

# THE PHRASE

Hand Position

R. H. 1 2 3 4 5

L. H. 5 4 3 2 1

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.

1st Phrase

2nd Phrase

## 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.

Note the repeated Melody Pattern in this example.

1st Phrase

2nd Phrase

The Melody Pattern

Same pattern one white key higher

Same pattern another white key higher



2 3

*f*

1 5 3

2 3 2

*pp*

1 5 3 1

3

*mp*

5

2 2 3

*pp* *rit.*

2 1 3 5

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.

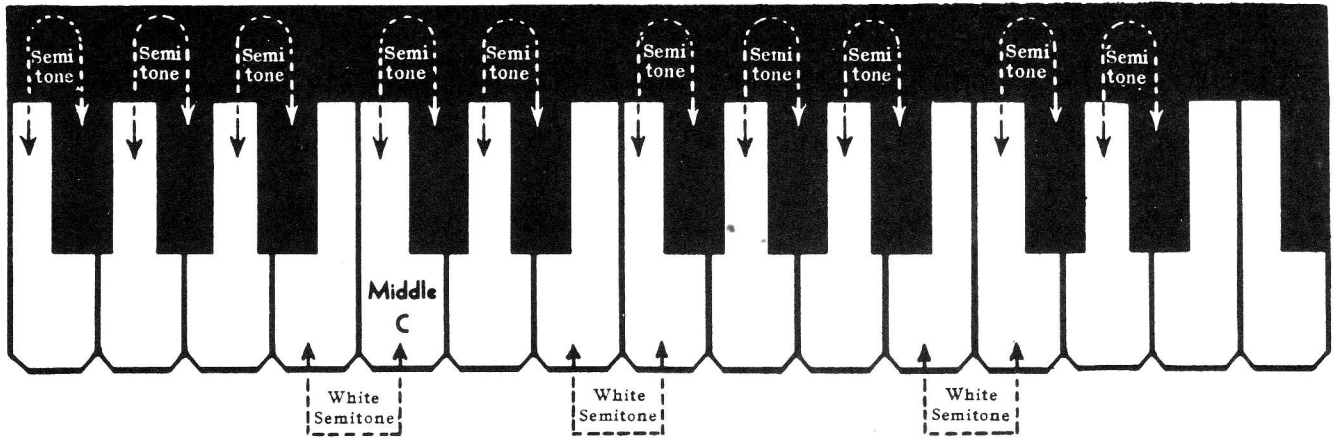
*pp* = PIANISSIMO – Very soft.

*mp* = MEZZO PIANO – Moderately soft.

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

# SEMITONES

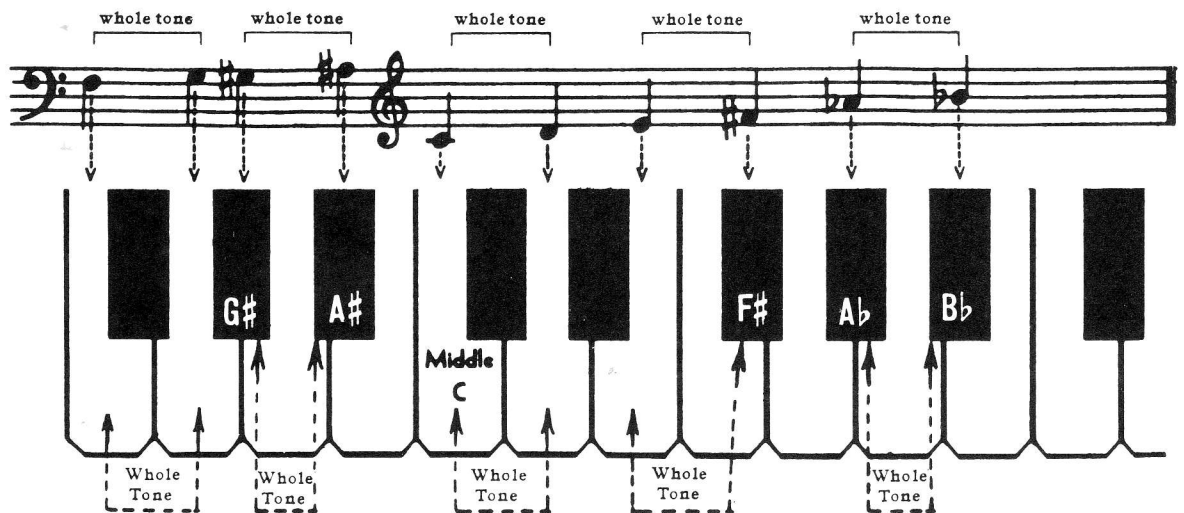
A SEMITONE is the distance between any Key and the NEXT nearest Key.



