BOOK TWO

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.

© Copyright 1950
© Copyright 1973
© Copyright 1977

MONTGOMERY MUSIC INC.
BUFFALO, NEW YORK 14202

International Copyright Secured

Printed in U.S.A.

All Rights Reserved Including Public Performance for Profit

Printed by Artcraft Engraving Corp.
Nineteenth printing 64 pp. July 1992

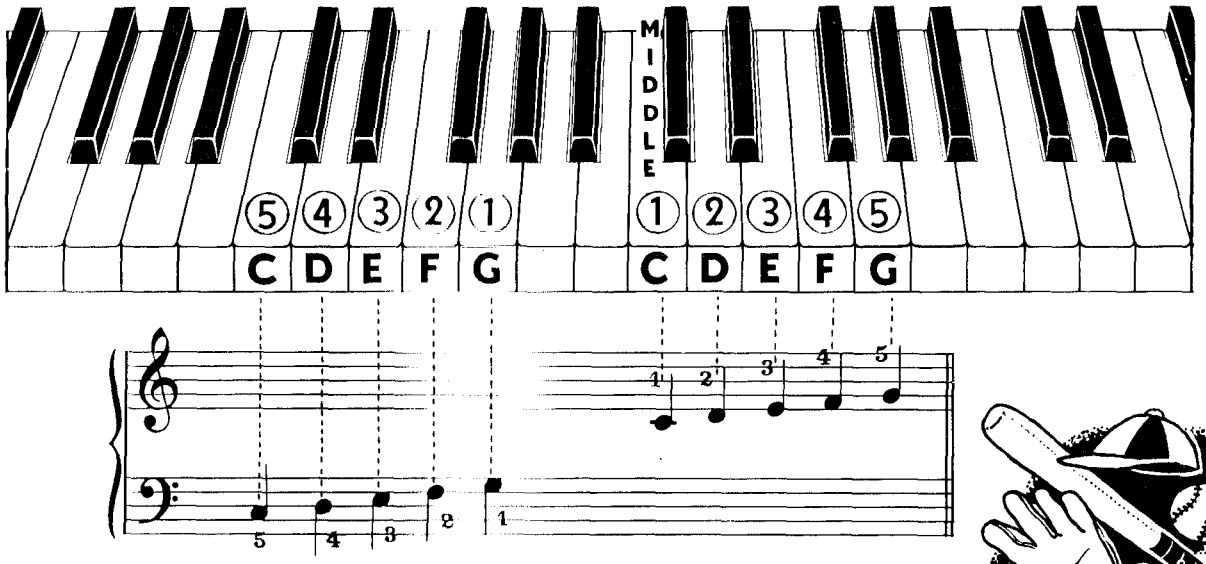
Price
$5.25

VISUALIZING THE KEYS

This drill cultivates the art of playing from the printed page without constantly looking down at the hands — a habit which slows up playing and causes inaccuracies.

The pupil places both hands on the surface of the piano keys, each hand over C, D, E, F, G, as in the diagram on this page. When the hands are in position, the pupil plays any of the five keys the teacher asks for by letter-name (keys of the same letter-name in both hands). For the first few minutes the pupil plays *while looking at the keys* as the teacher dictates the letter-names; then the pupil plays *while looking away from the keyboard* as the teacher dictates. (This drill should also be practised *hands separately,* so that finger-numbers may occasionally be dictated in place of letter-names, in which case, the pupil will play the key and give the letter-name without looking at the keyboard.)

FIVE-FINGER HAND POSITION IN THE KEY OF C MAJOR

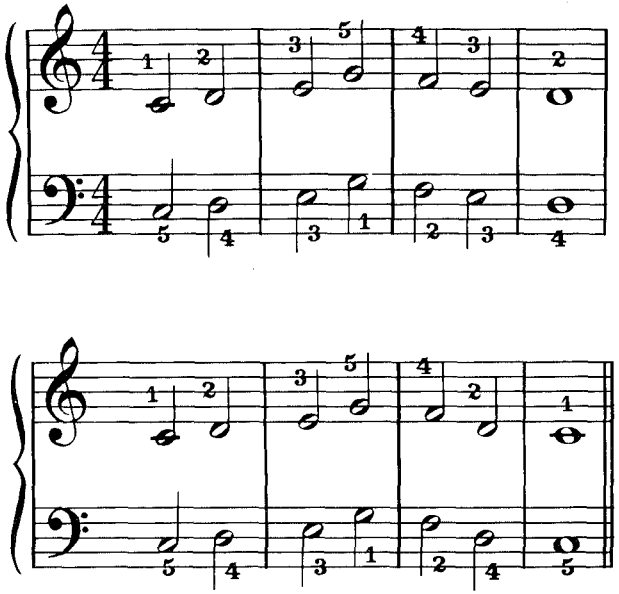


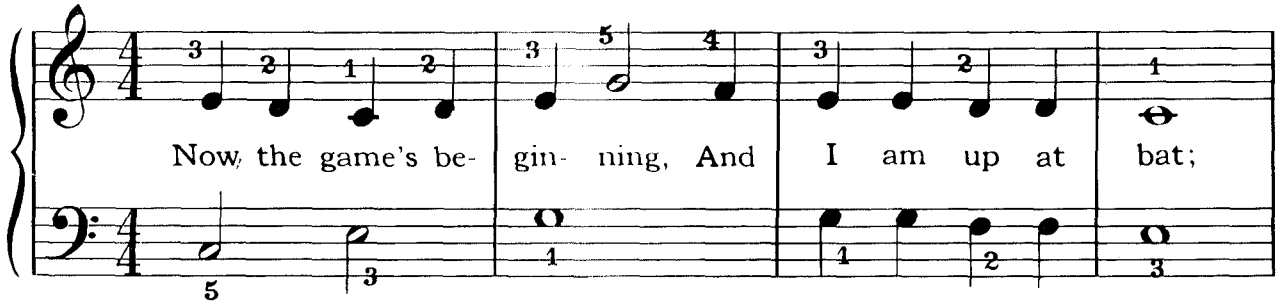
1. Put 'Em Over

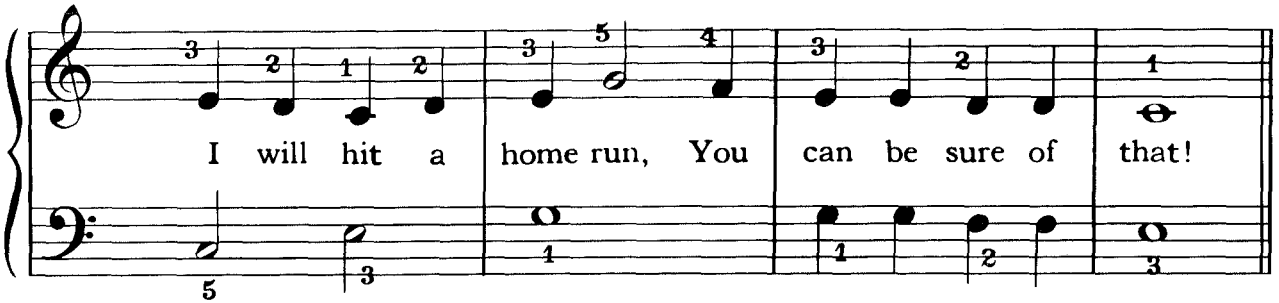
Traditional

Learn it Yourself:

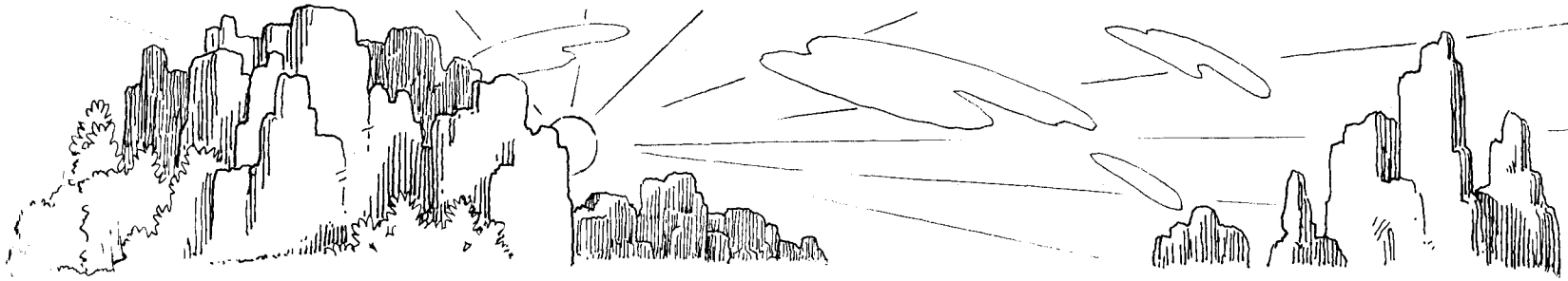
Kohler







©Copyright 1950, 1973, 1977 by Montgomery Music Inc.
International Copyright Secured All Rights Reserved



Observe the little swell meaning *gradually louder,* in the left hand notes: <

2. Sunrise Canyon

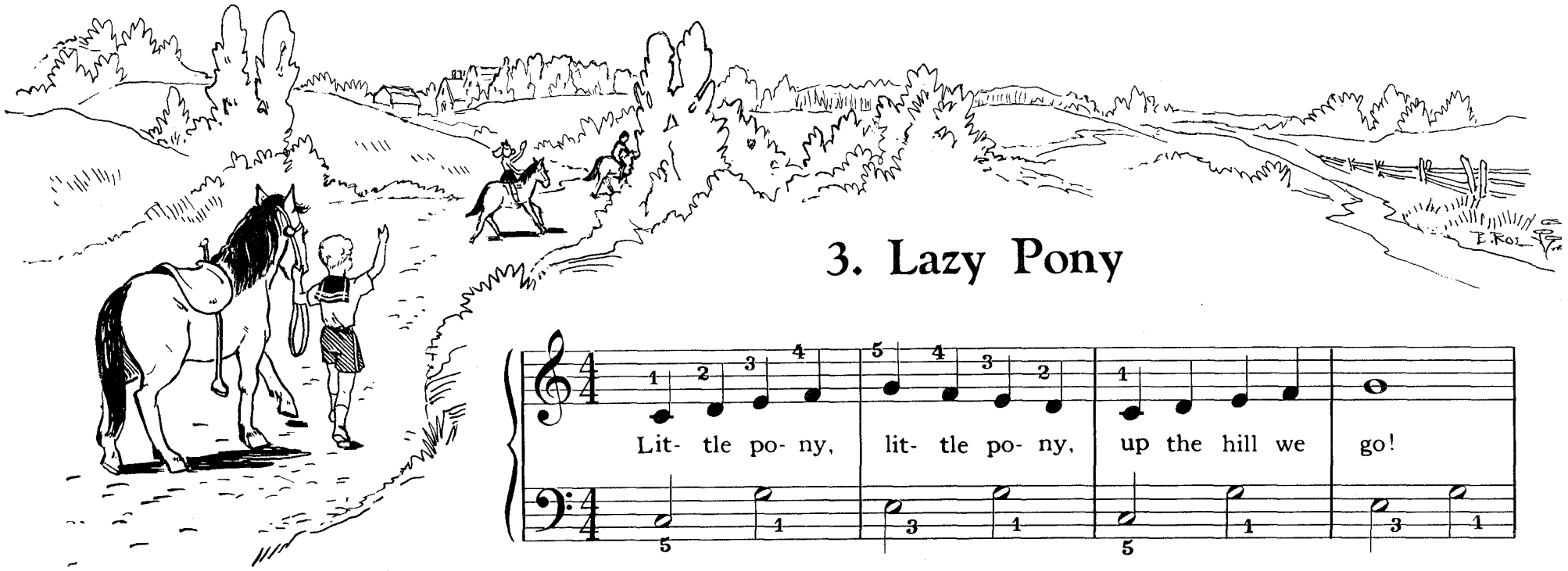
- Play with a slight accent.

- Play lightly, — detached.

Right hand plays singingly.
Left hand plays softly.

(softly)

© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.



3. Lazy Pony

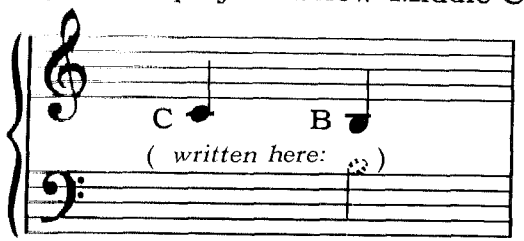
Lit- tle po- ny, lit- tle po- ny, up the hill we go!

Some-times you are ver- y fast, but some-times you are slow. If——— I———

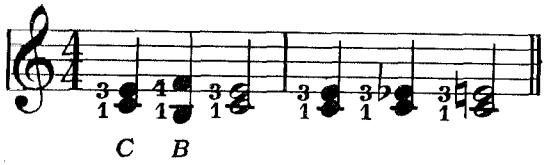
walk a- long be- side, Then per-haps we'll get there fast-er, Jum- bo jo, my pride!

© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

Right hand plays B below Middle C:

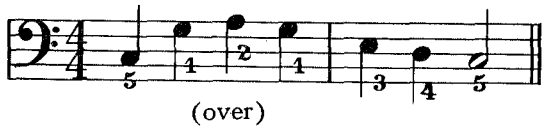


Preparatory Exercise:



Left hand 2nd finger crosses over thumb:

Preparatory Exercise:

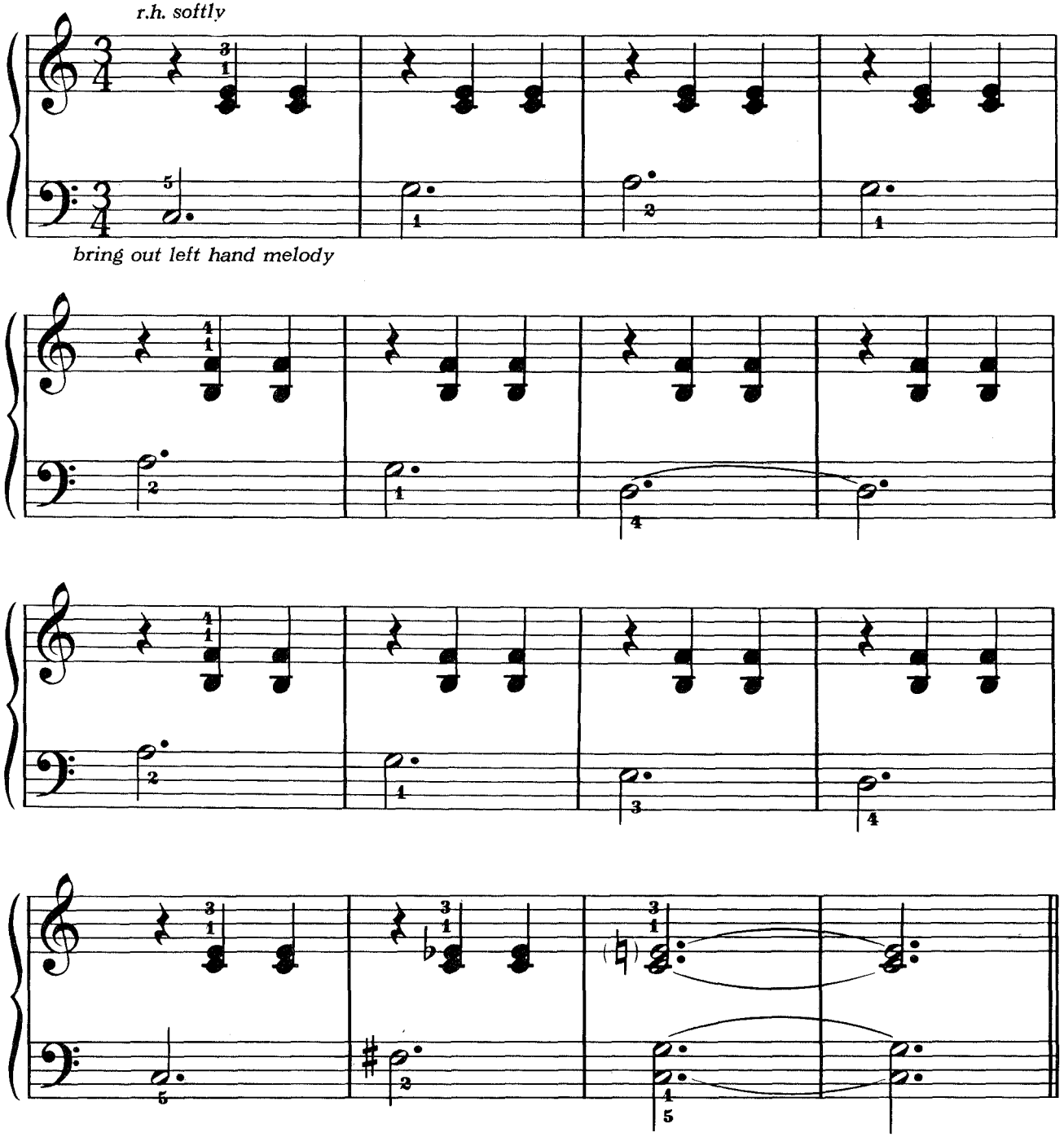


ACCIDENTALS

A sharp, flat, or natural that does not belong to the Key Signature is called an accidental. An accidental placed before a note affects other notes of the same letter-name *in that measure,* but is cancelled by the bar line at the end of the measure. In MOON SHADOWS, in the third from last measure, F sharp and E flat are accidentals. To remind you that after the bar line E is again played *E natural,* there is a natural sign in brackets placed before the note E.

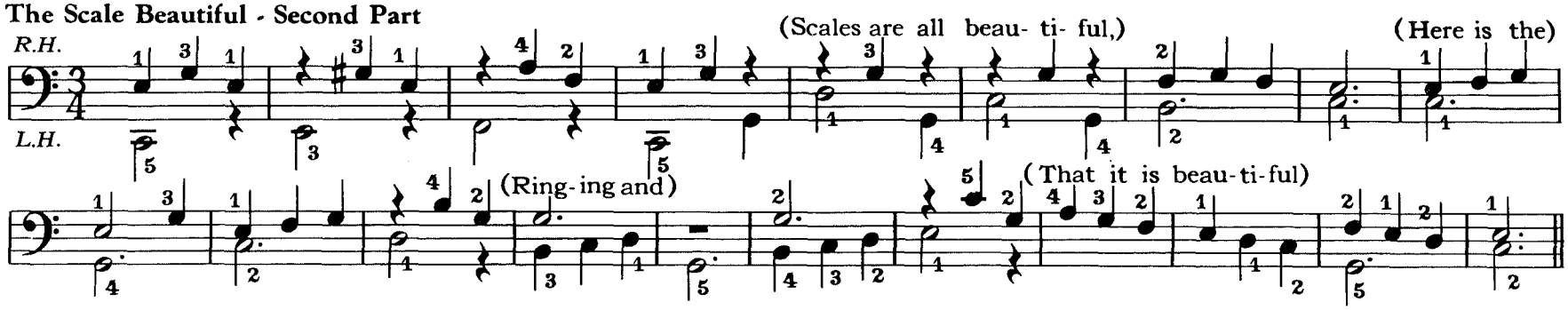
4. Moon Shadows

r.h. softly



© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

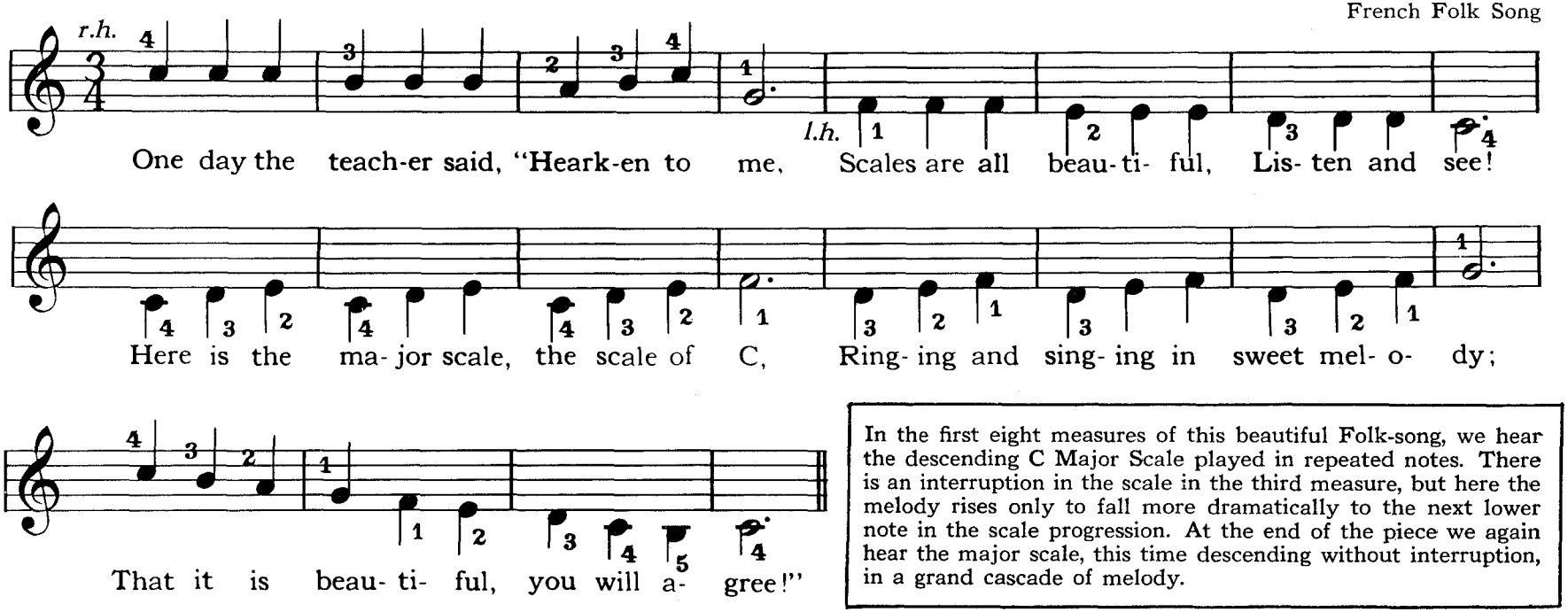
The Scale Beautiful - Second Part



Stems Up, right hand
Stems Down, left hand

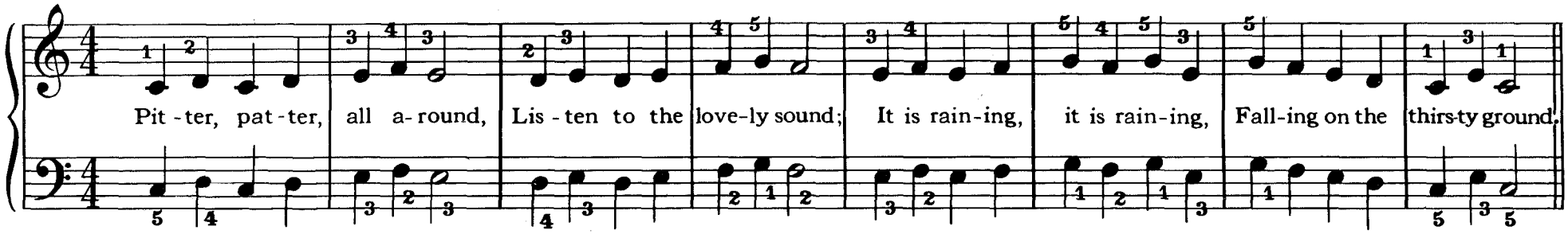
5. The Scale Beautiful

French Folk Song



In the first eight measures of this beautiful Folk-song, we hear the descending C Major Scale played in repeated notes. There is an interruption in the scale in the third measure, but here the melody rises only to fall more dramatically to the next lower note in the scale progression. At the end of the piece we again hear the major scale, this time descending without interruption, in a grand cascade of melody.

6. Rain



© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

7. The Birch Canoe

The BIRCH CANOE is in the Key of C Minor.

In my lit- tle birch can- oe, I pad- dle out, the world to view, My lit- tle bro- ther calls, "Yoo- hoo!" I take him with me too. Down the riv- er then we glide, We see the lit- tle par- tridge hide, And as we swift- ly float a- long, We sing our riv- er song. Our riv - er song.

© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

Contrasting touches in CHRISTMAS EVE:

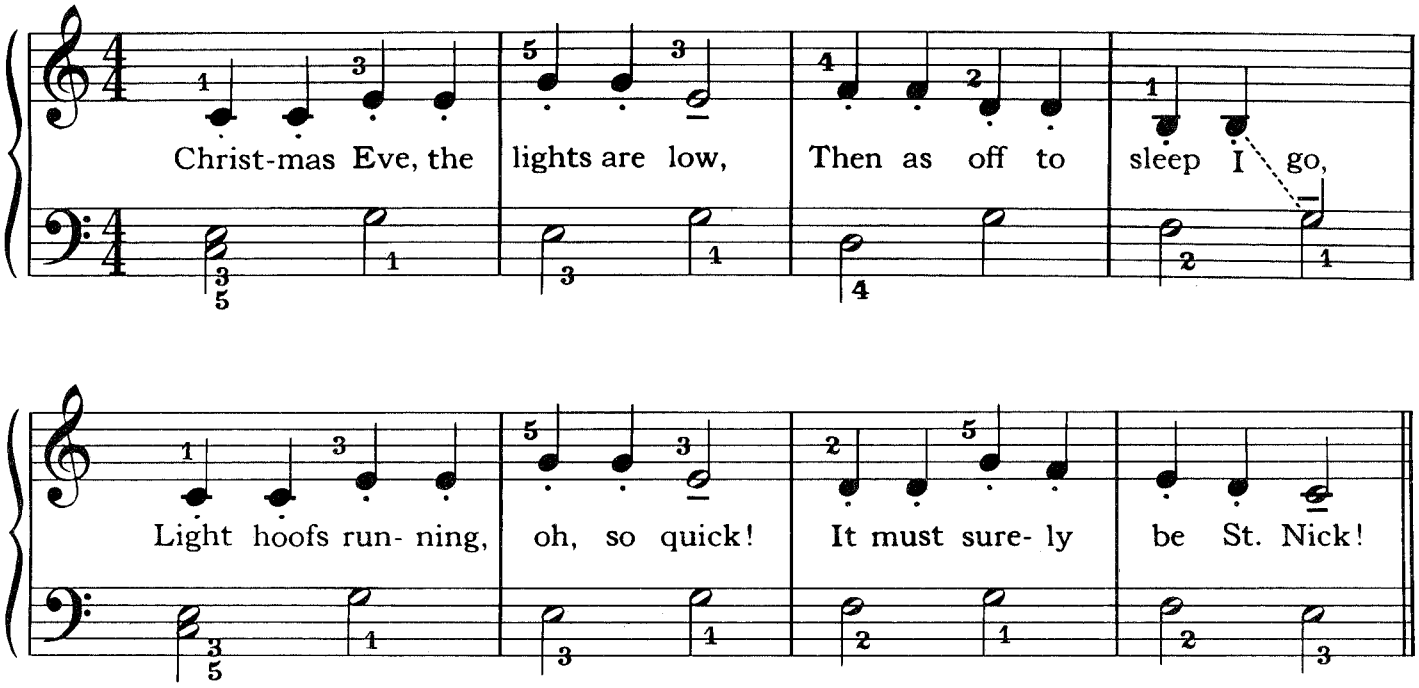
staccato notes: ♩ (detached)

notes played with a slight accent and held: ♩

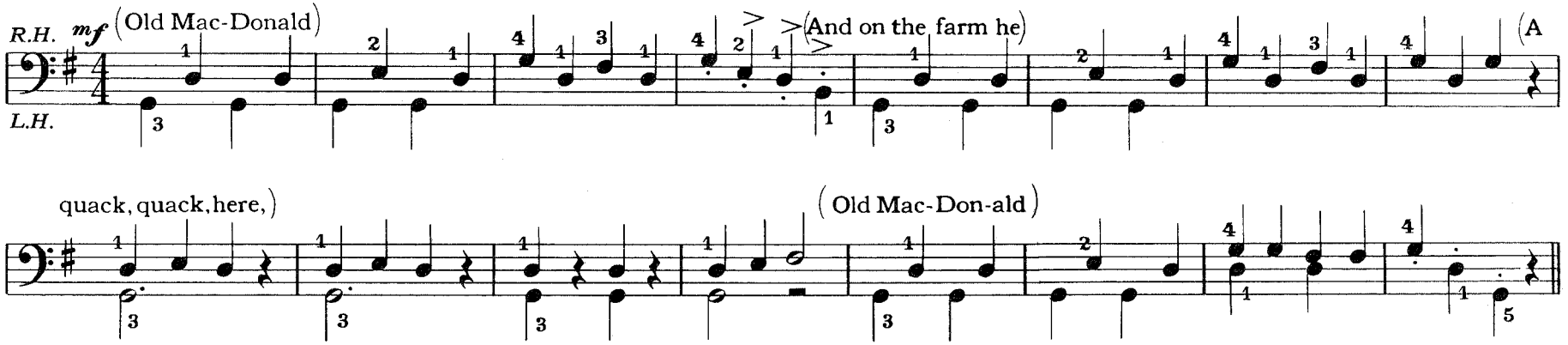
The dotted line---------- indicates the melody line.

