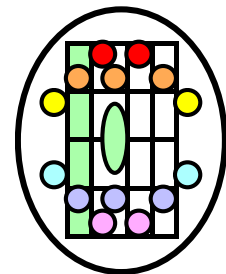


My First Song Collection - Part-2

PK-60

***First Melodies on
Key Maps***

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



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Introduction to Key Maps

Key Map

Jane Taylor	French folk tune
Moderately	Beats: 4
4	4
3 L	R 2
Twin-	Up
kle	a-
twin-	bove
kle	the
lit-	world
tle	so
star,	high,
How	Like
I	a
won-	dia-
der	mond
what	in
you	the
are;	sky,

Until now, the notes that you have learned to play from have been on diagrams of the keyboard. The diagrams have made it as easy as possible to begin playing the keyboard. Now you are ready to begin reading from key maps - which are diagrams with a **TIMELINE**.

The maps look a lot like the diagrams but take up a lot less space. You may find it useful to compare the key map at the right with the diagrams that you are familiar with.

Maps: Changes from the SK Diagrams

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

Colored Fill in the G and A Spaces Eliminated

--The colored fill is omitted from the G and A spaces on key maps. The remaining colored stripes are intended to mark the low group and identify which octave group you see. A single colored stripe across the top of the octave group and running down the space where D is located is sufficient identification for the whole octave group.

Rhythm is Shown Using Timelines and Note Size. See the next page.

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

About LH Notes With Red Borders
Notes for the left hand continue to be identified by their red borders.

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 little lamb,
Little lamb,
little lamb,
Mary had a little lamb,
Its fleece was white as snow.

About the Fingering in This Unit. (A note for your teacher.)

Two-Handed Playing. The main purpose of this note is to let you know which fingering style you can expect to find in this unit. Each page is set up for two-handed playing. The notes in the green octave group that are to be played by the left hand have red borders. In each separate vertical staff, a finger number is shown for the first note played by the left hand and another finger number is shown for the first note played by the right hand.

These finger numbers have been chosen so that the hands can remain in same position for the entire song.

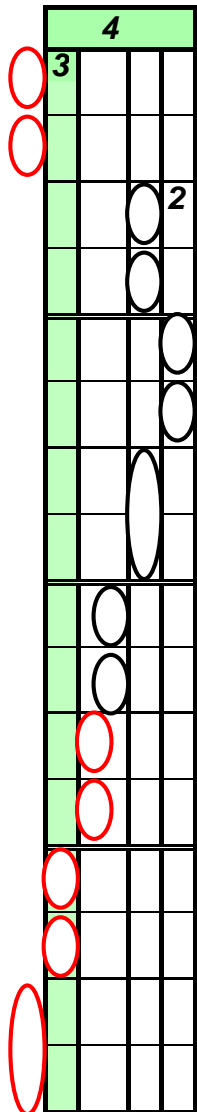
Playing With Just the One Hand. If the teacher prefers having the entire melody played with one hand (either left or right), the student simply can be instructed to ignore the finger numbers and border colors while playing the piece with one hand.

About the Pitch Codes in This Unit. The Pitch Codes at the right of each song text identify the notes for keys that are more than a skip (major third interval) from the previous key. You can refer to these codes if you need help locating a key that is more than a skip from the previous key. We call these larger intervals "jump" intervals. The pitch code columns also name the first key at the beginning of each column of music on a page. Refer to the pitch codes only if you need their help.

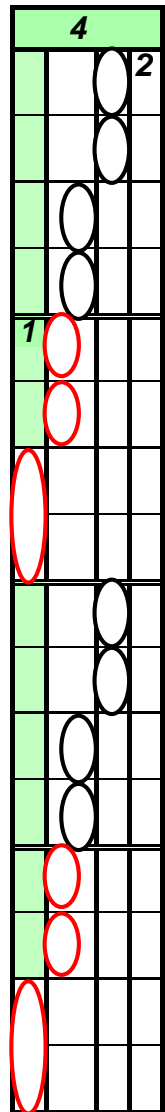
Twinkle, Twinkle, Little Star

Moderately Beats: 4

Jane Taylor French folk tune

	4		Pitch Code
	<div style="text-align: right; margin-right: 5px;">3</div> <div style="text-align: right; margin-right: 5px;">2</div>	<p>Twin- kle twin- kle lit- tle star, How I won- der what you are;</p>	<p>C G</p>

