

# JOHN W. SCHAUMLIN

## PIANO COURSE

*Leading to Mastery of the Instrument*



# A

THE RED BOOK



# JOHN W. SCHAUUM

## PIANO COURSE

*Leading to Mastery of the Instrument*

### ITS OBJECTS

1. **TO TEACH PIANO** in the most natural and the happiest way.
2. **TO PRESENT** technical information accurately and progressively.
3. **NOT TO DEFINE** the scope of Grade I — or Grade II — or any other grades.
4. **NOT TO CONFINE** the intellectual range of the pupil within the 1st year or any other period of time.
5. **BUT TO OFFER** a gradual and progressive pedagogic continuity through a series of Books named Pre-A — A — B — C — D — etc.
6. **LEADING** with the assistance of **THE TEACHER** to eventual mastery of the instrument.

Please particularly note that the division of the Books is not based on a definite interpretation or separation of the various Grades. Neither did Mr. Schaum attempt to define "how much the mind" of a pupil is capable of absorbing within a certain period of time.

#### Progressive Succession of the "JOHN W. SCHAUUM PIANO COURSE"

PRE-A — For the Earliest Beginner

A - "THE RED BOOK" - Grade 1\*  
B - "THE BLUE BOOK" - Grade 1½  
C - "THE PURPLE BOOK" - Grade 2  
D - "THE ORANGE BOOK" - Grade 2½

E - "THE VIOLET BOOK" - Grade 3  
F - "THE BROWN BOOK" - Grade 4  
G - "THE AMBER BOOK" - Pre-Virtuoso  
H - "THE GREY BOOK" - Virtuoso

Continue with "AFTER THE H BOOK" in Two Volumes.

\*GRADES are listed to serve as an approximate Guide to the Teacher.

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## Advantage of Supplementary Sheet Music

The pupil gets a glow of achievement and completion from supplementary sheet music. When he learns a piece, he completes A WHOLE UNIT. This makes the pupil feel successful, and a successful pupil likes music.



# OUTLINING THE HANDS



In the space below trace around the student's left hand and label the fingers according to names of lines and spaces of the bass clef.



In the space below trace around the student's right hand and label the fingers according to names of lines and spaces of the treble clef.

*Note: Point out to the pupil that the first line for the R.H.(E) is just a skip away from Middle C. Also, the top or 5th line for the L.H. (A) is a skip away from C.*

# NEW SIGHT-READING DISCOVERY



Once there was a famous basketball coach who fastened a smaller size metal ring inside the regulation baskets of his gymnasium. He reasoned that if his team could "shoot" baskets in the small size rings then the large official size baskets would be simple by comparison. His idea worked wonders. His team won the majority of their games.

The same idea works wonders in sight reading. Instead of drilling students on over-sized flash cards and then having to read smaller sized notes in actual music — DRILL THE

PUPILS ON SMALLER SIZED NOTES SO THAT THE ACTUAL MUSIC IS LARGER AND EASIER BY COMPARISON. The sight reading drills that follow are based on this new discovery.

These drills must be done for 5 to 7 minutes of every lesson for a year. Remember most often a pupil's difficulty is not a *technical* one but a READING one. He fumbles and stumbles at the keyboard because he can't find the notes quickly enough. Keep these drills alive lesson after lesson. The pupils will grow to be excellent readers. If possible, parents should drill the child daily at home. But by all means, part of each lesson should be spent on the drills.

## AN EYE SPECIALIST SPEAKS

A famous eye specialist was asked his opinion of this new sight reading discovery. If it was injurious to the eye or otherwise fallacious, we wanted to know the facts. The doctor's ideas were as follows:

1. "The small size drill card will sharpen the student's vision and tend to make him more accurate."
2. "The student will concentrate more on the small size card. On the large size card, the pupil is inclined toward visual laziness."

The size of the drill card on the following page has been constructed according to scientific measurement. If the student's vision is 100% perfect, he should be able to do the drills at 28 inches from his eyes.

The physical element of good vision is a factor in sight reading. The teacher should watch the pupil's vision. If a visual defect is suspected, the pupil should be advised to consult an eye specialist.

# SIGHT READING DRILLS

5

## THE SCHAUM MASTER DRILL CARD



(May be turned upside down for variety and additional drill)

*Use the Master Card with Each Drill*

### FIRST DRILL

(Distinguishing Lines from Spaces)

As the teacher points to the notes on the Master Drill Card, the pupil recites aloud whether the note is on a line or in a space. It is not necessary to devote too much time to this drill, but the pupil should be checked on nevertheless. No letter names are mentioned. The student simply says "Space" or "Line".

### SECOND DRILL

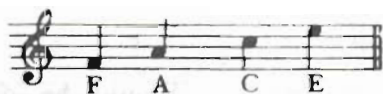
(Learning Line and Space Numbers)

This time the pupil says "first line" or "fourth space" as the teacher points to each note on the Master Drill Card. No letter names are mentioned.

### THIRD DRILL

(Letter Names of Treble Spaces)

The four spaces of the treble staff spell the word "F-A-C-E". Teacher points to treble space notes on drill card as pupil recites letter names.



### FOURTH DRILL

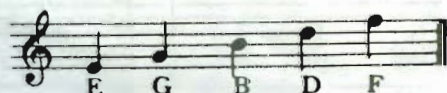
(Playing Treble Space Notes on Piano)

As teacher points them out, the pupil plays the treble space notes on piano without looking at hands if possible.

### FIFTH DRILL

(Letter Names of Treble Lines)

The five lines of the treble clef can be remembered by the slogan, "Every Good Bird Does Fly." Pupil recites letter names of treble lines as they are pointed out by the teacher.



### SIXTH DRILL

(Playing Treble Line Notes on Piano)

Pupil plays treble line notes on piano without looking at hands if possible.

### SEVENTH DRILL

(Combining Letter Names of Treble Spaces and Lines)

Same procedure as Fifth Drill but pupil recites letter names of lines and spaces

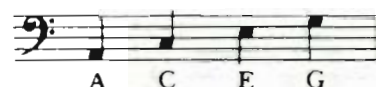
### EIGHTH DRILL

(Playing Treble Line and Space Notes on the Piano)

### NINTH DRILL

(Learning Letter Names of Bass Spaces)

The slogan "All Cars Eat Gas" will aid in remembering the four bass spaces. Pupil recites bass clef space notes as they are pointed out on the Master Drill Card.



### TENTH DRILL

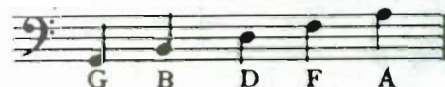
(Playing Bass Space Notes on Piano)

The pupil plays the bass space notes on the piano trying hard not to look at his hands.

### ELEVENTH DRILL

(Learning Letter Names of Bass Lines)

The slogan "Great Big Dogs Fight Animals" will impress the names of the five bass clef lines. Pupil recites letter names of the five bass clef lines as they are pointed out on the drill card.



### TWELFTH DRILL

(Playing Bass Line Notes on the Piano)

The pupil plays bass line notes on piano endeavoring not to look at his hands.

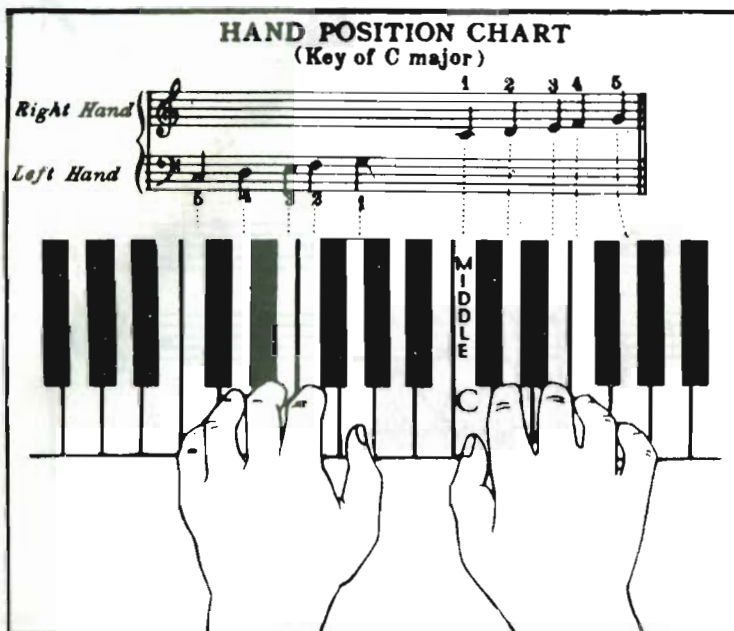
### THIRTEENTH DRILL

(Reciting Letter Names of Bass Lines and Spaces)

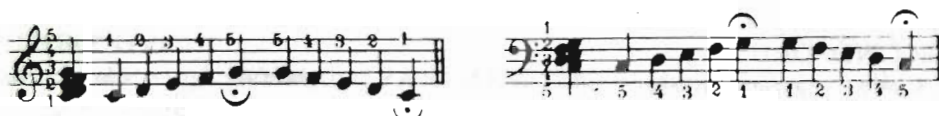
### FOURTEENTH DRILL

(Playing Bass Lines and Spaces on the Piano)





#### PREPARATORY DRILL



Place the hands over the keys as shown in the hand position chart. Then play the preparatory drill several times. Keep your hands in this position when you play the "Wood-Chuck."

### 1. THE WOOD-CHUCK


M.M. ♩ = 60-120  
(see page 9)

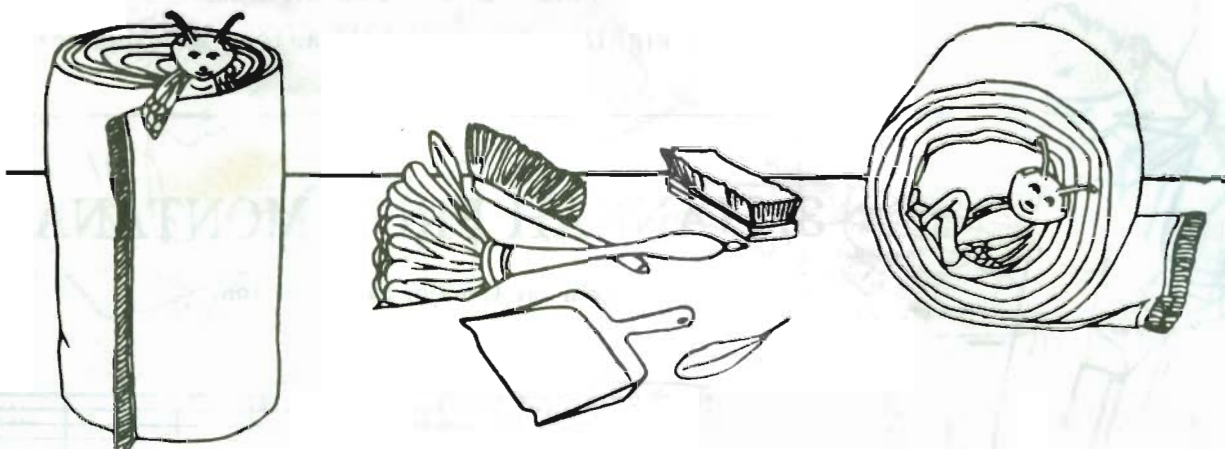
Phrase mark

If a wood-chuck could chuck wood. How much wood? Would he chuck?

If a wood-chuck could chuck wood. How much would he chuck?

#### EXPRESSION IN MUSIC

The curved lines , over the groups of notes in music, are called slurs. They are used to punctuate a piece into phrases. Learn to play your music in phrases just as you speak in sentences.



## 2. SNUG AS AN ELF IN THE RUG

(Place hands in C major position as No. 1)

M.M. ♩ = 60-120

Here's a sil - ly elf. Sit - ting on a rug.

