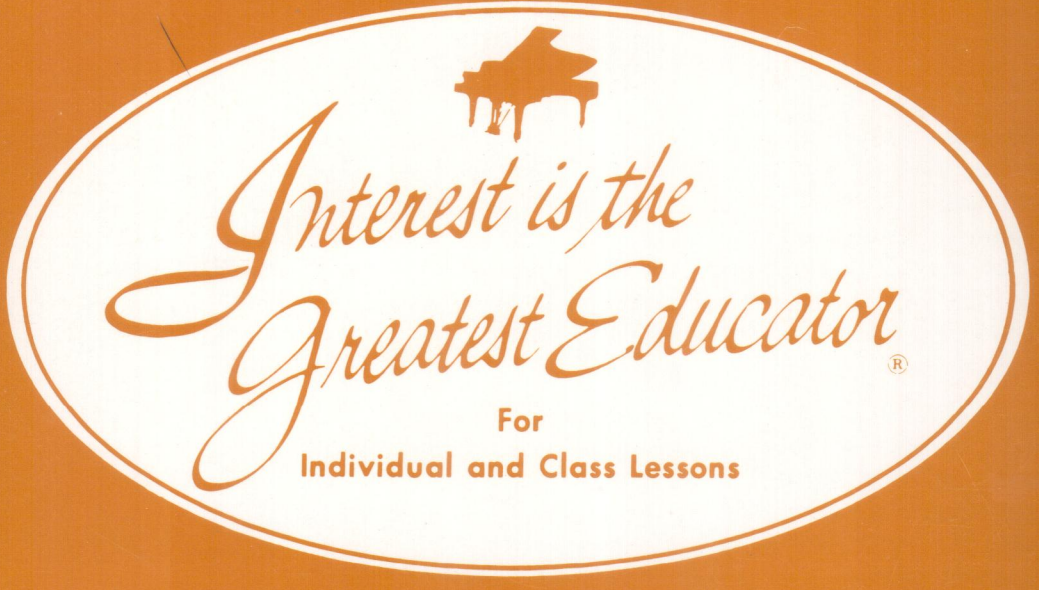
THE LEILA FLETCHER PIANO COURSE



PROGRESS PAGES

BOOK THREE

MONTGOMERY MUSIC INC. BUFFALO, N. Y.

BOOK THREE

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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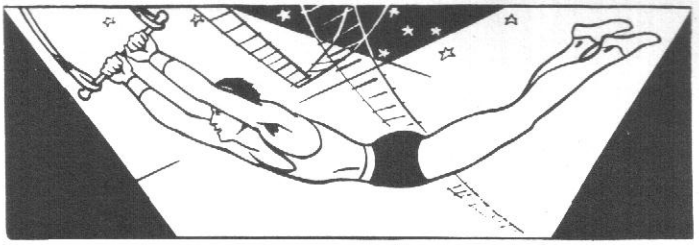
In TRAPEZE ARTIST, short phrases are contrasted with longer phrases. There is an exciting staccato chord in the seventh measure. The scale passage at the end of the piece suggests the graceful exit of the circus performer. Play the melody throughout with singing tone.



1. Trapeze Artist

Rhythmically

mf Sail - ing high, 'neath the spang - led sky, Of the

cir - cus tent, (There he goes now!) He *mf*

caught the bar, it swings out far, What a

won - der - ful thing for an - y one to do!

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Top o' the Mornin' should be phrased *lightly*, the strong beats gently stressed.

2. Top o' the Mornin'

Traditional

Rhythmically

mf 'Tis the top o' the mornin', a shining, new day, All the

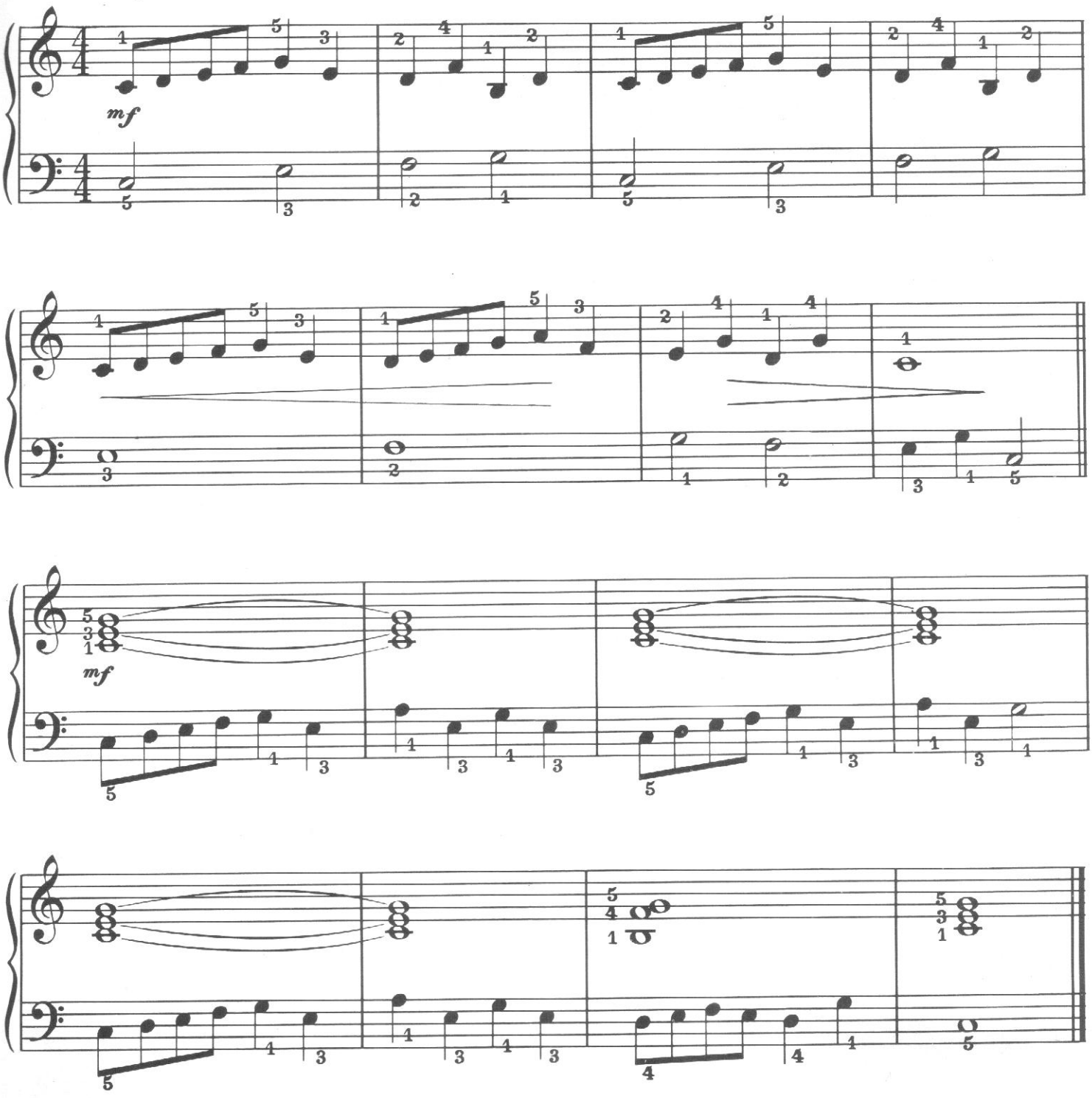
mists of the dawn-ing have van- ished a - way. And the

birds, they are sing- ing, at the rise of the sun, 'Tis a

fair - y - land won- der, a new day be - gun!

3. On the Levee

Allegretto



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

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4. At the Pond

Traditional

Moderato

One day I came to a marsh-y pond, And I saw a big bull- frog, He was

sit-ting there in the bright sun-shine, a- sleep up- on a log. "Go a-

plink! plunk! *plink! plunk!*

round! Go a- round! Go a- round!" the old frog said; "Cut a-

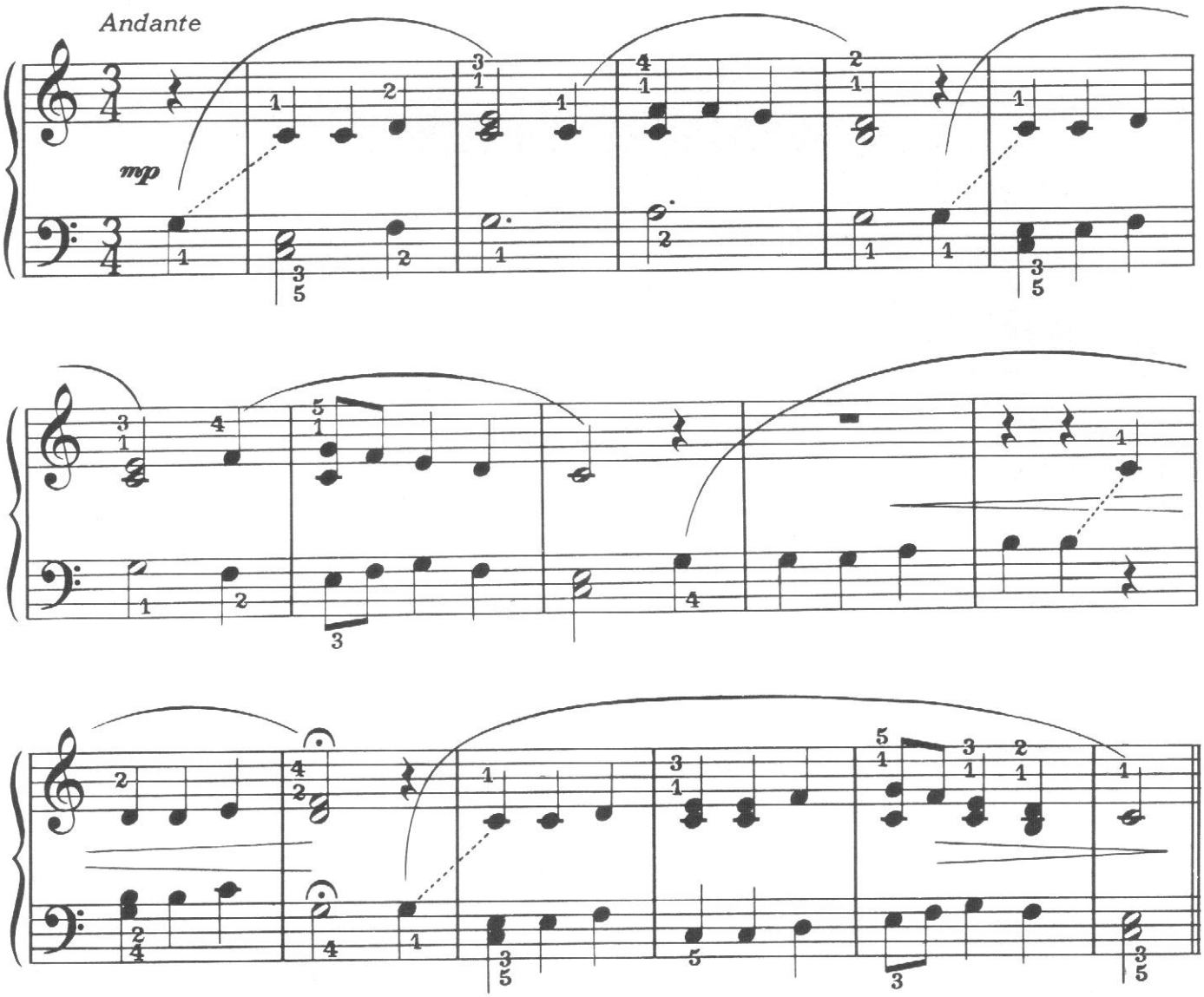
cross, my boy," said a lit- tle frog, "Don't mind old sleep- y head!"

When Franz Joseph Haydn was a boy, he loved to play jokes on his friends. Often these pranks ended disastrously for young Haydn. In later life we find that this sense of humor had not deserted him: when writing a symphony he thought it fun to place a loud chord in a quiet place in the music "to wake up those who had fallen asleep!" he said.

Franz Joseph Haydn is one of the truly great musicians of the world. He has been called the father of the symphony orchestra. He was very industrious and wrote a great deal of music — string quartets, operas, sonatas, songs, over a hundred symphonies, and much beautiful church music. His kindly, cheerful nature is reflected in the charm and freshness of his music.

5. Hymn of Praise

F. J. Haydn



Thirds

When playing thirds, curve the fingers well, lift the fingers fairly high, relax the wrist, and *listen carefully as you play*. Both notes must sound at the *same time* — not one note after the other!

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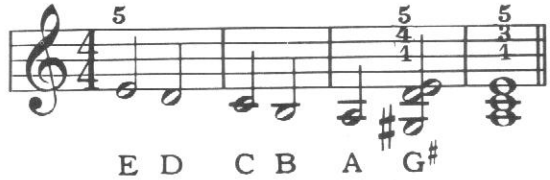
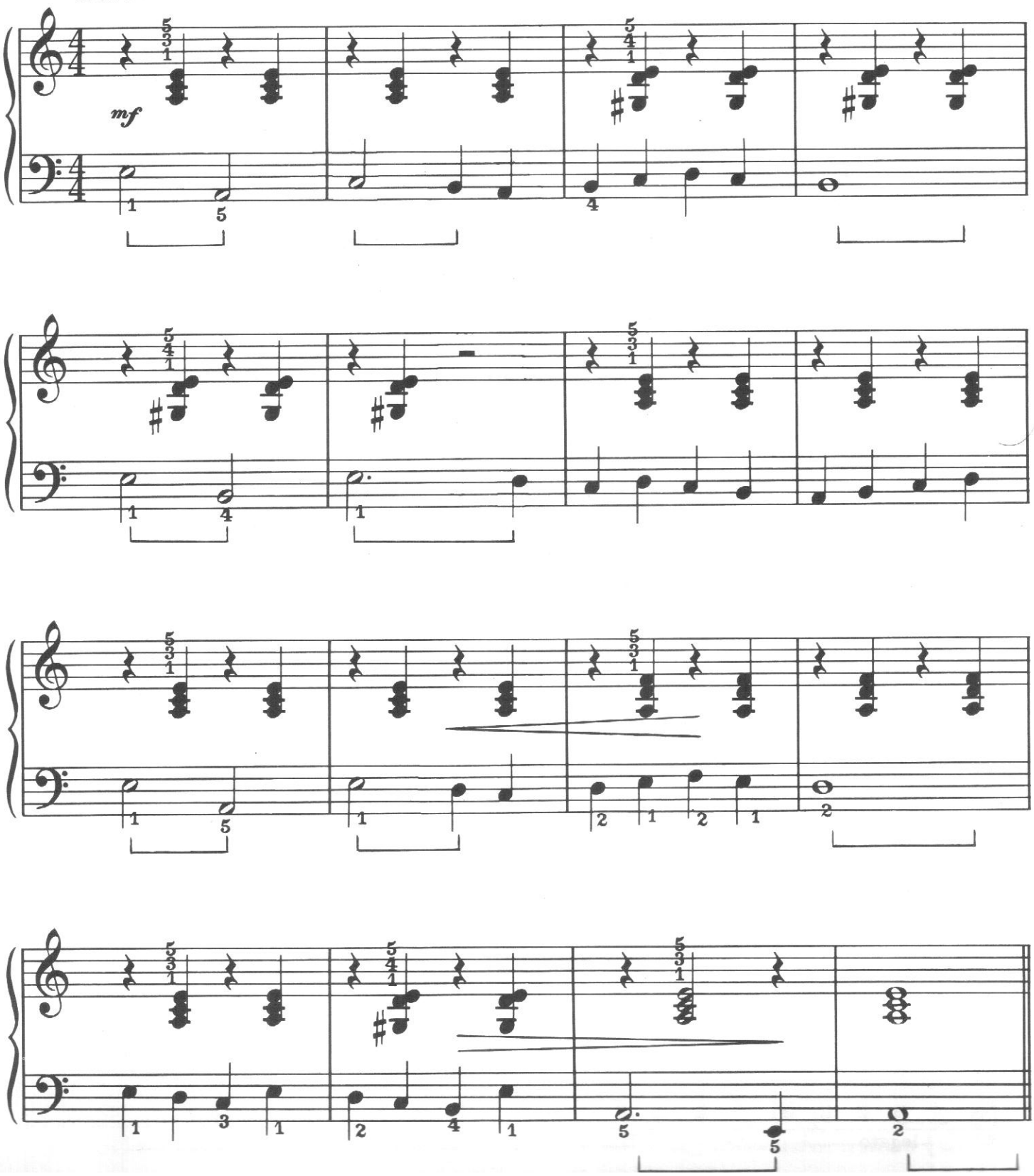
Preparatory Exercise:

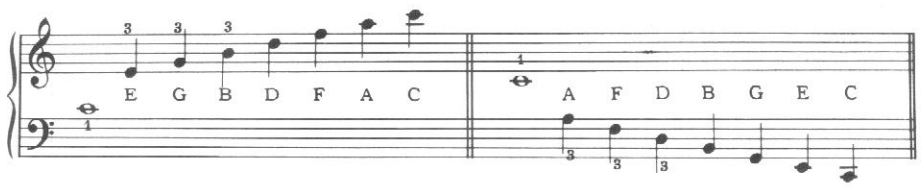


6. The Accordion Player

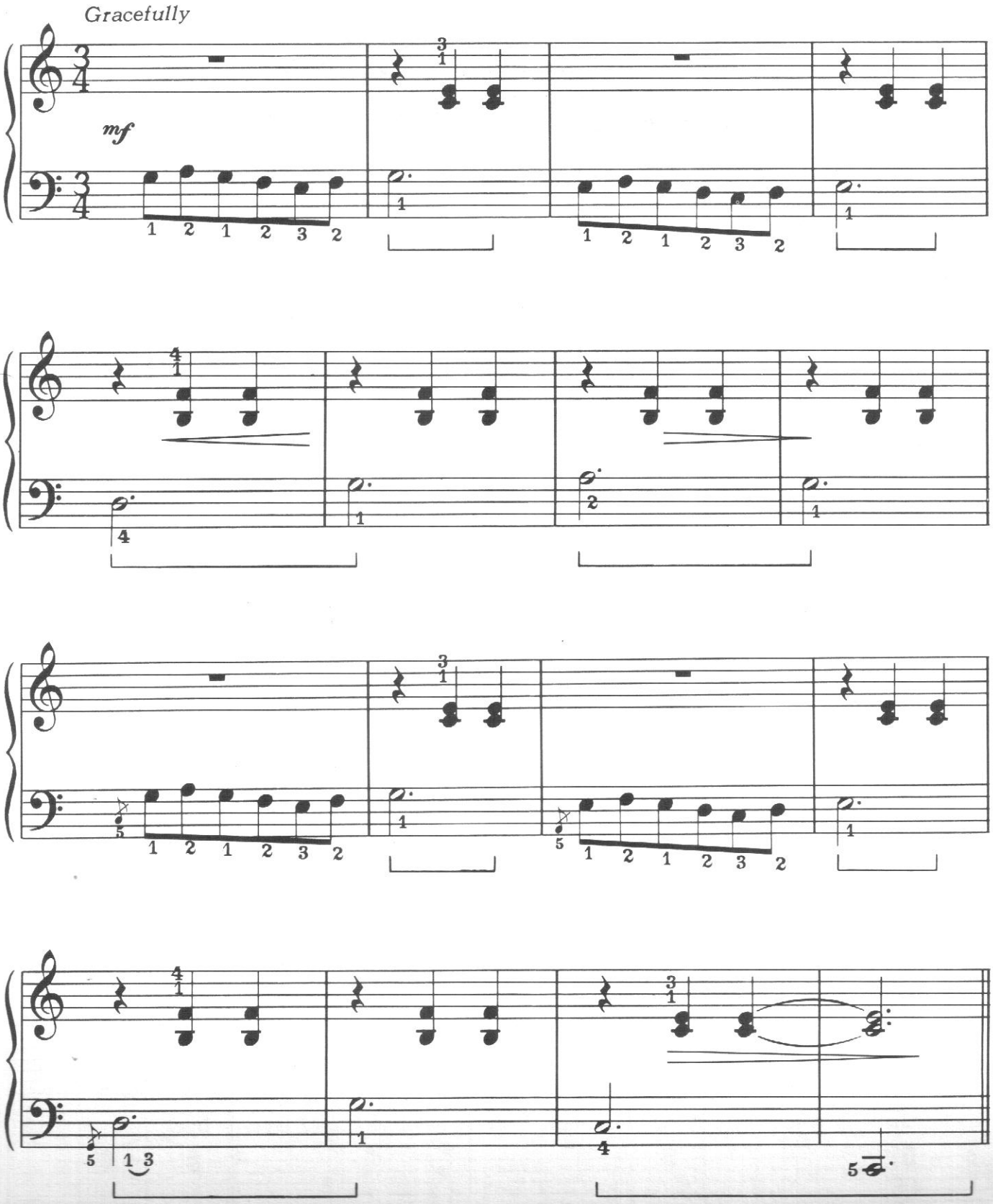
Moderato



With left hand, hold Middle C (without sounding the note) while you play the treble line-keys softly — just let finger 3 bounce lightly along — and say the letter-names as you play: E, G, B, D, F, A, C. In the same way, play and say the bass line-keys: A, F, D, B, G, E, C. Do this once every time you practise.



7. Valsette



6/8 TIME

In 6/8 Time, there are six beats in a measure, and an eighth note represents a beat. If an eighth note (♪) receives one count or beat, a quarter note will receive two counts, and a dotted quarter note will receive three counts:

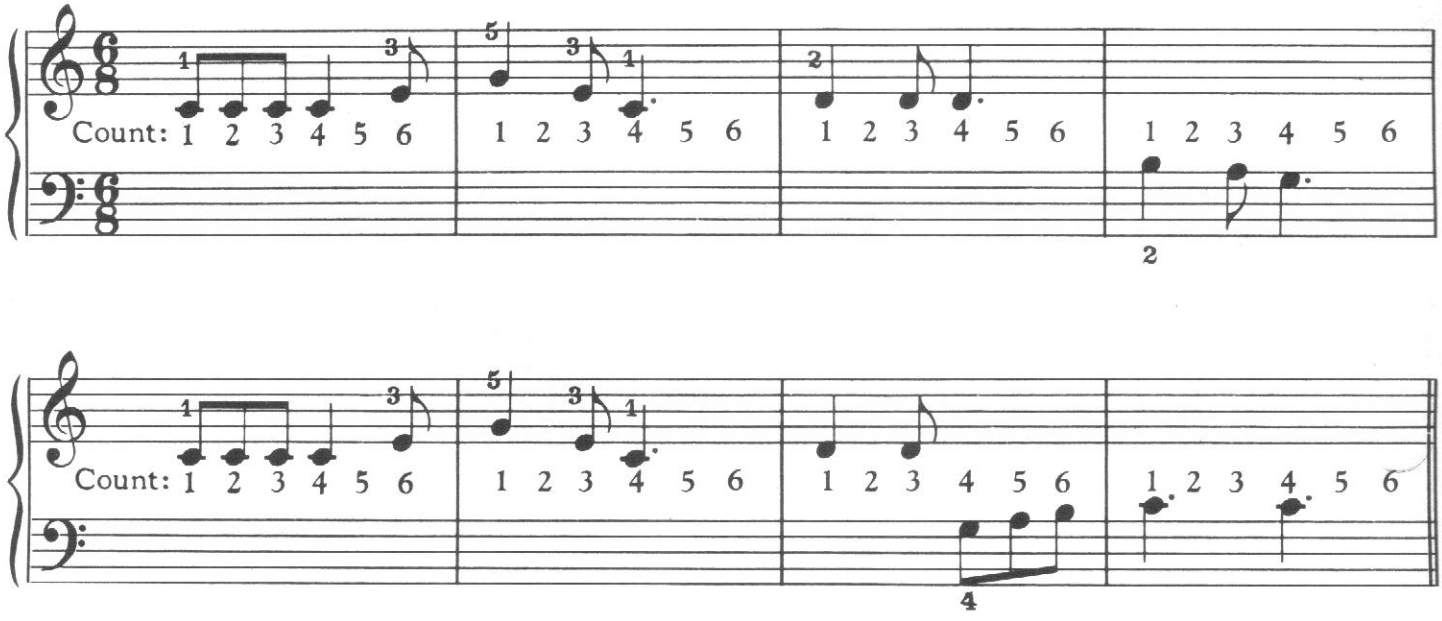
♪ = 1 count
♩ = 2 counts
♩. = 3 counts

The six beats of 6/8 Time are divided into *two* groups in each measure:

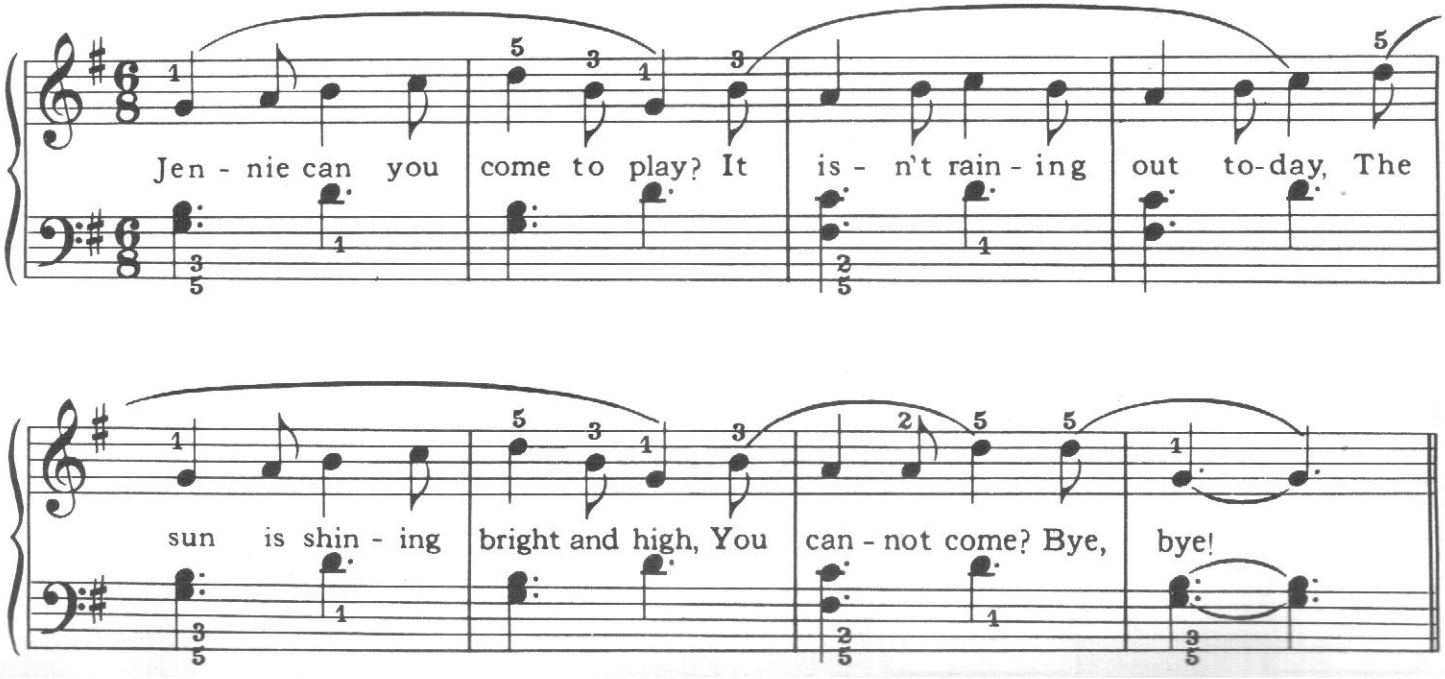
The Strong Accent falls on Count 1, the Medium Accent on Count 4:

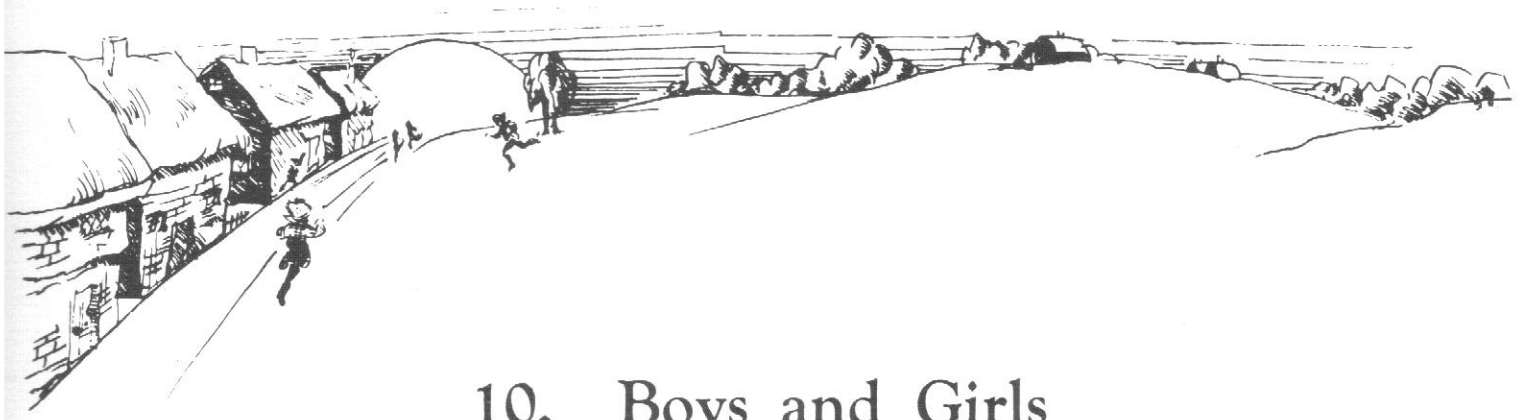
S w w M w w

8. Old Song



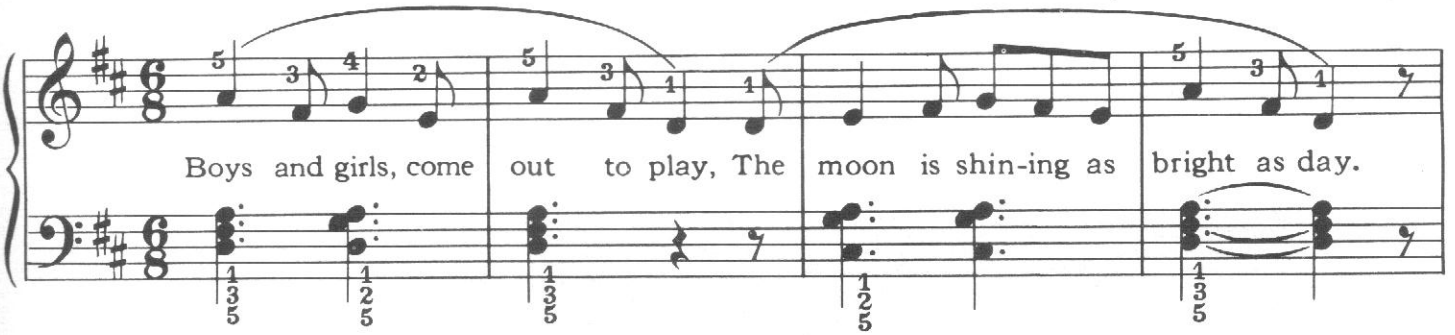
9. The Invitation

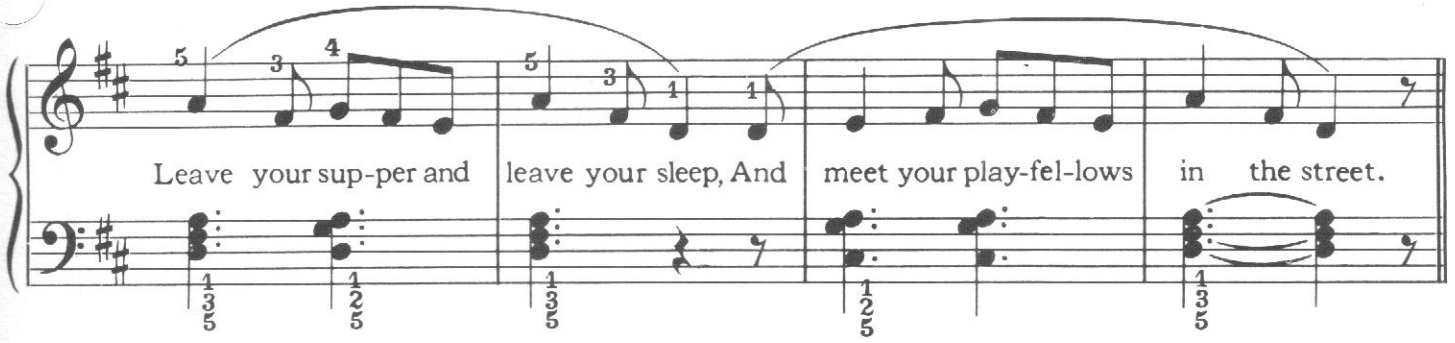




10. Boys and Girls

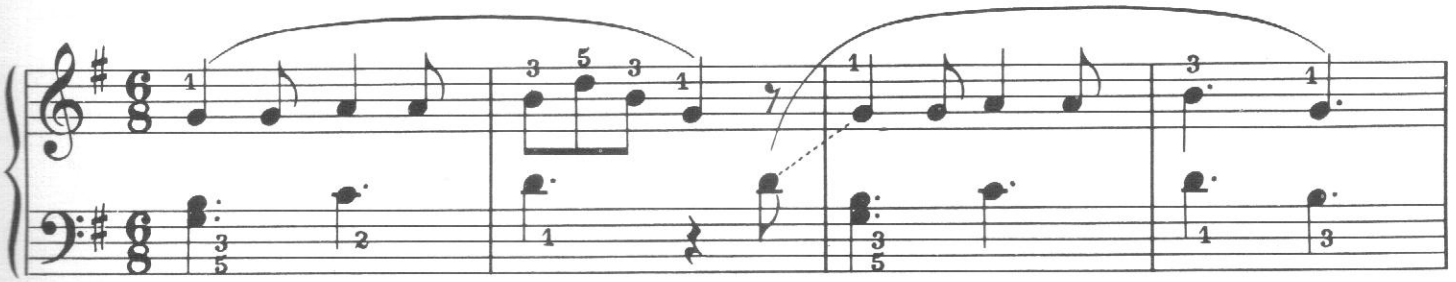
Traditional

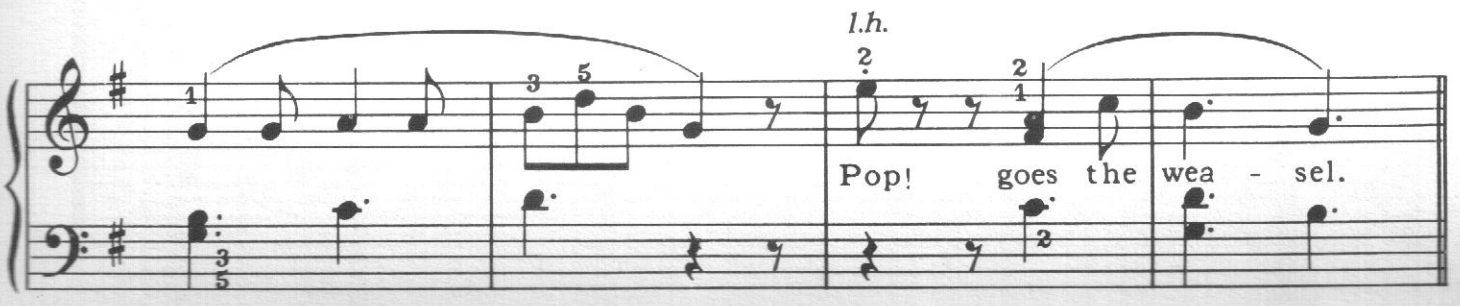




11. Pop! Goes the Weasel

Traditional





12. Sailing

Allegretto

G. Marks

mf

mf

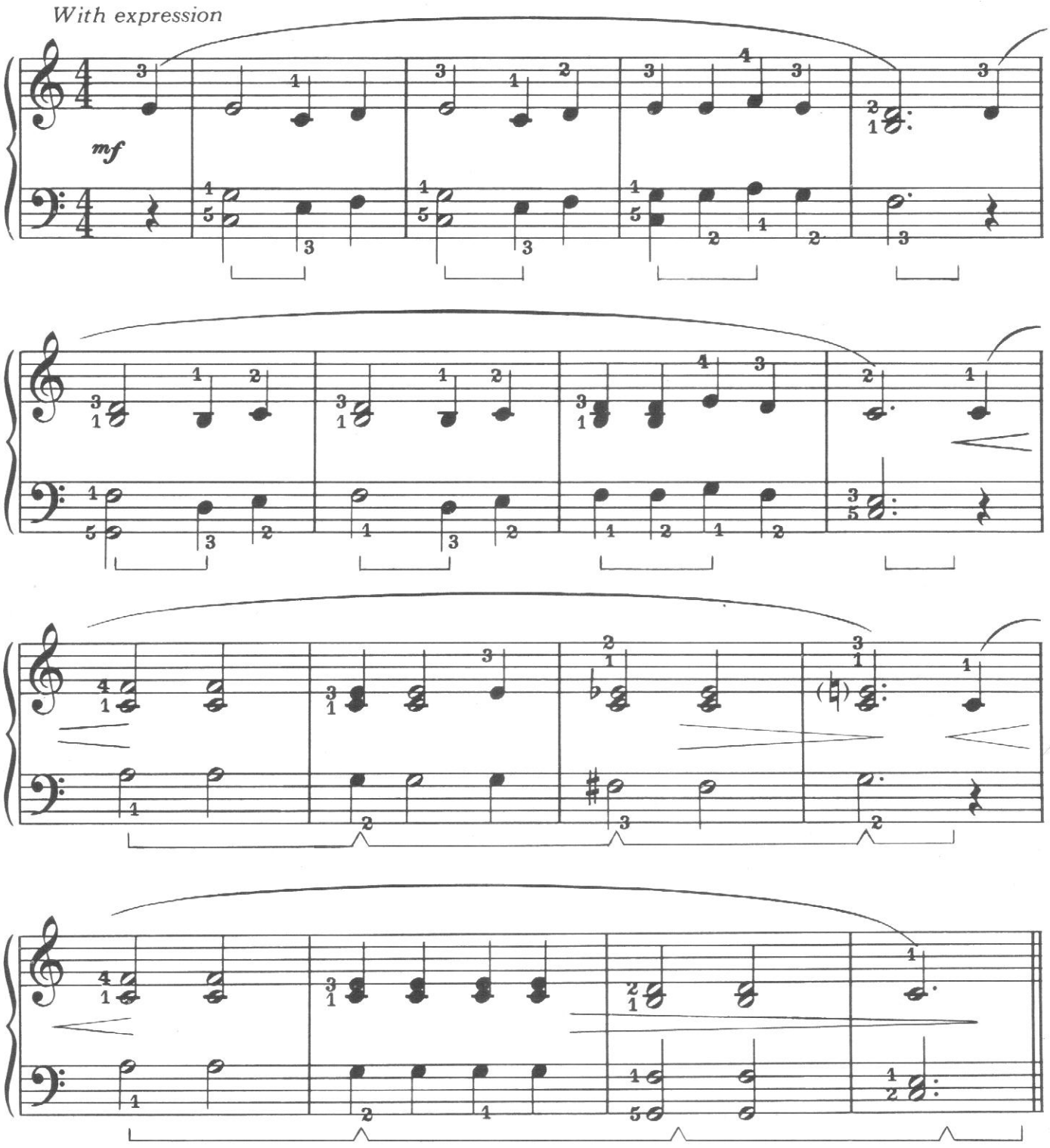
13. Waltz

Franz Schubert

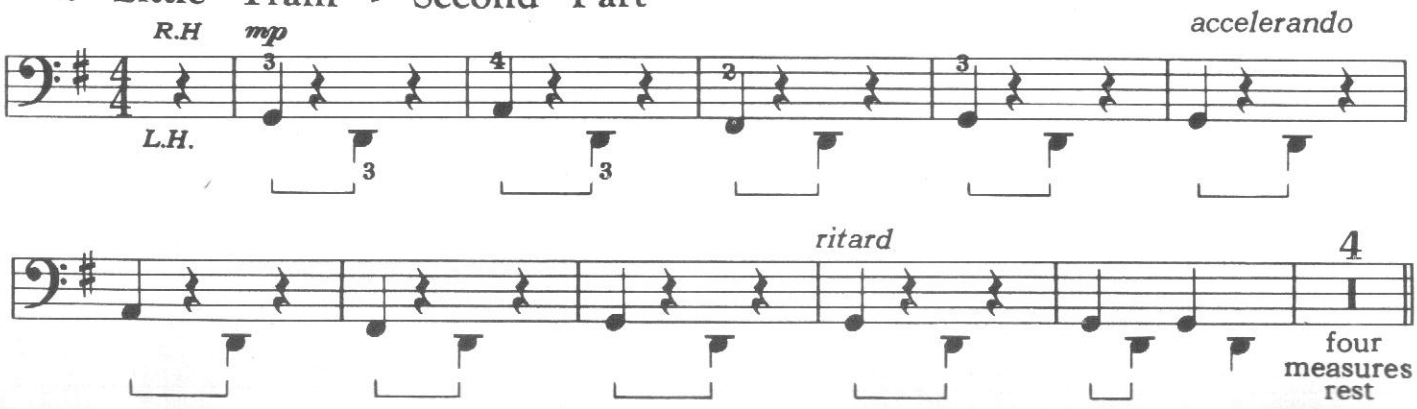
Moderato

mf

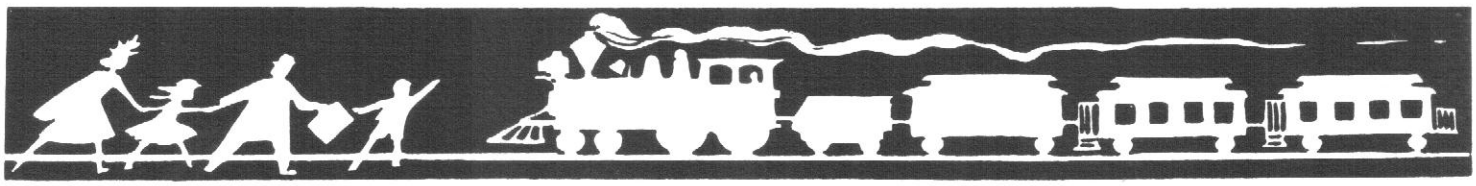
14. Campfire Melody



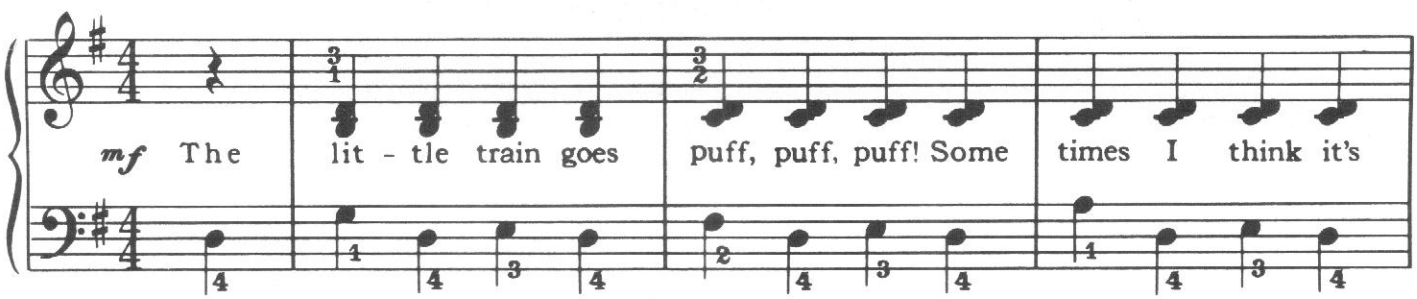
The Little Train - Second Part

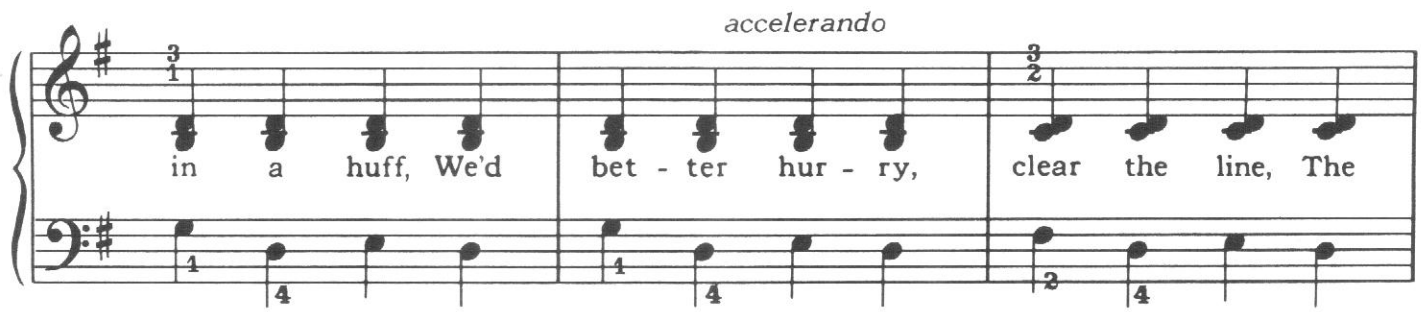


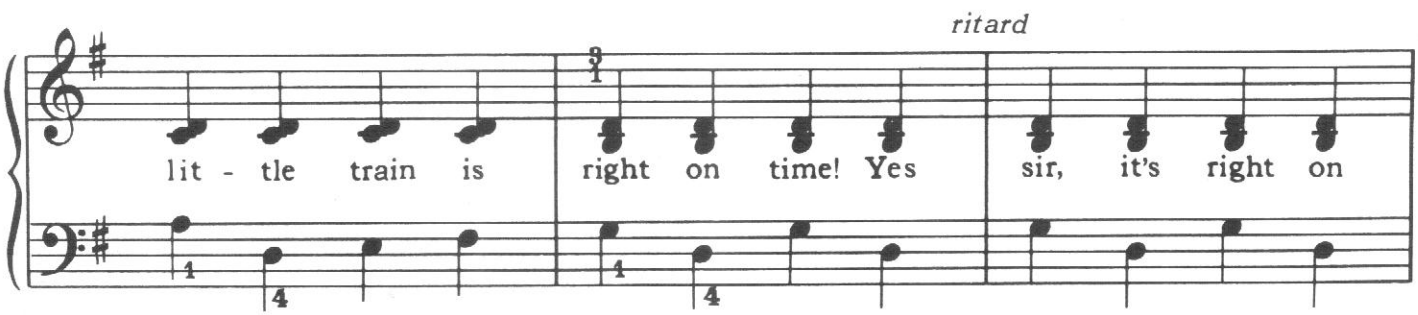
The LITTLE TRAIN is an effective study in *accelerando* and *ritard*. (See page 49 for the meaning of these two words.)

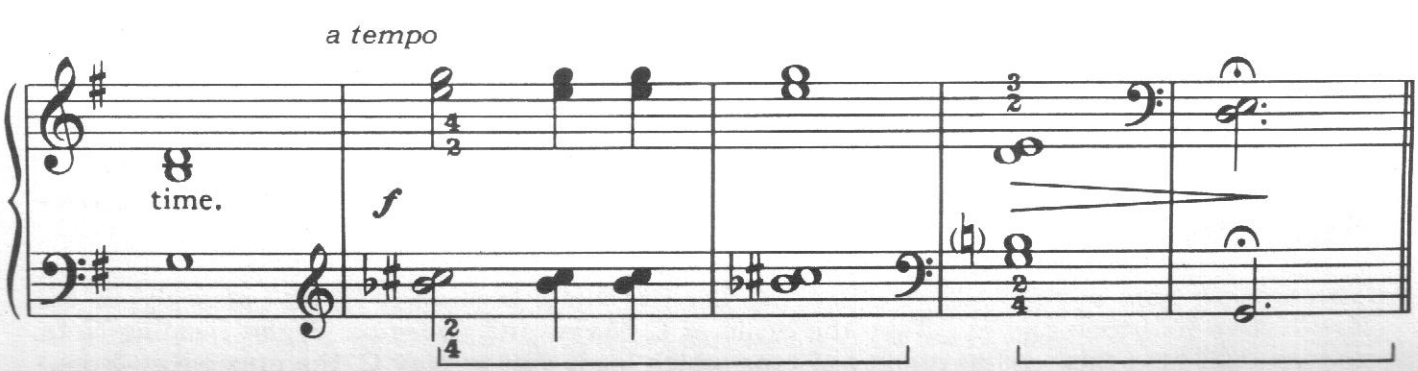


15. The Little Train





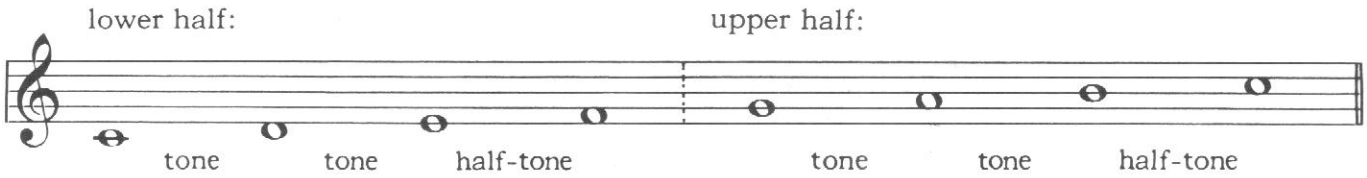




SCALE BUILDING

In the Major Scale, the LOWER FOUR NOTES and the UPPER FOUR NOTES have the SAME PATTERN of steps and half-steps (or whole-tones and half-tones, as we shall now call them.)

Here is the Scale of C MAJOR:

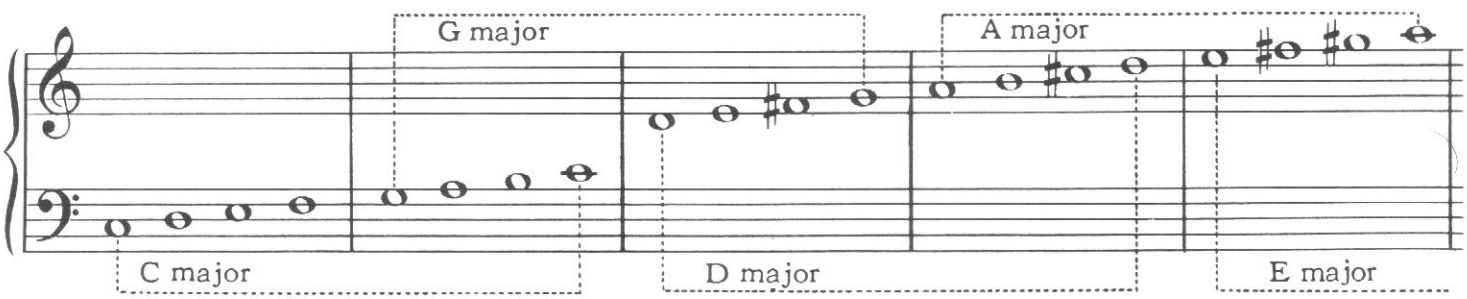


The LOWER four notes are called the *lower* tetrachord. The UPPER four notes are called the *upper* tetrachord.

There is a space of a whole-tone (whole step) *between* the TWO tetrachords — from F to G on the scale above.

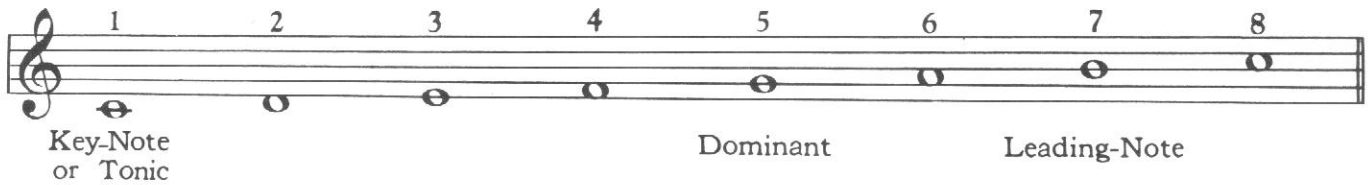
You can build *all* the Major Scales by tetrachords: Tone, tone, half-tone. Begin with the note C and build upwards. Always remember that there is a whole-tone *between* the tetrachords. Each time, as we build a new scale, the Upper Tetrachord of *the old scale* becomes the Lower Tetrachord of *the new scale.*

Scale building by Tetrachords:



TECHNICAL NAMES OF NOTES OF THE SCALE

The notes of the scale have Technical names which are very useful. Here are the technical names for the first, fifth, and seventh notes of the scale:



The Key-Note, or Tonic, is the Name-note, on which the scale begins and ends.

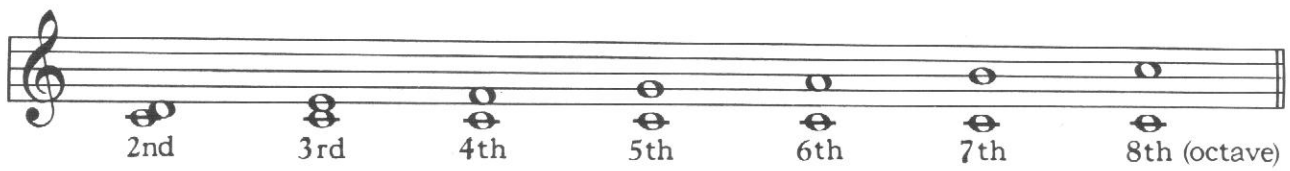
The *fifth* of the scale is called the Dominant. Notice that the Upper Tetrachord of the scale begins on the Dominant.

The *seventh* note of the scale is called the Leading-Note, because it "leads" strongly to the Key-Note a half-tone higher. (Play the Scale of C Major and pause on B, the Leading-Note, and you will hear this restless quality of tone which leads you to play C, the upper Key-Note.)

INTERVALS OF THE MAJOR SCALE

An Interval is the distance (in pitch) between two notes. Intervals are measured by the number of degrees (lines and spaces) they occupy on the staff.

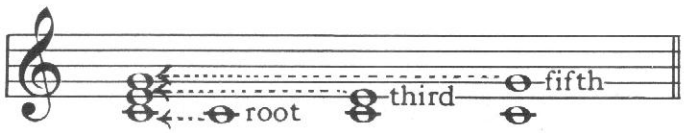
Here are the Intervals of the Major Scale:



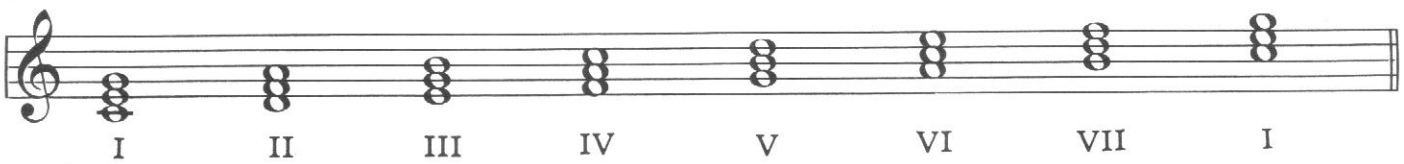
CHORDS

Chords are built *upwards* in *thirds*. The note on which the chord *is built* is called the *root* of the chord.

Triads are three-note chords consisting of a root, a third, and a fifth. (In other words, a root, a third, and another third. The upper third forms the interval of a fifth with the root.)



TRIADS OF THE MAJOR SCALE



There are three Triads that are of special importance: I, IV, and V.

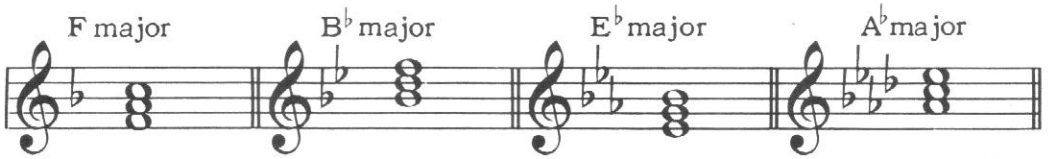
I — the Triad built on the Key-Note, or Tonic. This Triad is called the Tonic Triad.

IV — the Triad built on the fourth note of the scale. We shall learn about this triad in Book Four.

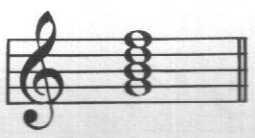
V — the Triad built on the fifth note of the scale, the Dominant. This Triad is called the Dominant Triad.

Tonic Triads — G Major D Major A Major E Major

F major B♭ major E♭ major A♭ major



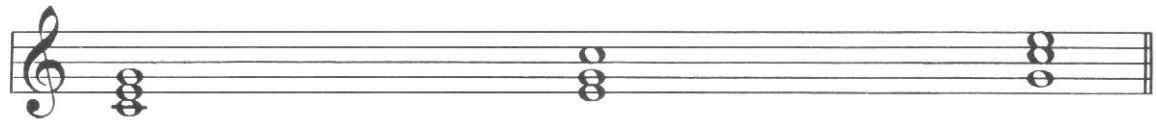
If we add another third to a triad, we have a four-note chord which is called a "seventh chord", because the highest note is an interval of a seventh from the root. Here is a seventh chord built on G, the Dominant of C Major; this chord is called the Dominant seventh chord:



INVERSIONS OF TRIADS

Chords may be "inverted," that is, *the order* of the notes may be changed:

C Major Triad in ROOT POSITION | C Major Triad FIRST INVERSION | C Major Triad SECOND INVERSION

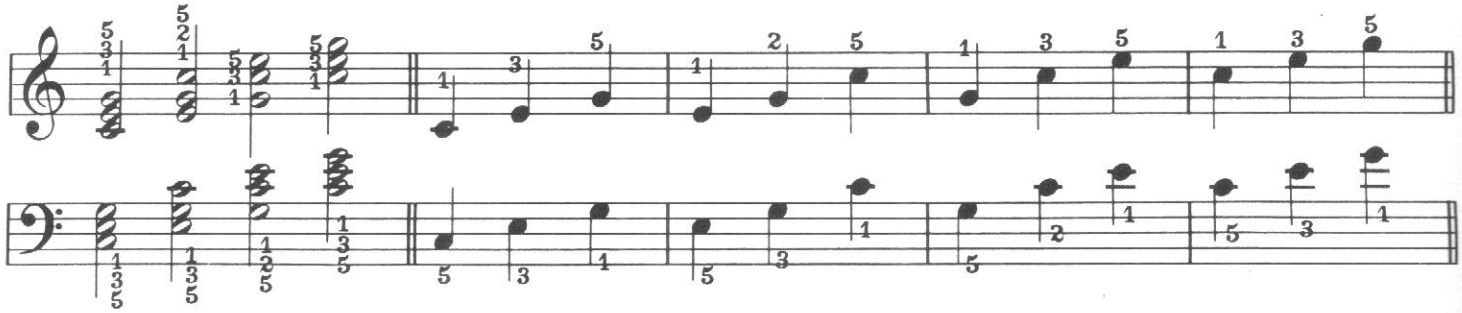


When the lowest note of the chord is the ROOT of the chord, the chord is in ROOT POSITION.

In the FIRST INVERSION, the 3rd of the chord is the lowest note.

In the SECOND INVERSION, the 5th of the chord is the lowest note.

C Major Tonic Triad with inversions:



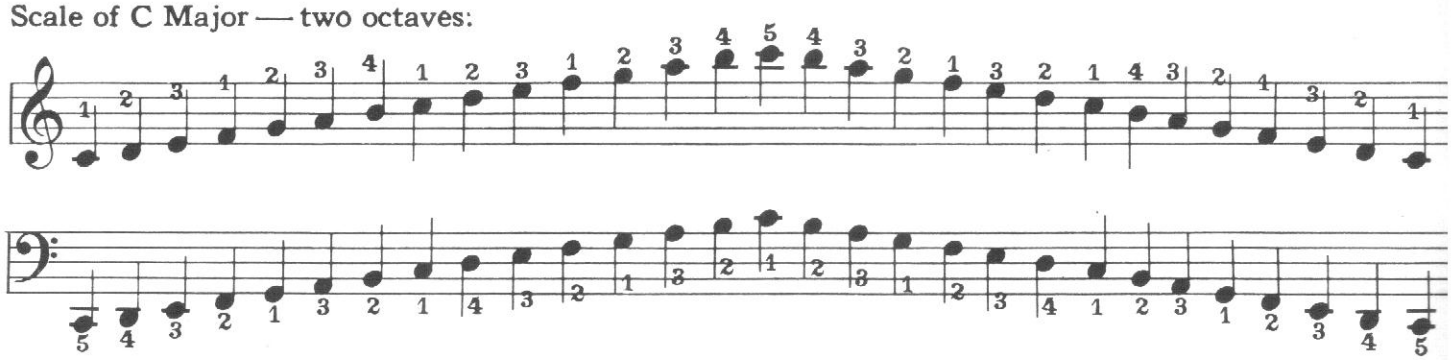
Practise playing Tonic Triads with inversions, in all Keys. Play the broken chord form as well as the blocked. The fingering is the same in all Keys: Use fingers 1, 3, 5 in all chords except 1st Inversion in *right hand* and 2nd Inversion in *left hand* — in these use fingers 1, 2, 5.

MAJOR SCALES

Review "Swing Bridge," page 30 of Book Two.

In the two octave scale, the "bridge" swings three times.

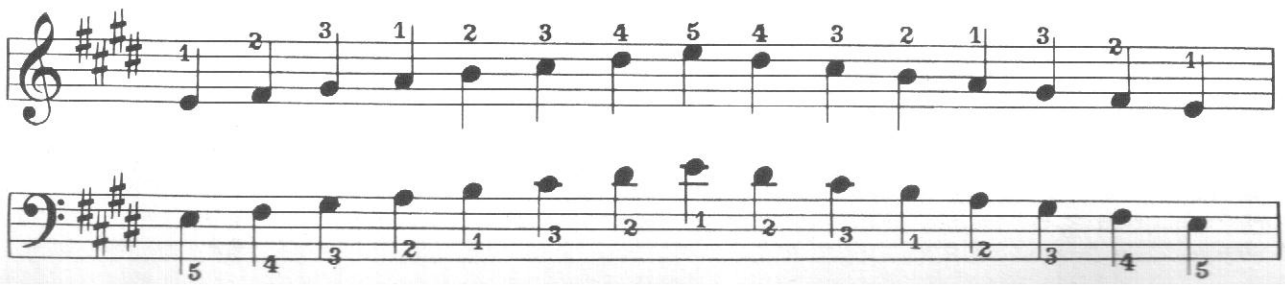
Scale of C Major — two octaves:



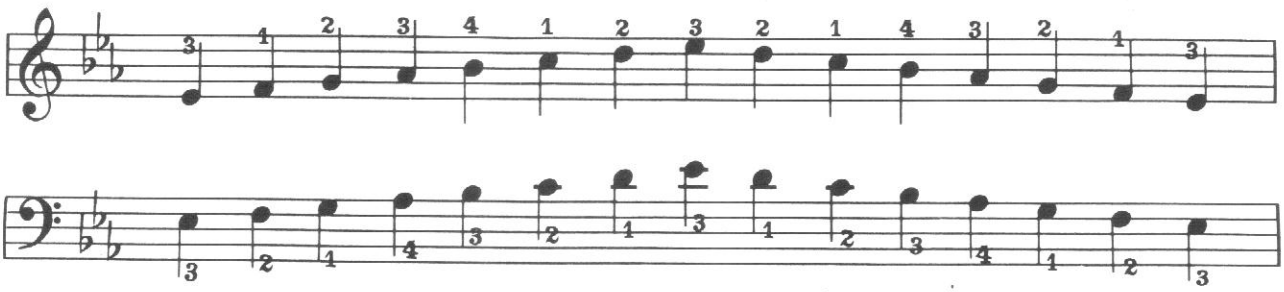
Practise the Major Scales of C, G, D, A, and E, two octaves.

Practise the Major Scales of F, B♭, E♭, and A♭, one octave only.

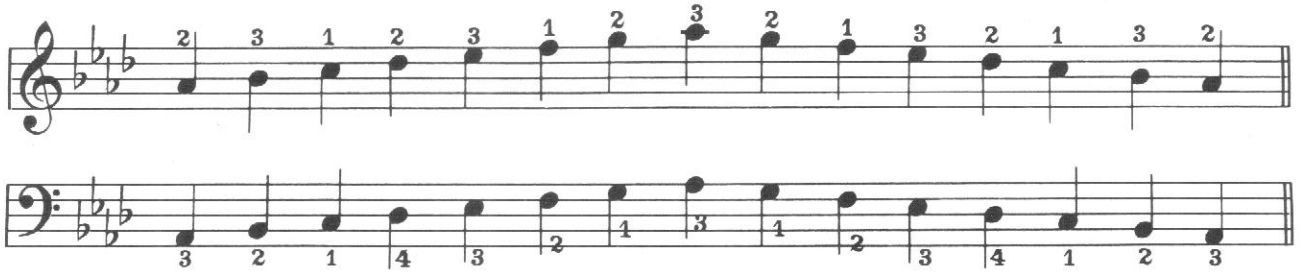
Scale of E Major — Key Signature, four sharps, F♯, C♯, G♯, and D♯.



Scale of E♭ Major — Key Signature, three flats, B♭, E♭, and A♭.



