

# John Thompson's Easiest Piano Course

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## PART THREE

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# Foreword

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## THE PHRASE

PART THREE begins by showing the importance of thinking and feeling music phrase by phrase rather than note by note.

Teachers should emphasize the matter of playing each phrase with different musical treatment—one of the first steps in Interpretation.

## TOUCH

TOUCH is obviously a vital part of Interpretation and examples in *staccato*, *legato*, slurs, etc., follow in proper sequence.

For thorough development of the various Touches, the teacher is referred to the author's edition of the HANON STUDIES—now adopted as a standard part of the teaching equipment of most piano teachers and music schools.

## SCALES AND CHORDS

Scale formation follows the lessons on Semitones and Whole Tones, with examples using the scale both as Melody and as accompaniment figures.

Later Triads and Inversions are shown with pieces employing chord figures in 'block' and broken form.

The 7th chord (with its resolution) is not analysed harmonically, but simply taught as a CHORD PATTERN which should be memorized by the pupil because of its frequent appearance in music of this grade.

## BOOGIE WOOGIE

Many teachers may be startled because of the inclusion of Boogie Woogie and other numbers having a popular 'flavour'.

But it must be admitted that Popular Music is here to stay—and why not? It has a very definite place of its own in the world of music. And whether we approve or not, our pupils will be exposed to it daily on radio, television, gramophone, cafés, etc.

Perhaps for that very reason it may even be a *duty* of the so-called "long-haired" musician to teach Young players how to distinguish between good and bad Popular Music!

In any event, the majority of piano pupils take up music, not as a career, but as a *means of entertainment*—which by the way, is the prime purpose of *all* music, classic or otherwise. The author, therefore, feels no need to apologize for the popular type of some of the examples. If they do nothing else, they at least show that Boogie Woogie, Rag Time, etc., are not new inventions in the popular field, but are simply exaggerated use of devices known to the classic composers many years ago.

It should be noted, however, that even the "pop" examples have a definite purpose and develop either a technical or musical point of pianism.

## SCOPE

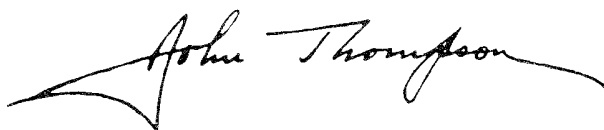
In Key Signatures, the book progresses as far as three flats and three sharps. The remaining Key Signatures follow in proper order in PART FOUR.

On page 44 the scales and chords used in the book are shown for reference.

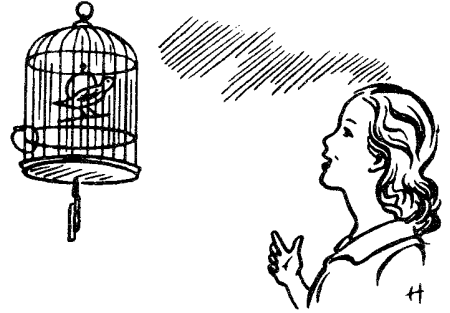
A Glossary of musical terms, with abbreviations and definitions will be found on page 45.

The last few lessons in the book present SIX-EIGHT—a new Time Signature so far.

As with the other books in this Course, the lessons are specially designed for the short practice periods of present-day pupils.



4

**Hand Position****Preparatory Studies****Melody****1st Phrase****2nd Phrase****The Phrase**

Music, like language, is divided into sentences, but musical sentences are called PHRASES.

The above example consists of two phrases. Sometimes the second phrase is played louder than the first—sometimes softer. But never exactly alike.

How do you think the second phrase should be played? It is correct either way, but it should be played the way you feel it. Always think of your Music phrase by phrase, not note by note. Then you will play with more musical purpose and understanding.

# Three Phrases

## Hand Position



Here is a piece with three phrases. Try playing it three different ways.

First time—1st phrase, very softly; 2nd phrase, somewhat louder; 3rd phrase, still louder.

Second time—1st phrase, moderately loud; 2nd phrase, softly; 3rd phrase, much louder.

Third time—1st phrase, moderately loud; 2nd phrase, somewhat softer; 3rd phrase, much softer.

Choose the way you like best. That will be your very own interpretation.

## Preparatory Studies



DON'T FORGET TO ACCENT THE FIRST BEAT OF EACH BAR.

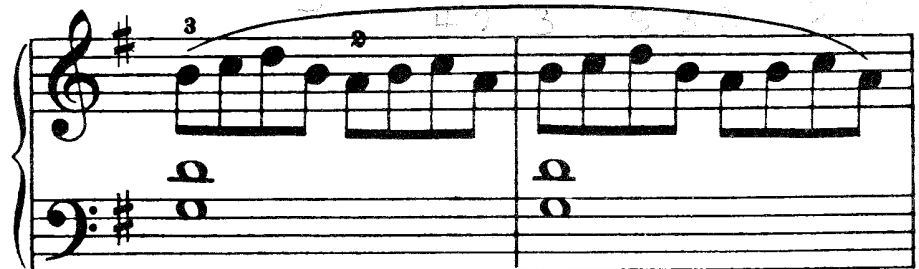
## The Bee

### 1st Phrase

Folk Song



### 2nd Phrase



### 3rd Phrase



# Four Phrases

This piece has four phrases.

Notice that each phrase is marked differently.

Usually the composer indicates how each phrase should be played. When no expression marks are shown, play according to your feeling.

An explanation of all musical terms used in this book will be found on page 45.

BE SURE TO LOOK THEM UP.

## Much Ado About Nothing

ALWAYS KEEP  
A STEADY, EVEN  
TEMPO.



W. M. Co. 7261

1st Phrase

Folk Song

2nd Phrase

3rd Phrase

4th Phrase

# Wrist Staccato

**TEACHERS' NOTE**—The subject of *Touch* is too vital to be treated as part of a Grade Book.

It is suggested that the pupil be assigned at this point, the author's HANON STUDIES which are specially adapted for students in this grade. Each Touch is carefully explained and developed separately.

Obviously, TOUCH is an important part of Interpretation and should be introduced early in the pupil's career.

Finger, Wrist and Forearm staccato as well as the various forms of Finger legato, phrasing and portamento playing, all in elementary form, are treated in the JOHN THOMPSON HANON STUDIES.

For playing the following examples give the pupil your favourite demonstration of Wrist Staccato.

## Exercise in Wrist Staccato

**Allegro**

ALWAYS BE SURE TO NOTICE THE EXPRESSION MARKS. SEE PAGE 45.



## Some Folks Do

Adapted from Stephen Foster

**Allegretto**

# Work Sheet

Exercise in naming and transposing the new notes



Write the letter names below.



## Writing Exercise

Transpose these notes one octave higher in the Bass.

Next write them in the Treble Clef.

Then recite them as you play.



