

THE LEILA FLETCHER PIANO COURSE - BOOK ONE

LF 001



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THE

LEILA FLETCHER PIANO COURSE

INCLUDES REMOVABLE KEYBOARD CHART AND PROGRESS PAGES



BOOK

1

NOTES AND KEYBOARD CHART

for the Leila Fletcher Piano Course

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

Right Hand

Left Hand

MIDDLE C

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Montgomery Music Inc.



Bend on this line

MIDDLE C

E F G A B C D E F G A

Finger 5 5 4 3 2 1 2 3 4 5

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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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.

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.

- 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 pupil 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. I - The Sun Rising in the Morning

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.

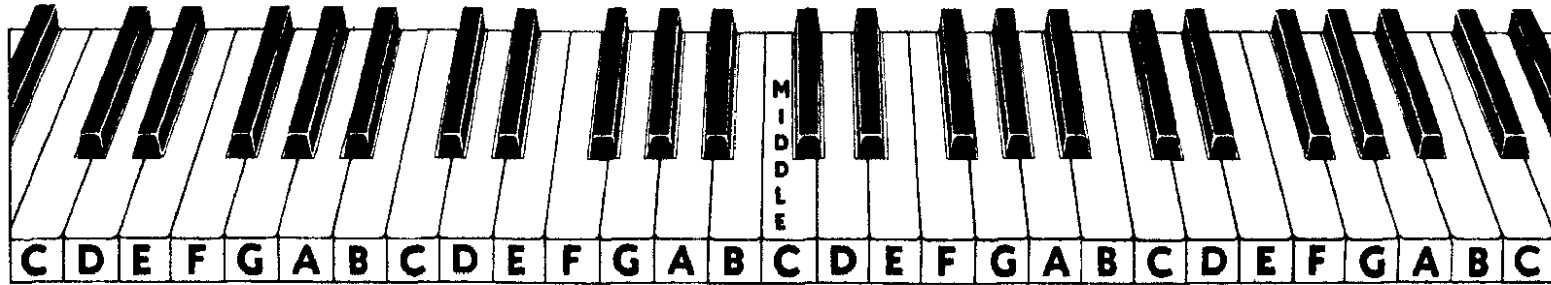
No. II - The Birds Began to Sing

The Pupil plays by rote: r.h. Then the birds began 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.

LETTER NAMES OF THE PIANO KEYS

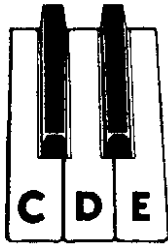


The **FIRST SEVEN LETTERS** of the alphabet, A, B, C, D, E, F, G, are used as **NAMES** for the **PIANO KEYS**.

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

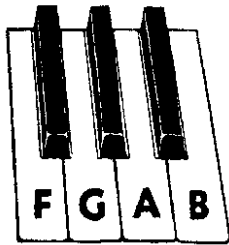
The white key named **D** is *between* the **TWO BLACK** keys.

"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.

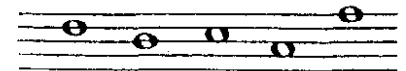
Drill: Find D's; find C-D-E's; find G-A's; find F-G-A-B's; find C-D-E-F-G's; find A-B-C-D-E's; find single keys: D's, A's, etc.

HOW MUSIC IS WRITTEN

This is a **STAFF** of five lines:



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

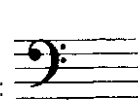


How Music Is Written

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




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)

From bar line to bar line is a measure.

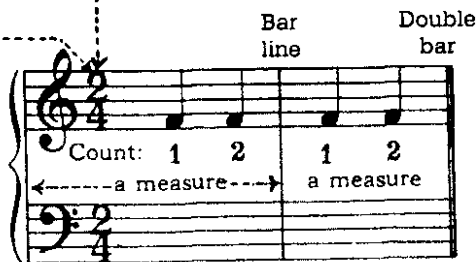
A double bar line marks the end of a piece.

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

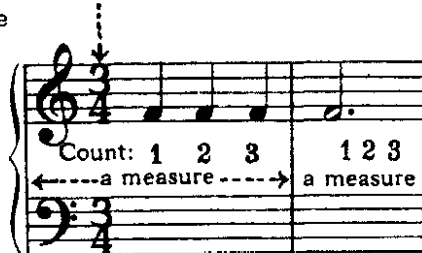
The **UPPER** figure tells how many counts (beats) in each measure.

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

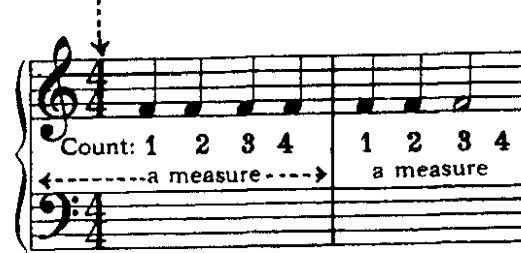
Two counts in a measure.



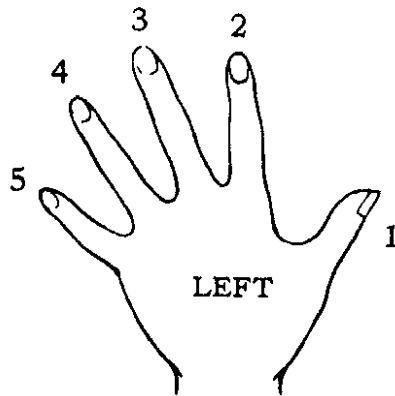
Three counts in a measure.



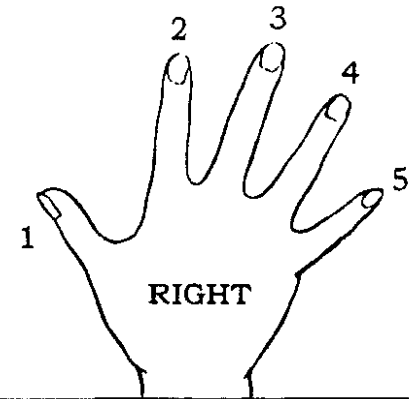
Four counts in a measure.



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.



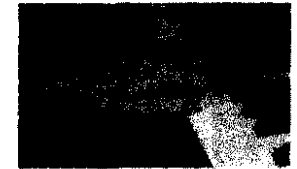
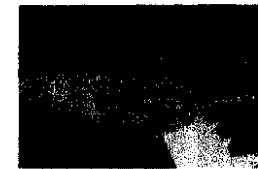
The back of the hand is held fairly level, so that the 4th and 5th fingers are in good playing position. The fingers are curved, to play on the soft finger tips just back of the finger nails.

