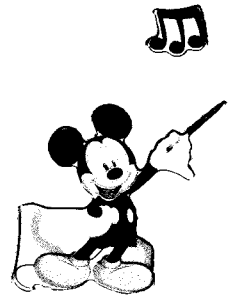


LF007

The Leila Fletcher



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.



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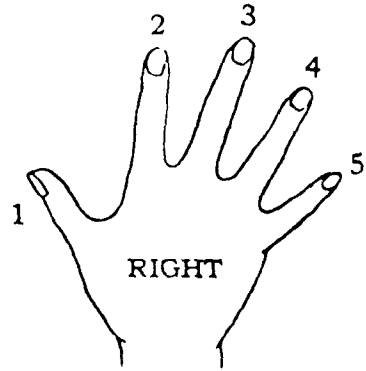
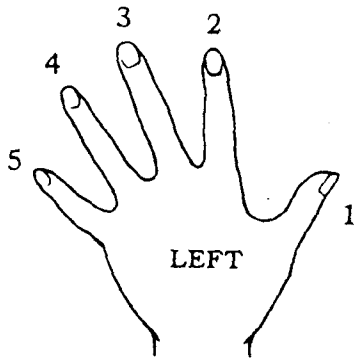
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www.leilafletcher.com

FINGER NUMBERS

This is how the fingers are numbered for playing the piano

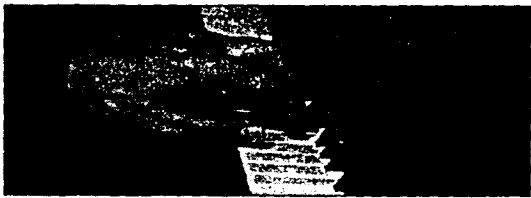


The thumb is finger 1

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.)

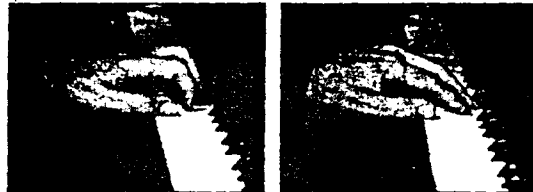


The fingers lift and drop *from the knuckle*. There should be a feeling of looseness at the knuckle.

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.

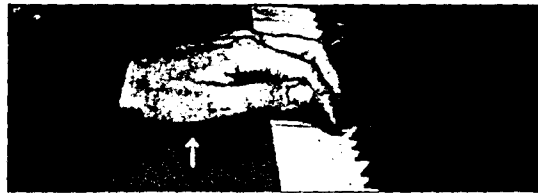
Bad:

Fingers are curved *too much*.

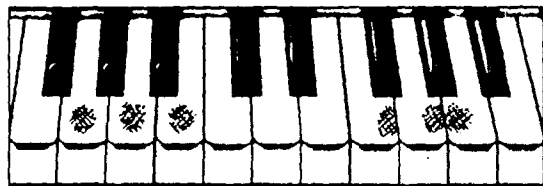


Bad:

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.



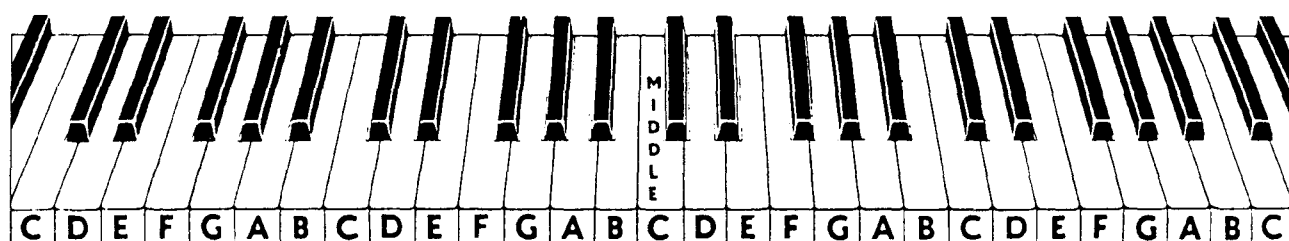
Good:

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)

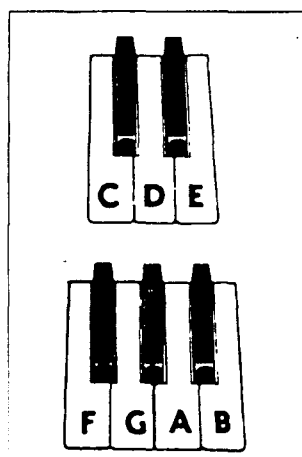


The First Seven Letters of the Alphabet A, B, C, D, E, F, G, are used as Names for the Piano Keys.

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.

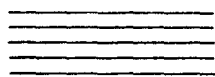
PIANO KEYS drop *only a short distance* when played. Therefore, it takes very little force to depress a piano key to make a sound. KEEP THIS IN MIND when playing, and RELAX the hand so that the fingers are free of stiffness and tension and can lift and drop independently of each other, and you will very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



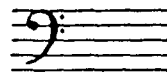
The treble clef placed on the staff makes this the TREBLE STAFF:



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:

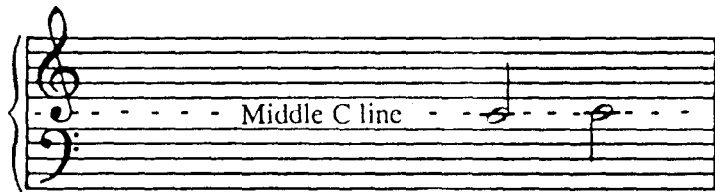


Notes from MIDDLE C UPWARDS are written on the treble staff and are played by the right hand.

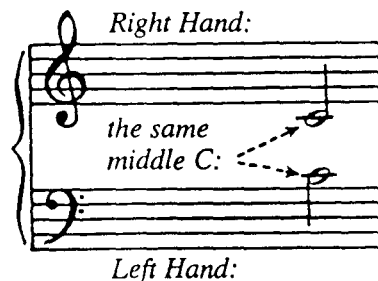
Notes from MIDDLE C DOWNWARDS are written on the bass staff and are played by the left hand.

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

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


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).

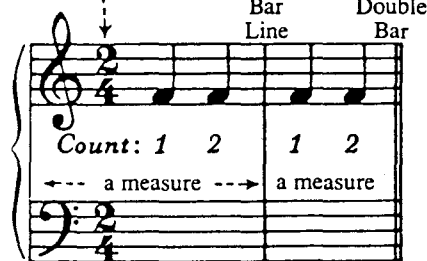
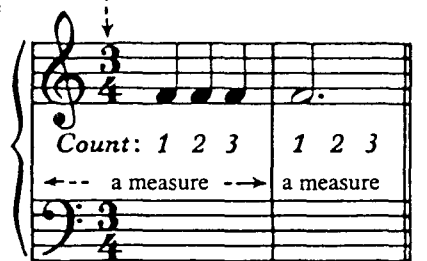
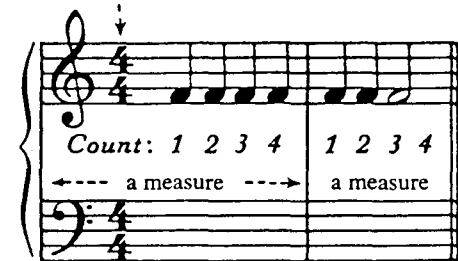
Here are three different TIME SIGNATURES:



