

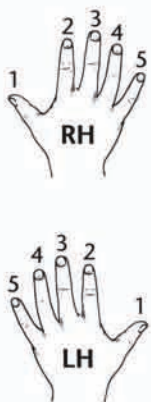


"When I count to four, let's open the door," Mozart Mouse instructed his friends.

"Couldn't I just rest for a minute before we go in?" pleaded Haydn Hippo. He was rather portly and was still tired even after Clara's help.

"Well," said Mozart Mouse looking kindly at the hippopotamus, who was clearly out of breath, "just a quarter rest. I can't wait for my friends to meet you and Clara Schumann-Cat!"

## The Professor's Rest



1 3 5

*mf* Take one quar-ter rest, then I'll count to four. (1-2-3-4) Just one quar-ter rest, o - pen up the door. (1-2-3-4)

1 3 5

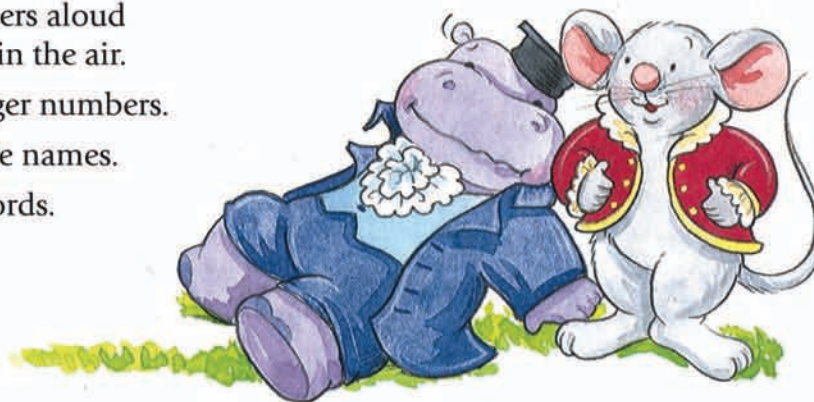
Student plays one octave higher with duet part.

**Moderato**

Teacher or Parent

*mp*

- 1 Place Mozart Mouse on the five keys of the Middle C Position for RH; then place Haydn Hippo or Beethoven Bear on the five keys of the Middle C Position for LH.
- 2 Clap (or tap) *The Professor's Rest* and count aloud evenly.
- 3 Point to the notes & rests and count aloud evenly.
- 4 Say the finger numbers aloud while playing them in the air.
- 5 Play and say the finger numbers.
- 6 Play and say the note names.
- 7 Play and sing the words.



# 3rds

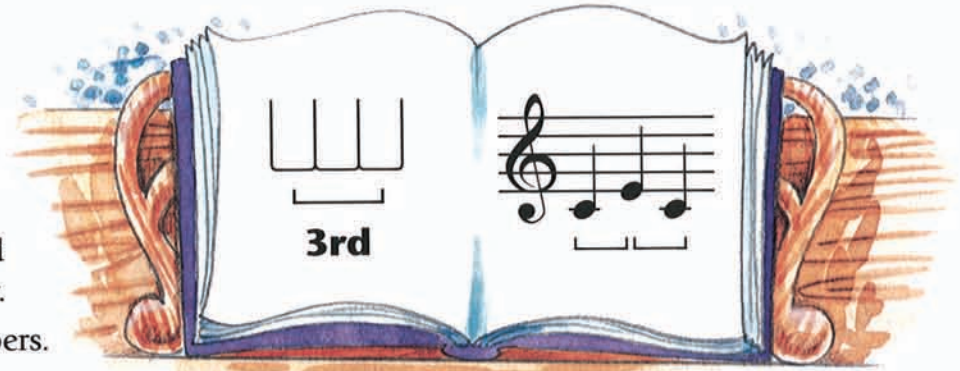


36

One evening, Clara Schumann-Cat gathered everyone together on the lines of the grand staff on the playroom floor.

"You already know what *skips* are on the staff and keyboard," she purred. "They are also called *thirds*. The interval of a third can be from a line to a line or a space to a space," she said as she quickly moved everyone from lines to spaces on the staff.

