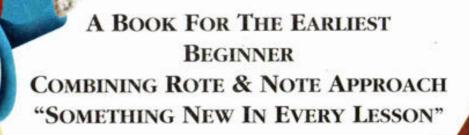
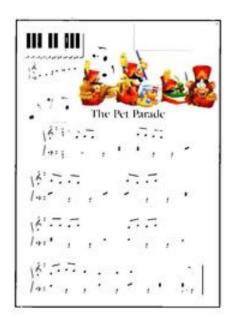
JOHN THOMPSON'S MODERN COURSE FOR THE PIANO

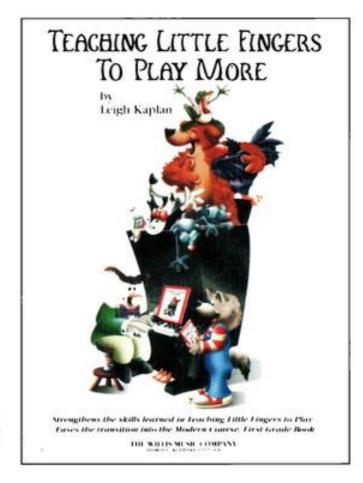
TEACHING LITTLE FINGERS TO/PLAY



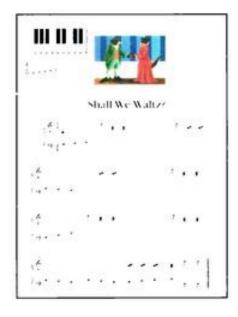
You Are Now Ready For Teaching Little Fingers To Play More



THE PET PARADE Charming art work and a delightful tune make this a "thumbs up" piece for your students! They are practicing to even out their eighth notes and rests and smiling at the same time!



SHALL WE WALTZ? This is an excellent study for correct balance between melody and harmony. With a simple waltz rhythm and easy to read notes, the student can concentrate on bringing out the melody and keeping the harmony quiet.



The purpose of this book is to strengthen the skills learned in John Thompson's Teaching
Little Fingers to Play, thereby making the transition to the First Grade Book a comfortable one.

Both hands stay in the five-finger positions, but the new juxtapositions are added. Some easy two-note chords are introduced, thus preparing the student for their more challenging use in the First Grade Book.

In Teaching Little Fingers More, all previously learned terms, principles, and techniques are employed in new contexts in order to reinforce skills. Generally the pieces are longer than those in Teaching Little Fingers to Play, thereby furthering concentration and stamina.











JOHN THOMPSON'S MODERN COURSE FOR THE PIANO

TEACHING LITTLE FINGERS TO PLAY

NOTE TO PARENTS

This is your child's FIRST PIANO BOOK.

As a parent you have a right to expect progress. If you will assist the teacher by arousing your child's interest and enthusiasm in each successive lesson, the result will speak for itself.

Words have been added to most of the musical examples to help interpret the spirit of the little melodies. So READ THEM to the youngster and EXPLAIN their meaning. These melodies were written with careful thought and were kept as simple as possible in order to keep them within the grasp of a child's hand, which is quite naturally, small. Help the student play in strict time. Even if you do not play piano yourself, it will be fun.

DUET PLAYING FOR PARENT AND PUPIL

Parents who play the piano even a little are advised to examine a supplementary book to "TEACHING LITTLE FINGERS TO PLAY." called "TEACHING LITTLE FINGERS TO PLAY ENSEMBLE." This is a separate book containing duet-accompaniments that have been arranged to supply the harmonies for use with each little melody found in "TEACHING LITTLE FINGERS TO PLAY." By using the supplementary book, parents or teacher may play DUETS with the child from the very beginning. The attractiveness of playing with someone else is very strong to any young beginner who finds the study of piano a bit lonesome at the start. It is also one of the most delightful means of enjoying music in the home and, incidentally, develops strict observance of rhythm and quick thinking.

Psychologists claim that the hazard of loneliness in piano study is a very real one, and "TEACHING LITTLE FINGERS TO PLAY ENSEMBLE" banishes this obstacle to the happy progress of the child.

Ask your teacher or music dealer to show you the book called "TEACHING LITTLE FINGERS TO PLAY ENSEMBLE".

THE WILLIS MUSIC COMPANY

FLORENCE, KENTUCKY 41042

Cover, Design & Illustrations By Nicholas E. Gressle ©1994

TO THE TEACHER

HOW TO PRESENT THE FIRST THREE LESSONS IN TEACHING LITTLE FINGERS TO PLAY

When children can place their tiny fingers on the piano keyboard and PLAY A TUNE during the first few moments of their first lesson they discover that to learn music is as easy as any play-time activity. Hence, the advisability of TEACHING BY ROTE.

This book incorporates rote teaching, the ADVANTAGE of this being that the pupil cheerfully makes music while simultaneously mastering the necessary rudiments required to PLAY BY NOTE.

The following procedure, if carefully observed, will teach any pupil to MAKE MUSIC FIVE MINUTES after the first lesson, and by the fourth lesson the pupil will be able to PLAY BY NOTE.

FIRST LESSON

The musical examples in the first three lessons are to be taught ENTIRELY BY ROTE (i.e., imitation). The purpose is to teach the NAMES OF THE KEYS ONLY. The notes will be learned later.

1. Teach Stepping and Skipping, first as a song. The teacher plays and sings a few times until the pupil memorizes both TUNE and WORDS. (The pupil is already making music.)

When the pupil can SING it correctly, teach him to PLAY it on the piano by finger patterns.



Teach the number names of the fingers.



 Teacher PLAYS and SINGS the first pattern slowly using the number names of the fingers thus:

4. When the pupil can *imitate* the first pattern, PLAY and SING the second pattern the same way and have the pupil imitate.



Now PLAY and SING the third pattern and have the pupil imitate in exactly the same way.



6. When the pupil can play all three patterns using the number names of the fingers, then teach him or her to play and sing the letter names of the keys:



7. After the pupil has played the three patterns, first with the RIGHT HAND and then with the LEFT HAND ALONE, he or she should be instructed to play them in different octaves on the keyboard; see example below.





TO THE TEACHER (Continued)

The pupil has sung and played a tune in much less time than it has taken to describe. He or she has played with the LEFT and RIGHT hands and developed the first three fingers of each hand equally.

THE PUPIL HAS LEARNED TO RECOGNIZE AND PLAY THREE KEYS ON THE KEYBOARD

THE LESSON IN NOTATION

The first lesson is very simple. The pupil is taught to recognize the TREBLE and BASS CLEF signs, BAR LINES and MEASURES as illustrated on page 5. Teachers usually have individual methods for teaching the rudiments; hence, all examples are subject to the effect of a suggestion — the success of your own individuality.

