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John Thompson's Easiest Piano Course

PART FIVE

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Printed in U. S. A.

The Willis Music Company - Florence, Kentucky 41042

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.




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Sixteenth Notes

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



(In Three-Four)



When Knighthood was in Flower

Allegretto

mp

Syncopation



Westward Ho!

March tempo

mf

 The first system of musical notation for 'Westward Ho!'. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is common time (C). The music is in a 4/4 meter. The treble staff begins with a dynamic marking of *mf*. The melody features a syncopated rhythm with accents and slurs. The bass staff provides a harmonic accompaniment with chords and single notes.

f

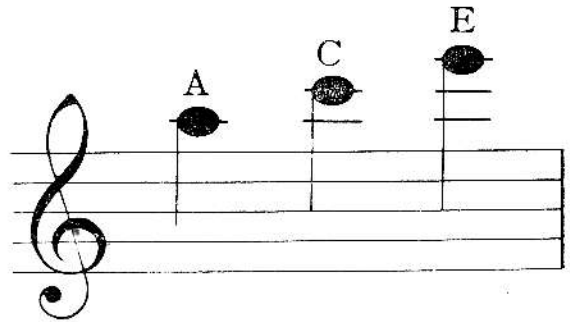
 The second system of musical notation. It continues the melody and accompaniment from the first system. The treble staff starts with a dynamic marking of *f*. The syncopated rhythm and accents are maintained throughout the system.

f

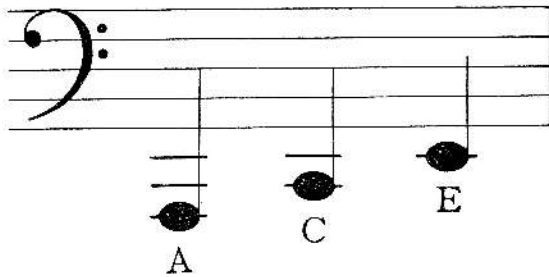
 The third system of musical notation, concluding the piece. The treble staff begins with a dynamic marking of *f*. The melody and accompaniment continue with the same syncopated rhythmic pattern.

Leger Lines

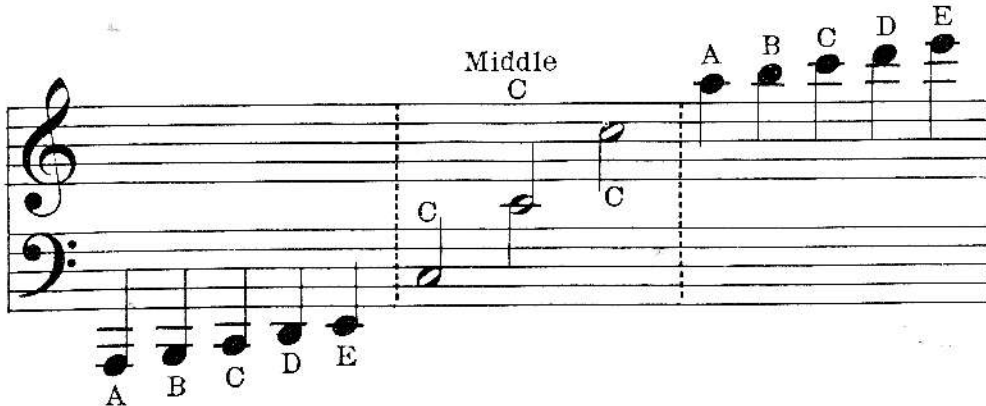
HERE ARE SOME NEW
LEGER LINES.
THEIR LETTER NAMES
SPELL THE WORD
"ACE"



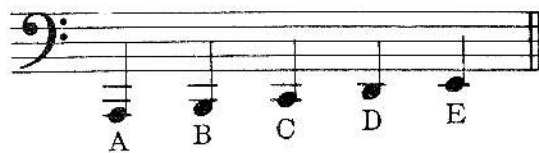
THE FIRST THREE LEGER
LINES BELOW THE BASS,
(IF READ UPWARD), ALSO
SPELL "ACE"



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.

2 1 4 5

mf

This system contains measures 1 through 4. The treble clef staff has a key signature of three sharps (F#, C#, G#). Measure 1 starts with a piano dynamic and features a half note G#4 and a quarter note A4. Measure 2 continues with a half note B4 and a quarter note C5. Measure 3 has a half note D5 and a quarter note E5. Measure 4 has a half note F#5 and a quarter note G#5. The bass clef staff provides a steady accompaniment of quarter notes: G#2, A2, B2, C3 in measures 1-2, and D3, E3, F#3, G#3 in measures 3-4. A piano dynamic marking *mf* is placed above the treble staff in measure 3.

3 4 5 3

pp

This system contains measures 5 through 8. The treble clef staff has a key signature of three sharps. Measure 5 has a half note G#4 and a quarter note A4. Measure 6 has a half note B4 and a quarter note C5. Measure 7 has a half note D5 and a quarter note E5. Measure 8 has a half note F#5 and a quarter note G#5. The bass clef staff continues with quarter notes: G#2, A2, B2, C3 in measures 5-6, and D3, E3, F#3, G#3 in measures 7-8. A piano dynamic marking *pp* is placed above the treble staff in measure 5.

f


This system contains measures 9 through 12. The treble clef staff has a key signature of three sharps. Measure 9 has a half note G#4 and a quarter note A4. Measure 10 has a half note B4 and a quarter note C5. Measure 11 has a half note D5 and a quarter note E5. Measure 12 has a half note F#5 and a quarter note G#5. The bass clef staff continues with quarter notes: G#2, A2, B2, C3 in measures 9-10, and D3, E3, F#3, G#3 in measures 11-12. A forte dynamic marking *f* is placed above the treble staff in measure 9.

