

JERALD SIMON

# Cool Songs™ *for* Cool Kids Book 2

21 COOL PIANO SOLOS  
FOR INTERMEDIATE PIANO STUDENTS



# JERALD SIMON

Music that excites, entertains, and educates™ - *Music Motivation*®

from the  
**Music Motivation® Series™**

Cool Songs  
*for*  
Cool Kids **2**  
(volume II)

*21 original piano solos*

**For early intermediate and intermediate students**

*by Gerald M. Simon*

First Edition Printed by



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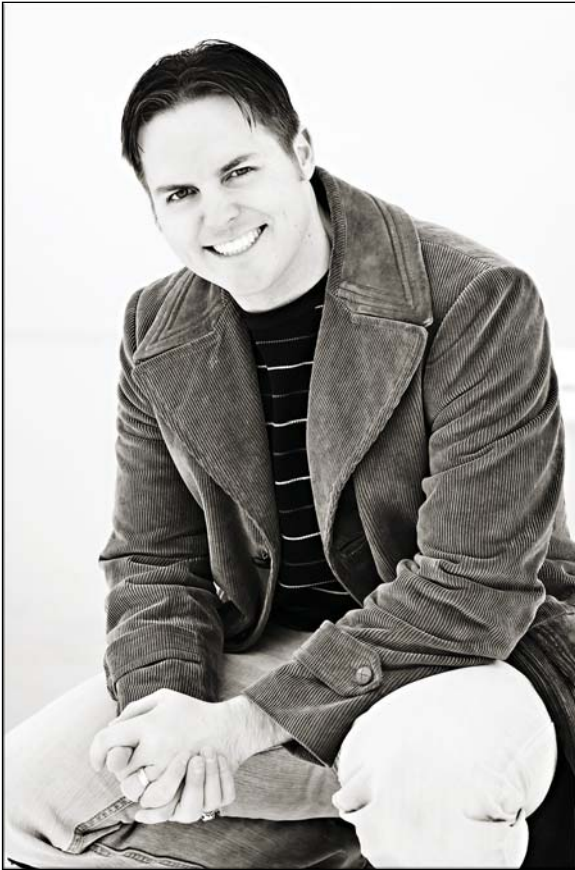
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# Welcome to Cool Songs for Cool Kids™ (Volume II)



*Jerald M. Simon*

Dedicated to kids of all ages who enjoy fun and upbeat music that makes them happy, entertains them, excites them, and educates them. Also, to my wife, Suzanne (Zanny), and my little girl, Summer (who happens to be one very cool kid!)

**I hope you enjoy the music!  
Have fun! Music is COOL!**

I hope you enjoy “Cool Songs for Cool Kids™ (volume II)”. This is the second book in the series. Each of the books contains “cool” piano pieces written for kids of all ages (whether they are 8 or 108). The music is “Adored by students and approved by teachers”™. The pieces in each volume teach skills (music theory, technique, transposing, improvising, composing, etc.) through fun and upbeat piano selections composed by Music Mentor™ Jerald M. Simon.

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*Jerald M. Simon*

*JMS*

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# INTRODUCTION

Welcome to “Cool Songs for Cool Kids™” (volume II). This book is designed for the early intermediate - intermediate piano student. There are 21 original piano solos written by Jerald M. Simon. On this page, you will find a review from “Cool Songs for Cool Kids (volume I). The first half of this page explains the theory of intervals.

Intervals can have different names. Some intervals are called perfect, major, minor, augmented, and diminished intervals.

P	M	M	P	P	M	M	P
1	2 1	3 1	4 1	5 1	5 1	5 1	5 1

Perfect 1 <sup>st</sup> (or unison)	Major 2 <sup>nd</sup>	Major 3 <sup>rd</sup>	Perfect 4 <sup>th</sup>	Perfect 5 <sup>th</sup>	Major 6 <sup>th</sup>	Major 7 <sup>th</sup>	Perfect 8 <sup>th</sup> (or octave)
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A perfect interval can become a *diminished interval* by playing the flat (i.e. C and G<sup>b</sup> is a diminished 5<sup>th</sup> interval - as a reminder, when a note has a flat, it is taken down half a step to the left of the original note - white key to black key or white key to white key) and an *augmented interval* by playing the sharp (i.e. C and G<sup>#</sup> is an augmented 5<sup>th</sup> interval - as a reminder, when a note has a sharp it is taken up half a step to the right of the original note - white key to black key, or white key to white key). A major interval can become a *diminished interval* by playing the double flat (C and B<sup>bb</sup> is a diminished 7<sup>th</sup> interval). It also can become a *minor interval* by playing the flat (i.e. C and B<sup>b</sup> is a minor 7<sup>th</sup> interval), and an *augmented interval* by playing the sharp (i.e. C and B<sup>#</sup> is an augmented 7<sup>th</sup> interval).

