# John Thompson's Easiest Piano Course

PART TWO

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#### **FOREWORD**

(Part Two)

#### REVIEW

The first example in Part Two presents a review of Notes, Time Values and other Rudiments learned in Part One.

#### NEW MATERIAL

Great importance is attached to the fact that as new notes are introduced, the pupil is given opportunity to play examples in which only one hand is required.

This together with the Reading and Writing exercises on the Work Sheets will ensure familiarity with the new material before playing hands together.

#### **ACCOMPANIMENTS**

The accompaniments to be played by teacher or parent, not only make these examples sound complete, but are a great aid in establishing good rhythm and even tempo—as well as encouraging the pupil to play with expression.

#### FINGER DRILLS

Most examples are preceded by short four-bar Finger Drills in Five-finger position. Since the five-finger group is the fore-runner of the scale, the importance of these little exercises cannot be over-estimated.

The Scale as a musical and technical figure will be taken up more completely later in the Course.

#### **CHORDS**

In the latter part of the book, some very simple two-and three-note chords are introduced—both in "block" and broken-chord formation. This enables the pupil to get the "feel" of harmonic accompaniments before he is required to learn the Theory and Evolution of chords—which of course, can only follow a knowledge of Scales and Intervals.

By progressing slowly and presenting many examples containing each new set of notes, the pupil is certain to have developed fluency in Reading by the time Part Two is finished—particularly if emphasis is placed on the Work Sheets, the "Reading Aloud" Exercises and the Finger Drills which are always built upon the new notes presented.

Aohn Thompson

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FOREWORD .

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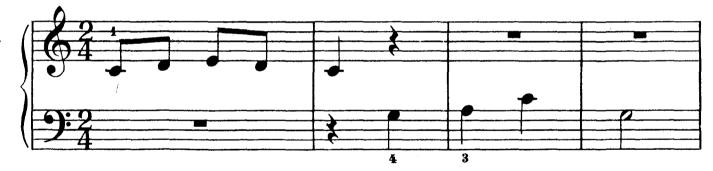
#### Quavers

In Two-Four

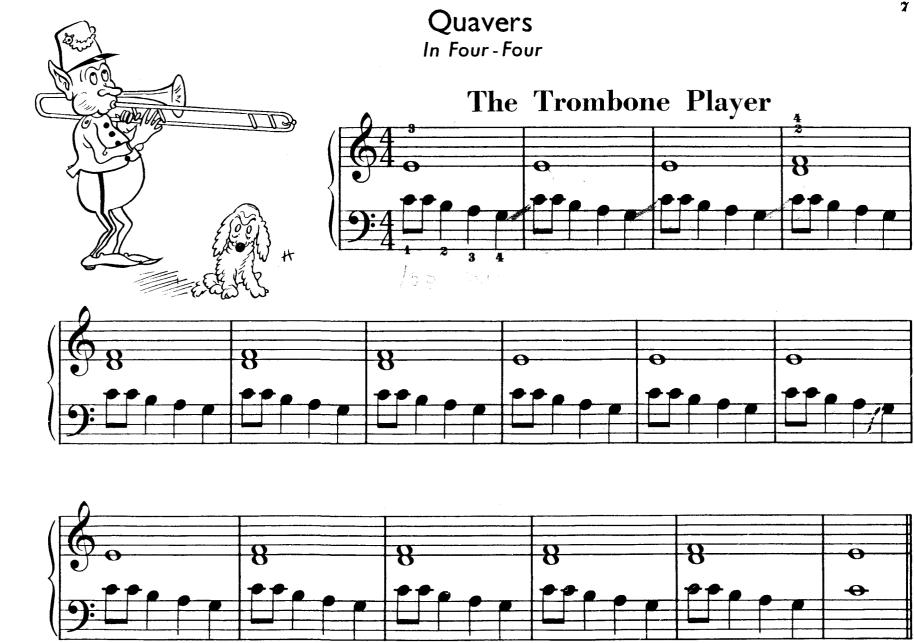
WHEN NOTES ARE JOINED TOGETHER LIKE THIS ( ) OR [ ] ) THEY ARE CALLED **QUAVERS**.

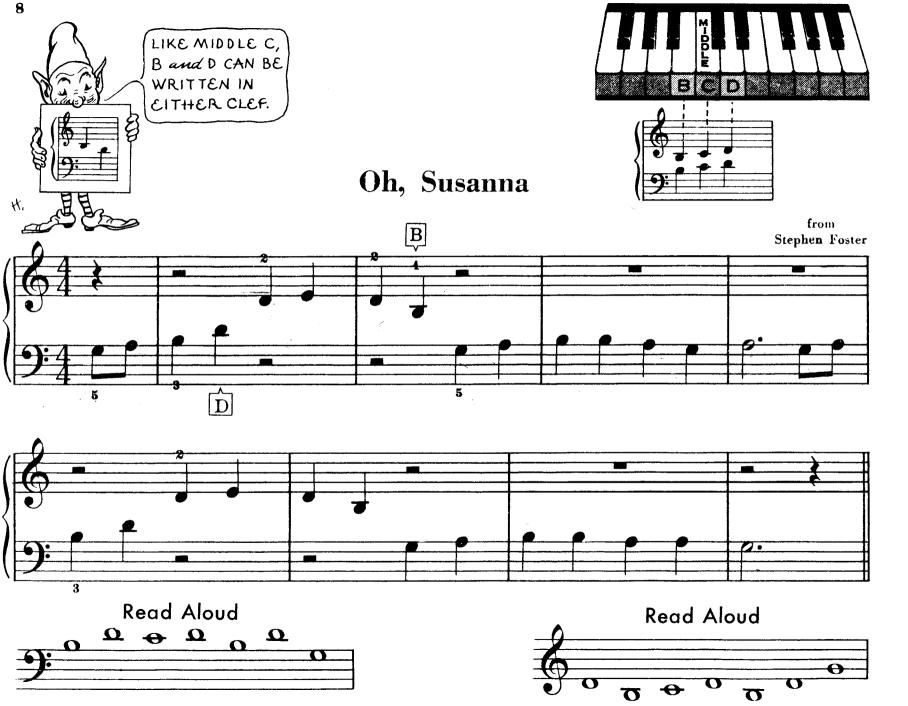
THERE ARE TWO QUAVERS.
TO ONE COUNT.

