THE LEILA FLETCHER PIANO COURSE

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For
Individual and Class Lessons

PROGRESS PAGES

BOOK FOUR

MONTGOMERY MUSIC INC. BUFFALO, N. Y.

BOOK
FOUR

THE LEILA FLETCHER PIANO COURSE

FOREWORD

The several Books of the Piano Course are numbered consecutively, not to represent the various grades in music, but as a presentation of a continuous course in music education. The Piano Course is designed to meet the requirements of the *average* pupil, and is graded to allow the average pupil to make sound, steady progress, and to enjoy the immediate satisfactions of fluent reading. The material used in the Course has been tested by actual experience in teaching a large number of students, and the results apparent from its use are: greater interest in music study, better musicianship, and fewer pupils who discontinue music study through loss of interest or through discouragement.

The Study of Music should be a delightful experience. Almost every child comes to his first music lesson with happy anticipation. The use of suitable musical material, logically presented, will undoubtedly advance the pupil's interest in music. The Piano Course is dedicated to a four-fold purpose: the development of the ability to read music fluently and interpret it artistically, the establishing of a sound and comprehensive piano technic, the nurturing of the creative musical talent, and the fostering of a lasting appreciation of music.

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This merry hornpipe is an excellent example of *fast* "two-two" time — two beats per measure — a half-note receives *one beat*. Play it *vivace*, and stress the two-beat rhythm in a witty nautical manner!

Sailor's Hornpipe

Traditional

Vivace

mf

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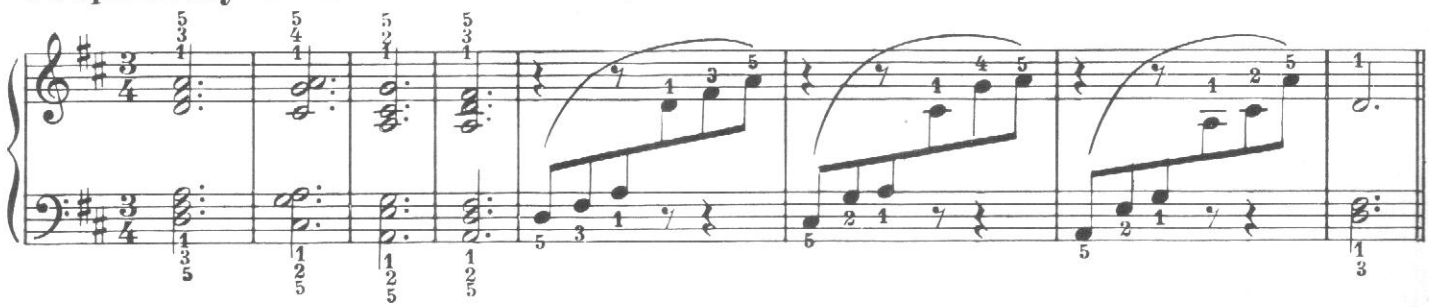
WATER BALLET portrays the graceful movements of the swimmers who perform at the water carnival. Play smoothly—the music should convey the impression of rhythmic, fluent motion.

Play the arpeggio passages flowingly. Shape the hands over the chords, and roll the arpeggios from left hand to right hand; there must be no break as the notes pass from hand to hand. The damper pedal is an important aid in WATER BALLET; change the pedal neatly (a small, swift movement of the pedal) in the third and fourth measures of the phrase.

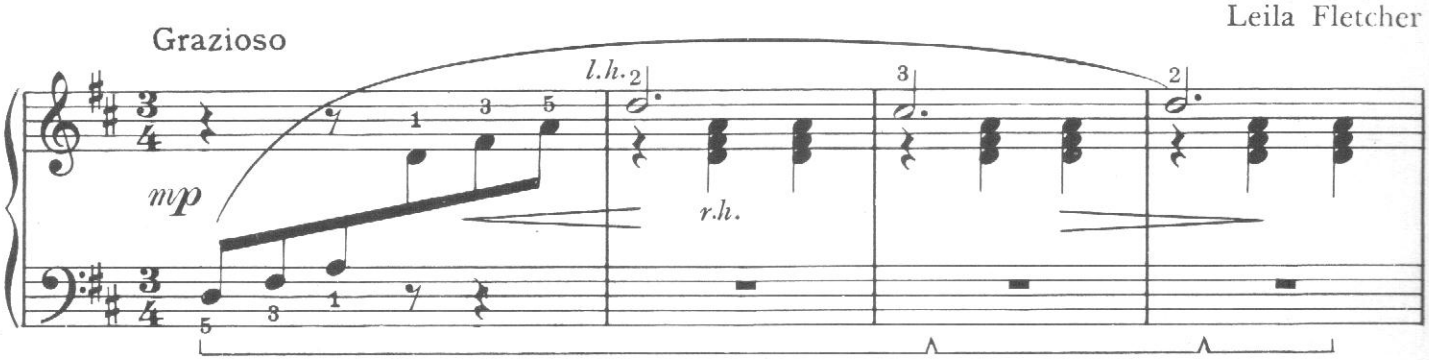
Preparatory Exercise

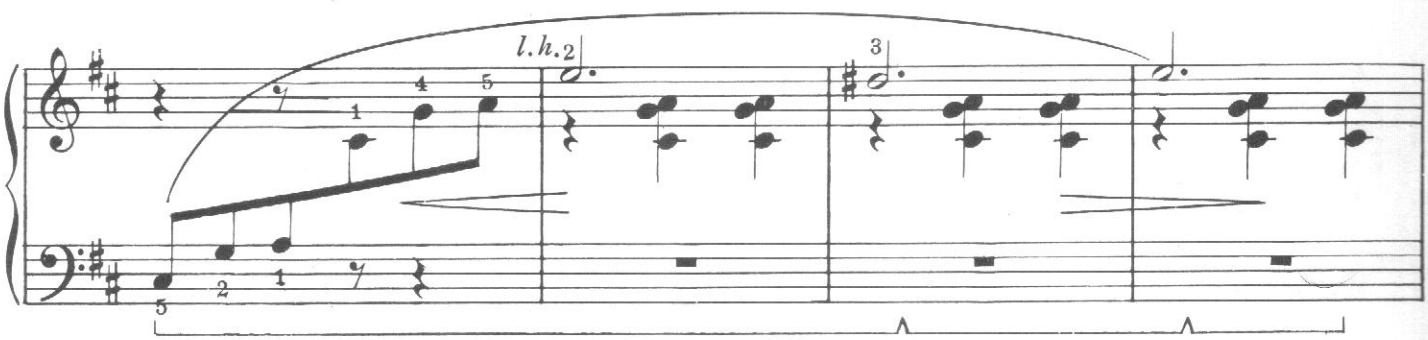


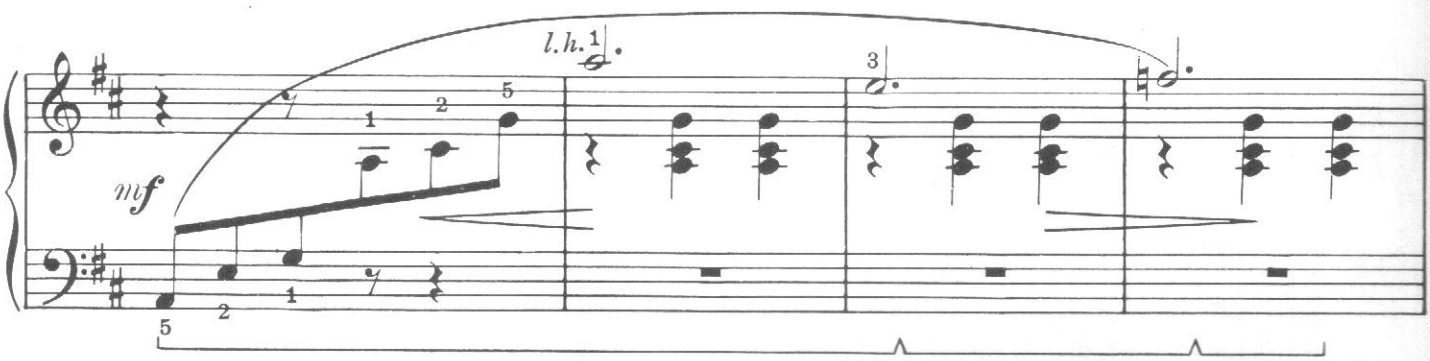
Water Ballet

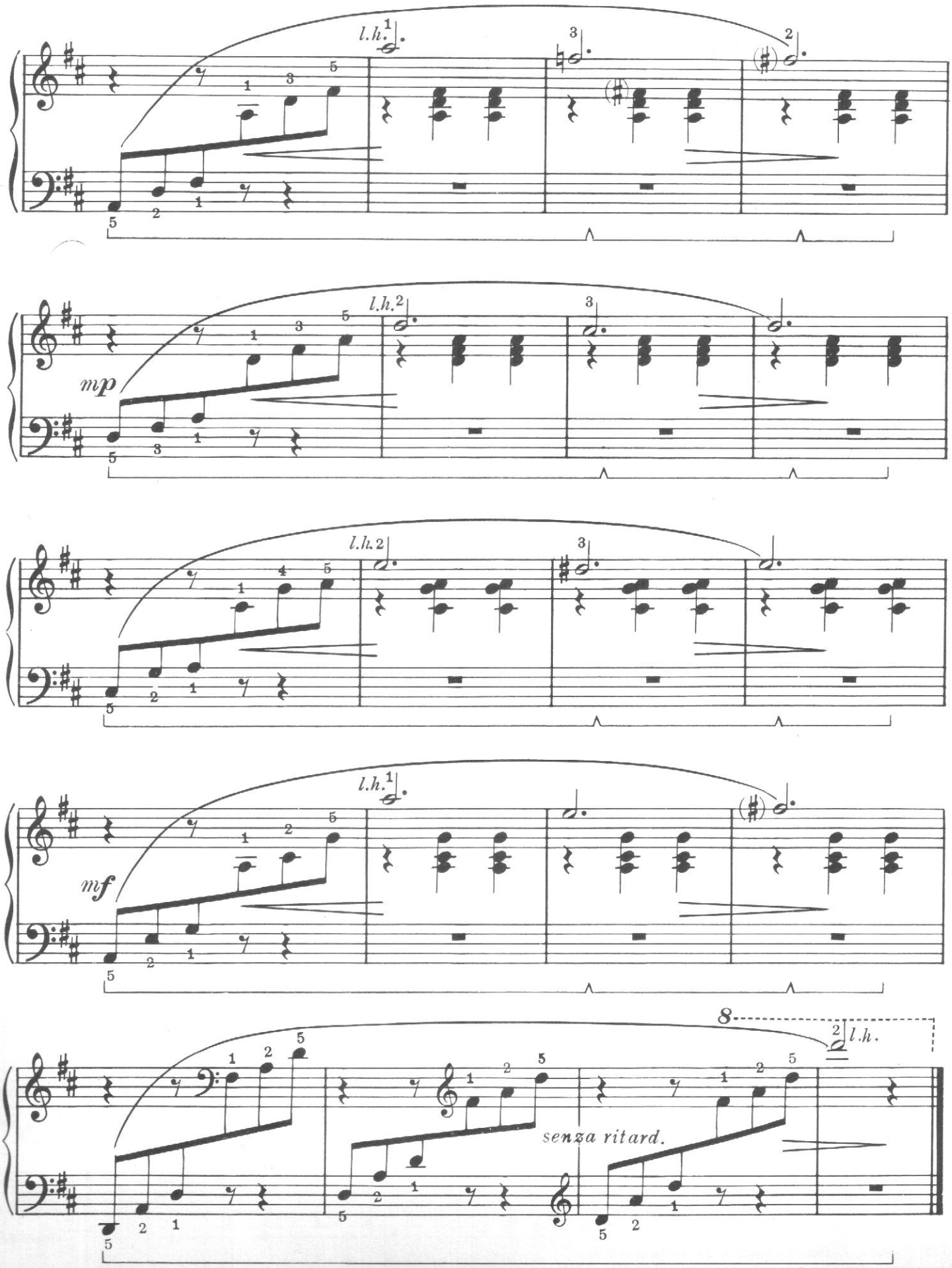
Leila Fletcher

Grazioso







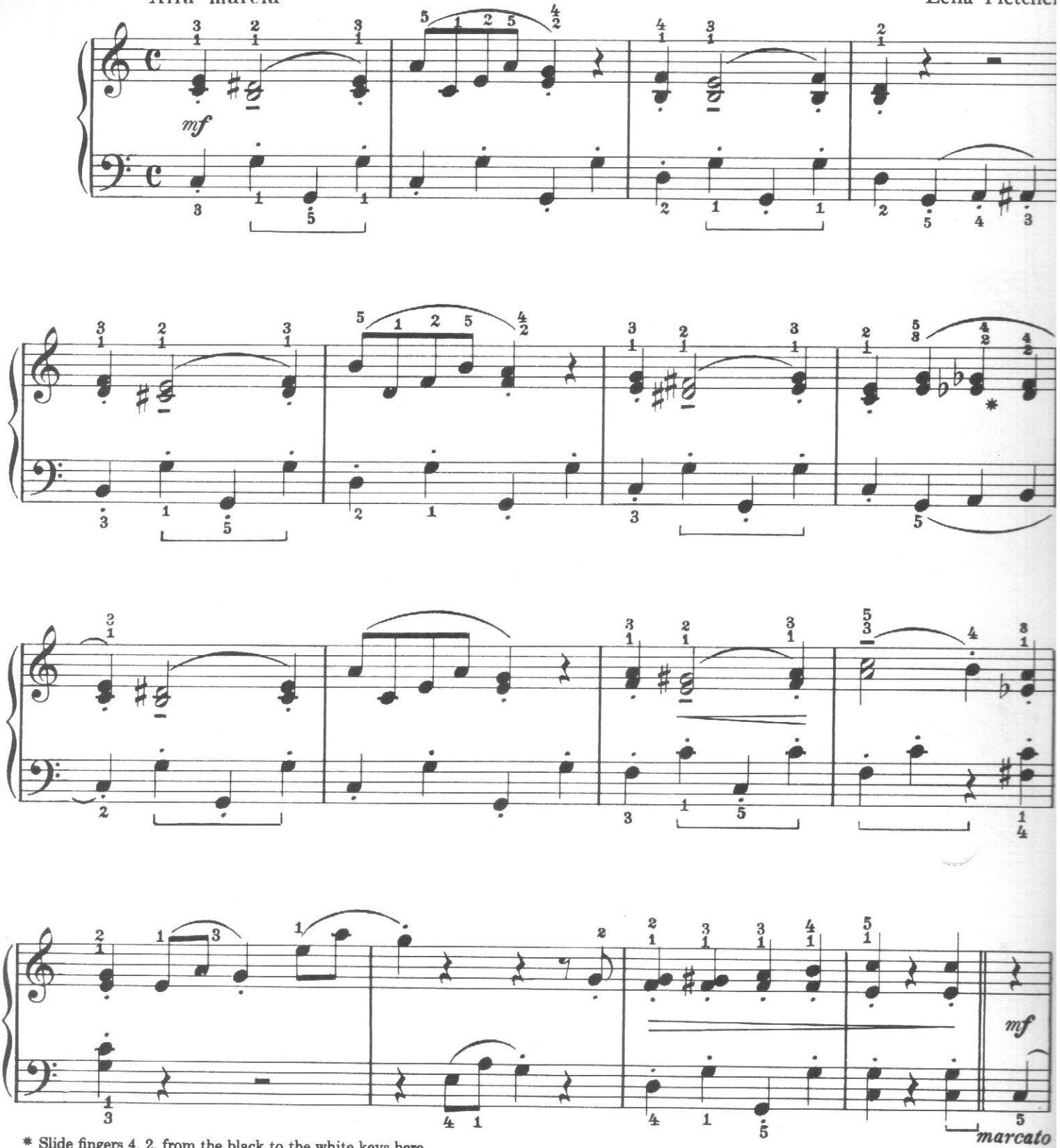

l.h.
mp
l.h.
l.h.
mf
l.h.
8
l.h.
senza ritard.

Our Team

MARCH

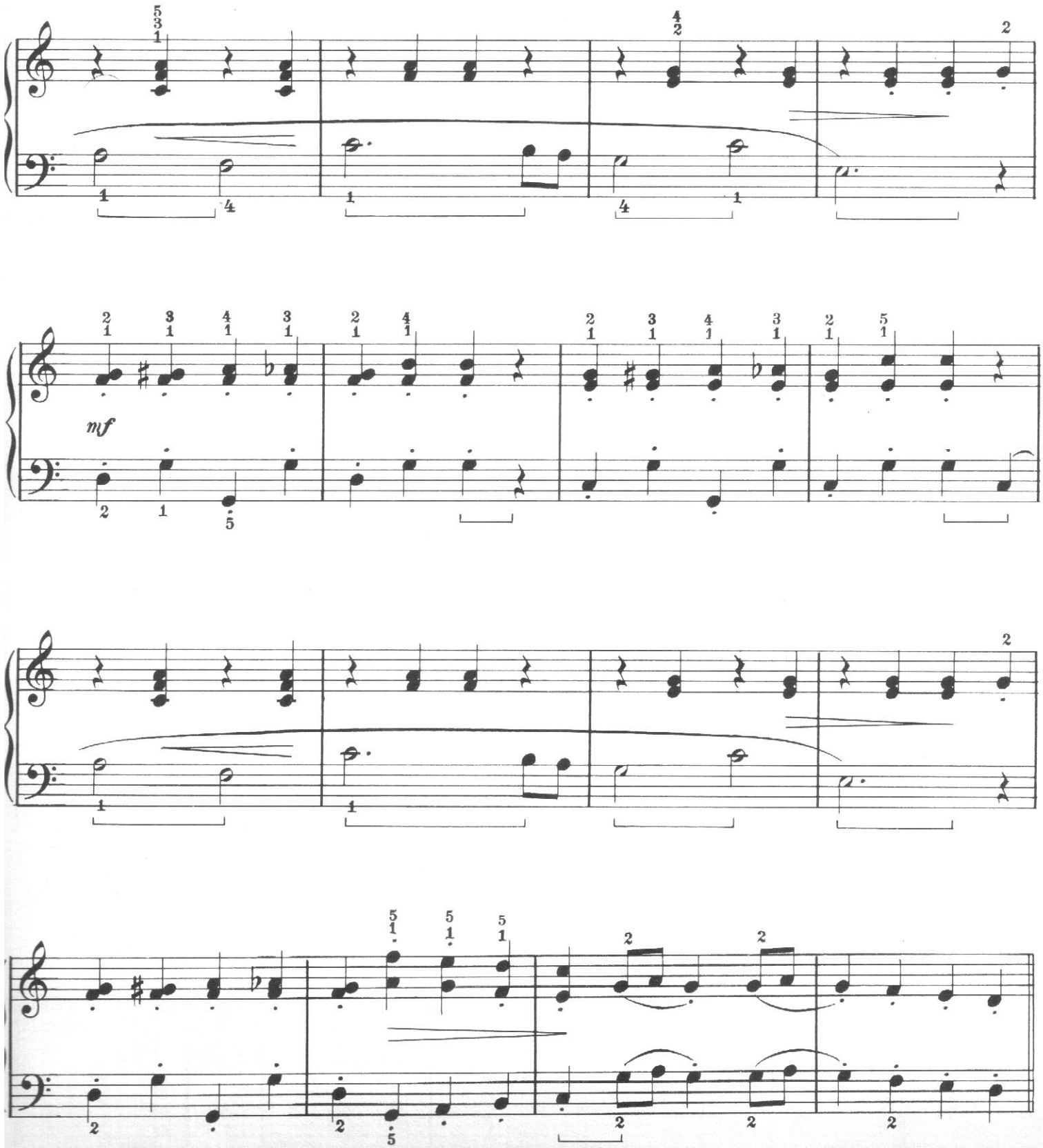
Alla marcia

Leila Fletcher

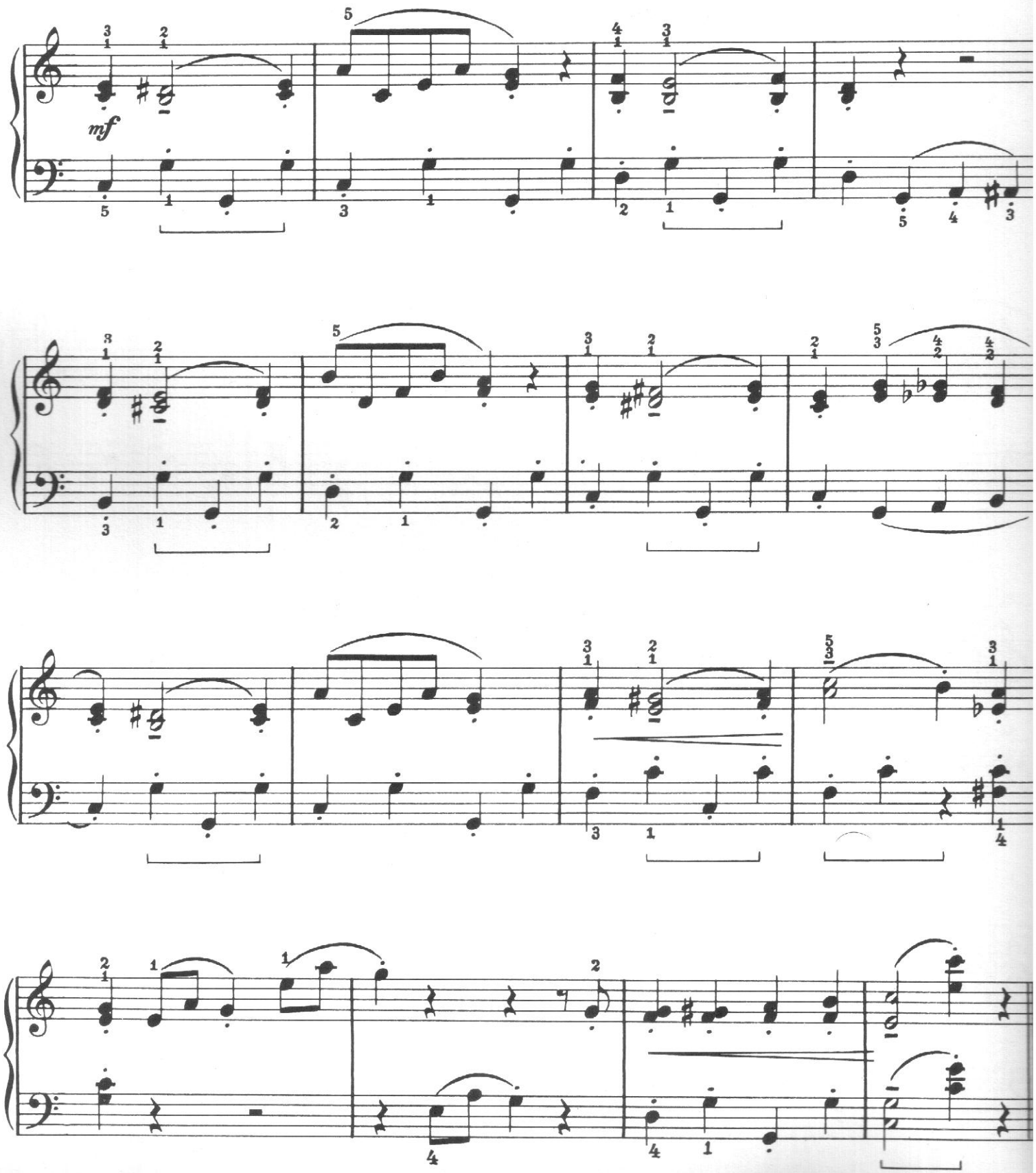


* Slide fingers 4, 2, from the black to the white keys here.
Use a swift, smooth movement, preserving an unbroken legato.

A knowledge of KEYBOARD HARMONY is an essential part of musical education. This subject is presented in this book in the form of TRANSPOSITION at the KEYBOARD (page 50 to 53). Make the transposition studies a regular part of your daily practice schedule. The benefits to be derived from their use are truly incalculable! Begin the transposition studies at once, and continue until you can play ALL of the studies in ANY KEY.



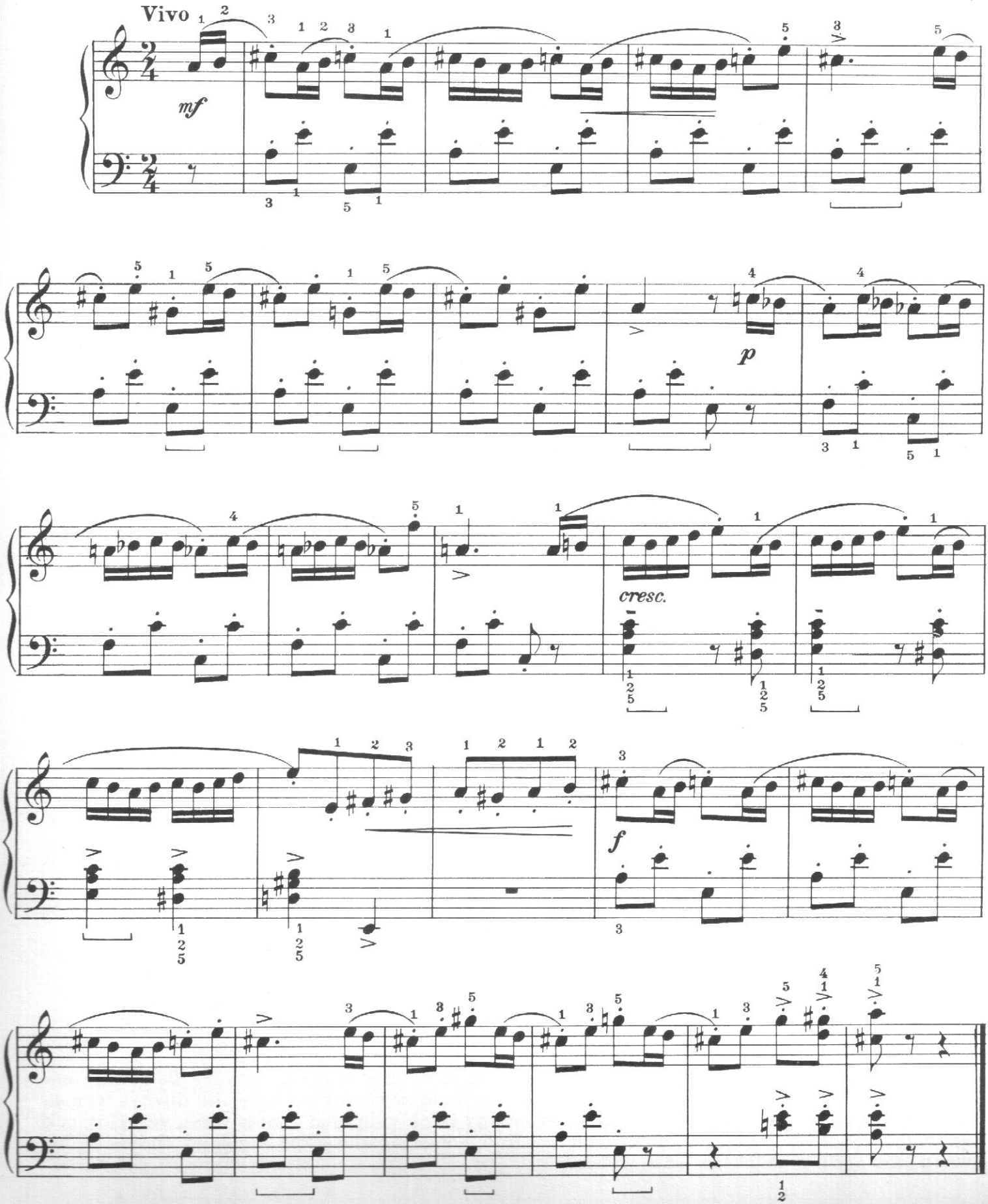
On page 62, you will find a list of **MUSICAL TERMS**. Refer to page 62 whenever you find a musical sign or term which you do not understand. ***This is important.***



A piquant bathos is reflected in the antics of the clowns. Stress the very humorous brevity of the phrasing; and emphasize lightly, but pointedly, the capricious alternations between major and minor.

Clowns

D. Kabalevsky



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Down Arm Chords

In Down-Arm Chord playing, we learn to play with arm weight. By releasing the arm weight (through relaxation) we produce a resonant, singing tone.

Preparatory Exercise:

1—Relaxation of arm: Hold arm out from side; suddenly remove all muscular support—the arm drops to the side in a completely relaxed state.

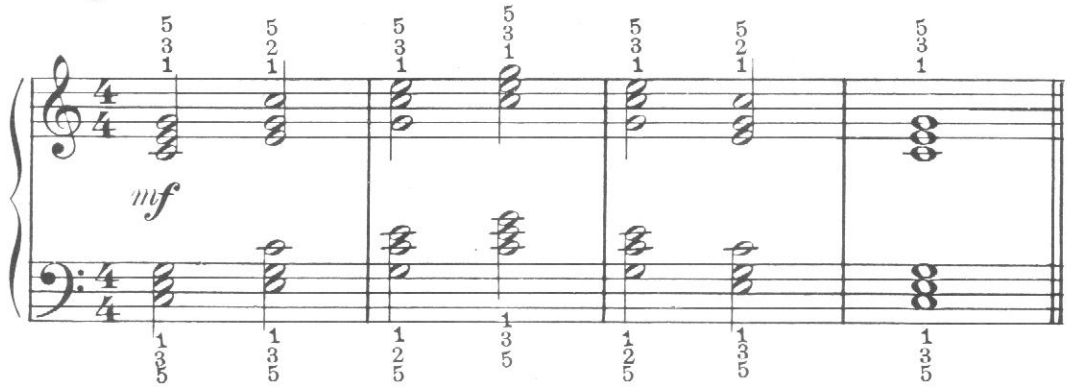
2—Place the hand over five consecutive piano keys, *in playing position*, the fingers touching the key surfaces but not depressing the keys (not even slightly.) Now, *very slowly* drop the wrist (relax wrist and arm) without depressing any of the five piano keys, (the fingers remain in contact with the keys but do not depress the keys) and *very slowly* bring the wrist back to playing position. The more slowly the wrist moves, the more effective this exercise will be.

Down-Arm Chord Playing Exercise:

Place the hand over a 3-note chord, the fingers touching the key surfaces. *Play* the chord, and *immediately* (on first hearing the sound) allow the wrist and arm to move downwards (that is, relax—remove enough muscular support to allow the arm weight to rest buoyantly on the finger tips.) The keys are held down by the weight of the arm balanced nicely on the finger tips. The keys are held *lightly*, no pressure is used after the sound is first heard. By releasing the arm weight (the wrist and elbow acting somewhat in the manner of *the springs in a car*) we produce a beautiful, sonorous tone, free from harshness.

The Chord of C Major

Play the following chords *down-arm:*



Practise all triads, with inversions, down-arm.

Volume in Chord Playing

Speed is *force*. Therefore, the greater the *speed* with which the piano keys are depressed, the *louder the sound* will be.

Place the hands over a chord on the keyboard, the fingers touching the key surfaces:

Play the chord, pushing the keys down gently; now play the chord again, this time putting the keys down *very swiftly. Notice the difference in the* volume of sound.

Experiment with this,—try getting different degrees of volume in chord playing. Be sure to use arm-weight (relax arm) for all chords, whether soft or loud, so that the tone will always be mellow and pleasing. (Notice how you conserve energy in playing loud chords when you play in a scientific way, using speed to obtain volume. And notice how mellow the loud chords sound when "the springs of the car" are working.)

Robert Schumann, one of the world's greatest and most poetic composers, was born in 1810 at Zwickau, Germany. He composed music and played in public when he was very young. His parents sent him to the University to study law, and while there, he became so deeply interested in music that he decided to devote all his time to it. In 1840 he married Clara Wieck, the daughter of his music teacher, who was herself a very talented musician and who became world renowned as a pianist.

Robert Schumann

The lovely Schumann NOCTURNE must be played with gentle feeling. There is a wistful, dream quality in the ever-changing harmonies of the chords. Play softly, fingers close to the keys; use a little arm weight. Careful use of the pedal will help to keep the chords connected and singing. Follow expression marks.

Nocturne

Semplice

p

p

rall.