## At the Animal Fair

(Study in Wrist Staccato)

Allegretto

*mp*

Traditional

I went to the An-i-mal Fair, The Birds and Beasts were

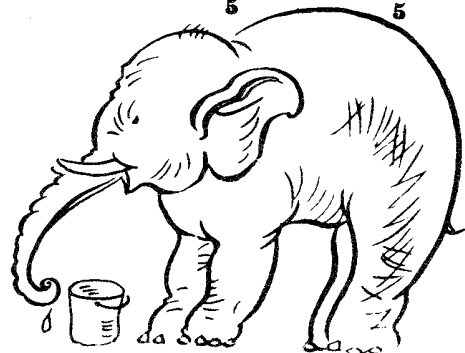
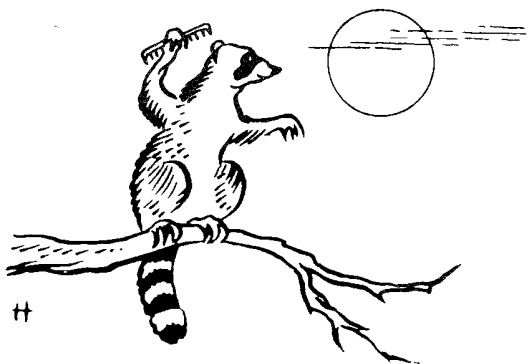


there. The old ra - coon by the light of the moon was

comb-ing his au - burn hair. The mon - key went ker -

plunk, Fell o - ver the el - e-phant's trunk. The el - e-phant

sneezed, Fell down on his knees, So what be - came of the monk!



**CHANGING HAND POSITION**

Up to this point you have changed Hand Position frequently when moving from one piece to another.

You will find it is just as easy to change position in the middle of a piece, and that is what happens in "On the Levee." See how smoothly you can make the change.

**On the Levee**

Allegro



Change Hand Position

First Time Bar

Second Time Bar

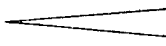
**FIRST AND SECOND TIME BARS**

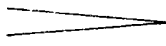
From this point, go back to the beginning and play over again.

After playing through the SECOND time, do NOT repeat the FIRST TIME BAR; instead, skip to the SECOND TIME BAR.

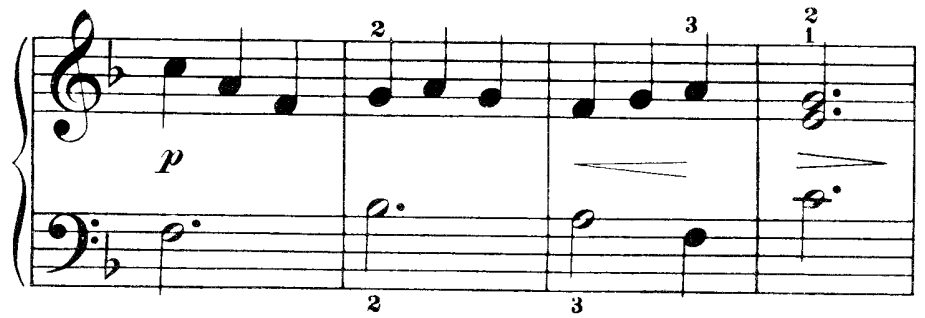
# Sunrise

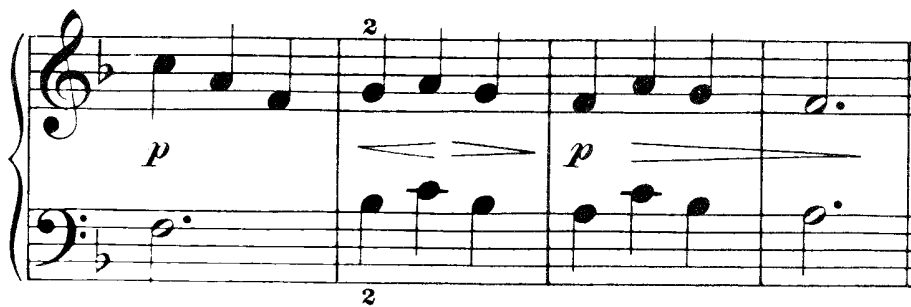
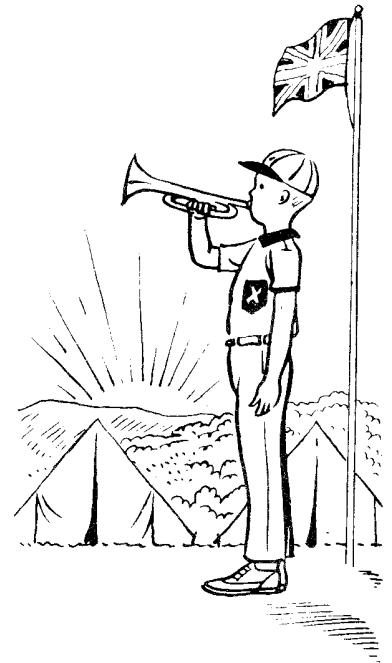
## NEW EXPRESSION MARKS

 means a gradual increase in tone.

 means a gradual decrease in tone.

Andantino

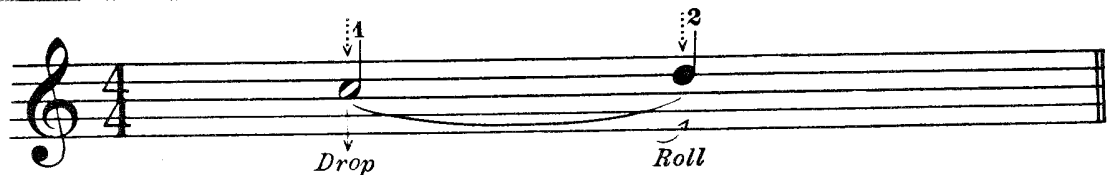
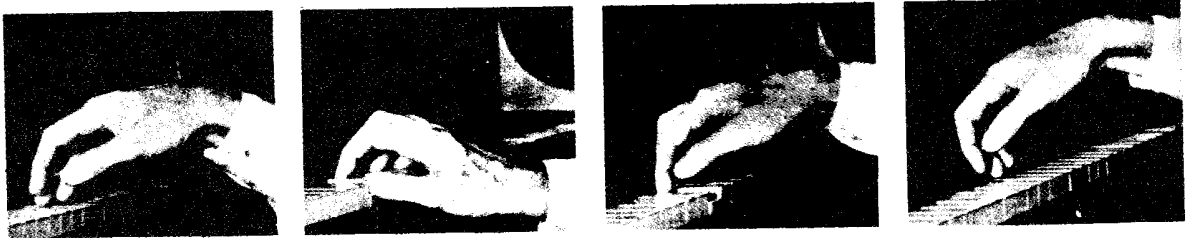