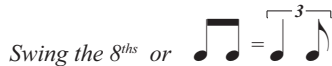
I encourage my students to try and play exactly the same exercise you played above in all keys (moving up chromatically in half steps). To print off the “All Major Intervals - Harmonic and Melodic FREE downloadable PDF” file, visit this link: <http://musicmotivation.files.wordpress.com/2010/01/all-major-intervals-harmonic-and-melodic.pdf>. Try it out!

Play through this exercise of intervals built from the C major scale (ascending and descending diatonically according to the scale).

This example was the inspiration for “Tick-Tock Click ‘n Clock” on page 9. Try playing the example above in all keys. This will help you play scales better and improve your coordination between hands. It’s not as difficult as it sounds. At this moment, I would like to challenge you to play “Mary Had a Little Lamb” and “Twinkle, Twinkle, Little Star” in every key (you can choose to follow the circle/cycle of fifths or move up in half steps chromatically). Try it!

# INTRODUCTION

On this page, I will talk a little about jazz and blues (this is a review from “Cool Songs for Cool Kids - volume 1”.) There are several jazzy songs in this book and it helps to understand a little bit about the jazz style. To begin, I will explain about a jazz term called “swinging the 8<sup>ths</sup>”. In traditional or classical music, the music is played straight - meaning that the music is played as it is written and the rhythms remain the same. In jazz music, to simplify rhythms and interesting syncopations, the music could be written out normally, but when it was played it had a swing effect. Here is an easy way to describe it:

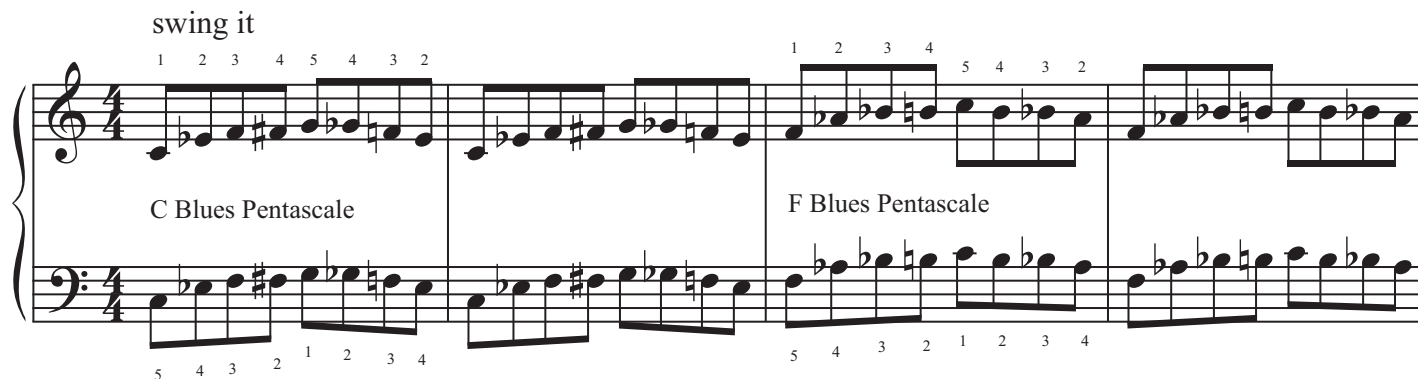


Typically you will see one or the other. Both are telling the musician to play the eighth notes unevenly. Try the example below to get the feel of swinging eighth notes.



As you play, think or even say the words: long - short - long - short - long - short - long - short, to help you play it.

The eighth notes are played unevenly. The first eighth note is held longer than the second eighth note. They follow a pattern of long - short - long - short - long - short - long - short. It's an easier way to notate the music - otherwise the notation would be much more complicated (but you should still learn how to count and play those more challenging rhythms as well - you'll get there). I tell students to think of, what I call the “*Drunken Sailor*” effect. Everything is slurred and blended together. To help you feel the swing rhythm, play the blues pentascale below. These are the first five notes of the C blues scale (C E<sup>b</sup> F F<sup>#</sup> G).



