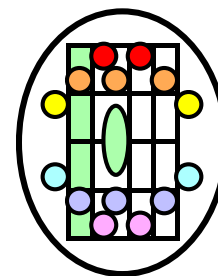


My First Song Collection - Part-2

PK-62

***Easy Melodies on
Key Maps***

***From the Music
Innovator's Workshop***



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Review of the 10F and 5FC Versions

About the 10 Finger Versions - (10F) - This version of our key maps was developed to help beginning students focus on 5-finger positions. This special version has the hands placed at the very middle of the piano keyboard, with the thumbs on E and F and the other fingers extended over the adjacent white keys. With this position students can play entire songs and exercises while learning to keep the hands in place.

The 10F position is designed to help beginners learn to remain in fixed 5-finger positions, to gain the great benefits offered by these positions. Of course, as soon as habit of remaining in place has developed, the student will learn to use the 5-finger positions in other locations, and continue from there to include them in their playing wherever they are warranted.

About the 5-Finger Colored Versions - (5FC) - This version of our key maps is an extension of the 10F position described above (which is simply a 5-finger position in each hand with the hands adjacent to each other.) The 5FC version focuses on the series of 5 finger positions that occur when playing a melody. As a student's ability to play melodies progresses, the hands will constantly move to new locations - and these locations will frequently be played with a series of 5-finger positions - with a few gaps between the positions. The note coloring of the 5FC versions signals in advance, when to move the hand and when to remain in position. **WHEN THE COLOR CHANGES OR STOPS, YOU MOVE YOUR HAND TO A NEW LOCATION. YOUR HAND REMAINS IN PLACE UNTIL THE COLOR CHANGES.** Notes that are **NOT COLORED** are **NOT** part of a 5-finger group.

About the Vocalized Rhythm Labels - The vocalized rhythm labels appear at the left side of the first version of each of the songs in this unit. (Basic Instruction on how to read and play the rhythm on key maps can be found in Unit PK-35 of our Basic Keyboard Skills instructional series.) Following is a key to the meanings of the labels for vocalizing the rhythm labels shown in the following songs.

BEAT - (all caps) Note is played on the first beat of a measure,

Beat - The note (not the first beat) is played on a beat.

Stay - Beat occurs while finger stays on a key.

& - Half-beat note - played at the middle of a beat.

a - (pronounced "uh") - Note is shorter than a half-beat. .

These labels are designed to help students learn to play the rhythm by saying aloud the sounds of the rhythm implied by rhythmically pronouncing the labels.

Introduction to Key Maps

Maps: Changes from the Key (KD) Diagrams

The key maps are laid out and played in very much the same way as are the key diagrams. In fact, the maps ARE diagrams, but with several different details.

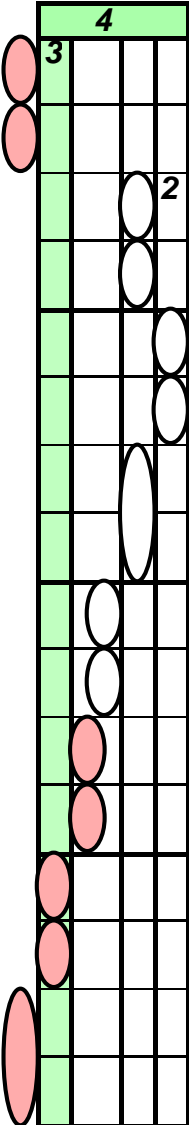
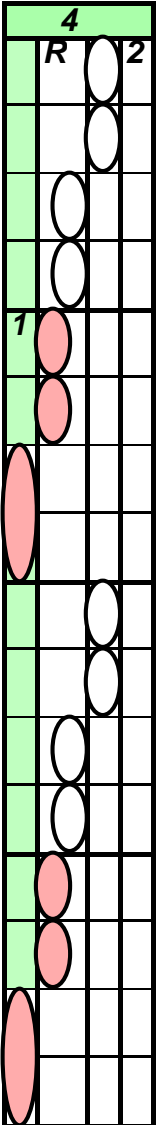
Size--The map is more compact. The spaces between the vertical lines standing for the black keys are much smaller. The notes are smaller.

Horizontal Spacing - The horizontal spacing between the notes for keys EF and BC has been reduced by 1/4. This makes these notes overlap by 1/2, showing that their sounds are 1/2 step apart. This makes the horizontal note spacing constant for all notes, both black and white. All notes for 1/2 steps overlap by 1/2. This makes the horizontal spacing for all notes proportional to the spacing of their sounds (and their keys on the keyboard).

Rhythm is Shown Using Timelines and Note Size (vertical length). See the next page.

Song Text -- The words and syllables for the songs appear at the right of the corresponding notes.

Key Map v10F

<i>Jane Taylor</i>	<i>French folk tune</i>
<i>Moderately</i>	<i>Beats: 4</i>
	

About Which Hand to Use

In the 10 Finger Versions, the PINK notes are for the LEFT hand and the WHITE notes are for the RIGHT hand (see above).

In this collection the 5 Finger Colored Versions are notated for the RIGHT hand.

