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THE LEILA FLETCHER PIANO COURSE

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For
Individual and Class Lessons

NEW
PROGRESS PAGES

BOOK SIX

MONTGOMERY MUSIC INC. BUFFALO, N. Y.

BOOK SIX

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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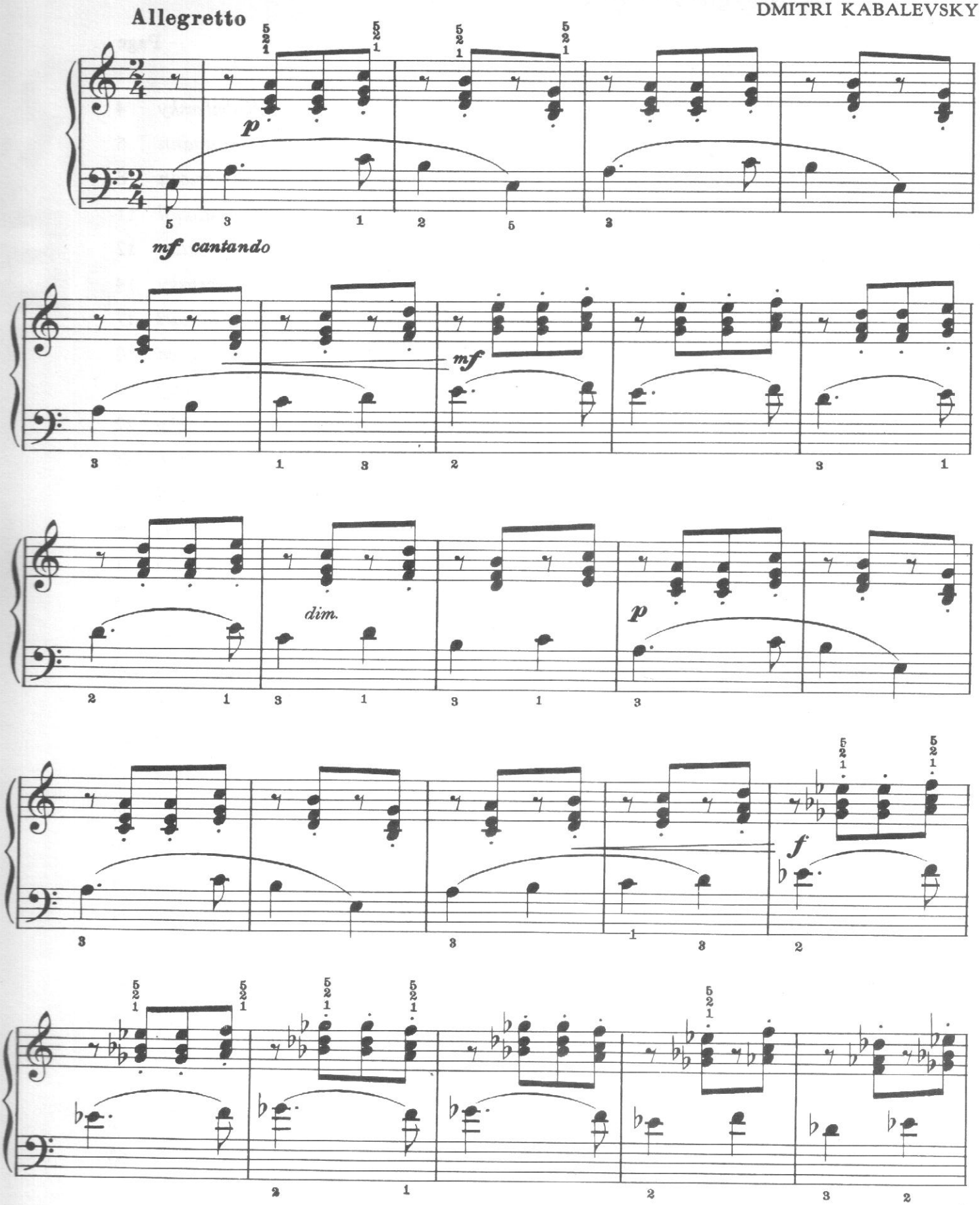
Toccatina

DMITRI KABALEVSKY



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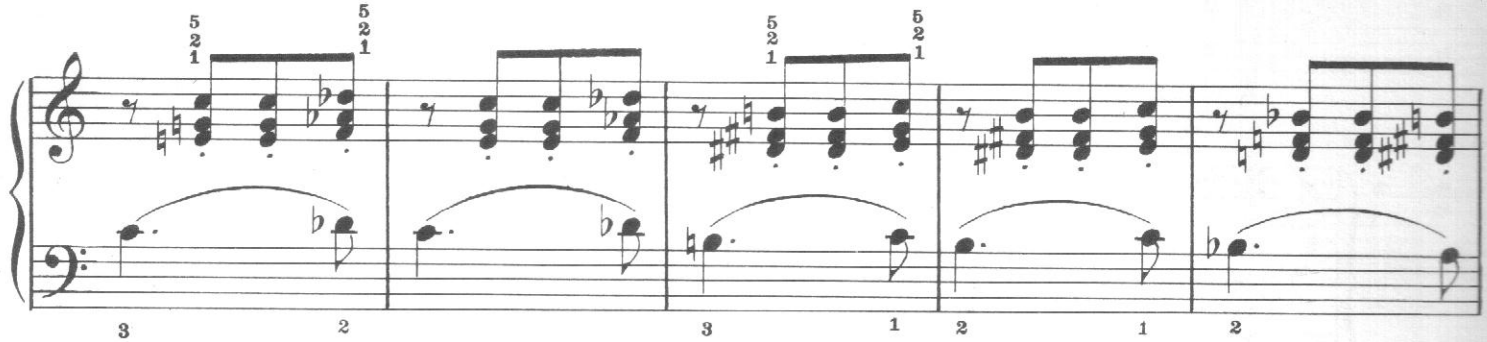

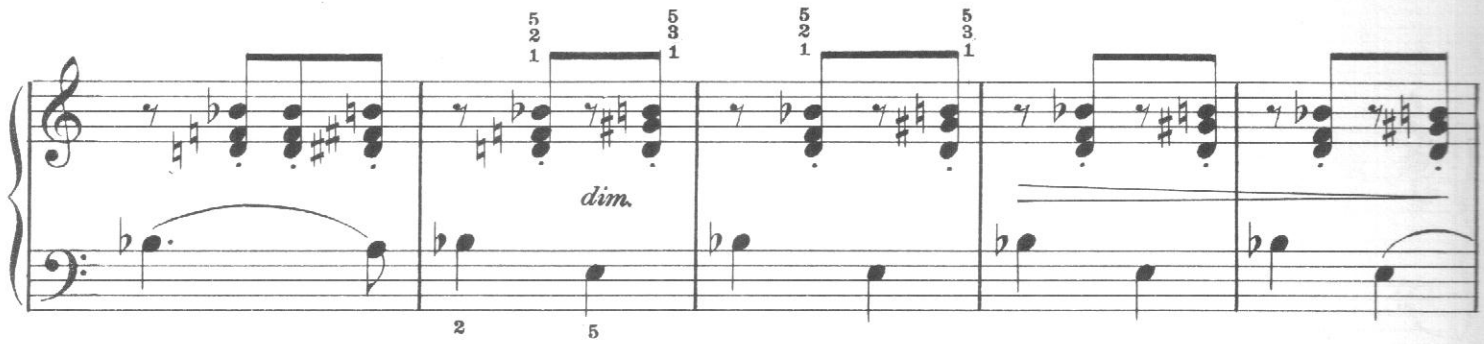

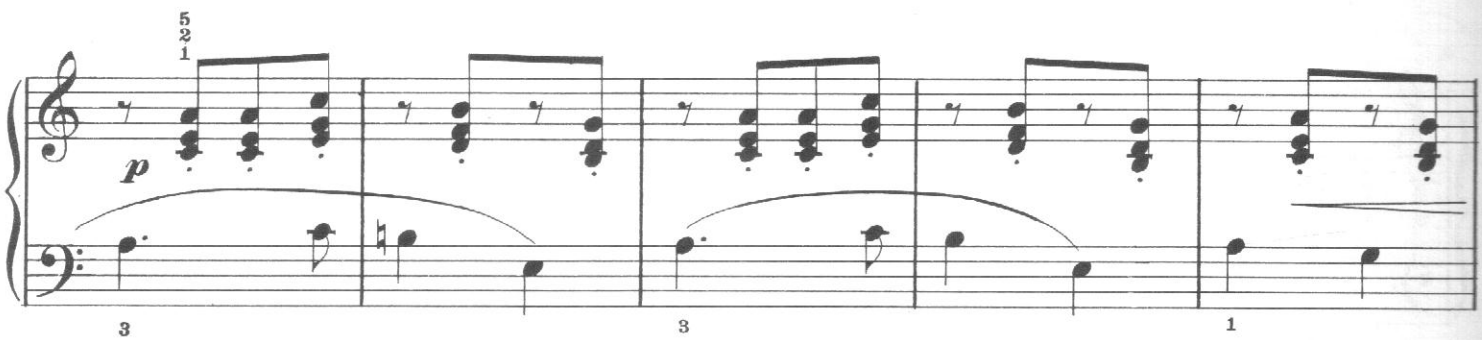

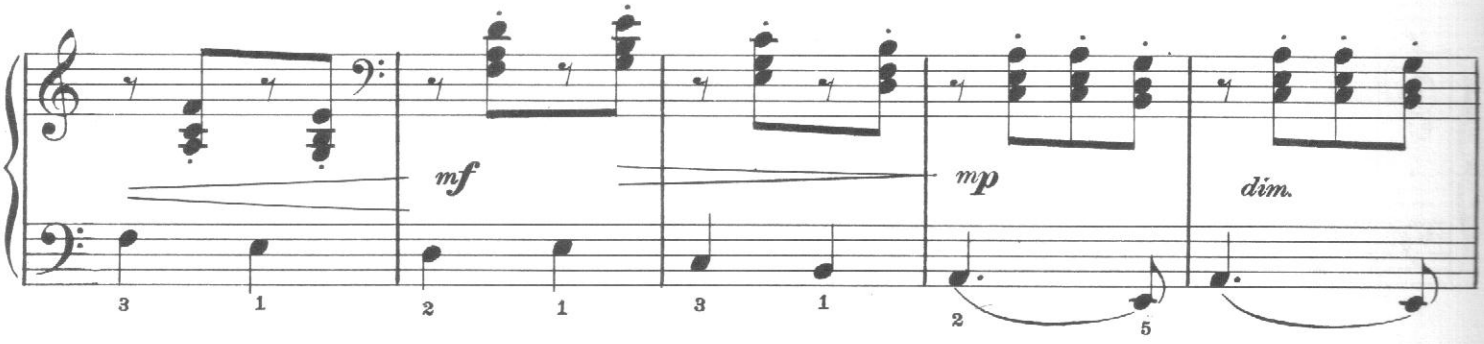

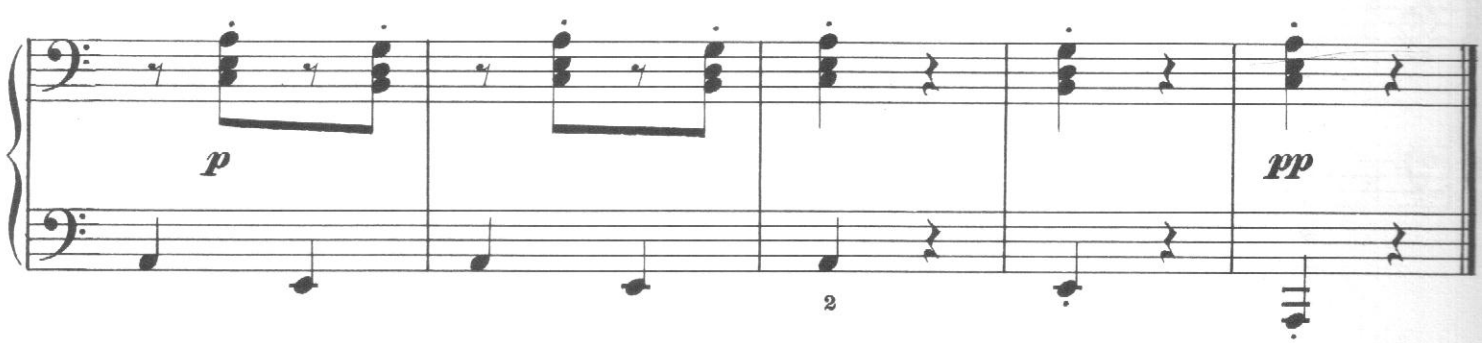

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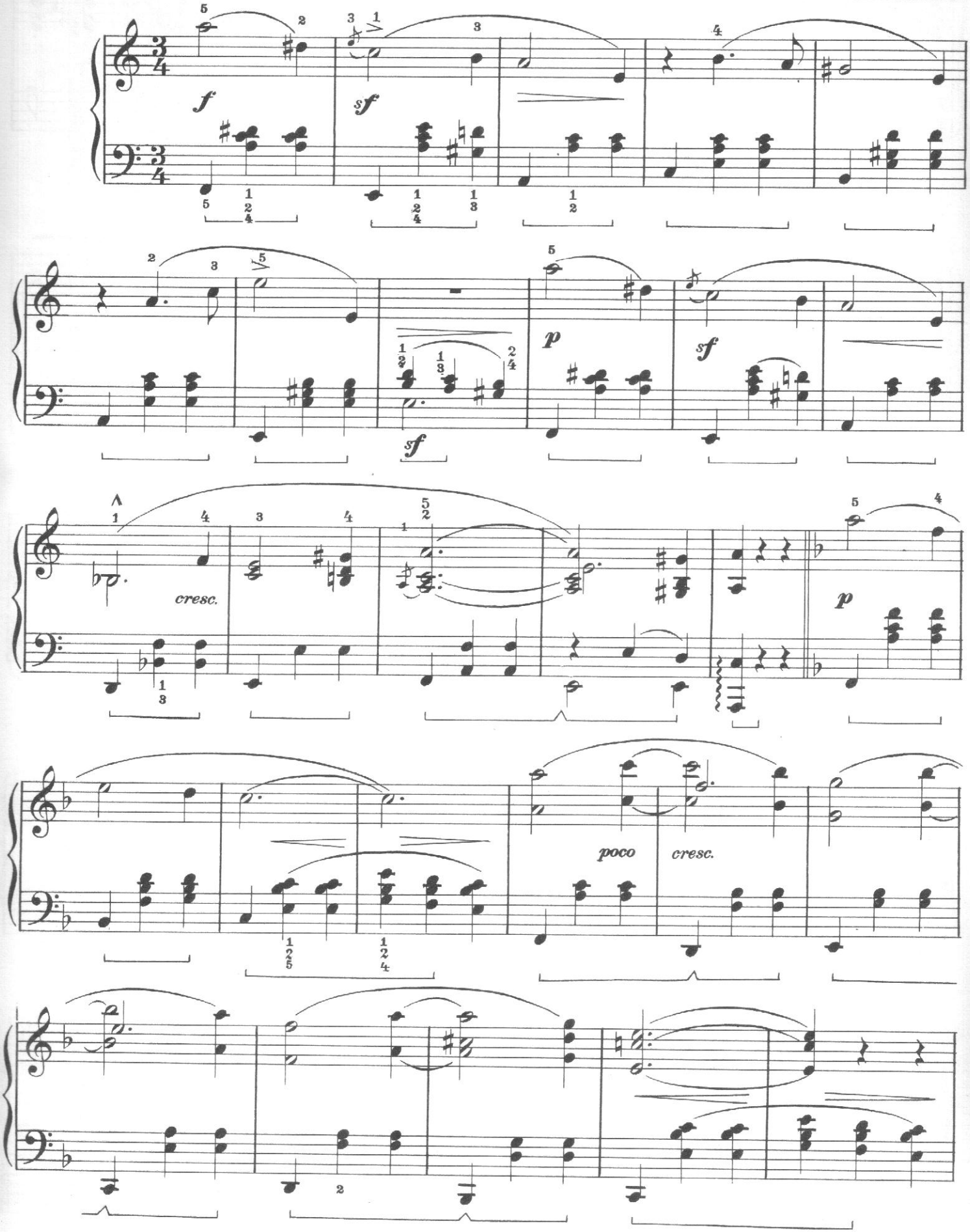
Waltz

Animato

ROBERT SCHUMANN



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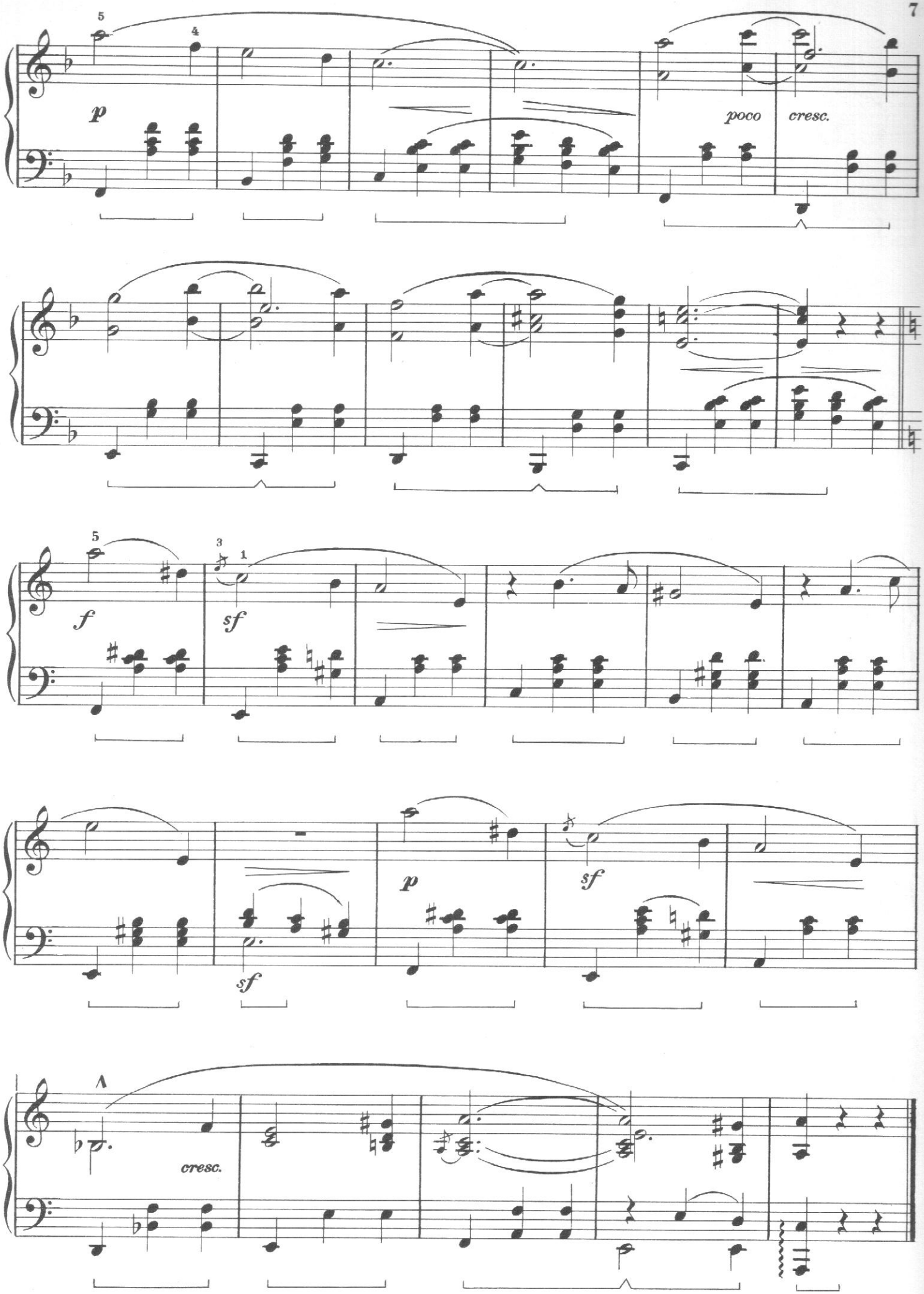

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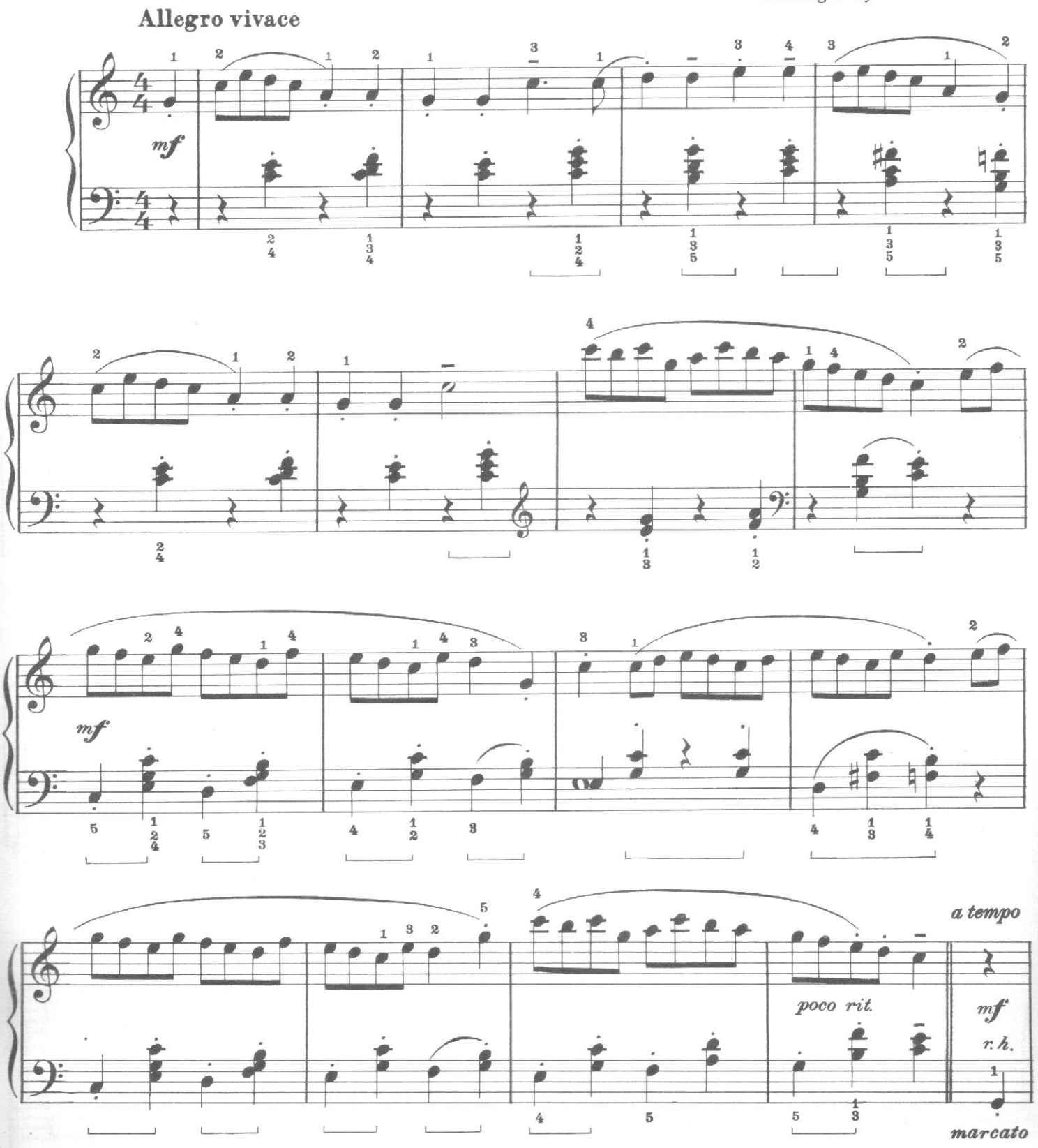
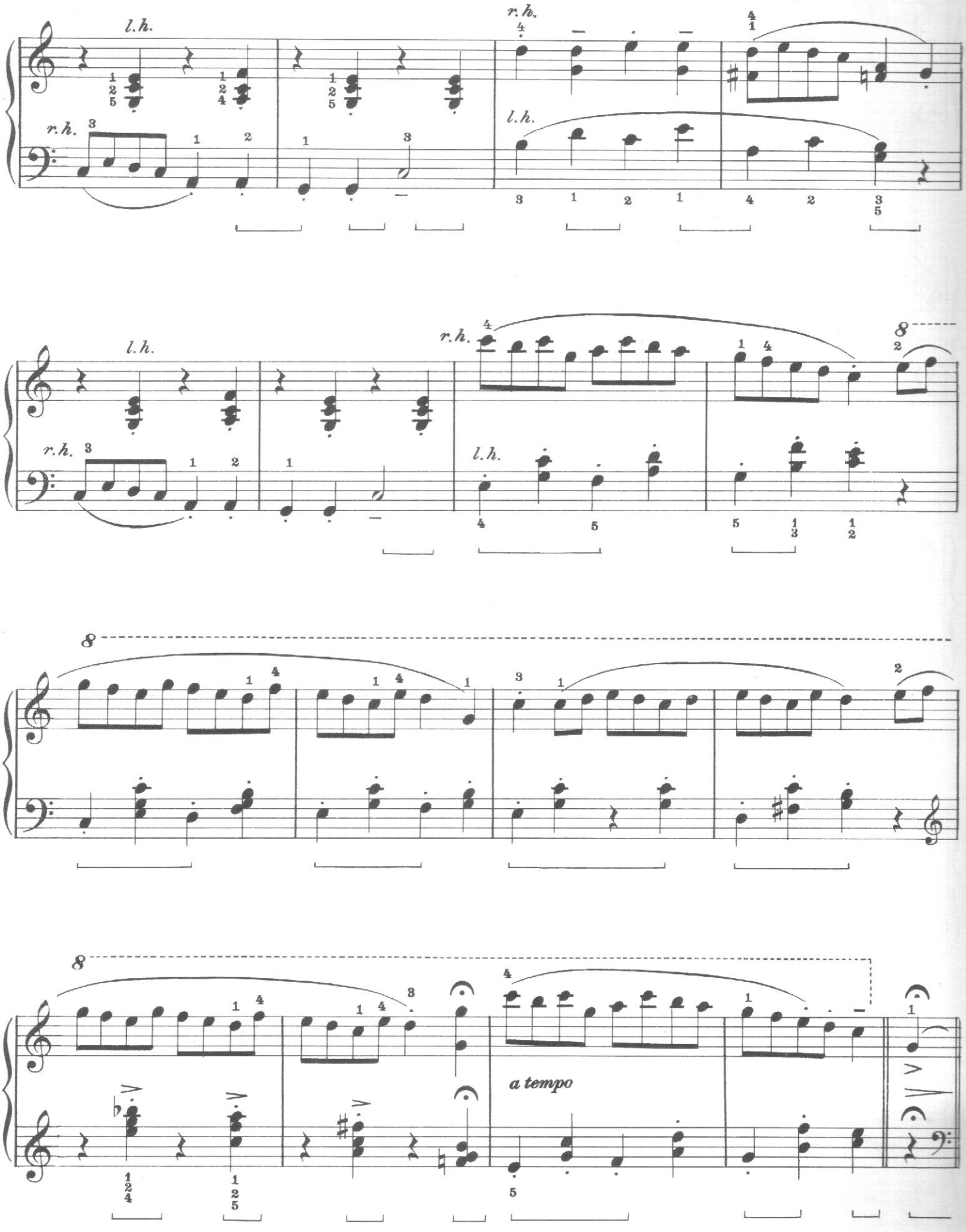
The Arkansas Traveller

