NOTES FOR TEACHERS

This is a collection of short, simple pieces with a foot in several different camps - a mixture of English, Celtic, European and Balkan folk music, West Indian, medieval, and a touch of pop/rock.

Number of players (and instruments)
The pieces are intended for an average New Zealand classroom or group teaching situation, which (these days) will normally have some electronic keyboards, a piano, a few other instruments, and assorted percussion (guitar parts are not included, but these could be added easily enough in a number of pieces, and the keys are generally easy for guitars).

Use any available combination of instruments, adapting the parts if necessary, e.g., feel free to combine the given parts or to split them up, to suit your own particular situation. For example, in the first piece (*Snuggery*), the two lower parts could be played by one keyboard player, or by two keyboard players, or by three different instruments (splitting up the middle voice for two separate players).

The pieces as they stand are for from 1 - 4 players, but extra parts may also be added (see "Adding new parts" below). In many of the group pieces, all of the parts together can also be performed by a single, more advanced keyboard player (this will also provide some score-reading practice).

Experiment with different keyboard (or other) tone-colours for different parts, appropriate to the style of the piece concerned.

Level of difficulty
The pieces are written roughly for *first-year to third-year* performance students. The melody, or tune, is usually the most difficult part (in the last two pieces it is more the bass part). This can be played by the teacher to start with, or by a more advanced student, but the 1st to 3rd year students should eventually be able to cope with it all. The other parts are invariably easier, and can sometimes be played by complete beginners.

Tempo, dynamics and articulation
Preferred tempi are shown. If fastish, they can be worked up to gradually. Certain pieces can be quite successfully performed somewhat slower (or sometimes faster!) than indicated.

For the most part, no dynamics are marked, and little articulation apart from staccati (these are definitively meant, however, so please don't change them). But do encourage students to experiment with different dynamics (e.g., in different sections, etc.), and with adding the occasional accent perhaps, or crescendo/decrescendo, or legato phrasing for certain note-groups, or more staccato notes, or (possibly) a small ritardando/accelerando, or a slight pause.

Adding new parts
Students can be encouraged to try out adding parts in octaves (e.g., in bass or tune) or doubling parts (or portions of certain parts) with a second instrument or a second keyboard tone-colour.

Appropriate (i.e., suitably idiomatic) percussion parts may also be added freely - this is highly desirable in fact. Students can make up these parts themselves (building any variations or changes according to the original structure of the piece).

Feel free also to make up and add any other simple voices or parts that you (or the students) feel will fit, and will enhance the piece. (This might mean at the outset, for example, simply adding a few notes here and there, played by extra instruments, in order to make certain chords or key passages bigger or thicker.)

By these means, the students will start to get a feel for arranging. By adding a few such new parts, moreover, you may sometimes be able to make a piece last a little longer, since it may then be possible to repeat certain sections more, without them becoming too boring.