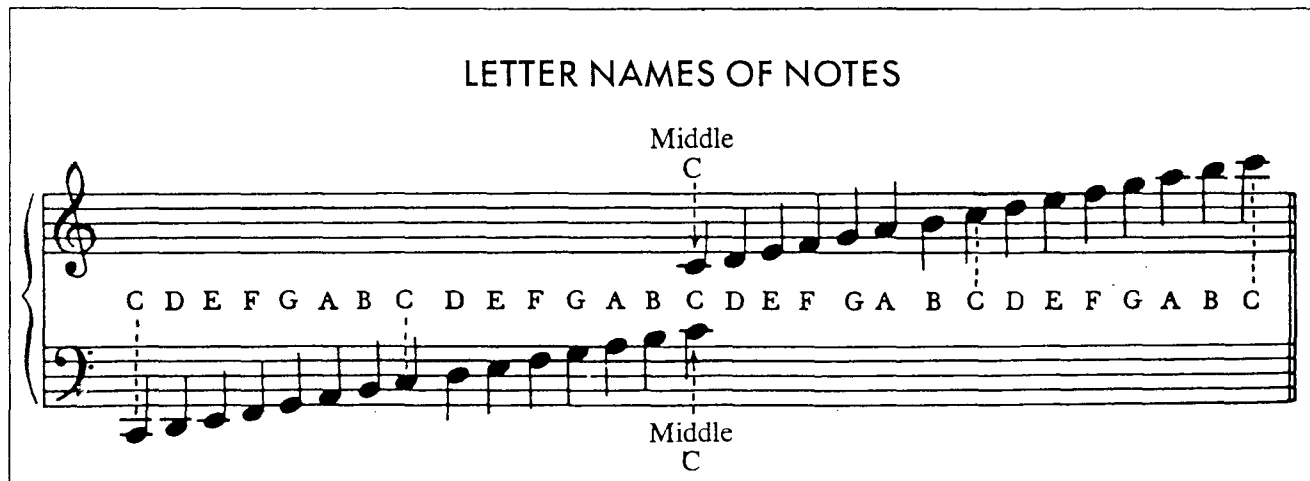
The UPPER FIGURE in the Time Signature indicates HOW MANY BEATS, or counts, in each measure - 2, 3 or 4.

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.)*

<p>Two beats in a measure.</p>  <p>Bar Line Double Bar</p> <p>Count: 1 2 1 2</p> <p>← a measure → a measure</p>	<p>Three beats in a measure.</p>  <p>Count: 1 2 3 1 2 3</p> <p>← a measure → a measure</p>	<p>Four beats in a measure.</p>  <p>Count: 1 2 3 4 1 2 3 4</p> <p>← a measure → a measure</p>
--	--	--

LETTER NAMES OF NOTES

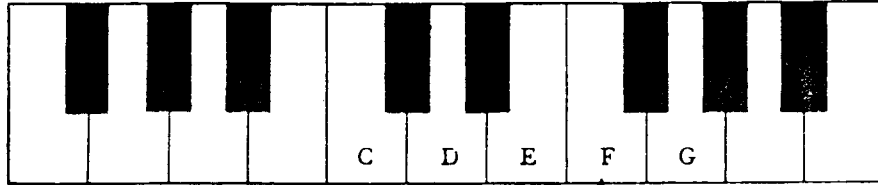


Middle C

C D E F G A B C D E F G A B C D E F G A B C D E F G A B C

Middle C

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



Right Hand
plays these notes:

Fingers 1, 2, 3, 4, 5
play - 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"

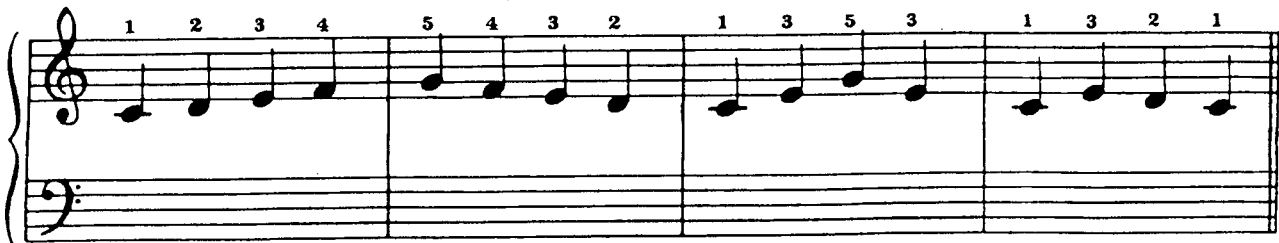
(Just a Small Stock)

STUDY I







STUDY II
Track 3 - Piano Example

STUDY II



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

Time Signature
(4 beats in each measure)

Old Round

1

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Sweet - ly sings the don - key, at the break of day; _____

4

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

If you do not feed him, he will run a - way! _____ Hee -

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

aw! _____ Hee - aw! _____ Hee - aw! Hee - aw! Hee - aw! _____

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.

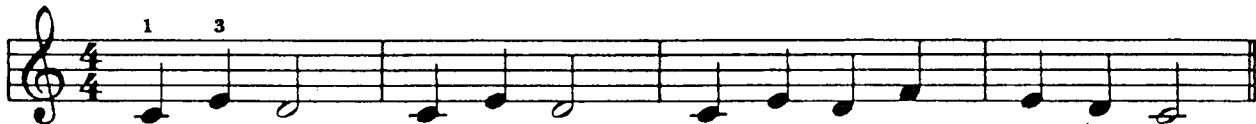
STUDY I



STUDY II



STUDY III



STUDY IV



STUDY V



STUDY VI

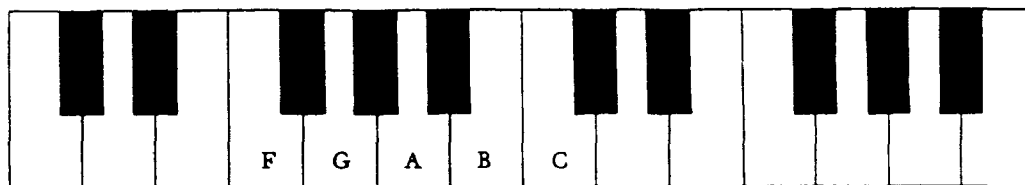
Time Signature: (3 beats in each measure)

Count: 1 2 3 1 2 3



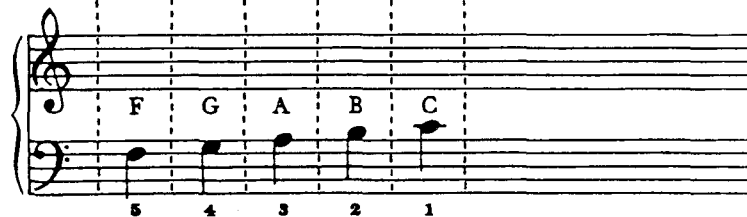
Play the above studies *many times*; learn to recognize the five notes, Middle C, D, E, F, G, quickly, instantly. When you can read these five notes, and the five notes for the left hand, on the bass staff (page 9), you will understand *the system* of music writing - and you are well on your way to reading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

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



Left Hand
plays these notes:

Fingers 1, 2, 3, 4, 5
play - C, B, A, G, F



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

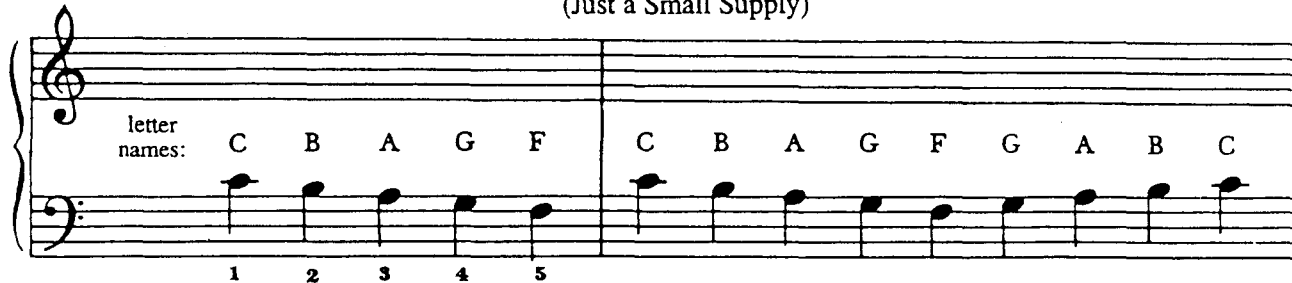
- 1 - Play and say the letter names of the notes as you play. If the notes are within your vocal range, then play again and talk-sing the letter names.
- 2 - Play and say the finger numbers as you play.