8. Christmas Eve

from F. Haydn

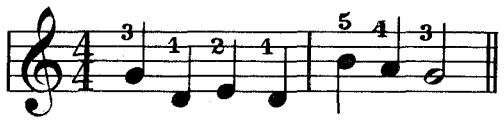


Old MacDonald - Second Part



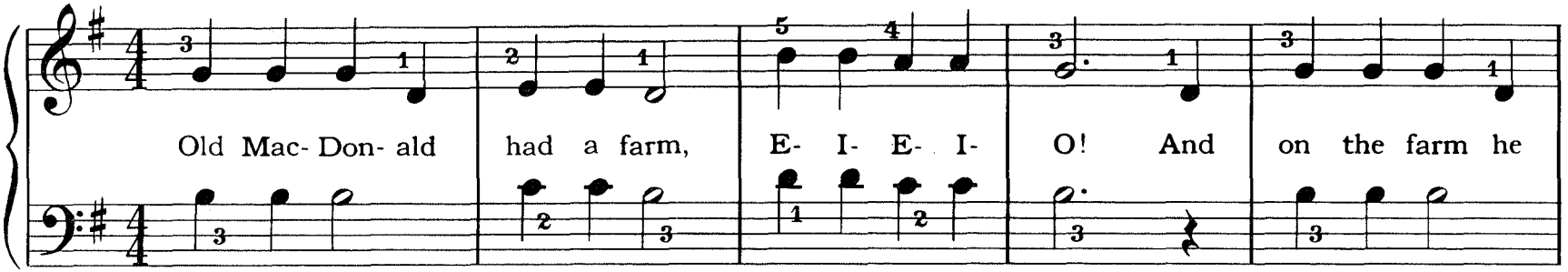
© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

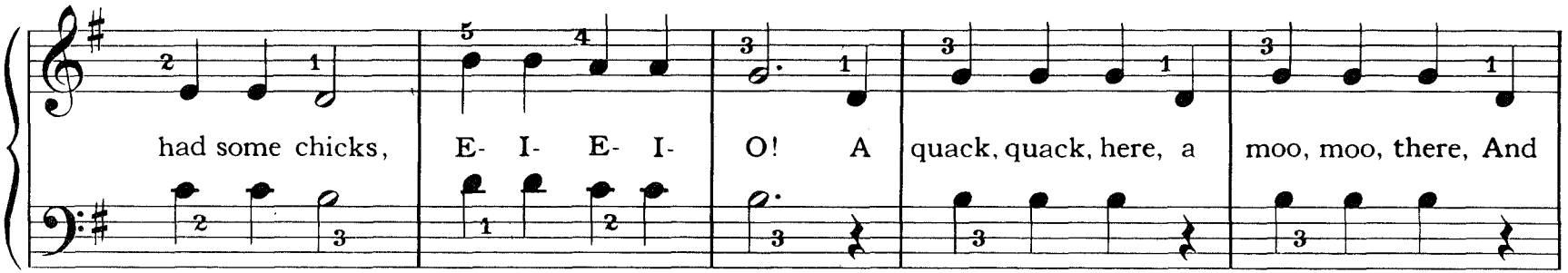
Preparatory Exercise:
PLAY and SAY
the finger numbers five times:

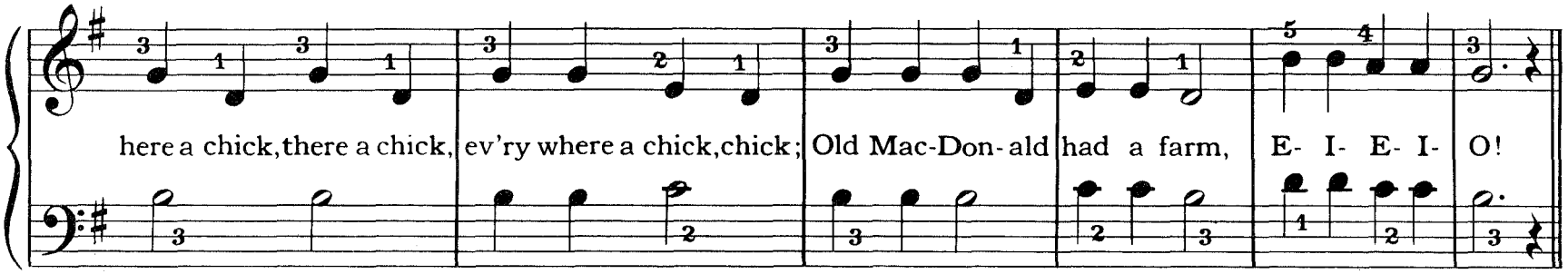


9. Old MacDonald

Traditional

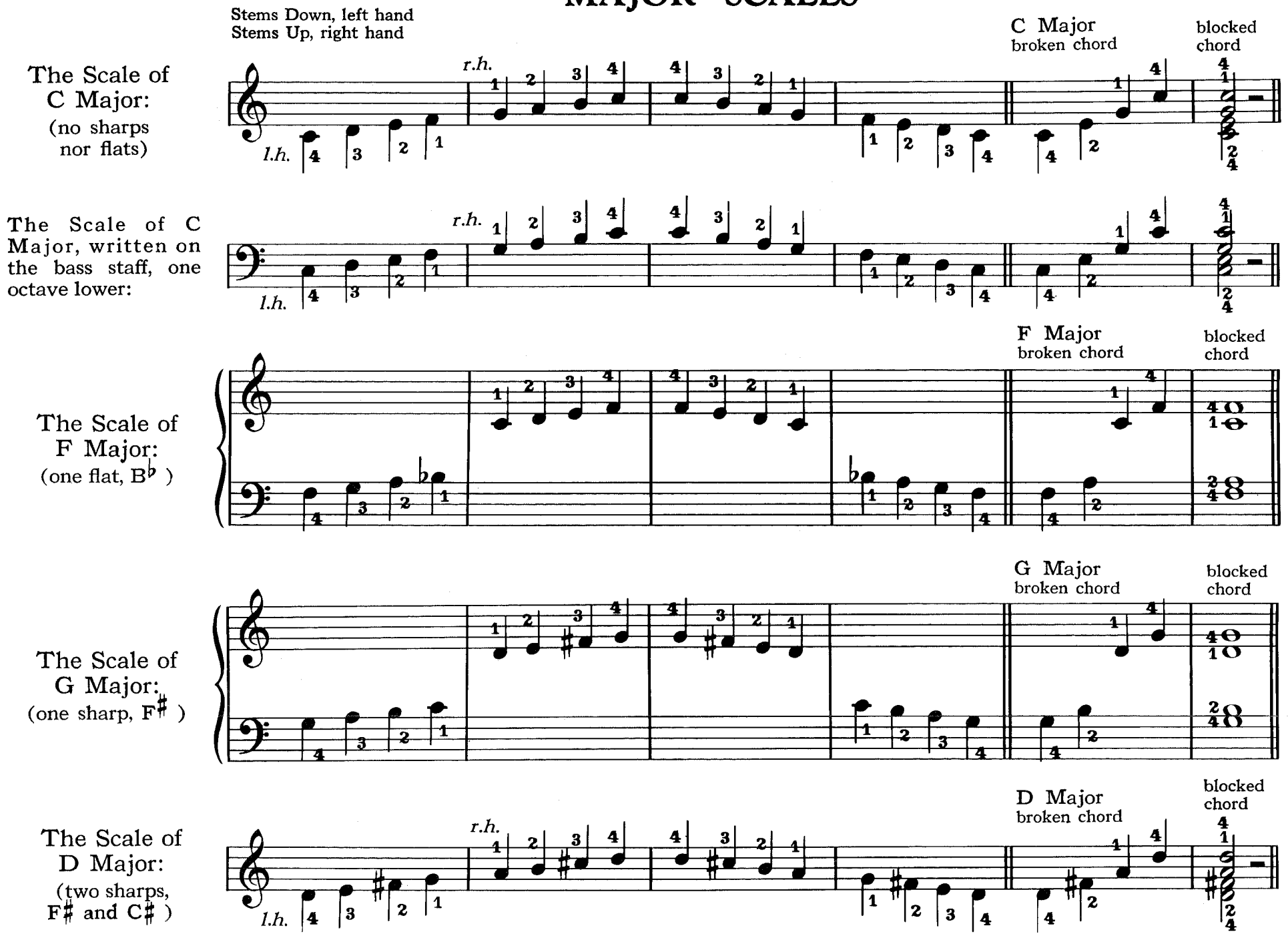






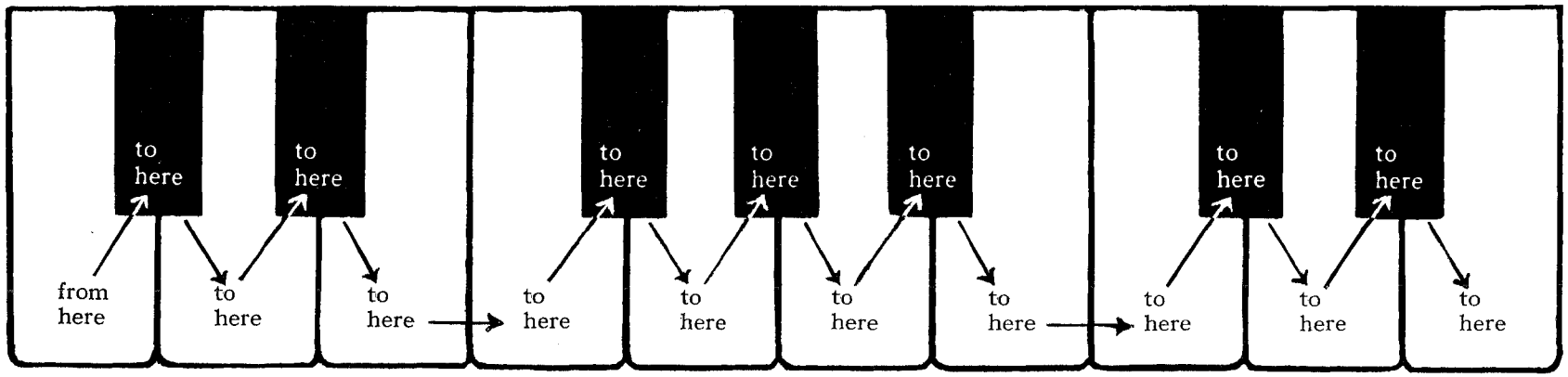
© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

MAJOR SCALES



© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

THE PIANO KEYBOARD IS ARRANGED IN HALF-STEPS



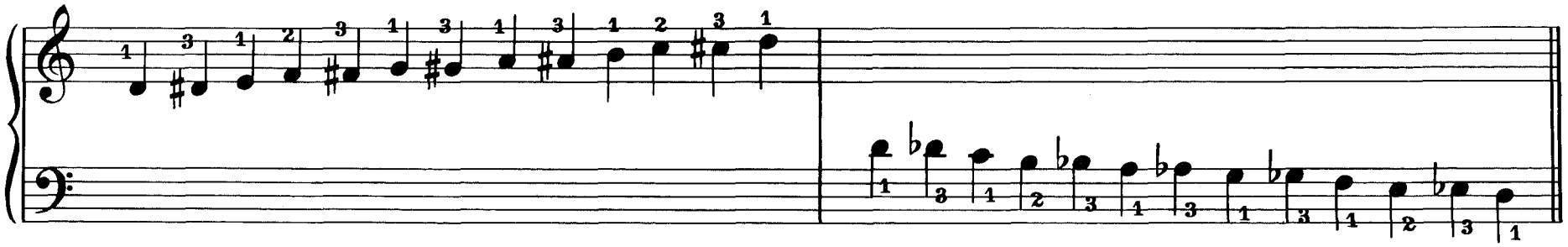
ALL are Half-steps

The piano keyboard is arranged in half-steps. (Half-steps are also called half-tones, or semi-tones.) If you play every key on the piano as you come to it, not missing any, white or black (the diagram above shows you how), you are playing *half-steps.*

Two half-steps make a whole-step (or whole-tone). To play a whole-step, just *skip* one key — either a white key or a black key. From C to D on the piano is a whole-step — we skip a *black* key. From E to F *sharp* is a whole-step — we skip a *white* key.

THE CHROMATIC SCALE IS ALL HALF-STEPS

The Chromatic Scale is a series of half-steps.
We can play the Chromatic Scale beginning on any key. Here the scale begins on D.



It is easy to play the Chromatic Scale hands together in contrary motion when the scale begins on D. (Contrary motion means that the two hands move in *opposite directions* as they play.) Begin the scale *with both thumbs on the same D* and play outwards — in contrary motion. The fingering is the same in both hands when playing outwards from D. Say the fingering as you play. Play outwards *only;* do not play back to the D you began with.

© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

ACCENT

Certain beats in the measure are stressed, *accented*, while others are played more lightly. Count ONE represents the Strong accent in all kinds of time.

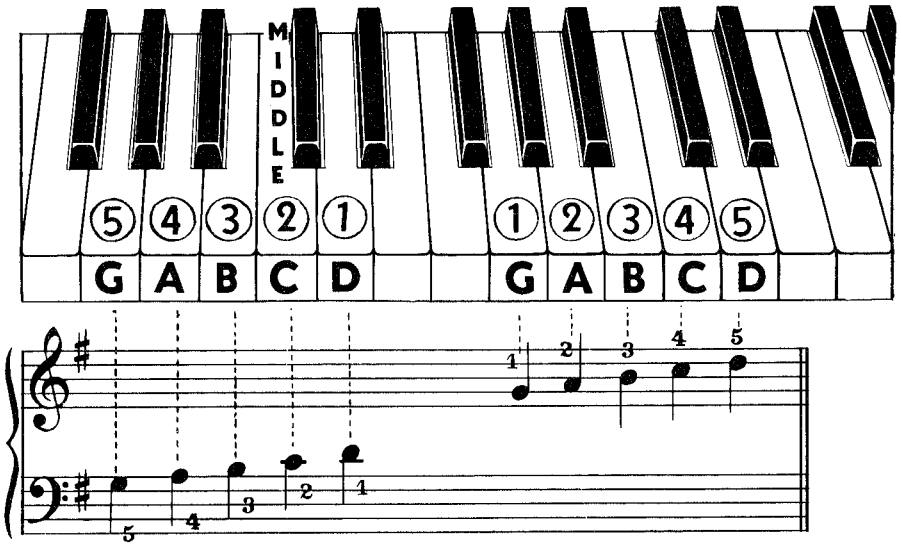
In $\frac{2}{4}$ Time, the two beats are: Strong, *weak*.

In $\frac{3}{4}$ Time, the three beats are: Strong, *weak, weak*.

In $\frac{4}{4}$ Time, the four beats are: Strong, *weak*, Medium, *weak*.

In playing pieces we do not always stress the Strong beat in *every* measure, as it would sound monotonous. The character of the music is our guide in this. In FOREST RANGER the accent mark (>) indicates where the Strong accent should be emphasized. Notice how rhythmic the piece sounds when you accent these beats. The best way for you to make an accent stand out is to play other notes *more lightly*.

FIVE-FINGER HAND POSITION, KEY OF G MAJOR



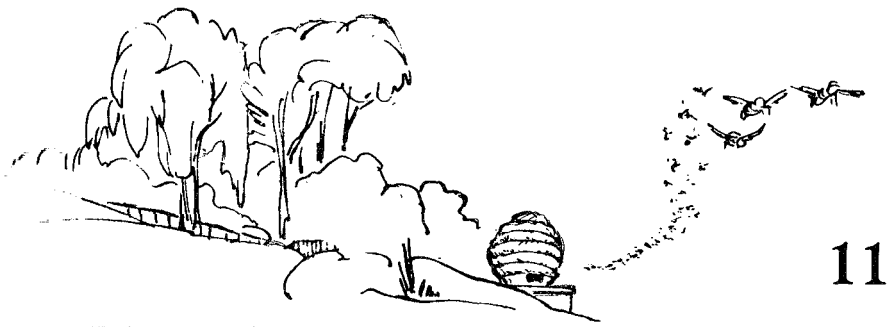
Note to Teacher:
Drill on Visualizing the keys in the new hand position, Key of G Major, as given for C Major, page 2.

10. The Forest Ranger

There once was a fel-low named Grain-ger, — Who did- n't last long as a ran- ger.

When Bru- in he spied, He flung the door wide, And said,"How-de- do! Come in stran-ger!"

© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.



11. The Bee

Bring out the melody

Buzz, buzz, buzz, bus-y lit- tle bee. All day long you gath- er hon- ey,

Dressed in jack- et striped so fun- ny, Buzz, buzz, buzz, bus- y lit- tle bee.

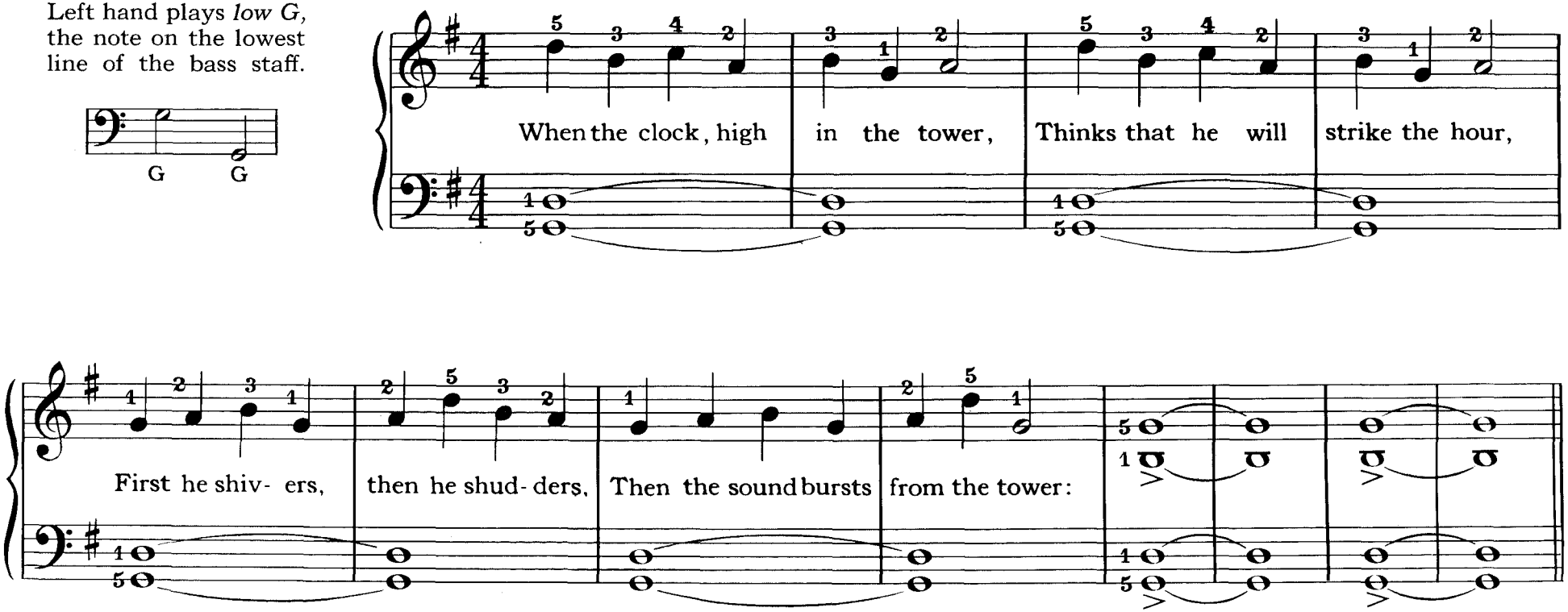
12. Roller-Coaster

Emphasize the accented notes.

© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

13. Tower Clock

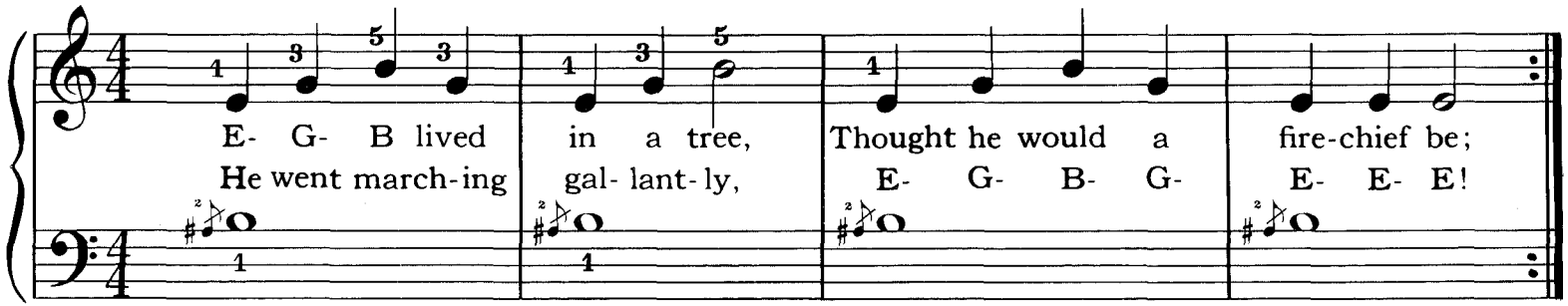
Left hand plays *low G*, the note on the lowest line of the bass staff.



14. E-G-B

Memorize treble lines *upwards:* E, G, B, D, F

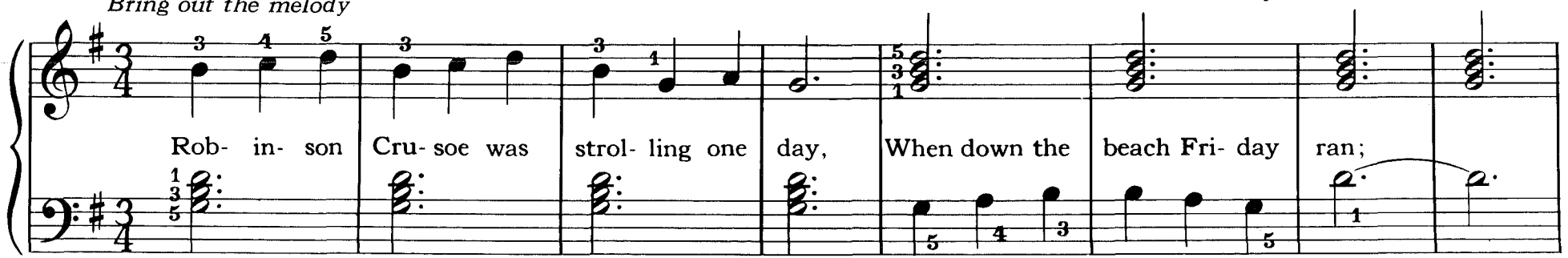
The GRACE NOTE: The grace note is a very short note; it has no time value; it is played *just before* the principal note. *Do not hold* the grace note. In E-G-B, the grace note is *A sharp,* the principal note is B. Hold the principal note for its full time value.



© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

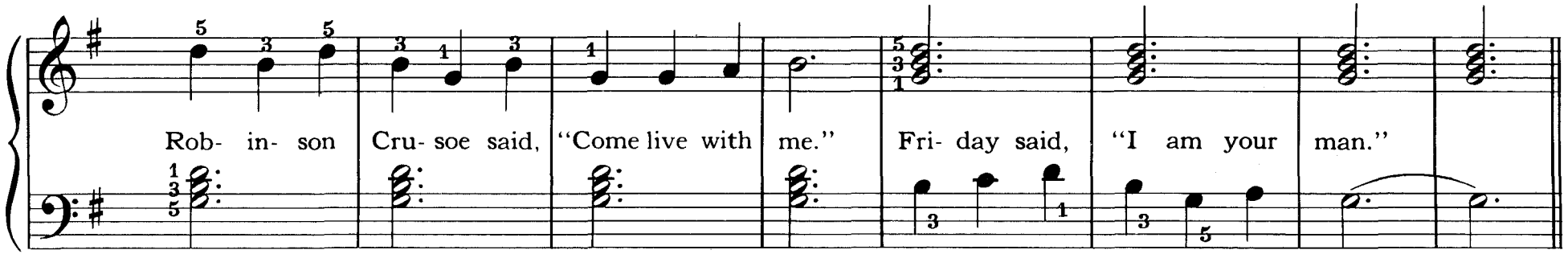
15. Robinson Crusoe and His Man Friday

Bring out the melody



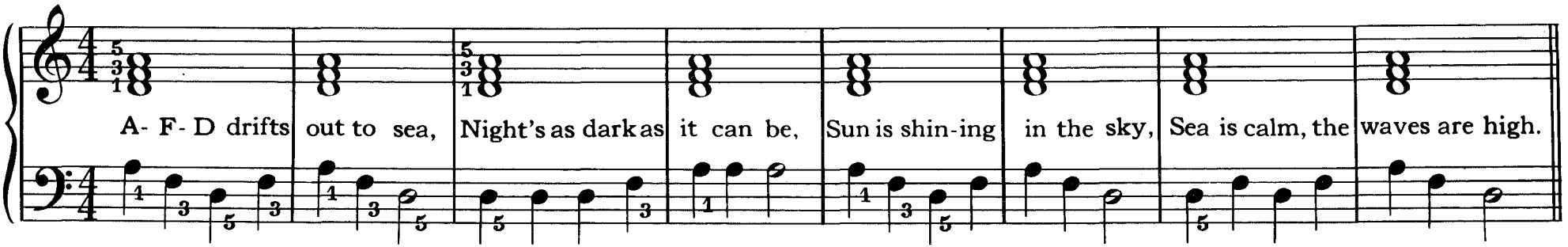
(play the chord accompaniment softly)

(melody in left hand)



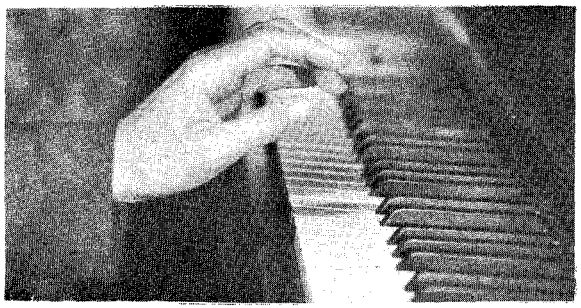
16. A-F-D

Memorize bass lines *downwards:* A, F, D, B, G

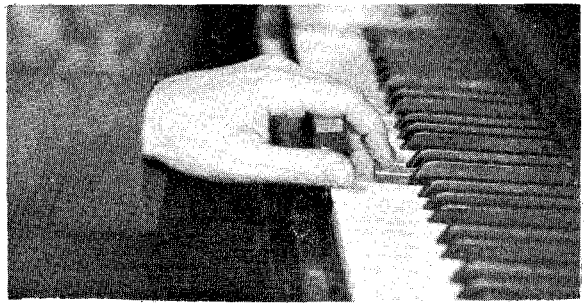


© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

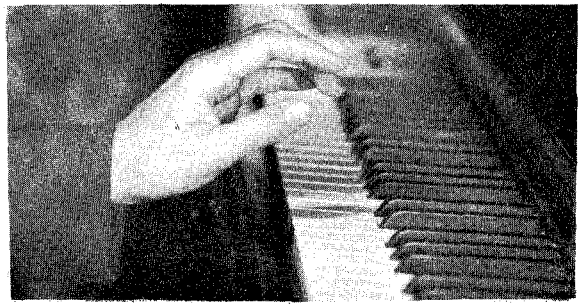
WRIST STACCATO TOUCH



ready



drop (play)



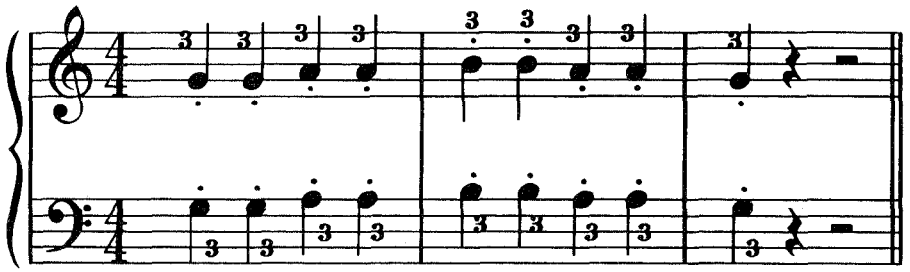
off

STACCATO, as you already know, means short, detached. There are different ways of playing staccato. Here we learn to play WRIST STACCATO. The wrist must be very loose. The hand drops lightly onto the key and leaves it instantly — just as a rubber ball when dropped a very short distance, bounces quickly back to you. Wrist staccato produces a light, pleasing staccato.

