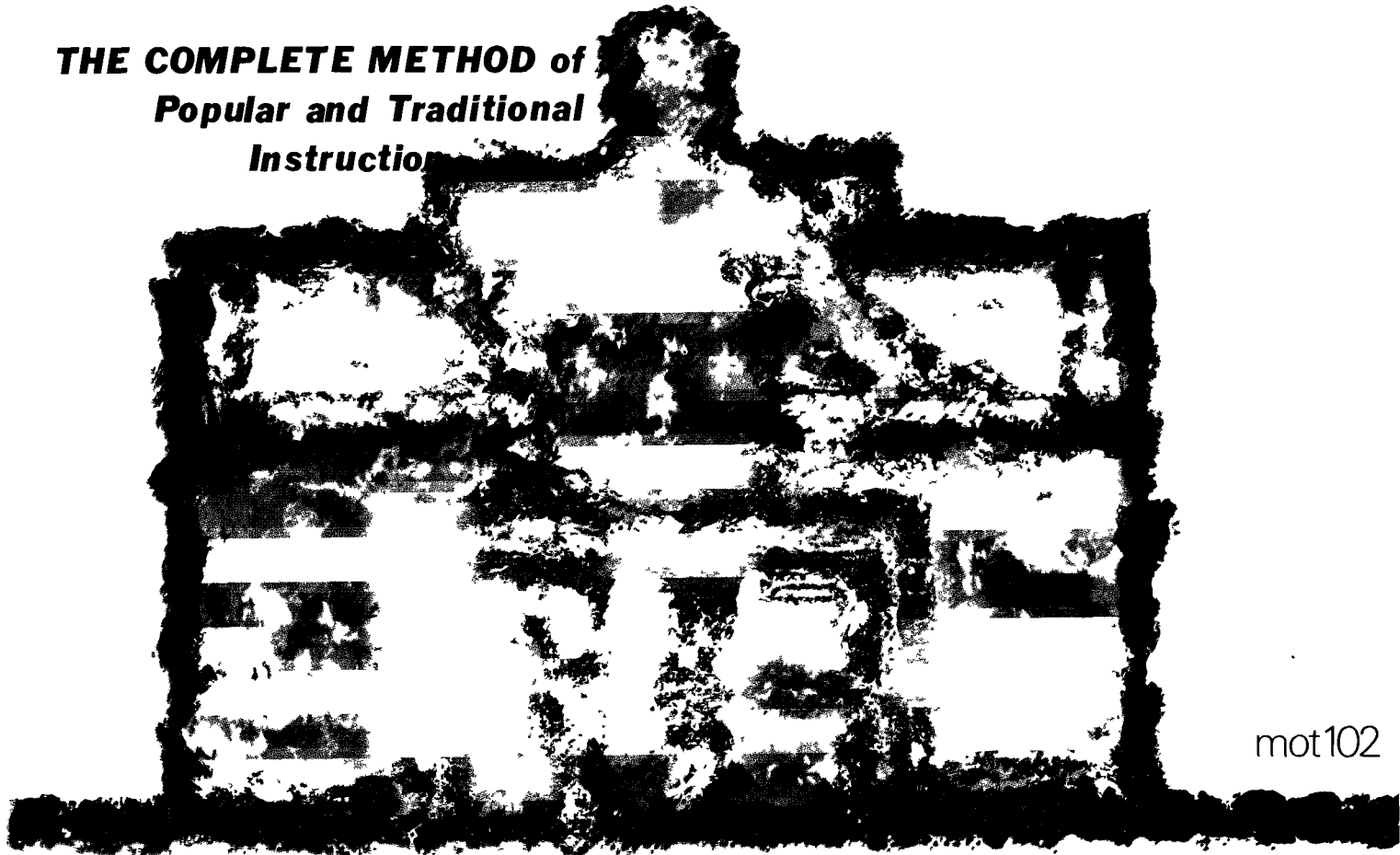


THE JOHN BRIMHALL PIANO METHOD/BOOK 2

This Piano Method is respectfully dedicated to my publisher,
Charles Hansen, whose encouragement and guidance made it possible.

THE JOHN BRIMHALL PIANO METHOD

THE COMPLETE METHOD of
Popular and Traditional
Instruction



mot102

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TEN TIPS FOR QUICK PROGRESS

If, as you practice each new piece, you keep the following points in mind, your practice time will be cut down and your progress increased. These tips will help you to get the most out of each practice session.

1. Observe the Time Signature and the Key Signature, reminding yourself what each means.
2. When beginning a new piece, practice each hand separately. Begin slowly, counting out loud, then gradually increase the speed. Put both hands together. Begin slowly, counting out loud, then gradually increased the speed.
3. Observe everything carefully as you play — notes, fingering, rests, phrasing, expression marks. Remember, if you don't make a mistake you won't have to spend your time going back to correct it.
4. When you do make a mistake, correct it immediately, before going on. Don't practice mistakes. You learn by building a habit of doing it right!
5. When you have to stop, begin again at the beginning of a phrase. Remember that a phrase is a musical sentence.
6. Isolate difficult sections, practicing them until you have conquered them, rather than stumbling over them every time you go through the piece.
7. Keep in mind as you play the piano that you are playing three things at once — Melody, Bass Line and Harmonic Accompaniment. Try to keep each in its proper place. The best way to make one hand sound louder is to play the other hand softer.
8. The way to build your memory is to start memorizing from the beginning. Pick out occasional pieces that you enjoy playing and memorize them, reviewing them every week or so. Don't wait until you get to the more difficult pieces before you begin memorizing.
9. Play your exercises faithfully and carefully, so that when you are ready for more advanced pieces, your fingers will be ready, too.
10. No matter what kind of music you play, from Beethoven to Boogie Woogie, it is attention to detail and accuracy of rhythm that makes one player sound better than another. For maximum enjoyment and results, "*Do it right*" from the beginning.

