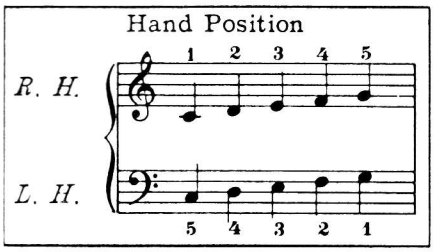
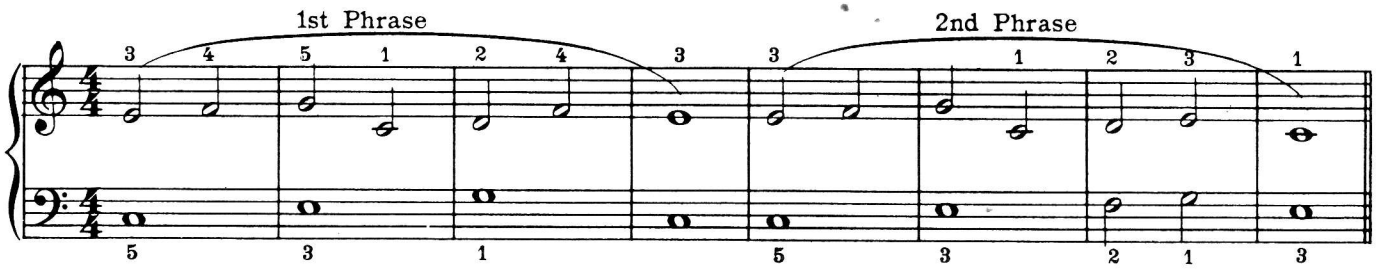
THE PHRASE

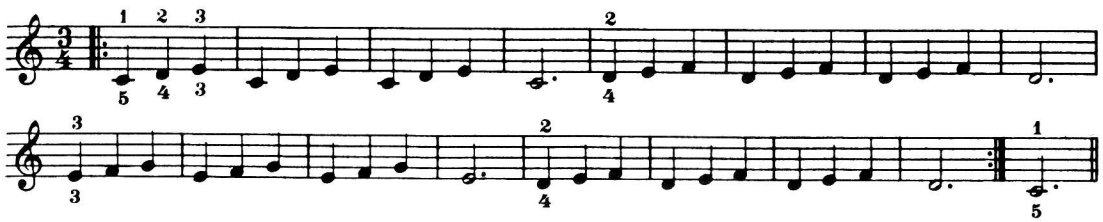


Music like language is expressed in phrases.
Single notes by themselves mean nothing.
Only when the notes are arranged into musical phrases do they take on a definite meaning.
Learn to think of your music *phrase by phrase.*
Notice how the first phrase is answered by the second in each of the following examples.



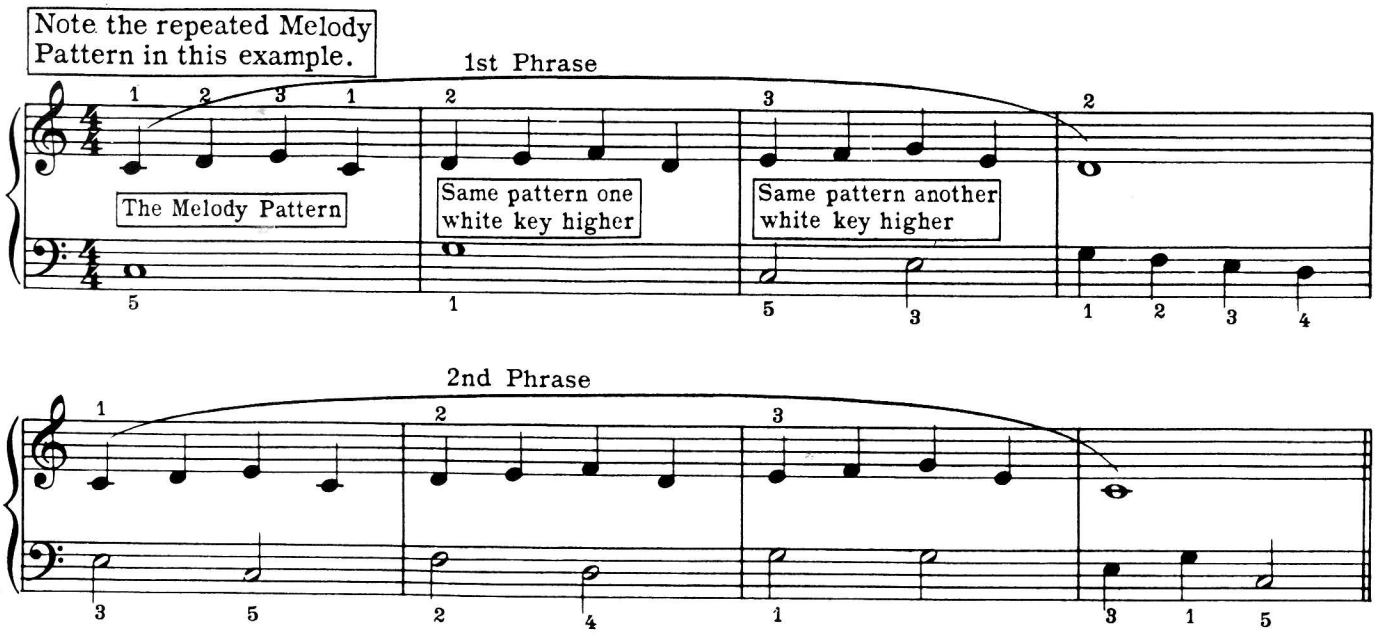
FINGER DRILL

First each hand separately then together an octave higher



MUSICAL FORM

Because it is built up of many well-ordered PATTERNS, Music is often compared to architecture.
We have in music, *Melody Patterns, Rhythmical Patterns, Harmony Patterns* and, in piano music, *Finger Patterns.*
The ability to recognize Patterns is very important. It makes for easier Sight Reading, quicker Memorizing and more intelligent Interpretation.

