

JOHN THOMPSON

*Third-Grade*

VELOCITY STUDIES

*Edited and Annotated Versions*

*of*

*Standard Dexterity Etudes*

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## FOREWORD

The purpose of this book is expressed in its title, i.e., to develop velocity in piano playing of about Third Grade of difficulty. It is designed to supplement the THIRD GRADE BOOK in JOHN THOMPSON'S MODERN COURSE FOR THE PIANO and deals only with the purely technical side of piano playing. All the various phases of pianism have been considered and excellent examples for Right Hand, Left Hand and Hands Together are carefully selected from many of the masters of étude writers.

The editor has given short notes on how to practice each exercise and space is reserved for keeping a record of the velocity attained in each instance.

Needless to say, speed is of no value unless it is under perfect control. Each exercise therefore, should be learned first at slow tempo until accuracy and ease of performance are assured, after which the tempo should be gradually increased.

While the prime purpose of the etudes is to develop the mechanics of piano playing, every effort should be made to play them as artistically as possible. For this reason it is of great importance to observe phrasing, the use of the pedal as indicated and the marks of expression.

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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Use well-articulated finger legato in both hands.

Velocity attained M. M. ....

# Finger Legato - Both Hands

Czerny

Allegretto

3

*mf* *p*

As gracefully as possible.

Velocity attained M. M. ....

# The Brooklet

Duvernoy

Allegretto

4

*p*

*f*

Try to play the scales as smoothly as glissandos.

Velocity attained M.M. ....

# Legato Scale Passages - Right Hand

Allegro

Lemoine

5

*f legato*

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

1 3 5 1 2 4

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

1 2 4 1 2 4

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

1 3 5 1 3 5

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

1 3 5 1 3 5

Treat the scale figures as an accompaniment to the Melody which should be played as expressively as possible.

Velocity attained M. M. ....

# Scale figures as Accompaniment

Duvernoy

Allegro comodo

6

*p*

The musical score is written for piano and consists of five systems of two staves each. The first system is marked 'p' and 'Allegro comodo'. The second system continues the piece. The third system is marked 'f'. The fourth system continues. The fifth system ends with a 'p' marking. The score includes various musical notations such as notes, rests, slurs, and fingerings (e.g., 5, 3, 1, 2, 1, 2, 1). The piece is in 6/8 time and features a mix of eighth and sixteenth notes, often beamed together in groups. The bass clef part is more active, with frequent sixteenth-note patterns, while the treble clef part features more sustained chords and melodic lines.

Observe the phrasing in the left-hand part.

Velocity attained M. M.....

# Wrist Staccato-Right Hand

Moderato

Czerny

7

Play the right-hand groups with rolling attack, tossing off the last note of each group.

Velocity attained M. M.....

# Rolling Attack-Right Hand

Allegretto

Lemoine

8

Practice first in four-four time.  
Later in alla breve.  
Apply the swells and diminuendos  
as indicated.

Velocity attained M.M. ....

# Smooth Passage Playing

Le Couppey

Allegro

9

*mp*

*f*

*f*

cre - - - scen - - do

*mf*

*cresc.*

*f*



Play the scale figures with fingers close to the keys and with a sweeping motion of the arm. They should sound almost like glissandos.

Velocity attained M.M. ....

## Diatonic Sweeps

Köhler

11

Allegro

*mf*

Apply sharp attack and release to the three-note groups in the right hand while the left hand uses a plucking finger staccato.

Velocity attained M.M. ....

## Three-note Slurs

Czerny

12

Allegro

*p*

Play the right-hand broken chords with a graceful Rotary Motion. Observe the phrasing of the sustained left hand.

Velocity attained M.M.....

# Rolling Attack - Broken Chords

Berens

13

Allegro

*mp*

*dim.*

*mp*

These arpeggio figures should be tossed from one hand to the other and sound as smoothly as though played with one hand.

Velocity attained M.M. ....

# By the Seaside

Streabog

Allegro moderato

14

*p*

The musical score consists of four systems of two staves each (treble and bass clef). The first system is marked with a piano (*p*) dynamic. The second system continues the piece. The third system is marked with a mezzo-piano (*mp*) dynamic. The fourth system concludes the piece. The score features arpeggiated chords in both hands, with fingerings (1-5) and pedaling markings (5) clearly indicated. The tempo is marked as 'Allegro moderato'.

1 3 2 1 3 5 3 2 1 3 5 3 1 1 3

*cresc.* *f*

1 2 5

1 2 4 5 1 1 3

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

*p*

5 4 2 1 5 3 2 1

1 2 5 1 3 1 2 1 2 5 4

1 2 3 1 5

*p* *pp* *ppp*

5 3 2 1 5 4 2

Practice the broken thirds first with high Finger Legato. As speed develops, use less and less finger action.