# The Slur

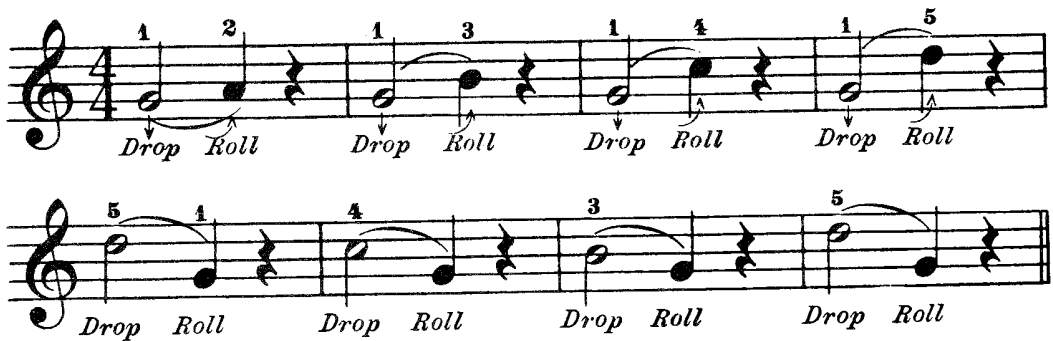
SLURRING in music is like BREATHING in speech—we take *short breaths* and *long breaths*. If we keep in mind to make our playing of music BREATHE AT THE END OF EACH SLUR, it will strengthen the rhythm and add immensely to the interpretation.

In playing TWO-NOTE SLURS 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.

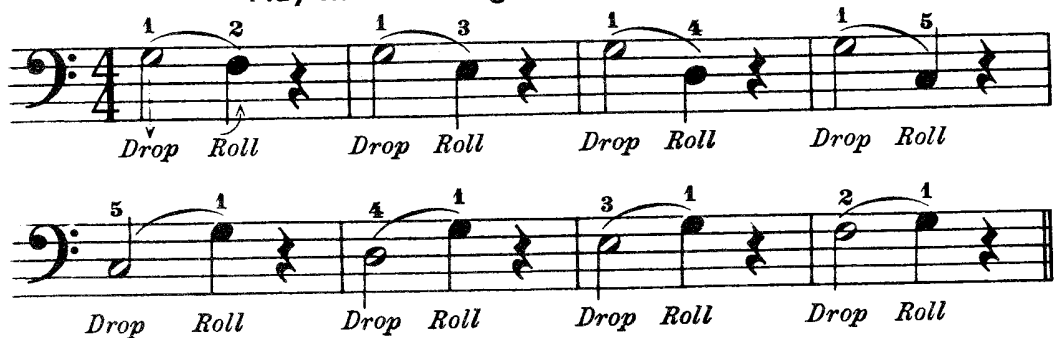
The following illustration shows the proper position of hand and arm as each Slur is released. The WRIST must be completely relaxed.




Play the following with the **RIGHT** hand



Play the following with the **LEFT** hand



The SIGN of the Slur 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.

"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 this grade to develop the SLURRING ATTACK as well as all the fundamental touches used in this book.

# Pop Goes the Weasel

## Be Sure

To observe the many two-note slurs (drop-roll).

Also the accent and staccato notes on the last line.

Moderato

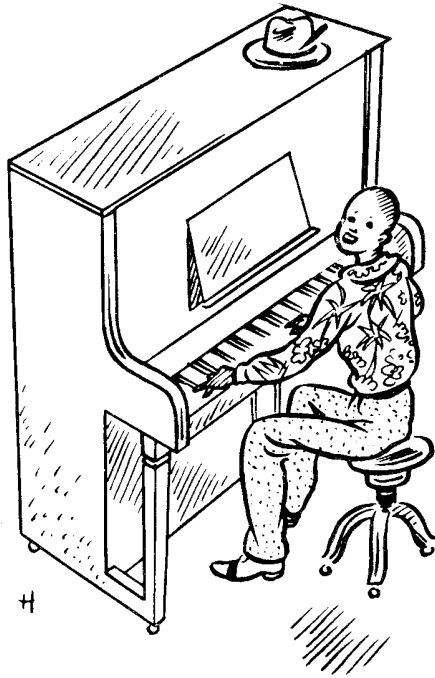


## Accompaniment

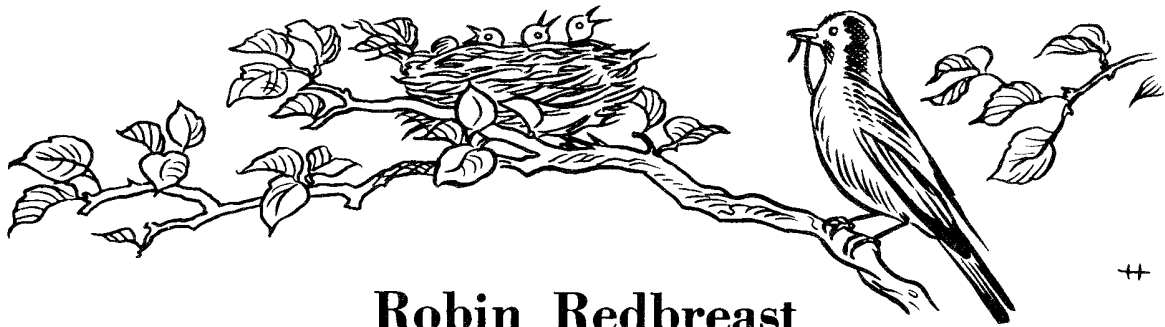
Preparatory Exercise

R. H. 1 2 3 4 5  
L. H. 5 4 3 2 1

Boogie Woogie Bill



Allegro Moderato  
*mp*



# Robin Redbreast

Allegretto

1 2 3 5 3 3

*mf*

5 2 3

The first system of the piece consists of two staves. The treble clef staff begins with a 3/4 time signature and contains a melody with eighth and quarter notes, including triplets and a quintuplet. The bass clef staff provides a simple accompaniment with quarter and eighth notes. The dynamic marking *mf* is placed in the first measure.

The second system continues the melody and accompaniment. It features a triplet in the treble staff and a fermata over a note in the bass staff. The piece concludes with a double bar line.

3 3

*cresc.* *f* *mp*

1 2 3 4

The third system continues the melody and accompaniment. It includes a *cresc.* marking, a dynamic change to *f* in the fourth measure, and a return to *mp*. The system ends with a double bar line.

3 2

1 2

The fourth system continues the melody and accompaniment. It features a triplet in the treble staff and a fermata over a note in the bass staff. The piece concludes with a double bar line.

## SEMITONES (Half Steps)

A SEMITONE is the distance between any key and its next nearest key.

Play the following progression, using the second finger of the right hand, thus,



You have played a series of Semitones.

Notice that the piano keyboard is arranged in Semitones.

All semitones occur between a White Key and a Black Key, EXCEPT the two WHITE SEMITONES between E and F and B and C.

