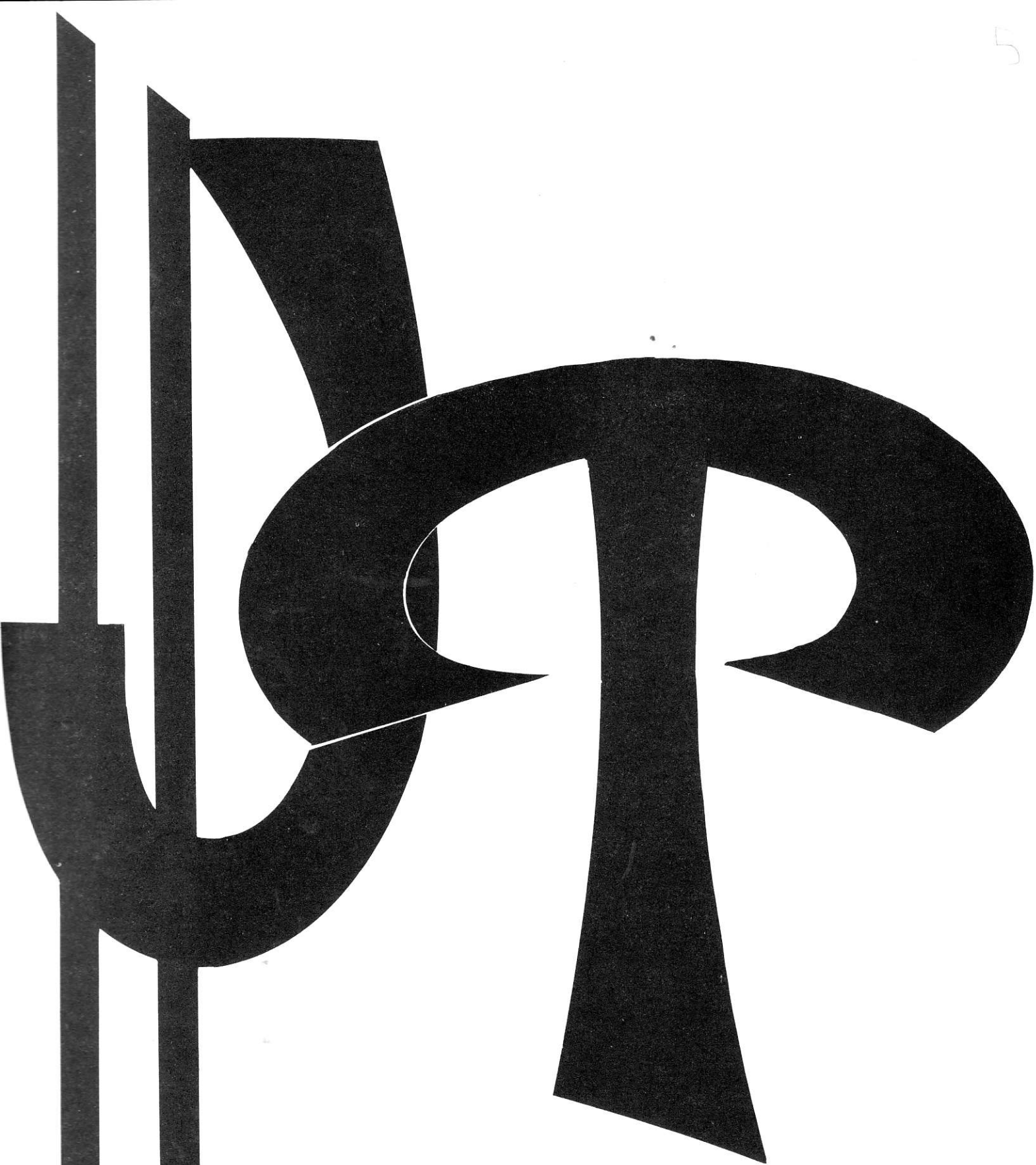

John Thompson

ADULT PIANO BOOK II

THE WILLIS MUSIC COMPANY
CINCINNATI, OHIO 45201

W.M.Co. 9409

FOREWORD

To compile a Course of Piano Study for pupils who will never be seen, much less heard, is anything but an easy task. The difficulties are greatly increased when outlining such a Course for the "Adult Student", for today pianistically speaking, the word adult applies equally to "teen agers" as well as older beginners and grown-ups.

However, whether one is six or sixty years of age, the progressive points of pianism and musicianship remain the same. The only difference lies in the manner of presentation. And here is where the teacher becomes vitally important. He, or she, must be governed by the following:

1. The pupil's natural talent, if any.
2. The mental capacity of each student.
3. Whether the pupil wishes to study seriously, including the Theory and Technical development necessary for expert pianism or whether the desire is simply to "play for pleasure" avoiding all tasks that might, from the pupil's viewpoint be considered "work".
4. How much time the pupil is able and willing to devote to study.

The variables that result from the above must be met by a wise choice of Supplementary Material, assigned of course, to meet the individual needs. For that reason, the Course is very "elastic", presenting the various steps along the road in the most tuneful and palatable manner possible as to capture and hold the interest of those who are just "taking piano" while at the same time laying definite foundation for those who whish to pursue the study of piano seriously.

Such matters as Scales, Arpeggios, Chords and Cadences, etc., are presented but whether they are studied intently, or at all, is purely optional according to the discretion of the teacher.

Supplementary material covering practically all phases of Pianism is listed on page 47 and should be consulted frequently.

The metronome marks are simply a suggestion and should be modified at the discretion of the teacher.

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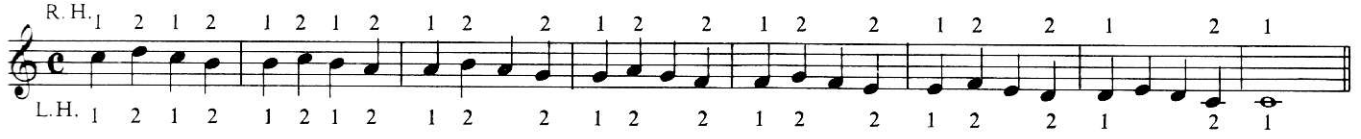
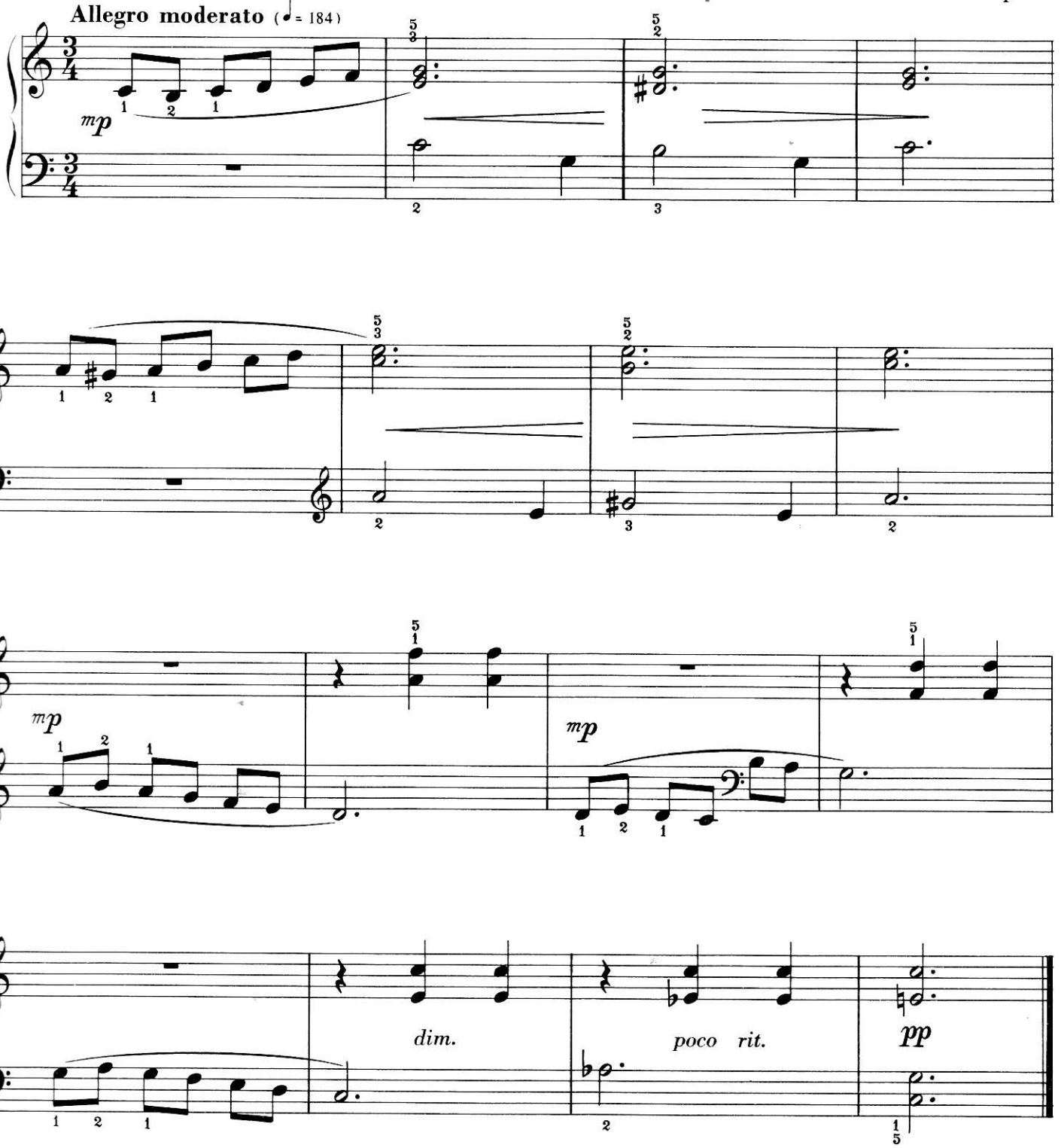
2nd FINGER CROSSING THUMB

Before playing this piece, practice the following exercise until the crossing over of the 2nd finger can be done smoothly. Practice each hand separately, the left hand playing one octave lower than written.



Hop O' My Thumb

John Thompson



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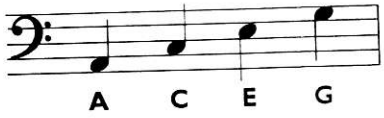
LEGER LINES

LEGER-LINES are *added* lines used above or below the staff.

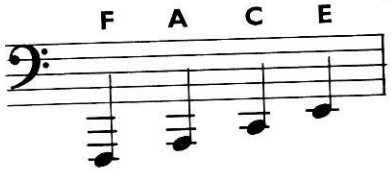
An easy way to remember Leger Lines is to note the following:

LEGER LINES ABOVE THE TREBLE STAFF

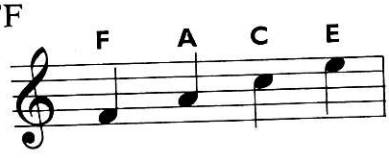
The Leger Lines above the Treble have the same LETTER-NAMES as the spaces in the Bass.



LEGER LINES BELOW THE BASS STAFF

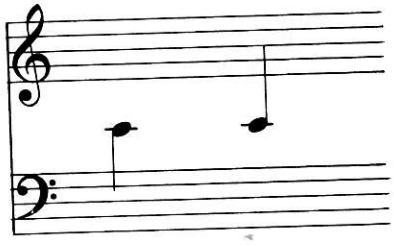


Leger Lines below the Bass have the same LETTER-NAMES as the spaces in the Treble.

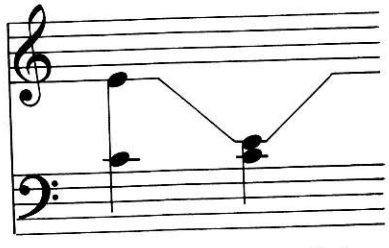


LEGER LINES BETWEEN THE CLEFFS

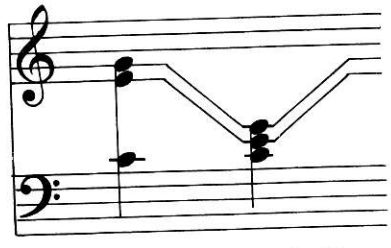
Leger Lines *between* the Clefs are *borrowed* lines. In the example below notice how the Treble Lines are *borrowed* to become Leger Lines in the Bass.



Middle C
Same in both Clefs.



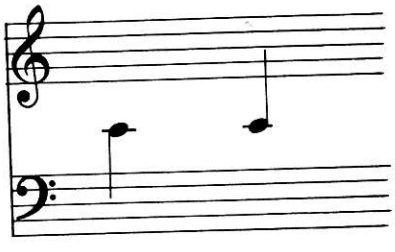
E
C
Here the E line of the Treble is borrowed and used as a Leger Line in the Bass.