7987

TO THE TEACHER

The John Brimhall Piano Method is a complete method. In addition to the standard and traditional technic, theory, folk music, classical and modern piano literature, it contains the elements of popular technique and a liberal collection of the best of familiar music. This method contains a broad musical library of universal interest — hundreds of favorites, both classical and popular.

It is hoped that students using the books in this method will develop an understanding and a love of the classics, while their interest is maintained at the highest level through the study of the familiar music that they hear on radio and television. It must be emphasized that the study of popular music in this method is not at the expense of the traditional materials, but in addition to them. After all, they are all music, sharing the same notes, chords, vocabulary and the rest. A passage containing syncopation can often be learned more easily in a familiar popular context and later applied to a piece by Debussy or Beethoven. Motivation and familiarity can help us over some of the more difficult teaching hurdles.

New material is introduced gradually throughout the series, through reading, not playing by ear. After a student reads competently, improvisation is taught, but always solidly grounded in theory. By careful attention to detail the student should build accurate and musical habits that will carry over into any music that he plays.

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THE JOHN BRIMHALL PIANO METHOD

Book 2

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6.	Right Hand Extension	<i>Mexican Hat Dance (2nd Theme)</i> <i>Skip To My Lou</i>
7.	Review Key of G Major	<i>Classical Boogie</i>
8.	2/4 Time Dotted Quarter Note	<i>2/4 Time Study</i> <i>Ah! Vous Dirai—Je Maman</i>
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17.	New Accompaniment Patterns Review Of Principal Chords of C, F and G Major	
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20.	6/8 Drill,	<i>Mountain Song (Beyer)</i>
21.	6/8 Drill	<i>The Fair (Czerny)</i>
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24.	Change of Hand Position	<i>Oranges And Lemons</i> <i>Polly, Put The Kettle On</i>
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38.	Fermata	<i>Five Hundred Miles</i>
39.	Dictionary of Signs, Terms and Symbols	

Boogie Woogie pieces are fun to play and they provide excellent exercise for strengthening the fingers of the left hand. For best results, lift each finger high, then strike the key quickly and firmly.

BOOGIE WOOGIE EXERCISE

1

The score for 'BOOGIE WOOGIE EXERCISE' is in 4/4 time and consists of four measures. The first measure is in C major, the second in F major, the third in G7, and the fourth in C major. The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. Fingerings are indicated by numbers 1-5. A dynamic marking of *f* is present in the first measure. A star symbol is placed above the third note of the left hand in the second measure.

* Stretch to New Position

BOOGIE IN C

2

The score for 'BOOGIE IN C' is in 4/4 time and consists of four measures. The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. Fingerings are indicated by numbers 1-5. A dynamic marking of *f* is present in the first measure.

The score for 'BOOGIE IN C' continues with two more measures. The first measure is in F major, and the second is in C major. The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. Fingerings are indicated by numbers 1-5.

The score for 'BOOGIE IN C' continues with two more measures. The first measure is in G7, and the second is in C major. The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. Fingerings are indicated by numbers 1-5.

STACCATO



STACCATO is the Italian term meaning short and disconnected. It is the opposite of legato. To play staccato, use a quick upward motion of the hand. A dot over or under a note is the sign of staccato.

STACCATO STUDY

3 *mp*



This two note phrase should be played with a down-up motion of the hand. Down on the first note, up on the second.

MERRY MINUET

MODERATO

JOHANN HALLE

4 *p*

G D7 G

D7 G

6 MEXICAN HAT DANCE

(SECOND THEME)

MEXICAN FOLK SONG



VIVACE (Very Lively)

mf

D7 G

D7 G

D7 G

D7 G

5 1 3 5 1 2 5 1 3 5 1 2 5 1 3 5

SKIP TO MY LOU

TRADITIONAL

Brightly

G D7 G

3 1 5 2 *1 2 4

Swing your part-ner, skip to my Lou; Swing your part-ner, skip to my Lou;

Swing your part-ner, skip to my Lou; Skip to my Lou, my dar-ling.

5 1 3 5 5 1 2 5 5 3 5

*Stretch Thumb to F#, without moving your hand.

Review of
Principal Chords
Key Of G Major

I IV V7

CLASSICAL BOOGIE

With Solid Rhythm

By JOHN BRIMHALL

7

G C G

COUNT: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 etc.

mf

D G D7

G C G

D7 G

f

$\frac{2}{4}$ = 2 beats in each measure
 Each quarter note (♩) gets one beat

Quarter note (♩) = 1 beat

Half note (♮) = 2 beats

Dotted quarter note (♩.) = 1½ beats (♩ + ♪)

$\frac{2}{4}$ TIME STUDY

8

Musical score for '2/4 TIME STUDY' in 2/4 time. The piece consists of four measures. The first measure has a C major chord (C5) with a 3-1 fingering. The second measure has a G7 chord. The third measure has a C major chord. The fourth measure has a C major chord. The bass line has a 3-1 fingering in the first measure, 2-1 in the second, 3-5 in the third, and 3-5 in the fourth. The count is: 1 & 2 & | 1 & 2 & | 1 & 2 & | 1 & 2 &.

AH! VOUS DIRAI-JE MAMAN

9

Moderately

FRENCH NURSERY SONG

Musical score for 'AH! VOUS DIRAI-JE MAMAN' in 2/4 time. The piece consists of four measures. The first measure has a G major chord (G4) with a 'stretch-4' instruction. The second measure has a C major chord (C5). The third measure has a D7 chord (D4) with a 'move over' instruction. The fourth measure has a G major chord (G3). The bass line has a 2-4 fingering in the first measure, 1 in the second, 1-5 in the third, and 2-4 in the fourth. The count is: 1 & 2 & | 1 & 2 & | 1 & 2 & | 1 & 2 etc. The dynamic is *mp*.

