JERALD SIMON

Cool Songs™ *for* Cool Kids Book 3

JERALD SIMON

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

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

from the
Music Motivation® Series™

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

10 original piano solos

For intermediate students

by Jerald M. Simon

First Edition Printed by

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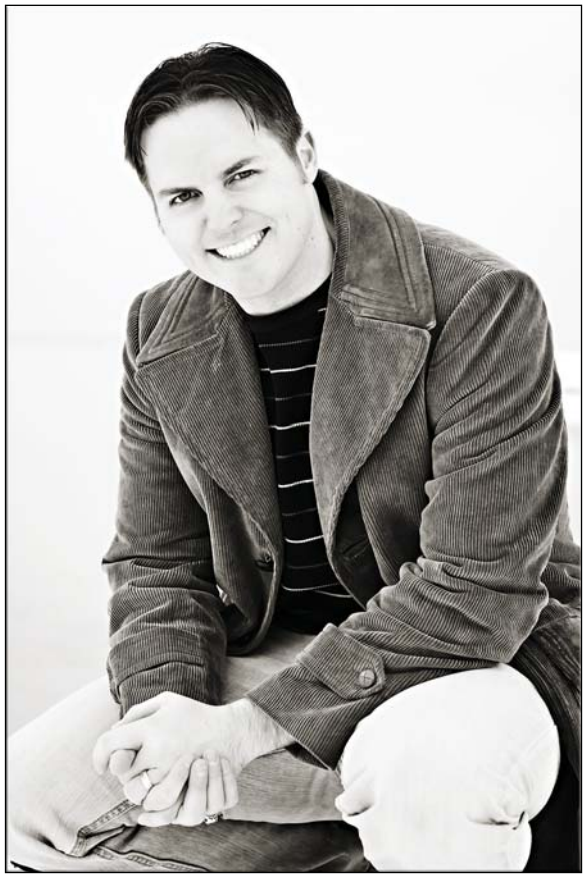
Welcome to Cool Songs for Cool Kids™ (Volume 3)



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!)

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!

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INTRODUCTION

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).

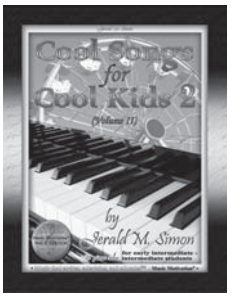
Each piece and each exercise in the books teaches a specific skill (in volume 3 students are challenged to do something with improvisation or composing) which is found beneath the exercise or title of the piece.

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 5ths), 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.

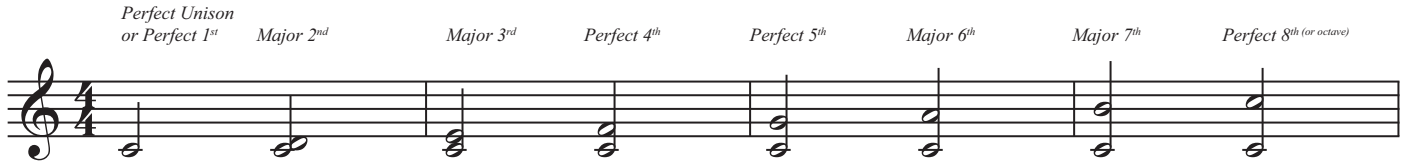
This is the book in your hands

"Cool Songs for Cool Kids" (primer level)	"Cool Songs for Cool Kids" (volume 1)	"Cool Songs for Cool Kids" (volume 2)	"Cool Songs for Cool Kids" (volume 3)
			
MM00001013 **$10.95**	**MM00001010** **$10.95**	**MM00001011** **$10.95**	**MM00001012** **$10.95**

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.

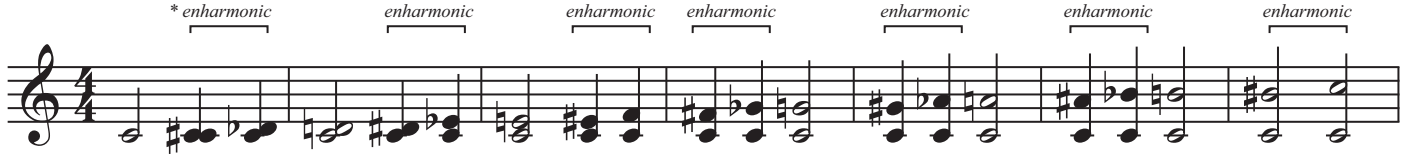
INTERVALS

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 5ths).

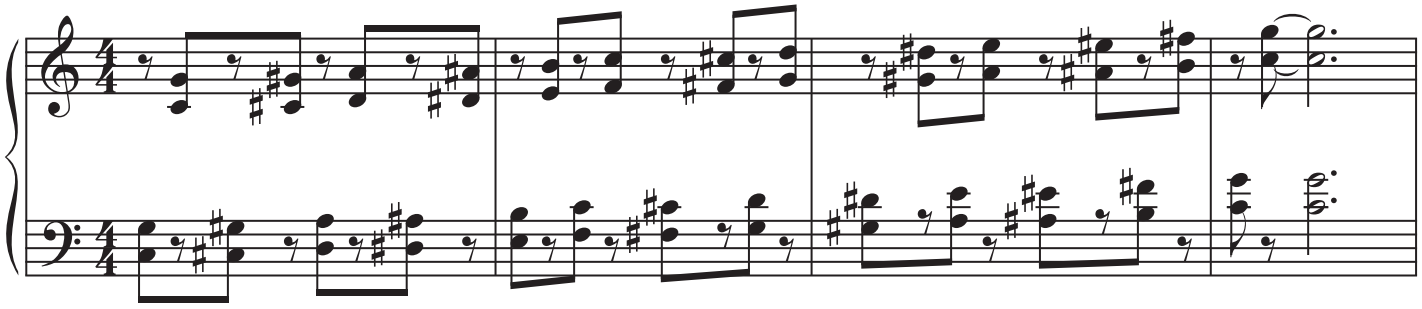


Perfect intervals can become a *diminished interval* by playing the flat (i.e. C and G♭ is a diminished 5th interval) and an *augmented interval* by playing the sharp (i.e. C and G♯ is an augmented 5th interval). **Major intervals** can become a *diminished interval* by playing the double flat (C and B♭♭ is a diminished 7th interval), can become a *minor interval* by playing the flat (i.e. C and B♭ is a minor 7th interval), and an *augmented interval* by playing the sharp (i.e. C and B♯ is an augmented 7th interval).

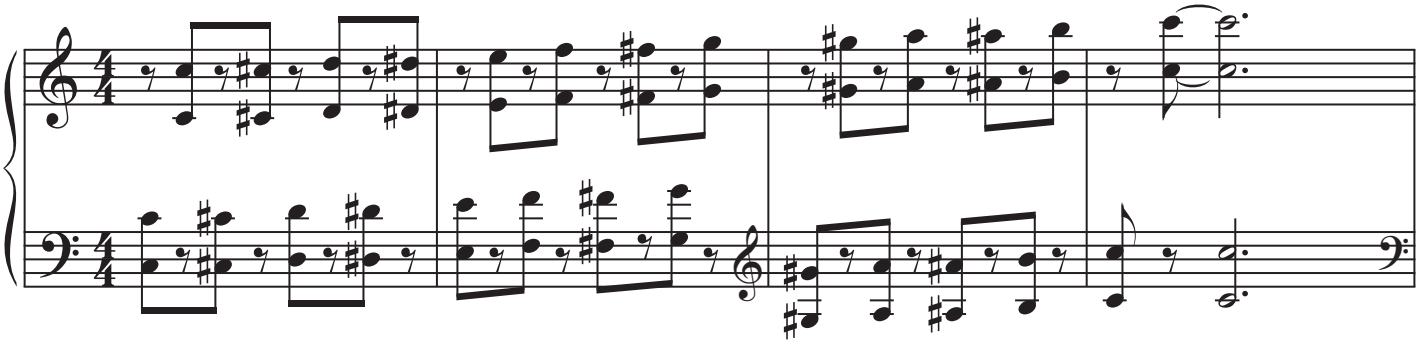
Using what you have learned in the previous paragraphs, name each of the intervals below:



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).



