



# **Homeschool Music Curriculum**

## **Guitar for All Grade Levels**



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

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# 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; “Eerie 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 comparison between Standard Music Notation and Guitar Tablature notation for the song "Twinkle, Twinkle, Little Star".

**Standard Music Notation:** The top staff is in treble clef, key of D major (one sharp), and 4/4 time. It contains four measures of music. A bracket above the staff spans the first three measures. The lyrics "Twink-le, twink-le lit-tle star, how I won-der what you are?" are written below the staff.

**Guitar Tablature notation:** The bottom staff is a six-line guitar fretboard. It contains four measures of notation. A bracket below the staff spans the first three measures. The notation consists of numbers (0, 1, 2, 3) placed on the lines, representing fret numbers. The first measure has 0 on the 1st line and 3 on the 3rd line. The second measure has 0 on the 1st line and 3 on the 3rd line. The third measure has 1 on the 2nd line and 0 on the 1st line. The fourth measure has 2 on the 2nd line and 0 on the 1st line.

- 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.makemusiceasy.com)



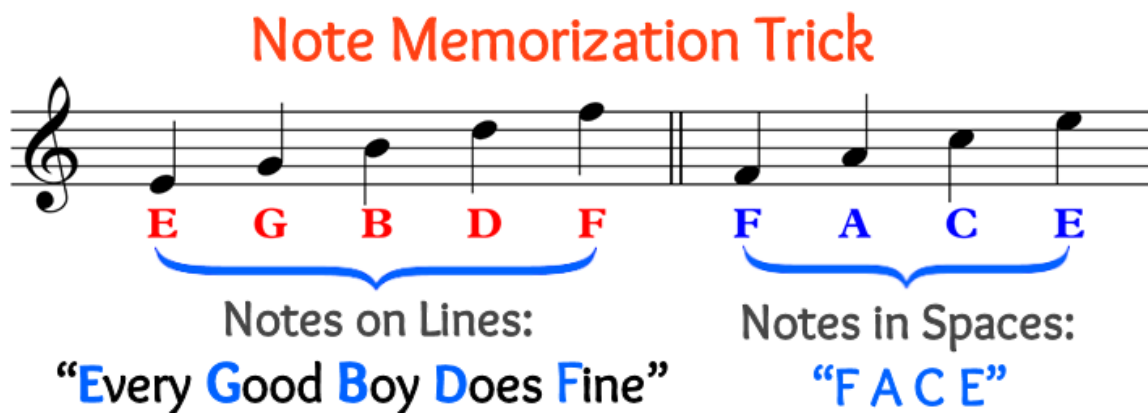
## Section 1: Standard Music Notation -- Learning the First 8 Notes

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.”



# 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.

Exercise 1 musical notation and guitar TAB. The musical staff shows the notes G, A, B, C, D, E, F, G. The guitar TAB staff shows the fret numbers: 0, 2, 0, 1, 3, 0, 1, 3. The fingering is indicated below the TAB: Middle Finger for G, A, B; Index Finger for C; Ring Finger for D; Index Finger for E; Ring Finger for F.

**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.

Exercise 2 musical notation. The musical staff shows the notes G, A, B, C, D, E, F, G. The fingering is indicated below the staff: Middle Finger for G, A, B; Index Finger for C; Ring Finger for D; Index Finger for E; Ring Finger for F.

*\*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.”

Exercise 3 musical notation and guitar TAB. The notation shows a sequence of notes: G, A, B, C, D, E, F, G, G, F, E, D, C, B, A, G. The guitar TAB below shows the fret numbers for each note: 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.

Exercise 4 musical notation, showing the same sequence of notes as Exercise 3: G, A, B, C, D, E, F, G, G, F, E, D, C, B, A, G.

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

Exercises Complete:

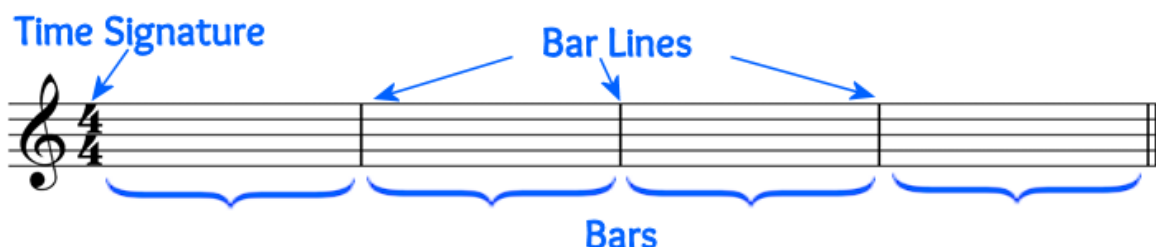




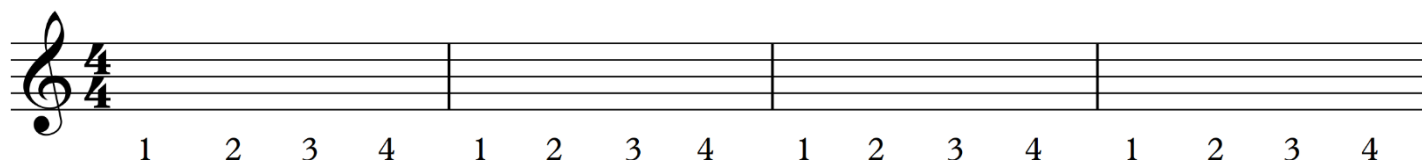
## Section 2: Counting Rhythm

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.

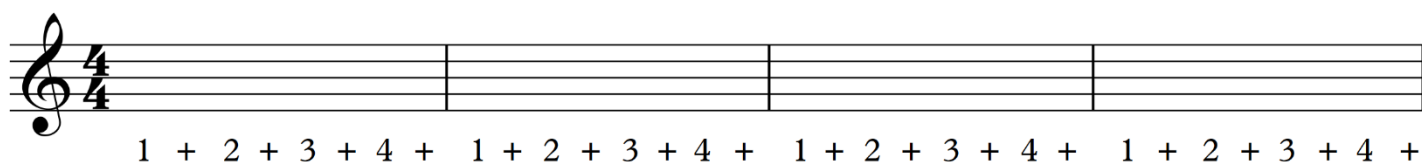
Look at this first example which shows four empty **bars** (or measures) of music. Each bar is separated by a **bar line**. Notice the **time signature** of 4/4 at the beginning.



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.”



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 +”.



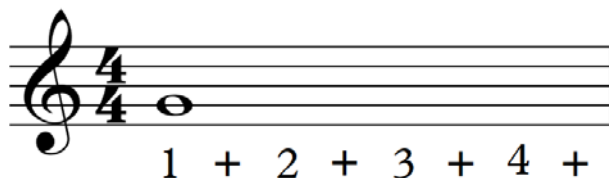
Counting with “**and**” between the numbers provides a consistent approach to learn sight reading, and you'll use this approach throughout much of this book.

# 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**

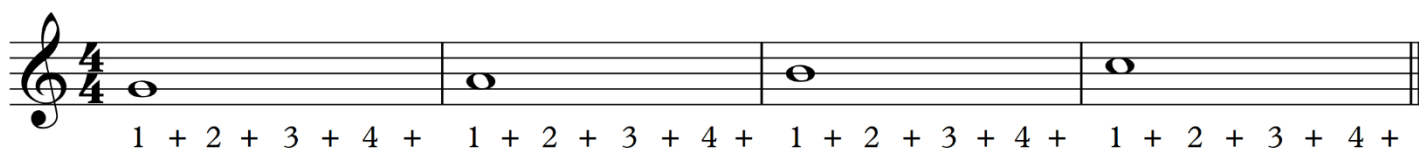


# Exercises -- Note Values



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



## 2 Half Notes



## Quarter Notes



## Eighth 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 4/4 time with a treble clef. It contains four whole notes on the G line (G4). Below the staff, the counts "1 + 2 + 3 + 4 +" are written under each note.

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

A musical staff in 4/4 time with a treble clef. It contains four whole notes on the G line (G4). Below the staff, the counts "1 + 2 + 3 + 4 +" are written under each note.

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

2

A musical staff in 4/4 time with a treble clef. It contains four whole notes on the G line (G4). Below the staff, the counts "1 + 2 + 3 + 4 +" are written under each note.

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

A musical staff in 4/4 time with a treble clef. It contains four whole notes on the G line (G4). Below the staff, the counts "1 + 2 + 3 + 4 +" are written under each note.

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

3

A musical staff in 4/4 time with a treble clef. It contains four whole notes on the G line (G4). Below the staff, the counts "1 + 2 + 3 + 4 +" are written under each note.

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

A musical staff in 4/4 time with a treble clef. It contains four whole notes on the G line (G4). Below the staff, the counts "1 + 2 + 3 + 4 +" are written under each note.

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

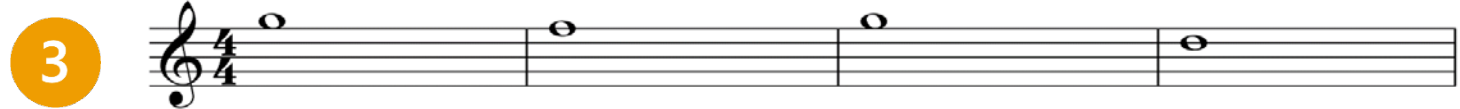
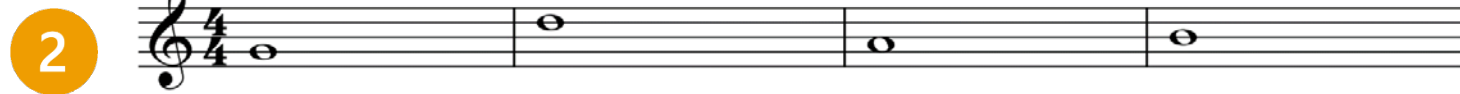
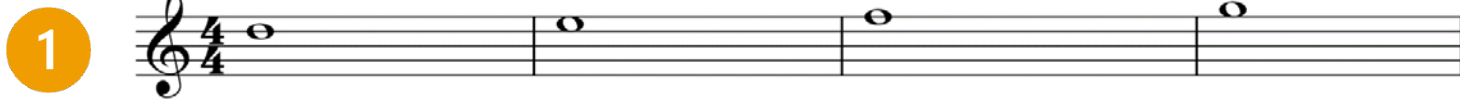
*Whenever necessary, review the note names and locations on Page 9.*

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.



*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

Two staves of music in 4/4 time. The first staff contains four measures of half notes: C4, D4, E4, and F4. The second staff contains four measures of half notes: G4, A4, B4, and C5. Each measure is accompanied by a count: "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 +

2

Two staves of music in 4/4 time. The first staff contains four measures of half notes: C4, D4, E4, and F4. The second staff contains four measures of half notes: G4, A4, B4, and C5. Each measure is accompanied by a count: "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 +

3

Two staves of music in 4/4 time. The first staff contains four measures of half notes: C4, D4, E4, and F4. The second staff contains four measures of half notes: G4, A4, B4, and C5. Each measure is accompanied by a count: "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 +

*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

Two staves of music in 4/4 time. The first staff contains four measures of half notes: C4, D4, E4, and F4. The second staff contains four measures of half notes: G4, A4, B4, and C5. The piece ends with a double bar line.

