John Thompson's Easiest Piano Course

PART FIVE

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Foreword

SCOPE

The material in PART FIVE presents the following:

Sixteenth notes in Two-Four, Three-Four, Four-Four and Six-Eight.

Leger Lines above the Treble Staff.

Leger Lines below the Bass Staff.

Grace Notes.

Elementary use of the Pedal.

The Legato Pedal in chord playing.

Thumb under second and third fingers.

Second and third fingers over thumb.

Transposition.

Further studies in Syncopation.

REVIEW WORK

As in the earlier books of this Course, plenty of review material is given so that the pupil has ample opportunity to develop each new point learned.

This is especially so in regard to technical matters such as passing the thumb under and the hand over—a most important detail of technic. The material also provides for the use of staccato and legato touches, learned earlier in the Course.

It is most important that these touches be applied exactly as marked as they form a vital part of Interpretation.

THE PEDAL

Use of the Pedal has been indicated rather sparingly—only in the more obvious places. For those pupils who show more aptitude in its use additional markings may be made at the discretion of the teacher.

ARTISTRY AND MUSICIANSHIP

The prime purpose in teaching this book should be that of having the pupil play *as musically as possible.* Every effort should be directed toward this end.

Try also to develop a general increase in Tempo—but never at the expense of accuracy.

In the following books, the material becomes slightly more advanced both musically and pianistically.

John Thompson

Contents

Page

FOREWORD 4

SIXTEENTH NOTES IN THREE-FOUR
"When Knighthood Was in Flower" . . 5

SYNCOPATION
"Westward Ho!" 6

LEGER LINES (Chart) 7

LEGER LINES BELOW BASS STAFF
"Dance of the Hobgoblins" 8

GRACE NOTES
"The Campbells Are Coming" 10

STACCATO PLAYING
from "The Magic Flute" W. A. Mozart 12

PEDAL STUDY 13

BROKEN CHORDS WITH PEDAL
"Over the Fence is Out!" 14

THE PEDAL IN CHORD PLAYING
"The Church Organ" 16

RAPID TWO-NOTE SLURS
"Fun On the Beach" 17

REVIEW PIECE
from "The Emperor Waltz" . J. Strauss 18

REVIEW PIECE
"Through the Clouds" 20

SIXTEENTHS IN FOUR-FOUR
"Etude" 22

SIXTEENTHS IN TWO-FOUR
"The Lonesome Stream" 22

SIXTEENTHS IN SIX-EIGHT
"Etude" 23

REVIEW PIECE
"Serenade" 23

Page

BROKEN CHORDS WITH PEDAL
"Old Faithful Geyser" 24

REVIEW PIECE
"The New Bike" 26

THUMB UNDER AND 2nd FINGER OVER
"Etude" 27

REVIEW PIECE
"Whirling Propellers" 28

THUMB UNDER 3rd FINGER
"Etude" 29

3rd FINGER OVER THUMB
"Ballet Rehearsal" 30

REVIEW PIECE
"In the Days of Powdered Wigs" . . . 32

LEGATO AND STACCATO CONTRAST
"The Tobacco Auctioneer" 33

LEGER LINES ABOVE TREBLE STAFF
"Music Box" 34

TRANSPOSITION
"Barn Dance" 36

THE DOUBLE FLAT
"Black Key Rag" 37

REVIEW PIECE
"The Caissons Go Rolling Along" . . . 38

REVIEW PIECE
from "Danube Waves" . . J. Ivanovici 40

STUDY IN RHYTHM
"Tango" 42

CHORD PLAYING (Forearm Attack)
"The School Song" 43

RECITAL PIECE
from "Spring Song" . F. Mendelssohn 44

CERTIFICATE OF MERIT 47

W.M.Co. 7347

Sixteenth Notes

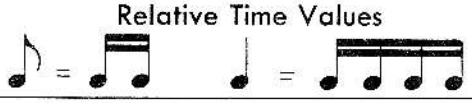
(In Three-Four)

