

## INTRODUCTION

As a piano teacher I often take on learners who are in the intermediate stage of their piano studies. In too many cases they are struggling to cope with the advancing complexity of the pieces, becoming disillusioned and lacking confidence in their ability to progress.

There are typically two main deficiencies in their skills:

1) Technical command

2) Rhythmic fluency

In the first instance they are often choreographing each piece individually without exploiting the transferable skills that one piece can offer another. Separating the technique from the pieces is a useful antidote for this. For example once they understand technically what staccato in one hand and legato in the other *feels* like, when it appears in a score the brain understands the technical requirements demanded of the hands without recourse to excessive practise.

In the second, the absence of rhythm is a serious deficiency in any musician, but, because of the 'loneliness of the long distance piano player', it is rarely corrected in practise and so lessons suffer from excessive focus on 'counting'. It is simply not enough to merely count a rhythm as one might say the alphabet, one must feel it. There are six quavers in both 3/4 and 6/8 but they are very different rhythms.

In this publication much emphasis is given to rhythm at the earliest stage. I use the French 'ta' terms as an option. In its simplicity it echoes the 'sounds' of the rhythms so promotes a feeling rather than the calculated metrics so often used. As a teacher, you will have an effective system of your own, and that is as it should be. I advise whatever system you feel comfortable with.

Another issue that has troubled me as a teacher is the 'tyranny of notation'. Reading music is very important and relatively easy to learn cognitively. However, when reading music, as any good sight reader will say, notes are less important than patterns, intervals, shapes, and harmonic knowledge. A student of mine, now a professional pianist, was a very fine sight-reader attributing his success to knowing which notes could be omitted as much as the ability to read fluently. As a professional session musician I met many musicians who were virtuosos on their instruments, but didn't read a note of music. This included piano players, especially those who had a background in Accordion playing which was very much a hand-me-down skill and part of the folk tradition. Notwithstanding this, they were all very fine musicians.

What I try to do throughout is focus on patterns, intervals, shapes, and only the barest instruction on specific notes. I exploit movable hand positions so students can place their hands carefully (they need the note knowledge for this) then follow the musical line to play the music. Sight-reading is included so the note knowledge is checked, but again patterns are key to achieving success here. I will recommend as an accompaniment to this method any good quality sight reading cards. In a volume of barely 70 pages, it is simply impossible to be as thorough as one would like.

A word on teaching the pieces; do not be afraid of teaching by demonstration or ROTE. What a student most needs at the early stage is to have command of their hands and fingers. To play evenly and accurately and without inhibition; too many students appear cautious as if every note is likely to be a wrong note. Reading music note by note contributes to this nervousness, so facilitating freedom by clear demonstration is by no means cheating – it is teaching in the true sense of the word. The better their technical skill, the easier the reading and theoretical work will become. To try to achieve all of these at one and the same time is destined to be too difficult for all but the gifted student.

My Professor at University would frequently advise me when approaching a new piece; *identify what techniques are required and where, and the correct sound could be conjured instantly*. My belief remains consistent with this and is at the heart of why this method puts technical assurance at the top of the priority list. That does not diminish the importance of the other factors, but assured technical command creates a platform from which all the other elements can be more readily acquired.

Finally a thought about practising: the frequently quoted phrase ‘practise makes perfect’ is not ideally suited for beginning musicians. A rather better version might be ‘practise makes permanent’ and this is of course not ideal. It is very important that we teach students how to practise correctly so throughout these notes I will make suggestions based on my own experiences.

# BOOK 1

## **TERM 1 – ABOUT THE KEYBOARD LESSON BY LESSON**

### **LESSON 1 - WHITE NOTES**

**Pg Nos. 6-8**

For every first lesson I concentrate on four areas:

1. Posture – how they sit and hold themselves is a habit to be cultivated early.
2. Finger Numbers (and right and left) – very important as it is a key component for how we read music.
3. Playing a single note (middle C): we do this with the third finger (centre of the hand) and a flexible wrist – this use of more than just the finger will establish the correct flexibility at the earliest stage.
4. Playing and saying **ABCDEFG** across the whole keyboard. Again using just the third finger allow the student to lift after each note and fall onto the next note. Cover the whole keyboard to establish the Musical Alphabet.