Musical Time (Rhythm) on Key Maps

Please Note: From now on, your music (key maps) will show rhythm as a timeline. Learning to read musical time, which we call RHYTHM, is a major step in your education as a piano player. The next group of lessons in this course has been designed to help you learn how to read and play the rhythm of the pieces that you will be playing.

Notes on key maps show you visually just how long to play a note. How long you hold a note is proportional to how long it is (vertically) on the printed page. A note that is twice as long as another note is to be held twice as long (in time).

Measures--On key maps, measures are separated by heavy (or sometimes double) horizontal lines (measure markers). Beats within the measures are marked off by thin horizontal lines (beat markers). Each beat marker (and the space directly below it) stands for 1 beat of time. The space between 2 measure markers is called "one measure" of time.

Note Length (Rhythm)--Note lengths are proportional to the time that they take. A note that stretches between two beat lines (the first "lamb" in the song) is one beat long.

When two equal size notes take up one beat of space ("lit-tle" in the song), each note is one-half beat long.

The 2 notes for "Ma-ry" take up one beat of time, but they are not the same length. The first is 3/4 beat and the second is 1/4 beat (which is proportional to their physical length on the page).

A note that stretches across two beat spaces ("snow" at the end of the song) is two beats long.

Basic Unit of Time--The basic unit of time on key maps is the beat. The beats can be seen clearly on the maps merely by paying attention to the beat lines that run horizontally across the musical staff.

When discussing musical time on maps, note length is expressed in beats. Therefore, the answer to the question, "How long is the note?" will be expressed as so many beats or as such and such a fraction of a beat. In the song on this page: 1st note - 3/4 beats. --- 2nd note - 1/4 beat. --- 3rd note - 1/2 beat.

b: 1 Beats: 4

Mary had a lit-tle lamb,
Lit-tle lamb,
lit-tle lamb,
Ma-ry had a lit-tle lamb,
Its fleece was white as snow.

This song is arranged so that you can play it with your hands remaining in a single 2-handed location with your thumbs on E and F. We call this the 10-finger position. The finger numbers located next to the notes show where your fingers should already be if your hands are placed correctly in the 10-finger position.

Twinkle, Twinkle, Little Star

Jane Taylor

French folk tune

Moderately Beats: 4

4		
BEAT	3	Twin-
Beat		kle
Beat		twin-
Beat		kle
BEAT		lit-
Beat		tle
Beat		star,
Stay		
BEAT		How
Beat		I
Beat	1	won-
Beat		der
BEAT		what
Beat		you
Beat		are;
Stay		

2nd time – End Here

4		
BEAT	2	Up
Beat		a-
Beat		bove
Beat		the
BEAT	1	world
Beat		so
Beat		high,
Stay		
BEAT		Like
Beat		a
Beat		dia-
Beat		mond
BEAT		in
Beat		the
Beat		sky,
Stay		

Go back to the Beginning

Hand Locations and Colored Notes - As you follow the fingering, you will notice that it will be necessary frequently to move your hand to a new location. You will also notice that the hand often stays in a single location as you play in the 5-finger position. The note coloring in this unit shows you when to move your hand and when to stay in a single location. **WHEN THE COLOR CHANGES, YOU MOVE YOUR HAND TO A NEW LOCATION. YOUR HAND REMAINS IN PLACE UNTIL THE COLOR CHANGES.** Notes that are **NOT COLORED** are **NOT** part of a 5-finger group.

Twinkle, Twinkle, Little Star

Jane Taylor

French folk tune

Moderately Beats: 4

1

4

2

Twin-
kle
twin-
kle
lit-
tle
star,
How
I
won-
der
what
you
are;

2nd time – End Here

4

5

5

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

Go back to the Beginning

You will find Beethoven's famous Ode to Joy melody from his 9th Symphony on this and the following 3 pages. Each of these 4 pages contains the same melody, but the first 3 are in different keys: key of C, key of Db, and key of D. The fourth melody is set up for playing with a single hand, whereas the first 3 are set up to be played by both hands. These melodies will demonstrate for you a few of the many different ways that the same melody can be arranged for playing.

About the Coloring of the Rhythm Labels

The rhythm labels are colored in all measures that contain one or more fractional beats. The measures with fractional beats, that have identical rhythm patterns, are colored with the SAME color to draw attention to the similarities of these patterns.

Ode to Joy - Ludwig van Beethoven - Key of C

Moderately #/b: None (key of C major) Beats: 4

The image displays four rhythmic diagrams for the 'Ode to Joy' melody in C major, 4/4 time. Each diagram is a 4-beat measure represented as a grid. The top row is labeled 'BEAT' and the number '4' is in a green box above the grid. The subsequent rows are labeled 'Beat'. The diagrams show various phrasings of the melody using notes (red ovals) and rests (white ovals). Rhythm labels are placed to the left of the grid: 'Stay & Beat' and 'Stay' are in yellow boxes, and 'Beat & Beat' is in a green box. The fourth diagram includes a blue box around a note with the label '(G in blue octave)'. The diagrams are arranged in four columns, with the first three showing two-hand arrangements and the fourth showing a single-hand arrangement.

