

**JC ROCKWELL**

**BEGINNER'S  
TUNEBOOK**

**FAMILIAR**

**FOLKTUNES**

**ARRANGED**

**FOR**

**MOUNTAIN**

**DULCIMER**

JC Rockwell Music • Guysville, Ohio

**The author:**

Jerry Rockwell grew up on Long Island and began a career as a jazz and rock guitarist at fifteen. Hearing the mountain dulcimer on a recording by Richard and Mimi Fariña changed his life. He has been teaching, recording, writing about, composing for, performing with, and building mountain dulcimers since the early 70s.

He graduated in music from The Ohio State University, and continues to develop and encourage mountain dulcimer and guitar students at home and around the US. *Beginner's Tunebook* offers a graded approach to repertoire-building in today's two most popular dulcimer tunings, D-A-A and D-A-D.

**Recordings**

*Mountain Dulcimer and Psaltery Instrumentals* (Traditional Records, 1979)

*Dulcimer Dreams* (Traditional Records, 1983 )

*Little Maggie* (J.C. Rockwell Music, 1987)

*Into the Fever Rain* with Niles Hokkanen (Mandocrucian, 1990)

*Favorite American Folktunes* (J.C. Rockwell Music, 1991)

*Improvisations for Dulcimer, Guitar, and Other Stringed Beings* (J.C. Rockwell Music, 1991)

*The Blackbird and The Beggarman* (Wizmak Productions, 1994; J.C. Rockwell Music 1999)

**Publications**

*Twelve Traditional Tunes*, Green Mountain Dulcimer Horizons 1977; Crying Creek 1977

*Chordal Explorations*, Green Mountain Dulcimer Horizons 1978; Crying Creek 1979

*The American Dulcimer*, Backyard Music, 1984

*The Blackbird and The Beggarman*, Mel Bay 1998

Published by J.C. Rockwell Music:

*Dulcimer Solos*, 1986, 1994, 1995

*Basic Fingerpicking for Mountain Dulcimer*, 1990

*Music Theory and Chord Reference for Mountain Dulcimer*, 1994, 1995

*The Mountain Dulcimer, A short history and buyer's guide*, (pamphlet) 1994

*Beginner's Tunebook: Familiar Folktunes Arranged for Mountain Dulcimer*, 1996

*Dulcimer Solos Volume 2*, 1997

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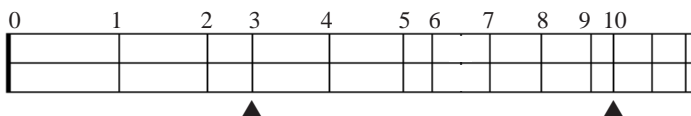
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# INTRODUCTION: HOW TO USE THIS BOOK

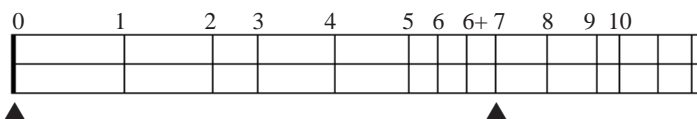
This is a collection of mostly familiar American folk melodies arranged in a very simple “melody-with-drone” style for the mountain dulcimer. The numbers are fret numbers on the melody string (or double melody string). The melody string is the string (or course of strings) closest to you as the dulcimer rests on your lap with its peg head on your left and strumming hollow on your right. Use the forefinger, middle finger, or ring finger of your left hand to press the string down firmly just behind (just to the left of) each fret. Strum across all 3 or 4 strings with a pick held in your right hand.

## DULCIMER FRET PATTERNS

The traditional dulcimer fret pattern is purely diatonic (only seven tones to the octave) and a major scale pattern starts at the 3rd fret and ends at the 10th fret:



Many modern dulcimers (especially those built after 1970) include an extra fret between the 6th and 7th fret. This fret is designated 6 1/2 or 6+. A major scale pattern starts at 0 (open string) and continues up 1st, 2nd, 3rd, 4th, 5th, 6+, and 7th fret. (Or 3rd through 10th fret, skipping 6+):



Take a moment to scan your dulcimer’s fret pattern. Do you see a fairly evenly spaced sequence of frets from the 5th fret to the 7th? If so, your dulcimer has a 6+ fret.

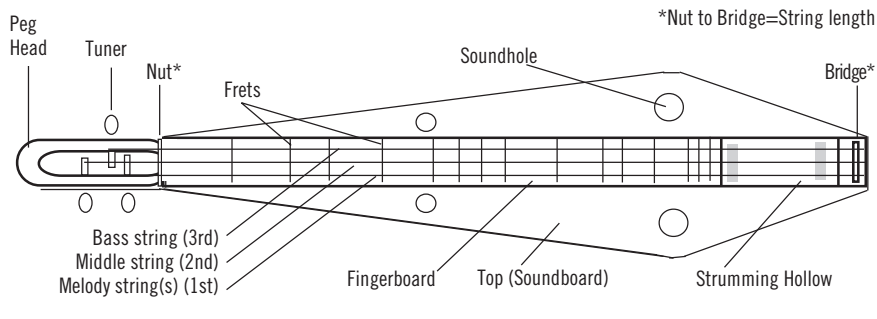
When your dulcimer is tuned to D-A-A, the traditional diatonic pattern is exactly what you need; you would have to skip over the 6+ fret constantly.

For the D-A-D tuning, a 6+ fret is handy to have for playing many D major tunes. However, here are only a few in this book that require the 6+ fret to play: *Red River Valley*, *Buffalo Gals*, and *Jamie Allen*.

## TABLATURE

Tablature is a graphical way of representing the sequence of notes in a tune so that players need not know how to read music. In this book, notes in the tune are shown as a series of fret numbers placed in order left to right on a tab staff—an imaginary line that represents the melody string.

The slashmark above each fret number carries rhythm information: each slashmark is one beat or a fraction of a beat. The fingers of your left hand play the tune along the melody string: your right hand strums across all three strings, making outstrokes or instrokes according to the appropriate rhythm pattern.



For each tune, an open string tuning is given (bass, middle, then melody string), as well as a time signature. The tune is divided into measures; the top number of the time signature tells the number of beats in each measure, and the bottom number tells what kind of note receives one beat. In 4/4 time, each measure equals 4 quarter notes. In 6/8 time, each measure equals 6 eighth notes. See *Rhythm Notation* for a chart that compares the duration of these notes.

## GETTING INTO RHYTHM

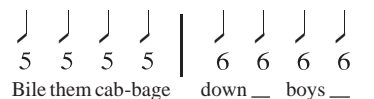
Each quarter-note value slash mark indicates an outstroke (▣) with the pick across all strings. Eighth note slash marks indicate an outstroke (▣) followed by an instroke (∨). For more information on rhythm, see *Rhythm Notation* and *Strumming Rhythm Workout*.



