A course in introduction to music emphasizing modes and forms is presented. A laboratory approach in which pupils are to develop skill in playing keyboard instruments, sing, listen to, read and compose music with emphasis on identification of elementary concepts of mode and form is used. Course objectives include: (1) The student will select the title of a familiar melody heard from a list provided; (2) The student will determine by ear whether an example is in major, minor, or chromatic mode; (3) The student will determine by ear whether an example contains a complete cadence, an incomplete cadence, or no cadence; (4) The student will understand the physical structure and care of the keyboard instrument; (5) The student will demonstrate as he performs the proper posture at the keyboard; and (6) The student will explain the "up" and "down" direction on the keyboard in relation to melodic motion. Course content is directed toward the development of performance skills and musicianship.
AUTHORIZED COURSE OF INSTRUCTION FOR THE QUIMMESTER PROGRAM

KEYBOARD LABORATORY

COURSE NUMBER: MUSIC: 5633.32
KEYBOARD LABORATORY

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Written by:
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Doris Johnson, and Berthenia White

for the
DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971
OUTLINE FOR QUINMESTER PROGRAM

I. COURSE TITLE
   Keyboard Laboratory

II. COURSE NUMBER
   5633.3-2

III. COURSE DESCRIPTION
   An introduction to music emphasizing modes and forms. A laboratory approach in which pupils will develop skill in playing keyboard instruments, sing, listen to, read and compose music with emphasis on identification of elementary concepts of mode and form.

IV. COURSE ENROLLMENT GUIDELINES
   Pupils may be admitted to Keyboard Laboratory upon successful completion of Music Lab. Level II or upon demonstration of advanced musicianship as determined by the music teacher.

V. COURSE OF STUDY OBJECTIVES
   A. Musicianship
      1. The student will select the title of a familiar melody heard from a list provided.
      2. The student will determine by ear whether an example is in major, minor, or chromatic mode.
      3. The student will determine by ear whether an example contains a complete cadence, an incomplete cadence, or no cadence.
      4. Given a staff containing a clef sign, meter signature, bar lines, and the initial note, the pupil will complete the notation for pitch and duration from melodic dictation.
      5. Given a staff notated example, the student will indicate any discrepancies in an example heard.
6. Given several samples of staff notation, the student will select the one matching an example heard.

7. Given a familiar melody in staff notation without a key signature and aided by hearing a performance of the melody exactly as notated, the student will select the needed key signature from the group provided.

8. After hearing a melody performed, the student will select from a group provided the proper sequence of letters to describe the form of the melody.

9. Given a familiar melody in staff notation, the student will select the title from a list provided.

10. Given a simple melody and grand staff notation, the student will be able to perform it on the keyboard.

B. Performance

1. The student will understand the physical structure and care of the keyboard instrument.

2. The student will demonstrate as he performs the proper posture at the keyboard, proper arm, hand, and wrist position.

3. The student will explain the "up" and "down" direction on the keyboard in relation to melodic motion.

4. The student will identify the keys of the piano as to pitch names in relation to the 2-3 patterns of the black keys.

5. The student will locate and describe the function of the damper, soft, and sostenuto pedals.

6. The student will perform the five-finger pattern in all keys.

7. The student will play from memory a chromatic scale for a range of two octaves with the proper fingering.

8. The student will play from memory two major scales and their relative minors of his choosing, for one octave with the proper fingering at a speed of at least one tone per second with either a legato or staccato touch as selected by the teacher.

9. The student will perform from written notation simple melodies employing whole, half, quarter, and eighth note values in time signatures of 4/4, 3/4, 2/4, 4/8, 6/8, and in any of at least three different key signatures.
10. The student will construct at the keyboard a major, minor, diminished, and augmented triad in root position.

VI. COURSE CONTENT

A. Development of Performance Skills

1. Logistics
   a. Function and identification of parts of piano.
   b. Care of instrument.

2. Playing Position
   a. Hands
   b. Arms
   c. Wrists
   d. Torso

3. Five Finger Pattern
   a. Identification
   b. Development of independence of fingers
   c. In different keys

4. Reading Notation
   a. In finger patterns.
   b. In different keys.
   c. Identification and use in performance of symbols for tempo, dynamics, key, meter, chords.

5. Transposition
   a. By key signature, half-step up or down.
   b. By hand position to similar keys.

B. Development of Musicianship

1. Ear-training
   a. Melodic dictation, pitch and duration
b. Aural identification of cadences
c. Phrases
d. Aural and visual identification of mode

2. Form
   a. Aural recognition
   b. Visual recognition
   c. ABA
   d. Theme and variations

3. Harmony
   a. Triads in notation
   b. Root position and inversions
   c. Aural identification of chord changes
   d. Chord symbols

4. Notation
   a. Dictation
   b. Notation of original compositions

5. Creativity
   a. Composition of variations on a theme
   b. Original composition

VII. COURSE PROCEDURES, STRATEGIES AND SUGGESTED LEARNING ACTIVITIES

Week 1: Introduction to the keyboard.

A. Objectives:

   The student will demonstrate an understanding of the physical structure and care of the keyboard instrument by a discussion of it.
B. Procedure

1. Physical Set-up

Have student seated at a specific keyboard instrument.
Student is given a description of the piano: *Strings* being struck by hammers which are put into motion from keys by means of a connection mechanism called *action*.

*Sound board.*

*Dampers,* thin lengthy pieces of wood covered with felt which lie above the strings and which, by means of connecting wires move up and down with the action, thus making the string free for vibration in the moment the hammer strikes and checking it when the key is released.

*Pedals:* *Damper pedal,* to the right, raises all the dampers thus allowing the strings to vibrate after the keys have been released.

*Soft pedal* causes the entire keyboard's action and hammers to shift a little to the left so that the hammers strike only two strings instead of, as normal, all the three strings assigned to them.

*Sostenuto* is a modification of the damper pedal. It raises the damper from only a particular string which is held in the moment it is put into action leaving the other strings free for playing with or without the dampers.

*Number of keys* on a standard piano: 88.

II. Care of the Instrument

Three basic rules are given: Hands must be kept off the wood of the piano, the piano must never be struck with a
sharp blow, and feet must be kept off the piano.

Electronic pianos: Hitting the keys will result in a note going out. The ear phones must not be dropped nor taken apart. The legs are delicate and piano must not be moved by sliding, but by putting the weight on the back by tilting the piano. The piano must be turned off after use.

C. Objectives

1. The student will move up the keyboard to the right for highness of pitch and down the keyboard to the left for lowness of pitch in relation to melodic notation.

II. The student will identify the keys of the piano as to pitch names in relation to the 2-3 patterns of the black keys.

D. Procedure

1. The teacher will demonstrate playing keys up to the right and down to the left on the keyboard and show its relationship to notes ascending and descending on the staff.

II. The musical alphabet will be placed on the board. Specific letter names will be pointed out on the keyboard and their relationship to the black keys shown. I.E. "C" is to the left of the set of two black keys. Students will then find all keys on the piano of the specific pitchclass specified. (All "c's"; all "f's"; etc.)

E. Objectives:

1. The student will demonstrate as he performs the proper posture at the keyboard, proper arm, hand, and wrist position.
F. Procedure:

Teacher demonstration at the keyboard:

- Feet flat on floor.
- Slant toward piano from waist.
- Fingers curved forming arch in hand.
- Move fingers independently by lifting from knuckles and keeping the fingers curved when lifting.

The students then practice hand position and lifting individual fingers. Fingernails must be short enough for the fingers to have a cushion.

G. Objectives

1. The student will execute the five-finger pattern at the keyboard exhibiting correct finger number.
2. The student will listen to and then repeat given pattern at the keyboard.

