of notes.

Whenever necessary, review the note names and locations on page 9.

Exercises Complete:



Note Values

Now try the same exercises as on the previous page and continue to count out loud. On this page, the exercises are not labeled with a count, so now you're on your own!

1 Whole Notes



2 Half Notes



3 Quarter Notes



4 Eighth Notes



Whenever necessary, review the previous page to see how to count these exercises, or for more practice.

Exercises Complete:

Exercises -- Whole Notes

Practice the whole note exercises below while counting aloud and following the labeled count. Each whole note gets four beats. *If you need help remembering the note names, try the Note Memorization Trick on page ____.*



1

A musical staff in G clef and 4/4 time. It contains four whole notes. Below the staff is the count "1 + 2 + 3 + 4 +".

A second musical staff in G clef and 4/4 time, identical to the first one, with four whole notes and the count "1 + 2 + 3 + 4 +".

2

A musical staff in G clef and 4/4 time. It contains four whole notes. Below the staff is the count "1 + 2 + 3 + 4 +".

A second musical staff in G clef and 4/4 time, identical to the first one, with four whole notes and the count "1 + 2 + 3 + 4 +".

3

A musical staff in G clef and 4/4 time. It contains four whole notes. Below the staff is the count "1 + 2 + 3 + 4 +".

A second musical staff in G clef and 4/4 time, identical to the first one, with four whole notes and the count "1 + 2 + 3 + 4 +".

Whenever necessary, review the note names and locations on Page 9.

Exercises Complete:

Whole Notes

Now try the same whole note exercises again, but this time without the labeled count, so your own you're own! Continue to count out every bar out loud.



1



2



3



Whenever necessary, review the previous page to see how to count these exercises, or for more practice.

Exercises Complete:

Exercises -- Half Notes

Practice the half note exercises below while counting aloud and following the labeled count. A reminder: each half note gets two beats.



1

A musical staff with a treble clef and a 4/4 time signature. It contains four pairs of half notes. Below the staff, the count "1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +" is written in black. The first note of each pair is aligned with the first "1" in the count, and the second note is aligned with the "+" sign.

2

A musical staff with a treble clef and a 4/4 time signature. It contains four pairs of half notes. Below the staff, the count "1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +" is written in black. The first note of each pair is aligned with the first "1" in the count, and the second note is aligned with the "+" sign.

3

A musical staff with a treble clef and a 4/4 time signature. It contains four pairs of half notes. Below the staff, the count "1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +" is written in black. The first note of each pair is aligned with the first "1" in the count, and the second note is aligned with the "+" sign.

Whenever necessary, review the note names and locations on page 9.

Exercises Complete:

Half Notes

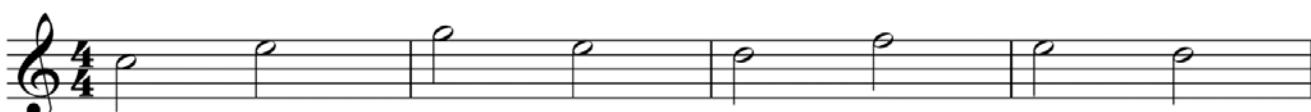
Now try the same exercises again without the count labeled.
Continue to count out every bar out loud.



1



2



3



Whenever necessary, review the previous page to see how to count these exercises, or for more practice.

Exercises Complete:

Exercises -- Quarter Notes

Practice the quarter-note exercises below while counting aloud and following the labeled count. Remember, each quarter note gets one beat.

**1**

A musical staff in 4/4 time with a treble clef. It contains four measures of quarter notes. Below the staff, the count "1 + 2 + 3 + 4 +" is repeated four times under each measure.

A musical staff in 4/4 time with a treble clef. It contains four measures of quarter notes. Below the staff, the count "1 + 2 + 3 + 4 +" is repeated four times under each measure.

2

A musical staff in 4/4 time with a treble clef. It contains four measures of quarter notes. Below the staff, the count "1 + 2 + 3 + 4 +" is repeated four times under each measure.

A musical staff in 4/4 time with a treble clef. It contains four measures of quarter notes. Below the staff, the count "1 + 2 + 3 + 4 +" is repeated four times under each measure.

3

A musical staff in 4/4 time with a treble clef. It contains four measures of quarter notes. Below the staff, the count "1 + 2 + 3 + 4 +" is repeated four times under each measure.

A musical staff in 4/4 time with a treble clef. It contains four measures of quarter notes. Below the staff, the count "1 + 2 + 3 + 4 +" is repeated four times under each measure.

Whenever necessary, review the note names and locations on Pg. 9.

Exercises Complete:

Quarter Notes

Now try the same exercises again, but this time without the labeled count. Continue to count out every bar out loud.



1



2



3



Whenever necessary, go back to the previous page to see how to count these exercises, or for more practice.

Exercises Complete:

Exercises -- Combining Note Values



For the following exercises, we'll begin combining our note values: half, whole, and quarter. As always, count out loud.

1

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

2

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

3

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Exercises Complete:

Combining Note Values

Now try the same exercises again, but this time without the labeled count. Continue to count out every bar out loud.



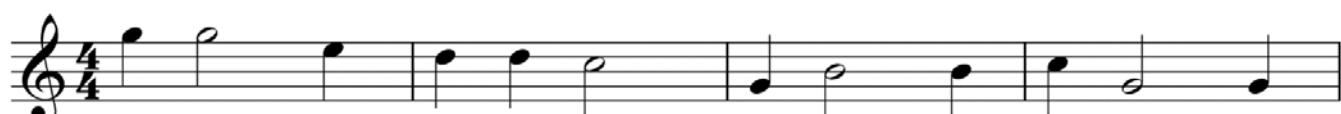
1



2



3



Whenever necessary, return to the previous page to see how to count, or for more practice.

Exercises Complete:



Now let's apply what you've learned so far to a real song. First try the song with the count labeled to help you. Continue to count out loud.

Rain Rain Go Away

Musical notation for the first line of the song "Rain Rain Go Away". The key signature is G major (one sharp). The time signature is 4/4. The lyrics are "Rain rain go away, come again a - noth - er day." Below the lyrics, the count is indicated as 1 + 2 + 3 + 4 + for each measure.

Musical notation for the second line of the song "Rain Rain Go Away". The key signature is G major (one sharp). The time signature is 4/4. The lyrics are "Dad - dy wants to play, rain rain go a - way." Below the lyrics, the count is indicated as 1 + 2 + 3 + 4 + for each measure.

Musical notation for the third line of the song "Rain Rain Go Away". The key signature is G major (one sharp). The time signature is 4/4. The lyrics are "Rain rain go a - way, come again a - noth - er day." Below the lyrics, the count is indicated as 1 + 2 + 3 + 4 + for each measure.

Musical notation for the fourth line of the song "Rain Rain Go Away". The key signature is G major (one sharp). The time signature is 4/4. The lyrics are "Mom - my wants to play, rain rain go a - way." Below the lyrics, the count is indicated as 1 + 2 + 3 + 4 + for each measure.

Song Complete:



Now try the same song again, but this time without the count being labeled. You're "on your own!"

Rain Rain Go Away

A musical staff in G major (indicated by a treble clef and a sharp sign) and common time (indicated by a '4'). The staff consists of four measures. The first measure has two quarter notes. The second measure has two eighth notes. The third measure has two eighth notes. The fourth measure has two quarter notes.

Rain rain go a - way, come a - gain a - noth - er day.

A musical staff in G major (indicated by a treble clef and a sharp sign) and common time (indicated by a '4'). The staff consists of four measures. The first measure has one quarter note and one eighth note. The second measure has two eighth notes. The third measure has three eighth notes. The fourth measure has two eighth notes.

Dad - dy wants to play, rain____ rain____ go a - way.

A musical staff in G major (indicated by a treble clef and a sharp sign) and common time (indicated by a '4'). The staff consists of four measures. The first measure has two quarter notes. The second measure has two eighth notes. The third measure has two eighth notes. The fourth measure has one quarter note and one eighth note.

Rain rain go a - way, come a - gain a - noth - er day.

A musical staff in G major (indicated by a treble clef and a sharp sign) and common time (indicated by a '4'). The staff consists of four measures. The first measure has one quarter note and one eighth note. The second measure has two eighth notes. The third measure has three eighth notes. The fourth measure has two eighth notes.

Mom - my wants to play, rain____ rain____ go a - way.

Whenever necessary, look the previous page to see how to count, or for more practice.

Song Complete:



Now let's try another song – first with the count labeled.

Twinkle, Twinkle Little Star

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +
Twink- le, twink- le lit - tle star, how I won - der what you are?

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +
Up a - bove the world so high, like a dia - mond in the sky.

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +
Twink- le, twink- le lit - tle star, how I won - der what you are?



Now try the song again without the count labeled. Count out loud.

Twinkle, Twinkle Little Star

A musical staff in G major (indicated by a treble clef and a sharp sign) and common time (indicated by a '4'). The notes are: a dotted half note, a quarter note, a eighth note, a eighth note, a eighth note, a half note, a eighth note, a half note.

Twink- le, twink- le lit - tle star, how I won- der what you are?

A musical staff in G major (indicated by a treble clef and a sharp sign) and common time (indicated by a '4'). The notes are: a eighth note, a half note.

Up a - bove the world so high, like a dia- mond in the sky.

A musical staff in G major (indicated by a treble clef and a sharp sign) and common time (indicated by a '4'). The notes are: a dotted half note, a quarter note, a eighth note, a eighth note, a eighth note, a half note, a eighth note, a half note.

Twink- le, twink- le lit - tle star, how I won- der what you are?

Whenever necessary, review the previous page to see how to count this song, or for more practice with counting.

Song Complete:

Exercises -- Eighth Notes

Practice the eighth-note exercises below while counting aloud and following the labeled count. Remember, each eighth note gets one-half beat.

**1**

A musical staff in 4/4 time with a treble clef. It contains two measures of eighth-note exercises. Below the staff, the counting labels "1 + 2 + 3 + 4 +" are repeated four times, once under each measure. The first measure consists of a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note, and so on. The second measure follows a similar pattern.

2

A musical staff in 4/4 time with a treble clef. It contains two measures of eighth-note exercises. Below the staff, the counting labels "1 + 2 + 3 + 4 +" are repeated four times, once under each measure. The exercises involve eighth notes and sixteenth notes in a repeating pattern.

3

A musical staff in 4/4 time with a treble clef. It contains two measures of eighth-note exercises. Below the staff, the counting labels "1 + 2 + 3 + 4 +" are repeated four times, once under each measure. The exercises involve eighth notes and sixteenth notes in a repeating pattern.

Whenever necessary, review the note names and locations on Page 9.

Exercises Complete:

Eighth Note



Now try the same exercises again, but this time without the labeled count. Continue to count out every bar out loud.

1



2



3



Whenever necessary, review the previous page to see how to count, or for more practice with counting.

Exercises Complete:

Exercises -- Combining Note Values



For the following exercises, we'll be combining all of our note values: half, whole, quarter and eighth. Once again, don't forget to count out loud.

1

The musical score consists of two staves of music in common time (indicated by the '4' in the top left of each staff). The top staff begins with a treble clef, and the bottom staff begins with a bass clef. The music is divided into measures by vertical bar lines. Below each note, there is a numerical count indicating the timing: '1 + 2 + 3 + 4 +' for the first measure, '1 + 2 + 3 + 4 +' for the second, '1 + 2 + 3 + 4 +' for the third, '1 + 2 + 3 + 4 +' for the fourth, and '1 + 2 + 3 + 4 +' for the fifth. The notes are primarily eighth notes, with some sixteenth notes and a single quarter note in the fifth measure.

2

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

3

Exercises Complete:

Note Values

Now try the same exercises again, but this time without the labeled count. Continue to count out every bar aloud.



1



2



3



Whenever necessary, re-visit the previous page to see how to count, or for more practice with counting.

Exercises Complete:



Now let's learn a song that includes some eighth notes. First, try it with the count labeled.

This Old Man

Musical notation for the first verse of "This Old Man". The key signature is G major (one sharp). The time signature is 4/4. The lyrics are: "This old man, he played one. He played Knick Knack on my drum with a". The count is labeled below the notes: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Musical notation for the second verse of "This Old Man". The key signature is G major (one sharp). The time signature is 4/4. The lyrics are: "Knick Knack pad-dy wack, give a dog a bone. This old man came roll-ing home.". The count is labeled below the notes: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Musical notation for the third verse of "This Old Man". The key signature is G major (one sharp). The time signature is 4/4. The lyrics are: "This old man, he played two. He played Knick Knack on my shoe with a". The count is labeled below the notes: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Musical notation for the fourth verse of "This Old Man". The key signature is G major (one sharp). The time signature is 4/4. The lyrics are: "Knick Knack pad-dy wack, give a dog a bone. This old man came roll-ing home.". The count is labeled below the notes: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Song Complete:



Now try it again without the count labeled. As always, count out every bar aloud.

