# JOHN THOMPSON'S MODERN COURSE FOR THE PIANO

The
FIRST GRADE
BOOK
Something New
Ivery Lesson

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# JOHN THOMPSON'S MODERN COURSE FOR THE PIANO

The
FIRST GRADE
BOAK
Something New
Ivery Lesson

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

CHAPPELL & CO. LTD.

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#### **PREFACE**

THIS 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 labour, and much financial outlay is incurred 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 POSITONS

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.



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 communcation 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.

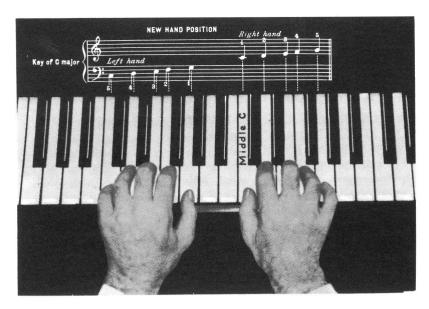
Ashu Thompson

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

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BEFORE 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

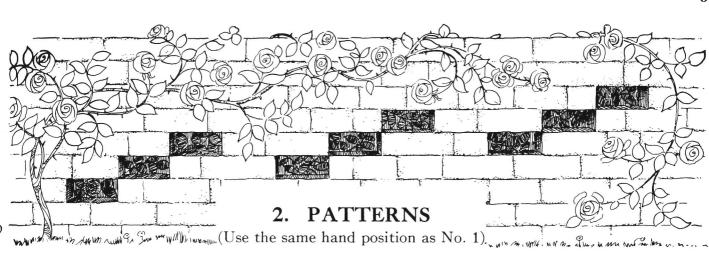


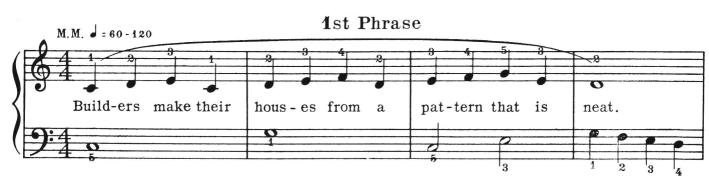


2nd Phrase						
0 0 4	5	4	3,	3		
	6			0		
Train - ing	ear	and	eye	and	hand.	
( •):	0		P	P		
5	] 0		1 2	1		

#### 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.







#### 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

64 | | |

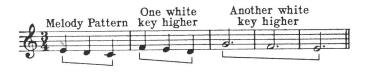
The same PATTERN one white key higher.



The same PATTERN another white key higher.

Fix in your mind the above melody pattern in the right hand and note that the notes 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 NOTE higher than the preceding pattern.

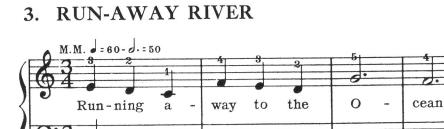


Practise C major hand position as in No. 1.

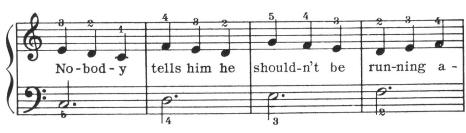


The TIE is a curved line joining one note to another of the SAME PITCH and means that the second note is to be held for its full value without being struck.











RHYTHM and ACCENTS

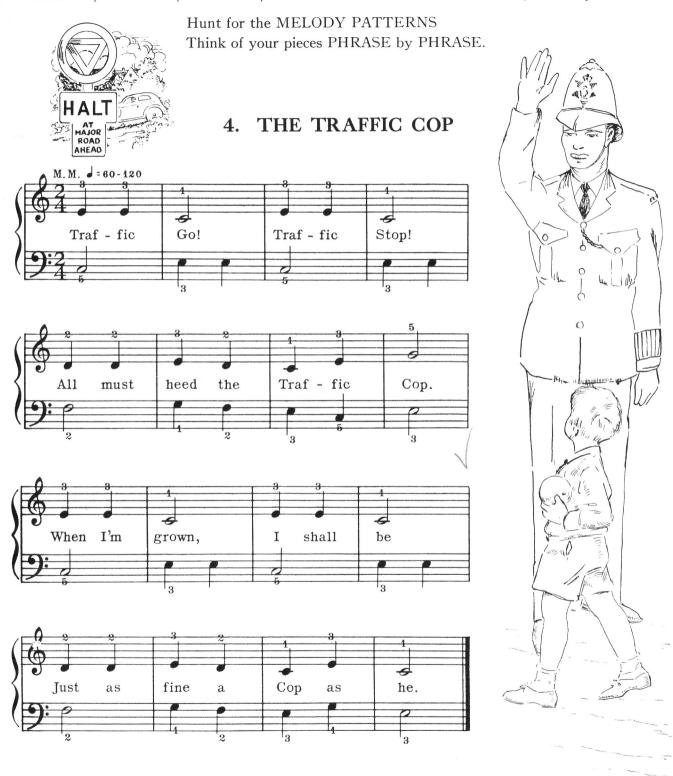
RHYTHM has been called the *Soul of Music*. Rhythmical "swing" gives life to any composition. The first step in setting the RHYTHM is by means of the ACCENT. An ACCENT is a special emphasis placed upon ONE of the beats in a bar. RUN-AWAY RIVER is written in THREE-FOUR rhythm, which means ONE count to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

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

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

COUNT: | ONE two | ONE two | etc.

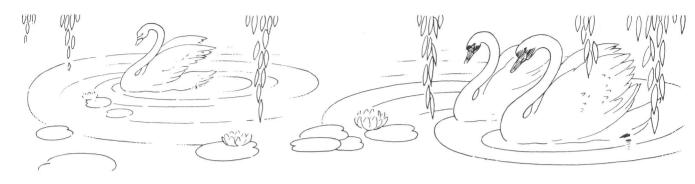
Use the C major hand position.



#### **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.

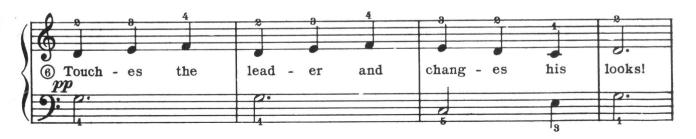
**TONAL SHADING:**—As a painter creates beautiful pictures by lights and shadows so in music do we add colour to our musical pictures by means of TONAL SHADING. A MELODY LINE should constantly change in "thickness." This may be accomplished by adding MORE or LESS intensity to the tone. Everything possible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



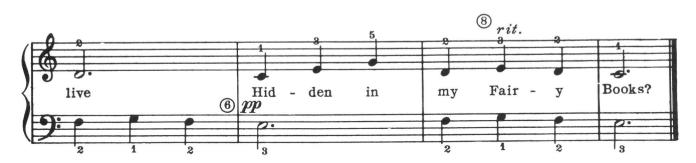
#### 5. SWANS ON THE LAKE











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

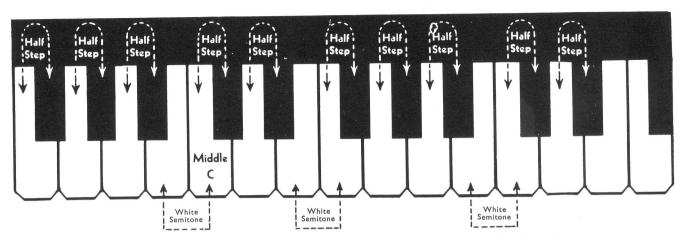
#### -Read Carefully-

- (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)  $\mathbf{f}$  = Forte. Loud.
- (6) pp = Pianissimo Very soft.
- (7) mp = Mezzo-piano. Half or moderately soft.
- (8) Rit. = Ritardando. Gradual slowing up of tempo.