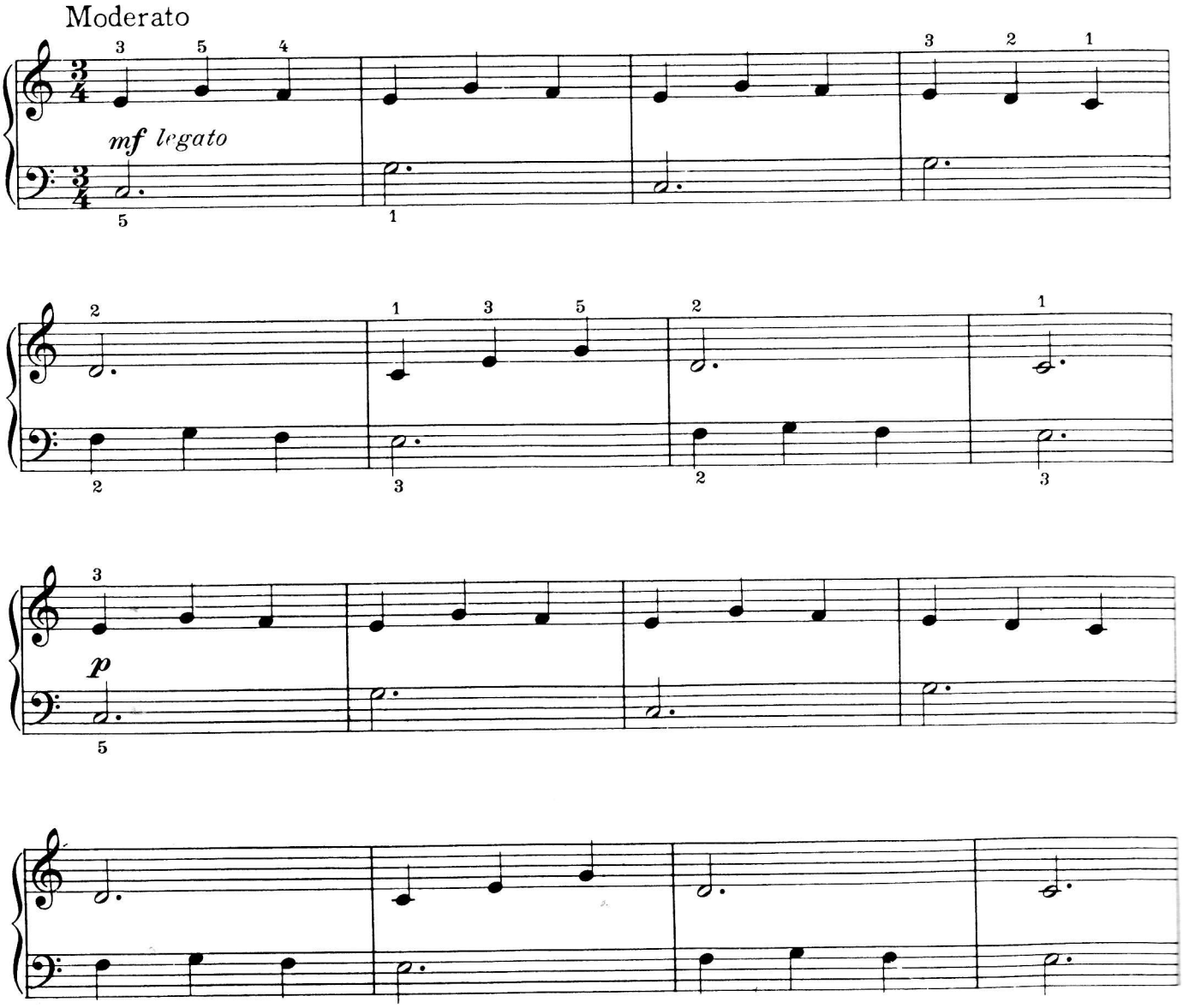


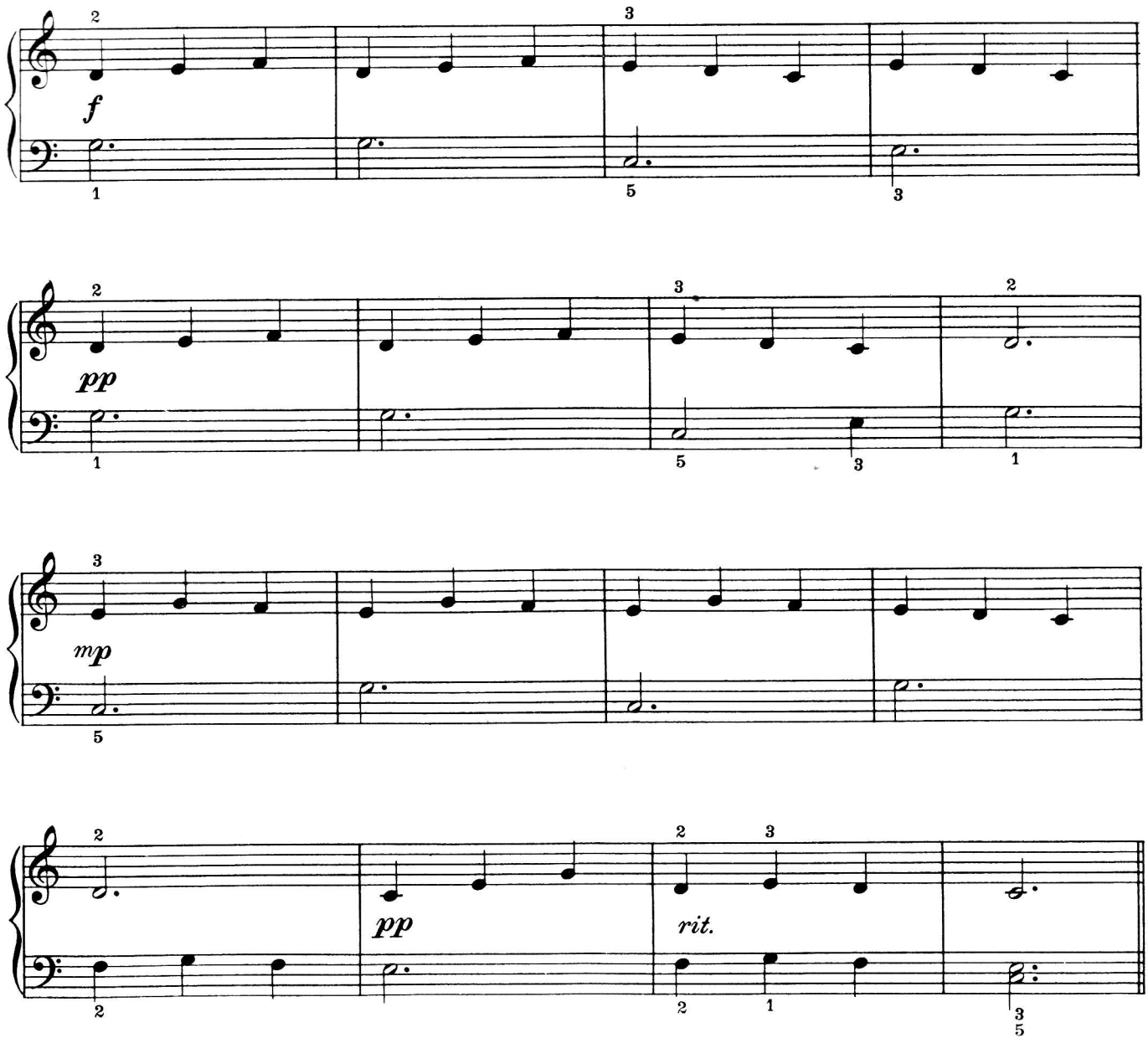
FINGER DRILL

TONAL SHADING

"Contrast is the first law of all Art". One of the first steps in securing contrast is by means of tonal shading. Be sure therefore to learn the meaning of the expression marks indicated in the following piece. They are explained at the bottom of the next page.

Swans on the Lake





THE MEANING OF THE EXPRESSION MARKS USED IN THIS PIECE

MODERATO – At a moderate rate of speed.

LEGATO – Bound together, smoothly connected.

mf = MEZZO FORTE – Moderately loud.

p = PIANO – Softly.

f = FORTE – Loud.

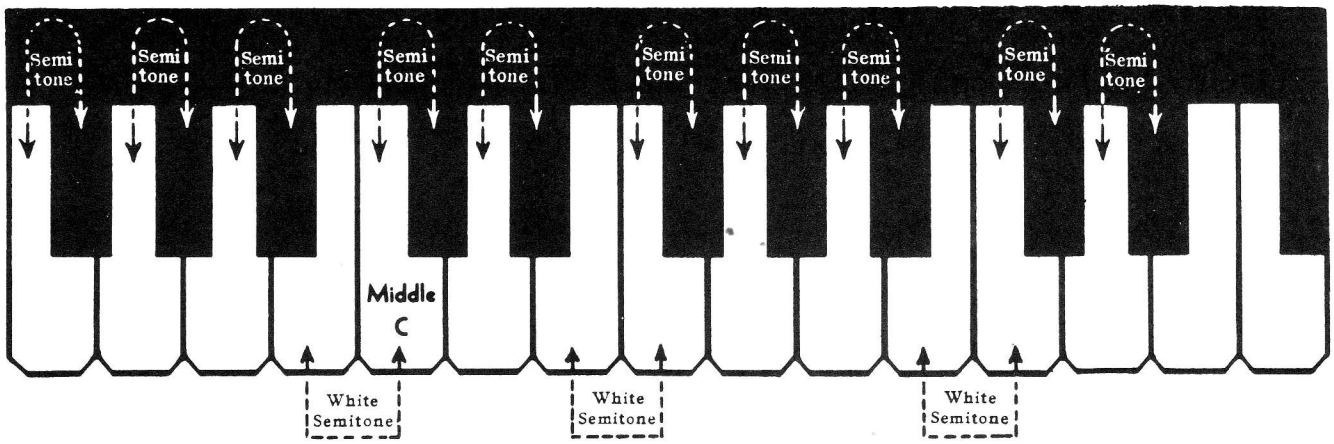
pp = PIANISSIMO – Very soft.

mp = MEZZO PIANO – Moderately soft.

rit. = RITARD.– Gradual slowing up of tempo.

SEMITONES

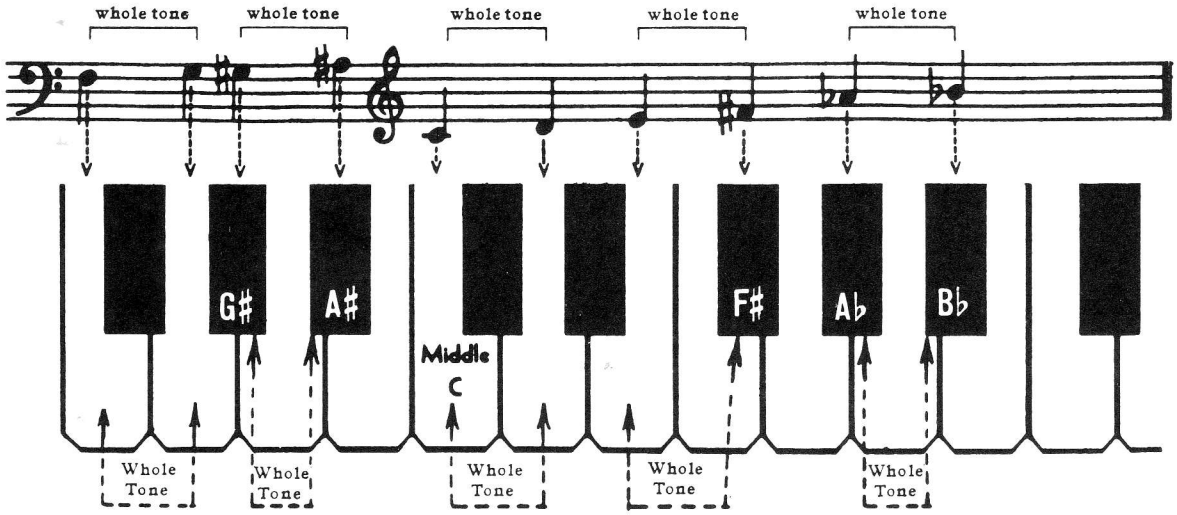
A SEMITONE is the distance between any Key and the NEXT nearest Key.



We find most of the SEMITONES are from a WHITE to a BLACK Key. There are, however, two WHITE SEMITONES—one between B and C and the other between E and F. Study them on this chart and locate them on the keyboard of your piano until they can be quickly recognized.

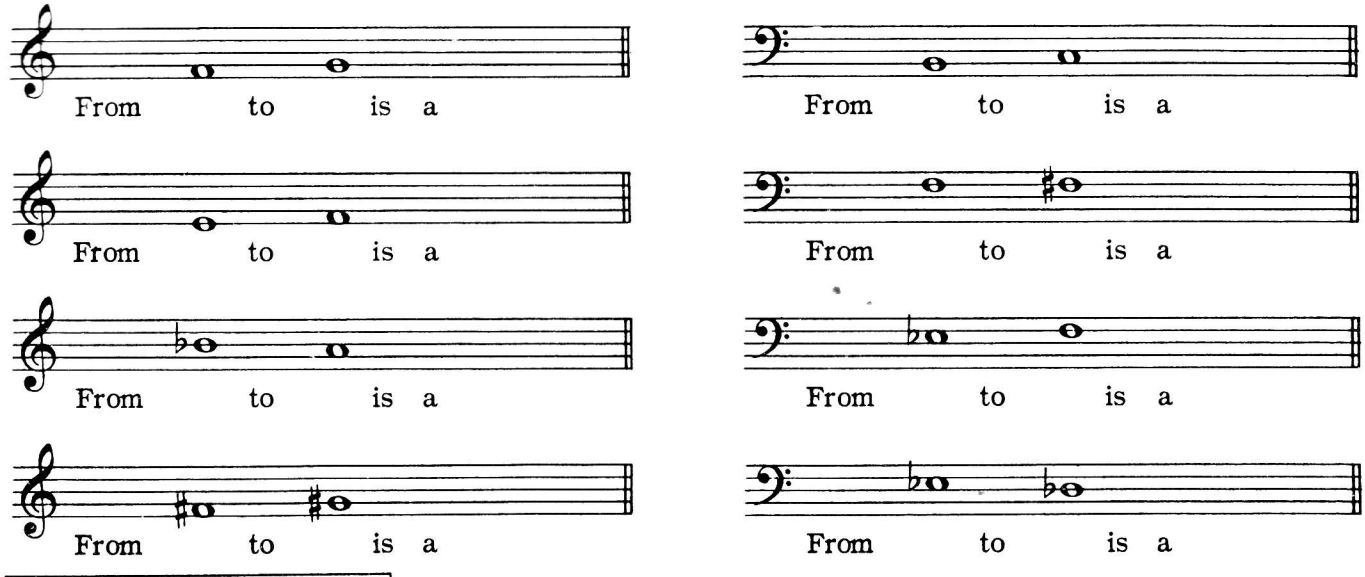
TONES

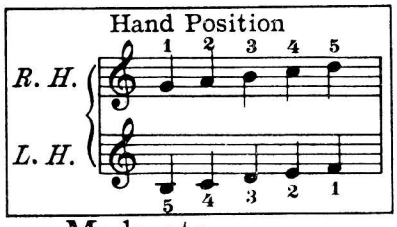
A WHOLE TONE is twice the distance of a semitone. Therefore, there will always be ONE KEY—either BLACK or WHITE lying between.



TONES and SEMITONES

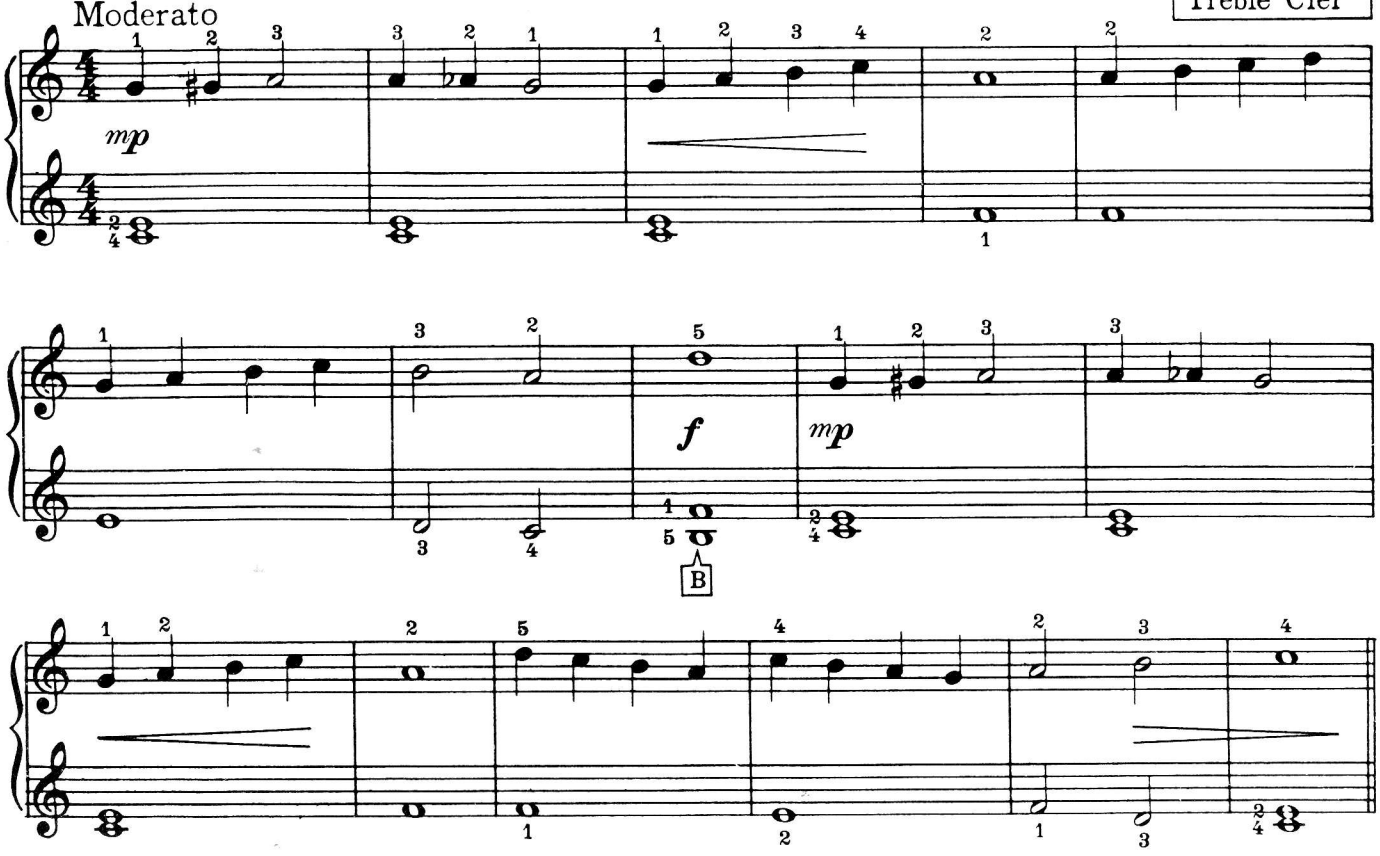
Write the name of each INTERVAL (distance) below the following examples.