Be aware that when you see black keys in a piece, some of your fingers won't be placed on the white keys but will need to remain placed on the black keys used in the song.

Ode to Joy - Ludwig van Beethoven - Key of Db

Moderately b: 5 (Key of Db major) Beats: 4

The image displays four vertical piano keyboard diagrams, each representing a measure of music. Each diagram has a green header with the number '4'. The diagrams show white keys as white ovals and black keys as red ovals. Fingerings are indicated by numbers 1 and 2. The third diagram has a blue-shaded octave labeled '5 LH' and '(Key 4 in blue octave)' below it.

Ode to Joy - Ludwig van Beethoven - Key of D

Moderately #: 2 (key of D major) Beats: 4

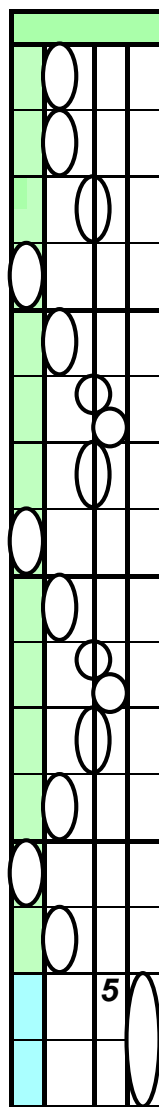
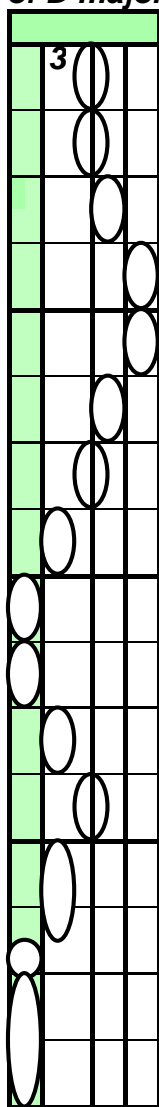
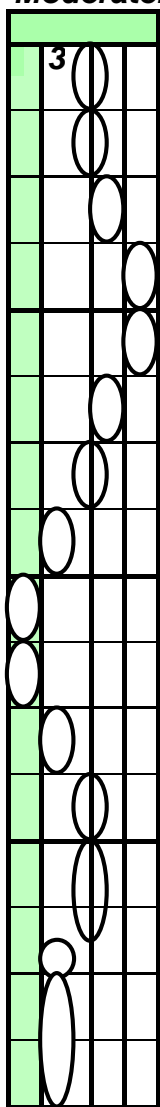
The image displays four guitar fretboard diagrams, each representing a 4-beat measure. The fretboards are oriented vertically with the headstock at the top. The strings are numbered 1 to 6 from top to bottom. The frets are numbered 1 to 4 from top to bottom. The diagrams show the following fingerings and notes:

- Measure 1:** Fret 2, strings 1-4 (white circles, finger 2); Fret 1, strings 5-6 (red ovals, finger 1).
- Measure 2:** Fret 2, strings 1-4 (white circles, finger 2); Fret 1, strings 5-6 (red ovals, finger 1).
- Measure 3:** Fret 1, strings 1-2 (red ovals, finger 1); Fret 2, strings 3-4 (white circles, finger 2); Fret 1, strings 5-6 (red ovals, finger 1); Fret 5, string 6 (red oval, finger 5, labeled 'LH'). A blue shaded area covers frets 1-5 on string 6, with the text '(A in blue octave)' below it.
- Measure 4:** Fret 2, strings 1-4 (white circles, finger 2); Fret 1, strings 5-6 (red ovals, finger 1).

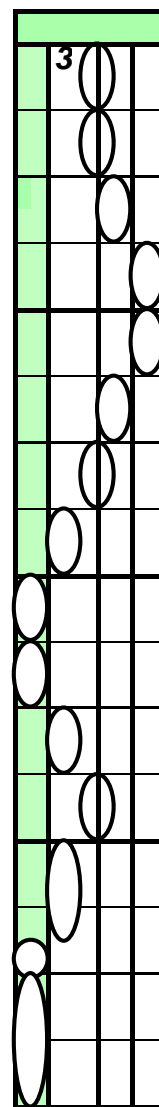
Play with either hand alone in any octave group,

Ode to Joy - Ludwig van Beethoven - Key of D - Either Hand

Moderately #: 2 (key of D major) Beats: 4



(A in blue octave)



Mistress Mary, Quite Contrary

Mother Goose

Traditional tune

Brightly *b: 1* Beats: 4

	4								
BEAT			5						Mis-
Beat									tress
Beat									Ma-
Beat									ry,
BEAT									quite
Beat & Beat									con-
Beat									tra-
BEAT									ry,
Beat & Beat									How
Beat									does
BEAT									your
BEAT									gar-
BEAT									den
BEAT									grow?
Stay									
Stay									
Beat									With

	4								
BEAT		2							sil-
Beat									ver
Beat									bells
Beat									and
BEAT									coc-
Beat									kle
Beat									shells
Beat									and
BEAT & Beat									Pret-
Beat									ty
BEAT									maids
Beat &									all
BEAT									in
Stay									a
Stay									row.
Beat									

Mistress Mary, Quite Contrary

Mother Goose

Traditional tune

Brightly *b: 1* Beats: 4

4

5

Mis-tress Ma-ry, quite con-tra-ry, How does your gar-den grow? With

1

4

2

1

4

sil-ver bells and coc-kle shells and Pret-ty maids all in a row.