A SIXTEENTH note has a full head, a stem and two hooks. It looks like this,

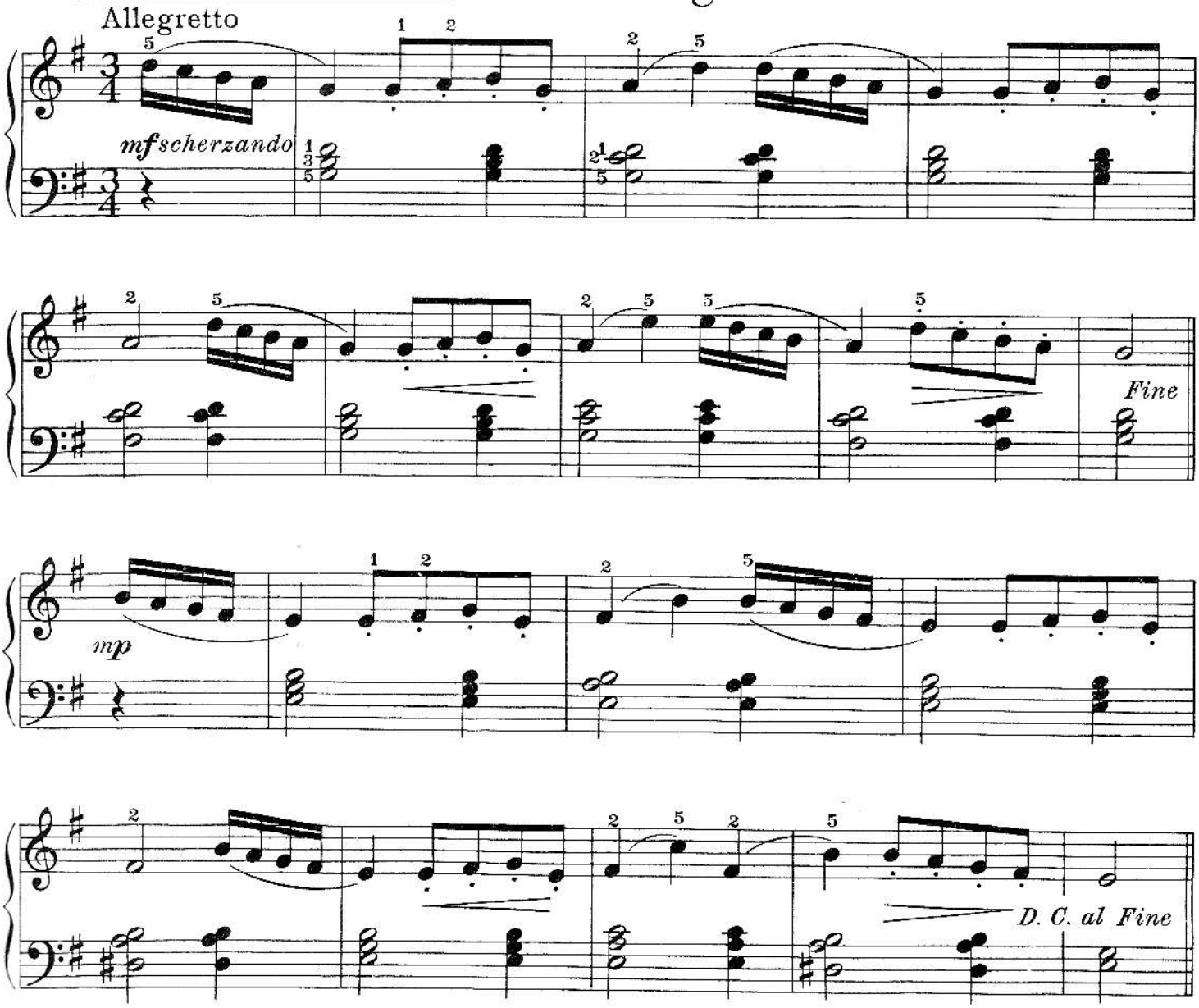
It has half the value of an 8th note, therefore there are two 16ths to one 8th note.

When two or more 16th notes are joined together, a double beam is used, thus:

Relative Time Values



When Knighthood was in Flower



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Syncopation

Westward Ho!

March tempo

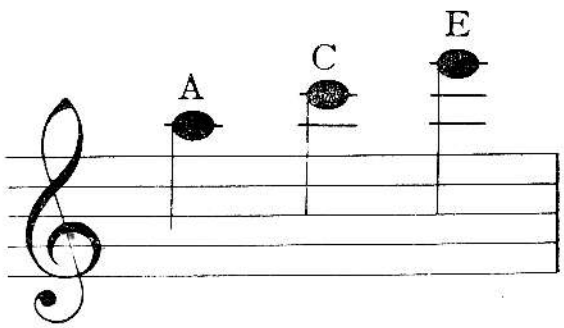
mf

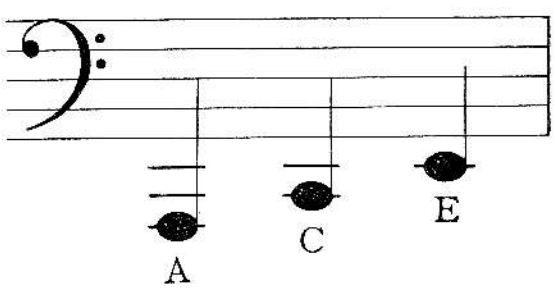
f

mf

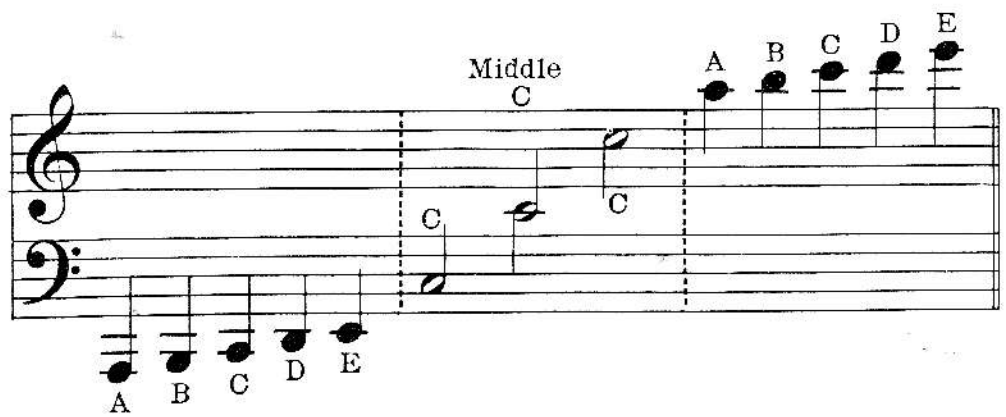
f

Leger Lines

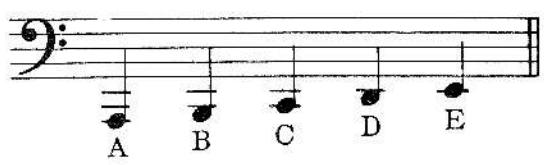




The new notes on the Leger Lines *and Spaces* are easy to remember as they form the first five letters of the alphabet—namely, A B C D E.



