

ADULT  
PREPARATORY  
PIANO BOOK

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# PREFACE

**Music** is composed of three equally important parts: *Melody, Harmony and Rhythm.*

Briefly, *Melody* is the "air" or "tune" of the piece.

*Harmony* is the accompaniment or background given the Melody.

*Rhythm* is the "swing" or "lilt" of the piece as a whole.

## MELODY APPROACH

Any of the three factors (Melody, Harmony, Rhythm) may be used effectively as an approach to the study of Music—and this is a point upon which authorities differ. The author has chosen the *Melody Approach* for very solid—(old-fashioned, if you like)—but *conclusive* reasons!

In the first place all music is identified by its "tune" or melody.

This is equally true of a simple Lullaby or a great Symphony.

The Melody, therefore, would seem to be the very first essential.

Secondly—by using the Melody Approach the student is enabled to "make music", or in other words, play a tune, in the very first lesson.

Thus interest, appreciation and use of the ear are fostered from the very beginning.

Rhythm and Harmony are approached in proper order as soon as the student is able to digest them.

Music is a great **Art** and an exact **Science**. By using the Melody Approach, the student is led to think of music first as an Art—an end highly desirable. Later, as Harmony and Rhythm are introduced, he becomes acquainted with the scientific side of music study.

## IMPORTANCE OF ENSEMBLE PLAYING

The Introductory Section of this book is arranged in the form of Duets.

The accompaniments added by the teacher "dress up" the melodies which are necessarily simple at this point.

They also offer certain advantages of ensemble playing by which the teacher can *control* the tempo. *influence* the rhythm and *encourage* tonal contrast—all of which form the basis of Interpretation.

## IMPORTANCE OF FINGERING

Strict attention to correct fingering is of great importance.

In fact, one can safely say that correct fingering is just as essential as correct notes in the early stages of piano playing. It will be found later that choice of finger forms one of the basic principles of technical proficiency.

## READING DRILLS

The alert type of student will quickly discover that the melodies in the Introductory section of the book can more easily be played by observing the finger signs, or even "by ear".

This should *not* be discouraged; on the contrary, *anything* which tends to help the student play musically and expressively should be welcomed and encouraged.

Independence, however, is only attained at the *Play By Note* stage.

To develop this the student should be required to read the little tunes and melodic phrases away from the keyboard. That is, the teacher should treat each example as a Reading Drill—in addition to those specially provided.

This is accomplished by **Clapping** and **Reciting**. The student gives one clap of the hands to each count in the bar and names the notes in time to the clapping.

By **Clapping** and **Reciting** daily, the ability to read "by note" will quickly overtake the tendency to play "by ear" or by finger signs.

## PREPARATORY BOOK

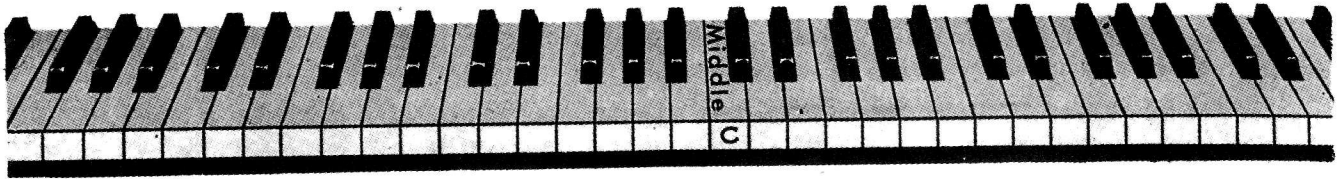
As its title suggests, this book is a *preparatory* book in Piano Playing. It is designed especially for the Adult and its purpose is to lead the student *quickly but thoroughly* through the elements of piano study. At its conclusion the student may proceed to John Thompson's **Second Grade Book** and to continue thereafter in regular order with the succeeding books in his **Modern Course for the Piano**.



# INTRODUCTORY SECTION

## THE KEYBOARD

### SHOWING MIDDLE C



Note that the black keys on the piano are arranged in groups of two's and three's.

Middle C is the logical key to learn first, for reasons apparent later on.