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Viennese Waltz

Tempo di Valse

(*Roses from the South*)

Johann Strauss

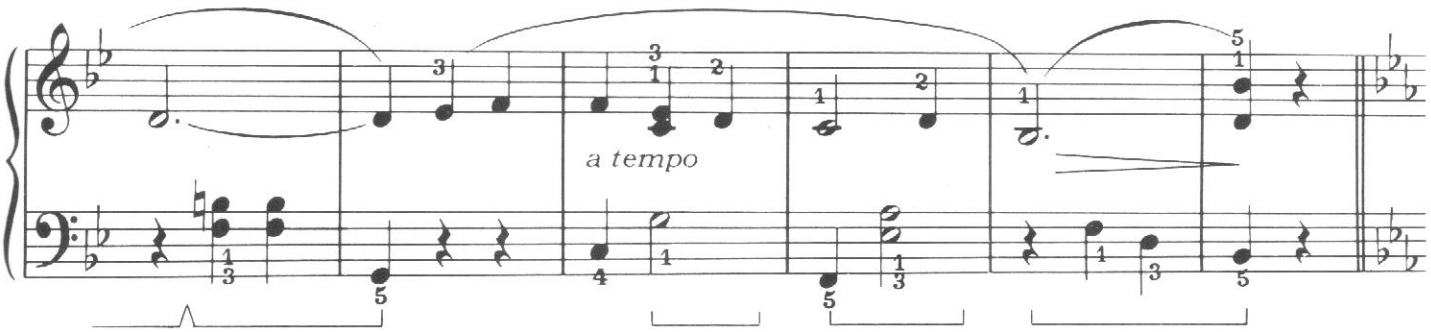
mf

ritard

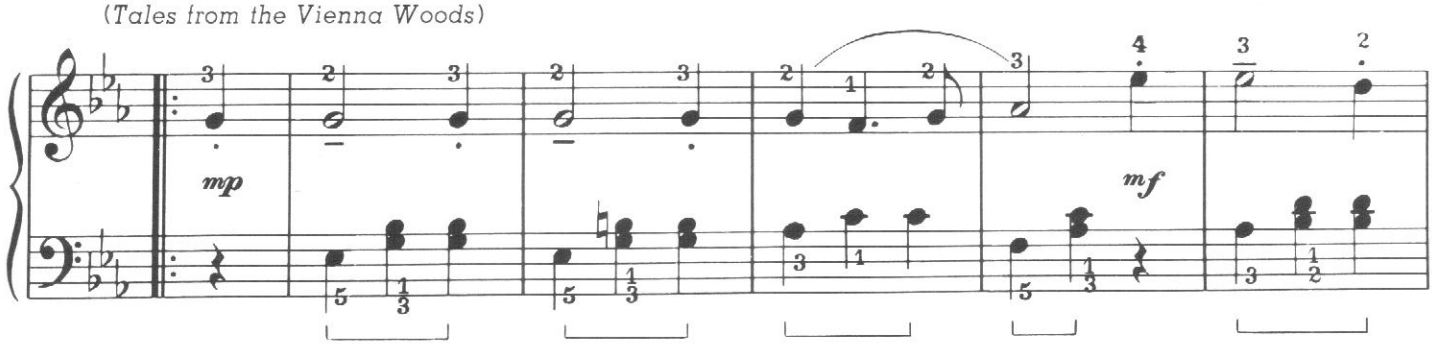
a tempo

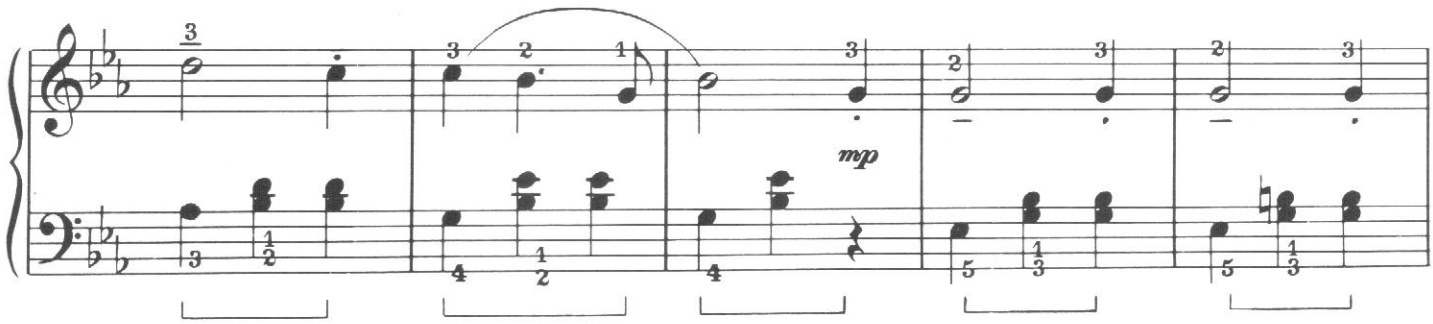
mf

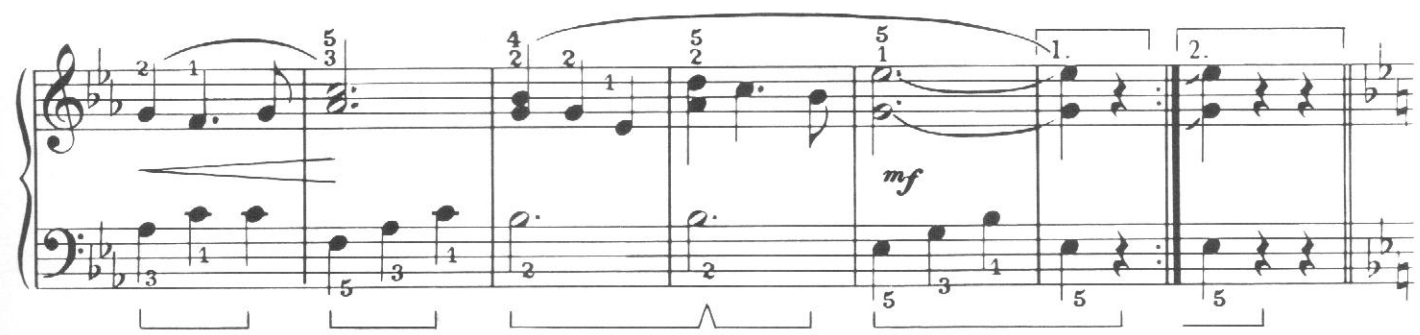
allargando

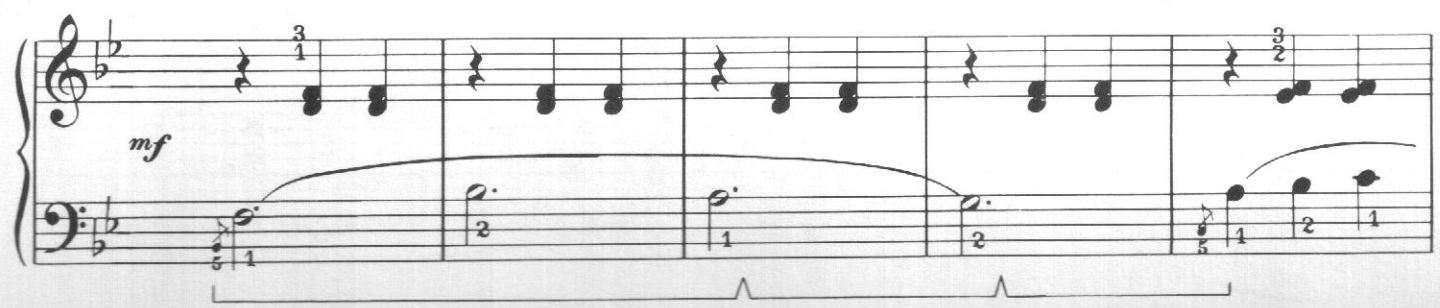


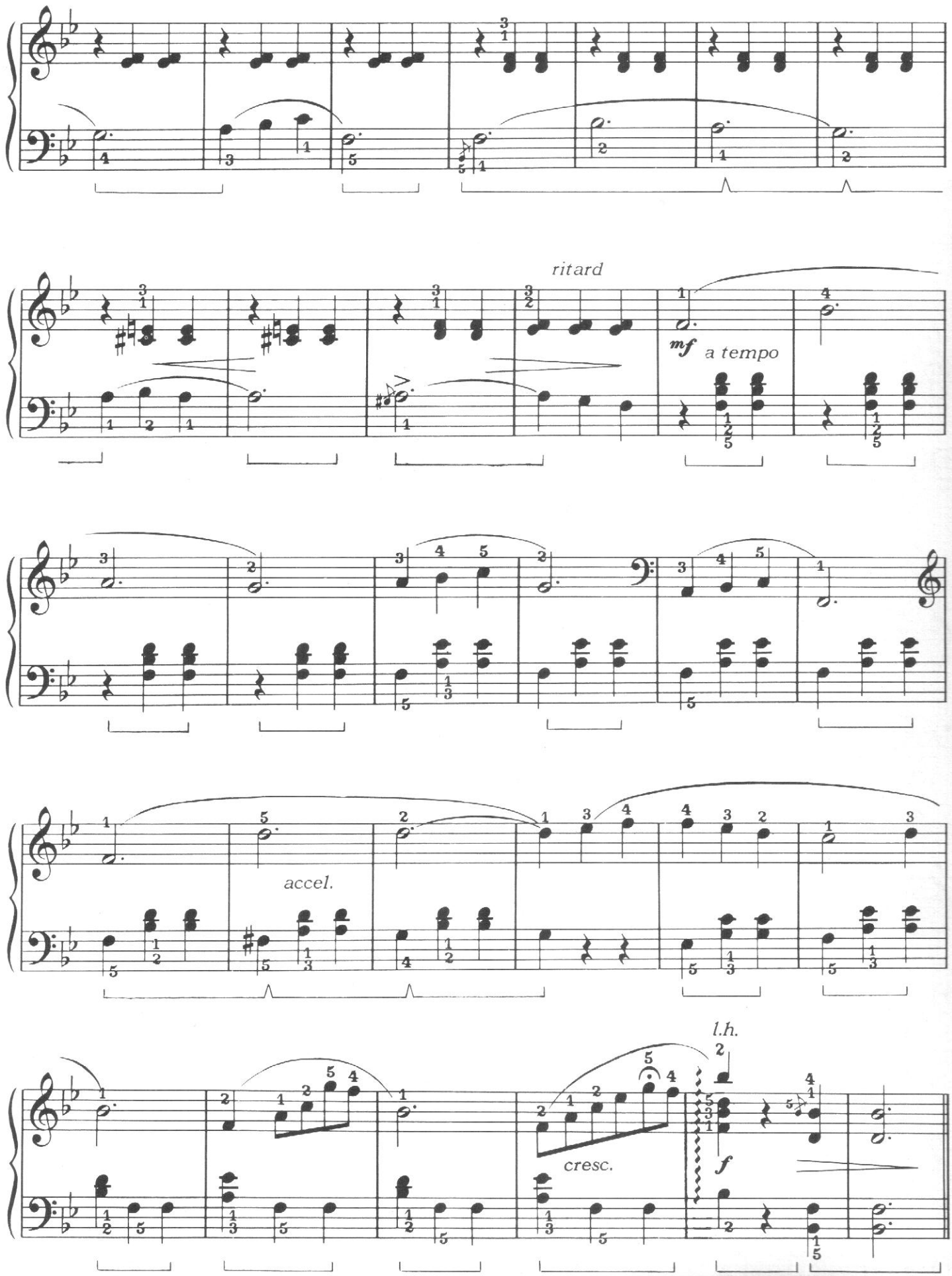
(*Tales from the Vienna Woods*)







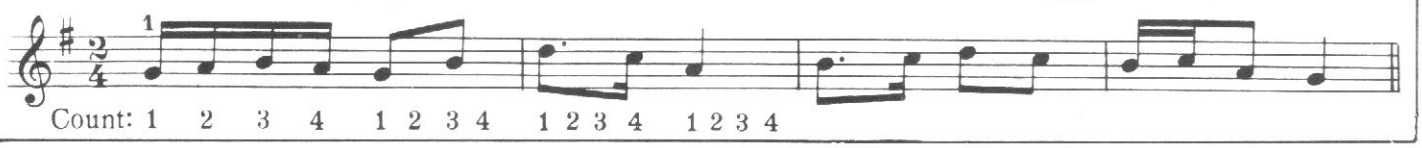



ritard
mf
a tempo
accel.
cresc.
l.h.
f

Every note in a musical composition should be given its *exact time value*. This applies to notes of short time duration just as much as to notes of longer duration. Unless you count rhythms very exactly, your playing will lack finish.

To understand the exact time value of the sixteenth note which follows the dotted eighth note in this rhythmic figure: it is necessary to count the entire group by sixteenths, (that is, count 1 to each sixteenth note; count 4 to a quarter note.)

Practise this exercise counting aloud. Count 4 to each beat (1 to each sixteenth note.)



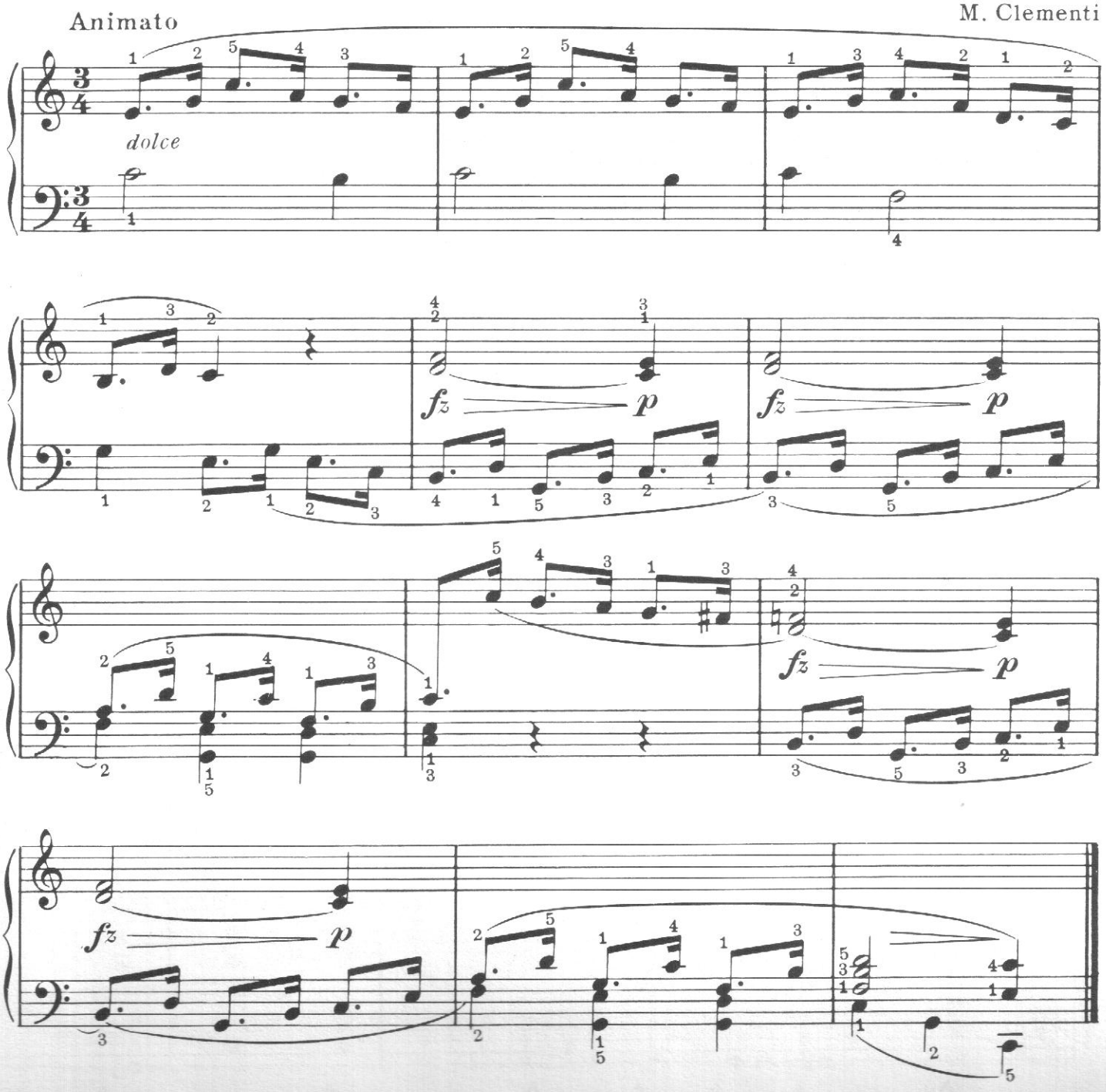
Here is a very musical excerpt from a Sonatina by Muzio Clementi. It is written in three-quarter time. Practise it counting 4 to *each rhythmic group of notes* that represents *one beat*. Later, when you play it without counting, you will still have an accurate appreciation of the rhythm.

Play with warm tone, and follow expression marks. In the seventh measure, the right hand plays notes on the bass staff (stems turned upwards.)

Allegretto

Animato

M. Clementi



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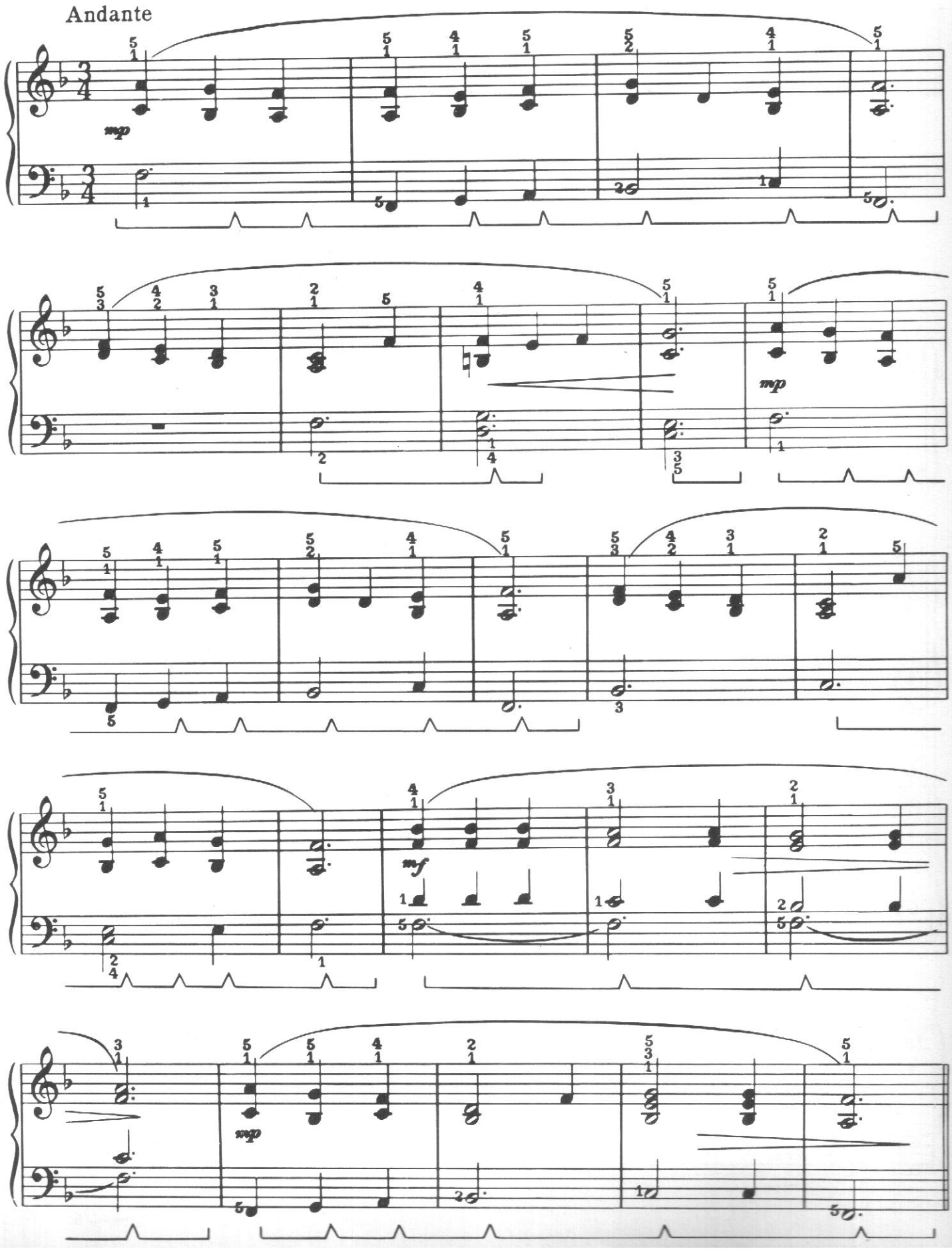
A study in smooth chord progressions and legato pedal. Bring out the melody of the upper voice in right hand. To assist in this, *turn the hand a little*, so that the fingers that play the melody are near the front edge of the piano keys. Feel that you transfer arm weight gently from note to note, and listen for a mellow, singing tone.

Faith of Our Fathers

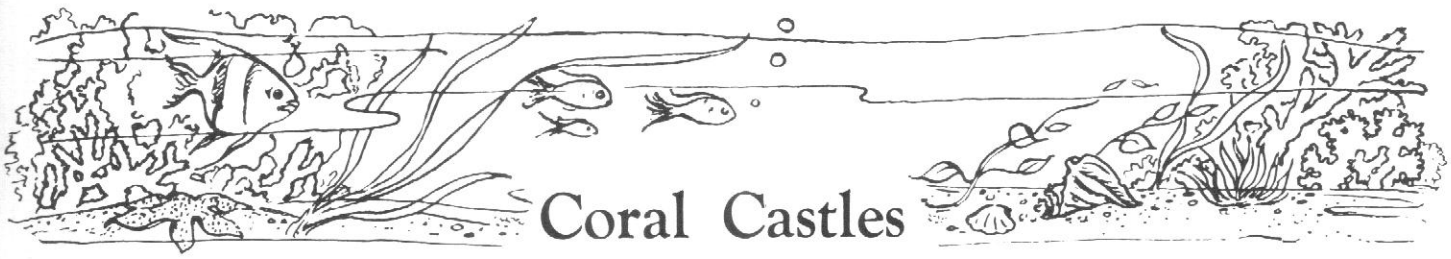
H. F. Hemy



The sustained notes (whole-notes) in left hand must be heard throughout the entire measure. These notes should be held down *lightly*, the wrist loose; put no pressure on the sustained notes after they have been played. The quarter-notes in left hand must be played softly.

The right hand must be very legato. Give careful attention to gradation of tone. The sustained notes in measures 6 and 7, 21, 22, and 23, must be held lightly.

Play CORAL CASTLES with expression. Try to give an impression of the (slight) motion of the sea at depth.



Coral Castles

C. Gurlitt

Moderato

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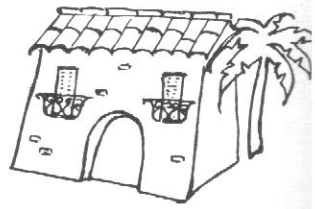
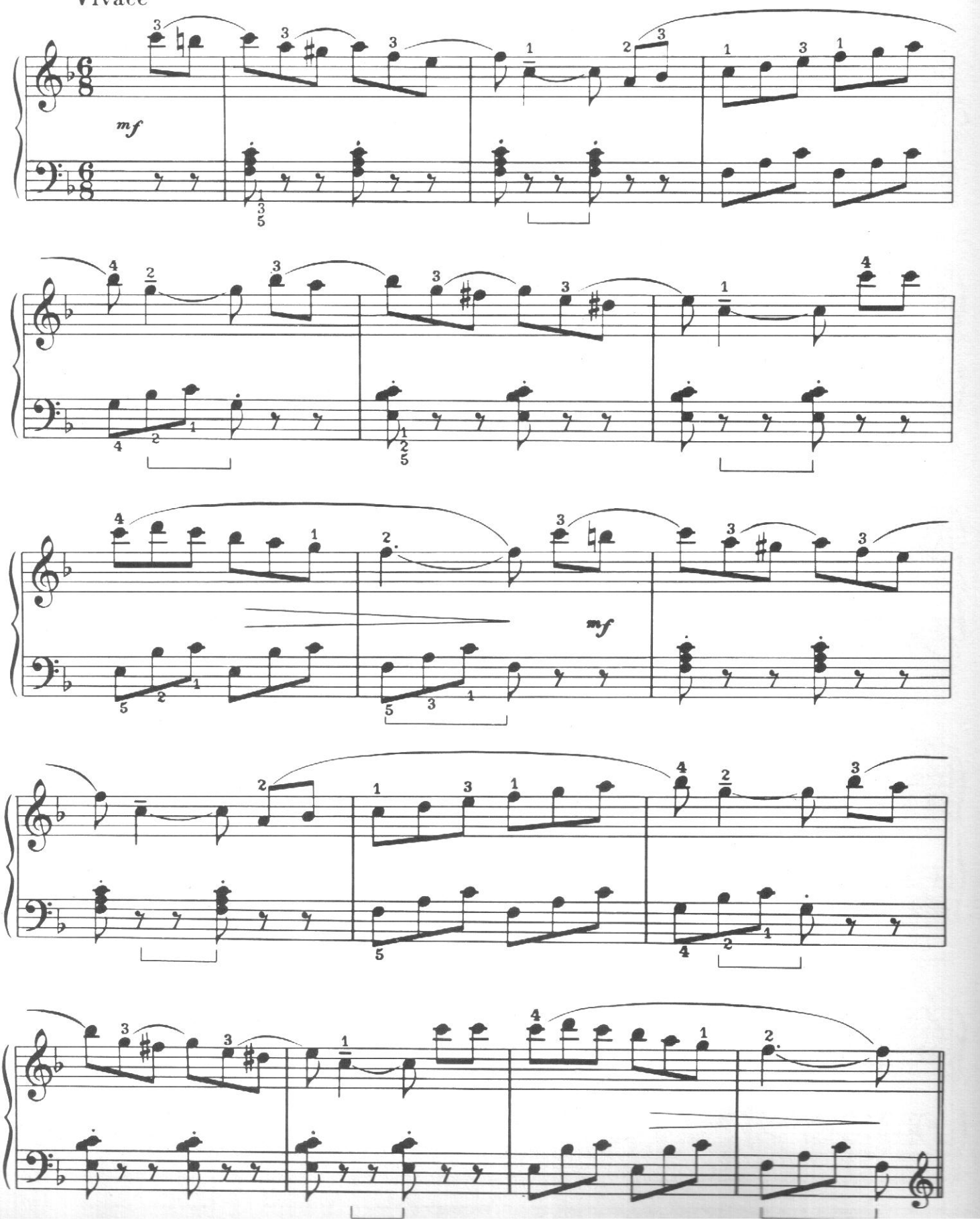


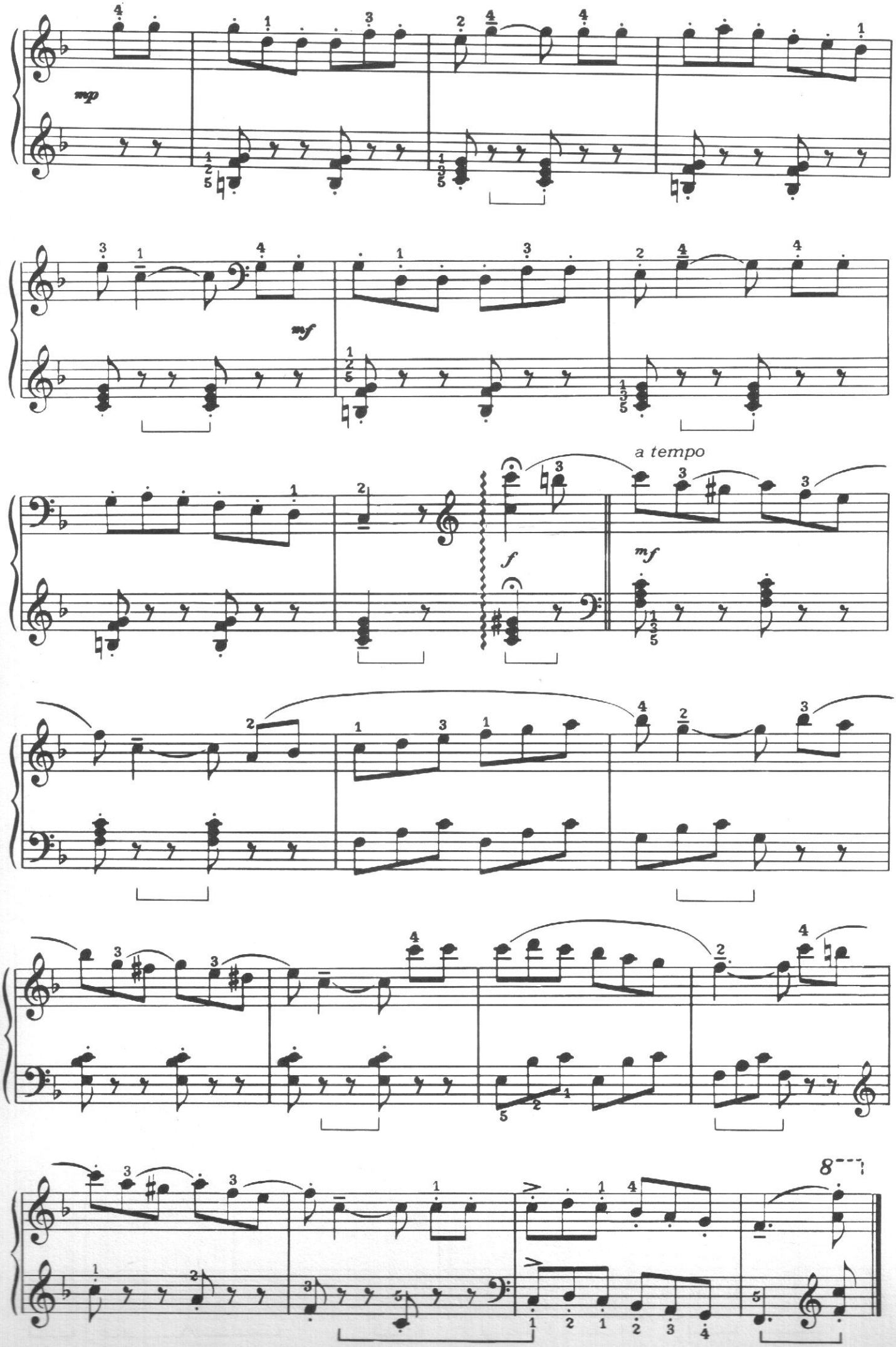
The lively MEXICAN HAT DANCE is a good example of fast six-eight rhythm. After you have learned to play it counting six to a measure, then play it with only *two rhythmic pulses* in each measure. This gives the necessary life and motion.

