

THE FJH PIANIST'S CURRICULUM® AND RESOURCE GUIDE

BY HELEN MARLAIS



THE
F.J.H.
MUSIC
COMPANY
INC.
Frank J. Hackinson

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THE ALL-IN-ONE APPROACH TO SUCCEEDING AT THE PIANO®

The All-In-One Approach to Succeeding at the Piano® integrates Lesson, Technique, Theory, and Composition under one cover. Perfect for a 30-minute lesson, The All-In-One Approach is easy to follow with practice steps clearly presented so students readily understand the concepts. The beginning levels incorporate a traditional reading approach that focuses on steps, skips, and repeated notes. Musicality is reinforced as students learn about classical composers and how to practice and listen. A clean look and easy duets appeal to both teachers and students.

by Helen Marlais

PREPARATORY

___ FJH2223	Book A, with CD and Free Downloadable Recordings	6.95
___ FJH2230	Merry Christmas, Book A	5.50
___ FJH2224	Book B, with Free Downloadable Recordings	6.95
___ FJH2231	Merry Christmas, Book B	5.50



The ALL-IN-ONE APPROACH to Succeeding at the Piano®
by HELEN MARLAIS

Happy Days

R.H. 2 3 3 2 3 2 3 3
Some kids think they should go boat-ing.

L.H. 2 3 2 3 2 3 2 3
What I like is sleep-ing float-ing.

Happy Days

L.H. 2 3 2 3 2 3 2 3

Happy Days

R.H. 2 3 3 2 3 2 3 3
Some kids think they should go boat-ing.

L.H. 2 3 2 3 2 3 2 3
What I like is sleep-ing float-ing.

FJH2223



The ALL-IN-ONE APPROACH to Succeeding at the Piano®
by HELEN MARLAIS

Fireflies

R.H. 5 3 1
Fire-flies are so ver-y bright, when they flash their lit-tle light.

L.H. 5 3 1
Blink-ing in the sum-mer night, what a sight!

Fireflies

R.H. 5 3 1
Fire-flies are so ver-y bright, when they flash their lit-tle light.

L.H. 5 3 1
Blink-ing in the sum-mer night, what a sight!

FJH2224

BOOKS 1A AND 1B

___ FJH2225	Book 1A, with CD and Free Downloadable Recordings	6.95
___ FJH2226	Book 1B, with CD and Free Downloadable Recordings	6.95



The ALL-IN-ONE APPROACH to Succeeding at the Piano®
by HELEN MARLAIS

The Haunted House

Practice step:
Which line is the most different from the other 3?
Practice it more! (At least 5 times a day!)

The Haunted House

Cautionously

There's a house they say is haunt-ed, it's right down my street;

When I have to pass that way, I real-ly move my feet!

FJH2225



The ALL-IN-ONE APPROACH to Succeeding at the Piano®
by HELEN MARLAIS

The Lazy Pup

Practice steps:
1. Slowly and count.
2. Practice slowly until you know it.

The Lazy Pup

Fast and fun

Such a la-zy pup, he sleeps all day long;

But he'll perk right up if you play his song.

Danc-ing 'round, up and down, jump-ing to the beat. So

FJH2226

BOOK 2A, 2B, AND 2C

___ FJH2227	Book 2A, with CD and Free Downloadable Recordings	7.50
___ FJH2228	Book 2B, with CD and Free Downloadable Recordings	8.95
___ FJH2229	Book 2C, with CD and Free Downloadable Recordings	8.95



The ALL-IN-ONE APPROACH to Succeeding at the Piano®
by HELEN MARLAIS

Spotlight on the Major Five-Finger Pattern

Tonic Whole Step Whole Step Half Step Whole Step
W W H W W

1. Write the major five-finger pattern in the boxes below.
Start each pattern by saying "Tonic" for the first note.
Then write the missing notes above the pattern.

G major: Start by saying: T

D major: Start by saying: T

2. Circle the tonic (lowest note) of each chord. This is the name of the chord.
Then write the name of the chord on the line. Finally, play them!

FJH2227

SUCCEEDING AT THE PIANO® A METHOD FOR EVERYONE

by Helen Marlais

Succeeding at the Piano® provides students with material that is uniquely balanced, musically and pedagogically, providing a perfect introduction to the piano and laying a strong foundation for continued development. Reading, rhythm, technique, theory, ear training, playing by ear, music history, composition, and engaging music are seamlessly integrated for a comprehensive music curriculum. Note reading is learned through a combination of Middle C, intervallic, and multi-key approaches, and students learn to internalize rhythm through clapping, tapping, counting aloud and speaking the lyrics. Since technique is fully integrated in the Lesson and Technique Books, students learn the correct technique right from the beginning. The terrific music by multiple composers keeps the music interesting and varied, and the free downloadable recordings are innovative and educational.

***All Lesson and Technique books and Recital books come with CD and/or Free Downloadable Recordings**

2ND EDITION

PREPARATORY

___ FJH2266*	2nd Ed. Lesson and Technique Book	8.95
___ FJH2267*	2nd Edition, Recital Book	6.50
___ FJH2268	2nd Edition, Theory and Activity Book	6.50
___ FJH2054	2nd Edition, Merry Christmas Book	5.95

GRADE 1A

___ FJH2269*	2nd Ed. Lesson and Technique Book	8.95
___ FJH2270*	2nd Ed. Recital Book	6.50
___ FJH2271	2nd Edition, Theory and Activity Book	6.50
___ FJH2281	2nd Edition, Merry Christmas Book	5.95

GRADE 1B

___ FJH2272*	2nd Ed. Lesson and Technique Book	8.95
___ FJH2273*	2nd Edition, Recital Book	6.50
___ FJH2274	2nd Edition, Theory and Activity Book	6.50
___ FJH2282	2nd Edition, Merry Christmas Book	5.95

GRADE 2A

___ FJH2275*	2nd Ed. Lesson and Technique Book	8.95
___ FJH2276*	2nd Edition, Recital Book	6.50
___ FJH2277	2nd Edition, Theory and Activity Book	6.50
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GRADE 2B

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___ FJH2279*	2nd Edition, Recital Book	6.50
___ FJH2280	2nd Edition, Theory and Activity Book	6.50
___ FJH2284	2nd Edition, Merry Christmas Book	6.50

GRADE 3

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___ FJH2072*	2nd Edition, Recital Book	6.95
___ FJH2073*	2nd Edition, Theory and Activity Book	6.50
___ FJH2074*	2nd Edition, Merry Christmas Book	6.50

ORIGINAL EDITION

PREPARATORY

___ FJH2055	Sticker Book	5.95
___ FJH2120	Flash Card Friend	5.95

GRADE 1

___ FJH2060	Sticker Book	5.95
___ FJH2121	Flash Card Friend	5.95
___ FJH2136	Teacher's Guide, Preparatory and Gr. 1	8.95

GRADE 2A

___ FJH2065	Sticker Book	5.95
___ FJH2122	Flash Card Friend	5.95

GRADE 2B

___ FJH2070	Sticker Book	5.95
___ FJH2156	Flash Card Friend	5.95

GRADE 4

___ FJH2075	Lesson and Technique Book, without CD	6.95
___ FJH2075CD	Lesson and Technique Book, with CD	7.95
___ FJH2076	Recital Book, with CD	6.50
___ FJH2077	Theory and Activity Book	6.50
___ FJH2078	Merry Christmas Book	5.95

GRADE 5

___ FJH2178	Lesson and Technique Book, without CD	7.95
___ FJH2178CD	Lesson and Technique Book, with CD	8.95
___ FJH2179	Recital Book, Grade 5, with CD	6.95
___ FJH2180	Theory and Activity Book	6.50
___ FJH2181	Merry Christmas Book	5.95

The image shows the cover of the book "Succeeding at the Piano" 2nd Edition, Preparatory, by Helen Marlais. The cover features a colorful illustration of children playing piano and a tree house. Below the cover is a sample page from the book showing musical notation for "The Tree House" and a diagram of a tree house.

The sample page includes the following text:

2nd Edition Helen Marlais' **Succeeding at the Piano®**
A Method for Everyone
Let's Play!

LESSON AND TECHNIQUE BOOK - PREPARATORY

The Tree House

R.H. 1

L.H. 1

QUIET PART: (student plays on written)

Key:

Flow:

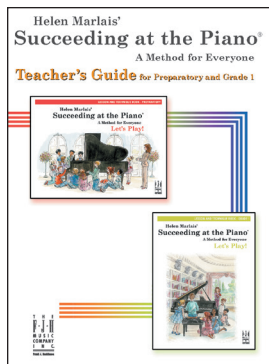
The Tree House

beginning of a piece tells each measure.

There are 4 beats in every measure.

gets one beat.

Theory p. 18 - Recital p. 11



FJH2136

Lesson and Technique Book, Preparatory Level

Unit 2

p. 13 - *Horses Are Grand*
New Concept: students practice moves up the keyboard with the L.H. taking the place of the R.H. for one group of black keys

Reinforced Concepts: groups of three black keys, quarter-note and dotted-half-note pulses, steady beat

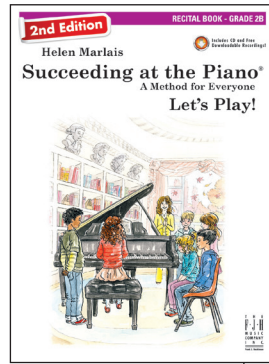
Teaching Suggestions:

- The orange "keep in mind" box appears with a pedagogical reminder to play with strong fingers and without dents in the first knuckle joint.
- Have students use the valuable "Play-Prepare" Practice Strategy for the moves.
- Recital p. 4, Theory p. 8

p. 14 - *Technique with Papa Haydn, Revisiting "Perfect Piano Hands"*

Technique Tips:

- Have a ping pong ball, small lemon, small globe, or any other small, round prop ready for students to feel the rounded, natural shape of their hands.
- Teachers are encouraged to review this page



FJH2279

Lesson p. 53

Snowscape

Practice steps:
 Circle and name the ledger line notes.
 Block (play together) intervals and chord shapes so you can see and feel the patterns.

Serenely (♩ = ca. 108)
 mp



FJH2270

UNIT 2

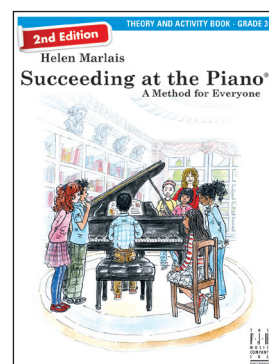
Practice steps:

- Tap and count aloud.
- Circle the six dynamic marks.
- Plan how they will sound.

The Pony Ride
 Flemish Folk Song

Riding along
 f We all ride on our po - nies, our mp

po - nies, our p po - nies. They are all such great



FJH2273

Lesson p. 49

In the Amazon Jungle

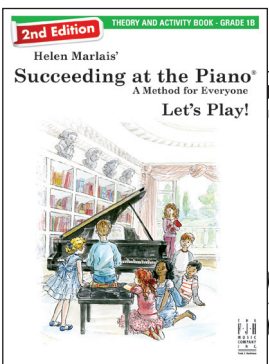
As you meet the living creatures in the jungle, complete the music examples.

1. As you pass a jaguar:
 • Complete the A minor cadence in the L.H.
 • Add the fingering. Then play it.

2. As you gaze at macaws:
 • Complete the A minor cadence in the R.H.
 • Add the fingering. Then play it.

3. As you laugh with the spider monkeys:
 • Play the following minor scale.
 • Circle the correct form.

4. And as you run from the anaconda:
 • Play the following minor scale.
 • Circle the correct form.



FJH2274

UNIT 2

The Phrase

Phrases mark phrases in the music. A **phrase** is a musical sentence. Listen to your teacher play this piece.