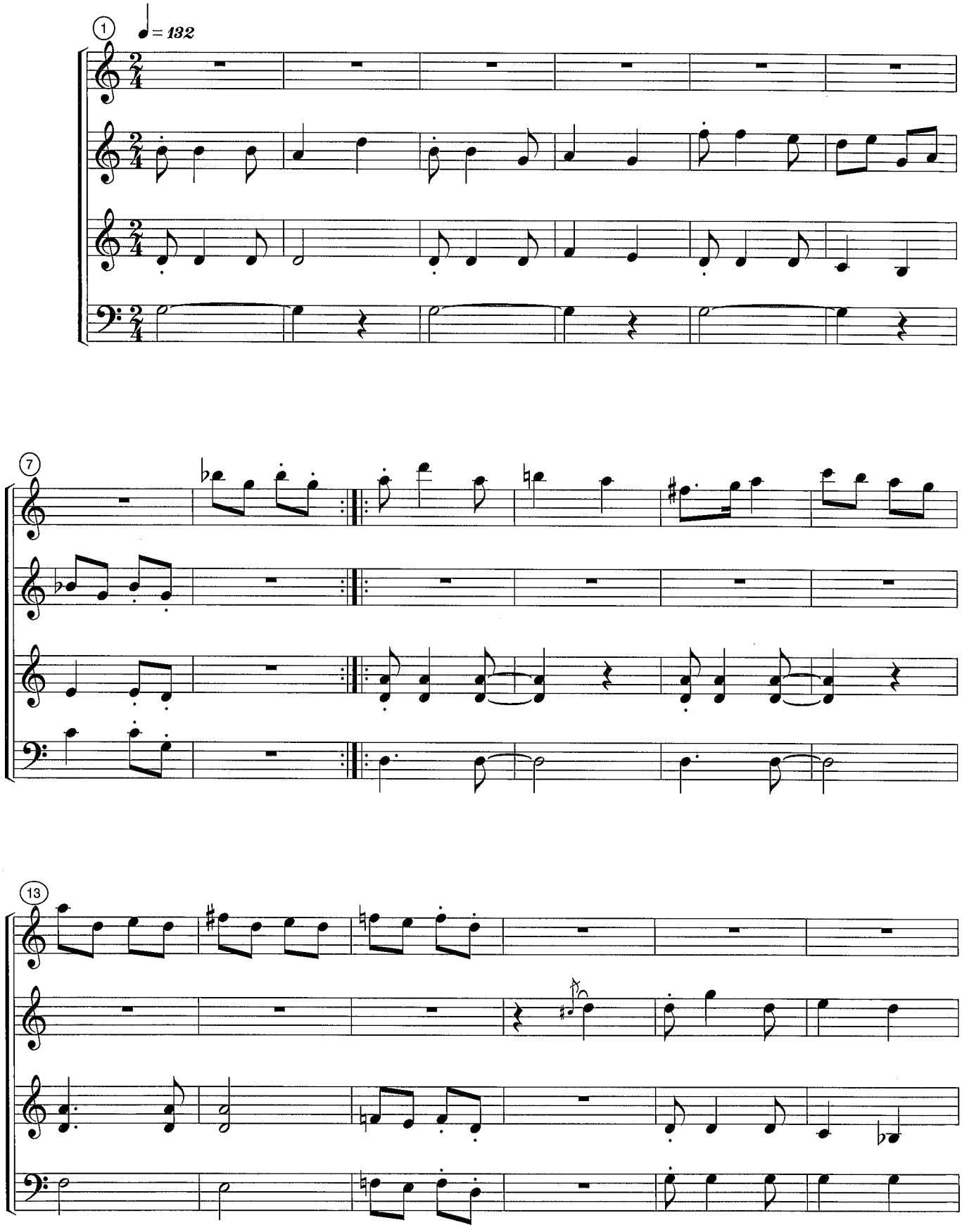
It may also be that someone might occasionally think of a whole new section that could be added to the music - if so, go for it! (but tell the audience, if any, what you have done!)

Performance
Any of the pieces may be played separately. The entire set of pieces can also be performed as a whole (in the given order, please). With the inevitable gap of a few seconds between each piece, this will take about 17 minutes.

