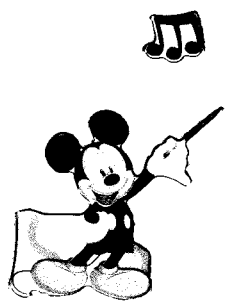
LF007

The Leila Fletcher

CD Included

ADULT PIANO



COURSE 1

The proven and tested method for individual and class lessons.
For those who wish to enjoy the piano while learning to play!

Interest is the Greatest Educator

THE LEILA FLETCHER
ADULT PIANO COURSE 1

Leila Fletcher & Debra Wanless

The proven and tested method for individual and class lessons.

Contents

		Page
	Finger Numbers	2
	Piano Keyboard	3
	How Music Is Written	4
	Time Values, Time Signatures, Letter Names Of Notes	5
	Right Hand Notes	6
Study	**Setting Up Shop**	6
	Time Values, How to Count Time Values	7
Solo	**Sweetly Sings The Donkey**	7
	Preparatory Studies For Right Hand	8
	Left Hand Notes	9
Study	**Some Stock For The Basement**	9
	Preparatory Studies For Left Hand	10
Solo	**Merrily We Roll Along**	10
	Single Note Melody For Two Hands	11
	Study In Double Notes	11
Solo	**Song Of The Road**	11
	Preparatory Studies	12
Solo	**Spring Song**	12
	New Hand Position	13
	Hands Together Study	13
Solo	**Some Folks Do**	13
Solo	**Good Night, Ladies**	14
	Preparatory Studies	15
Solo	**That Easy Waltz**	15
Solo	**Lightly Row**	16
	Left Hand Plays D, The Repeat Sign	17
Solo	**La Raspa**	17
	The Phrase, New Note A	18
Solo	**For He's A Jolly Good Fellow**	18
	The Damper Pedal, New Note E	20
Solo	**Waltz Song**	20
	The Flat	22
Solo	**College Song**	22
	Setting Up Exercises, New Position for Left Hand	23
Solo	**Whistle Tune**	23
	The Scale Of C Major	24
	The Chord Of C Major	24
Solo	**O How Lovely Is The Evening**	25
	Right Hand Plays Below Middle C	26
Solo	**Snatch From A Symphony**	26
	The Eighth Note	27
Solo	**Ten Little Indians & Skip To My Lou**	27
	The Sharp	28
Solo	**Drifting**	28

		Page
	A Dot Beside A Note	30
Solo	**Believe Me, If All Those Endearing Young Charms**	30
	The Scale Of G Major	32
	Preparatory Studies	32
Solo	**Alpine Song**	32
	The Key Signature	33
Solo	**The Yellow Rose Of Texas**	33
	The Natural Sign	34
Solo	**Our School Will Shine Tonight**	34
	The Key Signature	35
Solo	**Camptown Races**	35
	The Scale Of F Major	36
	Study In F Major	36
	The Key Signature	37
Solo	**Aura Lee**	37
	The Time Signature	38
	The Pause	38
Solo	**Long, Long Ago**	38
	How Chords Are Formed	40
	Chord Building	40
Solo	**The Drunken Sailor**	41
	Half Steps, Half Tones, Whole Tones	42
	Dotted Note Above And Below	43
Solo	**Galop**	43
	The Piano Keyboard	44
	The Time Signature 2/2	45
Solo	**Softly, Now The Light Of Day**	45
	The Arpeggio	46
Solo	**On Top Of Old Smoky**	46
Solo	**Little Romance**	48
Solo	**Minuet**	49
Solo	**Amazing Grace**	50
	Musical Terms	51
Solo	**America The Beautiful**	52
Solo	**The Black Velvet Band**	53
Solo	**Nocturne**	54
	Rhythmic Studies	55
Solo	**Scarborough Fair**	56
	The Scale Of F Major	57
Solo	**Ode To Joy**	58
	Syncopation	59
Solo	**Peasant Dance**	59
Solo	**Für Elise**	60
Solo	**Music Box Dancer**	62

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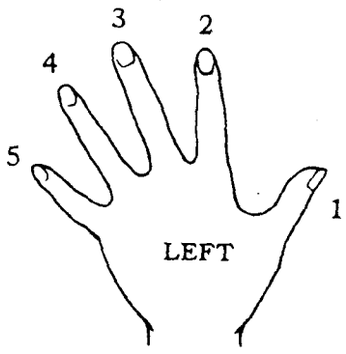
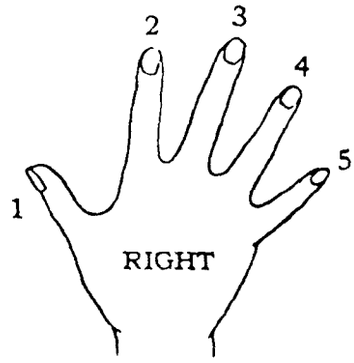
FINGER NUMBERS

This is how the fingers are numbered for playing the piano



The thumb is finger 1



POSITION AT THE PIANO

Adjust the height of the chair so that the forearm and hand are about level.

The music should be placed slightly below eye level so that it can be read with ease.

The fingers should be curved gently, to play the soft finger tips just back of the finger nails. The back of the hand is held fairly level so that the 4th and 5th fingers are in good playing position - can lift and drop comfortably.

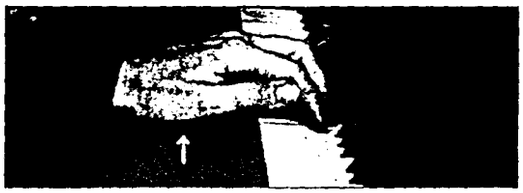
(The finger nails should be kept short enough that they do not click on the piano keys.)

The fingers lift and drop *from the knuckle*. There should be a feeling of looseness at the knuckle.

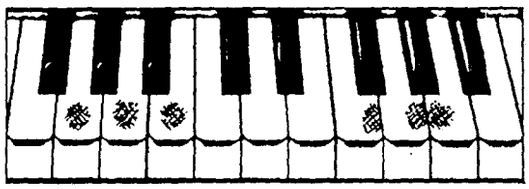
The knuckles curve outward, they do not sink in. The finger tips are firm; when the key is played, the finger tip does not "break" in.

Bad:
Fingers are curved *too much*.

Bad:
Fingers are *too straight*, which makes playing awkward.



The thumb lifts and drops from this joint. The thumb should feel *loose* at this joint. The thumb plays on its side. It is always *over the keys*. When the fingers are gently curved, the thumb will naturally remain over the keys.

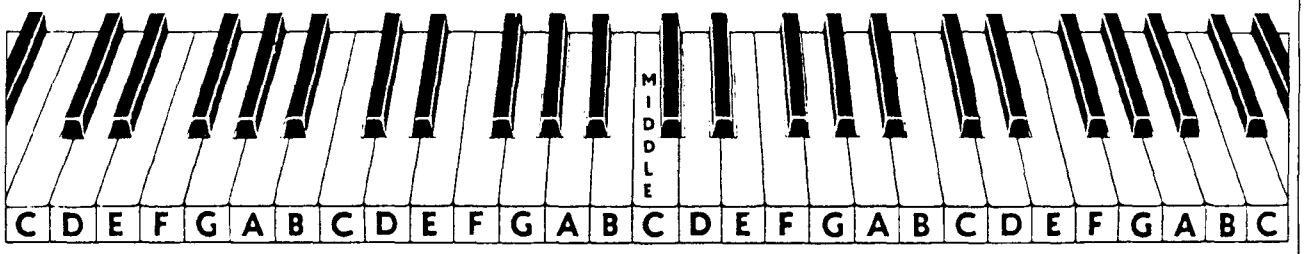


Good: **Bad:**

Play in the center of each key, and not near the side of each key. Watch to see that the fingers are evenly spaced, each finger in the center of its key.

THE PIANO KEYBOARD

(Letter Names of the Piano Keys)

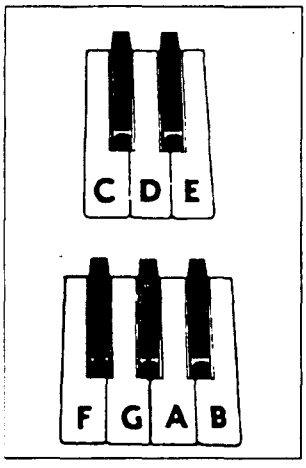


The First Seven Letters of the Alphabet A, B, C, D, E, F, G, are used as Names for the Piano Keys.

The Piano Keyboard has WHITE keys and BLACK keys.

The BLACK keys are *grouped* in TWOS and THREES.

BETWEEN the TWO BLACK KEYS is a white key named D. (Locate different D's on the keyboard).



C, D, and E, are the three white keys that *touch* the TWO black keys.
(Locate different C, D, E's)

Find all the different C's on the piano keyboard.

F, G, A, and B are the four white keys that *touch* the THREE black keys.
(Locate different F, G, A, B's.)

Locate C, D, E, F, G in different places on the keyboard.

Name the white keys from C to the next C *higher* on the piano.

Name the white keys from C to the next C *lower* on the piano.

The C on the Keyboard nearest the center of the piano manufacturer's name is called MIDDLE C.

TONE

MUSIC - produced on whatever instrument, sounds acceptable ONLY IF THE PLAYER IS LISTENING AS HE PLAYS. This means *listening in a somewhat detached way* so that you can hear the kind of tone produced as you play: soft, loud, harsh, pleasing, sustained (singing), detached (short), etc.

The music examples in this course are designed to enable the student to give full attention to the SOUND produced (to the MUSIC) from the beginning of music study. Learning to play in this way, progress is more rapid because concentration is keener, and playing can be a pleasure right from the beginning! Almost equally important, others will enjoy listening, no matter how easy the tune may be. Most of us have had the delightful experience of hearing an artist play some small, unpretentious piece in a creative way. The word "artist" implies a performer who *listens and creates* as one plays.

The piano is an expressive instrument, and with very little persuasion will give back to the player *the kind of tone one hears in ones own mind.* You can create the kind of music you wish to hear! At the beginning of music study, it is most important to CULTIVATE THE HABIT OF LISTENING AS YOU PLAY. Only in this way can one *enjoy* learning to play, and only in this way can one become a musician.

PIANO KEYS drop *only a short distance* when played. Therefore, it takes very little force to depress a piano key to make a sound. KEEP THIS IN MIND when playing, and RELAX the hand so that the fingers are free of stiffness and tension and can lift and drop independently of each other, and you will very soon gain *control of the hands, and control of the tone!*

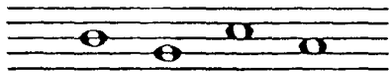
HOW MUSIC IS WRITTEN

(Notes Represent Piano Keys)

NOTES ARE EASY TO READ and to associate with the piano keys they represent.

This is a STAFF of five lines.

Notes are written ON THE LINES & IN THE SPACES between the lines:

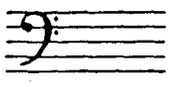


This is a TREBLE CLEF:

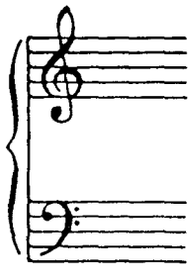
The treble clef placed on the staff makes this the TREBLE STAFF:

This is a BASS CLEF:

The bass clef placed on the staff makes this the BASS STAFF:



In piano music, the Treble Staff and Bass Staff are connected by a BRACE:

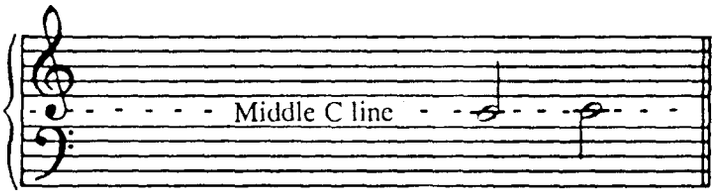


Notes from MIDDLE C UPWARDS are written on the treble staff and are played by the right hand.

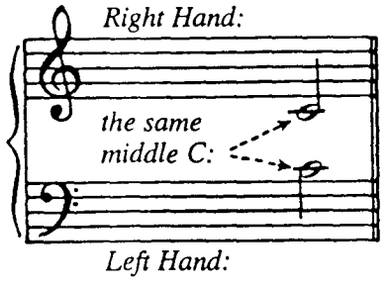
Notes from MIDDLE C DOWNWARDS are written on the bass staff and are played by the left hand.

MIDDLE C is the dividing line between treble and bass.

Middle C may be written below the treble staff, or the bass staff:



In order to make music easy to read, the treble and bass staves are placed a little distance apart, and the dividing line, Middle C line, is omitted. When Middle C is to be played by the right hand, it is placed next to the treble staff; when middle C is to be played by the left hand, it is placed next to the bass staff:



Its encouraging to know that one needs to be able to read only a few notes in order to play many interesting pieces!

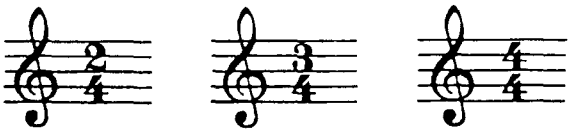
TIME VALUES OF NOTES

QUARTER NOTE	HALF NOTE	DOTTED HALF NOTE	WHOLE NOTE
1 beat (black note head with stem)	2 beats (white note head with stem)	3 beats (the dot adds one beat to the half note)	4 beats (round white note no stem)

TIME SIGNATURES

THE TIME SIGNATURE placed at the beginning of a piece of music shows the number of beats in each measure of the music. Music like poetry, has rhythm, that is, it has accented and unaccented beats. The first beat in the measure is stressed (accented).

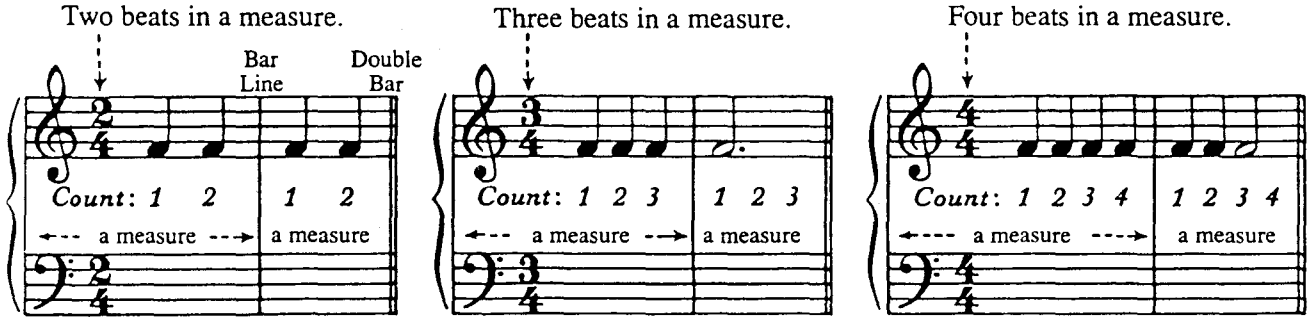
Here are three different TIME SIGNATURES:



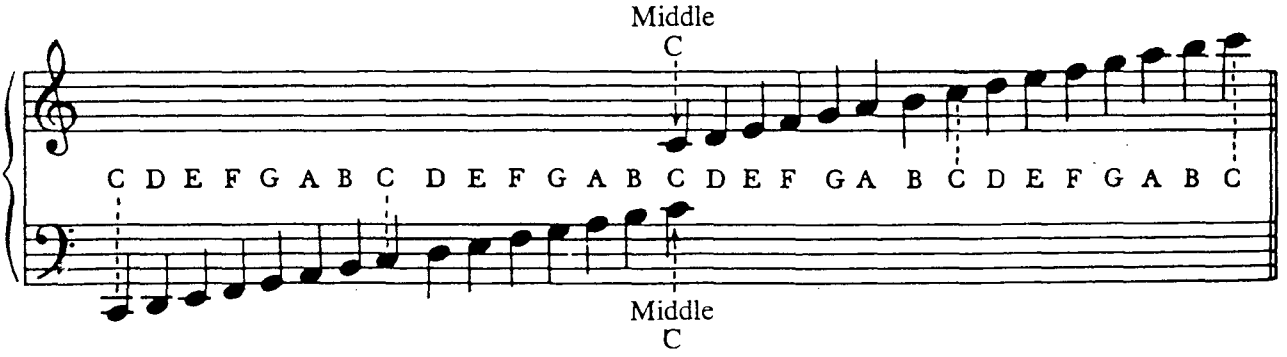
The UPPER FIGURE in the Time Signature indicates HOW MANY BEATS, or counts, in each measure - 2, 3 or 4.

The LOWER FIGURE (4) shows that the quarter note ♩ receives one beat, or count.

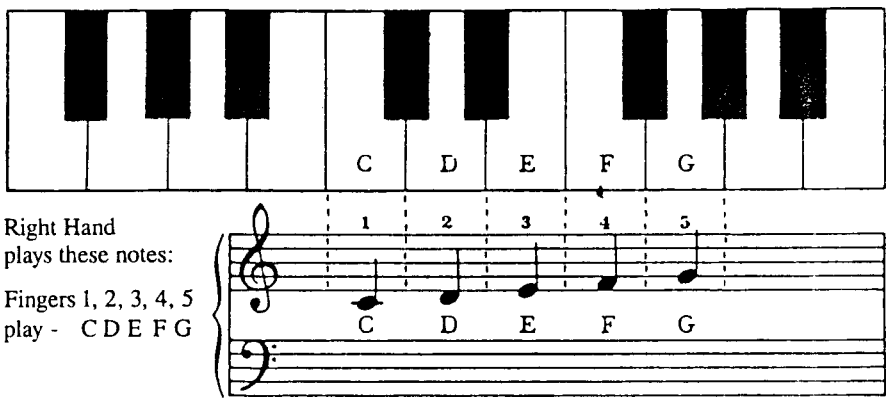
(From bar line to bar line is a measure.)
(A double bar line marks the end of the piece of music.)



LETTER NAMES OF NOTES



RIGHT HAND NOTES: Middle C, D, E, F, G



The NOTE READING Studies below co - relate notes, fingers, and piano keys. Play them in two ways:

1 - Play and say the letter - names of the notes as you play; then play again and "talk-sing" the letter-names as you play.

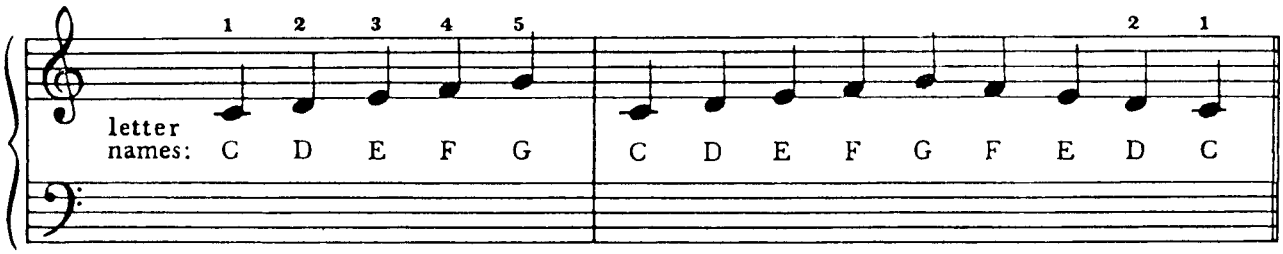
2 - Play and say the finger numbers (fingering) as you play; then play again and "talk-sing" the finger numbers.

SETTING UP SHOP
Track 2 - Piano Example

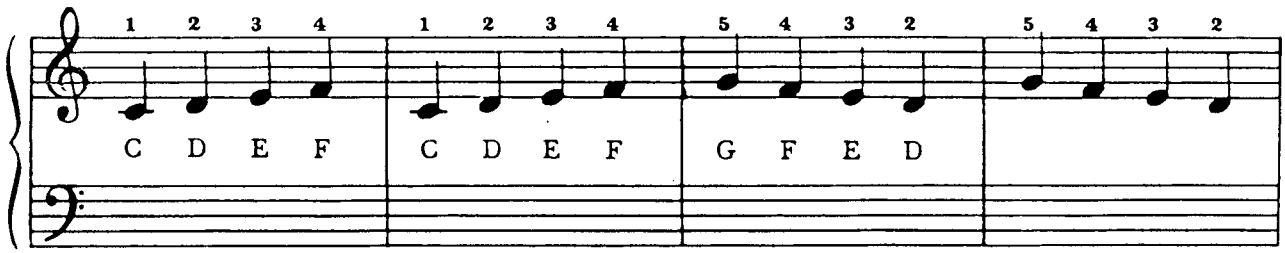
"Setting Up Shop"

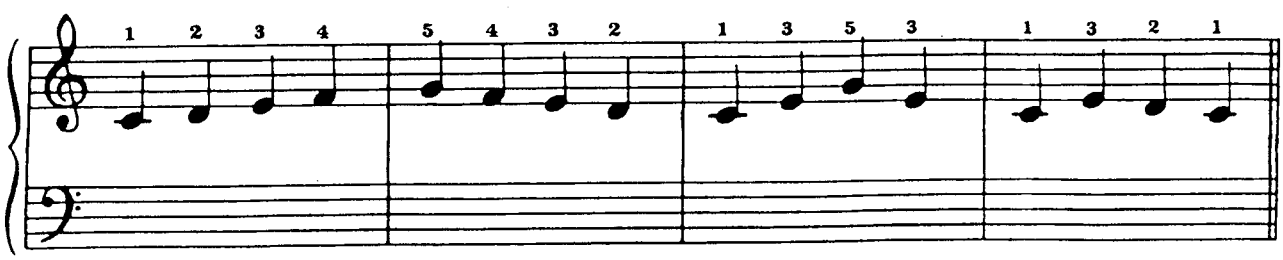
(Just a Small Stock)

STUDY I



STUDY II
Track 3 - Piano Example





TIME VALUES OF NOTES

1 count note
(quarter note, 1 beat)

2 count note
(half note, 2 beats)

3 count note
(dotted half note, 3 beats)

4 count note
(whole note, 4 beats)

HOW TO COUNT TIME VALUES

When counting aloud, say the counts, do not sing them! Count evenly, in a short, detached, rhythmic way.

Counting in this way, you can be sure that each note receives its exact time value.

Always remember that MELODY and RHYTHM are equally important.

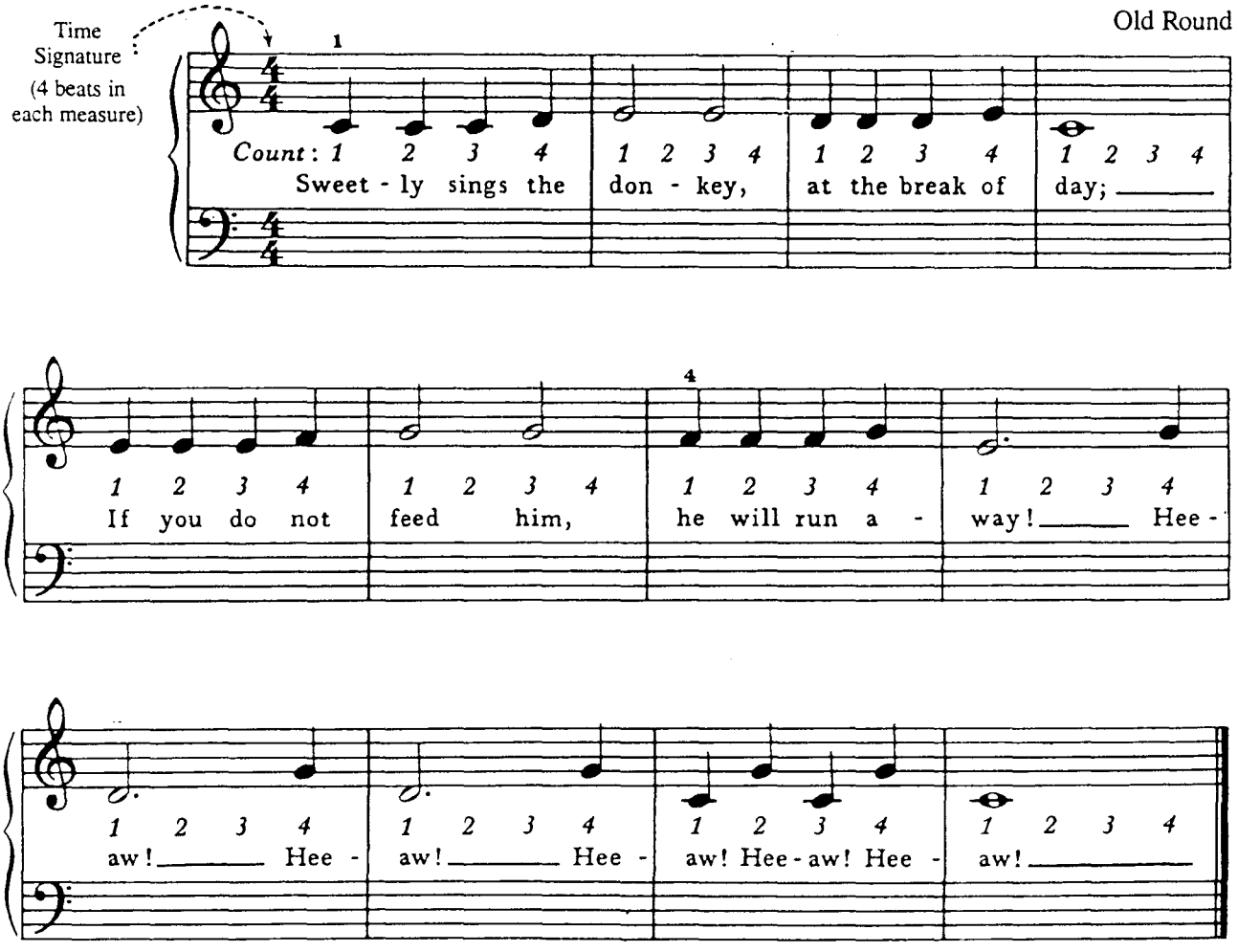
Play SWEETLY SINGS THE DONKEY in five ways:

1 - Play and name the notes as you play.
2 - Play and say, or talk-sing, the finger numbers. (In this tune: "one, one, one, two, three, three," etc.)
3 - Play and *say* the counts. (read how to count time values above.)
4 - Play and sing, or talk-sing the words (text) of the song.
5 - Play and *listen* for a moderately soft, *even* quality of tone.

Sweetly Sings the Donkey

SWEETLY SINGS THE DONKEY
Track 4 - Piano Example

Old Round

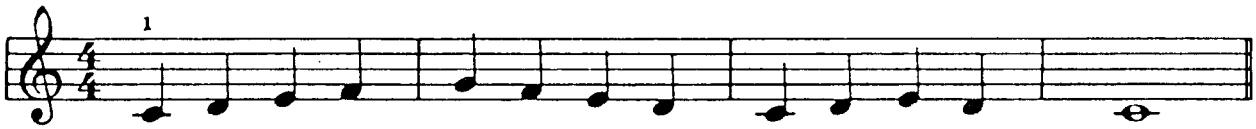


IT IS NECESSARY TO USE THE FINGERING INDICATED, in order to make sound, steady progress. Acquire the habit of reading the finger number *and* the note at the same time. (You will notice that fingerings are not given as a rule when notes are *adjacent* as this is not necessary, but alternate notes or larger skips are usually fingered.)

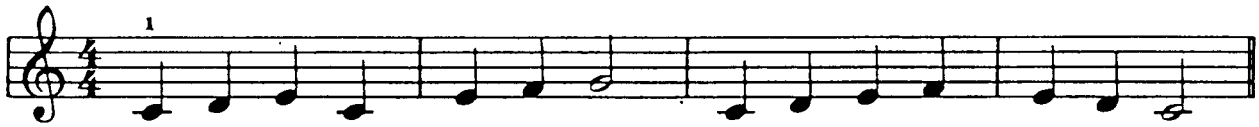
PREPARATORY STUDIES FOR RIGHT HAND

Play the following Studies in four ways: (1) Say the letter - names as you play;
(2) Play and say, or talk - sing, the finger numbers; (3) Count as you play;
(4) Play with special attention to tone quality.

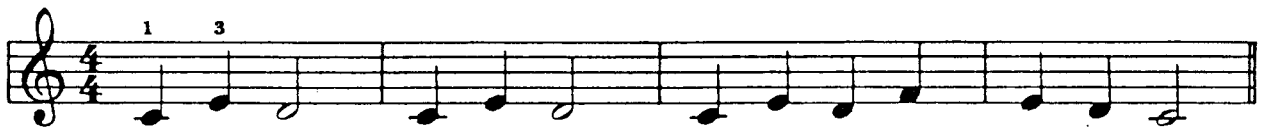
STUDY I



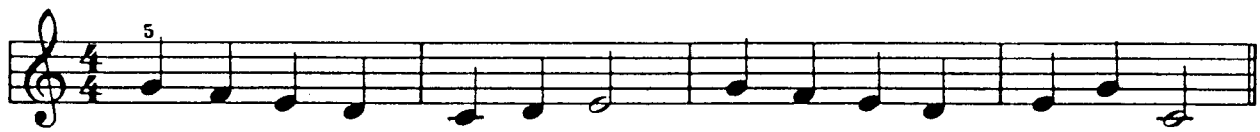
STUDY II



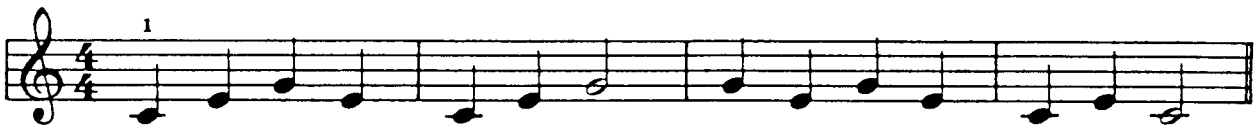
STUDY III



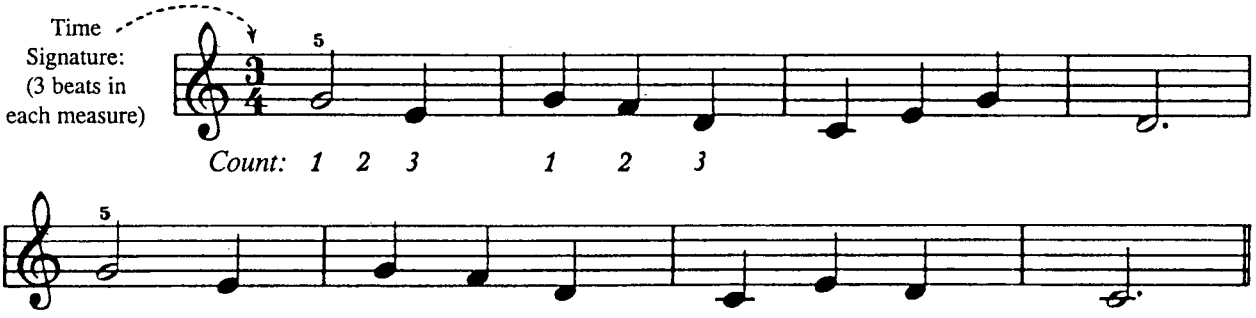
STUDY IV



STUDY V

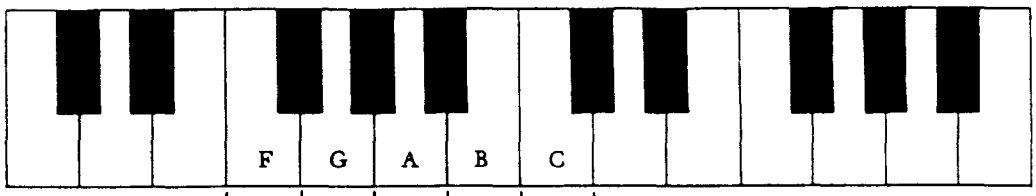


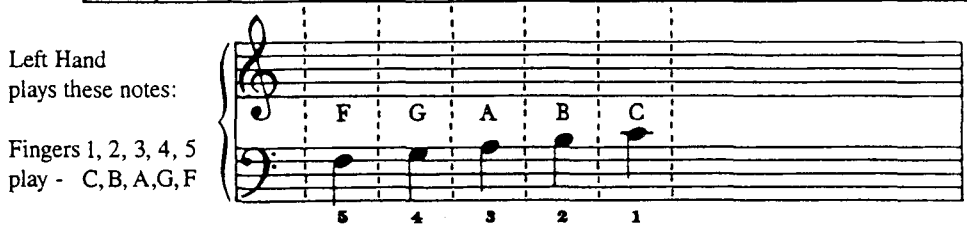
STUDY VI



Play the above studies *many times;* learn to recognize the five notes, Middle C, D, E, F, G, quickly, instantly. When you can read these five notes, and the five notes for the left hand, on the bass staff (page 9), you will understand *the system* of music writing - and you are well on your way to reading and playing any note written!

LEFT HAND NOTES: F, G, A, B, Middle C





The NOTE READING Studies below co-relate notes, fingers, and piano keys. Play them in two ways:

1 - Play and say the letter names of the notes as you play. If the notes are within your vocal range, then play again and talk-sing the letter names.

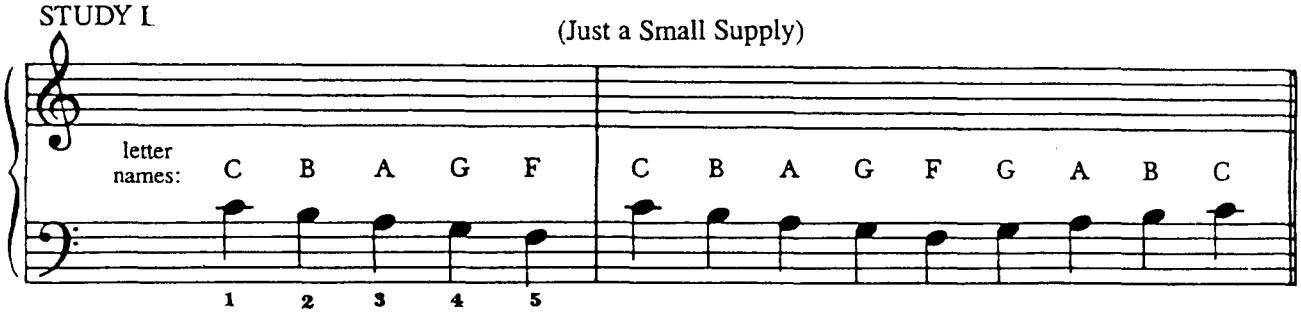
2 - Play and say the finger numbers as you play.