He feels pret - ty snug, Sil - ly lit - tle elf.

### MUSIC AND POETRY

Music is like poetry. Both are made up of a series of similar phrases. A musical phrase is composed of a certain number of tones grouped into a melodic pattern. A poetical phrase consists of a certain number of syllables to a line.

Main Phrase

C - up-up-down-down

Same Phrase (starting on D)



D - up-up-down-down

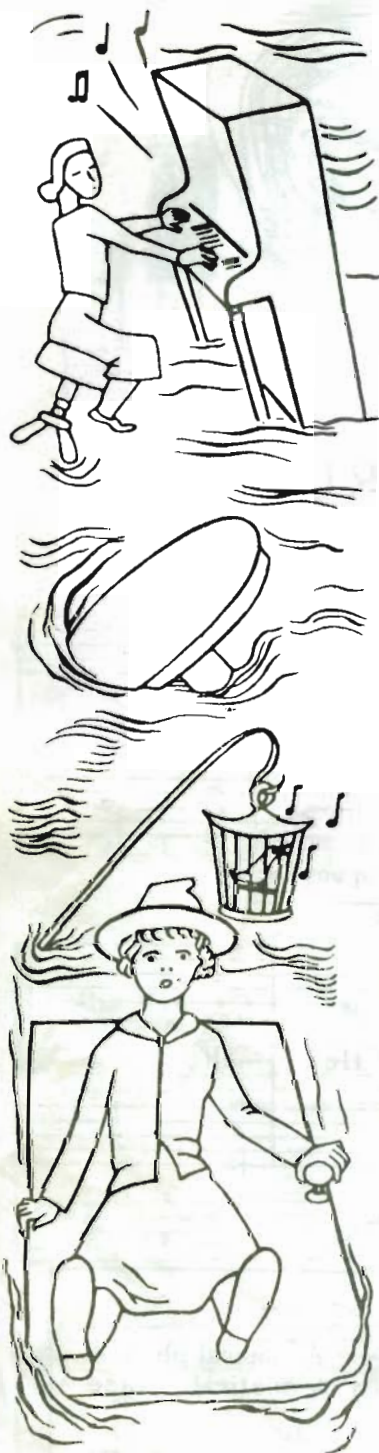
Same Phrase (starting on E)

E - up-up-down-down

As a preparatory drill, play this phrase starting on F, G, A and B. Then notice how "Snug As A Bug In A Rug" is built on this phrase.



Introducing eighth notes  Two eighth notes equal one count. One eighth note  is half as long as a quarter note.



### 3. HANNAH FROM MONTANA

(Again use C major hand position)

M.M. ♩ = 60-120

1st Phrase

Musical notation for the first phrase of the song. It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The melody starts on a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass line starts on a quarter note G2, followed by eighth notes A2 and B2, then a quarter note C3. The lyrics are: "Once a young la - dy named Han - nah,"

2nd Phrase

Musical notation for the second phrase of the song. It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The melody starts on a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass line starts on a quarter note G2, followed by eighth notes A2 and B2, then a quarter note C3. The lyrics are: "Was in a flood in Mon - tan - a. She

Musical notation for the third phrase of the song. It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The melody starts on a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass line starts on a quarter note G2, followed by eighth notes A2 and B2, then a quarter note C3. The lyrics are: "float - ed a - way, Her sis - ter, they say, Ac -

Musical notation for the fourth phrase of the song. It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The melody starts on a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass line starts on a quarter note G2, followed by eighth notes A2 and B2, then a quarter note C3. The lyrics are: "com - pan - ied her on the pi - an - o."

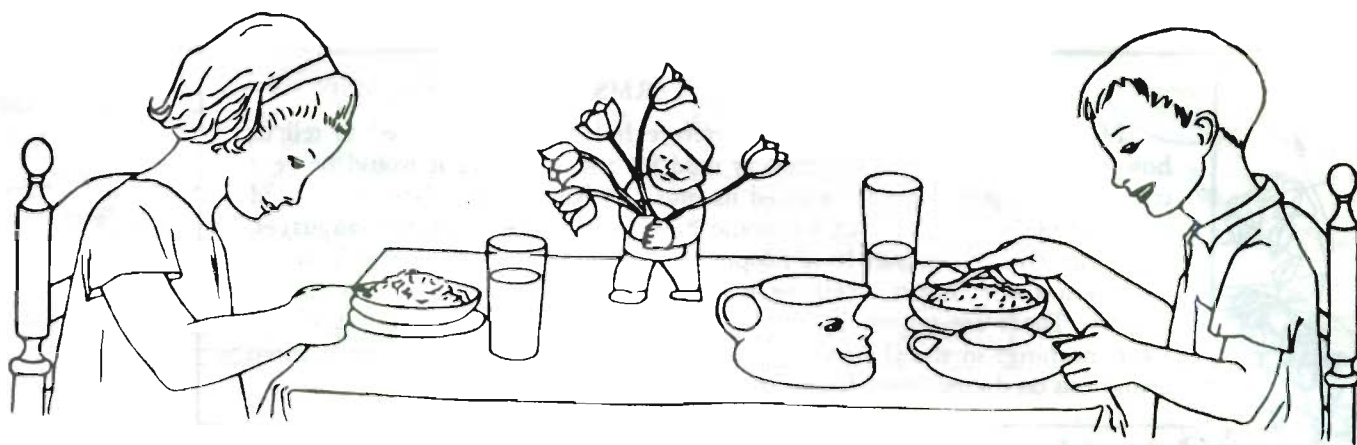
#### HOW TO COUNT

Here are two rows of dots:

1 . . . . .  
2 . . . . .

The first row is *EVEN*; the second row is *uneven*. When you count, your counts must be as *even* to your ears as the first row of dots is *even* to your eyes. Never count to your playing, but always **PLAY TO YOUR COUNTING**. In this piece and in every piece in  $\frac{3}{4}$  time always play your first count louder: **1 2 3 1 2 3** etc.





## 4. CRUNCHY FLAKES

(C major hand position)

M.M. ♩ = 60-120

Handwritten numbers above the first system: 3, 3, 3, 3, 3, 5, 1, 2, 3

Crun - chy Flakes. Crun - chy Flakes. Give you what it takes.

Handwritten numbers above the second system: 4, 4, 4, 4, 3, 3, 3, 2, 3, 2, 5

Eat a dish - ful ev - 'ry day. You'll feel fresh and gay. —

Handwritten numbers above the third system: 3, 3, 3, 3, 3, 3, 1, 2, 3

Crun - chy Flakes. Crun - chy Flakes. Give you what it takes.

Handwritten numbers above the fourth system: 4, 4, 4, 4, 3, 3, 5, 4, 2, 1

Lots of su - gar, lots of cream, Puts you on the beam.

### THE METRONOME

The letters M.M. at the beginning of a piece stand for Maelzel's Metronome. The numbers on the metronome indicate ticks per minute. Thus if the metronome were set at 60, it would be ticking seconds. The metronome is used only for a moment to see what time the composer has in mind. We never depend on it entirely for our rhythm.



## MUSICAL TERMS

Music writing began in Italy. Therefore Italian words are used to tell us how music is played. If each country used its own language it would be very confusing. Suppose Russia described its music in Russian, and Norway defined its music in Norwegian, etc., we would have to know far too many languages. Consequently all countries have adopted Italian terms for their music. You see, if we know the Italian terms we will understand how to play music of any country. There are several Italian terms used in "Swinging Along." Look up their meanings in the chart at the bottom of the next page. Then write down definitions on dotted lines after each term in the music.

## 5. SWINGING ALONG

(C major hand position)

Giocoso

Adapted from Franz Behr

Swing-ing a - long, Sing-ing a song.

Wear-ing a smile - as long as a mile.

I like to play, Mu - sic that's gay,

Live tunes with style - are real worth while.





2 3 4 3 5

*f* Hap-pi - ness, cheer-ful - ness all o - ver town.

2 3 4 3 5

*pp* Wear-ing a grin and e - ras-ing all frowns

5 3 1 2

*mf* Swing-ing a - long, *p* Sing-ing a song,

1 3 2 1

*mp* Wear-ing a smile — a mile — long. *rit.*



### WORD MEANINGS THAT OCCUR IN "SWINGING ALONG"

Giocoso	Joyfully; merrily
Legato	Connected; tones smoothly joined together
<i>mf</i> (Mezzo-forte)	Medium loud
<i>p</i> (Piano)	Soft
<i>mp</i> (Mezzo-piano)	Medium soft
<i>f</i> (Forte)	Loud
<i>pp</i> (Pianissimo)	Very soft
Rit. (Ritardando)	Becoming gradually slower



## HALF TONES AND WHOLE TONES

(Memorize the following verse)

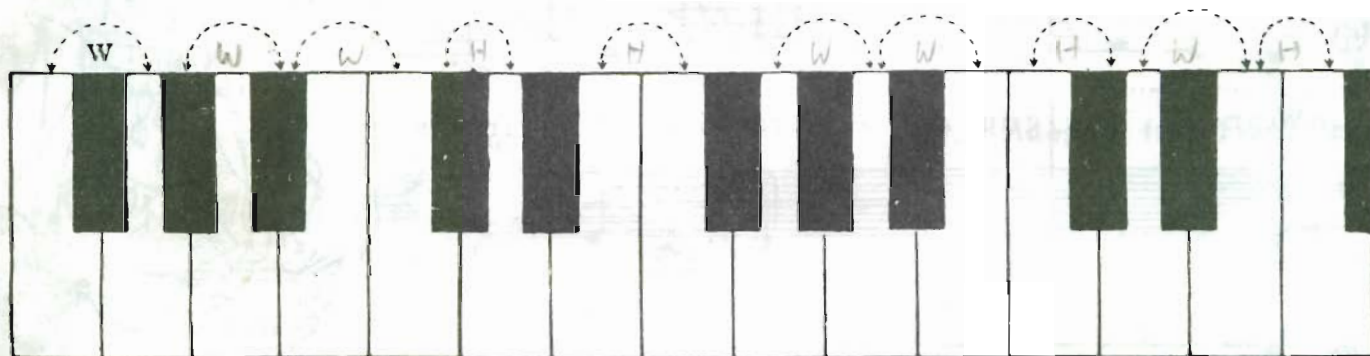
A HALFTONE is from key to key,

With *no* key in between.

A WHOLETONE always skips a key,

With *one* key in between.

Name the following tones: (Write W for Whole Tone and H for Half Tone)



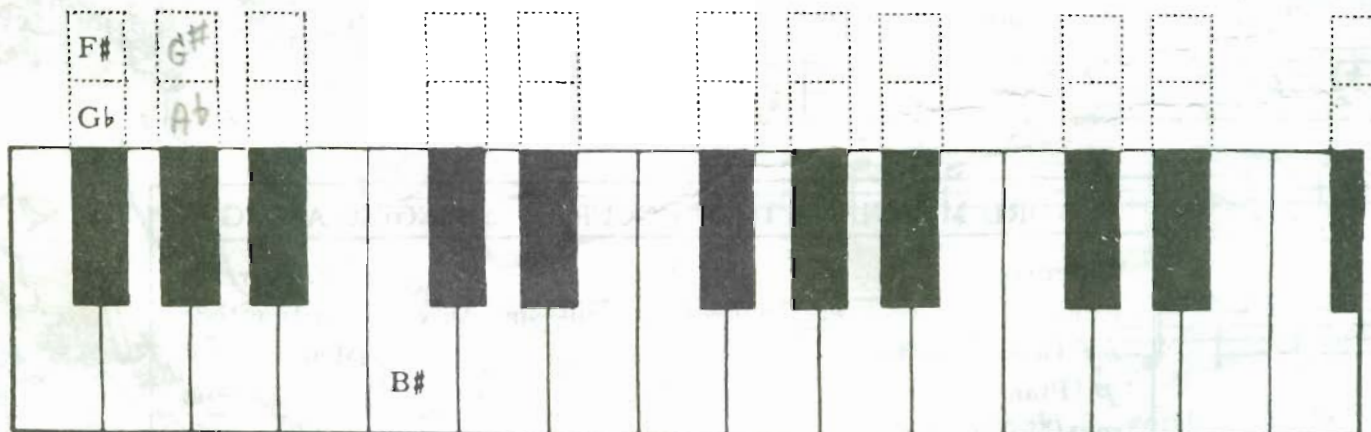
## SHARPS AND FLATS AND NATURALS

The SHARP sign  $\sharp$  means to raise the key one half tone.