STUDY I
Track 5 - Piano Example

"Some Stock for the Basement"

STUDY I

(Just a Small Supply)



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.

Hand Position:

F G A B C
5 4 3 2 1

	1 count
	2 counts
	3 counts
	4 counts

STUDY I

Time Signature

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

C B A G

1

STUDY II

C A C A F

1

5

Merrily We Roll Along

MERRILY WE ROLL ALONG
Track 7 - Piano Example

(Play in four ways, as above.)

Old Song

Mer-ri-ly we roll a-long; Roll a-long, roll a-long,


3

Mer-ri-ly we roll a-long, O'er the dark blue sea.

3

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
Track 9 - Piano Example

Spring Song

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.


(the tie)

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

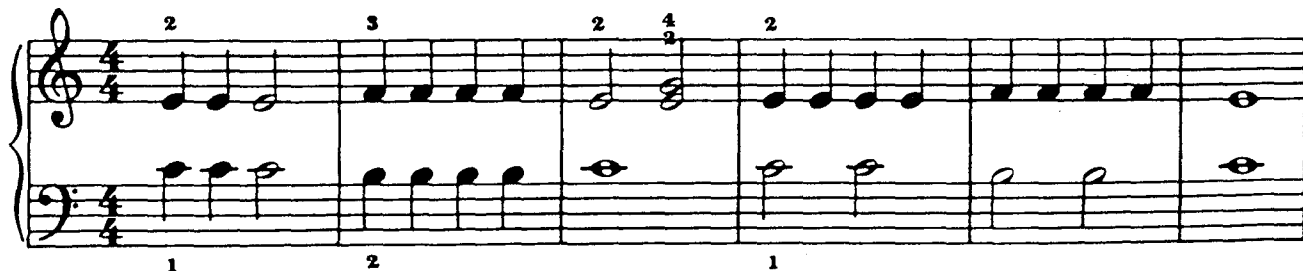
 SOME FOLKS DO
Track 10 - Piano Example

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

3

4

Good - night, la - dies, Good - night, la - dies,

4

Detailed description: This system contains the first four measures of the piano accompaniment. The music is in 4/4 time. The first measure has a treble clef and contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a bass clef and contains a whole note chord of G2 and B2. The third measure has a treble clef and contains a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure has a bass clef and contains a whole note chord of G2 and B2. The lyrics 'Good - night, la - dies, Good - night, la - dies,' are written below the notes. A '3' is written above the first measure, and a '4' is written above the third measure. A '4' is written below the second measure.

Good - night, la - dies, We're going to leave you now.

Detailed description: This system contains the next four measures of the piano accompaniment. The first measure has a treble clef and contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a bass clef and contains a whole note chord of G2 and B2. The third measure has a treble clef and contains a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure has a bass clef and contains a whole note chord of G2 and B2. The lyrics 'Good - night, la - dies, We're going to leave you now.' are written below the notes. A dotted line connects the end of the melody in the third measure to the beginning of the melody in the fourth measure.

3

Mer - ri - ly we roll a - long, Roll a - long, roll a - long,

1

Detailed description: This system contains the next four measures of the piano accompaniment. The first measure has a treble clef and contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a bass clef and contains a whole note chord of G2 and B2. The third measure has a treble clef and contains a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure has a bass clef and contains a whole note chord of G2 and B2. The lyrics 'Mer - ri - ly we roll a - long, Roll a - long, roll a - long,' are written below the notes. A '3' is written above the first measure, and a '1' is written below the second measure.

Mer - ri - ly we roll a - long, O'er the dark blue sea.

Detailed description: This system contains the final four measures of the piano accompaniment. The first measure has a treble clef and contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a bass clef and contains a whole note chord of G2 and B2. The third measure has a treble clef and contains a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure has a bass clef and contains a whole note chord of G2 and B2. The lyrics 'Mer - ri - ly we roll a - long, O'er the dark blue sea.' are written below the notes. A dotted line connects the end of the melody in the third measure to the beginning of the melody in the fourth measure.

The quarter rest:
(one - beat rest)

Count: 1 2 3 1 2 3 1 2 3 1 2 3

That Easy Waltz

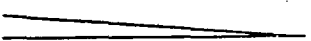
In this waltz, the left hand plays the melody and the right hand plays the accompaniment.
Play the melody with singing tone, and the accompaniment *softly*.

THAT EASY WALTZ
Track 12 - Piano Example


Leila Fletcher


(softly)
(melody)

(Tie)

This sign:  means *gradually softer*.

Lightly Row

The half rest:
(two-beat rest) 

