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In addition, you may take advantage of the following free downloads from the Universal Edition website www.universaledition.com/playthepiano2

***Additional repertoire*** – more pieces to play for each stage of the book.

***Broken chords and arpeggios*** – in major and minor keys

***Improvisation*** – an additional section on the subject of improvisation

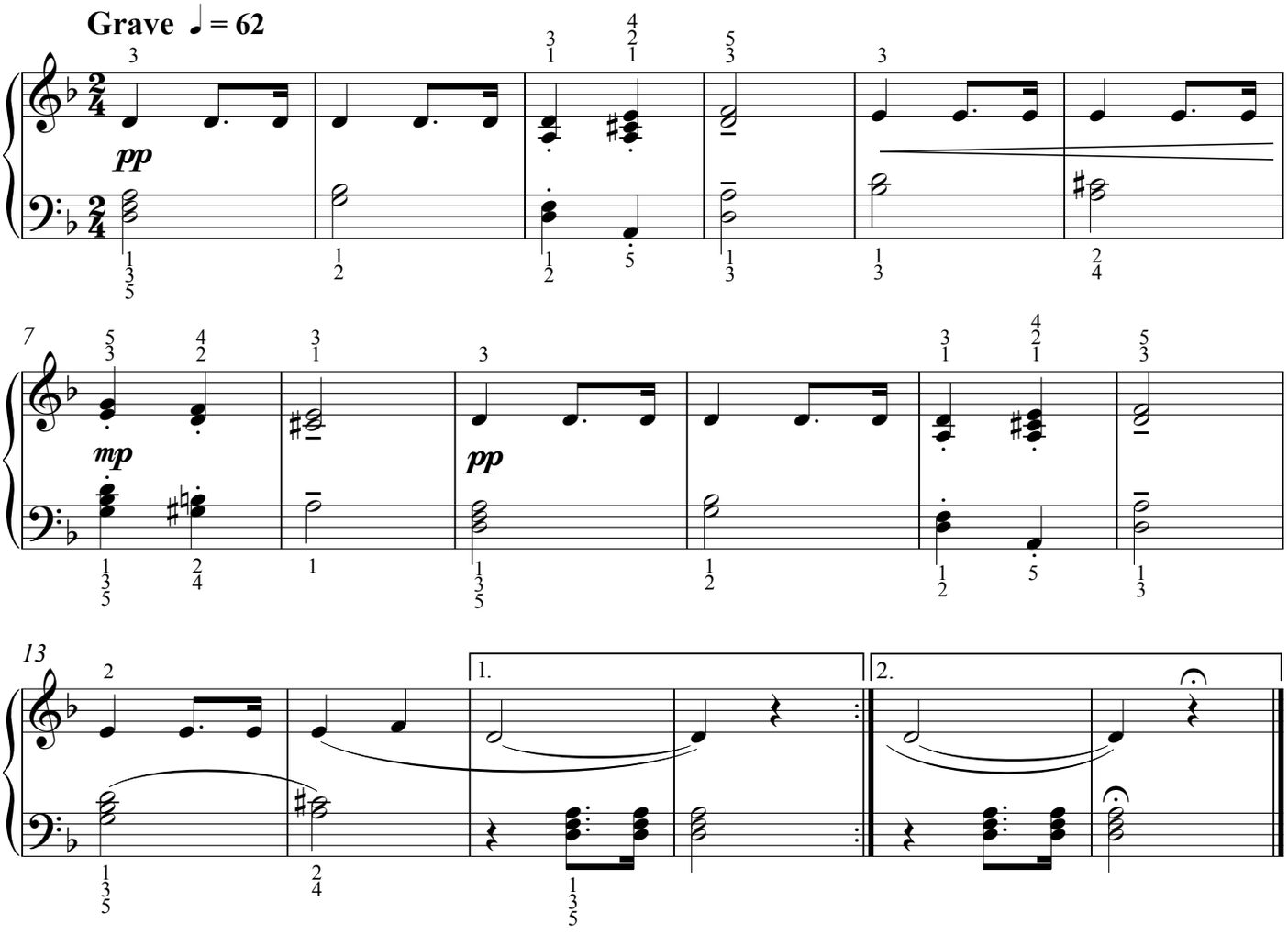
## Performance

The first performance piece, *Dolly's Funeral*, introduces the semiquaver in the context of the dotted quaver rhythm. The piece is set in the key of D minor, so be prepared to play B flat in place of the note B wherever this arises [as shown in the **key signature**] and look out for the **accidentals** – C and G sharps. The direction **Grave** means very slow and solemn.