This Old Man

A line of musical notation in G major, 4/4 time. It consists of eight measures. The first four measures show a pattern of quarter notes and half notes. The next four measures show a similar pattern with a sixteenth-note grace note on the first beat of the second measure.

This old man, he played one. He played Knick Knack on my drum with a

A line of musical notation in G major, 4/4 time. It consists of eight measures. The first four measures show a pattern of quarter notes and half notes. The next four measures show a similar pattern with a sixteenth-note grace note on the first beat of the second measure.

Knick Knack pad-dy wack, give a dog a bone. This old man came roll-ing home.

A line of musical notation in G major, 4/4 time. It consists of eight measures. The first four measures show a pattern of quarter notes and half notes. The next four measures show a similar pattern with a sixteenth-note grace note on the first beat of the second measure.

This old man, he played two. He played Knick Knack on my shoe with a

A line of musical notation in G major, 4/4 time. It consists of eight measures. The first four measures show a pattern of quarter notes and half notes. The next four measures show a similar pattern with a sixteenth-note grace note on the first beat of the second measure.

Knick Knack pad-dy wack, give a dog a bone. This old man came roll - ing home.

Whenever necessary, review the previous page to see how to count this song, or for more practice with counting.

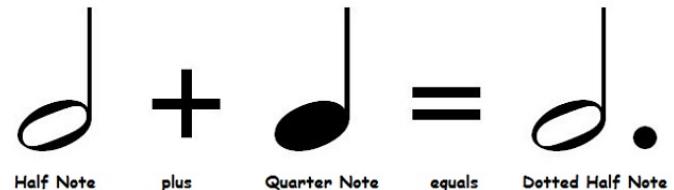
Song Complete:

Section 3: Dotted Notes

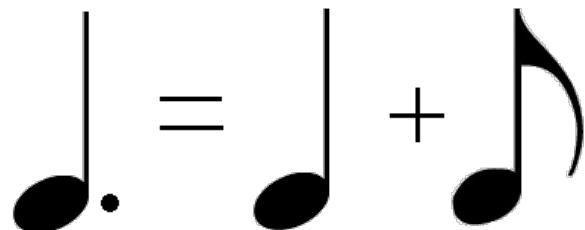


Now that you've become comfortable with whole notes, half notes, quarter notes, and eighth notes, let's introduce a new concept: **dotted notes**. A dot after a note increases its value by exactly one half of itself.

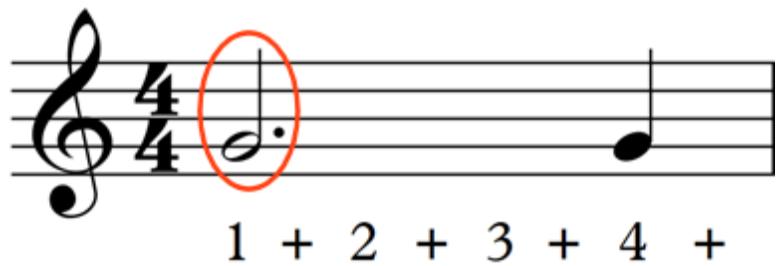
For example, a **dotted half note** equals a half note plus a quarter note



And a **dotted quarter note** equals a quarter note plus an eighth note.



Dotted Half note
= 3 beats



Dotted Quarter note
= $1 \frac{1}{2}$ beats



Exercises -- Dotted Half Notes

Practice these dotted half note exercises while counting aloud and following the labeled count. Remember, each dotted half note gets three beats.



1

A musical staff in G clef and 4/4 time. It consists of two lines of four measures each. Each measure contains a single quarter note. Below the staff, the count "1 + 2 + 3 + 4 +" is repeated four times for each line.

2

A musical staff in G clef and 4/4 time. It consists of two lines of four measures each. Each measure contains a single dotted half note. Below the staff, the count "1 + 2 + 3 + 4 +" is repeated four times for each line.

3

A musical staff in G clef and 4/4 time. It consists of two lines of four measures each. Each measure contains a single dotted half note. Below the staff, the count "1 + 2 + 3 + 4 +" is repeated four times for each line.

Exercises Complete:

Dotted Half Notes

Now try the same exercises again, but this time without the labeled count. Continue to count every bar out loud.



1



2



3



Exercises Complete:

Exercises -- Dotted Quarter Notes

Practice the dotted quarter note exercises below while counting aloud and following the labeled count. Remember, each dotted quarter note gets one and a half beats.



1

A musical staff in 4/4 time with a treble clef. It contains two measures of dotted quarter notes. Below the staff, the count "1 + 2 + 3 + 4 +" is repeated four times.

2

A musical staff in 4/4 time with a treble clef. It contains two measures of dotted quarter notes. Below the staff, the count "1 + 2 + 3 + 4 +" is repeated four times.

3

A musical staff in 4/4 time with a treble clef. It contains two measures of dotted quarter notes. Below the staff, the count "1 + 2 + 3 + 4 +" is repeated four times.

Exercises Complete:

Dotted Quarter Notes

Now try the same exercises again, but this time without the labeled count. Keep counting every bar out loud.



1

2

3

If you feel unsure, review the previous page to see how to count these exercises, or for more practice.

Exercises Complete:



Now let's learn a song that includes some dotted notes. First try it with the count labeled.

Mary Had a Little Lamb

The musical notation consists of four staves of music, each with a treble clef and a key signature of one sharp (G major). The time signature is 4/4. The lyrics are written below the notes, with a plus sign indicating where a dotted note begins. The first staff covers the first four lines of the lyrics: "Mar - y had a lit - tle lamb, lit - tle lamb, lit - tle lamb." The second staff covers "Mar - y had a lit - tle lamb; it's fleece was white as snow. And". The third staff covers "ev' - ry- where that Mar - y went, Mar - y went, Mar - y went,". The fourth staff covers "ev' - ry- where that Mar - y went the lamb was sure to go." The music includes various note values: quarter notes, eighth notes, sixteenth notes, and dotted half notes.

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +
Mar - y had a lit - tle lamb, lit - tle lamb, lit - tle lamb.

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +
Mar - y had a lit - tle lamb; it's fleece was white as snow. And

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +
ev' - ry- where that Mar - y went, Mar - y went, Mar - y went,

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +
ev' - ry- where that Mar - y went the lamb was sure to go.

Song Complete:



Now try it without the count labeled. Remember to count out every bar out loud.

Mary Had a Little Lamb

A line of musical notation in G major, 4/4 time. It consists of six measures of quarter notes. The melody is simple and repetitive, designed for early learners.

Mar - y had a lit - tle lamb, lit - tle lamb, lit - tle lamb.

A line of musical notation in G major, 4/4 time. It consists of six measures of quarter notes. The melody continues the pattern established in the first line.

Mar - y had a lit - tle lamb; it's fleece was white as snow. And

A line of musical notation in G major, 4/4 time. It consists of six measures of quarter notes. The melody continues the pattern established in the first line.

ev' - ry- where that Mar - y went, Mar - y went, Mar - y went,

A line of musical notation in G major, 4/4 time. It consists of six measures of quarter notes. The melody continues the pattern established in the first line.

ev' - ry- where that Mar - y went the lamb was sure to go.

Whenever necessary, review the previous page to see how to count this song, or for more practice with counting.

Song Complete:



Now that you're becoming comfortable reading music, we can begin introducing new songs without having to label the count first! Try the following song and continue to count out every bar out loud.

I'm a Little Teapot

I'm a lit - tle tea - pot short and stout

Here is my han - dle, here is my spout.

When I get all steamed up, hear me shout,

"Tip me o - ver and pour me out!"

Song Complete:



Here's another song you may know. We won't label the count on this one either. This is just how you might find this song in any standard music book!

Hush, Little Baby

Hush, lit-tle ba- by, don't say a word, Pa-pa's gon-na buy you a mock-ing bird, and

if that mock-ing bird won't sing, Pa-pa's gon-na buy you a dia-mond ring. And

if that dia-mond ring is brass, Pa-pa's gon-na buy you a look-ing glass. And

if that look-ing glass gets broke, Pa-pa's gon-na buy you a bil - ly goat.

Song Complete:



Section 4: Pick-up Notes

Pick-up notes are notes that precede the first full bar of a song. Here's an example of Pick-up Notes at the beginning of a song:

A musical score for 'This Land is Your Land' in G major (two sharps) and 4/4 time. The first measure shows three notes (a quarter note followed by a eighth note and a sixteenth note) circled in red with an arrow pointing to the text 'Pick-up Notes'. The lyrics 'This land is your land, this land is my land. From Cal - i -' are written below the notes.

Pick-up notes can still be counted along with the other notes; you'll simply start your count from beat 1 of that bar and begin playing the pick-up notes on the correct beats as you count:

A musical score for 'This Land is Your Land' in G major (two sharps) and 4/4 time. The first measure is shown with a count: '(1 + 2 + 3) +'. An arrow points from this count to the lyrics 'This land is your land,'. The lyrics are: 'This land is your land, this land is my land. From Cal - i -'.

Begin counting on beat one to be ready to play pick-up notes on the correct beats

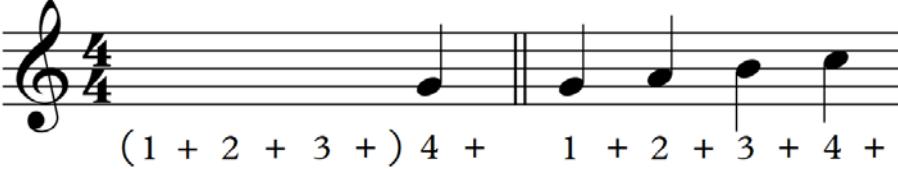
We've placed the beats that precede the pick-up notes in parentheses for the exercises on the next page. Counting out these beats will help you "time" pick-up notes correctly when they appear in songs.

Exercises -- Pick-up Notes

Now let's try some exercises for counting pick-up notes; remember to count out the beats in the parenthesis and then continue to count aloud as you play the notes.



1



(1 + 2 + 3 +) 4 + 1 + 2 + 3 + 4 +

2



(1 + 2 +) 3 + 4 + 1 + 2 + 3 + 4 +

3



(1 + 2 + 3 + 4) + 1 + 2 + 3 + 4 +

4



(1 + 2 + 3 +) 4 + 1 + 2 + 3 + 4 +

5



(1 + 2 + 3) + 4 + 1 + 2 + 3 + 4 +

If necessary, review the explanation of pick-up notes on the previous page.

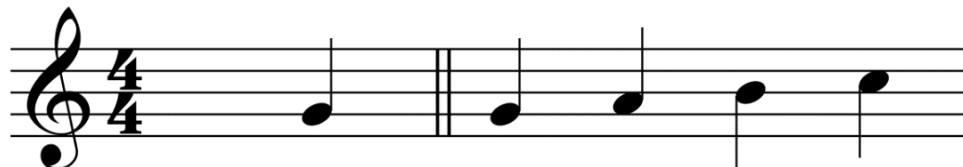
Exercises Complete:

Pick-up Notes

Now try the same exercises again, but this time without the labeled count. Continue to count out all four beats in the first bar.



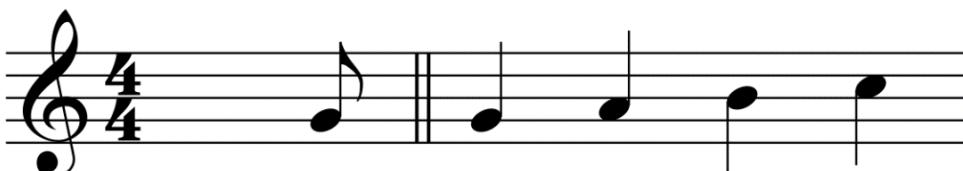
1



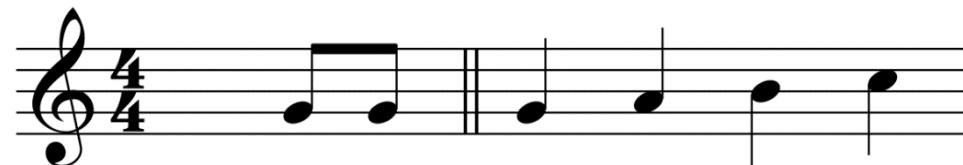
2



3



4



5



Whenever necessary, review the previous page to see how to count this song, or for more practice with counting.

Exercises Complete:



Now let's try a song with a quarter note pick-up note. Count out the full first bar and play the pick-up note on the fourth beat.