When I teach the blues pentascale(s) to my students, I describe it like this: Play a C minor chord with your right hand, but instead of using the traditional 1 - 3 - 5 fingering (1 on C, 3 on E<sup>b</sup>, and 5 on G), put your thumb on C, your second finger on E<sup>b</sup> and your pinky on the G. Your fourth finger will play the note that is half a step below your pinky (F<sup>#</sup> or G<sup>b</sup>), and your third finger will play the note that is half a step below your fourth finger (F natural). Once students can comfortably play the C and F blues pentascales, I then challenge them to play all of the blues pentascales through every key (moving up chromatically in half steps). To print off the “All Blues Pentascales - FREE downloadable PDF” file from the Music Motivation<sup>®</sup> Website, please visit: <http://musicmotivation.files.wordpress.com/2010/01/all-blues-pentascales.pdf>. Try it out!

Below is an example of a “Barrel House blues” left hand pattern. The Barrel House blues left hand pattern is created with a perfect fifth interval (i.e. C and G - played together) then a major sixth interval (i.e. C and A played together). To vary the pattern, in the second measure is a perfect fifth interval (i.e. C and G played together) followed by the major sixth interval (i.e. C and A played together) and going to the minor seventh interval (i.e. C and B<sup>b</sup> - played together).

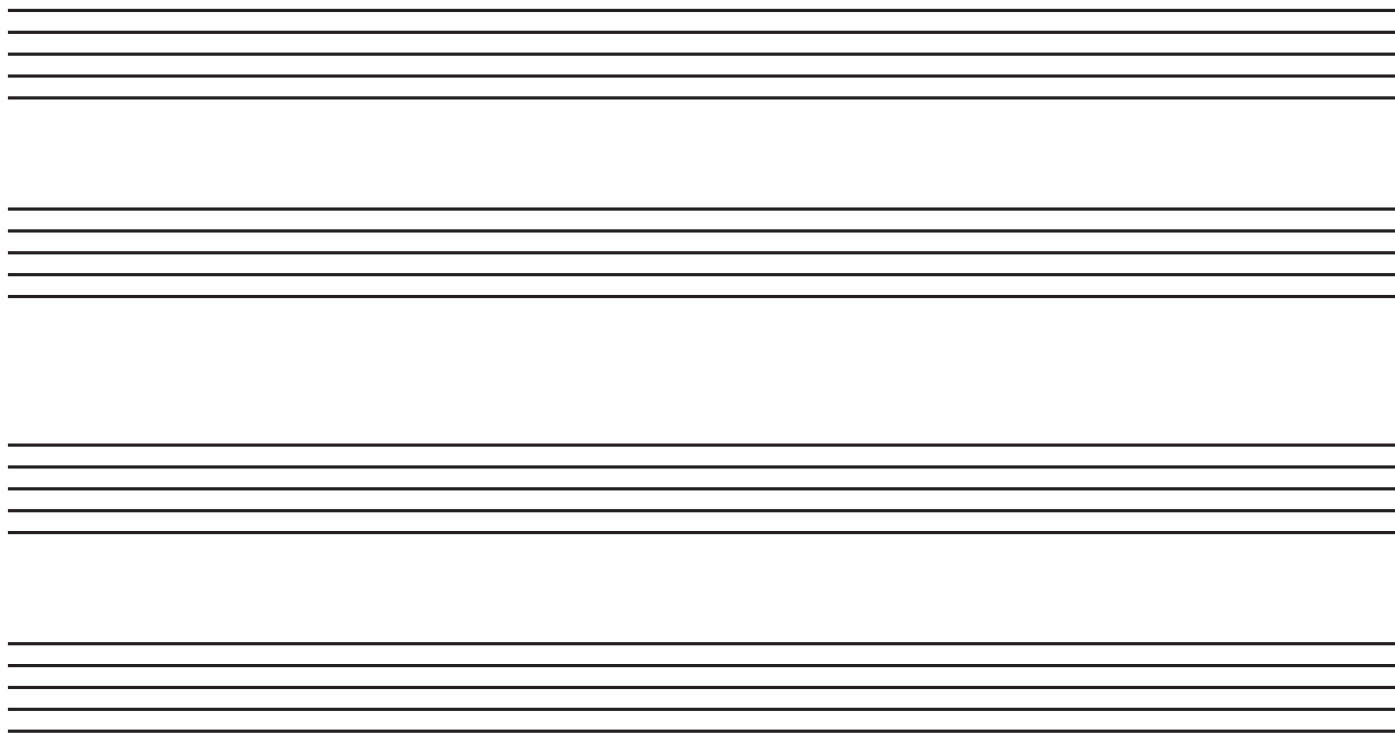


# INTRODUCTION

On this page, I would like to have the student create simple patterns from the C blues pentascale. One of the best ways to begin improvising and arranging is to “play around” with patterns on the piano. Below I have written out different blues pentascale patterns (changing the order and rhythm of the notes from the C blues pentascale - (C E<sup>b</sup> F F<sup>#</sup>G) you learned/reviewed on page 4). I made these up by playing around on the piano (I didn’t analyze the structure, movement, or try to apply advanced music theory to constructively calculate the linear or non-linear movements of the music - I just had fun. Don’t over think this exercise).



**Create a C blues melody of your own below!**



Try adding the “Barrel House blues” left hand pattern (below) to your right hand blues pentascale melody you create above. It’s a fun exercise. As always, try it in every key!



# INTRODUCTION

On this page, and the following page, I will give examples of left hand patterns that are found in several of the pieces in this book. I will explain the theory used to create each pattern and challenge the piano students (and their teachers) to play each example in every key (moving up chromatically in half steps, following the circle/cycle of 5<sup>th</sup>s and the circle/cycle of 4<sup>th</sup>s). The theory used to create each of these patterns apply to all key signatures. Once you understand how to create the pattern, you can duplicate it in every key. Try it!

Barrel House Blues and Extended Barrel House Blues left hand patterns - from Boot Camp Boogie (pg. 8)



