JOHN THOMPSON

Third-Grade

VELOCITY STUDIES

Edited and Annotated Versions
of
Standard Dexterity Etudes

5824 THE WILLIS MUSIC COMPANY

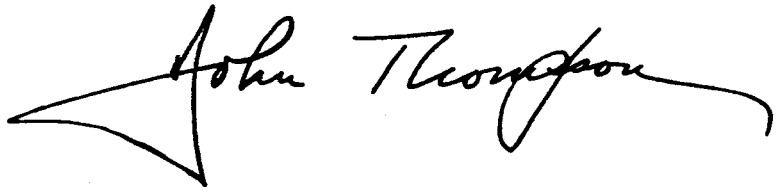
FOREWORD

The purpose of this book is expressed in its title, i.e., to develop velocity in piano playing of about Third Grade of difficulty. It is designed to supplement the THIRD GRADE BOOK in JOHN THOMPSON'S MODERN COURSE FOR THE PIANO and deals only with the purely technical side of piano playing. All the various phases of pianism have been considered and excellent examples for Right Hand, Left Hand and Hands Together are carefully selected from many of the masters of étude writers.

The editor has given short notes on how to practice each exercise and space is reserved for keeping a record of the velocity attained in each instance.

Needless to say, speed is of no value unless it is under perfect control. Each exercise therefore, should be learned first at slow tempo until accuracy and ease of performance are assured, after which the tempo should be gradually increased.

While the prime purpose of the etudes is to develop the mechanics of piano playing, every effort should be made to play them as artistically as possible. For this reason it is of great importance to observe phrasing, the use of the pedal as indicated and the marks of expression.



W. M. Co. 5824

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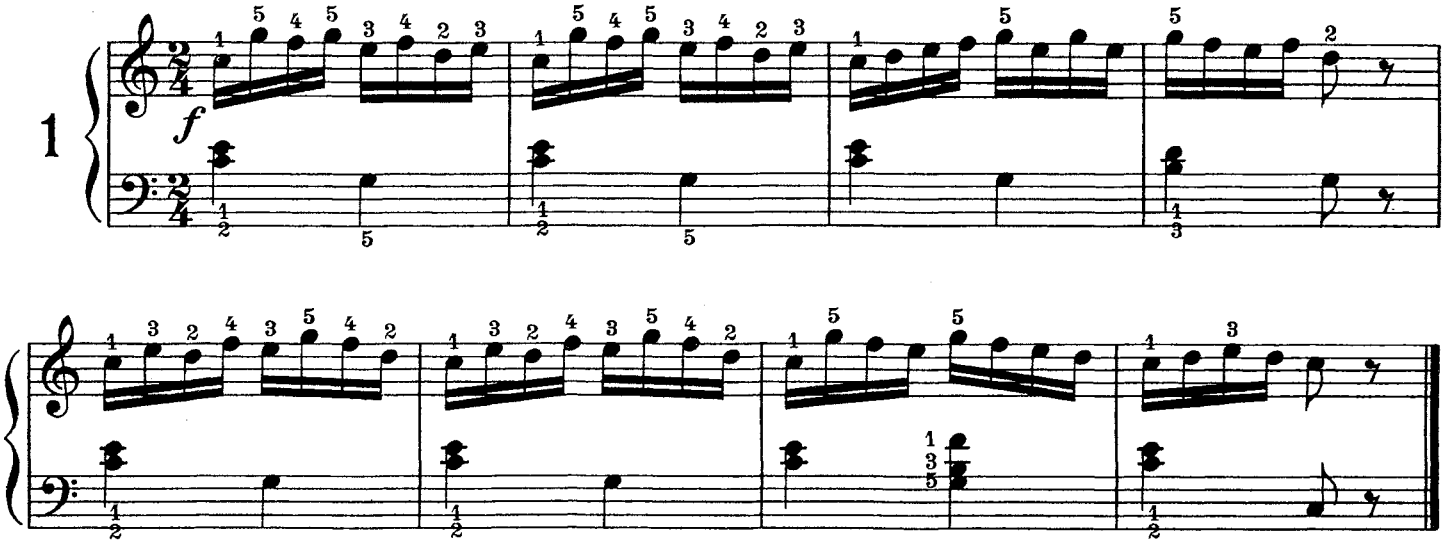
Raise and drop the fingers with military precision.

Velocity attained M.M.....

Finger Legato-Right Hand

Allegro vivace

Czerny



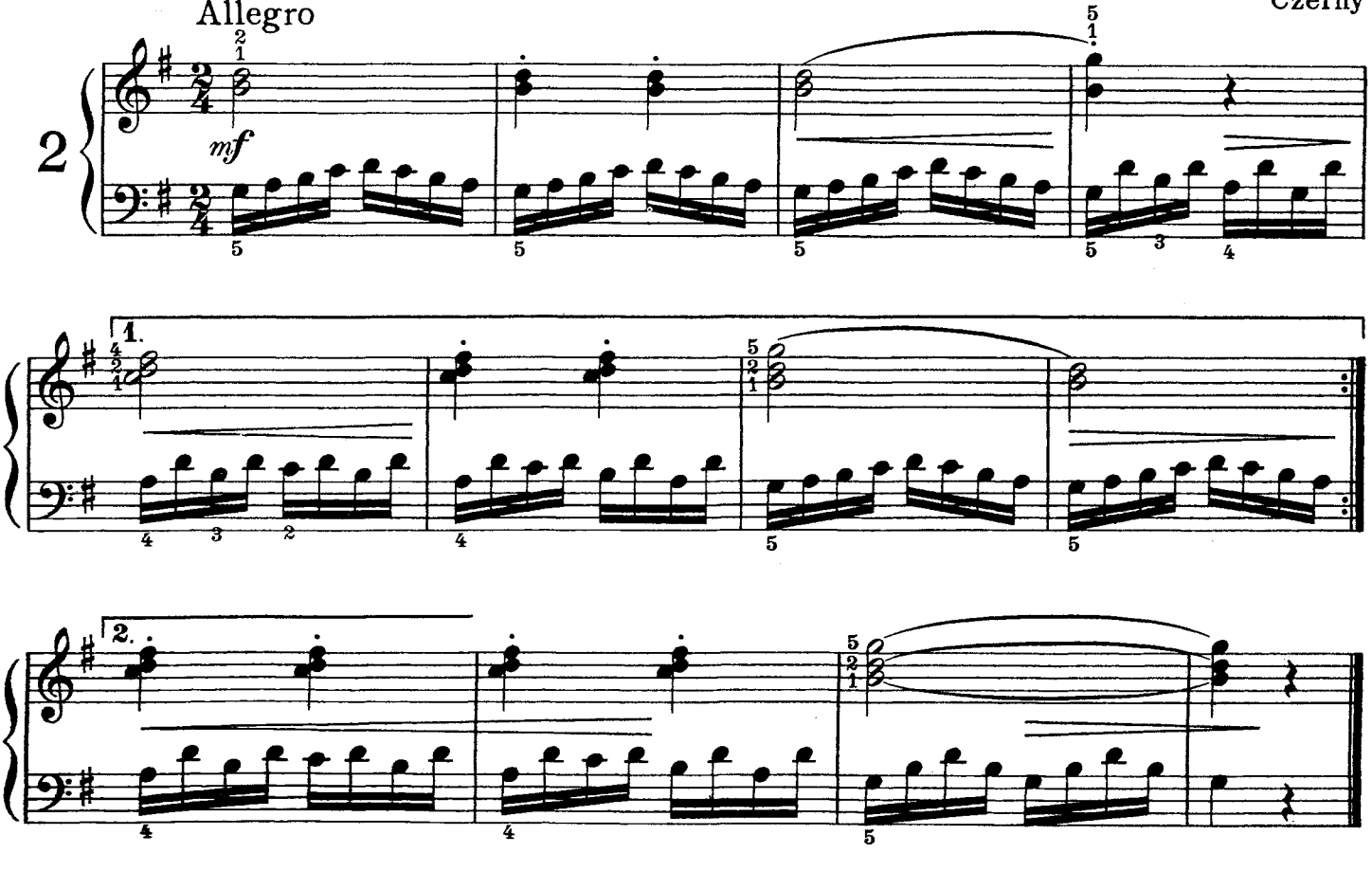
Observe the phrasing and marks of expression.

Velocity attained M.M.....

Finger Legato-Left Hand

Allegro

Czerny



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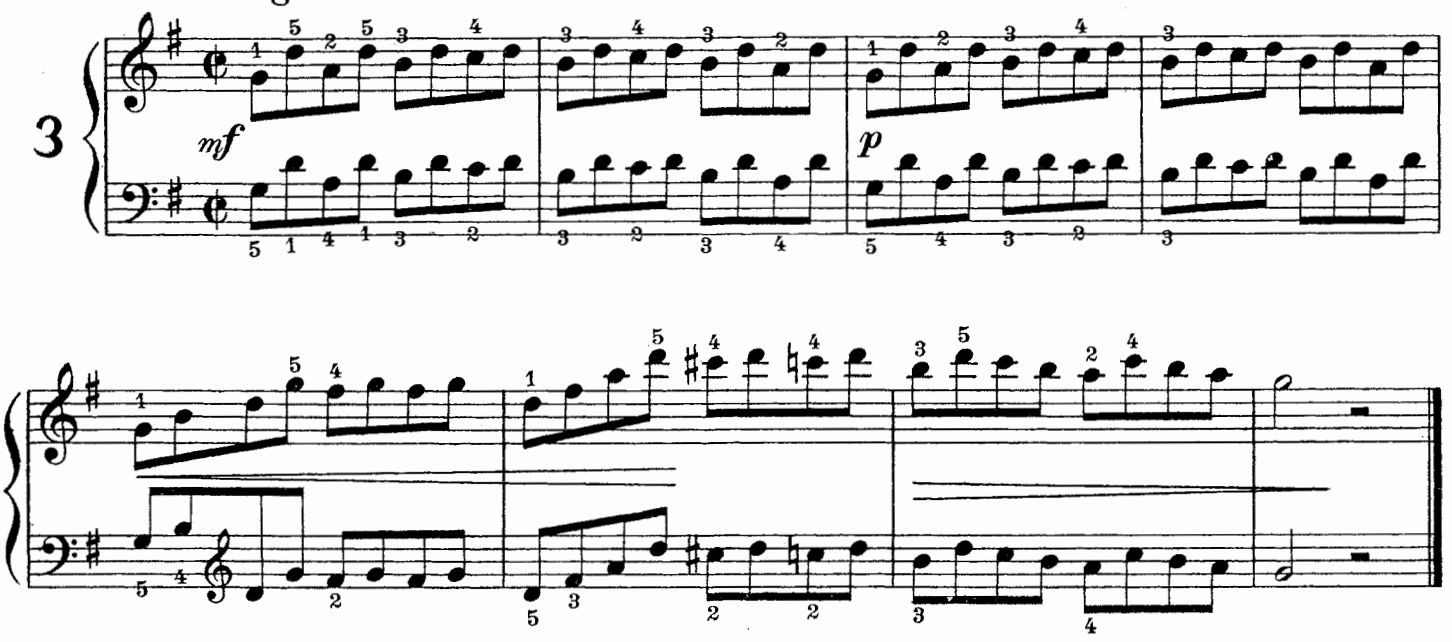
Use well-articulated finger legato in both hands.

Velocity attained M. M.....

Finger Legato - Both Hands

Czerny

Allegretto



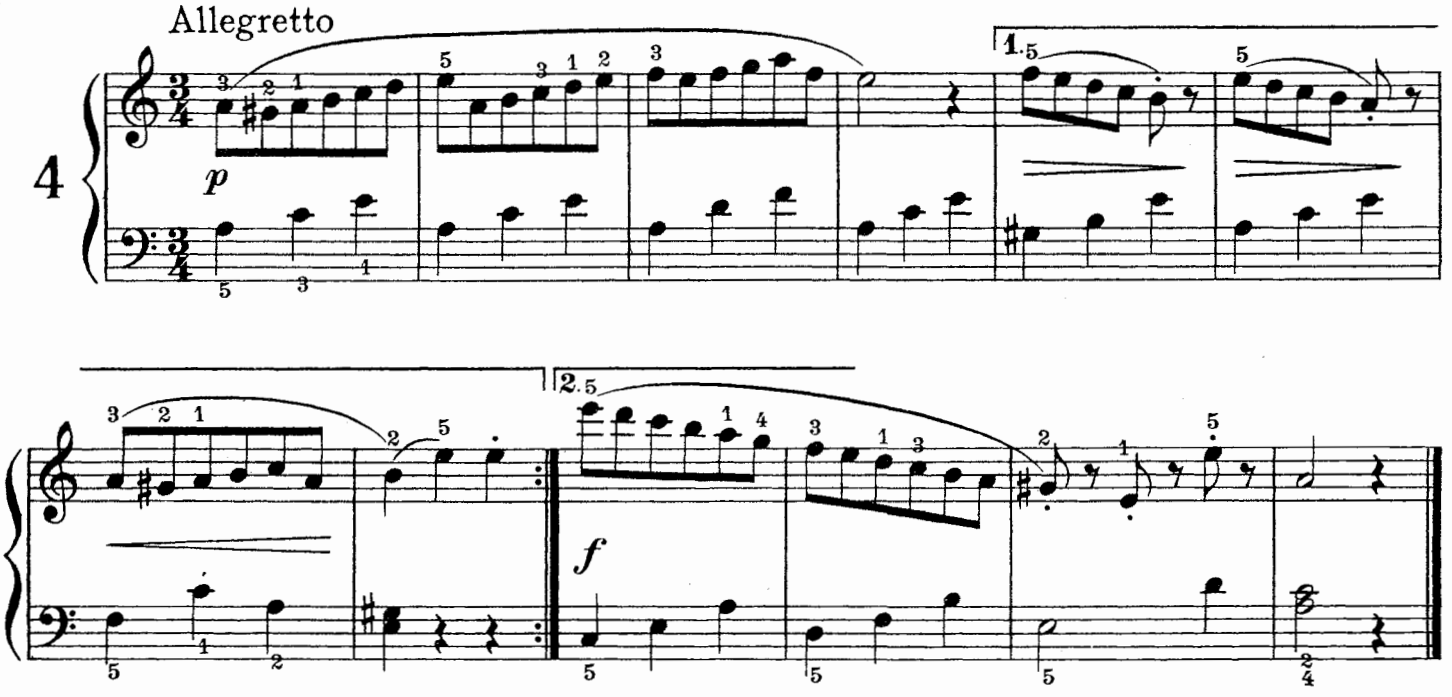
As gracefully as possible.

Velocity attained M. M.....

The Brooklet

Duvernoy

Allegretto

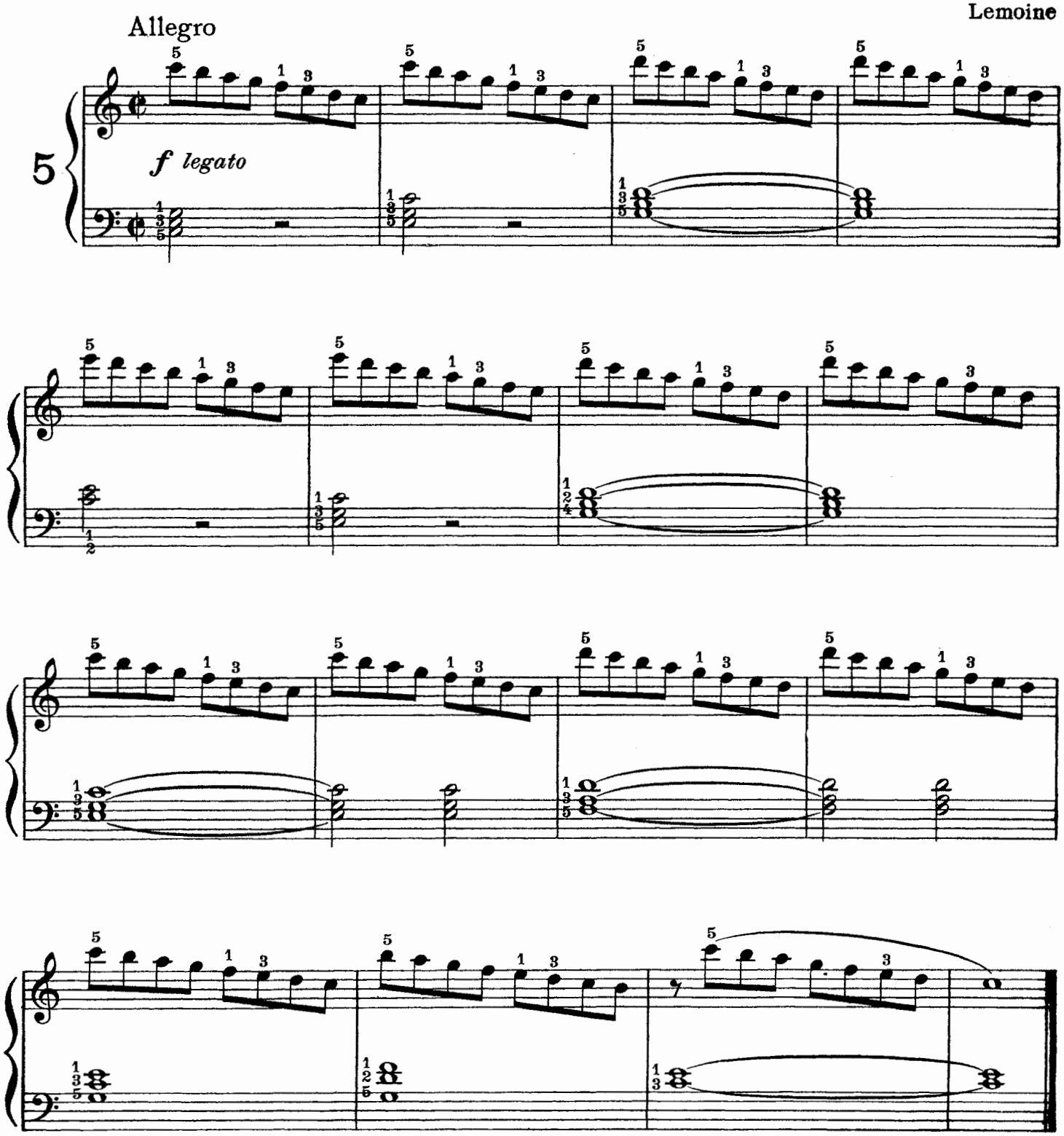


Try to play the scales as smoothly as glissandos.

Velocity attained M. M. .....

Legato Scale Passages - Right Hand

Lemoine



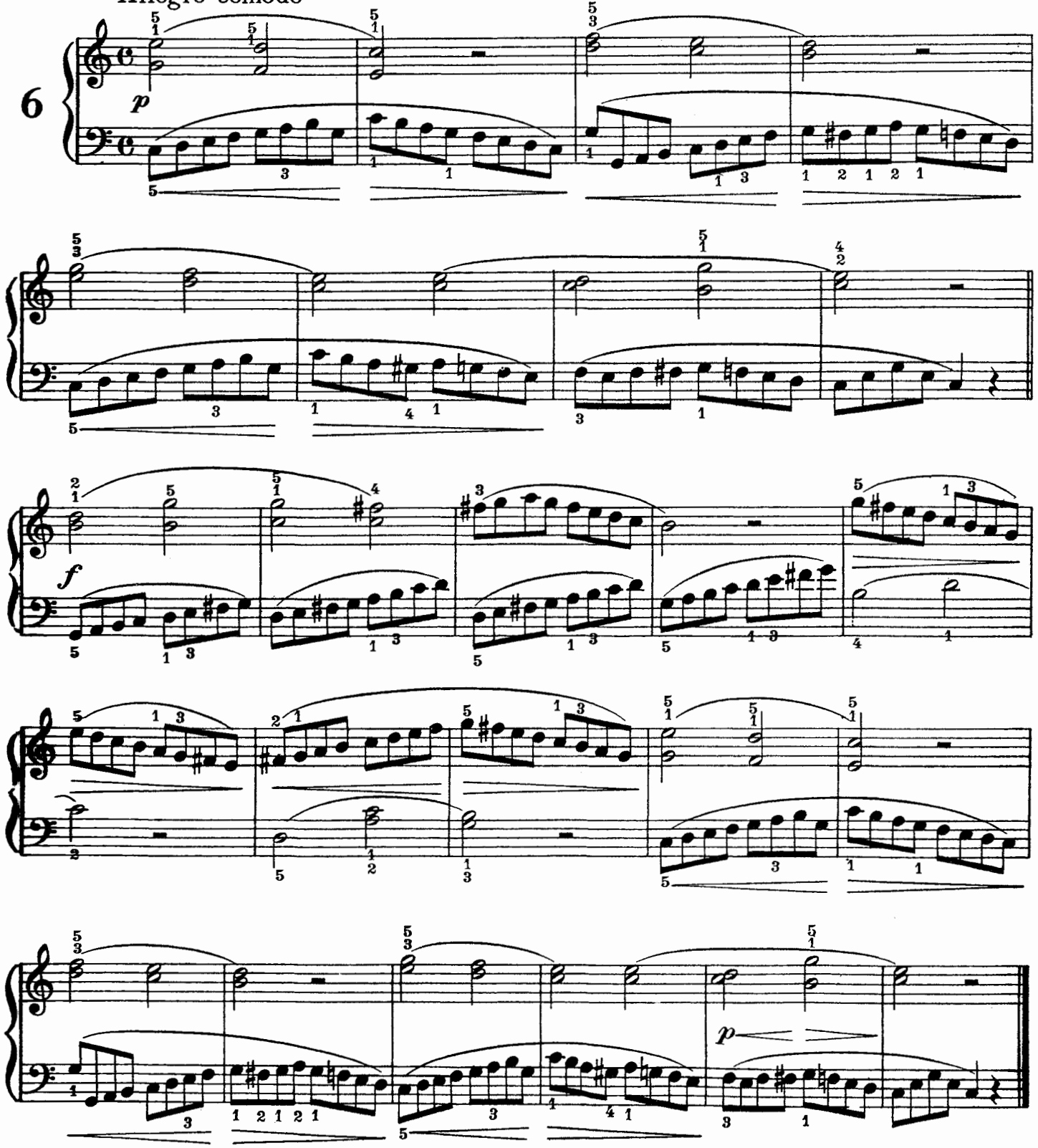
Treat the scale figures as an accompaniment to the Melody which should be played as expressively as possible.

Velocity attained M. M.....

Scale figures as Accompaniment

Duvernoy

Allegro comodo



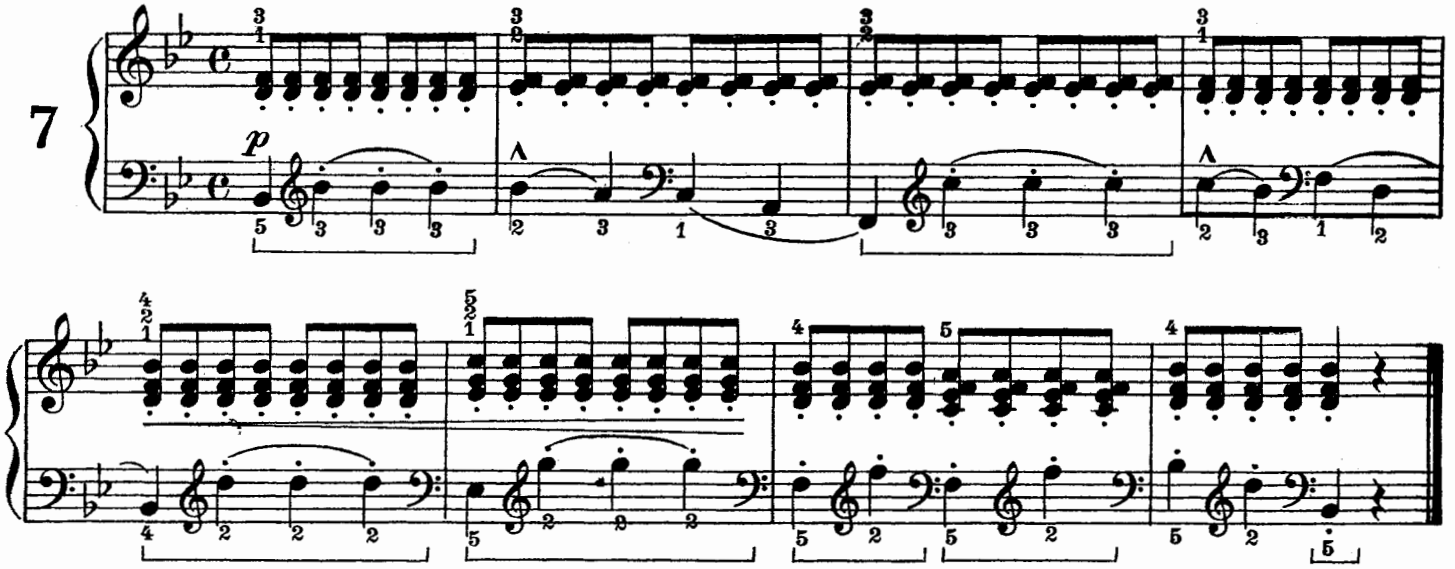
Observe the phrasing in the left-hand part.

Velocity attained M. M.....

Wrist Staccato-Right Hand

Moderato

Czerny



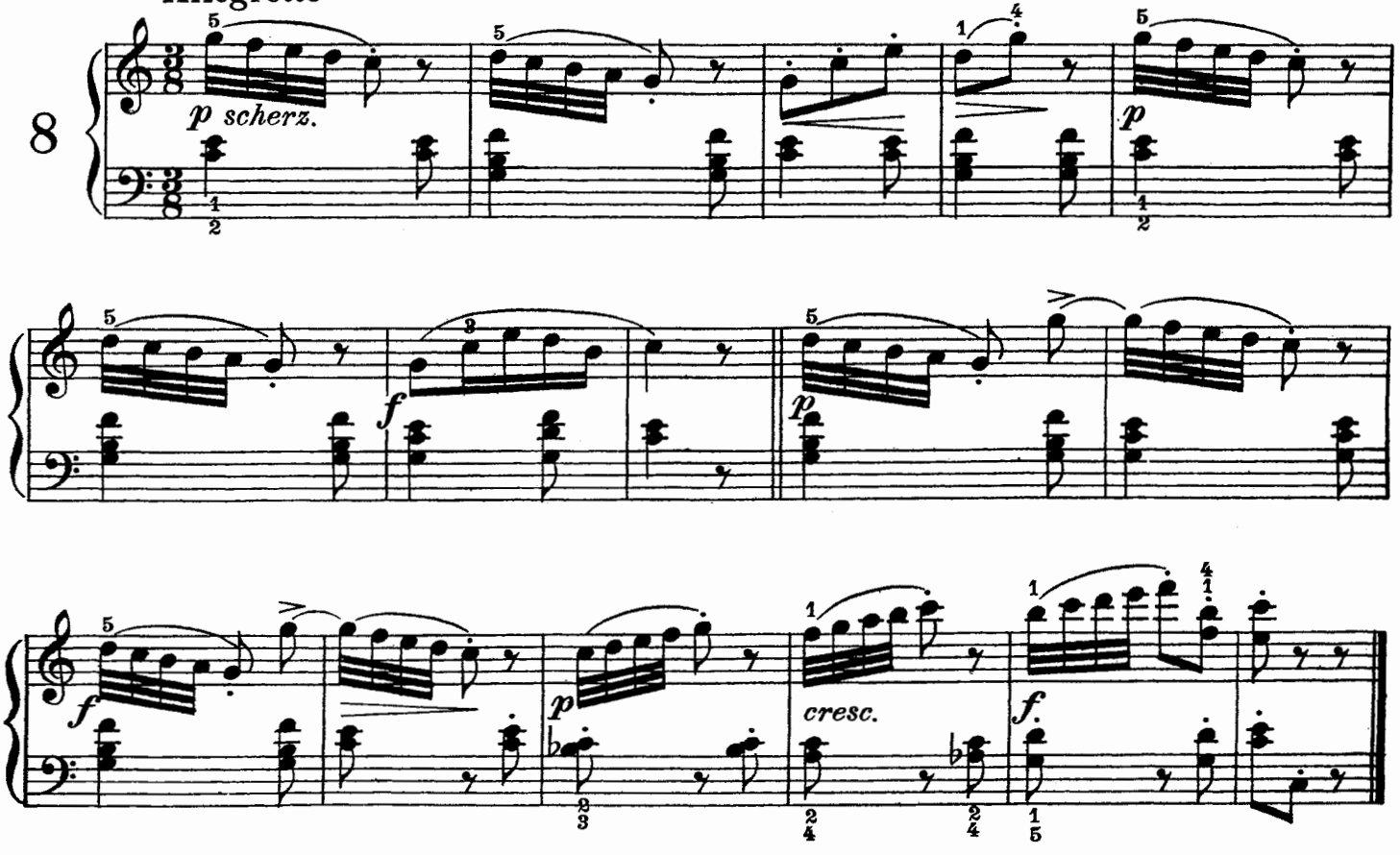
Play the right-hand groups with rolling attack, tossing off the last note of each group.

