

JERALD SIMON

Cool Songs™ *for* Cool Kids Book 3

10 COOL PIANO SOLOS FOR
LATE INTERMEDIATE PIANO STUDENTS



JERALD SIMON

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



from the
Music Motivation® Series™

BOOK THREE
From the
Cool Songs for Cool Kids™ Series™

Cool Songs *for* Cool Kids **3** (volume III)

10 original piano solos

For intermediate students

by Gerald M. Simon

First Edition Printed by



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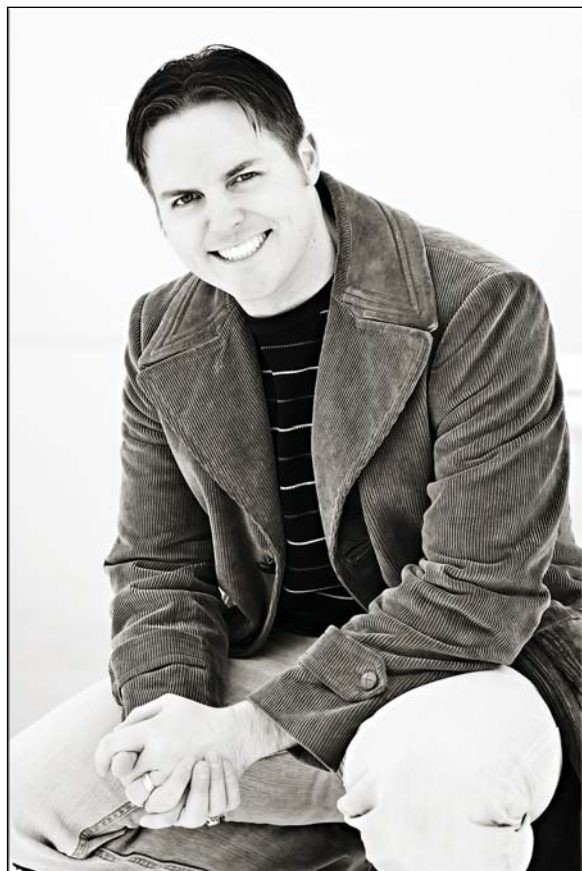
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Welcome to Cool Songs for Cool Kids™ (Volume 3)



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!)

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I hope you enjoy “Cool Songs for Cool Kids™ (volume 3)”. This is the 3rd volume 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 cool sounding piano selections composed by Music Mentor™ Jerald M. Simon.

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

Jerald M. Simon

JMS

Music Motivation®



Music that excites, entertains, and educates!™ - Let music motivate you!™

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Welcome to “Cool Songs for Cool Kids™” (volume 3). This book is designed for intermediate - to late intermediate piano students. There are 10 original piano solos written by Jerald M. Simon.

The Cool Songs for Cool Kids™ Series™ (primer level - for beginning students, volume 1 - for early intermediate levels, volume 2 - for early intermediate to intermediate levels, and volume 3 - for intermediate - late intermediate levels) is not a method series or a series of method books. Each book contains 21 original performance pieces (except for volume 3 which contains just 10 original piano solos) written by Music Mentor™ Jerald M. Simon.

Each book teaches music theory through music that “excites, entertains, and educates™”. There are several exercises or links to FREE downloadable exercises on the Music Motivation website (musicmotivation.com).

Each piece and each exercise in the books teaches a specific skill (in volume 3 students are challenged to do something with improvisation or composing) which is found beneath the exercise or title of the piece.

These books were not intended to replace current books being used by teachers and students. The series is a supplemental series that may be added to any teaching curriculum or method. The pieces were written to inspire and motivate piano students with cool sounding music. Many were written specifically with boys in mind.

In the Primer Level book, rhythms and notes are introduced to piano students. Key signatures (the circle of 5^{ths}), major pentascales, and triads built from the C major scale are also introduced in a fun and cool way.

In volumes 1, 2, and 3, music theory is introduced and taught through cool and upbeat piano solos teaching various styles: jazz, blues, boogie woogies, new age, classical, sound track thriller, polka, church chimes, rock, pop, ballads, etc.