H. Procedure

1. Have the students sing a major scale from given pitch of "C". (Using letters, numbers, or syllables). Repeat and stop at the fifth tone of the scale. Place hands in the five finger pattern on the keyboard and play the following patterns hands separately:

   Right hand:
   
   \[
   \begin{array}{c}
   3 \ 3 \ 1 \\
   4 \ 4 \ 2 \\
   5 \ 5 \ 3 \\
   5 \ 4 \ 3 \ 2 \ 1 \\
   \end{array}
   \]

   Left hand:
   
   \[
   \begin{array}{c}
   3 \ 3 \ 5 \\
   2 \ 2 \ 4 \\
   1 \ 1 \ 3 \\
   1 \ 2 \ 3 \ 4 \ 5 \\
   \end{array}
   \]
2. The student will identify melodies when given beginning few tones within the five-finger pattern. He will then play these at the keyboard. The student will be asked to discover melodies himself which have the first few tones included within the five-finger pattern. Examples:

"Drink To Me Only With Thine Eyes" 33344543234514321
"Au Claire de la Lune" 1 1 2 3 2 1 3 1 2 2 1
"Marines Hymn" 1 3 5
"The Star Spangled Banner" 5 3 1
"Three Blind Mice" "Hot Cross Buns" 3 2 1
"America the Beautiful" 5 5 3 3 5 5 2 2 3 4 5
"Merrily We Roll Along" 3 2 1 2 3 3 3
"Lightly Row" 5 3 3 4 2 2 1 2 3 4 5 5 5
"Row, Row, Row Your Boat" 1 1 1 2 3 3 2 3 4 5
"Jacob's Ladder" 3 3 3 3 5 5 3
"Dixie" 5 3 1 1 1 2 3 4 5 5 5 3
"The First Noel" 5 3 1 2 3 4 5
"When Irish Eyes Are Smiling" 5 3 3 2 1 3 5
"Believe Me Of All Those Endearing Young Charms" 3 2 1 2 1 1 3 5

(Refer to A New Introduction to Music Level III)

I. Objective

Goals of the first quinmester will be demonstrated by the teacher or advanced student.

J. Procedure

The teacher or advanced student will play musical examples illustrating proper technique and musical elements such as
A brief discussion of these aspects will be included.

**Week 11: The Five-Finger Pattern**

**A. Objectives:**

- The student will play the five-finger pattern in all keys.
- The student will read melodic passages by finger patterns, rhythmic patterns, and letter names.
- The student will read musical score within the five-finger pattern in the keys of "F" and "C" in both the treble and bass clefs, giving attention to the Time Signature, Note Values, Rest Values, Bar Lines, and Double Bar Lines.
- The student will identify melodic movement as to direction and step or skip.

**B. Procedure:**

Explanation of whole-step half-step patterns is given. "A half-step is from one key on the keyboard to the very next, up or down, black or white." The student places hands in the five-finger pattern position and beginning on "C", moves up the keyboard one octave by half steps. Work hands separately and then hands together. Play the pattern 1 2 3 4 5 4 3 2 1-3-5-1 chord.

**Materials:** Robert Pace *Music for Piano (MFP)* Book 1, pages 1 - 10. Robert Pace *Skills and Drills (S&D)* Book 1, pages 2, 4, Ex. 1.

The student will describe music in regard to all objectives.
by questions submitted by the teacher. The student will clap rhythm of each song and say and/or sing letter names in rhythm before playing each piece. He will then play the correct finger pattern. **MFP, pag. 12.**

C. Evaluation:

Using melodies from **MFP Page 10** the student will:

1. Discover and explain time values.
2. Clap a rhythm pattern.
3. Play a finger pattern from previous lesson.
4. Play an exercise.
5. Sing the melodies using letter names while beating time for himself.
6. Sing a finger pattern and play it.

Week III: Notation

A. Objectives:

Given a staff notated example, the student will indicate pitch discrepancies, rhythm discrepancies, and will compare two variations of one melody, stating changes made.

B. Procedure:

While following the score as the teacher plays a musical example, the student will indicate incorrectly played patterns of pitch and rhythm by circling the measure played incorrectly. From music score on **pg. 12, MFP**, the student will circle changes made on variation **pg. 13.**
C. Objectives:
The student will properly execute the quarter note and the half note with regard to the time signature.
The student will correctly write all key signatures on the staff in the treble clef.

D. Procedure:
The student will play **MFP Pgs. 10-13** and **S&O pg. 4** using quarter notes and half notes and adding bar lines according to time signature in ex. 2b. The student will write the key signatures in the treble clef and will fill in treble and bass clef notation in **S&D pgs. 5-6**.

E. Objectives:
The student will transpose melodies up and down one-half step from original key.

F. Procedure:
The student will analyze finger patterns, melodic patterns, and rhythm patterns, and transpose **ex. 1, 2, 3 pg. 22 S&D**.
The student will transpose each song **pp. 10-13 MFP**.

G. Supplementary Material:
Solo materials and other type supplementary materials should be used at this point for the more advanced student. Also the use of current popular music would be advisable. At this level it could be written out in letter name form on acetates and then transferred to written notation by the student. Several pieces of this type should be included throughout the
nine-week segment. The pieces should be played by the student reading from the letter-name acetates as well as the written notation (to which chords would later be added).

Week IV: Form; Dynamics

A. Objectives:

The student will discriminate between antecedent and consequent phrases and complete and incomplete cadences aurally.

B. Procedure:

The student will analyze and perform "Tinker" pg. 14, MFP. The teacher will play the antecedent phrase asking the student whether or not it sounds complete. The consequent phrase will be performed in the same manner. The formal structure of a phrase, cadences, and the musical period will then be explained. All written work on pg. 14, MFP will be completed and performed.

C. Objective:

The student will detect repeated note and rhythm patterns from written notation and aurally.

D. Procedure:

The student will analyze music pointing out repeated note and rhythm patterns. He will then perform and transpose the three exercises on pg. 25, S&D with emphasis being placed on the tonal center or key feeling.

E. Objective:

The student will respond orally to the differences in dynamics through teacher demonstration, and execute a piece demonstrating the various dynamic markings.
F. Procedure:

The student will respond orally to the difference in dynamics as the teacher plays pg. 16, MFP. The student will then play the same exercise demonstrating mf, f, and accents. He will then complete written work reviewing notation in both base and treble clefs pg. 16, MFP, and perform and transpose ex. 1, 2, 3 and Melodic Movement from treble to bass clef, pg. 26, S&D.

G. Objective:

The student will sightread a new piece of music.

H. Procedure:

Review flat key signatures pg. 15, MFP.

I. Evaluation:

The student will play pg. 15, MFP without teacher aid.

Week V: Form (ABA; Theme and Variation)

A. Objectives:

The student will identify the form of a piece aurally and by sight. The student will call attention to the pick-up note, or anacrusis.

B. Procedure:

The student will analyze and perform pg. 17, MFP and transpose. He will be introduced to ABA song form by teacher presentation of simple tunes demonstrating this form: Ex.: "Love is Blue." The student will then perform the "Marines Hymn" pg. 18, MFP, executing the proper finger patterns with attention to the form: ABA. He will then perform the same song
from pg. 9, Level III, making comparisons. The student will perform and transpose all material from pg. 18, MFP and pg. 27, S&D, ex. 2, and perform Ex. 1, 3. The student will follow the example on pg. 16, MFP as teacher plays pg. 18 and circle measures having the variation.

C. Objectives:
The student will compose a variation on a theme.

D. Procedure:
The student will play variations making up his own, which he will then notate. S&D, pg. 7: Direction is given by teacher as to methods of variation, allowing for as much creativity as possible. Have students play their particular variation for the class.