2nd time – End Here

	4		Pitch Code
	<div style="text-align: right; margin-right: 5px;">2</div> <div style="text-align: right; margin-right: 5px;">1</div>	<p>Up a- bove the world so high, Like a dia- mond in the sky,</p>	<p>G G</p>

Go back to the Beginning

Mistress Mary, Quite Contrary

Mother Goose

Traditional tune

Brightly *b: 1* Beats: 4 Pitch Code C

4 5

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

Pitch Code C

3

4 2 1

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

Pitch Code D

Pitch Code C

5 (key 5)

Brother John

<i>Moderately</i> Beats: 4	Traditional Tune
<div style="display: flex; align-items: center; margin-bottom: 10px;"> <div style="text-align: center; margin-right: 10px;"> </div> <div style="text-align: center;"> Pitch Code C </div> </div> <p>Are you sleep- ing, Are you sleep- ing, Bro- ther John? Bro- ther John?</p>	<div style="display: flex; align-items: center; margin-bottom: 10px;"> <div style="text-align: center; margin-right: 10px;"> </div> <div style="text-align: center;"> Pitch Code G </div> </div> <p>Morn- ing bells are ring- ing, Morn- ing bells are ring- ing. Ding, dong, G ding, C Ding, dong, G ding. C</p>

Michael, Row the Boat Ashore

Brightly Beats: 4

Traditional tune

Pitch Code C

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

Pitch Code G

row
the
boat
a-
shore.
A-
le-
lu-

ya.

Muffin Man

Traditional

Lively b: 1 Beats: 4							
	1	2	Pitch Code		1	2	Pitch Code
4				4			
3	<i>Do</i>	<i>Yes</i>	<i>C</i>	3	<i>Do</i>	<i>Yes</i>	<i>C</i>
1	<i>you</i>	<i>I</i>	<i>F</i>	1	<i>you</i>	<i>I</i>	<i>F</i>
1	<i>know</i>	<i>know</i>		1	<i>know</i>	<i>know</i>	
1	<i>the</i>	<i>the</i>		1	<i>the</i>	<i>the</i>	
1	<i>Muf-</i>	<i>Muf-</i>		1	<i>Muf-</i>	<i>Muf-</i>	
1	<i>fin</i>	<i>fin</i>		1	<i>fin</i>	<i>fin</i>	
1	<i>man,</i>	<i>man,</i>		1	<i>man,</i>	<i>man,</i>	
1	<i>the</i>	<i>the</i>		1	<i>who</i>	<i>who</i>	
1	<i>Muf-</i>	<i>Muf-</i>		1	<i>lives</i>	<i>lives</i>	
1	<i>in</i>	<i>in</i>	<i>F</i>	1	<i>in</i>	<i>in</i>	
1	<i>man,</i>	<i>man,</i>		1	<i>Dru-</i>	<i>Dru-</i>	<i>C</i>
1	<i>the</i>	<i>the</i>		1	<i>ry</i>	<i>ry</i>	
1	<i>Muf-</i>	<i>Muf-</i>		1	<i>Lane?</i>	<i>Lane.</i>	<i>F</i>
1	<i>in</i>	<i>in</i>		1			
1	<i>man?</i>	<i>man,</i>		1			

It's a Small World

From Disneyland

Lively b: 1 Beats: 4

Pitch Code F

It's
a
small
world
af-
ter
all,
It's
a
small
world
af-
ter
all,

Pitch Code A

It's
a
small
world
af-
ter
all,
it's
a
small,
small,
world.

Pussy Cat, Pussy Cat

Mother Goose

Traditional Tune

Moderately b: 1 Beats: 2

	Pitch Code	
4		
3	C F	"Puss- y Cat, Puss- y Cat, where have you been?"
1		
D	D	"I've been to Lon- don to vis- it the Queen."

	Pitch Code	
4		
2	D	"Puss- y Cat, Puss- y Cat, what did you there?"
1		
D	D	"I fright- ened a lit- tle mouse un- der- her chair."

