

# Foreword

Ted Cooper and Amy Glennon entered the certificate program in piano and piano pedagogy at The New School for Music Study in 1989. Both had already completed Master's degrees and were experienced and successful teachers. Both were searching for a still better way to teach music at the piano. Eight years later, Ted has become Director of the New School and Amy has joined our senior faculty and serves as Director of Admissions.

This is their second volume of SIDE BY SIDE duets. The first volume was designed to coordinate with TIME TO BEGIN, the primer of the MUSIC TREE series. SIDE BY SIDE, Part 1, coordinates with the musical discoveries made in MUSIC TREE, Part 1, but it also allows students in any elementary method to experience new sounds while playing across a wide range of the keyboard with rhythmic control and physical freedom. The solos are musically appealing and pedagogically sound. With the imaginative accompaniments, they challenge elementary ensemble skills and expressive abilities, and satisfy young students' longing to make bigger piano sounds sooner.

We are proud to present this especially musical addition to duet repertoire for elementary pianists.

Frances Clark and Louise Goss

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# Preface

Every pianist can play expressively when the appropriate repertoire is combined with good practice skills and fine teaching. Our goal in writing this collection was to provide duets that encourage expressive playing, using the natural capabilities of the elementary student. Because finding the perfect piece at the perfect time is central to every teacher's success, we have included a wide variety of styles to provide choices that cater to each student's strengths. The styles in this volume include jazz, impressionism, folk, march and boogie.

SIDE BY SIDE, Part 1, is designed to coordinate with Part 1 of the MUSIC TREE series but can be used with any elementary method. All concepts presented in MUSIC TREE, Part 1, are included here with a special emphasis on giving students more opportunities to move around the keyboard and to play hands together. Although written as duets, the student parts were crafted to be satisfying when played as solos.

We express our deep appreciation to Frances Clark and Louise Goss who have shaped our lives both in and out of the studio and whose tireless search for excellence is a daily inspiration.

We also wish to thank our students and colleagues at the New School for Music Study in Kingston, New Jersey. In particular, we are grateful to the teachers enrolled in the New School's teaching certificate and master's degree programs who test-taught this collection over a two-year period. We are especially grateful to our colleagues Yat Yee Chong, Sam Holland and Lynda Veech for their suggestions and support.

Ted Cooper and Amy Glennon

# Colors at Night

**Shimmering**

*p* Watch - ing the sky, show - ered with light,  
Fourth of Ju - ly al - ways col - ors the night.

**Shimmering**  
(Teacher)

*p* Watch - ing the sky, show - ered with light,  
Fourth of Ju - ly al - ways col - ors the night.

*sfz*  
*ped. simile*

*gva*-----  
*loco*

Watch - ing the sky, show - ered with light,  
Fourth of Ju - ly al - ways col - ors the night.

*sfz*

# Down the Drain

With motion

4 2

*f* Where does it go? I'll nev - er know.

2

Detailed description: This system contains the first two lines of music. The top line is a vocal line in 3/4 time, starting with a quarter note G4, followed by quarter notes A4 and B4, then a dotted quarter note C5. A slur covers the first two measures, with a '4' above it. The second measure has a slur over the dotted quarter note, with a '2' above it. The bottom line is a piano accompaniment in 3/4 time, with a bass clef. It starts with a quarter note G3, followed by quarter notes A3 and B3, then a dotted quarter note C4. A slur covers the first two measures, with a '2' below it.

Out of the fau - cet and down it goes.

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal line in 3/4 time, starting with a quarter note D4, followed by quarter notes E4 and F4, then a dotted quarter note G4. A slur covers the first two measures. The bottom line is a piano accompaniment in 3/4 time, with a bass clef. It starts with a quarter note D3, followed by quarter notes E3 and F3, then a dotted quarter note G3. A slur covers the first two measures.

With motion (Student) One octave higher with duet

Where does it go? I'll nev - er know.

(Teacher)

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal line in 3/4 time, starting with a quarter note G4, followed by quarter notes A4 and B4, then a dotted quarter note C5. A slur covers the first two measures. The bottom line is a piano accompaniment in 3/4 time, with a bass clef. It starts with a quarter rest, followed by a dotted quarter note G3, then a quarter note A3, and a quarter note B3. A slur covers the first two measures. The second measure has a sharp sign (#) above the dotted quarter note.

1. 2.

Out of the fau - cet and down it goes. goes.

8va

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal line in 3/4 time, starting with a quarter note D4, followed by quarter notes E4 and F4, then a dotted quarter note G4. A slur covers the first two measures. The bottom line is a piano accompaniment in 3/4 time, with a bass clef. It starts with a quarter note D3, followed by quarter notes E3 and F3, then a dotted quarter note G3. A slur covers the first two measures. The second measure has a flat sign (b) above the dotted quarter note. The system ends with a double bar line and a repeat sign. The first ending (1.) has a quarter note G4, and the second ending (2.) has a quarter note G4. The bottom line has a slur over the first two measures, with an '8va' marking below it.