Musical score for 'AH! VOUS DIRAI-JE MAMAN' (continued) in 2/4 time. The piece consists of four measures. The first measure has a D7 chord (D4) with a 5-4 fingering. The second measure has a G major chord (G3). The third measure has a D7 chord (D2). The fourth measure has a G major chord (G5). The bass line has a 2-3 fingering in the first measure, 4-5 in the second, 2 in the third, and 2 in the fourth. The dynamic is *f* in the first measure and *p* in the third.

Musical score for 'AH! VOUS DIRAI-JE MAMAN' (continued) in 2/4 time. The piece consists of four measures. The first measure has a C major chord (C) with a 1-4 fingering. The second measure has a G major chord (G4). The third measure has a D7 chord (D4). The fourth measure has a G major chord (D7) and a G major chord (G). The bass line has a 2-4 fingering in the first measure, 1 in the second, 1-5 in the third, and 2-4 in the fourth. The dynamic is *mp*.

* Notice new hand position for Left Hand. Thumb is on Middle C and 5th finger is on F#.

SUR LE PONT D'AVIGNON

(ON THE BRIDGE OF AVIGNON)

MODERATELY

FRENCH FOLK SONG



10

G 1 D7 2 G 3 4 5 1*

COUNT: 1 2 1 2 1 2

mf

2/4 1/5 2/4

D7 * 3 4 5 1 G 4 — move over — 2 D7 3 G 1 move 4 2 3

1 2 etc.

1/3 2/4

*Bring 3rd finger OVER Thumb.

SLEEP, BABY, SLEEP

LENTO (Slow)

GERMAN LULLABY

11

C 3 G7 2 C 1 3 5 G7 C 1 G7 4

p

COUNT: 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 etc.

1 2 3 3 4 5 4

C 5 G7 C G7 C

1 5

FOLK MUSIC is the music of the people. No one knows who composed the melody or wrote the words, for the folk song was passed from person to person and from town to town in the years before radio, phonograph or television. Modern composers, such as Béla Bartók, have collected folk music, and used it in their compositions.

SECOND PART (♭: Accompaniment)

CHARLOTTE TOWN (Duet)

Brightly TRADITIONAL

12 *mf*

C G7 C F C G7

C G7 C F C G7 C

C G7

C G7 C

4

3 2 3 4 5 5

4 3 2 1

4 3 2 1

It is easy to pick out folk music in music books. Instead of naming a composer, the credit line at the top right hand side of the music will say "Traditional," "French Song," "American Cowboy Song," or something to indicate that the composer is unknown. Go through this book and try to pick out all the folk music.

FIRST PART (Melody)

CHARLOTTE TOWN (Duet)

Brightly TRADITIONAL

12

Char-lotte Town is burn-ing down, Good-bye, good-bye;

Char-lotte Town is burn-ing down, Good-bye Li-za Jane.

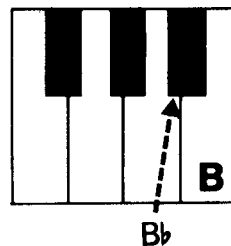
Ain't ya might-y sor-ry? Good-bye, good-bye;

Ain't ya might-y sor-ry? Good-bye Li-za Jane.

FLAT

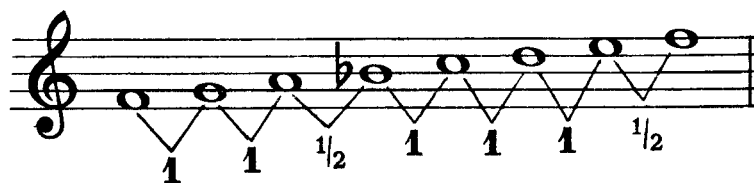
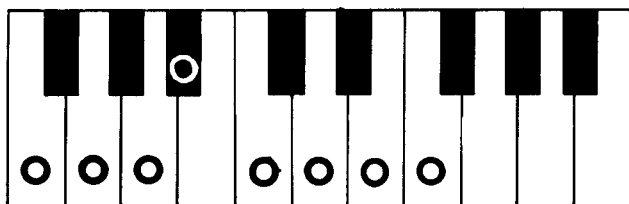
b A FLAT is a sign which indicates that a note is to be played one half step lower.

A flat is played on the very next key to the left. If a flat appears in front of a B, instead of playing the white key, B, play the black key to its left, B flat.



F MAJOR SCALE

Here is the Major Scale built on F.



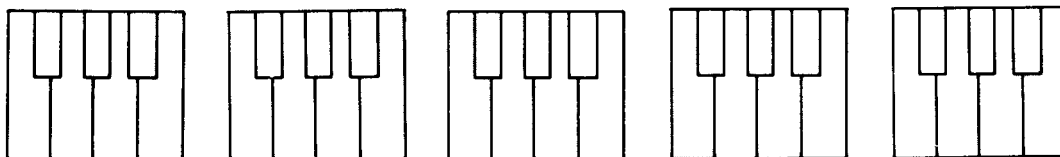
Since this Major Scale Pattern was built on F, it is called the F Major Scale. The F Major Scale has one flat, B flat. Therefore, the Key Signature of the Key of F Major has one flat, B flat.