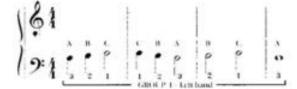
SECOND LESSON

Proceed exactly as in Lesson One. First as a SONG, then by FINGER PATTERNS (pupil singing number names of fingers). Finally as shown in example (pupil now singing letter names of keys).

After the pupil can play the example with each hand separately in various octaves COMBINE GROUPS 2 and 1 as follows:



SING:





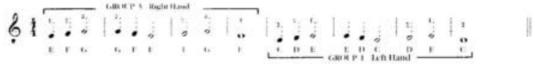
The pupil bas learned FIVE keys on the keyboard — A B C D E — and can PLAY and SING a tune of 8 measures, using both bands.

THE LESSON IN NOTATION

In this second lesson, the pupil is taught to recognize and know the value of QUARTER-NOTES, HALF- and WHOLE - NOTES. (The quarter - note is used as a unit instead of the whole - note to avoid fractions, "ONE NOTE, ONE COUNT," is easily understood, whereas when the whole - note is taught first, the child is asked to *divide a note in bis* mind into four fractional parts.)

THIRD LESSON

Teach the remaining letter - names E F G by presenting Stepping and Skipping on the new keys as in other lessons. When the example can be played with either hand in various octaves COMBINE GROUPS 3 and 1 as follows:



The pupil now learns TIME SIGNATURES in the LESSON IN NOTATION (pg. 7).

He has learned all 7 white keys — A B C D E F G, has been making music for three lessons and has absorbed enough knowledge of NOTATION to enable him or her to read without dictation from now on. Thus ROTE TEACHING has been used as a MEANS TOWARD AN END.

(NOTE: — After the third lesson, material should be assigned according to the capacity of each individual pupil)

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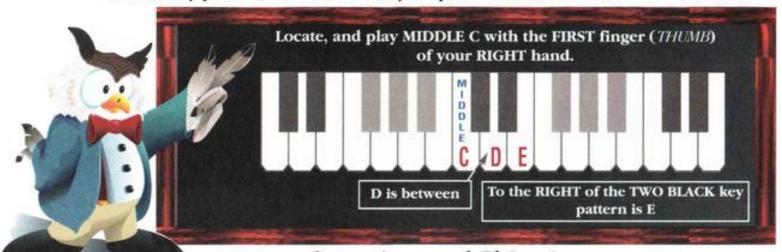
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Teachers who, for the sake of thoroughness, desire to have the pupil practice writing BAR LINES, CLEFS, TIME SIGNATURES, etc., etc., will find "JOHN THOMPSON'S NOTE SPELLER" very useful. — J.T.

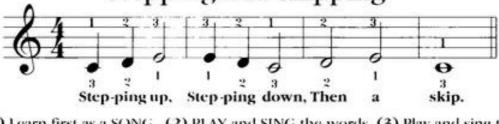
FIRST LESSON AT THE KEYBOARD

LEARNING THE KEYS C D E

The BLACK keys of the piano keyboard are divided into patterns of TWO and THREE. To the left of the TWO BLACK key pattern, in the center of your piano under the maker's name, is MIDDLE C.



Stepping and Skipping



(1) Learn first as a SONG. (2) PLAY and SING the words. (3) Play and sing the letter-names of the KEYS. (4) Play each hand separately in VARIOUS OCTAVES

1 1 25

RIGHT HAND

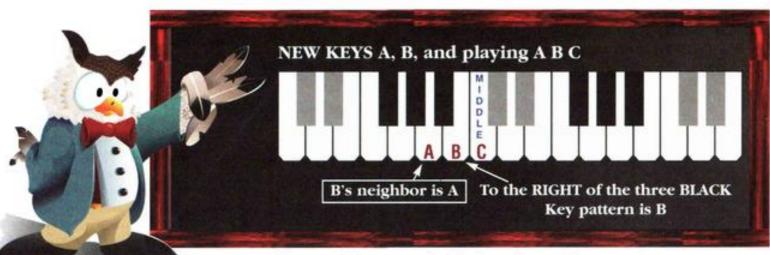
LEFT HAND

FIRST LESSON IN NOTATION

Learning the Grand Staff, Clef Signs, Bars and Measures



SECOND LESSON AT THE KEYBOARD

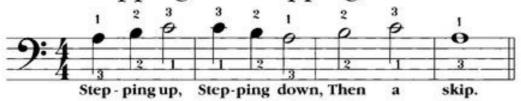


Always

 \mathbf{B}_{e}

Curious to find other A, B, C's on the keyboard

Stepping and Skipping from A



Combining Group 2 and Group 1

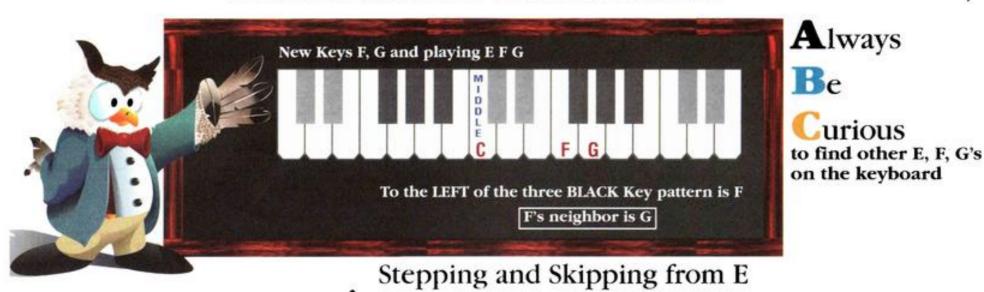


SECOND LESSON IN NOTATION:

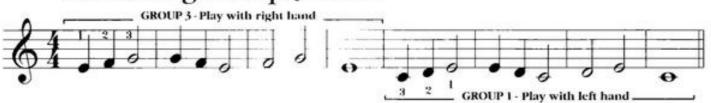
Notes, like Coins, bave different values

A QUARTER - NOTE
IS HELD FOR
1 COUNT

A HALF - NOTE IS HELD FOR 2 COUNTS A WHOLE - NOTE IS HELD FOR 4 COUNTS



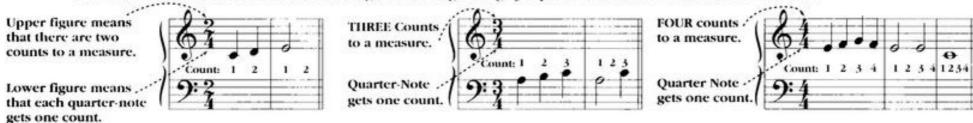




Step-ping up,

THIRD LESSON IN NOTATION

The TIME SIGNATURE next to the CLEF sign at the beginning of a piece tells us how it should be counted.



