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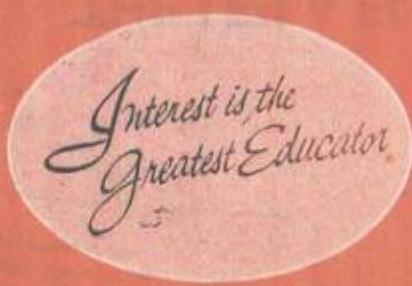
LEILA FLETCHER PIANO COURSE



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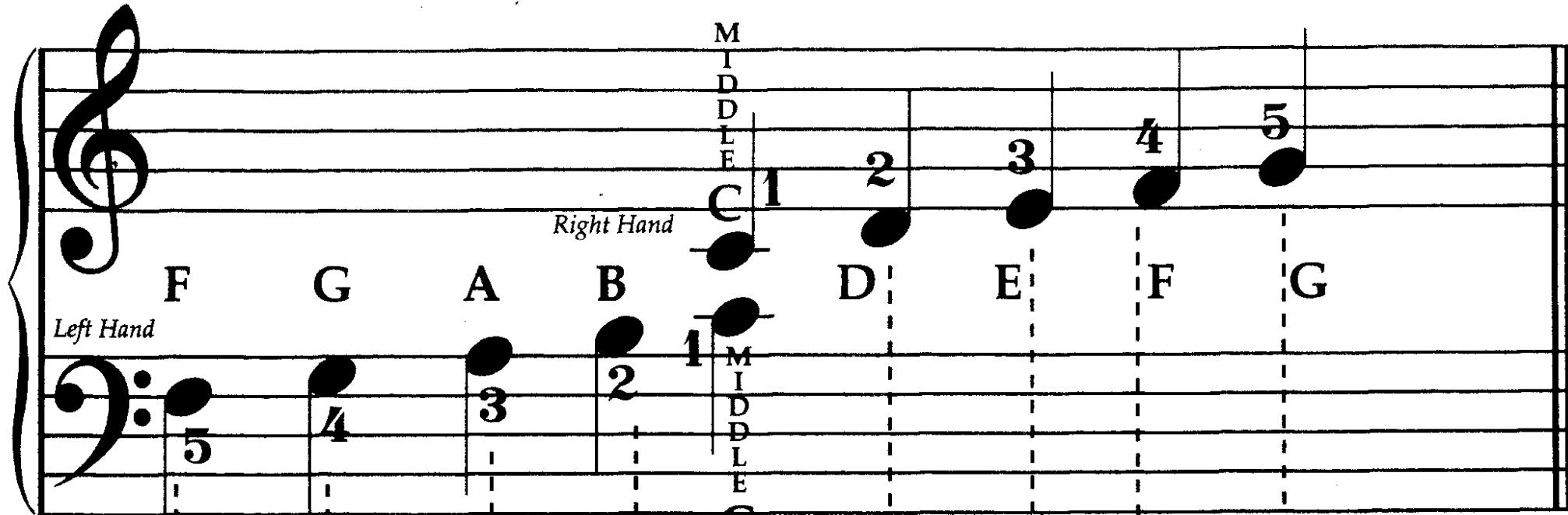
@pianolandhk50



To remove chart from book
cut or tear out from centre fold

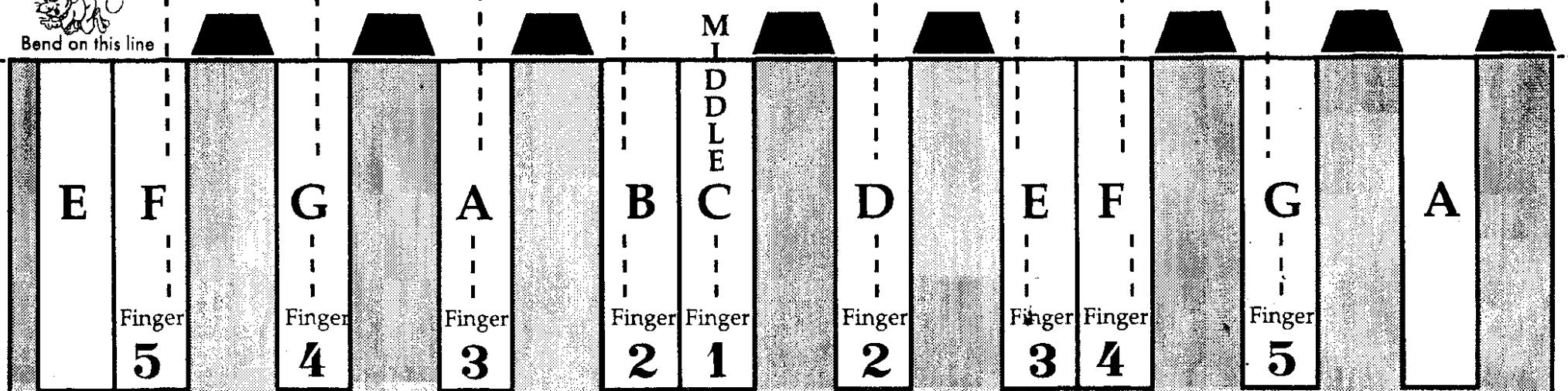
NOTES AND KEYBOARD CHART

for the Leila Fletcher Piano Course



Bend on this line

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Directions for cutting out chart, and placing it on the piano keyboard: First, cut off all of this grey shaded part, and with it, the white outside margin. Second, bend chart forward at right angles on the line indicated so that the music staff is upright. Now place the chart on the piano keyboard just back of the black keys, so that Middle C on the chart corresponds with Middle C on the piano, and the tabs naming the piano keys lie flat along the white keys.

THE **LEILA FLETCHER** **PIANO COURSE**

Tried, Tested and True by millions and millions of students!

FOREWORD

The 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 large numbers of students, and the results from its use are: 1. Greater interest in music study. 2. Better musicianship, and 3. Fewer students 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 their first 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.

Editor: Debra Wanless

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www.leilafletcher.com

A CD recording is available for all tunes in this book. The recording features both practise and fully orchestrated accompaniments tracks. Some tunes are available as free downloads in MP3 format from our website.

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BOOK

1

THE LANGUAGE OF MUSIC

MUSIC SHOULD BE LEARNED AS A LANGUAGE IS LEARNED: by listening, by singing and playing easy songs and pieces, and as education progresses, by learning the grammar of music. Each new fact should be presented MUSICALLY before being explained technically. For example: the pupil should learn to play *several major scales* before being taught the pattern of tones and semitones by which the major scale is constructed. In this way, the ear is trained and becomes the guide. This is most important - and especially so for the musically gifted pupil. It is of course, the method by which we learn our native language:

the child listens to simple words and short phrases, and learns by imitation to say these words and phrases; later, speech becomes fluent and the child is taught to read and write easy words in short sentences; then, as their reading and writing progresses, they begin the study of grammar. In teaching music, this is the method we must use, if we are to give the tonal memory and imagination the opportunity to flourish.

Theoretical explanations must follow music-making wherever possible, and not precede it.

THE FIRST LESSONS OUTLINED

In the following Lesson-Procedure Outline, the material is not divided into separate lessons, as the number of difficult musical facts that can safely be taught at any one lesson varies with different pupils. The teacher will need to consider the age and development of the pupil, the adaptability, the musical background, and so on. Class teachers too, will have definite limitations in lesson planning: the number of pupils in the class, the amount of time allotted for the lesson,

the age of the pupils plus previous musical experience, must all be considered. It is advisable that the instructor decides how much to teach at a lesson. For the beginning lesson, the first three points will be sufficient for some pupils; others may learn five points, and again others even more, but it is better to GO SLOWLY at the beginning, as it takes time and some repetition to establish new musical facts and good playing habits.

- 1- Teach D on the Keyboard.
(Between the TWO black keys.)
- 2- Teach the finger - numbers: 1, 2, 3, 4, 5.
(Use the rhyme on page 8 for this.)
- 3- Teach BY IMITATION "The Sun Rising in the Morning" page 4
(Played on two D's.)
- 4- Teach BY IMITATION "The Birds Began to Sing," page 5
(Played on the TWO BLACK KEYS.)
- 5- On the Keyboard, teach C, D, E.
(D is already known, C, D, and E are the three white keys that touch the TWO black keys. "C, D, E, the melody rising.")
- 6- Teach BY IMITATION "The Breeze." page 5.
(Played on the two groups of black keys.)
- 7- On the Keyboard, teach F, G, A, B.
(F, G, A, and B are the four white keys that touch the THREE black keys.)
- 8- Show the piano - key diagram with the letter-names of the keys on page 6, so that the pupil can refer to it at home when necessary.
- 9- On the Keyboard, review keys C, D, E, and teach BY IMITATION "The March Hare," page 5.
- 10- On the Keyboard, teach C, B, A.
(Going downwards from C. "C, B, A, the melody falling.")
- 11- Teach BY IMITATION "Stormy Weather." page 5.
- 12- Next, teach the C-D-E and C-B-A Exercises, page 5,
BY IMITATION. Do not show the pupil the notes.

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- 13- Show the pupil how to cut out the KEYBOARD CHART, (first detach chart from inside of book cover), and how to place it on the piano keyboard. Stress MIDDLE C - near the piano manufacturer's name.
- 14- Now teach "Setting up Exercises" and "Here We Go!" on page 9, using the NOTES. These two exercises are for co-relating NOTES and KEYS; do NOT count.
- 15- Show the pupil the one-count note, and the two-count note, page 10.
- 16- Teach "The Flyer" page 10, from the NOTES. When the pupil can play it fairly well, play the duet part with the student, to emphasize rhythm. (The second parts should generally be played *lightly and rhythmically*; the pupil hears both harmony and rhythm much better when their own solo part stands out.)
- 17- "The Flyer" and all pieces following, should be learned *from the notes* in three ways:
 - a) Playing and saying the letter-names.
 - b) Playing and counting aloud. (The pupil should say the counts, softly, rhythmically, in a rather staccato or detached manner. Never allow a pupil to *sing the counts!*)
 - c) Playing, and singing or saying the words of the text.

Note:

Teachers who wish to use less rote-playing at the beginning may omit "The March Hare" and "Stormy Weather" in point 9 & 11. These may be taken up later.

REVIEW past lessons regularly. By reviewing, the pupil learns to play up to the time and with expression; the notes on the staff become familiar; they gain keyboard facility, and technique improves. The review work should be far enough back that the pupil has not been practising it for about two weeks.

MEMORIZING is one of the very best forms of musical training. Memorizing should begin with the first pieces. Each lesson assignment should contain a small piece of memory work.

A SECOND PART (duet part) has been provided for several pieces in the book, as an aid to the pupil in hearing the harmonic background that *an experienced player hears in ones mind when playing a melody or scale*. The use of a Second Part will enrich the pupil's experience, and will improve the feeling for rhythm, harmony, phrasing and inflection. The Second Part should be used ONLY when the pupil can play the right notes, with the right fingers, at a fairly steady tempo. The pieces are primarily SOLOS, but may be used either as solos or duets. Pedal may be used with the Second Part, at the player's discretion.

BEGINNERS should practise not longer than ten minutes at a time. More will be accomplished in this way. The young pupil concentrates better in short periods. Accomplished musicians find they get better results by practising in short periods, with an interval of change or rest between practice sessions.

ROTE PLAYING

THE PIECES PRESENTED HERE, TO BE TAUGHT BY IMITATION, ARE PERHAPS THE MOST VALUABLE PART OF THE BEGINNER'S PIANO BOOK.

ROTE PIECES are valuable because, in playing them, the pupil has only two things to think of: the SOUND (tone) being produced, and the simple mechanics of PLAYING the piano keys. If a pupil BEGINS by playing with a soft, clear, pleasing tone, and by LISTENING to the VERY FIRST notes played, it will not be difficult for the student to continue to produce good tone when they progress to playing from the printed notes.

If, however, the pupil begins by playing with attention focused upon the intricacies of musical notation, *the student will not be so able to hear the tone they produce* because they will be too fully occupied with note-reading, finding the right keys, using the right fingers, and counting the note-values.

THE TIME TO TEACH A PUPIL TO LISTEN-WHEN-THEY-PLAY, IS AT THE BEGINNING OF MUSIC STUDY.

It is often very difficult to teach a pupil to listen when *they have formed the habit of playing without giving any attention to the sound!*

Rote Playing

The Rote Pieces, with their descriptive titles, and the harmonic backgrounds supplied by the teacher's accompaniment, stimulate the child's imagination. The student is immediately interested in the SOUND of their playing. Follow this up through-out music study. The object is to always make MUSIC.

ROTE PLAYING gives the teacher the opportunity to establish a natural, comfortable playing position. Muscular rigidity, which causes harsh and uncontrolled tone, is usually the result of mental tension. A somewhat relaxed hand and arm

are necessary for finger independence and tone control. Demonstrate to the pupil how easily the piano keys are played: when depressed they drop only a short distance, less than half an inch! When the pupil regards playing as easy and natural, they will play with a more relaxed, more flexible arm and hand. In beginning music, have the pupils listen when playing, and play as naturally as possible.

Good playing conditions affect the tone; good tone will induce good playing conditions - the usual cause and effect circle.

No. 1 - The Sun Rising in the Morning

The Pupil plays by rote: r.h.

The Pupil plays by rote: r.h.
softly 3

Teacher's Part: R.H.

