

# JOHN THOMPSON'S MODERN COURSE FOR THE PIANO



THE WILLIS MUSIC CO.  
CINCINNATI, O.

# JOHN THOMPSON'S MODERN COURSE FOR THE PIANO



Verses by  
Katherine Faith

Drawings by  
Frederick S. Manning

A CLEAR, CORRECT AND  
COMPLETE FOUNDATION IN  
THE STUDY OF THE PIANO  
TO ENABLE THE PUPIL TO  
THINK AND FEEL MUSICALLY

THE WILLIS MUSIC CO.  
CINCINNATI, O.

# THE PROGRESSIVE SUCCESSION of JOAN THOMPSON'S MODERN COURSE FOR THE PIANO

"SOMETHING NEW EVERY LESSON"

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## PREPARATORY GRADE

"Teaching Little Fingers to Play"

*A book for the earliest beginner combining ROTE and NOTE approach.*

Accompaniment Book "Teaching Little Fingers to Play Ensemble"

*With these accompaniments, teacher, parent, or advanced pupil may play each piece as a duet. The second piano part is invaluable for 2 pianos, 4 hand playing in class or recital work.*

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## GRADE ONE

"John Thompson's First Grade Book"

*A correct foundation for teaching the pupil to think and feel musically.*

"Hanon Studies" (Specially edited by John Thompson)

*Pages 2-23 (in quarter-notes) to be used for supplementary work.*

*Supplementary material for diversion*

"For Girls Who Play" ♪ "Covered Wagon Suite"

"Let's Join the Army" ♪ "Students Series"—Grade 1 Teaching Pieces

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## GRADE TWO

"John Thompson's Second Grade Book"

*Carries on the principles of the course "make haste slowly but learn thoroughly."*

"Hanon Studies" (Specially edited by John Thompson)

*Pages 24-43 to be used supplementary.*

"First Studies in Style"

*Supplementary material for diversion*

"The Pilgrim Suite" ♪ "Students Series"—Grade 2 Teaching Pieces

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## GRADE THREE

"John Thompson's Third Grade Book"

*Progresses uninterruptedly and logically.*

"Third Grade Velocity Studies"

*(Specially Edited by John Thompson)*

*Supplementary material for diversion*

"Keyboard Attacks" "World Known Melodies"

"We're in the Navy Now" ♪ "Students Series"—Grade 3 Teaching Pieces

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## PREFACE

**T**HIS book is designed for the use of **FIRST GRADE** pupils. Perhaps the greatest recommendation is that it 'makes haste slowly'. Many bad habits which hamper students in the upper grades are to be traced directly to faulty training in the **beginning**. Thus, many hours of labor, and many thousands of dollars are spent annually in the sometimes hopeless task of attempting to correct attitudes, habits and mistakes that should never have been allowed to take root in the first place. "As the twig is bent, the tree's inclined"; this old aphorism applies equally to **MUSCULAR CONTROL, TECHNIQUE, TIME PROBLEMS, MUSICAL CONCEPTION, HABITS OF THOUGHT and PRACTICE**.

### MAKE A SHOWING WITH PUPILS

It is reasonable to assume that most errors are due, less to inattention on the part of the teacher than to an eagerness to **SEE THE PUPIL PROGRESS RAPIDLY**. Sometimes they may be the fruit of using *wrong material*. A great many early grade books have been apparently written for the exclusive use of "budding geniuses," of whom there are all too few. Yet, even these would benefit immeasurably from a sounder method of learning fundamentals which, in a final analysis, have to be mastered anyway in the end at a great sacrifice of time and energy. The pupil who *thoroughly masters* every simple step as it presents itself, and learns to play his little compositions *cleanly, correctly and UP TO SPEED* will make a far better showing than the one who is allowed to stumble in desultory fashion through more pretentious music.

### THIS IS A FIRST GRADE BOOK

This is a *first grade book* which is written in the five-finger position throughout, but in which a few examples of *one finger extension* have been included towards the end. It is for any pupil of average age, and it is assumed that such pupil has had some preliminary piano work in a preparatory grade book.

### OBJECTIVES

The purpose of this book is to lay a clear, correct and complete foundation for piano study, to enable the pupil to **THINK** and **FEEL** musically. It is quite possible to teach pupils of the first grade how to play with musical understanding. Though they play simple melodies and very modest little pianistic patterns, they should be impressed with the fact that these are the bricks, as it were, which, when laid together, build the greatest compositions. If they learn to recognize and perform these small fragments properly and with intelligence they will meet the larger forms of composition as they progress with perfect understanding, and will not be bewildered at the weaving together of many musical fragments to form a perfect whole.

### THE IMPORTANCE OF PATTERNS

With this in mind, the author lays much stress in this book on **MELODY PATTERNS, RHYTHMICAL PATTERNS, HARMONY PATTERNS** and **FINGER PATTERNS**. Any elementary pupil who learns to recognize patterns is a better Sight Reader, Memorizer, Interpreter and, through a knowledge of finger patterns, a better pianist than the child who laboriously learns his compositions *note by note*. A note by note conception of music is not only *antiquated* but apt to lessen interest and retard progress. Do not allow students to acquire this conception if you wish to keep them interested.

## Preface (Contd.)

### FIVE-FINGER POSITIONS

Practically all of the examples in this book remain in the FIVE FINGER POSITION. For this reason TRANSPOSITION IS QUITE EASY by means of *finger patterns*, and the pupil is given opportunity through ACTUAL EXPERIENCE to develop a real finger sense in five-finger groups before venturing into more complicated fingering. The five-finger group is the basis for scale and arpeggio fingering which follow later. Scales and Arpeggi of course, are the foundation of all piano technique: Therefore five-finger drills should not be passed over in a superficial manner.

### VARIATIONS ON FIVE-FINGER GROUPS

As pupils become familiar with several five-finger positions (C major, F major, G major, etc.) they are, IN THIS BOOK, gradually introduced to examples combining more than one five-finger group. In other words, they learn that it is no more difficult to change from one five-finger position to another *in the same piece* than it is to do so in two pieces—each one of which requires a different position.

Pupils are also taught to recognize five-finger groups *with extensions*, that is, with one note added on either side of the group.

Example

R. H. L. H.

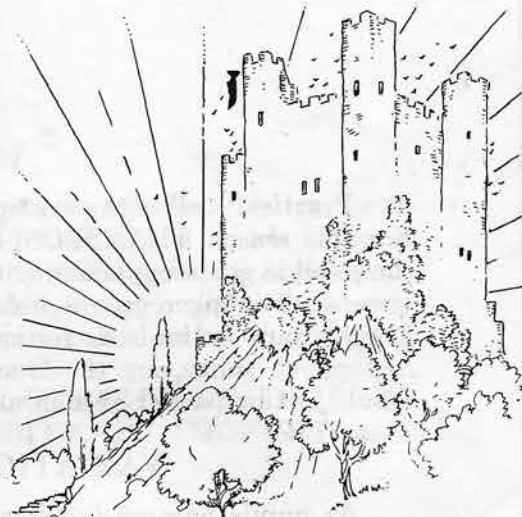
These simple extensions can be played without shifting the hands out of position. Such extensions also make it possible to enrich both the melodic and harmonic content of the little examples which, ordinarily grow very monotonous when kept strictly within the five-note limit for the entire content of a book.

### KEYBOARD ATTACKS

Since the piano is, after all a mechanical instrument made up of keys, strings, hammers and other mundane materials, all our thoughts and emotions must be produced through it by the mechanical action of these mediums in direct communication with our fingers. The proper TOUCH must be acquired or, regardless of the emotions of the performer, the piano will not respond. Therefore, THE SAME KEYBOARD ATTACKS USED BY THE GREAT ARTISTS SHOULD BE TAUGHT IN MINIATURE TO THE BEGINNER.

Resolve that your pupils are to have the benefit of such training *now*. In perusing this book you will find that the following touches are definitely stressed:—*Finger Legato, Phrasing Attack, Wrist staccato, Forearm Legato and Staccato*. If properly and carefully applied they will enable the beginner to play little pieces with precision, expression and musical understanding. When he has finished the book, the pupil will be ready and eager for his next step up the musical ladder into GRADE TWO. He has learned, to play his piano as a musical instrument and not as a sort of typewriter.

P. S. Certificates of Merit have been included on page 79 as awards for "Examination Reviews" pages 20, 39, 57 and 75.—J. T.



**B**EFORE beginning to play this piece, PLACE THE HANDS IN THE POSITION shown above. Play each hand separately a few times to get the FEEL of the five finger position in the key of C MAJOR.



### 1. MUSIC LAND

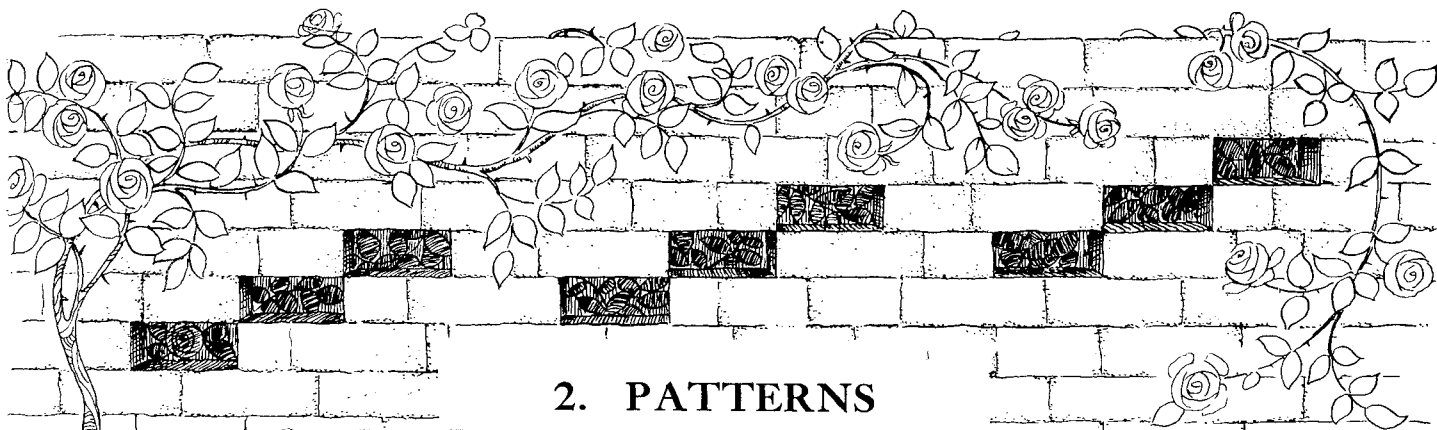
M.M. ♩ = 60-120

**1st Phrase**

**2nd Phrase**

#### THE PHRASE

**Music is a language.** It can express thoughts and even tell stories—*musical stories*. When we hear a story we listen *sentence by sentence*, NOT letter by letter. So it is with music. Single notes by themselves mean nothing. Only when the notes are arranged into musical sentences do they take on a definite meaning. Musical sentences are called PHRASES. Learn to think of your music *phrase by phrase*. Note how the little musical story above is told in TWO PHRASES.



## 2. PATTERNS

(Use the same hand position as No. 1).

M.M. ♩ = 60-120

### 1st Phrase

Build-ers make their hous-es from a pat-tern that is neat.

### 2nd Phrase

Mu-sic has its pat-terns too with place for *phrase* and *beat*.

## MUSICAL FORM

Because it is built up of many well ordered PATTERNS, music has often been compared to architecture. We have in music, *Melody Patterns*, *Rhythmical Patterns*, *Harmony Patterns* and (in piano music) *Finger Patterns*. The ability to recognize PATTERNS is very important. It makes for easier Sight-Reading, quicker Memorizing and more intelligent Interpretation.



THE MELODY PATTERN



The same PATTERN one white key higher.



The same PATTERN another white key higher.

Fix in your mind the above melody pattern in the right hand and note that the tones move THREE STEPS upward and ONE SKIP downward.

Note now that this design is repeated over and over throughout the little composition. Each design starting ONE TONE higher than the preceding pattern.

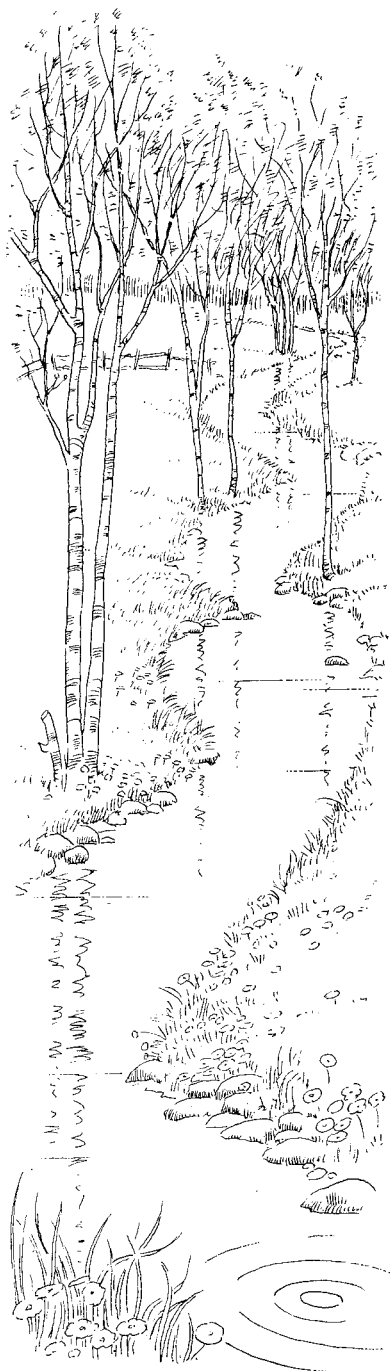


Melody Pattern      One white key higher      Another white key higher

Practice C major hand position as in No. 1.

**THE TIE**

The TIE is a curved line joining one note to another of the SAME PITCH and means that the second note is to be held for its full value *without being struck*.



### 3. RUN-AWAY RIVER

M.M. ♩ = 30 - ♩ = 50

Run-ning a - way to the O - cean

is the Riv - er,

No - bod - y tells him he should-n't be run-ning a -

way at all.

#### RHYTHM and ACCENTS

RHYTHM has been called the *Soul of Music*. Rhythmical "swing" gives life to any composition. The first step in setting the RHYTHM is by means of the ACCENT. An ACCENT is a special emphasis placed upon ONE of the beats in a measure. RUN-AWAY RIVER is written in THREE-FOUR rhythm, which means ONE count to each quarter-note and THREE counts to each measure. *Always accent the first beat of each measure in three-four rhythm.*

COUNT: | ONE two three | ONE two three | etc.

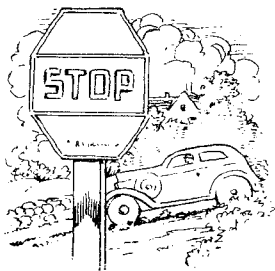
TWO-FOUR rhythm means ONE count to each quarter-note and TWO counts to each measure. Accent the FIRST note of each measure.

COUNT: | ONE two | ONE two | etc.

Use the C major hand position.

Hunt for the MELODY PATTERNS

Think of your pieces PHRASE by PHRASE.



### 4. THE TRAFFIC COP

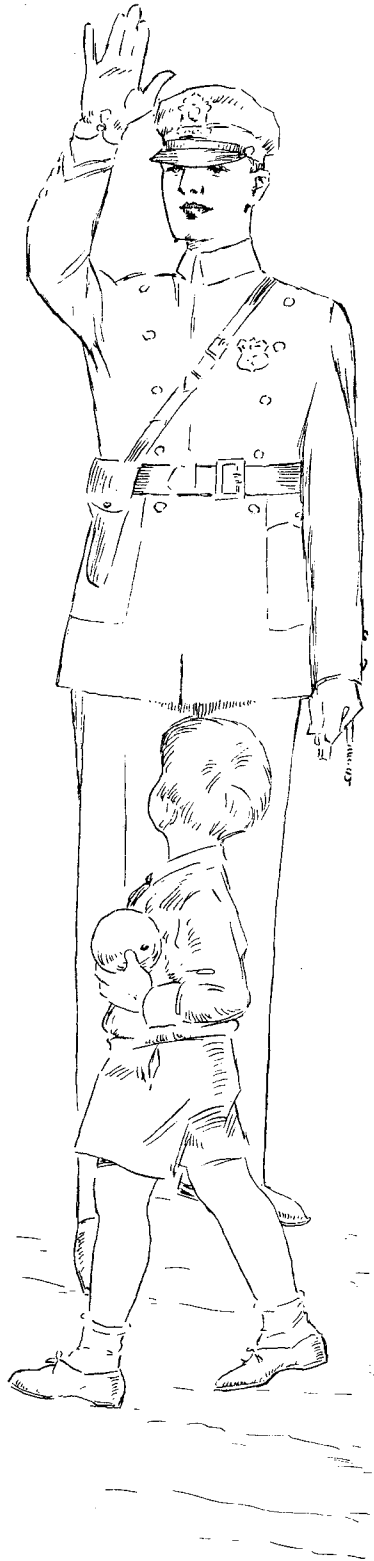
M.M. ♩ = 60-120

Traf - fic Go! Traf - fic Stop!

All must heed the Traf - fic Cop.

When I'm grown, I shall be

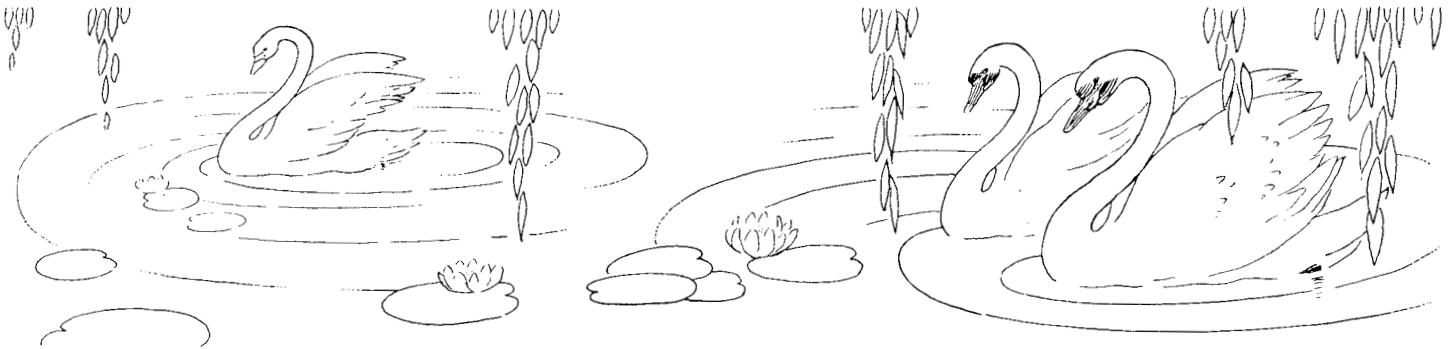
Just as fine a Cop as he.



### TEMPO

TEMPO means TIME. A steady, even TEMPO is necessary to preserve the rhythmical swing. This means that there is no time to stop and hunt for notes or fingers. After a piece has been learned it should be reviewed until it can be played fluently and easily without stops or hesitation.

**TONAL SHADING:**—As a painter creates beautiful pictures by lights and shadows so in music do we add color to our musical pictures by means of TONAL SHADING. A MELODY LINE should constantly change in “thickness.” This may be accomplished by adding MORE or LESS *intensity* to the tone. Everything possible should be done to make our music “flow.” This applies equally to *Melody, Rhythm and Harmony*. “Contrast is the first Law of all Art.”



## 5. SWANS ON THE LAKE

① Moderato M.M. ♩ = 60 - ♪ = 50

③ *mf* State - ly as Prin - ces, the swans part the lil - ies and

② *legato*

glide Un - der the wil - - lows.

④ *p* Are they en - chant - ed men soon to be free a - gain

here, Un - der the wil - - lows?

⑤ *f* Oh, I would like to be here when a fair - y wand

⑥ *pp* Touch - es the lead - er and chang - es his looks!

⑦ *mp* Would he be hand - some and brave as the he - roes that

⑧ *pp* *rit.* live Hid - den in my Fair - y Books?