It's Raining, It's Pouring

It's rain - ing, it's pour - ing, the

old man is snor - ing. He

bumped his head and he went to bed and he

could - n't get up in the morn - ing.

If necessary, look at the first exercise on page 43 to see exactly how to count the pick-up note in this song.

Song Complete:



The next song has an eighth note pick-up note. Count out the full first bar and play the pick-up note on the “and” of beat number four.

Bingo



There was a farm-er had a dog and Bing-o was his name - o;



B - I - N - G - O, B - I - N - G - O,



B - I - N - G - O and Bing - o was his name - o.

If necessary, look at the third exercise on page 43 to see exactly how to count the pick-up note in this song.

Song Complete:



The next song has two eighth note pick-up notes. Count out the full first bar and play the pick-up notes on the correct beats.

Simple Gifts



'Tis a gift to be sim-ple, 'tis a gift to be free, 'tis a



gift to come down where you ought to be. And



when we find our-selves in the place just right, 'twill



be in the val - ley of love and de - light.

If necessary, look at the forth exercise on page 43 to see exactly how to count the pick-up note in this song.

Song Complete:



Section 5: Time Signatures

Time signatures appear at the beginning of songs to show how many beats are in a bar and the note value each beat gets. Look at the first two bars of this example to see the time signature:

This old man, he played one.

So far, you've only been reading songs in the time signature of 4/4; however, you'll also commonly see the following time signatures 2/4, 3/4 and 6/8:

Baa, baa, black sheep

My coun - try, 'tis of thee,

Row, row, row your boat,

Time Signatures are shown as a fraction-like symbol with the top number showing the number of beats per measure and the bottom number showing the note value of each beat:



You'll be using the following time signatures throughout the rest of this course:

2/4 Time:

Top number shows: Each bar gets two beats

Bottom number shows: Each beat is a quarter note



3/4 Time:

Top number shows: Each bar gets three beats

Bottom number shows: Each beat is a quarter note



4/4 Time:

Top number shows: Each bar gets four beats

Bottom number shows: Each beat is a quarter note



6/8 Time:

Top number shows: Each bar gets six beats

Bottom number shows: Each beat is an eighth note



Exercises -- 2/4 Time

Practice the 2/4 time exercises below while counting aloud and following the labeled count.



1



2



3



Whenever necessary, re-read the time signature information on pages 48-49.

Exercises Complete:

2/4 Time

Now try the same exercises again, but this time without the labeled count. Count every bar out loud.



1



2



3



Whenever necessary, review the previous page to see how to count these exercises, or for more practice.

Exercises Complete:



Now let's try counting in 2/4 time with a song. First try it with the count labeled – and then try it on your own!

Yankee Doodle

1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 +
Yan - kee Doo - dle went to town a rid - ing on a po - ny.

1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 +

Stuck a feather in his hat, and called it mac-a-ro-ni.

Yankee Doodle

Yan - kee Doo - dle went to town a rid - ing on a po - ny.

A musical score for a single melodic line. It features a treble clef, a common time signature, and a key signature of one sharp. The melody consists of eighth and sixteenth notes, with a few sustained notes. The notes are primarily on the A, C, and E strings of a guitar. The lyrics are: "Stuck a fea - ther in his hat, and called it mac - a - ro - ni." The music ends with a double bar line and repeat dots.

Song Complete:



Now try another song in 2/4 time; always count out loud.

Baa Baa Black Sheep



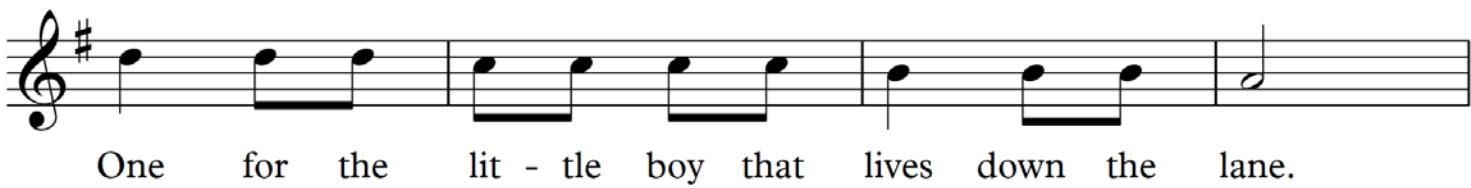
Baa, baa, black sheep have you an - y wool?



Yes, sir, yes, sir, three bags full.



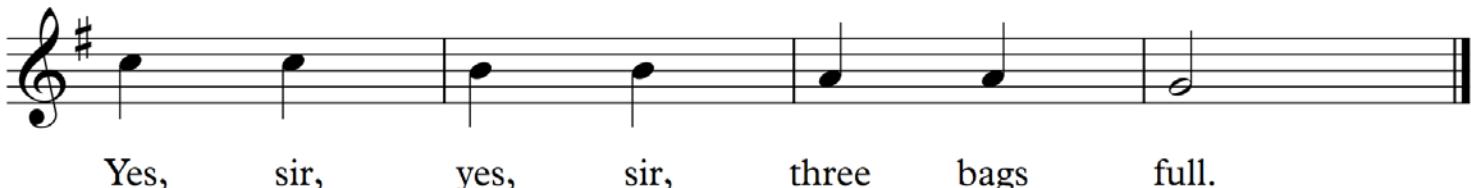
One for the mas - ter, one for the dame.



One for the lit - tle boy that lives down the lane.



Baa, baa, black sheep have you an - y wool?



Yes, sir, yes, sir, three bags full.

Song Complete:



Exercises -- 3/4 Time

Now let's look at the time signature of 3/4. Practice the 3/4 time exercises below while counting aloud and following the labeled count.

1

2

3

If you're not sure, review the time signature information on pages 48-49.

Exercises Complete:

3/4 Time



Now try the same exercises again, but without the labeled count.
Always count out every bar out loud.

1



2



3



Whenever necessary, turn back to the previous page to see how to count these exercises, or for more practice.

Exercises Complete:



Now let's try a few songs in 3/4 time to get more comfortable with this very common time signature.

Here We Go 'Round the Mulberry Bush

Here we go 'round the mul - ber - ry bush, the

mul - ber - ry bush, the mul - ber - ry bush.

Here we go 'round the mul - ber - ry bush so

ear - ly in the morn - ing.

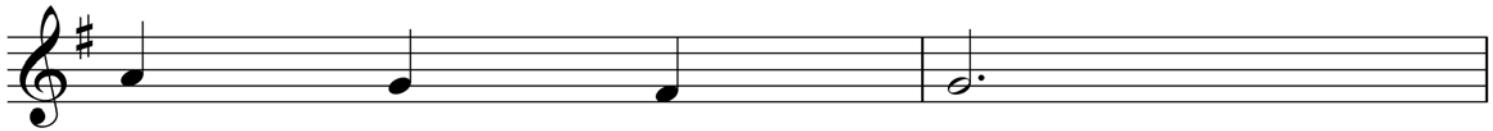
Song Complete:



My Country 'Tis of Thee



My coun - try, 'tis of thee, sweet land of lib - er - ty,



of thee I sing.



Land where my fa - thers died, land of the Pil - grims' pride,



from ev - 'ry moun - tain side, let free - dom ring!

Song Complete:



Oh, My Darling Clementine

In a cav - ern, in a can - yon, ex - ca - vat - ing for a mine, dwelt a

min - er for - ty nin - er and his daugh - ter, Clem - en - tine. Oh my

dar - ling, oh my dar - ling, oh my dar - ling, Clem - en - tine, you are

lost and gone for - ev - er, dread - ful sor - ry, Clem - en - tine.

Song Complete:

Exercises -- 6/8 Time

Practice the 6/8 time exercises below while counting aloud and following the labeled count.



1

A musical staff in 6/8 time with a treble clef. The staff consists of six vertical lines and five spaces. There are six eighth notes on the staff, each with a vertical stem. Below the staff, the count "1 2 3 4 5 6" is repeated three times, corresponding to the six notes.

A second musical staff in 6/8 time with a treble clef. It has six vertical lines and five spaces. There are six eighth notes, each with a vertical stem. Below the staff, the count "1 2 3 4 5 6" is repeated three times.

2

A musical staff in 6/8 time with a treble clef. It features six vertical lines and five spaces. The notes are eighth notes with stems, and there are six notes per measure. Below the staff, the count "1 2 3 4 5 6" is repeated three times.

A second musical staff in 6/8 time with a treble clef. It has six vertical lines and five spaces. The notes are eighth notes with stems, and there are six notes per measure. Below the staff, the count "1 2 3 4 5 6" is repeated three times.

3

A musical staff in 6/8 time with a treble clef. It has six vertical lines and five spaces. The notes are eighth notes with stems, and there are six notes per measure. Below the staff, the count "1 2 3 4 5 6" is repeated three times.

A second musical staff in 6/8 time with a treble clef. It has six vertical lines and five spaces. The notes are eighth notes with stems, and there are six notes per measure. Below the staff, the count "1 2 3 4 5 6" is repeated three times.

Whenever necessary, review the time signature information on pages 48-49.

Exercises Complete:

Exercises -- 6/8 Time

Now try the same exercises again, but without the labeled count.
Continue to count aloud every bar.



1

A musical staff in 6/8 time with a treble clef. It consists of five measures. The first measure has a dotted half note. The second measure has a dotted quarter note. The third measure has a dotted half note. The fourth measure has a dotted quarter note. The fifth measure has a dotted half note.

2

A musical staff in 6/8 time with a treble clef. It consists of five measures. The first measure has a dotted half note. The second measure has a sixteenth note followed by a eighth note, a sixteenth note, and a eighth note. The third measure has a eighth note, a sixteenth note, a eighth note, a sixteenth note, a eighth note, and a sixteenth note. The fourth measure has a dotted half note. The fifth measure has a eighth note, a sixteenth note, a eighth note, a sixteenth note, a eighth note, and a sixteenth note.

3

A musical staff in 6/8 time with a treble clef. It consists of five measures. The first measure has a eighth note, a sixteenth note, and a eighth note. The second measure has a sixteenth note followed by a eighth note, a sixteenth note, and a eighth note. The third measure has a eighth note, a sixteenth note, a eighth note, and a sixteenth note. The fourth measure has a eighth note, a sixteenth note, a eighth note, and a sixteenth note. The fifth measure has a eighth note, a sixteenth note, a eighth note, and a sixteenth note.

If unsure, take another look at the previous page to see how to count these exercises, or for more practice.

Exercises Complete:



Now let's try a few songs in 6/8 time to get more comfortable with our last important time signature.

Row, Row, Row Your Boat



Row, row, row your boat,



gen - tly down the stream.



Mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly,



life is but a dream.

Song Complete:



Oats, Peas, Beans and Barley

Oats, peas, beans and bar - ley grow; oats, peas, beans and bar - ley grow. Do

you or I or an - y - one know how oats, peas, beans and bar - ley grow?

First the farm - er sows his seed, then he stands and takes his ease; he

stamps his foot and claps his hands, and turns a-round to view the land.

Oats, peas, beans and bar - ley grow; oats, peas, beans and bar - ley grow. Do

you or I or an - y - one know how oats, peas, beans and bar - ley grow?

Song Complete:



Section 6: Ties

The next concept we'll be introducing is ties. A **tie** is a curved line connecting two notes of the same pitch. The first note is plucked and held for the value of both notes together. *You will never pluck the second note in a tie.*



First note after tie is: **note not plucked**

Take another look at the above example, this time with the count labeled. See how the note played below gets held out for three beats “3 + 4 + 1 + ”.

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Hold Note

Exercises -- Ties (in 2/4 Time)



Practice the ties exercises below while counting aloud and following the labeled count. The first set of exercises will be in the 2/4 time signature.

1

2

1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 +

1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 +

3

2

(1 +) 2 + 1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 +

1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 +

Whenever necessary, review the concept of ties on the previous page.

Exercises Complete:

Exercises -- Ties (2/4) Time

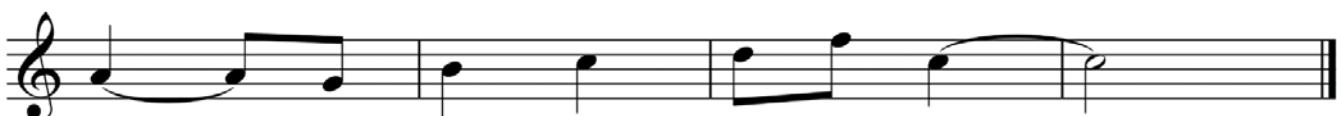
Let's try the same exercises again, but without the labeled count.
Continue to count aloud every bar.



1



2



3



If you need to, go back to the previous page to see how to count these exercises, or for more practice.

Exercises Complete:



Alouette

A - lou - et - te, gen - tille a - lou - et - te,

A - lou - et - te, je te plum - er - ai.