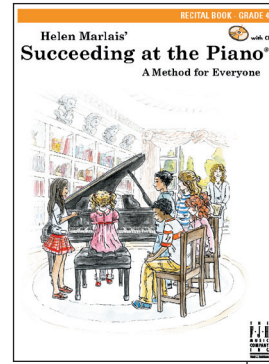
Make two rainbows in the air to show the phrasing, like this: Starting with your R.H. in front of your left shoulder, slowly make a rainbow in the air from left to right to show the shape of the phrase.

There is usually one place in the phrase where the music leads. This place is called a phrase goal.

Oats, Peas, Beans, and Barley Grow
 Traditional

With energy
 mf Oats, peas, beans, and bar - ley grow; p

Oats, peas, beans, and bar - ley grow. Could



FJH2076

UNIT 5

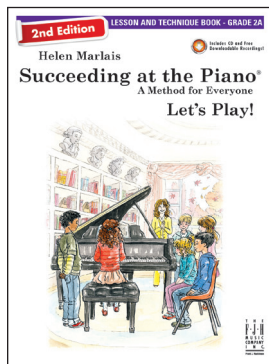
Midnight Caper
 by Kevin Olson

Mysterious and quick (♩ = ca. 120)

p

mp

mf



FJH2275

Lesson p. 18

The Golden Pavilion
 金黃亭

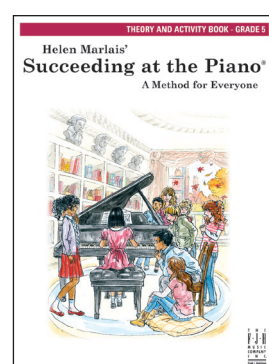
Practice step:
 Does this piece sound major or minor? Circle one.

Calmly (♩ = ca. 112)
 mp

Use Rotation Here

Use Rotation Here

Use Rotation Here



FJH2180

UNIT 5

Practice steps:

- Here the ♩ is held for three of the four ♩ notes. Give this ♩ its full value.
- Here the ♩ is held for two of the four ♩ notes. Give this ♩ its full rhythmic value as well.

Remember to count evenly, never rushing or dropping a beat. This is the way to have excellent rhythm. Use a metronome to be sure of your rhythm every day.

Finish writing in the counting below. Then tap and count aloud evenly. Make a ♩ to the longer note values to hear the forward direction.

Andante (♩ = 80) **Allegretto** (♩ = 120) **Con brio** (♩ = 132)

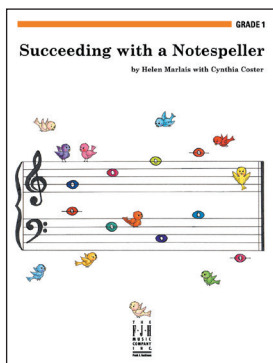
2 c + a

SUCCEEDING WITH A NOTESPELLER

Imaginative and motivational note-reading and writing activities that provide an educational and fun way for students to reinforce note reading at the very beginning level of piano study.

By Helen Marlais and Cynthia Coster

___ FJH2308 2nd Edition, Preparatory	8.50
___ FJH2148 Grade 1	7.95
___ FJH2206 Grade 2A	7.95
___ FJH2209 Grade 2B	7.95



FJH2148



THE FJH PIANIST'S CURRICULUM® BY HELEN MARLAIS

IN RECITAL® READY, SET, PLAY!

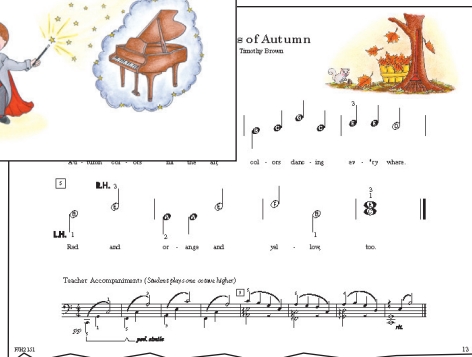
In Recital® Ready, Set, Play! is a series which features Pre-Reading for beginner-level piano students. It is a fun and motivational series that is best used with the Preparatory level of the Succeeding at the Piano® method. Upon completion, students can use the In Recital® with Little Pieces for Little Fingers series, before moving on to Book 1 of the In Recital® series. The entire In Recital® series (Books 1-6, and In Recital® for the Advancing Pianist) offers a terrific variety of musical styles that has been carefully leveled to ensure success. This series complements other FJH publications and will help you plan student recital repertoire. In Recital® Ready, Set, Play! can be used in conjunction with the Preparatory level of any method.

Compiled and edited by Helen Marlais

___ FJH2151 Original Solos, Book 1 – Pre-Reading	5.95
___ FJH2126 Halloween Songs – Pre-Reading	5.95



FJH2151

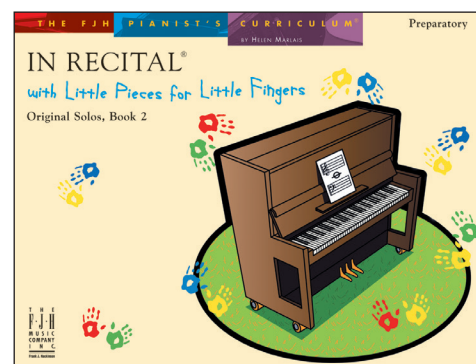


IN RECITAL® WITH LITTLE PIECES FOR LITTLE FINGERS

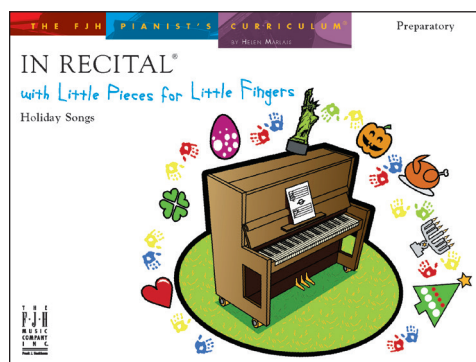
In Recital® with Little Pieces for Little Fingers is a fun, motivational series for the beginner-level piano student. It is the very first book in the In Recital® series on the staff, and is best used as a preparatory book before students go on to Book 1. It complements other FJH publications and can be used in conjunction with any preparatory level of any method. Each book includes a two-page writing activity.

Compiled and edited by Helen Marlais

___ FJH2017 Original Solos, Book 1 – Preparatory	NFMC CHOICE	6.50
___ FJH2152 Original Solos, Book 2 – Preparatory	NFMC CHOICE	6.50
___ FJH2099 Children's Songs – Preparatory	NFMC CHOICE	6.50
___ FJH2127 Holiday Songs – Preparatory		5.95
___ FJH2194 Sunday School Songs – Preparatory		5.95



FJH2152



FJH2127



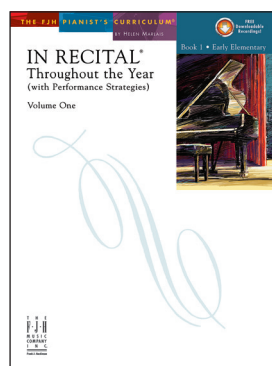
IN RECITAL® THROUGHOUT THE YEAR (WITH PERFORMANCE STRATEGIES)

In Recital® Throughout the Year is a series that focuses on fabulous repertoire intended to motivate your students. There are original solos and duets, pieces for Halloween, Christmas, and the Fourth of July, as well as arrangements of famous classical themes. Carefully leveled, this series with music by a mixture of fine composers and arrangers, addresses the technical strengths and weaknesses of students. A discussion on the art of performance helps ensure successful performances throughout the year!

Compiled, edited, and performed by Helen Marlais

VOLUME ONE

___ FJH1459	Book 1 – Early Elementary	6.95
___ FJH1460	Book 2 – Elementary	6.95
___ FJH1461	Book 3 – Late Elementary	6.95
___ FJH1462	Book 4 – Early Intermediate	6.95
___ FJH1463	Book 5 – Intermediate	7.95
___ FJH1464	Book 6 – Late Intermediate	7.95



FJH1459

6 Distant Bells Elizabeth W. Greenleaf

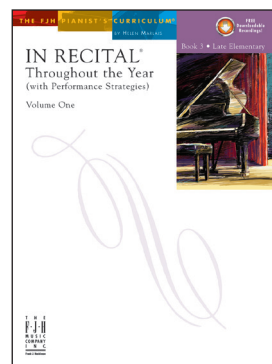
Cheerfully (♩ = 120-140)
8th both hands

f *p*

5th (press down right pedal for entire piece)

5th R.H. only

p



FJH1461

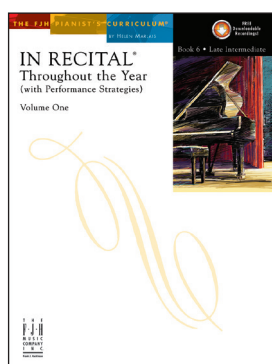
22 Skeleton Stomp Melody Boher

Running stomp! (♩ = 116-120)

mp *mf* *f*

4th *mp* *mf*

9th



FJH1464

28 Jingle Bell Jam Kevin Olson

With driving energy (♩ = 132)

f

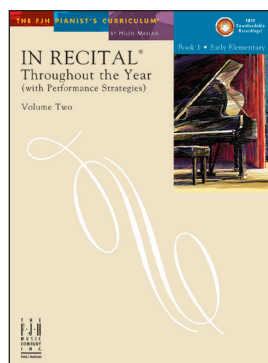
with pedal

1st *f*

4th

VOLUME TWO

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FJH1552

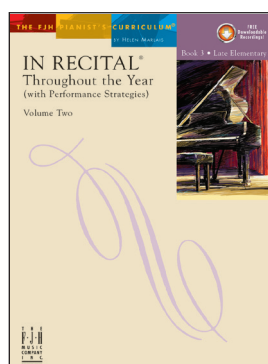
26 THE STARS AND STRIPES FOREVER John Philip Sousa arr. Edwin McLean

March tempo (♩ = 116-124)

mf

(1-2-3-4, 1-2) Hurrah for the flag of the free, May it wave as our stan-dard for-ev-er, The

1st



FJH1554

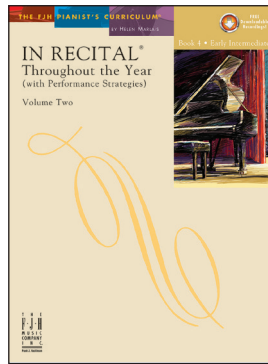
8 DANCE OF THE GNOMES Kevin Costley

Quickly and evenly, with spirit (♩ = 108-120)

f *mf*

3rd *f* *mf*

9th



FJH1555

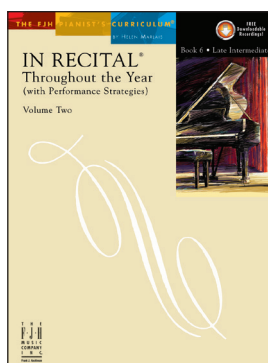
13 THE GATHERING STORM Valerie Roth Roubos

Allegro con spirito (♩ = 112-120)

p

4th *f*

10th



FJH1557

21 JAZZ ETUDE Kevin Olson

Quick and driving, with even eighth notes (♩ = 132-144)

mp *mf*

3rd *f*

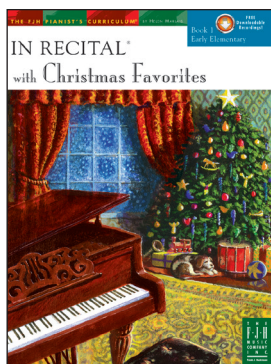
10th

IN RECITAL® WITH CHRISTMAS FAVORITES

A wonderful series featuring everyone's favorite Christmas repertoire. The fine composers and arrangers of this series have created engaging arrangements of timeless treasures, which have been carefully leveled to ensure success with this repertoire. You will find favorites that are easy to sing along with, recital-style arrangements of Christmas classics, as well as some new Christmas gems.