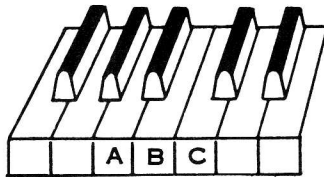
It is easily located as it lies immediately *below the two-black-key group*.

The C under the maker's name on your piano is known as *Middle C*.

First locate it on the keyboard then find all the other C's, using the two black keys as a guide.

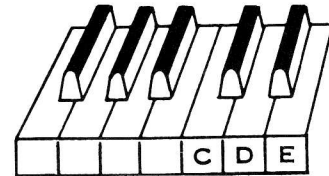
*Next mark the letter name of all the C's on the chart above.*

### SHOWING A, B, C.



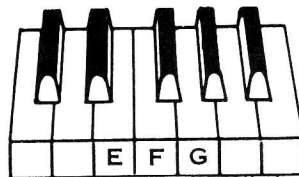
Using C as a guide, locate all the A's, B's, and C's on the keyboard then write the letter names of the new keys in their proper places on the keyboard chart at the top of the page.

### SHOWING C, D, E.



Again using C as a guide, locate all the C's, D's and E's on the keyboard then write the names of the new keys on the chart at the top of the page.

### SHOWING E, F, G.



Using E as a guide, locate all the E's, F's and G's on the keyboard and, as before, mark the new keys on the chart above.

**You have now learned and located all the white keys on the piano.**

**The names of the black keys will be presented in a later lesson.**



## ELEMENTS OF NOTATION

For the purpose of convenience, which will appear later, Music is divided by **BAR LINES** into **BARS**.

Treble Clef sign

BAR LINE

BAR LINE

BAR LINE

DOUBLE BAR LINE

BAR

BAR

BAR

BAR

Bass Clef sign

Always placed at the end of a piece of music

## NOTES

Solid and Open-headed symbols placed on the lines or in the spaces are called **NOTES**. The *position* of the notes (on various lines or spaces) indicates the Piano keys to be played. The *shape* or design of the note determines its **TIME VALUE**.

- For example: is a **CROTCHET** and is held for *one count*.  
 is a **MINIM** and is held for *two counts*.  
 is a **SEMIBREVE** and is held for *four counts*.

## TIME SIGNATURES

**TIME SIGNATURES**, shown at the beginning of a piece, tell *how to count* each bar.

Upper figure means that there are two counts to a bar.

Lower figure means that each crotchet gets one count.

THREE counts to a bar.

Crotchet gets one count.

FOUR counts to a bar.

Crotchet gets one count.

## NOTE TO TEACHERS

To facilitate **READING** the teacher should insist that all examples, particularly in the Introductory section, be treated as **READING DRILLS**. This is accomplished by having the student first announce the **TIME SIGNATURE**, then follow by *clapping the time* (one clap to each crotchet; two claps to each minim, etc.) while reciting the letter-names of the notes.

This should be done each time *before* the example is played on the piano.

## TEACHER'S PAGE

This page is for the teacher only.

It contains accompaniments to be played against the student's melodies on the opposite page, thus presenting the tunes in the form of duets.

The importance of *ensemble* playing cannot be over-emphasized. Not only does it make the little melodies more attractive, but it enables the teacher to control the *tempo*, influence the *rhythm* (accents, etc.) and encourage *tonal variation*, thus adding *expression* from the very beginning.

## Accompaniment to No. 1 on opposite page

Played by Teacher

I

*mp*

## Accompaniment to No. 2 on opposite page

II

*mf* *sfz*

## Accompaniment to No. 3 on opposite page

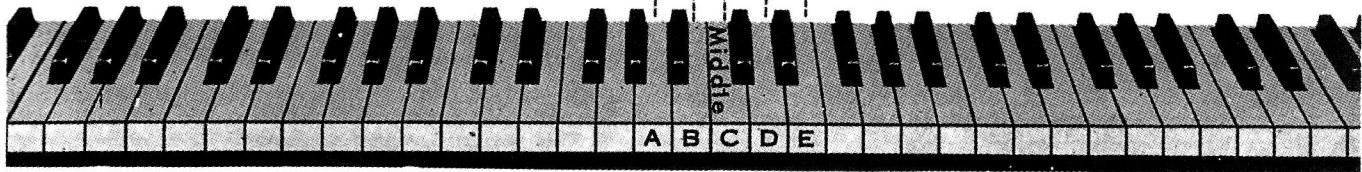
III

*f scherzando*

### STUDENT

A and B below Middle C

D and E above Middle C



First as a Reading Drill (clapping and reciting)

Then play as written (counting aloud as directed by the Teacher)

I

18.4.07

### READING DRILL

Not to be played

Add Bar Lines then clap and recite.