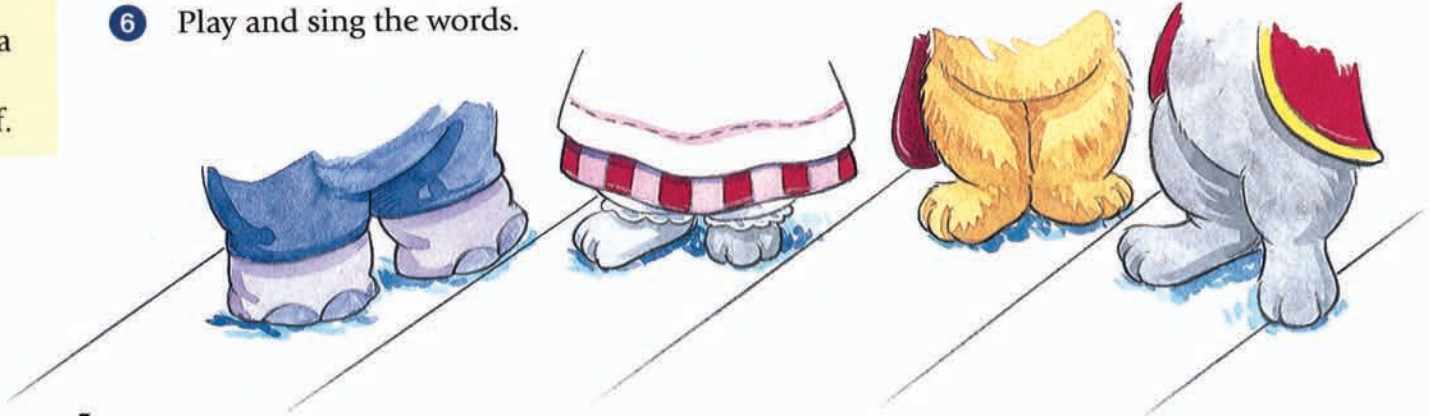
- 1 Clap (or tap) *Thirds* and count aloud evenly.
- 2 Point to the notes and count aloud evenly.
- 3 Say the finger numbers aloud while playing them in the air.
- 4 Play and say the finger numbers.
- 5 Play and say the note names.
- 6 Play and sing the words.



# Thirds

37 18 (60)

## C Position



Musical notation for 'Thirds' in 3/4 time, *mf*. The melody is on the treble clef staff, and the bass clef staff has whole rests. The lyrics are: "Thirds go line to line, or from space to space." Fingerings 1, 3, 5 are indicated above the notes.

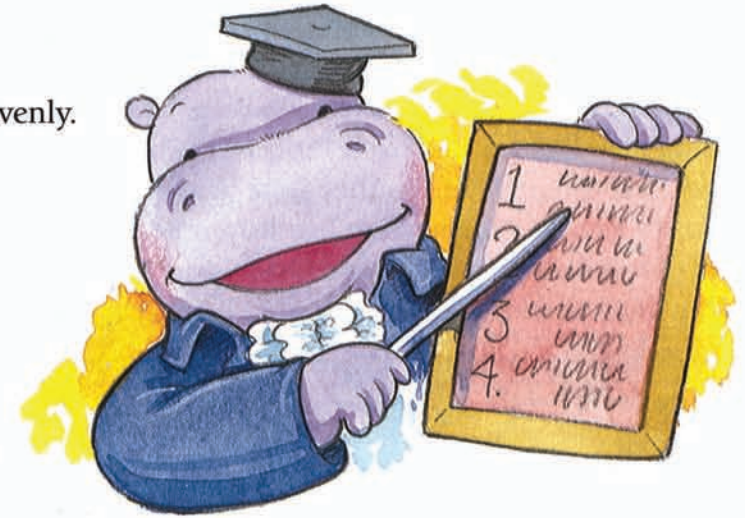
Student plays two octaves higher with duet part.

Musical notation for a duet part. The top staff is for the Teacher or Parent (RH) in *Andante* with *mp* dynamics. The bottom staff is for the Student (LH). Fingerings are indicated for both parts.

82

**B**ravo, Clara!" Professor Haydn Hippo said as he led the applause. "We have learned a lot about performing today. Let's review all of our performance rules."

- 1 Clap (or tap) *Performance Rules* and count aloud evenly.
- 2 Point to the notes and count aloud evenly.
- 3 Say the finger numbers aloud while playing them in the air.
- 4 Play and say the finger numbers.
- 5 Play and say the note names.
- 6 Play and sing the words.



# Performance Rules

## Middle C Position

83 41 (83)

1 4

*f* Take a seat, ad- just the bench, hands are in your lap. Think be-fore you start to play. Don't just act!  
 When your piece is at the end, hands go in your lap. Stand up tall, then take a bow. We will clap!