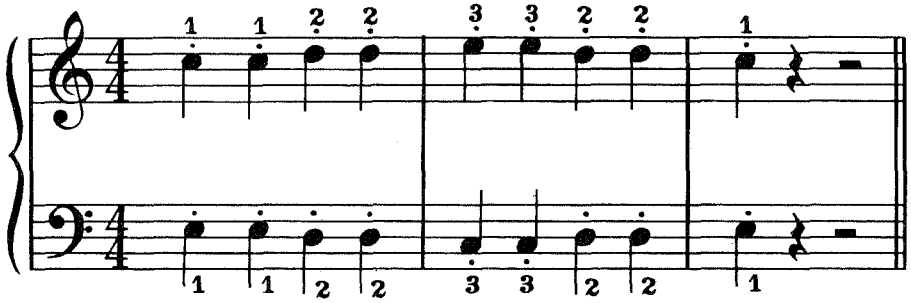
17. The Bouncing Ball - Study in Wrist Staccato

Play with a very loose wrist, and light tone.
(You drop the ball only a very short distance, perhaps onto a table top, and it bounces right back to you!)

PART I



PART II



PART I

1. Play the Exercise as written — with 3rd finger in both hands.
2. Then play it with 2nd finger in both hands.
3. Then with 4th finger in both hands.
4. Then with 1st finger, both hands.
5. And last, with 5th finger, both hands.

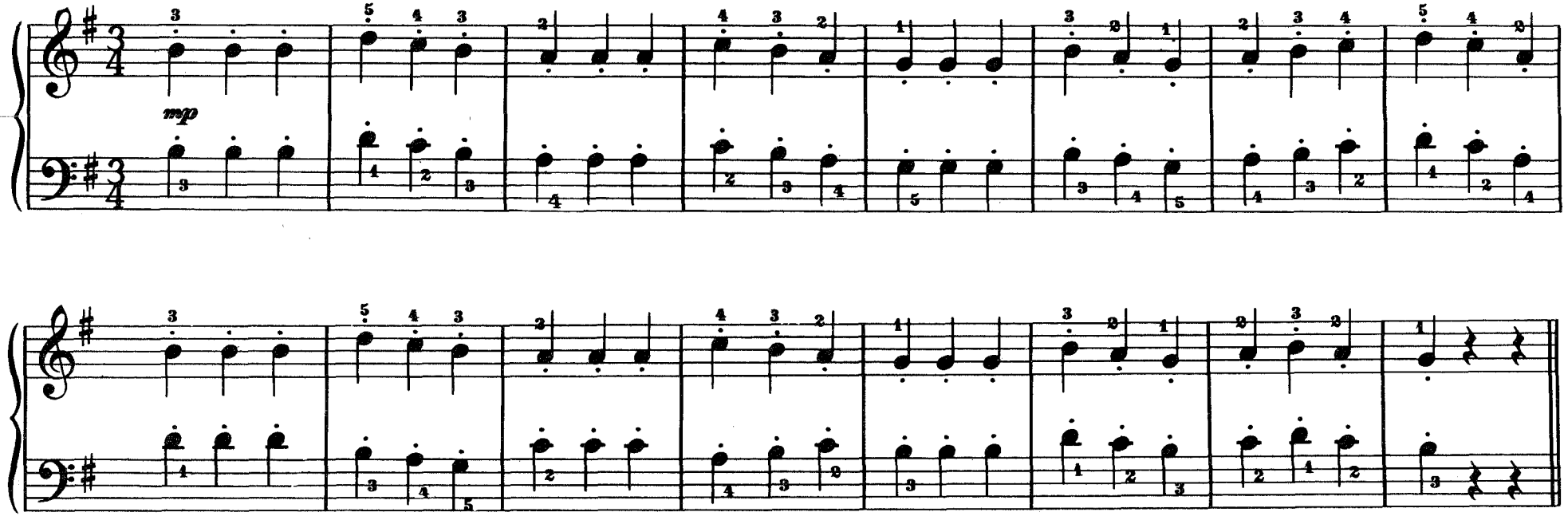
PART II

1. Play as written, with fingers 1, 2, 3 in both hands.
2. Then play with fingers 2, 3, 4 in both hands.
3. Then with fingers 3, 4, 5 in both hands.

© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

18. The Flute Player and the Bird

mp — moderately soft

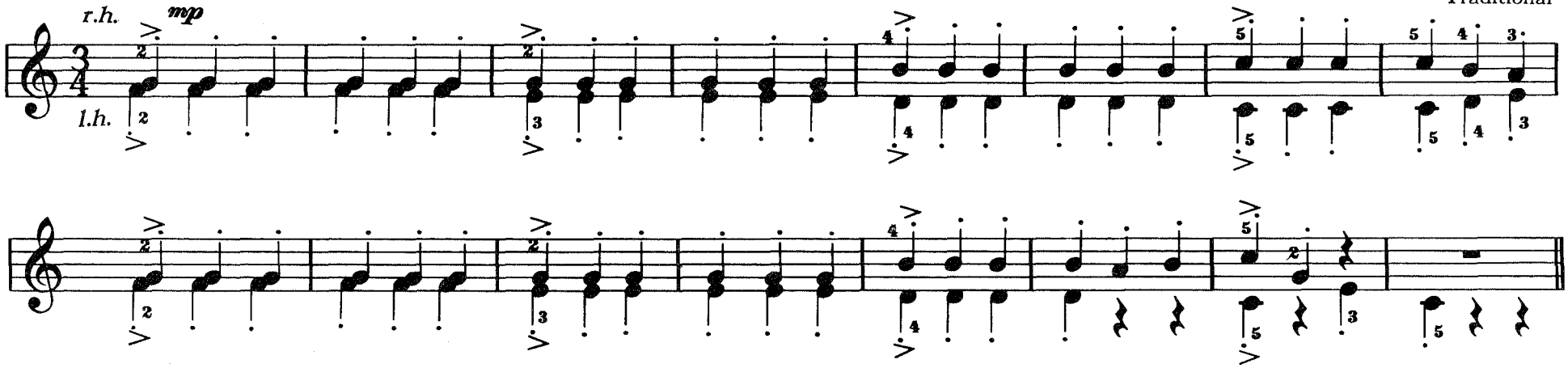


Stems Up, right hand
Stems Down, left hand

19. The Zylophone

(Play also an octave *higher than written.*)

Traditional



© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

mf — moderately loud
mp — moderately soft
ritard — gradually slower

20. The Rider

Fairly fast

mf

(melody)

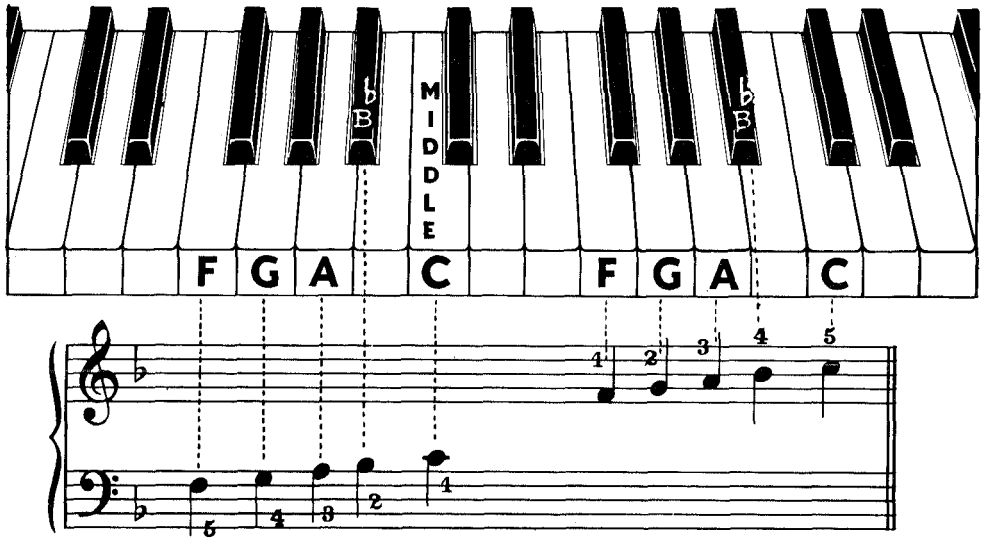
(watch left hand fingering)

ritard

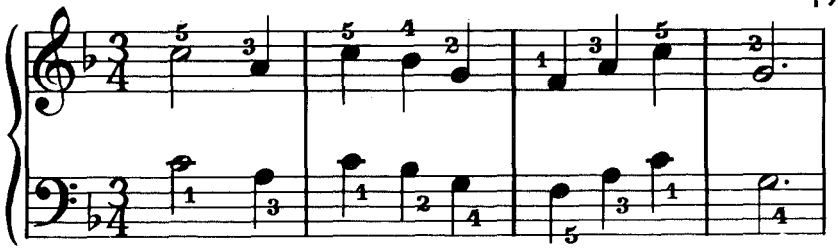
mp

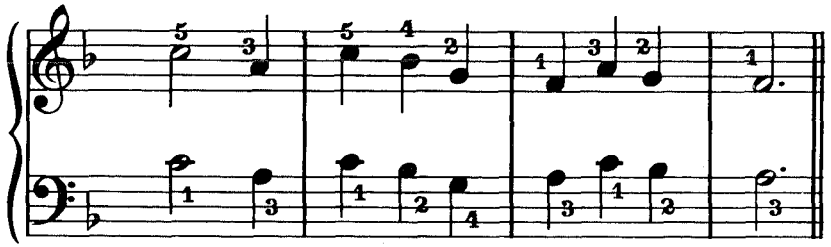
© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

FIVE FINGER HAND POSITION, KEY OF F MAJOR



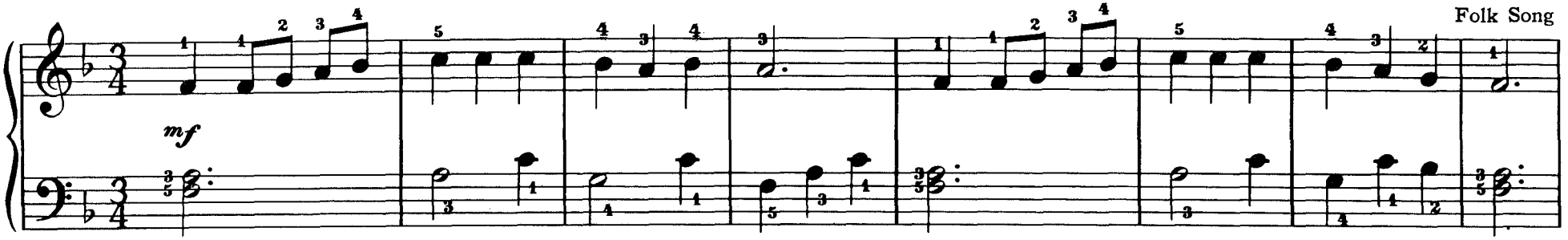
Boat Song

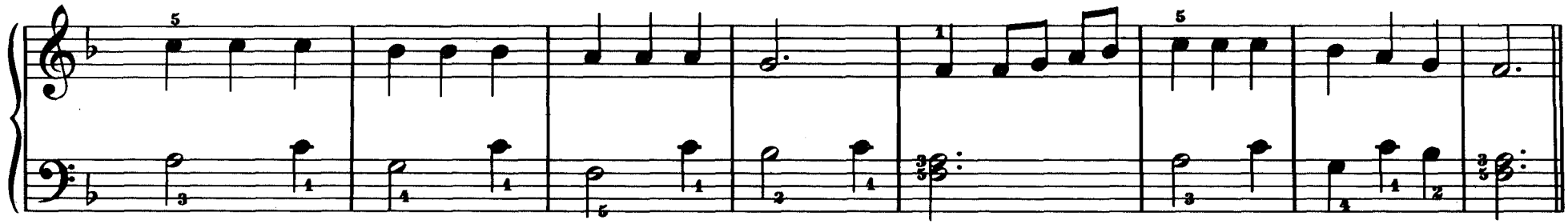




21. Mountain Music

Folk Song





© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

mp — for *mezzo-piano*, means *moderately soft.*

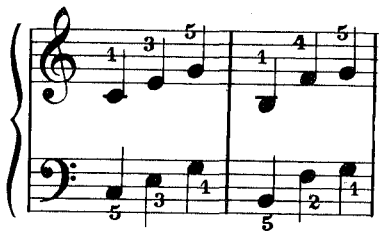
The dotted line ---------- indicates the melody line.

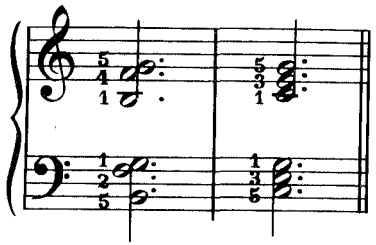
22. The Voyagers' Song

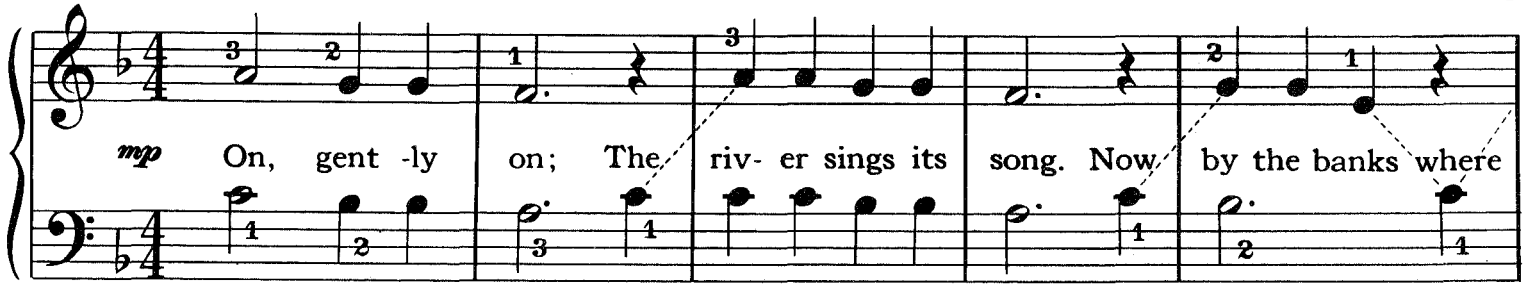
Note to Teacher:
Drill on Visualizing the keys in the new hand position, Key of F Major, as given for C Major, page 2.

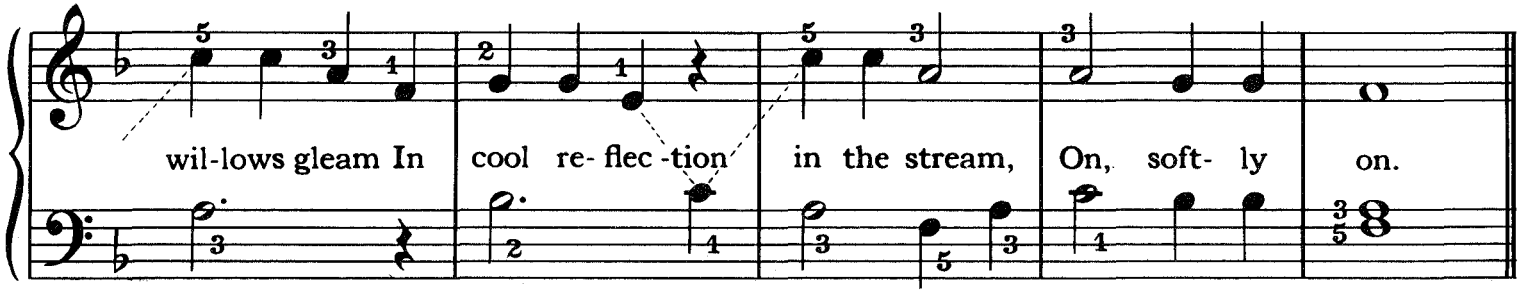
German Folk Song

Chords in C Major:

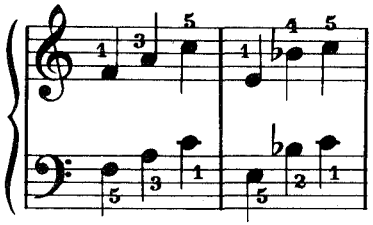


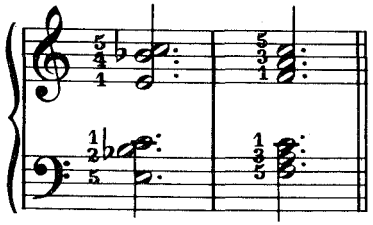






Chords in F Major:



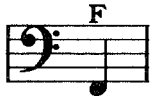


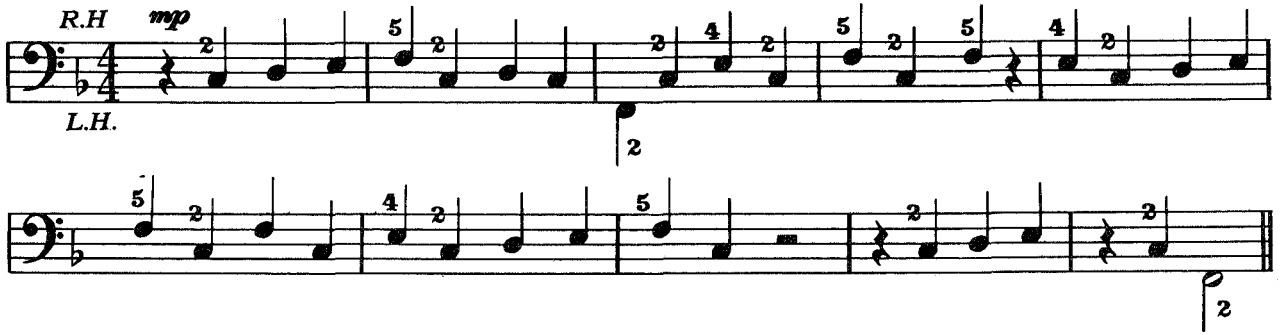
The Voyagers' Song

Second Part

(For Pupil or Teacher)

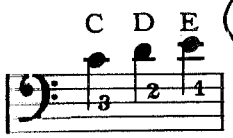
New bass note:
F below the staff.





© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

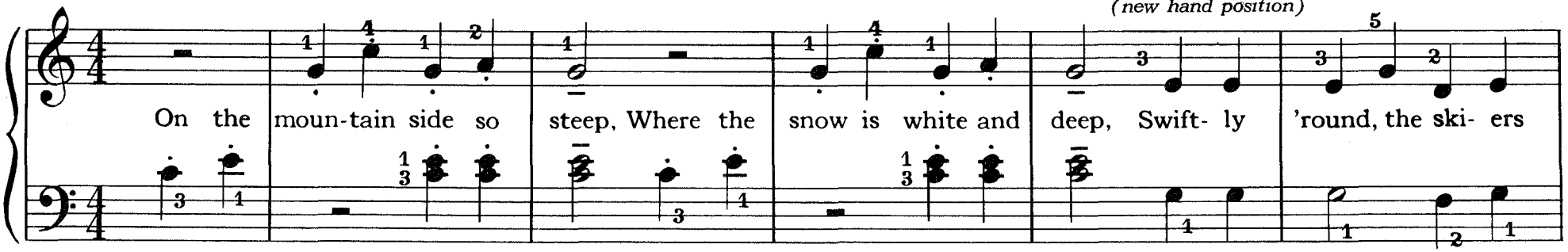
Left Hand:



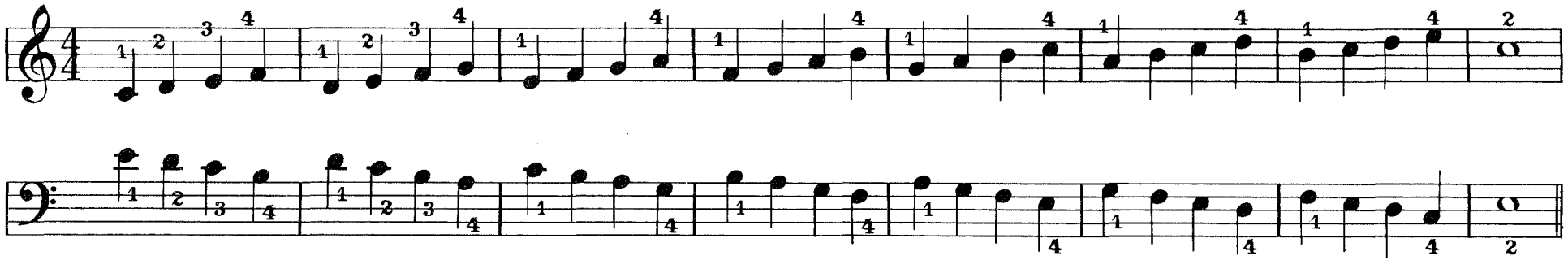
23. Skiing

French Folk Song

(new hand position)



24. Alligator Crawl



© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

PHRASING IN MUSIC

Phrasing is *punctuation in music.* Just as punctuation separates the words in a sentence into groups and makes clear the thought expressed by the words, so phrasing in music arranges *notes* into groups and gives meaning to the musical thought. The phrase is marked by a slur: ⌒ Play the first note of the phrase with a drop of the arm; keep all notes within the phrase *connected;* play the last note of the phrase lightly with an up arm motion.

The last note of the phrase is played up arm, and therefore the tone duration of the last note is shortened, so that it loses about one-half its time value. This note, 𝅗𝅥 at the end of a phrase, sounds as though it were written 𝅗𝅥 𝄾, and this note 𝅘𝅥 sounds like 𝅘𝅥 𝄾 (Long notes lose less time value, 𝅗𝅥. usually sounds like 𝅗𝅥 𝄾; and 𝅝 sounds like 𝅗𝅥. 𝄾)

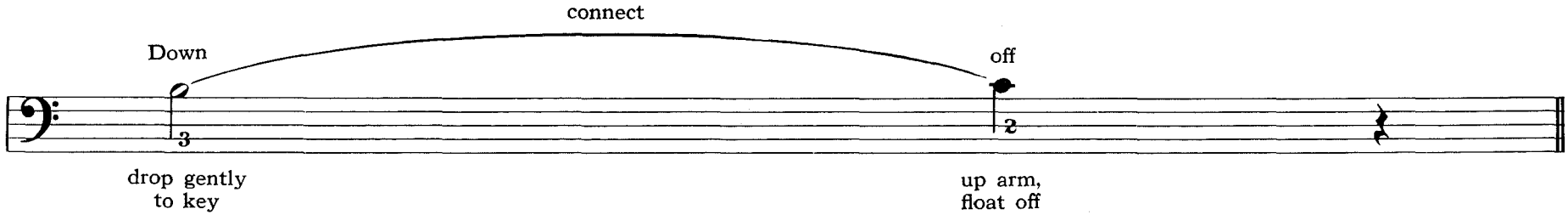
The illustration shows the position of the hand and arm when playing a two-note phrase:

relaxed wrist — small drop to key playing first note

relaxed wrist moves downwards into usual playing position

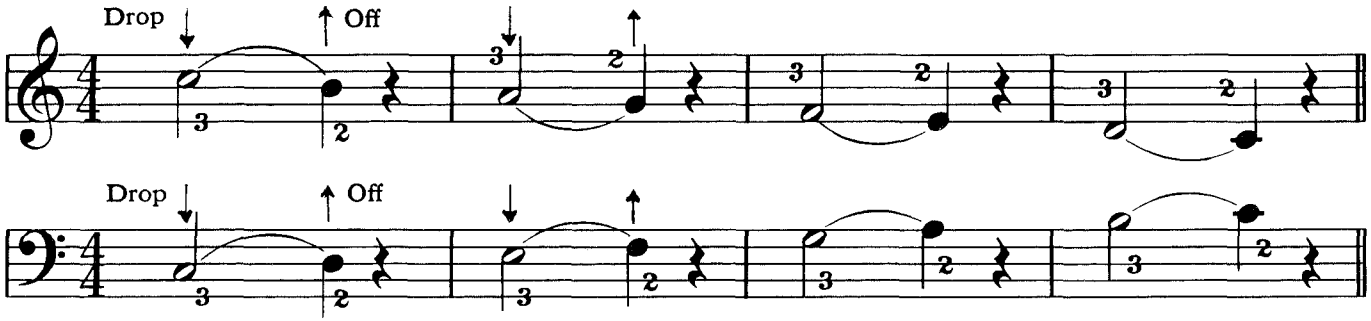
last note of phrase is played as arm is raised (wrist is still relaxed)

relaxed wrist



PHRASING EXERCISE for Right Hand

PHRASING EXERCISE for Left Hand

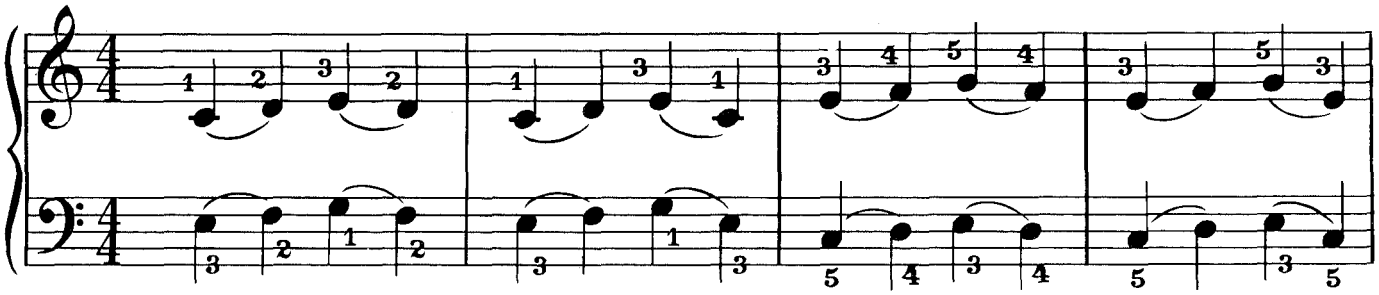


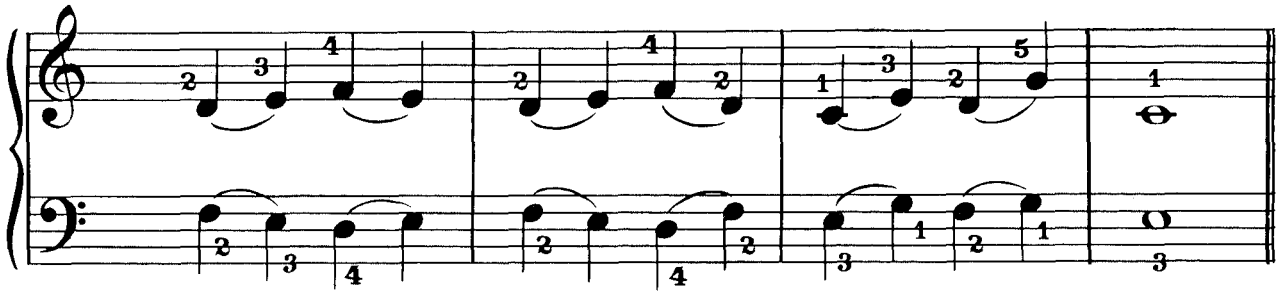
© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

25. Marionettes

Here are two-note phrases having adjacent notes and also *skips* of one note. *Play each phrase connectedly.*

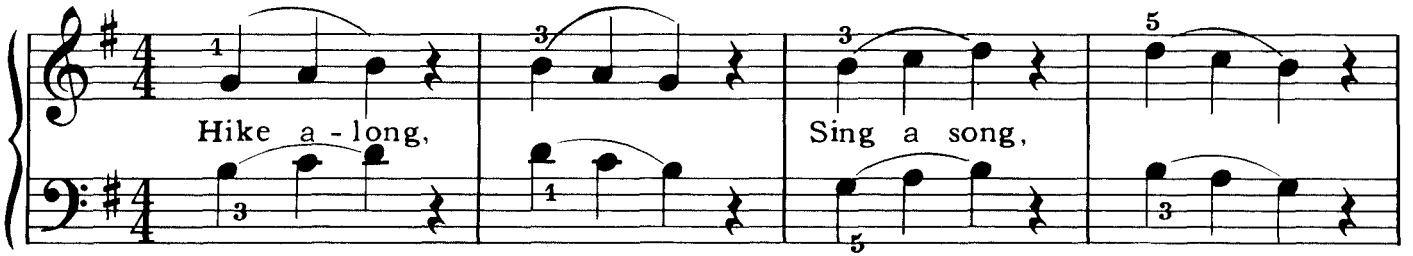
MARIONETTES is an excellent study in phrasing — the phrases are begun with each finger of both right hand and left hand.

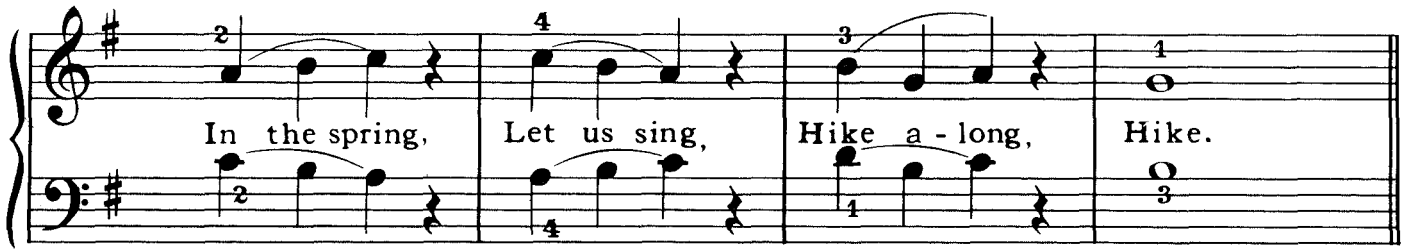




26. Hike Along

Three-note Phrases.
Play each phrase connectedly. Say the words *"Down and off"* for each phrase — and also, say or sing the words of HIKE ALONG.