** enharmonic - same sound (what you hear) but notated differently (i.e. C♯ = D♭ - sounds the same but notated differently depending on key signatures)*

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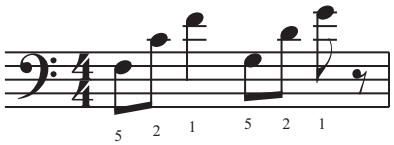
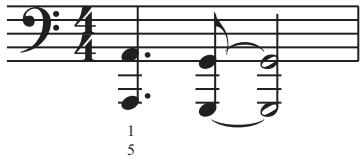
LEFT HAND PATTERNS

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!

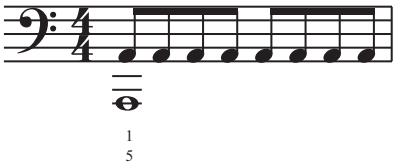
This is measure 2 from "Power Play" (on page 8)



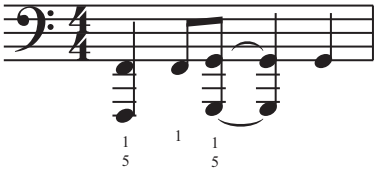
This is measure 5 from "Power Play" (on page 8)



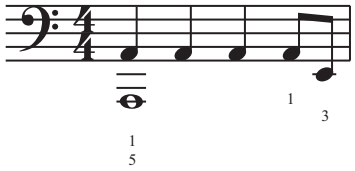
This is measure 17 from "Power Play" (on page 9)



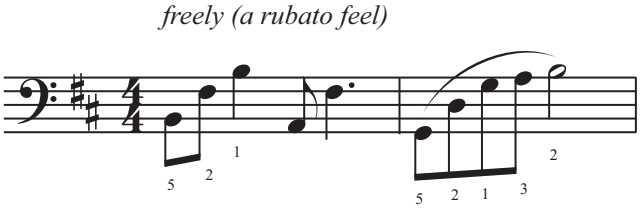
This is measure 4 from "Pounding the Pavement" (on page 12)



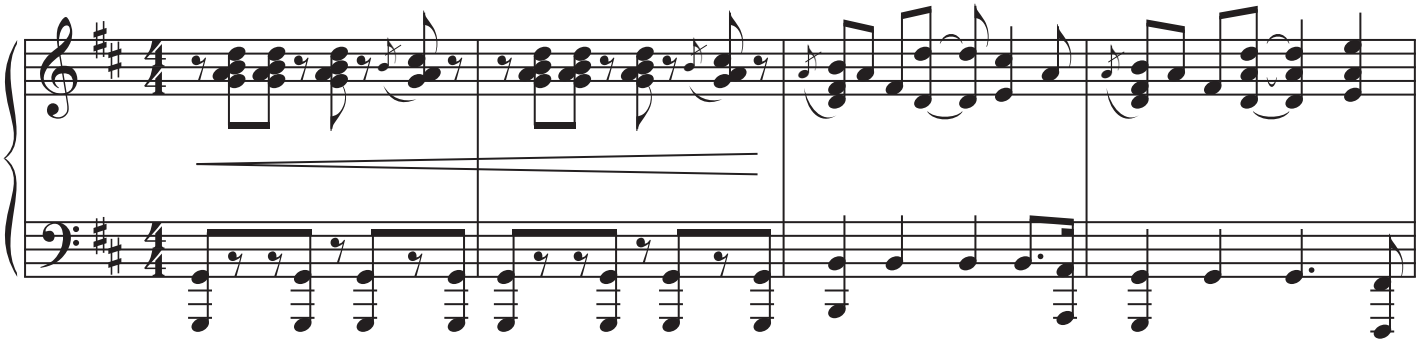
This is measure 62 from "Pounding the Pavement" (on page 15)



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.

Passed Off

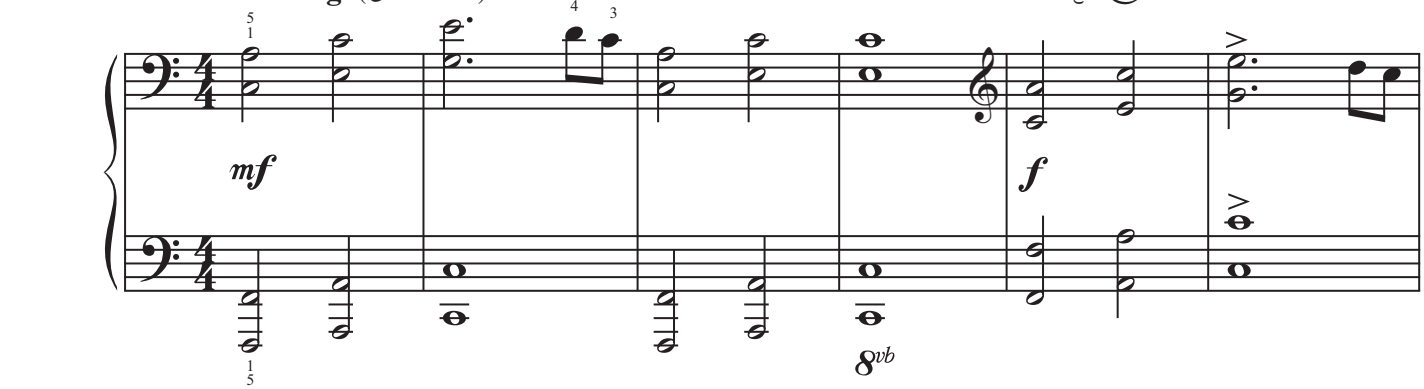
Master of My Fate

STYLE: Classical/Newage

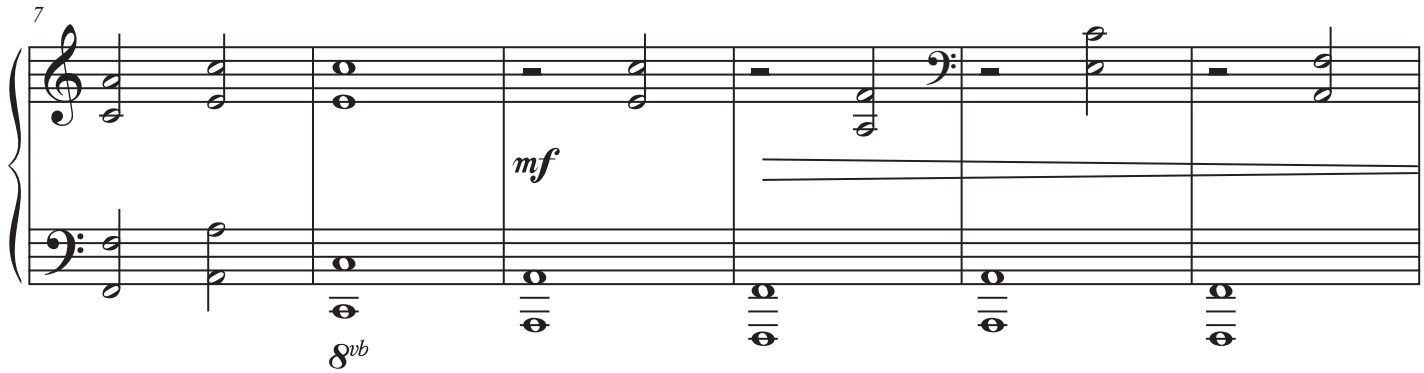
Challenge - Can you name all of the intervals? Which ones are perfect, major, minor, melodic, or harmonic?