The FLAT sign  $\flat$  means to lower the key one half tone.

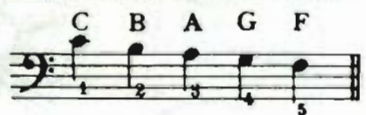
The NATURAL sign  $\natural$  means to restore back to white key.

Note: Each black key has two names. For example  $F\sharp$  (half tone above F) and  $G\flat$  (half tone below G) are the same key. In the dotted squares below write the TWO names for each of the remaining black keys.



Sometimes a white key may actually be a sharp or flat. For example  $B\sharp$ . In raising B a half tone, there is no black key to go to - so you borrow C and call it  $B\sharp$ . Write  $E\sharp$ ,  $C\flat$  and  $F\flat$  on the above diagram.

## Different Left Hand Position



## ACCIDENTALS

The Sharp ( $\sharp$ ), Flat ( $\flat$ ) and Natural ( $\natural$ ) signs which appear in a piece (other than in the key signature) are called Accidentals. Watch out for them.



## 6. TICK-TACK-TOE

M.M.  $\text{♩} = 66 - 116$ 

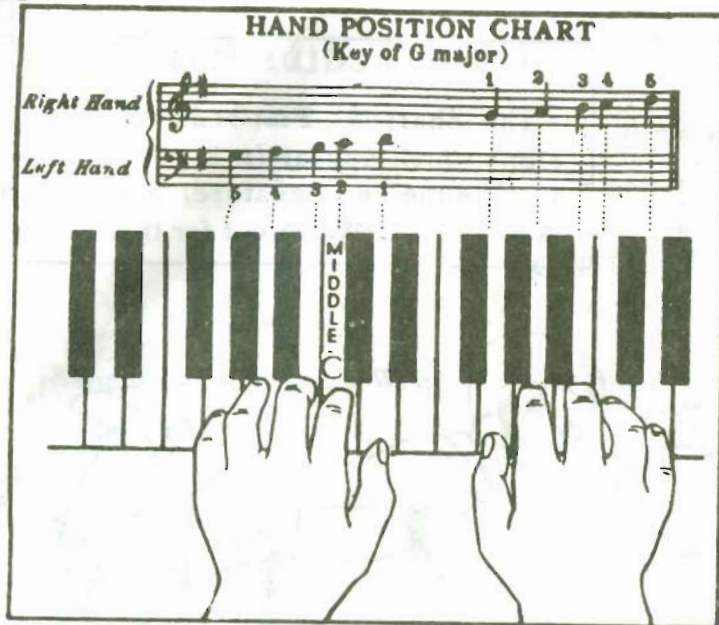
*mf* Come let's play at Tick-Tack-Toe. Try to get three in a row.

You take "X" and I'll take "O" It's a dan-dy game.

Let's keep play-ing Tick-Tack-Toe. Try to get three in a row.

I'll take "X" and you take "O" Hope I win the game.





**PREPARATORY DRILL**



We are in a new key: G major, Signature - one sharp - F#.

Place the hands over the keys shown in the hand position chart. Then play the preparatory drill several times. Keep your hands in this position when you play "A Nutty Song".

## 7. A NUTTY SONG

M.M. ♩ = 60-112

I'm an a - corn small and round, Ly - ing on the cold, cold ground.

No one wants to pick me up, 'Cause I'm such a lit - tle nut.

## HOW TO TRANSPOSE

Transposing may be introduced at this point by observing finger patterns. For example: play "The Wood-Chuck" (your first piece) in the key of G major. This is done by placing both hands over the G major hand position and following the fingering of the original key. Learn to transpose other C major pieces to G major. Also transpose G major pieces to C. Follow this procedure with other keys as they are acquired.

## 8. DOWN IN A COAL MINE

(Use G major hand position)

M.M. ♩ = 60 - ♩ = 50



*mf* Down in a coal mine way un - der the ground.

Where gleams of sun-shine can nev - er be found.

Dig - ging black di - a - monds all sea - son 'round.

Down in a coal mine way un - der the ground.

Watch out for the new expression marks

 (crescendo) means to grow louder  
 (diminuendo) means to grow softer







## REVIEW

Be sure to spend at least ten minutes a day reviewing your old pieces. You gain smoothness and ease from review work that you cannot acquire if you only practise new things. It's a good rule to devote one-third of your daily practice period to review.

## 9. THE KANGAROOSTER

(Place hands in G major hand position)

*Andante means medium slow*

Andante M.M. ♩ = 60 - 116

*mf* In the land of "Let's Pre-tend" there lived a "Kan - ga - roo ster."

Half of him was Kan - ga - roo, the oth - er half was Roo - ster.

He could jump and he could crow, Flap his wings and tap his toes.

In the land of "Let's Pre-tend" there lived a "Kan - ga - roo - ster." *rit.*



### A STORY ABOUT BEETHOVEN

This melody "Bells Are Ringing" is from Beethoven's Ninth and last symphony. The great music hall shook with applause when a chorus and orchestra finished performing it for the first time, but Beethoven sat with bowed head tapping time and worrying as to its acceptance. A friend turned his head so he could see the people clapping; Beethoven was deaf for his last 20 years, and never heard his own great symphony.

## 10. BELLS ARE RINGING

(G major hand position)

Adapted from Beethoven's  
Ninth Symphony (Choral)

Giocoso M.M. ♩ = 60 - 112

*f* Bells are ring - ing, Hearts are sing - ing, Hymns of love and life worth-while.

*mp* Can - dle light's a love - ly sight with sing - ers march - ing down the aisle.

All man - kind with one great mind u - nites in free and joy - ful song.


*f* Bells are ring - ing, Hearts are sing - ing, Hymns of love and *rit.* life worth-while.

### Two Christmas Recital Suggestions

1. Have three boys dressed as the Three Wise Men play WE THREE KINGS OF ORIENT ARE (Specially arranged by John W. Schaum as a Piano Trio - One Piano - Six Hands)
2. For Piano Solo: O HOLY NIGHT (Cantique de Noël) Adolph Adam. Arranged by John W. Schaum in Key of C. Easy.



### THE ARM PHRASING TOUCH

In order that your piano playing may sound more artistic, the Arm Phrasing Touch is presented. Curved lines  called slurs divide music into phrases. By observing the phrase marks properly, your playing will acquire expression.

Finger in key contact.  
Elbow down at side.  
Produce tone by raising elbow laterally.  
Tone is made the moment the elbow starts gradually up.

Finger in key contact.  
Tone is produced by a continuation of the up-elbow movement previously begun.  
Elbow lifts the finger slightly off the keys.



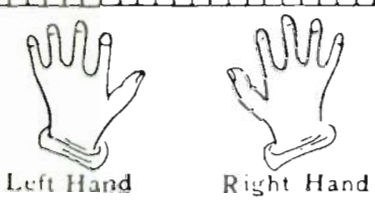
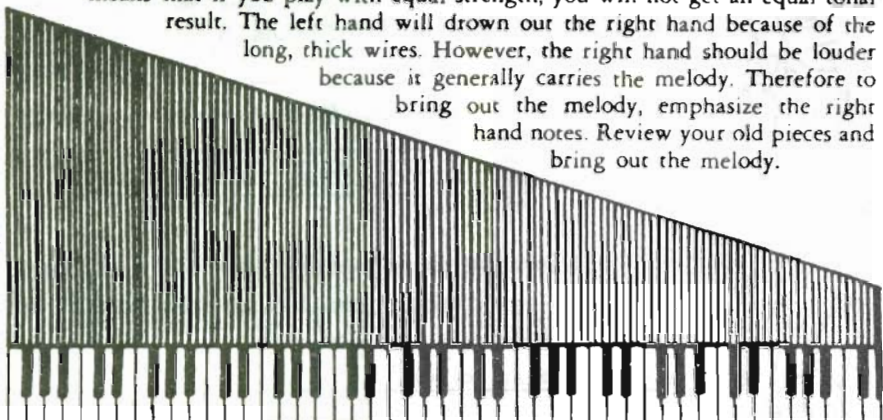
## 11. STEADY, EDDIE

(Apply the Arm Phrasing Touch)

Andante M.M. ♩ = 60-116

# HOW TO BRING OUT THE MELODY

Notice the diagram below. The vertical lines represent the strings of the piano. If you look at the inside of your piano you will notice that the left hand has the advantage of longer, thicker wires. The right hand has short, thin wires. This means that if you play with equal strength, you will not get an equal tonal result. The left hand will drown out the right hand because of the long, thick wires. However, the right hand should be louder because it generally carries the melody. Therefore to bring out the melody, emphasize the right hand notes. Review your old pieces and bring out the melody.



## 12. THE GOOFY GOPHER

(Use the Arm Phrasing Touch)

*Moderato means moderate speed*

Moderato M.M. ♩ = 66 - 116

5 3 5 4 2 3 5 4

*mf* Once there was a goofy goph - er, Liv - ing

3 2 3 4 5 5 3

un - der - neath the ground. Nev - er was there

5 4 3 2 5 4 3 2

such a loaf - er, An - y - where else to be found.





### EXTENDED RIGHT HAND POSITION

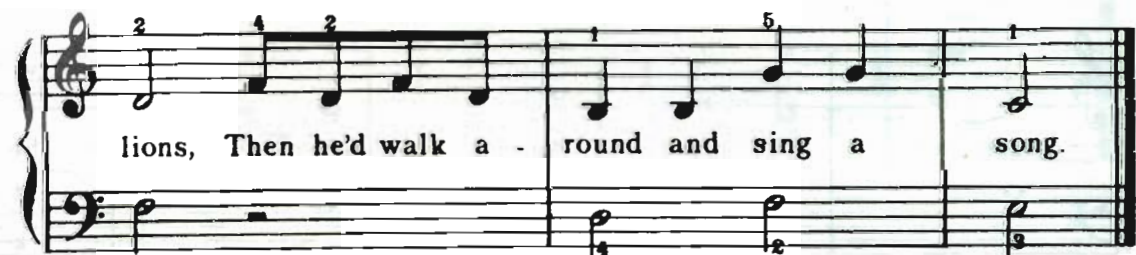
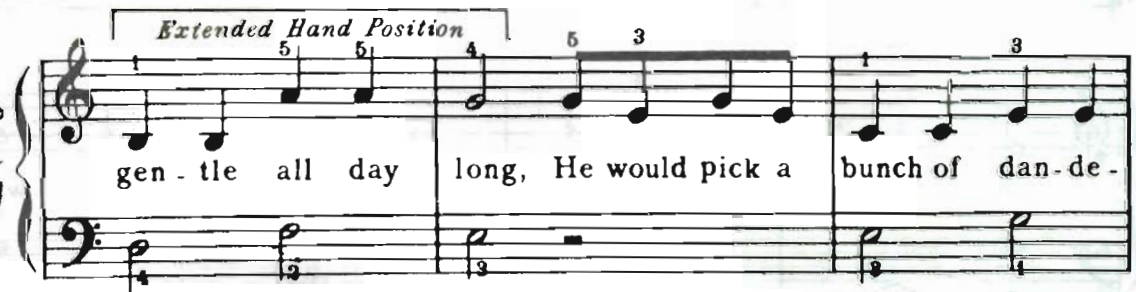
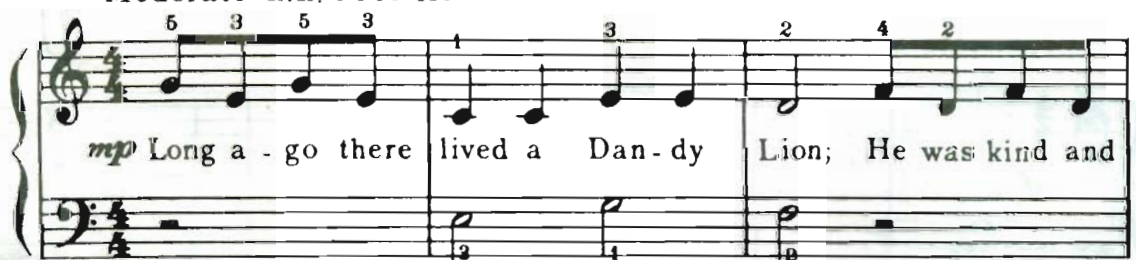
Notice the extended hand position in the right hand. The left hand is in the regular C major five finger position.