The Mulberry Bush

Singing game

Traditional Tune

Gaily *b: 1* **Beats: 2**

	<p><i>Here we go; round</i></p> <p><i>the mul-ber-ry bush,</i></p> <p><i>The mul-ber-ry bush,</i></p> <p><i>the mul-ber-ry bush;</i></p>	<p><i>Pitch Code</i> F</p>
--	--	---------------------------------------

	<p><i>Here we go; round</i></p> <p><i>the mul-ber-ry bush,</i></p> <p><i>So ear-ly in --- the morn- ing.</i></p>	<p><i>Pitch Code</i> F</p> <p style="text-align: right;">C</p>
--	--	--

Mary Had a Little Lamb

Sara Josepha Hale

Traditional tune

Moderately *b: 1* Beats: 4

		Pitch Code
4	3	A
	Ma-ry	Ev'-ry-
	had	where
	a	that
	lit-tle	Ma-ry
	lamb,	went,
	Lit-tle	Ma-ry
	lamb,	went,
	lit-tle	Ma-ry
	lamb,	went,
	Ma-ry	Ev'-ry-
	had	where
	a	that
	lit-tle	Ma-ry
	lamb,	went,
	Its	The
	fleece	lamb
	was	was
	white	sure
	as	to
	snow.	go.

London Bridge

Traditional tune

Moderately **Beats: 4** **Pitch**

		Code
4	2	G
	Lon- don bridge is fal- ling down, fal- ling down, fal- ling down.	
		D
		D
		G

Kum Ba Yah

Traditional

Folk song

Moderately **Beats: 4** **Pitch Code C**

3 4 2

Kum
Ba
Yah
my
Lord,

Kum
Ba
Yah

Kum C
Ba
Yah
my
Lord,

Kum
Ba
Yah

Kum
Ba

Pitch Code G

4 2 1

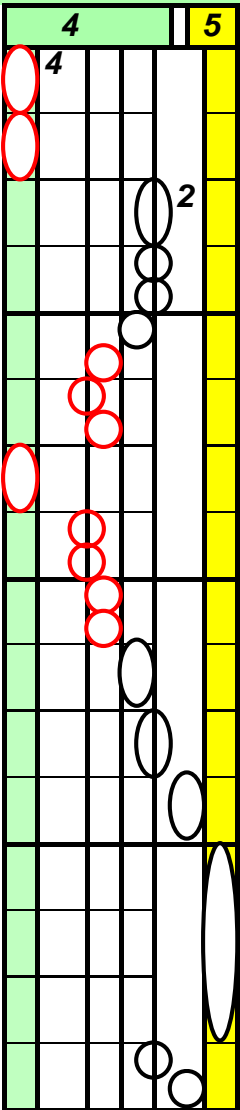
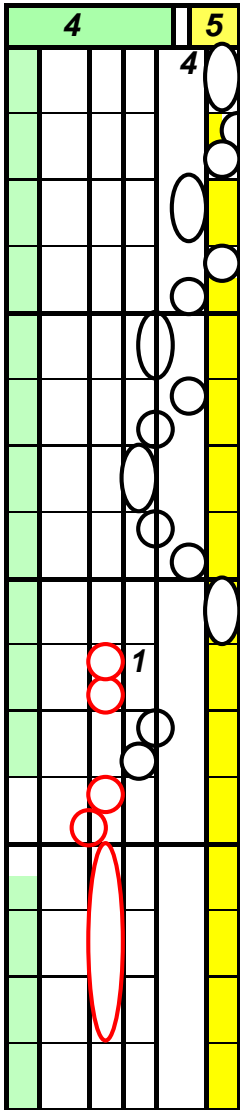
Yah
my
Lord,

Kum
Ba
Yah

Oh
Lord,

Kum
Ba
Yah

Old King Cole - 1

<i>Mother Goose</i>		<i>Traditional tune</i>	
Brightly b: 2 Beats: 4			
4 5	4 5	4 5	
 <p>Old King Cole was a mer- ry old-- --- soul, and a mer- ry old soul was he; He-- ---</p>	<p>Pitch Code D 5 D 3 5</p>	 <p>called for his pipe, and he called for his bowl, and he called for his fid-- --- dlers-- --- three.</p>	<p>Pitch Code D G 5</p>

Old King Cole - 2

4	5	<i>Pitch Code</i>	4	5	<i>Pitch Code</i>
		Ev-			dum
		—			twee-
		ry--			dle
		—			dee,
		fid-			went
		—			the
		—			fid-
		had			—
		a			dum
		fid-			Twee-
		dle			dle-
		fine,			dee,
		—			G
		and			5
		a			dum-
		ver-			dee-
		y			dee-
		fine--			dee!

		fid-			
		dle			
		had			
		he;			
		—			
		Twee-			
		dle			

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