STUDY I
Track 5 - Piano Example

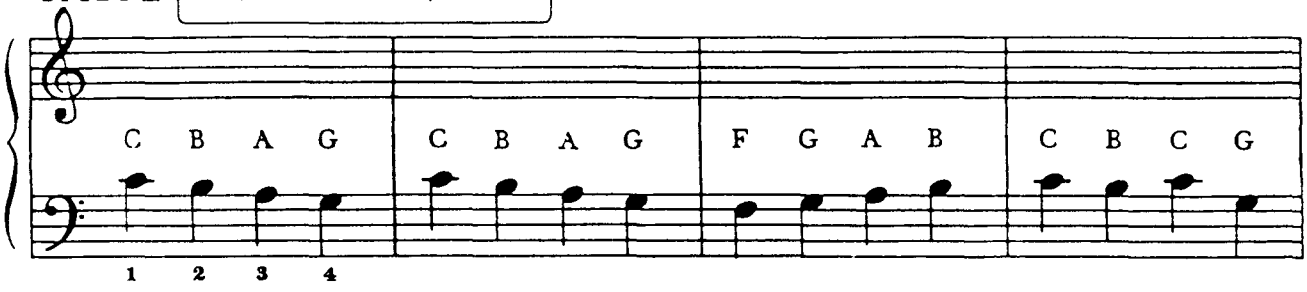
"Some Stock for the Basement"

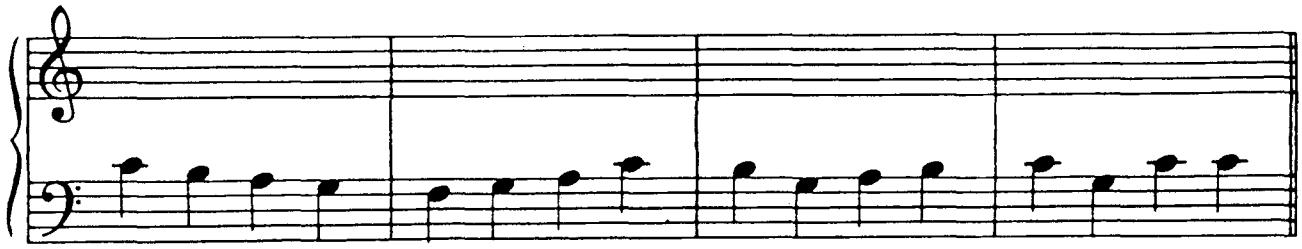
(Just a Small Supply)

STUDY I



STUDY II
STUDY II
Track 6 - Piano Example



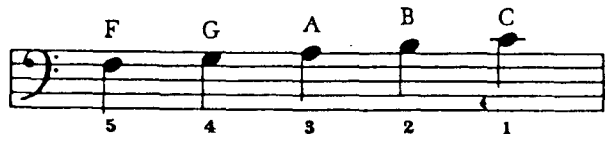


PREPARATORY STUDIES FOR LEFT HAND

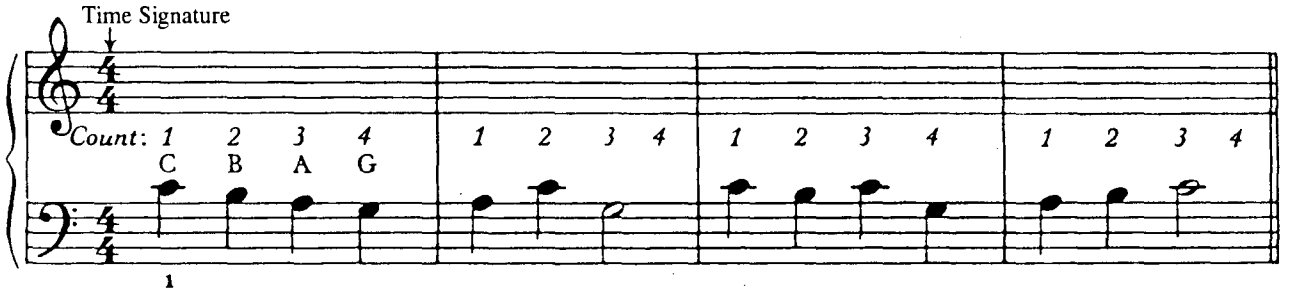
Play the following studies in four ways: (1) Play and name the notes. (2) Play and say the finger numbers. (3) Count as you play. (4) Play and listen for evenness of tone.

𝅝	1 count
𝅗𝅥	2 counts
𝅗𝅥.	3 counts
𝅝	4 counts

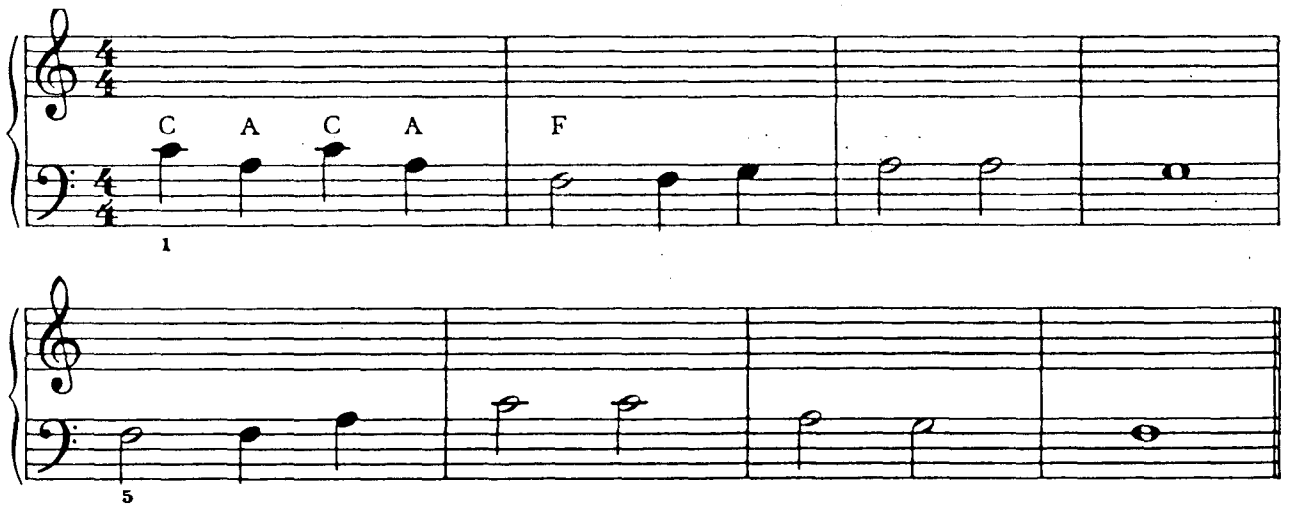
Hand Position:



STUDY I



STUDY I I

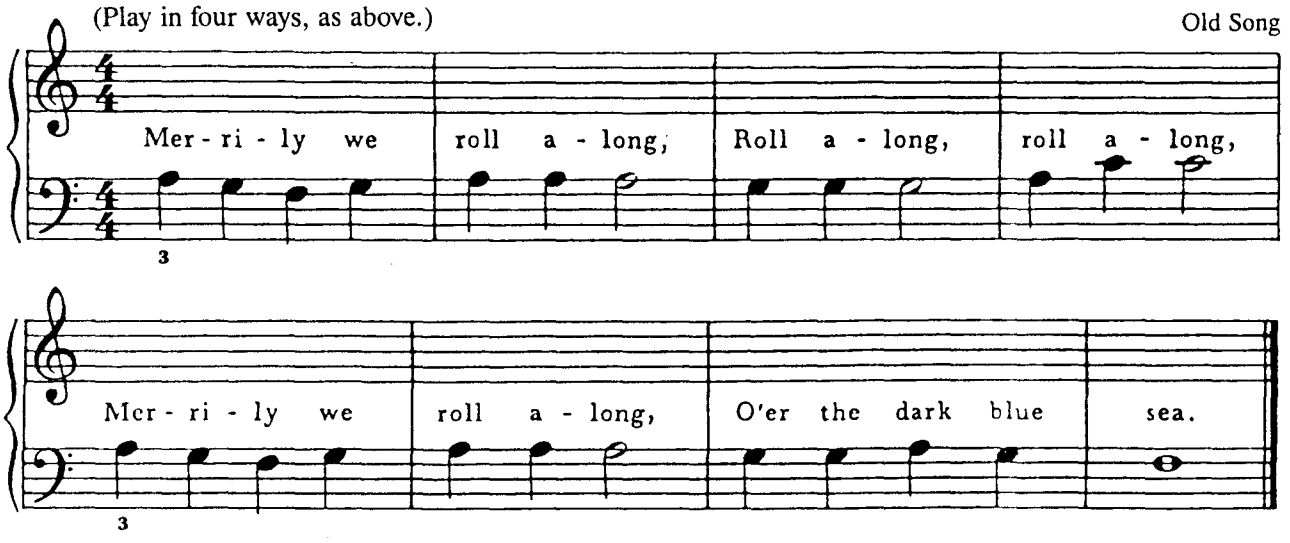


MERRILY WE ROLL ALONG
Track 7 - Piano Example

Merrily We Roll Along

(Play in four ways, as above.)

Old Song



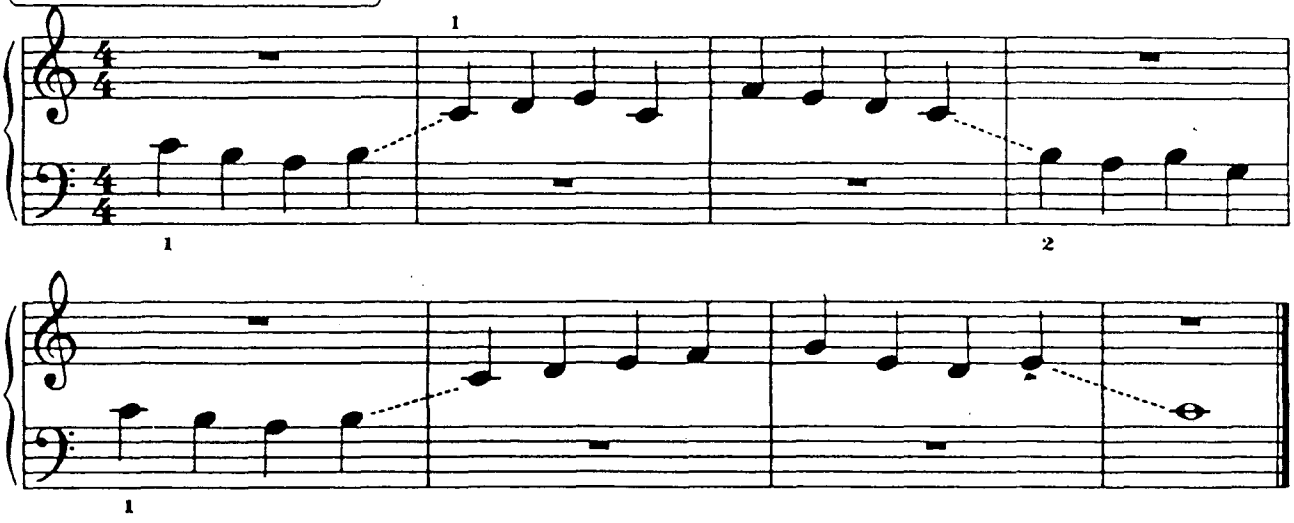
SINGLE NOTE MELODY FOR TWO HANDS

In the first measure of SONG OF THE ROAD, the left hand plays the melody; in the second and third measures the right hand takes the melody, which in the fourth measure passes back to the left hand again. When a melody passes from one hand to the other, the melody line is usually indicated thus: .....
Try to keep the melody connected and singing throughout.

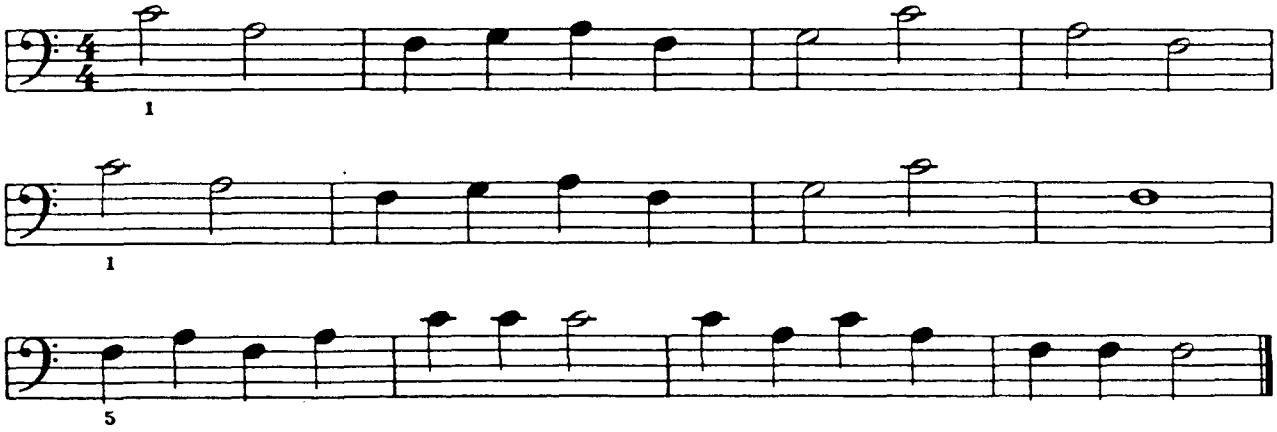
The Whole Rest ▬ (four-beat rest) is used to indicate *one whole measure of silence in any kind of time:* $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$

SONG OF THE ROAD
Track 8 - Piano Example

Song of the Road

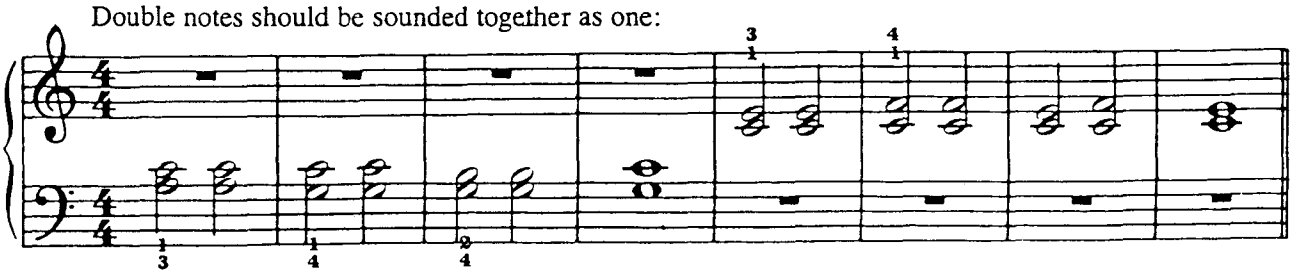


LEFT HAND STUDY (Bugle boy)



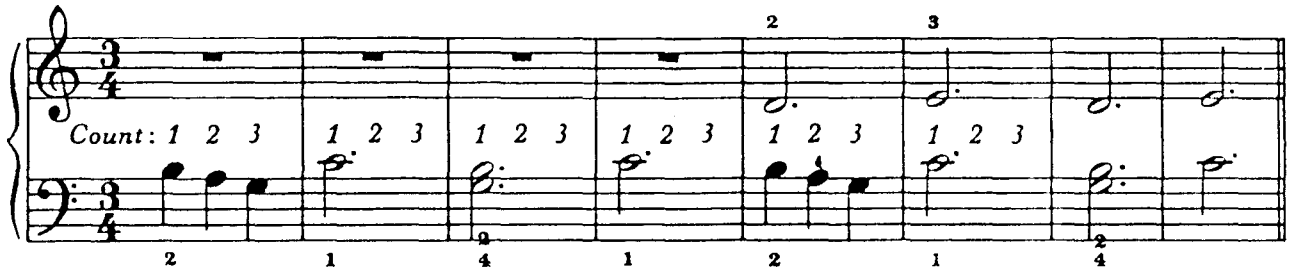
STUDY IN DOUBLE NOTES

Double notes should be sounded together as one:



PREPARATORY STUDY

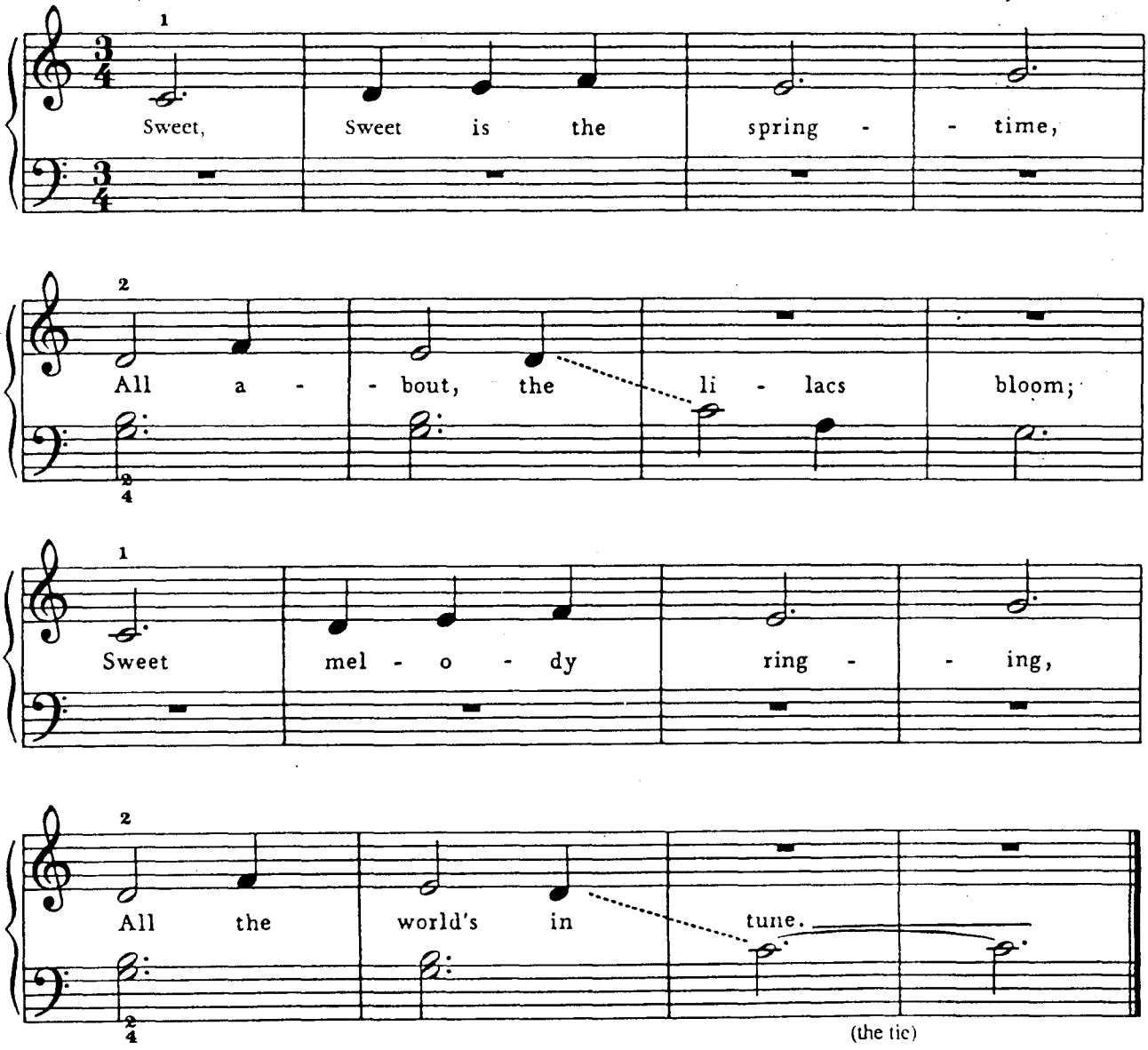
(See Note on the Whole Rest ( ) on previous page.)



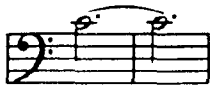
Spring Song

SPRING SONG
Track 9 - Piano Example

Traditional
Arr. by Leila Fletcher



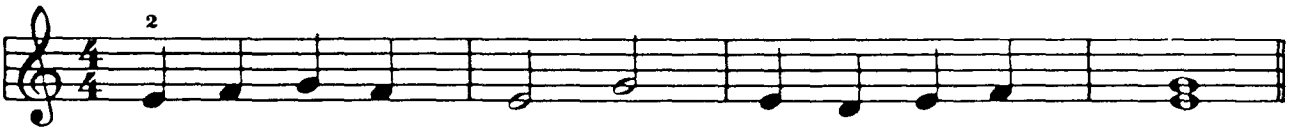
The TIE:



The Tie is a curved line between two notes of the *same* letter-name, in the *same* position on the staff. The tie is used to *lengthen* the note. Play the first note *only*, and hold it for the time value of *both* notes.

NEW HAND POSITION

Play the following, giving special attention to the fingering. Notice that the 2nd finger is on E:

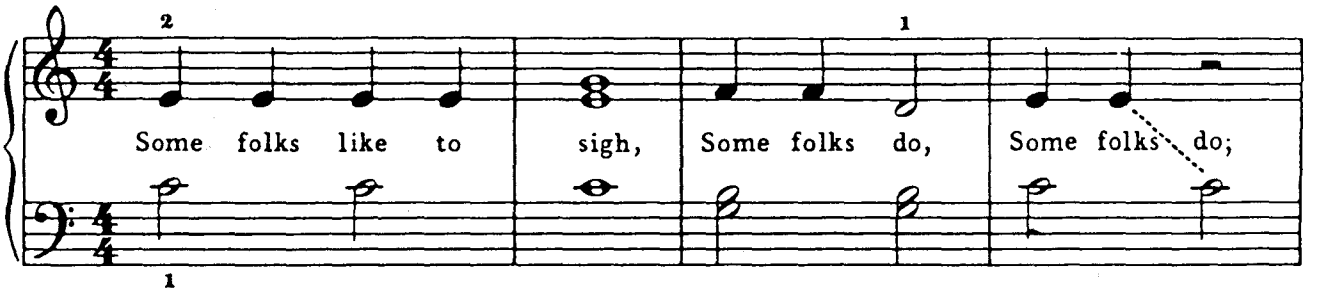


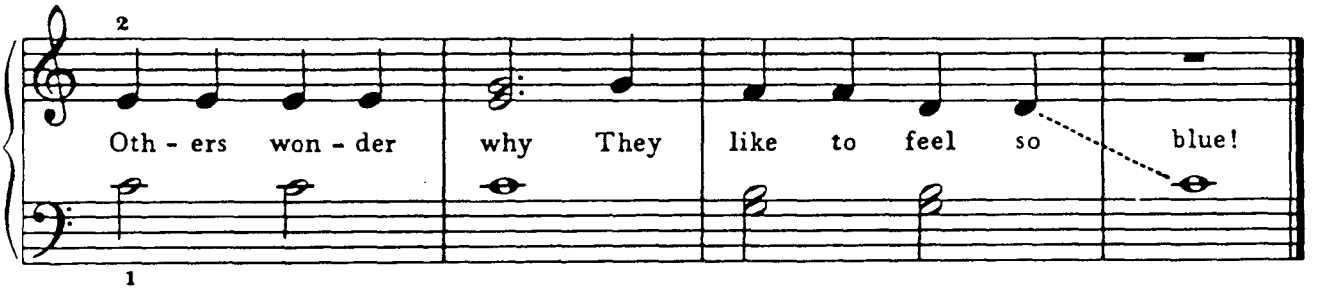
The half rest:
(two-beat rest)

Some Folks Do

SOME FOLKS DO
Track 10 - Piano Example

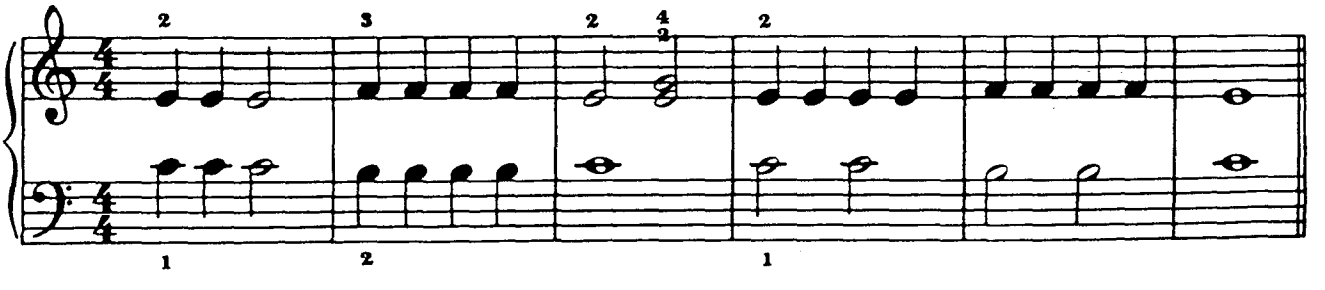
Stephen Foster (Arr.)
(words adapted)





HANDS TOGETHER STUDY

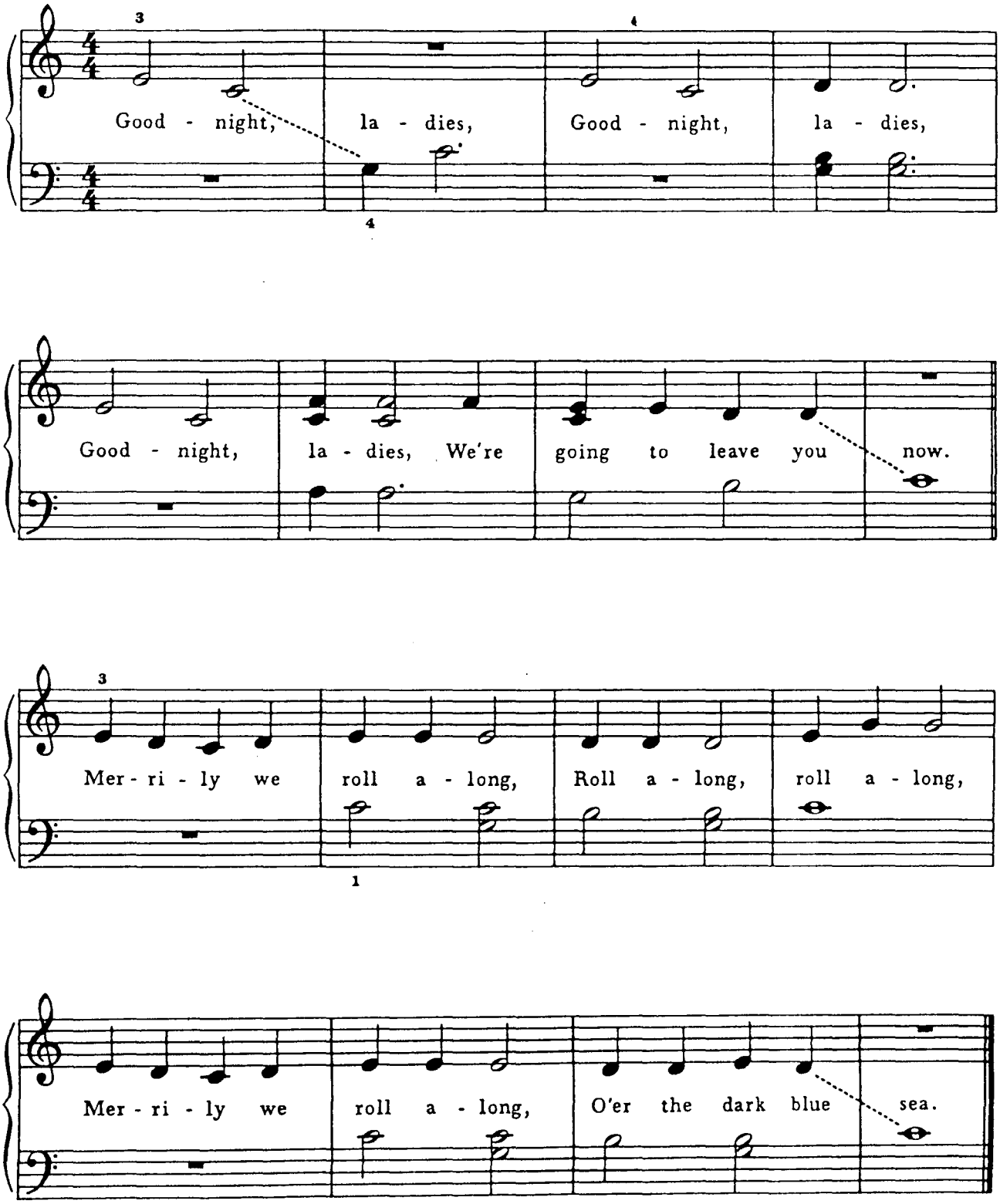
Treble and Bass notes that are to be played together, should sound at *exactly the same instant*, not one before the other. A very little practice here will add much to the polish of your playing, and will prevent the common error of the left hand preceding right hand by a fraction of a second.
When you play this HANDS TOGETHER study, *listen carefully,* and *feel that in playing both hands move an equal distance towards the keyboard.*



Good Night, Ladies

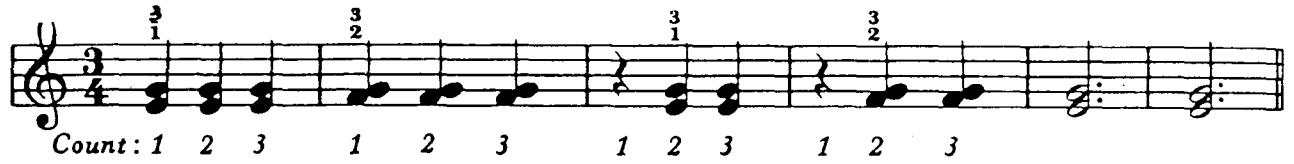
GOOD NIGHT LADIES
Track 11 - Piano Example

College Song
Arr. by Leila Fletcher



PREPARATORY STUDY

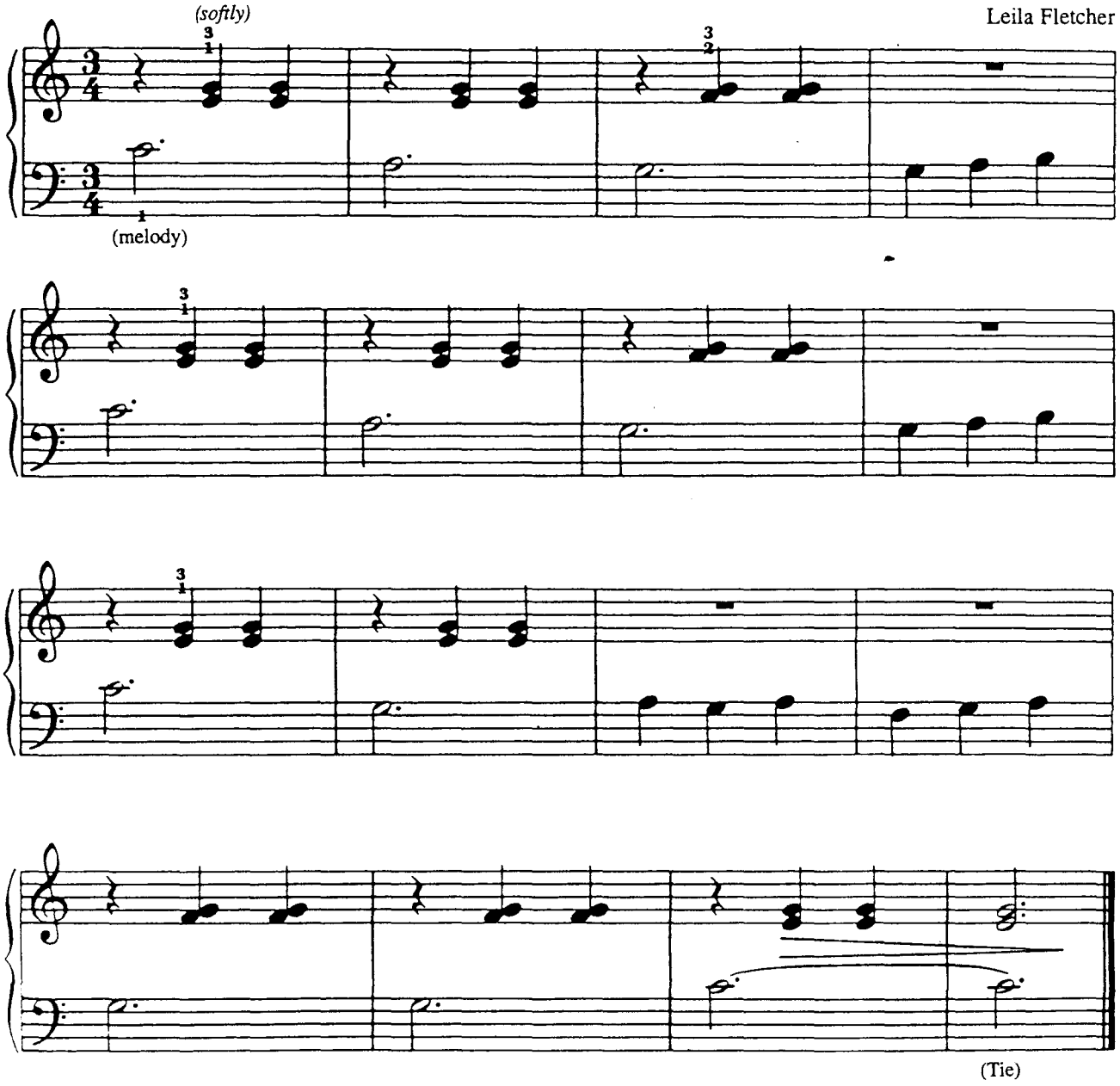
The quarter rest:
(one - beat rest)

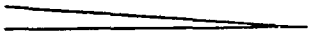


That Easy Waltz

In this waltz, the left hand plays the melody and the right hand plays the accompaniment. Play the melody with singing tone, and the accompaniment *softly.*

THAT EASY WALTZ
Track 12 - Piano Example



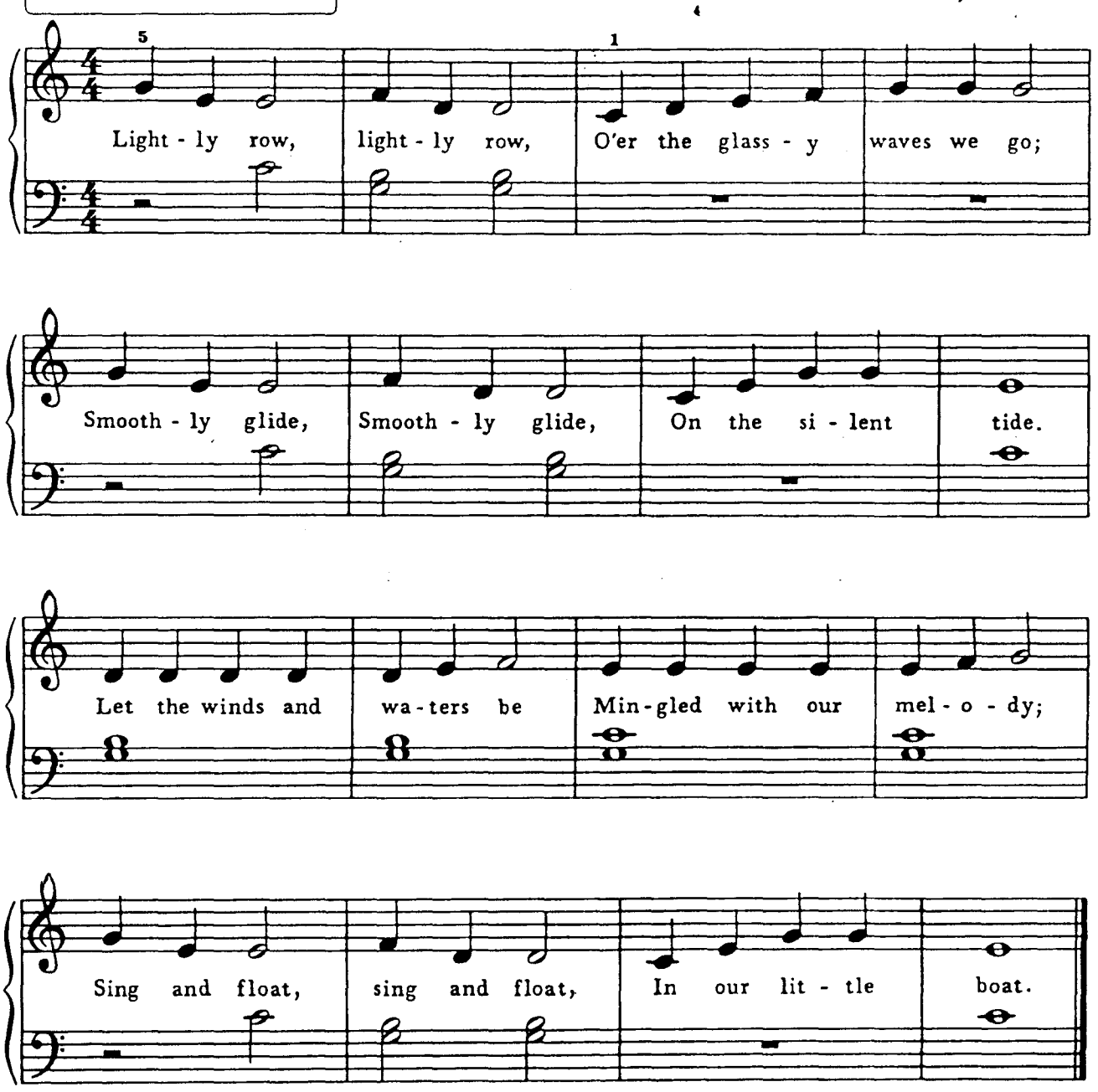
This sign:  means *gradually softer.*

Lightly Row

The half rest:
(two-beat rest) 𝄼

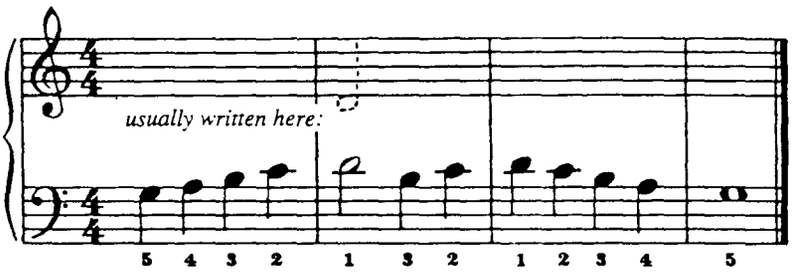
LIGHTLY ROW
Track 13 - Piano Example

Traditional
Arr. by Leila Fletcher

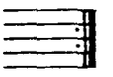


Notice that the piece on the following page *begins* with an incomplete measure -- it begins on the *third* beat of the measure. Notice also that the last measure of the piece has only two beats. When a piece begins with an incomplete measure, this beginning measure is balanced by the *last measure* of the piece which contains *only the beats not used in the first measure*.