Play these descending semitones with the left hand second finger.

### Review

You have already learned that:

A SHARP (#) placed before a note, *raises* it a semitone.

A FLAT (b) placed before a note, *lowers* it a semitone.

A NATURAL (n) placed before a note, *cancel*s the sharp or flat sign.



# 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 in between.

## WHOLE TONES AND SEMITONES

Define the following examples as whole tones or semitones.

From C# to D is a

From G to Ab is a

From Bb to B is a

From A to B is a

From Bb to B is a

From Bb to C is a

From C# to D is a

From Bb to B is a

# Three-note Slur

Drop—Connect—Roll

To play a three-note slur, DROP on the first note, CONNECT the second with finger legato and ROLL off on the third note.

## Shufflin' Along

(Boogie Woogie)



Moderato

### BOOGIE WOOGIE

BOOGIE WOOGIE is a term used in Popular Music for repeated patterns—a device known and used in Standard Music almost since its origin.

About the only difference is that Popular Music repeats the figures more often than would be considered good taste in what we look upon as Standard Music.

This is the second "Boogie Woogie" tune you have had in this book.

The first was "BOOGIE WOOGIE BILL" in which the repeated pattern was used as accompaniment. Here it appears as melody and is repeated over and over with monotonous regularity.

# Major Scales

## Writing Exercises

A scale is a succession of eight notes progressing in alphabetical order.

The notes are numbered 1, 2, 3, 4, 5, 6, 7, 8 and are known as the degrees of the scale.

The Major Scale contains whole tones and semitones.

The semitones occur between 3 and 4 and between 7 and 8 as shown in the example which follows.

semitone semitone

1 whole tone 2 whole tone 3 4 whole tone 5 whole tone 6 whole tone 7 8

Write the following scales using sharps or flats as needed to preserve the order of whole tones and semitones.

Scale of G Major

1 2 3 4 5 6 7 8

Scale of F Major

1 2 3 4 5 6 7 8

Scale of D Major

1 2 3 4 5 6 7 8

Scale of B $\flat$  Major

1 2 3 4 5 6 7 8

Scale of A Major

1 2 3 4 5 6 7 8

Scale of E $\flat$  Major

1 2 3 4 5 6 7 8

# Major Scales

## Writing Exercises

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Write the following scales using sharps or flats as needed to preserve the order of whole tones and semitones.

Scale of G Major

1 2 3 4 5 6 7 8

Scale of F Major

1 2 3 4 5 6 7 8

Scale of D Major

1 2 3 4 5 6 7 8

Scale of Bb Major

1 2 3 4 5 6 7 8

Scale of A Major

1 2 3 4 5 6 7 8

Scale of Eb Major

1 2 3 4 5 6 7 8

Preparatory Exercise

New Signature for Four-Four

The sign  $\text{C}$ , is just another way of showing the Time Signature of Four-Four.

In the following example, you will find the G major scale, divided between the hands, and used as Melody.



The Juggler

Allegro

### Scale Drill

Allegro

Musical score for Scale Drill in C major, 2/4 time. The piece is marked *Allegro* and *p*. It consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble clef starts on middle C and ascends stepwise through the scale. The bass clef accompaniment provides a steady rhythmic pattern. Fingerings are indicated by numbers 1-5 above or below notes. The score is divided into four measures.

### Acrobats

Allegro animato

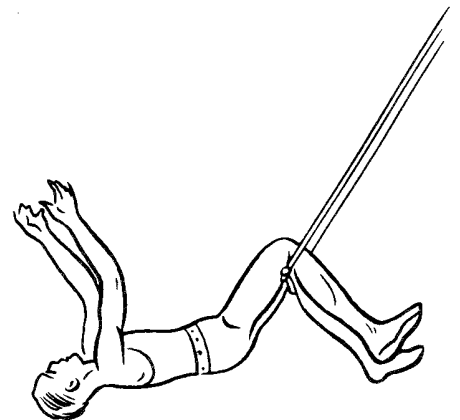


First system of the musical score for Acrobats in C major, 2/4 time. It is marked *Allegro animato* and *mp*. The treble clef staff features a melodic line with a slur over the first two measures and a fermata over the last two. The bass clef staff has a simple accompaniment. Fingerings are indicated by numbers 1-5.

Second system of the musical score for Acrobats. It is marked *mf*. The treble clef staff continues the melodic line with a slur and a fermata. The bass clef staff continues the accompaniment. Fingerings are indicated by numbers 1-5.

Third system of the musical score for Acrobats. It is marked *mf*. The treble clef staff continues the melodic line with a slur and a fermata. The bass clef staff continues the accompaniment. Fingerings are indicated by numbers 1-5.

Fourth system of the musical score for Acrobats. It is marked *f*. The treble clef staff continues the melodic line with a slur and a fermata. The bass clef staff continues the accompaniment. Fingerings are indicated by numbers 1-5.



# Syncopation

## I Like Rhythm

I like Rhythm in all my livin',  
A tune with Rhythm is just for me.  
Syncopation has got the Nation,  
But it's as easy as "A B C."



Allegro

Musical notation for the first system, showing a treble and bass clef staff. The treble staff contains a melody with notes and rests, with fingerings 1, 3, 4, 1 written above. The bass staff contains a simple accompaniment. A '1 5' is written below the bass staff.

Musical notation for the second system, continuing the melody and accompaniment. It includes dynamic markings like *mf* and fingerings 4, 1, 3, 3, 1.

Musical notation for the third system, featuring a *mp* dynamic marking and fingerings 1, 3.

Musical notation for the fourth system, showing a change in rhythm with fingerings 4, 1, 2, 1 and a '1 2' marking below the bass staff.

### SYNCOPIATION

SYNCOPIATION is a term usually thought of as belonging only to Popular Music. However, it was used in the Classics hundreds of years ago.

The only thing new about it is its over-use. In Classical or Standard Music it is used sparingly—in Popular Music it is employed in almost every bar.

Syncopation occurs when the normal accent has been disturbed. That is, when the accent is placed on a beat that would ordinarily be a weak beat.

In this example we find the second beat (normally a weak beat) emphasized by the accent sign. This change of accent gives a "swing" to the rhythm known as Syncopation.

Preparatory Exercise

1 2 3 4 5

1 2 3 4 5

5 4 3 2 1

5 4 3 2 1

4 5 3 1

4 5

2 1 3 5

2 1



Tribal Dance

Allegro

Heavy accents

*mp*

*mf*



First system of musical notation. Treble clef, bass clef. Time signature 4/4. Fingerings: 4, 4, 3, 1. Dynamics: *mf*. Includes slurs and accents.

Second system of musical notation. Treble clef, bass clef. Time signature 4/4. Dynamics: *f*. Includes slurs and accents.

Third system of musical notation. Treble clef, bass clef. Time signature 4/4. Dynamics: *mf*. Includes slurs and accents.