AMERICAN TRADITIONAL
Arranged by Leila Fletcher





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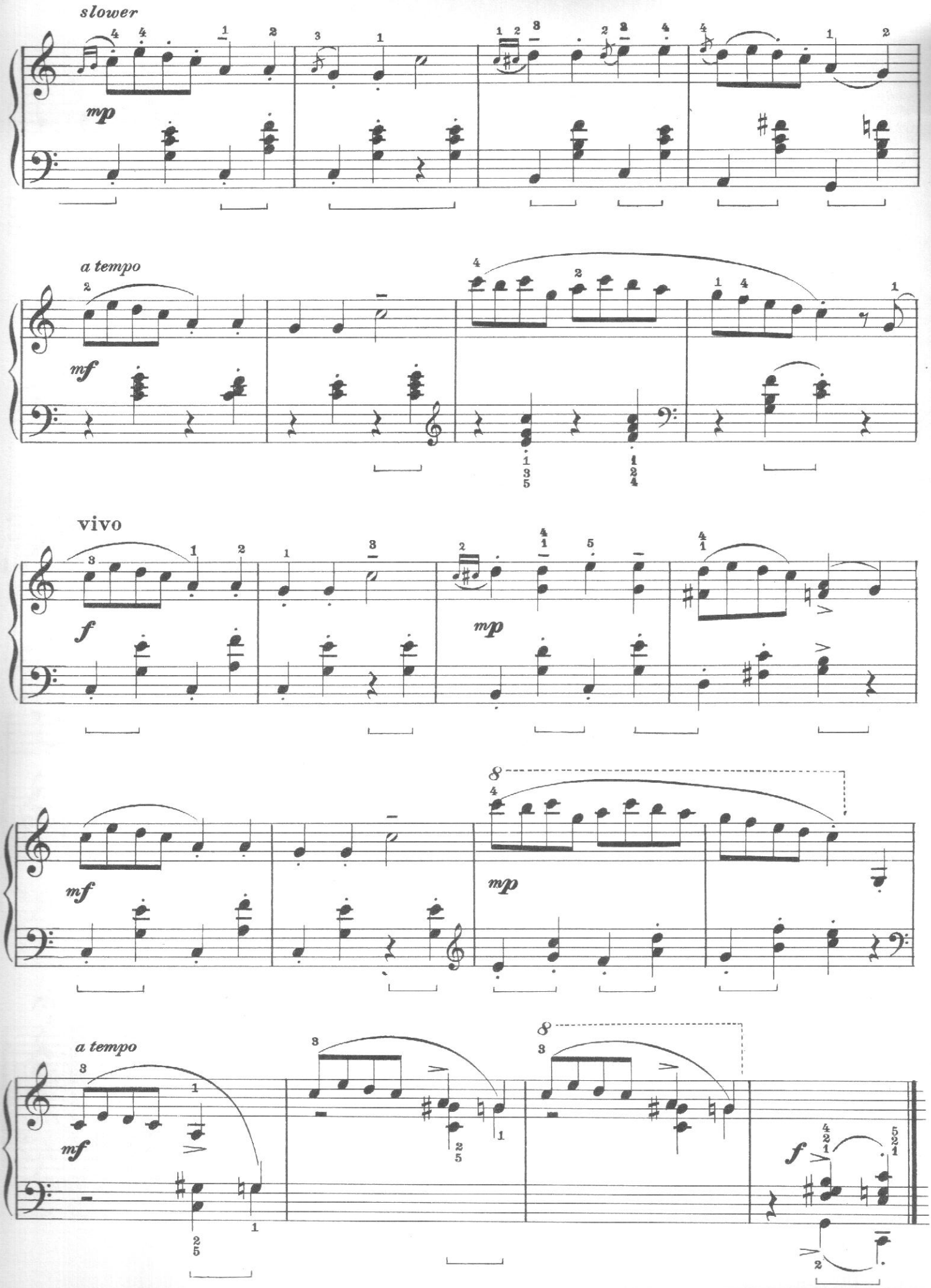
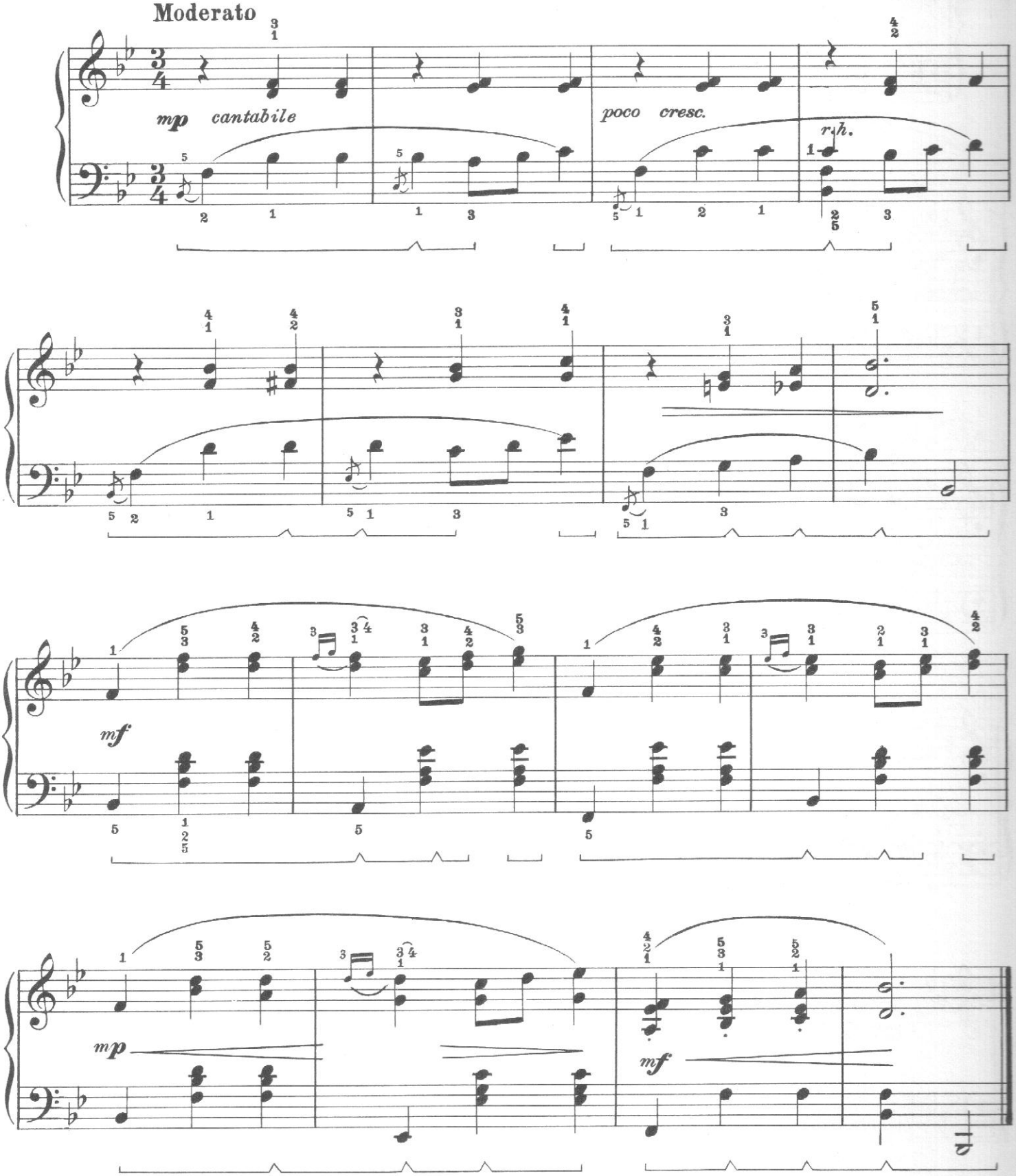

slower
mp
a tempo
mf
vivo
f
mp
mf
mp
a tempo
mf
8
f

This lovely old song melody, (the debonair and philosophical first verse of the song runs: "When love is kind—cheerful and free—Love's sure to find—welcome from me. But when love brings—heartache and pang—Tears and such things— Love may go hang.") is here arranged for piano solo. Bring out the melody in broad song style. The grace notes are to be played *before* the beat, but neatly and very close to the beat, the principal note falling directly on the beat.

When Love Is Kind

TRADITIONAL
Arranged L. F.



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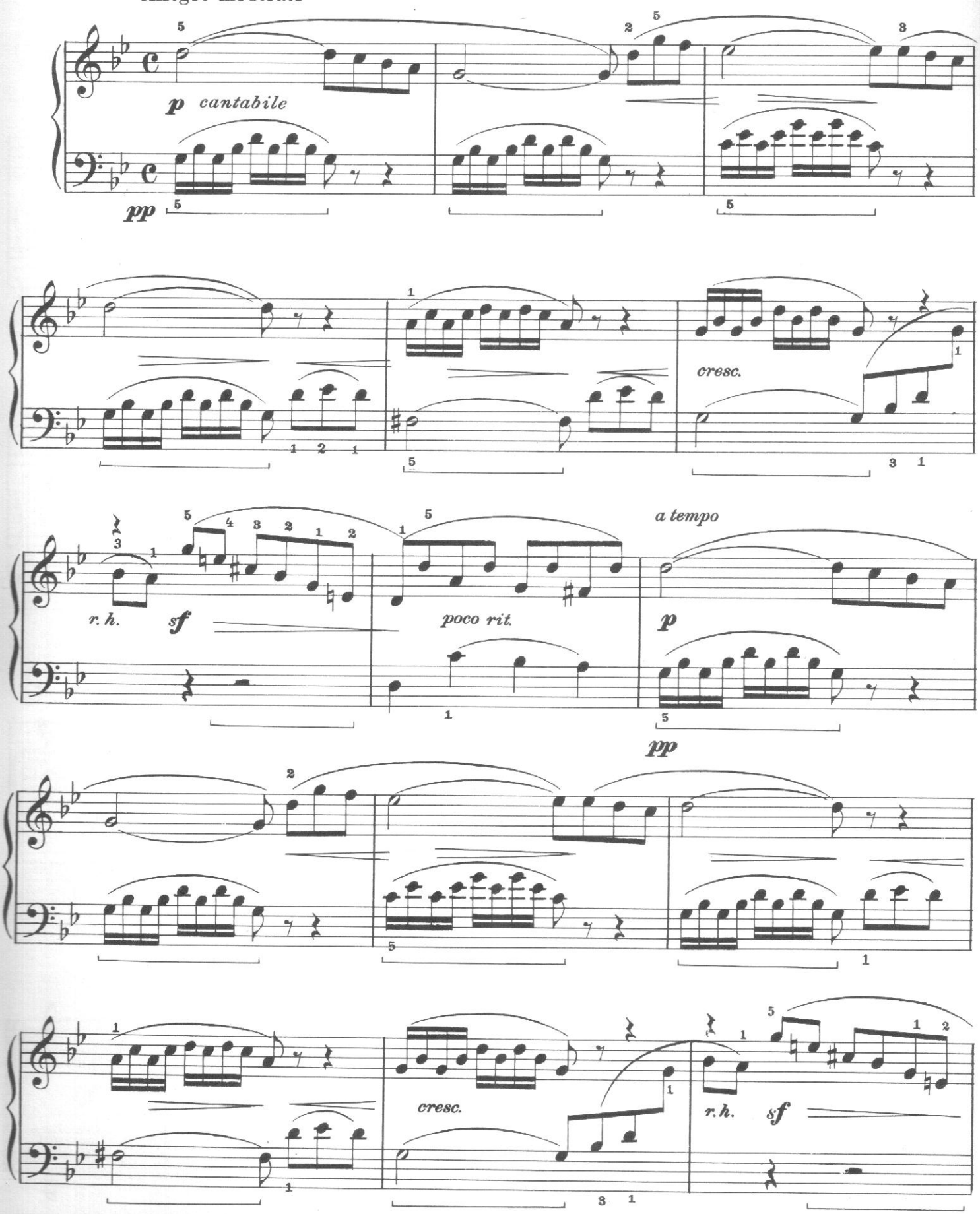
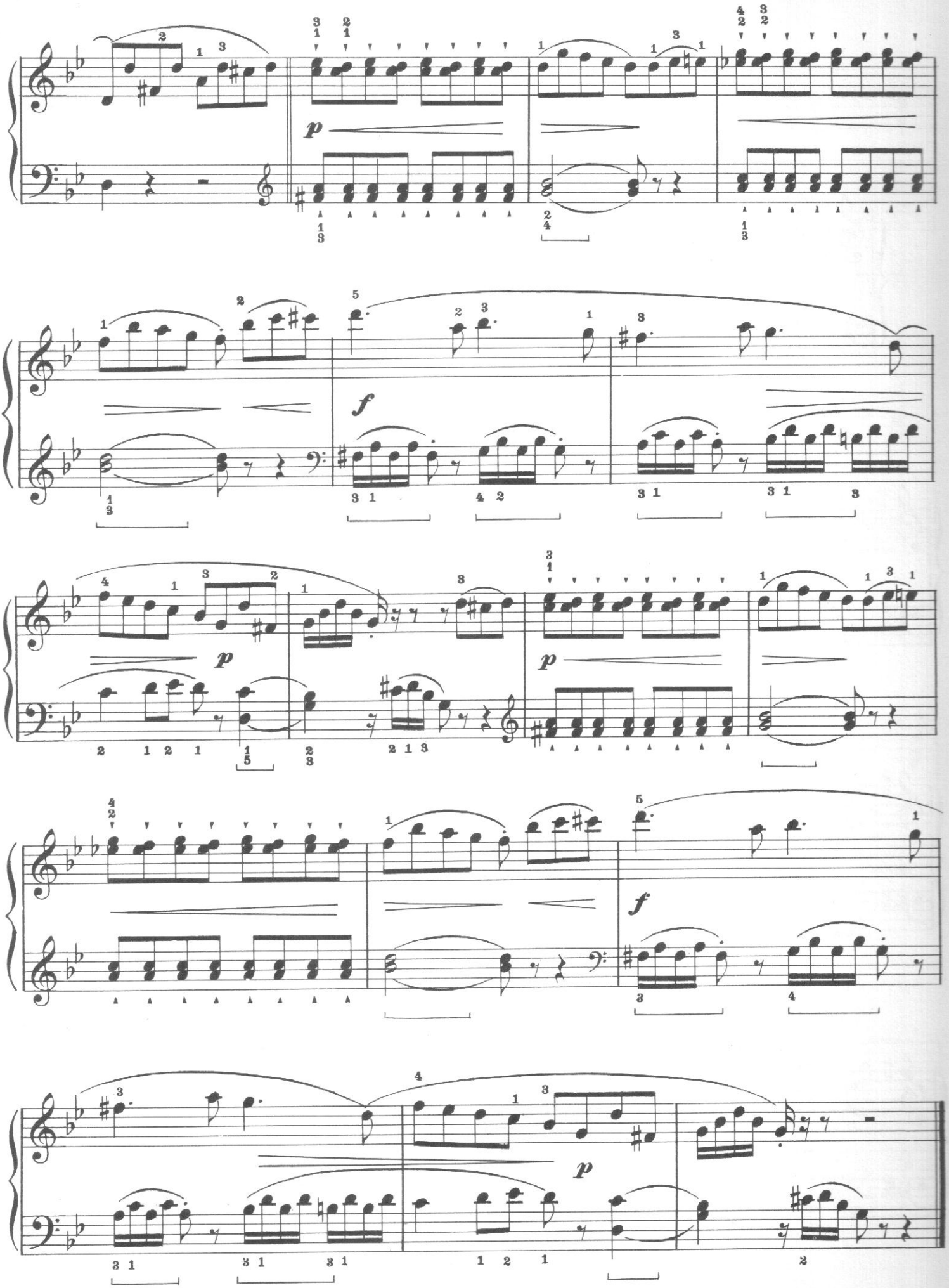
Song of the Islands

Allegro moderato

F. BURGMULLER





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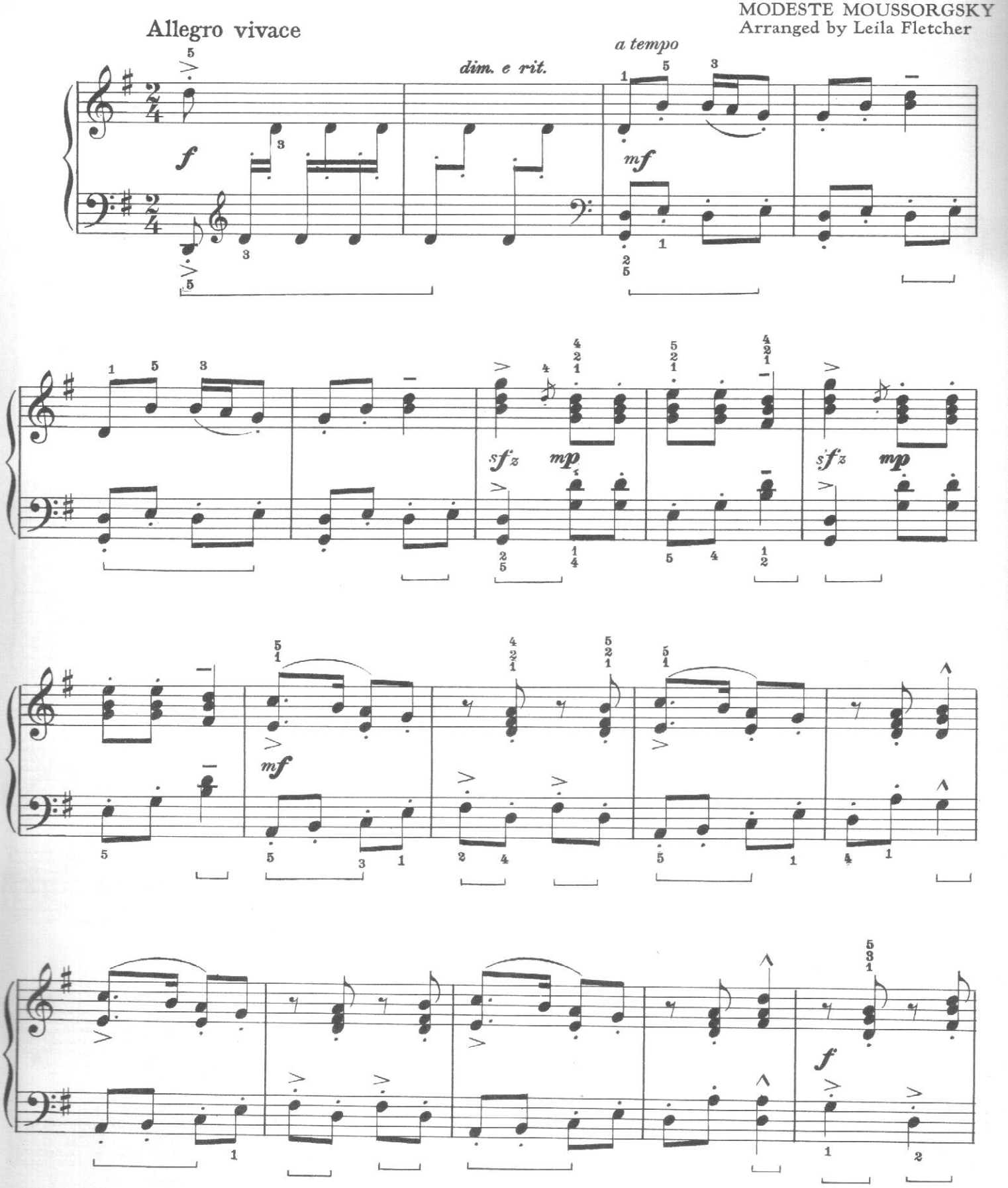
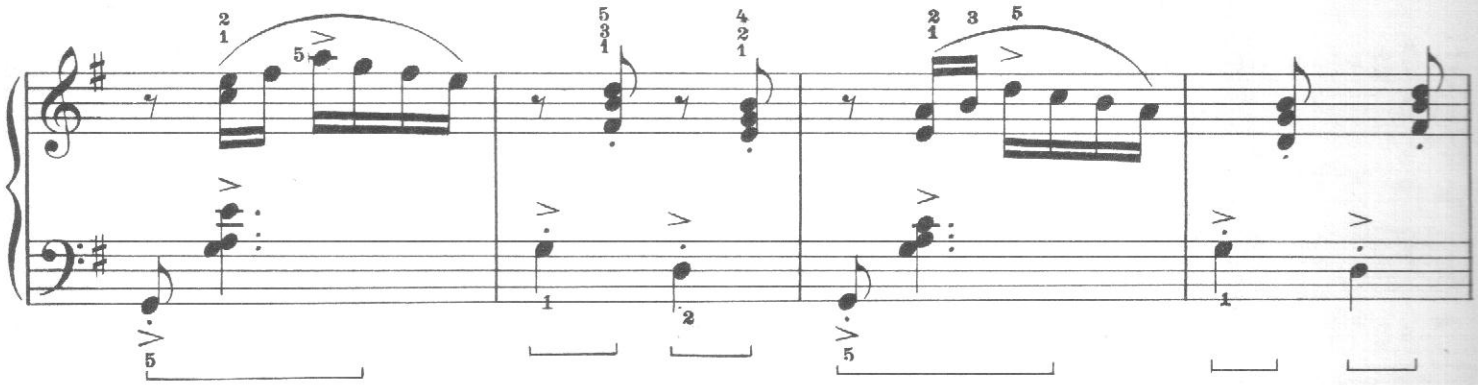
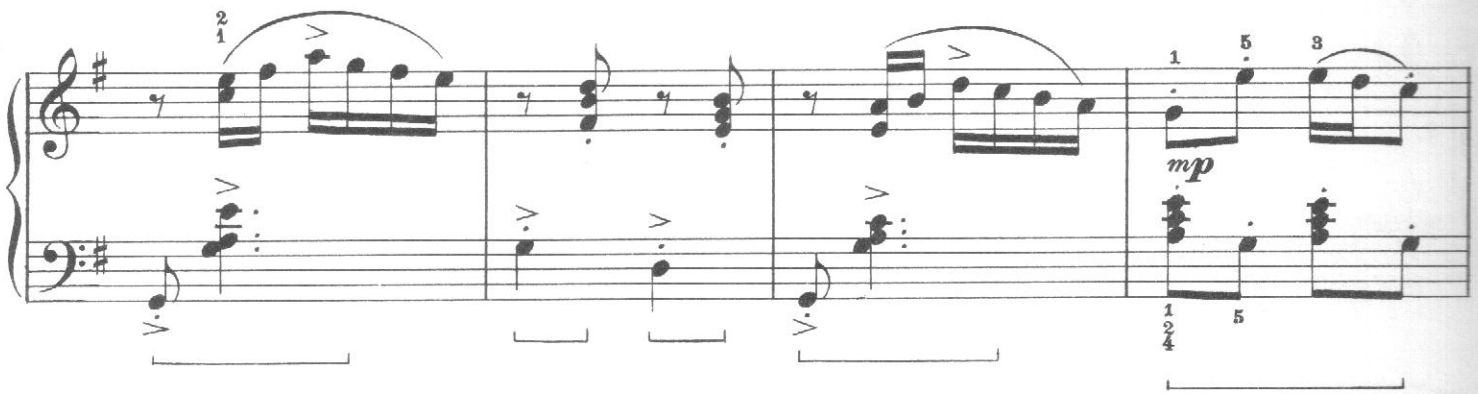
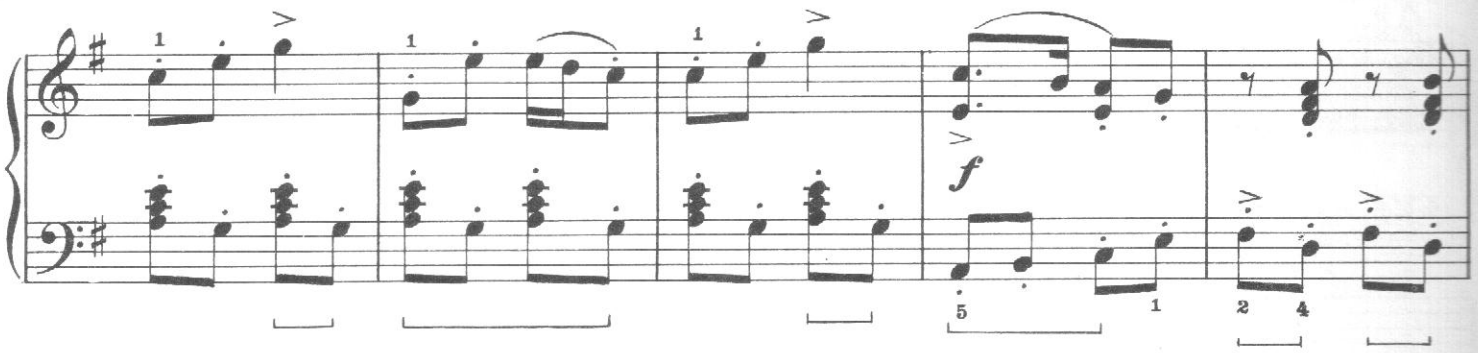
Hopak

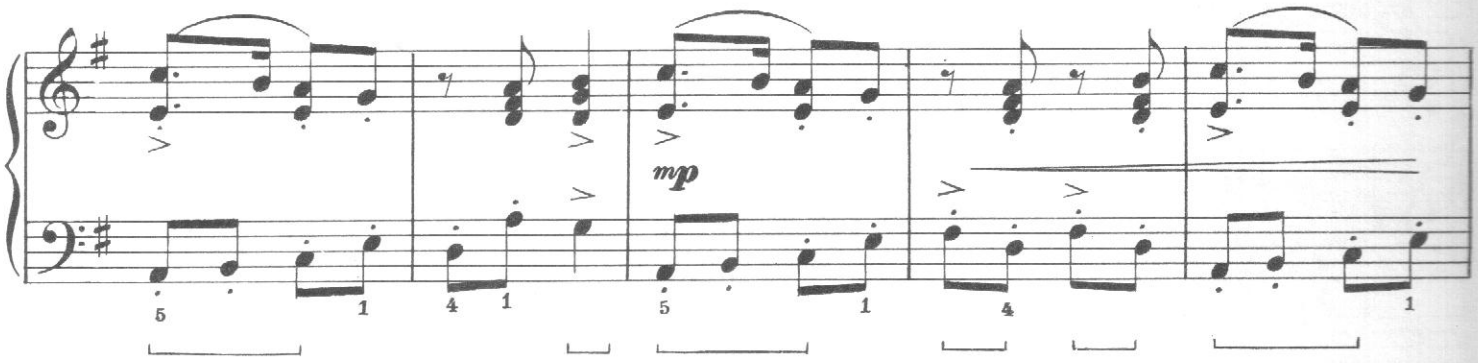
MODESTE MOUSSORGSKY
Arranged by Leila Fletcher











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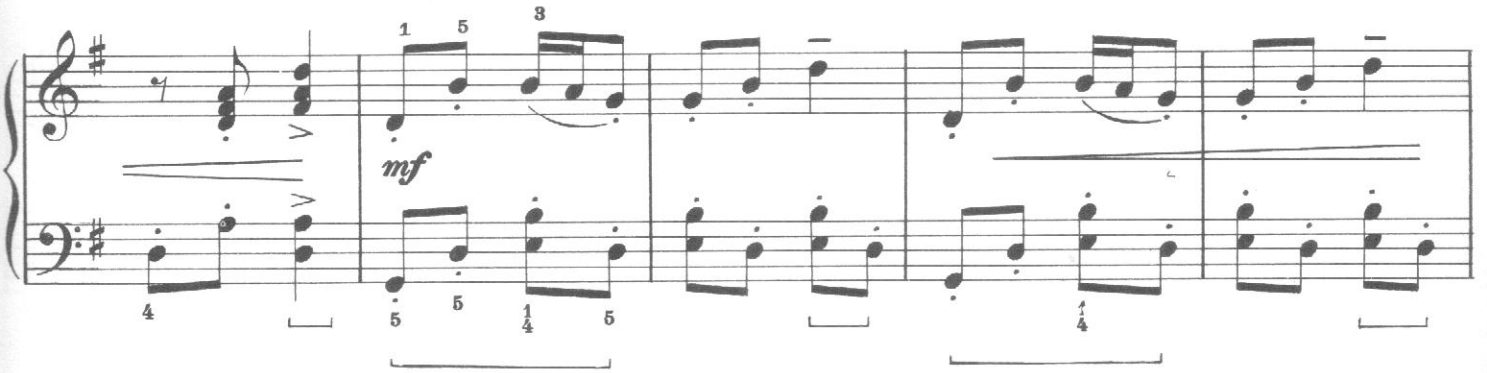
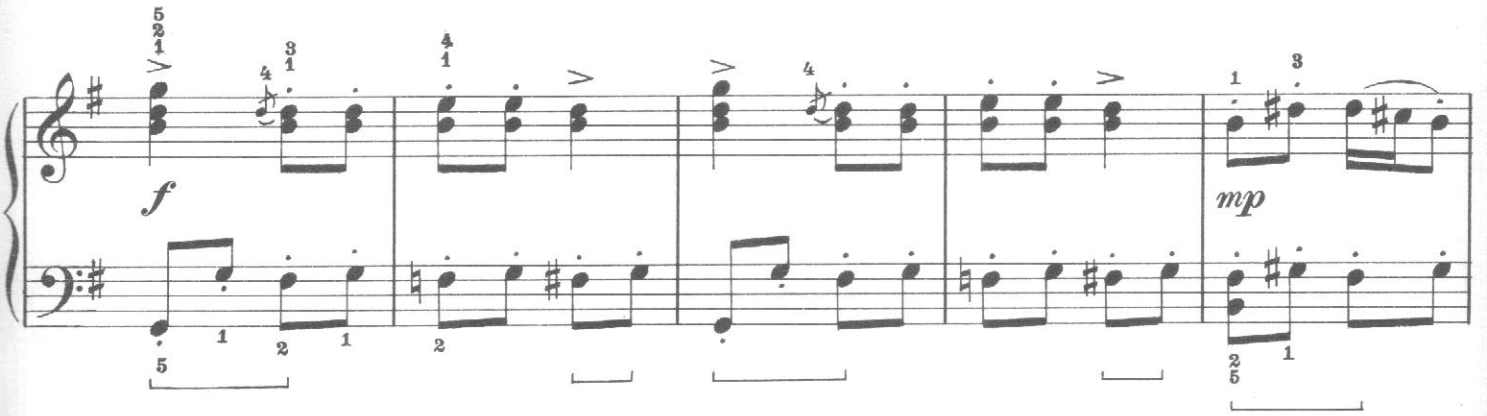
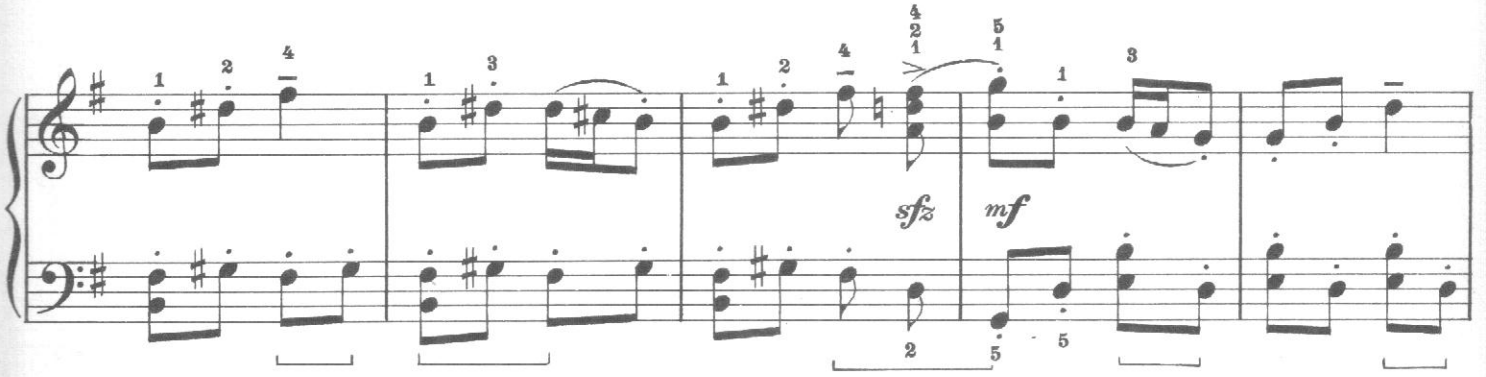
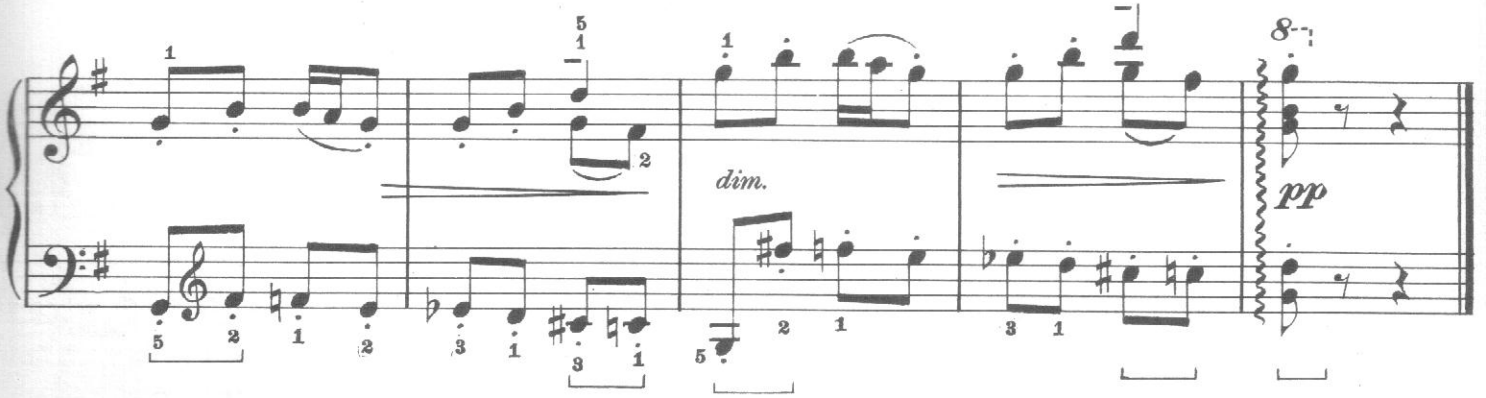