Je te plu - mer - ai la tête, Je te plu - mer - ai la tête,

Et la tête, Et la tête, Et la tête, Et la tête,

A - lou - ette, A - lou - ette, O - o - o - oh,

A - lou - et - te, gen - tille A - lou - et - te,

A - lou - et - te, Je te plum - er - ai.

Song Complete:



Wheels on the Bus

The wheels on the bus go round and round,

round and round, round and round. The

wheels on the bus go round and round,

all through the town. The

wi - pers on the bus go swish, swish, swish,

swish, swish, swish, swish, swish. The

wi - pers on the bus go swish, swish, swish,

all through the town. The

Song Complete:

Exercises -- Ties (in 3/4 Time)



Practice the **ties** exercises below while counting aloud and following the labeled count. Our next set of exercises will be in the 3/4 time signature.

1

1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 +

1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 +

2

1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 +

1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 +

3

(1 + 2 +) 3 + 1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 +

1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 +

Whenever necessary, review the concept of ties on page 63.

Exercises Complete:

Exercises -- Ties (3/4 Time)

Try the same exercises again, but without the labeled count. Don't forget to count out every bar out loud.



1



2



3



Whenever necessary, review the previous page to see how to count these exercises, or for more practice.

Exercises Complete:



Home on the Range

3/4 time signature, treble clef. The melody consists of eighth and sixteenth notes. The lyrics are: Oh give me a home where the buffalo roam, where the

Continuation of the melody. The lyrics are: deer and the antelope play. Where

Continuation of the melody. The lyrics are: seldom is heard a discouraging word, and the

Continuation of the melody. The lyrics are: skies are not cloudy all day.

Continuation of the melody. The lyrics are: Home, home on the range, where the

Continuation of the melody. The lyrics are: deer and the antelope play. Where

Continuation of the melody. The lyrics are: seldom is heard a discouraging word, and the

Continuation of the melody. The lyrics are: skies are not cloudy all day.

Song Complete:

Exercises -- Ties (in 4/4 Time)



Practice the ties exercises below while counting aloud and following the labeled count. Our next set of exercises will be in the 4/4 time signature.

1

1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 +

2

(1 + 2 + 3 +) 4 +

1 + 2 + 3 + 4 +

3

1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 +

Exercises Complete:

Exercises -- Ties (4/4 Time)



Try the same exercises once more, but without the labeled count.
Count out every bar out loud.

1

2

3

If you are unsure, turn back to the previous page to see how to count these exercises, or visit the previous page for more practice.

Exercises Complete:



Erie Canal



I got a mule, her name is Sal, — Fif-teen miles on the E-rie Ca-nal. — She's a



good old work-er and a good old pal, — Fif-teen miles on the E-rie Ca-nal. — We've



hauled some bar-ges in our day, — filled with lum-ber, coal, and hay, — and



we know ev-ry inch of the way — from Al-ba-ny — to Buf-fa-lo. —

Song Complete:

Exercises -- Ties (in 6/8 Time)

Practice the following ties exercises while saying the labeled count aloud. Our final set of exercises will be in the 6/8 time signature.



1

A musical staff in 6/8 time with a treble clef. It consists of two measures. The first measure has six eighth notes: 1, 2, 3, 4, 5, 6. The second measure has six eighth notes: 1, 2, 3, 4, 5, 6. There is a tie between the 4th and 5th notes of the first measure, and another tie between the 4th and 5th notes of the second measure. Below the staff, the count 1 2 3 4 5 6 is repeated under each measure.

A musical staff in 6/8 time with a treble clef. It consists of two measures. The first measure has six eighth notes: 1, 2, 3, 4, 5, 6. The second measure has six eighth notes: 1, 2, 3, 4, 5, 6. There is a tie between the 4th and 5th notes of the first measure, and another tie between the 4th and 5th notes of the second measure. Below the staff, the count 1 2 3 4 5 6 is repeated under each measure.

2

A musical staff in 6/8 time with a treble clef. It consists of four measures. The first measure has six eighth notes: 1, 2, 3, 4, 5, 6. The second measure has six eighth notes: 1, 2, 3, 4, 5, 6. The third measure has six eighth notes: 1, 2, 3, 4, 5, 6. The fourth measure has six eighth notes: 1, 2, 3, 4, 5, 6. There is a tie between the 4th and 5th notes of the first measure, and another tie between the 4th and 5th notes of the second measure. Below the staff, the count 1 2 3 4 5 6 is repeated under each measure.

A musical staff in 6/8 time with a treble clef. It consists of four measures. The first measure has six eighth notes: 1, 2, 3, 4, 5, 6. The second measure has six eighth notes: 1, 2, 3, 4, 5, 6. The third measure has six eighth notes: 1, 2, 3, 4, 5, 6. The fourth measure has six eighth notes: 1, 2, 3, 4, 5, 6. There is a tie between the 4th and 5th notes of the first measure, and another tie between the 4th and 5th notes of the second measure. Below the staff, the count 1 2 3 4 5 6 is repeated under each measure.

3

A musical staff in 6/8 time with a treble clef. It consists of four measures. The first measure has six eighth notes: 1, 2, 3, 4, 5, 6. The second measure has six eighth notes: 1, 2, 3, 4, 5, 6. The third measure has six eighth notes: 1, 2, 3, 4, 5, 6. The fourth measure has six eighth notes: 1, 2, 3, 4, 5, 6. There is a tie between the 4th and 5th notes of the first measure, and another tie between the 4th and 5th notes of the second measure. Below the staff, the count 1 2 3 4 5 6 is repeated under each measure.

A musical staff in 6/8 time with a treble clef. It consists of four measures. The first measure has six eighth notes: 1, 2, 3, 4, 5, 6. The second measure has six eighth notes: 1, 2, 3, 4, 5, 6. The third measure has six eighth notes: 1, 2, 3, 4, 5, 6. The fourth measure has six eighth notes: 1, 2, 3, 4, 5, 6. There is a tie between the 4th and 5th notes of the first measure, and another tie between the 4th and 5th notes of the second measure. Below the staff, the count 1 2 3 4 5 6 is repeated under each measure.

Exercises Complete:

Exercises -- Ties (6/8 Time)

Now try the same exercises once more, but without the labeled count. Count every bar out loud.



1



2



3



If unsure, review the previous page to see how to count these exercises, or return to the previous page for more practice.

Exercises Complete:



Three Blind Mice

Three blind mice,
three blind mice,
see how they run;
see how they run.
They all ran after the farm - er's wife; she
cut off their tails with a carving knife. Did you
ever see such a sight in your life as
three blind mice,
three blind mice?

Song Complete:



Section 7: Key Signatures

A **key signature** is a grouping of symbols (sharps [♯] or flats [♭]) that tell you to always play certain notes one-half step (one fret) higher or lower. The key signature is placed to the left at the beginning of each line of music.

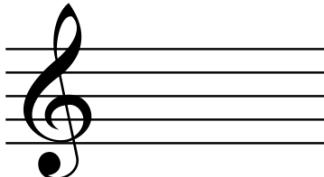


Hot cross buns! Hot cross buns!



One ha' pen - ny, two ha' pen - ny, Hot cross buns!

In this course, you'll be learning the most common key signatures for guitar: **C, G, D** and **A**. These key signatures use sharp signs (#) which raise a note one fret.



Key of C: No notes are changed



Key of G: All F notes are sharped



Key of D: All F notes and C notes are sharped



Key of A: All F notes, C notes, and G notes are sharped



Key Signature of G

Along with new key signatures, you'll be learning some new notes. We'll start with the key of G which contains the F# note. First let's compare an F# note to an F note using guitar TAB. An F# note is always one fret higher than an F note.

F# note is always one fret higher than F note

Now look at how the key signature of G makes every F in the song sharp:

TAB

F# E F# G F#

2 0 2 3 2

As you practice exercises in the key of G on the following pages, refer back to this page if you forget the location (or fingering) of the F# note.

Exercises -- Key of G

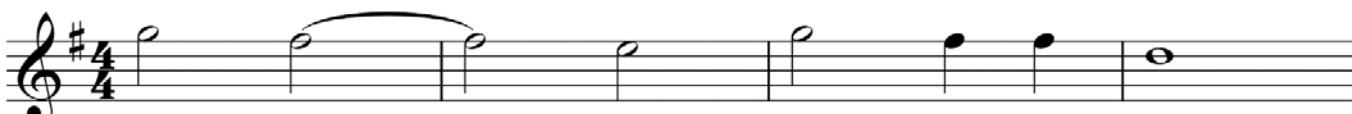
Practice the Key of G exercises below while counting aloud. Be sure to play F# instead of the F note.



1



2



3



Whenever necessary, review the key signature of G and the F# note on the previous page.

Exercises Complete:

**4**

A musical staff in G major (one sharp) and 2/4 time. It consists of six measures. The first measure has a single eighth note. The second measure has a sixteenth note followed by a eighth note. The third measure has a single eighth note. The fourth measure has a sixteenth note followed by a eighth note. The fifth measure has a sixteenth note followed by a eighth note. The sixth measure has a single eighth note.

A musical staff in G major (one sharp) and 2/4 time. It consists of six measures. The first measure has a single eighth note. The second measure has a sixteenth note followed by a eighth note. The third measure has a single eighth note. The fourth measure has a sixteenth note followed by a eighth note. The fifth measure has a sixteenth note followed by a eighth note. The sixth measure has a single eighth note.

5

A musical staff in G major (one sharp) and 3/4 time. It consists of eight measures. The first measure has a single eighth note. The second measure has a sixteenth note followed by a eighth note. The third measure has a single eighth note. The fourth measure has a sixteenth note followed by a eighth note. The fifth measure has a single eighth note. The sixth measure has a sixteenth note followed by a eighth note. The seventh measure has a single eighth note. The eighth measure has a single eighth note.

A musical staff in G major (one sharp) and 3/4 time. It consists of eight measures. The first measure has a single eighth note. The second measure has a sixteenth note followed by a eighth note. The third measure has a single eighth note. The fourth measure has a sixteenth note followed by a eighth note. The fifth measure has a single eighth note. The sixth measure has a sixteenth note followed by a eighth note. The seventh measure has a single eighth note. The eighth measure has a single eighth note.

6

A musical staff in G major (one sharp) and 6/8 time. It consists of four measures. The first measure has a single eighth note. The second measure has a sixteenth note followed by a eighth note. The third measure has a single eighth note. The fourth measure has a single eighth note.

A musical staff in G major (one sharp) and 6/8 time. It consists of four measures. The first measure has a single eighth note. The second measure has a sixteenth note followed by a eighth note. The third measure has a single eighth note. The fourth measure has a single eighth note.

Exercises Complete:



Over the River and Through the Woods



O-ver the riv-er and through the woods, to grand-fa-ther's house we go;_____ the



horse knows the way to car-ry the sleigh through white and drift-ing snow._____



O-ver the riv-er and through the woods, oh how the wind does blow!_____ It



stings the toes, and bites the nose, as o-ver the ground we go.

Whenever necessary, review the key signature of G and the F# note on page 78.

Song Complete:

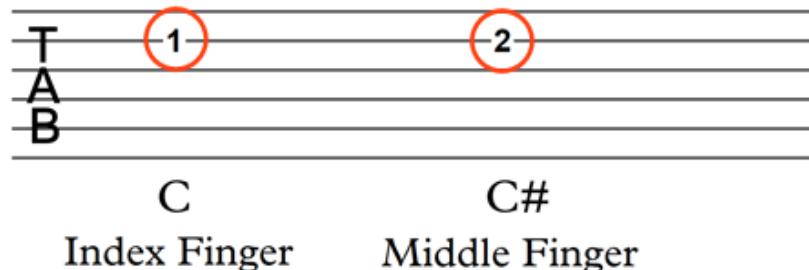


Key Signature of D

Now let's look at the key of D which contains both the F# and C# notes. This means we have another new note to learn: C#.

First let's compare a C note to a C# note using guitar TAB.

C# note is always one fret higher than C note



Now look at how the key signature of D makes every F and every C in the song sharp:

As you practice exercises in the key of D on the following pages, refer to this page if you forget the location (or fingering) of the C# note.

Exercises -- Key of D



Practice the Key of D exercises below while counting aloud. Be sure to play F# instead of F, and C# instead of C.

1



2



3



Whenever necessary, review the key signature of D and the C# note on the previous page.

Exercises Complete:



4



5



6



Exercises Complete:



The Muffin Man

Do you know the muf - fin man, the

muf - fin man, the muf - fin man?

Do you know the muf - fin man who

lives on Dru - ry Lane?

If necessary, review the key signature of D, and the C# note on page 82.