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

BAD:



Fingers are curved too much.



BAD:



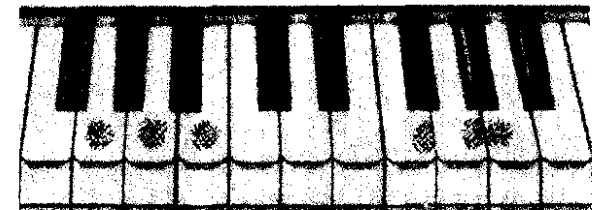
Fingers are *too straight*, which makes playing awkward.



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.

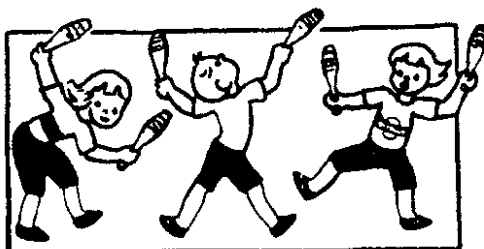


GOOD

BAD

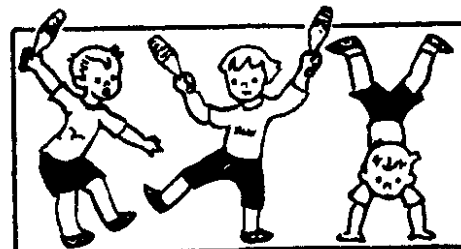
Play in the centre of each key, and not near the side of the key. Go slowly and watch to see that each finger is in the centre of its key.

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:

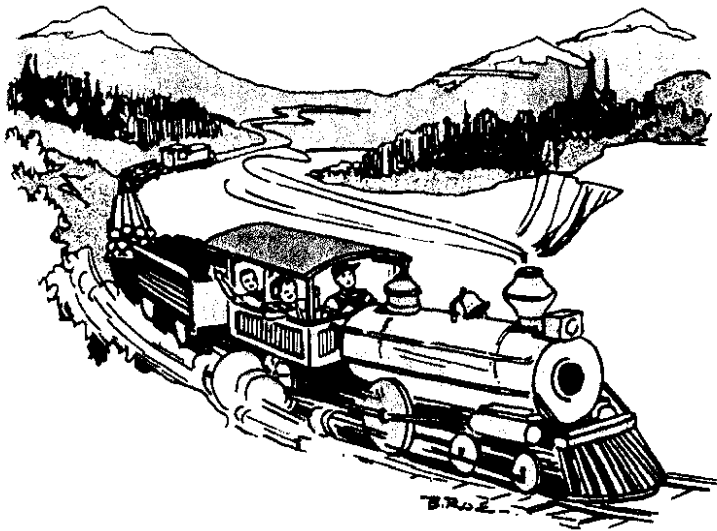


LEFT HAND NOTES are: Middle C, B, A.
Left Hand Notes have stems turned Down:



Here We Go!

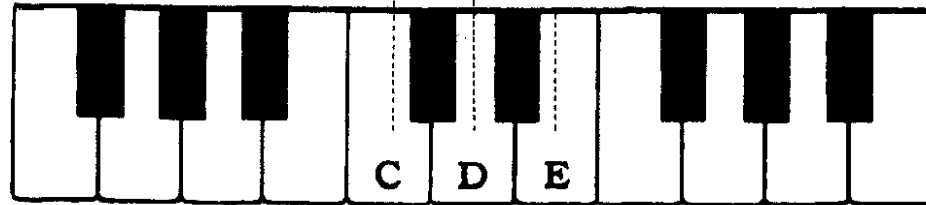




Right Hand
plays these notes:



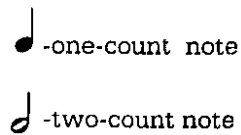
Fingers 1, 2, 3,
play C, D, E!



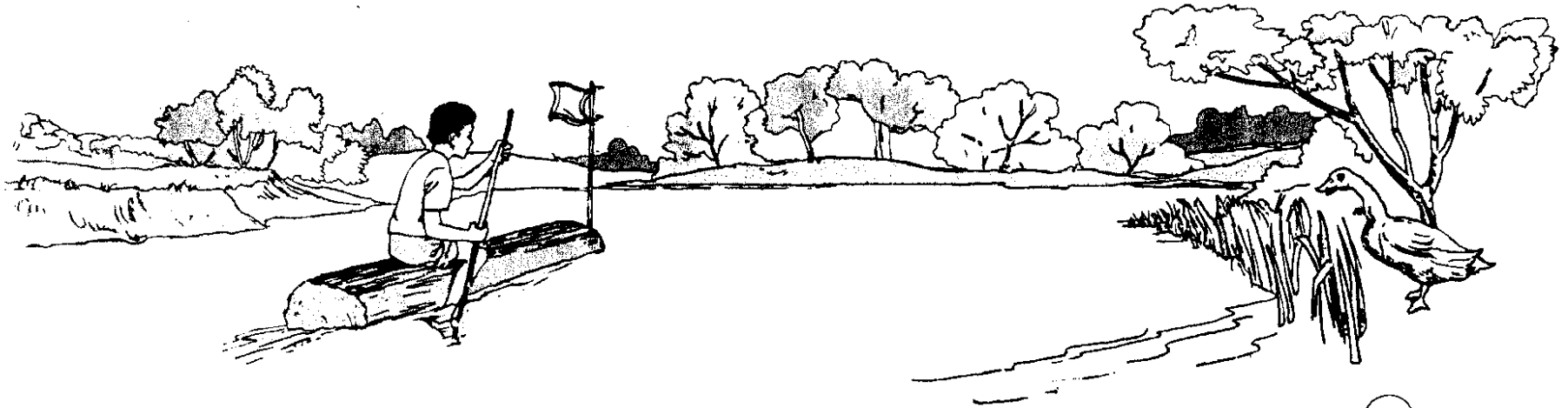
1. The Flyer

CD Track 2-Practise

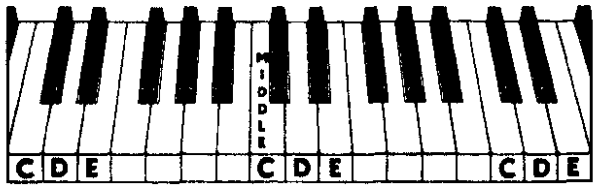
Time Signature: $\frac{2}{4}$
2 beats in each measure.