mf

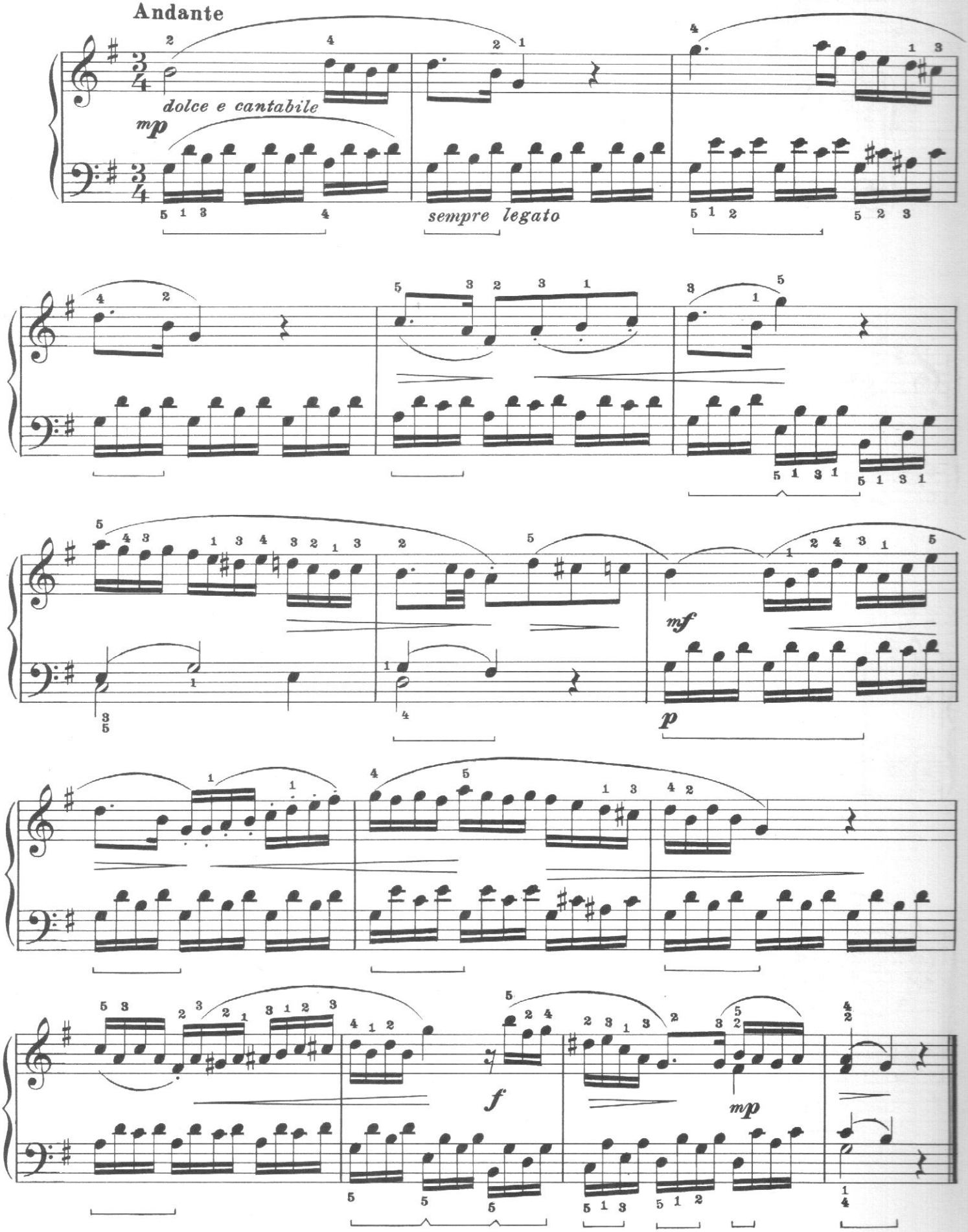

f
mp


sfz
mf


dim.
8
pp

Andante

W. A. MOZART



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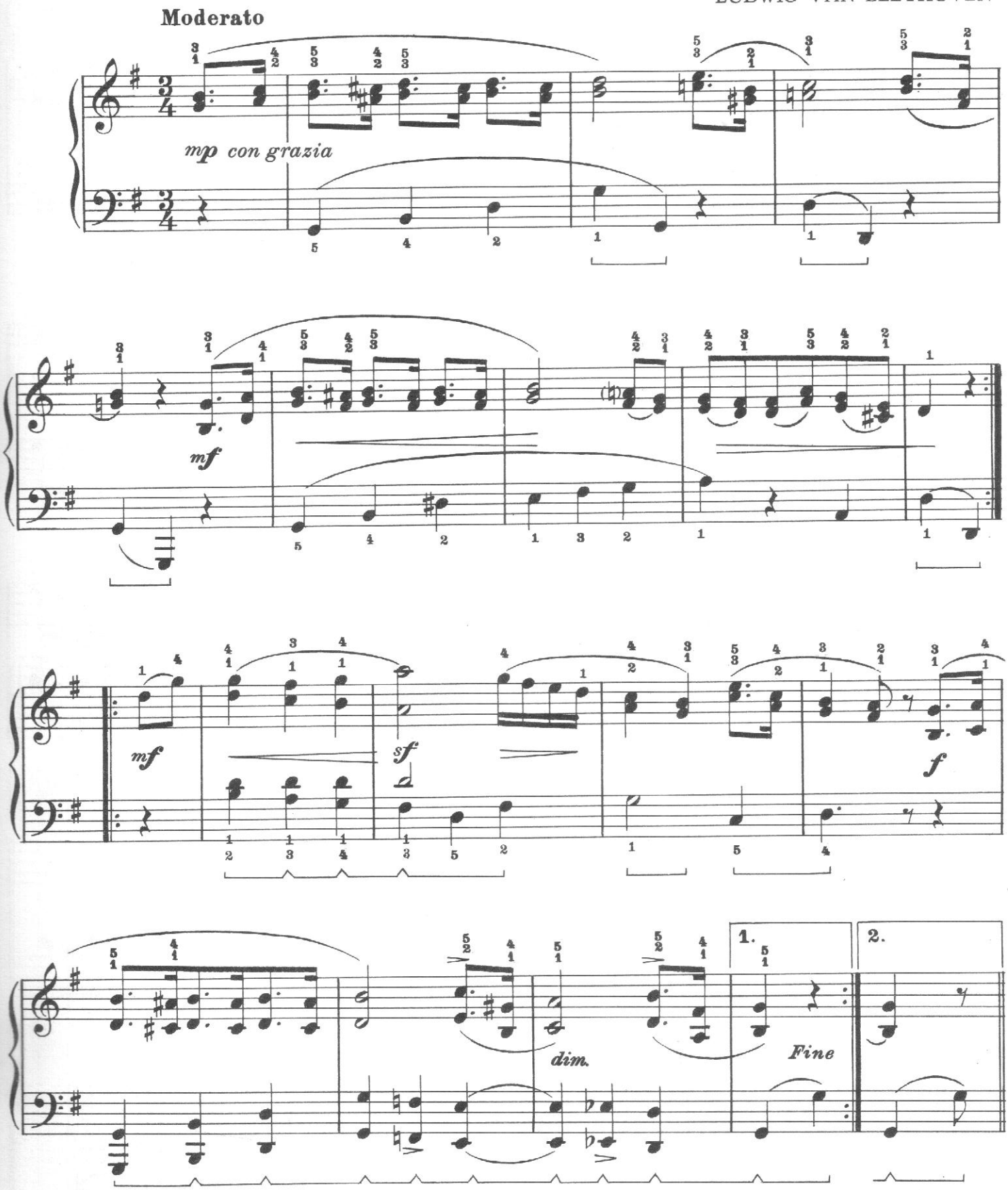
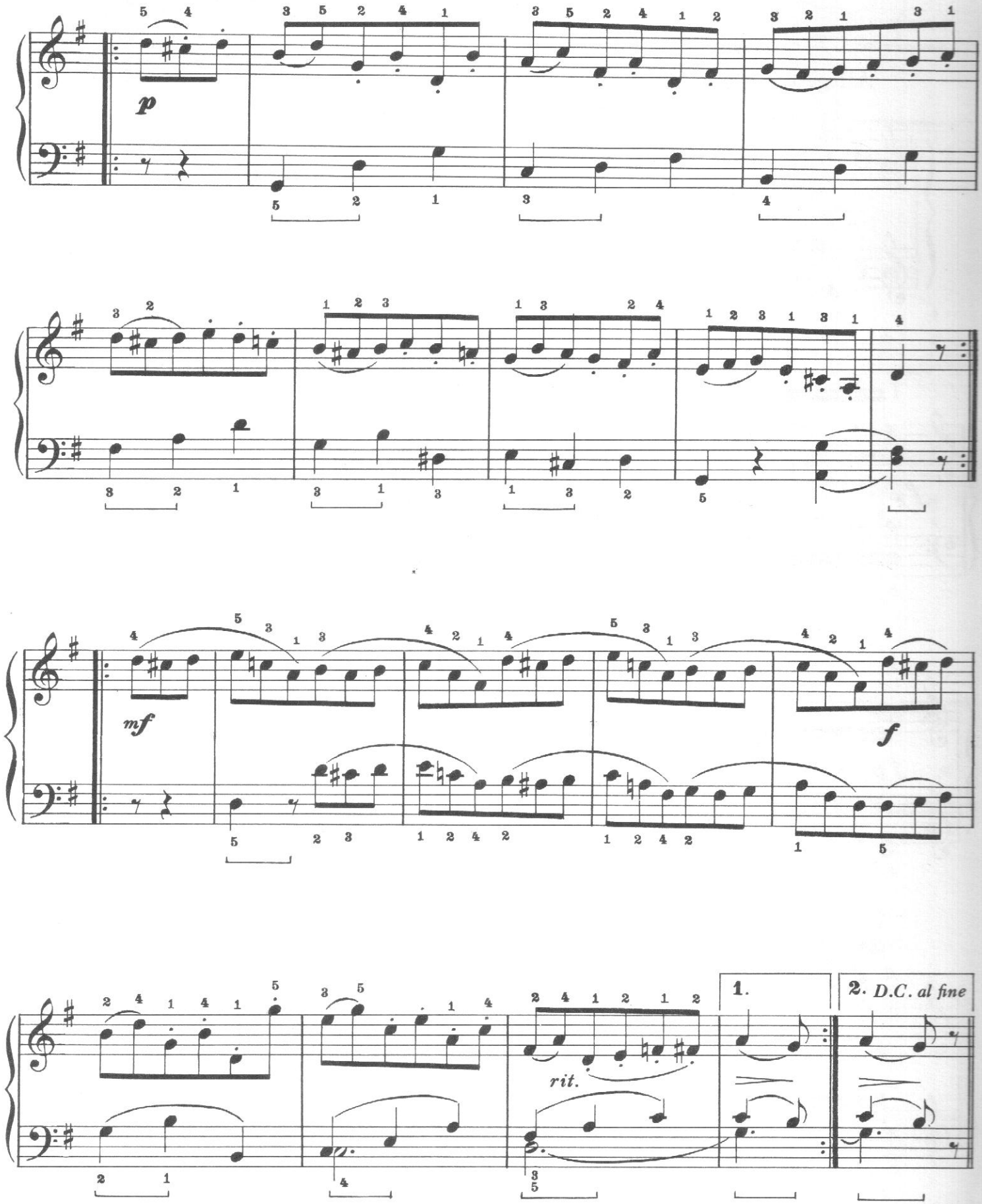
Minuet in G

LUDWIG VAN BEETHOVEN



Trio

Poco animato



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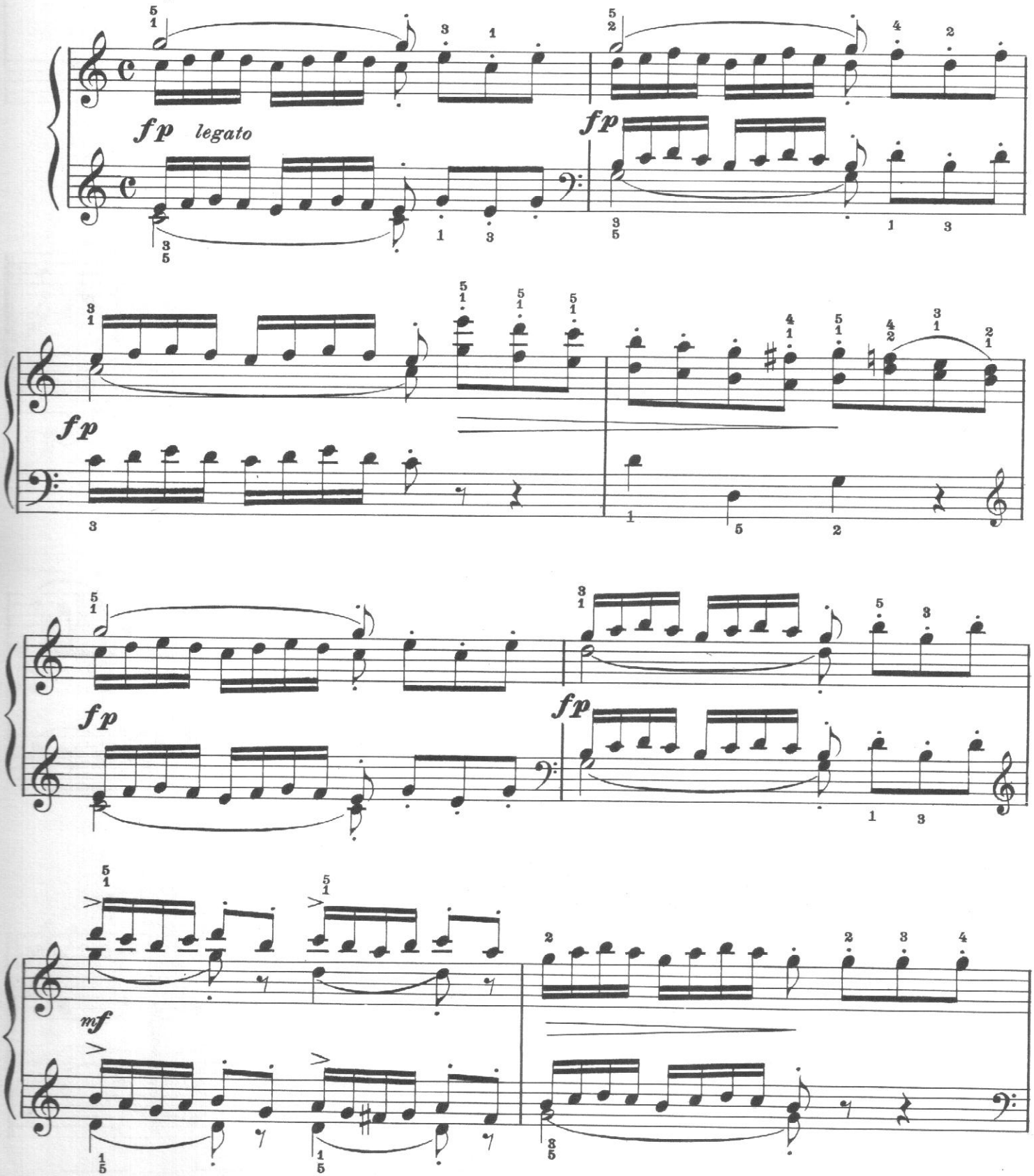
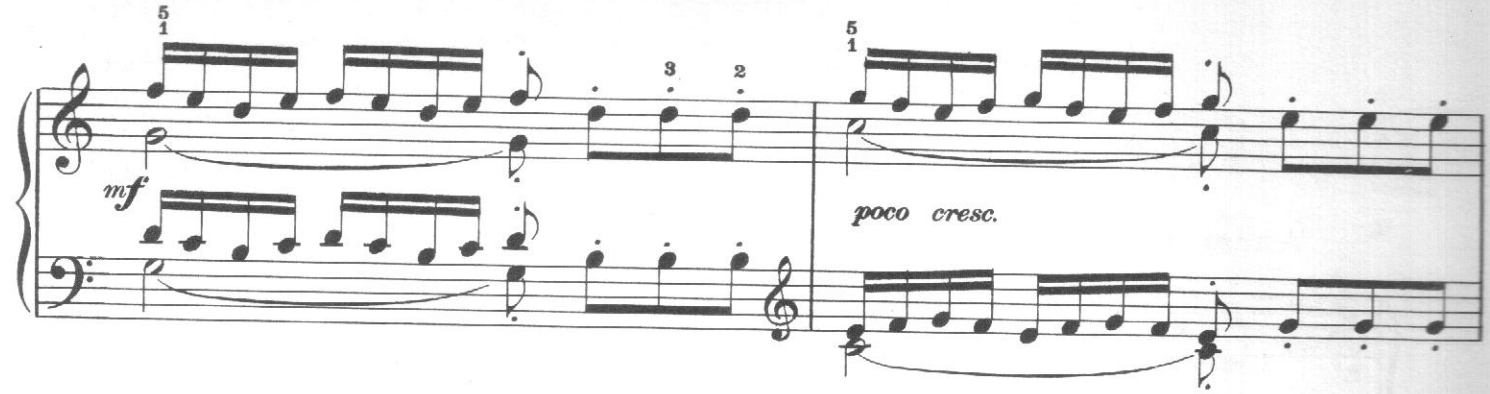
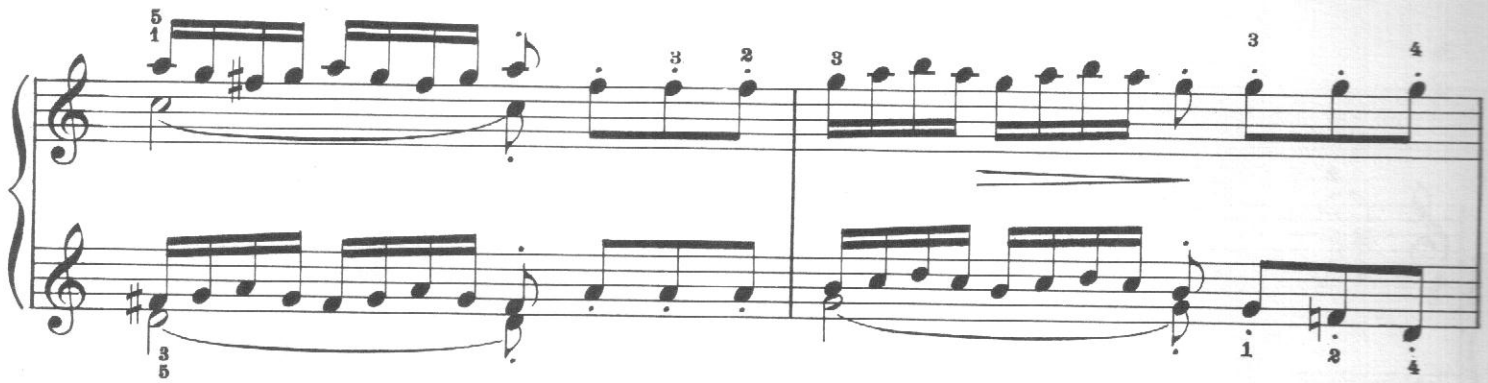
The Clock

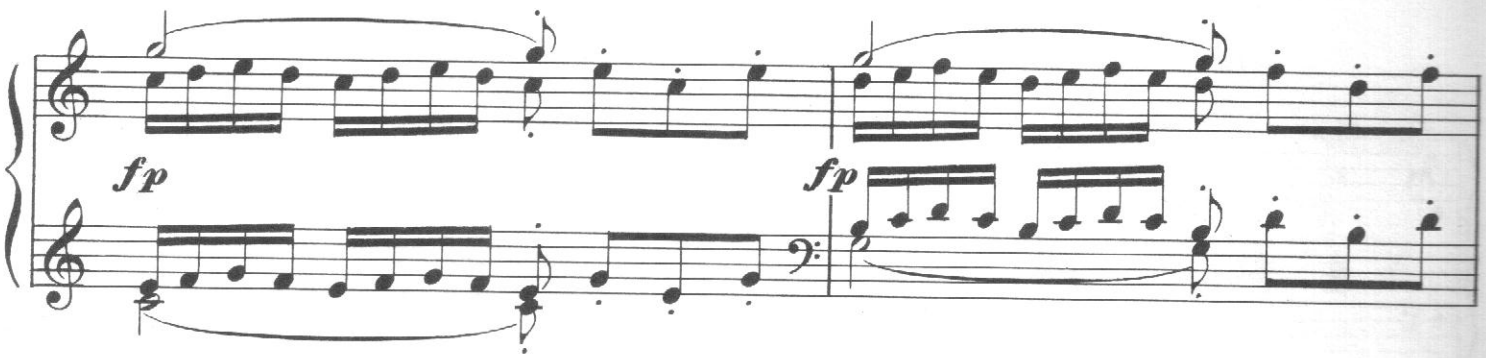
Allegro

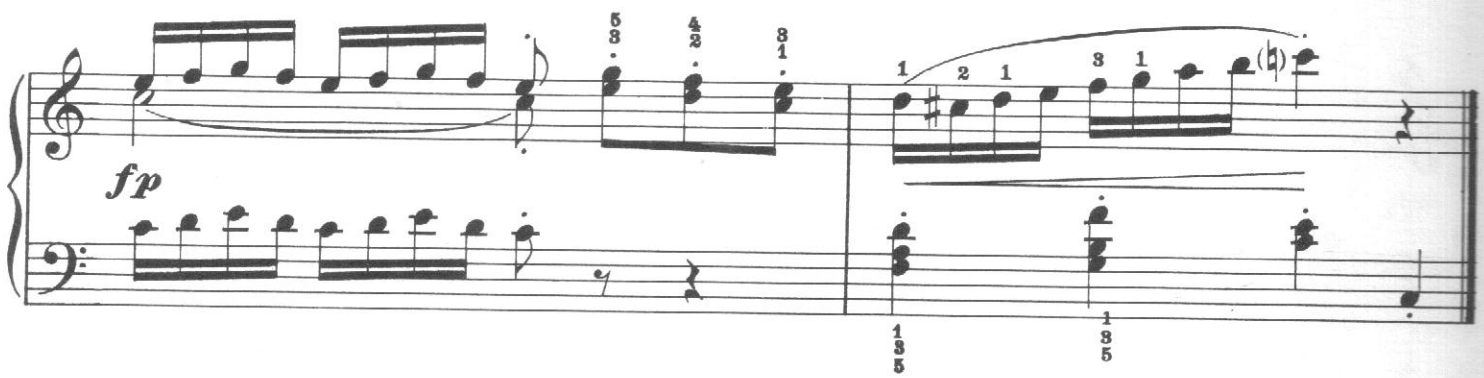
CARL CZERNY











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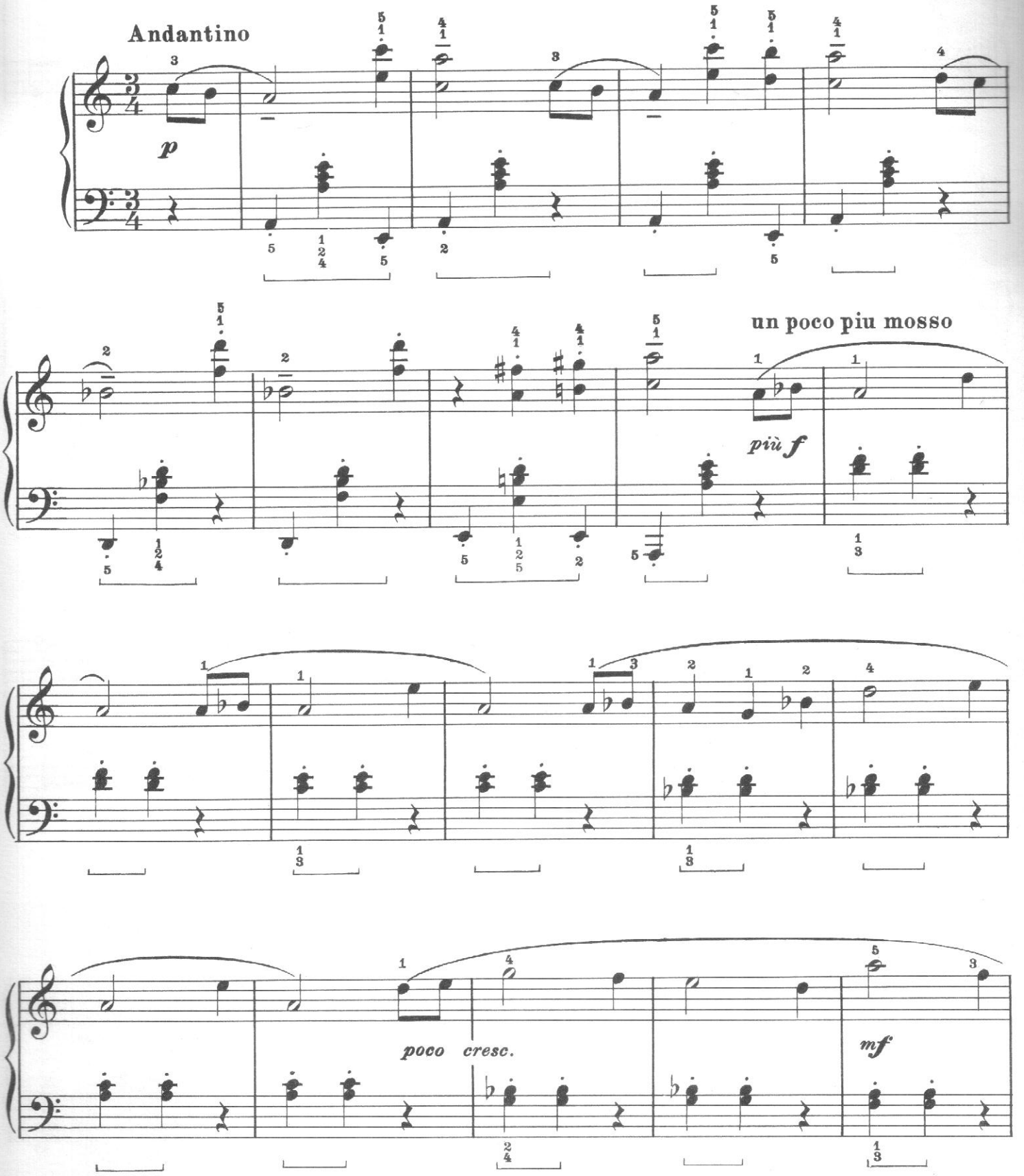
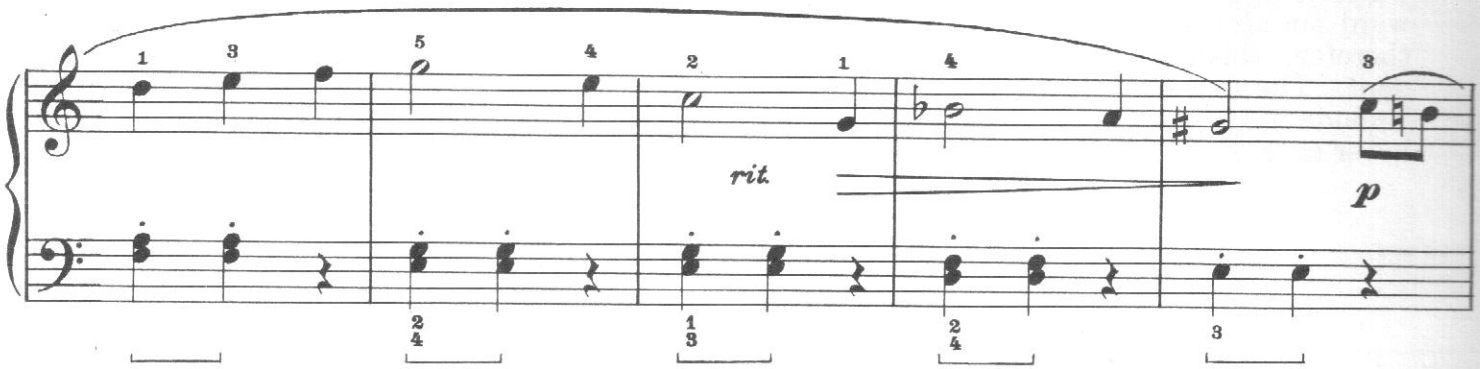
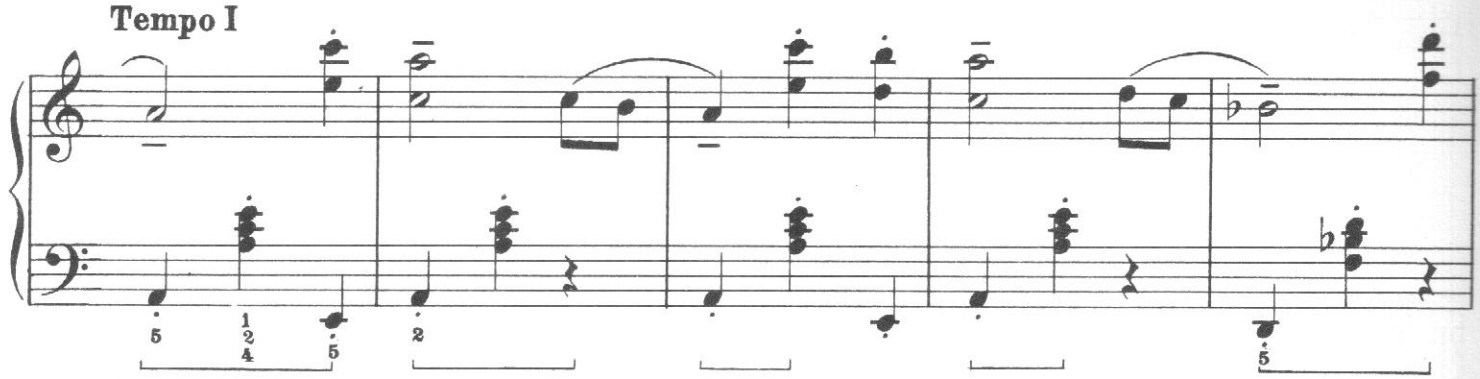
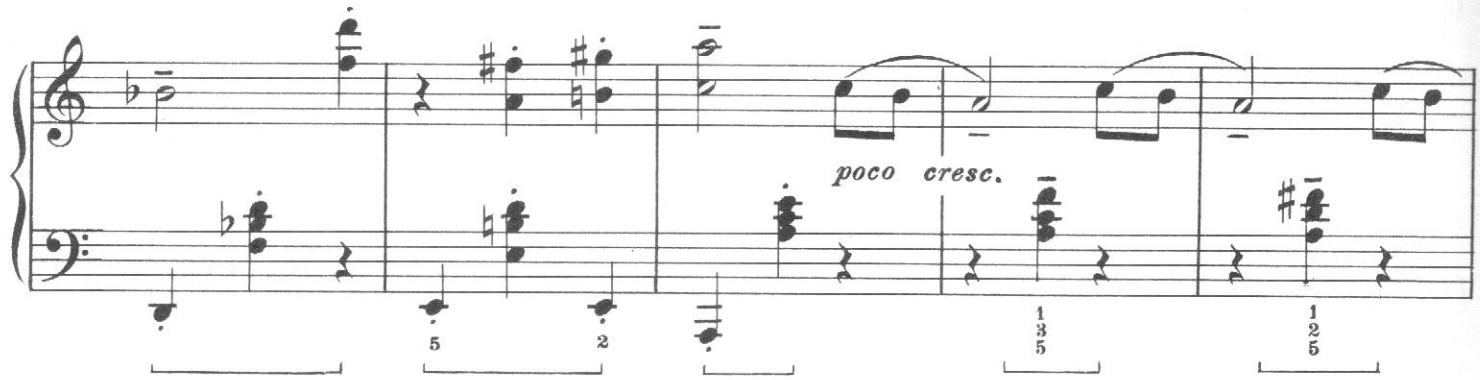
Waltz