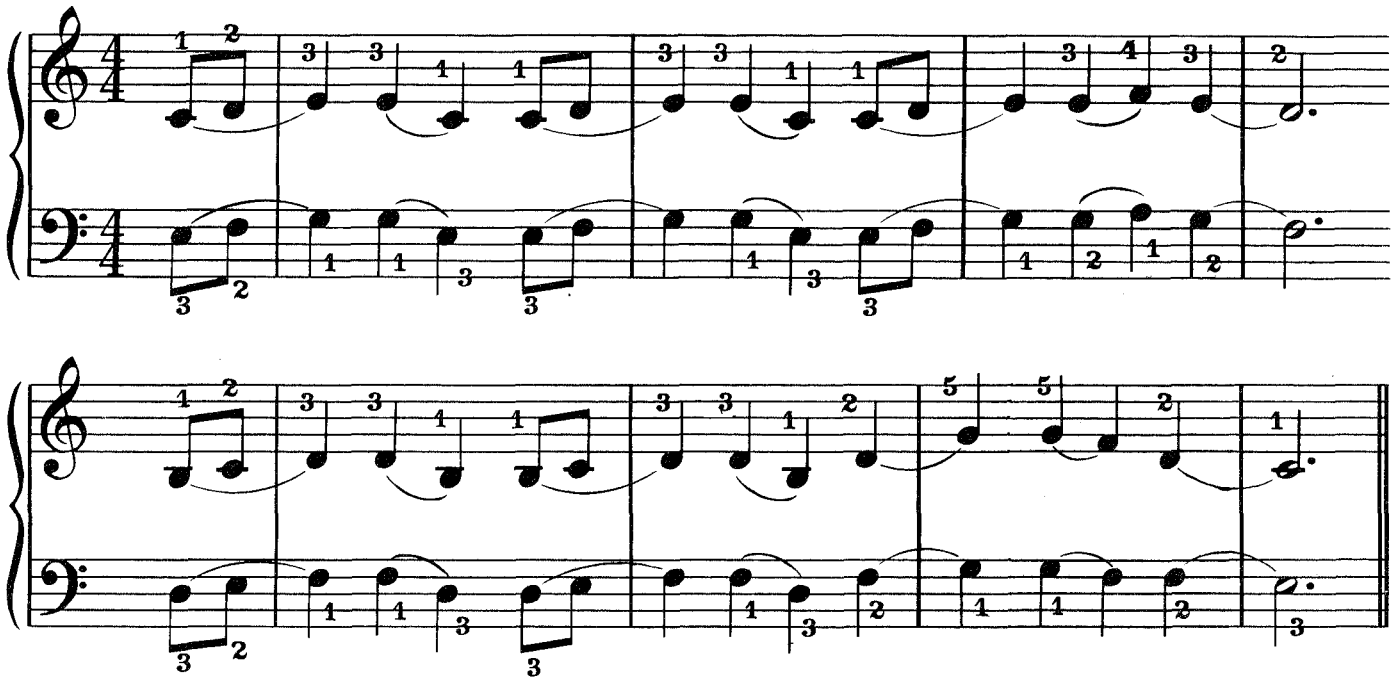


© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

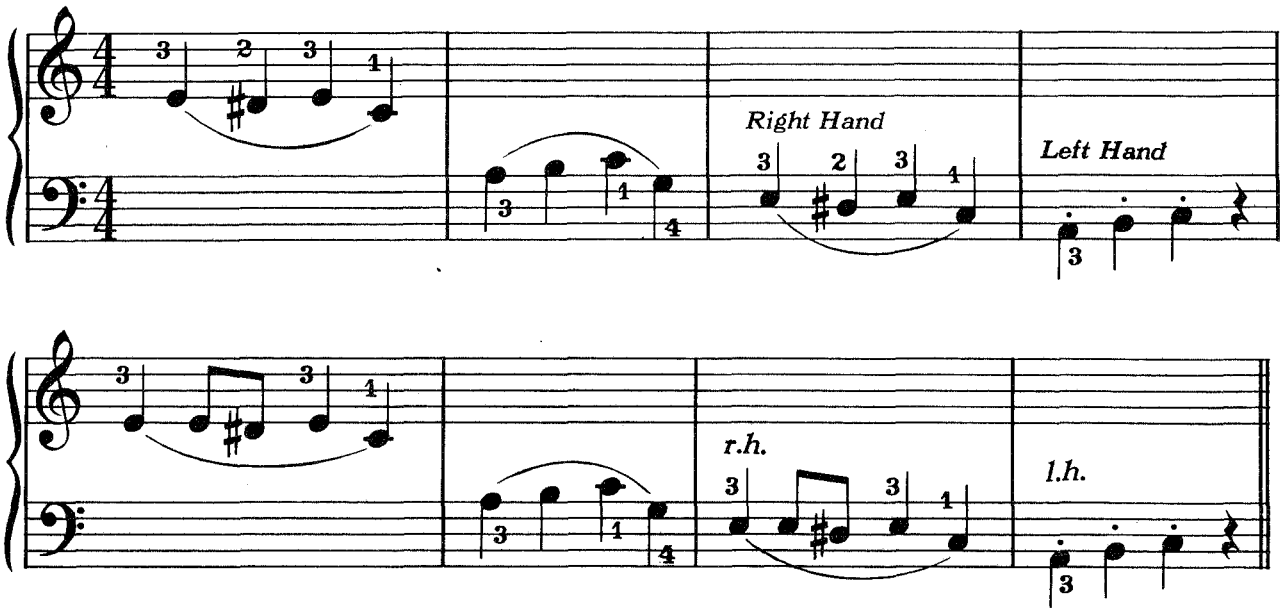
When you play POLLY-DOODLE, notice how the phrasing makes the music come to life! Watch the fingering, especially at the beginning of each phrase. The hand position changes several times, but if you watch the fingering *at the beginning of each phrase,* you will find new hand positions quickly and easily. Form the habit of giving special attention to fingering at the beginning of a phrase mark in any piece of music you play.

27. Polly-Wolly-Doodle

Traditional

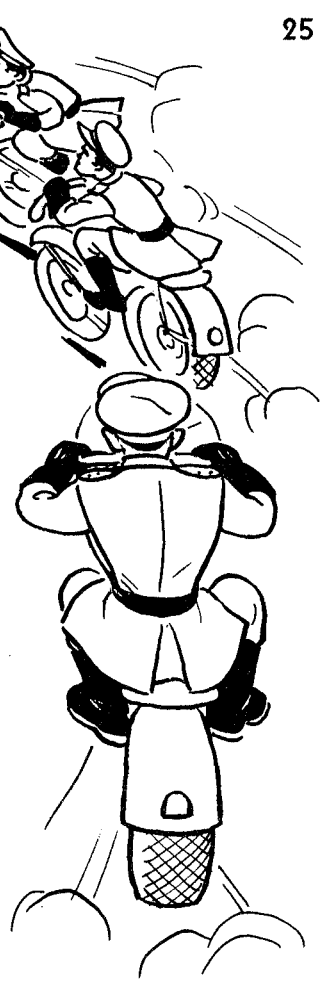


28. Banjo Song

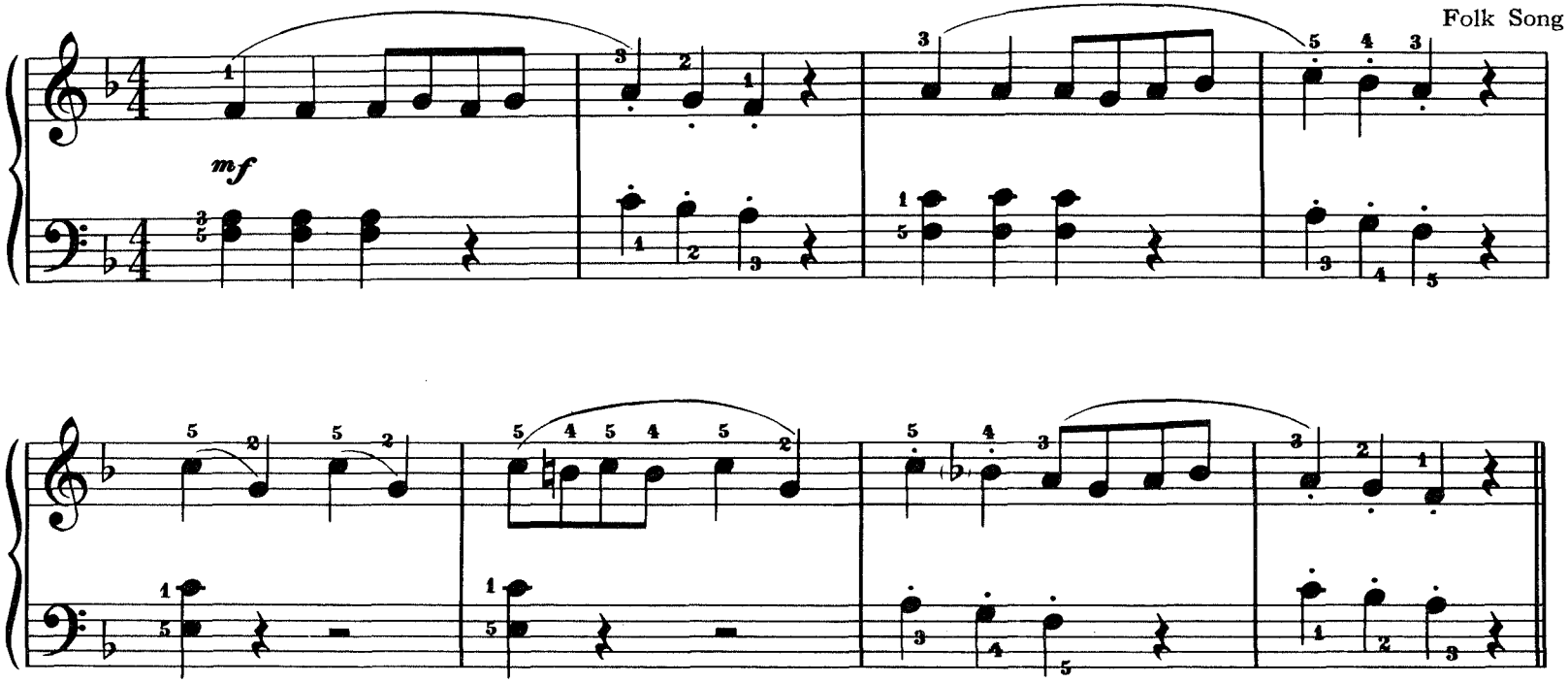


© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

29. Motor Cycle Corps

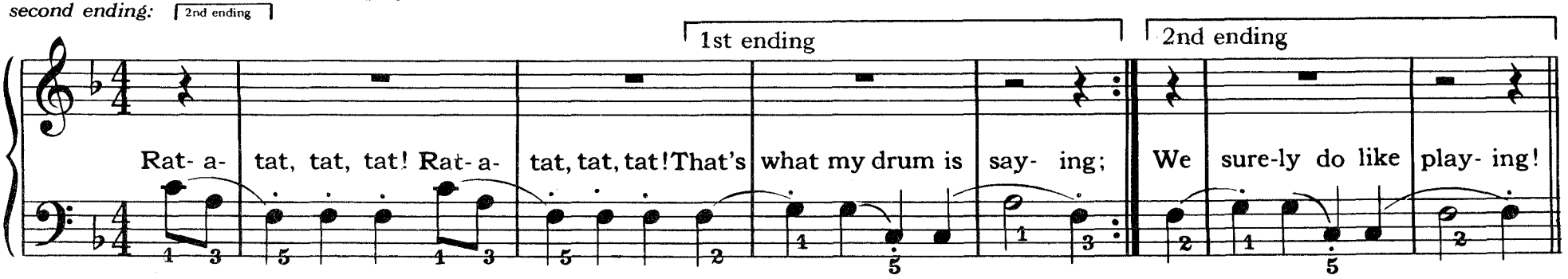


Folk Song



FIRST and SECOND ENDING
Play to the repeat dots, then repeat from the beginning, but this time play only as far as the line [1st ending] which means *first ending;* skip the first ending and instead, play the *second ending:* [2nd ending]

30. The Drummer



© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

31. Journey by Train

Arr. from F. Beyer

Part I is in the Key of G Major.

I - Across the Plains
IV - Into the Bright Sunshine Again

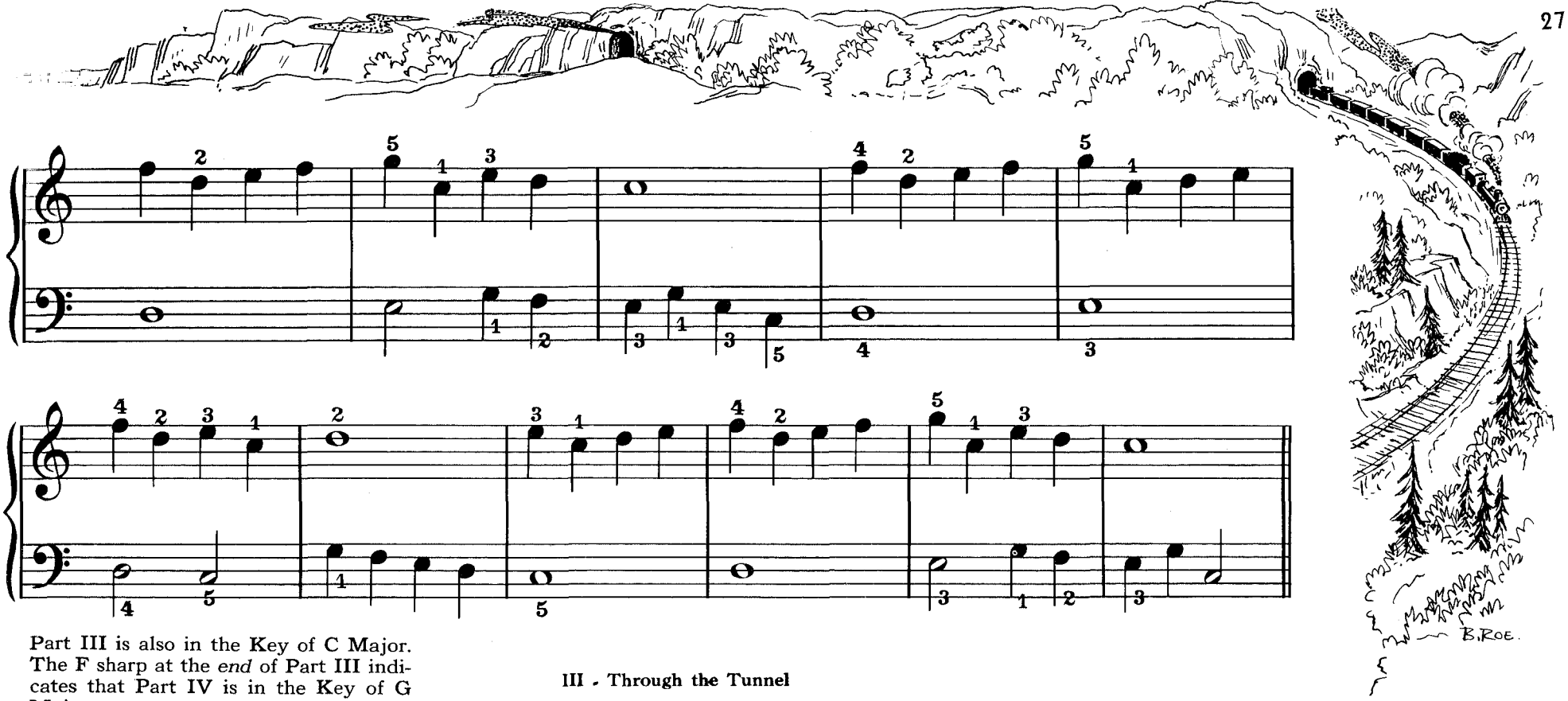
mf

Fine

The F natural at the *end* of Part I indicates that Part II is in C Major — no sharps nor flats.

II - Up the Mountain Side

© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.



Part III is also in the Key of C Major. The F sharp at the *end* of Part III indicates that Part IV is in the Key of G Major.

III - Through the Tunnel

D.C. — for *Da Capo,* means *play again from the beginning.* When playing again (after a D.C.), play *only as far as* the word *Fine. Fine* means *the end.*

© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

r.h.

l.h.

(He goes in-side the cage)

(The

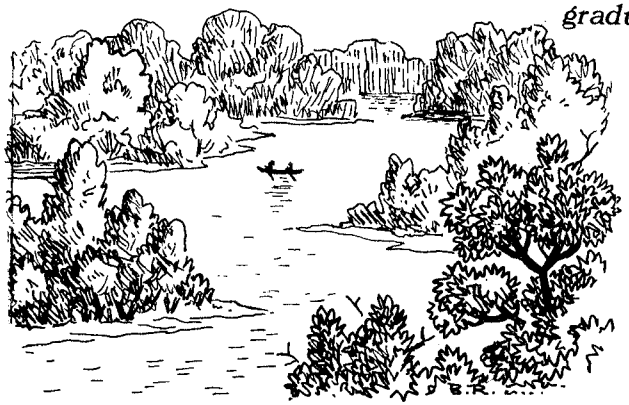
li- ons)

(But walk as soft-ly)

gradually louder

gradually softer

32. On the Lagoon



mp

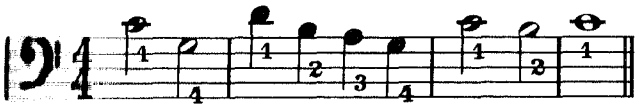
mf

Shade the melody line.

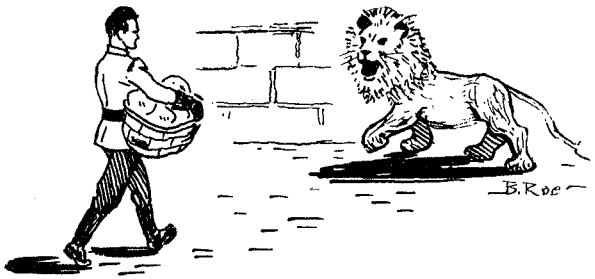
Low C

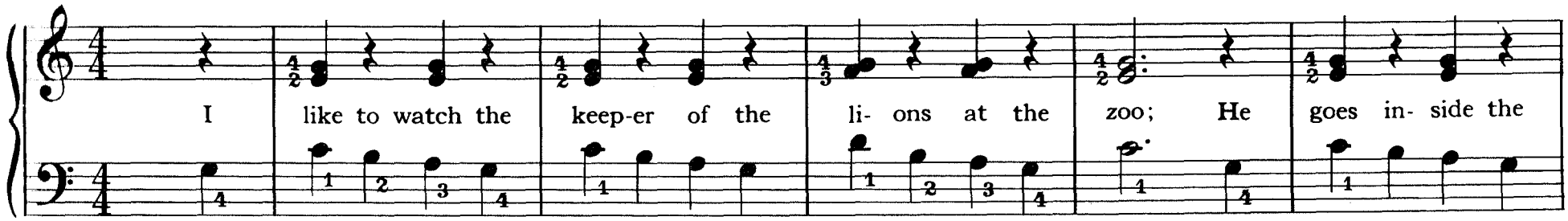
© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

Preparatory Exercise
for left hand:

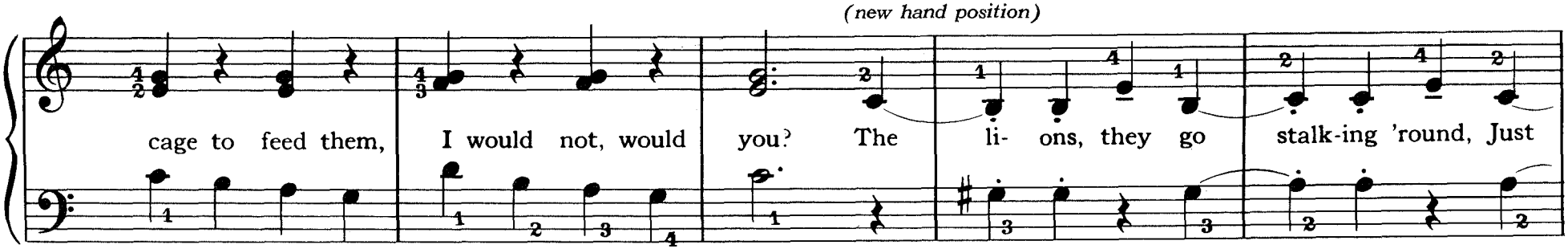


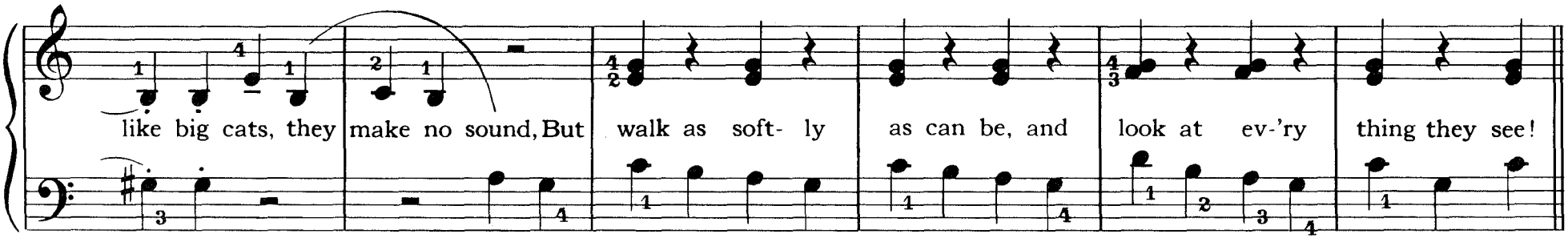
33. Lions





(new hand position)



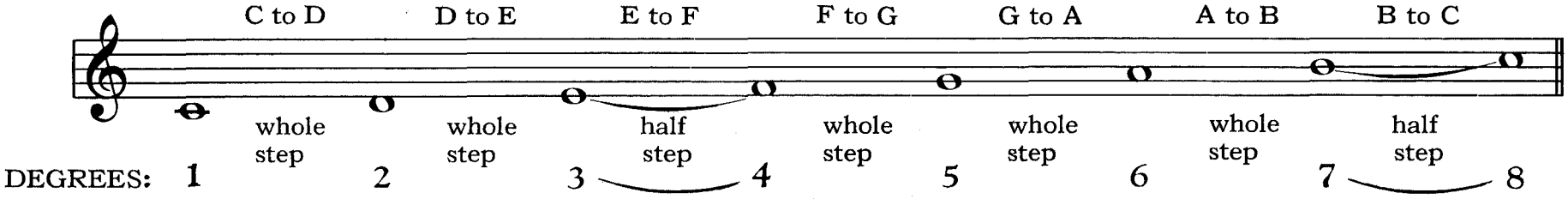


© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

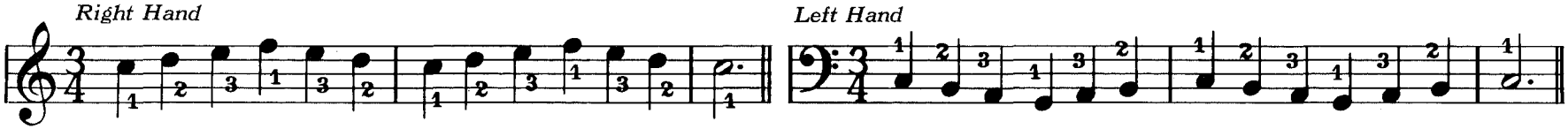
THE MAJOR SCALE

The Major Scale is a series of eight notes in alphabetical order, beginning and ending with the same letter name. For example, the Scale of C Major: C, D, E, F, G, A, B, C. Each major scale is named by the note it begins on, and this note is called the Key-note. The eight consecutive notes of the scale are called the *degrees* of the scale; the degrees are numbered, 1-2-3-4-5-6-7-8.

THE MAJOR SCALE IS CONSTRUCTED OF WHOLE STEPS AND HALF STEPS.
Notice that the *half-step* comes between degrees 3 and 4, and degrees 7 and 8. Half-steps are marked: ⌣ On the piano, you can build a major scale beginning on *any* key, white or black, if you memorize this pattern: step, step, *half-step!* step, step, step, *half-step!*



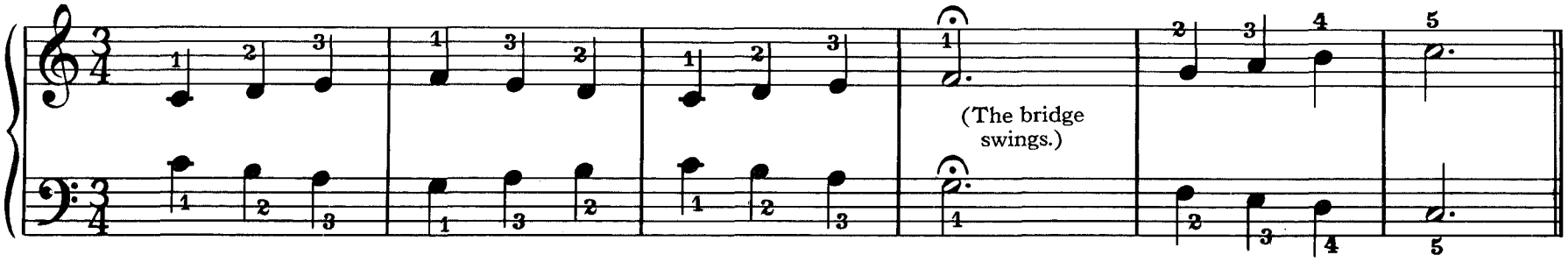
EXERCISE IN PREPARATION OF SCALE PLAYING



The curved fingers form an arch for the thumb to pass under; the thumb must move along *at key surface level* and not drawn up in a cramped position towards the palm of the hand; the wrist is flexible; the arm moves smoothly. In the right hand, as soon as D is played, the thumb releases C and begins to move along the surface of the keys under the fingers, so that by the time E is played the thumb is over F, ready to play F. In descending, when E is played, the thumb releases F and begins to move back to C. (Left hand, similarly.) In all scale playing, as soon as the thumb releases its key, it begins to move along the surface of the keys to its next key. This greatly increases smoothness and also speed in scale playing.

34. The Swing Bridge

At the pause in The Swing Bridge, the four fingers of both hands swing into position over their four keys, ready to play them.
(Similarly, in scale playing, when the third finger passes over the thumb, the third finger swings into position over its key and then plays. Apply this principle to all scale practise, do *one thing* at a time; first, get over the keys, then play them.)



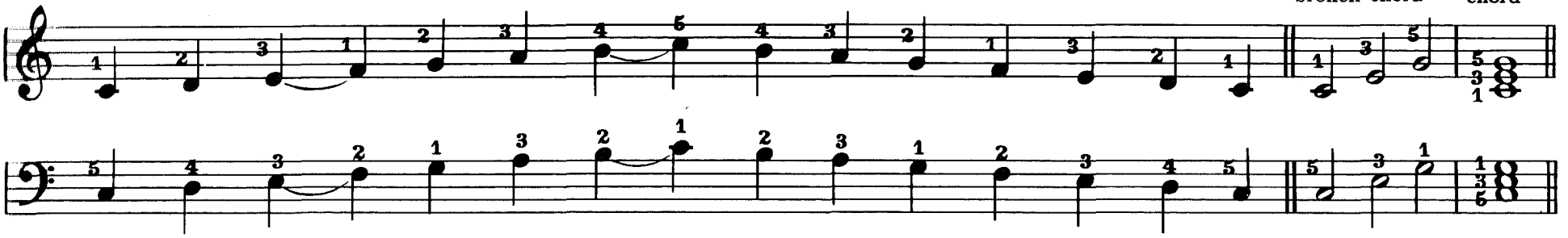
© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

MAJOR SCALES OF C, G, D, A, F, and B♭

(To be played hands separately only.)