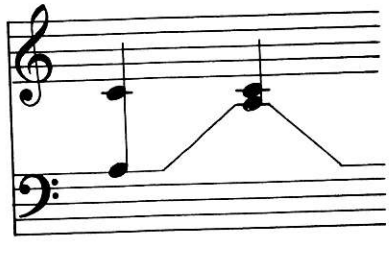
G
E
C
Both the E and G lines are borrowed

The same idea works *in reverse* when borrowing Bass lines to use as Leger Lines in the Treble.

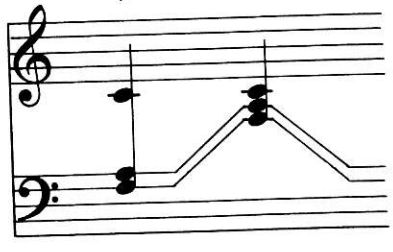
Middle C



A and C



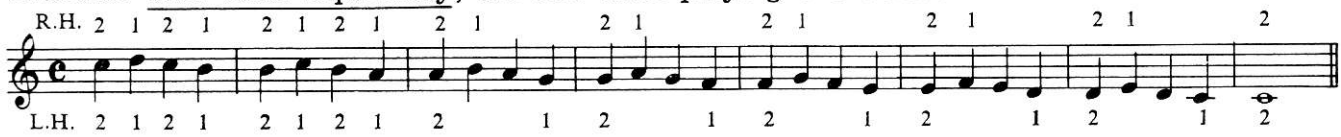
F, A and C



THUMB UNDER THE 2nd FINGER

Before playing this piece, practice the following exercise until the Thumb can be passed under the second finger smoothly without turning the hand.

Practice each hand separately, the left hand playing one octave lower than written.

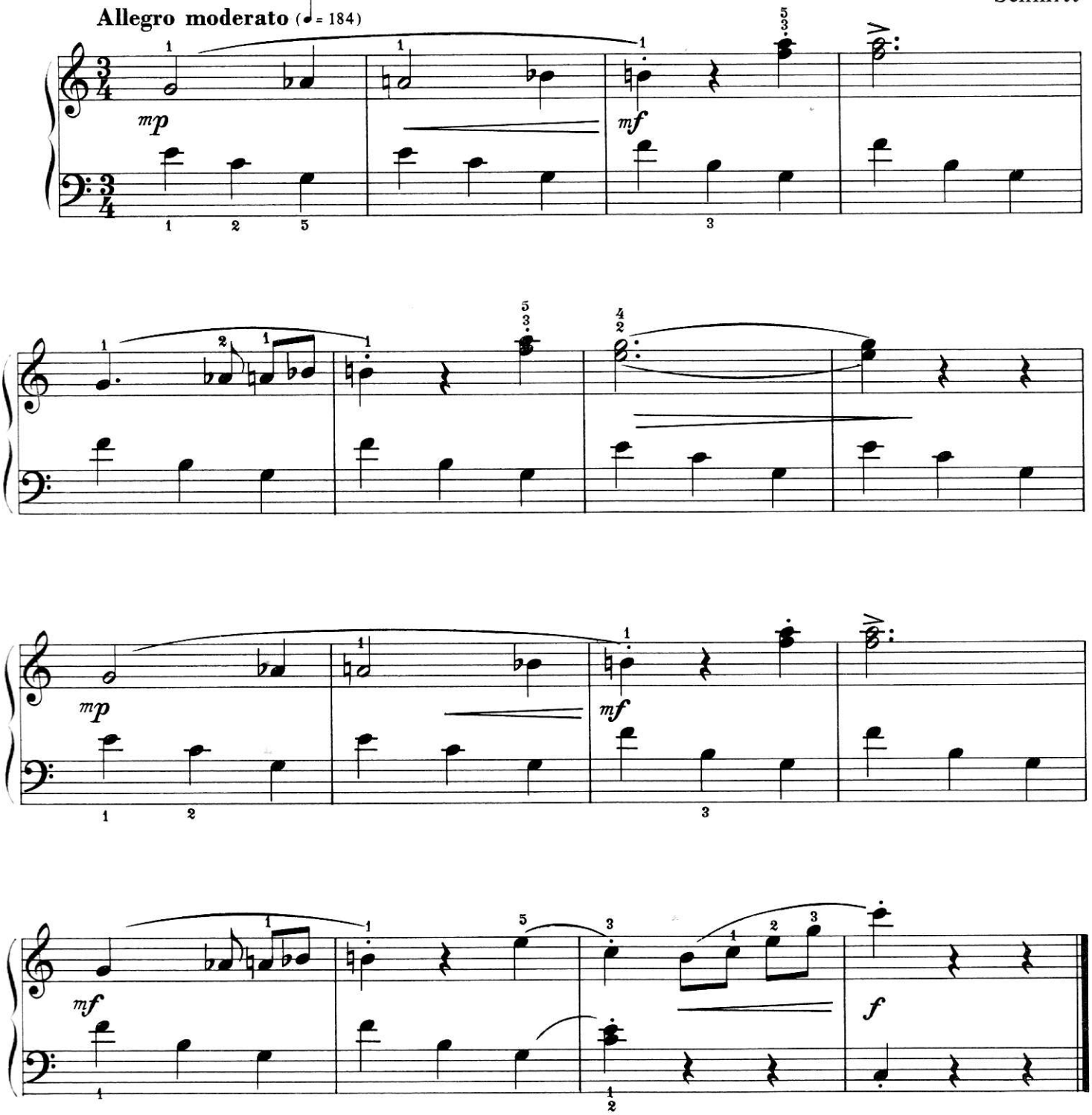


From

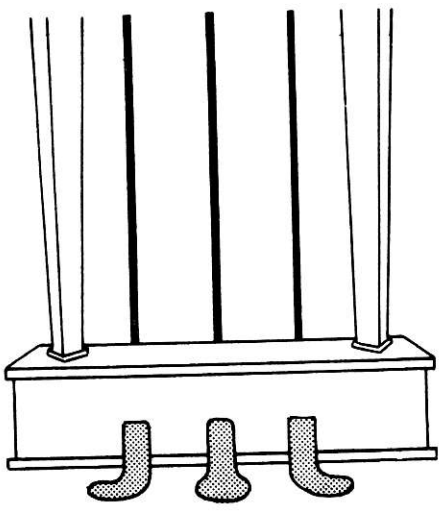
"Waltz of the Fairies"

Schmitt

Allegro moderato (♩= 184)



THE PEDAL



There are three pedals on the modern piano.

At present we shall use only the one on the right-the damper pedal.

It is sometimes (incorrectly) called the loud pedal.

Actually it has nothing to do with the loudness of piano playing.

Its function is to sustain the tone by raising the dampers from the strings.

There are several markings in use to indicate the pedal.

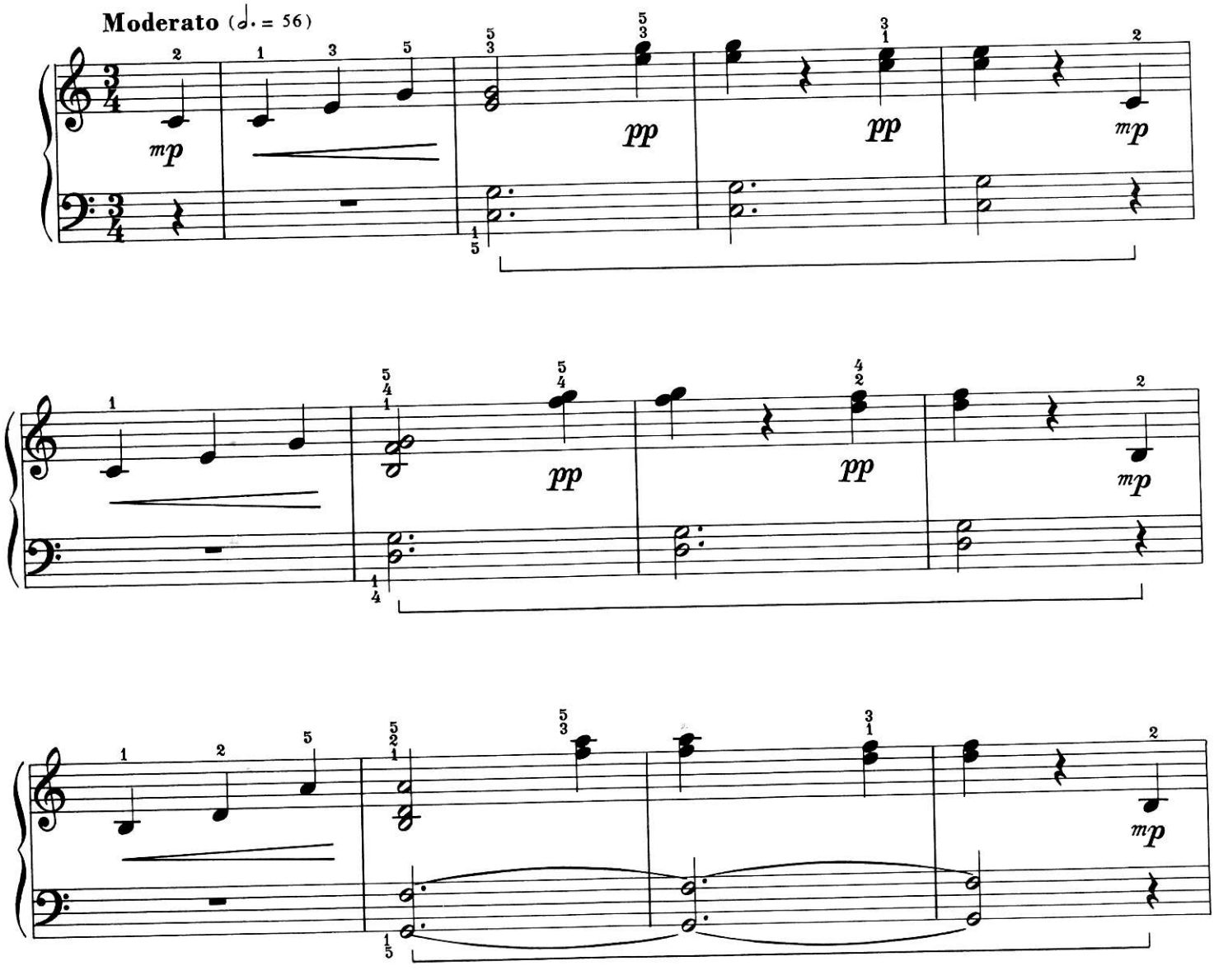
In this book, this sign ⌊————⌋ will be used.

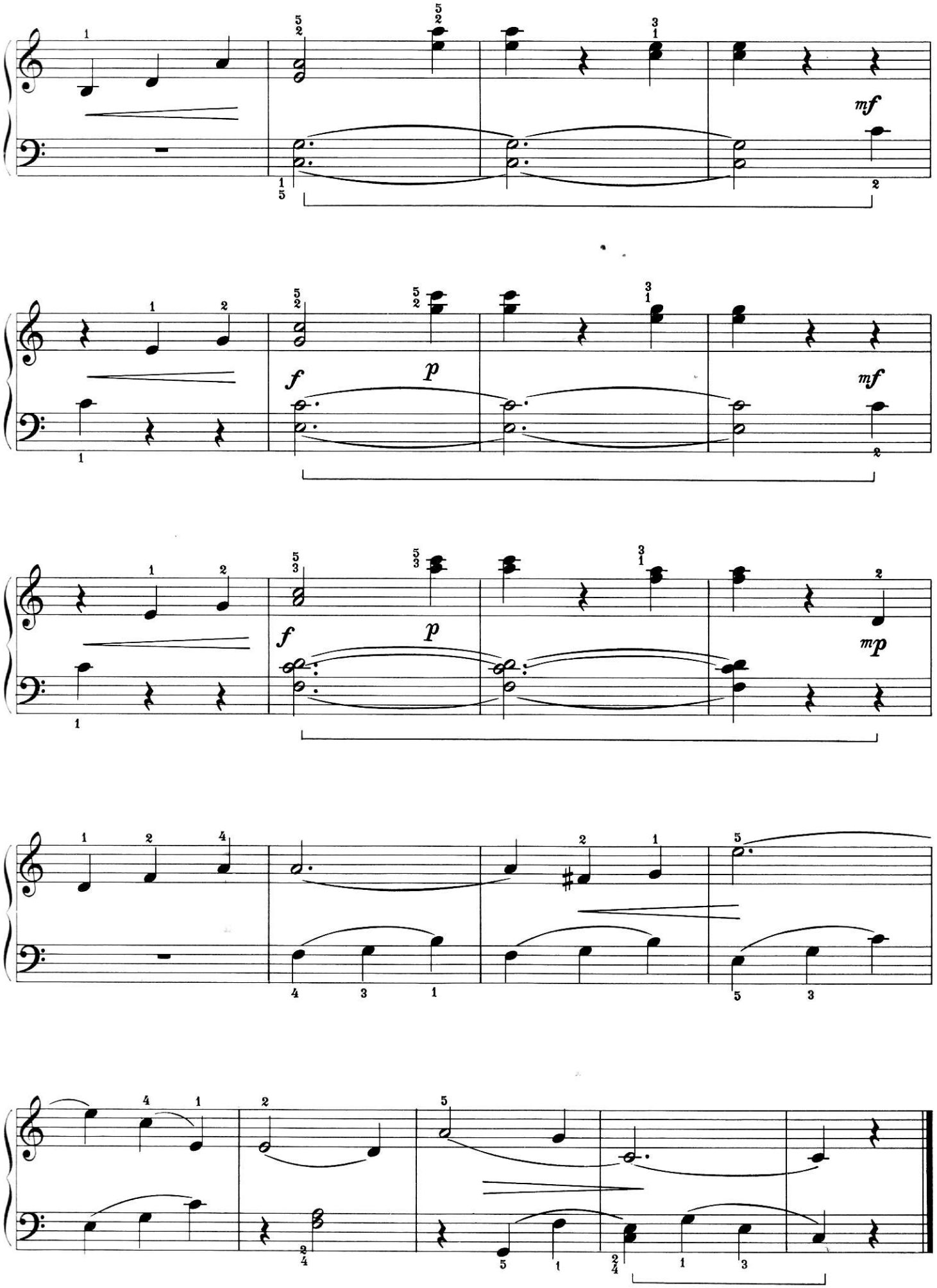
The pedal is pressed down at the beginning and released immediately at the end of the sign.