LEFT HAND PLAYS D
Sometimes the left hand plays the note D, just ABOVE Middle C, in which case D is written on the Bass Staff:
(Pay special attention to the fingering-2nd finger plays middle C, 5th finger plays G.)



The REPEAT SIGN:

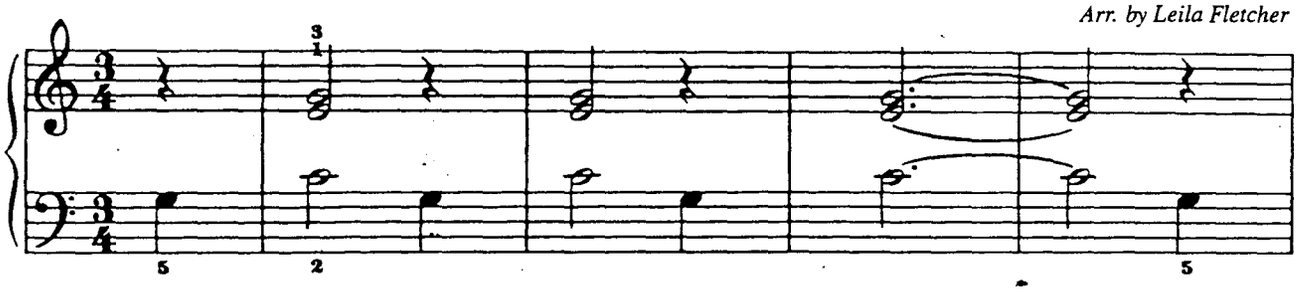


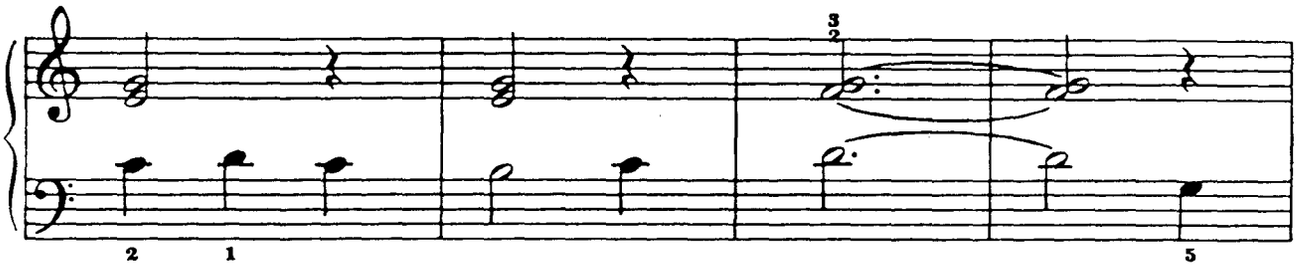
Repeat dots (placed before a heavy bar) mean *play again from the beginning.*

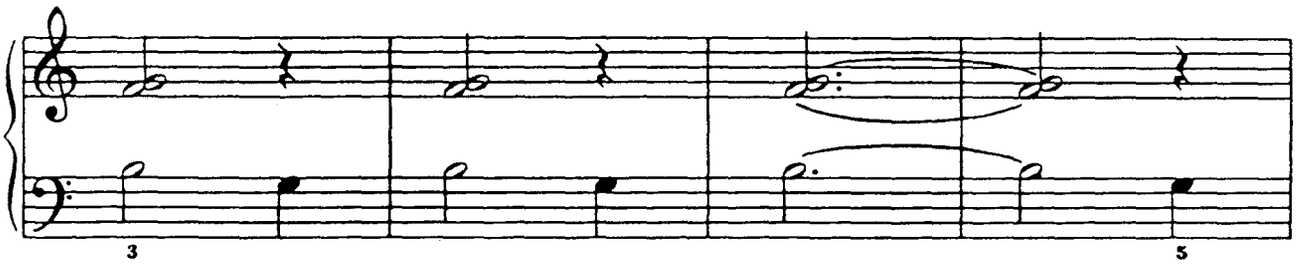
LA RASPA
Track 14 - Piano Example

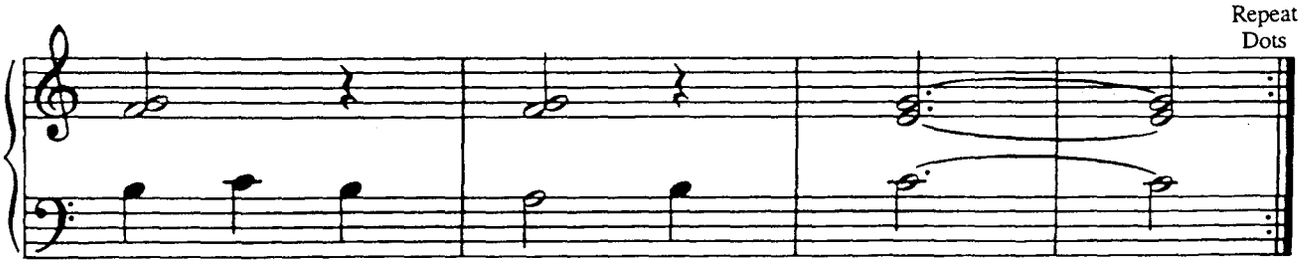
La Raspa

Traditional
Arr. by Leila Fletcher





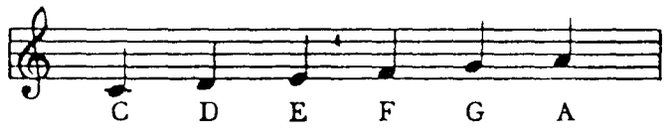




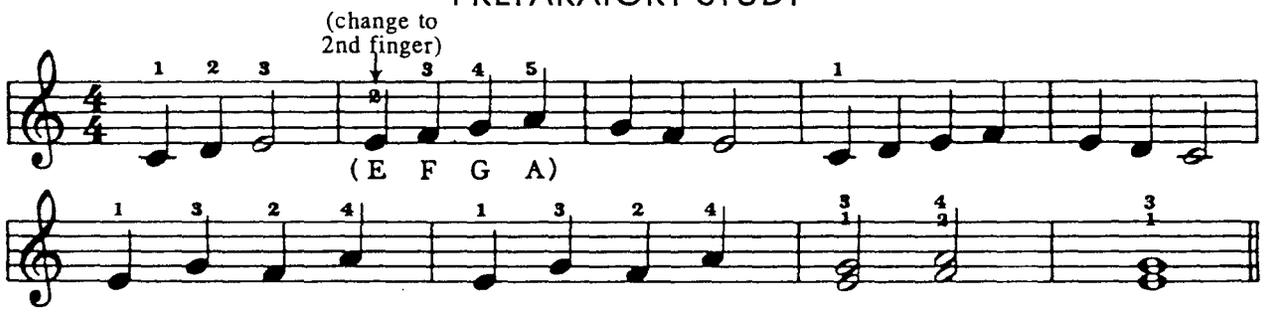
THE PHRASE

Phrasing is punctuation in music. The musical phrase is indicated by a slur. Keep the notes under the slur connected and singing, and observe a slight break at the end of the phrase. Phrasing gives meaning to music, just as punctuation gives meaning to words. Begin now to *think and play* a phrase at a time.

NEW NOTE: A
A on the treble staff:



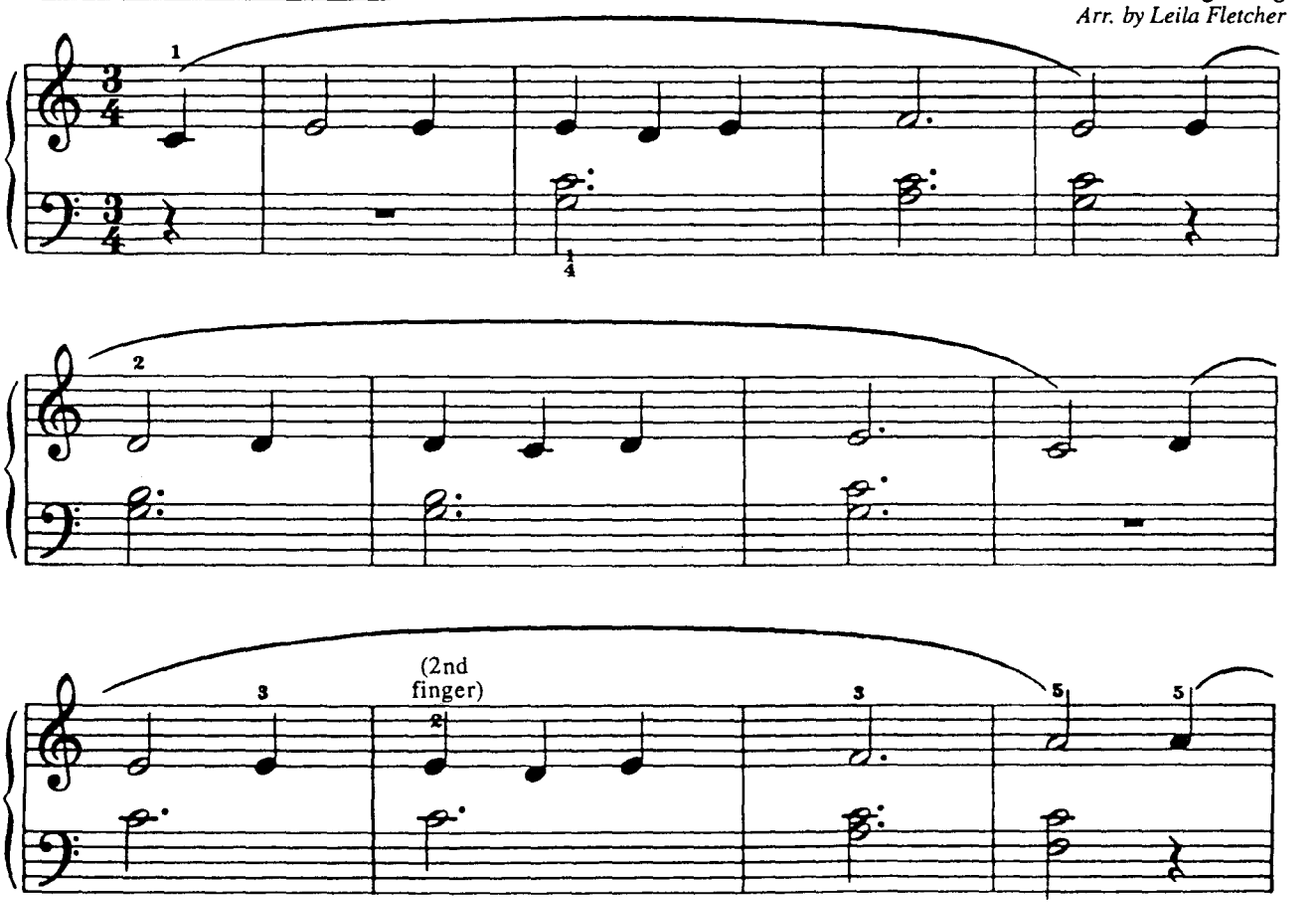
PREPARATORY STUDY

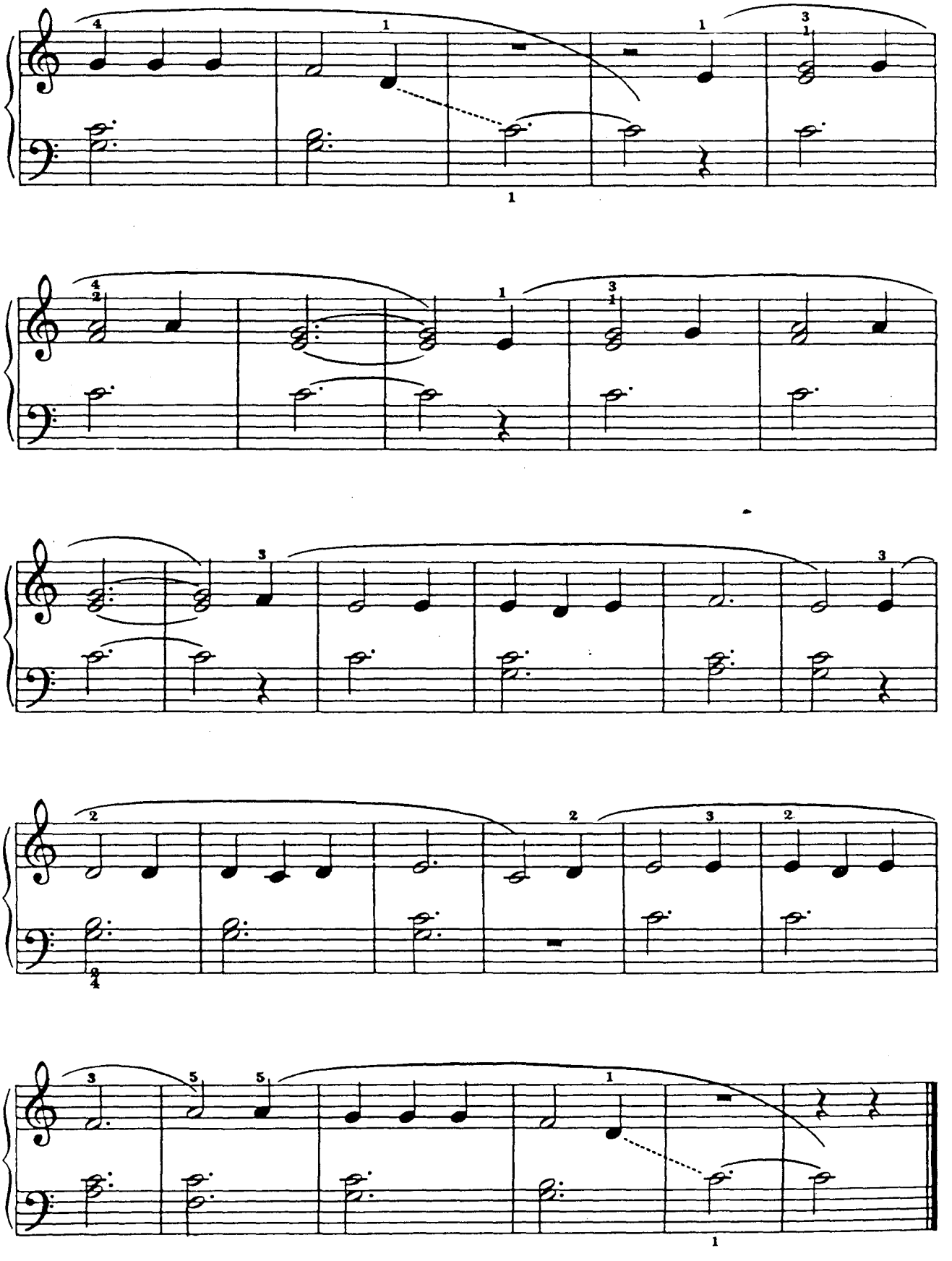


For He's a Jolly Good Fellow

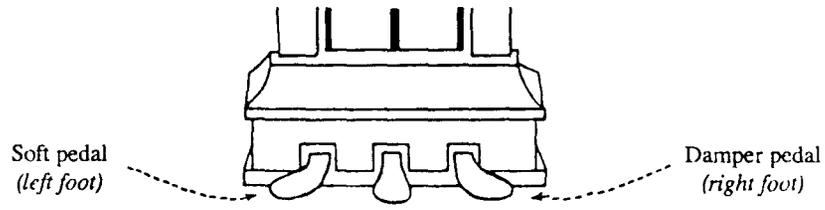
FOR HE'S A JOLLY GOOD FELLOW
Track 15 - Piano Example

Traditonal College Song
Arr. by Leila Fletcher





THE DAMPER PEDAL



Many small pianos have only two pedals: the **SOFT PEDAL** on the left, and the **DAMPER PEDAL** on the right, the center pedal (the Sostenuto Pedal) being omitted.

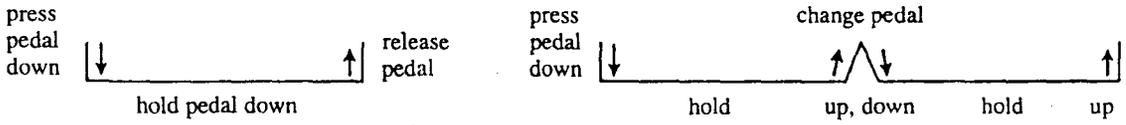
The DAMPER PEDAL: When the Damper Pedal is pressed down, the dampers are moved away from the strings of the piano, causing the tone of any key that is played to be *prolonged.* When the pedal is released, the dampers fall backagainst the strings again, damping their vibration and thereby stopping the sound.

Put the damper pedal down with the right foot; play a note or a chord; keep the pedal down and take your hand off the keys; notice how the sound is held by the pedal. Release the pedal and the sound ceases.

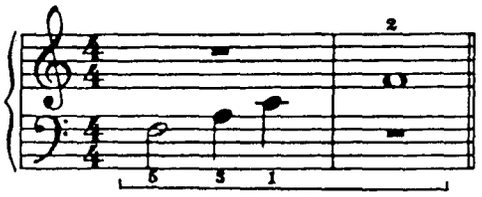
The SOFT PEDAL: when the Soft Pedal is depressed the tone is softer. (The pedal *between* the damper pedal and the Soft pedal is called the Sostenuto Pedal. It is used only occasionally and will be studied later.)

DAMPER PEDAL Exercise: Place the sole of the right foot against the damper pedal, the heel on the floor. Press the pedal down swiftly, hold it for a few seconds, then let the pedal up. Keep the heel on the floor, and *keep the foot in contact with the pedal* so that the pedal will not "bump" at the top of the release motion. Practise this until it becomes easy.

The Damper Pedal is indicated in this way:



The Damper Pedal is used to sustain notes belonging to the same chord, thus creating a full harmonic effect. Play this example:

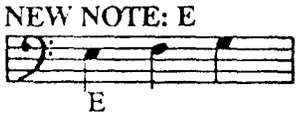


We shall learn other effects which may be obtained by the use of the Damper Pedal later.

When using the DAMPER PEDAL, *follow pedal markings carefully.* Remember that too little pedal is *better than too much!* At the beginning, it is even *more* important to notice where you let the pedal up than where you put it down!

Waltz Song

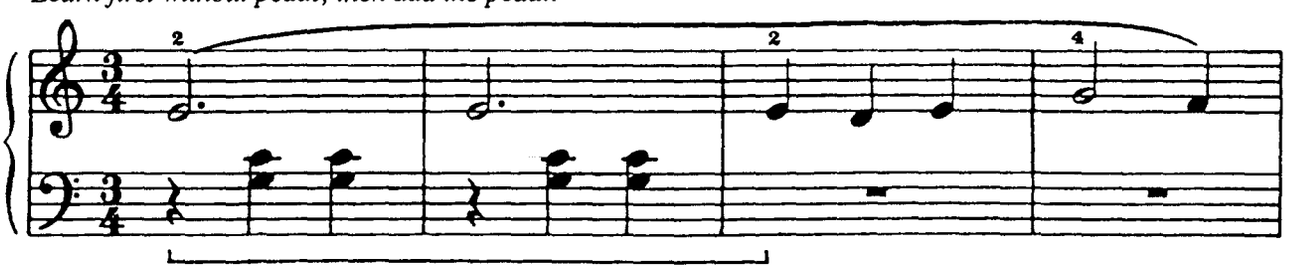
NEW NOTE: E

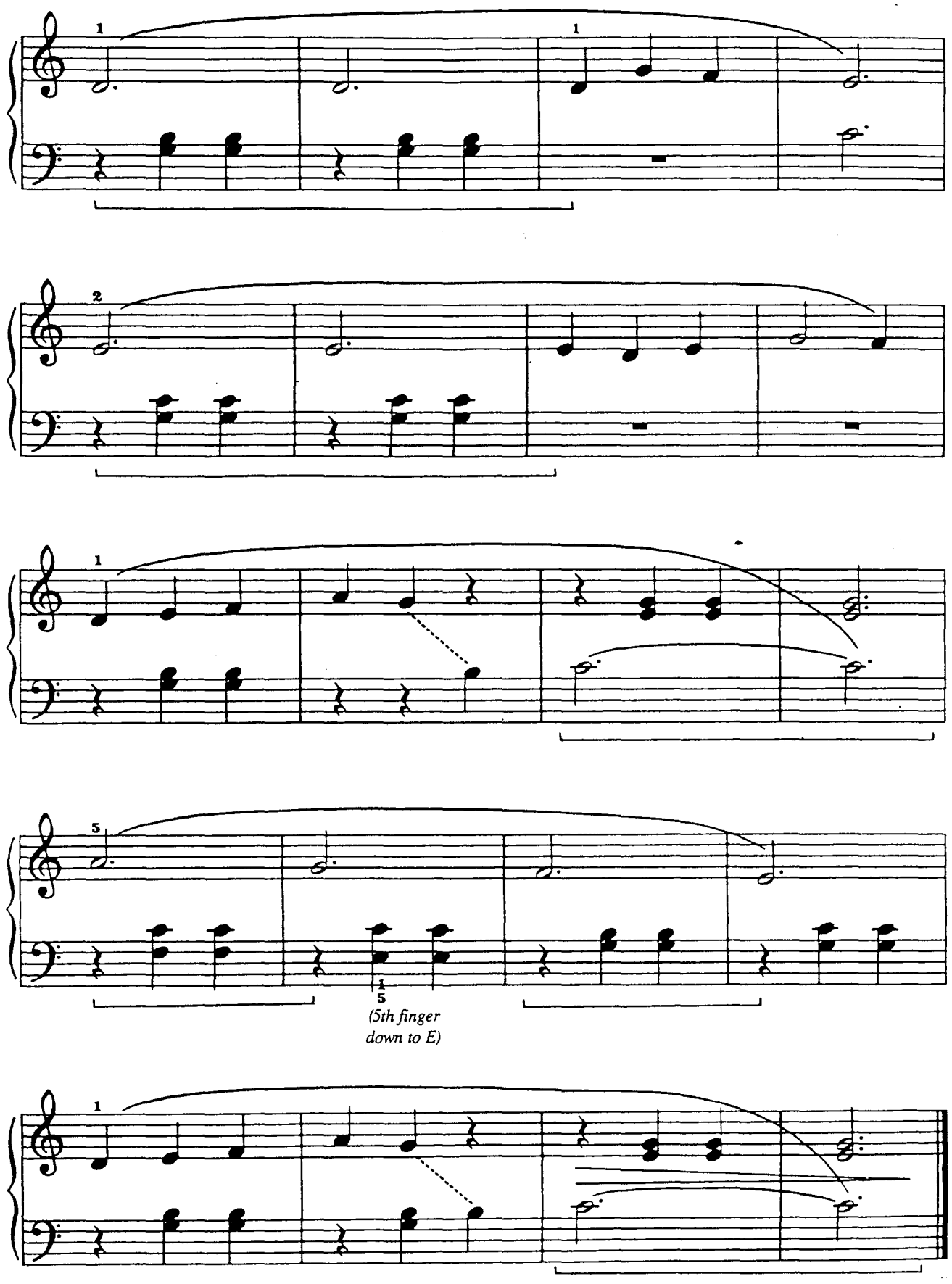


WALTZ SONG
Track 16 - Piano Example

Traditional
Arr. by Leila Fletcher

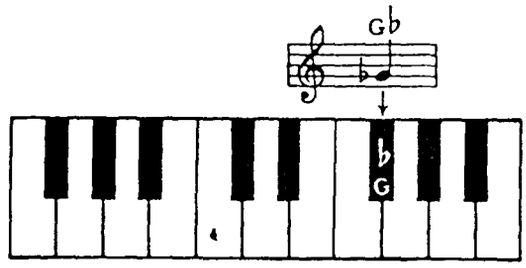
Learn first without pedal, then add the pedal.




1
1
2
1
5
1
5
(5th finger
down to E)
1

The FLAT: ♭

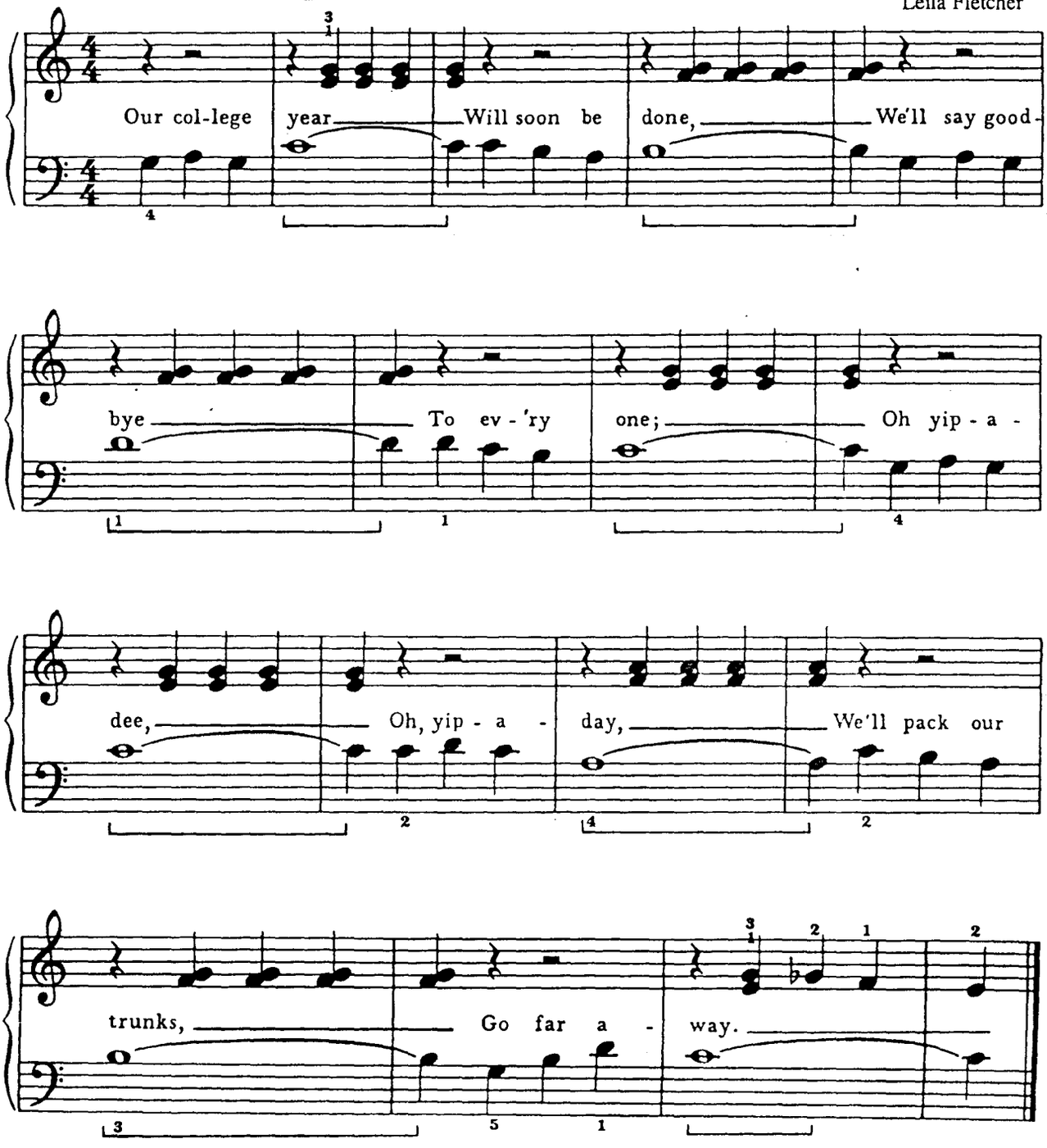
The flat placed before a note *lowers* the note a half-tone, and we play the *black keys lower* on the piano, to the left of the white key.