L.H.

THE SUN RISING IN THE MORNING should be played softly and rather slowly. Finger 3 of both hands, plays this piece. The finger plays in the centre of the keys and not near the sides. The arm should be free, the elbow loose, the wrist flexible. Touch the surface of the key about to be played, with the finger tip; then push the key down gently so that it sounds softly.

No. II - The Birds Began to Sing

The Pupil plays by rote:

The Pupil plays by note:

r.h. Then the birds be gan to sing, That is how we knew 'twas spring!

Teacher's Part: softly l.h.
R.H.

L.H.

THEN THE BIRDS BEGAN TO SING is played on the TWO black keys. It should be played mezzo-piano, with the thumbs. It may also be played with the second fingers, and again with the third fingers. The words (text) supply a rhythmic sense of balance which is caught by the pupil. Use the words in teaching this piece.

Rote Playing

No. III - The Breeze

The Pupil plays by rote: Then a lit tle breeze came through the trees; Such a ver y play ful lit tle breeze

THE BREEZE is played on the TWO black keys (left hand), and the THREE black keys (right hand). It is played mezzo-piano and legato. Legato may be likened to finger-walking; each key is released when another key is played, not before, not after. For the pupil inclined to hold down more than one key at a time, this rhyme is helpful: "Don't collect them, Just CONNECT them!" The pupil who plays in a detached way is "hopping down the street, not walking." The hands must be comfortable and easy, the wrists flexible, and the tone pleasing. (Later, The BREEZE may be played on the white keys (D, E, and G, A, B) using the same fingering, the accompaniment being played in the Key of G Major.)

No. IV - The March Hare

Spring is here, Hop!

THE MARCH HARE - playing UP the Keyboard.

No. VI - C-D-E Exercise

The C-D-E and C-B-A exercises are in preparation of the first pieces that will be played by note. Teach the exercises by imitation only; do NOT show the pupil the notes. Have the pupil say the letter-names of the keys as he plays them. C-D-E and C-B-A should be played legato - finger-walking on the white keys.

No. V - Stormy Weather

Right Hand over L.H. R.H.

continue playing downwards.

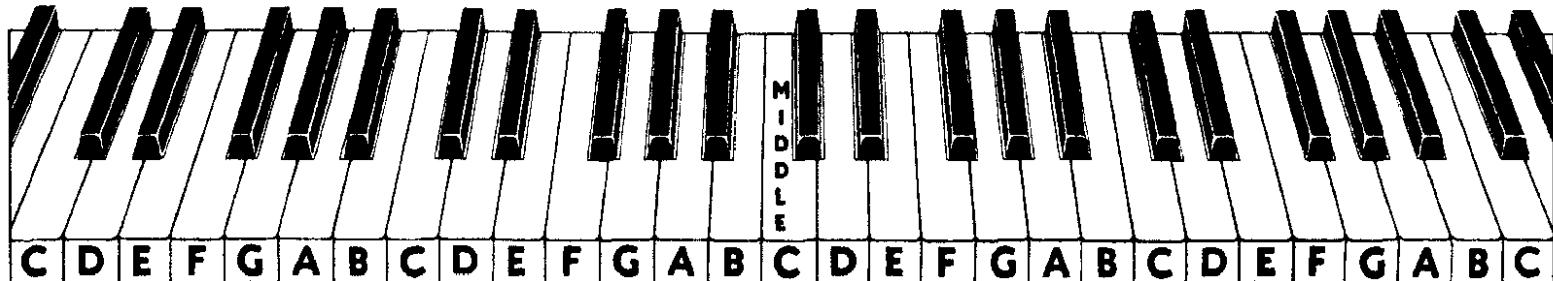
Storm - y weath - er! Storm - y weath - er!

STORMY WEATHER - playing DOWN the keyboard

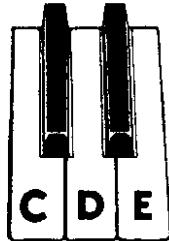
C-B-A Exercise

A musical staff for the left hand on a bass clef. It features five notes: the first note has a vertical stem with a circled '4' at the top; the second note has a vertical stem with a circled '2'; the third note has a vertical stem with a circled '3'; the fourth note has a vertical stem with a circled '2'; and the fifth note has a vertical stem with a circled '4'. The notes are positioned above the staff.

LETTER NAMES OF THE PIANO KEYS



The FIRST SEVEN LETTERS of the alphabet, A, B, C, D, E, F, G, are used as NAMES for the PIANO KEYS.



The Piano Keyboard has WHITE keys and BLACK keys. The BLACK keys are grouped in TWOS and THREES.

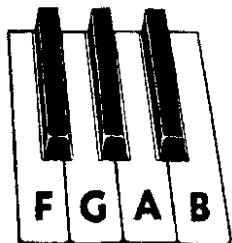
The white key named D is *between* the TWO BLACK keys.

"Look for TWO BLACK KEYS, to find the D's."

(Find different D's. Find *highest* D, and *lowest* D.)

C, D, and E are the three white keys that touch the TWO black keys.

(find different C-D-E's. Find *highest* C-D-E; and *lowest* C-D-E.)



G and A are *within* the THREE BLACK keys.

(Find different G-A's; look carefully for G-A's.)

F, G, A, and B are the four white keys that touch the THREE black keys.

(Find different F-G-A-B's. Find *lowest* F-G-A-B; and *highest* F-G-A-B.)

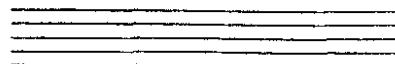
Notice that MIDDLE C is in the centre of the keyboard.

Note to Teacher: Review the Piano Keyboard often to make sure that the pupil is thoroughly familiar with it and can find any key quickly and easily.

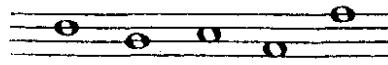
Drill: Find D's; find C-D-E's; find G-A's; find F-G-A-B's; find C-D-E-F-G's; find A-B-C-D-E's; find single keys: D's, A's, etc.

HOW MUSIC IS WRITTEN

This is a STAFF of five lines:



NOTES are written on the lines,
and in the spaces between the lines:

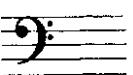


How Music Is Written

The TREBLE CLEF  placed on the staff, makes this the TREBLE STAFF:



The BASS CLEF  placed on the staff, makes this the BASS STAFF:



In PIANO MUSIC, the Treble Staff and Bass Staff are connected by a BRACE:



LETTER - NAMES OF NOTES

Treble Staff notes: C D E F G A B C D E F G A B C D E F G A B C
Bass Staff notes: C D E F G A B C D E F G A B C D E F G A B C

NOTE VALUES and TIME SIGNATURES

This is a one-count note:
(quarter-note, 1 beat)



A two-count note:
(half-note, 2 beats)



A three-count note:
(dotted half-note, 3 beats)



A four-count note:
(whole note, 4 beats)



The TIME SIGNATURE is placed at the beginning of a piece:

The UPPER figure tells how many counts (beats) in each measure.

The LOWER figure tells that this note  receives one count, or beat.

From bar line to bar line is a measure.

Two counts in a measure.

Bar line Double bar

A double bar line marks the end of a piece.

Three counts in a measure.

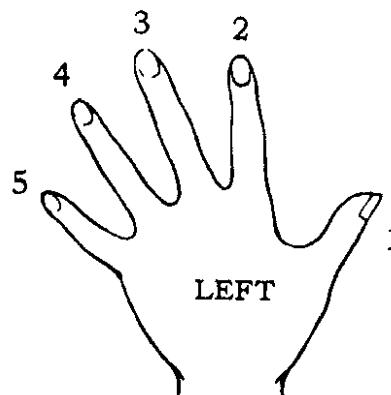
Four counts in a measure.

Count: 1 2 1 2
a measure a measure

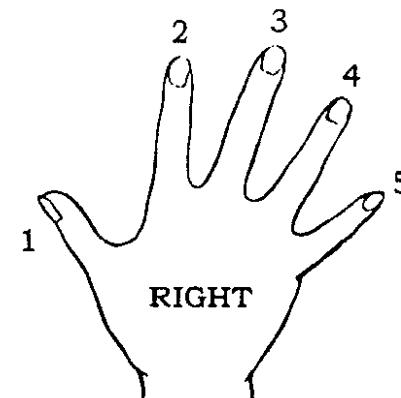
Count: 1 2 3 1 2 3
a measure a measure

Count: 1 2 3 4 1 2 3 4
a measure a measure

HOW THE FINGERS ARE NUMBERED FOR PLAYING THE PIANO



Memorize this Rhyme:
TOMMY THUMB is finger ONE;
FINGER THREE is the tallest finger;
FINGER FIVE is the smallest finger.



POSITION AT THE PIANO

Adjust the height of the chair so that the fore-arm and hand are about level.

The feet rest on the floor. If the feet do not reach the floor, use a foot rest.

The music should be placed slightly below eye-level, and not too far back...so that it can be read with ease.

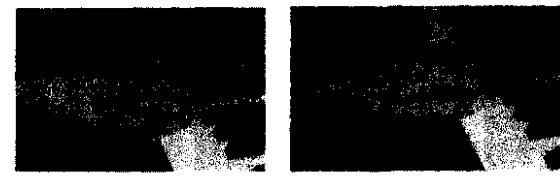
Practise by daylight, if possible. When you practise by artificial light, be sure you have sufficient light, and that the light is placed so that it falls on the music page.



The back of the hand is held fairly level, so that the 4th and 5th fingers are in good playing position. The fingers are curved, to play on the soft finger tips just back of the finger nails.

(The finger-nails should be kept short enough that they do not click on the piano keys.)

BAD:
 Fingers are curved too much.



BAD:

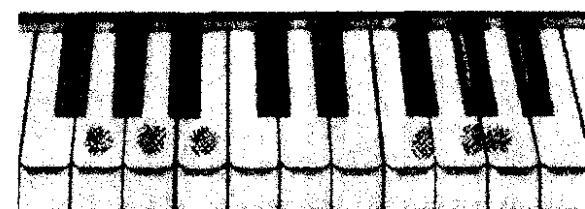
Fingers are too straight,
 which makes playing awkward.



The fingers lift and drop from the knuckle. There should be a feeling of looseness at the knuckle. The knuckles curve outwards, they do not sink in. The finger tips are firm; when the key is played the finger tip does not "break" in.

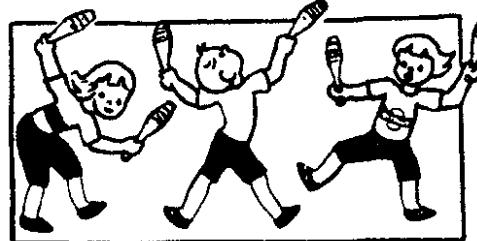


The thumb lifts and drops from this joint. The thumb should feel loose at this joint. The thumb plays on its side. It is always over the keys. When the fingers are nicely curved, the thumb will naturally remain over the keys.



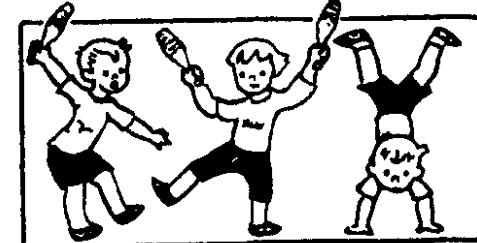
Play in the centre of each key, and not near the side of the key. Go slowly and watch to see that each finger is in the centre of its key.

TO THE TEACHER: The exercises on this page are designed to CO-RELATE NOTES, KEYS and FINGERINGS. Have the pupil play them in two ways: first, play and say the letter-names; second, play and say the fingering numbers. DO NOT count the note-values. Counting is begun more advantageously with the pieces "The Flyer", "Off to the Circus", etc.



Setting Up Exercises

*First, play and say the letter-names of the notes.
Second, play and say the finger-numbers.*



RIGHT HAND NOTES are: Middle C, D, E.
Right Hand Notes have stems turned up:

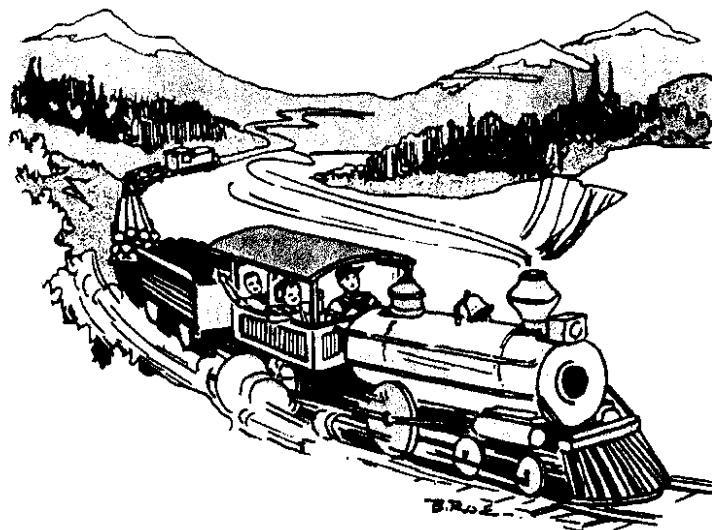
Middle C, D, E
1 2 3 1 2 3, 2, 1

LEFT HAND NOTES are: Middle C, B, A.
Left Hand Notes have stems turned Down:

Middle C, B, A
4, 3, 2 4, 3, 2, 1

Here We Go!

