









KALEIDOSCOPE* BOOK I

by Jon George

FOREWORD

The KALEIDOSCOPE series, which is comprised of Solo Books one through five, and Duet Books one through five, is designed to provide students of the piano with a wide variety of musical experiences. In this way, the student is encouraged to develop a flexibility of style and sound which will serve him as a basis for subsequent musical studies.

The books are clearly graded; they advance smoothly, and at the same time incorporate considerable follow-through as they progress from the early beginner into the intermediate levels of study.

In Book one of the series, the student is introduced to most of the basic elements of notation: the Grand staff, , , , , & 's in simple meter, 's & 's, ties, 's, pedal, etc.; the melodies are divided between the hands, which remain in five-finger position.

In Book two, extensions, contractions, and crossings are presented, with a greater independence of the hands. Compound meter, triplets, and syncopated pedaling are also employed.

In Books three, four, and five, the student is engaged in ever more sophisticated musical problems, involving such devices as sustained and moving voices in one hand, more complex rhythms, irregular meter, asymmetrical phrase-lengths, chromaticism, and so forth.

Throughout this series, it has been the composer's intention to satisfy both the teacher's concern for sound pedagogical values and the student's preference for colorful and appealing music, for it is only in this way that everyone can be served to the best advantage.

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*Kaleidoscope (kə-līdē-skōp), n. 1. A tubelike instrument containing loose bits of colored glass reflected by internal mirrors so that various symmetrical patterns appear as the instrument is rotated. 2. Anything that constantly changes, as in color and design.

FOLLOW THE LEADER

JON GEORGE

Cheerfully

The first system of musical notation is in 3/4 time. The treble clef staff begins with a dynamic marking of *f* (forte). The melody starts on a whole note G4, followed by quarter notes A4, B4, and C5. The bass clef staff starts with a whole note G3, followed by quarter notes A3, B3, and C4. A slur covers the first four measures of both staves. A finger number '4' is written below the first bass note, and a '5' is written above the first treble note.

The second system continues the piece. The treble clef staff has a slur over the first four measures, with quarter notes D5, E5, F5, and G5. The bass clef staff has a slur over the first four measures, with quarter notes D3, E3, F3, and G3. A finger number '2' is written below the second bass note.

The third system continues the piece. The treble clef staff has a slur over the first four measures, with quarter notes A5, B5, C6, and B5. The bass clef staff has a slur over the first four measures, with quarter notes A3, B3, C4, and B3.

The fourth system concludes the piece. The treble clef staff has a slur over the first four measures, with quarter notes A5, B5, C6, and B5. The bass clef staff has a slur over the first four measures, with quarter notes A3, B3, C4, and B3. The system ends with a double bar line. Finger numbers '2' and '4' are written below the second and fourth bass notes, respectively.

RUSH HOUR

JON GEORGE

Moving quickly

f Red light, green light. Ev-ry-bod-y's in a hur-ry to

mf

stop now, go now. Will they make it home in time to be

a - ble to rest, and to be at their best? I don't

with pedal

think they should rush quite so much, do you?