COLLEGE SONG
Track 17 - Piano Example

College Song

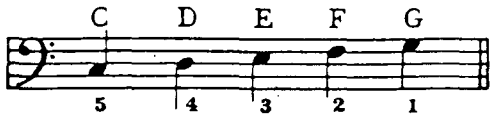
Leila Fletcher

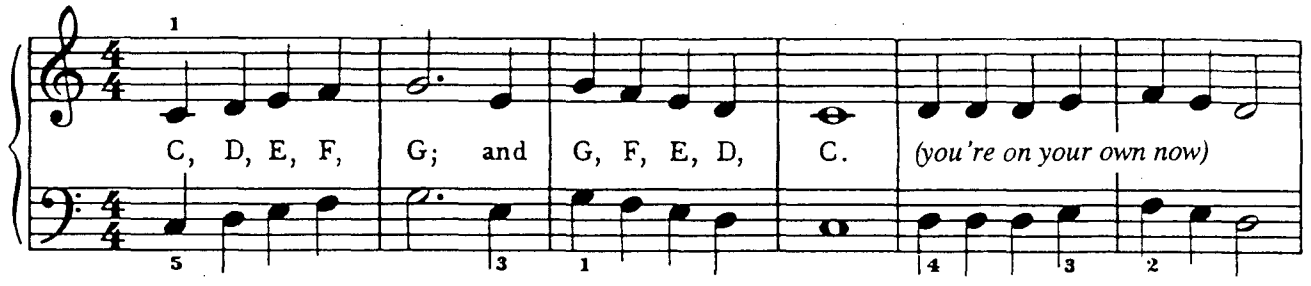


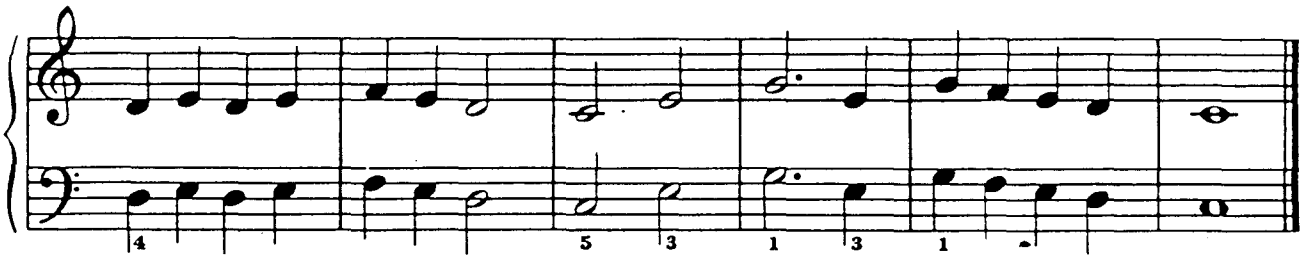
"Setting Up" Exercises

(Nothing Strenuous)

NEW POSITION
for LEFT HAND:



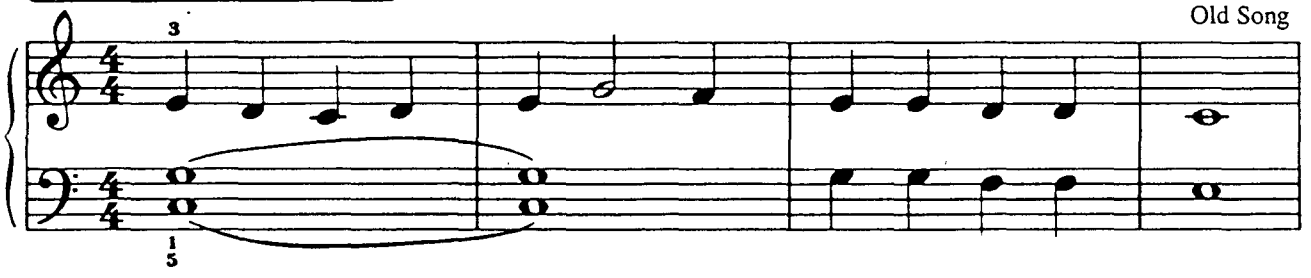


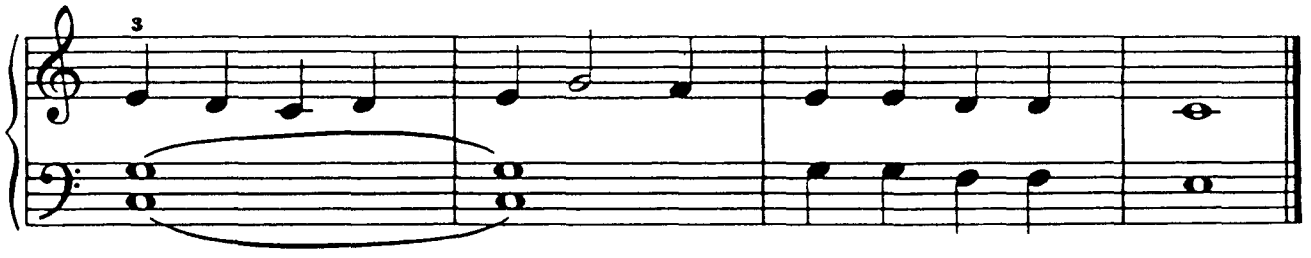


WHISTLE TUNE
Track 18 - Piano Example

Whistle Tune

Old Song



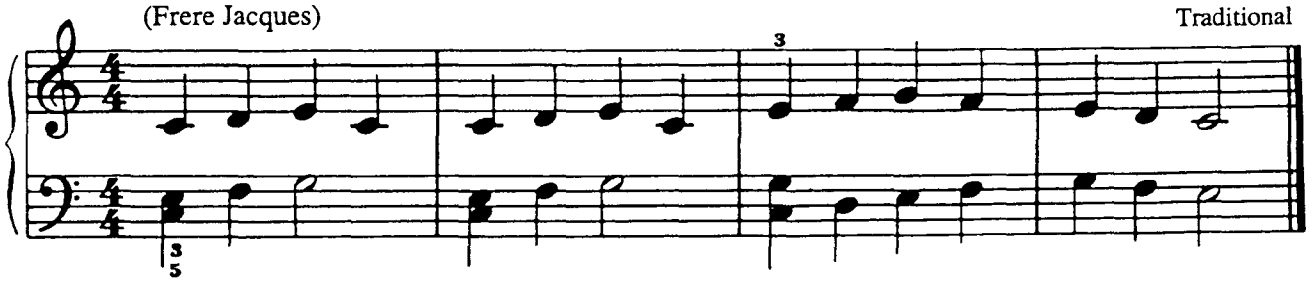


OLD ROUND
Track 19 - Piano Example

Old Round (Squared Off)

(Frere Jacques)

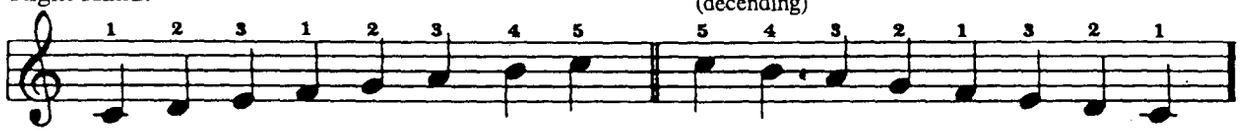
Traditional



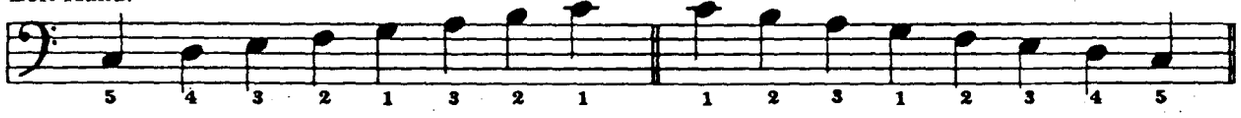
THE SCALE OF C MAJOR

In scale playing, the thumb moves freely under the fingers, close to the surface of the keys and not drawn up in a cramped position towards the palm of the hand; the wrist is flexible, the arm moves smoothly and freely.

Right Hand:



Left Hand:

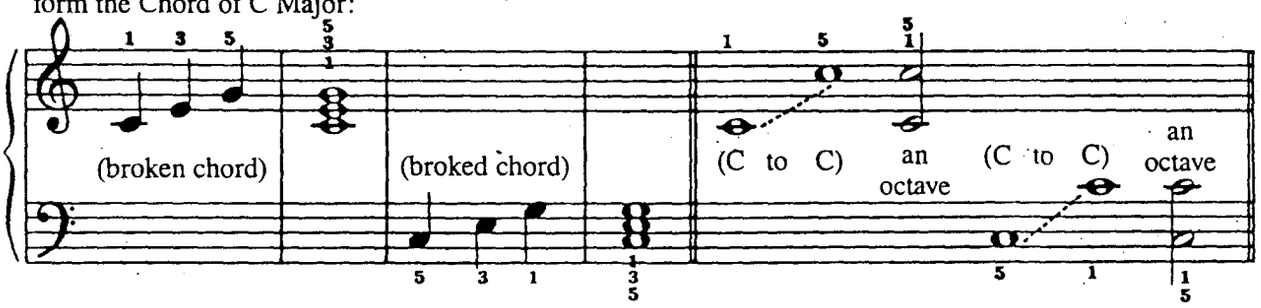


The Major Scale is a series of eight notes in alphabetical order, beginning and ending with the same letter name. For example, the above Scale of C Major: C, D, E, F, G, A, B, C.
Each major scale is named by the note it begins on, and this note is called the Key- note, or Tonic.

THE CHORD OF C MAJOR

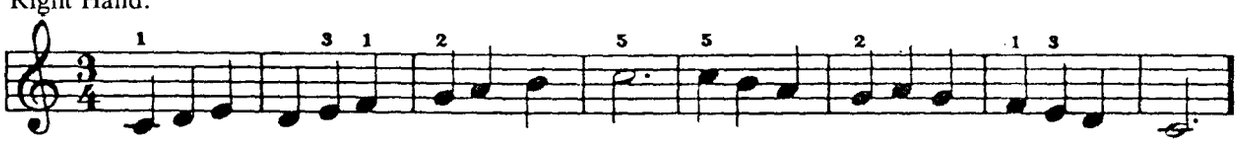
The 1st, 3rd, and 5th notes of the scale, C - E - G, form the Chord of C Major:

From C to C is eight notes - an *octave:*

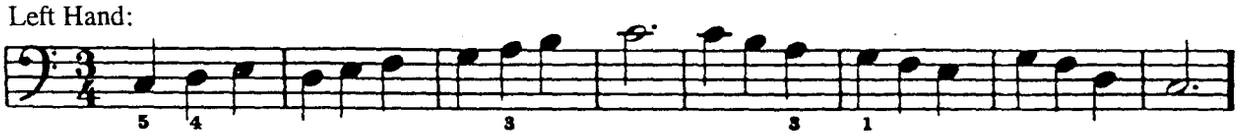


SCALE STUDY

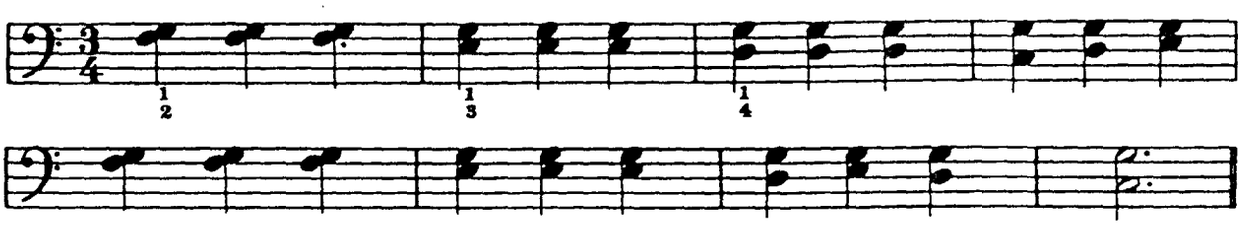
Right Hand:



Left Hand:



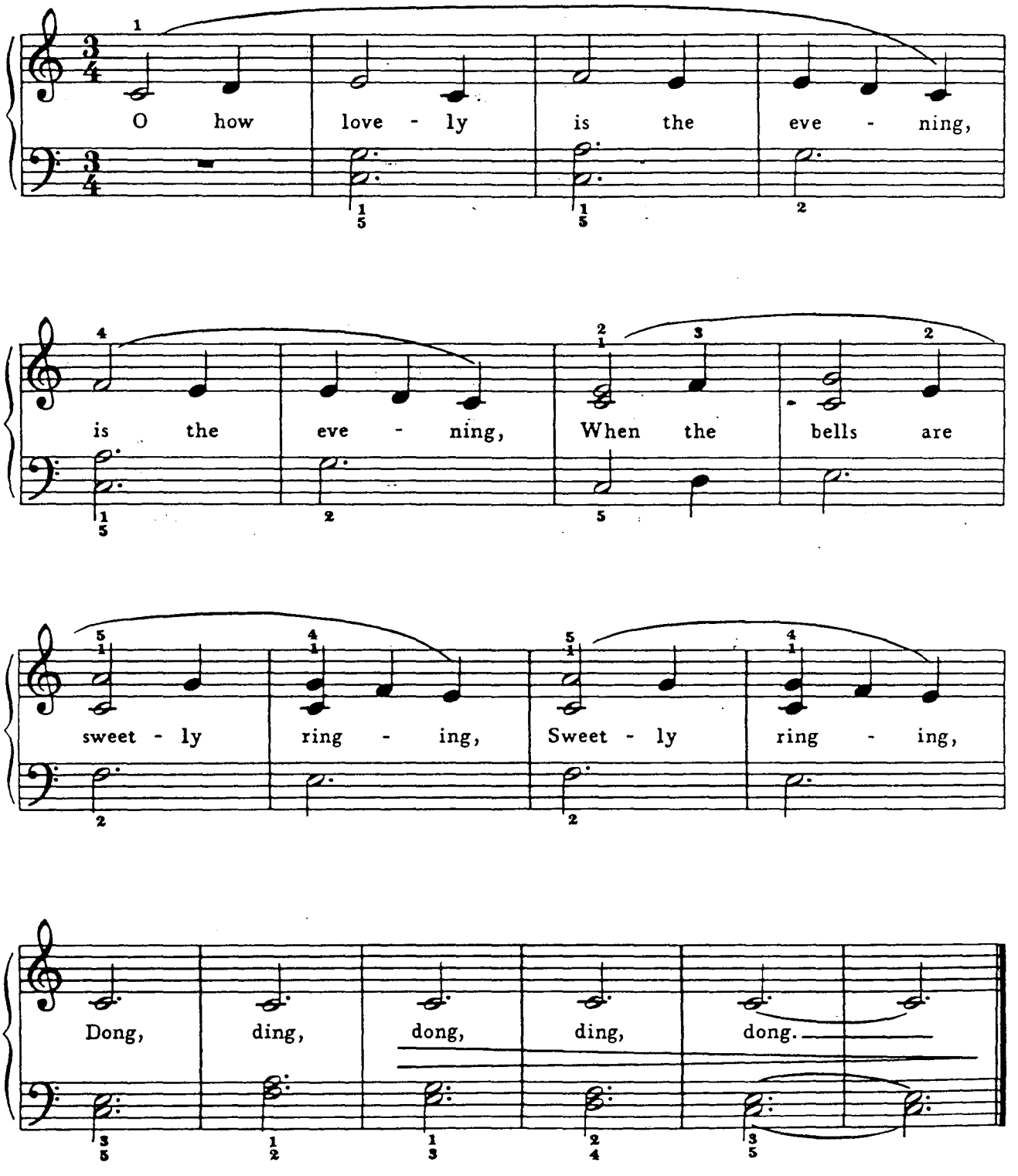
DOUBLE NOTE STUDY FOR LEFT HAND



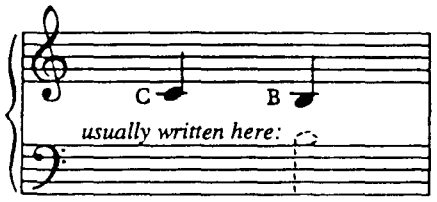
O How Lovely Is the Evening

O HOW LOVELY IS THE EVENING
Track 20 - Piano Example
Track 21 - Rhythm Accompaniment

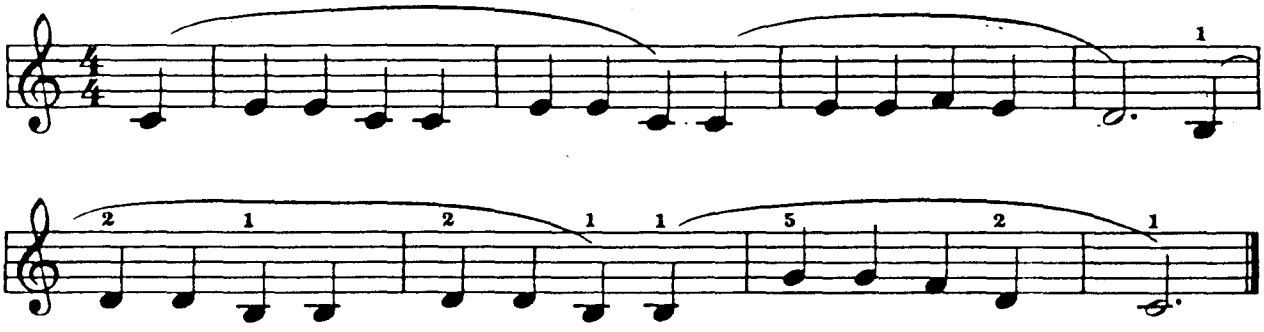
Old Round
Arr. by Leila Fletcher



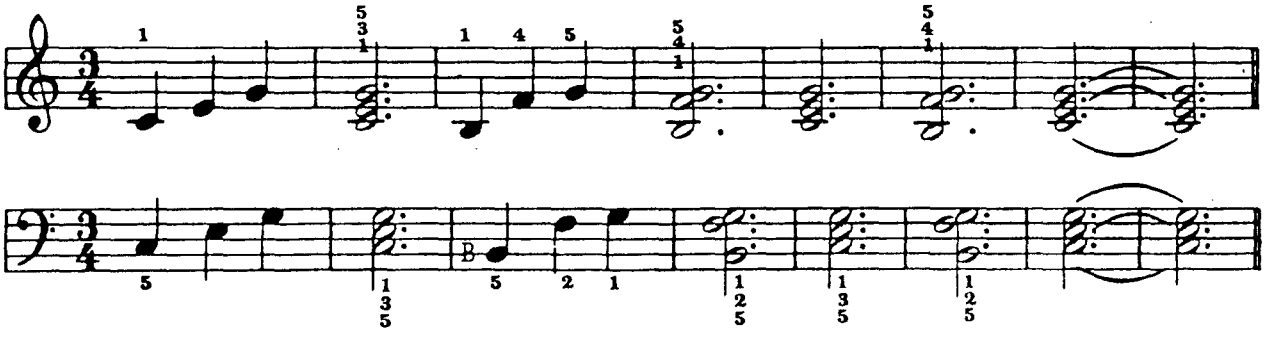
RIGHT HAND PLAYS B *below Middle C*
Sometimes the Right Hand plays the note B, just BELOW Middle C, in which case B is written on the Treble Staff:



(Polly Wolly Doodle)

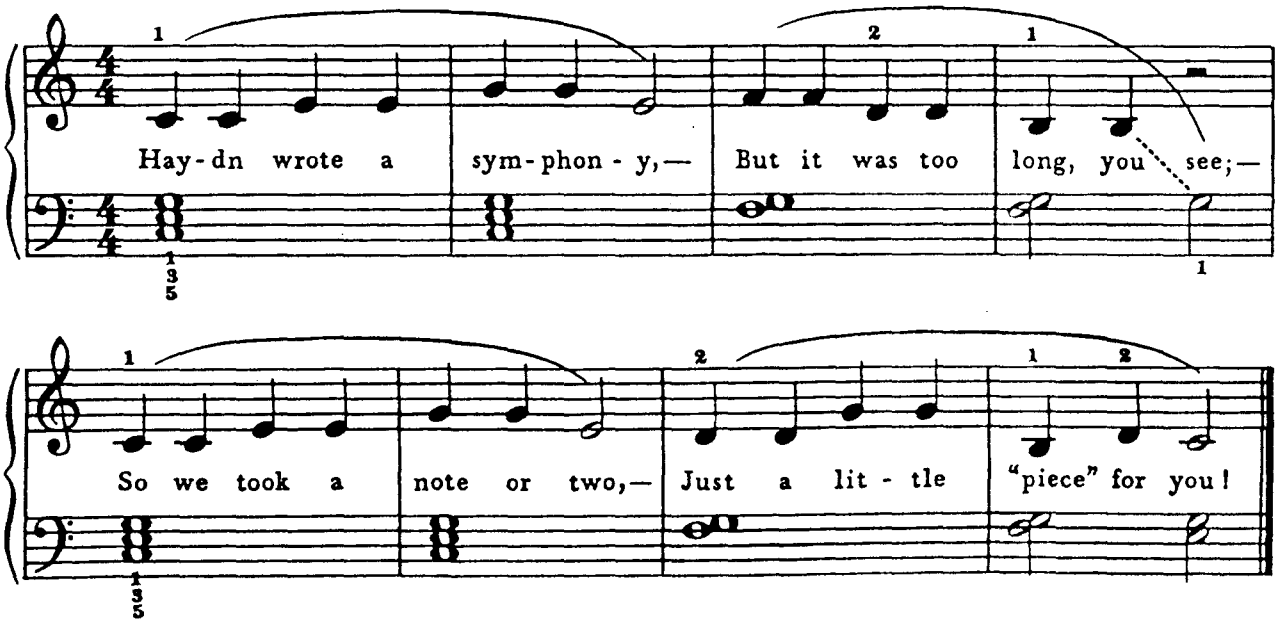


CHORD STUDY



Snatch From A Symphony

SNATCH FROM A SYMPHONY
Track 22 - Piano Example
Track 23 - Rhythm Accompaniment

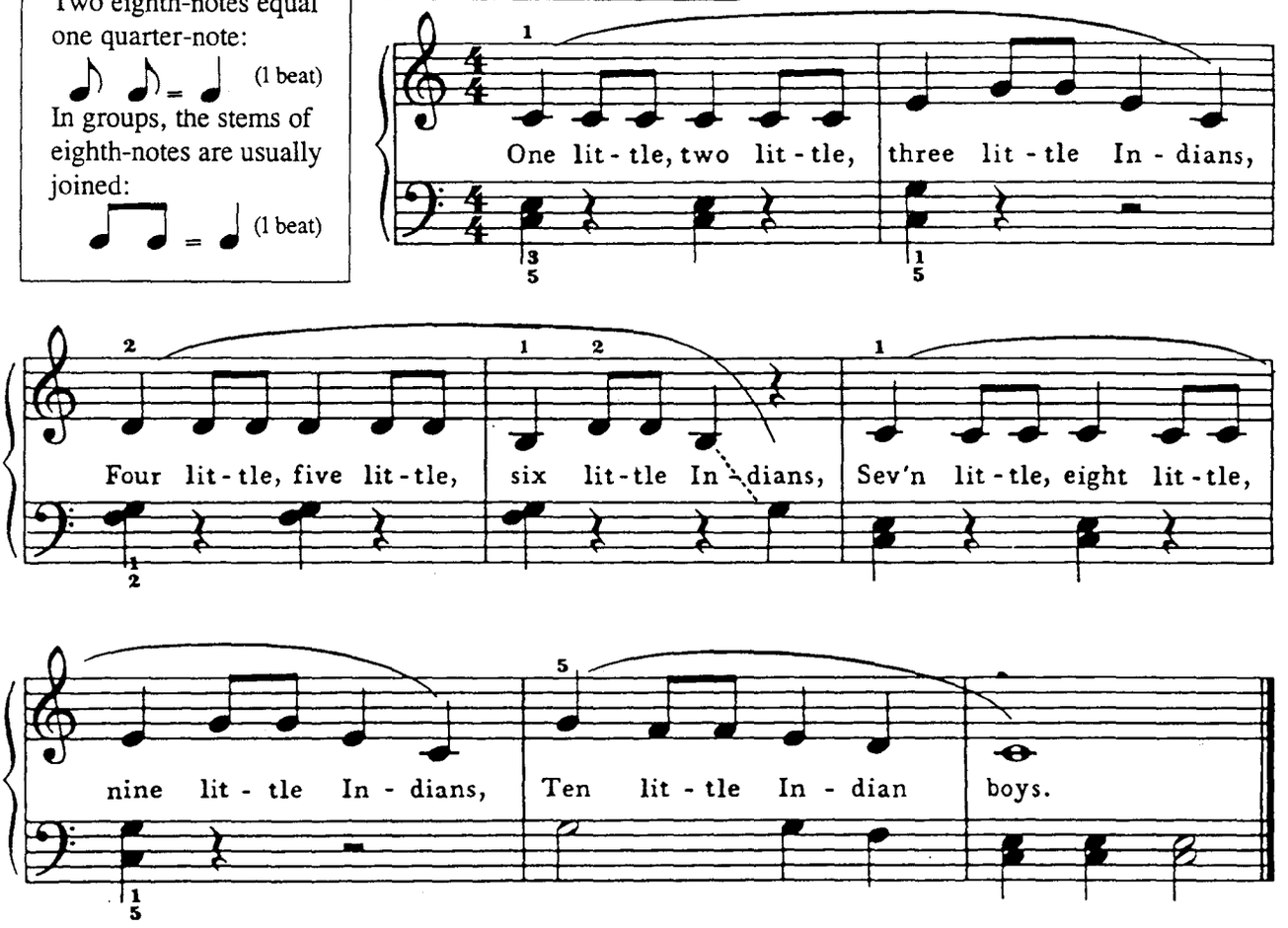


The Eighth Note: ♪
(two-to-a-beat)
Two eighth-notes equal one quarter-note:
♪ ♪ = ♩ (1 beat)
In groups, the stems of eighth-notes are usually joined:
♫ = ♩ (1 beat)

Ten Little Indians

TEN LITTLE INDIANS
Track 24 - Piano Example
Track 25 - Rhythm Accompaniment

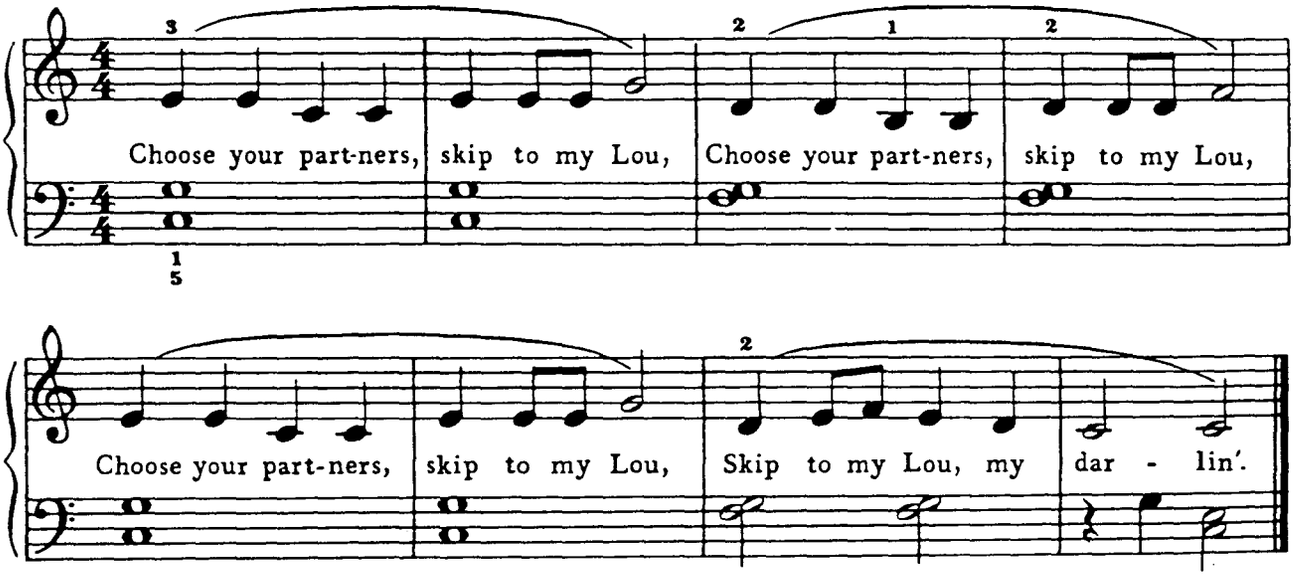
Traditional



Skip to My Lou

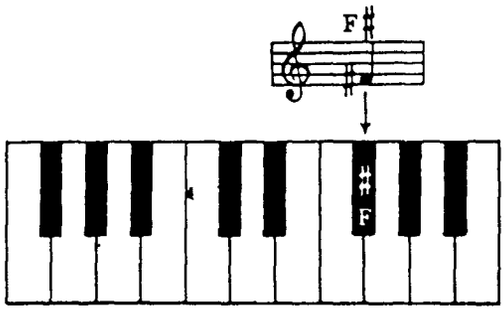
SKIP TO MY LOU
Track 26 - Piano Example
Track 27 - Rhythm Accompaniment

Mountain Dance Tune



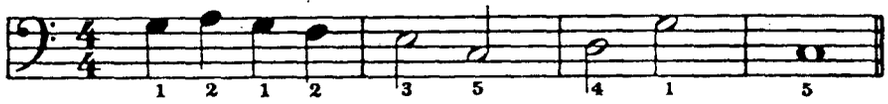
The SHARP: ♯

The sharp placed before a note raises the note a half - tone, and we play the black key higher on the piano, to the right of the white key:



PREPARATORY EXERCISES

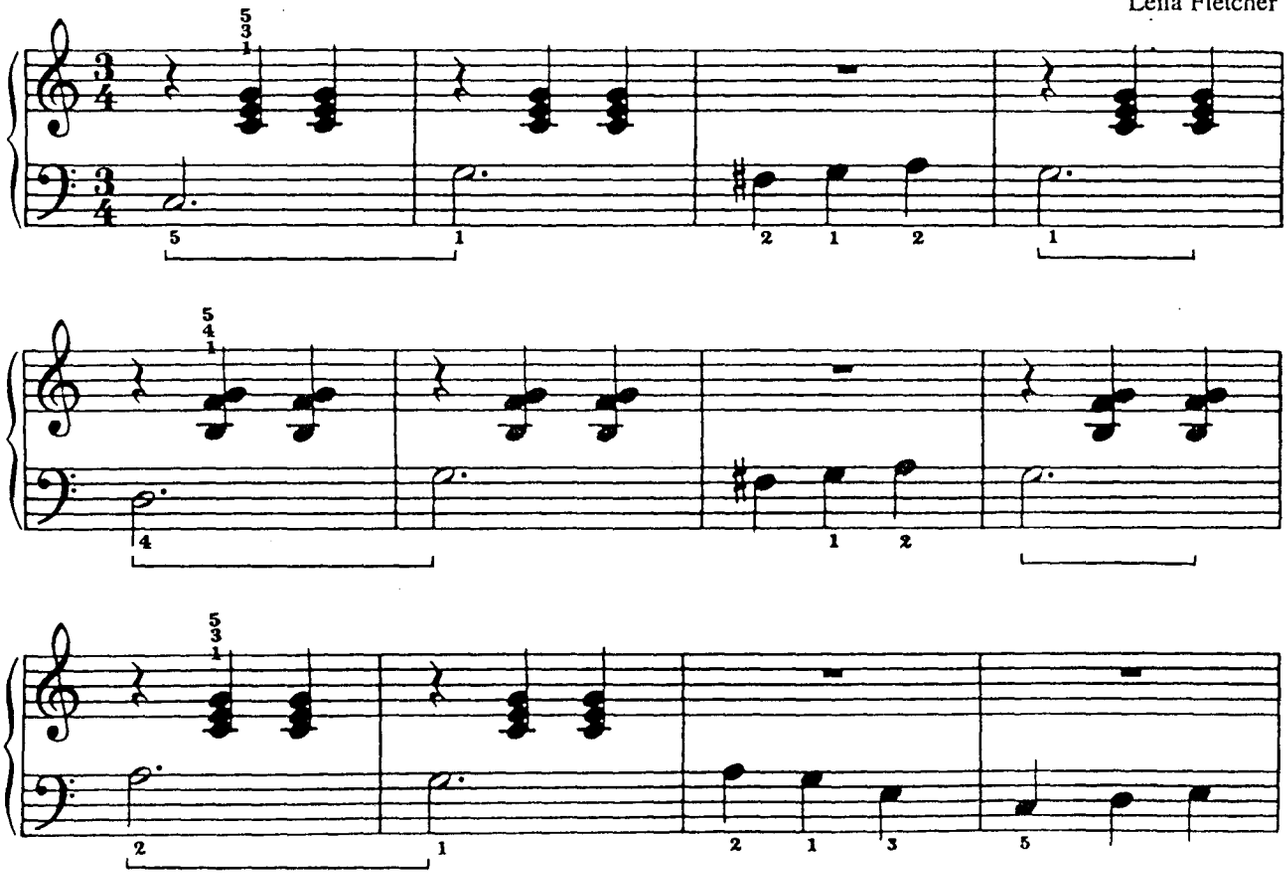
Second finger crosses over thumb:

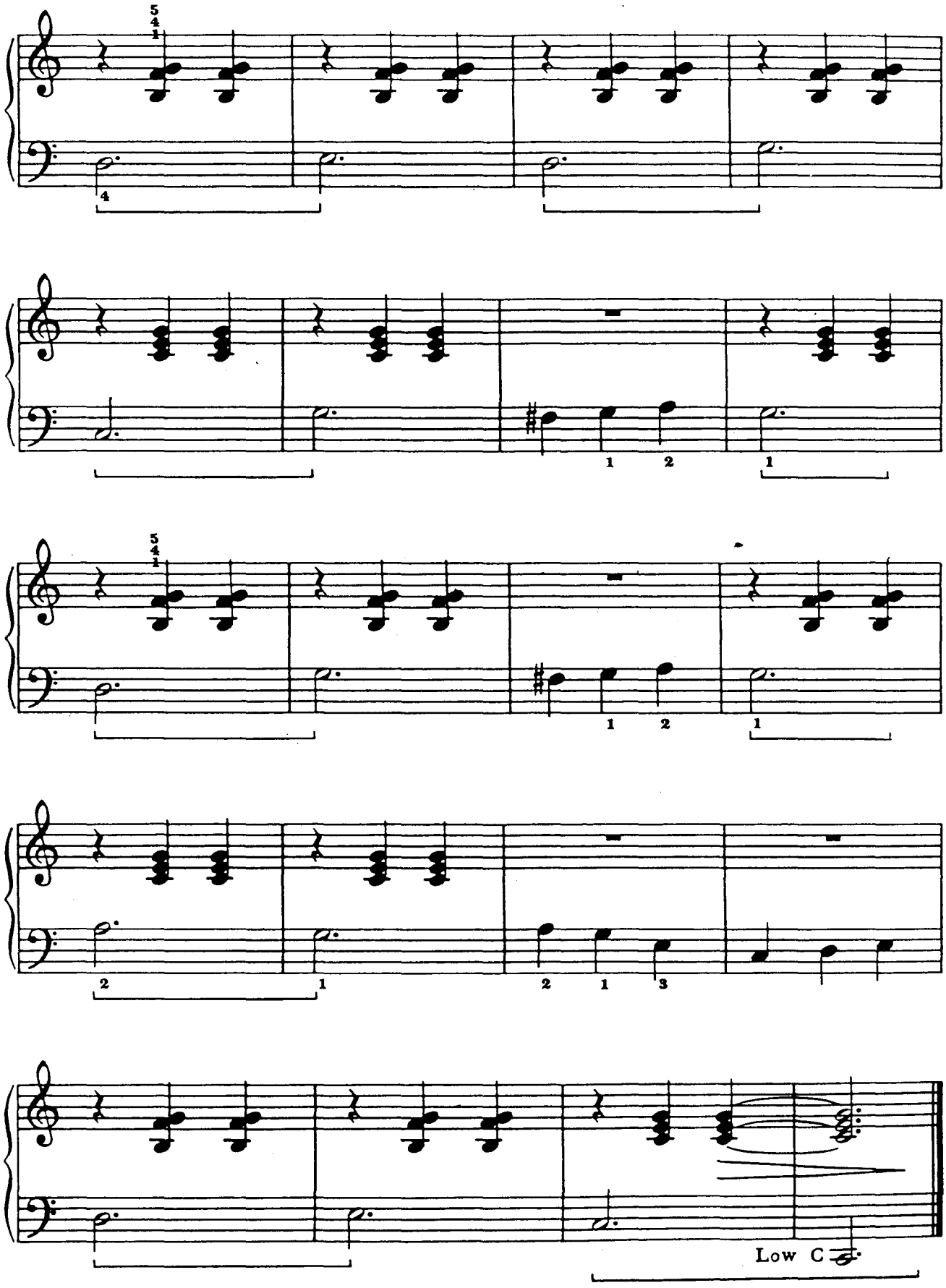


Drifting

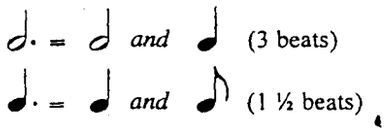
DRIFTING
Track 28 - Piano Example
Track 29 - Rhythm Accompaniment

Leila Fletcher



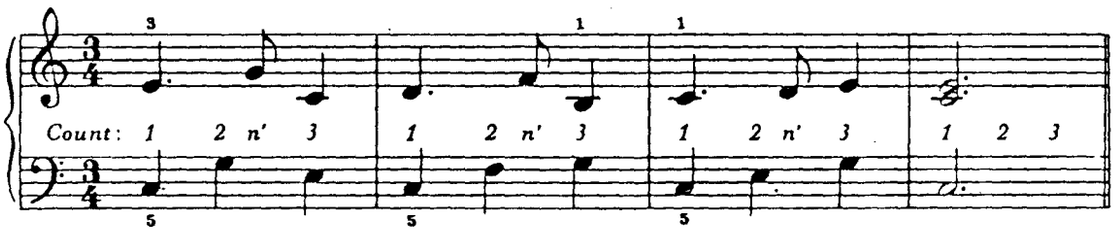

5 4 1
4
1 2 1
5 4 1
1 2 1
2 1
2 1 3
Low C

A DOT beside a note *lengthens the duration* of the note by one - half its time value. In other words, the dot *adds* the time value of the *next smaller note.* For example:



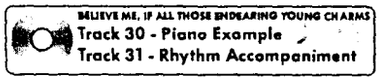
PREPARATORY STUDY

Play the following Study and count in a short, detached, rhythmic way as you play. (Notice that in the Study, the word "and" is shortened to "n'" as there is often a tendency to drag or prolong the word "and", and in so doing to lose the rhythmic beat!) In counting the Study, *emphasize the beats* and let the eighth - note fall into place between beats.