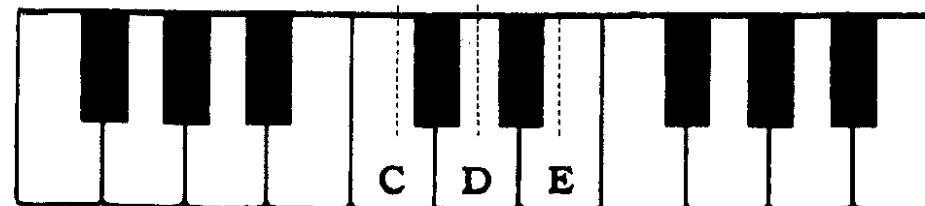
C, D, E, D, C, B, A, B, C
1, 2, 3, 2, 1 4, 3, 2, 1 4, 3, 2, 1



Right Hand
plays these notes:



Fingers 1, 2, 3,
play C, D, E!



1. The Flyer



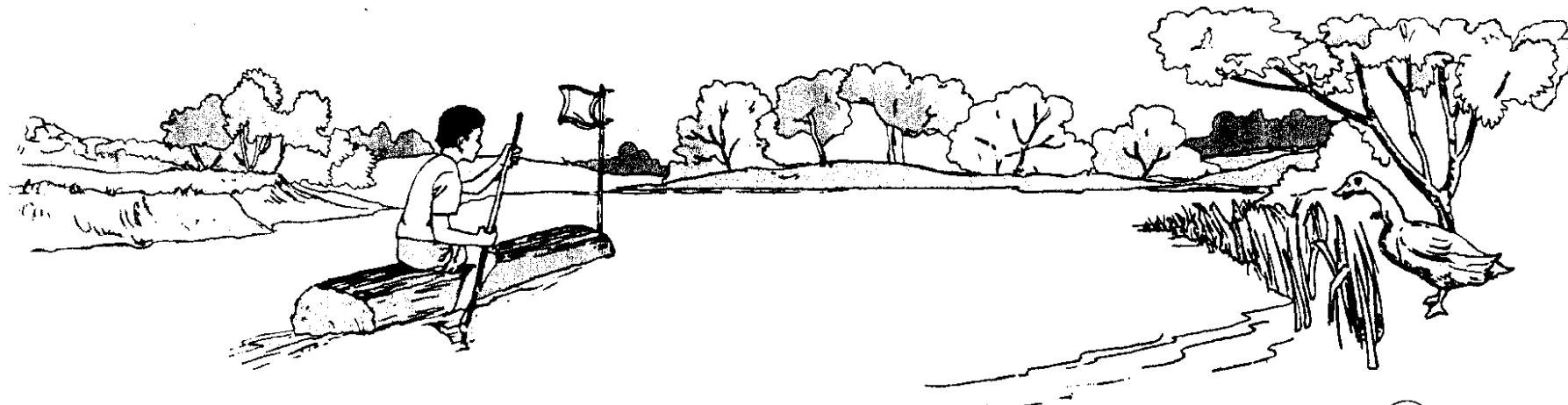
Time Signature: $\frac{2}{4}$

2 beats in each measure.

-one-count note

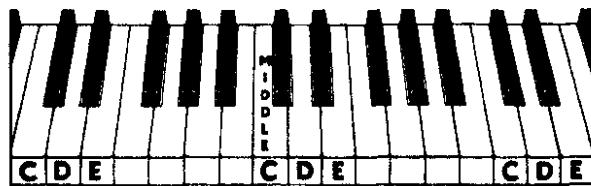
-two-count note

THE FLYER - Second Part
(For Teacher or another more advanced pupil)



CD Track 3 - Practise

Find these three groups
of C-D-E on your piano:



THE BOATMAN - Second Part
(For Teacher or another more advanced pupil)

R.H.

L.H.

2. The Boatman

C - D - E made a boat;

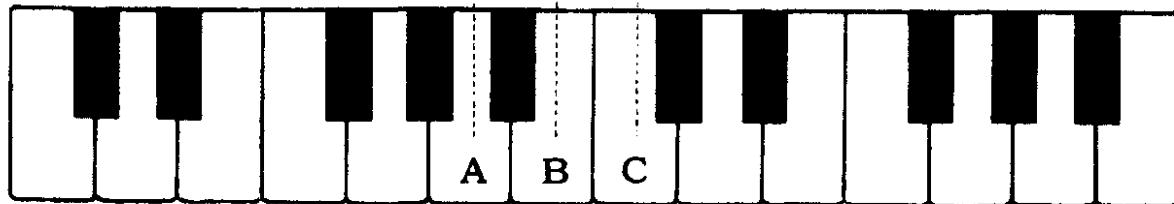
'Round and 'round the pond he'd float.



Left Hand
plays these notes:

A diagram of a bass clef staff with three notes labeled A, B, and C. Note A is on the third line, note B is on the second line, and note C is on the first line. Above the staff, the letters A, B, and C are aligned with their respective notes.

Fingers 1, 2, 3,
play C, B, A!



3. Off to the Circus

OFF TO THE CIRCUS - Second Part
(For Teacher, or another more advanced pupil)

A musical staff for the right hand (R.H.) in 2/4 time. It consists of two measures of eighth-note patterns. The first measure starts with a quarter note (3) followed by eighth notes. The second measure starts with a quarter note (3) followed by eighth notes. Fingerings 1, 2, 3, 4, 5 are indicated above the notes.

A musical staff for the left hand (L.H.) in 2/4 time. It consists of two measures of eighth-note patterns. The first measure starts with a quarter note (5) followed by eighth notes. The second measure starts with a quarter note (5) followed by eighth notes. Fingerings 1, 2, 3, 4, 5 are indicated above the notes.

A musical staff for the right hand (R.H.) in 2/4 time. It consists of four measures. The lyrics are: "Now the cir - cus is be - gin - ning,". Fingerings 1, 2, 3, 4, 5 are indicated above the notes.

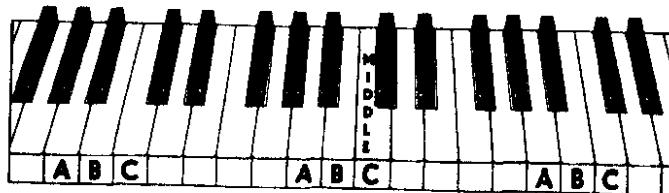
A musical staff for the right hand (R.H.) in 2/4 time. It consists of four measures. The lyrics are: "Come! Come! says the drum!" Fingerings 1, 2, 3, 4, 5 are indicated above the notes.



PRACTISE in two or three short periods each day, NOT ALL AT ONCE.



Find these three groups of A-B-C on your piano:



4. Tiger Hunt

TIGER HUNT - Second Part
(For Teacher, or another more advanced pupil)

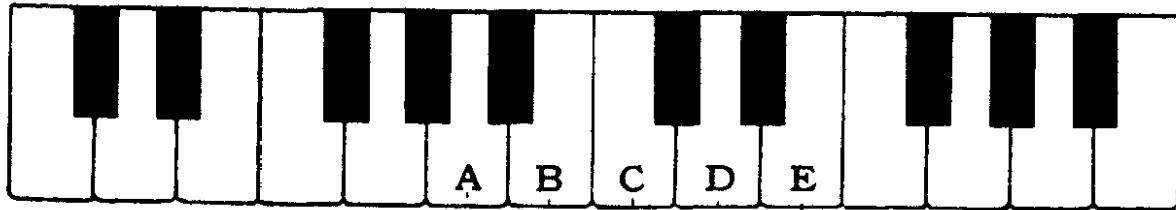
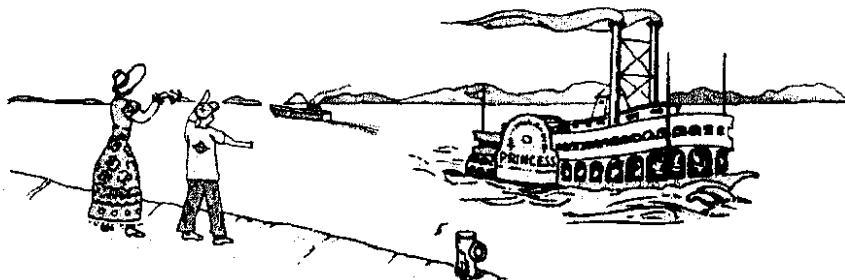
R.H. 8

L.H. 3

LFOO:

C - B - A leads the way;

Ti - ger hunt is on to - day!



Right Hand {

A B C D E

Left Hand {

A B C D E



5. The Steamboat

VISUALIZING THE PIANO KEYS

Memorize The STEAMBOAT, so that you can play it without looking at your book. Then close the book and play it *without looking at your hands*.

First, find your hand position on the keys, then look away from the keyboard and play. As you play, *feel* the keys beneath your fingers, and *listen* to the melody.

{ 2

Chug, chug, chug - ging down the riv - er,

9: 2 4

{

Goes the pad - die steam - er.

9:

Time Signature: $\frac{3}{4}$
3 beats in each measure.

 - three-count note

 CD Track 7 - practise



6. Autumn Snow Storm

3

Snow-flakes are fall - ing so soft and white; Lit - tie brown

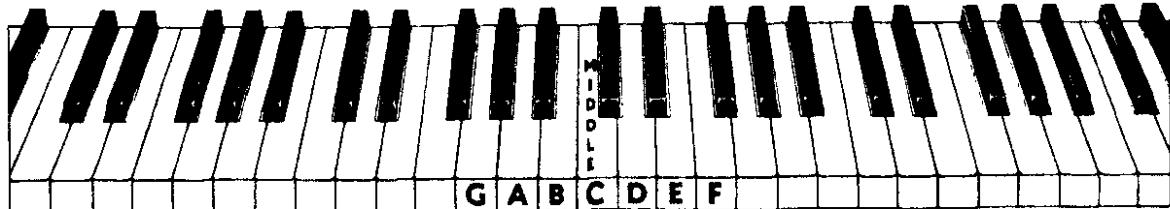
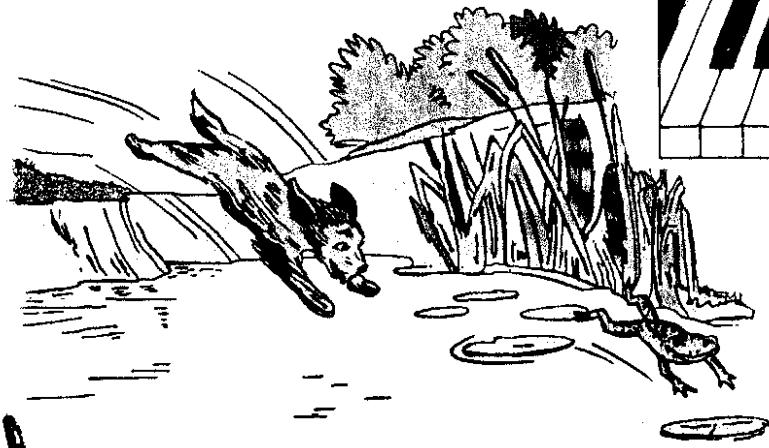
3

bun - ny is home to - night; He keeps out of sight, Un - til his fur's white.

3

You are ready to play "My Shadow" from Performance Fun book 1A

TWO NEW NOTES: UP to F, and DOWN to G



Right Hand notes:

Left Hand notes:



Time Signature: $\frac{4}{4}$
4 beats in each measure.

7. Fishing

CD Track 8 - Practise

Bill is fish-ing, and he's wish-ing he could catch a whop-per;

Note to Teacher:

The very last note in FISHING (Middle C) may be played by imitation an octave lower than written. Just one note, the last C.

Say:

"Right hand, finger 3, over to low C."

To - by sees a lit - tle frog and jumps in - to the wa - ter!

SLUMBER BOAT - Second Part

Play and say the letter-names:

○ - four-count note



CD Track 9-Practise

8. Slumber Boat

You are ready to play "Old MacDonald" & "Hush Little Baby" in Performance Fun Book 1A.

The PHRASE

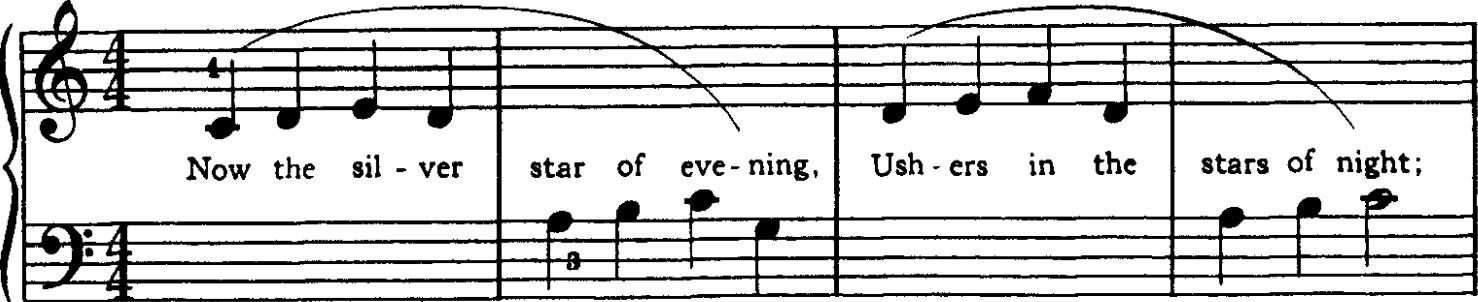
There are four lines of words in the verse of EVENING SONG, and the music for each line of words is called a *phrase*. The musical phrase is marked by a slur:  Notes under the slur are played connectedly...singly. Phrasing is really punctuation in music, and there is a slight "break" at the end of the phrase, just as there usually is at the end of a line of poetry. This slight break gives *meaning* to the music, as it also gives sense to the words of a poem. Begin to think and play a phrase at a time, so that your playing will have meaning.