Brother John

Traditional

Moderately **Beats: 4**

	4				
BEAT	3				Are
Beat	●				you
Beat	●				sleep-
Beat	●				ing,
BEAT	●				Are
Beat	●				you
Beat	●				sleep-
Beat	●				ing,
BEAT					Bro-
Beat			1		ther
Beat			○		John?
Stay			○		
BEAT					Bro-
Beat	●				ther
Beat	○				John?
Stay			○		

	4				
BEAT & Beat & Beat				2	Morn-
Beat	●			○	ing
				○	bells
				○	are
				○	ring-
				○	ing,
BEAT & Beat & Beat	1				Morn-
Beat	●				ing
				○	bells
				○	are
				○	ring-
				○	ing.
BEAT	●				Ding,
Beat	●				dong,
Beat	○				ding,
Stay	●				
BEAT	●				Ding,
Beat	●				dong,
Beat	○				ding.
Stay	●				

Brother John

Traditional

Moderately **Beats: 4**

A musical staff with a green header bar containing the number '4'. The staff has five lines. Orange oval notes are placed on the lines: line 1 (beat 1), line 2 (beat 2), line 3 (beat 3), line 4 (beat 4), line 5 (beat 1), line 4 (beat 2), line 3 (beat 3), line 2 (beat 4), line 1 (beat 1), line 2 (beat 2), line 3 (beat 3), line 4 (beat 4), line 5 (beat 1), line 4 (beat 2), line 3 (beat 3), line 2 (beat 4), line 1 (beat 1), line 2 (beat 2), line 3 (beat 3), line 4 (beat 4).

Are
you
sleep-
ing,
Are
you
sleep-
ing,
Bro-
ther
John?
Bro-
ther
John?

Note - When you see a note that is NOT colored, it is not grouped in a 5- finger hand position.

A musical staff with a green header bar containing the number '4'. The staff has five lines. Yellow oval notes are placed on the lines: line 4 (beat 1), line 3 (beat 2), line 2 (beat 3), line 1 (beat 4), line 4 (beat 1), line 3 (beat 2), line 2 (beat 3), line 1 (beat 4), line 5 (beat 1), line 4 (beat 2), line 3 (beat 3), line 2 (beat 4), line 1 (beat 1), line 2 (beat 2), line 3 (beat 3), line 4 (beat 4), line 5 (beat 1), line 4 (beat 2), line 3 (beat 3), line 2 (beat 4), line 1 (beat 1), line 2 (beat 2), line 3 (beat 3), line 4 (beat 4).

Morn-
ing
bells
are
ring-
ing,
Morn-
ing
bells
are
ring-
ing.
Ding,
dong,
ding,
Ding,
dong,
ding.

Lightly Row

Traditional

Moderately *b: 1* *Beats: 4*

BEAT & Beat	4	5	○	<i>Lightly row!</i>	
Beat & Beat			○	<i>Lightly row!</i>	
BEAT & Beat			○	<i>O'er the glassy waves we go;</i>	2
Beat & Beat			○	<i>Smoothly glide!</i>	○
BEAT & Beat			○	<i>Smoothly glide!</i>	○
Beat & Beat			○	<i>On the silent tide.</i>	○
Beat			○		○

BEAT & Beat	4	2	○	<i>Let the winds and waters be</i>	
Beat & Beat			○	<i>Mingled with our melody,</i>	
BEAT & Beat			○	<i>Sing and float!</i>	○
Beat & Beat			○	<i>sing and float!</i>	○
BEAT & Beat			○	<i>In our little boat.</i>	○
Beat			○		○

Note - The hand stays in place for the entire song. (No colored notes are needed for changing hand positions.)

Lightly Row

Traditional

Moderately *b: 1* Beats: 4

Lightly row!
 Lightly row!
 O'er the glassy waves we go;
 Smoothly glide!
 Smoothly glide!
 On the silent tide.

Let the winds and waters be
 Mingled with our melody,
 Sing and float!
 sing and float!
 In our little boat.