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

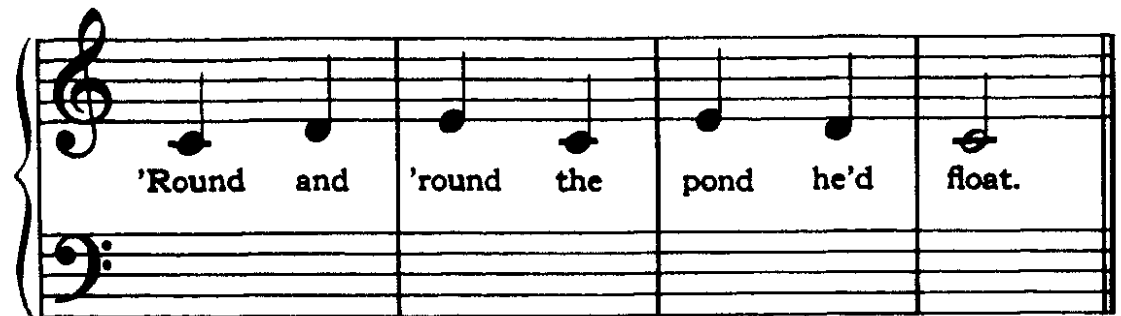


Find these three groups of C-D-E on your piano:



2. The Boatman

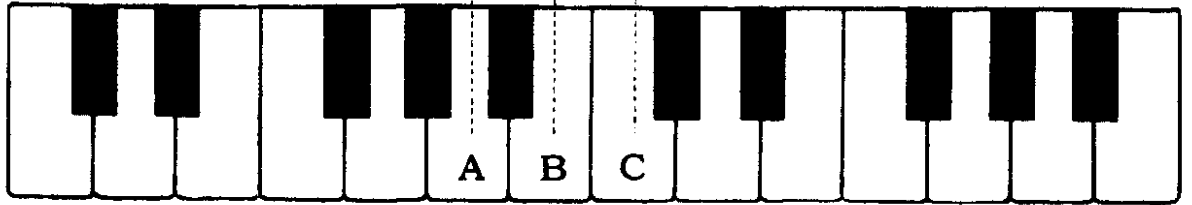
THE BOATMAN - Second Part
(For Teacher or another more advanced pupil)





Left Hand
plays these notes:

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



3. Off to the Circus

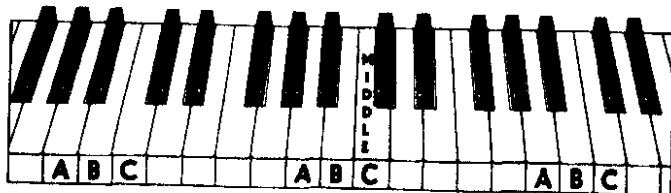
OFF TO THE CIRCUS - Second Part
(For Teacher, or another more advanced pupil)



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

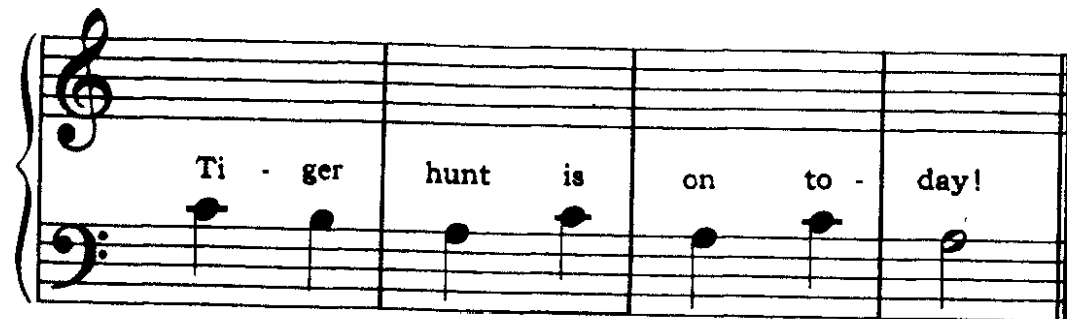
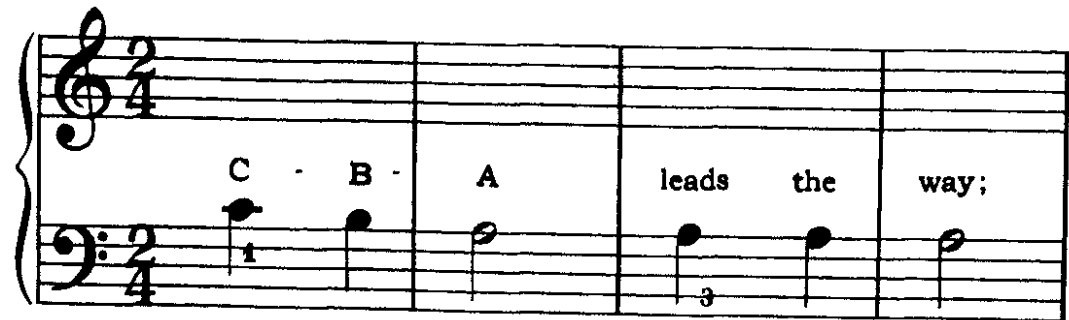
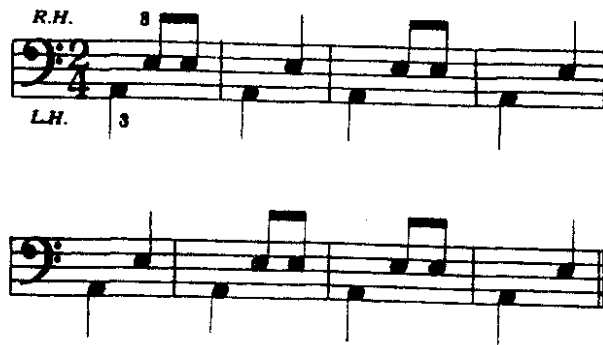
CD Track 5 - Practise