Fourth system of musical notation. Treble clef, bass clef. Time signature 4/4. Fingerings: 2, 4, 3, 2. Dynamics: *mp*, *p*. Includes slurs and accents.

Fifth system of musical notation. Treble clef, bass clef. Time signature 4/4. Dynamics: *pp*. Includes slurs and accents.

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# Duet for Teacher and Pupil

## Cake Walk

Secondo

Allegro

The musical score is written for piano and consists of four systems. Each system has a grand staff with a bass clef on the left and a treble clef on the right. The key signature is one sharp (F#). The time signature is 4/2. The first system is marked *mf* and includes fingerings 1, 2, 3, 4, 3, 4, 1. The second system includes fingerings 3, 2. The third system is marked *mf*. The fourth system is marked *f* and includes fingerings 3, 1, 3, 2, 1. The score concludes with a double bar line and repeat dots.



The CAKE WALK is an institution of by-gone days. It was performed by couples marching around the dance floor to the music of the band.

At intervals along the march, a flag was passed from one couple to the next, and when the band stopped playing—without warning—the couple then holding the flag was entitled to win the prize, which was, of course, a cake. It was particularly popular in the South among the Negroes. The music was "rag-time" in character and well adapted to the complicated steps and body gyrations, in which each couple tried to out-do the others.

In this example the syncopation occurs on the last half of the first beat in most of the bars. Be sure to apply vigorous accents throughout.

## Cake Walk



*Allegro*

*Primo*

*mf*

*f* *ff*

The musical score is written for piano in G major, 2/4 time. It consists of four systems of two staves each. The first system includes the tempo marking "Allegro" and the instruction "Primo". Fingerings and accents are indicated throughout. The piece concludes with a final cadence in the fourth system.

# Chord-Building

## Major Triads

A TRIAD is a chord of *three notes*.

If you take the 1st, 3rd and 5th notes of the Major Scale (skipping those in between)



and sound them together like this;



you will have formed the C Major Triad, of which C is the Root—E the 3rd and G the 5th.

### Play these Triads

the F Major Triad

the G Major Triad

## Broken Triads

When Triads appear in broken form, they are known as Broken Chords or Arpeggios.

Play

Play the F Major and G Major Arpeggios in the form shown above.

# Inversions

Sometimes the notes of a Triad are "scrambled" like the words in a puzzle—in which case they are said to be **INVERTED**.

## The Three Positions of the C Major Triad

(Play)

**Root Position** (Root on the bottom): Notes C (5), E (3), G (1). Block diagram: G on top, E in middle, C on bottom.

**First Inversion** (Root on top): Notes C (5), E (3), G (1). Block diagram: C on top, E in middle, G on bottom.

**Second Inversion** (Root in the middle): Notes C (5), E (3), G (1). Block diagram: E on top, C in middle, G on bottom.

Write (and play) the three positions of the F Major and G Major Triads—using the same chord patterns as shown in the examples above.

	Root Position	First Inversion	Second Inversion
F Major			
G Major			



# Chord Capers

The first system of musical notation for 'Chord Capers' is in 3/4 time. The right hand (treble clef) plays a sequence of chords: a G major triad (G4, B4, D5), an F major triad (F4, A4, C5), a G major triad (G4, B4, D5), and an F major triad (F4, A4, C5). The left hand (bass clef) plays a simple bass line: G3 (quarter), B3 (quarter), D4 (quarter), G3 (quarter), B3 (quarter), D4 (quarter).

The second system of musical notation continues the piece. The right hand (treble clef) plays a sequence of chords: a G major triad (G4, B4, D5), an F major triad (F4, A4, C5), a G major triad (G4, B4, D5), and an F major triad (F4, A4, C5). The left hand (bass clef) plays a simple bass line: G3 (quarter), B3 (quarter), D4 (quarter), G3 (quarter), B3 (quarter), D4 (quarter).

The third system of musical notation continues the piece. The right hand (treble clef) plays a sequence of notes: G4 (quarter), B4 (quarter), D5 (quarter), G4 (quarter), B4 (quarter), D5 (quarter). The left hand (bass clef) plays a sequence of chords: a G major triad (G4, B4, D5), an F major triad (F4, A4, C5), a G major triad (G4, B4, D5), and an F major triad (F4, A4, C5).

The fourth system of musical notation concludes the piece. The right hand (treble clef) plays a sequence of notes: G4 (quarter), B4 (quarter), D5 (quarter), G4 (quarter), B4 (quarter), D5 (quarter). The left hand (bass clef) plays a sequence of chords: a G major triad (G4, B4, D5), an F major triad (F4, A4, C5), a G major triad (G4, B4, D5), and an F major triad (F4, A4, C5).

## Broken Chord Etude

Andantino

*mp legato*

*f*

*mp*

*p*

# Chord Patterns

Here are some Chord Patterns that will appear frequently in your music.

Play them over many times until you can recognize them by sight and by ear.

This will help your Sight Reading and Memorizing.

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



## An Old Folk Tune

Animato

*mp*

3 5 3 4

1 3 5  
1 2 3 5

*mf*

*mp*

*mp*



# Cross-Hand Etude

On Broken Chords

Allegretto

*mf legato*

*R. H. over*

*mf*

*mf*

*mf*

# Dissonances

The music of the Orient is apt to sound discordant to our ears.

That is because of the many dissonances used.

However, there is a certain beauty to dissonances which you will learn to appreciate as you advance in your piano study.

Meantime, here is an imitation of Oriental music.



## Chinese Theatre

Allegro  $\frac{4}{3}$

*mf*

2 1  $\frac{4}{3}$

1 5

1 2  $\frac{4}{3}$

*p*

1 5

$\frac{4}{3}$

*f*

1 5

1 2  $\frac{4}{3}$  *poco rit.* 5  $\frac{3}{2}$  1

*mf*

1 5

Play the scale and arpeggio of D Major each day before practising this piece.

Scales in all keys used in this book are shown on page 44.

Be sure to observe the many two-note slurs in this piece.

Apply sharp accents on the first of each bar to ensure good rhythm.


## Peasant Dance

Animato

Folk Tune

The musical score for "Peasant Dance" is written in D major (one sharp) and 3/4 time. It consists of four systems of piano and bass staves. The first system is marked *mp* and includes fingerings (3, 3, 2, 1, 3, 5, 2, 5, 3) and slurs. The second system continues the melody and accompaniment. The third system is marked *mf* and features first and second endings, with slurs and accents. The fourth system is marked *f*, *mf*, *p*, and *rit.*, and includes slurs and fingerings (1, 2/4, 1, 2/4, 1, 2/4). The piece concludes with a final chord in the bass staff.

