

Teaching and performance notes

Supersonics Book Three

1. Gidget's Gadgets

This piece can be performed with Gidget Fights Back as a set. These two pieces are named after Gidget, the dog of one of the families that I teach. Make sure that you bring out the melodic line in the right hand. This piece should sound like an evil machine and is to be performed "menacingly".

2. Gidget Fights Back

Our hero Gidget saves the day! This piece will reward those students with solid techniques!

3. Fairytale

Another of my "pretty" pieces. You might like to identify the left hand chords before you play this piece in order to understand the harmonic foundation of this piece. A smooth melodic line is required in the right hand. The ornament in bar 11 should be played before the beat.

4. Autumn Mood

Look to explore the darker, more sombre colours in this piece. This piece is not particularly technically challenging; however effective control must be exercised over the tonal colours used.

5. Somewhere Beyond

Somewhere Beyond uses somewhat ambiguous harmonies in order to achieve a "spacey" sound. As with Autumn Mood tonal control is very important.

6. Out on the Town

A preliminary tapping exercise is useful in mastering the rhythm for this piece. Both hands should be played detached in order to achieve the techno sound required.

7. The Chase

Extremely good endurance is required to get through this piece! As is implied by the title, relentless forward energy is required.

8. First Strike

French rhythm names are useful in order to decipher the correct rhythm, as is identifying the right hand chords used.

9. Lift Me up

Take great care when learning the rhythmic patterns for this piece! Once you have mastered these (the same rhythmic patterns are used frequently throughout the piece) the piece becomes not quite as intimidating as it looks on the page. Aim for a full warm sound.

10. Brolga Boogie

Brolga Boogie is based on the 12 bar blues pattern and also makes use of the phrygian mode. An effective left hand technique is required.

11. Lost

Aim for a dreamy, delirious sound in order to achieve the "lost" effect. Using consistent and correct fingering for the arpeggiated accompaniment figures is vital.

12. Jingle Jangle

My form of revenge for having to listen to Jingle Bells every Christmas! This piece starts out innocently enough but it soon becomes obvious that we are twisting this carol around. Not content to just play around with Jingle Bells I also felt the need to drag Beethoven into the fray at the end. Enjoy!