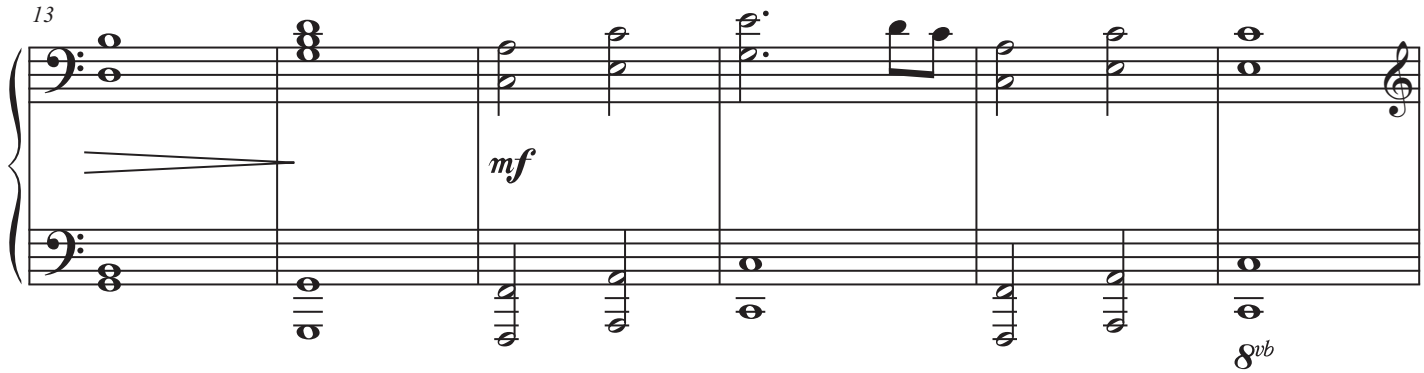
foreboding (♩ = c. 110)

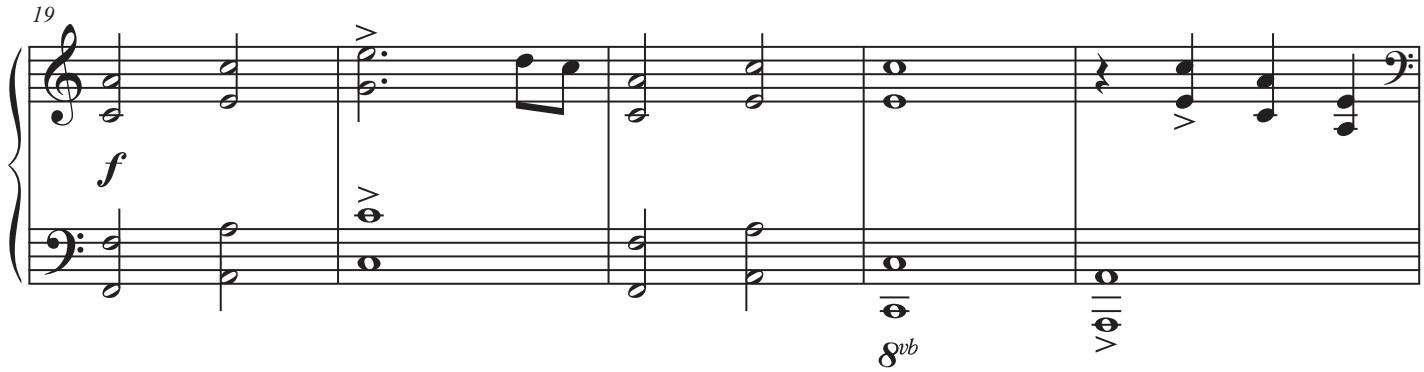
by Jerald M. Simon



Pedal ad-lib throughout







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Passed Off

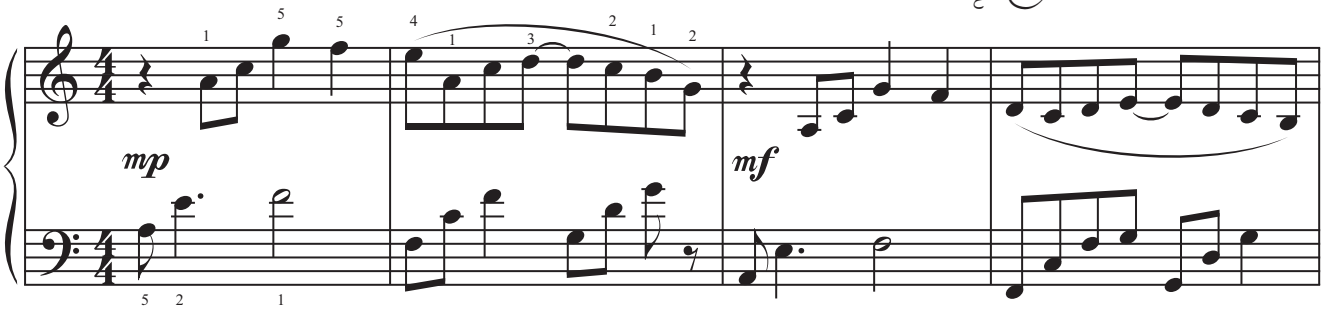
Power Play

STYLE: Pop

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)?

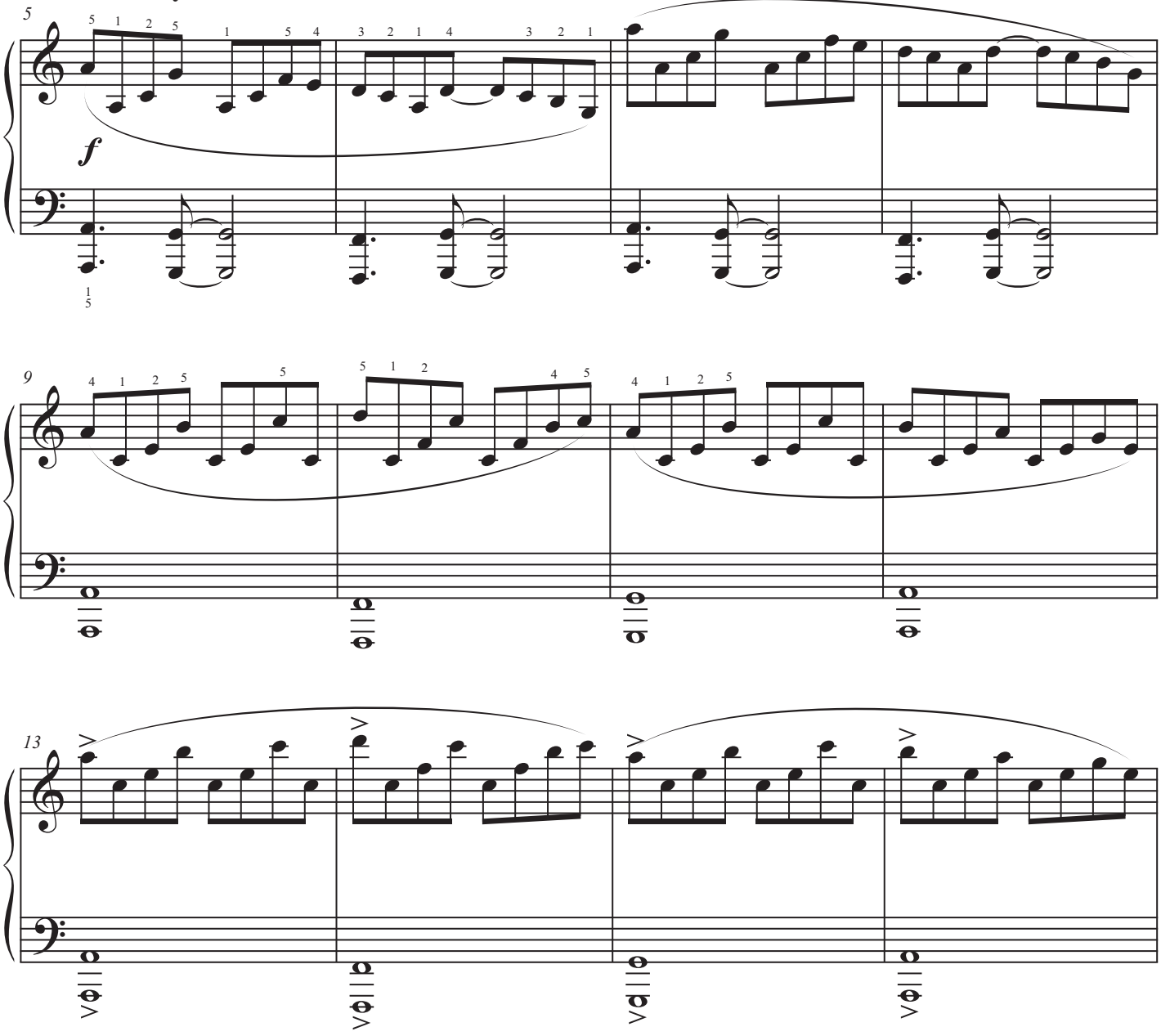
gently (♩ = c. 110)

by Jerald M. Simon



Pedal ad-lib throughout

nervously (M.M. ♩ = c. 130)