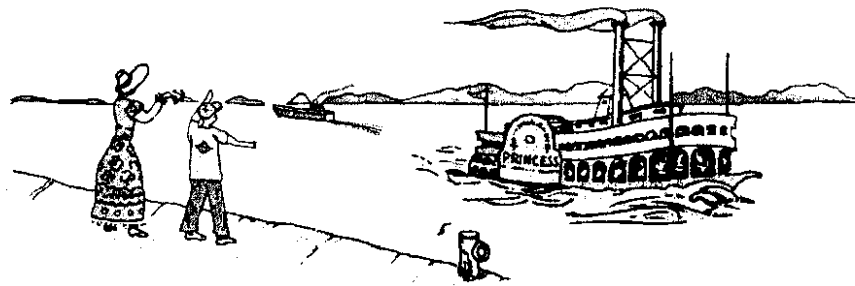
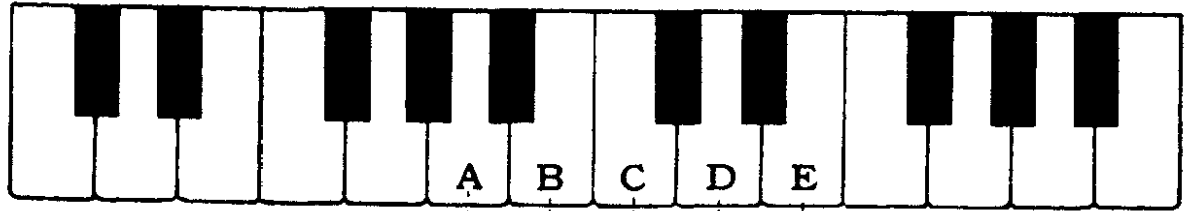
Find these three groups of A-B-C on your piano:



4. Tiger Hunt

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





Right Hand

Left Hand



5. The Steamboat

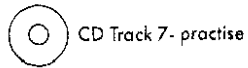
VISUALIZING THE PIANO KEYS

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.

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

♩ - three-count note



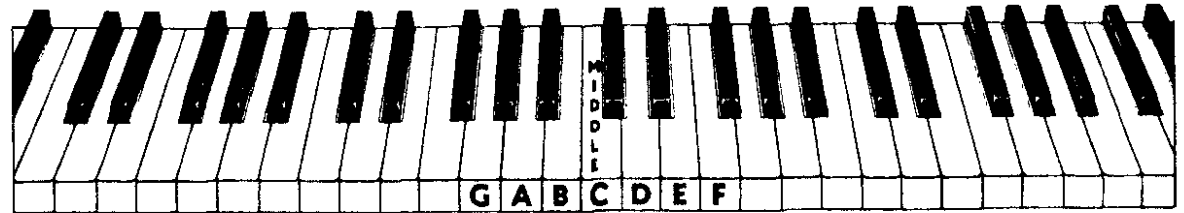
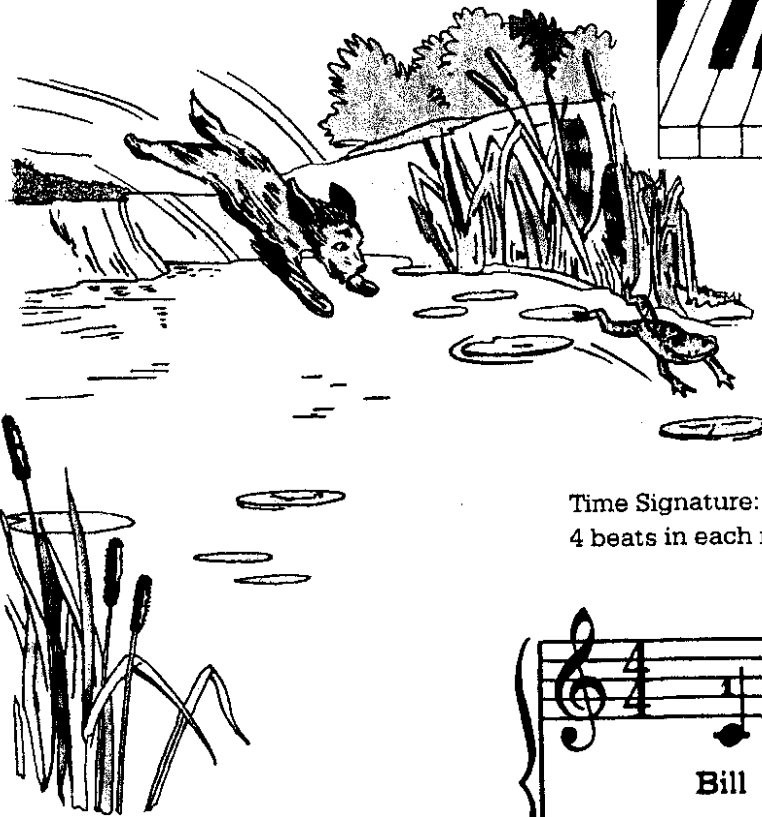
6. Autumn Snow Storm

Musical notation for the first line of the song. The treble clef staff has a 3/4 time signature. The lyrics are: Snow-flakes are fall - ing so soft and white; Lit - tle brown

Musical notation for the second line of the song. The lyrics are: bun - ny is home to - night; He keeps out of sight, Un - til his fur's white.

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



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

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

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."

Musical score for the second part of 'Slumber Boat'. It features a right hand (R.H.) and left hand (L.H.) in 4/4 time. The R.H. part consists of eighth and quarter notes with fingerings (1, 2, 3, 4, 5) and slurs. The L.H. part consists of quarter notes with fingerings (1, 5) and slurs. The piece ends with a double bar line and two first/second endings.

Play and say the letter-names:

Musical notation for the first letter-name exercise. The right hand plays a sequence of notes: C (quarter), D (quarter), E (quarter), F (quarter), and E (half). The notes are labeled with their letter names: C, D, E, F, E.

○ - four-count note



8. Slumber Boat



Musical notation for the second letter-name exercise. The right hand plays a sequence of notes: F (quarter), E (quarter), D (quarter), C (quarter), and D (half). The notes are labeled with their letter names: F, E, D, C, D.

Musical notation for the third letter-name exercise. The right hand plays a sequence of notes: C (quarter), B (quarter), A (quarter), G (quarter), and A (half). The notes are labeled with their letter names: C, B, A, G, A.

Musical notation for the fourth letter-name exercise. The right hand plays a sequence of notes: G (quarter), A (quarter), B (quarter), G (quarter), and C (half). The notes are labeled with their letter names: G, A, B, G, C.

Musical notation for the first line of lyrics. The right hand plays a sequence of notes corresponding to the lyrics: Sleep, sleep, ba - by sleep; Sleep un - dream - ing, slum - ber deep.

Musical notation for the second line of lyrics. The right hand plays a sequence of notes corresponding to the lyrics: Stars shine in the sky, Fleec - y clouds go sail - ing by.

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.



