

THE
LEILA FLETCHER
PIANO COURSE



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

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

First system of a piano score. The right hand (RH) features a melodic line with a slur over the first four notes, marked with fingering 1, 3, 5. The left hand (LH) has a bass line with a slur over the first four notes, marked with fingering 5, 2, 1, 7. The system includes dynamic markings and articulation symbols.

Second system of a piano score. The right hand (RH) features a melodic line with a slur over the first four notes, marked with fingering 1, 3, 5. The left hand (LH) has a bass line with a slur over the first four notes, marked with fingering 5, 3, 1, 7. The system includes a dynamic marking of *mp* and articulation symbols.

Third system of a piano score. The right hand (RH) features a melodic line with a slur over the first four notes, marked with fingering 1, 4, 5. The left hand (LH) has a bass line with a slur over the first four notes, marked with fingering 5, 2, 1, 7. The system includes articulation symbols.

Fourth system of a piano score. The right hand (RH) features a melodic line with a slur over the first four notes, marked with fingering 1, 2, 5. The left hand (LH) has a bass line with a slur over the first four notes, marked with fingering 5, 2, 1, 7. The system includes a dynamic marking of *mf* and articulation symbols.

Fifth system of a piano score. The right hand (RH) features a melodic line with a slur over the first four notes, marked with fingering 1, 2, 5. The left hand (LH) has a bass line with a slur over the first four notes, marked with fingering 5, 2, 1, 7. The system includes a dynamic marking of *senza ritard.* and articulation symbols.

Our Team

MARCH

Alla marcia

Leila Fletcher

First system of musical notation. Treble clef, common time (C). The piece is in G major. The first measure has a dynamic marking of *mf*. Fingerings are indicated above the notes: 3 1, 2 1, 3 1, 5 1 2 5, 4 1, 3 1, 2 1. The bass line has fingerings: 3, 1, 5, 1, 2, 1, 1, 2, 5, 4, 3.

Second system of musical notation. Treble clef, common time (C). Fingerings are indicated above the notes: 3 1, 2 1, 3 1, 5 1 2 5, 3 1, 2 1, 3 1, 2 1, 5 3, 4 2, 4 2. The bass line has fingerings: 3, 1, 5, 2, 1, 3, 5.

Third system of musical notation. Treble clef, common time (C). Fingerings are indicated above the notes: 3 1, 3 1, 2 1, 3 1, 5 3, 4, 3 1. The bass line has fingerings: 2, 3, 1, 5, 1, 4.

Fourth system of musical notation. Treble clef, common time (C). Fingerings are indicated above the notes: 2 1, 1 3, 1, 2, 2 1, 3 1, 3 1, 4 1, 5 1. The bass line has fingerings: 3, 4 1, 4 1, 5. The system ends with a dynamic marking of *mf* and the instruction *marcato*.

* 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**.

The first exercise consists of two staves. The treble staff contains four measures of chords, with fingerings 1, 4, 1, and 2 indicated above the notes. The bass staff contains four measures of chords, with fingerings 1, 4, 4, and 1 indicated below the notes. A slur covers the first two measures of both staves, and another slur covers the last two measures.

The second exercise consists of two staves. The treble staff contains four measures of chords, with fingerings 2 1, 3 1, 4 1, 3 1, 2 1, 4 1, 2 1, 3 1, 4 1, 3 1, 2 1, and 5 1 indicated above the notes. The bass staff contains four measures of chords, with fingerings 2, 1, and 5 indicated below the notes. A slur covers the first two measures of both staves, and another slur covers the last two measures. The dynamic marking *mf* is present in the first measure of the treble staff.

The third exercise consists of two staves. The treble staff contains four measures of chords, with a final fingering of 2 indicated above the last note. The bass staff contains four measures of chords, with a final fingering of 1 indicated below the last note. A slur covers the first two measures of both staves, and another slur covers the last two measures.

The fourth exercise consists of two staves. The treble staff contains four measures of chords, with fingerings 5 1, 5 1, 5 1, 2, and 2 indicated above the notes. The bass staff contains four measures of chords, with fingerings 2, 2, 5, 2, 2, and 2 indicated below the notes. A slur covers the first two measures of both staves, and another slur covers the last two measures.

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.*

First system of musical notation, measures 1-4. The piece is in G major (one sharp). The first measure has a dynamic marking of *mf*. Fingerings are indicated by numbers 1-5 above or below notes. Slurs are used to group notes across measures. The bass line consists of quarter notes with fingerings 5, 1, 3, 1, 2, 1, 5, 4, 3.

Second system of musical notation, measures 5-8. The key signature changes to F major (one flat) in measure 8. Fingerings and slurs continue. The bass line has fingerings 3, 1, 2, 1, 5, 3, 4, 2, 4, 2.

Third system of musical notation, measures 9-12. The key signature changes to D major (two sharps) in measure 10. Fingerings and slurs continue. The bass line has fingerings 3, 1, 3, 1, 3, 1, 4.

Fourth system of musical notation, measures 13-16. The key signature changes to C major (no sharps or flats) in measure 14. Fingerings and slurs continue. The bass line has fingerings 4, 4, 1, 4.

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

The musical score for "Clowns" by D. Kabalevsky is written for piano and violin. It is in 2/4 time and begins with a *Vivo* tempo marking. The piano part starts with a *mf* dynamic and features a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand. The violin part consists of a single melodic line with various articulations, including slurs, accents, and breath marks. The score is divided into five systems, each with two staves. Dynamics range from *mf* to *f*, with a *cresc.* marking in the third system. The key signature changes from one sharp (F#) to two flats (Bb) in the fourth system. The piece concludes with a final cadence in the fifth system.

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*:

The musical notation shows seven measures of the C Major triad in 4/4 time, each with a different inversion. The notes are grouped in a single measure per inversion. The first measure is marked *mf*. Fingerings are indicated by numbers 1, 2, 3, 4, 5 above and below the notes.

Measure	Treble Clef Notes	Bass Clef Notes	Fingerings (T/B)
1	C4, E4, G4	C3, E3, G3	5 3 1 / 1 3 5
2	C4, E4, G4	C3, G3, E3	5 2 1 / 1 3 5
3	C4, E4, G4	C3, E3, G3	5 3 1 / 1 2 5
4	C4, E4, G4	C3, G3, E3	5 3 1 / 1 3 5
5	C4, E4, G4	C3, E3, G3	5 3 1 / 1 2 5
6	C4, E4, G4	C3, G3, E3	5 2 1 / 1 3 5
7	C4, E4, G4	C3, E3, G3	5 3 1 / 1 3 5

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

The musical score is presented in four systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic marking. The second system includes a piano (*p*) dynamic marking. The third system features a *rall.* (rallentando) instruction. The score includes various fingering numbers (1-5) and articulation marks like slurs and ties. The piece concludes with a final chord in the bass staff.



Tempo di Valse

Viennese Waltz

Johann Strauss

(Roses from the South)

First system of musical notation. Treble clef, key signature of two flats, 3/4 time signature. The piece begins with a *mf* dynamic. The first staff contains a melody with triplet markings. The second staff contains a bass line with fingerings (1, 2, 1, 2, 5, 1, 2, 1) and a slur over the first four measures.