### Dolly's Funeral | Transposed and adapted excerpt from *24 Easy Pieces – Op. 39* |

CD 1 Pyotr Il'yich Tchaikovsky [1840 – 1893]

**Track 6 performance** | Count in: **one**, two, **one**, two



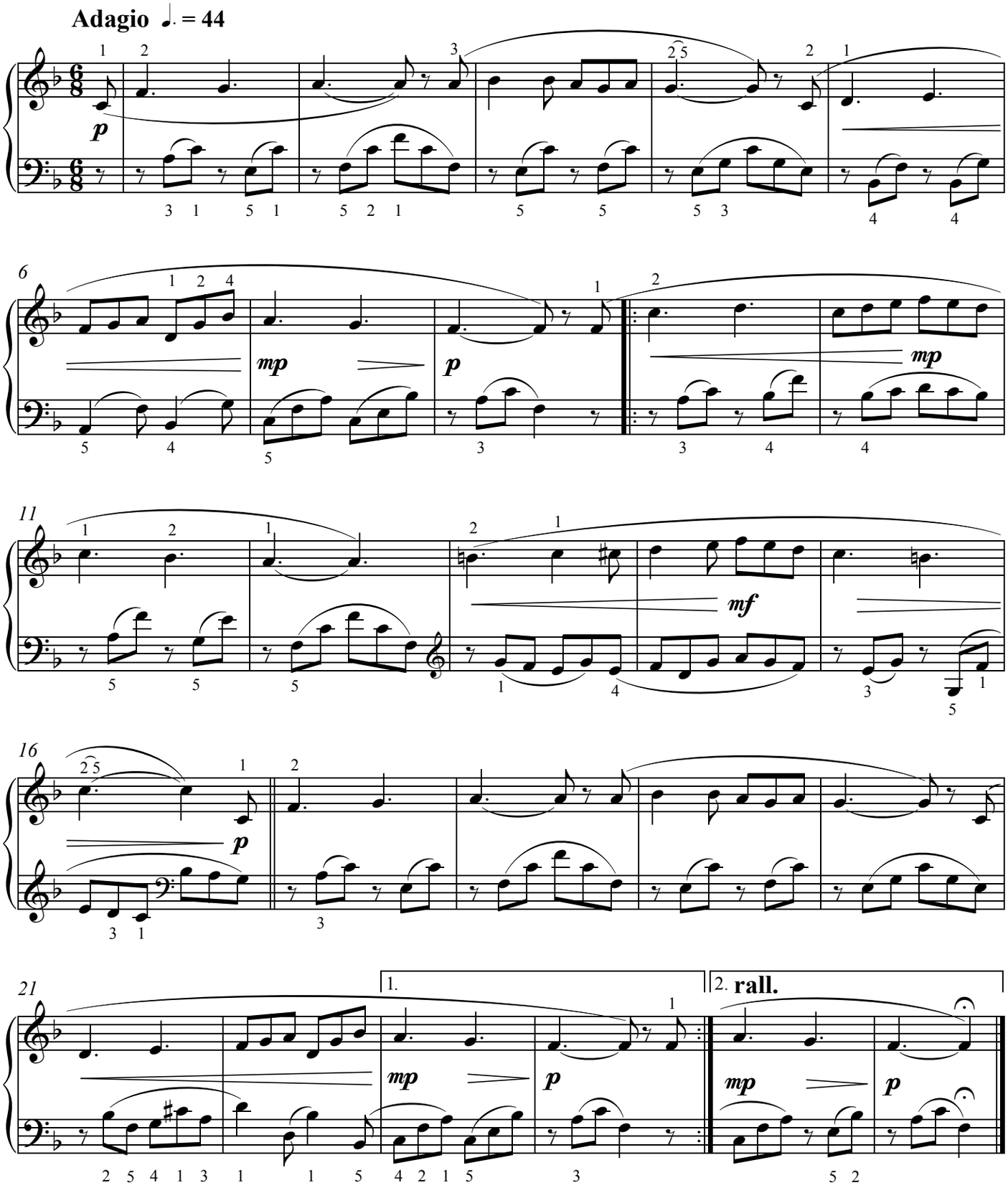

The next performance piece, *Semiquaver Study,* introduces **semiquavers** in groups of four and in pairs beamed together with a quaver. Listen to the CD recording while reading the notation to establish the rhythms firmly in your mind. Note the time signature – $\frac{2}{4}$ [two crotchet beats in a bar] and the occurrence of accidentals in the left hand.