This is the book in your hands



“Cool Songs for Cool Kids”
(primer level)



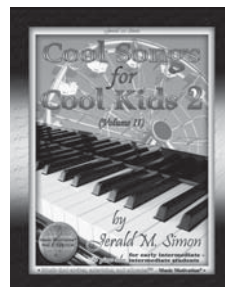
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“Cool Songs for Cool Kids”
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“Cool Songs for Cool Kids”
(volume 3)



MM00001012
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On page 41 of this book, you will find the Music Motivation® Methodology™ (for piano). Use it as a guide for teaching students theory concepts. It is an outline I created for myself so I would know what I personally wanted students to learn in each of the three stages I created: (1) Apprentice, (2) Maestro, and (3) Virtuoso. It is only an outline or suggestion - add to it or subtract from it. If you are doing something different altogether that works, keep doing it. This is meant to give you ideas and supplement what you are already doing.



I refer to intervals as the “building blocks” of music theory. An “interval” is defined as the distance (comprised of whole and half steps) between two notes. The major scale uses “Perfect” and “Major” intervals. The perfect intervals are the primary notes (from which the primary chords are created) from the major scale (i.e. 1 or C; 4 or F; and 5 or G). The major intervals are the secondary notes (from which the secondary chords are created) from the major scale (i.e. 2 or D; 3 or E; 6 or A; and 7 or B). Look at the intervals of the C major scale below (once you feel comfortable playing this exercise in the key of C - try playing it in every key moving up chromatically in half steps or following the circle of 5^{ths}).

Perfect Unison
or Perfect 1st Major 2nd Major 3rd Perfect 4th Perfect 5th Major 6th Major 7th Perfect 8th (or octave)

Perfect intervals can become a *diminished interval* by playing the flat (i.e. C and G^b is a diminished 5th interval) and an *augmented interval* by playing the sharp (i.e. C and G[#] is an augmented 5th interval). **Major intervals** can become a *diminished interval* by playing the double flat (C and B^{bb} is a diminished 7th interval), can become a *minor interval* by playing the flat (i.e. C and B^b is a minor 7th interval), and an *augmented interval* by playing the sharp (i.e. C and B[#] is an augmented 7th interval).

Using what you have learned in the previous paragraphs, name each of the intervals below:

* enharmonic enharmonic enharmonic enharmonic enharmonic enharmonic enharmonic

Play the following example of all perfect 5th intervals (moving up chromatically in half steps).

Play the following example of all perfect 8th or octave intervals (moving up chromatically in half steps).



LEFT HAND PATTERNS



On this page, I have given several left hand patterns found in this book. Many of the left hand patterns have been used in other compositions by other composers. Try using some of these left hand patterns to create music of your own. Have fun with this page!

This is measure 2 from “Power Play”
(on page 8)



This is measure 5 from “Power Play”
(on page 8)



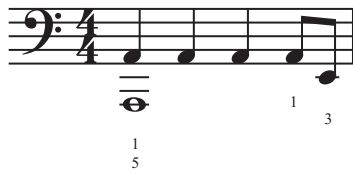
This is measure 17 from “Power Play”
(on page 9)



This is measure 4 from “Pounding the Pavement”
(on page 12)



This is measure 62 from “Pounding the Pavement”
(on page 15)



These are measures 17-18 from “Contemplation”
(on page 17)



Play the example of measures 21-24 (both hands together) from “In the Know” (on page 25)



There are several other great left hand patterns. Look at the following measures on the given pages: measures 1 and 8 on pg. 18; measures 20 and 27 on pg. 19; measures 1 and 2 on pg. 24; measure 1 on pg. 28; and measure 1 on pg. 36. There are of course more throughout this book. Look through the book and find even more fun left hand patterns. Create some of your own. Use the left hand patterns from this book - be creative.

Master of My Fate

STYLE: Classical/Newage

Challenge - Can you name all of the intervals? Which ones are perfect, major, minor, melodic, or harmonic?

foreboding (♩ = c. 110)

by Gerald M. Simon

The first system of the musical score is in 4/4 time. It features a piano accompaniment in the bass clef and a melody in the treble clef. The piano part starts with a *mf* dynamic and includes a 5-measure rest in the first measure, followed by a 5-measure rest in the fifth measure. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The system concludes with a *f* dynamic and a half note G4. Fingerings are indicated: 5 and 1 for the first measure, 4 and 3 for the second measure, and 1 for the final measure. An 8vb pedal point is marked in the fifth measure.