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.





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

From G to A is a

From G to A is a

From G to B is a

From G to A# is a

From F# to G is a

From F# to G is a

From G# to A is a

From F# to G# is a

Hand Position

R. H. 1 2 3 4 5  
L. H. 5 4 3 2 1

Stepping Stones

NOTE  
Both hands in  
Treble Clef

Moderato

*mp*

*f* *mp*

B

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?



*a tempo*

*mf*

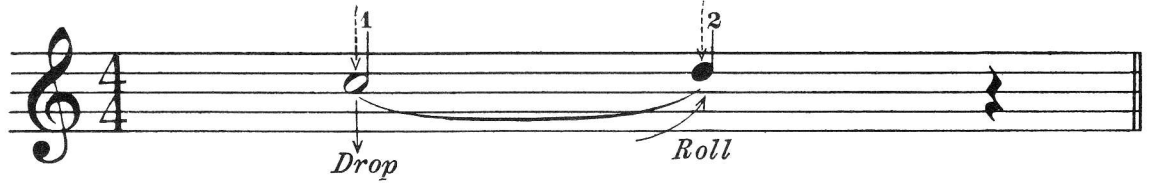
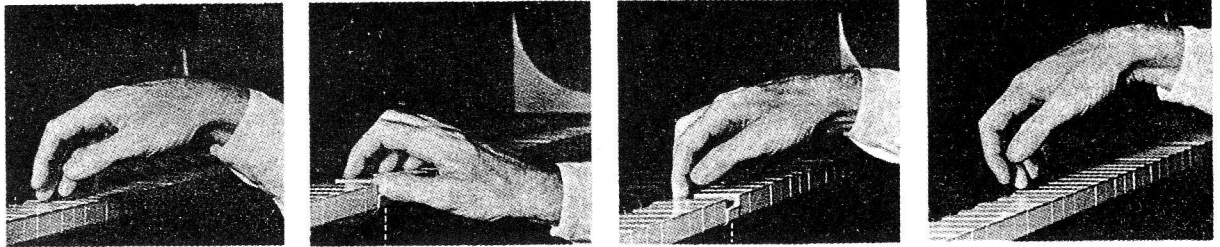
*dim.*

## 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)

The first system of the exercise consists of two staves. The right-hand staff (treble clef) contains four measures of music. The first measure has a slur over notes 5 and 4. The second measure has a slur over notes 1 and 2. The third measure has a slur over notes 5 and 4. The fourth measure has a slur over notes 1, 2, 3, and 4. The left-hand staff (treble clef) contains four measures of music. The first measure has a slur over notes 1 and 2. The second measure has a slur over notes 5 and 4. The third measure has a slur over notes 1 and 2. The fourth measure has a slur over notes 5, 4, 3, and 2.

The second system of the exercise consists of two staves. The right-hand staff (treble clef) contains five measures of music. The first measure has a slur over notes 5 and 4. The second measure has a slur over notes 1 and 2. The third measure has a slur over notes 5 and 4. The fourth measure has a slur over notes 1 and 2. The fifth measure has a slur over notes 5 and 4. The left-hand staff (treble clef) contains five measures of music. The first measure has a slur over notes 1 and 2. The second measure has a slur over notes 5 and 4. The third measure has a slur over notes 1 and 2. The fourth measure has a slur over notes 5 and 4. The fifth measure has a slur over notes 1 and 2.

The third system of the exercise consists of two staves. The right-hand staff (treble clef) contains five measures of music. The first measure has a slur over notes 1 and 2. The second measure has a slur over notes 5 and 4. The third measure has a slur over notes 1 and 2. The fourth measure has a slur over notes 5 and 4. The fifth measure has a slur over notes 1 and 2. The left-hand staff (bass clef) contains five measures of music. The first measure has a slur over notes 5 and 4. The second measure has a slur over notes 1 and 2. The third measure has a slur over notes 5 and 4. The fourth measure has a slur over notes 1 and 2. The fifth measure has a slur over notes 5 and 4.

The fourth system of the exercise consists of two staves. The right-hand staff (treble clef) contains four measures of music. The first measure has a slur over notes 5 and 4. The second measure has a slur over notes 1 and 2. The third measure has a slur over notes 5 and 4. The fourth measure has a slur over notes 1 and 2. The left-hand staff (bass clef) contains four measures of music. The first measure has a slur over notes 1 and 2. The second measure has a slur over notes 5 and 4. The third measure has a slur over notes 1 and 2. The fourth measure has a slur over notes 5, 4, 3, and 2. The system concludes with a double bar line and repeat dots.