Good luck. And above all, *listen!*

Jenny McLeod

Plump Jam



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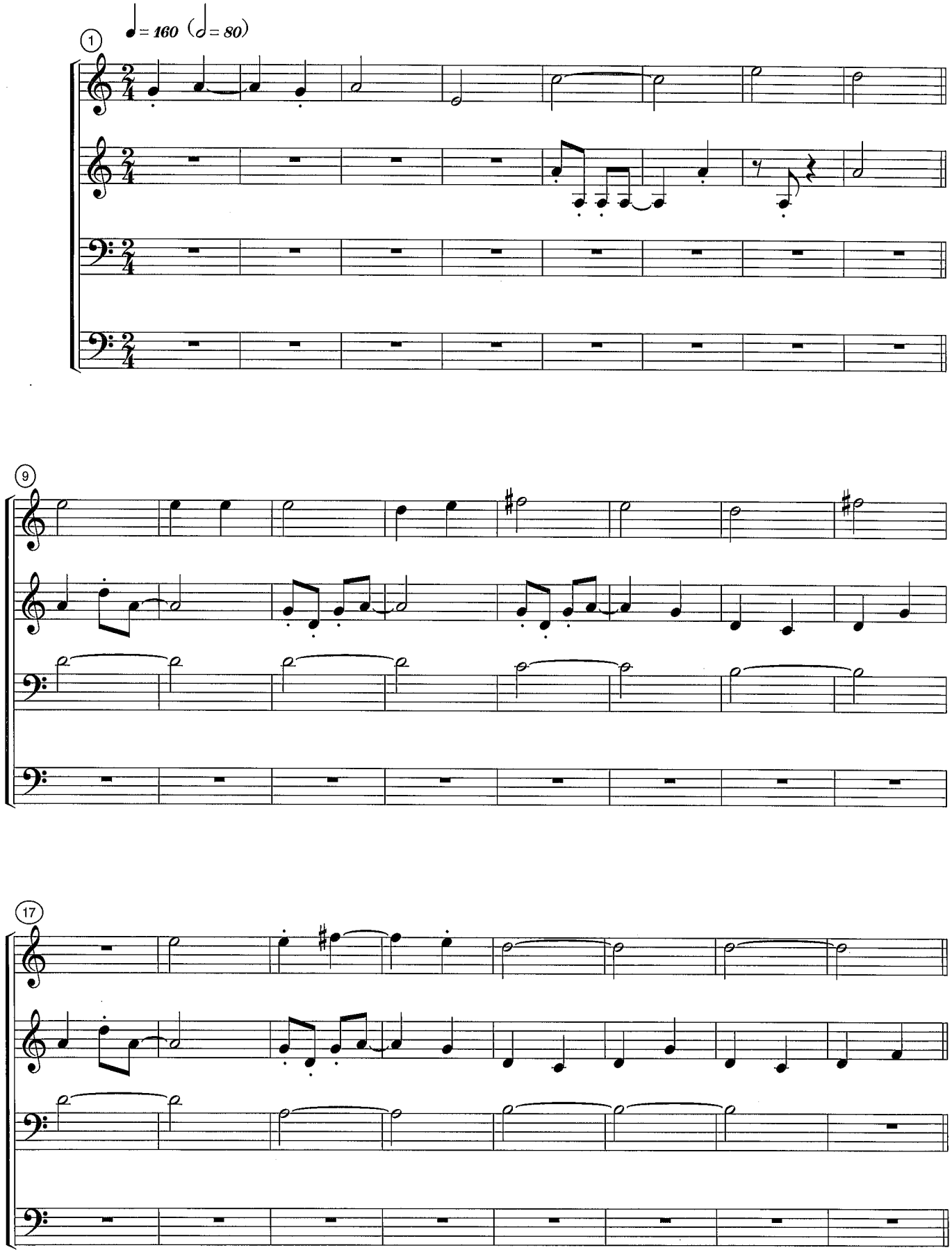
Rundle Round