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Pounding the Pavement

STYLE: Pop/Rock

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

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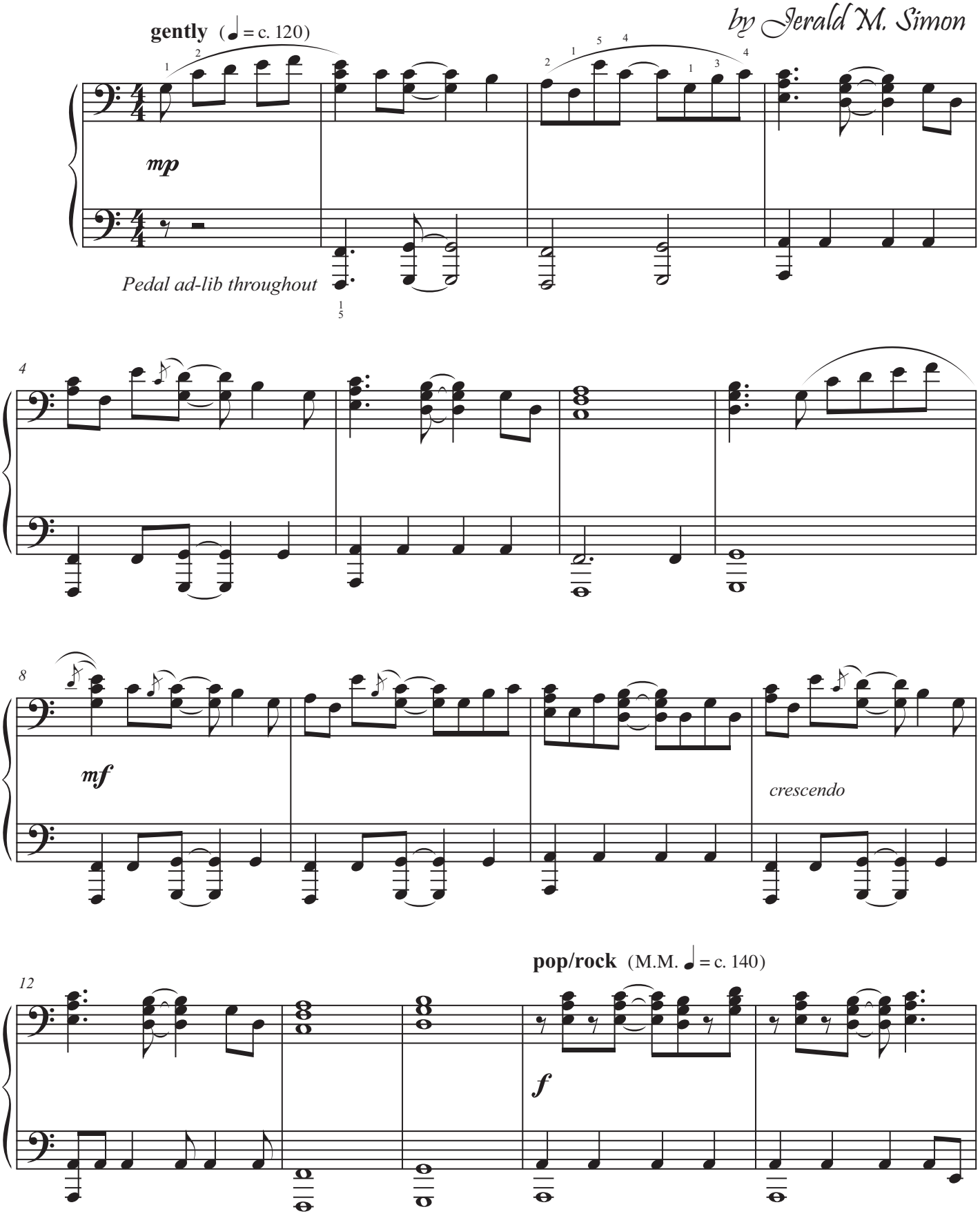

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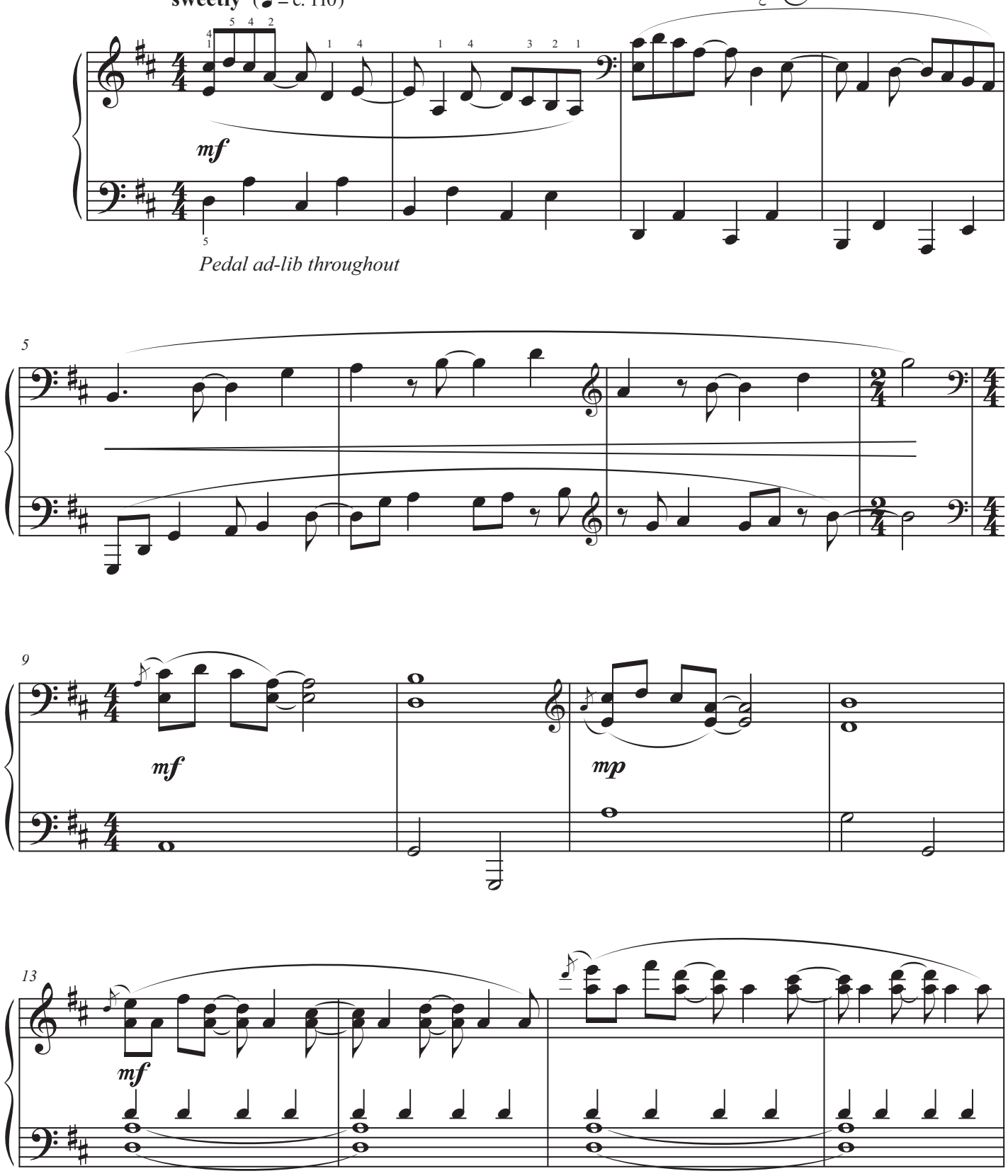
Contemplation

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)

by Jerald M. Simon



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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