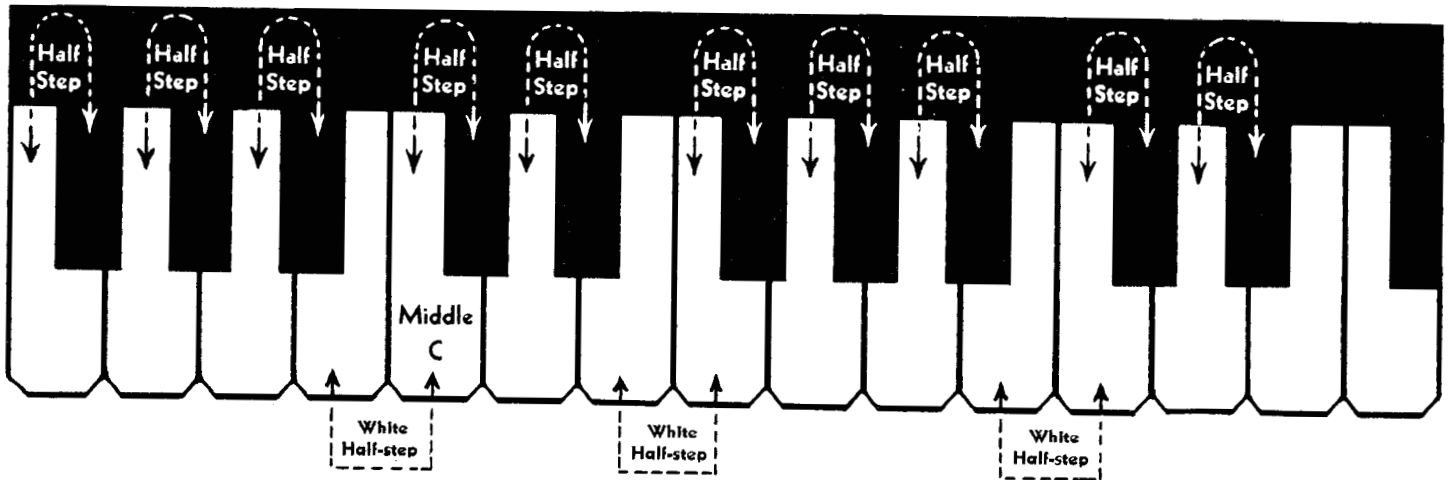
### THE MEANING OF THE EXPRESSION MARKS USED IN THIS PIECE

—Read Carefully—

- (1) **MODERATO**—*At a moderate rate of speed or tempo.*
- (2) **LEGATO**—*Bound together, play smoothly and connected.*
- (3) ***mf*** = Mezzo-forte. *Half or moderately loud.*
- (4) ***p*** = Piano. *Softly.*
- (5) ***f*** = Forte. *Loud.*
- (6) ***pp*** = Pianissimo *Very soft.*
- (7) ***mp*** = Mezzo-piano. *Half or moderately soft.*
- (8) **Rit.** = Ritard. *Gradual slowing up of tempo.*

# HALF STEPS

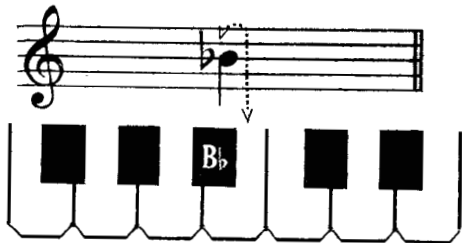
A HALF-STEP is the distance between any Key and the NEXT nearest Key to it.



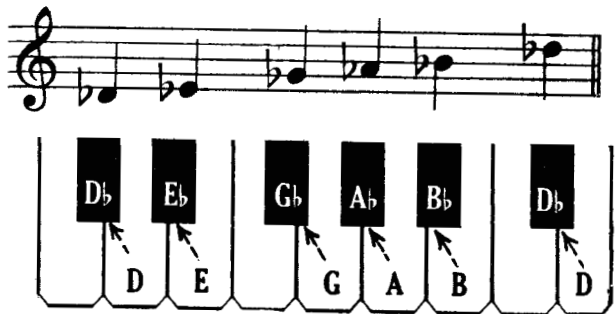
We find most of the HALF-STEPS are from a WHITE to a BLACK Key. There are, however, two WHITE HALF-STEPS—one between B and C and the other between E and F. Study them on this chart and locate them on the keyboard of your piano until they can be quickly recognized.

## # # # # SHARPS AND FLATS b b b b

A SHARP (#) placed before a note RAISES it a HALF-STEP



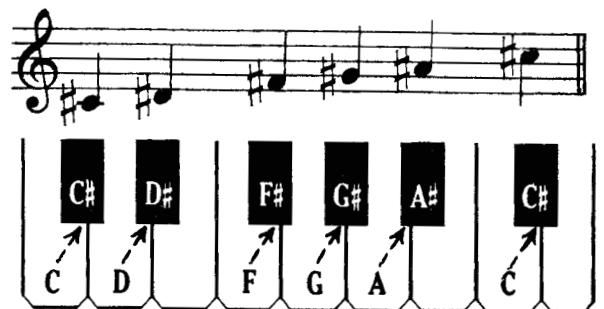
A FLAT (b) placed before a note LOWERS it a HALF-STEP.



**A**lways

**B**e

**C**areful to remember that



A **BLACK** Key to the left of a white key is a **FLAT** (b). A **BLACK** to the right of a white key is a **SHARP** (#).

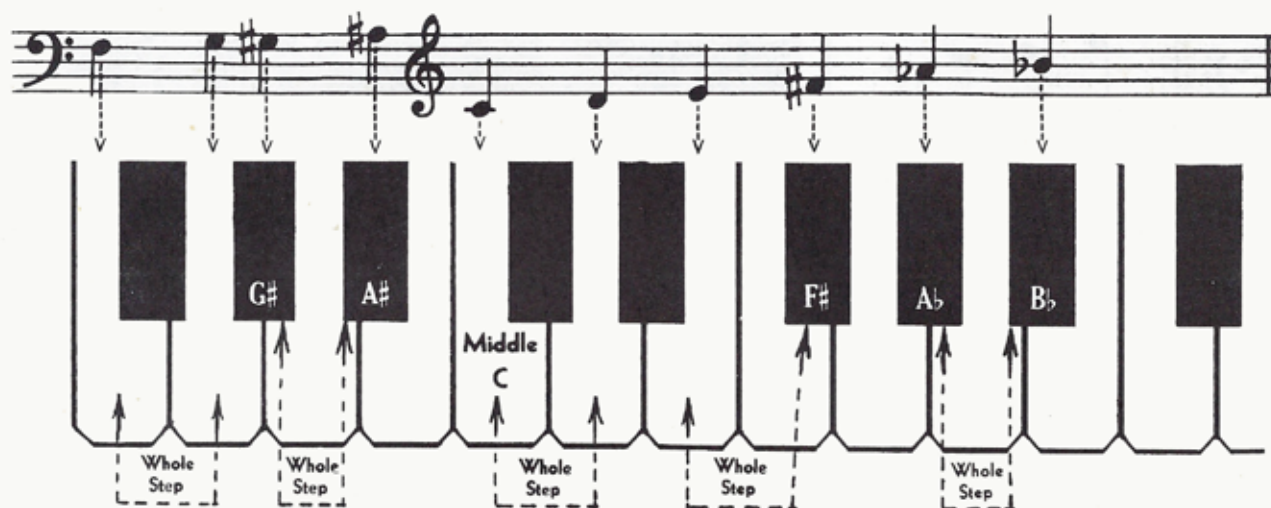
## ♮ ♮ ♮ NATURAL ♮ ♮ ♮

A **NATURAL** (♮) placed before a note which has been either SHARPED or FLATTED cancels the SHARP or FLAT.



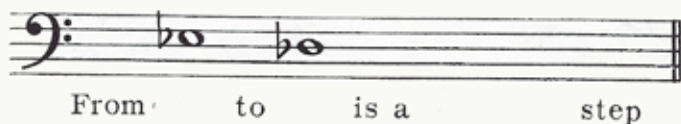
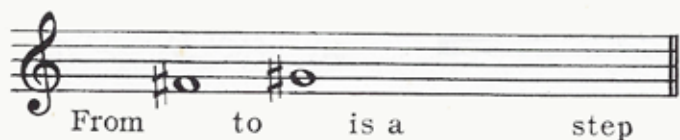
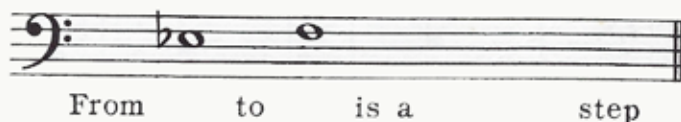
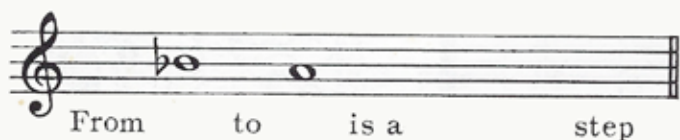
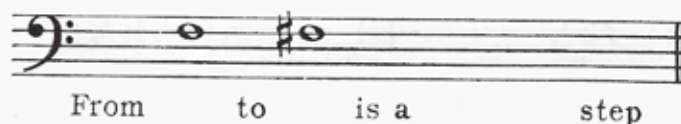
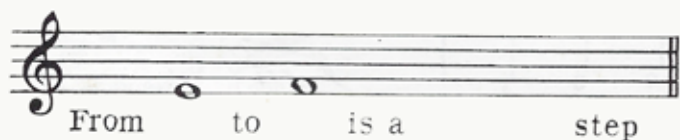
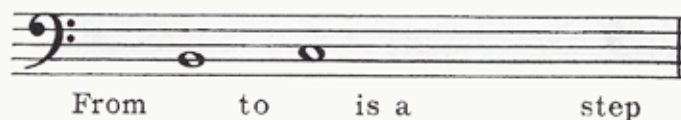
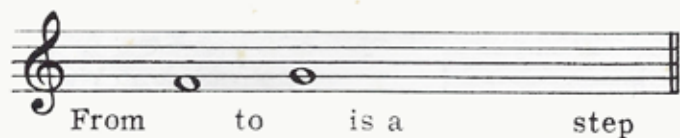
# WHOLE STEPS

A WHOLE STEP is twice the distance of a half-step. Therefore, there will always be ONE KEY—either BLACK or WHITE lying between.



## WHOLE STEPS AND HALF STEPS

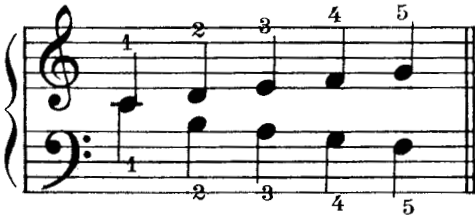
Write the name of each STEP below the following examples.



ACCIDENTALS

New hand position in C major

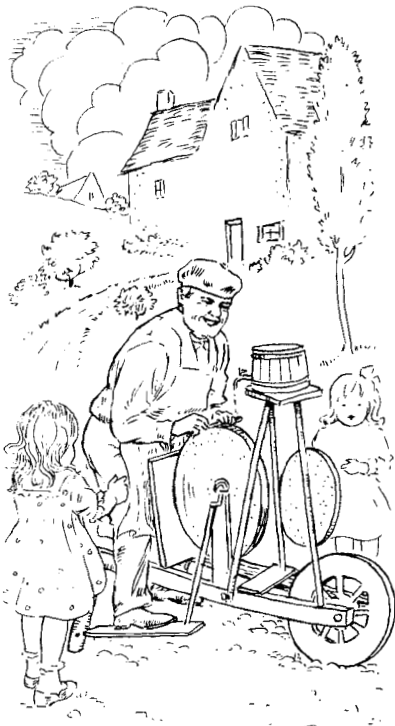
Shift the left hand three white keys upward to Middle C and practice each hand separately.



The SHARP (#) and FLAT (b) signs used to raise or lower notes one HALF STEP are called ACCIDENTALS.

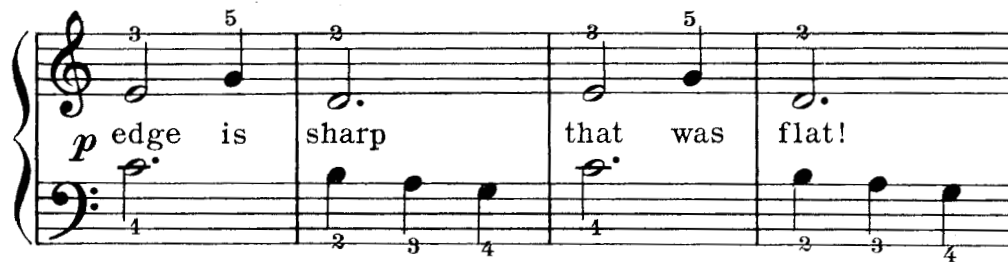
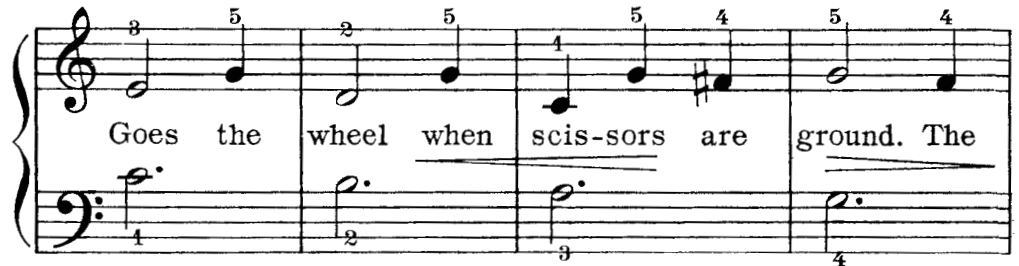
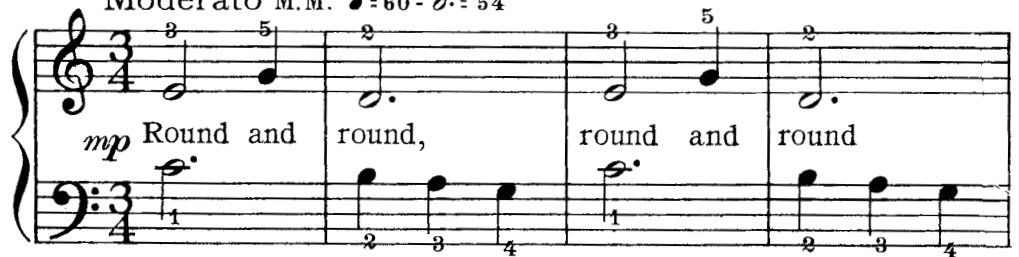
**A**lways  
**B**e  
**C**areful

to observe accidentals



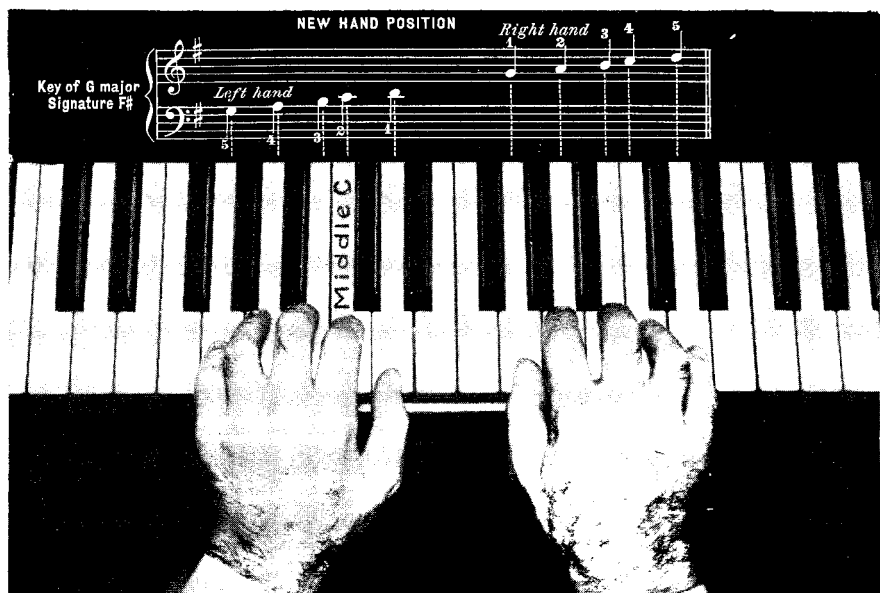
6 THE SCISSORS GRINDER

Moderato M.M. ♩ = 60 - ♩ = 54

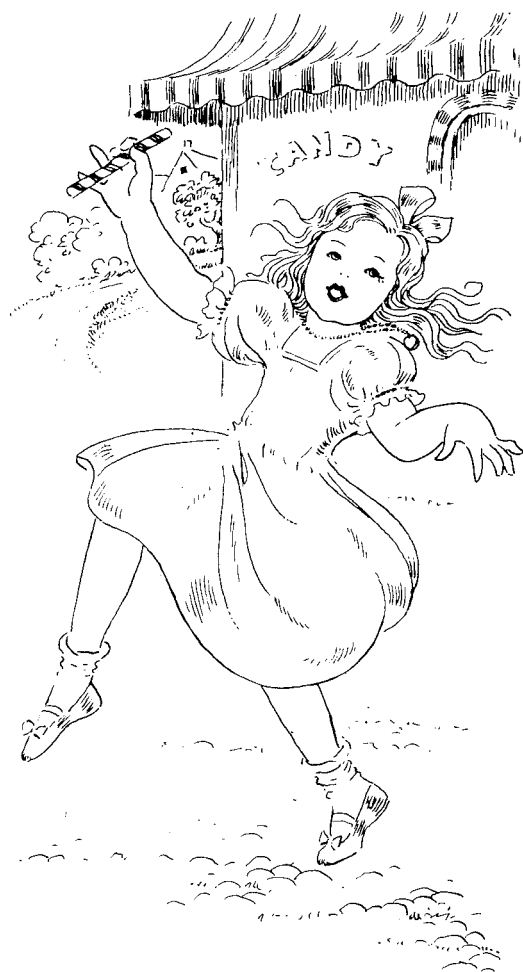


Play with as much expression as possible and note the new EXPRESSION SIGNS

means CRESCENDO, a gradual increase in tone.  
 means DECREScendo, a gradual decrease in tone.



We change now to a new Key—the Key of G major and consequently to a NEW hand position. Note the SHARP (#) in the SIGNATURE. This means that all F's will be sharped (played on a BLACK key). Be sure to remember this. Place your hands in the NEW hand position and practice each hand separately before you play the piece.



## 7. A SONG OF PENNY CANDY

M. M. ♩ = 60 - 120

When un - cle Ben - ny gives me a pen - ny,  
I go trip - ping gai - ly to the lit - tle can - dy store.

Note to Teachers: Pupils should be required to recite both Time Signature and Key Signature before playing each piece.



NOTICE THE FORM of this little piece. The entire theme is written on two MELODY PATTERNS.

No. 1

No. 2

Right hand Melody Patterns

Left hand Accompaniment Patterns

Repeat Pattern

Andante means moderately slow

## 8. THE MAN IN THE MOON

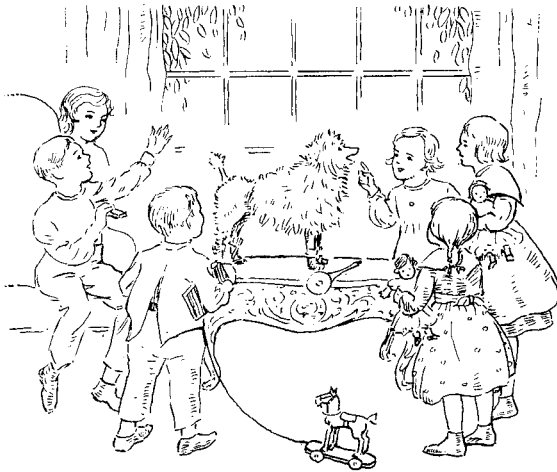


Andante M.M. ♩ = 60 - ♩. = 54

*rit.*



**TRANSPOSITION:** By means of FINGER PATTERNS the pupil should now be taught to transpose the C major pieces into the key of G major and vice versa. Simply find the five-finger position for the new key and play with the same fingers as in the original key. This idea should be carried on in each new key as learned.



**FOLK TUNES.** Some of our most beautiful melodies came, not as you might suppose, from the pens of famous composers but from the folk-songs which have come down to us from generation to generation. These melodies originated among the people of their homeland. They were not written down but were passed along from one person to another person. Because of their charming simplicity, many of them will endure forever as masterpieces of melody. Note this beautiful old French folk-tune which consists of two very short MELODY PATTERNS.