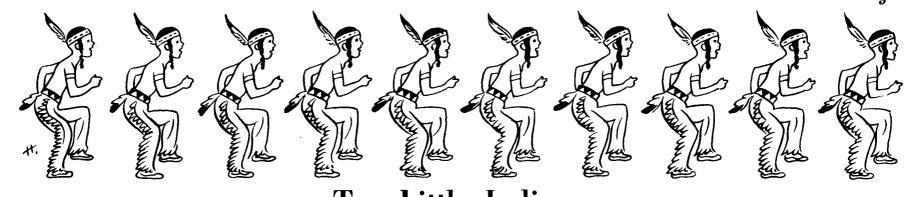








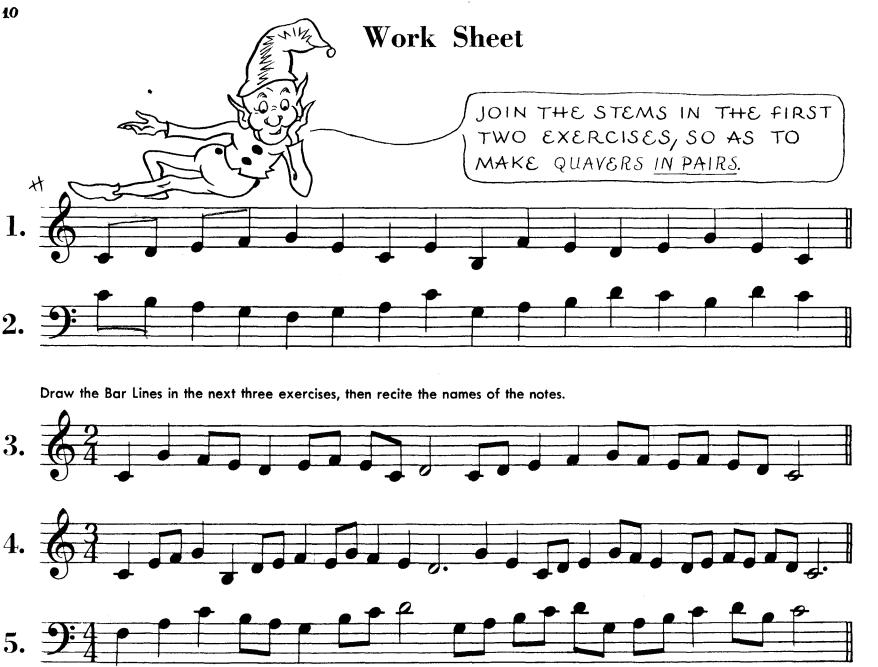


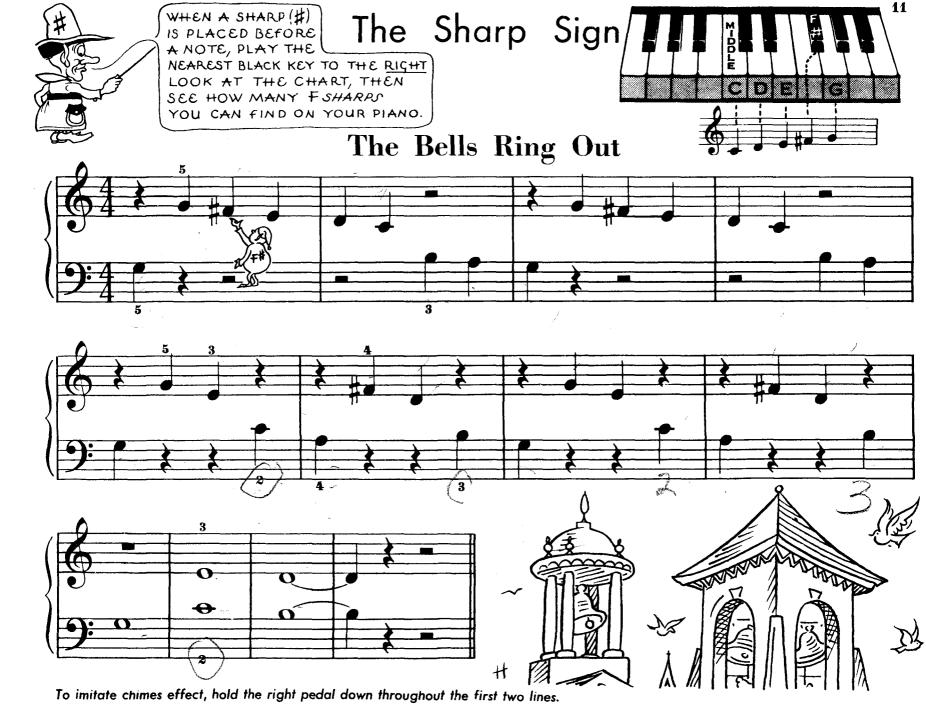


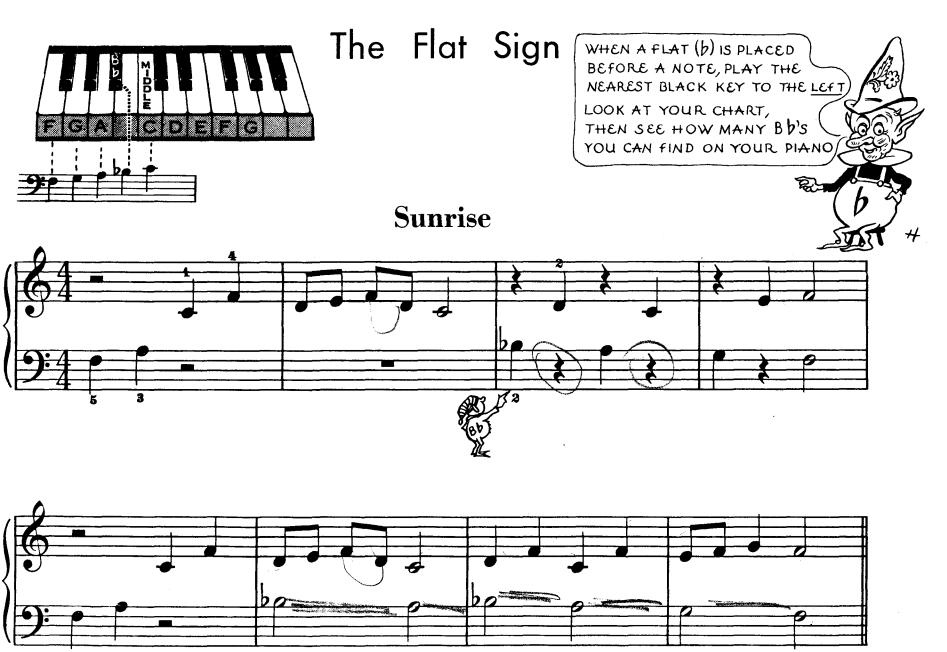


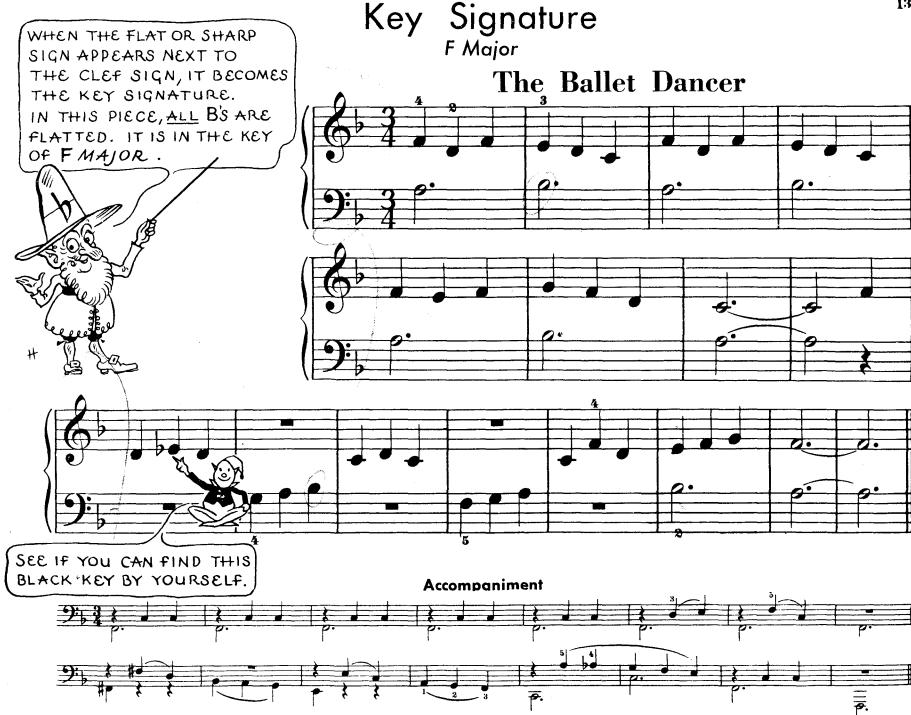


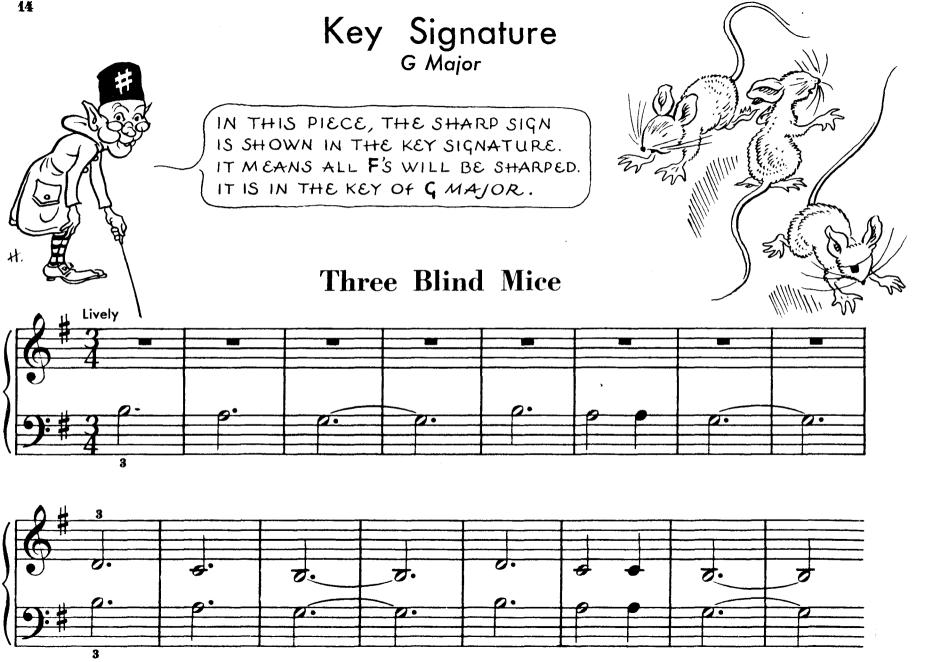