Mexican Hat Dance

Folk Tune

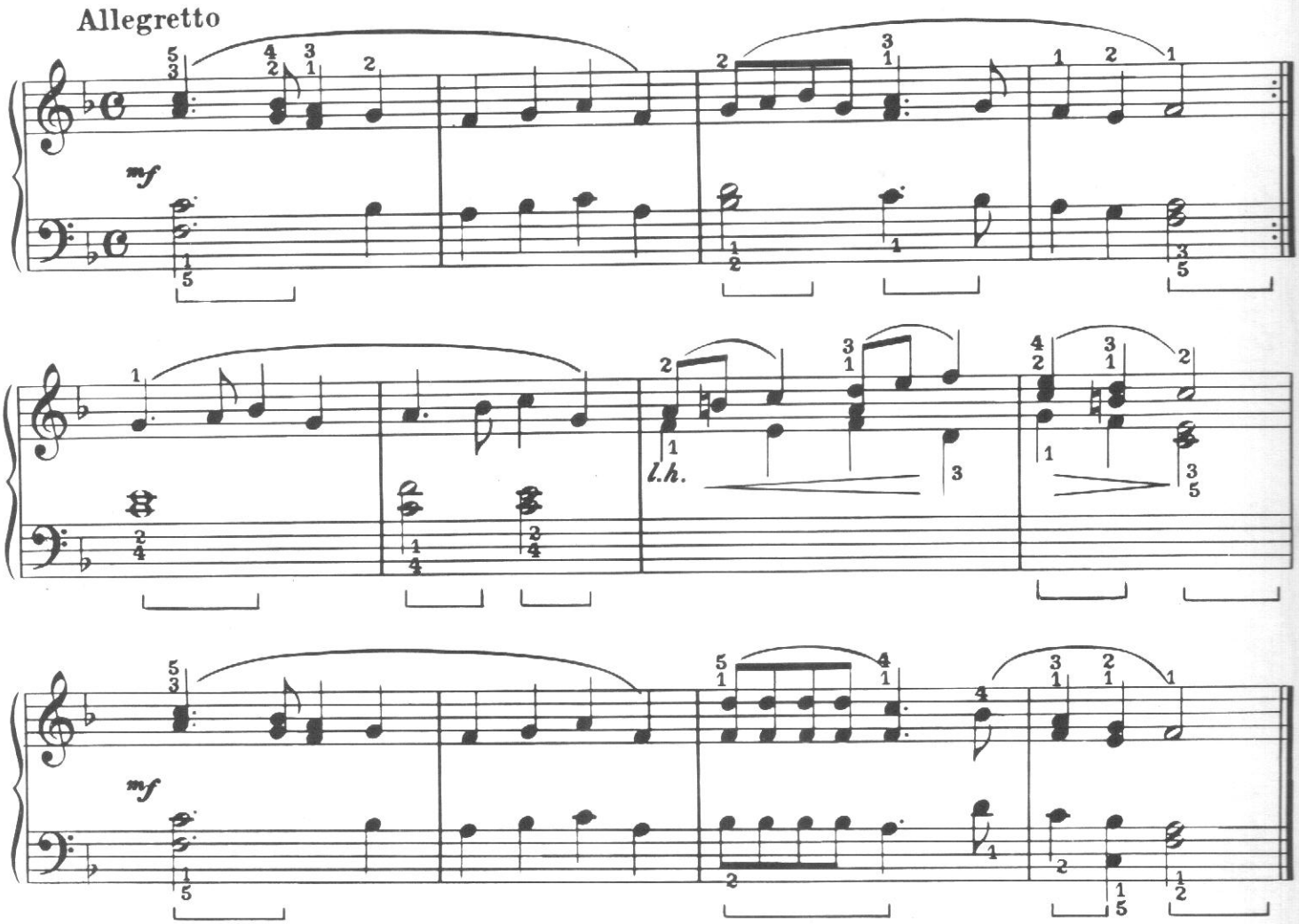
Vivace




mp
mf
a tempo
f
mf
8

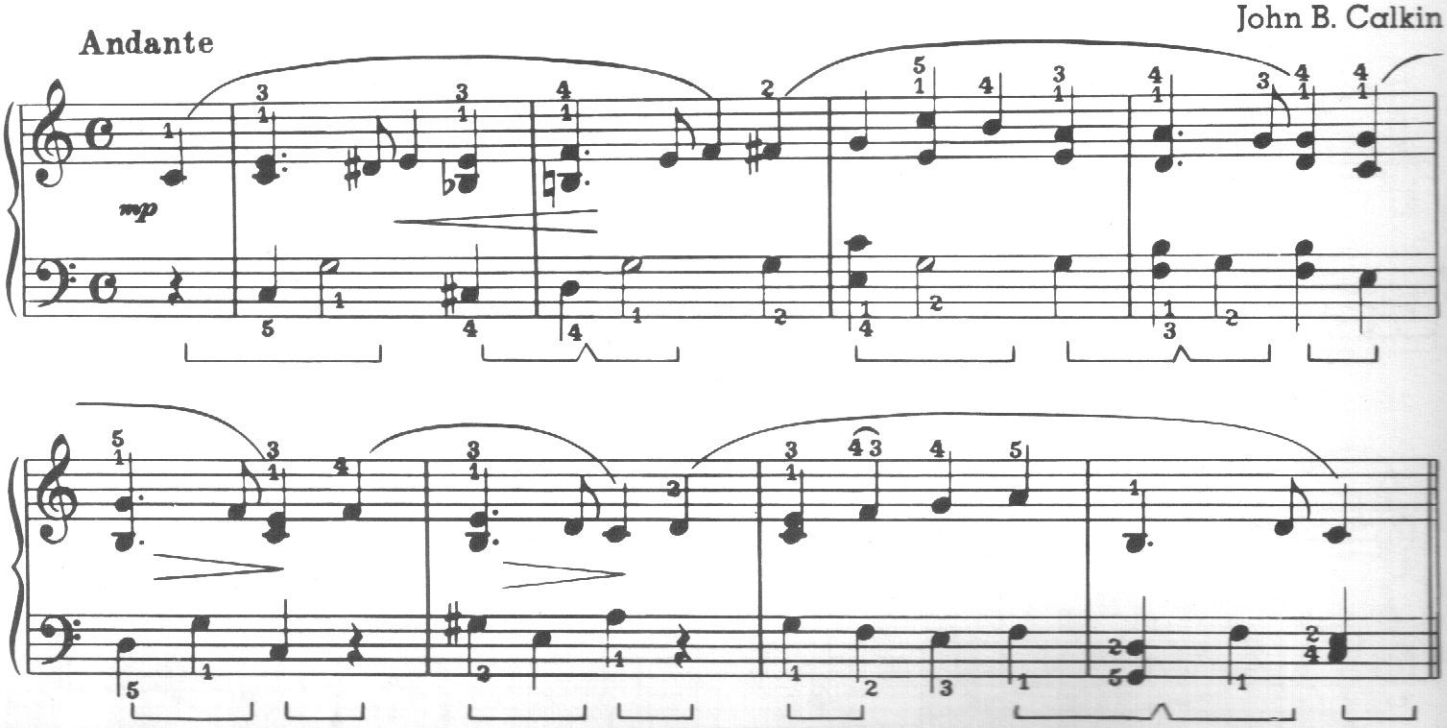
Deck the Hall

Old Welsh Carol



I Heard the Bells on Christmas Day

John B. Calkin



An intrata is a prelude. A prelude (as the name suggests) is a short composition written to introduce the music that follows it. However, the word "prelude" is also used as a title for an entirely separate piece of music.

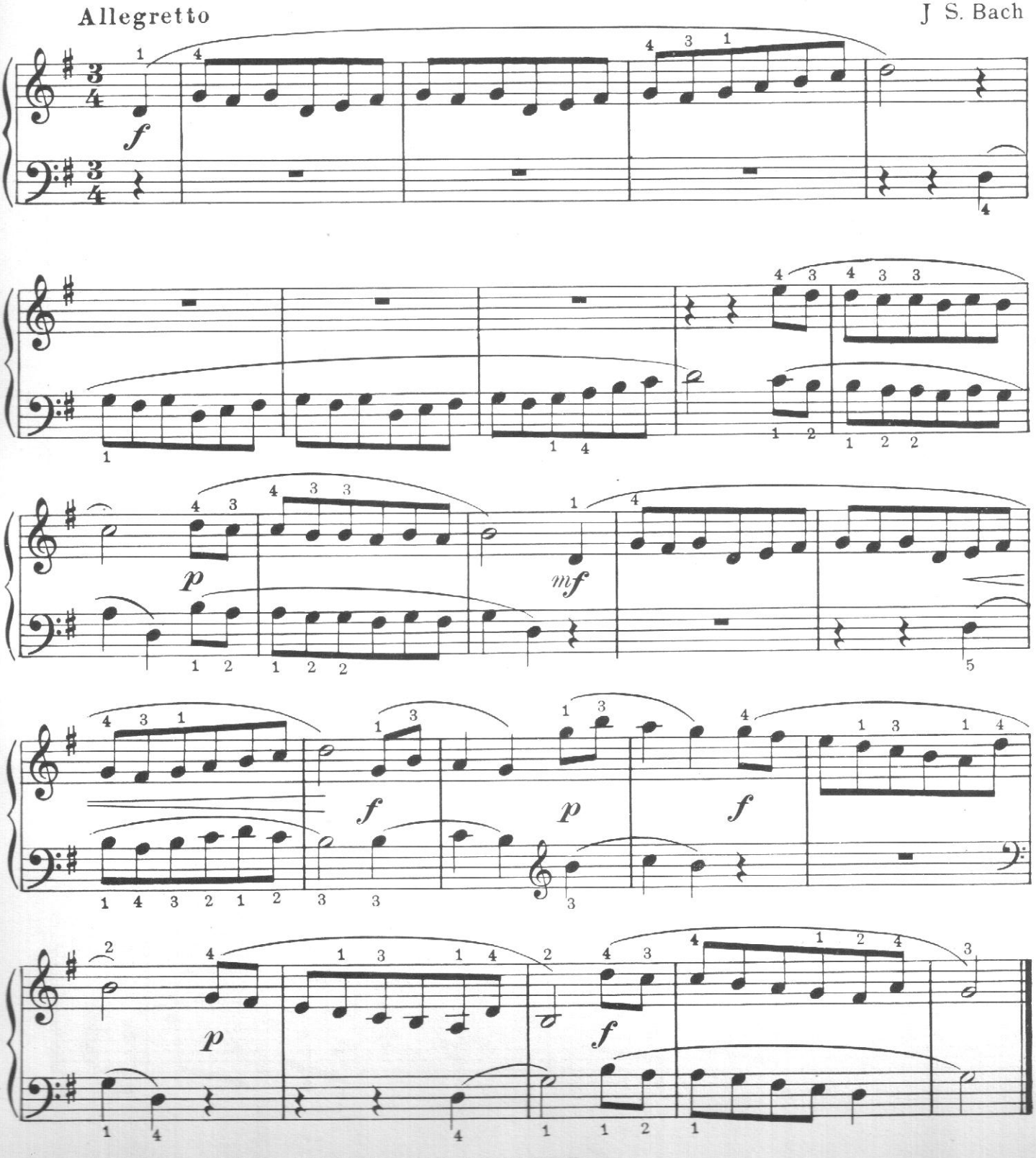
In this tuneful INTRATA by Johann Sebastian Bach, you will notice that there are two "voices", or parts. The first phrase of the melody is heard in the treble voice. This phrase is then repeated an octave lower, by the lower, or "second" voice. Following this, the two voices are heard together and the music becomes more complicated and more interesting.

Practise hands separately, giving special attention to the phrasing, so that when you play hands together, the two voices will be clearly defined.

Intrata

Allegretto

J S. Bach



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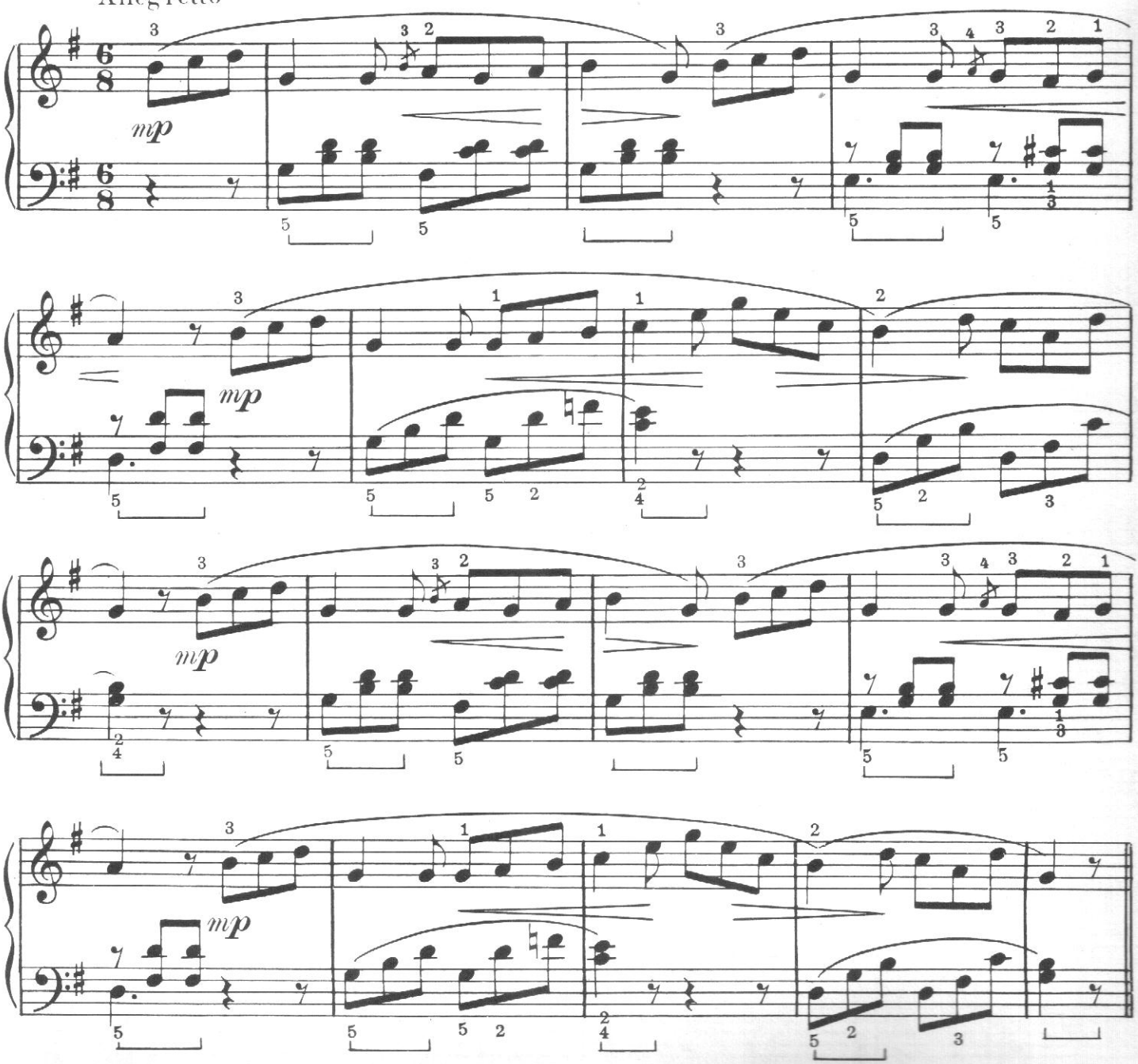
Ludwig van Beethoven was born at Bonn, Germany, in the year 1770. As a child he was very gifted. His father, who was a musician, recognized his unusual musical ability and required him to practise very diligently. This, we may suppose, was not so difficult or wearisome for the young Beethoven with his naturally great understanding of music as it would have been for a child who was less gifted! At an early age he learned to play several different musical instruments, and this was very useful to him in his later life as a composer.

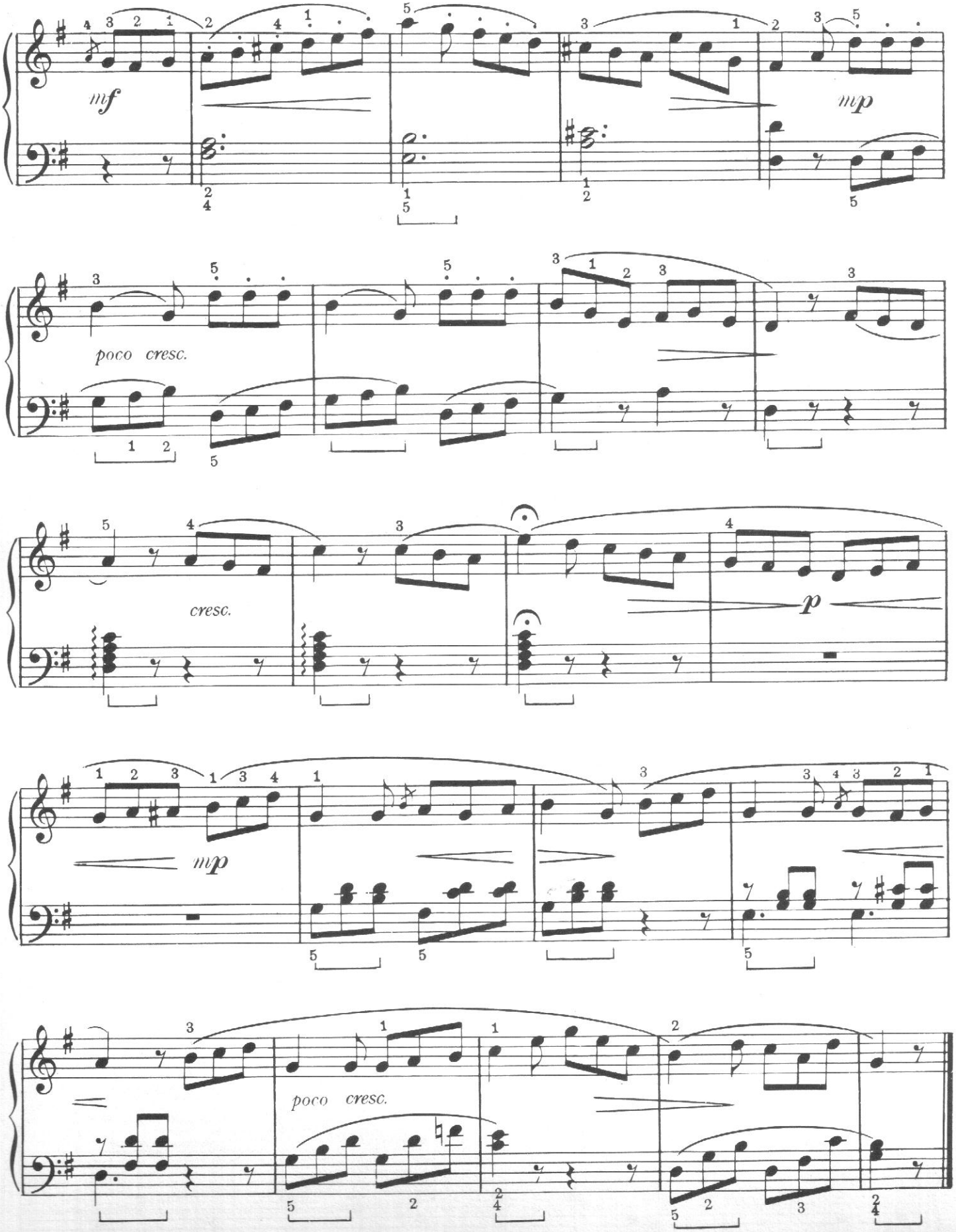
When Beethoven was a young man he went to live in Vienna, a great music center at that time. Here he studied with Haydn, met Mozart and many other musicians, and composed music unceasingly. He had an immense gift for improvisation (the art of composing music as one plays, without premeditation) and one of his greatest pleasures was to improvise at the piano for his friends. Beethoven's love of nature is reflected in his music. He liked to walk in the woods and fields of the countryside, and on these rambles he took with him a small note-book in which he wrote fragments of melodies and musical ideas that came to him. In his Pastoral Symphony there is a magnificent thunder storm, so vivid that one imagines he not only hears the storm but that he *sees* it too!

Romanze

L. van Beethoven

Allegretto




mf
mp
poco cresc.
cresc.
p
mp
poco cresc.

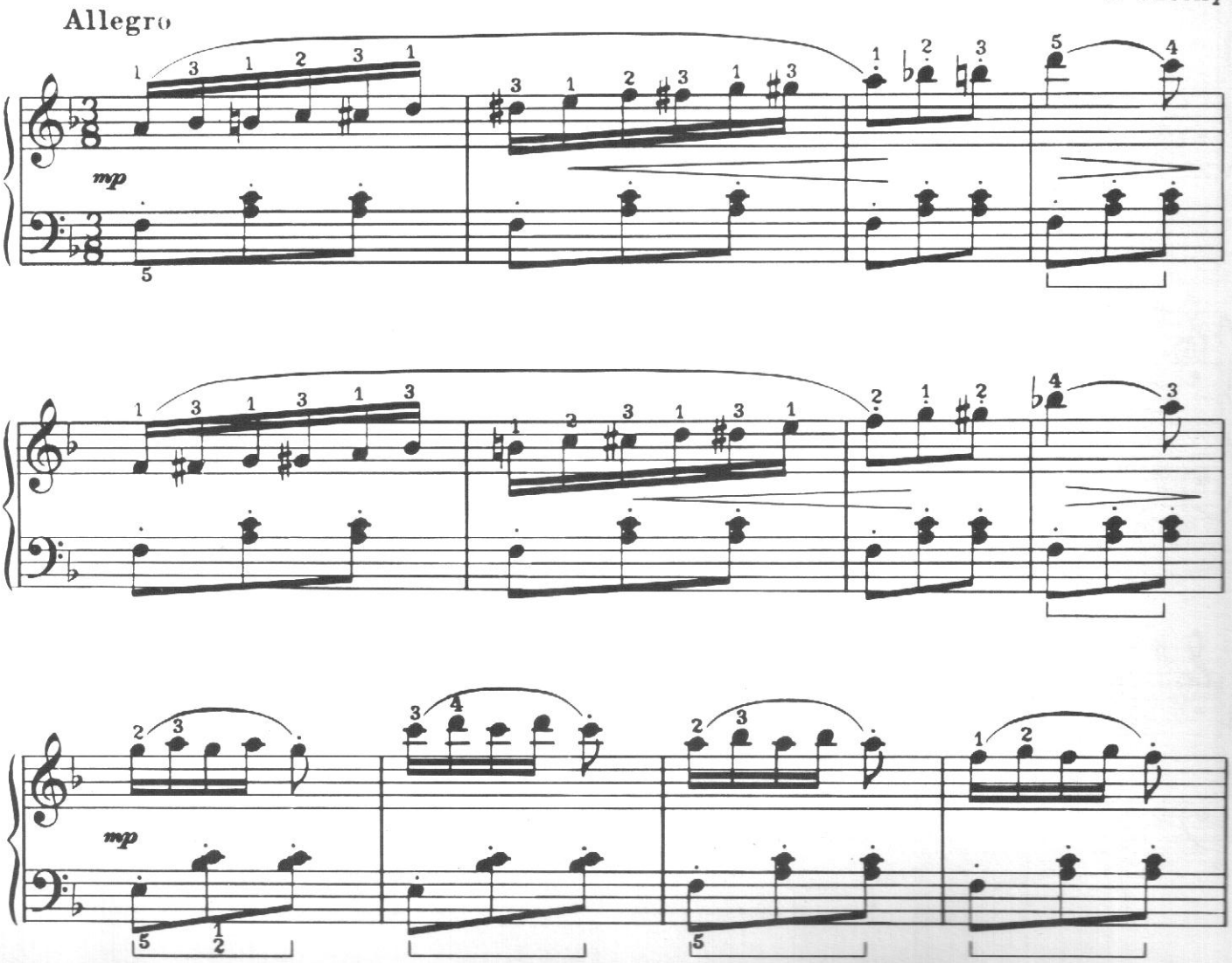
Brilliant chromatic scale passages and staccato notes combine to make SLEIGH RIDE a gay and sparkling composition. Play flowingly, towards the climax of each phrase. Round the phrases off gracefully. The tempo should be fairly fast, but each note must be heard clearly. Pay special attention to dynamics.

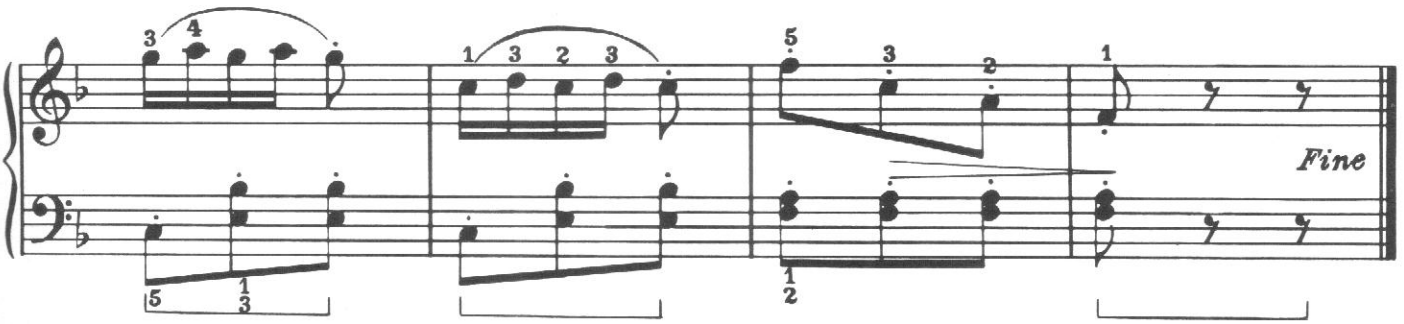
On what note, in the first measure of SLEIGH RIDE, does the chromatic run *begin*? How long is this run (how many octaves) in *legato* notes under the slur? What note does the chromatic run begin on in the fifth measure? In the seventeenth measure, what note does the *descending* chromatic run begin on? In the twenty-first measure? How long is each *descending* chromatic run in legato notes under the slur?

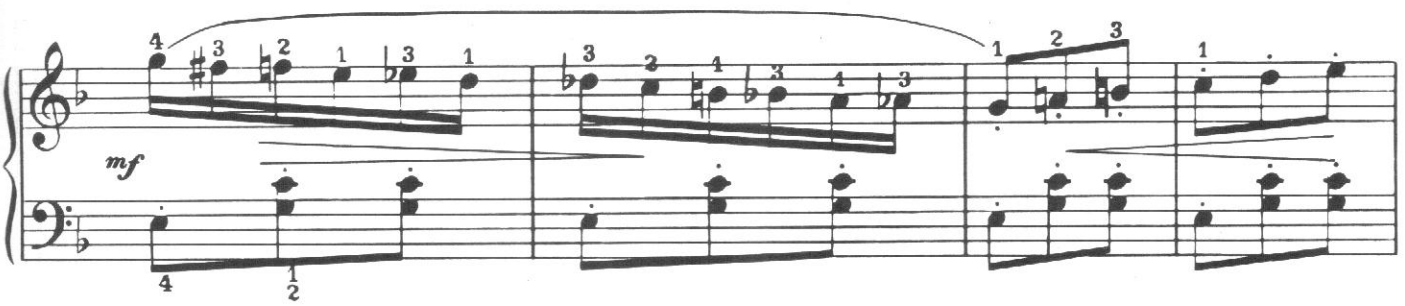
Sleigh Ride

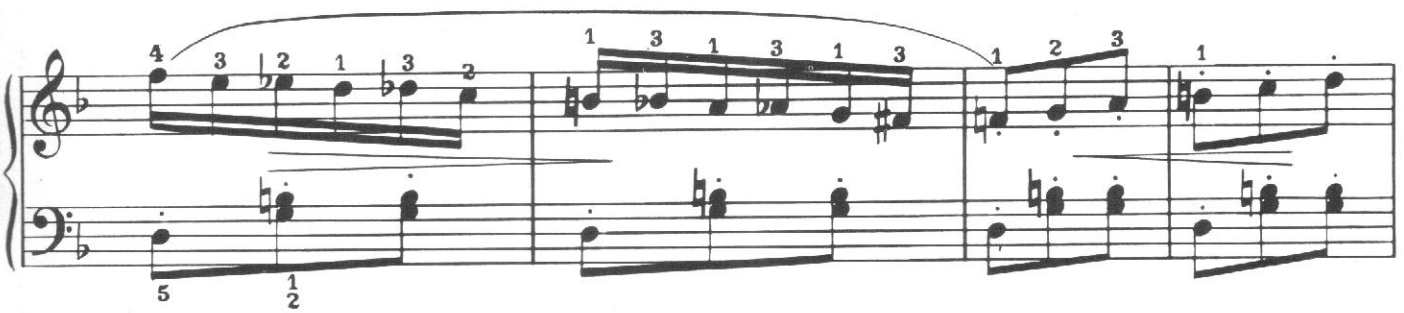
C. Czerny

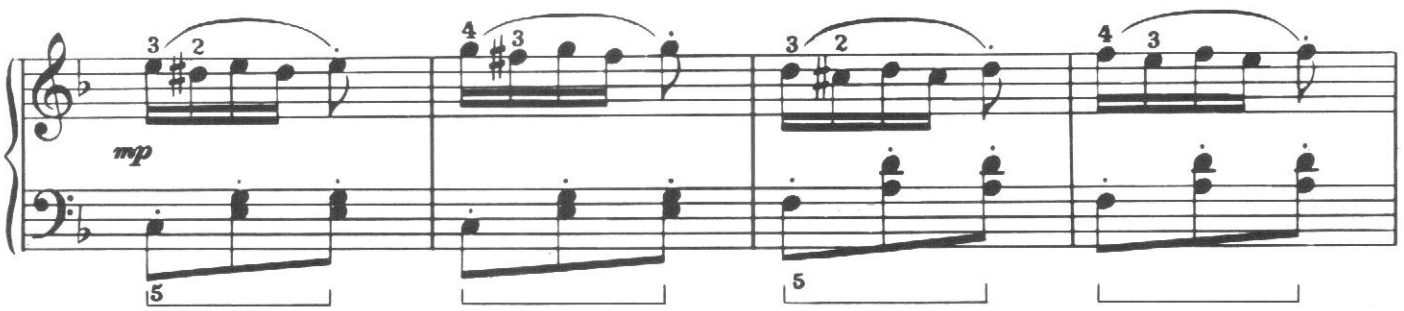
Allegro

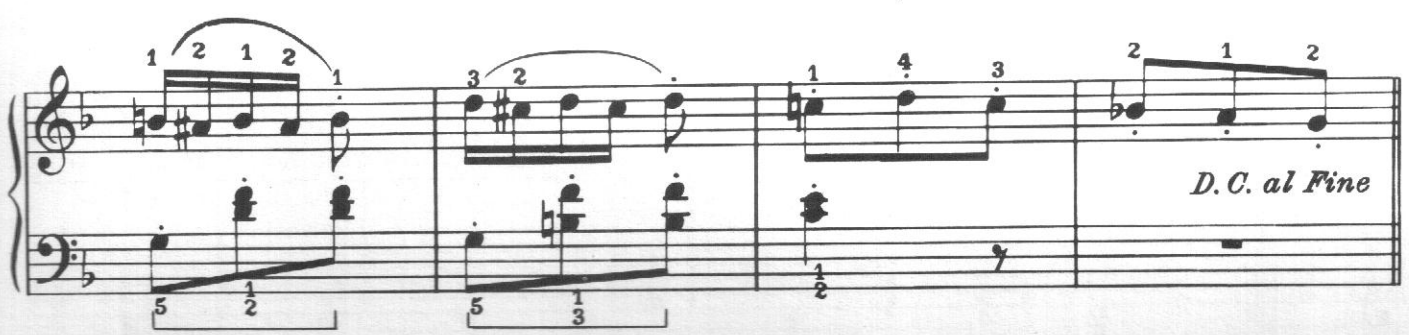



Fine


mf




mp

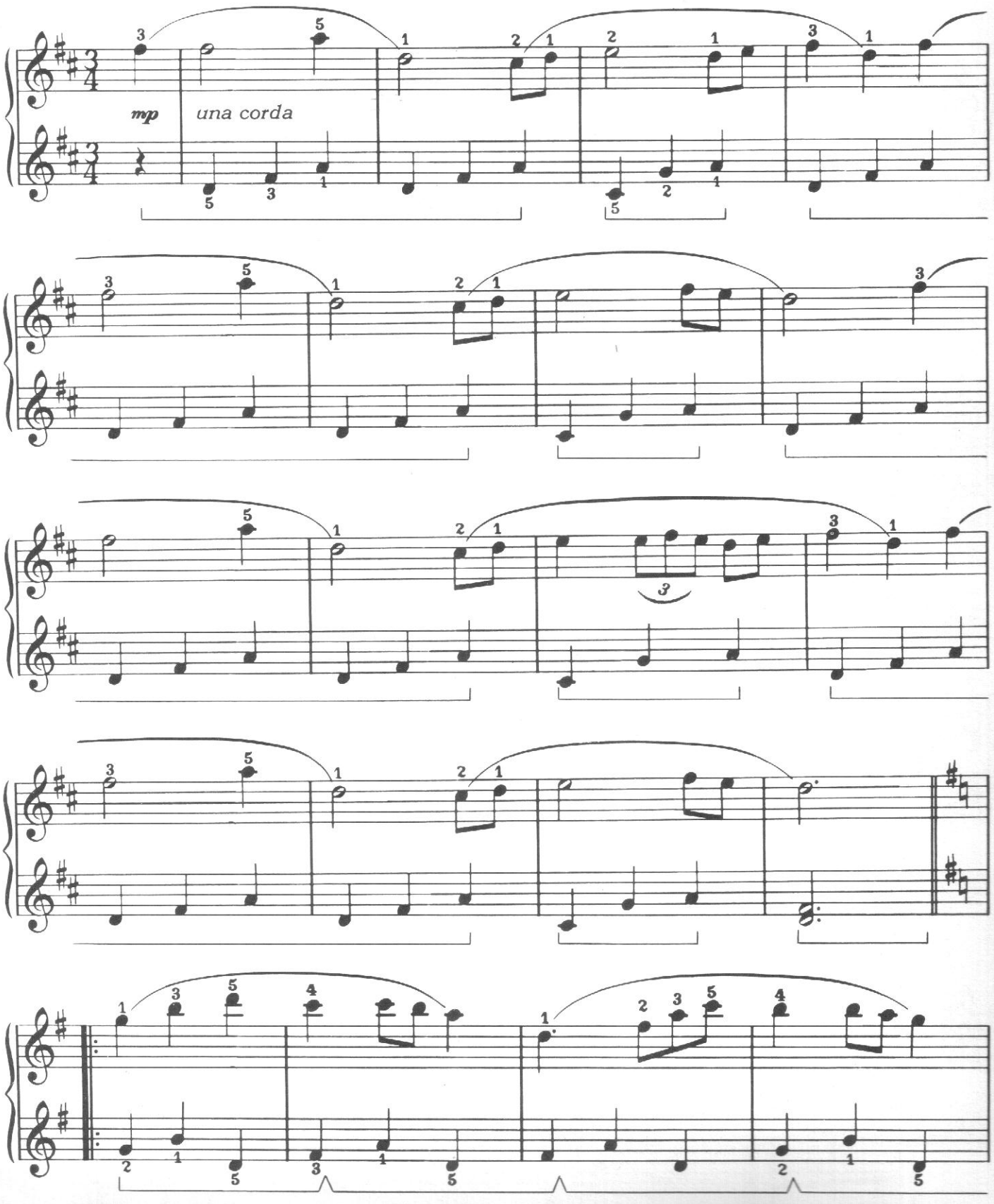

D.C. al Fine

Music boxes do not have dampers to stop the sound, and therefore we use more pedal in this piece than is usual, in order to give a music box effect. Play with precise, mechanical rhythm, being careful to keep the tone even, and the accented beats very delicately stressed. Soft pedal may be used throughout.