It is wise to introduce this extension - in order to sharpen the pupil's note reading ability.

## 13. THE DANDY LION

Moderato M.M. ♩ = 66-116



### SIGHT READING DRILLS

Keep up the sight reading drills (not all fourteen), but be sure to continue reviewing drills numbers 7 and 8, and 13 and 14. Try to improve your speed.

## 14. CAPTAIN SILVER

(C major hand position)

*Allegro means fast*

Adapted from Jensen

Allegro M.M. ♩ = 160 - 208

*f* Hear those hor - ses' hoofs on the trail.

There goes Cap - tain Sil - ver.

Chas - ing thieves who just stole the mail.

He'll put them in jail.

### Supplementary Pieces

1. THE BATTLE CRY OF FREEDOM arranged by John W. Schaum. Key of C,  $\frac{4}{4}$  time.
2. THE CAISSONS ARE ROLLING ALONG arranged by John W. Schaum. Key of C,  $\frac{4}{4}$  time.





# Schaum Piano Quiz No. 1

**DIRECTIONS:** Below are twenty statements about music. If the statement is **TRUE**, mark **T** in the answer column. If statement is **FALSE**, mark **F**. All of the information has been presented in the preceding pages of the book. It is advisable to review these pages.




Date \_\_\_\_\_

Grade Marked \_\_\_\_\_

\_\_\_\_\_  
(Signature of Student)

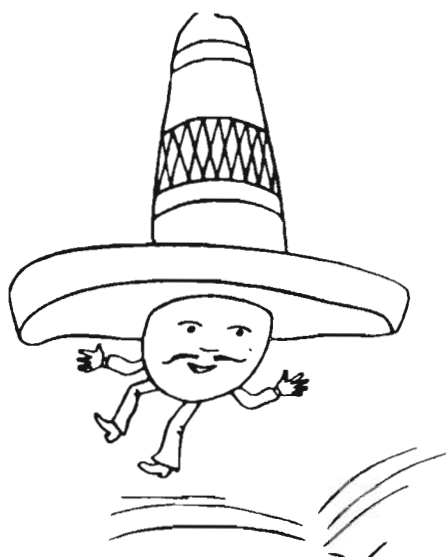
\_\_\_\_\_  
(Signature of Teacher)

(Answer Column)

1. This is a tie.  ..... 1. \_\_\_\_\_
2. This is a slur.  ..... 2. \_\_\_\_\_
3. Slurs divide music into phrases. .... 3. \_\_\_\_\_
4. In  $\frac{3}{4}$  time the second count should be accented. .... 4. \_\_\_\_\_
5. The letters M.M. stand for Maelzel's Metronome. .... 5. \_\_\_\_\_
6. All nations have adopted Spanish as their musical language... 6. \_\_\_\_\_
7. Legato means to play in a smooth connected manner. .... 7. \_\_\_\_\_
8. Forte (*f*) means to play soft. .... 8. \_\_\_\_\_
9. Giocoso means to play slowly and sadly. .... 9. \_\_\_\_\_
10. F# and Gb are the same key on the piano. .... 10. \_\_\_\_\_
11. A Half-Tone skips a key. .... 11. \_\_\_\_\_
12. This is a sharp sign. ( $\sharp$ ) ..... 12. \_\_\_\_\_
13. This is a flat sign. ( $\flat$ ) ..... 13. \_\_\_\_\_
14. The key of G has one sharp in the signature. .... 14. \_\_\_\_\_
15. We can transpose by watching finger numbers. .... 15. \_\_\_\_\_
16. We should never review our old pieces. .... 16. \_\_\_\_\_
17. Beethoven was deaf in later life. .... 17. \_\_\_\_\_
18. This sign means to grow softer.  ..... 18. \_\_\_\_\_
19. The sharps, flats and naturals in a piece (excluding signature) are called accidentals. .... 19. \_\_\_\_\_
20. Rit. (Ritardando) means to grow louder. .... 20. \_\_\_\_\_

S  
X  
P  
X  
C

S  
X  
P  
X  
C



### A NEW WAY TO TRANSPOSE

Raise all the tones one-half step. This means that in "Jumping Beans" you would play all the notes as though they were sharpened. Practise in two ways:

1. On white keys (as written)
2. On black keys (up a half step on each tone)

Note: Play all the notes with stems up with right hand; all the notes with stems down with left hand. Both hands use third fingers throughout the entire piece.

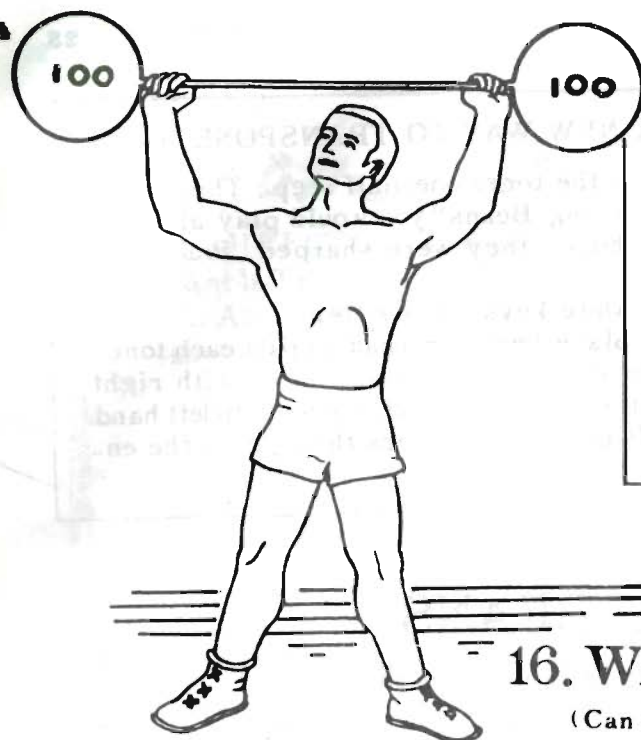
## 15. JUMPING BEANS

(Note: Right hand stays on "F" all the way through)

Allegro M.M. ♩ = 160-208

*R.H.*  
*L.H.*  
*f*  
 Down in Mex - i - co they have some ver - y fun - ny jump - ing beans that  
 hop and wig - gle to and fro un - til they're all worn  
 In these beans are ti - ny elves that make for all the leaps and wig - gles.  
 When the elves die, then the beans can't *rit.* jump or hop at all.  
*L.H.*





## TRAINING THE FINGERS

Just as the athlete performs setting-up exercises, the pianist needs to get his fingers in condition. The following "Warm-Ups" give all the fingers in each hand a good work-out.

**Teachers Note:** The pupil should be told that each measure imitates the Main Phrase, going up one white key each time. Practise hands separately at first. Triads are also introduced.

## 16. WARM-UPS

(Can be taught by rote)

Moderato M.M. ♩ = 60 - 120

**Main Phrase**      **Same Phrase on "D"**      **Same Phrase on "E"**

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

Triad on C      Triad on D      Triad on E

G      A      B      C

C      D      E      F

G      A      B      C

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

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

**MEMORIZE THIS PIECE**

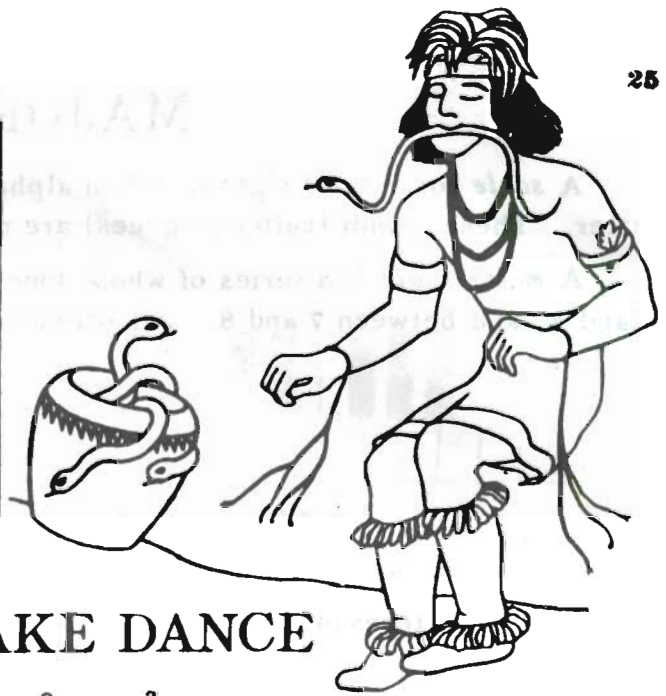
This is a good piece to memorize for a recital. Note the left hand is the same throughout the piece.



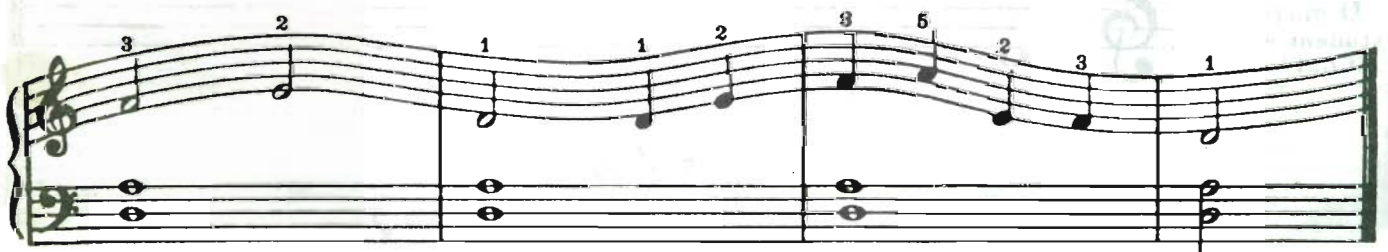
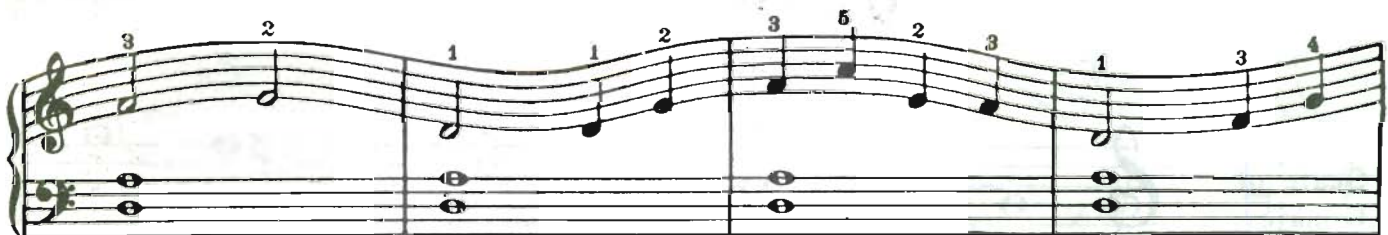
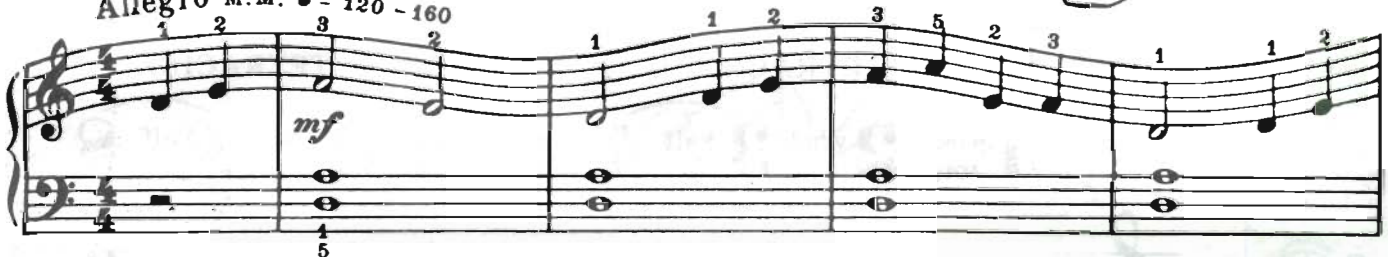
The right hand is in the following hand position.



