

BEFORE beginning to play this piece, PLACE THE HANDS IN THE POSITION shown above. Play each hand separately a few times to get the FEEL of the five finger position in the key of C MAJOR.

1. MUSIC LAND

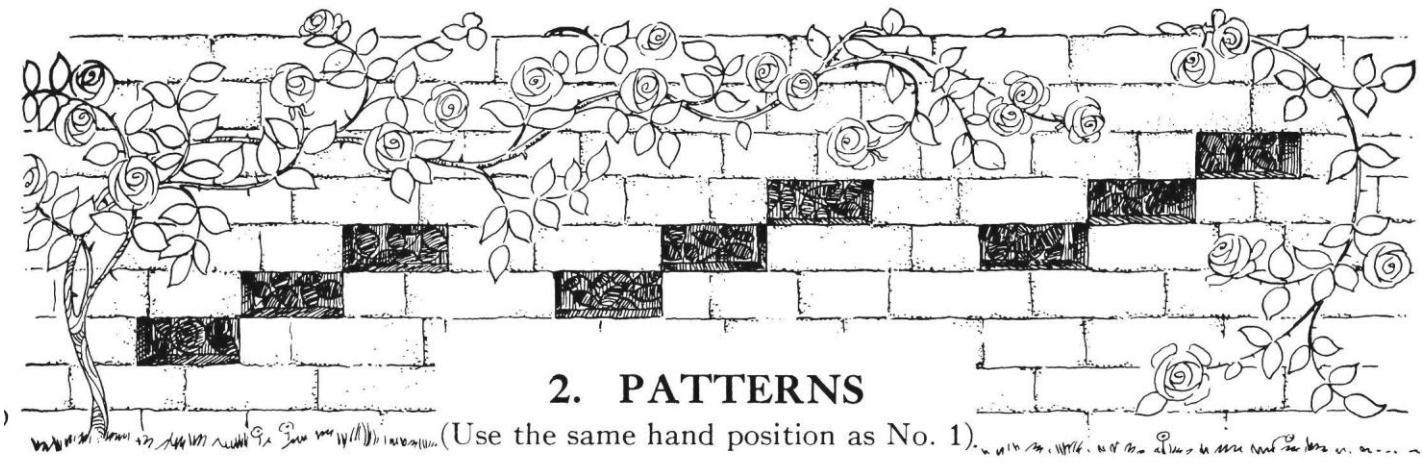
1st Phrase

M. M. $\text{♩} = 60 - 120$

2nd Phrase

THE PHRASE

Music is a'language. It can express thoughts and even tell stories—*musical stories*. When we hear a story we listen *sentence by sentence*, NOT letter by letter. So it is with music. Single notes by themselves mean nothing. Only when the notes are arranged into musical sentences do they take on a definite meaning. Musical sentences are called PHRASES. Learn to think of your music *phrase by phrase*. Note how the little musical story above is told in TWO PHRASES.



2. PATTERNS

(Use the same hand position as No. 1.)

1st Phrase

M.M. ♩ = 60 - 120

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

Build-ers make their hous - es from a pat-tern that is neat.

5 3 1 2 3 4

2nd Phrase

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

Mu - sic has its pat-tterns too with place for *phrase* and beat.

3 5 2 4 1 1 3 1 5

MUSICAL FORM

Because it is built up of many well ordered PATTERNS, music has often been compared to architecture. We have in music, *Melody Patterns*, *Rhythmical Patterns*, *Harmony Patterns* and (in piano music) *Finger Patterns*. The ability to recognize PATTERNS is very important. It makes for easier Sight-Reading, quicker Memorizing and more intelligent Interpretation.

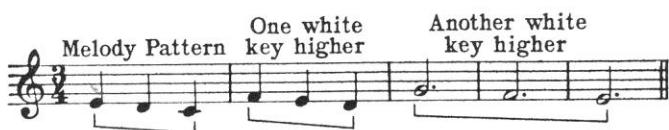
THE MELODY PATTERN

Fix in your mind the above melody pattern in the right hand and note that the notes move THREE STEPS upward and ONE SKIP downward.

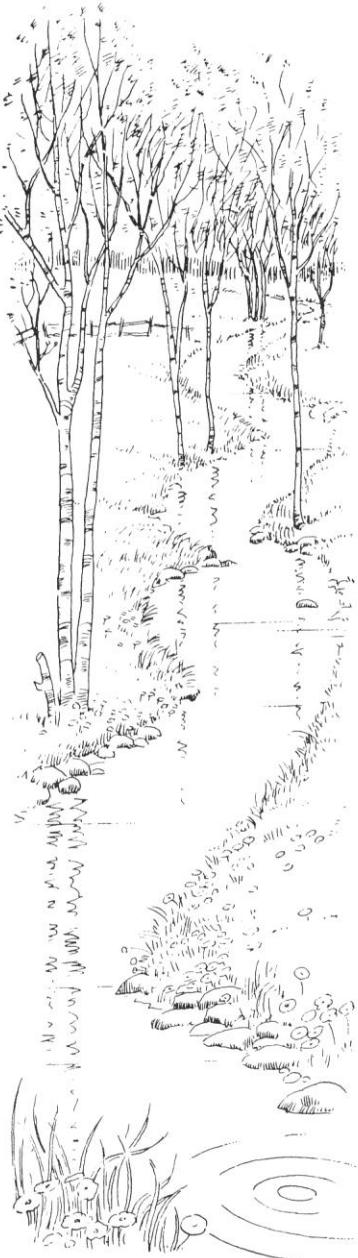
The same PATTERN one white key higher.

The same PATTERN another white key higher.

Note now that this design is repeated over and over throughout the little composition. Each design starting ONE NOTE higher than the preceding pattern.



Practise C major hand position as in No. 1.



THE TIE

The TIE is a curved line joining one note to another of the SAME PITCH and means that the second note is to be held for its full value *without being struck*.



3. RUN-AWAY RIVER

M.M. ♩ = 60 ♪ = 50

Run-ning a - way to the O - cean

is the Riv - er,

No-bod - y tells him he should-n't be run-ning a -

way at all.

RHYTHM and ACCENTS

RHYTHM has been called the *Soul of Music*. Rhythmical "swing" gives life to any composition. The first step in setting the RHYTHM is by means of the ACCENT. An ACCENT is a special emphasis placed upon ONE of the beats in a bar. RUN-AWAY RIVER is written in THREE-FOUR rhythm, which means ONE count to each crotchet and THREE counts to each bar. *Always accent the first beat of each bar in three-four rhythm.*

COUNT: | ONE two three | ONE two three | etc.

TWO-FOUR rhythm means ONE count to each crotchet and TWO counts to each bar. *Accent the FIRST note of each bar.*

COUNT: | ONE two | ONE two | etc.

Use the C major hand position.

Hunt for the MELODY PATTERNS
Think of your pieces PHRASE by PHRASE.



4. THE TRAFFIC COP

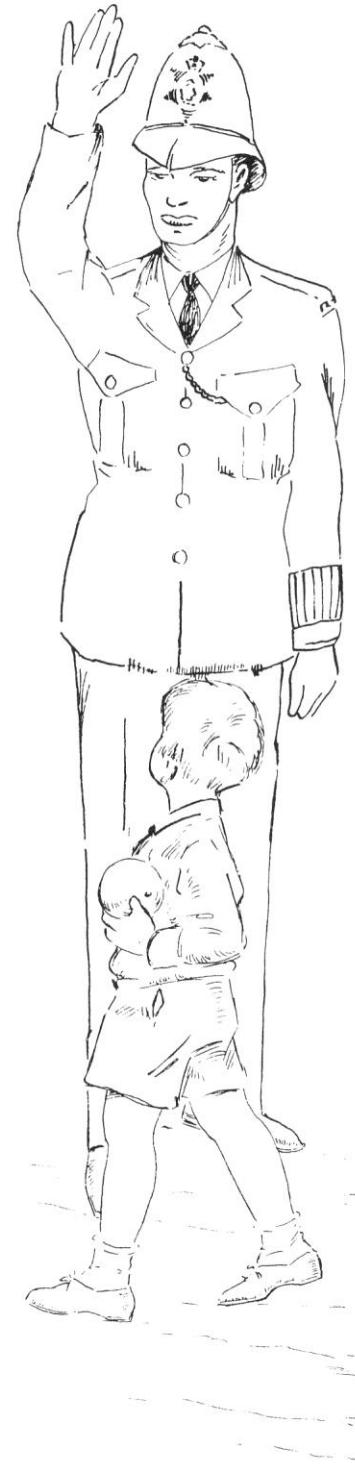
M. M. ♩ = 60-120

2 3 3 4 2 3 3 4
Traf - fic Go! Traf - fic Stop!