Stepping Stones

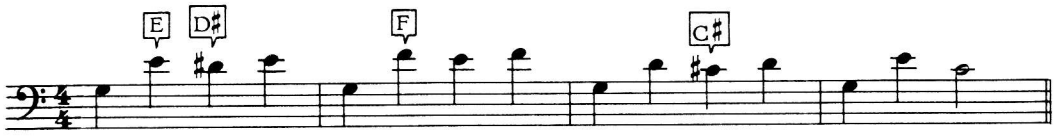
NOTE
Both hands in Treble Clef



SEMITONES

The melody in the right hand of STEPPING STONES passes through 16 semitones of which 8 are *white key* SEMITONES. Can you locate all of them?

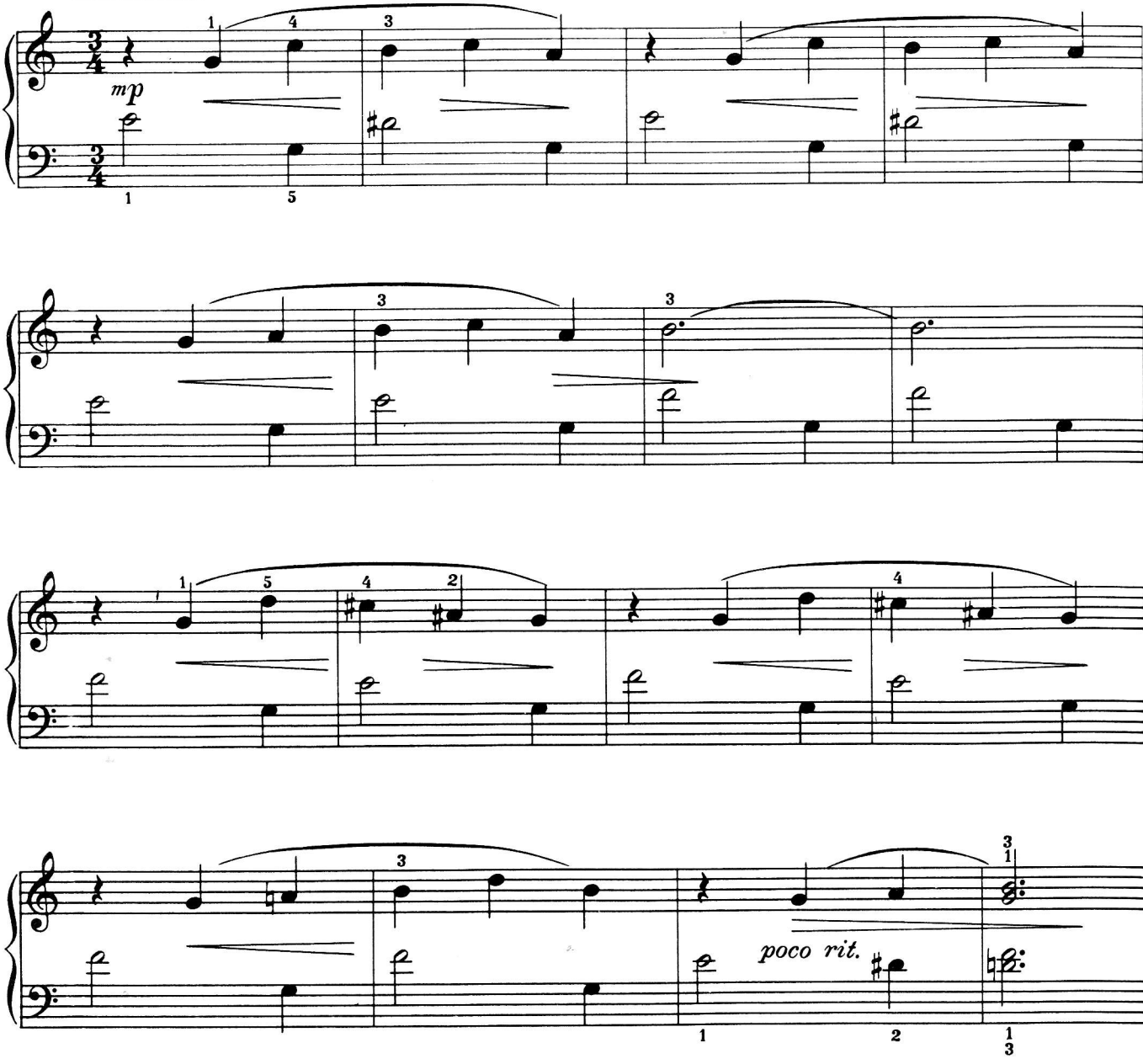
DRILL FOR LEFT HAND

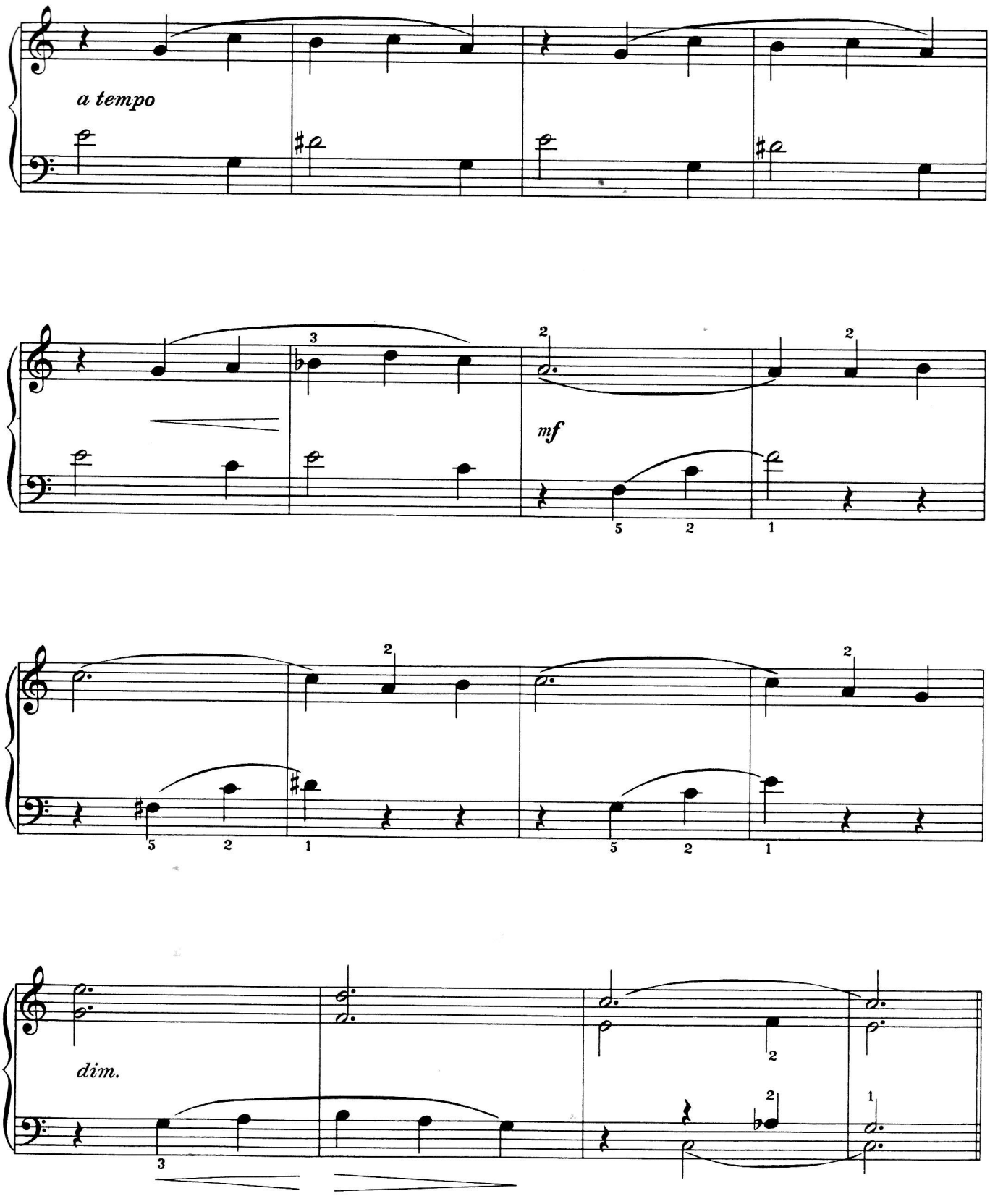


In the Swing

Andantino

June Waldo



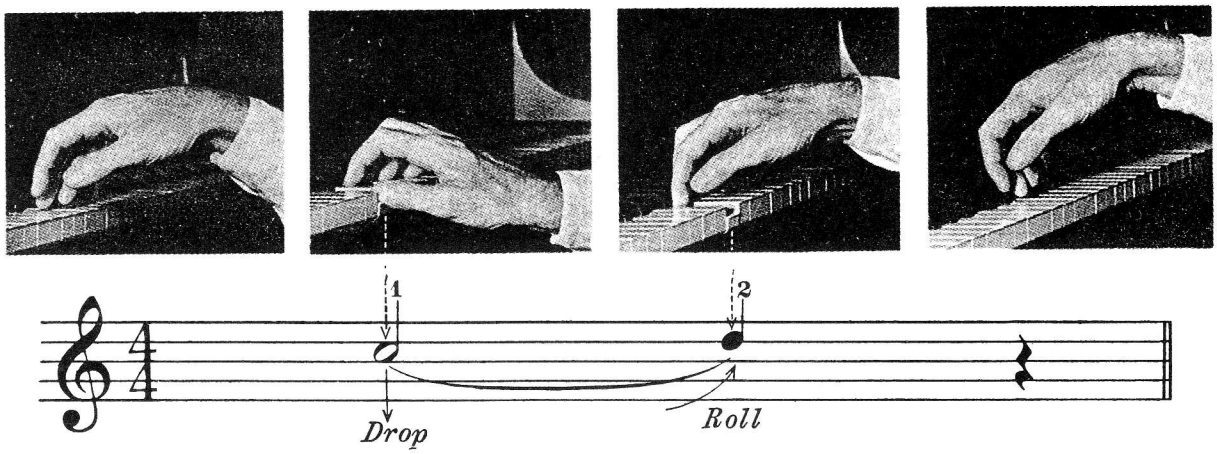

a tempo
mf
dim.

PHRASING

What bowing is to the violinist, breathing to the singer, enunciation to the speaker, phrasing is to the pianist.

A simple, two-note phrase properly executed, not only *breathes* and is separated from the next phrase, but produces a *tonal inflection* that adds to the beauty and interpretation of the music.

