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- Repeat the chords, a little faster, a little slower...and when the student can remember where his/her hands are, removing the score, might, at this stage, be advantageous.

## ***My Yo-Yo (Improvisation 2)***

- An advanced student, or quick learner, may also be able to turn the LH drone into a 5 -1 oscillating ostinato, (like the black notes exercise) creating a rhythmic impetus to accompany the right hand – or you might provide this as a duet partner, or a variation of the given LH - the extra sound promotes active listening and can inspire unusual results.
- Now compare the two examples. See if the student notices the subtle differences between the mood and colour for each 'position'. Remember, it may well be obvious to us, but to a student this is a fascinating discovery and an opportunity to understand simple differences of position at the piano should not be overlooked. After all, the same notes and patterns are being played, but by simply starting in a different position a whole new effect is produced – a first hint of 'magic'.

Here the student has learnt about:

- Ostinato
- Pedal/Drones
- Inversions
- Positions on the keyboard
- But most importantly, that the score is only a starting point!

The same two chords, Tonic & Dominant, appear in all keys – and the same ‘extensions’ can be applied in every case. Here is the Harp Song from *Alfred’s Basic Piano Course 1B*: by now the student is working in G position.

## Harp Song

Moderately Slow

I (Tonic)

V (Dominant)

### VERY IMPORTANT!

Also Play Harp Song in the following ways:

1. Play the 3rd and 4th bar of each line one octave higher than written.
2. Play the 1st and 2nd bar of each line one octave lower than written.
3. Any combination of the two above ways.

In the above example, to the author’s advice on alternate versions of Harp Song...we can add more...