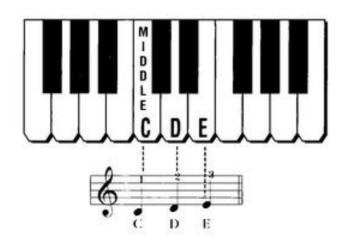
Step-ping down, Then

skip.

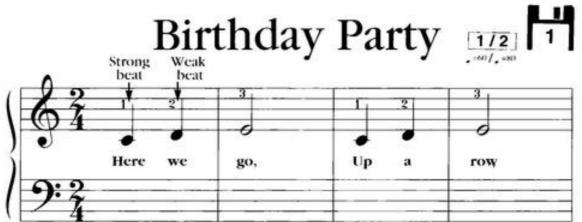
a

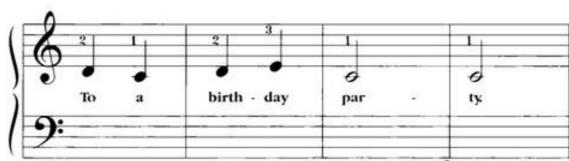






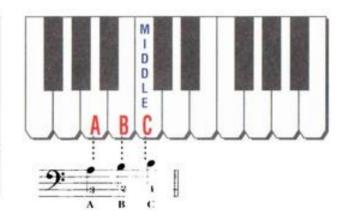
Right hand GROUP for this piece. Locate C D E in other parts of keyboard





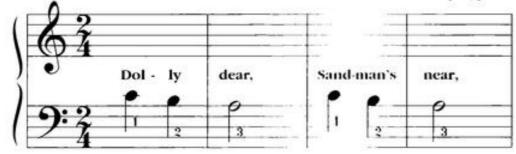


Left hand GROUP for this piece. Locate and play A B C in other parts of the keyboard.



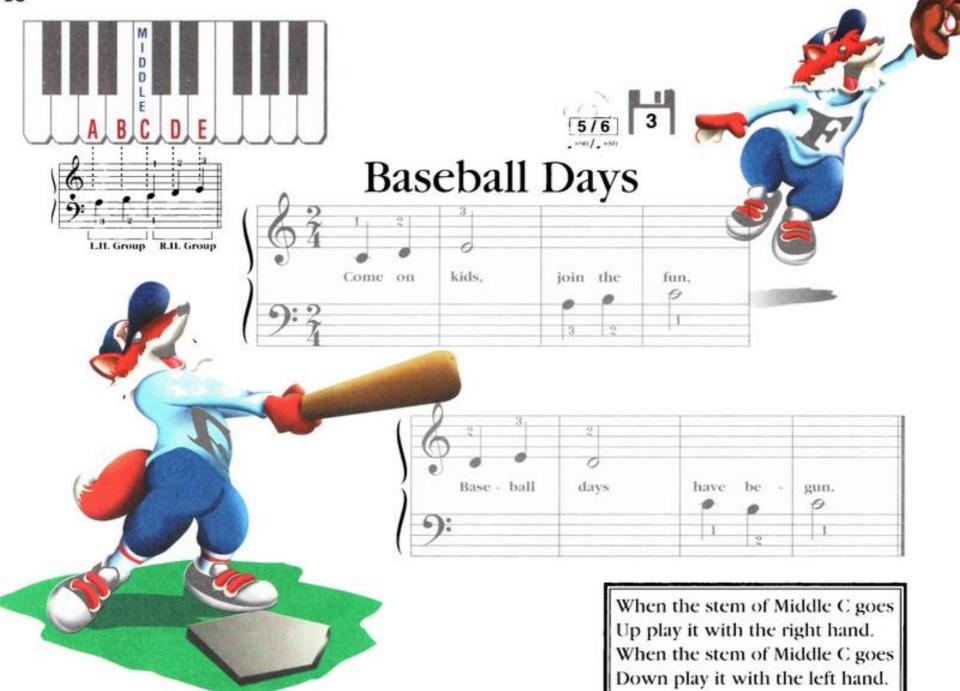
Sandman's Near 3/4







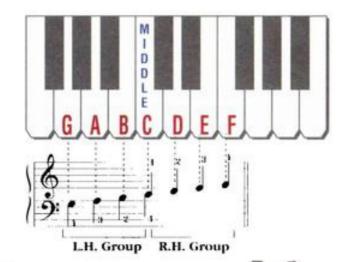






Upper figure means that there are 3 counts in each measure.

Lower figure means that each quarter note gets one count.



THE DOTTED HALF-NOTE (THREE-BEAT NOTE)

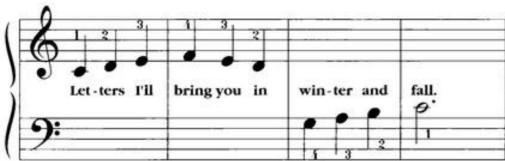


HOLD 3 BEATS (1,2,3). A DOT after a note increases its value half the value of the note before it.

The Postman

be

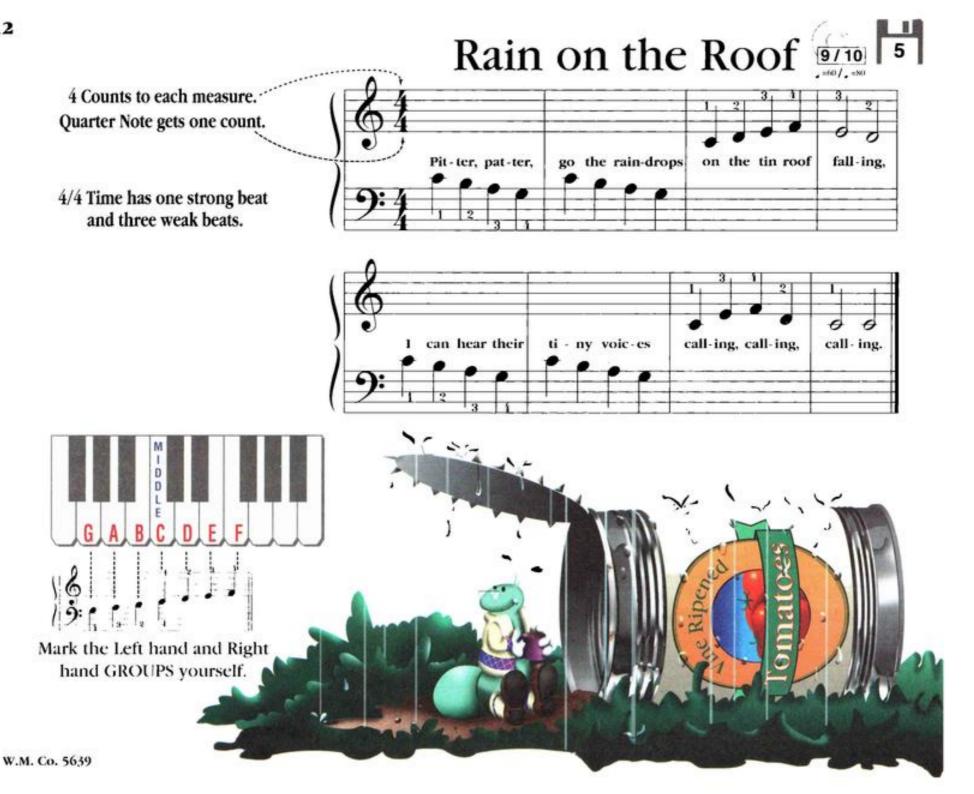
. 40/. x when I grow tall;



In 3-4 Time be sure to accent the first beat of each measure.

