

# John Thompson's Easiest Piano Course

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PART SIX

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# Foreword

PART SIX introduces Alla Breve, the Triplet, Dotted Eighth Notes, Melody lying in the inner voices, the Trill, Syncopation and several pianistic figures which should be learned as a standard part of every player's technic because of their frequent recurrence in piano music.

The examples offer ample opportunity for review of both technical and musical points learned earlier in the Course and are designed to develop artistry and musicianship to a higher degree of attainment. Pieces calling for the use of Finger Legato, Wrist Staccato, Phrasing, Forearm Attack in Chord Playing, Scale Figures, Pedal, etc., will be found in logical order.

## SUPPLEMENTARY MATERIAL

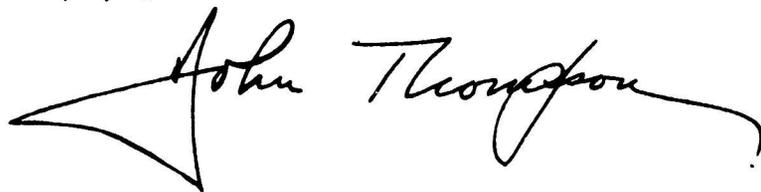
Since it is impossible to put into one book material to meet the needs of all its various users, it is expected that the teacher will assign whatever supplementary material is indicated by the individual pupil. This is particularly true in matters technical, where students show a wide variance.

The following books are suggested as being especially fitted for use as supplementary work for pupils in this grade.

**John Thompson's SCALE SPELLER** — A Writing Book for Home Work which teaches Major and Minor Scales in all forms. Also teaches Intervals.

**John Thompson's FIFTY SECOND GRADE ETUDES** — Etudes from Bertini, Czerny, Duvernoy, Heller, etc., carefully selected and adapted for use in Second Grade.

**John Thompson's TUNEFUL TECHNIC** — Technical figures from recognized masters of etude-writing have been taken and woven into or around well-known tunes — thus giving the pupil the benefit of the original exercise PLUS the pleasure of playing favorite airs.

A handwritten signature in black ink that reads "John Thompson". The signature is written in a cursive style with a large, stylized initial "J" that extends to the left.

# Alla Breve

You have already learned that this sign (C) means four-four. That is, there will be four counts to each measure and one count to each quarter note.

But when you see the same sign used with a line through it like this (C̄), it is called *alla breve* and means there will be only TWO counts to the measure and one count to each HALF NOTE.

The *alla breve* sign does not change the rhythmical divisions in the least. It simply means the piece will be played twice as fast as though it were written in Four-Four and thus it would be uncomfortable to count or beat four times per measure. By cutting the counting in half (one count to each half note) it makes the piece sound as though it were written in Two-Four.

*Written*



*As it sounds*



You will encounter many examples with the *alla breve* sign. When you do, learn them first in ordinary four-four, then as speed develops, you can begin counting two to each measure — the first count falling on ONE and the second count on what would ordinarily be THREE, the third count.

*Allegro animato*

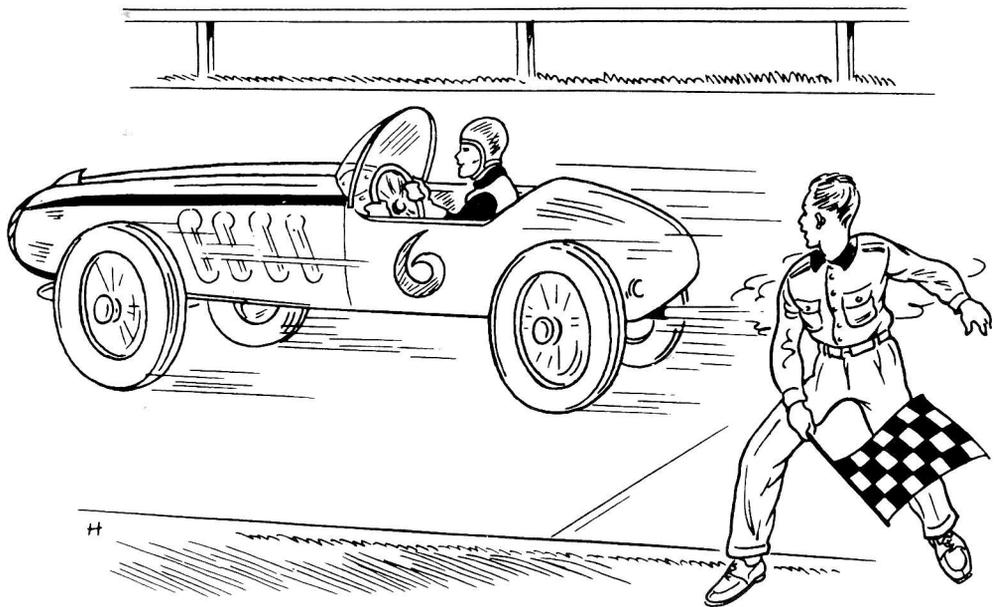
## The Midget Racer

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The musical score consists of four systems of two staves each. The first system includes fingerings '5' and '4'. The second system includes a dynamic marking 'mf'. The third system includes a dynamic marking 'p'. The fourth system includes the markings 'poco rit.' and 'D.S. al Fine'.