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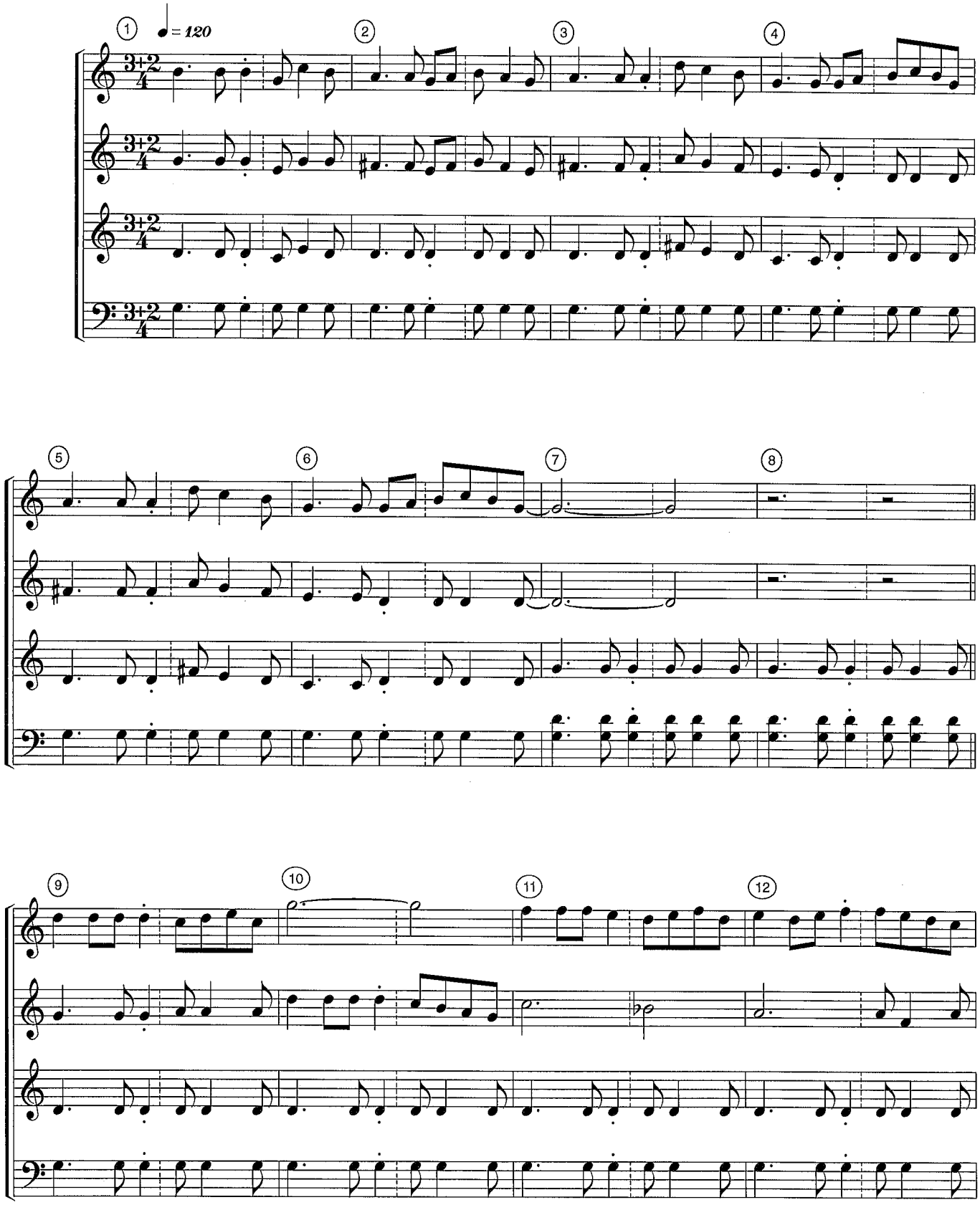
Quintical Quo