E. Evaluation:
Pg. 19, MFP, performed in correct manner.

Week VI; Rhythm, Sequence, Proper Execution of Phrase

A. Objectives:
The student will properly execute eighth notes.

B. Procedure:
The student will clap and tap rhythm patterns pg. 20, MFP, ex. 1 (top); clap rhythm of "Lightly Row"; clap and say letter names followed by finger patterns in correct rhythm; and transpose all material in neighboring keys. The student will review rhythm patterns and melodic variation by analyzing and comparing variations in melodic patterns on pg. 22, MFP "Casey Jones" and pg. 29, S&D, Ex. 2.
C. Objectives:

The student will identify the sequence in a given piece of music.

D. Procedure:

The student will circle "sequence" measures and will use both hands playing in octaves at end of song. Pg. 28, S&D, Ex. 1, pg. 20, Ex. 2. Legato pg. 40, S&D; Staccato pg. 41, S&D.

E. Objectives:

The student will properly phrase a piece executing proper staccato-legato touch, slurs, and dynamics of the phrase.

F. Procedure:

The student will be introduced to phrase markings, crescendo and decrescendo by performance of pg. 23, MFP "Cobbler", "Shoemaker's Dance", and pg. 29, Ex. 1, S&D. Continued review will be made of the antecedent and consequent phrase pg. 23, MFP and variations using pp. 8, 9, S&D. Suggestions will be given as to specific variations and the student then left to his own creativity. Ex. 1, Change rhythm pattern; 2, Use sequence; 3, Invert melody; 4, Contrast melody. Continued review of key signatures will be made by use of such materials as flash cards.

Week VII: Ensemble; Major Triads

A. Objectives:

The student will perform using both hands reading notation from the same clef.

B. Procedure:

Review will be given of treble and bass clef notation.
C. Objective:
The student will play in ensemble performing divided parts.

D. Procedure:
Ensemble playing will be introduced by the student first playing the treble clef example and then the bass clef example, pg. 24, MFP. The class will then be divided into playing as a duet.

E. Objective:
The student will construct and play major triads both from notation and given chord name.

F. Procedure:
The student will construct major triads at the keyboard by finding the five-finger pattern of a given tonality and play the bottom, middle, and top keys. The student will play the chords indicated by chord names in supplementary material, Level III. He will play chords with separate hands and then with left hand as he adds the melody with right hand. The student will analyze the intervals of the major triad and put in notation.

G. Objective:
Review ABA form.

H. Procedure:
Review of three part song form will be given by having the student analyze the music score pg. 25, MFP "Minuet" and then performing it. Assign specific phrase to be formed by student (either groups of students or individuals).
I. Supplementary Material:

Material of Grade I level and/or devised acetates. A NEW INTRODUCTION TO MUSIC, Level III, ABA Form, and the use of Major Triads, pp. 28, 40, 14. MULTI-KEY READING, pg. 24, Intervals; Chord progression.

J. Evaluation:

The student will construct given triads at the keyboard and in written notation.

Week VIII: Major, Minor Triads; Playing by Ear

A. Objective:

The student will identify chords he hears as being major or minor.

B. Procedure:

The teacher will play "Twinkle" Level III, pg. 40, in the parallel minor mode. Student will indicate orally the discrimination between the major and minor triads used.

C. Objective:

The student will play chords from notation with left hand while playing right hand melody.

D. Procedure:

Review material in Level III, pg. 28, 40, 14, using both melody and chords. Have the student play as written pg. 27, MFP, and repeat by playing it in the minor mode. Written notation exercises pp. 12, 18 S&D will then be completed. Chords will be played with left hand from notation while playing melody with the right hand using pg. 28, MFP.
E. Objective:
The student will construct the Major scale pattern in any key.

F. Procedure:
The student will construct the $B_b$ Major scale at the keyboard
discovering the location of the half-steps (between 3-4 and
7-8) and whole steps. This will then be transferred to the C
Major scale.

G. Objective:
The student will construct the I IV V chords of $B_b$ Major at
the keyboard.

H. Procedure:
The student will construct the I IV V chords in the key of $B_b$
Major. He will then construct chords from roots in given
scale on board. (First by letter names and then by notation).

I. Objective:
The student will play a melody by ear.

J. Procedure:
The student will designate the beginning note of "The Battle
Hymn" by hearing the $B_b$ major chord. He will then play the
first phrase by ear.

K. Supplementary Material:
Current popular material should be used with the melody in no-
tation and the chords indicated by letter name. Chords should
also be played with the right hand while playing the chord
root with the left hand, having the class divided as some play
the melody.
L. Evaluation:

Evaluation of the nine weeks work will be made by teacher observation, performance, and written work. A measurement instrument will be devised based upon the Course of Study Objectives.

Week IX: Chords; Creative Writing

A. Objective:

The student will indicate the point at which a chord change should occur.

B. Procedure:

As a melody is played, the student will indicate where the chord changes should occur. He will discover at the keyboard the proper chord to be used. A review is made of form, phrase structure, and cadences.

C. Objective:

The student will indicate the proper chord to be used.

D. Procedure:

Review is made of the B♭ major scale and the I IV V chords, along with the performance of "The Battle Hymn" and its transposition to related keys.

E. Objective:

The student will write an original composition utilizing musical aspects previously stated.

F. Procedure:

The student will write an original composition in the key of B♭ major, ABA form, broken or block chords as left hand
accompaniment, using time signature of his own choosing.
The student will perform his composition using proper key-
board technique and musicianship.

G. Supplementary Material:
Current popular material should be used utilizing notation
for both melody and chordal accompaniment.

H. Evaluation:
Evaluation of the nine weeks work will be made by teacher
observation, performance, and written work. A measurement
instrument will be devised based upon the Course of Study
Objectives.

VIII. RESOURCES FOR PUPILS
Listed in procedures for each week.

Music for Pian o Book I. Robert Pace, Lee Roberts Music Publica-
tions, Inc., New York, New York

Skills and Drills Book I. Robert Pace, Lee Roberts Music Publica-
IX. RESOURCES FOR THE TEACHER


Basic Piano for the College Student by Alex H. Zimmerman, Russell Hayton, and Dorothy Priesing. William C. Brown Company, Dubuque, Iowa.


Class Piano by Margaret Starr McLain. Allyn and Bacon, Inc., 470 Atlantic Avenue, Boston, Massachusetts.


Acetates of familiar or currently popular materials made by the teacher:

Piano Teacher's Professional Handbook by G. Terwilliger.
Prentice-Hall, Inc.

Piano Classes for Everyone by B. Bennett
Philosophical Library Inc.

The Literature of the Piano by E. Hutchinson
Alfred A. Knopf

Music for the Piano
Friskin & Freundlich Rinehart & Company

A Parent's Guide to Music Lessons by V. Wills & A. Manners
Harper & Row

Masters of the Keyboard by W. Apel
Harvard University

Teaching Piano in Classroom and Studio by Robinson & Jarvis (eds)
MENC Publications

The Great Pianists by H. Schonberg
Simon & Schuster

The True Art of Playing Keyboard Instruments by C.P.E. Bach
Norton

Five Centuries of Keyboard Music by J. Gillespie
Wadsworth Publishing Co.