Baa, Baa, Black Sheep

Mother Goose

Traditional Tune

Moderately Beats: 4

	4			
BEAT	3			"Baa,
beat				baa,
Beat			2	black
Beat				sheep,
BEAT				have
&				you
Beat				an-
&				y
Beat				wool?"
Stay				
BEAT				"Yes,
Beat				sir,
Beat				yes,
Beat				sir,
BEAT				three
Beat				bags
Beat				full:
Stay				

	4			
BEAT			2	One
Beat				for
&				my
Beat				mas-
&				ter
BEAT	1			and
Beat				one
&				for
Beat				my
Stay				dame,
&				
BEAT				And
Beat				one
&				for
Beat				the
&				lit-
Beat				tle
&				boy
BEAT				who
Beat				lives
&				
BEAT				down
Beat				the
&				lane."
Beat				
Stay				

Baa, Baa, Black Sheep

Mother Goose

Traditional Tune

Moderately Beats: 4

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

2 "Yes,
sir,
yes,
sir,
three
bags
full:

3

4 One
for
my
mas-
ter
and
one
for
my
dame,
And
one
for
the
lit-
tle
boy
who
lives
down
the
lane."

4

4

4

Michael, Row the Boat Ashore

Traditional

Brightly Beats: 4

	4							
Beat	3							Mi-
Beat		2						chael,
BEAT			2					row
Stay & Beat								the
Beat								boat
BEAT								a-
Stay								shore.
Beat								A-
Beat								le-
BEAT								lu-
Stay								
Stay								
Stay								
BEAT								ya.
Stay								
Beat								Mi-
Beat								chael,

	4							
BEAT								row
Stay & Beat		1						the
Beat								boat
BEAT								a-
Stay								shore.
Beat								A-
Beat								le-
BEAT								lu-
Stay								
Stay								
Stay &								---
BEAT								ya.
Stay								

Michael, Row the Boat Ashore

Traditional

Brightly **Beats: 4**

4				
1				Mi-
				chael,
				row
2				the
				boat
				a-
				shore.
				A-
				le-
				lu-
				ya.
				Mi-
				chael,

4					
				5	row
				the	boat
				a-	shore.
				A-	le-
				lu-	---
				ya.	ya.

Muffin Man

Traditional English

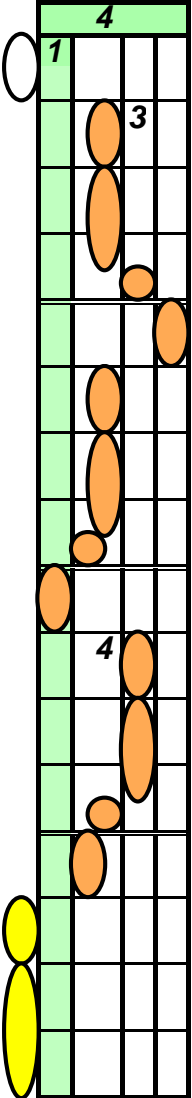
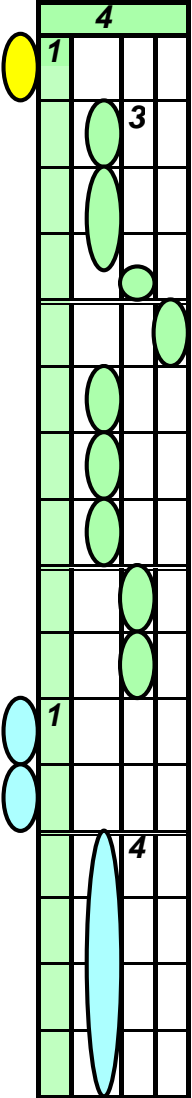
Lively *b: 1* *Beats: 4*

	4	1	
BEAT	3		Do
Beat		1	you
Beat			know
Stay &			the
BEAT			the Muf-
Beat			fin
Beat			man,
Stay &			the
BEAT			the Muf-
Beat			in
Beat			man,
Stay &			the
BEAT			the Muf-
Beat			in
Beat			man?
Stay			

	4		
BEAT	3		Do
Beat		1	you
Beat			know
Stay &			the
BEAT			the Muf-
Beat			fin
Beat			man,
Beat			who
BEAT			lives
Beat			in
Beat			Dru-
Beat			ry
BEAT			Lane?
Stay			
Stay			
Stay			

Muffin Man

Traditional English

<i>Lively</i> <i>b: 1</i> <i>Beats: 4</i>					
	1 2 <i>Do</i> <i>Yes</i> <i>you</i> <i>I</i> <i>know</i> <i>know</i> <i>the</i> <i>the</i> <i>Muf-</i> <i>Muf-</i> <i>fin</i> <i>fin</i> <i>man,</i> <i>man,</i> <i>the</i> <i>the</i> <i>Muf-</i> <i>Muf-</i> <i>in</i> <i>in</i> <i>man,</i> <i>man,</i> <i>the</i> <i>the</i> <i>Muf-</i> <i>Muf-</i> <i>in</i> <i>in</i> <i>man?</i> <i>man,</i>	1 2 <i>Do</i> <i>Yes</i> <i>you</i> <i>I</i> <i>know</i> <i>know</i> <i>the</i> <i>the</i> <i>Muf-</i> <i>Muf-</i> <i>fin</i> <i>fin</i> <i>man,</i> <i>man,</i> <i>who</i> <i>who</i> <i>lives</i> <i>lives</i> <i>in</i> <i>in</i> <i>Dru-</i> <i>Dru-</i> <i>ry</i> <i>ry</i> <i>Lane?</i> <i>Lane.</i>		1 2 <i>Do</i> <i>Yes</i> <i>you</i> <i>I</i> <i>know</i> <i>know</i> <i>the</i> <i>the</i> <i>Muf-</i> <i>Muf-</i> <i>fin</i> <i>fin</i> <i>man,</i> <i>man,</i> <i>who</i> <i>who</i> <i>lives</i> <i>lives</i> <i>in</i> <i>in</i> <i>Dru-</i> <i>Dru-</i> <i>ry</i> <i>ry</i> <i>Lane?</i> <i>Lane.</i>	1 2 <i>Do</i> <i>Yes</i> <i>you</i> <i>I</i> <i>know</i> <i>know</i> <i>the</i> <i>the</i> <i>Muf-</i> <i>Muf-</i> <i>fin</i> <i>fin</i> <i>man,</i> <i>man,</i> <i>who</i> <i>who</i> <i>lives</i> <i>lives</i> <i>in</i> <i>in</i> <i>Dru-</i> <i>Dru-</i> <i>ry</i> <i>ry</i> <i>Lane?</i> <i>Lane.</i>