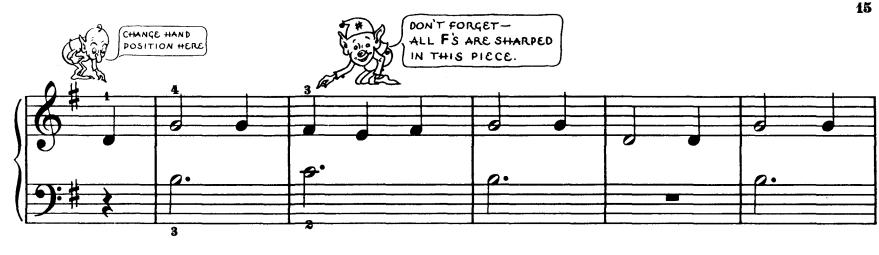












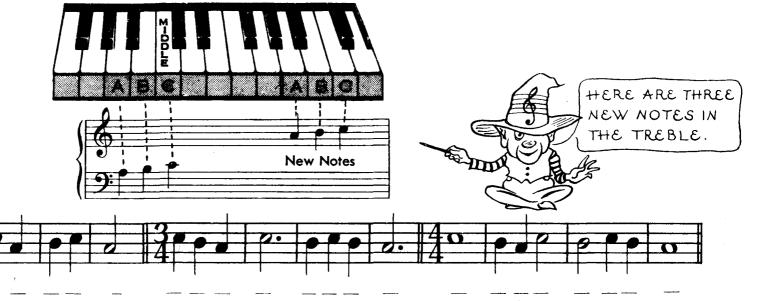




The duet, "Sweet and Low", by Joseph Barnby, page 40, may be assigned at this point for Sight Reading or Recreation.

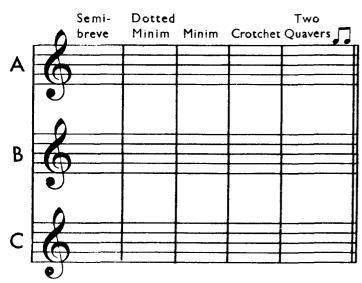




