



CREATIVISING CLASSICS



PIECE DETAILS

Piece:

Composer:

Key signature:

Relevant scale:

RHYTHM REWORK

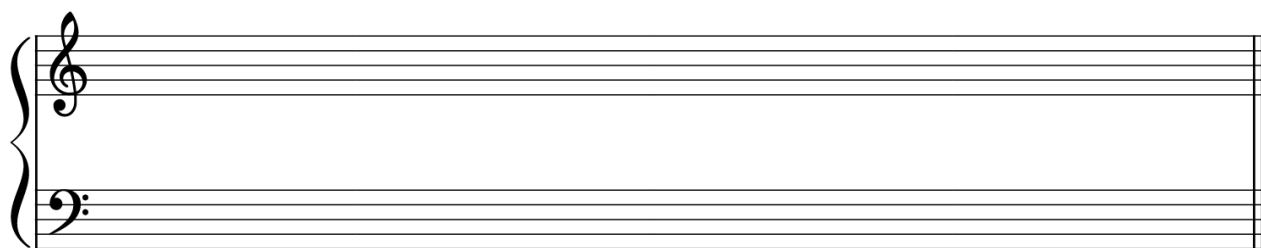
Write out a short rhythm pattern from the piece which you want to preview with your student.

In the lesson:

- Clap the pattern for your student and help them recreate it using the [Relative Rhythm cards](#).
- Get your student to stamp, clap, jump and play the rhythm pattern on percussion instruments while you vamp a simple accompaniment pattern on the piano. You can chant the rhythm pattern while you play to help them, as needed.
- Have your student put their right hand finger 1 on treble C (C pentascale) and make up some melodies using this rhythm.

SCALE IT UP

Write the pattern from the piece you want to teach your student as an accompaniment pattern for improvisation.



In the lesson:

- Teach your student this pattern by rote.
- Once they are reasonably comfortable with this pattern, sit beside them and improvise a melody using the relevant scale while they play the pattern.
- When they are really confident with the pattern, have them do some solo improvising using the accompaniment pattern and scale.

'IT'S ALWAYS HARD TO GET STARTED' BY DANIEL GOTTLÖB TÜRK

This is a wonderfully simple little piece from Türk's '120 Handstücke für angehende Klavierspieler'.

RHYTHM REWORK

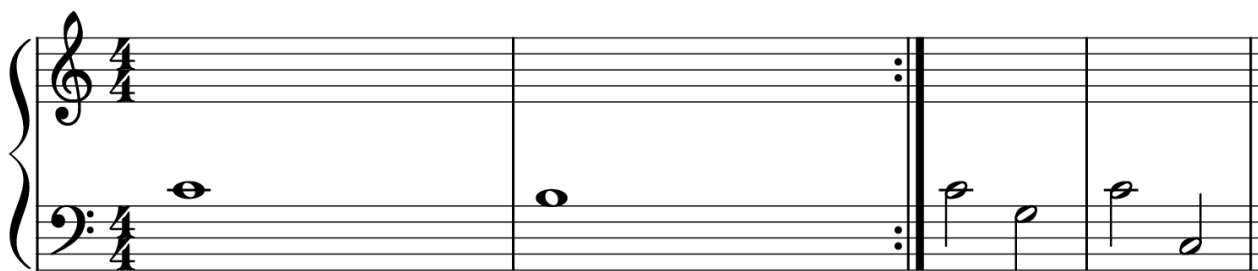
- The main rhythm pattern in this piece is very simple, but that doesn't mean we can't have some fun with it!
- Start by clapping this pattern for your student and help them re-create it using the [Relative Rhythm cards](#).



- Get your student to stamp, clap, jump and play the rhythm pattern on percussion instruments while you vamp a simple accompaniment pattern on the piano. You can chant the rhythm pattern while you play to help them, as needed.
- Have your student put their right hand finger 1 on treble C (C pentascale) and make up some melodies using this rhythm.

SCALE IT UP

- Teach your student this left hand pattern, by rote. Teach them the ending first since it will take the most practice.
- Have them repeat the main pattern (the middle C and bass B) several times before playing the ending.