**AUDIO:**      **TK1. THE MUSICAL ALPHABET**  
                  **TK1a. THE MUSICAL ALPHABET – ACCOMPANIMENT**  
                  **TK1b. THE MUSICAL ALPHABET – ACCOMPANIMENT**  
                  **TK1c. THE MUSICAL ALPHABET – ACCOMPANIMENT**

### **LESSON 2 – BLACK NOTES**

**Pg Nos. 9-10**

To consolidate the Alphabet learning of lesson 1, we use the black notes to consolidate the position of the white notes across the keyboard. Typically I use the note D (between the two black notes) as an introduction as it is the easiest to find.

For playing the black notes we focus on the centre of the hand using fingers 2,3,4 or 2,3 across the black note patterns. I start with chords – this groups the fingers and retains the flexible wrist.

We move on to individual notes – again slowly and detached. allowing each note to ring confidently. Explore loud and soft sounds here – thunder; mice; raindrops; for example.

Finally we introduce the idea of improvisation. Fortunately the pentatonic nature of the black notes eliminates mistakes so everything they play will sound harmonious with the teacher accompaniments. This also provides the teacher an opportunity to look for natural instincts in their playing:

1. Do they play in time?
2. Do they respond to any changes in dynamics or mood?

3. Are they naturally phrasing their music or rambling?
4. Do they use both chords and single notes?
5. Do they use both hands (you can set them up with hand positions for both hands (2 and 3, or 3 and 2, 3 and 3, 2 and 2 or allow them to roam freely)
6. You can often start with a title: Falling Snow; Marching Soldiers; Nightingale's Song to stimulate their music making, or ask them to name the piece afterwards.

**AUDIO:**        **TK2.    SOLDIERS MARCH - ACCOMPANIMENT**  
                  **TK2a    SONG - ACCOMPANIMENT**  
                  **TK2b    DANCE - ACCOMPANIMENT**

### **LESSON 3 – BASIC RHYTHMS AND UNITS**

**Pg Nos. 11-14**

The basic units of time now need to be learnt. It is sensible to group them into bars and to include a short duration (crotchet/quarter Note) and a longer note (minim or half note) – rhythm is, after all, about the combination of different note values.

Once the rhythms are assimilated and performed we are ready to transfer those skills to the black notes. The graphic notation is standard, but to clarify, the notes rise and fall on the page as they should in performance. Finger numbers are supplied as a guide.

For each piece the rhythm should be assimilated before performing. Once the basic note-values are established it is a short step to time signatures and the semibreve or whole note.

**AUDIO:**        **TK3.    MERRILY WE ROLL ALONG - ACCOMPANIMENT**

### **LESSON 4 – WHITE AND BLACK NOTES: *MY PIANO TUNER***

**Pg No. 15**

This lesson sits as a consolidation and a diversion. Now they understand the keyboard is made up of black and whites notes it is sensible to combine them at this stage before we move on to what will be several weeks of white notes.

This piece is a caricature of a piece I often hear children play on the black notes when they encounter a piano. Sometimes after struggling through a lesson of reading C D E they skip away and rattle off the black note piece with great fluency leaving the piano teacher scratching his or her head in startled amazement.

My Piano Tuner is a little more complicated but uses the same alternating hand technique. It also has a more contemporary sound which my students find fun. The finger work in the middle section is above their experience, but the beauty of rote teaching is they assimilate this reasonably quickly. Do not be too exact about legato or staccato – the accompaniment makes allowances for this, concentrate on the fluency of the alternating hands.