Name notes

Play with Left Hand

II

18/4

### READING DRILL

Not to be played

Add Bar Lines then clap and recite.

Name notes

Right Hand

III

18/4

# TEACHER'S PAGE

**TEACHER'S NOTE**— At this point explain the meaning and importance of ACCENTS, RHYTHM and TEMPO.

RHYTHM is often called the *Soul of Music*. The first step in setting the Rhythm is by means of the ACCENT.

ACCENT is a special emphasis placed upon certain beats in a bar— at present on the first beat.

TEMPO means TIME. A steady, even TEMPO is necessary to *preserve* the rhythmical "swing". This means there will be no time to stop and hunt for notes, keys or fingers. After a piece has been learned it should be reviewed until it can be played fluently and easily without stops or hesitation.

SECONDO

## Song of the Volga Boatmen

SECONDO

Russian Folk-Song

**TEACHER'S NOTE**

Be sure to remain insistent in the matter of *clapping and reciting*. It is the only way to ensure *playing by note*.

Now that the student has learned what accent means, it would be a good plan to include it in the Reading Drills by requiring an *accented clap* on the first of each bar while reciting the letter-names of the notes.

*Repeat ad lib.*

## Chimes

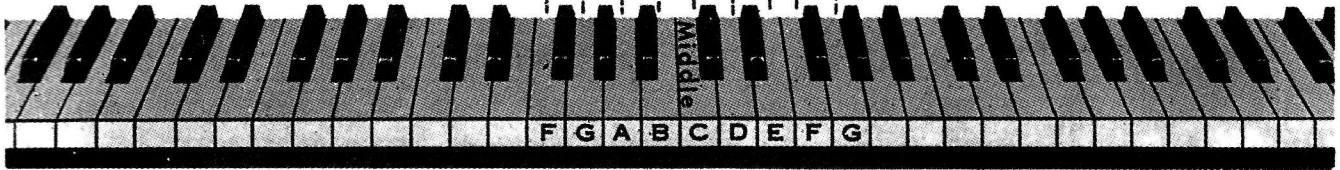
SECONDO

STUDENT

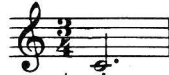
New Notes  
F and G below Middle C  
(L. H. Group)



New Notes  
F and G above Middle C  
(R. H. Group)



THE DOTTED MINIM



A dot after a note increases its Time Value by one half. A dotted minim therefore gets three counts (*claps*).

IV

REST SIGNS

	CROTCHET REST	MINIM REST	SEMIBREVE REST
Pictures of RESTS			
Relative NOTE value			
BEATS (Count)	1	1, 2	1, 2, 3, 4

The REST sign in music notation is a sign of silence.  
All notes have their equivalents in rest signs. Each beat of a bar must be accounted for either in notes or rests.  
The SEMIBREVE REST is used to indicate a full bar's silence regardless of the number of beats it contains.

Song of the Volga Boatmen

Russian Folk-Song

V

Repeat ad lib.

Chimes

VI

## TEACHER

## SECONDO

VII

*mp*

*R.H. over*

## SECONDO

VIII

*mf*

## SECONDO

IX

*p scherzando*

## SECONDO

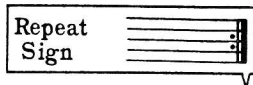
X

1 5 4 5

## NOTE TO TEACHER

Since the student encounters the sharp sign for the first time in Example X, it would be well at this point to teach the names of the five black keys, *using the sharp names only*, (C# D#-F# G# A#). The flat names will be taken up later.

STUDENT



VII

1 3 5 4 1 3 5 2

G C

L.H. over

4 3 2

26/4

The time value of a Quaver ♪ is HALF as long as that of a crotchet. Play TWO quavers ♪ to ONE count.

VIII

1 2 3 2 1 2 1-2- 1-2- 1-2- 1-2- 1-2-

3 2 3

26/4

IX

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

2 4 2 4

26/4

The sign, # is called a Sharp. In the following example indicates the black key above (to the right of) F.