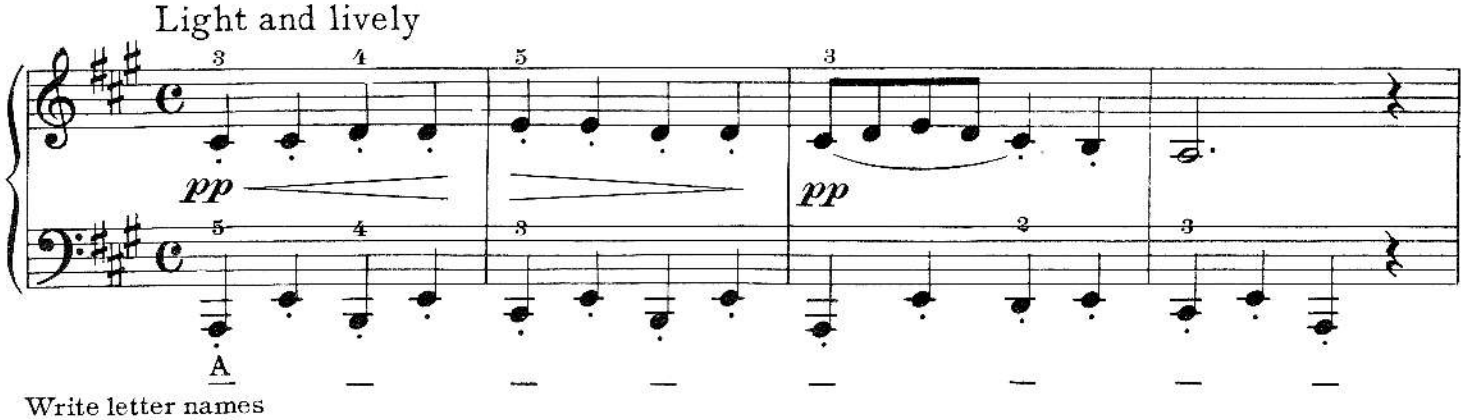
Leger Lines Below Bass Staff



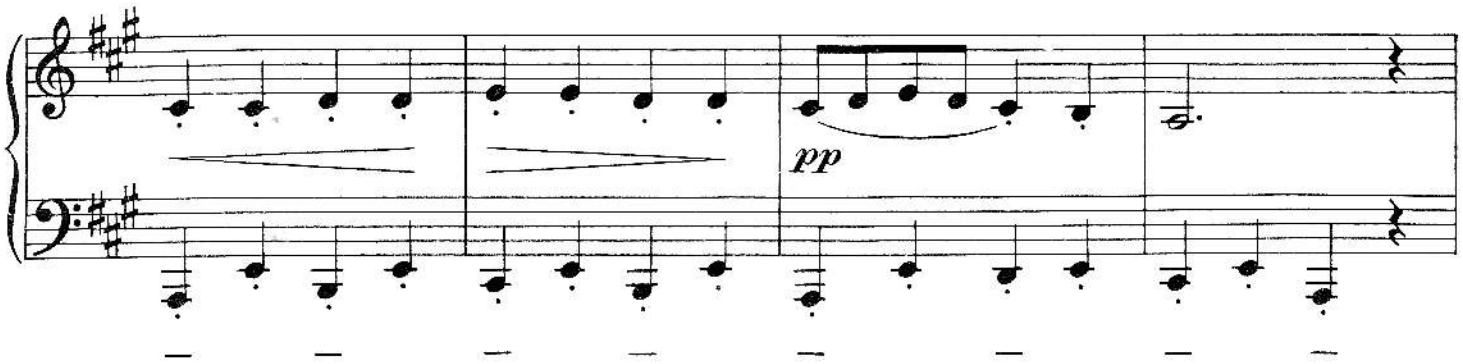
By writing their letter names under certain bass notes, the following piece becomes much easier to read.