The simple barrel house blues left hand pattern is created by playing the perfect fifth interval (i.e. C and G) followed by the major sixth interval (i.e. C and A) over and over again. The extended barrel house blues left hand pattern is created by playing the perfect fifth interval (i.e. C and G) followed by the major sixth interval (i.e. C and A) then the minor seventh interval (i.e. C and B flat) followed by the major sixth interval (i.e. C and A) again.

This is a pattern of ascending/descending intervals - from The Spy Kid (pg. 10)



This left hand pattern is created by playing the perfect fifth interval (i.e. C and G) followed by the augmented fifth interval (i.e. C and G sharp) then the major sixth interval (i.e. C and A) followed by a minor sixth interval (i.e. C and A flat).

This is the same example as the one above, but two of each of the harmonic intervals are played as eighth notes - from The Spy Kid (pg. 10)



This is a polka left hand pattern with a C major chord - from The Papparazzi Polka (pg. 13)



This left hand pattern is created by playing the root of the chord (in this case it is a C major chord so the root is "C") followed by the third and the fifth of the chord (i.e. E and G) and then by playing the dominant an octave lower (G is the dominant in the key of C major).

Melodic perfect 5<sup>th</sup> interval - from The Kick Box Kid (pg. 16)



Simply play the perfect fifth interval, rocking back and forth from one to the other (i.e. F and C). In this example everything is staccato.

Left hand patterns are fun to use in improvising, arranging, and composing, etc. I encourage everyone to take one or two of the left hand patterns on this page or the following page and create your own music. Begin by improvising or arranging a well known melody (in the beginning, I like teaching with simple, well-known songs like "Mary Had a Little Lamb", "Twinkle, Twinkle, Little Star", or "Row, Row, Row, Your Boat").

# INTRODUCTION

The 1-5-8-5 left hand pattern - from Sweet Serenity (pg. 18)



This left hand pattern is created by playing 1 - the root (i.e. A flat) followed by the 5th interval (i.e. E flat), then the octave (i.e. A flat), and returning to the 5th again.

The harmonic perfect fifth interval - from Amazed (pg. 26)



This left hand pattern is created by playing the harmonic perfect fifth interval (i.e. D and A) together and repeating the pattern.

This is a simple walking bass created from the broken major sixth chord - from Gigabyte Guru (pg. 34)



This is a walking bass created from the broken major sixth chord with a minor seventh interval on top - from The Pogo Stick Punch Out (pg. 32)



This walking bass pattern is created from the broken major sixth chord (i.e. C - E - G - A) followed by the minor seventh interval (i.e. B flat) and then returning to the beginning and repeating the entire progression several times.

The 1-5-8-5-9-5-10-5 left hand pattern- from Chillaxing (pg. 36)



I hope you've had fun playing through each of these left hand patterns. Please try playing each of these in every key signature (moving up in half steps or following the circle/cycle of 5<sup>ths</sup>/4<sup>ths</sup>). It is very helpful to play these in all keys.