### 9. THE PARTY

Old French Nursery Tune

Andante M.M. ♩ = 60-120

Count: Three four    One two Three four

*mp* Come right in, Let's be - gin, We will have such fun to - day! Let's pre -

tend Gyp's a friend, Come to gos - sip and to play, Dogs and

*pp*

toys, Songs and noise, These have made the hours fly. "Bow-wow -

wow," That is how Gyp is bid - ding us, "Good - bye."

*rit.*

#### MELODIES BEGINNING ON THE VARIOUS BEATS OF THE MEASURE

Melodies do not ALWAYS begin on the FIRST beat of the measure. This piece, for instance, begins *on the third beat*, adding an entirely new 'swing' to the rhythm. To produce this effect we must be careful to apply the ACCENT where it belongs—on the FIRST beat.

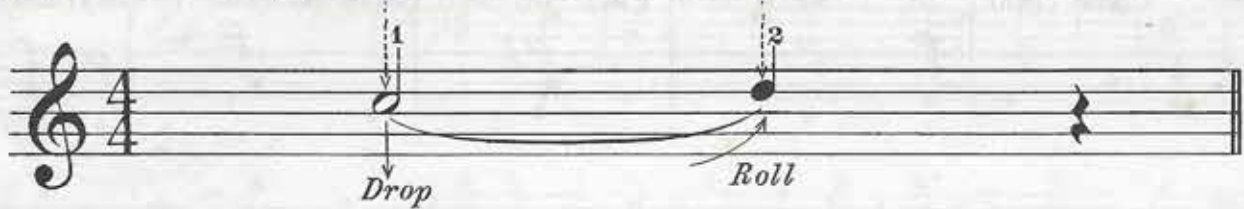
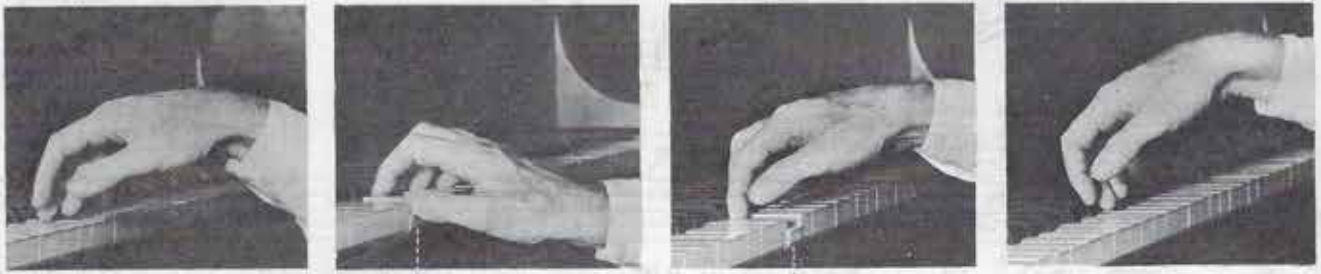
Count therefore: | Three four | **ONE**, two, **THREE**, four | **ONE**, two, **THREE**, four | etc.

## The Phrasing Attack

PHRASING in music is like BREATHING in speech—we take *short breaths* and *long breaths*. If we keep in mind to make our playing of music BREATHE AT THE END OF EACH PHRASE, it will strengthen the rhythm and add immensely to the interpretation.

In playing TWO-NOTE PHRASES think of the words, DROP-ROLL and the effect will come naturally. In the following example, play the *first* note with a gentle DROP of the arm and the *second* note with a ROLL of the arm and hand in an inward and upward motion, using *no finger action* and releasing the note on the upward roll.

The following illustration shows the proper position of hand and arm as each phrase is released. The WRIST must be completely relaxed.




Play the following with the **RIGHT** hand



Play the following with the **LEFT** hand



The SIGN of the phrase is the curved line,  All notes under this line, except the last one, should be played LEGATO. The last note must always be played with a rolling motion of the arm *forward* and *upward*.

At this stage of progress "The HANON Studies" by John Thompson should be assigned as supplementary work. This book is issued with attractive titles and illustrations, and is especially adapted for FIRST GRADE use to develop the PHRASING ATTACK as well as all the fundamental touches used in the pages of this book.

# Combining HAND POSITIONS already learned

To play this piece we COMBINE the hand positions learned in Nos. 1 and 7. The right hand plays the FIVE FINGER position beginning on C while the left hand plays the FIVE FINGER position beginning on G.

Right hand position

Left hand position

Practice with the hands in this position then play "THE ROBIN."

## 10. THE ROBIN

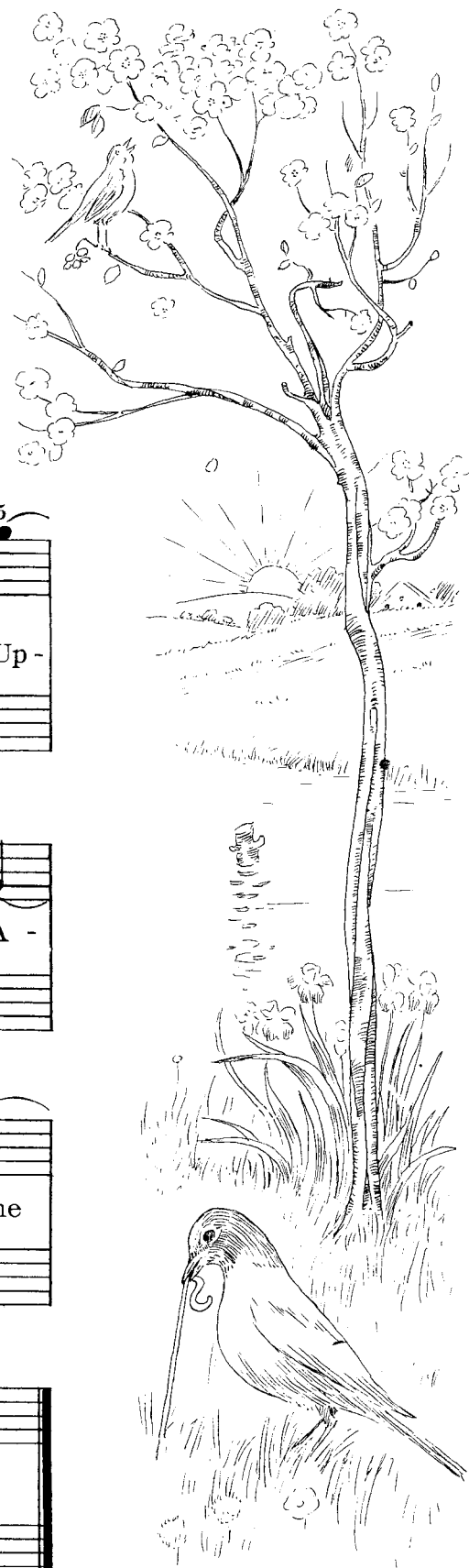
M.M. ♩ = 80 - ♩. = 60

Drop I hop, I hop! Up -

on a worm I plop! A -

gain I hop and hop, The

worms wish I would stop!



Be sure to phrase the right hand as indicated by the curved lines using the DROP, ROLL attack.  
 COUNT: three | ONE two three | ONE two three | etc.,

# FINGER PATTERNS

Have you not noticed how easy it is to transpose from ONE key to ANOTHER by means of the FIVE FINGER pattern. A knowledge of finger patterns is also very helpful when playing *beyond* the five-finger position.

**Left hand**

Drop Roll

In playing *THE MERRY CLOWN* the left hand goes out of the five-finger position, but observe how easily the left hand trips DOWN the keyboard on a simple little "ONE-TWO" finger pattern as follows:

The right hand HARMONY pattern is also extremely simple consisting as it does of but TWO SMALL CHORDS.

**Right hand**

Practice each PATTERN separately before playing hands together



## 11. THE MERRY CLOWN



M.M. ♩ = 80

"I'm fun - ny, chil - dren, as you see, So

please, laugh ver - y hard at me?"

Round dots (•) over or under notes indicate *STACCATO*—detached—short.

Be sure to observe the left hand phrasing by use of the DROP, ROLL attack.

**Always**

**Be**

Careful of the accent. The melody begins on the **THIRD** beat.

**Count:** three | ONE two three | ONE two three, etc.



# EXAMINATION No. 1

1. Explain the following TIME SIGNATURES and tell where the accents fall in



.....  
 .....

2. What is a HALF-STEP?..... A WHOLE STEP?.....

3. Give the definitions of the following:

- MODERATO.....
- LEGATO.....
- ANDANTE.....
- RITARD.....
- TEMPO.....

4. Write the SIGNS and meaning of the following musical terms.

- FORTE..... Its SIGN.....
- MEZZO FORTE..... Its SIGN.....
- PIANO..... Its SIGN.....
- MEZZO PIANO..... Its SIGN.....
- PIANISSIMO..... Its SIGN.....
- FORTISSIMO..... Its SIGN.....

5. What are ACCIDENTALS and what effect have they?  
 .....  
 .....

6. What are FOLK-TUNES?  
 .....  
 .....

**AVERAGE GRADE**

for examination No. 1

.....

Attach Certificate No. 1 here

**Note to Teacher:** *Pupils may be graded according to the preference of the individual teacher. Some teachers prefer the use of silver and gold stars; some grade by percentage, while others find the letter system of grading as used in Public Schools more adaptable.*

*When the above examination has been passed to the satisfaction of the teacher, the pupil should be awarded CERTIFICATE NO. 1 (See page 79 of this book) duly signed, dated and graded.*

## SCALES

**T**HE matter of Scales and Arpeggio practice is a much debated question among piano teachers. Some teachers begin scale work quite early in the pupil's career and are very insistent in the matter of daily practice. Others look upon them as a sort of unnecessary drudgery and claim that pupils can develop just as much facility in playing the scale and arpeggio passages that occur in the books and sheet music of their repertoire. Naturally, this resolves itself into a matter of individual judgement.

**T**HE author feels that since all music is made up of scales and arpeggio figures, or fragments thereof, pupils should be required to know something about them. All music has form and shape that should be recognized in order to aid interpretation and general musicianship. There is also a technical value to scales and arpeggio practice which cannot be summarily dismissed. Perhaps the real difficulty arises from the theory that most pupils look upon the scale as a dry, uninteresting exercise invented by the teacher as a special form of punishment. If more care were used in presenting the scale and a real effort made to have the pupil look upon the scale as a beautiful piece of musical architecture, the result would be quite different. As soon as the formation of a scale is learned, pupils should be assigned pieces in which the scale figure is employed as melody. In this way the pupil learns to greet the scale as an *interesting musical pattern*—and one which will recur many times even in elementary repertoire.

**T**HERE are many ways to teach the scales. But most of the variations are based upon two standard approaches. Some teachers prefer the *tetrachord* approach while others find the older formula (i.e., the half steps between the third and fourth and the seventh and eighth) more acceptable. Of course, this is a matter that will vary not only with teachers but with pupils. This book has been arranged so that either approach may be made at the discretion of the teacher.

**T**HE Finger Drills on pages 76-78 of this book contain exercises for the development of Scales and Arpeggios.



## THE MAJOR SCALE

A SCALE is a succession of eight tones bearing letter-names in alphabetical order, the last tone having the same letter-name as the first. The figures 1, 2, 3, 4, 5, 6, 7, 8 are called the degrees of the scale.

A MAJOR SCALE is a succession of WHOLE steps and HALF steps. The half steps occur between 3 and 4 and between 7 and 8 as follows:

Second Tetrachord

First Tetrachord

1 whole step 2 whole step 3 half-step 4 whole step 5 whole step 6 whole step 7 half-step 8

The diagram shows a single treble clef staff with eight notes. The first four notes are grouped by a bracket labeled 'First Tetrachord'. The next four notes are grouped by a bracket labeled 'Second Tetrachord'. Below the staff, arrows point to the intervals between notes: 1 to 2 is a whole step, 2 to 3 is a whole step, 3 to 4 is a half-step, 4 to 5 is a whole step, 5 to 6 is a whole step, 6 to 7 is a whole step, and 7 to 8 is a half-step.

The above chart shows how a MAJOR SCALE is composed of TWO TETRACHORDS, each tetrachord *separated by a WHOLE step*.

Play the scale of C MAJOR as follows, using the fingers indicated.

*Right Hand*

*Left Hand*

The notation shows the C Major scale in 4/4 time. The right hand part starts on a middle C and goes up to the next C, with fingerings 2, 3, 4, 5, 5, 4, 3, 2. The left hand part starts on the C below middle C and goes up to the next C, with fingerings 5, 4, 3, 2, 2, 3, 4, 5.

## SCALE OF G MAJOR

1 whole step 2 whole step 3 half step 4 whole step 5 whole step 6 whole step 7 half step 8

*R. H. Second Tetrachord*

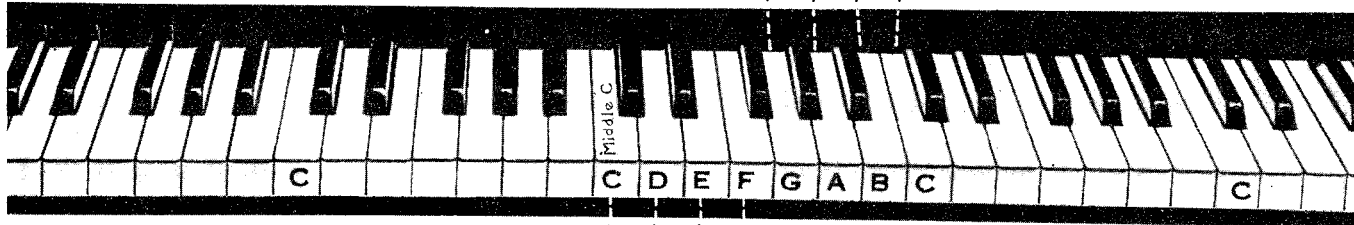
*L. H. First Tetrachord*

The notation shows the G Major scale in 4/4 time. The right hand part starts on G and goes up to the next G, with fingerings 2, 3, 4, 5, 5, 4, 3, 2. The left hand part starts on G and goes up to the next G, with fingerings 5, 4, 3, 2, 2, 3, 4, 5. Above the staff, arrows indicate the intervals between notes: 1 to 2 is a whole step, 2 to 3 is a whole step, 3 to 4 is a half step, 4 to 5 is a whole step, 5 to 6 is a whole step, 6 to 7 is a whole step, and 7 to 8 is a half step.

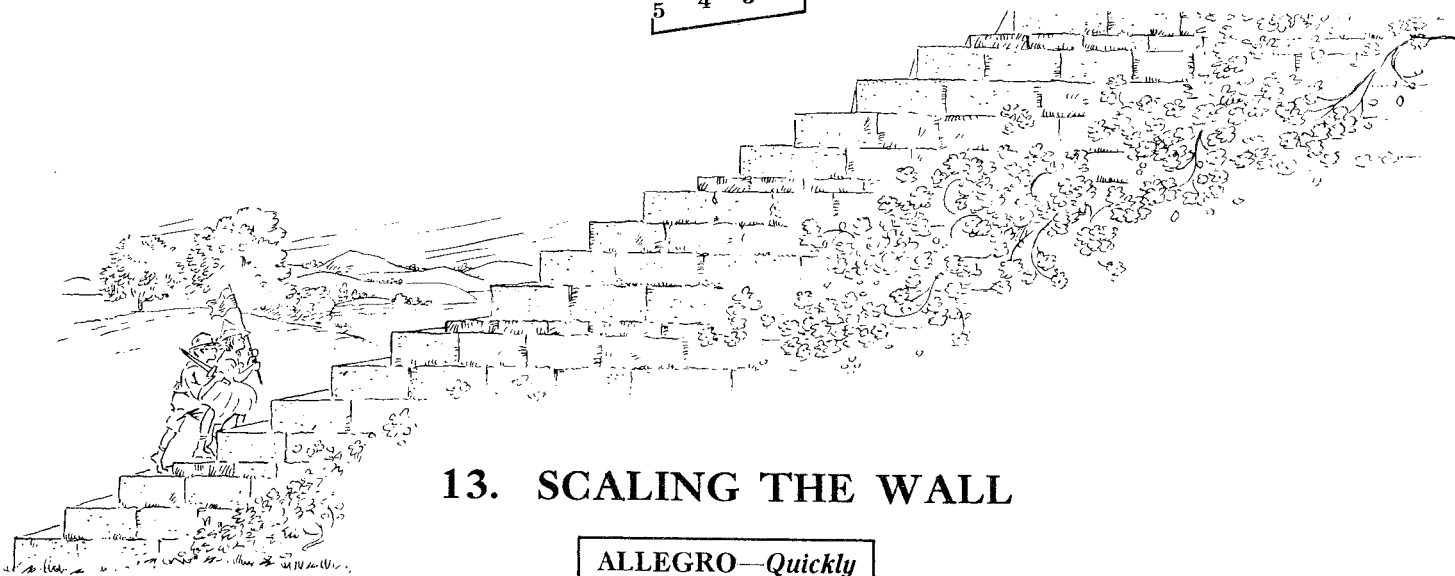
**Note to Teachers:** During the progress in this book, it is advisable to adhere to the above form—the scale divided between the hands—until scale construction in all keys has been thoroughly mastered. This obviates the necessity of passing the thumb under and the hand over—a procedure which is comprehensively taken up and illustrated by examples in the SECOND GRADE book.

# SCALE OF C MAJOR—Ascending

Upper Tetrachord  
Right hand



Lower Tetrachord  
Left hand



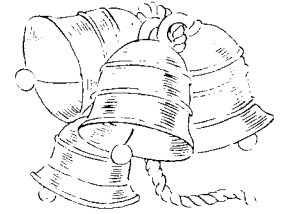
## 13. SCALING THE WALL

ALLEGRO—Quickly

Allegro M.M. ♩ = 60-120

*mf*

Note to Teachers: This is an excellent exercise for use in the various keys as they are learned. It should be played finally in all of the major keys.

SCALE OF C MAJOR—*Descending*

## 14. THE CHIMES

Andante M.M. ♩ = 60 - 120

*mf*

*l.h.*

*l.h.*

*l.h.*

*r.h.*

*l.h.*

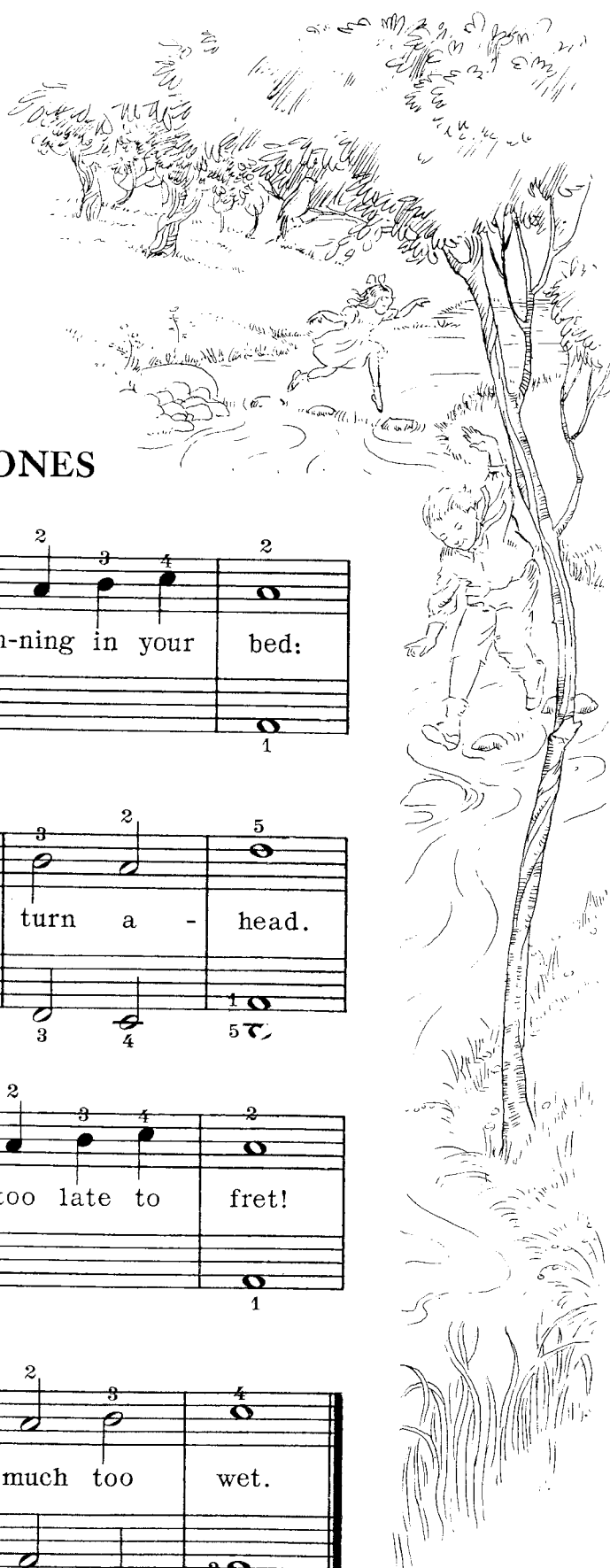
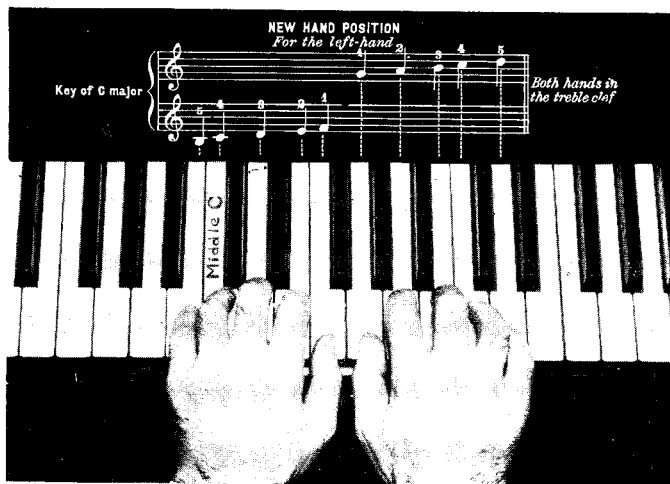
*pp* A - - men.

