JOHN THOMPSON'S
EASIEST PIANO COURSE

The Willis Music Company
Florence, Kentucky 41022-0548

John Thompson's Easiest Piano Course

PART FOUR

© 1956 The Willis Music Co.
International Music Publications Limited
Southend Road, Woodford Green
Essex IG8 8HN, England

Reproducing this music in any form is illegal and forbidden by the
Copyright, Designs and Patents Act 1988.

THE WILLIS MUSIC CO. CINCINNATI, OHIO

Foreword

The primary purpose of PART FOUR is to allow the pupil opportunity to develop efficiency and fluency in the application of knowledge gained in the earlier books. For that reason, there are not many new demands made in a technical way. Several new Keys are introduced, namely, E Major, B Major, A Flat Major, D Flat Major and G Flat Major. The examples in the new Keys are purposely kept simple. Leger Lines between the staves are also presented with charts showing an easy way to recognize notes written on the added lines. The dotted crotchet is explained and examples given in Three-Four and Four-Four. There are also examples in which a change of fingers is required when playing repeated notes. This, of course, results in an extension of hand position and prepares the way for passing the Thumb under and the Hand over—a phase of technique taken up in Part Five. Simple, most elementary use of the Pedal is allowed in some of the later pieces and prepares the pupil for detailed study of the art of pedalling which is also taken up in Part Five.

In general, PART FOUR, except for the points outlined above, is mostly a book of review work. It should afford the pupil a chance to enjoy the fruits of his labour to date, and at the same time develop better pianism, musicianship and general musical understanding.

When this book is finished, the student will be ready for another advance in technique and the following book will contain material with more extended passage playing. Meantime, every effort should be made to play the examples in this book with the best possible artistry.

John Thompson

Contents

Page

FOREWORD 3

WRIST STACCATO—"Dancing Raindrops" 5

MELODY IN THE LEFT HAND
"At the Ball" 6

LEGER LINES ABOVE BASS STAFF . . 8

ETUDE ON LEGER LINES 9

DOTTED CROTCHETS in THREE-FOUR
"Song of the Brook" 10

DOTTED CROTCHETS in FOUR-FOUR
"Puck" 11

LEGER LINES BELOW TREBLE STAFF . . 12

ETUDE ON LEGER LINES 13

FINGER CHANGE ON THE SAME KEY
"From a Story Book" 14
"Comin' 'Round the Mountain" 15

WORK SHEET—New Key—E MAJOR . . 16

FIVE-FINGER DRILL IN E MAJOR
"Cotton-pickin' Fingers" 17

TWO AND THREE-NOTE SLURS
"Barcarolle" from "The Tales of Hoffmann" . . . . . Offenbach 18

SHORT AND LONG SLURS
"The Cuckoo Clock" 19

STACCATO THIRDS
"The Overland Stage" 20

WORK SHEET—New Key—A FLAT MAJOR 21

BROKEN CHORD STUDY IN A FLAT MAJOR
"Giant Redwood Trees" 22

Page

STACCATO STUDY—from the Opera "William Tell" . . . . . G. Rossini 24

RECITAL PIECE—from "The Beautiful Blue Danube" . . . . Johann Strauss 26

CROSS-HAND PIECE
"Scampering Squirrels" 28

SYNCOPATION—"College Capers" . . 29

WORK SHEET—New Key—B MAJOR . . 30

STUDY IN B MAJOR—"Bohemian Dance" . 31

NOCTURNE—"Song of Twilight" 32

STACCATO AND SOSTENUTO
from "Hopak" Modest P. Moussorgsky 33

WORK SHEET—New Key—D FLAT MAJOR 34

ETUDE IN D FLAT MAJOR 35

RECITAL PIECE—"At the Skating Rink" . . 36

WORK SHEET—New Key—G FLAT MAJOR 38

STUDY IN G FLAT MAJOR
"Korean Serenade" 39

NOVELTY—"The Man on the Flying Trapeze" Anon. 1868 40

RECITAL PIECE
from "Narcissus" . . Ethelbert Nevin 42

GLOSSARY OF MUSICAL TERMS . . . 45

NEW SCALES AND CHORDS 46

CERTIFICATE 47

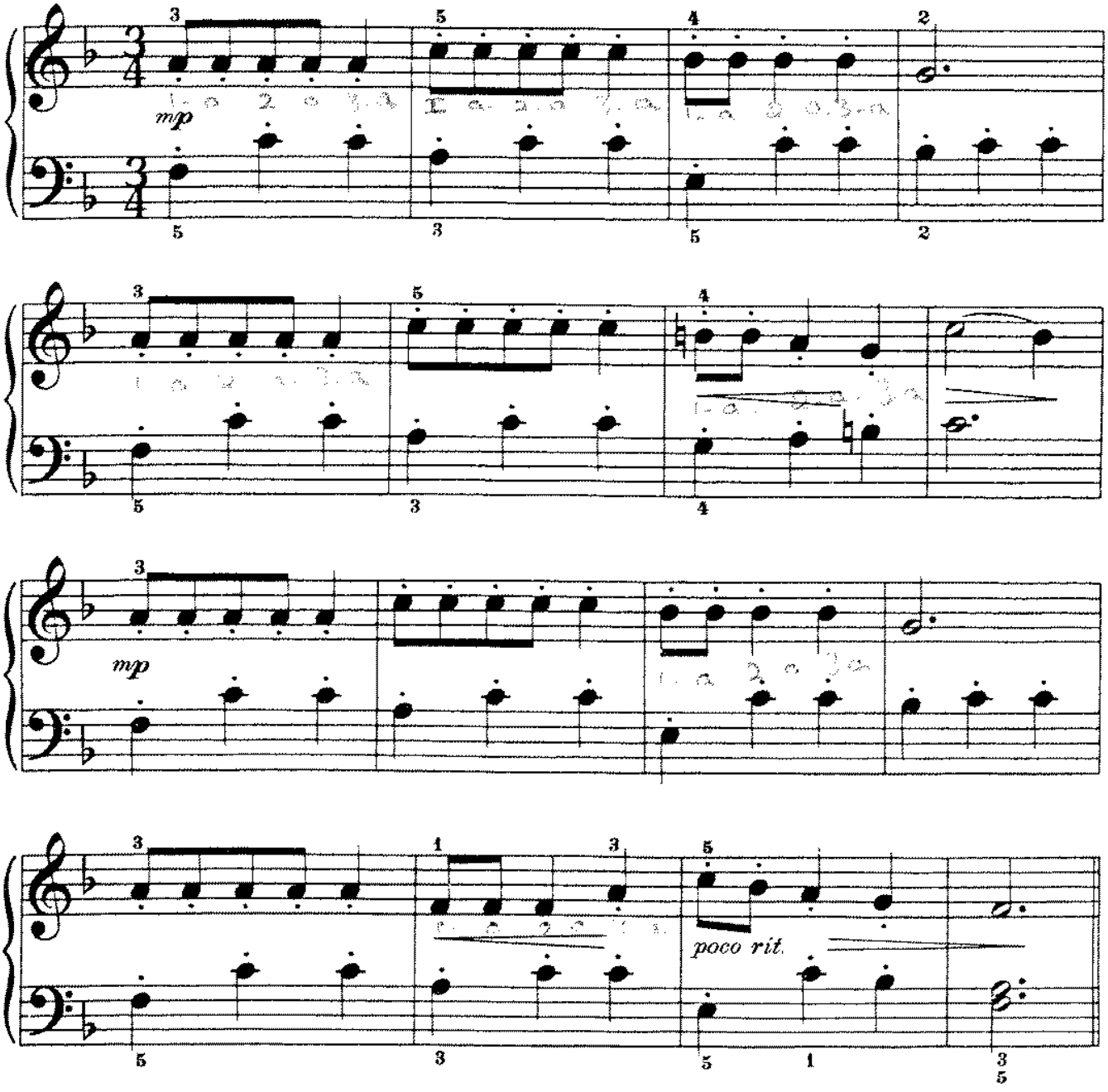
W.M.Co. 7339

Wrist Staccato

TEACHER'S NOTE: This number should be played with a bouncing wrist staccato. For development of the various Touches, assign John Thompson's HANON STUDIES, specially designed for use in this grade.

Dancing Raindrops

Allegretto



Copyright, MCMLVI by The Willis Music Co.
International Copyright Secured
Printed in England

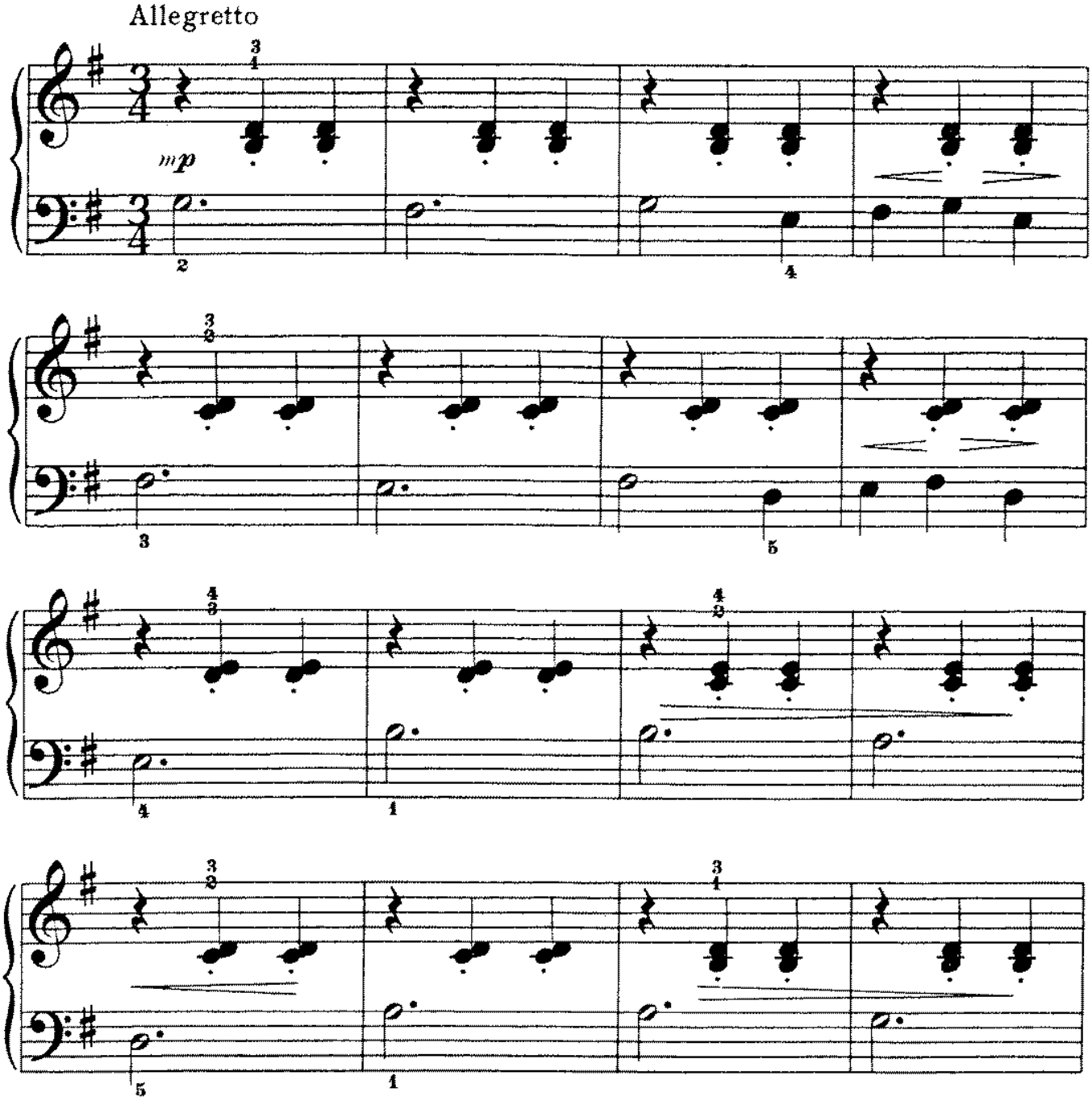
W.M.Co. 7339
(43904)

Melody in the Left Hand

In this piece, the melody lies in the left hand.

Try to play it with your best singing tone while the right hand supplies a light, staccato accompaniment of familiar chord patterns, learned earlier in the Course.

At the Ball

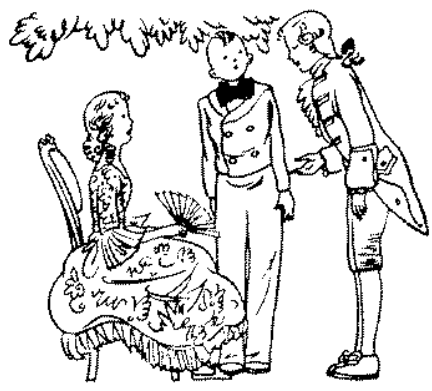


mp

dim.

poco rit.

pp



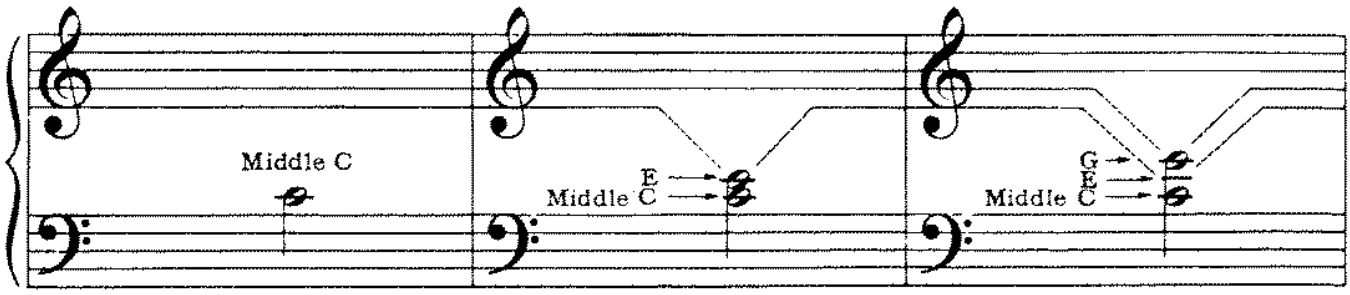
Leger Lines

(Above the Bass Staff)

Leger Lines are little lines added above or below the staff upon which to write additional notes.

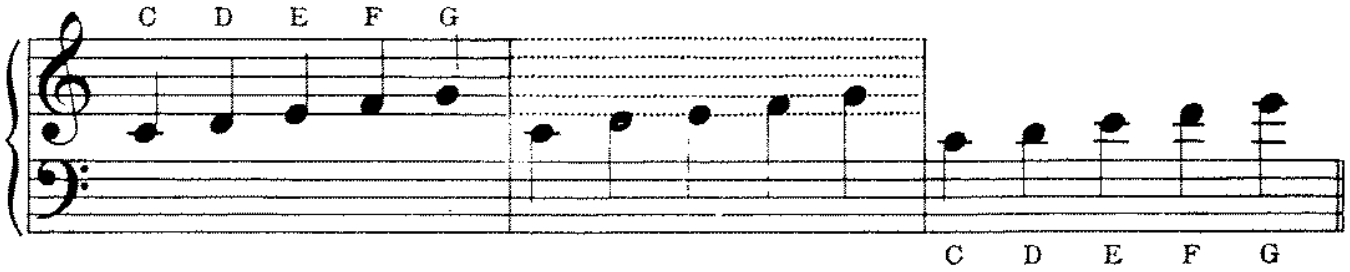
The Leger Lines above the Bass Staff are easy to read if it is remembered that all lines above Middle C are really Treble Lines, borrowed and brought down for use as Leger Lines.

Example:



1st line of the Treble brought down to become E in the Bass.

2nd line of the Treble brought down to become G in the Bass.