KEY OF F MAJOR
One flat, B flat

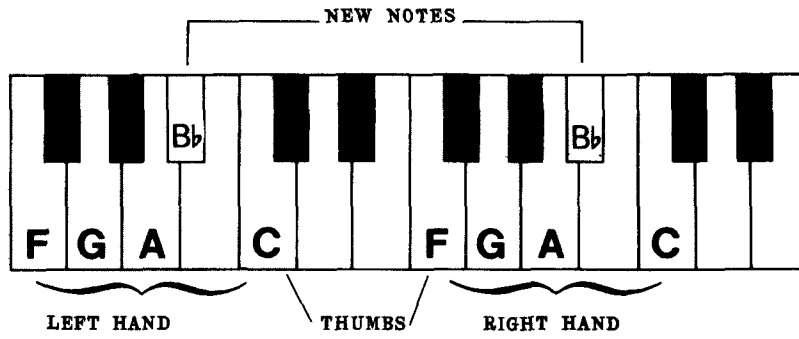


NATURAL

♮ is a NATURAL SIGN. It cancels a sharp or a flat.



FIVE FINGER POSITION- F MAJOR

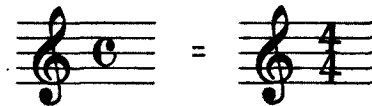


UP AND DOWN ON F

13

1 2 3 4 5 5 4 3 2 1

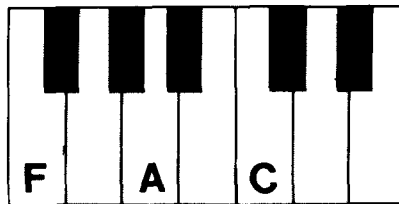
C is the symbol for COMMON TIME.
It means the same as 4/4 Time.



F MAJOR CHORD (F)

LEFT HAND

1 3 5



RIGHT HAND

1 3 5

F MAJOR CHORD STUDY

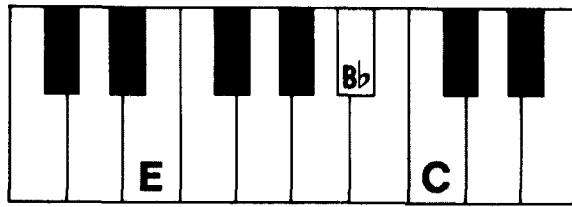
14

F 5 3 1 5 3 1

1 3 5 5 3 1 1 3 5

14 C SEVENTH CHORD (C7)

LEFT HAND



RIGHT HAND

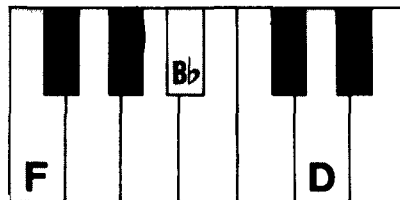


TWO CHORDS IN F

15

Bb CHORD (Bb)

LEFT HAND



RIGHT HAND



PRINCIPAL CHORDS IN F MAJOR

16

* C = Common time (same as $\frac{4}{4}$)

MELODY

FRIEDRICH BAUMFELDER

Moderately (*not too slow*)

17

mp
(legato)

F C7 F C7

1 2 3 1 3 5 4

3 1 2 1 3 4 1

F C7 F C7

3 2 3 4 5 2

5 1 2 1 3 4 5 2

F C7 F C7

1 2 3 4

3 2 3 4

F C7 F C7 F

5 2 3 2 5

5 2 3 2 5

In this piece, the chords are broken.

F(I)

becomes

C7(V7)

becomes

and

Bb(IV)

becomes

This style of playing broken chords is called the ALBERTI BASS. It has been used for hundreds of years.

RED RIVER VALLEY

Moderately

TRADITIONAL



18

mf (pick-up) 1 3 5 F C7 4 5 F 3

Come and sit by my side if you love me.

5 1 3 5 1 2 5

1 3 5 1 3 5 C7 2

Do not has - ten to bid me a - dieu,

5

5 F 2 1 Bb 5 4

But re - mem - ber the Red Riv - er Val - ley

5 1 2

2 C7 1 2 3 4 5 F

And the one who has loved you so true.

5 2 1 5 5

*The Bass is altered here to keep it from interfering with the melody.

NEW ACCOMPANIMENT PATTERNS

In addition to the Alberti Bass, which you have just learned, there are many other ways to accompany a melody. Here are three more ways to accompany the melody of "Red River Valley." Don't stop with the four measures that are written out, but go all the way through the song. 7988

SOLID CHORDS

19a

BROKEN CHORDS (BASS PLUS TWO-NOTE CHORD)

19b

BROKEN CHORDS (UP AND BACK)

19c

Now that you have improvised accompaniments to "Red River Valley," go back and try three new ways of accompanying "Skip To My Lou" (No. 6). But first, review the Principal Chords.

REVIEW OF PRINCIPAL CHORDS

C MAJOR

C(I) F(IV) G7(V7)

F MAJOR

F(I) Bb(IV) C7(V7)

G MAJOR

G(I) C(IV) D7(V7)

$\frac{6}{8}$ = 6 beats in each measure
 Each eighth note (♩) gets one beat

In 6/8 Time

Eighth note (♩) = 1 beat

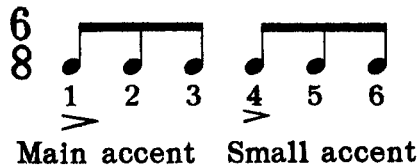
Quarter note (♩) = 2 beats

Dotted quarter note (♩.) = 3 beats

Half note (♩) = 4 beats

Dotted half note (♩.) = 6 beats

The 6/8 measure is divided into two parts, and has two accents. When 6/8 Time is fast, you can only feel the two accents in each measure. When it is slow, you can feel all six beats.



6/8 TIME STUDY

20

FOR HE'S A JOLLY GOOD FELLOW

Moderately fast

TRADITIONAL

21

A-HUNTING WE WILL GO

TRADITIONAL



Moderately

22

mf

COUNT: 6

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

1 1/3 2 1/5

4 5 4 3 1 2 3 2

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

3 2 3 1

1 1 3 4 3

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 etc.