Velocity attained M. M.....

Rolling Attack-Right Hand

Allegretto

Lemoine



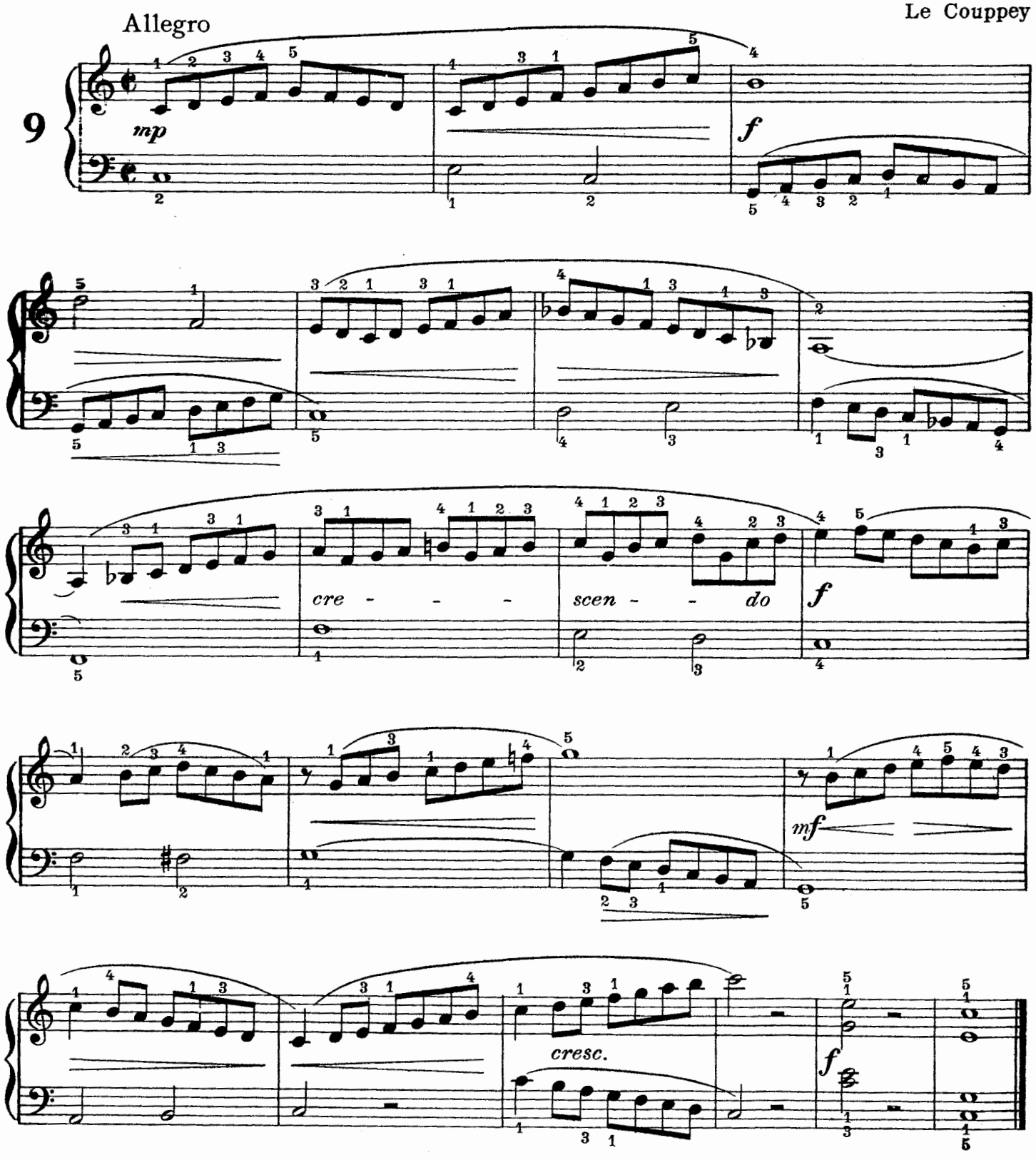
Practice first in four-four time.
Later in alla breve.
Apply the swells and diminuendos as indicated.

Velocity attained M. M.....

Smooth Passage Playing

Le Couppey

Allegro



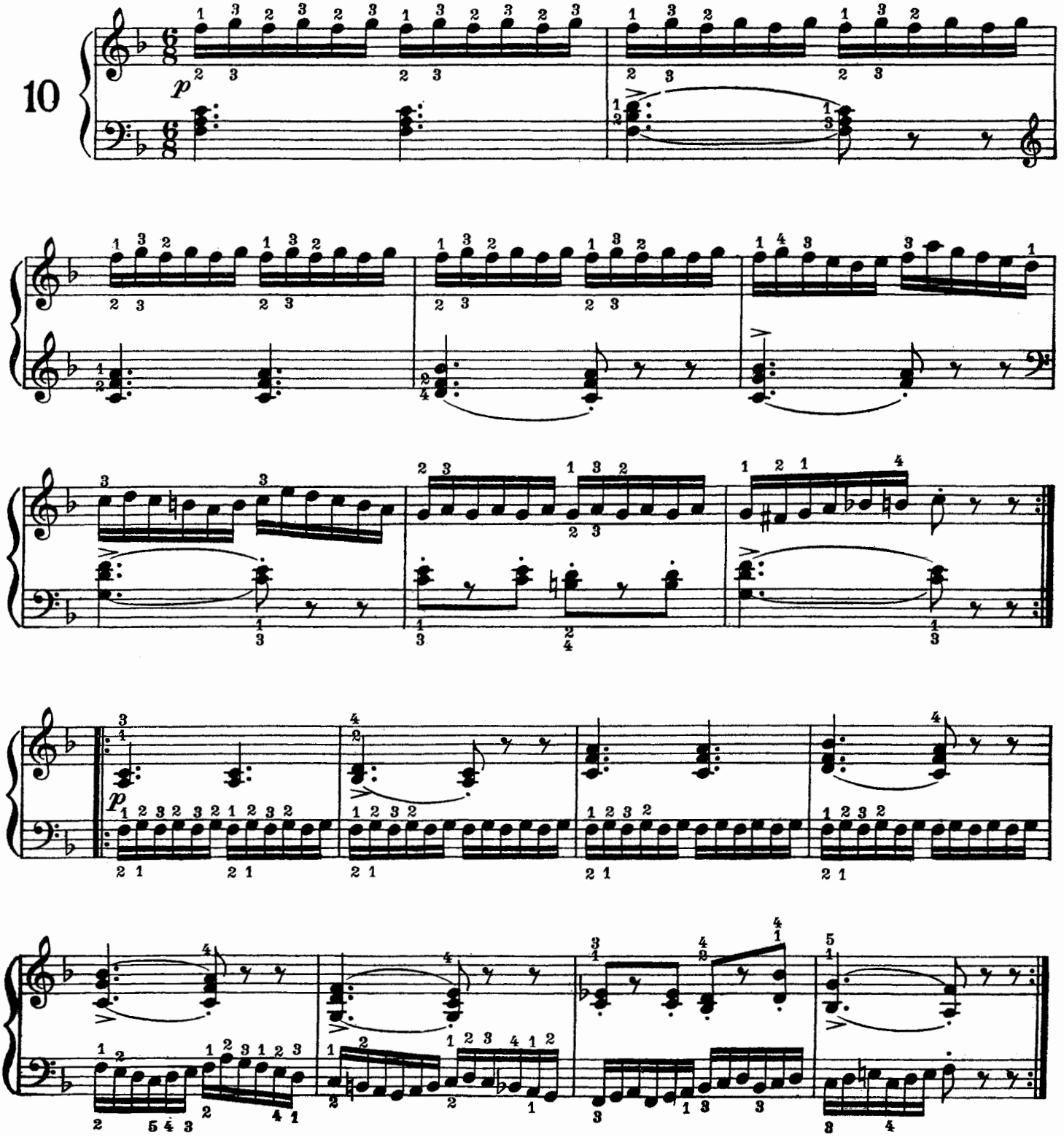
Practice first with well-articulated finger-legato. Learn both sets of fingering.
As speed develops, keep the fingers closer and closer until they actually "ride" the keys.

Velocity attained M. M.....

The Trill

Köhler

Allegro



Play the scale figures with fingers close to the keys and with a sweeping motion of the arm.
They should sound almost like glissandos.

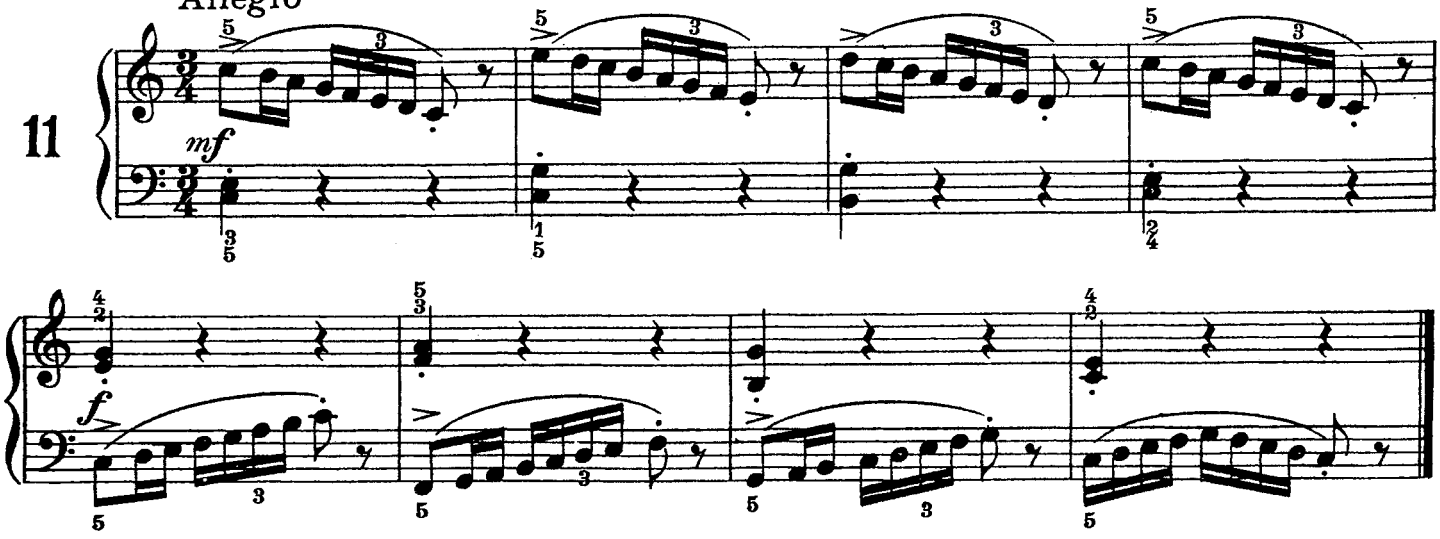
Velocity attained M. M.....

Diatonic Sweeps

Köhler

Allegro

11



Apply sharp attack and release to the three-note groups in the right hand while the left hand uses a plucking finger staccato.

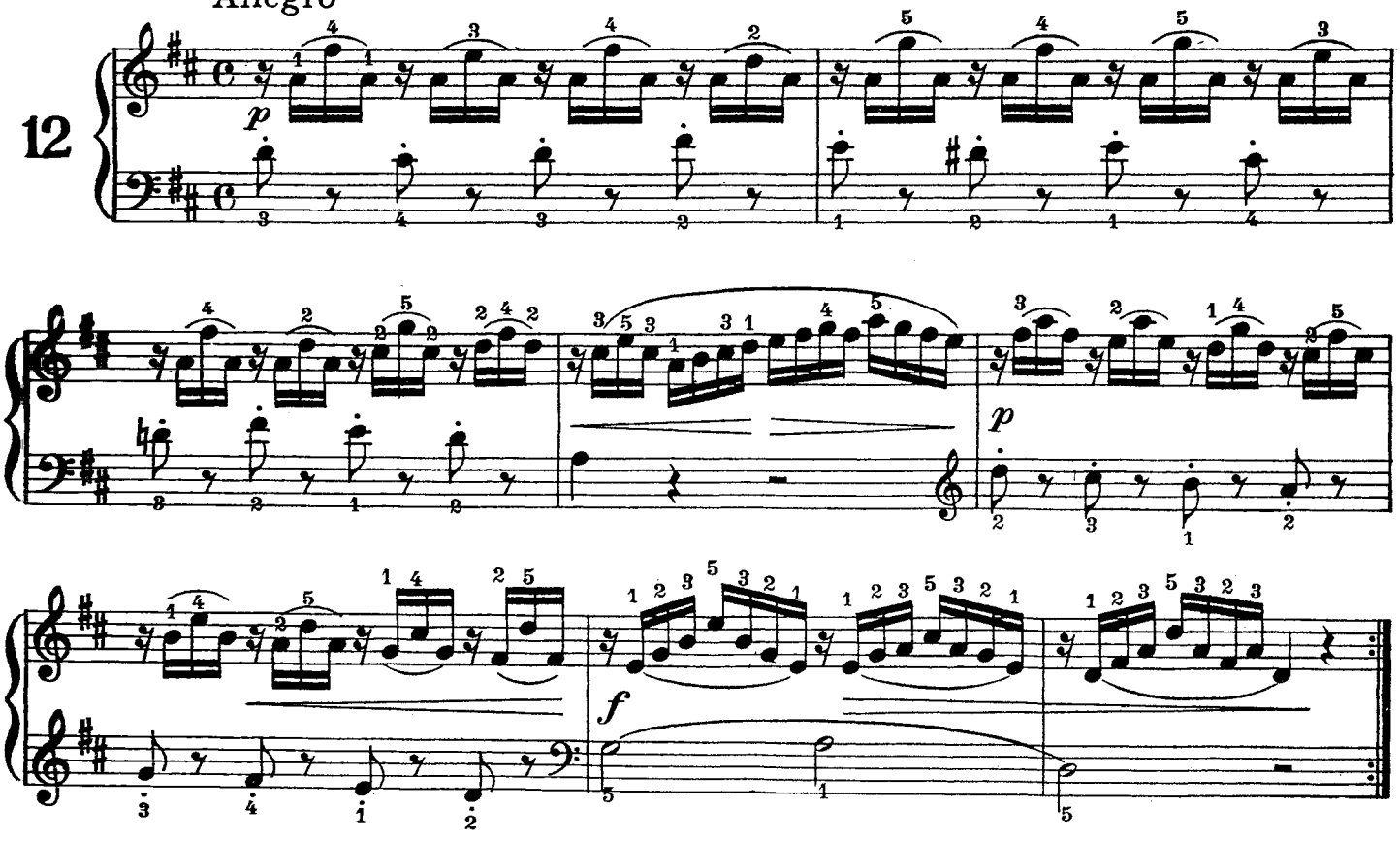
Velocity attained M. M.....

Three-note Slurs

Czerny

Allegro

12



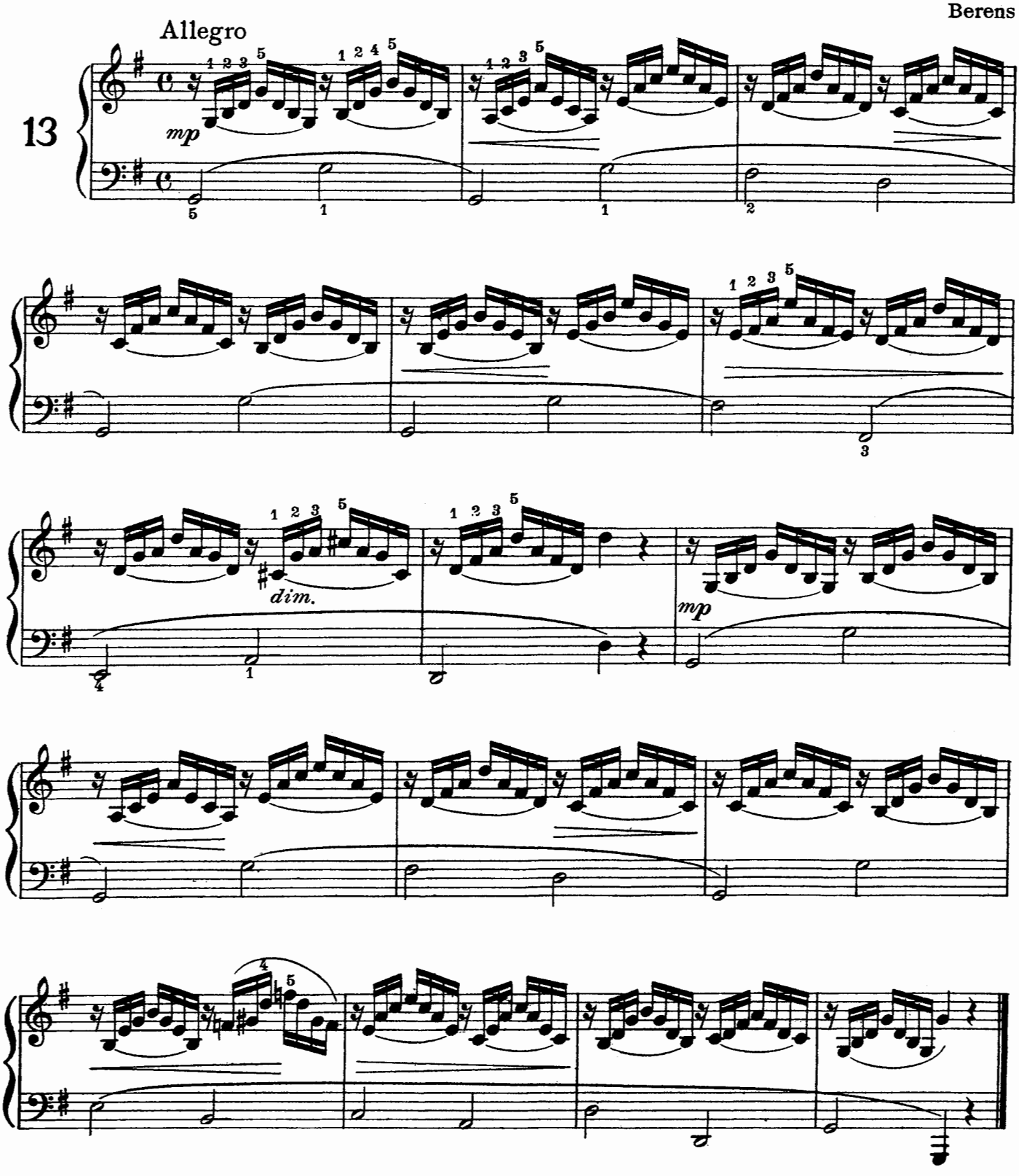
Play the right-hand broken chords with a graceful Rotary Motion. Observe the phrasing of the sustained left hand.

Velocity attained M. M.....

Rolling Attack - Broken Chords

Berens

Allegro



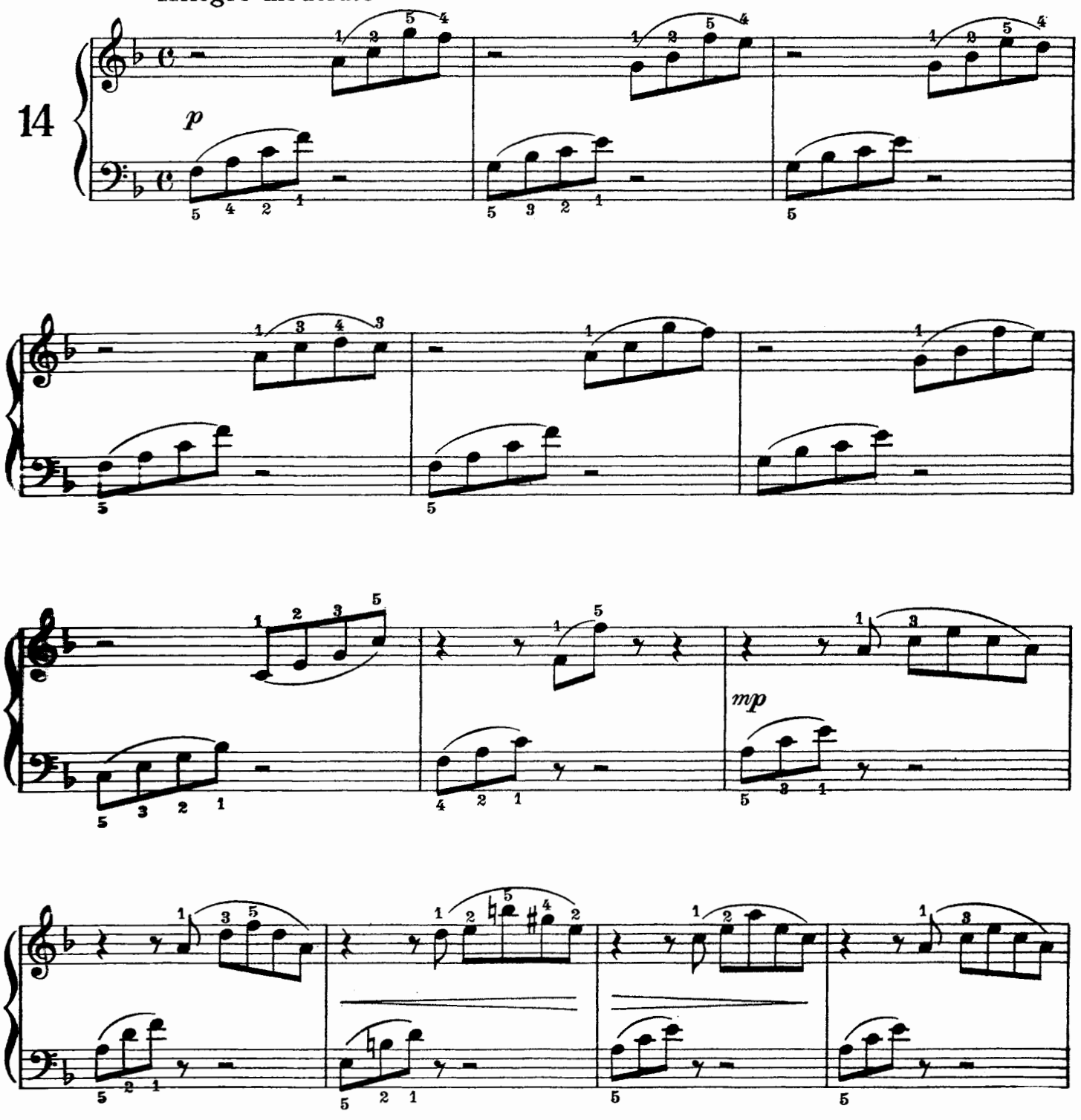
These arpeggio figures should be tossed from one hand to the other and sound as smoothly as though played with one hand.

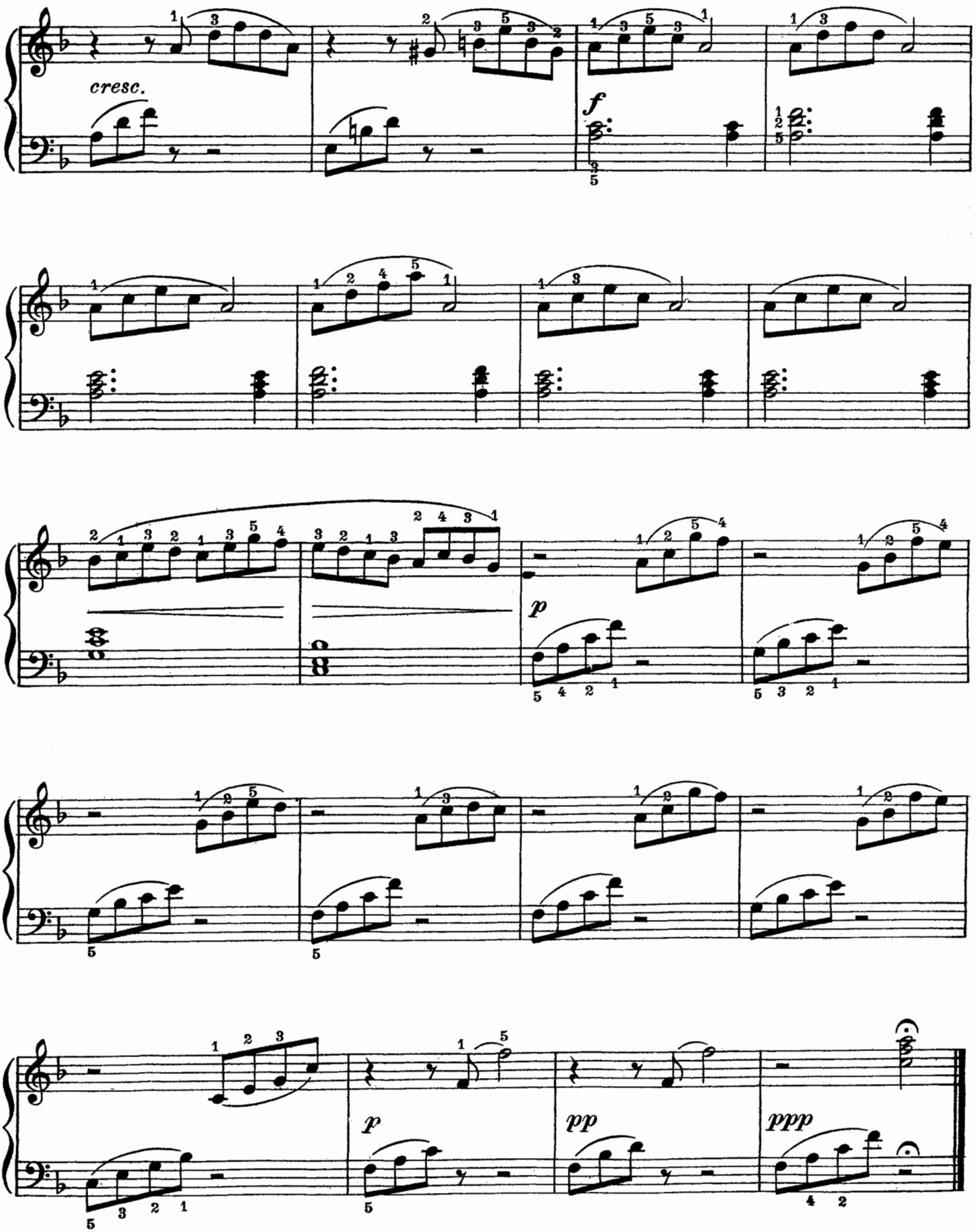
Velocity attained M.M. .....