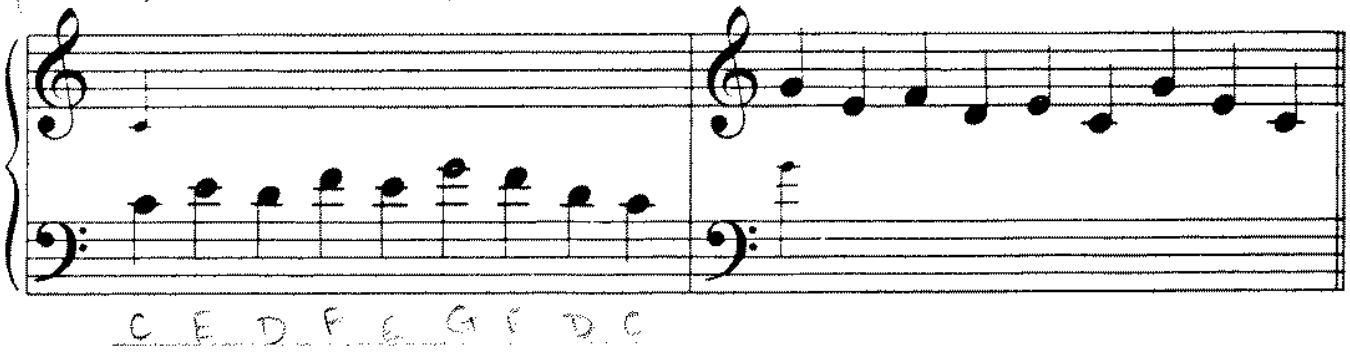


These notes in Treble Clef———when transposed to Bass Clef———look like this on the music.

Writing Exercises

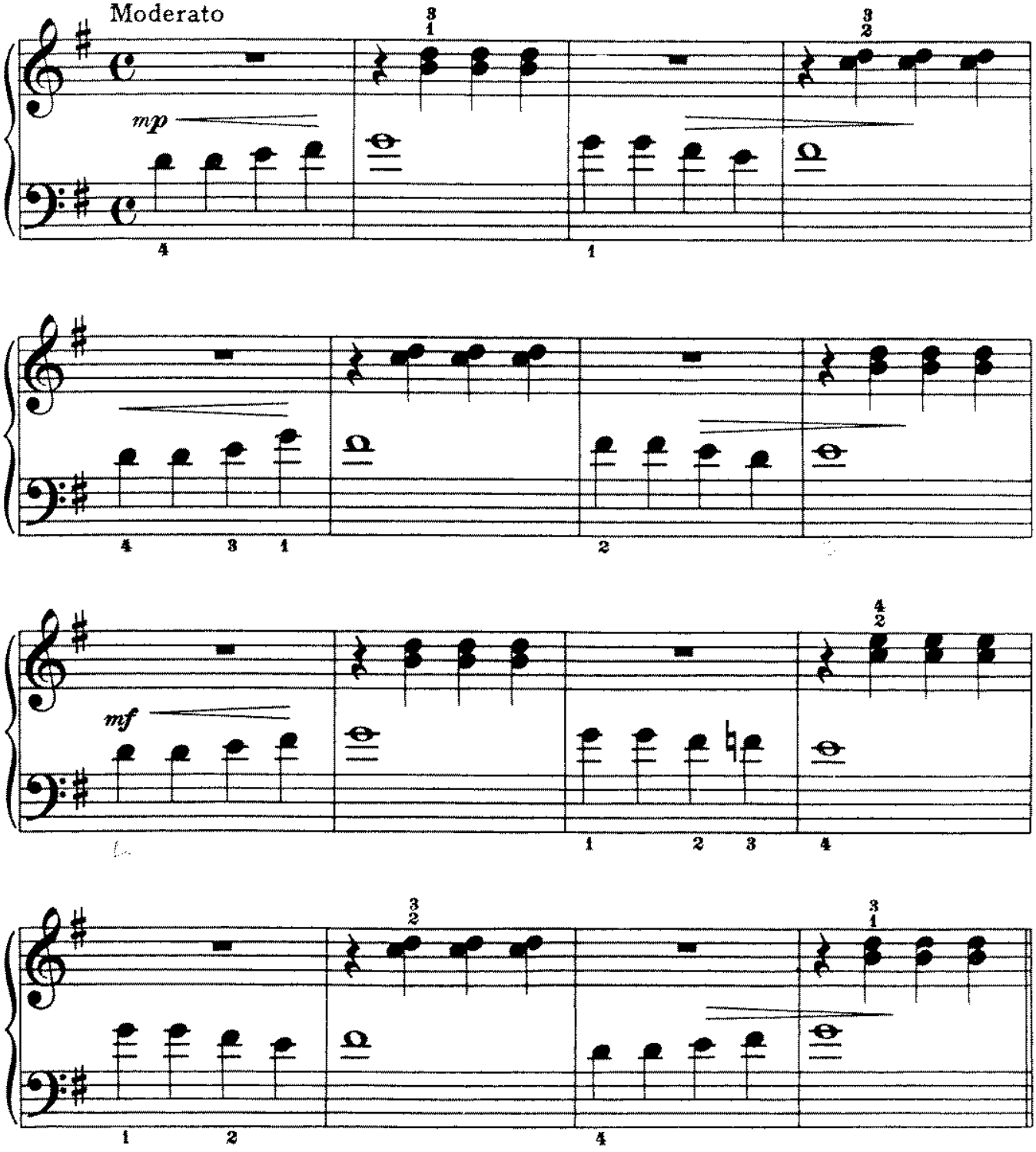
Write the letter-names under these notes, then transpose them to Treble Clef.

Transpose these notes to the Bass Clef, using Leger Lines.



Remember that all added lines above Middle C are borrowed from the Treble and brought down as Leger Lines.

Etude on Leger Lines



Dotted Crotchets

(In Three-Four)

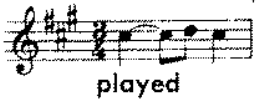
You have already played dotted minims and learned how the dot adds an extra half value to each note so marked.

A dotted crotchet will be equal to one full count plus one half of the next count.

If you imagine a Tie connecting the full count to the next half count, it will be easy to play.

Example:

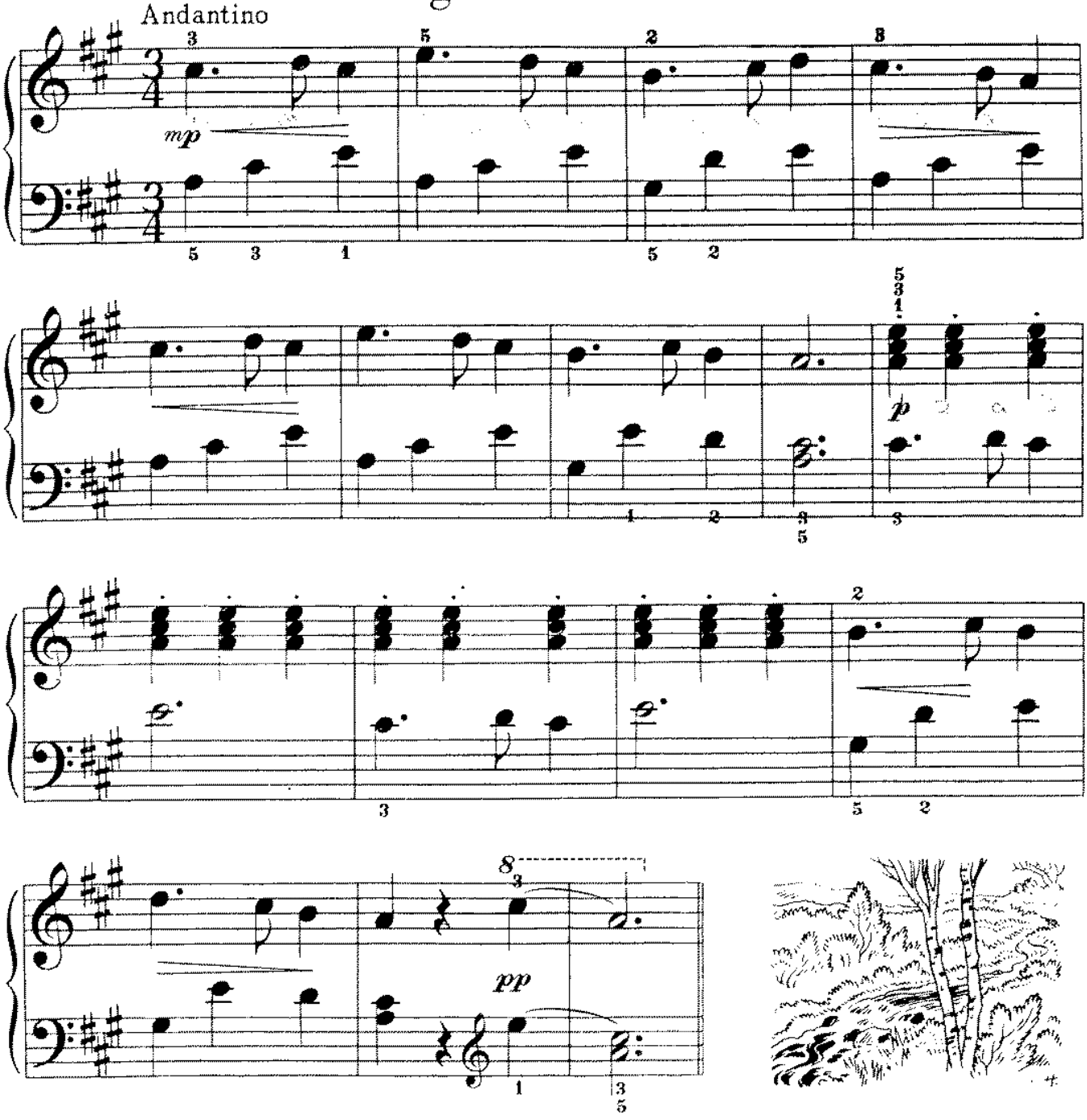
written



played

Song of the Brook

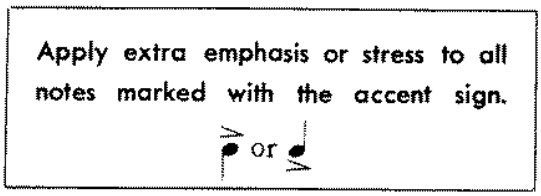
Andantino



Dotted Crotchets

(In Four-Four)

Apply extra emphasis or stress to all notes marked with the accent sign.



Played

Puck

mf

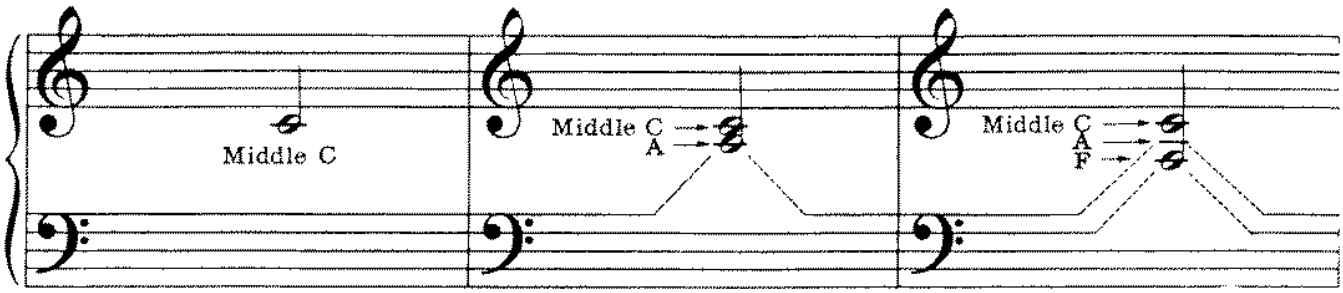
f

Leger Lines

(Below the Treble Staff)

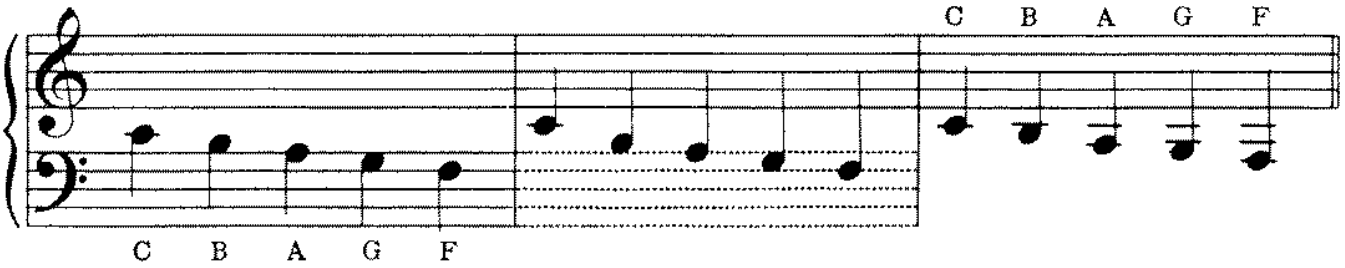
The Leger Lines below the Treble Staff are easy to read if it is remembered that all lines below Middle C are really Bass Lines, borrowed and brought up for use as Leger Lines.

Example:



1st line of the Bass brought up to become A in the Treble.

2nd line of the Bass brought up to become F in the Treble.

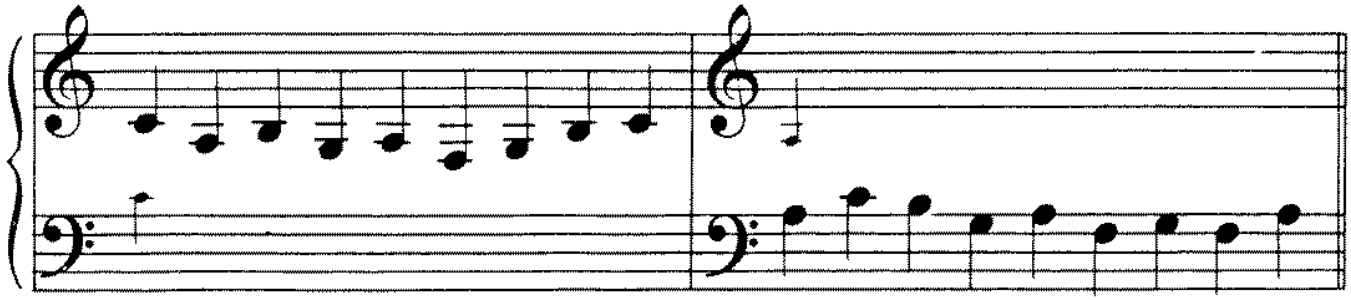


These notes in Bass Clef ——— when transposed to Treble Clef ——— look like this on the music.

Writing Exercises

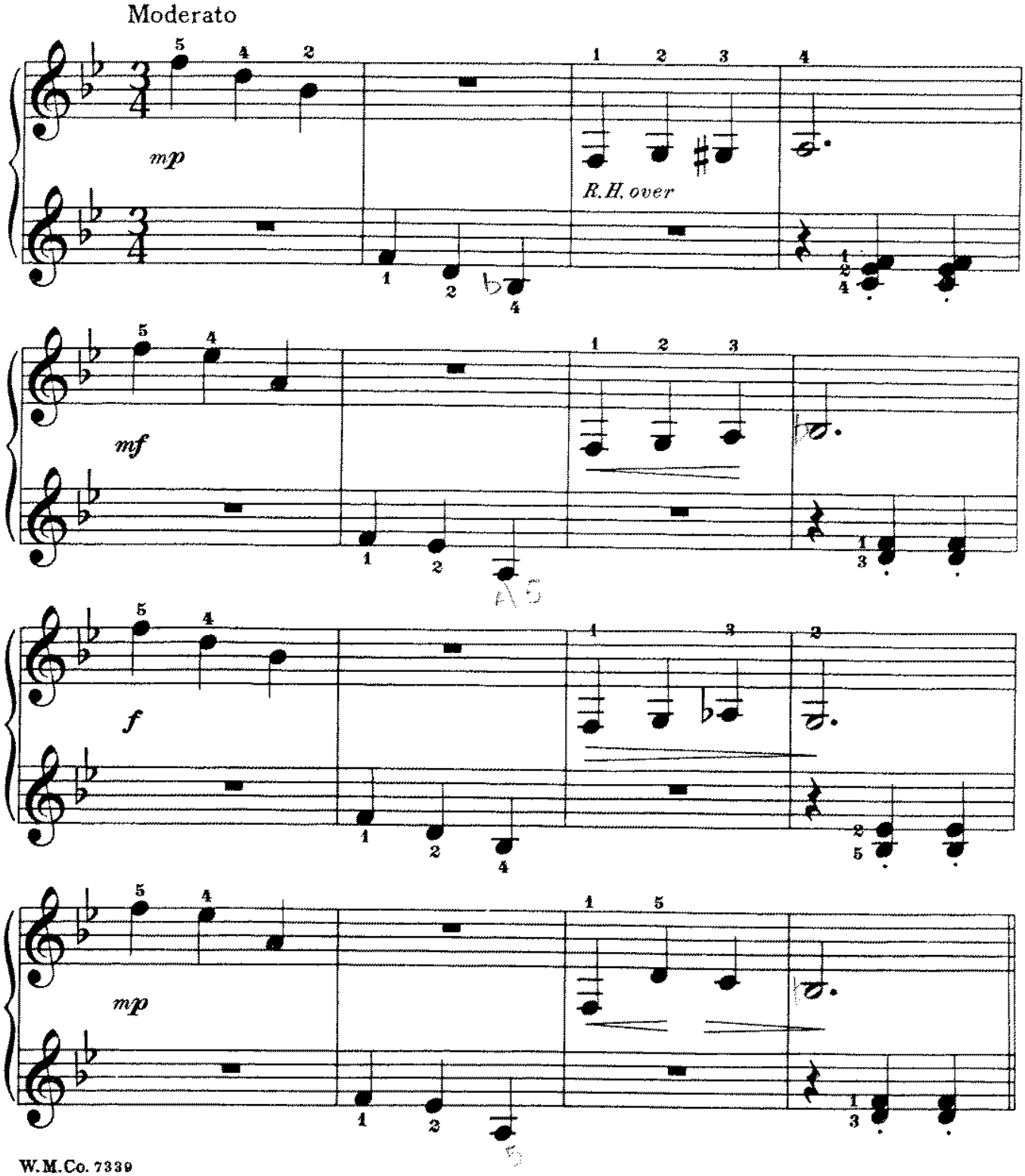
Write the letter-names over these notes, then transpose them to Bass Clef.