2 3 3 4 2 3 3 4
All must heed the Traf - fic Cop.

2 3 3 4 2 3 3 4
When I'm grown, I shall be

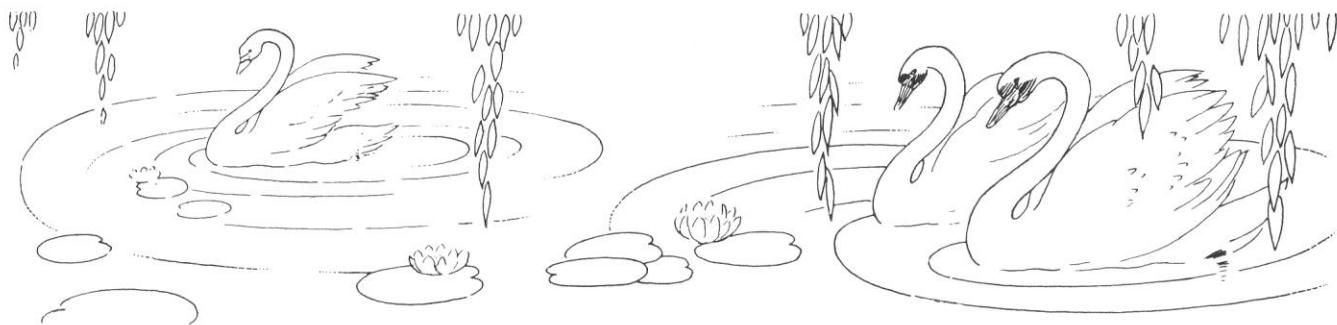
2 3 3 4 2 3 3 4
Just as fine a Cop as he.



TEMPO

TEMPO means TIME. A steady, even TEMPO is necessary to preserve the rhythmical swing. This means that there is no time to stop and hunt for notes or fingers. After a piece has been learned it should be reviewed until it can be played fluently and easily without stops or hesitation.

TONAL SHADING:—As a painter creates beautiful pictures by lights and shadows so in music do we add colour to our musical pictures by means of TONAL SHADING. A MELODY LINE should constantly change in "thickness." This may be accomplished by adding MORE or LESS intensity to the tone. Everything possible should be done to make our music "flow." This applies equally to *Melody, Rhythm and Harmony*. "Contrast is the first Law of all Art."



5. SWANS ON THE LAKE

① *Moderato M.M.* $\text{♩} = 60 - \text{♩} = 50$

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

3 *mf* State - ly as Prin - ces, the swans part the lil - ies and
2 *legato*

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

glide Un - der the wil - - - lows.

2 4 2 3 1 5 2 4 2 3 1

4 *p* Are they en - chant - ed men soon to be free a - gain

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

here, Un - der the wil - - - lows?

2 4 2 3 1 5 2 4 2 3 1

8 9 4 3 8 4 8 9 4 8 9 4

⑤ **f** Oh, I would like to be here when a fair - y wand

8 9 4 2 8 4 8 9 4 2

⑥ **pp** Touch - es the lead - er and chang - es his looks!

8 5 4 3 5 4 3 5 4 8 9 4

⑦ **mp** Would he be hand - some and brave as the he - roes that

8 4 3 5 2 8 9 2 8 2 4

live ⑥ **pp** Hid - den in my Fair - y Books?

⑧ **rit.**

THE MEANING OF THE EXPRESSION MARKS USED IN THIS PIECE

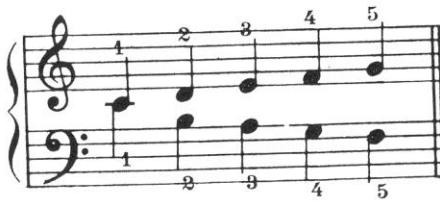
—Read Carefully—

- (1) **MODERATO**—At a moderate rate of speed or tempo.
- (2) **LEGATO**—Bound together, play smoothly and connected.
- (3) ***mf*** = Mezzo-forte. Half or moderately loud.
- (4) ***p*** = Piano. Softly.
- (5) ***f*** = Forte. Loud.
- (6) ***pp*** = Pianississimo Very soft.
- (7) ***mp*** = Mezzo-piano. Half or moderately soft.
- (8) **Rit.** = Ritardando. Gradual slowing up of tempo.

ACCIDENTALS

New hand position in C major

Shift the left hand three white keys upward to Middle C and practise each hand separately.



Always

Be

Careful

to observe accidentals

The SHARP (#) and FLAT (b) signs used to raise or lower notes one SEMI-TONE are called ACCIDENTALS.

6 THE SCISSORS GRINDER

Moderato M.M. $\text{♩} = 60 - \text{♩} = 54$

mp Round and round, round and round

3 5 2 3 5 2 3 5 2 3 5 2 3 5 2 3 5 2

Goes the wheel when scis-sors are ground. The

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

p edge is sharp that was flat!

3 5 2 3 5 2 3 5 2 3 5 2 3 5 2 3 5 2 3 5 2

Scis - sors Grind - ers 'tend to that.

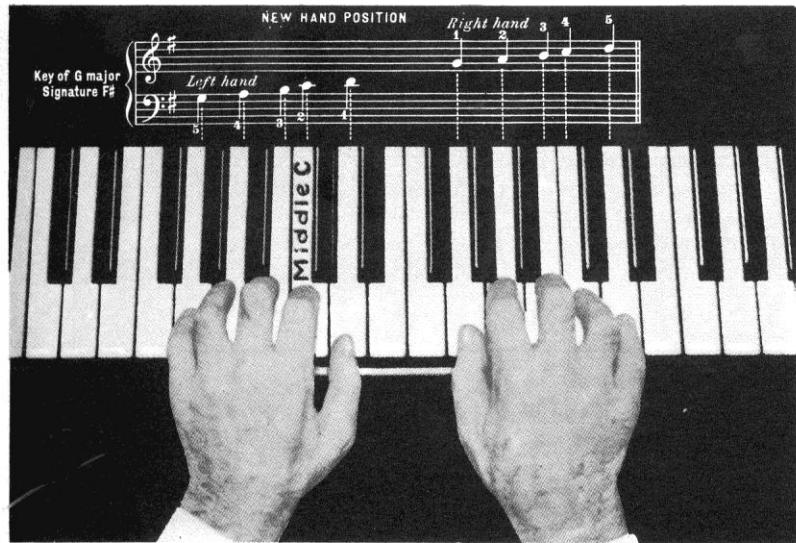
3 5 4 3 2 3 5 4 3 2 3 5 4 3 2 3 5 4 3 2 3 5 4 3 2



Play with as much expression as possible and note the new EXPRESSION SIGNS

means CRESCENDO, a gradual increase in tone.

means DECRESCENDO, a gradual decrease in tone.



We change now to a new Key—*the Key of G major* and consequently to a NEW hand position. Note the SHARP (#) in the SIGNATURE. This means that all F's will be sharpened (*played on a BLACK key*). Be sure to remember this. Place your hands in the NEW hand position and practise each hand separately before you play the piece.



7. A SONG OF PENNY CANDY

M. M. $\text{♩} = 60 - 120$

When un - cle Ben - ny gives me a pen - ny,

I go trip - ping gai - ly to the lit - tle can - dy store.

Note to Teachers: Pupils should be required to recite both Time Signature and Key Signature before playing each piece.



FOLK TUNES. Some of our most beautiful melodies came, not as you might suppose, from the pens of famous composers but from the folk-songs which have come down to us from generation to generation. These melodies originated among the people of their homeland. They were not written down but were passed along from one person to another person. Because of their charming simplicity, many of them will endure forever as masterpieces of melody. Note this beautiful old French folk-tune which consists of two very short MELODY PATTERNS.

No. 1 No. 2

9. THE PARTY

Andante M.M. $\text{♩} = 60-120$

Count: Three four One two Three four

Old French
Nursery Tune

MELODIES BEGINNING ON THE VARIOUS BEATS OF THE BAR

Melodies do not ALWAYS begin on the FIRST beat of the bar. This piece, for instance, begins *on the third beat*, adding an entirely new 'swing' to the rhythm. To produce this effect we must be careful to apply the ACCENT where it belongs—on the FIRST beat.

Count therefore: | Three four | ONE, two, THREE, four | ONE, two, THREE, four | etc.



C MAJOR HAND POSITION

In "MOUNTAIN CLIMBING," note how the BROKEN CHORD is used as melody. In the first two bars it is marked with a dotted circle. Locate the other broken chords and enclose each of them with a circle.