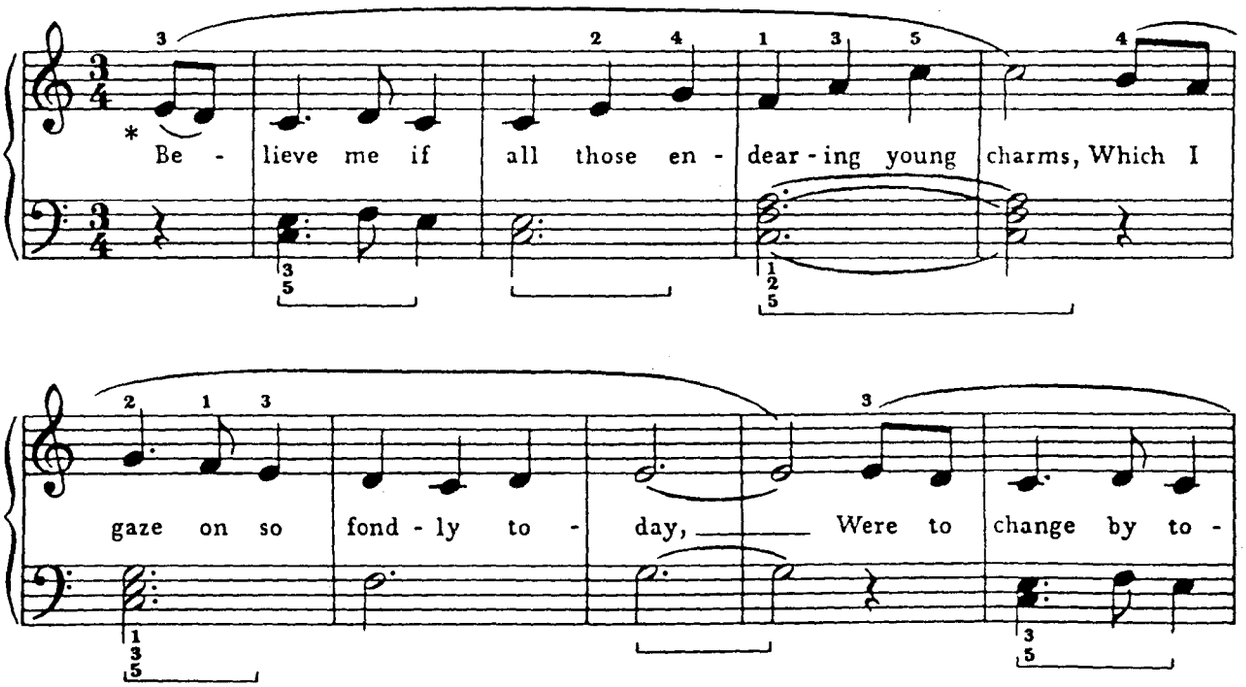


Believe Me, If All Those Endearing Young Charms

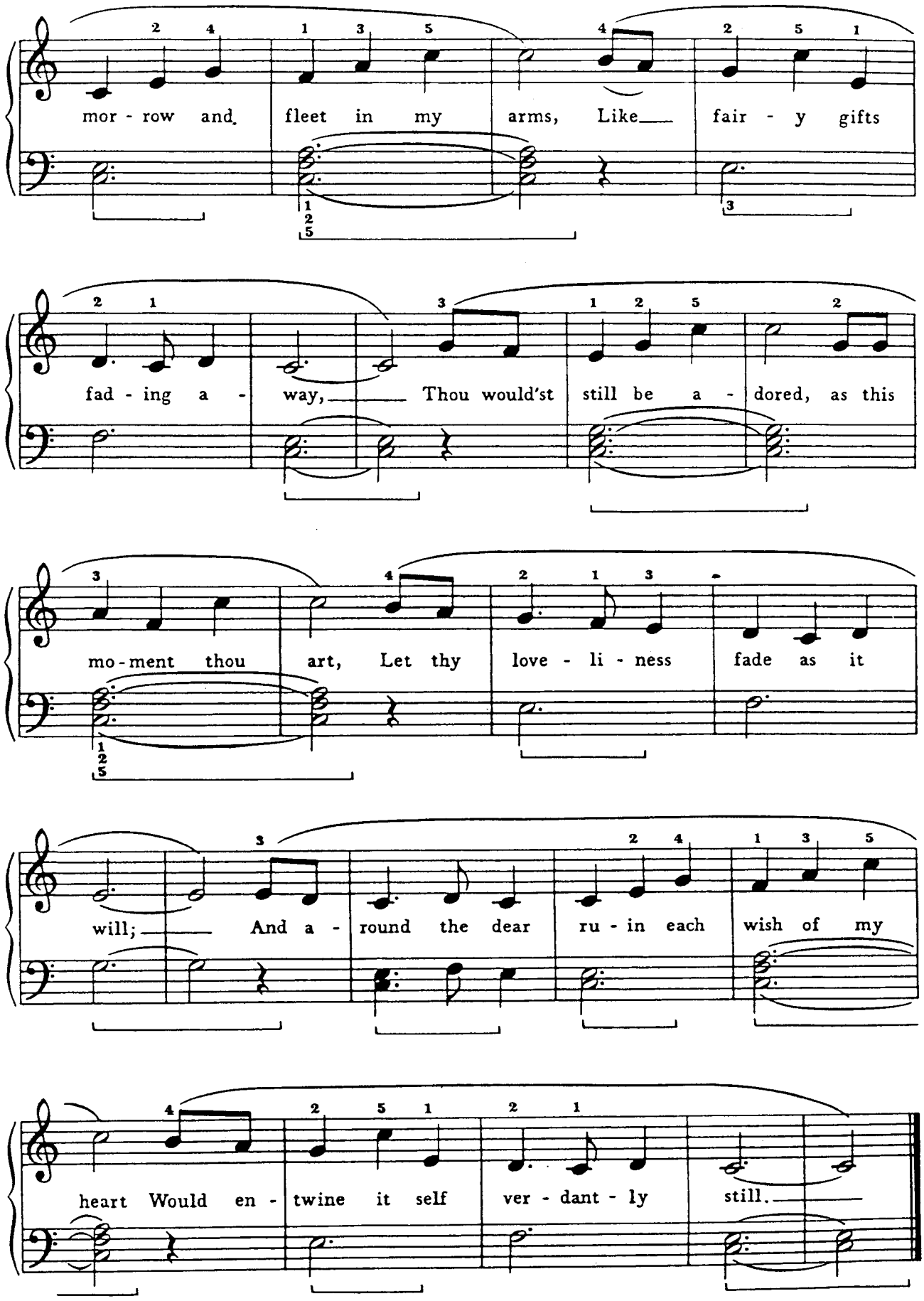
Learn first without pedal, giving special attention to the melody - keep the melody connected and singing. Then add the pedal, being careful to *follow the pedal marks.* In the 4th measure of *each phrase* release the pedal on count *two.*



Thomas Moore
Arr. by Leila Fletcher

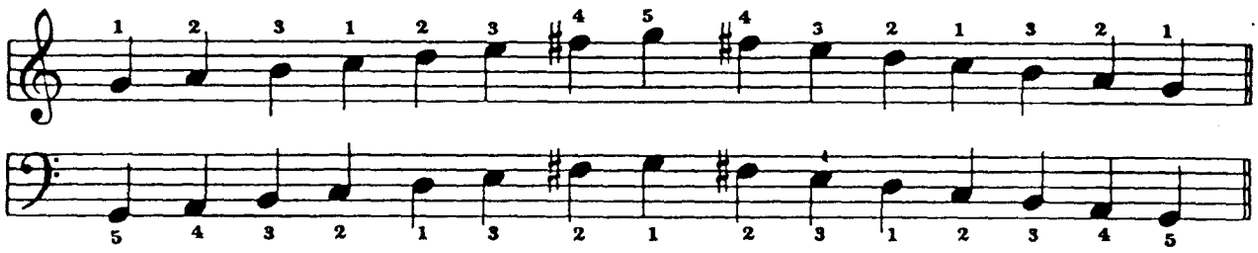


* In song music, when one *syllable* is sung to two or more notes, a small slur indicates the notes for that syllable.


mor - row and fleet in my arms, Like fair - y gifts
fad - ing a - way, Thou would'st still be a - dored, as this
mo - ment thou art, Let thy love - li - ness fade as it
will; And a - round the dear ru - in each wish of my
heart Would en - twine it self ver - dant - ly still.

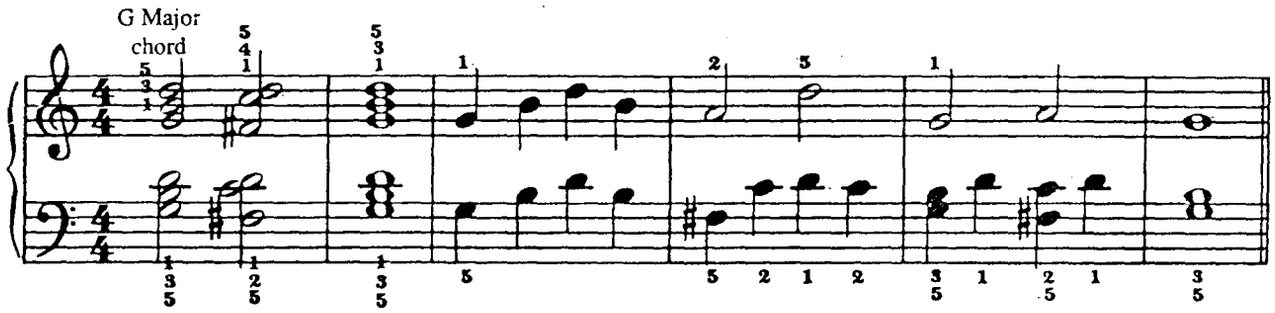
THE SCALE OF G MAJOR

G Major Scale has 1 sharp: F♯



PREPARATORY STUDY

Practise this Study hands separately, then hands together.

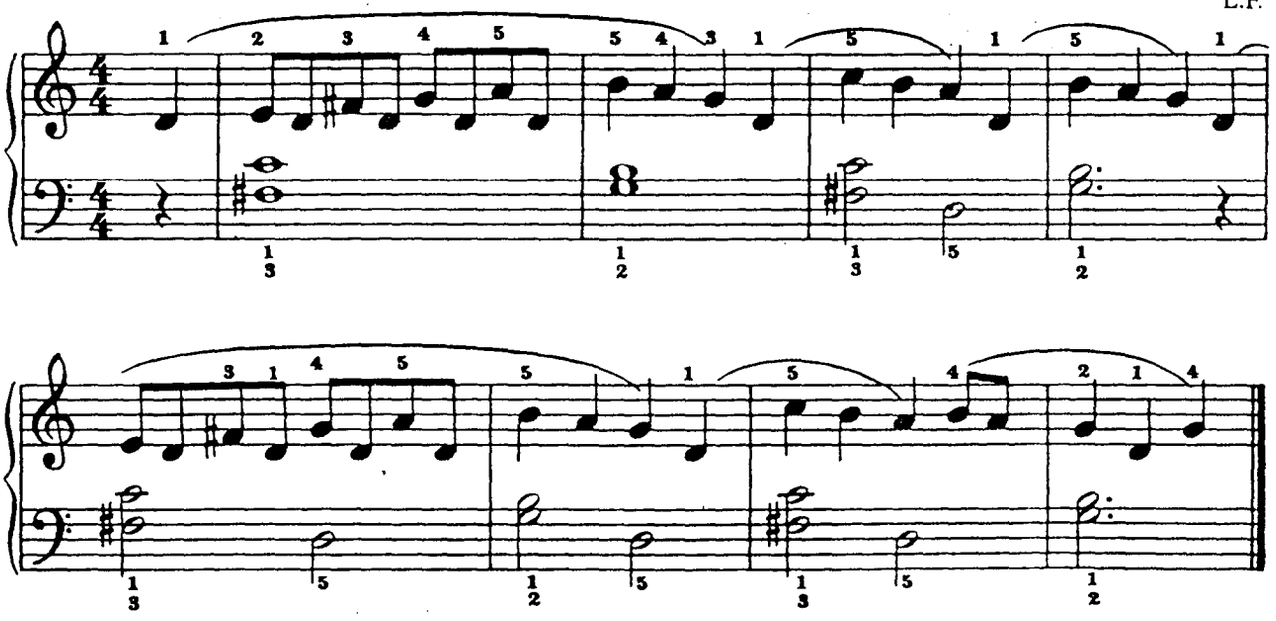


ALPINE SONG
Track 32 - Piano Example
Track 33 - Rhythm Accompaniment

Alpine Song

(Study in G Major)

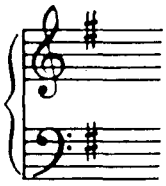
L.F.



The notes of a scale considered collectively are called a KEY, so that a musical composition is said to be "in the Key of G Major" (not "in the Scale of G Major") - "in the Key of C Major" etc.

The above STUDY is in the Key of G Major; G Major has one sharp, F♯. In the Study the sharp is printed before the note F every time this note appears. The usual method, however, is to use the KEY SIGNATURE to indicate the sharps or flats in a piece, as shown on the following page.

The KEY SIGNATURE:



The Sharp placed on line F, just after the treble clef and after the bass clef, indicates that the note F is to be played *F sharp* throughout the piece. This sharp placed at the beginning of the piece is called the Key Signature.

The YELLOW ROSE OF TEXAS is in the Key of G Major; the Key Signature is *one sharp* - F sharp.

The Yellow Rose of Texas

THE YELLOW ROSE OF TEXAS
Track 34 - Piano Example
Track 35 - Rhythm Accompaniment

Key Signature

Traditional American
Arr. by Leila Fletcher

There's a yel-low rose in Tex-as, I'm go-ing there to see, I

(without pedal)

hope that she is wait-ing, Still wait-ing there for me; She

cried so when I left her, It like to broke my heart And

if I ev-er find her, We nev-er-more will part.

The NATURAL: ♮ The Natural *cancels* the sharp or flat.

The ACCIDENTAL:

A Sharp, Flat, or Natural *which does not belong to the Key Signature* is called *an Accidental.*

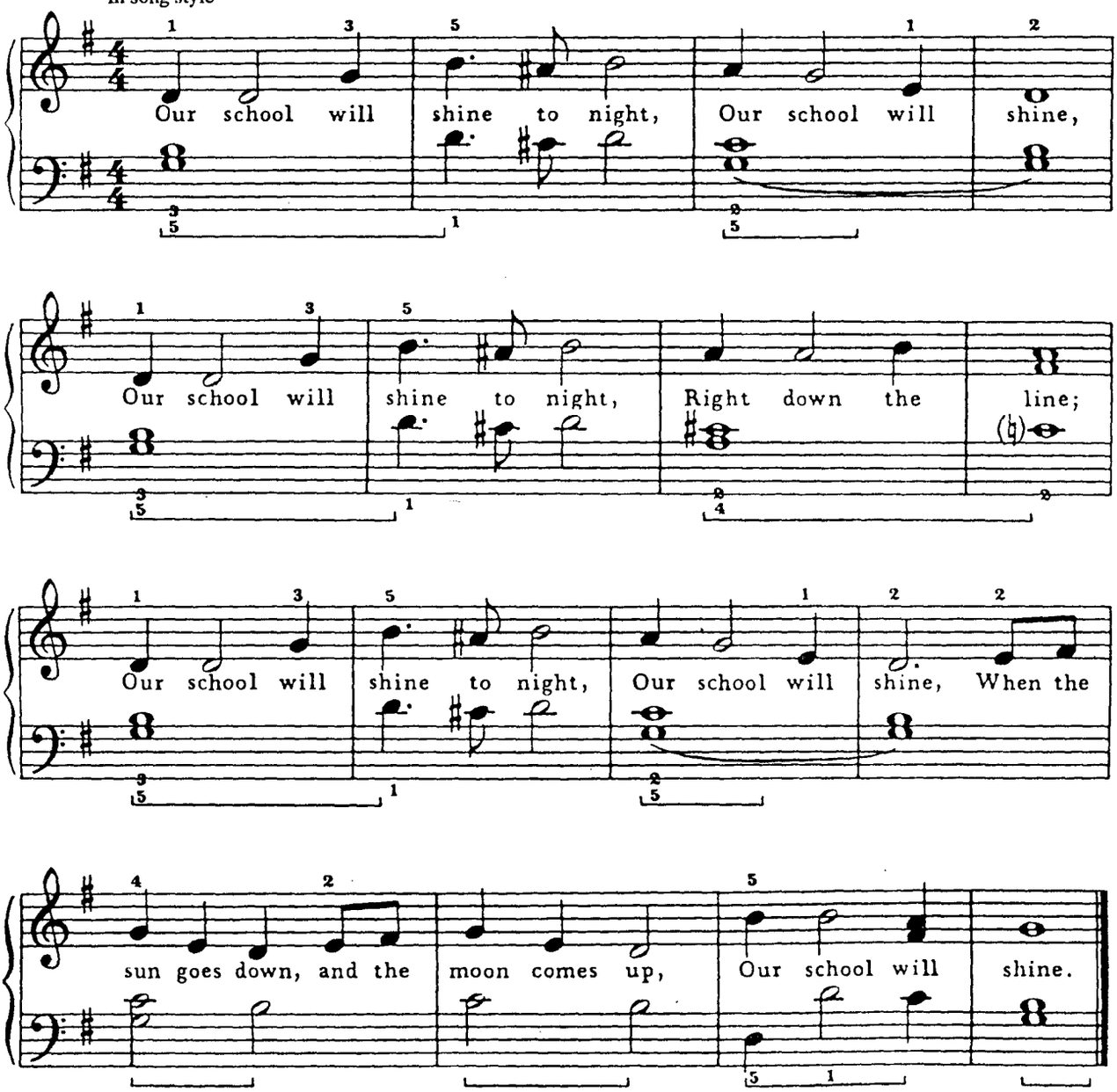
In the second measure of this piece there are two Accidentals - the sharp on the note A in the right hand, and the sharp on the note C in the left hand. The Accidental is cancelled by the bar line at the end of the measure in which it appears. In the eighth measure of this piece, the natural placed before the note C is only a reminder that C is to be played C natural here, the sharp Accidental in the previous measure being cancelled at the bar line.

Our School Will Shine Tonight

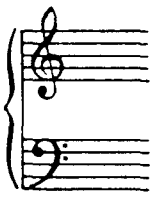
OUR SCHOOL WILL SHINE TONIGHT
Track 36 - Piano Example
Track 37 - Rhythm Accompaniment

Traditional
Arr. by Leila Fletcher

In song style



The KEY SIGNATURE:



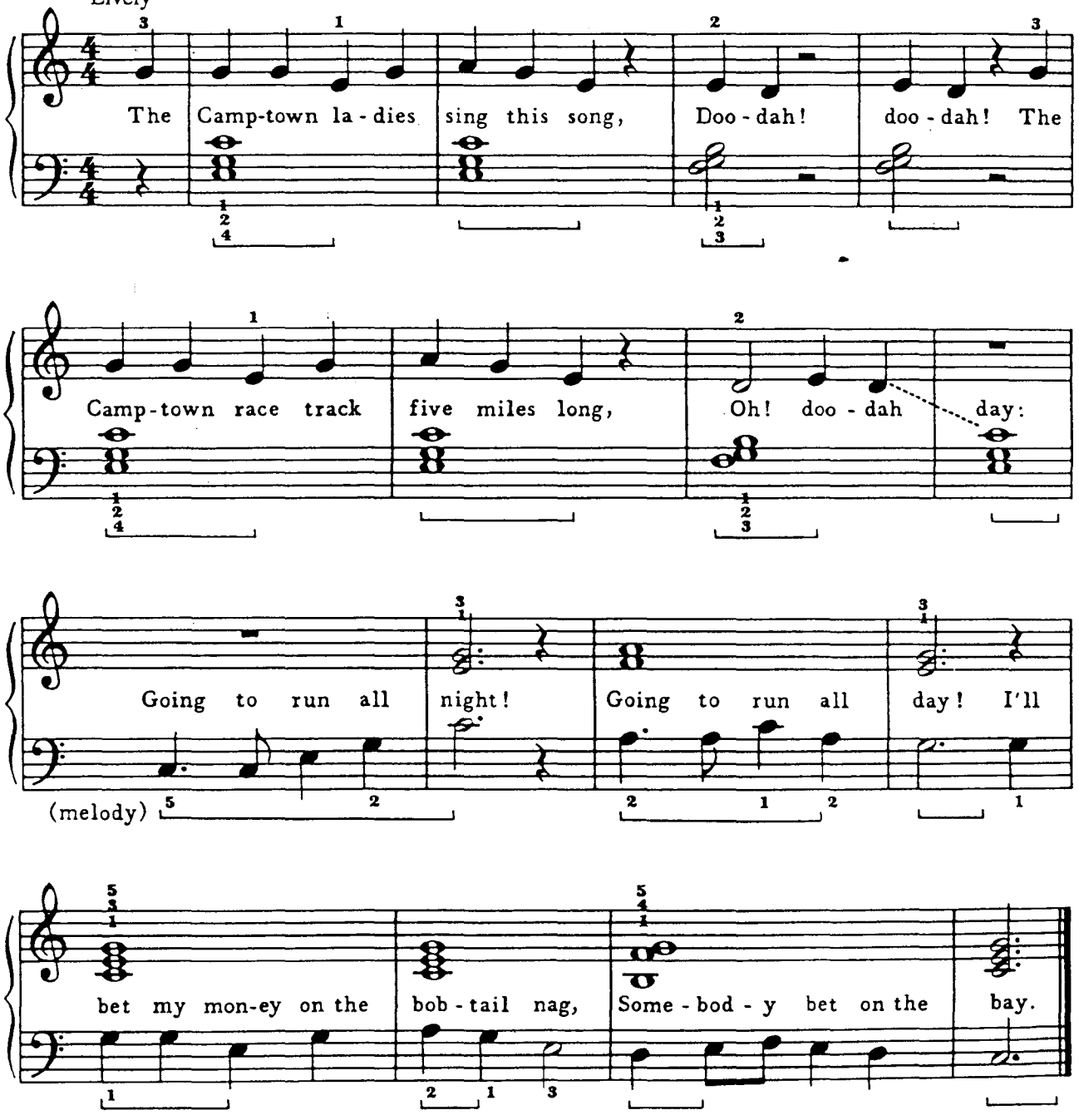
This popular Stephen Foster song is in the Key of C Major;
This Key Signature has *no sharps or flats.*

Camptown Races

CAMPTOWN RACES
Track 38 - Piano Example
Track 39 - Rhythm Accompaniment

Stephen Foster
Arr. Leila Fletcher

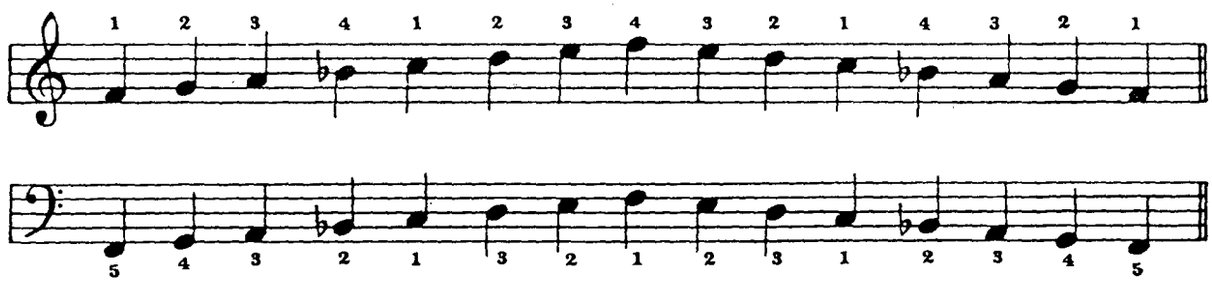
Lively



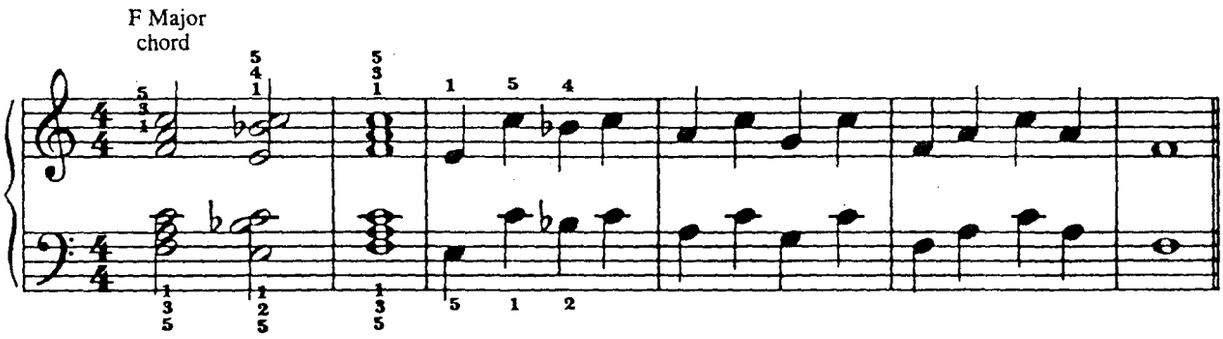
THE SCALE OF F MAJOR

The Scale of F Major has 1 flat: B♭

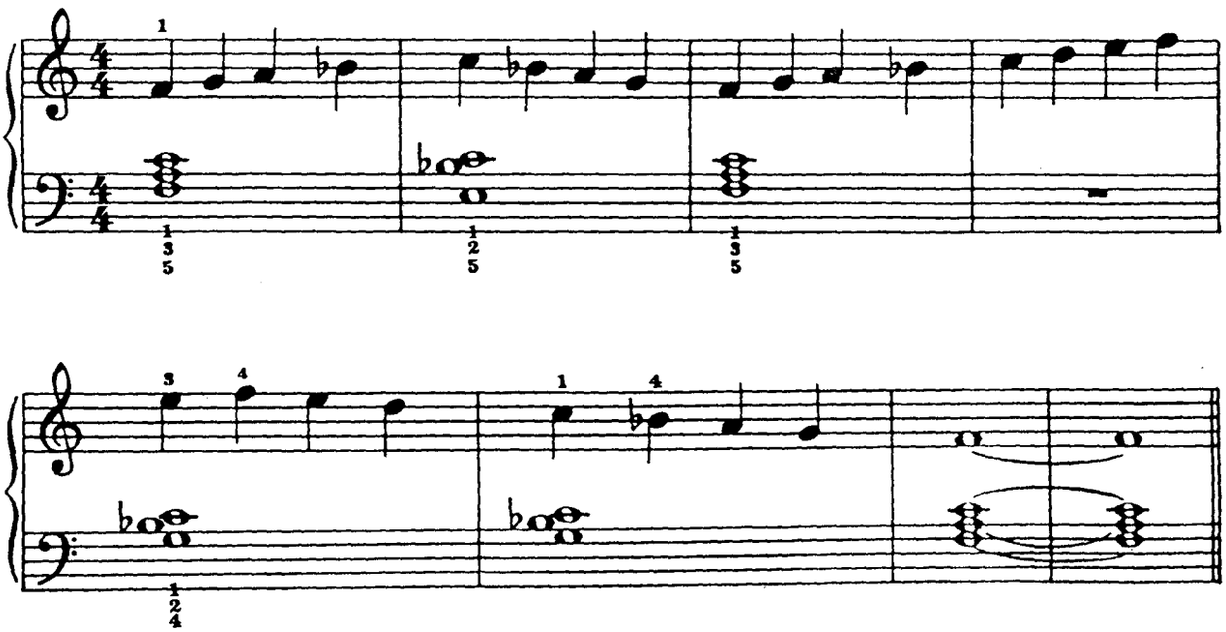
(Notice the irregular scale fingering in the right hand. This is to insure smoothness and a connected, singing tone.)



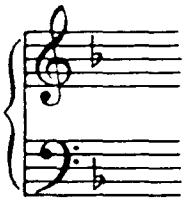
STUDY IN F MAJOR



SCALE STUDY



The KEY SIGNATURE:



The Flat placed on line B, just after the treble clef and after the bass clef, indicated that the note B is to be played *B flat* throughout the tune. This flat placed at the beginning of the tune is called the Key Signature.
AURA LEE is in the Key of F Major; the Key Signature is *one flat* - B♭

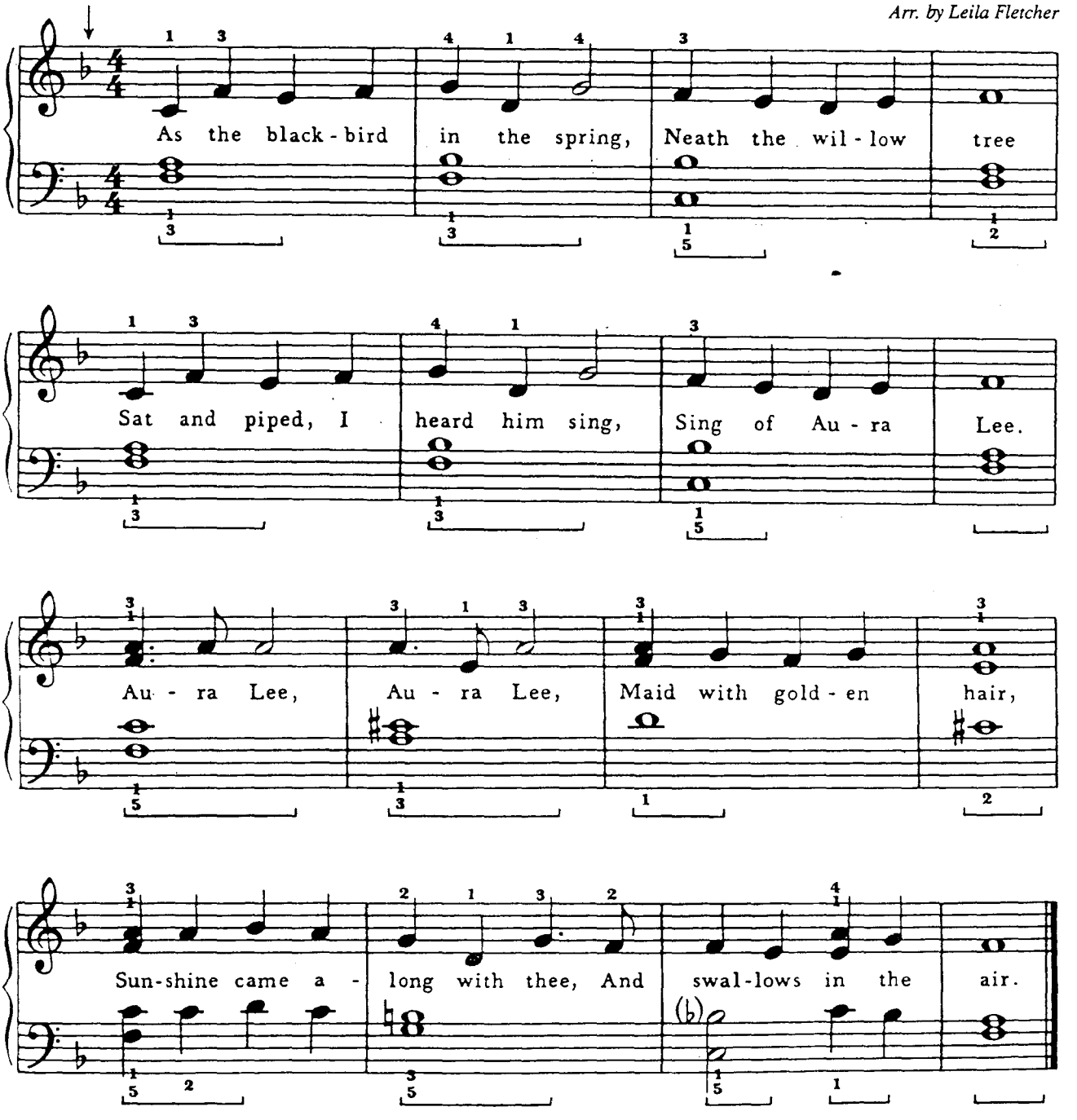
The melody of this song is very popular. It has been recorded and performed by various artists under the titles of "The West Point Marching Song" and "Love Me Tender".

AURA LEE
Track 40 - Piano Example
Track 41 - Rhythm Accompaniment

Aura Lee

Key Signature

George Poulton
Arr. by Leila Fletcher



The TIME SIGNATURE C

is sometimes used in place of $\frac{4}{4}$ and indicates COMMON TIME - $\frac{4}{4}$ Time.

The PAUSE: 𝄐

The Pause is a mark of expression. Hold the note so marked longer than its actual time value- at the discression of the performer.