This piece is in a minor mode. Minor pieces are mysterious and somewhat spooky.

**17. THE SNAKE DANCE**

Allegro M.M. ♩ = 120 - 160





## MAJOR SCALES

A *scale* consists of eight sounds in alphabetical order beginning and ending on the same letter. These sounds (called degrees) are numbered 1, 2, 3, 4, 5, 6, 7, 8.

A *major scale* is a series of whole tones and semitones. The semitones come between 3 and 4, and between 7 and 8. All other tones are whole tones.

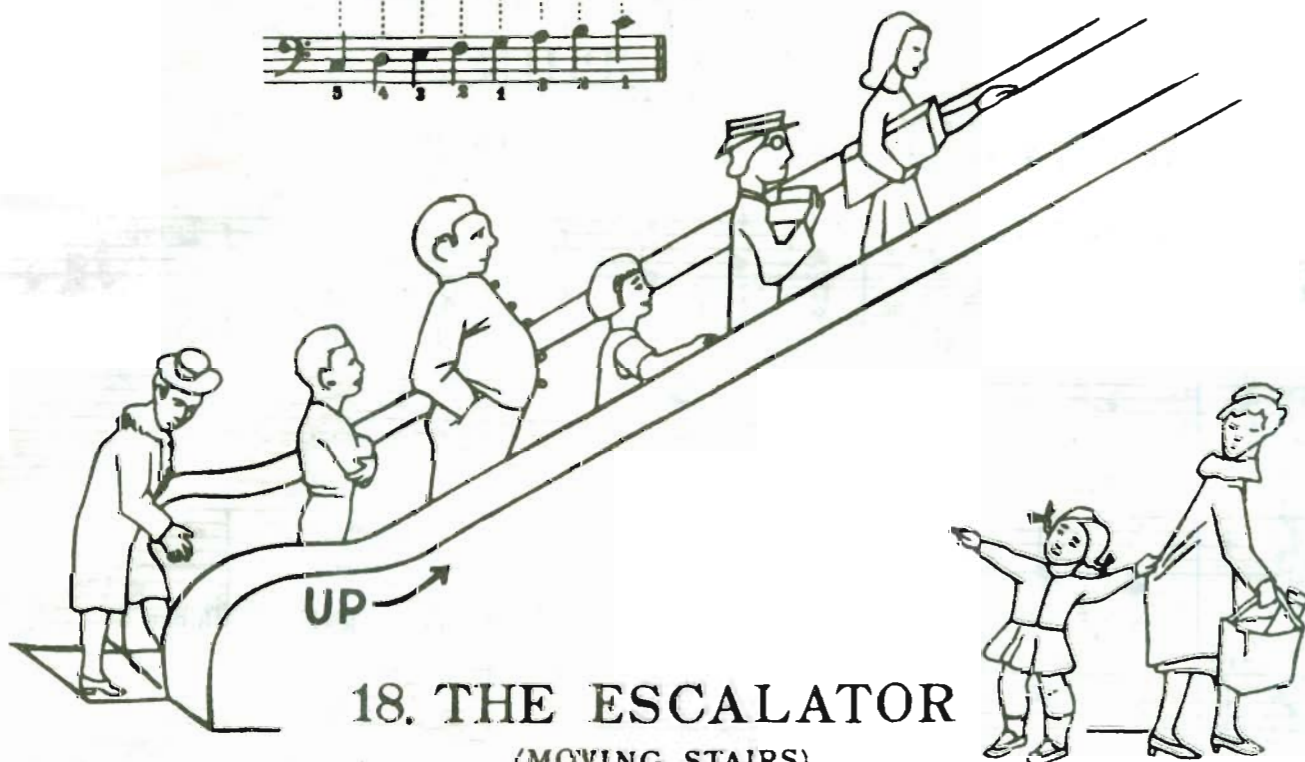
## MAJOR SCALE PATTERN

The eight tones of the *major scale* are arranged according to the following pattern:

	FIRST TETRACHORD	SECOND TETRACHORD
	<b>1</b> whole tone <b>2</b> whole tone <b>3</b> half tone <b>4</b> whole tone	<b>5</b> whole tone <b>6</b> whole tone <b>7</b> half tone <b>8</b>
Scale of C major		
Scale of G major		
Scale of F major (student writes it out)		
Scale of D major (student writes it out)		

# SCALE OF C MAJOR

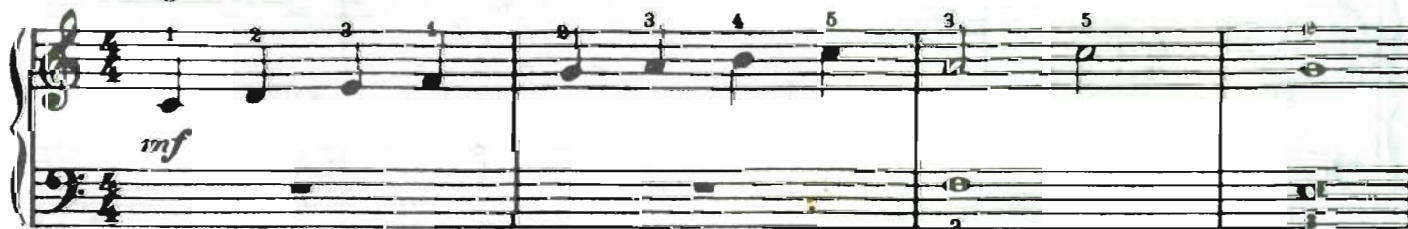
27



## 18. THE ESCALATOR

(MOVING STAIRS)

Allegro M.M. ♩ = 80 - 144







# BROKEN CHORDS



Notice how the melody "The Sphinx" is built on broken chords. See if you can find other broken chords and circle them.

## 19. THE SPHINX

Allegro M.M. ♩ = 88 - 144

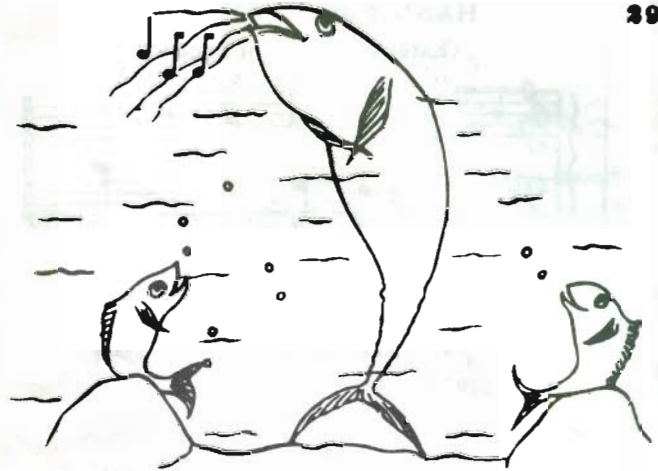
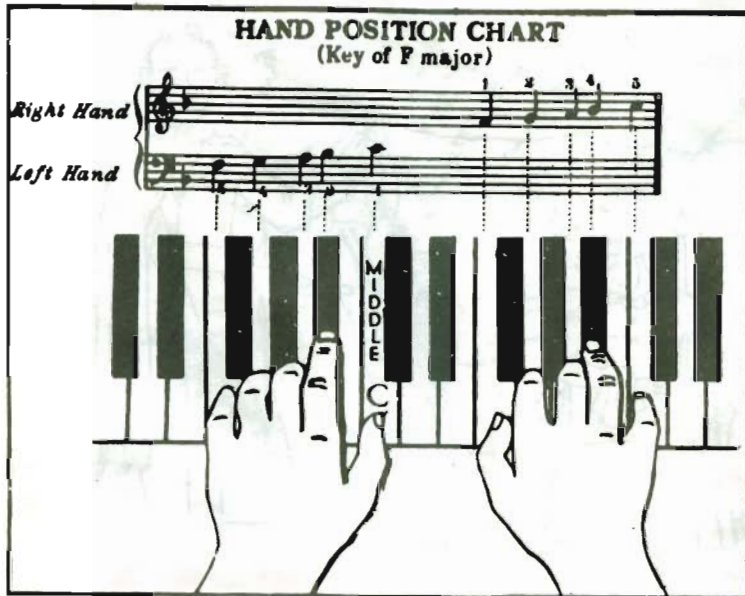
*mf* I have of - ten looked at pic - tures of the sphinx.

Triad

I have of - ten won - dered what the old girl thinks.

She can't talk. She can't walk.

So I guess she sim - ply smiles and sly - ly winks.



Place your hands in the new position shown above. Practice in bunches as before. Remember you are in the key of F major which has one flat (B $\flat$ ) in the signature. You are now ready to play "Tune of the Tuna Fish."

## 20. TUNE OF THE TUNA FISH

(Key of F major, one flat, B $\flat$ )

Moderato M.M.  $\text{♩} = 80 - 120$

*mp* Tu - na fish! Tu - na fish! Sing a tune of Tu - na fish!

Tu - na fish! Tu - na fish! It's a fav - 'rite dish.

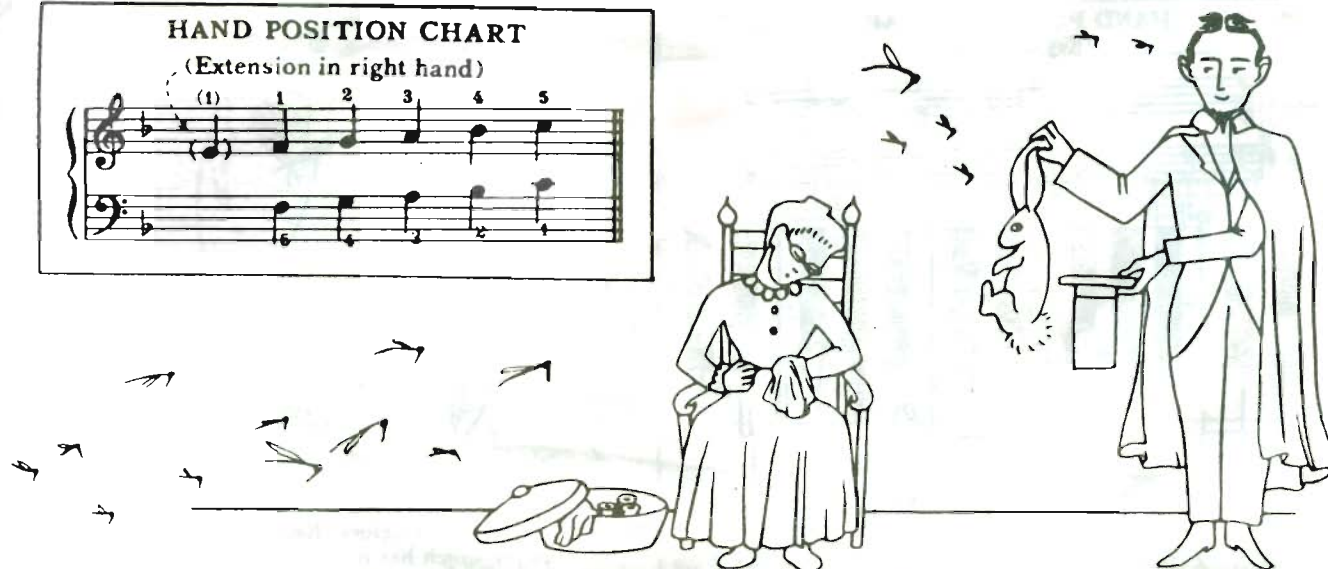
Ev - 'ry bod - y likes it so. From New York to Ko - ko - mo.