16. MOUNTAIN CLIMBING

M. M. ♩ = 60 - ♩ = 50

Suggestions for supplementary solos in sheet form

FOREST DAWN in C major by John Thompson, will prove an exemplary recital piece to facilitate BROKEN CHORD playing.

Dedos Juntos
Hands Together

Fijate en la nueva posición de las manos. Los quintos dedos se tocan juntos en el primer compás. Los pulgares se tocan juntos en el segundo compás.

Notice the new form in this piece. Fifth fingers played together in the first measure. First fingers (thumbs) played together in the second measure.

13.

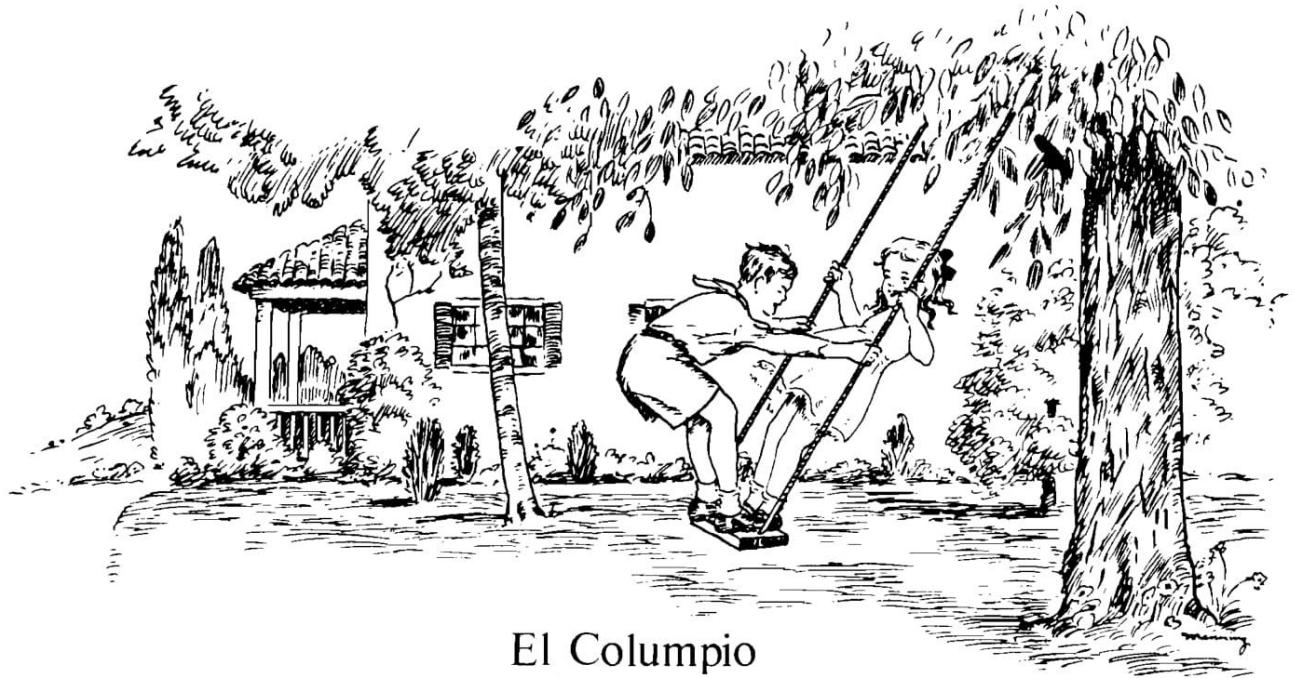
La Trompeta Sonó (The Trumpet Sounded)
Our New Horn

14.

Va - mos to - dos
Let us all get

a-a-pu-rar-nos
read - y now the
el des - fi - le
pa - rade is com -
co - men - zó
ing a - head

La trom - pe - ta
oh I hear the
va so - nan - do
trum - pet sound - ing
Pon - te en a - ten
on this joy - ful
ción.
day.



El Columpio
The Swing

Moderato

Letra—C. García

15.

Su - be has - ta a - llá sky,

Up in the ever so

Las - es - tre - llas to - ca - rás -

Swing - ing so free in the air.

Ba - ja des - pués

Up in the sky,

No - te - me - rás

With - la tie - ra es

out a wor - ty tus

pies care.

Musical score for piano, featuring four staves of music. The first staff is treble clef, 3/4 time, with a tempo marking of 'Moderato'. The second staff is bass clef, 3/4 time. The third staff is treble clef, 3/4 time. The fourth staff is bass clef, 3/4 time. The music consists of four measures per line, with lyrics written below each measure. The lyrics are in Spanish and English, describing the swinging motion and the surrounding environment. The piano accompaniment consists of eighth-note patterns and sustained notes.

Diagram illustrating fingerings for piano scales and chords. The top row shows a scale from Sol (C) to Sol (C) with fingerings: 1, 2, 3, 4, 5. The bottom row shows a chord progression with fingerings: 5, 4, 3, 2, 1.

Estudio en Sol
Study In G

18.

Sheet music for 'Estudio en Sol' (Study In G). The key signature is one sharp (F#). The music consists of two staves of four measures each, with fingerings 1 through 5 indicating a continuous eighth-note pattern.

Sheet music for 'Estudio en Sol' (Study In G), continuation of exercise 18. It shows two staves of four measures each, continuing the eighth-note pattern with fingerings 1 through 5.

Notas Ligadas
Slurs

19.

Sheet music for 'Notas Ligadas' (Slurs). The key signature is one sharp (F#). The music consists of two staves of four measures each, with slurs connecting groups of notes and fingerings 1 through 5.

Sheet music for 'Notas Ligadas' (Slurs), continuation of exercise 19. It shows two staves of four measures each, continuing the slurred eighth-note pattern with fingerings 1 through 5.



La Vieja Rueda del Molino
The Old Mill Wheel

Allegretto (Lively)

20.

Musical score for two hands (right and left) in treble and bass clef, 3/4 time, key signature of one sharp. The score consists of four staves of music, each with a different fingering pattern (e.g., 1, 2, 3, 4, 5 or 3, 4, 5). The third staff includes a note "mark out left hand".

LAS CORCHEAS (♩ ♪ ♩)
LA NEGRA (♩) = (♩ ♩) DOS CORCHEAS

EIGHTH NOTES
Quarter note (♩ = ♩ ♩) two eighth notes
Usually written thus (♩ ♩)

EJERCICIO RÍTMICO
RHYTHMIC DESIGN

Cuenta
Count

Palmotea en cada nota.
Clap hands for each note.

Danza de las Corcheas (Dance of the Eighths)

*Follow The Leader
(Eighth Notes)*

Allegretto

21.

EJERCICIO RÍTMICO
RHYTHMIC DESIGN OF "HUNTING SONG"

Cuenta
Count



Palmotea en cada nota.
Clap hands for each note.

En la canción siguiente el primer compás comienza en el 4º tiempo y el último compás termina en el 3º tiempo. Si sumamos el valor de los dos compases tenemos un compás completo de $\frac{4}{4}$.

In "Hunting Song" the first measure begins on the FOURTH BEAT and the last measure ends on the THIRD BEAT. These two measures, although incomplete in themselves, equal one complete measure.

Canción del Cazador
Hunting Song

Letra—C. García

22.

Allegro (Fast)

El - cuer - no se es cu-cha le - jos es un ca - za - dor
 A - way thru the woods, Where the horn and hound are

que a-vi-san-do es tá
 El - bos - que re - pi-te el e - co lle - van - do - lo es tá
 call - ing A - way thru the woods, In the morn - ing fresh and

rá clear Bu A - way, Ba a - way, Bu far a Ba. way.

1 2 3

La Numeración de los Dedos *Correct Fingering*

Es importante seguir la numeración correcta para hacer más fácil el aprendizaje de la música.

Observa que en el sexto compás de la Canción del Barquero, el tercer dedo de la mano derecha cambia de Mi a Fa.

In order to become a good pianist it is essential to follow the correct fingering. Correct fingering will make your playing much smoother. It will also help you to connect the melody and develop a good singing tone in piano playing.

Observe the correct fingering in "Boatsman Chant." In the sixth measure, the third finger of the right hand changes from E to F.

Canción del Barquero *Boatsman Chant*

Canadian Folk Song

Letra—C. García

Andante (*Slowly*)

23.

Va - mos re - man tolls do sin eve - ce sar chime,
Faint - ly as the eve - ning chime,
p (softly)

mis - mo com - pás tune. La to - na da al bar - que - ro a Our
voic - es keep And our oars keep time, Our

yu - da a bo - gar tune. ó - ye - la oars rit. cán - ta keep la time.
voic - es keep And our oars rit. keep time.