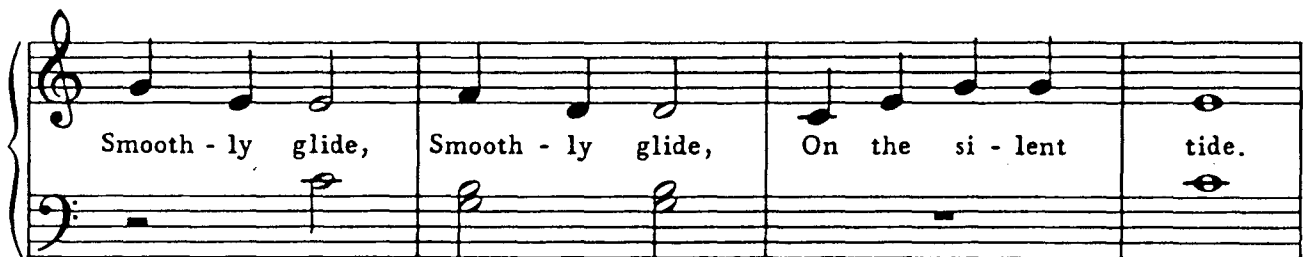
 LIGHTLY ROW
Track 13 - Piano Example

Traditional
Arr. by Leila Fletcher

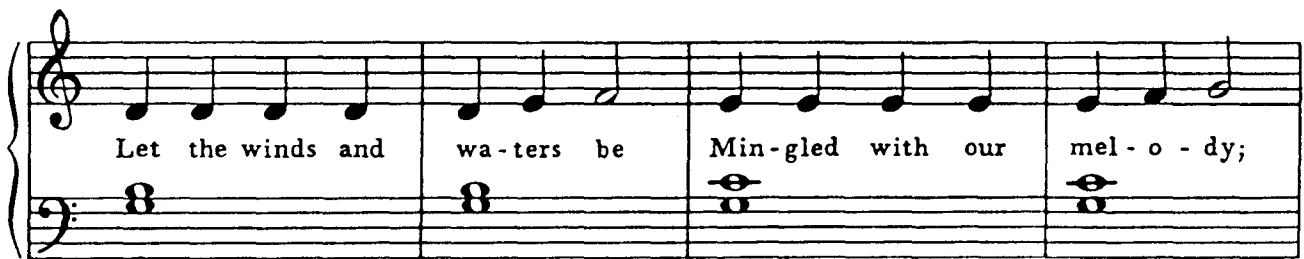


5 1

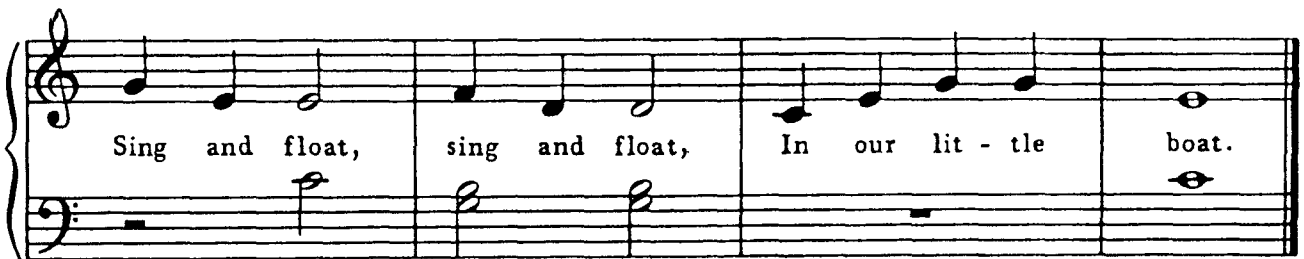
Light - ly row, light - ly row, O'er the glass - y waves we go;



Smooth - ly glide, Smooth - ly glide, On the si - lent tide.



Let the winds and wa - ters be Min - gled with our mel - o - dy;



Sing and float, sing and float, In our lit - tle boat.

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

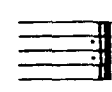
Sometimes the left hand plays the note D, just ABOVE Middle C, in which case D is written on the Bass Staff:

(Pay special attention to the fingering-2nd finger plays middle C, 5th finger plays G.)

usually written here:

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

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

5 2 5

2 1 5

3 5

Repeat Dots

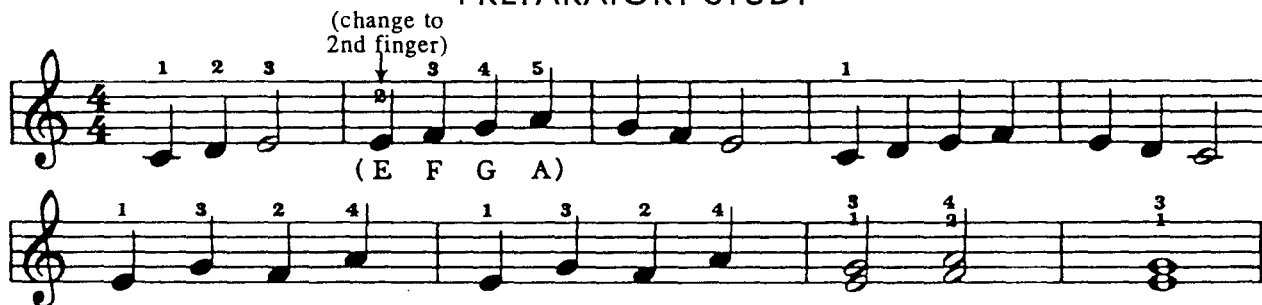
THE PHRASE

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

Traditional College Song
Arr. by Leila Fletcher



First system of musical notation. The treble clef staff contains a melodic line with a slur over the first four notes, a dotted line connecting the fourth note to the first note of the second measure, and another slur over the last two notes. Fingerings 4, 1, 1, 3, 1 are indicated above the notes. The bass clef staff contains a harmonic accompaniment with a slur over the first two notes and a '1' below the first note.

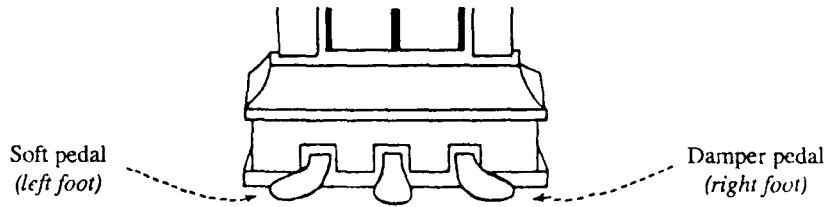
Second system of musical notation. The treble clef staff has a slur over the first two notes, a slur over the last two notes, and a '3' above the third note. Fingerings 4, 2, 1, 3, 1 are indicated above the notes. The bass clef staff has a slur over the first two notes and a '1' below the first note.

Third system of musical notation. The treble clef staff has a slur over the first two notes, a slur over the last two notes, and a '3' above the third note. The bass clef staff has a slur over the first two notes and a '1' below the first note.

Fourth system of musical notation. The treble clef staff has a slur over the first two notes, a slur over the last two notes, and a '3' above the third note. Fingerings 2, 2, 3, 2 are indicated above the notes. The bass clef staff has a slur over the first two notes and a '4' below the first note.

Fifth system of musical notation. The treble clef staff has a slur over the first two notes, a slur over the last two notes, and a '3' above the third note. Fingerings 3, 5, 5, 1 are indicated above the notes. The bass clef staff has a slur over the first two notes and a '1' below the first note.

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.

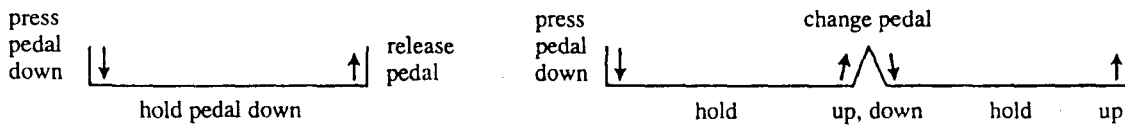
The DAMPER PEDAL: When the Damper Pedal is pressed down, the dampers are moved away from the strings of the piano, causing the tone of any key that is played to be *prolonged*. When the pedal is released, the dampers fall back against the strings again, damping their vibration and thereby stopping the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



Traditional
Arr. by Leila Fletcher

Learn first without pedal, then add the pedal.



First system of musical notation. The treble clef staff contains a melodic line starting with a quarter note G4, followed by a dotted quarter note A4, a quarter note B4, and a quarter note C5, all under a slur. The bass clef staff contains a bass line with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3, all under a slur. A bracket spans the first two measures of the bass line. The number '1' is written above the first measure of the treble staff.

Second system of musical notation. The treble clef staff contains a melodic line starting with a quarter note D5, followed by a dotted quarter note E5, a quarter note F5, and a quarter note G5, all under a slur. The bass clef staff contains a bass line with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3, all under a slur. A bracket spans the first two measures of the bass line. The number '2' is written above the first measure of the treble staff.

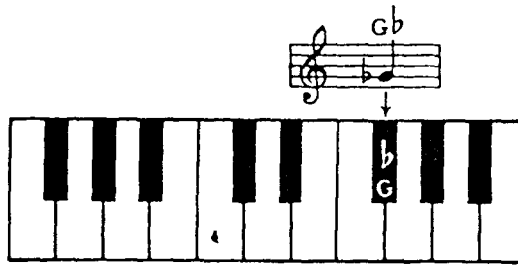
Third system of musical notation. The treble clef staff contains a melodic line starting with a quarter note A4, followed by a dotted quarter note B4, a quarter note C5, and a quarter note D5, all under a slur. The bass clef staff contains a bass line with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3, all under a slur. A bracket spans the first two measures of the bass line. The number '1' is written above the first measure of the treble staff. A dotted line connects the C5 note in the treble staff to the C3 note in the bass staff.