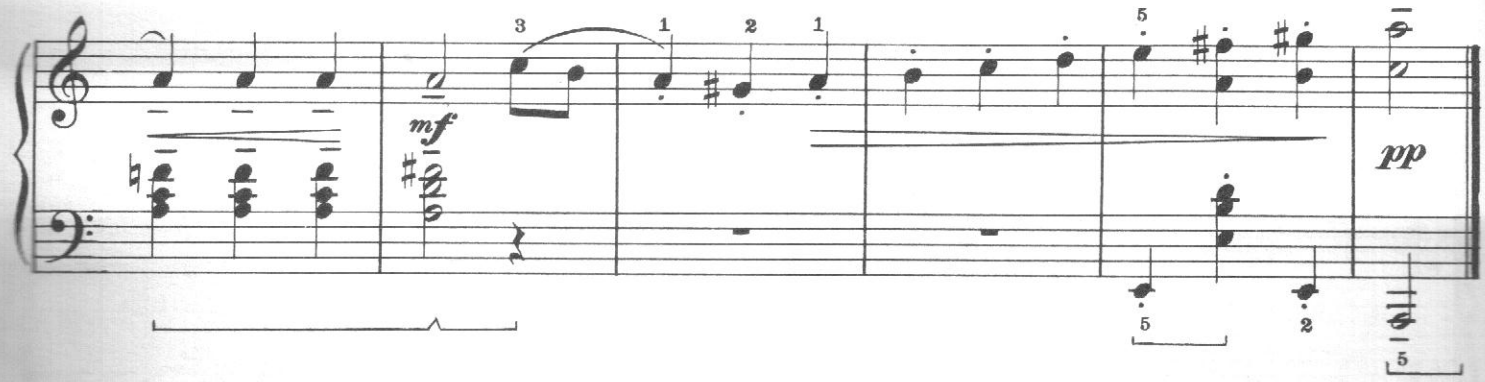
DMITRI KABALEVSKY











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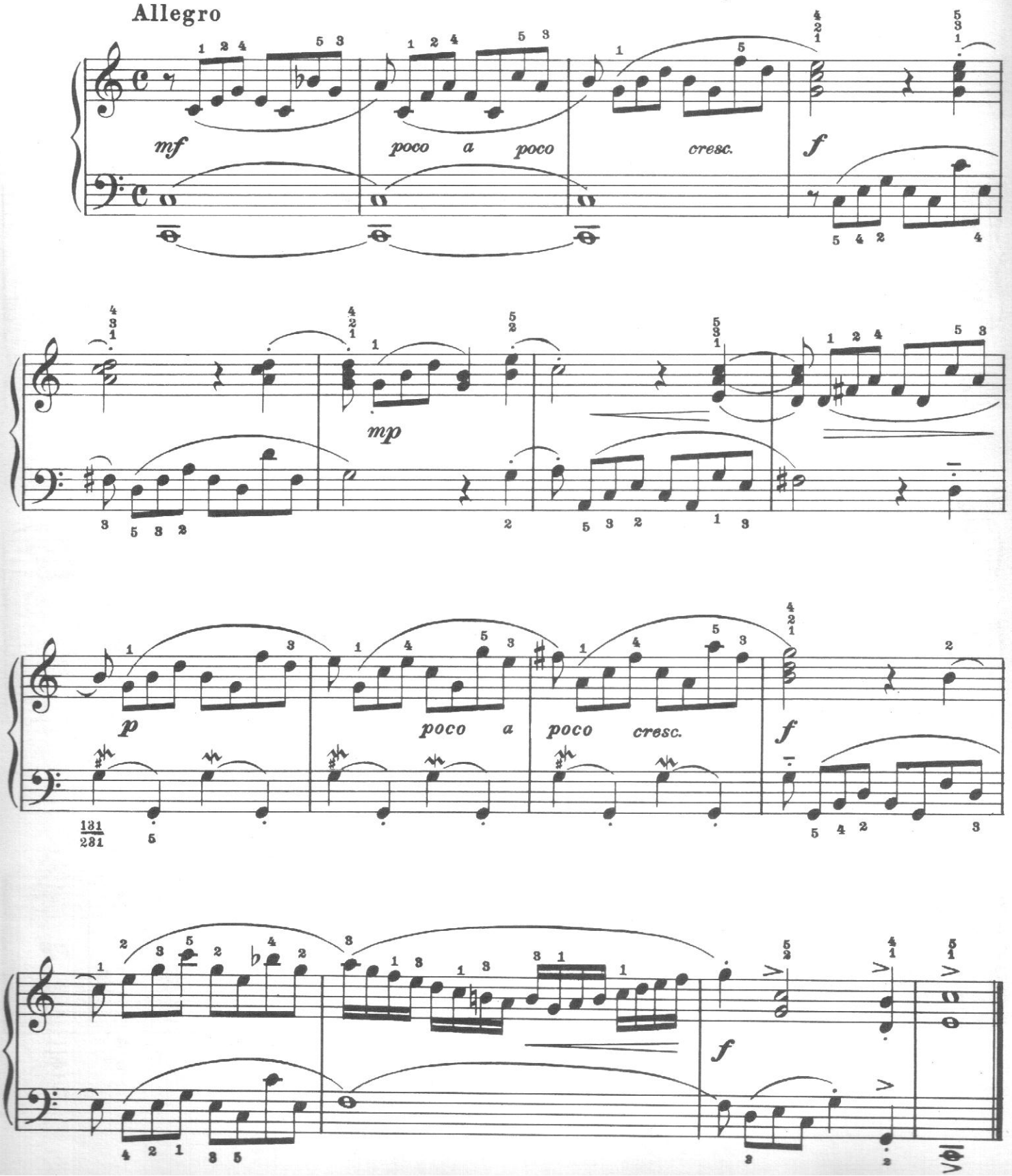
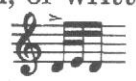
The MORDENT: A musical grace consisting of the written note (called the principal note), the note immediately *below* (called the auxiliary note), and the principal note again. The downward line drawn through the sign indicates that the auxiliary note is *below* the principal note; therefore, this mordent *could* be called the "downward mordent"—it is generally called the mordent. The mordent should be played swiftly, like the snap of a whip. In the 9th measure of Prelude in C, you will notice a small sharp placed below the mordent sign; this means that the lower note, F, is to be played F♯. Play the *written* note on the beat:

Prelude in C

JOHANN SEBASTIAN BACH



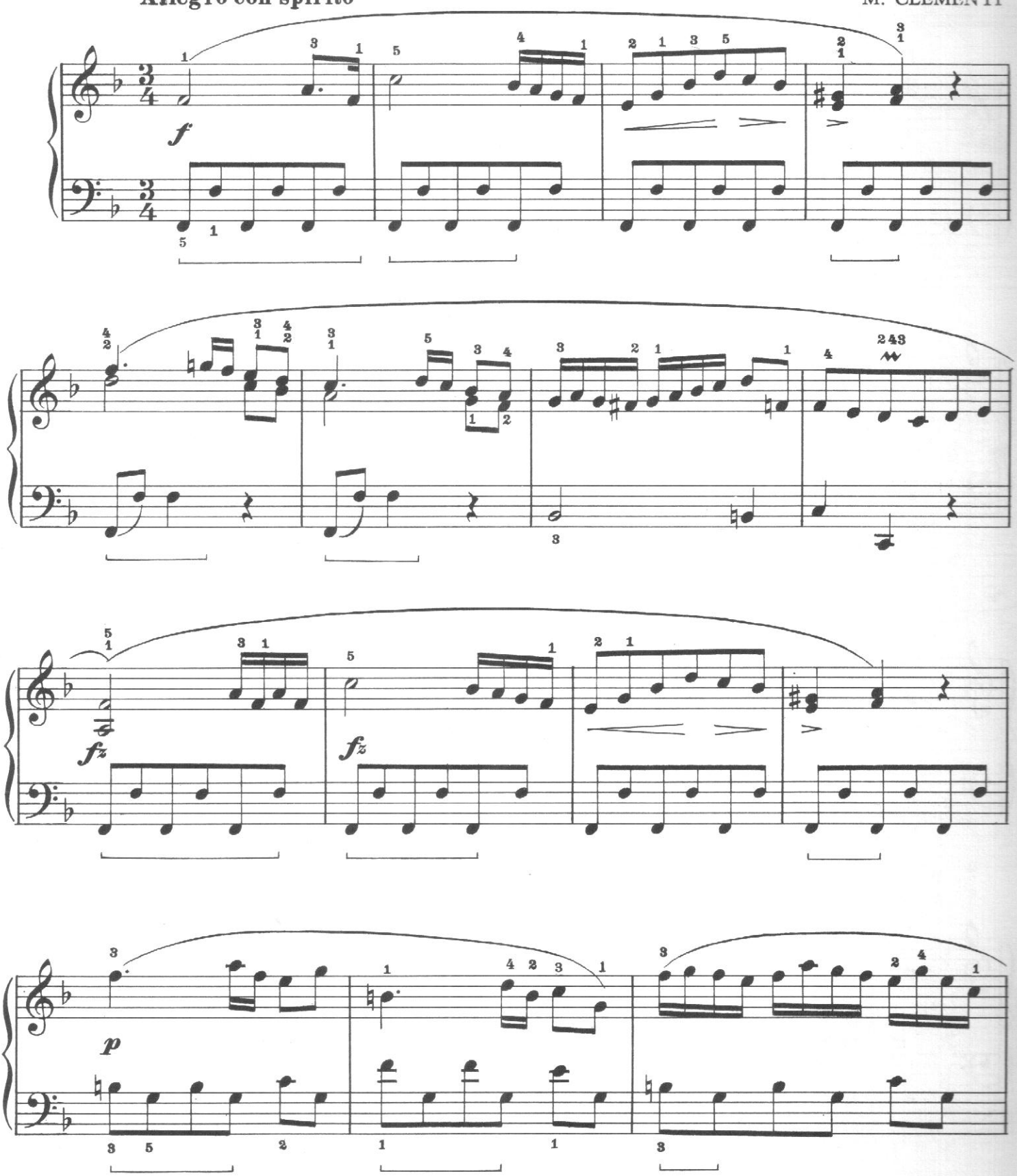
The INVERTED MORDENT: ~~ This mordent *could* be called the "upper mordent", because it takes the auxiliary note *above* the principal, or written note. It is generally called the inverted mordent. Play the written note *on the beat*:



Sonatina

Allegro con spirito

M. CLEMENTI



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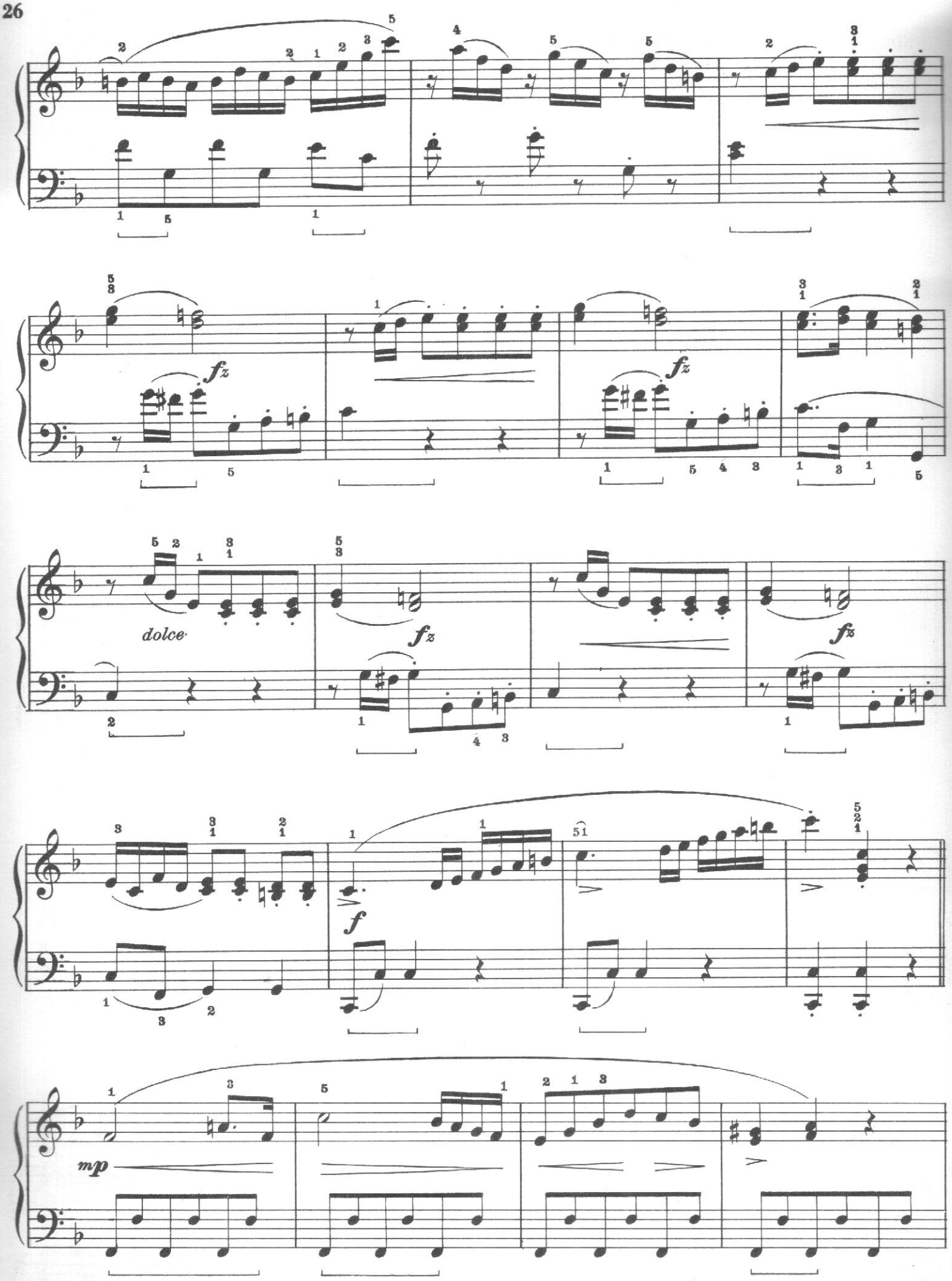
dolce
fz
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fz
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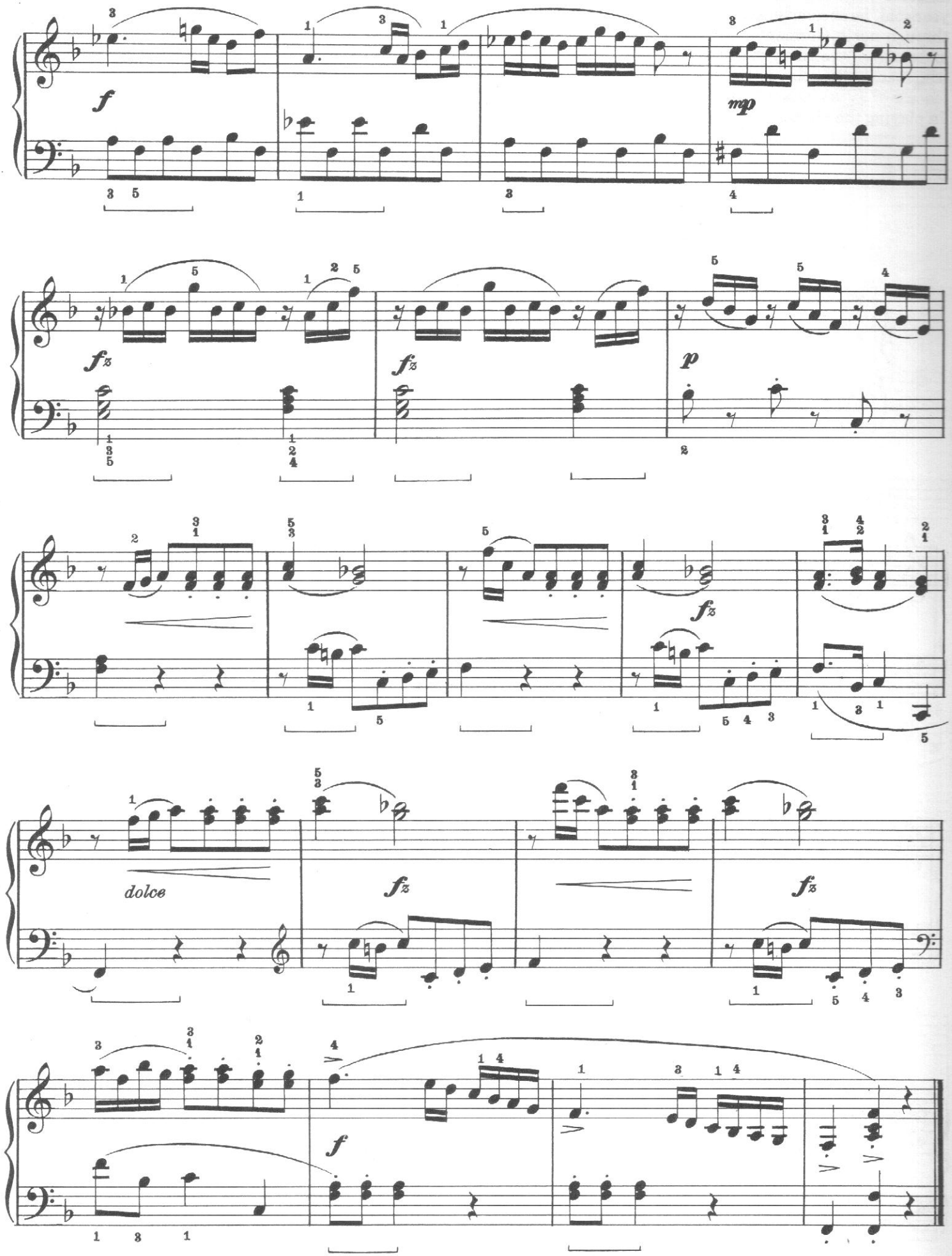
f
mp



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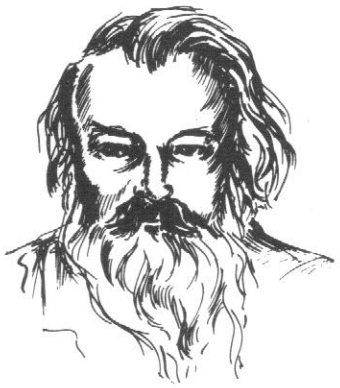
Johannes Brahms was born at Hamburg in 1833. As a child he studied music very diligently, and from an early age was interested in composition. When he was twenty years old, he accompanied Eduard Remenyi, the Hungarian gypsy violinist, on a tour through north Germany. Brahms was always much attracted by Hungarian music, and many of the lovely melodies he used were derived in part from the gypsy musicians who roamed the country playing their improvised airs. A delightful and characteristic feature of gypsy music is the swift change of mood and tempo—the marked contrast. In playing the Hungarian Dance, strive for variety of tone, touch, and tempo.



Hungarian Dance
No. 7.

JOHANNES BRAHMS
Arranged by Leila Fletcher

Allegretto vivace
molto sostenuto

poco - - a -

mp

poco - - - - - - - -

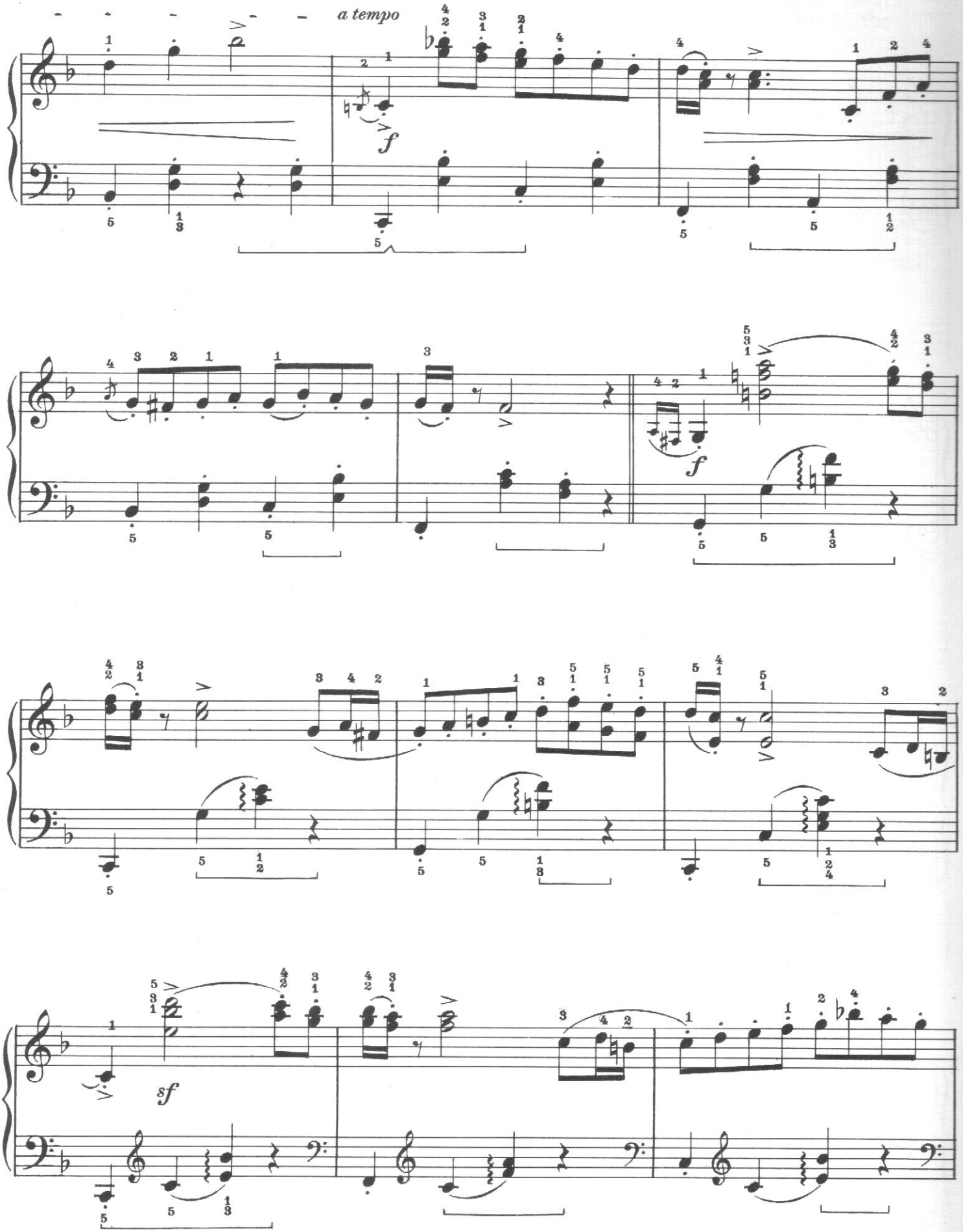
a tempo

sf *f*

molto sost.

p

poco - - a - - poco -



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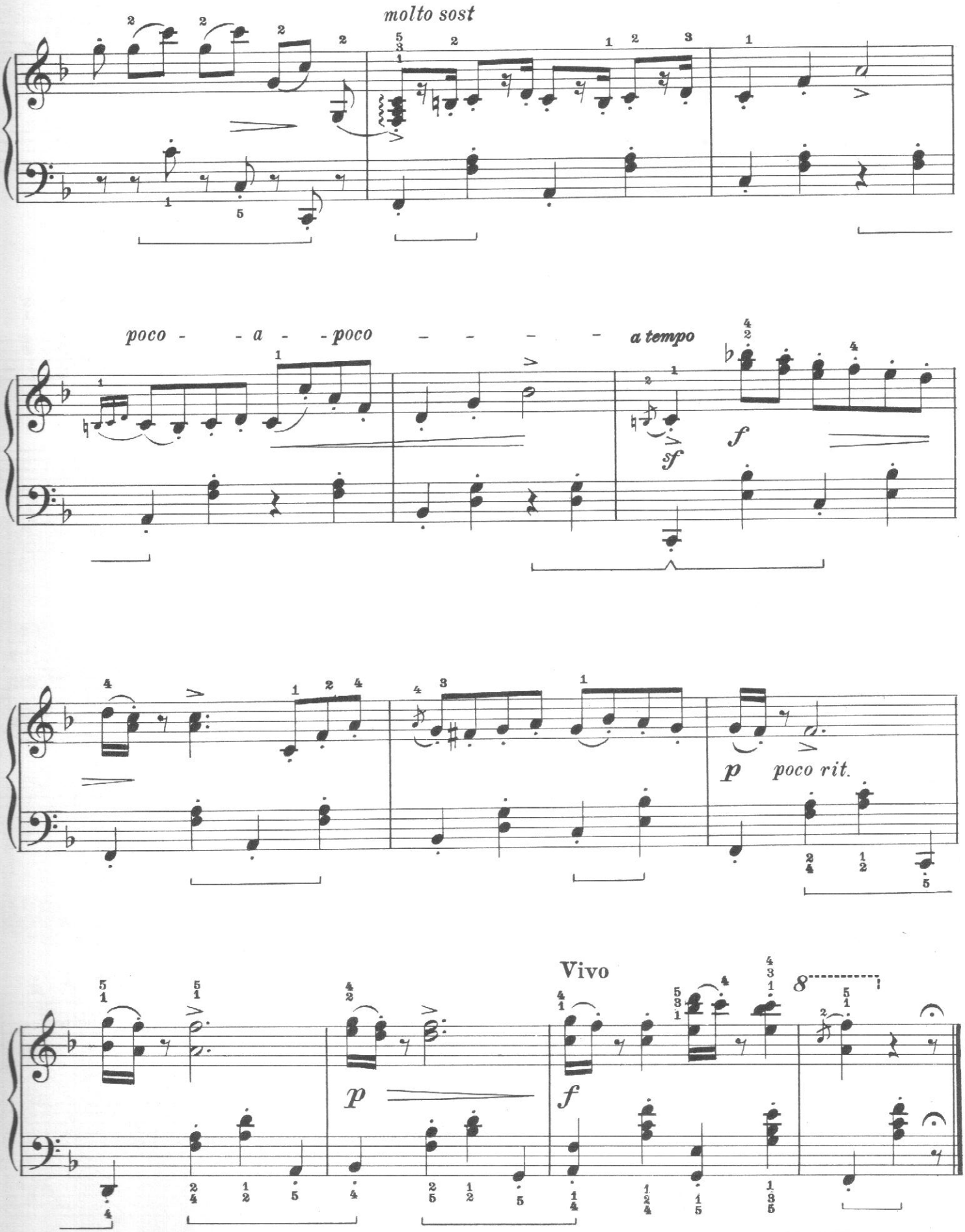
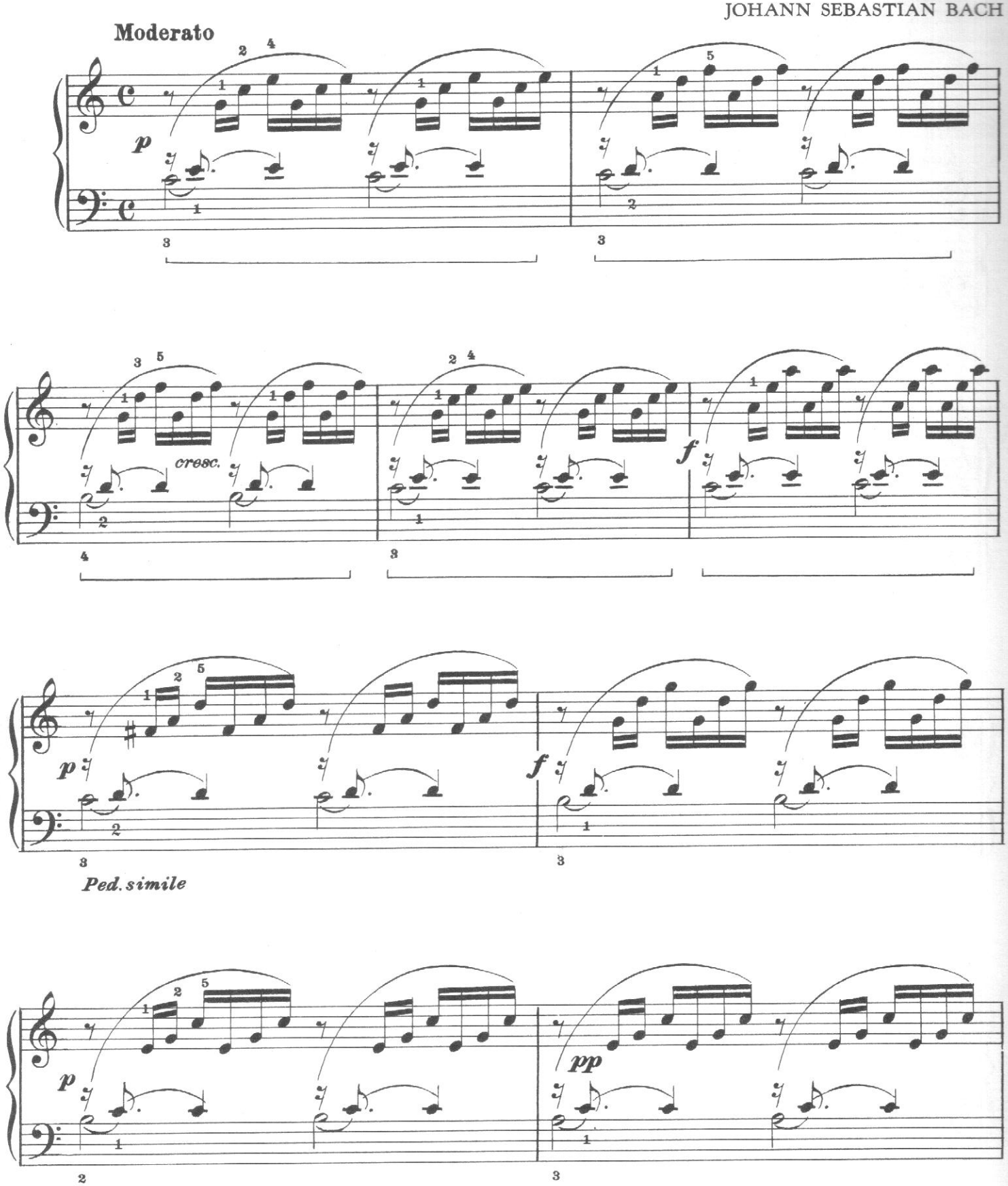

molto sost
poco - - a - - poco - - - - - a tempo
sf
f
p
poco rit.
Vivo
p
f
8

This very beautiful and most popular Prelude in C Major, from Johann Sebastian Bach's "Well Tempered Clavichord", requires evenness (equality) of tone, and legato touch; the music must flow smoothly, the tonal contrasts well controlled.