2

Two staves of music in 4/4 time. The first staff contains four measures of half notes: C4, D4, E4, and F4. The second staff contains four measures of half notes: G4, A4, B4, and C5. The piece ends with a double bar line.

3

Two staves of music in 4/4 time. The first staff contains four measures of half notes: C4, D4, E4, and F4. The second staff contains four measures of half notes: G4, A4, B4, and C5. The piece ends with a double bar line.

*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**

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 +

**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 +

*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

Two staves of music in 4/4 time. The first staff starts on middle C and goes up stepwise: C4, D4, E4, F4, G4, A4, B4, C5. The second staff starts on C5 and goes down stepwise: C5, B4, A4, G4, F4, E4, D4, C4. Both staves end with a double bar line.

2

Two staves of music in 4/4 time. The first staff starts on middle C and goes up stepwise: C4, D4, E4, F4, G4, A4, B4, C5. The second staff starts on C5 and goes down stepwise: C5, B4, A4, G4, F4, E4, D4, C4. Both staves end with a double bar line.

3

Two staves of music in 4/4 time. The first staff starts on middle C and goes up stepwise: C4, D4, E4, F4, G4, A4, B4, C5. The second staff starts on C5 and goes down stepwise: C5, B4, A4, G4, F4, E4, D4, C4. Both staves end with a double bar line.

*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



2



3



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

Musical exercise 1 consists of two staves of music in 4/4 time. The first staff starts with a half note on G4, followed by two eighth notes on A4 and B4, then a quarter note on C5, and ends with a half note on B4. The second staff starts with a quarter note on A4, followed by two eighth notes on B4 and C5, then a quarter note on B4, and ends with a half note on A4.

2

Musical exercise 2 consists of two staves of music in 4/4 time. The first staff starts with a quarter note on G4, followed by two eighth notes on A4 and B4, then a quarter note on C5, and ends with a half note on B4. The second staff starts with a quarter note on A4, followed by two eighth notes on B4 and C5, then a quarter note on B4, and ends with a half note on A4.

3

Musical exercise 3 consists of two staves of music in 4/4 time. The first staff starts with a quarter note on G4, followed by two eighth notes on A4 and B4, then a quarter note on C5, and ends with a half note on B4. The second staff starts with a quarter note on A4, followed by two eighth notes on B4 and C5, then a quarter note on B4, and ends with a half note on A4.

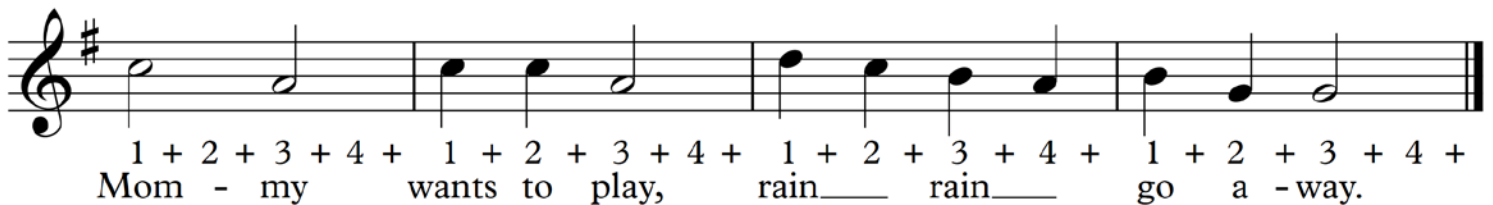
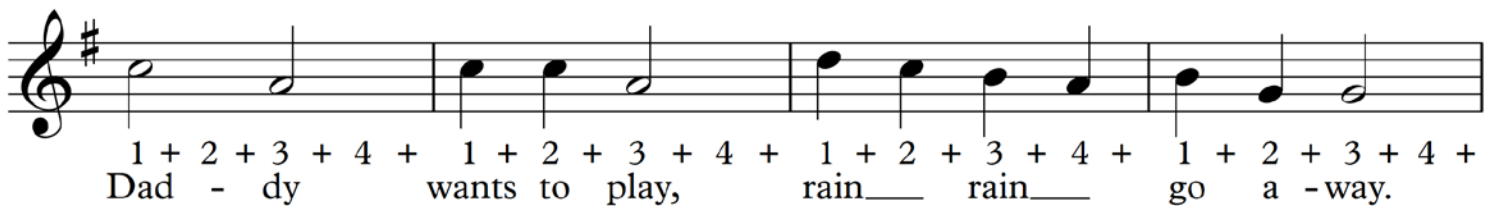
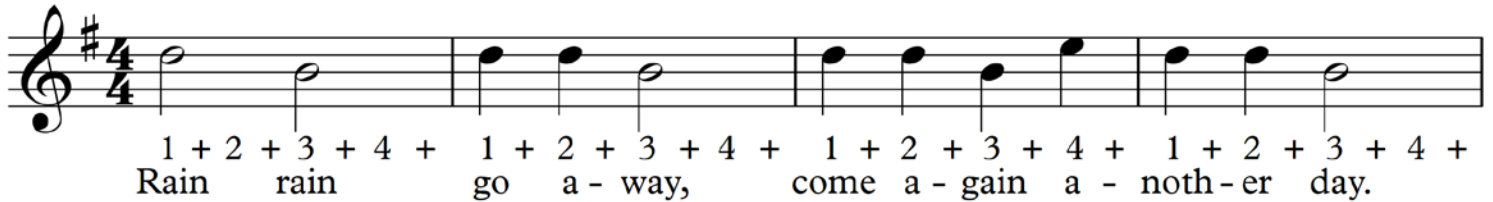
*Whenever necessary, return to the previous page to see how to count, or for more practice.*

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



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



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



Dad - dy wants to play, rain\_\_\_ rain\_\_\_ go a - way.



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



Mom - my wants to play, rain\_\_\_ rain\_\_\_ go a - way.

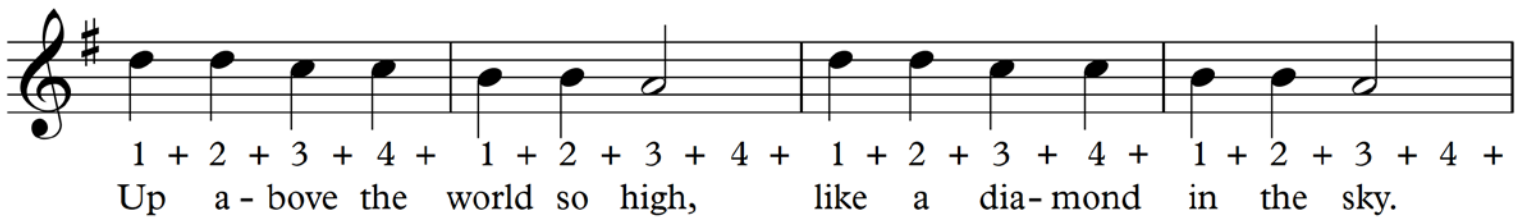
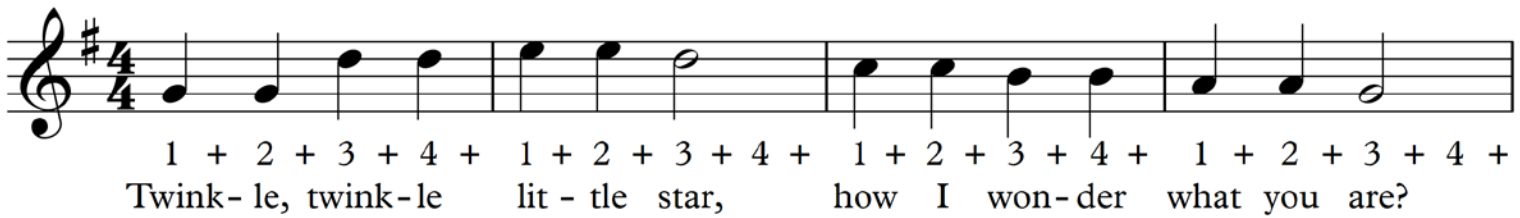
*Whenever necessary, look the previous page to see how to count, or for more practice.*

Song Complete:



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

## Twinkle, Twinkle Little Star



Song Complete:

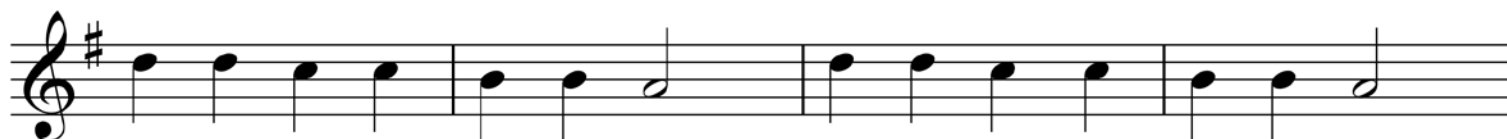


Now try the song again without the count labeled. Count out loud.

## Twinkle, Twinkle Little Star



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



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



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**

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 +

**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 +

*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

Two staves of music in 4/4 time. The first staff contains four measures of eighth-note patterns: four eighth notes, eighth notes with a dotted quarter, eighth notes with a dotted quarter, and eighth notes with a dotted quarter. The second staff contains four measures of eighth-note patterns: eighth notes with a dotted quarter, eighth notes with a dotted quarter, eighth notes with a dotted quarter, and eighth notes with a dotted quarter.

2

Two staves of music in 4/4 time. The first staff contains four measures of eighth-note patterns: eighth notes with a dotted quarter, eighth notes with a dotted quarter, eighth notes with a dotted quarter, and eighth notes with a dotted quarter. The second staff contains four measures of eighth-note patterns: eighth notes with a dotted quarter, eighth notes with a dotted quarter, eighth notes with a dotted quarter, and eighth notes with a dotted quarter.

3

Two staves of music in 4/4 time. The first staff contains four measures of eighth-note patterns: eighth notes with a dotted quarter, eighth notes with a dotted quarter, eighth notes with a dotted quarter, and eighth notes with a dotted quarter. The second staff contains four measures of eighth-note patterns: eighth notes with a dotted quarter, eighth notes with a dotted quarter, eighth notes with a dotted quarter, and eighth notes with a dotted quarter.

*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

Musical exercise 1 in 4/4 time, consisting of two staves. The first staff contains four measures: quarter notes (1+2+3+4), eighth notes (1+2+3+4), quarter notes (1+2+3+4), and eighth notes (1+2+3+4). The second staff contains four measures: eighth notes (1+2+3+4), quarter notes (1+2+3+4), eighth notes (1+2+3+4), and a whole note (1+2+3+4).

2

Musical exercise 2 in 4/4 time, consisting of two staves. The first staff contains four measures: quarter notes (1+2+3+4), quarter notes (1+2+3+4), eighth notes (1+2+3+4), and eighth notes (1+2+3+4). The second staff contains four measures: quarter notes (1+2+3+4), eighth notes (1+2+3+4), quarter notes (1+2+3+4), and a whole note (1+2+3+4).

3

Musical exercise 3 in 4/4 time, consisting of two staves. The first staff contains four measures: quarter notes (1+2+3+4), eighth notes (1+2+3+4), quarter notes (1+2+3+4), and eighth notes (1+2+3+4). The second staff contains four measures: quarter notes (1+2+3+4), eighth notes (1+2+3+4), quarter notes (1+2+3+4), and a whole note (1+2+3+4).

Exercises Complete:

# Note Values

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



*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

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +  
This old man, he played one. He played Knick Knack on my drum with a

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +  
Knick Knack pad-dy wack, give a dog a bone. This old man came roll-ing home.