The following is a characteristic figure used often in BOOGIE WOOGIE. It cannot be called very musical but for some strange reason, many people seem to like it.

It is well to have a few such examples in your repertoire so that when you go to a party and are asked to play, you need not sit back in a corner just because your pieces for the most part are looked upon by some as being the "long-haired" type.

When learning it, practice it just as carefully as if it were a more conventional type of composition. You will at least get some excellent practice in passing over the left hand while the right hand plays chords both in "block" and broken form.

# Boogie Woogie

Allegro moderato

The musical score for "Boogie Woogie" is presented in four systems. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time and features a characteristic boogie-woogie bass line. The right hand plays chords and melodic fragments. Fingerings are indicated by numbers 1-5. A first ending bracket is present in the first system, and a second ending bracket is present in the second system. The key signature has one flat (B-flat).

First system of musical notation. The treble clef staff contains chords and melodic fragments. The bass clef staff contains a simple melodic line with a flat sign (b) in the second measure.

Second system of musical notation. The treble clef staff continues with chords and melodic fragments. The bass clef staff continues the melodic line with a flat sign (b) in the second measure.

Third system of musical notation. The treble clef staff continues with chords and melodic fragments. The bass clef staff continues the melodic line with a flat sign (b) in the second measure.

Fourth system of musical notation. The treble clef staff continues with chords and melodic fragments. The bass clef staff continues the melodic line with a flat sign (b) in the second measure. Below the bass staff, there are fingerings: 2, 1, 2, 1, 2, 4, 5, 1, 2, 4.



Play this Minuet with light, staccato touch — being sure however to give plenty of resonance to the chords marked with the *sostenuto* sign, i.e., the little black line drawn over or under the chord. Be careful, too, to apply accents as marked. Keep the tempo rather strict throughout.

Edvard Grieg was born in Bergen, Norway in 1843. After studying in Germany, he returned to Norway and devoted himself to the cause of National Norwegian music. At his death in 1916, fifty-seven governments sent official representatives to attend his funeral.

## Grandmother's Minuet

Edvard Grieg  
(arr.)

Andantino

The musical score for "Grandmother's Minuet" is presented in four systems. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "Andantino". The first system begins with a piano (*pp*) dynamic and includes fingerings (1-5) and accents. The second system includes fingerings (1-5) and accents. The third system includes fingerings (1-5) and accents. The fourth system concludes with the word "Fine".



# Triplets

TRIPLET is the name given to a group of *THREE* notes that are intended to be played in the time ordinarily given to *TWO* notes of equal value.

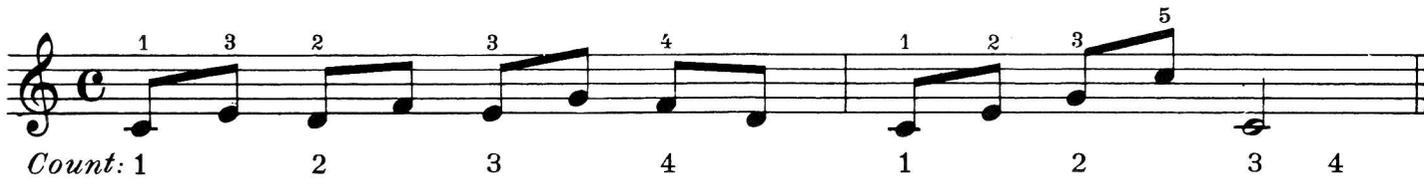


For instance: — *THREE* eighth notes played in the time of *TWO* eighth notes,

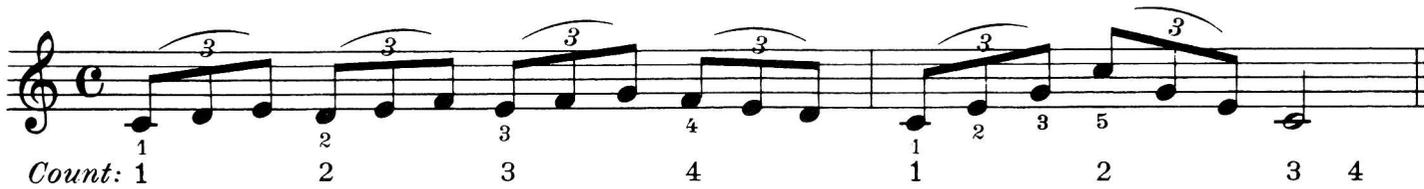


*THREE* quarter notes played in the time of *TWO* quarter notes and so on.