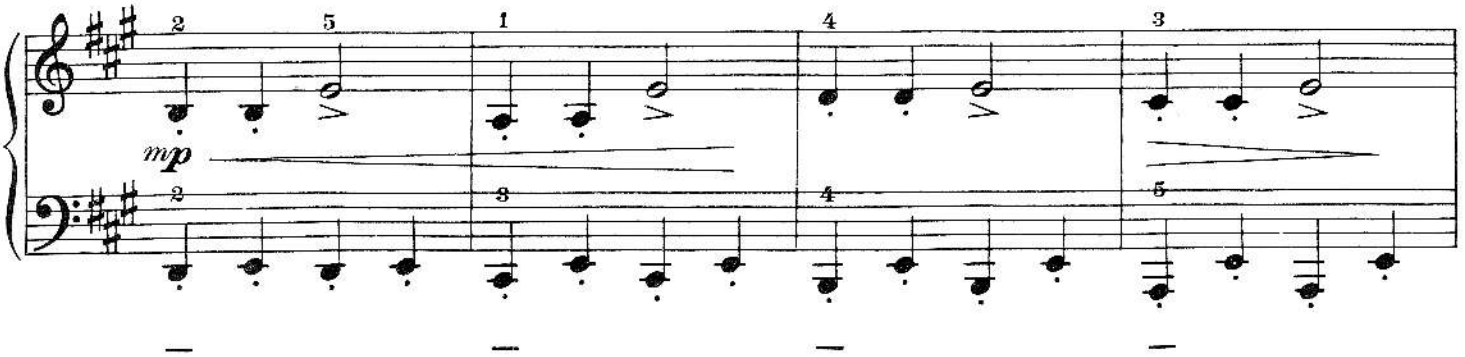
Dance of the Hobgoblins

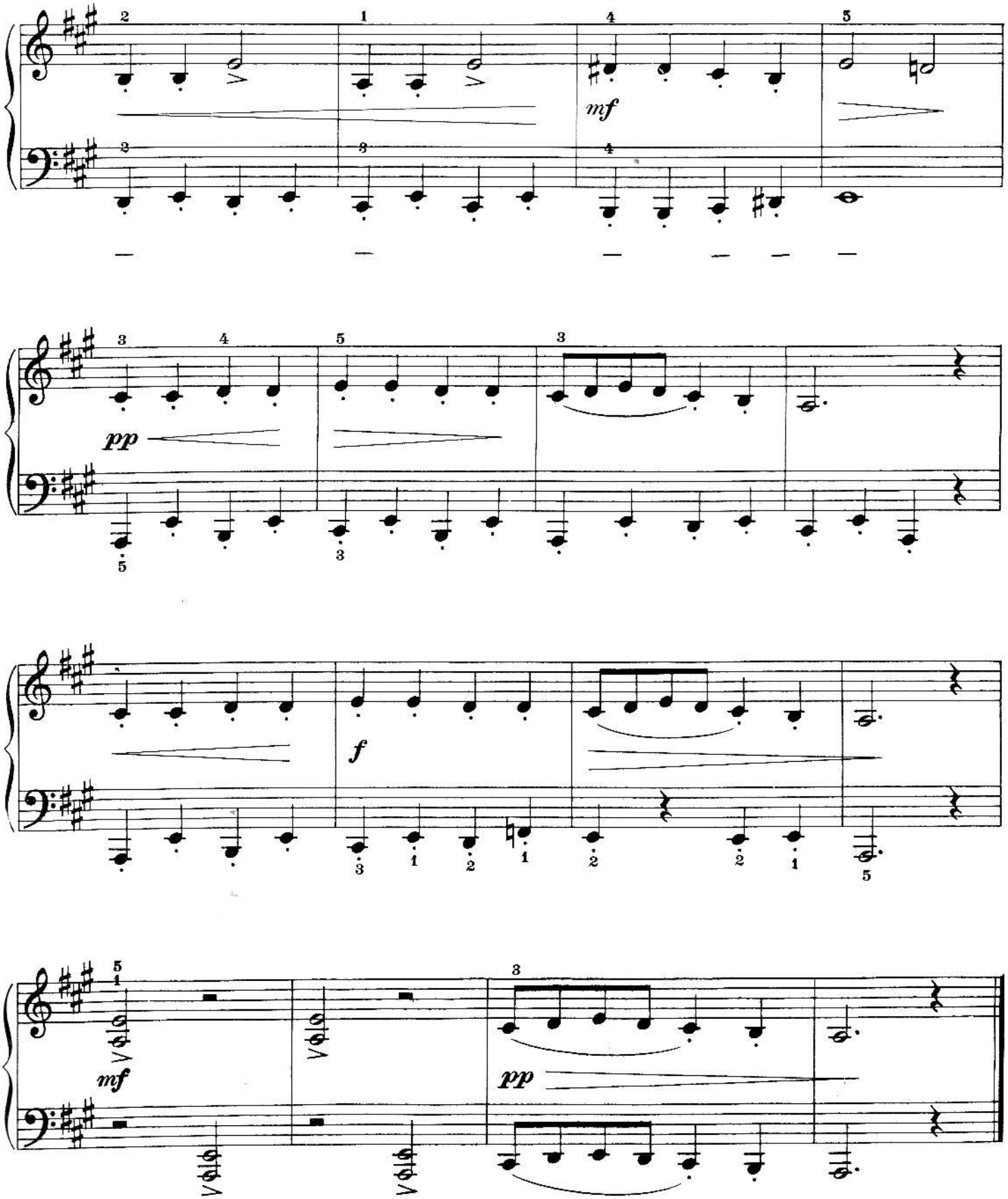
Light and lively



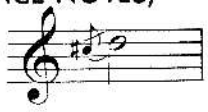
Write letter names where indicated.