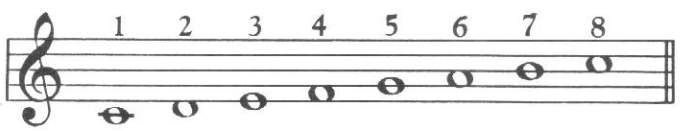
Scale of A♭ Major — Key Signature, four flats, B♭, E♭, A♭, and D♭.



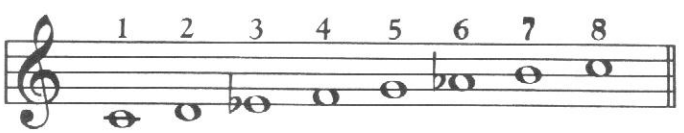
MINOR SCALES

Lower the 3rd note and the 6th note of the Major Scale a *half-tone* and you have a Minor Scale.

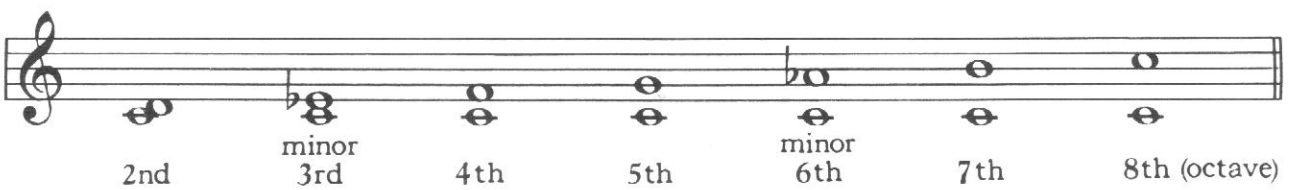
Here is the Scale of C Major:



Here is the Scale of C Minor:

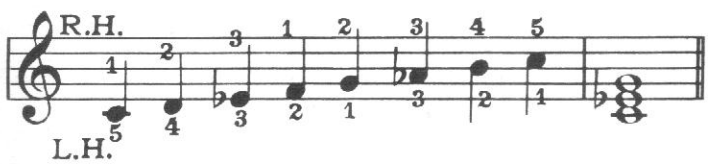


Here are the Intervals in the Scale of C Minor:



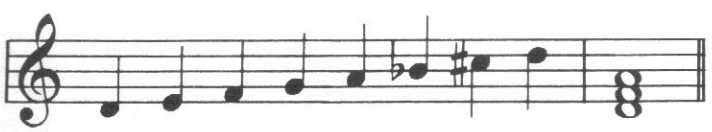
(The *Key Signatures* of C Major and C Minor are different; we shall learn about Minor Key Signatures in Book Four.)

C Minor Scale and Chord:

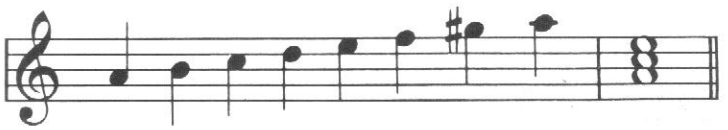


G Minor Scale and Chord:

D Minor Scale and Chord:



A Minor Scale and Chord:

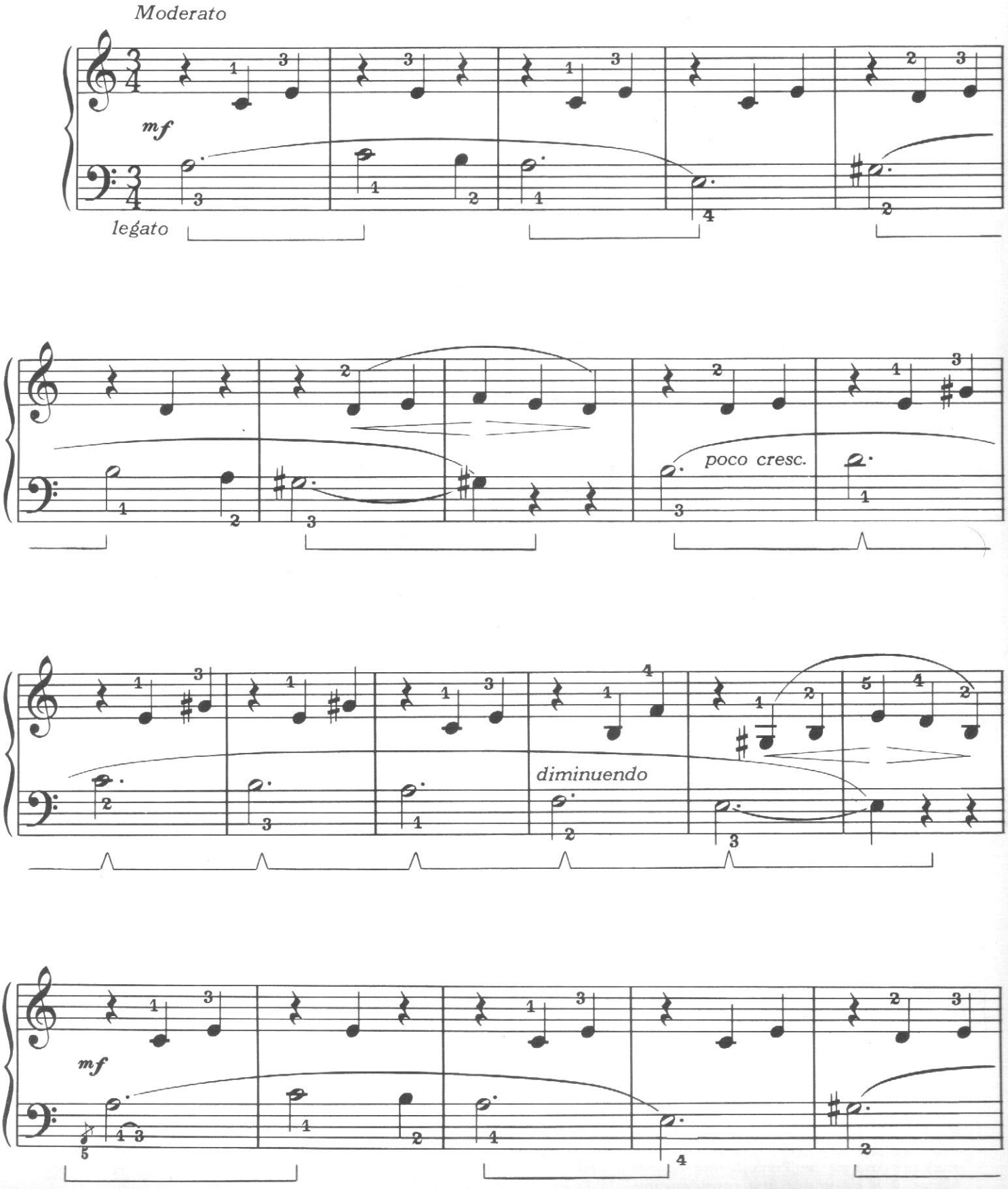


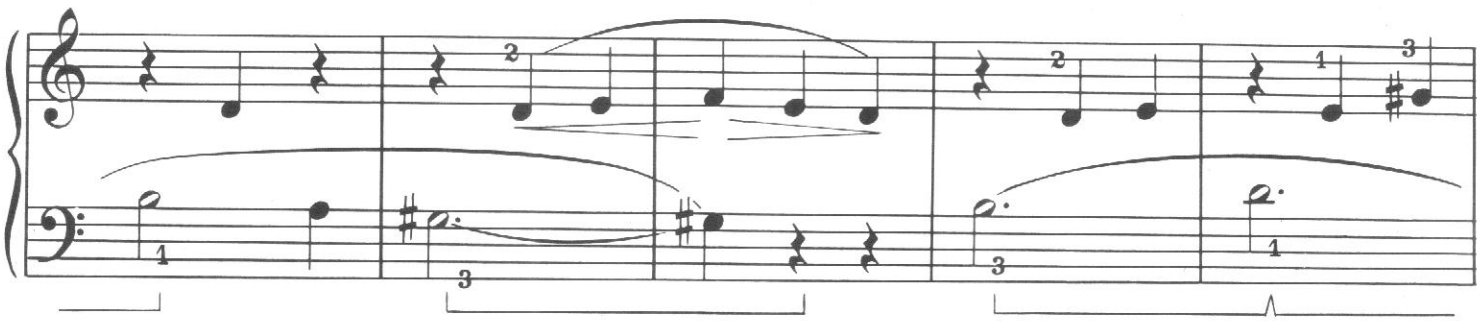
The fingering is *the same* in all the above minor scales.

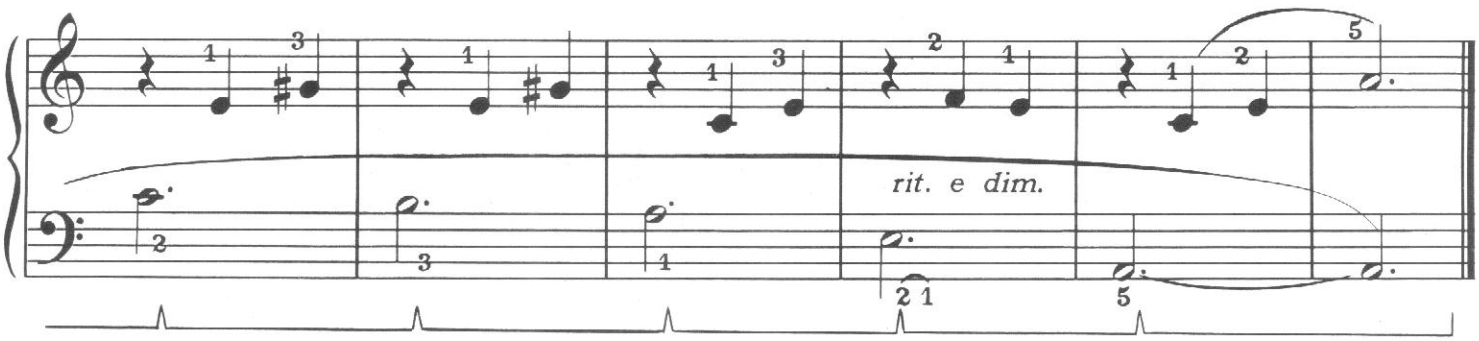
NOTE TO TEACHER: Since the Harmonic Minor scale is more truly minor *in effect* than the Melodic Minor scale, having the minor 3rd and minor 6th both ascending and descending, it is here presented first to the young student. And as the Tonic Minor affords a better means of comparison with the major scale than the Relative Minor, it is given our first consideration.

A Nocturne is a night song or melody. This Nocturne, in the Key of A Minor, should be played with expression. Shade the melody line, make it song-like; this nocturne should not be played too slowly.

16. Nocturne







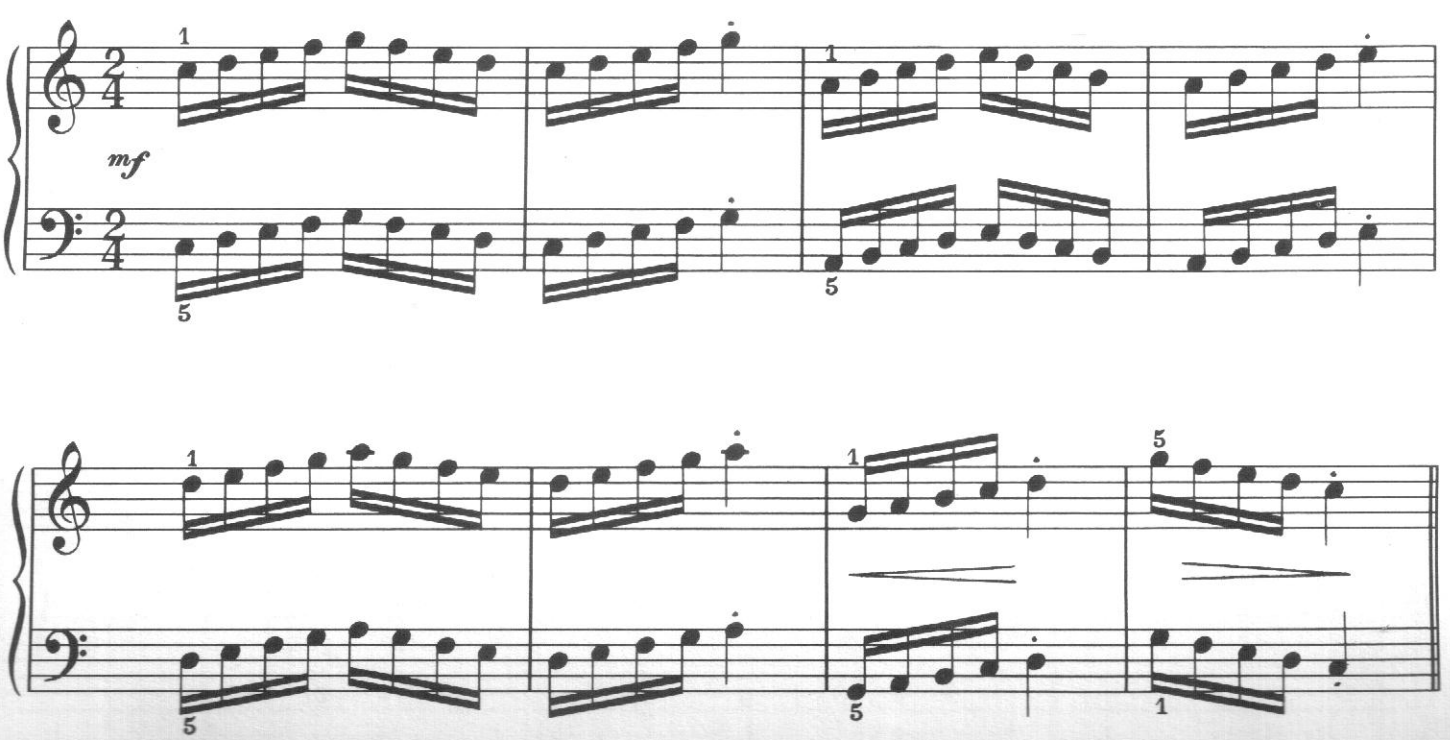
This is a sixteenth note: 𝅘𝅥𝅯

Four sixteenth notes equal one quarter note: 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 = 𝅘𝅥

17. Rhythmic Study

(Tropicana)

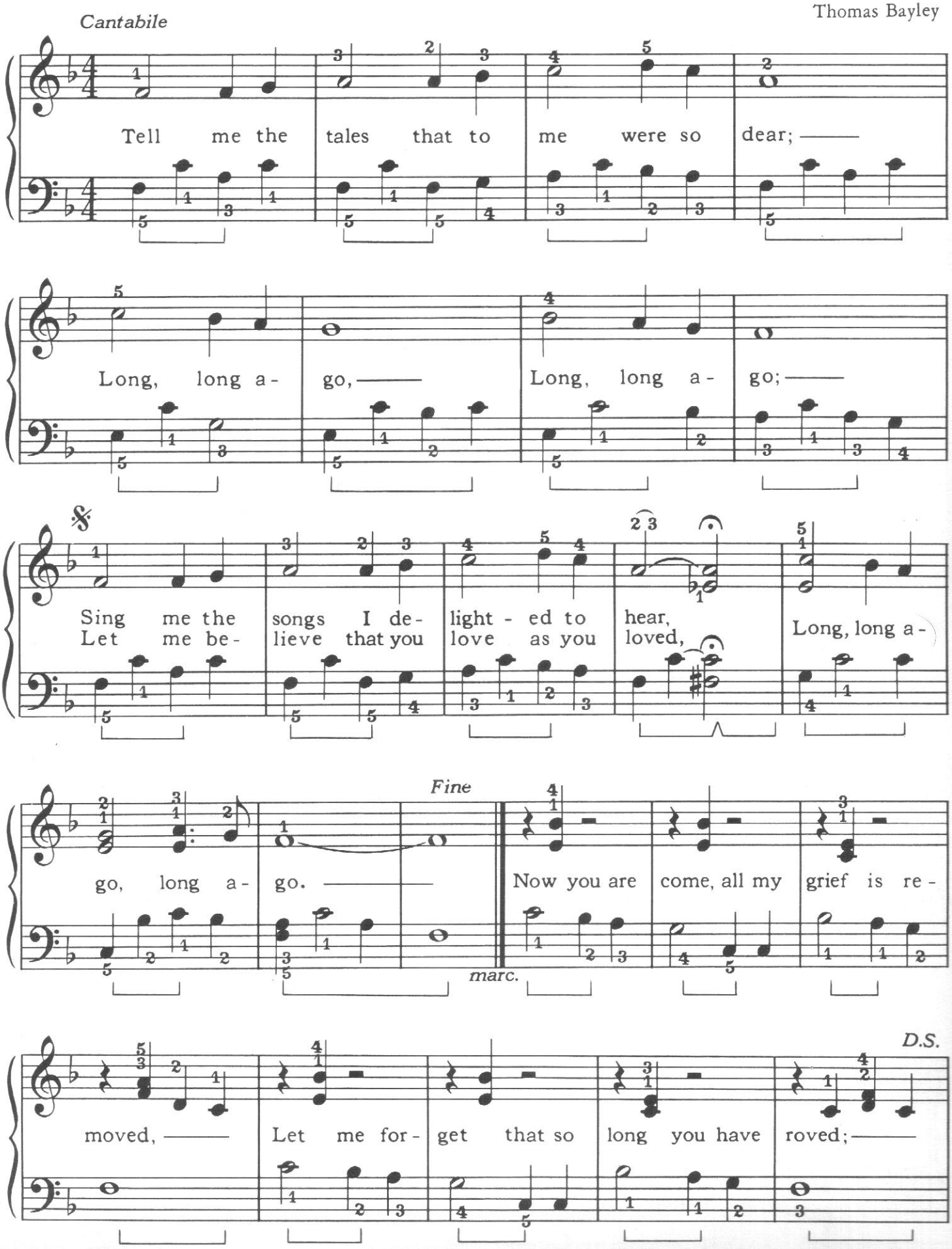
In strict-time



22 In the twelfth measure, change from finger 2 to finger 3 (2 3) while holding the note down so that the melody is sustained. Play the harmony notes, E flat and F sharp, softly. (Find the meaning of "D.S." on page 49.)

18. Long, Long Ago

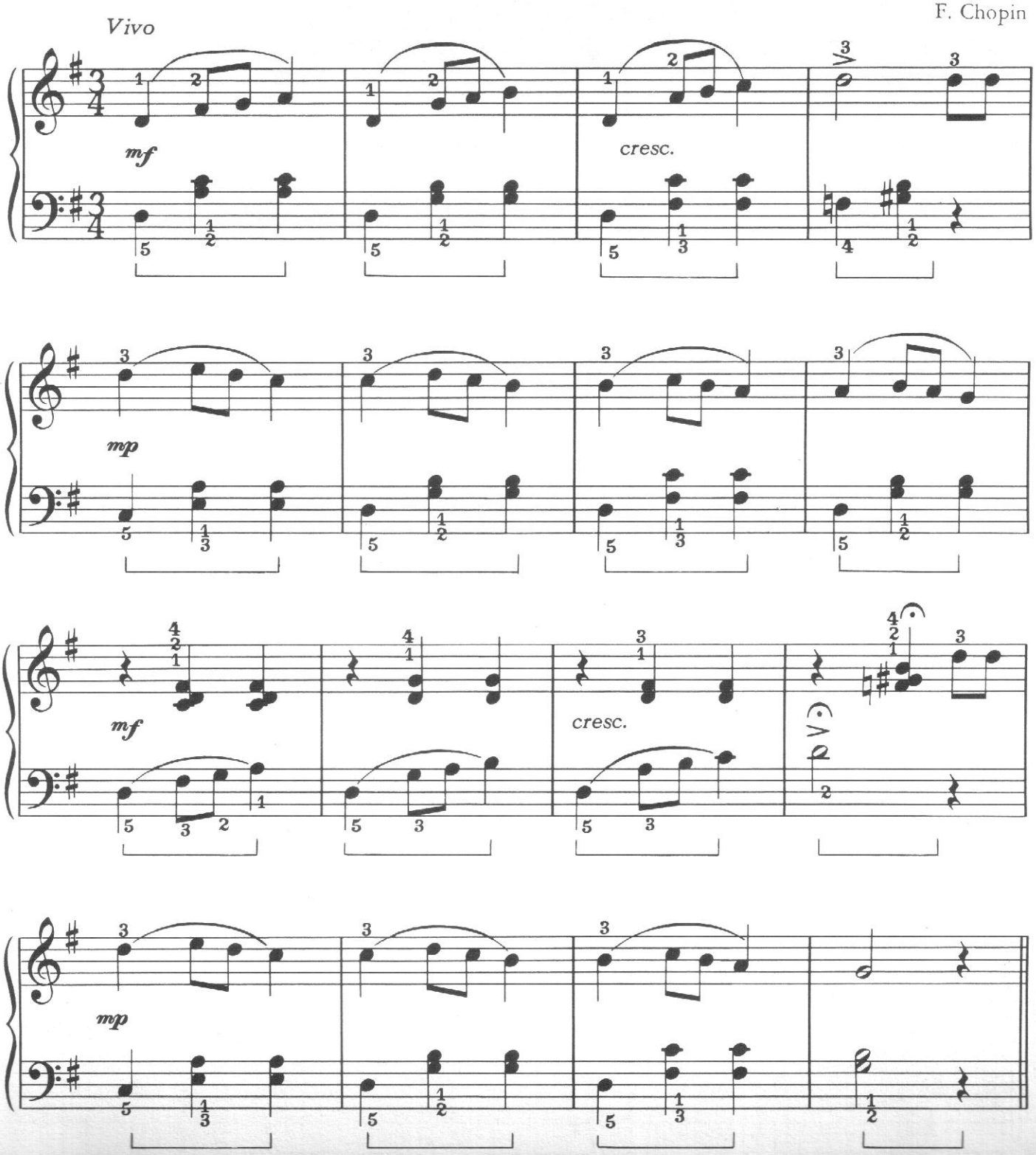
Thomas Bayley



Frederic Chopin, "the poet of the piano," composed for piano almost exclusively. The son of a French father and a Polish mother, he lived in Warsaw, Poland, where he received his musical education. Like many other great composers, he showed remarkable talent as a child. He wrote music at an early age and played in public when he was nine years old. Later, Chopin lived in Paris where he met many other renowned musicians. The waltz theme presented here is adapted from a Chopin waltz. Play it gracefully, but with spirit.

19. Valse Brillante

F. Chopin



20. Spinning Song

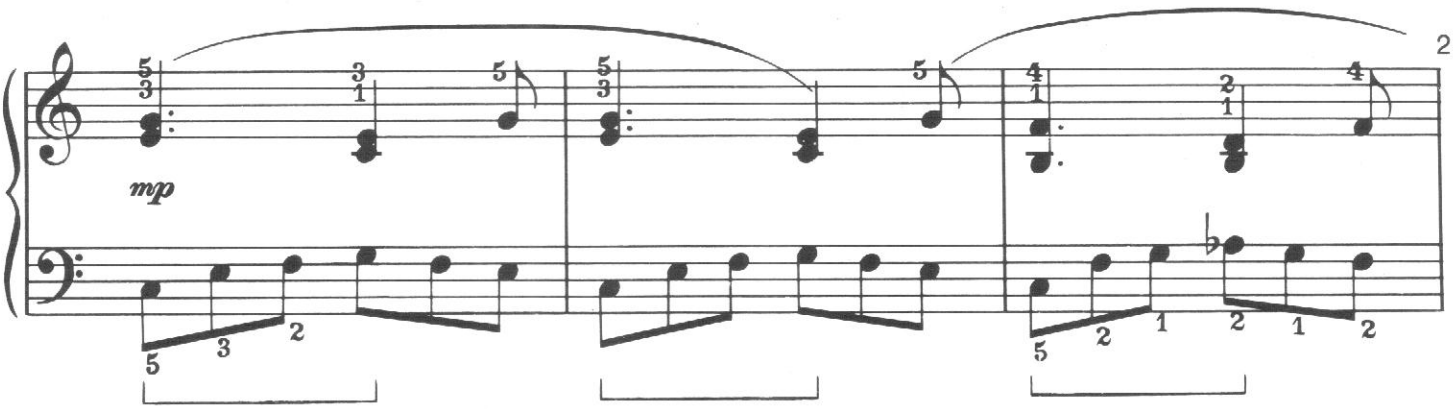
(Read the note on soft pedal on opposite page.)

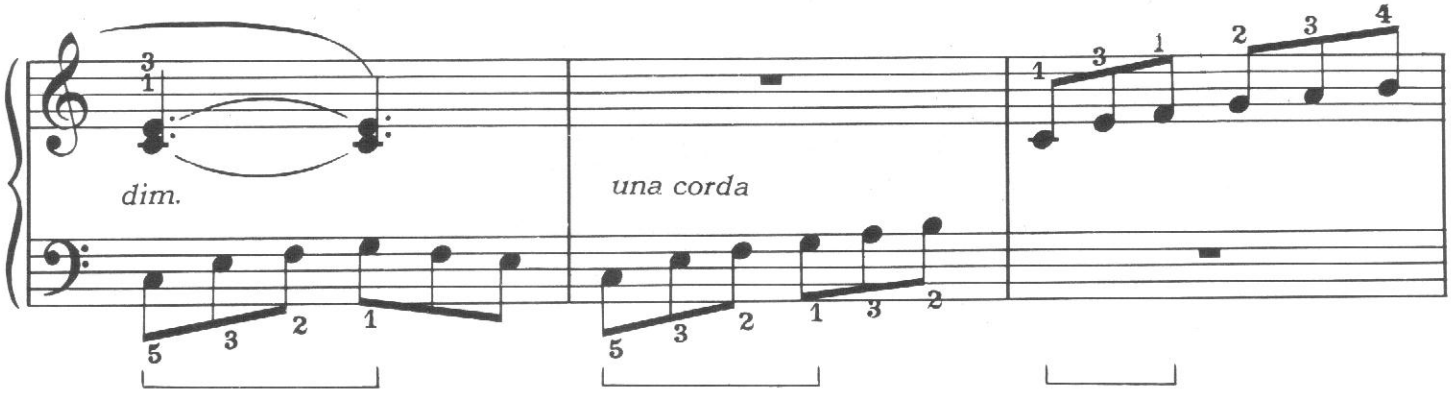
Smoothly

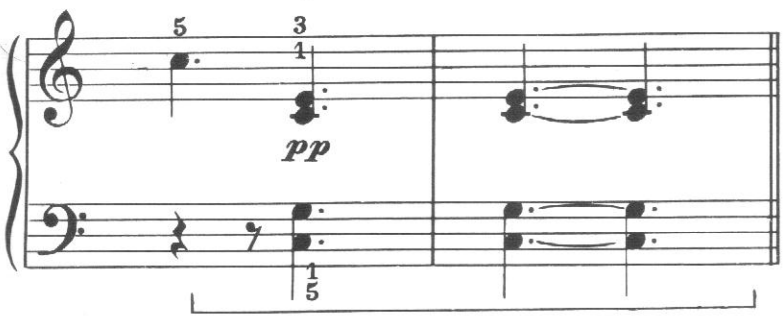
mp

mp

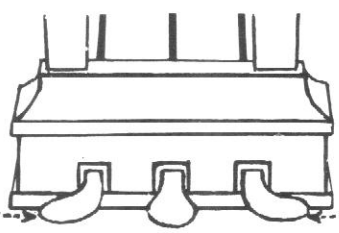
mp







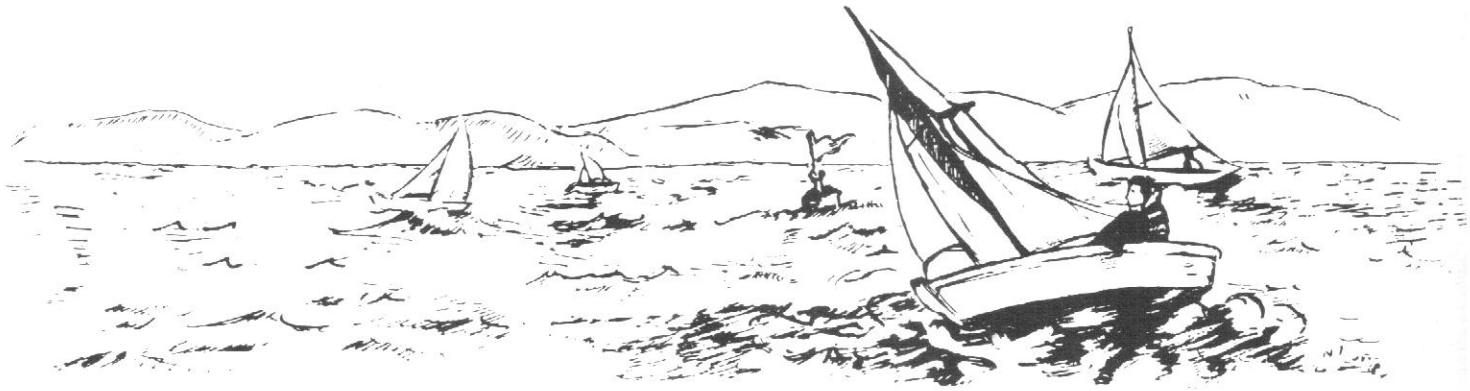
The Soft Pedal



The piano pedal on the left is the soft pedal. The musical term for soft pedal is Una Corda. Una Corda means "one string." If you look inside the piano you will observe that there are ***three*** wires (strung close together) for each piano key on the keyboard; and when you play a piano key, the hammer for that key strikes its three wires, or strings. On the grand piano, when the soft pedal is depressed, the hammers all shift to one side so that they strike *only one* of these strings, and the amount of tone is thus lessened. (The abbreviation u.c. is often used for una corda.)

The term Tre Corde (three strings) means that the soft pedal is to be *released*, so that the hammers will again strike three strings.

The action on the upright piano is somewhat different. On the upright piano, when the soft pedal is pressed down, the hammers move closer to the strings, and as their striking distance is thus shortened they have less force, and the tone is therefore softer.