Song Complete:

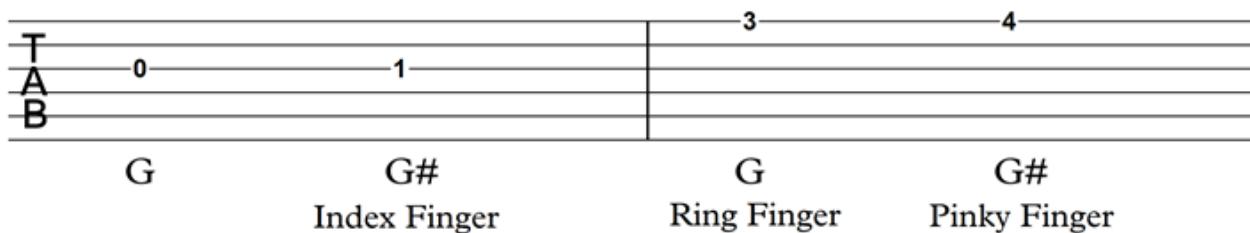


Key Signature of A

Now let's look at the key of A which contains F#, C# and G# notes. This means we have another new note to learn: G# and we'll be looking at it in two locations.

First let's compare a G note to a G# note using guitar TAB.

G# note is always one fret higher than G note



Now look at how the key signature of A makes every F, C and G note in the song sharp:

As you practice exercises in the key of A on the following pages, refer to this page if you forget the location (or fingering) of the G# note.

Exercises -- Key of A



Practice the Key of A exercises below while counting aloud. Be sure to play F# instead of F, C# instead of C and G# instead of G.

1



2



3



Whenever necessary, review the key signature of A and the G# note on the previous page.

Exercises Complete:



4

5

A musical staff in treble clef, 3/4 time, and a key signature of two sharps. It contains ten eighth notes, grouped into four measures of two notes each. The notes are black on the top and bottom lines of the staff.

6

Exercises Complete:



Song - Polly Wolly Doodle



Oh, I went down South for to see my Sal, sing - ing



Pol - ly Wol - ly Doo - dle all the day. My___



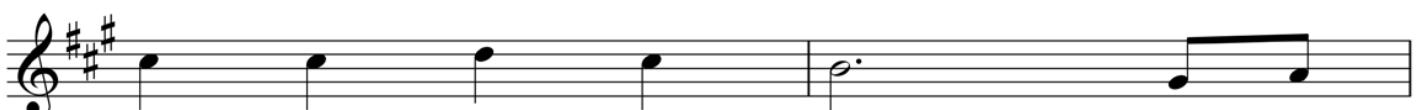
Sal she is a spunk - y gal, sing - ing



Pol - ly Wol - ly Doo - dle all the day. Fare thee



well, fare thee well, fare thee



well, my fair - y fay. For I'm



goin' to Lou' - si - an - a for to see my Su - zi - an - na, sing - ing



Pol - ly Wol - ly Doo - dle all the day.

Song Complete:



Now here's a song you already know all the "words" to!

Alphabet Song

Musical notation for the first line of the song. The key signature is G major (two sharps), and the time signature is common time (4/4). The notes are: A (quarter note), B (quarter note), C (quarter note), D (quarter note), E (quarter note), F (quarter note), G (quarter note), H (quarter note), I (quarter note), J (quarter note), K (quarter note), L (quarter note), M (quarter note), N (quarter note), O (quarter note), P (quarter note).

A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P,

Musical notation for the second line of the song. The key signature is G major (two sharps), and the time signature is common time (4/4). The notes are: Q (quarter note), R (quarter note), S (quarter note), T (quarter note), U (quarter note), V (quarter note), W (quarter note), (rest), X (quarter note), Y (quarter note), and (quarter note).

Q, R, S, T, U, V, W, _____ X, Y and Z.

Musical notation for the third line of the song. The key signature is G major (two sharps), and the time signature is common time (4/4). The notes are: Now (quarter note), I (quarter note), know (quarter note), my (quarter note), A (quarter note), - (eighth note), B (quarter note), - (eighth note), C (quarter note), 's (quarter note).

Now I know my A - B - C's. Next time won't you sing with me?

Song Complete:



Hot Cross Buns

Hot cross buns!

One ha' pen - ny, two ha' pen - ny, Hot cross buns!

If you have no daugh - ters, give them to your sons.

One ha' pen - ny, two ha' pen - ny, Hot cross buns!

Song Complete:



London Bridge



Music notation for the first line of the song. The key signature is G major (two sharps). The time signature is 4/4. The melody consists of eighth and sixteenth notes.

Lon - don Bridge is fal - ling down, fal - ling down, fal - ling down.



Music notation for the second line of the song. The melody continues with eighth and sixteenth notes.

Lon - don Bridge is fal - ling down, my fair la - dy.



Music notation for the third line of the song. The melody continues with eighth and sixteenth notes.

Build it up with i - ron bars, i - ron bars, i - ron bars.



Music notation for the fourth line of the song. The melody continues with eighth and sixteenth notes.

Build it up with i - ron bars, my fair la - dy.



Music notation for the fifth line of the song. The melody continues with eighth and sixteenth notes.

I - ron bars will bend and break, bend and break, bend and break,



Music notation for the sixth line of the song. The melody continues with eighth and sixteenth notes.

I - ron bars will bend and break, my fair la - dy.

Song Complete:



Frere Jacques

Frère - re Jac - ques, Frère - re Jac - ques,
dor - mez vous, dor - mez vous?
Son - nez les ma - ti - nes, son - nez les ma - ti - nes,
din din don, din din don.

Song Complete:



Oh! Susanna



Well I come from Al - a - bam-a with a ban-jo on my knee. And I'm



goin' to Loui - si - a - na, my true love for to see.



Oh! Su - san - na, oh, don't you cry for me, for I



come from Al - a - bam - a with a ban - jo on my knee.

Song Complete:



Section 8: Rests

Rests are moments of silence in music. Instead of playing a note for a certain amount of beats, you will leave silence. Look at the example below.

Leave silence during rests

If you're hap - py and you know it, clap your hands. (*clap* *clap*) If you're

Rests are connected to a song's count, just like notes, and are treated the same way except instead of playing, you don't play. You count through the rests.

Just like notes-- Rests are connected to a song's beat.

Each note value has a matching rest with the same number of counts:



Whole Note Rest = 4 beats



Half Note Rest = 2 beats



Quarter Note Rest = 1 beat



Eighth Note Rest = $\frac{1}{2}$ beat

Exercises -- Rests



Practice the rests exercise below (for some rests you may need to dampen the strings to create silence). Also be aware of key signatures.

1**2****3**

Whenever necessary, review the previous page for information on rests.

Exercises Complete:

Exercises -- Rests

Now try the same exercises again, but this time without the labeled count. Continue to count out every bar aloud.



1

A musical staff in 4/4 time with a treble clef. It consists of four measures. The first measure has a quarter note followed by a quarter rest. The second measure has a quarter note followed by a quarter rest. The third measure has a quarter note followed by a quarter rest. The fourth measure has a quarter note followed by a quarter rest.

A musical staff in 4/4 time with a treble clef. It consists of four measures. The first measure has a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note. The second measure has a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note. The third measure has a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note. The fourth measure has a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note.

2

A musical staff in 4/4 time with a treble clef. It consists of four measures. The first measure has a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note. The second measure has a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note. The third measure has a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note. The fourth measure has a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note.

A musical staff in 4/4 time with a treble clef. It consists of four measures. The first measure has a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note. The second measure has a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note. The third measure has a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note. The fourth measure has a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note.

3

A musical staff in 4/4 time with a treble clef. It consists of four measures. The first measure has a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note. The second measure has a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note. The third measure has a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note. The fourth measure has a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note.

A musical staff in 4/4 time with a treble clef. It consists of four measures. The first measure has a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note. The second measure has a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note. The third measure has a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note. The fourth measure has a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note, then a eighth note followed by a eighth note.

Whenever necessary, review the previous page to see how to count these exercises, or for more practice.

Exercises Complete:



If You're Happy and You Know It



4

If you're hap - py and you know it, clap your hands. (*clap* *clap*) If you're



hap - py and you know it, clap your hands. (*clap* *clap*) If you're



hap - py and you know it, then your face will sure - ly show it, if you're



hap - py and you know it, clap your hands. (*clap* *clap*)

Whenever necessary, review the exercises on page 96 to see how to count out rests.

Song Complete:



Old King Cole

Old King Cole was a merry old soul and a
mer - ry old soul was he. He
called for his pipe and he called for his bowl, and he
called for his fid - dl - er's three. Ev - ry
fid - dle - er he had, had a fid - dle, and a
ver - y fine fid - dle had he. There's
none so rare as can com - pare, King
Cole and his fid - dl - er's three.

Song Complete:



Oh Where, Oh Where Has My Little Dog Gone?

Song Complete:



Section 9: The High A Note

Now it's time to introduce a new note on the staff: the **High A note**. This note is placed on an extra line above the staff and you can play it with your pinky finger.

Try playing the A note in the following example (TAB is provided to show you note location):

A musical staff with a treble clef and a High A note on the 6th line. Below the staff is a TAB (Tablature) showing the 6th string with a '5' above it, and the 5th string with 'T', 'A', and 'B' below it. The text 'Pinky Finger' is centered below the staff.

Let's take a look at how the High A note compares to some other notes on the first string. Try playing the example below. Be sure to follow the labeled fingering.

A musical staff with a treble clef and a 4/4 time signature. It shows notes on the 6th string: an F (labeled '1' below the TAB), a G (labeled '3'), a High A (labeled '5'), and another G (labeled '3'). Below the staff is a TAB showing the 6th string with '1', '3', '5', and '3' above it, and the 5th string with 'T', 'A', and 'B' below it. Below the staff, the fingers are labeled: Index, Ring, Pinky, and Ring.

Exercises -- The High A Note



Practice the High A note exercises below following the labeled count.

1

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

2

1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 +

3

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Whenever necessary, review the High A note information on the previous page.

Exercises Complete:

Exercises -- The High A Note

Now try the same exercises again, but this time without the labeled count. Reminder: count out every bar out loud.



1



2



3



Whenever necessary, review the previous page to see how to count these exercises, or for more practice.

Exercises Complete:



Pop Goes the Weasel

Oh, all a - round the mul - ber - ry bush, the

mon - key chased the wea - sel. The

mon - key thought 'twas all _____ in fun.

Pop! Goes the wea - sel. A

pen - ny for a spool of thread, a

pen - ny for a nee - - dle.

That's the way the mon - ey goes.

Pop! Goes the wea - sel.

Song Complete:



The Farmer in the Dell

The farm - er in the dell, _____ the

farm - er in the dell, _____

Heigh ho, the der - ry - o, the

farm - er in the dell. _____ The

farm - er takes a wife, _____ the

farm - er takes a wife, _____ C

Heigh ho, the der - ry - o, the

farm - er takes a wife. _____

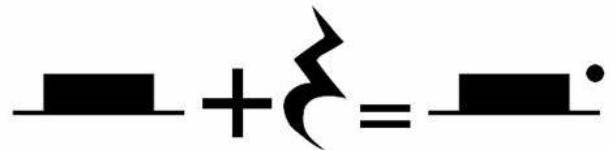
Song Complete:



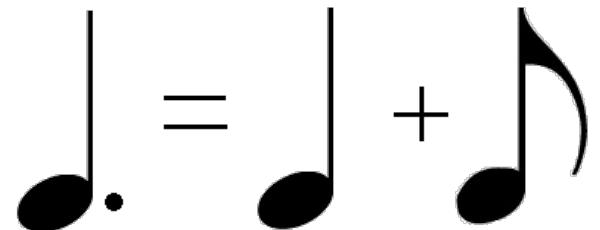
Section 10: Dotted Rests

Our next concept to learn is **dotted rests**. A dotted rest functions just like a dotted note in that its value increases by one half of itself, except instead of playing the note you leave silence.

For example, a **dotted half-note rest** equals a half-note rest plus a quarter-note rest.



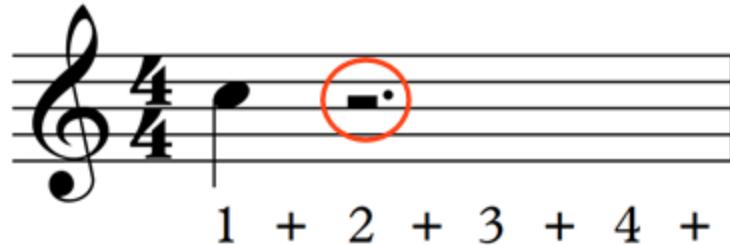
And a **dotted quarter-note rest** equals a quarter note plus an eighth note.