Compiled, edited, and performed by Helen Marlais

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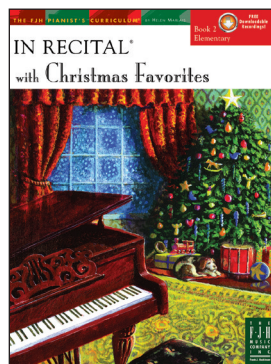
FJH1573

Good King Wenceslas
Words: John Mason Neale Music: Traditional arr. Melody Bober

Sweetly (♩ = ca. 104-108)
8th Grade Sample

Good King Wenceslas looked out on the feast of St. Stephen,
when the snow lay round about, deep and crisp and even.

Teacher's Accompaniment (the four plays one octave higher)

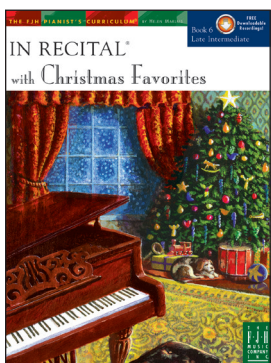


FJH1574

It Came Upon the Midnight Clear
Words: Edmund H. Sears Music: Richard S. Willis arr. Kevin Chasen

Pacefully (♩ = ca. 132)

It came up - on the mid - night clear, that
glo - ri - ous song of old, Peace!



FJH1578

Deck the Halls
16th Century Welsh Carol arr. Robert Schulte

With spirit! (♩ = ca. 92)

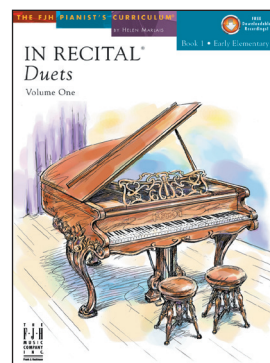
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The In Recital® Duets series contains first-rate duet repertoire carefully leveled into six categories: Early Elementary, Elementary, Late Elementary, Early Intermediate, Intermediate, and Late Intermediate. There are original duets, duet arrangements of popular pieces, and duet arrangements of classical themes, written as equal-part as well as unequal-part duets.

This series provides practice tips, rehearsal suggestions, and duet performance strategies.

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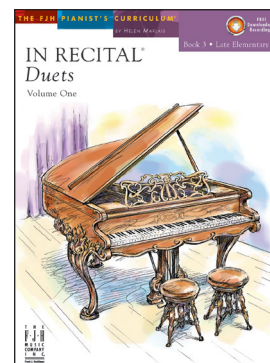


FJH1610

DOUBLE TROUBLE
Primo Kevin Chasen

With energy (♩ = 100 or faster)

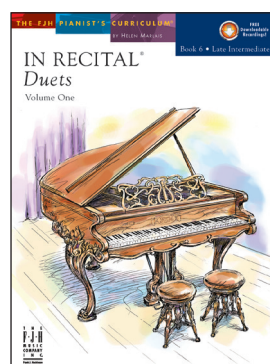
Play both hands one octave higher throughout



FJH1612

CHOPSTICKS
Primo Traditional arr. Kevin Chasen

Lively (♩ = 176 or faster)



FJH1615

FANTASY
Primo Timothy Brown

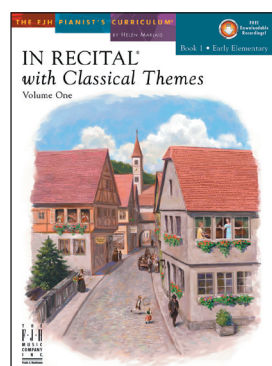
Mysterious (♩ = 96-108)

IN RECITAL® WITH CLASSICAL THEMES

Following the strict pedagogical guidelines set forth in the In Recital® series, students are given a solid introduction and the necessary exposure to build a strong foundation and appreciation for timeless classical themes.

Compiled, edited, and performed by Helen Marlais

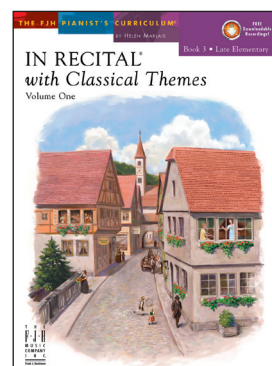
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FJH1697

EINE KLEINE NACHTMUSIK
(A Little Night Music, K. 525, Movement One)
Wolfgang Amadeus Mozart
arr. Edwin McLean

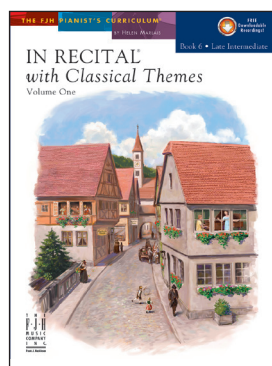
Allegro (♩ = ca. 132)



FJH1699

POLOVTSIAN DANCE No. 17
from Prince Igor
Alexander Borodin
arr. Mary Leaf

Andantino (♩ = ca. 115)



FJH1702

AIR
from Suite No. 3 for String Orchestra, BWV 1068
Johann Sebastian Bach
arr. Robert Schuler

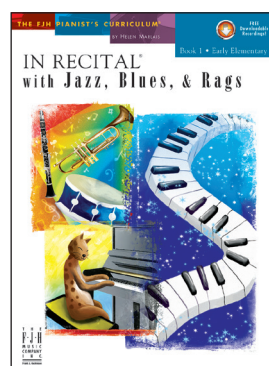
Lento (♩ = 72)

IN RECITAL® WITH JAZZ, BLUES, & RAGS

This series provides fun and educational originals and arrangements of jazz, blues, and rag style pieces. Great for recitals or for fun at home, these pieces are sure to become student favorites!

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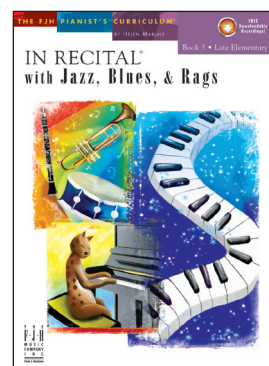
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FJH1739

Glad Cat Rag
Will Nash arr. Edwin McLean

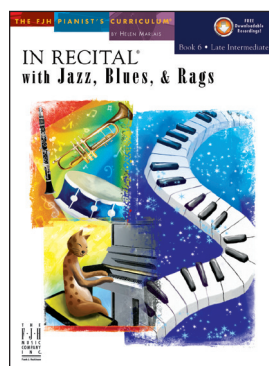
Moderately, in two (♩ = ca. 120)



FJH1741

Peacherine Rag
Scott Joplin arr. Timothy Brown

Not too fast (♩ = 132-138)



FJH1744

The Saint Louis Blues
William C. Handy arr. Robert Schuler

Easy blues swing (♩ = 100) (♩♩ = ♩♩)

IN RECITAL® WITH POPULAR CHRISTMAS MUSIC

In Recital® with Popular Christmas Music celebrates fabulous, popular Christmas repertoire. The two outstanding composers/arrangers of this series, Edwin McLean and Kevin Olson, have created engaging arrangements of popular Christmas pieces. All six books contain interesting background information designed to assist with recital preparation and to be used as a teaching and motivational tool.

Compiled, edited, and performed by Helen Marlais

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___FJH1765	Book 5 – Intermediate	7.95
___FJH1766	Book 6 – Late Intermediate	7.95



FJH1761

26

RUDOLPH THE RED-NOSED REINDEER

Music and Lyrics by Johnny Marks arr. Kevin Olson

Lightly ($\text{♩} = \text{ca. } 160 \text{ or faster}$)



FJH1763

16

WE ARE SANTA'S ELVES

Music and Lyrics by Johnny Marks arr. Edwin McLean

Lively, in two ($\text{♩} = \text{ca. } 160$)



FJH1766

37

I'LL BE HOME FOR CHRISTMAS

Music by Walter Kent Lyrics by Kim Gannon and Buck Ram arr. Edwin McLean

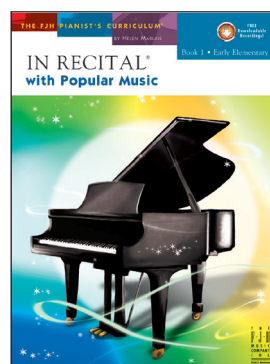
Moderately: Breezy ($\text{♩} = \text{ca. } 80$)

IN RECITAL® WITH POPULAR MUSIC

This series is a wonderful collection of popular arrangements by Edwin McLean and Kevin Olson. Disney favorites, current popular favorites, show tunes, and old-time classics make this series a delightful mix of popular music for everyone! The books include interesting background information for each piece.

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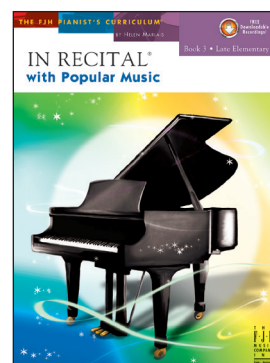
FJH2000

8

Supercalifragilisticexpialidocious

from Walt Disney's *Mary Poppins*
Music and Lyrics by Richard M. Sherman and Robert B. Sherman arr. Kevin Olson

Lively, in two ($\text{♩} = 100-120$)



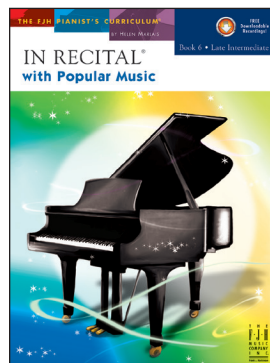
FJH2002

10

The Best of Both Worlds

Music and Lyrics by Matthew Cerned and Robert Allen arr. Edwin McLean

Moderately fast ($\text{♩} = \text{ca. } 126$)



FJH2005

28

Chances Are

Music and Lyrics by Al Stillman and Robert Allen arr. Edwin McLean

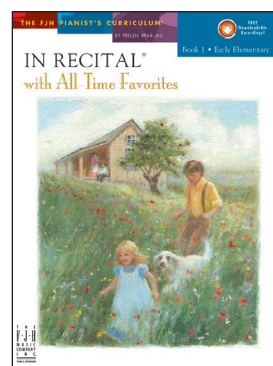
Moderately slow swing ($\text{♩} = 84-92$) ($\text{♩} = \text{♩} = \text{♩}$)

IN RECITAL® WITH ALL-TIME FAVORITES

This series contains a delightful collection of popular arrangements of children's songs, traditional favorites, and the most popular folk songs ever. Irving Berlin, George M. Cohan, and Stephen Foster are just a few of the outstanding song writers featured in this series. Perfect for planning student recital repertoire. Includes interesting background information about each piece.

Compiled, edited, and performed by Helen Marlais

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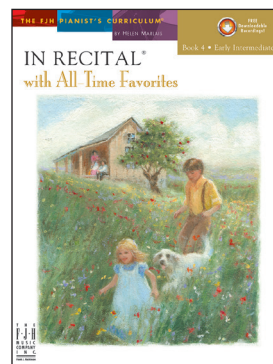
FJH2041

School Days

With a lift (♩ = 132-160)

Music by Gus Edwards
Lyrics by Will D. Cobb
arr. Chris Lobdell

mf School days, school days,
dear old gold-en rule days.
Read - in' and writ - in' and 'rith - me - de.