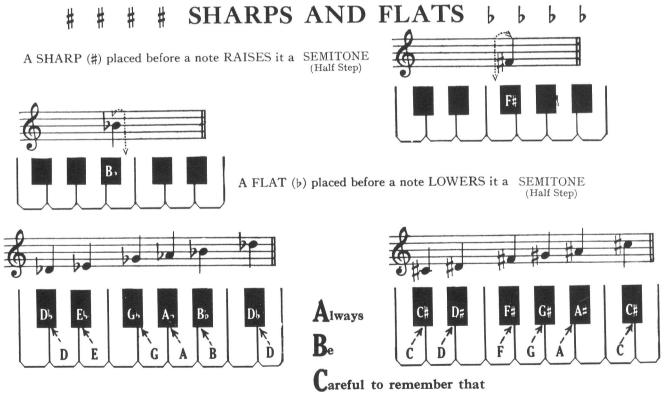
#### **SEMITONES**

(Half Steps)

A SEMITONE is the distance between any Key and the NEXT nearest Key to it.



We find most of the SEMITONES are from a WHITE to a BLACK Key. There are, however, two WHITE SEMITONES—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.



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 (#).

#### b b b NATURAL b b b

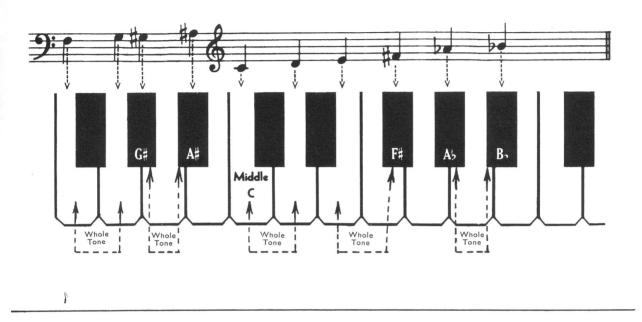
A NATURAL (\$) placed before a note which has been either SHARPED or FLATTED cancels the SHARP or FLAT.



#### WHOLE TONES

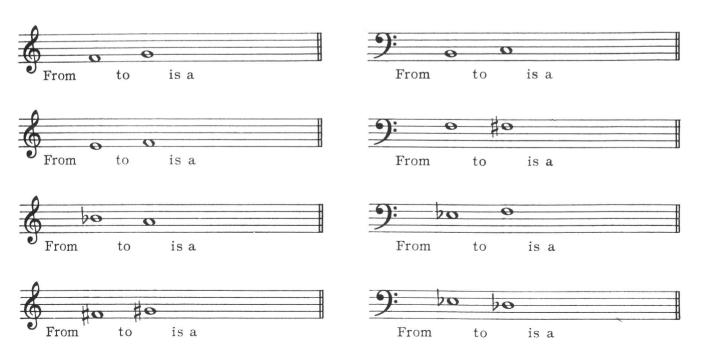
(Whole Steps)

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



#### WHOLE TONES AND SEMITONES

Describe the following examples in terms of whole tones and semitones.



#### **ACCIDENTALS**

#### New hand position in C major

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



Always
Be
Careful

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

means CRESCENDO, a gradual increase in tone.

means DECRESCENDO, a gradual decrease in tone.

to observe accidentals

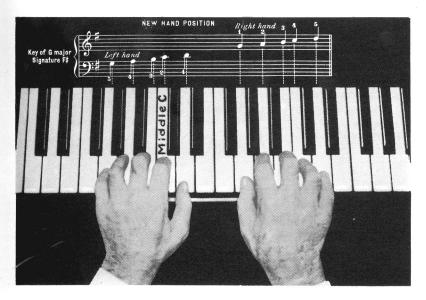


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Play with as much expression

as possible and note the new

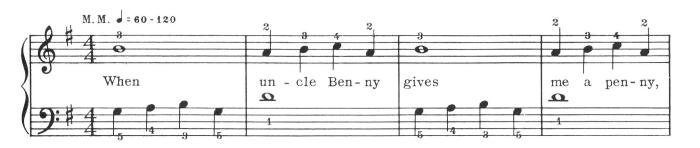
EXPRESSION SIGNS-

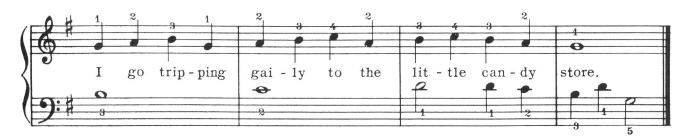


We change now to a new Key—the Key of G major and consequently to a NEW hand position. Note the SHARP (#) in the SIGNATURE. This means that all F's will be sharped (played on a BLACK key). Be sure to remember this. Place your hands in the NEW hand position and practise each hand separately before you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



#### 7. A SONG OF PENNY CANDY



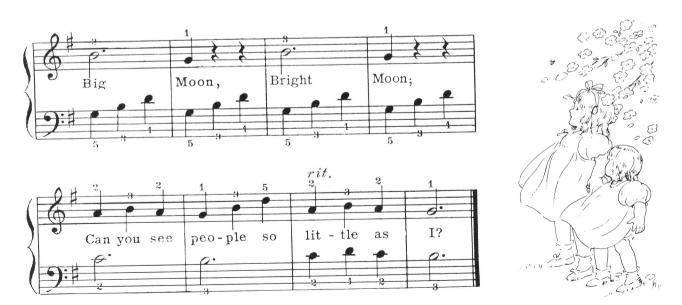


Note to Teachers: Pupils should be required to recite both Time Signature and Key Signature before playing each piece.

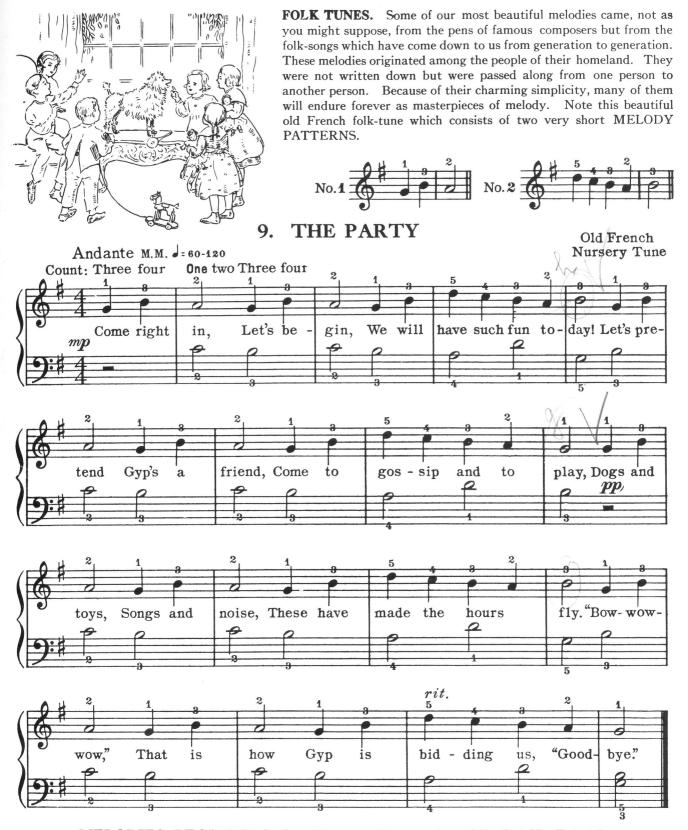
14

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





**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.



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

Melodies do not ALWAYS begin on the FIRST beat of the bar. 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.