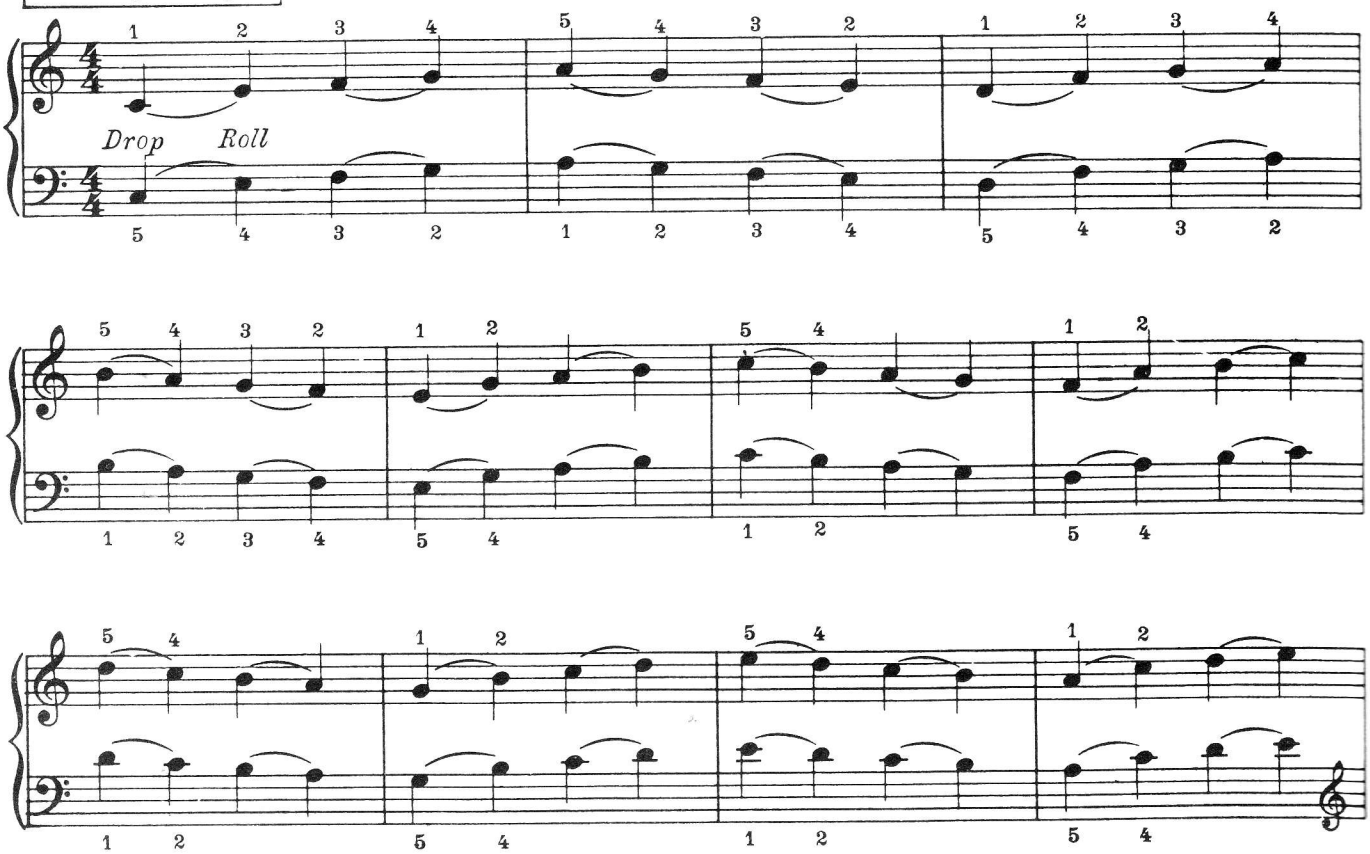
The proper attack for a two-note phrase is very easy to accomplish. Simply remember the words, *DROP-ROLL,* and the effect comes naturally. In the following example, play the first note of each phrase with a gentle drop of the arm. The second note is played with a rolling motion of the arm and hand in an inward and upward movement, *using no finger action* and ***releasing the note*** on the upward roll.

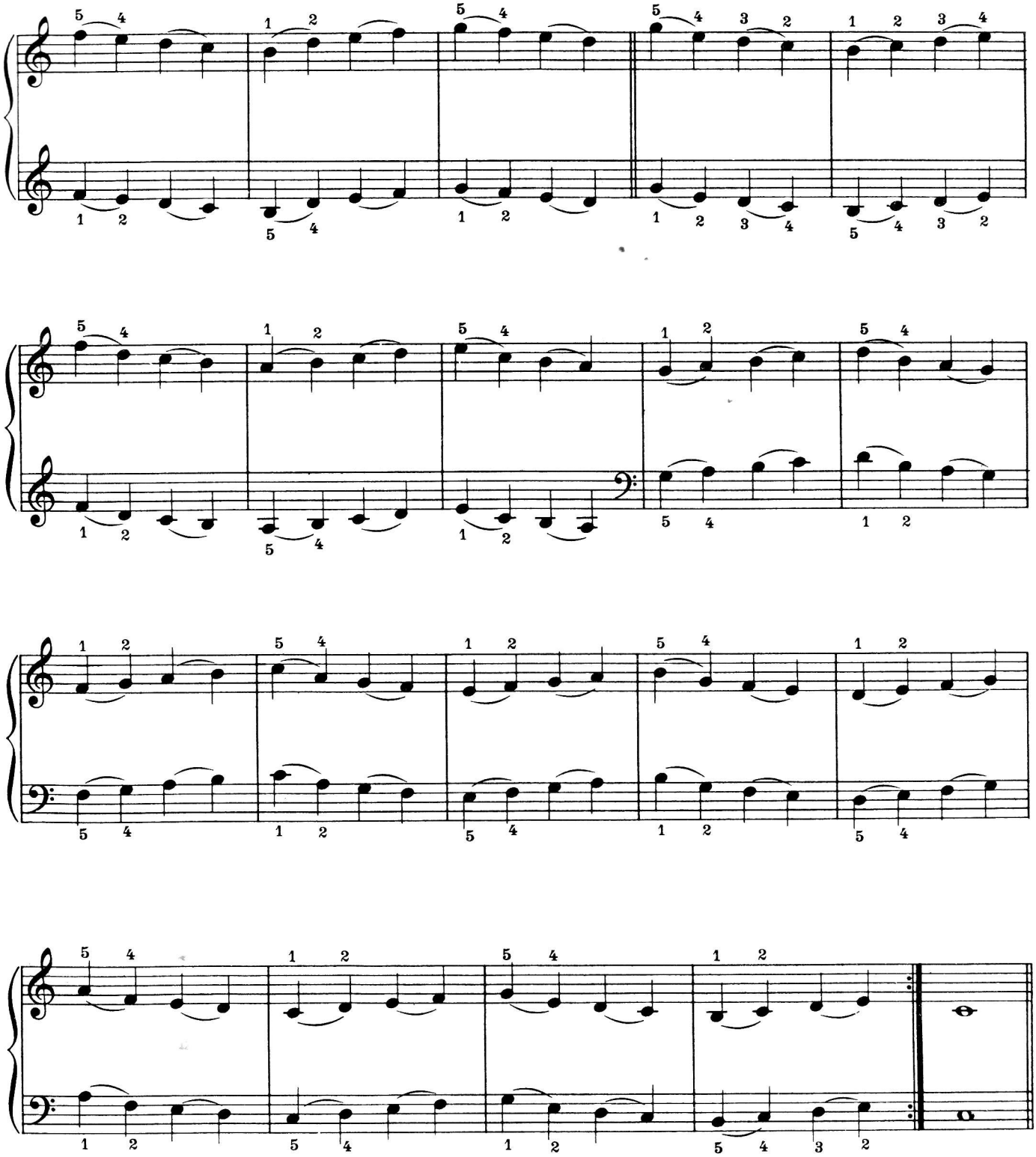


PHRASING IN TWOS

Practise first each hand separately

Hanon (Adapted)





This study (and all other Hanon Studies in this book) should be reviewed daily.

In this piece observe the following:

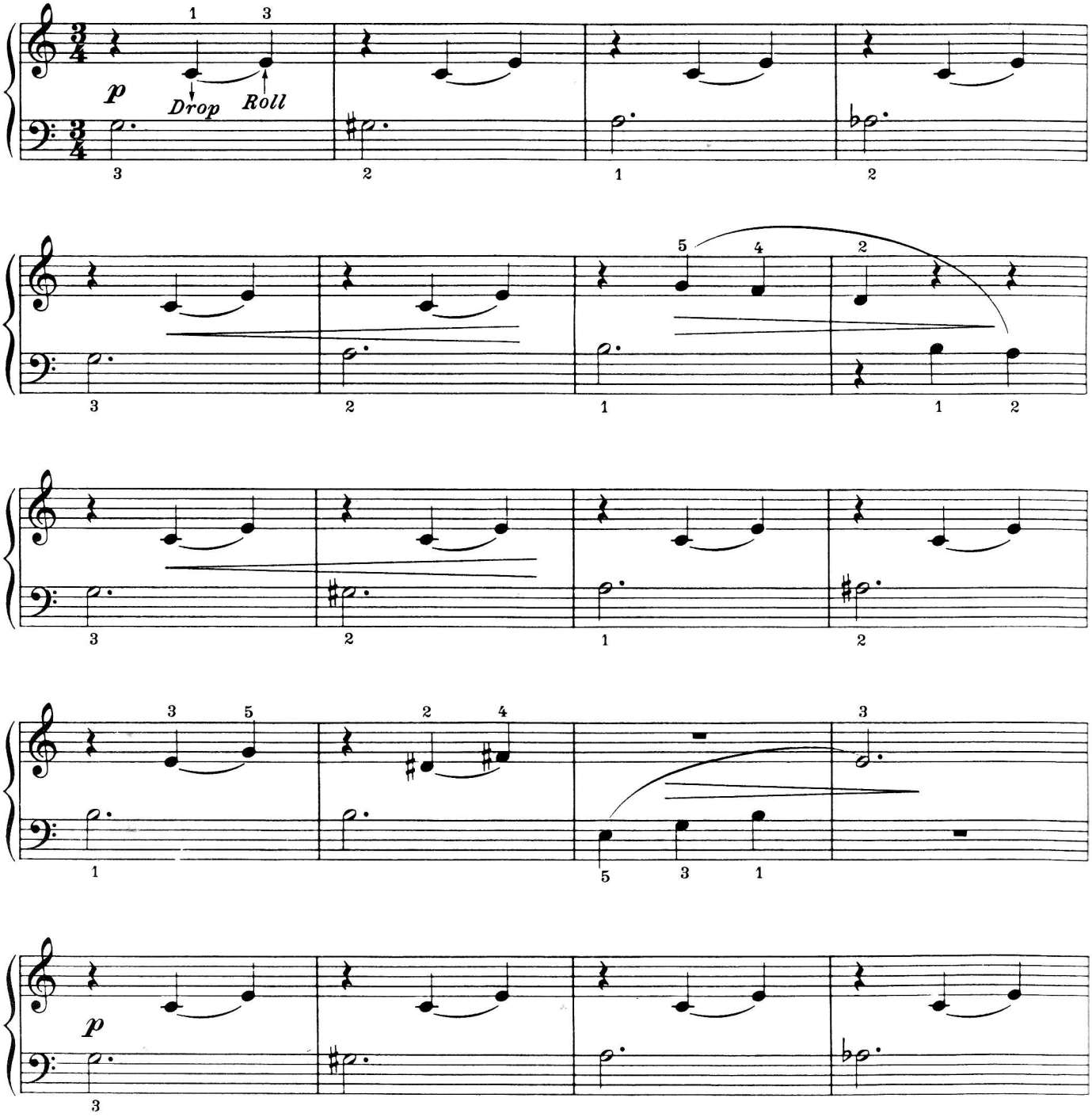
1. The melody lies in the left hand.
2. Melody progresses by semitones and whole tones. Analyze.
3. The accompaniment in the right hand is a series of two-note phrases. DROP-ROLL.