Pedal ad-lib throughout

The second system begins at measure 7. The piano part continues with a *mf* dynamic and a 5-measure rest in the first measure, followed by a 5-measure rest in the fifth measure. The melody continues with quarter notes D5, E5, and F5. The system concludes with a half note G4. An 8vb pedal point is marked in the fifth measure.

The third system begins at measure 13. The piano part features a crescendo hairpin and a *mf* dynamic. It includes a 5-measure rest in the first measure, followed by a 5-measure rest in the fifth measure. The melody continues with quarter notes G4, A4, and B4. The system concludes with a half note G4. An 8vb pedal point is marked in the fifth measure.

The fourth system begins at measure 19. The piano part continues with a *f* dynamic and a 5-measure rest in the first measure, followed by a 5-measure rest in the fifth measure. The melody continues with quarter notes C5, B4, and A4. The system concludes with a half note G4. An 8vb pedal point is marked in the fifth measure.

Power Play

Challenge - What is the key signature?

What would the piece sound like if every note were flatted (play the same exact same notes as written, but flat every single note)?

What is the new key signature (7 flats - everything is flatted)?

gently (♩ = c. 110)

by *Gerald M. Simon*

The first system of the piece is in 4/4 time. The right hand starts with a quarter rest, followed by a quarter note G4 (finger 1), a quarter note A4 (finger 5), and a quarter note B4 (finger 5). This is followed by a half note G4-A4-B4 (finger 4), a half note A4-B4-G4 (finger 3), a quarter note G4 (finger 1), and a quarter note A4 (finger 2). The left hand plays a quarter note G3 (finger 5), a quarter note F3 (finger 2), and a quarter note E3 (finger 1). The dynamic markings are *mp* and *mf*.

Pedal ad-lib throughout

nervously (M.M. ♩ = c. 130)

The second system of the piece is in 4/4 time. The right hand plays a continuous eighth-note pattern: G4-A4-B4-A4-G4 (finger 5-1-2-5), A4-B4-G4-A4 (finger 1-5-4-3), B4-A4-G4-B4 (finger 2-1-4-3), and A4-B4-G4-A4 (finger 2-1-4-3). The left hand plays a steady eighth-note accompaniment: G3-A3-B3-A3-G3 (finger 1-5).

The third system of the piece continues the eighth-note pattern from the second system. The right hand plays: G4-A4-B4-A4-G4 (finger 4-1-2-5), A4-B4-G4-A4 (finger 5-1-2-4), B4-A4-G4-B4 (finger 4-1-2-5), and A4-B4-G4-A4 (finger 4-1-2-5). The left hand continues with the eighth-note accompaniment: G3-A3-B3-A3-G3 (finger 1-5).

The fourth system of the piece continues the eighth-note pattern. The right hand plays: G4-A4-B4-A4-G4 (finger 1-2-3-4), A4-B4-G4-A4 (finger 5-4-3-2), B4-A4-G4-B4 (finger 1-2-3-4), and A4-B4-G4-A4 (finger 1-2-3-4). The left hand continues with the eighth-note accompaniment: G3-A3-B3-A3-G3 (finger 1-5).

Pounding the Pavement

STYLE: Pop/Rock

Challenge - Create your own cool sounding music using the left hand pattern(s) found in measures 3 - 5

gently (♩ = c. 120)

by Gerald M. Simon

Measures 1-3 of the piece. The right hand features a melodic line with fingerings 1, 2, 1, 5, 4, 1, 3, 4. The left hand has a bass line with a 'Pedal ad-lib throughout' instruction. The dynamic is *mp*. A measure rest is shown in the left hand for measure 1.

Measures 4-5. The right hand continues the melodic line with a slur over measures 4-5. The left hand continues the bass line. The dynamic is *mp*.

Measures 6-8. The right hand continues the melodic line. The left hand continues the bass line. The dynamic is *mf*. A *crescendo* instruction is present in measure 8.

Measures 9-12. The right hand continues the melodic line. The left hand continues the bass line. The dynamic is *f*. The tempo/style changes to *pop/rock* (M.M. ♩ = c. 140) starting in measure 9.