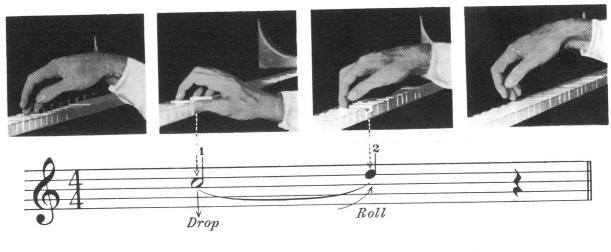
# The Phrasing Attack

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.

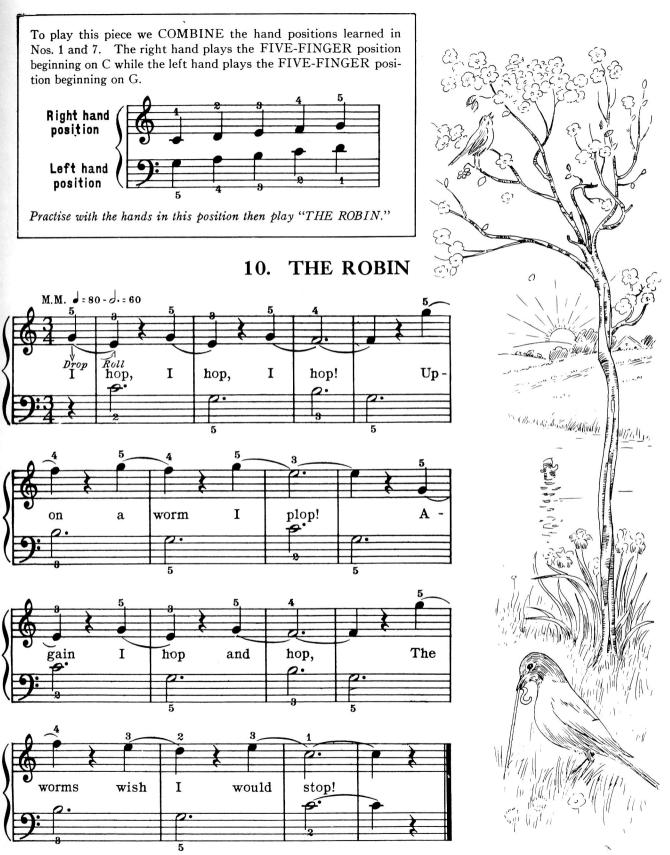




The SIGN of the phrase is the curved line, . All notes under this line, except the last one, should be played LEGATO. The last note must always be played with a rolling motion of the arm forward and upward.

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



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



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.



Practise each PATTERN separately before playing hands together



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.

Nearly every phase of life in Germany is bound together in the national tie of folk-songs—true songs of the people which reflect the moral, social and political life of the soldier, student, clerk and peasant. The early settlers in Pennsylvania and other states went to America singing these beautiful melodies while they worked. Later generations forgot the words of the "Vaterland" but not the tunes. College ditties, patriotic words, etc., have been adapted to the melodies to such effect that the songs form part of the adopted country's musical heritage.

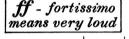


In "THE CUCKOO," both hands employ the PHRASING ATTACK. Place your hands in the G major five-finger position and be sure you are familiar with the HARMONY

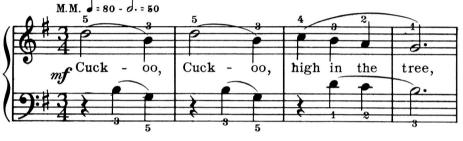
pattern in the left-hand.

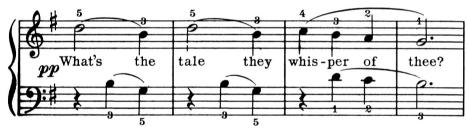


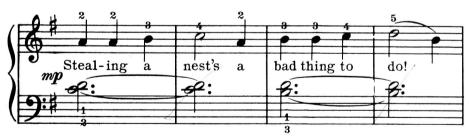
#### 12. THE CUCKOO

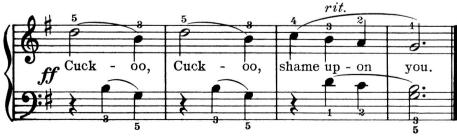


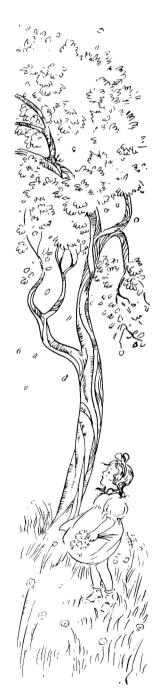
German Folk-tune











# EXAMINATION No. 1

1.	Explain the following TIME SIGN	IATURES and tell where the accents fall in			
	each.	3 4			
0	What is a SEMITONE?	A WHOLE TONE?			
2.	Give the definitions of the following				
3.	MODERATO				
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  Its SIGN  Its SIGN  Its SIGN  Its SIGN  Its SIGN				
5.	What are ACCIDENTALS and what effect have they?	Attach Certificate No. 1 here			
6.	What are FOLK-TUNES?				
٠.					
	AVERAGE GRADE for examination No. 1	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 most schools more suitable.  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**

THE 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 judgment.

THE 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.

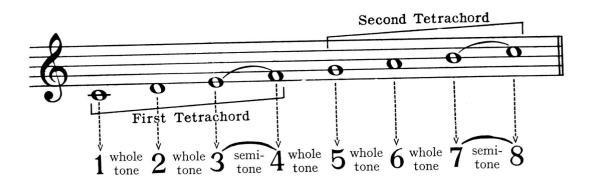
THERE are many ways to teach the scales. But most of the variations are based upon two standard approaches. Some teachers prefer the *tetrachord* approach while others find the older formula (i.e., the semitones between the third and fourth and the seventh and eighth) more acceptable. Of course, this 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.

THE 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 notes bearing letter-names in alphabetical order, the last note 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 tones and SEMItones. The semitones occur between 3 and 4 and between 7 and 8 as follows:

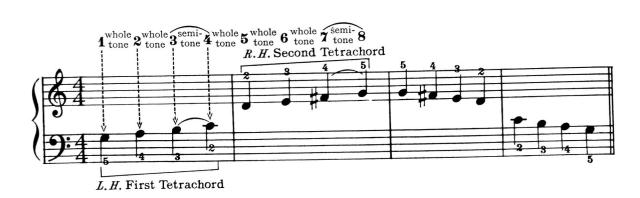


The above chart shows how a MAJOR SCALE is composed of TWO TETRACHORDS, each tetrachord separated by a WHOLE tone.