From

The Beautiful Blue Danube

Johann Strauss




mf
f
p
mf
f
p
mp

SIGNATURE FOR FOUR-FOUR

The word ELEGY in literature denotes a poem which is sad and touching.
In this music of Massenet's we find the same feeling.

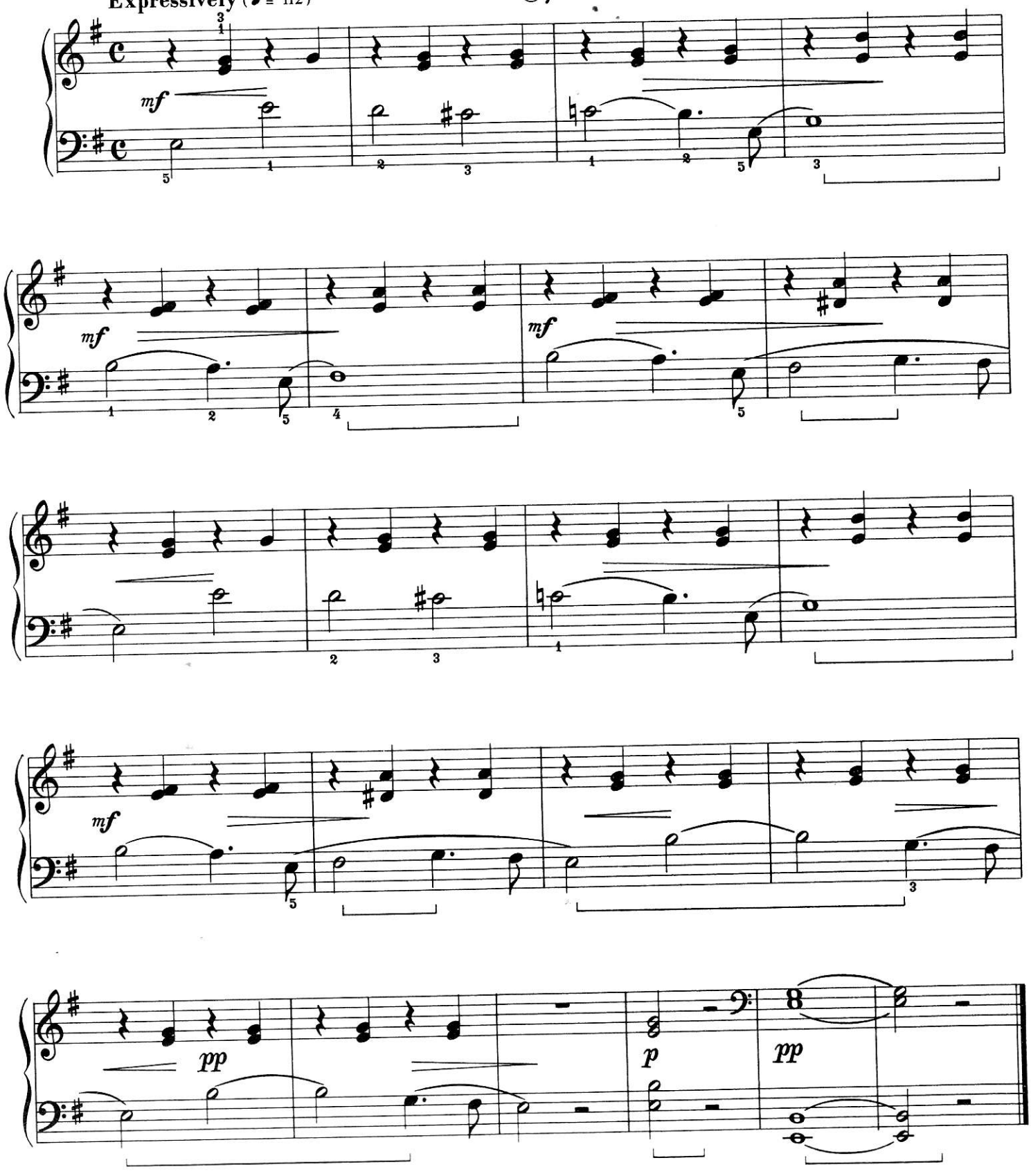
The sign C is used as a Time Signature to indicate 4/4. It is the modern version of the broken circle C which was formerly used.

In the following example play the left hand melody with best possible singing tone and subdue the right hand accompanying chords. Pass the Thumb smoothly under the third finger.

from

Elegy

Jules Massenet
(1894-1912)

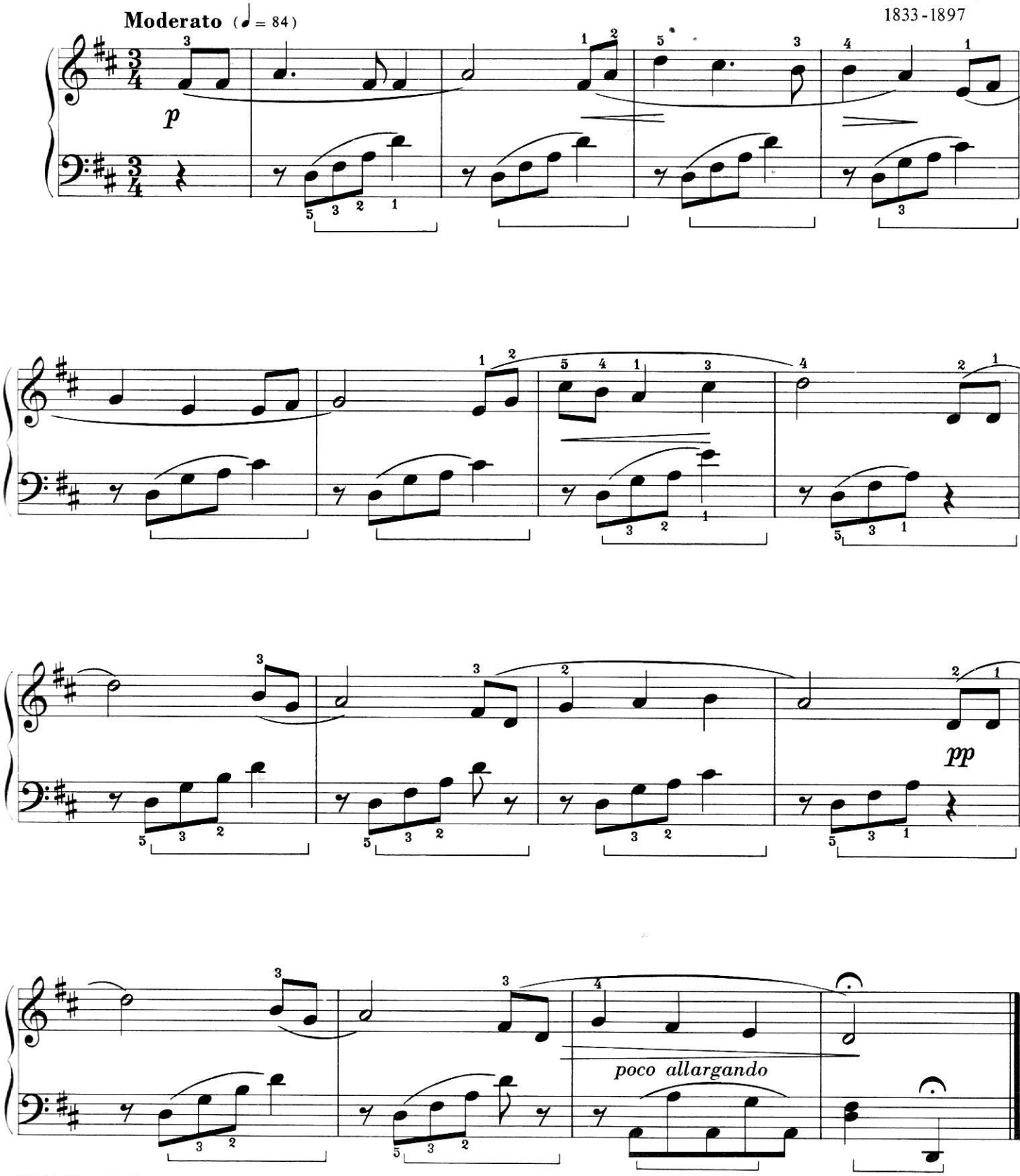


When a bass note is sustained or repeated in measure after measure against other moving harmonies it is known as Pedal Point (or Organ Point).

D is the Pedal Point in the following number, the well-known Cradle Song of Brahms.