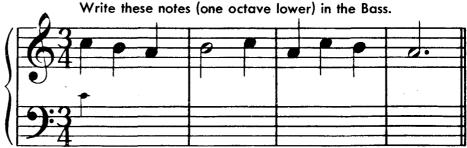


letter names

Write the new notes below.



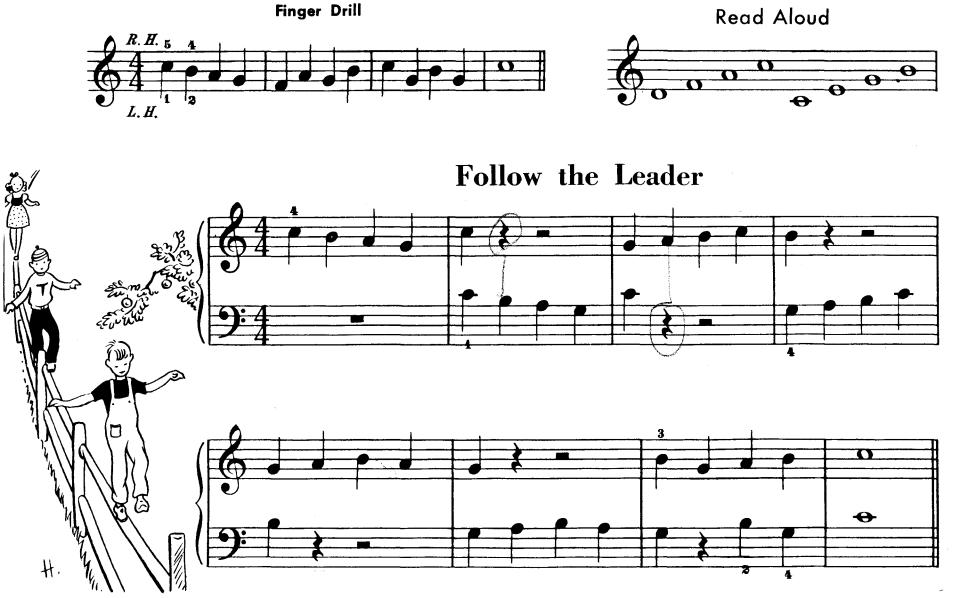
Transposing





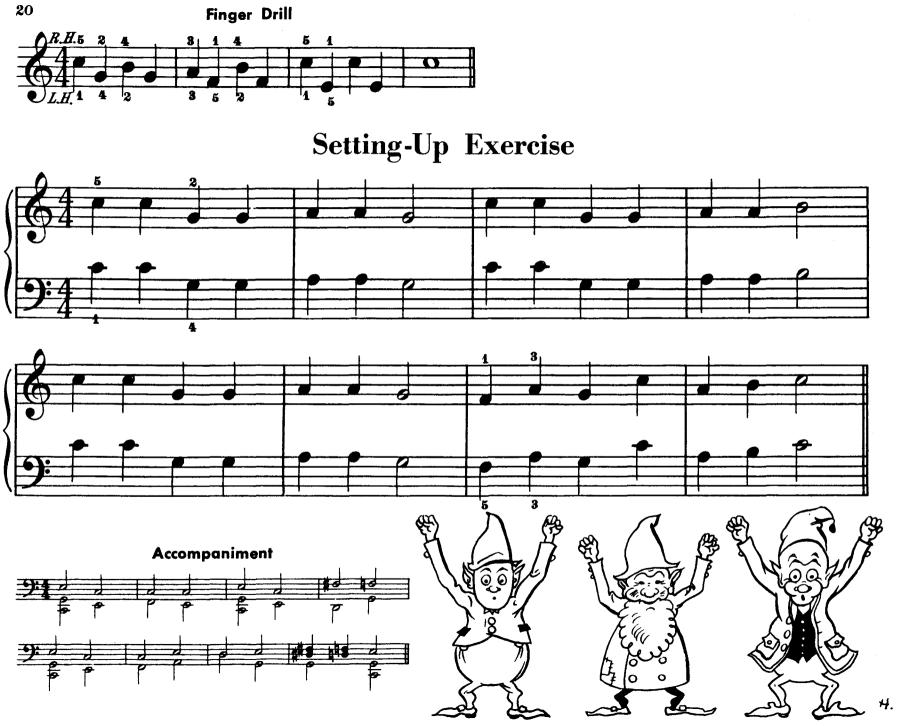
Write these notes (one octave higher) in the Treble.