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



#### SCALE OF G MAJOR



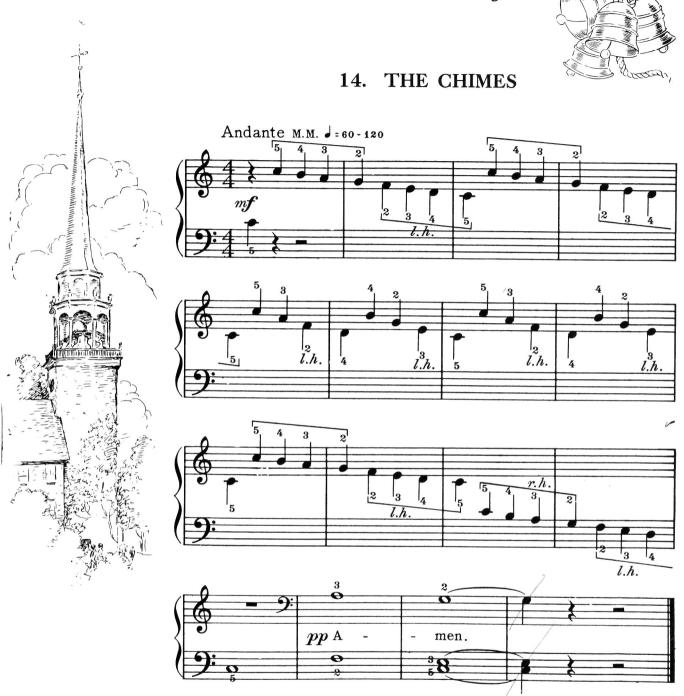
Note to Teachers: During the progress in this book, it is advisable to adhere to the above form—the scale divided between the hands—until scale construction in all keys has been thoroughly mastered. This obviates the necessity of passing the thumb under and the hand over—a procedure which is comprehensively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

## SCALE OF C MAJOR-Ascending



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



#### 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.



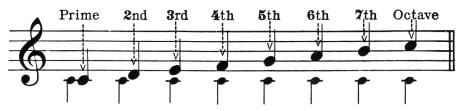
**SEMITONES:** The melody in the right hand of STEPPING STONES passes through 16 semitones of which 8 are *white key* SEMITONES. Can you locate all of them?

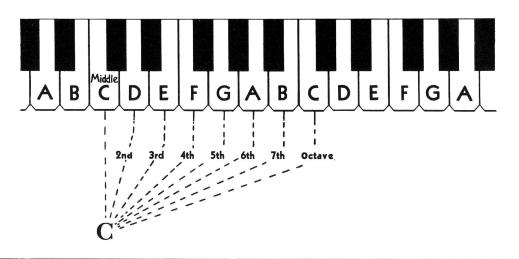
#### CHORD BUILDING

#### **Intervals**

An INTERVAL is the difference in pitch between 2 notes.

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.

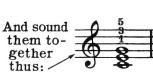
All CHORDS are built in steps of 3rd's. " " : Cto.
The NOTE on which a CHORD is built is called the ROOT.

A TRIAD is a chord of THREE notes 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)

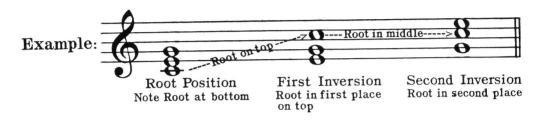
#### **CHORD INVERSIONS**

We have learned that a TRIAD contains a ROOT, a 3rd and a 5th. The order of these notes 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

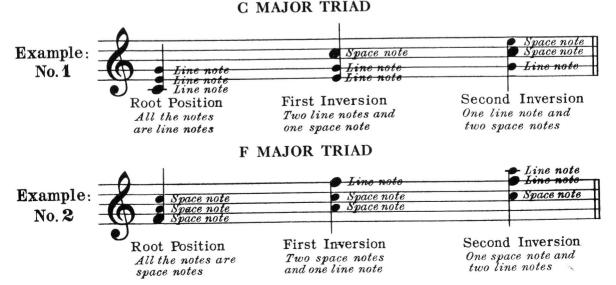


Simple rules for recognizing INVERTED CHORDS

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.



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.



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



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.

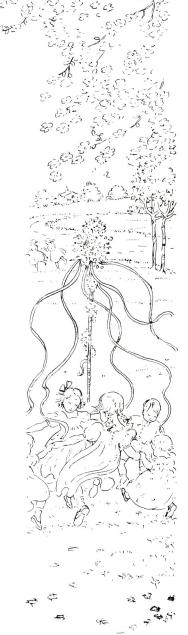


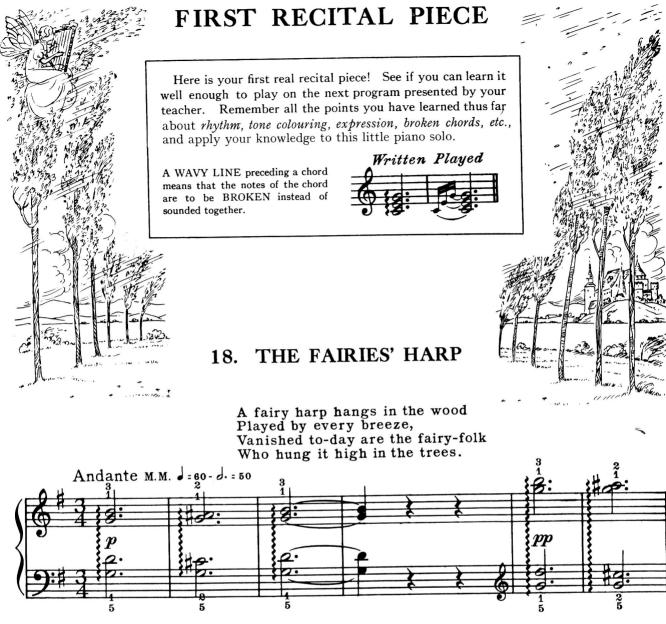
The **Key** of **F Major** has one **Flat** (b) **B Flat**. Be sure to remember this while getting the "feel" of the keys in the new hand position and also when playing "A CHORD FROLIC."