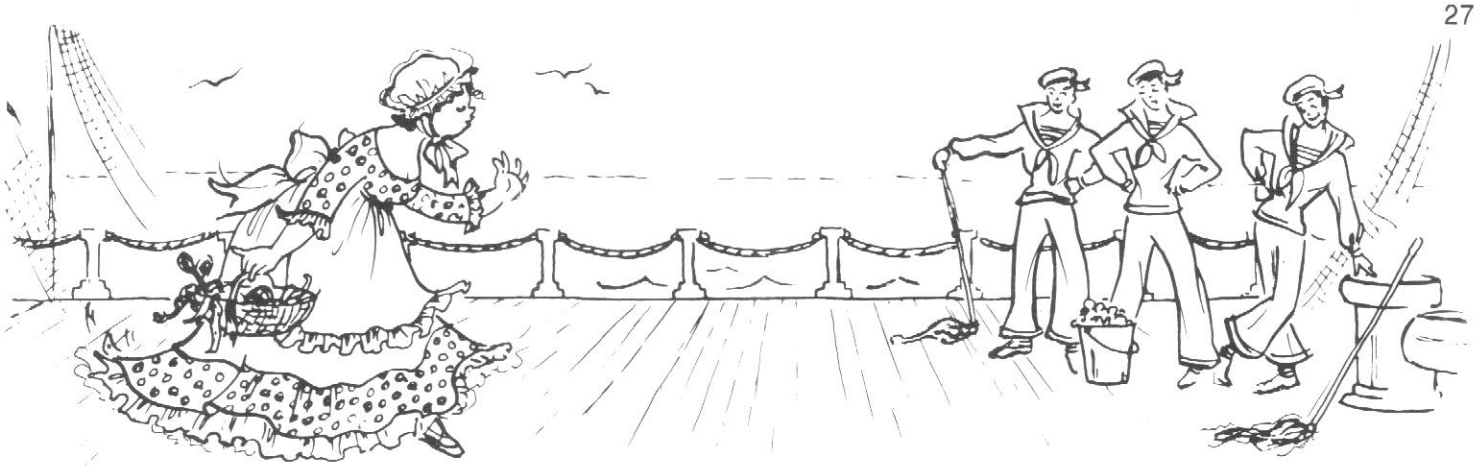


21. The Regatta

Allegretto

mf

mf



22. I'm Called Little Buttercup

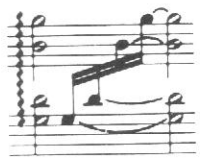
(H.M.S. Pinafore)

Sir Arthur Sullivan

Moderato

mf

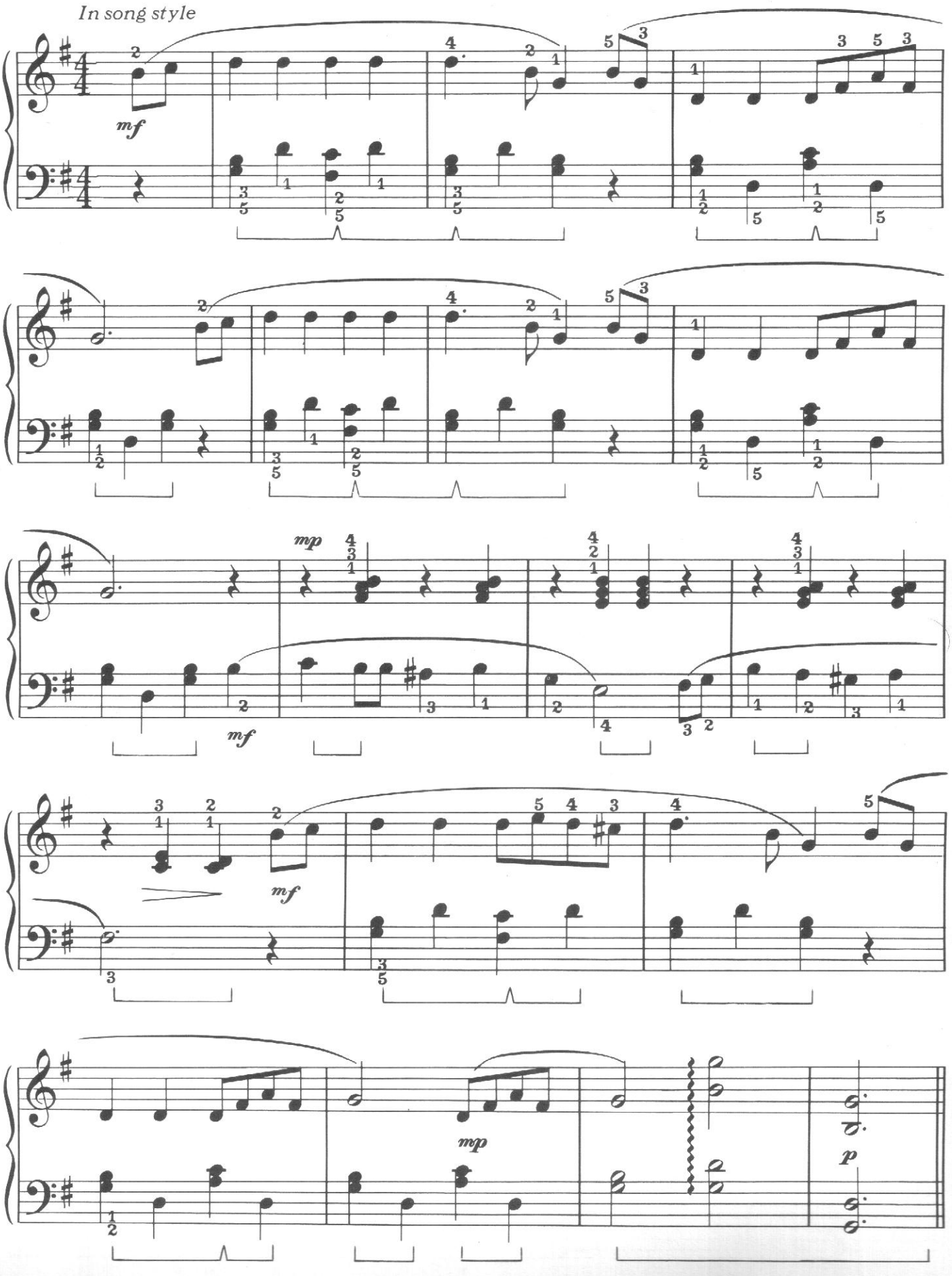
A waved line before a chord means that the chord is to be played *arpeggio:* Place the hands over the chord, then, beginning with the lowest note, play upwards *rapidly,* one note after another; *hold* each note as it is played so that the entire chord sings for its full time value:



23. The Brook

Franz Schubert

In song style

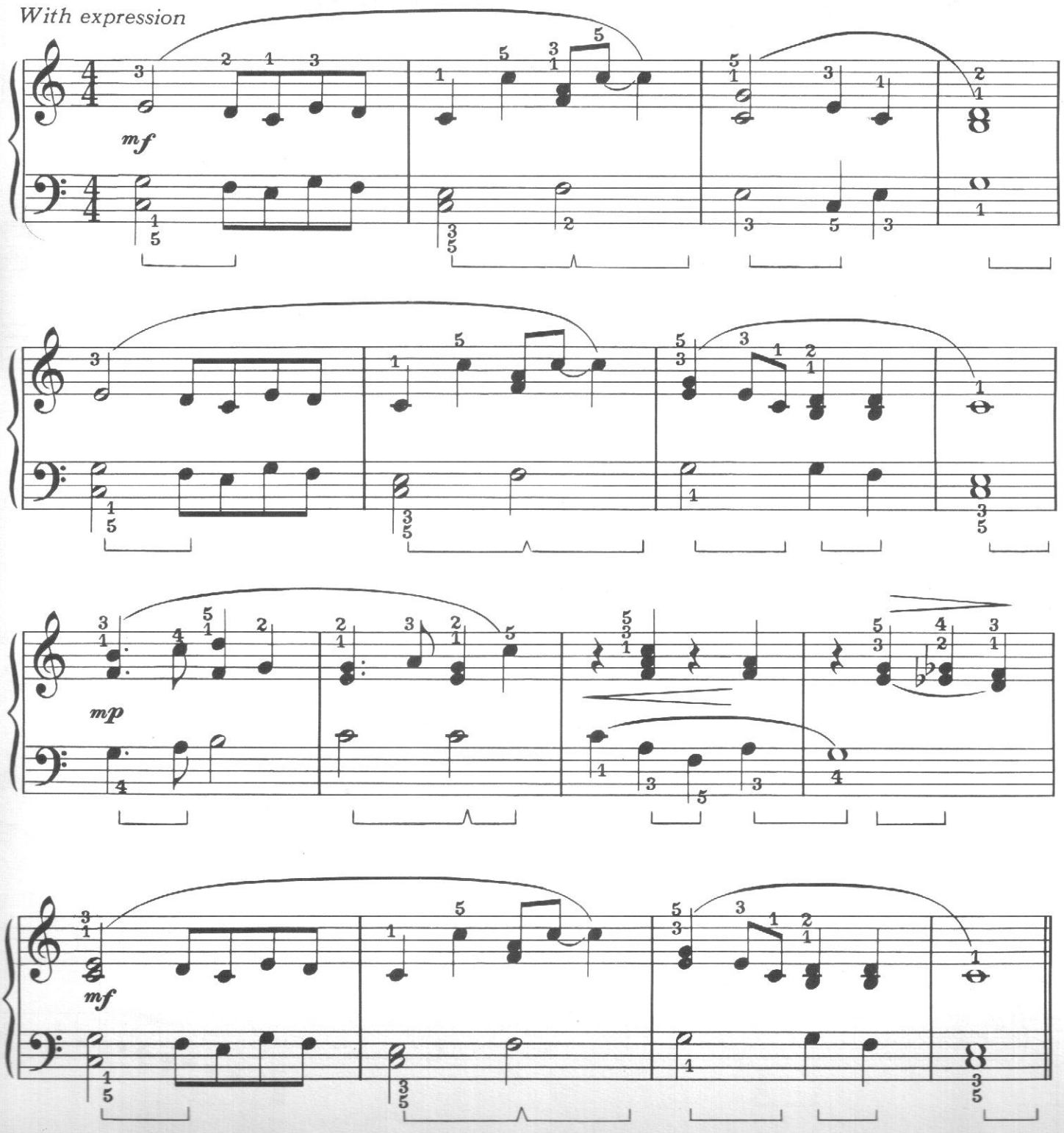


Stephen Foster, the great American song writer, left a heritage of beautiful songs which have become a vital part of American life – and in many other countries of the world, the lovely melodies and lively rhythms of America's genius song writer have long been popular. Stephen Foster wrote both the words and the music of his songs. Many of his songs are inspired by the beauty and sentiment of the South. Perhaps the fact that his father was a Virginian, and that his mother's home was in Maryland explains the deep appreciation of the South which is so beautifully expressed in his songs. Stephen Foster was born in Pittsburgh in 1826; he died in New York in 1864.

24. Swanee River

Stephen Foster

With expression



25. Air de Ballet

Carl Czerny

Allegro

mp

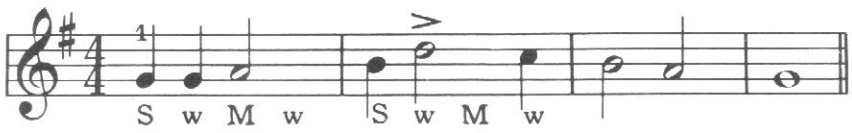
26. Mountain Climbers

Here is a new Time Signature: **𝐜** This time signature is sometimes used in place of $\frac{4}{4}$ and has the same meaning.

legato

mf

SYNCOPATION is *irregular* accent — the accent being placed on the part of the bar that is usually unaccented. For example, when a *long note* begins on a weak beat and holds across other stronger beats, the long note attracts the accent, creating an unusual rhythmic effect which is termed syncopation:



27. Peasant Dance

Slovakian

Rhythmically

mf

poco crescendo

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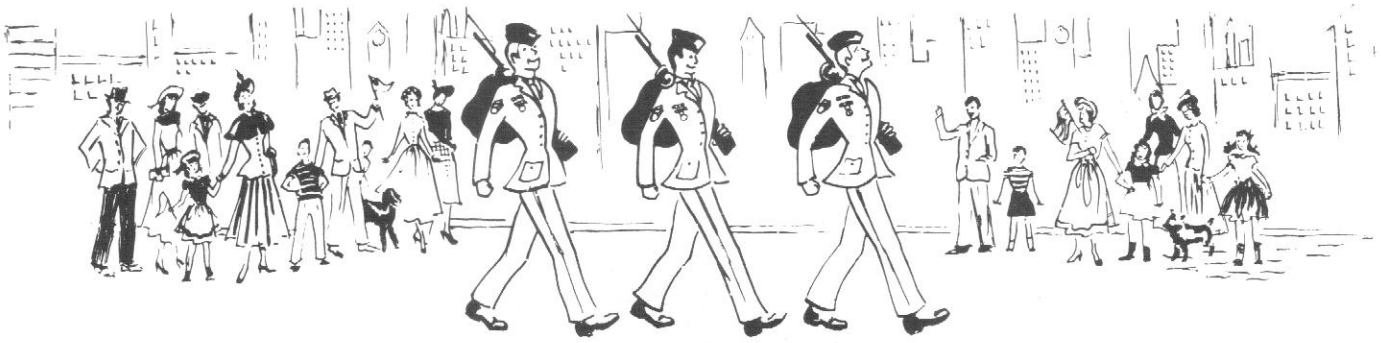
28. Jungle Antics

Allegro

mf

l.h.



29. When Johnny Comes Marching Home

♫ = ♪ (1 count in 𝄞 Time)

March Time

Louis Lambert

When John-ny comes march-ing home a-gain, Hur- rah! Hur- rah! We'll

give him a heart-y wel-come then, Hur- rah! Hur- rah! — The

men will cheer and the boys will shout, The la- dies they will all turn out, And we'll

all feel good when John-ny comes march-ing home. —

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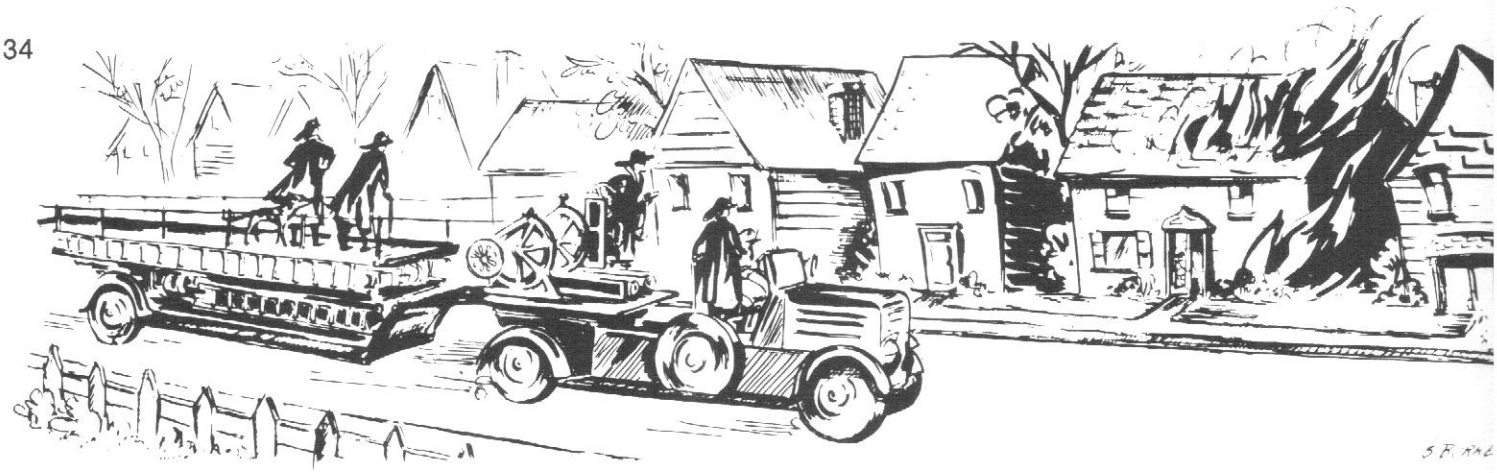
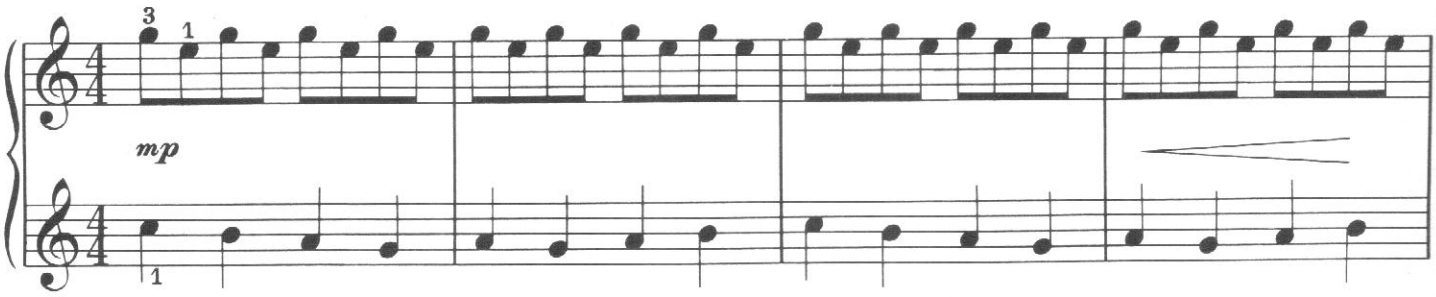
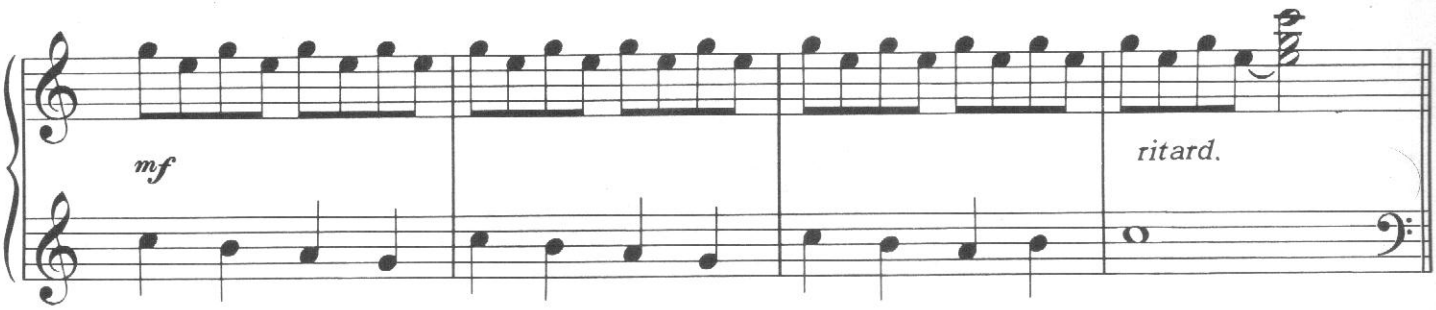


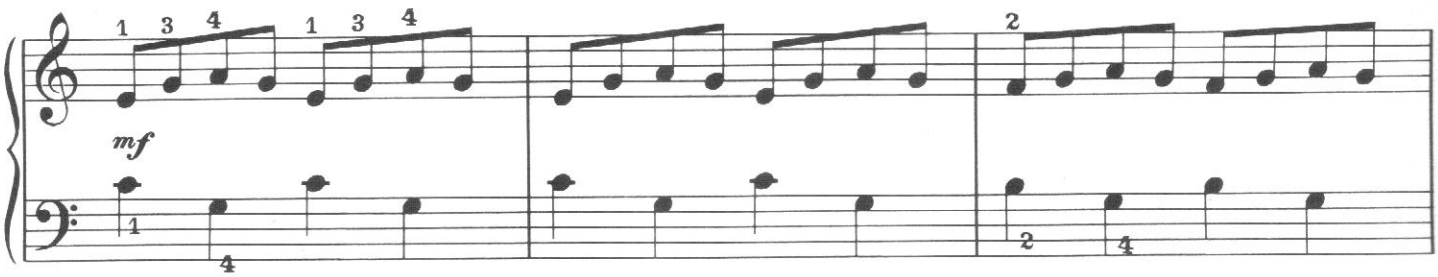
30. The Big Fire

Allegro (The reels arrive)

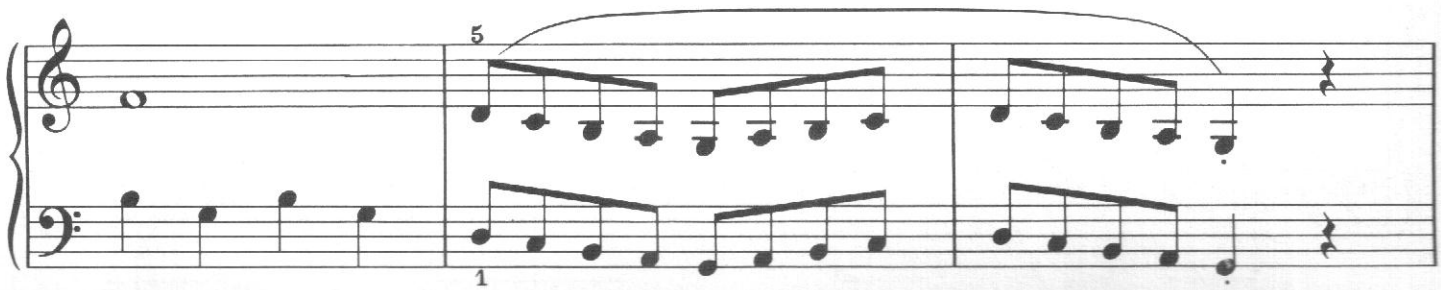


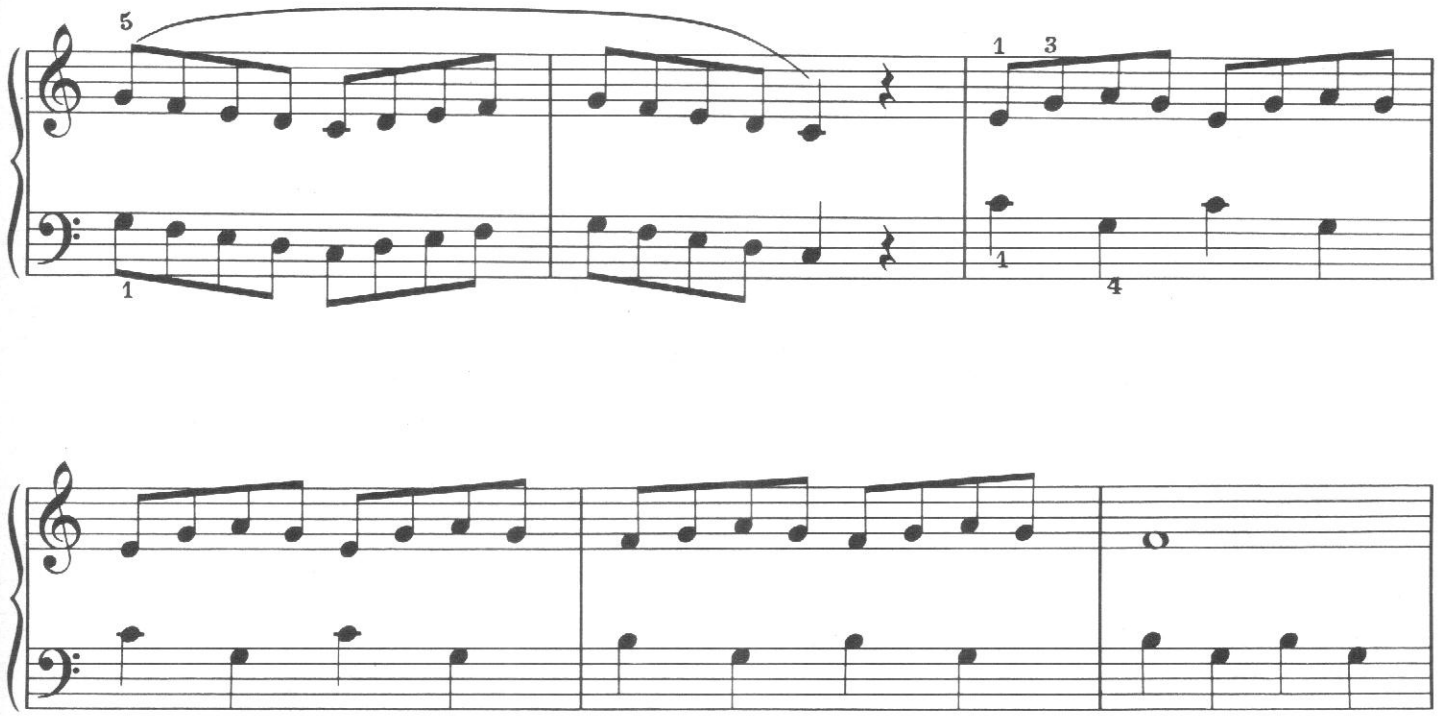


a tempo (The fire rages)

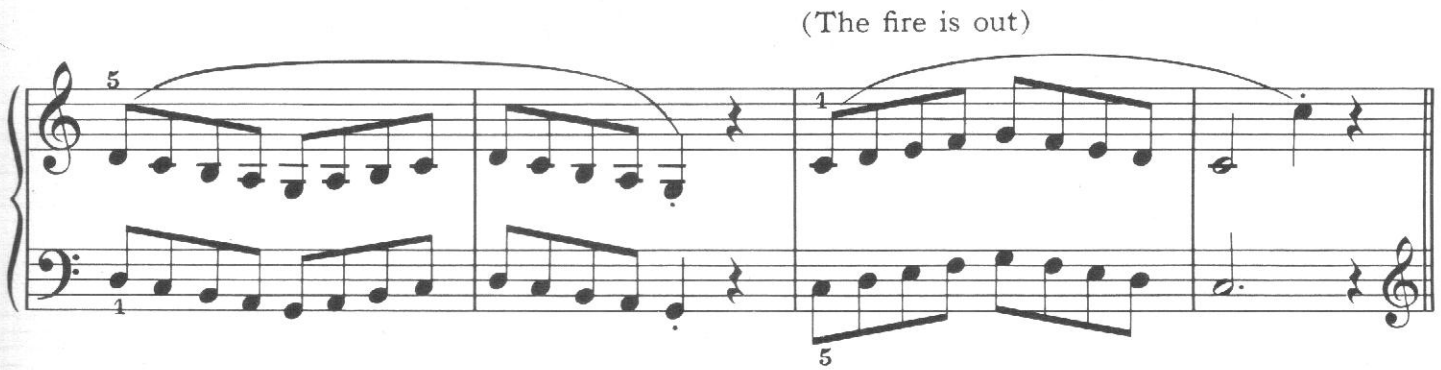


(Pour on water)

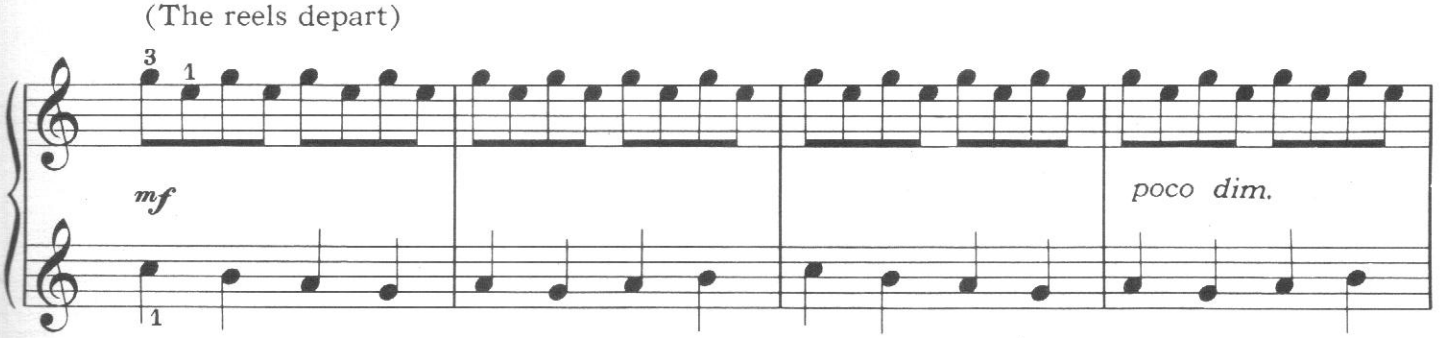


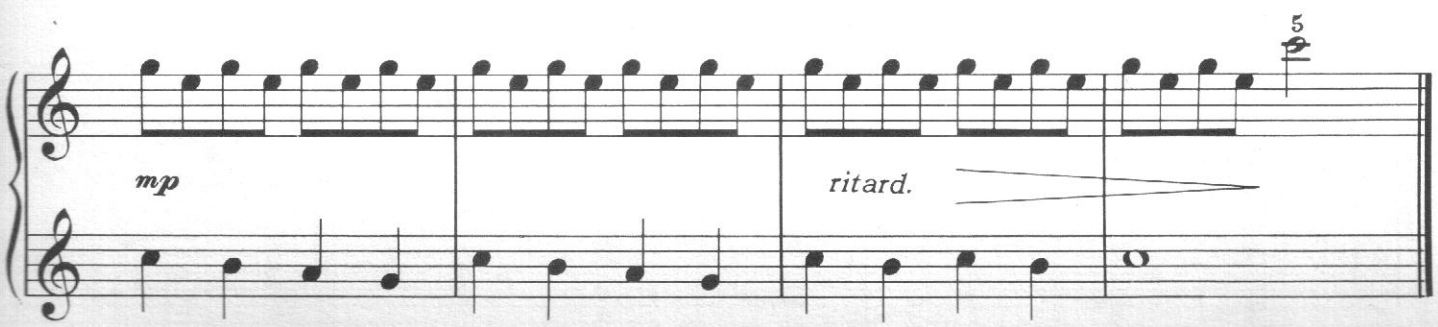


(The fire is out)



(The reels depart)

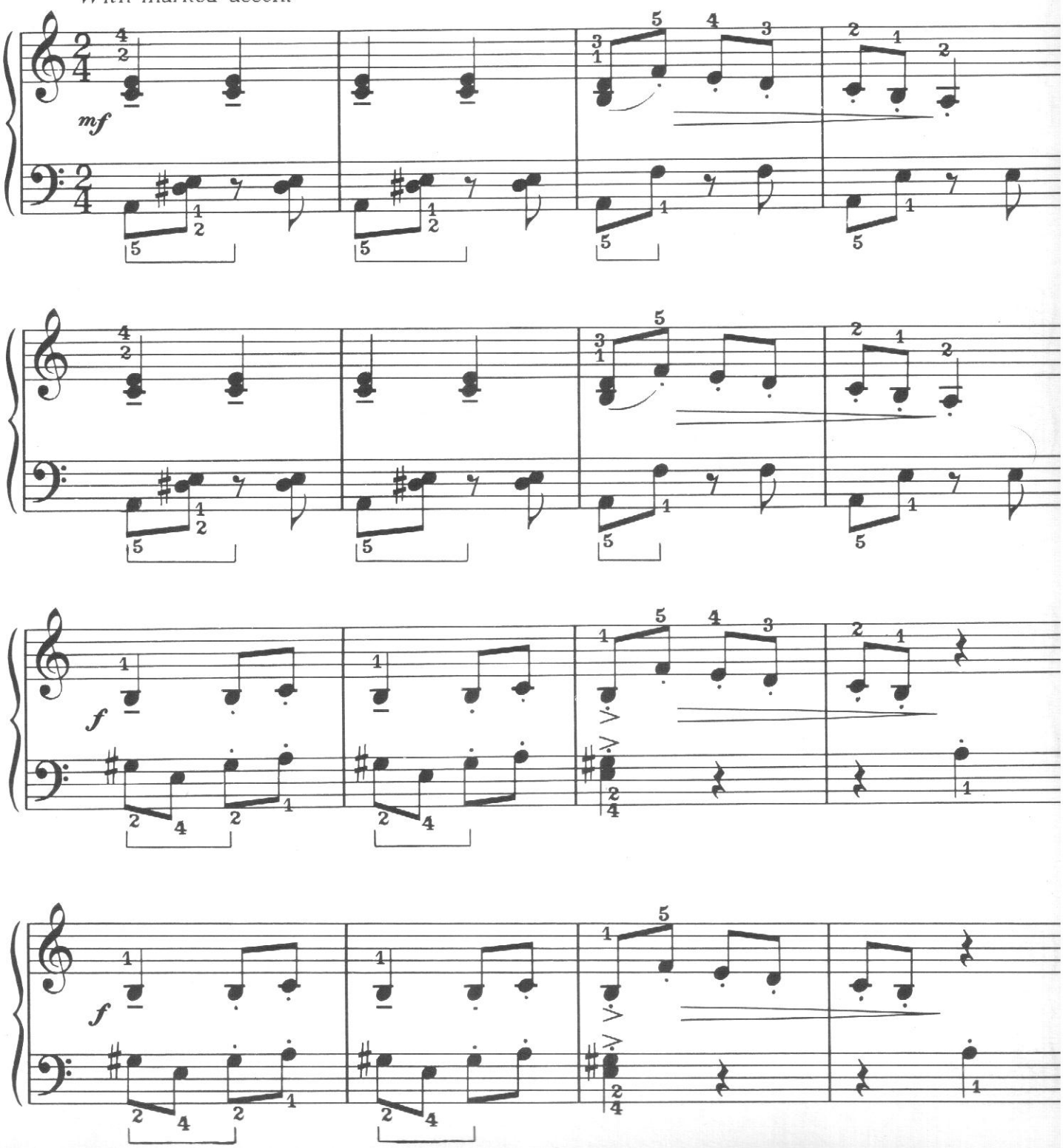


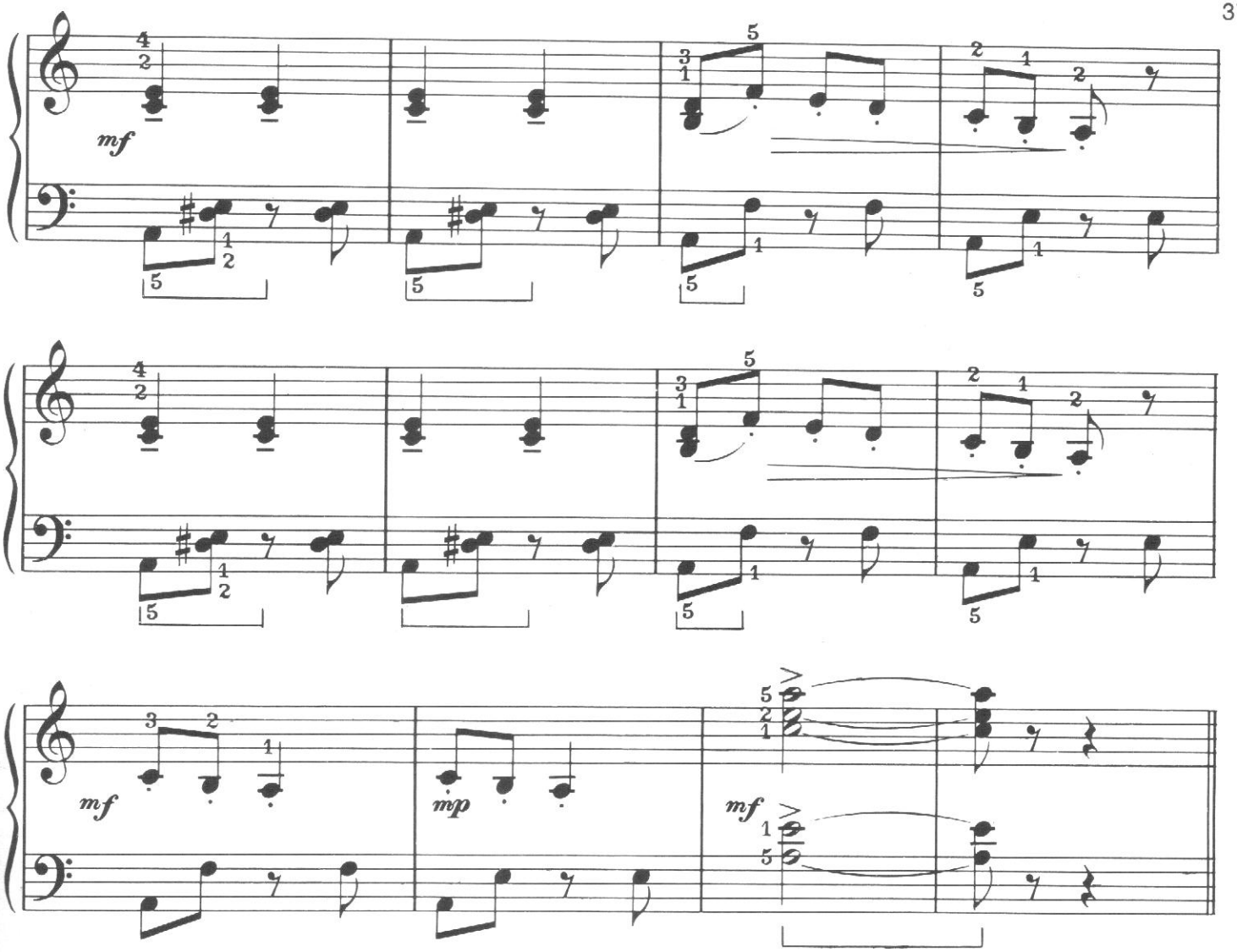


31. Gypsy Dance

Russian Folk Song

With marked accent



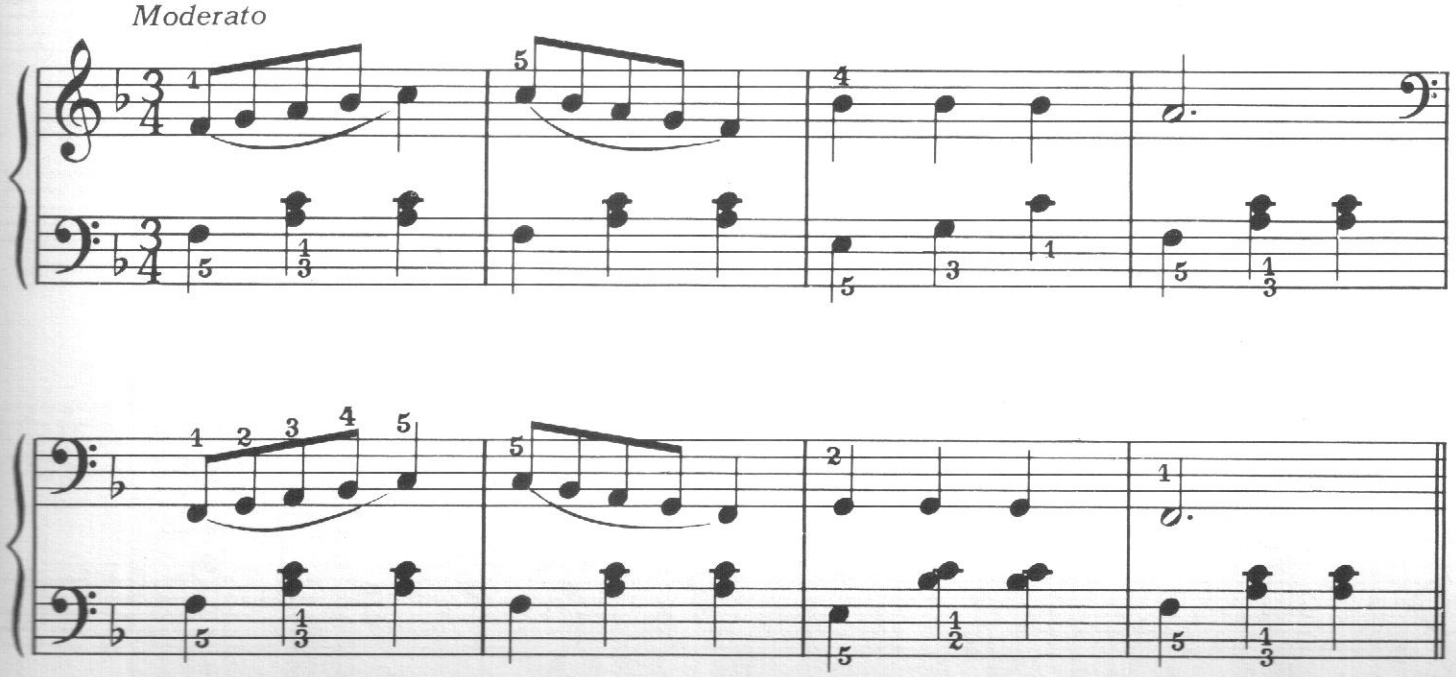


In the second line of this Study, right hand crosses over left hand to play bass notes.