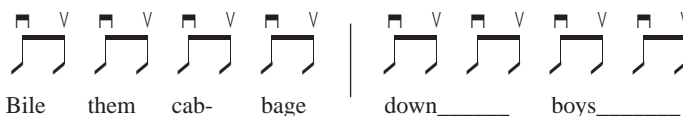
Once you get comfortable with outstrokes, try doubling up these quarter-note values with eighth notes:



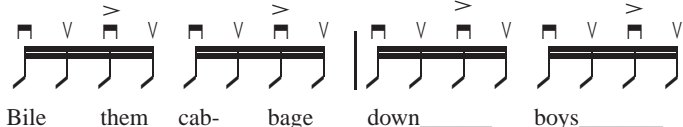
*Bile Them Cabbage Down* in quarter-note outstrokes, as written in this tunebook, is as follows (see next page):



Now, doubling up these quarter notes to eighth notes, we have an alternating Out/In strum:



You can try this pattern with any tune as soon as you feel comfortable with outstrokes. Speeding things up, we can write *Bile Them Cabbage* as a hoedown in 2/4 time (see example 3 on page 47).



This strumming pattern works especially well for fiddle tunes and other fast tunes (see the list on the *Contents* page).

# PART ONE: ARRANGEMENTS IN D-A-A

Tune your dulcimer to D-A-A (D Ionian)

**Step 1.** Tune the 3rd or bass string of the dulcimer to the D below Middle C (this is the same note as the open 4th string of the guitar).

**Step 2.** Hold the 3rd or bass string down behind (just to the left of) the 4th fret and pluck this note (A). Tune your middle or 2nd string so it exactly matches this pitch.

**Step 3.** Tune the melody or 1st string to the same note as the open middle string. Now play the Ionian mode from frets 3 through 10 and back down. Skip 6+!

## Bile Them Cabbage Down

Tuning: D-A-A

Southern U.S.

TAB  $\frac{4}{4}$

5 5 5 5 | 6 6 6 6 | 5 5 5 5 | 4 4 4 4 |

Bile them cab-bage down\_\_ boys\_\_ Turn them hoe-cakes 'round\_\_\_\_\_

TAB

5 5 5 5 | 6 6 6 6 | 5 5 4 4 | 3 3 3 3 :||

On - ly song that I can sing is Bile them cab-bage down\_\_\_\_\_

## Go Tell Aunt Rhody

Tuning: D-A-A

TAB  $\frac{4}{4}$

5 5 5 4 | 3 3 3 3 | 4 4 4 6 | 5 4 3 3 |

Go\_\_ tell aunt Rho\_\_ dy\_\_ Go\_\_ tell aunt Rho\_\_ dy\_\_

TAB

7 7 7 6 | 5 5 5 5 | 4 3 4 5 | 3 3 3 3 ||

Go\_\_ tell aunt Rho\_\_ dy the old gray goose is dead.\_\_\_\_\_

# Frere Jacques

Tuning: D-A-A

France

TAB **4**

3 3 4 4 | 5 5 3 3 | 3 3 4 4 | 5 5 3 3 |

Fre - re Jac - ques Fre - re Jac - ques

TAB

5 5 6 6 | 7 7 7 7 | 5 5 6 6 | 7 7 7 7 |

Dor - mez vous Dor - mez vous

TAB

7 8 7 6 | 5 5 3 3 | 7 8 7 6 | 5 5 3 3 |

Son - nez les ma - tin - es Son - nez les ma - tin - es

TAB

3 3 0 0 | 3 3 3 3 | 3 3 0 0 | 3 3 3 3 ||

Ding - dong - ding Ding - dong - ding

# Twinkle, Twinkle Little Star

Tuning: D-A-A

France

TAB **2**  
**4**

3 3 | 7 7 | 8 8 | 7 7 |  
Twin - kle, twin - kle lit - tle star, \_\_\_\_\_

TAB

6 6 | 5 5 | 4 4 | 3 3 |  
How I won - der what you are, \_\_\_\_\_

TAB

7 7 | 6 6 | 5 5 | 4 4 |  
Up a - bove the world so high, \_\_\_\_\_

TAB

7 7 | 6 6 | 5 5 | 4 4 |  
Like a dia - mond in the sky. \_\_\_\_\_

TAB

3 3 | 7 7 | 8 8 | 7 7 |  
Twin - kle, twin - kle lit - tle star, \_\_\_\_\_

TAB

6 6 | 5 5 | 4 4 | 3 3 |  
How I won - der what you are. \_\_\_\_\_

# Skip to My Lou

Tuning: D-A-A

United States

TAB **4**  
**4**  
 5 5 5 3 3 3 | 5 5 7 7 |  
 Fly in the but - ter - milk | shoo fly shoo! \_\_\_\_\_

TAB  
 4 4 4 2 2 2 | 4 4 6 6 |  
 Fly in the but - ter - milk | shoo fly shoo! \_\_\_\_\_

TAB  
 5 5 5 3 3 3 | 5 5 7 7 |  
 Fly in the but - ter - milk | shoo fly shoo! \_\_\_\_\_

TAB  
 4 4 6 5 4 | 3 3 3 3 ||  
 Skip to my Lou my | dar \_\_\_\_\_ ling \_\_\_\_\_

TAB  
 5 5 3 3 | 5 5 5 7 7 | 4 4 2 2 |  
 Lou \_\_\_\_\_ Lou \_\_\_\_\_ | skip to my Lou \_\_\_\_\_ | Lou \_\_\_\_\_ Lou \_\_\_\_\_

TAB  
 4 4 4 6 6 | 5 5 3 3 | 5 5 5 7 7 |  
 skip to my Lou \_\_\_\_\_ | Lou \_\_\_\_\_ Lou \_\_\_\_\_ | skip to my Lou \_\_\_\_\_

TAB  
 4 4 6 5 4 | 3 3 3 3 ||  
 Skip to my Lou my | dar \_\_\_\_\_ ling. \_\_\_\_\_



# This Old Man

Tuning: D-A-A

England

TAB **4** | | | |

7 5 7 7 | 7 5 7 7 | 8 7 6 5 | 4 5 6 5 6 |

This old man \_\_\_ he played one \_\_\_ He played nick-nack on my thumb, With a

TAB | | | ||

7 3 3 3 3 | 3 4 5 6 7 7 | 7 4 4 6 | 5 4 3 3 ||

nick-nack pad-dy whack give the dog a bone! This old man came roll-ing home \_

# Row, Row, Row Your Boat

Tuning: D-A-A

Round

TAB **6** | | | |

3 3 3 3 3 3 | 3 3 4 5 5 5 | 5 5 4 5 5 6 | 7 7 7 7 7 7 |

Row \_\_\_ row \_\_\_ | row \_ your boat \_\_\_ | gent \_ ly down \_ the | stream \_\_\_\_\_ |

TAB | | | ||

10 10 10 7 7 7 | 5 5 5 3 3 3 | 7 7 6 5 5 4 | 3 3 3 3 3 3 ||

Mer-ri-ly, mer-ri-ly, | mer-ri-ly, mer-ri-ly, | Life \_ is but \_ a | dream. \_\_\_\_\_ ||

# Three Blind Mice

Tuning: D-A-A

**6**  
T A B

1.