mf
pp
f
mf
pp

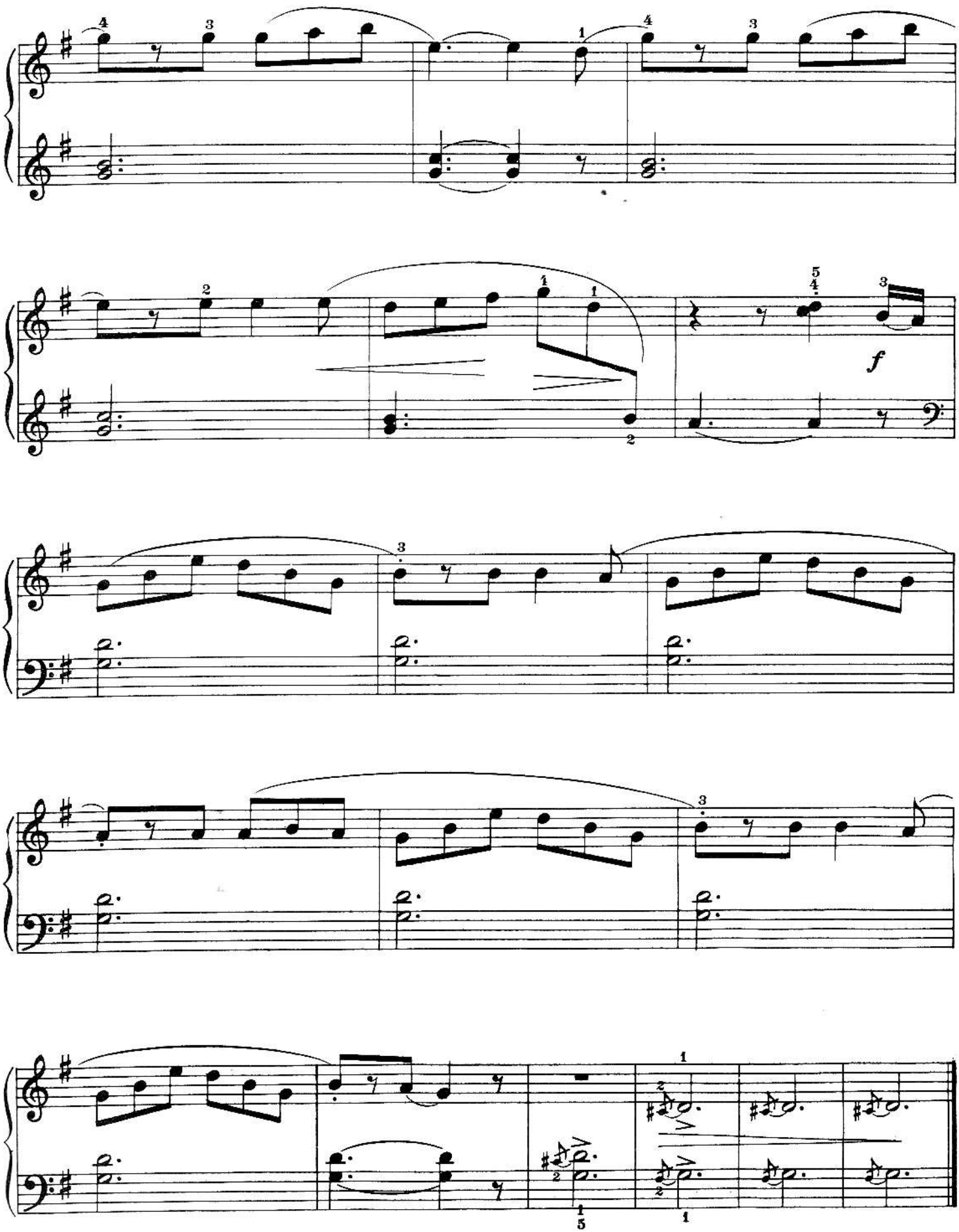
Grace Notes

There are several varieties of GRACE NOTES, but the one used most often looks like this  It has no set Time Value and should be "flipped" into the principal note (which follows) as quickly as possible.

The Campbells are Coming

Scotch Folk Tune

Allegretto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Staccato Playing

Mozart and his sister playing before Marie Theresa
From a painting by Borckmann

MOZART, one of the world's greatest musicians, began composing little pieces at the age of four. And when he was six he played in public concerts.

The example below, from the Opera, "The Magic Flute," affords fine study in staccato playing.

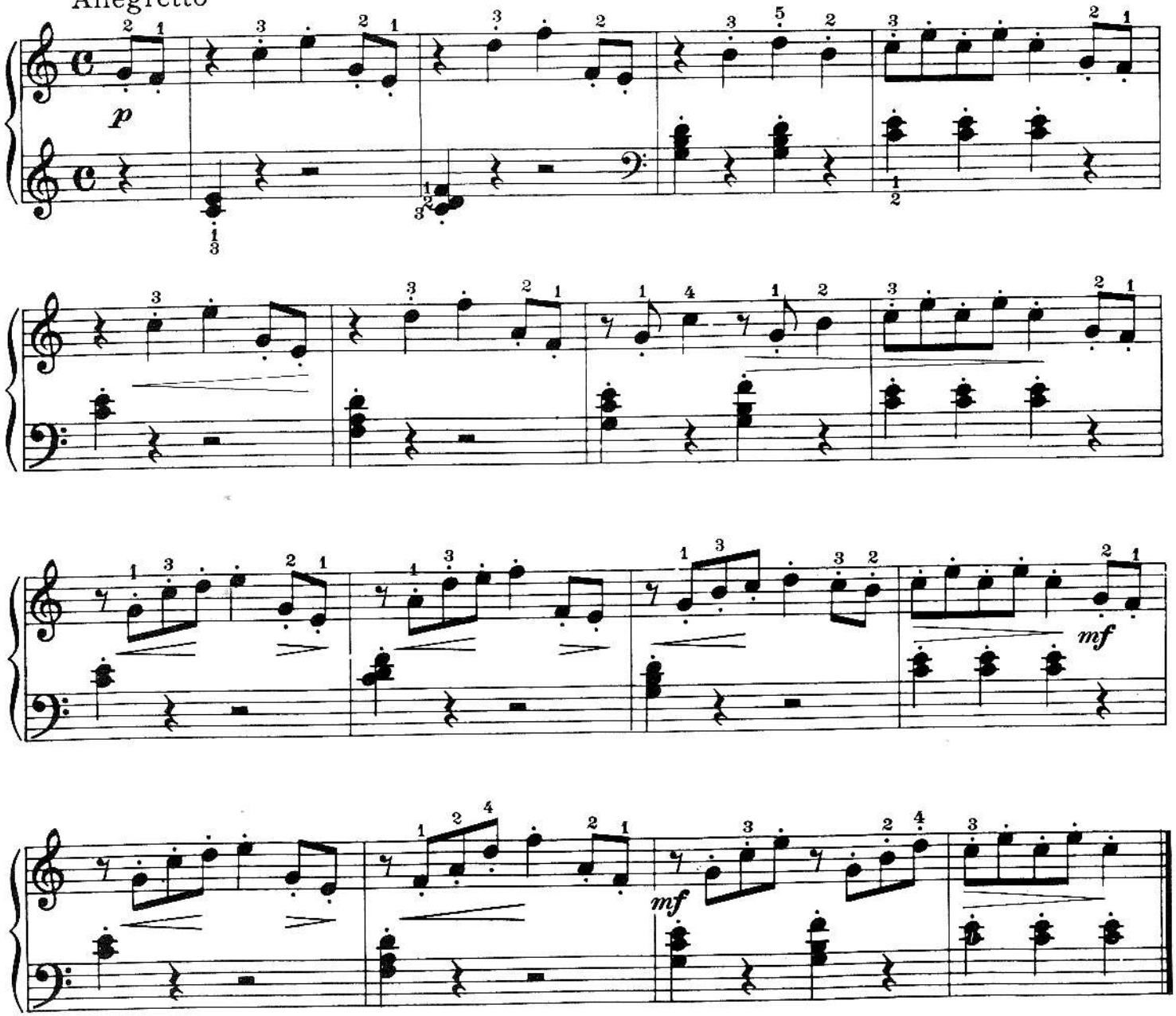
It is suggested that the right hand use wrist staccato for the single notes while the left hand plays the chords with forearm staccato.

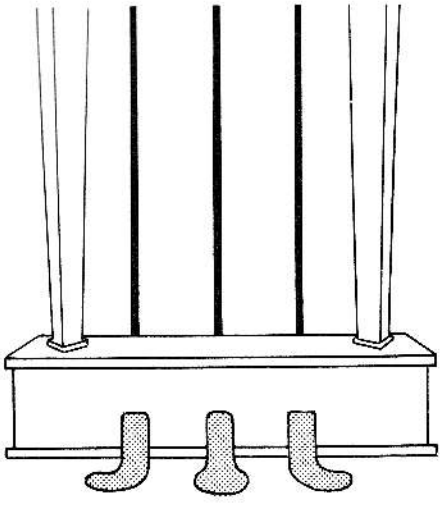
from

"The Magic Flute"

W. A. Mozart
Adapted

Allegretto





There are three pedals on the modern piano.