32. Tricks

C. Czerny

Moderato



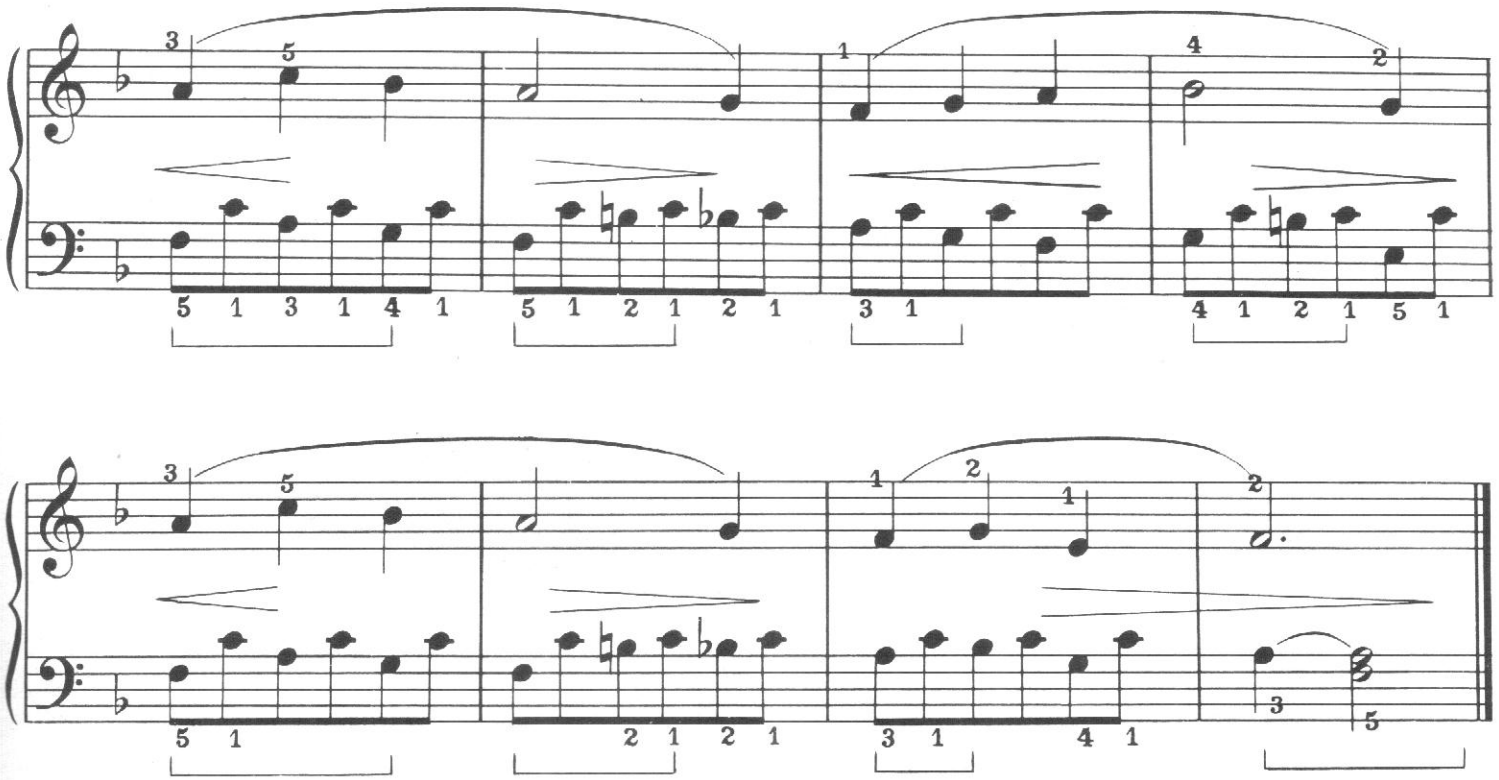
33. At the Village Fair

Lemoine

Moderato

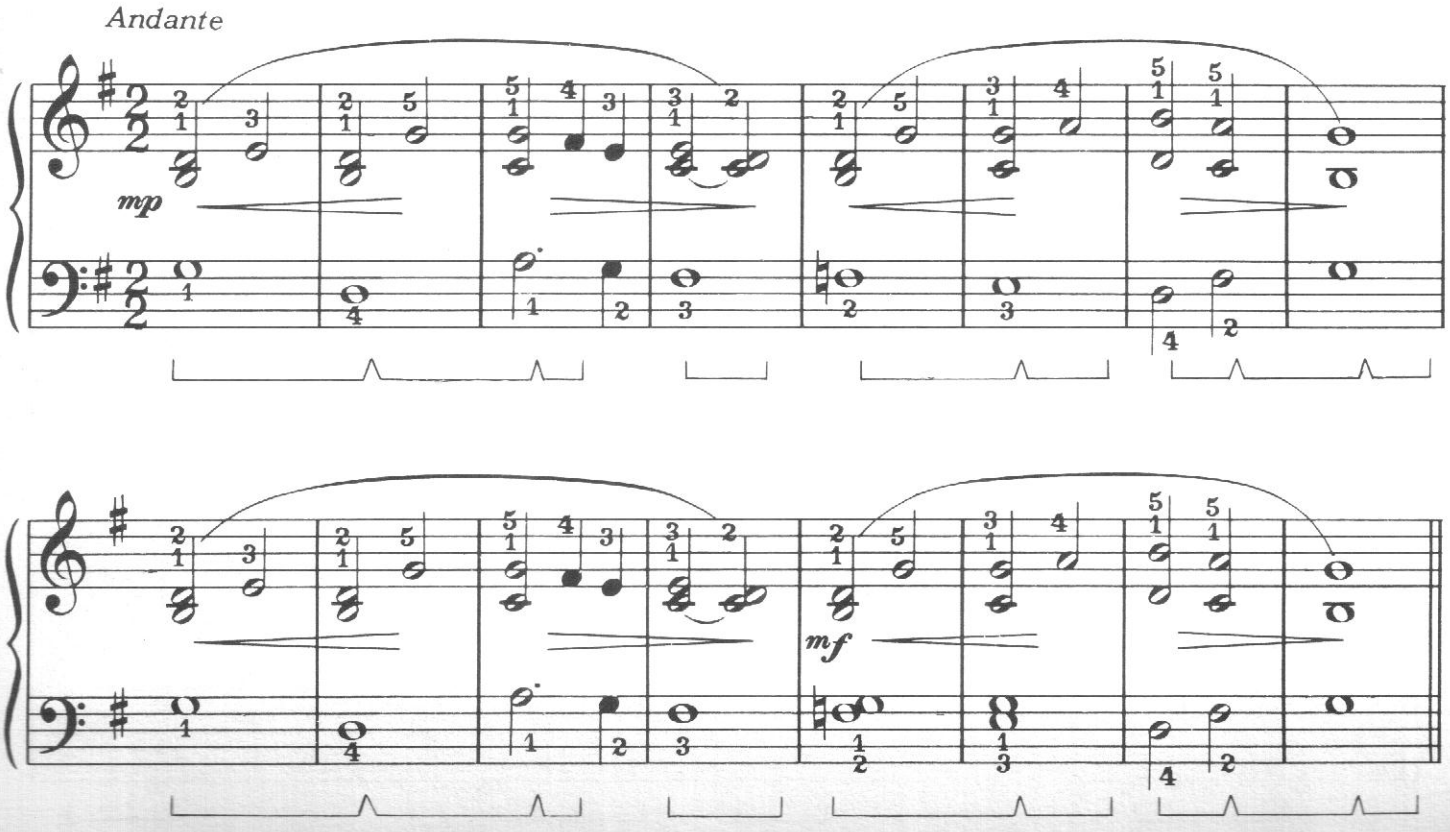
mf

mp *poco animato*



The Time Signature $\frac{2}{2}$ is often used in church music. Two beats in a measure; a half-note receives one count, or beat.

34. Vespers

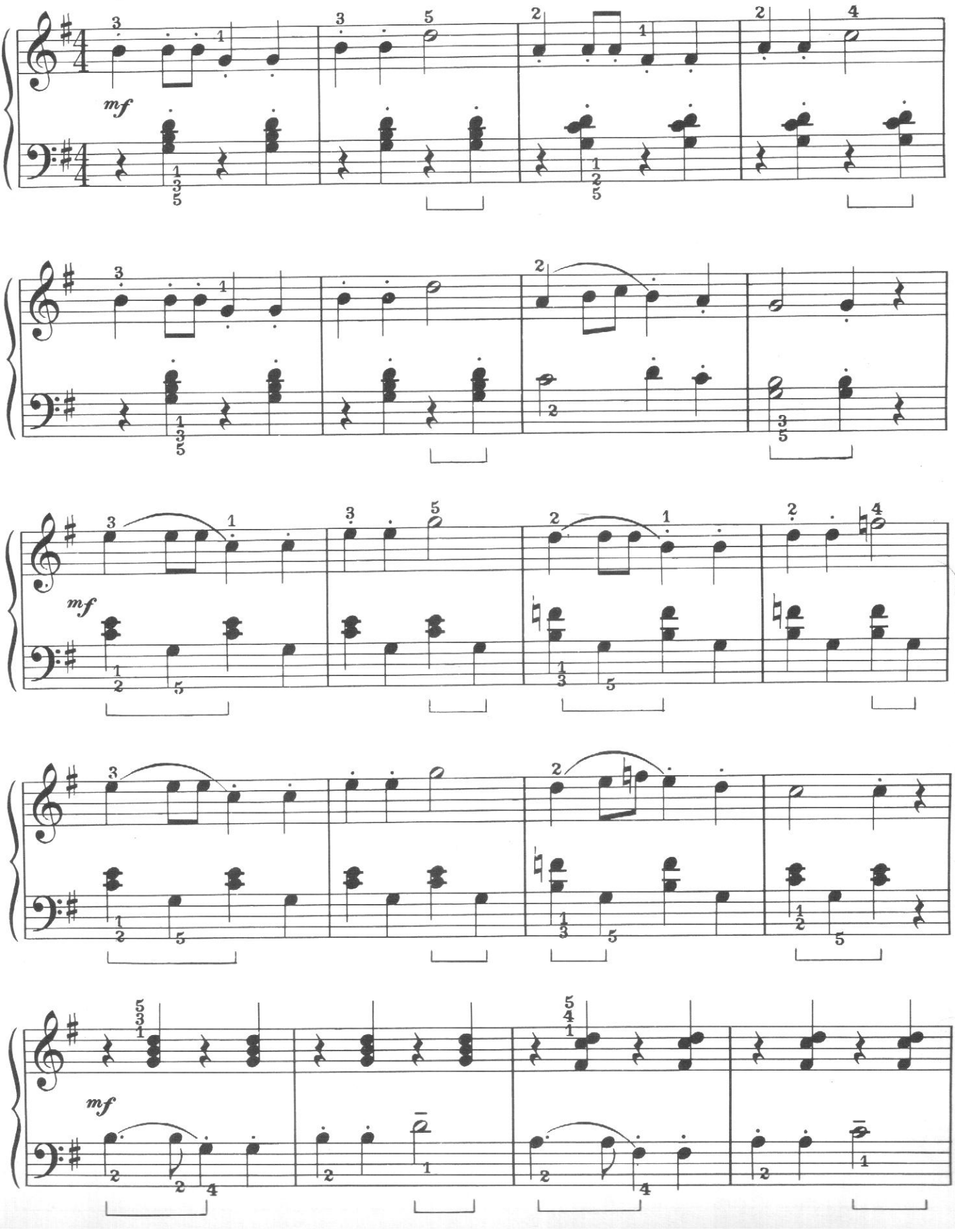


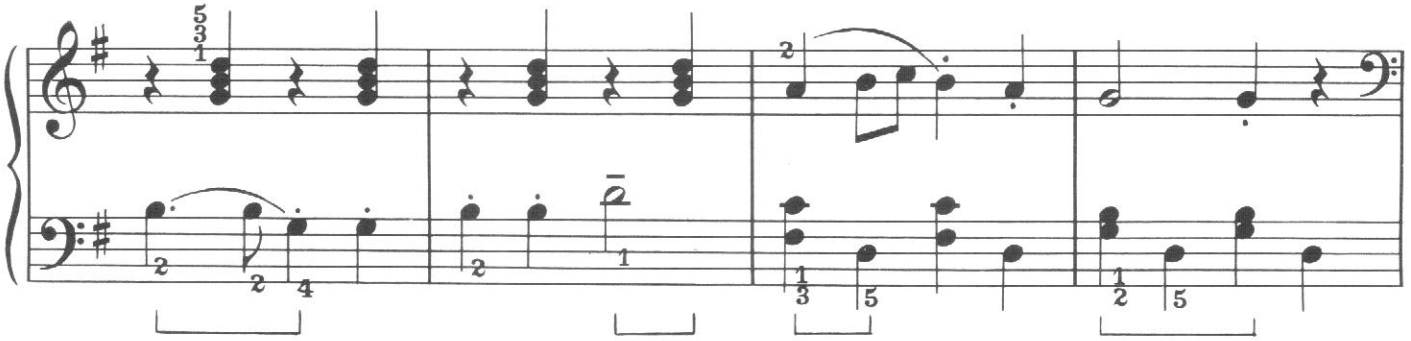
In the first part of Skip to My Lou, the chords played in accompaniment on the *weak* beats of the measure give an effect of syncopation. This effect is strengthened in the second measure where the half-note on the third beat attracts an unusually strong accent. In the fifth line, the syncopation is still more pronounced, as the right hand takes the chord accompaniment which resembles the clapping of hands. This is an old American mountain tune. Play it so that it sounds rhythmic and jolly.

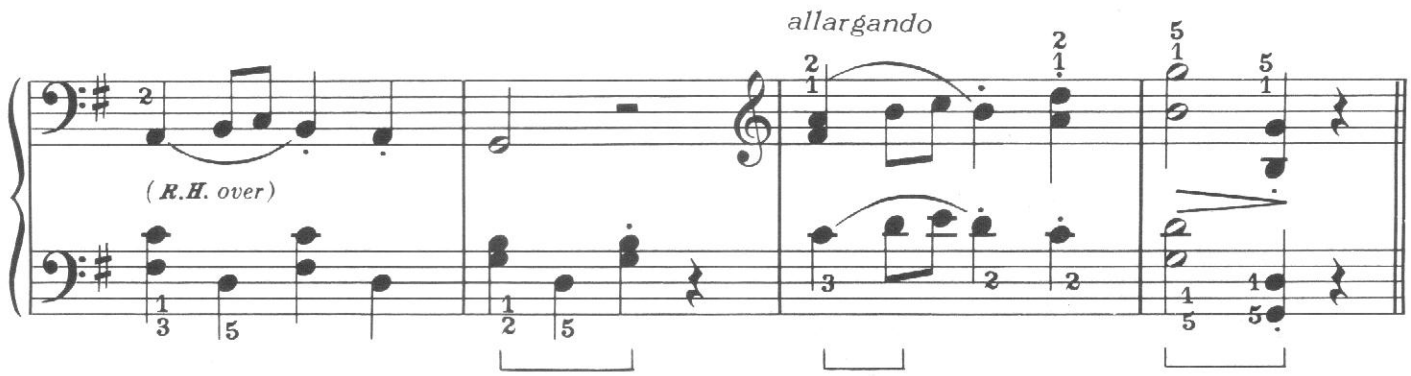
35. Skip to My Lou

American

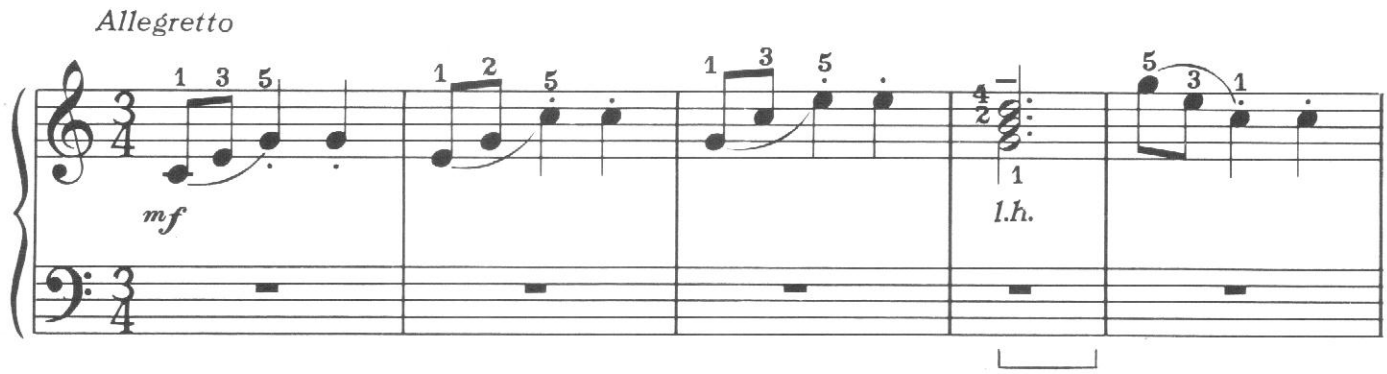
Gaily

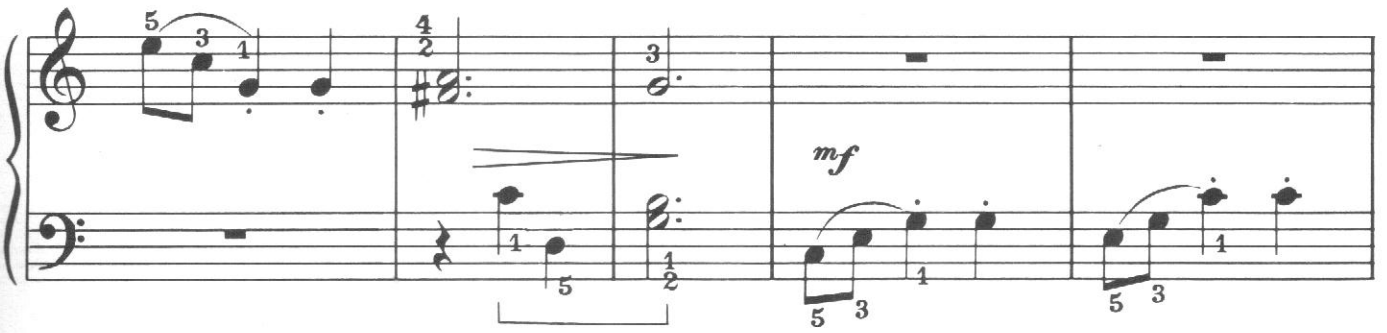


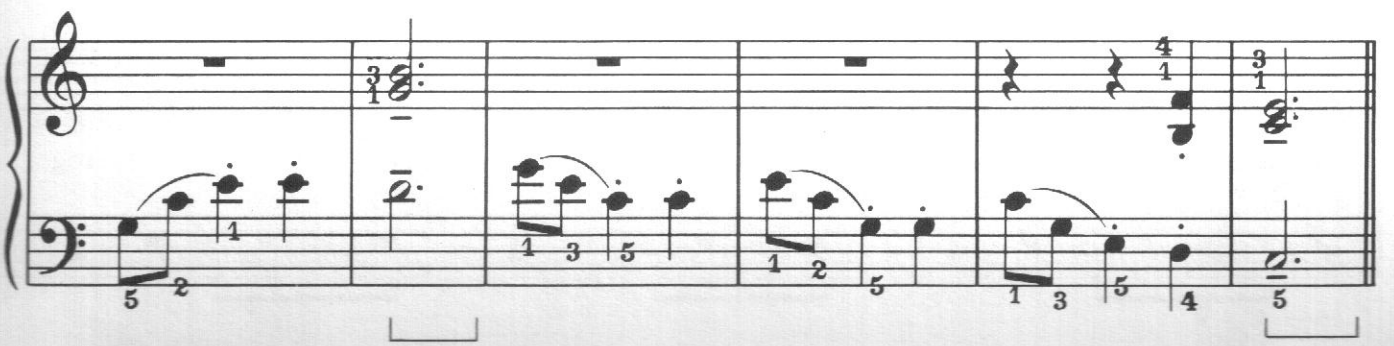




36. O'er Hill and Dale







37. The Captain's Song

(Trill Study)

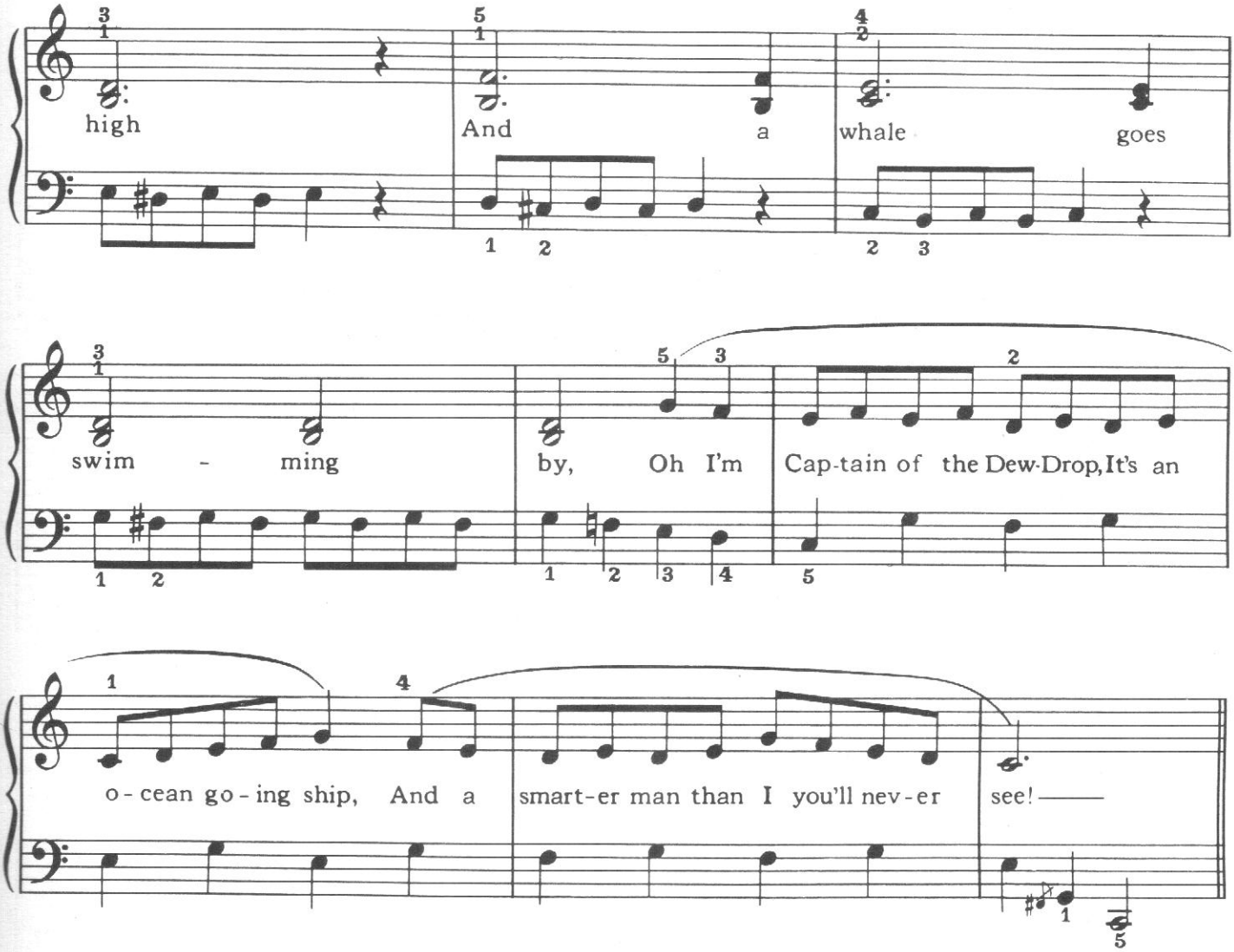
Allegretto

mf I'm the Cap-tain of the Dew Drop, It's an o-cean go-ing ship; It's a

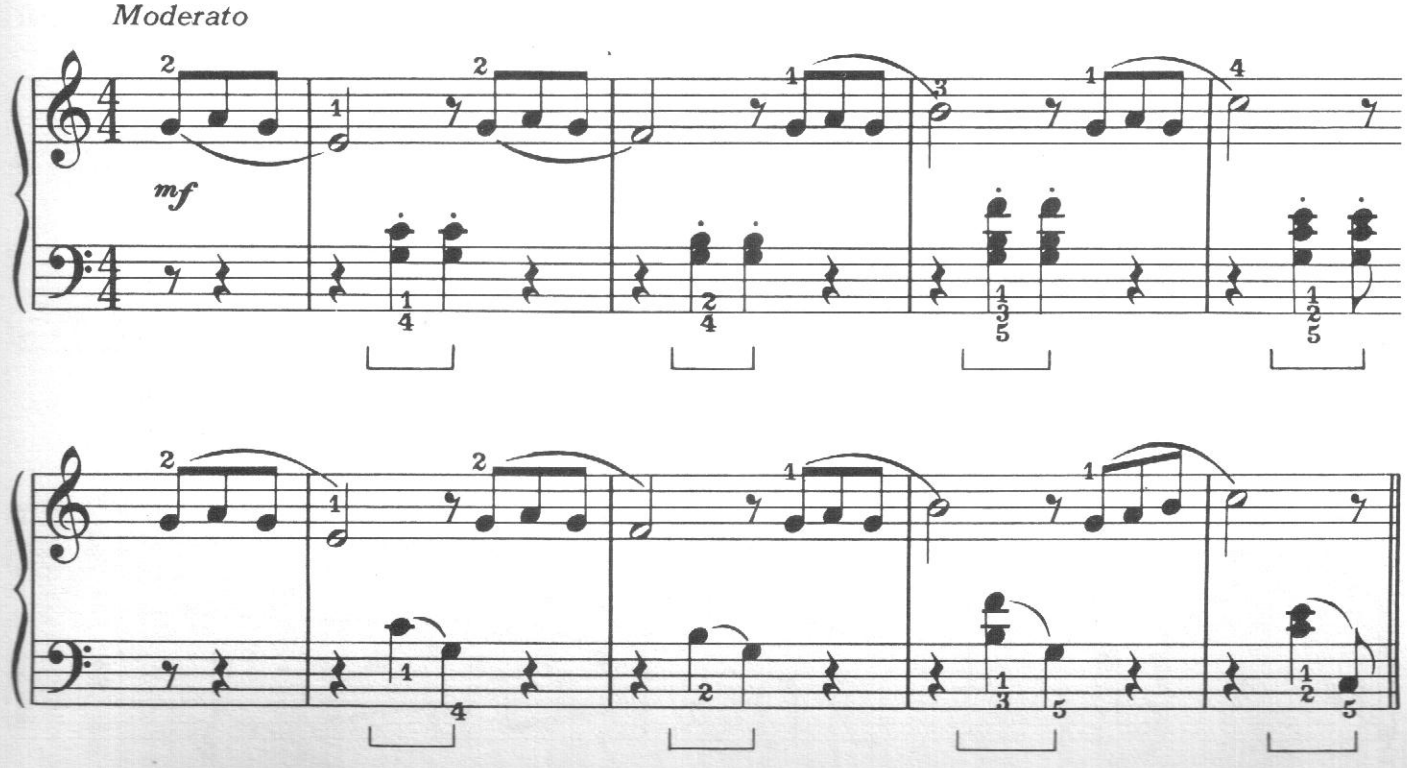
ship that goes a-sail-ing on the sea.—— I bring cro-co-diles from Ice-land, Po-lar