Tu - na fish! Tu - na fish! It's a fav - 'rite dish.



## HAND POSITION CHART

(Extension in right hand)



## 21. WHICH IS WITCH?

(Key of F major, one flat, B $\flat$ )Moderato M.M.  $\text{♩} = 80 - 120$ 

Ma - gi - cians are good at witch craft. A

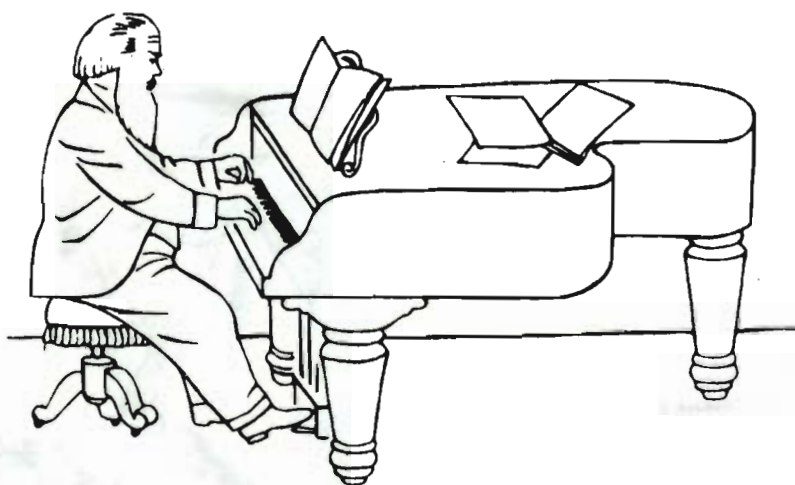
seam - stress is good at stitch craft. Mos -

qui - toes are good at "itch" craft.

Which - craft do you think is best?

## Now You Can Play

DOWN IN THE VALLEY (Key of F;  $\frac{3}{4}$  time) arranged by John W. Schaum is a useful piece at this point. It gives the student additional experience in the key of F.



### CONTRAST IN MUSIC

Music expresses many moods. Sometimes it excites us with its lively rhythms; other times it calms us with its quiet melodies. This famous song by Brahms is to be played softly and smoothly.

## 22. BRAHMS' LULLABY

(The right hand is in no particular hand position but rambles around. This will make the students read NOTES as well as FINGER NUMBERS.)

*Largo means slowly*

Largo M.M. ♩ : 56 - 80

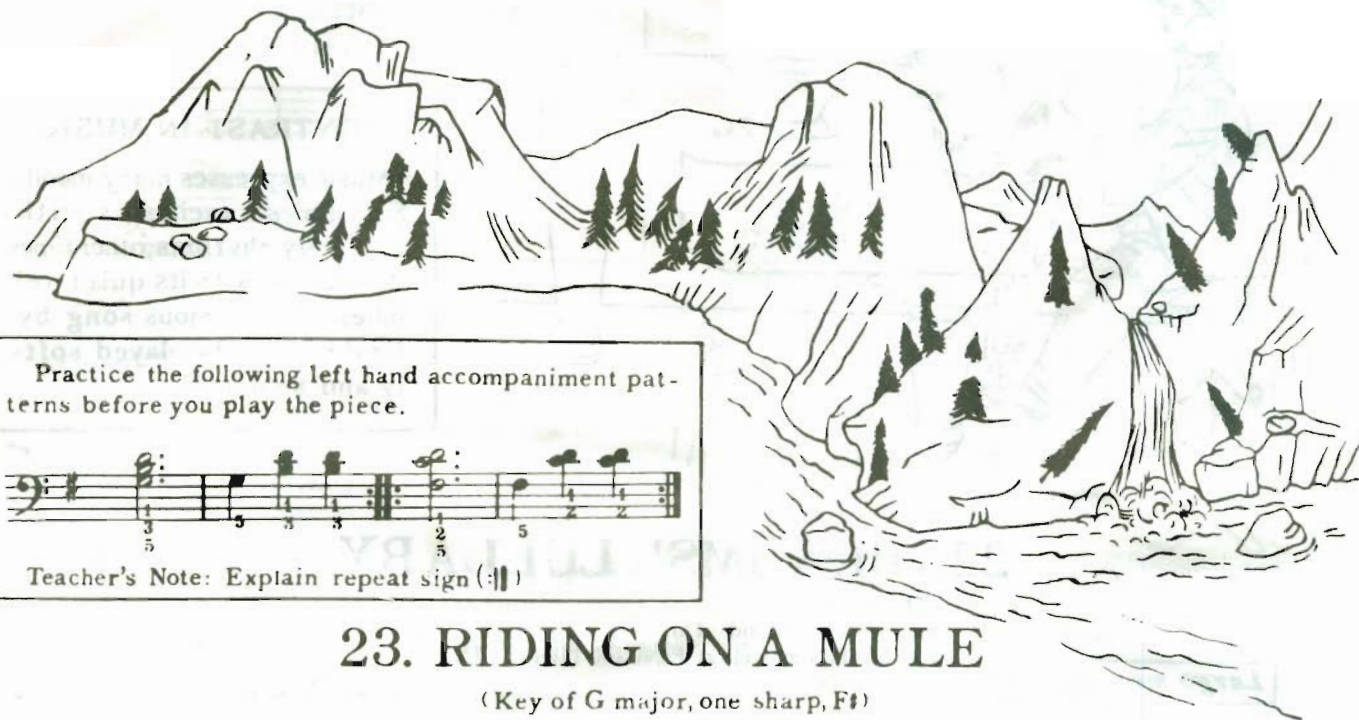
*p* Lul - la - by and Good - night. Go to bed now and

sleep tight. Close your eyes and start to yawn. Pleas - ant dreams un - til the

dawn. When the sun lights the sky, You will wake feel - ing

spry. Start the day with a smile, Life is *rit.* real - ly worth while.





Practice the following left hand accompaniment patterns before you play the piece.

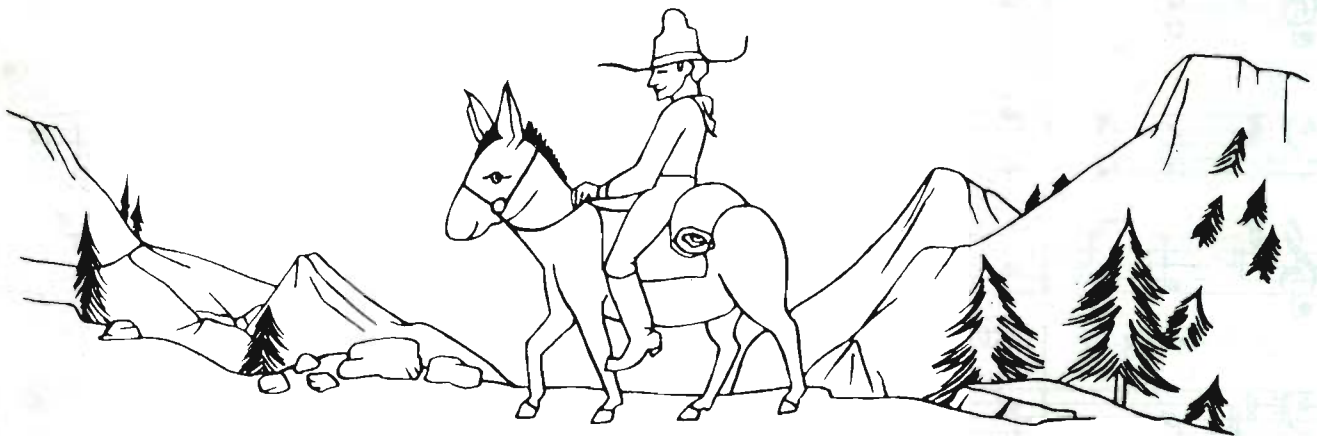
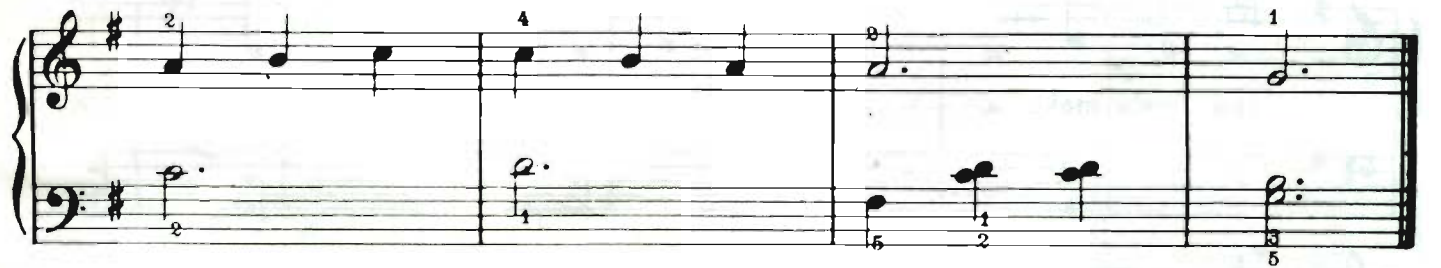
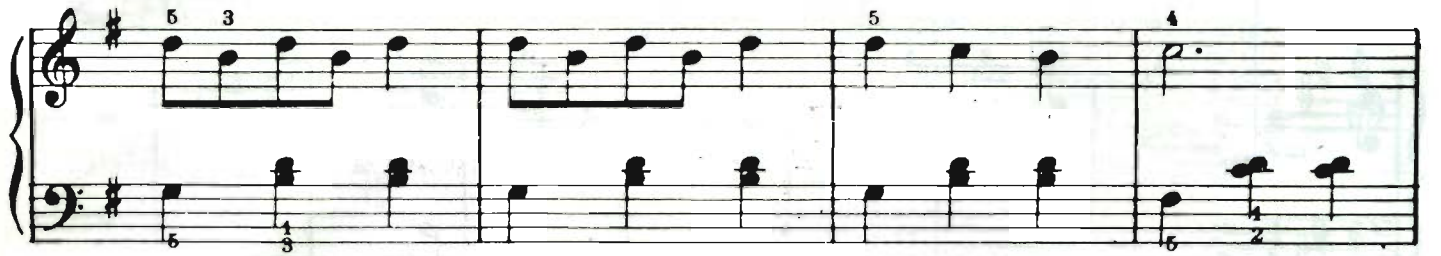


Teacher's Note: Explain repeat sign (:||)

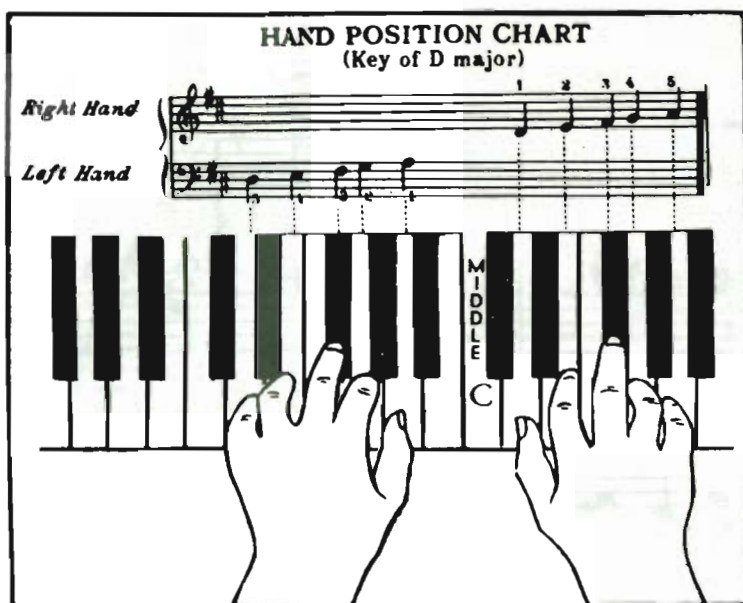
## 23. RIDING ON A MULE

(Key of G major, one sharp, F#)

Allegro M.M. ♩ = 72 - 116







Place your hands in the D major hand position shown above. Now you are all set to play "Cycles."