By the Seaside

Streabbog

Allegro moderato




cresc.
f
p
p
pp
ppp

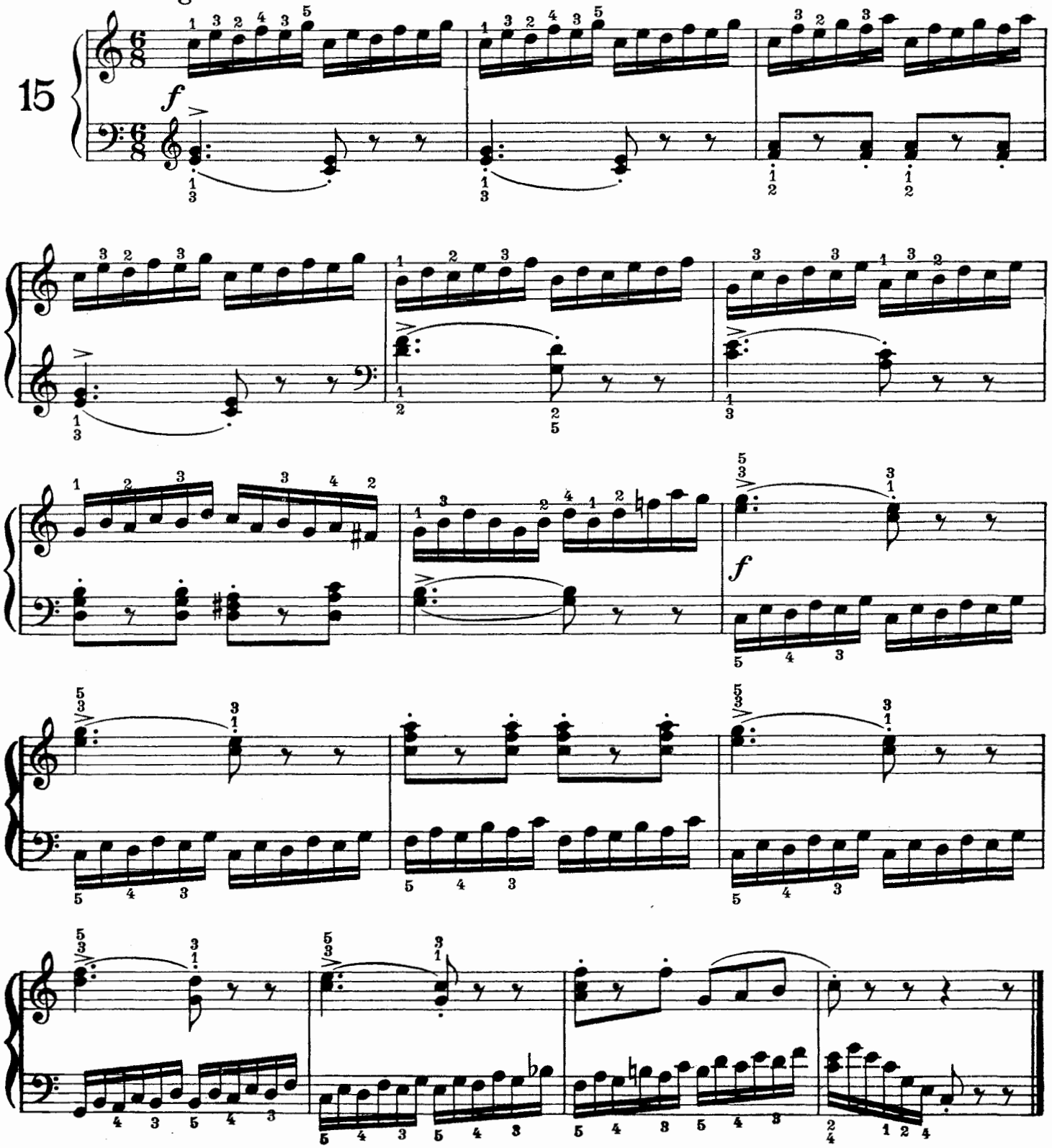
Practice the broken thirds first with high Finger Legato. As speed develops, use less and less finger action.

Velocity attained M. M.....

Broken Thirds

Köhler

Allegretto vivo



Use a slight rolling motion in playing the left-hand broken chords.

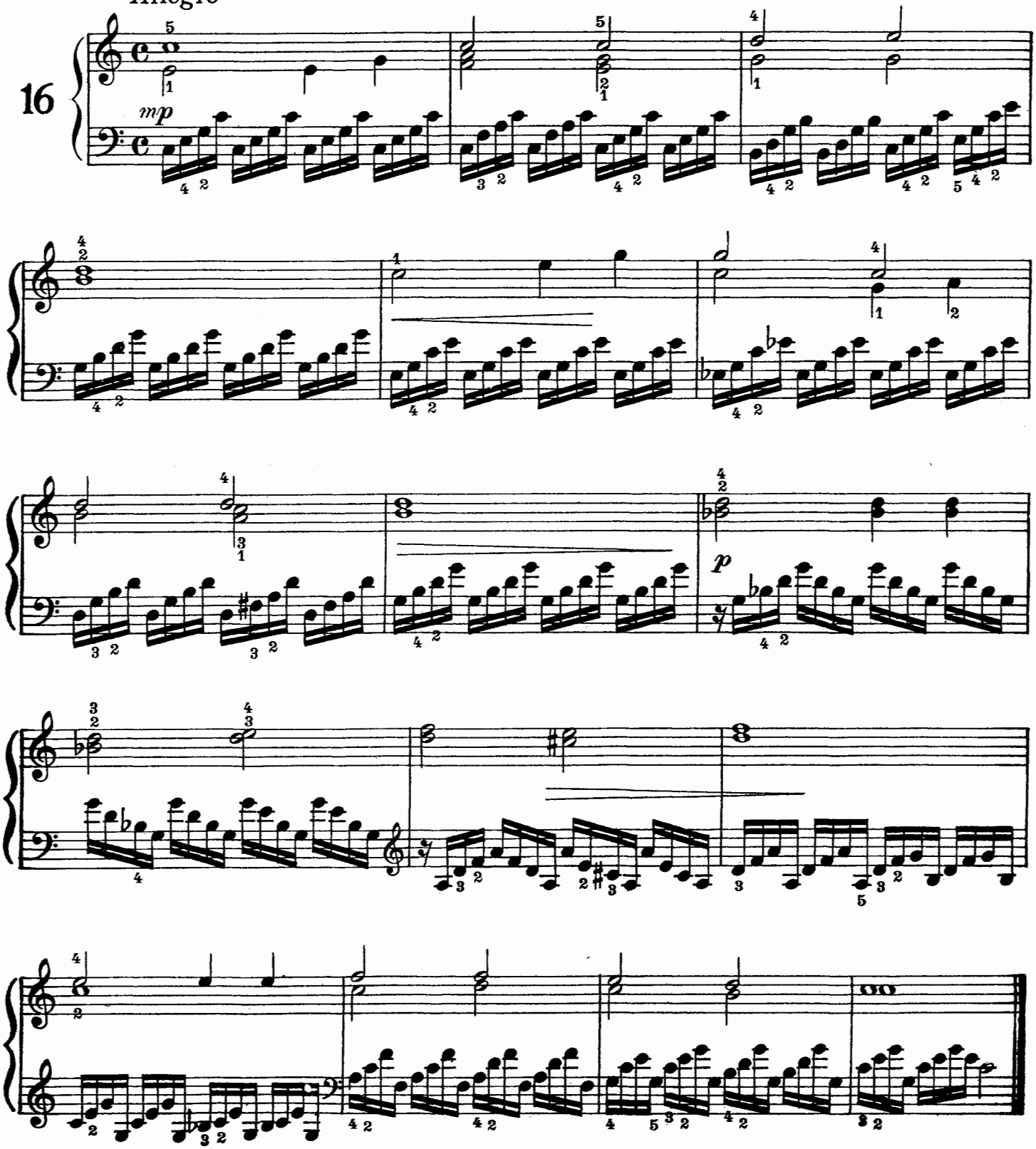
Velocity attained M. M.....

Left Hand Broken Chords

Köhler

Allegro

16



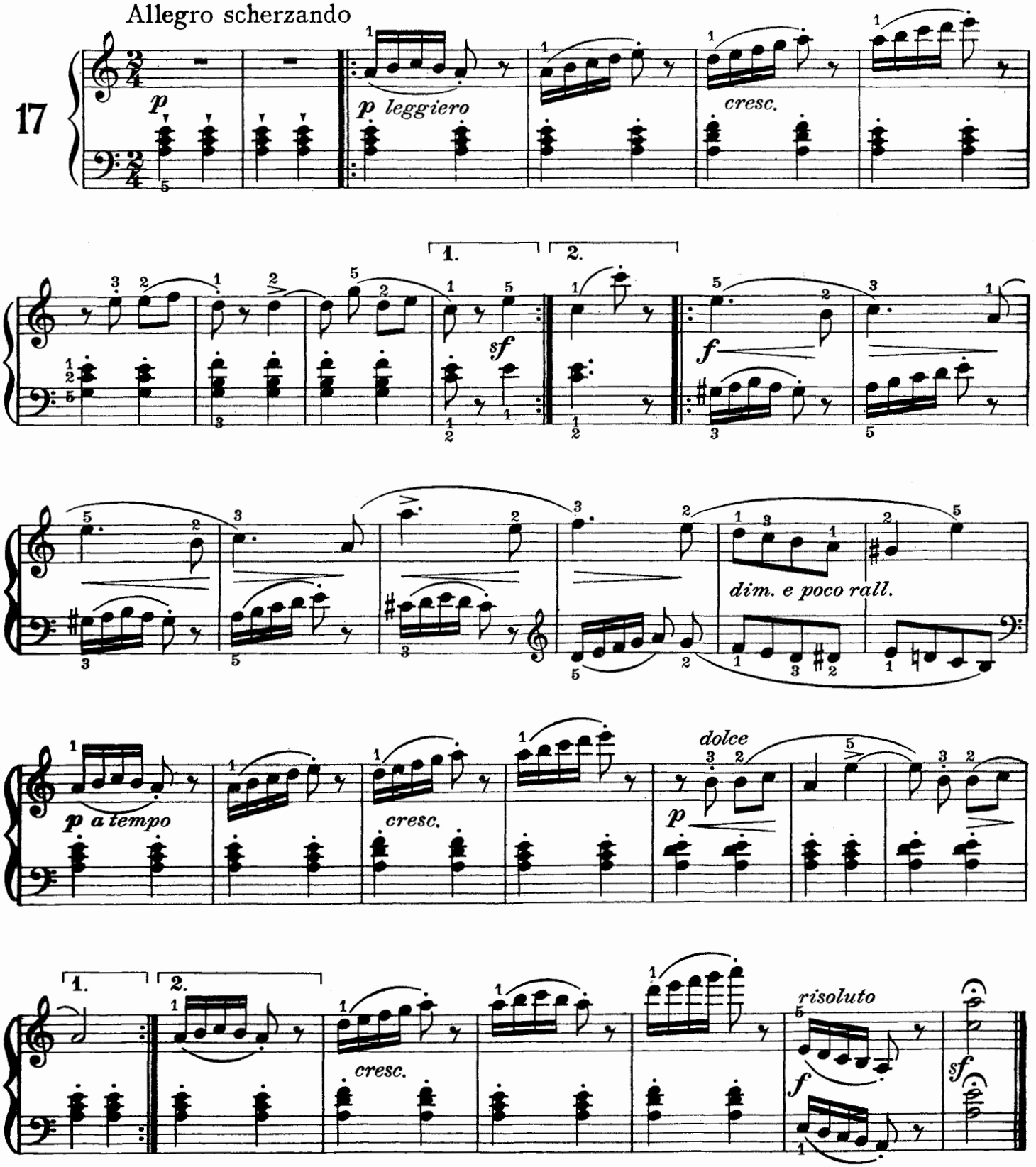
Roll off the groups in 16ths.
Play the left hand chords with forearm staccato.

Velocity attained M. M. .....

Arabesque

Burgmüller

Allegro scherzando



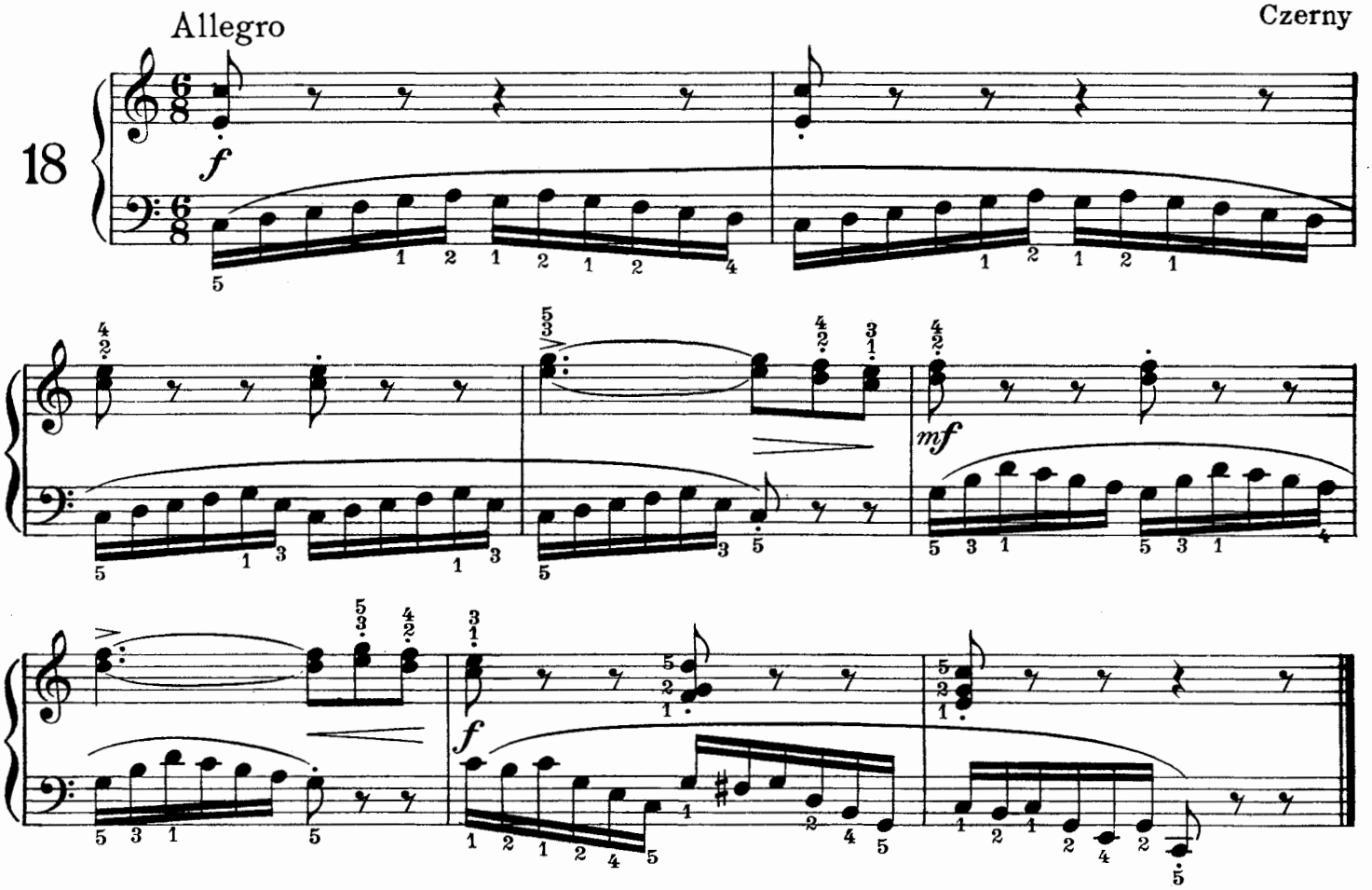
Play the left hand with strict finger legato – well articulated.

Velocity attained M. M. .....

Left Hand Passage Playing

Allegro

Czerny



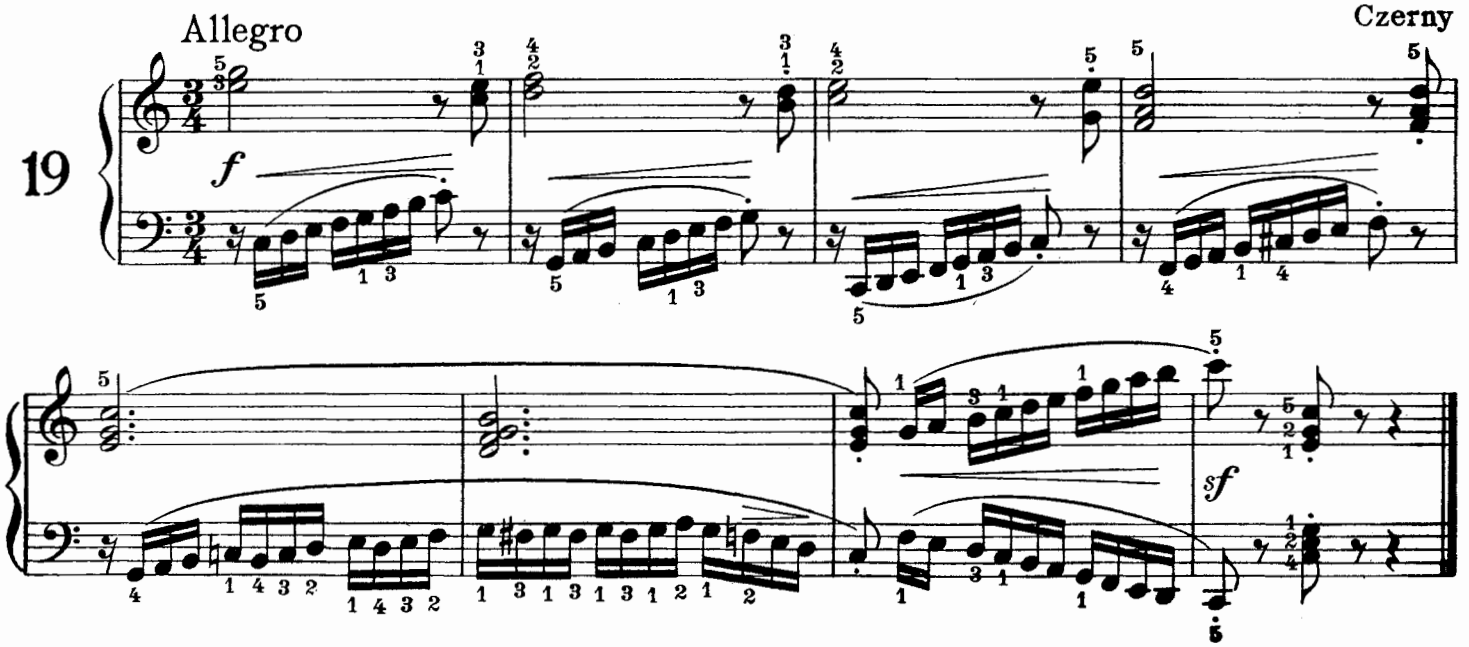
Play the left hand with close finger legato – employing, at the same time a sweeping motion of the arm.

Velocity attained M. M. .....

March Wind

Allegro

Czerny



Practice this first at moderate tempo with *high finger legato.*
Later, as speed develops, keep the fingers close to the keys and use a rolling motion of the arm.

Velocity attained M. M.....

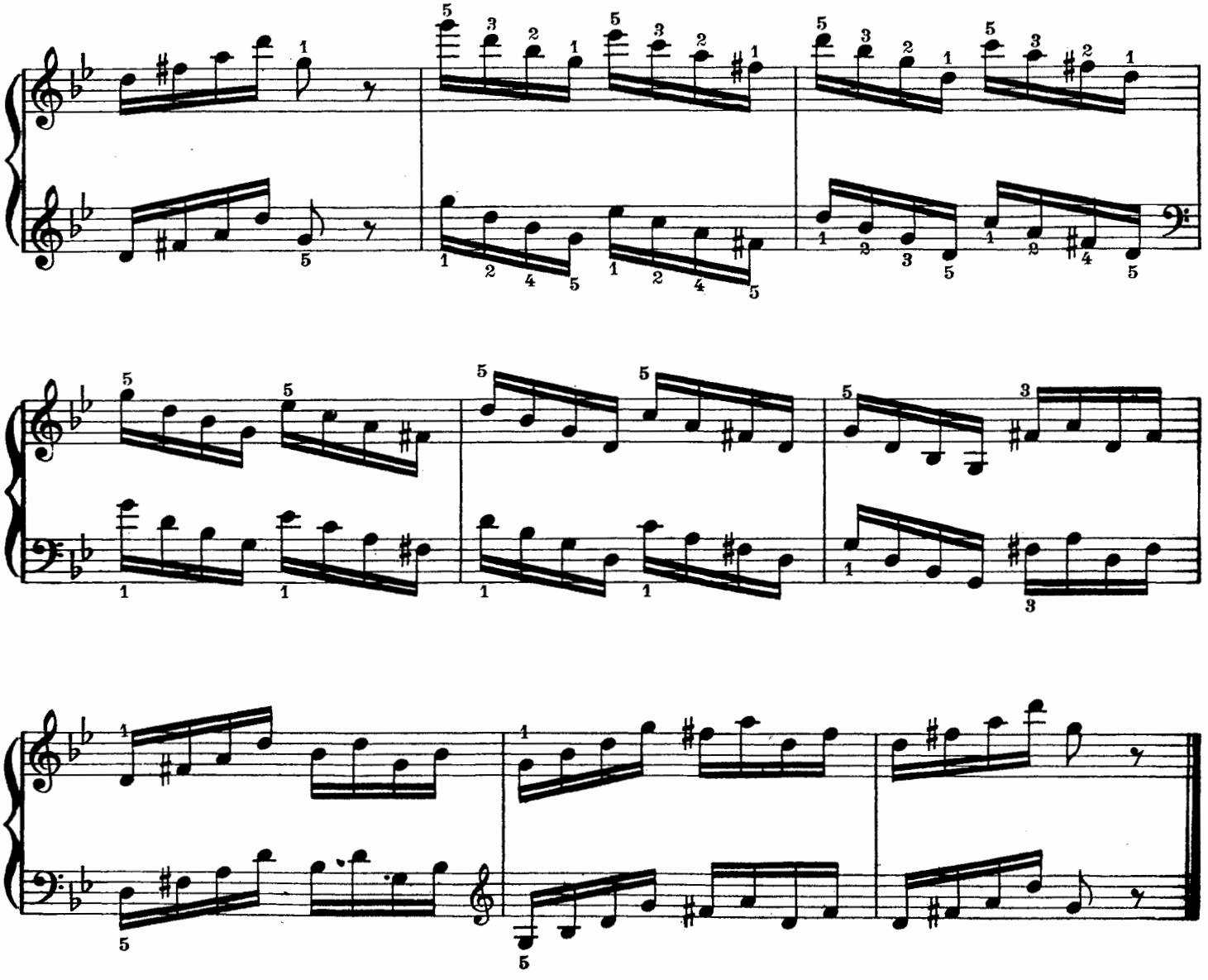
Broken Chords - Both Hands

Czerny

Vivace

20

ff



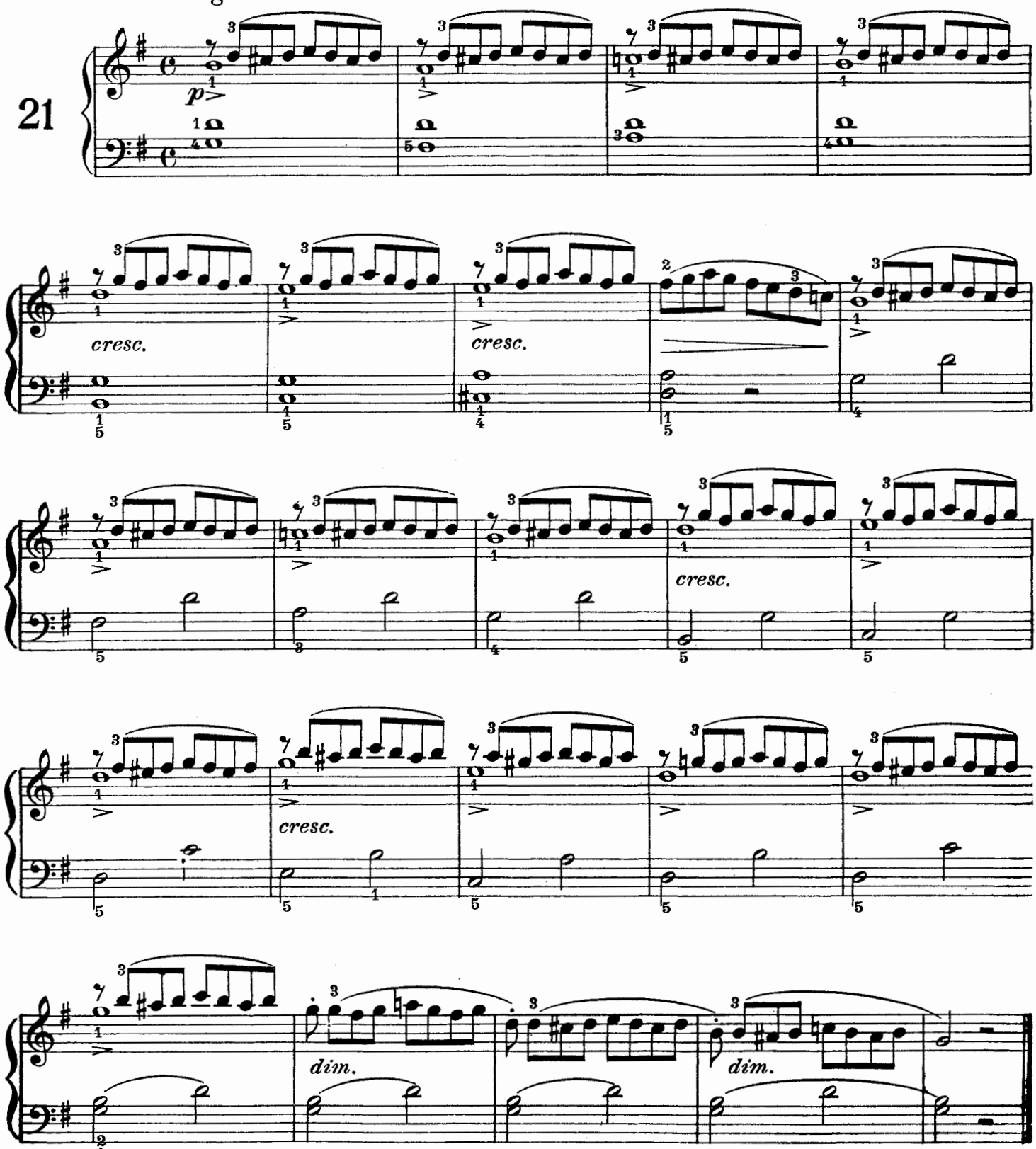
Let the sustained notes (played by the thumb) support the weight of the arm, while the upper voice is played with finger legato.

Velocity attained M.M. .....

Sustaining the Thumb

Duvernoy

Allegretto



Play the two-note slurs with a rolling motion of the hand, and toss off each group sharply.

Velocity attained M. M.....