The Music Box

Based on a French Folk Tune

Allegretto (*automatically*) *Both hands 8va throughout*



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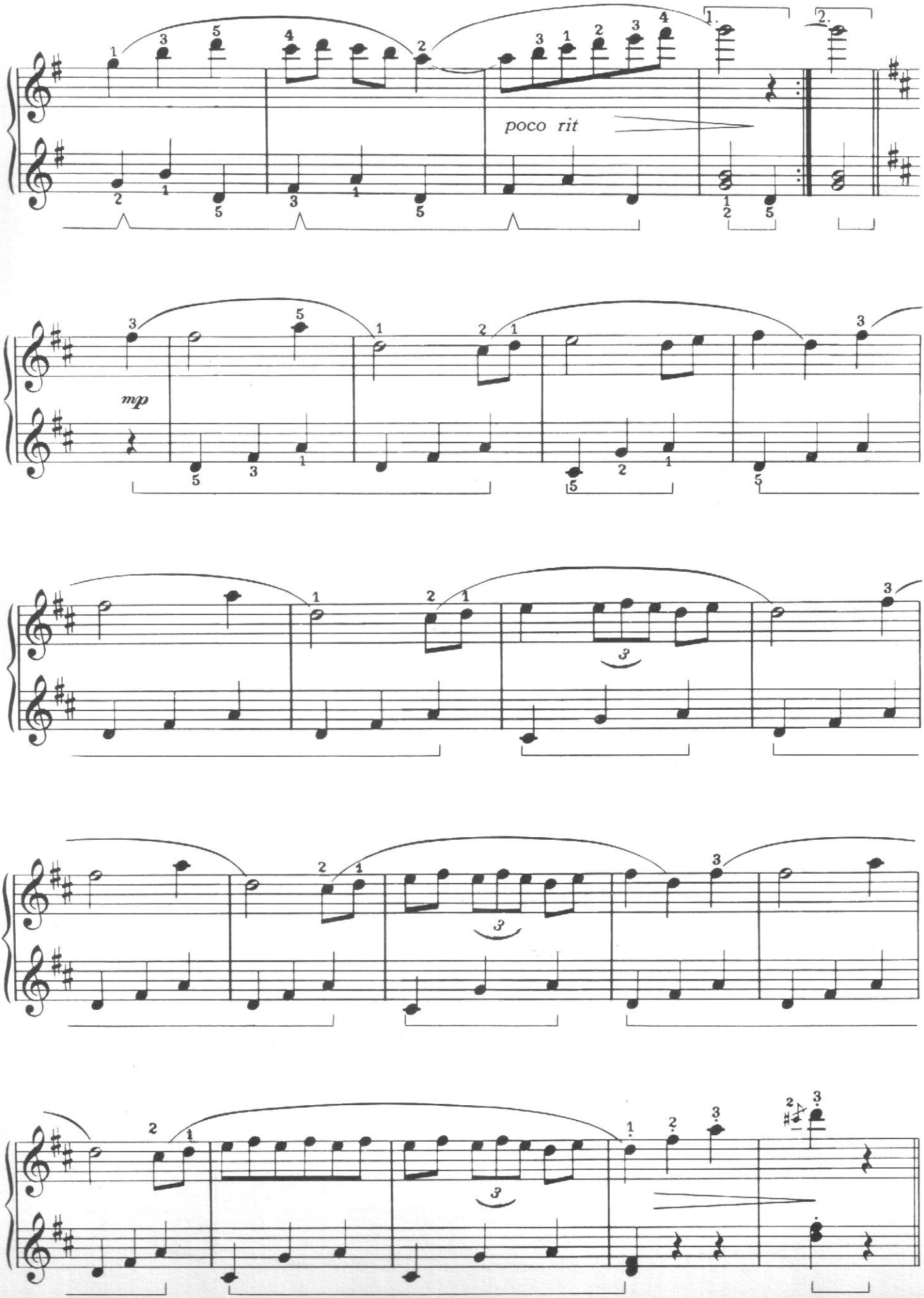
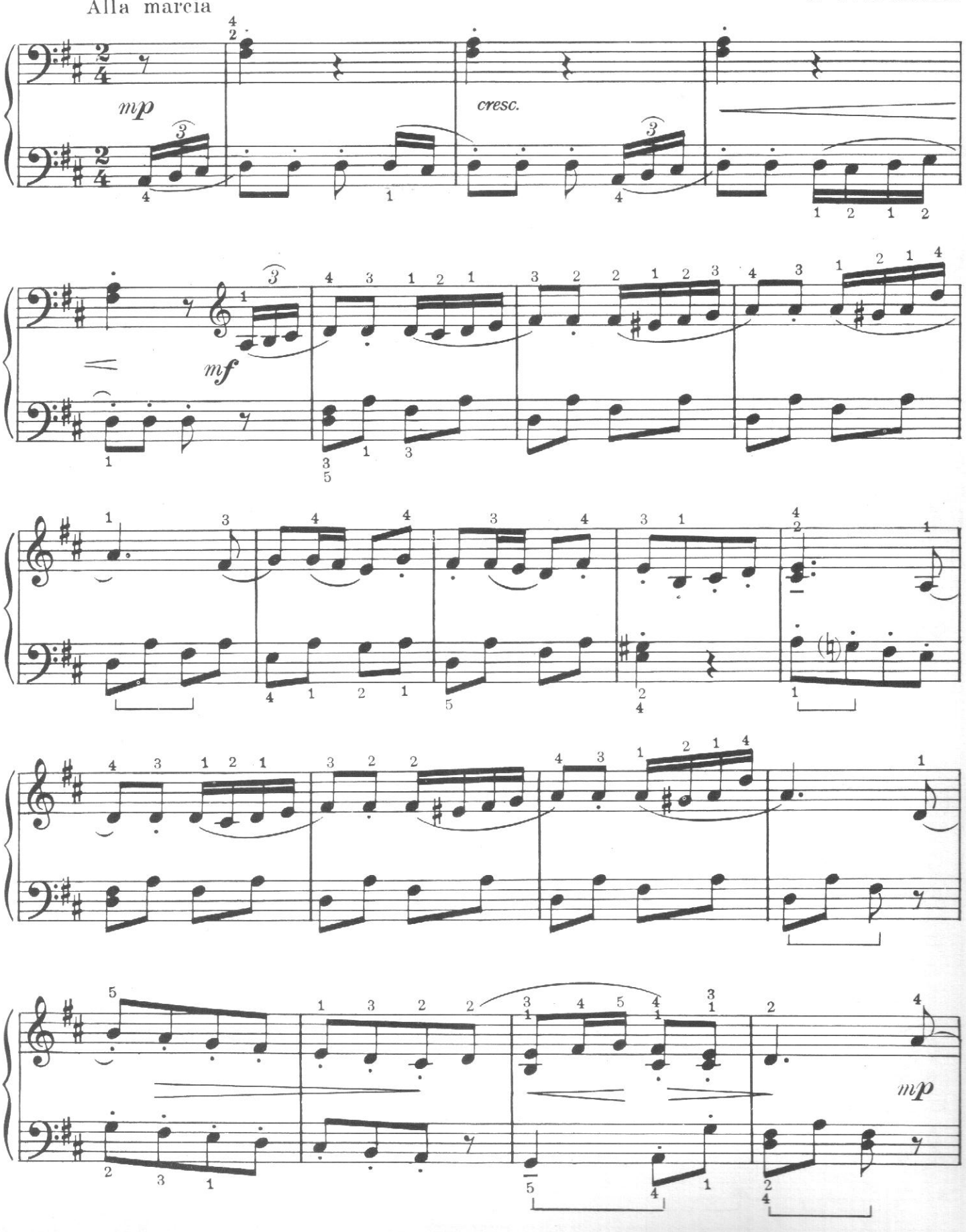
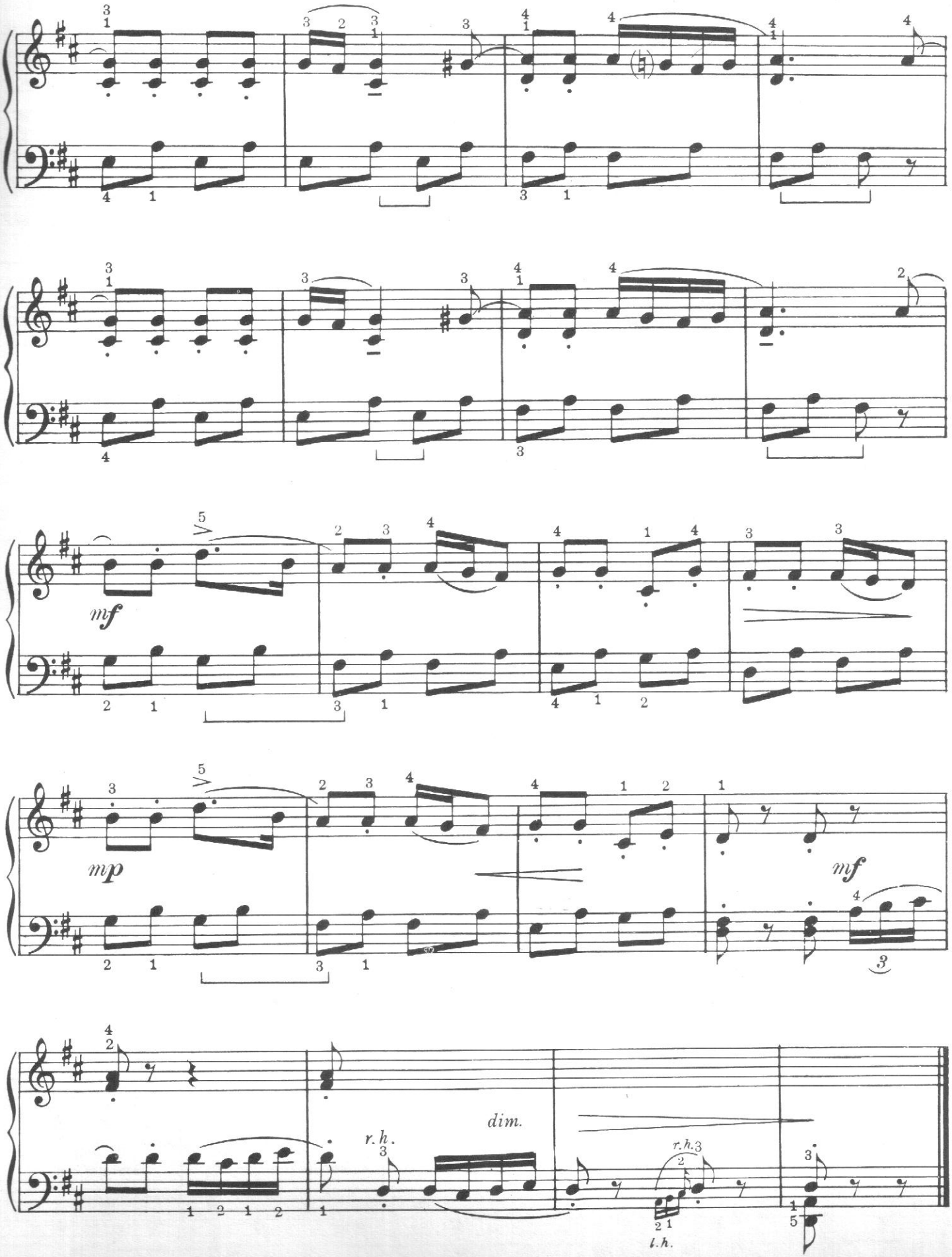

poco rit
mp

American Patrol

MARCH

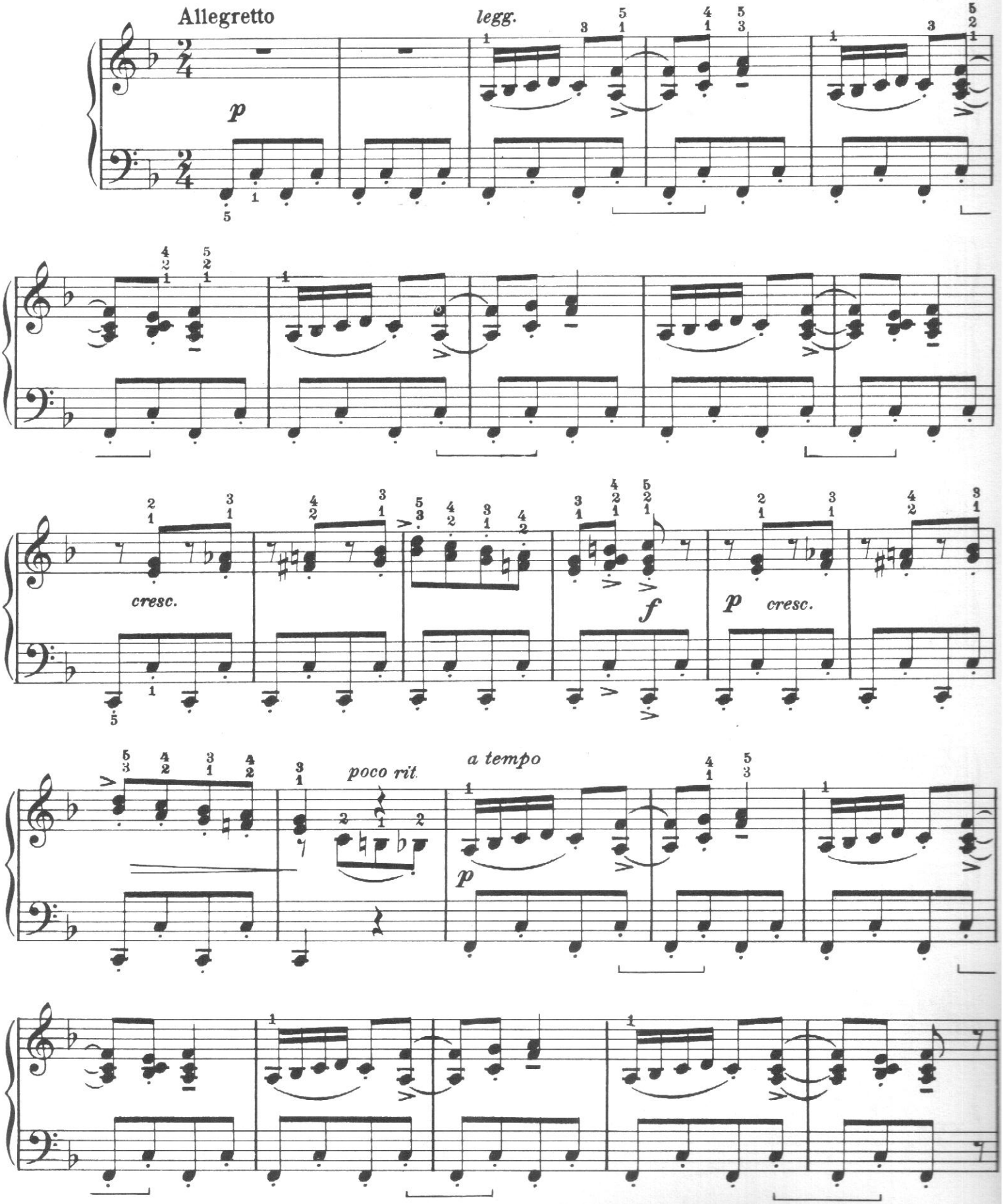
F. W. Meacham

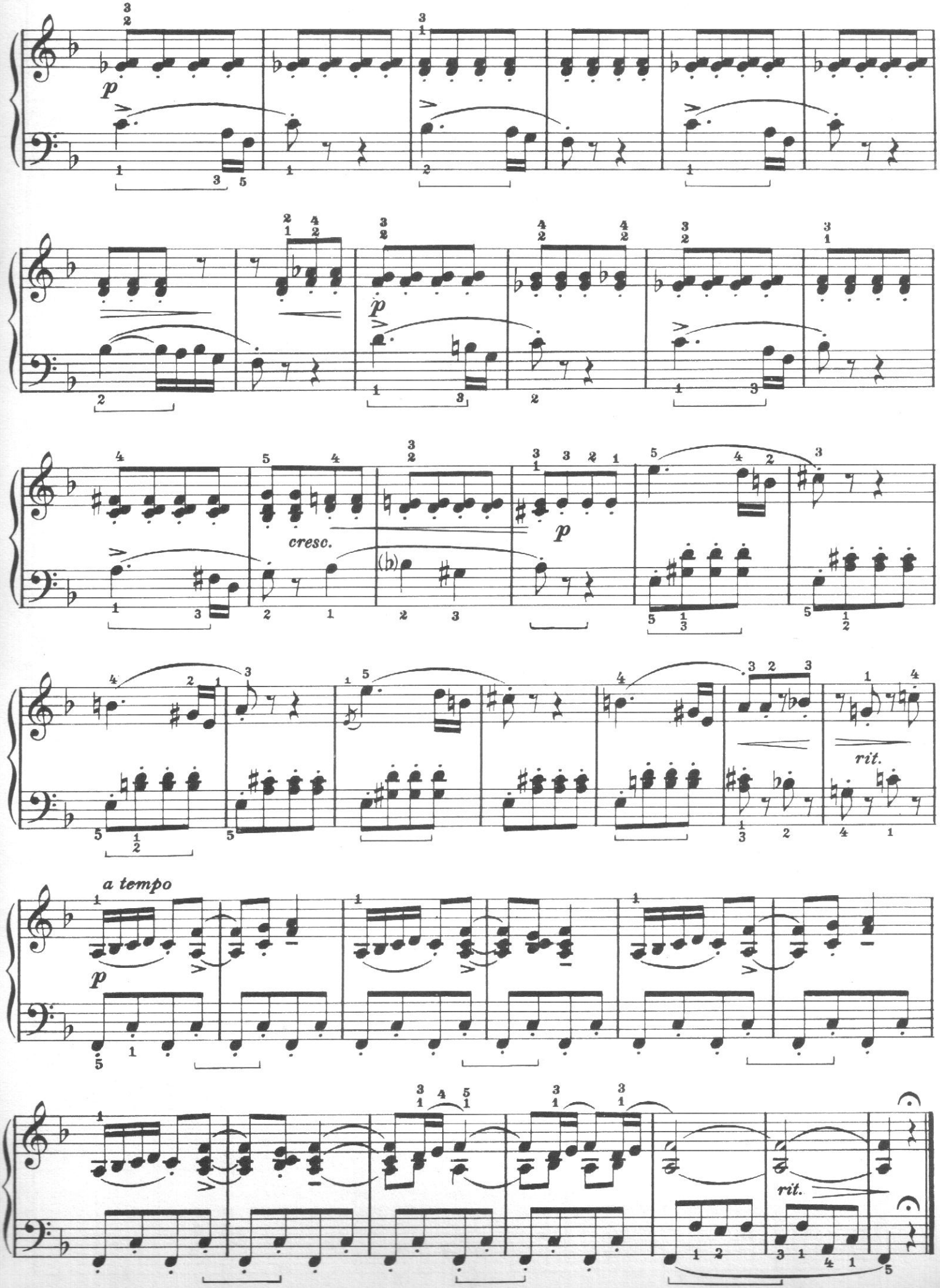


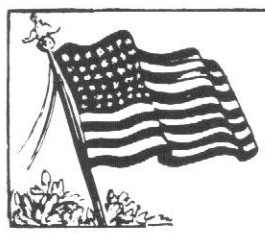

mf
mp
mf
dim.
r.h.
r.h.
l.h.

Spinning Song

A. Ellmenreich




p
p
cresc.
p
rit.
a tempo
p
rit.



America, the Beautiful

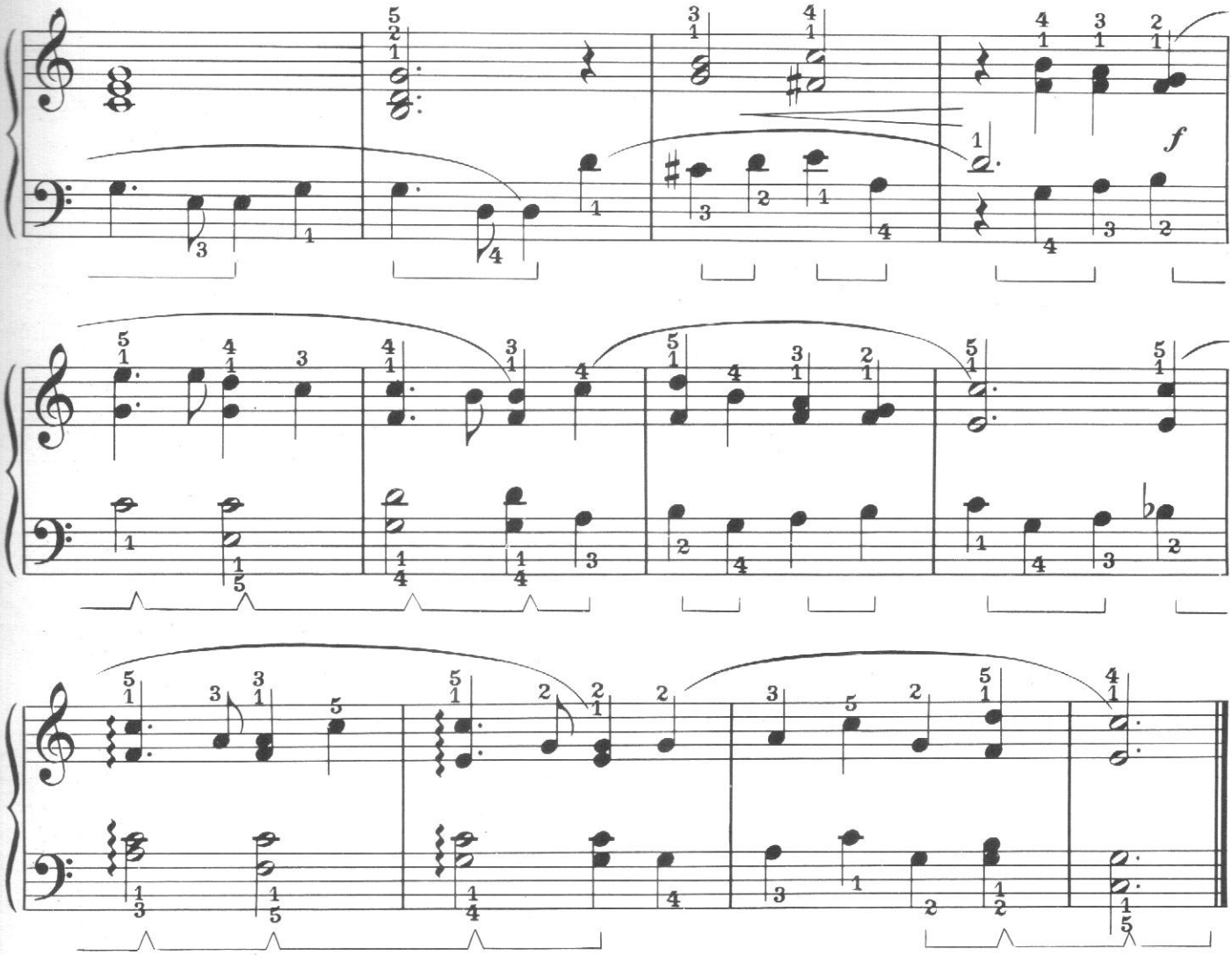
Moderato

Samuel A. Ward

mf

f

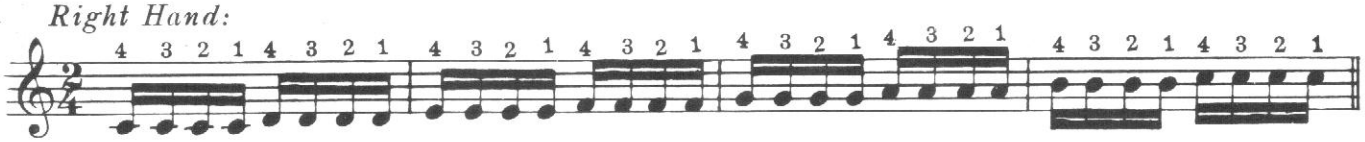
mf



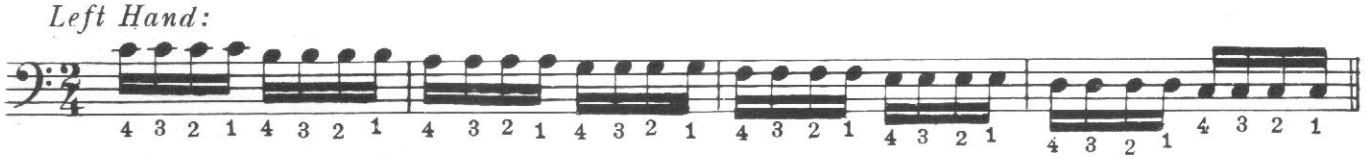
Repeated Notes

In this repeated note study, each note is played four times, and the fingering 4-3-2-1 is used. Play close to the surface of the keys, the fingers a little straighter than usual (less curved), each finger, as it plays, moving along the key surface towards the hand in a plucking motion, somewhat as if flicking a particle of dust from the surface of the key. The hand and arm must be loose, so that the fingers are free.

Right Hand:



Left Hand:



Play the study at three different rates of speed, in this way: Play it once rather slowly (in a leisurely way), once moderately fast, and once fast (at a good speed); then repeat, always using the three rates of speed.

Remember, the fingers must be loose for clearness. Listen for *each note.*

Piping Tim

Irish Folk Tune

Allegretto

mp

mf

poco cresc.

cresc.

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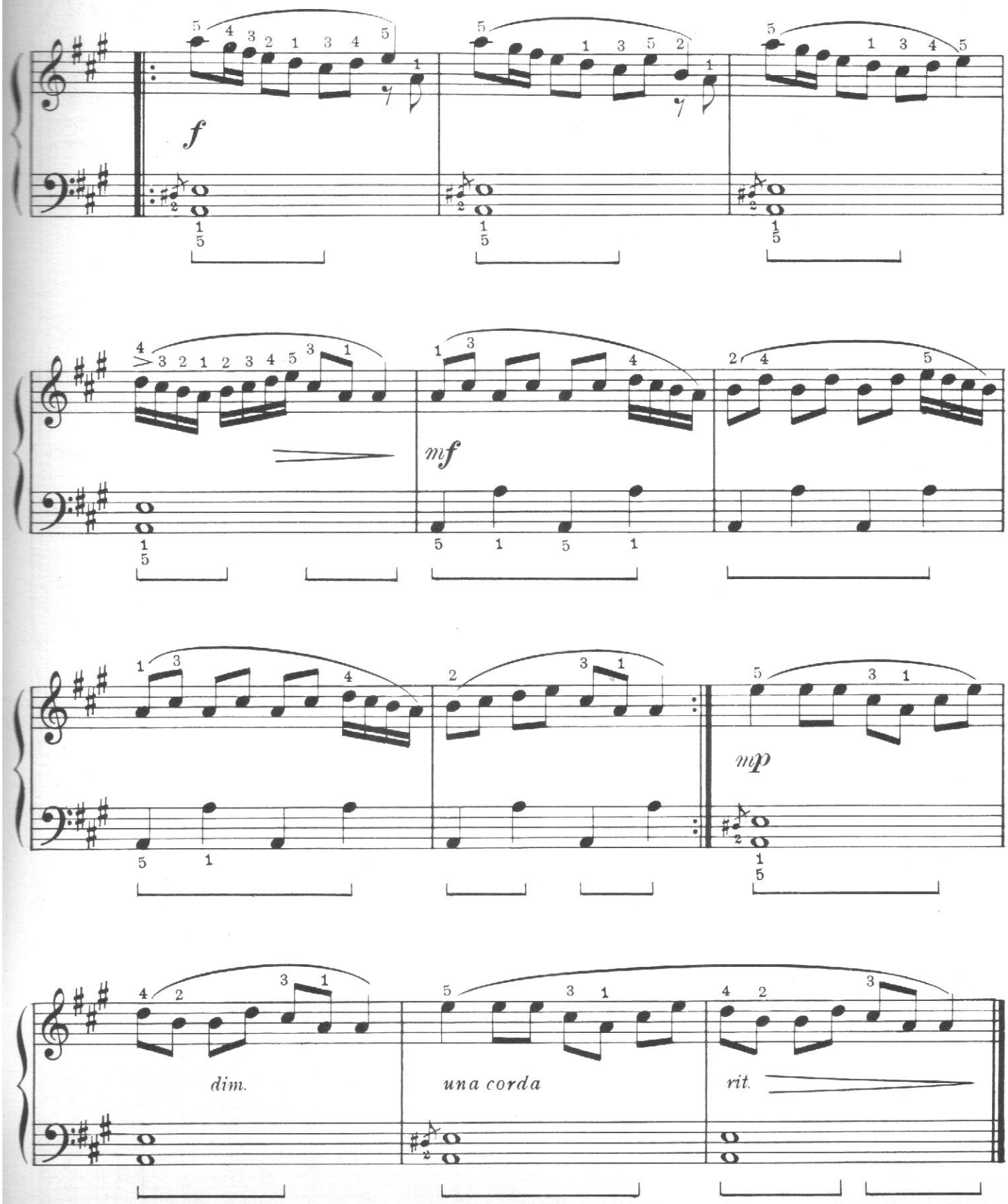
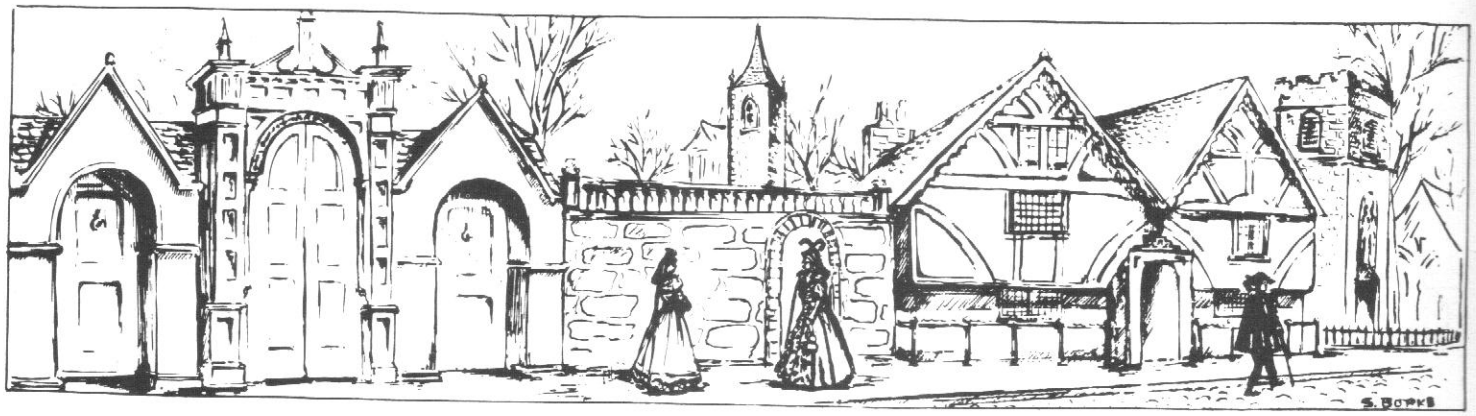

f
mf
mp
dim.
una corda
rit.