Second system of musical notation. Continuation of the first system. The bass line continues with fingerings (4, 3, 1, 5, 1, 2, 1) and slurs over the measures.

Third system of musical notation. The piece concludes with a *ritard* marking. The melody in the first staff includes a key signature change to one flat. The bass line has fingerings (1, 2, 1, 1) and a slur over the final measures.

Fourth system of musical notation. The piece begins with an *a tempo* marking. The melody in the first staff has triplet markings. The bass line has fingerings (1, 2, 1, 2, 5, 1, 2, 1) and a slur over the first four measures.

Fifth system of musical notation. The piece concludes with an *allargando* marking. The bass line has fingerings (4, 3, 1, 5, 3, 1, 3) and a slur over the final measures.

First system of musical notation. Treble clef, bass clef. Key signature: two flats. The piece is marked *a tempo*. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 1, 2, 1, 2, 1, 5). The left hand provides harmonic support with chords and single notes, including fingerings (1/3, 5, 4, 1, 5, 1/3, 1, 3, 5).

(Tales from the Vienna Woods)

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. The piece is marked *mp* (mezzo-piano) and *mf* (mezzo-forte). The right hand has a melodic line with slurs and fingerings (3, 2, 3, 2, 3, 2, 1, 2, 3, 4, 3, 2). The left hand has a bass line with chords and fingerings (5, 1/3, 5, 1/3, 3, 1, 5, 1/3, 3, 1/2).

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. The piece is marked *mp*. The right hand has a melodic line with slurs and fingerings (3, 3, 2, 1, 3, 2, 3, 2, 3). The left hand has a bass line with chords and fingerings (3, 1/2, 4, 1/2, 4, 5, 1/3, 5, 1/3).

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats. The piece is marked *mf*. The right hand has a melodic line with slurs and fingerings (2, 1, 5, 4, 2, 5, 1, 5, 1, 1., 2.). The left hand has a bass line with chords and fingerings (3, 1, 5, 3, 1, 2, 2, 5, 3, 1, 5, 5).

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats. The piece is marked *mf*. The right hand has a melodic line with slurs and fingerings (3, 1, 2, 2, 2, 2, 2, 2, 2, 2, 1, 2, 1). The left hand has a bass line with chords and fingerings (1, 2, 1, 2, 1, 2, 1).

First system of musical notation. The treble clef staff contains a sequence of eighth notes with a triplet of three notes in the fourth measure. The bass clef staff contains a sequence of notes with fingerings 4, 3, 1, 5, 1, 2, 1, 2. Brackets are placed under the bass clef staff to group measures.

Second system of musical notation. The treble clef staff includes a triplet of three notes in the second measure and a triplet of two notes in the third measure. The bass clef staff has fingerings 1, 2, 1, 1. A *ritard* marking is placed above the treble staff in the fourth measure. A *mf a tempo* instruction is placed below the treble staff in the fifth measure. Fingerings 1, 2, 5 and 1, 2, 5 are shown in the bass clef staff for the final two measures. Brackets are placed under the bass clef staff.


Third system of musical notation. The treble clef staff has notes with fingerings 3, 2, 3, 4, 5, 2. The bass clef staff has notes with fingerings 5, 1, 3, 5. Brackets are placed under the bass clef staff.

Fourth system of musical notation. The treble clef staff has notes with fingerings 1, 5, 2, 1, 3, 4, 4, 3, 2, 1, 3. The bass clef staff has notes with fingerings 5, 2, 5, 1, 3, 4, 2, 5, 1, 3, 5. An *accel.* marking is placed above the treble staff in the second measure. Brackets are placed under the bass clef staff.


Fifth system of musical notation. The treble clef staff has notes with fingerings 1, 2, 1, 2, 5, 4, 1, 2, 1, 2, 3, 4, 5. The bass clef staff has notes with fingerings 1, 2, 5, 1, 3, 5, 1, 2, 5, 2. A *cresc.* marking is placed above the treble staff in the fourth measure. A *l.h.* marking is placed above the treble staff in the fifth measure. A *f* dynamic marking is placed below the treble staff in the fifth measure. Brackets are placed under the bass clef staff.

TIME VALUES

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.)



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

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



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

Andante

The musical score is presented in five systems, each with a treble and bass staff. The tempo is marked *Andante*. The key signature has one flat (B-flat major). The time signature is 3/4. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and a final *mp*. The piece features smooth chord progressions and a legato pedal effect.

System 1: Treble clef, 3/4 time. Notes: G4 (5), A4 (1), Bb4 (5), C5 (1), Bb4 (4), A4 (1), G4 (5), F4 (2), E4 (1), D4 (5), C4 (1), Bb3 (5). Bass clef: G3 (1), F3 (5), E3 (5), D3 (2), C3 (1), Bb2 (5), A2 (1), G2 (5).

System 2: Treble clef, 3/4 time. Notes: G4 (5), F4 (4), E4 (3), D4 (2), C4 (1), Bb3 (5), A3 (4), G3 (1), F3 (5), E3 (1), D3 (5), C3 (1), Bb2 (5). Bass clef: G3 (2), F3 (4), E3 (1), D3 (4), C3 (5), Bb2 (1), A2 (5), G2 (1).

System 3: Treble clef, 3/4 time. Notes: G4 (5), F4 (4), E4 (3), D4 (2), C4 (1), Bb3 (5), A3 (4), G3 (1), F3 (5), E3 (2), D3 (1), C3 (5), Bb2 (4), A2 (3), G2 (2), F2 (1), E2 (5). Bass clef: G3 (5), F3 (5), E3 (5), D3 (5), C3 (5), Bb2 (3), A2 (5), G2 (5).

System 4: Treble clef, 3/4 time. Notes: G4 (5), F4 (1), E4 (5), D4 (4), C4 (1), Bb3 (5), A3 (4), G3 (3), F3 (2), E3 (1), D3 (5), C3 (1), Bb2 (5). Bass clef: G3 (2), F3 (4), E3 (1), D3 (4), C3 (5), Bb2 (1), A2 (5), G2 (1).

System 5: Treble clef, 3/4 time. Notes: G4 (3), F4 (1), E4 (5), D4 (4), C4 (1), Bb3 (5), A3 (4), G3 (2), F3 (1), E3 (5), D3 (5), C3 (1), Bb2 (5), A2 (1), G2 (5). Bass clef: G3 (5), F3 (5), E3 (5), D3 (5), C3 (5), Bb2 (1), A2 (5), G2 (5).

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.

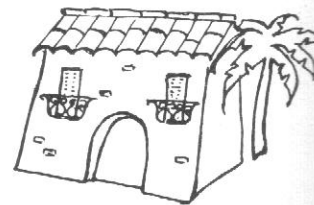
Play CORAL CASTLES with expression. Try to give an impression of the (slight) motion of the sea at depth.



Coral Castles

C. Gurliitt

Moderato



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

Vivace

Folk Tune

mf

The musical score consists of five systems of piano accompaniment. Each system contains a treble clef staff and a bass clef staff. The music is in 6/8 time and features a variety of rhythmic patterns, including triplets and sixteenth notes. Fingering numbers (1-5) are provided for many notes. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The score is written in a key signature of one flat (B-flat major or D minor).