Play this etude in two ways. First time, as written—2 notes with the left hand and 3 with the right. Second time, make a cross-hand study of it by passing the left hand over to play the last note of each bar with the second finger. (This applies to all bars except the last two)

In bars 10, 11, 12 and 13, play the notes with the little lines under them (  ) with extra singing quality—almost like melody notes.

*Pedal may be used—once to each bar—at the discretion of the teacher.*

## Etude in B Flat

Moderato

*mp*

*l. h. over second time*

The musical score is divided into four systems, each with a treble and bass staff. The tempo is marked 'Moderato' and the dynamics 'mp'. The key signature is B-flat major (two flats). The time signature is 3/4. The first system includes a box with the instruction 'l. h. over second time'. Fingerings are indicated by numbers 1-5. Accents are shown as small horizontal lines under notes in bars 10, 11, 12, and 13. The piece ends with a fermata over the final notes.

Play this old Italian song as expressively as possible.

The left hand broken chords should be played with a rolling motion of the hand from the fifth finger over to the thumb.

## In a Gondola



Moderato

 The first system of musical notation for 'In a Gondola'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato'. The first measure of the treble staff has a '5' above it. The first measure of the bass staff has a '5' below it. The second measure of the bass staff has a '3' below it. The third measure of the bass staff has a '2' below it. The dynamic marking 'mp' is placed in the first measure of both staves.

The second system of musical notation. The treble staff has a '3' below the first measure and a '2' below the second measure. The bass staff has a '3' below the first measure and a '2' below the second measure. The dynamic marking 'mp' is placed in the first measure of the treble staff and the second measure of the bass staff.

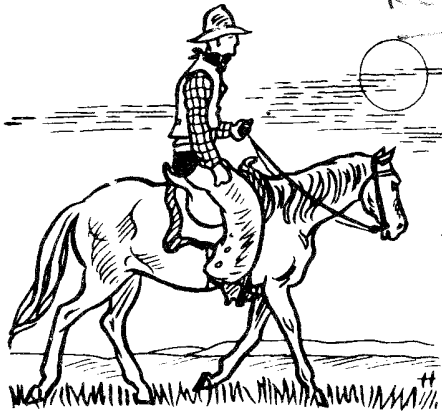
The third system of musical notation. The bass staff has a '3' below the first measure and a '2' below the second measure.

The fourth system of musical notation. The treble staff has fingerings '5', '4', '3', and '2' above the first four measures. The bass staff has a '3' below the first measure and a '2' below the second measure.



RESTS

# Cowboy's Song



Andantino

5 1 5 4 2 1

Last night as I rode o'er the prai-rie, And

3 5 5 3

5 4 2 1 5 4

looked at the stars in the sky. I won-dered if ev - er a

3 5 4 2 1 2 3 5 2

1 2 5 3

cow-boy Would drift to that sweet by - and - by.

2 1 3

1 1 1 1 3 2

Roll on, Roll on, Roll on lit - tle

3 2 2

1. 3 2.

do - gies, roll on, roll on. on.

3 3

# A Little Bit of Rag

Allegro Animato

The first system of musical notation for 'A Little Bit of Rag'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a common time signature, and a key signature of one flat. The first measure contains a triplet of eighth notes (G4, A4, B4) with fingerings 3, 5, 3 above them, followed by a quarter note (C5) with fingering 1. The second measure contains a quarter note (D5) with fingering 3, followed by a quarter note (E5) with fingering 5. The third measure contains a quarter note (F5) with fingering 3, followed by a quarter note (G5) with fingering 5. The fourth measure contains a quarter note (A5) with a fermata, followed by a quarter note (B5) with a fermata. The fifth measure contains a quarter note (C6) with a fermata, followed by a quarter note (D6) with a fermata. The sixth measure contains a quarter note (E6) with a fermata, followed by a quarter note (F6) with a fermata. The seventh measure contains a quarter note (G6) with a fermata, followed by a quarter note (A6) with a fermata. The eighth measure contains a quarter note (B6) with a fermata, followed by a quarter note (C7) with a fermata. The bass staff begins with a bass clef, a common time signature, and a key signature of one flat. The first measure contains a dotted quarter note (F3) with fingering 3, followed by an eighth note (G3) with fingering 5. The second measure contains a dotted quarter note (A3) with fingering 3, followed by an eighth note (B3) with fingering 5. The third measure contains a dotted quarter note (C4) with fingering 3, followed by an eighth note (D4) with fingering 5. The fourth measure contains a dotted quarter note (E4) with fingering 3, followed by an eighth note (F4) with fingering 5. The fifth measure contains a dotted quarter note (G4) with fingering 3, followed by an eighth note (A4) with fingering 5. The sixth measure contains a dotted quarter note (B4) with fingering 3, followed by an eighth note (C5) with fingering 5. The seventh measure contains a dotted quarter note (D5) with fingering 3, followed by an eighth note (E5) with fingering 5. The eighth measure contains a dotted quarter note (F5) with fingering 3, followed by an eighth note (G5) with fingering 5. The dynamic marking *mf* is placed between the staves. The tempo marking 'Allegro Animato' is at the top.The second system of musical notation. The treble staff continues from the first system. The first measure contains a quarter note (G4) with fingering 3, followed by a quarter note (A4) with fingering 5. The second measure contains a quarter note (B4) with a fermata, followed by a quarter note (C5) with a fermata. The third measure contains a quarter note (D5) with a fermata, followed by a quarter note (E5) with a fermata. The fourth measure contains a quarter note (F5) with a fermata, followed by a quarter note (G5) with a fermata. The fifth measure contains a quarter note (A5) with a fermata, followed by a quarter note (B5) with a fermata. The sixth measure contains a quarter note (C6) with a fermata, followed by a quarter note (D6) with a fermata. The seventh measure contains a quarter note (E6) with a fermata, followed by a quarter note (F6) with a fermata. The eighth measure contains a quarter note (G6) with a fermata, followed by a quarter note (A6) with a fermata. The bass staff continues from the first system. The first measure contains a dotted quarter note (F3) with fingering 3, followed by an eighth note (G3) with fingering 5. The second measure contains a dotted quarter note (A3) with fingering 3, followed by an eighth note (B3) with fingering 5. The third measure contains a dotted quarter note (C4) with fingering 3, followed by an eighth note (D4) with fingering 5. The fourth measure contains a dotted quarter note (E4) with fingering 3, followed by an eighth note (F4) with fingering 5. The fifth measure contains a dotted quarter note (G4) with fingering 3, followed by an eighth note (A4) with fingering 5. The sixth measure contains a dotted quarter note (B4) with fingering 3, followed by an eighth note (C5) with fingering 5. The seventh measure contains a dotted quarter note (D5) with fingering 3, followed by an eighth note (E5) with fingering 5. The eighth measure contains a dotted quarter note (F5) with fingering 3, followed by an eighth note (G5) with fingering 5. The dynamic marking *f* is placed between the staves.The third system of musical notation. The treble staff continues from the second system. The first measure contains a quarter note (G4) with fingering 3, followed by a quarter note (A4) with fingering 5. The second measure contains a quarter note (B4) with a fermata, followed by a quarter note (C5) with a fermata. The third measure contains a quarter note (D5) with a fermata, followed by a quarter note (E5) with a fermata. The fourth measure contains a quarter note (F5) with a fermata, followed by a quarter note (G5) with a fermata. The fifth measure contains a quarter note (A5) with a fermata, followed by a quarter note (B5) with a fermata. The sixth measure contains a quarter note (C6) with a fermata, followed by a quarter note (D6) with a fermata. The seventh measure contains a quarter note (E6) with a fermata, followed by a quarter note (F6) with a fermata. The eighth measure contains a quarter note (G6) with a fermata, followed by a quarter note (A6) with a fermata. The bass staff continues from the second system. The first measure contains a dotted quarter note (F3) with fingering 3, followed by an eighth note (G3) with fingering 5. The second measure contains a dotted quarter note (A3) with fingering 3, followed by an eighth note (B3) with fingering 5. The third measure contains a dotted quarter note (C4) with fingering 3, followed by an eighth note (D4) with fingering 5. The fourth measure contains a dotted quarter note (E4) with fingering 3, followed by an eighth note (F4) with fingering 5. The fifth measure contains a dotted quarter note (G4) with fingering 3, followed by an eighth note (A4) with fingering 5. The sixth measure contains a dotted quarter note (B4) with fingering 3, followed by an eighth note (C5) with fingering 5. The seventh measure contains a dotted quarter note (D5) with fingering 3, followed by an eighth note (E5) with fingering 5. The eighth measure contains a dotted quarter note (F5) with fingering 3, followed by an eighth note (G5) with fingering 5. The dynamic marking *mf* is placed between the staves.