Cradle Song

Arranged
Johannes Brahms
1833-1897

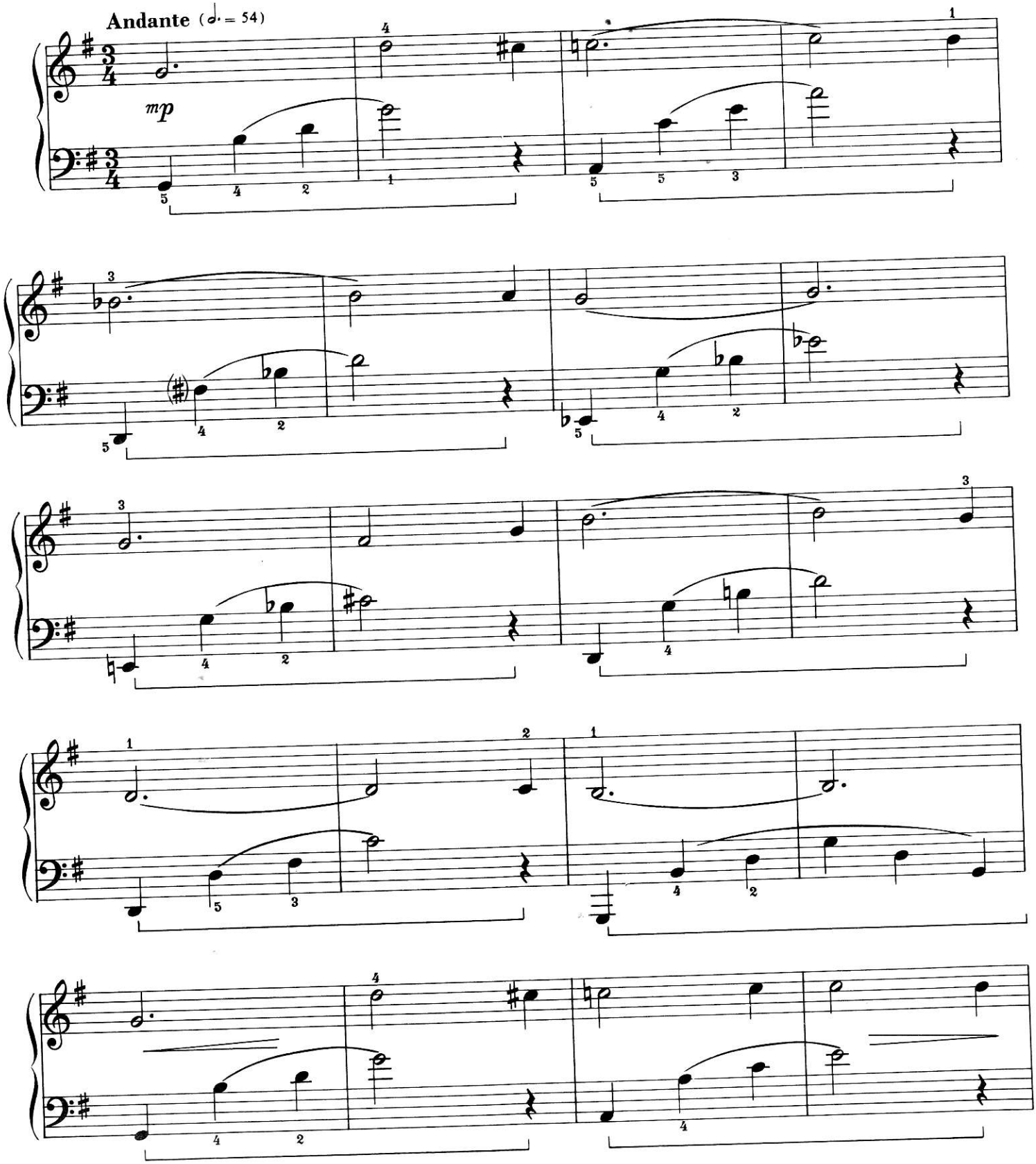


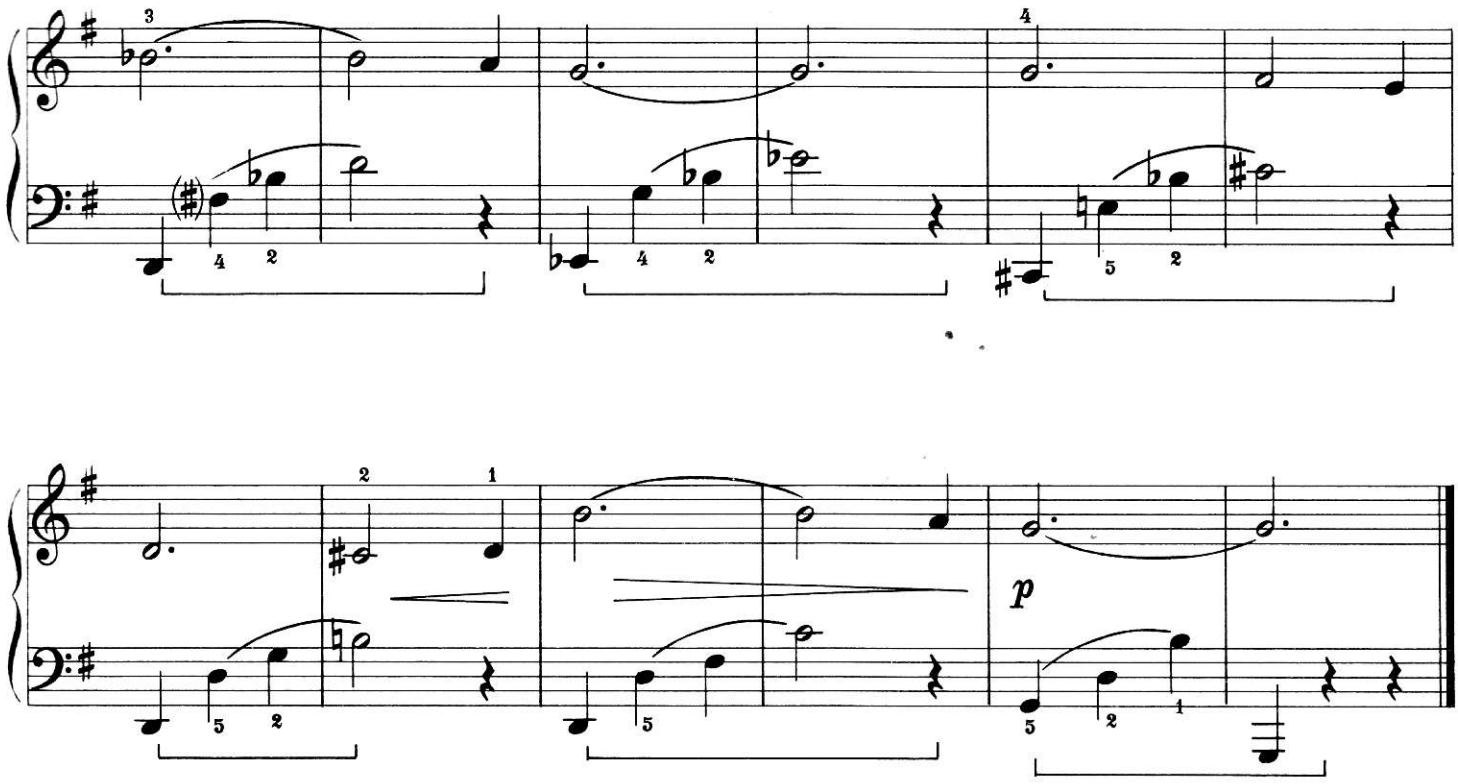
By catching the low note of the bass in the pedal, the left hand is enabled to move up to the next hand position without any noticeable 'break'. This is a device often used in accompaniments.

The Evening Star

from the Opera "Tannhauser"

Richard Wagner
1813 - 1883





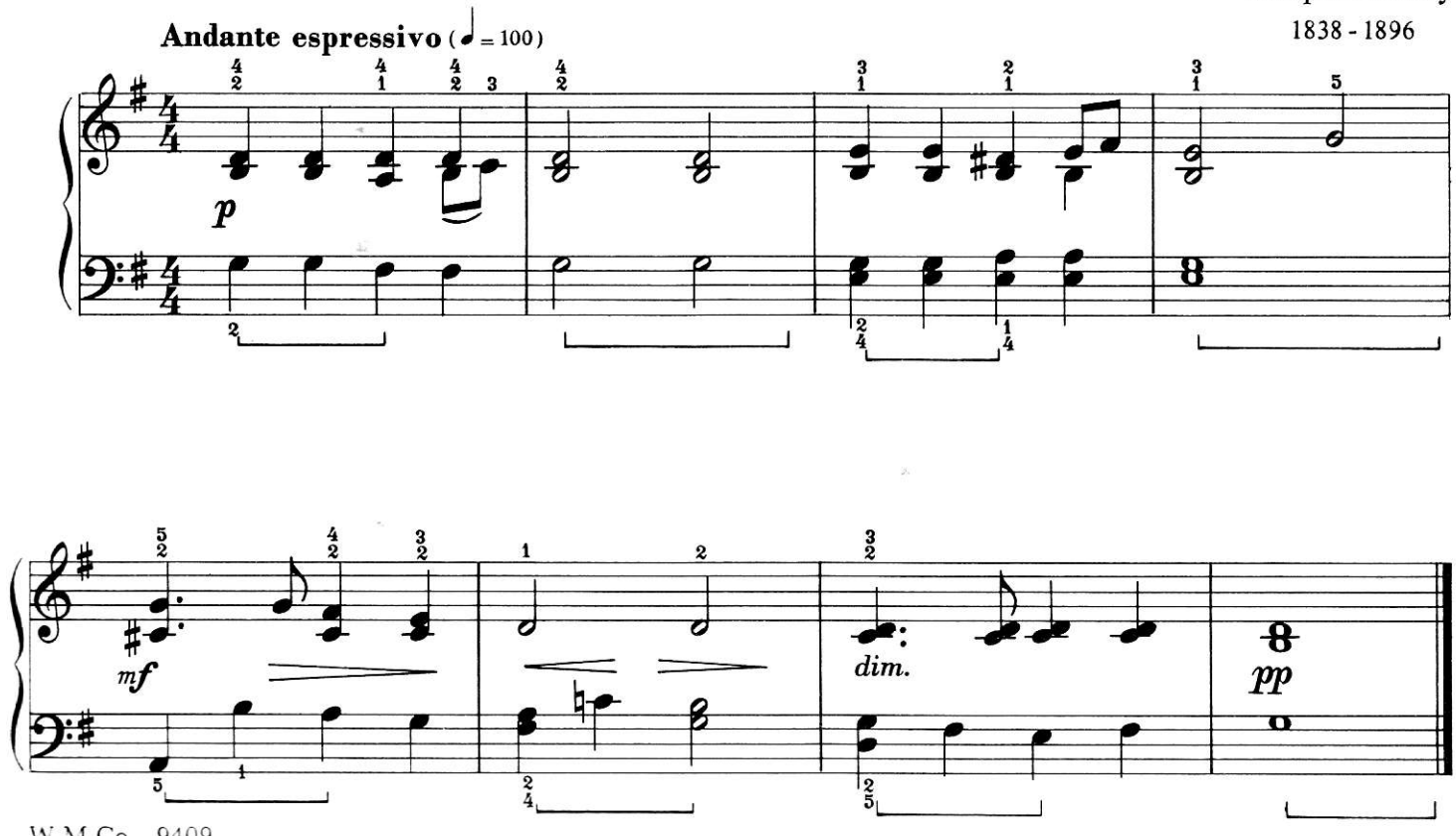
Chord Study

from

"Now the Day is Over"

Joseph Barnby

1838 - 1896



GRACE NOTES

There are several varieties of GRACE NOTES, but the one most frequently used looks like this.

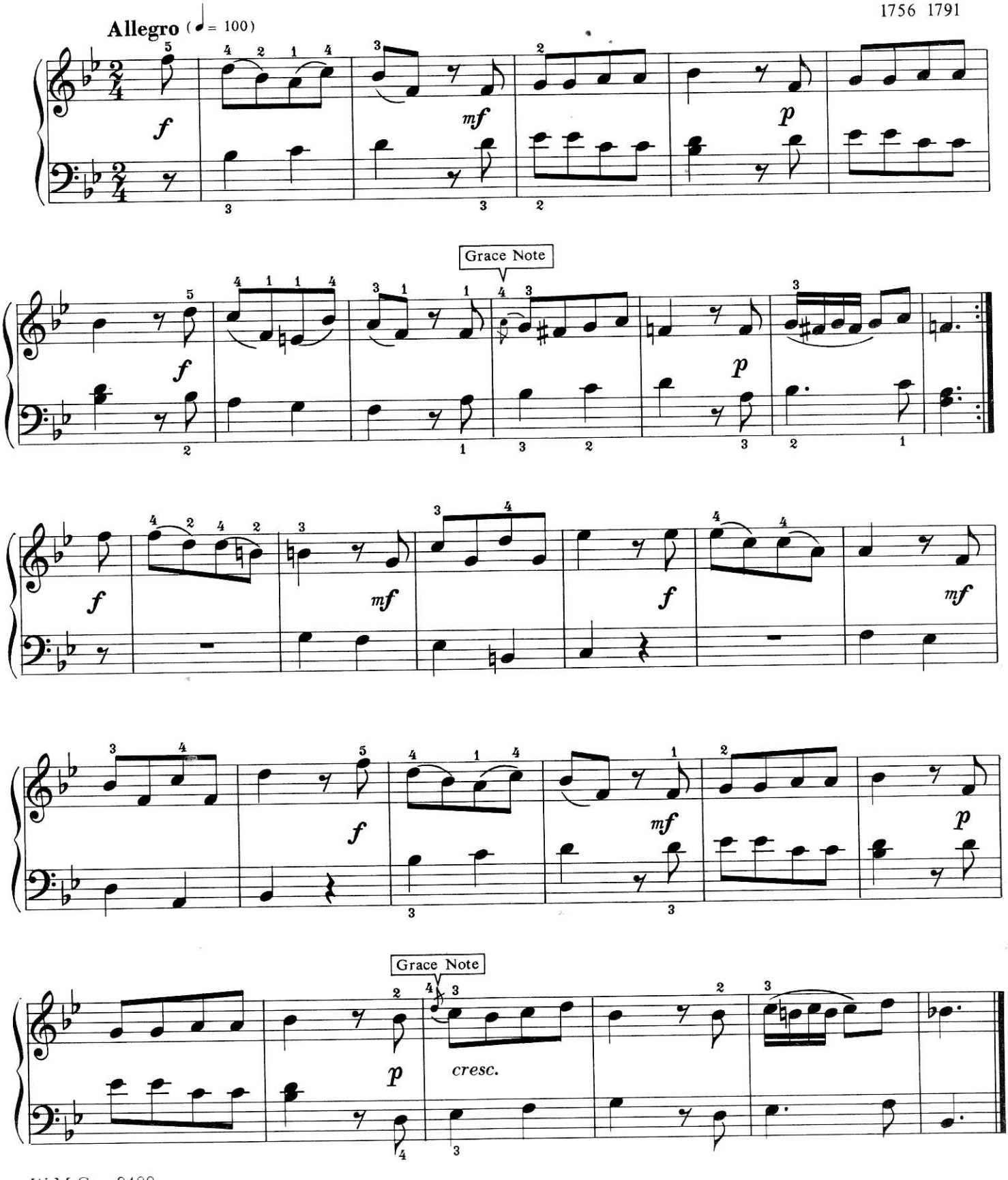
It has no set Time Value and should be "flipped" into the principal note as quickly as possible.