Dotted Rest Values



**Dotted Half
rest = 3 beats**



**Dotted Quarter
rest = 1 1/2 beats**

Exercises --



Exercises -- Dotted Rests

Practice the dotted rests exercise below. For some dotted rests you may need to dampen the strings to create silence.

**1**

A musical staff in 4/4 time with a treble clef. It contains eight measures of music. Below each note or rest, there is a numerical count: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +. The music includes eighth and sixteenth notes, and rests.

A continuation of the musical staff from exercise 1. It contains four measures of music. Below each note or rest, there is a numerical count: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +. The music includes eighth and sixteenth notes, and rests.

2

A musical staff in 2/4 time with a treble clef. It contains five measures of music. Below each note or rest, there is a numerical count: 1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 +. The music includes eighth and sixteenth notes, and rests.

A continuation of the musical staff from exercise 2. It contains five measures of music. Below each note or rest, there is a numerical count: 1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 +. The music includes eighth and sixteenth notes, and rests.

3

A musical staff in 6/8 time with a treble clef. It contains four measures of music. Below each note or rest, there is a numerical count: 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6. The music includes eighth and sixteenth notes, and rests.

A continuation of the musical staff from exercise 3. It contains four measures of music. Below each note or rest, there is a numerical count: 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6. The music includes eighth and sixteenth notes, and rests.

Whenever necessary, review the Dotted Rests information on the previous page.

Exercises Complete:

Exercises -- Dotted Rests

Now try the same exercises again, but this time without the labeled count. Continue to count out every bar out loud.

**1****2****3**

Whenever necessary, review the previous page to see how to count these exercises, or return to the previous page for more practice.

Exercises Complete:



Skinnamarink

Sheet music for "Skin-na-ma-rin-ky" in G major, 6/8 time. The lyrics are as follows:

Skin-na-ma-rin - ky din - ky dink, skin-na-ma-rin - ky doo,
 I _____ love _____ you! _____

Skin-na-ma-rin - ky din - ky dink, skin-na-ma-rin - ky doo,
 I _____ love _____ you! _____ I

love you in the mor - ning and in the af - ter noon. I
 love you in the eve - ning, un - der-neath the moon.

Skin-na-ma-rin - ky din - ky dink, Skin-na-ma-rin - ky doo,
 I _____ love _____ you!

Song Complete:



Itsy Bitsy Spider

6/8 time signature, treble clef, 8 measures of music with quarter and eighth notes.

The itsy bitsy spider climbed up the water spout.

6/8 time signature, treble clef, 8 measures of music with quarter and eighth notes.

Down came the rain and washed the spider out.

6/8 time signature, treble clef, 8 measures of music with quarter and eighth notes.

Out came the sun and dried up all the rain. Now the

6/8 time signature, treble clef, 8 measures of music with quarter and eighth notes.

itsy bitsy spider climbed up the spout a - gain.

Song Complete:



Ring Around the Rosie

Ring a-round the ros - ie, a pock - et full of po - sies;

ash - es ash - es we all fall down.

Cows are in the mead - ow eat - ing but - ter - cups.

Thun - der, light - ning, they all stand up.

Ring a-round the ros - ie, a pock - et full of po - sies;

ash - es ash - es we all fall down!

Song Complete:



Section 11: Notes on the Fourth String

Up to this point, we've focused entirely on the notes on the first three (thinnest) guitar strings. Now you're finally ready to start reading notes on the D string, beginning with the notes: **D**, **E** and **F**.

Let's take a look at where these notes are located on the music staff and also on the guitar. Play the short example below using the labeled fingering:

The image shows a musical staff and a guitar tab. The musical staff has a treble clef, a '4' indicating common time, and four notes: D, E, F, and G#. The guitar tab shows four horizontal lines representing the strings, with 'T' at the top. Below the tab, the notes are labeled with their corresponding frets: 0, 2, 3, and 4. Below the tab, the fingers are labeled: Middle, Ring, and Pinky. The tab lines are numbered 1 through 4 from top to bottom.

Now let's do a full review of every note you've learned so far, starting with our newest notes. Play the following example and be sure to use correct fingering (1st fret – index finger; 2nd fret – middle finger; 3rd fret – ring finger; 4th and 5th fret – pinky finger).

The image shows a musical staff and a guitar tab. The musical staff has a treble clef and a '4' indicating common time. It contains a sequence of notes: D, E, F, F#, G, G#, A, B, C, C#, D, E, F, F#, G, G#, A. The guitar tab shows four horizontal lines representing the strings, with 'T' at the top. Below the tab, the notes are labeled with their corresponding frets: 0, 1, 2, 3, 4, 0, 1, 2, 0, 1, 2, 3, 4, 5. Below the tab, the fingers are labeled: Middle, Ring, and Pinky. The tab lines are numbered 1 through 4 from top to bottom.

Exercises -- Notes on the 4th string



Play the exercises below following the labeled count.

1

A musical staff in G major (treble clef) and common time (4/4). It consists of four measures of eighth notes. Below the staff, the count "1 + 2 + 3 + 4 +" is repeated four times, once under each measure.

A continuation of the musical staff from exercise 1. It consists of four measures of eighth notes. Below the staff, the count "1 + 2 + 3 + 4 +" is repeated four times, once under each measure.

2

A musical staff in G major (treble clef) and common time (2/4). It consists of five measures of eighth notes. Below the staff, the count "1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 +" is repeated five times, once under each measure.

A continuation of the musical staff from exercise 2. It consists of five measures of eighth notes. Below the staff, the count "1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 +" is repeated five times, once under each measure.

3

A musical staff in G major (treble clef) and common time (3/4). It consists of eight measures of eighth notes. Below the staff, the count "(1 + 2 +) 3 + 1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 +" is repeated eight times, once under each measure.

A continuation of the musical staff from exercise 3. It consists of eight measures of eighth notes. Below the staff, the count "(1 + 2 +) 3 + 1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 +" is repeated eight times, once under each measure.

Whenever necessary, look again at the information about notes on the 4th string on the previous page.

Exercises Complete:

Exercises -- Notes on the 4th string

Now try the same exercises again, but this time without the labeled count. Continue to count every bar out loud.



1



2



3



Whenever necessary, review the previous page to see how to count these exercises, or for more practice.

Exercises Complete:



Now try a song that has notes on the 4th string.

Old MacDonald

Old Mac-Don - ald had a farm, E - I - E - I - O! And

on this farm he had some sheep, E - I - E - I - O! With a

baa, baa here and a baa, baa there; here a baa, there a baa, ev'-ry where a baa, baa.

Old Mac - Don - ald had a farm E - I - E - I - O!

Whenever necessary, review the information about notes on the 4th string on page 112.

Song Complete:



My Bonnie Lies Over the Ocean



My Bon - nie lies o - ver the o - cean._____ My



Bon - nie lies o - ver the sea._____ My



Bon - nie lies o - ver the o - cean_____ Oh,



bring back my Bon - nie to me._____

Song Complete:



Rock a Bye Baby



Rock - a - bye, ba - by, on the tree top,



When the wind blows, the cra - dle will rock;



when the bough breaks, the cra - dle will fall, and



down will come ba - by, cra - dle and all.

Song Complete:



Section 12: Sixteenth Notes

Now that you're comfortable with whole notes, half notes, quarter notes and eighth notes, it's time to learn the next note value:

Sixteenth Notes. As you can see in the following example, sixteenth notes have a solid oval head with a stem and either two flags or two beams:



One Sixteenth Note



Two Sixteenth Notes



Four Sixteenth Notes

Sixteenth notes include extra syllables in the count by adding “e” and “a” (pronounced “uh”). Try playing the example below while counting out the beat: “**1 e + a 2 e + a 3 e + a 4 e + a**”

1 e + a 2 e + a 3 e + a 4 e + a

As you can see, there are four sixteenth notes in each quarter note.

And so, therefore, there are two sixteenth notes in each eighth note.

Exercises -- Sixteenth Notes

Practice the sixteenth note exercises below following the labeled count.



1

A musical staff in 4/4 time with a treble clef. It contains four measures of sixteenth notes. Below the staff, the count "1 e + a 2 e + a 3 e + a 4 e + a" is repeated four times under each measure.

A musical staff in 4/4 time with a treble clef. It contains four measures of sixteenth notes. Below the staff, the count "1 e + a 2 e + a 3 e + a 4 e + a" is repeated four times under each measure.

2

A musical staff in 2/4 time with a treble clef. It contains four measures of sixteenth notes. Below the staff, the count "1 e + a 2 e + a" is repeated four times under each measure.

A musical staff in 4/4 time with a treble clef. It contains four measures of sixteenth notes. Below the staff, the count "1 e + a 2 e + a" is repeated four times under each measure.

3

A musical staff in 3/4 time with a treble clef. It contains four measures of sixteenth notes. Below the staff, the count "(1 e + a 2 e + a 3 e +) a 1 e + a 2 e + a 3 e + a" is repeated four times under each measure.

A musical staff in 3/4 time with a treble clef. It contains four measures of sixteenth notes. Below the staff, the count "1 e + a 2 e + a 3 e + a" is repeated four times under each measure.

Whenever necessary, review the sixteenth note information on the previous page.

Exercises Complete:

Exercises -- Sixteenth notes

Now try the same exercises again, but this time without the labeled count.



1

2

3

If necessary, look again at the previous page to see how to count these exercises, or to do more practice.

Exercises Complete:



When playing a song that has a bunch of sixteenth notes, the best approach is to count out every bar in sixteenth notes. Try it with the following song.

Skip to My Lou

1 e + a 2 e + a 1 e + a 2 e + a 1 e + a 2 e + a 1 e + a 2 e + a
Skip, skip, skip to my Lou, skip, skip, skip to my Lou.

1 e + a 2 e + a 1 e + a 2 e + a 1 e + a 2 e + a 1 e + a 2 e + a
Skip, skip, skip to my Lou, skip to my Lou, my dar - lin'.

1 e + a 2 e + a 1 e + a 2 e + a 1 e + a 2 e + a 1 e + a 2 e + a
Lost my part-ner what'll I do? Lost my part-ner what'll I do?

1 e + a 2 e + a 1 e + a 2 e + a 1 e + a 2 e + a 1 e + a 2 e + a
Lost my part-ner what'll I do? Skip to my Lou, my dar - lin'.

1 e + a 2 e + a 1 e + a 2 e + a 1 e + a 2 e + a 1 e + a 2 e + a
I'll get a - no-ther one just like you, I'll get a - no-ther one just like you,

1 e + a 2 e + a 1 e + a 2 e + a 1 e + a 2 e + a 1 e + a 2 e + a
I'll get a - no-ther one just like you, skip to my Lou, my dar - lin'.

Song Complete:



Now try the same song again on your own. Remember to count aloud.

Skip to My Lou



Musical notation for the first line of the song. The key signature is G major (one sharp). The time signature is 2/4. The melody consists of eighth and sixteenth notes. The lyrics are: Skip, skip, skip to my Lou, skip, skip, skip to my Lou.



Musical notation for the second line of the song. The key signature is G major (one sharp). The time signature is 2/4. The melody consists of eighth and sixteenth notes. The lyrics are: Skip, skip, skip to my Lou, skip to my Lou, my dar - lin'.



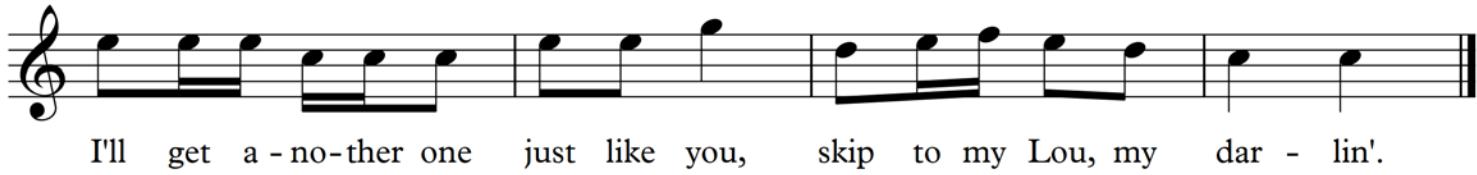
Musical notation for the third line of the song. The key signature is G major (one sharp). The time signature is 2/4. The melody consists of eighth and sixteenth notes. The lyrics are: Lost my part - ner what'-ll I do? Lost my part - ner what'-ll I do?



Musical notation for the fourth line of the song. The key signature is G major (one sharp). The time signature is 2/4. The melody consists of eighth and sixteenth notes. The lyrics are: Lost my part - ner what'-ll I do? Skip to my Lou, my dar - lin'.