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

#### 17. A CHORD FROLIC







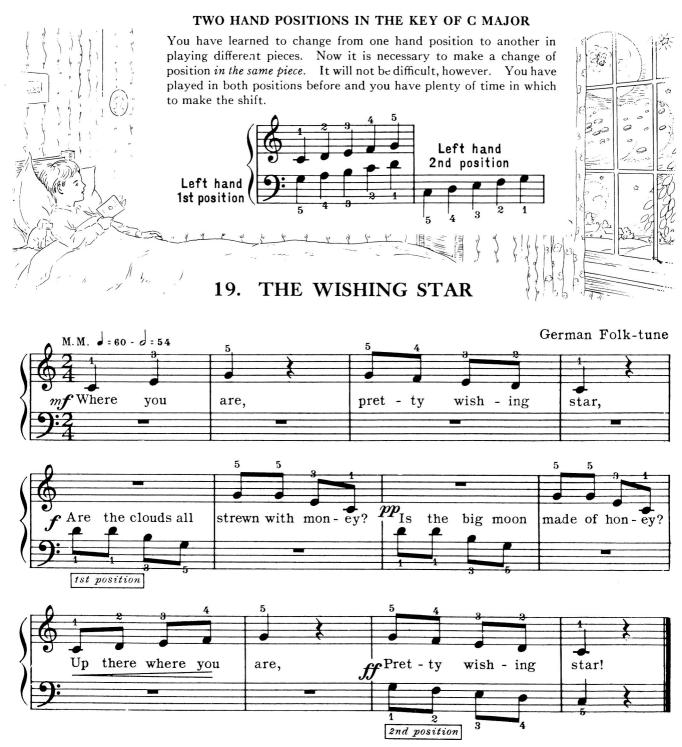


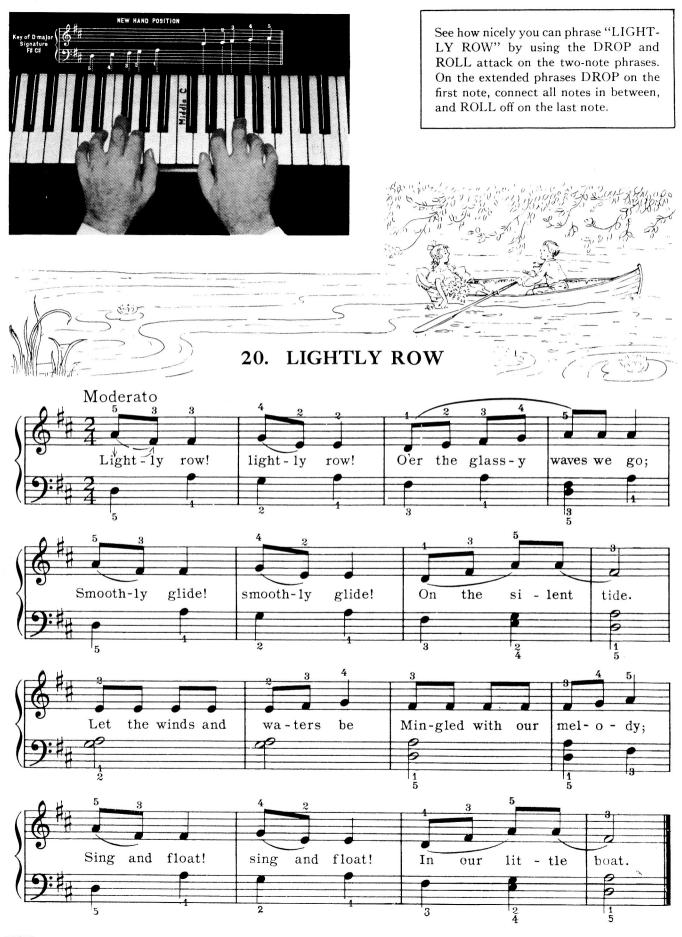


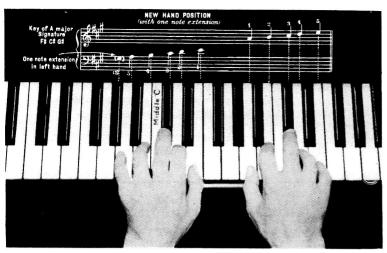
## A FIRST INTRODUCTION TO QUAVERS

Note to Teachers: Frequently, we hear differences of opinion over the question of allowing pupils to say "and" when counting quavers.

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 QUAVERS to ONE COUNT rather than "a quaver gets HALF a count." Small children know nothing about fractions. Perhaps the simplest way is to play a few QUAVERS 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.







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.





Full

of

cheer

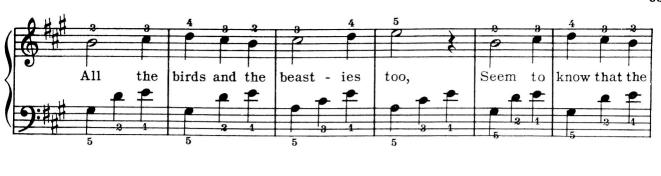
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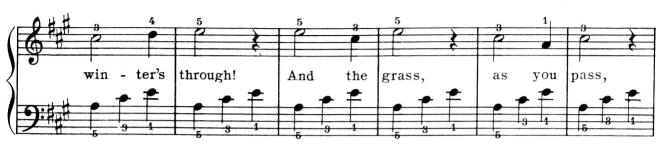
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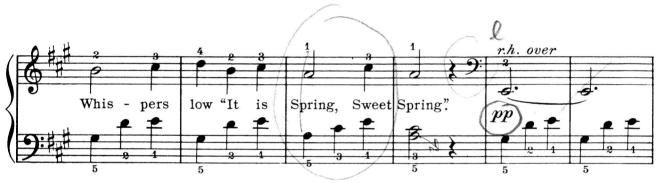
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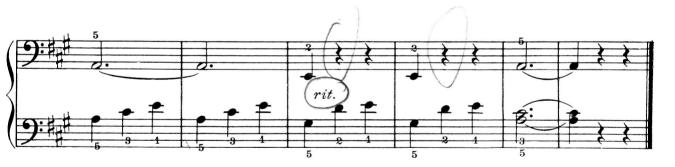
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day.



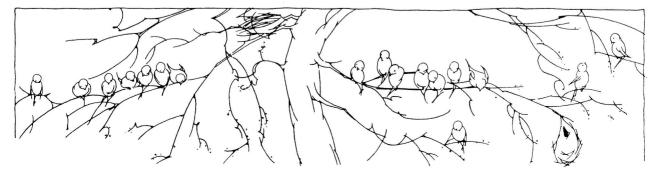






#### Suggestions for supplementary solos in sheet form

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,



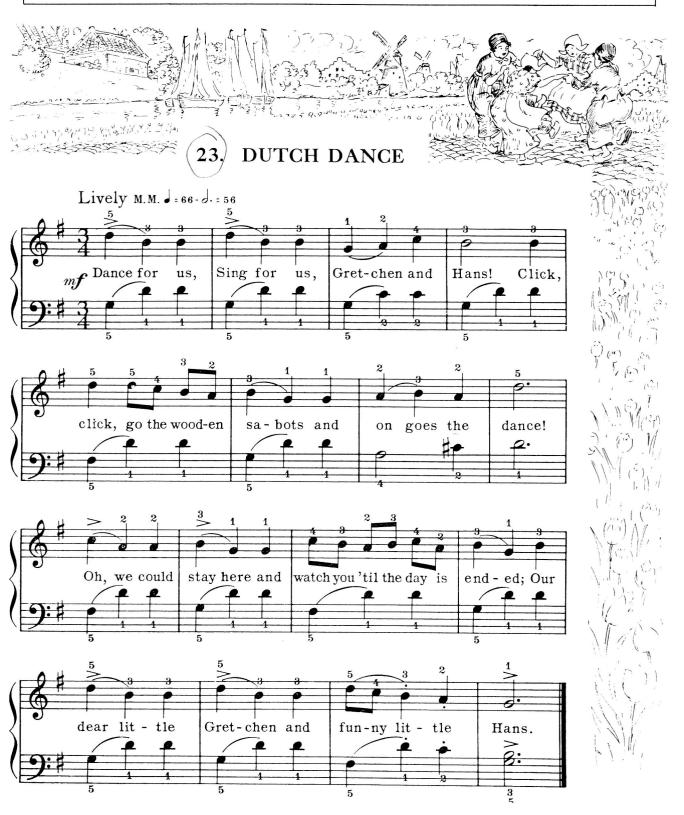
#### **FALLING LEAVES**

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



#### 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.





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.