1 2 1 2

1 3 4

3 1 2 1 2 1/3

In this piece, both hands are in the Treble Clef.

MOUNTAIN SONG

Allegretto (Moderately Fast)

FERDINAND BEYER



23

Musical notation for the first system, measures 1-3. The right hand has a melodic line with a slur and fingerings 3, 2, 1, 3, 2, 5. The left hand has a rhythmic accompaniment with fingerings 5, 3, 1, 5, 5, 3, 1, 5. Chords C and G are indicated above the staff. Dynamics include *mf* and *legato*. A circled G chord is marked in the right hand.

Musical notation for the second system, measures 4-7. The right hand has a melodic line with a slur and fingerings 3, 2, 2, 3. The left hand has a rhythmic accompaniment with fingerings 5, 5, 3, 1, 5, 3, 1, 5. Chords C, G, and C are indicated above the staff. Dynamics include *pp* (very soft).

Musical notation for the third system, measures 8-11. The right hand has a melodic line with a slur and fingerings 2, 2, 2, 2. The left hand has a rhythmic accompaniment with fingerings 5, 5, 5, 5, 5, 5, 5, 5. Chords G, C, G, and C are indicated above the staff. Dynamics include *mf* and *p*.

Musical notation for the fourth system, measures 12-15. The right hand has a melodic line with a slur and fingerings 3, 3, 3, 3. The left hand has a rhythmic accompaniment with fingerings 5, 5, 5, 5, 5, 5, 5, 5. Chords G and C are indicated above the staff. Dynamics include *f*.

THE FAIR

CARL CZERNY

Lightly

24

p

G 1 2 3 4 5

D7 4 5 2

G 3 5 1

1/3 2/5 1/3

D7 4 5

G

2/5 G

D7 2 4

G 3 5

D7 2

G 3

2/5 G D7 G

D7 4 2

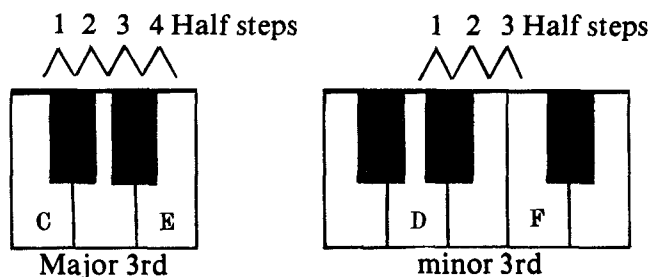
G 1 5

2/5 G D7 G

MAJOR AND MINOR THIRDS

In Book One you learned that an interval is given a number size by the number of letter names included in the interval. C to E is a 3rd, because it includes three letter names: C, D and E. D to F is also a 3rd, because it also includes three letter names: D, E and F. Play the interval C to E and the interval D to F, and you will hear a difference in sound. Although both of these intervals are 3rds, they are different kinds of 3rds.

Counting up in half steps, you will find that the 3rd from C to E contains four half steps, but the 3rd from D to F contains only three half steps.

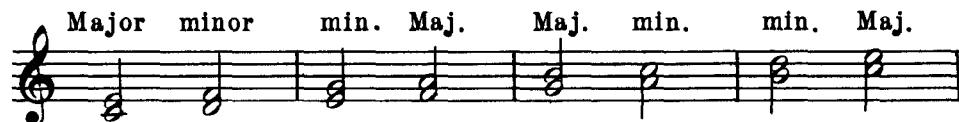


These two sizes of thirds each have a name.

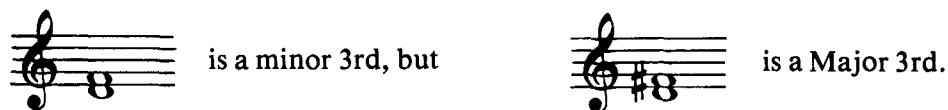
A 3rd containing 4 half steps is called a MAJOR THIRD.

A 3rd containing 3 half steps is called a MINOR THIRD.

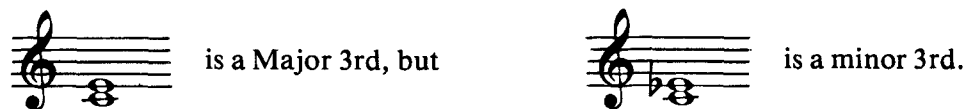
Play the following scale in 3rds and listen to the difference in sound between the Major 3rds and the minor 3rds.



Play it again, using all Major 3rds. To change a minor 3rd to a Major 3rd, you must make the interval one half step larger. You can do that by sharpening the top note of all of the minor 3rds, which will convert them to Major 3rds.



Now play it once more, using all minor 3rds. To change a Major 3rd to a minor 3rd, you must make the interval one half step smaller. You can do this by flattening the top note of all the Major 3rds, which will convert them to minor 3rds.



TYPES OF TRIADS

The Major 3rd and the minor 3rd are the building blocks from which most chords are built. There are only four types of triads, all of which are built of Major 3rds and minor 3rds, and each can be described by a simple formula.

MAJOR TRIAD = Major 3rd + minor 3rd

MINOR TRIAD = minor 3rd + Major 3rd

AUGMENTED TRIAD = Major 3rd + Major 3rd

DIMINISHED TRIAD = minor 3rd + minor 3rd

Maj 3 + min 3 = C Major Triad

min 3 + Maj 3 = D minor Triad

Maj 3 + Maj 3 = F Augmented Triad

min 3 + min 3 = B diminished Triad

Here are the triads built on the notes of the C Major Scale. Play and listen until you can identify the dissonant sound of the diminished triad, and can distinguish the bright major from the sad minor sound.