First system of musical notation. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/5 time signature. It contains a melodic line with fingerings 4, 1, 3, 2, 4, 4, and 1. The lower staff is in bass clef with a 2/5 time signature and contains a bass line with fingerings 1, 2, 1, 2, 3, and 4. The dynamic marking *mp* is present.

Second system of musical notation. The upper staff is in treble clef with a key signature of one flat and a 2/5 time signature. It contains a melodic line with fingerings 3, 1, 4, 1, 3, 2, 4, and 4. The lower staff is in bass clef with a 2/5 time signature and contains a bass line with fingerings 1, 2, 1, 2, 3, and 4. The dynamic marking *mf* is present.

Third system of musical notation. The upper staff is in bass clef with a key signature of one flat and a 2/5 time signature. It contains a melodic line with fingerings 1, 2, 3, 3, and 3. The lower staff is in treble clef with a key signature of one flat and a 2/5 time signature. It contains a bass line with fingerings 1, 2, 3, and 3. The dynamic marking *mf* is present. The tempo marking *a tempo* is also present.

Fourth system of musical notation. The upper staff is in treble clef with a key signature of one flat and a 2/5 time signature. It contains a melodic line with fingerings 2, 1, 3, 1, 4, 2, and 3. The lower staff is in bass clef with a key signature of one flat and a 2/5 time signature. It contains a bass line with fingerings 1, 2, 3, and 4.

Fifth system of musical notation. The upper staff is in treble clef with a key signature of one flat and a 2/5 time signature. It contains a melodic line with fingerings 3, 3, 4, 2, and 4. The lower staff is in bass clef with a key signature of one flat and a 2/5 time signature. It contains a bass line with fingerings 1, 2, 1, 2, 3, and 4.

Sixth system of musical notation. The upper staff is in treble clef with a key signature of one flat and a 2/5 time signature. It contains a melodic line with fingerings 3, 3, 1, 1, 4, and 8. The lower staff is in bass clef with a key signature of one flat and a 2/5 time signature. It contains a bass line with fingerings 1, 2, 1, 2, 3, and 4. The dynamic marking *mf* is present.



Deck the Hall

Old Welsh Carol

Allegretto

First system of piano accompaniment for 'Deck the Hall'. It consists of a treble and bass clef staff. The treble staff has a melody with a slur over the first four measures and a repeat sign at the end. Fingerings are indicated with numbers 1-5. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is present.

Second system of piano accompaniment for 'Deck the Hall'. It continues the melody and accompaniment from the first system. The treble staff has a slur over the first two measures and a repeat sign. The bass staff includes a section marked *l.h.* (left hand) with a slur and a dynamic marking of *mf*.

Third system of piano accompaniment for 'Deck the Hall'. It continues the melody and accompaniment. The treble staff has a slur over the first two measures and a repeat sign. The bass staff has a dynamic marking of *mf*.

I Heard the Bells on Christmas Day

John B. Calkin

Andante

First system of piano accompaniment for 'I Heard the Bells on Christmas Day'. It consists of a treble and bass clef staff. The treble staff has a melody with a slur over the first four measures and a repeat sign at the end. Fingerings are indicated with numbers 1-5. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mp* is present.

Second system of piano accompaniment for 'I Heard the Bells on Christmas Day'. It continues the melody and accompaniment from the first system. The treble staff has a slur over the first two measures and a repeat sign. The bass staff has a dynamic marking of *mp*.

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

The musical score for "Intrata" by J.S. Bach is presented in a grand staff format, consisting of two staves (treble and bass clefs) joined by a brace on the left. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked "Allegretto".

The score is divided into five systems, each with two staves. The first system begins with a treble clef staff starting on a whole note G4 (fingered 1) and a bass clef staff with a whole rest. The second system shows the treble staff with a whole rest and the bass staff with a whole note G3 (fingered 1). The third system features both staves with eighth notes, with dynamics *p* and *mf*. The fourth system continues with eighth notes and includes dynamics *f*, *p*, and *f*. The fifth system concludes with eighth notes and dynamics *p* and *f*.

Throughout the piece, various musical notations are used, including slurs, accents, and fingerings (1-4). The piece ends with a double bar line and repeat dots.

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

The musical score for 'Romanze' by Ludwig van Beethoven is presented in four systems. Each system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegretto' and the dynamics are marked 'mp' (mezzo-piano). The score includes various musical notations such as triplets, slurs, and fingerings. The first system has a '3' above the first measure and 'mp' below the first measure. The second system has a '3' above the first measure and 'mp' below the first measure. The third system has a '3' above the first measure and 'mp' below the first measure. The fourth system has a '3' above the first measure and 'mp' below the first measure. The score features various musical notations including triplets, slurs, and fingerings.

The first system of music consists of two staves. The treble staff begins with a dynamic marking of *mf* and contains a melodic line with various fingerings (4, 3, 2, 1, 2, 4, 1, 5, 3, 1, 2, 3, 5) and slurs. The bass staff provides harmonic support with chords and single notes, including fingerings 2/4, 1/5, and 2. The system concludes with a dynamic marking of *mp*.

The second system continues the piece. The treble staff has a dynamic marking of *poco cresc.* and features a melodic line with fingerings 3, 5, 5, 3, 1, 2, 3, and 3. The bass staff has a steady accompaniment with fingerings 1, 2, and 5. The system ends with a dynamic marking of *p*.

The third system shows further development. The treble staff has a dynamic marking of *cresc.* and contains a melodic line with fingerings 5, 4, 3, and 4. The bass staff features a rhythmic accompaniment with chords and fingerings 5, 5, and 5. The system concludes with a dynamic marking of *p*.

The fourth system continues with a dynamic marking of *mp*. The treble staff has a melodic line with fingerings 1, 2, 3, 1, 3, 4, 1, 3, 3, 4, 3, 2, 1. The bass staff has a steady accompaniment with fingerings 5, 5, and 5. The system ends with a dynamic marking of *poco cresc.*.

The fifth system concludes the page. The treble staff has a dynamic marking of *poco cresc.* and a melodic line with fingerings 3, 1, 1, 2, and 2. The bass staff has a steady accompaniment with fingerings 5, 2, 2, 5, 2, 3, and 2. The system ends with a dynamic marking of *p*.



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

The first system of music consists of two staves. The treble staff contains a melodic line with fingerings 3, 4, 1, 3, 2, 3, 5, 3, 2, 1. The bass staff contains a supporting line with fingerings 5, 1, 3, 1, 2. The system concludes with a double bar line and the word "Fine".

The second system of music consists of two staves. The treble staff contains a melodic line with fingerings 4, 3, 2, 1, 3, 1, 3, 2, 1, 3, 1, 3, 1, 2, 3, 1. The bass staff contains a supporting line with fingerings 4, 2. The system begins with the dynamic marking "mf".