9. Evening Song

CD Track 10-Practise

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

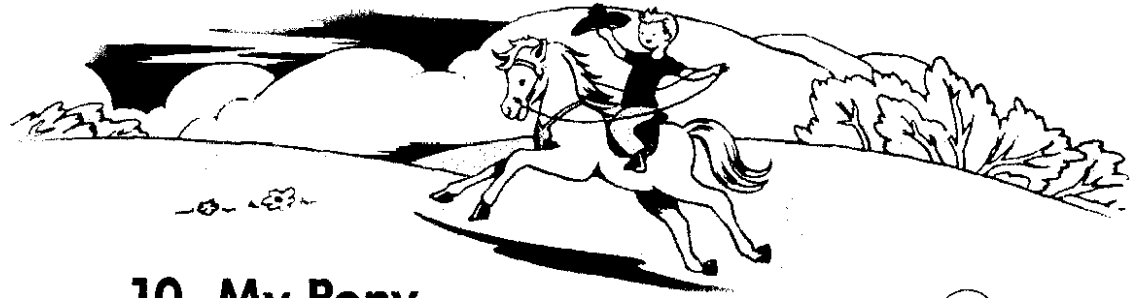
One by one, their small lamps twink - ling, Fill the sky with ra - diant light.

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



Musical notation for the first line of the song. It consists of two staves (treble and bass clef) in 3/4 time. The melody is in the treble clef. The lyrics are: "I had a lit - tle grey po - ny, Nev - er a - far would he roam;". A tie is shown over the final note of the phrase "roam;".

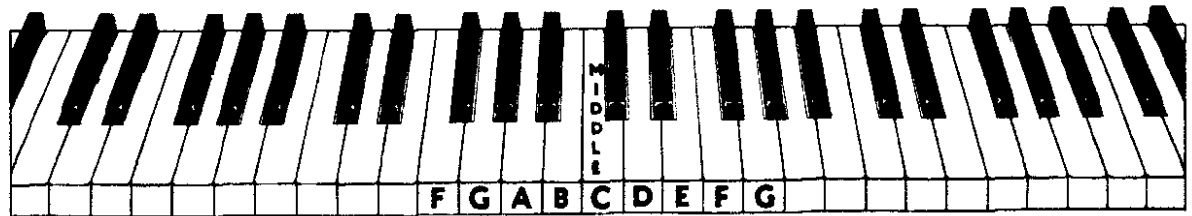
The Tie

Musical notation for the second line of the song. It consists of two staves (treble and bass clef) in 3/4 time. The melody is in the treble clef. The lyrics are: "He'd trot a - way ver - y slow - ly, But he'd come gal - lop - ing home!". A tie is shown over the final note of the phrase "home!".

Musical notation for the third line of the song. It consists of two staves (treble and bass clef) in 3/4 time. The melody is in the treble clef. The lyrics are: "Gal - lop - ing! gal - lop - ing! gal - lop - ing! gal - lop - ing! He would come gal - lop - ing home!". A tie is shown over the final note of the phrase "home!".



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



Right Hand notes:

Left Hand notes:



11. Rain

Memorize RAIN and play it without looking at your hands.

○ - four-count note

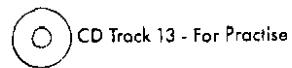
AT THE ZOO - Second Part
(For Teacher, or another more advanced pupil)

R.H.
L.H.

LF001

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

12. At The Zoo

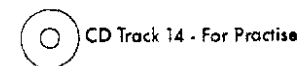


We went to the zoo, To see the nois - y crew; The



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

13. Humpty Dumpty



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

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

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

14. The Giant

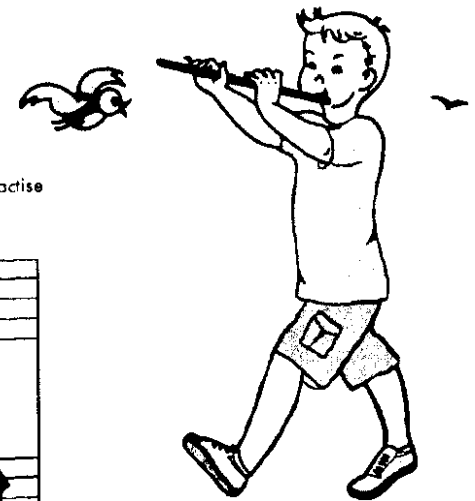


15. Flute Song

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.

 CD Track 16 - For Practise



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

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

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

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

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

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.

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;

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

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

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.



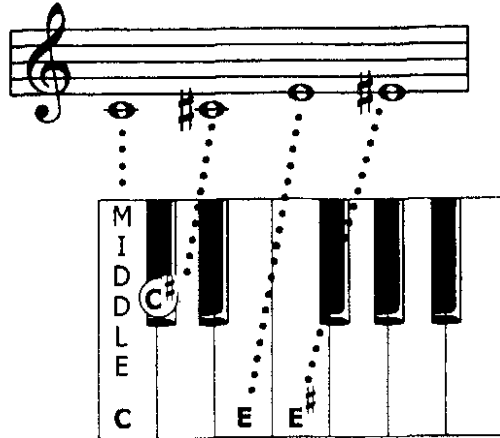
CD Track 24 - For Practise
CD Track 25 - Performance

19. Church Bells

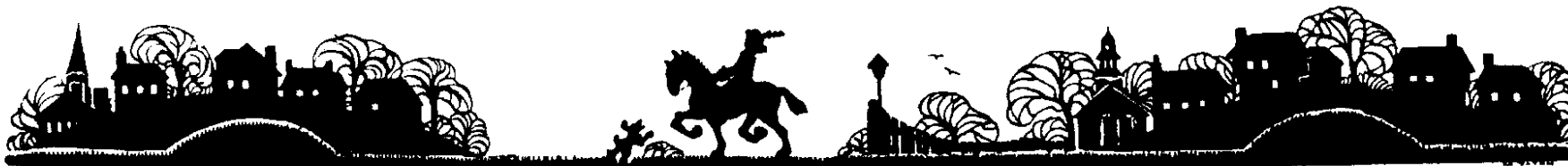
English Folk Song Arr. by Leila Fletcher

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.



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



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

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

(Chorus) 3
in his cap, And called it Mac - a - ro - ni. Yan - kee Doo - dle, keep it up,

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

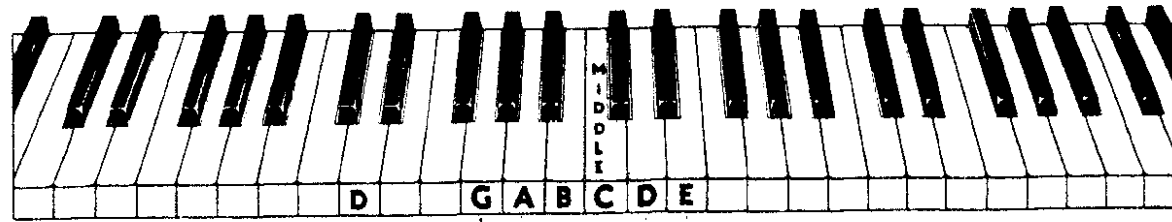
Oats and beans and bar - ley grow, Oats and beans and bar - ley grow, Do
you or I or an - y - one know How oats and beans and bar - ley grow?