- Once they are reasonably comfortable with this pattern, sit beside them and improvise a melody using the C pentascale while they play the pattern.
- When they are really confident with the left hand pattern, have them do some solo improvising using the C pentascale in their right hand. Encourage them to stick to one note value with their right hand at first so it's easier to keep a steady tempo.

MEET THE PIECE

- You can choose to introduce your student to the piece while they work on the creativisations above or after they have already been doing them for several weeks.
- When you do show them the written piece, ask them to try and find the elements and patterns they have already met in their improvisation and play these parts while looking at the score so they can associate the sounds and symbols together.

It's Always Hard to Get Started

Daniel Gottlob Türk

Allegro

5

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'DEEP SINGER' BY LUDWIG SCHYTTE

This is a fantastic piece for working on balance and developing the left hand.

RHYTHM REWORK

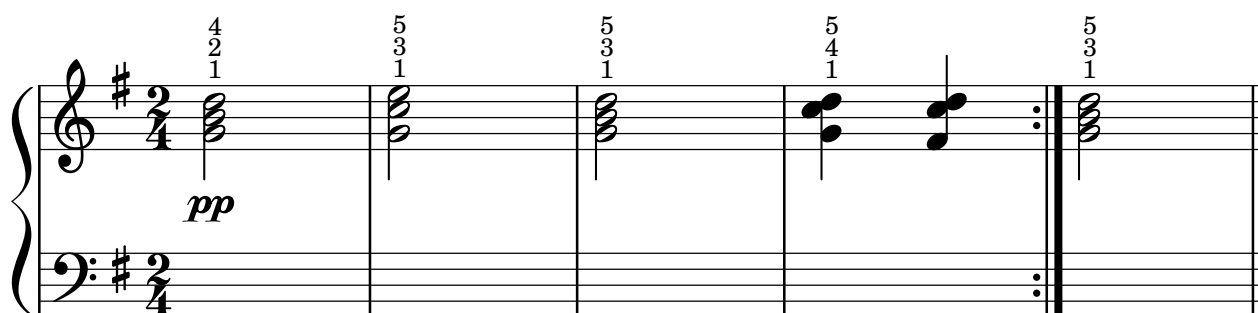
- Start by clapping this pattern for your student and help them re-create it using the [Relative Rhythm cards](#).



- Get your student to stamp, clap, jump and play the rhythm pattern on percussion instruments while you vamp a simple accompaniment pattern on the piano. You can chant the rhythm pattern while you play to help them, as needed.
- Review the G major scale. Have your student make up some melodies with their left hand using this rhythm pattern and scale.

SCALE IT UP

- Teach your student this right hand pattern by rote.
- Have them repeat the main pattern several times before playing the ending.



- Once they are reasonably comfortable with this pattern, sit beside them and improvise in G major while they play the pattern.
- When they are really confident with the right hand pattern, have them do some solo improvising using the G scale in their left hand. Encourage them to stick to one note value with their left hand at first so it's easier to keep a steady tempo.

MEET THE PIECE

- You can choose to introduce your student to the piece while they work on the creativisations above or after they have already been doing them for several weeks.
- When you do show them the written piece, ask them to try and find the elements and patterns they have already met in their improvisation and play these parts while looking at the score so they can associate the sounds and symbols together.

Deep Singer

Ludwig Schytte

Moderato

The musical score for 'Deep Singer' by Ludwig Schytte is written for piano in G major (one sharp) and 2/4 time. The tempo is marked 'Moderato'. The piece consists of 16 measures, divided into four systems of four measures each. The right hand plays a steady eighth-note accompaniment, while the left hand provides a bass line with some melodic movement. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *pp* (pianissimo) at the beginning and *mp* (mezzo-piano) later in the piece. The score ends with a double bar line.

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'SONATINA IN G MAJOR' BY THEODORE LATOUR

This piece is a wonderful option for a first sonatina and a great opportunity to introduce Alberti bass.