The third system of music consists of two staves. The treble staff contains a melodic line with fingerings 4, 3, 2, 1, 3, 2, 1, 3, 1, 3, 1, 3, 1, 2, 3, 1. The bass staff contains a supporting line with fingerings 5, 1, 2.

The fourth system of music consists of two staves. The treble staff contains a melodic line with fingerings 3, 2, 4, 3, 3, 2, 4, 3. The bass staff contains a supporting line with fingerings 5, 5. The system begins with the dynamic marking "mp".

The fifth system of music consists of two staves. The treble staff contains a melodic line with fingerings 1, 2, 1, 2, 1, 3, 2, 1, 4, 3, 2, 1, 2. The bass staff contains a supporting line with fingerings 5, 1, 2, 5, 1, 3, 2. The system concludes with a double bar line and the marking "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

Allegretto (automatically)

Both hands 8va throughout

Based on a
French Folk Tune

The musical score for "The Music Box" is presented in five systems, each consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked *mp* (mezzo-piano) and *una corda*. The tempo is **Allegretto** (automatically). The instruction "Both hands 8va throughout" indicates that the piece should be played an octave higher than written. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. Phrasing slurs are used to group notes across measures. The piece concludes with a double bar line and repeat dots.

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

poco rit

2 1 5 3 1 5 1 2 5

This system contains the first two staves of music. The upper staff features a melodic line with a slur over the first six notes, followed by a trill-like figure. The lower staff provides a harmonic accompaniment with a similar slur. The tempo marking *poco rit* is placed between the staves with a wedge-shaped hairpin indicating a gradual deceleration. The system concludes with a repeat sign and two endings.

mp

3 5 1 2 1 3

5 3 1 5 2 1 5

This system contains the third and fourth staves. The upper staff begins with a slur over the first two notes, followed by a descending eighth-note scale. The lower staff continues the accompaniment with a similar rhythmic pattern. The dynamic marking *mp* is placed at the beginning of the system.

1 2 1 3

3

This system contains the fifth and sixth staves. The upper staff features a slur over the first two notes, followed by a descending eighth-note scale. The lower staff continues the accompaniment with a similar rhythmic pattern. A triplet of eighth notes is marked with a '3' and a slur.

2 1 3

3

This system contains the seventh and eighth staves. The upper staff features a slur over the first two notes, followed by a descending eighth-note scale. The lower staff continues the accompaniment with a similar rhythmic pattern. A triplet of eighth notes is marked with a '3' and a slur.

2 1 1 2 3

3

This system contains the ninth and tenth staves. The upper staff features a slur over the first two notes, followed by a descending eighth-note scale. The lower staff continues the accompaniment with a similar rhythmic pattern. A triplet of eighth notes is marked with a '3' and a slur. The system concludes with a repeat sign and a final cadence.

American Patrol

MARCH

F. W. Meacham

Alla marcia

mp *cresc.* *mf* *mp*

First system of musical notation, measures 1-4. The key signature is one sharp (F#). The right hand (RH) features a sequence of chords and triplets. Fingerings are indicated by numbers 1-4. The left hand (LH) plays a steady eighth-note accompaniment. Measure 4 ends with a fermata.

Second system of musical notation, measures 5-8. Continues the piece with similar RH and LH patterns. Measure 8 ends with a fermata.

Third system of musical notation, measures 9-12. The dynamic marking *mf* (mezzo-forte) is present. The RH has more complex melodic lines with slurs and accents. LH continues with eighth notes.

Fourth system of musical notation, measures 13-16. The dynamic marking *mp* (mezzo-piano) is present. The RH has a prominent melodic line with a slur and an accent. The LH has some rests in measure 15. Measure 16 ends with a fermata.

Fifth system of musical notation, measures 17-20. The dynamic marking *dim.* (diminuendo) is present. The RH has a melodic line with a slur. The LH has a triplet in measure 18 and a final cadence in measure 20. Labels *r.h.* and *l.h.* are used to identify the hands.

Spinning Song

A. Ellmenreich

Allegretto *legg.* *p* *cresc.* *f* *p cresc.* *poco rit.* *a tempo*

The musical score is written for piano in 2/4 time. It consists of five systems of music. The first system is marked 'Allegretto' and 'p'. The second system is marked 'legg.'. The third system is marked 'cresc.', 'f', and 'p cresc.'. The fourth system is marked 'poco rit.' and 'a tempo'. The fifth system is the final system. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. The piece concludes with a fermata over the final note.

First system of musical notation. Treble clef, bass clef. Key signature: one flat. Dynamics: *p*. Fingerings: 3 2, 3 1, 1 3 5, 2 1, 1 3. Includes slurs and accents.

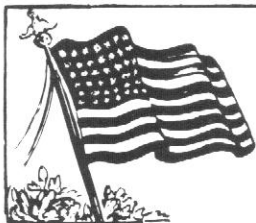
Second system of musical notation. Treble clef, bass clef. Key signature: one flat. Dynamics: *p*. Fingerings: 2 1 2, 3 2, 4 2, 4 2, 3 2, 3 1. Includes slurs and accents.

Third system of musical notation. Treble clef, bass clef. Key signature: one sharp. Dynamics: *cresc.*, *p*. Fingerings: 4, 5 4, 3 2, 3 1 3 2 1, 5 4 2, 3. Includes slurs, accents, and a *(b)* marking.

Fourth system of musical notation. Treble clef, bass clef. Key signature: one sharp. Dynamics: *rit.*. Fingerings: 4 2 1, 3, 1 5, 4, 3 2 3, 1 4. Includes slurs and accents.

Fifth system of musical notation. Treble clef, bass clef. Key signature: one flat. Dynamics: *a tempo*, *p*. Fingerings: 1, 1, 1. Includes slurs and accents.

Sixth system of musical notation. Treble clef, bass clef. Key signature: one flat. Dynamics: *rit.*. Fingerings: 1, 3 1 4 5 1, 3 1, 3 1. Includes slurs and accents.



America, the Beautiful



Moderato

Samuel A. Ward

First system of musical notation. Treble clef, 4/4 time signature. The piece begins with a *mf* dynamic. The right hand features a melodic line with fingerings such as 5, 3, 1, 5, 2, 4, 3, 4, 2, 5, 3, 5. The left hand provides harmonic support with chords and bass notes, including fingerings like 1, 5, 4, 3.

Second system of musical notation. Continuation of the melody and accompaniment. Fingerings in the right hand include 5, 3, 1, 5, 2, 4, 3, 4, 5, 1, 2, 5, 1. The left hand continues with bass lines and chords, with fingerings like 1, 5, 4, 3, 2, 1, 2.

Third system of musical notation. The dynamic changes to *f* (forte). The right hand melody uses fingerings such as 5, 1, 4, 3, 4, 3, 4, 5, 4, 3, 2, 1, 5, 1. The left hand accompaniment includes fingerings like 1, 5, 4, 3, 2, 4, 1, 4, 3, 2.

Fourth system of musical notation. Continuation of the musical piece. Right hand fingerings include 5, 1, 3, 1, 5, 2, 2, 2, 3, 5, 2, 5, 1, 4, 1. Left hand fingerings include 1, 3, 5, 4, 4, 4, 3, 1, 2, 1, 2, 1, 5.