Fourth system of musical notation. The treble clef staff contains a melodic line starting with a quarter note E5, followed by a dotted quarter note F5, a quarter note G5, and a quarter note A5, all under a slur. The bass clef staff contains a bass line with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3, all under a slur. A bracket spans the first two measures of the bass line. The number '5' is written above the first measure of the treble staff. Below the bass staff, the text "(5th finger down to E)" is written.

Fifth system of musical notation. The treble clef staff contains a melodic line starting with a quarter note B4, followed by a dotted quarter note C5, a quarter note D5, and a quarter note E5, all under a slur. The bass clef staff contains a bass line with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3, all under a slur. A bracket spans the first two measures of the bass line. The number '1' is written above the first measure of the treble staff. A dotted line connects the E5 note in the treble staff to the E2 note in the bass staff.

The FLAT: \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

Our col-lege year ³ Will soon be done, We'll say good-

bye To ev-'ry one; Oh yip-a-

dee, Oh, yip-a-day, We'll pack our

trunks, Go far a-way.



"Setting Up" Exercises

(Nothing Strenuous)

NEW POSITION
for LEFT HAND:



1
C, D, E, F, G; and G, F, E, D, C. (you're on your own now)

WHISTLE TUNE
Track 18 - Piano Example

Whistle Tune

Old Song

3
1 5

OLD ROUND
Track 19 - Piano Example

Old Round (Squared Off)

Traditional

(Frere Jacques)

3

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

1

O how love - ly is the eve - ning,

1/5 1/5 2

4 2 3 2

is the eve - ning, When the bells are

1/5 2 5

5 4 5 4

sweet - ly ring - ing, Sweet - ly ring - ing,

2 2

Dong, ding, dong, ding, dong.

3/5 1/2 1/3 2/4 3/5

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

Ten Little Indians

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
 Track 24 - Piano Example
 Track 25 - Rhythm Accompaniment

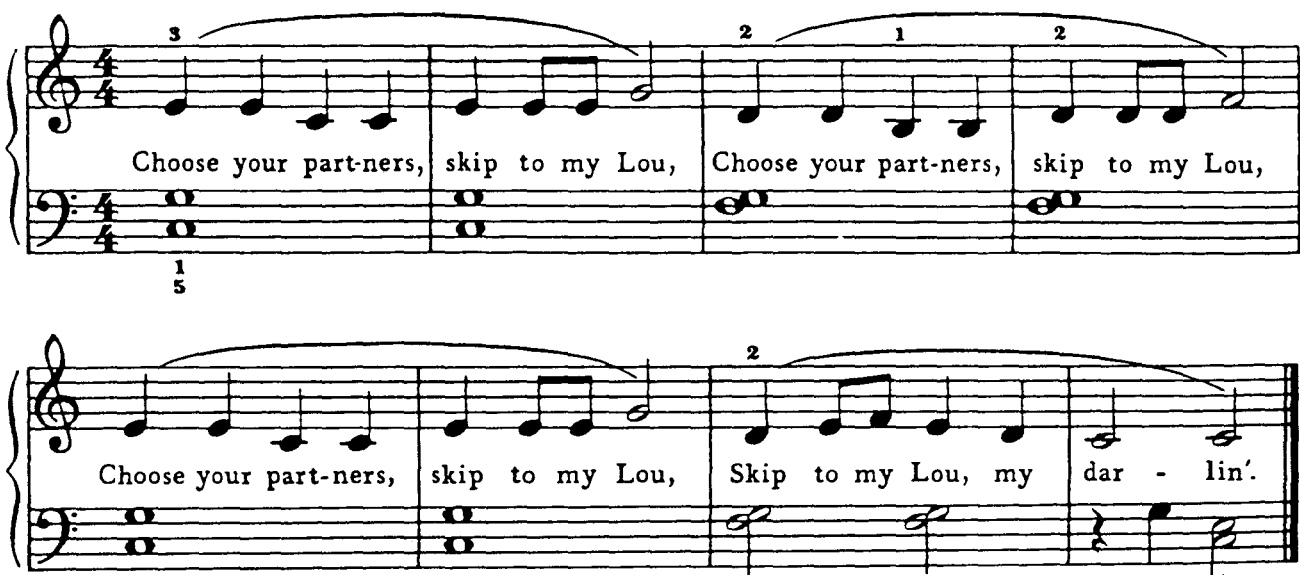
Traditional



Skip to My Lou

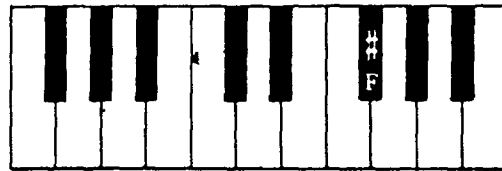
SKIP TO MY LOU
 Track 26 - Piano Example
 Track 27 - Rhythm Accompaniment

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



First system of musical notation. The treble clef staff contains a sequence of chords: G4-A4, G4-A4, G4-A4, G4-A4. The bass clef staff contains a sequence of notes: C4, G3, C4, G3. A bracket under the first two notes in the bass staff is labeled with the number 4. A bracket under the last two notes in the bass staff is labeled with the number 5. A vertical line with the number 4 is positioned above the first measure of the treble staff.

Second system of musical notation. The treble clef staff contains a sequence of chords: G4-A4, G4-A4, G4-A4, G4-A4. The bass clef staff contains a sequence of notes: C4, G3, C4, G3. A bracket under the first two notes in the bass staff is labeled with the number 1. A bracket under the last two notes in the bass staff is labeled with the number 1. A vertical line with the number 1 is positioned above the third measure of the treble staff.

Third system of musical notation. The treble clef staff contains a sequence of chords: G4-A4, G4-A4, G4-A4, G4-A4. The bass clef staff contains a sequence of notes: C4, G3, C4, G3. A bracket under the first two notes in the bass staff is labeled with the number 1. A bracket under the last two notes in the bass staff is labeled with the number 1. A vertical line with the number 5 is positioned above the first measure of the treble staff.

Fourth system of musical notation. The treble clef staff contains a sequence of chords: G4-A4, G4-A4, G4-A4, G4-A4. The bass clef staff contains a sequence of notes: C4, G3, C4, G3. A bracket under the first two notes in the bass staff is labeled with the number 2. A bracket under the last two notes in the bass staff is labeled with the number 1. A vertical line with the number 2 is positioned above the first measure of the treble staff.

Fifth system of musical notation. The treble clef staff contains a sequence of chords: G4-A4, G4-A4, G4-A4, G4-A4. The bass clef staff contains a sequence of notes: C4, G3, C4, G3. A bracket under the first two notes in the bass staff is labeled with the number 2. A bracket under the last two notes in the bass staff is labeled with the number 1. A vertical line with the number 2 is positioned above the first measure of the treble staff. The text "Low C" is written below the bass clef staff.

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*.

BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS
 Track 30 - Piano Example
 Track 31 - Rhythm Accompaniment

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.



2 4 1 3 5 4 2 5 1

mor - row and, fleet in my arms, Like fair - y gifts

1 2 5 3

2 1 3 1 2 5 2

fad - ing a - way, Thou would'st still be a - dored, as this

3 4 2 1 3

mo - ment thou art, Let thy love - li - ness fade as it

1 2 5

3 2 4 1 3 5

will; And a - round the dear ru - in each wish of my

4 2 5 1 2 1

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

Traditional American
Arr. by Leila Fletcher

Key Signature

(without pedal)

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

In song style

Traditional
Arr. by Leila Fletcher

First system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The bass line consists of octaves: G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter). Fingerings: 1, 3, 5, 1, 2. Lyrics: "Our school will shine to night, Our school will shine,"

Second system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The bass line consists of octaves: G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter). Fingerings: 1, 3, 5, 1, 2. Lyrics: "Our school will shine to night, Right down the line;"

Third system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The bass line consists of octaves: G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter). Fingerings: 1, 3, 5, 1, 2, 2. Lyrics: "Our school will shine to night, Our school will shine, When the"

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The bass line consists of octaves: G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter). Fingerings: 4, 2, 5, 1. Lyrics: "sun goes down, and the moon comes up, Our school will shine."