## THE PEDAL

No doubt, your teacher has told you NOT to use the pedal. This has been done for an excellent reason, which you will appreciate when you have advanced a little further.

But perhaps as a reward for obedience in this matter, your teacher may, upon request, allow you to use the pedal just once in order to make THE CHIMES sound like real church chimes.

If permission is given, hold down the pedal from beginning to end. The result will be a blur which will be very unpleasant in most pieces—and that, by the way is one of the reasons your teacher does not want you to use the pedal yet. But in this particular tune, it will give a clangorous muddle, typical of Church Chimes, filling the air with overtones.



## 15. STEPPING STONES

M. M. ♩ = 60 - 120

1 2 3 3 2 1 1 2 3 4 2

Lit - tle brook, foam - ing brook, Run - ning in your bed:

2 3 4 5 1 2 3 4 3 2 5

Mak - ing noi - sy mu - sic at the turn a - head.

1 2 3 3 2 1 1 2 3 4 2

Now I cross, slip on moss, It's too late to fret!

5 4 3 2 4 3 2 1 2 3 4

Lit - tle brook, your step - ping stones are much too wet.

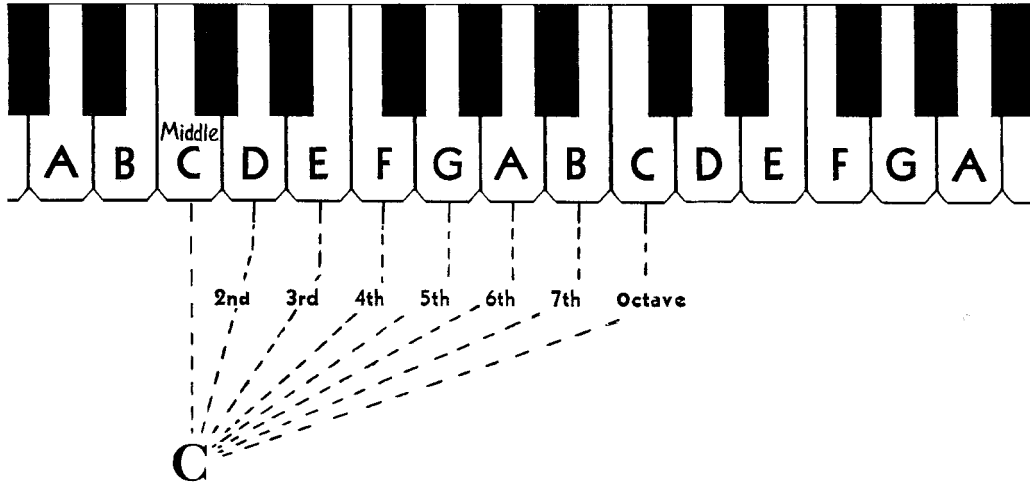
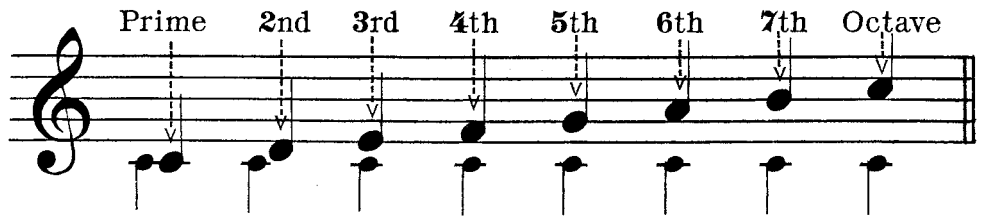
**HALF STEPS:** The melody in the right hand of STEPPING STONES passes through 16 half-steps of which 8 are *white key* HALF-STEPS. Can you locate all of them.?

# CHORD BUILDING

## Intervals

An INTERVAL is the difference in pitch between 2 tones.

INTERVALS are measured by the number of LETTER NAMES contained between the LOWER and UPPER notes *inclusively*.



## TRIADS

A CHORD is a group of THREE or more notes

All SCALES are built in steps of 2nd's. For instance : C to D, D to E; E-F etc.

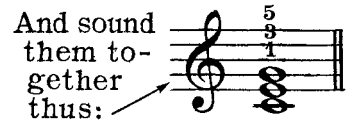
All CHORDS are built in steps of 3rd's. " " : C to E; E to G; G-B etc.

The NOTE on which a CHORD is built is called the ROOT.

A TRIAD is a chord of THREE tones and contains a ROOT, a 3rd and a 5th.

### EVERY CHORD IS NAMED FOR ITS ROOT

If we take the FIRST, THIRD and FIFTH notes of the Scale of C major



we have played the **C MAJOR TRIAD**

G is the 5th  
E is the 3rd  
C is the ROOT

When the C major TRIAD or any CHORD is played in the following manner:



it is called a **BROKEN CHORD** or **ARPEGGIO**.

(See Drills on pages 77-78 for Arpeggio practice)

## CHORD INVERSIONS

We have learned that a TRIAD contains a ROOT, a 3rd and a 5th. The order of these tones may change *without changing the name of the chord*.

*When the lowest note is the ROOT, the triad is in the ROOT POSITION.*

*When the lowest note is NOT the ROOT, the triad is said to be INVERTED.*

### C MAJOR TRIAD

Example:

The diagram shows three C Major triads on a treble clef staff. The first triad (Root Position) has notes C4, E4, G4 on lines 1, 2, and 3. The second triad (First Inversion) has notes E4, G4, C5 on lines 2, 3, and 4. The third triad (Second Inversion) has notes G4, C5, E5 on lines 3, 4, and 5. Dashed lines and arrows indicate the root note's position: 'Root on top' for the first inversion and 'Root in middle' for the second inversion.

Root Position	First Inversion	Second Inversion
Note Root at bottom	Root in first place on top	Root in second place

### Simple rules for recognizing INVERTED CHORDS

TRIADS are in the ROOT POSITION when all the intervals of the Chord look alike; that is, when the notes are either ALL on the LINES or ALL in the SPACES.

Example:

The diagram shows two triads in 4/4 time on a treble clef staff. The first triad (G major) has notes G4, B4, D5 on lines 2, 3, and 4. The second triad (F major) has notes F4, A4, C5 in spaces 1, 2, and 3.

<i>All the notes are LINE notes, therefore the TRIAD is in the ROOT position. G is the root</i>	<i>All the notes are in the SPACES therefore the TRIAD is in the ROOT position. F is the root</i>
---	---

*When TRIADS are INVERTED the intervals of the chord are unlike—appear mixed; that is, some of the notes are on the LINES and some are in SPACES.*

### C MAJOR TRIAD

Example: No. 1

The diagram shows three C Major triads on a treble clef staff. The first triad (Root Position) has notes C4, E4, G4 on lines 1, 2, and 3. The second triad (First Inversion) has notes E4, G4, C5 on lines 2, 3, and 4. The third triad (Second Inversion) has notes G4, C5, E5 on lines 3, 4, and 5. Labels indicate 'Line note' for notes on lines and 'Space note' for notes in spaces.

Root Position	First Inversion	Second Inversion
<i>All the notes are line notes</i>	<i>Two line notes and one space note</i>	<i>One line note and two space notes</i>

### F MAJOR TRIAD

Example: No. 2


The diagram shows three F Major triads on a treble clef staff. The first triad (Root Position) has notes F4, A4, C5 in spaces 1, 2, and 3. The second triad (First Inversion) has notes A4, C5, F5 on spaces 2, 3, and 4. The third triad (Second Inversion) has notes C5, F5, A5 on spaces 3, 4, and 5. Labels indicate 'Line note' for notes on lines and 'Space note' for notes in spaces.


Root Position	First Inversion	Second Inversion
<i>All the notes are space notes</i>	<i>Two space notes and one line note</i>	<i>One space note and two line notes</i>

*The ROOT is always the FIRST NOTE (counting upwards) to change its position from SPACE to LINE or from LINE to SPACE.*



**C MAJOR HAND POSITION**

R. H. 

L. H. 

In "MOUNTAIN CLIMBING," note how the **BROKEN CHORD** is used as melody. In the first two measures it is marked with a dotted circle. Locate the other broken chords and enclose each of them with a circle.

## 16. MOUNTAIN CLIMBING

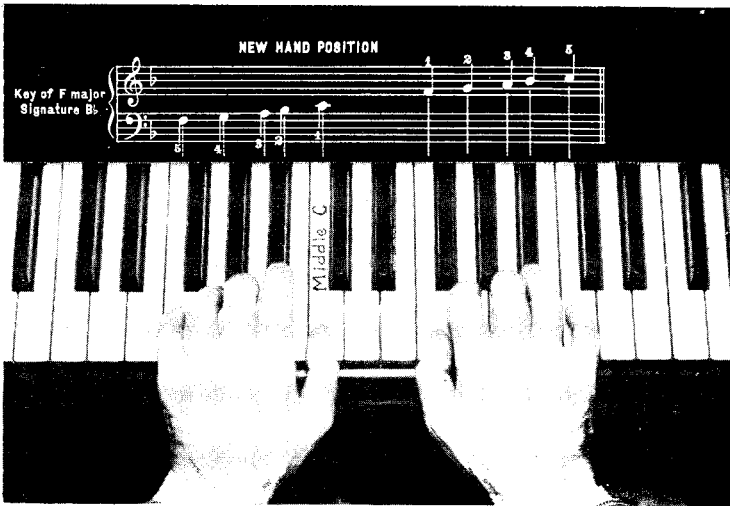
M.M. ♩ = 60 - ♩. = 50

*p*



**Suggestions for supplementary solos in sheet form**

FOREST DAWN in C major by John Thompson, will prove an exemplary recital piece to facilitate BROKEN CHORD playing.

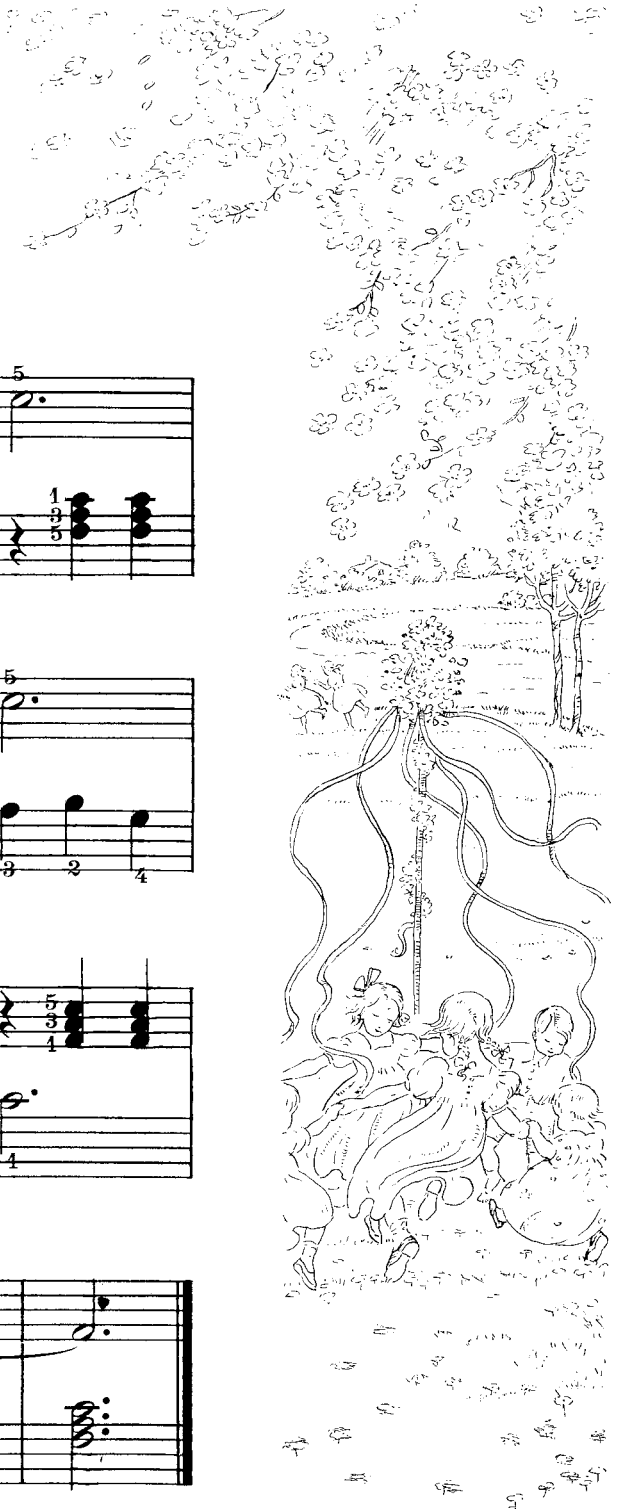


The **Key of F Major** has one **Flat (b) B Flat**. Be sure to remember this while getting the "feel" of the keys in the new hand position and also when playing "A CHORD FROLIC."

Note how the **BROKEN CHORD** forms the melody. In the first measure, it is marked with a dotted circle. Locate all other **BROKEN CHORDS** and enclose them with a circle.

### 17. A CHORD FROLIC

M.M. ♩ = 60 - ♩ = 50





# FIRST RECITAL PIECE

Here is your first real recital piece! See if you can learn it well enough to play on the next program presented by your teacher. Remember all the points you have learned thus far about *rhythm, tone coloring, expression, broken chords, etc.*, and apply your knowledge to this little piano solo.

A WAVY LINE preceding a chord means that the notes of the chord are to be **BROKEN** instead of sounded together.



## 18. THE FAIRIES' HARP

A fairy harp hangs in the wood  
 Played by every breeze,  
 Vanished to-day are the fairy-folk  
 Who hung it high in the trees.

Andante M.M. ♩ = 60 - ♩. = 50

First system of musical notation, measures 1-5. The piece is in G major (one sharp). The right hand features a melodic line with fingerings 2, 3, 2, 1, 3, 5, 4, 5, 4, 3, 4, 3, 2. The left hand provides a bass line with fingerings 2, 3, 4, 5, 1. A fermata is placed over the final notes of both hands in measure 5.

Second system of musical notation, measures 6-10. The right hand has fingerings 1, 3, 5 and a fermata in measure 8. The left hand has fingerings 5, 3, 1 and a fermata in measure 8. Dynamics include *mp* in measure 6, *l.h.* in measure 8, and *pp* in measure 10.

Third system of musical notation, measures 11-15. The right hand has fingerings 2, 3, 2, 4, 3, 2, 1, 2, 1, 3, 2, 1. The left hand has fingerings 3, 4, 3, 2, 1, 3, 5, 4, 3. A fermata is present in measure 11.

Fourth system of musical notation, measures 16-20. The right hand has fingerings 5, 3, 1, 2, 3, 2, 1, 3, 1, 2, 1. The left hand has fingerings 1, 3, 5, 2, 1, 2, 3, 1, 5, 5. Dynamics include *p* in measure 19. A fermata is present in measure 20.

Fifth system of musical notation, measures 21-25. The right hand has fingerings 3, 1, 2, 1, 3, 1. The left hand has fingerings 1, 5, 1, 5, 1, 5. Dynamics include *pp* in measure 22. A fermata is present in measure 25.

# A FIRST INTRODUCTION TO EIGHTH-NOTES

**Note to Teachers:** *Frequently, we hear differences of opinion over the question of allowing pupils to say "and" when counting eighth-notes. As with all other controversial subjects in music, it is ridiculous to say that "This and this only is the correct way to teach." The progressive teacher applies his or her own individuality to the respective characteristic of each pupil. Whatever may prove successful with one may fail utterly with another. Experiment with ALL the approaches you know and use the one which justifies itself. It is often easier for a pupil to grasp the idea that there are TWO EIGHTH NOTES to ONE COUNT rather than "an eighth note gets HALF a count." Small children know nothing about fractions. Perhaps the simplest way is to play a few EIGHTH notes for the pupil and allow the EAR to catch the rhythmical inflexion rather than try to appeal to the pupil's mathematical faculties at this stage.*

## TWO HAND POSITIONS IN THE KEY OF C MAJOR

You have learned to change from one hand position to another in playing different pieces. Now it is necessary to make a change of position *in the same piece*. It will not be difficult, however. You have played in both positions before and you have plenty of time in which to make the shift.



Left hand 1st position

Left hand 2nd position



## 19. THE WISHING STAR

M.M. ♩ = 60 - ♩ = 54

German Folk-tune

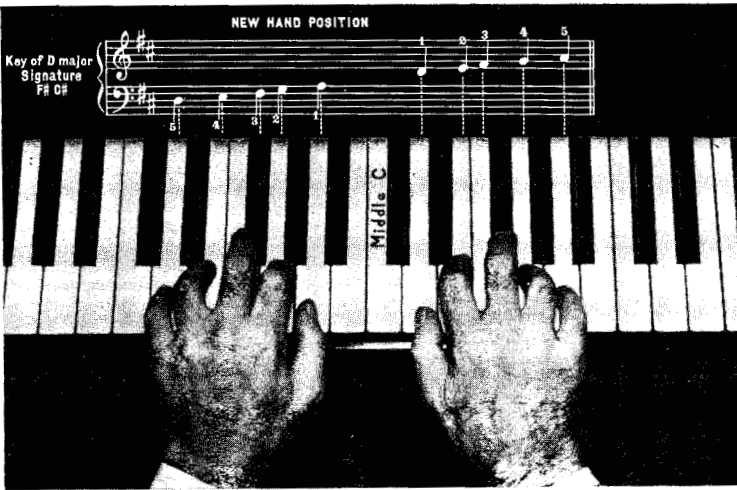
*mf* Where you are, pret - ty wish - ing star,

*f* Are the clouds all strewn with mon - ey? *pp* Is the big moon made of hon - ey?

1st position

Up there where you are, *ff* Pret - ty wish - ing star!

2nd position



See how nicely you can phrase "LIGHTLY ROW" by using the DROP and ROLL attack on the two-note phrases. On the extended phrases DROP on the first note, connect all notes in between, and ROLL off on the last note.