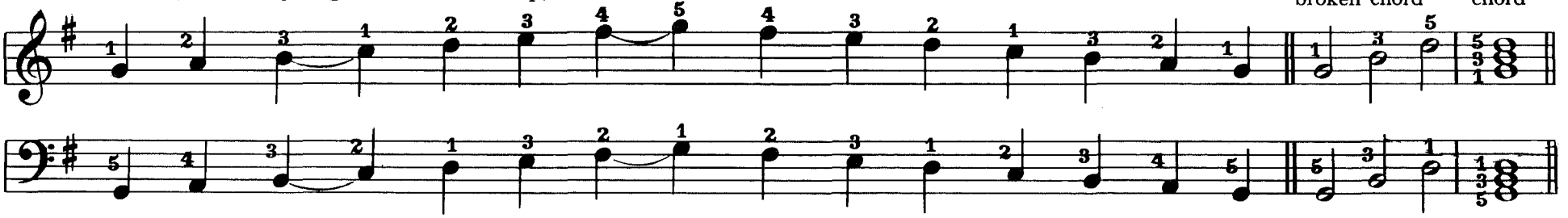
Scale of C Major — *Key Signature, no sharps nor flats.*

C Major broken chord — blocked chord



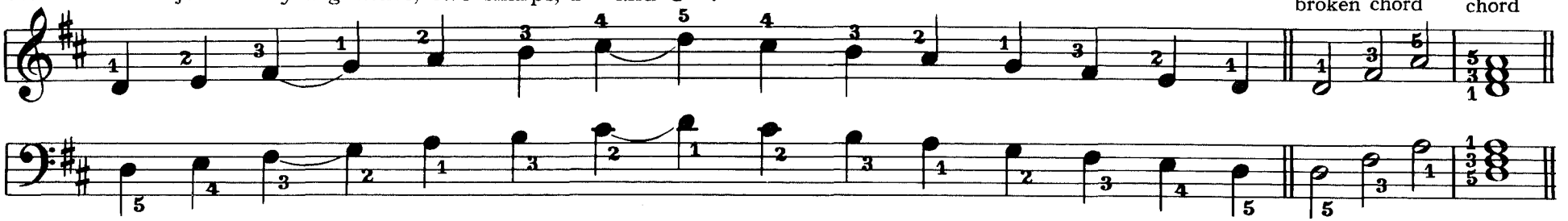
Scale of G Major — Key Signature, one sharp, F♯.

G Major broken chord — blocked chord



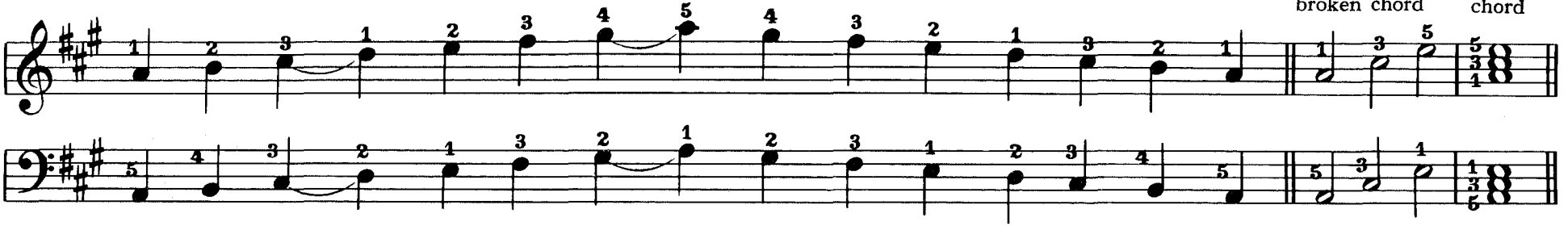
Scale of D Major — Key Signature, two sharps, F♯ and C♯.

D Major broken chord — blocked chord



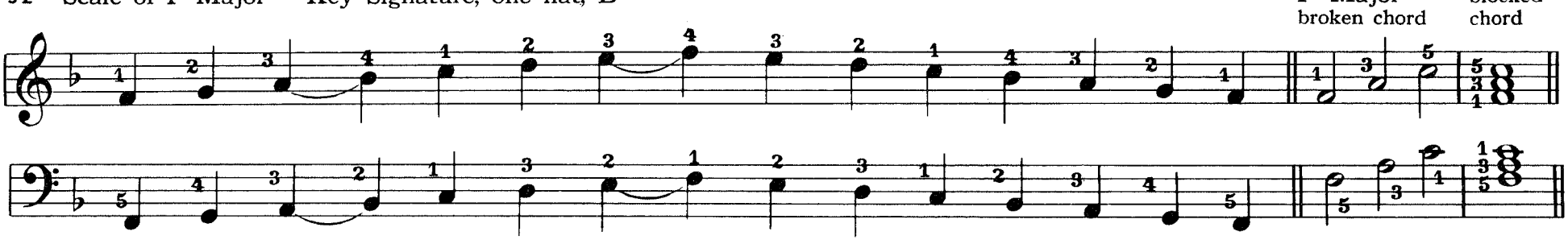
Scale of A Major — Key Signature, three sharps, F♯, C♯, and G♯.

A Major broken chord — blocked chord

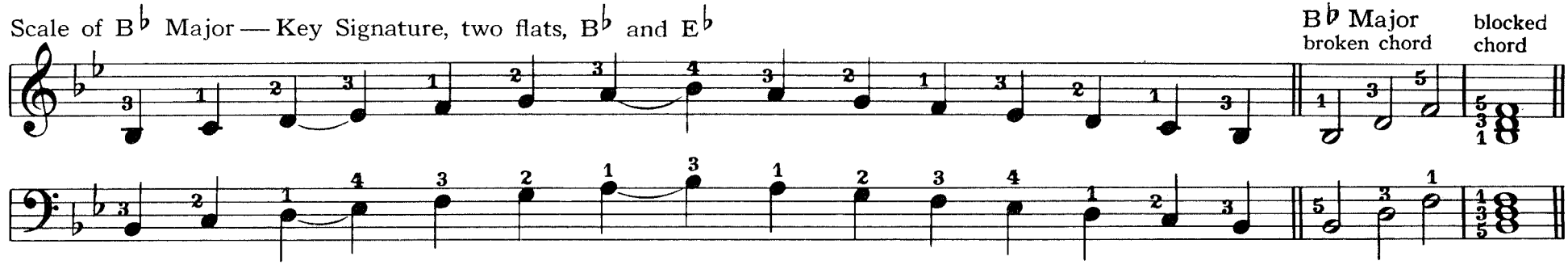


© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

Scale of F Major — Key Signature, one flat, B♭

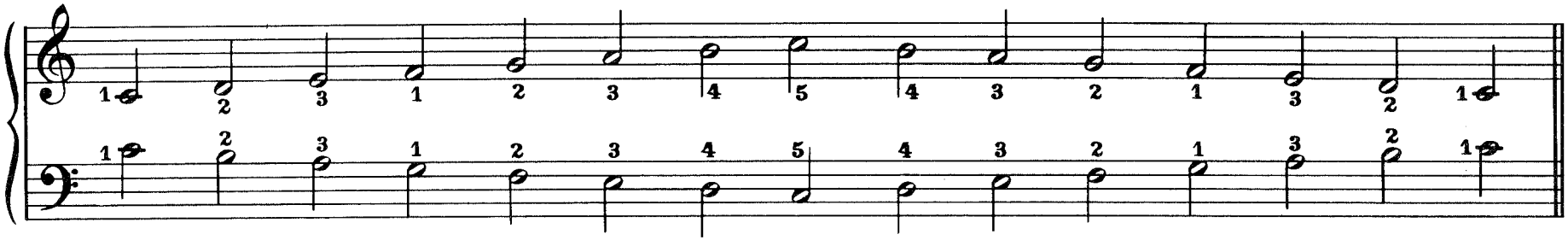


Scale of B♭ Major — Key Signature, two flats, B♭ and E♭



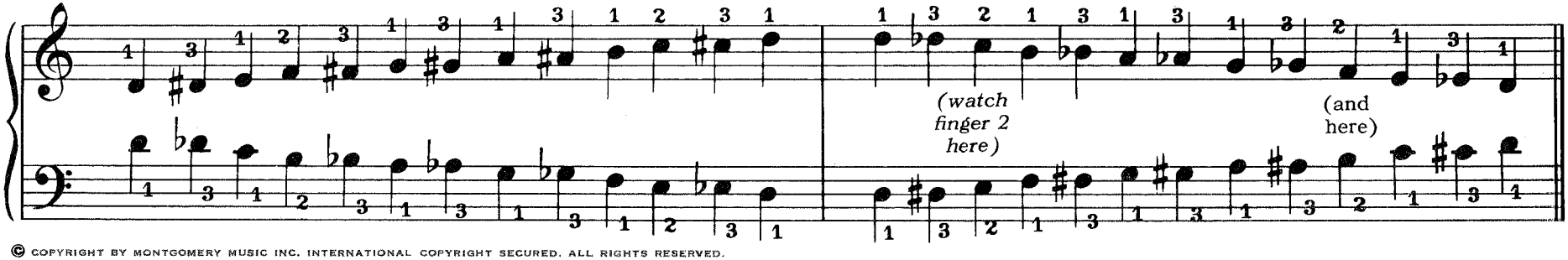
SCALE OF C MAJOR IN CONTRARY MOTION

The Major Scales of C, G, D and A, have the same fingering in both hands when played in contrary motion.

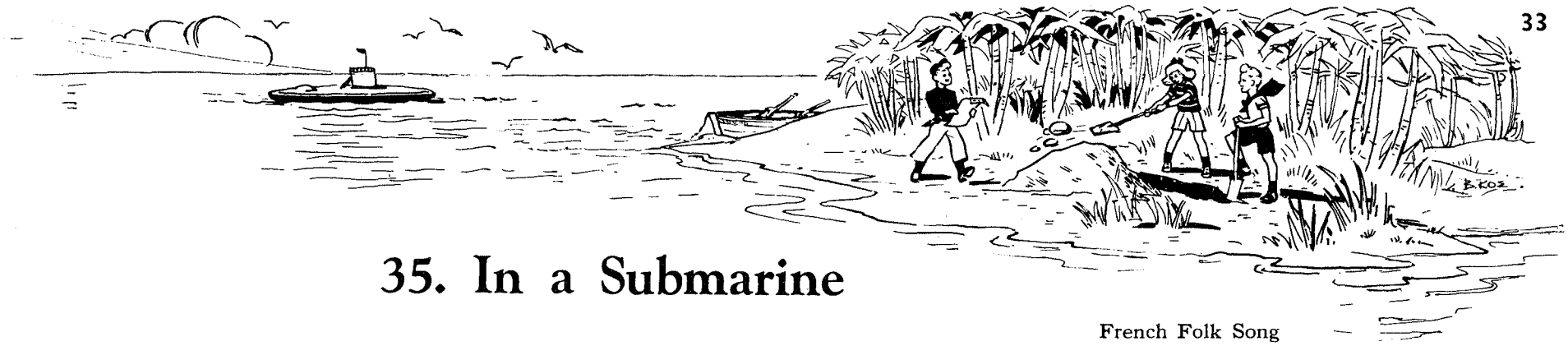


CHROMATIC SCALE IN CONTRARY MOTION

Begin on D and use the *same* fingering for both hands. Say the fingering as you play.



© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.



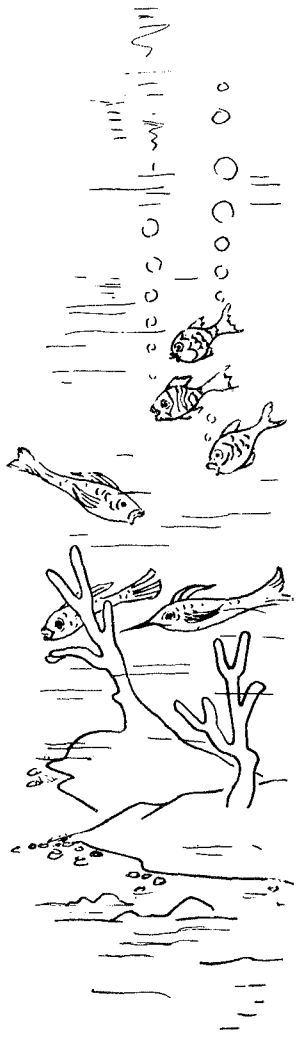
35. In a Submarine

French Folk Song

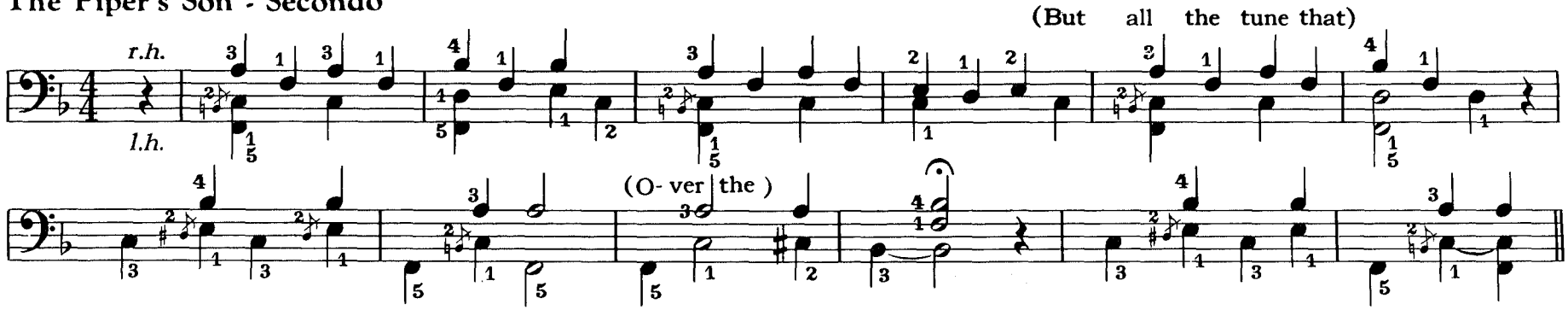
In a sub- mar- ine in the deep, blue o-cean, We can go ex-plor-ing, the world a- round.

Up, up we come at Trea- sure Isle, Search for the trea- sure for a- while;

Down a - gain we go, down be- neath the o-cean; A- fri- ca is next, then we're home-ward bound.



© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

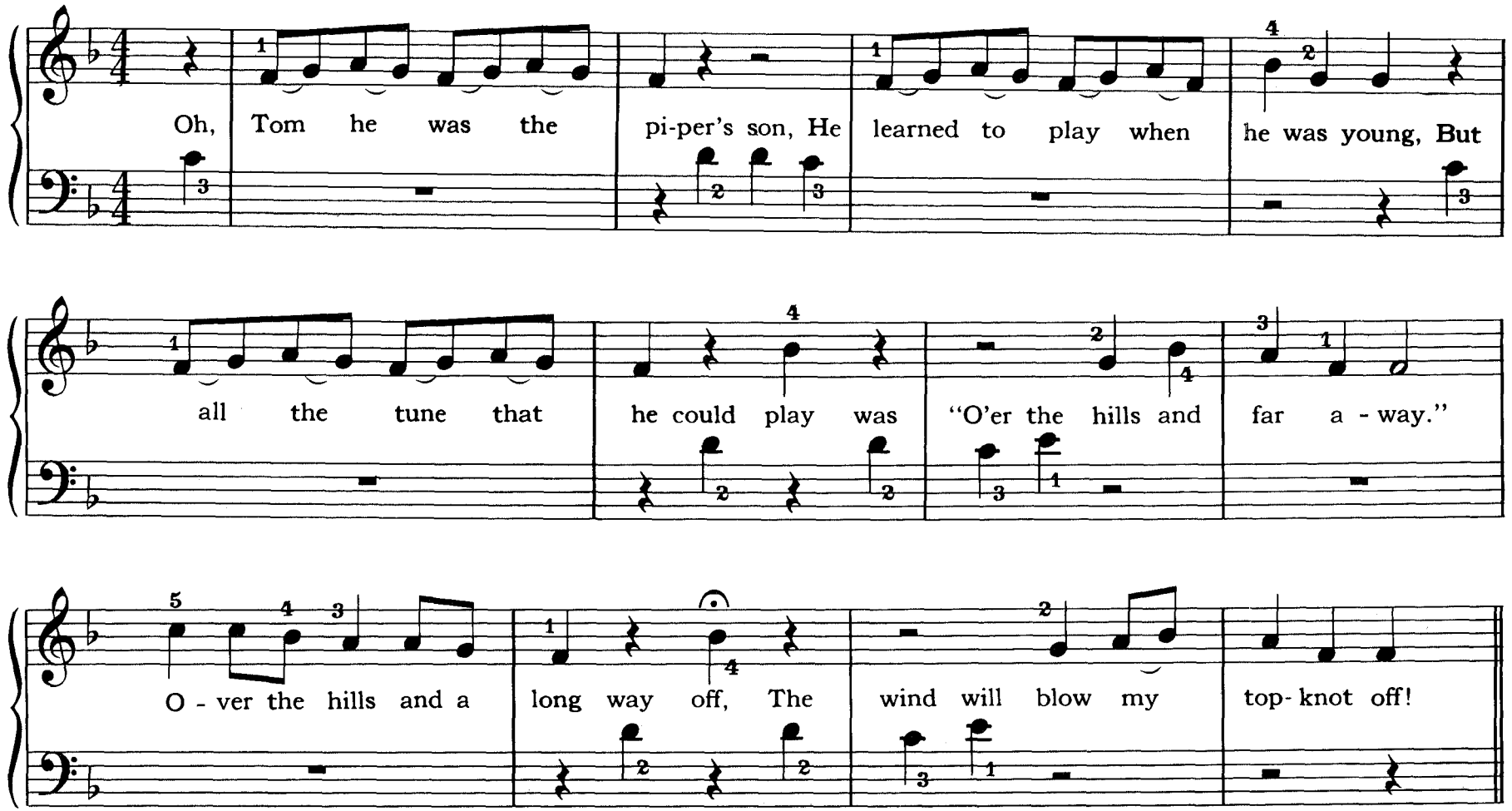


In song music, when *one syllable* is sung to *two or more notes,* a small slur indicates the notes for each syllable.

36. The Piper's Son (Duet)

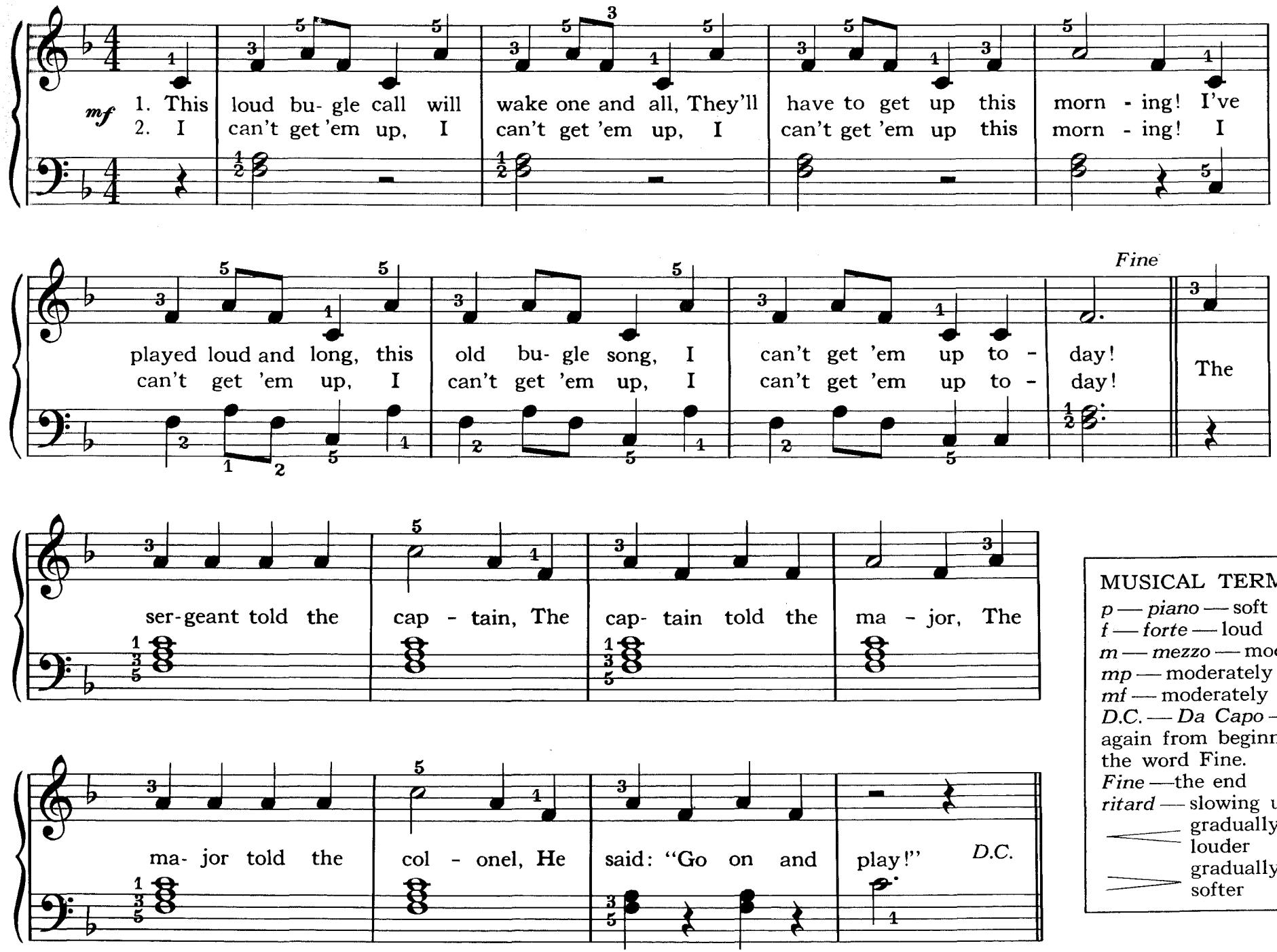
(PRIMO)

Traditional



© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

37. Reveille

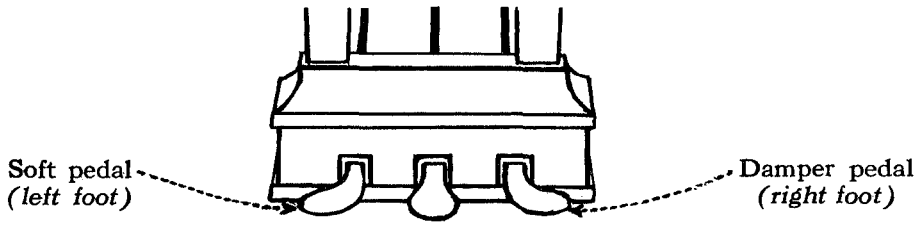


MUSICAL TERMS

p — *piano* — soft
f — *forte* — loud
m — *mezzo* — moderately
mp — moderately soft
mf — moderately loud
D.C. — *Da Capo* — play again from beginning to the word Fine.
Fine — the end
ritard — slowing up
— gradually louder
— gradually softer

© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

HOW TO USE THE DAMPER PEDAL



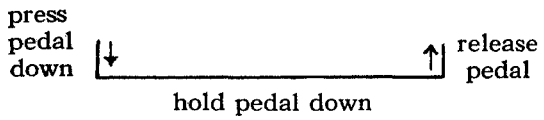
The piano has three pedals. The pedal on the *right* is called the DAMPER PEDAL. When the Damper pedal is pressed down, it removes *the dampers* from the strings, causing the tone of any key that is played to be *prolonged.* Dampers are made of felt. When the pedal is released, the felts (dampers) fall back against the strings, damping their vibration and thereby stopping the sound.

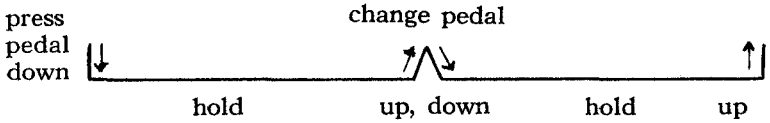
Put the Damper pedal down; play a note or a chord, keep the pedal down and take your hand off the keys. Notice how the sound is held by the pedal. Release the pedal and the sound ceases — the felt dampers have touched the strings and stopped the sound. This is why this pedal is called the Damper pedal.

The pedal on the left is the SOFT PEDAL. When it is depressed the tone is softer. The words *una corda* (or *u.c.),* mean that the soft pedal is to be pressed down; *tre corde,* that the soft pedal is to be released.

The pedal between the Damper pedal and the Soft pedal is called the Sostenuto pedal. This pedal is not used in early piano study. We shall learn its use later.

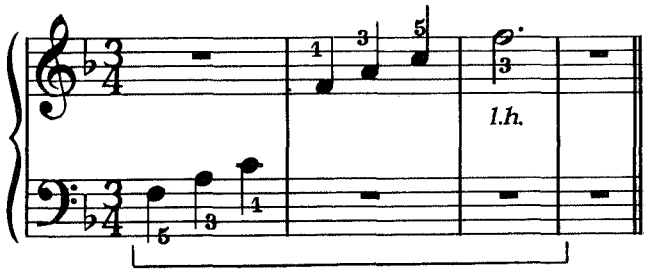
The DAMPER PEDAL sign:



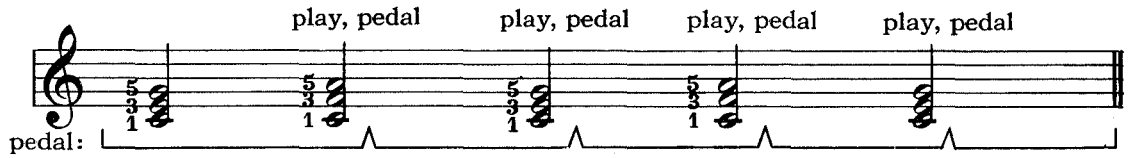


PEDAL EXERCISE: Place the right foot on the Damper pedal, the heel on the floor. Press the pedal down swiftly, hold it down for a few seconds, then let the pedal up. Keep the foot in contact with the pedal so that the pedal will not "bump" at the top of the release motion. Practise this until it becomes easy for you. Remember to keep the heel on the floor.

The Damper pedal is used to sustain notes belonging to the same chord, thus adding to the harmonic effect. Play this example:



The pedal is also used to connect tones, making them legato. *(Legato* means smooth, connected, unbroken.) Practise this example, using directions below:

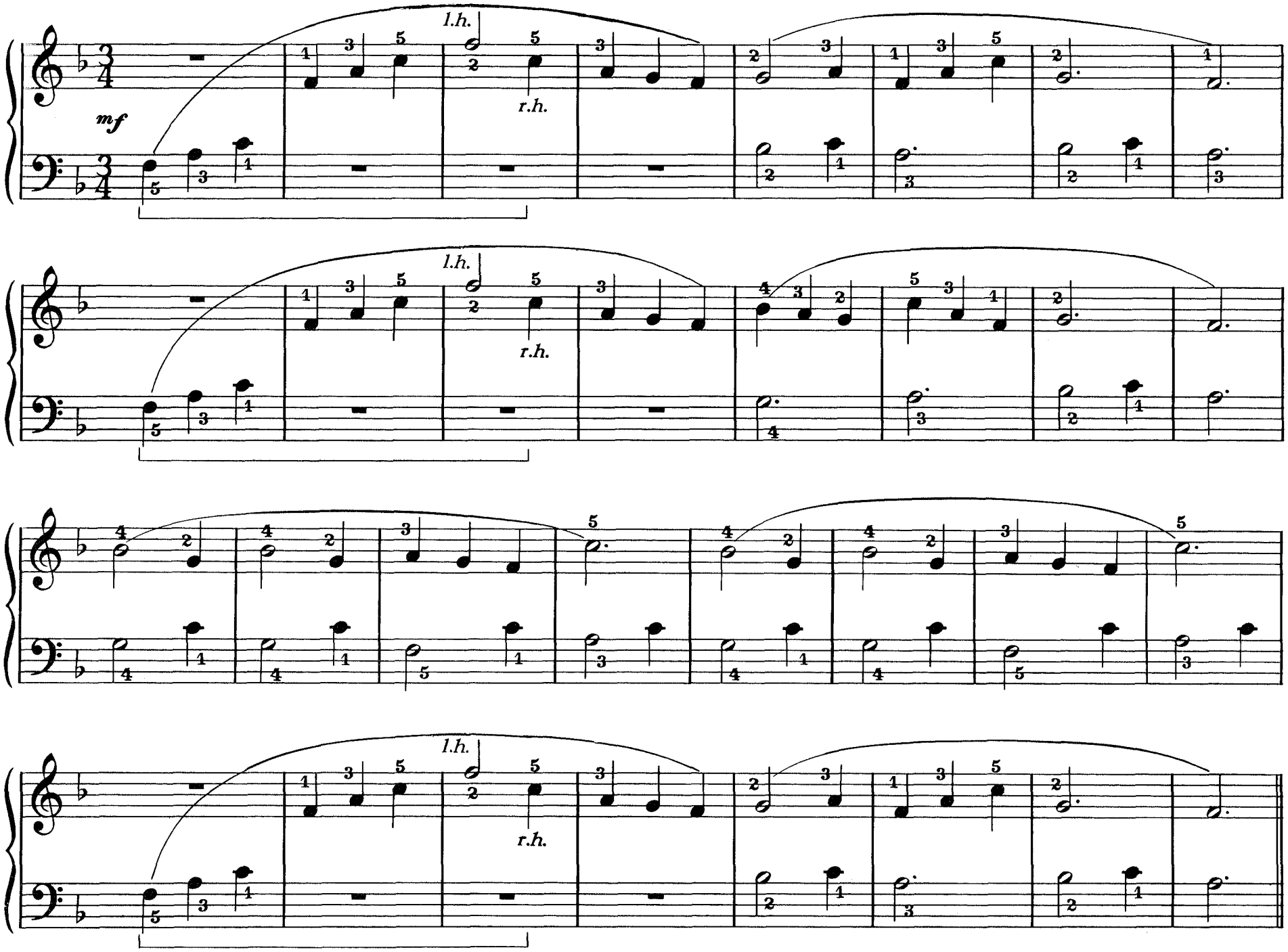


Put the Damper pedal down and play the first chord; keep the pedal down and play the second chord, then change the pedal *immediately*—up, down—*while your hand remains on the keys to hold the tone.* Then play the next chord, change the pedal immediately, and so on. Say to yourself "play, pedal - - - play, pedal."