5 3 5

Student plays one octave higher with duet part.

Jazzy swing tempo ♩ =  $\frac{3}{4}$

Teacher or Parent

RH  $\frac{5}{4/2/1}$

LH *mf* 5 3 2 1 2 1

4 2 2 3 1 8va

# Table of Contents



Middle C Position Review . . . . .	4	2nds . . . . .	20	C, D, E, F and G. . . . .	36
Left Hand and Right Hand . . . . .	5	C Position . . . . .	21	C and E . . . . .	37
Note Values . . . . .	6	Rhythm Patterns . . . . .	22	D and G . . . . .	38
Bass Clef C. . . . .	7	3rds . . . . .	23	4ths . . . . .	39
Middle C and Bass Clef C. . . . .	8	3rds . . . . .	24	4ths . . . . .	40
Bass Clef D. . . . .	9	Melodies with 2nds and 3rds. . . . .	25	2nds, 3rds and 4ths. . . . .	41
Treble Clef D and Bass Clef D . . . . .	10	2nds and 3rds . . . . .	26	F and G . . . . .	42
Bass Clef E . . . . .	11	Staccato and Legato Melodies . . . . .	27	5ths . . . . .	43
Treble Clef E and Bass Clef E . . . . .	12	Same and Different. . . . .	28	5ths . . . . .	44
Steps, Skips and Repeats . . . . .	13	Left Hand and Right Hand. . . . .	29	4ths and 5ths. . . . .	45
C Position for the Left Hand . . . . .	14	C Position . . . . .	30	Melodies with 2nds, 3rds, 4ths and 5ths . . . . .	46
Staccato . . . . .	15	Harmonic Intervals. . . . .	31	Same and Different. . . . .	47
Rests . . . . .	16	Melodic Intervals. . . . .	32	C Position and Middle C Position . . . . .	48
Staccato . . . . .	17	Melodic and Harmonic Intervals . . . . .	33		
Rhythm Patterns in $\frac{4}{4}$ Time. . . . .	18	Middle C Position. . . . .	34		
2nds . . . . .	19	Hands Together . . . . .	35		



## Staccato and Legato Melodies

Your teacher will play STACCATO or LEGATO melodies.

- Circle the melody that you hear.



1

2

3

4

## Foreword

The Music Recital Book 3, *Mozart Mouse and Nina Ballerina and the Orchestra*, includes motivational music to reinforce performance concepts that are introduced in the Music Lesson Book 3. It also provides extra material for students who move quickly in group lessons.



The pieces on the first 22 pages of the book are part of an all-new story about Mozart Mouse, Nina Ballerina and the orchestra. Students will enjoy following the adventures of their music friends through this imaginative story. This section of the book can be used effectively in recital, with a narrator reading the story and students performing the pieces in the appropriate places.

The pieces in this book are coordinated page by page with the materials in the Music Lesson Book 3. They should be assigned according to the instructions in the upper right hand corner of each page of this book. They should not be assigned sooner than these references indicate, although they may be assigned as review material at any time after the student has reached the designated page. This book also can be used as a review book for students who have completed Music Lesson 3 and need some additional reinforcement before moving to Music Lesson Book 4.

Pages 23–31 include challenge pieces for students. Some of these pieces are longer than those found on the first 21 pages. These challenge pieces are particularly motivating since they are based on familiar folk tunes.



The authors and publisher of this course hope that this book brings hours of fun and enjoyment for students, parents and teachers.

## Contents

Mozart Mouse and Nina Ballerina and the Orchestra . . . . .	3
<b>Far Away</b> . . . . .	4
<b>Dancing Shoes</b> . . . . .	5
<b>On My Grandpa's Knee</b> . . . . .	6
<b>The Conductor</b> . . . . .	7
<b>Tiptoeing</b> . . . . .	8
<b>The Search</b> . . . . .	9
<b>May I Dance?</b> . . . . .	10
<b>A Special Tune</b> . . . . .	11
<b>Mister Moon</b> . . . . .	12
<b>Dancing Raindrops</b> . . . . .	13
<b>Five O'Clock</b> . . . . .	14
<b>Tell Us, Please!</b> . . . . .	15
<b>Sleep Tight, Mozart Mouse</b> . . . . .	16
<b>Something for You</b> . . . . .	17
<b>Here Comes the Bride</b> . . . . .	18
<b>Mozart Mouse's Special Music</b> . . . . .	20
Invitation . . . . .	22
Challenge Repertoire	
<b>Camptown Races</b> . . . . .	23
<b>Hush, Little Baby</b> . . . . .	24
<b>The Wheels on the Bus</b> . . . . .	26
<b>Old MacDonald Had a Farm</b> . . . . .	28
<b>Aura Lee</b> . . . . .	30
Pieces I Have Performed . . . . .	32