5 5 5 4 4 4 | 3 3 3 3 3 3 | 5 5 5 4 4 4 |

Three \_\_\_\_\_ blind \_\_\_\_\_ mice, \_\_\_\_\_ three \_\_\_\_\_ blind \_\_\_\_\_

T A B

2.

3 3 3 3 3 3 | 7 7 7 6 6 6 | 5 5 5 5 5 5 |

mice, \_\_\_\_\_ See \_\_\_\_\_ how \_\_ they run, \_\_\_\_\_

T A B

3.

7 7 7 6 6 6 | 5 5 5 5 5 7 | 10 10 10 9 8 9 |

see \_\_\_\_\_ how \_\_ they run, \_\_\_\_\_ They all \_\_ run af - ter the

T A B

10 10 7 7 7 7 | 10 10 10 9 8 9 | 10 10 7 7 7 7 |

farm - \_ er's wife, \_ who cut off their tails with a carv - \_ ing knife. Did you

T A B

4.

10 10 10 9 8 9 | 10 7 7 7 7 6 | 5 5 5 4 4 4 |

ev - \_ er see such a sight in your life \_\_ as three \_\_\_\_\_ blind \_\_\_\_\_

T A B

3 3 3 3 3 3 ||

mice. \_\_\_\_\_

# On Top of Old Smoky

Tuning: D-A-A

Kentucky

TAB **3**  
**4**

3 | 3 5 7 | 10 10 10 | 8 8 8 | 8 8 8 | 6 7 8 |

On Top of old Smo - ky, \_\_\_\_\_ All cov-ered with

TAB

7 7 7 | 7 7 7 | 7 7 7 | 3 5 7 | 7 7 7 | 4 4 4 |

snow \_\_\_\_\_ I lost my true lov - er \_\_\_\_\_

TAB

4 4 4 5 | 6 5 4 | 3 3 3 | 3 3 3 | 3 3 3 |

\_\_\_\_\_ for a - cour -tin' too slow \_\_\_\_\_ .

# Lovely Evening

Tuning: D-A-A

Round

**1.**

TAB **3**  
**4**

Oh \_\_\_ how love -\_\_ ly is \_\_\_ the eve -\_\_ ning,

**2.**

TAB

is \_\_\_ the eve -\_\_ ning, When \_\_\_ the bells \_\_\_ are

TAB

sweet -\_\_ ly ring -\_\_ ing, sweet -\_\_ ly ring -\_\_ ing,

**3.**

TAB

Ding, \_\_\_\_\_ dong, \_\_\_\_\_ ding, \_\_\_\_\_

TAB

dong, \_\_\_\_\_ ding, \_\_\_\_\_ dong, \_\_\_\_\_

# Streets of Laredo

Tuning: D-A-A

American

**TAB** **3**  
**4**

As I \_\_\_\_\_ walked out on the streets of La -

**TAB**

re - do, as I \_\_\_\_\_ walked out on La - re - do one

**TAB**

day; \_\_\_\_\_ I spied a young cow - boy all wrapped in white

**TAB**

lin - en, All wrapped in white lin - en as

**TAB**

cold as the clay. \_\_\_\_\_

# Pretty Saro

Tuning: D-A-A

Appalachian

TAB **3**  
**4**

Down | in some lone | val - ley, | in a

TAB

lone - | some | place | Where the | wild birds | do

TAB

whis - tle, | their | notes do | in - crease | Fare -

TAB

well | pret - ty | Sa - ro | I'll | bid | you | a -

TAB

dieu, | and I'll | dream of | pret - ty | Sa - ro | where

TAB

e - ver | I | go.

# Red River Valley

Tuning: D-A-A

Cowboy

TAB **4**     |     |     |     |     |

**4**     0 3     | 5 5 5 5     | 5 5 4 5     | 4 3 3 3     |

      Come and     sit \_\_\_     by my     side \_\_\_     if you     love me \_\_\_\_\_

TAB     |     |     |     |     |

3 3 0 3     | 5 5 3 5     | 7 7 6 5     | 4 4 4 4     |

\_\_\_\_\_ Do not     has -\_\_     ten to     bid \_\_\_     me a     - dieu, \_\_\_\_\_

TAB     |     |     |     |     |

4 4 7 6     | 5 5 5 4     | 3 3 4 5     | 7 6 6 6     |

\_\_\_\_\_ But re - mem -\_\_     ber the     Red \_\_\_     Riv - er     Val -ley \_\_\_\_\_

TAB     |     |     |     |     |

6 6 3 1     | 0 0 2 3     | 4 4 5 4     | 3 3 3 3     |

\_\_\_\_\_ And your     sweet -\_\_     heart that     loves \_\_\_     you so     true \_\_\_\_\_

# Good King Wenceslas

Tuning: D-A-A

England

T  
A  
B **4**

3 3 3 4 | 3 3 0 0 | 1 0 1 2 | 3 3 3 3 |

Good King Wen-ces - las look'd out \_\_\_ on the feast of Ste - phen \_\_\_

T  
A  
B

3 3 3 4 | 3 3 0 0 | 1 0 1 2 | 3 3 3 3 |

When the snow lay round a - bout \_\_\_ deep and crisp and e - ven \_\_\_

T  
A  
B

7 6 5 4 | 5 4 3 3 | 1 0 1 2 | 3 3 3 3 |

Bright-ly shone the moon at night \_\_\_ tho' the frost was cru - el \_\_\_

T  
A  
B

0 0 1 2 | 3 3 4 4 | 7 6 5 4 | 3 3 6 6 |

When a poor man came in sight \_\_\_ gath' ring win - ter fu -

T  
A  
B

3 3 3 3 ||

el. \_\_\_\_\_



# Simple Gifts

Tuning: D-A-A

Traditional Shaker Melody

TAB **4** | | | | | | | | |  
**4** | | | | | | | | |  
 0 0 | 3 3 3 4 | 5 3 5 6 | 7 7 7 6 |  
 'Tis the gift \_\_\_ to be sim - ple, 'tis the gift \_\_\_ to be

TAB | | | | | | | | |  
 | | | | | | | | |  
 5 5 4 3 | 4 4 4 4 | 4 4 3 3 | 4 5 4 2 |  
 free \_\_\_ 'tis the gift \_\_\_ to \_\_\_ come \_\_\_ down \_\_\_ where we ought to

TAB | | | | | | | | |  
 | | | | | | | | |  
 0 0 0 0 | 3 2 3 4 | 5 3 5 6 | 7 7 7 6 |  
 be \_\_\_ and when we find our - selves \_\_\_ in the place \_\_\_ just \_\_\_