I hope you enjoy "Cool Songs for Cool Kids" - volume II. Have a "cool" time with these cool songs!



# Boot Camp Boogie

STYLE: Jazz/Boogie

skill - harmonic perfect 5<sup>th</sup> major 6<sup>th</sup> and minor 7<sup>th</sup> intervals  
(simple barrel house blues and extended barrel house blues lefthand patterns)

left, left, left right left... (M.M. ♩ = c. 140)



by Gerald M. Simon

C

simple barrel house blues  
(a perfect 5<sup>th</sup> interval followed  
by a major 6<sup>th</sup> interval)

extended barrel house blues  
(a perfect 5<sup>th</sup> interval followed  
by a major 6<sup>th</sup> & minor 7<sup>th</sup> interval)

5

F C

9

G F C

14

8<sup>va</sup> 15<sup>ma</sup>

# The Spy Kid

STYLE: Jazz

skill - blues pentascale, perfect 5<sup>th</sup> interval (C & G), augmented 5<sup>th</sup> interval (C & G sharp), major 6<sup>th</sup> interval (C & A), and the minor 6<sup>th</sup> interval (C & A flat)

by Gerald M. Simon

stealth like (don't get caught) (♩ = c. 100)

mp

1 2 3 4

1 2 3 4

mp

mp simile

pedal simile

6

5

mf

mf

12

mf

mf

17

f

mf

# Paparazzi Polka

skill - dotted eighth note followed by a sixteenth note, left hand polka pattern  
(this left hand polka pattern is created by breaking the major chord apart and then playing the dominant an octave lower)

by *Gerald M. Simon*

RH 8va on the repeat

**Playfully, but with poise (but don't take yourself too seriously)** (♩ = c. 130-160)

1 *mf* 1 & 2 & 3 & a 4 & a 1 & 2 & 3 & 4 &

5

5

5

9 *f*

# The Kick Box Kid

STYLE: Classical/Jazz

skill - reading low ledger line notes with the left hand, staccato, perfect fifth interval (broken {LH} and blocked {RH})

kick it! (M.M. ♩ = c. 120)

by Gerald M. Simon

1

mf 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

5

9

f mf

13

mf

# Fancy That!

STYLE: Pop-Rock

skill - octave ostinato (left hand) tied notes and slurs (right hand)

by Gerald M. Simon

thoughtfully (♩ = c. 80)

*mf* 1 2 & 3 4 & 1 2 & 3 4 & a

*Pedal ad-lib throughout*

Start Moving! (M.M. ♩ = c. 130)

*mf*

*8vb*

*simile (with the accent on the downbeat)*

*8vb*

*f*

*8vb*

# Third Time's the Charm

STYLE: Pop Ballad

skill - I - V - vi - IV Chord Progression (i.e. C-G-Amin-F), major and minor thirds (RH), perfect 5th intervals (LH)

Students will write in their own dynamics!

by *Jerald M. Simon*

How do you want to play it? (♩ = c. 100)

C G Amin F C G Amin F

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & I V vi IV I V vi IV

*Pedal ad-lib throughout*

5 Amin G FMaj7 G Amin7 Dmin7/F G Amin F

vi V IVMaj7 V vi(min7) ii(min7/F) V vi IV

10 C G Amin F C G C G Amin F

I V vi IV I V I V vi IV

15 C G Amin F C G Amin F

I V vi IV I V vi IV

# Slip 'n Slide Summertime

STYLE: Jazz/Boogie

skill - left hand boogie woogie pattern (a perfect 5<sup>th</sup> followed by the augmented 2<sup>nd</sup> and major 3<sup>rd</sup> intervals)

straight (M.M. ♩ = c. 120) you can swing this song if you want to *by Gerald M. Simon*

mf 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

1 5 3 2

mp

a Glissando is created by sliding your fingers up or down the piano keys (in this case, only the white keys)

mf

15<sup>ma</sup> Glissando

slide you fingers up the keys (from middle C to the C 2 octaves above)

15<sup>ma</sup> Glissando

slide you fingers down the keys (from the highest C on the piano to middle C)

8<sup>va</sup> Glissando

slide you fingers down the keys (from the highest F on the piano)

12

8<sup>va</sup> Gliss.

slide you fingers up the keys (from the F above middle C to the highest F on the piano)

15<sup>ma</sup> Gliss.