Practise 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 bar eleven.





## EXAMIN'ATION No. 2

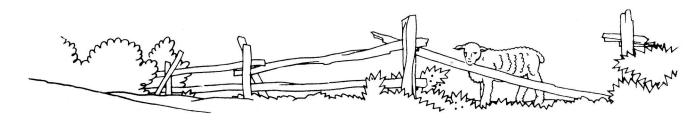
1. 2.	Of what is the MAJOR SCALE composed?		
3.	What are INVERSIONS?		
4.	How many INVERSIONS has the TRIAD?  What is the value of a QUAVER?		
5.	Grade on above ORAL examination		
	C major G major F major D major B flat major		
6.	Average grade for SCALE playing  Play the following TRIADS in ROOT position, 1st INVERSION and 2nd INVERSION, naming each position.		
	Grade C major 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		
	1		

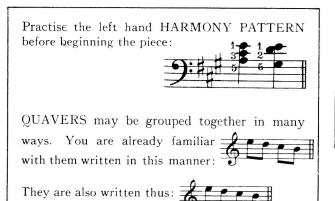
Play this number with a "pecking" sort of wrist staccato. The wrist should bounce freely and easily, but at the same time crisply.





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









## 26. THE KNIGHT AND THE LADY

Riding through the green and leafy wood Comes a lady wearing cloak and hood, She is very sad, Is'nt 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.



#### DOTTED CROTCHETS

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

Introduction of the *dotted crotchet* adds a new RHYTHMICAL PATTERN to those already learned.



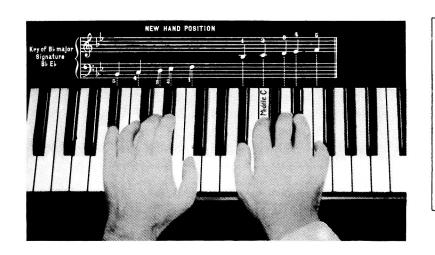
By reciting the word Cumberland you will get the "feel" of the *dotted crotchet*. Before playing this piece practise this exercise and the NEW HAND POSITION.





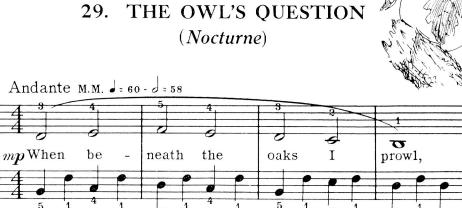


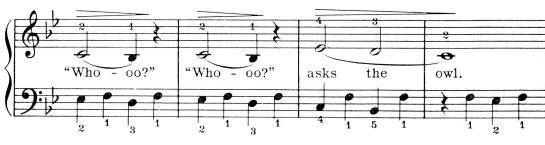
This piece follows almost the exact rhythmical pattern used by Brahms in one of his most famous waltzes.



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.









## SIX-EIGHT TIME

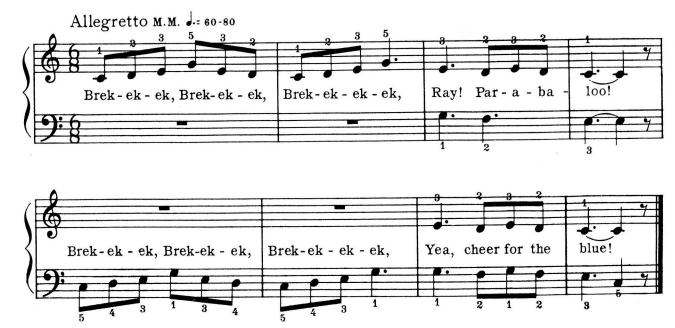
In six-eight time there are SIX counts to the bar and *a quaver gets one count*. There are TWO accents to the bar, the primary accent falling on the FIRST count and a secondary accent on the FOURTH count.

A dotted-crotchet, 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 bar.



30. CHEER FOR THE BLUE



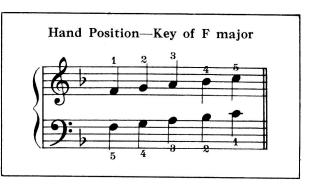
The RHYTHM in the CUCKOO CLOCK begins on the SIXTH count.

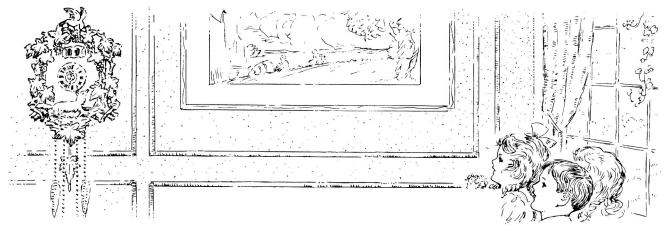
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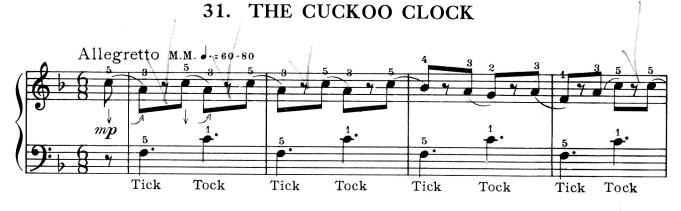
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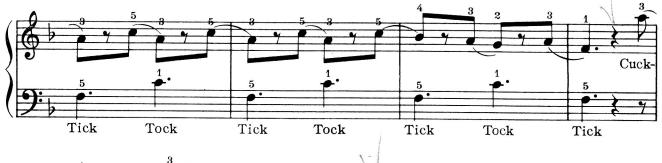
**C**areful therefore to count as follows:

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.



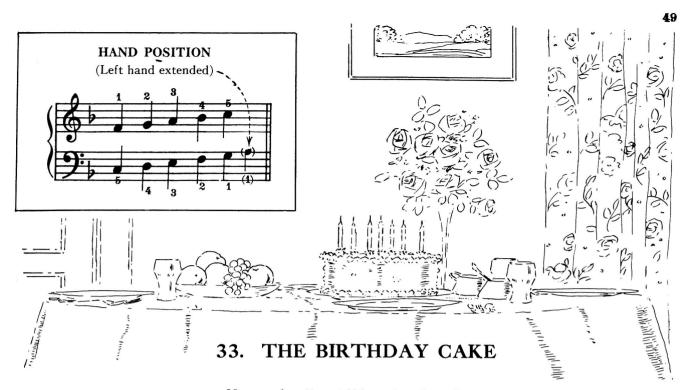












No wonder the children to whom I come Greet me with shouts and cheers, I'm the glowing and beautiful Birthday Cake That marks the passing years.