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.

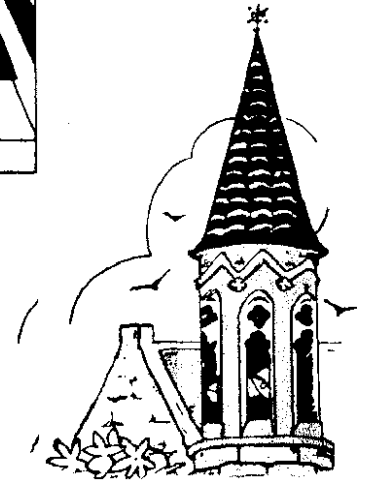
G A B C — D E F#G

fingers: 4 3 2 1 — 1 2 3 4

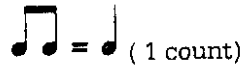


R.H. L.H.

When played as a Duet, both hands play an octave higher than written.
An Octave higher is eight keys higher.



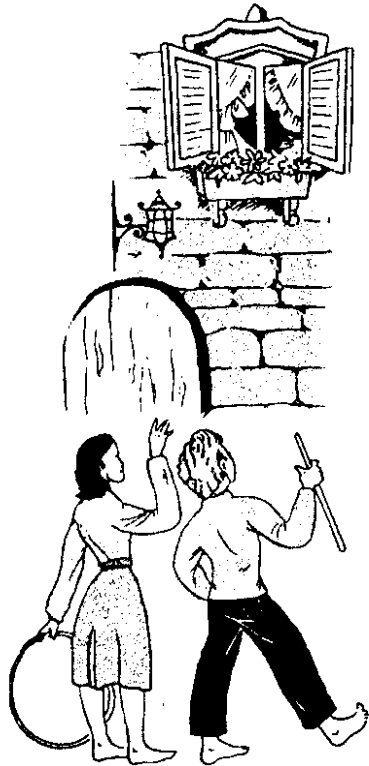
CD Track 33 - Practise
CD Track 34 - Performance



Notes with the stems joined are two-to-a-count notes.

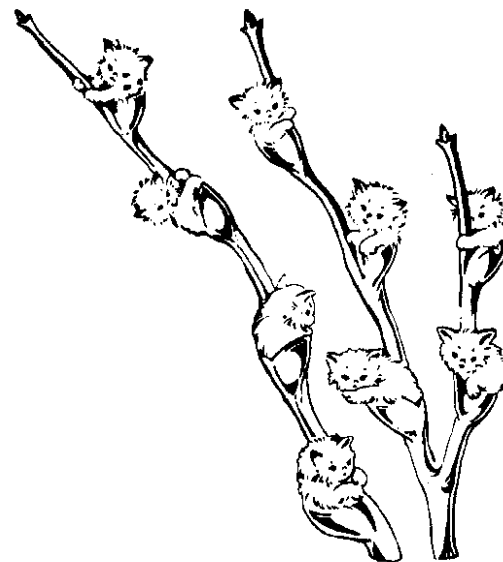
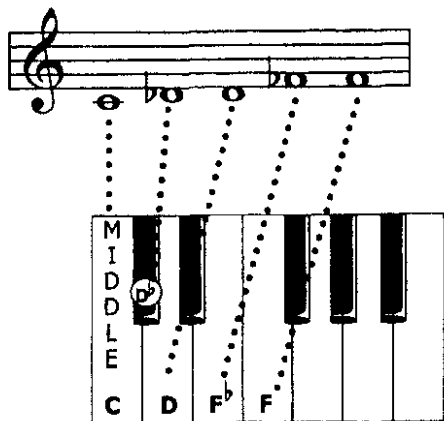
23. Are You Sleeping?

Old French Round Arr. Leila Fletcher



This is a FLAT: \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

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

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

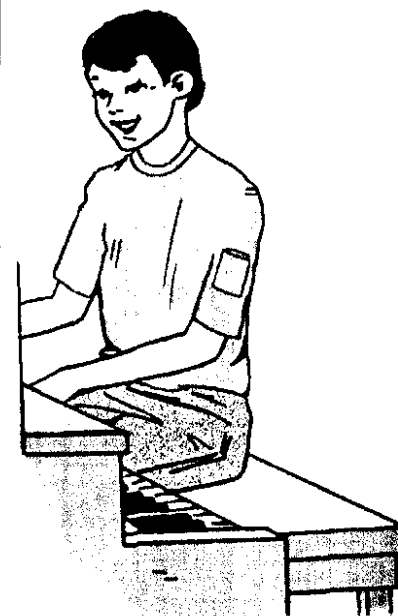
You are ready to play "Rain, Rain go Away" in Performance Fun Book 1B.

25. Bills 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." Pupil: "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 score for 'The Old Woman in a Shoe - Second Part'. The score is written for piano in 3/4 time, featuring a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The score consists of two systems of music, each with a treble and bass staff. The first system has a measure with a '5' below the bass staff. The second system has a measure with a '5' below the bass staff and a measure with a '5' below the treble staff.

CD Track 40 - Practise
CD Track 41 - Performance

26. Merrily We Roll Along



Arr. Leila Fletcher

Musical score for 'Merrily We Roll Along' - Verse 1. The score is written for piano in 4/4 time, featuring a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The score consists of two systems of music, each with a treble and bass staff. The lyrics are: "Fare - well, la - dies, Fare - well, la - dies, Fare - well, la - dies, We're going to leave you now."

Musical score for 'Merrily We Roll Along' - Verse 2. The score is written for piano in 4/4 time, featuring a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The score consists of two systems of music, each with a treble and bass staff. 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.

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

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.

Key Signature



28. Oh, Susanna

CD Track 44 - Practise
CD Track 45 - Performance

Stephen Foster Arr. L. Fletcher

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

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

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*.