¡Levántate Niño! (Get Up my Child)

Are You Sleeping (Round)

Moderato

(Roundas)

28.

Son las o - cho
Are you sleep - ing?

Son las o - cho
Are you sleep - ing?

Des - per - tad
Broth - er James

Des - per - tad
Broth - er James

Musical score for 'Morning Bells' featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Fingerings (1, 2, 3, 4, 5) are shown above the notes. The lyrics 'Le-ván-ta-te, ni-ño' and 'Morning bells are ring-ing,' are repeated twice, followed by 'Ven a - cá' and 'Ding Dong Ding.'

Le - ván - ta - te, ni - ño
Morn - ing bells are ring - ing,

Le - ván - ta - te ni - ño
Morn - ing bells are ring - ing,

Ven a - cá

Ding Dong Ding

Ding Dong Ding.

Oración *Prayer*

Andante

Prayer

29.

p

De - mos gra - cias to - dos al Rey Ce - les - tial
Thank Thee for Thy bless - ings, For Thy help and care,

Can - te - mos su
 I will fear no
 glo - ria
 e - vil,
 su ex - cel - sa
 God is eve - bon
 dad
 where.
 1 2 3 4 5
 1 2 3 4
 1 2 3 4
 1 2 3 4



Canción de la Tarde
Evening Song
(Dotted Quarters)

Moderato

32.

Count **p**

1 a 2 a 1 a 2 a 1 a 2 a 1 a 2 a

1 a 2 a 1 a 2 a 1 a 2 a 1 a 2 a

1 a 2 a 1 a 2 a 1 a 2 a 1 a 2 a

1 a 2 a 1 a 2 a 1 a 2 a 1 a 2 a

Estudio de los Dedos
Finger Study

41

Practica primero con las manos separadas.

Play hands separately at first.

41.

Canción de Primavera
Spring Song

Moderato

Folk Song

42.

EXPRESSION MARKS

Word	Abbreviation	Meaning
PIANO	p	means play softly
FORTE	f	means play loud

THE words of this piece are the guide to its expression. When you sing "Soft, soft" etc., play softly. When you sing "Loud, loud" etc., play loudly.

Soft, Soft, Music Is Stealing

Arranged by
MICHAEL AARON

Moderato

Soft, soft mu - sic is steal - ing,

Sweet, sweet lin - gers the strain

Loud, loud now it is peal - ing,

Wak - ing the ech - oes a gain..

Yes, yes, yes, yes, Wak - ing the ech - oes a - gain..

CONTRARY means in an opposite direction. When the notes of the RIGHT HAND move downwards, the notes of the LEFT HAND move upwards and vice versa.

FOR EXAMPLE

Contrary Motion

(Study in Co-ordination of the Hands)



3. On the Levee

Allegretto

4

mf

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

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

Sheet music for the first system of "On the Levee". The treble clef is on the top line, and the bass clef is on the bottom line. The key signature is A major (no sharps or flats). The time signature is common time (4/4). The dynamic marking "mf" is present. Fingerings are indicated above the notes: 5, 3, 2, 4, 2, 1, 4, 5, 2, 4, 1, 2. The bass line consists of quarter notes with fingerings 5, 3, 2, 1, 5, 3, 2, 1, 5, 3, 4, 5.

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

3 2 1 2 1 2 3 4 5

Sheet music for the second system of "On the Levee". The treble clef is on the top line, and the bass clef is on the bottom line. The key signature is A major (no sharps or flats). The time signature is common time (4/4). Fingerings are indicated above the notes: 4, 5, 3, 2, 1, 4, 5, 2, 1, 4, 5, 1. The bass line consists of quarter notes with fingerings 3, 2, 1, 2, 1, 2, 3, 4, 5.

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

Sheet music for the third system of "On the Levee". The treble clef is on the top line, and the bass clef is on the bottom line. The key signature is A major (no sharps or flats). The time signature is common time (4/4). Fingerings are indicated above the notes: 5, 3, 8, 1, 8, 8, 8, 8, 5, 1, 3, 4, 3, 1, 3, 4, 3, 1, 3, 4, 5. The bass line consists of eighth-note chords with fingerings 5, 3, 8, 1, 8, 8, 8, 8, 5, 1, 3, 4, 3, 1, 3, 4, 3, 1, 3, 4, 5.

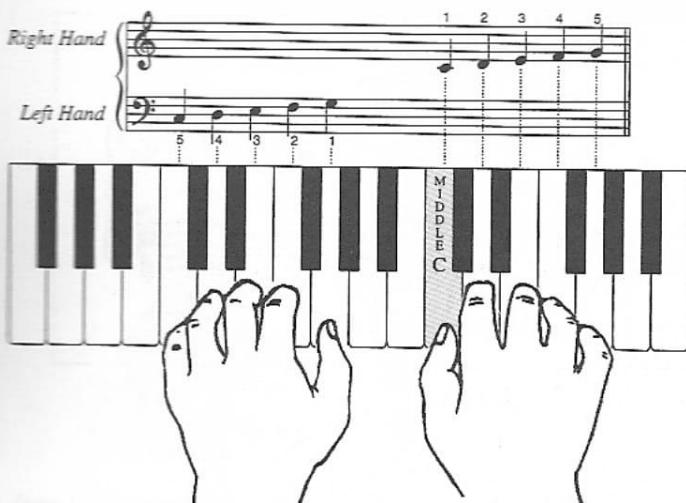
8 8 5 4 8 1 8 5 3 8 1 8 5

4 3 1 4 3 1 4 3 1 4 5

Sheet music for the fourth system of "On the Levee". The treble clef is on the top line, and the bass clef is on the bottom line. The key signature is A major (no sharps or flats). The time signature is common time (4/4). Fingerings are indicated above the notes: 8, 8, 5, 4, 8, 1, 8, 5, 3, 8, 1, 8, 5, 4, 3, 1, 4, 3, 1, 4, 3, 1, 4, 5. The bass line consists of eighth-note chords with fingerings 4, 3, 1, 4, 3, 1, 4, 3, 1, 4, 5.

Any musical terms which you do not know may be found on page 49. LOOK THEM UP!

C MAJOR HAND POSITION



PREPARATORY DRILL

Place the hands over the keys as shown in the hand position chart. Then play the preparatory drill several times. Keep your hands in this position when you play "The Woodchuck."

1. THE WOODCHUCK

M.M. $\text{♩} = 66-120$
(see page 9)

Phrase mark

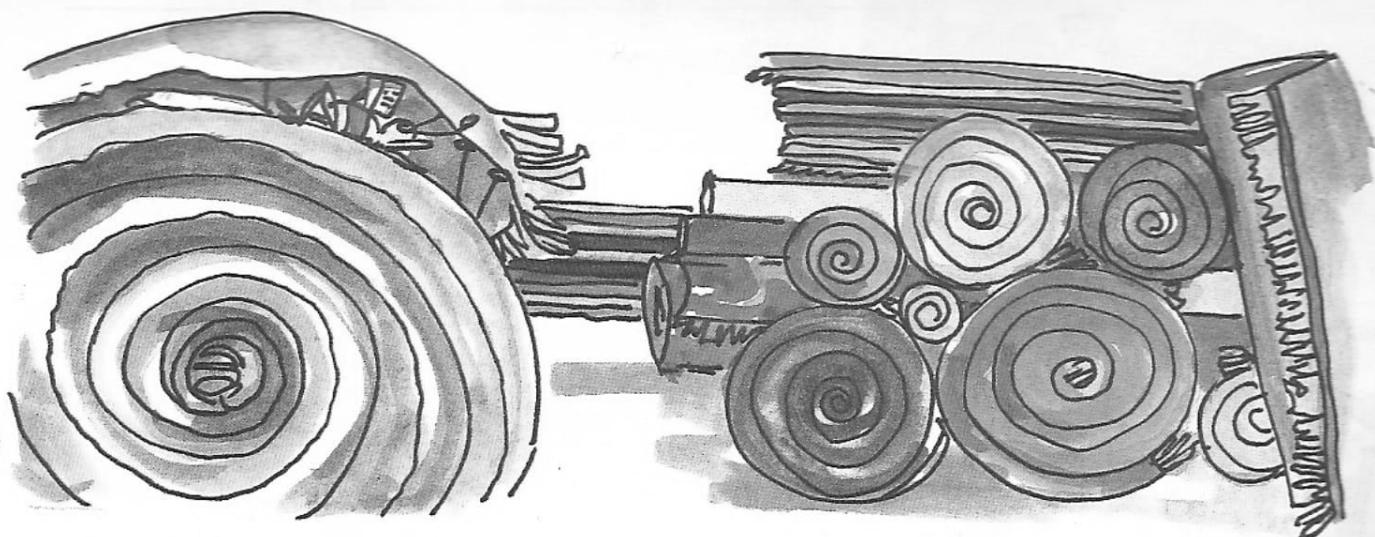
If a wood-chuck could chuck wood. How much wood, would he chuck?