CD Track 10-Practise

9. Evening Song

Now the sil - ver star of eve-ning, Ush - ers in the stars of night;



One by one, their small lamps twink-ling, Fill the sky with ra-diant light.



You are ready to play "Twinkle Twinkle Little Star" in Performance Fun Book 1A.

The TIE:

The Tie is a curved line between two notes of the same letter-name, in the same position on the staff. The tie is used to lengthen the note. Play the first note only, and hold it for the time-value of both notes.

**10. My Pony**

CD Track 11- Practise

3

I had a lit - tle grey po - ny, Nev - er a - far would he roam;

3

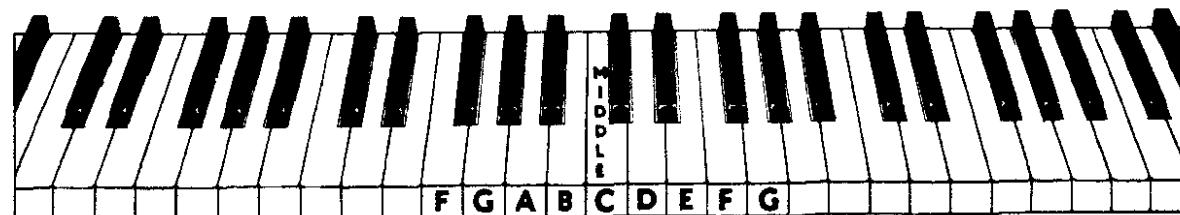
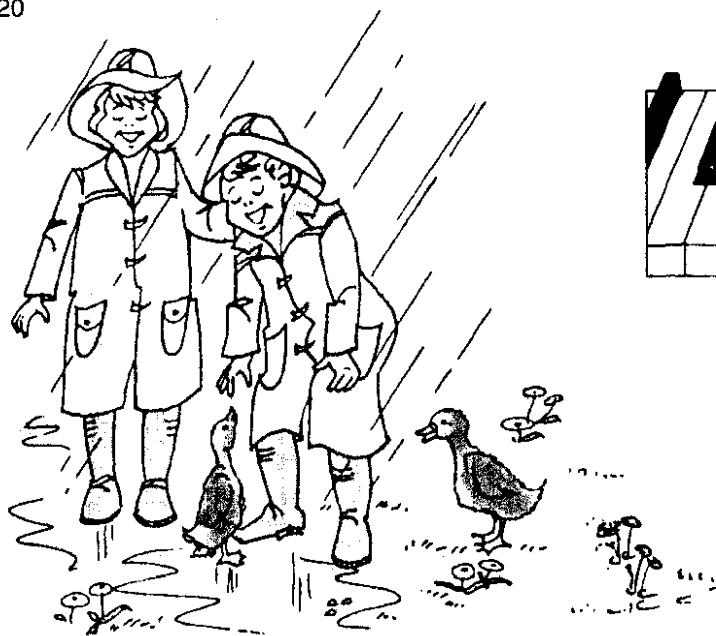
The Tie

He'd trot a - way ver - y slow - ly, But he'd come gal - lop - ing home!

Gal - lop - ing! He would come gal - lop - ing home!

You are ready to play "Eensy Weensy Spider" in the Performance Fun book 1A.

TWO NEW NOTES: UP to G, and DOWN to F



Right Hand notes:

F G A B C D E F G

Left Hand notes:

F G A B C D E F G

CD Track 12-Practise

11. Rain

Memorize RAIN and play it without looking at your hands.

○ - four-count note

R.H.

L.H.

5

1

LF001

6

4

5

Pit-ter, pat - ter, pit - ter, pat - ter, Goes the Ap - ril rain;

4

5

1

Splash-ing on the lit - tle pools, and bounc-ing off a - gain.

4

5

You are ready to play "Camptown Races" in Performance Fun Book 1A.

12. At The Zoo

(C) CD Track 13 - For Practise

We went to the zoo, To see the nois - y crew; The



li - on broke out of his cage, And chased the kang - a - roo!

13. Humpty Dumpty

(C) CD Track 14 - For Practise

Hump - ty, oh, Hump - ty, stay up on your wall; Please do be care - ful and you will not fall!

You are ready to play "Mary had a Little Lamb" in Performance Book 1A.

FLUTE SONG - Second Part

Musical score for Flute Song - Second Part. The score consists of two staves. The top staff is in treble clef and common time (indicated by a '4'). The lyrics '(Will- iam Wink - le)' and '(But the on - ly song)' are written below the notes. The bottom staff is in bass clef and common time (indicated by a '4').

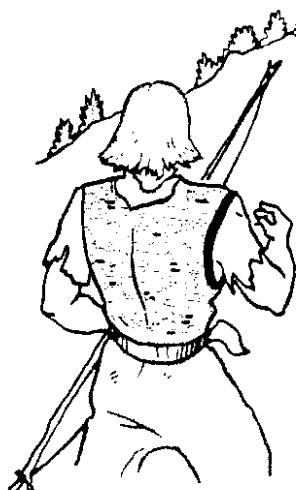
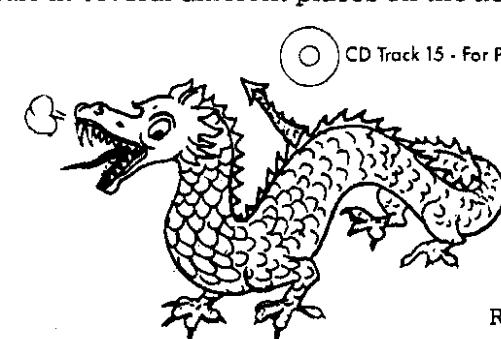
Musical score for Flute Song - Second Part. The score consists of two staves. The top staff is in treble clef and common time (indicated by a '4'). The lyrics '(He would play)' and '(Root - a - toot - a)' are written below the notes. The bottom staff is in bass clef and common time (indicated by a '4').

Note to Teacher:

Teach by rote the scale of C ascending: Left hand: Right hand: Have the pupil play the scale in several different places on the keyboard.

C D E F — G A B C
fingers: 4 3 2 1 — 1 2 3 4

CD Track 15 - For Practise



REPEAT DOTS at the end of The GIANT tell you to go back to the beginning and play it again!

14. The Giant

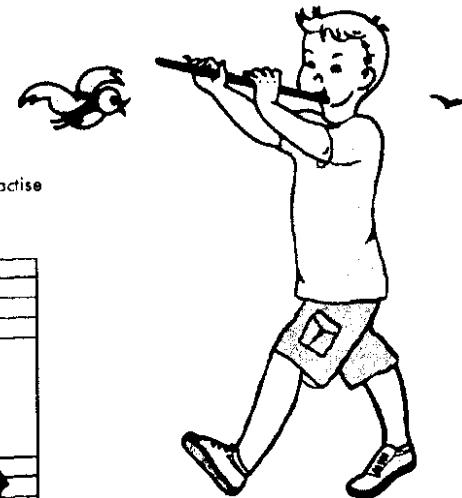
Repeat Dots

Musical score for 'The Giant'. The score consists of two staves. The top staff is in treble clef and common time (indicated by a '4'). The lyrics '1. Now a gi - ant comes a - walk-ing, Tramp-ing, stamp-ing, o'er the land; 2. There's a dra - gon he is stalk - ing, With his cross - bow in his hand.' are written below the notes. The bottom staff is in bass clef and common time (indicated by a '4').

15. Flute Song

The one-beat rest: 

*When playing FLUTE SONG as a Duet,
both hands play an octave higher than written.
An Octave higher is eight keys higher.*



4

Will - iam Wink - le went to school, he learned to play the flute;

4

4

But the on - ly tune he knew was "Root - a - toot - a - toot!"— He would play, ev - 'ry day,

4

4

as he walked a - long, — "Root - a - toot - a - toot - a - toot", 'Twas such a dan - dy song,

4

You are ready to play "Sh! Boogie" in Performance Book 1A and "By the Sea" on Progress page 56.

R.H. **p** **mf**
L.H.

The two-beat rest:

The four-beat or whole measure rest:

16. March of the Dwarfs

CD Track 18 - For Practise
CD Track 19 - Performance

(Tiny drums)

gradually louder

O - ver Can - dy Moun - tain,

Through the for - est by the riv - er, Past the gum drop foun - tain, March-ing, march-ing all the way. Tum,

Note to Teacher: It is not intended that staccato be taught to the pupil in the usual manner here. The notes should sound *detached*, but should be played with a very small movement of the hand. Focus the attention on the *sound effect*. (In all playing, in order to avoid harshness and to have tone control, the wrist must be flexible, and if necessary this may be recalled to mind. In order to play *softly*, the wrist must be loose.) In first staccato playing, direct the attention to tone; the use of this approach method is an excellent preparation and will ensure a more successful technic when the staccato touch is taken up more fully later on.

gradually softer

tum, Tum, tum, Tum, tum, tum, tum, tum!

You are ready to play "Papa Haydn" in Performance Fun Book 1A.

17. Hallowe'en

CD Track 20 - For Practise
CD Track 21 - Performance

Hal-low-een, the wind is blow-ing, Spooks and gob-lins all a-bout;

Musical notation for Treble and Bass staves in 4/4 time.

Hal-low-een, and out we're go-ing, Now to play the game "shell-out!" Knock knock, knock! and then we'll shout,

Musical notation for Treble and Bass staves in 4/4 time.

Knock, knock, knock! "Shell out! Shell out!" Then a gust of wind comes blow-ing, Blows my pump-kin lan-tern out!

Musical notation for Treble and Bass staves in 4/4 time.

You are ready to play "I'm a Little Teapot" in Performance Book 1A.

R.H.
L.H.



18. The Donkey

CD Track 22 - Practise
CD Track 23 - Performance

Old Round Arr. L.F.

4

Sweet-ly sings the don - key, at the break of day;
If you do not feed him,

4

he will run a - way! Hee - aw! hee - aw! Hee - aw! He'll run a - way!

Notice that this piece begins with an incomplete measure - it begins on the fourth beat of the measure. Also notice that the very last measure of the piece has only three beats! When a piece of music begins with an incomplete measure, then the last measure contains only the counts not used in the first measure.



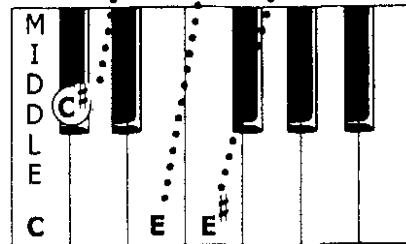
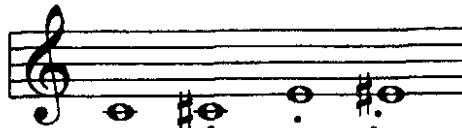
CD Track 24 - For Practise
 CD Track 25 - Performance

19. Church Bells

English Folk Song Arr. by Leila Fletcher

This is a SHARP: ♯

When a sharp is placed before a note, the note is raised to the next BLACK or WHITE key to the right.



I love to hear the church bells ring, On Sun day morn ing

in the spring. For all a-round, with glad-some sound, Their love-ly mel-o-

dies re-sound. Ding, dong, Dong, ding, the church bells ring, Their sil-ver chime goes ech-o ing!

Now you are now ready to play "On Top of Old Smoky" in Performance Book 1A.

(SECONDO)

(For Teacher, or another more advanced pupil)

Yankee Doodle (Duet)

R.H.

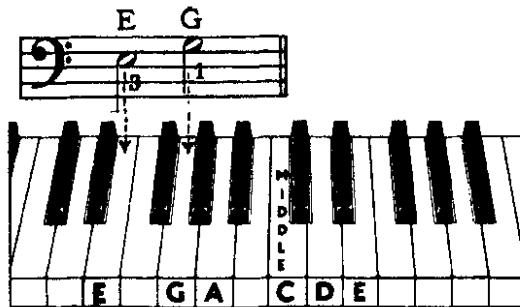
L.H.

(melody)

In TOWER CLOCK, finger one of left hand plays G! And finger three plays E!

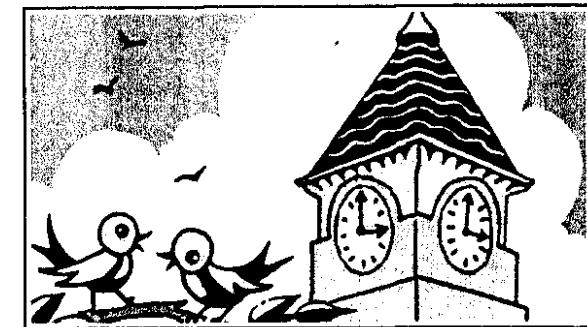
At the end of this piece right hand helps left hand toll the bell-right hand plays A on the bass staff!