Contemplation

STYLE: Ballad

Challenge - take the left hand pattern found in measures 13 - 16 and arrange a well known children's song (i.e. Mary Had a Little Lamb, Twinkle, Twinkle, little star)

sweetly (♩ = c. 110)

by Gerald M. Simon

Musical notation for measures 1-4. The piece is in G major (one sharp) and 4/4 time. The tempo is marked 'sweetly' with a quarter note equal to approximately 110 beats per minute. The dynamic is *mf*. The right hand features a melodic line with fingerings: 4, 5, 4, 2, 1, 4, 1, 4, 3, 2, 1. The left hand plays a simple accompaniment. A 'Pedal ad-lib throughout' instruction is present.

Musical notation for measures 5-8. The right hand continues the melodic line with slurs and ties. The left hand provides accompaniment. The dynamic remains *mf*.

Musical notation for measures 9-12. The right hand has a melodic phrase in measures 9-10 with a *mf* dynamic, followed by a *mp* dynamic in measures 11-12. The left hand continues with accompaniment.

Musical notation for measures 13-16. The right hand features a complex melodic pattern with slurs and ties, marked *mf*. The left hand plays a steady accompaniment pattern.

From the Heart

STYLE: Ballad

Challenge - find these left hand patterns (created using the intervals from the C major scale):

(1): 1-5-8-7, (2): 1-5-8-9-10, and (3): 1-5-8-7-3-8-9

by Gerald M. Simon

gently (♩ = c. 80)

mp

Pedal ad-lib throughout

Moving On

STYLE: Pop Ballad

Challenge - create a composition in 6/8 time signature

by Gerald M. Simon

Brightly (with a bounce) (♩. = c. 85)

The first system of music is in 6/8 time and the key of D major. It begins with a treble clef and a bass clef. The treble staff contains a melody of eighth notes, starting with a measure rest of 5. The bass staff contains a simple accompaniment of quarter notes. The dynamic marking *mf* is placed in the first measure. A measure rest of 1 is indicated in the first measure of the bass staff.

Pedal ad-lib throughout

The second system of music continues the piece. It features a treble clef and a bass clef. The treble staff has a melody with some chords and rests. The bass staff has a simple accompaniment. A dynamic marking *f* is placed in the third measure. A measure rest of 5 is indicated in the first measure of the treble staff.

The third system of music continues the piece. It features a treble clef and a bass clef. The treble staff has a melody with some chords and rests. The bass staff has a simple accompaniment. A measure rest of 9 is indicated in the first measure of the treble staff.

The fourth system of music continues the piece. It features a treble clef and a bass clef. The treble staff has a melody with some chords and rests. The bass staff has a simple accompaniment. A dynamic marking *mf* is placed in the third measure. A measure rest of 13 is indicated in the first measure of the treble staff.

In the Know

STYLE: Pop/Blues

This piece is tricky because of the grace notes. Play it a little slower if you need to (I think you'll need to - trust me).
You can always speed it up later. Have fun with this. When you can play it - you're "in the know".

by *Jerald M. Simon*

Pop feel (M.M. ♩ = c. 130)

Pedal ad-lib throughout

Bluesy Pop feel (M.M. ♩ = c. 140)
(don't swing this - it's pop)

Tuning it Right

STYLE: Pop

Challenge - play with a metronome at full speed
(practice drumming out the rhythm before you play this - r.h. taps the treble clef, l.h. taps the bass clef)

thoughtfully (♩ = c. 100)

by *Jerald M. Simon*

mp

accel. cresc.

Pedal ad-lib throughout

slight pop/rock feel (M.M. ♩ = c. 140)

mf

f

Gva

Challenge Piece: This is the challenge piece for this book. It may be beyond your current skill level, but that is part of what makes this a challenge.

Mysteriously (♩ = c. 100)

by Gerald M. Simon

mf

Pedal ad-lib throughout

f

r.h. = *f*
l.h. = *mf*

mp

mf

8va

f

cresc.