29. Bingo

CD Track 46 - Practise
CD Track 47 - Performance

Arr. by Leila Fletcher

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

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

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

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

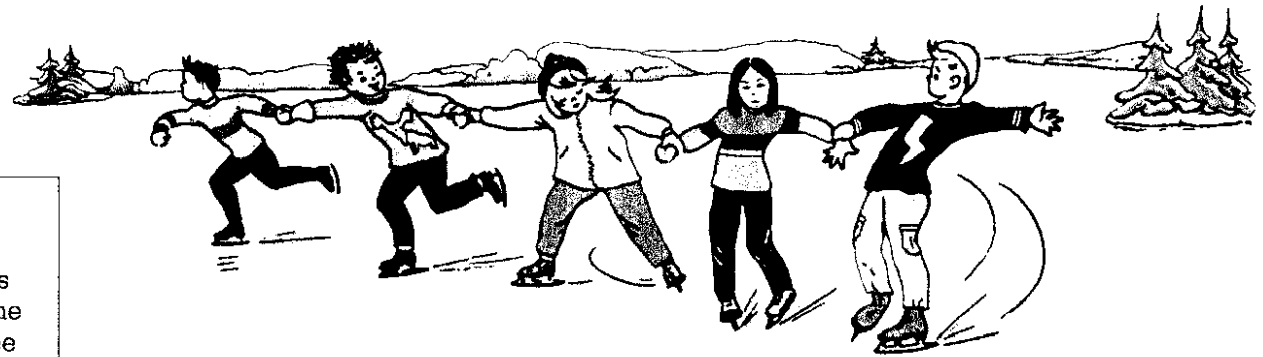
Traditional English Arr. Leila Fletcher

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.



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's clev - er, Crack-the-whip is real - ly lots of fun.

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

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



Christ - mas Eve, the toys

were sleep - ing, When the



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.



CD Track 55 - For Prodigy
CD Track 56 - Performance

34. Autumn Days

This Old Man



German Folk Song Arr. by L. Fletcher

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.

Handwritten notes:
more staccato
staccato

CD Track 57 - For Practise
CD track 58 - Performance

35. The Frog

Ukrainian Folk Song Arr. by L. Fletcher

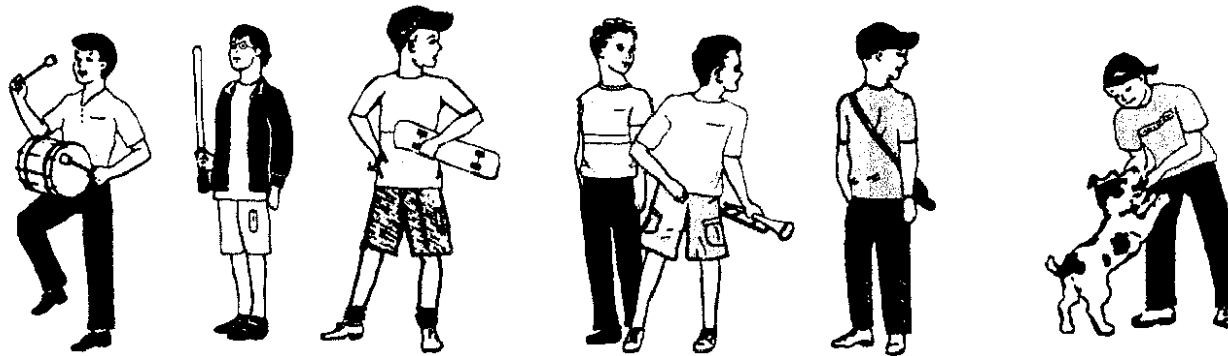
Hop! hop! hop! sil - ly lit - tle frog! Hop! hop! hop! all a - long the log;

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



37. The Parade

CD Track 62 - For Practise
CD Track 63 - Performance

Watch fingering
in right hand.

Arr. Leila Fletcher

Musical notation for the first system of "The Parade". The piece is in 3/4 time. The first staff is the treble clef and the second is the bass clef. The lyrics are: Halt! halt! Com-pan-y halt! We're out of step; and it's some-bod-y's fault! Now it's

Musical notation for the second system of "The Parade". The piece is in 3/4 time. The first staff is the treble clef and the second is the bass clef. The lyrics are: Left! right! Step a-long so When Fred - die's rea - dy we'll march down the row!

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



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

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-----

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

39. The Silver Skates



First system of musical notation for 'The Silver Skates'. It consists of two staves: a treble clef staff (right hand) and a bass clef staff (left hand). The time signature is 3/4. The right hand plays a melody of eighth notes, and the left hand plays a simple accompaniment of quarter notes.

Second system of musical notation for 'The Silver Skates'. It consists of two staves: a treble clef staff (right hand) and a bass clef staff (left hand). The right hand continues the melody, and the left hand continues the accompaniment.

THE SILVER SKATES - Second Part

Second part of musical notation for 'The Silver Skates'. It consists of four systems, each with a treble clef staff (right hand) and a bass clef staff (left hand). The right hand part is more complex, featuring triplets and sixteenth notes. The left hand part continues the accompaniment. Fingerings are indicated with numbers 1-5. A 'L.H.' label is present at the beginning of the first system, and an 'L.H.' label is at the end of the fourth system.

Third system of musical notation for 'The Silver Skates'. It consists of two staves: a treble clef staff (right hand) and a bass clef staff (left hand). The right hand continues the melody, and the left hand continues the accompaniment. A dashed box labeled 'Left Hand' is placed over the final measure of the bass staff.

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

Musical score for "Making Hay" in 4/4 time. The right hand (treble clef) and left hand (bass clef) play the same melody, with the left hand an octave lower. The lyrics are: "On a sum - mer morn - ing, we are mak - ing hay!"

Musical score for "Making Hay" in 4/4 time. The right hand (treble clef) and left hand (bass clef) play the same melody, with the left hand an octave lower. The lyrics are: "Left hand is a co - py cat who likes to play!"

41. Roller Skates

CD Track 71- Practise
CD Track 72- Performance

Musical score for "Roller Skates" in 3/4 time. The right hand (treble clef) and left hand (bass clef) play the same melody, with the left hand an octave lower. A dashed box labeled "Left Hand over" is placed over the final notes of the left hand staff.



CD Track 73- Practise
CD Track 74- Performance

42. A Knight Comes Riding



43. Through the Enchanted Forest

○ CD Track 75 - Practise
○ CD Track 76 - Performance

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.

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

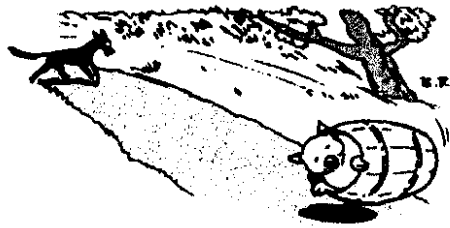


Play these notes with the LEFT Hand.
Use finger 3 only:



45. Now play the SCALE of C Major:
Use the fingering marked. Left hand plays notes with stems turned down. Right hand plays notes with stems turned up.