Left Hand:

**The PAUSE ♪**

When the pause is placed over a note, hold the note longer than its actual time-value.

In TOWER CLOCK, hold the notes that are marked by the pause long enough to imitate the sound of the great bell tolling the hour.

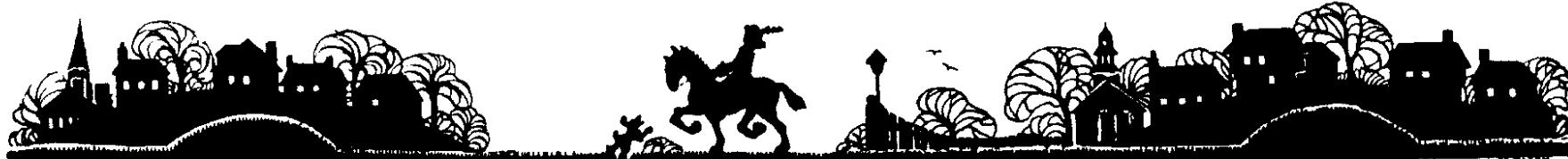
**20. Tower Clock**

CD Track 26 - Practise
CD Track 27 - Performance

right hand

Westminster Chimes

You are ready to play "When The Saints Go Marching In" from Performance Fun Book 1B



In the Chorus of Yankee Doodle, you play the accompaniment to the melody while your partner plays the tune!

Be sure to play the accompaniment softly so that your partner's melody can be heard.

21. Yankee Doodle (Duet)

(Primo)

CD Track 28 - Practise
CD Track 29 - Performance

American Traditional Arr. L. Fletcher

4

Yan - kee Doo - dle went to town, A - rid - ing on a po - ny, He stuck a feath - er

4

(Chorus) 3

in his cap, And called it Mac - a - ro - ni. Yan - kee Doo - dle, keep it up,

3 1 3 1 3 1 3 1 3 2 3 1

Yan - kee Doo - dle, dan - dy; Mind the mu - sic and the step, And with the girls be han - dy.

R.H.
L.H.

The KEY SIGNATURE

The Sharp placed on line F, just after the treble clef and after the bass clef, tells you that the note F is to be played F sharp throughout the piece. This sharp placed at the beginning of the piece is called the Key Signature. The Key Signature in OATS AND BEANS AND BARLEY GROW is one sharp - F sharp.



The Whole Rest (four-beat rest) is used for one whole measure of silence in any kind of time: $\frac{2}{4}$, $\frac{3}{4}$, or $\frac{4}{4}$

CD Track 31 - Practise
CD Track 32 - Performance

22. Oats and Beans and Barley Grow

English Folk Song. Arr. L.F.

Key Signature

Oats and beans and bar - ley grow, Oats and beans and bar - ley grow, Do

you or I or an - y - one know How oats and beans and bar - ley grow?

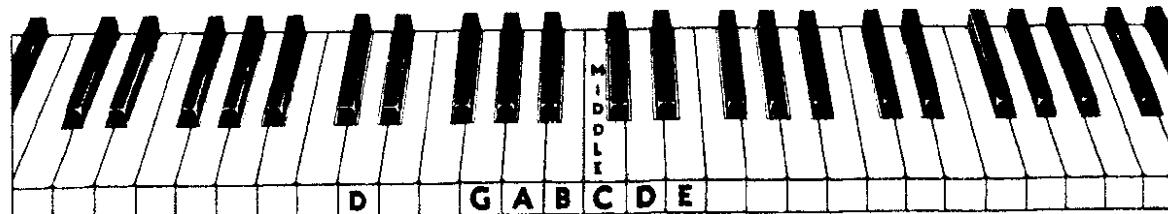
Note to Teacher:

Teach by rote the scale of G ascending: Left hand: Right hand: Have the pupil play the scale in several different places on the keyboard.

G A B C — D E F#G

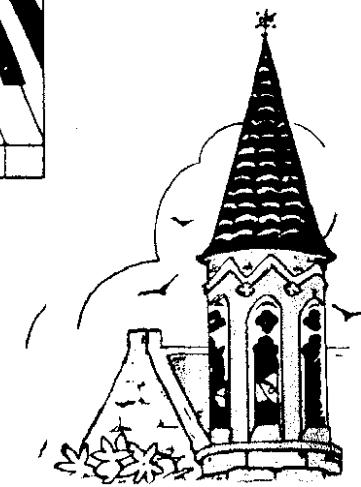
fingers: 4 3 2 1 — 1 2 3 4

RIGHT HAND OVER to Play BASS D

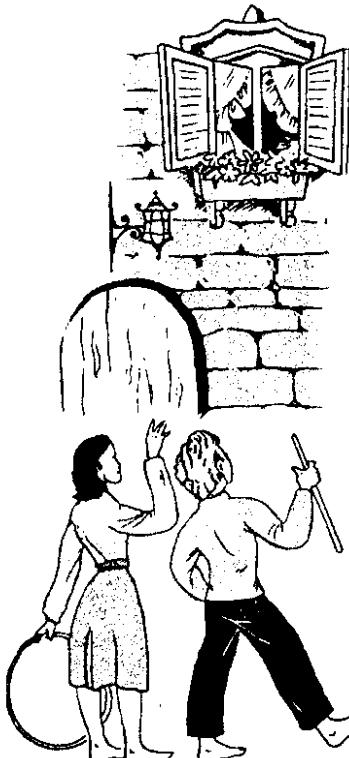


When played as a Duet, both hands play an octave higher than written.

An Octave higher is eight keys higher.



CD Track 33 - Practise
 CD Track 34 - Performance



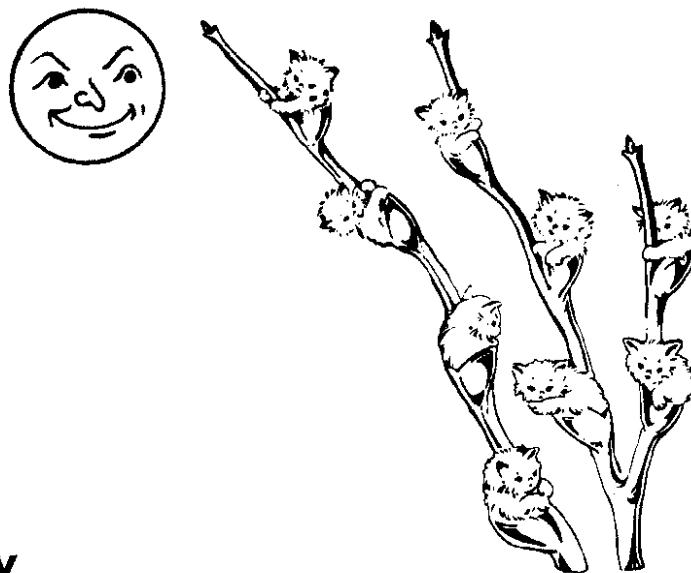
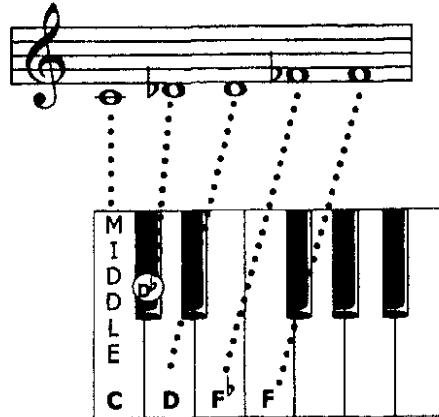
23. Are You Sleeping?

Old French Round Arr. Leila Fletcher

You are ready to play "Michael Finnigan" from Performance Fun Book 1B

This is a FLAT: 

When a flat is placed before a note,
the note is lowered to the next
BLACK or WHITE key to the left.



24. Pussy Willow

 CD Track 35 - Practise
 CD Track 36 - Performance

3 4

The moon has climbed the high - est hill, That looks o'er land and sea, To

9:3 4

1 5 2

see the lit - tie puss - ies on The puss - y wil - low tree!

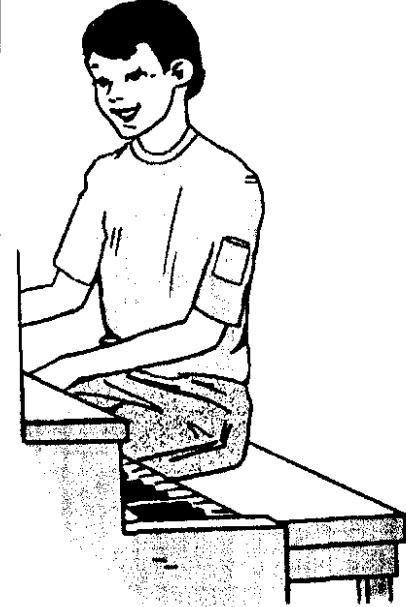
2

You are ready to play "Rain, Rain go Away" in Performance Fun Book 1B.

25. Bill's Piece

CD Track 37 - Practise
CD Track 38 - Performance

Teacher:
"Here is a piece that you should play. It's ver - y good for you they say." "I



play it morn - ing, night, and noon, Be - cause it is a jol - ly tune!"

Note to Teacher:

Teach by rote the scale of F ascending: Left hand: Right hand: Have the pupil play the scale in several different places on the keyboard.

F G A B \flat —C D E F
fingers: 4 3 2 1 — 1 2 3 4

Musical notation for measures 5-6. The top staff is in treble clef, 2/4 time, and B-flat key signature. The bottom staff is in bass clef, 3/4 time, and B-flat key signature. Measure 5 consists of eighth-note chords. Measure 6 begins with a bass note followed by eighth-note chords.

Musical notation for measures 7-8. The top staff is in treble clef, 2/4 time, and B-flat key signature. The bottom staff is in bass clef, 3/4 time, and B-flat key signature. Measure 7 starts with a bass note followed by eighth-note chords. Measure 8 continues with eighth-note chords.

CD Track 40 - Practise
CD Track 41 - Performance

26. Merrily We Roll Along

Arr. Leila Fletcher

Musical notation for the first part of 'Merrily We Roll Along'. The top staff is in treble clef, 4/4 time, and G major key signature. The bottom staff is in bass clef, 4/4 time, and G major key signature. The lyrics are: "Fare - well, la - dies, Fare - well, la - dies, Fare - well, la - dies, We're going to leave you now."

Musical notation for the second part of 'Merrily We Roll Along'. The top staff is in treble clef, 4/4 time, and G major key signature. The bottom staff is in bass clef, 4/4 time, and G major key signature. The lyrics are: "Mer - ri - ly we roll a - long, Roll a - long, roll a - long, Mer - ri - ly we roll a - long, On the deep blue sea."

You are ready to play "Billy Boy" from Performance Fun Book 1B

This is an ACCENT: >

An accent placed over a note  or under note  means that the note is to be played a little louder; the note is to be accented.

The KEY SIGNATURE

The Flat placed on line B, just after the treble clef and after the bass clef, tells you that the note B is to be played *B flat* throughout the piece. This flat placed at the beginning of the piece is called the Key Signature. The Key Signature in The OLD WOMAN IN A SHOE is one flat - B flat.

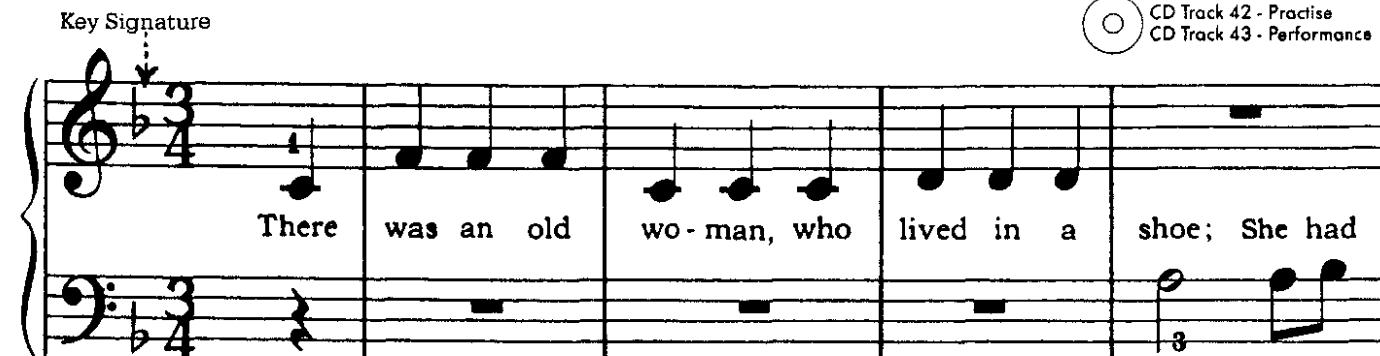
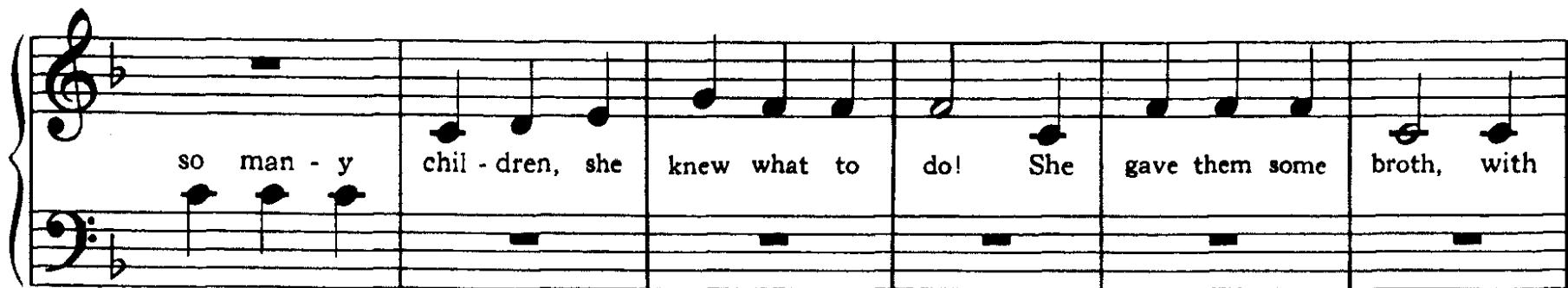
27. The Old Woman in a Shoe

When played as a Duet, both hands play an octave higher than written.

