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Concerning the editorial marks: The performer should coordinate dynamics, tempo markings, and other interpretive suggestions with those of the original editions. Various methods don't always correspond in their editorial presentation; therefore, the markings presented here (especially those in parentheses) are not meant to be definitive.

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I N T R O D U C T I O N

These second piano parts are designed to be played along with a child on special occasions such as group classes or recitals.

- *They will help motivate the child to musically understand each selection better and will also test his concentration*
- *They will help motivate the child to review*
- *They will add variety and fun to the learning situation*
- *They will serve as models for those teachers and students interested in improvisational skills*
- *They are designed as a supplementary learning tool to be used in conjunction with any method that makes use of the repertoire*

The music is of easy-to-difficult levels and can be played by teachers, students or parents.

The accompanying cassette recording of the second piano part (the original part is not played), though basically designed to be used by the teacher, can be used by a student at home to accompany his playing as long as he knows the original part thoroughly and as long as the tape machine and piano are in absolute tonal synchronization.

The selections included in this volume are all compositions by Ray Landers. This collection is designed for use by traditional as well as Suzuki students and teachers as supplementary material.

A Note From Ray Landers:

Review of earlier repertoire is an important element of the Suzuki philosophy and should also be emphasized in other methods. One way of motivating a child to review is to offer many opportunities to perform earlier selections. I have found that improvising duets along with a child at group classes can add an element of fun and motivate him to keep earlier pieces in his repertoire. A sense of cooperation and growth is developed, and more variety is added to make the learning situation even more enjoyable. The teacher must realize that these accompaniments are basically supplementary materials to be used with the child only after he has thoroughly learned the original selection(s). Hopefully, each teacher will be inspired to create his own duet parts.

1 *Gigue (Partita in B Flat)*

J.S. Bach

(2ND TIME:
R.H. BVA THROUGHOUT)

The musical score consists of four systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The first system includes a dynamic marking of *(mf)* and a tempo marking of *M*. The second system includes a dynamic marking of *(pp)*. The third system includes a dynamic marking of *(f)*. The fourth system includes a dynamic marking of *(f)* and a tempo marking of *M*. The score features various musical notations including triplets, slurs, and dynamic markings.

Two musical examples labeled *M=* are shown at the bottom of the page. The first example shows a rhythmic pattern in the treble clef, and the second example shows a rhythmic pattern in the bass clef.

2 *Minuet 1 in G*

J.S. Bach

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano dynamic marking '(p)'. The melody is characterized by a long, sweeping slur that spans across four measures, with a slight dip in the second measure. The lower staff is in bass clef and contains whole rests for all four measures.

The second system continues the piece. The upper staff starts with a forte dynamic marking '(f)'. The melody features a series of eighth-note patterns, some grouped with slurs and others with triplets. The lower staff provides harmonic support with a sequence of chords and single notes, including a triplet in the final measure.

The third system begins with a mezzo-forte dynamic marking '(mf)'. The upper staff continues the melodic line with a long slur over four measures. The lower staff consists of whole rests throughout this system.

The fourth system starts with a forte dynamic marking '(f)'. The upper staff features a melodic line with slurs and a triplet in the final measure. The lower staff continues with a sequence of chords and notes, including a triplet in the final measure.