

# John Thompson's Easiest Piano Course

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PART FOUR

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# 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.

A handwritten signature in black ink that reads "John Thompson". The signature is written in a cursive style with a large, sweeping initial 'J' and a long, horizontal flourish extending to the right.

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# 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.



Allegretto

## Dancing Raindrops

First system of musical notation for "Dancing Raindrops". The piece is in 3/4 time and marked *mp*. The right hand features a melody with slurs and fingerings (3, 5, 4, 2). The left hand provides a bass accompaniment with fingerings (5, 3, 5, 2).

Second system of musical notation. The right hand continues the melody with slurs and fingerings (3, 5, 4). The left hand accompaniment includes slurs and fingerings (5, 3, 4).

Third system of musical notation. The right hand melody includes slurs and fingerings (3). The left hand accompaniment includes slurs and fingerings (5).

Fourth system of musical notation. The right hand melody includes slurs and fingerings (3, 1, 3, 5). The left hand accompaniment includes slurs and fingerings (5, 3, 5, 1, 3, 5). The piece concludes with the marking *poco rit.*

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# 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

Allegretto

The first system of music for 'At the Ball' consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The right hand plays a staccato accompaniment of chords, with a '3' above the first measure and a '4' above the fourth measure. The left hand plays the melody, with a '2' below the first measure and a '4' below the fourth measure. The dynamic marking *mp* is placed in the right hand.

The second system of music continues the piece. The right hand has a '3' above the first measure and a '5' below the fifth measure. The left hand has a '3' above the first measure and a '5' below the fifth measure.

The third system of music continues the piece. The right hand has a '4' above the first measure and a '4' above the second measure. The left hand has a '4' below the first measure and a '1' below the second measure.

The fourth system of music concludes the piece. The right hand has a '3' above the first measure and a '3' above the second measure. The left hand has a '5' below the first measure and a '1' below the second measure.

3  
4  
*mp*  
2

3  
5

4  
3  
4  
2  
1

*dim.* *poco rit.* *pp*  
5



# 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:

The example shows three measures of music on a grand staff. In the first measure, Middle C is written on the first line of the bass staff. In the second measure, the first line of the treble staff is brought down to become a leger line, and the note E is written on it. In the third measure, the second line of the treble staff is brought down to become a leger line, and the note G is written on it. Dashed lines indicate the original positions of the treble staff lines.

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.

The diagram shows a sequence of notes C, D, E, F, G in treble clef. Below this, the same notes are shown transposed to bass clef using leger lines. The notes are written on the first line, first space, second line, second space, and third line of the bass staff, respectively.

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.

The exercise consists of two measures on a grand staff. The first measure shows a sequence of notes on the bass staff: G, F, E, D, C, B, A, G, F, E, D, C. The second measure shows a sequence of notes on the treble staff: C, D, E, F, G, A, B, C, D, E, F, G.

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

## Etude on Leger Lines

Moderato

*mf*



# 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: 

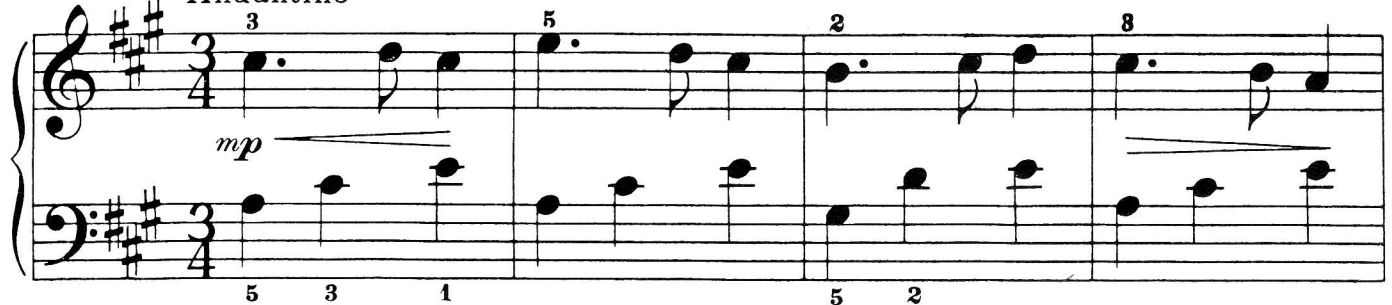
written



played

## Song of the Brook

Andantino



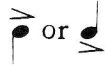




# Dotted Crotchets

(In Four-Four)

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



## Puck

Played

# 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.

C B A G F

C B A G F

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

Moderato

The musical score consists of four systems, each with a treble and bass staff. The key signature has one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Moderato'. The dynamics are *mp*, *mf*, *f*, and *mp* respectively. The first system includes the instruction 'R.H. over' in the right-hand staff. Fingering numbers (1-5) are placed above notes in the treble staff and below notes in the bass staff. The piece concludes with a final cadence in the bass staff of the fourth system.