DO NOT USE PEDAL UNLESS IT IS MARKED IN THE MUSIC. Follow pedal marks carefully. Remember that too little pedal is better than too much! And for a beginner, it is even *more* important to notice where you let the pedal up than where you put it down!

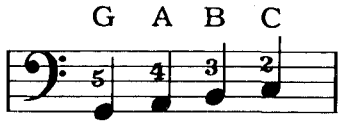
© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

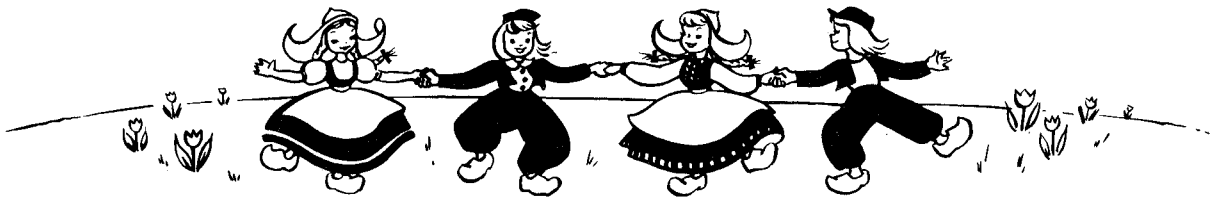
38. Morning Canter



© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

Play and say the letter-names:

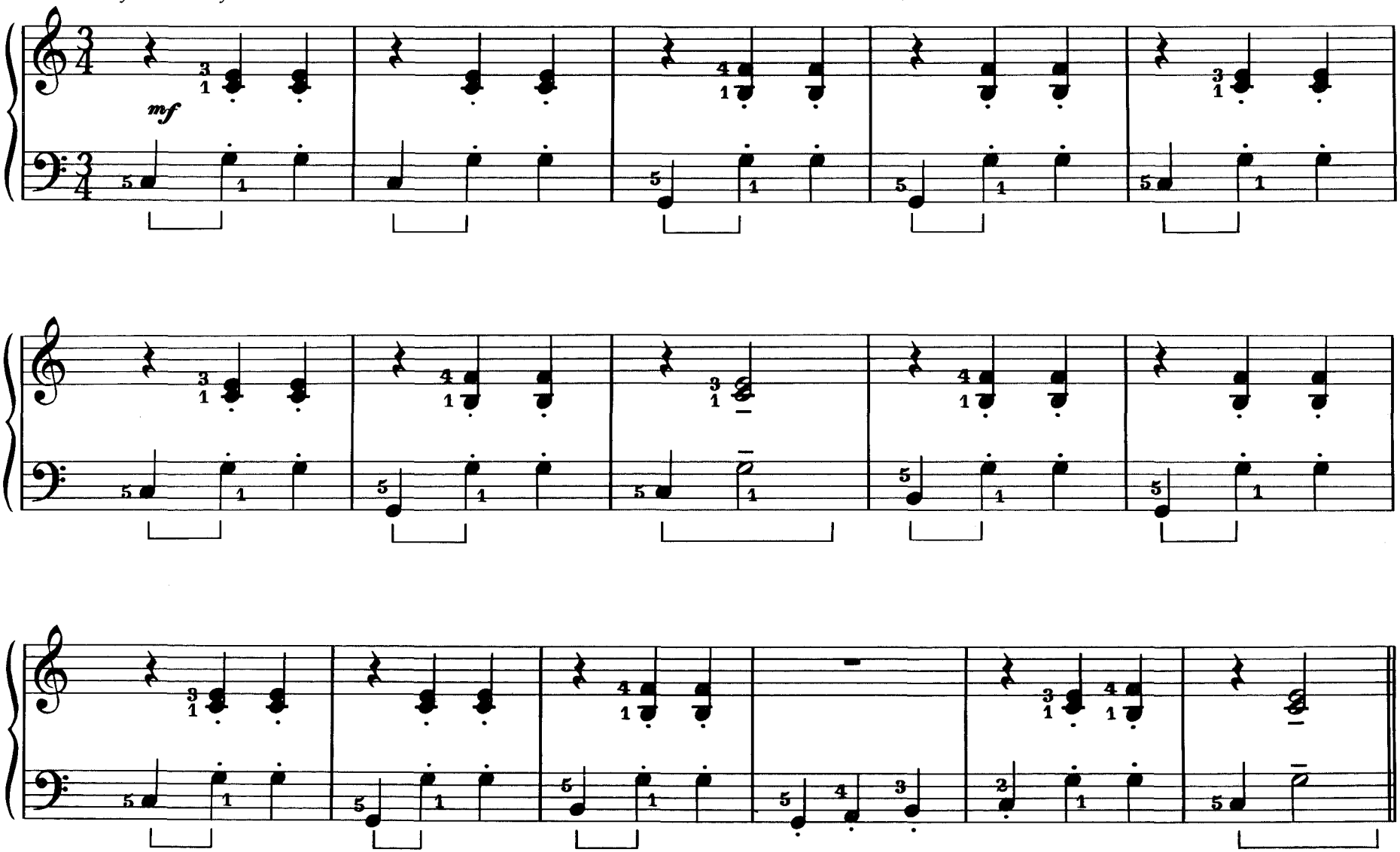




39. Dutch Dance (Duet)

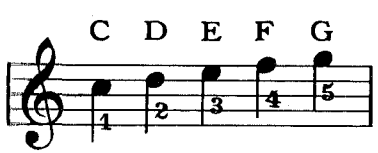
(SECONDO)

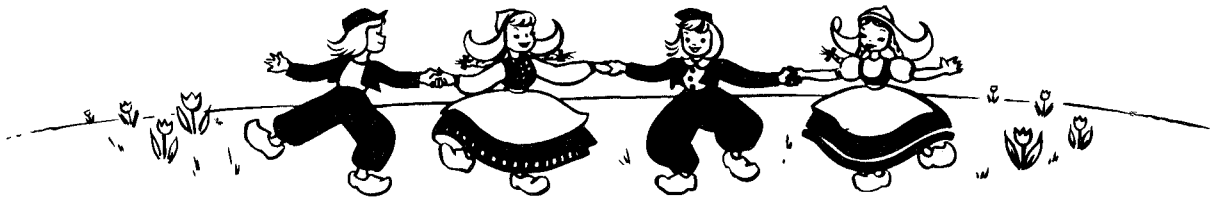
Rhythmically



© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

Play and say the letter-names:





Play rhythmically, and with the contrast between phrased notes and staccato well marked.

39. Dutch Dance (Duet)

(PRIMO)

Rhythmically

mf

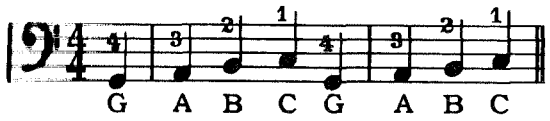
© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

40. Bobby Shaftoe

English Folk Song

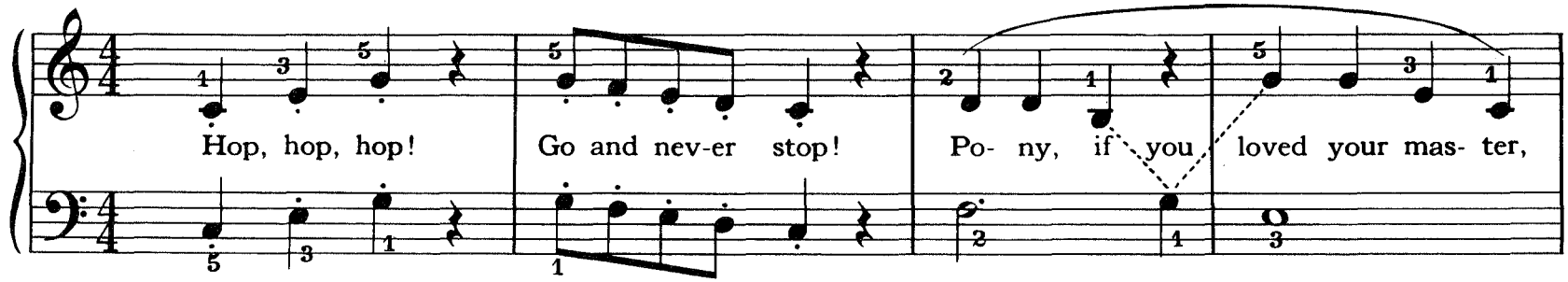
© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

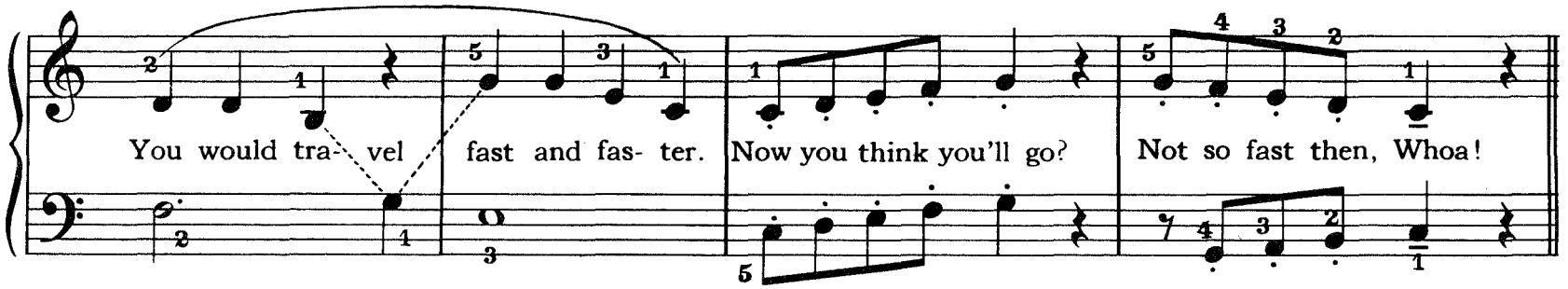
Preparatory Exercise for left hand:



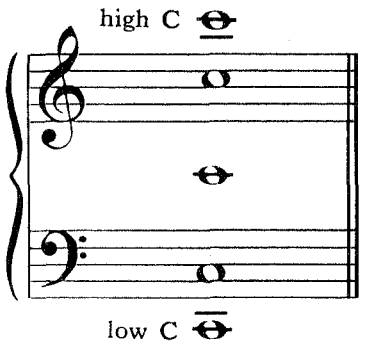
41. Hop, Hop, Hop

German Folk Song



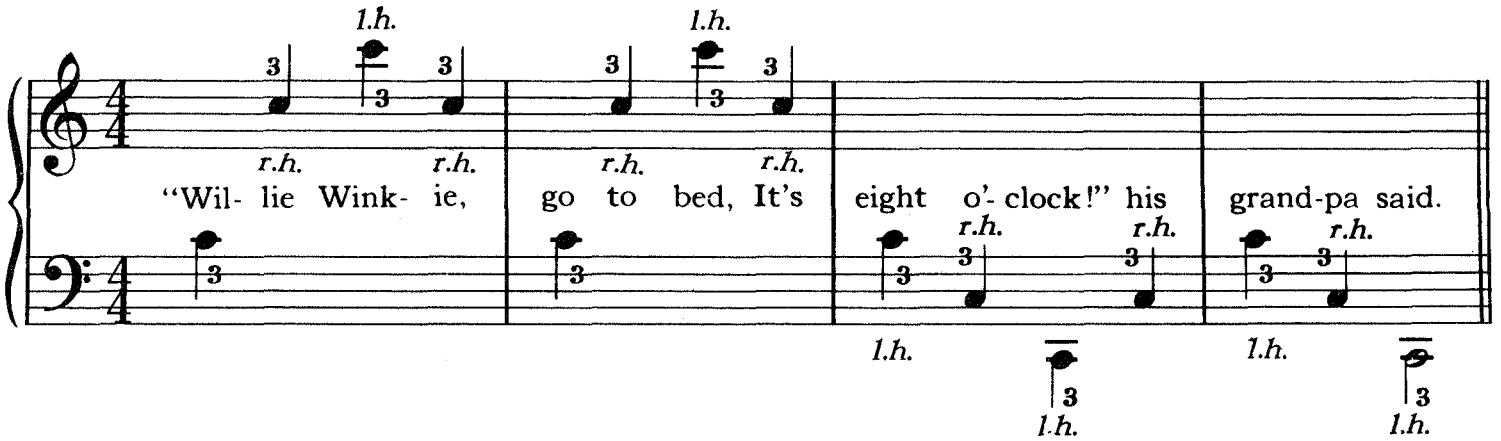


WILLIE WINKIE
is played on
The FIVE C's



l.h. — left hand
r.h. — right hand

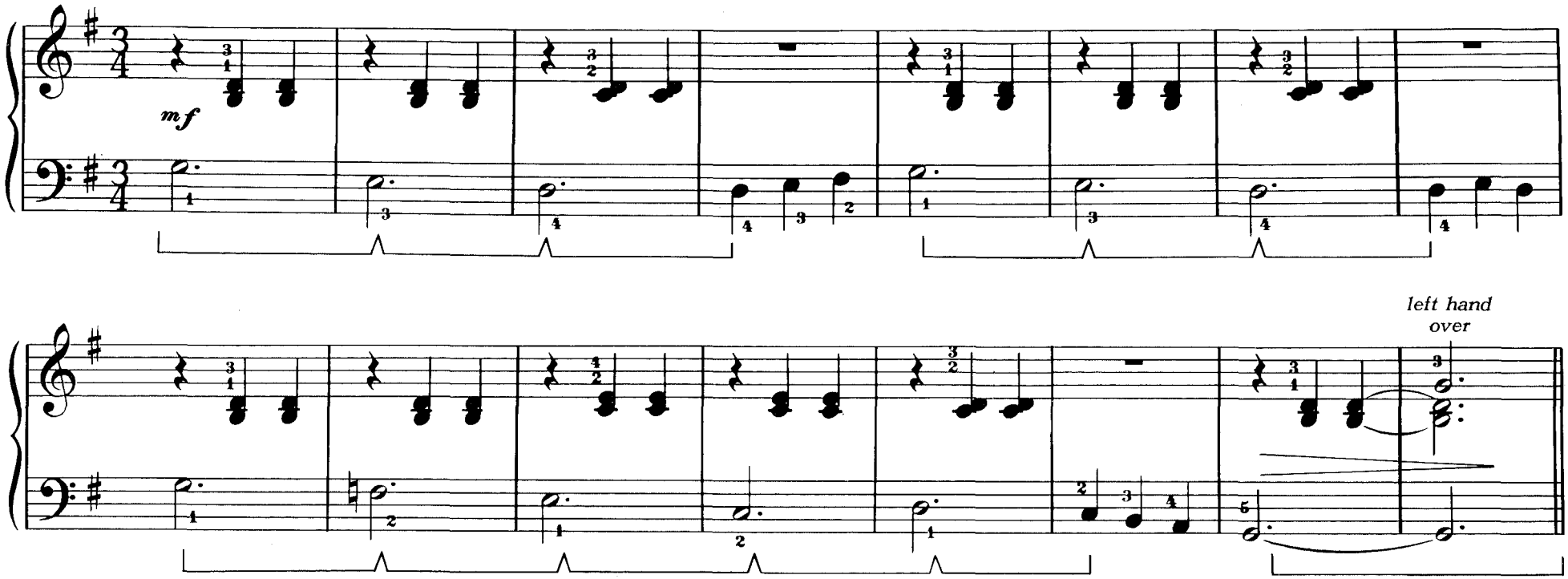
42. Willie Winkie



© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

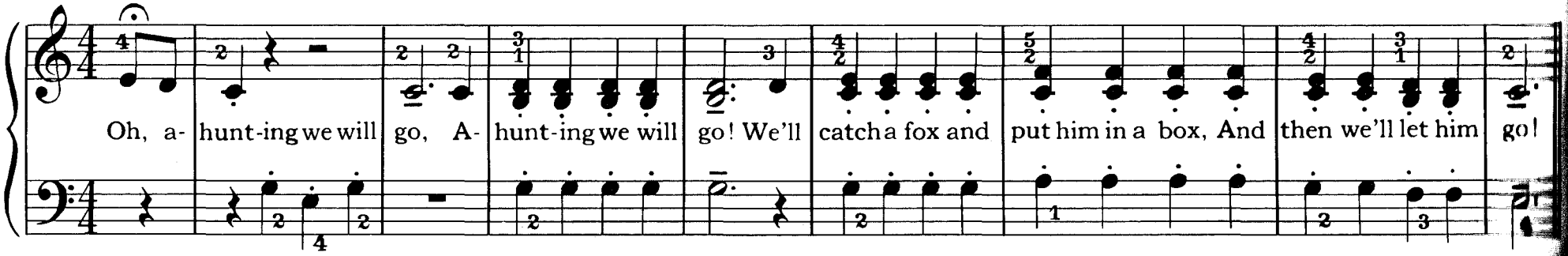
42 Review pedal exercise for *connecting tones*, on page 36. *(Play, pedal.)*

43. A Sea Song



44. A-Hunting We Will Go

English



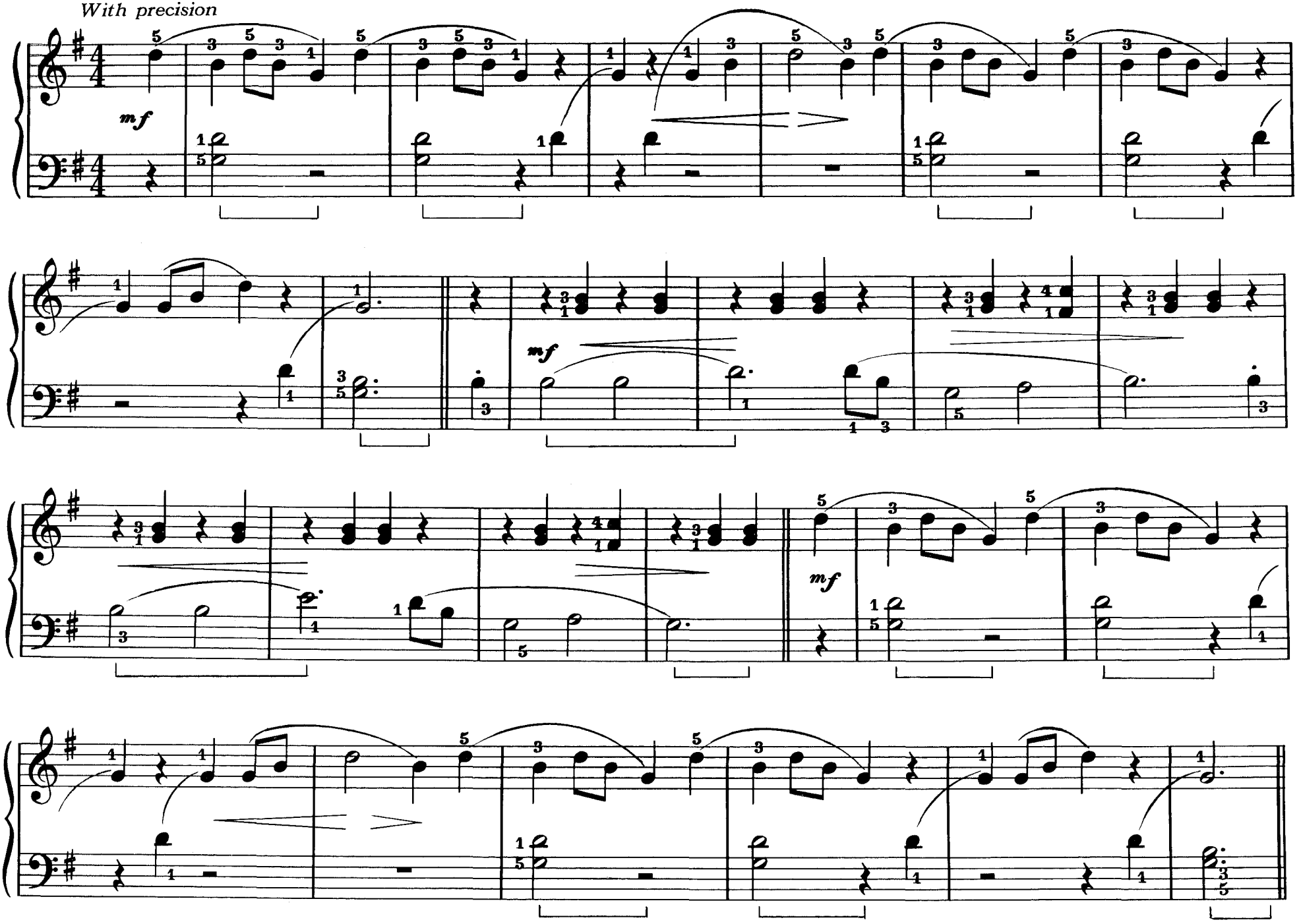
© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

In the first part, *accent* the first beat in the measure. In the middle section, *shade* the melody line.

45. On Parade

(MARCH)

With precision



© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

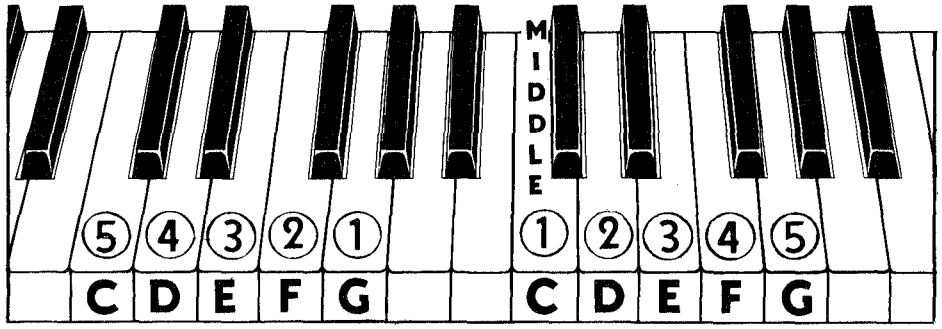
TRANSPOSITION

When a piece of music is written using the notes of the C Major scale (Key Signature, no sharps nor flats) we say that the piece is in the KEY of C Major. Here are Ten Transposition Studies. The Studies are all written in the Key of C Major. Each study is to be played in several *different* KEYS. When music is played in a different key from that in which it is written, it is said to be *transposed* to the new key.

Transpose each Study to as many different Keys as you can. Put a check mark (✓) on the Key Chart beside each key you play the study in. Here is an explanation of HOW you will transpose the studies: Each study is played on the First FIVE NOTES of the scale — in five-finger position — and therefore you can easily play the study in any key (scale) that you have ever learned. First, memorize the study as it is written, in the Key of C; then find your hand position in the new key (remember, the first five notes of the new key) and play. Use the same fingering in all Keys.

Here is another way to transpose the studies to any Major Key, whether you know the scale or not. Begin on *any* key on the piano keyboard, and play upwards: step, step, *half-step,* step. The piano key you begin with is the Key-note of the new KEY.

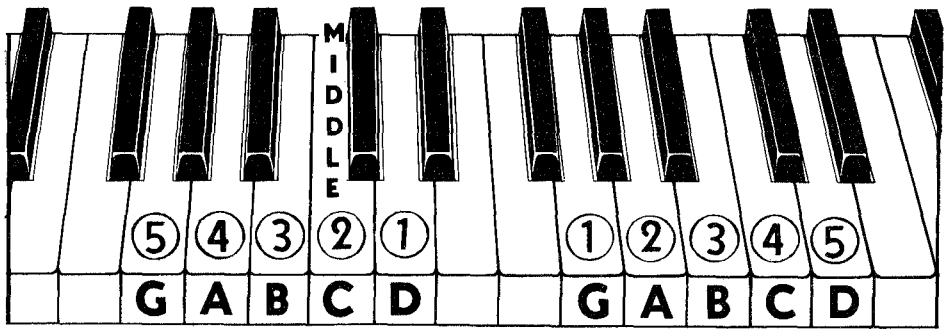
Here is the hand position on the piano keyboard when the Study is played in the Key of C Major:



Left Hand, five fingers on five keys: C, D, E, F, G

Right Hand, five fingers on five keys: C, D, E, F, G

Here is the hand position on the piano keyboard when the Study is played in the Key of G Major:

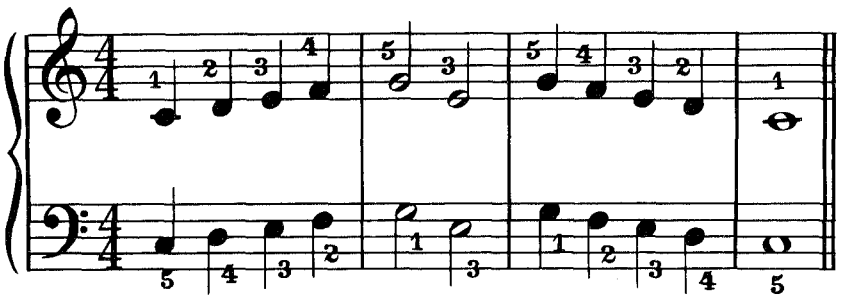


Left Hand, five fingers on five keys: G, A, B, C, D

Right Hand, five fingers on five keys: G, A, B, C, D

TEN TRANSPOSITION STUDIES

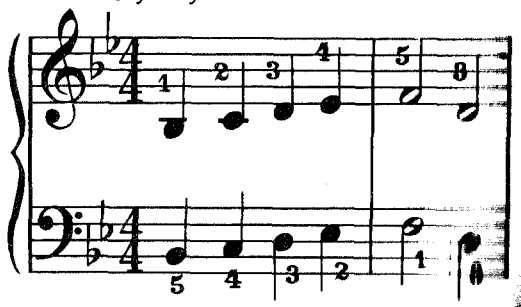
STUDY No. 1 - Happy Holiday



Put a check mark beside each Key in which you play the Study:

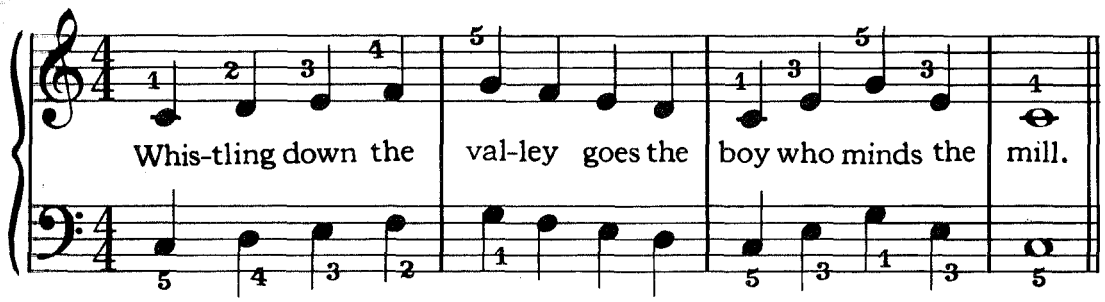
No. 1 KEY CHART	
G Major	
D Major	
A Major	
F Major	
B♭ Major	

Here is part of Study No. 1, written in the Key of B♭ Major, to remind you that *the fingering is the same in every key.*

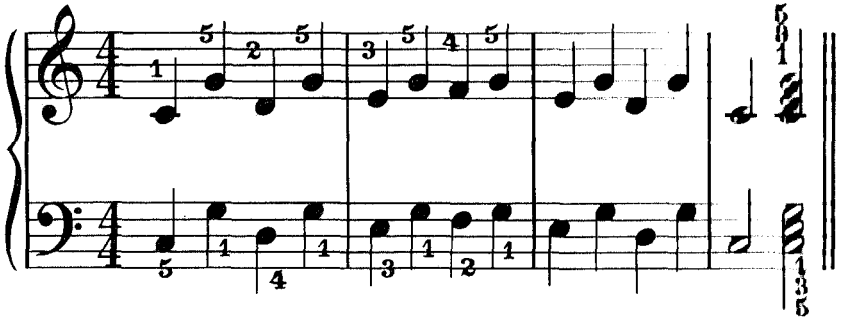


© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

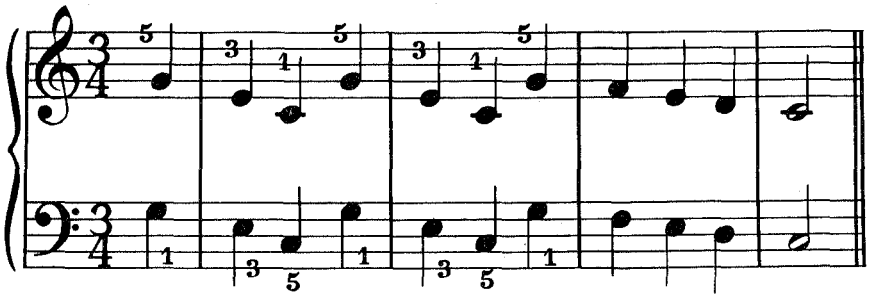
STUDY No. 2 - Autumn Days



STUDY No. 3 - The Windmill



STUDY No. 4 - Hobby Horse

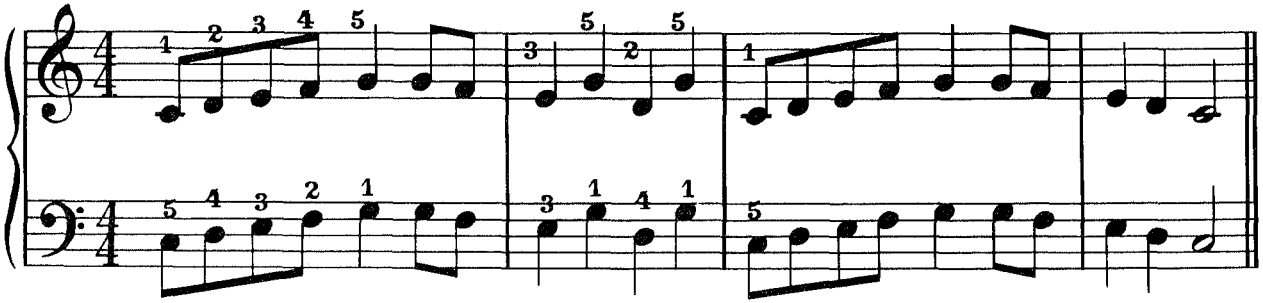


Each Study on this page has its own Key Chart. Check the *right* chart for each study as you transpose.