SCALE of C Major.



46. The Third Little Pig (A Scale Piece)

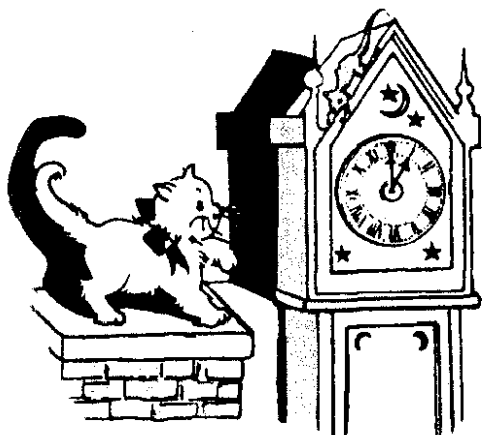
CD Track 78-Practise
CD Track 79-Performance



THE THIRD LITTLE PIG
Second Part



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



47. Hickory, Dickory, Dock

English

HICKORY, DICKORY, DOCK - Second Part

R.H. L.H.

L.H. R.H.

L.H. R.H.

L.H.

Jungle Jaunt (Duet)

(SECONDO)

(For Teacher, or another more advanced pupil)

(Through the jun - gle)

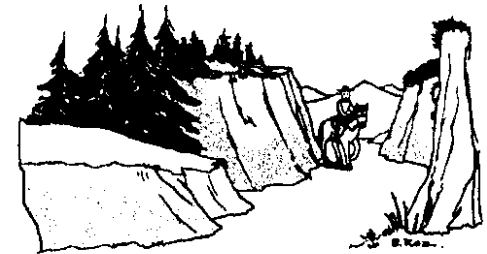
(Ti - ger in the) (Li - on in the)

(I hear a hy - e - na,)



CD Track 83- Practise
CD Track 84- Performance

48. Mountain Trails



from Stephen Foster L.F.

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



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.)*

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

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

white key

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

50. Happy New Year !

CD Track 88 - Practise
CD Track 89 - Performance



Left Hand over R.H.

1 3 1 3

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

5 1

L.H. R.H.

1 3 1 3

Small bells, great bells, Hear their hap- py rhyme:

5 1

1

Musical score for piano. The piece is in C major and 4/4 time. The lyrics are: "Roll- ing, toll- ing, Wish- ing you a Hap- py New Year, Wel- come, wel- come! Sil- ver voi- ces chime!" The score is written for both the right hand (R.H.) and left hand (L.H.). The right hand plays a melody with eighth notes and quarter notes, while the left hand provides a simple accompaniment with quarter notes and rests. There are fingerings indicated: '1' and '3' for the right hand, and '5' for the left hand.

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)

CD Track 90 - Practise
CD Track 91 - Performance

(Observe the pauses)

Musical score for piano, focusing on intervals. The piece is in C major and 4/4 time. The score is written for both the right hand (R.H.) and left hand (L.H.). The right hand plays a melody with eighth notes and quarter notes, while the left hand provides a simple accompaniment with quarter notes and rests. There are fingerings indicated: '2' and '3' for the right hand, and '2' for the left hand. The lyrics are: "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." The word "one" is marked with a '1' and a dot, indicating the end of the piece. The word "Octave" is written below the final notes.

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 (✓) 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.



1. By the Sea



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

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

Song of a wave on the o - cean, These are the songs by the sea. —



(Suggested for use *after* Flute Song, No. 15, on page 23)

2. The Hikers

CD Track 30 - For Practise



Musical notation for "The Hikers" in 4/4 time. The melody is on a treble clef staff and the bass line is on a bass clef staff. The lyrics are: "We sure-ly like to take a hike, With all our pals to roam; And"

MILEPOST
for THE HIKERS

I play this piece with: Check:

- 1—the right notes
- 2—the right fingering
- 3—even rhythm
- 4—from memory

Musical notation for "The Hikers" in 4/4 time. The melody is on a treble clef staff and the bass line is on a bass clef staff. The lyrics are: "then when we are far a - way, We find a short - cut home!"

OBSERVATION POST
for THE BALLOON

I play this piece: Check:

- 1—saying the letter-names correctly
- 2—saying the finger-numbers correctly

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



3. The Balloon

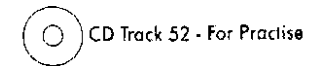
CD Track 39 - For Practise

Musical notation for "The Balloon" in 3/4 time. The melody is on a treble clef staff and the bass line is on a bass clef staff. The lyrics are: "Come for a ride in our love-ly bal - loon, We can go sail-ing right up to the moon!"

LF001 (Suggested for use after Bill's Piece, No. 25)

4. Down the Road (Duet)

(Adventures in Rhythm)



(PRIMO)

(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. (As I) (I saw) (I

L.H. 2 2

saw) (He tipped) } } (As I)

(I did not) (I did not) (Who tipped) slowing



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.
- 2—counting alertly.
- 3—up to time throughout.

(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! Doo - dah - doo - dah! Doo - dah day!



LIFEGUARD POST for VACATION DAYS

I play this song with:

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

for VACATION DAYS



FISHIN' POST for THE SECRET

I play this tune:

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

for THE SECRET

5. Vacation Days

CD Track 61 - For Practise

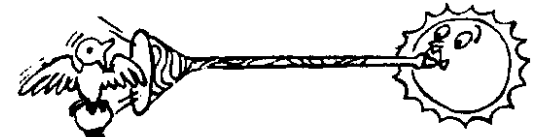
Old sum-mer time _____ at last is here, _____ And no more school _____

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

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

6. The Secret

(Tune for Left Hand)



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

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?

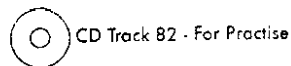


La - zy Ma - ry, will you get up? Will you, will you, will you get up?

La - zy Ma - ry, will you get up? It's ver - y late in the morn - ing!

LF001(Suggested for use after Through the Enchanted Forest, No. 43)

8. Pawpaw Patch



Traditional

Where, oh, where is lit-tle Les-lie? Where, oh, where is lit-tle Les-lie?

Where, oh, where is lit-tle Les-lie? 'Way down yon-der in the paw-paw patch.

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

TOE-TAPPERS'
POST

for PAWPAW PATCH

I play this singing-game: Check:

- 1—with fingering correct
 2—rhythmically, *in strict time*
 3—from memory

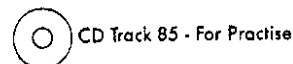
MOVE-OUT
POST

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



(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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for individual and class instruction

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