Transpose these notes to the Treble Clef, using Leger Lines.



Remember that all added lines below Middle C are Bass Lines, borrowed and used as Leger Lines in the Treble.

Etude on Leger Lines

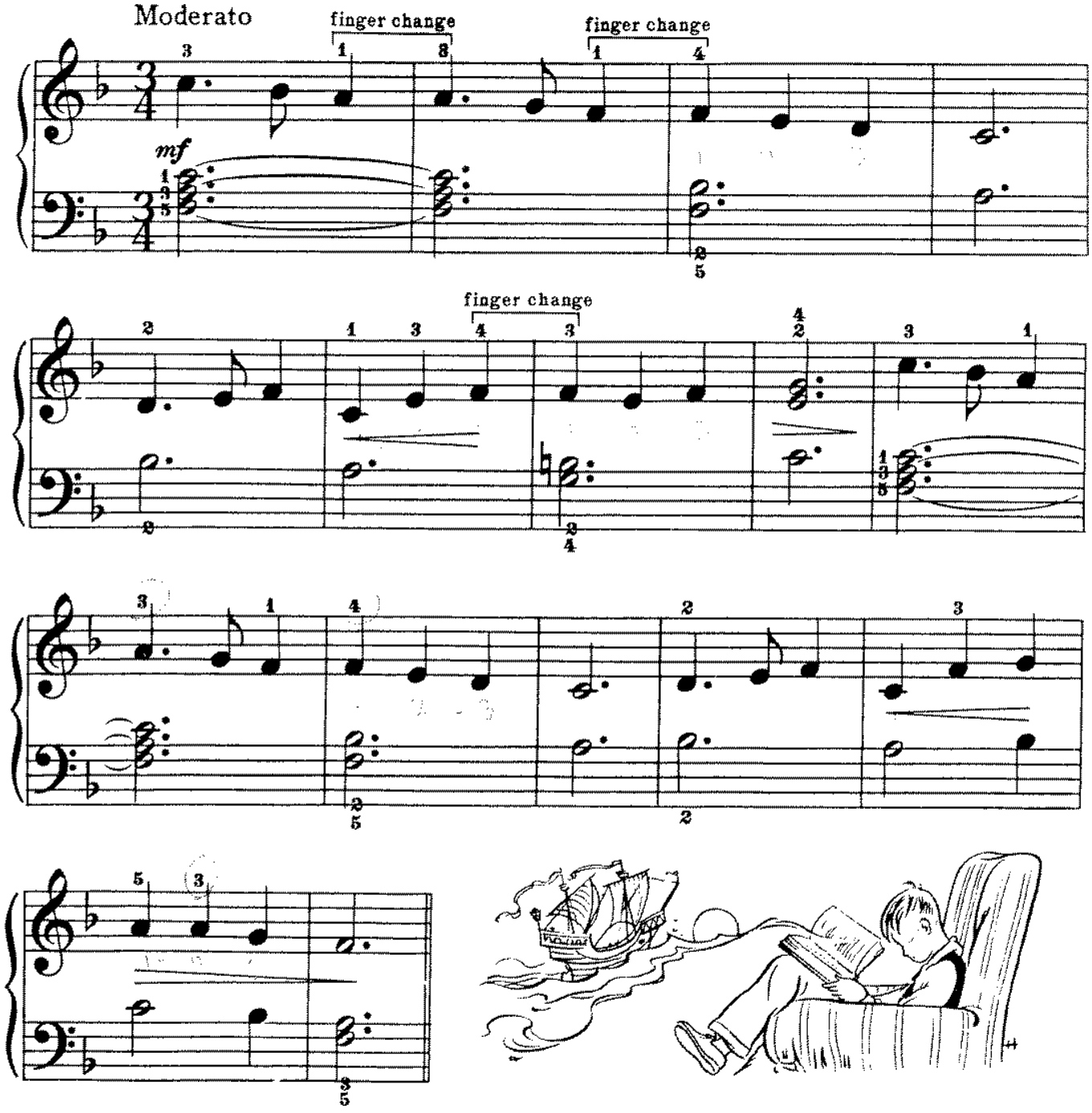


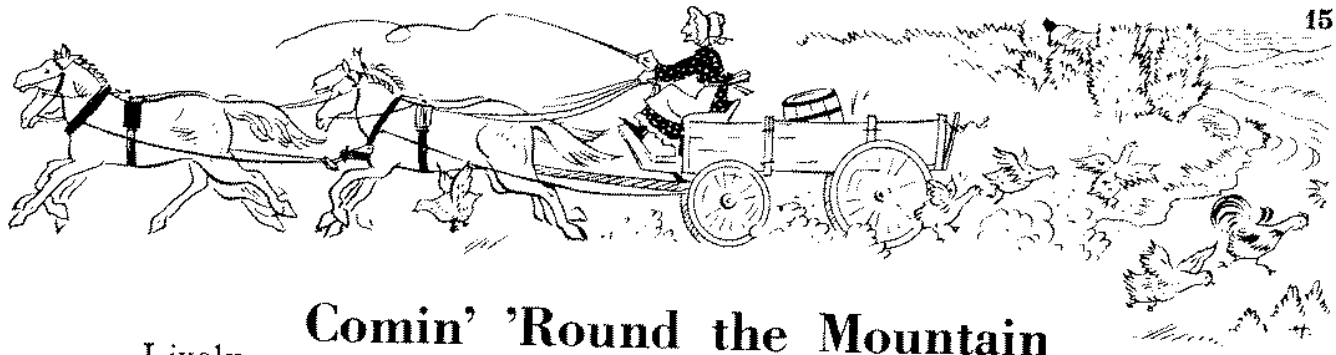
Finger Change on the Same Key

A change of fingers when a key is repeated, results automatically in a new Hand Position, thus increasing the number of keys lying within reach of the fingers.

Watch the fingering carefully in the following example.

From a Story Book





Comin' 'Round the Mountain

Lively

Southern Mountain Song

She'll be com - in' round the moun - tain when she comes,

— She'll be com - in' round the moun-tain, when she comes;

— She'll be com - in' like the dick - ens with a noise to scare the

chick-ens, She'll be com - in' round the moun-tain when she comes.

Watch carefully for the finger changes in the above example.

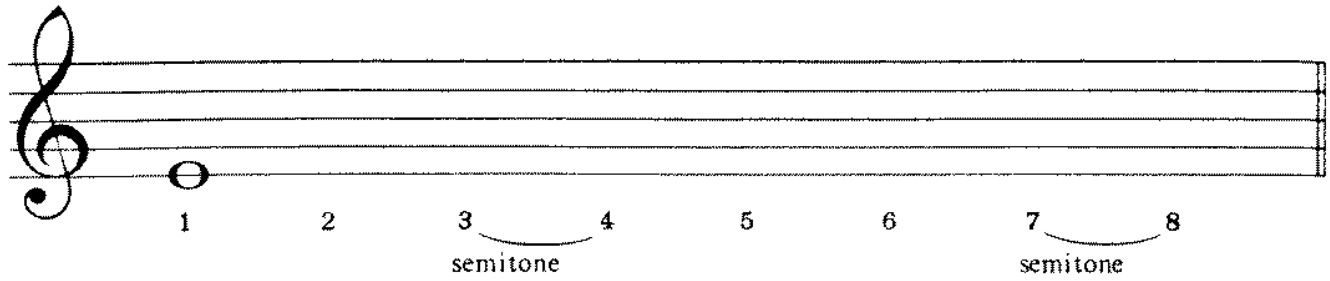
Work Sheet

New Key — E Major

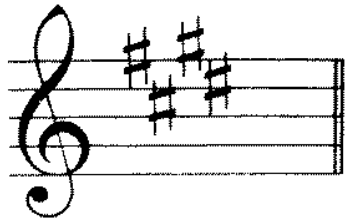
E MAJOR has four sharps — F♯ C♯ G♯ D♯.

Write the E Major Scale, using accidentals as necessary to preserve the scale pattern.

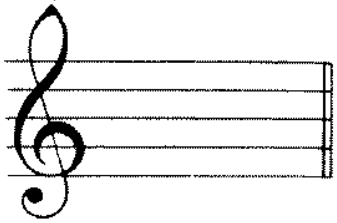
Remember that semitones occur only between the 3rd and 4th and 7th and 8th degrees of the scale. All others are whole tones.



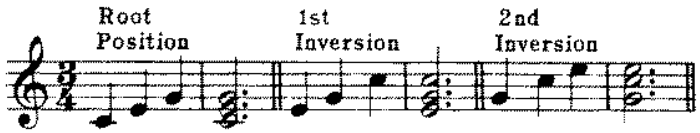
The E Major Signature looks like this.

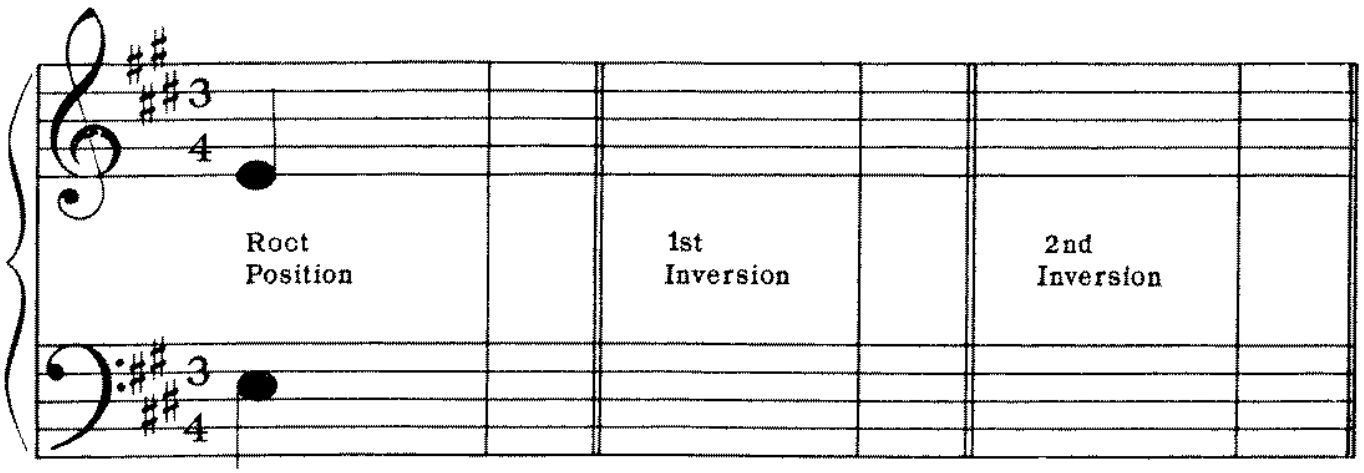


Copy it here.



Write the E Major Triad in this form:





Five-Finger Drill in E Major

Cotton-pickin' Fingers

Allegro

mf

f *Fine*

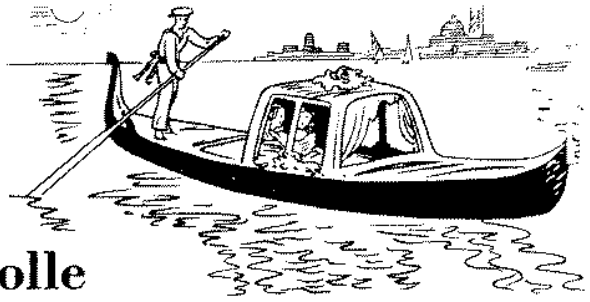
mf

D.S. al Fine

Be sure to make a distinction between the slurred groups and staccato notes in this piece.

Two and Three-note Slurs

Be sure to observe the Two and Three-note slurs. When they are played correctly, they will imitate the rocking motion of a Gondola as it glides over the waters of a Venetian canal.

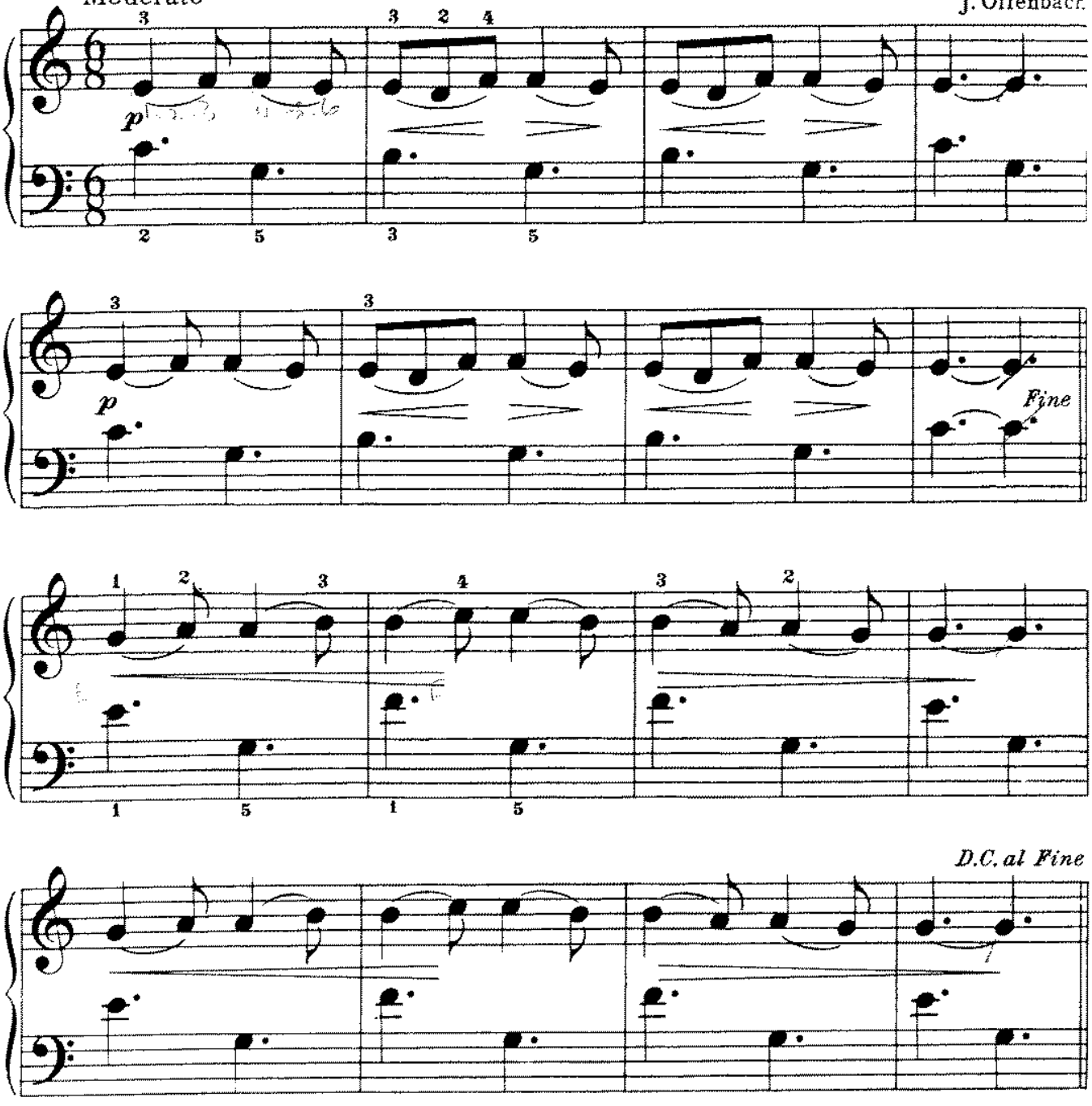


Barcarolle

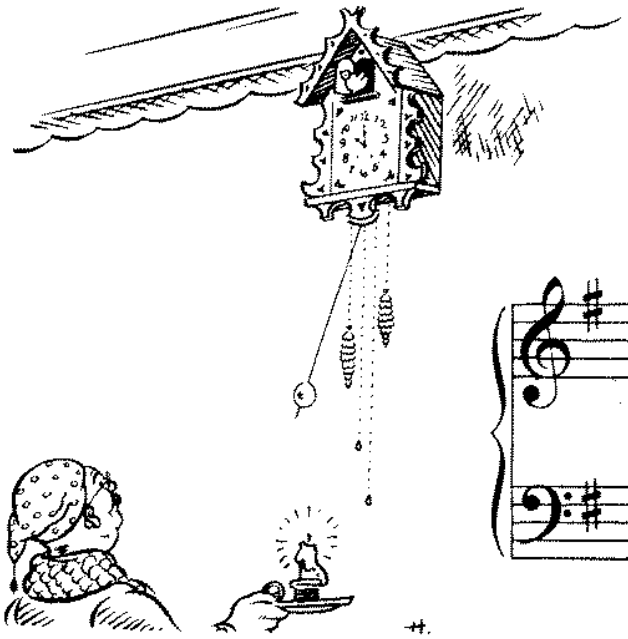
from "The Tales of Hoffmann"