## 20. LIGHTLY ROW

Moderato

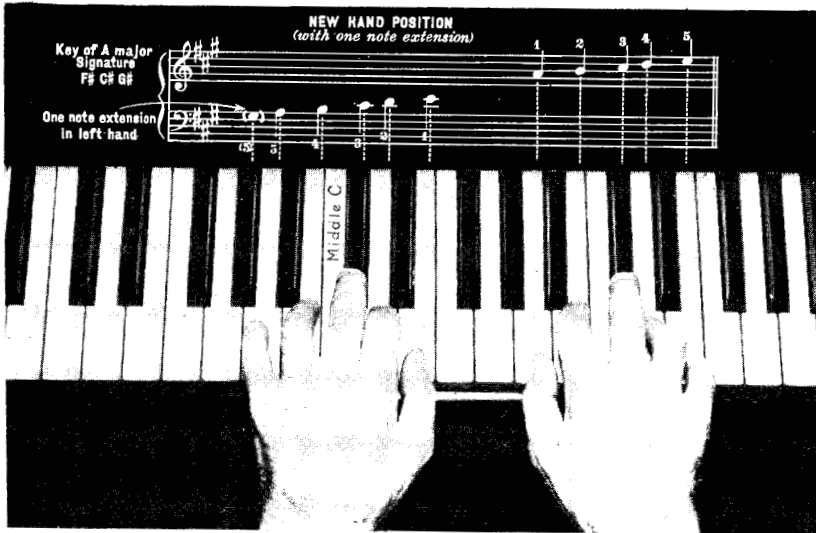
Light-ly row! light-ly row! O'er the glass-y waves we go;

Smooth-ly glide! smooth-ly glide! On the si-lent tide.

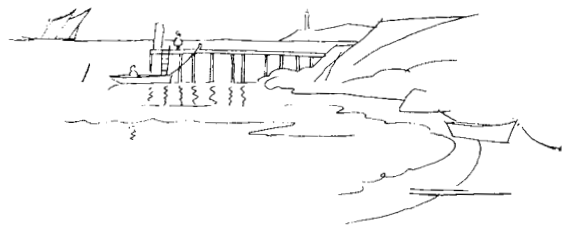
Let the winds and wa-ters be Min-gled with our mel-o-dy;

Sing and float! sing and float! In our lit-tle boat.

The musical score for 'Lightly Row' is written in 2/4 time with a key signature of two sharps (D major). It consists of four systems of music, each with a vocal line and a piano accompaniment line. The piano accompaniment features various fingerings and articulations such as 'DROP' and 'ROLL' as described in the text box. The lyrics are: 'Light-ly row! light-ly row! O'er the glass-y waves we go; Smooth-ly glide! smooth-ly glide! On the si-lent tide. Let the winds and wa-ters be Min-gled with our mel-o-dy; Sing and float! sing and float! In our lit-tle boat.'



The KEY of A MAJOR has THREE SHARPS—F#, C# and G#.  
Here again we have a recital piece. This calls for a smooth and beautiful singing tone.



## 21. LITTLE SPRING SONG

Andantino M.M. ♩ = 60 - ♩ = 50

*mf* Lit - tle breeze from the South

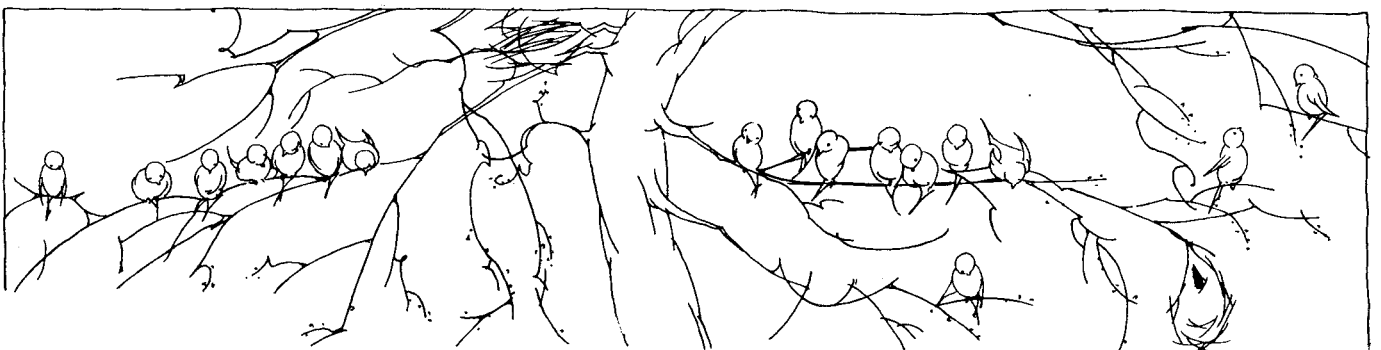
You can sing tho' you have no mouth.

Lit - tle songs, young and gay,

Full of cheer as a sum - mer day.

Suggestions for supplementary solos in sheet form

TSCHAIKOWSKY, MARCHE SLAV; BRAHMS, A LULLABY; two FIRST GRADE solos especially arranged by John Thompson to follow the above example showing the masters use of the scale as a melody.



Make as much contrast as possible between the STACCATO notes and the LEGATO groups in this piece. Also see how much tonal shading you can put into it. Note the decided shading from *ff* to *pp* in the last line.

Lay special emphasis on the notes marked with the accent sign thus,  $\text{>}$

## 22. FALLING LEAVES

Dry leaves float down with every gust  
Because old Autumn says they must!

Moderato

The musical score is written for piano in 4/4 time, key of D major. It consists of five systems of music. The first system is marked *Moderato* and *mp*. The right hand has a melody with staccato notes and accents, while the left hand provides a simple accompaniment. The second system continues this pattern. The third system features a *f* dynamic in the right hand and *p* in the left, with more complex rhythmic patterns. The fourth system returns to the initial melodic style. The fifth system concludes with a *ff* dynamic in the right hand and *p* in the left, ending with a *pp* dynamic. Fingerings and accents are clearly marked throughout.

## DANCE FORMS

In music, RHYTHM is always uppermost. This is particularly true when playing *Dance Forms*. It is the rhythm that gives the dance its distinctive character. In a Dutch Dance the accent is a very heavy one. The first beat is usually phrased into the second and tossed off sharply. Imagine Dutch Children dancing in their wooden shoes and see if you can make this piece suggest the Land of Canals, Dykes and Tulips.



### 23. DUTCH DANCE

Lively M.M. ♩ = 66 - ♩. = 56

*mf* Dance for us, Sing for us, Gret-chen and Hans! Click,

click, go the wood-en sa-bots and on goes the dance!

Oh, we could stay here and watch you 'til the day is end-ed; Our

dear lit-tle Gret-chen and fun-ny lit-tle Hans.



## A Descriptive Recital Piece

This recital piece can be easily learned if studied in the following manner:

First: Analyse the INTRODUCTION which consists of the F major chord, built up *note by note* as each new Trumpeter joins the Fanfare. →

Next: Examine the left hand HARMONY PATTERN which is very simple, consisting of only two chords.




Practice them in this manner  until you can make the shift easily.

Play the left hand chords with Wrist Staccato, using a snappy, bouncing wrist. Next apply the right hand making a nice contrast between staccato and legato. Keep the Tempo in strict March Time and play with military precision. Note the F major scale divided between the hands in measure eleven.

## 24. THE FAIRY COURT



 = Pause-Hold

M.M. ♩ = 96

*Salute to the Fairy Queen*

*p* *mf* *f* *ff*

In strict March Time

*The Royal Procession*

*mf*

*The Queen ascends the Throne*

*p* *mf* *f* *ff*



# EXAMINATION No. 2

1. Of what is the MAJOR SCALE composed? .....
2. What degrees of the scale are used in building the MAJOR TRIAD?  
.....
3. What are INVERSIONS?.....  
How many INVERSIONS has the TRIAD?.....
4. What is the value of an EIGHTH NOTE?.....

*Grade on above ORAL examination.....*

5. Play the following SCALES, first reciting the KEY SIGNATURE of each.  
*Grade*

- C major .....
- G major .....
- F major .....
- D major .....
- B flat major .....

*Average grade for SCALE playing.....*

6. Play the following TRIADS in ROOT position, 1st INVERSION and 2nd INVERSION, naming each position.

*Grade*

- C major .....
- G major .....
- F major .....
- D major .....
- B flat major .....

*Average grade for TRIAD playing.....*

**AVERAGE GRADE**  
for examination No. 2

.....

**Attach Certificate No. 2**



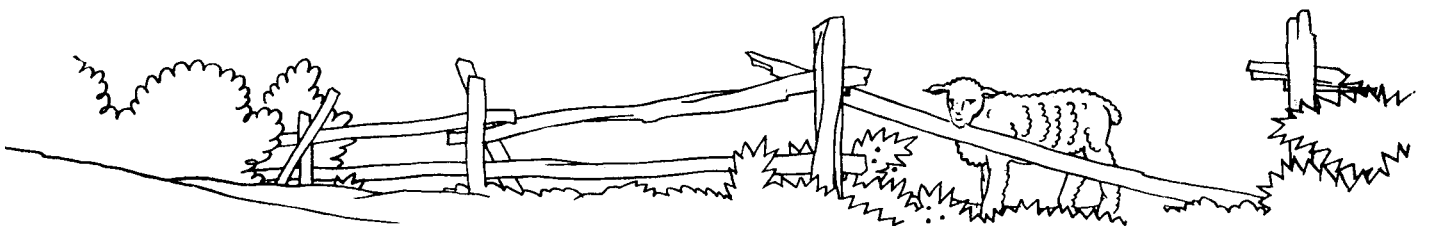
The first system of music consists of two staves. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. It contains four measures of music. The first measure has a slur over two eighth notes with a '2' above the first note. The second measure has a slur over two eighth notes with a '3' above the first note. The third measure has a slur over two eighth notes with a '3' above the first note. The fourth measure has a slur over two eighth notes with a '2' above the first note. The bass staff has four measures of music. The first measure has a single eighth note with a '5' below it. The second measure has two eighth notes with '2' and '1' below them. The third measure has two eighth notes with '5' and '3' below them. The fourth measure has two eighth notes with '4' and '3' below them. A double bar line is at the end of the system.

The second system of music consists of two staves. The treble staff has four measures. The first measure has a slur over two eighth notes with a '3' above the first note. The second measure has a slur over two eighth notes with a '3' above the first note. The third measure has a slur over two eighth notes with a '2' above the first note. The fourth measure has a slur over two eighth notes with a '5' above the first note. The bass staff has four measures. The first measure has a single eighth note with a '5' below it. The second measure has two eighth notes with '1' and '3' below them. The third measure has two eighth notes with '5' and '2' below them. The fourth measure has two eighth notes with '5' and '3' below them. A double bar line is at the end of the system.

The third system of music consists of two staves. The treble staff has four measures. The first measure has a slur over two eighth notes with a '3' above the first note. The second measure has a slur over two eighth notes with a '3' above the first note. The third measure has a slur over two eighth notes with a '2' above the first note. The fourth measure has a slur over two eighth notes with a '5' above the first note. The bass staff has four measures. The first measure has a single eighth note with a '5' below it. The second measure has two eighth notes with '1' and '3' below them. The third measure has two eighth notes with '5' and '2' below them. The fourth measure has two eighth notes with '5' and '3' below them. A double bar line is at the end of the system.

The fourth system of music consists of two staves. The treble staff has four measures. The first measure has a slur over two eighth notes with a '1' above the first note. The second measure has a slur over two eighth notes with a '3' above the first note. The third measure has a slur over two eighth notes with a '5' above the first note. The fourth measure has a slur over two eighth notes with a '2' above the first note. The bass staff has four measures. The first measure has a single eighth note with a '5' below it. The second measure has two eighth notes with '3' and '3' below them. The third measure has two eighth notes with '1' and '2' below them. The fourth measure has two eighth notes with '3' and '4' below them. A dynamic marking 'f' is placed above the third measure of the bass staff. A double bar line is at the end of the system.

Note to Teachers: For further development of WRIST STACCATO use "The HANON Studies" by John Thompson, page 10.



Practice the left hand HARMONY PATTERN before beginning the piece:



EIGHTH notes may be grouped together in many ways. You are already familiar with them written in this manner:



They are also written thus:



Extended hand-position for the Left hand



## 26. THE KNIGHT AND THE LADY

Riding through the green and leafy wood  
Comes a lady wearing cloak and hood,  
She is very sad,  
Isn't that too bad?  
Surely we would help her if we could!

Lo! a gallant knight comes riding by,  
How he hates to see a lady cry!  
He will take her part,  
Win her gentle heart,  
Quietly we'll leave them, you and I.

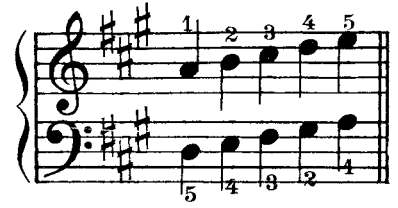
M.M. ♩ = 72

**DOTTED QUARTER-NOTES**

You have already played *dotted half-notes* and learned how the DOT set after a note increases the time of that note by half its value. Therefore, if a QUARTER-NOTE is equal to ONE count, a dotted quarter-note will naturally be equal to ONE COUNT and A HALF,—or one full beat and half of the next one.

Introduction of the *dotted quarter-note* adds a new RHYTHMICAL PATTERN to those already learned.

**NEW HAND-POSITION**



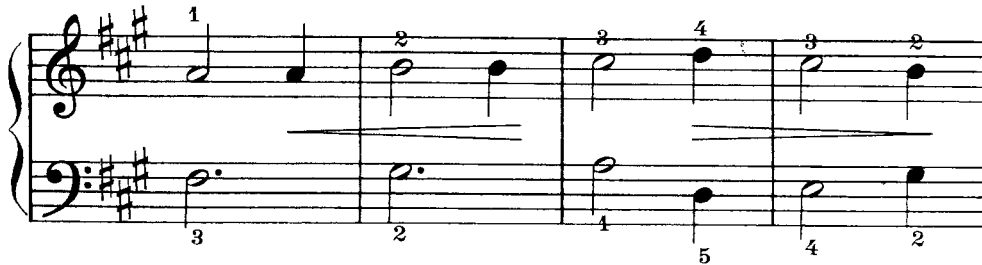
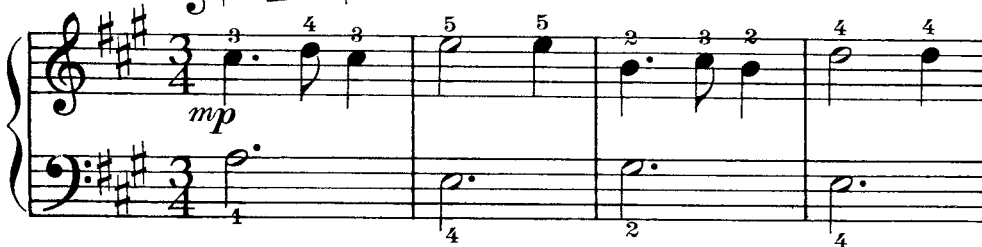
Practice EACH HAND SEPARATELY

By reciting the word Cumberland you will get the "feel" of the *dotted quarter*. Before playing this piece practice this exercise and the NEW HAND POSITION.



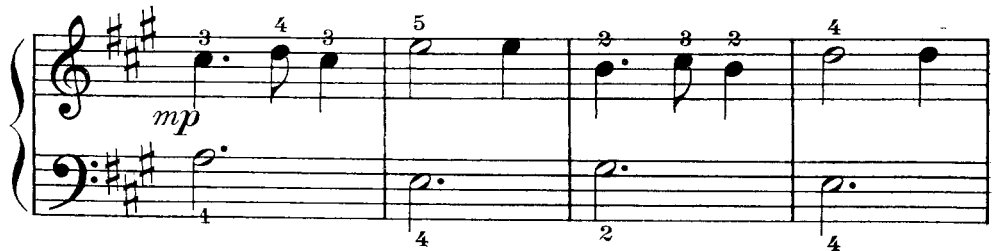
**27. "AIR" from MOZART**

M.M. ♩ = 138  
*Played*



Mozart, as a boy

Mozart was the most musical boy that ever lived. He was born in a little town—Salzburg, in Austria, Jan. 27, 1756. At the age of four his father gave him his first music lesson; when he was 6 years old he composed a little minuet and while still a child played at court for King Francis I and Queen Maria Theresa of Austria.



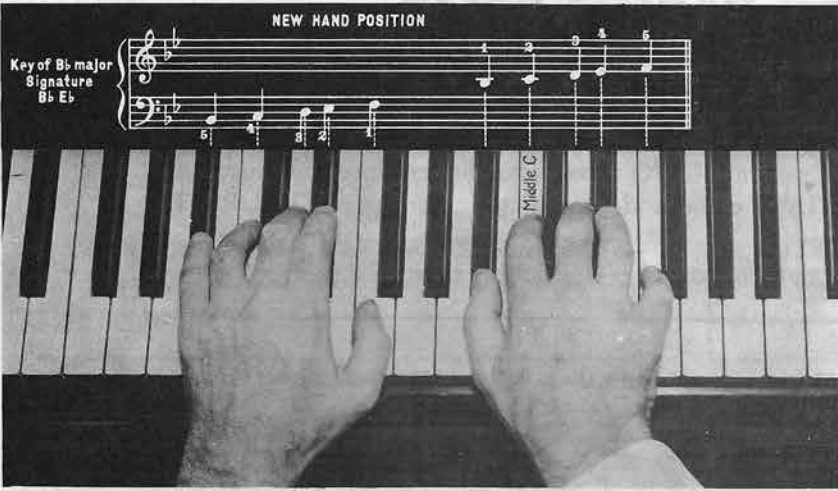
**HAND POSITION**  
(Extension in left hand)



## 28. A LITTLE WALTZ

Moderato M.M. ♩ = 60 - 108

This piece follows almost the exact rhythmical pattern used by Brahms in one of his most famous waltzes.



A NOCTURNE is a Night Song. It is a composition written in lyric style suggesting the peace of evening.

This one is written in the key of Bb major. The melody in the right hand should be played with a smooth *singing tone*. Make the phrases "breathe" on the 2nd and 4th lines. Play the left hand with a light touch so that the *singing tone* will predominate in the right hand.

## 29. THE OWL'S QUESTION (Nocturne)



Andante M.M. ♩ = 60 - ♩ = 58

*mp* When be - neath the oaks I prowl,

"Who - oo?" "Who - oo?" asks the owl.

Pleas - ant - ly I call my name,

He cries "Who - oo?" just the same.

The musical score consists of four systems of piano accompaniment. Each system has a treble and bass staff. The first system starts with a treble staff containing a melodic line with a slur over the first four notes and a fermata over the fifth. The bass staff has a simple accompaniment. The second system continues the melody in the treble staff with slurs and fermatas. The third system continues the melody with a slur over the first four notes and a fermata over the fifth. The fourth system concludes the piece with a final melodic phrase in the treble staff and a simple accompaniment in the bass staff. Fingerings are indicated by numbers 1-5 below the notes.



## SIX-EIGHT TIME

In six-eight time there are SIX counts to the measure and an *eighth note gets one count*. There are TWO accents to the measure, the primary accent falling on the FIRST count and a secondary accent on the FOURTH count.

A dotted-quarter note, of course gets THREE counts in *six-eight time*.

**Note to Teachers:** When pupils can play these six-eight examples up to tempo they should be taught to count two to the measure.



### 30. CHEER FOR THE BLUE

Allegretto M.M. ♩ = 60-80

1 2 3 5 3 2      1 2 3 5      3 2 3 2      1

Brek - ek - ek, Brek-ek - ek, Brek-ek - ek - ek, Ray! Par - a - ba - loo!

1 2 3

Brek - ek - ek, Brek-ek - ek, Brek-ek - ek - ek, Yea, cheer for the blue!

5 4 3 1 3 4      5 4 3 1      1 2 1 2      3 5

The RHYTHM in the CUCKOO CLOCK begins on the SIXTH count.