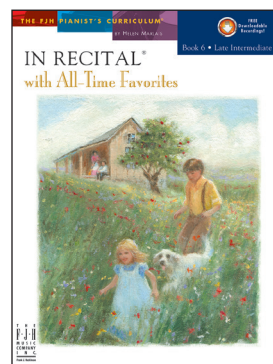
FJH2044

Shine On, Harvest Moon

With an easy swing (♩ = ca. 80) (♩♩ = ♩♩)

Music by Miss Bayne-Norworth
Lyrics by Jack Norworth
arr. Nancy Lee

mp Shine on, shine on, shine on, shine on, up in the moon.



FJH2046

Hello! Ma Baby

Lively (♩ = 84)

Music and Lyrics by Joseph E. Howard and Ida Simons
arr. Robert Schultz

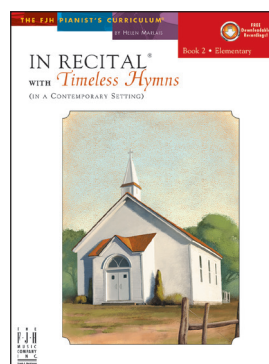
mf Hello! Ma Baby, Hello! Ma Baby, Hello! Ma Baby, Hello! Ma Baby.

IN RECITAL® WITH TIMELESS HYMNS

In Recital® with Timeless Hymns brings everlasting hymns that have been sung and heard throughout many generations within reach of all levels of students. The outstanding arrangers of this series have created engaging arrangements of these hymns, which have been carefully leveled to ensure success. We know that to motivate, the teacher must challenge the student with attainable goals. This series makes that possible while also providing peaceful and joyous musical settings for your students.

Compiled, edited, and performed by Helen Marlais

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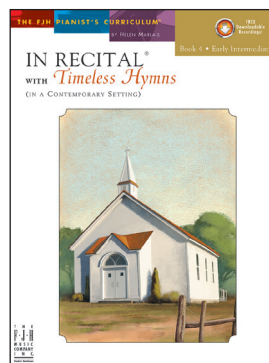
FJH2143

This Little Light of Mine

Sweetly (♩ = ca. 120)

Alt.-Am. Spiritual
arr. Edwin McLean

mf This little light of mine,
I'm gonna let it shine;
this little light of mine,



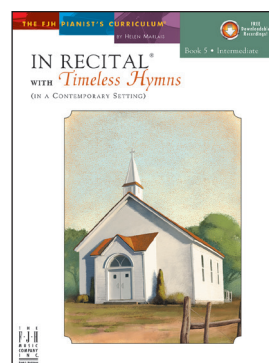
FJH2145

Sweet By and By

Gently (♩ = ca. 84)

Music by Joseph F. Whetzel
Lyrics by Stanford E. Bennett
arr. Edwin McLean

mp Sweet by and by, sweet by and by,
sweet by and by, sweet by and by,
sweet by and by, sweet by and by,
sweet by and by, sweet by and by.



FJH2146

The Old Rugged Cross

Moderate speed (♩ = ca. 92) (♩♩ = ♩♩)

George Bennard
arr. Edwin McLean

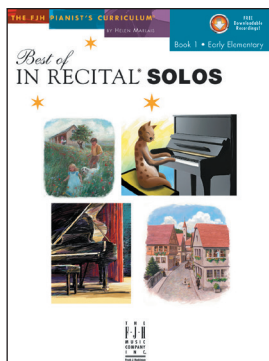
mf On a hill, far a way, stood an old rugged cross,
that's been a faithful friend through all the years;
on a hill, far a way, stood an old rugged cross,
that's been a faithful friend through all the years.

BEST OF IN RECITAL® SOLOS

Best of In Recital® Solos is a series that focuses on fabulous solo repertoire, intended to motivate your students. The fine composers of this series have created musically engaging pieces, and the wide range of styles in this six-book series is sure to please any student! It will help you to plan students' recital repertoire easily. This series can also be used as weekly motivation and fun, as well as for sight-reading! You will find original solos that emphasize different musical and technical issues, giving you the selections to accommodate all of your student's needs. These fabulous solos are from the following series: In Recital® Throughout the Year, Volumes 1 and 2; In Recital® with Jazz, Blues, and Rags; In Recital® with Timeless Hymns; In Recital® with Classical Themes; In Recital® with All Time Favorites; and In Recital® with Popular Music.

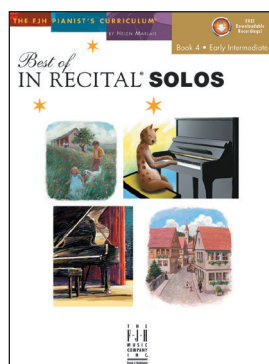
Edited by Helen Marlais

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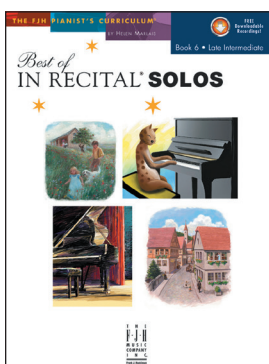
FJH2242

The Run-Around Rag
for Kate
Moderately fast ($\text{♩} = 100-120$)
Jasen Safford



FJH2245

Secret Spy Mission
dedicated to Styler Olson
Shadowy; not too fast ($\text{♩} = 120-144$)
Kevin Olson



FJH2247

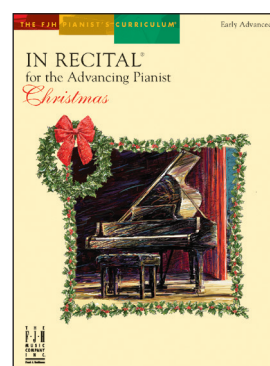
Don't Say Goodbye
Edwin McLeom

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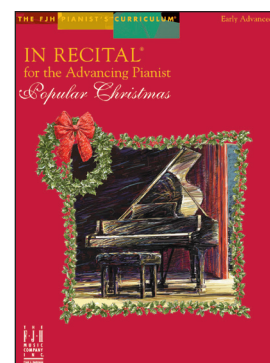
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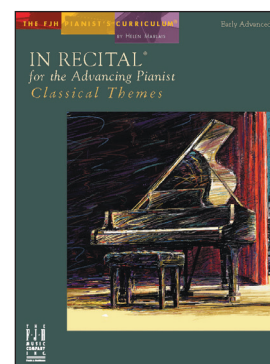
FJH1777

HARK! THE HERALD ANGELS SING
for Kate Ellington
Words: Charles Wesley Music: Felix Mendelssohn arr. Timothy Brown



FJH2081

MARY, DID YOU KNOW?
Music and Lyrics by Mark Lowry and Buddy Greene arr. Nancy Lau



FJH2104

SHEPHERD'S SONG
from Symphony No. 6, Movement Five
Ludwig van Beethoven arr. Timothy Brown

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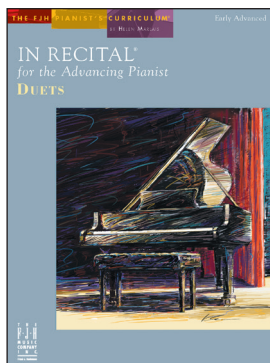
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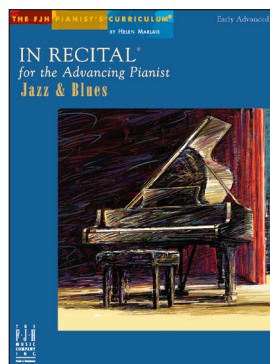
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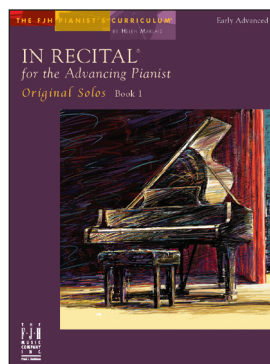
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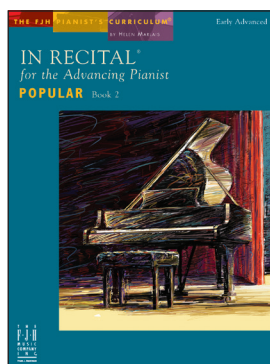
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FJH2016

CIRCUSPALOOZA
Valerie Roth Rousos

Secondo
Allegro (♩ = ca. 120)
mf

Primo
Allegro (♩ = ca. 120)
mf

UNFORGETTABLE
Music and Lyrics by Irving Gordon

Moderately slow; expressively (♩ = ca. 80)
mf

FANTASIA APPASSIONATA
for Marilyn Alperncombe
Kenton Courley

Lyrically, with rubato (♩ = 100)
mf

a tempo

VAYA CON DIOS
(May God Be With You)
Music and Lyrics by José Juanes, Buddy Pepper, and Larry Russell arr. Edwin McLean

Moderate swing waltz (♩ = 116) ♩♩♩
mf
with pedal

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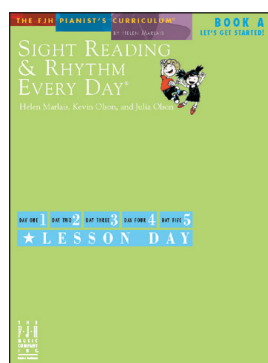
Helen Marlais, Kevin Olson, and Julia Olson

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FJH2170

DAY ONE

Unit 2 - Up in Space
1. Guide Note Treble G with 2nds and 3rds

Rhythm—Tap with your right hand and count aloud. **DID IT!**

1. $\frac{4}{4}$ Let's take a space - ship way out to the Milk - y Way.

2. Don't look down from out - er space; you might be a - fruit.

★ LESSON DAY

Rhythm—Write in the time signatures. Then tap and count aloud. **DID IT!**
Then speak the words in rhythm.

1. $\frac{4}{4}$ Pray - ing man - tis in the tree; I see you, can you see me?

2. Black wid - ow bites are dan - ger - ous.

Diagrams—Before playing, decide where the 2nds and 3rds are. Plan the pieces by playing them on your thigh.

Dragonfly
Student part: Drag - on - fly hav - ers a - love the pond.
Teacher accompaniment (student plays one octave higher)

DAY ONE

Unit 6 - Time for Bed
Guide Note Bass F with 2nds, 3rds, and 4ths

Rhythm—Choose any keys and make melodies from these examples. **DID IT!**

1. $\frac{4}{4}$ Can you please tell a sto - ry when I go to bed?

2. $\frac{3}{4}$ Out - side my win - dow I see a full moon glow.

DAY FOUR

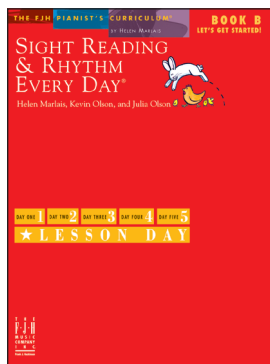
Rhythm—Tap steadily on your thighs as you speak the words in rhythm. **DID IT!**

1. $\frac{4}{4}$ I al - ways have to read a book be - fore I sleep.

2. $\frac{3}{4}$ Night light, right light; I love my night light.

Sight reading—Keep your eyes on the music and count as you play. Play slowly so that you will play correctly. **DID IT!**

Click - ets chirp - ing help me to fall a - sleep.



FJH2171

DAY ONE

Unit 1 - Fun in the Sun

Guide Note: Middle C with 2nds and 3rds.

Rhythm—Clap and count aloud. Whisper the rests. Then speak the words in rhythm while you point to each note or rest. **DID IT!**

1. $\frac{4}{4}$ Let's go to the pool! I think swim-ming is so cool!

2. $\frac{3}{4}$ Let's build a sand-cas-tle on the beach.

★ LESSON DAY

Rhythm—Clap and count aloud. Then speak the words in rhythm while you point to each note or rest. **DID IT!**

My fav - 'rite hol - i - day's the Fourth of Ju - ly, when we watch all the fire - works light up the sky.