D. S. (Dal Segno) al fine means go back to the sign (%) and play to Fine

#### PLAYING IN TWO POSITIONS

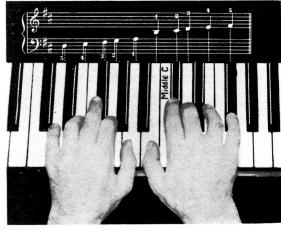
In this piece we shall play in TWO "HAND-POSI-TIONS."

Practise 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

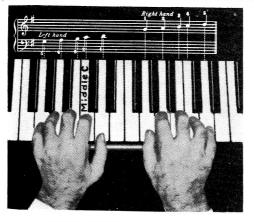
#### 34. THE POP-CORN MAN

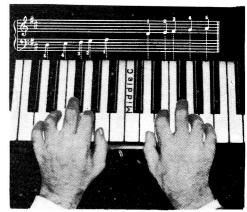


## TWO "HAND-POSITIONS"

This piece requires two "HAND-POSI-TIONS" as shown here. Practise 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.



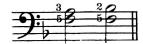
### **SYNCOPATION**

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 em-

phasis to the notes marked

TO LEARN THIS PIECE; first study the HARMONY PATTERN



Then practise it in this form



Now become familiar with the RHYTHMICAL pattern in the right hand. It is practically the same

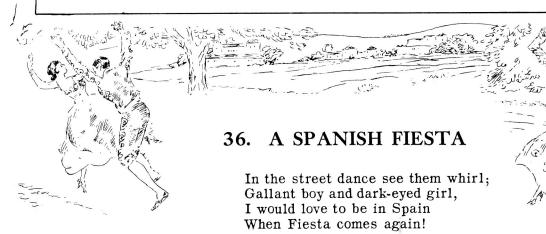
in every bar. Be sure to emphasize the notes marked



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.



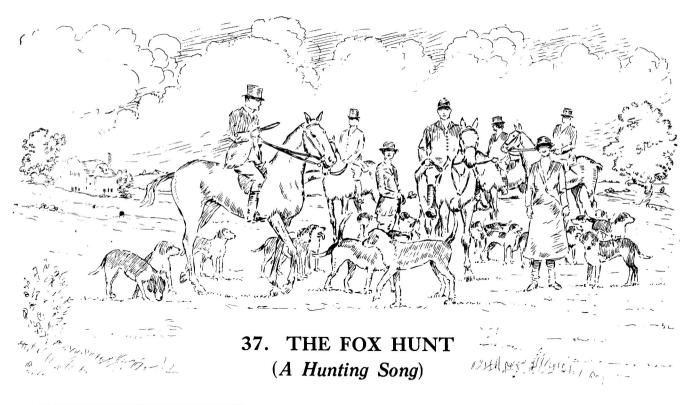


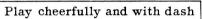


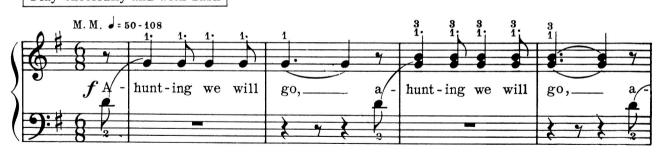


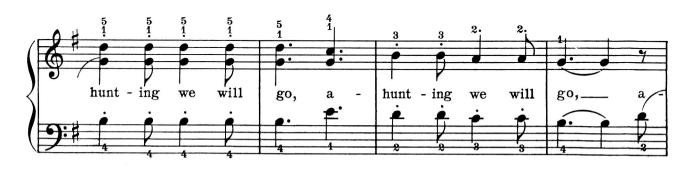
Note to Teachers: For additional practice rhythms, see "The HANON Studies" by John Thompson, page 22.



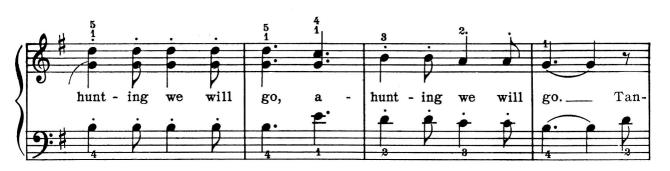












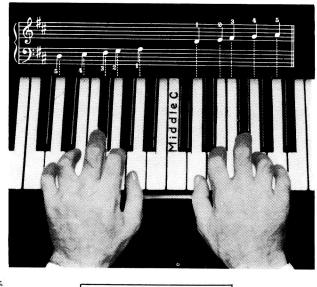






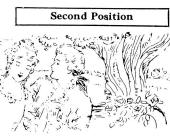
## TWO "HAND-POSITIONS"

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.

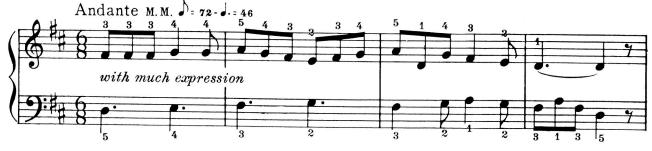


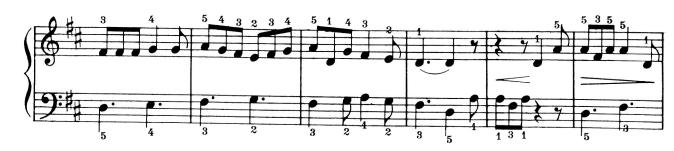






38. TO CELIA







EXAMI	$\mathbb{N}\mathbb{A}\mathbb{I}$	MOIT	$N_0$ .	2
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1.	What is the meaning of this sign	?
2.		
3.		DOTTED NOTE?
4.	_	aying DANCE FORMS?
т.	• • • • • • • • • • • • • • • • • • • •	Grade on above ORAL examination
Ē		
5.		eciting the key SIGNATURES of each.
	Grade A major	
	E flat major	
	E major	
	A flat major	Average grade for SCALE playing
-		
6.	2nd INVERSION, naming each	ne ROOT position, 1st INVERSION and
	Grade	P
	A major	
	E flat major	
	E major	
	A flat major	Average grade for TRIAD playing
	Γ	
	AVERAGE GRADE	
	for examination No. 3	
		Attach Certificate No. 3
		Attach Certificate No. 3
	,	
		**

#### CROSS-HAND POSITION





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. Practise 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.