## A figure in ordinary eighths

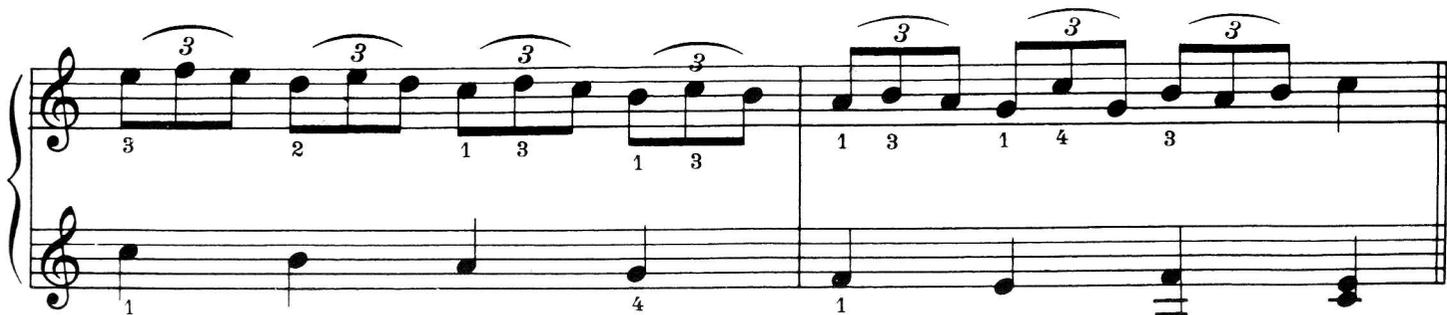
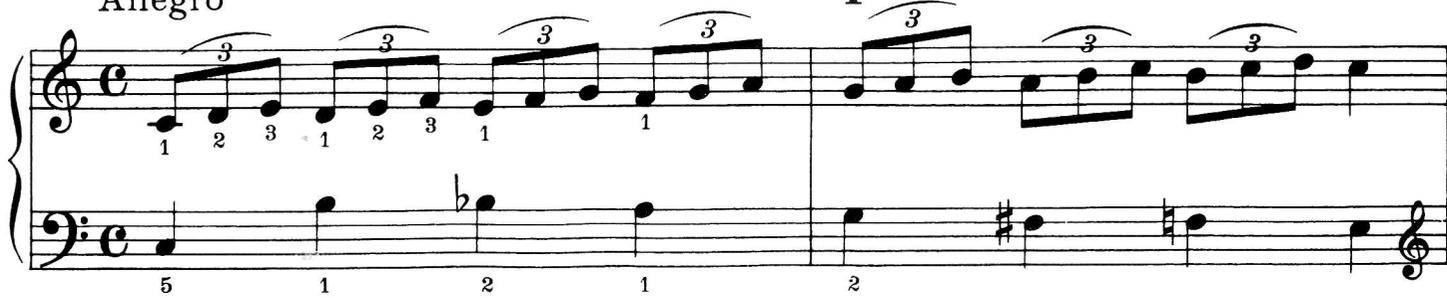


## Similar figure arranged in triplets



## Etude in Triplets

Allegro





# Triplets in Three-Four

The following piece employs a Triplet figure which requires the passing under of the Thumb to make a connection with the rest of the Phrase.

This is a finger pattern often encountered in piano music and it should be learned and stored away along with scales, arpeggios and other figures that go into the making of a technical equipment.



## On the Village Green

Moderato

*mp*

*Pedal simile*

*mf*

5 1 4 3

*a tempo*  
*rit.* *mp*  
3 3 3 3

3 3 3 3

*Pedal simile*

*cresc.*  
3 3 3 3

*f* *mp*  
3 3 8

# Triplets in Four-Four

The following is an excerpt from the Opera "CARMEN," written by Georges Bizet, a French composer born in Paris, October 25, 1838.

*Habanera* is a Spanish dance which really dates back to Africa. It was first imported into Cuba by negro slaves, was later modified somewhat and found its way into Spain.

In this piece you will find several examples of a Triplet followed by two eighths. To perform this correctly, simply play three notes (evenly spaced) on the first count, and two notes (evenly spaced) on the second count.



## Habanera

Allegro moderato

from the Opera "CARMEN"

Georges Bizet  
(arr.)

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), and a common time signature. The right hand features a melodic line with a triplet of eighth notes and a dynamic marking of *f*. The left hand provides a bass accompaniment with chords and a single eighth note.

Second system of musical notation. The right hand includes a triplet of eighth notes and a quarter note with a fingering of 1. The left hand continues with chordal accompaniment.

Third system of musical notation. The right hand features a triplet of eighth notes and a quarter note with a fingering of 2. The left hand has a dynamic marking of *ff*.

Fourth system of musical notation. The right hand includes a triplet of eighth notes and a quarter note with a fingering of 1. The left hand has a dynamic marking of *ff* and the instruction *a tempo*. The text *poco allarg.* is written below the left hand staff.

Fifth system of musical notation. The right hand features a triplet of eighth notes and a quarter note with a fingering of 1. The left hand continues with chordal accompaniment.