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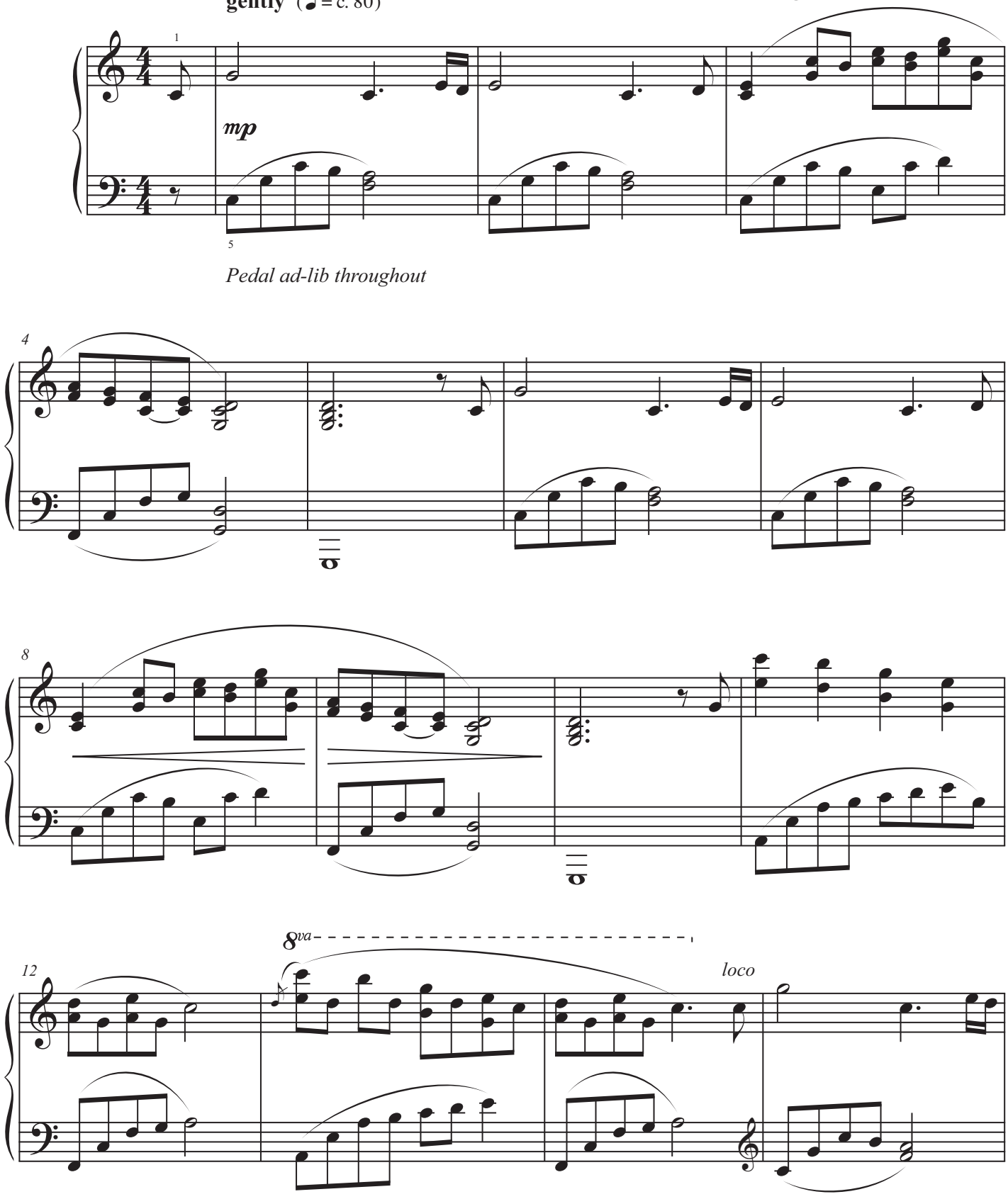
gently (♩ = c. 80)



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Moving On

STYLE: Pop Ballad

Challenge - create a composition in 6/8 time signature

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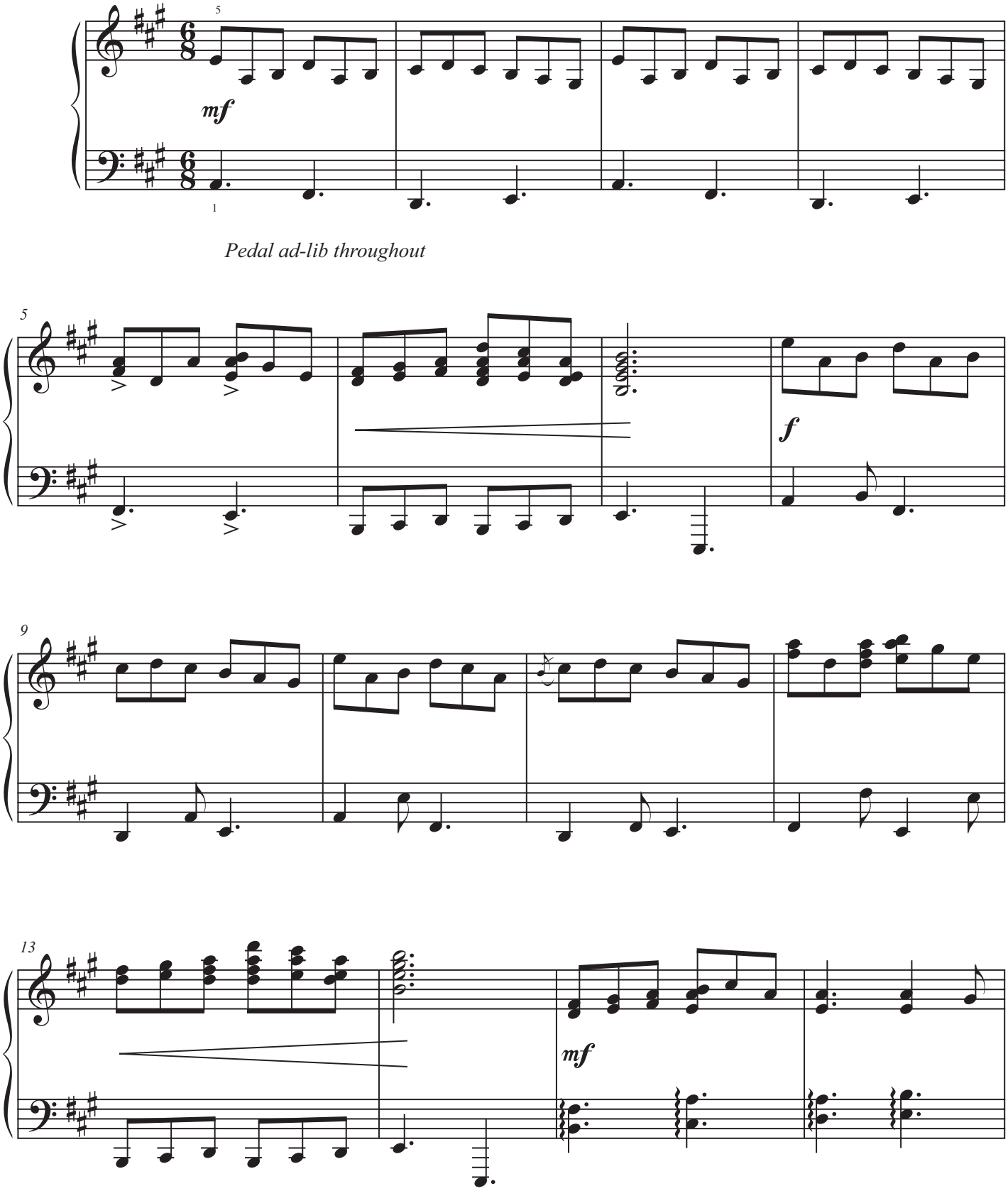
Brightly (with a bounce) (♩. = c. 85)