Graduation

Challenge - Finish everything you start. If you begin something, end with a win knowing you did your best and gave it your all. No matter what you do, see it through.

freely (♩ = c. 110)

by Gerald M. Simon

The first system of musical notation is in 4/4 time with a key signature of two sharps (F# and C#). It consists of a grand staff with a treble and bass clef. The melody in the treble clef begins with a quarter rest, followed by a half note G4, quarter notes A4 and B4, and a half note C5. This is followed by a similar phrase: quarter rest, half note G4, quarter notes A4 and B4, half note C5. The third measure contains a half note chord of G4-B4-C5, and the fourth measure contains a half note chord of G4-B4-C5. The bass line starts with a half note chord of G2-B2-C3, followed by quarter notes D3 and E3, and a half note chord of G2-B2-C3. The dynamic marking *mf* is placed above the first measure, and *cresc.* is placed above the third measure. Fingerings 5, 2, and 1 are indicated below the first three notes of the bass line.

Pedal ad-lib throughout

The second system of musical notation continues the piece. It features the same grand staff and key signature. The melody in the treble clef starts with a quarter rest, followed by a half note G4, quarter notes A4 and B4, and a half note C5. This is followed by a similar phrase: quarter rest, half note G4, quarter notes A4 and B4, half note C5. The third measure contains a half note chord of G4-B4-C5, and the fourth measure contains a half note chord of G4-B4-C5. The bass line starts with a half note chord of G2-B2-C3, followed by quarter notes D3 and E3, and a half note chord of G2-B2-C3. The dynamic marking *mf* is placed above the first measure, and *cresc.* is placed above the third measure.

The third system of musical notation continues the piece. It features the same grand staff and key signature. The melody in the treble clef starts with a half note chord of G4-B4-C5, followed by quarter notes D5 and E5, and a half note chord of G4-B4-C5. This is followed by a similar phrase: half note chord of G4-B4-C5, quarter notes D5 and E5, half note chord of G4-B4-C5. The third measure contains a half note chord of G4-B4-C5, and the fourth measure contains a half note chord of G4-B4-C5. The bass line starts with a half note chord of G2-B2-C3, followed by quarter notes D3 and E3, and a half note chord of G2-B2-C3. The dynamic marking *f* is placed above the first measure.

The fourth system of musical notation continues the piece. It features the same grand staff and key signature. The melody in the treble clef starts with a half note chord of G4-B4-C5, followed by quarter notes D5 and E5, and a half note chord of G4-B4-C5. This is followed by a similar phrase: half note chord of G4-B4-C5, quarter notes D5 and E5, half note chord of G4-B4-C5. The third measure contains a half note chord of G4-B4-C5, and the fourth measure contains a half note chord of G4-B4-C5. The bass line starts with a half note chord of G2-B2-C3, followed by quarter notes D3 and E3, and a half note chord of G2-B2-C3. The dynamic marking *mp* is placed above the first measure, and *cresc.* is placed above the third measure.

The Music Motivation® Methodology (for piano)
by Jerald M. Simon



This is only an outline or suggestion - add to it or subtract from it! If you are doing something different all together that works, keep doing it. This is meant to give you ideas and supplement what you're already doing.