Prelude

JOHANN SEBASTIAN BACH



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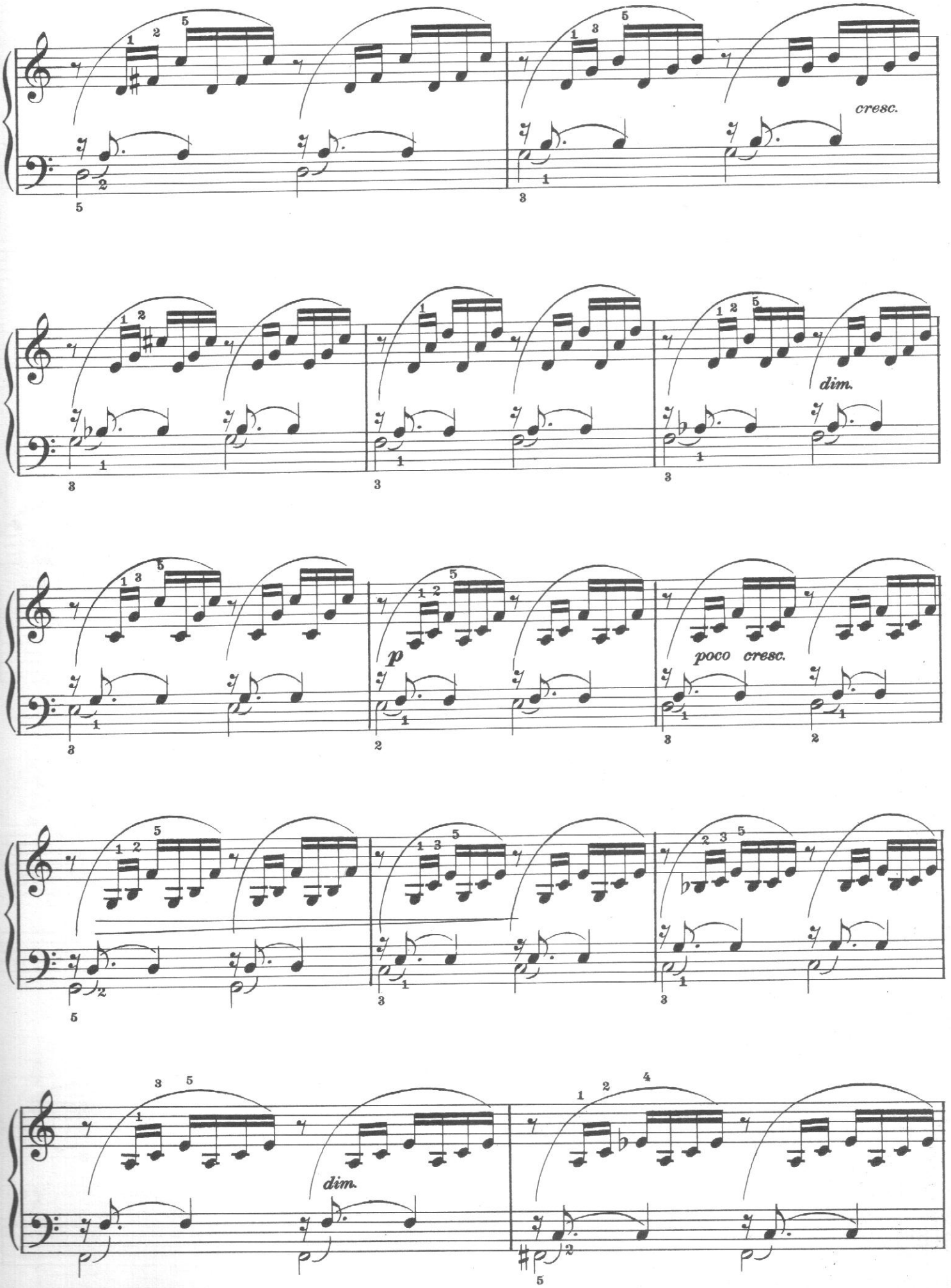
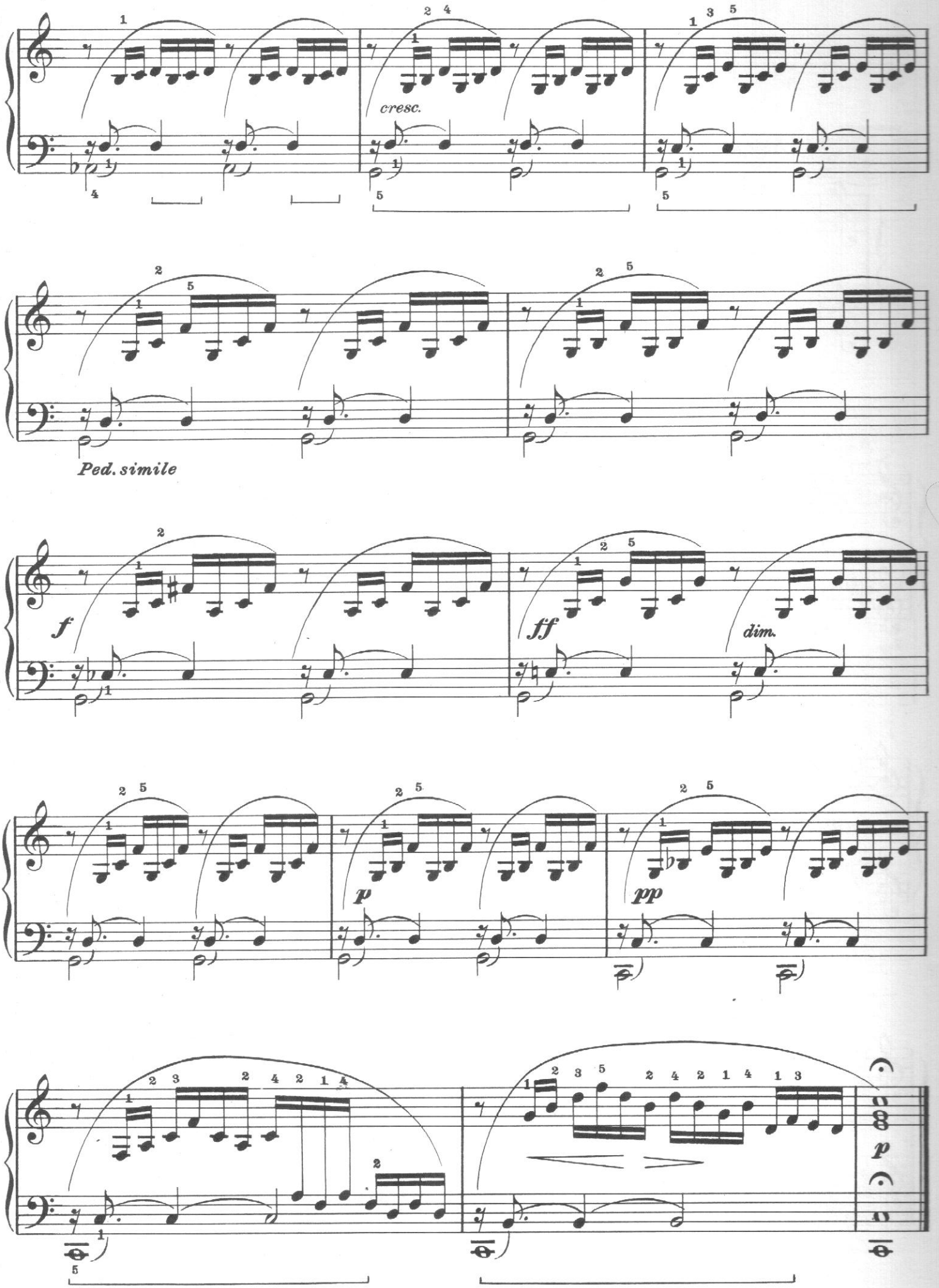

cresc.
dim.
p
poco cresc.
dim.



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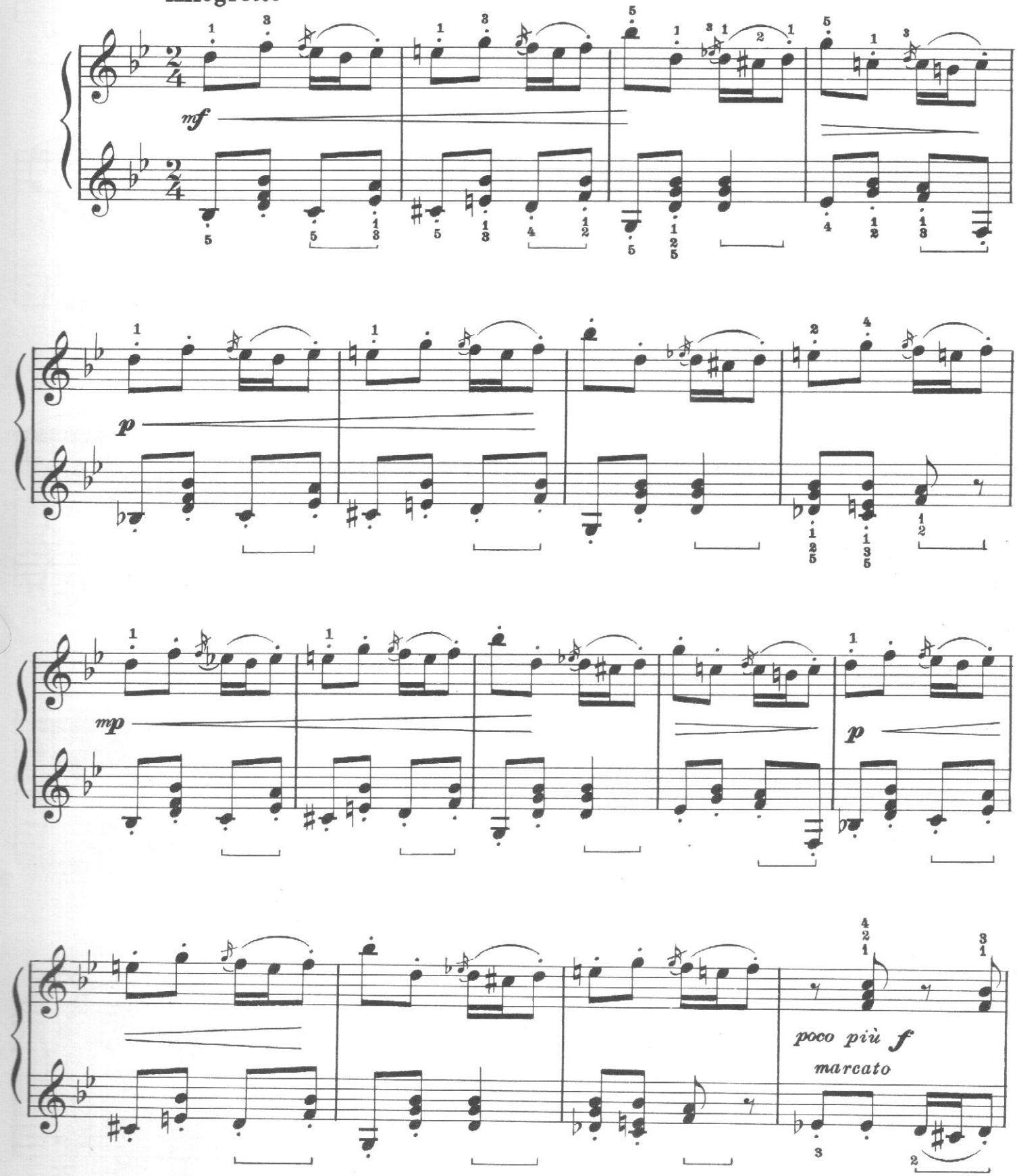
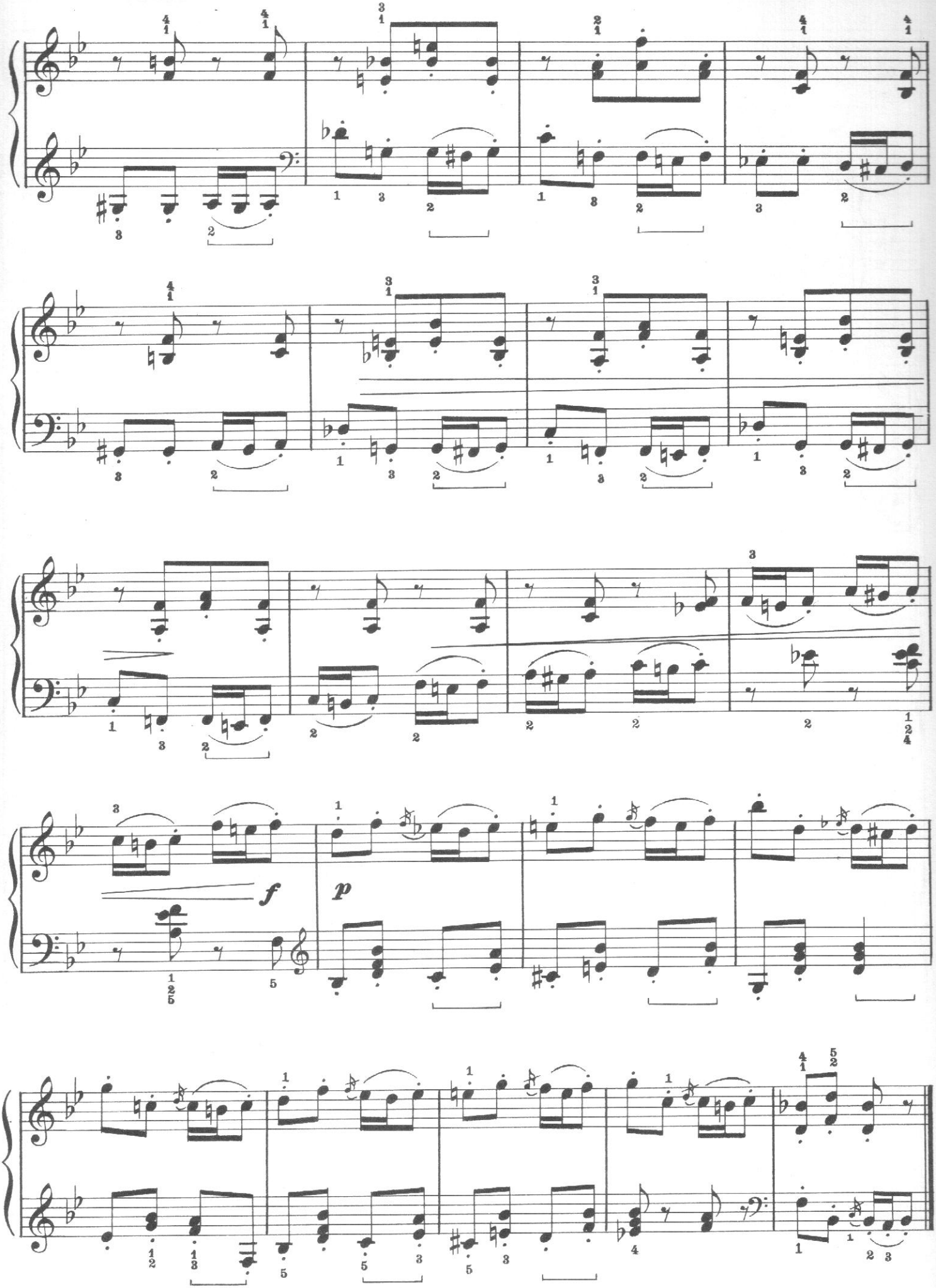
Polka

Allegretto

P. TSCHAIKOVSKY





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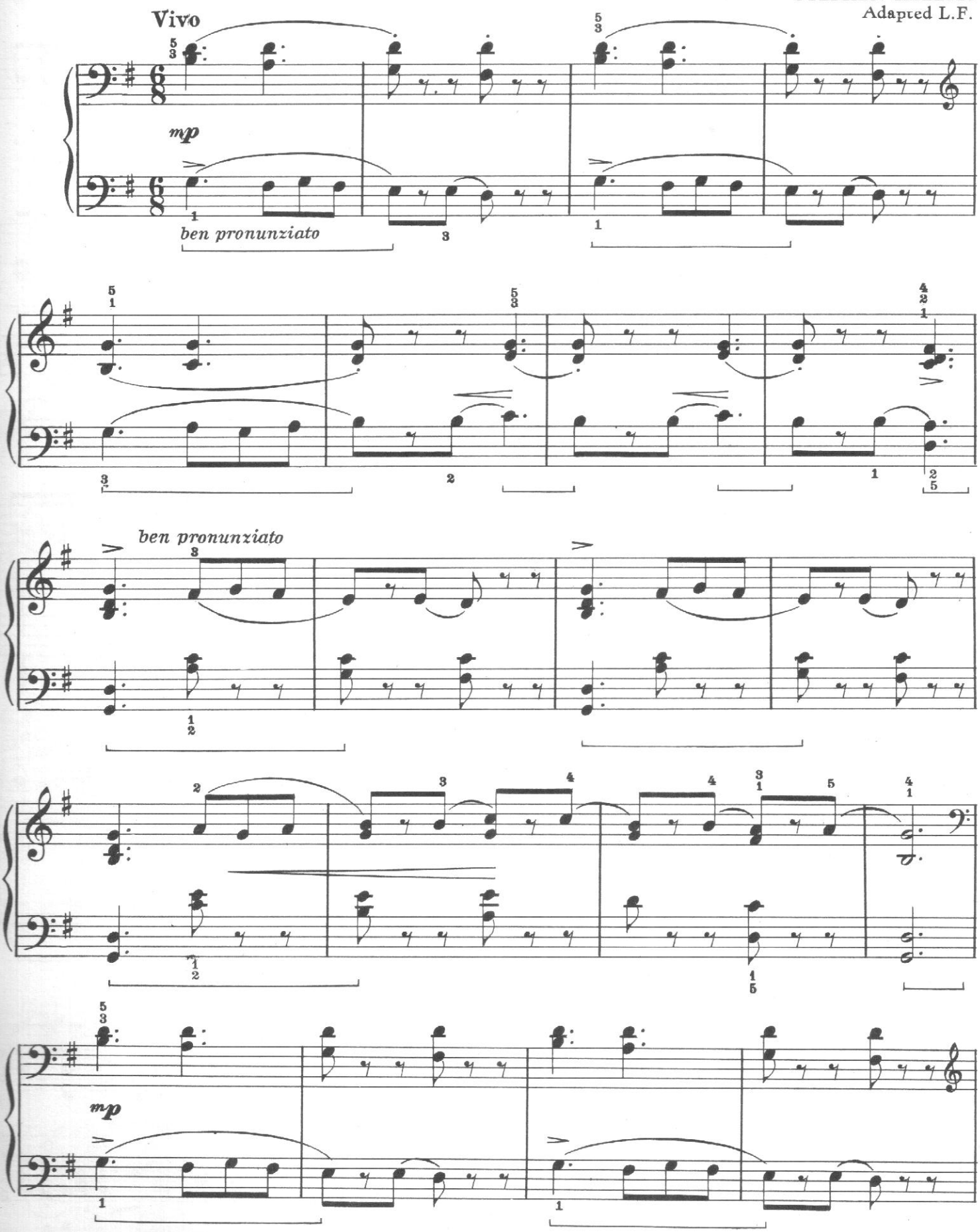
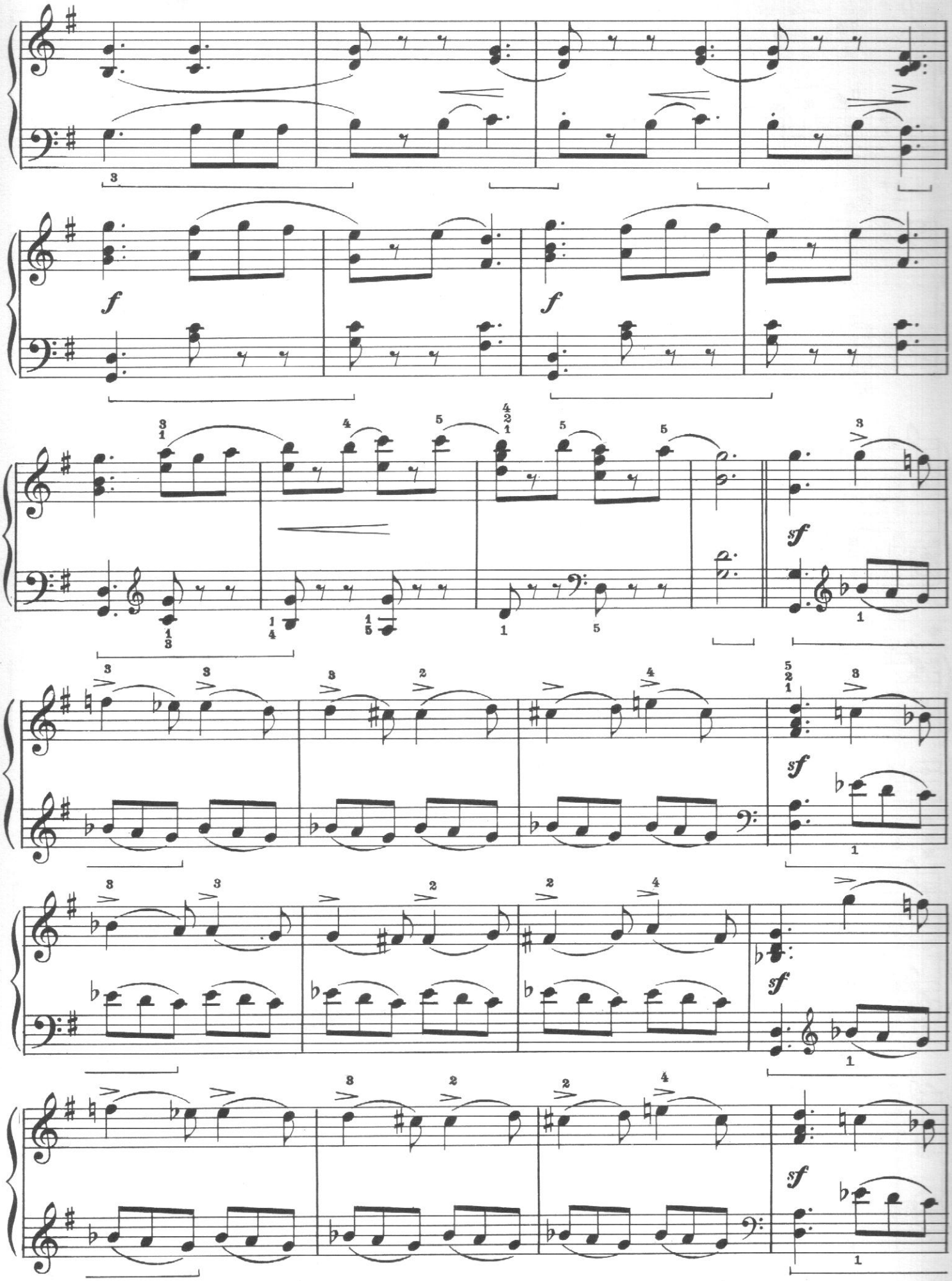
Tarantelle

STEPHEN HELLER
Adapted L.F.





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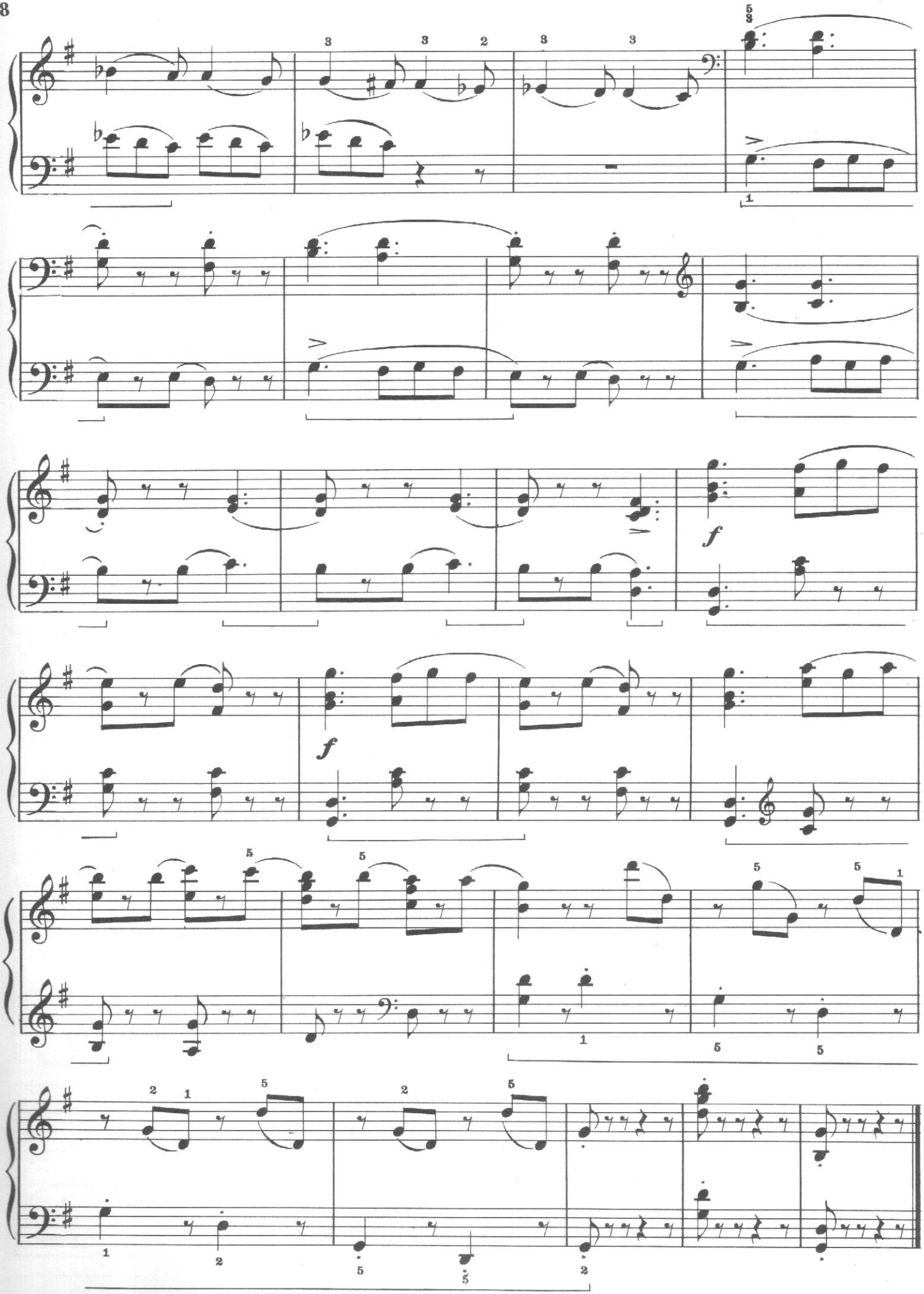
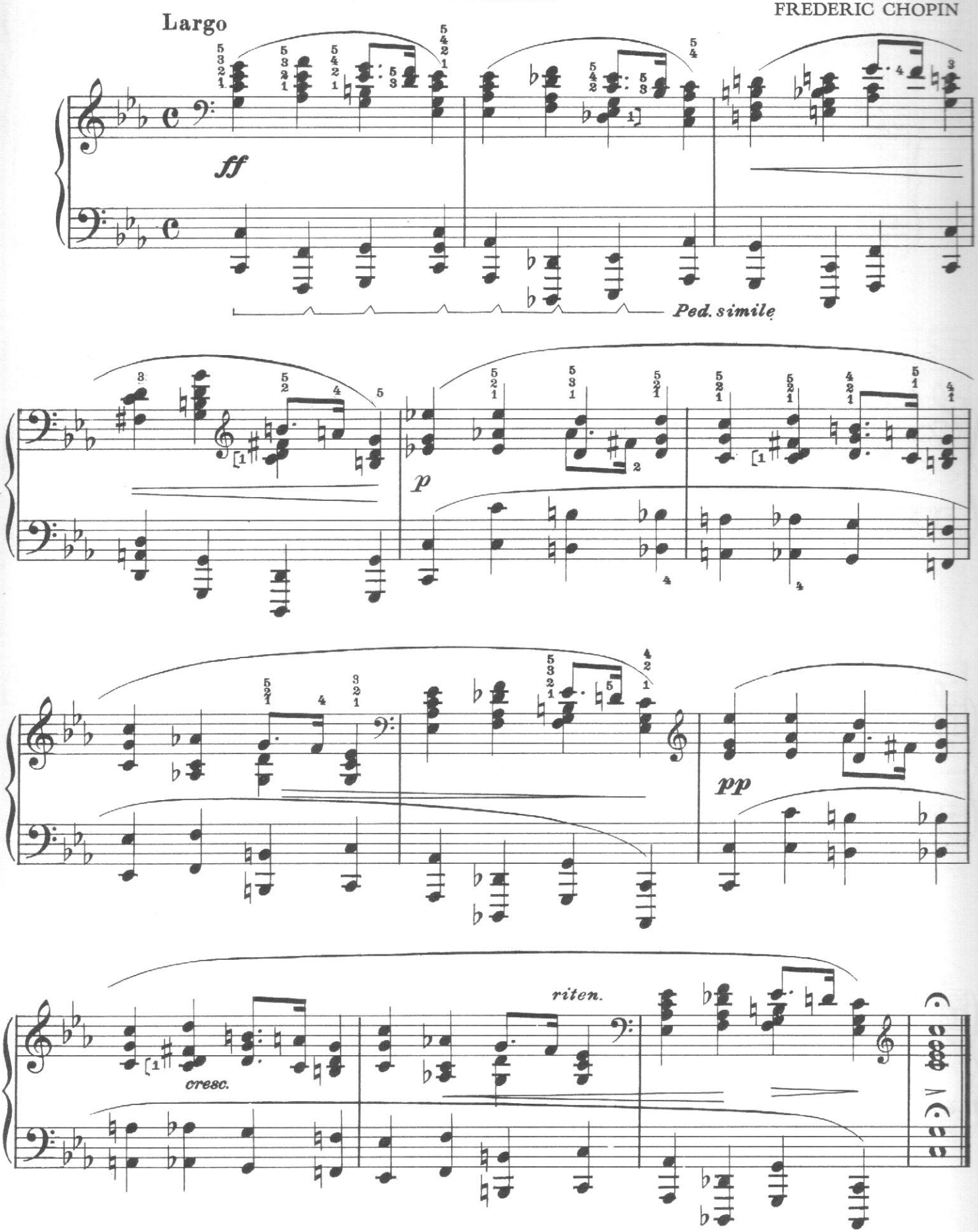


This very famous prelude is a magnificent chord study. Play the chords down-arm, with wide, mellow tone. Bring out the highest note of the chord slightly—little finger must be heard. In the second, fourth, and sixth measures, the small bracket (with the fingering 1 placed before *two* notes) indicates that the thumb plays both of these notes by extending sideways across the two piano keys.