# Mozart Mouse and Nina Ballerina and the Orchestra

**B**eethoven Bear and Mozart Mouse sat in the playroom with Elgar E. Elephant on a rainy day. The raindrops drummed a slow and steady rhythm on the window. Beethoven Bear sighed heavily.

"This is no fun at all. I wish we could think of something to do today," he said, sighing again for emphasis.

We just need to use our imaginations," suggested Elgar E. Elephant. He thought for a moment. "I know!" he cried. "Have you ever played *Pretend*?"

"*Pretend*?" asked Beethoven Bear. "How do you play *Pretend*?"

**N**ina Ballerina was quietly practicing some dance steps on the other side of the room. She skipped lightly over to the group. "I know how to play!" she exclaimed. "Could I explain it?" she asked Elgar E. Elephant politely.

"Yes!" the three friends shouted.

Nina Ballerina began, "It's really called *Charades*. You act out a word, and everyone tries to guess what it is. First, you pick a category. That means a group of things, like the names of books or movies or types of food."

"Can we pick *music* for a cata. . . cata. . .

whatever that word is?" Beethoven Bear couldn't pronounce it at all, but was eager to get started.

**W**hy don't we choose *musical instruments*?" suggested Mozart Mouse. "I'll go first!" And with that, he sat down, held his arms out in front of him with elbows slightly bent, and began to move his fingers.

Beethoven Bear jumped up and down and waved his arms wildly. "I know! I know!" he shouted. "You're playing the piano!"

Mozart Mouse was pleased that his friend had guessed so easily. "It's your turn," he announced.

Beethoven Bear thought for a moment and then began. He held his left arm up so that it made a V shape, tilted his head slightly to the side, and pretended to hold something in his right hand.

Elgar E. Elephant couldn't wait to guess this one. "The violin!" he cried. Next it was his turn. He pretended to play the trombone.

**W**hen it was Nina Ballerina's turn, she stood before the group and said, "For my charade, I want you all to pretend you are playing your instruments again."

No one was quite sure what she was doing, but they began to play as Nina raised both arms and began to swing them back and forth.

"What are you doing, Nina?" asked Beethoven Bear. "I've never seen an instrument like that!"

"It's not an instrument," Nina replied. "I was a *conductor*, and you were my orchestra."

"Have you seen an orchestra before?" Mozart Mouse asked, with wonder in his voice.

"Yes, I have," she answered. "My parents danced with the ballet, and the orchestra played the music. Would you like to hear all about it?"

Everyone gathered closer to Nina Ballerina, as she began to weave a magical tale of the orchestra, the conductor and a wonderful night at the ballet.



"My parents are from Russia," Nina began, "a country far away from here. They both studied ballet and met when they were dancing with the Russian Ballet. However, they always dreamed of coming to this country. When I was a little girl, their dream came true."

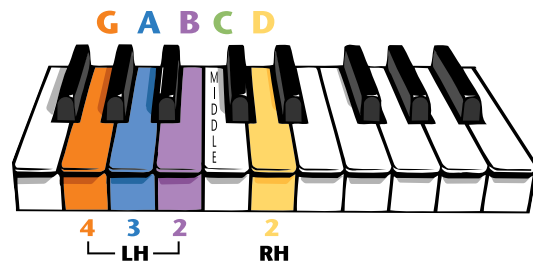
- 1 Clap (or tap) *Far Away* and count aloud evenly.
- 2 Point to the notes and count aloud evenly.
- 3 Say the finger numbers aloud while playing them in the air.
- 4 Play and say the finger numbers.
- 5 Play and say the note names.
- 6 Play and sing the words.



Anton Dvořák  
(1841–1904)

## Far Away

(Theme from *New World Symphony*)



Musical notation for the song "Far Away" in 4/4 time. The melody is written on a treble clef staff with a piano (*p*) dynamic. The lyrics are: Long a - go, far a - way, on a stage so grand— there they met, fell in love, then came to this land. Our new world was a place where we could be free. Here we found a new home for our fam - i - ly.

