

## Playing With Colour simplifies and accelerates learning.

Learning to read music in the early stages of playing an instrument is essential, but it can often lead to frustration and slow down progress in playing. By using Playing With Colour children will be able to instantly sight read from day one. Learning to read music then becomes a gradual process that they can digest at a speed that suits each individual.

The use of colour: by using coloured notation, note reading becomes simple and effortless. Because sight-reading is so much easier, practising at home is less taxing, therefore longer practice sessions become possible. The coloured notation encourages children to carefully follow the music and so the rules of notation become absorbed and understood in a very natural way.

The use of letter-named staves: in Book 1 note finding is simplified. The staff lines are printed with the relevant letter name. Constantly seeing the letter names of the lines helps to instil this letter pattern in the memory.

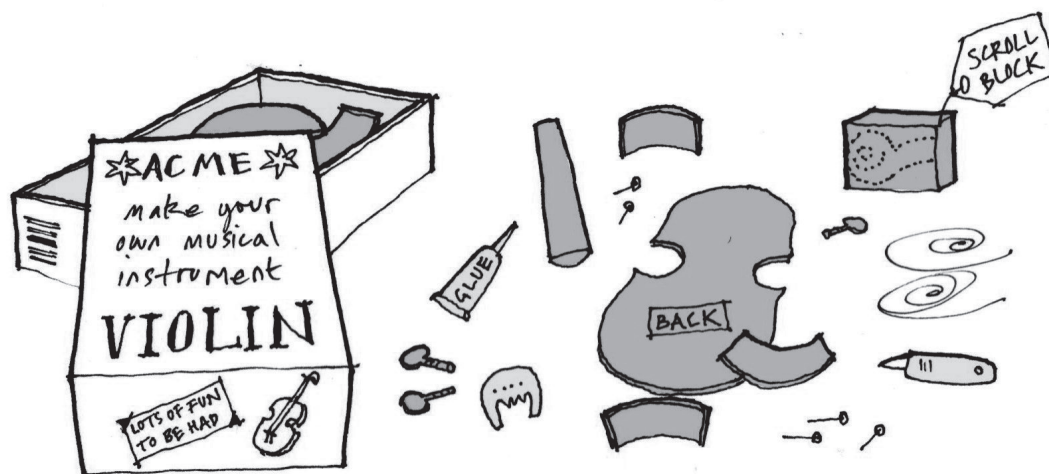
Sight-reading and the move to conventional notation: this is tackled alongside the theory exercises in a progressive way. Short sight-reading exercises that use conventional notation (no coloured notes are used) are included in Books 2 and 3. Book 3 also includes pieces without coloured notation. By the end of Book 3 children will be reading to grade one standard without the help of the coloured notes.

Ongoing theory exercises: on most pages, the child is required to answer a few simple questions. These are designed to prompt the teacher to explain any new features of the music and to identify any aspects that have not been fully understood. The questions and answers have been designed to be as brief as possible in order that valuable lesson time is not wasted. But they are also comprehensive enough to identify any weaknesses or gaps in understanding.

Rhythm: children are encouraged to develop a 'feel' for pulse and rhythm by reciting 'walk' and 'hold' to represent the basic note values.

Teacher's book: this provides a choice of keyboard or violin accompaniments for each piece.

Student's book: this has been designed to be appealing and motivational for the young student. Many pieces have fun illustrations and verses that will help to inspire and motivate. A CD provides additional support to encourage careful and enjoyable practice.



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CD 5 / 6

# Cha-Ming

Nancy Litten

The first two notes have the same letter name. What is this letter name?

—

This jump is called an 'octave'. How many times can you see an octave jump in Cha-Ming?

—

Scale of G major  
Practise playing the scale below until you can play it easily from memory.  
The brackets indicate where the fingers lie close together.

The 'key' of G major: This Old Man is written using the notes of G major. It is therefore in the KEY of G major.

CD 7 / 8

# This Old Man

This old man, he played one,  
He played knick-knack on my drum;  
With a knick-knack paddywhack,  
Give the dog a bone,  
This old man came rolling home.

Now test your note reading skills by learning this piece with no coloured notes!

Trad., Arr. Nancy Litten