Prelude

FREDERIC CHOPIN



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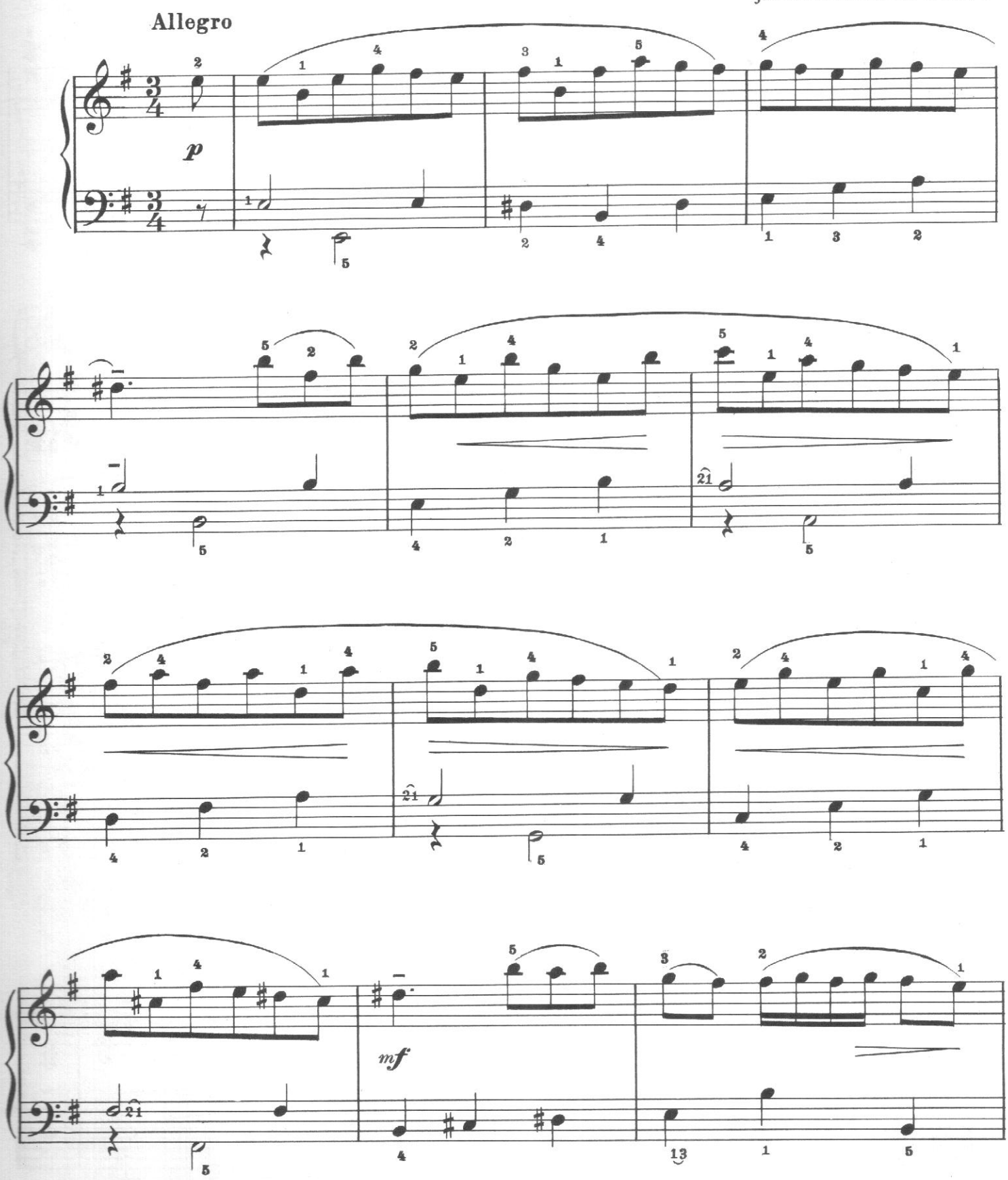
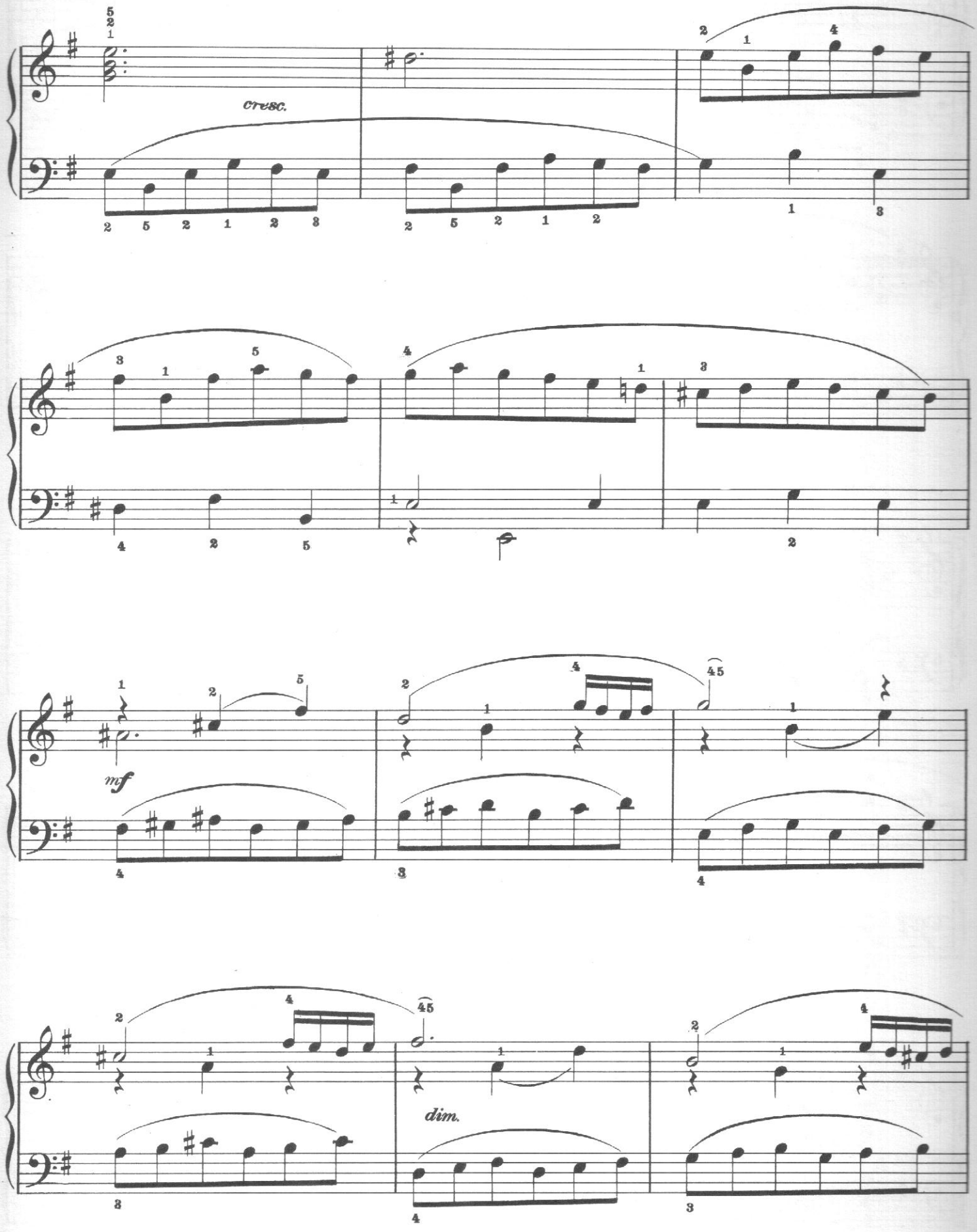
Courante

JEAN-BAPTISTE LULLY





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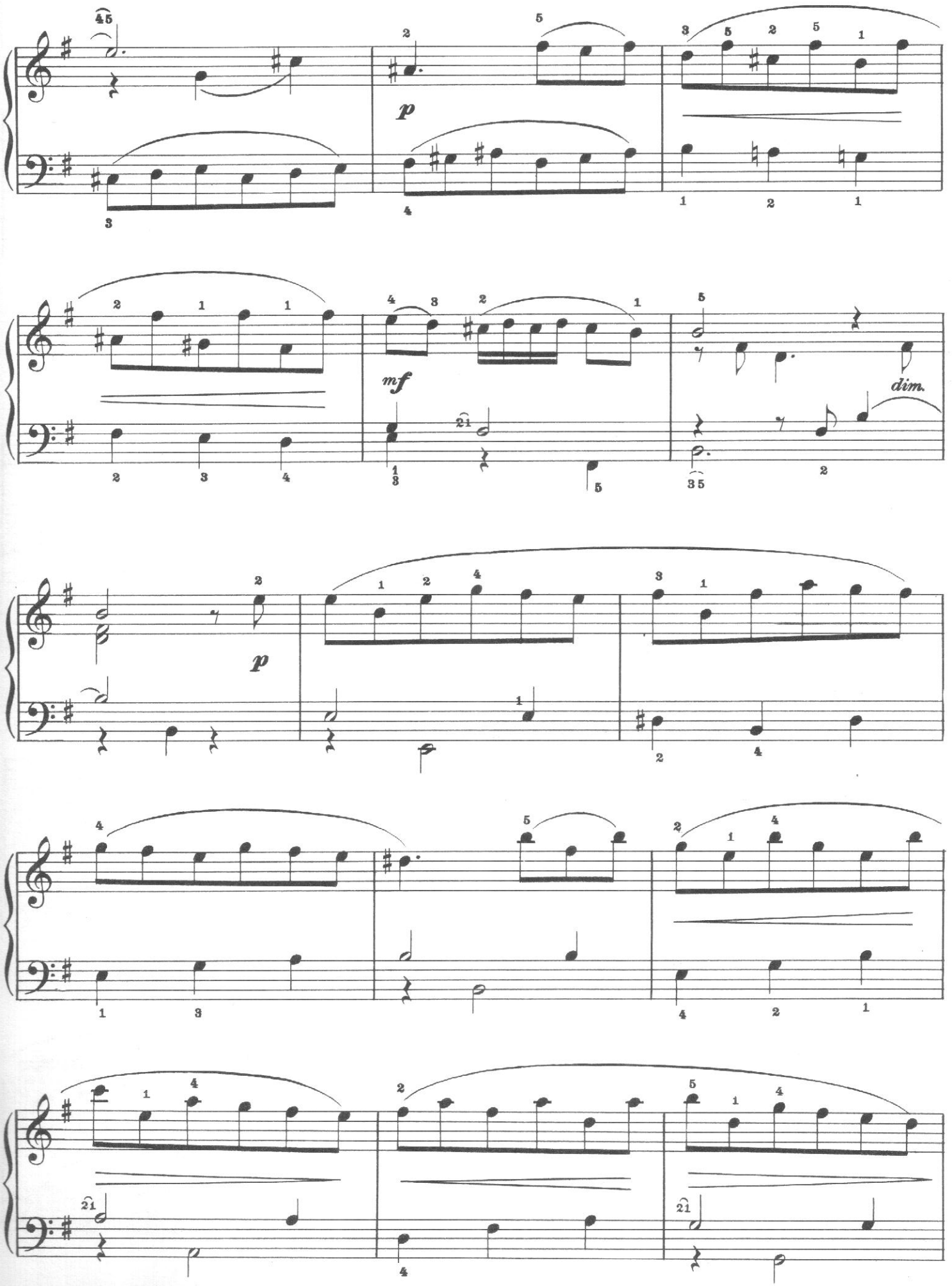
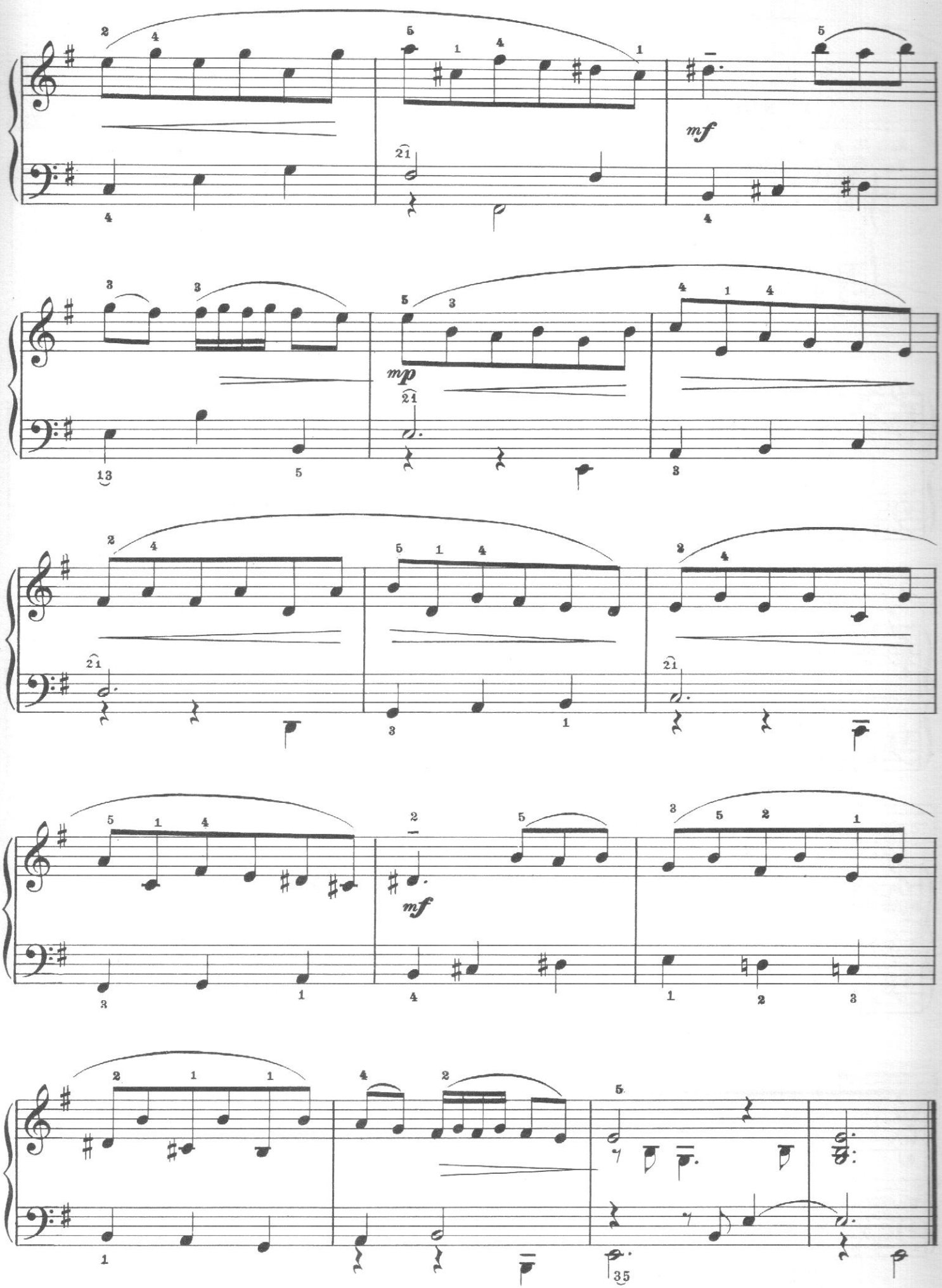

p
mf
dim.
p



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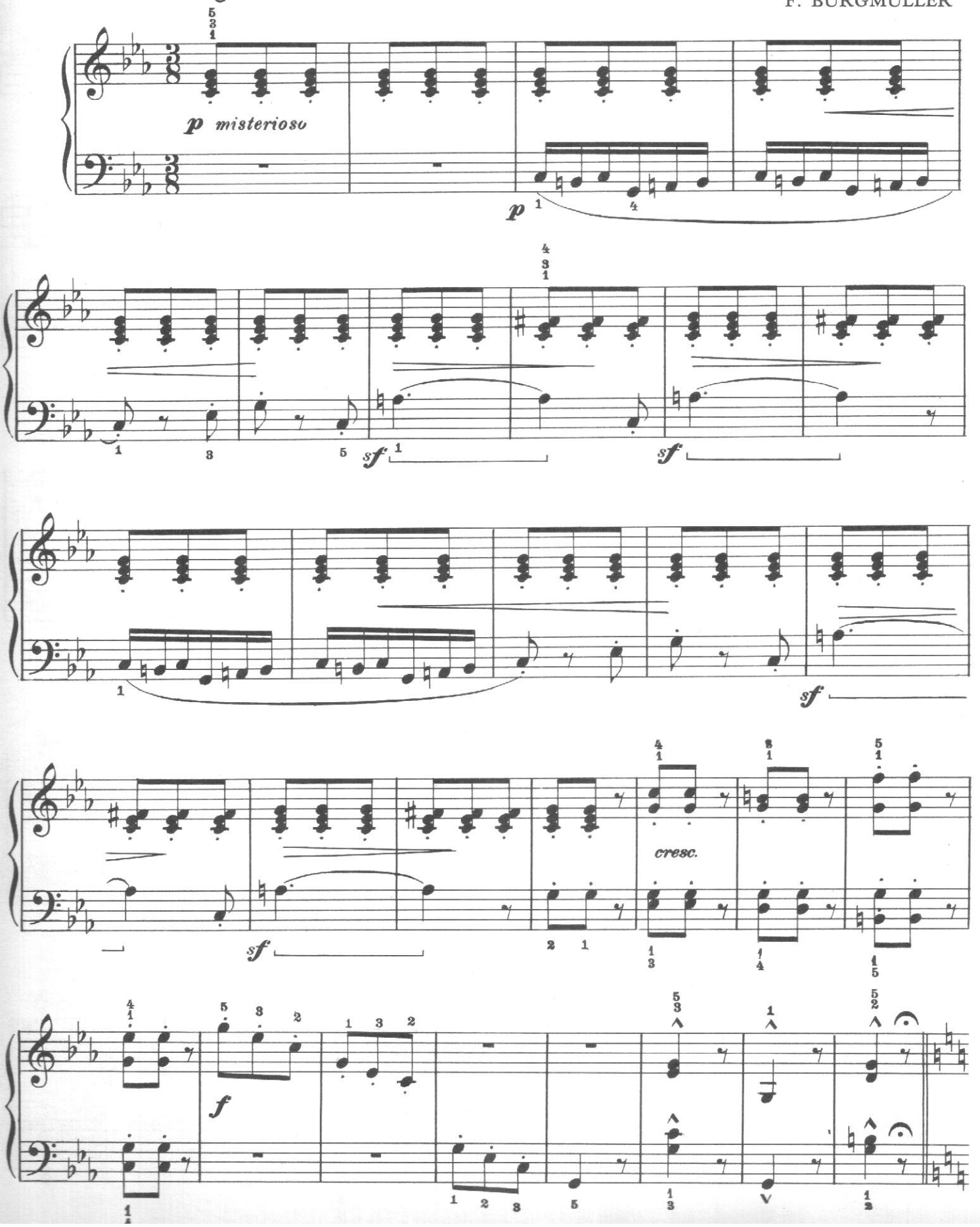
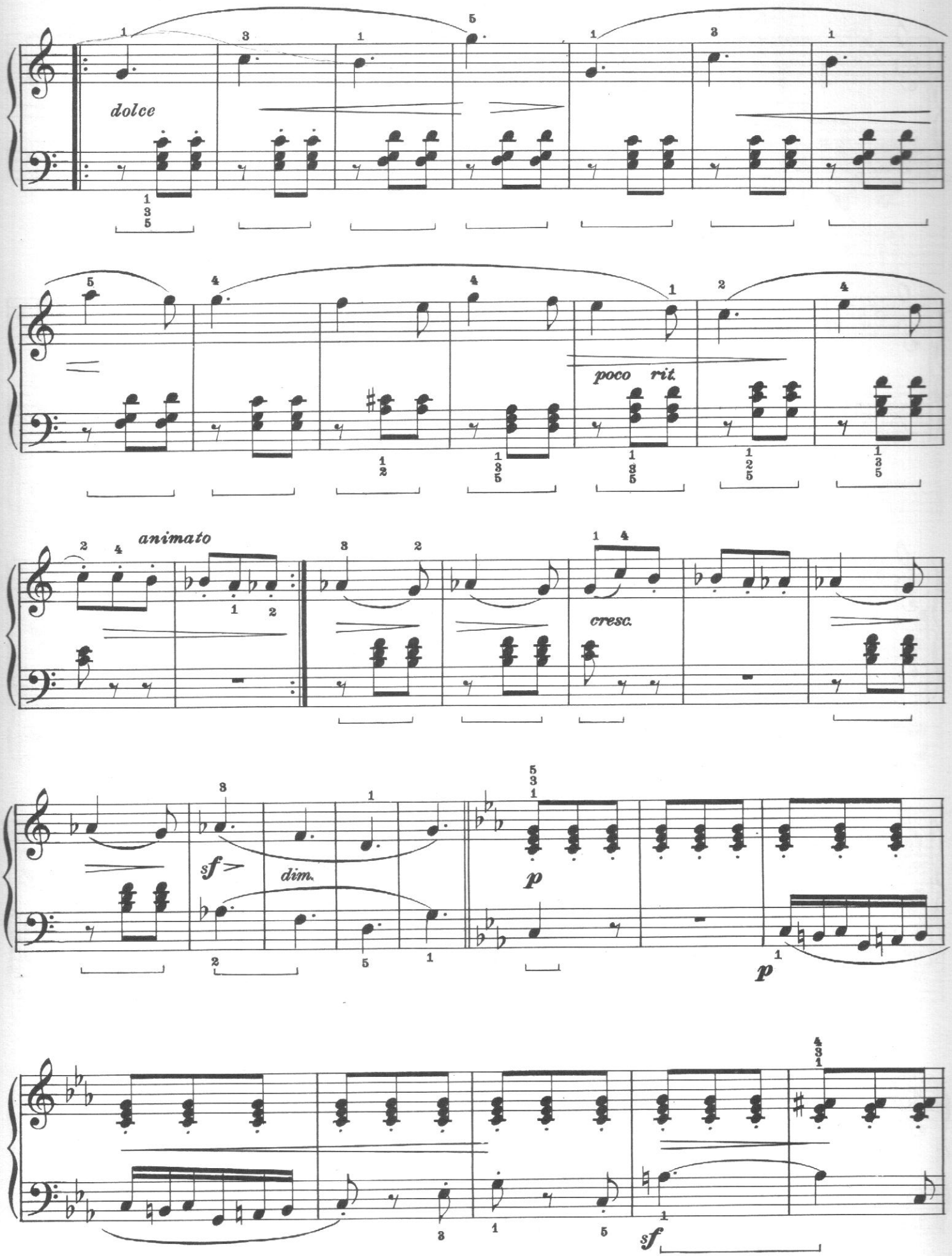
Spooky Hollow

(Ballade)

Allegro

F. BURGMULLER





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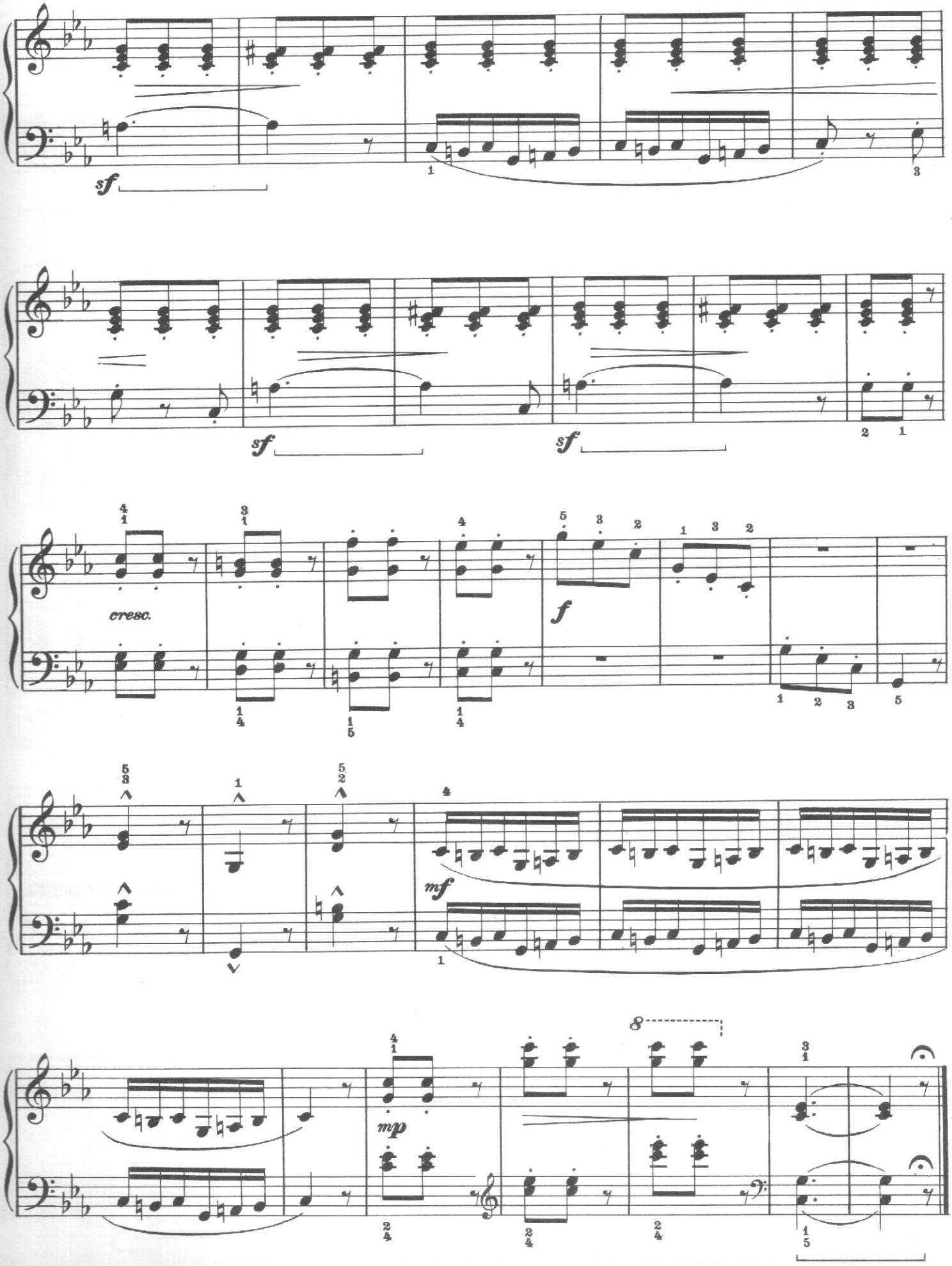
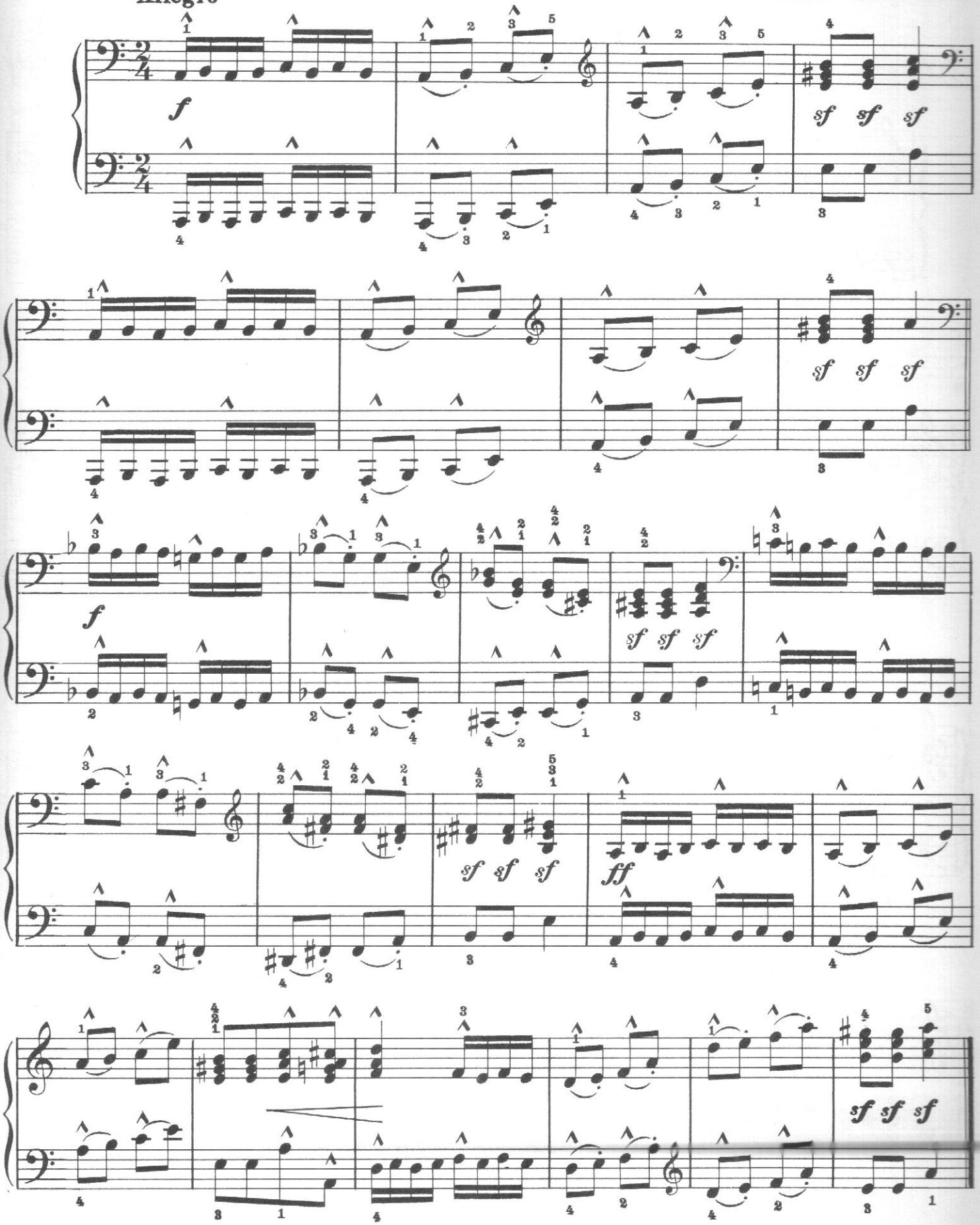