## 24. CYCLES

(Key of D major, two sharps, F# and C#)

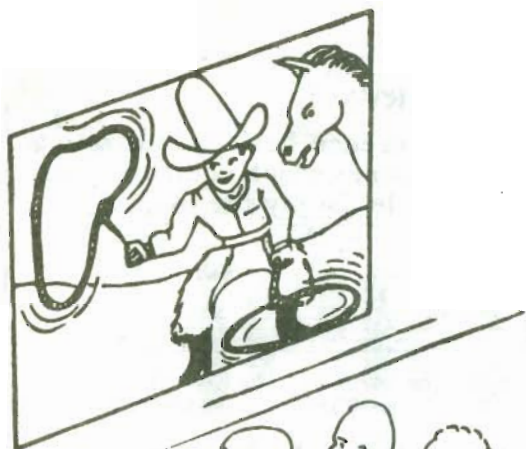
Andante M.M. ♩ = 66-112

*mf* One wheel makes a un - i - cy - cle. Two wheels make a bi - cy - cle.

Three wheels make a tri - cy - cle, But no wheels make an i - ci - cle.

Cir - cus clowns ride un - i - cy - cles. Boys and girls ride bi - cy - cles.

Young - er folks ride tri - cy - cles. But no one rides an i - ci - cle.



### ANOTHER SIGN FOR $\frac{4}{4}$ TIME

Very often in music you will not find a numerical time signature at the beginning of a piece but will find a large letter **C**. This stands for four in a bar ( $\frac{4}{4}$  time).



## 25. THE MOVIES

(Key of D major, two sharps, F# and C#)

Allegro M.M.  $\text{♩} = 100-160$

Extended Hand Position		Regular 5 Finger Position	
At the	<i>f</i> mov - ie	<i>mp</i> show, There are	thrill - ing cow - boy
fea - tures, Oh I			
<i>f</i> love to	<i>mp</i> go, To the		mov - ing pic - ture
show. In the			
<i>f</i> eigh - tenth	<i>mp</i> row, I can		see just fine and
dan - dy. Be it			
<i>f</i> rain or	<i>mp</i> snow You will		find me at the
show			





# INTERVALS

An interval is the difference between two sounds. Intervals have number-names which equal the amount of letter-names they include. Study the following examples.



(Includes THREE letters G A B) (Includes FIVE letters F G A B C) (Includes SIX letters A B C D E F)

Draw circles around all the thirds in "At the Soda Fountain?"

## 26. AT THE SODA FOUNTAIN

(Key of G major; one sharp, F#)

Moderato M.M. ♩ = 88-128

Adapted from Czerny

mp At the so - da foun - tain,

Sip - ping through a straw.

Eat - ing lots of ice - cream,

May I have some more?

### HAND POSITION CHART

(Key of B $\flat$  major)

*Right Hand*

*Left Hand*



## 27. THE PICNIC

(Key of B $\flat$  major; two flats B $\flat$  and E $\flat$ )

Allegro M.M. ♩ = 100 - 160

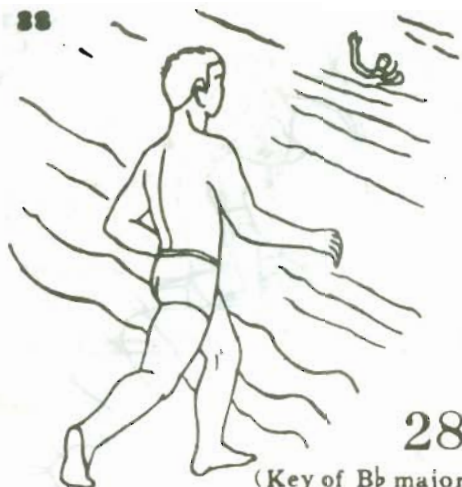
*mp* Let's go out for a pic - nic. It's

swell down at the lake First we'll

all go in swim - ming. Then we'll eat hot dogs and cake.

*Left hand over*  
L.H.





## THE PIANOFORTE

The full name of the instrument you are learning to play is PIANO-FORTE. Translated into English, it means SOFT-LOUD. So, you see, you are really learning to play the SOFT-LOUD. It all came about this way. On the early instruments that preceded the Pianoforte, you couldn't play soft or loud by pressing the keys soft or loud. No matter how the keys were struck, the amount of tone was just the same. So naturally when they invented that type that could be played soft or loud by the amount of pressure — they called it the PIANOFORTE (SOFT-LOUD) (*p-f*). But you can continue to call it PIANO for short.

## 28. THE LIFE GUARD

(Key of B $\flat$  major; two flats B $\flat$  and E $\flat$ ; same hand position as "The Picnic")

*ff* - fortissimo means very loud

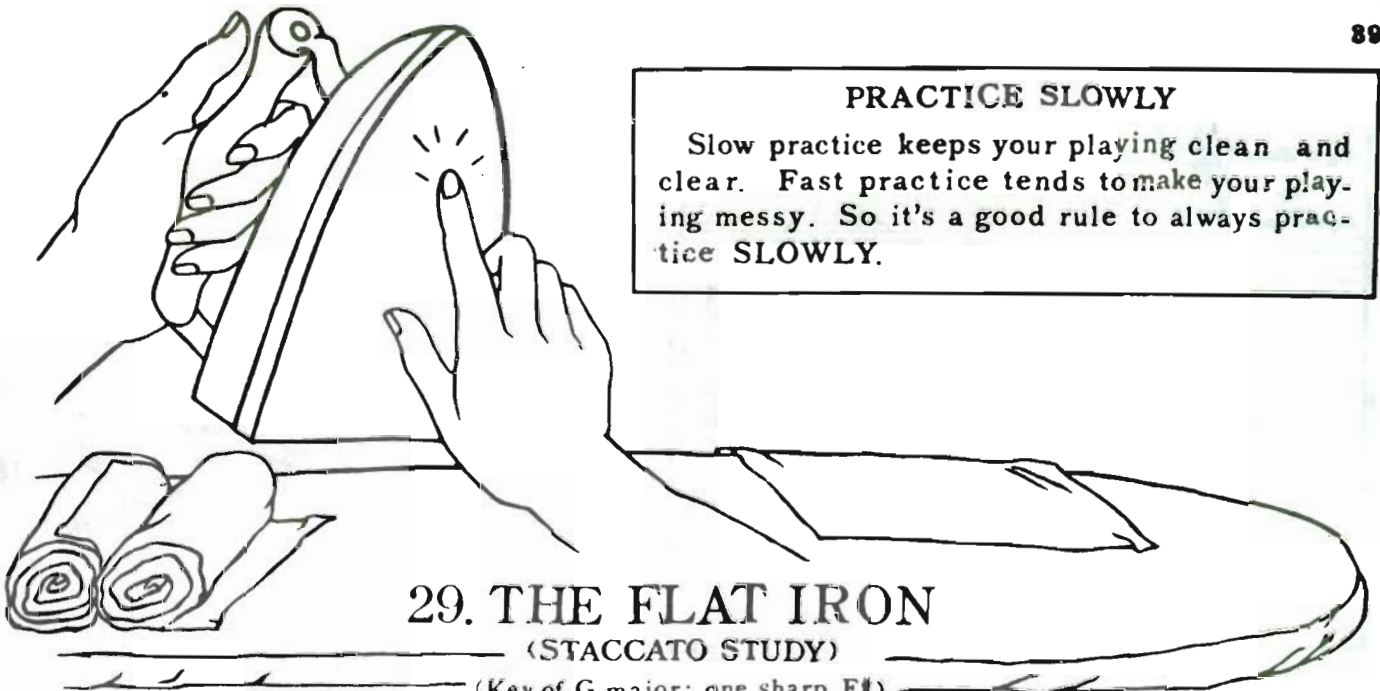
Allegro M.M.  $\text{♩} = 100 - 160$

*mf* The life guard at the swim-ming pool, Is our friend, Name is Jim. He

*pp* sees that we o - bey the rules, While we swim. The

*mp* life guard has to go to school. Learn to save peo - ples' lives. When

*ff* dan - ger comes he must keep cool, So we'll thrive.



## 29. THE FLAT IRON

(STACCATO STUDY)

(Key of G major; one sharp, F#)

Moderato M.M. ♩ = 80-160

*mp* When you touch a hot flat i - ron, You let go as quick-ly as you can.

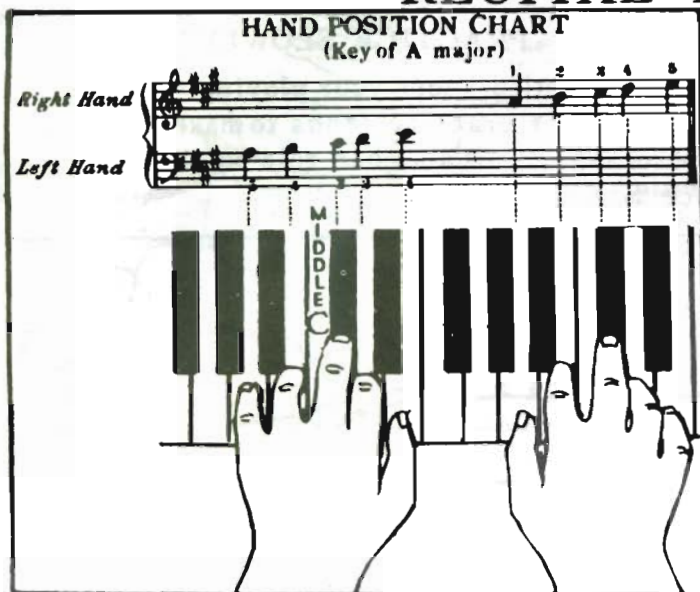
'Cause you'd sure - ly burn your fin - gers, And they'd be as brown as a pe - can.

When you play stac - ca - to notes, You lift your fin - gers quick-ly as you can.

Just pre - tend the keys are hot, But you won't get burned, 'cause you know the plan.