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Passed Off

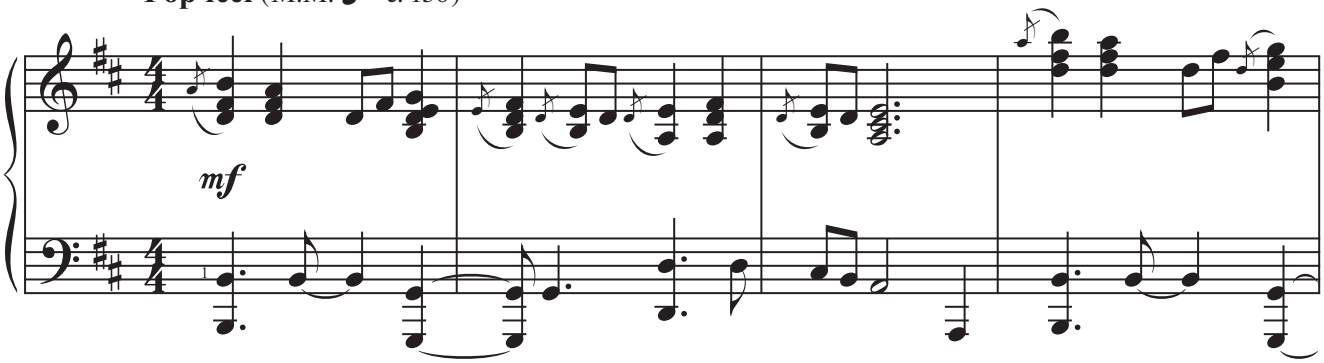
In the Know

STYLE: Pop/Blues

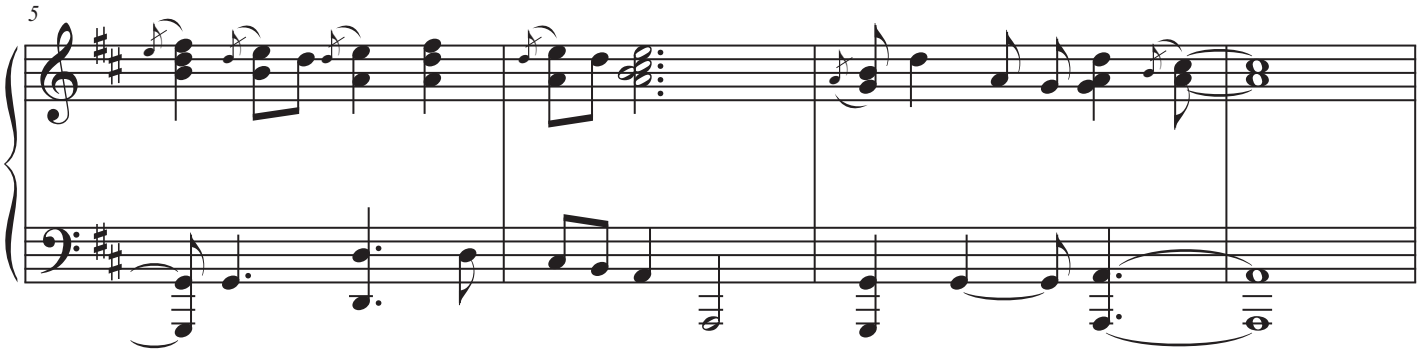
This piece is tricky because of the grace notes. Play it a little slower if you need to (I think you'll need to - trust me). You can always speed it up later. Have fun with this. When you can play it - you're "in the know".

by Jerald M. Simon

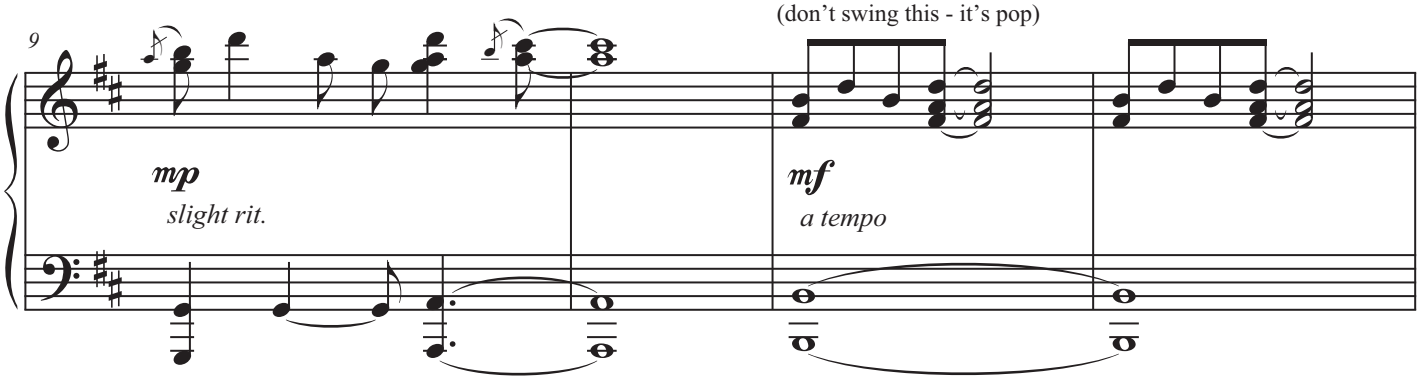
Pop feel (M.M. ♩ = c. 130)

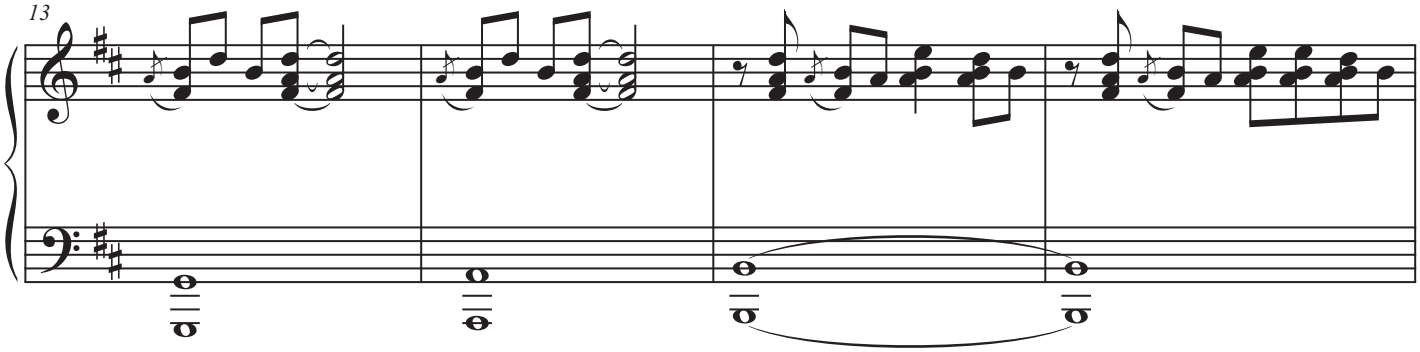


Pedal ad-lib throughout



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





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Passed Off

Timing 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)