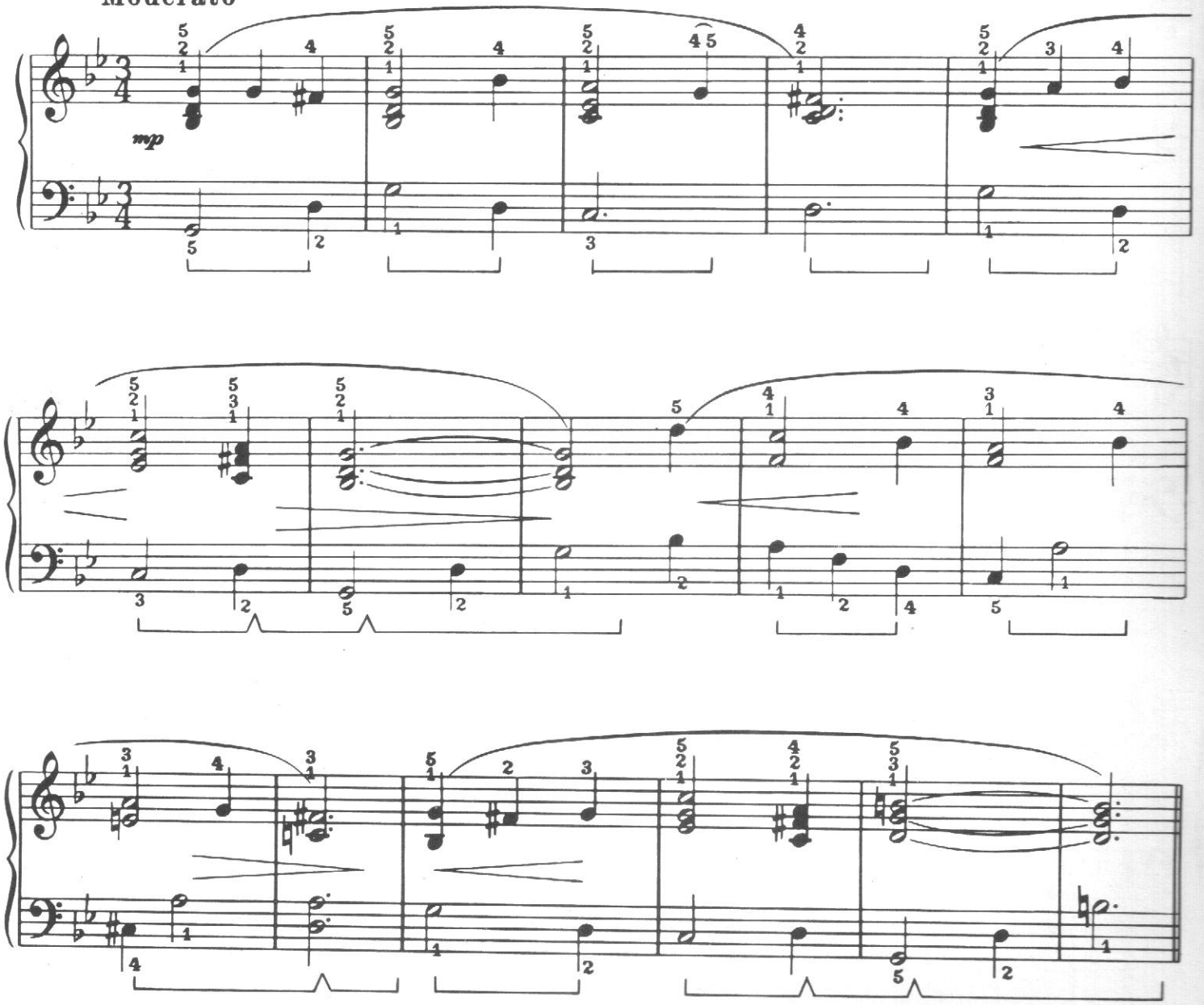


COVENTRY CAROL is in the Key of G Minor, but the chord on which the carol ends is the chord of G *Major*! This surprise ending (a sudden change of harmony, from minor to major) has a very pleasing effect. It is often used. It is especially beautiful when sung.

Coventry Carol

16th Century English

Moderato



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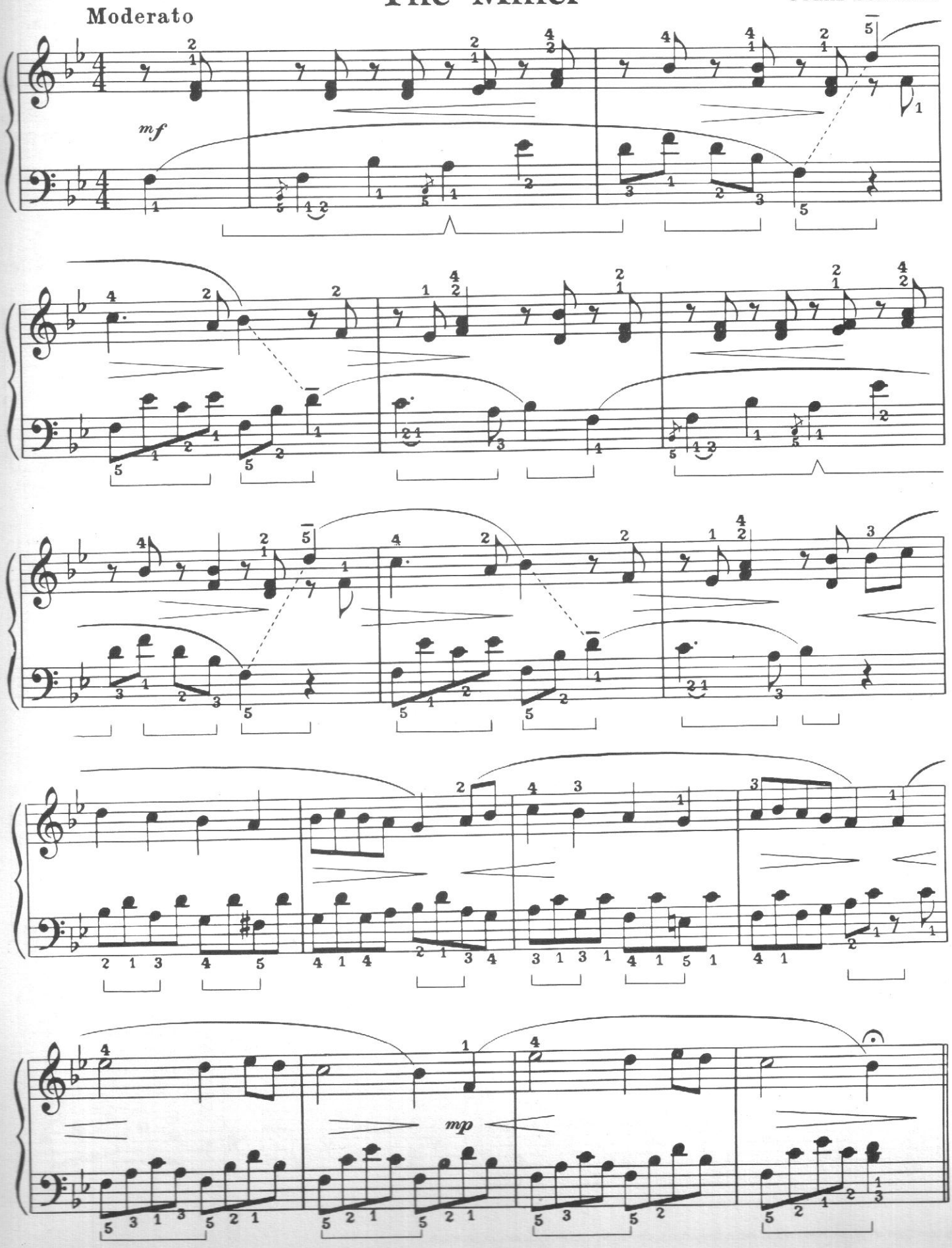
The MILLER, one of Franz Schubert's famous songs, is here arranged for piano solo. When you play it, be sure to SHADE THE MELODY LINE.

The Miller

Franz Schubert



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DESCRIPTIVE MUSIC

There are many delightful effects, descriptive of the hunt, in this piece. First, a gallop is heard, beginning softly in the distance but growing rapidly louder as thehunters approach. Then we hear a strong melody in left hand, suggestive of very melodious hunting horns, and this is accompanied by a light sound of galloping. This lasts only four measures and is then repeated softly from afar, as if the hunters had been whisked away by magic. Next, we hear light running at full speed, a kind of musical ride, as the hunters settle down to covering some ground. Following this, the hunting horns again. And then the return of the gallop theme, with which the hunt began, completes the adventure for us. As the sound of the music diminishes, the hunters disappear in the distance. Music of this type, which seems to depict a scene, or to tell a story, is called "descriptive music" or "program music."

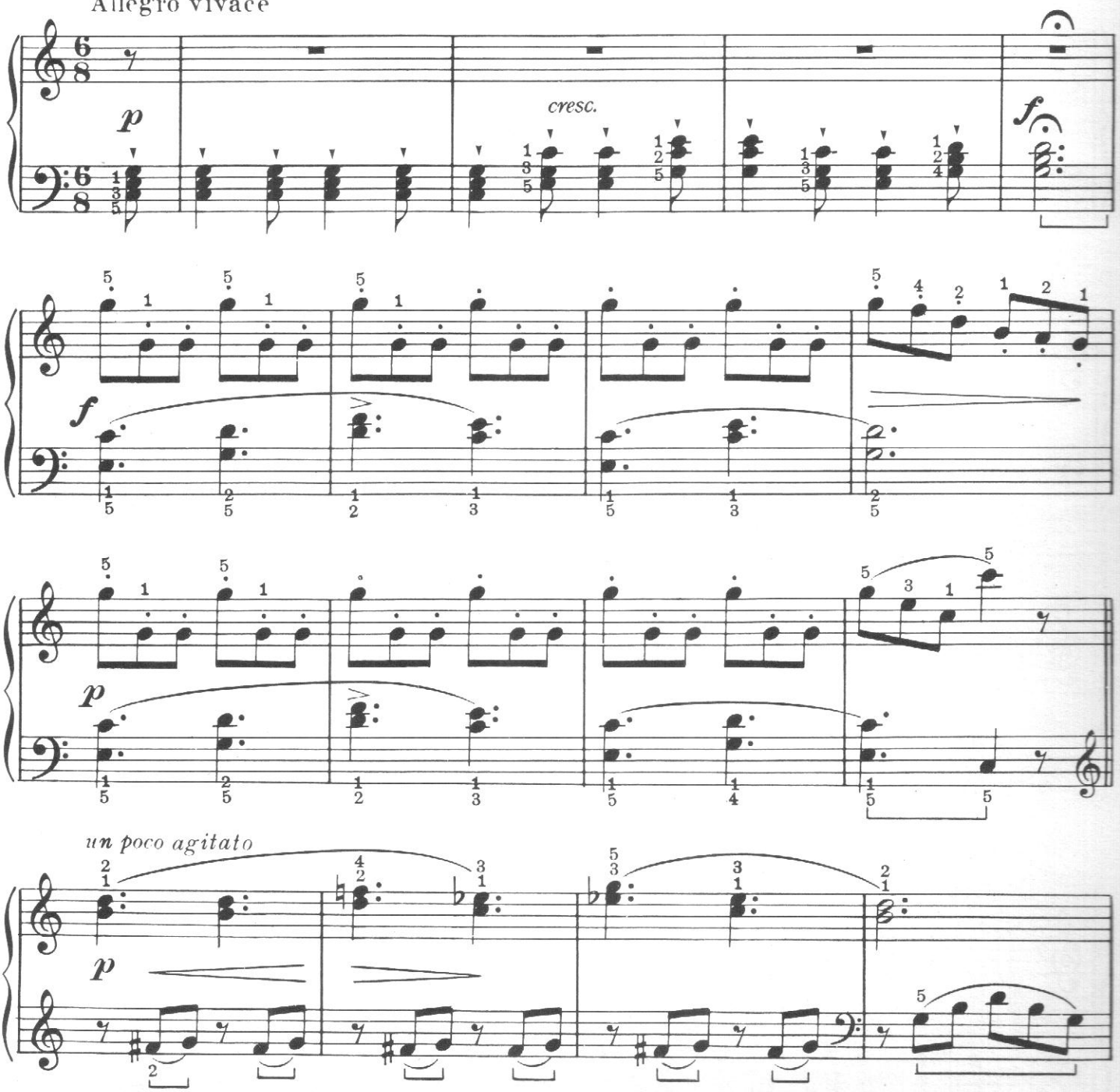
In the first three measures of The HUNT, the chords are marked by a dash (▼). This indicates a very short staccato, sometimes called staccatissimo. Use arm staccato on these chords, (the hand and arm moving as a unit) and be careful to play forward to *the accented beats* of the measure, so that the "gallop" has motion.

In measures 5 to 12, practice left hand alone for legato melody.

The Hunt

F. Burgmüller

Allegro vivace



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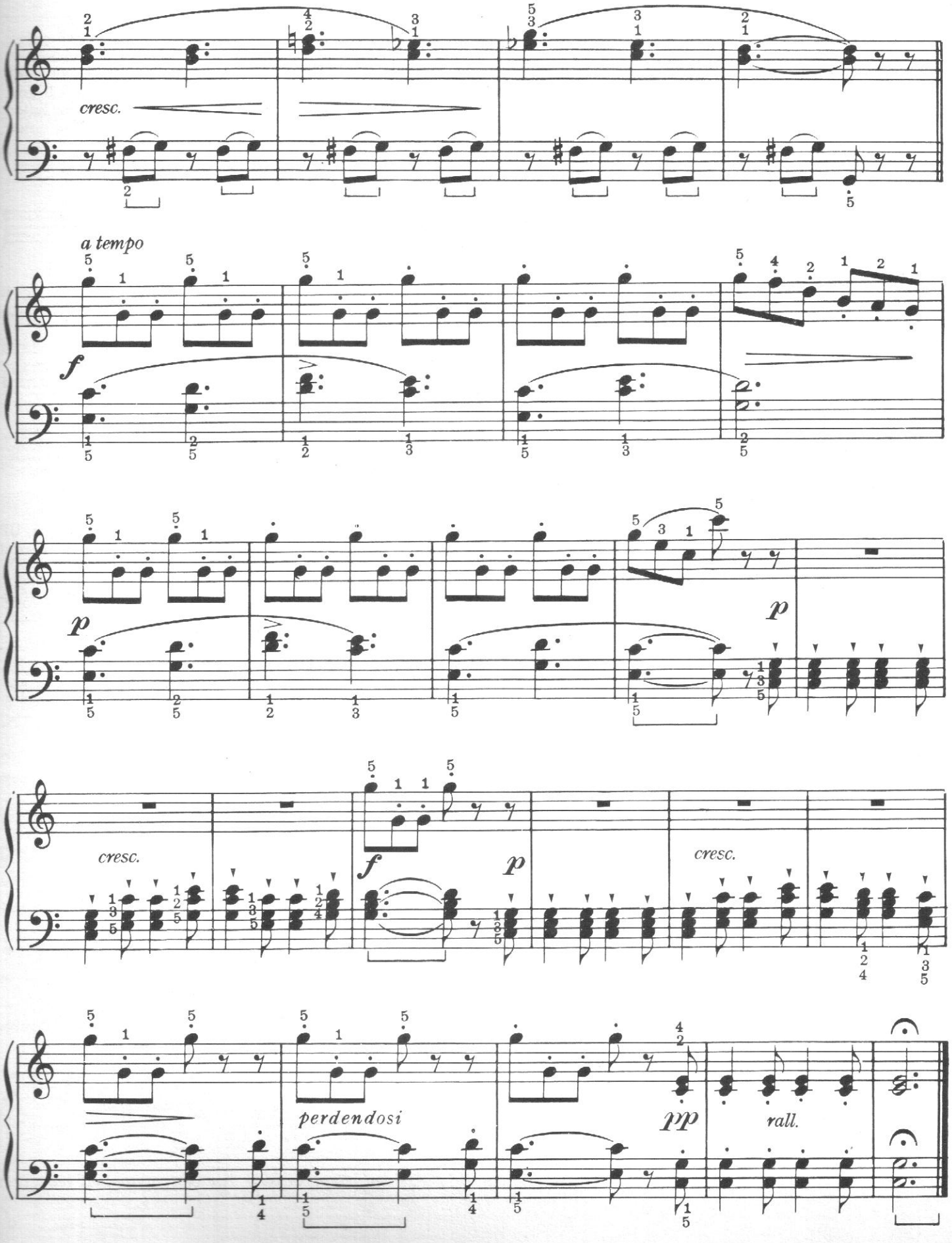
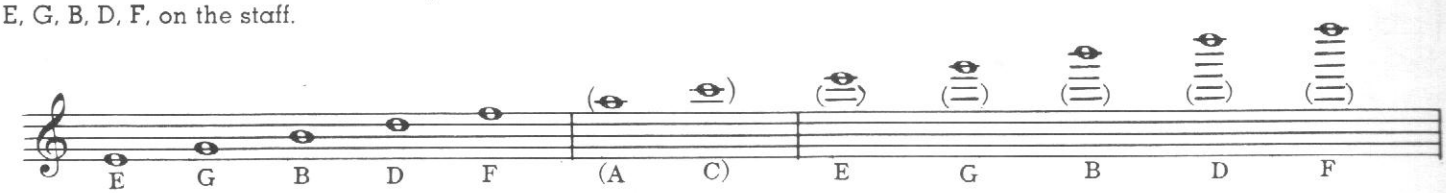

cresc.
a tempo
f
p
cresc.
f
p
cresc.
perdendosi
pp
rall.

Leger Lines

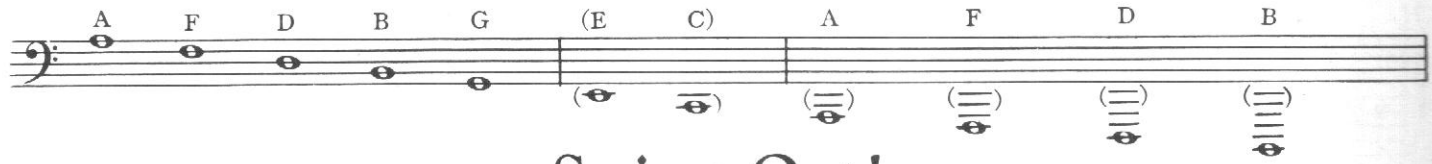
Leger lines are added to the staff, for notes above the treble staff, below the bass staff, and between the treble and bass staves.

NOTES ON LEGER LINES ABOVE THE TREBLE STAFF

Here is an easy way to read notes on leger lines above the treble staff: (You already know that the letter-names of notes on *the first two leger lines above* the treble staff are A, and C. This we learned in Book Three, page 9.) If you cover up these first two leger lines (or disregard them) and begin with the *third* leger line above the staff, the letter names of the staff line-notes are repeated—E, G, B, D, F. These notes are TWO OCTAVES higher than the line-notes E, G, B, D, F, on the staff.



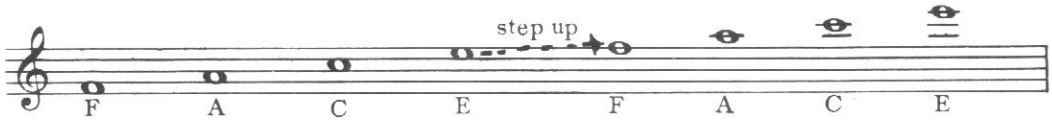
Similarly, to read notes on leger lines below the bass staff: Cover the first two leger lines, E, and C, and begin again —A, F, D, B, (That's all the leger lines there are *below the bass staff!*) These notes A, F, D, B, are TWO OCTAVES lower than the line-notes A, F, D, B, on the staff.



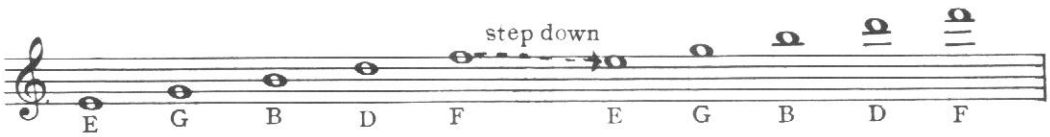
Swing Out!

Here is another way to read notes on leger lines:

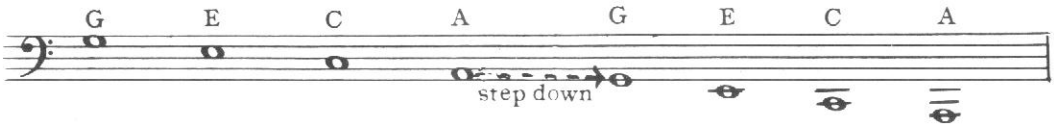
To read line-notes above the treble staff: Say the letter-names of the *space*-notes *on the staff* (F-A-C-E) then step UP ONE DEGREE on the staff, from the highest space to the highest line, "hold on" to the highest line of the staff and "swing out" in line-notes—F, A, C, E!



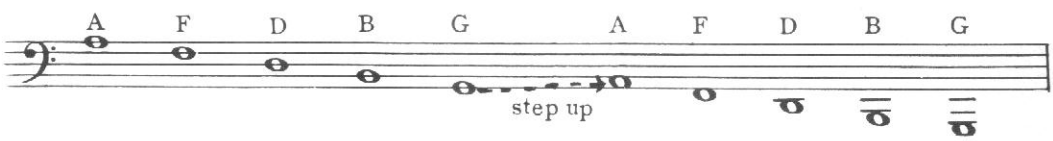
To read space-notes above the treble staff: Say the letter names of the line-notes *on the staff* (E-G-B-D-F) then "double back" one degree, from highest line to highest space, and "swing out" in space notes—E, G, B, D, F!



To read line-notes below the bass staff: Say the letter-names of the space-notes *on the staff* (G-E-C-A) then step DOWN ONE DEGREE on the staff, from lowest space to lowest line, "hold on" to the lowest line of the staff and "swing out" in line-notes—G, E, C, A!



To read space-notes below the bass staff: Say the letter-names of the *line*-notes *on the staff* (A-F-D-B-G) then "double back" one degree, from the lowest line to lowest space and "swing out" in space-notes—A, F, D, B, G!



The above two plans for note-reading are quite different. You may use either, or both. The plan given first (covering over the first two leger lines) is useful for reading notes on the very highest and lowest leger lines; the second plan, "Swing Out!", gives a limited note-reading range.

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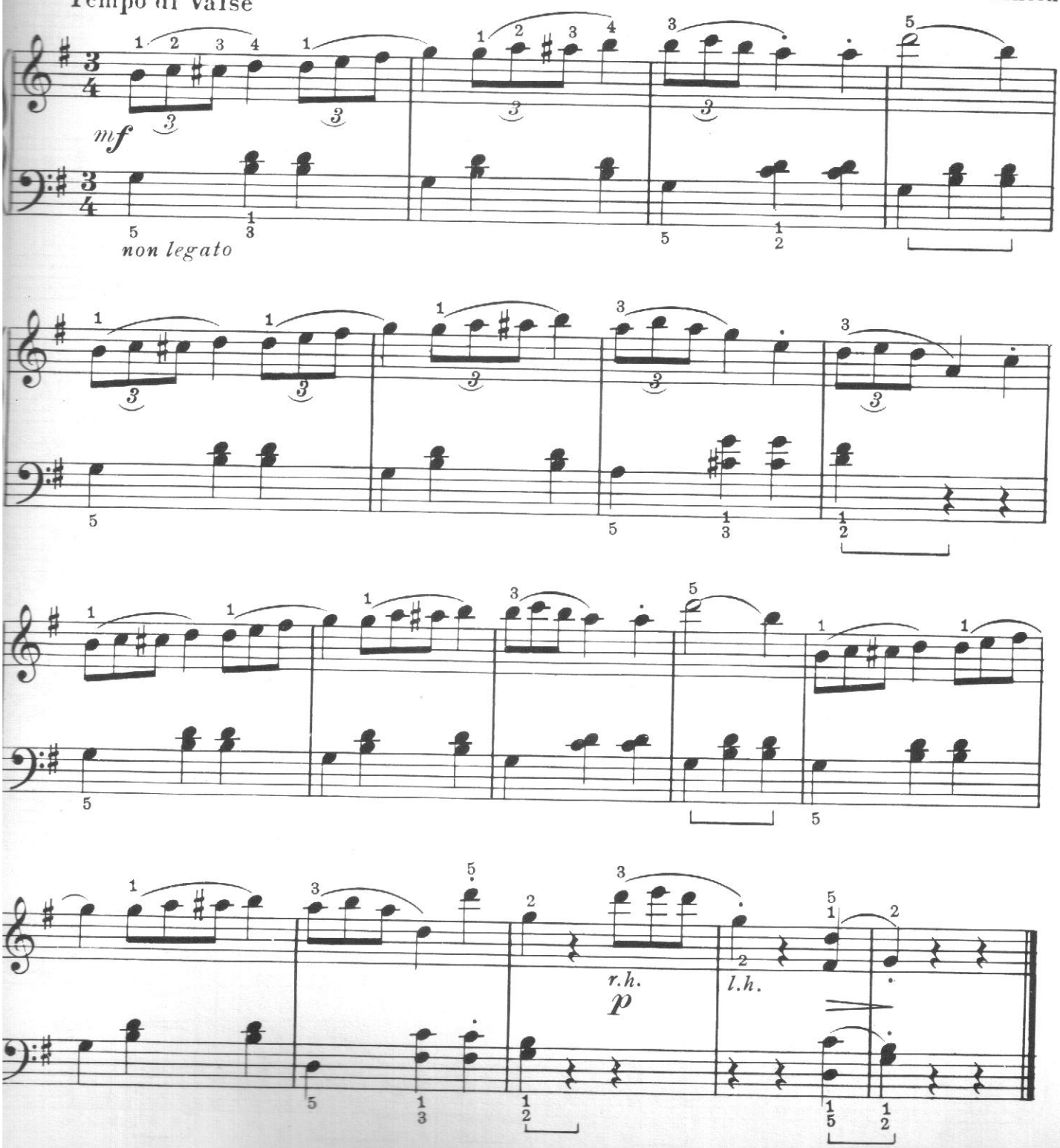
Play THE SKYLARK with a steady, graceful swing. The triplet groups must be rhythmic, and must move forward to the quarter note which follows *without hesitation*. Observe the slurs carefully. Play neatly and with sparkle, tossing off the short phrases with a light, upward motion.

A triplet is indicated thus: $\overset{3}{\frown}$ but this marking is not always continued throughout the entire composition. When the triplet has been indicated a sufficient number of times, so that the performer should understand the note groupings, the marking $\overset{3}{\frown}$ is then usually omitted.

The Skylark

Tempo di Valse

A. Loeschhorn



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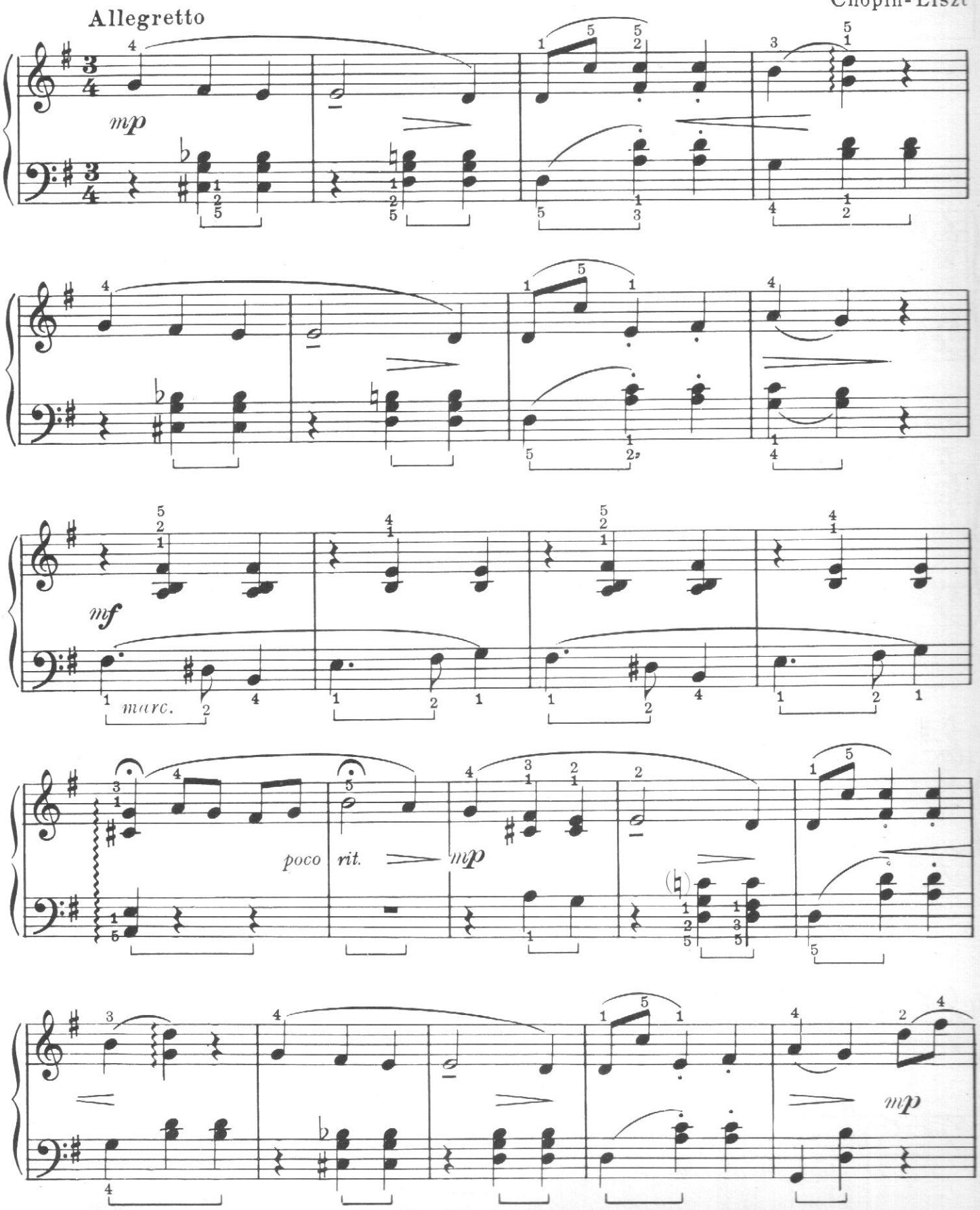
This charming composition was written as a song originally, by the famous Polish-French composer, Frederic Chopin. From the song, Franz Liszt, who was Chopin's friend, made a piano arrangement which has proved very popular. The MAIDEN'S WISH as presented here is based on the Liszt arrangement.