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +  
This old man, he played two. He played Knick Knack on my shoe with a

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +  
Knick Knack pad-dy wack, give a dog a bone. This old man came roll - ing home.

Song Complete:



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

## This Old Man

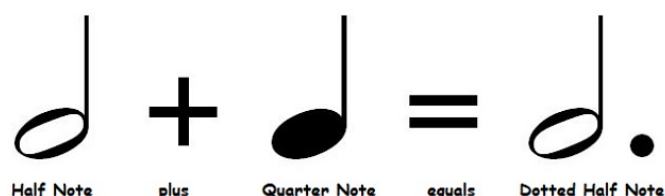


# Section 3: Dotted Notes

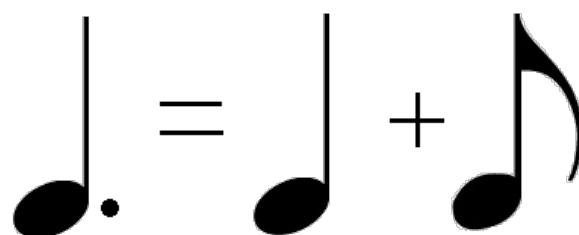


Now that you've become comfortable with whole notes, half notes, quarter notes, and eighth notes, let's introduce a new concept: **dotted notes**. A dot after a note increases its value by exactly one half of itself.

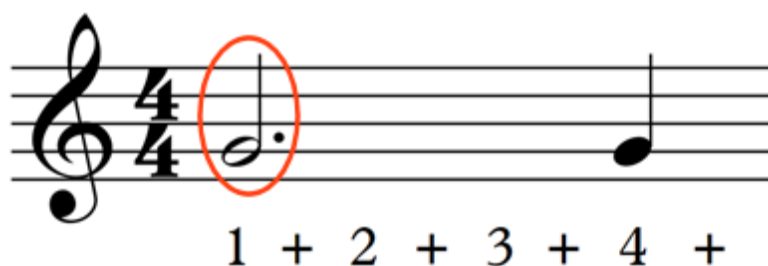
For example, a **dotted half note** equals a half note plus a quarter note



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



**Dotted Half note**  
= 3 beats



**Dotted Quarter note**  
= 1 ½ 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

Two staves of music in 4/4 time. The first staff contains four measures: a quarter note on G4, a dotted half note on A4, a quarter note on B4, and a dotted half note on C5. The second staff contains four measures: a dotted half note on C5, a quarter note on B4, a dotted half note on A4, and a quarter note on G4. Each measure is accompanied by a count: "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 +

2

Two staves of music in 4/4 time. The first staff contains four measures: a dotted half note on G4, a quarter note on A4, a dotted half note on B4, and a quarter note on C5. The second staff contains four measures: a dotted half note on C5, a quarter note on B4, a dotted half note on A4, and a quarter note on G4. Each measure is accompanied by a count: "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 +

3

Two staves of music in 4/4 time. The first staff contains four measures: a dotted half note on G4, a quarter note on A4, a dotted half note on B4, and a quarter note on C5. The second staff contains four measures: a dotted half note on C5, a quarter note on B4, a dotted half note on A4, and a quarter note on G4. Each measure is accompanied by a count: "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:



# 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**

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 +

**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 +

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

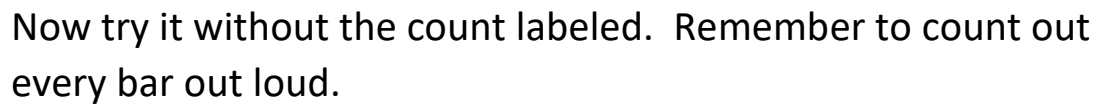
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +  
Mar - y had a lit - tle lamb, lit - tle lamb, lit - tle lamb.

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:



The first staff of music is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: a dotted quarter note on G4, an eighth note on F#4, a quarter note on E4, a quarter note on D4, a quarter note on C4, a quarter note on B3, a quarter note on A3, a quarter note on G3, a quarter note on F3, a quarter note on E3, a quarter note on D3, a quarter note on C3, a half note on B2, and a quarter note on A2.

The first staff of music is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: a dotted quarter note on G4, an eighth note on F#4, a quarter note on E4, a quarter note on D4, a quarter note on C4, a quarter note on B3, a quarter note on A3, a quarter note on G3, a quarter note on F3, a quarter note on E3, a quarter note on D3, and a whole note on C3. The staff ends with a double bar line.

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

39



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.

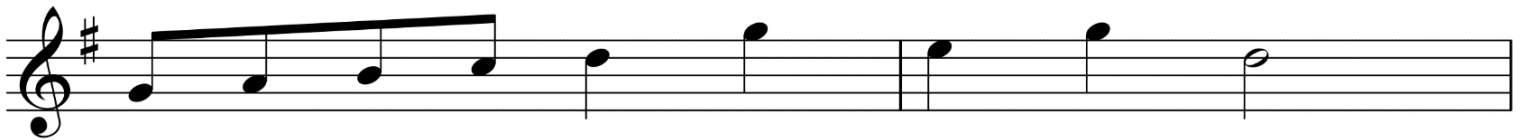
## I'm a Little Teapot



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



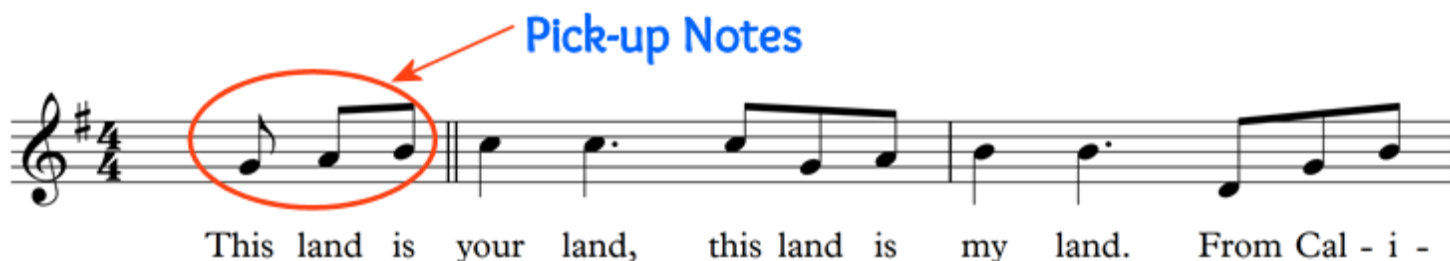
if that look-ing glass gets broke, Pa-pa's gon-na buy you a bil - ly goat.

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:



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:



**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

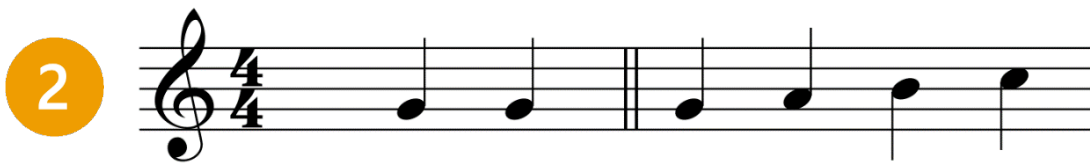
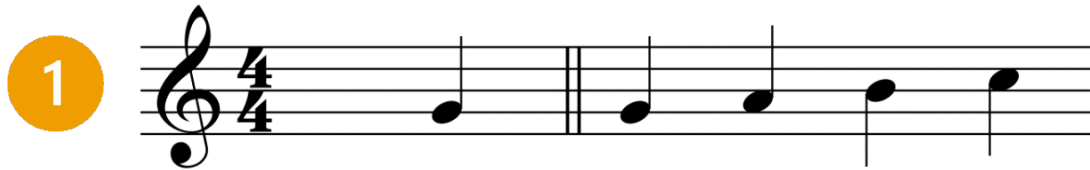
(1 + 2 + 3) + 4 + 1 + 2 + 3 + 4 +

*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.



*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:

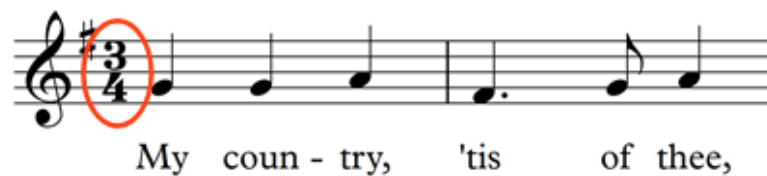


# Section 5: Time Signatures

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:



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:



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

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

2

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

3

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

*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



## Yankee Doodle



Song Complete:

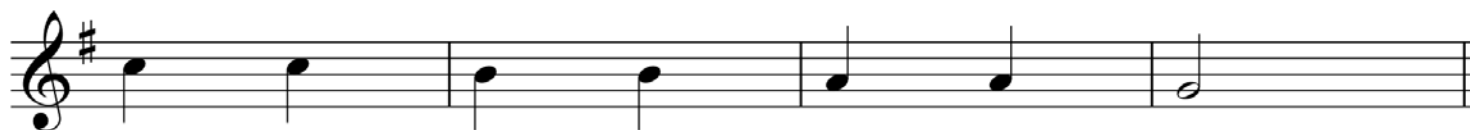


Now try another song in 2/4 time; always count out loud.

## 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**

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 +

*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.

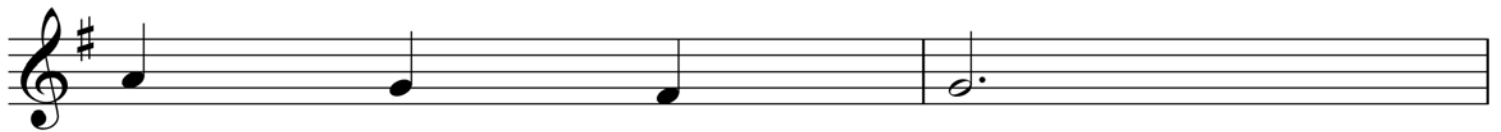
Song Complete:



## 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**

Exercise 1 consists of two staves of music in 6/8 time. The first staff contains four measures: a dotted quarter note on G4, a dotted half note on G4, a dotted quarter note on G4, and a dotted half note on G4. The second staff contains four measures: a dotted quarter note on G4, a dotted half note on G4, a dotted quarter note on G4, and a dotted half note on G4. Each measure is labeled with a count from 1 to 6.

**2**

Exercise 2 consists of two staves of music in 6/8 time. The first staff contains four measures: a dotted quarter note on G4, an eighth note on A4, a dotted quarter note on B4, a dotted half note on G4, a dotted quarter note on G4, and a dotted half note on G4. The second staff contains four measures: a dotted quarter note on G4, an eighth note on A4, a dotted quarter note on B4, a dotted half note on G4, a dotted quarter note on G4, and a dotted half note on G4. Each measure is labeled with a count from 1 to 6.

**3**

Exercise 3 consists of two staves of music in 6/8 time. The first staff contains four measures: a dotted quarter note on G4, an eighth note on A4, a dotted quarter note on B4, a dotted half note on G4, a dotted quarter note on G4, and a dotted half note on G4. The second staff contains four measures: a dotted quarter note on G4, an eighth note on A4, a dotted quarter note on B4, a dotted half note on G4, a dotted quarter note on G4, and a dotted half note on G4. Each measure is labeled with a count from 1 to 6.