5 3

mf *pp*

This system contains measures 13 through 16. The treble clef staff has a key signature of three sharps. Measure 13 has a half note G#4 and a quarter note A4. Measure 14 has a half note B4 and a quarter note C5. Measure 15 has a half note D5 and a quarter note E5. Measure 16 has a half note F#5 and a quarter note G#5. The bass clef staff continues with quarter notes: G#2, A2, B2, C3 in measures 13-14, and D3, E3, F#3, G#3 in measures 15-16. A piano dynamic marking *mf* is placed above the treble staff in measure 13, and a piano dynamic marking *pp* is placed above the treble staff in measure 15.

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

The musical score is written for piano and consists of four systems of music. The first system includes dynamics markings *f* and *mf*. The second system has a *p* marking. The third system has a *p* marking. The fourth system has a *f* marking. The piece concludes with a 2/4 time signature.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with slurs and fingerings 4, 3, 1, 4, 3. The left hand provides a harmonic accompaniment with chords and a fermata.

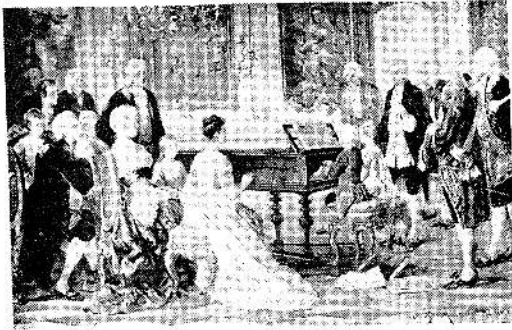
Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the melodic line with slurs and fingerings 2, 1, 1, 5, 4, 3. A dynamic marking *f* is present. The left hand includes a fermata and a crescendo hairpin.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with slurs and a triplet of eighth notes. The left hand consists of a steady accompaniment of eighth notes.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the melodic line with slurs and a triplet of eighth notes. The left hand continues with eighth-note accompaniment.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with slurs and a triplet of eighth notes. The left hand features a complex accompaniment with slurs, a dynamic marking *pp*, and fingerings 5 and 1.

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

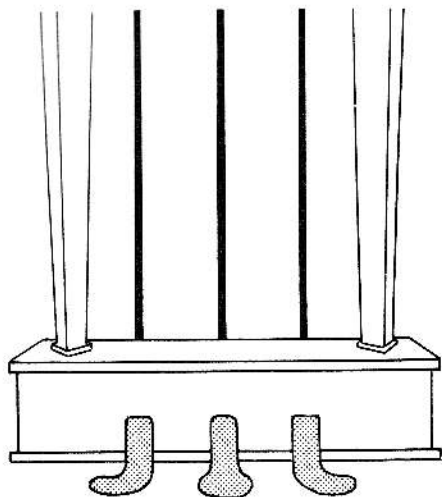
"The Magic Flute"

W. A. Mozart
Adapted

Allegretto

p

mf



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!

Moderato

mp

r.h. 5 3 1

l.h. 5 3 1

r.h. 1 2 3

l.h. 4 3

fz

mp

r.h. 1

l.h. 5

p

8 3 4

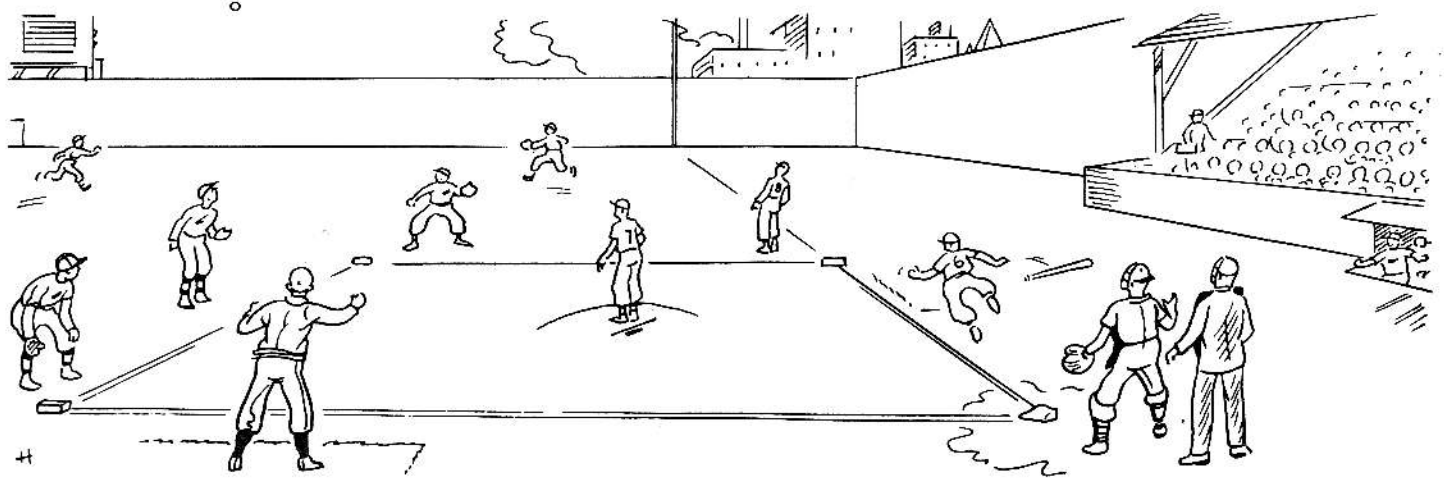
8 3 5

3 4 5 *f*

mp *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