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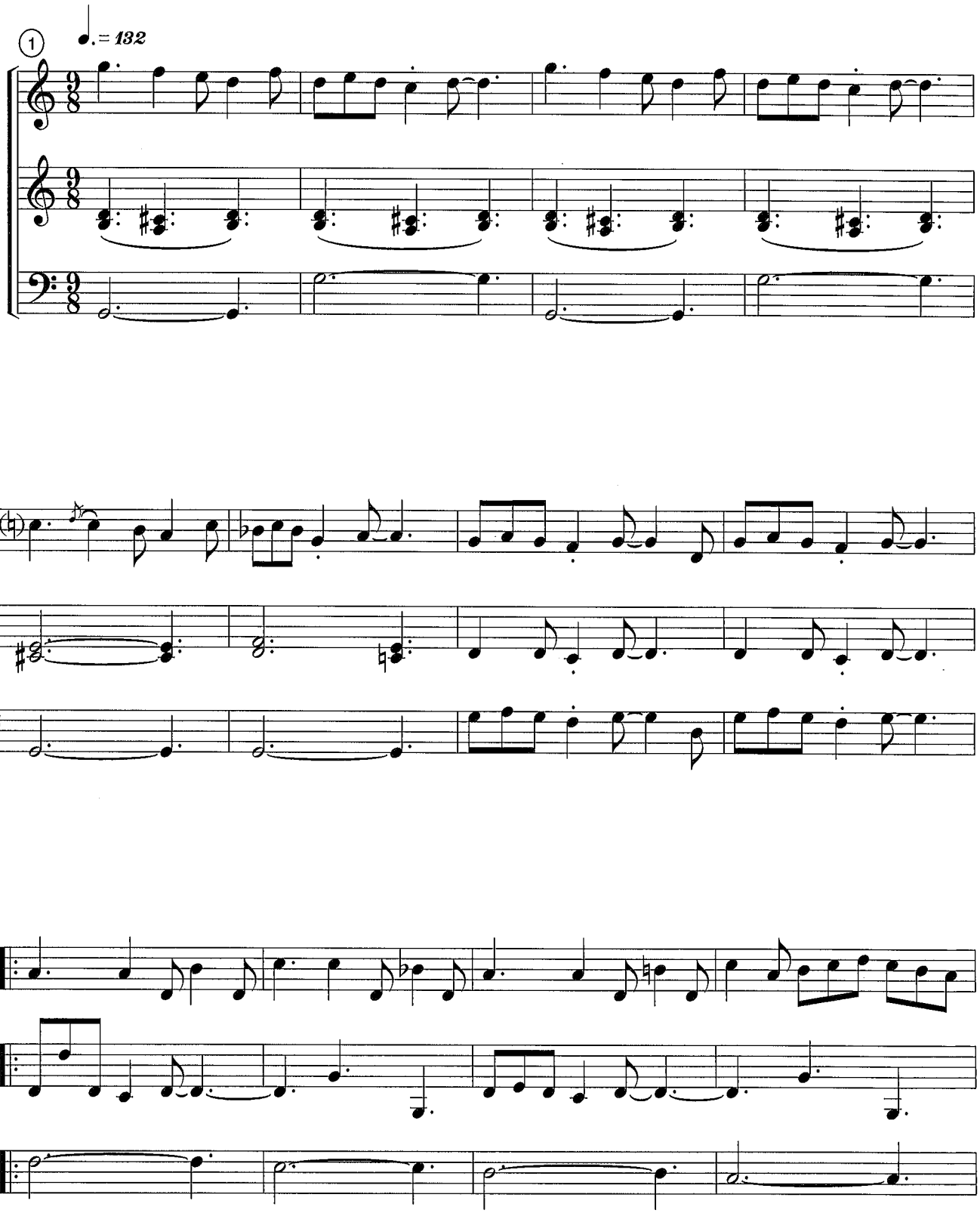
Swinging