#

The fourth system of musical notation. The treble staff continues from the third system. The first measure contains a quarter note (G4) with fingering 4, followed by a quarter note (A4) with fingering 5. The second measure contains a quarter note (B4) with fingering 2, followed by a quarter note (C5) with fingering 1. The third measure contains a quarter note (D5) with fingering 2, followed by a quarter note (E5) with a fermata. The fourth measure contains a quarter note (F5) with a fermata, followed by a quarter note (G5) with a fermata. The fifth measure contains a quarter note (A5) with a fermata, followed by a quarter note (B5) with a fermata. The sixth measure contains a quarter note (C6) with a fermata, followed by a quarter note (D6) with a fermata. The seventh measure contains a quarter note (E6) with a fermata, followed by a quarter note (F6) with a fermata. The eighth measure contains a quarter note (G6) with a fermata, followed by a quarter note (A6) with a fermata. The bass staff continues from the third system. The first measure contains a dotted quarter note (F3) with fingering 3, followed by an eighth note (G3) with fingering 5. The second measure contains a dotted quarter note (A3) with fingering 3, followed by an eighth note (B3) with fingering 5. The third measure contains a dotted quarter note (C4) with fingering 3, followed by an eighth note (D4) with fingering 5. The fourth measure contains a dotted quarter note (E4) with fingering 3, followed by an eighth note (F4) with fingering 5. The fifth measure contains a dotted quarter note (G4) with fingering 3, followed by an eighth note (A4) with fingering 5. The sixth measure contains a dotted quarter note (B4) with fingering 3, followed by an eighth note (C5) with fingering 5. The seventh measure contains a dotted quarter note (D5) with fingering 3, followed by an eighth note (E5) with fingering 5. The eighth measure contains a dotted quarter note (F5) with fingering 3, followed by an eighth note (G5) with fingering 5. The dynamic marking *f* is placed between the staves, and *ff* is placed in the fifth measure.

Preparatory Study - *Little*

Musical notation for the Preparatory Study, featuring a bass clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The piece consists of four measures of music. The first measure contains a triplet of eighth notes (A2, B2, C3) with a fingering of 5 3 1. The second measure contains a quarter note (D3), an eighth note (E3), and a quarter note (F#3) with a fingering of 5 2 1. The third measure contains a quarter note (G3), an eighth note (A3), and a quarter note (B3) with a fingering of 5 3 1. The fourth measure contains a quarter note (C4), an eighth note (B3), and a quarter note (A3) with a fingering of 5 3 1. The piece concludes with a final chord of A major (A2, C#3, E3).

Holiday Song

*Animato*

Musical notation for the first system of the Holiday Song. It features a treble and bass clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The first measure has a treble clef note (A4) with a triplet fingering of 3 3 1 and a bass clef note (A2) with a fingering of 5. The second measure has a treble clef note (B4) with a fingering of 1 and a bass clef note (B2) with a fingering of 3. The third measure has a treble clef note (C5) with a fingering of 5 and a bass clef note (C3) with a fingering of 1. The fourth measure has a treble clef note (B4) with a fingering of 4 and a bass clef note (B2) with a fingering of 5. The fifth measure has a treble clef note (A4) with a fingering of 2 and a bass clef note (A2) with a fingering of 1. The sixth measure has a treble clef note (G4) with a fingering of 4 and a bass clef note (G2) with a fingering of 3. The piece concludes with a final chord of A major (A2, C#3, E3).

Musical notation for the second system of the Holiday Song. It features a treble and bass clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The first measure has a treble clef note (G4) with a fingering of 4 and a bass clef note (G2) with a fingering of 5. The second measure has a treble clef note (F#4) with a fingering of 4 and a bass clef note (F#2) with a fingering of 3. The third measure has a treble clef note (E4) with a fingering of 4 and a bass clef note (E2) with a fingering of 1. The fourth measure has a treble clef note (D4) with a fingering of 4 and a bass clef note (D2) with a fingering of 5. The fifth measure has a treble clef note (C4) with a fingering of 4 and a bass clef note (C2) with a fingering of 3. The sixth measure has a treble clef note (B3) with a fingering of 4 and a bass clef note (B2) with a fingering of 1. The piece concludes with a final chord of A major (A2, C#3, E3).

Musical notation for the third system of the Holiday Song. It features a treble and bass clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The first measure has a treble clef note (A4) with a fingering of 4 and a bass clef note (A2) with a fingering of 5. The second measure has a treble clef note (B4) with a fingering of 4 and a bass clef note (B2) with a fingering of 3. The third measure has a treble clef note (C5) with a fingering of 4 and a bass clef note (C3) with a fingering of 1. The fourth measure has a treble clef note (B4) with a fingering of 4 and a bass clef note (B2) with a fingering of 5. The fifth measure has a treble clef note (A4) with a fingering of 4 and a bass clef note (A2) with a fingering of 3. The sixth measure has a treble clef note (G4) with a fingering of 4 and a bass clef note (G2) with a fingering of 1. The piece concludes with a final chord of A major (A2, C#3, E3).