Moderato

J. Offenbach



Short and Long Slurs



The Cuckoo Clock

Allegretto

mp

Tick Tock Tick Tock

mp

Cuck - oo! Cuck - oo!

mf

Staccato Thirds

Sostenuto is a musical term meaning "in a sustained manner." A note or chord to be played thus is often indicated by a little line placed above or below it like this, or

In the following piece, see how much contrast you can make between the chords marked staccato and those having the sostenuto sign.

The Overland Stage

Allegretto

mp

Fine

D.C. al Fine

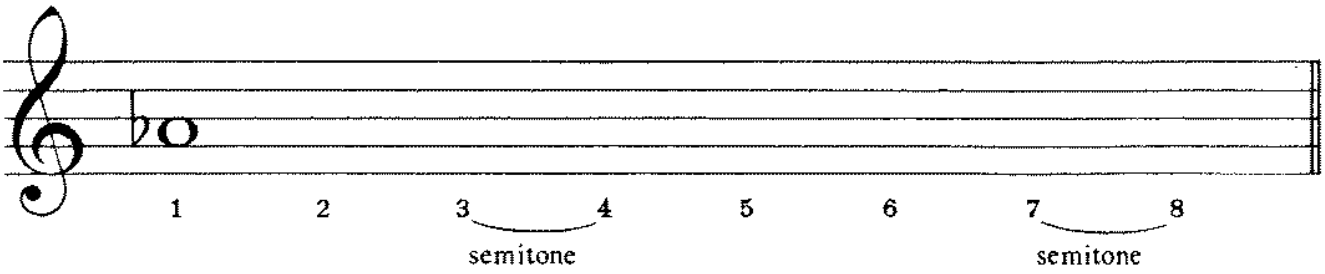
Work Sheet

New Key — A♭ Major

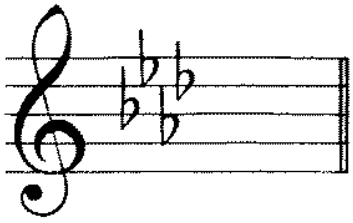
A FLAT MAJOR has four flats — B♭ E♭ A♭ D♭.

Write the A flat Major Scale using accidentals as necessary to preserve the scale pattern.

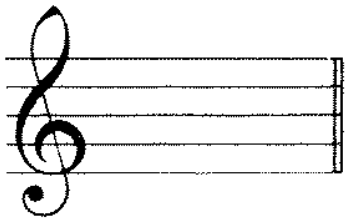
Remember that semitones occur only between the 3rd and 4th and 7th and 8th degrees of the scale. All others are whole tones.



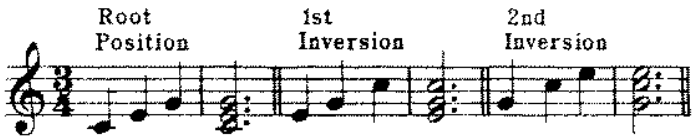
The A♭ Major Signature looks like this.

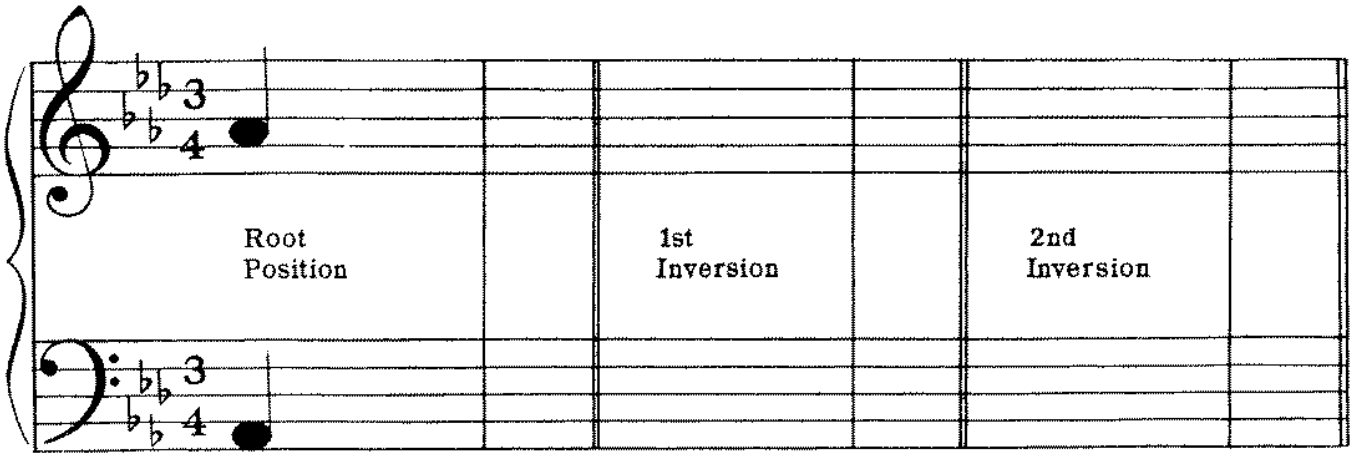


Copy it here.



Write the A♭ Major Triad in this form:

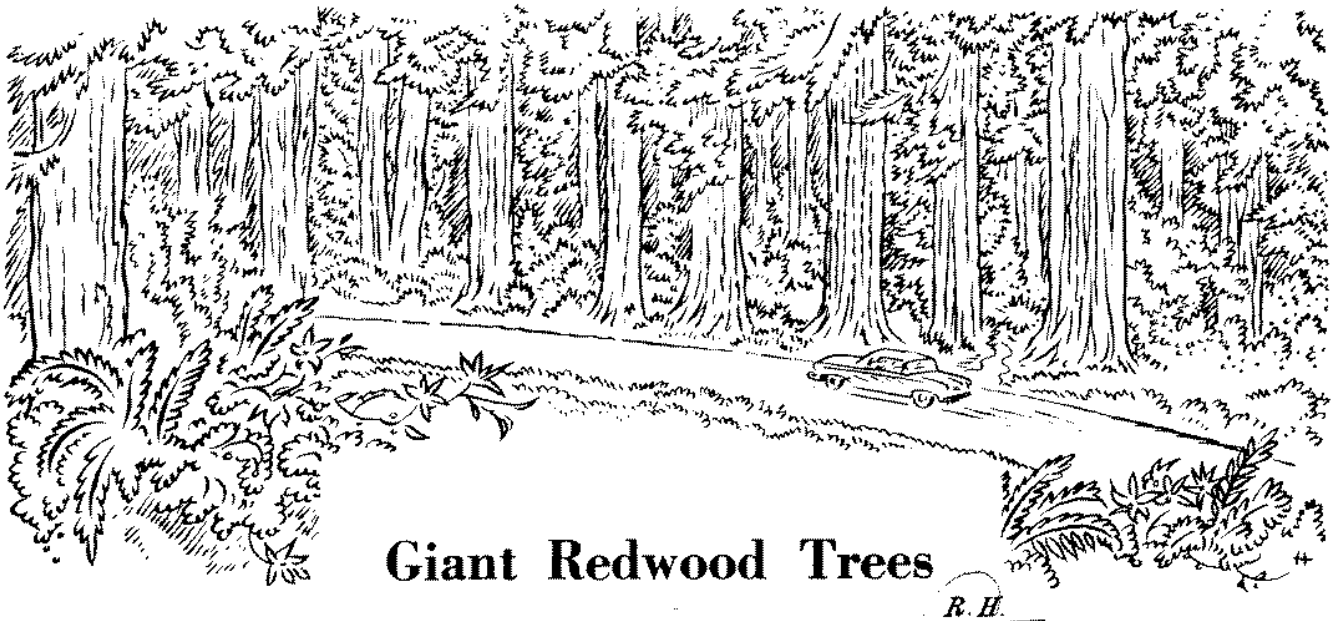




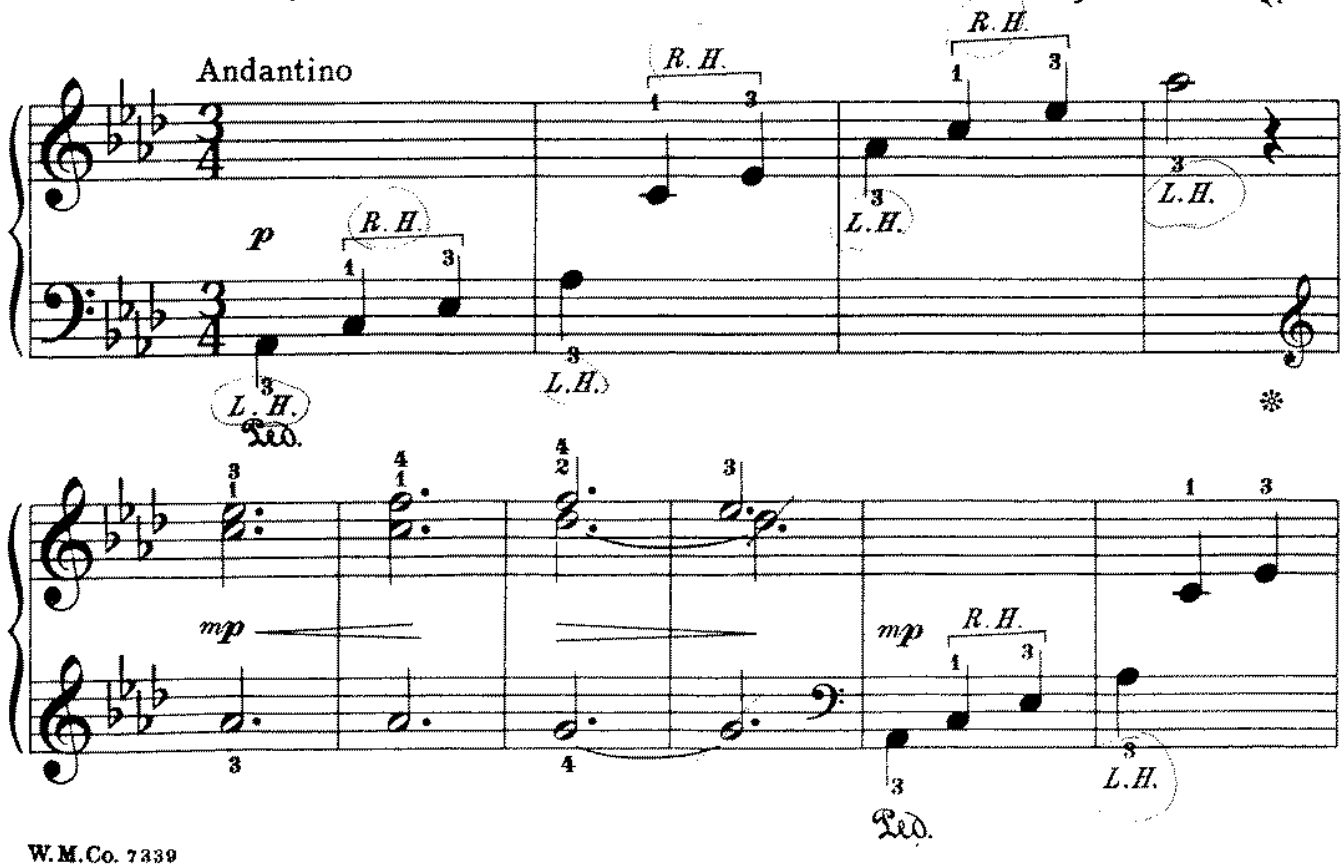
Broken Chord Study in A Flat Major

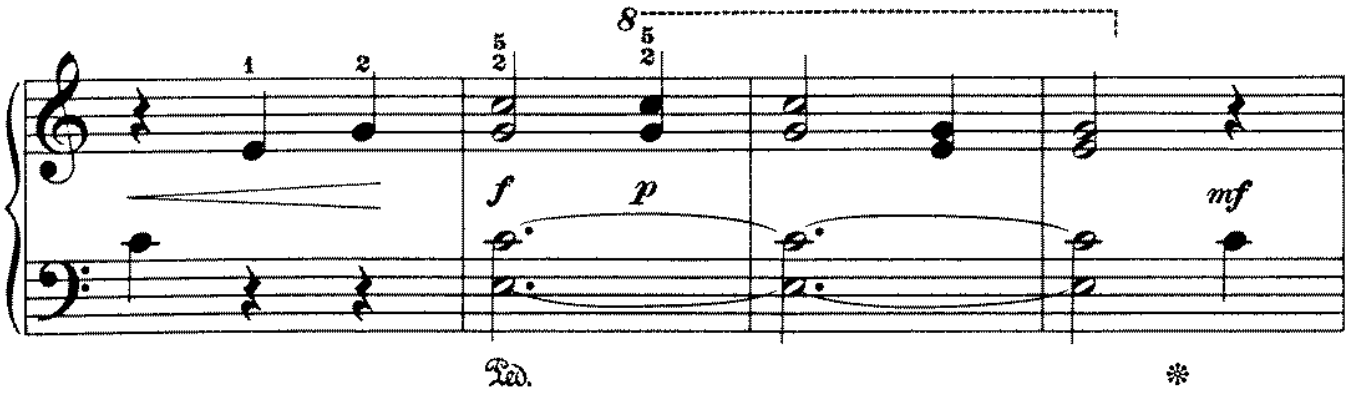
TEACHER'S NOTE: While the art of Pedalling has not yet been presented (it will be given in detail later in the Course) it seems advisable to allow its use in simple, elementary form in this piece as well as in some others which follow, especially as extended arpeggio passages are rather lifeless without it.