C Dm Em F G Am Bdim C

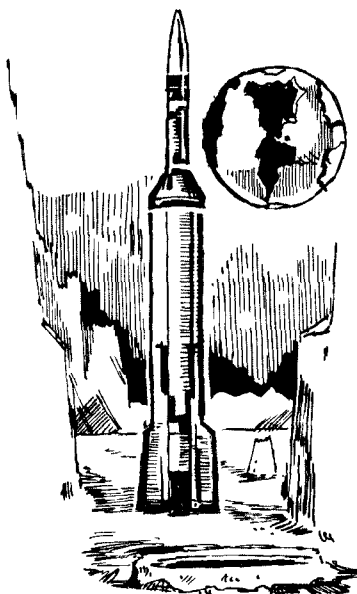
C = C Major Dm = D minor B dim = B diminished

The capital letter by itself means a Major chord. The small "m" following the capital letter means a minor chord, while "dim" means a diminished chord.

In "Lunar Landscape," listen for the sound of the Major and minor triads.

LUNAR LANDSCAPE

Moderately slow



RIGHT HAND Am B \flat C Am B \flat C

LEFT HAND 3 5 2 4 1 3 3 5 2 4 1 3

25

Dm Em Dm C Dm C D E D

E D C B \flat Am

In "Oranges And Lemons," be careful of the changes of hand position. At (A) the hands are in the C Major Five Finger Position. At (B) the hands move to the G Major Five Finger Position, and play the same music as at (A), but transposed up a fifth. At (C) the hands return to the C Major Five Finger Position, but the accompaniment changes from broken chords to a COUNTER-MELODY.

ORANGES AND LEMONS

ENGLISH FOLK SONG

Moderately slow



26

A C 5 3 1 2 5
 Am G7
mf "o - ran - ges and lem - ons," say the bells of Saint
 Clem - ent's. "You owe me ten far - things," say the bells of Saint
 Mar - tin's. "When will you pay me?" say the bells of Old
 Bai - ley. "When I grow rich," say the bells of Shore - ditch.

C Am G7
 C Am D7
 G Em D7 G7

5 1/3 5 1/3 4 1/2
 5 1/3 5 1/3 4 1/2
 5 1/3 5 1/3 4 1/2
 5 1/3 4 2 3 5

③ C Am G7 C

5 3 2 3

“When will that be?” say the bells of Step - ney? “I’m

(counter-melody)

4 2 1 4 5 3 4 2

Am G7 C

2

sure I don't know," says the great bell of Bow.

4 3 5

POLLY, PUT THE KETTLE ON

Brightly C7 TRADITIONAL

F 4 5 3 2 1 * 4 5 3 2 1

27 *f* Pol - ly, put the ket - tle on, Pol - ly, put the ket - tle on;

3 2 4 5 2 1 2 3 4

F Bb C7 F

* 4 3 2 1 1 * 3 1 3

Pol - ly, put the ket - tle on, We'll all have tea.

3 2

* Move hand

These exercises will help you to strengthen your fingers, and to make them more independent of each other. Practice in this manner:

1. Practice each hand separately, lifting each finger high. Keep the fingers curved and bring them down like hammers to strike the keys. Begin very slowly and gradually increase the speed.
2. When you are able to play each hand easily, with no delays, put the hands together.

THREE DEXTERITY EXERCISES

LOUIS KOHLER, Op. 300

28

Exercise 28: 4/4 time signature. Treble clef: 1 5, 1 4 2, 1, 4 3 4 2. Bass clef: 5 1, 5 2 4, 5, 2 3 2 4.

29

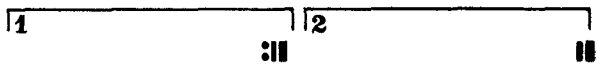
Exercise 29: 4/4 time signature. Treble clef: 3 5, 2 4, 3 1 5 3, 2, 3, 3 5 1 3 2, 1. Bass clef: 3 1, 4 2, 3 5 1 3, 2, 3, 3 1 5 3 4 5.

30

Exercise 30: 4/4 time signature. Treble clef: 1 2, 3, 2 3, 4. Bass clef: 5 4, 3, 4 3, 2.

Exercise 31: 4/4 time signature. Treble clef: 3 4 5, 2 4, 1 5, 1. Bass clef: 3 2 1, 4 2, 5 1, 5.

At the end of this piece, you will see FIRST and SECOND ENDINGS.



The first time through, play the first ending, right up to the repeat sign. The second time through, skip the first ending and play the second ending.

MICHAEL, ROW THE BOAT ASHORE

TRADITIONAL

Moderately

31

1 2 C 2 4 5 F C 2 5

Mi - chael, row the boat a - shore, Hal - le - lu - jah! Mi - chael,
 help to trim the sail, Hal - le - lu - jah! Sis - ter,

Em 5 3 4 F 1 C G7 C 2

row the boat a - shore Hal - le - lu - jah! Riv - er
 help to trim the sail, Hal - le - lu - jah! Riv - er

C 4 5 4 F 5 C 4 2 5

Jor - dan's wet and cold, Hal - le - lu - jah! Chills the
 Jor - dan's deep and wide, Hal - le - lu - jah! But there's

Em 4 3 F C G7 1 C 2 C 1

bo - dy, not the soul, Hal - le - lu - jah! Sis - ter
 glo - ry on that side, Hal - le - lu - jah! - jah!

C MAJOR SCALE

RIGHT HAND

Going up the scale, tuck the thumb of the right hand under the 2nd and 3rd fingers as soon as the thumb has played, in order to be ready to play the F. Then bring the 2nd finger over the thumb, to play the G. Going down the scale, bring the 3rd finger of the right hand over the thumb, to play the E.