At present we shall use only the one on the right—the damper pedal.

It is sometimes (incorrectly!) called the *loud* pedal.

Actually it has nothing to do with the loudness of piano playing.

Its function is to sustain the tone by raising the dampers from the strings.

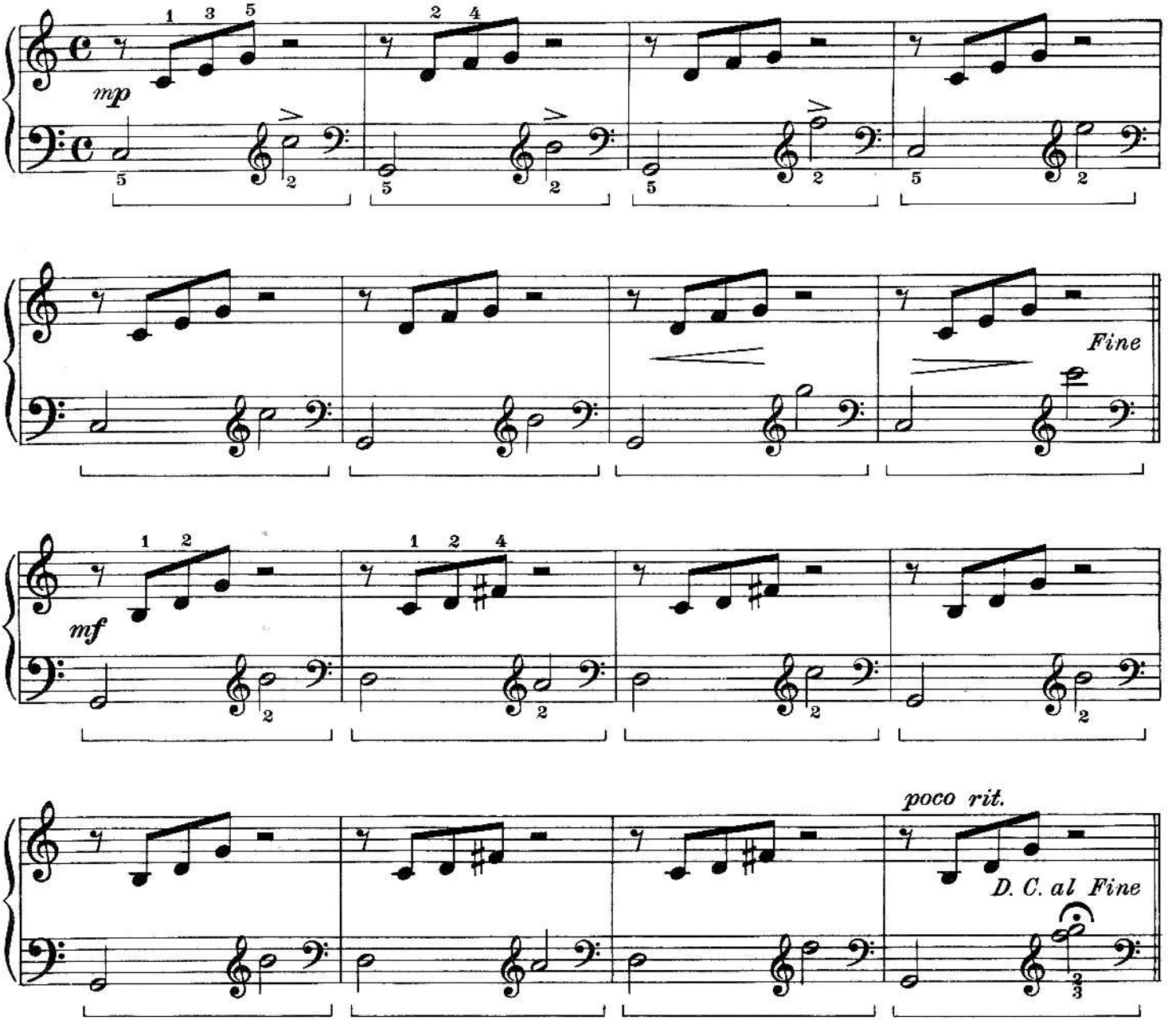
There are several markings in use to indicate the pedal.
In this book, this sign ⌊————⌋ will be used.

The pedal is pressed down at the beginning and released immediately at the end of the sign.

Try it on the Pedal Study below and note how the bass tones continue to sing even though the left hand has passed over to play keys in the upper register.