Student part: Fishing with Dad

I went fish - ing with my dad. It

DAY ONE

Unit 4 - Camping Trip

Guide Note: Treble C with 2nds, 3rds, 4ths, and 5ths

Rhythm—Set a strong pulse and tap without stopping. Then speak the words in rhythm. **DID IT!**

1. $\frac{3}{4}$ Roast - ing marsh - mal - lows by the camp - fire.

DAY TWO

Rhythm—Say the words in rhythm while pointing to each note. **DID IT!**

1. $\frac{4}{4}$ An - cient Ro - mans in - ven - ted the chr - em.

2. $\frac{3}{4}$ Girls on the high tra - peze, fly - ing a - round with ease.

Sight reading—Circle the intervals of a 5th (one has been done for you). Then plan the rest of the intervals before you play. **DID IT!**

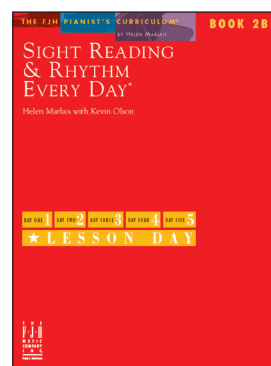
Did you know an - oth - er name for chr - em is the Big Top?

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FJH1538

DAY ONE

Unit 15

New Concepts: upbeats (or pick-ups), short pieces on two staves in A major; tonic triads; transposition

Rhythm—Clap and count with energy! Since the first incomplete measure has only one beat, circle the last measure with the other three beats! **DID IT!**

60 Sight reading—Circle the upbeat as well as the last measure, noticing that they add up to 3 beats. Prepare your hands in an A major five-finger position. Place your third fingers on the Cs below you begin. Silently play this piece in your mind, always looking ahead. Then you'll be ready to play out loud!

★ LESSON DAY

Ensemble Piece

Before you begin this duet, tap and count the rhythm slowly. Do you notice any measures in the student part that are identical? If so, circle these measures and then silently play them on the top of the keys. Be sure to look at the measures that are different as well.

Keeping Secrets

Peacefully

p

DAY ONE

Unit 20

Review of all concepts

Rhythm—Clap and count the example, whispering the rests. **DID IT!**

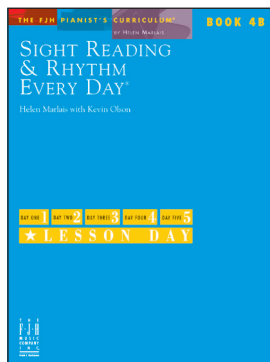
60 Sight reading—Determine the key and the hand position. Circle the 3rd intervals within the duet (the first one has been done for you.) Tap and count the rhythm before playing.

mf

mp

mf

f



FJH1542

Unit 17

DAY ONE

Rhythm—Set a strong rhythmic pulse with the metronome at $\text{♩} = 88$, then tap and count out loud without stopping! **DID IT!**

Rhythm Flash!—Clap and count the first example with energy and without stopping, always looking ahead! Close the book and see if you can do it by memory! Then try the same with the second example! **DID IT!**

Ensemble Piece

Which phrases are major, and which are minor?

Major/Minor Mixup

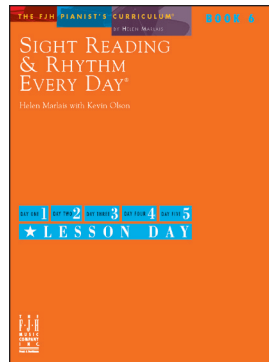
Allegretto

DAY THREE

Rhythm—Look at the entire example and count it in your mind. Then tap it with a steady pulse. Whenever you see an "X", snap your fingers or clap! **DID IT!**

Rhythm Flash!—Look at the first example for five seconds or less, and then try to clap it from memory! Then try the same with the second example. **DID IT!**

Sight reading—Play the following left-hand cadence in the key of E minor before playing the piece below: **DID IT!**



FJH1544

Unit 4

DAY ONE

Rhythm—Circle all of the rhythms that look like this: $\text{♩} \text{♩} \text{♩}$. Then tap and count aloud. **DID IT!**

Pattern Flash!—What is the recurring pattern in this piece? **DID IT!**

Allegretto

Unit 9

DAY ONE

Rhythm—Tap and count the following rhythm: $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$, fast, and evenly. **DID IT!**

Interval Flash!—Block each group first. Then play as written. **DID IT!**

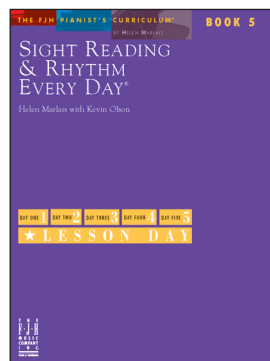
Andante

Ensemble Piece

Before playing as written, block the left-hand notes into chords. Observe the time and key signatures.

Song of the White Knight

Andante



FJH1543

Unit 8

DAY ONE

Rhythm—Clap and count the example below with energy. Then play the rhythm using notes of the C natural minor one-octave scale, being sure to end on the tonic (C) note. Keep your eyes on the music and don't stop! (Hint: C natural minor = C D E♭ F G A♭ B♭ C) **DID IT!**

Chord Flash!—Look at the following major and minor chords and their inversions. Place a square around the two chords that are in root position, and then circle the first-inversion chords. **DID IT!**

Andante

DAY FIVE

Rhythm—Is the example below in 1 or in 2? Add the time signature and bar lines and then clap and count steadily at $\text{♩} = 72$. **DID IT!**

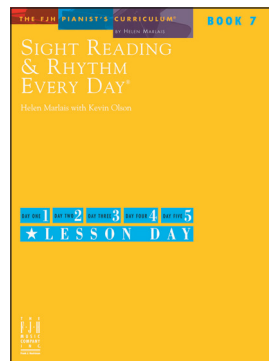
Sight reading—F#m/C means that the C is the lowest note of an F#m chord: **DID IT!**

Ensemble Piece

1. Block the left-hand chords.
2. Prepare the left-hand ostinato throughout.
3. Next, plan the right hand. Tap the rhythm of both hands.
4. Once you start, do not stop and always look ahead!

Obstin-ato

Machino-like



FJH2241

Unit 3

DAY ONE

Rhythm—Tap and count the following example with complete evenness and accuracy: $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$. **DID IT!**

Rhythm Flash!—Look at the following example for 10 seconds or less. Then close the book and tap the rhythm from memory. **DID IT!**

DAY THREE

Rhythm—Tap the following rhythm slowly and evenly. When secure, tap it faster. Can you improvise using the key of E minor—chords in the left hand and melody in the right hand? **DID IT!**

Chord Flash!—Play each chord blocked. Add fingering if needed. Then play as written with a steady tempo. **DID IT!**

Allegro

Ensemble Piece

Before you play as written, block all the chords in the right hand. Play the left-hand melody as beautifully as you can.

Mountain Stream

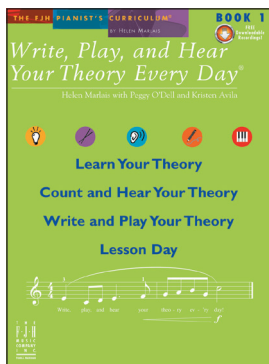
Semplice

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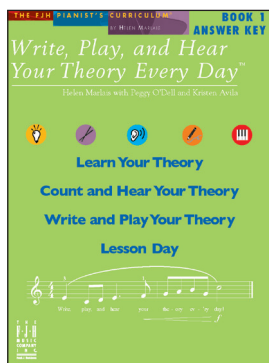
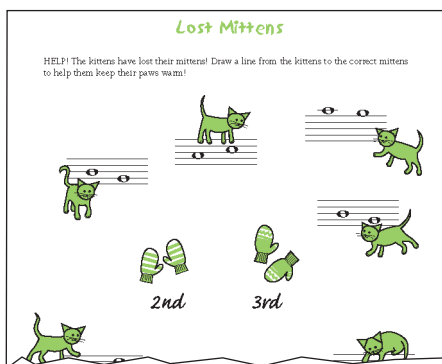
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Helen Marlais with Peggy O'Dell and Kristen Avila

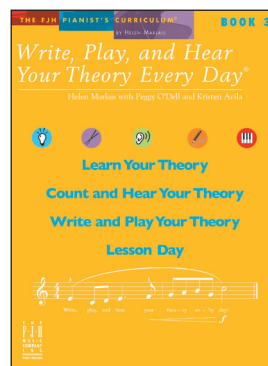
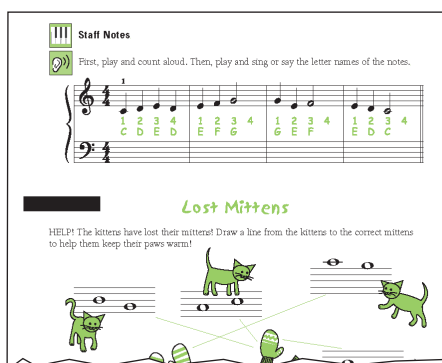
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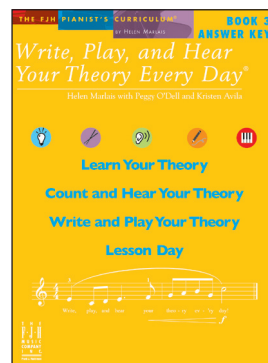
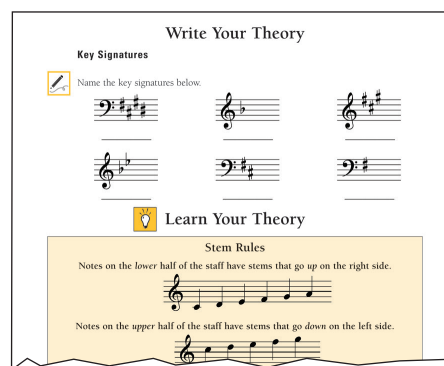
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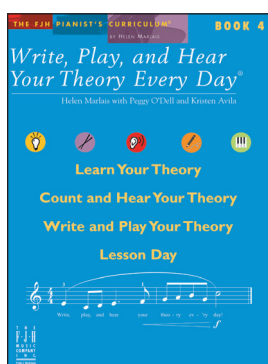
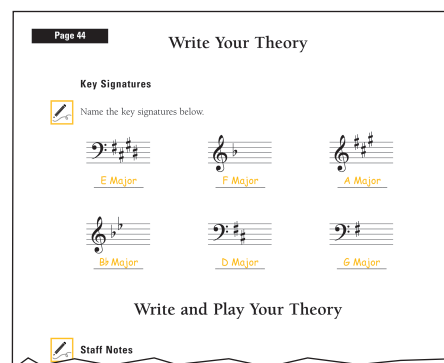
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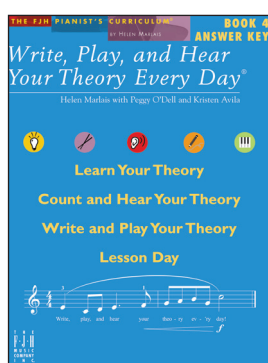
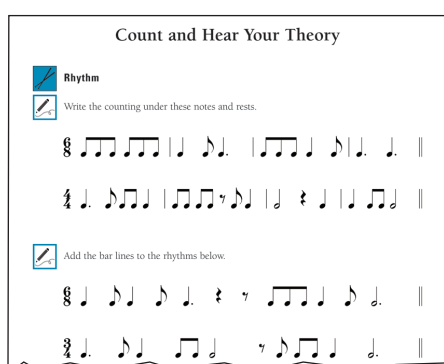
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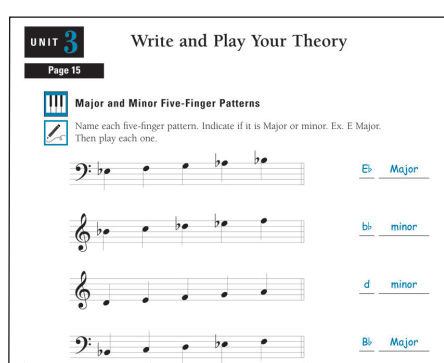
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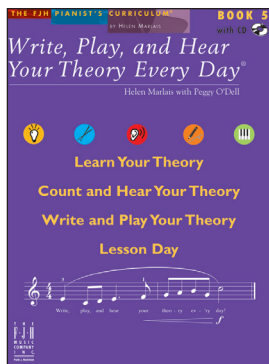