Chasing Butterflies

Streabbog

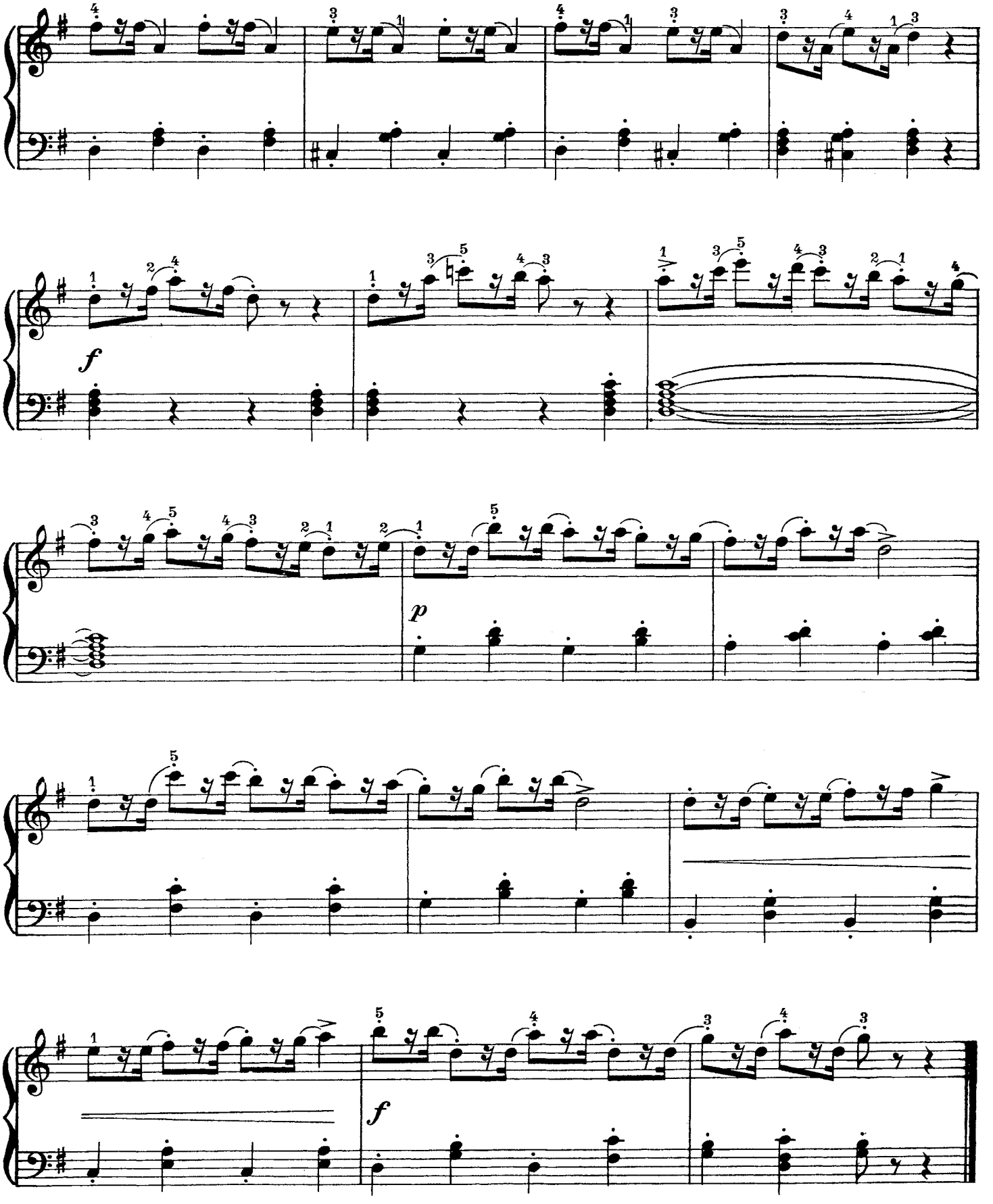
Allegretto

22

leggiero

f

p

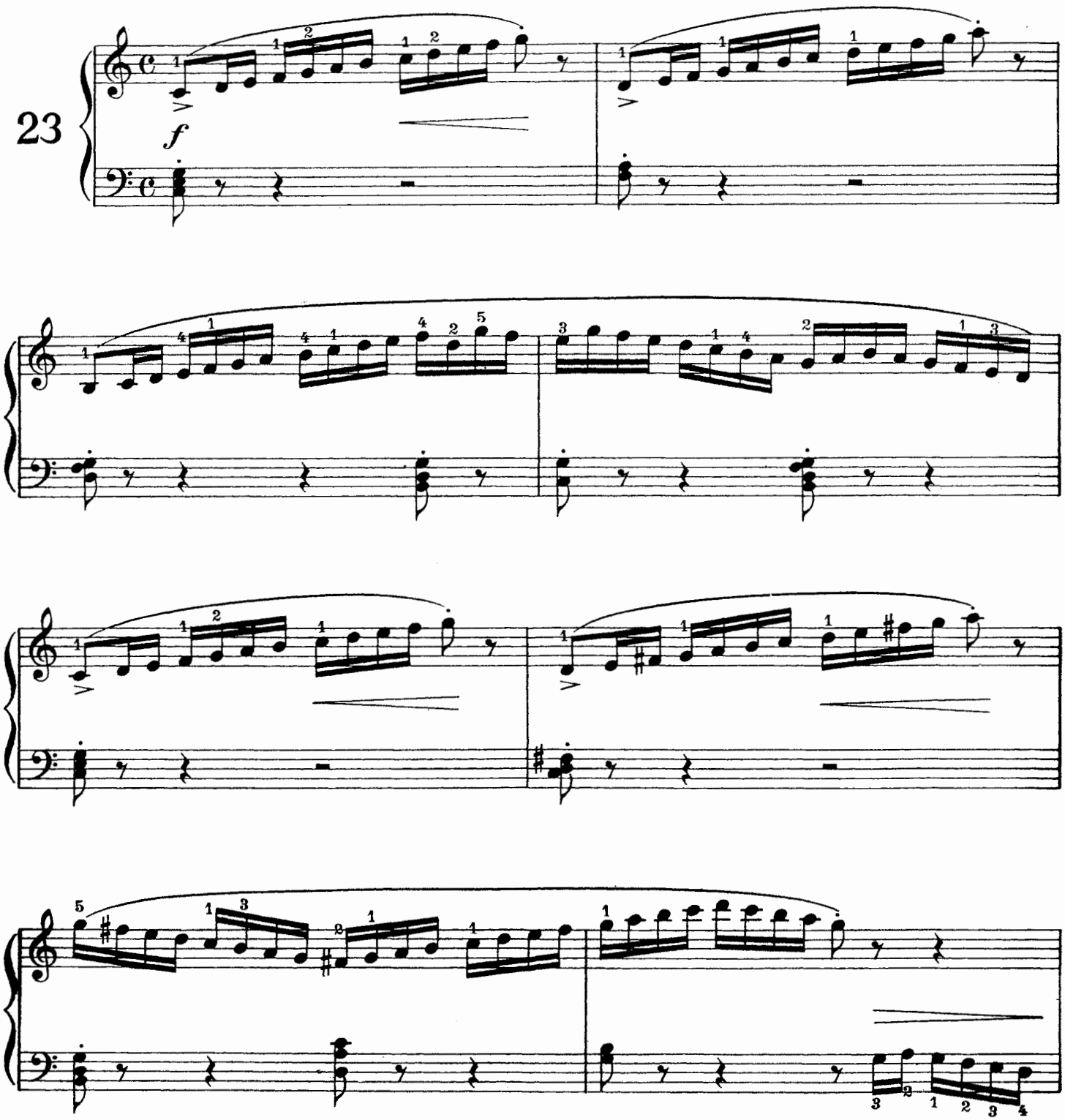

f
p
f

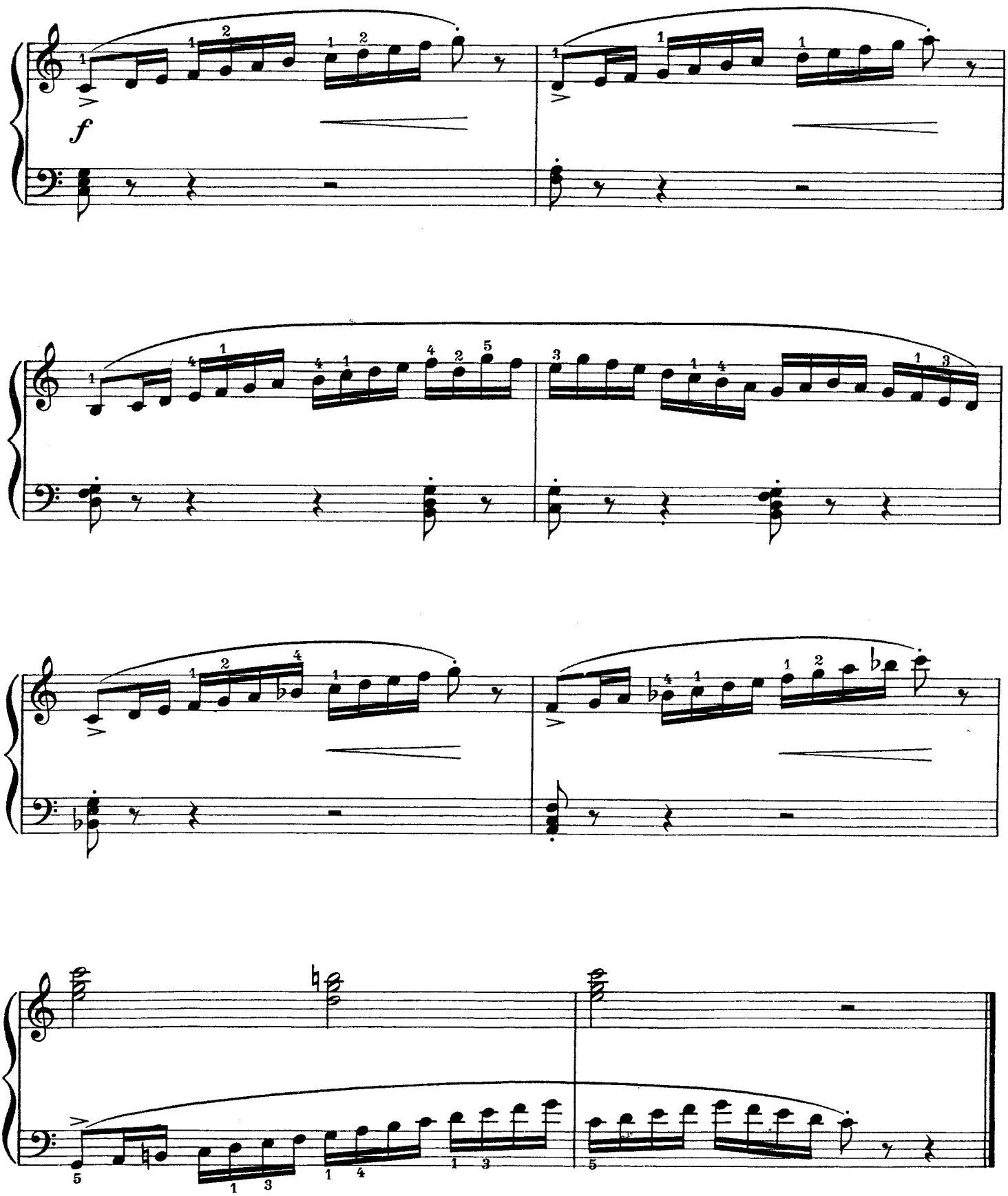
In the following etude, strive to develop the utmost in smoothness and clarity. Always remember that speed is useless unless it is under perfect control.

Velocity attained M. M. .....

Smoothness in Passage Playing

Köhler, Op. 242



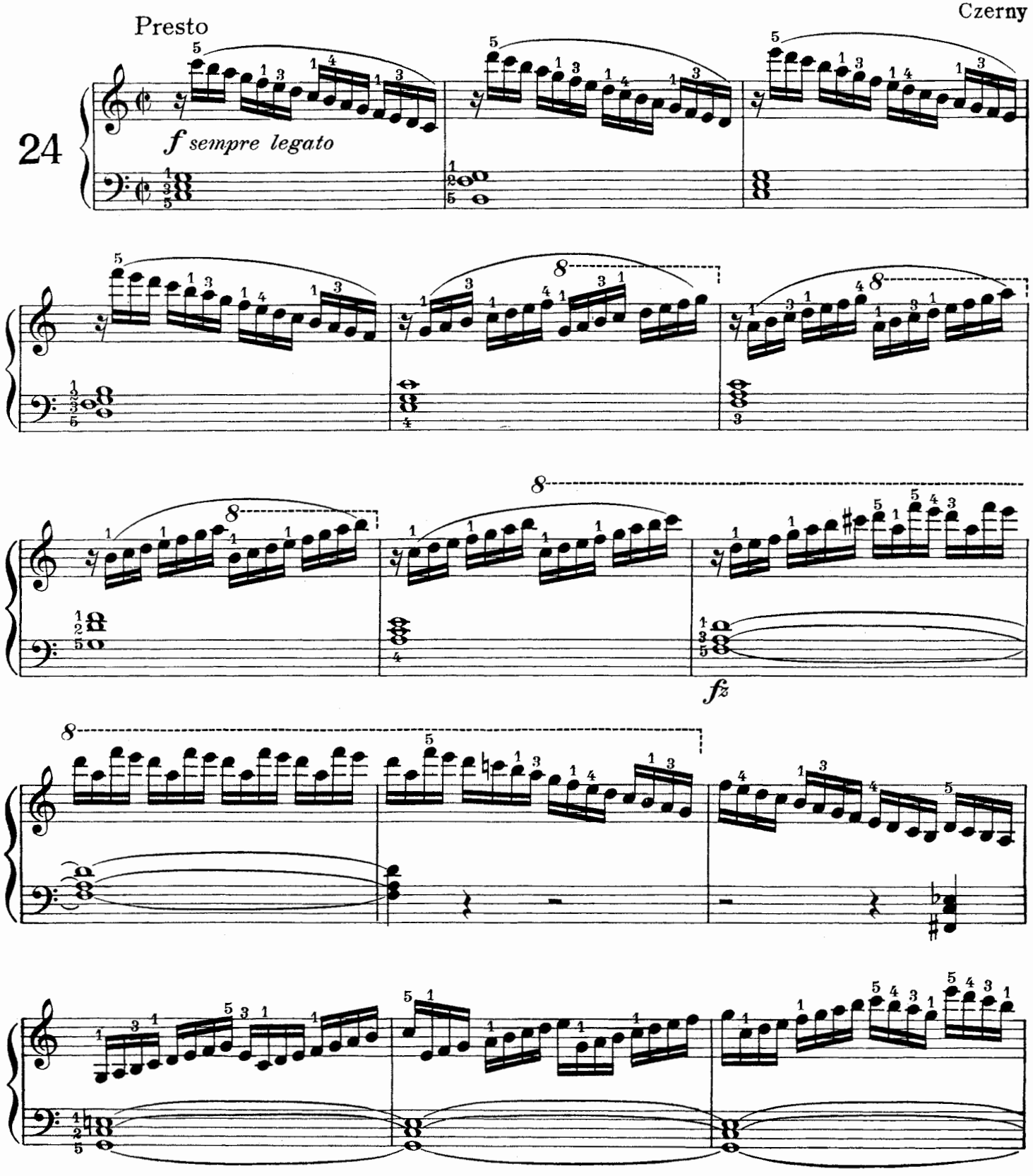

f

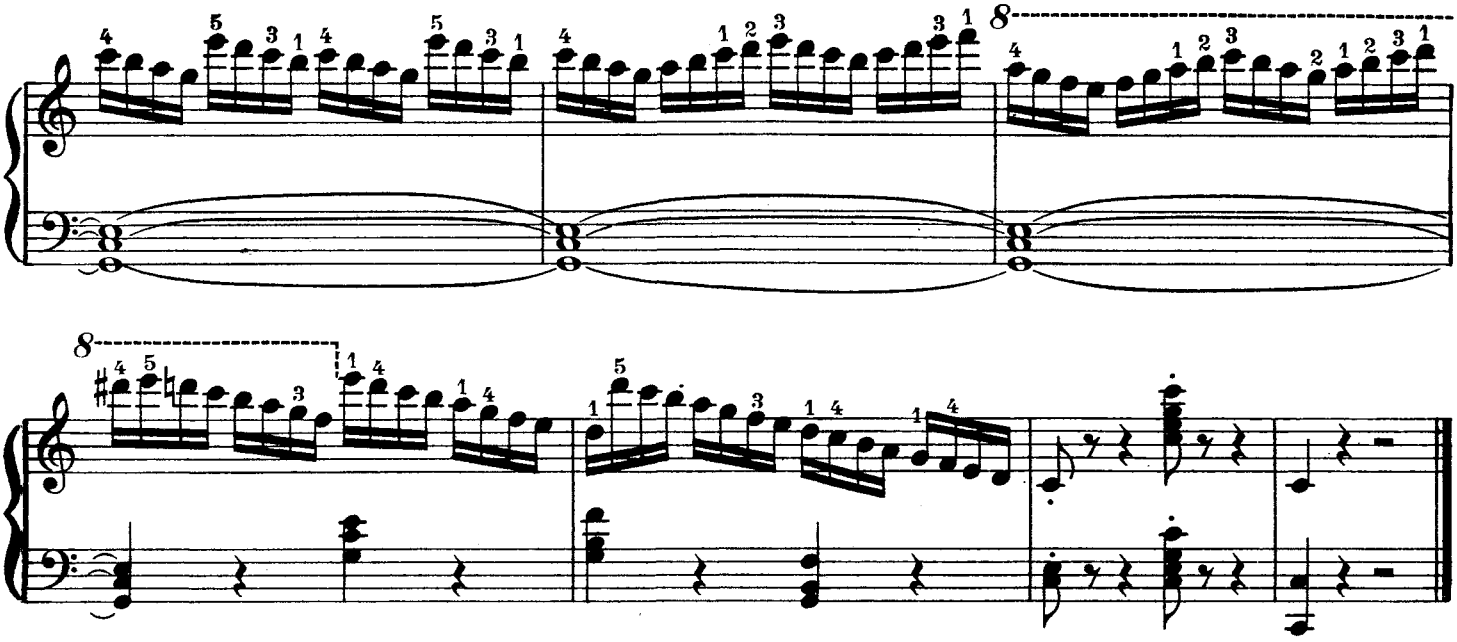
Learn this first in four-four time.
Later in alla breve.
Strive for absolute smoothness and accuracy.

Velocity attained M.M.....

Perfect Evenness in Scale Playing *(Right Hand)*

Czerny



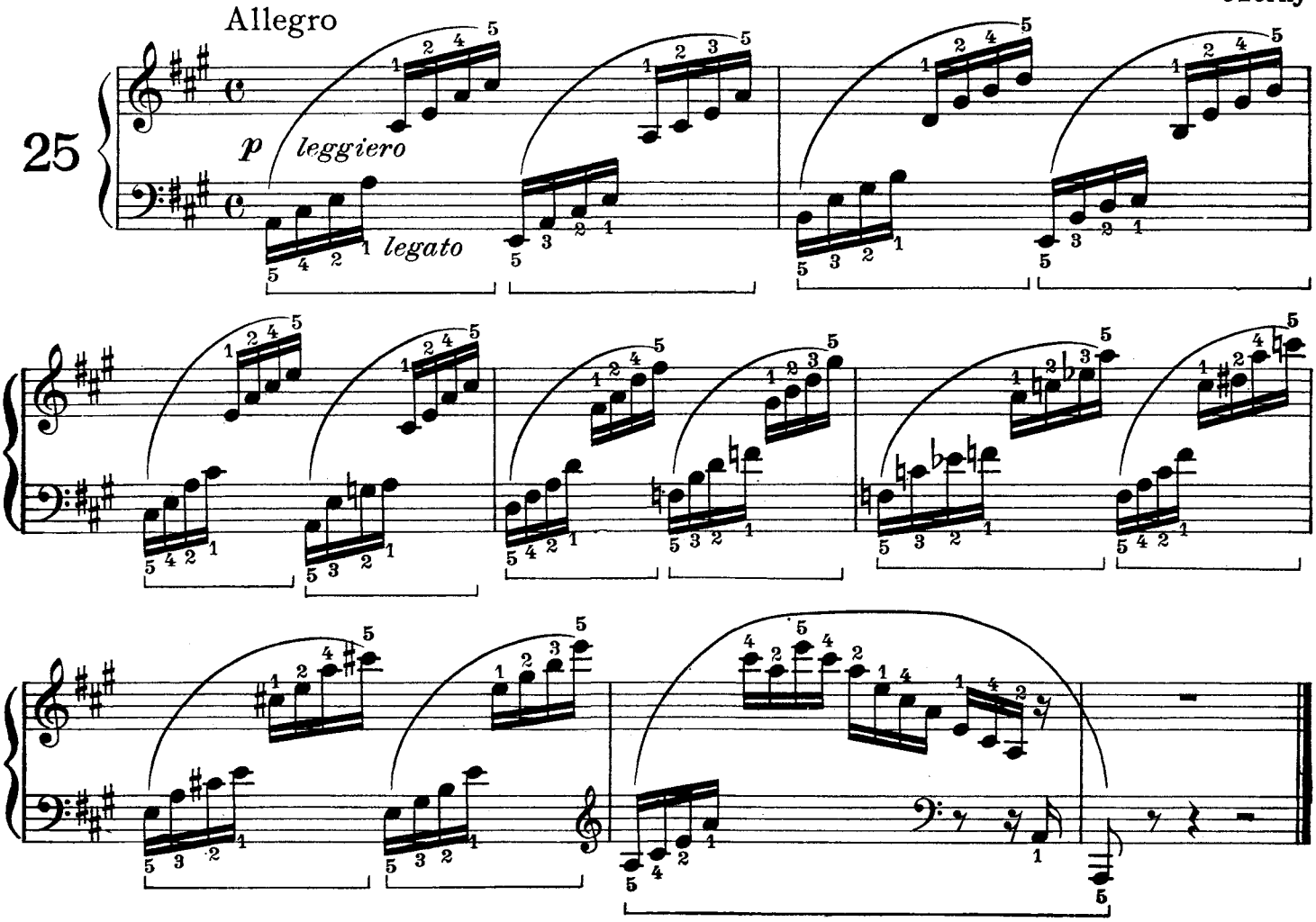


Roll the arpeggio groups, tossing them from one hand to the other. Pedal may be used as indicated.

Velocity attained M. M.....

Arpeggios divided between the Hands

Czerny



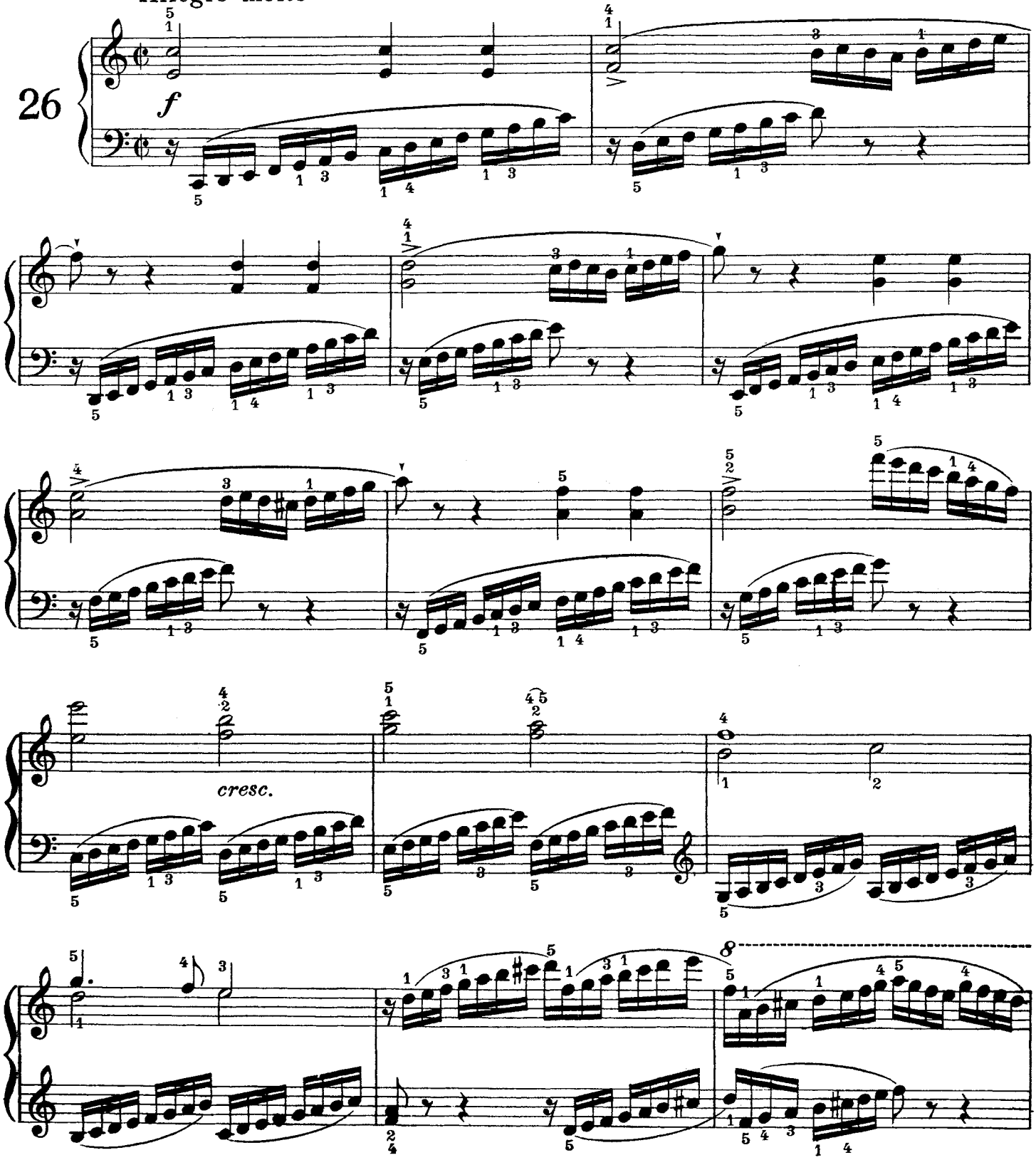
Practice first in four-four time.
Later in alla breve.
Strive for utmost smoothness and accuracy.