Below the staff, fingerings are indicated: 2 (for the first note), 2, 3, 2, 2, 2. The piece ends with a double bar line and repeat dots.

Student plays one octave higher with duet part.

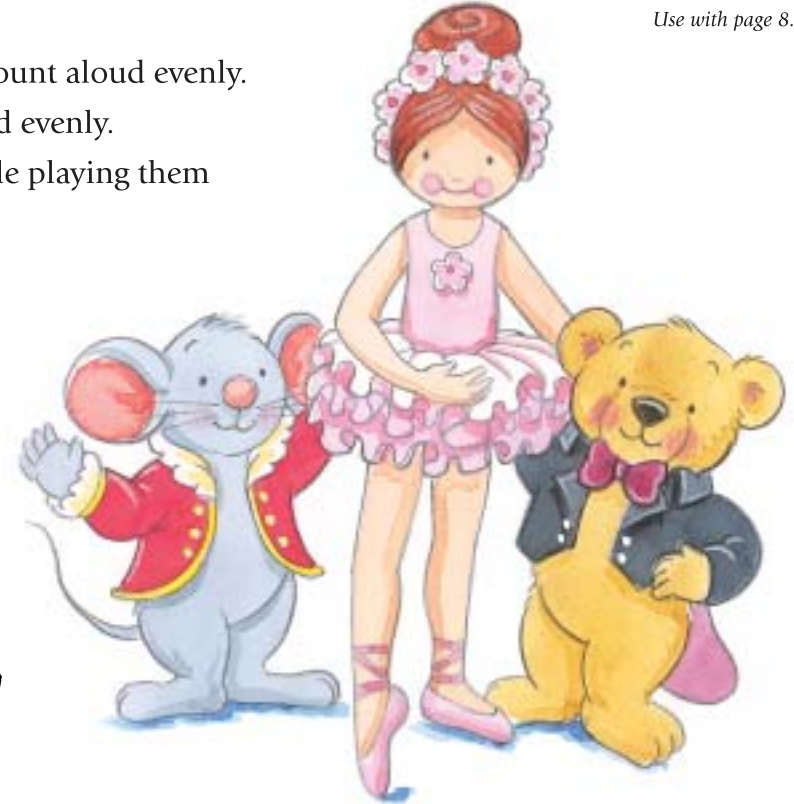
Musical notation for a duet part. The tempo is marked *Largo*. The right hand (RH) part is written on a treble clef staff, and the left hand (LH) part is written on a bass clef staff. The key signature is one sharp (F#). The piece begins with a piano (*pp*) dynamic.

Fingerings for the LH part: 5, 4, 4, 3, 1, 5, 2, 1, 5, 1, 4, 4, 5. Fingerings for the RH part: 4, 2, 5, 2, 1, 2, 1, 3, 2, 1.

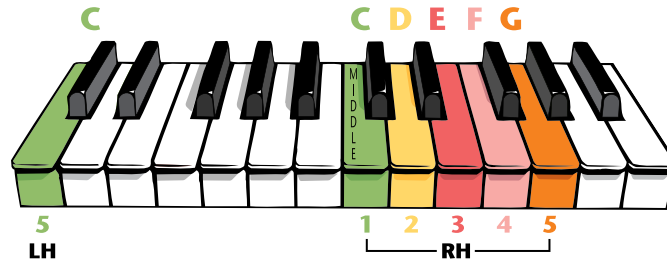


**H**ow do you get to dance in the ballet?" Mozart Mouse asked Nina.  
 "You have to take classes and practice a lot," replied Nina Ballerina.  
 "And you have to wear dancing shoes," added Beethoven Bear, giggling.  
 "Just like these," Nina said, proudly pointing her toes to show her pink satin ballet slippers.

- 1 Clap (or tap) *Dancing Shoes* and count aloud evenly.
- 2 Point to the notes and count aloud evenly.
- 3 Say the finger numbers aloud while playing them in the air.
- 4 Play and say the finger numbers.
- 5 Play and say the note names.
- 6 Play and sing the words.



# Dancing Shoes



1 5 1

*mf* All danc - ers wear their danc - ing shoes, tied with rib - bons.  
 Up on their toes, they dance in shoes, tied with with rib - bons.

5

Student plays one octave higher with duet part.

**Jazz waltz**

Teacher or Parent

RH 4/2

LH *mp* 5

1 2 1