Velocity attained M.M. ....

# Broken Thirds

Köhler

Allegretto vivo

15

The musical score consists of five systems of piano and bass staves. The piano part is written in treble clef, and the bass part is in bass clef. The key signature has one sharp (F#), and the time signature is 3/8. The piece is marked 'Allegretto vivo' and begins with a forte (f) dynamic. The score includes various musical notations: slurs, accents, and fingerings (1-5) for both hands. The first system shows a piano line with a triplet of eighth notes (1 3 2 4 3 5) and a bass line with a triplet of eighth notes (1 3). The second system continues with similar patterns, including a triplet of eighth notes (3 2 3) in the piano part and a triplet of eighth notes (1 2 3) in the bass part. The third system features a piano line with a triplet of eighth notes (1 2 3) and a bass line with a triplet of eighth notes (3 4 2). The fourth system shows a piano line with a triplet of eighth notes (5 3 1) and a bass line with a triplet of eighth notes (5 4 3). The fifth system concludes with a piano line featuring a triplet of eighth notes (5 3 1) and a bass line with a triplet of eighth notes (5 4 3). The score ends with a final cadence in the piano part.



Roll off the groups in 16ths.  
Play the left hand chords with  
forearm staccato.

Velocity attained M. M. ....

# Arabesque

Burgmüller

Allegro scherzando

17

The musical score consists of five systems of music, each with a treble and bass clef staff. The key signature has one sharp (F#) and the time signature is 2/4. The first system (measures 17-20) begins with a piano (*p*) dynamic and a *leggero* marking. The second system (measures 21-24) features a forte (*f*) dynamic and includes first and second endings. The third system (measures 25-28) is marked *dim. e poco rall.*. The fourth system (measures 29-32) includes a *dolce* marking and a piano (*p*) dynamic. The fifth system (measures 33-36) concludes with a *risoluto* marking and a fortissimo (*sf*) dynamic. The left hand plays chords with a staccato effect, while the right hand plays melodic lines with various articulations and fingerings.

Play the left hand with strict finger legato - well articulated.

Velocity attained M.M. ....

# Left Hand Passage Playing

Allegro

Czerny

18

Musical score for 'Left Hand Passage Playing' by Czerny. It consists of three systems of piano music. The first system starts with a treble clef, a 6/8 time signature, and a forte (f) dynamic. The bass clef part features a continuous eighth-note pattern with fingerings 1, 2, 1, 2, 1, 2, 4. The second system includes a mezzo-forte (mf) dynamic and various fingerings like 4, 2, 5, 3, 1, 3, 5, 3, 1, 5, 3, 1. The third system returns to a forte (f) dynamic and includes a sharp sign (#) on the bass line. Fingerings throughout include 5, 3, 1, 5, 1, 2, 1, 2, 4, 5, 1, 2, 1, 2, 4, 5, 1, 2, 1, 2, 4, 5.

Play the left hand with close finger legato - employing, at the same time a sweeping motion of the arm.

Velocity attained M.M. ....

# March Wind

Allegro

Czerny

19

Musical score for 'March Wind' by Czerny. It consists of two systems of piano music. The first system starts with a treble clef, a 3/4 time signature, and a forte (f) dynamic. The bass clef part features a continuous eighth-note pattern with fingerings 5, 1, 3, 5, 1, 3, 5, 4, 1, 4. The second system includes a fortissimo (sf) dynamic and various fingerings like 5, 1, 3, 1, 3, 1, 3, 1, 2, 1, 2, 1, 3, 1, 1, 4, 5, 1, 2, 4, 5.

Practice this first at moderate tempo with *high finger legato*. Later, as speed develops, keep the fingers close to the keys and use a rolling motion of the arm.

Velocity attained M. M. ....

# Broken Chords - Both Hands

Czerny

**20** *Vivace* *ff*

Let the sustained notes (played by the thumb) support the weight of the arm, while the upper voice is played with finger legato.

Velocity attained M.M. ....

# Sustaining the Thumb

Allegretto

Duvernoy

21

The musical score consists of five systems of piano music. Each system has a grand staff with a treble and bass clef. The right hand (treble clef) plays a continuous triplet of eighth notes, starting on G4 and moving up stepwise. The left hand (bass clef) plays sustained notes, primarily on the thumb (F4), which are held for the duration of the triplet. The score includes various dynamics: *p* (piano) at the beginning, *cresc.* (crescendo) in the second and fourth systems, and *dim.* (diminuendo) in the fifth system. Fingerings are indicated with numbers 1-5. The tempo is marked *Allegretto*. The piece is by Duvernoy.

Play the two-note slurs with a rolling motion of the hand, and toss off each group sharply.

Velocity attained M. M. ....

# Chasing Butterflies

Streabbog

Allegretto

22 *leggiero*

*f* *p*