The Farmer in the Dell

Singing game

Traditional Tune

With spirit *b: 1* *Beats: 2*

The notation shows a 4-beat measure with a red circle on the first beat. The lyrics are: "The farmer in the dell, The farmer in the dell, Stay". The notation includes a 4-beat measure with a red circle on the first beat, and a 3-beat measure with a "1" on the first beat. The lyrics are: "The farmer in the dell, The farmer in the dell, Stay".

The notation shows a 4-beat measure followed by a 5-beat measure with a yellow highlight on the fifth beat. The lyrics are: "Heigh-o, the der-ry-o, The farmer in the dell." The notation includes a 4-beat measure and a 5-beat measure with a yellow highlight on the fifth beat. The lyrics are: "Heigh-o, the der-ry-o, The farmer in the dell.".

The Farmer in the Dell

Singing game

Traditional Tune

With spirit #: 1 *Beats: 2*

Musical notation for the singing game. It consists of a vertical staff with 10 measures. The first measure is a whole note with a white circle and the number '1'. The second measure is a half note with a pink oval and the number '2'. The third measure is a half note with a pink oval. The fourth measure is a half note with a pink oval. The fifth measure is a half note with a pink oval. The sixth measure is a half note with a pink oval. The seventh measure is a half note with a pink oval. The eighth measure is a half note with a pink oval. The ninth measure is a half note with a pink oval. The tenth measure is a half note with a pink oval. The lyrics are: 'The farm-er in the dell, The farm-er in the dell,'.

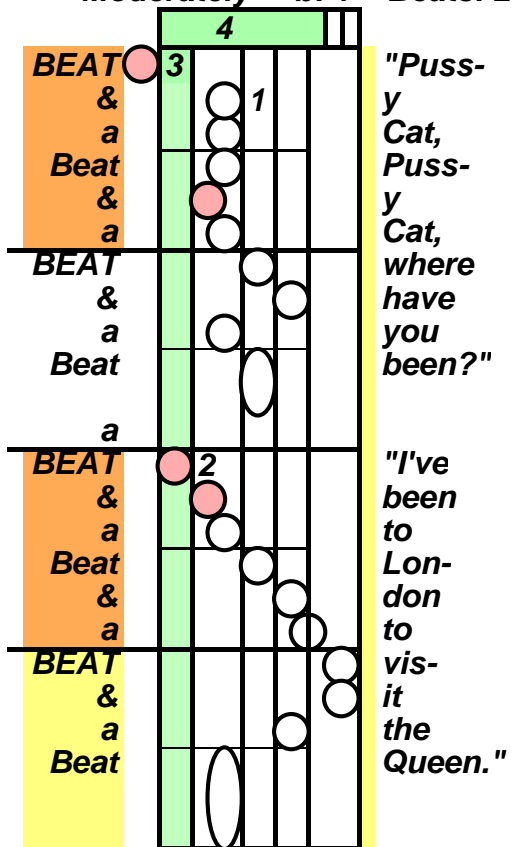
Musical notation for the traditional tune. It consists of a vertical staff with 10 measures. The first measure is a whole note with a light blue oval and the number '1'. The second measure is a half note with a light blue oval. The third measure is a half note with a light blue oval. The fourth measure is a half note with a light blue oval. The fifth measure is a half note with a light blue oval. The sixth measure is a half note with a light blue oval. The seventh measure is a half note with a light blue oval. The eighth measure is a half note with a light blue oval. The ninth measure is a half note with a light blue oval. The tenth measure is a half note with a light blue oval. The lyrics are: 'Heigh-o, the der-ry-o, The farm-er in the dell.'.