If a wood-chuck could chuck wood. How much would he chuck?

EXPRESSION IN MUSIC

The curved lines over groups of notes in music are called *slurs*. They are used to organize a piece into phrases. Learn to play your music in phrases just as you speak in sentences.

Teacher's Note: Additional finger numbers may be added if this book is being used for a beginner. However, numbers should be used sparingly so the student learns to read notes, *not* finger numbers.



2. SNUG AS A BUG IN A RUG

(Place hands in C major position as on page 6.)

M.M. ♩ = 66-120

1

Here's a sil - ly bug.

2

Sit - ting on a rug.

3

He feels pret - ty snug,

2

Sil - ly lit - tle bug.

1

3

MUSIC AND POETRY

Music is like poetry. Both are made up of a series of similar phrases. A musical phrase is composed of a certain number of notes grouped into a melodic pattern. A poetical phrase consists of a certain number of syllables to a line.

 <p>Main Phrase</p> <p>C - up - up-down-down</p>	 <p>Same Phrase (starting on D)</p> <p>D - up - up-down-down</p>	 <p>Same Phrase (starting on E)</p> <p>E - up - up-down-down</p>
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As a preparatory drill, play this phrase starting on F, G, A and B. Then notice how “Snug As a Bug In a Rug” is built on this phrase.

Introducing eighth notes  . Two eighth notes equal one count. One eighth note  is half as long as a quarter note.

3. HANNAH FROM MONTANA

(C major hand position)

M.M. ♩ = 66-120

Once a young lady named Han - nah, _____

Was in a flood in Mon - tan - a. She

float - ed a - way, Her sis - ter, they say, Ac -

com - pan - ied her on the pi - an - o.

HOW TO COUNT

Here are two rows of dots:

The first row is EVEN; the second row is uneven. When you count, your counts must be as *even* to your ears as the first row of dots is *even* to your eyes. Never count to your playing, but always PLAY TO YOUR COUNTING. In this piece and in every piece in $\frac{3}{4}$ time always play your first count slightly louder:

1 2 3 1 2 3 etc.



4. CRUNCHY FLAKES

(C major hand position)

M.M. $\text{♩} = 66-120$

3

Crunch - y Flakes. Crunch - y Flakes. Give you what it takes.

5

4

They are ver - y good for you. And they're tas - ty too. _____

1

Crunch - y Flakes. Crunch - y Flakes. Give you what it takes.

They will make you big and strong. Health - y all day long.

THE METRONOME

The letters M.M. at the beginning of a piece stand for Maelzel's Metronome. Maelzel marketed the first widely used mechanical metronome. The numbers on the metronome indicate ticks per minute. Thus, if the metronome is set at 60, it will be ticking seconds.

The metronome enables you to hear the tempo the composer had in mind. It may also be helpful in learning to keep a steady beat. Avoid constant use of the metronome, otherwise your rhythm may tend to sound mechanical.

MUSICAL TERMS

Music writing began in Italy. Therefore Italian words are used to tell us how music is played. If each country used its own language it would be very confusing. Suppose Russia described its music in Russian, and Norway defined its music in Norwegian, etc., we would have to know far too many languages. Consequently all countries have adopted Italian terms for their music. If we know the Italian terms, we will understand how to play music of any country. There are several Italian terms used in "Swinging Along." Look up their meanings in the chart at the bottom of the next page. Then write the definitions on the dotted lines after each term in the music.

5. SWINGING ALONG

(C major hand position)

Adapted from Franz Behr

Gioioso

Adapted from Franz Behr

The musical score consists of four staves of music for voice and piano. The top staff is in treble clef, 3/4 time, with dynamics *mf* and *p*. The lyrics are "Swing-ing a - long," followed by a repeat sign. The second staff is in bass clef, 3/4 time, with dynamic *p* and a bassoon part below it. The third staff continues the treble clef, 3/4 time, with dynamic *mp* and lyrics "Wear-ing a smile _ as long as a mile." The fourth staff continues the bass clef, 3/4 time, with dynamic *p* and lyrics "I like to play, Mu - sic all day," followed by a repeat sign.

5 3 1 2

mf

Swing-ing a - long,

legato

p

Sing - ing a song,

1

mp

Wear-ing a smile _ as long as a mile.

3

5

mf

I like to play,

p

Mu - sic all day,

1

mp

Live tunes with style _ are real worth - while.

3

1

2

f.....
Hap - pi - ness, cheer - ful - ness all o - ver town.

pp.....
Wear - ing a grin and e - ras - ing all frowns.

5

mf.....
Swing - ing a - long, **p**.....
Sing - ing a song,

1

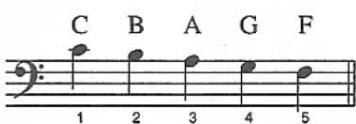
mp.....
Wear - ing a smile _ a mile _____ long.
rit.



WORD MEANINGS THAT OCCUR IN "SWINGING ALONG"

Giocoso	Joyfully; merrily
Legato	Connected; tones smoothly joined together
mf (Mezzo-forte)	Medium loud
p (Piano)	Soft
mp (Mezzo-piano)	Medium soft
f (Forte)	Loud
pp (Pianissimo)	Very soft
Rit. (Ritardando)	Becoming gradually slower

Left Hand Position



ACCIDENTALS

The Sharp (#), Flat (b) and Natural (h) signs which appear in a piece (other than in the key signature) are called *accidentals*. Watch out for them.



6. TICK-TACK-TOE

M.M. $\text{♩} = 66-116$

mf Come let's play at Tick - Tack - Toe. Try to get three in a row.

1 4

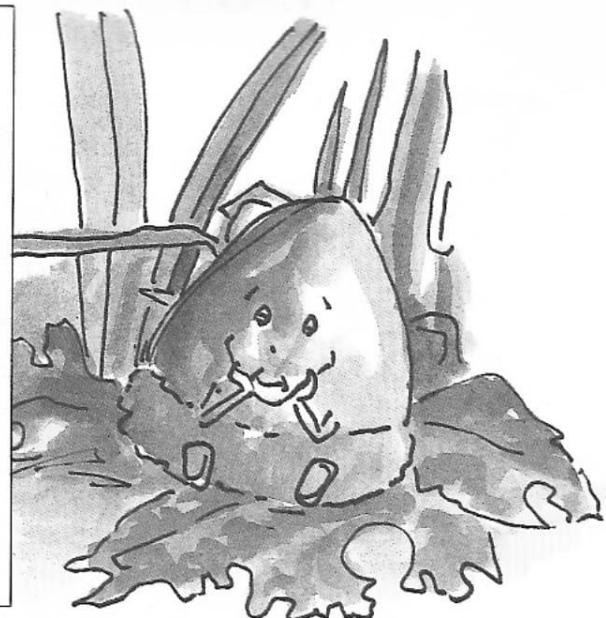
You take "X" and I'll take "O." It's a dan - dy game.

1

Let's keep play - ing Tick - Tack - Toe. Try to get three in a row.

I'll take "X" and you take "O." Who will win the game?

2 3 4



PREPARATORY DRILL

We are in a new key, G major. The signature has one sharp — F#.

Place the hands over the keys shown in the hand position chart. Then play the preparatory drill several times. Keep your hands in this position when you play "A Nutty Song."

7. A NUTTY SONG

M.M. ♪ = 66-112

A musical score for voice and piano. The vocal part is in soprano C major, 4/4 time. The piano accompaniment consists of a bass line in G major, 4/4 time. The lyrics are: "I'm an acorn small and round, lying on the cold, cold ground." Fingerings and dynamic markings are provided for both parts.

A musical score for a single melody. The top staff is in treble clef, G major (two sharps), and common time. The lyrics are: "No one wants to pick me up, 'Cause I'm such a little nut." The bottom staff is in bass clef, C major (no sharps or flats), and common time. Measure numbers 1, 5, and 3 are indicated above the staves.

HOW TO TRANPOSE

To *transpose* means to play a piece in a different key. One way to transpose is by changing hand positions. For example, play "The Woodchuck" (page 6) in the key of G major. This is done by placing both hands in the G major hand position and using the fingering of the original key. Try transposing other C major pieces to G major.