A Octave higher is eight keys higher.

 CD Track 42 - Practise
 CD Track 43 - Performance

Key Signature


LFOO1



CD Track 44 - Practise
CD Track 45 - Performance

Stephen Foster Arr. L. Fletcher

28. Oh, Susanna

Music Staff 1:

Treble clef, Key of G major (one sharp), 4/4 time.

Lyrics: I — come from Al - a - bam - a with my ban - jo on my knee, I'm — going to Louis - i -

Music Staff 2:

Treble clef, Key of G major (one sharp), 4/4 time.

Lyrics: an - a, my Su - san - na for to see. Oh, Su - san - na! Oh,

Music Staff 3:

Treble clef, Key of G major (one sharp), 4/4 time.

Lyrics: don't you cry for me, For I come from Al - a - bam - a with my ban - jo on my knee.

BINGO - Second Part

R.H.

L.H.

In BINGO, the one-count notes have a small dot directly above or below the note head: Play these notes *lightly and detached*; let each key up as soon as you play it, so that you can hear a silence between the notes. The two-count notes, however, have a small dash above or below them: The dash means that the note is to be *held down*. In BINGO, the one-count notes should sound *detached*; the two-count notes should sound *singing*.



CD Track 46 - Practise
 CD Track 47 - Performance

29. Bingo

Arr. by Leila Fletcher

4

John - ny had a lit - tle dog, And Bin - go was his name, Sir. B - I - N - G - O, go,

4

4

B - I - N - G - O, go, B - I - N - G - O, go, Bin - go was his name, Sir.

4

FOO!

PHRASING and ACCENT

In music the first beat of the measure is accented....that is, played a little louder than the other beats in the measure. The accented note comes right after the bar line, on count one. The LIGHTHOUSE begins on the very last beat of the measure, count four. Play this beginning note lightly, and accent the next note, count one. The two lines of music in The LIGHTHOUSE are printed as poetry is printed, according to the lines of words in the verse. This will help you to play the four phrases of the piece rhythmically. Each phrase begins on count four; play count four lightly, and give count one a slight accent.



30. The Lighthouse

CD Track 48 - Practise
 CD Track 49 - Performance

Traditional English Arr. Leila Fletcher

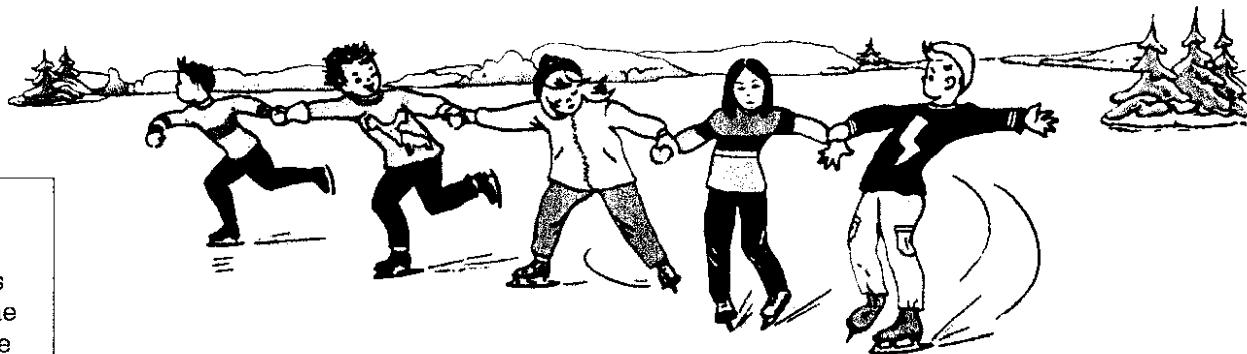
THE LIGHTHOUSE - Second Part (For Teacher, or another more advanced pupil)

R.H.
L.H.

The light-house gleams, be- ware! Oh ships that pass, take care!

The bea - con guides you out to sea, It's saf - er there.

@pianolandhk50

**RULES OF THE GAME**

1. In playing CRACK-THE-WHIP, fingers 2, 3, 4, 5, must play in the centre of the keys, and not touching the sides. (See illustration on page 8.)
2. The *End Man* (5th finger) must not be crowded over sideways. Watch to see that he is standing! Hold the back of your hand fairly level so that the fifth finger has room to play.)

31. Crack-the-whip

CD Track 50 - Practise
 CD Track 51 - Performance

L.Fletcher

If you ev - er want to do a stunt that'sclev-er, Crack-the-whip is real-ly lots of fun.

 Musical notation for the first part of the song. It consists of two staves. The top staff is in G clef and 2/4 time, with a key signature of one sharp. The bottom staff is in bass clef and 2/4 time. The lyrics "If you ev - er want to do a stunt that'sclev-er, Crack-the-whip is real-ly lots of fun." are written below the notes. The music features eighth and sixteenth note patterns.

It's fair weath - er, when good fel-lows get to - geth - er, And the skat-ing sea - son has be - gun!

left hand over

 Musical notation for the second part of the song. It consists of two staves. The top staff is in G clef and 2/4 time, with a key signature of one sharp. The bottom staff is in bass clef and 2/4 time. The lyrics "It's fair weath - er, when good fel-lows get to - geth - er, And the skat-ing sea - son has be - gun!" are written below the notes. The music features eighth and sixteenth note patterns. A small box on the right says "left hand over".

WALTZ OF THE CHRISTMAS TOYS - Second Part

R.H. (Christ - mas Eve the toys) (When the hall clock)

L.H. (In a twink - ling) (Waltzed a round)

In WALTZ OF THE CHRISTMAS TOYS, the Left Hand plays the melody. Make the melody sing. The Right Hand plays the accompaniment. Play the right hand part very softly.



CD Track 53 - Practise
CD Track 54 - Performance



32. Waltz of the Christmas Toys

3/4

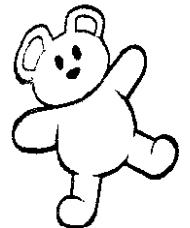
Christ - mas Eve, the toys

4

3/4

were sleep - ing, When the

4



hall clock said, "Mid - night!"

In a twink - ling, toys a - wak - ened,

Waltzed a - round 'till morn - ing light.

left hand over

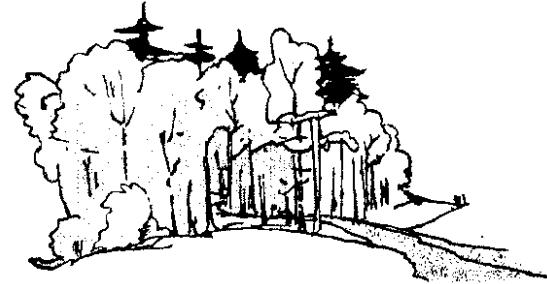
Note to the teacher:

Teach by rote the scales of C major, G Major, and F Major, ascending and descending. Play the upper key-note again in descending. (For ear training)

33. LEFT HAND PLAYS D

SOMETIMES the Left Hand plays D ABOVE MIDDLE C.

1. Play and say the letter-names five times.
2. Play and say the finger-numbers five times.



usually written here:

G A B C | D B D C B A G

5 4 3 2 1 3 1 2 3 4 5

CD Track 55 - For Practice
CD Track 56 - Performance

34. Autumn Days



German Folk Song Arr. by L. Fletcher

Au-tumn days are here a - gain, With their gold-en wea - ther; Corn is stand - ing brown and tall,

Flowers have blos-somed by the wall; Reap the grain for soon 'twill fall, Bind it all to- geth - er.

You are ready to play "This Old Man" in Performance Fun Book 1B.

When the frog hops, we hear those detached notes again ...the same as the notes in BINGO. This detached sound is called "staccato," and the small dot above or below the note-head is the "staccato dot."

When you play the staccato notes with a little bounce of the hand from the wrist, so that each staccato note sounds short and detached, you will be doing very good.

To go to the next page
Click here

 CD Track 57 - For Practise
CD track 58 - Performance

35. The Frog

Ukrainian Folk Song Arr. by L. Fletcher

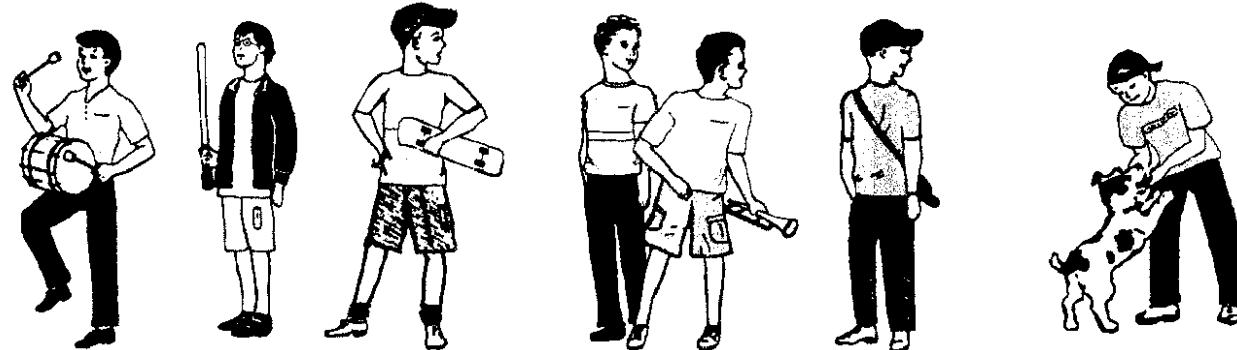
Hop! hop! hop! sil - ly lit - tle frog! Hop! hop! hop! all a - long the log;

By the pool frog-gie plays, Through the long sum-mer days, Hop! hop! hop! Hop! hop! hop!

36. Simple Simon

 CD Track 59 - For Practise
CD Track 60 - Performance

Sim - ple Si - mon made some stilts, He wore them to the Fair; Sim - ple Si - mon took long steps, In al - most no time he was there!



Watch fingering
in right hand.

37. The Parade

CD Track 62 - For Practise
CD Track 63 - Performance

Arr. Leila Fletcher

3 4

Halt! halt! Com-pa-n-y halt! We're out of step; and it's some-bod-y's fault! Now it's

3 4

Left! right! Step a - long so When Fred - die's rea - dy we'll marchdown the row!

Music staff with treble clef, 3/4 time, and bass clef. The lyrics are written below the notes, corresponding to the melody.

3 4

Left! right! Step a - long so When Fred - die's rea - dy we'll marchdown the row!

Music staff with treble clef, 3/4 time, and bass clef. The lyrics are written below the notes, corresponding to the melody.

Memorize Treble lines and spaces *Upwards from Middle C* (E, G, B, D, F; and F, A, C, E)

Memorize Bass lines and spaces *Downwards from Middle C* (A, F, D, B, G; and G, E, C, A)...THIS IS MOST IMPORTANT.

When the sign 8----- is placed above notes, play the notes an octave higher than they are written. (An octave higher is 8 keys higher.)

CD Track 64- Practise
CD Track 65- Performance

38. The Crocodile

4

The cro - co - dile was ten feet long; Oh, doo - dah - day! And

4



yet he could-n't sing this song! Oh, doo - dah - day! He could ride a mo - tor bike, Climb a tree.

if you like; But when he went on a hike, Could - n't sing this song, Oh, doo - dah - day! How sad to say!

softly

8-----

8-----

In the SILVER SKATES, the *left* hand plays the melody. Make the melody sing. The right hand plays the accompaniment softly.

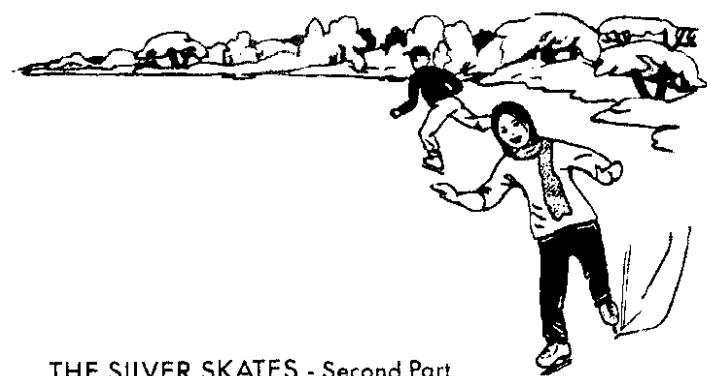
CD Track 67- Practise
CD Track 68- Performance

39. The Silver Skates

Musical notation for the first part of 'The Silver Skates'. The music is in common time (indicated by '3/4'). The left hand (melody) plays eighth-note chords (e.g., G-C-B-A, D-G-B-A, E-G-C-B, A-D-G-B). The right hand (accompaniment) plays sustained notes (e.g., C, G, D, A).