Be careful to phrase the two-note slurs properly and make a clear distinction between forte and piano in this little piece.

from

Rondo

W. A. Mozart
1756 1791



DOUBLE GRACE NOTES

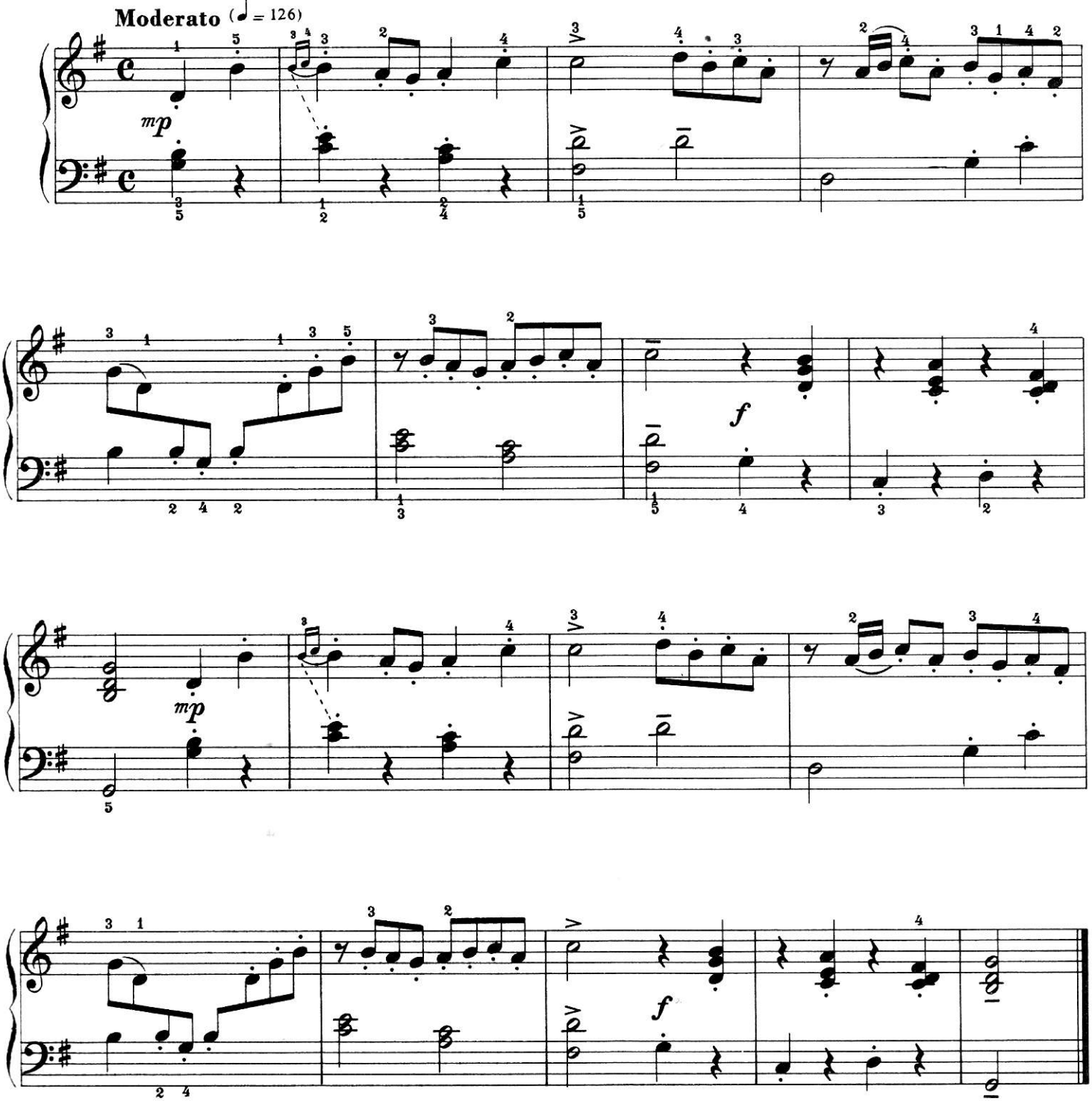
The following theme is from one of the Bach Sonatas for violin.

In this music we find DOUBLE GRACE NOTES which, like single grace notes, have no special Time Value.

from

Gavotte

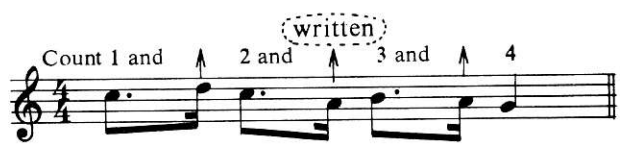
Johann Sebastian Bach
1685-1750

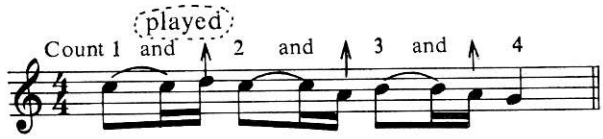


For those wishing to play more themes from the Masters, John Thompson's SECOND YEAR PIANO CLASSICS are recommended. The set includes favorite airs from fourteen of the Masters, ranging from Bach to Schumann.

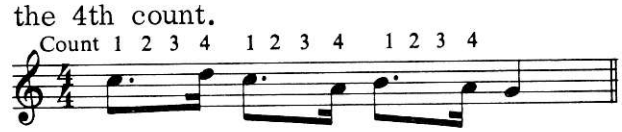
THE DOTTED EIGHTH

The dotted 8th is played exactly the same as the dotted quarter (already learned) except of course, it is done in half the time. To get the "feel" of it play the following slowly counting "AND" on the half beats. Note that the 16th comes between "AND" and the following count.

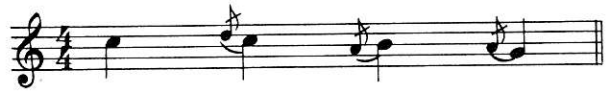




Another way is to count 16ths. ie; count four to each GROUP, playing the 16th on the 4th count.



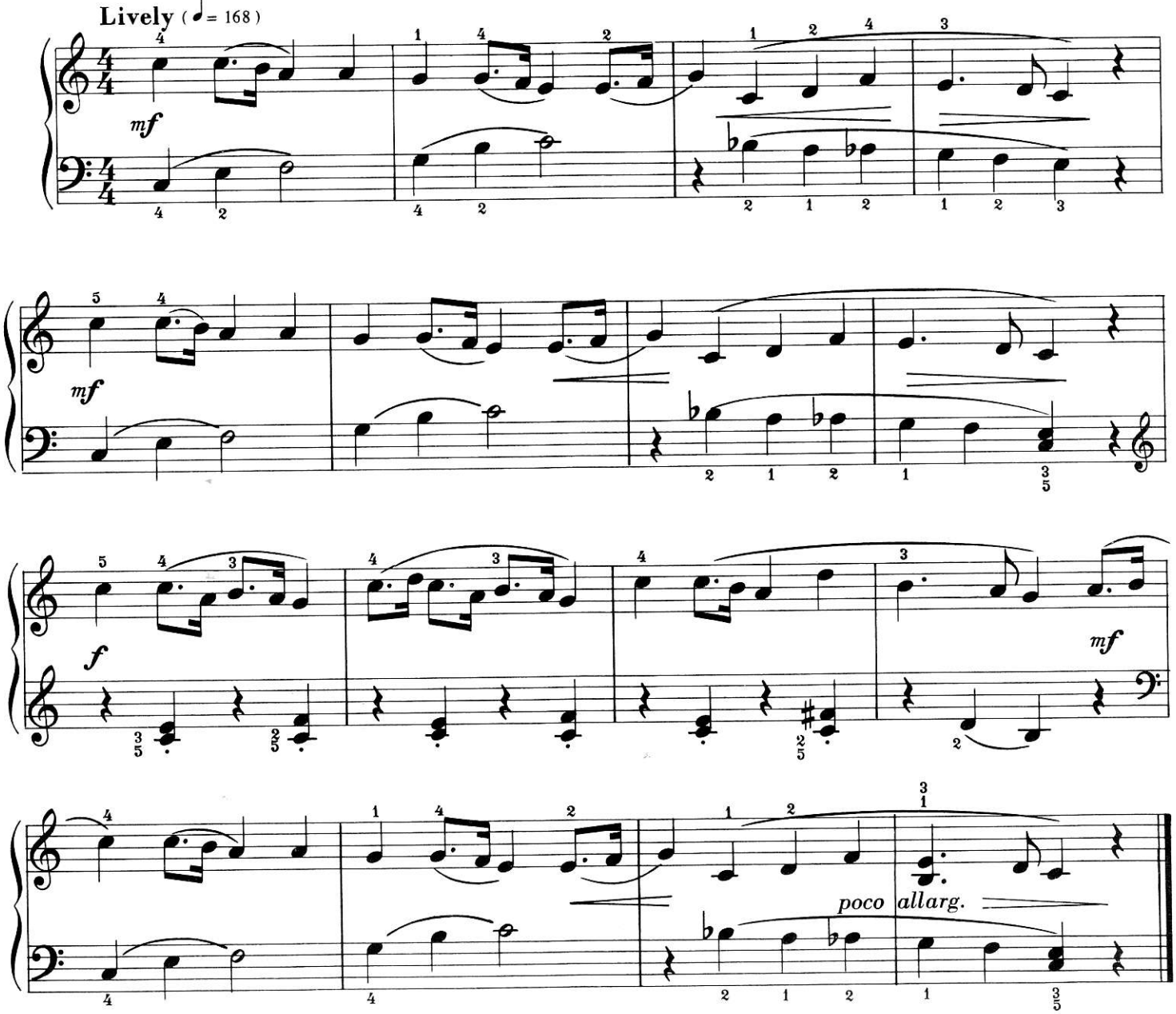
When playing up to tempo, it is impossible to count fast enough. It may help to think of the 16ths as grace notes, thus:



Note how this new rhythmical pattern adds life, sparkle and verve to this beautiful old English Folk Dance.

Country Gardens

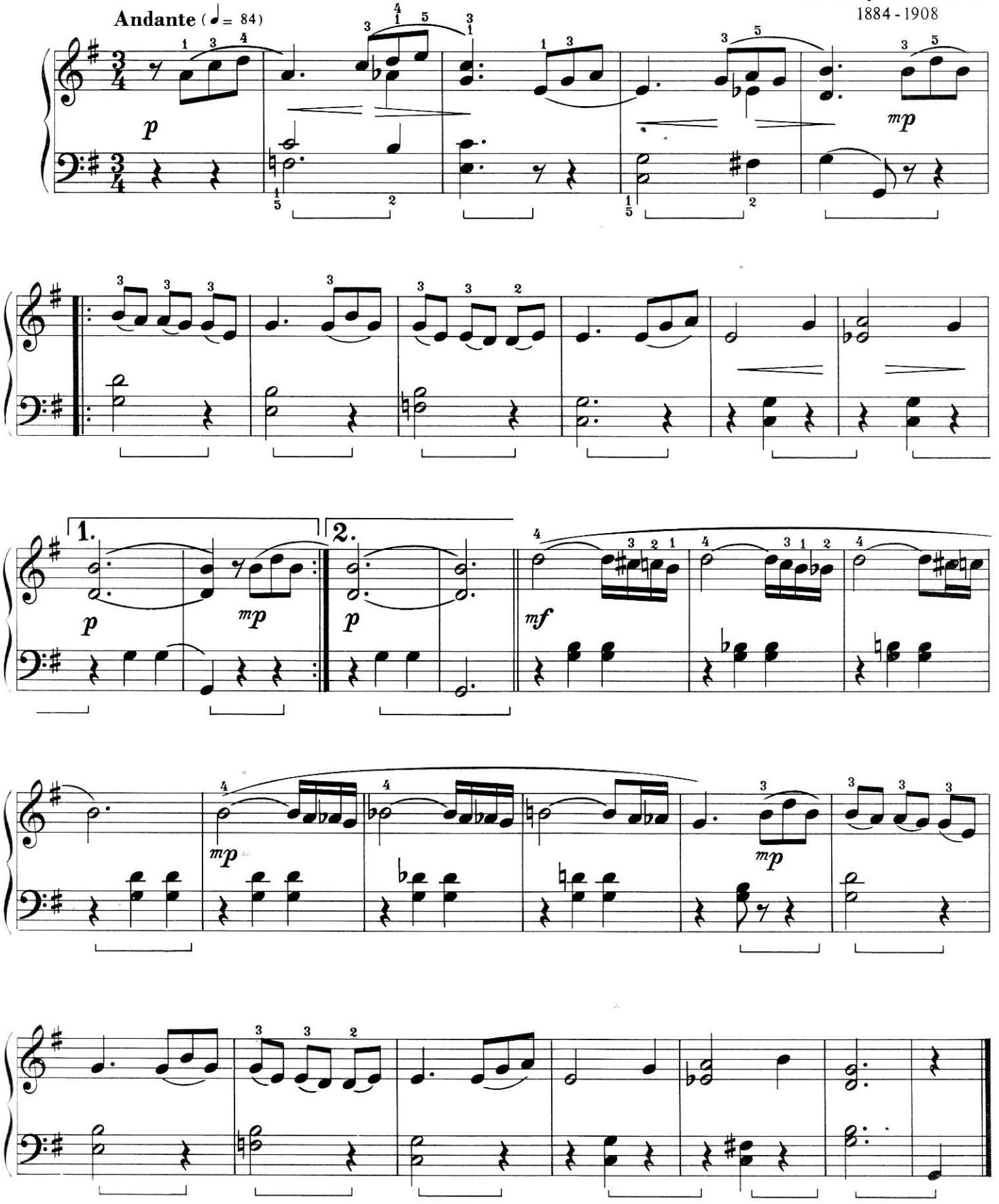
Old English Morris Dance



Song of India

from the legend "Sadko"