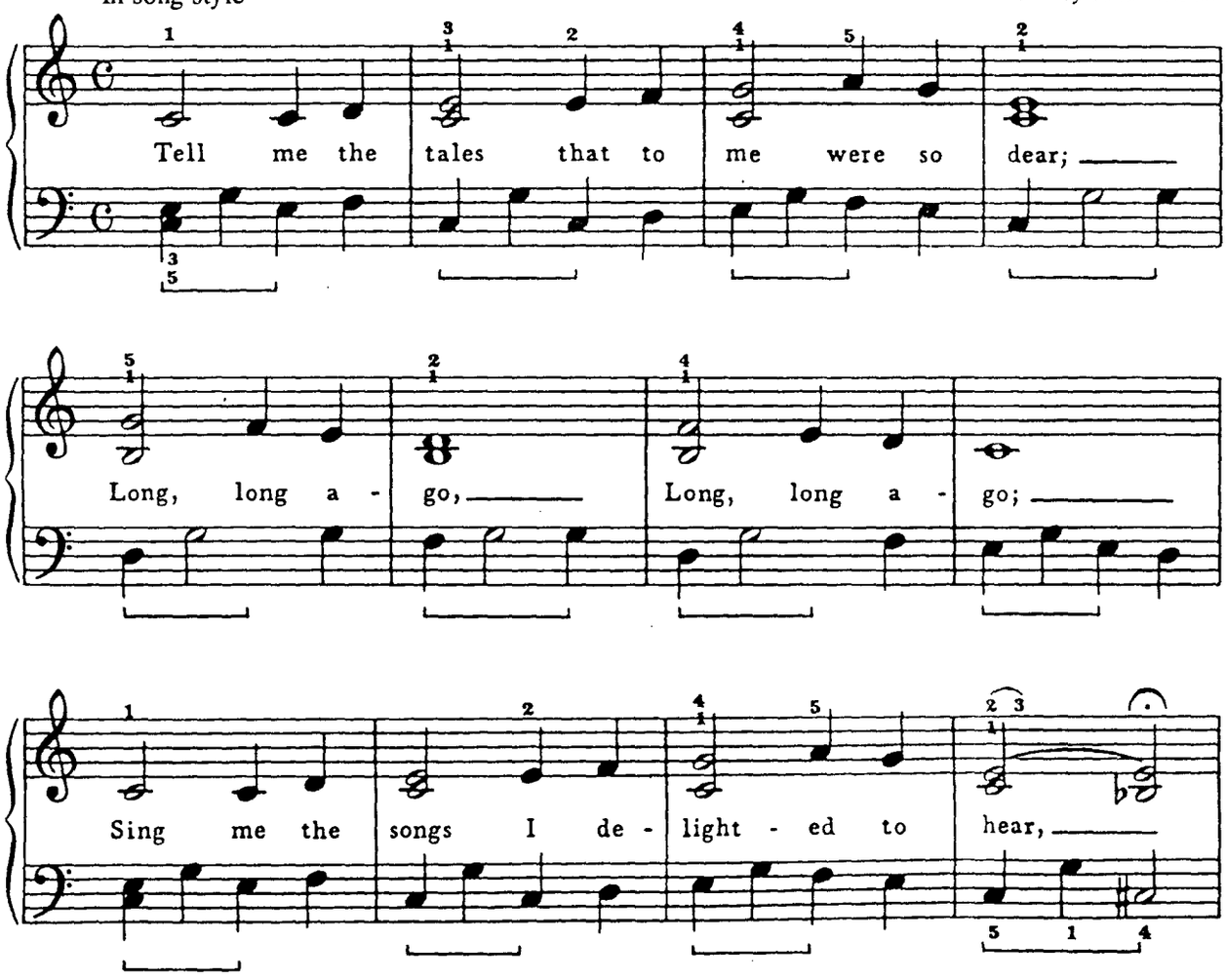
In the twelfth measure, change from finger 2 to finger 3 $(\overset{\frown}{2\ 3})$ while holding the note E so that the tone is sustained. Play the harmony notes, B flat and C sharp, *softly.*

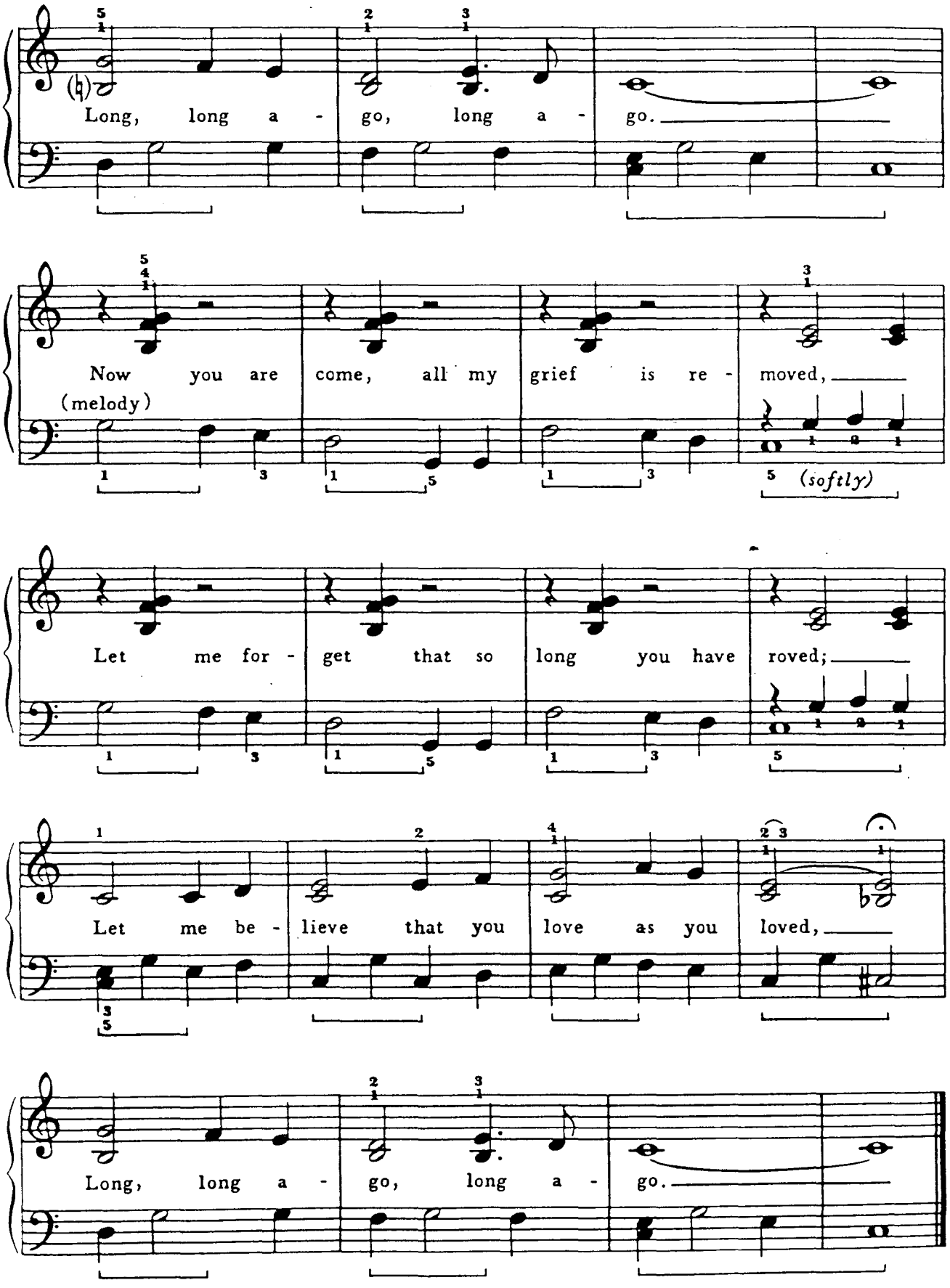
Long, Long Ago

LONG, LONG AGO
Track 42 - Piano Example
Track 43 - Rhythm Accompaniment

Thomas Bayley
Arr. by Leila Fletcher

In song style




Long, long a - go, long a - go.
Now you are come, all my grief is re - moved,
(melody)
(softly)
Let me for - get that so long you have roved;
Let me be - lieve that you love as you loved,
Long, long a - go, long a - go.

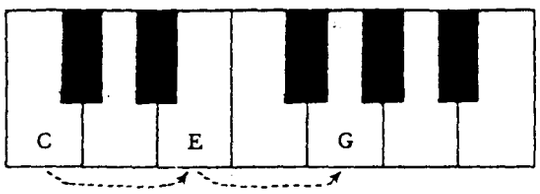
HOW CHORDS ARE FORMED

The piano keyboard has seven white keys and five black keys. A CHORD can be formed (built) on any one of these twelve keys of the piano keyboard.

Chords are built UPWARDS IN 3RDS - in other words, by skipping one key each time we add a note to the chords.

A chord is identified (named) by the note it is built on. A chord built on C is called the Chord of C, or the C Chord. C is the ROOT of the CHORD.

The CHORD OF C



On the keyboard illustrated above, a chord is built on C. The notes of the chord are C. E, G.
We begin on C and build *upwards in 3rds*. The interval from C to E is a 3rd because it includes 3 notes: C, D, E, (3 piano keys, 3 letter - names). The interval from E to G is a 3rd; it includes 3 notes: E, F, G, (3 piano keys, 3 letter-names).

CHORD BUILDING

With the Right Hand, find and play the Chord of C on the treble part of the piano keyboard. Use fingers 1, 3, 5. The notes may be played first separately, C - E - G, and then together, all the notes sounding at exactly the same time.

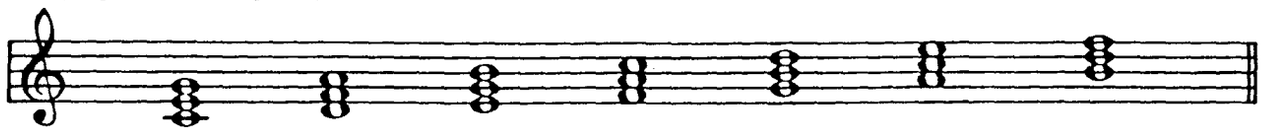
With the Left Hand, find and play the Chord of C on the bass part of the keyboard. Use fingers 5, 3, 1. The notes may be played first separately, C - E - G, and then together.

Using only the *white keys* on the piano keyboard, build a chord on D, on E, on F, on G, on A, on B. (Remember to build upwards, in 3rds, and to use white keys only.)

The chords built in this way, using only the white piano keys, do not all have the same tonal qualities. The Chords of C, of F, and of G, are MAJOR CHORDS. The Chords of D, of E, and of A, are Minor Chords. The Chord built on B is a Diminished Chord. This will be discussed more fully later. For the present, it is interesting and useful to compare the difference in the effect (the sound) of the major chord and the minor chord: play the major chords of C, of F, and of G; then play the minor chords of D, of E, and of A.

CHORDS IN THE KEY OF C MAJOR

Key Signature: no sharps, or flats.



major chord	minor chord	minor chord	major chord	major chord	minor chord	diminished chord

The Drunken Sailor

This popular sea shanty is a sailors' work song. Very often the many verses were sung as a solo, while all joined in the chorus, working as a group.

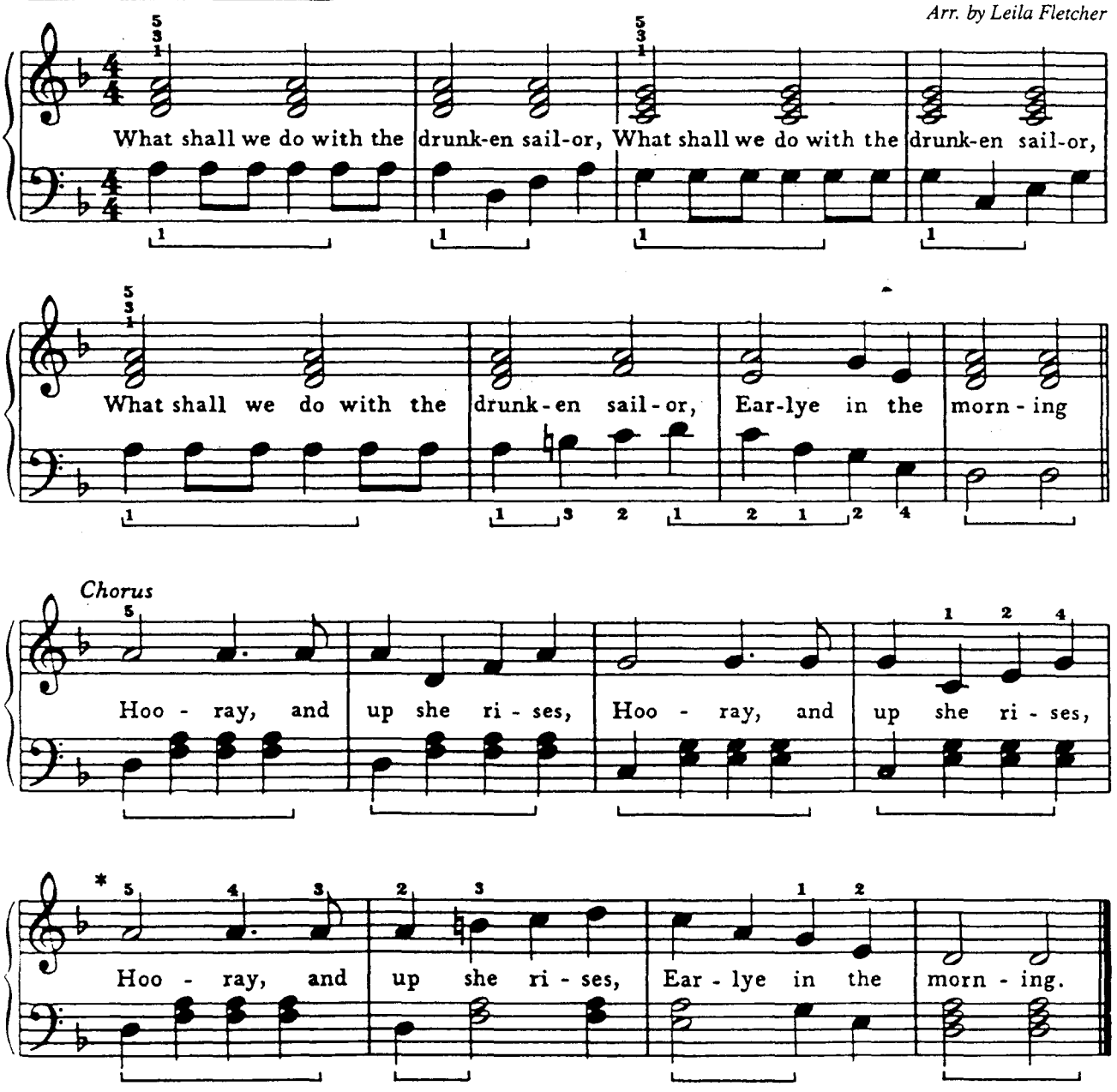
In this song the D Minor chord and the C Major chord are used as accompaniment. The melody in the solo part is played by the Left Hand while the Right Hand plays the simple chord accompaniment, using the two chords (D Minor and C Major) almost throughout.

In the chorus, the Right Hand takes the melody and the Left Hand the accompaniment, using the same chords as in the solo accompaniment but arranged in a different way.

This song is in the Key of D Minor. (Minor keys are taken up in Book Two.) Notice that the song begins and ends with the chord of D Minor.

THE DRUNKEN SAILOR
Track 44 - Piano Example
Track 45 - Rhythm Accompaniment

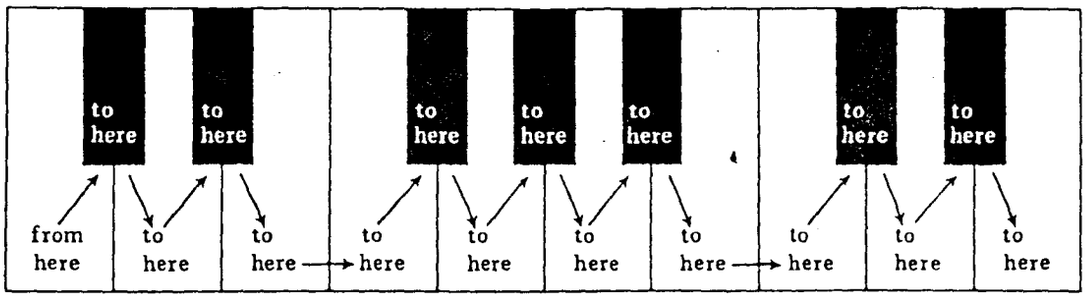
Sea Shanty
Arr. by Leila Fletcher



* Changing fingers on the note A in this measure is an example of a device often used on a repeated note: here it is used to change easily from finger 5 to finger 2, so that the succession of notes, a,b,c,d, which follows, may be fingered smoothly to preserve a good legato melody.

THE PIANO KEYBOARD IS ARRANGED IN HALF - STEPS

(Half - Tones)



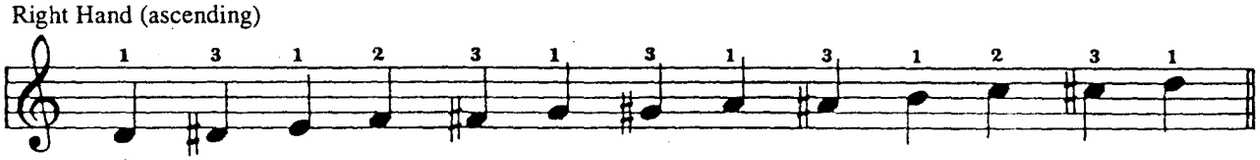
ALL ARE HALF - STEPS (Half - Tones)

The PIANO KEYBOARD is arranged in HALF - STEPS. (Half - steps are also called *half - tones,* or *semi - tones.)*
Begin at Middle C and play upwards (or downwards) playing *every* key, not missing any, black or white, as shown on the diagram above, and you are playing *half - steps,* (half - tones).

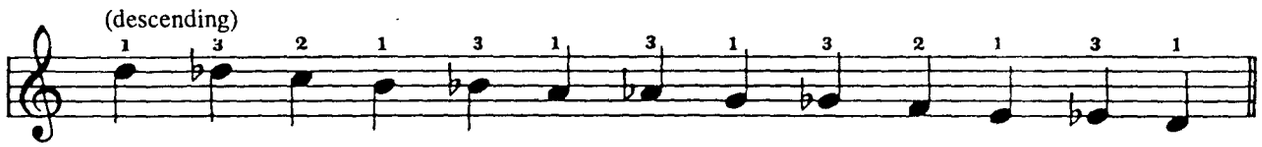
THE CHROMATIC SCALE IS ALL HALF - TONES

The CHROMATIC SCALE IS A SERIES OF HALF- TONES.
The Chromatic Scale can begin on any note. Here the scale begins on D:

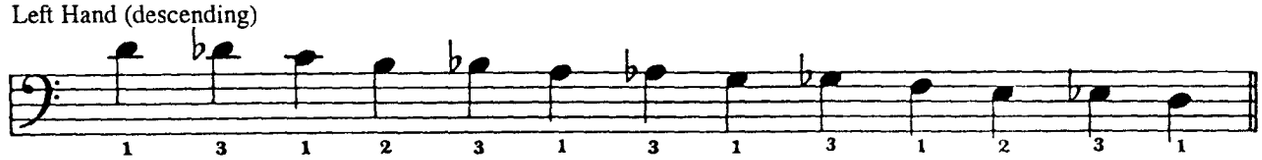
Right Hand (ascending)



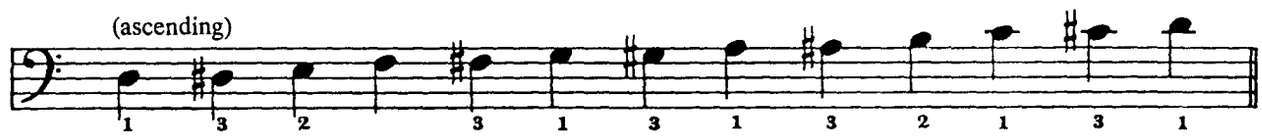
(descending)



Left Hand (descending)



(ascending)



WHOLE - STEPS (Whole - Tones)

TWO HALF - STEPS make a WHOLE - STEP (or WHOLE - TONE). To play a whole - step, just *skip* one key - either a white piano key or a black piano key. From C to D on the piano is a *whole - step,* we skip a *black* key; from E to F SHARP is a whole - step, we skip a *white* key.

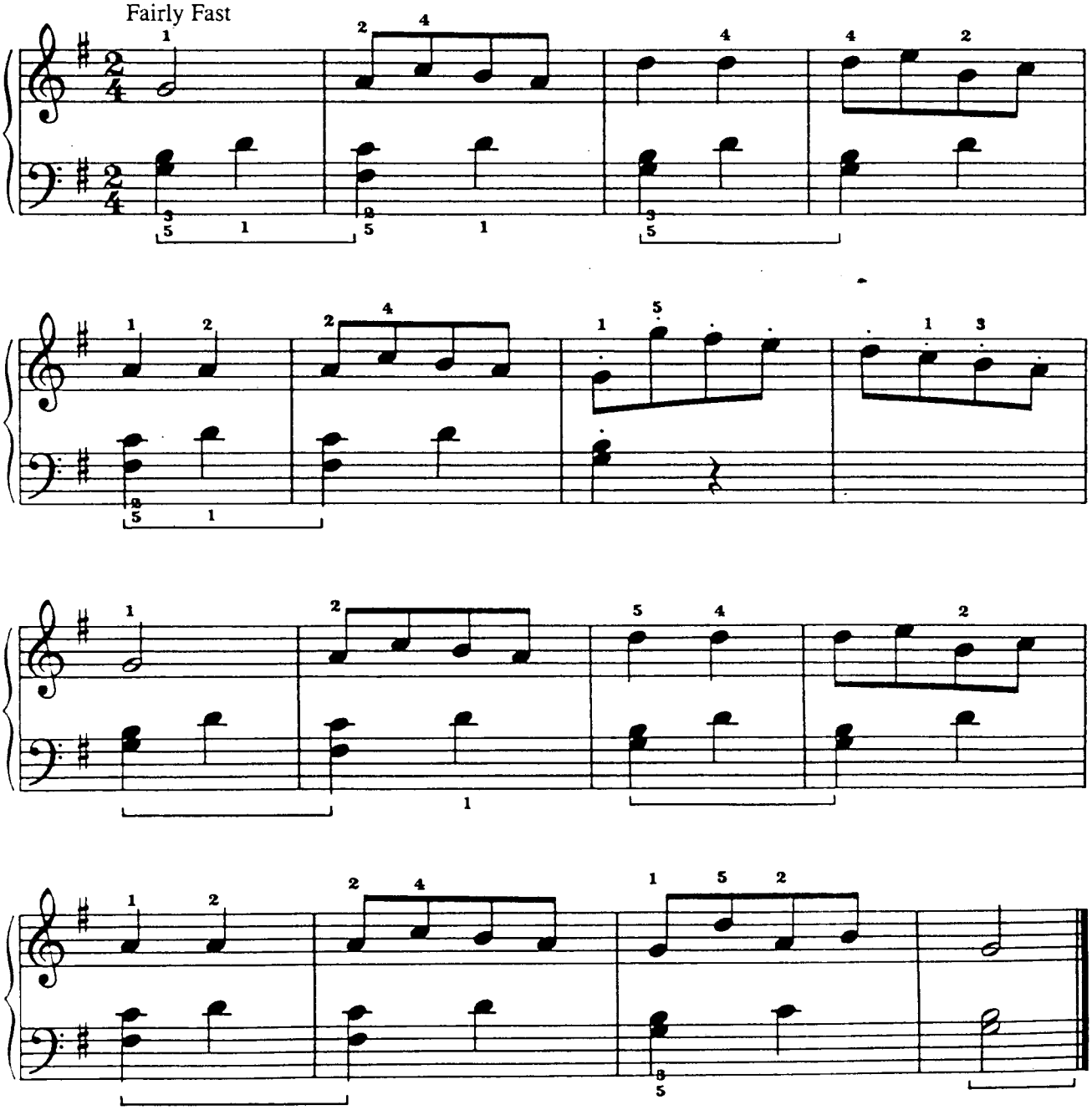
A small dot directly above or below the note ( ) indicates that the note is to be played staccato - detached, the opposite to the legato touch. In the 7th and 8th measures of this tune, the decending scale passage is marked staccato. These staccato notes should be light, detached - let each key up as soon as it is sounded so that a brief silence is heard after each note.

Galop

GALOP
Track 46 - Piano Example
Track 47 - Rhythm Accompaniment

Jacques Offenbach
Arr. by Leila Fletcher

Fairly Fast

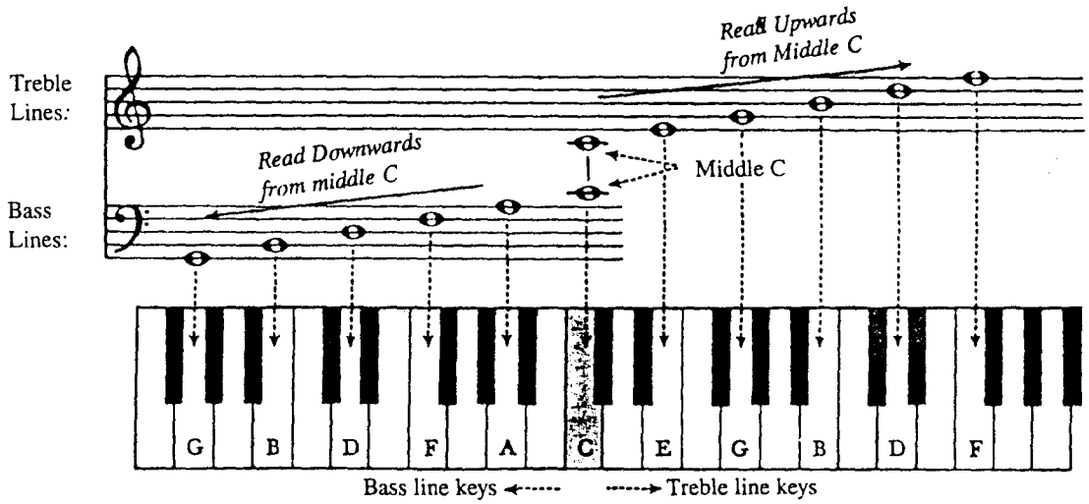


EASY READING!

THE PIANO KEYBOARD TELLS YOU THE NAME OF ANY NOTE, AND WHERE TO PLAY IT ON THE KEYBOARD!

NOTE READING IS EASY WHEN YOU ASSOCIATE THE LINE NOTES and LINE KEYS.

The diagram below shows the relation between the LINE NOTES on the music and the LINE KEYS on the piano keyboard:



FOR FAST, EASY NOTE READING, MEMORIZE THE LINE KEYS ON THE PIANO KEYBOARD!

Play and say the letter - names of the *LINE KEYS*
from Middle C UPWARDS: Middle C, E, G, B, D, F.
Play and say the letter - names of the *LINE KEYS*
from Middle C DOWNWARDS: Middle C, A, F, D, B, G.

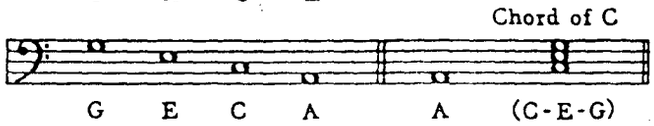
Do this several times each day, and *speed up your note reading !*

When you have memorized the LINE-NOTES, you will automatically know the SPACE-NOTES, by their position between the lines.

Later, after the Bass line-keys have been learned downwards, memorize them upwards as well : G, B, D, F, A, Middle C.

On the Treble Staff, the four SPACE NOTES happen to spell the word "face":

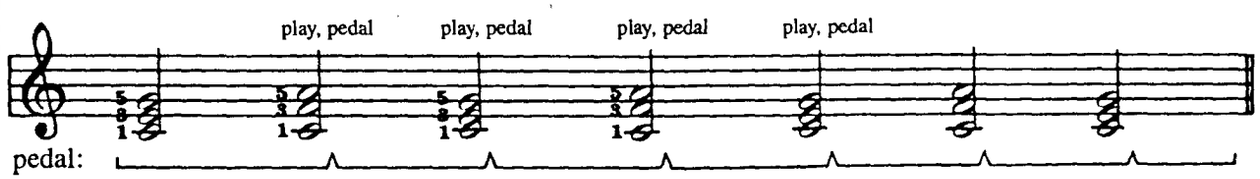
On the Bass Staff, the four SPACE NOTES form the CHORD OF C, with the note "A" below the chord:



THE DAMPER PEDAL

The Damper Pedal is used to connect tones, making them legato. (*Legato* means smoothly connected, no perceptible break between the notes.)

Practise this example using directions given below the example:



Put the Damper Pedal down and play the first chord; keep the pedal down and play the second chord, then, *while the hand remains on the keys to hold the tone, change the pedal instantly* - Up, Down. Then play the next chord, change the pedal, and so on. Say to yourself, "hello self ", then: "play, pedal - play, pedal".

The TIME SIGNATURE: $\frac{2}{2}$

The Time Signature $\frac{2}{2}$ is often used in church music - two beats to a measure, and a half - note (𝅗𝅥) receives one beat.

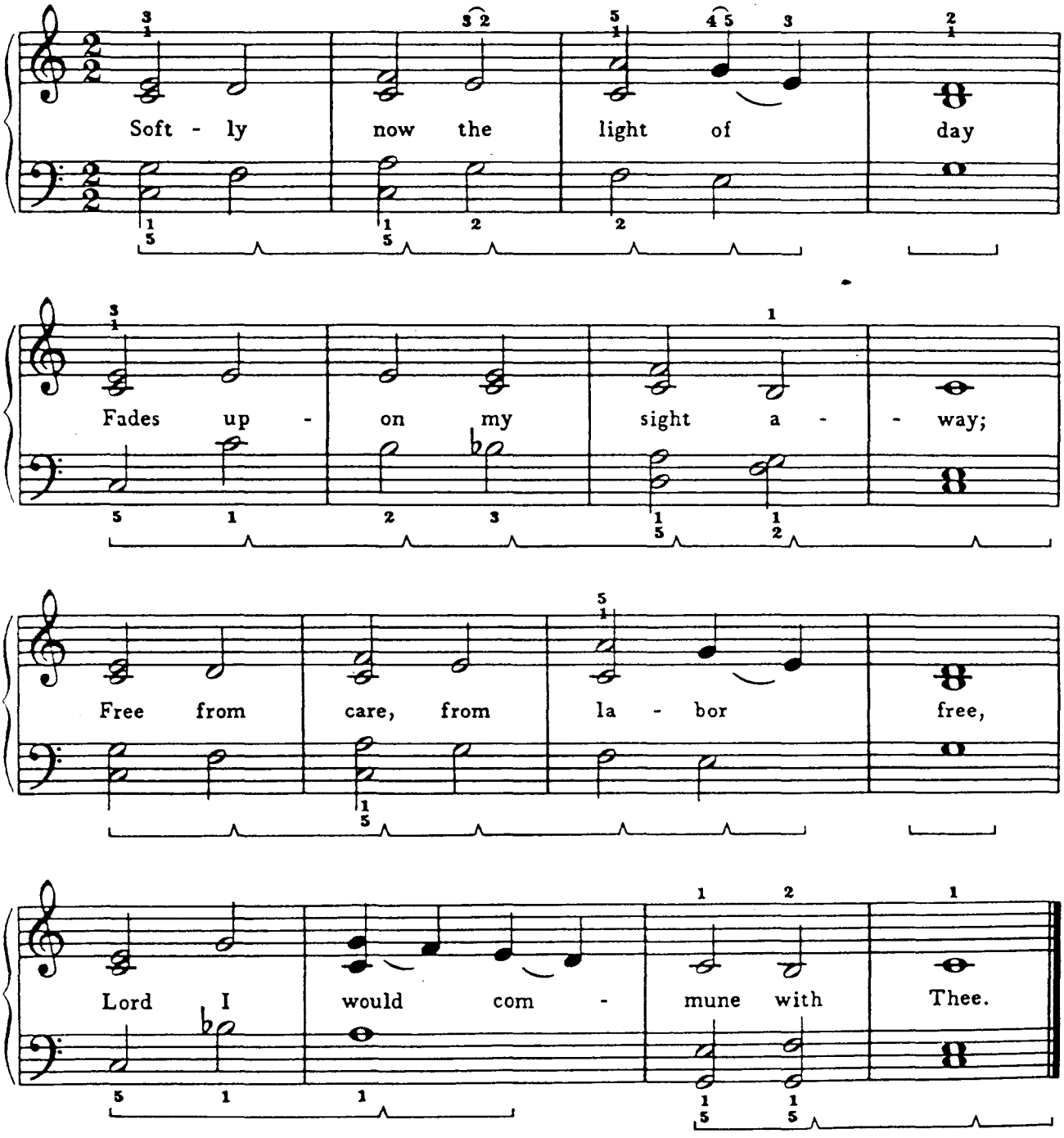
Softly Now the Light of Day

Use the pedal as directed on page 44, to connect the tones and keep the melody smoothly singing.

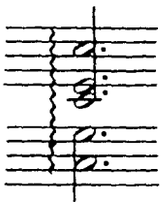
SOFTLY NOW THE LIGHT OF DAY
Track 48 - Piano Example
Track 49 - Rhythm Accompaniment

George W. Doane

C. M. von Weber
Arr. by Leila Fletcher

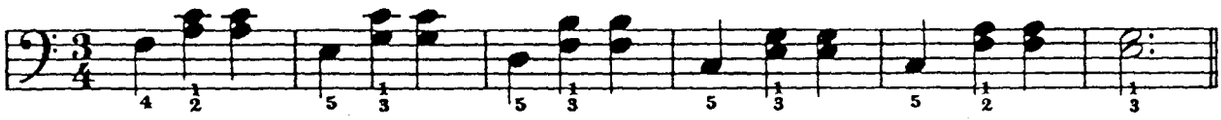


The ARPEGGIO:



A waved line beside a chord means that the chord is to be played *arpeggio - in harp style:* place the hands over the notes of the chord, and beginning with the *lowest* note, play upwards rapidly, one note after another; *hold* each note as it is played so that the complete chord sounds for its full time value. If the notes of the chord are spread so that they cannot all be held by the hands, use the pedal to sustain the tone.

PREPARATORY STUDY FOR LEFT HAND



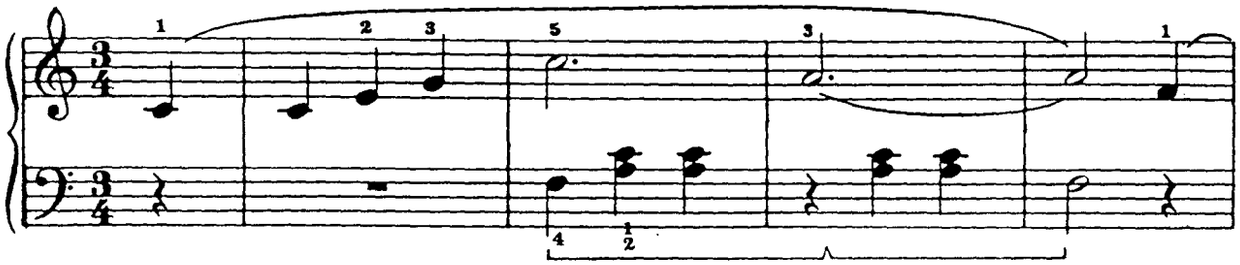
On Top of Old Smoky

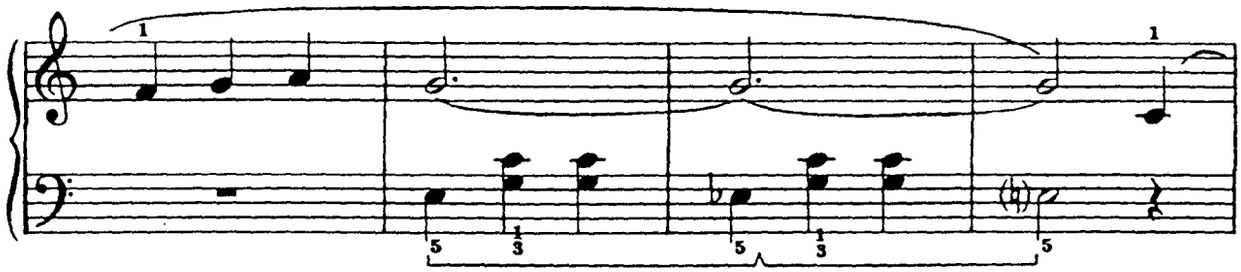
ON TOP OF OLD SMOKY
Track50 - Piano Example
Track 51 - Rhythm Accompaniment

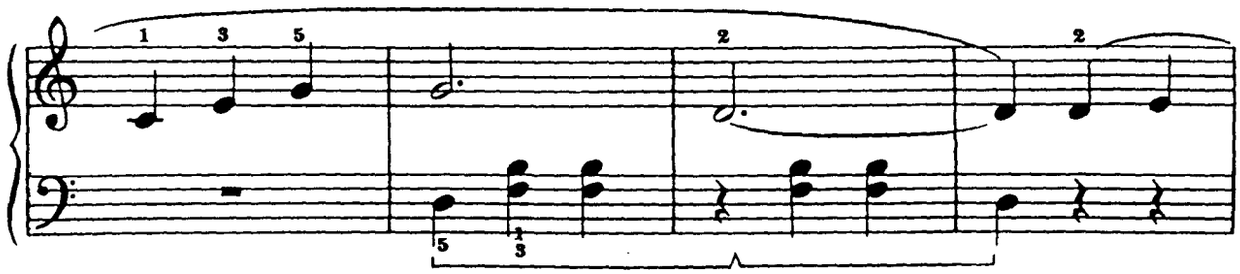
On top of old Smoky,
All covered with snow,
I lost my true lover,
Come a-courtin' too slow.