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

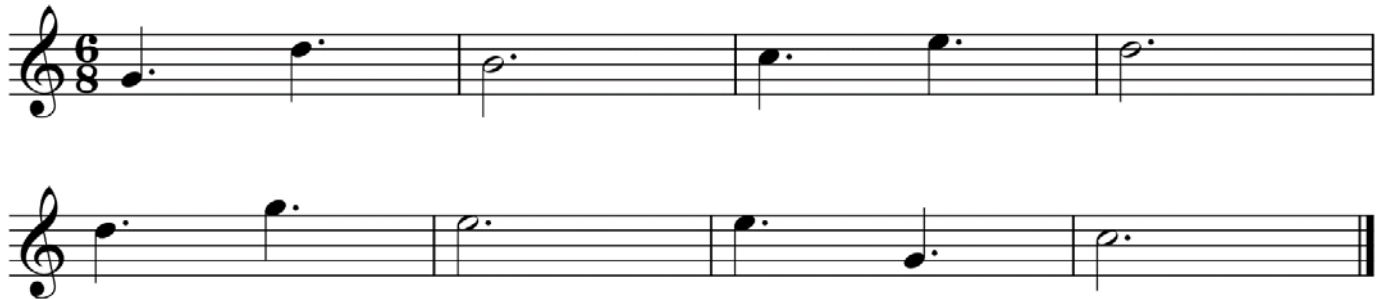
Exercises Complete:

# Exercises -- 6/8 Time

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



1



2



3



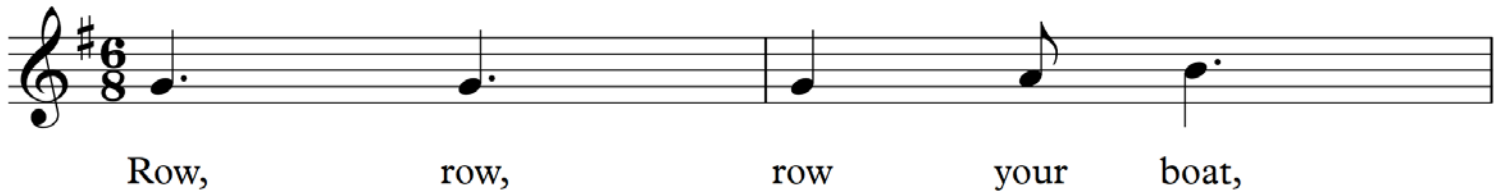
*If unsure, take another look at the previous page to see how to count these exercises, or for more practice.*

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



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

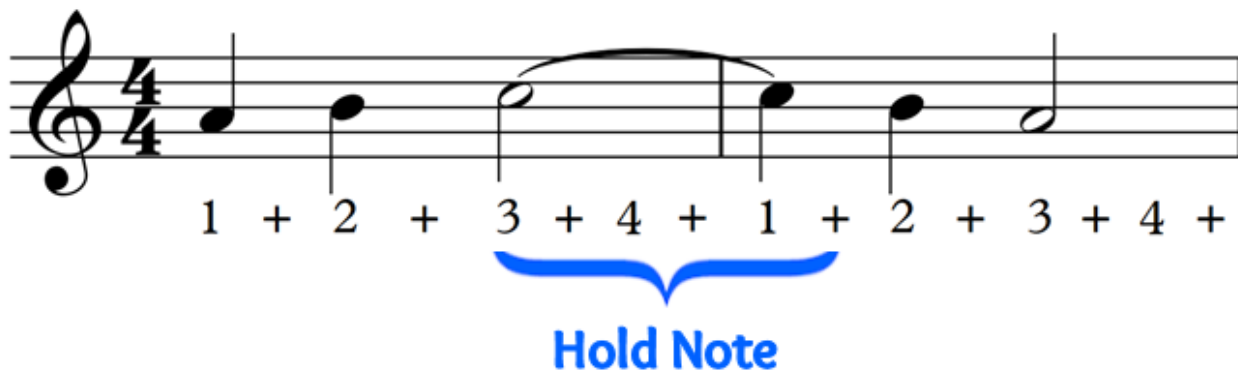


The next concept we'll be introducing is ties. A **tie** is a curved line connecting two notes of the same pitch. The first note is plucked and held for the value of both notes together. *You will never pluck the second note in a tie.*



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 +”.



# 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



3



*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, swish. The



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



all through the town. \_\_\_\_\_

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 +

*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



Oh give me a home where the buf - fa - lo roam, where the



deer and the an - te - lope play. \_\_\_\_\_ Where



sel - dom is heard a dis - cour - ag - ing word, and the



skies are not cloud - y all day. \_\_\_\_\_



Home, home on \_\_\_\_\_ the range, \_\_\_\_\_ where the



deer and the an - te - lope play. \_\_\_\_\_ Where



sel - dom is heard a dis - cour - ag - ing word, and the



skies are not cloud - y 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 + 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 + 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 +

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:



## Eerie 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



2



3



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

Musical exercise 1 in 6/8 time, treble clef. It consists of two staves. The first staff has four measures: a dotted quarter note, a dotted quarter note, a half note with a slur over it, and a quarter note. The second staff has four measures: a dotted quarter note, a dotted quarter note, a half note with a slur over it, and a quarter note. The exercise ends with a double bar line.

2

Musical exercise 2 in 6/8 time, treble clef. It consists of two staves. The first staff has four measures: a quarter note, an eighth note, a dotted quarter note, and a quarter note. The second staff has four measures: a quarter note, an eighth note, a dotted quarter note, and a quarter note. The exercise ends with a double bar line.

3

Musical exercise 3 in 6/8 time, treble clef. It consists of two staves. The first staff has four measures: a quarter note, an eighth note, a dotted quarter note, and a quarter note. The second staff has four measures: a quarter note, an eighth note, a dotted quarter note, and a quarter note. The exercise ends with a double bar line.

*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 af - ter the farm - er's wife; she

cut off their tails with a carv - ing knife. Did you

ev - er see such a sight in your life as

three blind mice,

three blind mice?

Song Complete:

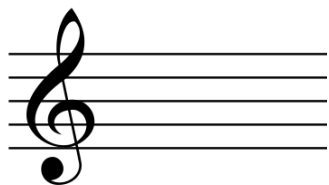


## Section 7: Key Signatures

A **key signature** is a grouping of symbols (sharps [#] or flats [b]) 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.



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**

	1	2
T		
A		
B		
F		F#
Index Finger		Middle Finger

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

F#	E	F#	G	F#
2	0	2	3	2
T				
A				
B				

*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

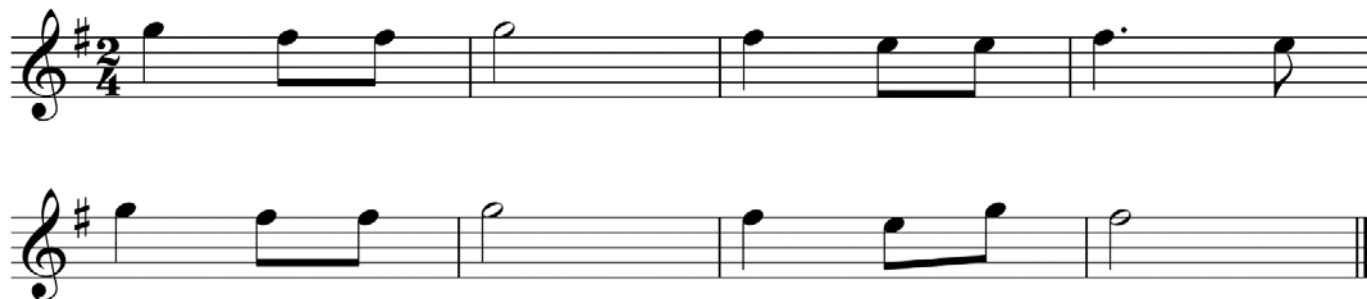
2

3

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

Exercises Complete:

4



5



6



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:

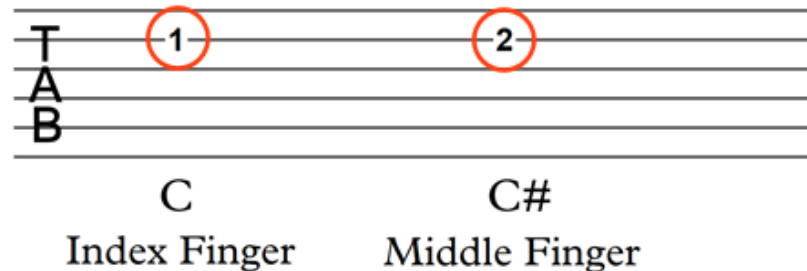


## Key Signature of D

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:

The image shows a musical score for a song in the key of D. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The notes are C#, D, E, F#, F#, E, D, C#. Below the staff is a guitar TAB with fret numbers: 2, 3, 0, 2, 2, 0, 3, 2. The strings are labeled T, A, B, and an unlabeled string.

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

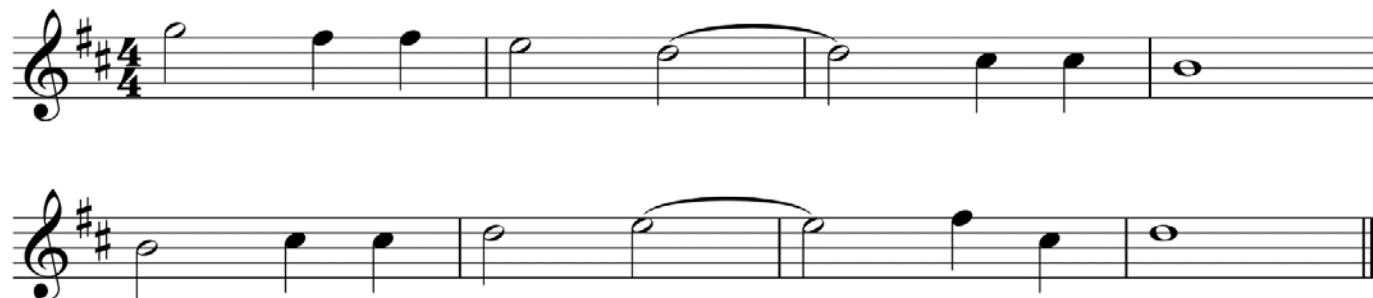


Practice the Key of D exercises below while counting aloud. Be sure to play F# instead of F, and C# instead of C.

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**

T	0		1		3		4	
A								
B								
	G		G#		G		G#	
			Index Finger		Ring Finger		Pinky Finger	

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

<p>G#      A      B      C#      D      E      F#      G#</p>								
T	1		2		0		2	
A								
B								
					3		0      2      4	

*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

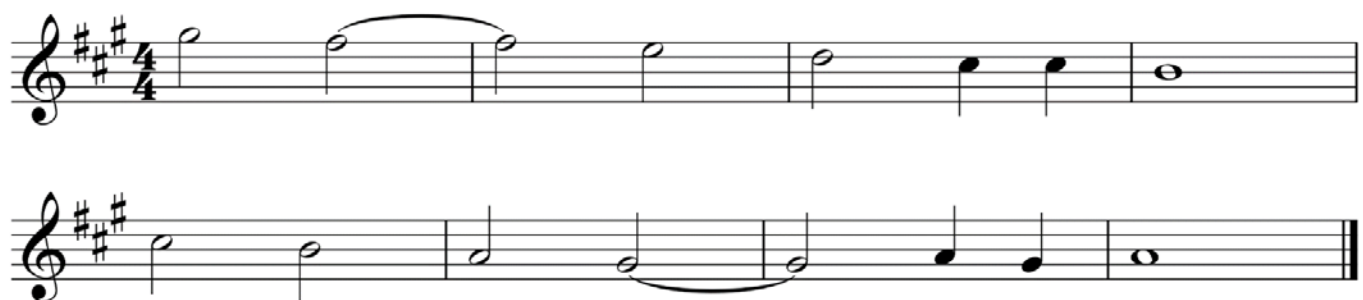


Practice the Key of A exercises below while counting aloud. Be sure to play F# instead of F, C# instead of C and G# instead of G.