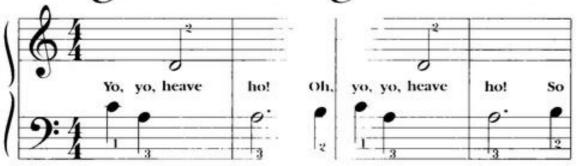
Post-man I'll

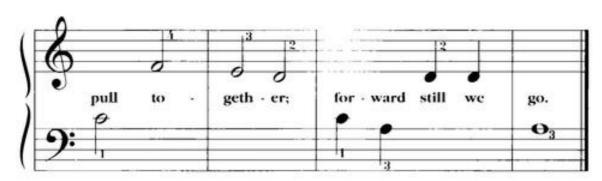






Song of the Volga Boatmen





Music is written in HAPPY KEYS (Major) and SAD keys (Minor). This famous Russian Folk-Song is an example in a SAD key.

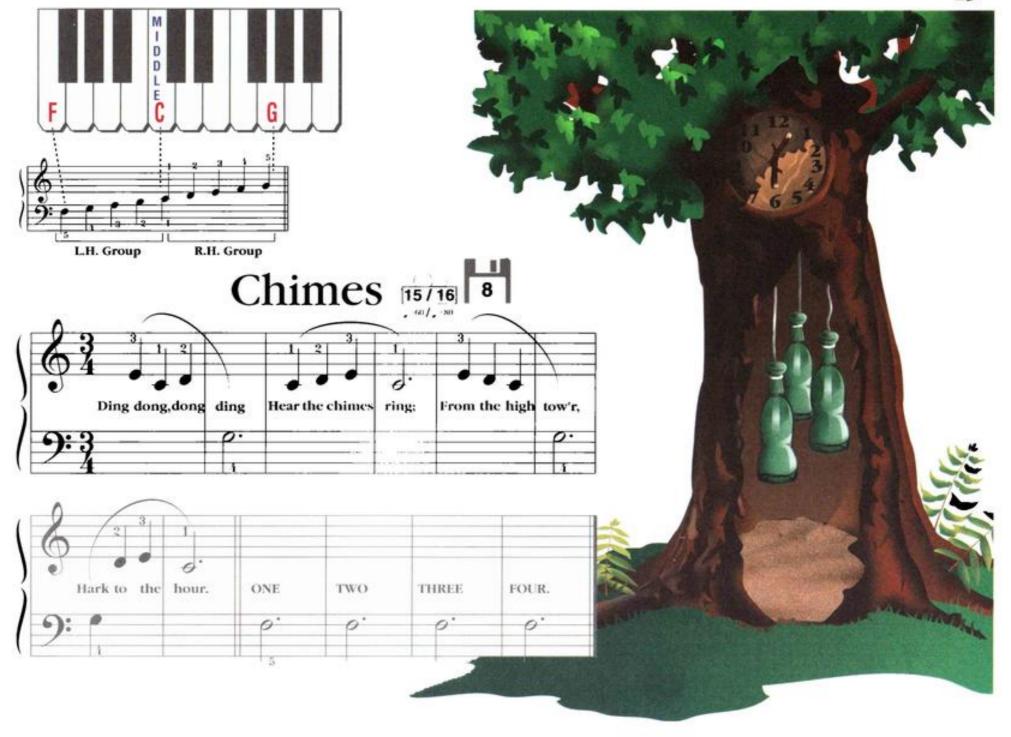
Years ago, before there were steamboats, the peasants who lived along the banks of the Volga used to pull boats and barges, heavily loaded with merchandise, up the river from one village to the next.

The plodding along the banks of those condemned to this labor was terrible. While struggling along they used to lighten their burden by singing the sad strains of this rhythmical melody.

Groups of notes, like words in books, tell stories when arranged in sentences and punctuated.

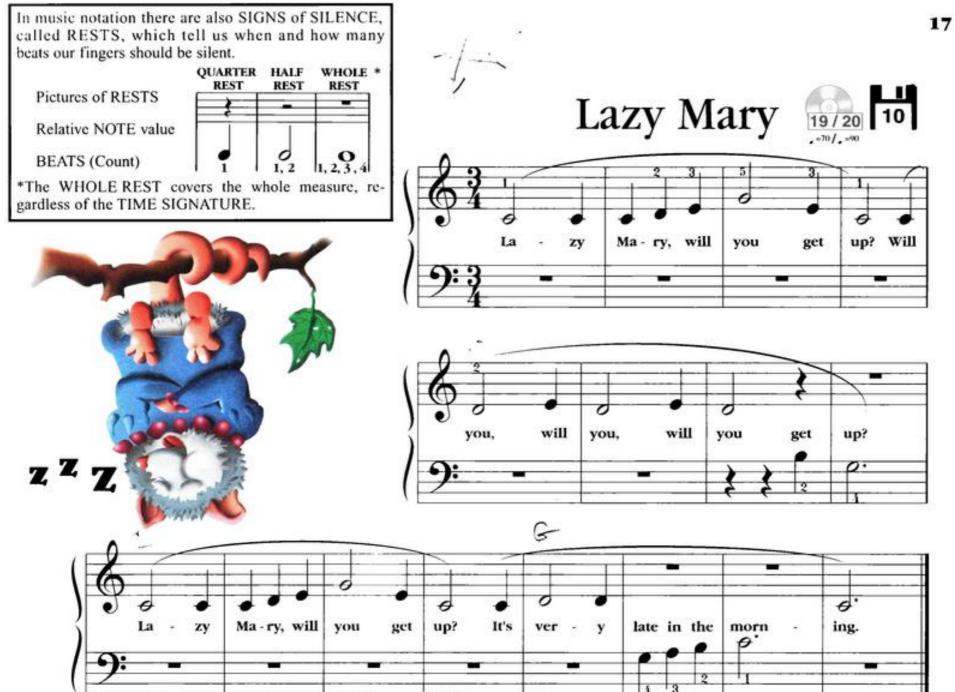
A curved line over groups of notes indicates MUSICAL SENTENCES called PHRASES.