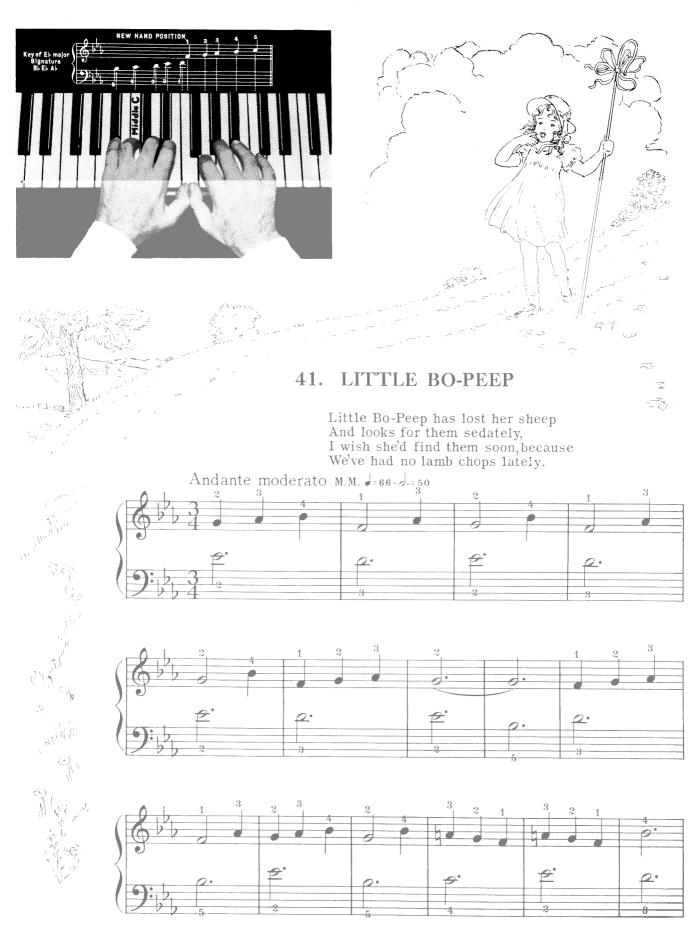


Suggestion for supplementary solo in sheet form

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 STAC-CATO passages. THE SLEIGH Jingle, jingle, jingle, In our sleigh we go, Just like old Kris Kringle Through the ice and snow. Playfully M.M. J=56-88 sharp staccato Fine D.C. al Fine

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





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.

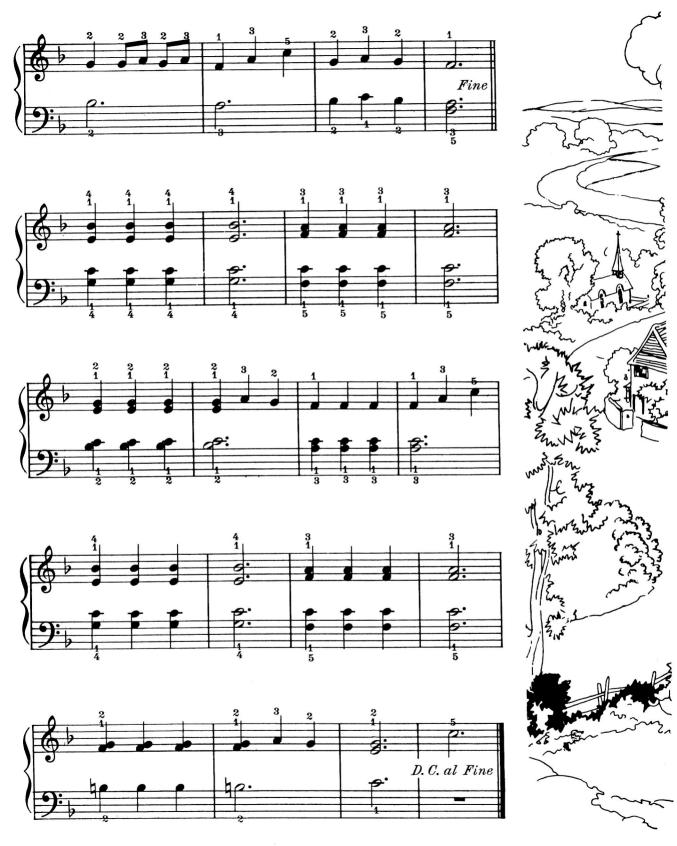
#### THE FORE-ARM ATTACK

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.



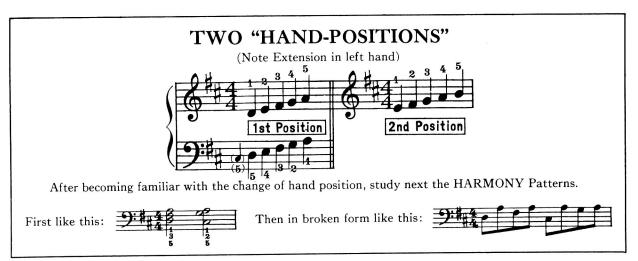
#### HOW TO STUDY THIS PIECE





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



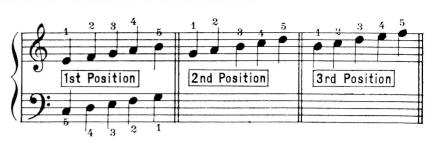


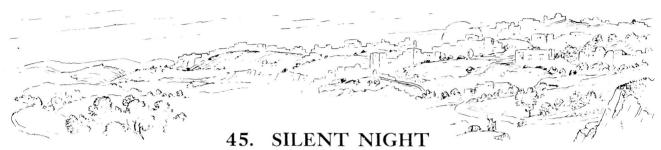
### 44. LONG, LONG AGO





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









## 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?



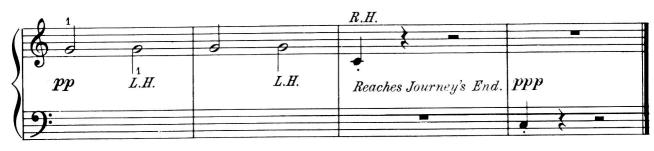
Try to interpret this characteristic piece so that the friends for whom you play will enjoy the illusion. CAUTION: Watch the expression marks!





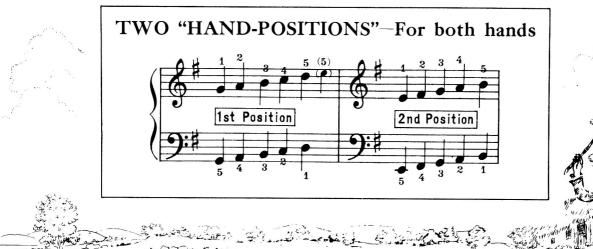












#### 49. DUBLIN TOWN

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.





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.

## **SEMIQUAVERS**

The TIME VALUE of semiquavers is HALF that of QUAVERS. There are TWO semiquavers

to one QUAVER



and FOUR semiquavers to one CROTCHET



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



	EX	A	MIN	JA	T	IOI	V	No.	4
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	THE AMERICAN CONTRACTOR OF THE PROPERTY OF THE
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 SEMIQUAVER?
	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 P. major
	B 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 shou'd 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



## Five-Finger Groups



## Two-Note Phrases Drop-Roll



## Three-Note Phrases

Drop-Connect-Roll



The Major Scale Divided between the Hands



Legato Exercise



The Major Scale with Cadence Chords



Broken Chord - Extended





#### Broken Chord with Inversions



Broken Chord and Diatonic Figures Combined



Ascending Finger Patterns



Forearm Stroke

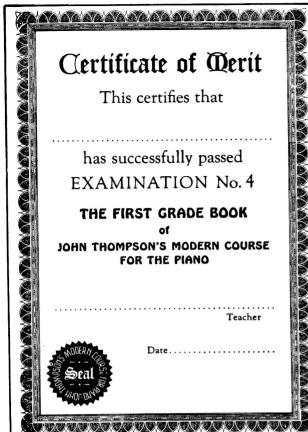


Wrist Staccato



Broken Chord Drill Bugle Call





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FOR THE PIANO

Teacher

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Date.....

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Teacher

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