Pussy Cat, Pussy Cat

Mother Goose

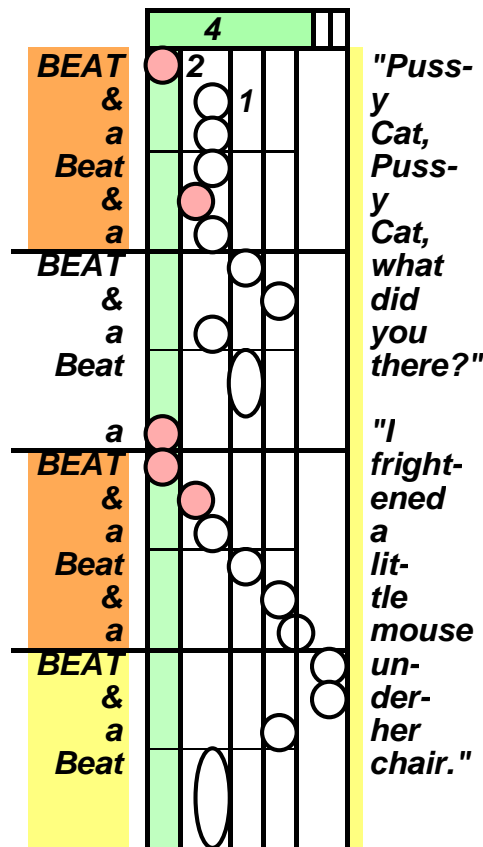
Traditional Tune

Moderately *b: 1* *Beats: 2*



BEAT & a Beat & a
 BEAT & a Beat
 a
 BEAT & a Beat & a
 BEAT & a Beat

"Pussy Cat, Pussy Cat, where have you been?"
 "I've been to London to visit the Queen."



BEAT & a Beat & a
 BEAT & a Beat
 a
 BEAT & a Beat & a
 BEAT & a Beat

"Pussy Cat, Pussy Cat, what did you there?"
 "I frightened a little mouse under her chair."

Pussy Cat, Pussy Cat

Mother Goose

Traditional Tune

Moderately *b: 1* Beats: 2

"Puss-
y
Cat,
Puss-
y
Cat,
where
have
you
been?"

"I've
been
to
Lon-
don
to
vis-
it
the
Queen."

"Puss-
y
Cat,
Puss-
y
Cat,
what
did
you
there?"

"I
fright-
ened
a
lit-
tle
mouse
un-
der-
her
chair."

The Mulberry Bush

Singing game

Traditional Tune

Gaily b: 1 Beats: 2

	4				
<p>BEAT & a Beat</p>	1	1	1	1	<p>Here we go; round</p>
<p>a BEAT & a Beat</p>	1	1	1	1	<p>the mul- ber- ry bush,</p>
<p>a BEAT & a Beat</p>	1	1	1	1	<p>The mul- ber- ry bush,</p>
<p>a BEAT & a Beat</p>	1	1	1	1	<p>the mul- ber- ry bush;</p>

	4				
<p>BEAT & a Beat</p>	1	1	1	1	<p>Here we go; round</p>
<p>a BEAT & a Beat</p>	1	1	1	1	<p>the mul- ber- ry bush,</p>
<p>a BEAT</p>	1	1	1	1	<p>So ear-</p>
<p>a Beat & a</p>	3	3	3	3	<p>ly in --- the</p>
<p>BEAT</p>	1	1	1	1	<p>morn-</p>
<p>Beat</p>	1	1	1	1	<p>ing.</p>

The Mulberry Bush

Singing game

Traditional Tune

Gaily *b: 1* Beats: 2

The notation for the singing game version consists of a vertical staff with four lines. The first line is highlighted in green and contains a large number '4'. The first beat is marked with a '1'. The notes are represented by circles and ovals of various colors: pink, purple, and blue. The lyrics are written to the right of the staff.

Here we go; round
 the mul-ber-ry bush,
 The mul-ber-ry bush,
 the mul-ber-ry bush;

The notation for the traditional tune version consists of a vertical staff with four lines. The first line is highlighted in green and contains a large number '4'. The first beat is marked with a '1'. The notes are represented by circles and ovals of various colors: cyan, light blue, and green. The lyrics are written to the right of the staff.

Here we go; round
 the mul-ber-ry bush,
 So ear-ly in
 --- the morn-
 ing.

Kum Ba Yah

Traditional Folk Song

Moderately **Beats: 4**

The diagram illustrates the rhythmic structure of the song 'Kum Ba Yah' in 4/4 time. It consists of two main rhythmic patterns, each shown on a 4-beat grid. The first pattern (left) has a '4' at the top and a '3' on the first beat. The second pattern (right) has a '4' at the top and a '2' on the second beat. The lyrics are: Kum Ba Yah my Lord, Kum Ba Yah, Kum Ba Yah, Kum Ba Yah my Lord, Kum Ba Yah, Oh Lord, --- Kum Ba Yah.

Kum Ba Yah

Traditional Folk Song

Moderately **Beats: 4**

1 4
2 Kum
Ba
Yah
my
Lord,

Kum
Ba
Yah

1 4
3 Kum
Ba
Yah
my
Lord,

Kum
Ba
Yah

Kum
Ba

2

Detailed description: This block contains four vertical musical staves. Each staff has a green header bar with the number '4'. The first staff has a white circle on the left, followed by a '1' and a '2' in the first two boxes. It contains orange notes: a quarter note on the first line, a quarter note on the second line, a half note on the second space, and a quarter note on the second space. The second staff has orange notes: a quarter note on the second space, a quarter note on the second space, a half note on the second space, and a quarter note on the second space. The third staff has yellow notes: a quarter note on the first line, a quarter note on the second line, a half note on the second space, and a quarter note on the second space. The fourth staff has yellow notes: a quarter note on the second space, a quarter note on the second space, a half note on the second space, and a quarter note on the second space. The fifth staff has a yellow circle on the left, followed by a '2' in the first box, and a green note on the first line.