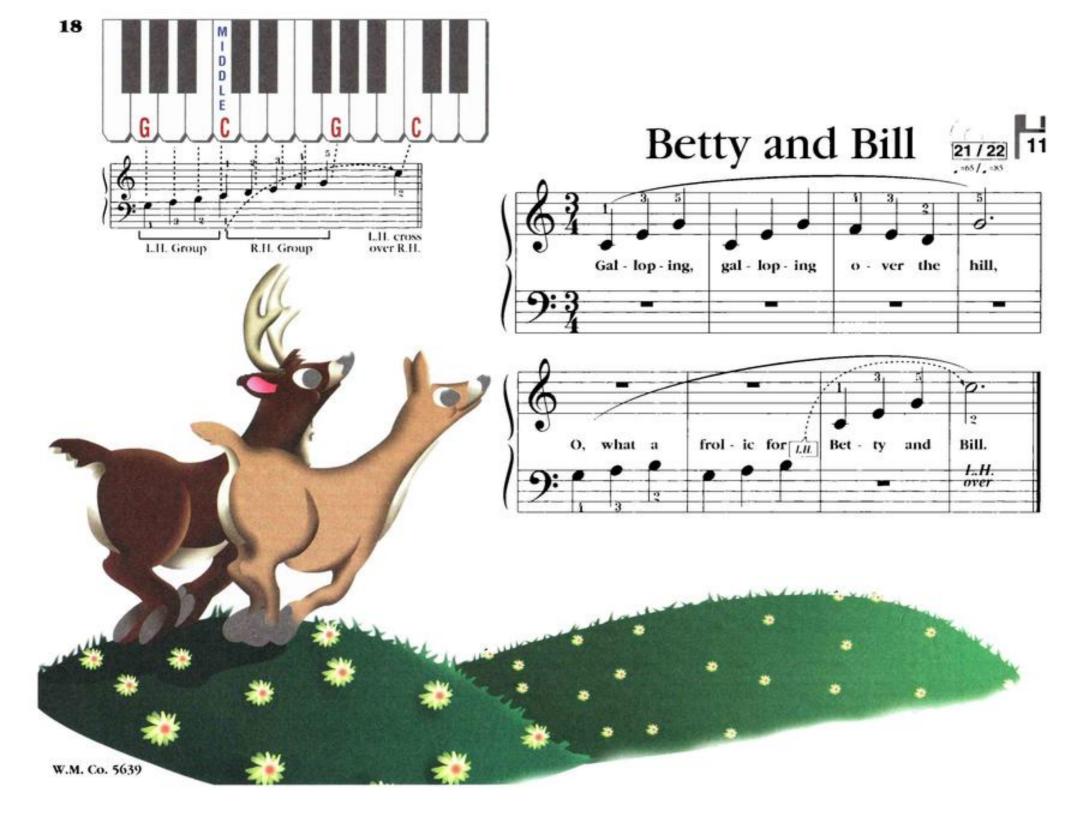




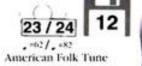


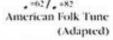


READ and name the four notes above and three notes below MIDDLE C. Count as you play.



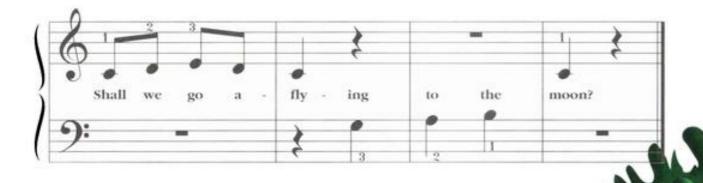
Flying to the Moon











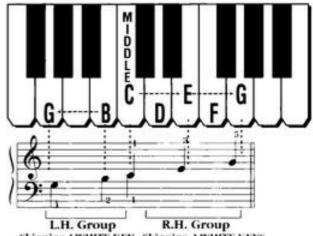
The time value of an eighth note is HALF as long as that of a quarter note. Play TWO eighth notes to ONE count.

APA HAYDN", as Mozart lovingly called this great musician, inherited his sense of humor and genius from his father, Mathias Haydn, who was a hard-working and jolly man. He lived in Rohrau, a small Austrian village where, in a combination shop and home, he made and repaired wheels. He had a fine tenor voice and was the sexton and organist in the village church. His wife sang in the choir.

Young Joseph had eleven brothers and sisters. At the age of 5 he was taken to a nearby village where he was taught music. He was always full of mischief and one day as a result of a prank, he was turned out into the stormy night-homeless.

The following morning, he went to a friend, a wigmaker and barber, who let him use his garret. Here, on a dilapidated harpsichord, with snow blowing through the cracks of the roof, Joseph worked and studied.

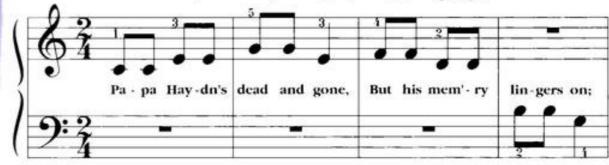
On moonlight nights he and his friends used to stroll about the streets of Vienna serenading famous musicians. After years of hard work he wrote some of the most magnificent compositions known.

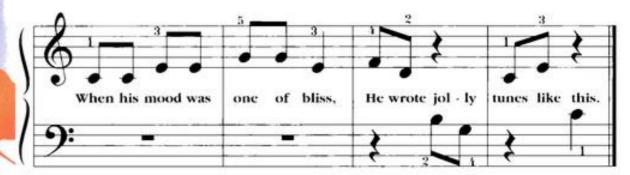


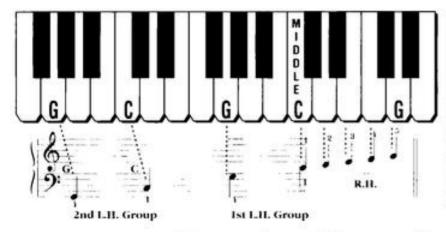
Skipping I WHITE KEY Skipping 2 WHITE KEYS











PREPARATION

LOCATE, NAME and PLAY the THREE G's.

LOCATE, NAME and PLAY the TWO C's.

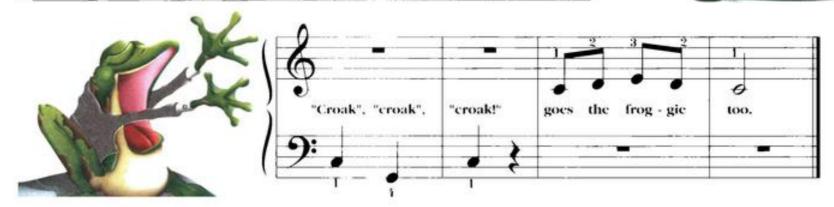
Play and name the first L.H. group, then the second L.H. group and the R.H. group.