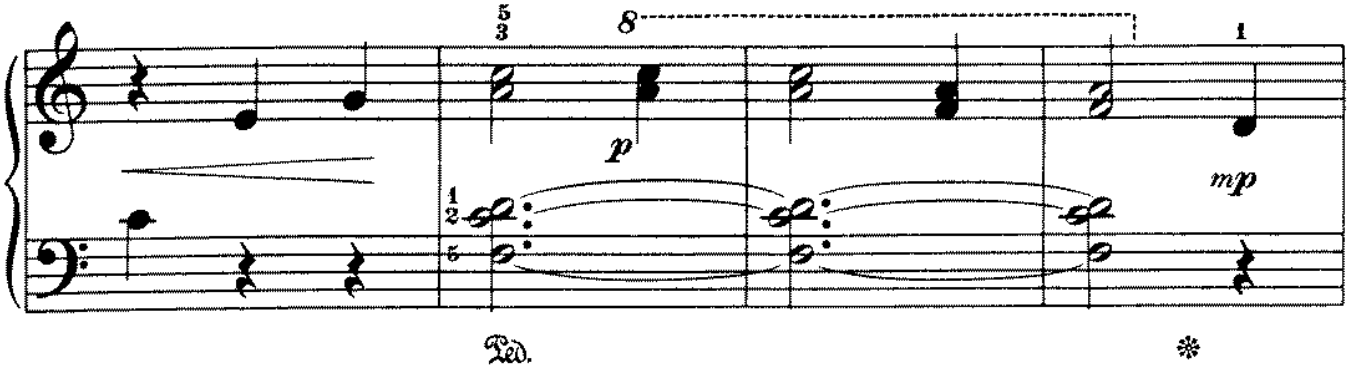
It will suffice at this point to explain to the pupil that the damper (right) pedal is pressed down at the word, "Ped." and is held until the star (※) appears, when it is immediately released.

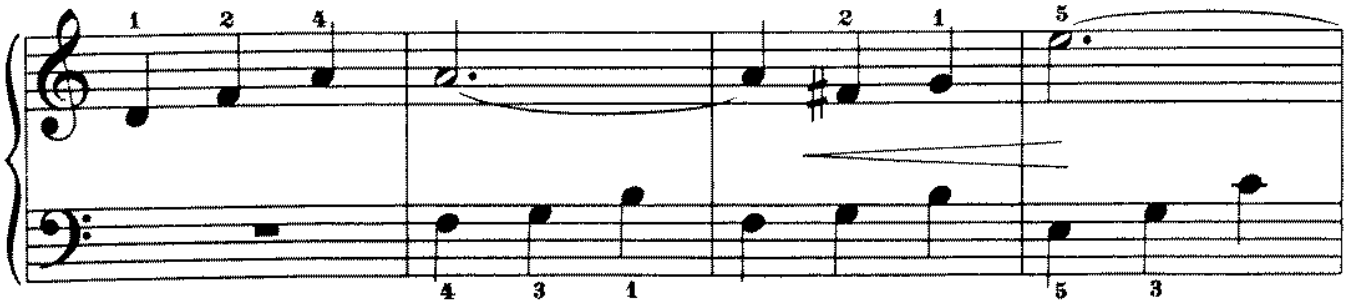


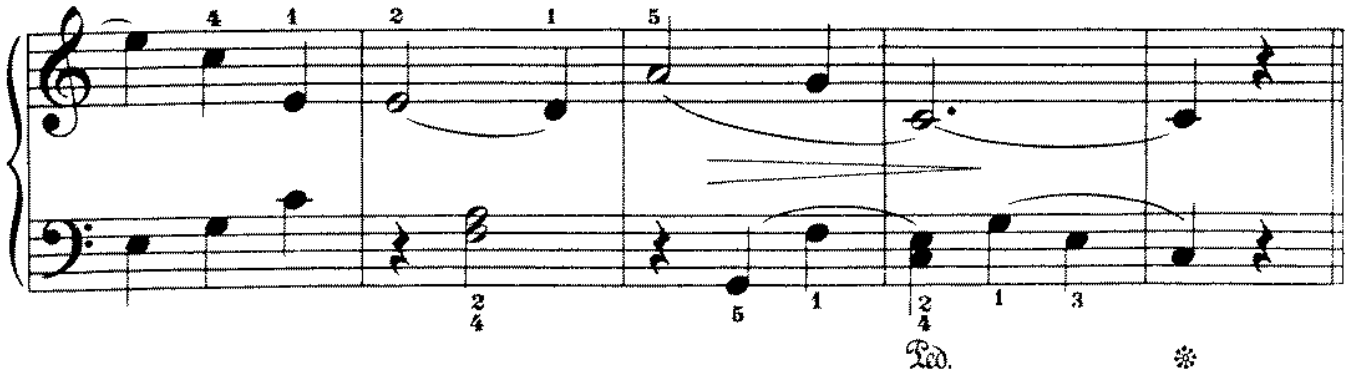
Giant Redwood Trees



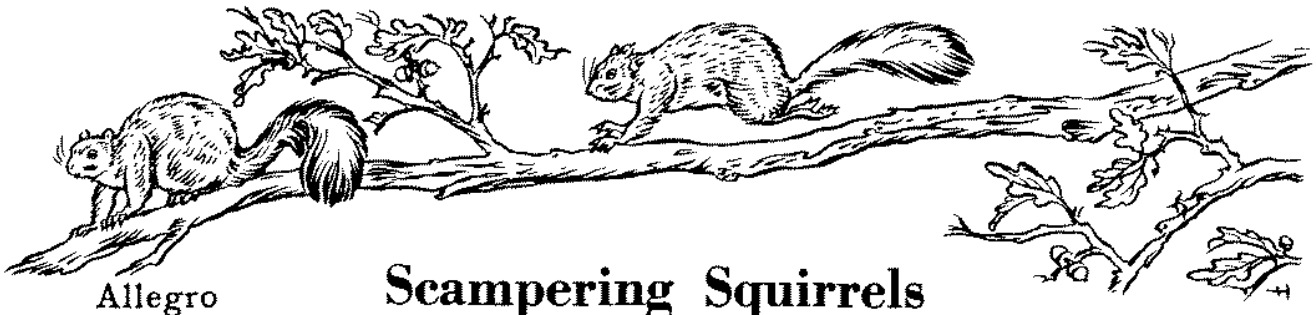

8
f
p
mf
Ped.
*


8
p
mp
Ped.
*




Ped.
*

Cross-Hand Piece



Scampering Squirrels

Allegro

mf L.H. L.H. L.H.

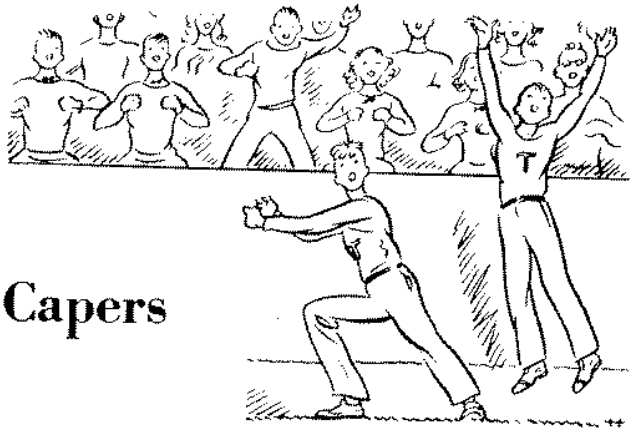
R.H. L.H. over L.H. L.H. over L.H.

mf L.H. L.H. L.H.

L.H. L.H. f

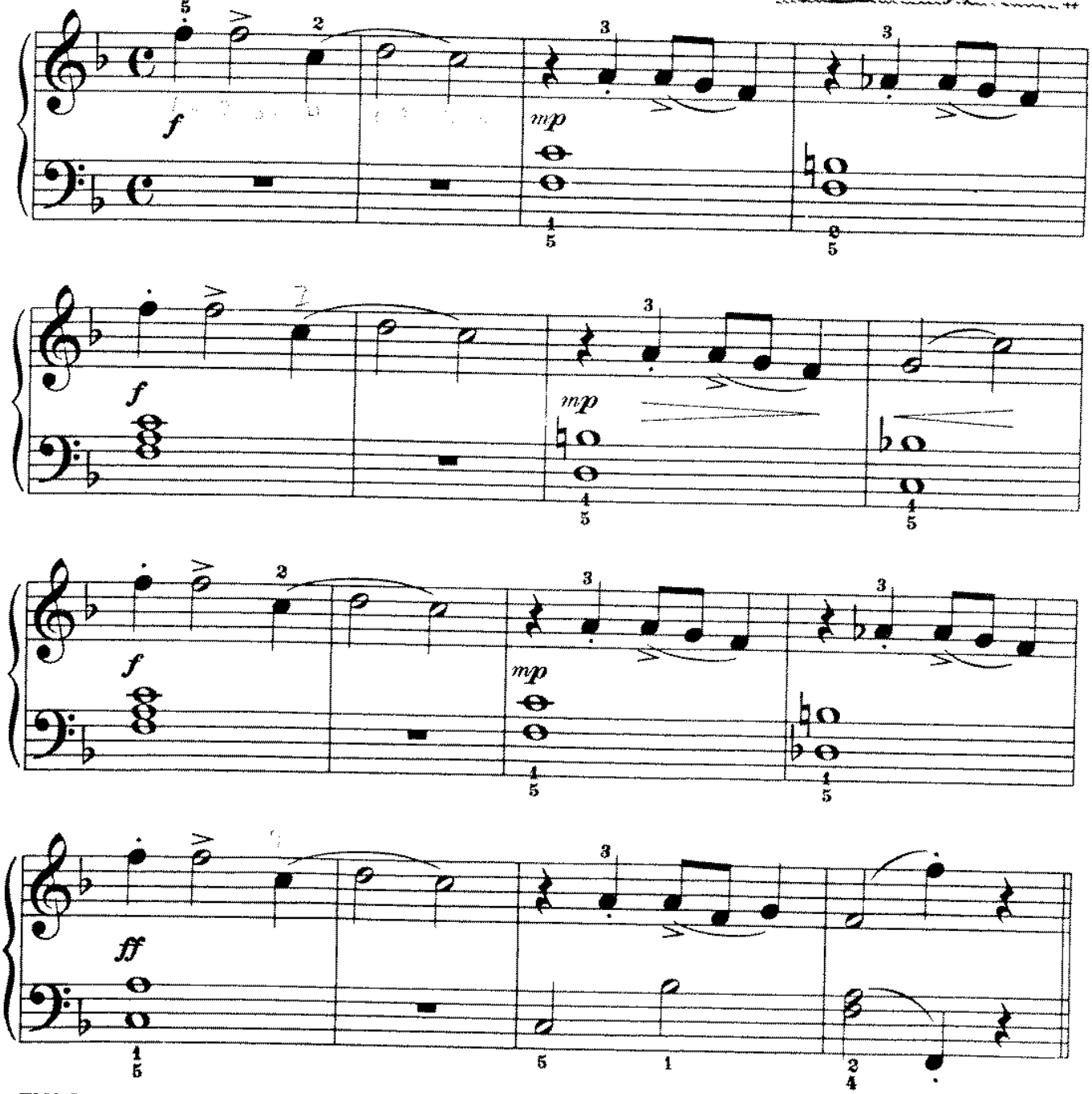
Syncopation

To produce a syncopated effect, be sure to apply heavy accents as marked.



College Capers

Allegro moderato



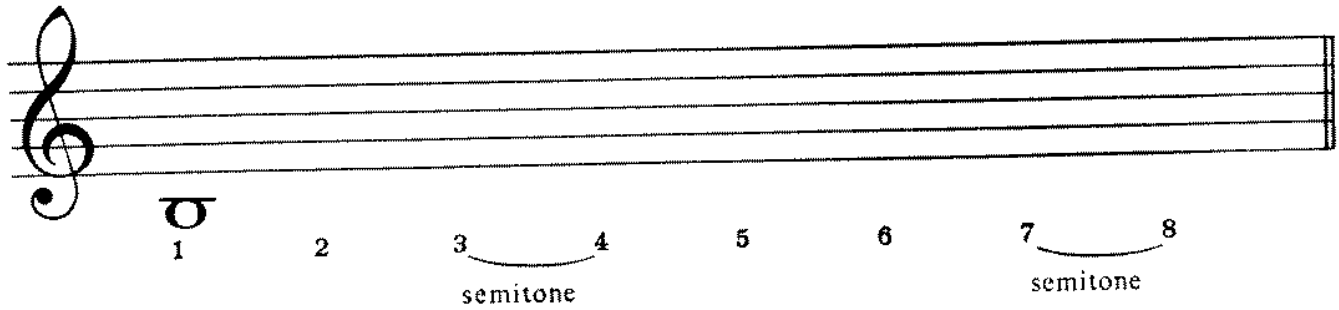
Work Sheet

New Key — B Major

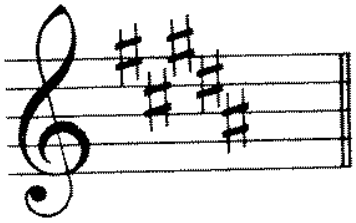
B MAJOR has five sharps — F♯ C♯ G♯ D♯ A♯.

Write the B Major Scale, using accidentals as necessary to preserve the scale pattern.

Remember that semitones occur only between the 3rd and 4th and 7th and 8th degrees of the scale. All others are whole tones.

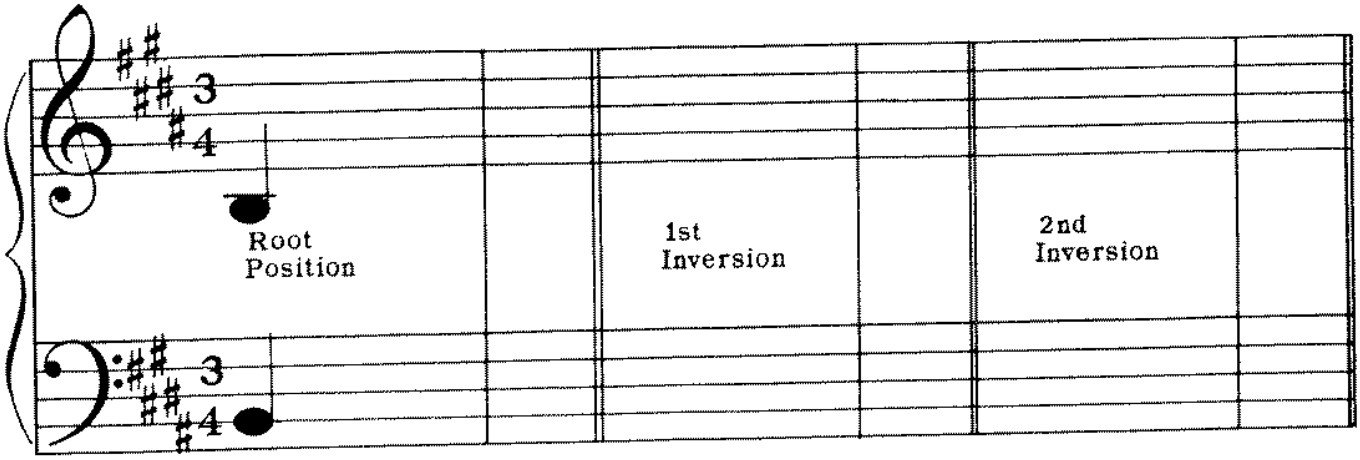


The B Major Signature looks like this.

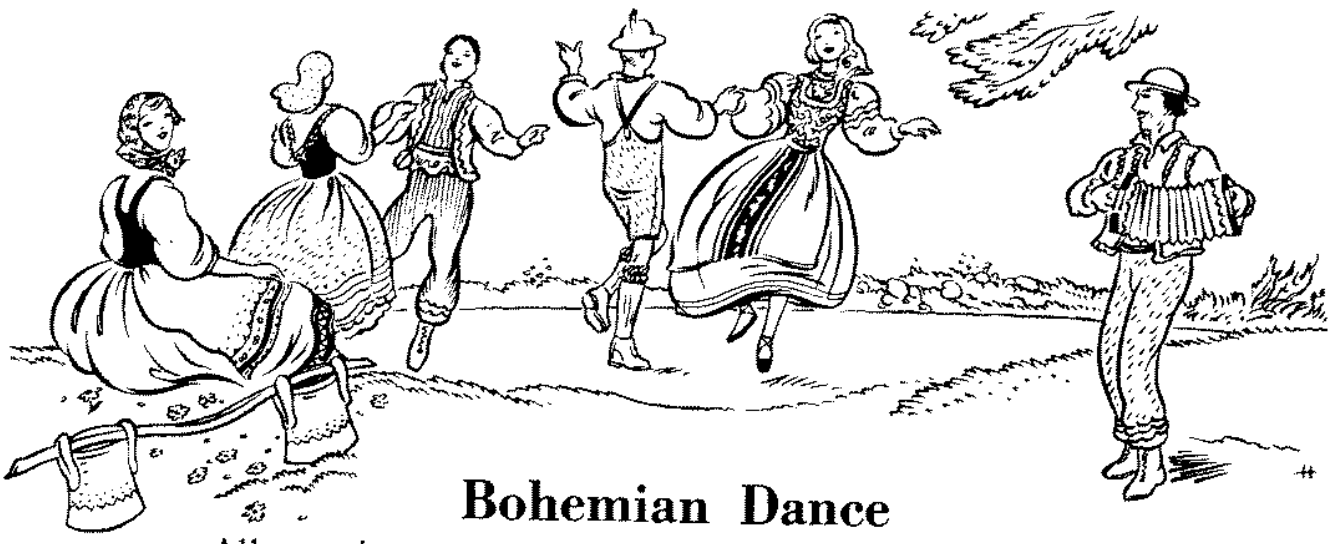


Copy it here.