You may also transpose G major pieces to C major. For example, "A Nutty Song" (page 14) may be transposed by using the C major hand position. Follow this same procedure with other keys as they are learned.

8. DOWN IN A COAL MINE

(G major hand position)

M.M. $\text{♩} = 66-132$

mf Down in a coal mine way un - der the ground.

3 1 2 1

5 3 2 1

Where gleams of sun - shine can nev - er be found.

2

Dig - ging black dia - monds the whole sea - son 'round.

5

Down in a coal mine way un - der the ground.

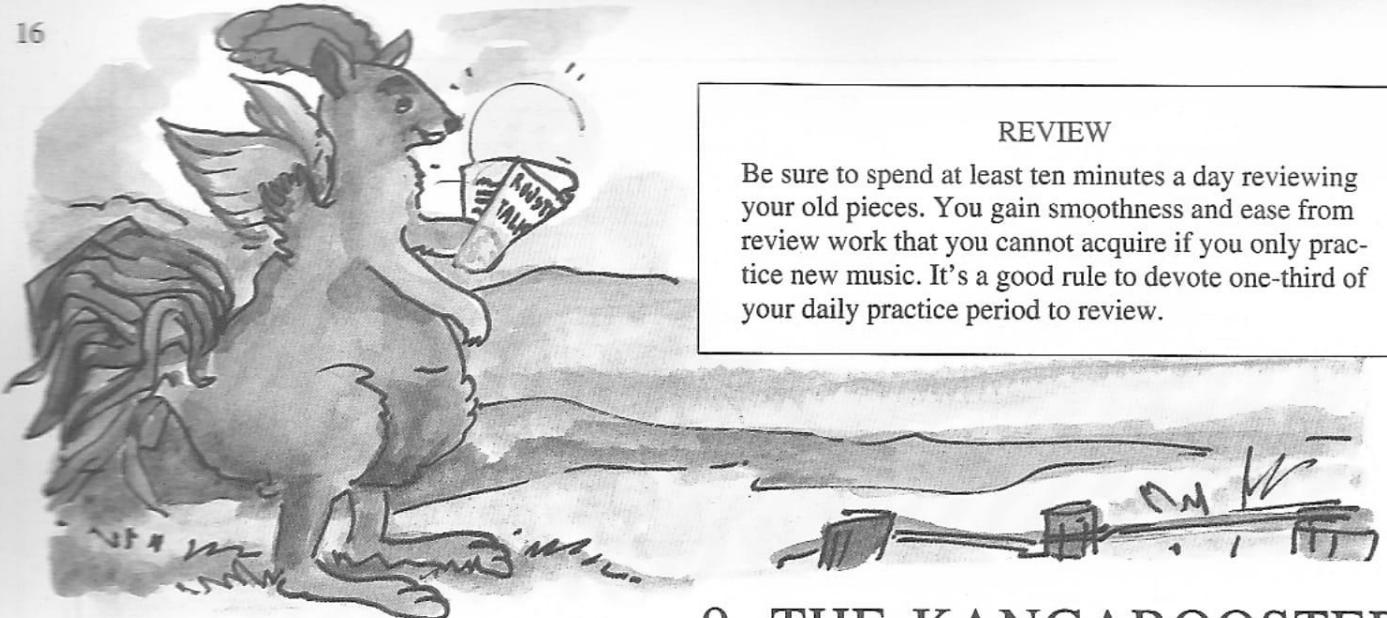
2 5 mp



Watch for the new expression marks.



(crescendo) means to grow louder.
(diminuendo) means to grow softer.



REVIEW

Be sure to spend at least ten minutes a day reviewing your old pieces. You gain smoothness and ease from review work that you cannot acquire if you only practice new music. It's a good rule to devote one-third of your daily practice period to review.

9. THE KANGAROOSTER

Andante means medium slow.

(Place hands in G major hand position.)

Andante M.M. ♩ = 66-104

mf In the land of "Let's Pre - tend" there lived a "Kan - ga - roo - ster."

A musical score for two voices. The top staff is in treble clef and G major, with lyrics: "Half of him was Kan - ga - roo, the oth - er half was Roo - ster." The bottom staff is in bass clef and A major, with a single note on each beat. The music consists of four measures per line, with a repeat sign and a key change at the beginning of the second line.

A musical score for voice and piano. The key signature is G major (one sharp). The vocal line starts with a half note followed by quarter notes. The lyrics are: "He could jump and he could crow, Flap his wings and tap his toes." The piano accompaniment consists of eighth-note chords.

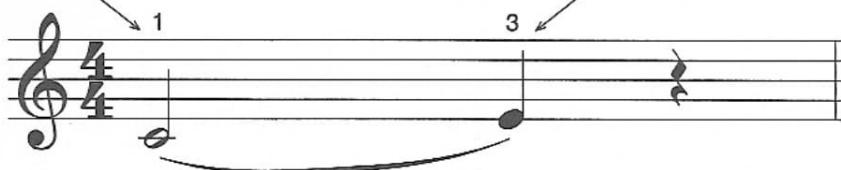
In the land of "Let's Pre - tend" there lived a "Kan - ga - roo - ster."

THE ARM PHRASING TOUCH

So that your piano playing may sound more artistic, the Arm Phrasing Touch is presented here. Curved lines  called slurs divide music into phrases. By observing the phrase marks properly, your playing will become expressive.

Finger is touching key.
Elbow is down at side.
Produce tone by raising elbow laterally.
Tone is made the moment the elbow starts moving gradually up.

Finger is touching key.
Tone is produced by continuing to move the elbow up.
Elbow lifts the finger slightly off the keys.



11. STEADY EDDIE

(Use the Arm Phrasing Touch.)

Andante M.M. $\text{♩} = 72-116$

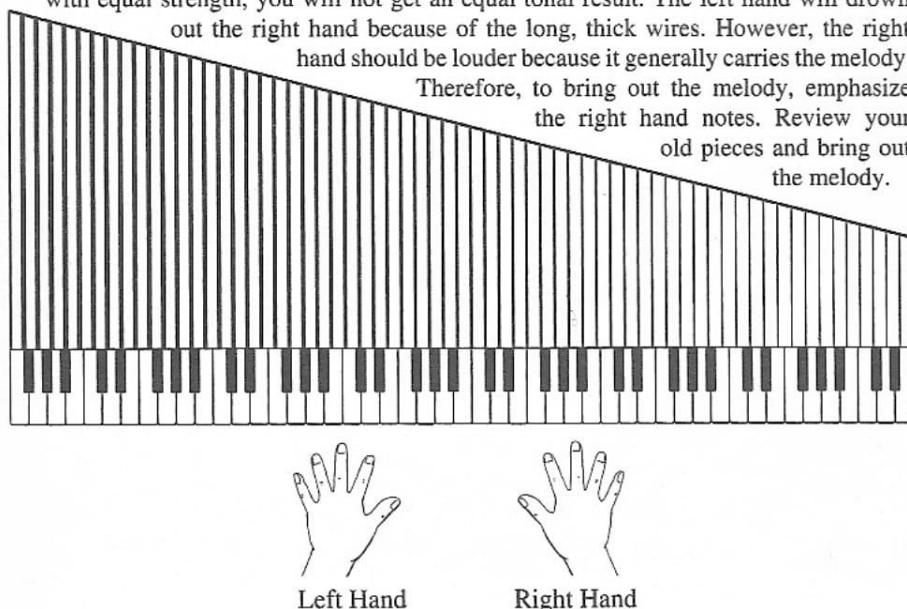
mp Stead - y,
Ed - die,
Read - y,
Go!

Phrase it,
Raise it,
Take it
slow.

HOW TO BRING OUT THE MELODY

Notice the diagram below. The vertical lines represent the strings of the piano. If you look at the inside of your piano you will notice that the left hand has the advantage of longer, thicker wires. The right hand has short, thin wires. This means that if you play with equal strength, you will not get an equal tonal result. The left hand will drown out the right hand because of the long, thick wires. However, the right hand should be louder because it generally carries the melody.

Therefore, to bring out the melody, emphasize the right hand notes. Review your old pieces and bring out the melody.



12. THE GOOFY GOPHER

(Use the Arm Phrasing Touch.)

Moderato means moderate speed.