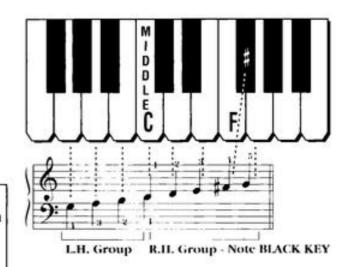


Always **B**e

Curious to find other F# BLACK keys on the piano.

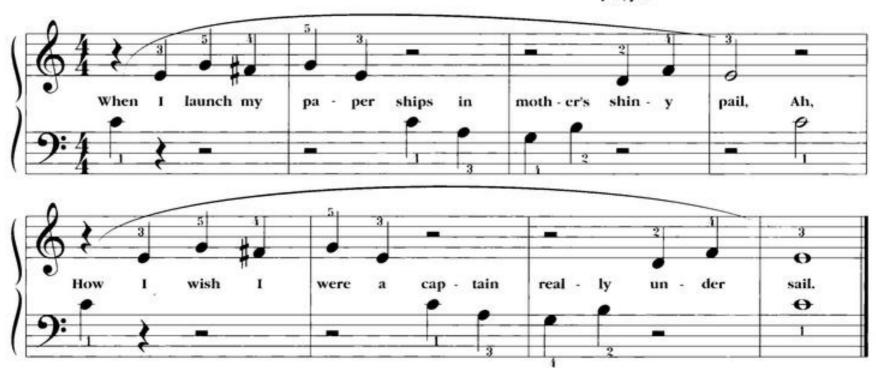
This sign # is called a SHARP. In this piece you will see it in the first and fifth measures in front of F.

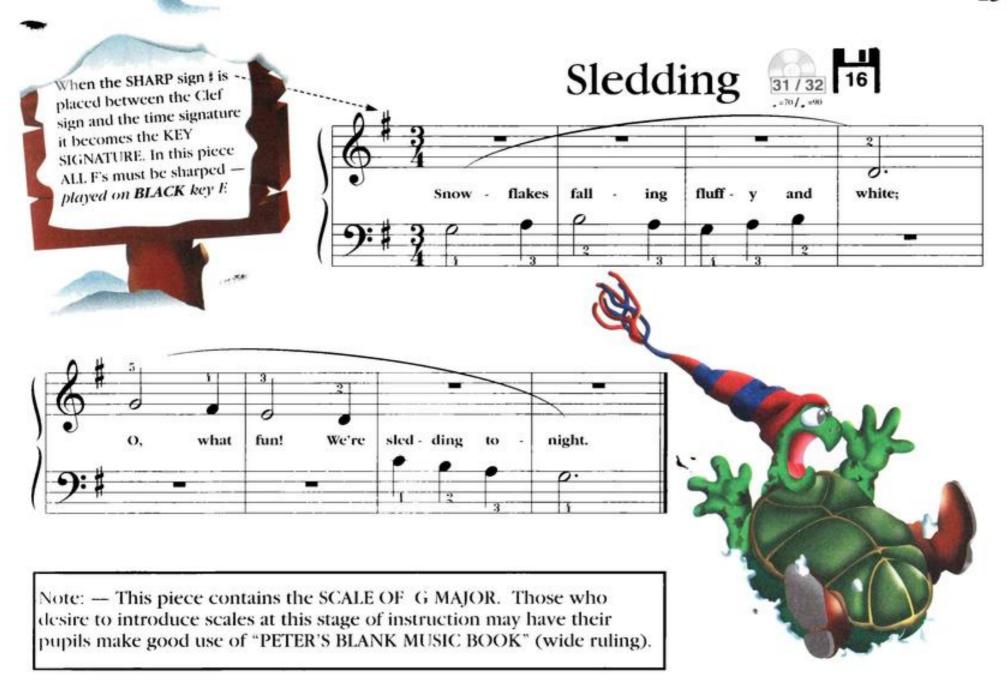
It means to play the BLACK key to the right of F instead of the white key F.



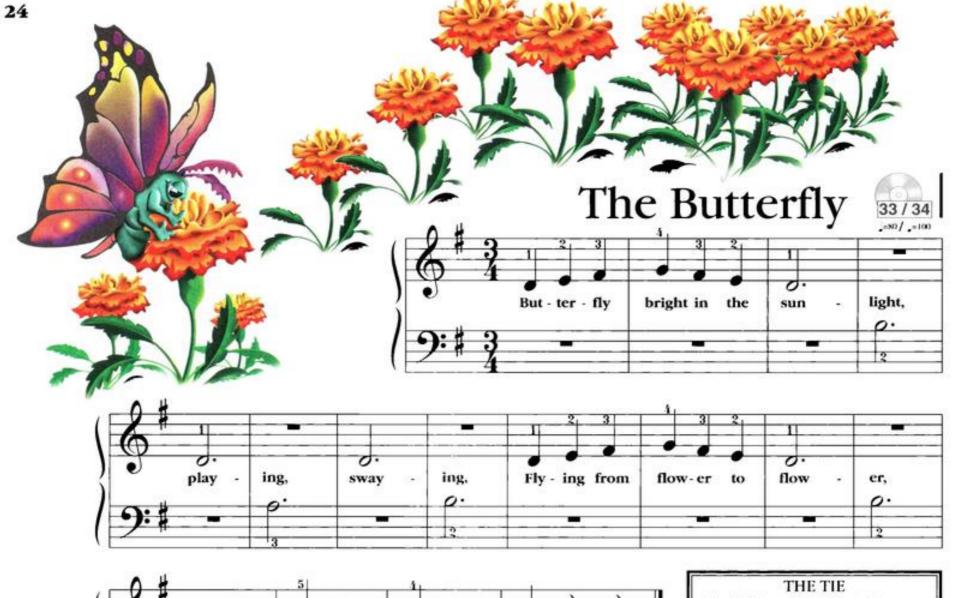
Paper Ships

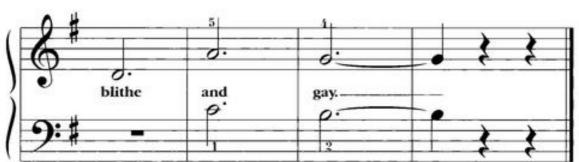




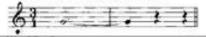








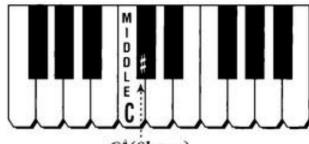
The TIE is a curved line joining one note to another of the SAME PITCH and means that the second note is to be held for its full value without being struck.