15<sup>ma</sup> Gliss.

mp

# Pogo Stick Punch Out

STYLE: Jazz

skill - Key of C Major - walking bass created from the major sixth chord with a minor 7<sup>th</sup> interval on top



by *Jerald M. Simon*

3 C

*mf*

1 2 3 4 & 1 & 2 & 3 & 4 &

5 3 2 1 2 1 2 3

walking bass created from the major sixth chord with a minor 7<sup>th</sup> interval on top

5 F G C

(2) 3

10 3

15 F G C



# Chillaxing

STYLE: New Age

skill - 1-5-8-5-9-5-10-5 (i.e. A-E-A-E-B-E-C-E) left hand pattern; major sixth interval (harmonic) with the right hand

by Gerald M. Simon

Moderato (♩ = c. 100)

The first system of the musical score is in 4/4 time. The right hand (RH) plays a melodic line with a major sixth interval (A-E) in the first measure, followed by a descending eighth-note scale: E-A-E-B-E-C-E. The left hand (LH) plays a steady eighth-note pattern: 1-5-3-1-3. Fingerings are indicated: RH (5, 2, 4, 1, 2, 1, 2, 1, 5, 2) and LH (5, 3, 1, 3). The dynamic is *mp*. The tempo is Moderato, with a quarter note equal to approximately 100 beats per minute.

*Pedal ad-lib throughout (optional L.H. bass pedaling - make the first L.H. note in each measure a whole note)*

The second system of the musical score continues the piece. The RH continues with the melodic line, and the LH continues with the eighth-note pattern. Fingerings for the RH are 5, 2, 4, 1, 5, 1. The dynamic remains *mp*.

The third system of the musical score continues the piece. The RH continues with the melodic line, and the LH continues with the eighth-note pattern. The dynamic remains *mp*.

The fourth system of the musical score concludes the piece. The RH plays a descending eighth-note scale: E-A-E-B-E-C-E. The LH continues with the eighth-note pattern. Fingerings for the RH are 5, 4, 2, 1, 2, 3, 1. The dynamic is *mf*.

# Je Ne Sais Quoi

STYLE: Classical/comique

(literally it means "I don't know what" - You say it when you don't know what else to say)

skill - Key of E minor - staccato against legato

by Jerald M. Simon

I don't know what to do - playfully? (M.M. ♩ = c. 140)

*mp* 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

5

*Pedal ad-lib throughout*

5

*mf* *mp* *f* *8va*

11

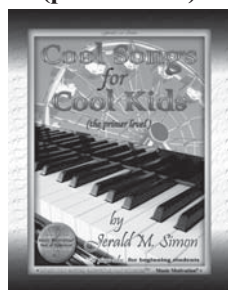
*mp*

15

*f* *8va*

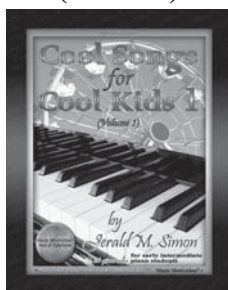
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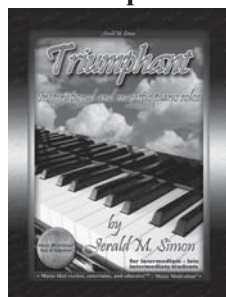
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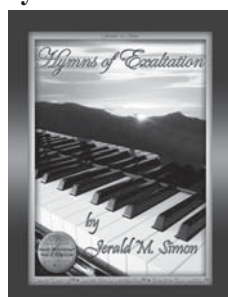
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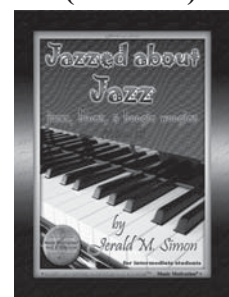
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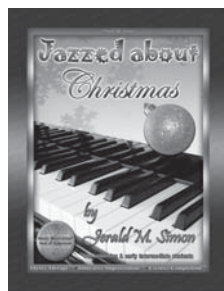
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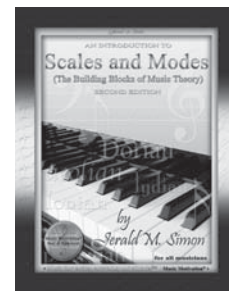
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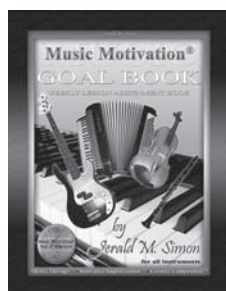
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