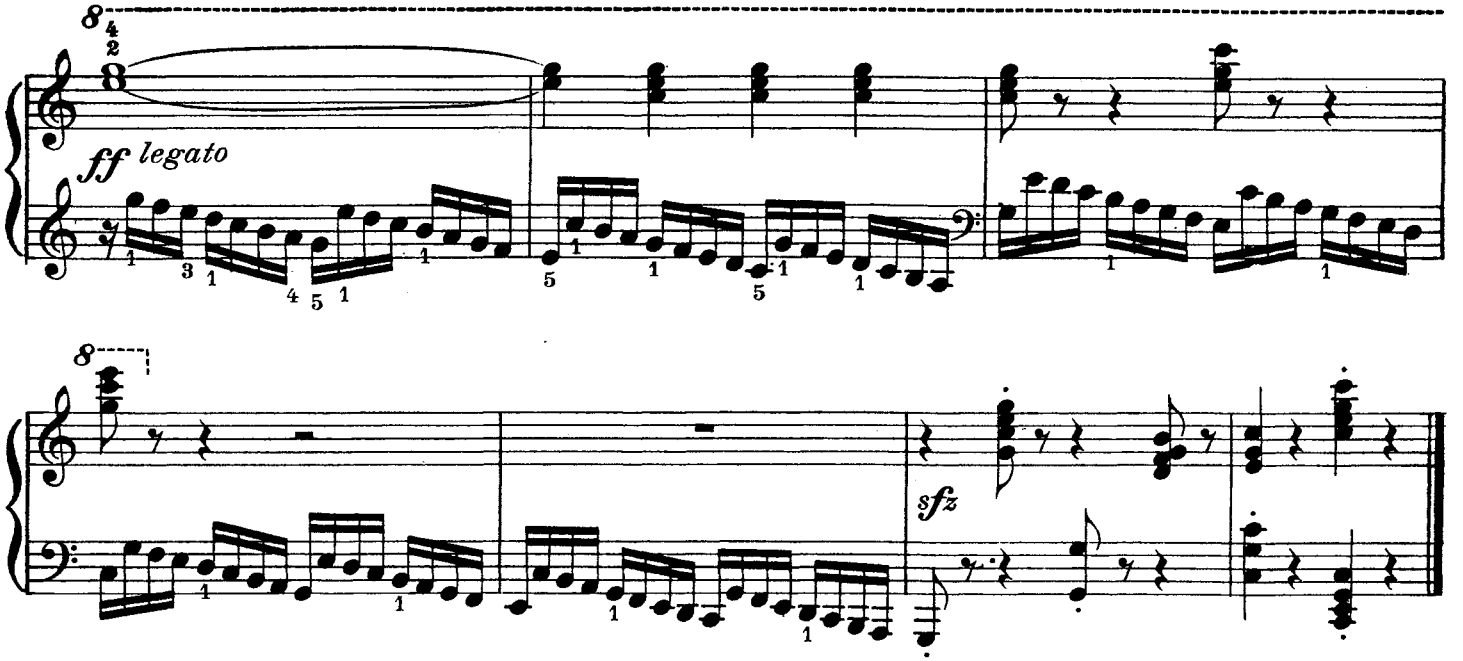
Velocity attained M. M.....

Perfect Evenness in Scale Playing *(Left Hand)*

Czerny

Allegro molto



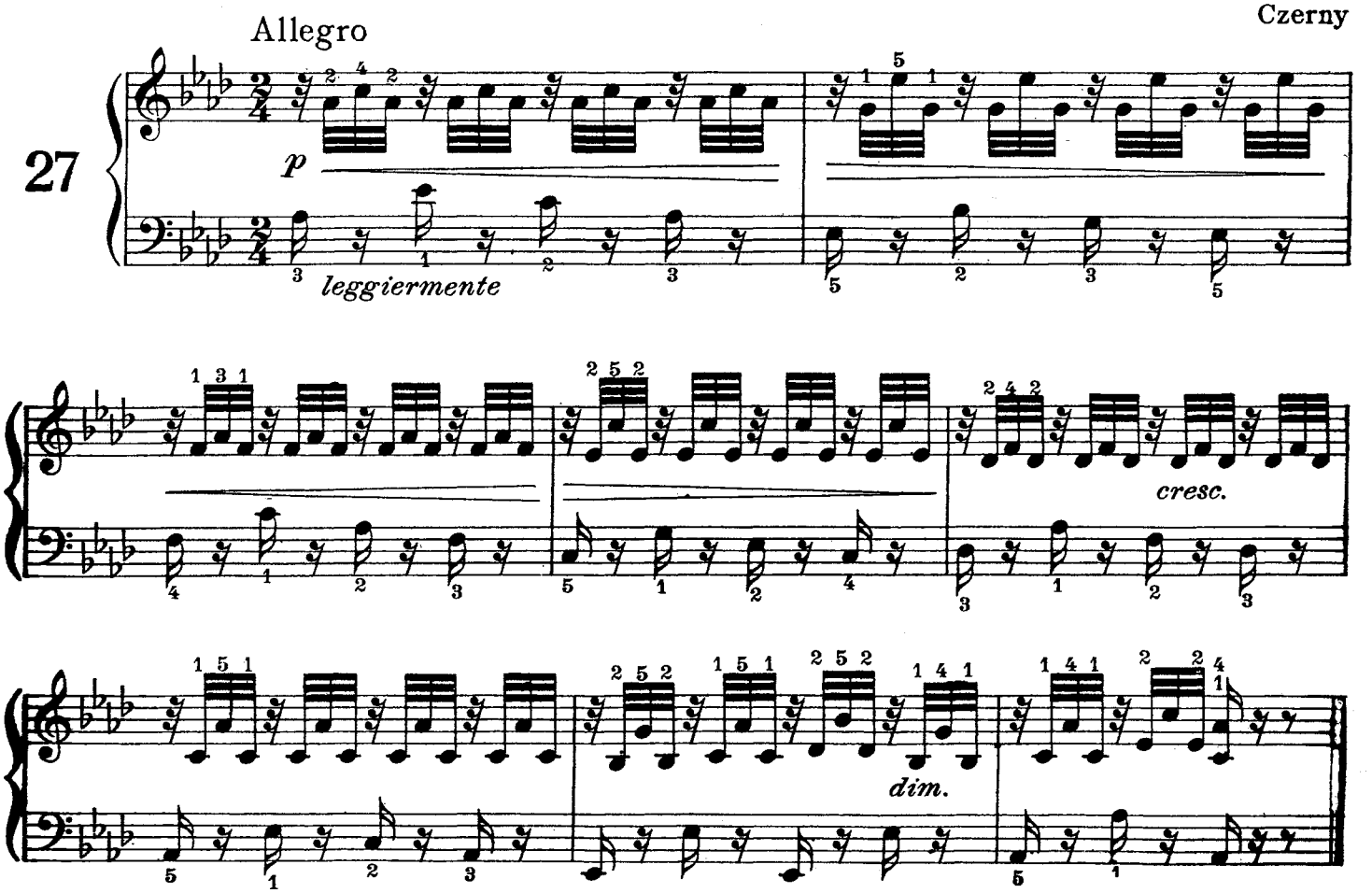


Try to make these groups sound as though they were played with one hand.

Velocity attained M.M.....

Broken-Chord Groups

Czerny



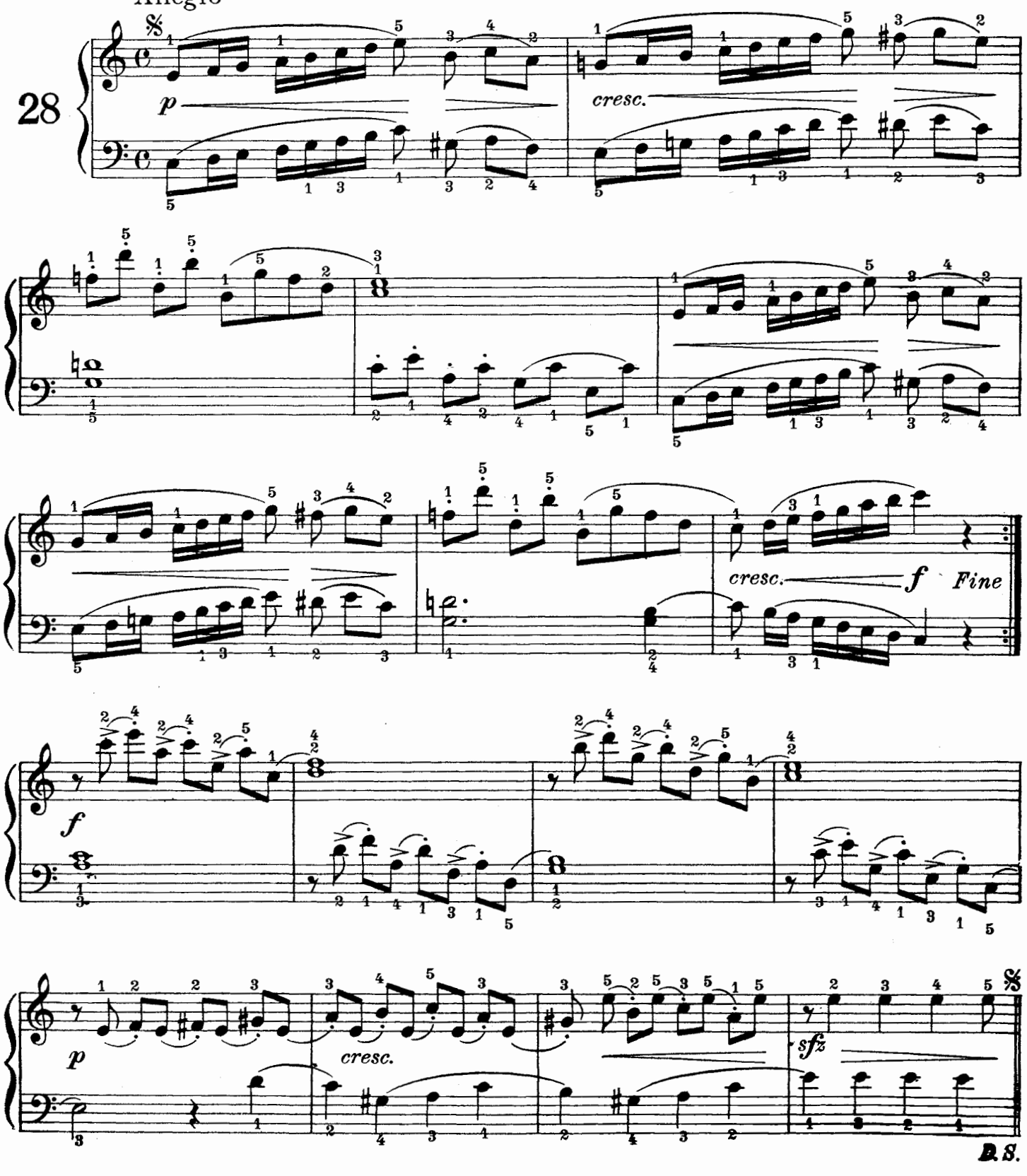
Make sharp contrast between staccato and legato – and be sure to phrase exactly as indicated.

Velocity attained M. M.....

Progress

Burgmüller

Allegro



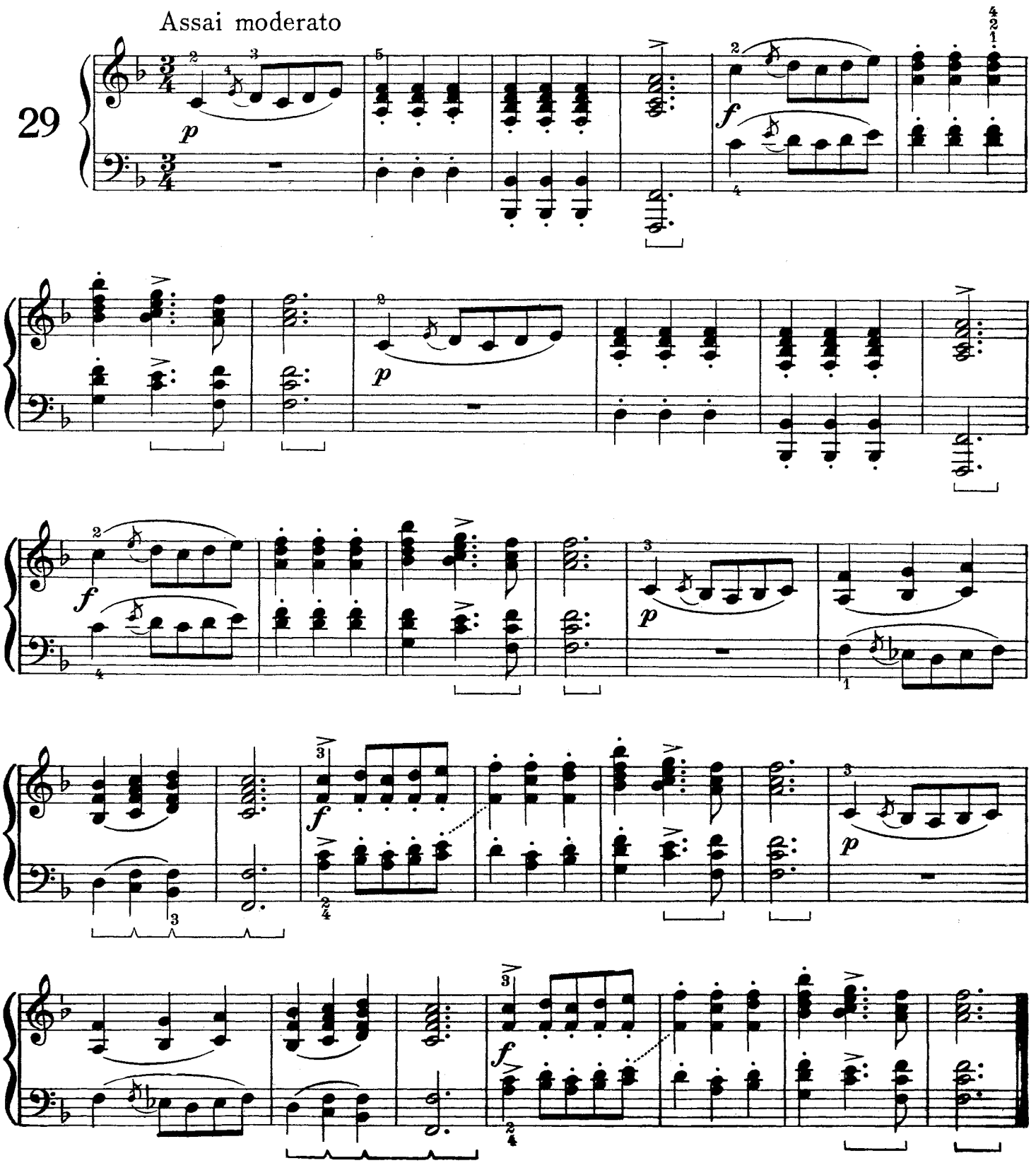
Play the chords with arm attack.
Be sure to give a little extra emphasis to the upper, or melody notes of each chord.
Play the whole etude as musically as possible.

Velocity attained M.M.....

Album Leaf

Heller

Assai moderato



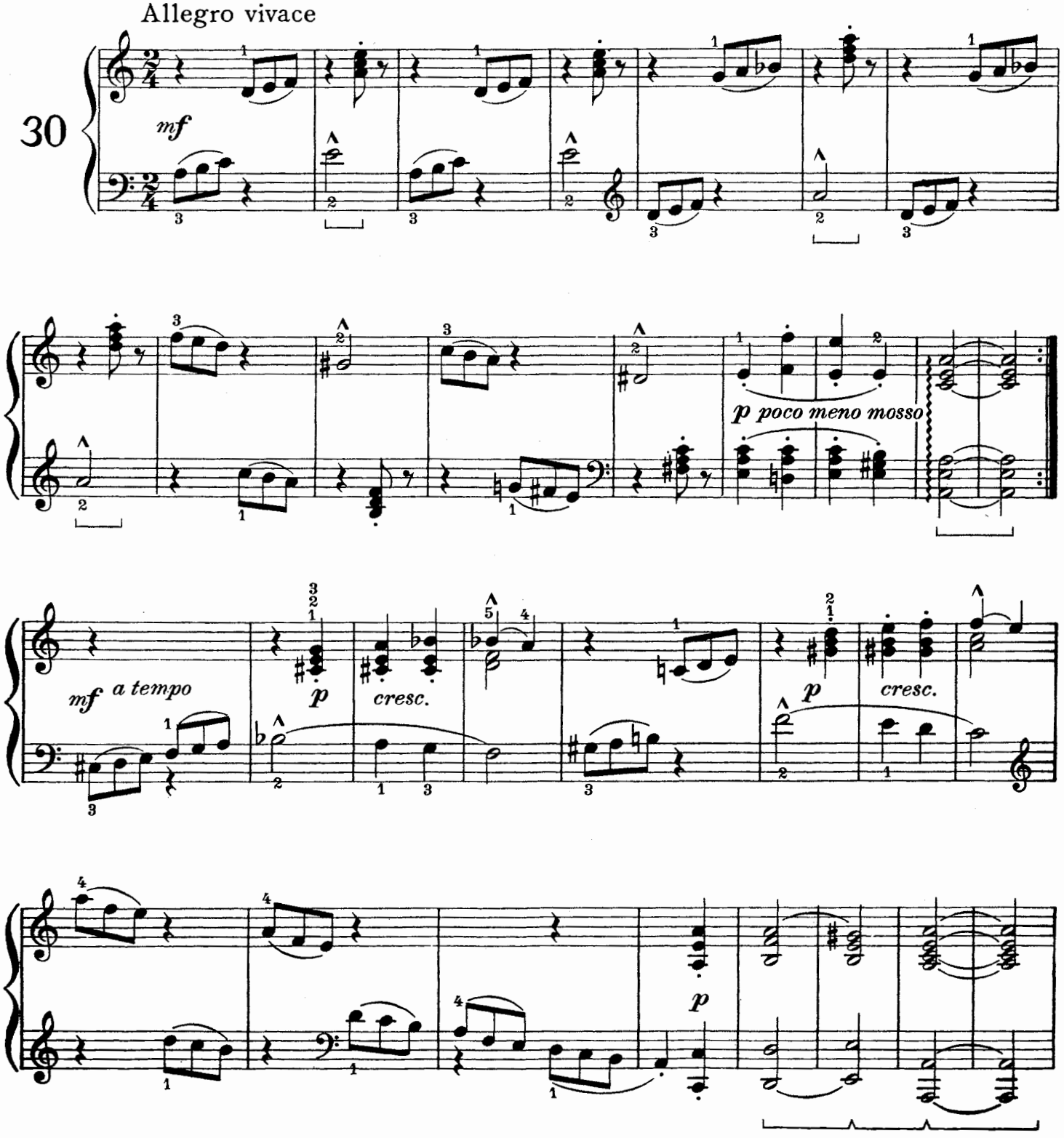
The diatonic groups should be tossed from one hand to the other. Use a slight rolling motion in combination with finger legato to give sparkle.
Play the intervening chords with sharp forearm staccato.

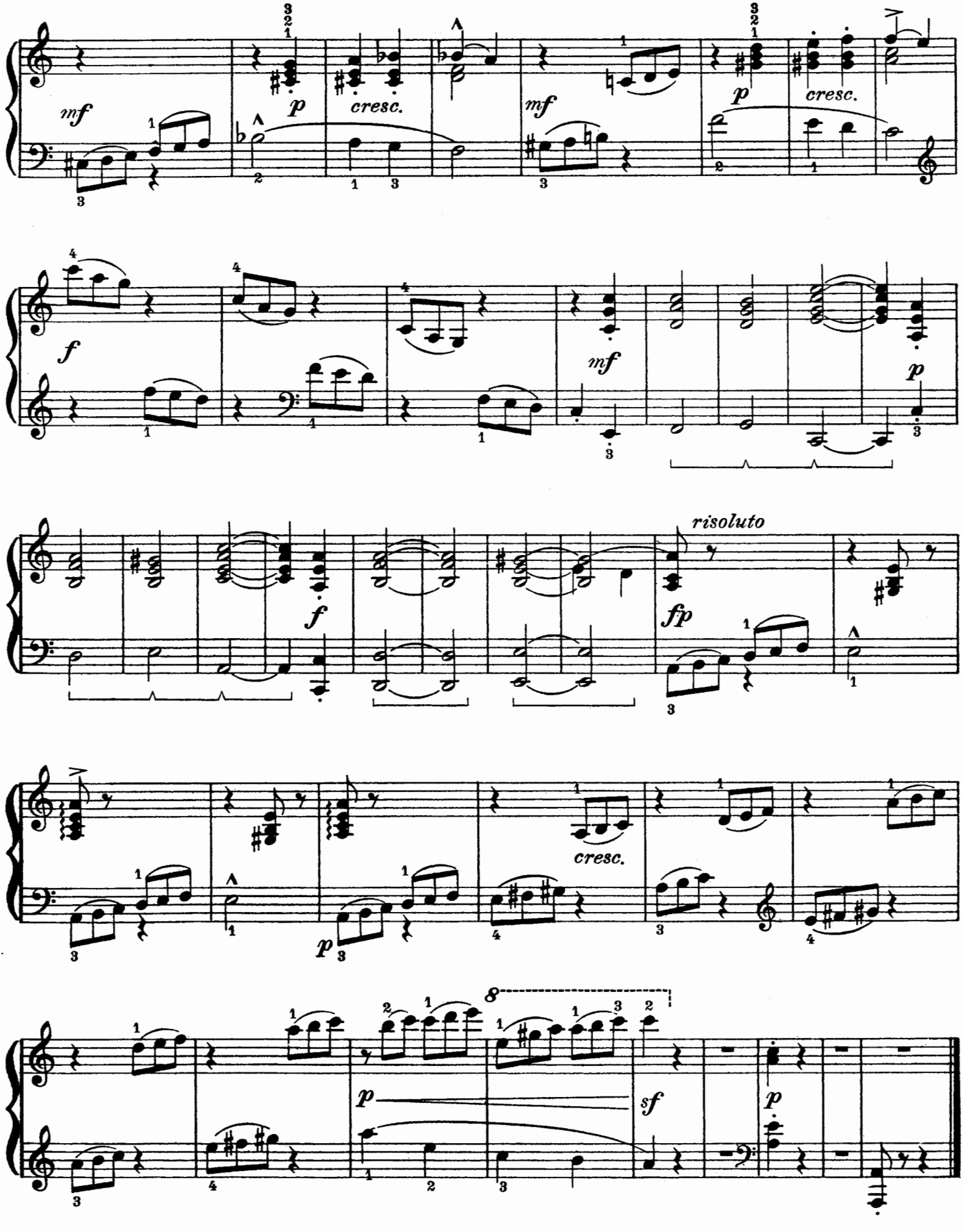
Velocity attained M. M.....

L'avalanche

Heller

Allegro vivace



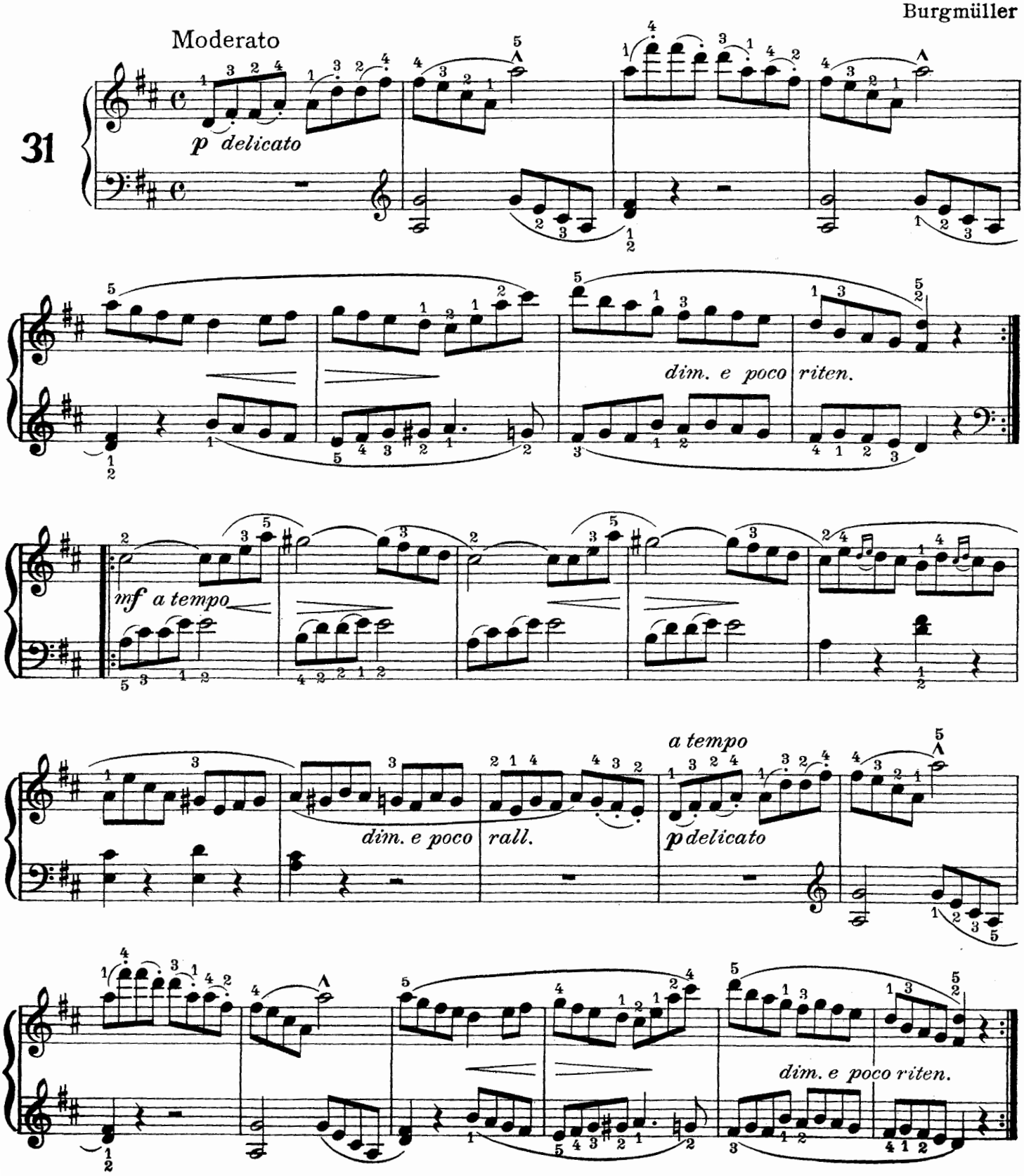

mf
p
cresc.
mf
p
cresc.
f
mf
p
f
risoluto
fp
cresc.
p
8
p
sf
p

A study in phrasing.
Follow the phrasing marks exactly and play with as much artistry as possible.

Velocity attained M. M.....

Tender Flower

Burgmüller



A study in Broken Chords.
Observe the notes to be sustained and pedal as indicated.

Velocity attained M. M.....

Harmonies du Soir

Czerny

Moderato

32

p *dolce* *legatiss.*

cresc.