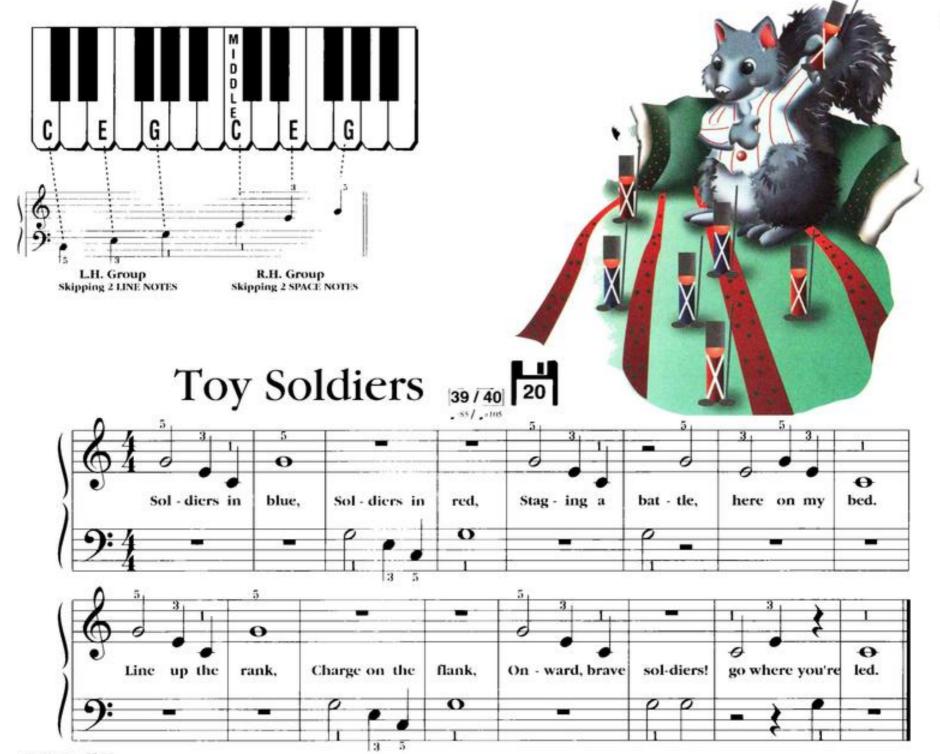




Blue-Bells of Scotland

C#(Sharp)
Look and listen for Black Middle C





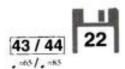


Always

\mathbf{B}_{e}

Careful

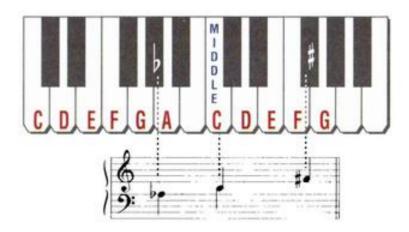
to look and listen for the FLAT, SHARP, and NATURAL



This bis the **BLACK** key sign called FLAT. It means that you must play the first **BLACK** key to the LEFT of the white key **A** in this piece.

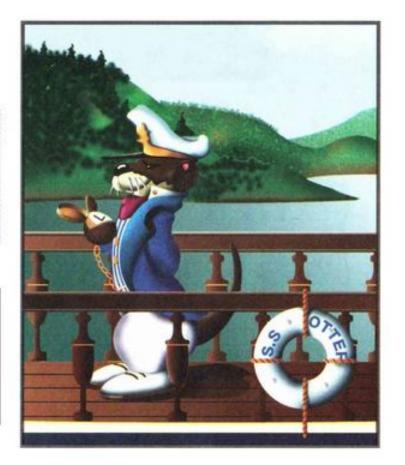
This sign is a NATURAL which means that when you see it in front of a note that has been played on a **BLACK** key you must play it on its NATURAL, the white key.

5



Steam-boat Round the Bend





W.M. Co. 5639

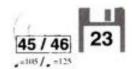


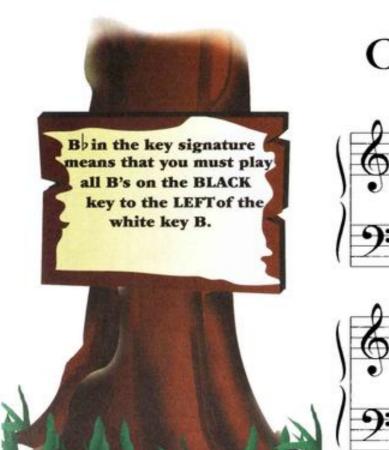
Comin' Round the Mountain

SECONDO









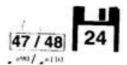
Comin' Round the Mountain

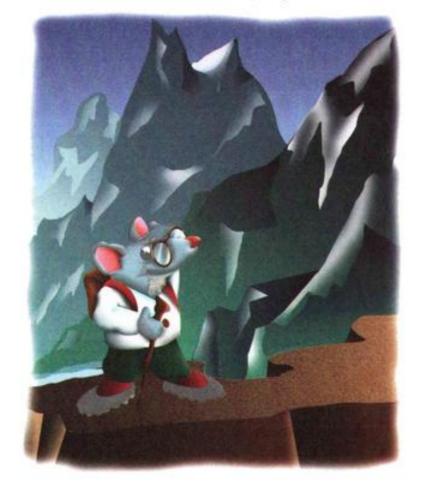
PRIMO









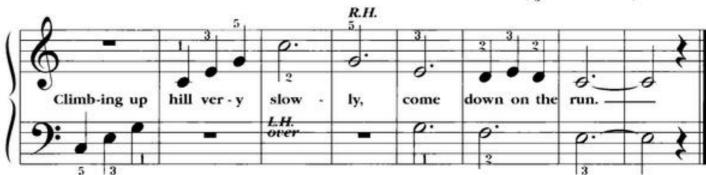




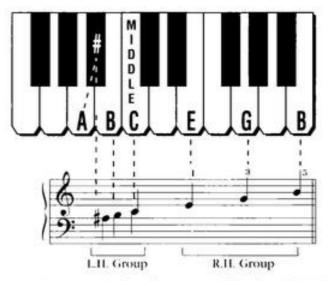
The Long Trail





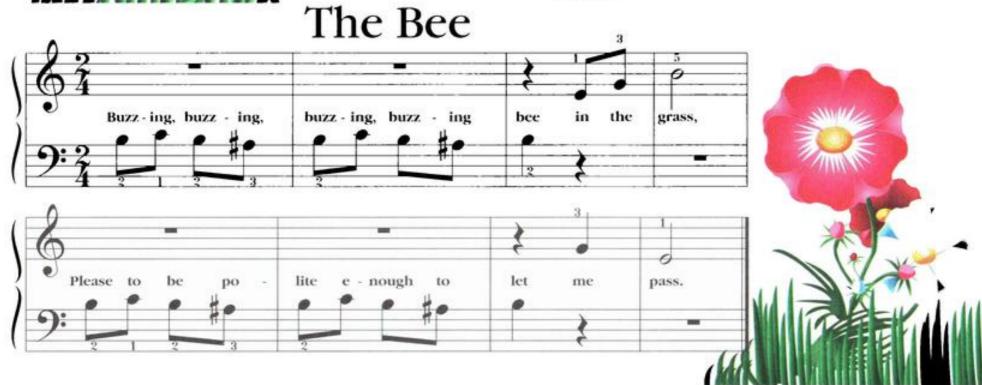






"A" SHARP is the first BLACK KEY to the Right of A

Skipping SPACE notes F and A



This piece begins on a weak beat—the last count in a measure. You must therefore ACCENT the first beat after the bar line. The missing counts of the first measure will be found in the last measure of the piece.