Write the B Major Triad in this form:

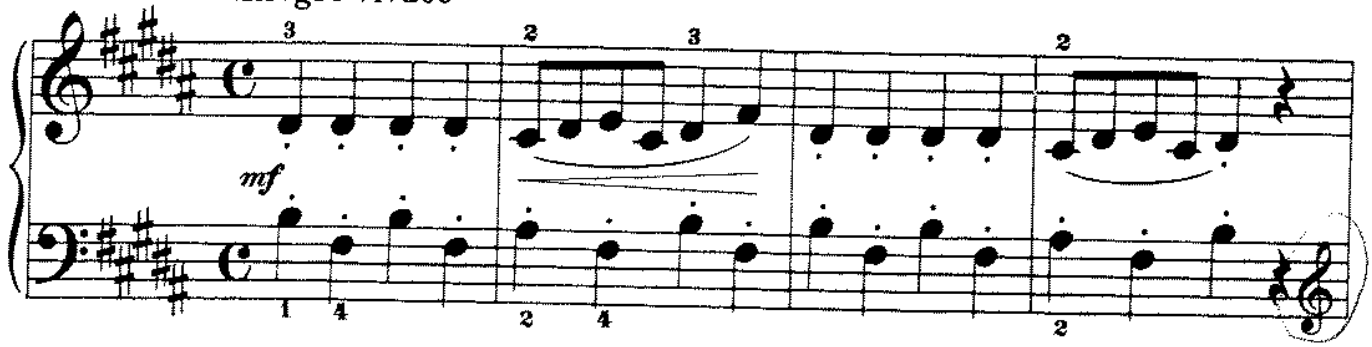


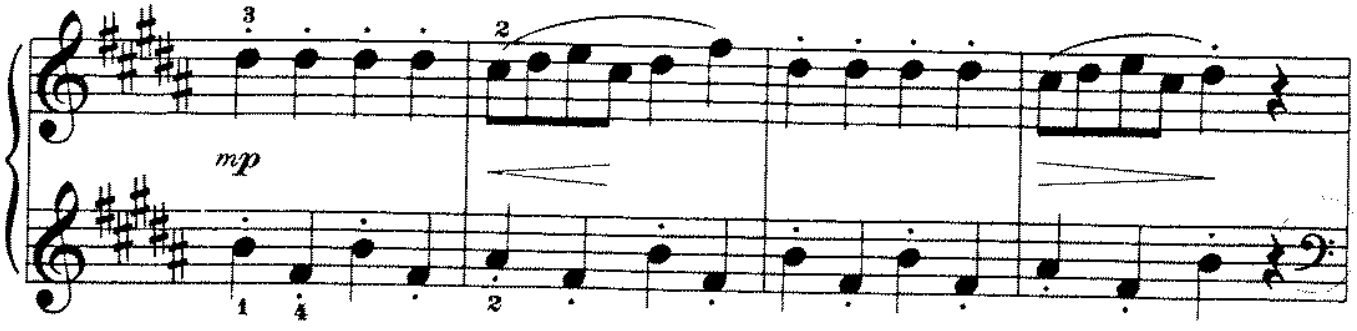
Study in B Major

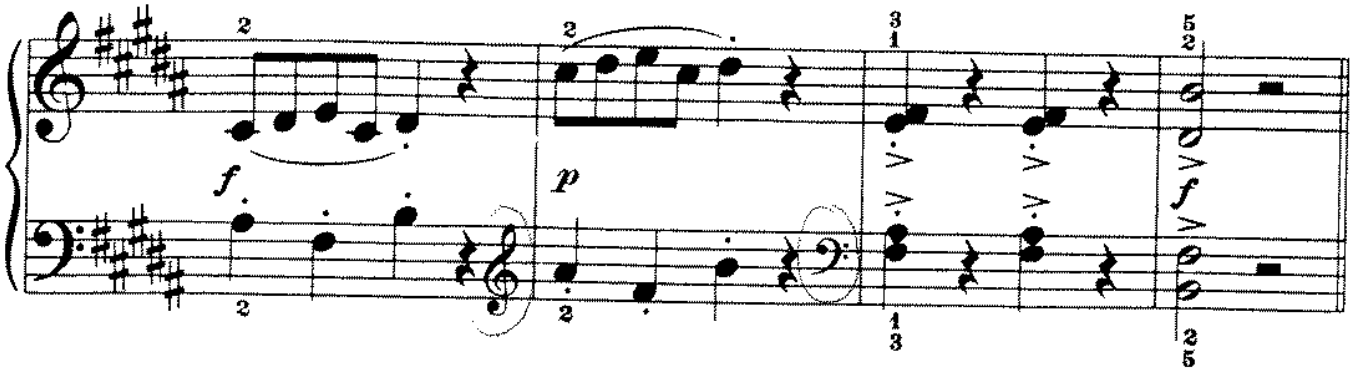


Bohemian Dance

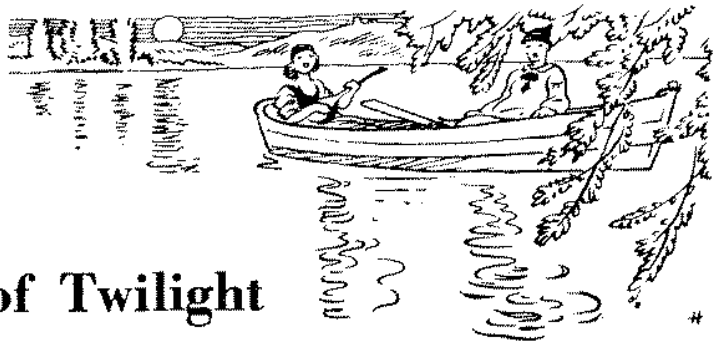
Allegro vivace







NOCTURNE means Night Song.
It is a form of composition often used and always consists of a lyric piece with a mood suggesting the quiet of evening.



Song of Twilight

Nocturne

Andantino

p

mf

mf

poco rit. pp

Staccato and Sostenuto

Play this dance with plenty of fire and dash.

Apply sharp staccatos, heavy accents and watch for the occasional sostenuto marks.

from

Hopak

Modest P. Moussorgsky

Allegro

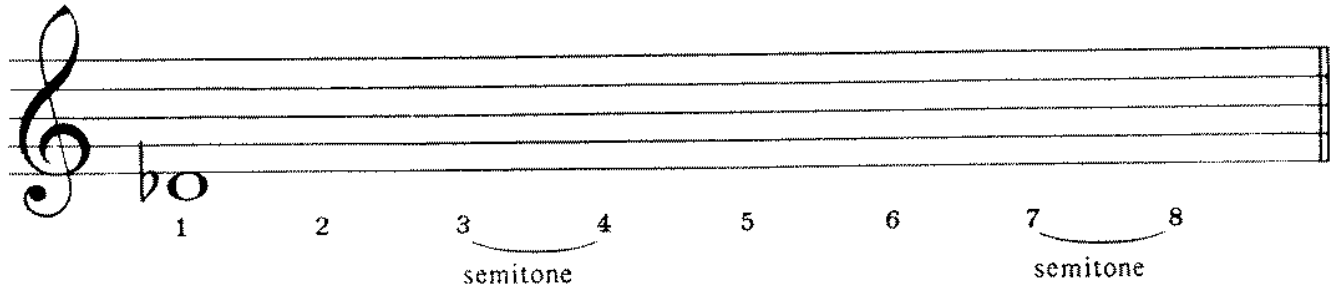
Work Sheet

New Key—D♭ Major

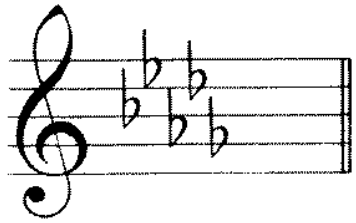
D FLAT MAJOR has five flats — B♭ E♭ A♭ D♭ G♭.

Write the D flat Major Scale, using accidentals as necessary to preserve the scale pattern.

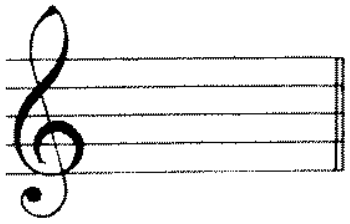
Remember that semitones occur only between the 3rd and 4th and 7th and 8th degrees of the scale. All others are whole tones.



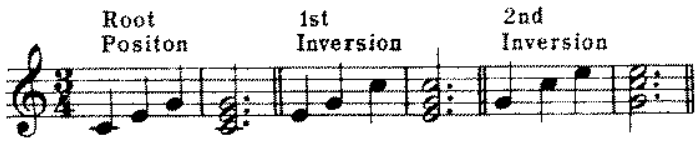
The D♭ Major Signature looks like this.

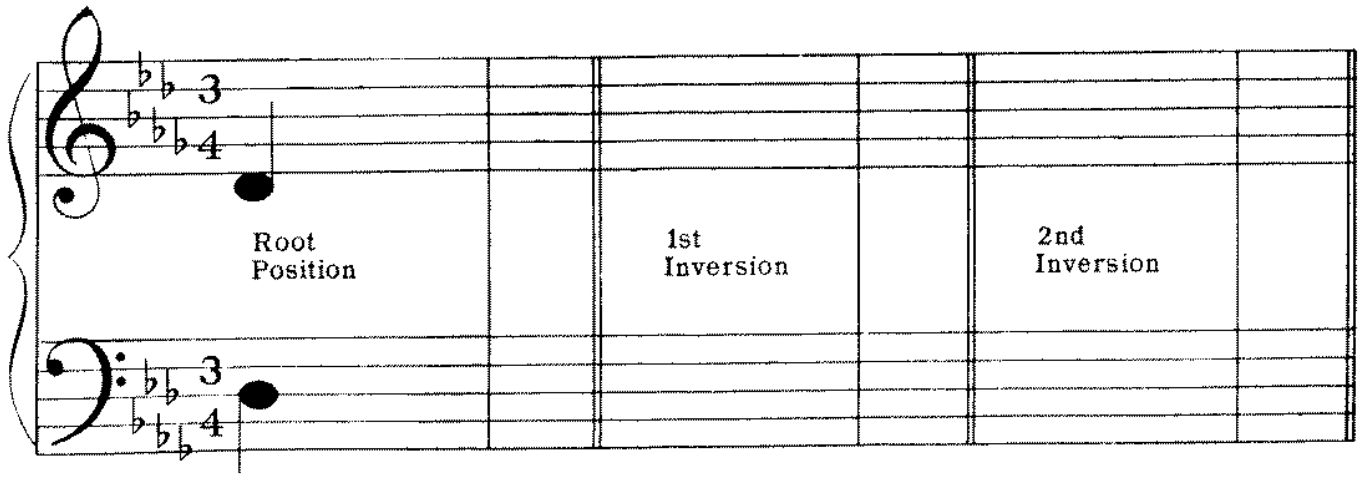


Copy it here.

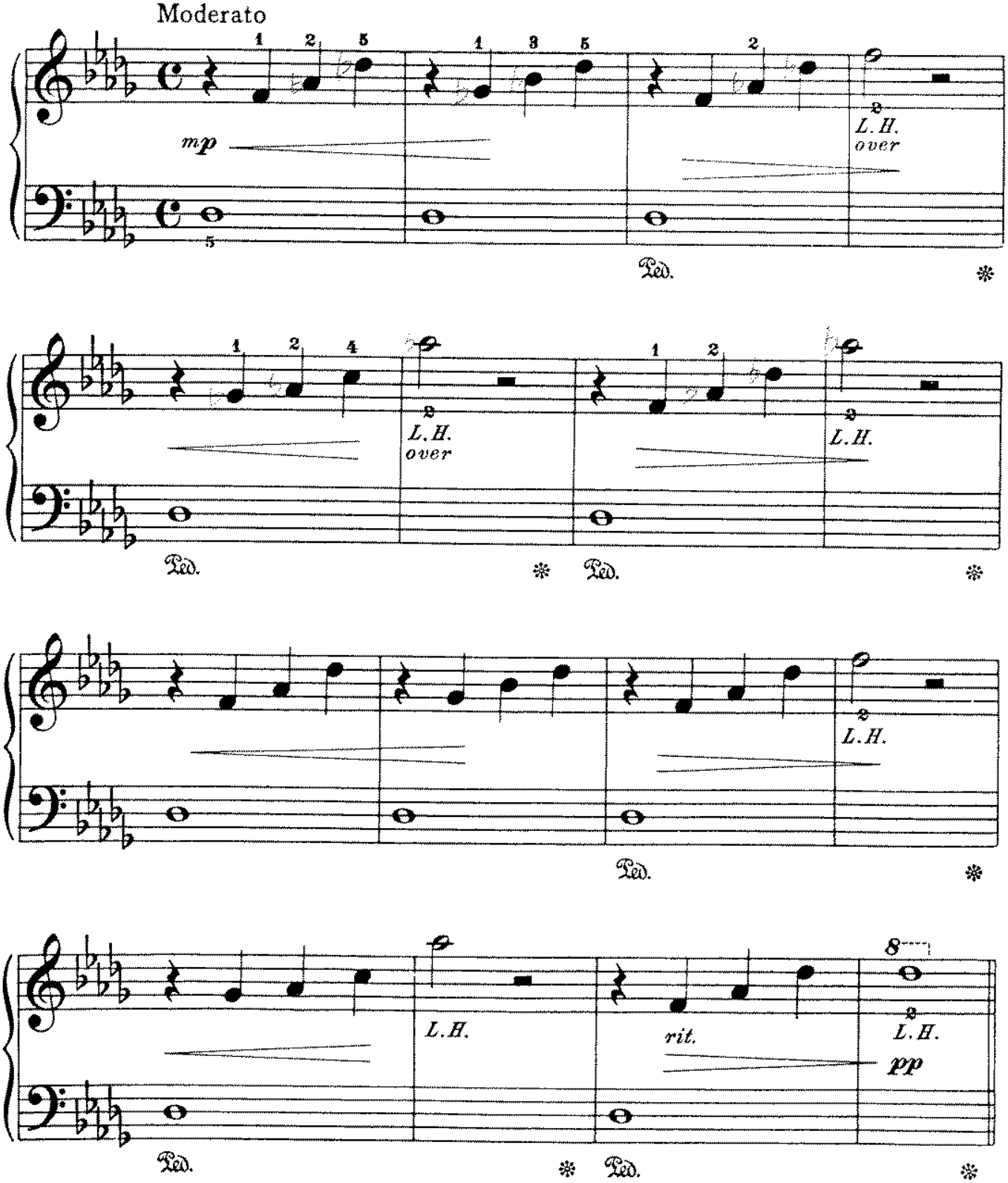


Write the D♭ Major Triad in this form:

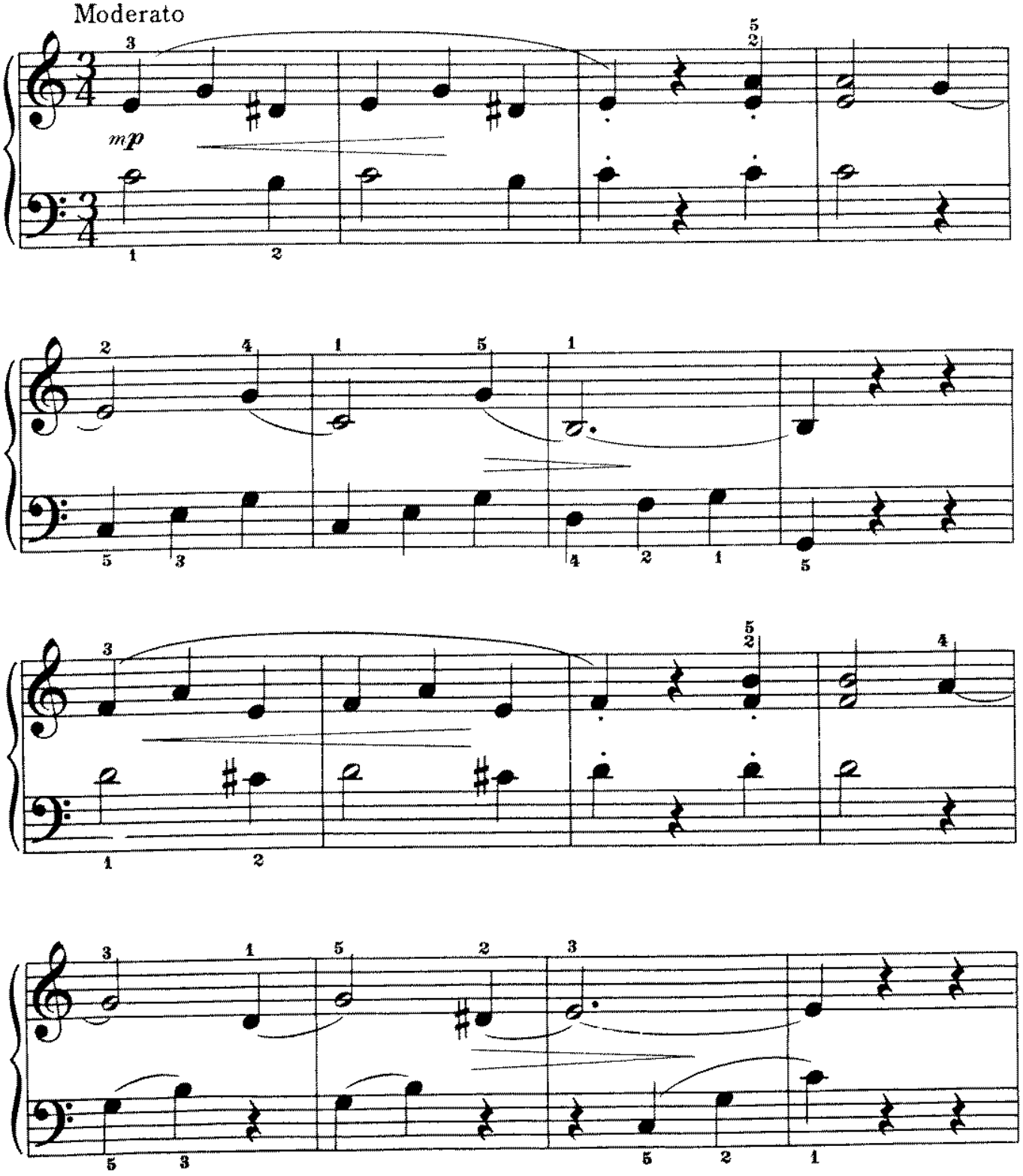




Etude in D Flat Major



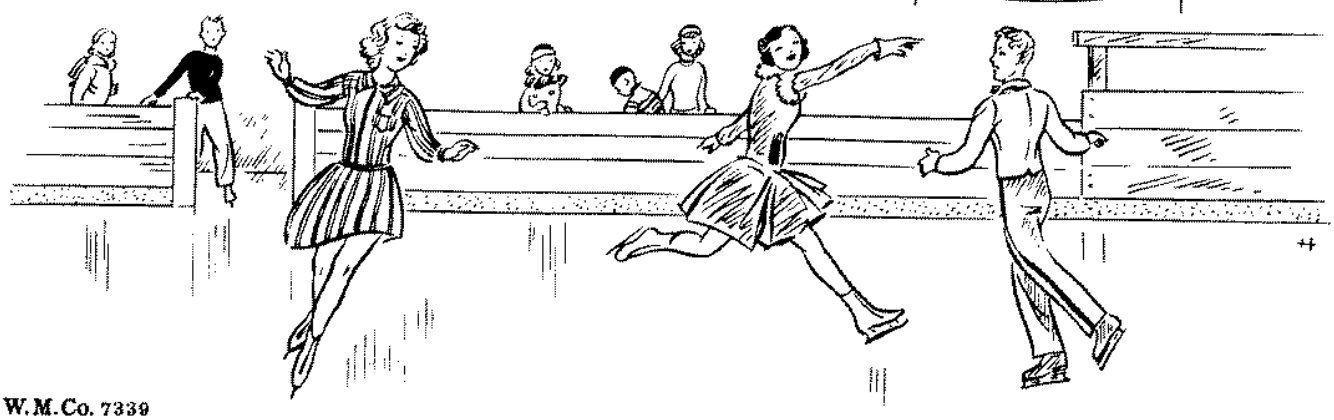
At the Skating Rink



mf

f

dim.



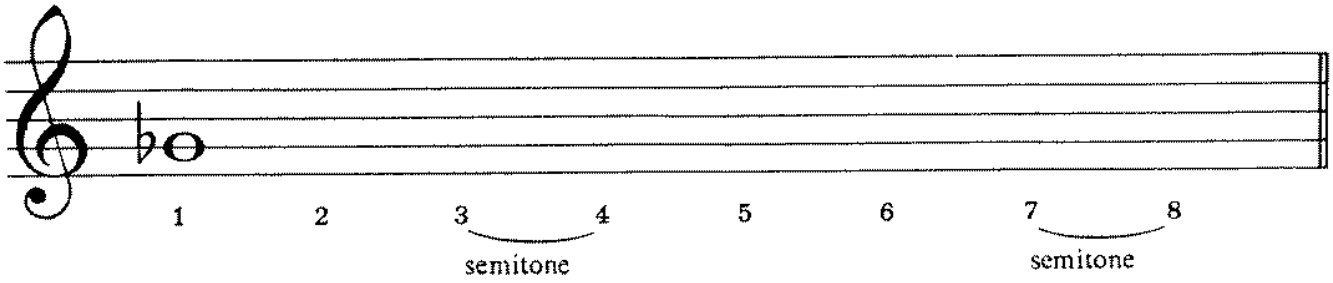
Work Sheet

New Key—G♭ Major

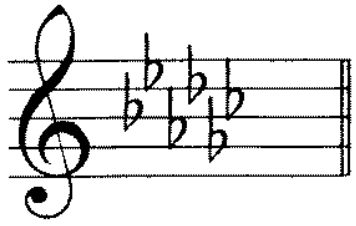
G FLAT MAJOR has six flats — B♭ E♭ A♭ D♭ G♭ C♭.

Write the G flat Major Scale, using accidentals as necessary to preserve the scale pattern.

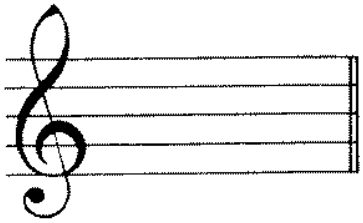
Remember that semitones occur only between the 3rd and 4th and 7th and 8th degrees of the scale. All others are whole tones.



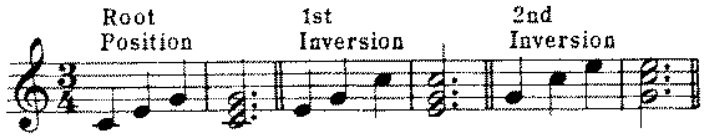
The G♭ Major Signature looks like this.

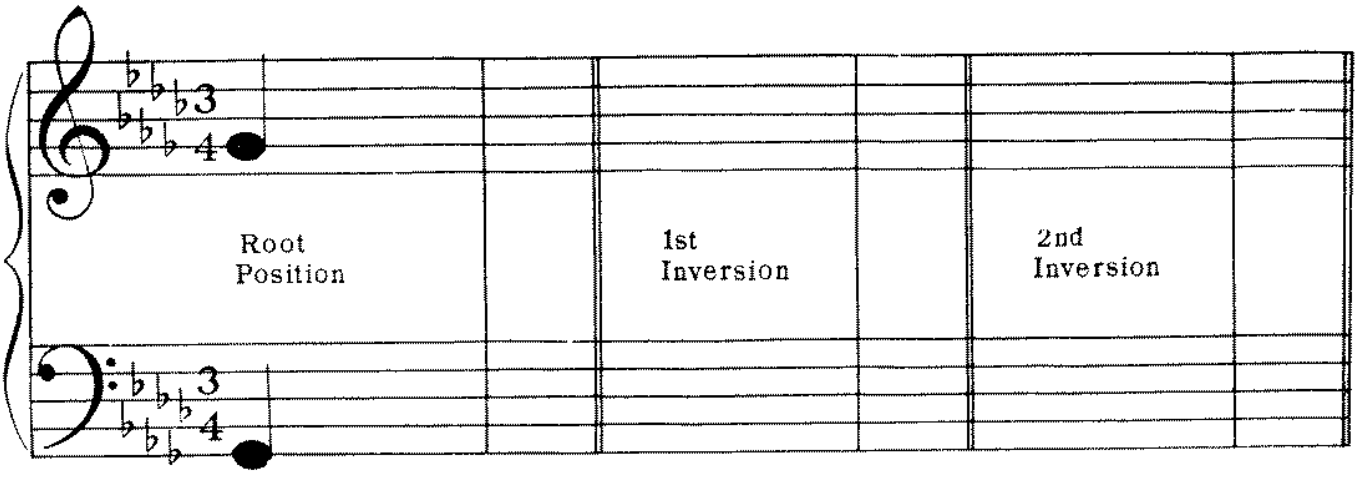


Copy it here.



Write the G♭ Major Triad in this form:





Study in G Flat Major

Korean Serenade

Moderato

p

poco rit. *Fine*

mp *pp* *mp* *pp*

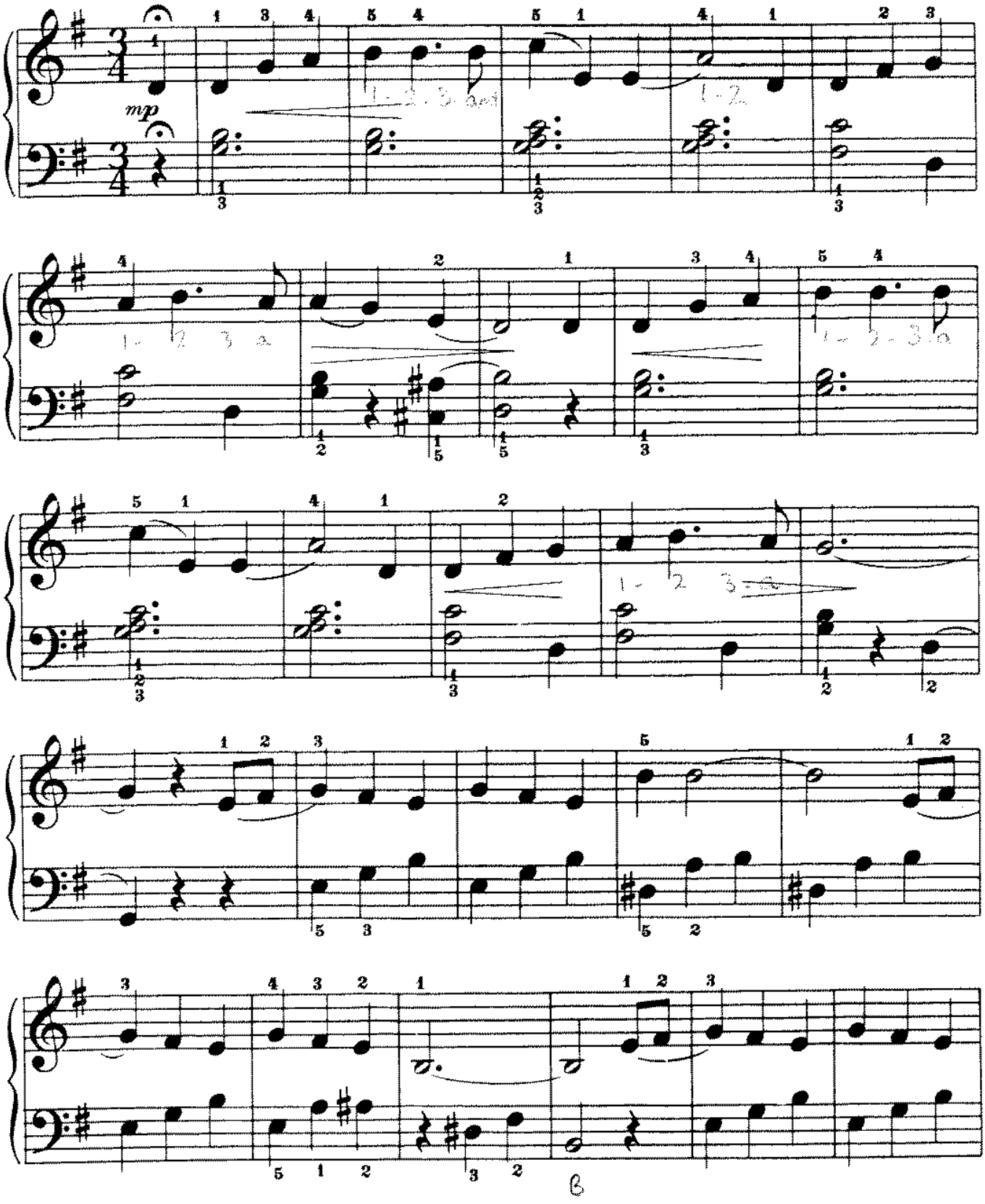
p *D.C. al Fine*

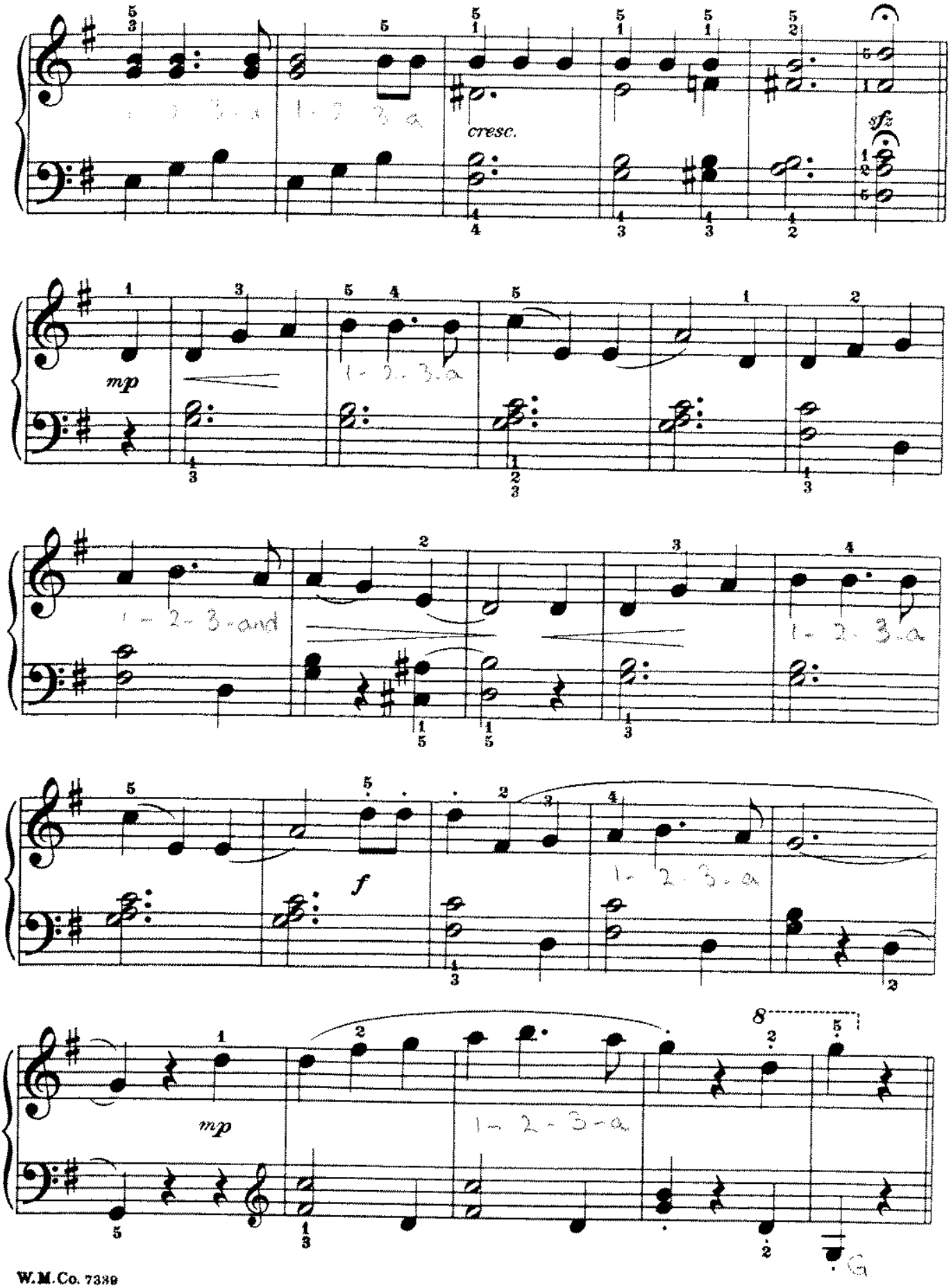
Watch for the new flat (C♭). It occurs only once. Be sure to find it!