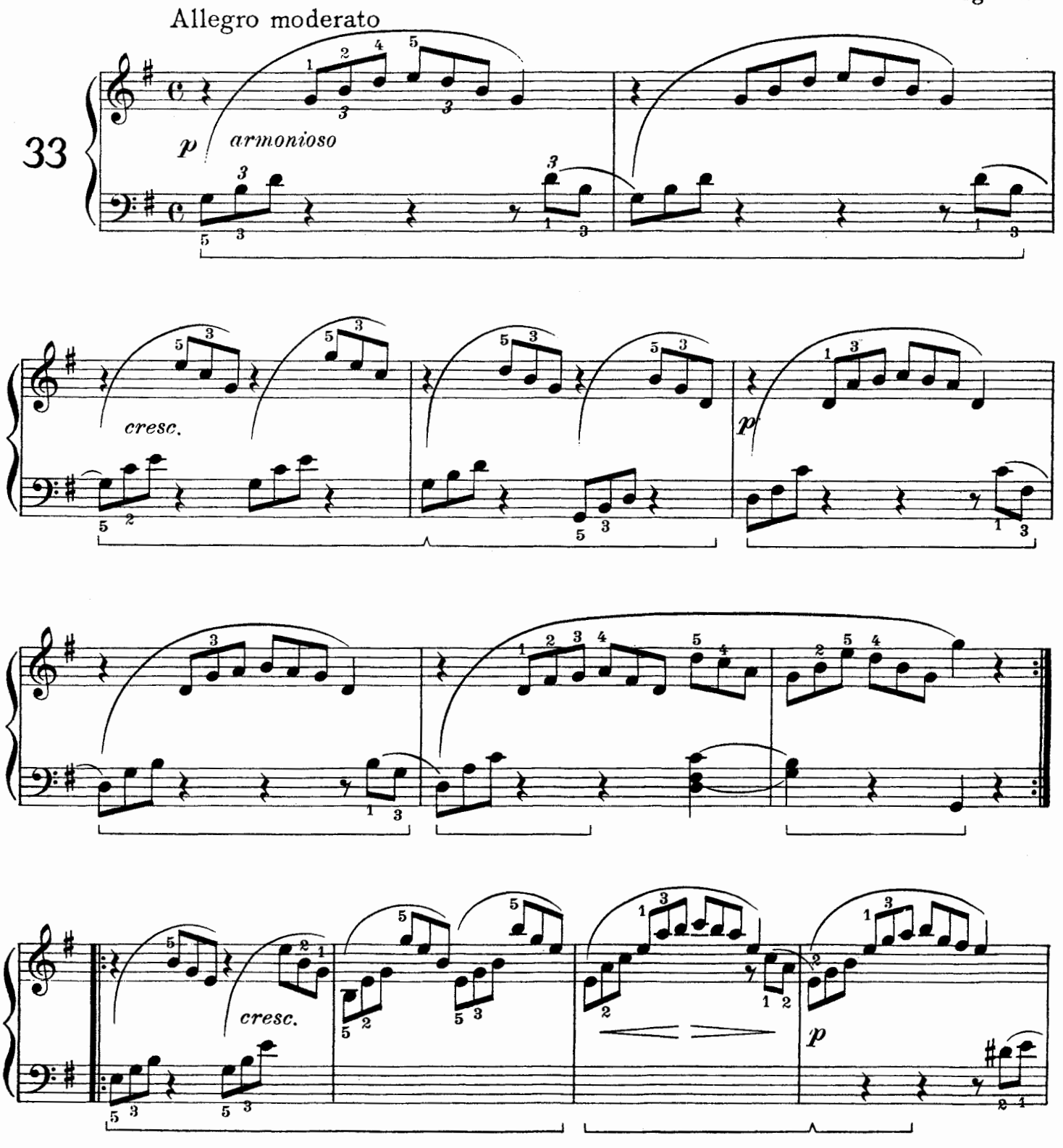
p

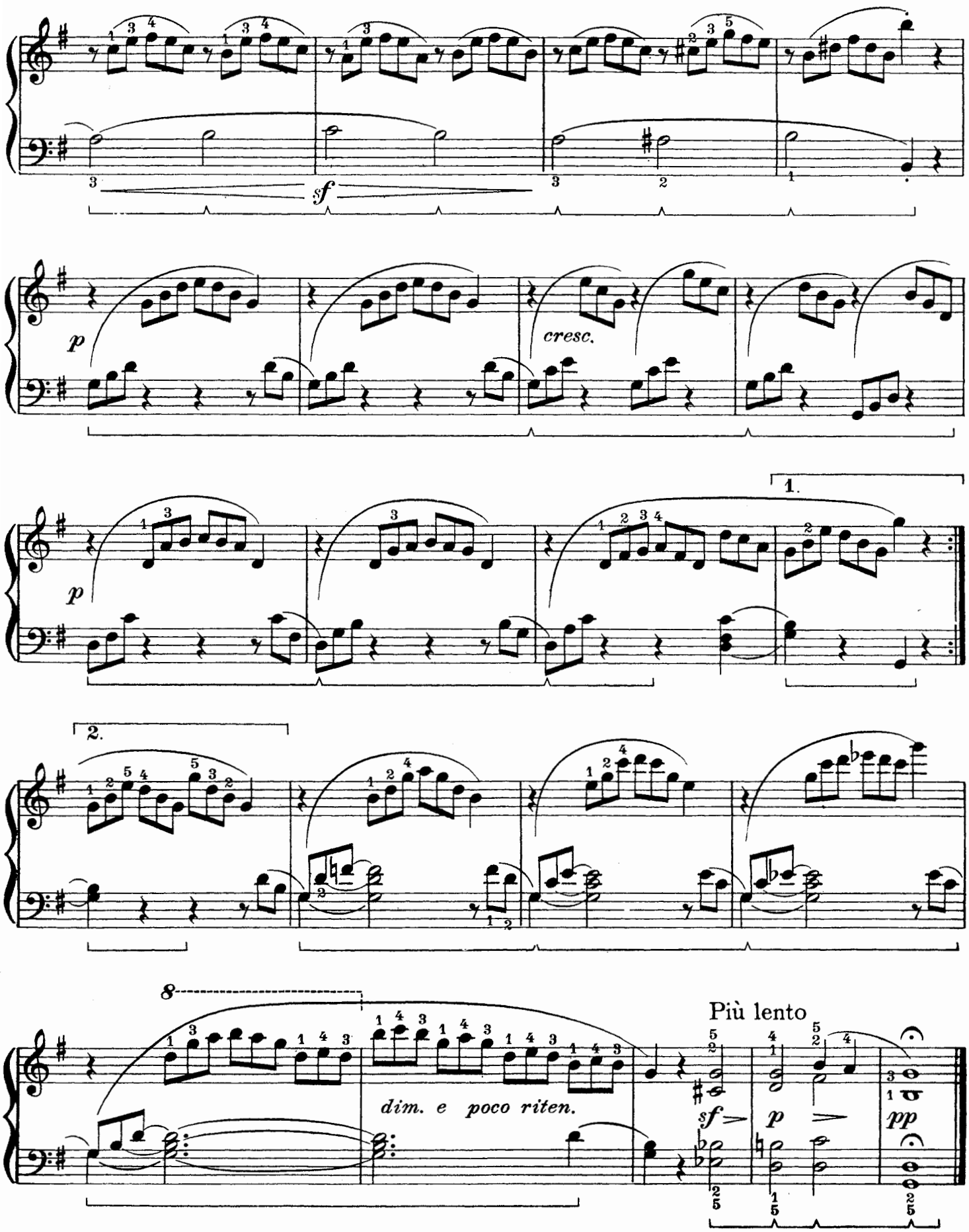
Color rather than speed is essential in this etude.
Play it as musically as possible.

Velocity attained M. M.....

Angel Voices

Burgmüller




sf
p
cresc.
p
1.
2.
8
dim. e poco riten.
Più lento
sf
p
pp

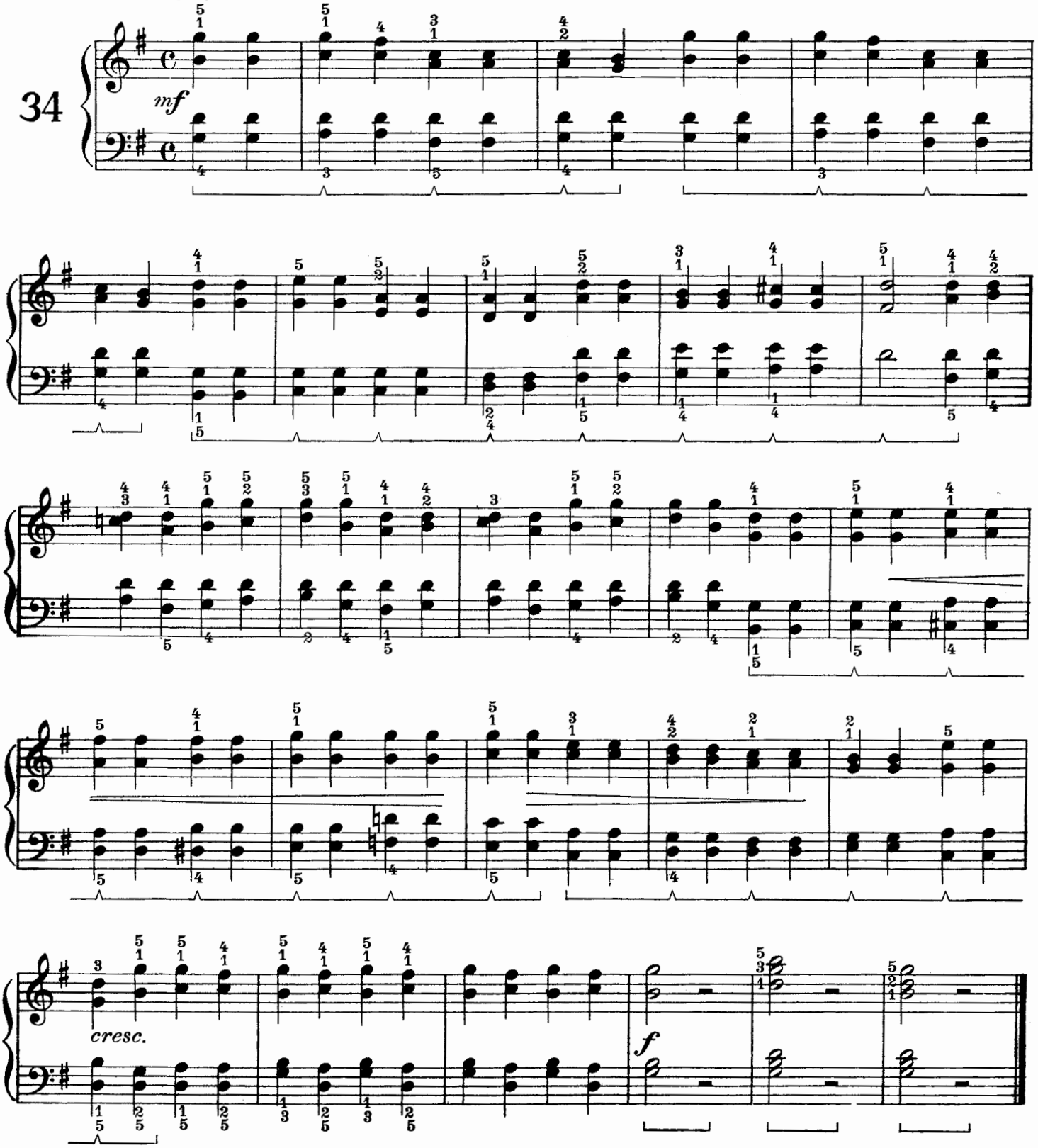
Play with forearm legato, being sure that the upper notes of the right hand carry most of the weight of the arm. Pedal as marked.

Tempo attained M. M.....

Chorale

Moderato

Duvernoy



Play the right hand with plucking finger staccato.

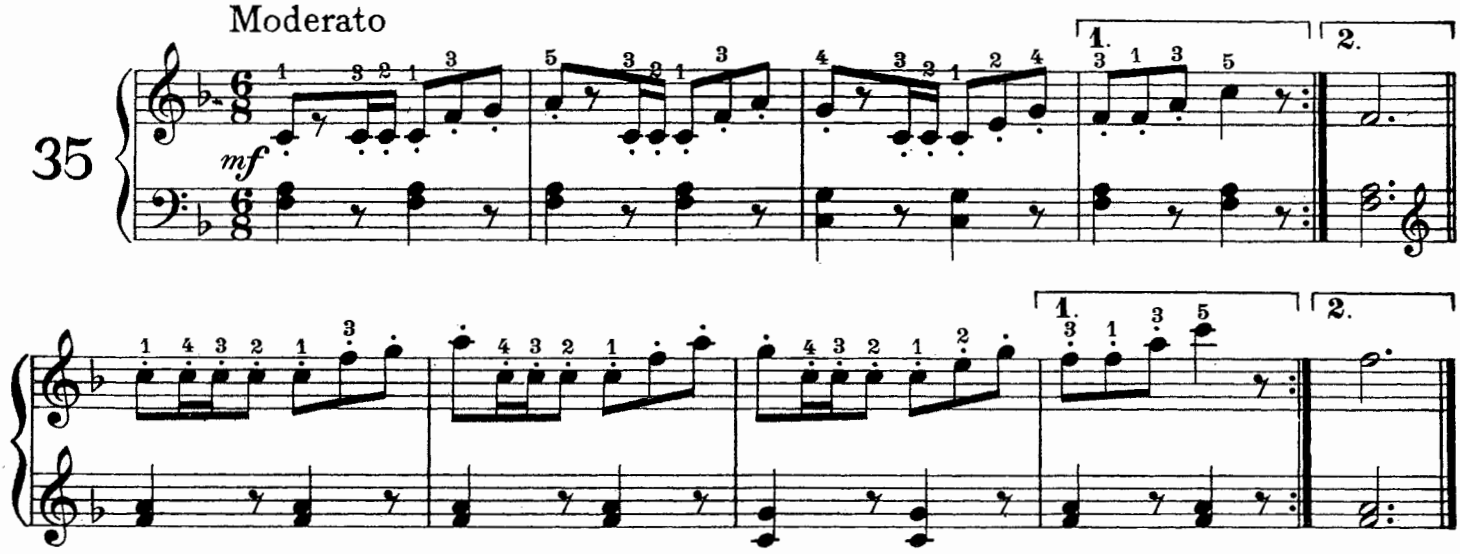
Velocity attained M. M. .....

Fanfare

Duvernoy

Moderato

35



Use the Rolling Attack and toss figures from one hand to the other.

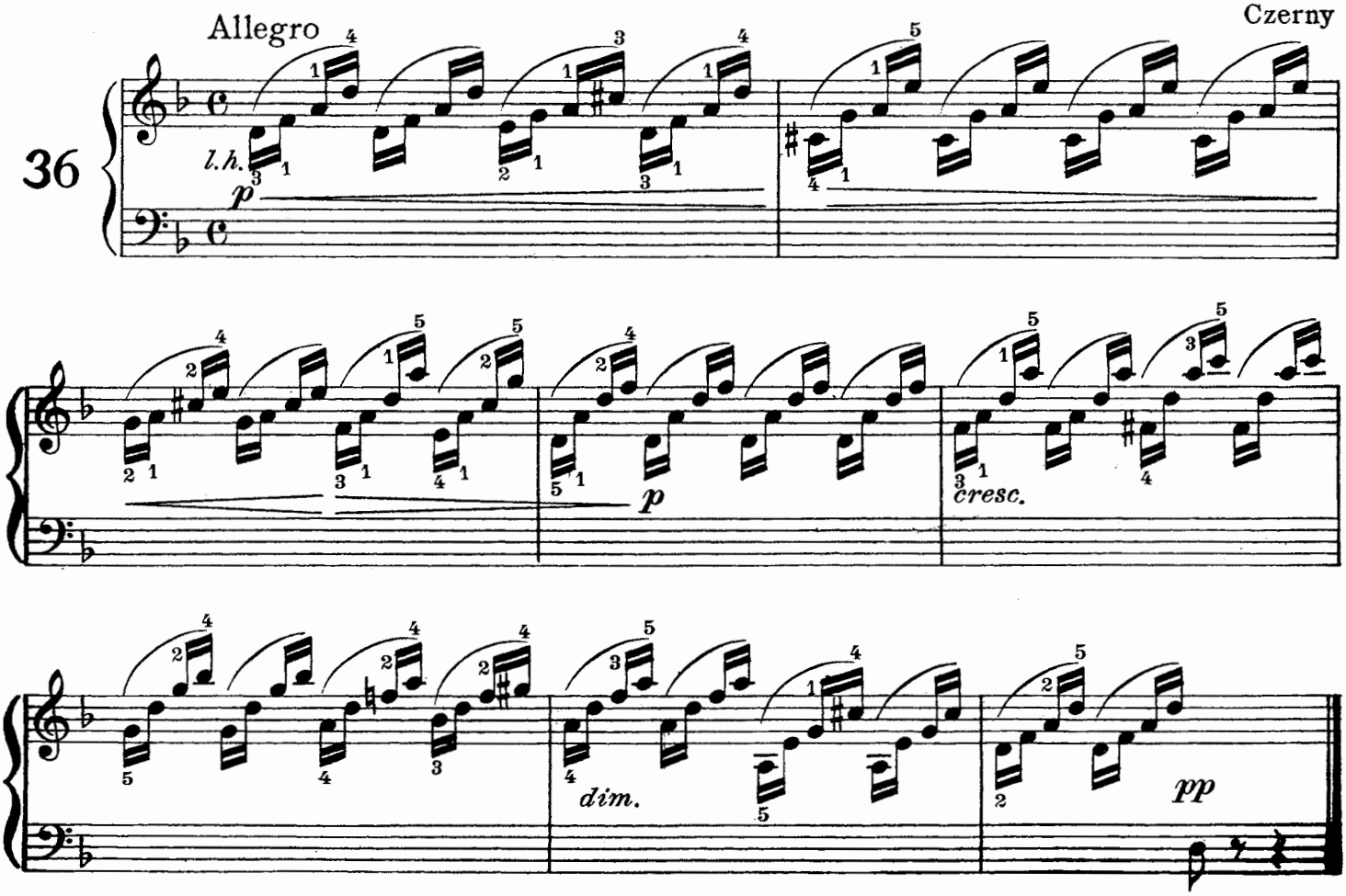
Velocity attained M. M. .....

Rippling Waters

Czerny

Allegro

36



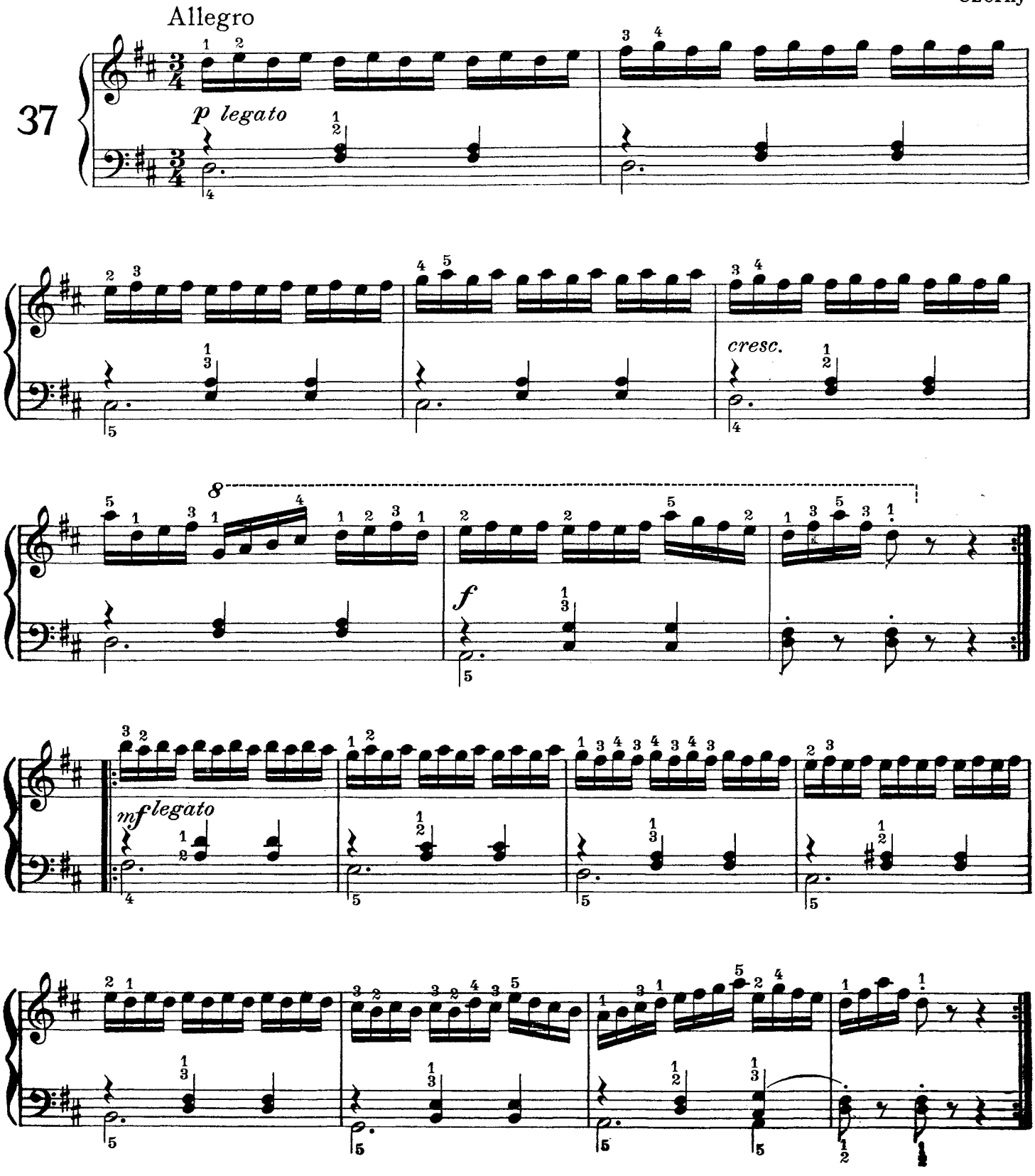
Practice the trill figures first with high finger action.
As speed develops, the fingers should be kept closer until they finally "ride" the keys.

Velocity attained M. M.....

Carnival of the Birds

Czerny

Allegro



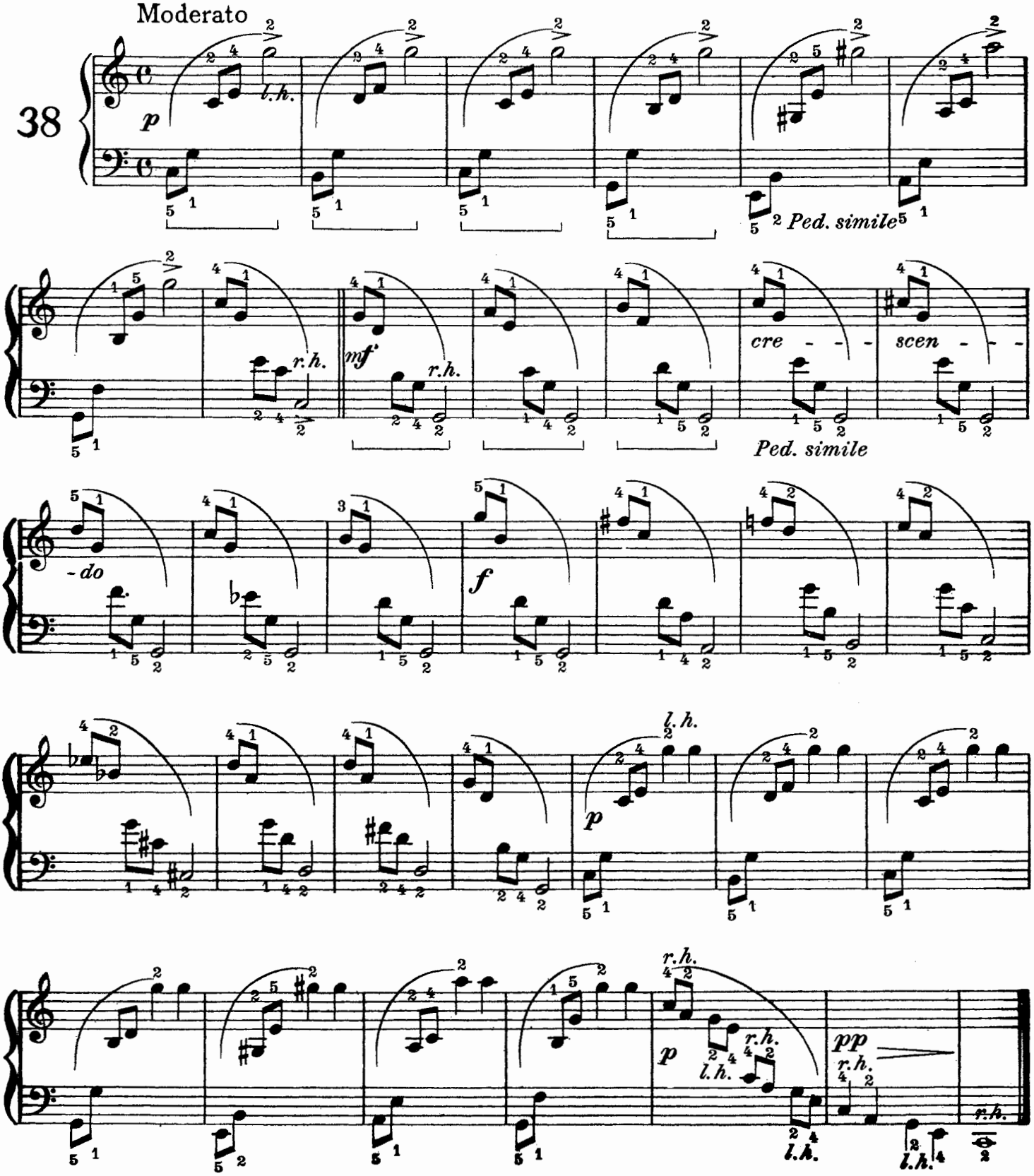
Pedal once to each measure and strive to give a bell-like tone to the accented half-notes.

Velocity attained M.M.....

Criss-Cross

Le Couppey

Moderato



The Turn.
Play all 32nds with shallow touch.

Velocity attained M. M. .....

Gracefulness

Burgmüller

Moderato

39

p molto legato e leggiero

dim. *pp Fine*

mf *cresc.* *f*

mf *cresc.* *dim. e poco riten.*

D. C. al Fine

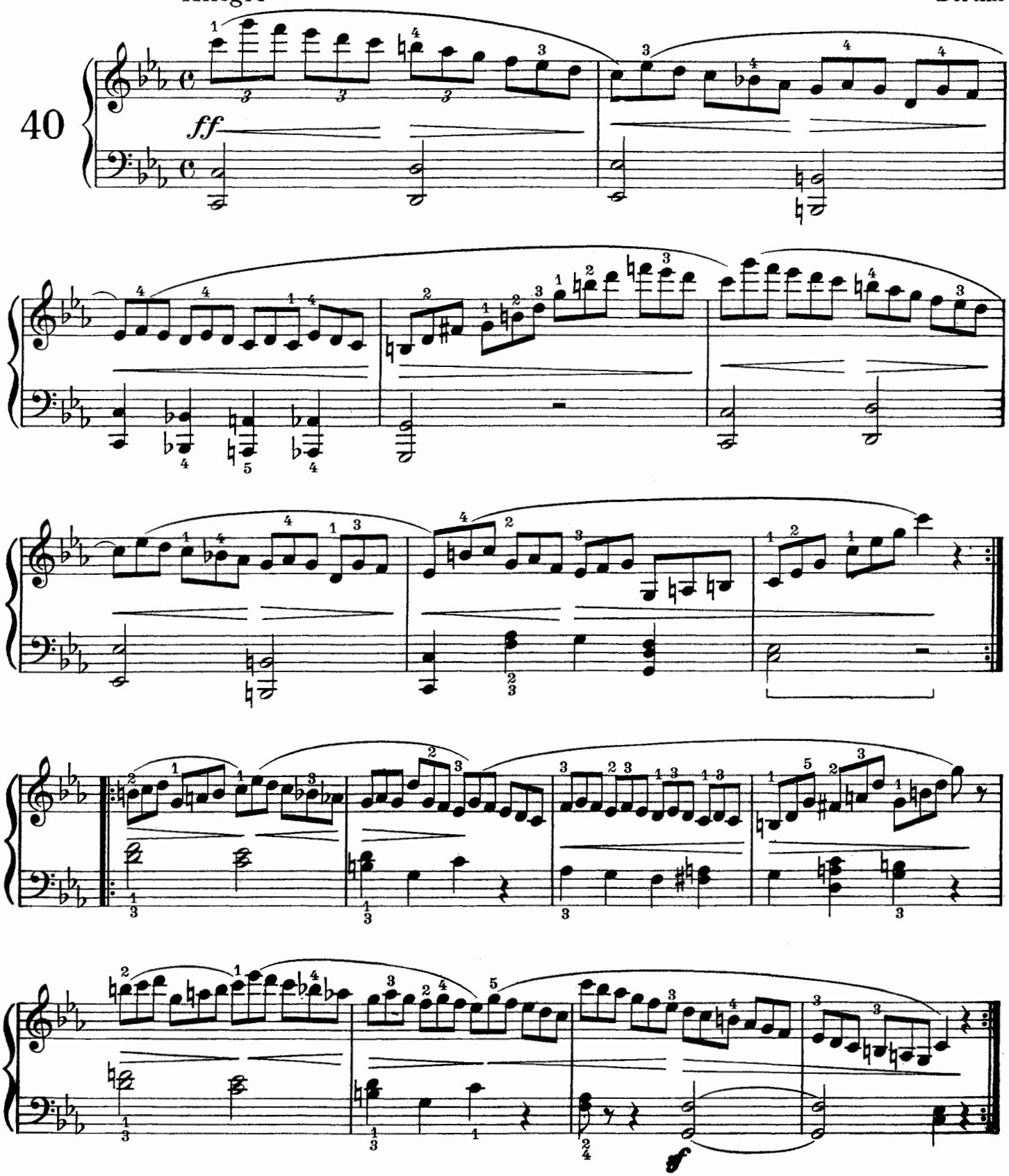
The C minor Scale used as melody.
Play with as much color as possible.