The Piano Teacher's Companion by G. Haier
Belwin Mills

The Art of Piano Playing by G. Kochevitsky
Summy
Practicing the Piano by F. Merrick
Dover

Music at Your Fingertips by R. Slenczynska
Cornerstone Library

A Short History of Keyboard Music by F.E. Kirby
The Free Press

On Teaching the Piano by H. Bolton
Novello

The Young Pianist by J. Last
Oxford

MAGAZINES

Clavier (6 times a year)
7418 Lake Street, Evanston, Illinois 60204

The Piano Quarterly

Piano Teachers Information Service
Box 388], Grand Central Station, N.Y. 10017

Piano Guild News (bi-monthly):

Piano Guild, Box 1807, Austin, Texas
(must be a Guild member to receive)

American Music Teacher (monthly)

2209 Carrew Tower, Cincinnati, Ohio
(must be a MTNA member to receive)

The Robert Dumm Piano Review

144 Fleetwood Terrace, Silver Spring, Maryland 20910
"Music Through The Piano"

Supplementary Materials

Selected, Graded, and Recommended by
Jane Smisor Bastien and James Bastien

1. LEVEL ONE SHEET MUSIC

- Carnival Cha Cha (GP 138)
- Cat at Night (GP 139)
- Chinatown (GP 126)
- Have You Seen? (GP 125)
- It's Raining Out (GP 113)
- Kitty Cat (GP 118)
- Little Dog, Running Down the Street (GP 124)
- Marching to School (GP 135)
- My Green Umbrella (GP 106)
- Red Light Green Light (GP 137)
- The Big Red Fire Engine (GP 140)
- The Sleepy Alligator (GP 136)
- Turtle at the Zoo (GP 123)

2. LEVEL TWO SHEET MUSIC

- Dump Trucks on Parade (GP 112)
- Hush-A-Bye Dolly (GP 111)
- Latin Holiday (GP 105)
- Parakeets in Birdland (GP 108)
- Run-Away Balloon (GP 127)
- The First Dancing Class (GP 129)
- To a Lonely Swaying Pine (GP 110)
- Wild Daisies (GP 128)
- Wise Old Owl (GP 117)

3. LEVEL THREE SHEET MUSIC

- Chinese Tea Party (GP 114)
- Climbing in the Cherry Tree (GP 115)
- George Washington Crosses the Delaware (GP 102)
- On The Merry-Go-Round (GP 132)
- Poodles Prancing (GP 107)
- Spooks on Halloween (GP 109)
- Tumbling (GP 131)
4. LEVELS FOUR & FIVE SHEET MUSIC

Black Cat Tango (GP 100)
Dublin Irish Jig (GP 103)
Final Exam Blues (GP 101)
July 4th Square Dance (GP 104)
March of the Troll Dolls (GP 116)
Rustling Aspen Leaves (GP 133)
Space Explorers (GP 130)

GRADED SUPPLEMENTARY BOOKS BY JANE SMISOR BASTIEN AND JAMES BASTIEN

1. CHRISTMAS BOOKS

Merry Christmas, Vol 1 A very first Christmas book.
Merry Christmas, Vol 2 A second or third year book.

2. ELEMENTARY SERIES (Supplementary Books)

Pre-Reading Solos
Folk Tunes for Fun
More Folk Tunes for Fun
Hymns for Piano, Bk. 1
Hymns for Piano, Bk. 2
Duets for Fun

Pop, Rock 'n Blues, Bk. 1
Pop, Rock 'n Blues, Bk. 2
Pop, Rock 'n Blues, Bk. 3

Primer Level supplementary books for young beginners. Illustrated. Suitable for study and first year recital repertoire.
Late first year or early second year contemporary study and recital solos. Offering students today's sounds that have instant appeal.
Second year repertoire for study and recital. Nine solos that are student pleasers.
Third year contemporary study and recital repertoire. Sure-fire appeal.
Walt Disney Favorites

Playtime at the Piano, Bk. 1

Playtime at the Piano, Bk. 2

Multi-Key Reading
Especially helpful as a multi-purpose reader for transfer students. A useful book for getting acquainted with many keys and for sight-reading. Many brief original pieces and folk tune arrangements.

4. TECHNIQUE BOOKS

Magic Finger Technique, Bk. 1
Early Elementary

Magic Finger Technique, Bk. 2
Elementary

Magic Finger Technique, Bk. 3
Advancing Elementary

Czerny and Hanon for the Intermediate Grades
Grades III and IV. Twenty studies each from Czerny and Hanon in their original form. Practice hints.

5. INTERMEDIATE TECHNICAL STUDIES

Composer Pub.

Accent on the Black Keys W. Gillock Willis
Accent on Majors and Minors W. Gillock Willis
Modern Technic K. Aiken Willis
Twelve Pieces in the Form of Studies M. Dring Marks
Technique Builders H. Cobb Belsham
Piano Technic (Books 1-3) F. Clark Summy
The Technic Treasury (Vol A-B-C) D. Agay Witt
Czerny (Vol 1 & 2) H. Nicholl, Ed. BMC
Technic is Fun
(Book 1-5)
106 Greatest Piano Studies
(Vol 1 & 2)

6. ADVANCED TECHNICAL STUDIES

Scale & Arpeggio Manual
Essential Finger Exercises
The Virtuoso Pianist in 60 Exercises
The School of Octave-Playing
(Book 1 & 2)

The School of Velocity
(Op. 299)
The Art of Finger Dexterity
(Op. 740)
Technical Studies
Gradus and Pamassum
Compendium of Piano Technique

7. SCALE BOOKS

Major Scales and Pieces
Minor Scales and Pieces
(All Scales are in the complete Hanon Book)

S O L O  S H E E T  M U S I C

1. FIRST YEAR SHEET MUSIC

The Parade
Beaded Moccasins
The Roguish Clown

H. Alt Oxford
B. Frost JF
E. Ricker Lee Roberts

2. SECOND YEAR SHEET MUSIC

Tortillas for Sale
The Broken Rocking Horse
Changing of the Guard

L. Garrow Beh Mills
M. MacKnown Oxford
R. Dumm Schroeder Gunhov
3. THIRD YEAR SHEET MUSIC

Chili Bean
Castanets
Dream of the Tin Soldier

SOLO BOOKS

1. SUPPLEMENTARY BOOKS TO BE USED WITH "BOOK 1 READING"

<table>
<thead>
<tr>
<th>BOOK</th>
<th>COMPOSER</th>
<th>PUB.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Folk Tunes for Fun, Book 1</td>
<td>J. Bastien</td>
<td>Gwm</td>
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<tr>
<td>Playtime at the Piano, Book 1</td>
<td>J. Bastien</td>
<td>Gwm</td>
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<tr>
<td>This Way to Music</td>
<td>H. Cobb</td>
<td></td>
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<tr>
<td>All Over the Keyboard</td>
<td>H. Cobb</td>
<td></td>
</tr>
<tr>
<td>Tunes You Like, Book 1</td>
<td>M. Nevin</td>
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</tr>
<tr>
<td>Solo Repertoire</td>
<td>W. Gillock</td>
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<tr>
<td>(Early Elementary, 1)</td>
<td></td>
<td></td>
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<tr>
<td>One, Four, Five</td>
<td>E. Steiner</td>
<td></td>
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<tr>
<td>Mikrokosmos, Vol 1</td>
<td>B. Bartok</td>
<td></td>
</tr>
<tr>
<td>Beginners Tunes</td>
<td>T. Johnson</td>
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2. SUPPLEMENTARY BOOKS TO BE USED WITH "BOOK 2" OR "BOOK 5 READING"