sf
sf
sf
cresc.
f
mf
mp
8

Knight Rupert

Allegro

ROBERT SCHUMANN



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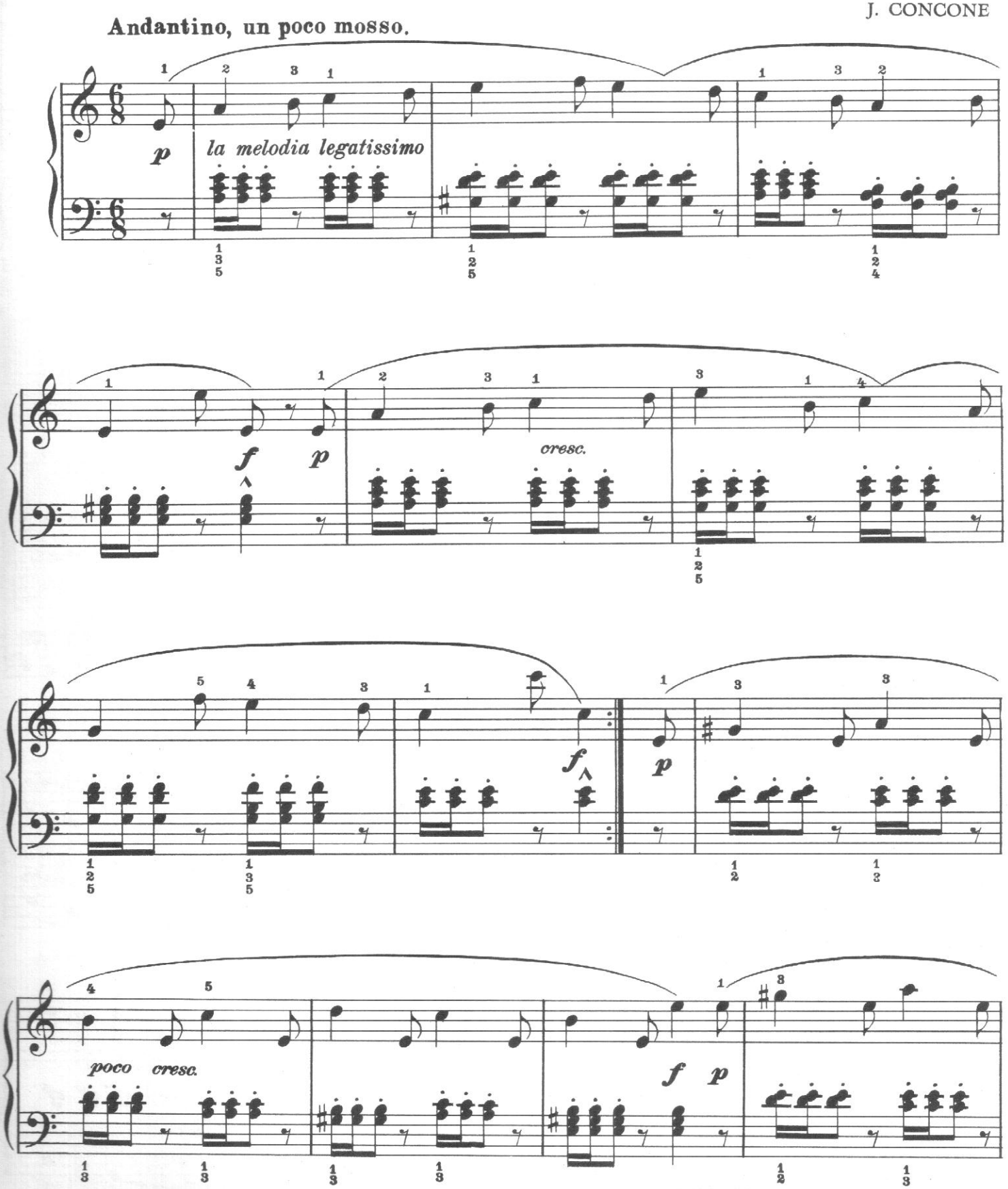
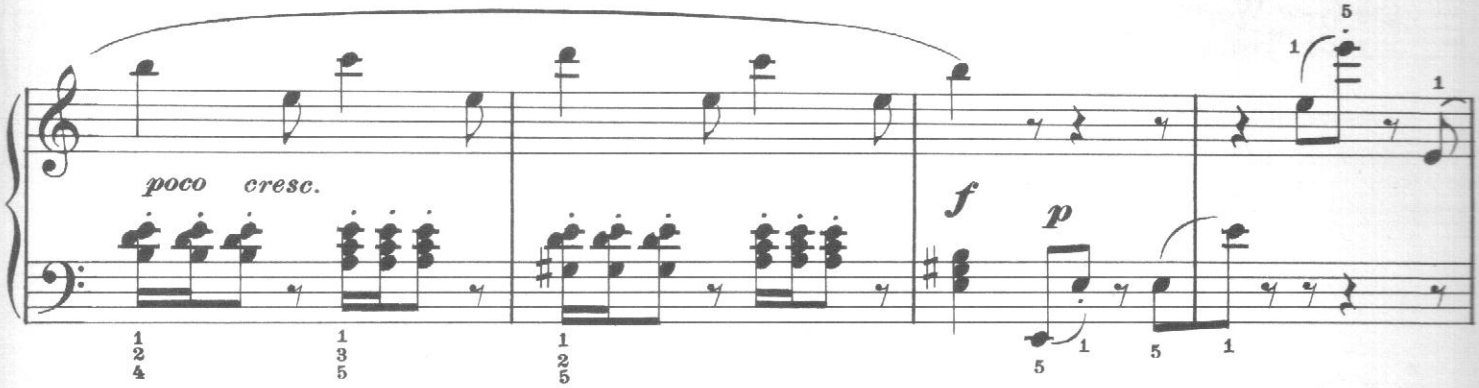
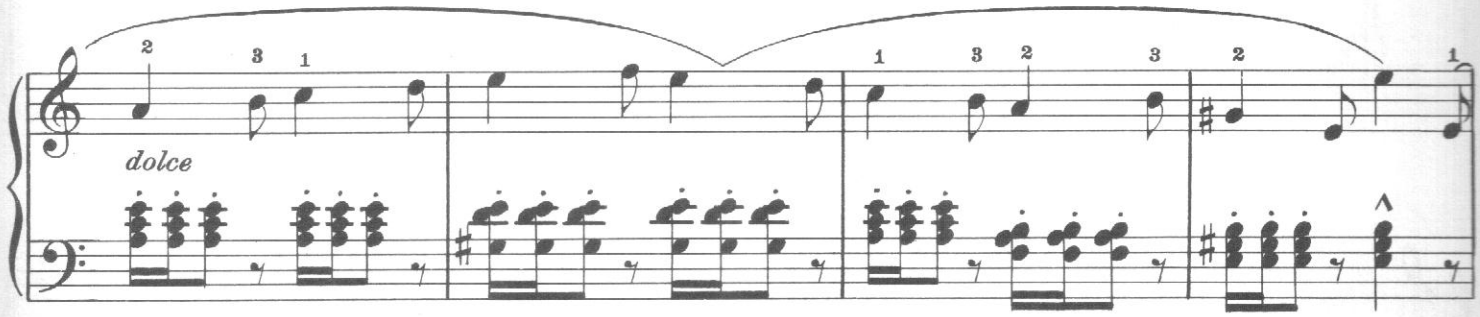
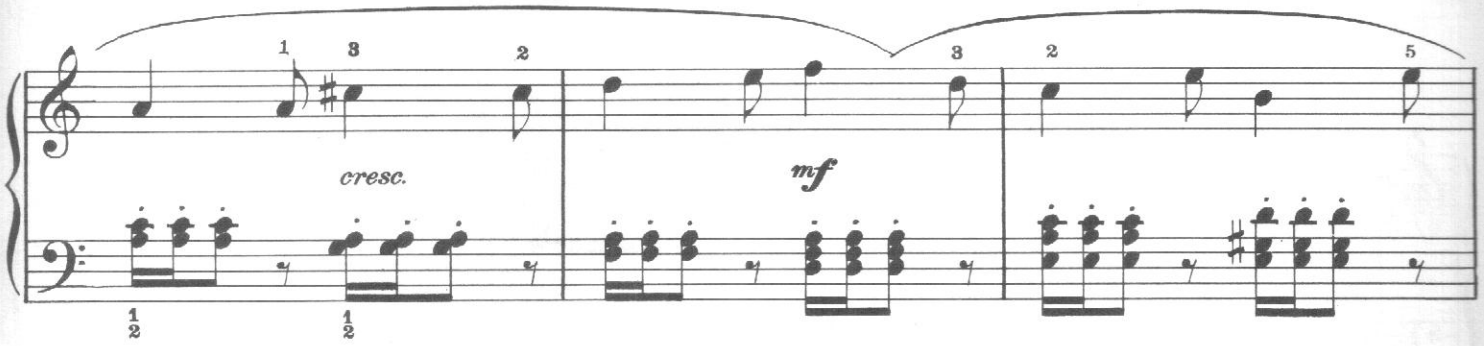
Legend

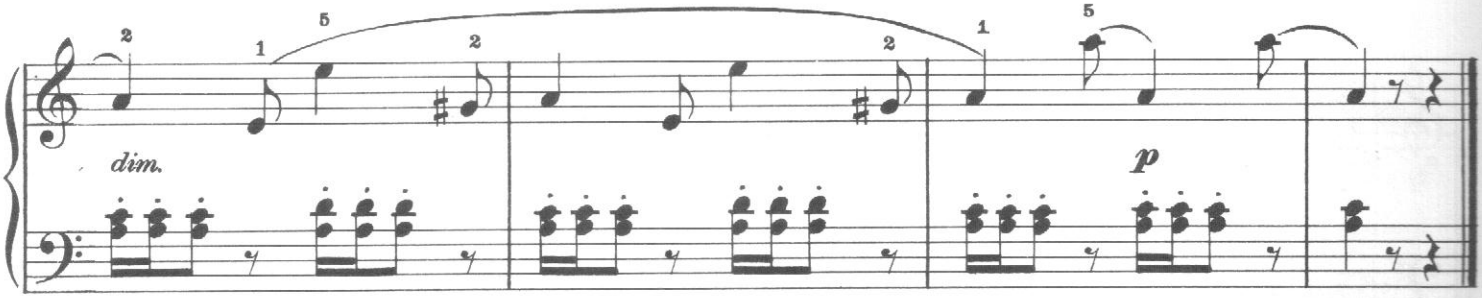
J. CONCONE











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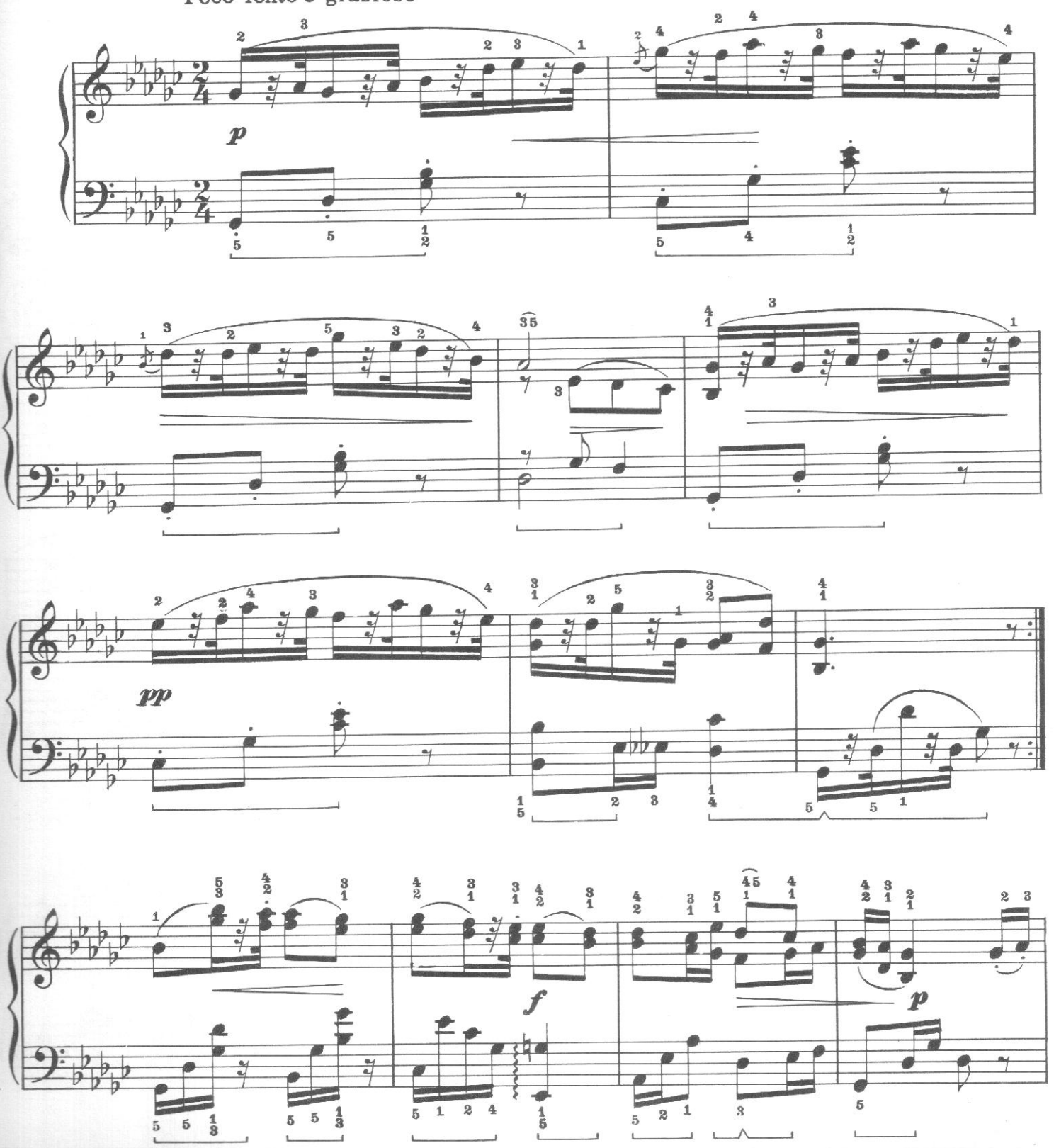
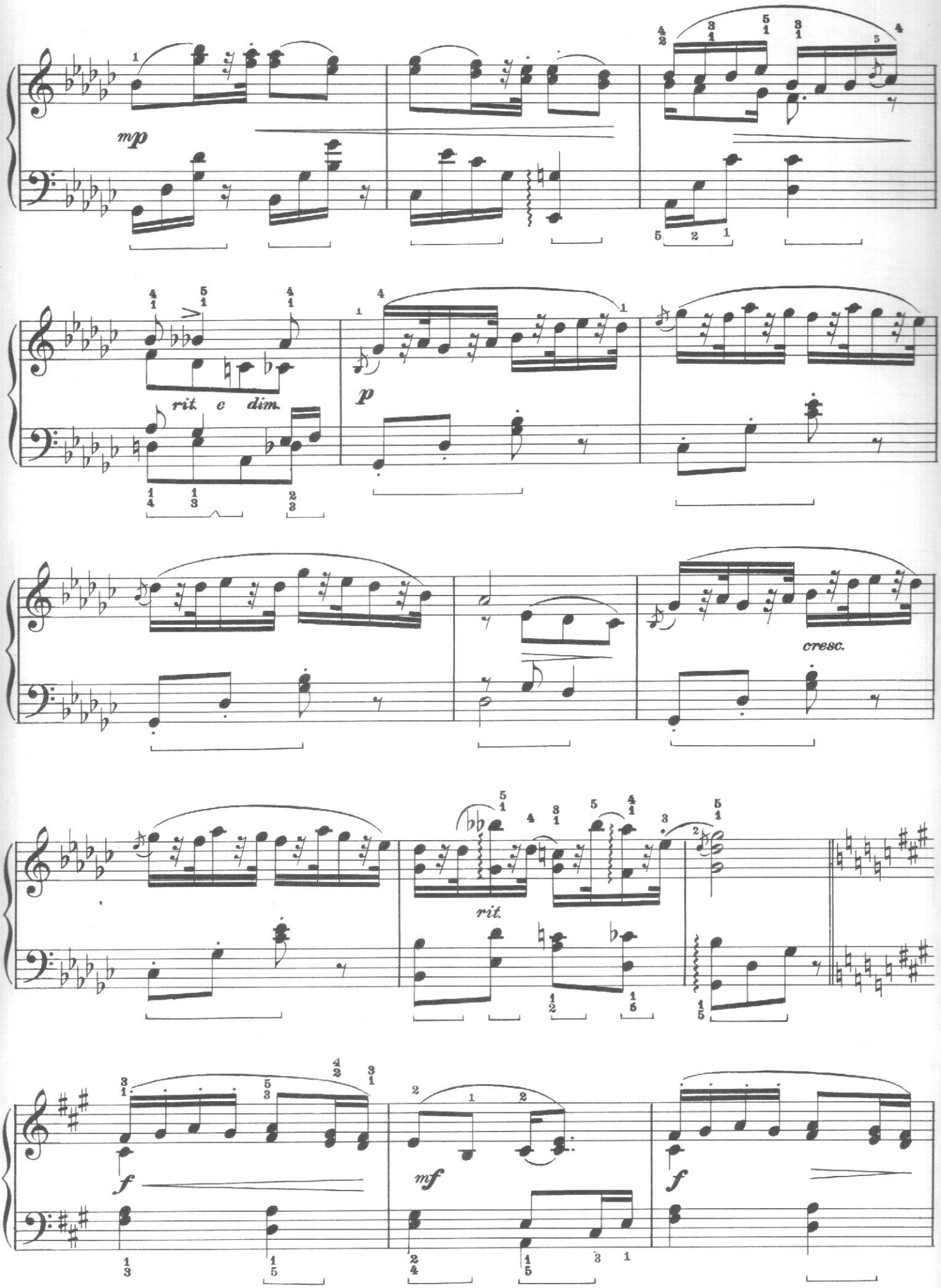
Antonin Dvorak, the distinguished Czech composer, spent three years in America, during which time he wrote, among other works, his magnificent ninth (and last) Symphony, "From the New World", and also the famous "Humoreske" which is presented here. The tender, joyous "Humoreske" has become one of the world's most popular compositions.

Humoreske

ANTONIN DVORAK

Poco lento e grazioso





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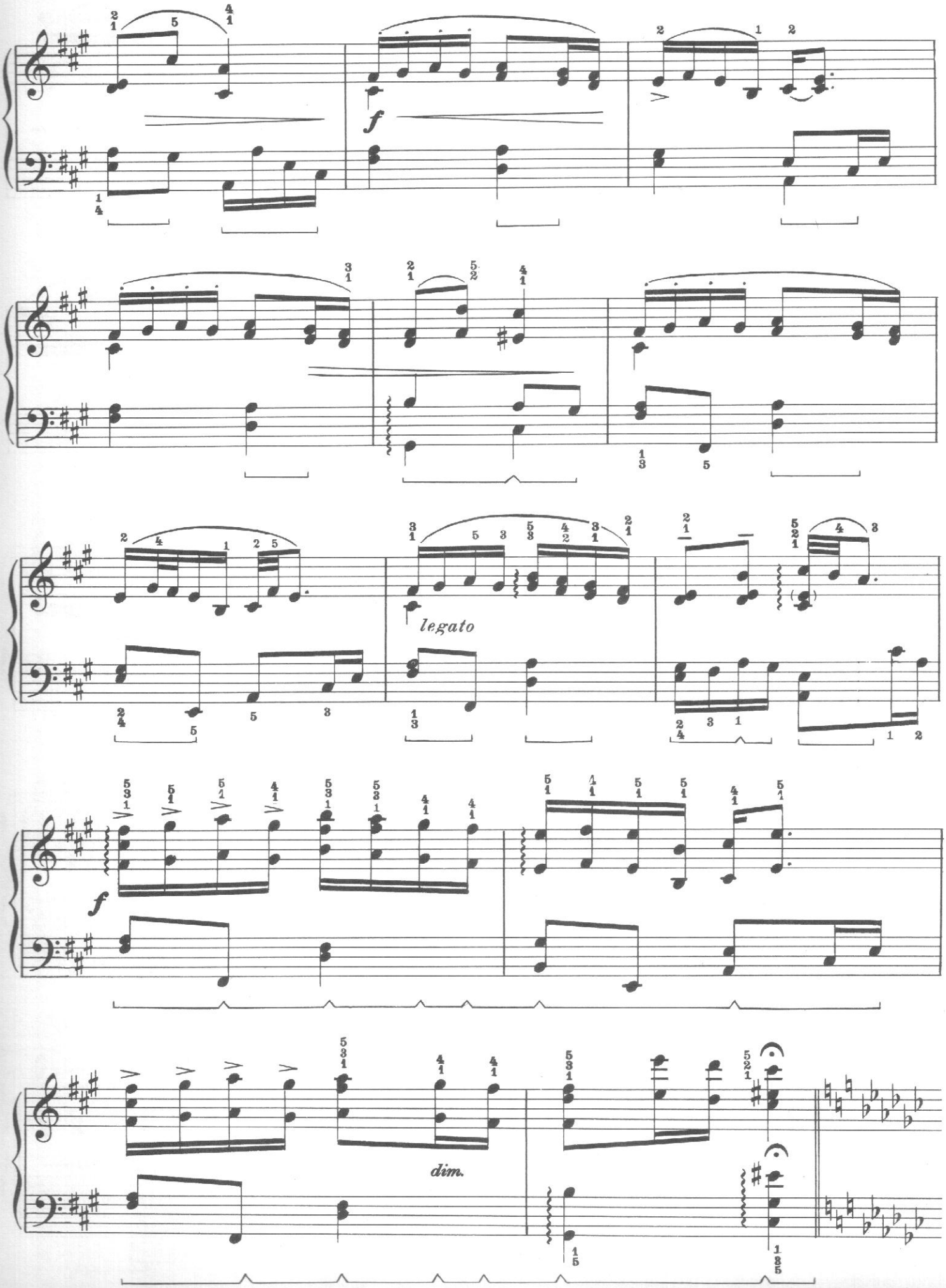
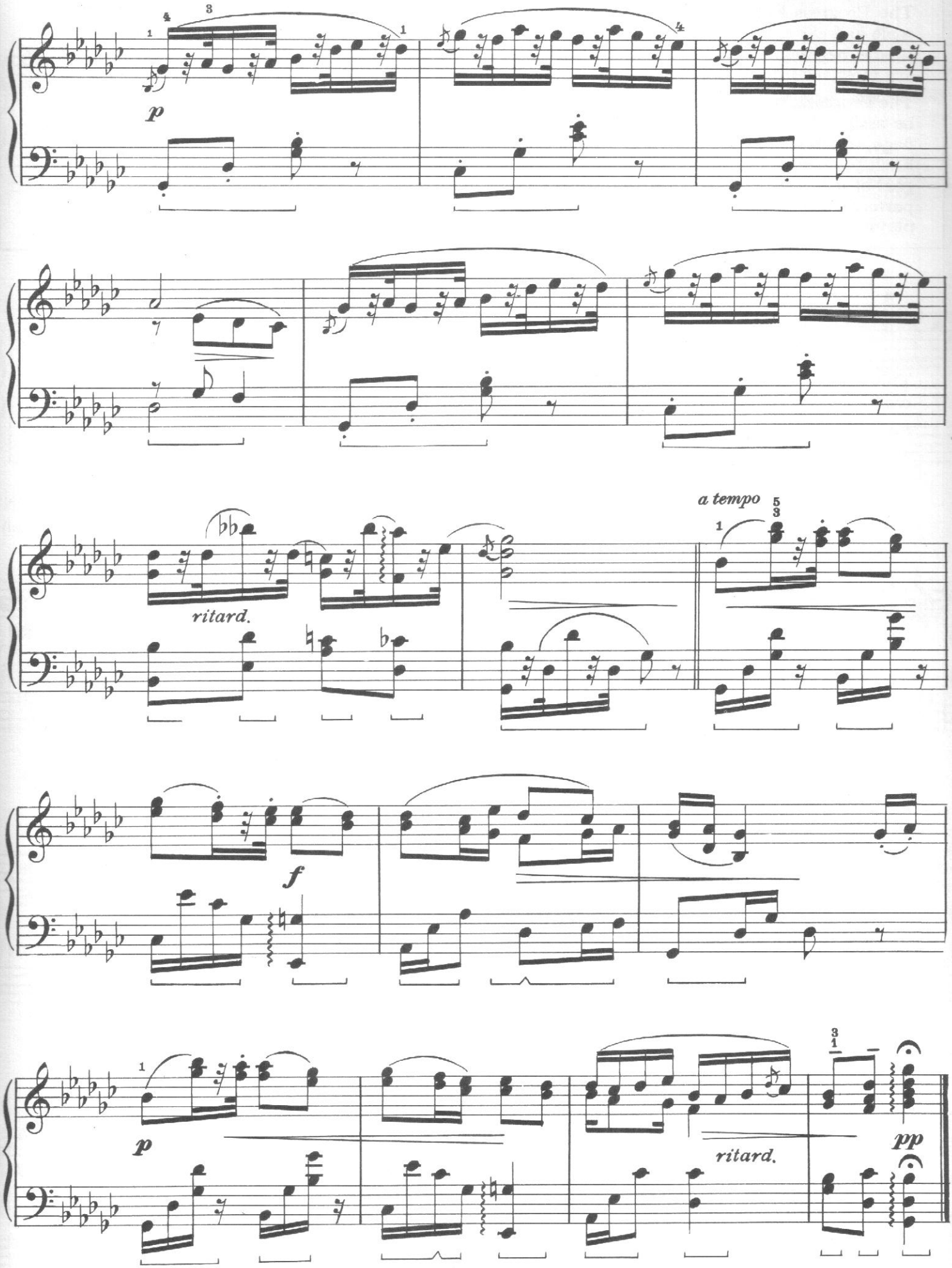

f
legato
f
dim.



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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.

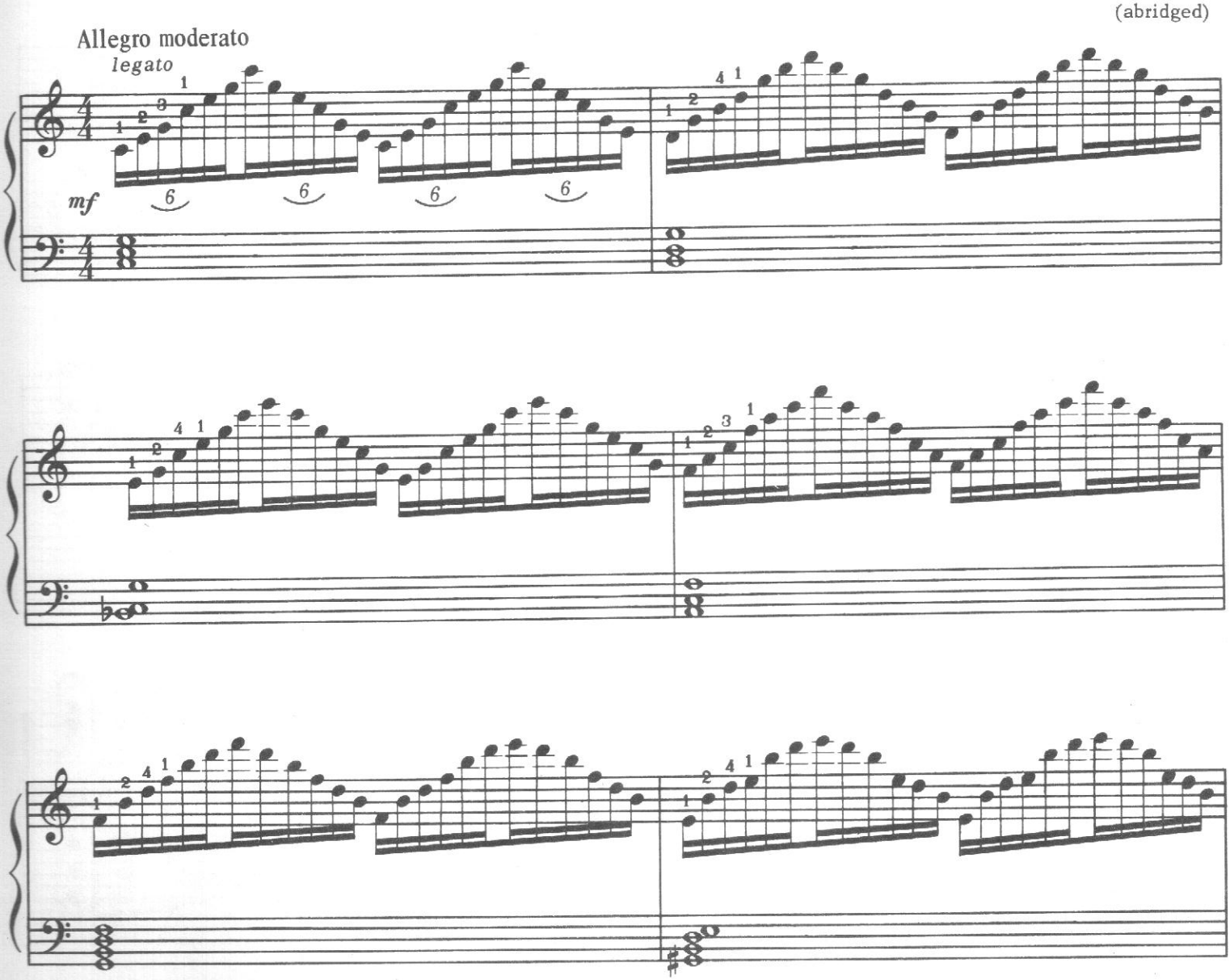
The Progress Pages are intentionally not easy, but offer a measure of challenge. Each page will be assigned by the teacher, as the student is ready to undertake the study of that particular page, which should be learned *by the student*, with help from the teacher only where necessary. Each page, once 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.