Velocity attained M.M.....

Prelude

Allegro

Bertini



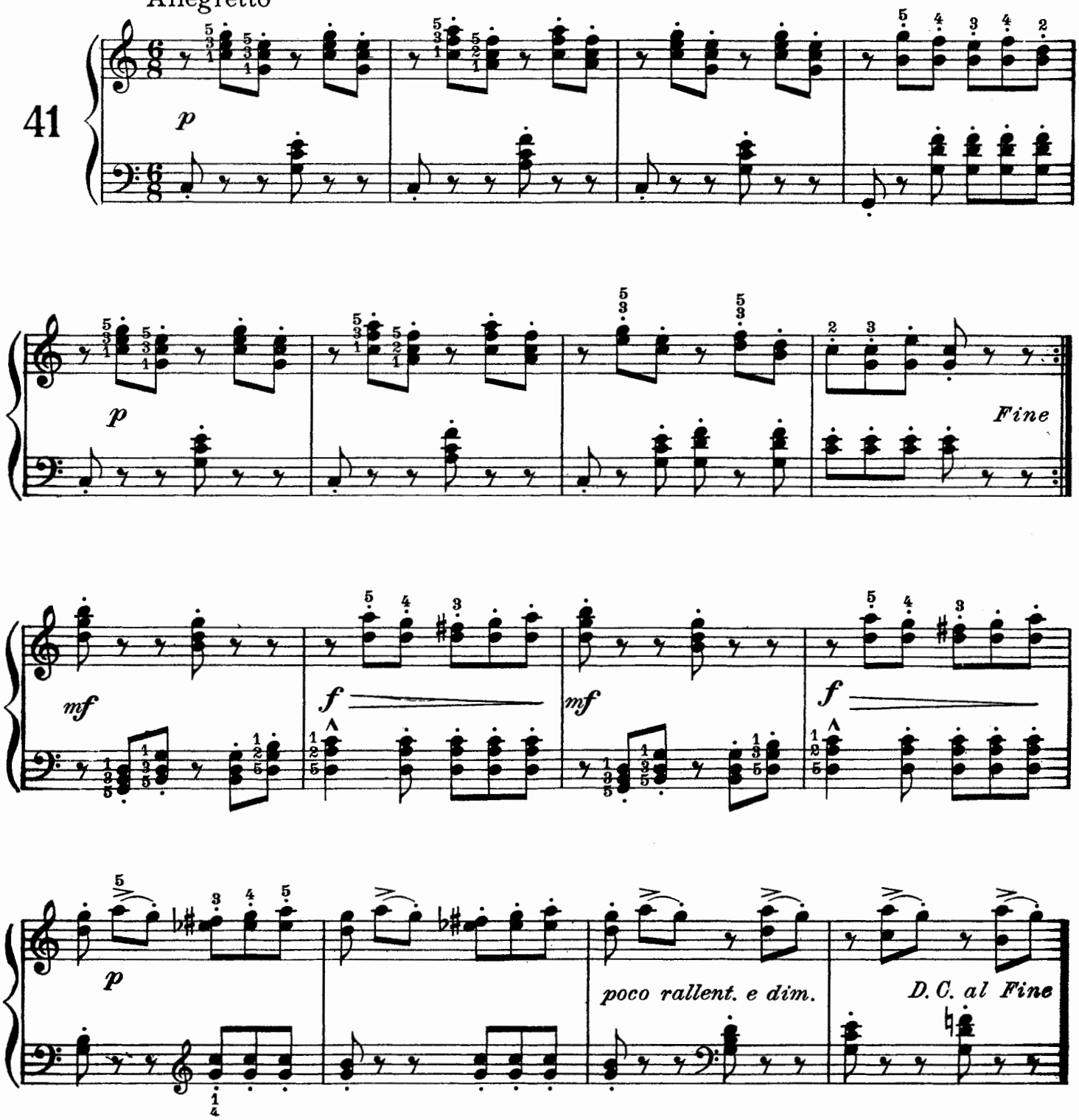
Use forearm staccato.
Crisp, brittle chords.

Velocity attained M.M.....

Staccato Chord Playing

Lemoine

Allegretto

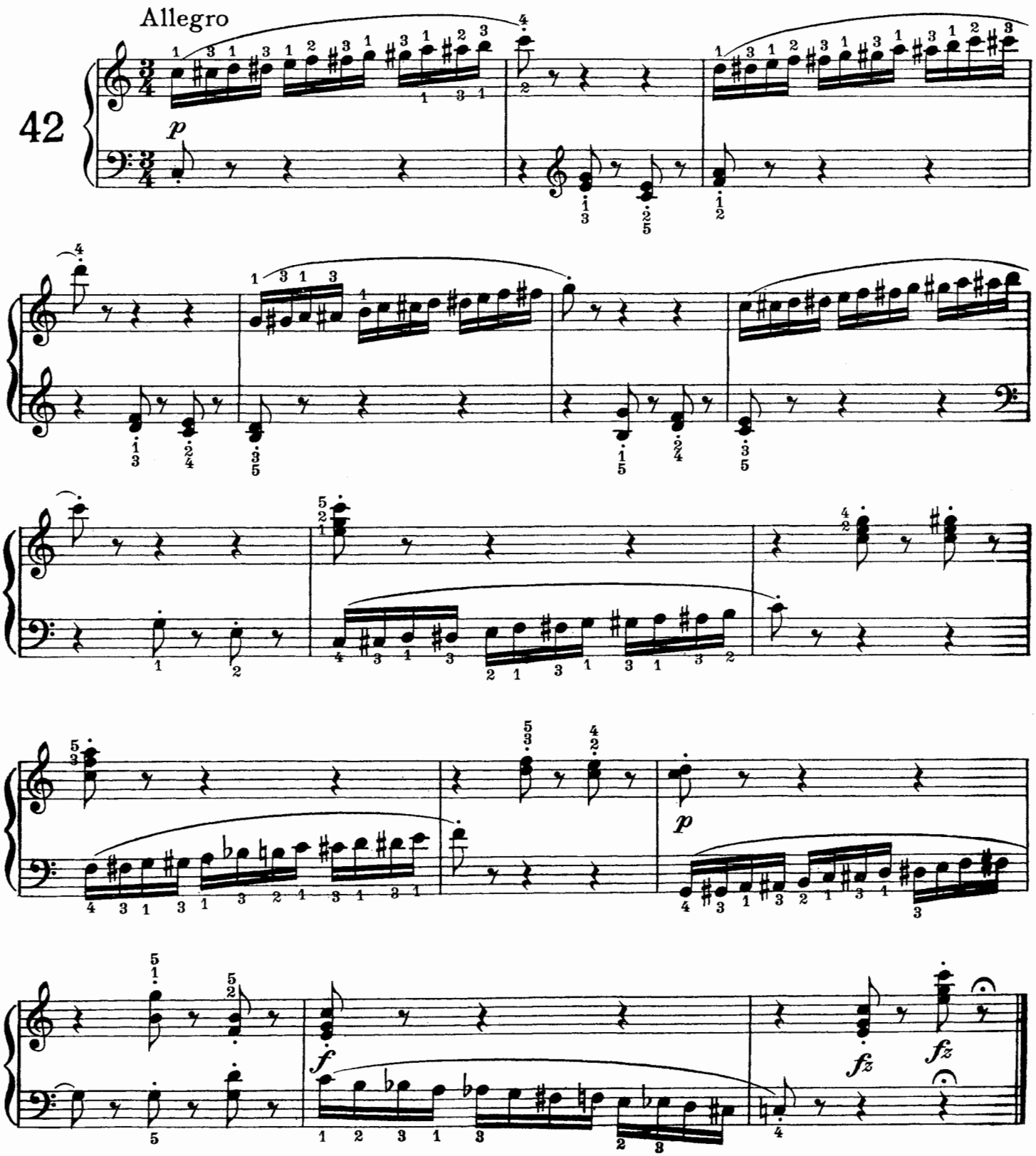


Clean, finger legato with a sharp release at the end of each phrase.

Velocity attained M.M. .....

Chromatic Scales

Berens



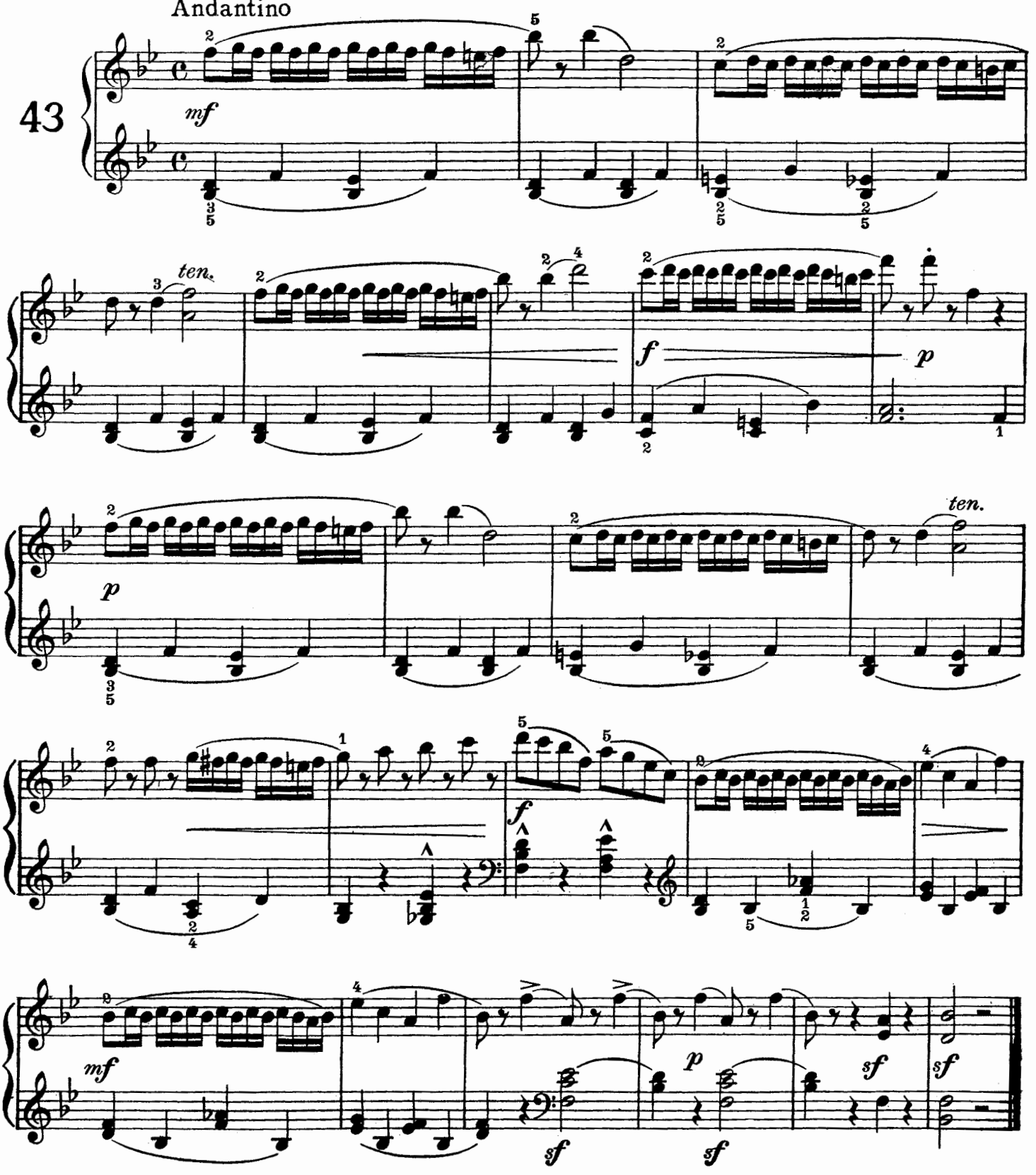
Attack and close the Trill figures cleanly and sharply.

Velocity attained M.M.....

Trill Figures

Loeschhorn

Andantino

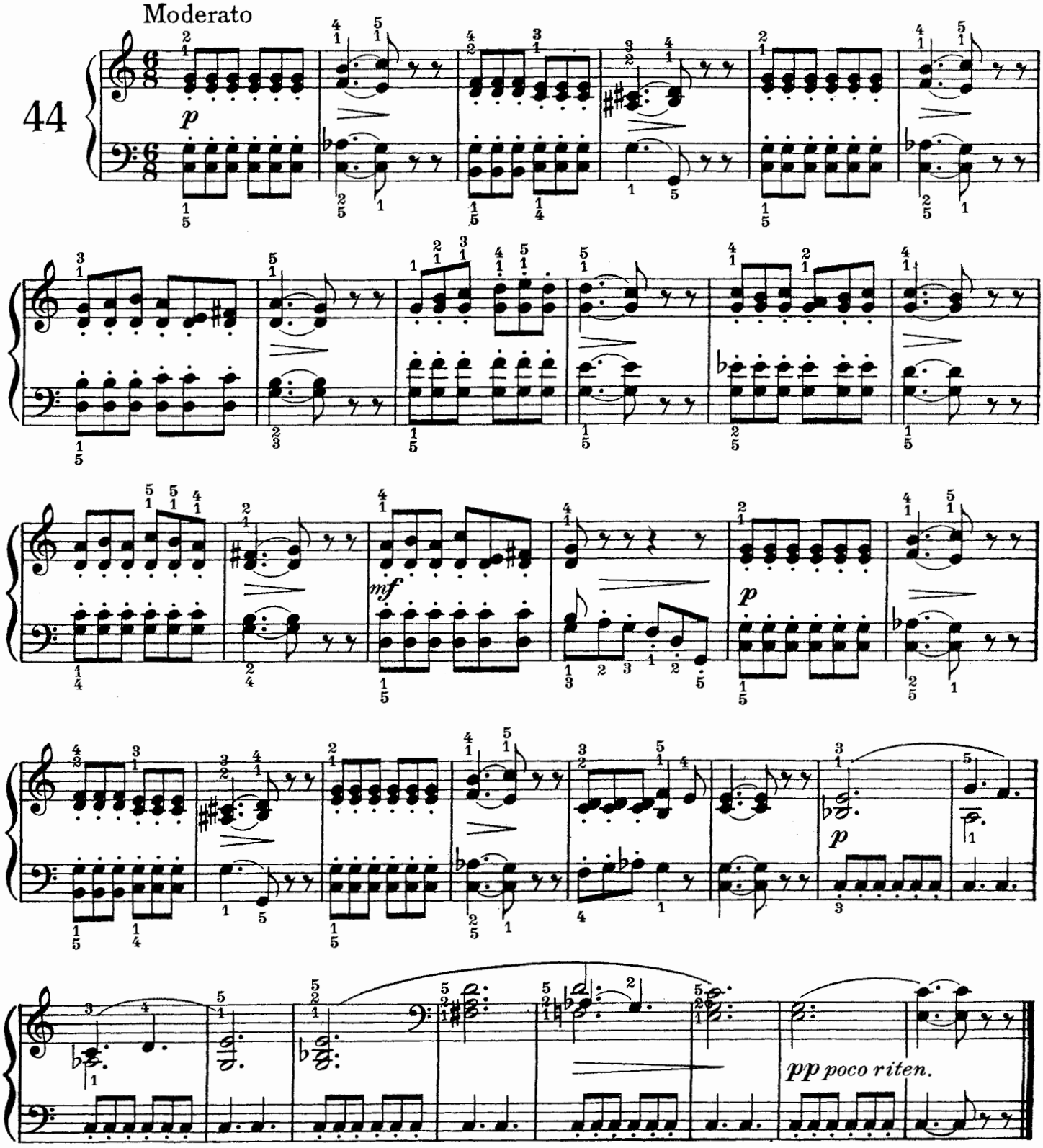


Use forearm staccato.
Observe the occasional slurred notes.

Velocity attained M.M.....

Scherzino

Le Couppey



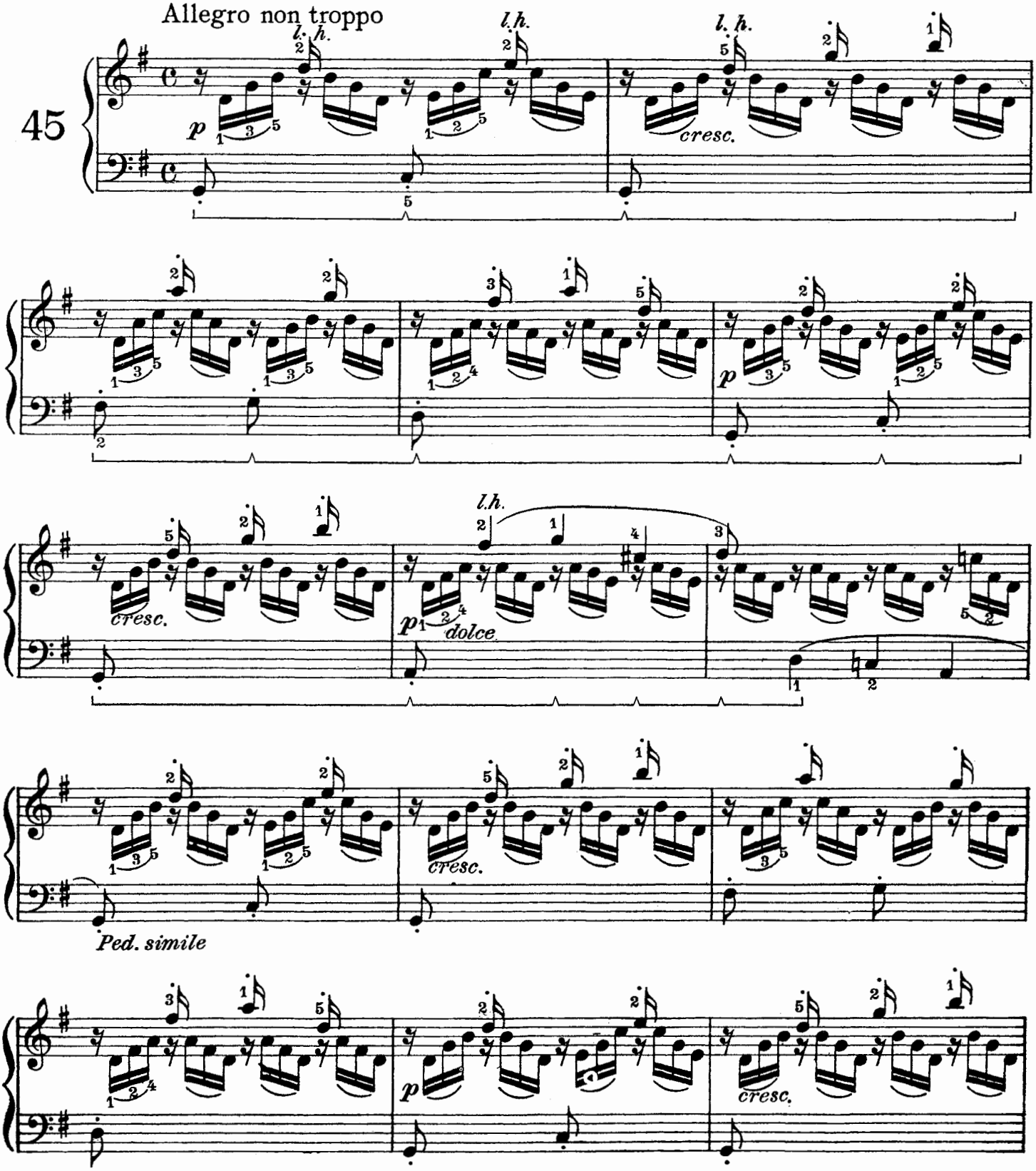
Roll the broken chords.
Play the over-hand staccatos with bell-like tone.

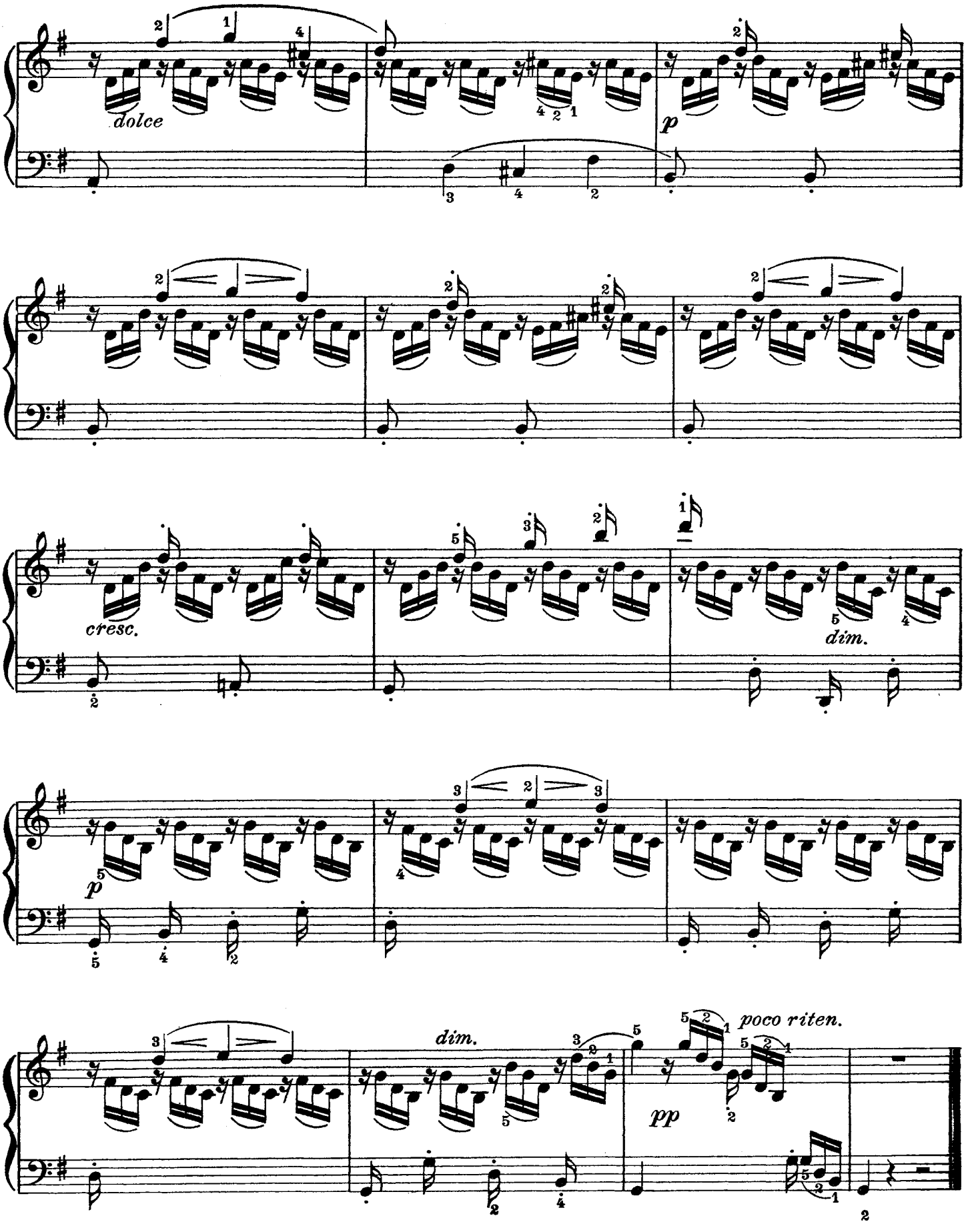
Velocity attained M.M.....

The Swallow

Burgmüller

Allegro non troppo




dolce
p
cresc.
dim.
p
dim.
poco riten.
pp

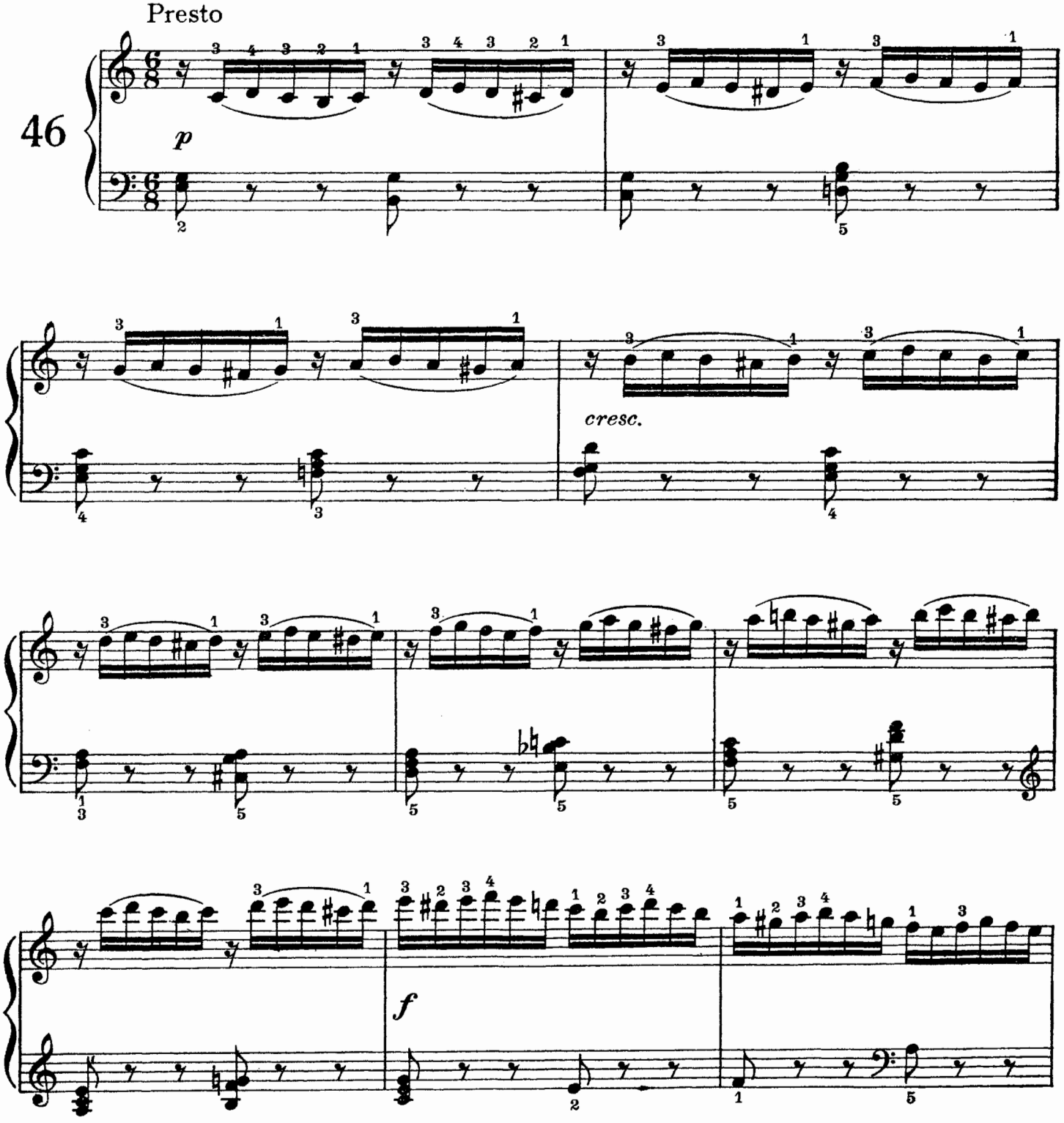
Clean attack and release are essential in playing the Turns.