**AUDIO: TK4. MY PIANO TUNER**  
**TK4a. MY PIANO TUNER - ACCOMPANIMENT**

## **LESSON 5 – EAR TRAINING & THEORY**

**Pg Nos. 16-18**

In advance of the relative complexity of the next few lessons of the term which will focus of reading the notes, we introduce some accompanying fundamentals like ear training, and consolidate their keyboard knowledge.

We also introduce 3-4 and the dotted minim. The piece has no finger numbers written: hopefully the student will understand the notation to be able to play correctly, but feel free to suggest a starting finger. Also the same piece can be played with the left hand.

**AUDIO: TK5. MY FIRST WALTZ**  
**TK5a. MY FIRST WALTZ - ACCOMPANIMENT**

## **LESSON 6 – THE STAVE LEFT-HAND**

**Pg Nos. 19-20**

Starting with the left hand we begin the process of note reading. However, the key to all reading is not to read notes but understand relationships and patterns, so we will work on starting points or Landmark Notes, from which we will derive hand positions and patterns.

I have always used the analogy that notes are like letters - we do learn the alphabet, but when we read we don't think about the individual letters. We look at the combinations and patterns of letters to generate the sound and meaning. Such is the case with music but we have the added advantage of their being just 7 letters and 7 chords.

If you turn the stave on its side it has a clear resemblance to the keyboard – each note is a line or a space. Our first Landmark note is the F between the dots on the bass clef. Easily identifiable and from here we can cover the left hand C position and the second landmark note of low C. I take time on this lesson so the understand that moving down a line or space is a note at a time irrespective of whether you name it. That said, the play it and say it (or sing it) game is a very good consolidator.

**AUDIO: TK6. MY FIRST LEFT HAND PIECE**  
**TK6a. MY FIRST LEFT HAND PIECE - ACCOMPANIMENT**

## **LESSON 7 – THE STAVE RIGHT-HAND**

**Pg No. 21**

For the right hand I use the G on the second line as the first landmark note. The clef neatly wraps itself around the note, and is indeed often referred to as the G clef.

This is also easily identifiable and the descent of five notes completes the right hand C position. As with the left hand play them as steps down, up or the same so the student

reads the pattern of movement rather than the notes themselves then consolidate with the note naming game.

**AUDIO: TK7. MY FIRST RIGHT HAND PIECE**  
**TK7a. MY FIRST RIGHT HAND PIECE - ACCOMPANIMENT**

## **LESSON 8 – THE GRAND STAFF – LANDMARK NOTES**

**Pg No. 22**

Here we introduce the Landmark notes formally. This lesson appears brief, but the learning takes place between the notes so to speak. I work on the reading between the landmark notes at the piano building up the relationship between the stave and the keyboard using the images of one and the playing of the other.

Because there is no piece to learn or music to play from, I can introduce a number of games that make the student think on their feet. We go back to the very first lesson when we played the Alphabet but this time we are working from the stave.

1. Point to a note and asking the student to play it on the piano with the third finger. (I start with Landmark notes before introducing the notes between them.
2. Say it and Play it. As above, but as they play they identify the note.
3. Right Hand Left Hand. Now they have a choice of which hand to use – the rule is above middle C is right hand, below is left.
4. point to two notes – ask them to play between them using all fingers 1-5 and saying the note names as they play. (I start with adjacent, then skip, the fourth and finally fifth)

The next stage of the note learning process will be intervals, so this practical ‘rote’ learning of that concept prepares the student for the theoretical knowledge to come.

For students that need additional help to read, I recommend sight reading flashcards. I use them frequently and they work very well even at the higher levels.

## **LESSON 9 – FIVE FINGER POSITION**

**Pg Nos. 23-25**

The five finger position is the typical starting point for many piano tutors. The reasons are self-evident – the hand has five fingers and can simple melodies can be realised with some practise without looking at the hands. It also acts as a good bridge between the problem of reading every note – which slows down reading - and following the musical line – which speeds it up.