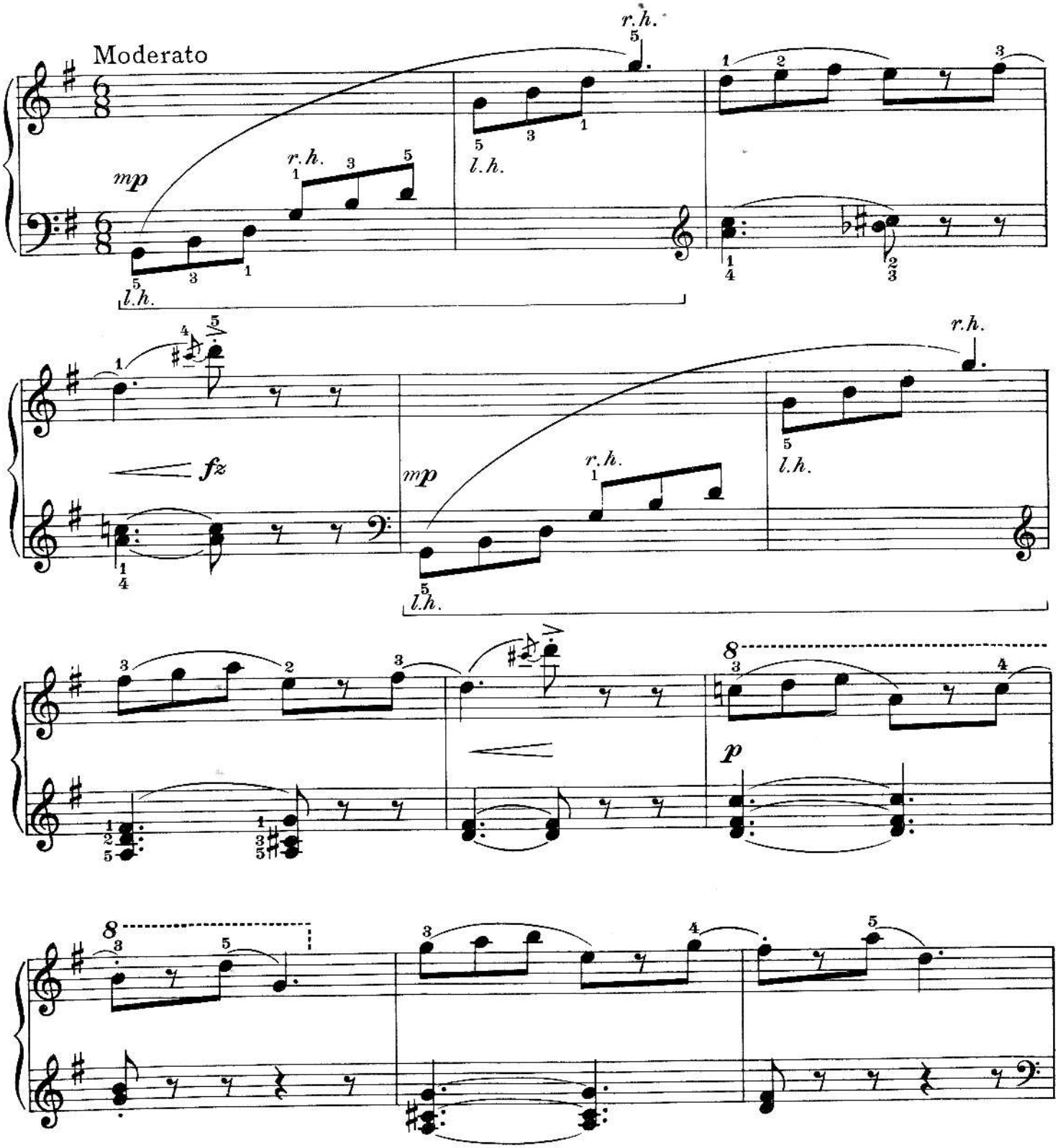
Pedal Study

Moderato



Broken Chords with Pedal

Over the Fence is Out!

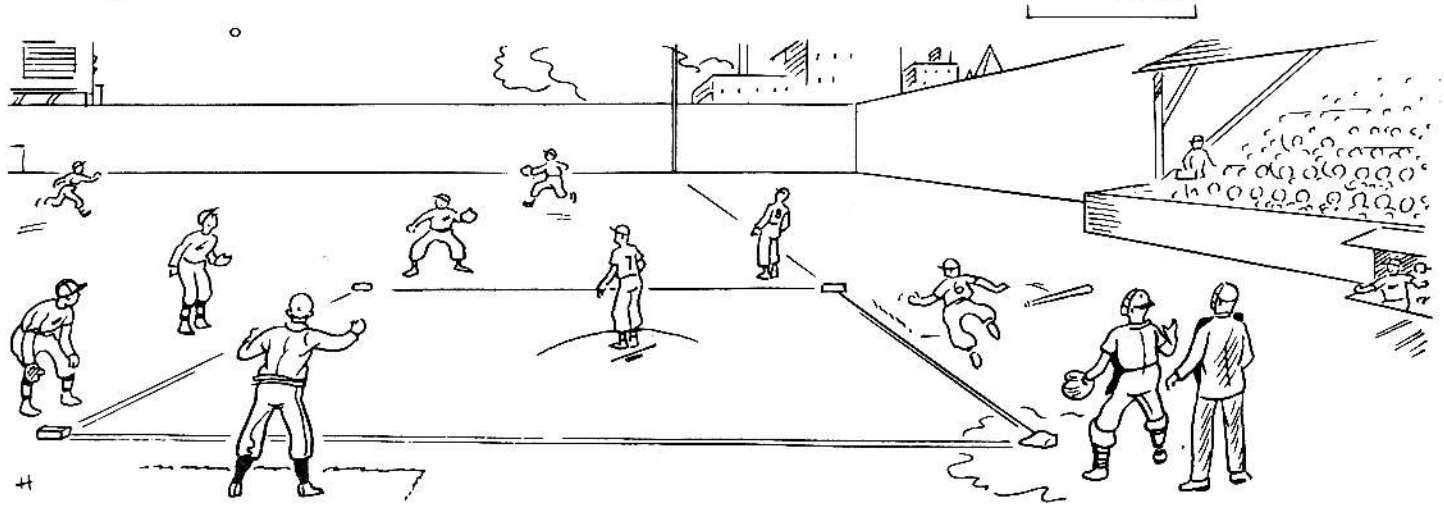


f

mp *r.h.* *l.h.* *r.h.* *l.h.*

fz *mp* *r.h.* *l.h.*

l.h. *poco rit.* *a tempo* *sfz*



The Pedal in Chord Playing

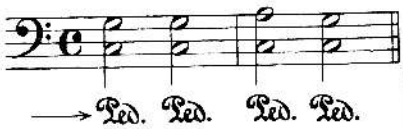
IN the following piece the CHORDS should sound as though they were played on a church organ. This means that each chord must be as sustained as possible, that is, one chord must be connected to the next by means of the PEDAL.

NOTE THE NEW PEDAL MARK!