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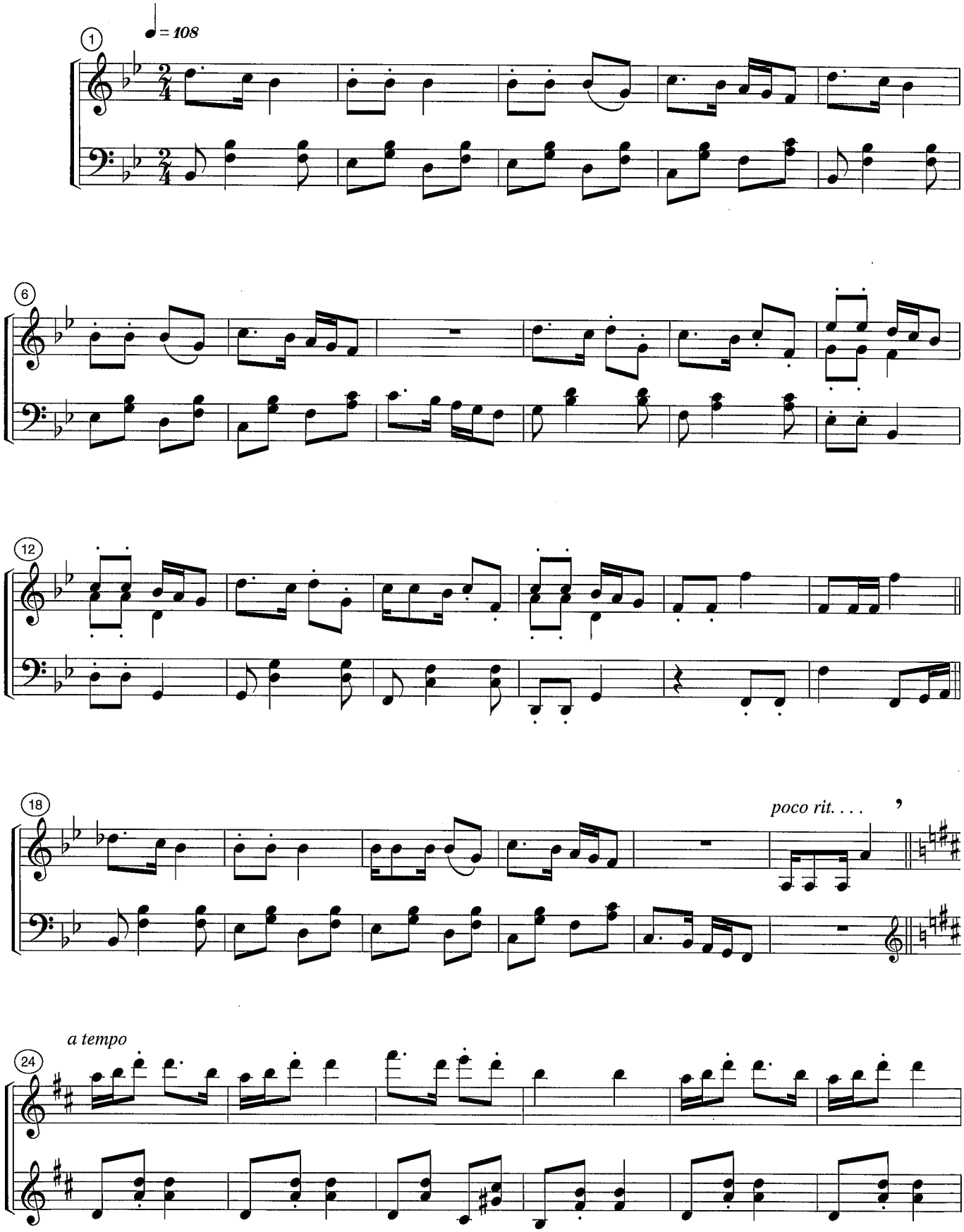
Pot Luck