Fifth system of musical notation. The dynamic returns to *mf*. The right hand has a more active, rhythmic accompaniment with chords and single notes, including fingerings like 5, 4, 2, 5, 5. The left hand features a melodic line with fingerings such as 1, 3, 4, 3, 2, 1, 2, 1, 3, 1.

The image shows three systems of piano music for a repeated notes study. Each system consists of a treble and bass clef staff. The first system shows a sequence of notes with fingerings 5, 4, 3, 2, 1 and a dynamic marking 'f'. The second and third systems continue the sequence with various fingerings and articulations.

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:

Musical notation for the right hand of the repeated notes study, showing a sequence of notes with fingerings 4, 3, 2, 1 repeated.

Left Hand:

Musical notation for the left hand of the repeated notes study, showing a sequence of notes with fingerings 4, 3, 2, 1 repeated.

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.

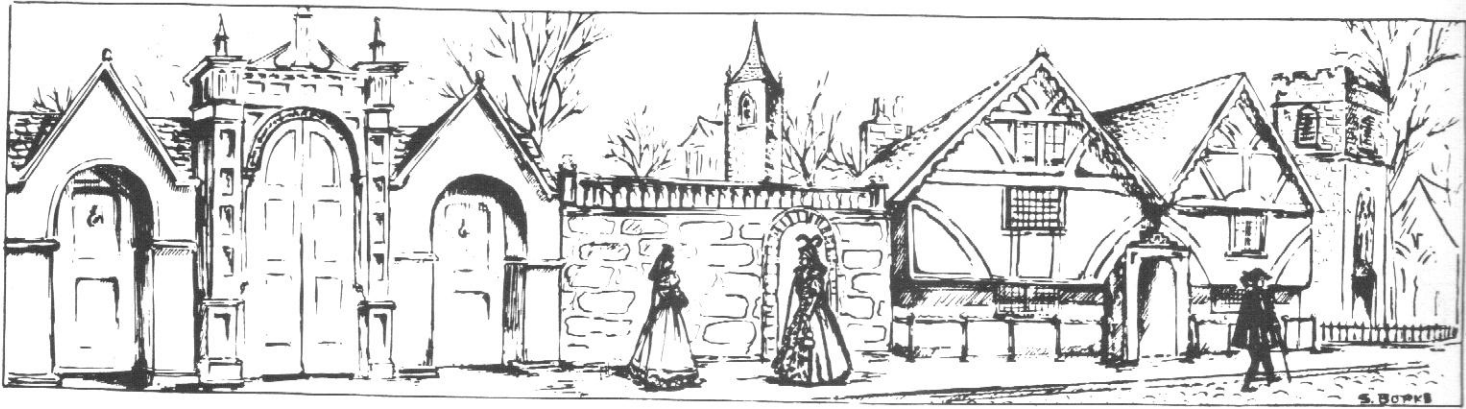
The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of four systems of music. Each system has a treble and bass staff. The first system starts with a dynamic marking of *mp*. The second system has a dynamic marking of *mf*. The third system has a dynamic marking of *poco cresc.* and the fourth system has a dynamic marking of *cresc.*. The music features various melodic lines in the treble staff and simple harmonic accompaniment in the bass staff. Fingerings are indicated by numbers 1-5 above or below notes. Some notes are beamed together in groups of 2, 3, or 4. The piece concludes with a final cadence in the fourth system.

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

Moderato

16th Century English

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

Moderato

mf

mp

2 1 2 4 2 2 4 2 5 1

4 2 2 1 2 2 1 2 4 2 2 1 4 2

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

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

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

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 the hunters 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

The musical score for "The Hunt" by F. Burgmüller is presented in four systems. The first system (measures 1-4) begins with a piano (*p*) dynamic and a *cresc.* marking. It features a galloping rhythm in the bass clef and chords in the treble clef marked with a dash (▾). The second system (measures 5-8) features a forte (*f*) dynamic and a melodic line in the left hand. The third system (measures 9-12) returns to piano (*p*) dynamics. The fourth system (measures 13-16) is marked *un poco agitato* and features a melodic line in the right hand. The score includes various musical notations such as staccato marks, slurs, and fingering numbers.

2 1 4 2 3 1 5 3 2 1
cresc.

a tempo
f

p *p*

cresc. *f* *p* *cresc.*

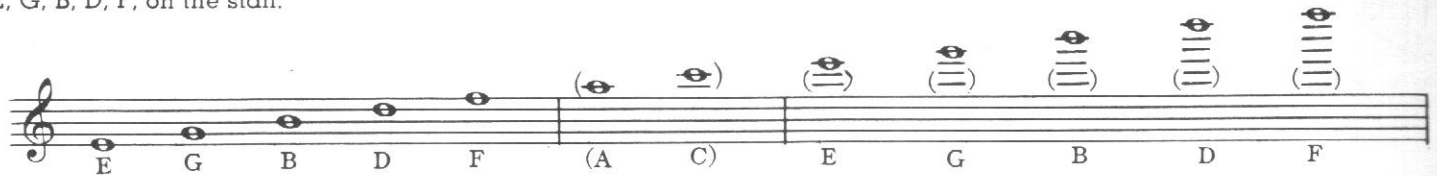
perdendosi *pp* *rall.*

Leger Lines

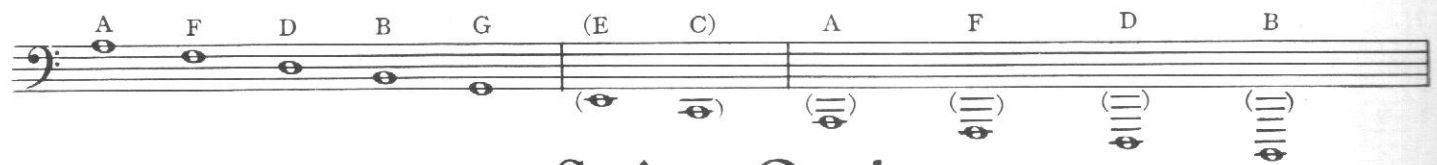
Leger lines are added to the staff, for notes above the treble staff, below the bass staff, and between the treble and bass staves.

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.



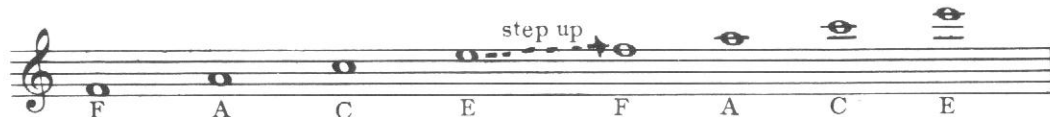
Similarly, to read notes on leger lines below the bass staff: Cover the first two leger lines, E, and C, and begin again—A, F, D, B, (That's all the leger lines there are *below the bass staff!*) These notes A, F, D, B, are **TWO OCTAVES** lower than the line-notes A, F, D, B, on the staff.



Swing Out!