X

F sharp

3 5 4 5 3 2 4 3

1 1 3 4 2

26/4

READING DRILL

Clap and recite

Not to be played

Musical notation for the reading drill, consisting of a treble and bass staff with various note values and rests.



TEACHER

Petite Valse

SECONDO

In Waltz Tempo

XI

*p*

The Bee

SECONDO

XII

*p*

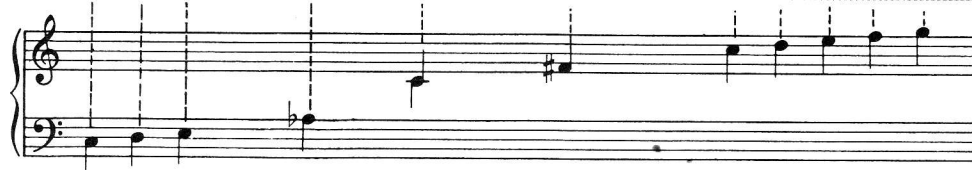
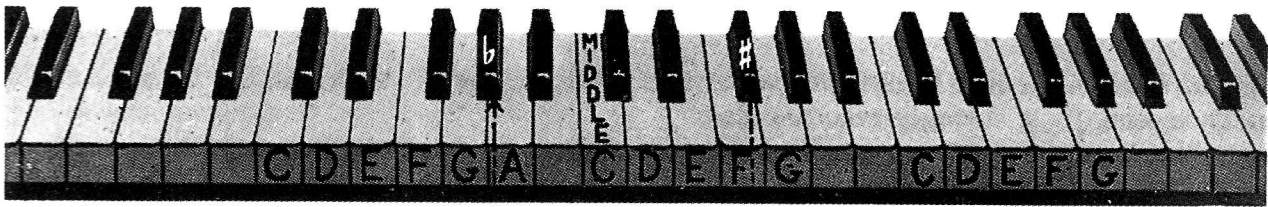
Blue Bells of Scotland

SECONDO

Old Scotch Air

XIII

*mp* *mf*



READING and FINGER DRILL

1 2 3 4 5

C D E F G

1 2

5 4 3 2 1

C D E

THE FLAT sign =  $\flat$   
 The black key below  
 (to the left of) A.

Down South

THE NATURAL sign =  $\natural$   
 This sign cancels all  
 previous sharps or flats.

XIV

1 2 3 4 5 4

5 4 3 2 1

F sharp

A flat

F natural

In this piece all  
 B's must be flattened.

Comin' 'round the Mountain

Southern Mountain Song

As lively as possible

XV

1 3 5 3 1

3 2

2 3 5

3 2 1

2 1

1 2 3 2

1

1 2

2 1

L. H.

L. H.

Repeat ad lib.

TEACHER

If additional material in duet form is desired at this point, the use of A TUNEFUL DUET ALBUM by John Thompson, Jr. is strongly recommended.

Written primarily as a supplementary book its use is ideal for the First Year student.

While the student's part is quite simple – mostly melody divided between the hands – the teacher's part is very elaborate, thus making the book very valuable for use in early recital appearances.

# Home on the Range

SECONDO

Cowboy Ballad

Slowly with much expression

XVI

The musical score is written for piano and consists of four systems of music. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked 'SECONDO' and 'Cowboy Ballad'. The tempo/style instruction is 'Slowly with much expression'. The score includes various dynamics: *mp* (mezzo-piano) in the first system, *f* (forte) in the third system, and *mp* in the fourth system. Fingerings are indicated by numbers 1-5 above or below notes. The score is labeled 'XVI' on the left side of the first system. The first system begins with a *mp* dynamic and features a melody in the right hand with a triplet of eighth notes (3 1) and a final phrase with a slur over notes 1 and 3. The second system continues the melody with a slur over notes 2 1 2 3 and a final phrase with notes 1 and 2. The third system features a *f* dynamic and includes a complex melodic line with slurs and fingerings such as 1 2 5 4, 1 3 2, 3 1, 4 3, and 5. The fourth system returns to *mp* and concludes with a final phrase featuring notes 1 and 2.

FINGER DRILL

First each hand separately then hands together, one octave apart.