No. 2 KEY CHART	
G Major	
D Major	
A Major	
F Major	
B♭ Major	

No. 3 KEY CHART	
G Major	
D Major	
A Major	
F Major	
B♭ Major	

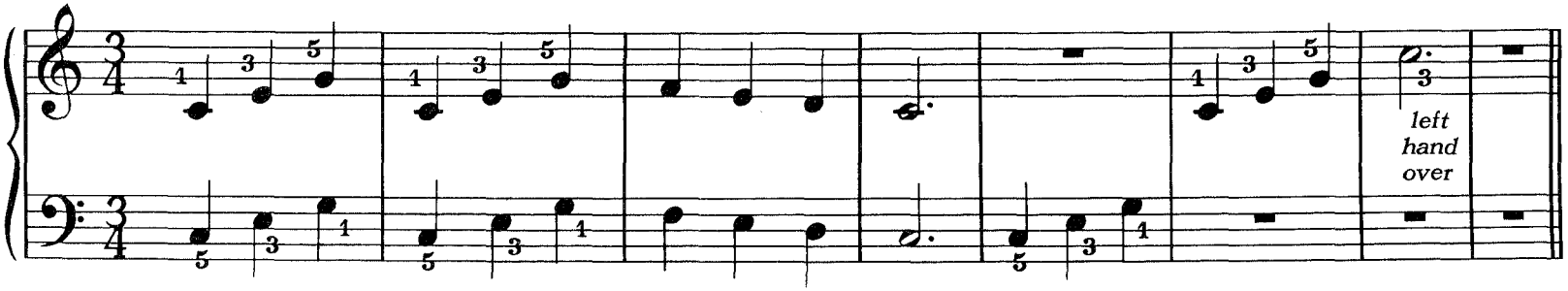
STUDY No. 5 - Sailor Dance



No. 4 KEY CHART	
G Major	
D Major	
A Major	
F Major	
B♭ Major	

No. 5 KEY CHART	
G Major	
D Major	
A Major	
F Major	
B♭ Major	

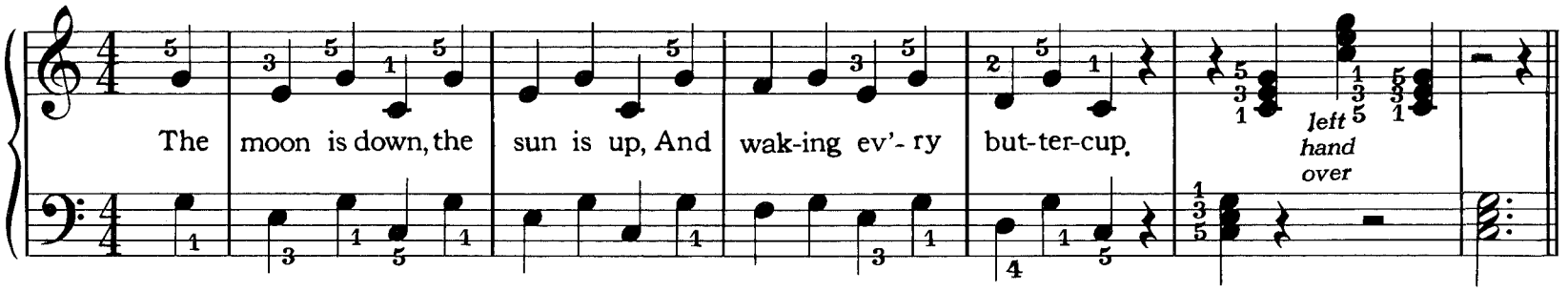
STUDY No. 6 - Roller Skates



No. 6 KEY CHART	
G Major	
D Major	
A Major	
F Major	
B♭ Major	

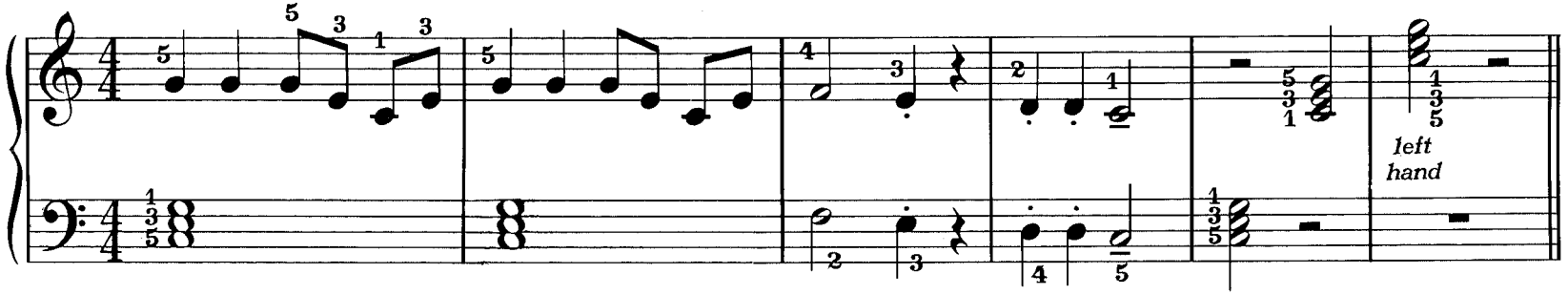
© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

STUDY No. 7 - Donkey Ride



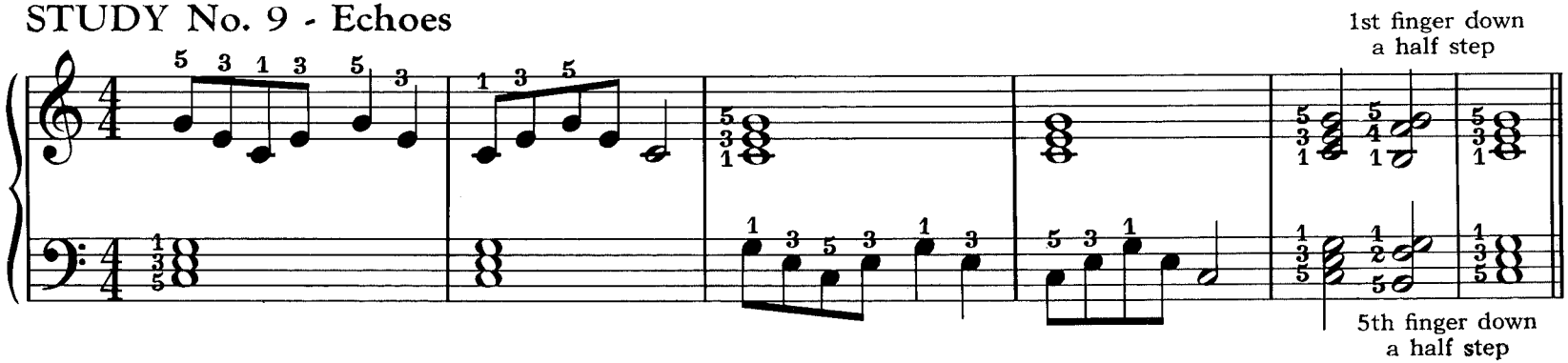
No. 7 KEY CHART	
G Major	
D Major	
A Major	
F Major	
B♭ Major	

STUDY No. 8 - The Juggler



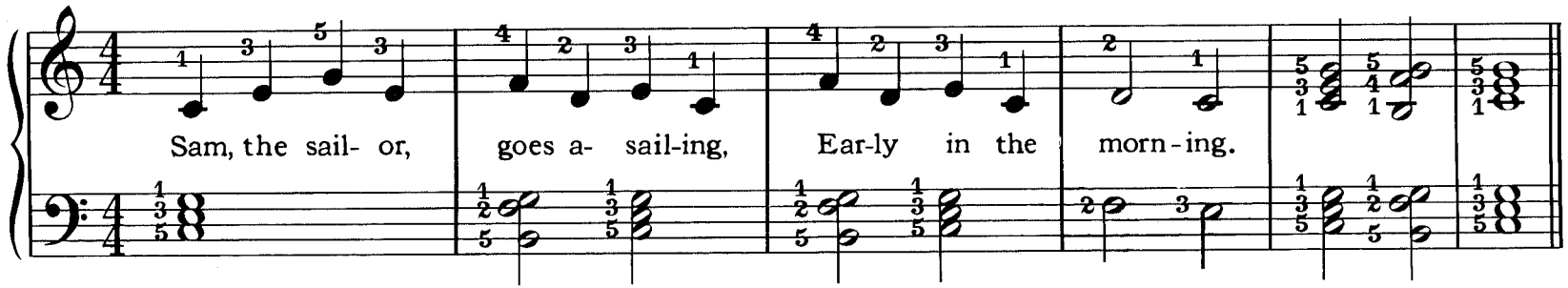
No. 8 KEY CHART	
G Major	
D Major	
A Major	
F Major	
B♭ Major	

STUDY No. 9 - Echoes



No. 9 KEY CHART	
G Major	
D Major	
A Major	
F Major	
B♭ Major	

STUDY No. 10 - The Sailor



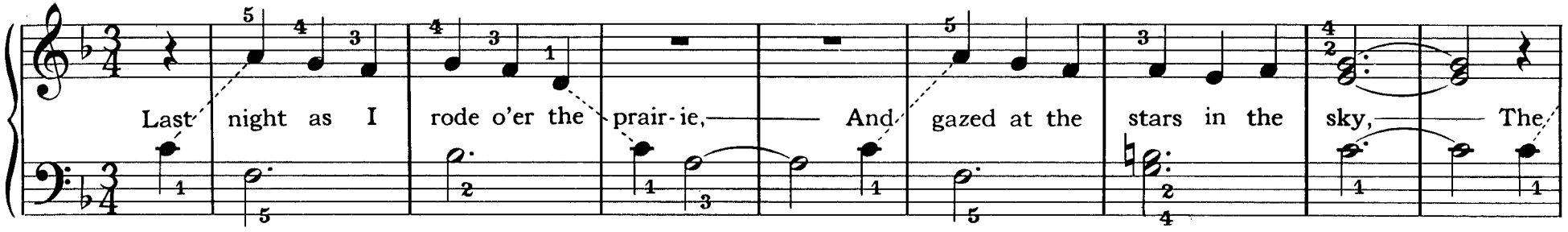
No. 10 KEY CHART	
G Major	
D Major	
A Major	
F Major	
B♭ Major	

© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

46. The Cowboy's Song

In song style

Traditional



© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

A dot beside a note *lengthens* the note. It adds the time value of the next smaller note.

For example:

♩. = ♩ and ♩ (3 beats)

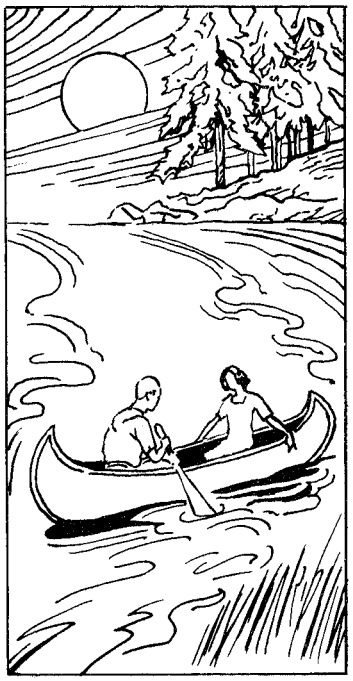
♩. = ♩ and ♪ (1½ beats)

In place of using the dot, the note could be lengthened the same amount *by tieing* to the next smaller note:

♩. is the same as ♩ ♩

♩. is the same as ♩ ♪

47. On the River



Float a - long, sing a song, Down the riv-er smooth-ly glid - ing;

Sil - ver moon, rid - ing high, In the star - ry sky.

Stars are in the wa - ter, too, They twin - kle from its deep - est blue;

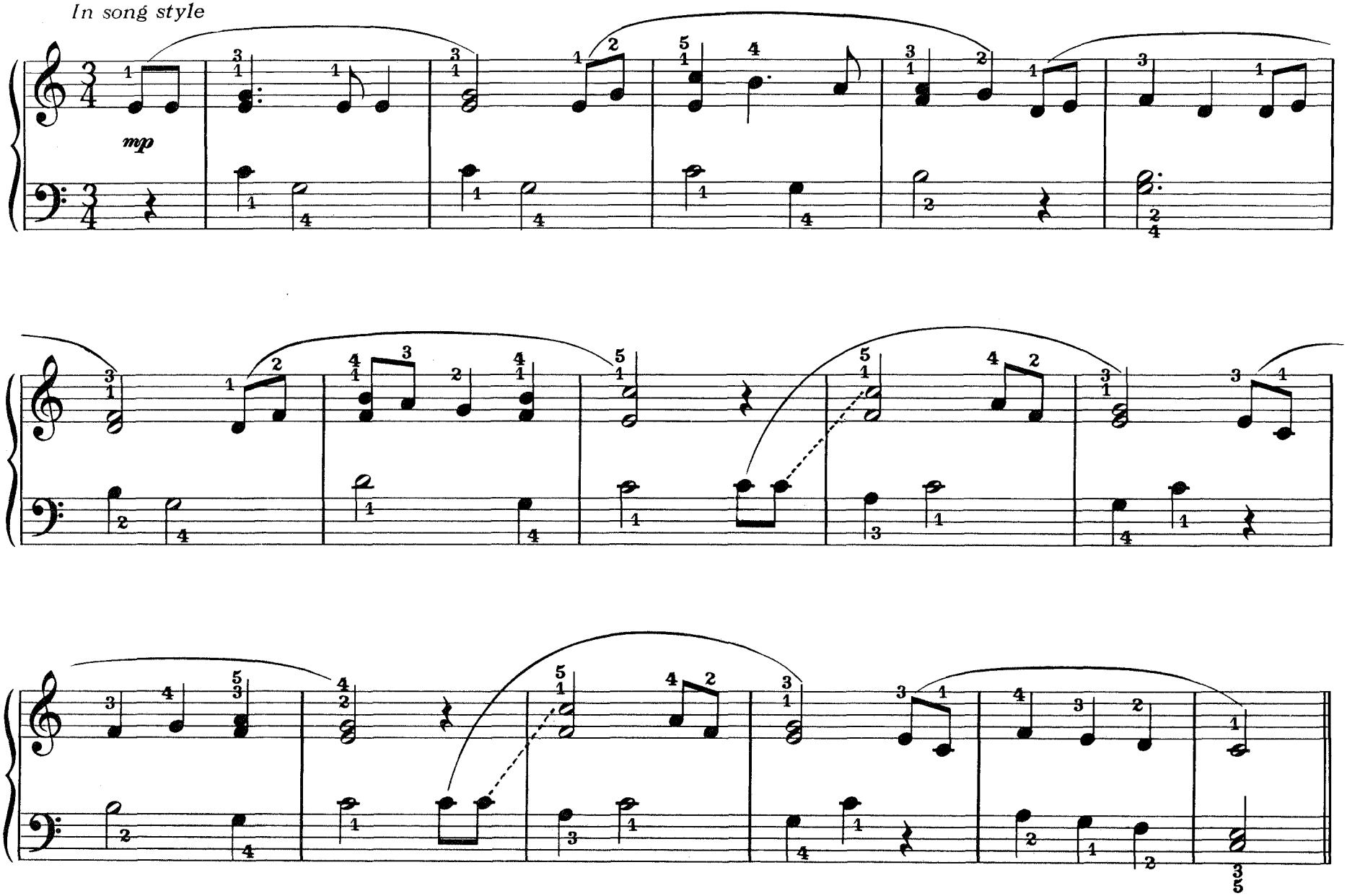
Float a - long, sing a song, Down the riv - er glide.

© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

48. Lullaby

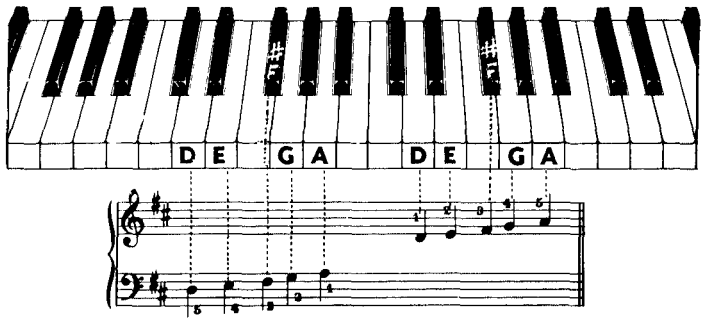
J. Brahms

In song style

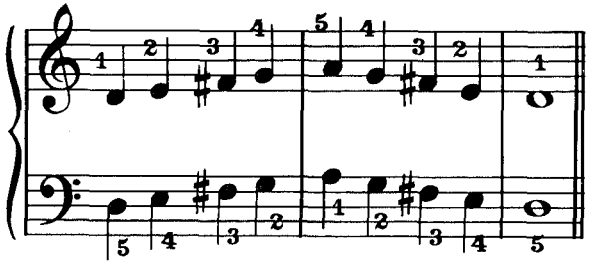


© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

FIVE FINGER HAND POSITION, KEY OF D MAJOR

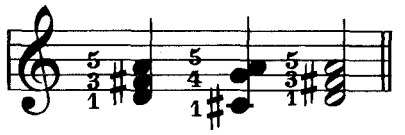


Preparatory Exercise :



Chords in D Major:

Play ten times:

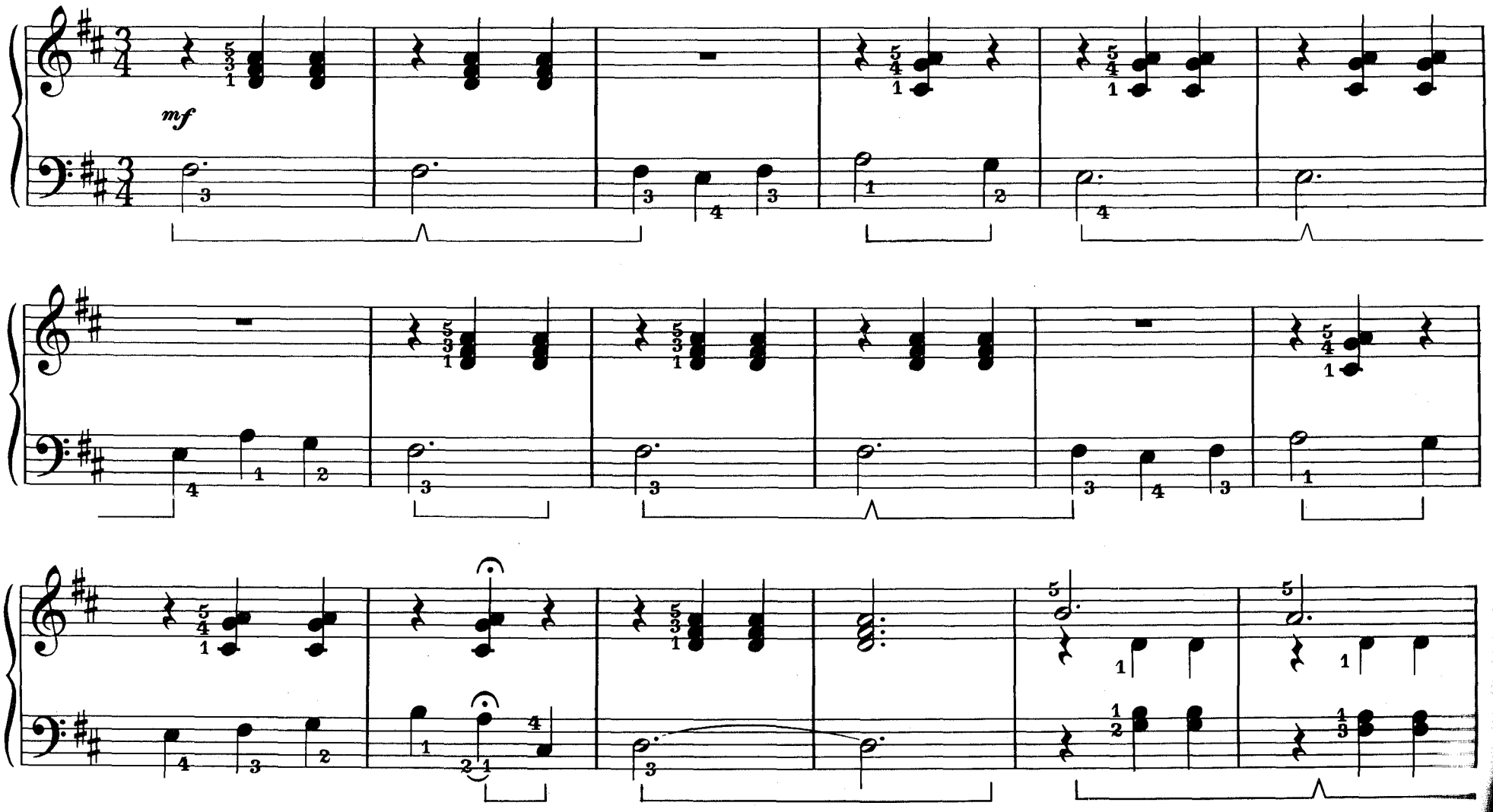


In the 14th measure of Waltz Song, play the melody note, A, (left hand) with the 2nd finger, then change to 1st finger *without letting the key up;* in this way the note will continue to sound.

49. Waltz Song

In song style

German Folk Song



© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

l.h.

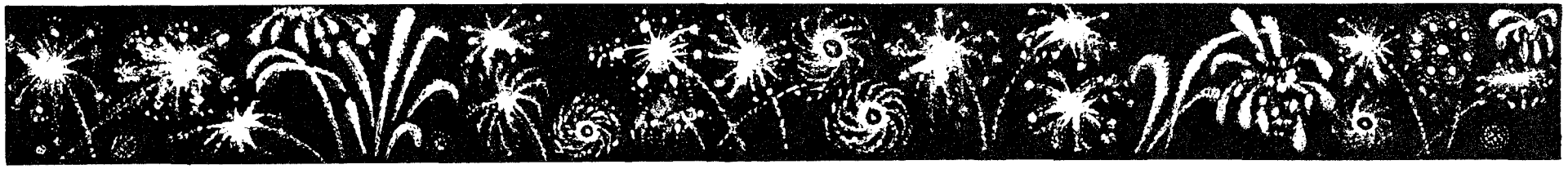
Christmas Carol - Second Part

50. Christmas Carol

German Folk Song

mf

© COPYRIGHT BY [illegible], INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.



51. Fireworks

Muller

TRIPLETS

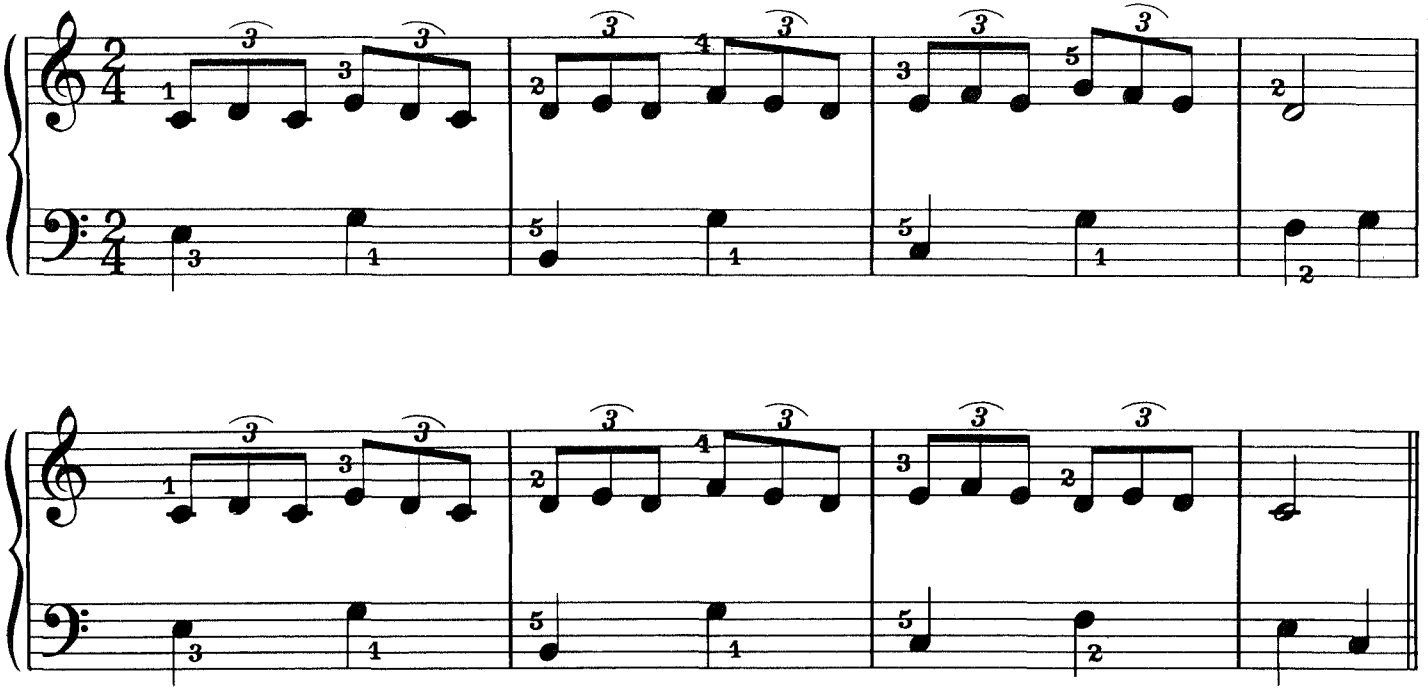
In FIREWORKS, *three notes* are played to one beat. When three notes are played to a beat, the three notes are called triplets. Triplets are usually marked: 3

♩ -one beat

♫ -one beat

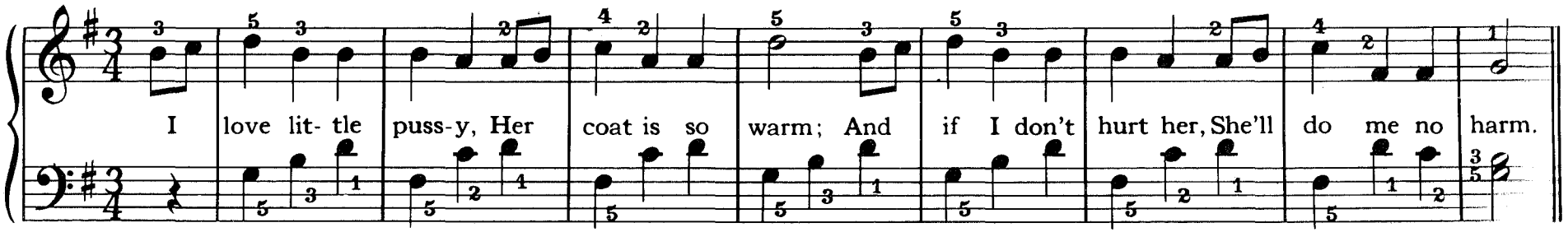
3 ♫ -one beat

The following words will help you to play triplet rhythm. Say them as you play FIREWORKS: Beau-ti-ful, beau-ti-ful, Won-der-ful, won-der-ful. (Notice that these words have *three syllables.)*



52. I Love Little Pussy

German Folk Song



© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

Watch fingering in right hand chords.