The Maiden's Wish

Chopin-Liszt



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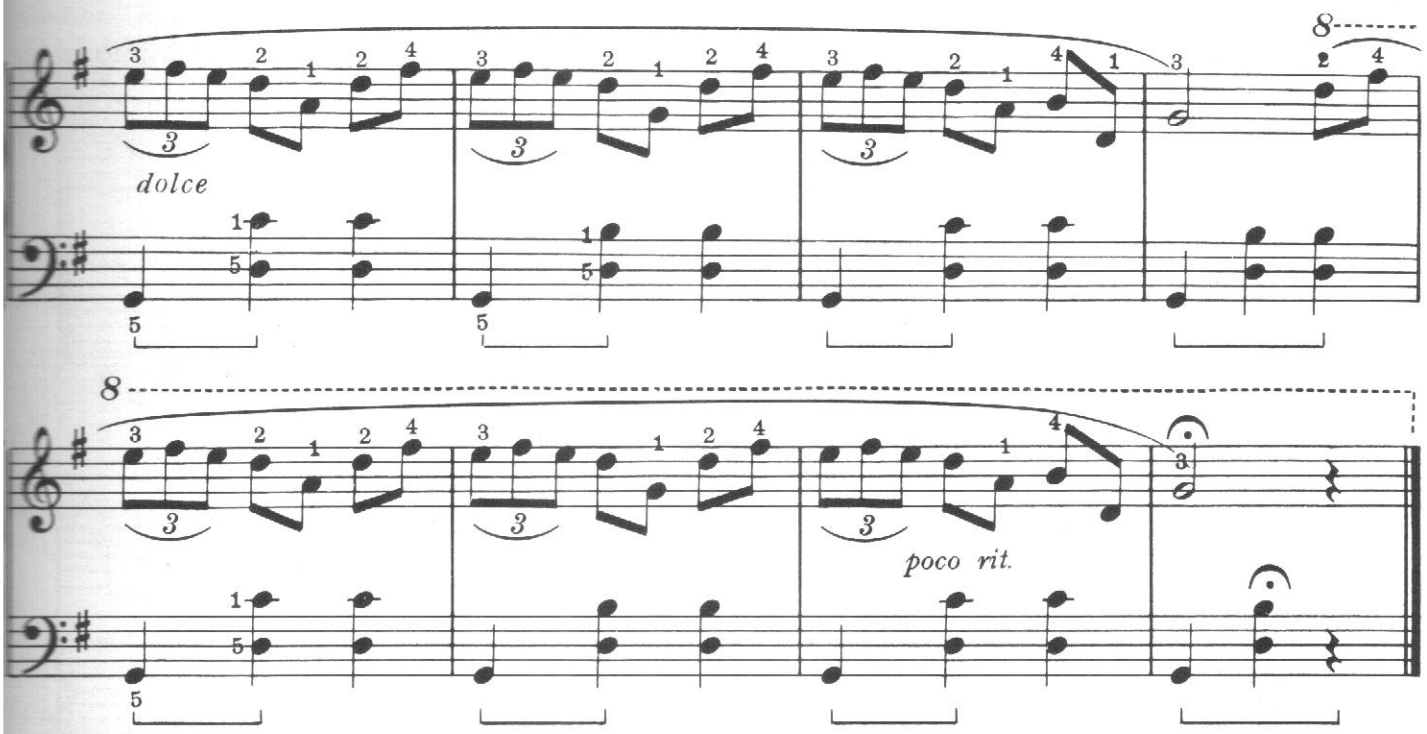
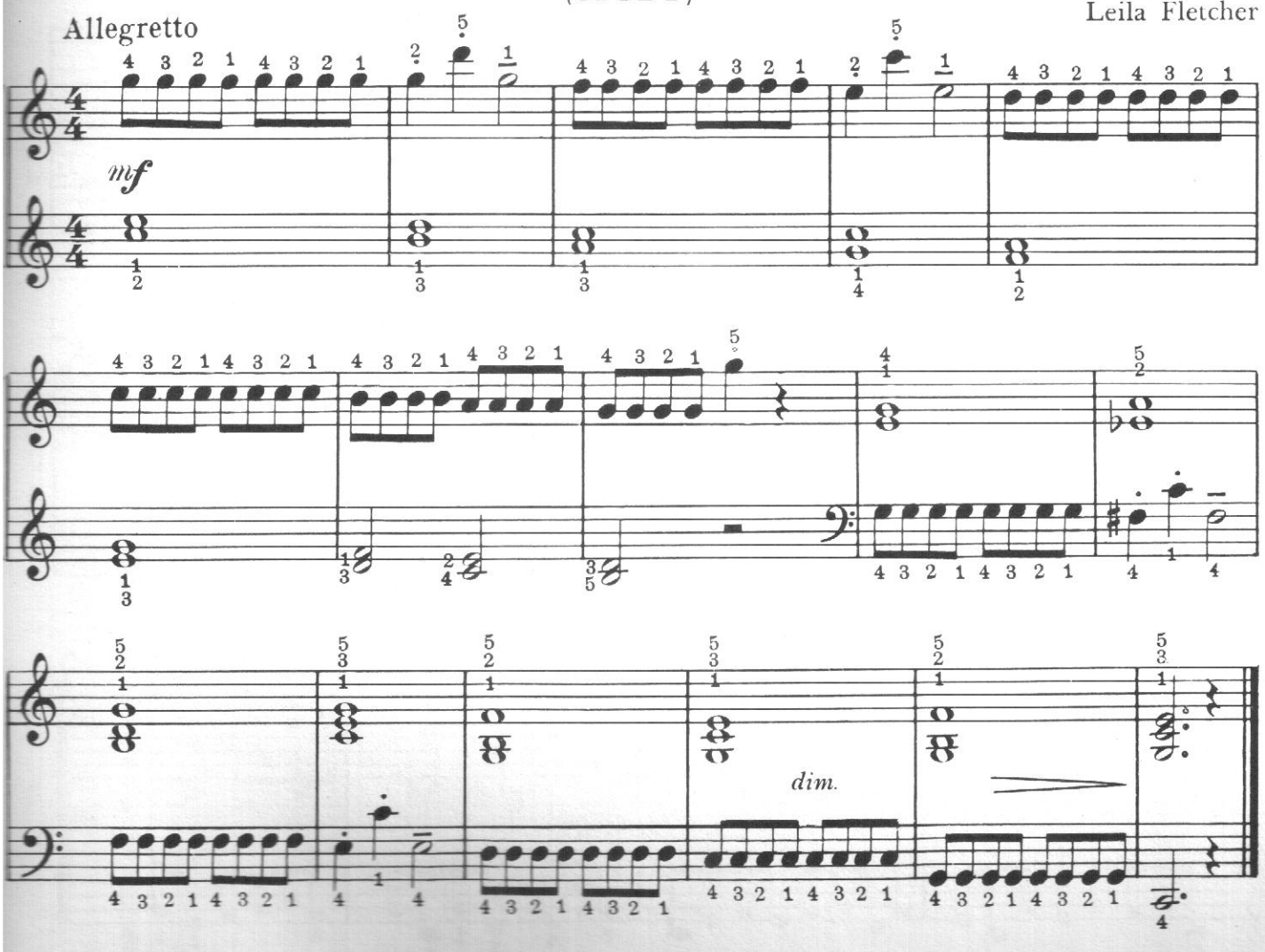


Summer Days

(STUDY)

Leila Fletcher



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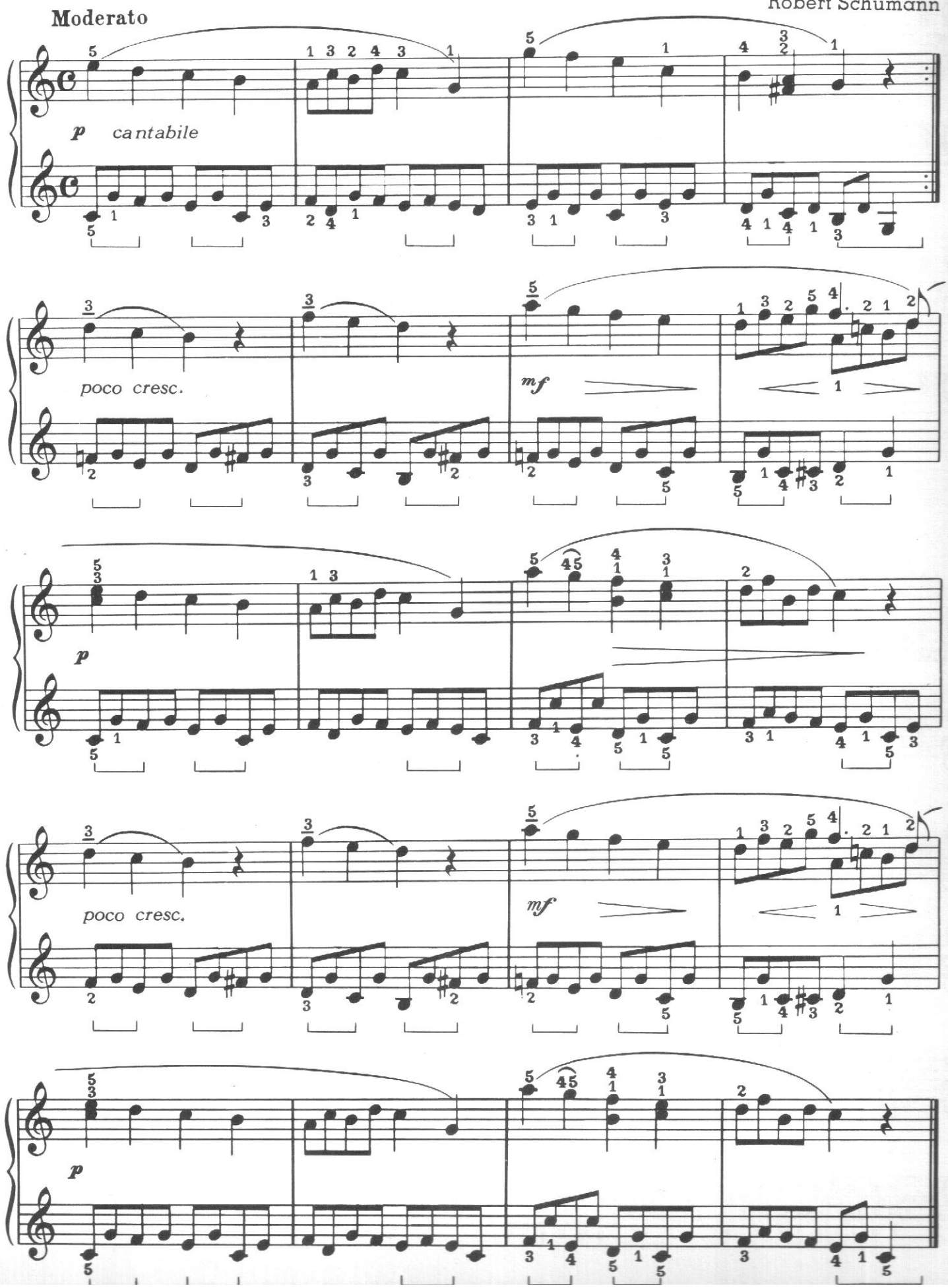
Play the famous MELODY with singing tone. Use arm weight, fingers close to the keys. There is a secondary line of melody in the left hand part, but this must be more subdued than right hand; and the reiterated notes in left hand, on the second half of the beat (for example, the note G in the first and third measures) must be played *very softly*.

Melody

Robert Schumann



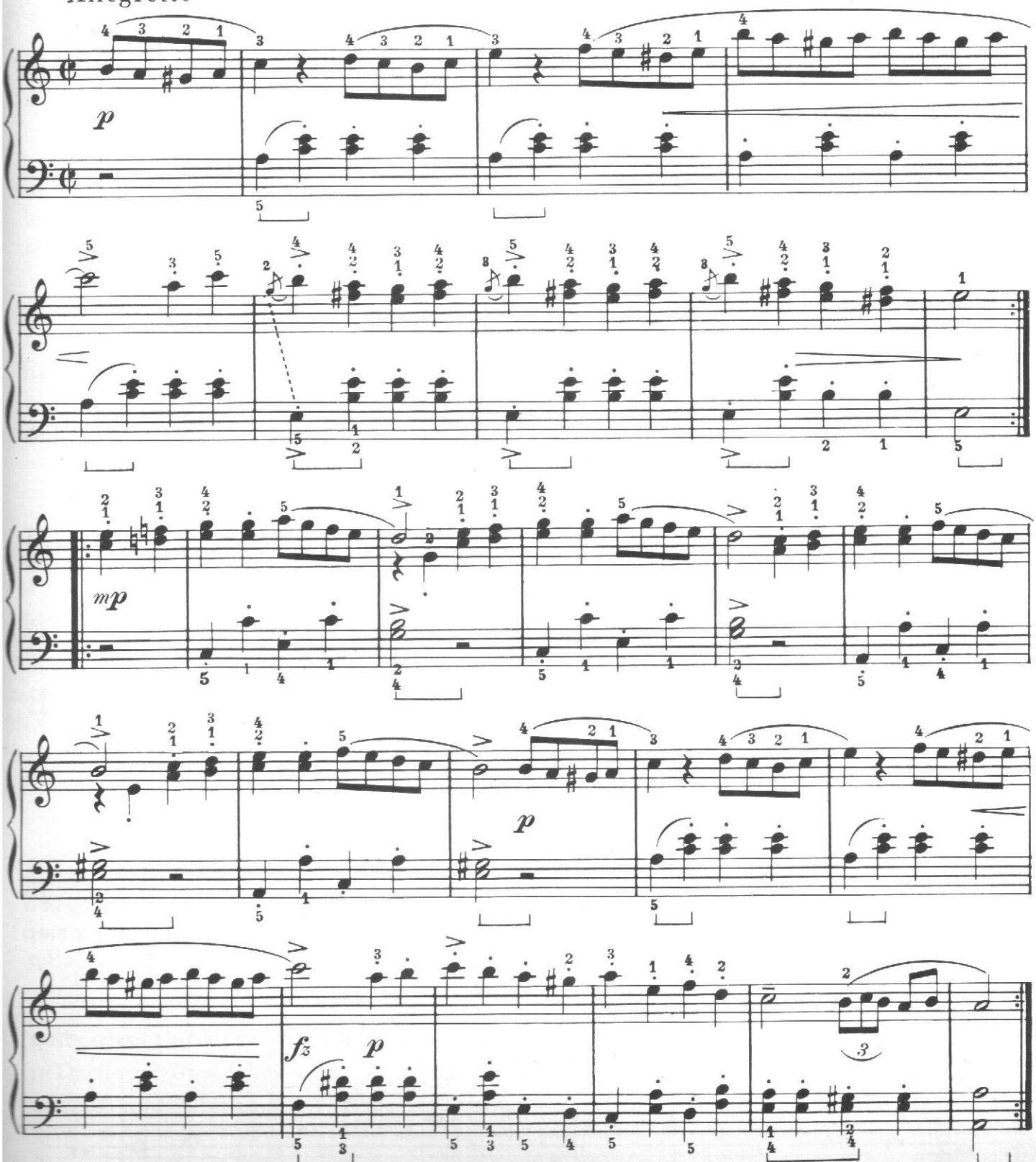
The opening themes of the popular RONDO ALLA TURCA, from Mozart's Sonata in A Major, are presented here. A rondo is a musical composition in which the main theme appears many times, alternating with other contrasting themes. "Alla Turca" means "in the style of Turkish music".

The Time Signature ¢ represents $\frac{2}{2}$ rhythm—two beats to a measure, and a half-note receives one beat. First, practise the RONDO counting *four* to a measure, as you would in $\frac{4}{4}$ time; then speed up your playing and count only two to a measure. (The grace note in measures 5, 6, and 7, is played *on* the beat.)

Rondo Alla Turca

Allegretto

W. A. Mozart



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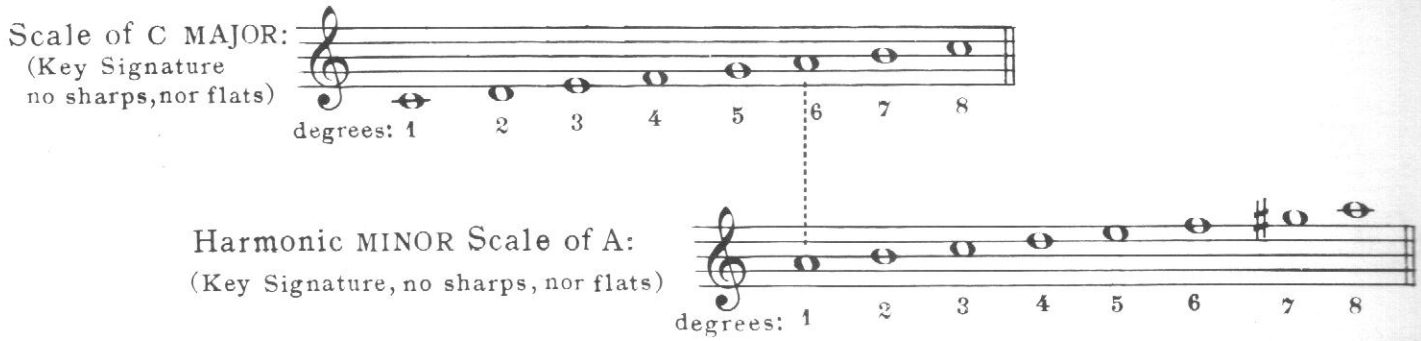
RELATIVE MAJOR AND MINOR

When the Minor Scale has the SAME KEY SIGNATURE as the Major Scale, (the same number of sharps or flats) it is called the RELATIVE Minor.

The Relative Minor Scale begins on the *sixth note* of the Major Scale. (Count 6 notes UP, or 3 notes DOWN in the major scale.)

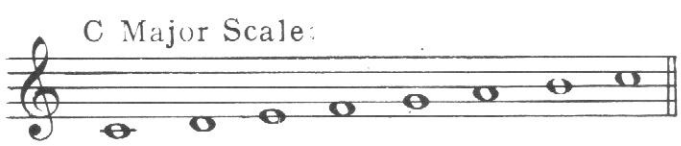


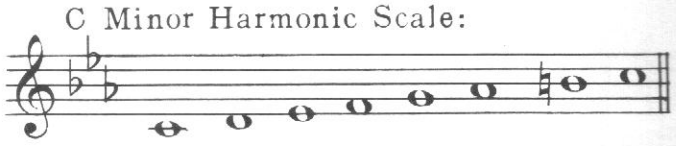
C Major and A Minor are Relative Major and Minor Scales. The Key Signatures are *the same*: no sharps, nor flats. You will notice that the notes of the minor scale are the *same notes* as those of the major scale, but that the minor scale begins and ends on A. (This gives a *different order of tones and semi-tones* in the minor scale.) The seventh degree of the Minor Scale is always raised by an accidental. (Notice the sharp accidental on G, [the seventh note] in the minor scale above.)

TONIC MAJOR AND MINOR

When the Minor Scale has the SAME TONIC as the Major Scale, (the same Key-Note) it is called the TONIC Minor. For example, C Minor, and C Major.

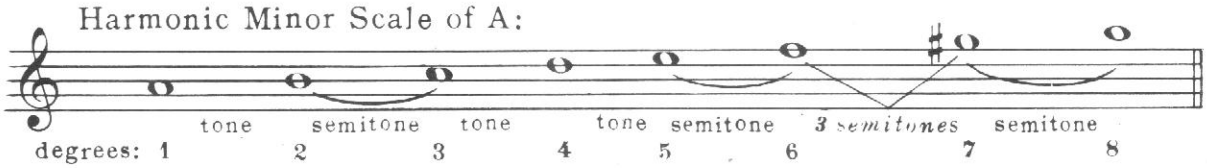
The key signatures of Tonic Major and Minor scales are *different*: C Major has no sharps nor flats in the key signature; C Minor has three flats in the key signature.





(The 7th degree of the minor scale is raised by an accidental.)

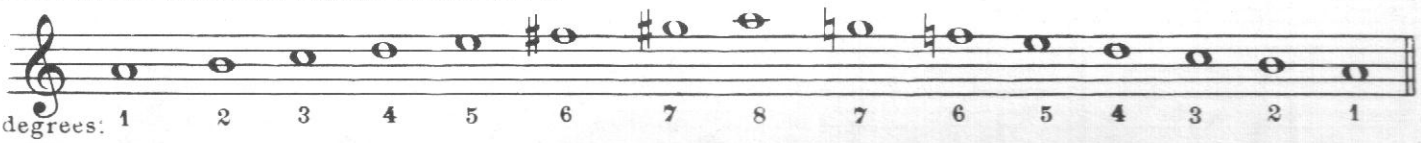
CONSTRUCTION OF THE HARMONIC MINOR SCALE



In the Harmonic Minor Scale, notice that there is a step of a whole-tone in three places, a step of a half-tone in three places, and between the 6th and 7th degrees of the scale there is a larger step —*three half-tones. (Memorize this pattern for building the harmonic minor scale: step, half, step, step, half, skip, half.)*

In the MELODIC MINOR Scale, both the 6th and the 7th degrees of the scale are raised *in ascending*, and lowered *in descending*.

Here is the Melodic Minor Scale of A:



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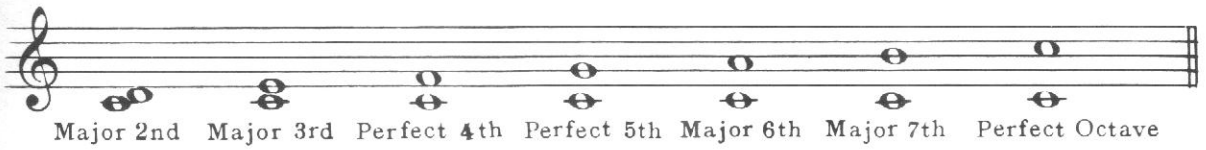
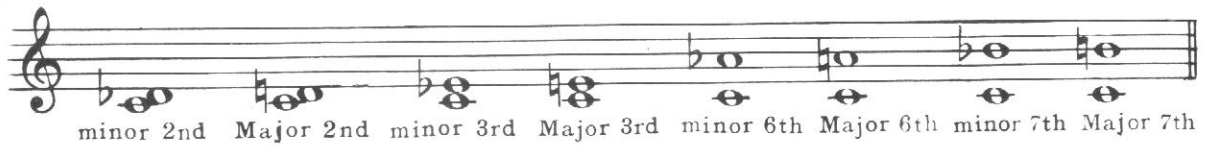
MAJOR AND MINOR INTERVALS

The Intervals in the Major Scale are either major or perfect:



C to D is a Major 2nd—contains 2 semitones
C to E is a Major 3rd—contains 4 semitones
C to F is a Perfect 4th—contains 5 semitones
C to G is a Perfect 5th—contains 7 semitones
C to A is a Major 6th—contains 9 semitones
C to B is a Major 7th—contains 11 semitones
C to C is an Octave—contains 12 semitones

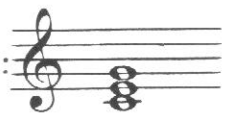
A MINOR INTERVAL is *one semitone smaller* than a MAJOR INTERVAL:



C to D♭ is a minor 2nd—contains only 1 semitone
C to E♭ is a minor 3rd—contains 3 semitones
C to A♭ is a minor 6th—contains 8 semitones
C to B♭ is a minor 7th—contains 10 semitones

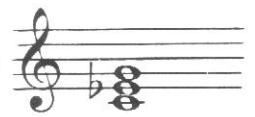
MAJOR AND MINOR TRIADS

This is a Major chord:



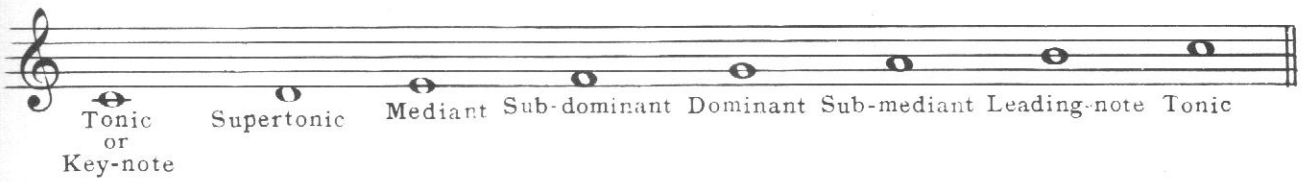
The Major Triad has a major 3rd (C to E) and a perfect 5th (C to G)

This is a minor chord:



The Minor Triad has a minor 3rd (C to E♭) and a perfect 5th (C to G)

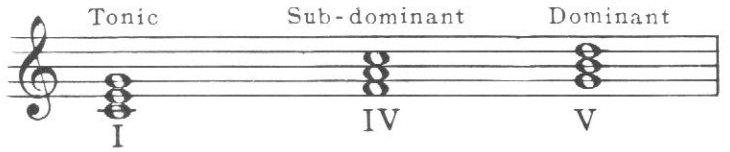
TECHNICAL NAMES OF NOTES OF THE SCALE



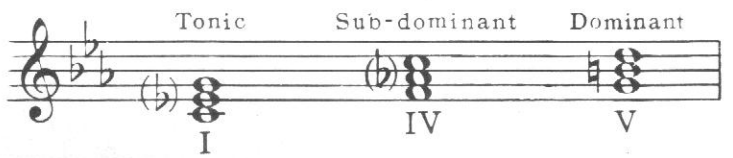
THE PRIMARY TRIADS IN MAJOR AND MINOR KEYS

A triad may be built on any note of the scale. The three triads that are of special importance are built on the 1st, 4th, and 5th degrees of the scale, and are called the TONIC TRIAD, the SUB-DOMINANT TRIAD, and the DOMINANT TRIAD. These three chords are the PRIMARY TRIADS. Many melodies are harmonized by the use of these three chords only; the chords may be used in root position or *they may be inverted.*

PRIMARY TRIADS in C Major:



PRIMARY TRIADS in C Minor:



The *Dominant* Triad is *the same* in C Major and C Minor.

The Tonic and Sub-dominant Triads are major chords in C Major, and are minor chords in C Minor.

To sum up, in Major Keys, the triads on I, IV, and V are *Major.*
In Minor Keys, the triads on I, and IV are *minor,* and the triad on V is *major.*

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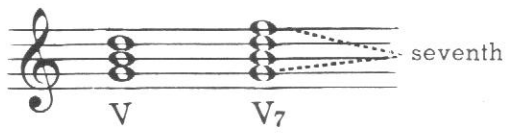
THE DOMINANT-SEVENTH CHORD

If we add one more note to a triad, a third higher than the uppermost note of the triad, we form a four-note chor which is called a "seventh" chord, because the highest note is an interval of *a seventh* from the root of the chord.

A seventh chord may be formed on any note of the scale. The most important seventh chord, the one most commonl used, is the seventh chord that is formed on the fifth note of the scale, the Dominant-seventh.

Here is the Dominant triad, and the Dominant-seventh chord in the Key of C Major:

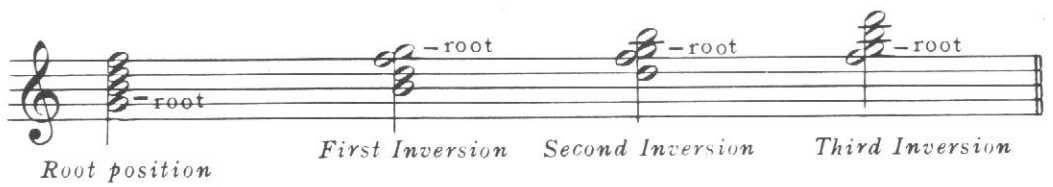


The dominant 7th chord is indicated by the numeral V (Dominant) with a small figure 7 following: **V7**

The Dominant 7th chord is a four-note chord, composed of a *major triad* with a minor seventh added.

The Dominant 7th chord is *the same* in major and minor keys.

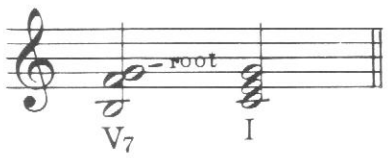
INVERSIONS OF THE DOMINANT-SEVENTH CHORD



When a seventh chord is in *root position*, all the intervals in the chord are 3rds. When a seventh chord is *inverted*, contains the interval of a 2nd, and the root of the chord (the note on which the chord is formed) is always the upp *note of this* 2nd.

The Dominant 7th Chord has an active sound and requires a "chord of resolution" (an additional chord) which su plies a sense of rest, or completion. This chord of resolution is usually the Tonic chord.

When the Dominant 7th chord is used in a musical composition, very often one of the notes of the chord is omitted:

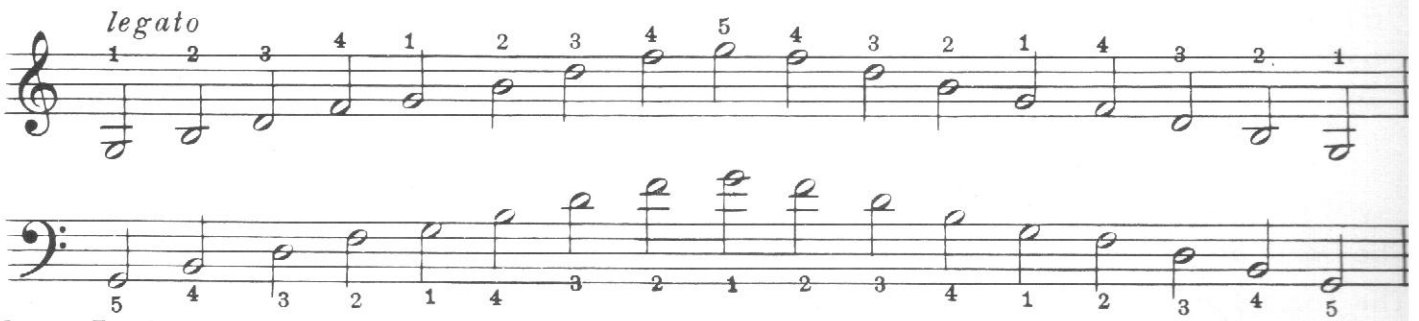


Name the *root* of each seventh chord:

DOMINANT-SEVENTH ARPEGGIO, KEY OF C MAJOR

The word "arpeggio" comes from "arpa", meaning harp, and means to play the notes of a chord one after anothe in harp style.

Play smoothly, with a very free arm:



Note to Teacher: Arpeggio playing is introduced here, and the arpeggio of the Dominant-seventh chord is presente first, as it is easier to play than the arpeggio of the Common chord,—no interval being larger than a 3rd, and th thumb crossing therefore simpler.

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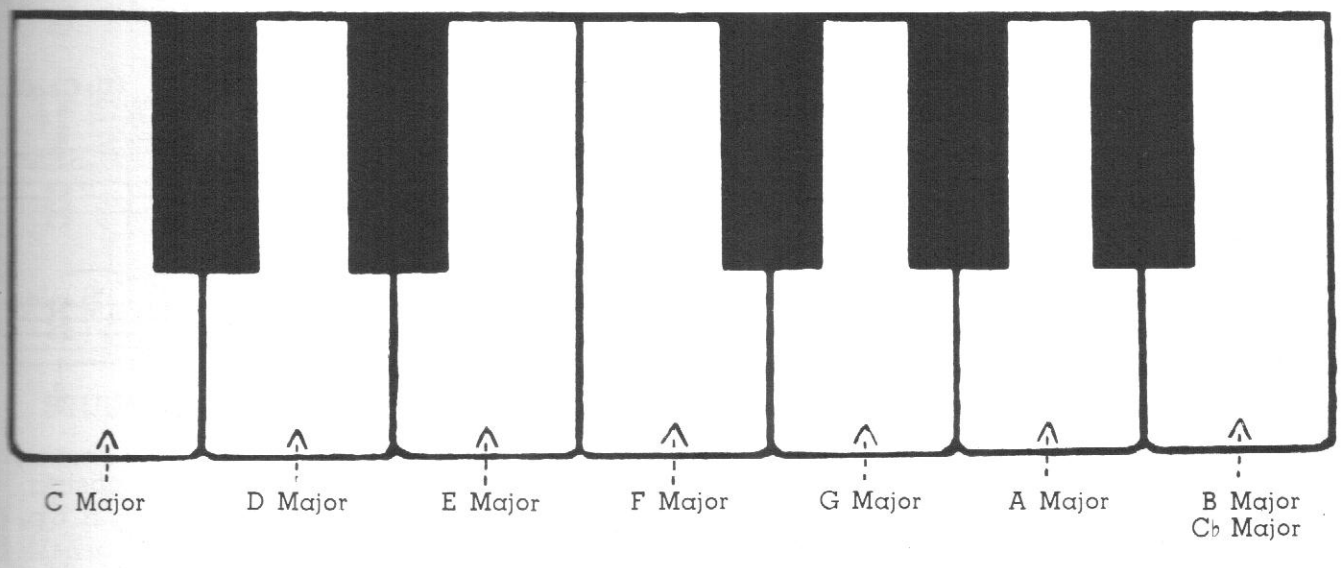
REVIEW OF MAJOR SCALES

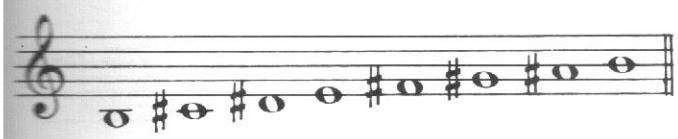
There is a Major Scale beginning on *each white key* and *on each black* key of the piano keyboard.