1



2



3



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

Exercises Complete:

4



5



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



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



Q, R, S, T, U, V, W, — X, Y and Z.



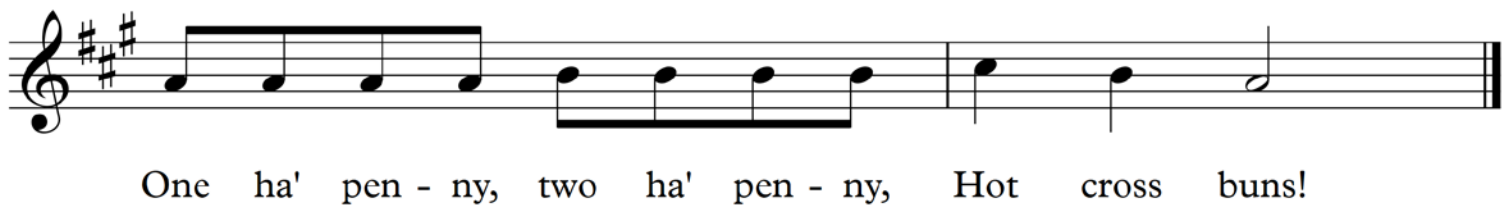
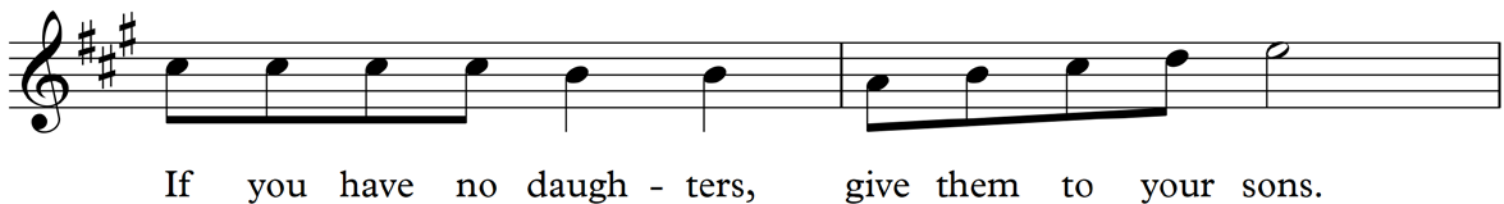
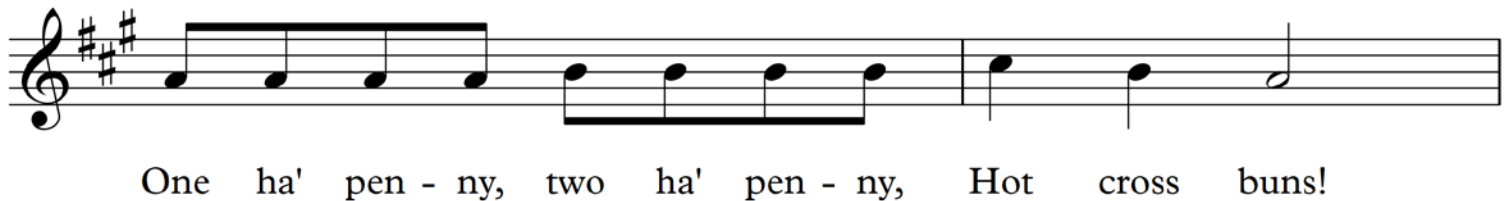
Now I know my A - B - C's. Next time won't you sing with me?

Song Complete:





# Hot Cross Buns



Song Complete:



# London Bridge



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



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



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



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



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



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

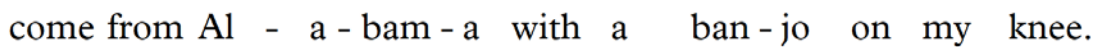
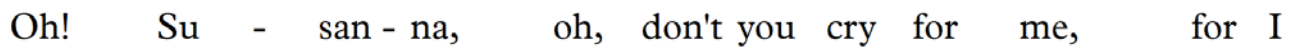
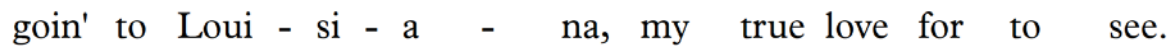
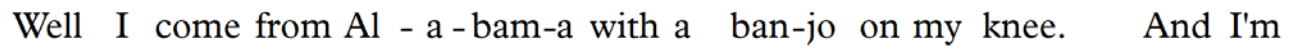
Song Complete:



# Frere Jacques

Frè - re Jac - ques, Frè - 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:

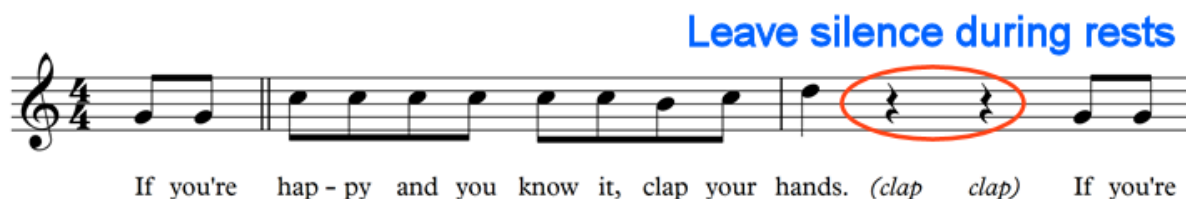


94

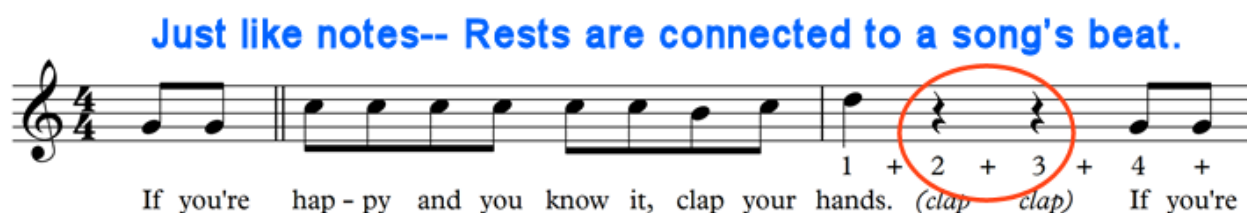


## Section 8: Rests

**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.



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.



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 = ½ 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**

Exercise 1 consists of two staves of music in 4/4 time. The first staff contains four measures of quarter notes with rests: G4 (1+2+3+4+), A4 (1+2+3+4+), B4 (1+2+3+4+), and C5 (1+2+3+4+). The second staff contains four measures: G4 (1+2+3+4+), A4 (1+2+3+4+), B4 (1+2+3+4+), and a whole rest (1+2+3+4+).

**2**

Exercise 2 consists of two staves of music in 4/4 time with a key signature of one sharp (F#). The first staff contains four measures: G4 (1+2+3+4+), A4 (1+2+3+4+), B4 (1+2+3+4+), and C5 (1+2+3+4+). The second staff contains four measures: G4 (1+2+3+4+), A4 (1+2+3+4+), B4 (1+2+3+4+), and a whole rest (1+2+3+4+).

**3**

Exercise 3 consists of two staves of music in 4/4 time with a key signature of two sharps (F# and C#). The first staff contains four measures: G4 (1+2+3+4+), A4 (1+2+3+4+), B4 (1+2+3+4+), and C5 (1+2+3+4+). The second staff contains four measures: G4 (1+2+3+4+), A4 (1+2+3+4+), B4 (1+2+3+4+), and a whole rest (1+2+3+4+).

*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



2



3



*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



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:





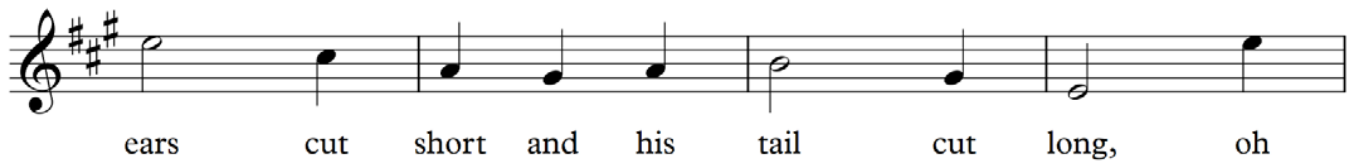
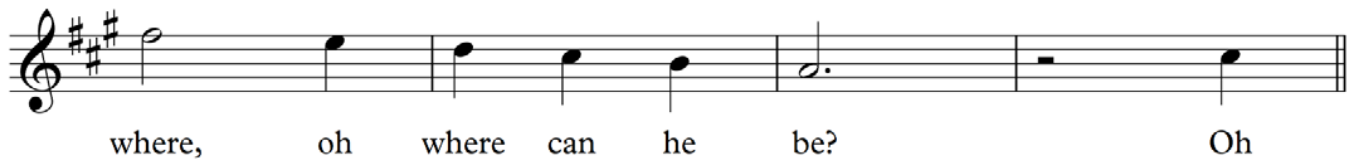
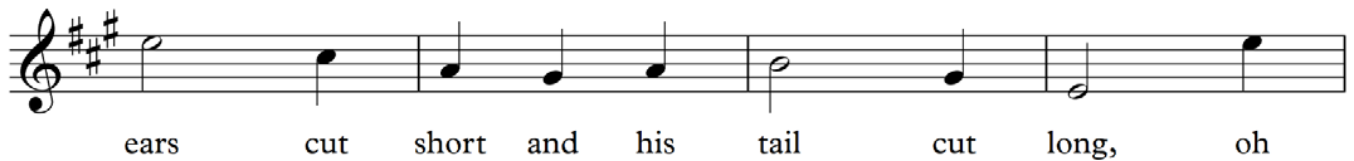
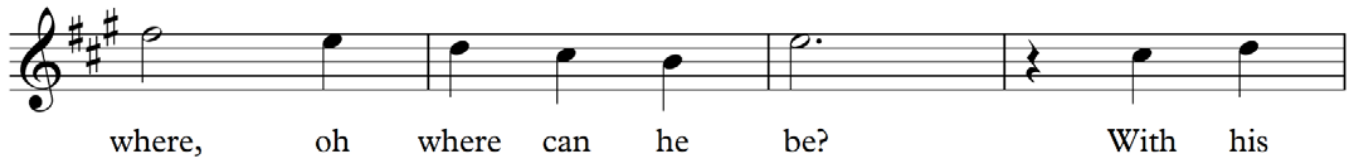
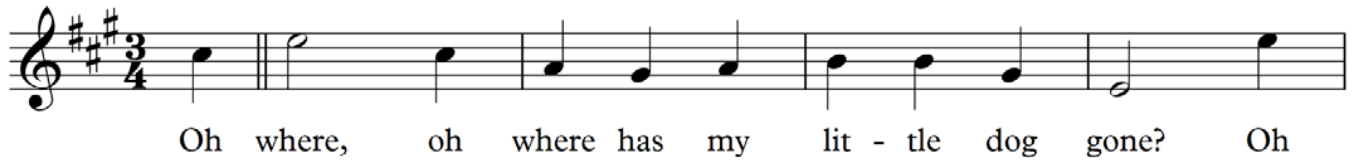
# Old King Cole

Old King Cole was a mer - ry 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

5

TAB

Pinky Finger

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.