1 2 3 thumb under 1 2 3 4 5 4 3 2 1 3rd over 3 2 1

SCALE STUDY

1 2 3 2 1 2 3 1 3 2 1 2 3 1 2 1 3 1 2 3 4 5 4 3 2 1 3 2 1

LEFT HAND

The left hand is opposite to the right hand. The 3rd finger crosses over the thumb going up the scale and the thumb passes under the 2nd and 3rd fingers going down the scale.

5 4 3 2 1 3rd over 3 2 1 2 3 thumb under 1 2 3 4 5

SCALE STUDY

5 4 3 2 1 5 1 3 1 2 3 2 1 3 2 1 2 3 1 2 3 4 5

C MAJOR SCALE STUDY

32

1 2 3 1 2 3 4 5 4 1 3 1 5 3 5 4 3 2 1 3 2 1 3 1 5

1 3 1 5 4 1 3 1 5 1 3 1 3 1 5

5 1 3 1 3 1 5 1 3 1 3 1 5



OVER THE HILLS

Moderately

33

33

mf

C 1 2 3 1 5 G7 4

1 3 1 2 5 C 4 1 1 3 1 5 G7 4

1 3 1 5 C 4 4 1

G7 5 4 3 2 1 3 2 1 C 4 1

3 1 C

G7 5 4 3 2 1 3 1 1 C 2

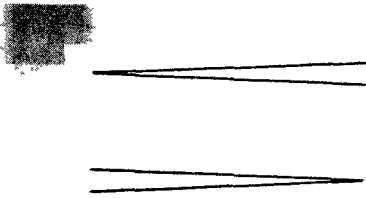
4 G7 5 2 1 3 1 C 2

5 1 3 1 5 5 1 3 1 2 5

5 1 2 5 3 1 5 5 4 3 2 1 3 2 1

2 5 1 3 1 2 5

5 1 3 1 5 5 1 4 1 1



is the sign of CRESCENDO. It means to get louder gradually. Sometimes cresc. is used.

is the sign of DIMINUENDO. It means to get softer gradually. Sometimes dim. is used.

THE SLOOP "JOHN B."

TRADITIONAL



34

Slowly

mp We came on the sloop "John B.", My

G 3 C 4 G

2 2/5 1/5 2/5 2

C G D7

grand - fath - er and me. 'Round Kings - ton town we did roam;

mf

*1 2 3 4 3 *1 3

G G7 C

mp Wan - na go home, I wan - na go home.

*1 2 3 1 2 3 4

5 1 2/4 2/5 1/5

G D7 *1 G C G

My mon - ey is gone, I wan - na go home. *p*

4 *1 4

3 1/5 *1/5 1/5 3 *2/4 1/5

* Move hand

G MAJOR SCALE

RIGHT HAND

1 2 3 1 2 3 4 5 4 3 2 1 3 2 1

(F#)

LEFT HAND

5 4 3 2 1 3 2 1 2 3 1 2 3 4 5

(G) (A)

G MAJOR SCALE STUDY

35

1 2 3 1 2 3 4 5 4 1 3 1 1 3 1 5 4 1 3 1

5 4 3 2 1 3 2 1 3 1 5 1 3 1 5 4 1 3 1

COUNTRY DANCE

Brightly

JOHANN HALLE

36

mf

G 1 1 5 2 4 2 D7 3 1 G 4 2

5 1 3 1 5 1 3 1 5

1 3 1 5 2 4 2 D7 5 4 2 G 1

5 3 1 5

COTTON CANDY

RUSS DAMON

Moderately fast



37

37

mf

p *cresc.*

f *p* *cresc.*

Chords: C, F, G7, E, D, F, E

Fingering: 2, 1 2, 1 3 5, 2, 1 3, 2, 1 3, 2 3, 1 3, 2 3, 4, 1 2, 3, 4, 5 3 1, 3 4

Accents: *mf*, *p*, *cresc.*, *f*, *p*, *cresc.*

Rehearsal marks: **:**

F E F E D E

f *ff* (very loud)

5 3 1 5 3 1

G#

C 2 F 3

mf

2 4 1 2 3 5

C 2 F 3 C 2

2 4 1 3

F G7 4 F G7 5 C 5 F 5

f

2 3 2 4 5 4 2

Em 4 Dm 4 G7 5 C 5

f

1 3 5 1 2 1

CHIAPANECAS

This piece, which is often called "The Mexican Hand-Clapping Song," presents some interesting problems.

1. In measure 3, watch for the crossing of the 2nd finger of the right hand over the thumb.
2. Be prepared for the many changes of hand position.
3. Make the staccatos very crisp and short.



Bright Waltz Tempo MEXICAN SONG

38

F 3 5 1 C7 5

f

1/3 5 1/2 5

Musical notation for the first system, measures 38-41. The key signature is one flat (B-flat major/D minor), and the time signature is 3/4. The piece starts with a forte (*f*) dynamic. Fingerings are indicated above the notes. Chord symbols F, C7, and Bb are placed above the staff. The bass line consists of chords with fingerings 1/3 5 and 1/2 5.

1.

F 5

Musical notation for the first ending, measures 42-45. It features a first ending bracket. Chord symbols F and Bb are present. The bass line continues with chords and fingerings.

2.

F C7 F Bb

mf

2

(Counter-melody)

Musical notation for the second ending, measures 46-49. It features a second ending bracket. Chord symbols F, C7, and Bb are present. The dynamic is mezzo-forte (*mf*). A counter-melody is indicated in the bass line with a slur and the number 2. The bass line has a long note in measure 48.

F 5 C7

Musical notation for the final system, measures 50-53. Chord symbols F, C7, and Bb are present. The piece concludes with a final chord.