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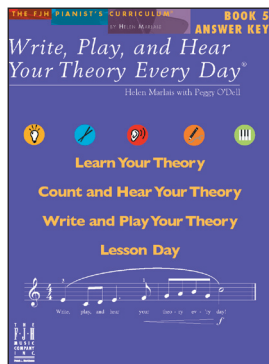
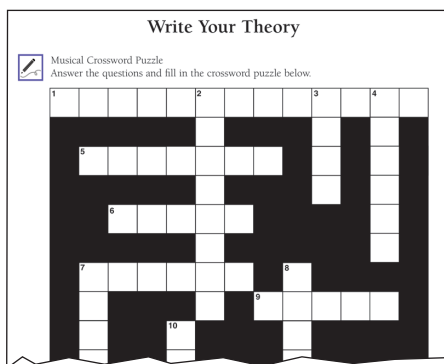


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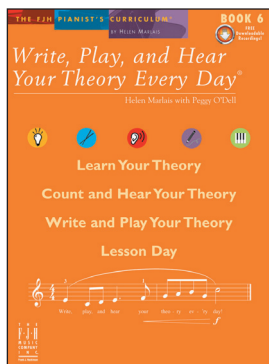
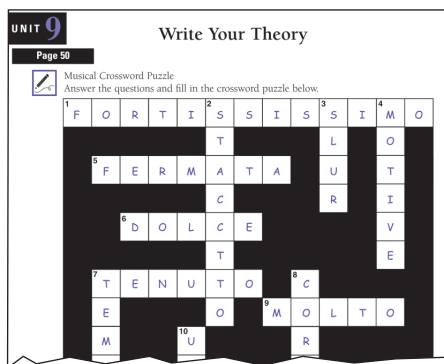




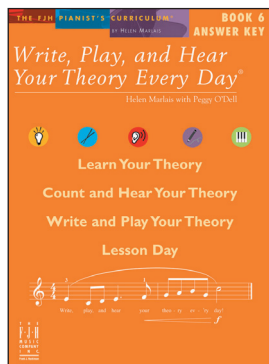
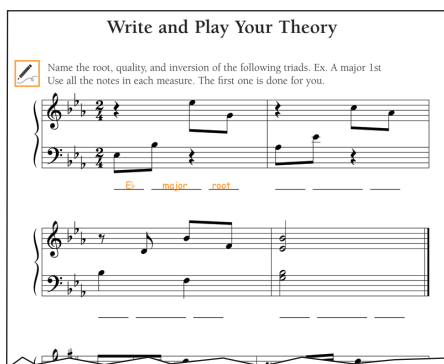
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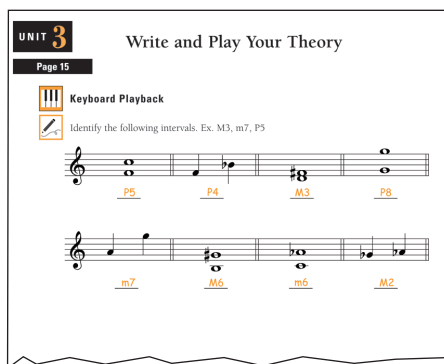
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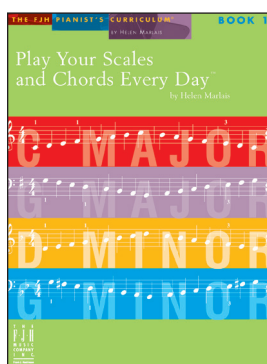
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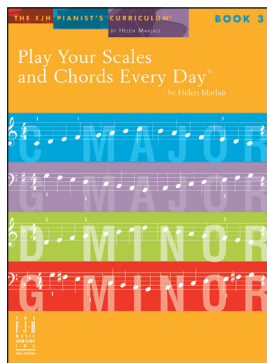
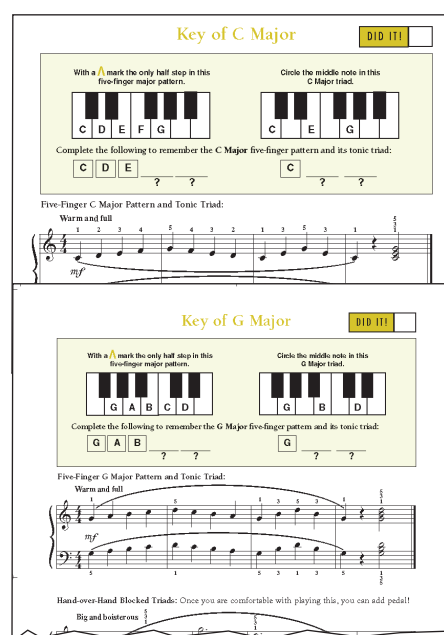
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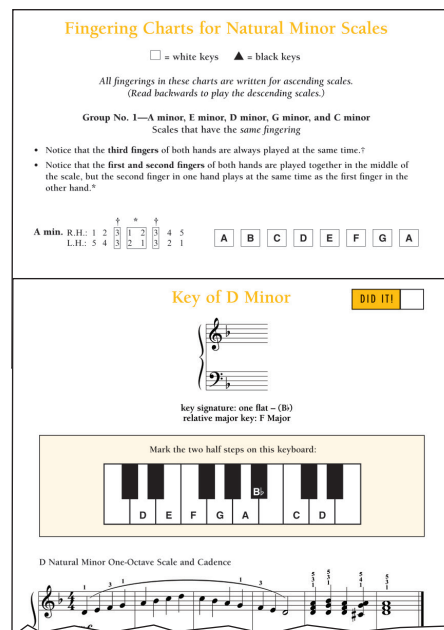
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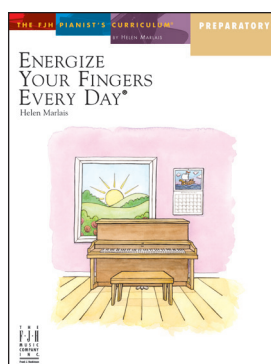


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FJH2200

3 DAY THREE

Walking in High Heels

* Play without dents in your fingers.

mp lightly

4 DAY FOUR

Three Steps Up and Then Back Down

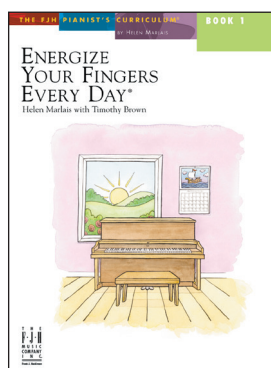
mf

5 DAY FIVE

Making Cartwheels

mf

In an Echo Chamber



FJH2164

Unit 4

Healthy and Flexible Playing: Shoulder Rolls

- Roll your right shoulder slowly round and round. Do this five times.
- Roll your left shoulder slowly round and round. Do this five times.
- Now go the opposite direction! And roll the shoulders together!

Taking Small Steps
(arm weight, flexible wrists)

* On every note, drop your arm weight to the bottom of the key. Then make two slow circles with your wrists, R.H. and L.H. in the opposite direction. Call them, "two circle round ups!"

5 DAY FIVE

Playing Leap Frog
(two-note slurs, flexible wrists)

Intervalllic Reading Series

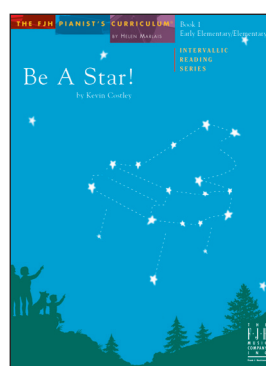
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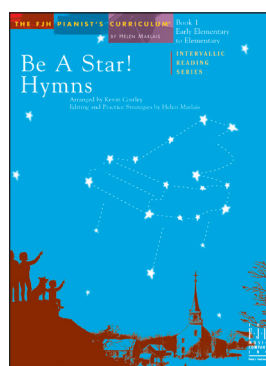


FJH1568

Dreamland

* Circle all of the left-hand notes that are in the middle ckt.

mp



FJH2086

Jesus Loves Me

Teacher Accompaniment

Mus. William B. Bradbury
Words: Anna E. Warner
arr. Kevin Costley

Sweetly
mp



FJH1693

We Wish You a Merry Christmas

Solo
With accompaniment, play both hands 8va higher

Lively (♩ = 180)
mf

Traditional
arr. Kevin Costley

Intervallic Reading Series

ON STAGE!

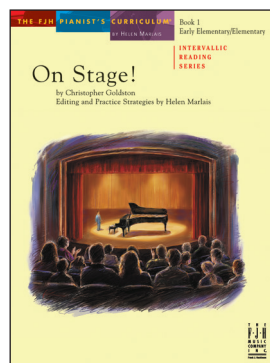
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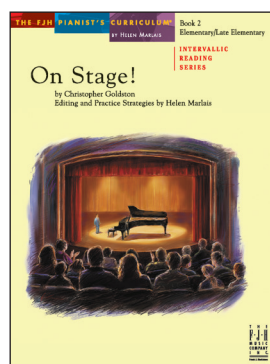
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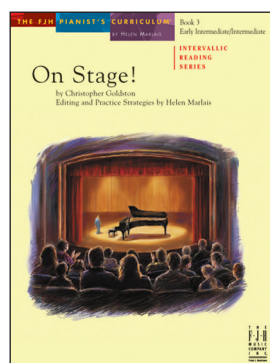
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FJH1708



FJH1748

Taco-tina

Lively

This piece is made up of second, third, fourth, and fifth intervals. Circle all of the fourth intervals. How are the fourth intervals in the last line different from the fourths in the first three lines?

Mary's Dream

Mysteriously

This piece is mostly made up of whole steps (in 1-7). The _____ hand plays the black keys. The _____ hand plays the white keys. Place the chords in the last three measures carefully. The "ghost flat" indicates that all notes on the staff are played as flats on the black keys.