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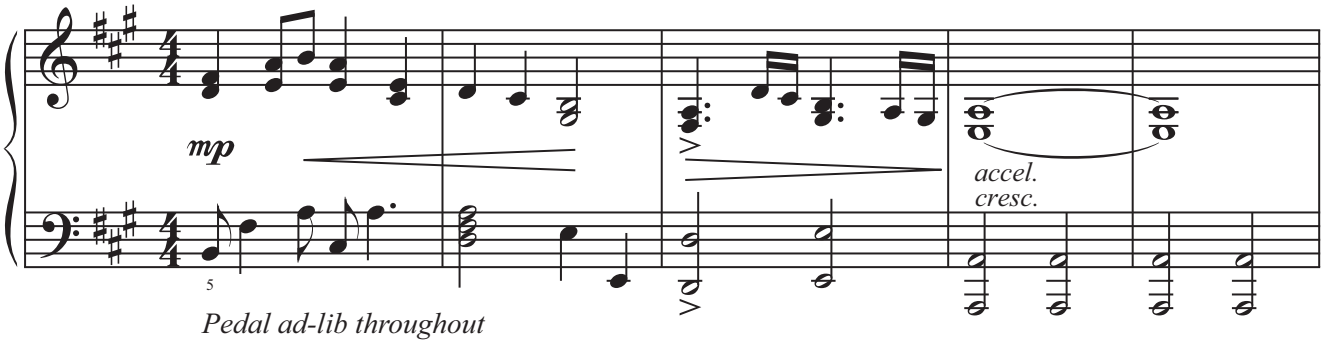
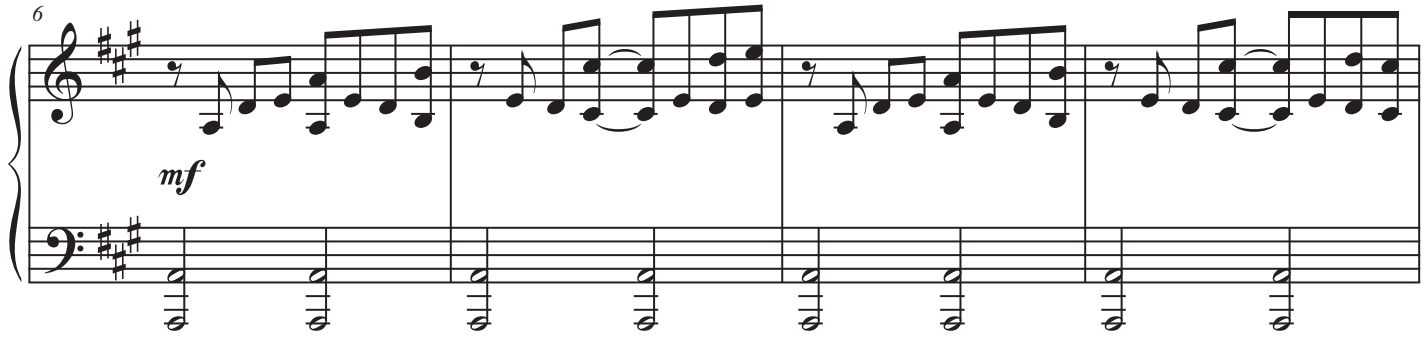
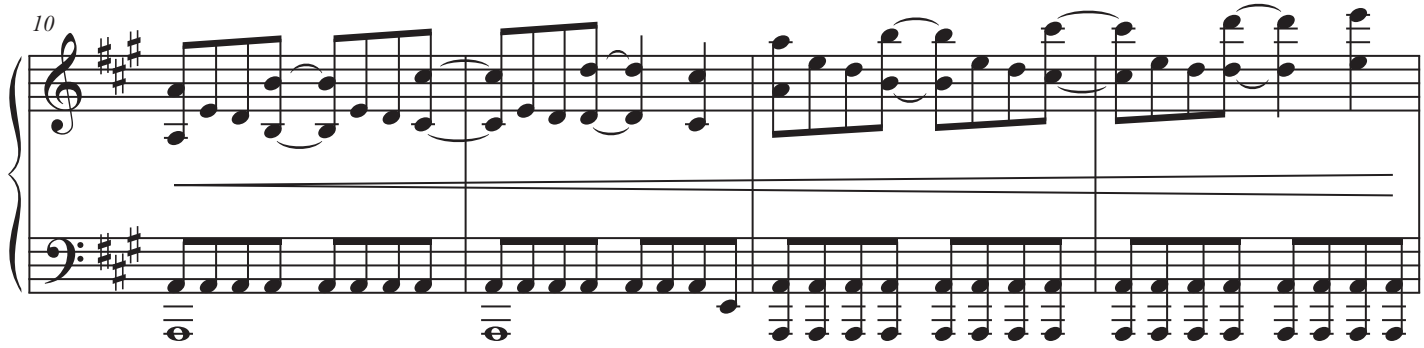
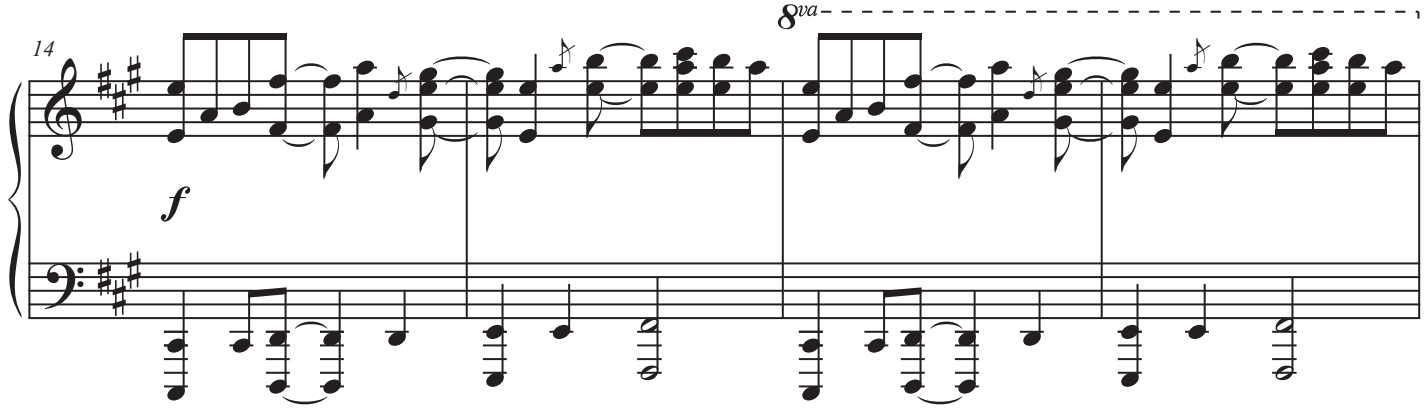


Pedal ad-lib throughout

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







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Passed Off

Dis-Chord

STYLE: Classical/Soundtrack

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.

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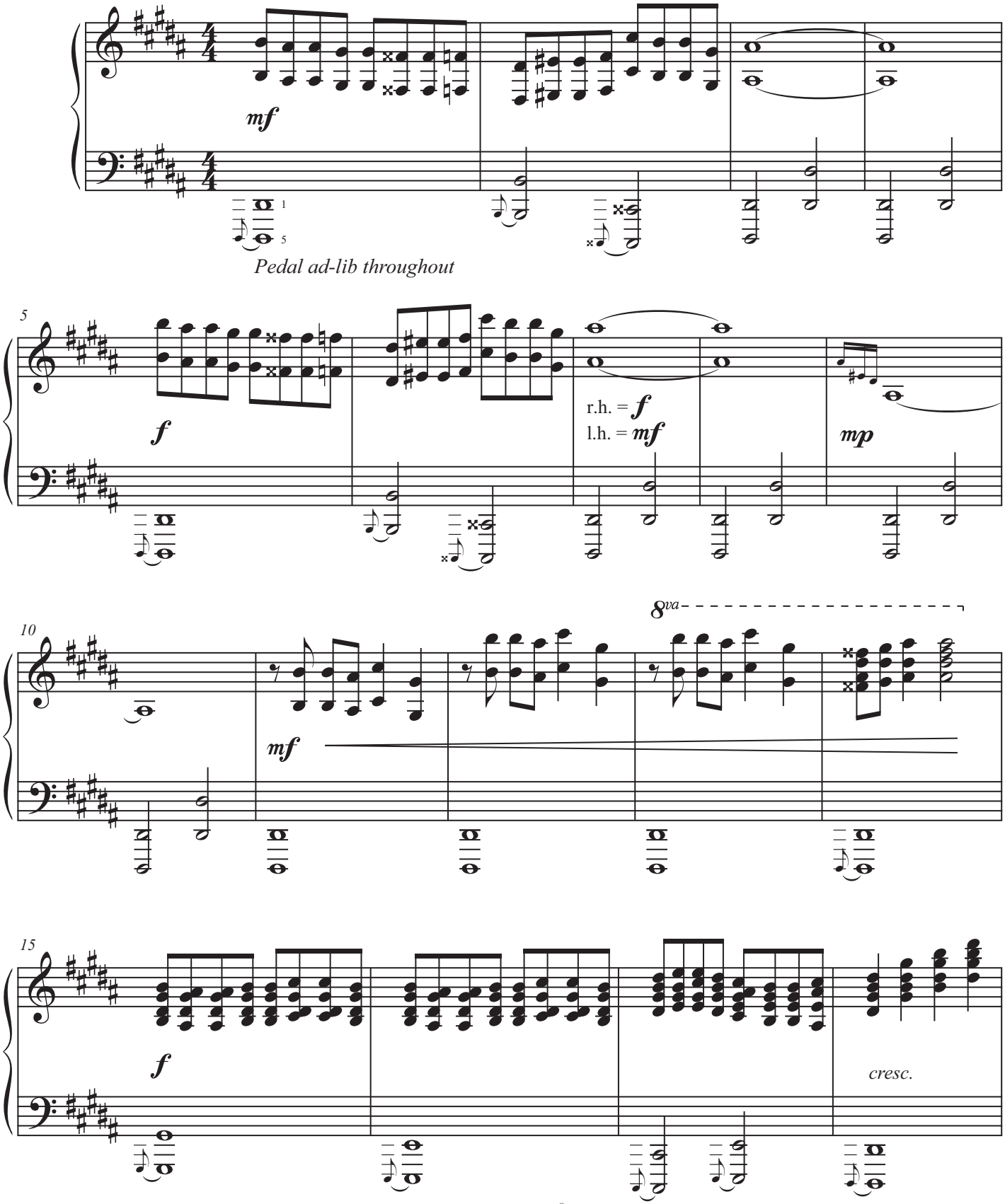
Mysteriously (♩ = c. 100)