Moderato M.M. ♩ = 72-116

Once there was a goof - y goph - er, Liv - ing

1 4

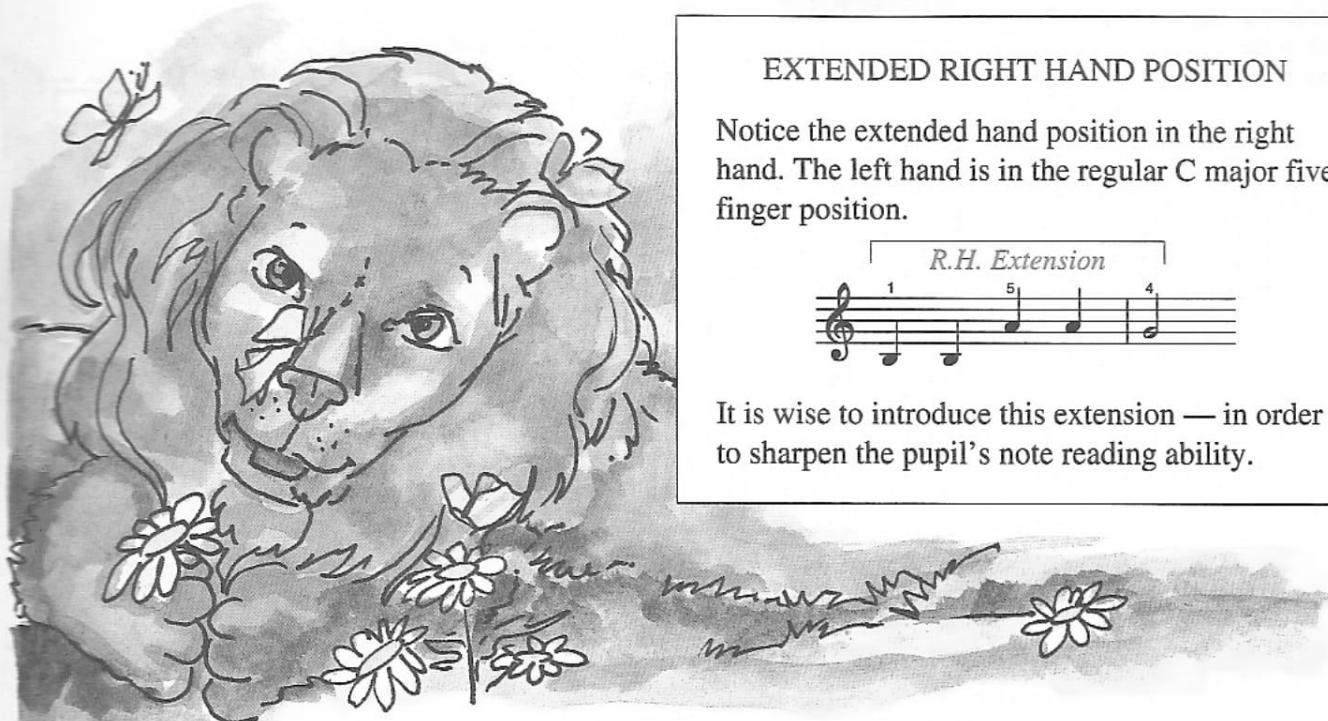
mf

un - der - neath the ground. Nev - er was there

3 4

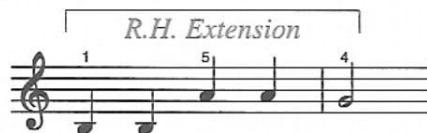
such a loaf - er, An - y - where else to be found.

2 3



EXTENDED RIGHT HAND POSITION

Notice the extended hand position in the right hand. The left hand is in the regular C major five finger position.



It is wise to introduce this extension — in order to sharpen the pupil's note reading ability.

13. THE DANDY LION

Moderato M.M. $\text{♩} = 66-116$

mp Long a - go there lived a Dan - dy Lion, He was kind and

Extended Hand Position

gen - tle all day long. He would pick a bunch of dan - de -

lions, Then he'd walk a - round and sing a song.

Deuxième Degré



A partir du deuxième degré — où vous allez employer la clé de FA — nous avons divisé votre travail en deux parties.

Vous aurez à étudier concurremment :

1^o Une page contenant des **Exercices** de mécanisme ayant pour but d'assouplir les doigts, et des **Études** destinées à développer à la fois le mécanisme et le sentiment de la mesure.

2^o Une page de **Récréations** comprenant des petits morceaux chantants et faciles à apprendre par cœur.
Ce travail vous sera tout ensemble agréable et profitable.

EXERCICES - ÉTUDES

Position de Do sur 2 clés.

En clé de Sol à la main droite.
En clé de Fa à la main gauche.



Je commence



Modérément

Sheet music for piano in common time. Treble clef, bass clef, key signature of C major. Fingerings: 1, 3, 5; 3; 5; 3 1 5; 3; 2; 5; 3; 1; 5; 3 1 2.



les premiers pas



Très mesuré

Sheet music for piano in common time. Treble clef, bass clef, key signature of C major. Fingerings: 2, 3, 1, 4, 2; 3, 1, 2; 3, 1, 4, 2; 3; 2, 4, 3, 5, 4, 2, 3.

Enfoncez bien les touches de près.

EXERCICES - ÉTUDES

Position de Do

La liaison, signe d'accentuation qui se place sur des notes de noms différents, indique que les sons doivent être **très liés** ensemble.

Pour bien lier les sons, il faut ne relever le doigt qu'au moment précis où un autre doigt attaque une autre touche.



Danse villageoise



Gaiement

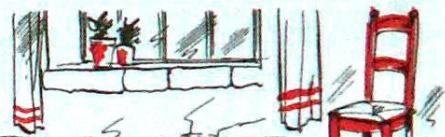
1 3 4 3 1 3 5 3 5 4 3 5

5 1 5 2. 3. 4. 5. 6.

Music score for piano, treble clef, common time. Fingerings: 1, 3, 4; 3, 1, 3; 5, 3, 5, 4, 3; 5. Measure endings: 5, 1, 5; 2.; 3.; 4.; 5.; 6.



Berceuse



Très doux

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

5 1 3 1 5 2 4 5 2 4 5

Music score for piano, treble clef, common time. Fingerings: 2, 3, 5; 3; 2, 4, 3; 3, 5; 2, 3, 5. Measure endings: 5, 1, 3, 1, 5; 2, 4; 5; 2, 4, 5.



Contentement



Bien posé

3 1 3 5 1 3 5 4 1

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

Music score for piano, treble clef, common time. Fingerings: 3, 1, 3, 5; 1, 3, 5; 4; 1. Measure endings: 5, 1, 3, 1, 5; 4, 1, 2, 1; 4, 1, 2, 1, 5.

4 3 2 3 1 4

5 2. 3. 4. 5.

Music score for piano, treble clef, common time. Fingerings: 4; 3, 2, 3, 1; 4. Measure endings: 5; 2.; 3.; 4.; 5.

Pour arriver à jouer vite, il faut commencer par jouer lentement.

POSITION DE SOL

Exercices

1

2

3

Etudes

Noires et Ronde.

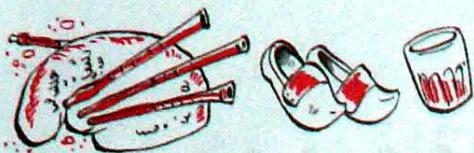
Noires sur Blanches.

Blanches sur Blanches.

6

Ne pas presser

7



Bourrée



Bien marquer le 1^{er} temps

1

3 1 3

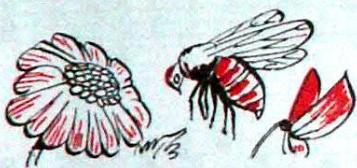
1

5 1

3 5 3

1

5 2 3 1



Petite abeille bourdonne



Très soutenu

2 5 4 3

2 3 4 2 1

3 2

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

3 2

5

2

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

Ne relevez chaque touche qu'au moment d'abaisser la suivante.

POSITIONS MÉLANGÉES

Exercices

Position de Do

1

Évitez
de crisper les doigts.
Le bras très souple,
du poignet à l'épaule.
Ne relevez pas le petit
doigt en portemanteau.