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)

Charles Leslie

*Andantino*

*p*

*Drop Roll*

3 2 1 2

3 2 1 2

3 2 1 2

3 5 2 4 3

1 5 3 1 2

*p*

3

3 2 1 5 4 2 1 2

3 2 1 1 4 1 2

1 1 3 1 5 5 3 1 4 2

### PHRASING IN FOURS

Forearm Drop    Finger legato Connect    Finger legato Connect    Arm release Roll

Hanon Adapted

R.H. 1 2 5 4 3 2 1 2 1 2

L.H. 5 3 1 2 3 4 5 3 5 3



## 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

mf

Staccato

## REVIEW

The Haron 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 diagram shows a single treble clef staff with a major scale. The notes are C, D, E, F, G, A, B, C. The first four notes (C, D, E, F) are grouped under a bracket labeled "First Tetrachord". The last four notes (G, A, B, C) are grouped under a bracket labeled "Second Tetrachord". Below the staff, the intervals between notes are indicated: 1 whole tone, 2 whole tone, 3 semi-tone, 4 whole tone, 5 whole tone, 6 whole tone, 7 semi-tone, 8. Dashed lines connect the notes to their corresponding interval labels.

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.

The notation shows the C Major scale in 4/4 time. The right hand (R.H.) is on the treble clef, and the left hand (L.H.) is on the bass clef. Fingerings are indicated by numbers 1-5. For the R.H., the ascending scale uses fingers 2, 3, 4, 5, 5, 4, 3, 2, and the descending scale uses fingers 2, 3, 4, 5. For the L.H., the ascending scale uses fingers 5, 4, 3, 2, and the descending scale uses fingers 2, 3, 4, 5.

## SCALE OF G MAJOR

The notation shows the G Major scale in 4/4 time, split between a treble clef (R.H.) and a bass clef (L.H.). Above the treble clef, the intervals between notes are labeled: 1 whole tone, 2 whole tone, 3 semi-tone, 4 whole tone, 5 whole tone, 6 whole tone, 7 semi-tone, 8. The first four notes of the treble clef (G, A, B, C) are labeled "R.H. Second Tetrachord". The first four notes of the bass clef (G, F, E, D) are labeled "L.H. First Tetrachord". Fingerings are indicated by numbers 1-5.

**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.

Allegro

*mf*

Church Bells

Scale of C major-descending

Andante

*mf*

L.H.

L.H.

L.H.

R.H.

L.H.

*pp* A - - - men.

# ETUDE

FIRST AND SECOND TIME BARS  
After the repetition, do not play the  
First Time Bars, but skip instead to the Second Time Bars.

*Allegro moderato*

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

*f*

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

# Lullaby

(Showing the Scale used as Melody)

Adapted from  
Brahms

*Andante moderato*

2 5 4 3 2 2 3 4

5 4 3 2 2 3 4 2

5 4 3 2 2 3 4

5 4 3 2 2 1 1

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

## CHORD BUILDING

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

If we take the **FIRST, THIRD and FIFTH** notes of the Scale of C major

And sound them together thus:

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

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

Example:

G major Triad      F major Triad

## 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

Example:

Root Position	First Inversion	Second Inversion
Note Root at bottom	Root in first place on top	Root in second place on top

## 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

Play all notes under this sign one octave higher than written

Moderato

1 3 5 1 3 5 5 3 1 5 3 1

L. H. over

C

# ETUDE BROKEN CHORDS

Circle all broken chords

Moderato

mp

1 3 5 4 3 2 1

5 3 1 1 2 3

pp

mp

2 3

mp

4





From Tchaikovsky's  
Marche Slave

Adapted

Moderato

5 4 3 2 A 2 5

1 5

2 1 2 1 2 3 5 2

1 2 1 2 3 5

1 2 3 4

5 2

1 2 1 2 3 5

mp p

3 4 3

1 2 1

1 5

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

The musical score is written for piano in 4/4 time, marked Moderato. It consists of four systems of music. The first system is in bass clef and includes fingerings (1-5, 3-4, 2-3, 1-2, 4-5, 3) and chord diagrams for C, E, F, and D. The word *legato* is written below the first staff. The second system shows the right hand moving to a treble clef. The third and fourth systems continue the exercise with consistent patterns in both hands.