4 Yah
my
Lord,

Kum
Ba
Yah

Oh
Lord,

Kum
Ba
Yah

Detailed description: This block contains four vertical musical staves. Each staff has a green header bar with the number '4'. The first staff has a green circle on the left, followed by a '4' in the first box. It contains green notes: a quarter note on the first line, a quarter note on the first line, a half note on the first line, and a quarter note on the first line. The second staff has green notes: a quarter note on the first line, a quarter note on the first line, a half note on the first line, and a quarter note on the first line. The third staff has green notes: a quarter note on the first line, a quarter note on the first line, a half note on the first line, and a quarter note on the first line. The fourth staff has cyan notes: a quarter note on the first line, a quarter note on the first line, a half note on the first line, and a quarter note on the first line.

Unlike the other songs in this unit, your hands are NOT placed with your thumbs on E and F. In this song, you place your thumbs on G and A.

Old King Cole - 1

Mother Goose

Traditional tune

Brightly b: 2 Beats: 4

	4				5	
BEAT	4					Old
Beat						King
Beat				2		Cole
Beat &						was
BEAT						a
&	1					mer-
Beat &						ry
Beat						old--
Beat						---
Beat &						soul,
Beat &						and
BEAT						a
&						mer-
Beat				1		ry
Beat						old
Beat						soul
Beat						was
BEAT						he;
Stay						
Stay						
Beat &						He--

	4				5	
BEAT					4	called
Beat &						for
Beat &						his
Beat &						pipe,
BEAT						and
&						he
BEAT						called
Beat &						for
Beat &						his
Beat &						bowl,
BEAT						and
BEAT						he
BEAT						called
Beat &				1		for
Beat &						his
Beat &						fid--
Beat &						---
BEAT				1		dlers--
BEAT						---
BEAT						three.
Stay						
Stay						
Beat						

Old King Cole - 2

	4					5	
BEAT							Ev-
&							—
Beat							ry--
&							—
Beat							fid-
&							dlr--
Beat							—
&							had
BEAT							a
&							fid-
Beat							dle
&							fine,
Beat							and
&							a
BEAT							ver-
&							y
Beat							fine--
&							---
Beat							fid-
&							dle
BEAT							had
&							he;
BEAT							Stay
&							Stay
BEAT							Beat
&							&
BEAT							Twee-
&							dle

	4					5	
BEAT							dum
&							twee-
Beat							dle
&							dee,
Beat							went
&							the
BEAT							fid-
&							dlers--
Beat							—
&							three,
Beat							Twee-
&							dle-
BEAT							dum
&							dee,
Beat							dum-
&							dee-
Beat							dle
&							dee!
BEAT							Stay
&							Stay
BEAT							Stay

Old King Cole - 1

Mother Goose

Traditional tune

Brightly *b:* 2 Beats: 4

4 | 5

1
Old
King
Cole
was
a
mer-
ry
old--

soul,
and
a
mer-
ry
old
soul
was
he;
He--

3
3
2
1
2

Detailed description: This musical notation for 'Old King Cole' uses a grid system with 4 columns and 5 rows. The first row is labeled '4' and the second '5'. Notes are represented by colored circles: white (beats 1, 2), red (beat 3), orange (beat 3), yellow (beats 2, 3), green (beats 1, 2), and light green (beats 1, 2). The lyrics are written to the right of the grid.

4 | 5

4
called
for
his
pipe,
and
he
called
for
his
bowl,
and
he
called
for
his
fid--

dlers--

three.

1
1
2
1

Detailed description: This musical notation for 'Old King Cole' uses a grid system with 4 columns and 5 rows. The first row is labeled '4' and the second '5'. Notes are represented by colored circles: green (beats 4, 5), light green (beats 4, 5), blue (beats 1, 2), and light blue (beats 2, 3). The lyrics are written to the right of the grid.

Old King Cole - 2

Musical notation for the first part of the song. It consists of a 5-line staff with a treble clef. The staff is divided into two measures: measure 4 (green background) and measure 5 (yellow background). The notes are colored: cyan, purple, pink, and red. Fingerings are indicated by numbers 1, 2, 3, and 4. The lyrics are: "Ev-ry-fid-ler-- had a fid-dle fine, and a ver-y fine-- --- fid-dle had he; Twee-dle".

Musical notation for the second part of the song. It consists of a 5-line staff with a treble clef. The staff is divided into two measures: measure 4 (green background) and measure 5 (yellow background). The notes are colored: red and orange. Fingerings are indicated by numbers 1, 2, 3, and 4. The lyrics are: "dum twee-dle dee, went the fid-dlers-- three, Twee-dle-dum dee, dum-dee-dee dee!".

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