Position de Sol

2

Etudes

3

Pos. Do Pos. Sol

4

Pos. Sol Pos. Do

5

Pos. Do Pos. Sol

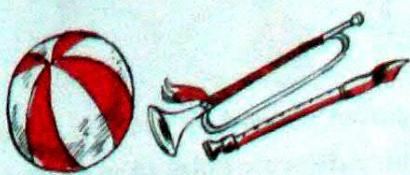
6

Pos. Sol Pos. Do

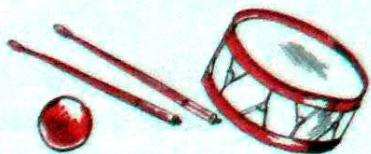
7

Pos. Do Pos. Sol

Nota ... Les passages entourés d'un pointillé devront être travaillés isolément et plusieurs fois de suite.



boute-en-train



The musical score consists of two staves. The top staff is in treble clef and shows a sequence of notes: a dotted half note followed by a eighth note, a sixteenth note, another eighth note, and a sixteenth note. The bottom staff is in bass clef and shows a sequence of notes: a dotted half note followed by a eighth note, a sixteenth note, another eighth note, and a sixteenth note. The notes are numbered 1 through 5 above them, corresponding to the fingerings shown in the image.



Conte de grand-mère



A musical score for piano featuring two staves. The top staff is in treble clef and the bottom is in bass clef. The music consists of six measures. Fingerings are indicated above the notes: measure 1 (treble) has 3 over the first note; measure 2 (treble) has 2 over the first note, 4 over the second; measure 3 (treble) has 3 over the first note, 5 over the second; measure 4 (treble) has 2 over the first note, 4 over the second; measure 5 (treble) has 3 over the first note, 1 over the second, and 5 over the third; measure 6 (treble) has 1 over the first note and 3 over the second. Measure 6 (bass) has 2 over the first note. A dynamic instruction '4 fois' is positioned above the notes in measure 4.

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 2 through 4 are shown on the left, followed by a vertical bar line and measures 1 through 2 on the right. The music consists of eighth-note patterns. Measure 2 starts with a bass note (5) followed by a treble note (2). Measure 3 begins with a bass note (5) followed by a treble note (3). Measure 4 begins with a bass note (3) followed by a treble note (2). Measure 1 begins with a bass note (5) followed by a treble note (2). Measure 2 begins with a bass note (5) followed by a treble note (2).

Le pouce ne doit jamais être en dehors du clavier.

Troisième Degré

2

Les études du **troisième degré** deviennent un peu plus difficiles : nous aurons d'abord un peu plus d'écartement à obtenir, de la main gauche surtout ; puis nous étudierons successivement le **dièse**, le **point** et les **silences**.

On étudiera isolément les passages présentant une certaine difficulté. Ces passages sont généralement entourés d'un pointillé. A partir de ce **troisième degré** nous n'indiquerons plus que rarement les positions :

le doigté marqué suffira pour faire connaître la place de la main et des doigts sur le clavier.

EXERCICES - ÉTUDES

Intervalles de Sixtes: 6 notes

1

2

3

4

FIN

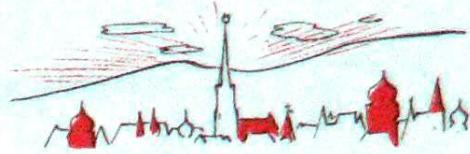
2 D.O.

Reprendre au N° 4

5



petite valse



Bien lié et gracieux

Sheet music for 'petite valse' in 3/4 time, treble and bass staves. Fingerings are indicated above the notes.



Au Clair de la lune



Très simplement

Sheet music for 'Au Clair de la lune' in 2/4 time, treble and bass staves. Fingerings are indicated below the notes.

Sheet music for 'Position de Sol' and 'Pos. Do' exercises in 1/4 time, treble and bass staves. Instructions and fingerings are included.

Les mains tranquilles, les doigts arrondis.

ÉTUDE DU POINT

Se rappeler que le point prolonge la note de la moitié de sa durée.

Exercices

Etudes

3
1

Compt. 1-2-3-4- 1-2-3-4-

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

FIN

4 5.

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

2 3 2 5

5 2 3 2 5

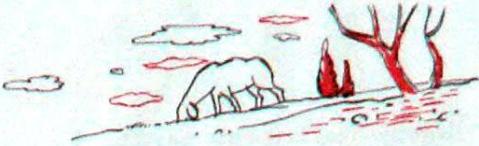
FIN

The image shows the first eight measures of the melody for 'The Star-Spangled Banner'. The music is written in common time (indicated by 'C') and consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The melody begins with a half note followed by eighth notes. Measure 1: Treble staff has a half note (2), bass staff has an eighth note (3). Measure 2: Treble staff has a quarter note (4), bass staff has an eighth note (5). Measure 3: Treble staff has a half note (2), bass staff has an eighth note (3). Measure 4: Treble staff has a quarter note (4), bass staff has an eighth note (3). Measure 5: Treble staff has a half note (2), bass staff has an eighth note (1). Measure 6: Treble staff has a half note (2), bass staff has an eighth note (3). Measure 7: Treble staff has a half note (2), bass staff has an eighth note (3). Measure 8: Treble staff has a half note (2), bass staff has an eighth note (3). The measure ends with a repeat sign and the instruction 'D.C.' at the bottom right.

This image shows the fifth page of sheet music, containing ten measures of musical notation. The music is written in two staves: a treble clef staff on top and a bass clef staff on the bottom. The notes are primarily quarter notes, with some eighth and sixteenth note patterns. Fingerings are indicated above the notes, such as '3 1 3 5' and '4 2 4'. The measure numbers 1 through 10 are positioned below each measure. The music concludes with a double bar line and repeat dots at the end of measure 10.

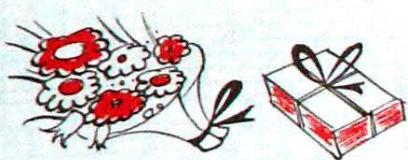


Suzon

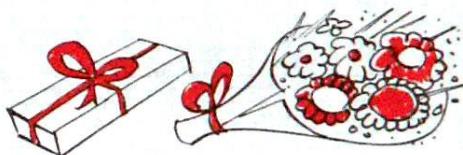


Bien doux

1 3. 5. 2.



petit papa



Tendrement

2 3. 5. 3.

5. FIN 2 3. 4.

3. 1. 2. 4. 2. 4. 3. D.C.

Le pouce ne doit jamais être en dehors du clavier.

ÉTUDE DU DIÈSE

Exercices

Rappelez-vous la théorie suivante:
Le \sharp élève la note d'un demi-ton.

Si un \sharp se présente accidentellement dans une mesure, il compte pour toutes les mêmes notes de cette mesure.

A partir du N° 4, le fa \sharp qui est à la clé indique que tous les Fa devront être diésés.

Etude

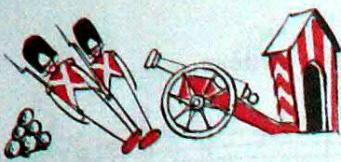
La M. G. seule, plusieurs fois. Attention au Fa \sharp .

Exercices

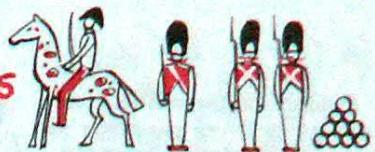
Le Fa \sharp aux 2 mains.

Etude

En Canon-Réponse.



les petits soldats de bois



Il est important de commencer de bonne heure l'éducation de l'oreille.

Habitez-vous donc à retenir et à jouer par cœur chacun de ces petits morceaux récréatifs.

N'ayant pas à lire la musique, vous pourrez alors concentrer toute votre attention sur la bonne tenue de vos mains et la bonne attaque des notes.

Fièrement

1



le coucou



Gracieux

2

ÉTUDE DES SILENCES

Pendant la durée d'un silence, le doigt ne devra pas rester sur la touche: **Enlevez la main.**

Lorsque les temps sont composés de silences, on peut facilement se laisser entraîner à presser la mesure. Pour éviter ce défaut, comptez distinctement et très également.

La pause indique un silence de 4 temps ou d'une mesure entière quelconque.

1 2 3 4

Mesure à 4 temps

Pause de 4 temps

1 3 5

Mesure à 3 temps

Pause de 3 temps

2

3

4

D.C.

3 1 3

Mesure à 2 temps

Pause de 2 temps

5

3

5

La demi-pause indique un silence équivalent à une blanche (2 temps).

1-2-3-4

(#)

Demande & Réponse



1 Enfoncez bien les doigts.

C

Comptez 1-2-3-4-

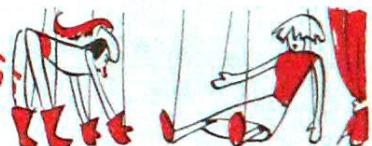
5 3 4 2

3 5 2 5

3 1 4 2 3



Ainsi font les marionnettes.



Tranquillement

C

Compt: 3 - 4 - 1 - 2 - 3 - 4 - 1 - 2 - 3 - 4 -

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

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

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

Enlevez les mains très exactement sur les silences.