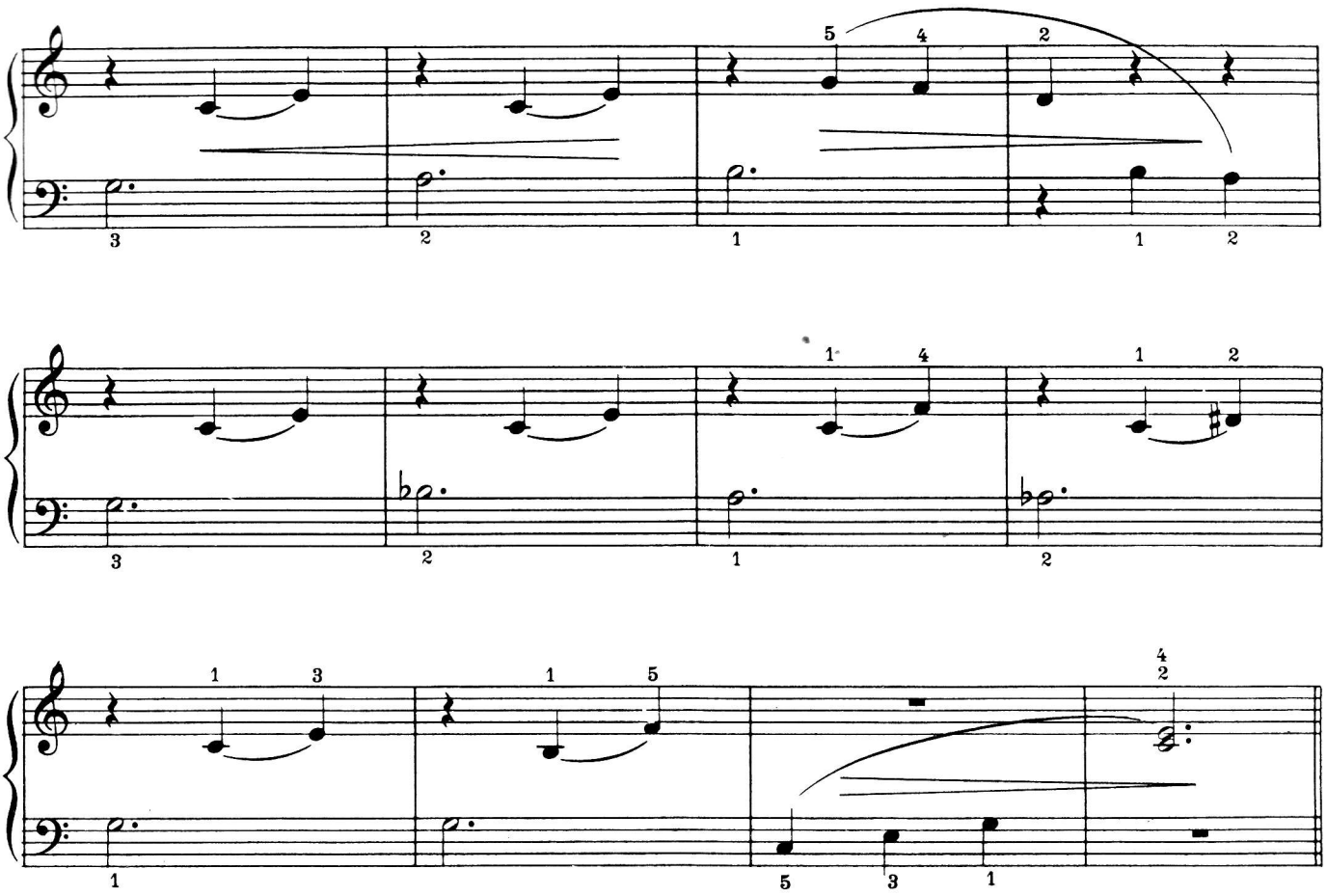
Swaying Silver Birches

(Petite Valse)

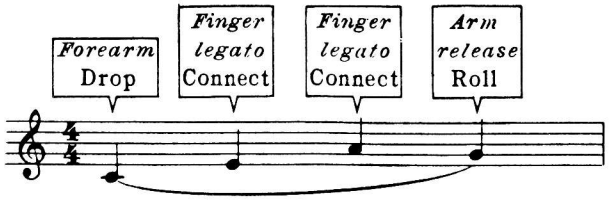
Andantino

Charles Leslie

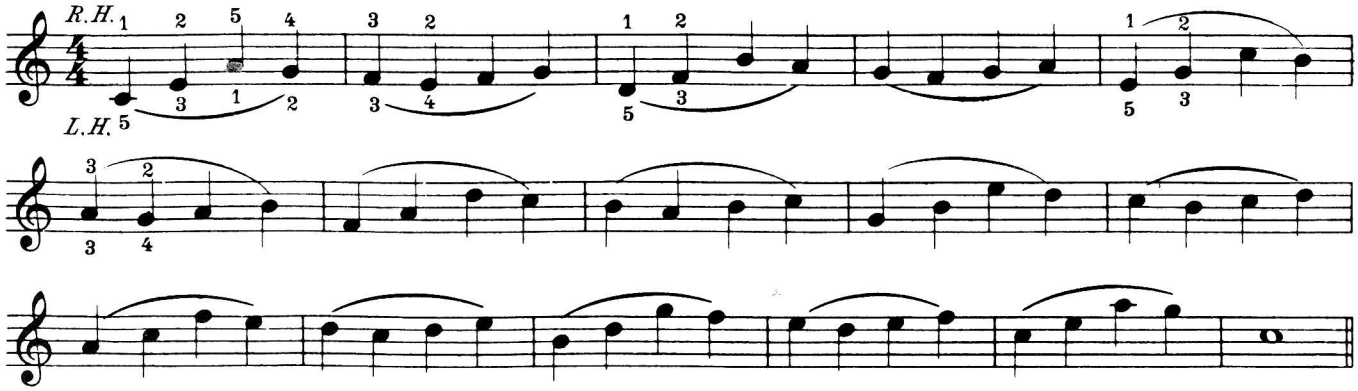




PHRASING IN FOURS



Hanon
Adapted



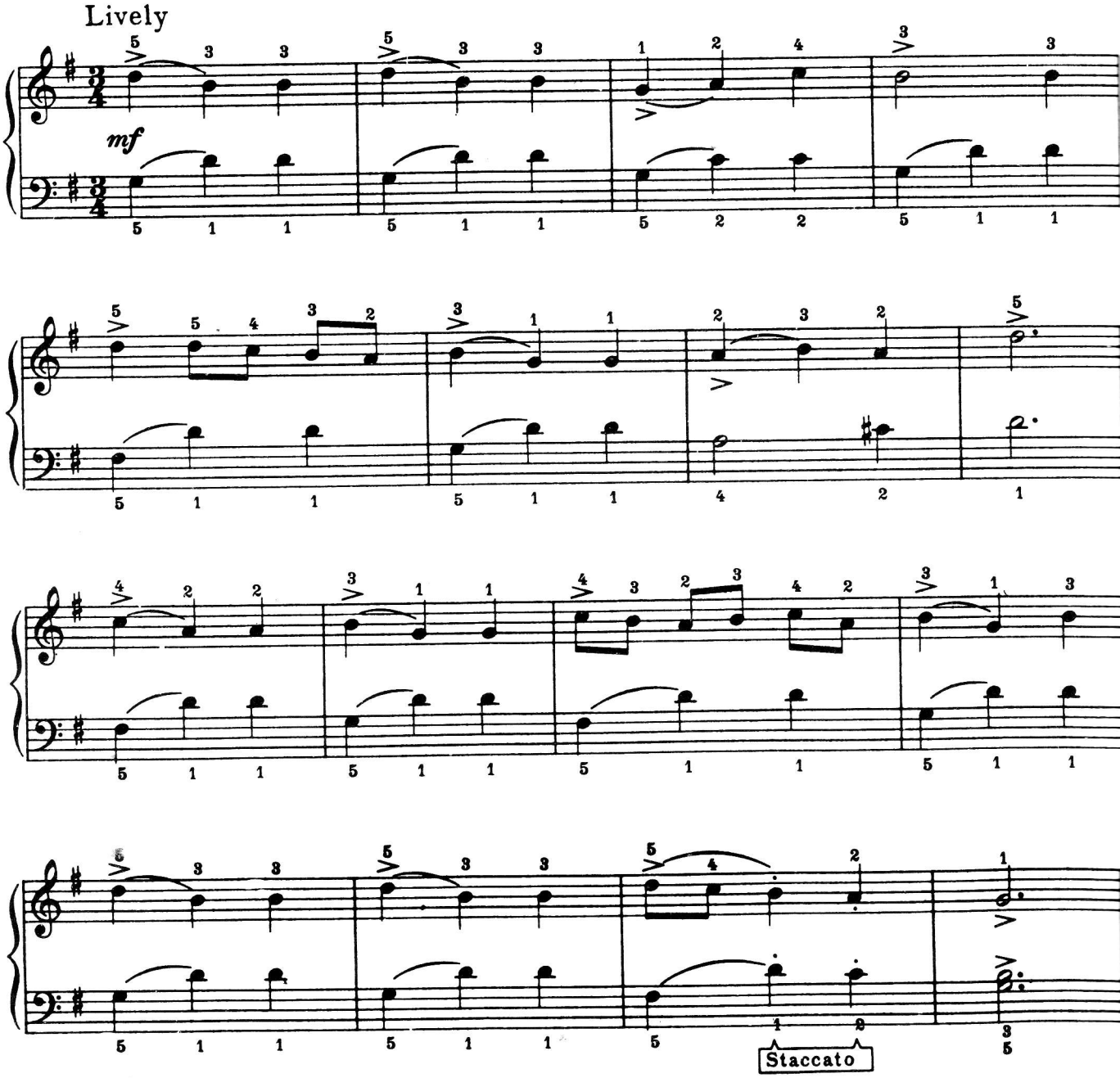
DANCE FORMS

In music, RHYTHM is always uppermost. This is particularly true when playing *Dance Forms*. It is the rhythm that gives the dance its distinctive character. In a Dutch Dance the accent is a very heavy one. The first beat is usually phrased into the second and tossed off sharply. Imagine Dutch Children dancing in their wooden shoes and see if you can make this piece suggest the Land of Canals, Dykes and Tulips.

> = accent

Dutch Dance

Lively



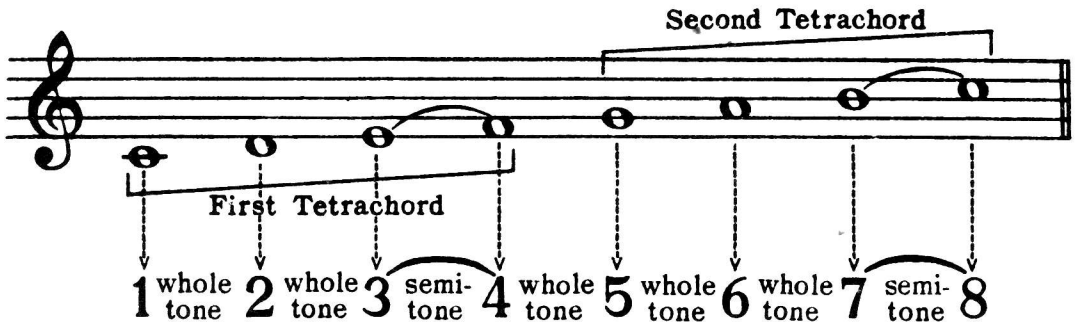
REVIEW

The Hanon Studies on pages 28 and 31 should be kept in review daily.