Much of the effect of this piece depends upon the **articulation** – **staccatos** and **slurred** sequences of notes – and the changing **dynamics**. When the piece is securely under your hands and up to tempo, try performing it with the play-along track. The two-bar introduction on this track corresponds to the count-in given below:

However, remembering that this piece is in duple time – two beats in a bar – a better approach would be to count the dotted crotchet beats over two bars, as follows: **one**, two, **one** two, remembering to play your first note on the sixth quaver of the second count-in bar. This count-in will then fit the play-along track which has a two bar introduction. Note the key signature of F major.

CD 1 **Plaisir d'Amour** | Jean Paul Egide Martini [1741 – 1816] | arr. Mike Cornick

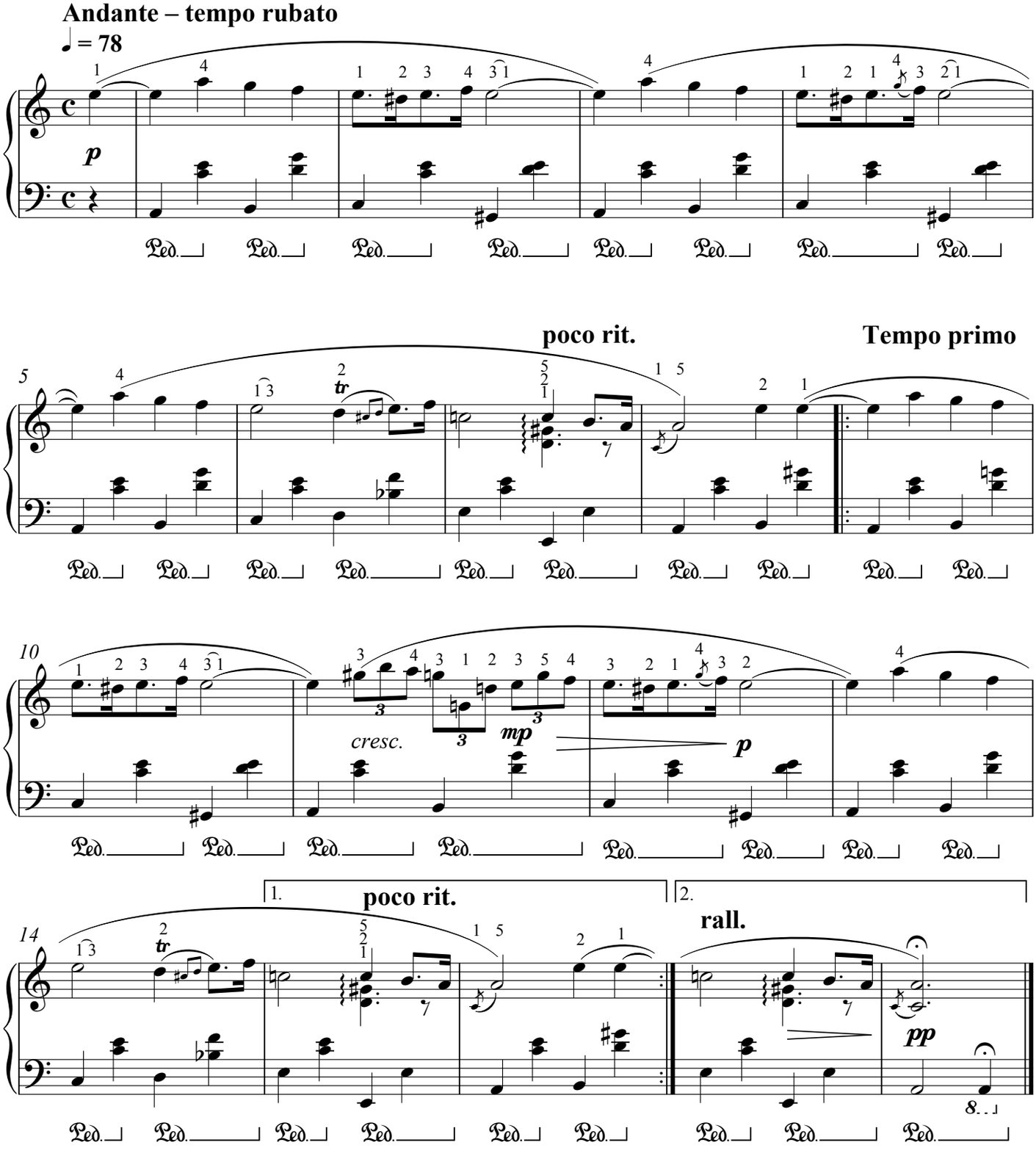
**Track 18** performance with play-along | **Track 19** play-along



## Performance

Frédéric Chopin also provides us with the first of our performance pieces – *Nocturne* [Opus 55, No.1]. Once again, because of the complexity of Chopin's piano writing, this example has been transposed and simplified and is a modified extract of the original. Use the sustaining pedal to connect each left-hand bass note and the chord which follows it so that you are, effectively, re-pedalling every half bar.