TAB | | | | | | | | |  
 | | | | | | | | |  
 5 5 4 3 | 4 4 4 4 | 5 5 5 4 | 3 3 3 3 |  
 right, \_\_\_ it will be \_\_\_ in the val - ley of love \_\_\_ and de -

TAB | | | | | | | | |  
 | | | | | | | | |  
 3 3 3 3 | 7 7 7 7 | 5 5 5 4 | 5 6 5 4 |  
 light \_\_\_ When \_\_\_ true \_\_\_ sim - pli - ci - ty is

TAB | | | | | | | | |  
 | | | | | | | | |  
 3 3 3 4 | 5 3 5 6 | 7 7 6 5 | 4 4 4 5 |  
 gained, \_\_\_ to bow \_\_\_ and to bend \_\_\_ we will not \_\_\_ be a -

TAB | | | | | | | | |  
 | | | | | | | | |  
 4 4 4 0 | 3 3 3 4 | 5 3 5 6 | 7 7 7 6 |  
 shamed \_\_\_ to turn \_\_\_ to turn \_\_\_ will \_\_\_ be \_\_\_ our de -

TAB | | | | | | | | |  
 | | | | | | | | |  
 5 5 4 3 | 4 4 4 4 | 5 5 5 4 | 3 3 3 3 |  
 light \_\_\_ still by turn - ing and turn - ing we'll come \_\_\_ 'round \_\_\_

TAB | | | | |  
 | | | | |  
 3 3 3 3 |  
 right. \_\_\_\_\_

# Long, Long Ago

Tuning: D-A-A

Thomas H. Bayly

TAB **4** | | | | | | | | | |  
**4** | | | | | | | | | |  
 3 3 3 4 | 5 5 5 6 | 7 7 8 7 | 5 5 5 5 |  
 Tell \_\_ me the tales \_\_ that to me \_\_ were so dear, \_\_\_\_\_

TAB | | | | | | | | | |  
 | | | | | | | | | |  
 7 7 6 5 | 4 4 4 4 | 6 6 5 4 | 3 3 3 3 |  
 Long, \_\_ long a - go, \_\_\_\_\_ long, \_\_ long a - go; \_\_\_\_\_

TAB | | | | | | | | | |  
 | | | | | | | | | |  
 3 3 3 4 | 5 5 5 6 | 7 7 8 7 | 5 5 5 5 |  
 Sing \_\_ me the songs \_\_ I de - light - ed to hear, \_\_\_\_\_

TAB | | | | | | | | | |  
 | | | | | | | | | |  
 7 7 6 5 | 4 4 5 4 | 3 3 3 3 | 3 3 - |  
 Long, \_\_ long a - go, \_\_ long a - go. \_\_\_\_\_

TAB | | | | | | | | | |  
 | | | | | | | | | |  
 7 7 6 5 | 4 4 0 0 | 6 6 5 4 | 3 3 3 3 |  
 Now \_\_ you are come \_\_ all my grief \_\_ is re - moved, \_\_\_\_\_

TAB | | | | | | | | | |  
 | | | | | | | | | |  
 7 7 6 5 | 4 4 0 0 | 6 6 5 4 | 3 3 3 3 |  
 Let \_\_ me for - get \_\_ that so long \_\_ you have roved, \_\_\_\_\_


TAB | | | | | | | | | |  
 | | | | | | | | | |  
 3 3 3 4 | 5 5 5 6 | 7 7 8 7 | 5 5 5 5 |  
 Let \_\_ me be - lieve \_\_ that you love \_\_ as you loved, \_\_\_\_\_

TAB | | | | | | | | | |  
 | | | | | | | | | |  
 7 7 6 5 | 4 4 5 4 | 3 3 3 3 | 3 3 - ||  
 Long, \_\_ long a - go \_\_ long a - go. \_\_\_\_\_




# Oh Susanna

Tuning: D-A-A





Stephen Foster

**4**  |  |  |





**4** Oh I | come from Al - a bam - a with a  
rained all night the day I left, the

 |  |  |





ban - jo on my knee \_\_\_\_\_ And I'm goin' to Lou - si  
wea - ther it was dry \_\_\_\_\_ the sun so hot I

 |  | **1.**  | **2.**  |

an - a my Su san - na for to see. \_\_\_\_\_ It \_\_\_\_\_ cry \_\_\_\_\_  
froze to death Su - san - na don't you

 |  |  |  |

Oh \_\_\_\_\_ Su \_\_\_\_\_ san - na \_\_\_\_\_ Oh don't you cry for me \_\_\_\_\_ cause I

 |  |  |  |

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



# Billy Boy

Tuning: D-A-A

arr. by J.C. Rockwell

TAB **4**  
**4**

5 6 | 7 7 7 7 | 10 10 5 6 | 7 7 7 8 |

Oh, \_\_\_ where \_\_\_ have you been \_\_\_ Bil - ly Boy, \_\_\_ Bil - ly

TAB

7 7 5 6 | 7 7 7 7 | 10 10 5 6 | 5 4 4 4 |

Boy, \_\_\_ Oh \_\_\_ where \_\_\_ have you been, \_\_\_ charm-ing Bil - ly? \_\_\_\_\_

TAB

4 4 4 5 | 6 6 6 6 | 6 6 7 6 |

\_\_\_\_\_ I have been to see my wife, \_\_\_ she's the

TAB

5 4 5 6 | 7 7 10 8 | 7 7 5 7 |

joy \_\_\_\_\_ of my life \_\_\_\_\_ She's a young \_\_\_ thing and

TAB

7 6 4 2 | 4 3 3 3 | 3 3 ||

can - not leave her moth - er. \_\_\_\_\_

# Camptown Races

Tuning: D-A-A

Stephen Foster

TAB  
**2**  
**4**

7 | 7 7 5 7 | 8 7 5 5 | 5 4 4 4 |

The Camp-town la - dies sing this song, \_\_\_ do - da, \_\_\_\_\_

TAB

5 4 4 7 | 7 7 5 7 | 8 7 5 5 | 4 4 5 4 |

do - da! \_\_\_ The Camp-town race track five miles long, \_\_\_ Oh, \_\_\_ do - da

TAB

3 3 3 7 | 7 7 5 7 | 8 7 5 5 | 5 4 4 4 |

day. \_\_\_\_\_ Oh, see those hor - ses round the bend, \_\_\_ do - da, \_\_\_\_\_