Rimsky-Korsakoff
1884-1908

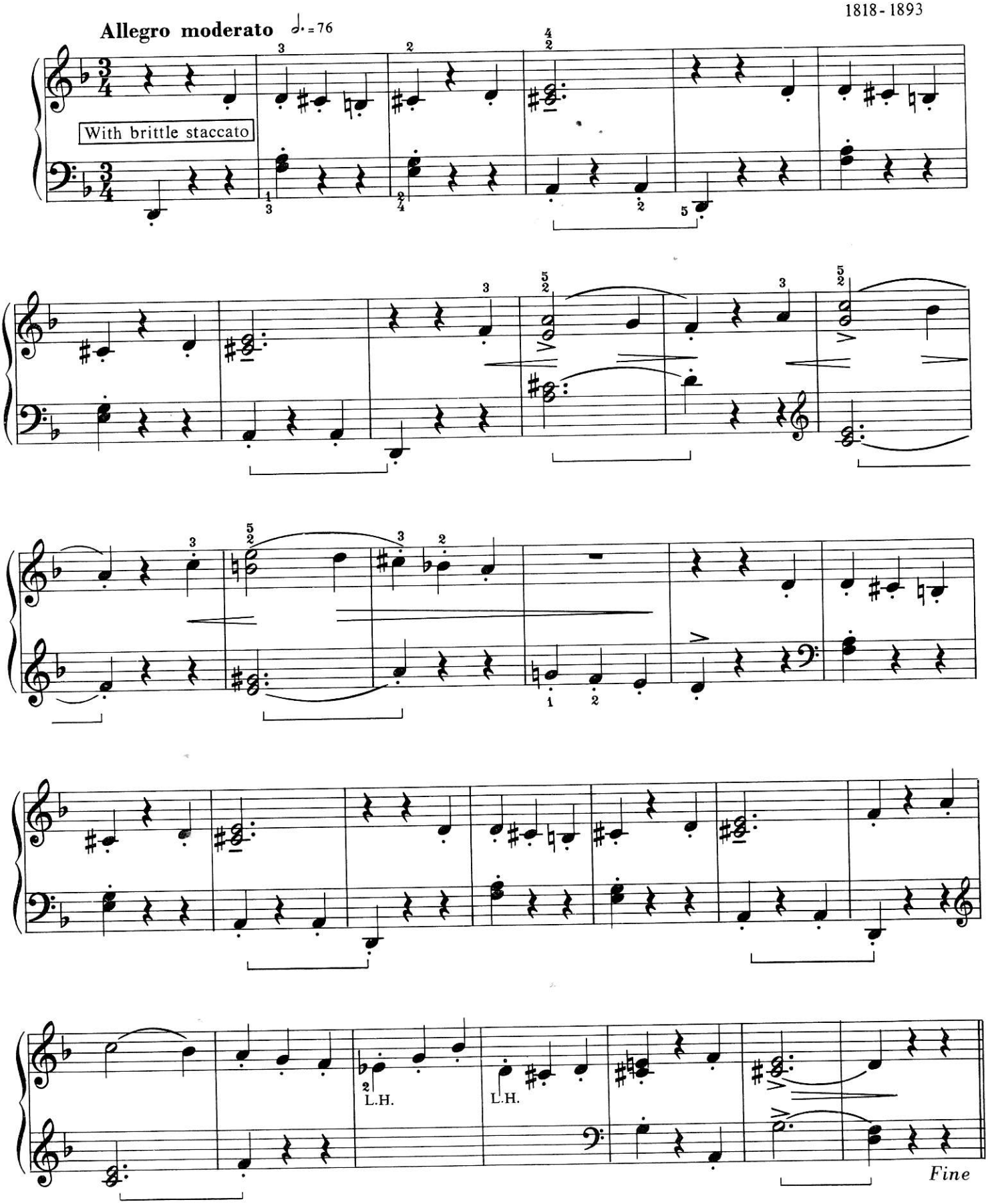


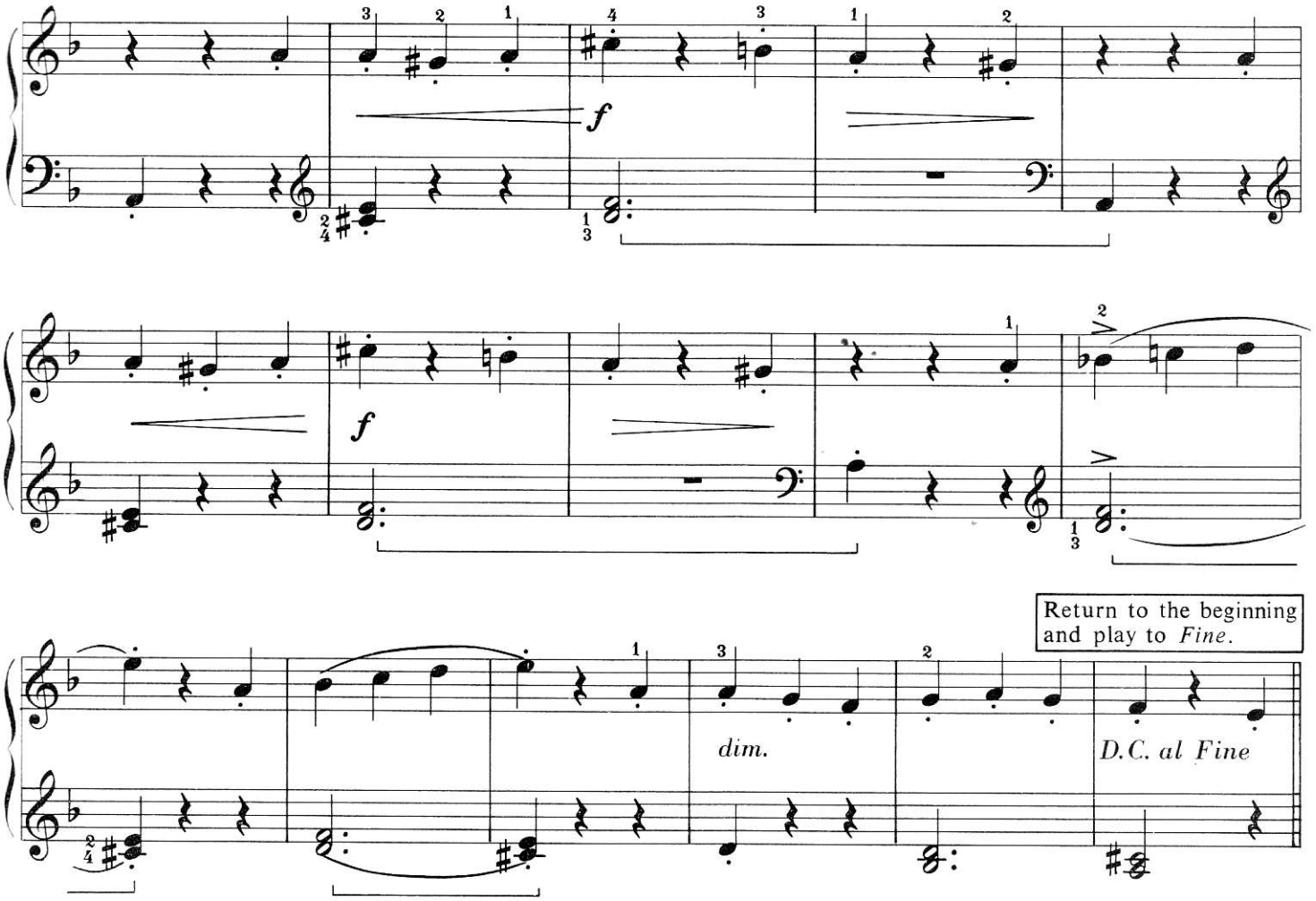
STACCATO NOVELTY

from

Funeral March of a Marionette

Charles Gounod
1818-1893



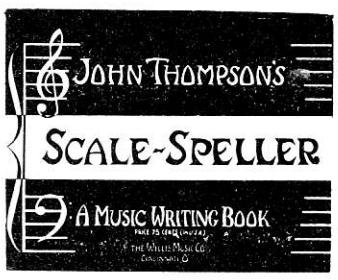


SCALES IN EXTENDED FORM

Scales should now be practiced in extended form (that is, not divided between the hands) for two to four octaves in length.

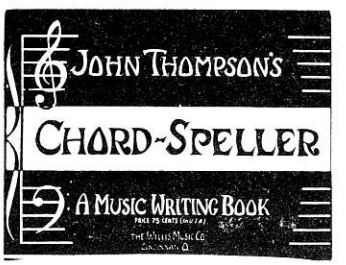
WRITING BOOKS

For a comprehensive knowledge of Scales and Chords, the two writing books suggested below are almost imperative.



Major, minor and chromatic scales are no problem for the pupil who uses this book. Intervals are also taught. Easy rules given which enable the pupil to indentify all scales and intervals BY EAR as well as BY EYE.

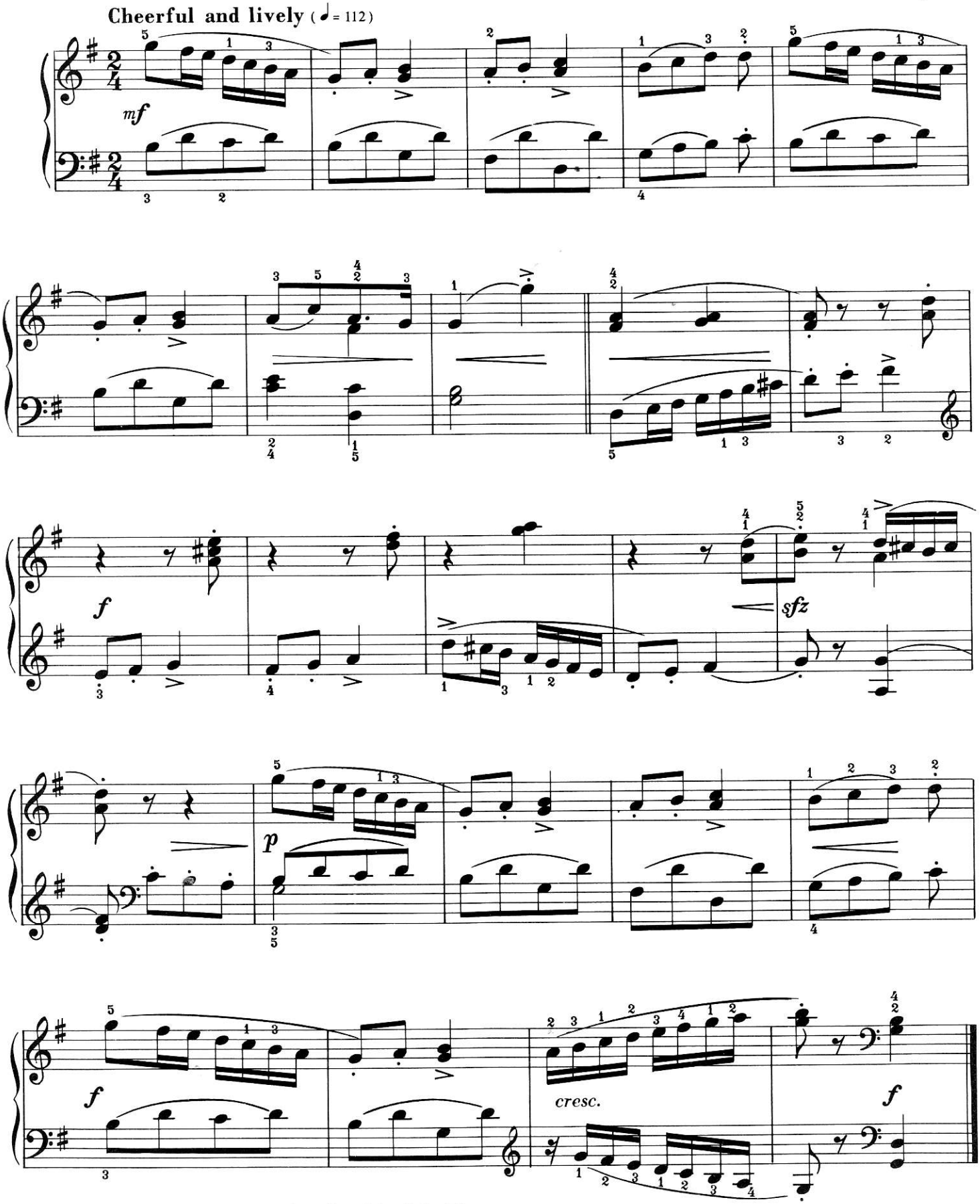
Major, minor, augmented and diminished Triads hold no terrors for the pupil who has mastered Intervals in the preceding Speller. Triads with Inversions, Cadence Chords, Dominant and Diminished Sevenths follow in logical order.
Again pupil is taught to recognize all chords BY SOUND as well as BY SIGHT.