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 Camp-town la-dies sing this song, Doo-dah! doo-dah! The

Camp-town race track five miles long, Oh! doo-dah day:

Going to run all night! Going to run all day! I'll

bet my mon-ey on the bob-tail nag, Some-bod-y bet on the bay.

THE SCALE OF F MAJOR

The Scale of F Major has 1 flat: B \flat

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

The image shows the F Major scale in two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B \flat). The scale is written in 4/4 time. The ascending line in the treble clef has fingering numbers 1, 2, 3, 4, 1, 2, 3, 4, 3, 2, 1, 4, 3, 2, 1. The descending line in the bass clef has fingering numbers 5, 4, 3, 2, 1, 3, 2, 1, 2, 3, 1, 2, 3, 4, 5.

STUDY IN F MAJOR

The image shows a study in F Major in 4/4 time. It starts with an F Major chord in the right hand, with fingering 5, 3, 1. The left hand plays a bass line with chords and scale fragments. The right hand then plays a scale starting on G4 with fingering 5, 4, 1, 1, 5, 4. The left hand continues with a bass line with fingering 1, 3, 5, 1, 2, 5.

SCALE STUDY

The image shows a scale study in F Major in 4/4 time. The top staff has a scale starting on G4 with fingering 1. The bottom staff has chords and scale fragments. The first measure has a chord with fingering 1, 3, 5. The second measure has a chord with fingering 1, 2, 5. The third measure has a chord with fingering 1, 3, 5. The fourth measure has a chord with fingering 1, 2, 4.

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 \flat*

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

As the black-bird in the spring, Neath the wil-low tree

Sat and piped, I heard him sing, Sing of Au-ra Lee.

Au-ra Lee, Au-ra Lee, Maid with gold-en hair,

Sun-shine came a-long with thee, And swal-lows in the air.

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

The PAUSE: \circ
 The Pause is a mark of expression. Hold the note so marked longer than its actual time value - at the discretion of the performer.

In the twelfth measure, change from finger 2 to finger 3 (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

Musical notation for the first system of 'Long, Long Ago'. It consists of a treble and bass clef staff. The treble staff contains the melody with lyrics: 'Tell me the tales that to me were so dear;'. Fingerings are indicated above the notes: 1, 3, 2, 4, 5, 2. The bass staff contains the piano accompaniment with fingerings 3 and 5 indicated below the first two notes.

Musical notation for the second system of 'Long, Long Ago'. It consists of a treble and bass clef staff. The treble staff contains the melody with lyrics: 'Long, long a - go, Long, long a - go;'. Fingerings are indicated above the notes: 5, 2, 4. The bass staff contains the piano accompaniment.

Musical notation for the third system of 'Long, Long Ago'. It consists of a treble and bass clef staff. The treble staff contains the melody with lyrics: 'Sing me the songs I de - light - ed to hear;'. Fingerings are indicated above the notes: 1, 2, 4, 5, 2 3. A pause symbol is placed over the final note 'hear;'. The bass staff contains the piano accompaniment with fingerings 5, 1, 4 indicated below the final three notes.



5 1 2 1 3 1
 Long, long a - go, long a - go.

5 4 1 1 3 1 5 1 3 5 3 5 (softly)
 Now you are come, all my grief is re - moved,

1 3 1 5 1 3 5
 Let me for - get that so long you have roved;

1 2 4 1 2 3 1
 Let me be - lieve that you love as you loved,

2 1 3 1
 Long, long a - go, long a - go.

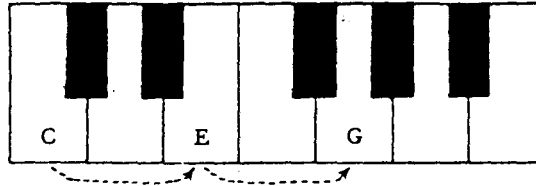
HOW CHORDS ARE FORMED

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

What shall we do with the drunk-en sail-or, What shall we do with the drunk-en sail-or,

1 1 1 1

What shall we do with the drunk-en sail-or, Ear-lye in the morn-ing

1 1 3 2 1 2 1 2 4

Chorus

Hoo - ray, and up she ri - ses, Hoo - ray, and up she ri - ses,

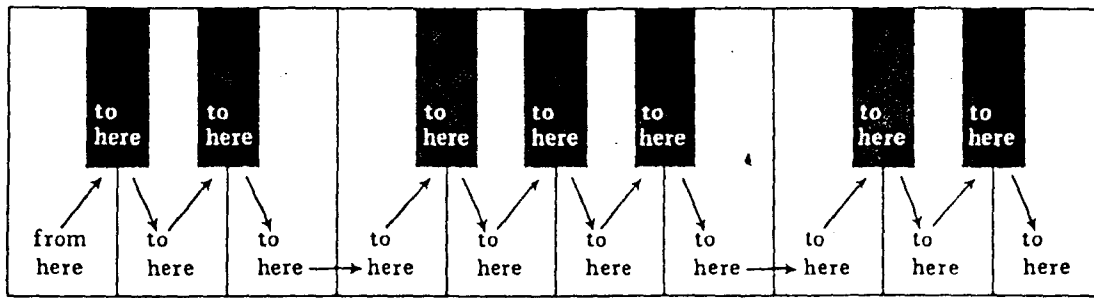
5 1 2 4

Hoo - ray, and up she ri - ses, Ear - lye in the morn - ing.

* 5 4 3 2 3 1 2

* 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 ($\dot{\cdot}$ $\dot{\cdot}$) 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 descending 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

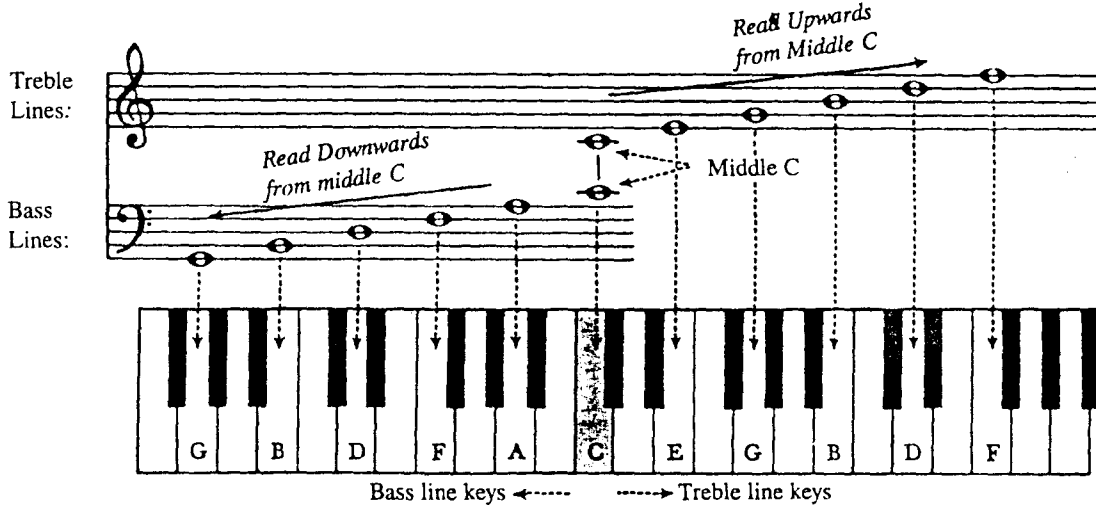
Fairly Fast

The musical score for 'Galop' is presented in four systems, each with a piano (treble) and bass (bass) staff. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Fairly Fast'. Fingerings are indicated by numbers 1-5 above or below notes. Staccato marks (dots) are placed above notes in measures 7 and 8 of each system. The piano part features a descending scale in measures 7 and 8 of each system. The bass part provides a steady accompaniment with chords and single notes.