F G A G

1 3 5 3

TAB

Index Ring Pinky Ring

# Exercises -- The High A Note



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

1



2



3



*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.

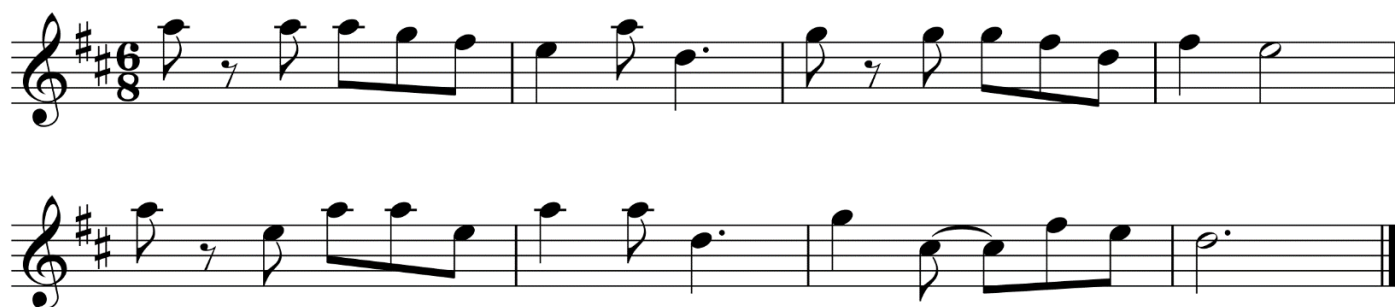
1



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, \_\_\_\_\_

Heigh ho, the der - ry - o, the

farm - er takes a wife. \_\_\_\_\_

Song Complete:



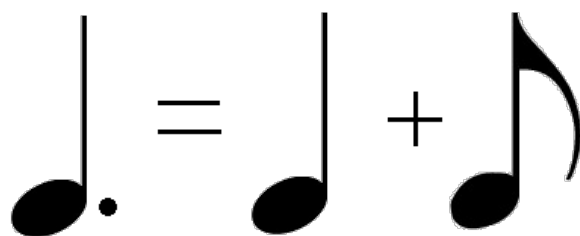
## Section 10: Dotted Rests

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.



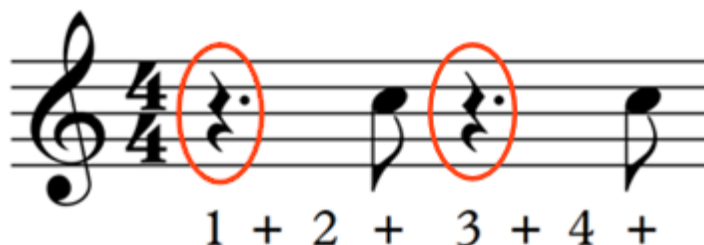
### Dotted Rest Values



**Dotted Half  
rest = 3 beats**



**Dotted Quarter  
rest = 1 ½ 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

Exercise 1 is in 4/4 time. It consists of two staves. The first staff has four measures: 1) quarter note G4, dotted quarter rest, quarter note F4; 2) quarter note E4, eighth rest, dotted half note D4; 3) quarter note C4, quarter note B3, quarter note A3, quarter note G3; 4) quarter note F3, dotted quarter rest, eighth rest, quarter note E3. The second staff has four measures: 1) quarter note G4, quarter note F4, quarter note E4, quarter note D4; 2) quarter note C4, quarter note B3, quarter note A3, quarter note G3; 3) quarter note F3, quarter note E3, quarter note D3, quarter note C3; 4) quarter note B2, quarter note A2, quarter note G2, quarter note F2. Counters are provided below each staff.

2

Exercise 2 is in 2/4 time with a key signature of two sharps (F# and C#). It consists of two staves. The first staff has four measures: 1) quarter note G4, quarter note F#4; 2) dotted quarter rest, quarter note E4; 3) quarter note D4, quarter note C#4; 4) dotted quarter rest, quarter note B3. The second staff has four measures: 1) quarter note A3, eighth rest, quarter note G3, eighth rest; 2) quarter note F#3, eighth rest, quarter note E3, eighth rest; 3) quarter note D3, eighth rest, quarter note C#3, eighth rest; 4) half note B2. Counters are provided below each staff.

3

Exercise 3 is in 6/8 time with a key signature of one sharp (F#). It consists of two staves. The first staff has four measures: 1) eighth notes G4, F#4, E4, D4, C4, B3; 2) eighth notes A3, G3, F3, E3, D3, C3; 3) eighth notes B2, A2, G2, F2, E2, D2; 4) eighth notes C2, B1, A1, G1, F1, E1. The second staff has four measures: 1) quarter note G4, quarter note F#4, quarter note E4; 2) dotted half rest; 3) quarter note D4, quarter note C#4, quarter note B3, quarter note A3; 4) quarter note G3, dotted quarter rest, quarter note F3. Counters are provided below each staff.

*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

Musical exercise 1 consists of two staves of music in 4/4 time. The first staff contains four measures: a quarter note G4, a quarter note A4, a dotted quarter rest, and a quarter note B4; a quarter note C5, a dotted quarter rest, and two whole notes D5 and E5; a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5; and a quarter note C6, a dotted quarter rest, a quarter note B5, and a quarter note A5. The second staff contains four measures: a quarter note G4, an eighth note A4, an eighth note B4, and a dotted quarter rest; a quarter note C5, an eighth note D5, an eighth note E5, and a dotted quarter rest; a quarter note F5, an eighth note G5, an eighth note A5, and a quarter note B5; and a quarter note C6, a dotted quarter rest, and two whole notes D5 and E5.

2

Musical exercise 2 consists of two staves of music in 2/4 time with a key signature of two sharps (F# and C#). The first staff contains four measures: a quarter note F#4, a quarter note G#4, a dotted quarter rest, and a quarter note A4; a quarter note B4, a dotted quarter rest, a quarter note C5, and a quarter note D5; a quarter note E5, a quarter note F#5, a dotted quarter rest, and a quarter note G#5; and a quarter note A5, a dotted quarter rest, and two whole notes B5 and C6. The second staff contains four measures: a quarter note D5, an eighth note E5, an eighth note F#5, and a dotted quarter rest; a quarter note G#5, an eighth note A5, an eighth note B5, and a dotted quarter rest; a quarter note C6, an eighth note B5, an eighth note A5, and a dotted quarter rest; and a half note G#5, a dotted quarter rest, and two whole notes F#5 and E5.

3

Musical exercise 3 consists of two staves of music in 6/8 time with a key signature of one sharp (F#). The first staff contains four measures: a quarter note F#4, an eighth note G#4, an eighth note A4, and a dotted quarter rest; a quarter note B4, an eighth note C5, an eighth note D5, and a dotted quarter rest; a quarter note E5, an eighth note F#5, an eighth note G#5, and a dotted quarter rest; and a quarter note A5, an eighth note B5, an eighth note C6, and a dotted quarter rest. The second staff contains four measures: a quarter note D5, an eighth note E5, an eighth note F#5, and a dotted quarter rest; a quarter note G#5, an eighth note A5, an eighth note B5, and a dotted quarter rest; a quarter note C6, an eighth note B5, an eighth note A5, and a dotted quarter rest; and a quarter note G#5, an eighth note F#5, an eighth note E5, and a dotted quarter rest.

*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

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



The it - sy bit - sy spi - der climbed up the wa - ter spout.



Down came the rain and washed the spi - der out.



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



it - sy bit - sy spi - der 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 in 4/4 time with a treble clef. The notes D, E, F, and G# are written on the staff. Below the staff is a guitar tablature with four frets labeled 0, 2, 3, and 4. The notes are labeled D, E, F, and G# respectively. Below the tablature, the fingers are labeled: Middle for D, Ring for E, and Pinky for F and G#.

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 (1<sup>st</sup> fret – index finger; 2<sup>nd</sup> fret – middle finger; 3<sup>rd</sup> fret – ring finger; 4<sup>th</sup> and 5<sup>th</sup> fret – pinky finger).

The image shows a musical staff in 4/4 time with a treble clef. The notes D, E, F, F#, G, G#, A, B, C, C#, D, E, F, F#, G, G#, A are written on the staff. Below the staff is a guitar tablature with two systems of frets. The first system has frets 0, 2, 3, 4, 0, 1, 2, 0, 1. The second system has frets 2, 3, 0, 1, 2, 3, 4, 5. The notes are labeled D, E, F, F#, G, G#, A, B, C, C#, D, E, F, F#, G, G#, A respectively.

# Exercises -- Notes on the 4<sup>th</sup> string



Play the exercises below following the labeled count.

**1**

**2**

**3**

*Whenever necessary, look again at the information about notes on the 4<sup>th</sup> string on the previous page.*

Exercises Complete:

# Exercises -- Notes on the 4<sup>th</sup> string

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



1

Musical exercise 1 consists of two staves in 4/4 time. The first staff contains four measures of quarter notes: C4, D4, E4, F4; G4, A4, B4, C5; D5, C5, B4, A4; and G4, F4, E4, D4. The second staff contains four measures: C4, D4, E4, F4; G4, A4, B4, C5; D5, C5, B4, A4; and G4, F4, E4, D4, ending with a double bar line.

2

Musical exercise 2 consists of two staves in 2/4 time. The first staff contains four measures: C4, D4, E4, F4; G4, A4, B4, C5; D5, C5, B4, A4; and G4, F4, E4, D4. The second staff contains four measures: C4, D4, E4, F4; G4, A4, B4, C5; D5, C5, B4, A4; and G4, F4, E4, D4, ending with a double bar line.

3

Musical exercise 3 consists of two staves in 3/4 time with a key signature of one sharp (F#). The first staff contains four measures: C4, D4, E4, F#4; G4, A4, B4, C5; D5, C5, B4, A4; and G4, F#4, E4, D4. The second staff contains four measures: C4, D4, E4, F#4; G4, A4, B4, C5; D5, C5, B4, A4; and G4, F#4, E4, D4, ending with a double bar line.

