

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.

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Mozart Mouse and Nina Ballerina and the Orchestra

Beethoven 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*?"

Nina 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.

Why 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.

When 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.

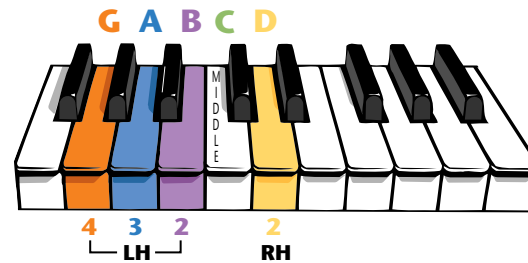


"My parents are from Russia," Nina began, "a country far away from here. They both studied ballet and met when they were dancing with the Russian Ballet. However, they always dreamed of coming to this country. When I was a little girl, their dream came true."

- 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.

Far Away

(Theme from *New World Symphony*)



Anton Dvořák
(1841–1904)

2 2 2

p 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.

2 2 3 2 2 2

Student plays one octave higher with duet part.

Largo

Teacher or Parent

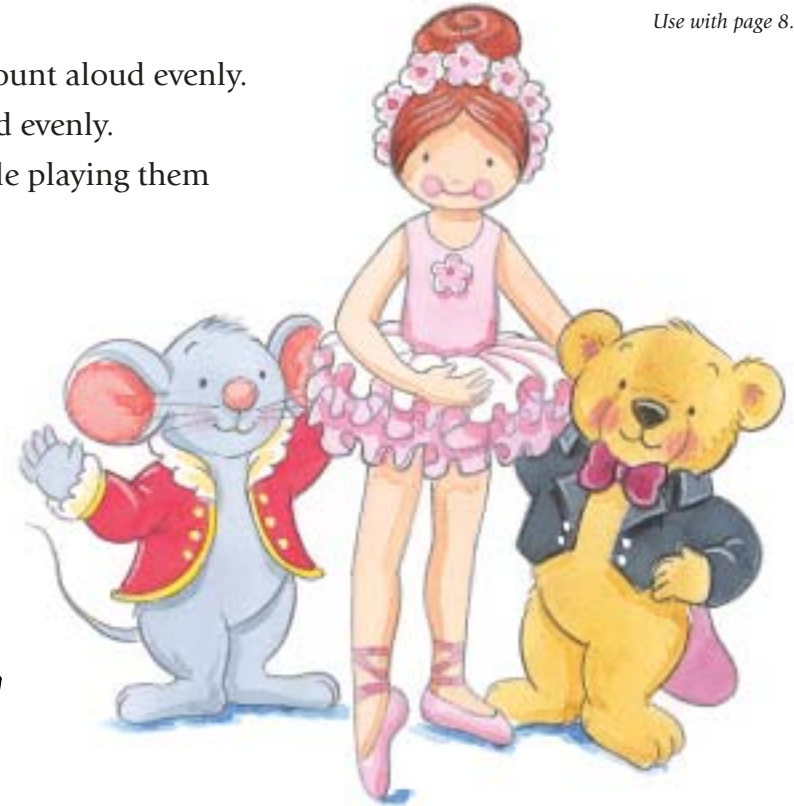
RH

LH

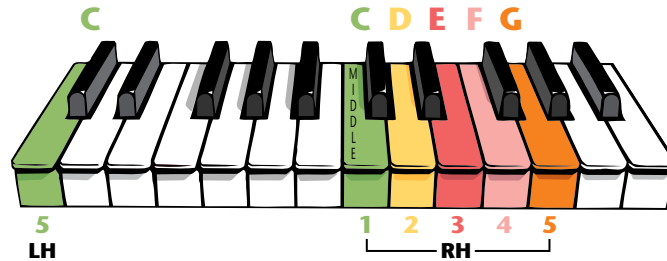
pp

How 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