SCALE STUDY *

Etude

John Thompson



* From "A Little Virtuoso Suite for Piano" by John Thompson

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The GAVOTTE is an old French dance which always begins on the third count and moves at a moderately fast tempo.

It has been said that the following Gavotte was composed by King Louis XIII of France. However its real origin is uncertain.

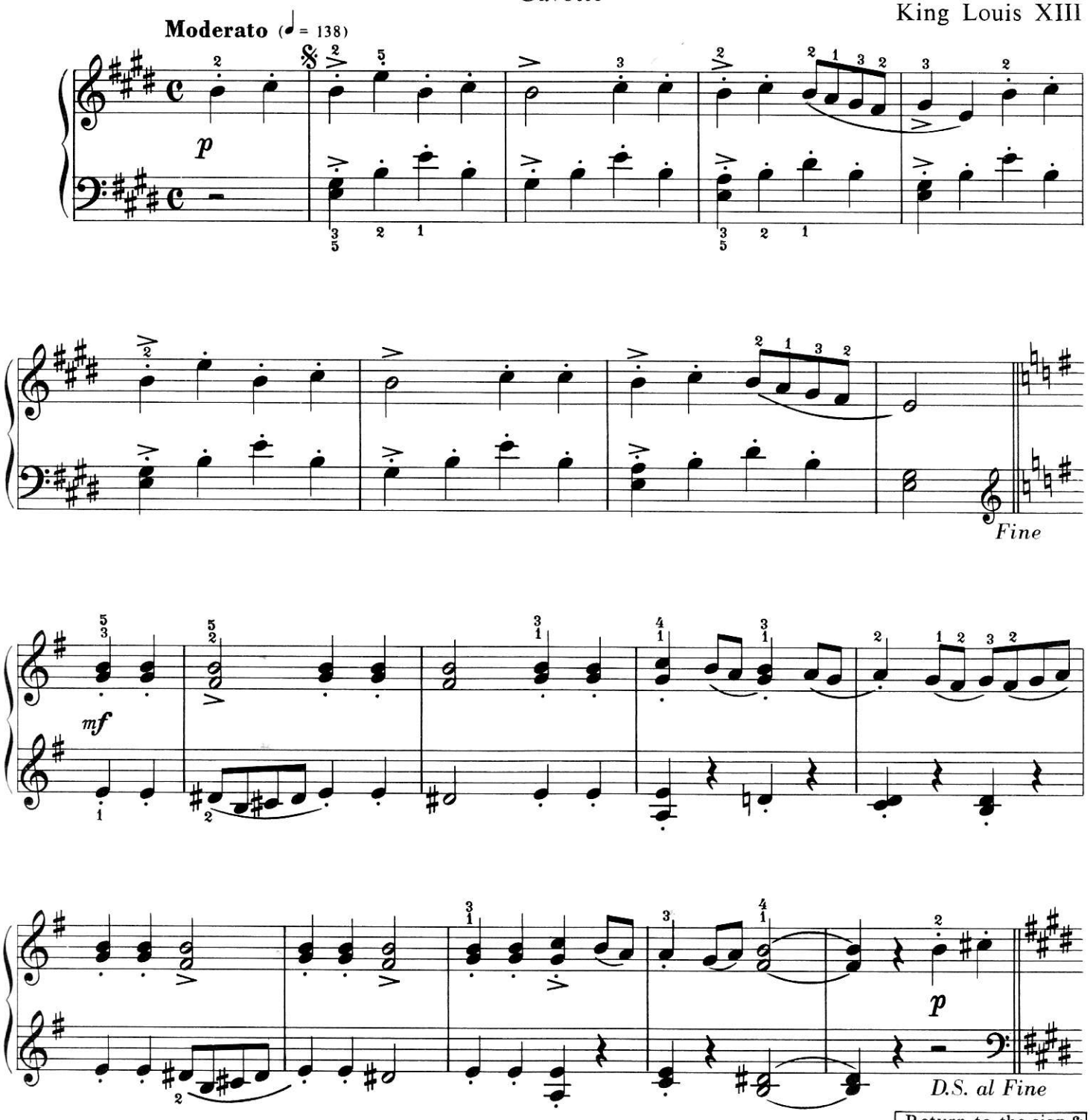
Be sure to make strong contrasts between staccato and legato and pass the 3rd finger over as smoothly as possible. Observe all accents and keep an even tempo.

from

"Amaryllis"

Gavotte

King Louis XIII



Return to the sign 𝄋 and play to *Fine*

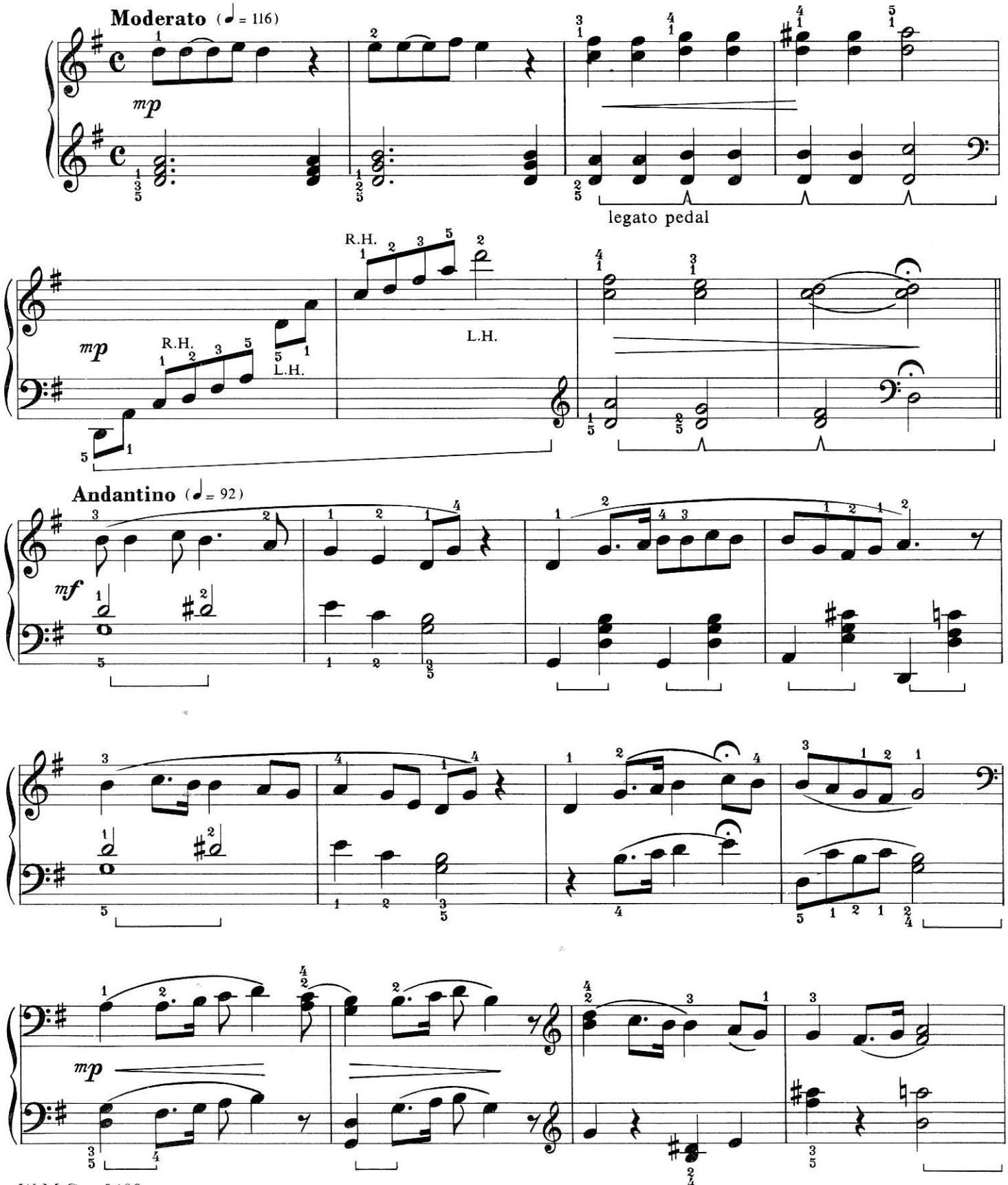
NEW PEDAL MARK

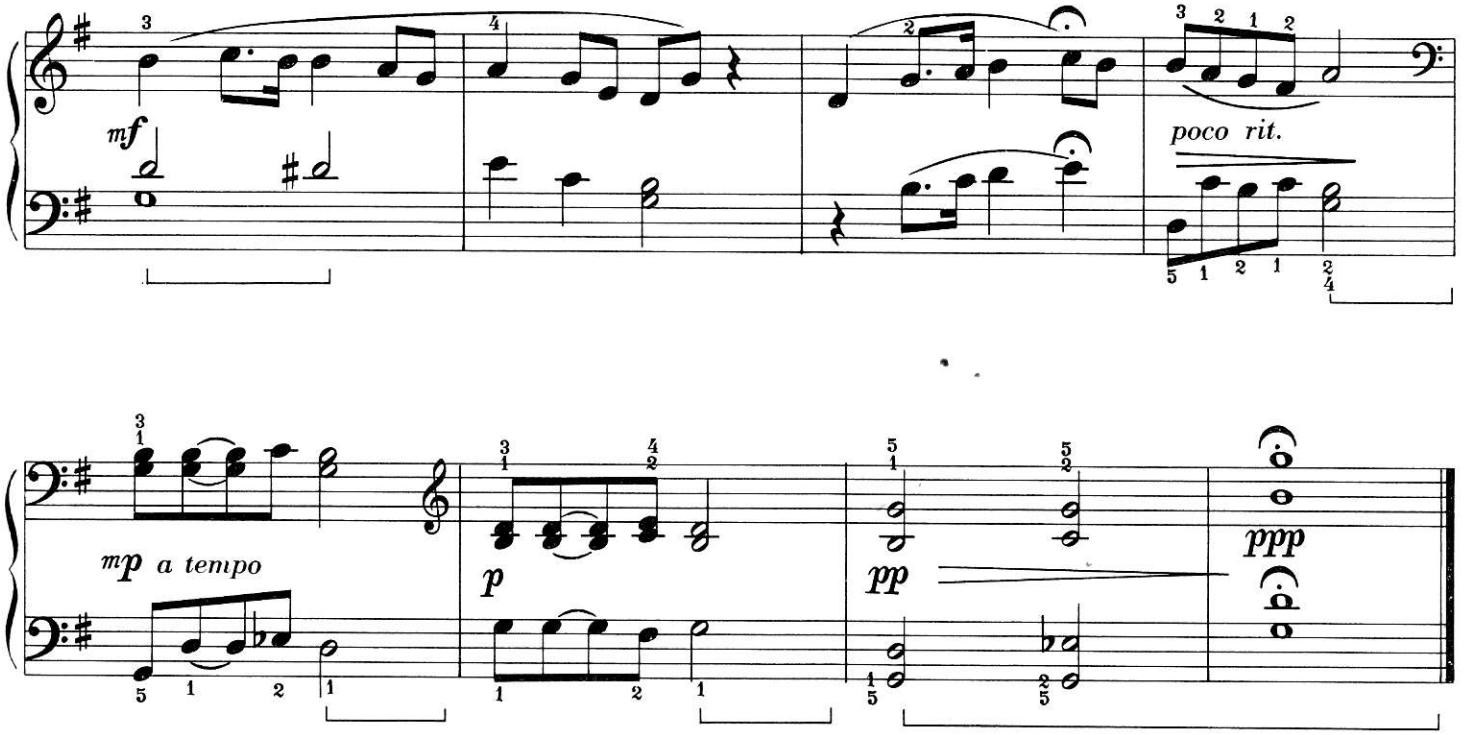
This sign ⌊——∧——∧——⌋ is used to show that the Pedal is released and pressed down again immediately in order to preserve an unbroken legato.
It is used frequently in Chord Playing.