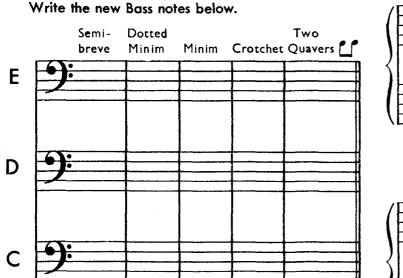


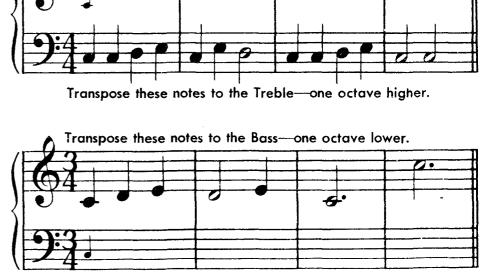
The duet, page 42, may be assigned at this point for Sight Reading or Diversion.



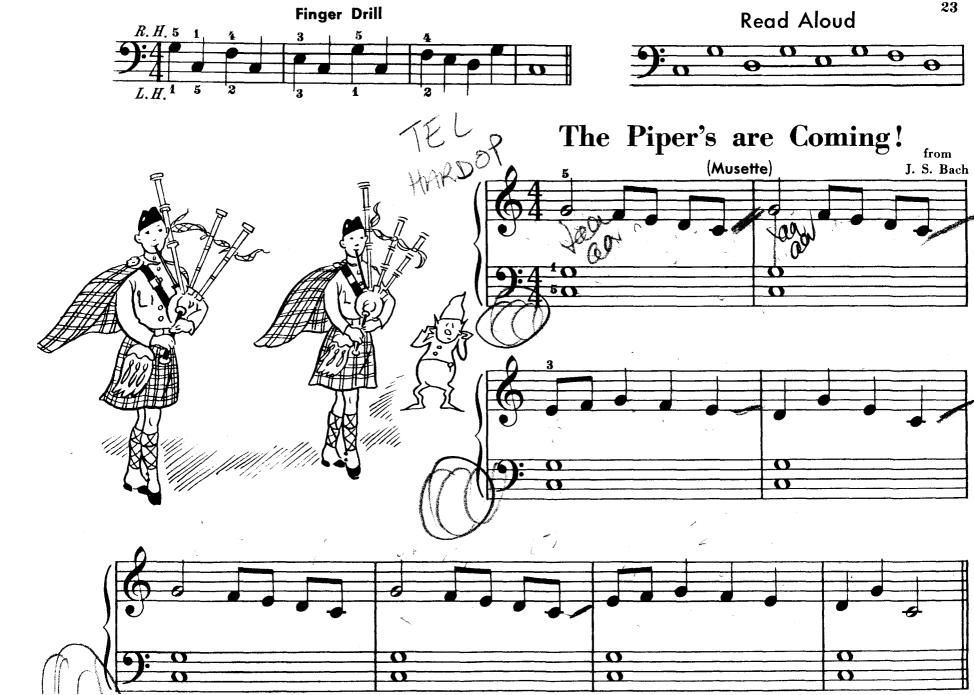








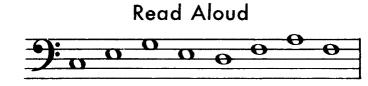
**Transposing** 

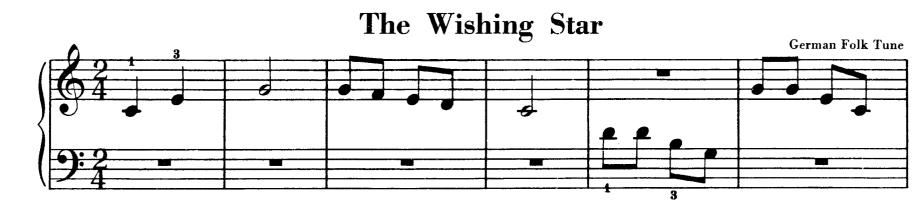


## The Natural Sign





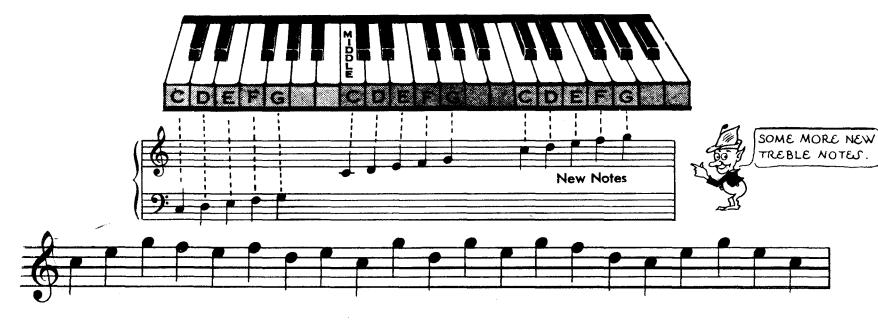








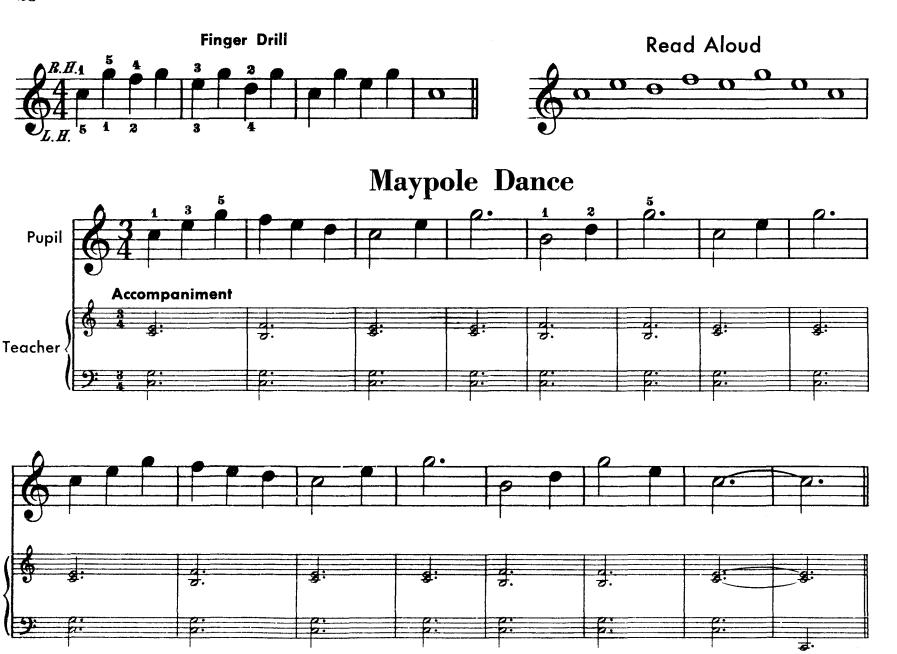
#### Work Sheet



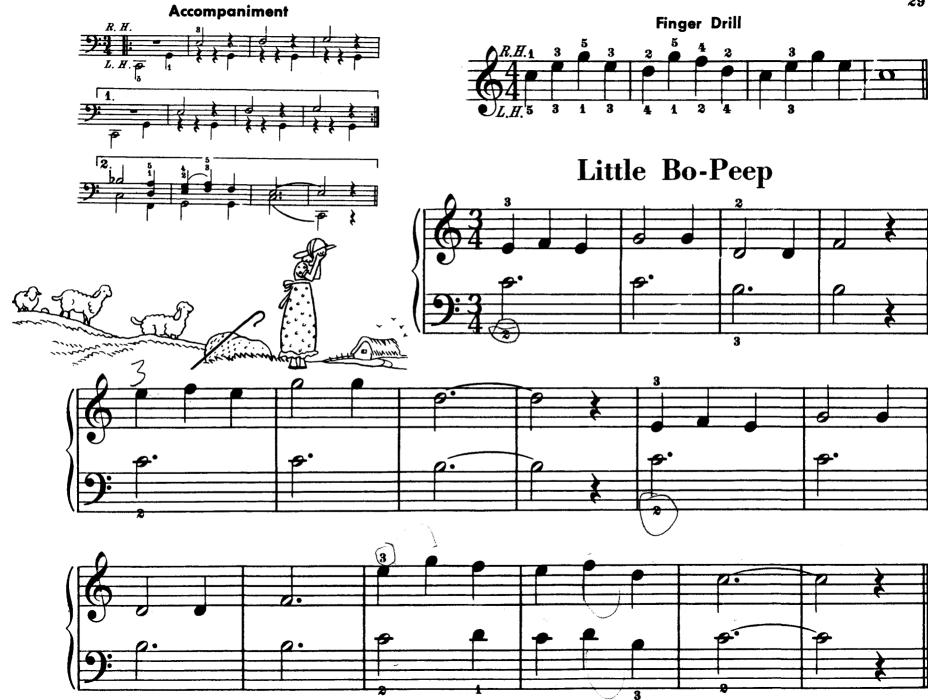
Write letter names

TRANSPOSE THESE NOTES
ONE OCTAVE LOWER IN THE TREBLE.
NEXT, WRITE THEM IN THE BASS CLEF.
THEN PLAY THEM AND SEE IF YOU CAN NAME THE TUNE.





The duet, page 44, may be assigned at this point for Sight Reading or Musical Recreation.



### Chords

When two or more notes are played together, they form a CHORD





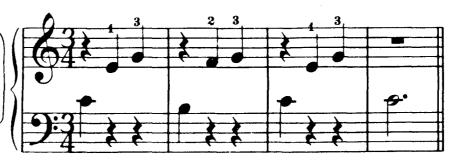


NOW PLAY THEM WITH THE THIRD NOTE ADDED IN THE LEFT HAND.





WHEN PLAYED THIS WAY, THEY ARE CALLED CHORDS.
BROKEN



Now YOU play these broken chords in the Key of G and in the Key of F.