bears from Zan-zi-bar, From the gal-ley I bring cof-fee, cake and tea.——

When the waves are roll - ing

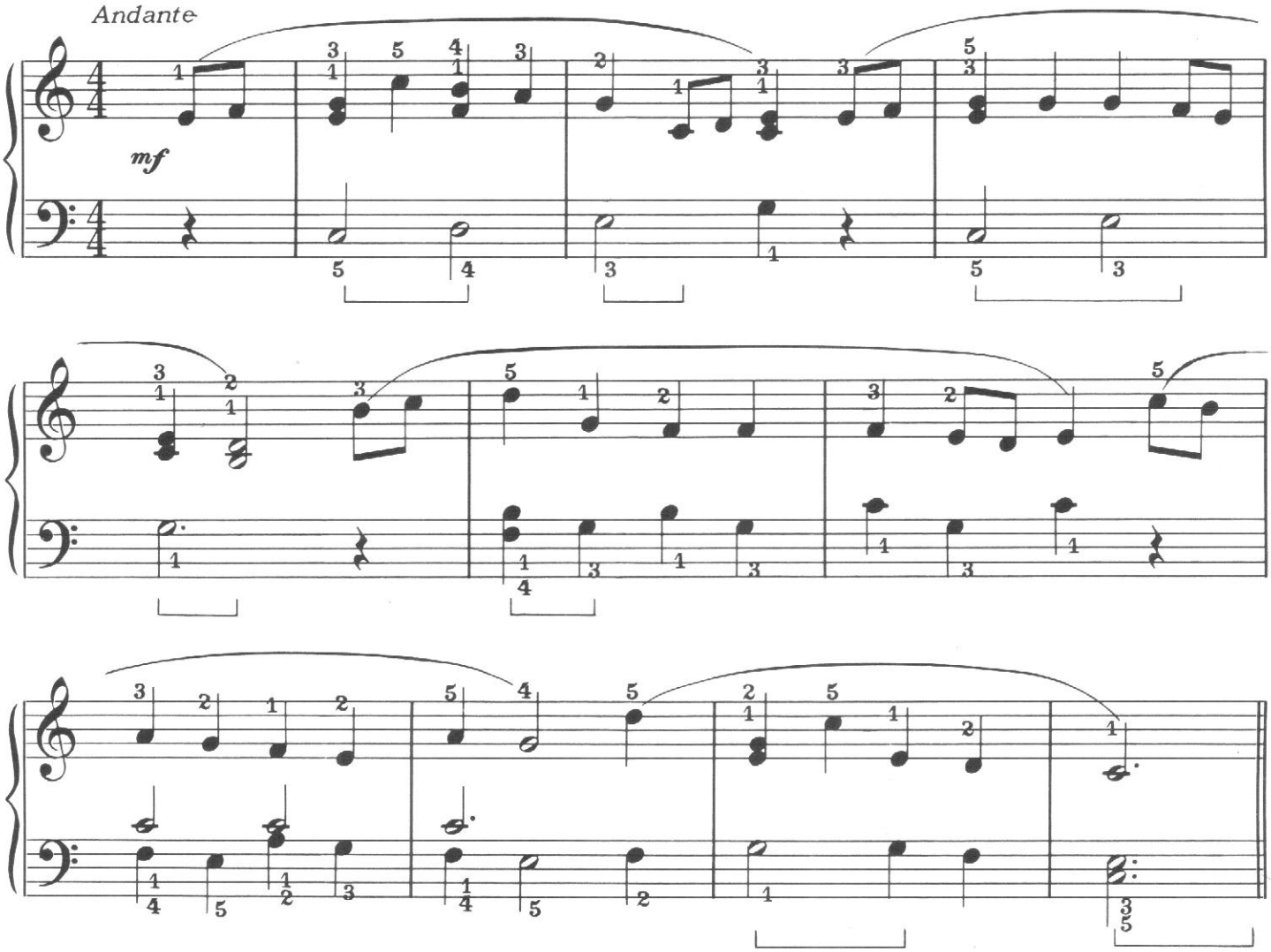


38. College Song



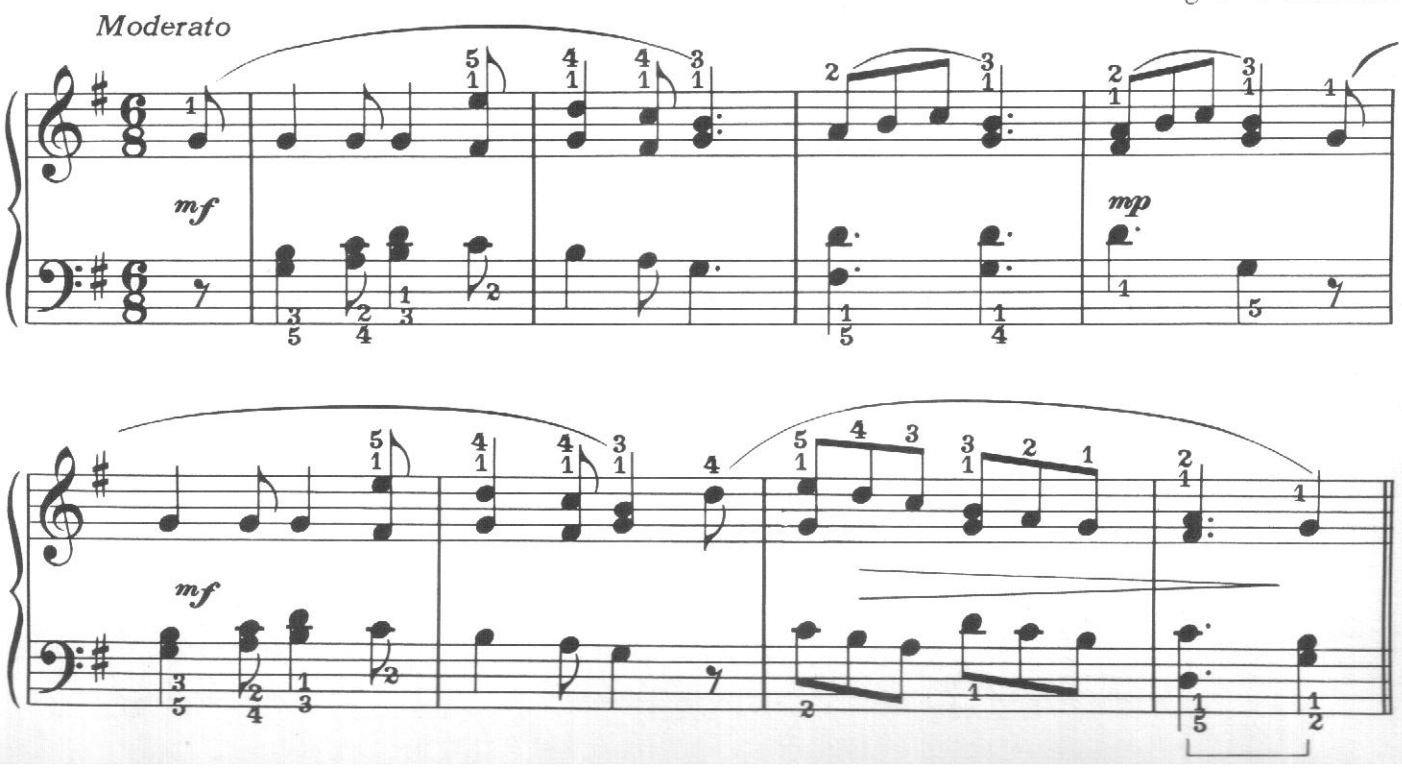
39. While Shepherds Watched Their Flocks

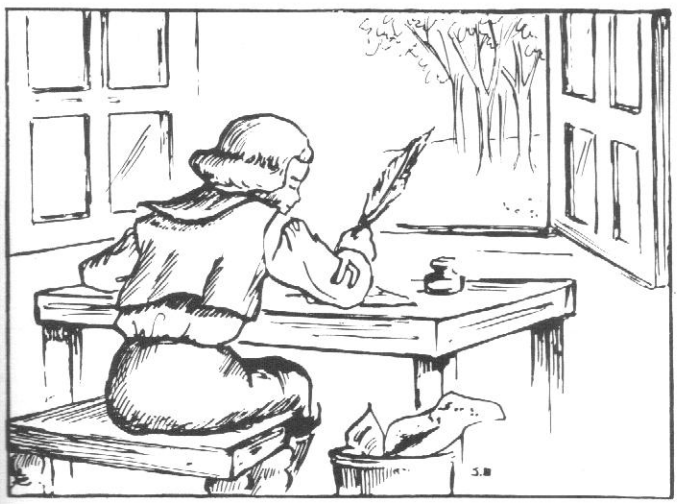
G. F. Handel



40. I Saw Three Ships

English Traditional



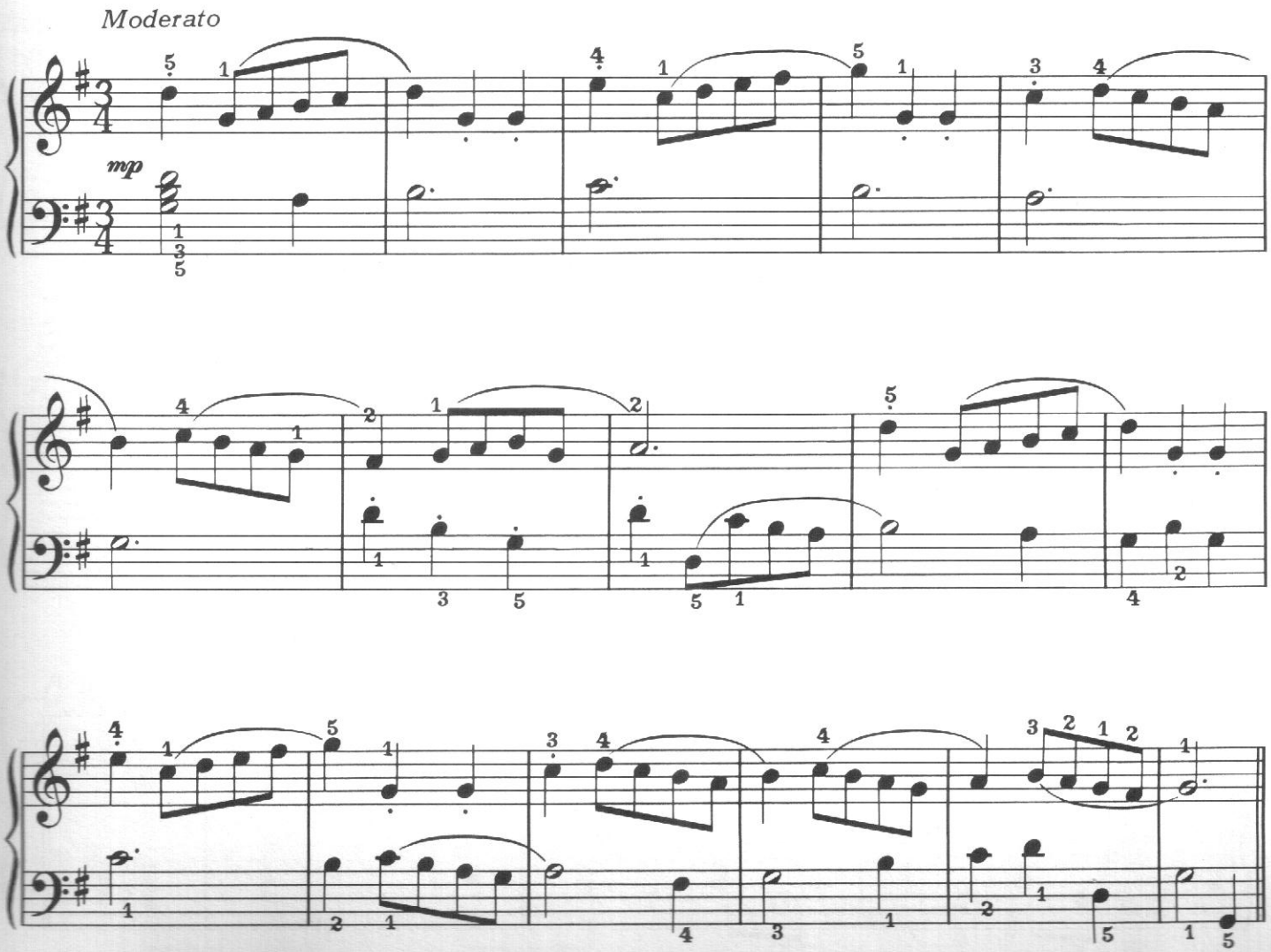


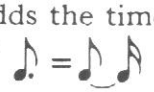
Johann Sebastian Bach belonged to a family of musicians. His father was court musician at Eisenach, Germany, where Johann was born in 1685. His cousins, uncles, and all the various members of the large Bach family played instruments in bands and orchestras. Little Johann was a remarkably good composer when he was only a child! We see him here diligently writing down one of his little pieces. When he grew up, Johann Sebastian Bach became one of the world's greatest composers.

The Minuet in G requires skilful playing. It is cheerful and gay; the little runs must sound light and merry, and the phrases must be gracefully shaded; the staccato notes supply contrast.

41. Minuet in G.

J. S. Bach



A dot beside a note adds the time value of the *next smaller note:* 

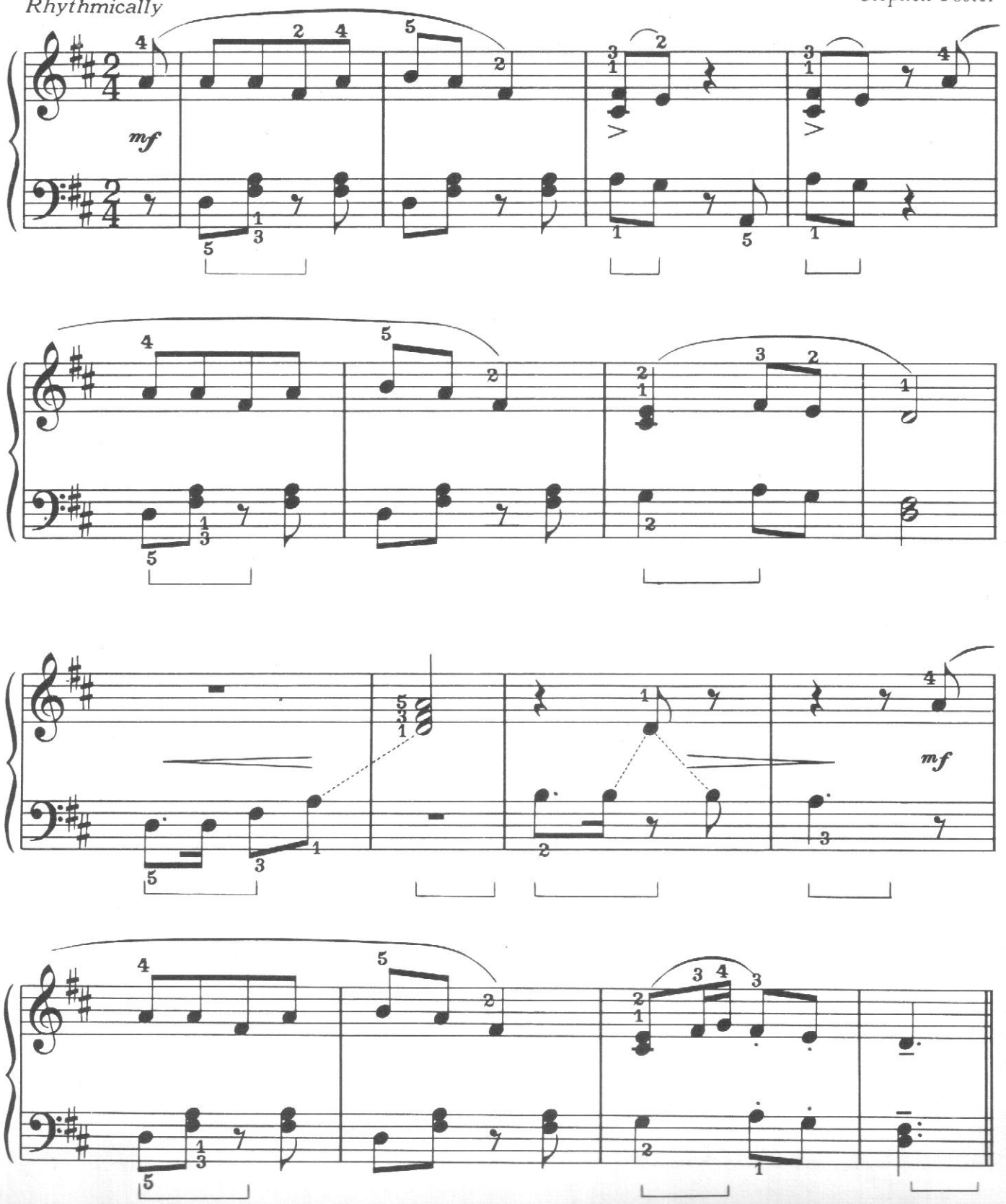
To get the exact time value of the sixteenth note in the 9th measure of Camptown Races, count 4 to *each group that represents a quarter note:*

De Camptown ladies sing dis song,
Doo-dah! doo-dah!
De Camptown race track five miles long,
Oh! doo-dah-day!
Gwine to run all night!
Gwine to run all day!
I'll bet my money on de bob-tail nag—
Somebody bet on de bay.

42. De Camptown Races

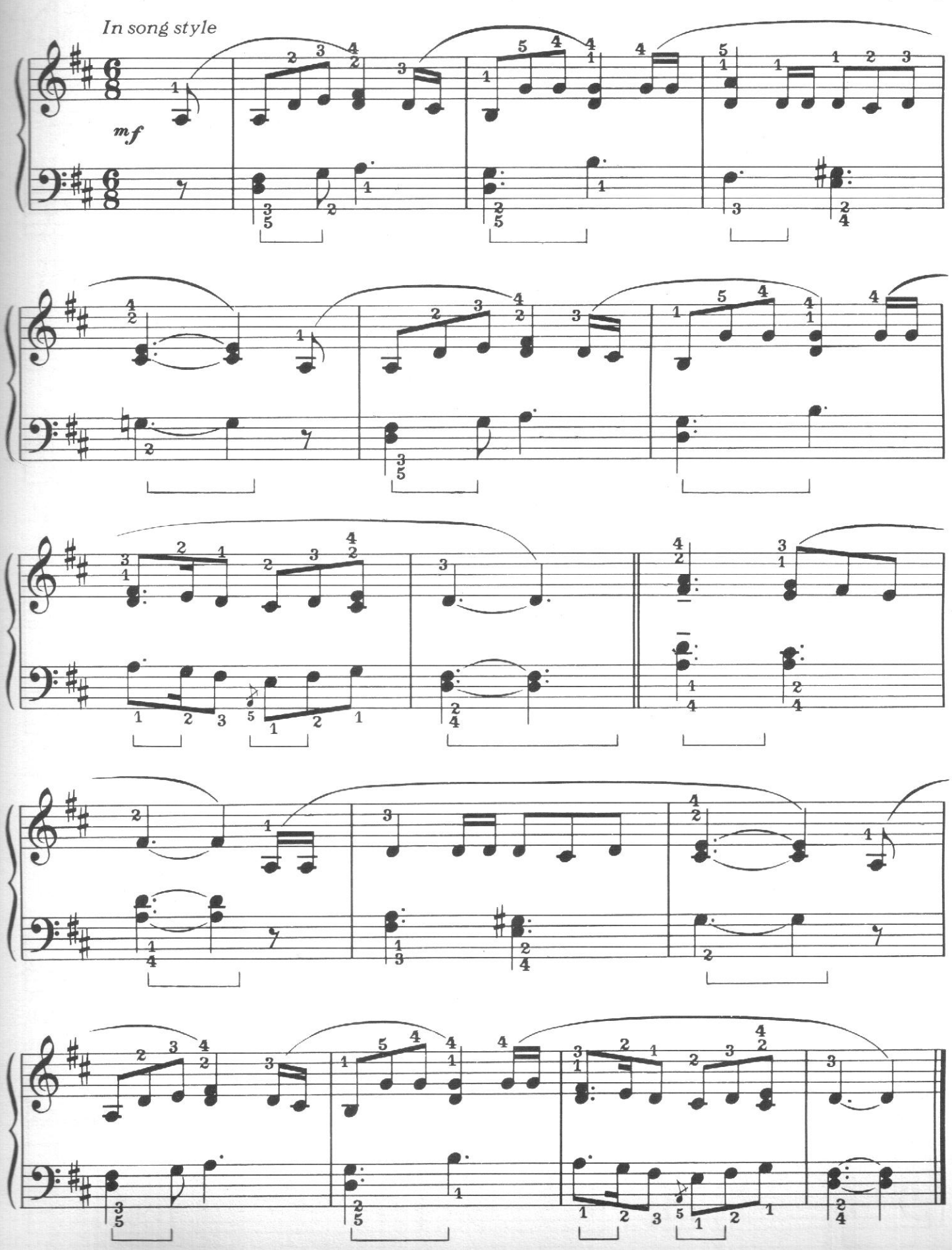
Stephen Foster

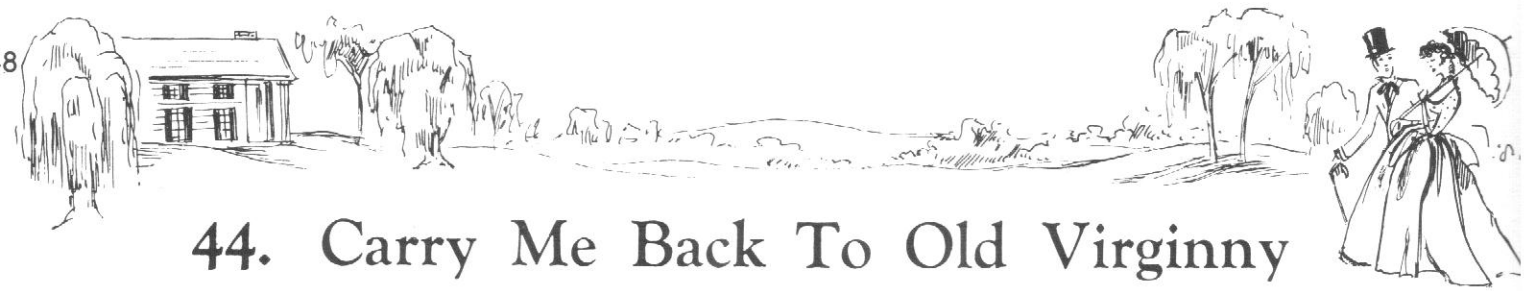
Rhythmically



43. Home on the Range

Cowboy Song





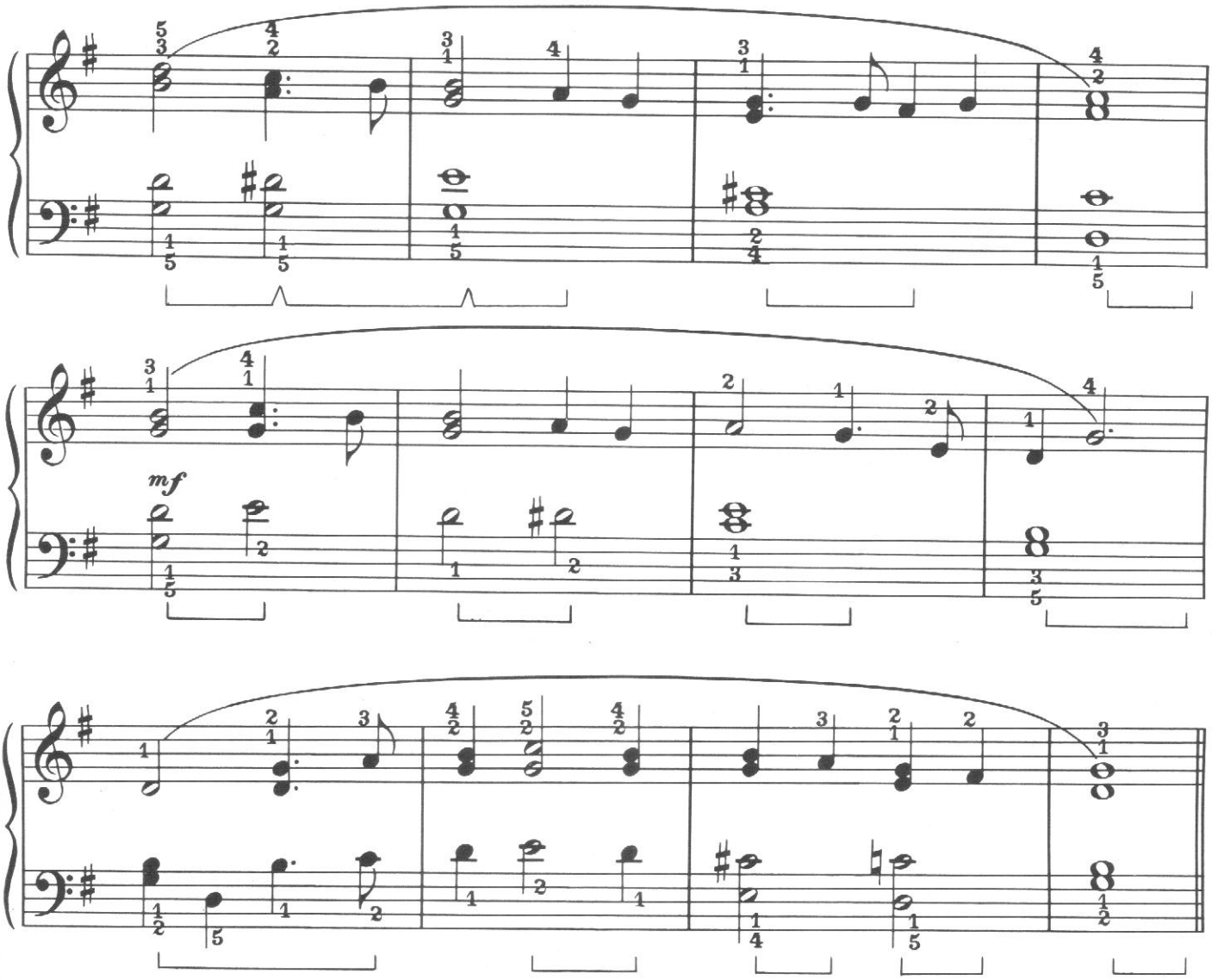
44. Carry Me Back To Old Virginny

Moderato

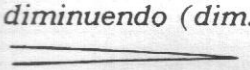
James A. Bland

mf

mp



Musical Terms

Allegro—Fast, lively.
Allegretto — A little less lively (slower) than Allegro.
Andante—Rather slow.
Moderato—Moderate time.
Lento—Slow.
Vivo—Lively, with vivacity.
Con moto—With motion.
Cantabile—In a singing style.
Alla Marcia—In march style, a marching *tempo.*
p—piano—soft.
f—forte—loud.
m—mezzo—moderately.
mp—mezzo piano—moderately soft.
mf—mezzo forte—moderately loud.
crescendo (cresc.)—gradually louder.
—gradually louder.
diminuendo (dim.)—gradually softer.
 —gradually softer.

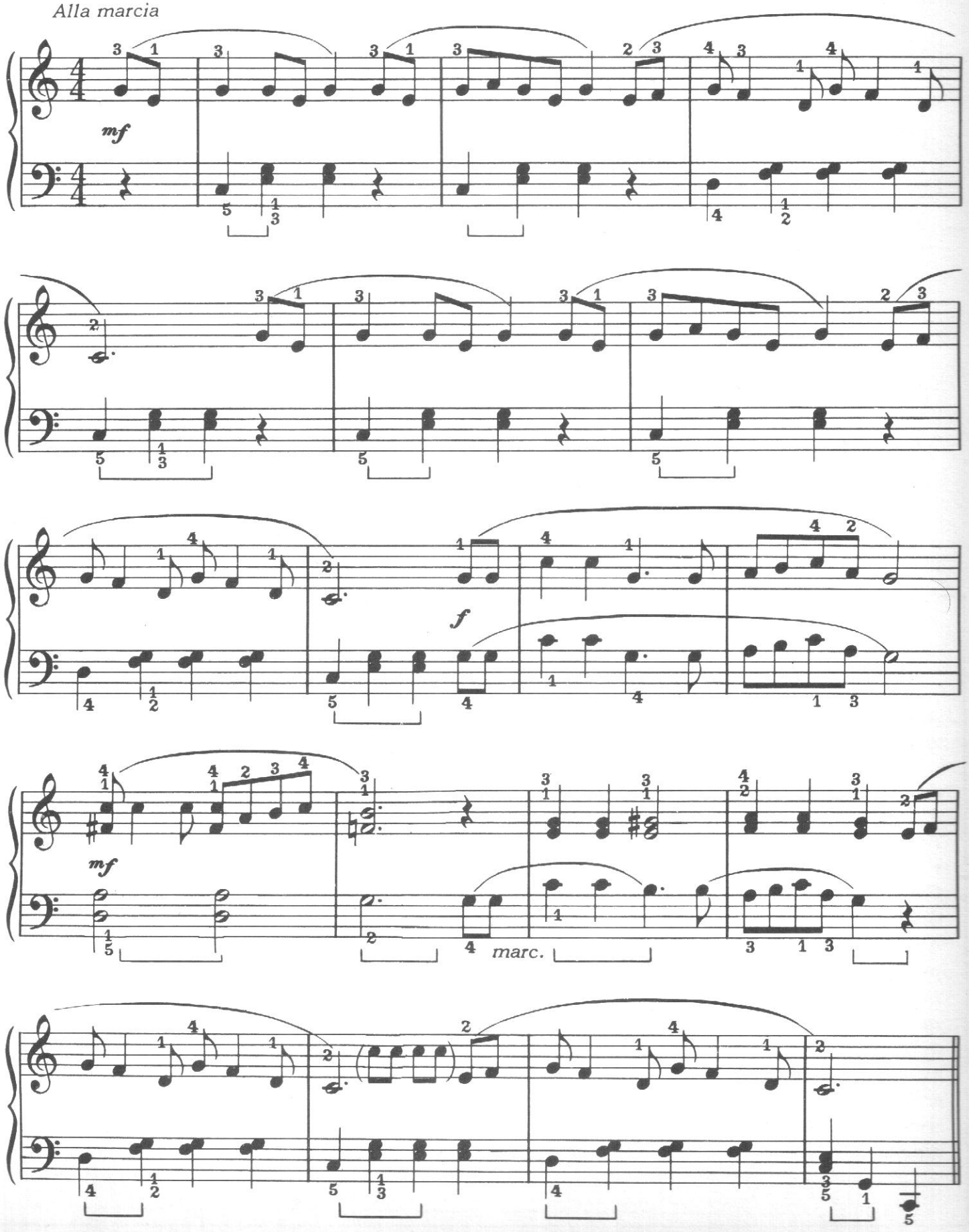
una corda—soft pedal.
tre corde—release the soft pedal.
accelerando (accel.)—gradually faster.
ritard (rit.)—gradually slower.
e—and.
poco—little.
a tempo—at original time (speed).
legato—connected.
staccato—detached.
D.C.—Da capo—Play again from the beginning to the word Fine.
Fine—The end.
D.S.—Dal segno—Play again from the sign 𝄋
animato—animated, rather quick.
allargando (allarg.)—gradually broader—louder and slower.
marcato (marc.)— emphasized.
8^{va} or 8 : Play the notes under the dotted line one octave higher than written.

Marches are usually played in a breezy, high spirited manner. Play this lively march with precision. Keep up to time!