My Bonnie











Vacation Time







Home on the Range



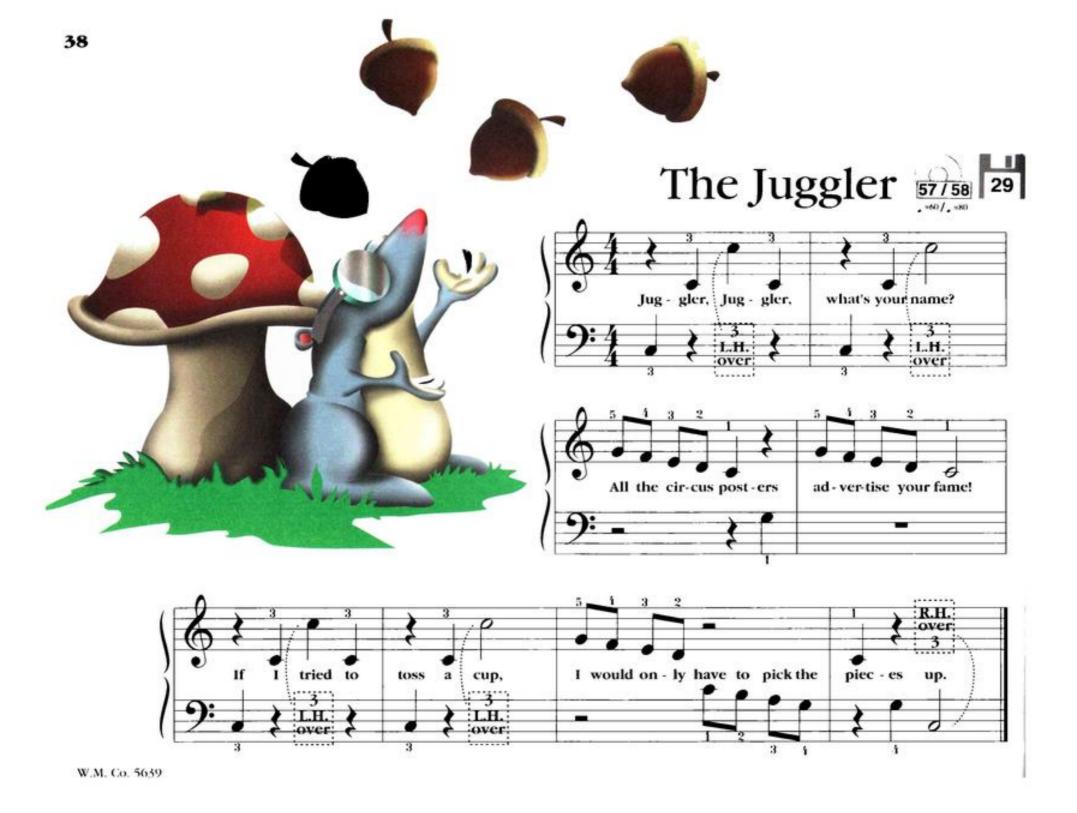
Home on the Range

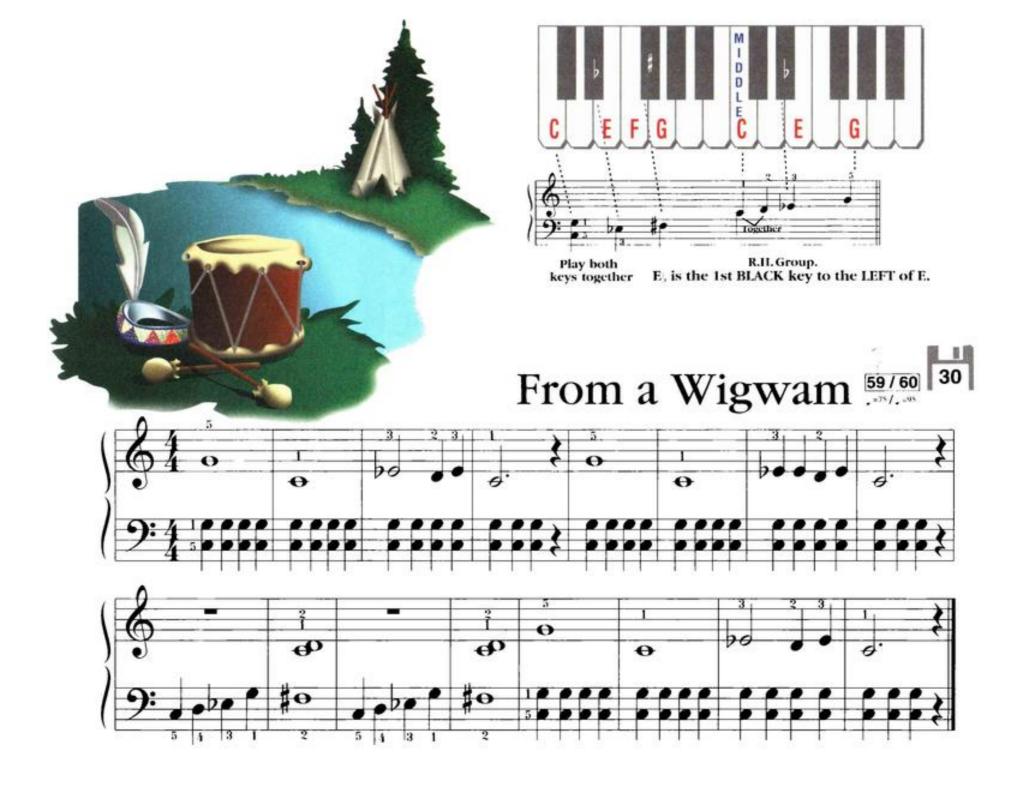




W.M. Co. 5639

D.S. al Fine-go back to the % sign and play until the Fine.





CERTIFICATE of MERIT

This certifies that

has successfully completed

TEACHING LITTLE FINGERS TO PLAY

and is eligible for promotion to "TEACHING LITTLE FINGERS TO PLAY MORE"



<u>|</u>

TEACHING LITTLE FINGERS TO PLAY





TEACHING LITTLE FINGERS TO PLAY

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