*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 4<sup>th</sup> 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 4<sup>th</sup> string on page 112.*

Song Complete:



bring back my Bon - nie to me.\_\_\_\_\_

116



## 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



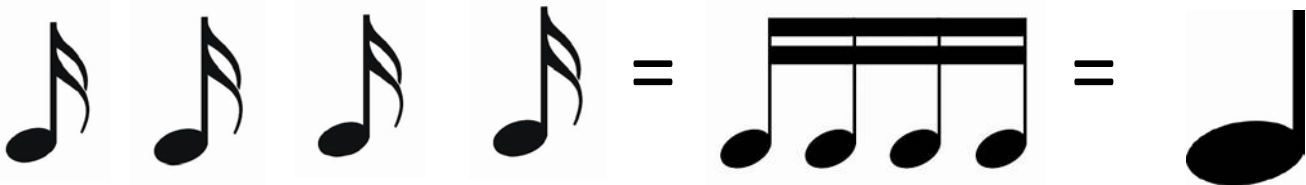
Four Sixteenth Notes

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:

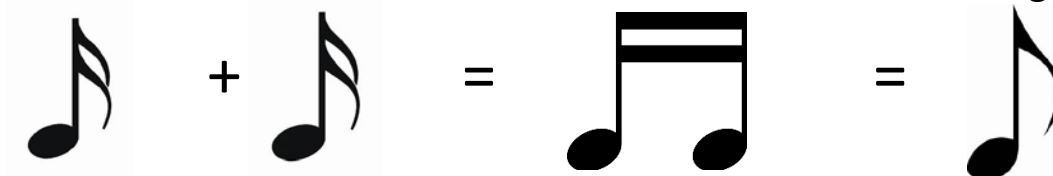
**“1 e + a 2 e + a 3 e + a 4 e + a”**



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

Exercise 1 is in 4/4 time. The first staff contains two measures of eighth-note pairs: (G4, A4), (B4, C5), (D5, C5), (B4, A4) and (G4, F4), (E4, D4), (C4, B3), (A3, G3). The second staff contains two measures of eighth-note pairs: (G4, A4), (B4, C5), (D5, C5), (B4, A4) and (G4, F4), (E4, D4), (C4, B3), (A3, G3). The counts are: 1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a.

2

Exercise 2 is in 2/4 time. The first staff contains two measures of eighth-note pairs: (G4, A4), (B4, C5), (D5, C5), (B4, A4) and (G4, F4), (E4, D4), (C4, B3), (A3, G3). The second staff contains two measures of eighth-note pairs: (G4, A4), (B4, C5), (D5, C5), (B4, A4) and (G4, F4), (E4, D4), (C4, B3), (A3, G3). The counts are: 1 e + a 2 e + a 1 e + a 2 e + a 1 e + a 2 e + a 1 e + a 2 e + a.

3

Exercise 3 is in 3/4 time. The first staff contains two measures of eighth-note pairs: (G4, A4), (B4, C5), (D5, C5), (B4, A4) and (G4, F4), (E4, D4), (C4, B3), (A3, G3). The second staff contains two measures of eighth-note pairs: (G4, A4), (B4, C5), (D5, C5), (B4, A4) and (G4, F4), (E4, D4), (C4, B3), (A3, G3). The counts are: (1e+a 2e+a 3e+)a 1 e + a 2 e + a 3 e + a 1 e + a 2 e + a 3 e + a.

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



Skip, skip, skip to my Lou, skip, skip, skip to my Lou.



Skip, skip, skip to my Lou, skip to my Lou, my dar - lin'.



Lost my part - ner what'-ll I do? Lost my part - ner what'-ll I do?



Lost my part - ner what'-ll I do? Skip to my Lou, my dar - lin'.



I'll get a - no - ther one just like you, I'll get a - no - ther one just like you,



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

The musical score for "Michael Finnigan" is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of eighth and sixteenth notes. Below the staff, the lyrics are written with count labels (1, 2) and plus signs (+) indicating the placement of sixteenth notes. The lyrics are: "There was a man named Michael Finnigan, he had whiskers on his chin - ne - gen, they fell out and then grew in a - gain, poor old Michael Finnigan! Be - gin a - gain!"

(1 e + a 2 e +) a 1 + 2 + 1 + 2 e + a  
There was a man named Mi - chael Fin - ne - gan,

1 + 2 + 1 + 2 e + a  
he had whis - kers on his chin - ne - gen,

1 + 2 + 1 + 2 e + a  
they fell out and then grew in a - gain,

1 + 2 + 1 e + a 2 e + a  
poor old Mi - chael Fin - ne - gan! Be - gin a - gain!

Song Complete:



Try the same song again without the count labeled.

## Michael Finnigan



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



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



they fell out and then grew in a - gain,



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 16<sup>th</sup> 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

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

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

2

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

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

3

(1 + 2 +) 3 e + a 1 + 2 + 3 + 1 + 2 + 3 e + a

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

*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

Happy birthday to you! Happy

birth - day to you! Happy

birth - day dear Happy - 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 notes 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:

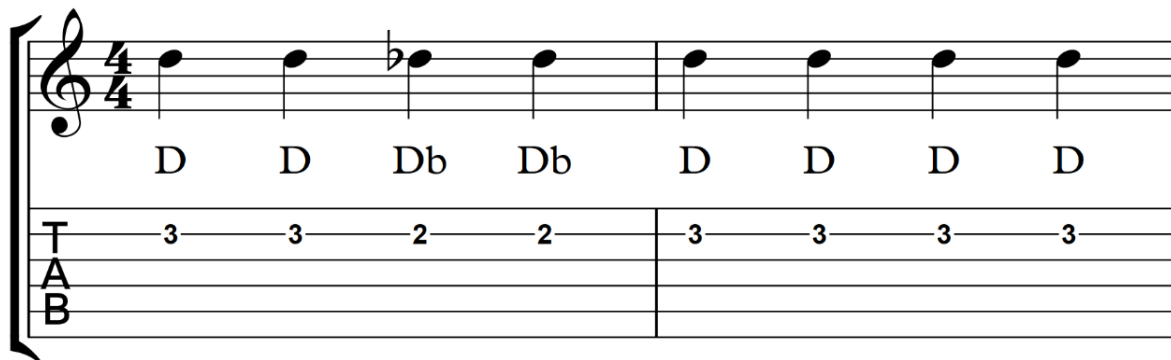
## The Musical Alphabet

A A#/B $\flat$  B C C#/D $\flat$  D D#/E $\flat$  E F F#/G $\flat$  G G#/A $\flat$

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:

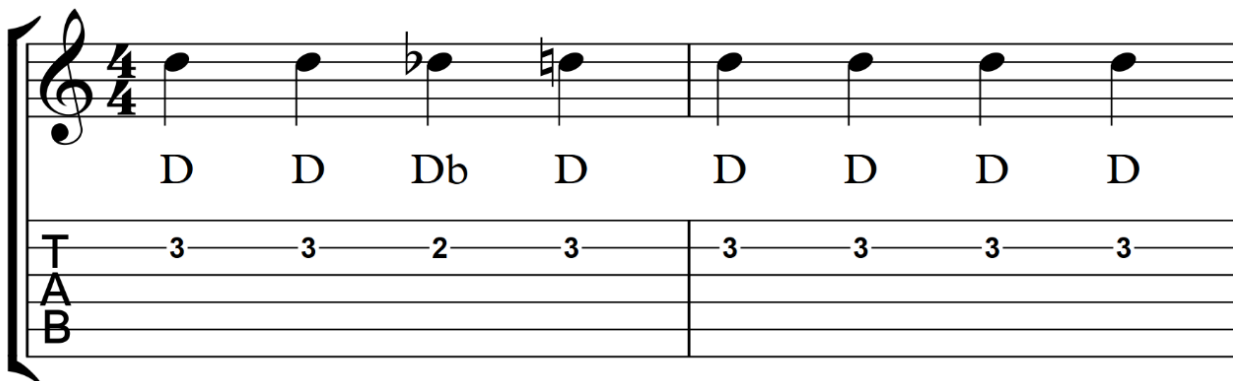
Staff	Bar 1	Bar 2
Notes	C, C, C#, C#	C, C, C, C
Fingering	1, 1, 2, 2	1, 1, 1, 1
Strings	T, A, B, (empty)	T, A, B, (empty)

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:



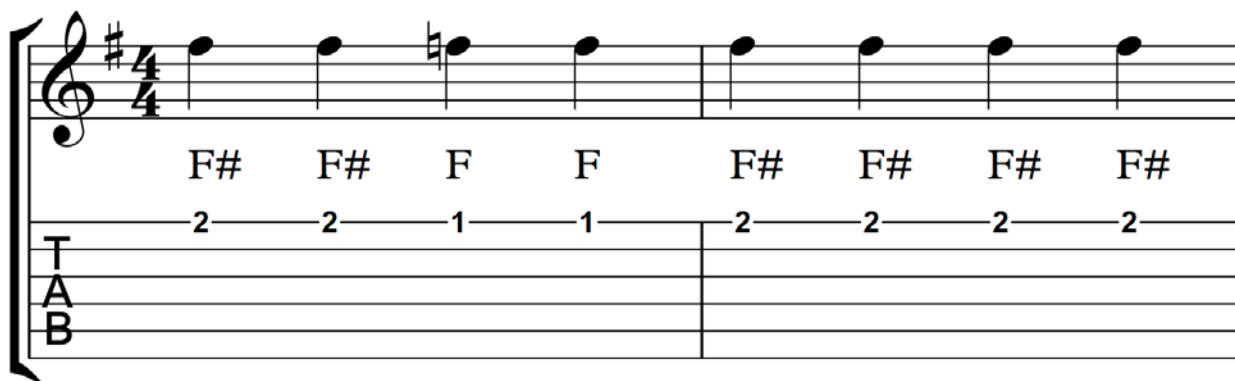
This musical notation example is in 4/4 time. The first staff shows a treble clef with four measures. The notes are D (first line), D (first line), D $\flat$  (first space), D $\flat$  (first space), D (first line), D (first line), D (first line), and D (first line). The second staff shows guitar tablature with fret numbers: 3, 3, 2, 2, 3, 3, 3, 3. The third staff is labeled T, A, B.

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



This musical notation example is in 4/4 time. The first staff shows a treble clef with four measures. The notes are D (first line), D (first line), D $\flat$  (first space), D (first line), D (first line), D (first line), D (first line), and D (first line). The second staff shows guitar tablature with fret numbers: 3, 3, 2, 3, 3, 3, 3, 3. The third staff is labeled T, A, B.

**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 $\sharp$ , unless a natural sign comes before a note.



This musical notation example is in 4/4 time, key of G (one sharp). The first staff shows a treble clef with four measures. The notes are F $\sharp$  (first space), F $\sharp$  (first space), F (first space), F (first space), F $\sharp$  (first space), F $\sharp$  (first space), F $\sharp$  (first space), and F $\sharp$  (first space). The second staff shows guitar tablature with fret numbers: 2, 2, 1, 1, 2, 2, 2, 2. The third staff is labeled T, A, B.

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

Exercise 1 is in 4/4 time. It consists of two staves. The first staff has four measures with counts: 1 + 2 + 3 + 4 +, 1 + 2 + 3 + 4 +, 1 + 2 + 3 e + a 4 +, and 1 + 2 + 3 + 4 +. The second staff has four measures with counts: 1 + 2 + 3 + 4 +, 1 + 2 + 3 + 4 +, 1 + 2 e + a 3 + 4 +, and 1 + 2 + 3 + 4 +.

2

Exercise 2 is in 3/4 time. It consists of two staves. The first staff has four measures with counts: 1 + 2 + 3 +, 1 + 2 + 3 +, 1 + 2 + 3 +, and 1 + 2 + 3 +. The second staff has four measures with counts: 1 + 2 + 3 +, 1 + 2 + 3 +, 1 + 2 + 3 +, and 1 + 2 + 3 +.