Here is another way to read notes on leger lines:

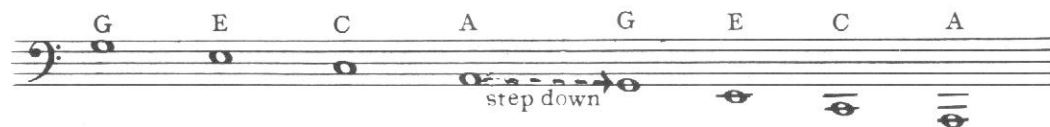
To read line-notes above the treble staff: Say the letter-names of the *space-notes on the staff* (F-A-C-E) then step **UP ONE DEGREE** on the staff, from the highest space to the highest line, "hold on" to the highest line of the staff and "swing out" in line-notes—F, A, C, E!



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.

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: $\underline{3}$ 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 $\underline{3}$ is then usually omitted.

The Skylark

Tempo di Valse

A. Loeschhorn

The musical score for "The Skylark" is written for piano in 3/4 time, key of D major. It consists of four systems of two staves each. The first system includes a dynamic marking of *mf* and a *non legato* instruction. The score features numerous triplet markings and slurs. The final system includes dynamic markings of *p* for the right hand and *l.h.* for the left hand.

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

Allegretto

mp

mf

poco rit. *mp*

mp

The musical score is presented in five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked 'Allegretto' and includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *poco rit.* (poco ritardando). Fingering numbers (1-5) are indicated throughout the score. The score concludes with a *mp* marking.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with fingerings (1-4, 2-4, 3-4) and triplet markings. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with fingerings (1-5, 5-5). The first measure is marked *dolce*. The system concludes with a repeat sign and a fermata over the final note.

Summer Days

(STUDY)

Leila Fletcher

Allegretto

The second system of music is a study piece in 4/4 time with a key signature of one sharp (F#). It is marked *Allegretto* and *mf*. The score is written for two staves. The upper staff features a melodic line with extensive fingerings (1-4, 2-4, 3-4, 5) and slurs. The lower staff provides a harmonic accompaniment with fingerings (1-3, 2-4, 3-5) and slurs. The piece concludes with a *dim.* (diminuendo) marking and a fermata over the final note.

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

Moderato

The musical score is presented in five systems, each consisting of a right-hand treble clef staff and a left-hand treble clef staff. The right-hand part is the primary melody, while the left-hand part provides a secondary, more subdued line. The score includes various musical notations such as slurs, accents, and dynamic markings.

System 1: The right-hand part begins with a *p* (piano) dynamic and a *cantabile* marking. It features a melodic line with a slur over the first four measures and a fermata at the end. The left-hand part has a steady eighth-note accompaniment. Fingering numbers (1-5) are provided for both hands.

System 2: The right-hand part has a *poco cresc.* (poco crescendo) marking. The left-hand part has a *mf* (mezzo-forte) marking. The dynamics are indicated by wedge-shaped hairpins.

System 3: The right-hand part returns to a *p* dynamic. The left-hand part continues with the same accompaniment pattern.

System 4: Similar to System 2, the right-hand part has a *poco cresc.* marking and the left-hand part has a *mf* marking.

System 5: The right-hand part returns to a *p* dynamic. The left-hand part continues with the same accompaniment pattern.

The score concludes with a double bar line and repeat dots in both hands.

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 C 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

W. A. Mozart

Allegretto

The musical score is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The piece is marked 'Allegretto' and begins with a piano (*p*) dynamic. The first system contains measures 1-4, featuring a main theme in the right hand with fingerings 4-3-2-1 and 3, and a bass line with chords. The second system contains measures 5-8, with a grace note in measure 5 and various fingerings. The third system contains measures 9-12, marked *mp* (mezzo-piano), with complex fingerings and accents. The fourth system contains measures 13-16, marked *p*, with descending runs and chords. The fifth system contains measures 17-20, marked *fz* (forzando) and *p*, ending with a triplet in measure 20. The score includes numerous fingerings, accents, and dynamic markings throughout.

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.)

Scale of C MAJOR:
(Key Signature
no sharps, nor flats)

degrees: 1 2 3 4 5 6 7 8

Harmonic MINOR Scale of A:
(Key Signature, no sharps, nor flats)

degrees: 1 2 3 4 5 6 7 8

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.

C Major Scale:

C Minor Harmonic Scale:

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

CONSTRUCTION OF THE HARMONIC MINOR SCALE

Harmonic Minor Scale of A:

degrees: 1 2 3 4 5 6 7 8

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:

degrees: 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

MAJOR AND MINOR INTERVALS

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

Major 2nd Major 3rd Perfect 4th Perfect 5th Major 6th Major 7th Perfect Octave

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:

minor 2nd Major 2nd minor 3rd Major 3rd minor 6th Major 6th minor 7th Major 7th

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

MAJOR AND MINOR TRIADS

This is a Major chord:

This is a minor chord:

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

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

TECHNICAL NAMES OF NOTES OF THE SCALE

Tonic or Key-note Supertonic Mediant Sub-dominant Dominant Sub-mediante Leading-note Tonic

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:

Tonic Sub-dominant Dominant
I IV V

PRIMARY TRIADS in C Minor:

Tonic Sub-dominant Dominant
I IV V

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.

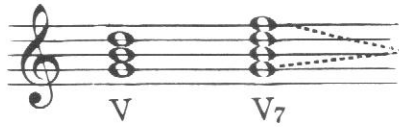
To sum up, in Major Keys, the triads on I, IV, and V are Major.
 In Minor Keys, the triads on I, and IV are minor, and the triad on V is major.

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 chord 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 commonly 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:

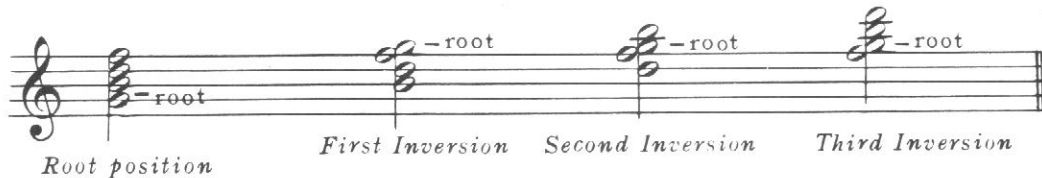


The dominant 7th chord is indicated by the numeral V (Dominant) with a small figure 7 following: **V₇**

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.

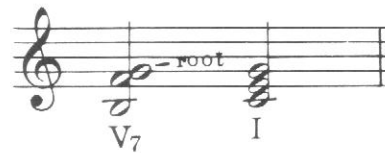
INVERSIONS OF THE DOMINANT-SEVENTH CHORD



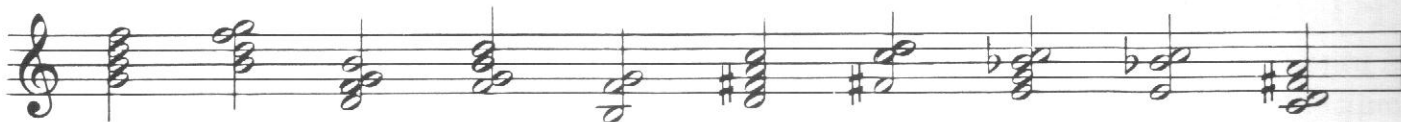
When a seventh chord is in root position, all the intervals in the chord are 3rds. When a seventh chord is inverted, it contains the interval of a 2nd, and the root of the chord (the note on which the chord is formed) is always the upper note of this 2nd.