In this arrangement, both hands must stretch a little. Be careful of the new positions in the last line of music, and listen to the repeated phrase in the 2nd ending.

LA CUCARACHA

MEXICAN FOLK SONG

39

Marches were designed to maintain the orderly formation of troops while walking, and to diminish their fatigue by raising their spirits. The earliest marches were played on drums alone, and then by drums and fifes. The most famous composer of marches is John Phillip Sousa, who popularized the military march in America around 1900.

SECOND PART (♩: Accompaniment)

THE MARINES' HYMN (Duet)

L.Z. PHILLIPS

Moderate March Tempo

40

Chords: F, C7, F

Fingerings: 5, 1, 4, 1, 5

Dynamic: *f*

Chords: C7, F, Bb

Fingerings: 4, 1, 2, 3, 4, 1, 5, 2

Dynamic: *mf*

Chords: F, Bb, C7, F

Fingerings: 4, 1, 2, 3, 4, 1, 5, 1

Dynamic: *f*

Chords: C7, F, C7, F

Fingerings: 4, 5, 4, 2, 1, 3, 5

C is the sign for CUT TIME. It means the same as 2/2 Time.

2 = 2 beats in each measure
Each half note gets one beat

When beginning this piece, count in Cut Time the same as you did in 4/4 Time, 1 2 3 4 in each measure. When you can play the piece up to proper speed, count Cut Time 1 2 in each measure.

FIRST PART (Melody)

THE MARINES' HYMN (Duet)

Moderate March Tempo

L.Z. PHILLIPS

40

From the halls of Mon - te - zu ma, to the shores of
f fight our coun - try's bat - tles, on the land or

Chords: F₂, C7, F, 5

Fingerings: 4 2, 2 4, 1 5, 2 1

1. Trip - o - li, We will
 on the sea. *mf* First to fight for right and

2. First to fight for right and

Chords: C7, F, F, B_b

Fingerings: 1 3, 5 4, 1 4, 5 4, 1 4

free - dom, And to keep our hon - or clean; We are proud to

Chords: F₂, B_b, C7₂, F

Fingerings: 2 4, 1 4, 3 5, 4 2

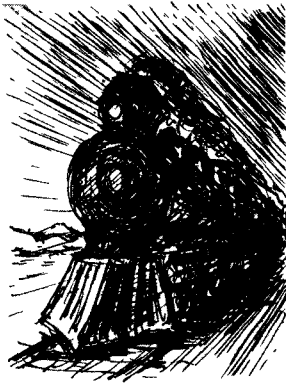
claim the ti - tle of U - ni - ted States Ma - rines.

Chords: C7, F, C7₃, 4, F₅

Fingerings: 1 5, 2 1, 1 3, 2 4

FIVE HUNDRED MILES

HEDY WEST



41

Slowly

mp

If you miss the train I'm on you will
 one, Lord, I'm two, Lord, I'm

F 5 4 3 Dm 5

5 1/3 4 5 1/3 4

Bb 4 3 Gm7 1 C7 4 2 1 2 3

know that I am gone, You can hear the whis-tle blow a hun-dred
 three, — Lord, I'm four, Lord, I'm five — hun-dred miles — a-way from

5 1 4 5 2 1 1/5 1/3

1 F 3 2 F Slower 1

miles. — Lord, I'm home. — You can

3/5 2 1 3 3/5 3/5 2

Bb 5 4 3 2 C7 1 3 *Bb* 1 *Bbm* 1/2 F 4 *










hear the whis - tle blow a hun - dred miles. —

1 2 3 4 1/5 2 3/5 2 1 3

* This is a *Fermata*, or *Hold*. It means to hold the note longer than its normal value.

SIGNS, SYMBOLS AND TERMS





SIGNS AND SYMBOLS











- pp** (pianissimo) — Very soft.
- p** (piano) — Soft.
- mp** (mezzo piano) — Moderately soft.
- mf** (mezzo forte) — Moderately loud.
- f** (forte) — Loud.
- ff** (fortissimo) — Very loud.
-  Treble Clef.
-  Bass Clef.
-  Repeat Signs.
-  Sharp — Raises the pitch of a note 1/2 step.
-  Flat — Lowers the pitch of a note 1/2 step.
-  Natural — Cancels a sharp or flat.
- 8va*- Play one octave higher than written.
- C** Common Time (Same as 4/4 Time)
- >** Accent — Give added emphasis.
-  Staff
- cresc.* (crescendo) — Gradually louder.
- dim.* (diminuendo) — Gradually softer.
-  (fermata, hold or pause) — Hold longer than normal value.

DICTIONARY OF TERMS

- Allegretto:** Moderately fast.
- Allegro:** Cheerful, quick.
- Chord:** Combination of notes.
- Great Staff:** Treble and Bass staves joined together. Used for piano music.
- Legato:** Smooth and connected.
- Lento:** Slowly.
- Moderato:** Moderate speed.
- Pickup:** A partial measure at the beginning of a piece.
- Staccato:** Short, detached (opposite of legato).
- Transposition:** The act of changing a piece to a different key.
- Triad:** A three note chord.
- Vivace:** Lively.

TIME SIGNATURES

-  2 beats in each measure
Each quarter note gets one beat
-  3 beats in each measure
Each quarter note gets one beat
-  4 beats in each measure
Each quarter note gets one beat
-  6 beats in each measure
Each eighth note gets one beat

Note	Note Name	Beats in 2/4, 3/4 or 4/4 Time	Rest	Rest Name
	Whole Note	4		Whole Measure Rest
	Dotted Half Note	3		
	Half Note	2		Half Rest
	Dotted Quarter Note	1 1/2		
	Quarter Note	1		Quarter Rest
	Eighth Note	1/2		Eighth Rest