THE MAJOR SCALE

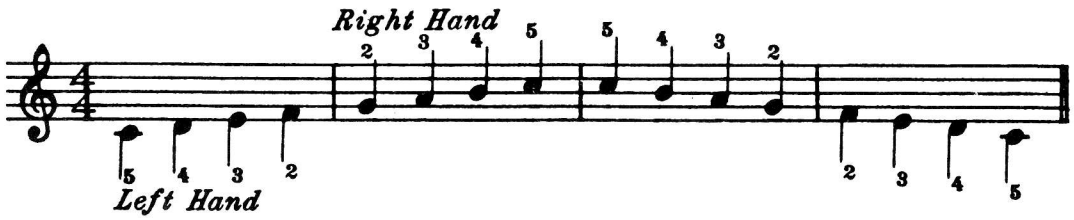
A SCALE is a succession of eight notes bearing letter-names in alphabetical order, the last note having the same letter-name as the first. The figures 1, 2, 3, 4, 5, 6, 7, 8 are called the degrees of the scale.

A MAJOR SCALE is a succession of WHOLE TONES and SEMITONES.
The semitones occur between 3 and 4 and between 7 and 8 as follows:

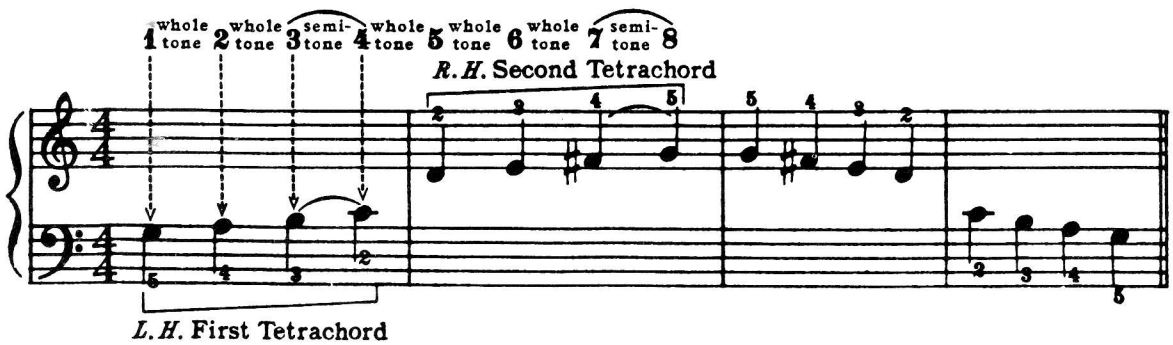


The above chart shows how a MAJOR SCALE is composed of TWO TETRACHORDS, each tetrachord *separated by a WHOLE TONE*.

Play the scale of C MAJOR as follows, using the fingers indicated.

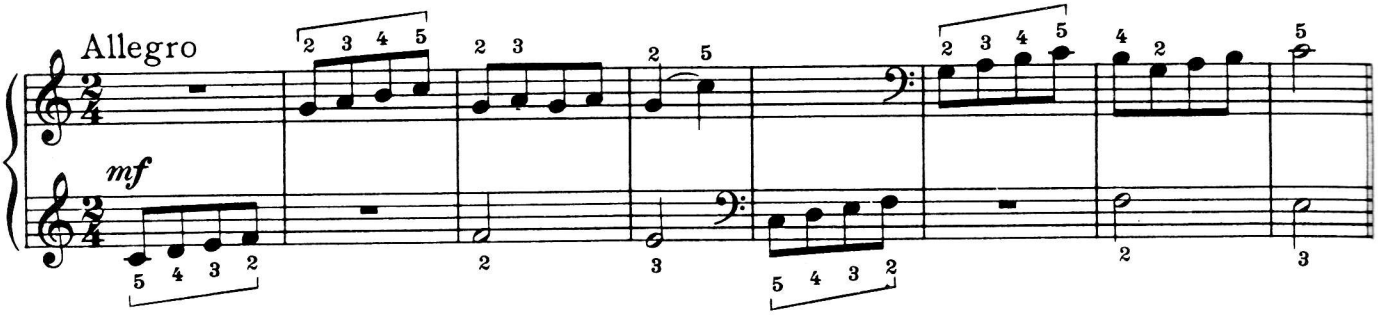


SCALE OF G MAJOR



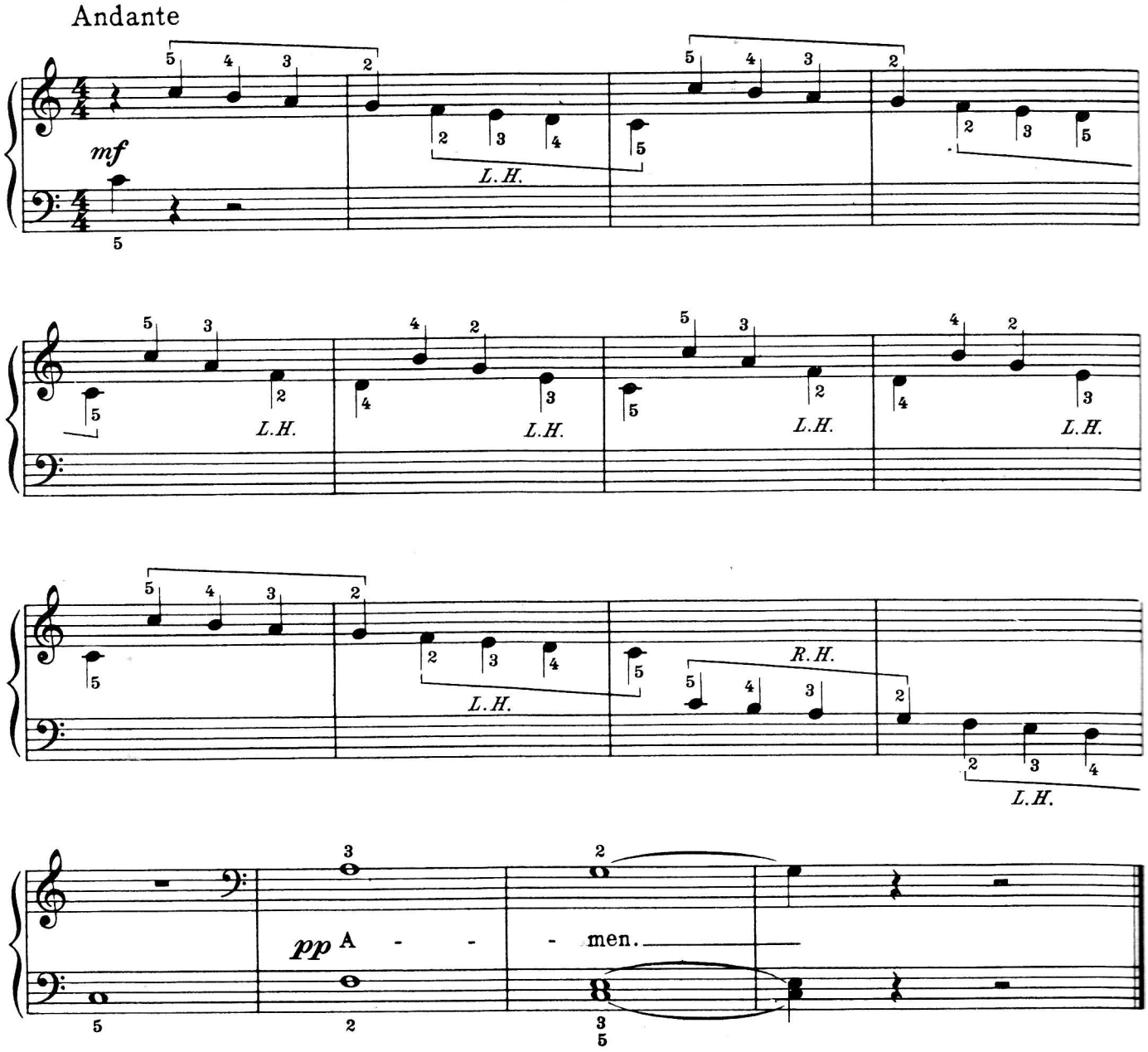
Note to Teachers: *During the progress in this book, it is advisable to adhere to the above form—the scale divided between the hands—until scale construction in all keys has been thoroughly mastered. This obviates the necessity of passing the thumb under and the hand over—a procedure which is comprehensively taken up and illustrated by examples in the SECOND GRADE book.*

ETUDE.