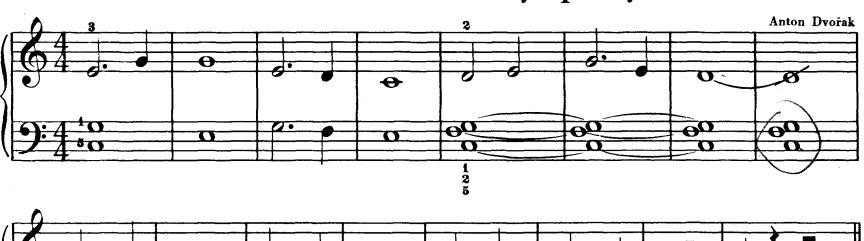
## Chords with Stationary Bass

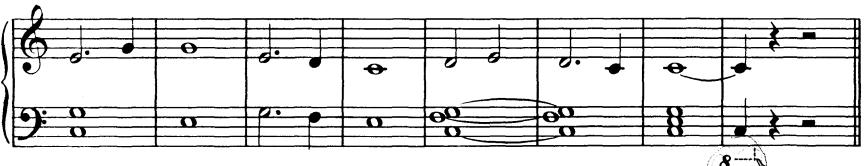
In C Major





# "The New World" Symphony





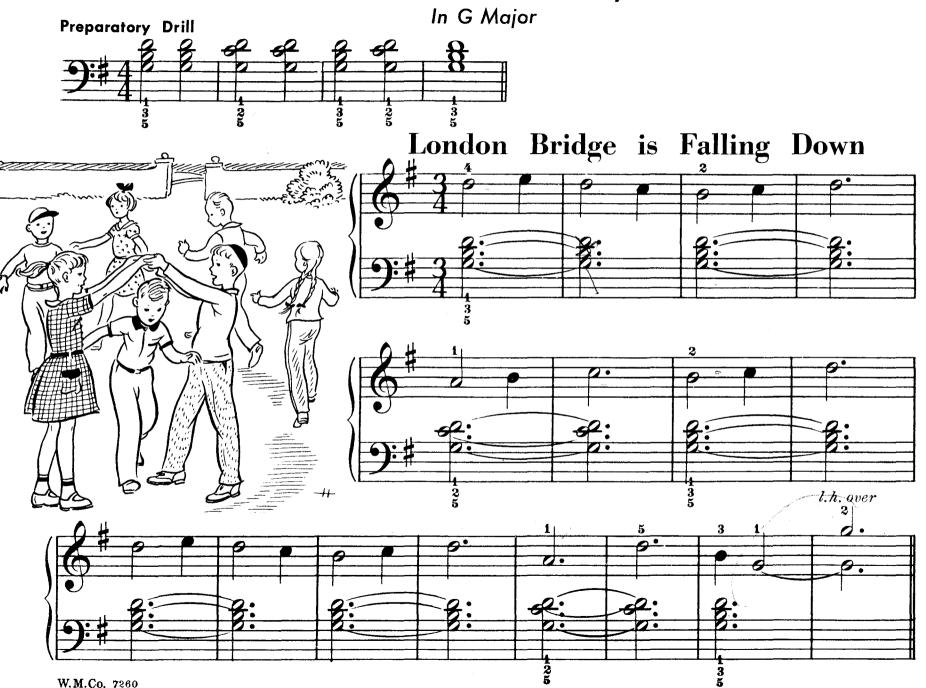
PLAY IT ONE OCTAVE LOWER

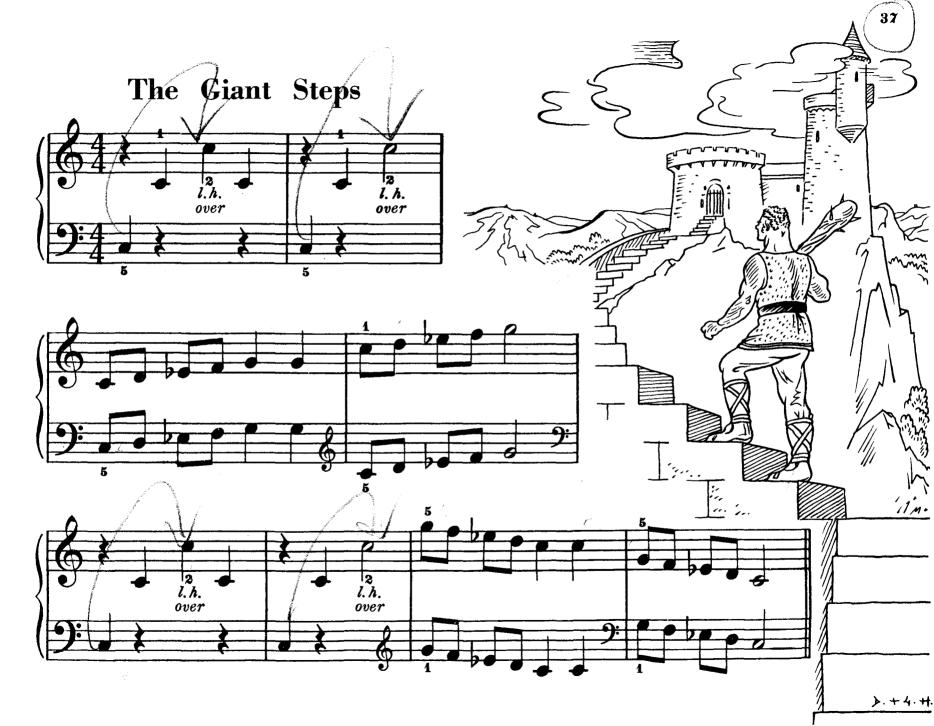
# Chords with Stationary Bass

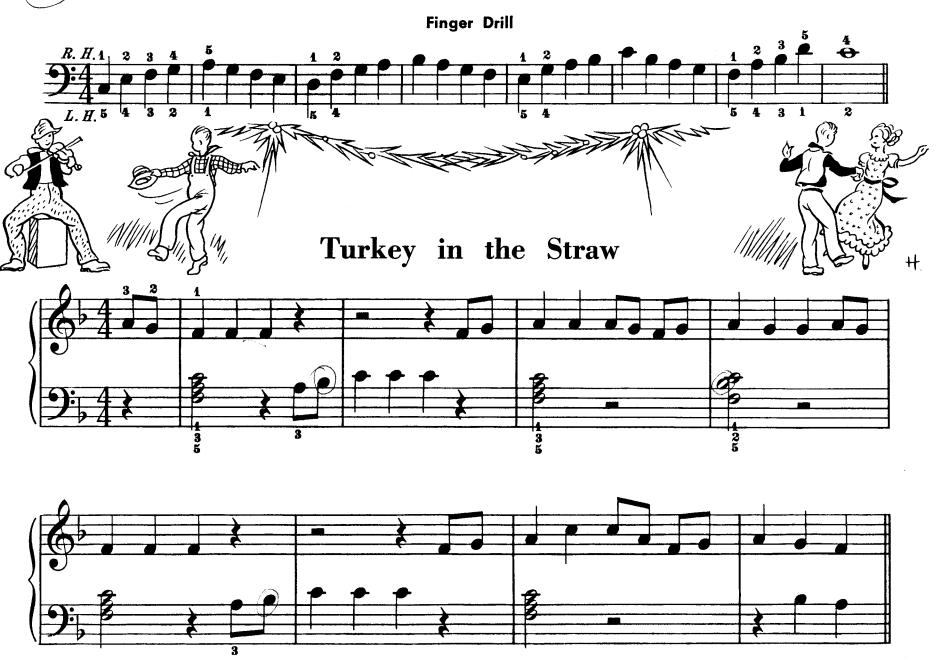
In F Major



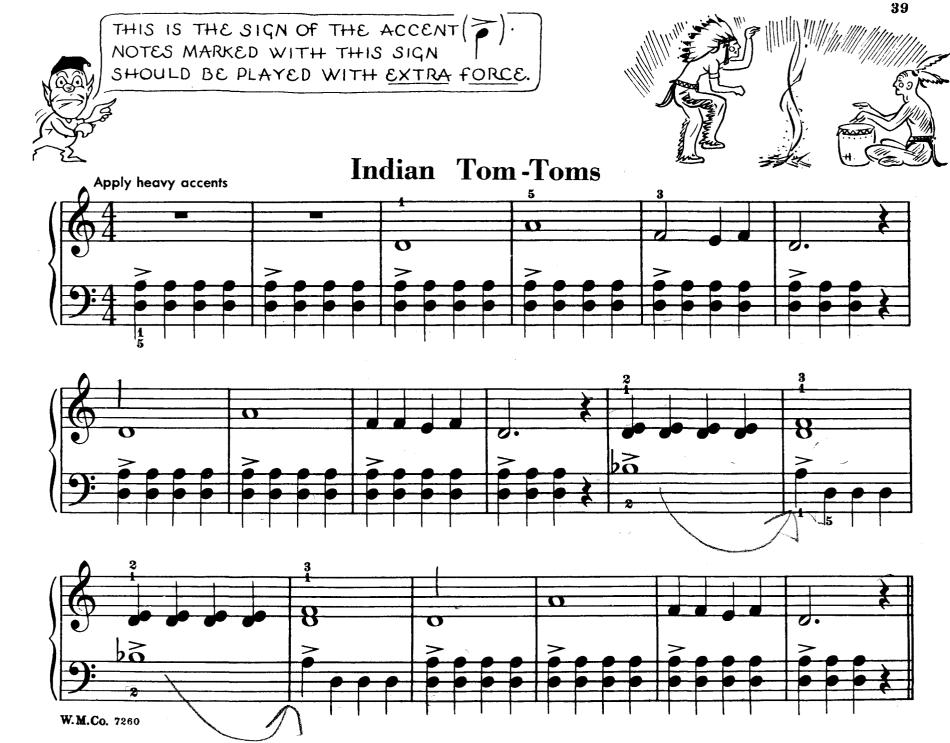
## Chords with Stationary Bass







For Sight Reading, use the duet on page 43.