However the oft cited criticism of the five-finger position is that students get wedded to C position, then G position etc.. To avoid this whilst retaining the advantages I have found it very useful for my students to play in different positions from the earliest stage. Once they have identified the position, all the same advantages from the five-finger position accrue, but the hand is not fixed to one position.

This lesson is really an explanation of this concept for the student in preparation for the pieces that will occur in the next section of the course. The piece is in C Position, but soon





## **TERM 2 – HANDS TOGETHER LESSON BY LESSON**

### **LESSON 11 – INTERVALS - 2<sup>nd</sup> & 3<sup>rd</sup>**

**Pg Nos. 28-31**

Here we begin the formal first step to reading through intervals. Teaching seconds and thirds together makes more sense than teaching them in isolation, as it is their differences that will become important.

**Wait a Second** speaks for itself – the teacher can ensure the student is set in C position then advise them to follow the line of the music. The hands play together only at the start and ends of phrases with the exception of the very end.

**Like Clockwork** is more challenging hence the rote indicator. For the teacher, ensure the student understands the hand positions correctly and use the title to encourage a 'detached' performance per each note. In group teaching I like to have students play alternate hands between them so they learn the sound of the piece before putting the hands together.

**Mr Cricket** combines elements of both pieces above. Again it is quite useful to divide this between the class for group teaching – including the words. This piece uses all the fingers in both hands in combinations of seconds and thirds – carefully learnt it will establish clean fingerwork.

**Tick Tock** is a sing-a-long piece which gets gradually louder throughout. It is great fun for everybody especially if they sing too. Its repetition is deliberate to cement finger knowledge. It can start in C position RH and either F or G position in the LH.

**AUDIO:**            **TK10. WAIT A SECOND**  
                         **TK10a. WAIT A SECOND – ACCOMPANIMENT**  
                         **TK11. LIKE CLOCKWORK**  
                         **TK12. MR CRICKET**  
                         **TK13. TICK TOCK**  
                         **TK13a. TICK TOCK – ACCOMPANIMENT**

### **LESSON 12 – RESTS**

**Pg Nos. 32-34**

As Mozart said, music is in the silences, silences often overlooked by students even at higher levels. Using a sound mm to fill in the gap often helps them appreciate that a rest has a temporal value and is part of the rhythm. Also ensure they apply the bar lines as suggested.

**My First Blues Piece** hints a syncopation but within the realms of existing knowledge. It also uses middle D position except for the very end RH. This moveable positioning will be a feature of the course. If they choose to sing along, the rests are good 'breathing' spaces.

**My First Canon** can also be used as a group piece with the hands separated into two groups. They can also sing it this way so the definition of a Canon is clarified.

**AUDIO:**           **TK14. MY FIRST BLUES PIECE**  
                          **TK14a. MY FIRST BLUES PIECE – ACCOMPANIMENT**  
                          **TK15. MY FIRST CANON**

### **LESSON 13 – INTERVALS – 4<sup>th</sup> & 5<sup>th</sup>**

**Pg Nos. 35-38**

Completing the intervals within the hand we explore fourths and fifths. This time we teach harmonic and melodic simultaneously. The exercises are easy but do exercise the hand quite well.

**The Great Wall Of China** is replete with fourths and fifths, melodic and harmonic in both hands.

**Flying Fingers** is a simple exercise but develops the correct balance of hands and fingers to form the basis of rotation. The Chords should be played detached with a flexible wrist developing the very first principle we considered in the Musical Alphabet Song.

**AUDIO:**           **TK16. GREAT WALL OF CHINA**

### **LESSON 14 – STACCATO – LEGATO**

**Pg Nos. 39-40**

The experience of Flying Fingers and Tick Tock will have prepared the student for staccato. At this stage it is enough to be short and detached.

**Crickets** is a simple piece using hands separately for the most part and covering the intervals they have just learnt while taking on the new skill. The idea of a sprung leap off the key emphasises a flexible wrist rather than the fingers.