The Dominant 7th Chord has an active sound and requires a "chord of resolution" (an additional chord) which supplies 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 another in harp style.

Play smoothly, with a very free arm:

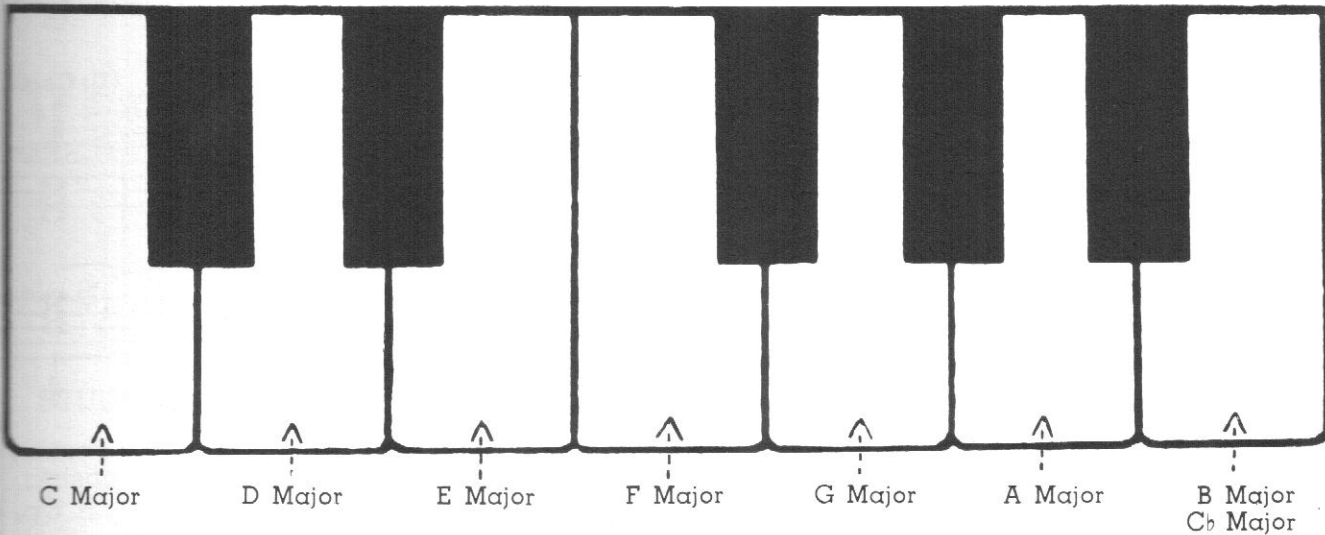


Note to Teacher: Arpeggio playing is introduced here, and the arpeggio of the Dominant-seventh chord is presented first, as it is easier to play than the arpeggio of the Common chord,—no interval being larger than a 3rd, and the thumb crossing therefore simpler.

REVIEW OF MAJOR SCALES

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

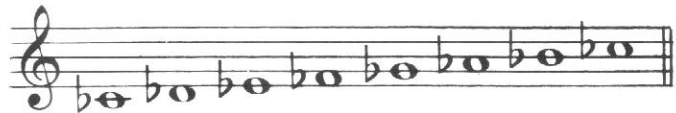
The names of the Major Scales which begin on *White keys* are:



Notice that the scale beginning on B has two names: B Major, and also C^b 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^b 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:

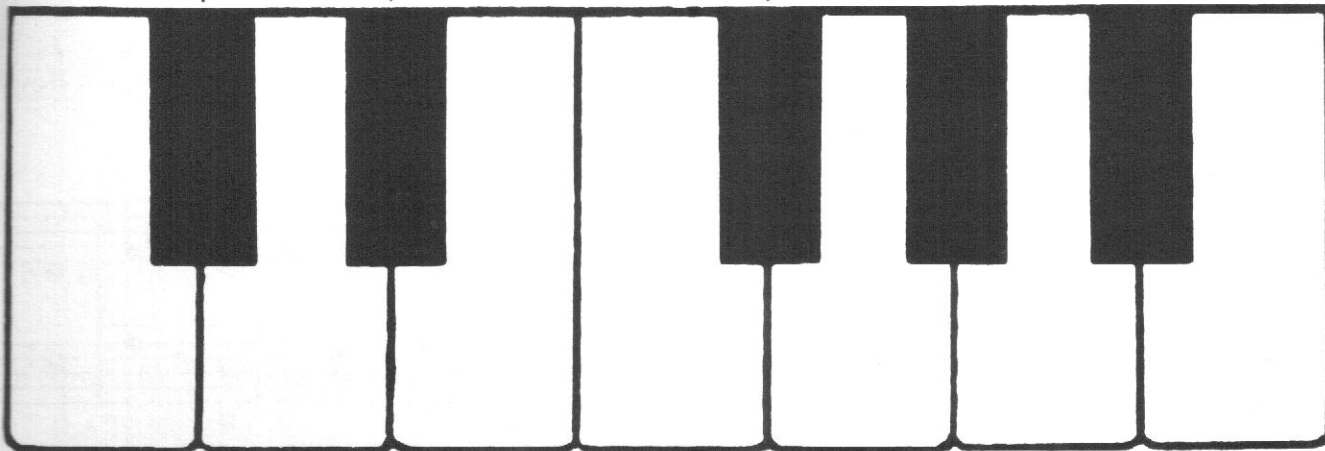
D^b Major
C[#] Major

E^b Major

G^b Major
F[#] Major

A^b Major

B^b Major



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

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

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 \flat Major. This can also be considered as the Key of C \sharp Major, and written:

Be sure to write *both* names on the Key Chart: D \flat , and C \sharp .

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:-							

STUDY No. 3-Pumpkin Dance (cross hands)

No. 3	KEY	Original						
	CHART	Key:-						

STUDY No. 4-Lightly Row

No. 4	KEY	Original						
	CHART	Key:-						

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

No. 5	KEY	Original						
	CHART	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.)
- V₇-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.

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:

V I V I

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

Play these chords:

IV I IV I IV I

STUDY No. 9—The Accordion 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.)

Lively

mf

both hands
gva

The musical score is presented in two systems, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The piece is marked 'Lively' and begins with a mezzo-forte (*mf*) dynamic. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The third system contains measures 9 through 12. The fourth system contains measures 13 through 16. The fifth system contains measures 17 through 20. The sixth system contains measures 21 through 24. The seventh system contains measures 25 through 28. The eighth system contains measures 29 through 32. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final chord marked 'both hands' and 'gva' (grandioso).

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)

Rhythmically

mf

8

8

mf

5 2 1, 5 2 1, 4 1, 5 2 1

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.)

The musical score for "Curious Adventure" is written in 6/8 time and consists of four systems of two staves each (treble and bass). The music features light fore-arm *staccato* in both hands. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *mp*, *p*, and *mf*. The score ends with a double bar line and repeat signs.