Musical notation for a finger drill exercise. It consists of two staves. The top staff is labeled 'R.H. 1 2' and the bottom staff is labeled 'L.H. 5 4'. The music is in 4/4 time and features a sequence of eighth notes with fingerings indicated by numbers 1-5. The first staff has fingerings 1 2, 2 3, 3 4, and 4 5. The second staff has fingerings 5 4, 3 2, 2 1, and 1 2.

Home on the Range

NOTE: In this piece both hands play in Treble Clef.

Slowly with much expression

Cowboy Ballad

Musical notation for the piece 'Home on the Range'. It is a cowboy ballad in 3/4 time with a key signature of one sharp (F#). The piece is marked 'mp' (mezzo-piano) and 'f' (forte). The notation includes fingerings (1-5) and dynamic markings. The piece is divided into four systems of two staves each. The first system is marked 'XVI' and 'mp'. The second system is marked 'mp'. The third system is marked 'f'. The fourth system is marked 'mp'. The piece concludes with a final cadence.

## STUDENT

## SEVEN READING DRILLS

Draw Barlines as indicated by the Time Signatures then clap the Time and recite the letter-names of the notes.

Not to be played

## TEACHER'S NOTE

The above Drills contain all the Notes, Rests, Time Values and Time Signatures learned so far. If the student is able to *clap and recite* each drill with *accuracy* and a fair amount of fluency, he is ready to proceed with the next section of the book.

Otherwise the Introductory section should be reviewed as often as necessary until the ability to read well is assured.

# MATERIAL COVERED

## IN THE INTRODUCTORY SECTION

If the Introductory section has been carefully studied, the student is now thoroughly familiar with the following:

**Keyboard**—The names of all keys, black and white, on the keyboard.

**Bars and Barlines**—What they are and what they mean.

**Treble and Bass Clef Signs**—Their effect on the lines and spaces of the staff.

**Time Values**—The Semibreve, Minim, Dotted Minim, Crotchet, Quaver and their equivalents in **Rests**.

**Time Signatures**—Two-Four, Three-Four and Four-Four.

**Notes in the Treble**— 

**Notes in the Bass**— 

**Accidentals**—Sharp, Flat and Natural signs.

**The Tie**

**The Repeat Sign**

**Reading**—By the consistent practice of **Clapping** and **Reciting** the student should have acquired facility in reading the notes learned so far.

**Melody and Rhythm**—The musical experiences gained have by this time developed a sense of rhythm and melodic flow.

**Harmony**—Hearing the teacher's accompaniments cannot help but instil at least a "listening acquaintance" with Harmony.

In short, the student is now fully prepared to enter the Main section of the book which follows. From this point on, the hands will be required to play together. The examples will expand gradually in all directions, making more demands both musically and technically.

**Teacher's Note:** Quite often, in the case of students who have had preliminary training in music, it will be found unnecessary to go through the Introductory Section. This is, of course, solely for the teacher to decide.

# THE ADULT PREPARATORY PIANO BOOK

## MAIN SECTION

### HOW TO STUDY

One of the most important aids to Piano Study is that of knowing *how to practice*.

Mastery is *not* gained through monotonous repetition.

“*Practice makes perfect*” is an old saw which has proven to be a fallacy.

To be effective it would have to be qualified as follows: “(*Correct*) *practice (if repeated often enough)* makes perfect”

### IMPORTANCE OF ACCURACY

The importance of accuracy therefore, becomes at once apparent.

Never play anything faster than it can be played *correctly*.

Each time a mistake is made, some of the previous practice *is undone*.

The wise student naturally studies first each hand separately—later putting the hands together.

### IMPORTANCE OF REVIEW

While studying the new lesson, don't overlook the importance of reviewing the work covered in previous lessons.

It is in repeating examples *after they are learned* that the greatest benefits are derived, especially those having to do with the technique of piano playing.

### FINGER DRILLS

Don't neglect the Finger Drills. They are designed to develop Independence, Strength and Fluency of finger action. Daily repetition of the Drills will provide a “short-cut” to piano technique.

### READING

If there is the slightest doubt about the student's ability to read the notes fluently, the practice of **Clapping** and **Reciting** should be continued.

Each hand separately of course from this point on.