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":



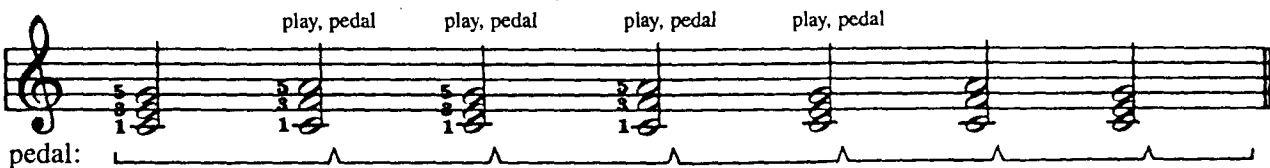
On the Bass Staff, the four SPACE NOTES form the CHORD OF C, with the note "A" below the chord:



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 (d) 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

Soft - ly now the light of day

3 1 3 2 5 1 4 5 3 2 1

1 5 1 5 2 2

Fades up - on my sight a - - way;

3 1 1

5 1 2 3 1 5 1 2

Free from care, from la - bor free,

5 1 5 1

1 5

Lord I would com - mune with Thee.

1 2 1

5 1 1 1 5 1 5

The ARPEGGIO:



A wavy 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



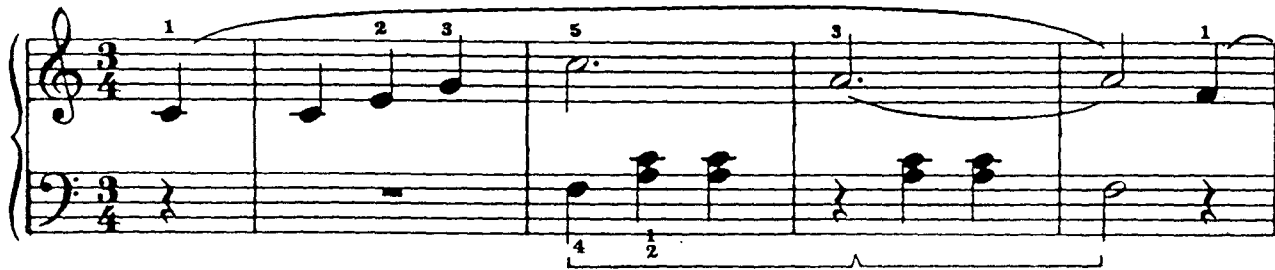
On Top of Old Smoky

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

ON TOP OF OLD SMOKY
Track 50 - Piano Example
Track 51 - Rhythm Accompaniment

Kentucky Mountain Song
Arr. by Leila Fletcher

In waltz style



System 1: Treble clef has a melodic line with a slur over the first four measures. Bass clef has a bass line with a slur over the last four measures. Fingerings: Treble (1), Bass (5, 1/3, 5, 1/2, 1/3).

System 2: Treble clef has a melodic line with a slur over the last three measures. Bass clef has a bass line with a slur over the last three measures. Fingerings: Treble (1, 2, 3, 5, 3, 1), Bass (4, 1/2).

System 3: Treble clef has a melodic line with a slur over the last three measures. Bass clef has a bass line with a slur over the last three measures. Fingerings: Bass (5, 1/3, 5, 5).

System 4: Treble clef has a melodic line with a slur over the last three measures. Bass clef has a bass line with a slur over the last three measures. Fingerings: Bass (5, 1/3, 2).

System 5: Treble clef has a melodic line with a slur over the last three measures. Bass clef has a bass line with a slur over the last three measures. Fingerings: Bass (5, 1/3, 2, 1/3, 2/4, 1/5). A bracket labeled 'Low C' is under the final bass note.

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

MINUET
Track 54 - Piano Example
Track 55 - Rhythm Accompaniment

Johann Sebastian Bach
Arr. J. Sandy

Moderato

The musical score for the Minuet is presented in four systems, each with a treble and bass clef staff. The piece is in 3/4 time and marked Moderato. The first system begins with a mezzo-forte (*mf*) dynamic. The second system continues the melody. The third system starts with a mezzo-piano (*mp*) dynamic. The fourth system concludes the piece. Fingerings and articulation marks are provided throughout the score.

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

A - maz - ing grace! How
sweet the sound, That saved a wretch like
me! I once was lost but



now _____ am _____ found, _____ Was blind, _____ but _____

now _____ I see. _____

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.

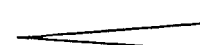
Legato - connected.

Staccato - detached.

f forte - loud.

mf mezzo forte - moderately loud.

crescendo [*cresc.*] - gradually louder.

 - gradually louder.

C = $\frac{4}{4}$ = 4 beats per measure
 $\frac{4}{4}$ = ♩ 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

The musical score consists of four systems of music. Each system includes a vocal line in the treble clef and a piano accompaniment in the bass clef. The time signature is common time (C), which is equivalent to 4/4. The key signature has one sharp (F#), indicating the key of D major. The tempo marking is *Maestoso*. The lyrics are: "Oh beau-ti-ful for spa-cious skies For am-ber waves of grain, For pur-ple moun-tain maj-es-ties A-bove the fruit-ed plain! A-mer-i-ca! A-mer-i-ca! God shed His grace on thee, And crown thy good with broth-er-hood From sea to shin-ing sea!" Fingerings are indicated by numbers 1-5 above or below notes. The piano accompaniment features chords and moving lines in the bass clef.



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

Her eyes__ they shone__ like dia - monds__ you'd

think she was queen of the land__ with her

hair__ thrown o - ver her sho - ul - ders,__ tied

up with a black vel - vet band.

2.
As I went walking down Broadway;
Not intending to stay very long
I met with a frolicsome 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



Moderato

The musical score is presented in four systems, each with a piano (piano) part on the upper staff and a rhythm accompaniment (rhythm) part on the lower staff. The key signature is A minor (one flat) and the time signature is 3/4. The tempo is marked *Moderato*. The piano part begins with a dynamic marking of *mf* and includes performance instructions such as *legato*, *poco cresc.*, and *diminuendo*. The rhythm part provides accompaniment with fingerings (1-4) and includes a *legato* marking. The score concludes with a final *mf* dynamic marking.



The first system consists of four measures. The right hand plays eighth notes with fingerings 2, 1, 2, 1, 3. The left hand plays quarter notes with fingerings 1, 3, 3, 1. The second system consists of five measures. The right hand plays eighth notes with fingerings 1, 3, 1, 3, 2, 1, 1, 2, 5. The left hand plays quarter notes with fingerings 2, 3, 1, 2, 1, 5. A 'rit. e dim.' instruction is placed above the fourth measure, and a fermata is placed over the final measure.

This is a sixteenth note: 

Four sixteenth note equal
one quarter note:  = 

Rhythmic Study

(Tropicana)

In strict-time

The first system is in 2/4 time and marked *mf*. It consists of four measures. The right hand plays eighth notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand plays eighth notes with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5. The second system also consists of four measures. The right hand plays eighth notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand plays eighth notes with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5.

