

Preface

Clever Cat at the Seaside is intended for slightly more advanced pupils than *Clever Cat*, the first volume in this series, although it is hoped that it will prove to be accessible to those who are still in the early stages of learning.

Once again, the principle of learning through imitation has been adopted in this second volume and, consequently, almost everything played by the pupil in each of these duets is first played in a different octave by the teacher.

Although some pieces address the development of specific skills, the main emphasis here has been to provide enjoyable and descriptive pieces which can be used in lessons and for concert performances. For the most part, the range of keys has been restricted to C, F and G majors and their relative minors, and where this range is exceeded, the piece has been written without the use of a key signature.

Wherever possible:

- Conventional fingering has been suggested although teachers may wish to provide alternatives.
- In the teacher's part, phrases which are to be copied by the pupil are notated in grey and a suggested fingering indicated.
- Although the printed copy is not central to the learning process in this instance, the pupil's pages have been notated at actual pitch except where this would lead to excessive use of ledger lines.

Clever Cat at the Seaside should be regarded as a flexible set of materials and teachers should feel free to modify the pieces as they see fit.

Finally, although the principal use of this book will be in the context of the piano lesson, a CD has been included which contains an enhanced performance of each duet together with a play-along practice track for pupils to use at home.

Mike Cornick
March 2008

Vorwort

Clever Cat at the Seaside richtet sich an etwas fortgeschrittenere Schüler als *Clever Cat*, der erste Band dieser Reihe. Ich hoffe freilich, dass es auch denjenigen Zugang bietet, die sich noch im Anfängerstadium befinden.

Auch in diesem zweiten Band geht es um das Prinzip des Lernens durch Nachahmung. Folglich wird alles, was der Schüler in jedem dieser Duette spielt, zuvor in einer anderen Oktave vom Lehrer gespielt.

Zwar widmen sich einige Stücke der Entwicklung besonderer Fähigkeiten, doch liegt mein Hauptanliegen darin, unterhaltsame und Geschichten erzählende Stücke zur Verfügung zu stellen, die sich für den Unterricht und für die Bühne eignen. Die meisten Stücke beschränken sich auf die Tonarten C-Dur, F-Dur und G-Dur mit den entsprechenden Molltonarten. Wo dieser Rahmen überschritten wird, trägt das Stück keine Generalvorzeichen.

So weit möglich

- wurden konventionelle Fingersätze vorgeschlagen, die mancher Lehrer durch eigene Vorschläge ersetzen wird.

- sind in der Lehrerstimme Phrasen, die der Schüler nachspielen soll, grau gedruckt und mit Fingersätzen versehen.
- wurden die Schülerstimmen in tatsächlicher Tonhöhe notiert, außer wenn zu viele Hilfslinien verwendet werden müssten, obwohl das gedruckte Notenbild in diesem Stadium nicht wesentlich für den Lernprozess ist.

Clever Cat at the Seaside möchte als flexible Materialsammlung angesehen werden, die Stücke können und sollen daher nach Bedarf angepasst werden.

Obwohl dieses Heft hauptsächlich für die Benutzung im Rahmen des Klavierunterrichts gedacht ist, liegt eine CD mit einer Vollversion jedes Duetts sowie einer Play-Along-Version zur Lehrerstimme bei, damit SchülerInnen die Möglichkeit haben, auch alleine im Duett-Kontext zu üben.

Mike Cornick
März 2008

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The Rockpool

Der Gezeitentümpel · Le Pool Rock

Quaver and semiquaver rhythms • Achtel- und Sechzehntelrhythmen • Rythmes en croches et doubles croches



Teacher
Lehrer
Professeur

$\text{♩} = 75$ **Misterioso**
(Tempo primo on repeat)

p

Ped.

4

mp *p sub.*

1 3 1 1 3 1

7

5 2

1. *rall.* *pp*

2. *rall.* *pp*

The Rockpool

Der Gezeitentümpel · Le Pool Rock



Track 1 / 2



♩ = 75 **Misterioso**
(Tempo primo on repeat)

Pupil
Schüler
Élève

Musical notation for measures 1-3. Measure 1: whole rest. Measure 2: quarter rest, quarter note G4 (finger 5), quarter note F4 (finger 2), quarter note E4 (finger 1), quarter note D4 (finger 2), quarter note C4 (finger 5). Dynamics: *p*.

Musical notation for measures 4-6. Measure 4: quarter rest, quarter note G4 (finger 5), quarter note F4 (finger 2), quarter note E4 (finger 1), quarter note D4 (finger 2), quarter note C4 (finger 5). Dynamics: *mp*. Measure 5: whole rest. Measure 6: quarter rest, quarter note G4 (finger 1), quarter note F4 (finger 3), quarter note E4 (finger 1), quarter note D4 (finger 1), quarter note C4 (finger 3), quarter note B3 (finger 1). Dynamics: *p*.

Musical notation for measures 7-8. Measure 7: quarter note G4 (finger 5), quarter note F4 (finger 2), quarter note E4 (finger 1), quarter note D4 (finger 2), quarter note C4 (finger 5). Dynamics: *pp*. Measure 8: quarter rest, quarter note G4 (finger 5), quarter note F4 (finger 2), quarter note E4 (finger 1), quarter note D4 (finger 2), quarter note C4 (finger 5). Dynamics: *pp*. Includes first and second endings marked "1. rall." and "2. rall.".

The Brass Band 1

Die Blaskapelle 1 · La fanfare 1

Swing quavers • Swingachteln • Croches swinguées



♩ = 110 At a steady march tempo with swing quavers

Teacher
Lehrer
Professeur

mf *cresc.* *f*

1 3 5 1 3 1 3 1

Musical notation for the first system, measures 1-11. The piece is in 2/4 time with a key signature of one flat (B-flat). The notation is for a piano accompaniment, with a treble and bass clef. The melody in the treble clef consists of eighth notes and quarter notes, often beamed in pairs. The bass clef provides a steady accompaniment with eighth notes and quarter notes. Dynamic markings include *mf* (measures 1-4), *cresc.* (measures 5-10), and *f* (measures 11-12). Fingerings are indicated with numbers 1-5. Accents (^) are placed over several notes. A triplet of eighth notes is shown in measure 1.

12

1 3 3 3 3

mf *cresc.*

Musical notation for the second system, measures 12-22. The notation continues from the first system. It features a mix of eighth and quarter notes, with some triplets of eighth notes. Dynamic markings include *mf* (measures 12-15) and *cresc.* (measures 16-22). Accents (^) are used throughout. The piece concludes with a double bar line at the end of measure 22.

23

f

Musical notation for the third system, measures 23-32. The notation continues from the second system. It features a mix of eighth and quarter notes, with some triplets of eighth notes. Dynamic markings include *f* (measures 23-26). Accents (^) are used throughout. The piece concludes with a double bar line at the end of measure 32.

The Brass Band 1

Die Blaskapelle 1 · La fanfare 1



Track 9/10



♩ = 110 At a steady march tempo with swing quavers

(♩ = $\frac{3}{4}$)

Pupil
Schüler
Élève

Musical notation for measures 1-8. Includes dynamics *mf* and *cresc.*, and fingerings 1, 3, 5.

Musical notation for measures 9-16. Includes dynamics *f* and fingerings 1, 3.

Musical notation for measures 17-24. Includes dynamics *mf* and fingerings 3, 5.

Musical notation for measures 25-32. Includes dynamics *f* and fingerings 3, 5. A dashed line above the staff indicates a repeat or continuation.