Musical notation for the second part of 'The Silver Skates'. The music is in common time (indicated by '3/4'). The left hand (melody) plays eighth-note chords (e.g., G-C-B-A, D-G-B-A, E-G-C-B, A-D-G-B). The right hand (accompaniment) plays sustained notes (e.g., C, G, D, A).

Musical notation for the third part of 'The Silver Skates'. The music is in common time (indicated by '3/4'). The left hand (melody) plays eighth-note chords (e.g., G-C-B-A, D-G-B-A, E-G-C-B, A-D-G-B). The right hand (accompaniment) plays sustained notes (e.g., C, G, D, A). A box labeled 'Left Hand' highlights the melody line.



THE SILVER SKATES - Second Part

Musical notation for the second part of 'The Silver Skates'. The music is in common time (indicated by '3/4'). The left hand (melody) plays eighth-note chords (e.g., G-C-B-A, D-G-B-A, E-G-C-B, A-D-G-B). The right hand (accompaniment) plays sustained notes (e.g., C, G, D, A).

In these two pieces, left hand plays the same notes as the right hand, only an octave lower on the keyboard.
(An octave lower is eight keys lower.)

40. Making Hay

CD Track 69- Practise
 CD Track 70- Performance

On a sum - mer morn - ing, we are mak - ing hay!

Left hand is a co - py cat who likes to play!

41. Roller Skates

CD Track 71- Practise
 CD Track 72- Performance

Left Hand over

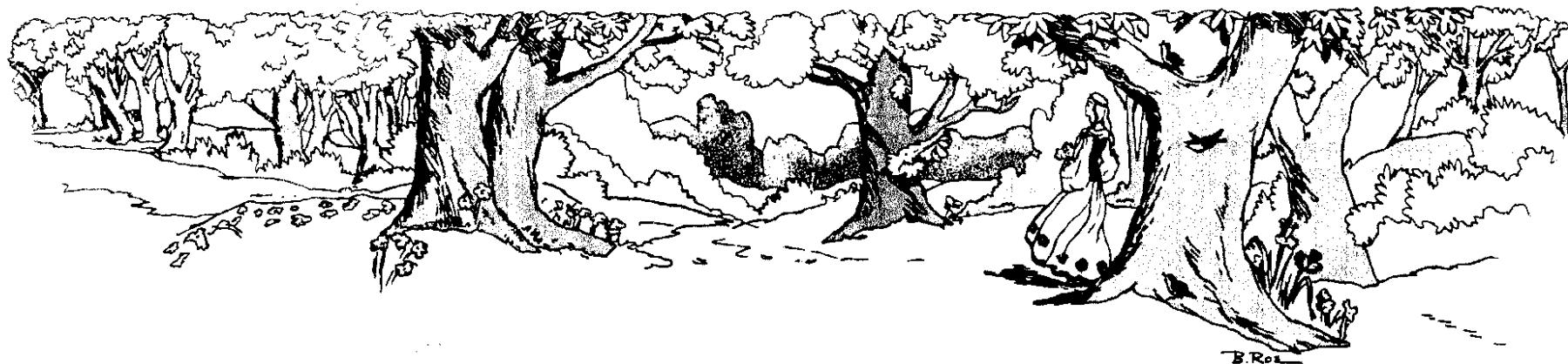


CD Track 73- Practise
CD Track 74- Performance

42. A Knight Comes Riding

A musical score for two voices, Treble and Bass, in 3/4 time. The Treble voice is in G clef and the Bass voice is in F clef. The music is divided into measures by vertical bar lines. The Treble voice has a mix of eighth notes and sixteenth-note pairs. The Bass voice also has a mix of eighth notes and sixteenth-note pairs. The score is on five-line staff paper.

A musical score for piano, consisting of two staves. The top staff begins with a treble clef and a key signature of one sharp. It contains six measures of music, each starting with a dotted half note. The fourth measure ends with a fermata over the note. The fifth measure starts with a dotted half note followed by a quarter note and a eighth note. The sixth measure starts with a dotted half note followed by a eighth note. The bottom staff begins with a bass clef and a key signature of one flat. It contains six measures of music, each starting with a quarter note followed by a eighth note. The fourth measure ends with a fermata over the note. The fifth measure starts with a quarter note followed by a eighth note. The sixth measure starts with a quarter note followed by a eighth note.



CD Track 75 - Practise
CD Track 76 - Performance

43. Through the Enchanted Forest

3/4

4:3

5 6

When you have learned this piece, memorize it, then play it from memory one octave higher on the piano (both hands an octave higher) and you will notice how "enchanted" it sounds... especially if you play it softly.

LEFT HAND PLAYS NOTES ON THE TREBLE STAFF

- 44.** When NOTES on the TREBLE STAFF are to be played by the LEFT HAND, the stems of the notes are usually turned down and the notes are marked *Left Hand*.
Sometimes only the letters *L.H.* are used for Left Hand.

Now play the
SCALE of C Major:

- 45.** Use the fingering marked. Left hand plays notes with stems turned down. Right hand plays notes with stems turned up.



Play these notes with the RIGHT Hand.
Use finger 3 only:

A musical staff in G clef. It contains six notes, each with a stem pointing upwards. Below each note is the number '3' indicating which finger to use.

Play these notes with the LEFT Hand.
Use finger 3 only:

A musical staff in G clef. It contains six notes, each with a stem pointing downwards. Below each note is the number '3' indicating which finger to use.

SCALE of C Major.

A musical staff in G clef. It shows the C major scale. The left hand (marked 'Left Hand') plays notes with stems turned down, using fingers 4, 3, 2, and 1. The right hand (marked 'Right Hand') plays notes with stems turned up, using fingers 1, 2, 3, and 4.

46. The Third Little Pig (A Scale Piece)



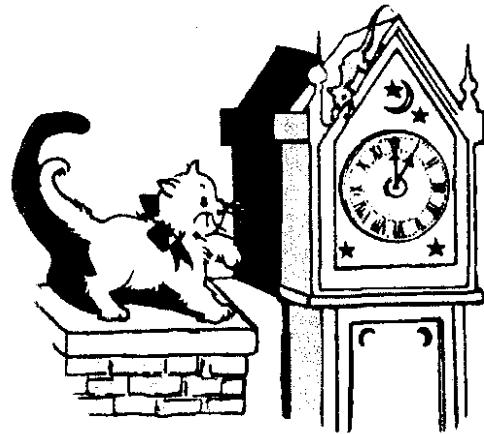
CD Track 78-Practise
CD Track 79-Performance

Musical score for 'The Third Little Pig' (Second Part). The score consists of two staves. The top staff is for the right hand (R.H.) and the bottom staff is for the left hand (L.H.). Measure 1: (The Wolf climbs the hill.) R.H. plays eighth notes, L.H. plays eighth notes. Measure 2: R.H. rests, L.H. rests. Measure 3: R.H. rests, L.H. rests. Measure 4: R.H. rests, L.H. rests. Measure 5: R.H. rests, L.H. rests. Measure 6: R.H. rests, L.H. rests. Measure 7: R.H. rests, L.H. rests. Measure 8: R.H. rests, L.H. rests.

THE THIRD LITTLE PIG
Second Part

Musical score for 'The Third Little Pig' (Second Part). The score consists of two staves. The top staff is for the right hand (R.H.) and the bottom staff is for the left hand (L.H.). Measures 9-16 show a repeating pattern of eighth-note chords for both hands.

You are now ready to play "Music Box Dancer" in Performance Fun Book 1B.



HICKORY, DICKORY, DOCK
- Second Part

R.H.

L.H.

L.H.

clock struck One! The mouse ran down Hick - or - y, dick - or - y, dock! (Tick, tock!)

CD Track 80 - Practise
CD Track 81 - Performance

47. Hickory, Dickory, Dock

English

L.H. R.H.

Hick - or - y, dick - or - y, dock, (Tick, tock!) The

L.H. R.H.

mouse ran up the clock, (Tick, tock!) The

Jungle Jaunt (Duet)

(SECONDO)

(For Teacher, or another more advanced pupil)

(Through the jun - gle)

(Ti - ger in the)

(Li - on in the)

(I hear a hy - e - na,)



CD Track 83- Practise
CD Track 84- Performance



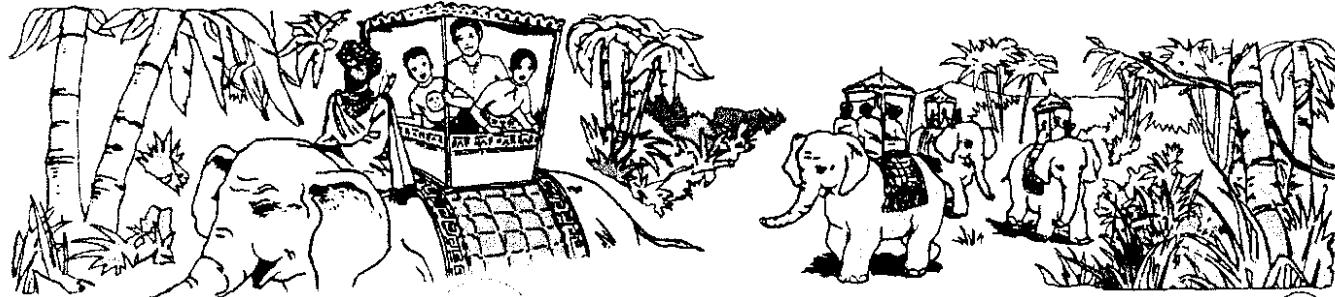
48. Mountain Trails

Up the moun-tain trail, Jog a-long, sing a song ; Sun will soon be gone, Po - ny, jog a - long!

LFOO'

You are ready to play "Keyboard Magic" on page 62.

from Stephen Foster L.F.



49. Jungle Jaunt (Duet)

(Adventures on Black Keys)

CD Track 86 - Practise
CD Track 87 - Performance

French Folk Song

(PRIMO)

*(Be sure to count these measures.
Count silently, 4 beats to each measure.)*

4

Through the jun - gle ri - ding, Bump - ty, bump - ty, bump!

2

Ti - ger in the tree - top, Won - der if he'll jump! Li - on in the long grass.

3

Hear his might - y roar! (r - r - row -) I hear a hy - e . na, What's he laugh - ing for?

white key

1

You are ready to play "Down by the Station" from Performance Fun Book 1B



50. Happy New Year !

 CD Track 88 - Practise
CD Track 89 - Performance

Left Hand
over R.H.

Bells are ring-ing. Listen to their mer-ry chime,

5

L.H.

R.H.

Roll-ing, toll-ing, Wish-ing you a Hap-py New Year, Wel-come, wel-come! Sil-ver voi-ces chime!

INTERVALS: An interval is the distance between two notes. An interval is measured by the number of letter-names it contains...which is the same thing as saying, by the number of *lines and spaces* it occupies on the staff.

Each line and each space on the music staff is called a degree. In PENNY WHISTLE, C to D is a second; it contains two letter-names: C and D; it occupies two degrees of the staff: line, space; and on the piano it takes in two white keys. C to E is a third; it contains three letter-names: C,D, E.

C,D,E occupies three degrees on the staff: line, space, line; and on the piano three white keys,...and so on.

When you play PENNY WHISTLE, notice that it is in C Major....(the scale of C, no sharps or flats). Can you play PENNY WHISTLE using the notes of the scale of G? Watch for the sharp; use the same fingering as in your book. Sing the words as you play: "a second, a third," and pause at each pause mark. Can you play it using the notes of the scale of F? Watch for the flat; use the same fingering as in the book.

51. Penny Whistle (INTERVALS)

(Observe the pauses)

R.H.

L.H.

Sing the words:

A second, a third; a third, a fourth; a fourth, a fifth; a fifth, a sixth;

a sixth, a seventh; a seventh, an eighth. Eight, seven, six, five, four, three, two, one.

(Octave)

CD Track 90 - Practise
CD Track 91 - Performance

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 their ability to make progress on their own initiative.

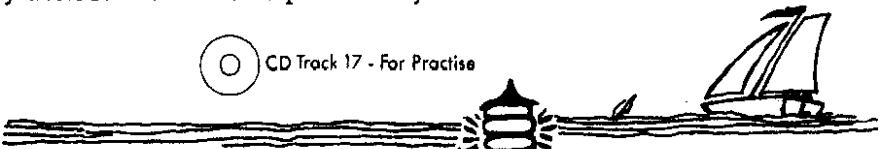
The examples in the Progress Pages are to be assigned by the teacher, but should be learned *by the pupil*, with little or no assistance from the teacher. In this way the pupil, left to their own resources, will necessarily become more observant, more competent; and the teacher will obtain much critical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

The Progress Pages may be begun when good fingering habits have been established, and *not before!* This is a basic requirement of utmost importance. The teacher will decide when to assign a piece or exercise in the Pages; suggestions regarding this will be found below the examples, but the 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 (\checkmark) with pencil that can be erased in case you are wrong! When the teacher agrees that all the points checked are correct, you may then re-mark with a pen or crayon.