45. Marching Along

American

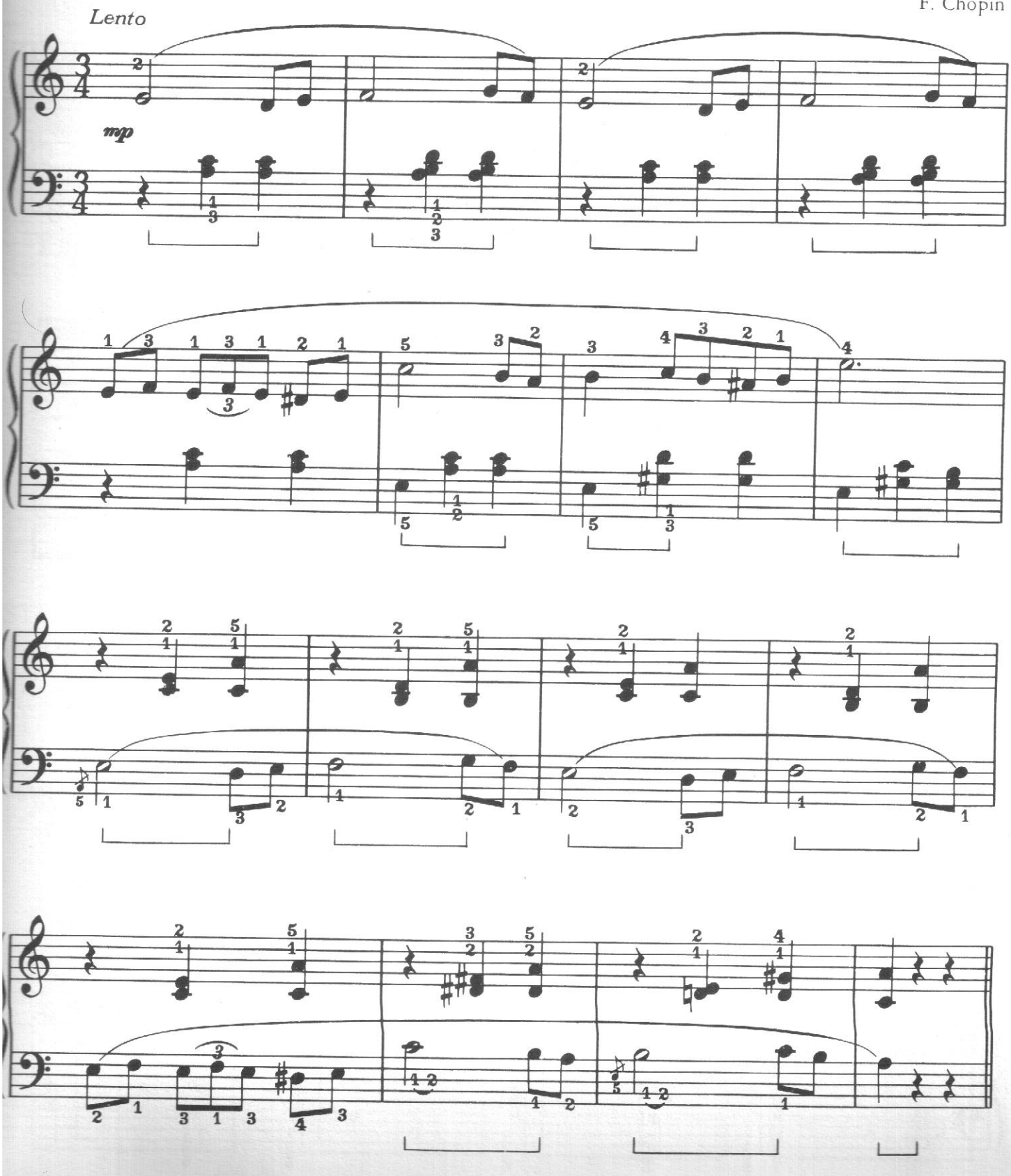
Alla marcia



Waltz Melody is adapted from a waltz by Frederic Chopin. It must be played with expression. *Do not hurry* in the 5th measure where you play eighth notes and a triplet group; make these melody notes sound smooth and graceful. Chopin's music is very polished and must be played with a good deal of finish.

46. Waltz Melody

F. Chopin



TRANSPOSITION STUDIES

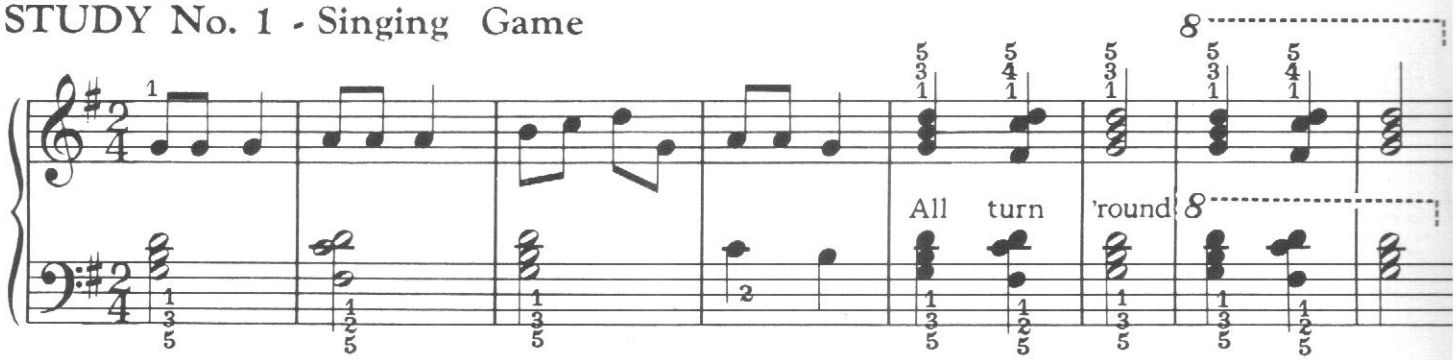
Follow instructions given in Book Two, page 44, for Transposition of five-finger studies at the Keyboard.

This PATTERN of steps and half-steps will give you the first five notes of any Major Key: Begin with the Key-Note, and say as you play: "Key-Note, step, step, half-step, step."

Each of the Studies on this and the following pages has a Key Chart. As you transpose, write on the Key Chart the name of *each Key* in which you play the Study.

On each Key Chart there is a space in which you will write the name of the Original Key of the Study. The *original* Key is the Key in which the Study is written in your book. For example, the original Key of Study No. 1 is G Major.

STUDY No. 1 - Singing Game



No. 1 KEY CHART	
Original Key:	

No. 2 KEY CHART	
Original Key:	

No. 3 KEY CHART	
Original Key:	

No. 4 KEY CHART	
Original Key:	

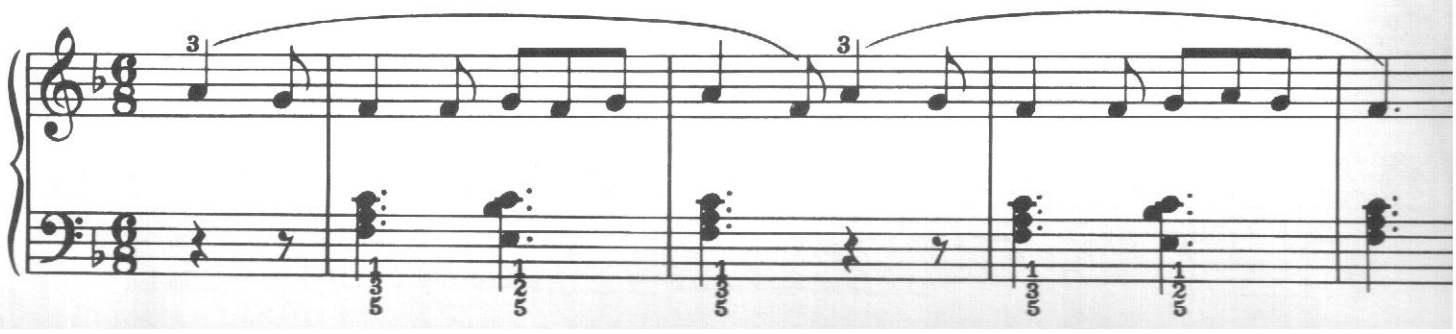
STUDY No. 2 - Forest Ranger

This Study is to be played as it is written in Book Two, page 12, except that as a Study, Forest Ranger is to be played with hands *two octaves apart*. In the original Key, play left hand as written and right hand an octave higher than written. Always, in every Key, Forest Ranger is to be played with hands two octaves apart.

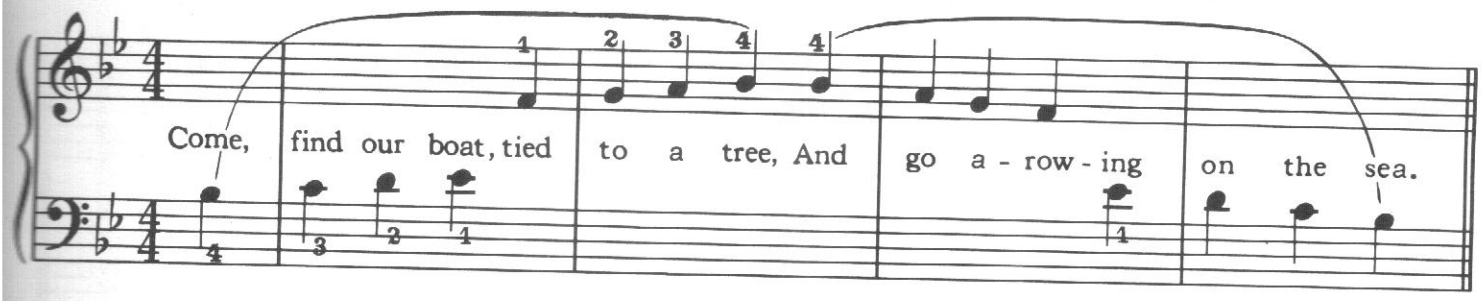
STUDY No. 3 - Willie Winkie

This Study is to be played as written in Book Two, page 41. Willie Winkie is played entirely on the Key-Note of the Scale. Always *begin* Willie Winkie with the left hand — left hand plays the *first* note of the Study.

STUDY No. 4 - Jogging Along

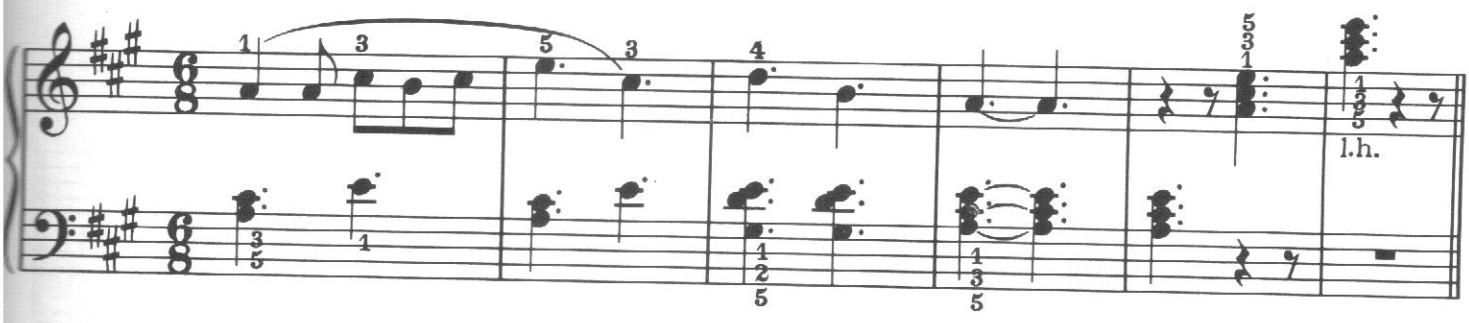


STUDY No. 5 - The Boatmen

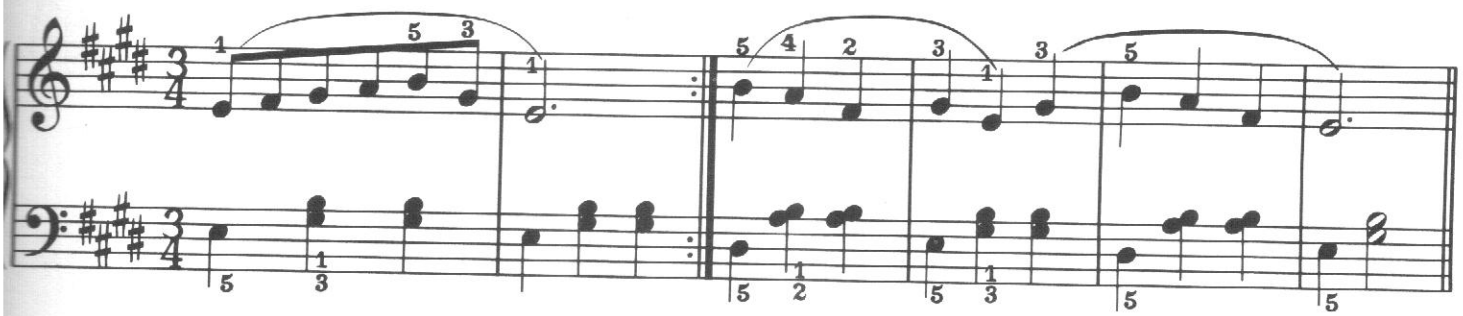


(Use the same fingering for all Keys.)

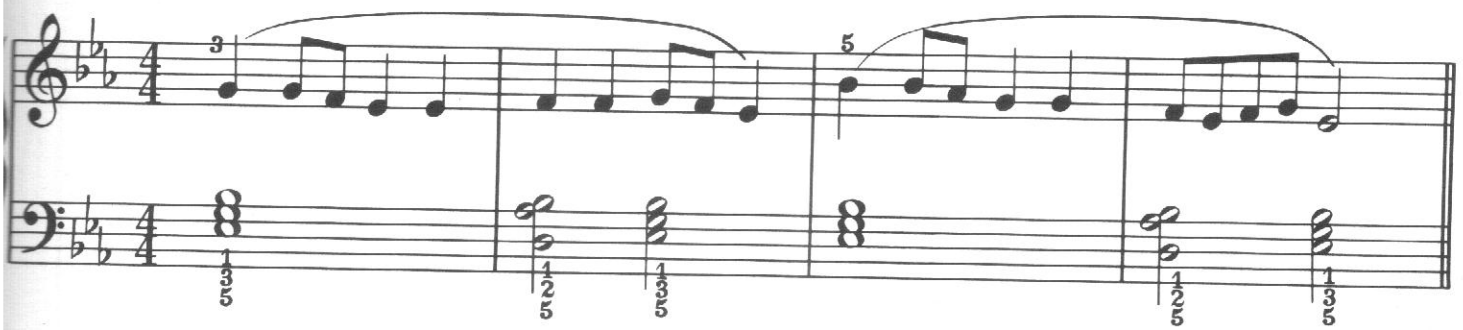
STUDY No. 6 - Wooden Shoe Dance



STUDY No. 7 - Merry-Go-Round



STUDY No. 8 - Prelude



No. 5 KEY CHART	
Original Key:	

No. 6 KEY CHART	
Original Key:	

No. 7 KEY CHART	
Original Key:	

No. 8 KEY CHART	
Original Key:	

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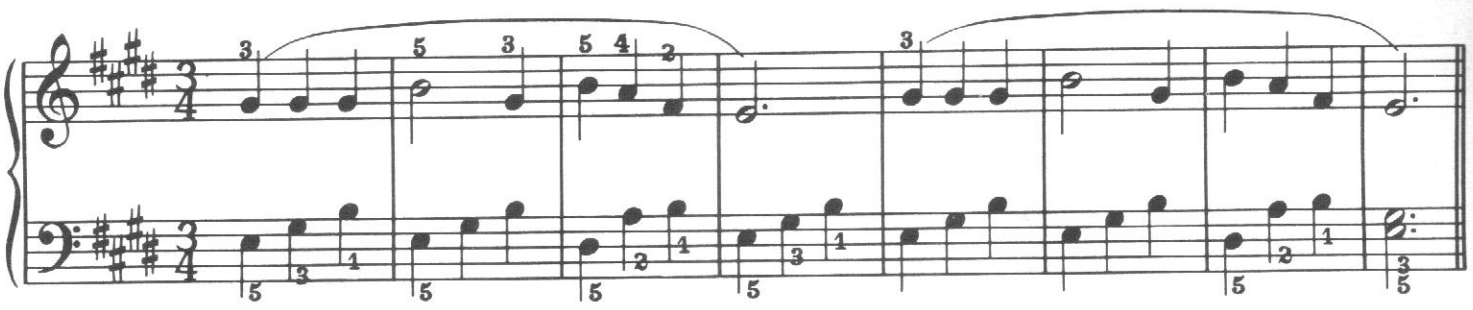
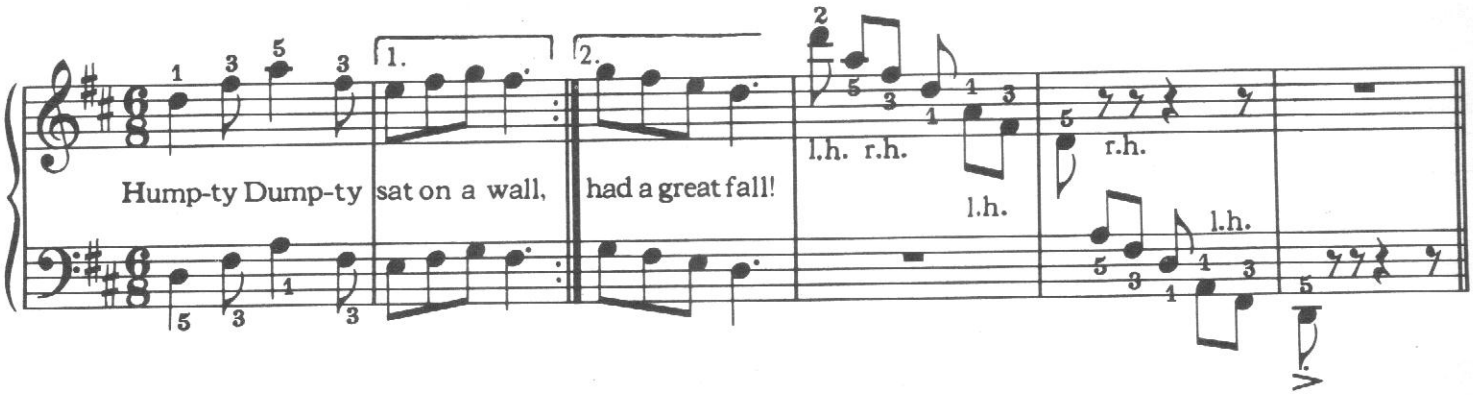
STUDY No. 9 - Boat Song



STUDY No. 10 - Humpty Dumpty



In music, the capital letter is used to indicate Major. For example, C means C Major.
The capital letter followed by a small "m" stands for Minor. For example, Cm means C Minor.
The minus sign may also be used to indicate Minor. For example, C— means C Minor.

No. 9 KEY CHART	
Original Key:	

No. 10 KEY CHART	
Original Key:	

No.11 KEY CHART	
Original Key:	

No. 12 KEY CHART	
Original Key:	

For more practice in Transposition at the Keyboard, use the following pieces from Book Two: Sunrise Canyon, page 3; The Bee, page 13; Roller Coaster, page 13; Robinson Crusoe, page 14; and Morning Canter, page 37. Also use the Transposition Studies, Donkey Ride, page 46, and The Sailor, page 46, for review and for playing in new Keys; and Sailor Dance, page 45, for playing with treble and bass notes two octaves apart.

TRANSPOSITION STUDIES IN MINOR KEYS

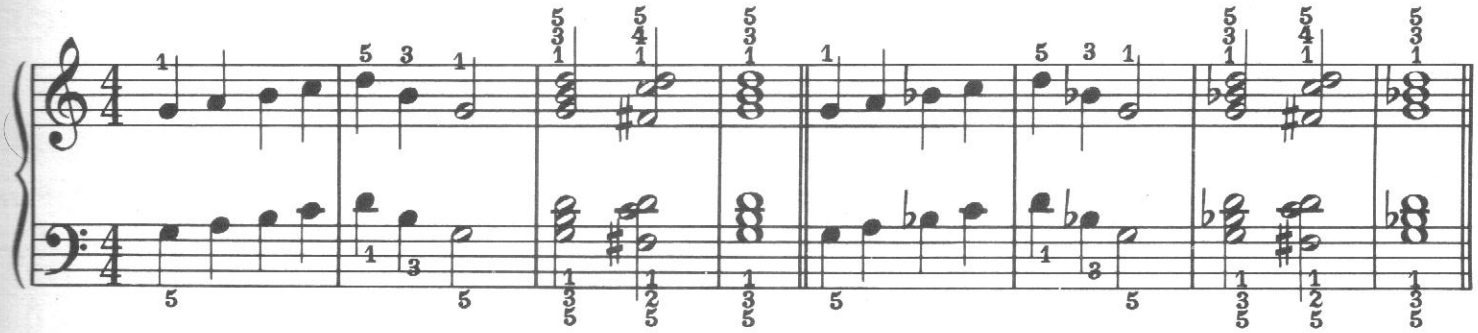
Read page 19 and learn to play the minor scales before playing the following Transposition Studies in Minor Keys.

Remember that in the minor scale, the 3rd note is a half-step *lower* than in the major scale. If, in the major scale the 3rd note is a *white* piano key, then in the minor scale the 3rd note will be a *black* piano key, a *half-step lower.* And if in the major, the 3rd note is a *black* piano key, then in the minor the 3rd note will be a *white* piano key a *half-step lower.* Always in the minor mode *the third note* is a half-step lower than in the major mode.

This PATTERN of steps and half-steps will give you the first five notes of any Minor Key: Begin with the Key-Note, and say as you play: "Key-Note, step, *half-step,* step, step."

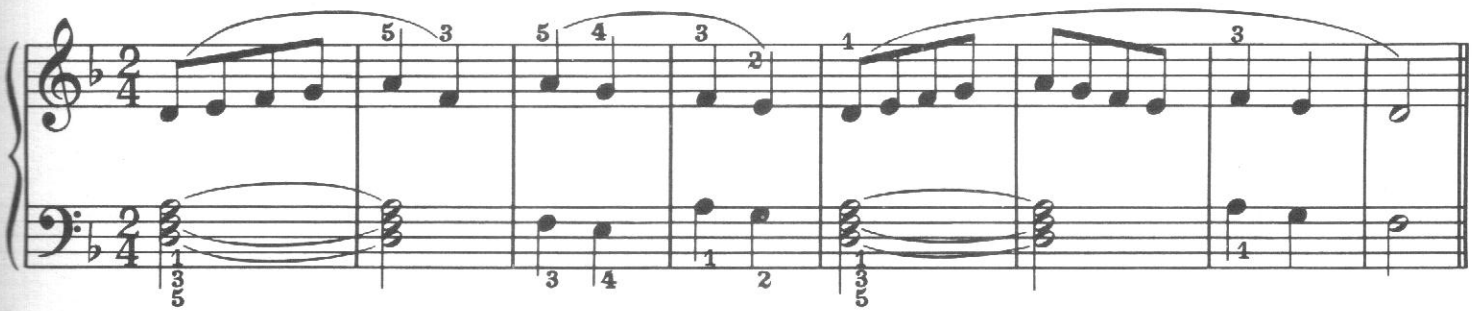
Here is a short practice Study in G Major, and in G Minor. The minor Study is the same as the major, *except* for the *3rd note,* which is *lowered* a half-step in the minor. (Finger 3 of both hands plays the *3rd* note in the Study.)

STUDY in Major STUDY in Minor



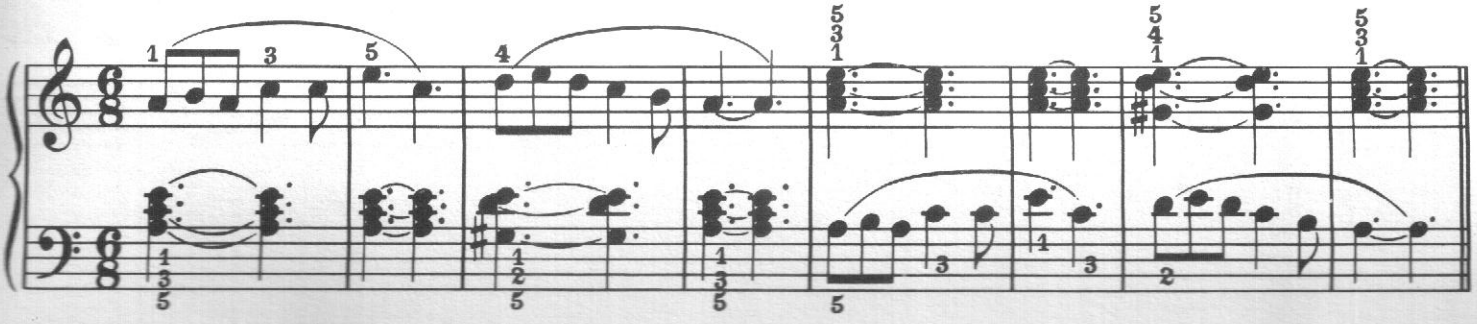
Play this Study in every Key.

STUDY No. 11 - Trees of the Forest



(Key Chart on opposite page.)

STUDY No. 12 - Starry Night



PROGRESS PAGES

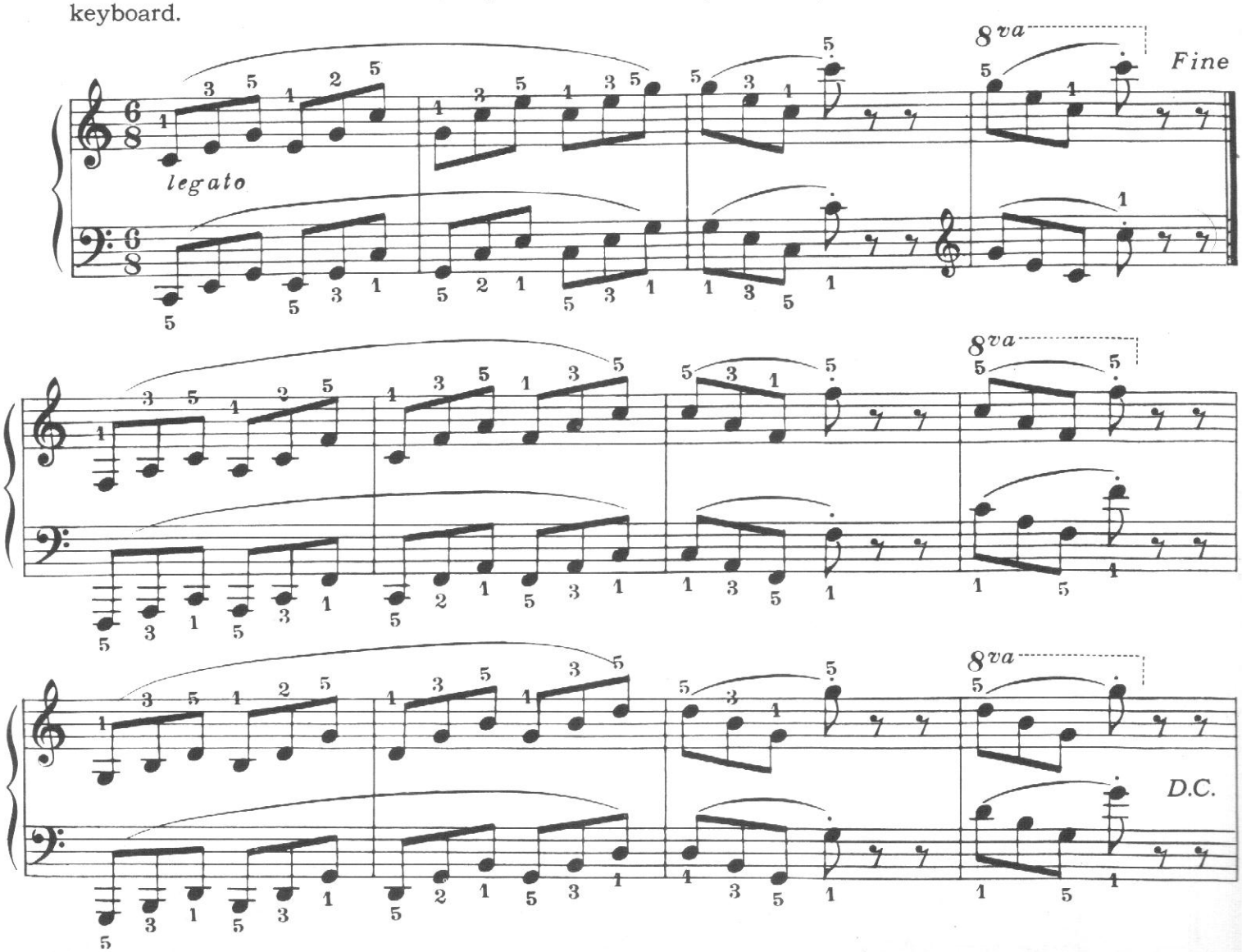
The Progress Pages present study examples in the various fundamentals of piano playing — scale and chord playing, passage playing, graces, thirds, sixths, etc., — in all of which instruction should begin early and be continued systematically. By constant association the playing skills are most readily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

The musical examples, which will bear much repetition without loss of interest, are not to be regarded merely as technical exercises, but are aimed at promoting musical discrimination, which the student will develop by critical listening while practising.

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. Ranch Rhythm

"RIDING FREE": Wrists are *loose*, they rise and fall easily, naturally, as the hands move along the keyboard.

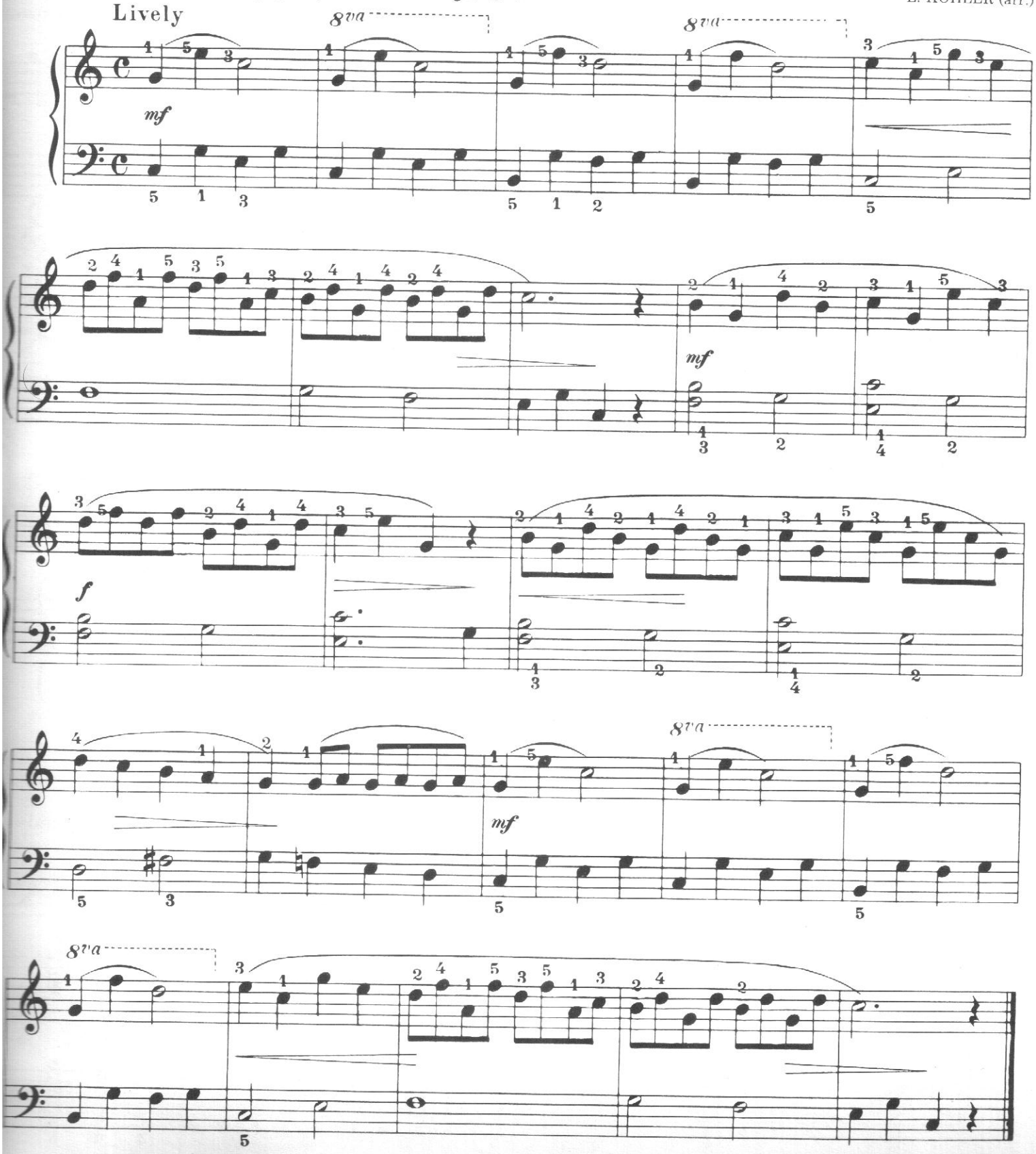


Have YOU "got rhythm"? The HIDDEN VALLEY YODEL must be played in strict time! Therefore, you must *learn the fingering* the very first time you play it! Once you know the fingering, *the rhythm* is easy: Play the measures containing *quarter-notes* with a *marked beat*, and then KEEP THE BEAT when playing the *eighth-note* passages!