TAB

5 4 4 4 | 7 7 5 7 | 8 7 5 5 | 4 4 5 4 |

do - da! \_\_\_\_\_ Guess that race will nev - er end, \_\_\_ Oh, \_\_\_ do - da

TAB

3 3 3 3 || 3 3 3 3 5 7 | 10 10 10 10 |

day \_\_\_\_\_ Go - ing to run all night, \_\_\_\_\_

TAB

8 8 8 8 10 8 | 7 7 7 7 | 7 7 5 5 7 7 |

go - ing to run all day, \_\_\_\_\_ I'll bet my mon - ey on the

TAB

8 7 5 5 | 4 5 6 5 4 4 4 | 3 3 3 |

bob - tail nag, \_\_\_ Some - bod - y bet on the bay. \_\_\_\_\_

# Lil' Liza Jane I

Tuning: D-A-A

American

**A.**

TAB **4** 5 3 4 3 | 5 3 4 3 | 5 7 7 8 | 7 7 7 7 |

TAB 5 3 4 3 | 5 3 4 3 | 5 5 5 4 | 3 3 3 3 :||

**B.**

TAB 10 10 10 7 | 8 8 7 7 | 5 7 7 8 | 7 7 7 7 |

TAB 10 10 10 7 | 8 8 7 7 | 5 5 5 4 | 3 3 3 3 :||

# Cripple Creek I

Tuning: D-A-A

American

**A.**

TAB **4** 10 10 7 5 | 6 8 7 7 | 5 5 4 3 | 0 1 3 3 :||

**B.**

TAB 5 5 4 3 | 5 5 7 7 | 5 5 4 3 | 0 1 3 3 :||

# Angeline the Baker I

Tuning: D-A-A

American

**A.**

TAB 4 4

0 1 3 3 | 1 3 3 3 | 0 1 3 3 | 1 1 1 1 |

TAB

0 1 3 3 | 5 4 3 4 | 5 4 3 1 | 0 0 0 0 :||

**B.**

TAB

7 5 4 3 4 | 5 4 3 3 | 7 5 4 3 | 1 1 1 1 |

TAB

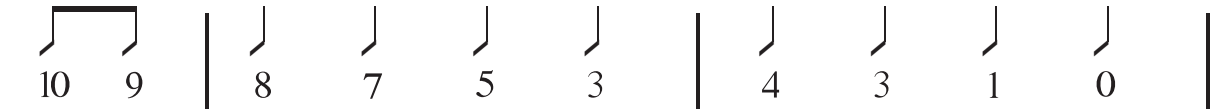
7 5 4 3 4 | 5 4 3 3 4 | 5 4 3 1 | 0 0 0 0 :||

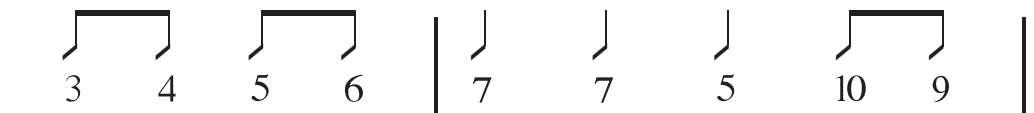


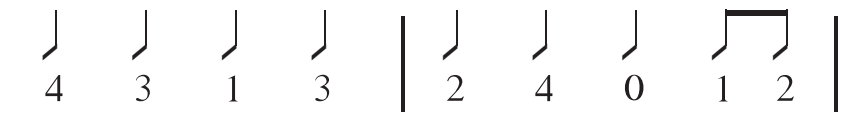
# The Girl I Left Behind Me

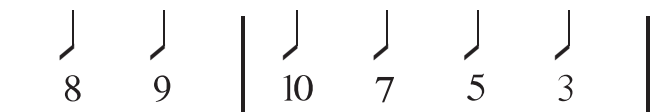
Tuning: D-A-A

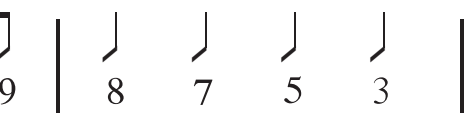
British Isles



TAB **4**  | I'm \_\_\_\_\_ lone - some since I crossed the hill and

TAB  | o'er the moor \_\_\_\_\_ and \_\_\_\_\_ val - \_\_\_\_\_ ley, Such \_\_\_\_\_

TAB  | heav - y thoughts my heart do fill since part - ing with my \_\_\_\_\_

TAB  | Sal - \_\_\_\_\_ ly I \_\_\_\_\_ seek no more the fine and gay, for

TAB  | each does but re - mind \_\_\_\_\_ me, How \_\_\_\_\_ swift the hours did

TAB  | pass a - way with the girl I left be - \_\_\_\_\_ hind \_\_\_\_\_ me. 



# Jamie Allen

Tuning: D-A-A

Northumbrian Piping Tune

**A.**

TAB 4/4

TAB

**B.**

TAB

TAB

TAB

TAB

# Loch Lomond

Tuning: D-A-A

Scotland

TAB **4**  
**4** 0 1 | 3 3 4 5 4 3 | 4 4 3 1 0 1 |  
 By \_\_\_ yon bon - nie banks and by yon bon - nie braes, Where the

TAB | 3 3 3 5 7 | 8 8 7 7 | 8 8 7 5 5 7 |  
 sun shines bright on Loch Lo - \_\_\_ mond, Where me and my true love were

TAB | 6 5 4 3 1 0 1 | 3 3 5 7 8 7 5 | 4 4 3 0 ||  
 ev - er wont to gae, On the bon-nie, bon-nie banks of Loch Lo - \_\_\_ mond. Oh

TAB | 3 3 4 5 5 4 | 3 3 1 0 0 1 | 3 3 3 3 5 7 |  
 ye'll take the high road, and I'll take the low road, And I'll be in Scot - land a -

TAB | 8 8 7 7 | 8 8 7 5 5 7 | 6 5 4 3 1 0 1 |  
 fore \_\_\_ ye, But me and my true love we'll nev - er meet a - gain On the

TAB | 3 3 5 7 8 7 5 | 4 4 3 ||  
 bon - nie, bon - nie banks of Loch Lo - \_\_\_ mond.

# PART TWO: ARRANGEMENTS IN D-A-D

---

## TUNE YOUR DULCIMER TO D-A-D (D MIXOLYDIAN)

**Step 1.** Tune the 3rd or bass string of the dulcimer to the D below Middle C (this is the same note as the open 4th string of the guitar).

**Step 2.** Hold the 3rd or bass string down behind (just to the left of) the 4th fret and pluck this note (A). Tune your middle or 2nd string so it exactly matches this pitch.

**Step 3.** Hold the 2nd or middle string down at the 3rd fret and pluck this note (high D, one octave above the open bass string). Tune the melody or 1st string to this note. [Caution: From Ionian D-A-A, you must stretch the melody string considerably to get to D-A-D]. Play the Mixolydian mode on the melody string from the open string to fret 7 and back down. Skip 6+.



# Twinkle, Twinkle, Little Star

Tuning: D-A-D

TAB **2**  
**4**

0 0 | 4 4 | 5 5 | 4 4 |

Twinkle, twinkkle lit - tle star, \_\_\_\_\_

TAB

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

How I won - der what you are, \_\_\_\_\_

TAB

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

Up a - bove the world so high, \_\_\_\_\_

TAB

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

Like a dia - mond in the sky. \_\_\_\_\_

TAB

0 0 | 4 4 | 5 5 | 4 4 |

Twinkle, twinkkle lit - tle star, \_\_\_\_\_

TAB

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

How I won - der what you are. \_\_\_\_\_

# Bile Them Cabbage Down

Tuning: D-A-D

Southern U.S.