System 1: Treble clef, 6/8 time. Bass clef, 6/8 time. Dynamics: *mp*. Fingerings: 5 2 1, 5 3 1, 5 2 1, 5 2 1, 4 2 1, 5, 4. Bass clef fingerings: 1 3 5, 1 3 5, 1 3 5, 1 2 4, 1 2 5.

System 2: Treble clef, 6/8 time. Bass clef, 6/8 time. Dynamics: *p*. Fingerings: 4 3 1, 5, 4, 4 2 1, 5, 5 3 1, 5, 4, 5 1, 5 1, 5 1, 5 1, 5 1. Bass clef fingerings: 1 2 5, 1 2 5, 1 2 5, 1 2 5, 7 7 7 7.

System 3: Treble clef, 6/8 time. Bass clef, 6/8 time. Dynamics: *mf*. Fingerings: 5 1, 5 1, 5 3 1, 5 2 1, 4 2 1, 5, 4. Bass clef fingerings: 5, 1 3 5, 1 3 5, 1 2 4, 1 2 5.

System 4: Treble clef, 6/8 time. Bass clef, 6/8 time. Fingerings: 4 2 1, 5, 4 2 1, 5, 4, 5, 4, 3 1. Bass clef fingerings: 1 3 5, 1 2 5.

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

Allegretto

mp

8

mf

cresc.

mf

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The first system of the musical score shows the treble and bass clefs. The treble clef contains a melodic line with a long slur over it, including fingerings: 4, 1, 3, 1, 5, 3, 2, 1, 5, 3, 1, 2, 5, 3, 2, 1. The bass clef contains a simple accompaniment of chords and single notes.

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

The second system of the musical score is titled '6. Twinkle, Twinkle'. It consists of three systems of music, each with a treble and bass clef. The first system is marked *mp* and features a melodic line with fingerings: 1, 4 2 1, 5 3 1, 5 3 1, 4 2 1, 5 3 1, 4 2 1, 5 3 1, 4 1. The second system is marked *p* and *pp*, with a *both hands gra* instruction. The third system is marked *mp* and repeats the melodic line with the same fingerings as the first system.

7. Frere Jacques

(THE TREMOLO)

French Folk Tu
Arranged by Leila Fletch

The musical score for 'Frere Jacques (The Tremolo)' is written for piano in 4/4 time, with a key signature of one sharp (F#). The piece is arranged in four systems. The first system begins with a *mf* dynamic and features a tremolo pattern in the right hand, with fingerings 1, 5, 1, 5, 1, 5, 1, 5. The left hand provides a simple accompaniment. The second system continues the tremolo pattern. The third system introduces a *p* dynamic in the right hand and a *mf* dynamic in the left hand, with various fingerings and articulations. The fourth system concludes with a *dim. e poco rit.* instruction and a final tremolo pattern. A note in the bass clef is marked '8 bassa'.

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)

The musical score for 'Skaters in the Park' is written for piano in 6/8 time, with a key signature of one flat (Bb). The tempo is marked *Allegretto*. The piece is arranged in two systems. The first system begins with a *p brightly* dynamic and features a melody in the right hand with fingerings 5, 3, 1, 4, 2, 3, 1, 3, 1, 4, 2, 3, 1. The left hand provides a simple accompaniment with fingerings 5, 1. The second system continues the melody and accompaniment.

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

cresc.

5 1 5 5 5 1 2 4

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

f

5 1 3 5 5

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

p

3 1 4 2 3 1 4 2 3 1 3 1 8 3 1

poco cresc.

5 5 5 5 5 1 2 4

5 3 5 3 8 3 1 5 1 3 2 1 3 2 1 4 3 2 1 1 2 3 5 1

mf

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

Musical Terms

Terms	Abbreviation	Terms	Abbreviation
Accelerando: Gradually increasing speed ..	<i>accel.</i>	Misterioso: Mysteriously.	
Adagio: Very slowly.		Moderato: Moderate time.	
Ad libitum: At the discretion of the performer (time and expression)	<i>ad lib.</i>	Molto: Much.	
Agitato: In a hurried, agitated style.		Morendo: Dying away	<i>mor.</i>
Alla: In the style of.		Mosso: Motion.	
Alla marcia: In march style, a marching tempo.		Non: Not.	
Allargando: Gradually broader, louder and slower	<i>allarg.</i>	Non troppo: Not too much.	
Allegretto: Rather fast.		Perdendosi: Losing itself, dying away.	
Allegro: Fast, lively, cheerful.		Piano: Soft	<i>p</i>
Andante: Rather slow, gently.		Pianissimo: Very soft	<i>pp</i>
Andantino: A little less slow than Andante.		Pilu: More.	
Animato: Animated.		Piu mosso: More motion, faster.	
A tempo: In time, at original speed.		Poco, or Un poco: A little.	
Brillante: In a brilliant, showy style.		Poco a poco: Little by little.	
Contabile: In a sustained, singing style.		Presto: Very fast.	
Con: With.		Prestissimo: As fast as possible.	
Con moto: With motion.		Rallentando: Gradually slower	<i>rall.</i>
Con espressione: With expression.		Ritardando: Gradually slower	<i>ritard.</i> <i>or rit.</i>
Crescendo: Gradually louder	<i>cresc.</i>	Ritenuto: Gradually slower	<i>riten.</i> <i>or rit.</i>
Da Capo: Return to the beginning, and play to Fine	<i>D. C.</i>	Romanze: Romance.	
Da Capo al Fine: (the same as <i>Da Capo</i>) ..	<i>D. C. al Fine</i>	Scherzando: In a sprightly, playful style.	
Dal Segno: Play again from the sign ♩	<i>D. S.</i>	Semplice: Simply.	
Diminuendo: Gradually softer	<i>dim.</i>	Sempre: Always; continuing.	
Dolce: Sweetly.		Senza: Without.	
Dynamics: The different degrees of power applied to notes— <i>pp</i> to <i>ff</i> .		Sforzando: Forced; a sudden accent	<i>sfz</i>
Espressivo: With expression	<i>espress.</i>	Simile: In the same manner.	
Fine: The End.		Smorzando: Smothered, dying away	<i>smorz.</i>
Forte: Loud	<i>f</i>	Sostenuto: Sustained	<i>ten.</i>
Fortissimo: Very loud	<i>ff</i>	Sotto voce: In an undertone (softly).	
Grazioso: Gracefully.		Staccato: Short, detached, the opposite of legato	<i>stacc.</i>
Largo: Very slow, broad.		Tempo primo: Resume original speed	<i>Tempo I</i>
Legato: Smoothly, connectedly.		Tempo di Valse: In waltz time.	
Leggiero: Lightly	<i>legg.</i>	Tempo giusto: In strict time.	
Maestoso: In a broad, majestic style (slow).		Tempo rubato: Robbed time; lengthening certain notes at the expense of others, for expression.	
Marcato: Marked	<i>marc.</i>	Tranquillo: Tranquilly.	
Meno: Less.		Tre corde: Release the soft pedal.	
Mezzo forte: Moderately loud	<i>mf</i>	Una corda: Soft pedal.	
Mezzo piano: Moderately soft	<i>mp</i>	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