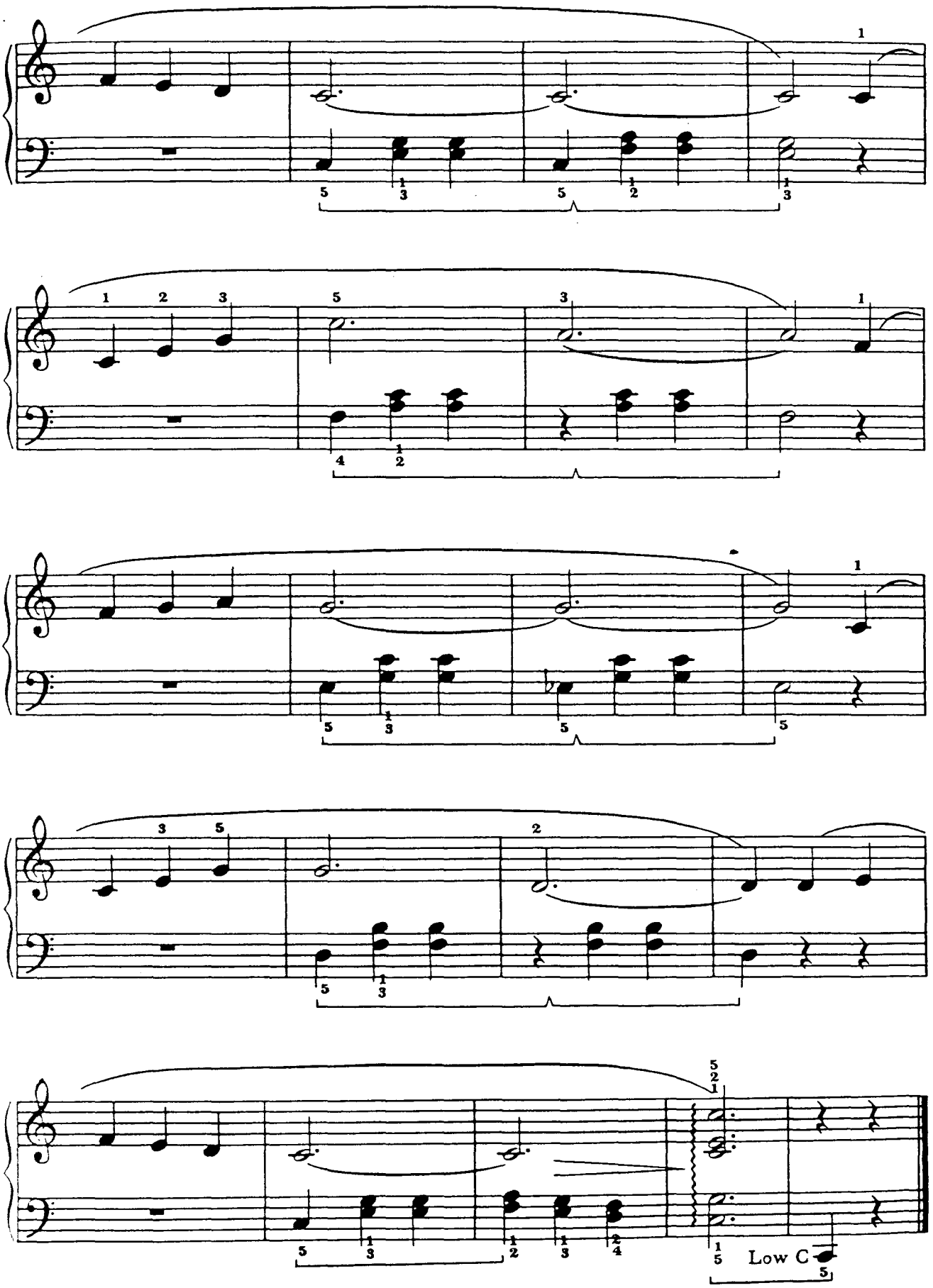
Kentucky Mountain Song
Arr. by Leila Fletcher

In waltz style



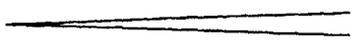




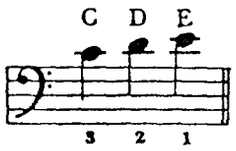

Low C

This lovely melody by Robert Schumann should be played at a moderate pace, not too slowly; it should be played with expression - *shade the melodic line.* LITTLE ROMANCE is written in the Key of A minor; the key of A minor is related to the Key of C Major; both have the same Key SIGNATURE: *no sharps or flats.*

mp *mezzo piano* - moderately soft

gradually louder: 

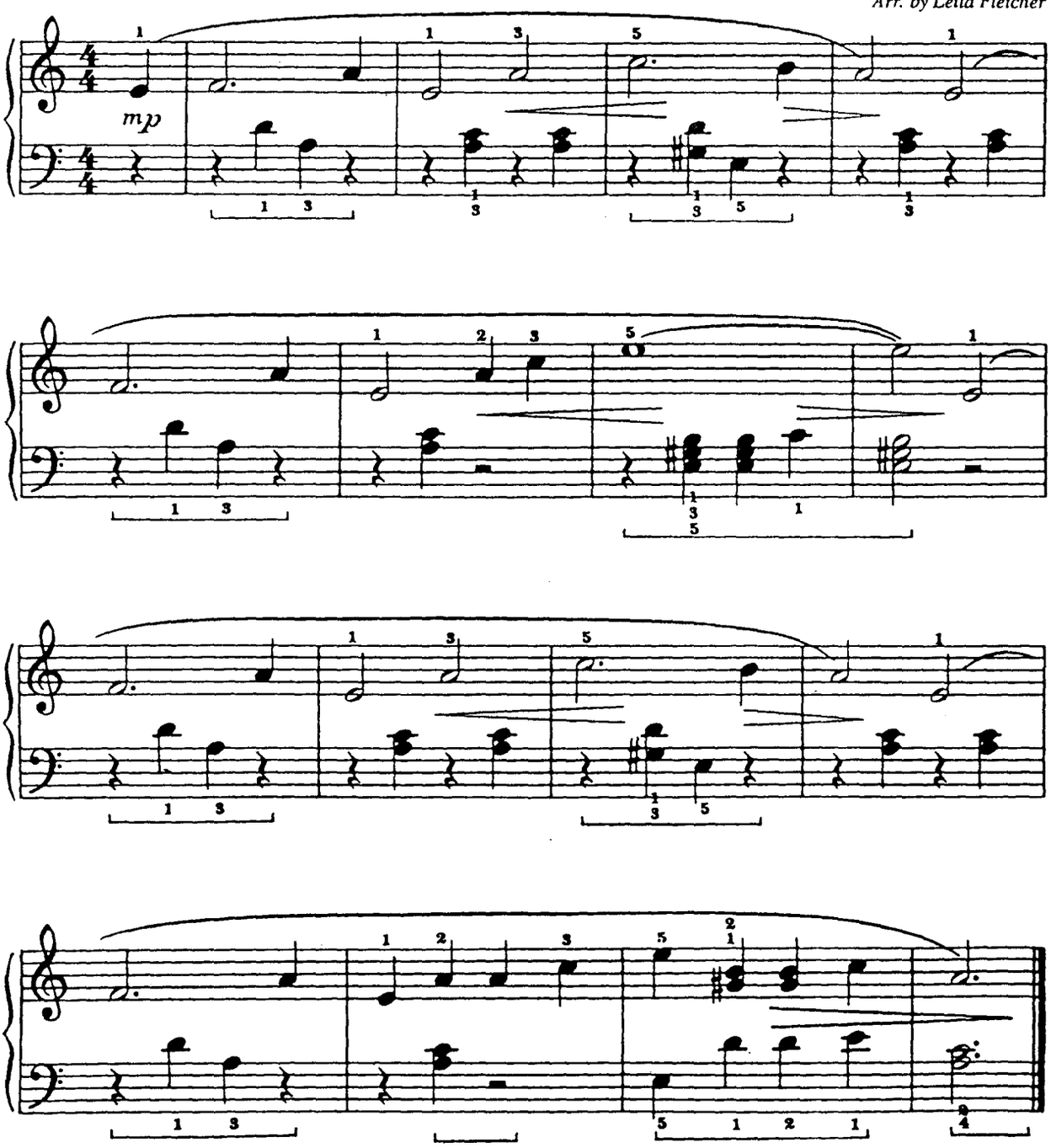
Left hand plays E above Middle C



Little Romance

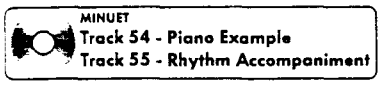
LITTLE ROMANCE
Track 52 - Piano Example
Track 53 - Rhythm Accompaniment

Robert Schumann
Arr. by Leila Fletcher



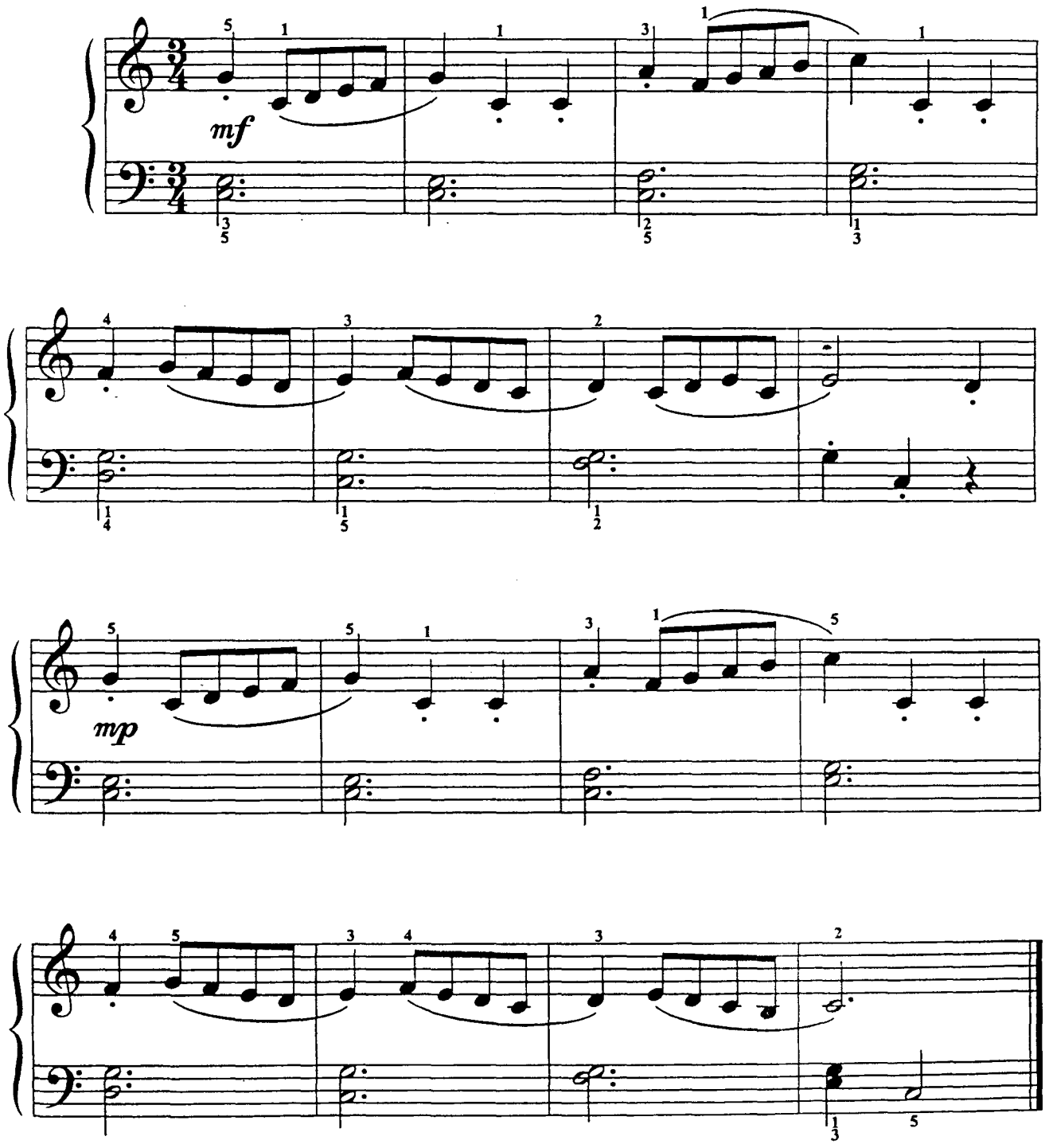
Johann Sebastian Bach was born in Eisenbach, Germany in 1685. The Bach family had been musicians for some two hundred years prior to Johann's birth. Bach began composing as a child and later wrote for his own children to study. This *Minuet* is one of his most famous piano pieces. It is a graceful French dance that requires light but cheerful playing.

Minuet



Johann Sebastian Bach
Arr. J. Sandy

Moderato



John Newton was a sea captain who retired at the age of twenty-three to study for the ministry. He wrote verses to use during his sermons, and published some three hundred. *Amazing Grace* became his most famous verse and numerous folk singers paired it with this lovely early melody. It has been reported that this song is the world's most popular melody of all time.

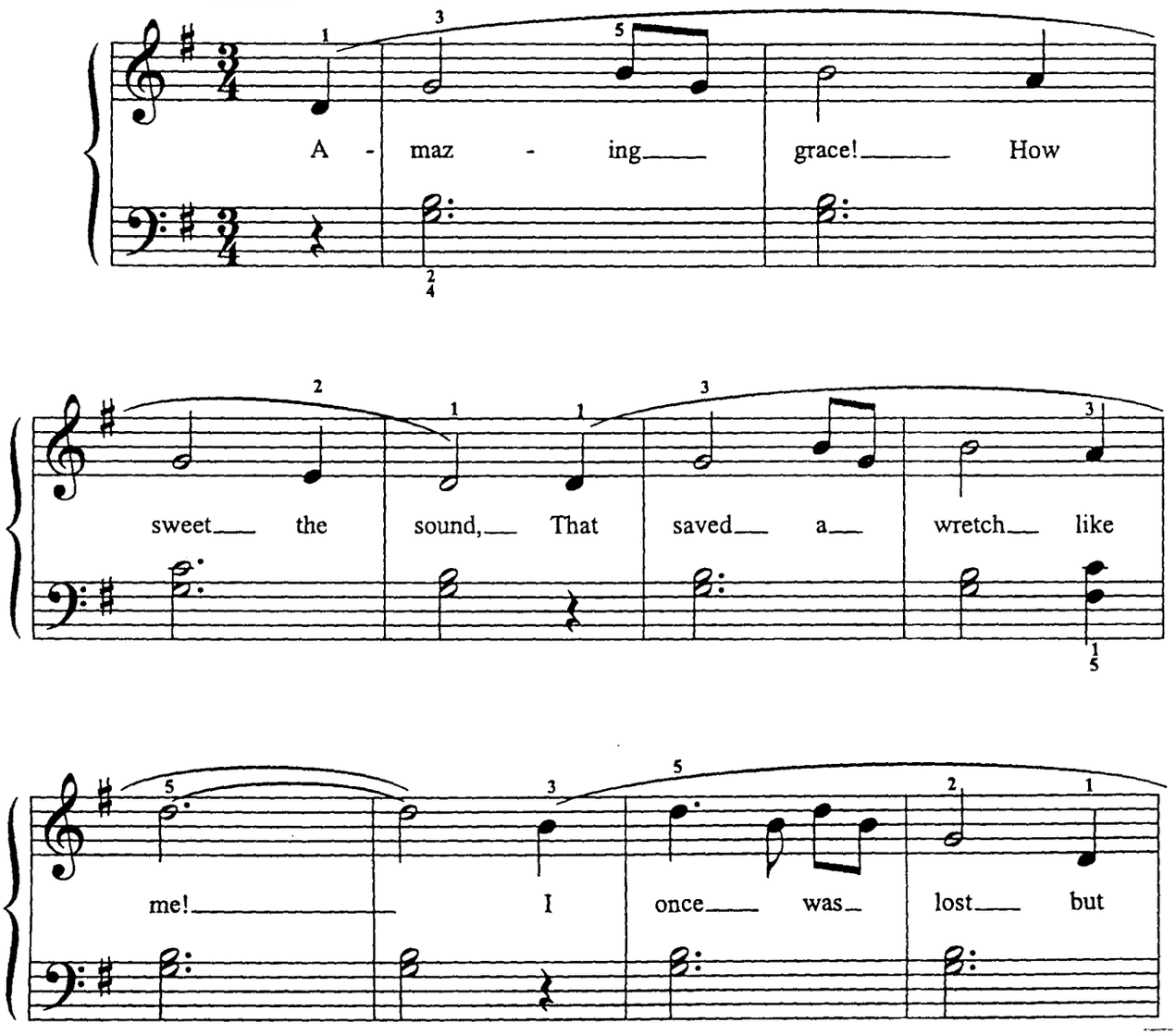
Andante is a tempo marking indicating to play rather slowly, at a walking pace.

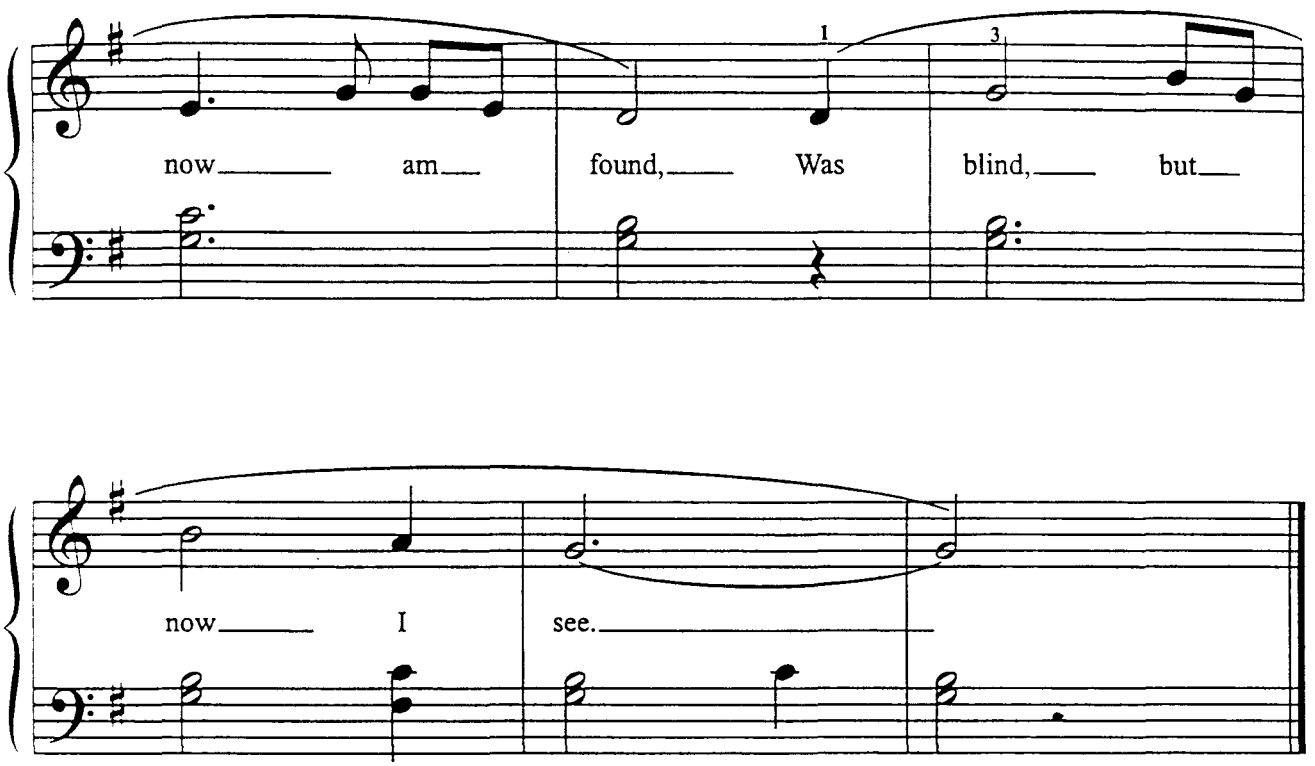
Amazing Grace

AMAZING GRACE
Track 56 - Piano Example
Track 57 - Rhythm Accompaniment

Early American Melody
Words by John Newton
Arr. D. Wanless

Andante





Musical Terms

Allegro - fast and lively.

Allegretto - not as fast as Allegro

Andante - rather slow, a walking pace.

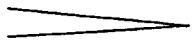
Moderato - moderate time.

Lento - slow.

p - *piano* - soft.

mp - *mezzo piano* - moderately soft.

diminuendo [dim.] - gradually softer.

 - gradually softer.

Ritardando [rit.] - gradually slower.

- *fermata* - pause.

Poco - little.

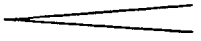
Legato - connected.

Staccato - detached.

f *forte* - loud.

mf *mezzo forte* - moderately loud.

crescendo [cresc.] - gradually louder.

 - gradually louder.

C = 4/4 = 4 beats per measure
4/4 = ♩ receives 1 beat

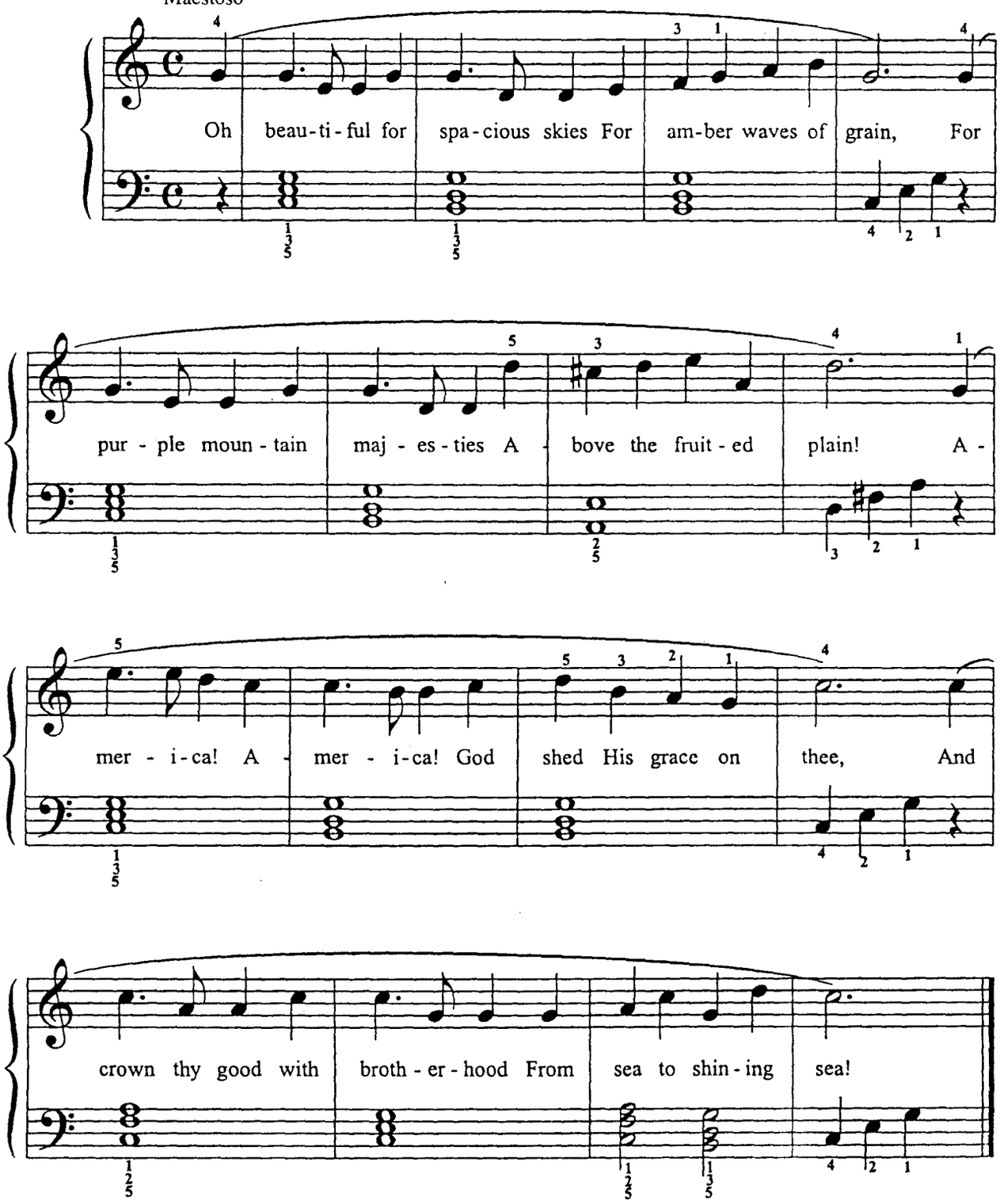
America, The Beautiful

Maestoso is a stylistic term indicating to play majestically.

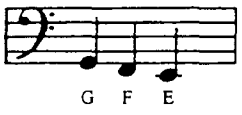
AMERICA THE BEAUTIFUL
Track 58 - Piano Example
Track 59 - Rhythm Accompaniment

Samuel A. Ward
Words by: Katherine Lee Bates
Arr. D. Wanless

Maestoso



Ledger Lines are small lines used to extend the staff

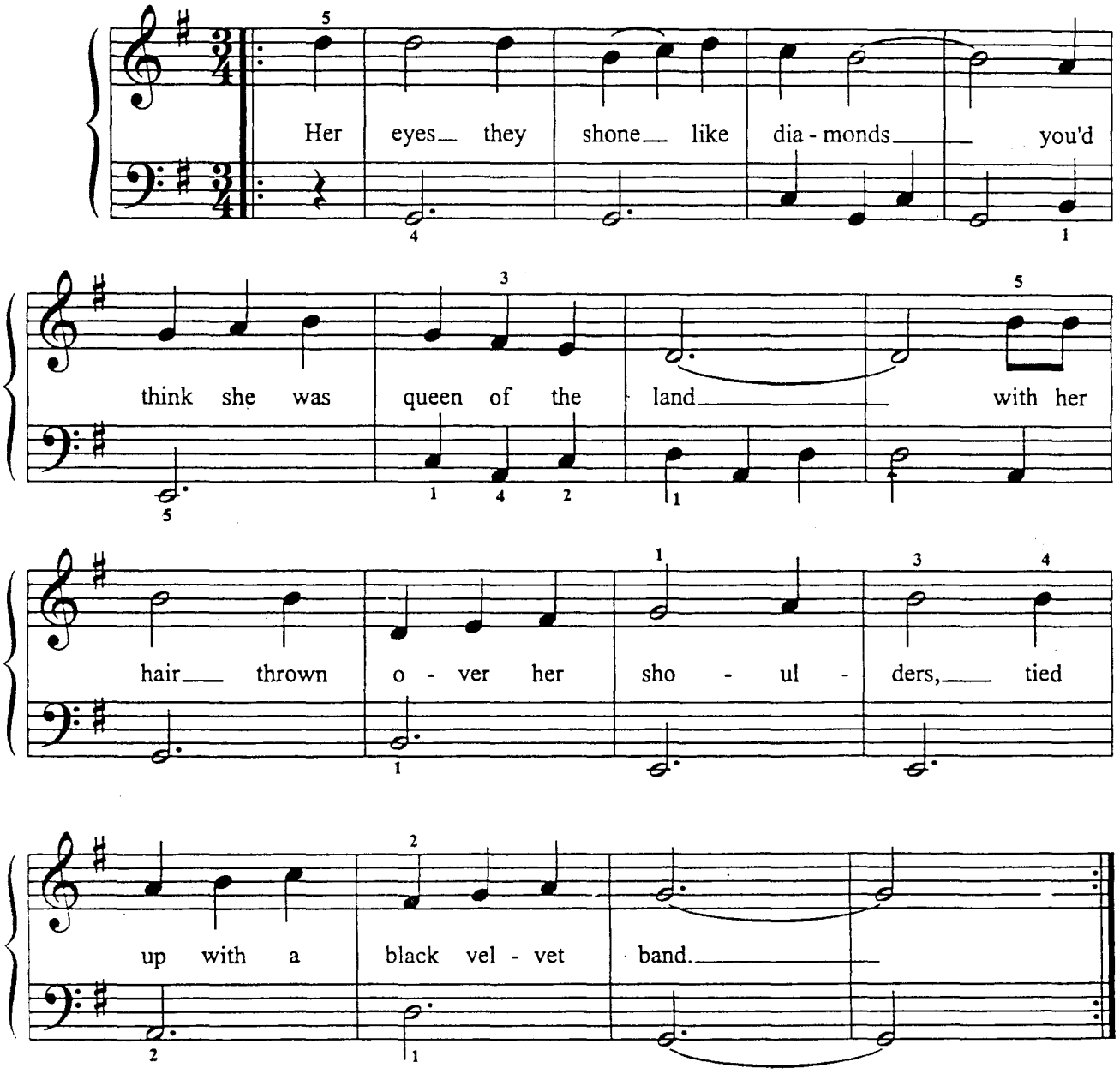


A popular but tragic song about Van Dieman's Land named after the Dutchman who discovered it. Many people were transported there by boat often for petty crimes.

The Black Velvet Band

THE BLACK VELVET BAND
Track 60 - Piano Example
Track 61 - Rhythm Accompaniment

Traditional Irish



2.
As I went walking down Broadway;
Not intending to stay very long
I met with a frolicksome damsel,
As she came tripping along

3.
A watch she pulled out of her pocket,
And slipped it right into my hand
On the very first day that I met her,
Bad luck to the black velvet band.

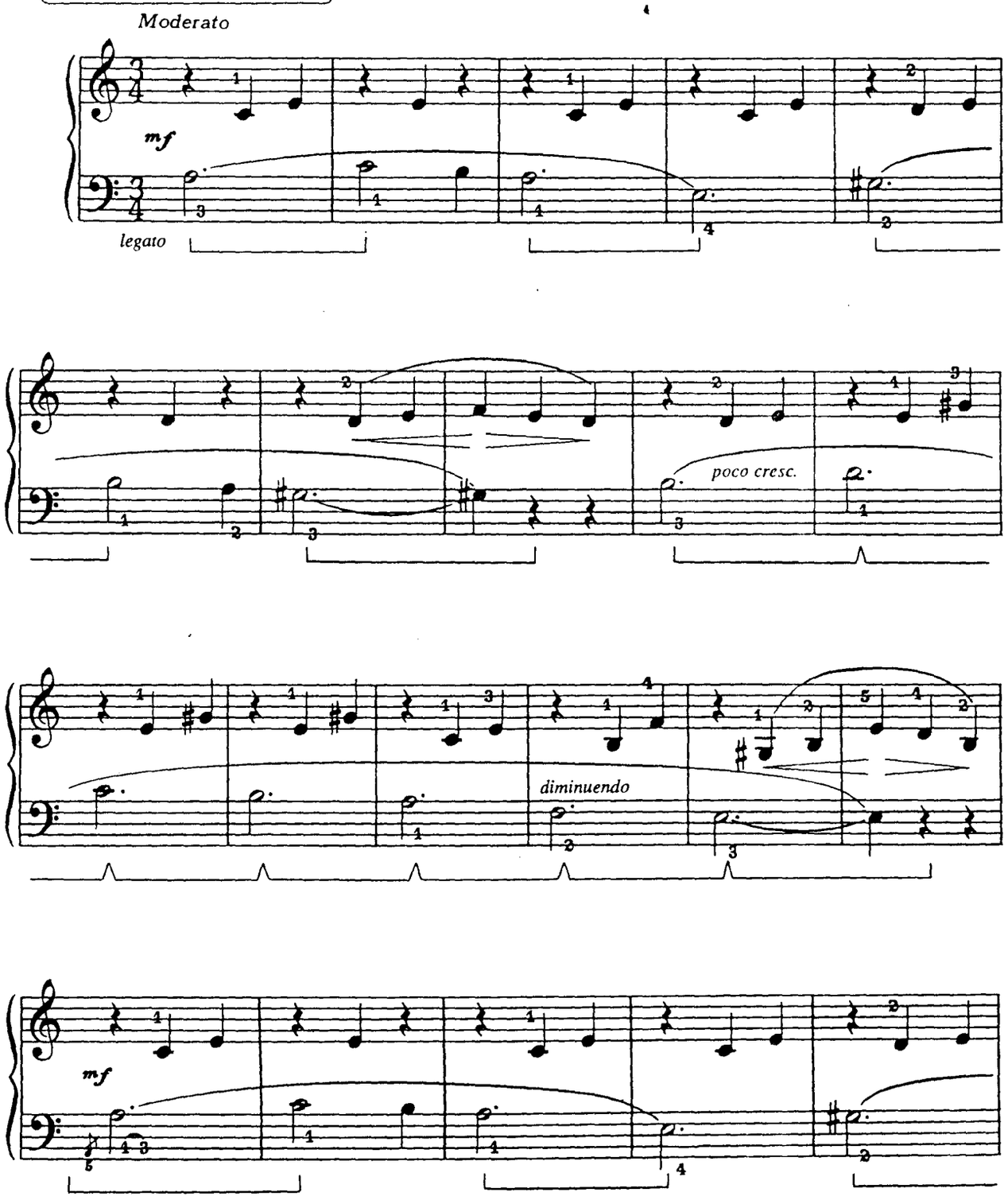
4.
Before judge and jury next morning,
both of us did appear
A gentleman claimed his jewellery,
And the case against us was clear.