TAB **4** | | | |

Bile them cab-bage down \_\_ boys \_\_ Turn them hoe-cakes 'round \_\_\_\_\_

TAB | | | |

On - ly song that I can sing is Bile them cab-bage down \_\_\_\_\_

# Go Tell Aunt Rhody

Tuning: D-A-D

TAB **4** | | | |

Go \_\_ tell aunt Rho \_\_ dy \_\_ Go \_\_ tell aunt Rho \_\_ dy \_\_

TAB | | | |

Go \_\_ tell aunt Rho \_\_ dy the old gray goose is dead. \_\_\_\_\_



# This Old Man

Tuning: D-A-D

TAB **4** | | | |

**4** | | | |

4 2 4 4 | 4 2 4 4 | 5 4 3 2 | 1 2 3 2 3 |

This old man \_\_\_ he played one \_\_\_ He played nick-nack on my thumb, With a

TAB | | | |

| | | |

4 0 0 0 0 | 0 1 2 3 4 4 | 4 1 1 3 | 2 1 0 0 ||

nick-nack pad-dy whack give the dog a bone! This old man came roll - ing home \_\_\_

# Row, Row, Row Your Boat

Tuning: D-A-D

Round

TAB **6** | | | |

**8** | | | |

0 0 0 0 0 0 | 0 0 1 2 2 2 | 2 2 1 2 2 3 | 4 4 4 4 4 4 |

Row \_\_\_ row \_\_\_ row \_ your boat \_\_\_ gent \_ ly down \_ the stream \_\_\_\_\_

TAB | | | |

| | | |

7 7 7 4 4 4 | 2 2 2 0 0 0 | 4 4 3 2 2 1 | 0 0 0 0 0 0 ||

Mer-ri -ly, mer-ri -ly, mer-ri -ly, mer-ri -ly, Life \_ is but \_ a dream. \_\_\_\_\_

# Lovely Evening

Tuning: D-A-D

Round

1.

TAB **3**  
**4**

Oh \_\_\_ how love - ly is the eve - ning,

2.

TAB

is the eve - ning, When the bells are

TAB

sweet ly ring ing, sweet ly ring ing,

3.

TAB

Ding, dong, ding,

TAB

dong, ding, dong.

# Pretty Saro

Tuning: D-A-D

Appalachian

TAB **3**  
**4**

4 | 7 5 4 | 7 8 9 8 | 7 4 5 |

Down in some lone val - ley, in a lone - some

TAB

4 4 | 4 4 | 7 5 4 | 7 8 | 7 8 |

place \_\_\_\_ Where the wild birds do whis - tle, their \_\_\_\_

TAB

9 11 11 | 8 8 7 8 | 9 11 | 11 12 |

notes do in - crease \_\_\_\_ Fare - well \_\_\_\_ pret - ty

TAB

8 7 8 | 9 4 5 | 4 4 | 4 4 |

Sa - ro I'll bid you a - dieu, \_\_\_\_ and I'll

TAB

7 5 4 4 | 7 8 9 8 | 7 4 5 | 4 |

dream of pret - ty Sa - ro where \_ e - ver I go.

# On Top of Old Smoky

Tuning: D-A-D

Kentucky

TAB **3**  
**4**

0 | 0 2 4 | 7 7 7 | 5 5 5 | 5 5 5 | 3 4 5 |

On Top of old Smo - ky, \_\_\_\_\_ All cov-ered with

TAB

4 4 4 | 4 4 4 | 4 4 4 | 0 2 4 | 4 4 4 | 1 1 1 |

snow \_\_\_\_\_ I lost my true lov - er \_\_\_\_\_

TAB

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

\_\_\_\_\_ for a - cour - tin' too slow \_\_\_\_\_ .

# Red River Valley

Tuning: D-A-D

Cowboy

TAB **4**  
**4**

4 7 | 9 9 9 9 | 9 9 8 9 | 8 7 7 7 |

Come and sit \_\_\_\_\_ by my side \_\_\_\_\_ if you love me \_\_\_\_\_

TAB

7 7 4 7 | 9 9 7 9 | 11 11 10 9 | 8 8 8 8 |

\_\_\_\_\_ Do not has - ten to bid \_\_\_\_\_ me a - dieu, \_\_\_\_\_

TAB

8 8 11 10 | 9 9 9 8 | 7 7 8 9 | 11 10 10 10 |

\_\_\_\_\_ But re - mem - ber the Red \_\_\_\_\_ Riv - er Val - ley \_\_\_\_\_

TAB

10 10 7 5 | 4 4 6+ 7 | 8 8 9 8 | 7 7 7 7 |

\_\_\_\_\_ And your sweet - heart that loves \_\_\_\_\_ you so true \_\_\_\_\_

# Oh Susanna

Tuning: D-A-D

Stephen Foster

4/4

Oh I come from Al - a bam - a with a  
rained all night the day I left, the

ban - jo on my knee \_\_\_\_\_ And I'm goin' to Lou - si  
wea - ther it was dry \_\_\_\_\_ the sun so hot I

1. 2.

an - a my Su san - na for to see. \_\_\_\_\_ It \_\_\_\_\_ cry \_\_\_\_\_  
froze to death Su - san - na don't you

Oh \_\_\_\_\_ Su \_\_\_\_\_ san - na \_\_\_\_\_ Oh don't you cry for me \_\_\_\_\_ cause I

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

# Billy Boy

Tuning: D-A-D

England

TAB **4** | | | |  
**4** | | | |  
 2 3 | 4 4 4 4 | 7 7 2 3 | 4 4 4 5 |  
 Oh, \_\_\_ where \_\_\_ have you been \_\_\_ Bil - ly Boy, \_\_\_ Bil - ly

TAB | | | |  
 4 4 2 3 | 4 4 4 4 | 7 7 2 3 | 2 1 1 1 |  
 Boy, \_\_\_ Oh \_\_\_ where \_\_\_ have you been, \_\_\_ charm-ing Bil - ly? \_\_\_\_\_

TAB | | | |  
 1 1 1 2 | 3 3 3 3 | 3 3 4 3 | 2 1 2 3 |  
 \_\_\_\_\_ I have been to see my wife, \_\_\_ she's the joy \_\_\_ of my

TAB | | | |  
 4 4 7 5 | 4 4 2 4 | 4 3 1 2 | 1 0 0 0 | 0 0 ||  
 life \_\_\_ She's a young \_ thing and can-not leave her moth-er. \_\_\_\_\_

# Camptown Races

Tuning: D-A-D

Stephen Foster

TAB **2**  
**4**

The Camp-town la - dies sing this song, \_\_\_ do - da, \_\_\_\_\_

TAB

do - da! \_\_\_ The Camp-town race track five miles long, \_\_\_ Oh, \_\_\_ do - da