Musical notation for the fifth line of the song. The key signature is G major (one sharp). The time signature is 2/4. The melody consists of eighth and sixteenth notes. The lyrics are: I'll get a - no - ther one just like you, I'll get a - no - ther one just like you,



Musical notation for the sixth line of the song. The key signature is G major (one sharp). The time signature is 2/4. The melody consists of eighth and sixteenth notes. The lyrics are: I'll get a - no - ther one just like you, skip to my Lou, my dar - lin'.

Return to the previous page to see how to count this song, and do it again for more practice.

Song Complete:



Now let's try another common approach for counting sixteenth notes in a song where you count sixteenth notes only on beats where they occur. This approach is favored in songs that don't have many sixteenth notes.

Michael Finnigan

Song Complete:



Try the same song again without the count labeled.

Michael Finnigan

A musical staff in G major (indicated by a treble clef and a sharp sign) and 2/4 time. The notation consists of quarter notes and eighth notes. The melody starts with a quarter note, followed by an eighth note, then a series of eighth notes, and finally a quarter note.

There was a man named Mi - chael Fin - ne - gan,

A musical staff in G major (indicated by a treble clef and a sharp sign) and 2/4 time. The notation consists of quarter notes and eighth notes. The melody starts with a quarter note, followed by an eighth note, then a series of eighth notes, and finally a quarter note.

he had whis - kers on his chin - ne - gen,

A musical staff in G major (indicated by a treble clef and a sharp sign) and 2/4 time. The notation consists of quarter notes and eighth notes. The melody starts with a quarter note, followed by an eighth note, then a series of eighth notes, and finally a quarter note.

they fell out and then grew in a - gain,

A musical staff in G major (indicated by a treble clef and a sharp sign) and 2/4 time. The notation consists of quarter notes and eighth notes. The melody starts with a quarter note, followed by an eighth note, then a series of eighth notes, and finally a quarter note.

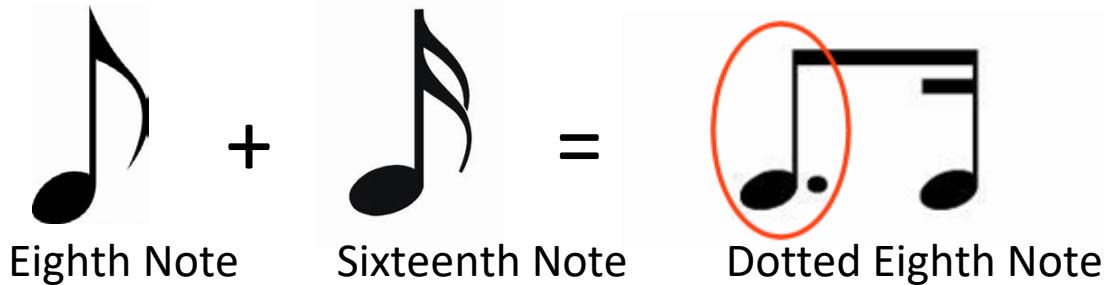
poor old Mi - chael Fin - ne - gan! Be - gin a - gain!

Song Complete:



Section 13: Dotted Eighth Notes

Now it's time to learn how to read one more note value: **dotted eighth notes**. As you learned in Section 6, a dot after a note increases its value by one half of itself. So a dotted eighth note would be equal to an eighth note plus a 16th note (in other words, three sixteenth notes):



Since a dotted eighth note contains a sixteenth note, it's best to count out each beat in sixteenth notes. This will help with the other sixteenth note in the beat as well. Take a look at how dotted eighth notes can be counted.

Version 1:



Version 2:



Dotted Exercises -- Eighth Notes

Practice the dotted eighth note exercises below while counting aloud and following the labeled count. Remember, each dotted eighth note gets three sixteenth notes.



1

A musical staff in common time with a treble clef. The staff contains eight measures of dotted eighth notes. Below each note is a count: 1 e + a, 2 e + a, 3 e + a, 4 e + a, 1 e + a, 2 e + a, 3 e + a, 4 e + a. The notes are grouped into pairs by vertical lines.

2

A musical staff in common time with a treble clef. The staff contains eight measures of dotted eighth notes. Below each note is a count: 1 +, 2 +, 3 e + a, 4 +, 1 +, 2 e + a, 3 +, 4 +. The notes are grouped into pairs by vertical lines.

3

A musical staff in common time with a treble clef. The staff contains eight measures of dotted eighth notes. Below each note is a count: (1 + 2 +) 3 e + a, 1 +, 2 +, 3 +, 1 +, 2 +, 3 e + a. The notes are grouped into pairs by vertical lines.

Having trouble? Review the dotted eighth notes information on the previous page.

Exercises Complete:

Exercises -- Dotted Eighth Notes

Now try the same exercises again, but this time without the labeled count. Continue to count every bar aloud.



1



2



3



Whenever necessary, review the previous page to see how to count these exercises, or for more practice.

Exercises Complete:



Now let's try a song that includes dotted eighth notes. And it just happens to be a song that everybody knows!

Song – Happy Birthday



Hap - py birth - day to you! Hap - py



birth - day to you! Hap - py



birth - day dear Hap - py



birth - day to you!

If necessary, review the information on dotted eighth notes on page 125.

Song Complete:



Shoo Fly Don't Bother Me



Shoo, fly, don't both - er me, shoo, fly, don't both - er me,



shoo, fly, don't both - er me, for I be - long to some-bod - y. I



feel, I feel, I feel like a morn - ing star; I



feel, I feel, I feel like a morn - ing star. Oh,



shoo, fly, don't both - er me, shoo, fly, don't both - er me,



shoo, fly, don't both - er me, for I be - long to some-bod - y.

Song Complete:



Camptown Races

Camp - town la - dies sing this song doo dah, doo dah,

Camp - town's race track's five miles long, oh the doo dah day.

Goin' to run all night, goin' to run all day.

Bet my mo-ney on the bob-tailed nag, some-bod - y bet on the bay.

Went down South with my hat caved in, doo dah, doo dah,

Came back home with a pock-et full of tin, oh the doo dah day.

G

Goin' to run all night, goin' to run all day.

Bet my mo-ney on the bob-tailed nag, some-bod - y bet on the bay.

Song Complete:



This Land is Your Land

This land is your land, this land is my land. From Cal - i -

forn - ia to New York Is - land. From the Red - wood

For - est, to the gulf stream waters._____

This land____ was made for you and me!_____ As I went

walk - ing that stretch of high - way, I saw a -

bove me that end - less sky - way. I saw be -

low me that gold - en valley,_____

This land____ was made for you and me!_____

Song Complete:



Section 14: Accidentals

Accidentals are symbols in music that can change the pitch of a note up or down within a bar of music.

Sharp Sign



Raises a note

Flat Sign



Lowers a note

Natural Sign



Cancels sharp or flat sign

Accidentals involve raising and lowering notes. It's now important to take a look at all the full musical alphabet:

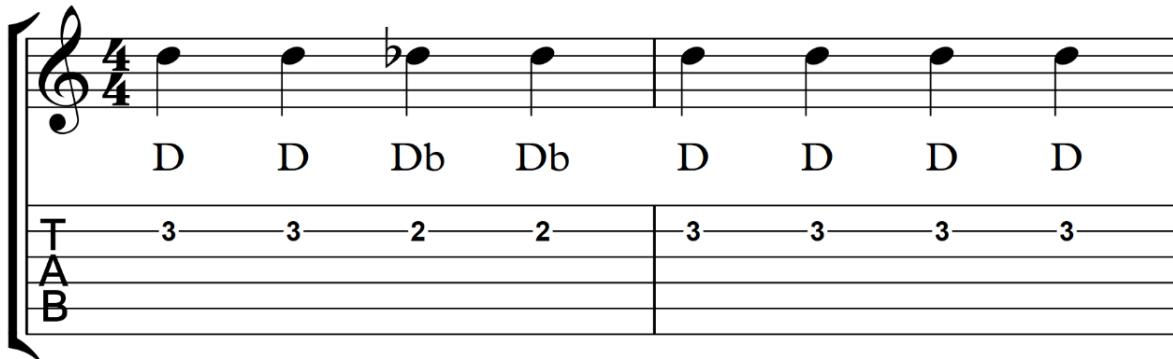
The Musical Alphabet

A A♯/B♭ B C C♯/D♭ D D♯/E♭ E F F♯/G♭ G G♯/A♭

A **sharp sign** will raise the note up one, so for example a C note becomes a C# note which is played one fret higher on the guitar. When a sharp sign appears next to a note, it affects every note in just that bar of music:

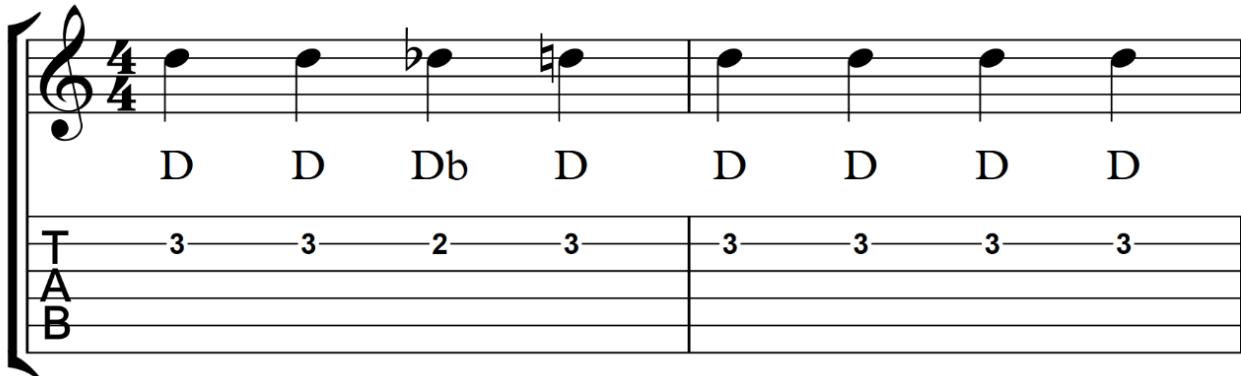
The diagram shows a musical staff in 4/4 time with a treble clef. It consists of two measures. The first measure has notes C, C, C#, C#. The second measure has notes C, C, C, C. Below the staff is a guitar neck diagram with three frets. The first fret is labeled 'T' (Treble), the second 'A', and the third 'B'. The first measure has '1' under the first two strings and '2' under the third and fourth strings. The second measure has '1' under the first three strings and '1' under the fourth string. This illustrates that the sharp sign in the first measure applies to all notes in that measure, including the notes in the second measure.

A **flat sign** will lower a note one guitar fret. When a flat sign appears next to a note, it affects every note in just that bar and once the next bar starts, the note goes back to normal:



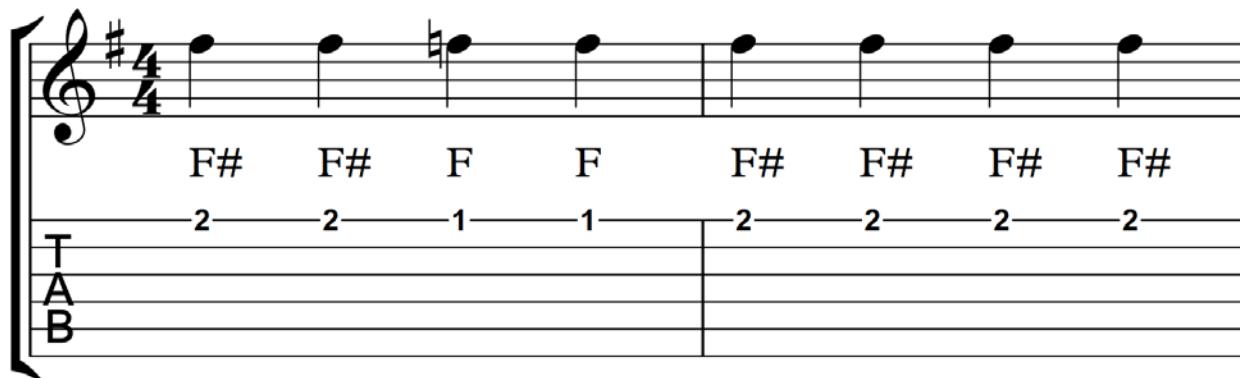
Musical notation and tablature for a guitar string (likely the 6th string) in 4/4 time. The notation shows a treble clef, a key signature of one flat, and a flat sign (b) placed above the third note. The tablature shows the string number (T) and the frets (3, 3, 2, 2). The notes are labeled D, D, Db, Db, D, D, D, D. The flat sign is placed above the third note, affecting the next note (Db). The notes then return to normal (D) for the rest of the bar.