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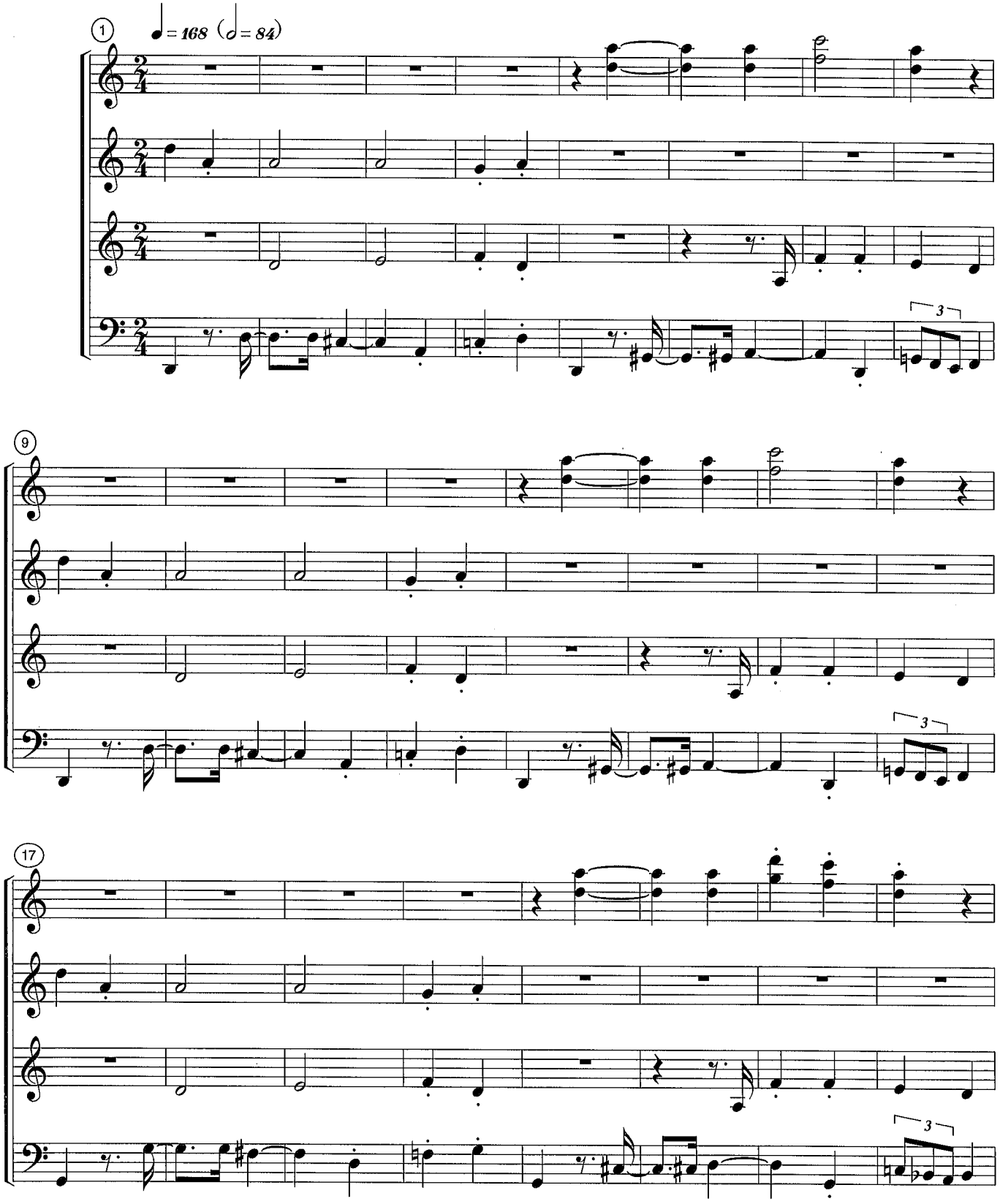
Xampat Stomp



The number of repetitions is up to you. This piece will provide a good backing, if anyone is able to play an improvised blues-type solo during a given repetition. (The top part should omit bars 33-40 if a solo is being played at the same time.) The first time through, it will be effective if everyone could play the bass part, doubled an octave and two octaves higher. (Less advanced players may well pick this up more easily by ear at first, simply from listening to the bass part played accurately.) Alternatively, you could, for example, start with bass part alone on the first repetition, and gradually add the other parts at successive repetitions. Otherwise, simply repeat once, then go back to letter A, and from the end of bar 40 to the coda at bar 49.