Swinging

Spirited (♩ = 132)

Are the chords in measures 9-16 first- or second-inversion chords? _____ in which measures do you play second-inversion chords? _____ to _____

For example:

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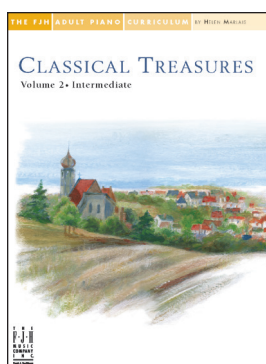
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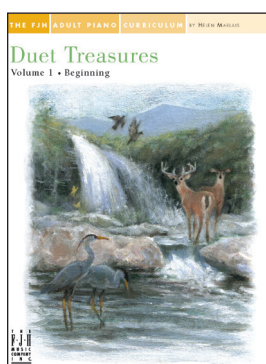
FJH1774

MUSETTA'S WALTZ

from La Bohème

Clara Schumann arr. Timothy Brown

Lento (♩ = ca. 72)



FJH1751

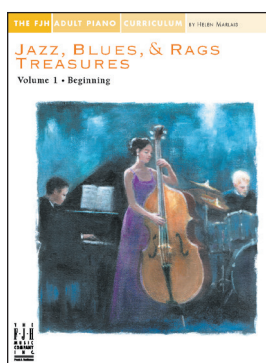
Wild Dance

Primo

Edwin McDougall

With a driving beat (♩ = ca. 104-116)

Play both hands one octave higher



FJH2034

Swanee

Mus.: George Gershwin Lyrics: Irving Caesar arr. Kevin Olson

With energy (♩ = ca. 176)

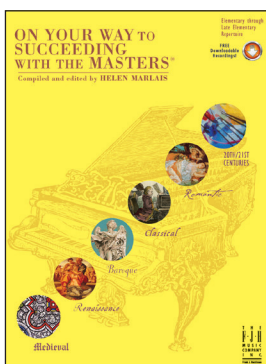
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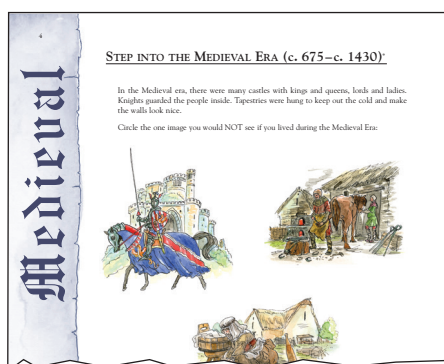
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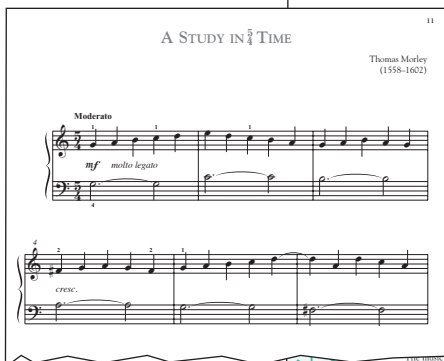
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Classical Era



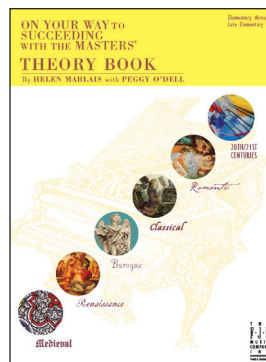
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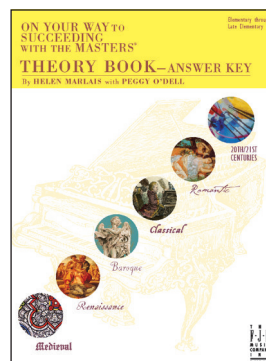
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Romantic Era



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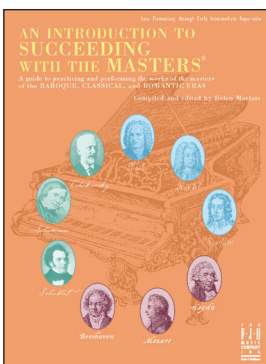
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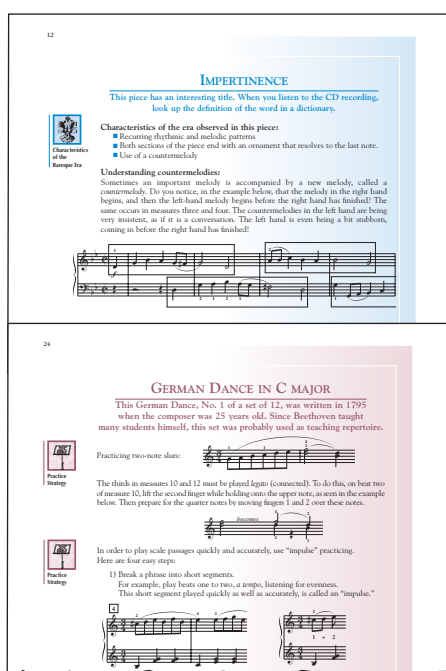
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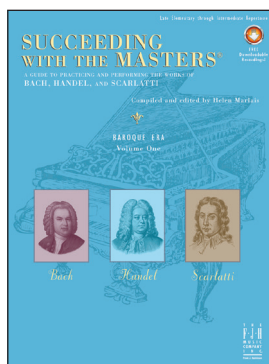
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MINUETTO IN B FLAT MAJOR

Characteristics of the era to observe in this piece:

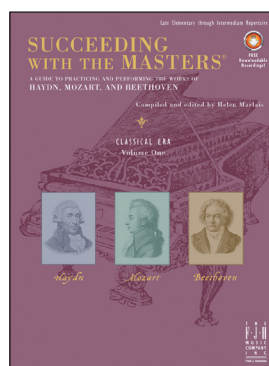
- Baroque music often uses one or two repetitive rhythms or patterns throughout a work. Which of the following rhythmic patterns do you see the most in your score? (Circle the correct one below.)

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

This piece seems to be in a perpetual motion without any predictable cadences, except for those at the ends of both sections. Play the following melody in the right hand and notice that the only cadence, if any, is at the end of measure 16!

(b) (c)

Balancing the melody with an equally important bass line:



FJH1436

GERMAN DANCE IN B FLAT MAJOR

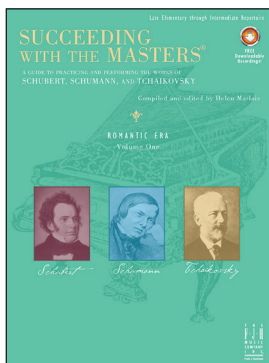
This German Dance is part of a set composed in 1792.

"Blocking" is a valuable practice strategy that can be used for all kinds of repertoire. It helps you see and feel the patterns in a piece more readily than if you just tried to learn the dance note by note.

Blocking is a way to identify melodic chords and intervals and to play them in a vertical, harmonic formation.

For example, here are measures 9-12 as written:

Here are measures 9-12—this time with all of the patterns blocked.



FJH1440

LITTLE STUDY

During the Romantic era, many small pieces were composed as technical studies in order to facilitate playing other, larger romantic works. A study usually focuses on only one or two technical or musical points. In this study by Schumann, the main lessons are to play very lightly and evenly throughout, with a legato touch, while bringing out the melody.

"Blocking" practice strategy:

In the initial stages of learning this piece, you may use this practice strategy to assist you in learning the fingering and the notes with great accuracy and precision. Start your practice by grouping the melody notes into chords. This helps you to see and feel the patterns of a piece more quickly than if you tried to learn the piece note by note.

Measures one to three, blocked:

Practice the blocked patterns until you feel secure with them. Then try blocking the rest of the piece!

Practicing to perform with the utmost evenness:

Using the metronome at 2=120, count out loud while you play. Stop on every fourth beat, as shown here:

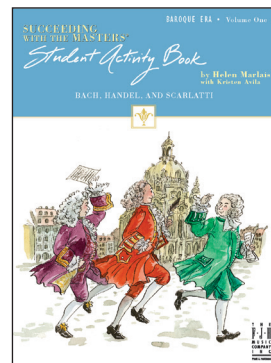
Then practice stopping on every first beat in a measure:

SUCCEEDING WITH THE MASTERS® STUDENT ACTIVITY BOOK - BAROQUE

The Student Activity Books are fun-filled educational companions to the Succeeding with the Masters® repertoire collections — an ideal way for your students to explore the world of the master composers.

Helen Marlais with Kristen Avila

___ FJH1660 Student Activity Book, Baroque Era, Vol. One 6.95



FJH1660

BACH'S A - MAZE - ING LIFE

Bach was a very busy man! He worked in many churches throughout Germany during his career. Follow Bach's journey through the maze. Then write down the places where Bach lived in the correct order from beginning to end. Your teacher has a list of interesting facts about each place.

1. _____ 4. _____ 7. _____
2. _____ 5. _____ 8. _____
3. _____ 6. _____ 9. _____

BEGIN Eisenach 1685-1695 Ohrdruf 1695-1700 Mühlhausen 1707-1708
Lüneburg 1700-1702 Weimar 1703

A PALACE IN EUROPE

Below is a picture of part of the palace of Versailles (pronounced Vehr-sigh), France. King Louis XIV (1643-1715) built this huge palace and it was home to the French royal family for generations. It is situated outside the city of Paris. In its day, it was the largest palace in all of Europe, and as many as 20,000 people visited the king at once!

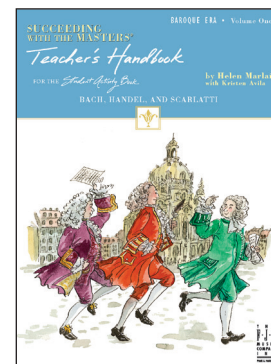
Would you like to live in a palace? In the space below, explain why you would, or why you wouldn't!

SUCCEEDING WITH THE MASTERS® TEACHER'S HANDBOOK - BAROQUE

The Succeeding with the Masters®, Teacher's Handbook Baroque Era, Volume One provides the answers to all of the games, maps, puzzles, stories, and listening activities that appear in the corresponding Student Activity Book. Includes additional group activities such as composer bingo, special class writing projects, and a general music listening list for the young piano student.

Helen Marlais with Kristen Avila

___ FJH1661 Teacher's Handbook, Baroque Era, Vol. One 6.95



FJH1661

BACH'S A - MAZE - ING LIFE

The directions in the Student Activity Book state:

Bach was a very busy man! He worked in many churches throughout Germany during his career. Follow Bach's journey through the maze. Then write down the places where Bach lived in the correct order from beginning to end. Your teacher has a list of interesting facts about each place.

1. Eisenach 4. Weimar 7. Weimar
2. Ohrdruf 5. Arnstadt 8. Cöthen
3. Lüneburg 6. Mühlhausen 9. Leipzig

BEGIN Eisenach 1685-1695 Ohrdruf 1695-1700 Mühlhausen 1707-1708
Lüneburg 1700-1702 Weimar 1703

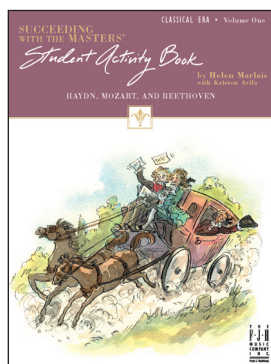
SUCCEEDING WITH THE MASTERS® STUDENT ACTIVITY BOOK - CLASSICAL

The Student Activity Books are fun-filled educational companions to the Succeeding with the Masters® repertoire collections — an ideal way for your students to explore the world of the master composers.

Helen Marlais with Kristen Avila

___ FJH1656 Student Activity Book, Classical Era, Vol. One 6.95

___ FJH1658 Student Activity Book, Classical Era, Vol. Two 6.95



FJH1656

A TRUE STORY ABOUT HAYDN

Haydn had a great sense of humor! Use the key on the opposite page to figure out the missing words and then read about one of the funny things he did!

One summer, _____ and his musicians were working extra hard for _____ Nicholas of _____. It was their summer vacation time, but the _____ would not let them go home to their families. He wanted to hear more beautiful _____ had an idea! He wanted the _____ to know that everyone was tired and wanted to go home, but he didn't want the _____ to get mad! He decided to write a _____ about it. During the _____ the musicians were instructed to pack up their _____ and _____

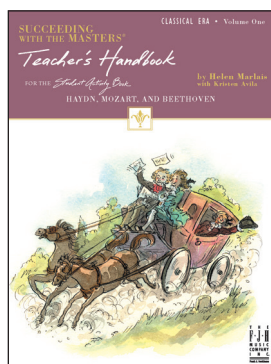
SUCCEEDING WITH THE MASTERS® TEACHER'S HANDBOOK - CLASSICAL

The Succeeding with the Masters®, Teacher's Handbook Classical Era, Volumes One and Two provide the answers to all of the games, maps, puzzles, stories, and listening activities that appear in the corresponding Student Activity Books. Includes additional group activities such as composer bingo, special class writing projects, and a general music listening list for the young piano student.