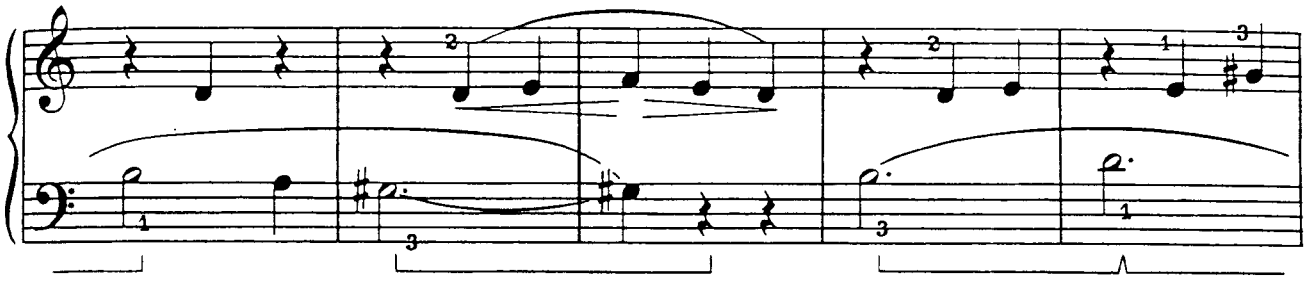
5.
Seven long years transportation,
Right down to "Van Dieman's Land"
Far away from my friends and companions,
Betraid by the black velvet band.

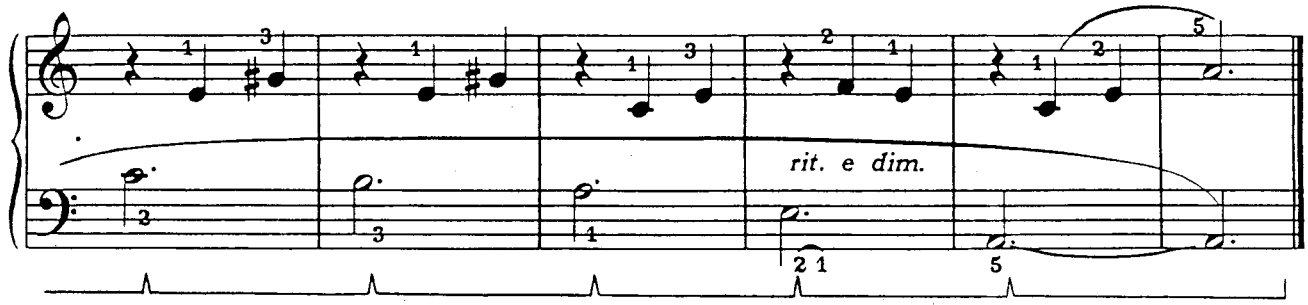
A Nocturne is a night song or melody. This Nocturne, in the Key of A Minor, should be played with *expression*. Shade the melody line, make it song like; this nocturne should not be played too slowly.

Nocturne

NOCTURNE
Track 62 - Piano Example
Track 63 - Rhythm Accompaniment







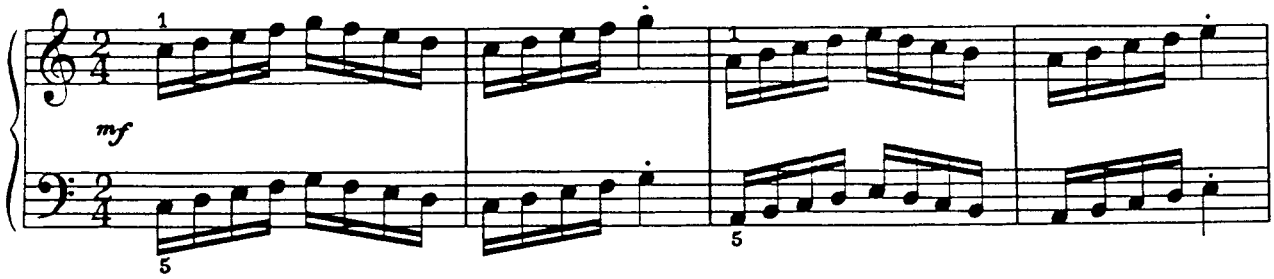
This is a sixteenth note:

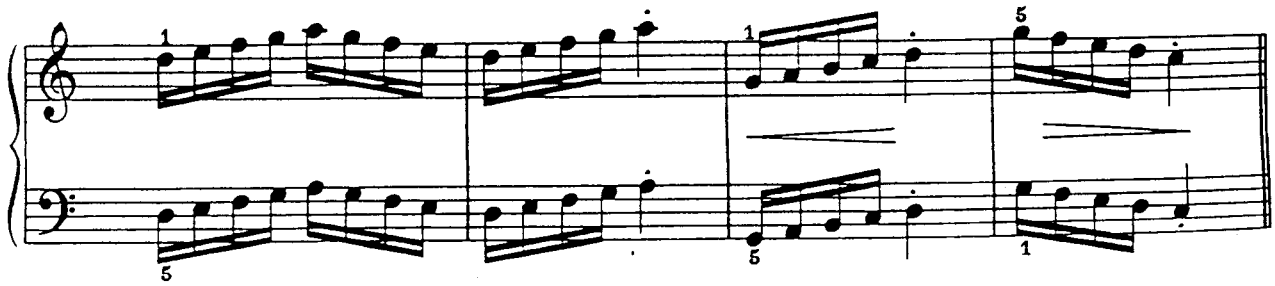
Four sixteenth note equal one quarter note:

Rhythmic Study

(Tropicana)

In strict-time





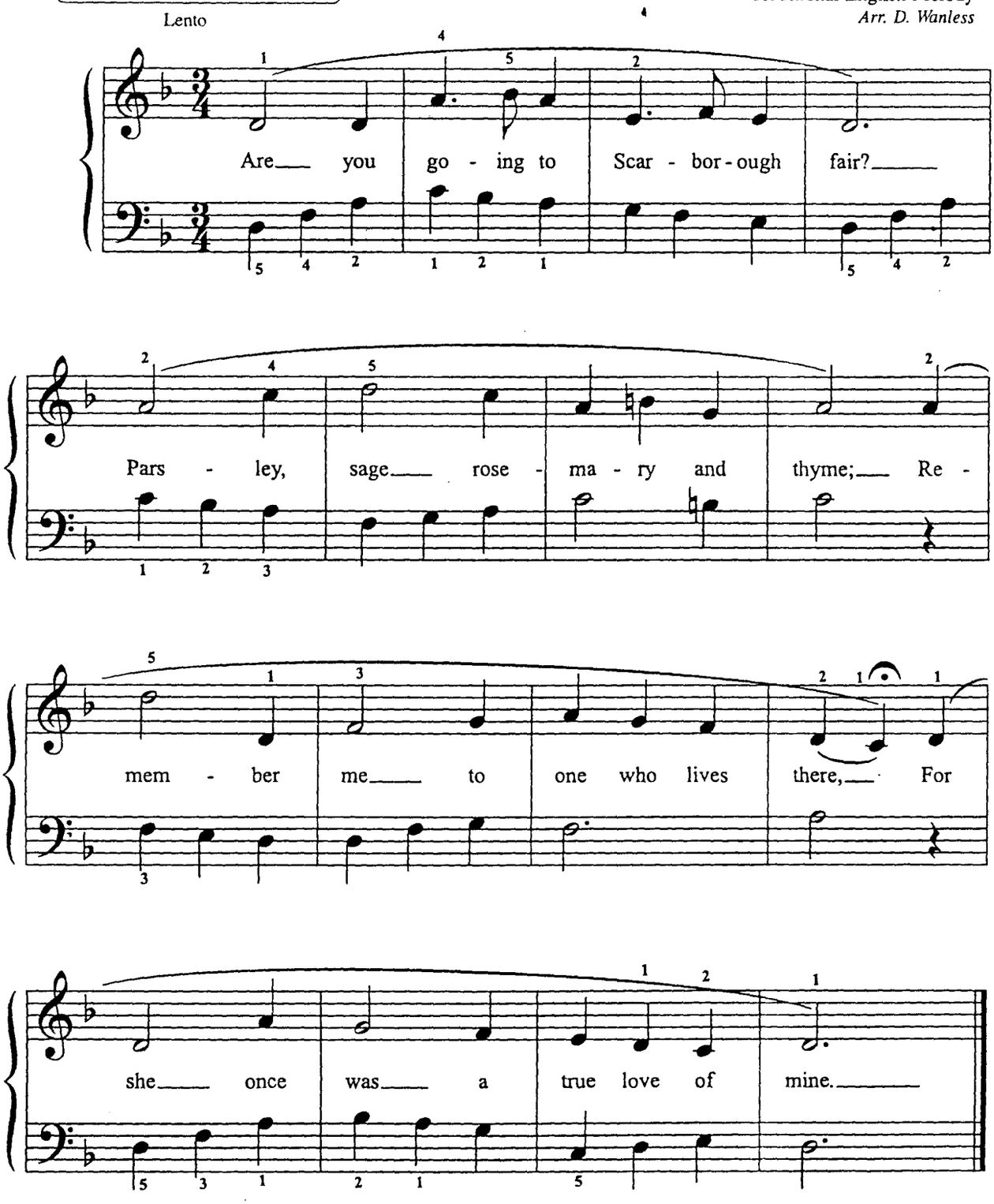
Lento is a tempo marking indicating to play slowly.

Scarborough Fair

SCARBOROUGH FAIR
Track 64 - Piano Example
Track 65 - Rhythm Accompaniment

Traditional English Melody
Arr. D. Wanless

Lento

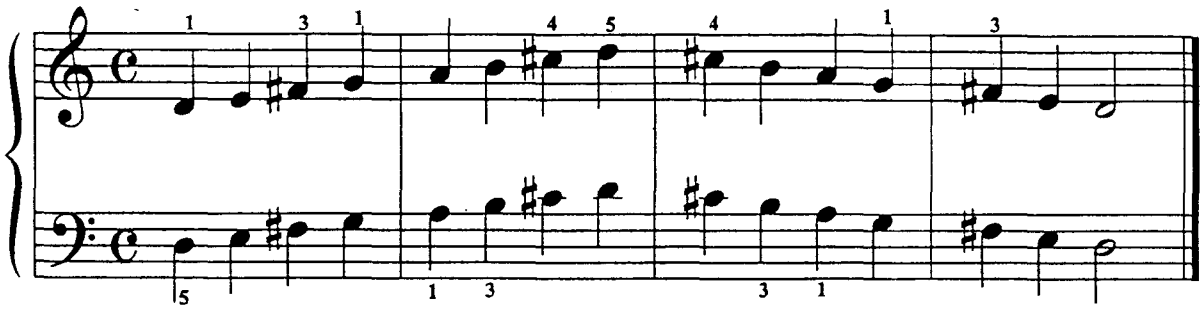


THE SCALE OF D MAJOR

The Scale of D Major has 2 sharps: F♯ C♯

D Major scale uses the same fingering as C Major and G Major.

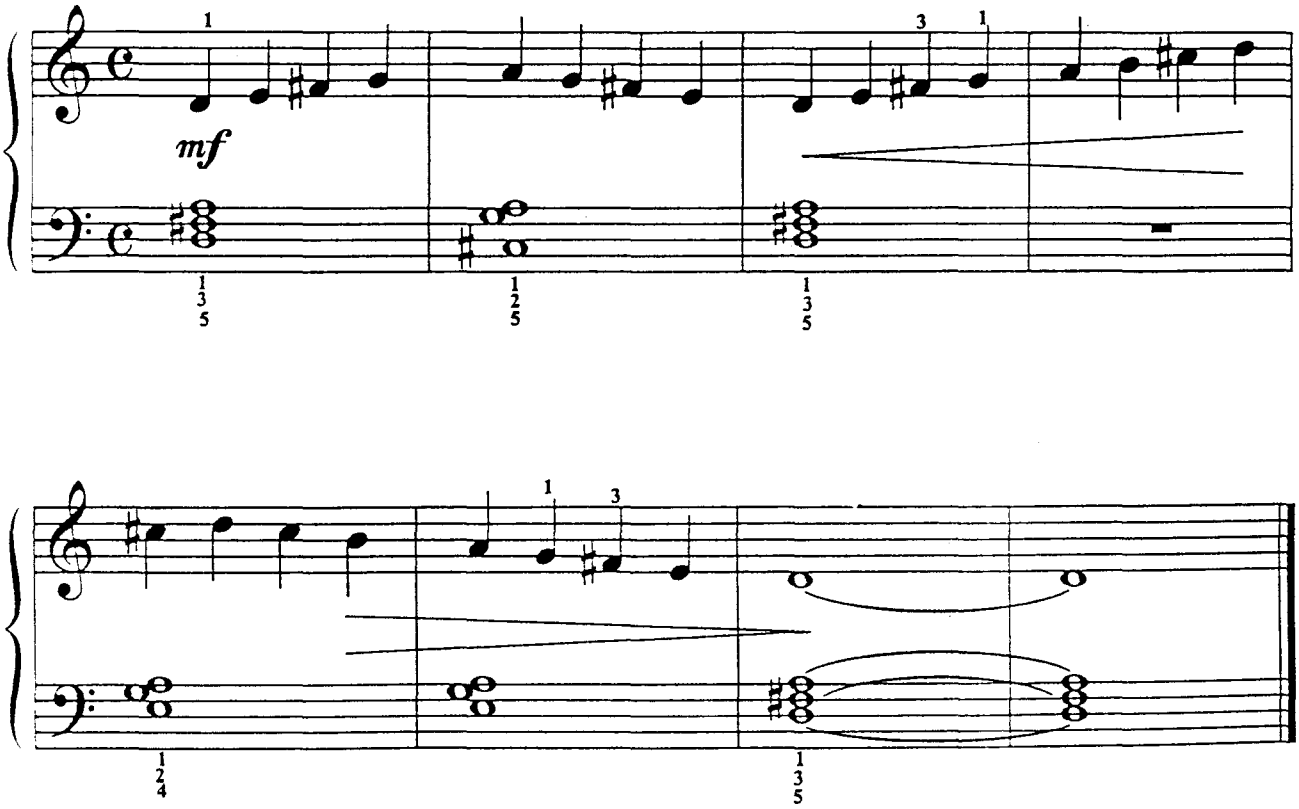
Play hands separately first. Remember to make the thumbs move freely under the fingers.



Studies or Etudes are pieces written to develop one's technical skill.

SCALE STUDY

Play this study hands separately first, maintaining a flexible wrist and loose arm.



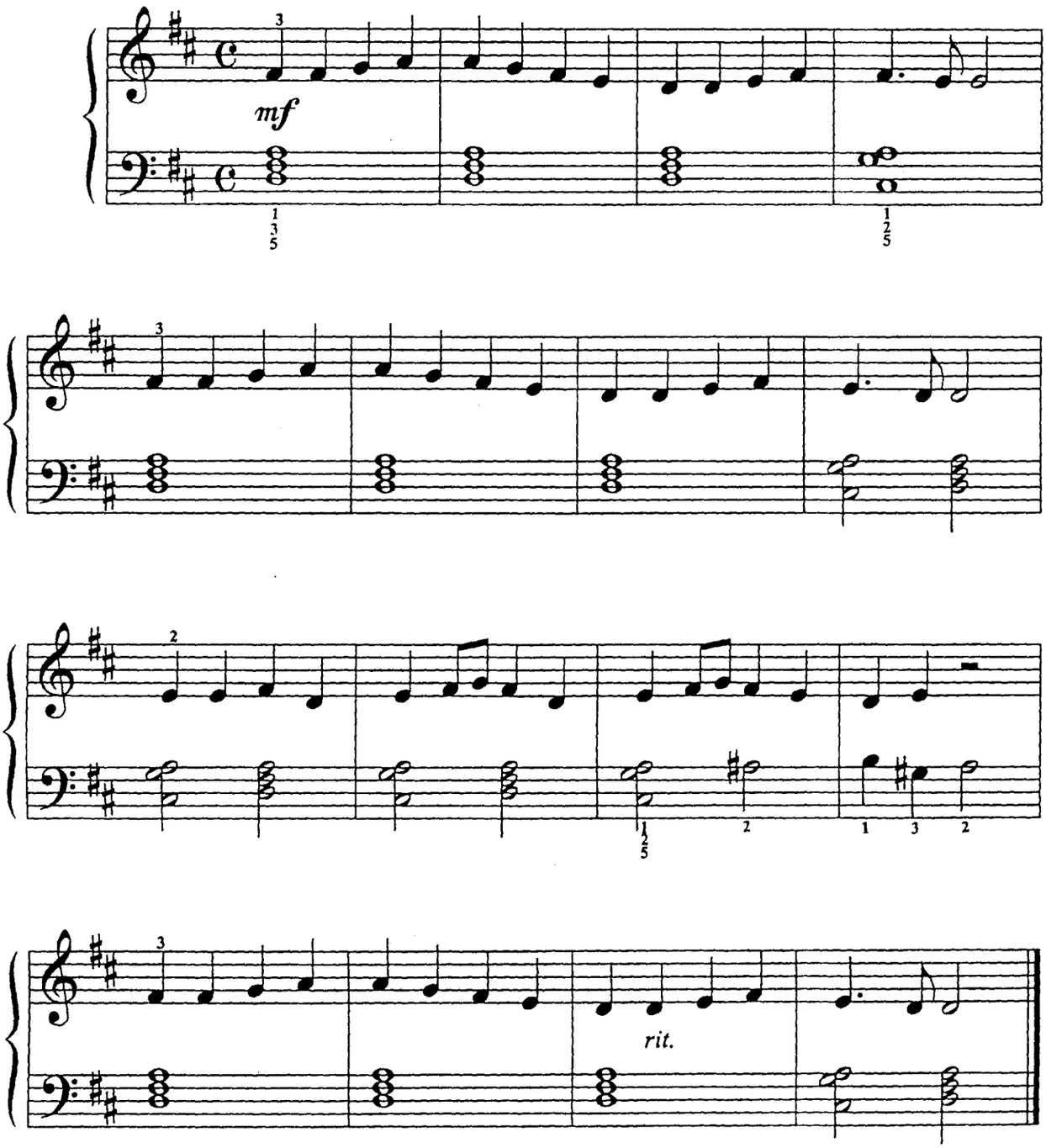
Ludwig van Beethoven was born in 1770 in Bonn, Germany. As a child Beethoven displayed great musical talent and learned to play several instruments. He moved to Vienna as a young man and studied for a short time with Haydn. It was in Vienna that he also met Mozart and where Beethoven remained, composing until his death in 1827. By the age of 29 Beethoven began to lose his hearing and sadly, was never able to hear his *Ode to Joy* performed.

ODE TO JOY
Track 66 - Piano Example
Track 67 - Rhythm Accompaniment

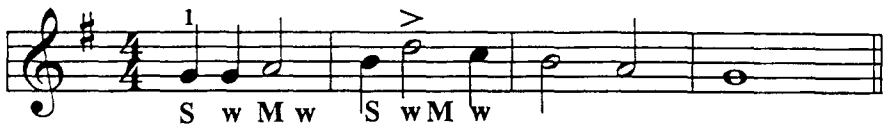
Ode to Joy

Ludwig van Beethoven
Arr. D. Wanless

Allegretto



SYNCOPATION is irregular accent - the accent being placed on the part of the bar that is usually unaccented. For example, when a long note begins on a weak beat and holds across other stronger beats, creating an unusal rhythmic effect which is termed syncopation:



Peasant Dance

PEASANT DANCE
Track 68 - Piano Example
Track 69 - Rhythm Accompaniment

Slovakian
Arr. Leila Fletcher

Rhythmically

mf

poco crescendo

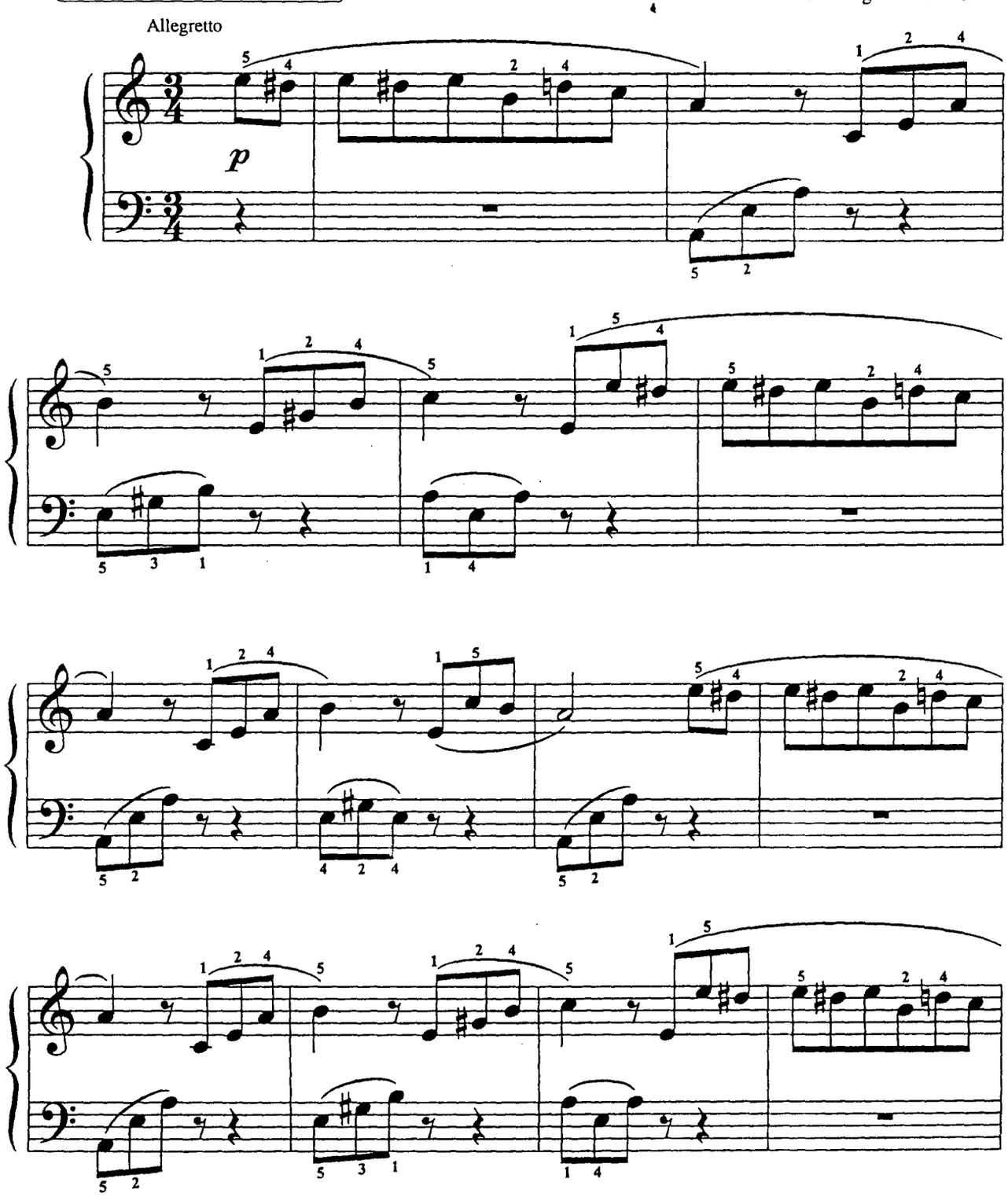
Ludwig van Beethoven wrote many romantic style pieces for the women in his life. Für Elise is one of the most famous with its lovely melody.

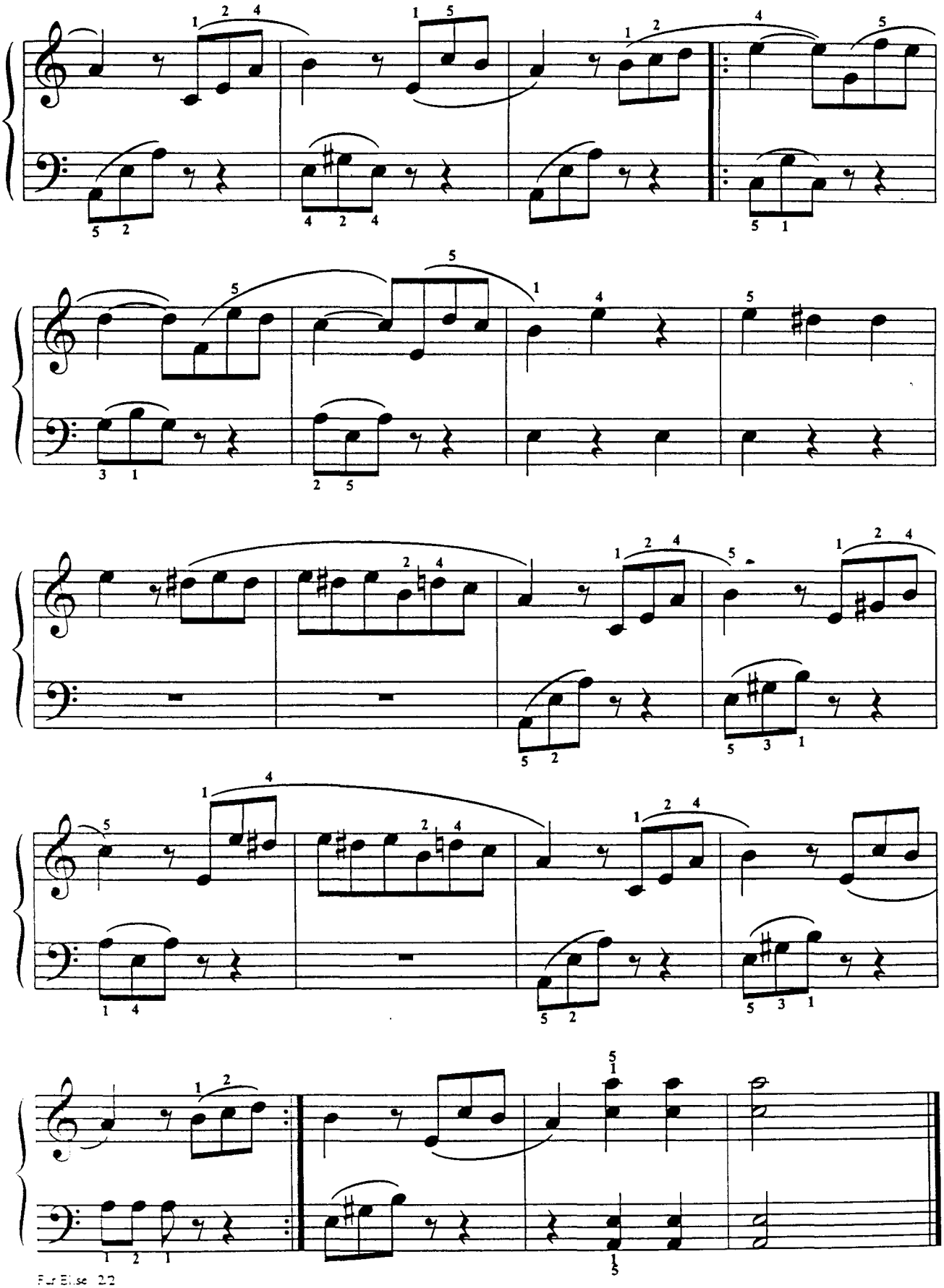
Für Elise

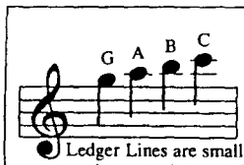
FÜR ELISE
Track 70 - Piano Example
Track 71 - Rhythm Accompaniment

Ludwig van Beethoven

Allegretto







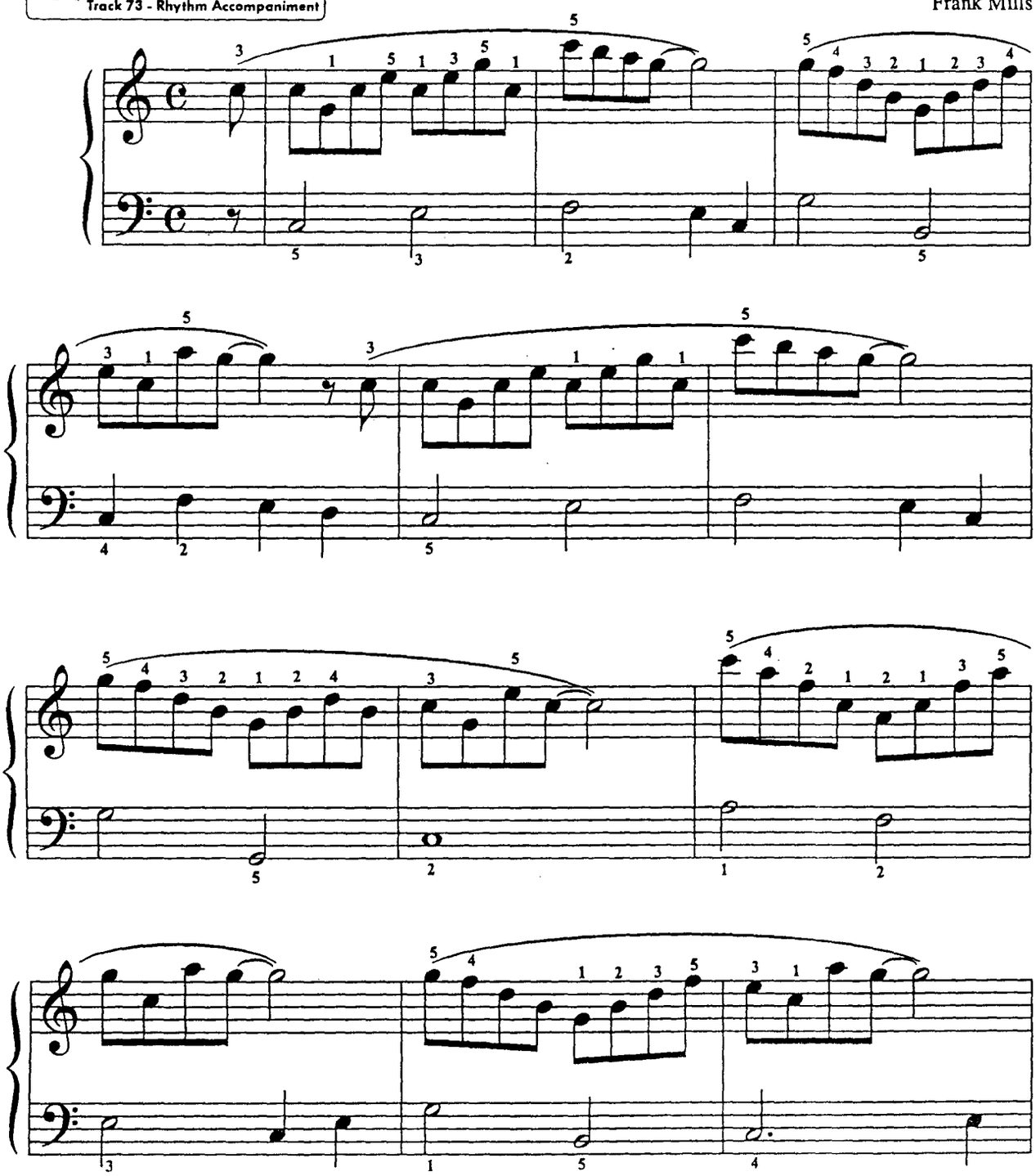
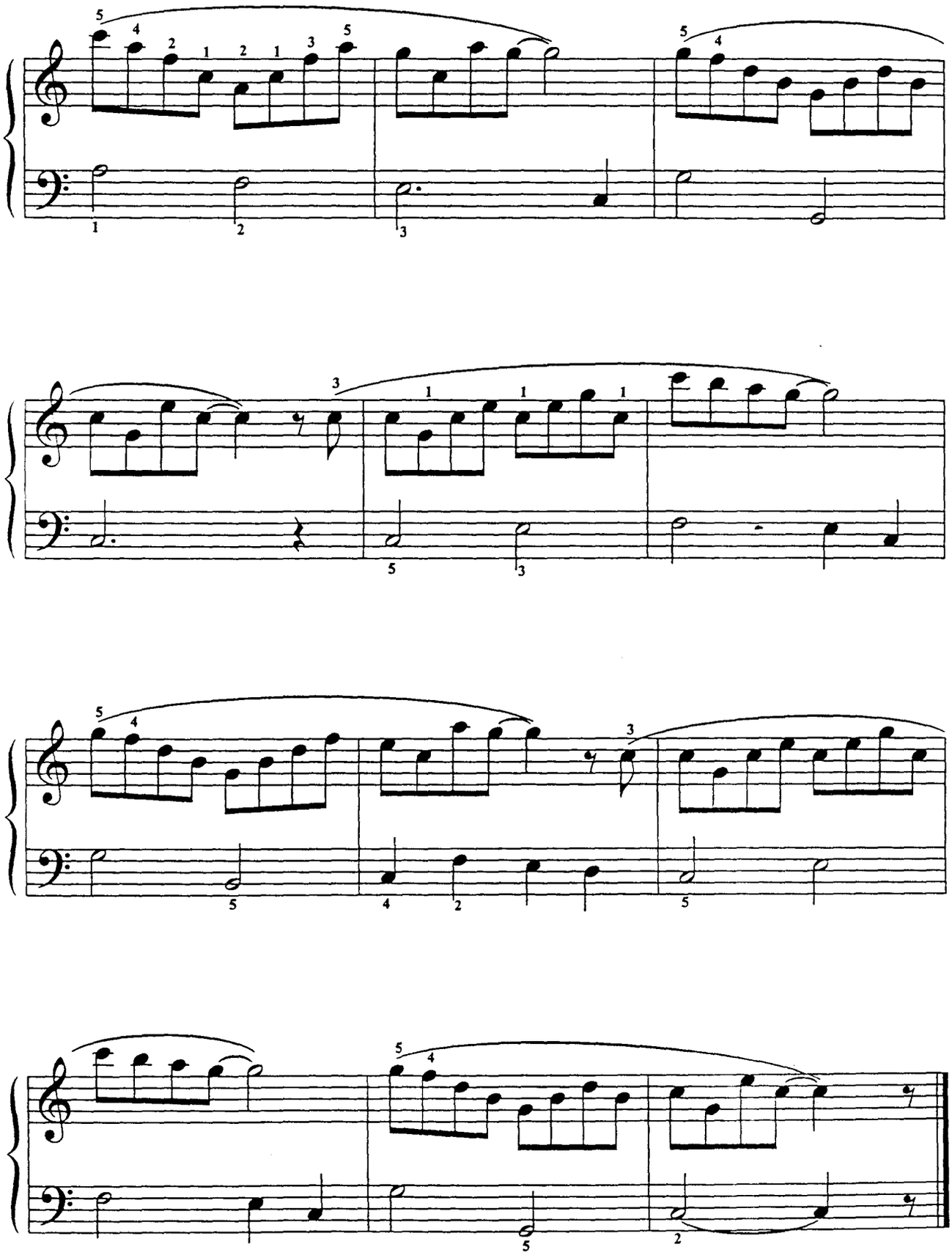
Ledger Lines are small lines used to extend the staff.

This tune is a multi-million seller for composer Frank Mills.
He said: 'I spent about an hour composing the verse but it took several weeks to complete the chorus, It happened so fast that I had trouble remembering exactly what I had just played, then I had trouble thinking of a title. Weeks later my daughter Nancy, asked me to repair her jewelery box. I opened the lid and there minus an arm looking somewhat tired was my Music Box Dancer'.

Music Box Dancer

MUSIC BOX DANCER
Track 72 - Piano Example
Track 73 - Rhythm Accompaniment

Frank Mills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