RHYTHM REWORK

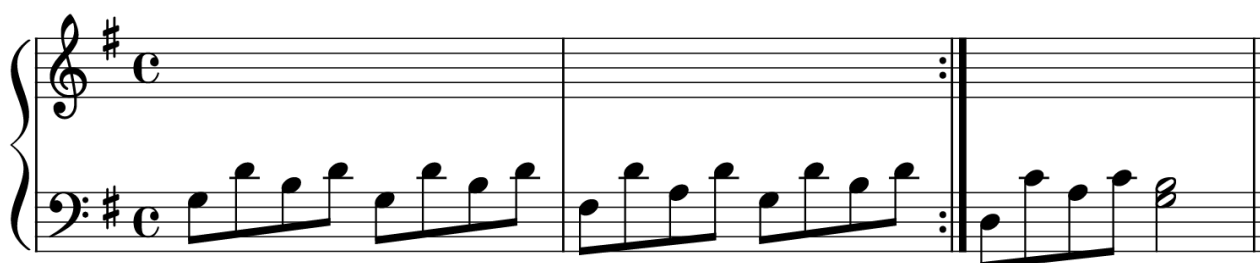
- Start by clapping this pattern for your student and help them re-create it using the [Relative Rhythm cards](#).



- Get your student to stamp, clap, jump and play the rhythm pattern on percussion instruments while you vamp a simple accompaniment pattern on the piano. You can chant the rhythm pattern while you play to help them, as needed.
- Review the G major scale. Have your student make up some melodies with their right hand using this rhythm pattern and scale.

SCALE IT UP

- Teach your student this left hand pattern by rote. Teach them the ending first since it will take the most practice.
- Have them repeat the main pattern several times before playing the ending.



- Once they are reasonably comfortable with this pattern, sit beside them and improvise in G major while they play the pattern.
- When they are really confident with the left hand pattern, have them do some solo improvising using the G scale in their right hand. Encourage them to stick to one note value with their right hand at first so it's easier to keep a steady tempo.

MEET THE PIECE

- You can choose to introduce your student to the piece while they work on the creativisations above or after they have already been doing them for several weeks.
- When you do show them the written piece, ask them to try and find the elements and patterns they have already met in their improvisation and play these parts while looking at the score so they can associate the sounds and symbols together.

Sonatina in G Major

Theodore Latour

Allegro

mf dolce

f

p

p

*This version is edited slightly from the original at bar/measure 3 to simplify the left hand.

16

20

24

28

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'SARABANDE' BY JOHANN PACHELBEL

Forget the canon, I think this lesser-taught Pachelbel is a true gem!

RHYTHM REWORK

- Start by clapping this pattern for your student and help them re-create it using the [Relative Rhythm cards](#).



- Get your student to stamp, clap, jump and play the rhythm pattern on percussion instruments while you vamp a simple accompaniment pattern on the piano. You can chant the rhythm pattern while you play to help them, as needed.
- Review the B flat major scale. Have your student make up some melodies using their right hand and this scale and rhythm pattern.

SCALE IT UP

- Teach your student this pattern by rote.
- Have them repeat the main pattern several times before playing the ending.



- Once they are reasonably comfortable with this pattern, sit beside them and improvise in B flat major while they play the pattern.
- When they are really confident with this pattern have them improvise with one hand using the B flat major scale while keeping the pattern in the other.

MEET THE PIECE

- You can choose to introduce your student to the piece while they work on the creativisations above or after they have already been doing them for several weeks.
- When you do show them the written piece, ask them to try and find the elements and patterns they have already met in their improvisation and play these parts while looking at the score so they can associate the sounds and symbols together.

Sarabande

Johann Pachelbel

Moderato

The musical score is for a Sarabande in B-flat major, 3/4 time, by Johann Pachelbel. It consists of 13 measures. The tempo is marked 'Moderato'. The score is written for piano with a grand staff. The right hand plays a series of chords, mostly triads and dyads, with some eighth notes. The left hand plays a simple bass line with eighth notes and rests. The dynamics are marked as *mp* (measures 1-4), *dim.* (measures 5-8), *mf-f* (measures 9-12), and *dim.* (measures 13). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score is divided into four systems of four measures each, with the final system containing only three measures.