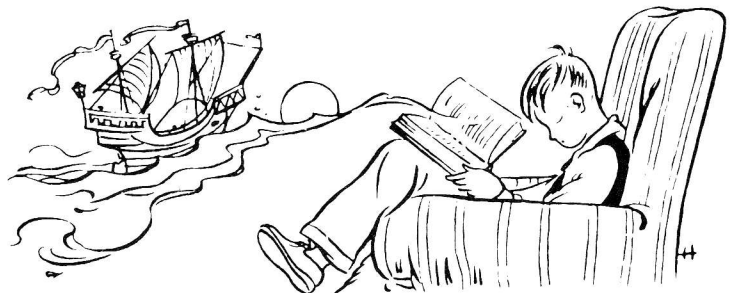
# Finger Change on the Same Key

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

Moderato





## 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

Musical notation for the first system. The piece is in E major (three sharps) and common time (C). The tempo is Allegro. The first measure is marked with a slurred group of notes (5, 3) and a dynamic marking of *mf*. The second measure has a slurred group of notes (1, 5, 3, 1). The third measure has a slurred group of notes (2, 5, 3). The fourth measure has a slurred group of notes (1, 2, 5, 3). The bass line consists of chords: 1 3 5, 1 3 5, 1 3 5, and 1 3 5.

Musical notation for the second system. The first measure has a slurred group of notes (4, 4, 1, 2). The second measure has a slurred group of notes (4, 4, 1, 2). The third measure has a slurred group of notes (4, 4, 1, 2). The fourth measure has a slurred group of notes (4, 4, 1, 2). The bass line consists of chords: 1 3 5, 1 3 5, 1 3 5, and 1 3 5. The piece ends with a dynamic marking of *f* and the word *Fine*.

Musical notation for the third system. The first measure has a slurred group of notes (3, 2, 5, 3, 5, 1, 3, 2, 5, 3). The second measure has a slurred group of notes (3, 2, 5, 3, 5, 1, 3, 2, 5, 3). The third measure has a slurred group of notes (3, 2, 5, 3, 5, 1, 3, 2, 5, 3). The fourth measure has a slurred group of notes (3, 2, 5, 3, 5, 1, 3, 2, 5, 3). The bass line consists of chords: 1 3 5, 1 3 5, 1 3 5, and 1 3 5. The dynamic marking *mf* is present.

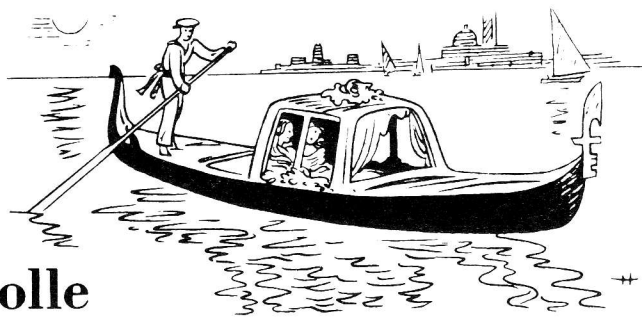
Musical notation for the fourth system. The first measure has a slurred group of notes (2, 3, 5, 3, 5, 1, 3, 2, 5, 3). The second measure has a slurred group of notes (2, 3, 5, 3, 5, 1, 3, 2, 5, 3). The third measure has a slurred group of notes (2, 3, 5, 3, 5, 1, 3, 2, 5, 3). The fourth measure has a slurred group of notes (2, 3, 5, 3, 5, 1, 3, 2, 5, 3). The bass line consists of chords: 1 3 5, 1 3 5, 1 3 5, and 1 3 5. The dynamic marking *mf* is present. The system ends with the instruction *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

Moderato

from "The Tales of Hoffmann"

J. Offenbach

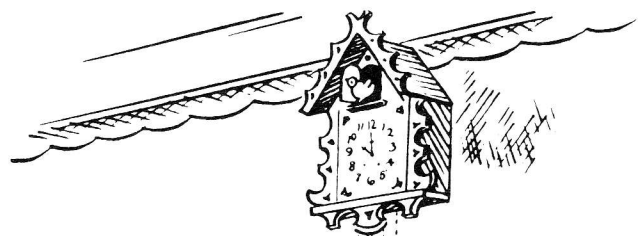
Musical notation for the first system of the Barcarolle. The piece is in 3/4 time and marked Moderato. The first measure features a piano (*p*) dynamic. The right hand has a triplet of eighth notes (fingerings 3, 2, 4) and a slur over two notes. The left hand has a quarter note (fingering 2) and a quarter note (fingering 5). The second measure has a triplet of eighth notes (fingerings 3, 2, 4) and a slur over two notes. The left hand has a quarter note (fingering 3) and a quarter note (fingering 5). The third measure has a triplet of eighth notes and a slur over two notes. The left hand has a quarter note (fingering 3) and a quarter note (fingering 5). The fourth measure has a quarter note and a half note, both with slurs.