**A**lways

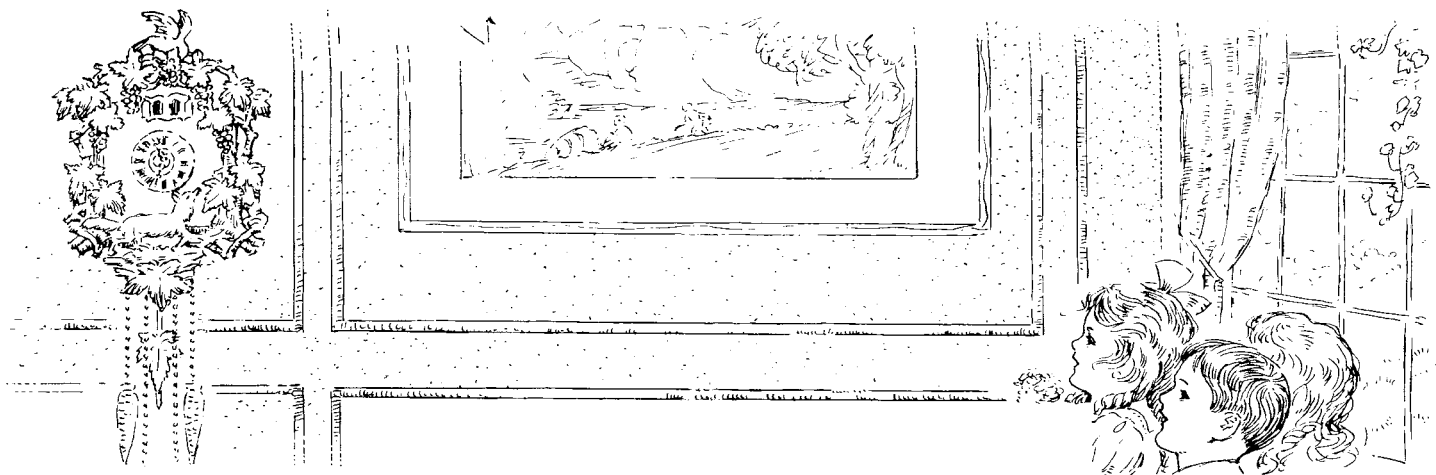
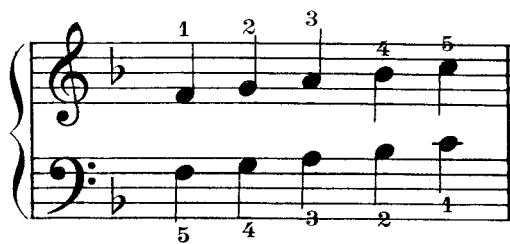
**B**e

**C**areful therefore to count as follows:

six | **ONE**, two, three, Four, five, six | etc.

Be sure to observe the TWO-NOTE phrases of the right hand, using the DROP and ROLL (Phrasing) attack.

Hand Position—Key of F major



31. THE CUCKOO CLOCK

Allegretto M.M. ♩ = 60-80

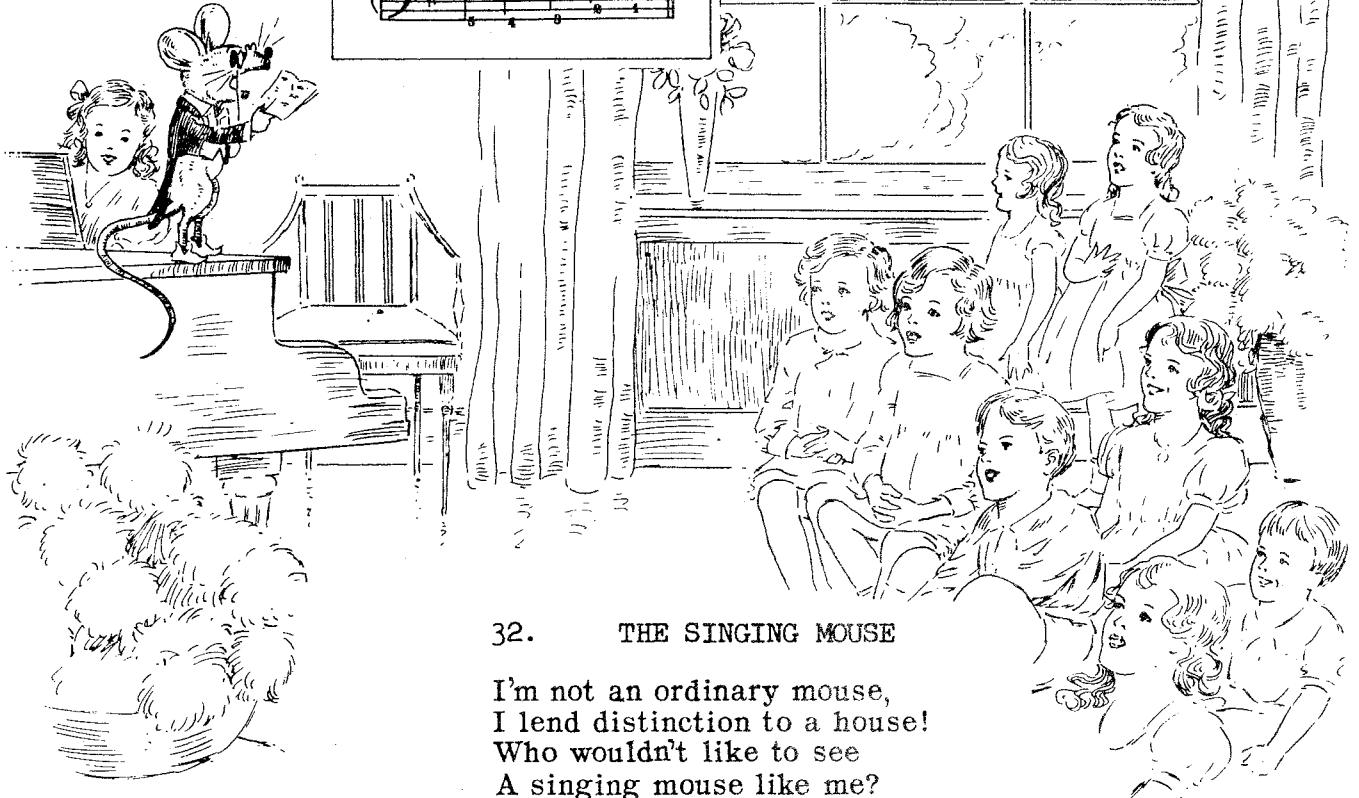
*mp*

Tick Tock Tick Tock Tick Tock Tick Tock

Tick Tock Tick Tock Tick Tock Tick

oo! Cuck - oo!

Hand Position—Key of G major



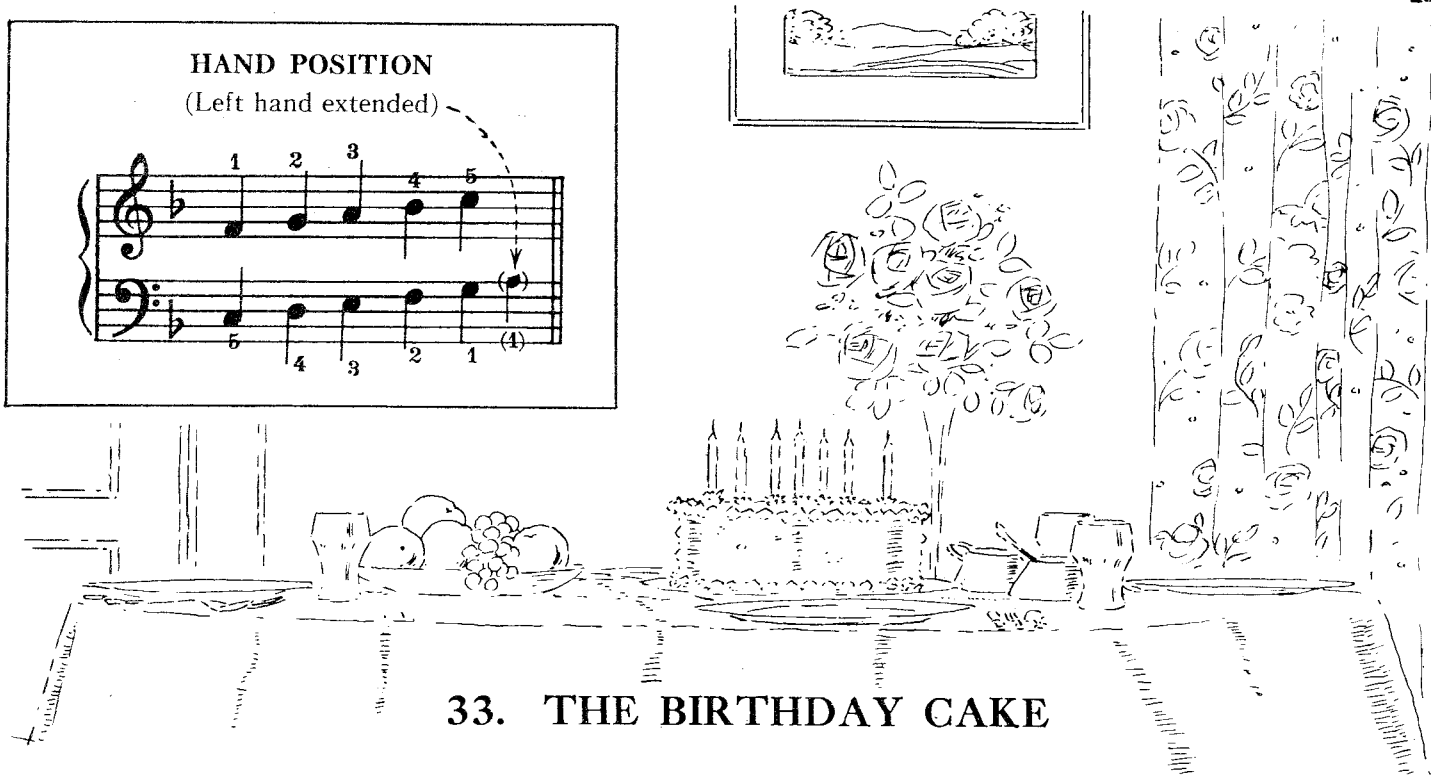
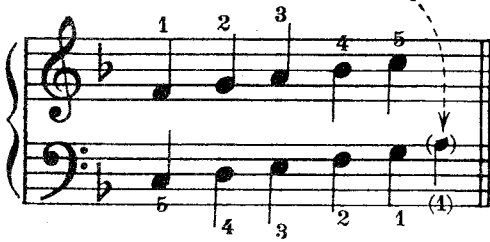
32. THE SINGING MOUSE

I'm not an ordinary mouse,  
 I lend distinction to a house!  
 Who wouldn't like to see  
 A singing mouse like me?

M.M. ♩ = 60-80

HAND POSITION

(Left hand extended)



### 33. THE BIRTHDAY CAKE

No wonder the children to whom I come  
 Greet me with shouts and cheers,  
 I'm the glowing and beautiful Birthday Cake  
 That marks the passing years.

M. M. ♩ = 60 - 120

*mf*

*Fine*

*D. S. al Fine*

## PLAYING IN TWO POSITIONS

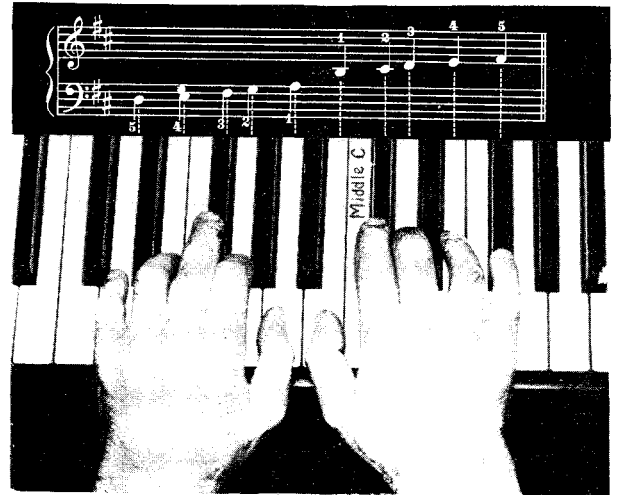
In this piece we shall play in TWO "HAND-POSITIONS."

Practice the positions separately by changing from one position to the other and back again before attempting to play "The POP-CORN MAN."

OBSERVE the STACCATO notes. It is suggested that the *wrist staccato* be used.



First Position



Second Position

### 34. THE POP-CORN MAN

M.M. ♩ = 72 - ♩ = 72


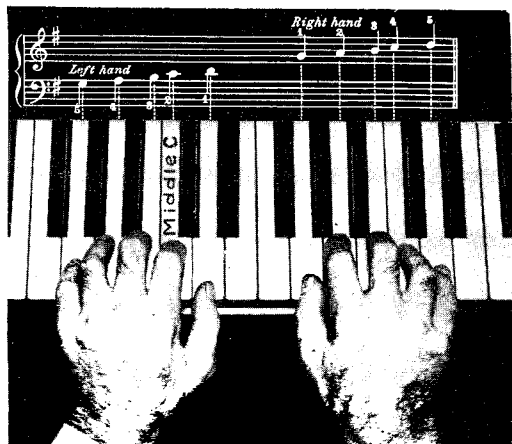
*1st position* Pop-corn man, Mis-ter Pop-corn man, What a heap you've got in that white pan! O if I were rich as I'd like to be, You could sell it all to me! *Fine*

*2nd position* Now I'm small, and a nick-el's all That I have to buy a pop-corn ball; But when I grow up If I ev - er do, What a lot I'll buy from you. — *D.C.al Fine*

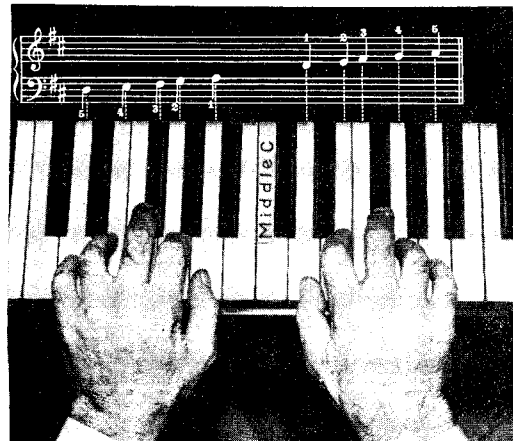
# TWO "HAND-POSITIONS"

This piece requires two "HAND-POSITIONS" as shown here. Practice each pattern carefully.

ACCENT each note bearing this sign

First Position



Second Position



## 35. THE MERRY-GO-ROUND

I'm riding a Kangaroo  
 When I'm not changing off to a Gnu!  
 O, a Merry-Go-Round is fun  
 For every age under the sun.

M. M. ♩. = 60-80


*f* 1st position

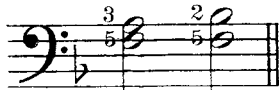
*Fine* 2nd position

*D. C. al fine*

# SYNCOPIATION


Another recital piece, this time with the atmosphere of Old Spain. *Fiesta*, the Spanish for holiday, is a time of processions, dancing, feasting and merry-making.

The TYING OVER of the LAST half of the first beat into the FIRST half of the second beat results in a RHYTHMICAL effect known as *syncopation*. The effect will be distinguished by giving a slight emphasis to the notes marked .

TO LEARN THIS PIECE; first study the HARMONY PATTERN 

Then practice it in this form



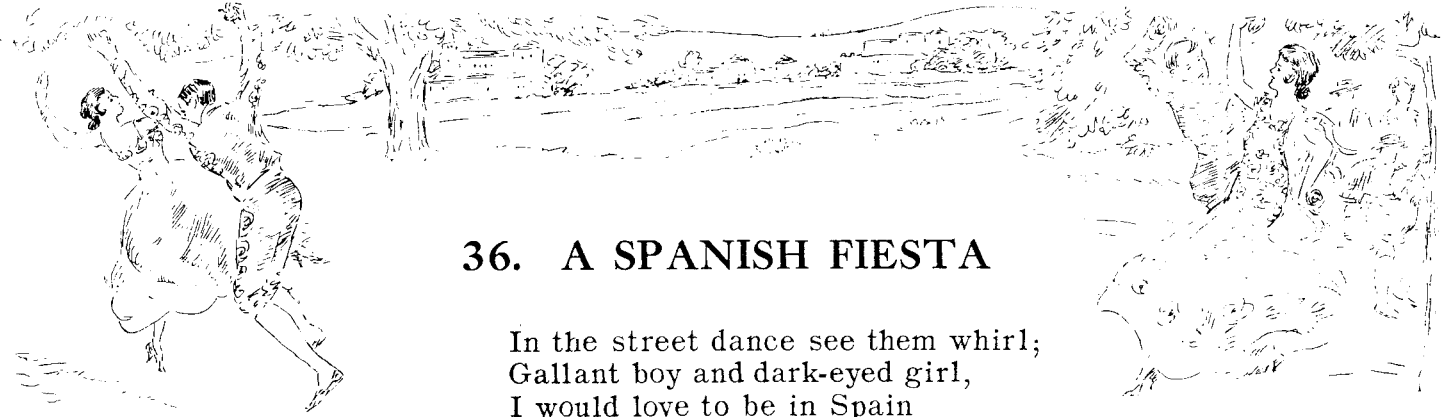
Now become familiar with the RHYTHMICAL pattern in the right hand. It is practically the same in every measure. Be sure to emphasize the notes marked .



The pupil should be able to clap or tap the rhythm before attempting to play.  
Follow all expression marks,

Play with good, sharp rhythm and

Earn a place on the next recital program.



## 36. A SPANISH FIESTA

In the street dance see them whirl;  
Gallant boy and dark-eyed girl,  
I would love to be in Spain  
When Fiesta comes again!

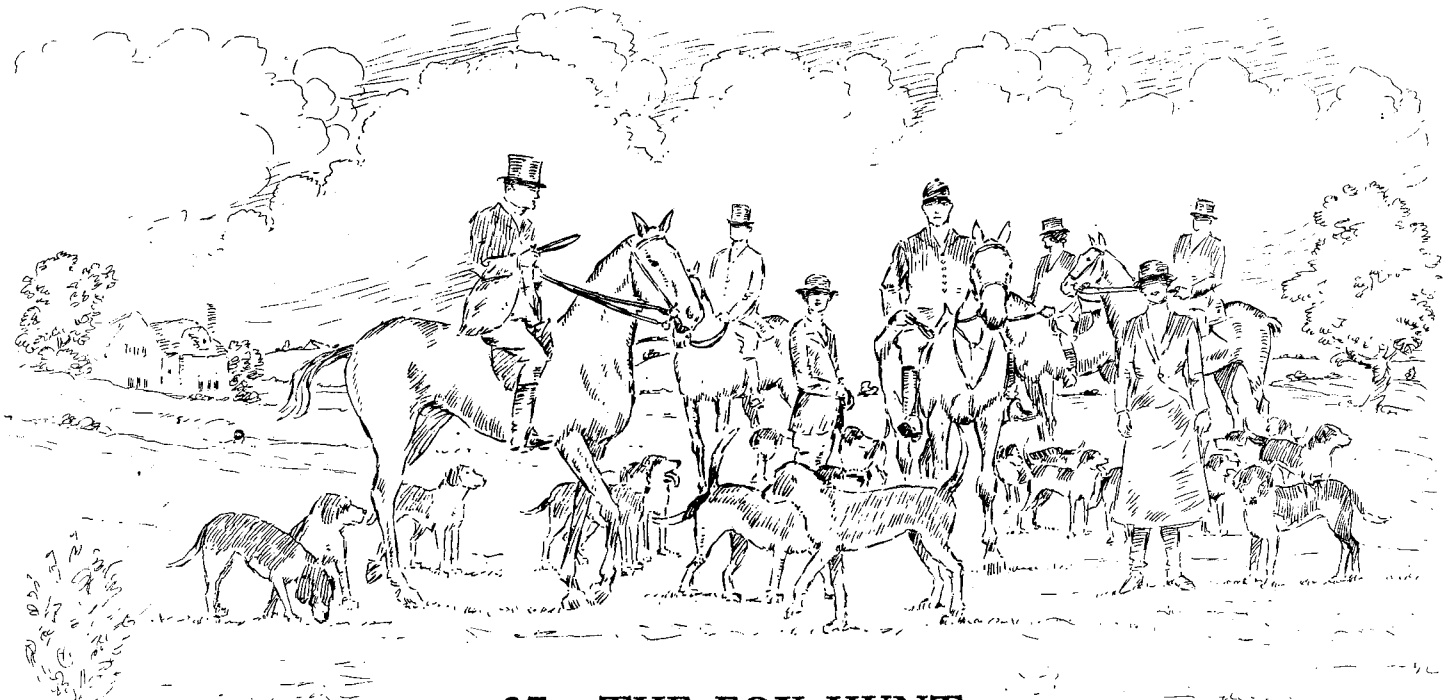
M. M. ♩ = 66 - 132

The musical score consists of four systems, each with a treble and bass staff. The key signature is one flat (B-flat). The first system has a treble staff with notes G4, A4, Bb4, C5, D5, E5, and a bass staff with chords G2-Bb2 and G2-Bb2. The second system continues the treble staff with notes F5, E5, D5, C5, Bb4, A4, G4 and the bass staff with chords G2-Bb2, G2-Bb2, G2-Bb2, and G2-Bb2. The third system has a treble staff with notes F5, E5, D5, C5, Bb4, A4, G4 and a bass staff with chords G2-Bb2, G2-Bb2, G2-Bb2, and G2-Bb2. The fourth system has a treble staff with notes F5, E5, D5, C5, Bb4, A4, G4 and a bass staff with chords G2-Bb2, G2-Bb2, G2-Bb2, and G2-Bb2. Dynamics include *mf* and *f*. Fingerings are indicated by numbers 1-5. There are also accents (>) and slurs in the treble staff.