| | Apprentice for 1 st & 2 nd year students | Maestro for 2 nd - 4 th year students | Virtuoso for 3 rd year students and above |
|--------------------------|---|---|---|
| Repertoire | Music Motivation® Book(s) What Every Pianist Should Know (Free PDF) Cool Exercises for Cool Kids (volume 1) Cool Songs for Cool Kids (pre-primer level) Cool Songs for Cool Kids (primer level) Cool Songs for Cool Kids (volume 1) Songs in Pentascale position: Classical, Jazz, Blues, Popular, Students Choice, Personal Composition (in pentascale position) etc. | Music Motivation® Book(s) Cool Exercises for Cool Kids (volume 2) Cool Songs for Cool Kids (volume 2) Variations on Mary Had a Little Lamb The Dawn of a New Age (volume 1) Jazzed about Jazz (volume 1) An Introduction to Scales and Modes Baroque, Romantic, Classical, Jazz, Blues, Popular, New Age, Student's Choice, Personal Composition. | Music Motivation® Book(s) Cool Exercises for Cool Kids (volume 3) Cool Songs for Cool Kids (volume 3) The Dawn of a New Age (volumes 2 & 3) Triumphant, Sea Fever, Hymns of Exaltation, Jazzed about Jazz (volumes 2/3) Baroque, Romantic, Classical, Jazz, Blues, Popular, New Age, Contemporary, Broadway Show Tunes, Standards, Student's Choice, Personal Composition |
| Music Terminology | Piano (<i>p</i>), Forte (<i>f</i>) Mezzo Piano (<i>mp</i>) Mezzo Forte (<i>mf</i>) Pianissimo (<i>pp</i>) Fortissimo (<i>ff</i>) <i>Music Motivation® 1st Year Terminology</i> | Tempo Markings Dynamic Markings Parts of the Piano Styles and Genres of Music <i>Music Motivation® 2nd Year Terminology</i> | Pocket Music Dictionary (2 - 3 years) Harvard Dictionary of Music (4 + years) Parts/History of the Piano Music Composers (Biographies) <i>Music Motivation® 3rd Year Terminology</i> |
| Key Signatures | C, G, D, A, F, B ^b , E ^b & A ^b (Major) A, E, B, F [#] , D, G, C & F (Minor) Begin learning all major key signatures | Circle of 5 ^{ths} /Circle of 4 ^{ths} All Major and Minor key signatures (Identify each key and name the sharps and flats) | Spiral of Fifths |
| Music Notation | Names and Positions of notes on the staff (both hands - Treble and Bass Clefs) | Names and Positions of notes above and below the staff (both hands) | History of Music Notation (the development of notation) |
| Rhythms | <u>Whole notes/rests</u> (say it and play it - count out loud) <u>Half notes/rests</u> (say it and play it - count out loud) <u>Quarter notes/rests</u> (say it and play it - count out loud) <u>Eighth notes/rests</u> (say it and play it - count out loud) | <u>Sixteenth notes/rests</u> (say it and play it - count out loud) <u>Thirty-second notes/rests</u> (say it and play it - count out loud) <u>Sixty-fourth notes/rests</u> (say it and play it - count out loud) | <u>One-hundred-twenty-eighth notes/rests</u> For more on rhythm, I recommend: "Rhythmic Training" by Robert Starer and "Logical Approach to Rhythmic Notation" (books 1 & 2) by Phil Perkins |
| Intervals | 1 st , 2 nd , 3 rd , 4 th , 5 th , 6 th , 7 th , 8 th , and 9 th intervals (key of C, G, D, F, B ^b , and E ^b). Harmonic and Melodic intervals (key of C, G, D, A, E, and B) | All Perfect, Major, Minor, Augmented, and Diminished intervals (in every key) All Harmonic and Melodic intervals Explain the intervals used to create major, minor, diminished, and augmented chords? | 9 th , 11 th , and 13 th intervals Analyze music (Hymns and Classical) to identify intervals used in each measure. Identify/Name intervals used in chords. |
| Scales | All Major Pentascales (5 finger scales) All Minor Pentascales (5 finger scales) All Diminished Pentascales (5 finger scales) C Major Scale (1 octave) A min. Scale (1 oct.) (Do, Re, Mi, Fa, Sol, La, Ti, Do) (solfege) | All Major Scales (Every Key 1 - 2 octaves) All Minor Scales (Every Key 1 - 2 octaves) (natural, harmonic, and melodic minor scales) (Do, Di, Re, Ri, Mi, Fa, Fi, Sol, Si, La, Li, Ti, Do) (solfege - chromatic) | All Major Scales (Every Key 3 - 5 Octaves) All Minor Scales (Every Key 3 - 5 Octaves) All Blues Scales (major and minor) Cultural Scales |
| Modes | Ionian/Aeolian (C/A, G/E, D/B, A/F [#]) | All Modes (I, D, P, L, M, A, L) All keys | Modulating with the Modes (Dorian to Dorian) |
| Chords | All Major Chords, All Minor Chords, All Diminished Chords, C Sus 2, C Sus 4, C+ (Aug.), C 6 th , C minor 6 th , C 7 th , C Maj. 7 th , C minor Major 7 th , A min., A Sus 2, A Sus 4, | All Major, Minor, Diminished, Augmented, Sus 2, Sus 4, Sixth, Minor Sixth, Dominant 7 th and Major 7 th Chords | Review All Chords from 1 st and 2 nd year experiences All 7 th , 9 th , 11 th , and 13 th chords inversions and voicings. |
| Arpeggios | Same chords as above (1 - 2 octaves) | Same chords as above (3 - 4 octaves) | Same chords as above (4 + octaves) |
| Inversions | Same chords as above (1 - 2 octaves) | Same chords as above (3 - 4 octaves) | Same chords as above (4 + octaves) |
| Technique | Schmitt Preparatory Exercises, (Hannon) | Wieck, Hannon, Bach (well tempered clavier) | Bertini-Germer, Czerny, I. Philipp |
| Sight Reading | Key of C Major and G Major | Key of C, G, D, A, E, F, B ^b , E ^b , A ^b , D ^b | All Key Signatures, Hymns, Classical |
| Ear Training | Major versus Minor sounds (chords/intervals) | C, D, E, F, G, A, B, and intervals | Key Signatures and Chords, Play w/ iPod |
| Music History | The origins of the Piano Forte | Baroque, Classical, Jazz, Blues | Students choice - All genres, Composers |
| Improvisation | Mary Had a Little Lamb, Twinkle, Twinkle... | Blues Pentascale, Barrelhouse Blues | Classical, New Age, Jazz, Blues, etc. Play w/ iPod |
| Composition | 5 note melody (both hands - key of C and G) | One - Two Page Song (include key change) | Lyrical, Classical, New Age, Jazz, etc. |