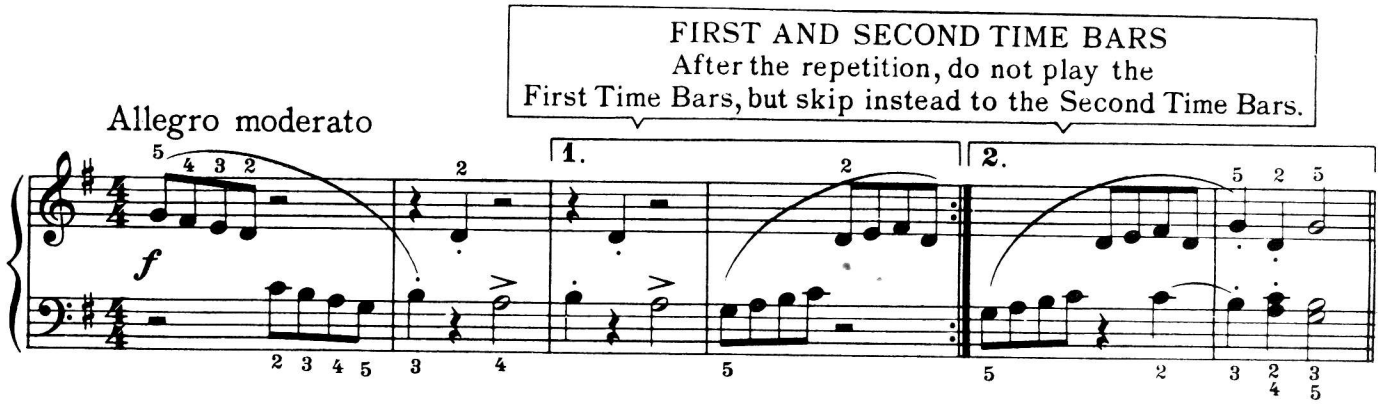


Church Bells

Scale of C major-descending



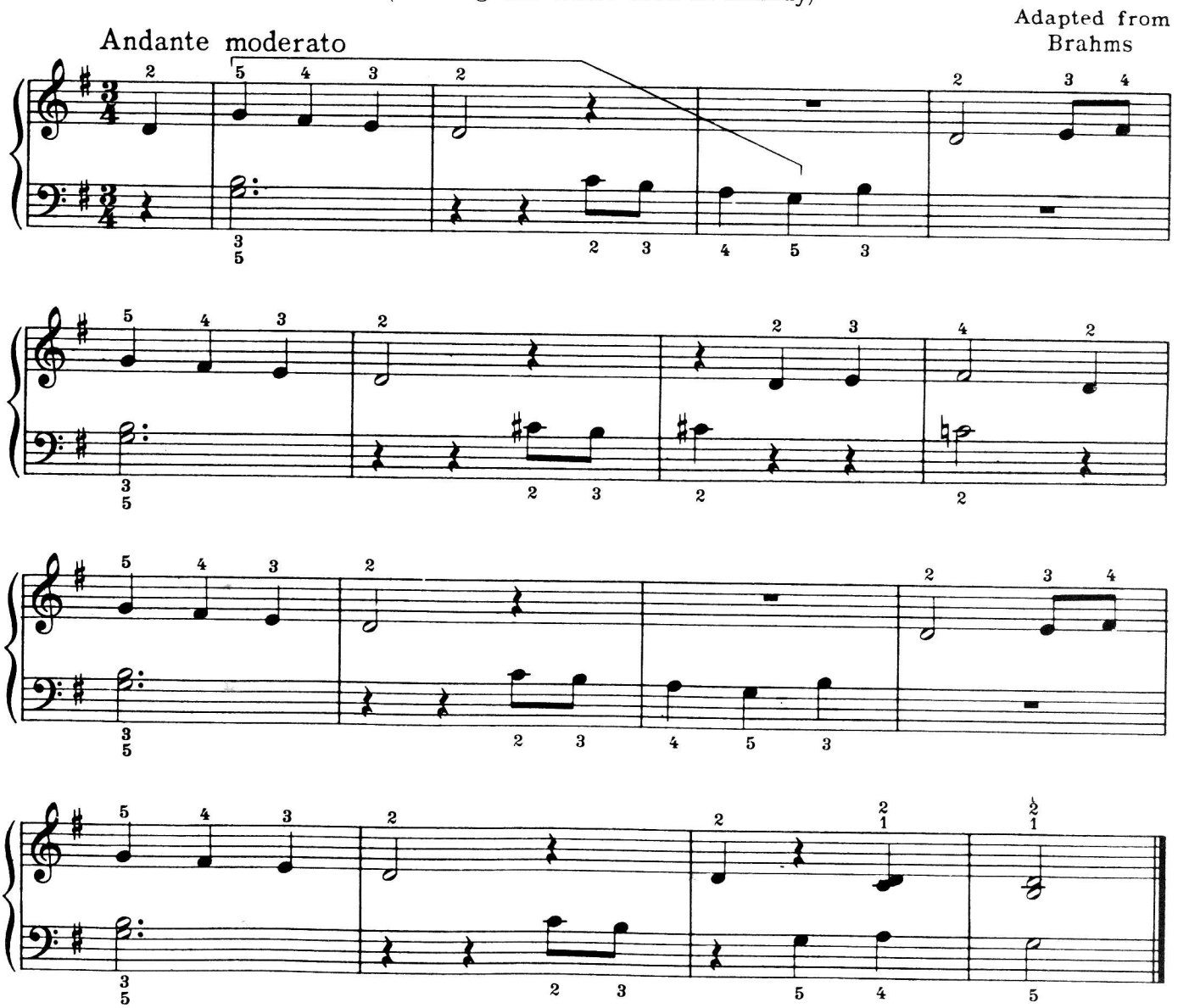
ETUDE



Lullaby

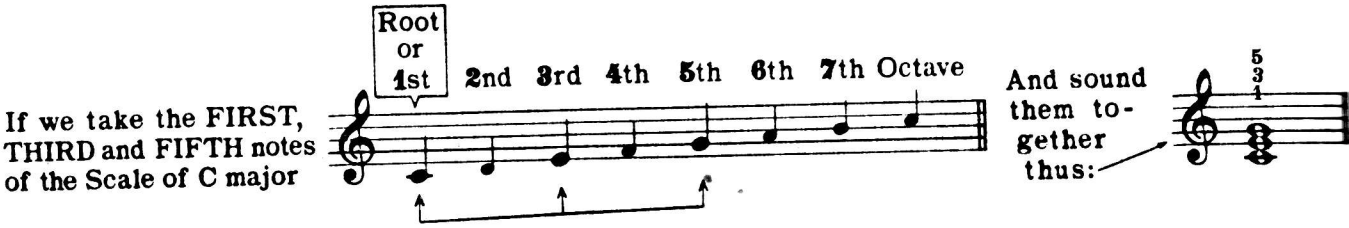
(Showing the Scale used as Melody)

Adapted from
Brahms



CHORD BUILDING

A CHORD is a group of *three* or more notes.



We have played the C MAJOR TRIAD of which G is the **5**th. E is the **3**rd. C is the ROOT.

Triads can be built upon all degrees of the scale. Every Triad is named for its Root.

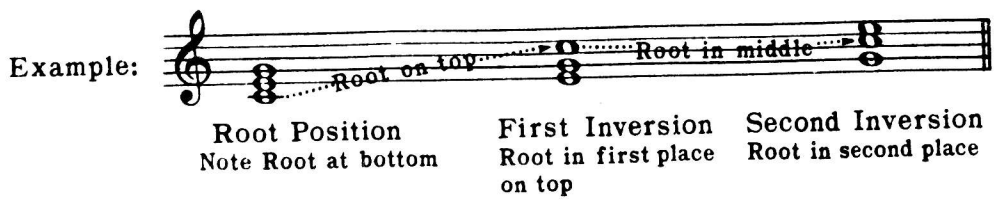
CHORD INVERSIONS

We have learned that a TRIAD contains a ROOT, a 3rd and a 5th. The order of these notes may change *without changing the name of the chord.*

When the lowest note is the ROOT, the triad is in the ROOT POSITION.

When the lowest note is NOT the ROOT, the triad is said to be INVERTED.

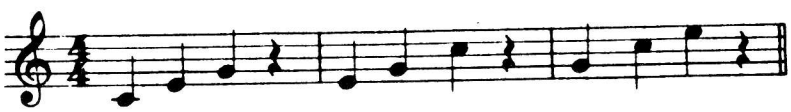
C MAJOR TRIAD



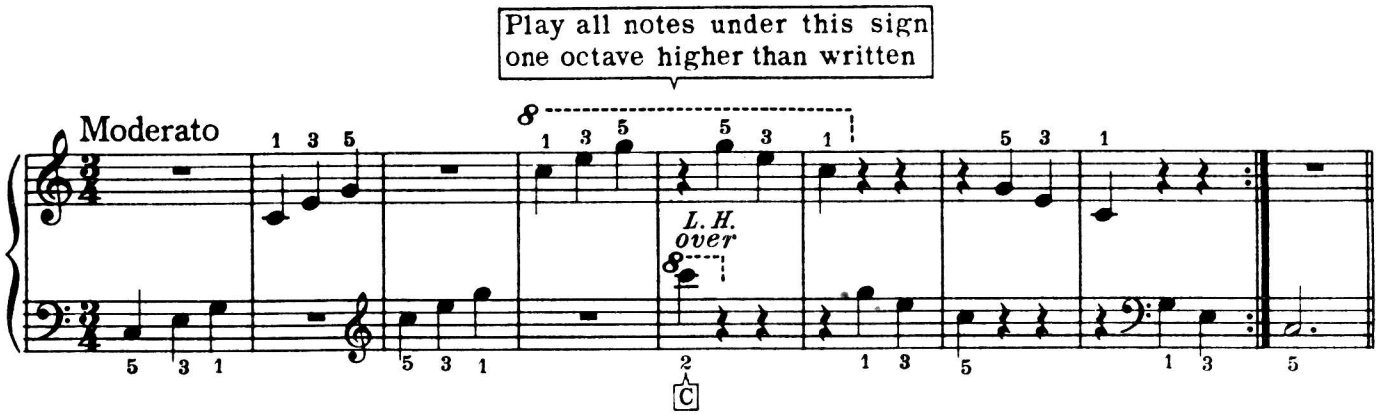
BROKEN CHORD or ARPEGGIO

When the notes of a chord are separated and played in the following manner, it is known as a BROKEN CHORD or ARPEGGIO.