A **natural sign** cancels out a sharp or flat sign for a note:



Musical notation and tablature for a guitar string (likely the 6th string) in 4/4 time. The notation shows a treble clef, a key signature of one flat, and a natural sign (H) placed above the fourth note. The tablature shows the string number (T) and the frets (3, 3, 2, 3). The notes are labeled D, D, Db, D, D, D, D, D. The natural sign is placed above the fourth note, canceling out the previous flat sign. The notes then return to normal (D) for the rest of the bar.

Important: A natural sign can also cancel out a sharp or flat sign in a key signature, but only for the rest of the bar. Look at the following example in the key of G, where normally every F becomes an F#, unless a natural sign comes before a note.



Musical notation and tablature for a guitar string (likely the 5th string) in 4/4 time. The notation shows a treble clef and a key signature of one sharp. The tablature shows the string number (T) and the frets (2, 2, 1, 1, 2, 2, 2, 2). The notes are labeled F#, F#, F, F, F#, F#, F#, F#. A natural sign (N) is placed above the third note (F), canceling out the previous sharp sign. The notes then return to normal (F) for the rest of the bar.

Take time to play through the above examples to hear the sound of accidentals.

Exercises -- Accidentals



Practice the accidental exercises below while counting aloud and following the labeled count.

1

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 e + a 4 + 1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 e + a 3 + 4 + 1 + 2 + 3 + 4 +

2

1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 +

1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 +

3

1 e + a 2 e + a 1 e + a 2 e + a 1 e + a 2 e + a 1 e + a 2 e + a

1 e + a 2 e + a 1 e + a 2 e + a 1 e + a 2 e + a 1 e + a 2 e + a

Not sure about accidentals? Review the information on the previous page.

Exercises Complete:

Exercises -- Accidentals

Now try the same exercises again, but this time without the labeled count. Remember to count out every bar.



1

2

3

Whenever necessary, review the previous page to see how to count these exercises, or for more practice.

Exercises Complete:



Now let's try some songs that include accidentals.

Head, Shoulders, Knees and toes

Head, shoul - ders, knees and toes, knees and toes.

Head shoul - ders, knees and toes, knees and toes, and___

eyes and ears and mouth___ and___ nose.

Head, shoul - ders, knees and toes, knees and toes.

Whenever necessary, review the information on accidentals on pages 131-132.

Song Complete:



America, the Beautiful



O beau - ti - ful for spa - cious skies, for am - ber waves of grain, for



pur - ple moun-tain ma - jes-ties a - bove the fruit - ed plain. A -



mer - i - ca! A - mer - i - ca! God shed His grace on thee, and



crown thy good with broth - er-hood from sea to shin - ing sea.

Song Complete:



You're a Grand Old Flag

You're a grand old flag, you're a high fly - ing flag, and for -

ev - er in peace may you wave. You're the

em - blем of the land I love, the

home of the free and the brave. Ev - 'ry

heart beats true un - der red, white and blue, where there's

nev - ver a boast or brag. But, should

auld ac - quain - tance be for - got, keep your

eye on the grand old flag.

Song Complete:



Take Me Out to the Ballgame

Take me out to the ball game,

take me out to the crowd.

Buy me some peanuts and Crack - er Jacks.

I don't care if I ev - er get back. Let me

root, root, root for the home team. If

they don't win it's a shame. For it's

one, two, three strikes you're out at the

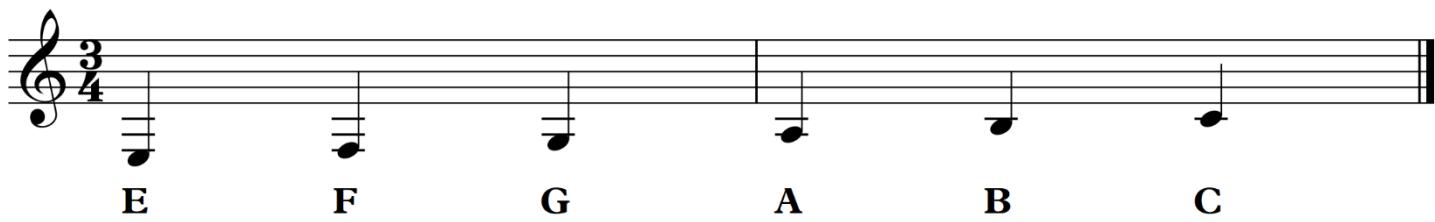
old ball game.

Song Complete:



Section 15: Notes on the 5th and 6th Strings

Up this point, we've focused entirely on the notes on the first four guitar strings. Now let's look at the notes on the 5th string: **A**, **B**, **C** and the 6th string: **E**, **F**, **G**.



Let's take a look at where these notes are located on the guitar and the fingering. Play the short example below – over and over – using the labeled fingering:

A musical staff in G clef and 3/4 time. It shows six notes on the 6th string: E, F, G, A, B, and C. Below the staff is a tablature (TAB) staff for a guitar. The TAB staff shows the 6th, 5th, 4th, 3rd, 2nd, and 1st strings. The TAB is labeled with T, A, B, 0, 1, 3 on the top line, and 0, 2, 3 on the bottom line. Below the TAB staff, the fingerings are indicated: Index Finger for E, Ring Finger for F, Middle Finger for G, Ring Finger for A, Middle Finger for B, and Ring Finger for C.

You can refer to the above example whenever you need to see how to read or play the notes on the 5th and 6th strings.

Exercises -- Notes on the 5th and 6th strings

Practice the notes on the 5th and 6th string exercises below while counting aloud and following the labeled count.



1

A musical staff in treble clef and 4/4 time. It consists of two measures of eighth notes. The first measure starts with a quarter note followed by a series of eighth notes. The second measure starts with a eighth note followed by a series of eighth notes.

2

A musical staff in treble clef and 3/4 time. It consists of two measures of eighth notes. The first measure starts with a quarter note followed by a series of eighth notes. The second measure starts with a eighth note followed by a series of eighth notes.

3

A musical staff in treble clef and 6/8 time. It consists of two measures of eighth notes. The first measure starts with a dotted half note followed by a series of eighth notes. The second measure starts with a dotted half note followed by a series of eighth notes.

A continuation of the musical staff from exercise 3. It consists of two measures of eighth notes. The first measure starts with a dotted half note followed by a series of eighth notes. The second measure starts with a dotted half note followed by a series of eighth notes.

Whenever necessary, review the note names and locations on the previous page.

Exercises Complete:



The Star-Spangled Banner

3/4

Oh say can you see by the dawn's ear - ly light, what so

proud - ly we hailed at the twi - light's last gleam - ing? Whose broad

stripes and bright stars, through the per - i - lous fight, O'er the

ram - parts we watched were so gal - lant - ly stream - ing? And the

rock - ets' red glare, the bombs burst - ing in air, gave

proof through the night that our flag was still there. Oh

say does that star - span - gled ban - ner yet wave, O'er the

land of the free and the home of the brave?

Song Complete:



Danny Boy

Oh Dan-ny boy, the pipes, the pipes are cal - ling. From glen to
glen and down the moun - tain side. The sum - mer's
gone, and all the ros - es fal - ling. 'Tis you, 'tis
you must go and I must bide. But come ye
back when sum - mer's in the mea - dow. Or when the
val - ley's hushed and white with snow. 'Tis I'll be
here in sun - shine or in sha - dow. Oh Dan - ny
boy, oh Dan - ny boy, I love you so.

Song Complete:



Section 16: Chord Symbols

Now it's time to become familiar with seeing chord symbols that are often labeled above the bars of music that you'll be reading.

So far we've left these out to avoid confusion, but many songbooks (including our own), label chord symbols above the music notation in order to provide harmonic information. However, when reading standard music notation, these chord symbols can simply be ignored.

Twink- le, twink- le lit - tle star, how I won- der what you are?

It's important to realize that chord symbols do not always reflect the note beneath it, which is the main reason they should be ignored. For example, just because a note has an "A" chord symbol above it, does not necessarily mean that note is an A.

Ignore Chord Symbols when reading notes.

Hot cross buns!

Now practice the next couple of songs as you reinforce your sight reading, and get familiar with seeing – but ignoring – chord symbols above bars of music.



For He's a Jolly Good Fellow

Song Complete:



On Top of Old Smokey

On top of Old Smokey, all
cov - ered with snow, I
lost my true lov - er, by
court - in' too slow. Well
court - ing's a pleas - ure, and
part - ing is grief, but a
false heart - ed lov - er is
worse than a thief.

Song Complete:



Section 17: Final Songs

In the final section of this coursebook, you'll practice with the last group of songs where you'll be able to reinforce all of the concepts you've learned so far. If you forget a concept, just go back to the section where it's explained for a review. Enjoy these final songs!



Ants Marching

Am C

The ants go march-ing one by one hur - rah, _____ hur - rah! _____ The

Am C E⁷

ants go march-ing one by one hur - rah, _____ hur - rah! _____ The

C G⁷ Am E⁷

ants go march ing one by one; the lit - tle one stops to suck his thumb and they

Am Dm Am E⁷ Am E⁷ Am E⁷

all go march - ing down _____ to the ground _____ to get

Am E⁷ Am E⁷ Am E⁷ Am

out _____ of the rain. Boom, boom, boom, boom, boom!

Song Complete:



She'll Be Comin' 'Round the Mountain

C

She'll be com - in' 'round the moun - tain when she comes. She'll be

com - in' 'round the moun - tain when she comes. She'll be

C F

com - in' 'round the moun - tain, she'll be com - in' 'round the moun - tain, she'll be

C

com - in' 'round the moun - tain when she comes. She'll be

C

driv - in' six white hors - es when she comes. She'll be

C

dri - vin' six white hors - es when she comes. She'll be

C F

driv - in' six white hors - es, she'll be driv - in' six white hors - es, she'll be

C

driv - in' six white hors - es when she comes.

Song Complete:



The Old Gray Mare

C

4

Oh, the Old Gray Mare, she ain't what she used to be,

G⁷

ain't what she used to be, ain't what she used to be. The

Old Gray Mare, she ain't what she used to be,

G⁷

man - y long years a - go.

C

Man - y long years a - go,

F

man - y long years a - go. Oh, the

C

Old Gray Mare, she ain't what she used to be,

G⁷

man - y long years a - go.

Song Complete:



John Jacob Jingleheimer Schmidt

G John Ja - cob Jin - gle - hei - mer Schmidt,
 D his name is my name too. When -
 G ev - er we go out, the peo - ple al - ways shout,
 D "John, Ja - cob Jin - gle - hei - mer Schmidt!" Dah dah dah dah dah dah dah.
 G John Ja - cob Jin - gle - hei - mer Schmidt,
 D his name is my name too. When -
 G ev - er we go out, the peo - ple al - ways shout,
 D "John, Ja - cob Jin - gle - hei - mer Schmidt!" Dah dah dah dah dah dah.

Song Complete:



I'm a Yankee Doodle Dandy

C

I'm a Yan - kee Doo - dle Dan - dy. A

G⁷

Yan - kee Doo - dle do or die. A

A⁷

real live ne - phew of my Un - cle Sam,

D⁷

born on the Fourth of Ju - ly. I've

C

got a Yan - kee Doo - dle sweet - heart,

G⁷

she's my Yan - kee Doo - dle joy.

G

Yan - kee Doo - dle went to town a rid - ing on a po - ny.

D⁷

I am the Yan - kee Doo - dle boy.

Song Complete:



I've Been Working on the Railroad

I've been work-ing on the rail - road all the live long day.

I've been work-ing on the rail - road just to pass the time a - way.

Can't you hear the whis-tle blow - in? Rise up so ear-ly in the morn'.

Can't you hear the cap-tain shout - in', "Di - nah blow your horn"?

Di-nah won't you blow, Di-nah won't you blow, Di-nah won't you blow your horn? _____

Di-nah won't you blow, Di-nah won't you blow, Di-nah won't you blow your horn? _____

Some-one's in the kitch-en with Di - nah. Some-one's in the kitch-en I know. _____

Some-one's in the kitch-en with Di - nah, strum-min' on the old ban - jo.

Song Complete:

Conclusion

Congratulations!

You've completed the entire **MME Standard Notation Course!** You've learned about note values (quarter, eighth, etc.), dotted notes, ties, key signatures, rest signatures, rests, accidentals, chord symbols, and more. In addition, you've strengthened these skills by learning dozens of songs and performing hundreds of musical exercises – all while counting!



You can now read the standard music notation for any song in your MME guitar books:

- Children's Guitar Collection Vol. 1
- Children's Guitar Collection Vol. 2
- Christian Children's Guitar Collection
- Christian Family Guitar Collection
- Christmas Classics Guitar Collection

In addition, you have the fundamental skills to continue a lifetime of reading music. And, if you choose to seek out advanced-level music reading courses, you'll have all the important concepts and counting skills you may need for further growth and development as a musician.

Have fun and enjoy reading music!

Course Complete!