<table>
<thead>
<tr>
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<tr>
<td>More Folk Tunes for Fun</td>
<td>J. Bastien</td>
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<td>Duets for Fun</td>
<td>J. Bastien</td>
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<tr>
<td>Playtime at the Piano, Book 2</td>
<td>J. Bastien</td>
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<td>A Midterm Reader</td>
<td>H. Cobb</td>
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<tr>
<td>Learning to Play, Book 2</td>
<td>M. Stecher &amp; Sum.</td>
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<tr>
<td>Hands Together</td>
<td>T. Johnson</td>
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<tr>
<td>Piano All the Way, Book 3</td>
<td>W. Gillock</td>
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<tr>
<td>Tunes You Like (Books 2-4)</td>
<td>M. Nevin</td>
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<tr>
<td>First Solo Book</td>
<td>H. Cobb</td>
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<td></td>
<td>Hinrichsen Ed. No. 86 (Peters Corp.)</td>
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3. SECOND OR THIRD YEAR SUPPLEMENTARY BOOKS

<table>
<thead>
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<tr>
<td>Accent on Rhythm and Style</td>
<td>W. Gillock</td>
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<tr>
<td>Accent on Majors</td>
<td>W. Gillock</td>
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<tr>
<td>Russian Music, Book 1</td>
<td>P. Zeitlin &amp; McA Goldberger (eds.)</td>
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</table>
Second Solo Book
4 and 40 Melodies
Circus Parade

Six Modal Miniatures
Piano Literature, Book 1
Early Keyboard Music
Cats

RECOMMENDED SONATINAS

1. ELEMENTARY SONATINAS

Sonatina Album
First Sonatinas for the Piano

Three Analytical Sonatinas
The Sonata Sampler, Book 1
Sonatina in C, G, Etc.
(solo sheet music)
Sonatinas
(Vol 2-A)

2. INTERMEDIATE SONATINAS

Sonatinas
(Collection)
Easy Scarlatti Sonatas
The Sonata Sampler, Book 2
II Sonatinas

6 Sonatinas
Sonatinas, Books 1 & 2
6 Sonatinas
Sonatinas
(Vol 2-B)

3. ADVANCED SONATINAS AND SONATAS

Sonatina
(Op. 13, No. 1)
Sonatina
(Op. 13, No. 2)
Sonatina
Sonatas
Sonata No. 3
Sonata No. 3
Sonatinette, Op. 788
Sonatas
Sonatas
Sonata (Vol 1)
Sonatine

B. Bartok
C. P. E. Bach
D. Kabalevsky
N. Dello-Joio
E. Toch
Haydn
Haydn
Mozart
Beethoven
Ravel

CLASS PIANO TEXTS AND SUPPLEMENTARY MATERIALS
Compiled by James Bastien

TEXTS

Bastien, James and Jane S. Bastien. Beginning Piano for Adults. Park Ridge, Illinois: General Words and Music Co., 1968. $5.95


**SUPPLEMENTARY MATERIALS**


MULTIPLE PIANO PUBLICATIONS


________________. Ode to Joy (from Beethoven's Ninth Symphony), arrangement. Marks Music Corp., 1970.


________________. You're A Grand Old Flag (George M. Cohan), arrangement. Marks Corp., 1970.

SELECTED SOLOS FOR PIANO MINOR STUDENTS


INDIVIDUAL SOLO SHEET MUSIC
Year I

WOULD NOT USE THE FOLLOWING UNTIL AT LEAST DURING 3rd QUARTER UNLESS STUDENT HAS A PIANO AT HOME OR COMES INTO PRACTICE IN ADDITION TO REGULAR CLASSRO, TOGETHERNESS.

Sonatina  ________ DMITRI KABALEVSKY  ________ Century Music Pub. Co.  ________ 
#3911
Two Country Sketches--Denes Agay  ________ G. Schirmer, Inc.  ________ 
Indian Summer  ________ HAROLD BELLMAN GREEN--SCHROEDER & GUNTER, INC. 40
Little Caballero  ________ STECHER, MOROWITZ, AND GORDON--SAVAGE, NEL--McCreary #9972  ________ 
Mission Bells  ________ WILLIAM I. GILLOOCK--WILLIS MUSIC CO.  ________ 40  ________ 
#8367
Latin Holiday  ________ JANE SMISER BASTIEN--GEN, WORDS AND MUSIC CO.  ________ 40  ________ 
#OP 105
Rain  ________ ROBT. GRAHAM  ________ J. FISCHER & BRO.  ________ 50  ________ 
9819
ANY OF THE BRIMhall PIANO SERIES =EASY ARRANGEMENTS OF POPULAR SERIES (Need practice at home)
Paramount Music Corp.

Spanish Dance  ________ MOSKOWSKI  ________ BELWIN INC.  ________ 50  ________ 
Op. 12 No. 1  a June Weybright arrangement
Starlight Caprice  ________ HENRI NOEL  ________ MCLAUGHLIN & REILLY CO.  ________ 40  ________ 
5156
Loop-The-Loop  ________ MARK NEVIN  ________ SCHROEDER & GUNTER, INC. 50  ________ 
Toboggan Ride  ________ LYNN FREEMAN OLSON  ________ 40  ________ 
GREENSLIEVES--ARR. V. C. FRANGIPANE  ________ CLEF MUSIC PUB. CORP.  ________ 50  ________ 
Kum Bah Yah  ________ ARR. EMANUEL BROUITEMAN  ________ 50  ________ 444 444
Pro Art #444
Allegro In F Major - Pace Series of Solos--Mozart (Lee Robbins) 90
Autumn - - - - - - John Thompson - Willis Music Co. - - - - 50
     Only for good student.
Reflections - - - Irwin Gelber--Carl Fischer - - - - 40
Dancing Castanets - Jos. Ogle - Pro Art #125 - - - - 40
Twilight Waltz - - - John Chagy - Boston Music Co. - - - - 35

Bossanova - Joseph Irao - Pro Art #387 - - - - 50
Michigan Beach Rhumba - - ? (Probably same as above)
Flamenco - - - Wm. Scher - - - - Summy Birchard - 50
Waltz - - - - - - - G. Czerny (Arr. J. Fischer ?) - 40
Blue Iagoon - - - - - Stanford King - (Not sure) - 60
Green Tambourine - - Shelley Pinz, and Lila

Sherlock Cradle Song from 10 Children's Pieces, Op. 27 - Kabalevsky 40
Jeeds Music Corp.

A La Bien Aimee (Waltz) Edward Schuett - - - 160
    arr. June Weybright

Joshua Fit the Battle of Jericho -- Arr. June Weybright - - Belwin
Vale of Song - - - - - Walter Rolfe - - - Summy Birchard
Blue Tango (Simplified) - - - - - - I. C. Anderson - - - - Mills Music
    Arr. Stanford King
Starlight Fantasia - - - - - June Weybright - - - Belwin
When The Saints Go Marching In - Arr. Victor Frangipani
Syncopated Serenade - - - - - Robt. Sturmer (Face) - - - Lee Roberts
By a Blue Iagoon - - - - - - - Stanford King
In Ray - - - - - - - - - - Franz Bahr, Op. 575, Jo. 2 - - - G. Schirmer
    3/4 Allegretto--all in Treble Easy
Woodland Waltz - - - - - Francis Geoynn - - - - - - G. Schirmer
La Cumparsita - - - - - A. Rodriguez (Arr. Allan Small) - - - Claire Music Co.
    Specify -- "Early Grade Edition
At The Ice Ballet - - - - - Stanford King - - - - Summy Birchard
The Guitar - - - - - - - Jessie L. Gaynor - - - - - " "
Chimes Through The Mist - - - Bernice Frost - - - - " "
Musings - - - - - - - - - - - - Fula Lindfors - - - - - Willis Music Co.
    Good melody - slow - 2/4
Pounding The Beat - - - - - - - Bert Konowitz - - - - - - - - - C. C. Music
Waltz from Coppelia - - - - - - - Delibe (Arr. Allan Small) - Claire Music Co.
Banjo Song - - - - - - - - - Ella Ketterer - - - - - Theodore Presser
        Simple Chord Structure, crossed hand, melodic line in bass.
The Waterfall (Arpeggio Waltz) - - - Marie Hobson - - - - - G. Schirmer
        Student must be good.