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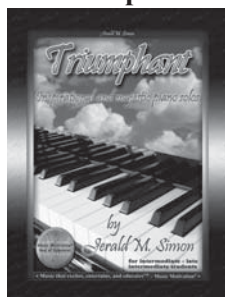
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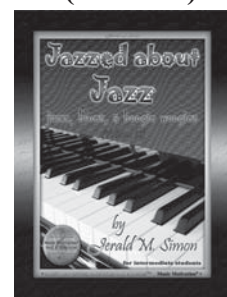
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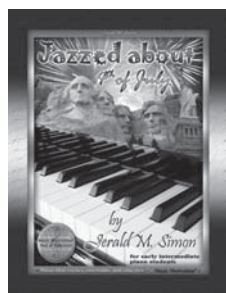
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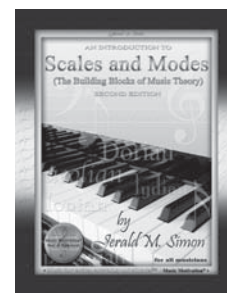
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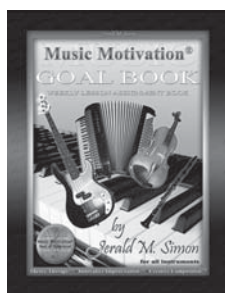
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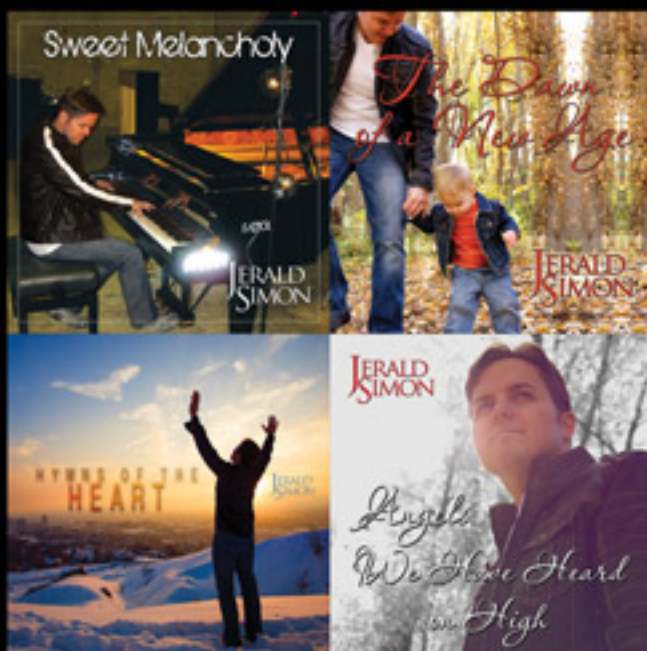


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