2. Hidden Valley Yodel

See Musical Terms, on page 49, for the octave sign: 8va

L. KOHLER (arr.)



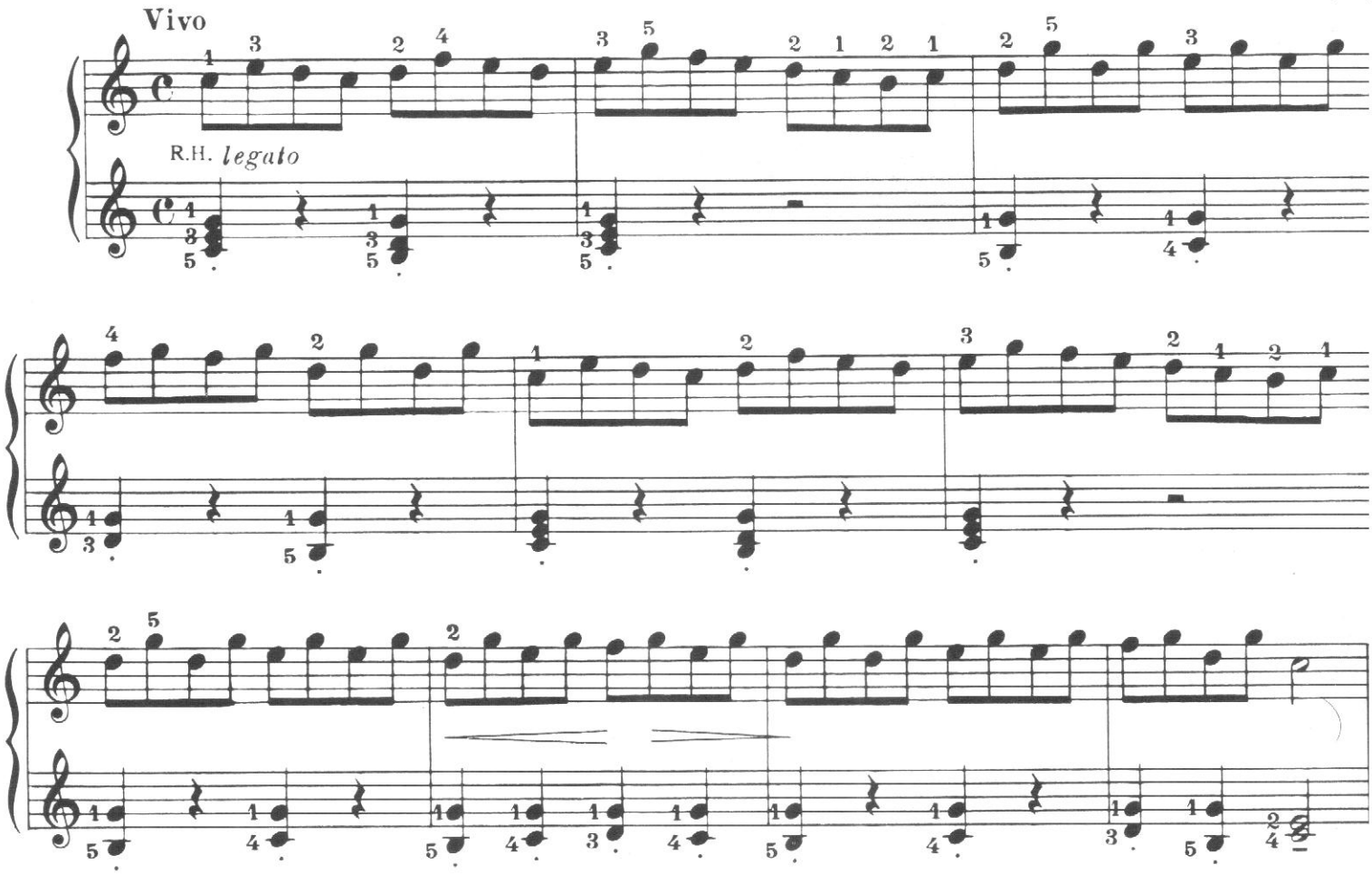
The Top may "sleep", but the player must stay very much awake!

Practise at three different speeds: slow throughout, moderate speed throughout, faster throughout. The right hand notes are legato, *without a break*; the left hand plays a short, light staccato.

To keep the Top spinning *smoothly*, learn the correct fingering first of all! The Top may spin gradually faster, gradually slower, the sound may become gradually louder, gradually softer, *but always*, YOU *are in control* of the SPEED and the TONE!

3. The Top

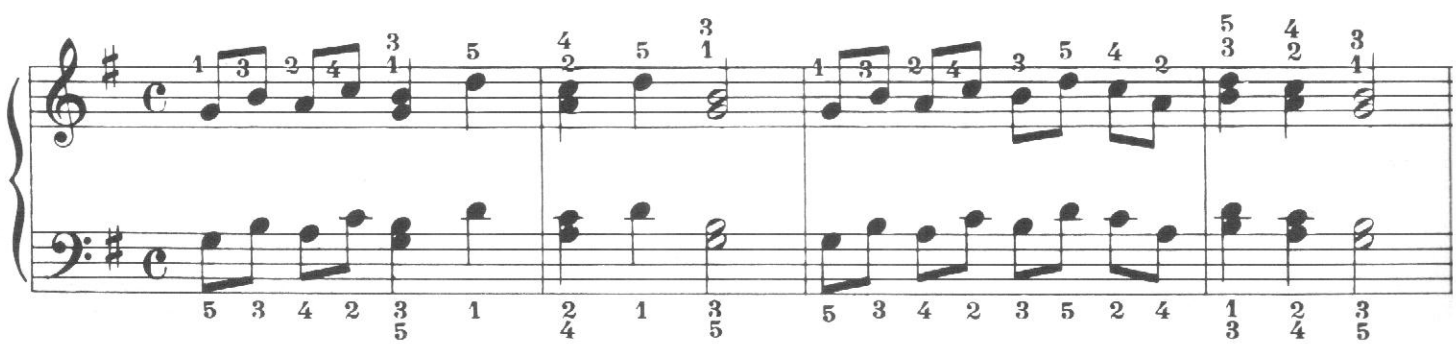
C. CZERNY (arr.)



THIRDS

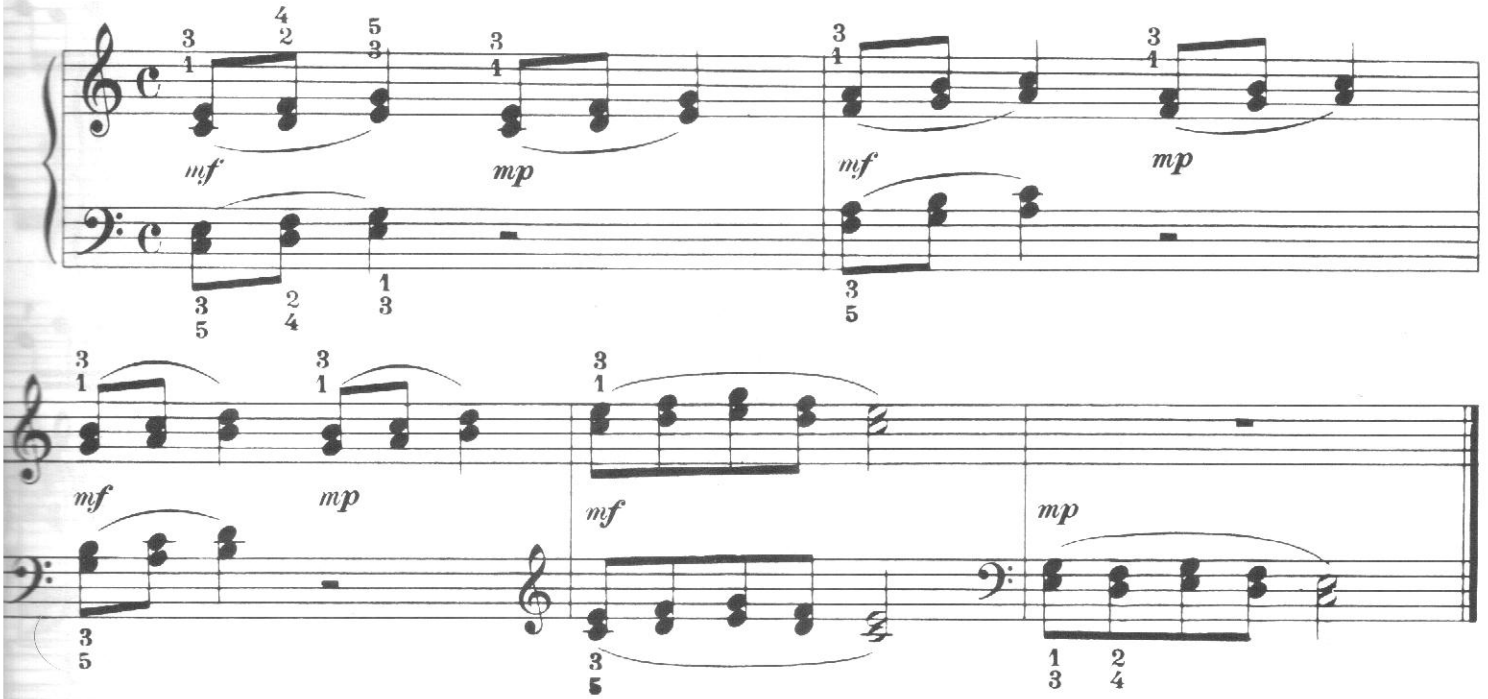
Lift the fingers well when playing the single notes (the broken thirds) and play clearly and rhythmically — *keep the beat!* Apply this feeling also to the playing of the double thirds — lifted fingers and *a rhythmic beat.*

In playing double thirds, *both notes* must be sounded at exactly the same instant!

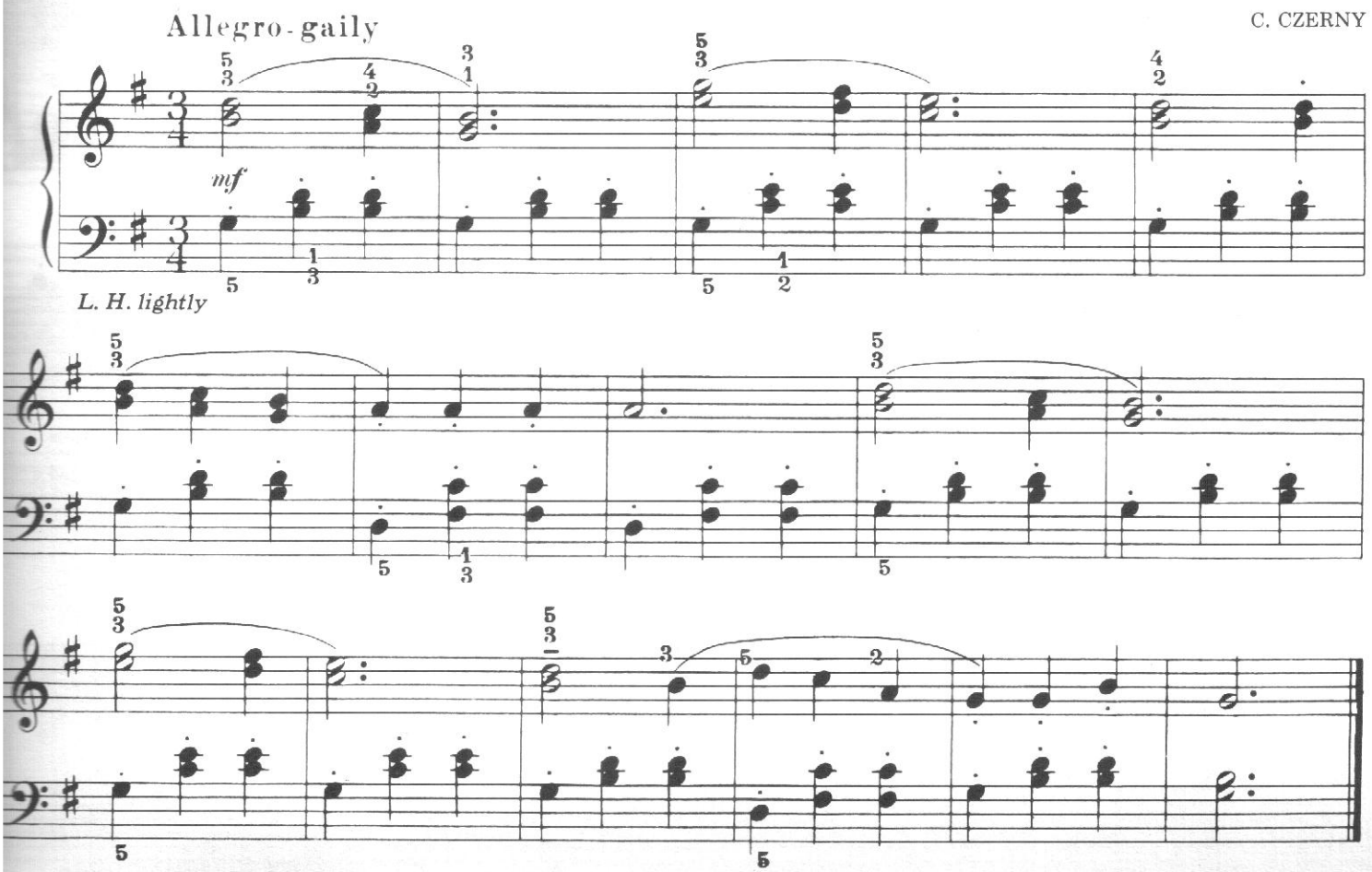


Observe the phrasing in both hands. Try to keep the double thirds in each phrase *legato* and singing.

4. Answer, Echo



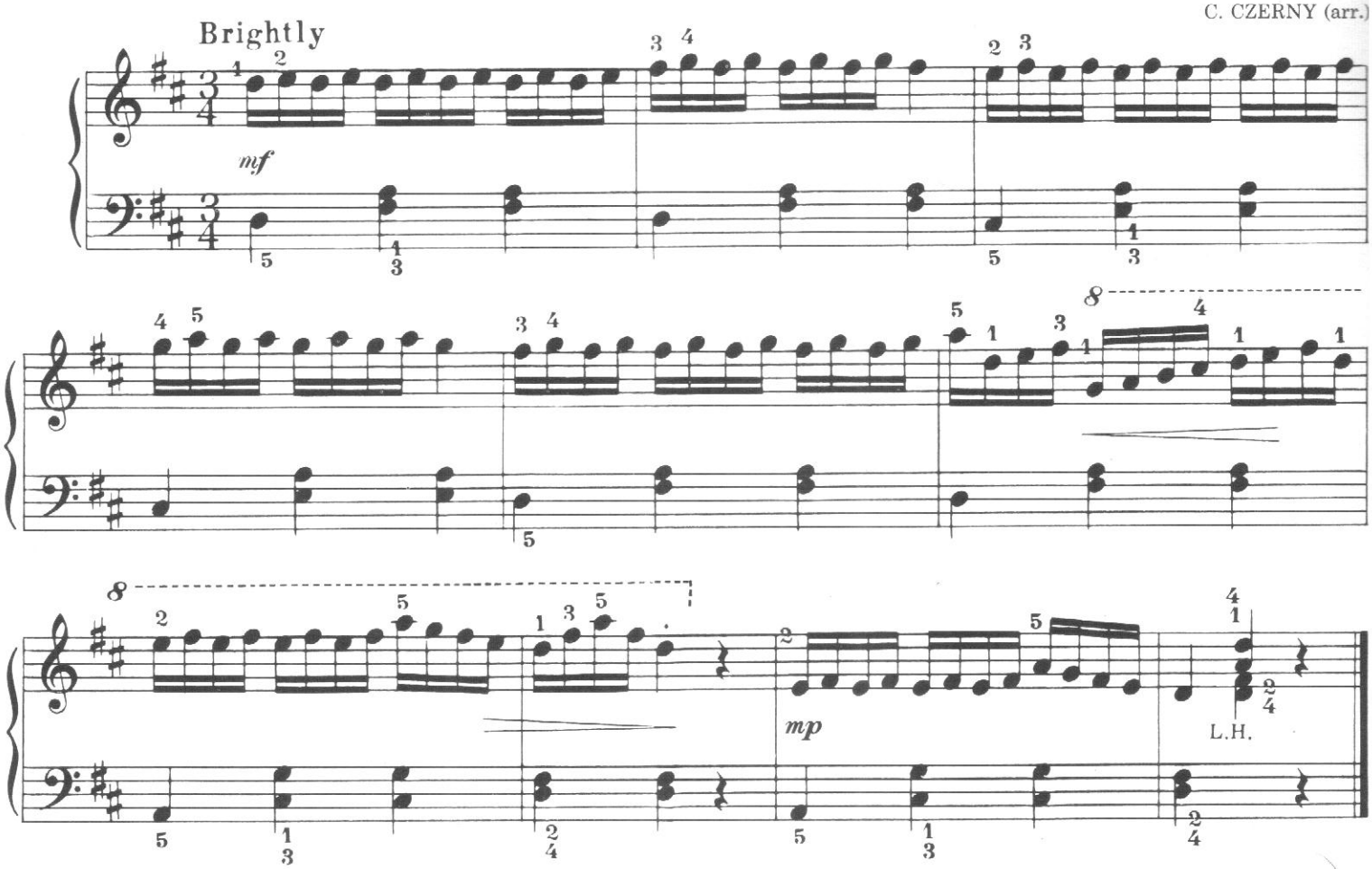
5. Carnival Waltz



Play the trill with even tone, and steady time. Each note must be heard clearly. Listen attentively — especially when playing at a very fast tempo, or when playing very softly.

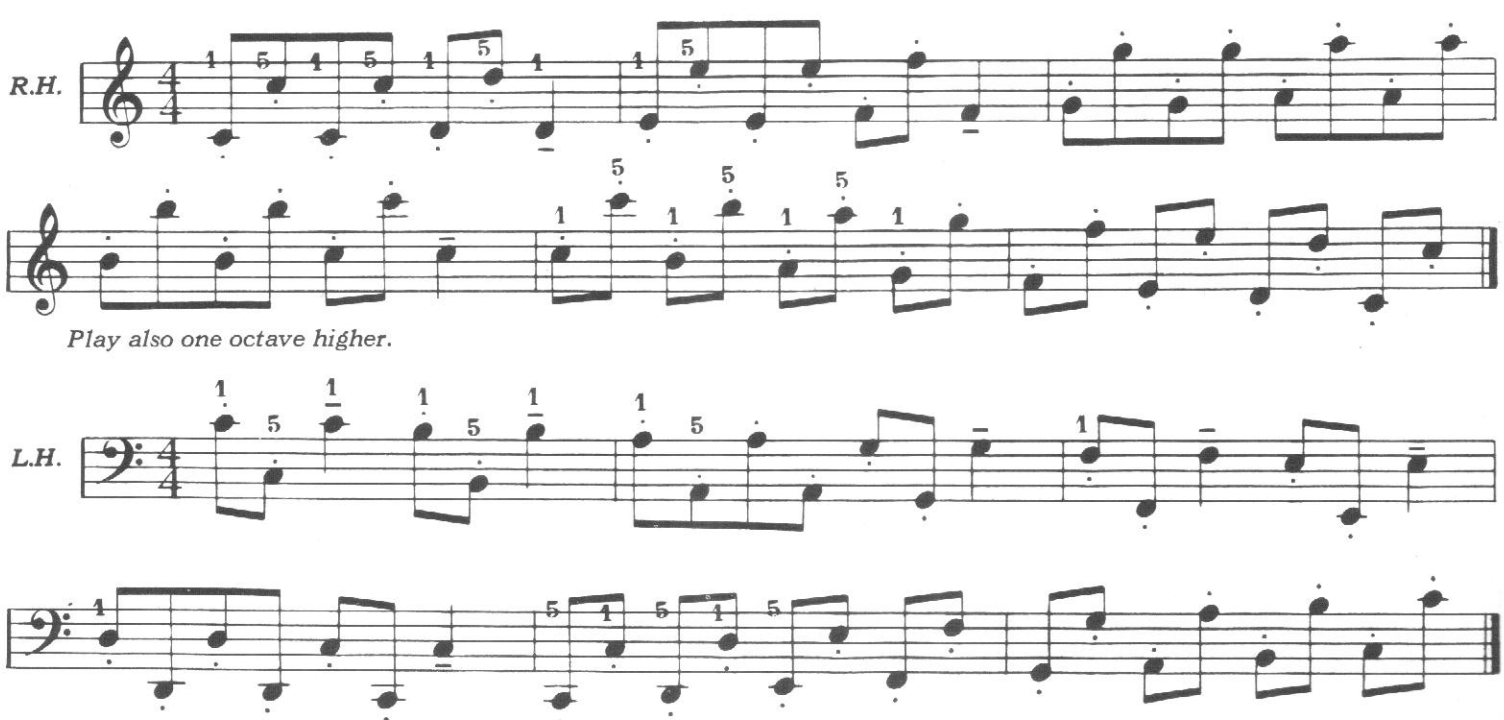
6. Woodland Flute

C. CZERNY (arr.)



7. Broken Octaves

This is a rhythmic broken-octave study. The hand feels light and "bouncy", but neatly controlled.

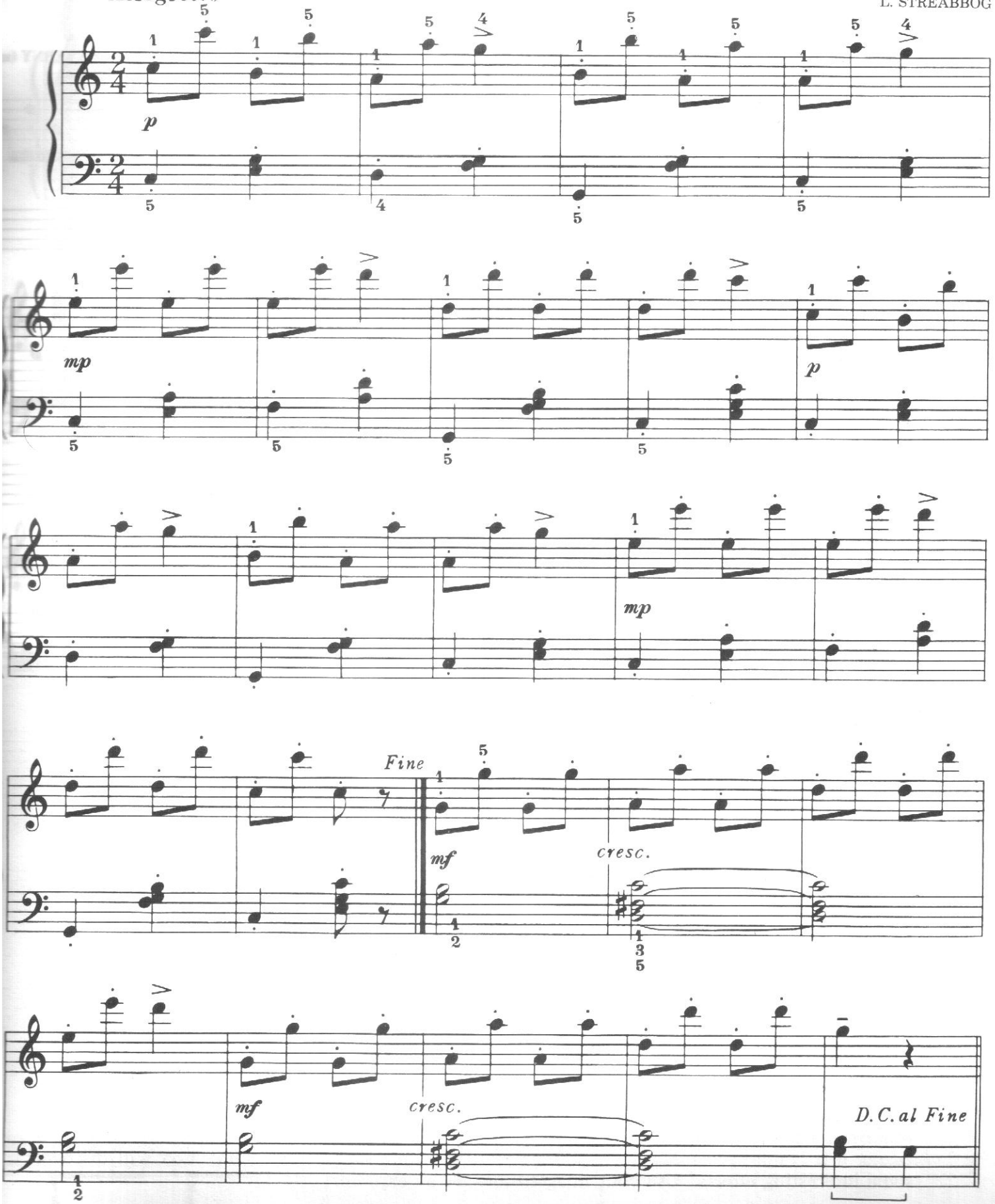


MEMORIZE Hop! Hop! Polka — *two measures at a time* — while it is NEW. You can then give full attention to your playing. (The polka is a lively dance.)

8. Hop! Hop! Polka

Allegretto

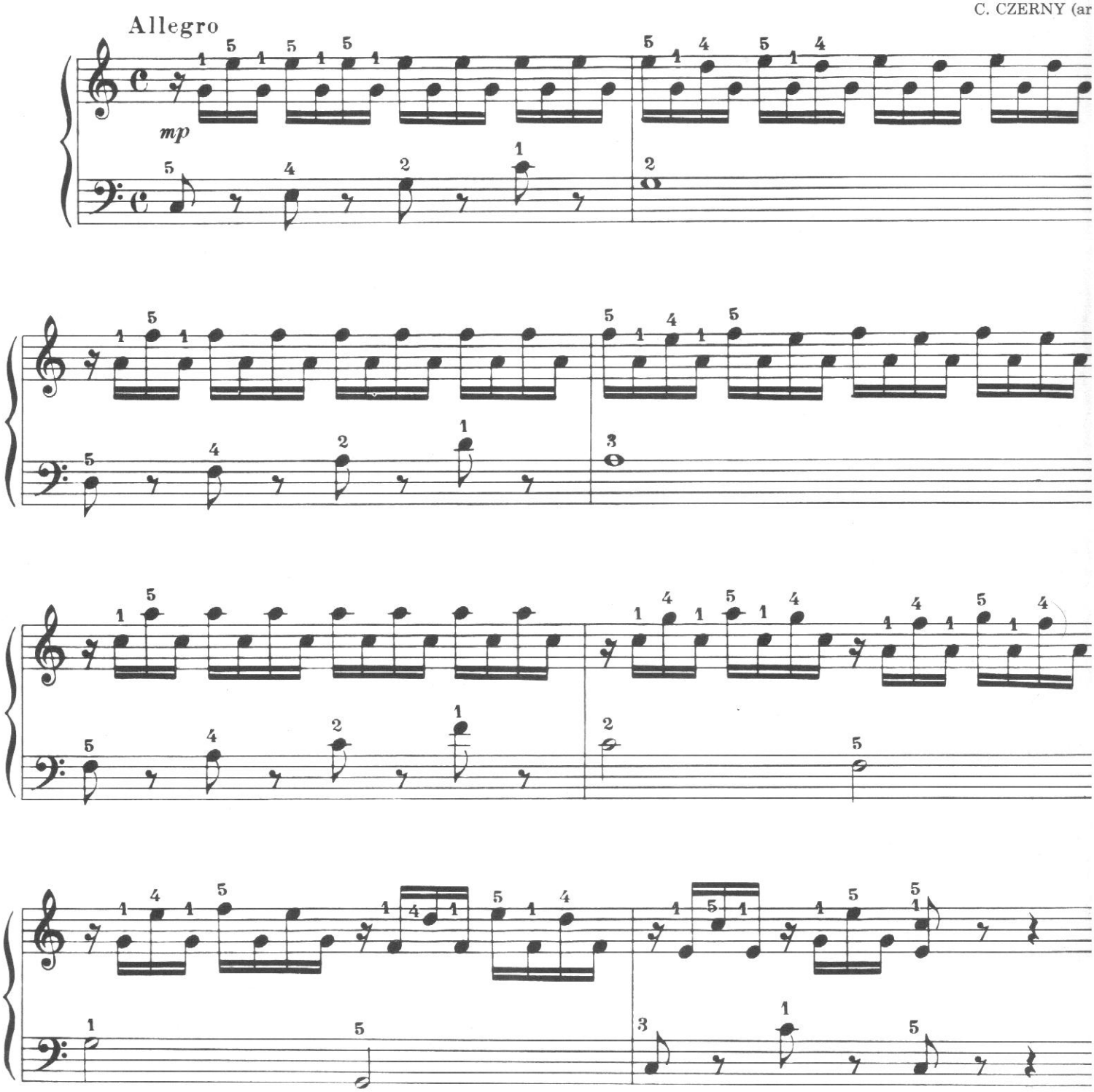
L. STREABBOG



The Tremolo — swiftly alternating notes (*trembling*). The arm and wrist must be loose to allow the hand freedom of movement which is necessary for speed (and endurance) in playing the tremolo. Play AT THE CINEMA with a gentle sideways motion (rotation) of the hand. Throw the weight of the hand gently, *but swiftly*, towards the 5th finger, in this way giving a slight accent to the notes played by the 5th and 4th fingers.

9. At the Cinema

C. CZERNY (ar

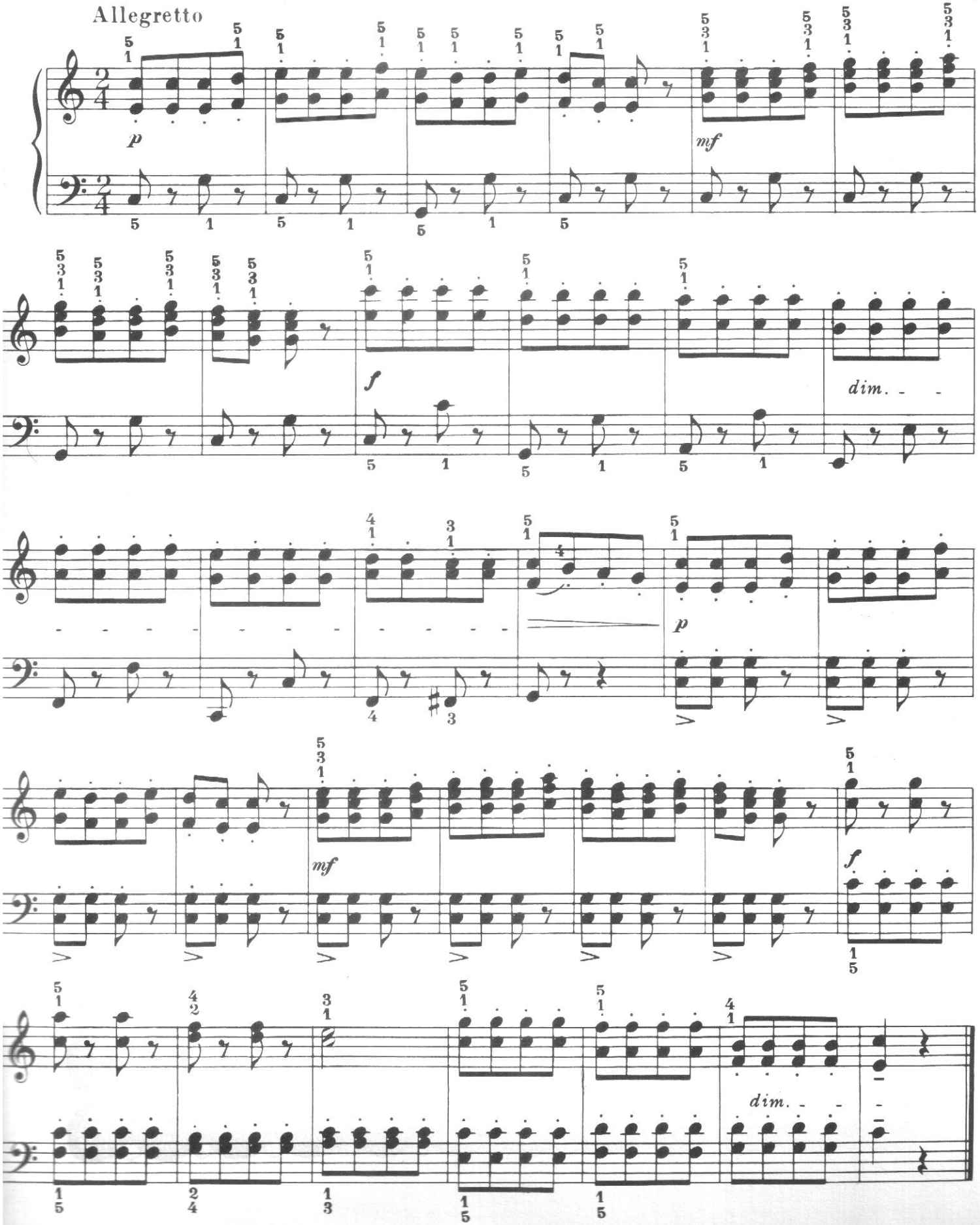


BE AN EXPLORER: Occasionally try changing the dynamics that are printed in the music you play. First, learn and play the music as marked (mf, mp, or whatever). Then, try substituting other musical ideas as you play — for example, if the passage is marked *forte*, try playing it *piano;* if it is marked *crescendo*, see how it sounds *diminuendo*, and so on! You will discover some interesting effects! Use your imagination! Be an explorer!

Shape the hand over the interval of a sixth on the keyboard, and play with flexible wrist and neatly shaped hand. (This applies also to the chords in the 5th, 6th, 7th, and 8th measures.)

10. Our Band Goes to Town

J. B. DUVERNOY (arr.)



Certificate of Merit

This certifies that

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has successfully completed

BOOK THREE

The LEILA FLETCHER PIANO COURSE

and is promoted to

BOOK FOUR

The LEILA FLETCHER PIANO COURSE

.....
TEACHER

Date .....