Carry Me Back to Old Virginny

James A. Bland

Introduction





ARPEGGIO

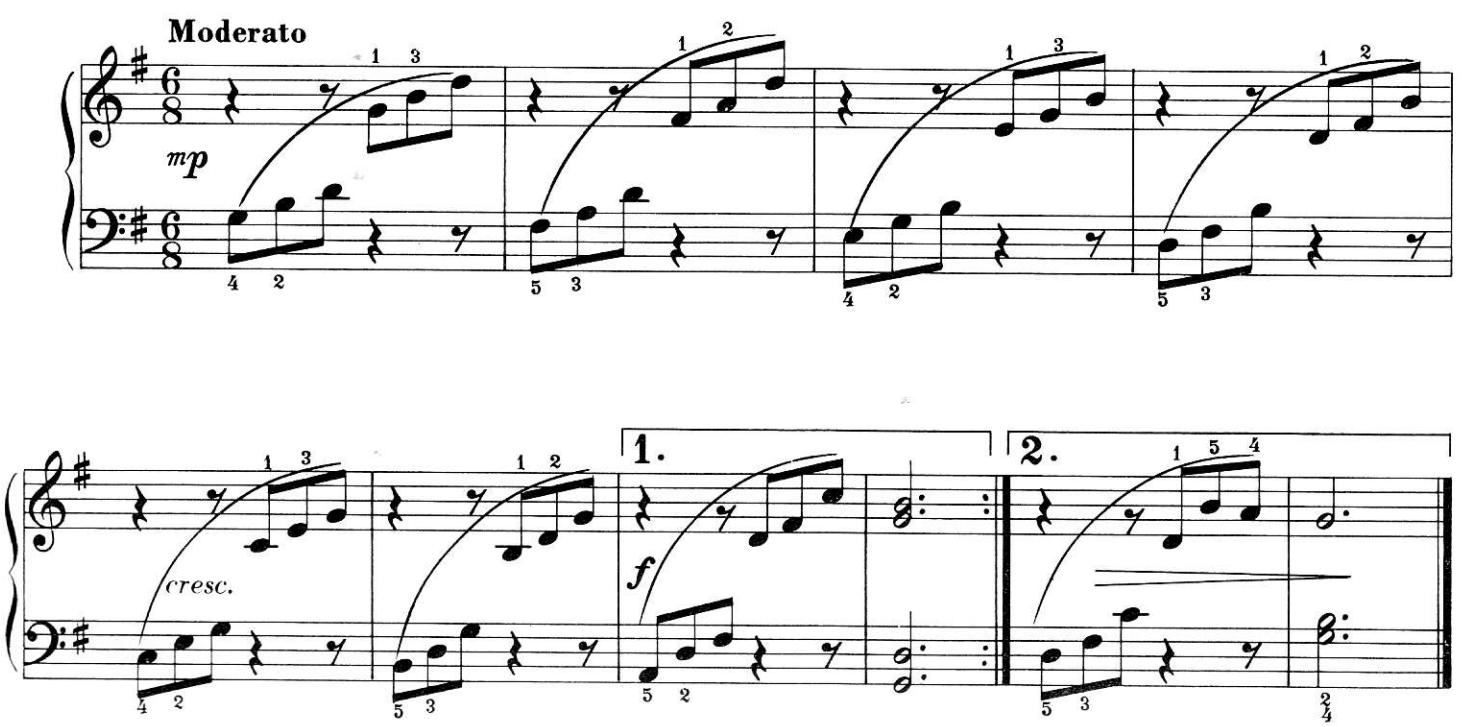
A broken chord is called an Arpeggio.

Arpeggio is an Italian word meaning "in the style of a Harp".

The following Etude consists of Arpeggios divided between the hands. Play as smoothly as possible and try to make the broken chords sound as though played with one hand.

Etude

Carl Czerny



THE BROKEN CHORD MARK

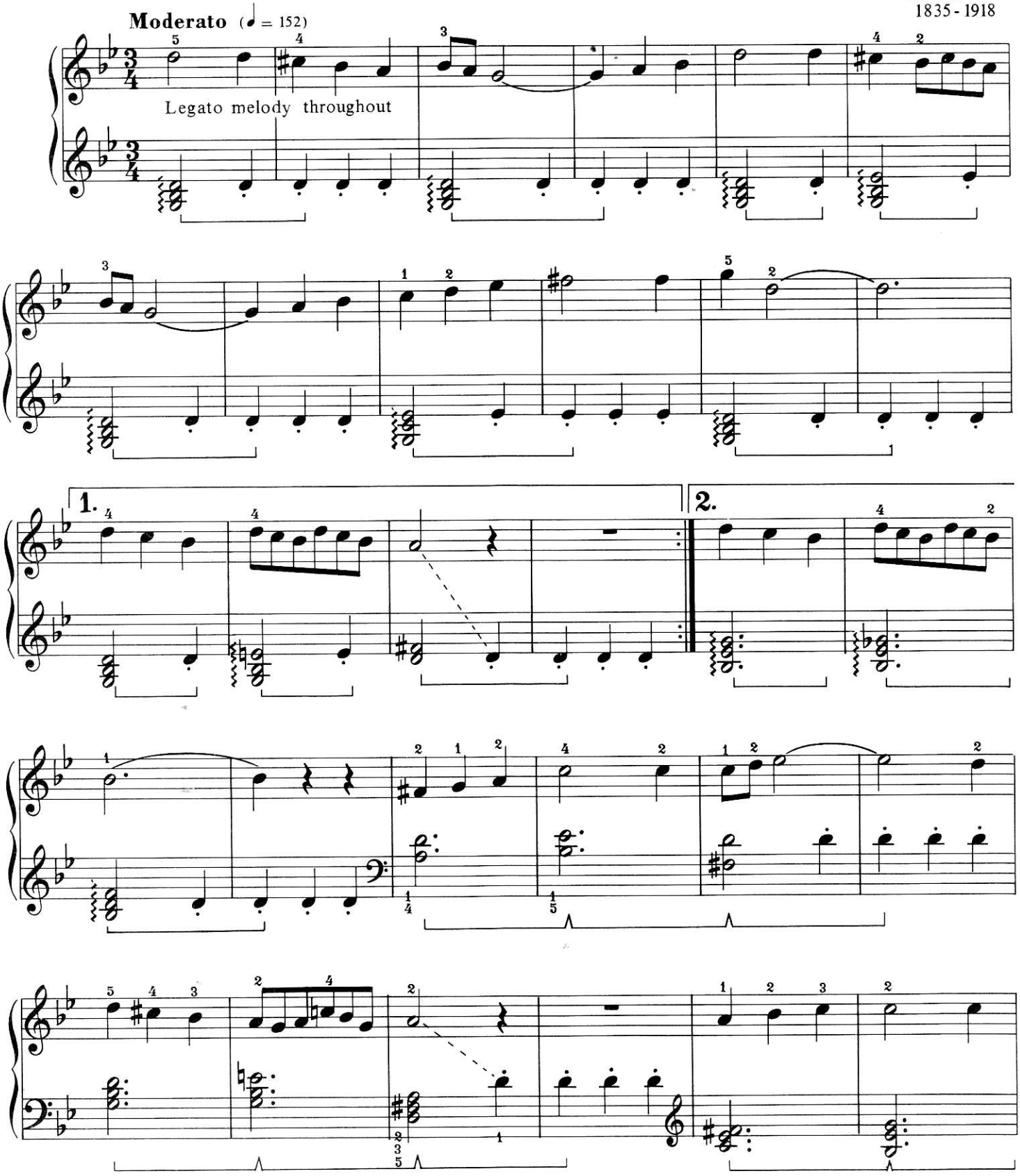
When a wavy line is placed before a chord, such as those shown in the following example, it means the chord is to be broken - quickly as though the lower notes were written as Grace Notes.

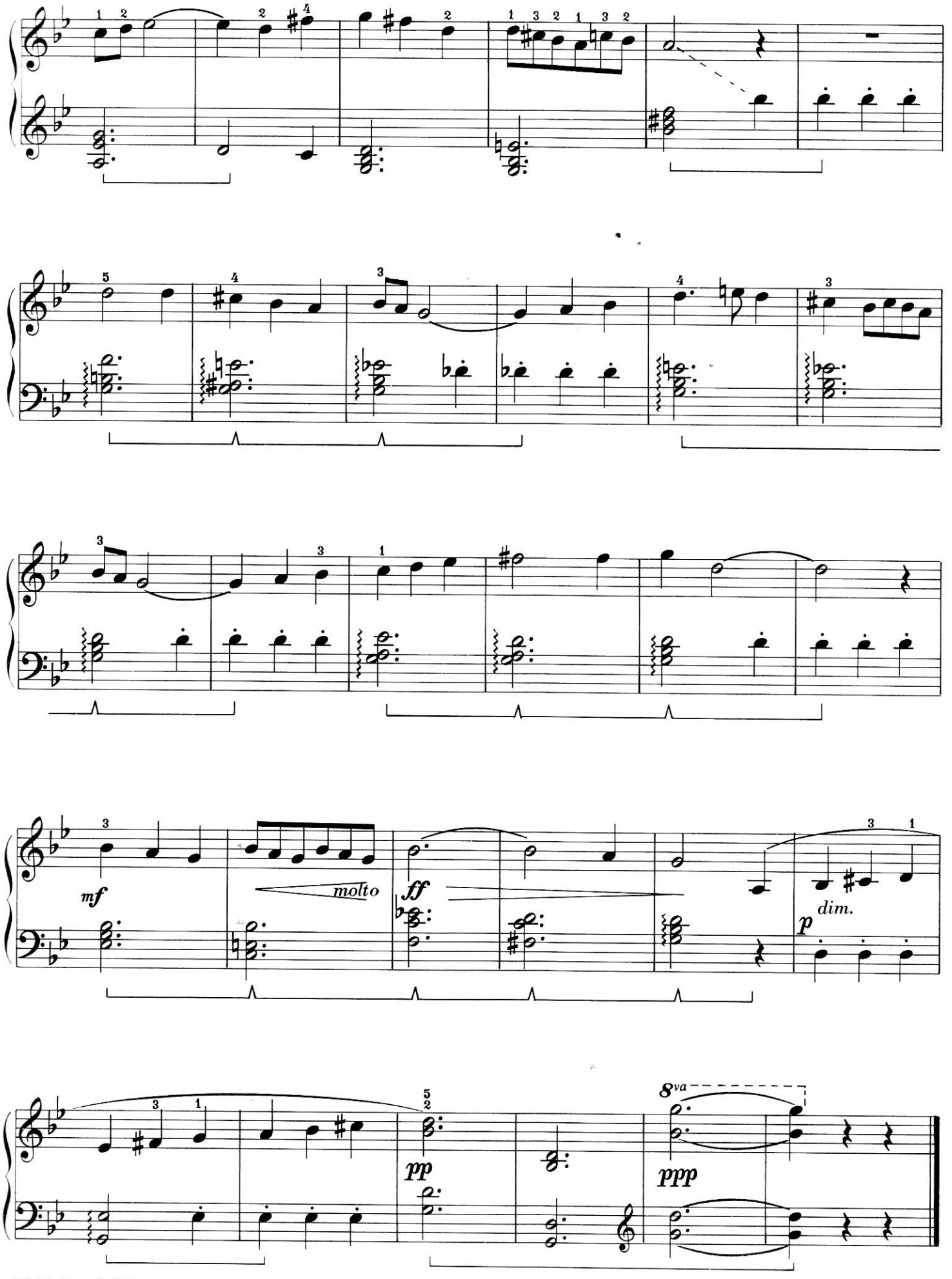
The right hand melody must be played as legato as possible against the staccatos of the left hand which represent the pizzicato of the violin, for which this piece was originally written.

from

Orientale

Cesar Cui
1835 - 1918




mf
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