Similarly the legato technique in **Water Song** is in the wrist as much as the fingers. I advise the two, three and four note slur be taken away from the piece and practised separately. I deliberately left the LH with no articulation – the presumption is legato. Again this can be applied separately before joining hands.

**AUDIO: TK17. CRICKETS**  
**TK18. WATER SONG**  
**TK18a. WATER SONG ACCOMPANIMENT**

## **LESSON 15 – THE QUAVER & REST**

**Pg Nos. 41-42**

To introduce quavers we start with the rhythm itself. The ta te sound is easier to assimilate than 1 and, but either will work. Again I take the opportunity to test their theoretical knowledge at the same time with bar lines and time signatures omitted.

**Medieval Dance** is in A position. This takes their hands a little wider apart and more difficult to see, so they have to 'feel' the intervals in their hands. I would advise clapping the rhythm first. In a group situation you can divide the hands to create quite a lively sound which can be transferred to the piece. The 2-4 bar should not impact the rhythmic flow, it is simply an extension of the phrase.

**AUDIO: TK19. MEDIEVAL DANCE**

## **LESSON 16 – SHARPS**

**Pg Nos. 43-44**

When we introduced the black notes, unlike the white notes we didn't name them. Now we do so.

**Staying Sharp** is in G position and rhythmically very simple. But it mixes legato and staccato so builds on their legato staccato technique. The repetitive aspect is to clearly define the sharps but also a kind of walking-bass which I find students like – it has a subtle swagger.

**The Grasshopper and the Snake** is an extended piece that shifts RH hand position. The two keys (e minor and C) are an allusion to the characters – the contrast deliberate. In groups I often ascribe each character to a group so it becomes 'antiphonal'.

**AUDIO: TK20. STAYING SHARP**  
**TK21. THE GRASSHOPPER AND THE SNAKE**

## **LESSON 17 – FLATS**

**Pg Nos. 45-46**

The idea of notes having two names is quite a difficult concept to understand at this level, but if asked, I will say that usually when the melody is rising we call it a sharp, when it is falling we call it a flat.

**Old Siam** has quite a difficult left hand. It is hinting at an Alberti Bass – but stays static like an ostinato - it is well to practise this in advance. Bar 10 introduces a three note chord – this will require a little practise.

**Ships on the Horizon** is in F position and introduces the idea of crescendo and diminuendo. Again the main difficulty is the LH – with some students I isolate this and play it with both hands to achieve a sonic identity before mimicking this with just the left hand alone. A little wrist rotation helps – shift the weight from the fifth finger to the thumb by playing just the outer notes to begin, then add the inner note.

**AUDIO:**        **TK22. OLD SIAM**  
                  **TK23. SHIPS ON THE HORIZON**

## **LESSON 18 - TEMPO MARKINGS & 2-4 TIME SIGNATURE**        **Pg Nos. 47-48**

Consolidating the articulation still further we introduce tempo markings and a new time signature. 2-4 they have seen before, but now we introduce the concept fully.

**Waltz** is in middle C position and introduces a ‘til-ready’. The opening bars punctuate the sections throughout and are to develop clean staccato over a held LH. Of course this is reversed in the melodic passages – here the LH has the melody – the RH needs to be controlled and delicate. After the repeat the RH has prominence. This balancing of hands is a problem even in advancing pianists, and if I had to describe one factor that separates good performers from the very best. The concept of foreground and background begins here.

**March** is unusual as it has a LH in A position but RH in the unlikely position of B. Again the legato/staccato combination is present, and emphasised in the lyric. Additionally we combine flats and sharps in the same piece. The 2-4 is ideally suited to the March rhythm.

**AUDIO:**        **TK24. WALTZ**  
                  **TK25. MARCH**

## **LESSON 19 – REVIEW – LEGATO/STACCATO – RHYTHM – SIGHT READING**

**Pg Nos. 49-51**

Consolidating legato/staccato we use this simple exercise. As we move on to scales we will adopt the same strategy of asking each hand to play with different techniques. The long view is the independence of hands.