CD Track 17 - For Practise



1. By the Sea

3

Song of a breeze on the sea - shore, Song of a bird in a tree,

3

LOOK-OUT
POST

for BY THE SEA

- I play this piece with: Check:
- 1—the right notes
 - 2—the right fingering
 - 3—the *tied* notes held for full count
 - 4—even rhythm

4

Song of a wave on the ocean, These are the songs by the sea.

3



2. The Hikers

CD Track 30 - For Practise



MILEPOST

for THE HIKERS

- I play this piece with: Check:
- 1—the right notes.....
 - 2—the right fingering.....
 - 3—even rhythm.....
 - 4—from memory.....

4

We sure-ly like to take a hike, With all our pals to roam; And

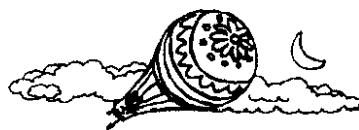
4

4

then when we are far a-way, We find a short-cut home!

4

(Suggested for use after Yankee Doodle, No. 21)



3. The Balloon

CD Track 39 - For Practise

OBSERVATION POST

for THE BALLOON

- I play this piece: Check:
- 1—saying the letter-names correctly.....
 - 2—saying the finger-numbers correctly.....

3

Come for a ride in our love-ly bal-loon, We can go sail-ing right up to the moon!

3

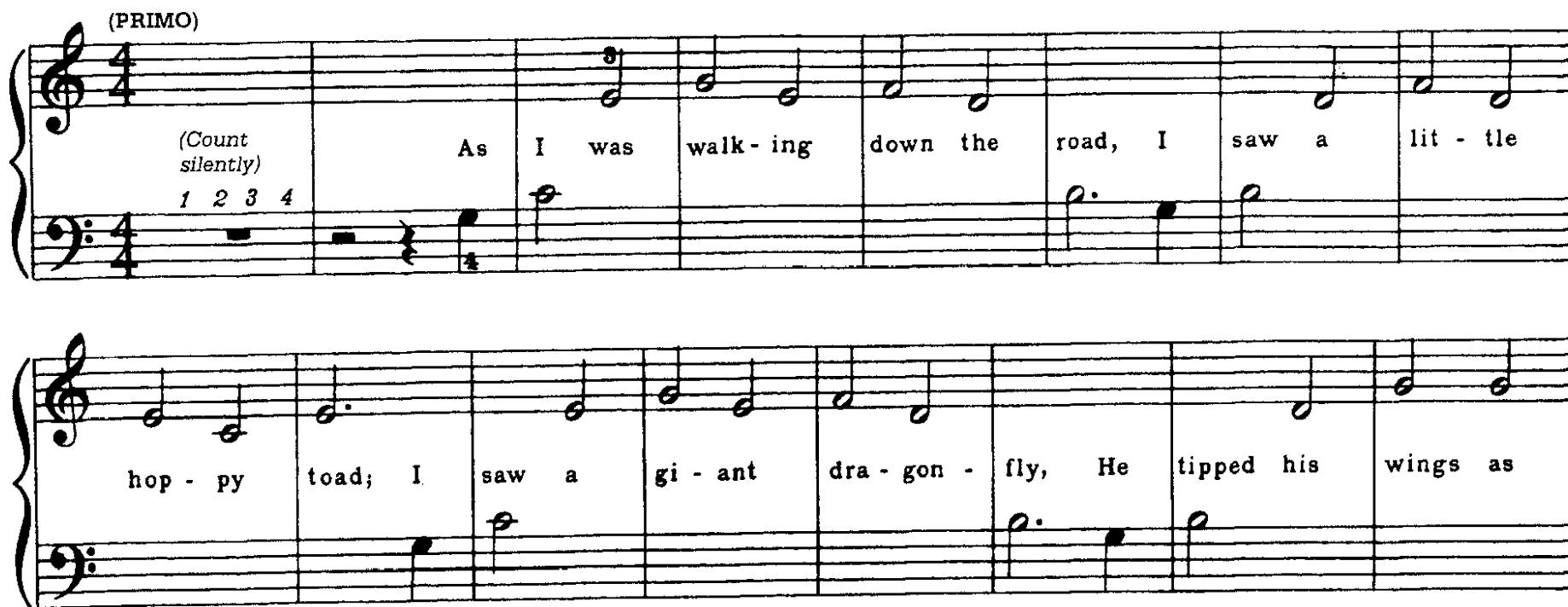
[FOO] (Suggested for use after Bill's Piece, No. 25)

4. Down the Road (Duet)

(Adventures in Rhythm)

 CD Track 52 - For Practise

(PRIMO)



4

(Count silently)
1 2 3 4

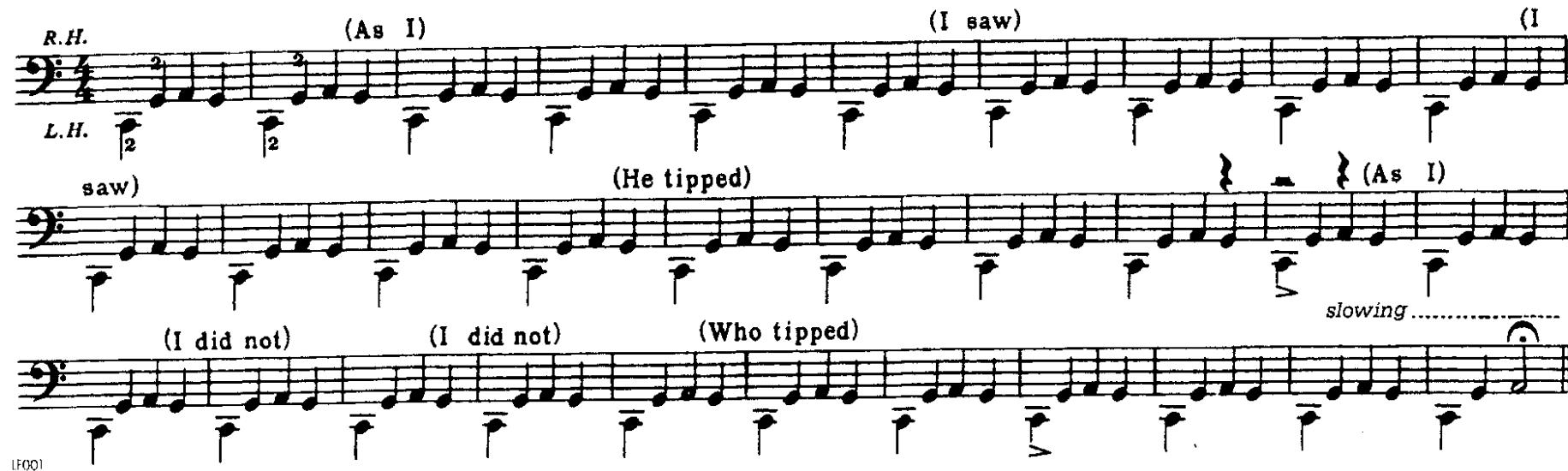
As I was walk-ing down the road, I saw a lit-tle
hop-py toad; I saw a gi-ant dra-gon-fly, He tipped his wings as

DOWN THE ROAD - (SECONDO)

R.H.

L.H.

(As I) (I saw) (I)
saw) (He tipped) (As I)
(I did not) (I did not) (Who tipped) slowing.....
(FOOT)





DOWN THE ROAD is an animated adventure in rhythm—a keen experience in **KEEPING THE BEAT!** Imagine you are playing in an orchestra—you must count like a “pro”!—count silently but *rhythmically!* LOW C in the Second player’s part gives you COUNT ONE. Listen for count one, and emphasize it *in your mind*, so that when you reach the third measure *on this page*, (below), you will be able to carry on without missing a beat!

TAKE-OFF POST for DOWN THE ROAD

I play this duet *Primo*:

- | | |
|-------------------------------------|--------------------------|
| 1—fingering and notes correct | <input type="checkbox"/> |
| 2—counting alertly | <input type="checkbox"/> |
| 3—up to time throughout | <input type="checkbox"/> |

(Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4)

he flew by! As I was run-ning down the road, I

did not see a hop - py toad, I did not see a dra - gon - fly, Who

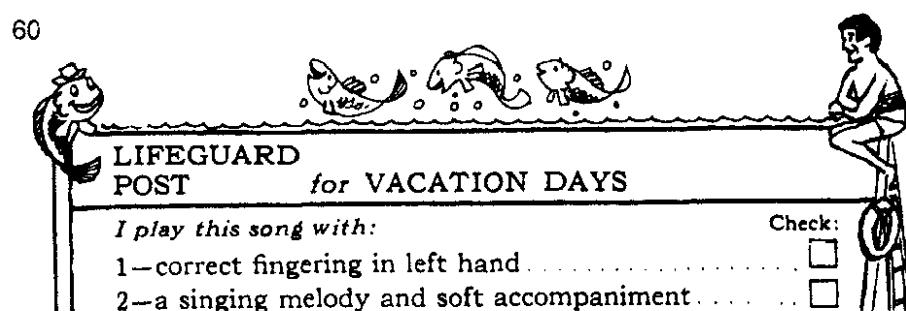
tipped his wings as I flew by! L. H. 8 1 Doo - dah doo - dah! R. H. 8 1 Doo - dah day!



I play this song with:

- 1—correct fingering in left hand.....
2—a singing melody and soft accompaniment.....

Check:



I play this tune:

- 1—from memory, looking at the keyboard.....
2—from memory, looking away from the keyboard.....

Check:



5. Vacation Days

CD Track 61 - For Practise

4

Old sum-mer time _____ at last is here, _____ And no more school _____

3

8

2

1

4

for us this year! _____ Oh, yip - a - dee, _____ Oh, yip - a -

3

2

1

4

2

3

2

1

9

day, _____ School's out, hur - ray! _____ Now we can play! _____

5

4

3

2

1

6. The Secret

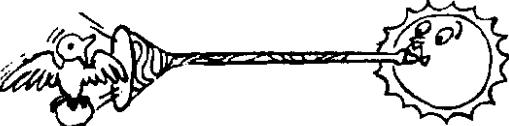
(Tune for Left Hand)



There was a lad, in days gone by, Who nev - er went to school; But

5

he lived ver - y hap - pi - ly, He kept the Gold - en Rule!

(Suggested for use any time *after* No. 25)

SUN-UP
POST for
LAZY MARY, WILL YOU
GET UP?

- I play this piece: Check:
- 1—with no wrong notes...
 - 2—with perfect fingering...
 - 3—with a slight accent on
count one...
 - 4—at a fairly fast tempo...

7. Lazy Mary, Will You Get Up?

3

5

3

6

3

4

3

4

{FOO} (Suggested for use *after* Through the Enchanted Forest, No. 43)

8. Pawpaw Patch



CD Track 82 - For Practise

Traditional

A musical score for a two-part vocal piece. The top staff is in treble clef, 4/4 time, and the bottom staff is in bass clef, 4/4 time. The lyrics "Where, oh, where is little Leslie?" are written below the notes. The music consists of four measures. The first measure has four eighth notes in the treble and four eighth notes in the bass. The second measure has four eighth notes in the treble and four eighth notes in the bass. The third measure has four eighth notes in the treble and four eighth notes in the bass. The fourth measure has three eighth notes in the treble and three eighth notes in the bass.

4

5
4

Where, oh, where is little Leslie? 'Way down yon-der in the paw-paw patch.

8

(Suggested for use after Hickory, Dickory, Dock, No. 47)



TOE-TAPPERS' POST

for PAWPAW PATCH

<i>I play this singing-game:</i>	Check:
1—with fingering correct.....	<input type="checkbox"/>
2—rhythmically, <i>in strict time</i>	<input type="checkbox"/>
3—from memory.....	<input type="checkbox"/>



**MOVE-OUT
POST**

for KEYBOARD MAGIC

I play this three different ways: Check:

- 1—both hands play as written.
- 2—right hand plays one octave higher on the keyboard, left hand as written.....
- 3—left hand plays one octave lower on the keyboard, right hand as written.....

9. Keyboard Magic



CD Track 85 - For Practise

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The time signature is 3/4 throughout. Measure 5 starts with a half note in the treble staff followed by eighth notes. Measure 6 begins with a half note in the bass staff. Measure 7 starts with a half note in the treble staff followed by eighth notes. Measure 8 begins with a half note in the bass staff. Measure 9 starts with a half note in the treble staff followed by eighth notes. Measure 10 begins with a half note in the bass staff.

(Suggested for use after Mountain Trails, No. 48)

Certificate of Merit~

This certifies that

has successfully completed

BOOK ONE - The LEILA FLETCHER PIANO COURSE

and is promoted to

BOOK TWO - The LEILA FLETCHER PIANO COURSE



TEACHER

Date

IMPORTANT NOTE TO THE PUPIL: you have completed BOOK ONE and are going on to BOOK TWO, but keep Book One handy so that you can REVIEW it occasionally. It is fun to play your old pieces, and you will benefit greatly by playing them often. Of course, they will seem easy to you, but that is what makes them valuable: you will be able to think more and more of how they sound as you play them. And you can check your playing for these qualities: pleasing tone; steady rhythm (no stops or stumbles); expression; fingering; phrasing (you can think and play a phrase-at-a-time). Be sure to play the pieces in BOOK ONE every Once-in-a-While! It will make it easier for you to play the new pieces in BOOK TWO!



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