TAB

day. \_\_\_\_\_ Oh, see those hor - ses round the bend, \_\_\_ do - da, \_\_\_\_\_

TAB

do - da! \_\_\_\_\_ Guess that race will nev - er end, \_\_\_ Oh, \_\_\_ do - da

TAB

day \_\_\_\_\_ || Go - ing to run all night, \_\_\_\_\_

TAB

go - ing to run all day, \_\_\_\_\_ I'll bet my mon - ey on the

TAB

bob - tail nag, \_\_\_ Some - bod - y bet on the bay. \_\_\_\_\_

# Lil' Liza Jane

Tuning: D-A-D

**A.**

TAB **4** ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ |  
B **4** 2 0 1 0 | 2 0 1 0 | 2 4 4 5 | 4 4 4 4 |

TAB ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ :||  
B 2 0 1 0 | 2 0 1 0 | 2 2 2 1 | 0 0 0 0 :||

**B.**

TAB ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ |  
B 7 7 7 4 | 5 5 4 4 | 2 4 4 5 | 4 4 4 4 |

TAB ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ :||  
B 7 7 7 4 | 5 5 4 4 | 2 2 2 1 | 0 0 0 0 :||



# Buffalo Gals

Tuning: D-A-D

Cool White

TAB **4** | | | | | | | | | | | | | | | |  
**4** | | | | | | | | | | | | | | | |  
 4 | 0 0 2 4 | 5 4 2 2 | 4 3 1 1 |  
 As I was walk - ing down the street \_\_\_ down the street \_\_\_

TAB | | | | | | | | | | | | | | | |  
 | | | | | | | | | | | | | | | |  
 5 4 2 2 | 0 0 2 4 | 5 4 2 2 |  
 down the street, A pret - ty gal I chanced to meet, Oh

TAB | | | | | | | | | | | | | | | |  
 | | | | | | | | | | | | | | | |  
 4 4 3 1 | 0 0 0 4 || 7 7 6+ 5 4 4 |  
 she was fair to see. \_\_\_\_\_ Oh, Buf - fa - lo Gals won't you

TAB | | | | | | | | | | | | | | | |  
 | | | | | | | | | | | | | | | |  
 5 4 4 4 2 2 | 4 3 3 3 1 1 |  
 come out \_\_\_ to - night, \_\_\_ come out \_\_\_ to - night, \_\_\_

TAB | | | | | | | | | | | | | | | |  
 | | | | | | | | | | | | | | | |  
 5 4 4 4 2 2 | 7 7 6+ 5 4 4 |  
 come out \_\_\_ to - night? Oh, Buf - fa - lo Gals won't you

TAB | | | | | | | | | | | | | | | |  
 | | | | | | | | | | | | | | | |  
 5 4 4 4 2 2 | 4 4 4 3 2 1 | 0 0 0 ||  
 come out \_\_\_ to-night, and dance by the light of the moon? \_\_\_\_\_

# Jamie Allen

Tuning: D-A-D

Northumbrian Piping Tune

**A.**

TAB **4** 0 1 || 2 0 0 1 | 2 2 0 1 2 | 3 1 1 2 |

TAB 3 4 3 2 1 | 0 7 7 5 | 4 4 2 2 3 |

**B.**

TAB 4 4 3 2 1 | 0 0 0 0 1 | 0 0 2 1 |

TAB || 0 7 7 6+ | 5 4 3 2 | 1 8 8 7 |

TAB 6+ 4 5 6+ | 7 7 8 7 5 | 4 4 2 2 3 |

TAB 4 4 3 2 1 | 0 0 2 1 | 0 0 0 0 1 |



# Loch Lomond

Tuning: D-A-D

Scotland

TAB **4**  
**4** 4 5 | 7 7 8 9 8 7 | 8 8 7 5 4 5 |

By \_\_\_ yon bon - nie banks and by yon bon - nie braes, Where the

TAB 7 7 7 9 11 | 12 12 11 11 | 12 12 11 9 9 11 |

sun shines bright on Loch Lo \_\_\_ mond, Where me and my true love were

TAB 10 9 8 7 5 4 5 | 7 7 9 11 12 11 9 | 8 8 7 4 ||

ev - er wont to gae, On the bon-nie, bon-nie banks of Loch Lo \_\_\_ mond. Oh

TAB 7 7 8 9 9 8 | 7 7 5 4 4 5 | 7 7 7 7 9 11 |

ye'll take the high road, and I'll take the low road, And I'll be in Scot - land a -

TAB 12 12 11 11 | 12 12 11 9 9 11 | 10 9 8 7 5 4 5 |

fore \_\_\_ ye, But me and my true love we'll nev - er meet a - gain On the

TAB 7 7 9 11 12 11 9 | 8 8 7 ||

bon - nie, bon - nie banks of Loch Lo \_\_\_ mond.

# Shortnin' Bread

Tuning: D-A-D

T A B **4**  
 7 7 5 5 4 4 5 5 | 7 7 5 4 4 4  
 Two lit - tle ba - bies ly - in in bed

T A B  
 7 7 5 5 4 4 5 5 | 2 0 1 0 0 0  
 One's so sick and the oth - er 'most dead

T A B  
 7 7 5 5 4 4 5 5 | 7 7 5 4 4 4  
 Went to the doc - tor and the doc - tor said

T A B  
 7 7 5 5 4 4 5 5 | 2 0 1 0 0 0  
 "Give them ba - bies some Short 'nin bread

T A B  
 0 0 5 5 4 4 5 | 0 5 4 5  
 Ma - ma's lit - tle ba - bies love Short - 'nin, Short - 'nin

T A B  
 0 0 5 5 4 4 5 | 2 1 0 0 0  
 Ma - ma's lit - tle ba - bies love Short - 'nin bread

T A B  
 0 0 5 5 4 4 5 | 0 5 4 5  
 Ma - ma's lit - tle ba - bies love Short - 'nin, Short - 'nin

T A B  
 7 7 5 5 4 4 5 | 2 1 0 0 0  
 Ma - ma's lit - tle ba - bies love Short - 'nin bread

# Shortnin' Bread (in 12/8)

Tuning: D-A-D

**12**  
**8**

T A B  
7 7 5 5 4 4 5 5 | 7 7 5 4 4 4

Two \_\_\_ lit - tle ba \_\_\_ -bies \_\_\_ ly - in in bed \_\_\_\_\_

T A B  
7 7 5 5 4 4 5 5 | 2 0 1 0 0 0

One's \_\_\_ so \_\_\_ sick \_\_\_ and the oth - er 'most dead \_\_\_\_\_

T A B  
7 7 5 5 4 4 5 5 | 7 7 5 4 4 4

Went \_\_\_ to the doc - tor and the doc \_\_\_ tor said \_\_\_\_\_

T A B  
7 7 5 5 4 4 5 5 | 2 0 1 0 0 0

"Give \_\_\_ them \_\_\_ ba - bies some \_\_\_ Short \_\_\_ 'nin bread" \_\_\_\_\_