1 5

5

mp

dim.

9

mf-f

13

dim.

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'HORNPIPE' BY HENRY PURCELL

If your student has never heard of a hornpipe or danced one themselves, make sure to look up a video to watch together so they get a feel for the dance.

RHYTHM REWORK

- Start by clapping this pattern for your student and help them re-create it using the [Relative Rhythm cards](#).



- Get your student to stamp, clap, jump and play the rhythm pattern on percussion instruments while you vamp a simple accompaniment pattern on the piano. You can chant the rhythm pattern while you play to help them, as needed.
- Review the B flat major scale. Have your student make up some melodies with their right hand using this rhythm pattern and scale.

SCALE IT UP

- Teach your student this left hand pattern by rote.
- Have them repeat the main pattern several times before playing the ending.



- Once they are reasonably comfortable with this pattern, sit beside them and improvise in B flat major while they play the pattern.
- When they are really confident with the left hand pattern, have them do some solo improvising using the B flat scale in their right hand. Encourage them to stick to one note value with their right hand at first so it's easier to keep a steady tempo.

MEET THE PIECE

- You can choose to introduce your student to the piece while they work on the creative tasks above or after they have already been doing them for several weeks.
- When you do show them the written piece, ask them to try and find the elements and patterns they have already met in their improvisation and play these parts while looking at the score so they can associate the sounds and symbols together.

Hornpipe

Henry Purcell

Adagio

4 *tr*

7 *tr*

10 *tr*

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'WALTZ' BY ROBERT SCHUMANN

This is a relatively simple but very beautiful little intermediate waltz by Schumann.

RHYTHM REWORK

- Start by clapping this pattern for your student and help them re-create it using the [Relative Rhythm cards](#).



- Get your student to stamp, clap, jump and play the rhythm pattern on percussion instruments while you vamp a simple accompaniment pattern on the piano. You can chant the rhythm pattern while you play to help them, as needed.
- Review the A harmonic minor scale. Have your student make up some melodies with their right hand using this rhythm pattern and scale.

SCALE IT UP

- Teach your student this left hand pattern, by rote. Start with just the A pattern with the ending (bottom line,) then add the B pattern when your student is ready so they can create the ABA form.

- Once they are reasonably comfortable with this pattern, sit beside them and improvise in A minor while they play the pattern.
- When they are really confident with the left hand pattern, have them do some solo improvising using the A minor scale in their right hand. Encourage them to stick to one note value with their right hand at first so it's easier to keep a steady tempo.

Waltz

Robert Schumann

Allegro

f *sf*
con pedale

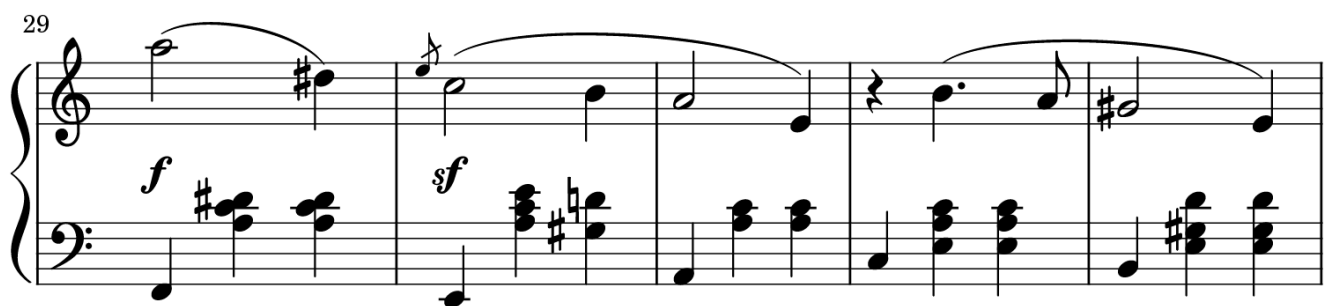
sf

sf

p

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