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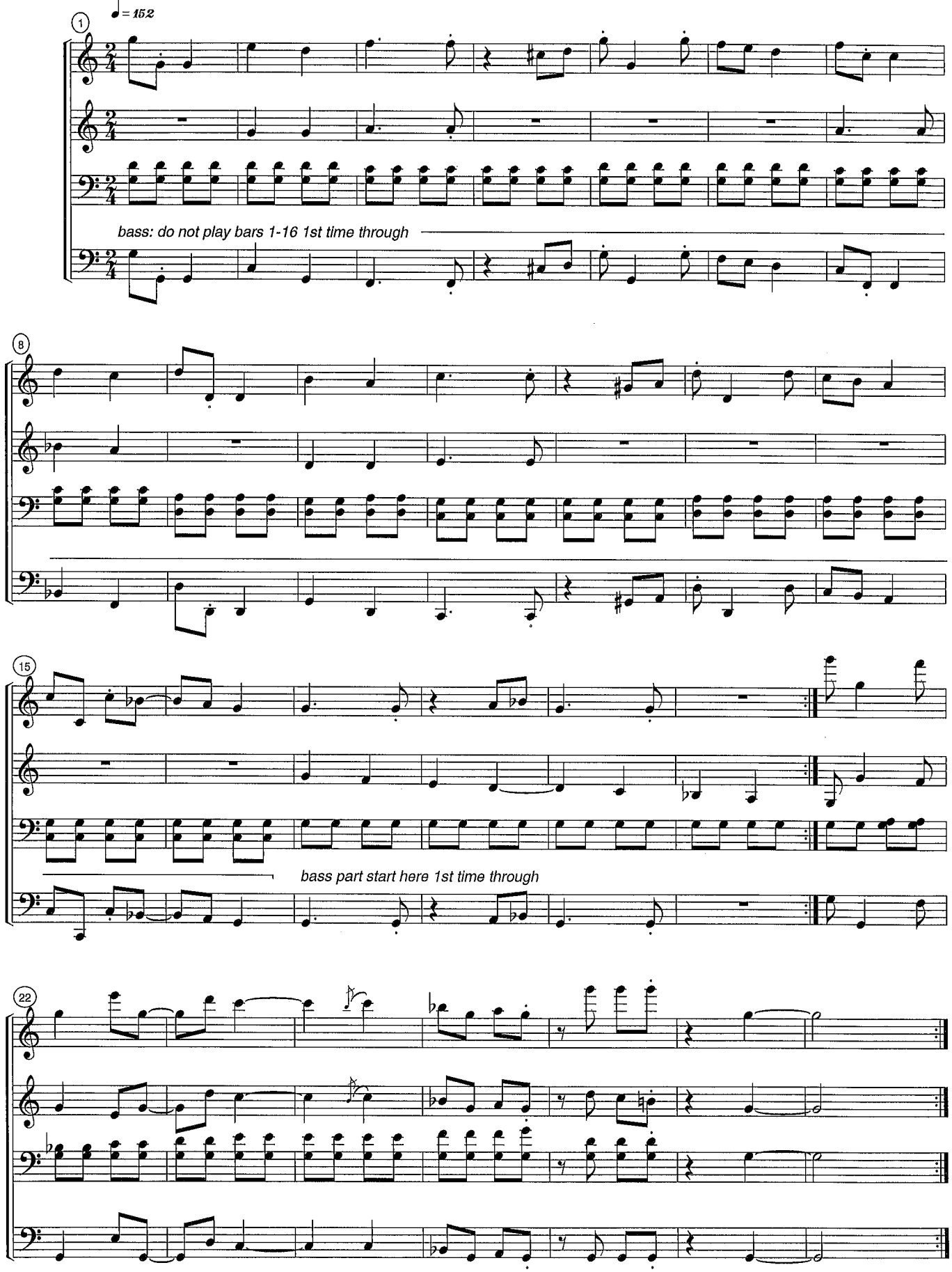
Mad Skelter



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