The Man on the Flying Trapeze

Anon. 1868

Moderato

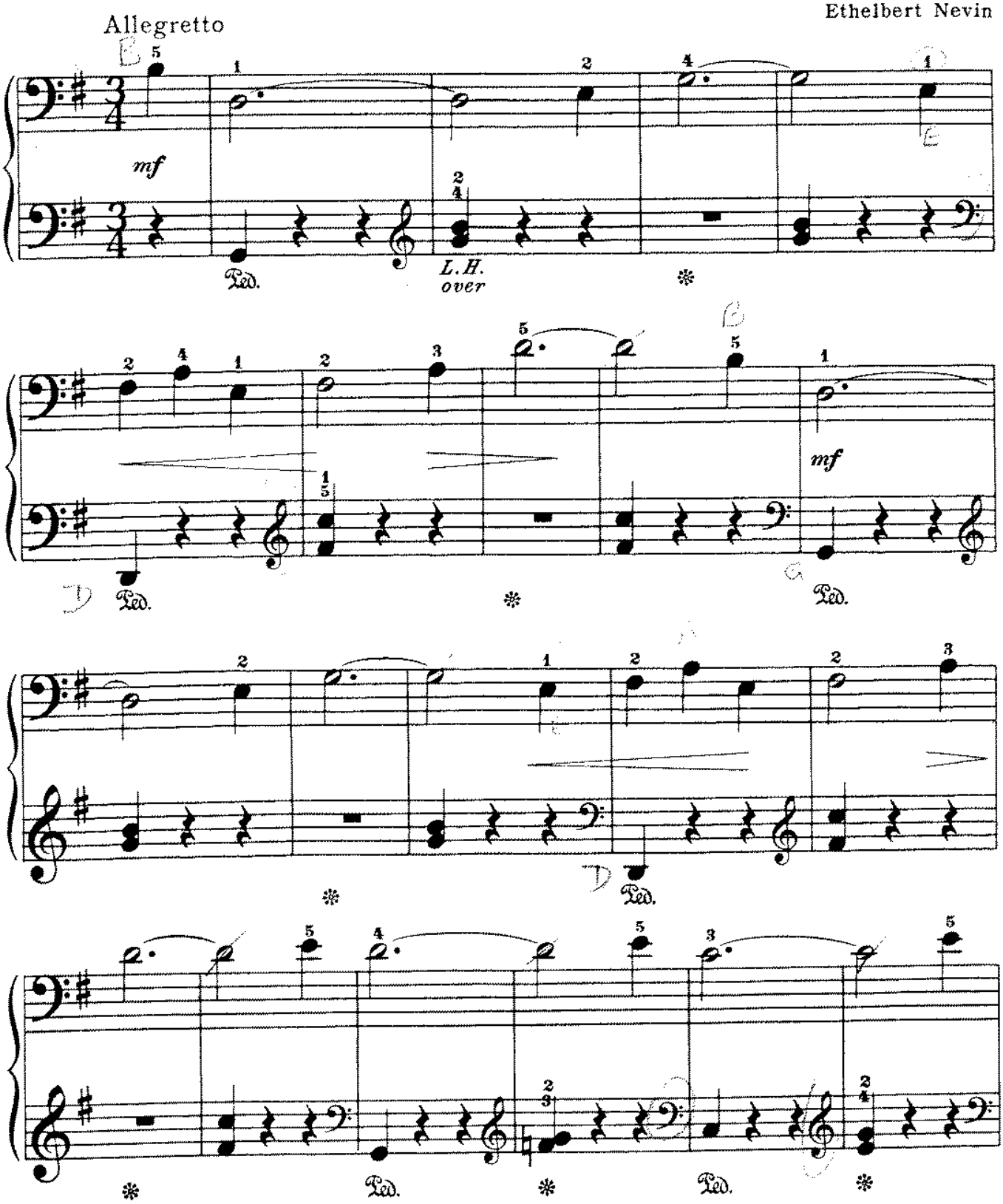


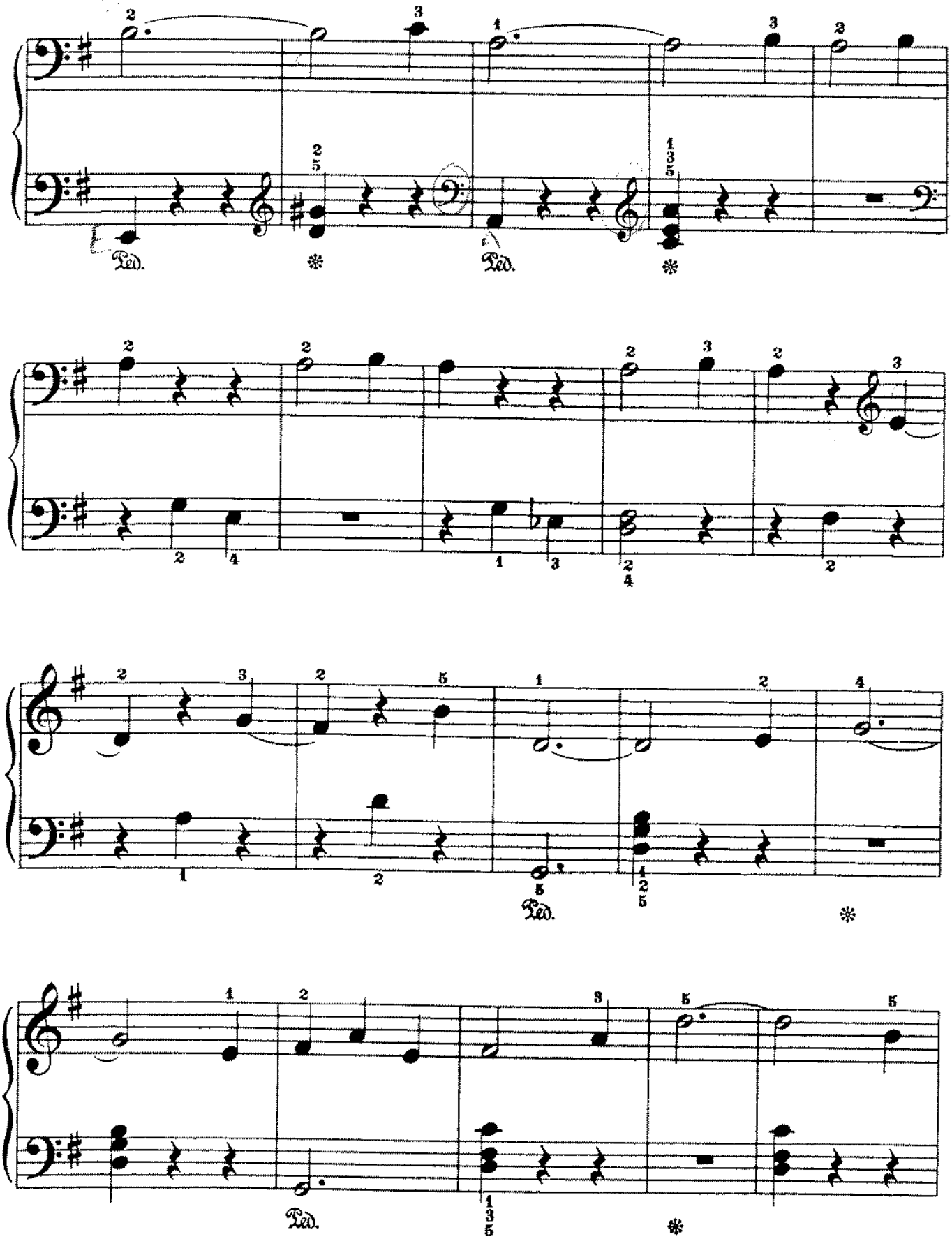

cresc.
sfz
mp
1 - 2 - 3 - a
1 - 2 - 3 - and
f
mp

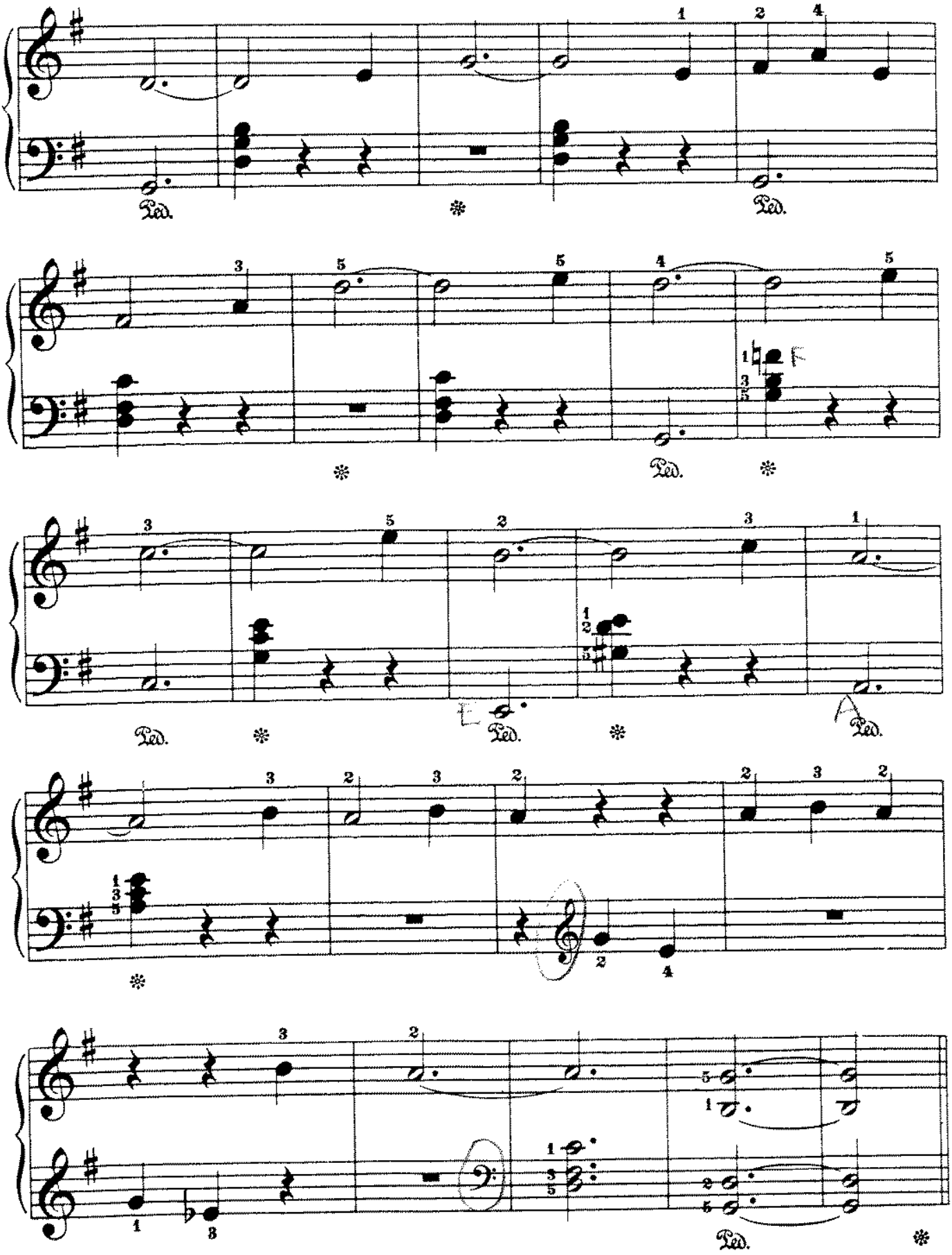
from

Narcissus

Ethelbert Nevin




Ped.
Ped.
Ped.


Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

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 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

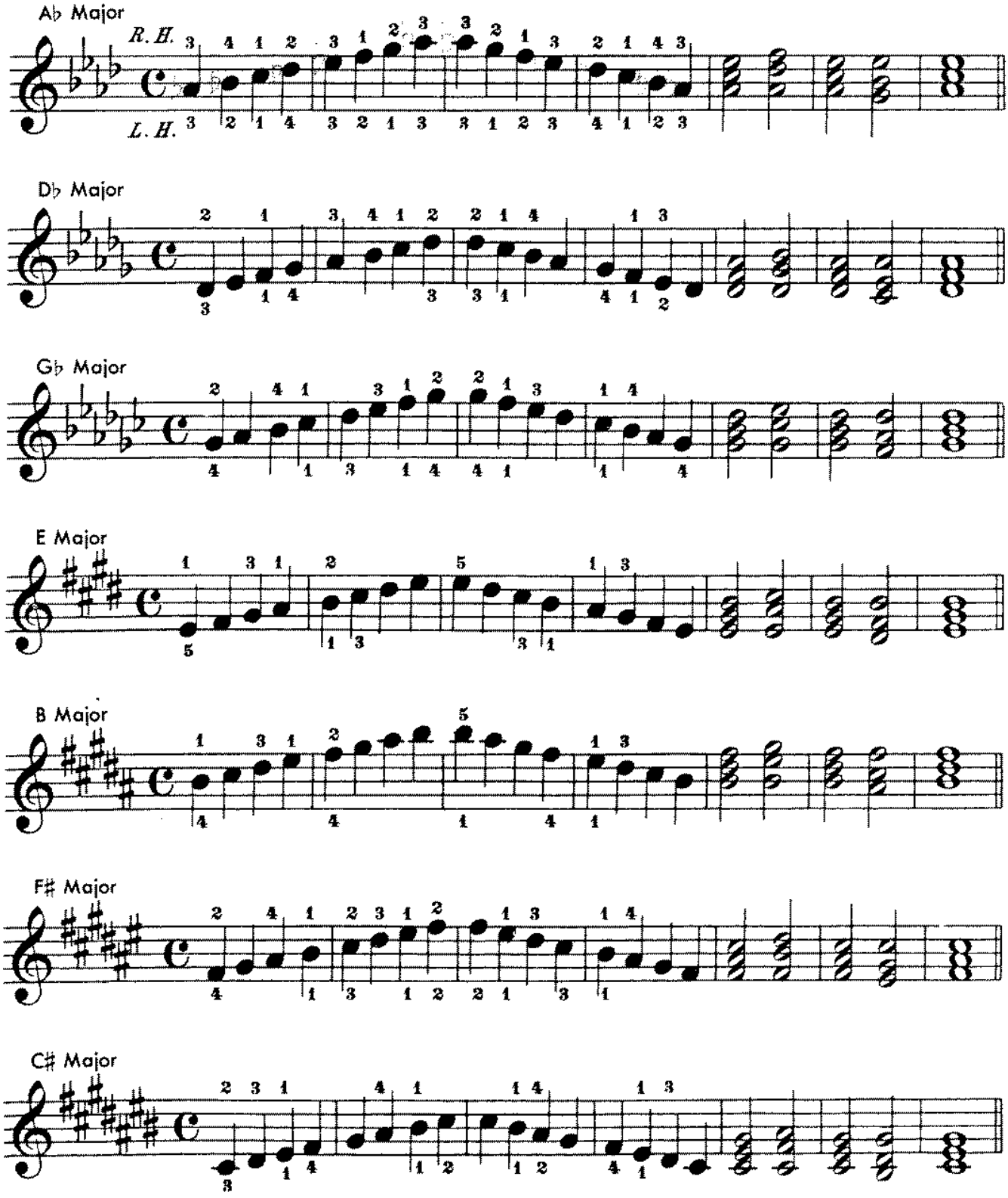
— **Slur** . . . Connected

Staccato . . . Detached, short

Tempo . . . Rate of speed

Vivace . . . Fast and vivacious

New Scales and Chords



W.M.Co. 7339

Printed in Great Britain by Hobbs the Printers of Southampton 7/94