3

Exercise 3 is in 2/4 time. It consists of two staves. The first staff has eight measures with counts: 1 e + a, 2 e + a, 1 e + a, 2 e + a, 1 e + a, 2 e + a, 1 e + a, and 2 e + a. The second staff has eight measures with counts: 1 e + a, 2 e + a, 1 e + a, 2 e + a, 1 e + a, 2 e + a, 1 e + a, and 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

Musical exercise 1 consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains four measures: the first has a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter note G4; the second has a quarter note A4, a quarter note B4, a quarter note C#5, and a quarter note D5; the third has a quarter note E5, a quarter note D5, a quarter note C#5, and a quarter note B4; the fourth has a quarter note A4, a quarter note G4, a quarter note F#4, and a half note E4. The second staff continues the exercise with four measures: the first has a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter note G4; the second has a quarter note A4, a quarter note B4, a quarter note C#5, and a quarter note D5; the third has a quarter note E5, a quarter note D5, a quarter note C#5, and a quarter note B4; the fourth has a quarter note A4, a quarter note G4, a quarter note F#4, and a half note E4.

2

Musical exercise 2 consists of two staves of music in 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains four measures: the first has a quarter note D4, an eighth note E4, and a quarter note F#4; the second has a quarter note G4, an eighth note A4, and a quarter note B4; the third has a quarter note C#5, an eighth note D5, and a quarter note E5; the fourth has a quarter note F#5, an eighth note G5, and a quarter note A5. The second staff continues the exercise with four measures: the first has a quarter note D4, an eighth note E4, and a quarter note F#4; the second has a quarter note G4, an eighth note A4, and a quarter note B4; the third has a quarter note C#5, an eighth note D5, and a quarter note E5; the fourth has a quarter note F#5, an eighth note G5, and a quarter note A5.

3

Musical exercise 3 consists of two staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains four measures: the first has a quarter note D4, an eighth note E4, and a quarter note F#4; the second has a quarter note G4, an eighth note A4, and a quarter note B4; the third has a quarter note C#5, an eighth note D5, and a quarter note E5; the fourth has a quarter note F#5, an eighth note G5, and a quarter note A5. The second staff continues the exercise with four measures: the first has a quarter note D4, an eighth note E4, and a quarter note F#4; the second has a quarter note G4, an eighth note A4, and a quarter note B4; the third has a quarter note C#5, an eighth note D5, and a quarter note E5; the fourth has a quarter note F#5, an eighth note G5, and a quarter note A5.

*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 - blem 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 - er 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

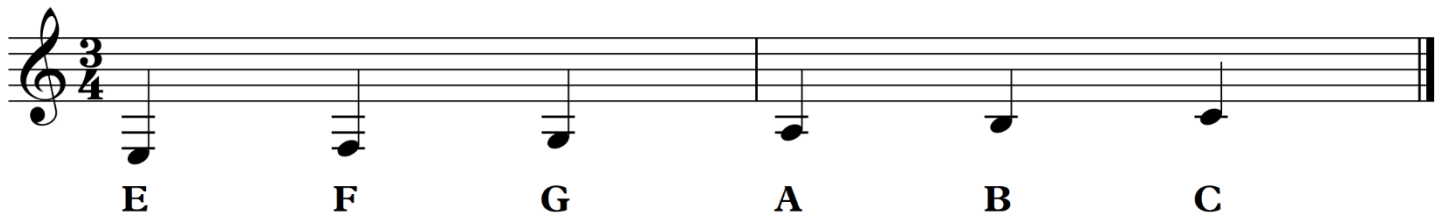
Take me out to the ball game,  
take me out to the crowd.  
Buy me some pea - nuts and Crack - er Jacks.  
I don't care if I ev - er get back. Let me  
root, root, root for the home team. If  
they don't win it's a shame. For it's  
one, two, three strikes you're out at the  
old ball game.

Song Complete:

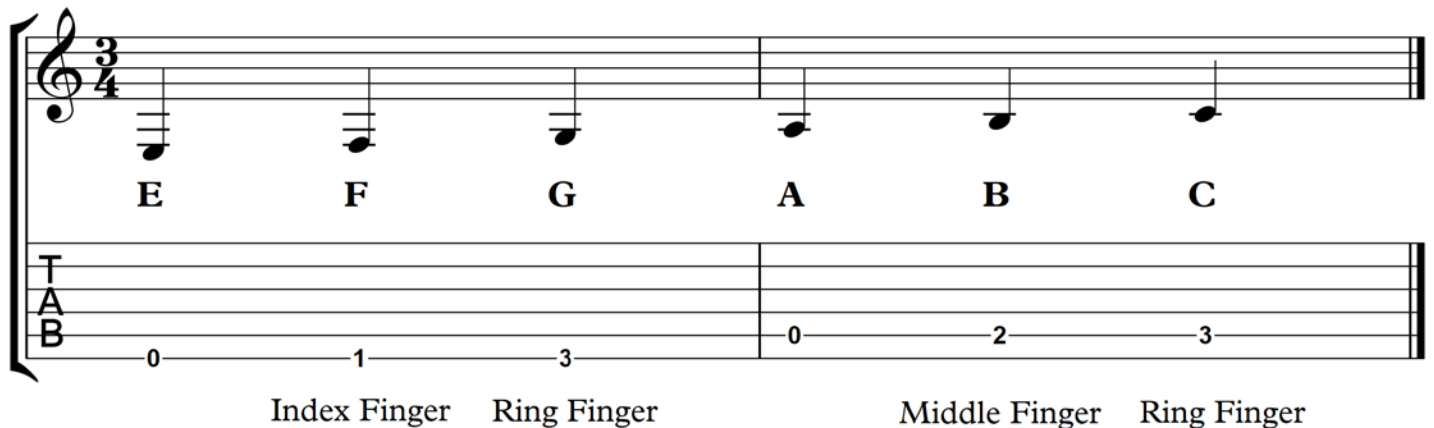


## Section 15: Notes on the 5<sup>th</sup> and 6<sup>th</sup> Strings

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 5<sup>th</sup> string: **A, B, C** and the 6<sup>th</sup> 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:



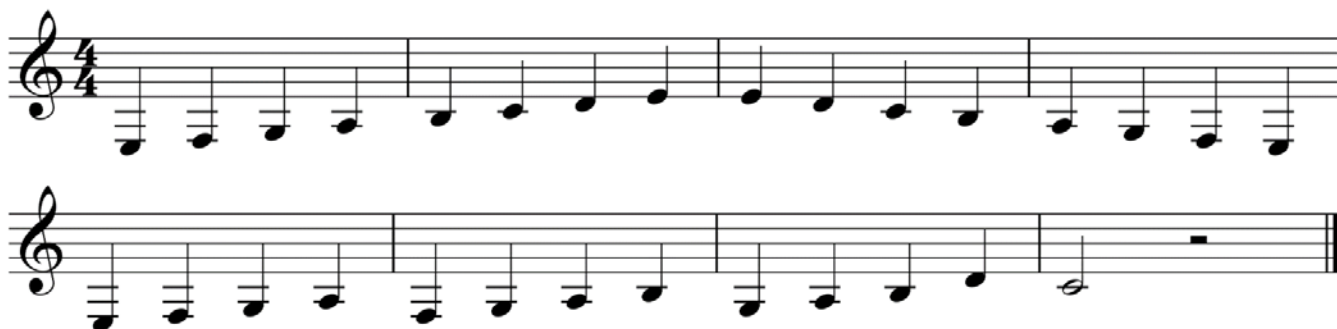
*You can refer to the above example whenever you need to see how to read or play the notes on the 5<sup>th</sup> and 6<sup>th</sup> strings.*

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

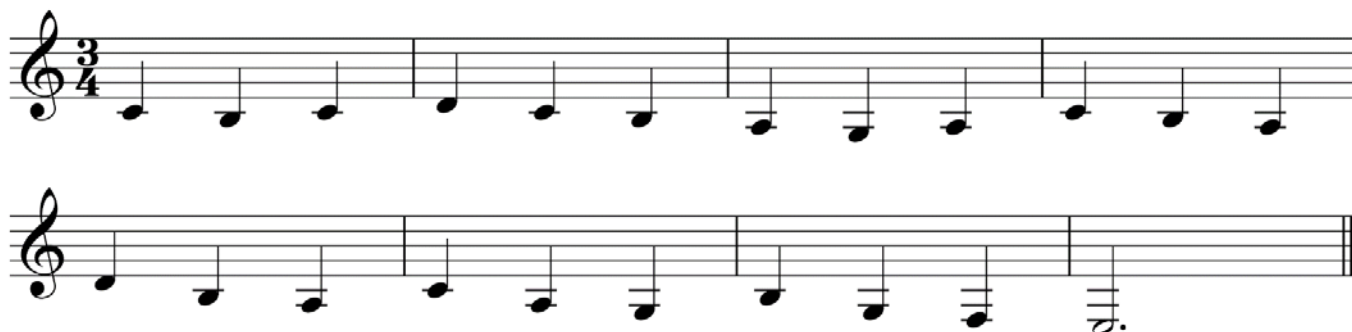


Practice the notes on the 5<sup>th</sup> and 6<sup>th</sup> string exercises below while counting aloud and following the labeled count.

1



2



3



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

Exercises Complete:



# The Star-Spangled Banner

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

For he's a jol - ly good fel - low, for

he's a jol - ly good fel - low, for

he's a jol - ly good fel - low, which

no - bod - y can de - ny! \_\_\_\_\_ Which

no - bod - y can de - ny! \_\_\_\_\_ Which

no - bod - y can de - ny! \_\_\_\_\_ For

he's a jol - ly good fel - low which

no - bod - y can de - ny! \_\_\_\_\_

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

The ants go march-ing one by one hur-rah, hur-rah! The  
ants go march-ing one by one hur-rah, hur-rah! The  
ants go march ing one by one; the lit-tle one stops to suck his thumb and they  
all go march-ing down to the ground to get  
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

G

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 G 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

G

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 G C

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

Song Complete:



# The Old Gray Mare

C

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

G<sup>7</sup> C

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,

G<sup>7</sup> C

man - y long years a - go.

C F C

Man - y long years a - go,

F C

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

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

G<sup>7</sup> C

man - y long years a - go.

Song Complete:



# John Jacob Jingleheimer Schmidt

G C

John Ja - cob Jin - gle - hei - mer Schmidt,

D G

his name is my name too. When -

G C

ev - er we go out, the peo - ple al - ways shout,

D G D

"John, Ja - cob Jin - gle - hei - mer Schmidt!" Dah dah dah dah dah dah dah.

G C

John Ja - cob Jin - gle - hei - mer Schmidt,

D G

his name is my name too. When -

G C

ev - er we go out, the peo - ple al - ways shout,

D G D G

"John, Ja -cob Jin -gle -hei -mer Schmidt!" Dah dah dah dah dah dah dah dah.

Song Complete:



# I'm a Yankee Doodle Dandy

C D

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

G<sup>7</sup> C

Yan - kee Doo - dle do or die. A

A<sup>7</sup> Dm A<sup>7</sup> Dm

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

D<sup>7</sup> G

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

C D

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

G<sup>7</sup> C

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

G C G

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

D<sup>7</sup> G C

I am the Yan - kee Doo - dle boy.

Song Complete:



# I've Been Working on the Railroad

C F C

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

D<sup>7</sup> G

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

C F E<sup>7</sup>

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

F C G C

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

C F G C

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

F G C

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

G

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

C F C G C

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!**