**Walking On Ice** includes the technique in the second bar of the phrase, but I soften the difficulty a little by not applying staccato to the RH, just a rest. I also add a rest at the end of the piece – these are so often ignored by students – I ask them to hold their hands over the keyboard for the full count before relaxing.

To close this lesson we have some theory and their first sight reading exercise. Typically I have used sight reading cards to develop their skills to this point, but I use these pages as a kind of mini-exam so we can evaluate progress.

**AUDIO:**        **TK26. WALKING ON ICE**

## LESSON 20 – ENSEMBLE – A CELTIC THEME

Pg Nos. 52-53

**AUDIO:**       TK27. CELTIC THEME PARTS A, B & C  
                  TK27a. CELTIC THEME PARTS A & C  
                  TK27b. CELTIC THEME PARTS B & C  
                  TK27c. CELTIC THEME PARTS A & B

In every case the final lesson of a term can be used to catch up – the ensembles are attractive diversions that will work well at any stage of the course.

**A Celtic Theme** is a rather attractive lyrical piece that my students enjoy. The main melody is played between the hands – not something we have seen in the solo pieces – and the parts combine to create a solo piano effect. With my groups I will typically exchange parts between students, and I always say the bass part may well be the easiest, but somehow it is the most important because it holds the rest of the piece together. .

## **TERM 3 - LESSON BY LESSON**

### **LESSON 21 – REVIEW - ROTE PIECES: PERPETUAL MOTION and MAY DAY**

**Pg Nos. 54-55**

Both these pieces are readable, but technically there are some difficulties that will require assistance. The additional sight reading pieces are to consolidate reading.

**Perpetual Motion.** Section 3 begins with a G position piece that hints at minimalism. It introduces the concept of the upbeat and the subtle ‘finger pedalling’ in the left hand. The RH part can be played an octave lower.

**May Day** is in E and G position and introduces the fermata. The technical test is the two note slurs against LH staccato made easier to an extent by the RH repeating notes (the student has to lift off the key naturally).

**AUDIO:           TK28. PERPETUAL MOTION**  
**TK29. MAYDAY**

### **LESSON 22 – CROSSING 2 OVER 1**

**Pg Nos. 56-57**

This useful skill expands the hand and allows melodic material more flexibility, especially in respect of using the leading note from a standard five finger position.

**The Caterpillar Song** is a simple piece that introduces playing between the hands and the crossing 2 over 1. The C# and Bb add the more exotic harmonic minor sound world to the student. A useful additional LH exercise might be to finger pedal the D and A before crossing the two over.

**AUDIO:           TK30. THE CATERPILLAR SONG**

### **LESSON 23 – LEDGER LINES & DOTTED CROTCHET**

**Pg Nos. 58-59**

The introduction of ledger lines may appear premature however many pieces by Gurlitt, Diabelli seem to introduce them almost from the start. Many grade 1 pieces include them and it allows for a high A position.

**La Campanella** is an infectious melody that builds on the concepts of staccato/legato and the 2 over 1 finger action. Bar 14 extends the hand slightly by adding a G# - and the RH opens the hand slightly. This is technical preparation for what is to come.

**My First Fugue** introduces the dotted crotchet. Placing the hand in C and G position creates a natural fugue pattern but this is a deceptively challenging piece.

**Lullaby** reinforces the dotted crotchet this time in a wider position – the teacher accompaniment should facilitate the regular rhythm and help the student with the timing. The hint of syncopation at bar 2 and 10 is ameliorated by the tie.

**AUDIO:**        **TK31. LA CAMPANELLA**  
                  **TK32. MY FIRST FUGUE**  
                  **TK33. LULLABY**  
                  **TK33a. LULLABY - ACCOMPANIMENT**

## **LESSON 24 – RHYTHM REVIEW – CALYPSO**

**Pg Nos. 60-62**

This page of rhythm reviews is to re-establish all the patterns they have experienced in the context of the music played. There are two ways to use this page: as a review or in advance (the pages suggest the pages) of the pieces to be played - both would be my recommendation.