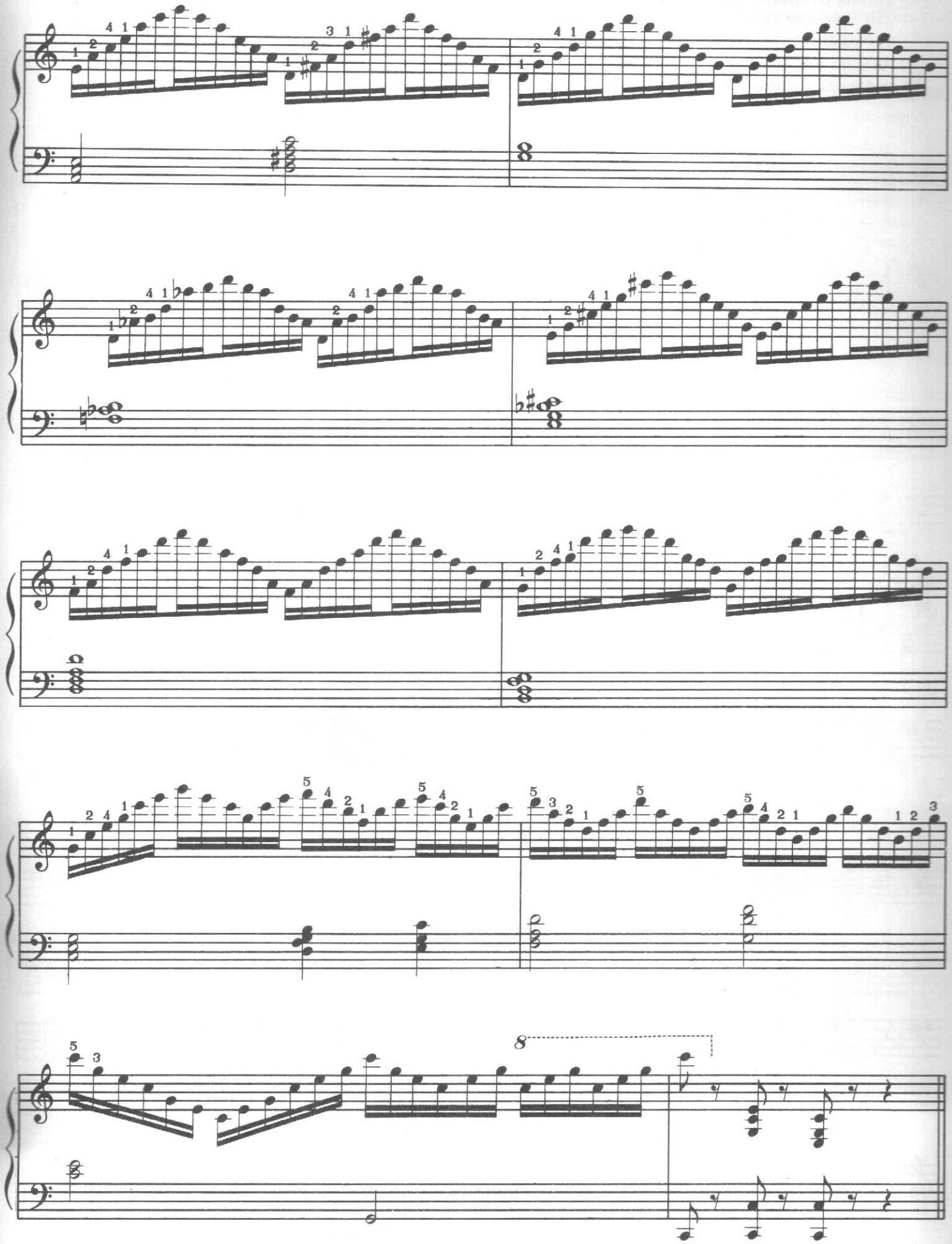
1. The Harp

This flowing arpeggio study could very effectively be used as "background" music *designed to create a mood* — perhaps evocative of gently-drifting mist.

Feel the rhythm of the graceful six-to-a-beat note-groupings, but play the arpeggios *smoothly*, avoiding any accentuation of this rhythm. Allow the arm to float *freely* along the keyboard.

C. CZERNY
(abridged)





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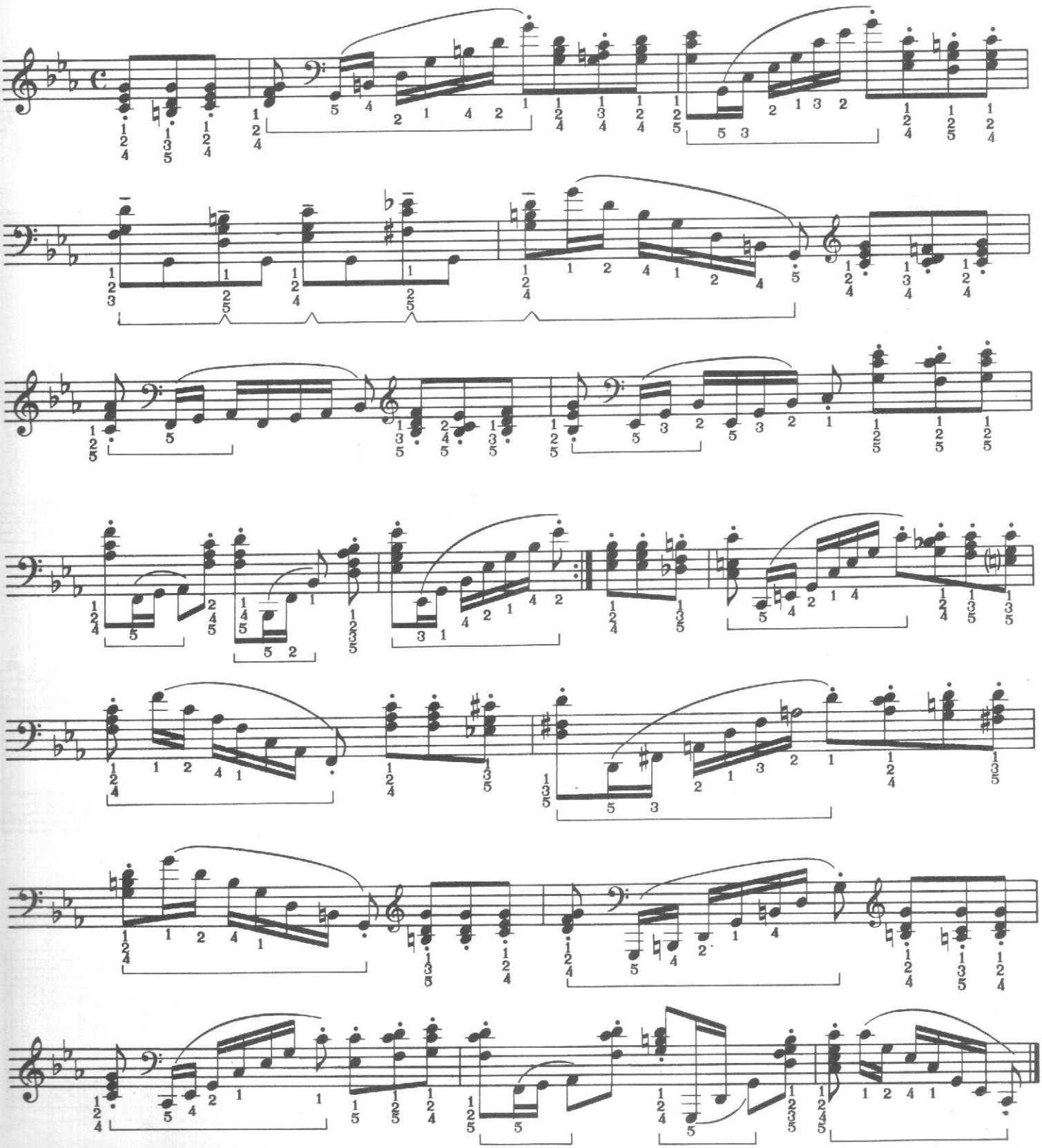
A richly colorful study for left hand alone, DEEP FOREST presents wonderful opportunities for variety of expression. Diligent practice at different speeds (with and without the use of the pedal) will advance *left-hand tone-control.* Use fore-arm staccato for the chords. Play the arpeggio passages smoothly.

As a diversion, once left hand has become proficient, right hand *may be added, playing the same notes one octave higher on the piano.* The student will choose suitable right-hand fingerings.

2. Deep Forest

(for Left Hand Alone)

H. BERENS

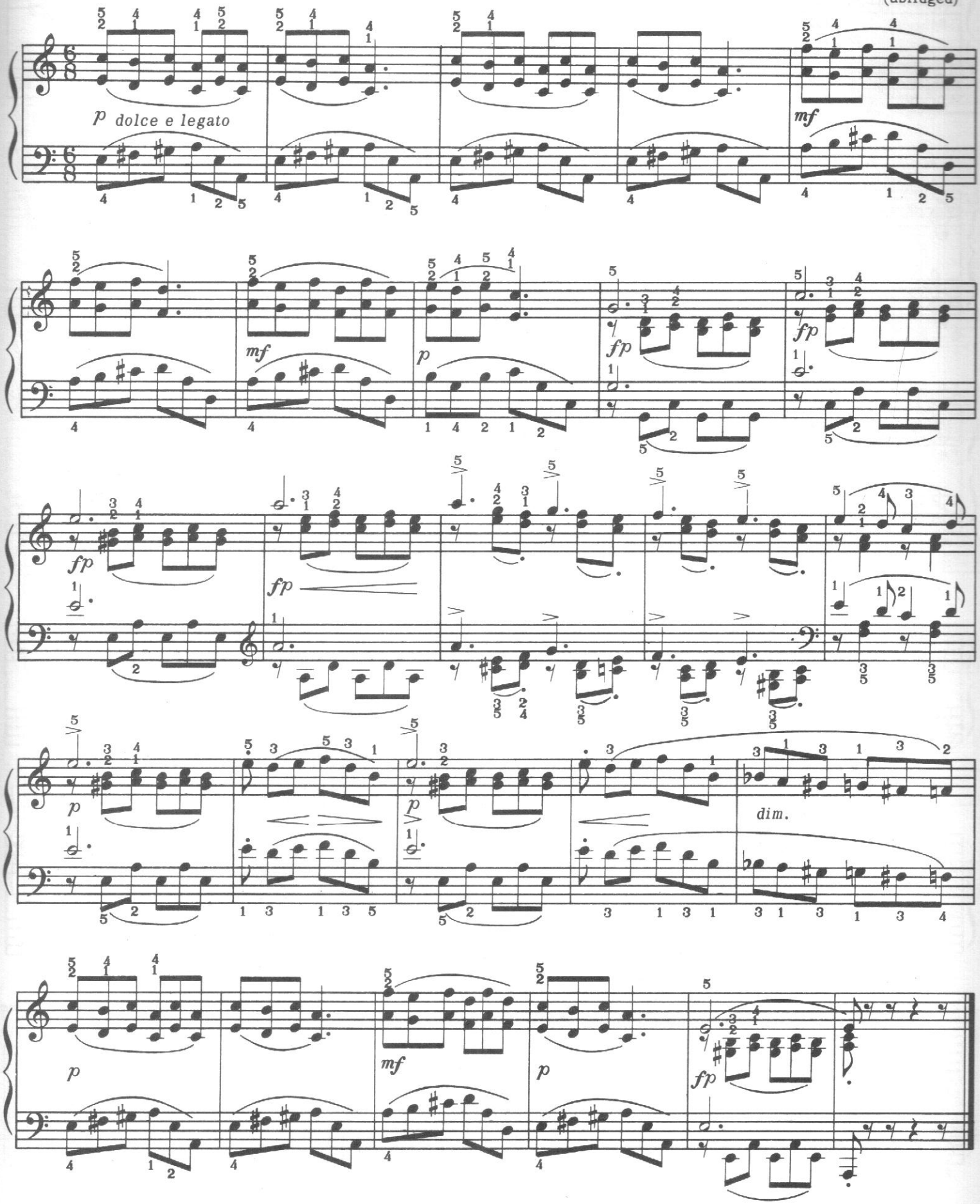


Both notes of the sixth must be sounded together — at precisely the same instant. To ensure a good legato, the wrist must be *flexible* when playing sixths — free to move up, down, or sideways; avoid exaggerated movements; concentrate on the tone, and the suppleness necessary to produce an expressive legato.

3. Boat Song

S. HELLER
(abridged)

Con moto



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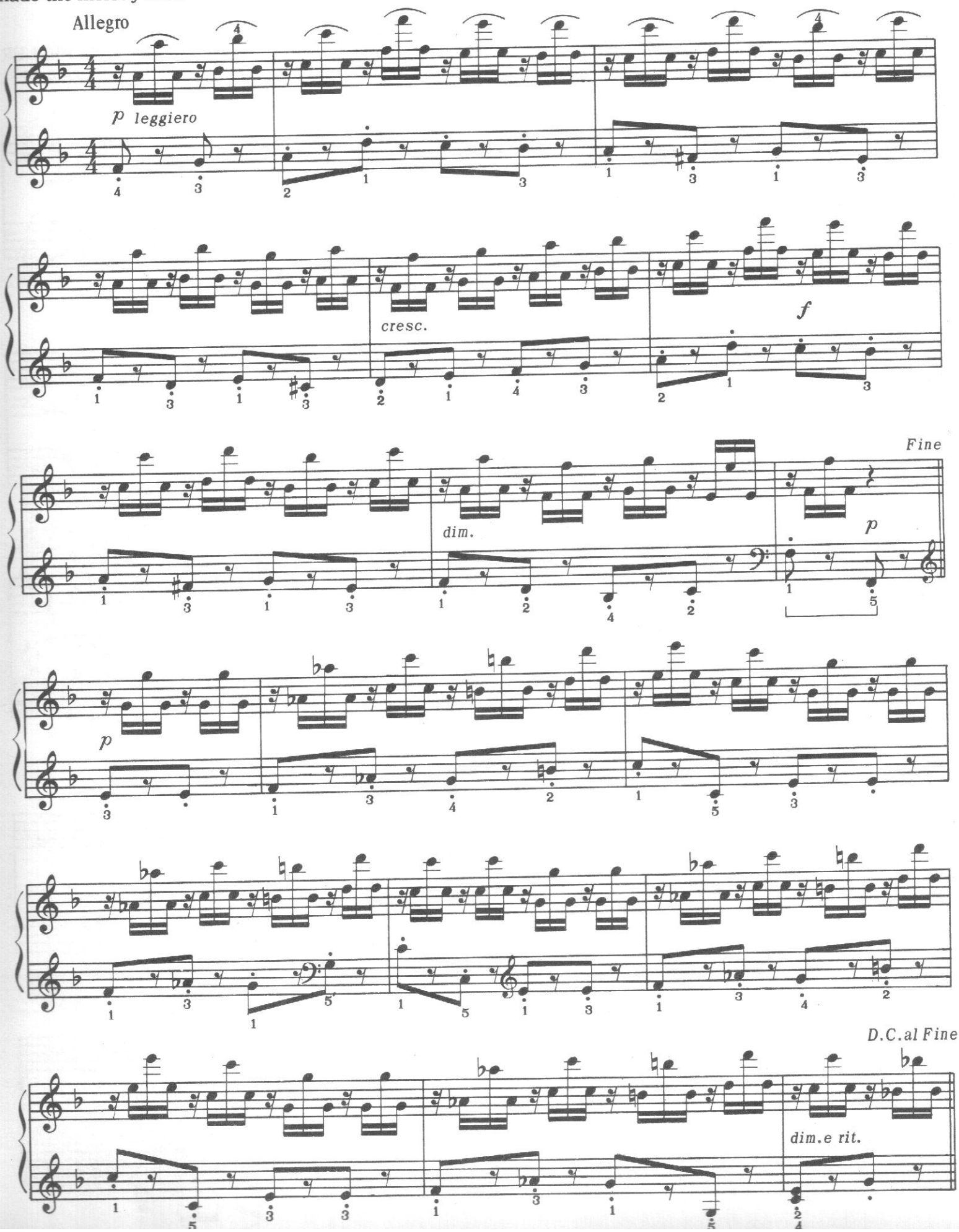
4. Scintillating Octaves

For freedom and precision.
Shade the melody line.

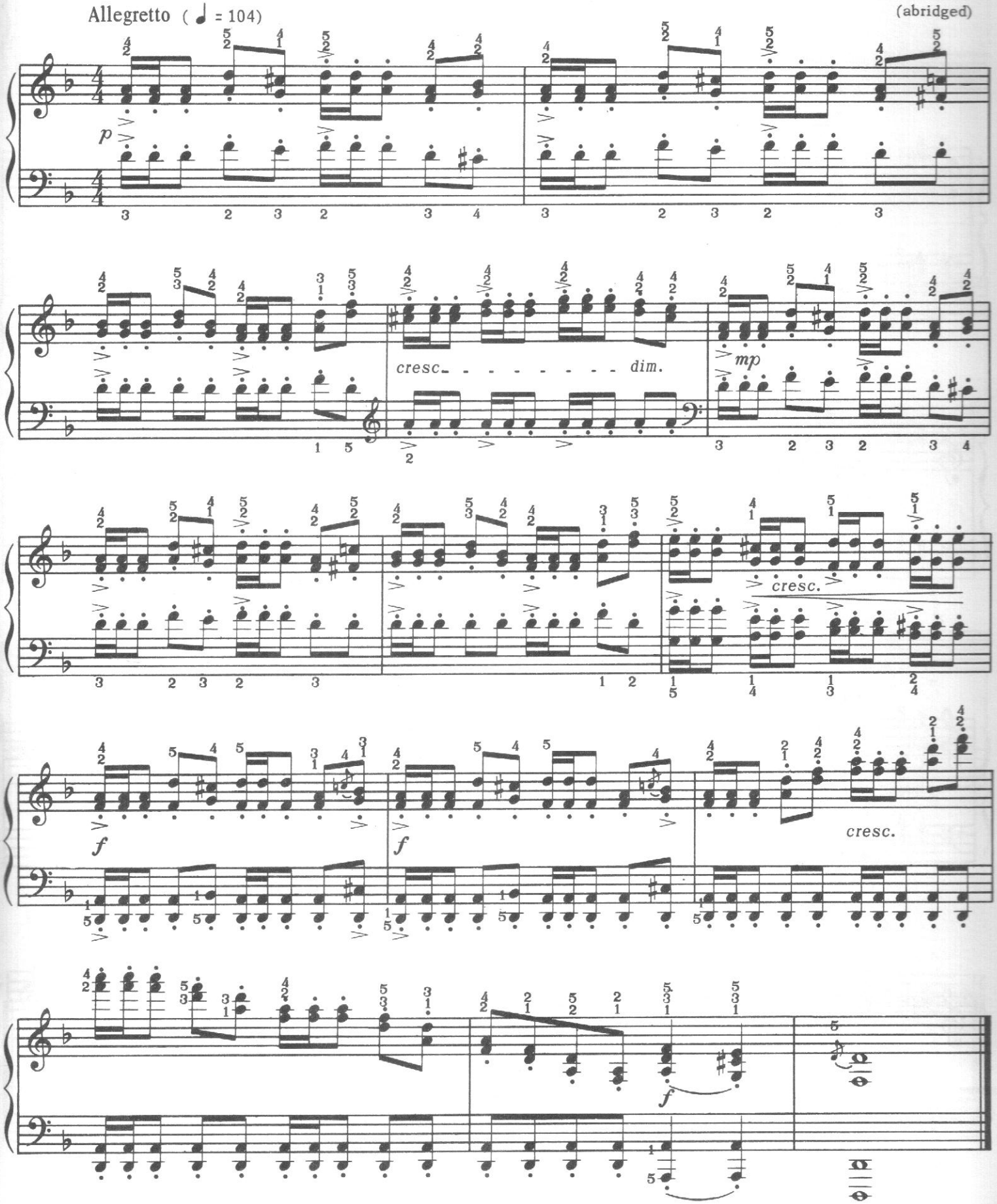
J.B. DUVERNOY
(abridged)



Although the opening measures are to be played softly, the tone must be crisp and clear-cut. Use fore-arm staccato. Play the *repeated* chords (occurring on the 1st and 3rd beats) with *one-arm impulse,* moving inward slightly on the keyboard with each repetition. A little emphasis on the *up-arm,* which naturally follows the *third* chord, in this group of three, will add sparkle.

5. Gnomes

C. STAMATY
(abridged)



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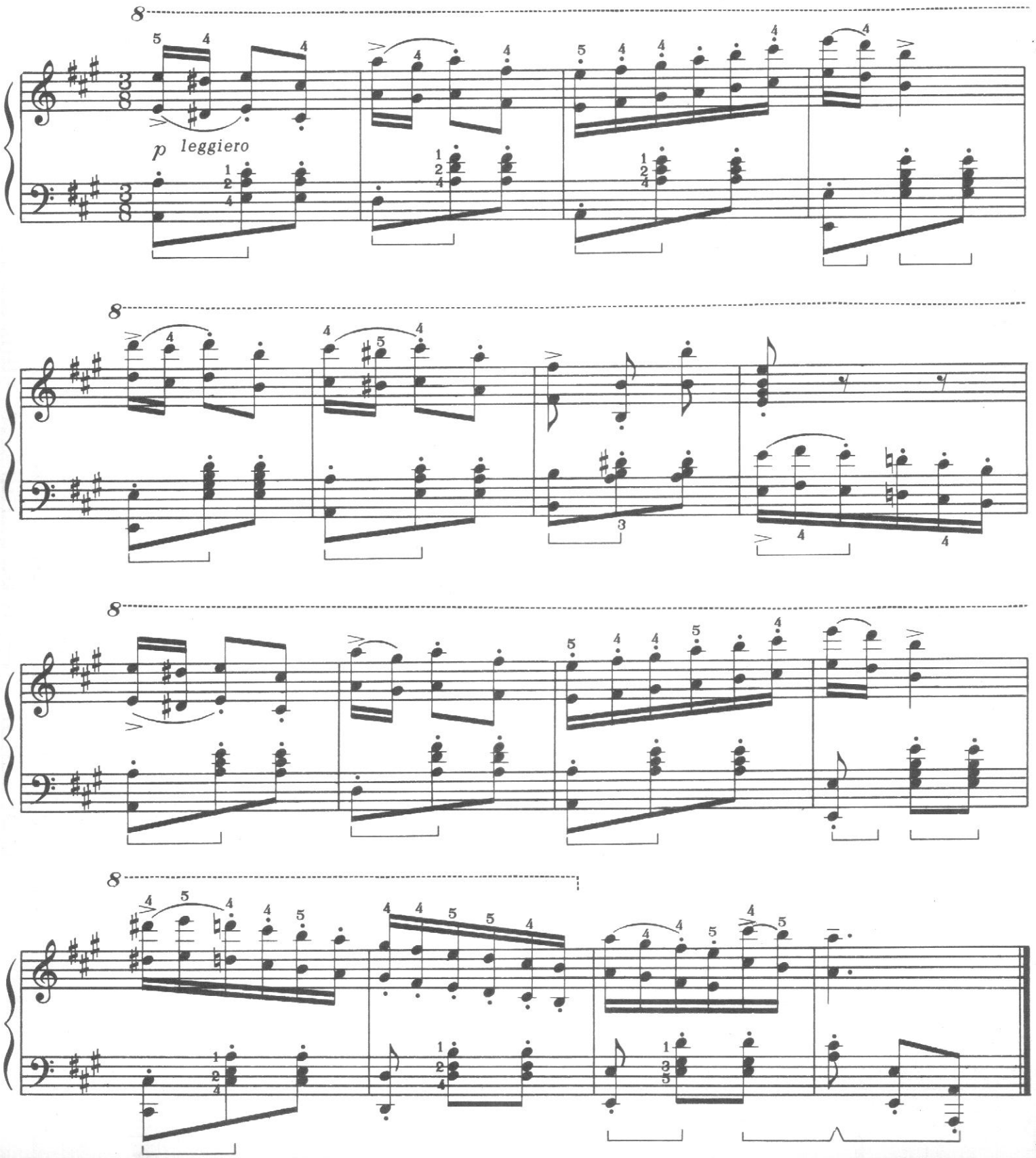
The title indicates the style in which this lively study is to be performed. "Scherzo"means playful, jocular, capricious.

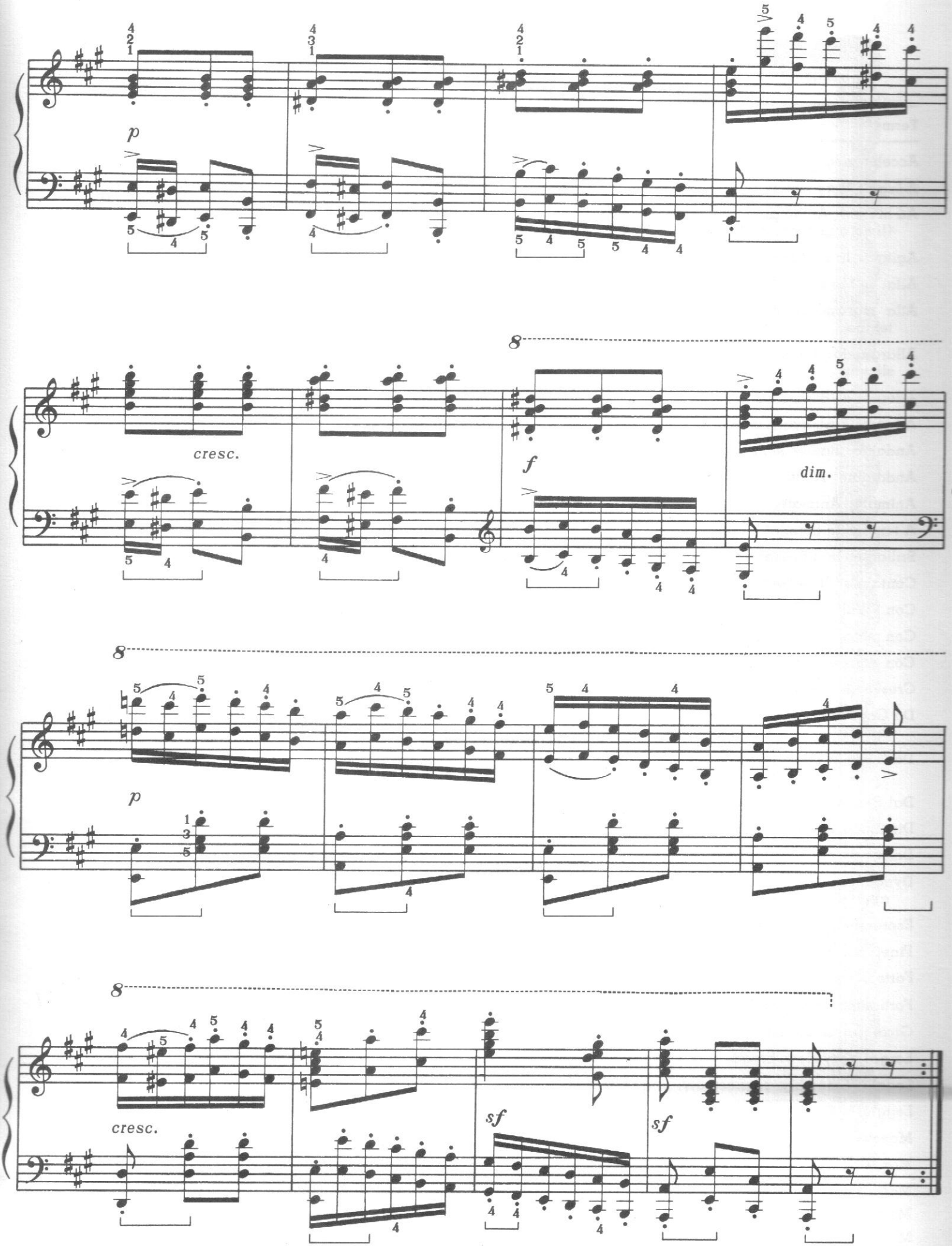
Play the Scherzo with animation and grace. Use a combination of wrist-staccato and fore-arm staccato, as may be required. Emphasize the buoyant phrasing with light fore-arm staccato. Play the octave-runs with a feathery wrist-staccato. Be sure to *listen* for clarity, both upper and lower note of the octave being heard distinctly. Care must be taken that the elbow remains relaxed — does not stiffen — when playing octaves.

6. Scherzo

C. CZERNY
(abridged)

Allegro scherzando





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Musical Terms

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

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

Certificate of Merit

This certifies that

.....

has successfully completed

BOOK SIX

The LEILA FLETCHER PIANO COURSE

.....
TEACHER

Date .....