Helen Marlais with Kristen Avila

___ FJH1657 Teacher's Handbook, Classical Era, Vol. One 6.95

___ FJH1659 Teacher's Handbook, Classical Era, Vol. Two 6.95



FJH1657

A TRUE STORY ABOUT HAYDN

(pages 12 and 13 in Student Activity Book)

Haydn had a great sense of humor! Use the key on the opposite page to figure out the missing words and then read about one of the funny things he did!

One summer, Haydn and his musicians were working extra hard for Prince Nicholas of Estersbay. It was their summer vacation time, but the Prince would not let them go home to their families. He wanted to hear more beautiful music! Haydn had an idea! He wanted the Prince to know that everyone was tired and wanted to go home, but he didn't want the Prince to get mad! He decided to write a symphony about it. During the symphony, the musicians were instructed to pack up their instruments and leave the stage. They left in small groups of two or three, until finally, nobody was left on stage! The audience was in _____

SUCCEEDING WITH THE MASTERS® & THE FESTIVAL COLLECTION®

The Teacher's Handbook is a guide that organizes repertoire (over 450 pieces) by interweaving Succeeding with the Masters® and The Festival Collection® series together. The information is presented in a clear and uniform format using Practice Strategies from Succeeding with the Masters® and applying them to The Festival Collection®. Teachers may use either series as their core curriculum, with both series containing historical information and composer biographies, teachers will gain insight into this comprehensive literature-based curriculum.

Compiled and edited by Helen Marlais

___ FJH2050 Teacher's Handbook 18.95

ETUDES WITH TECHNIQUE

This series is designed to develop healthy, natural, and effective technique so students can play beautifully as well as with virtuosity. Each book is divided into units, and each unit focuses on one technical concept.

Compiled and edited by Helen Marlais with Suzanne Torkelson

___ FJH2024 Preparatory, Early Elem. through Mid-Elem. 5.50

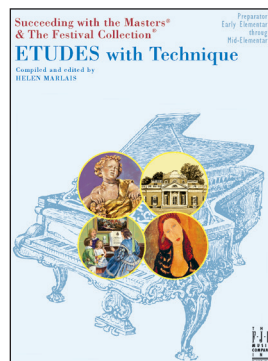
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FJH2024

MARCHING TUNE

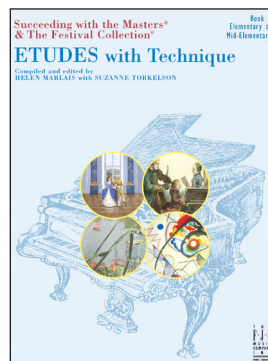
For the etudes on this page, listen for the balance between the right and left hands.

Moderato

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THE BIRD'S FIRST SONG

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FJH2025

UNIT 4 - TWO-NOTE SLURS

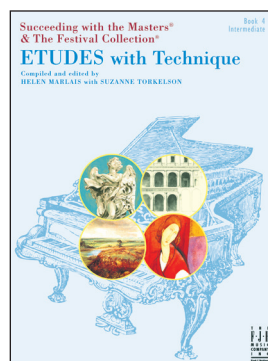
One of the most important gestures you will learn when playing the piano is the "drop-lift" of a slur. Imagine that you are a baby kitten landing gently on the ground, then being picked up at the neck by your mother. As you roll your wrist forward and up, let your fingers hang loosely from the wrist, just as the kitten hangs in the air. When you land on the keys again, think of how the kitten lands gently on its paws for a cushioned landing. You will hear full tones on the drop landing, followed by softer tones on the roll off, perfect for tapering dynamics at the ends of phrases and giving your melodies beautiful expression.

First, with the R.H.:

mf mp simile

Then, with the L.H.:

Transpose to: GM _____



FJH2028

ETUDE No. 21

from *One Hundred Recreations*

Carl Czerny (1791-1857)

Decide which chords in the L.H. are in root position and which ones are played inverted (1st or 2nd inversion).

Allegretto

mf

sfz

The Festival Collection® is an eight-volume series consisting of exceptional repertoire from the Baroque, Classical, Romantic, and Twentieth/Twenty-First Centuries. This series is carefully leveled from elementary through advanced repertoire, with each level covering the gamut of your repertoire needs. The Festival Collection® is a companion series to the Succeeding with the Masters® series, expanding upon the repertoire selections with no duplication of repertoire between the two series.

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- 100**
Essential
Masterpieces
- Representative
Early Elementary
through
Mid-Elementary
Repertoire**
- BAROQUE CLASSICAL ROMANTIC 18TH/19TH CENTURIES**
- 

FJH2048

6.

BAGPIPE
(Dudelsack)

Unknown composer

Andante

f-mp

poco rit. 2nd time

f 1st time, *mp* 2nd time

A MERRY DANCE

François Couperin
(1668-1733)

Succeeding with the Masters®
THE FESTIVAL COLLECTION®
Compiled and edited by HELEN MARLAIS

Book 4
Intermediate
Apprentice

1800
Fourteenth
Century

BAROQUE CLASSICAL ROMANTIC 18TH/19TH CENTURIES



The cover features four circular illustrations arranged in a 2x2 grid. The top-left circle shows a Baroque sculpture of a winged figure. The top-right circle shows a classical building facade. The bottom-left circle shows a Romantic landscape painting. The bottom-right circle shows a 19th-century portrait painting.

FJH1588

40

SONATINA IN C MAJOR
(Opus 168, No. 3, Third Movement)

Anton Diabelli
(1781-1858)

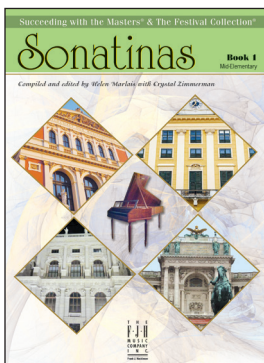
Allegro ($\text{♩} = \text{ca. } 138$)

legato mf mf

f p (f) cresc.

Each sonatina book is perfectly correlated with the method, *Succeeding at the Piano*®, as well as the repertoire collections of *Succeeding with the Masters*® and *The Festival Collection*®. This creates an unparalleled learning curriculum for students as they progress through years of successful musical training.

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FJH2201

8

LITTLE SONATA

I.

Charles Henry Walton
(1761-1811)

This movement is in rounded binary form.  Notice that part of the A section is found at the end of the B section.







F1H2202

Mark the tempo form (ABA)
in the music.

A section: measures 1-8
B section: measures 9- ____
B section: measures ____ - ____

William Duncombe
(c. 1736-1818)

Modérato G = ca. 160

11

Succeeding with the Masters' & The Festival Collection™

Sonatinas

Book 4
Intermediate to
Late Intermediate

Compiled and edited by Nelson Marston with Capital Immersion

The book cover features a central collage of six diamond-shaped images. Clockwise from the top left: a red brick building with arched windows; a white classical building with a pediment; a red grand piano; a classical building with a large archway; a classical building with a pediment and columns; and a classical building with a pediment and columns. The background is a light, textured pattern.

SONATINAS
BOOK 4
INTERMEDIATE TO
LATE INTERMEDIATE

FIH2204

SONATINA IN G MAJOR

Op. 300

I.

Louis Köhler
(1820-1886)

Allegro moderato ($\text{♩} = \text{ca. 144}$)

p

L.H. legato

p

f

FJH PIANIST CURRICULUM CORRELATION CHART

| The All-In-One Approach to Succeeding at the Piano® | Succeeding at the Piano® | Succeeding with a Notespeller | Succeeding with the Masters® (Baroque, Classical, Romantic Eras) | Succeeding with the Masters® Student Activity Books | The Festival Collection® | Succeeding with the Masters® The Festival Collection®* Etudes with Technique | Succeeding with the Masters® The Festival Collection® Sonatinas |
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| Books 1A and 1B | 2nd Edition Grade 1A Grade 1B | Grade 1 (2nd edition coming in 2019) | | | | | |
| Books 2A and 2B | 2nd Edition Grade 2A | Grade 2A (2nd edition coming in 2019) | | | Preparatory (Early Elementary through Mid-Elementary) | Preparatory (Early Elementary through Mid-Elern.) | |
| Book 2C | 2nd Edition Grade 2B | Grade 2B (2nd edition coming in 2019) | On Your Way to Succeeding with the Masters® (Elementary through Late Elementary) with Theory Book | | Book 1 (Elementary to Mid-Elementary) | Book 1 (Elementary to Mid-Elementary) | Book 1 (Mid-Elementary) |
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Classical Era, Volume One
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FJH PIANIST CURRICULUM CORRELATION CHART

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(Early Elementary to Elementary) | Book 1 | |
| Book 2
(Elementary) | Book 2A | Book 2 | Book 2A | Be A Star! Book 2
(Late Elementary)
Be A Star! Hymns, Book 2
(Late Elementary)
On Stage! Book 2
(Elementary/Late Elementary) | Book 1 | Contemporary Collage,
Volume 1, Book 1

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| Book 3
(Late Elementary) | Book 2B | Book 3 | Book 2B | Be A Star! Book 2
(Late Elementary)
On Stage! Book 2
(Elementary/Late Elementary) | Book 2 | Contemporary Collage,
Volume 1, Book 1 |
| Book 3
(Late Elementary) | Book 3A | Book 4 | Book 3A

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(2019) | Be A Star! Book 3
(Early Intermediate to Mid-Int.)
On Stage! Book 3
(Early Intermediate/Intermediate)
Be A Star! Book 3
(Early Intermediate to Mid-Int.)
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(2019)
Book 4B
(2019) | | Book 4 | Echoes, Pictures, Riddles,
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Dr. Marlais is a prolific author in the field of educational piano books and an exclusive writer for The FJH Music Company Inc. Her critically acclaimed and award-winning piano series are designed to guide students from the beginner through advanced levels. Her books are used throughout the English-speaking world and have been translated into Korean, Taiwanese, and Chinese. She performs and gives workshops and master classes throughout the country, internationally, and at all of the national music teachers' conventions.

Her numerous series comprise *The FJH Pianist's Curriculum*® and include the following: *The Succeeding at the Piano*® piano method, *The All-In-One Approach to Succeeding at the Piano*® piano method, *Succeeding with the Masters*®, *The Festival Collection*®, *Etudes with Technique*®, *In Recital*®, *Sight Reading and Rhythm Every Day*®, *Write, Play, and Hear Your Theory Every Day*®, *Play Your Scales and Chords Every Day*®, *Energize Your Fingers Every Day*®, and *The FJH Contemporary Keyboard Editions*®.

Marlais' travels abroad include performing and teaching throughout the U.S., Canada, S. Korea, Taiwan, Italy, England, France, Spain, Hungary, Turkey, Germany, Austria, Lithuania, Estonia, China, Australia, New Zealand, Jamaica, and Russia. She has recorded on Audite, Gasparo, and Centaur record labels with her husband, concert clarinetist Arthur Campbell. Their recording, *Music for Clarinet and Piano*, was nominated for the 2013 *International Classical Music Awards*, one of the most prestigious distinctions available to classical musicians today. She has also recorded numerous educational piano CDs for *Stargrass Records*®, and has premiered many new works by composers from the United States, Canada, and Europe.

Marlais received her D.M. in piano performance and pedagogy from Northwestern University and her M.F.A. in piano performance from Carnegie Mellon University. She was awarded the Outstanding Alumna in the Arts from the University of Toledo, where she received her Bachelor of Music in Piano Performance. Her teacher for her BM degree was Frances Renzi, protégé of Beveridge Webster and Rosina Lhevinne. Currently at Grand Valley State University, she teaches a Piano Pedagogy Certificate Program, a select group of piano majors, and collaborative piano. Visit: www.helenmarlais.com and <http://www.gvsu.edu/music/>