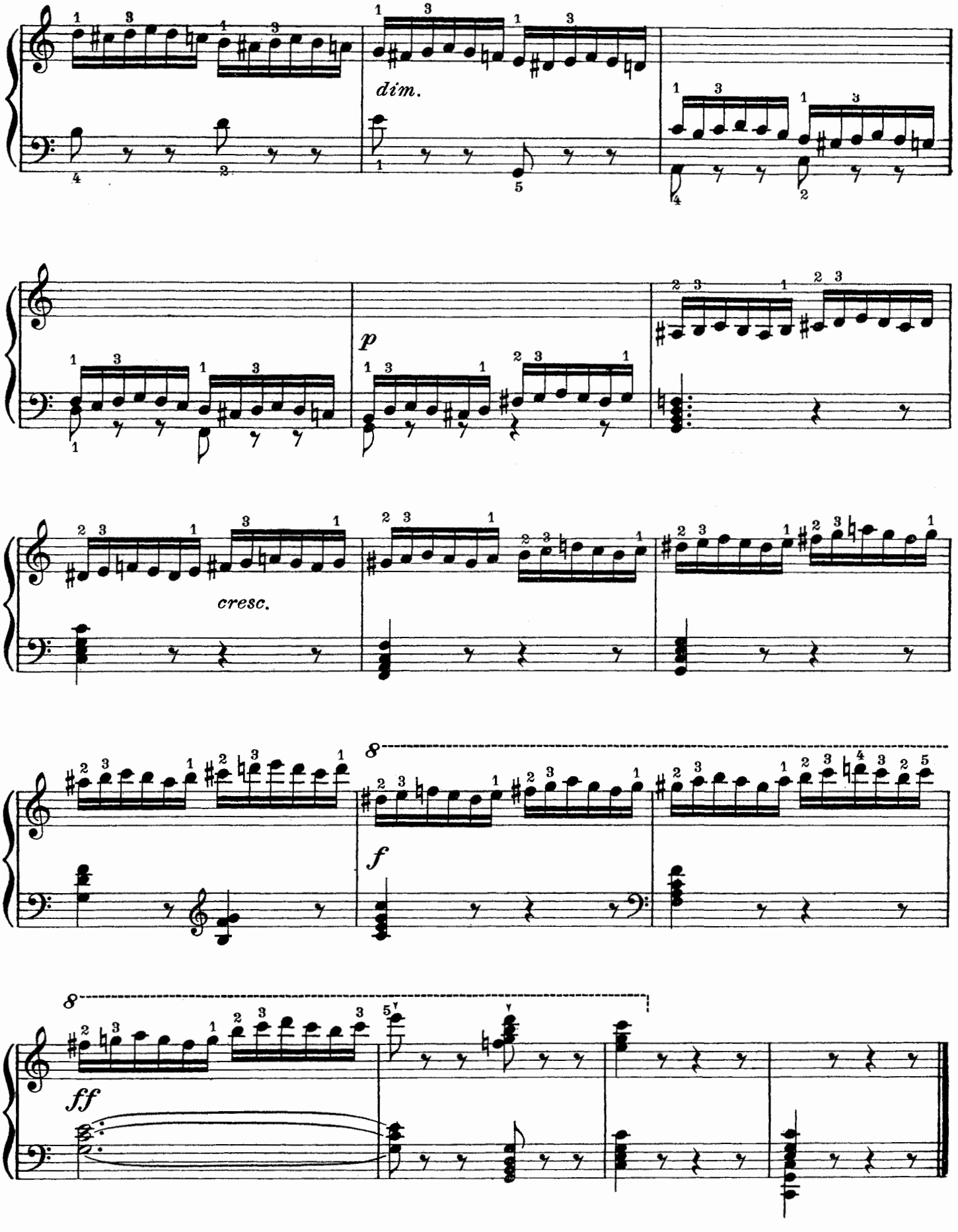
Velocity attained M.M. .....

The Turn

Czerny

Presto




dim.
p
cresc.
f
ff

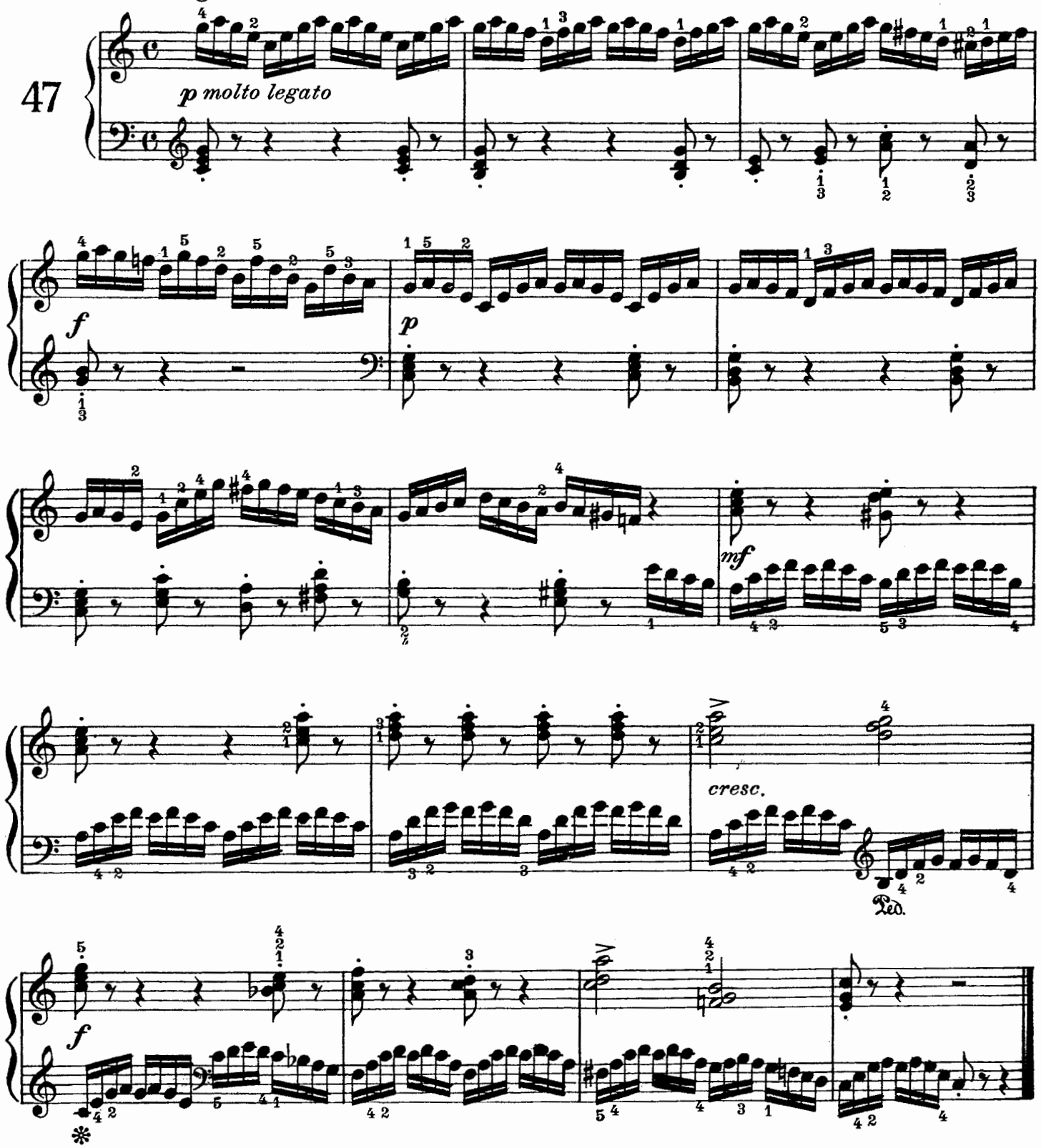
Give special attention to the Fourth and Fifth fingers.
Keep the passages perfectly even.

Velocity attained M. M.....

Passage Playing

Köhler

Allegro



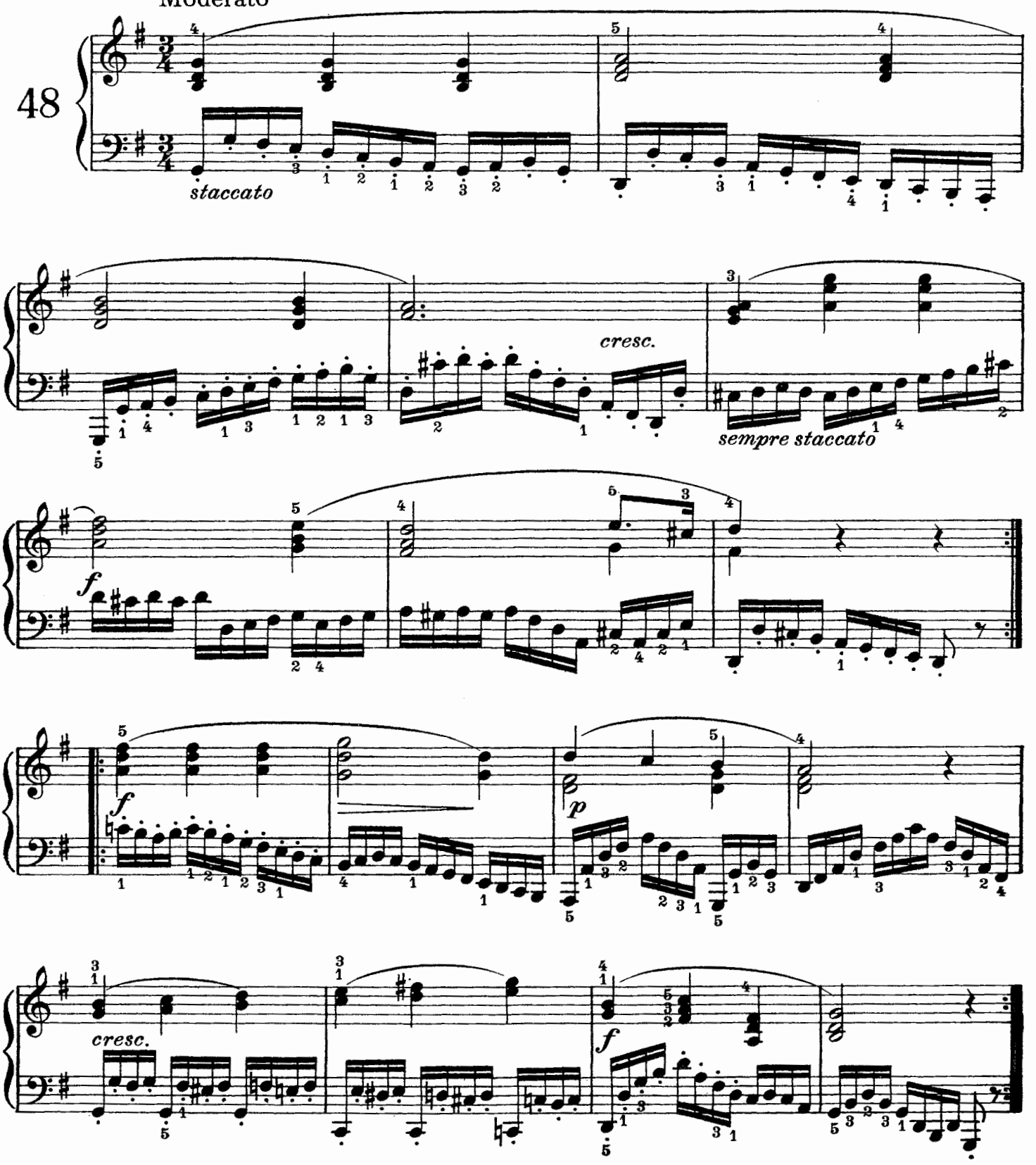
Play with close, bouncing wrist action.

Velocity attained M.M. .....

Light Wrist Staccato-Left Hand

Czerny

Moderato

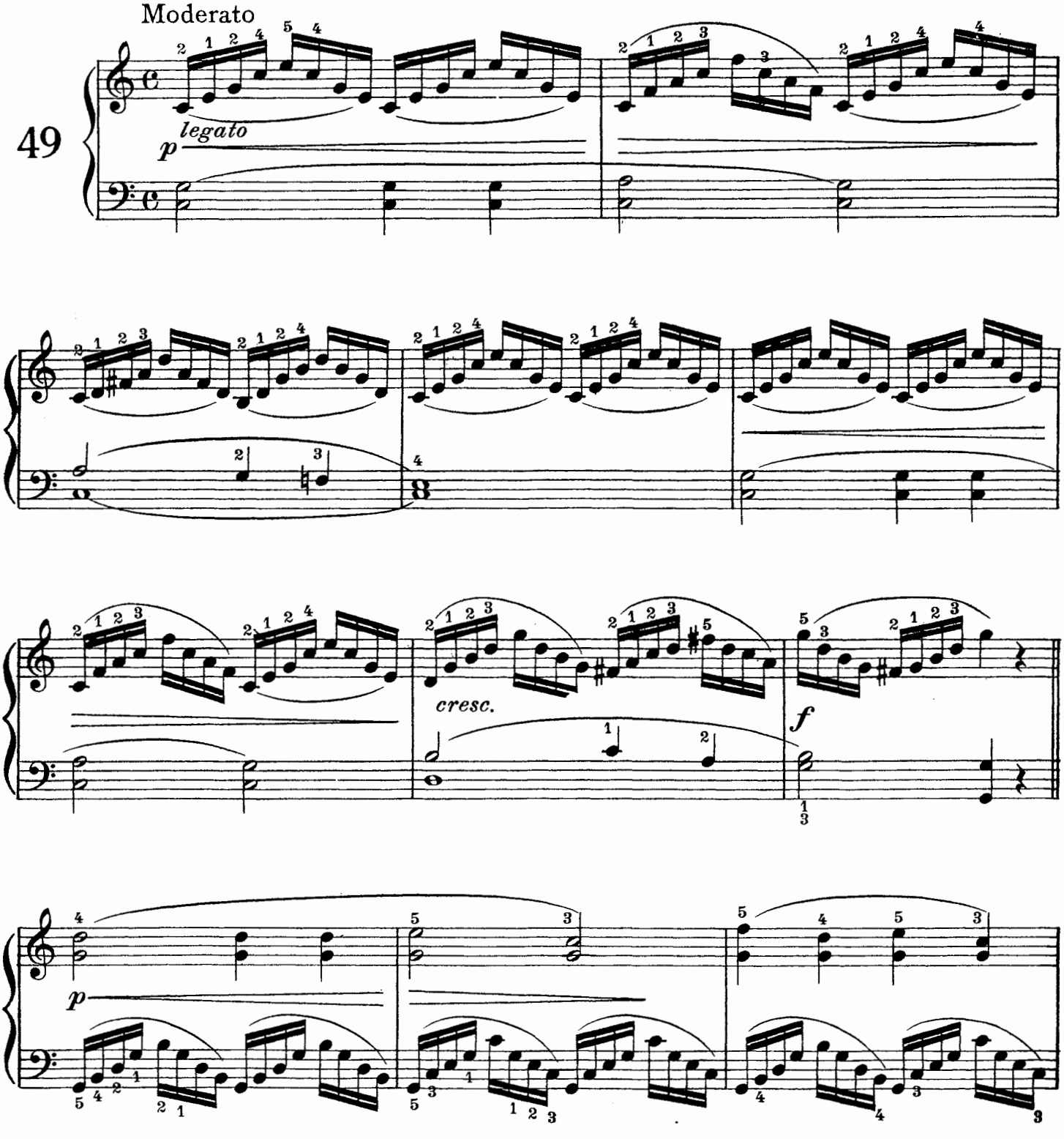


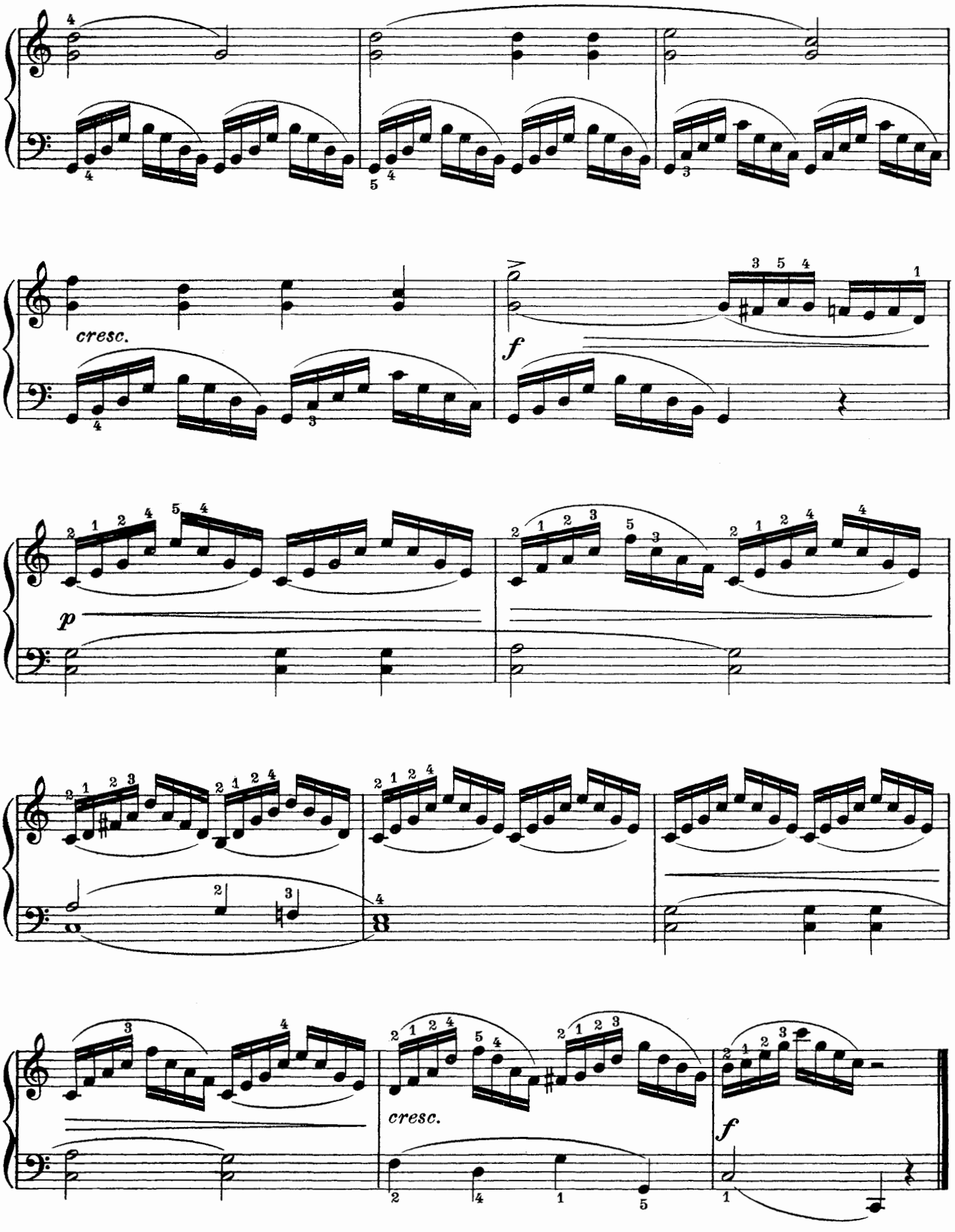
Pass the hands over smoothly.
Play with Rolling Attack.

Velocity attained M.M.....

Thumb under and Hand over in Arpeggio Playing

Duvernoy




cresc.
f
p
cresc.
f

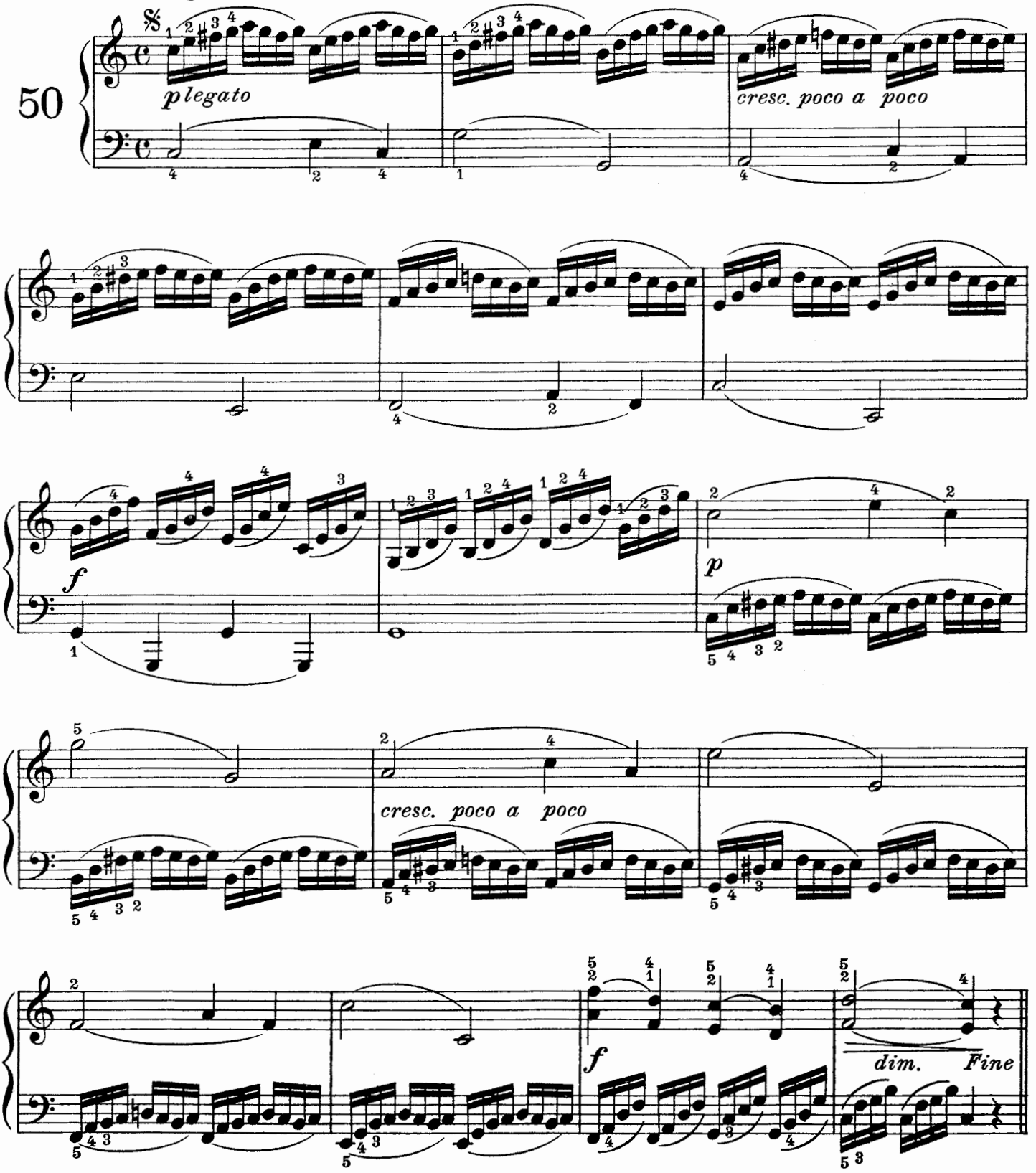
To be played with utmost smoothness.

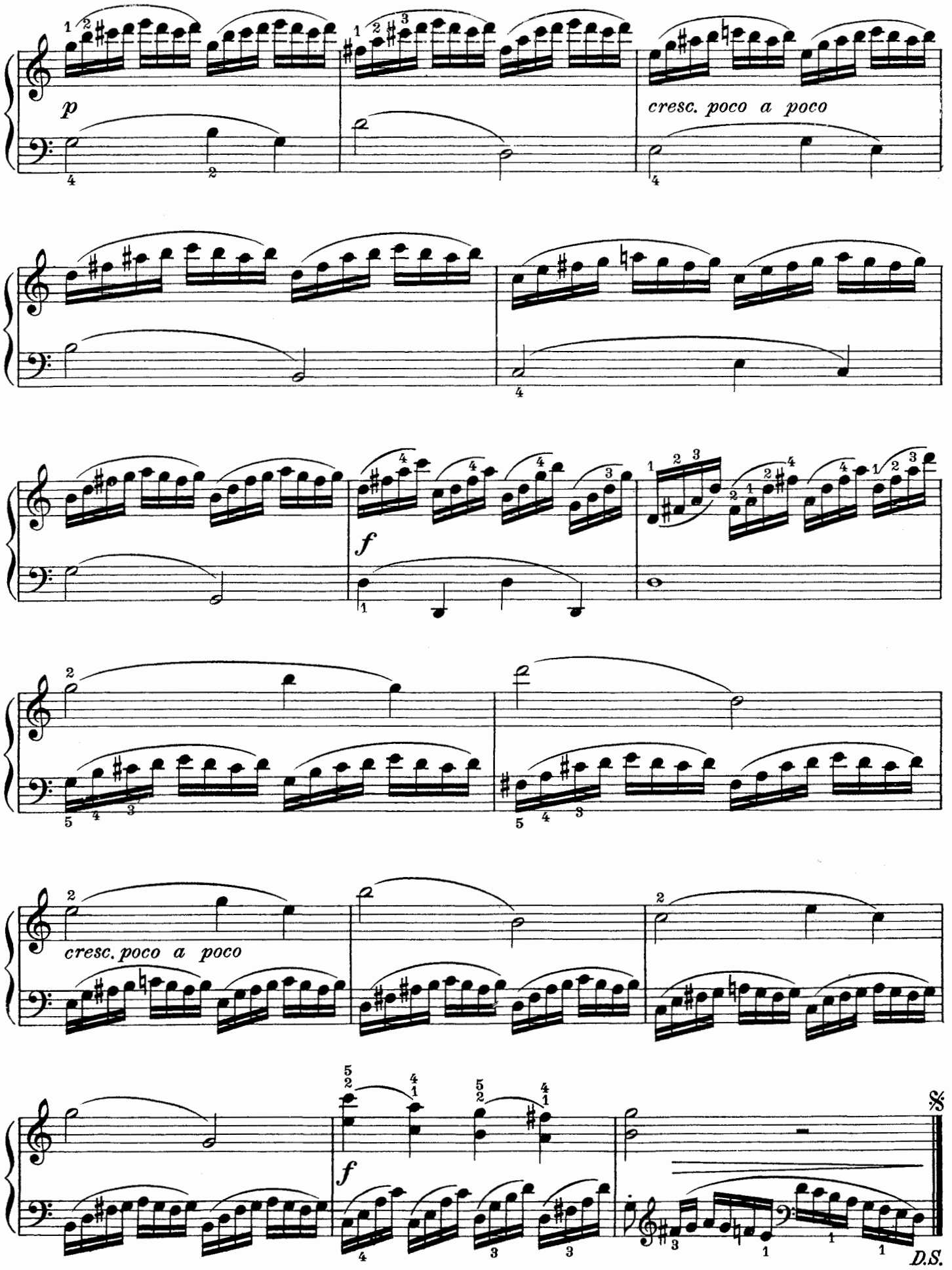
Velocity attained M.M. .....

Velocity

Duvernoy

Allegro moderato




p
cresc. poco a poco
f
cresc. poco a poco
f
D.S.