**Calypso** is a lively piece that reinforces the dotted crotchet without much subtlety – however my students always love this rhythm and find this piece great fun to play, especially as it is FF with accents.

**AUDIO:**        **TK34. CALYPSO**

## **LESSON 25 – INTERVAL OF A SIXTH ASCENDING**

**Pg Nos. 63-64**

Now we begin the process of opening the hand. This simple technique is difficult to inculcate after the five finger position and we have to be careful that the whole hand doesn't move as a block. Using chords is the easiest way to control this.

**Can You Hear A Heart Beat?** Brings the opening hand into the piece – RH only at this stage. The LH is the heart beat of course, and the RH moves relatively slowly in chords. The second half elaborates the four section while the heart remains constant.

**AUDIO:**        **TK35. CAN YOU HEAR A HEART BEAT?**

## **LESSON 26 – INTERVAL OF A SIXTH DESCENDING**

**Pg Nos. 65-66**

The second part of opening the hand reverses the procedure of Lesson 25 and I change the position to add an additional element. Again the hand must open not move.

**Aura Lee** is a challenging piece with finger pedalling in the LH and the extended hand positions in the RH, however the tempo is slow and the melody attractive. Bar 15-16 introduce the RH descending sixth chords.

**AUDIO:**        **TK36. AURA LEE**

## **LESSON 27 – PEDAL PLAY**

**Pg Nos. 67-68**

Building on consecutive sixths we introduce the pedal. The exercise of lifting the foot while placing the hand is often difficult for more experienced learners because the exercise is often not well learnt. Pedal legato is a difficult technique and is better taught early so the action becomes natural.

**Hymn** is deliberately spacious in layout to create a sense of time so the player can focus on the double movement of hand falling against foot rising. It is worth a lesson on its own.

**AUDIO: TK37. HYMN**

## **LESSON 28 – SEMITONES**

**Pg Nos. 69-70**

We are looking ahead to the introduction of the concept of scales here by defining the semitone and whole tone in successive lessons. The exercise in semitones is half a chromatic scale. The final exercise is a useful preliminary to the chromatic scale.

**Rondo** is a simplified arrangement of Mozart's unique creation. It uses semitones as part of the melody. Putting the semitone in context is helpful, especially when it is Mozart.

**AUDIO: TK38. RONDO**

## **LESSON 29 – WHOLE TONES, THEORY REVIEW & MR CRICKET MEETS D.I.**

### **DACHSHUND**

**Pg Nos. 71-73**

**The whole tone scale, like the chromatic scale can be merely hinted at here, but the main purpose is to establish the contrast between whole and semi in advance of scales.**

**Mr Cricket Meets D.I. Dachshund** is the final solo piece in this volume. It seeks to include as many of the concepts included throughout. It is challenging, but my students enjoy the contrast and the variety and there is nothing here they have not experienced. It is in C minor but, of course we do not add the key signature at this stage.

**AUDIO: TK39. WHOLETONE  
TK39a. WHOLETONE – ACCOMPANIMENT  
TK40. MR CRICKET MEETS D.I. DACHSHUND**

## **LESSON 30 – ENSEMBLE – THE CUCKOO AND THE BUTTERFLY** Pg Nos. 74-75

**AUDIO: TK41. THE CUCKOO AND THE BUTTERFLY PARTS A, B & C  
TK41a. THE CUCKOO AND THE BUTTERFLY PARTS A & C  
TK41b. THE CUCKOO AND THE BUTTERFLY PARTS B & C  
TK41c. THE CUCKOO AND THE BUTTERFLY PARTS A & B**

**The Cuckoo and the Butterfly.** The Ensemble Piece 3 is a nice piece for the group as the contrast between parts is distinct. It is orchestral in its sound so you can group the parts into sections and even orchestrate if you have keyboards. The top part might be woodwind, the middle section low violins and violas and the low part bass and cello or brass.