Musical notation for the fourth system of the Holiday Song. It features a treble and bass clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The first measure has a treble clef note (G4) with a fingering of 4 and a bass clef note (G2) with a fingering of 5. The second measure has a treble clef note (F#4) with a fingering of 4 and a bass clef note (F#2) with a fingering of 3. The third measure has a treble clef note (E4) with a fingering of 4 and a bass clef note (E2) with a fingering of 1. The fourth measure has a treble clef note (D4) with a fingering of 4 and a bass clef note (D2) with a fingering of 5. The fifth measure has a treble clef note (C4) with a fingering of 4 and a bass clef note (C2) with a fingering of 3. The sixth measure has a treble clef note (B3) with a fingering of 4 and a bass clef note (B2) with a fingering of 1. The piece concludes with a final chord of A major (A2, C#3, E3).






Play the A major Scale and Arpeggio daily.



# Six-Eight

Here is a new Time Signature which means there are six counts to each bar and one count to each quaver.

Time Values are as follows

 = 2 counts	 = 1 count	 = 4 counts
 = 3 counts		 = 6 counts

There are two accents to the bar — a strong one on the first count and a weaker one on the fourth count.

## Tramp, Tramp, Tramp

Vivace

George F. Root

5 4 3 2 3

*f* Tramp! tramp! tramp! the boys are march ing, —

1 3 5 3 5

Cheer up com - rades they will come, — And be -

1 3 5 3 5 1 2

1 4 4 3 5

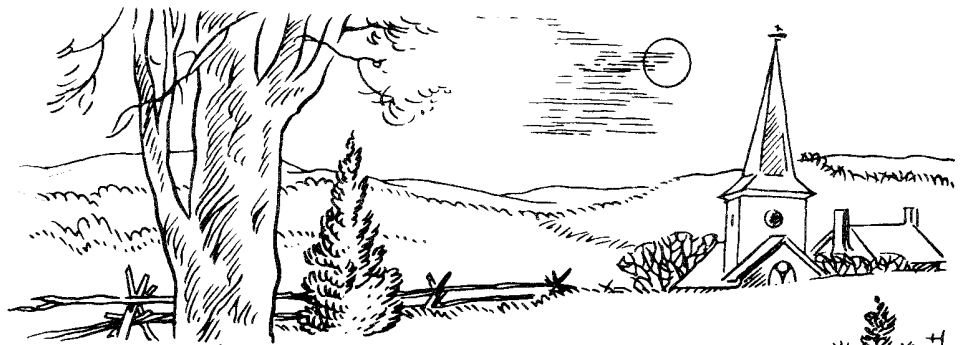
neath the star - ry flag, We shall breathe the air a - gain, Of the

3 5 3 5

3 1 2

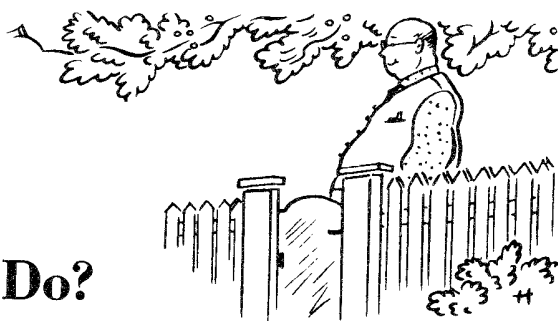
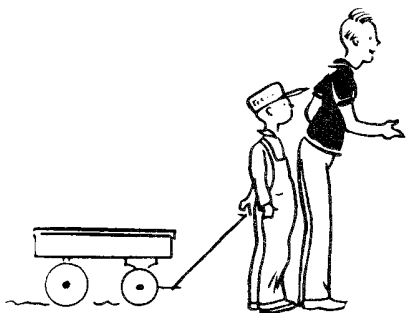
free land in our own be - lov - ed home. —

Hand Position



By Moonlight

Andante



# How D'ye Do?

Allegro animato

*mf* How D'ye Do, Mis - ter John - son, How D'ye Do? How D'ye

Do, Mis - ter John - son, How D'ye Do? We are

with you to a man, We'll do ev - 'ry - thing we can. How D'ye

Do, Mis - ter John - son, How D'ye Do?

# SCALES and CHORDS

Used in this Book

**C Major**

*R.H.* 1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1

*L.H.* 5 4 3 2 1 3 2 1 1 2 3 1 2 3 4 5

**G Major**

*R.H.* 1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1

*L.H.* 5 4 3 2 1 3 2 1 1 2 3 1 2 3 4 5

**D Major**

*R.H.* 1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1

*L.H.* 5 4 3 2 1 3 2 1 1 2 3 1 2 3 4 5

**A Major**

*R.H.* 1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1

*L.H.* 5 4 3 2 1 3 2 1 1 2 3 1 2 3 4 5

**F Major**

*R.H.* 1 2 3 4 1 2 3 4 4 3 2 1 4 3 2 1

*L.H.* 5 4 3 2 1 3 2 1 1 2 3 1 2 3 4 5

**B $\flat$  Major**

*R.H.* 2 1 2 3 1 2 3 4 4 3 2 1 3 2 1 2

*L.H.* 3 2 1 4 3 2 1 2 2 1 2 3 4 1 2 3

**E $\flat$  Major**

*R.H.* 2 1 2 3 4 1 2 3 3 2 1 4 3 2 1 2

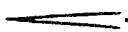




*L.H.* 3 2 1 4 3 2 1 2 2 1 2 3 4 1 2 3

# GLOSSARY

of

## Musical Terms and Expression Marks

Used in this book.

- >** — Accent . . . Special emphasis on a note or chord
- Allegretto** . . . Light and lively
- Allegro** . . . Fast
- Andante** . . . Slow
- Andantino** . . . Slow, but not as slow as Andante
- Animato** . . . Animated
- a tempo** . . . Return to original speed
-  — **Crescendo** . . . Gradually louder
-  — **Decrescendo** . . . Gradually softer
- Diminuendo** . . . Softer by degrees
- f*** — **Forte** . . . Loud
- ff*** — **Fortissimo** . . . Very loud
- Legato** . . . Smooth and connected
- L.H.** . . . Left Hand
- 8<sup>va</sup>** . . . Play one octave higher
- mf*** — **Mezzo Forte** . . . Moderately loud
- mp*** — **Mezzo Piano** . . . Moderately soft
- Moderato** . . . Moderately fast
-  — **Pause** . . . Hold the note or chord longer according to taste
- pp*** — **Pianissimo** . . . Very soft
- p*** — **Piano** . . . Soft
- Poco** . . . Little
-  Repeat Sign
- R.H.** . . . Right Hand
- Rit** . . . **Ritard** . . . Slower by degrees
-  — **Slur** . . . Connected
- Staccato** . . . Detached, short
- Tempo** . . . Rate of speed
- Vivace** . . . Fast and vivacious