The names of the Major Scales which begin on *White keys are:*

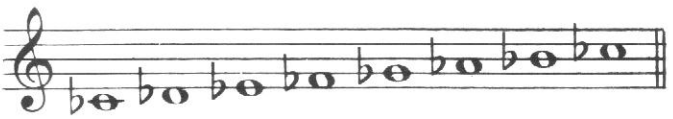


Notice that the scale beginning on B has *two names:* B Major, and also C♭ Major. This is merely a change in the letter-names of the notes of the scale—the same keys on the piano-keyboard, but different notation:

Scale of B Major

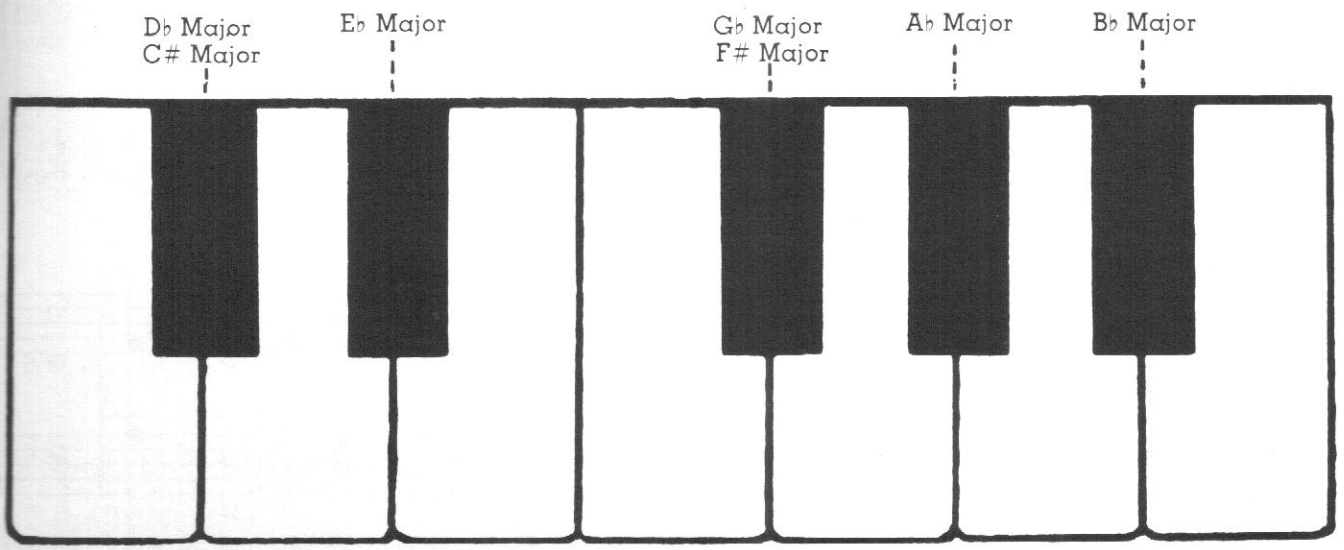


Scale of C♭ Major (*the same scale on the piano keyboard*)



This is called on "enharmonic change"—a change in name, but no change in pitch.

The names of the Major Scales which begin on *black keys* are:



Notice that an enharmonic change occurs twice in scales beginning on black keys: D♭ Major and C# Major, and also G♭ Major and F# Major, are enharmonic equivalents.

Name ALL the Major Scales there are, by looking at the piano keyboard. How many are there?

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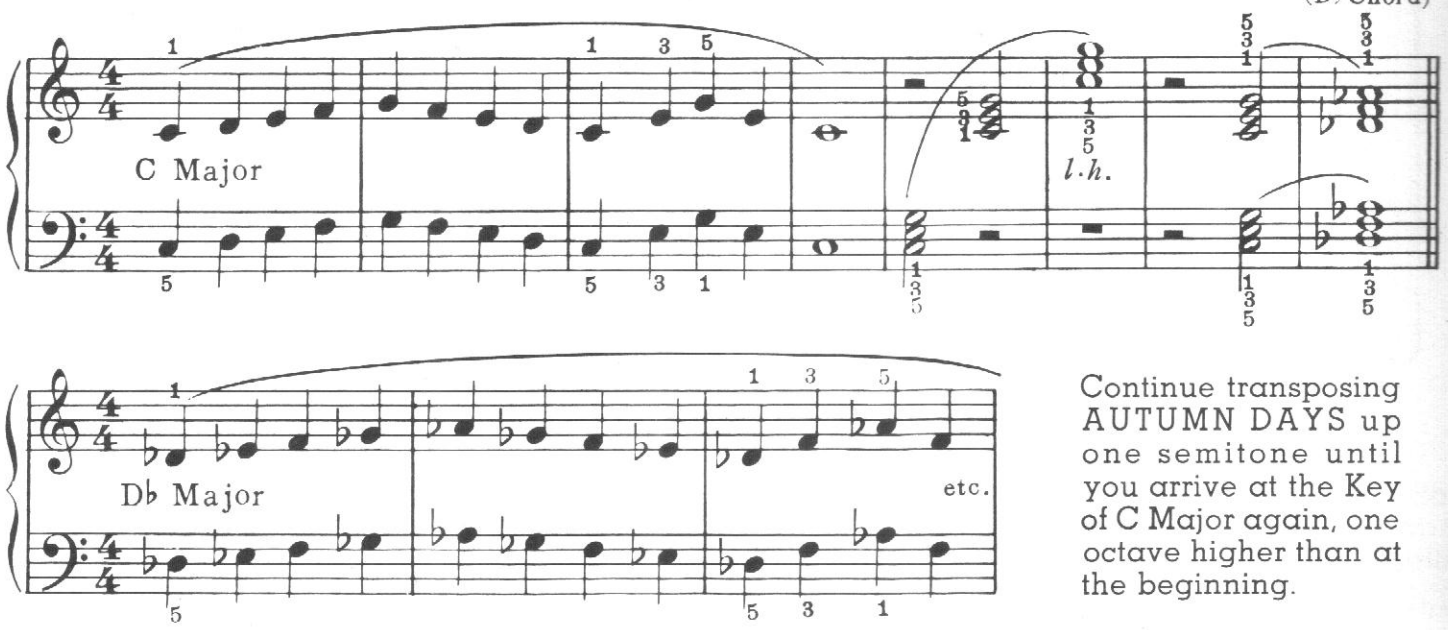
TRANSPOSITION

(KEYBOARD HARMONY)

Follow instruction given in Book TWO (page 44) and BOOK THREE (page 52 and page 55) for Transposition at the Keyboard.

As you transpose, write on the key Chart the name of each Key in which you play the study. (Use the sign + for "major"; for example, C+)

STUDY No. 1–Autumn Days–TRANSPOSITION UPWARDS BY SEMITONE



Continue transposing AUTUMN DAYS up one semitone until you arrive at the Key of C Major again, one octave higher than at the beginning.

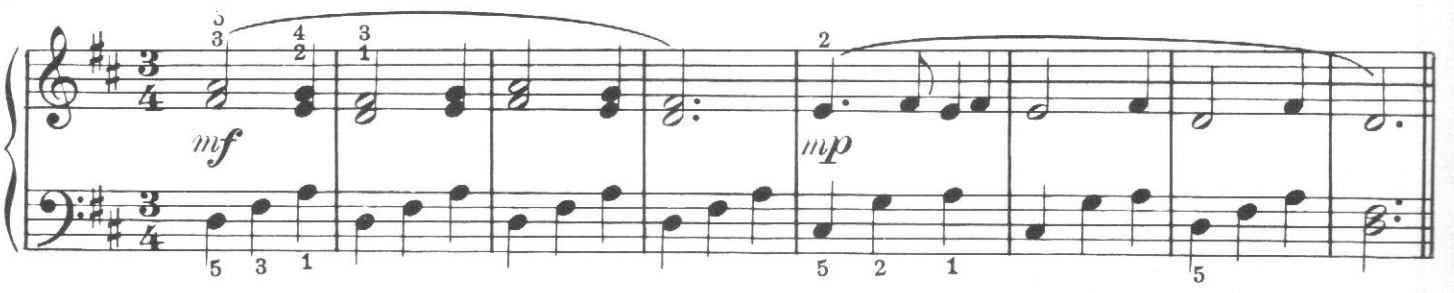
"Autumn Days" is transposed (above) to the Key of D♭ Major. This can also be considered as the Key of C♯ Major, and written:

Be sure to write *both* names on the Key Chart: D♭, and C♯.

No. 1	KEY CHART	Original Key:-						

STUDY No. 2–The Musical Clock

(Play this Study, and all Studies following, in all the different Keys (as in Book III) and not upwards by semitone.)



No. 2	KEY CHART	Original Key:-						

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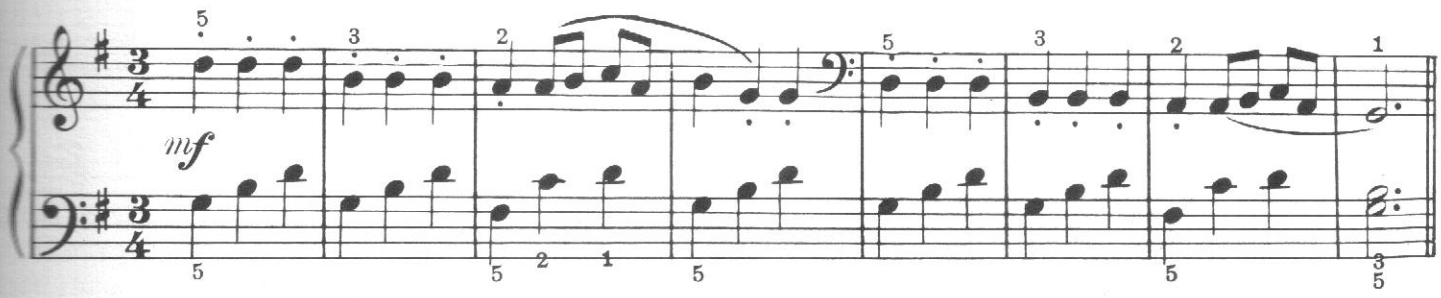
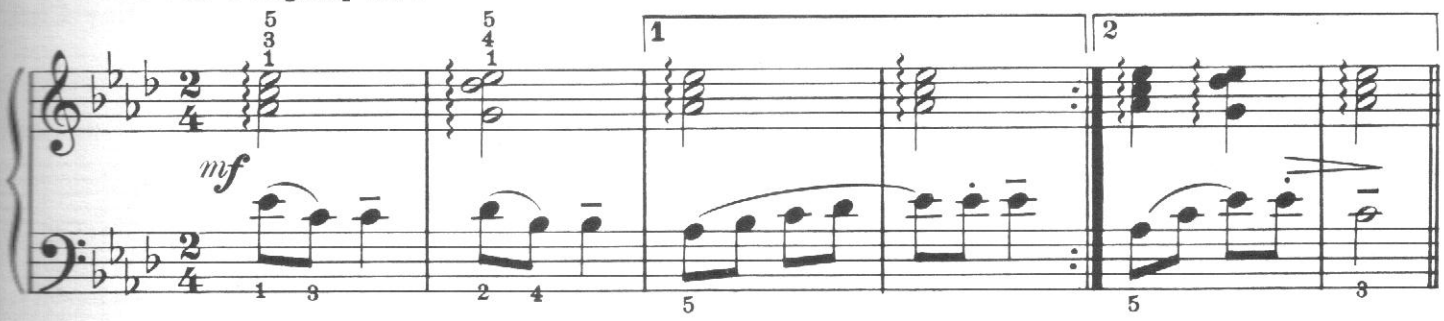
STUDY No. 3–Pumpkin Dance (cross hands)



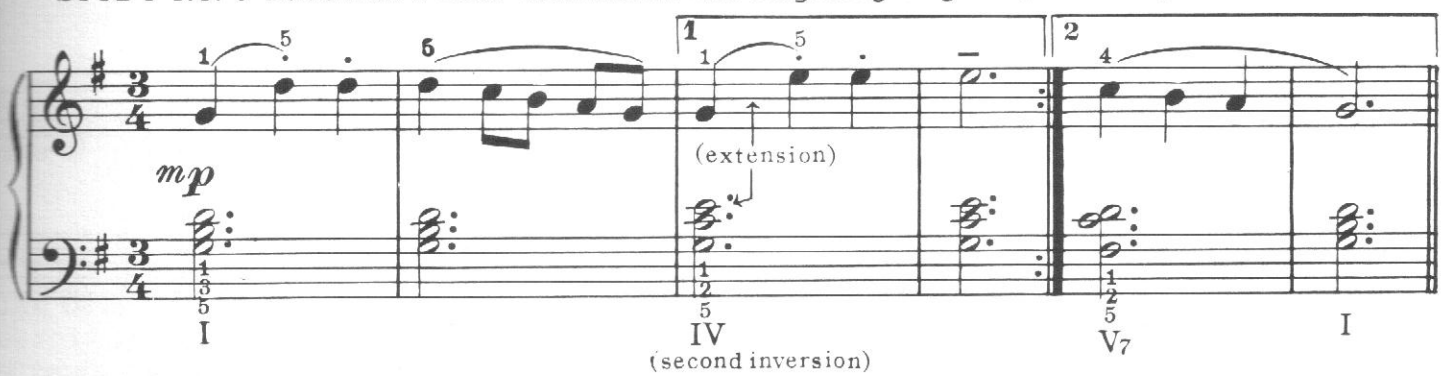
No.3	KEY CHART	Original Key:-						

STUDY No. 4–Lightly Row



No.4	KEY CHART	Original Key:-						

STUDY No. 5–Lavender's Blue (extension–use fingering as given, in all Keys)



No.5	KEY CHART	Original Key:-						

In Study No. 5 you will notice numerals placed below the chords:

I–the Tonic Chord.
IV–the Sub-dominant Chord, which is used here in *second inversion*. (Re-read the paragraph on page 47, The PRIMARY TRIADS.)
V_7–the Dominant 7th Chord, in first inversion and with one note *omitted*. (Re-read page 48, INVERSIONS of the DOMINANT 7th CHORD.)
I–the Tonic Chord.

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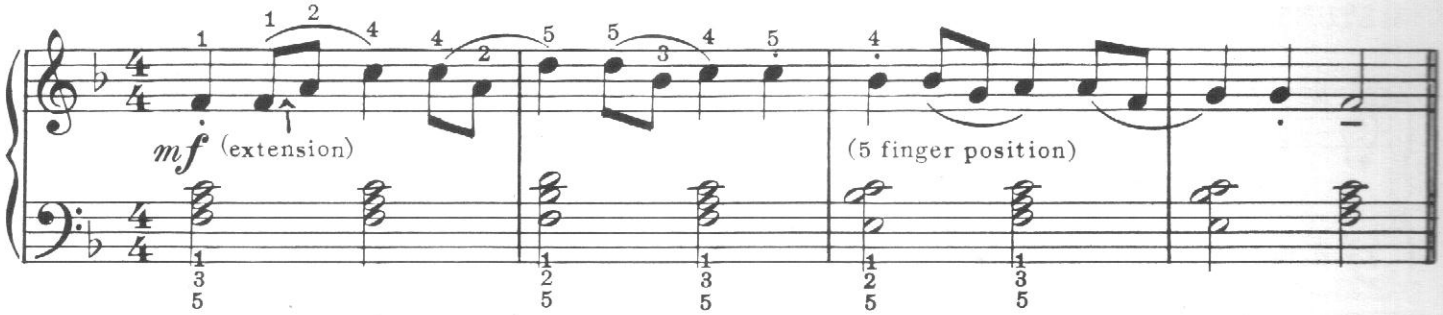
STUDY No. 6–Paul on the Hillside

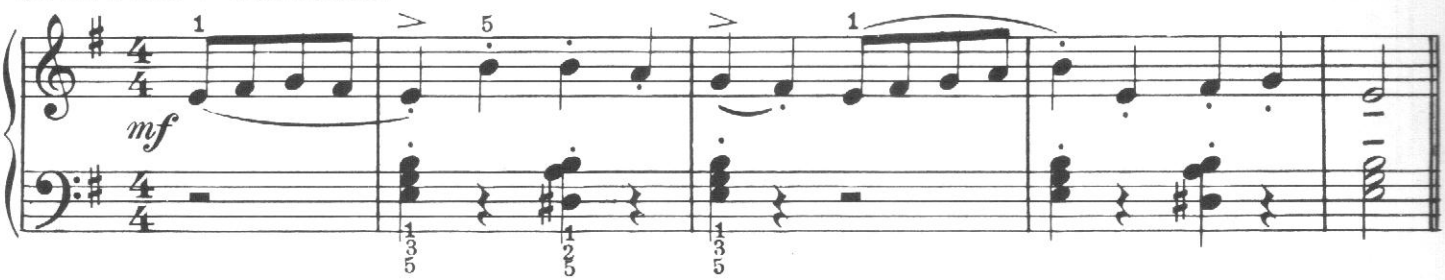


No. 6	KEY CHART	Original Key:–						

TRANSPOSITION IN MINOR KEYS

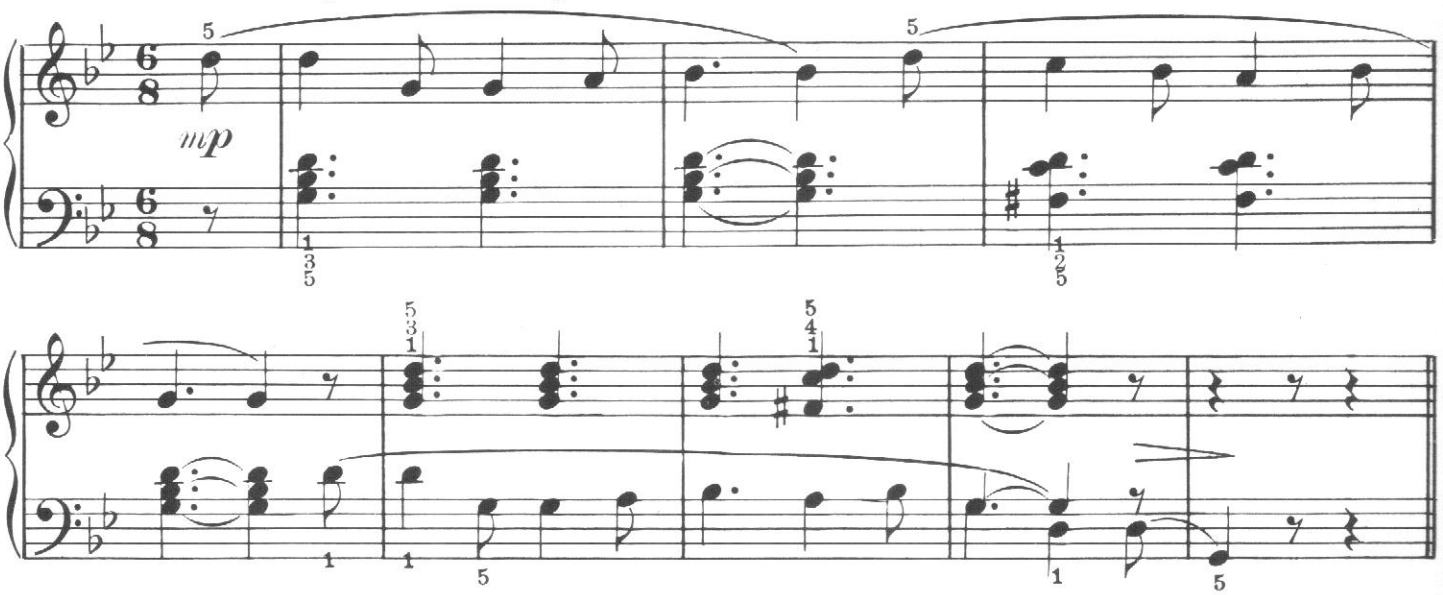
Read instructions in Book THREE (page 55) for Transposition in Minor Keys. (On the Key Chart, use the sign–for "Minor"; for example, C –).

STUDY No. 7–Tambourin



No. 7	KEY CHART	Original Key:–						

STUDY No. 8–The Keys of Canterbury



No. 8	KEY CHART	Original Key:–						

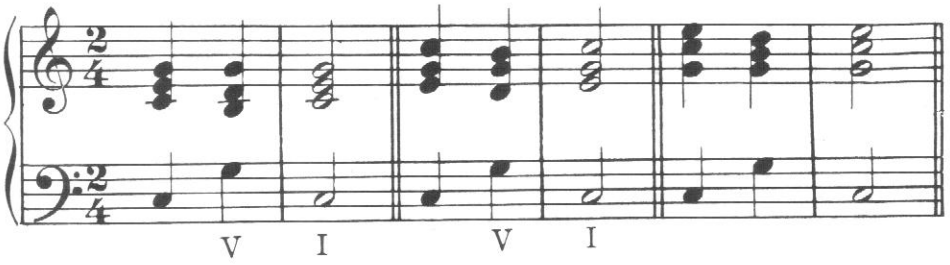
Cadences

A cadence is a close (an ending).

CADENCES—KEY OF C MAJOR

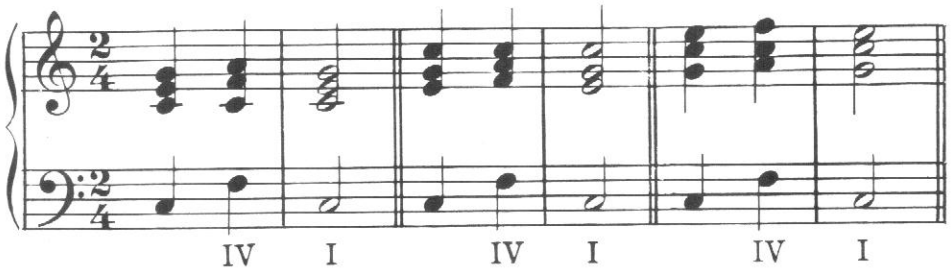
The chord progression V–I (Dominant, Tonic) forms a cadence.

Play these chords:

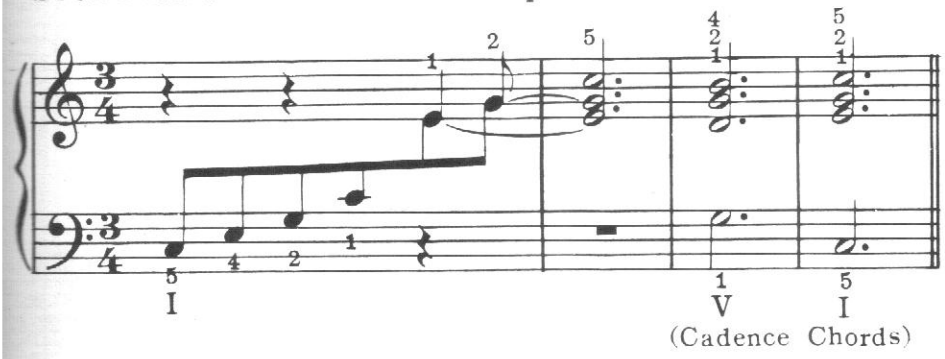


The chord progression IV–I (Subdominant, Tonic) forms a cadence.

Play these chords:



STUDY No. 9—The Accordian Player



(Cadence Chords)

No. 9 KEY CHART — Original Key:-

The Dominant-seventh chord (V_7) is frequently used to form an ending, or cadence. The Dominant chord has *three* notes. (In the Key of C, the three notes of the V chord are g,b,d.) The Dominant-seventh chord (composed of the dominant triad *and* the minor seventh) has *four* notes. (In the Key of C, the four notes of V_7 chord are g,b,d,f,) The *seventh* of the V_7 chord gives the chord an active sound, as we learned on page 48. and this quality gives *motion* to the chord progression V_7—I.

Examine the chords in Transposition Studies No. 2, 3, 4, 5, 6, 7, and 8.

In Study No. 2, the left-hand accompaniment is in *broken* chord form. The first chord in left hand is *d, f#, a.* Play this as a solid chord, and you will find that it is the Tonic Chord (the I) of D Major. The next chord in left hand is *c#, g, a,* and you know that this is not a 3-note chord, because the notes *g and a* are a second apart. On page 48, we learned that the V_7 chord is often used with one of its notes *omitted.* The complete V_7 chord here would be *c#, e, g, a.* The note *e* is omitted. (It is interesting to notice that this note, e, appears in the melody in right hand.)

Name all the chords used in accompaniment in Studies 2, 3, 4, 6, 7, and 8. (In Study No. 4, name the right-hand chords which accompany the left-hand melody.)

PROGRESS PAGES

The Progress Pages present study examples in the various fundamentals of piano playing — scale and chord playing, passage playing, graces, thirds, sixths, etc., — in all of which instruction should begin early and be continued systematically. By constant association the playing skills are most readily advanced, making the study of music more interesting, more pleasurable.

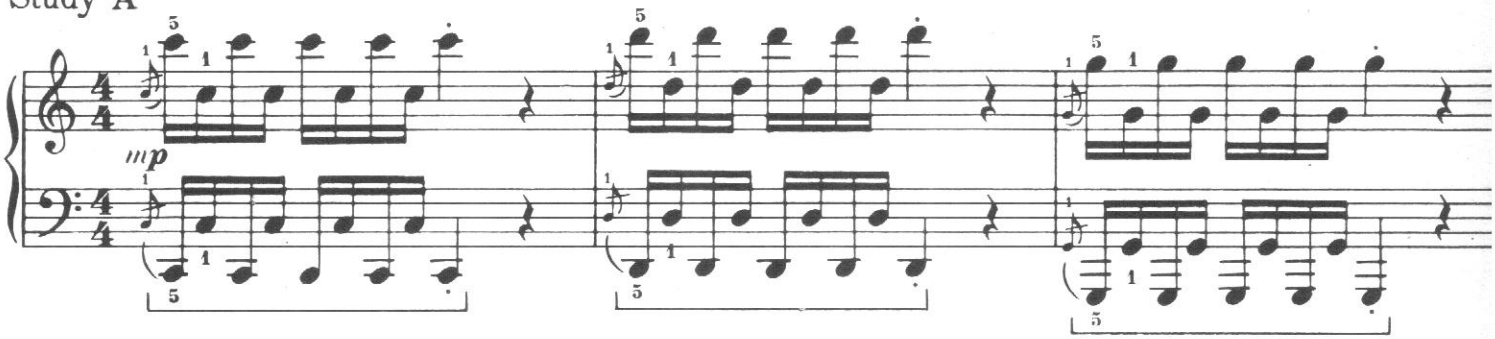
The Progress Pages are intentionally not easy, but offer a measure of challenge. Each page will be assigned by the teacher, as the student is ready to undertake the study of that particular page, which should be learned *by the student*, with help from the teacher only where necessary. Each page, once begun, should be practised carefully so long as the book is still in use, with the goal of a continuing improvement. The instructor will supply guidance, reviewing the student's performance of the pages from time to time. The student, by cultivating a listening attitude while playing, is assured of *real* progress.

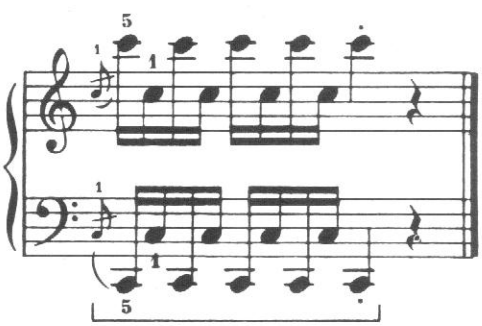
1. Mystery at the Movies

The benefits to be derived from the study of the *tremolo* are basic; therefore, the acquiring of a good *tremolo* will advance the player's proficiency *in general.*

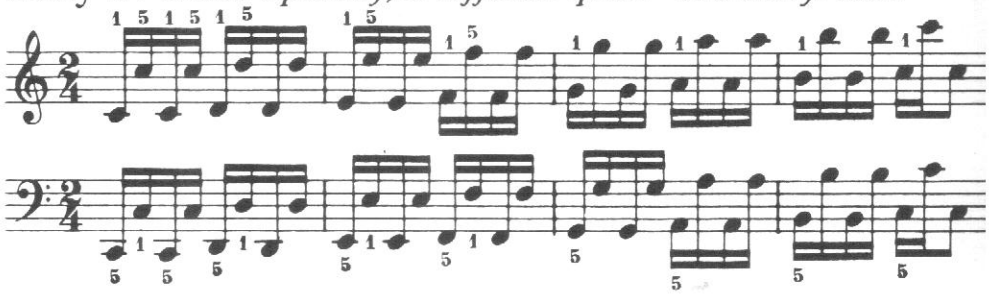
The student may begin tremolo practise with a slow side to side (thumb to 5th finger) rocking motion (rotation) of the hand. (*The arm must be loose.*) Gradually the speed may be increased, until at top speed the hand appears to be merely "trembling" from side to side.

Study A

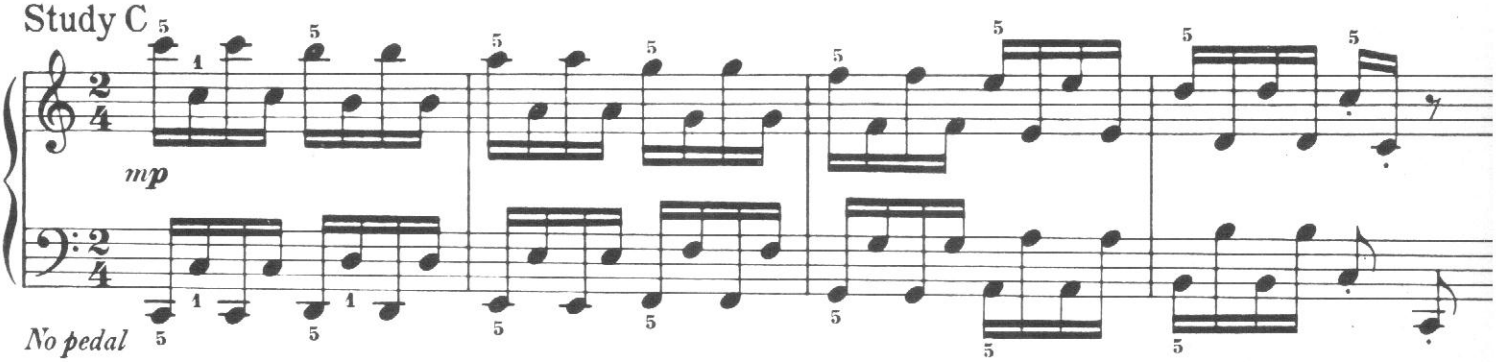




Study B: *Hands separately, at different speeds – arm always loose*



Study C

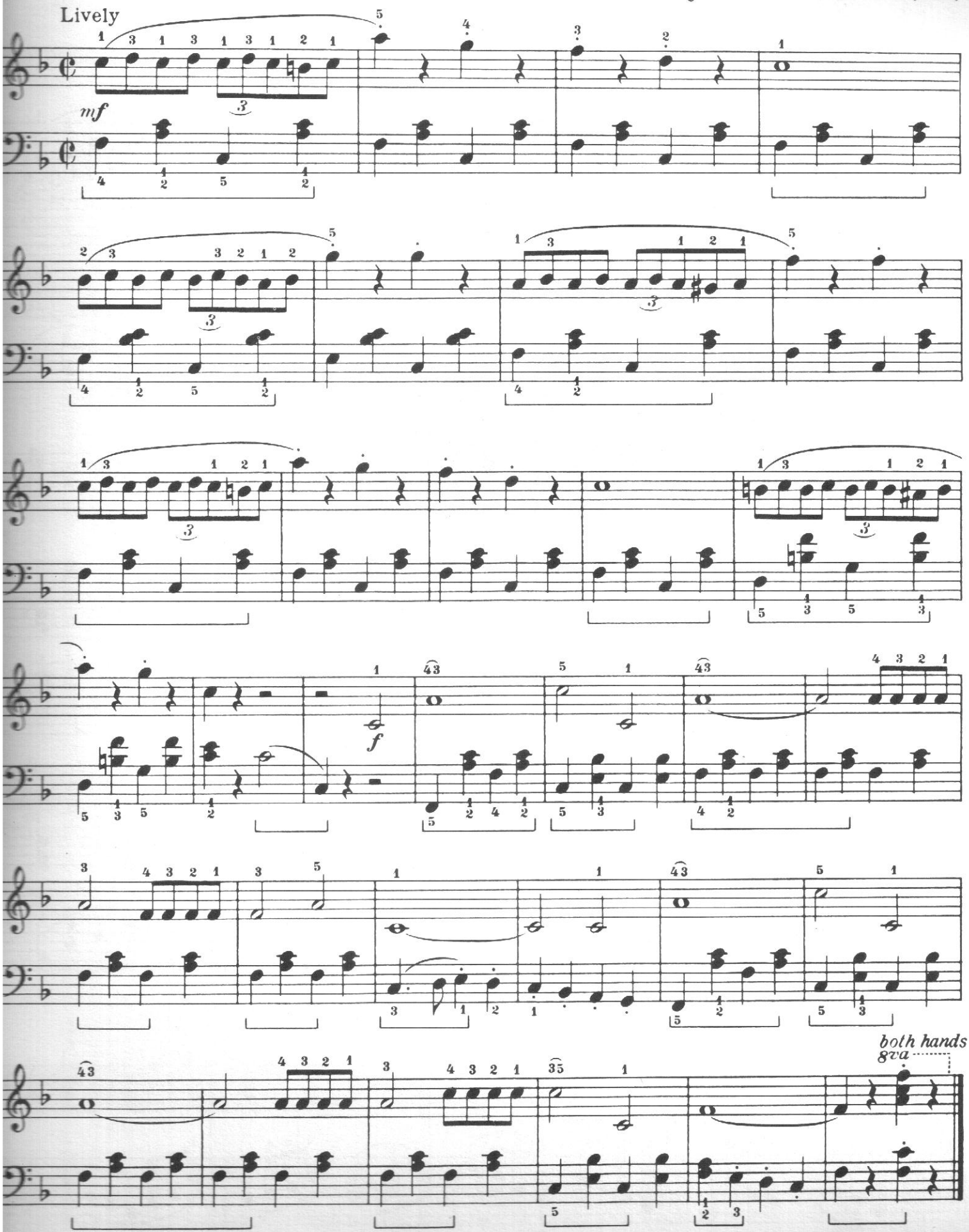


In the Sousa march titled THE THUNDERER we have an interesting example of the trill in a composition for band. The time signature in this march indicates two rhythmic beats per measure. By emphasizing the beats *in the left hand part* (when learning), the player will find it easier to keep an even tempo throughout.