**Note to Teachers:** For additional practice rhythms, see "The HANON Studies" by John Thompson, page 22.







### 37. THE FOX HUNT (A Hunting Song)

Play cheerfully and with dash

M. M. ♩ = 50-108

*f* A - hunt - ing we will go, — a - hunt - ing we will go, — a -

hunt - ing we will go, a - hunt - ing we will go, — a -

hunt - ing we will go, — a - hunt - ing we will go, — a -

The musical score is written for piano and voice. It consists of three systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'M. M.' with a quarter note equal to 50-108 beats per minute. The first system contains the first two lines of the vocal melody and the corresponding piano accompaniment. The second system continues the melody and accompaniment. The third system concludes the piece. The piano part features a steady eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand. The vocal line is simple and easy to sing, with lyrics written below the notes. There are various musical notations such as slurs, ties, and dynamic markings throughout the score.

5 1 . . . 5 1 4 1 . . . 3 . . . 2 . . . 1 . . .

hunt - ing we will go, a - hunt - ing we will go. — Tan-

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

ti - vy! Tan-ti - vy! Tan - ti - vy! A - hunt - ing we will go. — Tan- *pp*

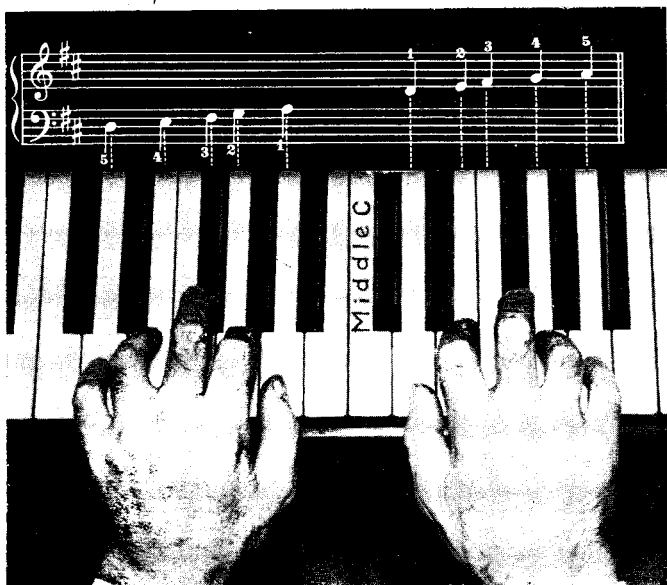
(Echo) 1 3 1 3 1 3 4 3 3 2 2 1

(Echo) ti - vy! Tan-ti - vy! Tan - ti - vy! A - hunt - ing we will go. —



## TWO "HAND-POSITIONS"

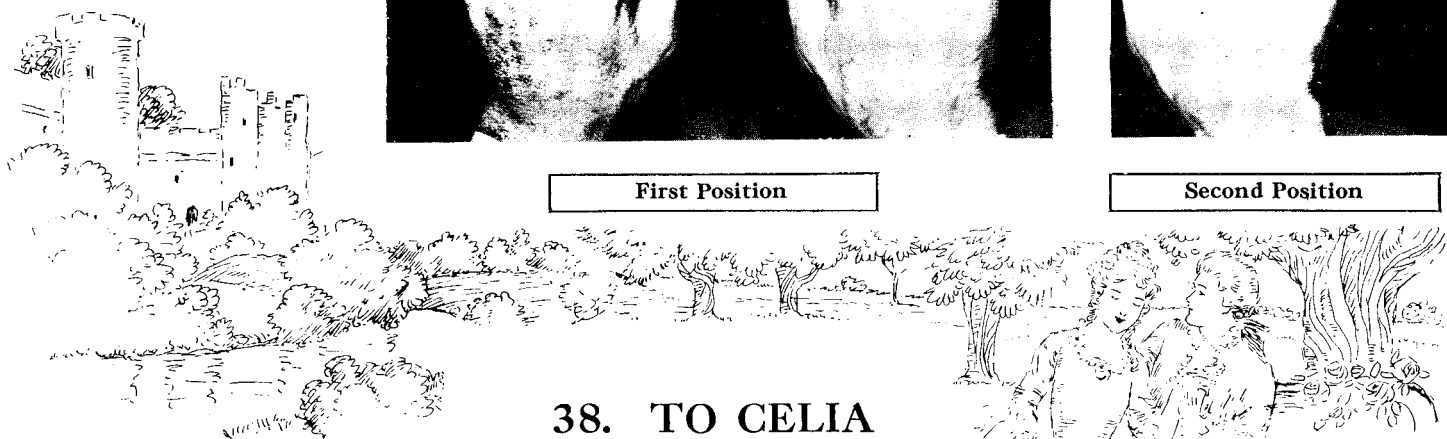
Two "hand-positions" in the right hand are required for this piece. Learn to play this familiar old song with feeling and it will prove a valuable addition to your repertoire.



First Position



Second Position



### 38. TO CELIA

Andante M.M.  $\text{♩} = 72$  -  $\text{♩} = 46$

*with much expression*

2nd position R.H.

1st position R.H.

The musical score for "To Celia" is presented in three systems. Each system consists of a right-hand (treble clef) and left-hand (bass clef) part. The key signature is one sharp (F#). The first system includes the tempo and metronome markings. The second system includes the instruction "with much expression". The third system includes the instructions "2nd position R.H." and "1st position R.H." in separate boxes. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics like *mf* and *ff* are also present.

EXAMINATION No. 3

- 1. What is the meaning of this sign,  $\text{♩}$  ? .....
- 2. What is SYNCOPATION?.....
- 3. How much extra time is given to a DOTTED NOTE?.....
- 4. What should be uppermost when playing DANCE FORMS?.....

*Grade on above ORAL examination.....*

- 5. Play the following SCALES, first reciting the key SIGNATURES of each.

*Grade*

- A major .....
- E flat major .....
- E major .....
- A flat major .....

*Average grade for SCALE playing.....*

- 6. Play the following TRIADS in the ROOT position, 1st INVERSION and 2nd INVERSION, naming each position.

*Grade*

- A major .....
- E flat major .....
- E major .....
- A flat major .....

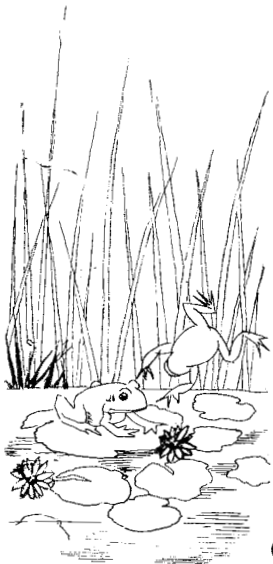
*Average grade for TRIAD playing.....*

**AVERAGE GRADE**  
for examination No. 3

.....

**Attach Certificate No. 3**

## CROSS-HAND POSITION



Right hand cross over.

Second position "Old Frogs"      First position "Young Frogs"



Before attempting this piece place your hands in the G major position (first position above) and bring your right hand over to the second position above. Practice until the movement becomes quite natural.

### 39. THE FROG CHORUS

Over the lily pads  
Froggies at play  
Join in the chorus  
To greet a new day.

Young frogs sing high  
And the old frogs boom low,  
All join the chorus  
Their good will to show.

M.M. ♩ = 76 - ♩. = 50

Suggestion for supplementary solo in sheet form

THE DUTCH TWINS by Willa Ward in the Key of C major is an unusually fine recital piece to stress interpretation. It also develops cross-hand playing.

# WRIST STACCATO

Use a flexible, bouncing wrist when playing this piece and see how crisp you can make the STACCATO passages.



## 40. THE SLEIGH

Jingle, jingle, jingle,  
 In our sleigh we go,  
 Just like old Kris Kringle  
 Through the ice and snow.

Playfully M.M. ♩ = 56-88

*p' sharp staccato*

3 3 3 3 5 3 4 4 5 4 3  
 1 1 1 1 3 1 2 2 3 2 1

3 5 3 4 5 4 3  
 1 3 1 2 3 2 1

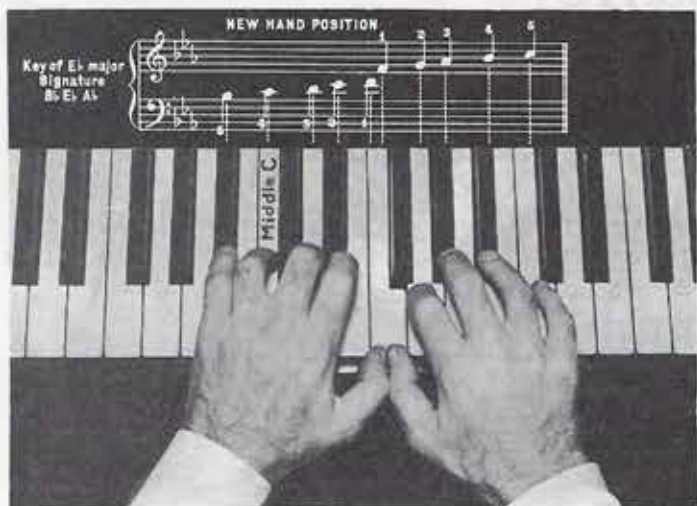
*Fine*

2 2 2 2 2 5  
 1 1 1 1 1 1

2 2 2 5 4  
 1 1 1 1 1 1

*D.C. al Fine*

For pupils interested in keyboard harmony this example affords a splendid study in 2nd's and 3rd's. Find 2nd's and 3rd's and underline all 2nd's. Draw circles around 3rd's.



## 41. LITTLE BO-PEEP

Little Bo-Peep has lost her sheep  
And looks for them sedately,  
I wish she'd find them soon, because  
We've had no lamb chops lately.

Andante moderato M.M.  $\text{♩} = 66 - \text{♩} = 50$



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

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

3 4 3 2 1 3 2 4 3

4 3 4 2 4 3 4 3 4 2

*pp* *ppp*



**Suggestion for supplementary solo in sheet form**

COBBLER, COBBLER a very attractive novelty in the Key of G major by Louise Christine Rebe will prove a very interesting diversion.

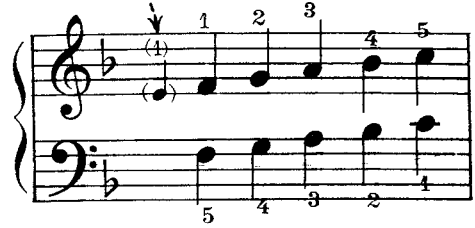


### THE FORE-ARM ATTACK

The FORE-ARM attack is used in playing large chords. Shape the chord with the hand, allowing the fingers to rest gently on the tops of the keys. Then press forward from the elbow (*keeping the wrists loose*) and the effect will be a sustained tone of good singing quality.

### HAND-POSITION

(Note *Extension in the right hand*)

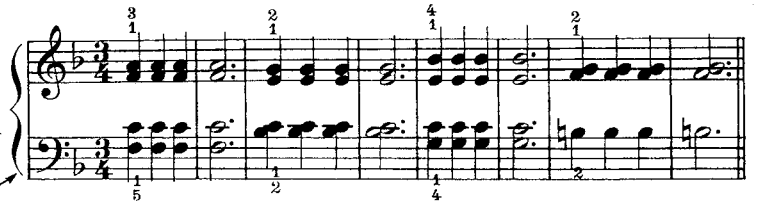


### HOW TO STUDY THIS PIECE

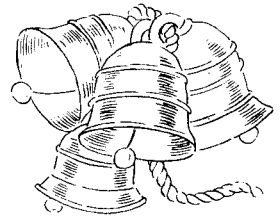
First: Learn the HARMONY patterns. There are only FOUR CHORDS in all



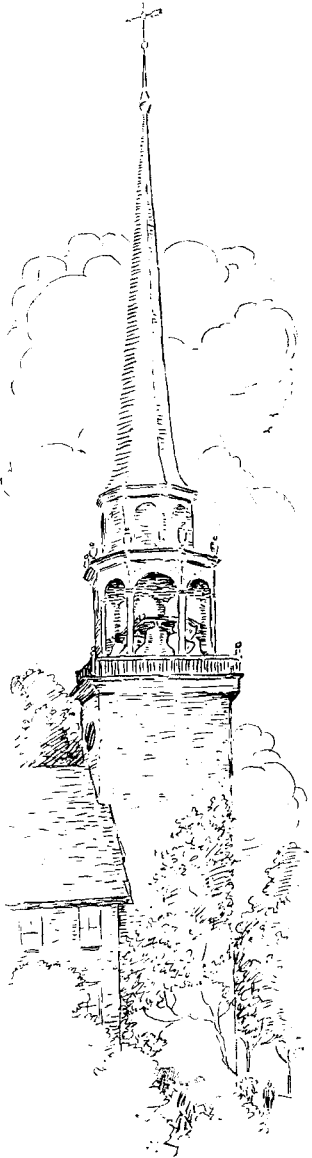
After you can make the shifts easily study in this manner



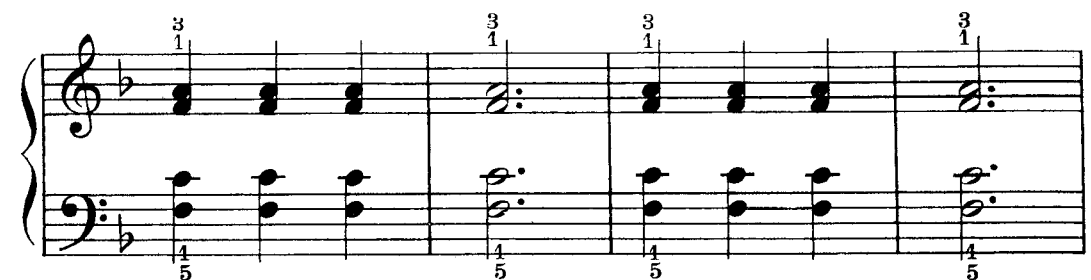
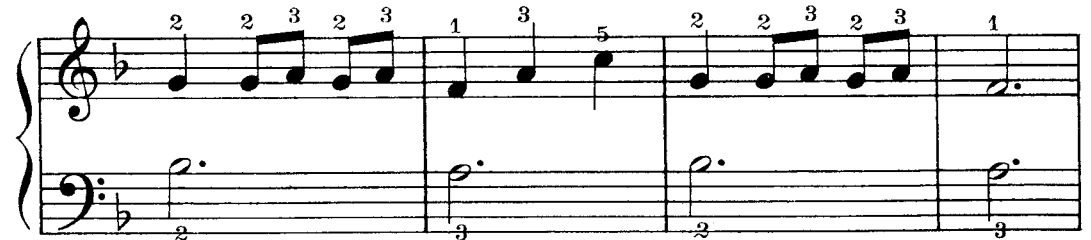
## 42. EVENING BELLS



What say the bells  
As the sun sinks down?  
"Peace," they cry: "Peace  
To Country and Town."



Andante M.M. ♩ = 60 - 96



2 2 3 2 3 1 3 5 2 3 2 1

*Fine*

4 1 4 1 4 1 4 1 3 1 3 1 3 1 3 1

4 4 4 4 5 5 5 5

2 1 2 1 2 1 2 1 3 2 1 1 3 5

2 2 2 2 3 3 3 3

4 1 4 1 3 1 3 1

4 4 5 5

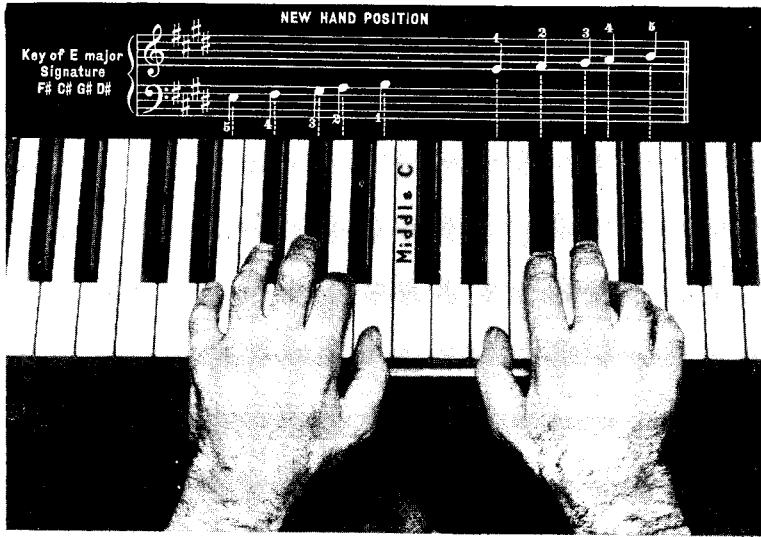
2 1 2 1 3 2 2 1 5

2 2 4

*D.C. al Fine*



Note to Teachers: For further development of the FORE-ARM ATTACK, see "The HANON Studies" by John Thompson, page 14.



In "PEASANT DANCE" the left hand part represents the drone of the bass viols which were often used to make the music to which the peasants danced on the village green.



### 43. PEASANT DANCE

All 'round the Maypole  
Gather to-day,  
Crowning a Queen  
Of the beautiful May.



Rhythmically M.M. ♩ = 72-120

## TWO "HAND-POSITIONS"

(Note Extension in left hand)

After becoming familiar with the change of hand position, study next the HARMONY Patterns.

First like this:

Then in broken form like this:

## 44. LONG, LONG AGO

Thomas H. Bayly

Andante

**Note to Teachers:** "The HANON Studies" by John Thompson provide many useful examples in LEGATO and STACCATO.

### THREE "HAND-POSITIONS"

This traditional Christmas Carol requires three separate hand positions for the right hand and one position for the left hand. Practice the shift upward in all three positions to facilitate easy reading.



### 45. SILENT NIGHT

Franz Grüber

Andante M.M. ♩ = 104

*mp* 1st position

2nd position

3rd position

*p*

### THREE "HAND-POSITIONS"—For both hands

Practice the Scale Patterns first as follows:

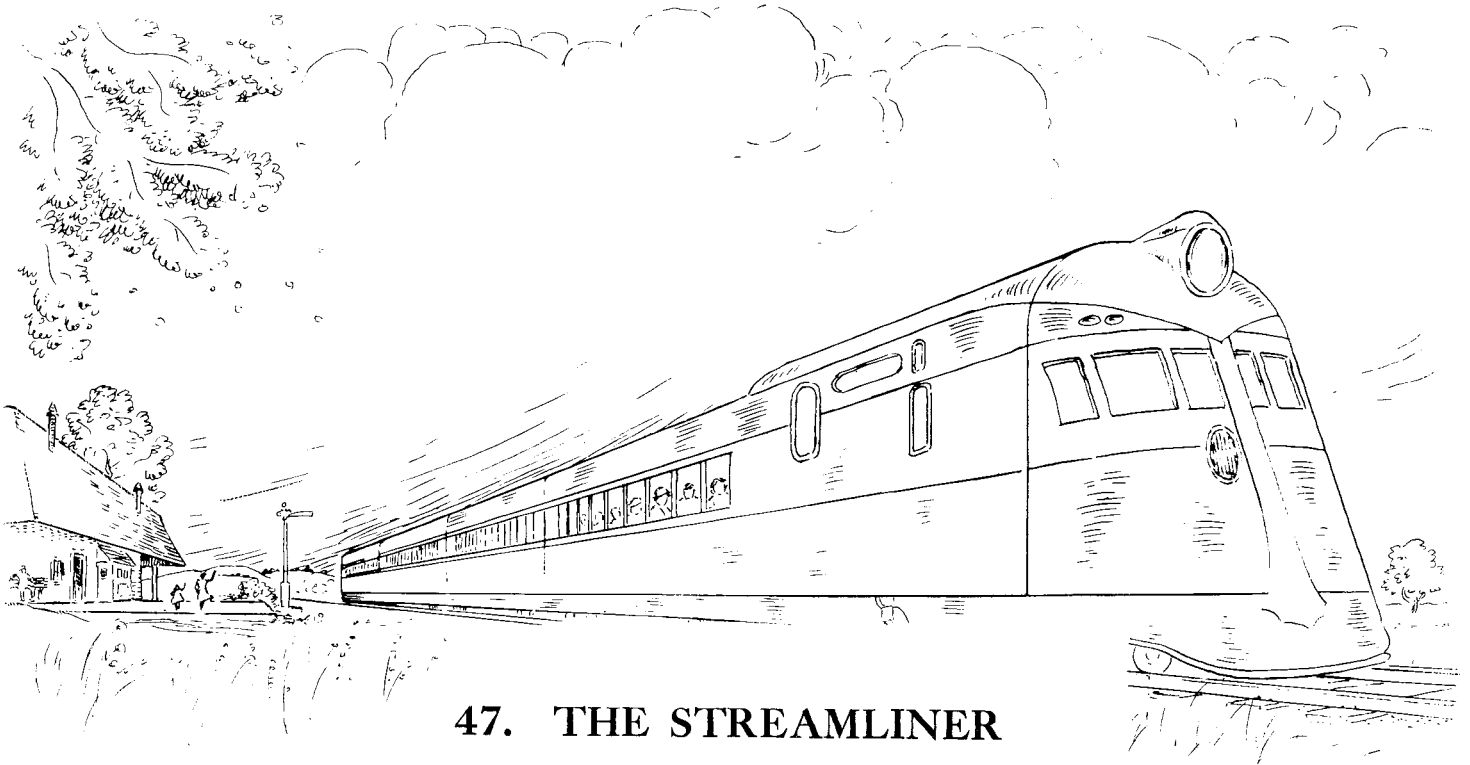
Next practice the chord patterns like this.