THE BEST OF BROADWAY (Registered for All Organs) 2.50

Frank Music Corp.
From Pointer System Showcase Series
Fake book, chords given on the pictured key board. above each song.

THE BEST OF BROADWAY (Registered for All Organs) 2.50

Frank Music Corp.
From Pointer System Showcase Series
Fake book, chords given on the pictured key board. above each song.
I do not use this as a general rule until Class Piano II, but if student is really interested in becoming a good pianist, would recommend starting them in this at any level.

FIRST STUDIES FOR THE PIANO — Kohler, Opus 50
Vol 317
G. Schirmer

For the student willing to work.
Easier than Hanon

FUNDAMENTAL PIANO SERIES — Helen Curtis $1.50
For Class and Indv'l. Instruction
Lyon-Healy, Publisher

This series Book I, II, III (Analyzed)
Book IV (Analyzed), Book V (Analyzed)

Has Glossary of musical Terms
Helen Curtis — formerly Supervisor of
Piano, Public Schools, Kansas City,
Missouri — now Chicago Conservatory,
Chicago, Ill.

I personally like this series very much.
Could be a marvelous supplement to
the Robt. Pace — Book I or to follow-up
the Pace Book I.

or

Could be used instead of Pace. Pieces
in Book I could be used for recital material.
Includes some written work in same book, I,
IV and V chord and yet begins within same
five-finger pattern. Worth considering.

Guild Repertoire (Intermediate A) — Summy Birchard
All of the National Build collections excellent

Piano Literature — Book 2 (17th, 18th, 19th Centuries
Summy Birchard

Very good series

Masterworks Book I — Summy Birchard
Very good

Iric Preludes In Romantic Style — Sm. O. Gillock

Sonatinas (Young Pianist Library No. 2-A) Denes Agay $1.50
I. Witmark & Sons

Very good
All Easy Classics To Moderns - Compiled and edited by
John Brimhall

Piano Classics of Four Centuries - Compiled by Ada Richter - H. Witmark
From Bach to Bartok (No. 1-A) -- Denes Agay - - - - H. Witmark & Sons

Selected Sonatinas - Book I (Elementary) Vo. 159b-H. Lichner---G. S.

Good

The Technic Treasury - The Young Pianist's Library - No. 8-B 1.25
Selected and Edited by Denes Agay - - - - H. Witmark & Sons

COLLECTIONS FOR EASY SOLOS -- COULD USE AS CLASS WORK FOR ALL
STUDENTS OR AS INDIVIDUAL
STUDENT ASSIGNMENTS. (Probably
not to be used until 3rd Quimnester)

AROUND THE WORLD IN ALL KEYS -- - - - John W. Schaum 1.25
Schaum Publications, Inc.

Scales, cadences and pieces in the 24 major and minor keys.
Very good for students with no piano in the home as the
pieces are short.

ALLISON PIANO LIBRARY (WCO 9569) -- -Willis Music Co. - 1.20-
Elementary A - Program 2

The Ir1 Allison Series very good.
Available for all levels

THE YOUNG PIANIST'S LIBRARY (No. 7-B) --Selected and Edited by
Vol. B Denes Agay
H. Witmark & Sons
This series also very good. Both Allison and
this series on Guild list. 1.50

THE YOUNG PIANIST'S LIBRARY-No. 8A
Volume A -- same as above 1.50
H. Witmark & Sons

Excellent. Pieces very short, could be learned in the classroom with no piano
at home.

EASY COMPOSITIONS FOR THE PIANO --Kozart
Edwin F. Kalmus
Short pieces -- Menuets, Allegro, Andante, etc.
Could be easily learned in the classroom
Has Table of Embellishments

BEST OF SCHUBERT - - - - - - - - - John W. Schaum - - 1.25 -
Good
Schaum Publications, Inc.
TRADITIONAL HEBREW SONGS FOR PIANO -- Arranged by Albert Rozin --
PRO VOL 1080

Easy

FANFARE (And Other Courtly Scenes In Baroque Style) -- -- $1.50
William L. Gillock
Summy-Birchard Co.

Short. Good. (Like Gillock's compositions very much and students do also.

ACCENT ON MAJORS & MINORS -- -- -- -- -- -- -- -- $1.00
Wm. Gillock
Willis Music Co.

Preface-- What is a Scale? etc.
Examples of different kinds of scales, key signatures, chords.
Theory - and practice

ACCENT ON MAJORS = Excellent. -- Same as above $1.00

BIG NOTE SOLOS -- -- -- -- -- -- -- -- $1.00
Wm. Gillock
Willis Music Co.

Short, easy, but nice music.

HYMNS FOR PIANO (BOOK 1) -- -- -- Jane Smisor Bastien -- -- $1.50

General Words & Music Co.

EASY = Good for students active in Church Work

HYMNS FOR PIANO (BOOK 2) -- -- -- Same as above -- -- $1.45

Uses more chords.

FIVE MINIATURE PRELUDES & FUGUES FOR PIANO -- Alec Rowley -- 1.75
J. & W. Chester Ltd.

Eagle Court, London, E.C.1

Good.

JOHN BRINHALL'S POPULAR PIANO PIECES -- Arr. by John Brimhall 1.95
T309

Longer. Would suggest a piano at home or give to student who comes in to practice other than regular class period.

POP, ROCK 'N BLUES (BOOK 1) -- Jane Smisor Bastien -- -- 1.25
General Words & Music Co.
Neil A. Kjos, Jr., Publishers

Short, easy, good.

XIV
POP, ROCK 'N BLUES (Book 2) — Same as above.  
A little harder than Book 1  
Piano at home.  

THE MUSIC MAN — — — — — — — —  
Leredit Willson — —  
Frank Music Corp. and  
Finimer Corp.  
Easy Piano Arrangements by  
Dencs Agay  
For the student who practices at home.

BACHAUSCH & DAVID'S TOP TEN — —  
Hensen Publicat ions, Inc.  

Like fake book, melody and chords, may be  
used instrumental Eb-Bb-C combos  
FOR USE AFTER CHORD STUDY

THE POINTERS SYSTEM FOR THE PIANO — —  
Pointor System Inc.  
Same as fake book. Shows chords used at top  
of each selection on keyboard.  
There are many different types of music available  
in the Pointer System.

Two Year Sequence of Teaching Materials

FIRST YEAR

BASTIEN BOOKS —

September through October

Music Notebook -- Assignment book  
The Very Young Pianist (young beginners ages 4-6)  
Pre-Reading Experiences (average age beginners ages 7-12)  
Music Flash Cards

SUPPLEMENTARY BOOKS

Timothy's Tunes -- McCall -- Boston

Pre-Reading Solos -- Bastien
November through December

First Reading Experiences
Reading Book 1
Writing Book 1
Magic Finger Technique Book 1
Merry Christmas Book 1

SUPPLEMENTARY

LIST A (Choose one or more of the following:

All Over the Keyboard--Cobb--Belwin
This Way to Music--Cobb--Belwin
Beginners' Tunes--Johnson--Peters
The Piano Student Level 1--Glover--Belwin
Piano All the Way--Gillock--Willis
Playing to Learn--Stecher, Horowitz--Schmitt, Hall, McCreary

January

Folk Tunes For Fun

SUPPLEMENTARY

Choose one of the following:

Walt Disney Favorites--Bastien
Hymns for Piano Book 1--Bastien

First Solo Sheet Music

February

Reading Book 2
Writing Book 2

March

LIST B (Choose one or more of the following:

First Solo Book--Cobb--Belwin
Big Note Solos--Gillock--Willis
April

Solo Sheet Music (if ready)

May  Conclusion of the first year

Reading Book 2  Folk Tunes For Fun
Writing Book 2  Magic Finger Technique Book 1

SECOND YEAR

SUPPLEMENTARY BOOKS

LIST A  (Choose one or more books to replace those from LIST A the first year.)
Mid-Term Reader--Cobb--Belwin
The Piano Student Level 2--Glover--Belwin
Piano All the Way--Gillock--Willis

LIST B  (Choose one or more books to replace those from LIST B the first year.)
Accent on Solos--Gillock--Willis
Second Solo Book--Cobb--Belwin
Solo Repertoire--Book 1--Gillock
Willis

XVII

43
MAY (Conclusion of the second year

Reading Book 3
Writing Book 4
Magic Finger Technique Book 2
More Folk Tunes For Fun
Playtime at the Piano Book 1 or 2
Two supplementary books
Sheet Music
**From the Jane and James Bastien Collection**

<table>
<thead>
<tr>
<th>EACH YEAR OF STUDY</th>
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<tbody>
<tr>
<td>Music Notebook (GP 16) 1.25</td>
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<tr>
<td>Beginning Piano For Adults (GP 23) 6.95</td>
</tr>
<tr>
<td>(Complete course in one volume)</td>
</tr>
<tr>
<td>How to Teach Piano Successfully (GP 40) (est.) 6.95</td>
</tr>
<tr>
<td>(Text ready in 1972)</td>
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</table>

**PRIMER LEVEL**

| Pre-Reading: The Very Young Pianist (GP 34) 2.95 |
| Pre-Reading Solos (GP 36) 1.25 |
| Pre-Reading Experiences (GP 1) 1.95 |
| Music Flashcards (GP 27) 1.45 |
| First Reading Experiences (GP 35) 1.75 |

| LEVEL ONE |
| Reading: Book 1 Reading (GP 2) 1.50 |
| Theory: Book 1 Writing (GP 3) 1.50 |
| Technique: Magic Finger Technique— Book 1 (GP 13) 1.25 |
| Repertory: Merry Christmas—Vol. 1 (GP 8) .95 |
| Folk Tunes For Fun (GP 21) 1.25 |
| Hymns For Piano—Book 1 (GP 24) 1.00 |
| Walt Disney Favorites (GP 28) 1.60 |
| Sheet Music: Carnival Cha Cha (GP 138) .50 |
| Cat at Night (GP 139) .50 |
| Chinatown (GP 128) .50 |
| Have You Seen? (GP 123) .50 |
| It's Raining Out (GP 113) .50 |
| Kitty Cat (GP 118) .50 |
| Little Dog, Running Down the Street (GP 124) .50 |
| Marching to School (GP 133) .50 |
| My Green Umbrella (GP 106) .50 |
| Red Light Green Light (GP 137) .50 |
| The Big Red Fire Engine (GP 140) .50 |
| The Sleepy Alligator (GP 136) .50 |
| Turtle at the Zoo (GP 122) .50 |

<p>| LEVEL TWO |
| Reading: Book 2 Reading (GP 4) 1.60 |
| Transfer Student: Multi-Key Reading (GP 29) 1.95 |
| Theory: Book 2 Writing (GP 5) 1.60 |
| Technique: Magic Finger Technique— Book 2 (GP 14) 1.25 |
| Repertory: Playtime at the Piano— Book 1 (GP 18) 1.25 |
| Pop, Rock 'n Blues—Book 1 (GP 37) 1.25 |
| Duets: Duets For Fun (GP 22) 1.00 |</p>
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<tr>
<td>Damp Trucks on Parade (GP 112)</td>
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<tr>
<td>Hush-A-Bye Dolly (GP 111)</td>
<td>.50</td>
</tr>
<tr>
<td>Latin Holiday (GP 105)</td>
<td>.50</td>
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<tr>
<td>Parakeets in Birdland (GP 108)</td>
<td>.50</td>
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<tr>
<td>Run-Away Balloon (GP 127)</td>
<td>.50</td>
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<tr>
<td>The First Dancing Class (GP 129)</td>
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<tr>
<td>To a Lonely Swaying Pine</td>
<td>.50</td>
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<tr>
<td>Wild Daisies (GP 118)</td>
<td>.50</td>
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<td>Wise Old Owl (GP 117)</td>
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**LEVEL THREE**

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<td>Book 3 Reading (GP 6)</td>
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<td>Theory:</td>
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<td>Book 3 Writing (GP 7)</td>
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<td>Magic Finger Technique—Book 3 (GP 15)</td>
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<td>Repertory:</td>
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<tr>
<td>Merry Christmas—Vol. 2 (GP 17)</td>
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<tr>
<td>More Folk Tunes For Fun (GP 26)</td>
<td>1.25</td>
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<tr>
<td>Pop, Rock 'n Blues—Book 2 (GP 38)</td>
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<tr>
<td>Playtime at the Piano—Book 2 (GP 19)</td>
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<td>Hymns For Piano—Book 2 (GP 25)</td>
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<td>Chinese Tea Party (GP 114)</td>
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<td>Climbing in the Cherry Tree (GP 115)</td>
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<tr>
<td>George Washington Crosses the Delaware (GP 102)</td>
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<tr>
<td>On The Merry-Go-Round (GP 132)</td>
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<td>Poodles Prancing (GP 107)</td>
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<td>Spooks on Halloween (GP 109)</td>
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<td>Tumbling (GP 131)</td>
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**LEVELS FOUR AND FIVE**

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<tr>
<td>Book 4 Writing (GP 31)</td>
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<td>Book 5 Writing (GP 32)</td>
<td>1.75</td>
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<tr>
<td>Book 6 Writing (GP 33)</td>
<td>1.75</td>
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<tr>
<td>Technique:</td>
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<tr>
<td>Major Scales &amp; Pieces (GP 11)</td>
<td>1.50</td>
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<tr>
<td>Minor Scales &amp; Pieces (GP 12)</td>
<td>1.50</td>
</tr>
<tr>
<td>Czerny and Hanon for the Intermediate Grades (GP 30)</td>
<td>1.95</td>
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<tr>
<td>Repertory:</td>
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<tr>
<td>Piano Literature—Vol. 1 (GP 9)</td>
<td>1.25</td>
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<tr>
<td>Piano Literature—Vol. 2 (GP 10)</td>
<td>1.25</td>
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<tr>
<td>Piano Literature for the Intermediate Grades—Vol. 3 (GP 20)</td>
<td>1.95</td>
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<td>Ppp, Rock 'n Blues—Book 3 (GP 39)</td>
<td>1.25</td>
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<table>
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<tr>
<th>Sheet Music:</th>
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<tbody>
<tr>
<td>Black Cat Tango (GP 100)</td>
<td>.50</td>
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<tr>
<td>Dublin Irish Jig (GP 103)</td>
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<td>Final Exam Blues (GP 101)</td>
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<td>July 4th Square Dance (GP 104)</td>
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<td>Rustling Aspen Leaves (GP 133)</td>
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<td>Space Explorers (GP 138)</td>
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Compositions By American Composers
Selected and Recommended
by
William Gillock

PRIMARY I
Bostelmann: How Do You Do Today? EBM
Glover: Sugar Cookies BM
Holland: Parade SB
Olson: Silver Bugles SB

PRIMARY II
Carley: Fox and Geese SB
Dittenhaver: Fast Train at Night SG
Erd: Whiz Goes the Train HF
Frost: Waltzing Bird JF
Garrison: Noisy Woodpecker BM
George: Distant Chimes SB