In the second and third measures, play the right-hand notes with fore-arm *staccato* — the hand and fore-arm moving as a unit. This gives resonance, somewhat resembling the sound of these notes when played by the band instruments. Listen for a pleasing quality of tone.

2. The Thunderer

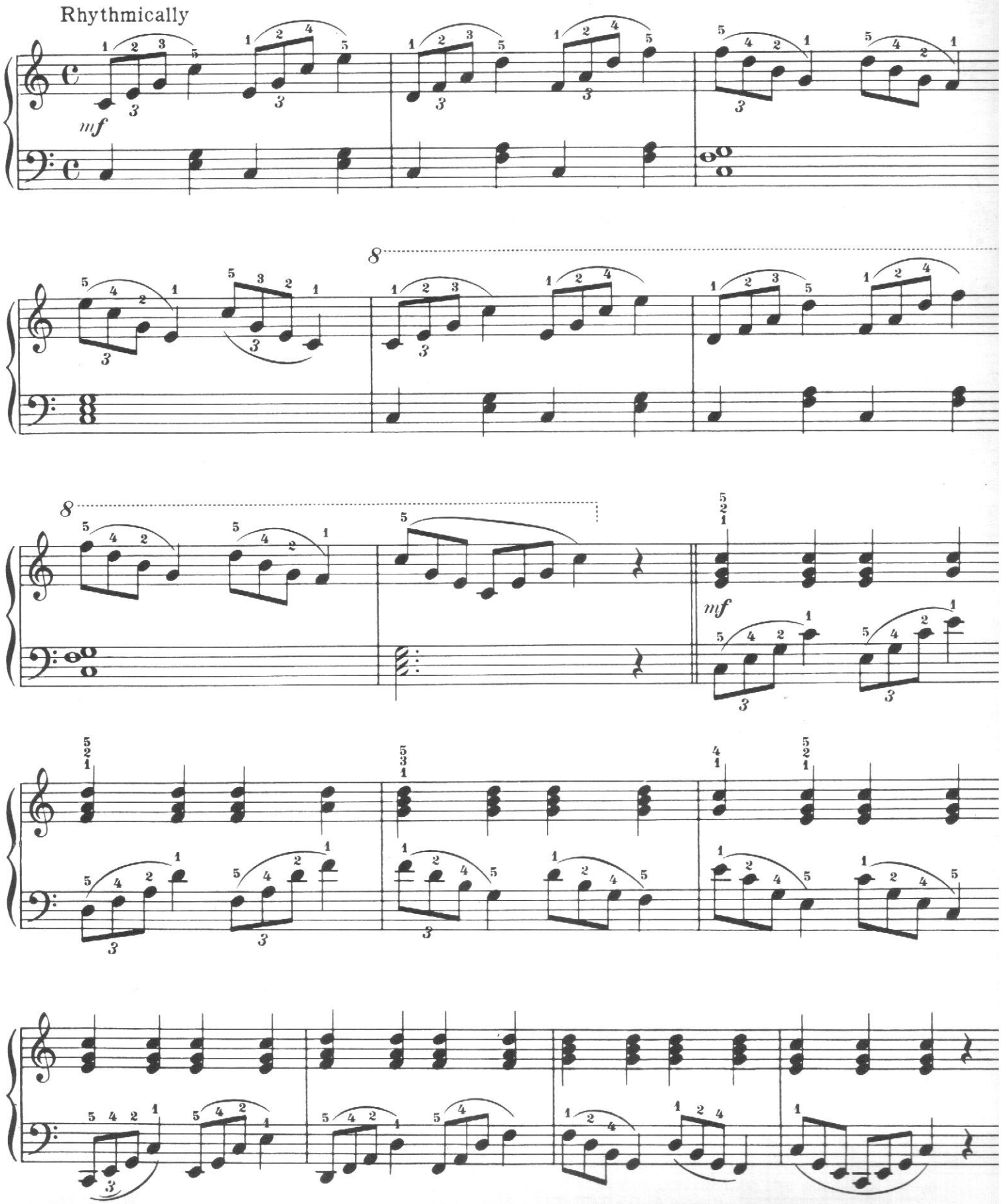
JOHN PHILIP SOUSA (Arr.)



EXTENSION: Observe sharply the fingering of the four-note broken chords. Shape the hand over the first three notes of the chord, and toss off lightly on the last note. Listen closely for *evenness of tone* in the broken chord. Practise at various speeds.

3. On the Move

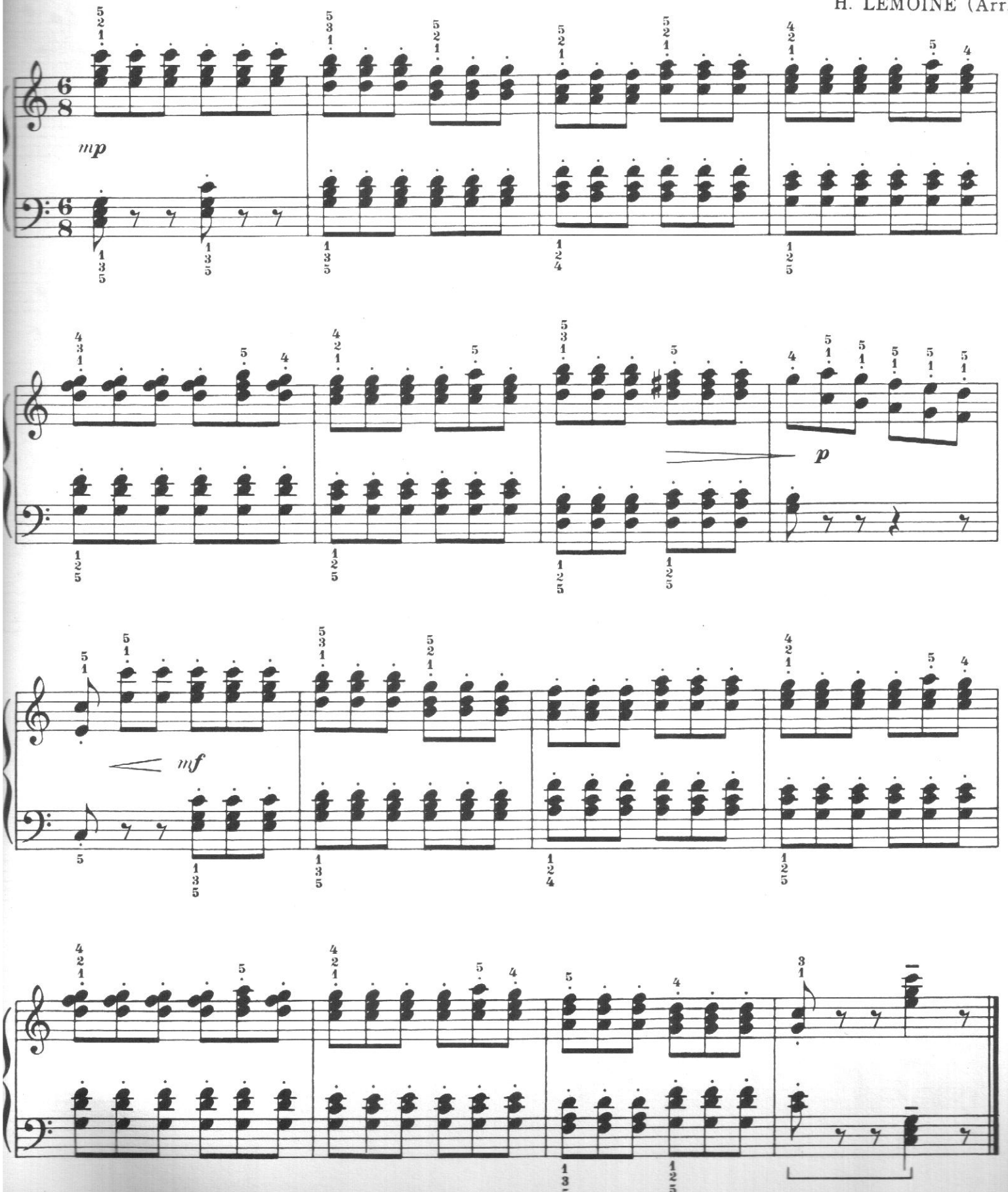
L. STREABBOG (Arr



An excellent example of light fore-arm *staccato* in both treble and bass. Stress (lightly) the first and fourth counts in the measure, to express rhythmic motion, and to mark the harmonic changes in the chord progressions. Play the sixths in the eighth measure with a feathery wrist *staccato.*

4. Curious Adventure

H. LEMOINE (Arr.)



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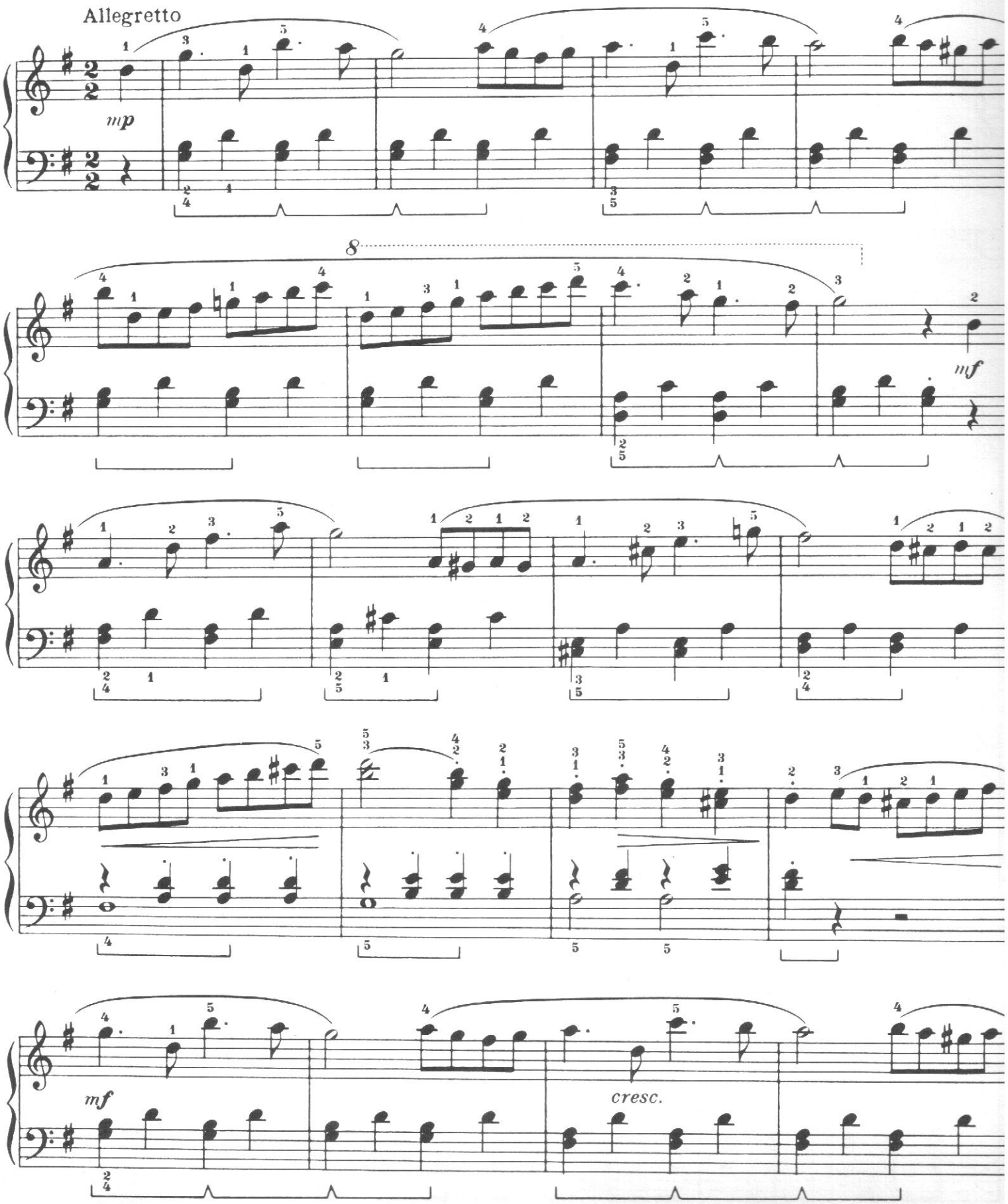
The SINGING TONE: Relax arm and wrist, to play with "singing tone"; allow the weight of the arm to be supported on the finger tips. When the relaxed arm and flexible wrist are balanced lightly on firm fingertips, the weight of the arm is transferred from note to note of the melody as you play, producing a broad, mellow *singing* tone. Play with fingers close to the keys.

5. I Love a Song to Sing

CZERNY



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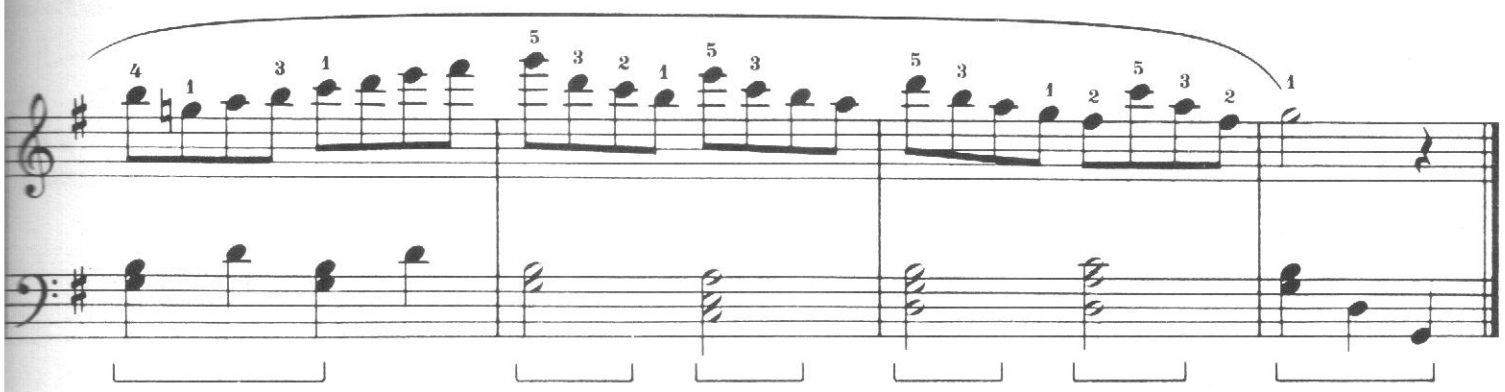
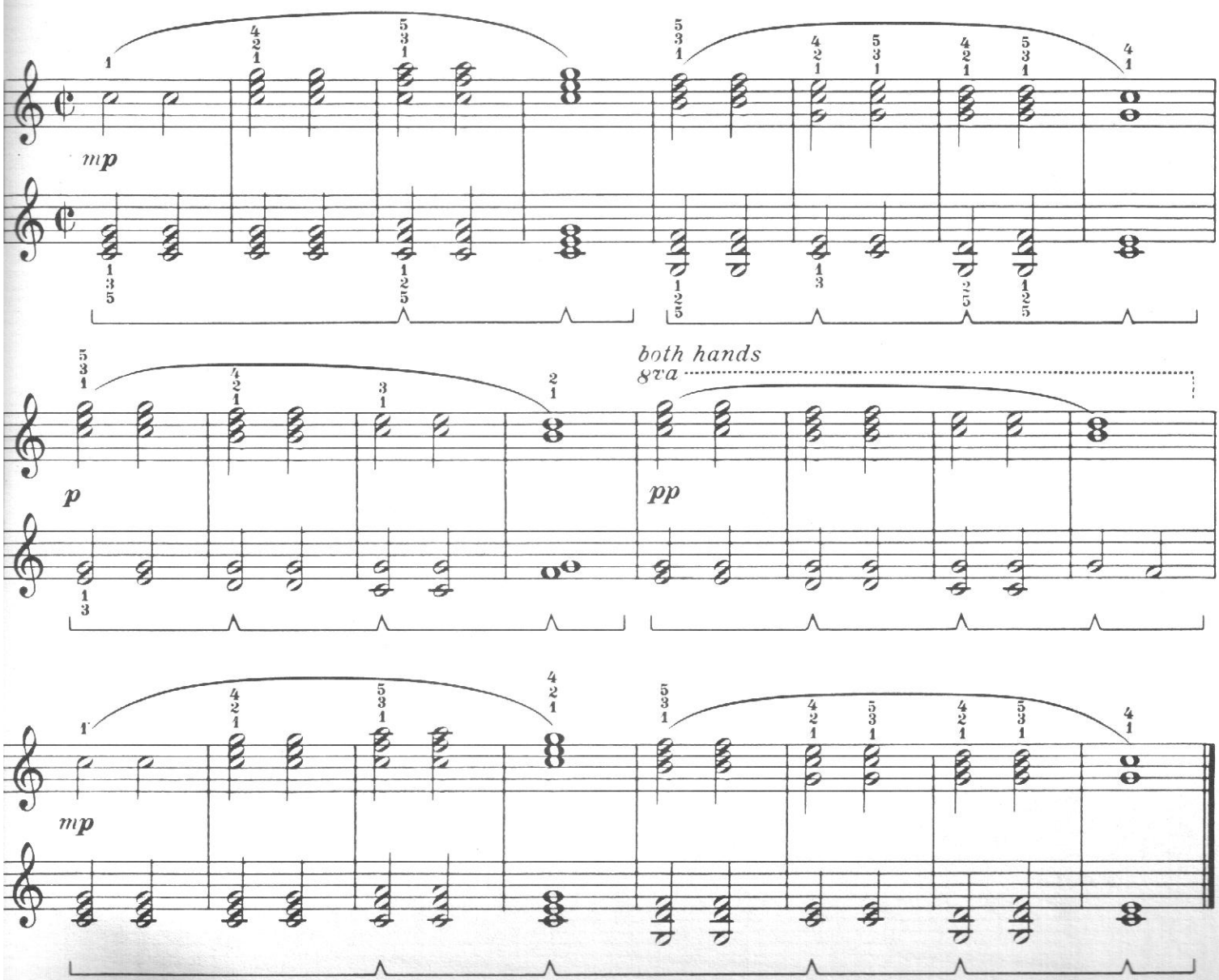


Emphasize the melody in TWINKLE, TWINKLE, by turning the hand slightly so that the fingers playing the highest notes are nearer the front edge of the piano keys. This position throws weight towards the outside fingers of the hand. Listen closely for the melody notes.

6. Twinkle, Twinkle

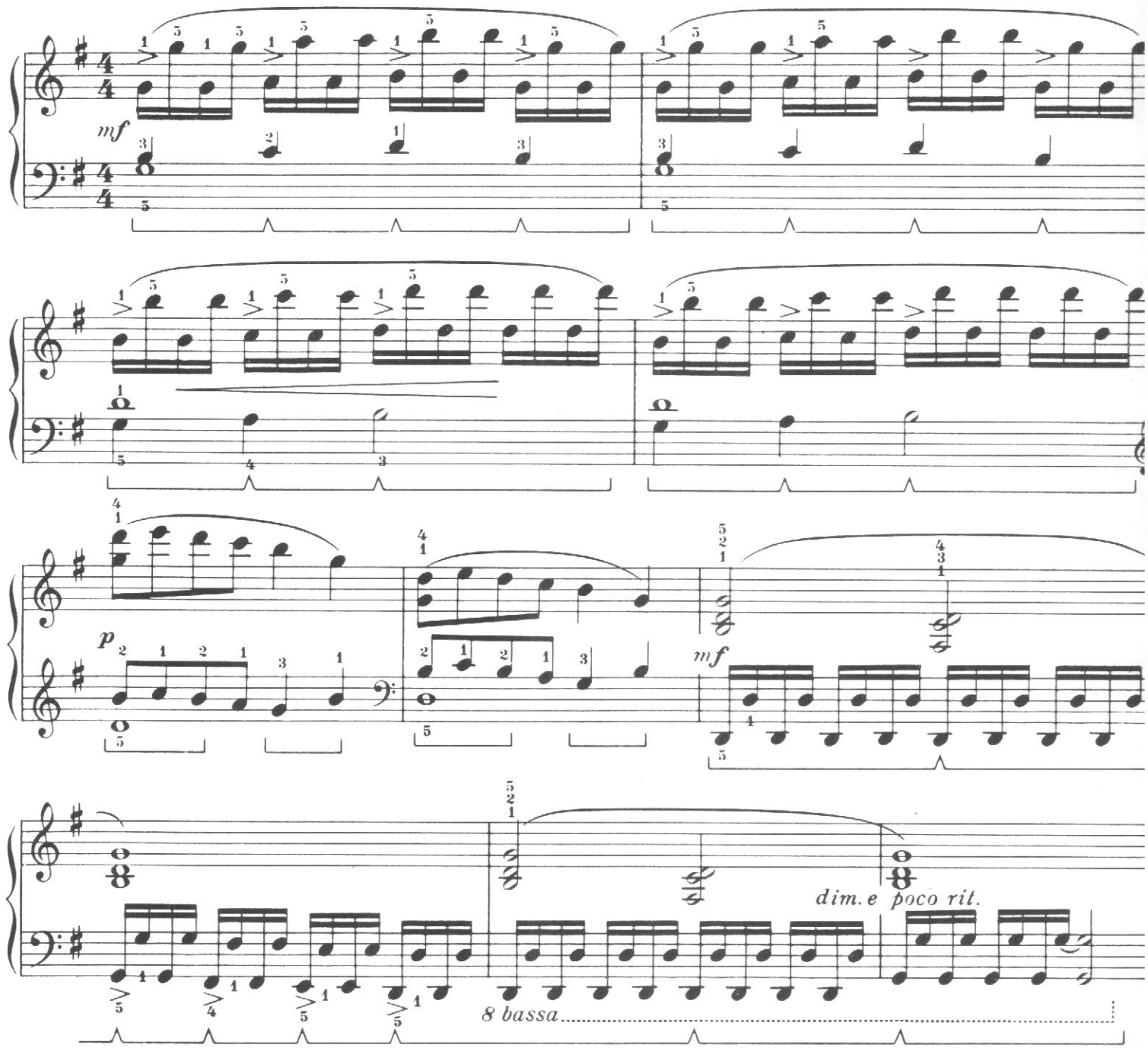


7. Frere Jacques

(THE TREMOLO)

French Folk Tu

Arranged by Leila Fletch

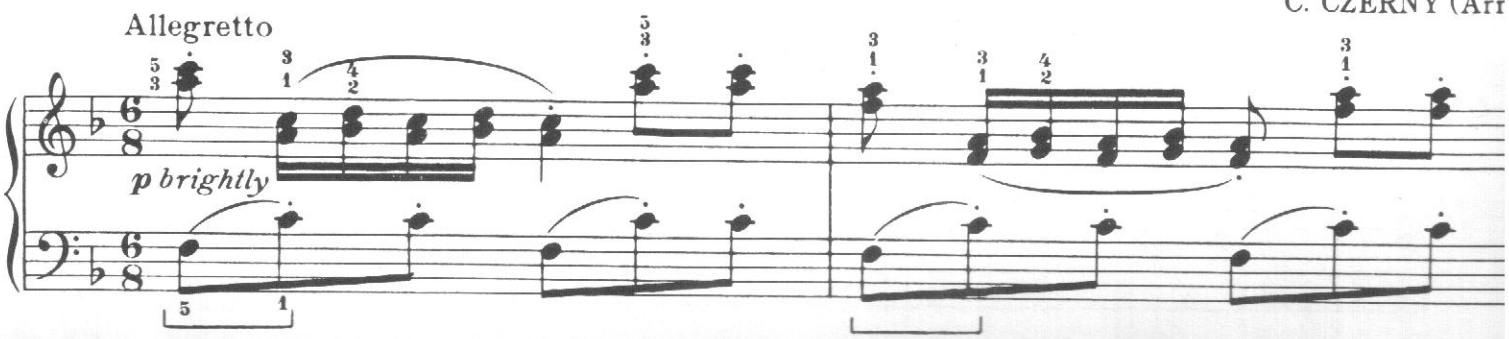


Note: 8 bassa ..... means 8 notes *lower* than written

DOUBLE-THIRDS: Both notes must be sounded together at exactly the same instant. Play the *staccato* thirds with a gentle wrist *staccato,* using small *free* movements. Play the *legato* thirds with a full, mellow tone, fingers close to the keys, arm and wrist free and flexible.

8. Skaters in the Park

C. CZERNY (Arr



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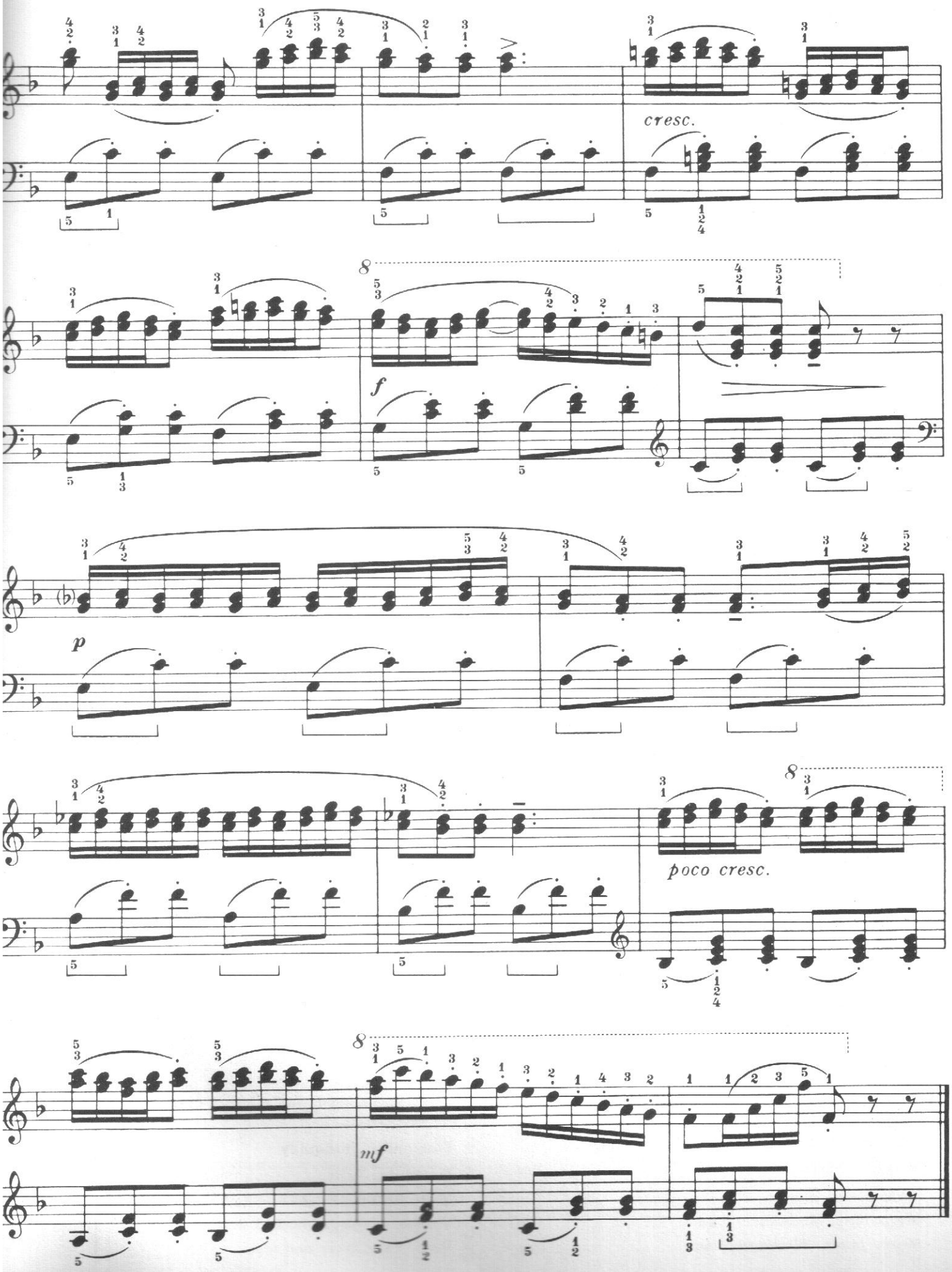

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Musical Terms

Terms	Abbreviation
Accelerando: Gradually increasing speed	*accel.*
Adagio: Very slowly.	
Ad libitum: At the discretion of the performer (time and expression)	*ad lib.*
Agitato: In a hurried, agitated style.	
Alla: In the style of.	
Alla marcia: In march style, a marching tempo.	
Allargando: Gradually broader, louder and slower	*allarg.*
Allegretto: Rather fast.	
Allegro: Fast, lively, cheerful.	
Andante: Rather slow, gently.	
Andantino: A little less slow than Andante.	
Animato: Animated.	
A tempo: In time, at original speed.	
Brillante: In a brilliant, showy style.	
Contabile: In a sustained, singing style.	
Con: With.	
Con moto: With motion.	
Con espressione: With expression.	
Crescendo: Gradually louder	*cresc.*
Da Capo: Return to the beginning, and play to Fine	*D. C.*
Da Capo al Fine: (the same as *Da Capo*)	*D. C. al Fine*
Dal Segno: Play again from the sign 𝄋	*D. S.*
Diminuendo: Gradually softer	*dim.*
Dolce: Sweetly.	
Dynamics: The different degrees of power applied to notes—*pp* to *ff*.	
Espressivo: With expression	*espress.*
Fine: The End.	
Forte: Loud	*f*
Fortissimo: Very loud	*ff*
Grazioso: Gracefully.	
Largo: Very slow, broad.	
Legato: Smoothly, connectedly.	
Leggiero: Lightly	*legg.*
Maestoso: In a broad, majectic style (slow).	
Marcato: Marked	*marc.*
Meno: Less.	
Mezzo forte: Moderately loud	*mf*
Mezzo piano: Moderately soft	*mp*

Terms	Abbreviation
Misterioso: Mysteriously.	
Moderato: Moderate time.	
Molto: Much.	
Morendo: Dying away	*mor.*
Mosso: Motion.	
Non: Not.	
Non troppo: Not too much.	
Perdendosi: Losing itself, dying away.	
Piano: Soft	*p*
Pianissimo: Very soft	*pp*
Pilu: More.	
Piu mosso: More motion, faster.	
Poco, or Un poco: A little.	
Poco a poco: Little by little.	
Presto: Very fast.	
Prestissimo: As fast as possible.	
Rallentando: Gradually slower	*rall.*
Ritardando: Gradually slower	*ritard. or rit.*
Ritenuto: Gradually slower	*riten, or rit.*
Romanze: Romance.	
Scherzando: In a sprightly, playful style.	
Semplice: Simply.	
Sempre: Always; continuing.	
Senza: Without.	
Sforzando: Forced; a sudden accent	*sfz*
Simile: In the same manner.	
Smorzando: Smothered, dying away	*smorz.*
Sostenuto: Sustained	*ten.*
Sotto voce: In an undertone (softly).	
Staccato: Short, detached, the opposite of legato	*stacc.*
Tempo primo: Resume original speed	*Tempo I*
Tempo di Valse: In waltz time.	
Tempo guisto: In strict time.	
Tempo rubato: Robbed time; lengthening certain notes at the expense of others, for expression.	
Tranquillo: Tranquilly.	
Tre corde: Release the soft pedal.	
Una corda: Soft pedal.	
Vivace: Lively, animated, fast.	
Vivo: Very lively and fast.	

Certificate of Merit

This certifies that

. . . . . .

has successfully completed

BOOK FOUR

The LEILA FLETCHER PIANO COURSE

and is promoted to

BOOK FIVE

The LEILA FLETCHER PIANO COURSE

. . . . . .
TEACHER

Date . . . . . .