T A B  
0 0 5 5 4 4 5 | 0 5 4 5

Ma - ma's lit - tle ba - bies love Short - 'nin, Short - 'nin

T A B  
0 0 5 5 4 4 5 | 2 1 0 0 0

Ma - ma's lit - tle ba - bies love Short - 'nin bread \_\_\_\_\_

T A B  
0 0 5 5 4 4 5 | 0 5 4 5

Ma - ma's lit - tle ba - bies love Short - 'nin, Short - 'nin

T A B  
7 7 5 5 4 4 5 | 2 1 0 0 0

Ma - ma's lit - tle ba - bies love Short - 'nin bread \_\_\_\_\_

# Strumming Rhythm Workout

□ = OUT stroke (strum away from yourself)

v = IN stroke (strum toward yourself)

> = Accent (strum louder)

## 1. OUTSTROKES on the **Quarter Note** in 4/4:

Count: *one two three four one two three four*

TAB  $\frac{4}{4}$  □ □ □ □ | □ □ □ □ | □ □ □ □ | □ □ □ □ :||

## 2. Alternating OUT-IN on the **Eighth Note** in 4/4:

*one & two & three & four &*

TAB  $\frac{4}{4}$  □ v □ v □ v □ v | □ v □ v □ v □ v :||

## 3. The HOEDOWN STRUM—Alternating OUT-IN on the **Sixteenth Note** in 2/4:

*one ee & a two ee & a*

TAB  $\frac{2}{4}$  □ v □ v □ v □ v | □ v □ v □ v □ v :||

## 4. STRAIGHT- EIGHTHS in 4/4 (each beat subdivided into 2):

TAB  $\frac{4}{4}$  □ □ □ □ | □ □ □ □ :||

## 5. **Eighth Note** TRIPLETS in 4/4 (each beat subdivided into 3):

TAB  $\frac{4}{4}$   $\underbrace{1 \ \& \ a}_3$   $\underbrace{2 \ \& \ a}_3$   $\underbrace{3 \ \& \ a}_3$   $\underbrace{4 \ \& \ a}_3$  |  $\underbrace{\square \ \square \ \square}_3$   $\underbrace{\square \ \square \ \square}_3$   $\underbrace{\square \ \square \ \square}_3$   $\underbrace{\square \ \square \ \square}_3$  :||


## 6. SWING EIGHTHS or SHUFFLE in 12/8 (often written in 4/4):

TAB  $\frac{12}{8}$   $\underbrace{1 \ \& \ a}_3$   $\underbrace{2 \ \& \ a}_3$   $\underbrace{3 \ \& \ a}_3$   $\underbrace{4 \ \& \ a}_3$  | □ v □ v □ v □ v :||





## 7. JIG TIME—Pay close attention to the strumming direction AND the ACCENTS:

TAB  $\frac{6}{8}$   $\underbrace{1 \ \> \ \square}_3$   $\underbrace{2 \ \square \ \square}_3$   $\underbrace{3 \ \square \ \square}_3$  |  $\underbrace{4 \ \> \ \square}_3$   $\underbrace{5 \ \square \ \square}_3$   $\underbrace{6 \ \square \ \square}_3$  :||


















# Rhythm Notation

The entire system of music notation in use today is based on a whole note , which normally occupies a whole measure of four beats. By adding various devices to that note, we can halve its duration, resulting in smaller note values.

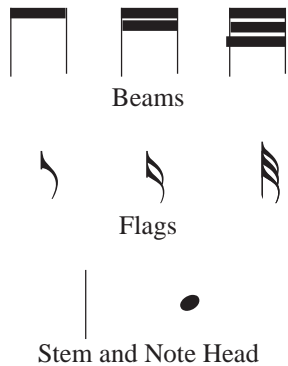
## Rests


Half Rest (above line) Two beats each
 Quarter Rest One beat each
 Eighth Rest 1/2 beat
 Sixteenth Rest 1/4 beat

## Note Values

One Whole Note Four beats				
Two Half Notes Two beats each	1 	2 	3 	4 
Four Quarter Notes One beat each	1 	2 	3 	4 
Eight Eighth Notes 1/2 beat each	1 and 	2 and 	3 and 	4 and 
Sixteen Sixteenth Notes 1/4 beat each	1 ee & a 	2 ee & a 	3 ee & a 	4 ee & a 

### Elements of a Note:







Either **flags** or **beams** can be used for eighth notes and shorter notes, with each flag or beam cutting the value of the note in half. Three flags make a thirty-second note, four flags a sixty-fourth note, etc. To make sight reading easier, beams are used instead of flags to link the notes into a unit equaling a beat or a measure.

**Rests** are signs for silence, with each rest equal in duration to its corresponding note.



A **dot** placed after a note increases its time value by half.

A **measure** or **bar** is the basic time unit or metric group. Measures are separated by bar lines. In common time (the meter which is the basis for the system) a whole note fills a measure of four beats, but any combination of notes which equals four beats can be used in a measure.

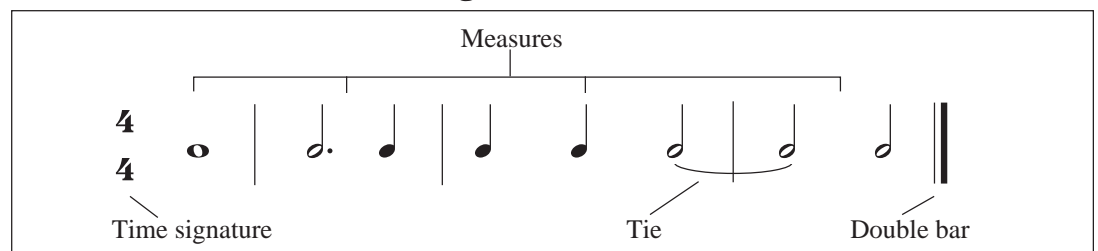
### Dotted Note Values

	
Quarter Note 1 beat	Dotted Quarter Note 1 1/2 beat
	
Half Note 2 beats	Dotted Half Note 3 beats

## Meters


<b>Duple meter</b>			
4	or		(Common time);
4			
2	or		(Cut time);
2			
<b>Triple meters</b>			
3	(Waltz time);	3	; 3
4		8	; 2
<b>Compound meters include:</b>			
6	6	9	12
8	4	8	8

## Time Signature and Measures



The **meter** of a piece can be indicated by a **time signature**. This appears on the staff at the beginning of a piece of music, and has two numbers, one above the other. **The top number tells the number of beats in a measure, and the bottom number tells what kind of note receives one beat.**

A **tie** is used to connect two notes of the same pitch across a bar line. The notes are sounded continuously, as though they were one note. A **double bar** indicates the end of a piece or section.

Repeat a piece ending with a **repeat sign**  or a part enclosed by repeat signs. 