### 46. A KEYBOARD RECREATION

If you think you can't have fun  
With Scale and Chord,  
Just play this little piece!  
Now, *were* you bored?

Allegro M.M. ♩ = 120

Try to interpret this characteristic piece so that the friends for whom you play will enjoy the illusion.  
CAUTION: Watch the expression marks!



## 47. THE STREAMLINER

M.M.  $\text{♩} = 120$

*mf*

*R.H.* *L.H.* *R.H.* *L.H.* *R.H.* *L.H.* *R.H.* *L.H.*

*The train leaves the station* *It gathers speed*

*L.H.* *L.H.* *L.H.* *L.H.* *L.H.* *L.H.*

*p*

1 2 1 2 1 2 1 2 1 2 1 2 3 4 5 4 4

*p*

3 5 3 5 3 5 3 5 4 3 5

*p*

1 2 1 2 1 2 1 2 1 2 3 4 5 4 4

*p*

3 5 3 5 3 5 4 3 5

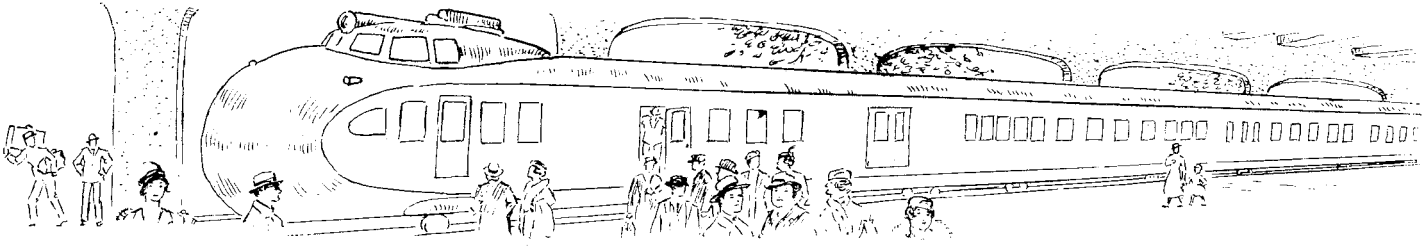
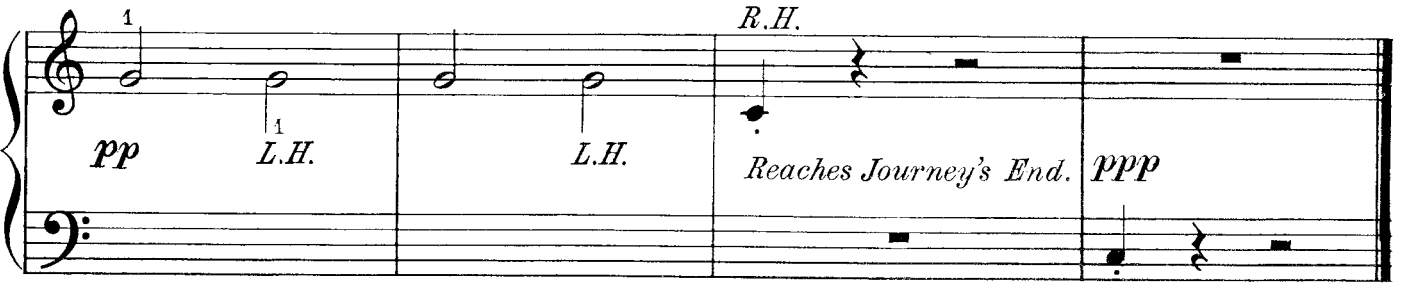
*f* The whistle blows *f* and blows again



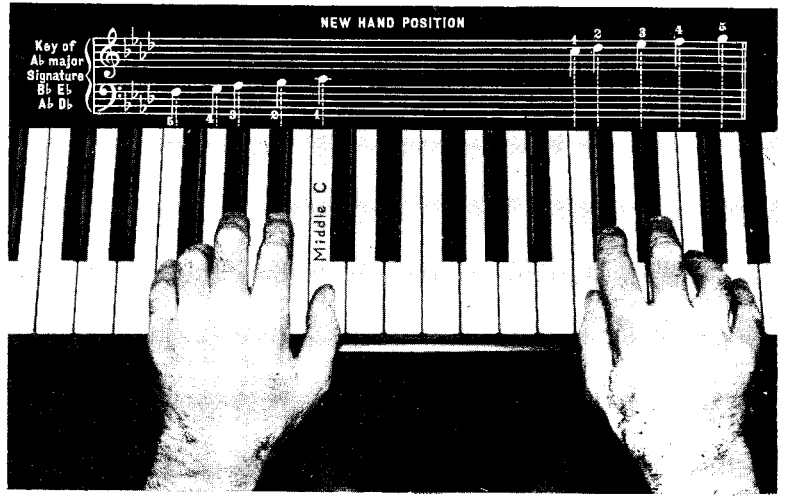
*p* *L.H. L.H. L.H. L.H.*  
The train begins to slow down.



*pp* *L.H.* *L.H.* *R.H.*  
Reaches Journey's End. *ppp*







## 48. TO A SKYSCRAPER

How very strong you must be made  
 Not to be a bit afraid!  
 How can you there amid the clouds  
 Look down so calmly on the crowds?

Andante M.M.  $\text{♩} = 60$  *R.H.* *R.H.* *R.H.*

*mf* *R.H.* *L.H.* *L.H.*

*p*

*mf* *R.H.* *L.H.* *L.H.*

*p*

Detailed description of the musical score: The score is for piano and consists of four systems of music. Each system has a right-hand (R.H.) and left-hand (L.H.) part. The key signature is Ab major (three flats) and the time signature is 3/4. The tempo is Andante, marked with a metronome of 60 quarter notes per minute. The first system starts with a mezzo-forte (mf) dynamic. The right hand plays a melody with triplets and eighth notes, while the left hand provides a bass line with triplets. The second system begins with a piano (p) dynamic. The right hand has rests, and the left hand plays a bass line with quarter notes. The third system returns to mezzo-forte (mf). The fourth system returns to piano (p). The score includes various musical notations such as slurs, accents, and dynamic markings.

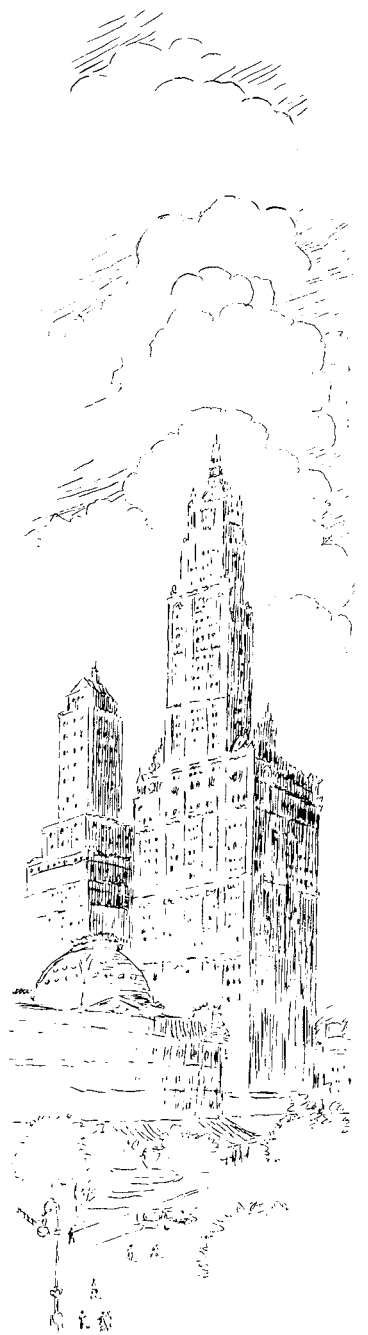
8  
1 2 1 2 3 1 2 1 2  
*pp* *p*

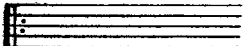
3 1 1 2 1 2 3 1 3 1  
*mf*

4 3 2 4  
*p*

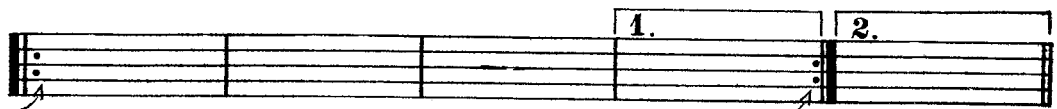
*mf* *R.H.* *L.H.* *L.H.* *p*

8 1. 2. *pp* *L.H. over*



FIRST and SECOND ENDINGS: The repeat sign signifying that certain measures are to be played again is indicated by DOTS thus: 

A section to be repeated will have DOTS at BOTH ENDS:

Thus  Thus

After playing through the SECOND time do NOT play FIRST ENDING; instead, skip to the SECOND ENDING.

**TWO "HAND-POSITIONS"—For both hands**

1st Position                      2nd Position



### 49. DUBLIN TOWN

I would be goin' to Dublin Town  
 If I had new shoes and a velvet gown,  
 But since I have neither, I drive my pigs  
 And fill my time gaily with songs and jigs.

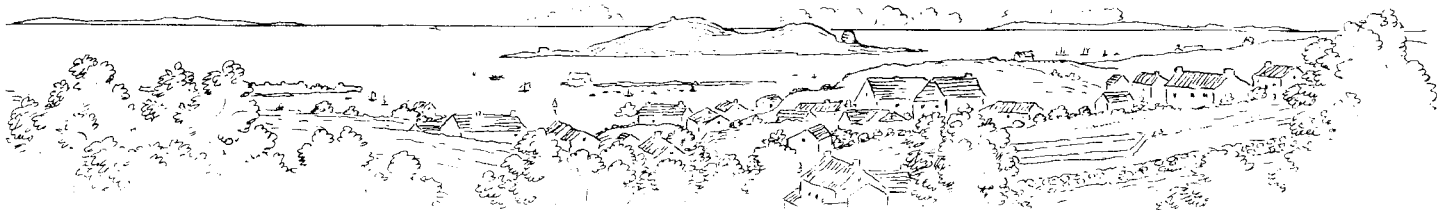
Lively M.M. ♩ = 76

*mf* 1st position

*f* 2nd position

Suggestions for supplementary solo in sheet form

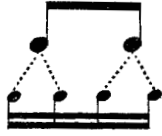
THE BOGEY-MAN, a rhythmic humoresque in C major, 6/8 Time by Lois Long develops STACCATO and PHRASING.



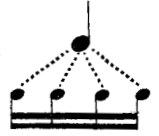
## SIXTEENTH NOTES

The TIME VALUE of Sixteenth notes is HALF that of EIGHTH notes. There are TWO sixteenth

notes to one EIGHTH note



and FOUR Sixteenth notes to one QUARTER note



In this stirring piece your hands will be taken out of the FIVE FINGER position but if you observe the FINGER PATTERNS—1, 2, 3—3, 2, 1 it will be quite easy to master.

### 50. JOHN PEEL

D'ye ken John Peel with his coat so gay?  
D'ye ken John Peel at the break of day?  
D'ye ken John Peel when he's far away  
With his hounds and his horn in the morning?

Scotch Folk Song

*Allegro* *mf*

The musical score for 'John Peel' is written in 2/4 time and marked 'Allegro' and 'mf'. It consists of four systems of piano accompaniment. Each system has a treble and bass clef staff. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line.

**EXAMINATION No. 4**

- 1. What is a NOCTURNE?.....
- 2. Explain 6-8 RHYTHM.....
- 3. What does D.C.al FINE mean?.....
- 4. What is the value of a SIXTEENTH NOTE?.....

*Grade on above ORAL examination.....*

- 5. Play the following SCALES, first reciting the KEY SIGNATURES of each.

*Grade*

- B major .....
- F sharp major .....
- D flat major .....
- G flat major .....

*Average grade for SCALE playing.....*

- 6. Play the following TRIADS in the ROOT position, 1st INVERSION and 2nd INVERSION, naming each position.

*Grade*

- B major .....
- F sharp major .....
- D flat major .....
- G flat major .....

*Average grade for TRIAD playing.....*

**AVERAGE GRADE**  
for examination No. 4

.....

**Attach certificate No. 4**

## TECHNICAL DRILLS

**Note to Teachers:** Appended herewith are sixteen technical exercises for the development of fingers, arms and wrists, including some drills in two-note and three-note phrasing attack. They are intended for use during the study of this book. They may be assigned purely at the option of the teacher, who will be governed, naturally, by the capacity of the pupil. If used, they should be taught by rote. The teacher should play each one slowly as it is assigned and allow the pupil to learn the finger and rhythmical patterns, thus making it possible to transpose into any key. These drills will do much to facilitate keyboard mastery if given a little practice daily. First, each hand separately—then together, an octave apart.

### Two-Finger Groups - The Trill

1

R. H.

L. H.

### Three-Finger Groups

2

R. H.

L. H.

### Four-Finger Groups

3

R. H.

L. H.

### Five-Finger Groups

4

R. H.

L. H.

### Two-Note Phrases

#### Drop-Roll

5

R. H.

L. H.

### Three-Note Phrases

*Drop-Connect-Roll*

6

R. H.

L. H.

### The Major Scale Divided between the Hands

7

### Legato Exercise

8

R. H.

L. H.

### The Major Scale with Cadence Chords

9

### Broken Chord - Extended

10



### Broken Chord with Inversions

11

Root Position      1st Inversion      2nd Inversion      Root Position

### Broken Chord and Diatonic Figures Combined

12

R.H.

### Ascending Finger Patterns

13

R.H.

### Forearm Stroke

14

R.H.

L.H.

### Wrist Staccato

15

R.H.

L.H.

### Broken Chord Drill Bugle Call

16

R.H.

L.H.

# Certificate of Merit

This certifies that

.....  
has successfully passed  
EXAMINATION No. 4

**THE FIRST GRADE BOOK**  
of  
**JOHN THOMPSON'S MODERN COURSE  
FOR THE PIANO**

.....  
Teacher

Date.....



# Certificate of Merit

This certifies that

.....  
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EXAMINATION No. 3

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of  
**JOHN THOMPSON'S MODERN COURSE  
FOR THE PIANO**

.....  
Teacher

Date.....



# Certificate of Merit

This certifies that

.....  
has successfully passed  
EXAMINATION No. 2

**THE FIRST GRADE BOOK**  
of  
**JOHN THOMPSON'S MODERN COURSE  
FOR THE PIANO**

.....  
Teacher

Date.....



# Certificate of Merit

This certifies that

.....  
has successfully passed  
EXAMINATION No. 1

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**JOHN THOMPSON'S MODERN COURSE  
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.....  
Teacher

Date.....



# THE MOST VALUABLE BOOK PUBLISHED IN A GENERATION


## KEYBOARD ATTACKS

34

### DOUBLE-NOTE WRIST STACCATO

(Used as accompaniment for both hands)

When it is necessary to play rapid pianissimo passages like this:

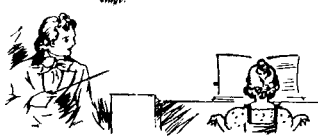


a low wrist will be advisable in most cases. The "feel" is that of throwing the hand forward instead of downward and consequently, gives more speed and lightness.

Play the right hand with a light, bouncing wrist staccato, but be careful not to obscure the beautiful melody in the left hand. After measure 10, the melody appears in the right hand against wrist staccato in the left hand. From measure 18 to the end of the piece, the melody once more goes to the left hand.

*Schubert's father was a poor schoolmaster who had a very large family to support. His mother, a former cook, also worked hard to feed all the children. From "Father" Schubert, Franz learned to play the violin. His playmate who was an apprentice in a piano factory used to find Franz having lots of fun practicing exercises on the pianos at the factory. He was also a choir-boy with such poor clothes that his companions pointed their fingers at him, but when he began to sing, they were silent. When he was 16 years old, he became assistant in his father's school because he preferred composing. During one year he composed operas, symphonies and a hundred songs. As quick as lightning for it passed through his mind.*

*The 8th Symphony from which the theme on page 35 was taken. Two movements were complete and there was a performance of his works yet no one knows as to when the performance was given at Vienna, Oct. 30, 1822, except.*



35

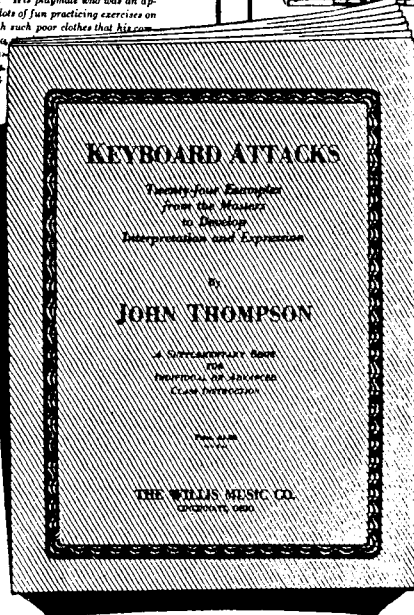
### DOUBLE-NOTE WRIST STACCATO for BOTH HANDS

(Used as Accompaniment)

#### From the Unfinished Symphony

FRANZ SCHUBERT  
German Composer  
Jan. 31, 1797 - Nov. 19, 1828

*Allegro moderato*

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### CONTENTS

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 No. 1. Hungarian Rhap. No. 12  
 No. 2. Barnby — Sweet and Low  
 No. 3. Dvořák — Humoresque

**MELODY PLAYING:**  
 No. 4. Brahms — Cradle Song  
 No. 5. Korsakov — Shéhérazade

**STACCATO:**  
 No. 6. Paganini — The Chase  
 No. 7. Schubert — Unfinished Symphony  
 No. 8. Beethoven — Rondo in G  
 No. 9. Rossini — William Tell

**ARM ATTACK:**  
 No. 10. Hungarian Rhap. No. 14  
 No. 11. Tchaikovsky — Nutcracker Suite  
 No. 12. Scharwenka — Polish Dance  
 No. 13. Rubinstein — Melody in F

**HIGH FINGER LEGATO:**  
 No. 14. Haydn — Gipsy Rondo

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256

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**FOR BOYS**



**LET'S JOIN THE ARMY**

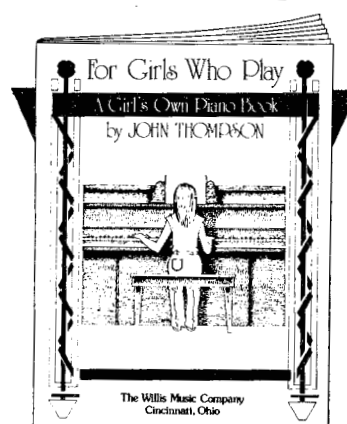
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