# RECITAL PIECE



## 30. THE PET SHOP

(Key of A major, three sharps, F# C# and G#)

Adapted from Schubert

Moderato M.M. ♩ = 80-160

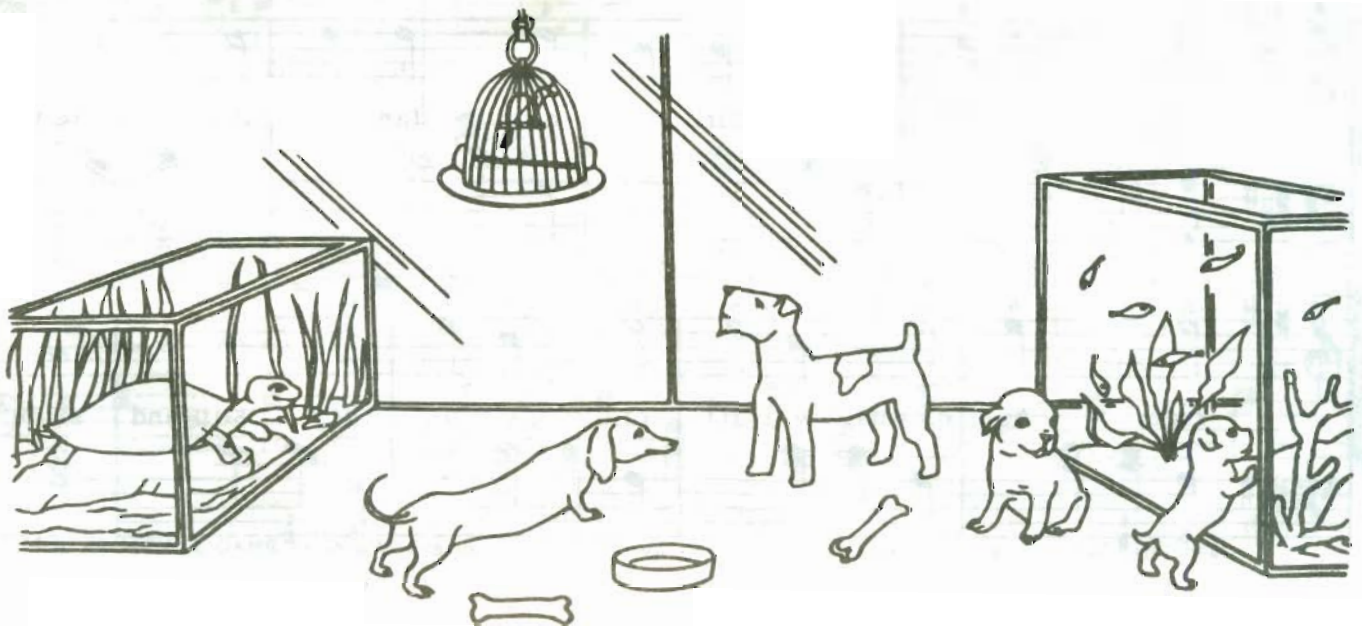
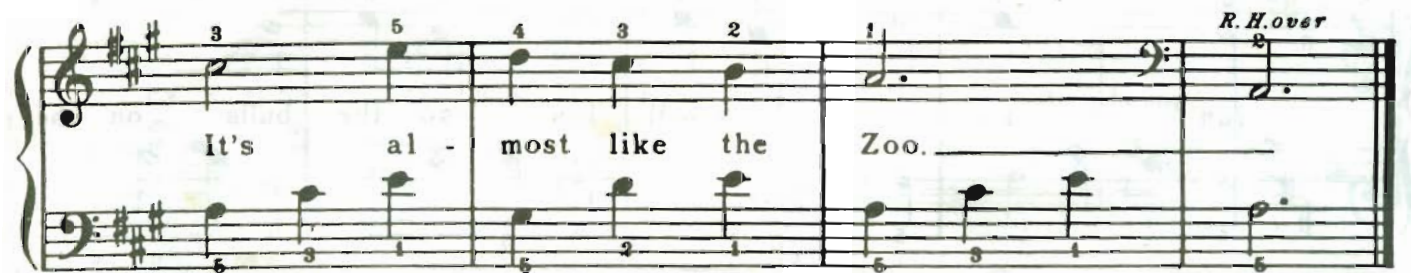
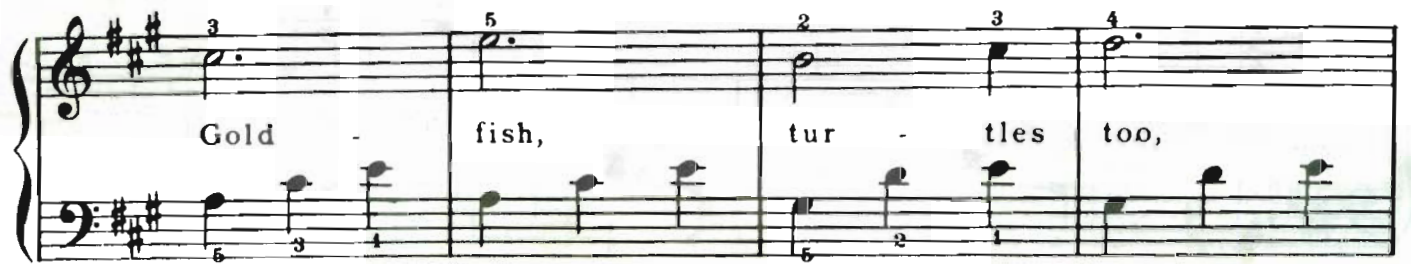
*mf* Let's look here and stop, At this

cute lit - tle pet shop. See the

ba by pups, Drink - ing out of their cups. *R.H. over*

Another Charming Recital Piece

WHILE STROLLING THROUGH THE PARK ONE DAY arranged by John W. Schaum; Key of C, 4/4 time. A gay composition.



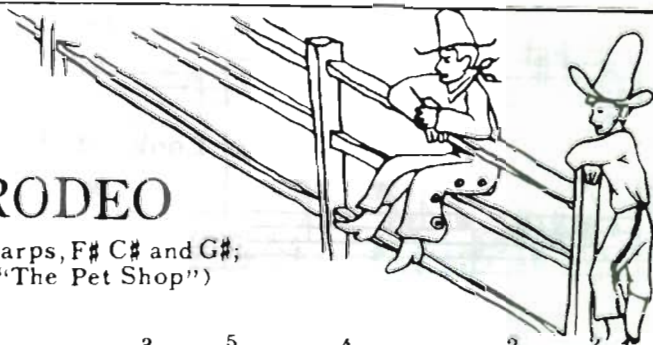




## REPERTOIRE

(pronounced rép'er twôr)

This rather big word means the list of pieces you have practiced and have ready to perform. Concert pianists have very large repertoires (just dozens of pieces). You should always have at least six pieces in your repertoire. This means to have six pieces ready to play at all times (by heart if possible).



## 31. THE RODEO

(Key of A major three sharps, F# C# and G#;  
same hand position as "The Pet Shop")

Allegro M.M. ♩ = 100-180

mf We'll see the Ro - de - o and all have some  
fun. The cow - boys will las - so the bulls on the  
run. The cow - girls will do fan - cy stunts while they  
ride, And clowns will act cra zy as they slip and slide.

### THE DOTTED QUARTER NOTE

A dot after a note is equal to a note next lower in value. Therefore the dot after a quarter note (♩) equals an eighth note (♩). The dotted quarter in  $\frac{4}{4}$  time is counted as follows:



New L.H. Accompaniment Pattern



## 32. MOTORCYCLE COP

(Key of G major, one sharp, F#)

Allegro M.M. ♩ = 100-160



Mo - tor-cy - cle cop's on guard. Chase the cars that speed.

Ev - 'ry driv - er must be sure, Traf - fic signs to heed.

Stop on red and go on green, That's the saf - est way.

Mo - tor-cy - cle cop's on guard; Laws we must o - bey.

Supplementary Solo

THE FOOTBALL GAME by John W. Schaum is a good "action" piece and should give the pupil a lot of enjoyment.





THE DOTTED QUARTER NOTE  
in  $\frac{3}{4}$  time is counted as follows:



### RIGHT HAND POSITION

(Key of A Major)



### LEFT HAND CHORD PATTERNS



## 33. SCHUBERT'S WALTZ

(Key of A major, three sharps, F# C# and G#)

Moderato M.M. ♩ : 80-160

*mp* Franz Schu - bert wrote six hun - dred songs or more. His

"Ser - e - nade" is one we all a dore. This

Waltz that you're play - ing is one he wrote. Be

sure you watch all dot - ted quar - ter notes.



**REVERSIBLE MELODY**

This piece can be played from either end. Play it right side up, then play it upside down. Place hands in the following position.

R.H. Position

L.H. Position



## 34. A MUSICAL TRICK

(Any way you look at it, it's a good tune)

Andante M.M. ♩ = 80-120

Af - ter you know this tune then play it up - side, down

Mo - zart and Bach wrote pie - ces just like this for fun

(Keep hands in same position as before)

## 34. A MUSICAL TRICK



**THE CHEER LEADER**

Hand Position Chart - Key of Bb Major

R.H. Position

L.H. Position



## 35. THE CHEER LEADER

(Key of Bb Major, two flats Bb and Eb)

Moderato M.M. ♩ = 60-100

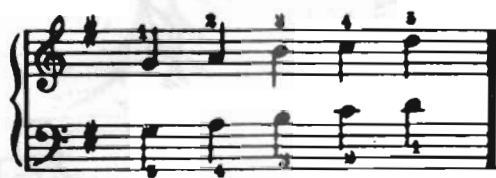
**f** Come let's give the team three cheers. Hip-Hoo-ray! U Rah Rah!

Ev - 'ry one must per - se - vere So we'll win the game.



## CHANGING KEYS

## G Major Position



## D Major Position



## 36. BIRTHDAY GREETINGS

(See foot note)

Moderato M.M. ♩ = 60-100

G Major Position

Hap-py birth-day, dear moth-er, Hap-py birth day to you. Hap-py

birth-day, dear moth-er, Hap-py birth day to you.

D Major Position

Hap-py birth-day, dear fa-ther, Hap-py birth-day to you. Hap-py

birth-day, dear fa-ther, Hap-py birth-day to you.

# *Schaum Piano Quiz No. 2*

**DIRECTIONS:** Below are twenty statements about music. If the statement is **TRUE**, mark **T** in the answer column. If statement is **FALSE**, mark **F**. All of the information has been presented in the preceding pages of the book. It is advisable to review these pages.






Date \_\_\_\_\_

Grade Marked \_\_\_\_\_

\_\_\_\_\_  
(Signature of Student)

\_\_\_\_\_  
(Signature of Teacher)

(Answer Column)

1. One way to transpose is to raise all the tones a half-step. .... 1. \_\_\_\_\_
2. This  is a triad. .... 2. \_\_\_\_\_
3. Pianists and athletes do not need exercise. .... 3. \_\_\_\_\_
4. Minor pieces are happy and gay. .... 4. \_\_\_\_\_
5. This  is a broken chord. .... 5. \_\_\_\_\_
6. In a major scale the half-steps come between 2 and 3, and 6 and 7. .... 6. \_\_\_\_\_
7. The signature for the key of C major is one sharp. .... 7. \_\_\_\_\_
8. The signature for the key of F major is one flat (B $\flat$ ) .... 8. \_\_\_\_\_
9. Some music is calm and other music is lively. .... 9. \_\_\_\_\_
10. Largo means cheerful. .... 10. \_\_\_\_\_
11. Two sharps in the signature indicate key of D major. .... 11. \_\_\_\_\_
12. This sign  stands for common time. .... 12. \_\_\_\_\_
13. This interval  is a 4th. .... 13. \_\_\_\_\_
14. This interval  is a 6th. .... 14. \_\_\_\_\_
15. The key of B $\flat$  major has two flats (B $\flat$  and E $\flat$ ). .... 15. \_\_\_\_\_
16. If one *f* means forte, then two *ff*'s mean eighty. .... 16. \_\_\_\_\_
17. Pianoforte is the full name for the piano. .... 17. \_\_\_\_\_
18. Pianists should always practice fast. .... 18. \_\_\_\_\_
19. The three sharps in the key of A major are A $\sharp$ , D $\sharp$  and B $\sharp$ . ... 19. \_\_\_\_\_
20. The dot after a quarter note (♩.) is worth an eighth note (♩). 20. \_\_\_\_\_



# Certificate of Promotion

This announces that

MISS JANA BHICHAIKUL

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