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 musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of four systems of music, each with a vocal line and a piano accompaniment line. Fingerings are indicated by numbers 1-5 above or below notes. The lyrics are: "Are you going to Scarborough fair? Parsley, sage, rosemary and thyme; Remember me to one who lives there, For she once was a true love of mine." The piano accompaniment features a simple harmonic pattern in the right hand and a more active bass line in the left hand.



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.

Musical notation for the D Major scale. The treble clef part starts on D4 and goes up to D5, with fingerings: 1, 3, 1, 4, 5, 4, 1, 3. The bass clef part starts on D3 and goes up to D4, with fingerings: 5, 1, 3, 3, 1. The key signature has two sharps (F# and C#).

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.

Musical notation for the first part of the D Major scale study. The treble clef part has a dynamic marking of *mf* and fingerings: 1, 3, 1, 3, 1. The bass clef part has fingerings: 1, 3, 5, 1, 2, 5, 1, 3, 5. The key signature has two sharps (F# and C#).

Musical notation for the second part of the D Major scale study. The treble clef part has fingerings: 1, 3, 1, 3, 1. The bass clef part has fingerings: 1, 2, 4, 1, 3, 5. The key signature has two sharps (F# and C#).

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

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Allegretto' and the dynamic is 'mf'. The first system begins with a triplet of eighth notes in the treble and a 1-3-5 fingering in the bass. The second system continues the melody and accompaniment. The third system features a double bar line and a 2-1-3-2 fingering in the bass. The fourth system concludes with a 'rit.' (ritardando) marking and a 1-2-5 fingering in the bass.



SYNCOPIATION 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 unusual rhythmic effect which is termed syncopation:



Peasant Dance

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

Slovakian

Arr. Leila Fletcher

Rhythmically

The main musical score for 'Peasant Dance' is written for piano in 2/4 time and the key of D major. It consists of four systems of music. The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes a *poco crescendo* marking. The score features various fingering numbers (1-5) and articulation marks such as accents and slurs. The bass line often provides a steady accompaniment with simple rhythmic patterns, while the treble line carries the melody with more complex rhythmic figures and slurs.

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

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The tempo is marked 'Allegretto' and the dynamics are 'p' (piano). The key signature has one sharp (F#) and the time signature is 3/4. Fingerings are indicated by numbers 1-5 above or below notes. The piano part (Track 70) features a melodic line with slurs and fingerings such as 5-4, 2-4, 1-2-4, 1-5-4, 5-2-4, 5-3-1, 1-4, 1-5, 5-4-2-4, 1-2-4, 1-5, 5-2-4. The rhythm part (Track 71) provides a steady accompaniment with slurs and fingerings such as 5-2, 4-2-4, 5-2, 5-2, 5-3-1, 1-4.



The first system of musical notation for 'Für Elise' consists of two staves. The treble clef staff begins with a quarter rest, followed by a quarter note G4, and then a quarter note F#4. A slur covers the next three notes: G4 (finger 1), A4 (finger 2), and B4 (finger 4). This is followed by a quarter note G4 (finger 1), a quarter note F#4 (finger 5), and a quarter note E4 (finger 1). A second slur covers G4 (finger 1), A4 (finger 2), and B4 (finger 4). The system concludes with a quarter note G4 (finger 5) and a quarter note F#4 (finger 1). The bass clef staff starts with a quarter note G3 (finger 5) and a quarter note F#3 (finger 2), followed by a quarter rest. The next two measures contain a quarter note G3 (finger 4), a quarter note F#3 (finger 2), and a quarter note E3 (finger 4), with a slur over the first two notes. The system ends with a quarter note G3 (finger 5) and a quarter note F#3 (finger 1).

The second system of musical notation for 'Für Elise' consists of two staves. The treble clef staff begins with a quarter note G4 (finger 5), a quarter note F#4 (finger 1), and a quarter note E4 (finger 5), with a slur over the first two notes. This is followed by a quarter note D4 (finger 1), a quarter note C4 (finger 4), and a quarter note B3 (finger 1). The system concludes with a quarter note G4 (finger 5) and a quarter note F#4 (finger 1). The bass clef staff starts with a quarter note G3 (finger 3) and a quarter note F#3 (finger 1), followed by a quarter rest. The next two measures contain a quarter note G3 (finger 2) and a quarter note F#3 (finger 5), with a slur over the first note. The system ends with a quarter note G3 (finger 2) and a quarter note F#3 (finger 5).

The third system of musical notation for 'Für Elise' consists of two staves. The treble clef staff begins with a quarter note G4 (finger 2), a quarter note F#4 (finger 4), and a quarter note E4 (finger 2), with a slur over the first two notes. This is followed by a quarter note D4 (finger 2), a quarter note C4 (finger 4), and a quarter note B3 (finger 4). The system concludes with a quarter note G4 (finger 1), a quarter note F#4 (finger 2), and a quarter note E4 (finger 4), with a slur over the first two notes. The bass clef staff starts with a quarter rest, followed by a quarter rest, and then a quarter note G3 (finger 5) and a quarter note F#3 (finger 2), with a slur over the first note. The system ends with a quarter note G3 (finger 5) and a quarter note F#3 (finger 1).

The fourth system of musical notation for 'Für Elise' consists of two staves. The treble clef staff begins with a quarter note G4 (finger 5), a quarter note F#4 (finger 1), and a quarter note E4 (finger 4), with a slur over the first two notes. This is followed by a quarter note D4 (finger 1), a quarter note C4 (finger 2), and a quarter note B3 (finger 4), with a slur over the first two notes. The system concludes with a quarter note G4 (finger 1), a quarter note F#4 (finger 2), and a quarter note E4 (finger 4), with a slur over the first two notes. The bass clef staff starts with a quarter note G3 (finger 1) and a quarter note F#3 (finger 4), followed by a quarter rest. The next two measures contain a quarter note G3 (finger 5) and a quarter note F#3 (finger 2), with a slur over the first note. The system ends with a quarter note G3 (finger 5) and a quarter note F#3 (finger 1).

The fifth system of musical notation for 'Für Elise' consists of two staves. The treble clef staff begins with a quarter note G4 (finger 1), a quarter note F#4 (finger 2), and a quarter note E4 (finger 1), with a slur over the first two notes. This is followed by a quarter note D4 (finger 1), a quarter note C4 (finger 1), and a quarter note B3 (finger 5), with a slur over the first two notes. The system concludes with a quarter note G4 (finger 5) and a quarter note F#4 (finger 1). The bass clef staff starts with a quarter note G3 (finger 1), a quarter note F#3 (finger 2), and a quarter note E3 (finger 1), with a slur over the first two notes. The system ends with a quarter note G3 (finger 5) and a quarter note F#3 (finger 1).

G A B C

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 jewelry 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



System 1: Treble clef contains a melodic line with a slur over the first two measures. Fingerings are indicated as 5, 4, 2, 1, 2, 1, 3, 5. The bass clef contains a simple accompaniment with notes 1, 2, 3.

System 2: Treble clef contains a melodic line with a slur over the first two measures. Fingerings are indicated as 3, 1, 1, 1. The bass clef contains a simple accompaniment with notes 5, 3.

System 3: Treble clef contains a melodic line with a slur over the first two measures. Fingerings are indicated as 5, 4, 3. The bass clef contains a simple accompaniment with notes 5, 4, 2, 5.

System 4: Treble clef contains a melodic line with a slur over the first two measures. Fingerings are indicated as 5, 4. The bass clef contains a simple accompaniment with notes 5, 2.