Musical notation for the second system of the Barcarolle. The first measure features a piano (*p*) dynamic. The right hand has a triplet of eighth notes (fingering 3) and a slur over two notes. The left hand has a quarter note (fingering 2) and a quarter note (fingering 5). The second measure has a triplet of eighth notes (fingering 3) and a slur over two notes. The left hand has a quarter note (fingering 3) and a quarter note (fingering 5). The third measure has a triplet of eighth notes and a slur over two notes. The left hand has a quarter note (fingering 3) and a quarter note (fingering 5). The fourth measure has a quarter note and a half note, both with slurs, and is marked *Fine*.

Musical notation for the third system of the Barcarolle. The first measure has a slur over two notes (fingerings 1, 2) and a quarter note (fingering 3). The left hand has a quarter note (fingering 1) and a quarter note (fingering 5). The second measure has a slur over two notes (fingerings 3, 4) and a quarter note (fingering 4). The left hand has a quarter note (fingering 1) and a quarter note (fingering 5). The third measure has a slur over two notes (fingerings 3, 2) and a quarter note (fingering 3). The left hand has a quarter note (fingering 3) and a quarter note (fingering 5). The fourth measure has a quarter note and a half note, both with slurs.

Musical notation for the fourth system of the Barcarolle. The piece concludes with a *D.C. al Fine* instruction. The right hand has a slur over two notes and a quarter note. The left hand has a quarter note and a quarter note. The final measure has a quarter note and a half note, both with slurs.

# Short and Long Slurs



## The Cuckoo Clock

Allegretto

*mp*



Tick Tock Tick Tock

*mp*

Cuck - *mf*

oo! Cuck - oo!

# 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

Musical notation for the first system of 'The Overland Stage'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 2/4. The music features a series of chords in the right hand, many of which are marked with a horizontal line above them to indicate staccato. Fingerings are indicated by numbers 1-5 above the notes. The left hand plays a simple bass line. A dynamic marking of *mp* is present in the first measure.

Musical notation for the second system of 'The Overland Stage'. It continues the grand staff notation. The right hand has staccato chords with fingerings. The left hand continues its bass line. The system concludes with a *Fine* marking.

Musical notation for the third system of 'The Overland Stage'. The right hand features more complex chordal patterns with staccato markings and fingerings. The left hand continues with a steady bass line.

Musical notation for the fourth system of 'The Overland Stage'. The right hand has staccato chords with fingerings. The left hand continues with a bass line. The system concludes with a *D.C. al Fine* marking.

# Work Sheet

## New Key — A $\flat$ Major

A FLAT MAJOR has four flats — B $\flat$  E $\flat$  A $\flat$  D $\flat$ .

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 $\flat$  Major Signature looks like this.

Copy it here.

Write the A $\flat$  Major Triad in this form:

Root Position	1st Inversion	2nd Inversion	



System 1: Treble clef with notes G4, A4, B4, C5, D5, E5, F5, G5. Fingerings: 1, 3, 4, 2, 3, 1, 5, 1, 2. Bass clef with notes G3, F3, E3, D3, C3, B2, A2, G2. Fingerings: 3, 3, 2. Labels: L.H., L.H., \*. A fermata is placed over the first two measures of the bass line.

System 2: Treble clef with notes G4, A4, B4, C5, D5, E5, F5, G5. Fingerings: 2, 3. Bass clef with notes G3, F3, E3, D3, C3, B2, A2, G2. Fingerings: 3, 1, 3. Labels: mf, R.H., L.H., L.H., \*. A fermata is placed over the first two measures of the bass line.

System 3: Treble clef with notes G4, A4, B4, C5, D5, E5, F5, G5. Fingerings: 3, 1, 4, 1, 3, 1, 3. Bass clef with notes G3, F3, E3, D3, C3, B2, A2, G2. Fingerings: 3, 2, 4, 3, 5. Labels: mp, R.H., Led. A fermata is placed over the first two measures of the bass line.

System 4: Treble clef with notes G4, A4, B4, C5, D5, E5, F5, G5. Fingerings: 4, 5, 1, 5, 1, 5, 2. Bass clef with notes G3, F3, E3, D3, C3, B2, A2, G2. Fingerings: 2, 1, 5, 1, 3, 5, 2. Labels: L.H., mf, \*. A fermata is placed over the first two measures of the bass line.