ARPEGGIO is an Italian word meaning, *in the style of a harp.*

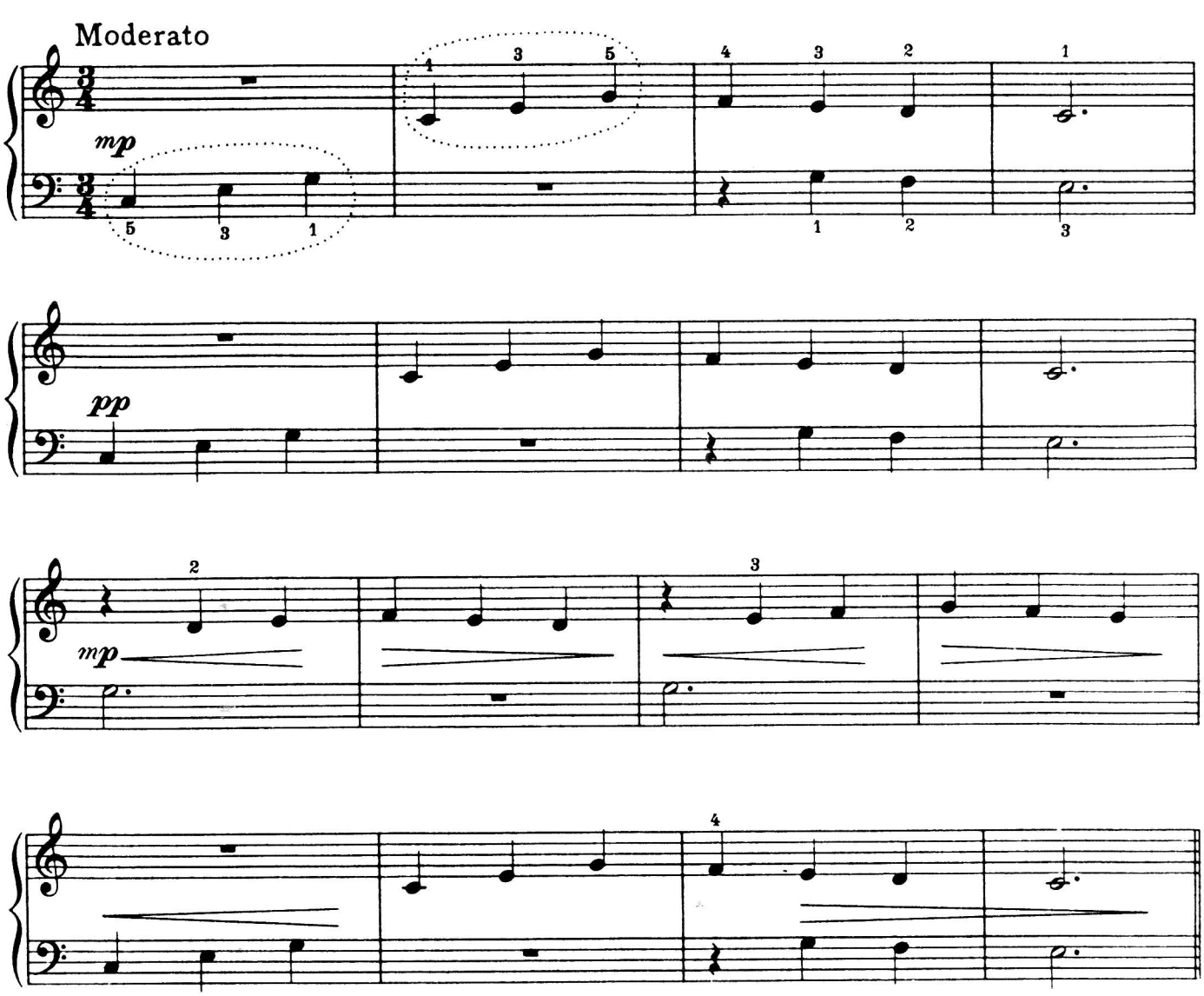


ARPEGGIO DRILL



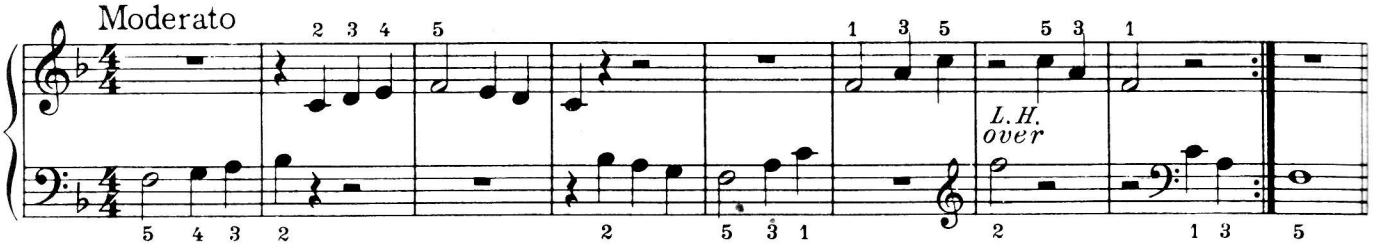
ETUDE

BROKEN CHORDS



DRILL

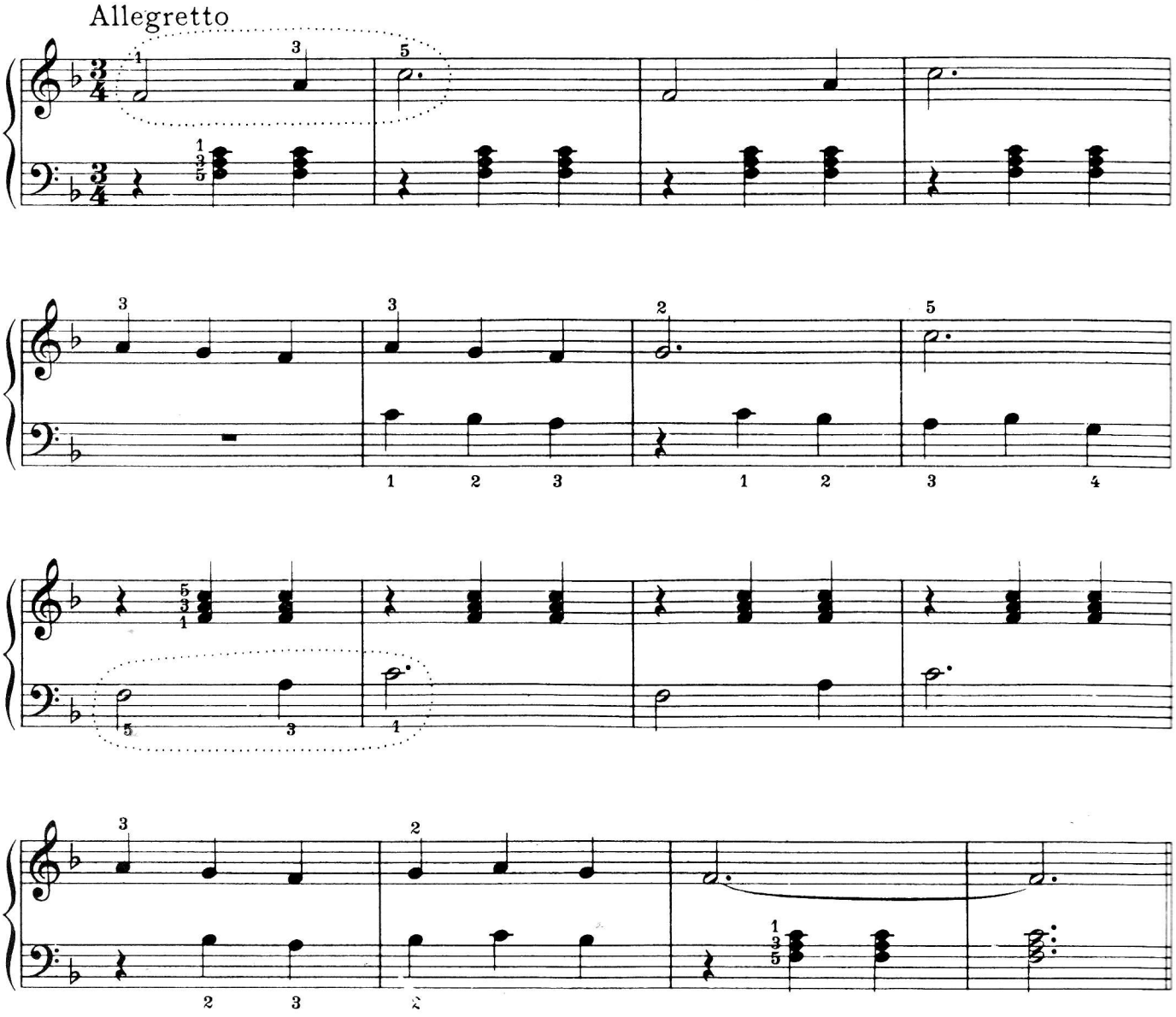
F Major Scale and Arpeggio



Circle all broken chords

ETUDE

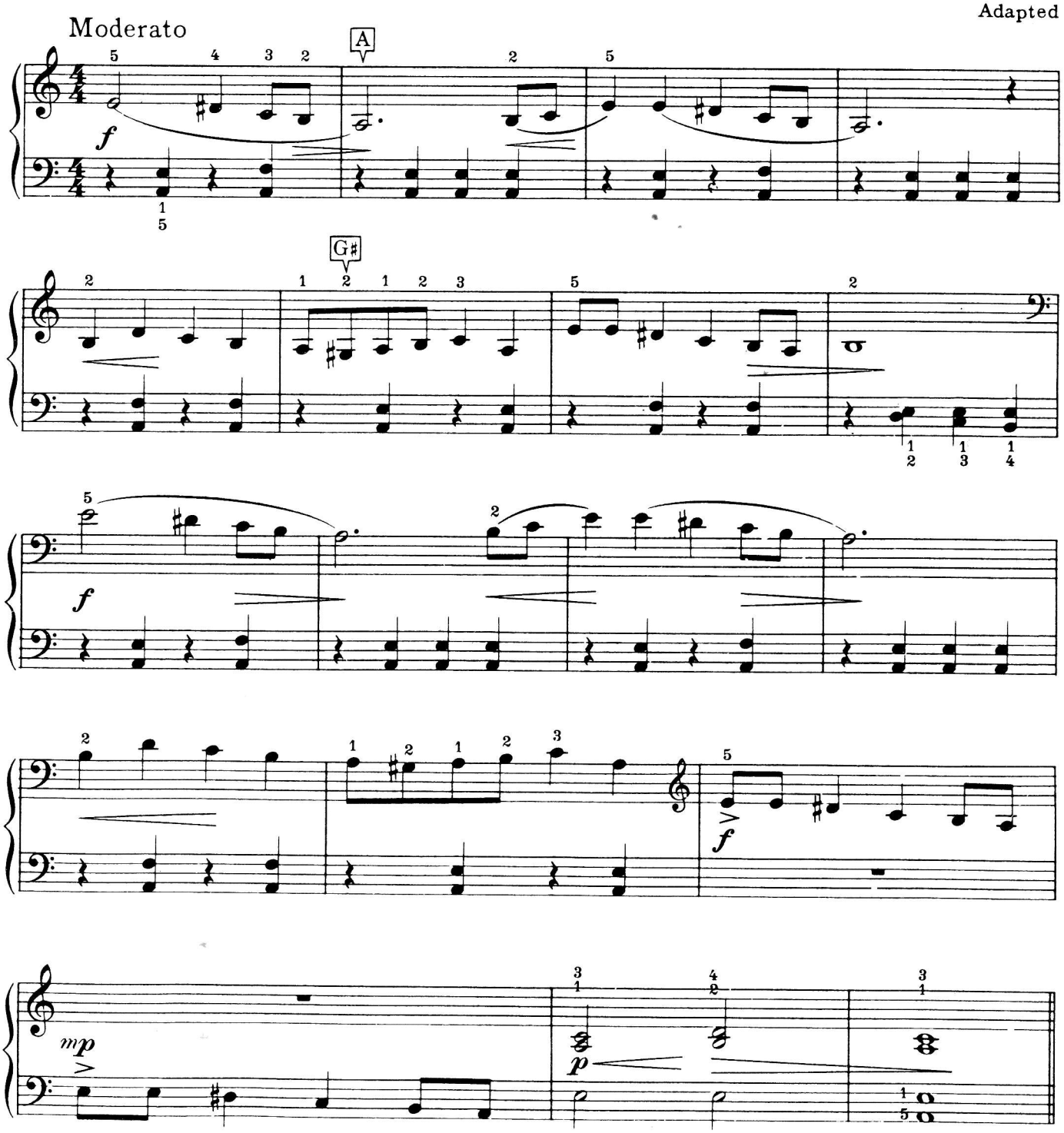
CHORDS and BROKEN CHORDS



From Tchaikovsky's

Marche Slave

Adapted



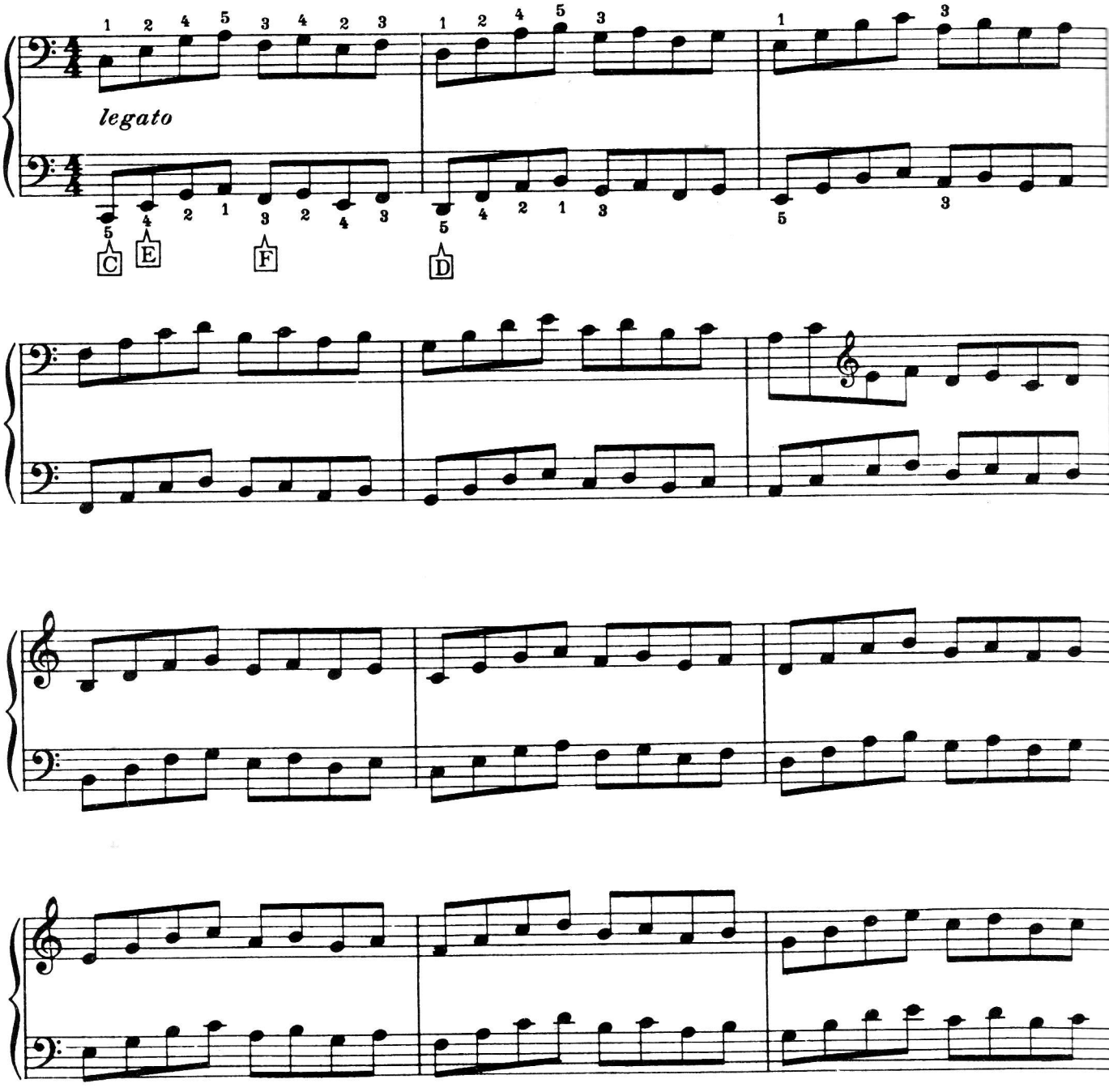
While the actual study of Minor Scales and Minor Modes is not presented until the student has reached the SECOND GRADE BOOK in John Thompson's MODERN COURSE FOR THE PIANO, it has been deemed advisable to include a few examples in Minor Mode in this book.

They provide additional study in Ear Training and offer material for those teachers who prefer to teach Minor Scales in the first book.

The above example is in key of A minor.

FINGER LEGATO

Raise and drop the fingers with military precision. *Keep the hand and arm perfectly quiet.*
This touch develops independence and strength of finger, and produces clean, articulated passage playing.

Hanon
(Adapted)

Moderato