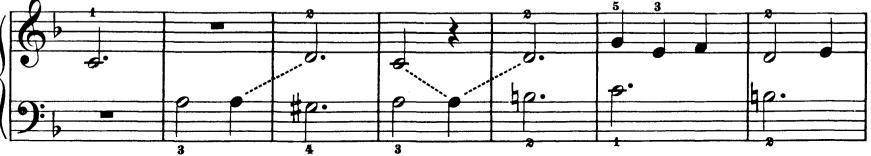


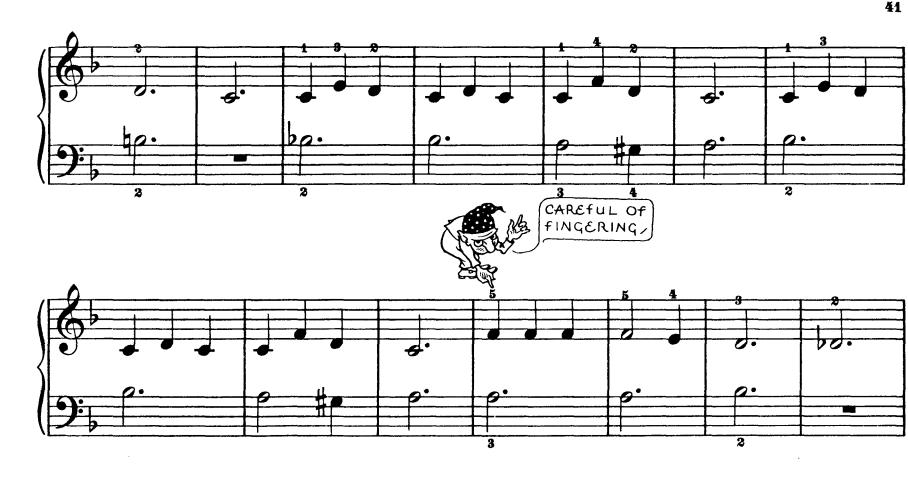
Duet

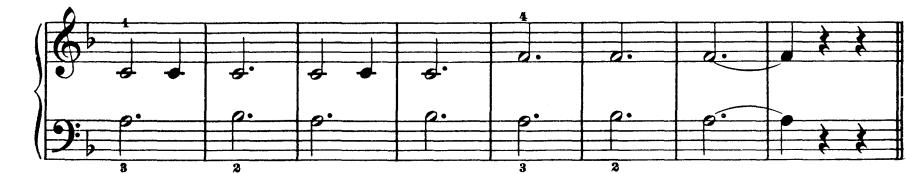








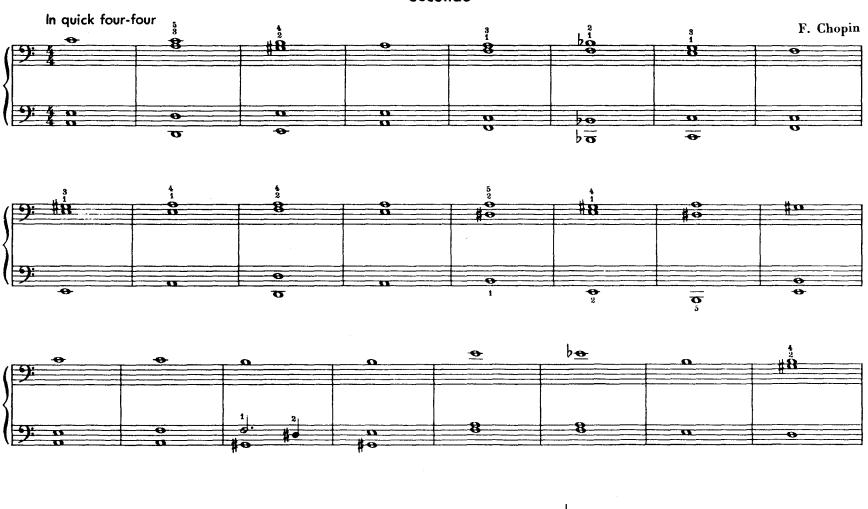




#### Duet from

## Prelude, Op. 28, No. 20

Secondo





Duet



# Duet The Band Played On





**Duet** 

# Certificate of Merit

This certifies that

has successfully completed

PART TWO

OF

# John Thompson's EASIEST PIANO COURSE

and is eligible for promotion to **PART THREE** 

Teacher

Date . . .