CD 1 **Nocturne** | Op. 55, No. 1 [Excerpt – simplified & transposed] | Frédéric Chopin [1810–1849] | arr. Mike Cornick
**Track 42 performance** | Count in: **one**, two, three

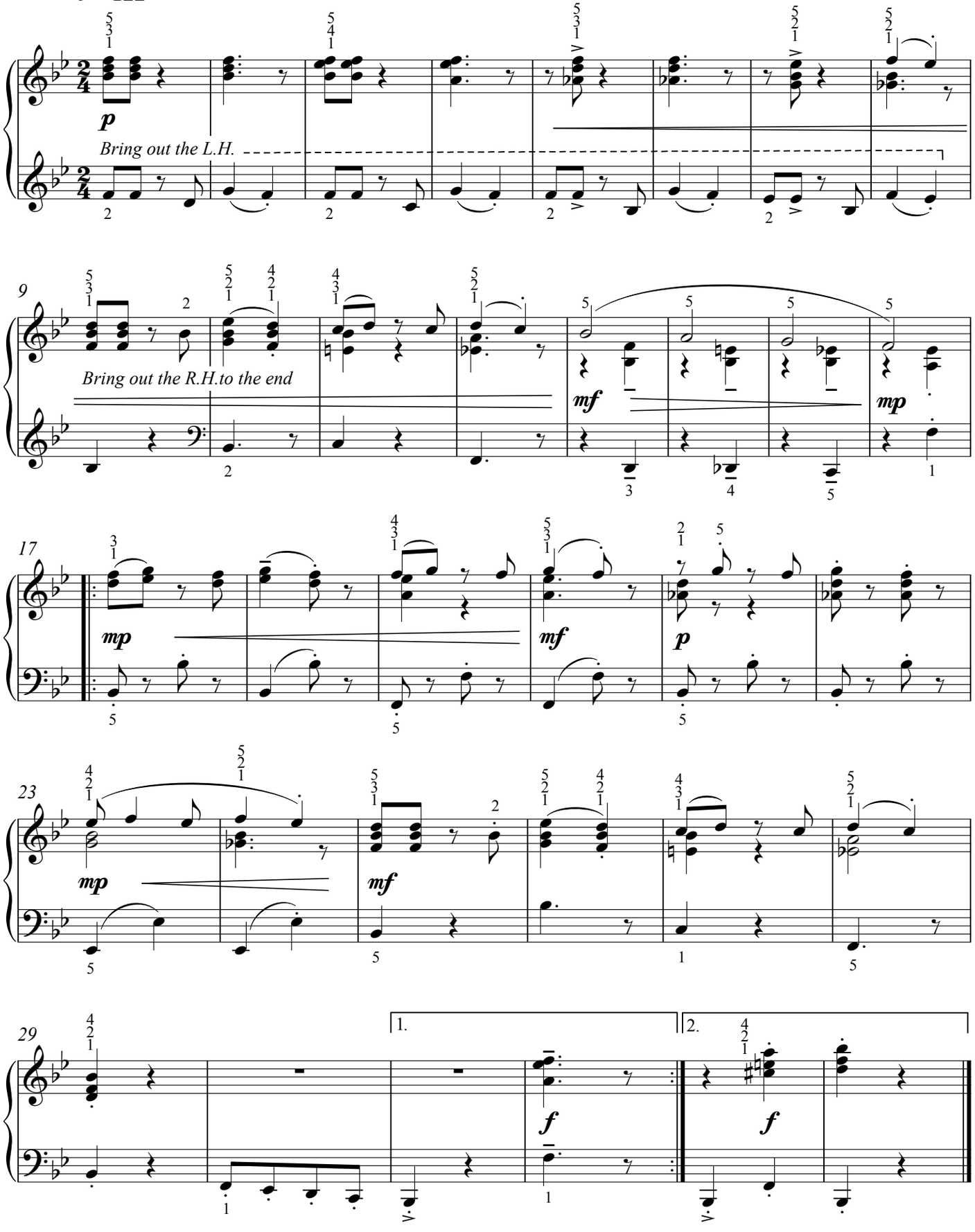


CD 1 **The Skippy Rag** | Mike Cornick

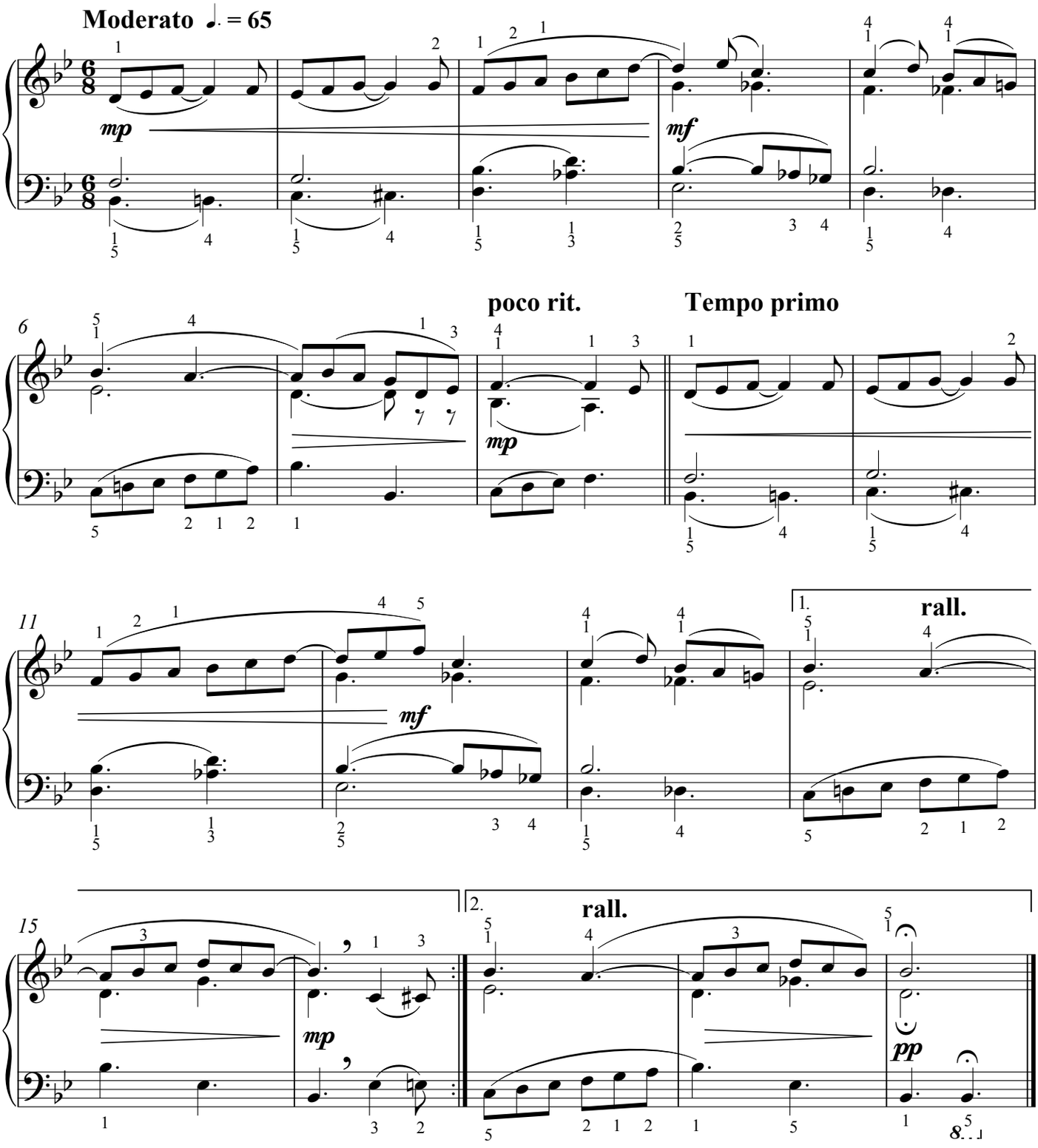
**Track 46 performance** | Count in: **one**, two, **one**, two

**At a steady ragtime tempo**

♩ = 122



The following piece – *The London Eye* – describes the rotation and intermittent slowing of this gigantic Ferris wheel on the South Bank of the river Thames. Again, use your judgement in the execution of the *rallentandos* and the *poco rit.* [*rit.* being an abbreviation of the Italian term *ritenuto* meaning 'held back'; *poco* means little]. *Tempo primo* directs the player to return to the first tempo.

CD 2 **The London Eye** | Mike Cornick

**Track 18** performance | Count in: **one**, two, **one**, two