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Passed Off

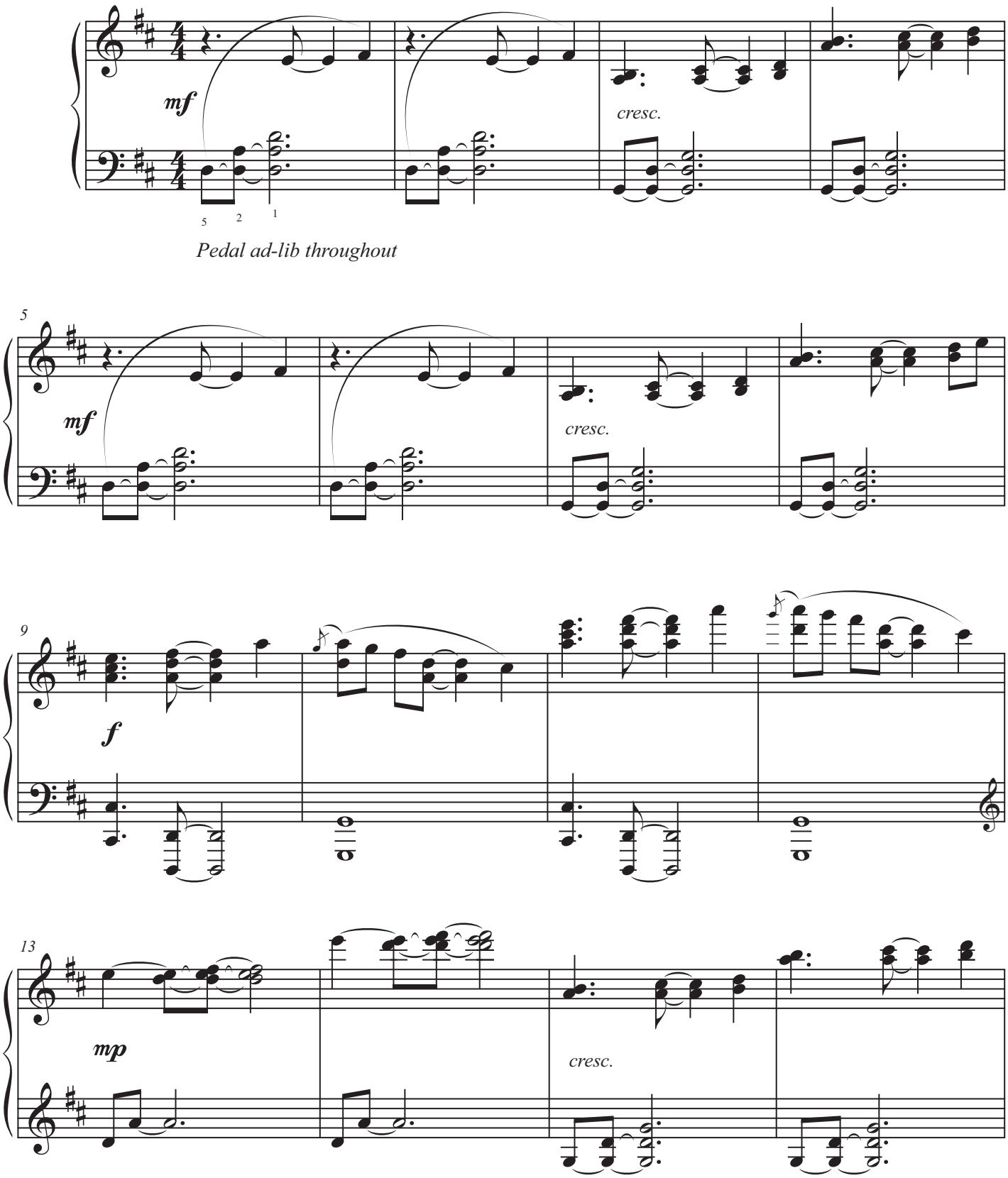
Graduation

STYLE: Pop/New Age

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.

by Jerald M. Simon

freely (♩ = c. 110)



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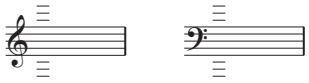
MM00001012

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

MOTIVATION™

Music Motivation®™

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 1st & 2nd year students	Maestro for 2nd - 4th year students	Virtuoso for 3rd 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 (*p*), Forte (*f*) Mezzo Piano (*mp*) Mezzo Forte (*mf*) Pianissimo (*pp*) Fortissimo (*ff*) *Music Motivation® 1st Year Terminology*	Tempo Markings Dynamic Markings Parts of the Piano Styles and Genres of Music *Music Motivation® 2nd Year Terminology*	Pocket Music Dictionary (2 - 3 years) Harvard Dictionary of Music (4 + years) Parts/History of the Piano Music Composers (Biographies) *Music Motivation® 3rd Year Terminology*
Key Signatures	C, G, D, A, F, B♭, E♭ & A♭(Major) A, E, B, F♯, D, G, C & F (Minor) Begin learning all major key signatures	Circle of 5ths/Circle of 4ths 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	Whole notes/rests (say it and play it - count out loud) Half notes/rests (say it and play it - count out loud) Quarter notes/rests (say it and play it - count out loud) Eighth notes/rests (say it and play it - count out loud) 	Sixteenth notes/rests (say it and play it - count out loud) Thirty-second notes/rests (say it and play it - count out loud) Sixty-fourth notes/rests (say it and play it - count out loud) 	One-hundred-twenty-eighth notes/rests For more on rhythm, I recommend: "Rhythmic Training"by Robert Starer and "Logical Approach to Rhythmic Notation" (books 1 & 2) by Phil Perkins
Intervals	1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, and 9th intervals (key of C, G, D, F, B♭, and E♭). 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?	9th, 11th, and 13th 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 6th, C minor 6th, C 7th, C Maj. 7th, C minor Major 7th, A min., A Sus 2, A Sus 4,	All Major, Minor, Diminished, Augmented, Sus 2, Sus 4, Sixth, Minor Sixth, Dominant 7th and Major 7th Chords	Review All Chords from 1st and 2nd year experiences All 7th, 9th, 11th, and 13th 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♭, E♭, A♭, D♭	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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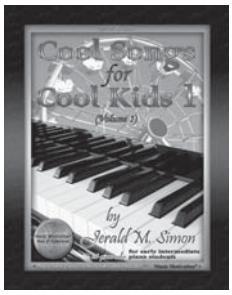

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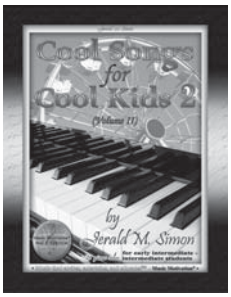

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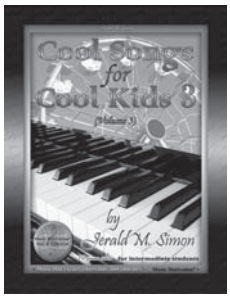

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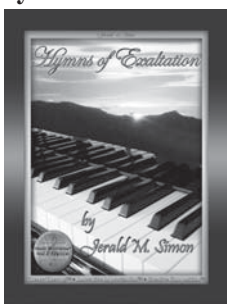

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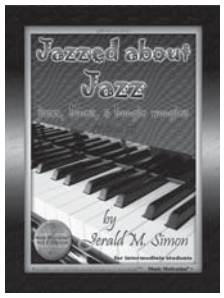

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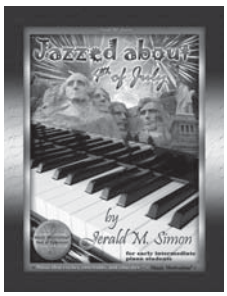

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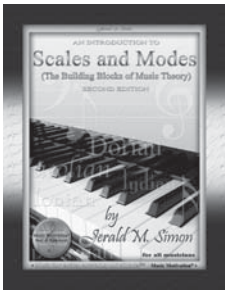

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