PRIMARY III
Carter: Bouncing the Ball SB
Glover: Banjo on My Knee BM
Olson: Pagoda CF
Phippeny: Candy Band SB

PRIMARY IV
Agay: Parade of the Clowns SF
Glover: Winter Wind BM
Green: That She Blows WMC
Kelley: Foreign Agent PA

ELEMENTARY I
Anson: Spinning Top BM
Bentley: Drifting Moon SB
Burnham: Whirling Leaves SB
Martinc: Chili Bean MCA
Olson: Spanish Serenade CF
American Composers cont'd

ELEMENTARY II

Agay:
Blake:
Dying:
Glover:
Glover:

Dancing Leaves
Sommersaults
The Soldiers Pass
Guitars
Great Smoky Mountain

Erb:
Scher:

Hungry Pussy
Merry Little Raindrops
Music for Advancement, Vol. 1

Stevens: Parade of the Penguins
Stecker, Horowitz and Gordon:

Under the Big Top

George:
Turtle Talk

Goodrich:
Water Sprite

FOLIO OF FAVORITES, 1A

Seul-Holst:
Black Pirates

Martin:

Danish Dancer

Senter:

A Minor Prelude

Sr. M., Elaine:
Modal Picture

Stevens:
After Sundown

Olson:

Toboggan Ride

Scher:

Flamenco

Stecker, Horowitz and Gordon:

The Terrain of Spain

Stevens:

White Clouds

Scher:

Cat Chasing Mouse

Scher:

Pedro Dances

Stevens:

Six Modal Miniatures

Stevens:

White Heather

Seul-Holst:
March of the Dominoes

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48
American composers cont'd

**ELEMEHTARY III**

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<td>Duncan</td>
<td>The Everglades</td>
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<td>Freckenpohl</td>
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<td>St. Elain</td>
<td>Triads on Parade</td>
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<td>Soldier's Hoe Down</td>
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<td>Bentley</td>
<td>Sagebrush Serenade</td>
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<td>Butler</td>
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**MEDIUM**

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<td>Olson</td>
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<td>Richman</td>
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**MODERATELY DIFFICULT I**

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<td>Boykin</td>
<td>Poem</td>
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<td>Brussels</td>
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<td>Soliloquy</td>
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<td>Verne</td>
<td>Phrygian Toccata</td>
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<td>Appalachian Reverie</td>
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<td>Gershwin:</td>
<td>Prelude No. 2</td>
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### VERY DIFFICULT I

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<td>Kennan:</td>
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<td>Kramer:</td>
<td>Epilogue</td>
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<td>Four Anniversaries</td>
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<td>Bloch:</td>
<td>Poems of the Sea</td>
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### MUSICALLY ADVANCED I

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<td>March Wind</td>
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### MUSICALLY ADVANCED II

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<td>Dello-Joio:</td>
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<td>Dohnanyi:</td>
<td>Rhapsody in C</td>
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American composers cont'd.

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<td>Hovhaness</td>
<td>Mystic Flute</td>
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<td>Shadow Dance</td>
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<td>Tcherepnin</td>
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<td>MacDonald</td>
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<td>Maczynski</td>
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<td>Pessichetti</td>
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<td>Three-Score Set</td>
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DYSCOVERY OF THE YEAR!

Gliere: Prelude (from Rediscovered Classics, W. Rogers Edition)

Jesse: La Pieza              HAN
Watson: Alburada             CF
Wilson: Sleepy Bayou        CF
Wolford: Pastels            SF
American composers cont'd.

<table>
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<th>Composer</th>
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<td>Hungarian Holiday</td>
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<td>Wilson</td>
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<td>Barcelona Bazaar</td>
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<td>Green</td>
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<td>Goodrich</td>
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<td>Alle Torontella</td>
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<td>Dungan</td>
<td>The Peacock</td>
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<td>Scherz</td>
<td>Shepherd's Song &amp; Dance</td>
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<td>Sr. M. de la Salle</td>
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<td>Mason</td>
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<td>Gay Caprice</td>
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Second Semester, First Year:

Sheet Music                          Composer              Publisher
Dancing On The Dyke                  Erb, Mae Aileen       Summy-Birchard
Lead Kindly Light                    arr. Weybright       Belwin
Liberty Bell March                   Sousa-Weybright       Belwin

Collections
(original piano pieces by Mastro - Young Pianist Library)
Playtime at the Piano, Book I by Bastien, James - General Words & Music.

Book I Reading by Bastien - General Words & Music
Merry Christmas Vol. I by Bastien - General Words & Music
Popular Recital Pieces of Today, Vol. 4-A ed. Agay - Witmark
The Waltz Book by Schaum - Belwin
The Recital Book by Schaum - Belwin

Duets
John Thompson's Two-Piano Album for the First Year - John Thompson-
(primo-grade I; secondo-grade 2 & 3)   Willis Music Co.
Duet Album, book I by Schaum - Belwin

First Semester, Second Year:

Sheet Music                          Composer              Publisher
Alborada                             Watson, Scott         R.D. Row
Barcarolle                            Offenbach-Weybright  Belwin
Winsome                              Weybright             Belwin
At The Ice Dallet                    King                   Summy-Birchard
Dance, Gypsy                         Bentley              Summy-Birchard

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Drifting Moon  Bentley  Summy-Birchard
Sagebrush Serenade  Bentley  Summy-Birchard
Vale of Song  Rolfe  Summy-Birchard
Whirling Leaves  Burman  Summy-Birchard

Collections  Composer  Publisher
Virtuoso Pianist in 60 Exercises  Hanon  White-Smith or Schirmer
Playtime at the Piano  Bastien  Gen. Words & Music
Book 2 Reading  Bastien  Gen. Words & Music
Major Scales and Pieces  Bastien  Gen. Words & Music
I, Allison Piano Library, Elementary A Program I (appropriate for Nat'l Auditions of NGPT)  Willis Music
Solo Pieces of Today, Vol 7-8  ed. Agay  Witmark
Broadway Showcase of Famous Melodies  ed. Agay  Witmark
Guild Repertoire, Intermediate A.  ed. Podolsky  Summy-Birchard
Teacher's Choice, Book I  Summy-Birchard
Pointer System, supplementary, Song Memories  Pinter System, Inc.
Hymntime Piano Book, Book 2  Bach  Singspiration
Arpeggios and Pieces in All Keys, Bk. I  Schaum  Belwin

Duets  Composer  Publisher
Valse Blue  Weybright  Belwin
Hornpipe (2 pianos Sheet)  Broemel  Summy-Birchard
Marks Piano Duet Album, arr. Sugarman  E.B. Marks Music
Vol. I
Duet Album, Book II  Schaum  Belwin

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Second Semester, Second Year:

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<td>Theme and Variations</td>
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<td>Wood Nymph's Harp</td>
<td>Rea</td>
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<td>Theme from Love Story</td>
<td>Lai, arr. Brimhall</td>
<td>Charles Hansen pub.</td>
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### Advanced Second Year, or Third Year Students:

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<td>Jamaican Rumba</td>
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<td>Boosey &amp; Hawkes</td>
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<td>Veil Dance</td>
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<td>Victory March</td>
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### Collections

- Teacher's Choice, Book 3: Summy-Birchard
- Hymntime Piano Book, 3: Bock Singspiration
- Young Pianists Library, ed. Agay: Witmark
- Sonatinas, Vol. 2C: Schirmer
- Selected Sonatinas for Piano, Book II: Gen. Words & Music
- Piano Lit., Vol 2: Bastien Gen. Words & Music
- Arpeggios and Pieces In All Keys, Book II: Schaum Belwin

### Duets

- Album of Piano Duos: ed. Adams G. Schirmer
- Duet Album, Book 3: Schaum Belwin
  
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