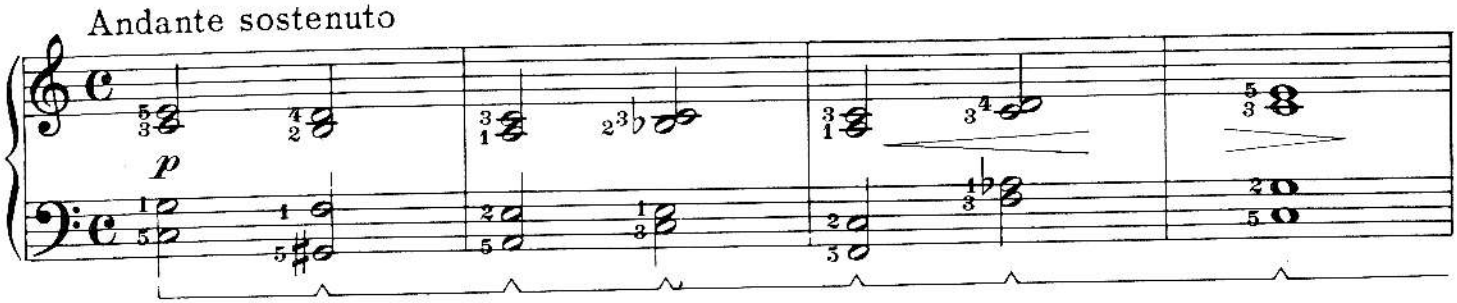
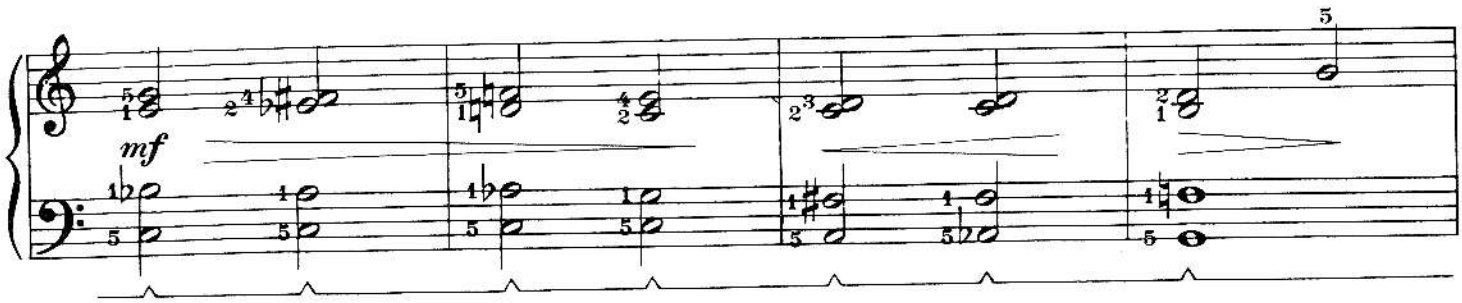
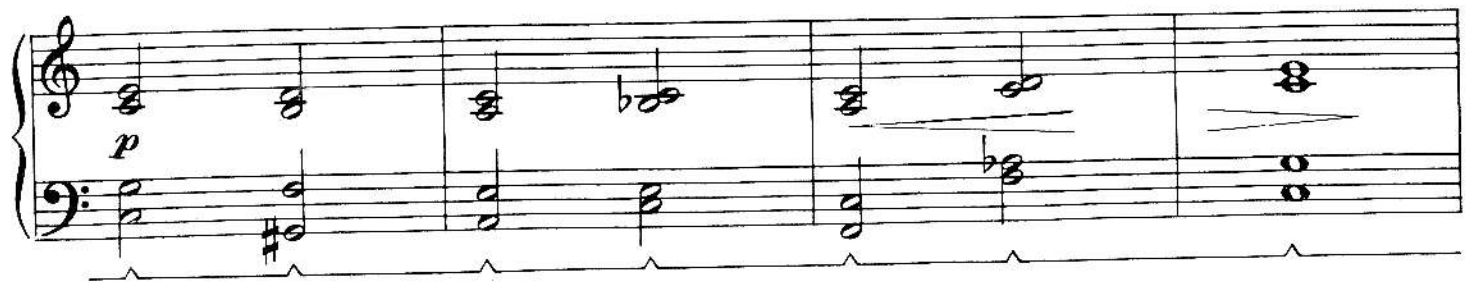
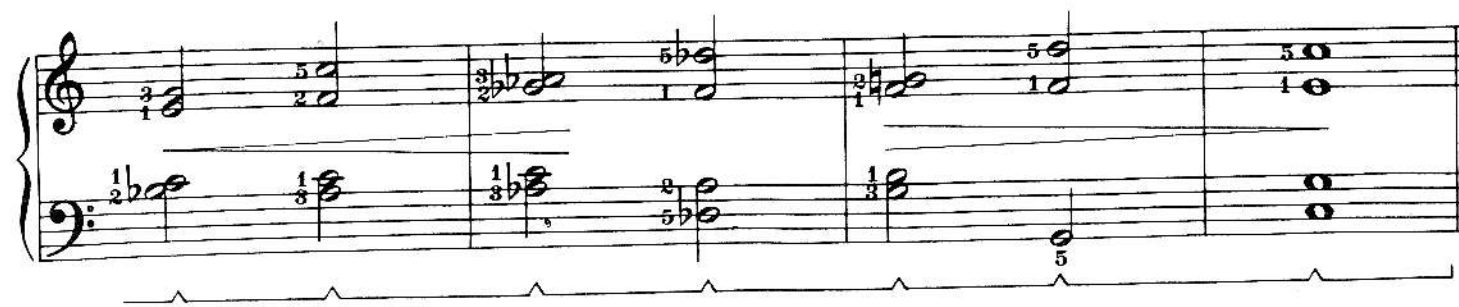
This sign is used to show that the PEDAL is released and pressed down again *immediately* in order to preserve an unbroken legato,

Sometimes you will see a pedal mark like this

Or the word Ped. may be used like this



Always remember that all three marks have the same **meaning.**

The Church Organ

Andante sostenuto