53. The Jungle Band

mp

mf Far a- way in jun- gle land, You can

hear a jun- gle band. (They're play- ing) Li- ons, ti- gers,

mon- keys too, They will play the jun- gle band for you!

The Jungle Band - Second Part

(Far a- way) (You can hear)

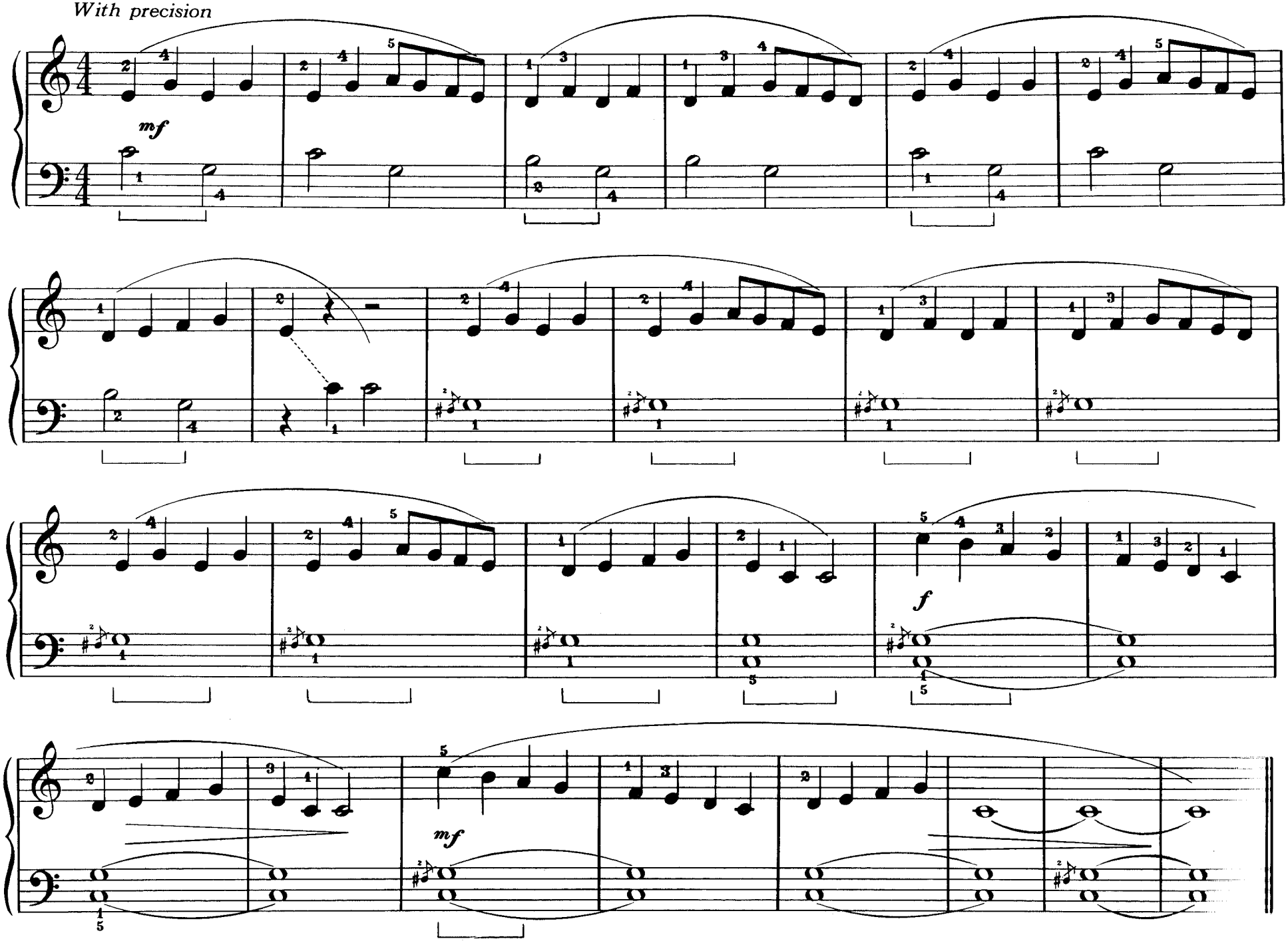
(Li- ons,) (They will play)

© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

From the 9th measure on, we hear the *drone bass* of the bagpipes.

54. The Little Piper

With precision



© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

55. Turkey in the Straw

Lively

American

ritard—gradually slower

a tempo—up to time again

mf

ritard

a tempo

© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

PROGRESS PAGES

The PROGRESS PAGES are designed to promote a livelier, keener awareness in music study—thereby advancing the pupil's interest in music, and augmenting his ability to make progress on his own initiative.

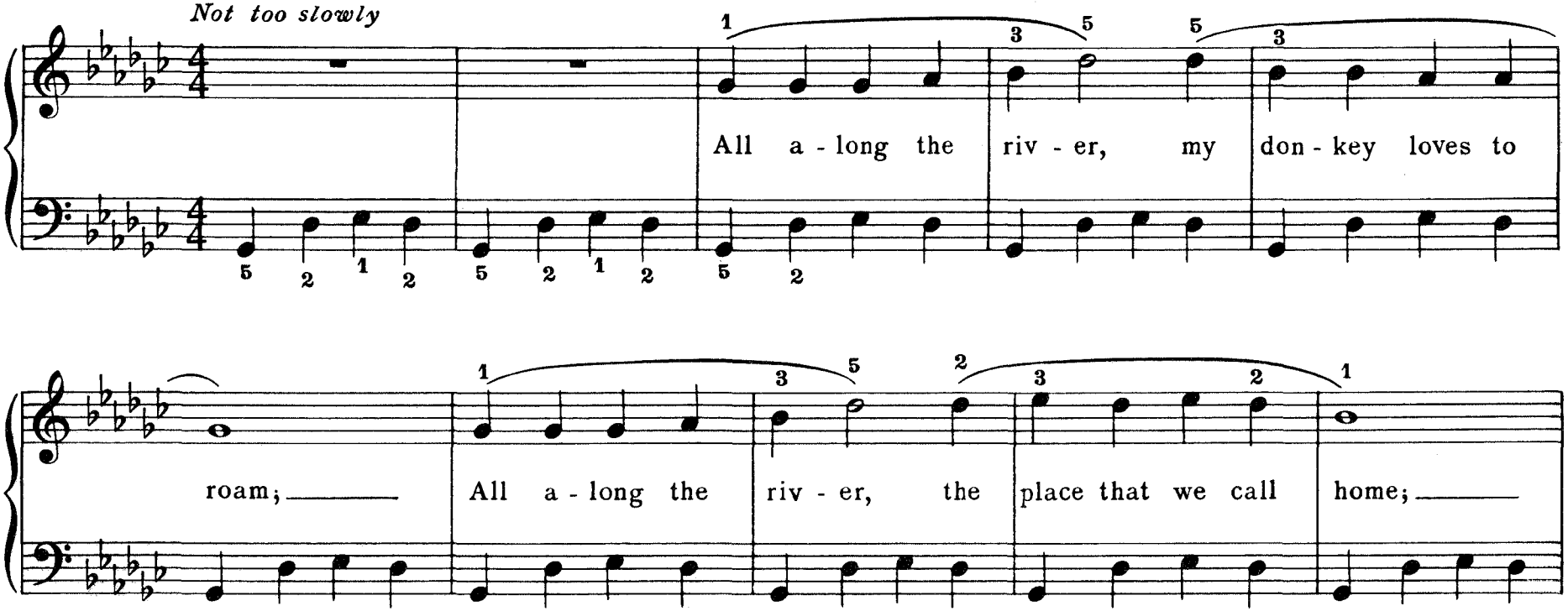
The examples in the Progress Pages are to be assigned by the teacher, but should be learned *by the pupil,* with little or no assistance from the teacher. In this way the pupil, left to his own resources, will necessarily become more observant, more competent; and the teacher will obtain much critical knowledge of the pupil's comprehension of what has been taught in past lessons.

The teacher will decide *when to assign* a piece or exercise in the Progress Pages; suggestions regarding this will be found below the examples, but these suggestions signify only that all the musical facts necessary for the intelligent performance of the example have, at the point indicated, been presented.

TO THE PUPIL: Check *all* the points on the various POSTS (√) with pencil that can be erased easily—in case you are wrong! When the teacher agrees that all the points checked are correct, you may then re-check with a permanent pencil or pen.

1. All Along the River

(Rhythmic Ramble on Black Keys)



(Suggested for use *after* Journey by Train, No. 31, on page 26)

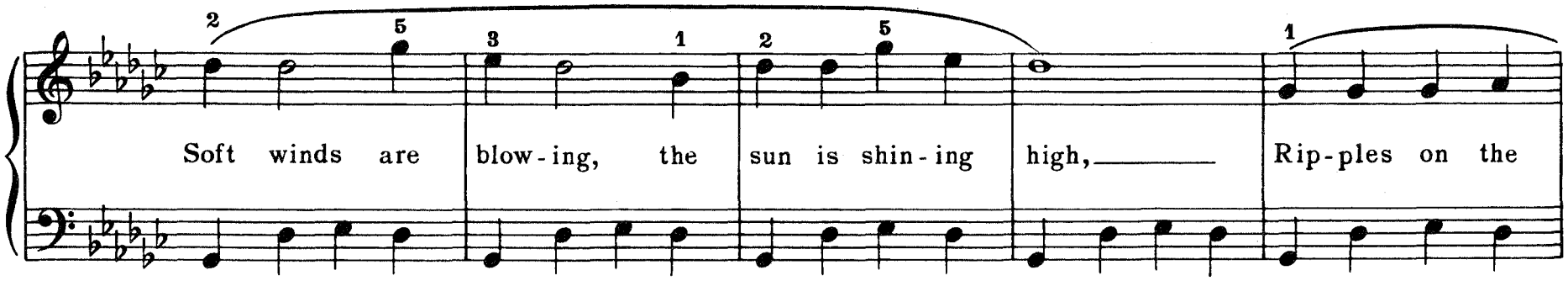
© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

ALL ALONG THE RIVER is played entirely on the black keys. The left hand plays an interesting "Boogie Woogie" bass pattern on black keys.

HITCHING POST *for* ALL ALONG THE RIVER

I play correctly: Check:

1—left hand alone, notes and fingering ☐
2—right hand alone, notes and fingering ☐
3—right hand alone, counting *evenly* ☐
4—hands together, *smoothly*, no stops ☐
5—from memory ☐



© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

OBSERVATION
POST *for* THE MAGIC CLOCK

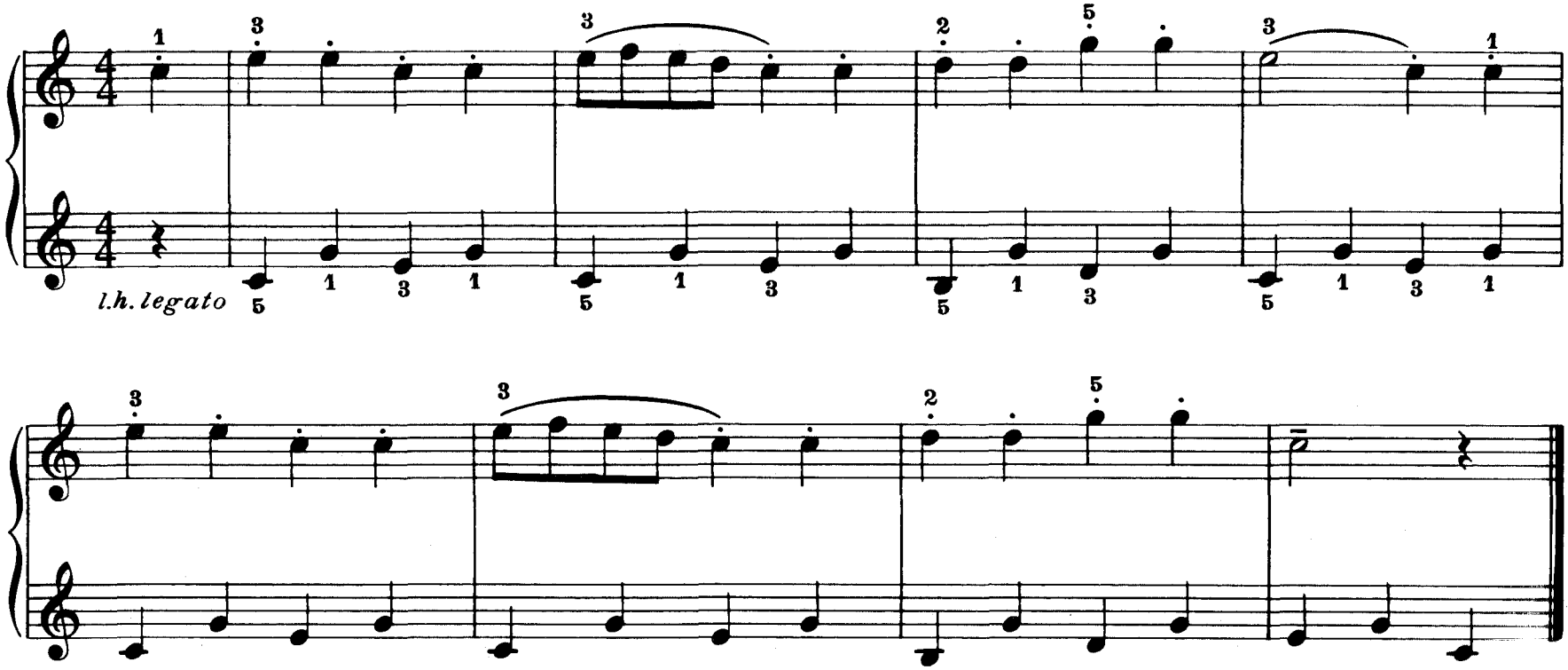
I play with Both hands in the Treble:	Check:
1—left hand alone, notes and fingering right	☐
2—hands together, *rhythmically*	☐
3—hands together, *musically,* (phrasing, staccato, expression)	☐

SILLY SONGS
POST *for* BILL GROGAN'S GOAT

I play this song:	Check:
1—with right hand notes and *fingering* correct (including changing fingers on some notes*)	☐
2—holding the tied whole-notes for full time value	☐
3—with left hand imitating the right hand melody	☐

2. The Magic Clock

L. KOHLER (arr.)



(Suggested for use *after* Dutch Dance, No. 39)

*Read paragraph on page 50, regarding changing the fingers to hold a note.

© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

Bill Grogan's goat was feeling fine,
Pulled three red shirts from off the line!
Bill took a stick, gave him a whack,
And made him put those three shirts back!

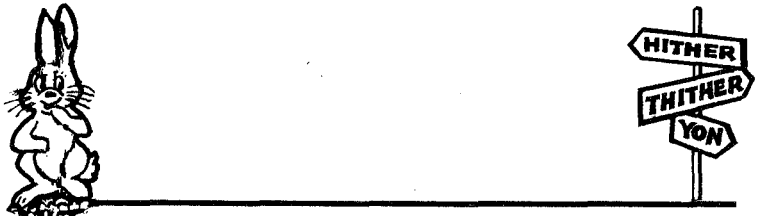
3. Bill Grogan's Goat

(Imitation)

Traditional

(Suggested for use *after* A Sea Song, No. 43)

© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.



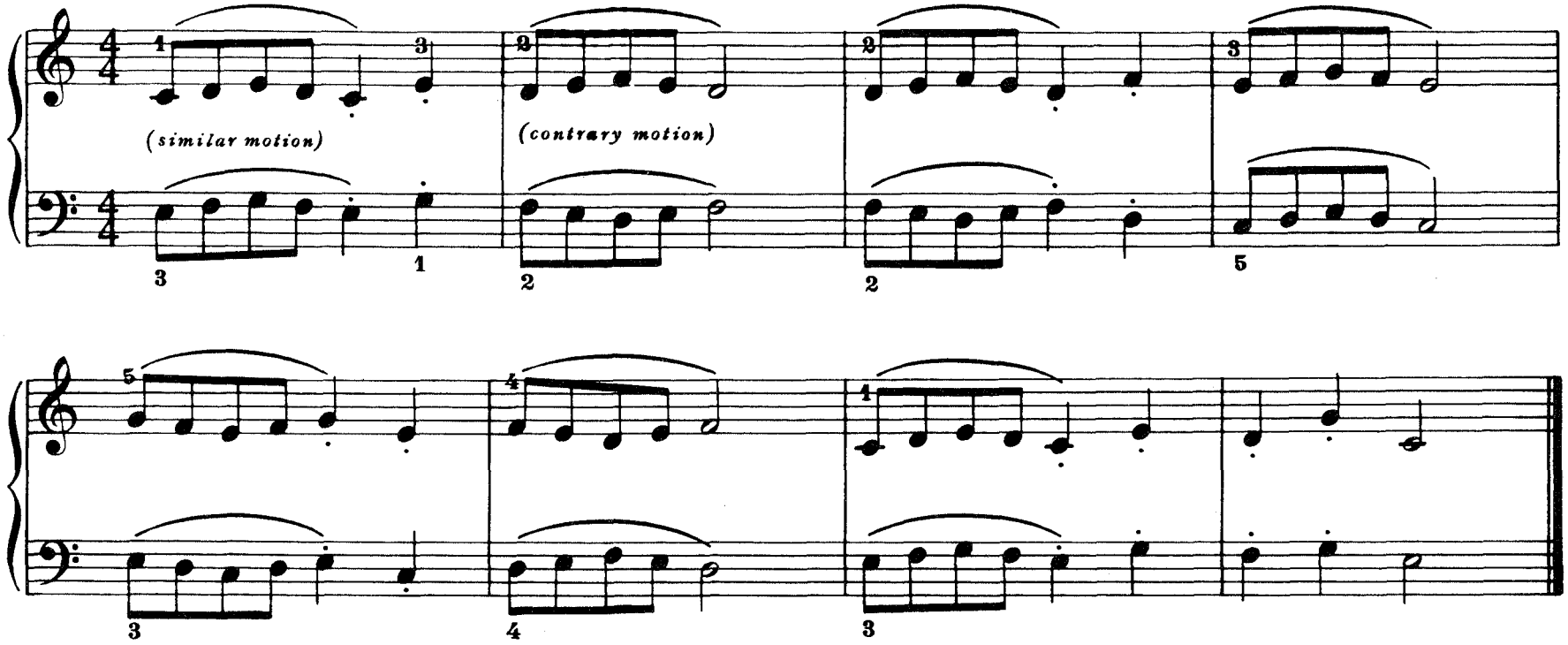
ONLOOKER'S POST *for* WHICH WAY ARE YOU GOING?

I play this, making sure that:	Check:
1—*at the beginning of each slur,* notes and fingering are correct in both hands	☐
2—slurred notes are well connected	☐
3—the beat is even and very rhythmic	☐

STARGAZER POST *for* TWINKLE, TWINKLE, LITTLE STAR

I play this song with:	Check:
1—notes and fingering right, both hands	☐
2—right hand "singing" the *words*	☐
3—left hand softly and steadily	☐
4—*no change of pace* at measure 17	☐

4. Which Way Are You Going?



(Suggested for use *after* On Parade, No. 45)

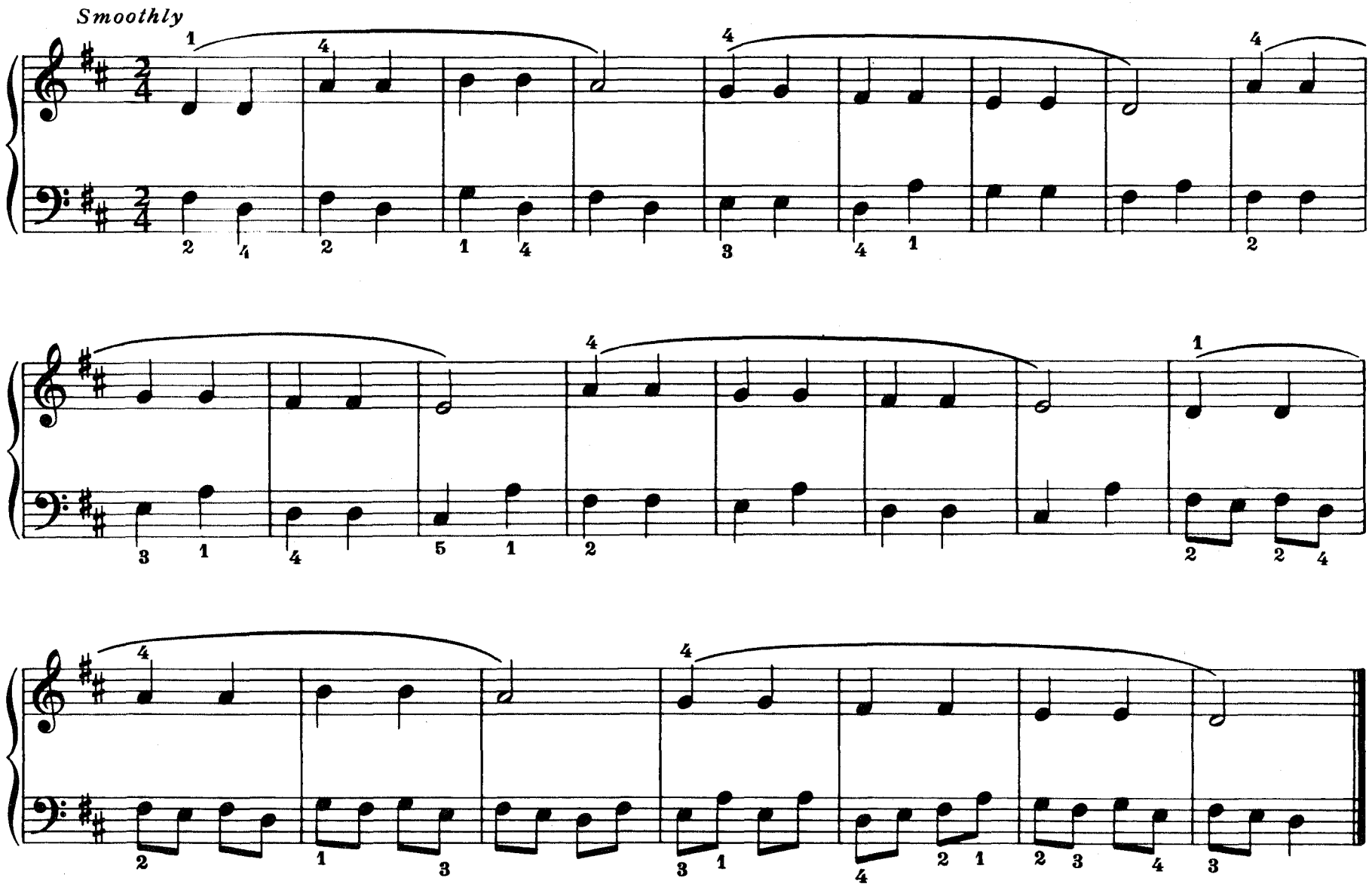
© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

Twinkle, twinkle, little star,
How I wonder what you are!
Up above the world so high,
Like a diamond in the sky,
Twinkle, twinkle, little star,
How I wonder what you are!

5. Twinkle, Twinkle, Little Star

Traditional

Smoothly



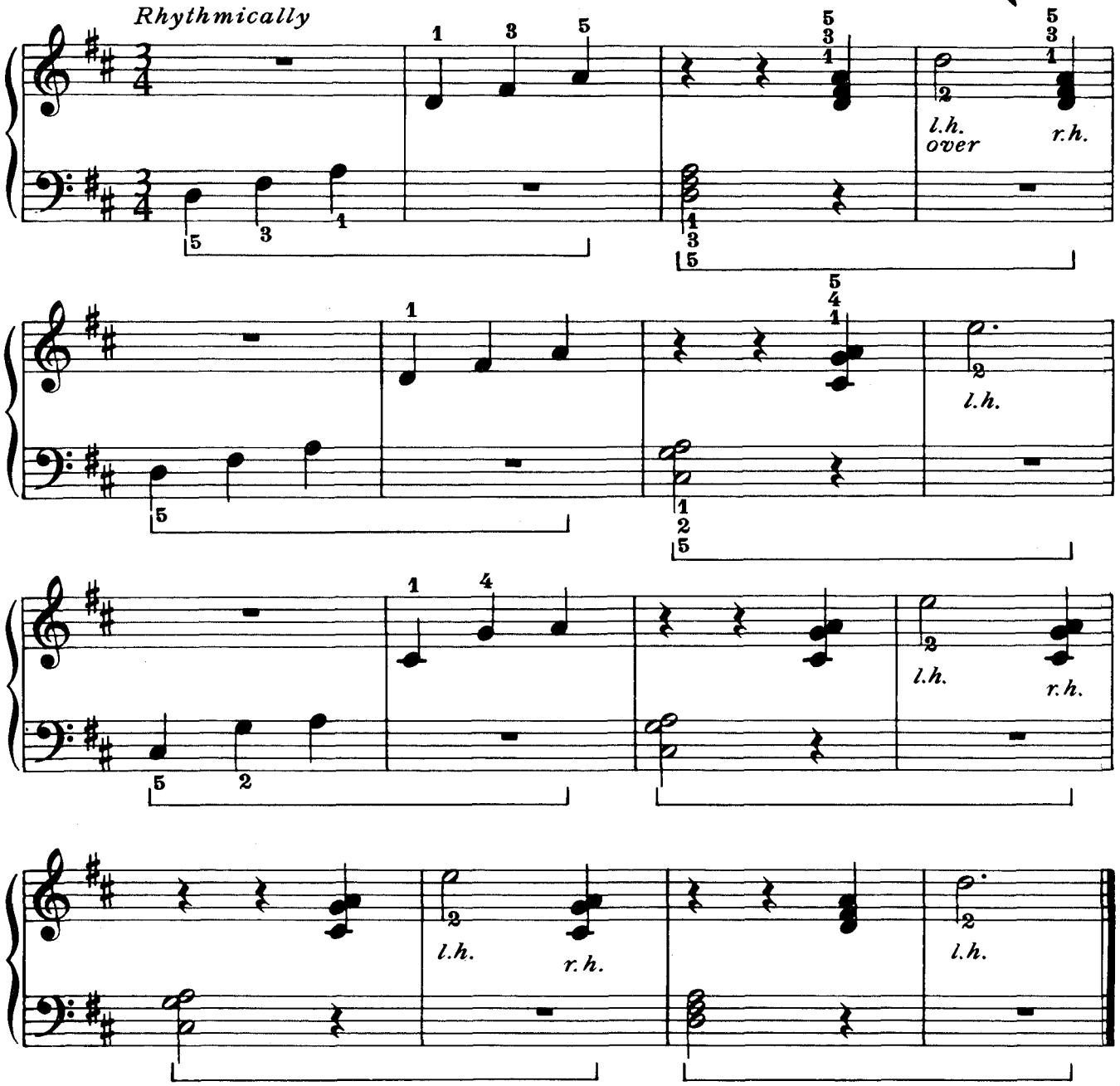
(Suggested for use *after* Waltz Song, No. 49)

© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

The antelope *lopes*—runs with a long springy stride—leaping, bounding,—never missing a beat, never missing a leap!

6. Antelope Lope

Rhythmically



(Suggested for use at any time after Waltz Song, No. 49)

EXPLORER'S POST

for ANTELOPE LOPE

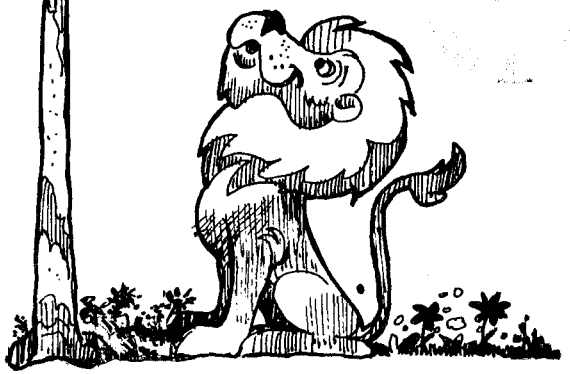
I play this piece with: Check:

1—fingering correct in broken and solid (blocked) chords.. ☐

2—left hand *over* to D and E neatly and clearly..... ☐

3—moderate speed and precise rhythm..... ☐

4—and also, from memory..... ☐



© COPYRIGHT BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

Certificate of Merit

This certifies that

.....

has successfully completed

BOOK TWO - The LEILA FLETCHER PIANO COURSE

and is promoted to

BOOK THREE - The LEILA FLETCHER PIANO COURSE

....
TEACHER

Date .....

NOTE TO PUPIL: Now that you have completed BOOK TWO, and are going on to BOOK THREE, do not discard Book Two! You will need it for Review and for further study in Transposition at the Keyboard. Play the pieces in Book Two often, and read over the pages of instruction. When you play the pieces in Book Two, check for these points: correct notes and fingering, steady rhythm, a variety of touches — phrasing, staccato, legato — pedal, and interpretation. To improve your interpretation, read and try to follow any signs of expression in the pieces. The Transposition Studies in BOOK TWO and also some of the pieces will be used for more advanced work in transposition, while you are exploring new musical fields in BOOK THREE!

©...MADE BY MONTGOMERY MUSIC INC. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.