

Dr. Hunyadi Zsuzsanna:

### Examples with Improvisational Games I. For Beginners

This year I want to continue my work with the recordings of the children. This first compilation is about the beginning of the beginnings. The part of the library completed so far is only a slice of our activity, it does not, of course, reflect the whole of our work. I made this short compilation to illustrate how this improvisational learning works in reality. The videos were taken during the class. Before playing the creative tasks, we discuss with the children the aspects of playing the piano. The point is to create a process according to the specified framework. In the lower grades, practicing the most basic movements as well as the location of the keys gives meaning to the games. Performance is not over-analyzed, at most one or two things can be highlighted if it takes development forward. There is no point in overcriticizing. In the case of beginner children, the optimal hand and arm position has not yet been established, and of course we will also deal with this during the learning of the piano pieces and skills.

So these are the first improvisational exercises. By publishing the recordings, I would like to show how average young music school children react to creative tasks and how to move forward with them. Typically, they all enjoy playing, with no resentment about creative games. Especially at the beginning of the compilation, many kids play the same task. It may seem boring to go through games with the same two voices multiple times, but that's how the options come out and the kids' improvisation is comparable.

I feel like with this compilation, I can also help teachers who are actually trying this work with their students and want more perspective.

## Game

with three notes (pentatonic profile) word-to-word response. (Hunyadi Piano School, Volume I, page 15) The small-third, big-second sound sets are a little complicated than the ones consisting of only seconds.

<https://youtu.be/MvRD-iM9tjM>

## Game

with the octaves of a note (Hunyadi Piano School, Volume II, page 2), performed by a beginner. A process with quarter and eighth values must be created. As a special aspect, you can play deep sounds in the first part, the character is: The Bell. In the second part you can play with high pitched characters, the character is A Soldier.

<https://youtu.be/dytQq737dI4>

Getting to know, trying and searching for basic elements is a typical activity of the first year. What follows is a “task sequence” that is embedded in the story of a fairy tale in front of the children. During the making of the tale of Cinderella's tale (Hunyadi Piano School, Volume I, pages 37-43) - each scene is included in a poem, the task is to continue the “sample music” given to them.

Scene 1 The stepmother scolds Cinderella: a definite game alternating hands with C and D, quarter, eighth. The score is shown below.

<https://youtu.be/abVv3yH8d7s>

[https://youtu.be/\\_m0DdOC-Yq0](https://youtu.be/_m0DdOC-Yq0)

Merjünk zenét csinálni!  
Don't be afraid to compose some music

## ***HAMUPIPŐKE*** ***Cinderella***

/Charles Perrault és a Grimm-testvérek meséje nyomán a verseket Osváth László József írta./  
Zene: Hunyadi Zsuzsanna

/Written by László József Osváth, based on the tale of Charles Perrault and the Grimm Brothers/  
Music by Zsuzsanna Hunyadi

*Élt egy szegény kislány: ő Hamupipőke,  
se díszes ruhája, se bársony cipője.  
Édesanyja meghalt, szidta mostohája:  
kéményt kotorj, söpörj, ebadta leánya!*

*Once upon a time there was a poor orphan girl,  
Cinderella.  
Her mother had died and her stepmother  
made her do the most difficult housework.*



Folytasd! Találj ki hasonlót!  
Continue. Make up a similar one.

Scene 2 Cinderella is comforted by the pigeon buzzing: in this scene we are playing on black keys. The cross signs indicate an approximate pitch, essentially the melodies of the three crosses (sounds) belonging to one binding arc are authoritative, it must be followed. We also press pedal per three notes. This is my first introduction to the pedal.

<https://youtu.be/DPD4ibqBBdU>

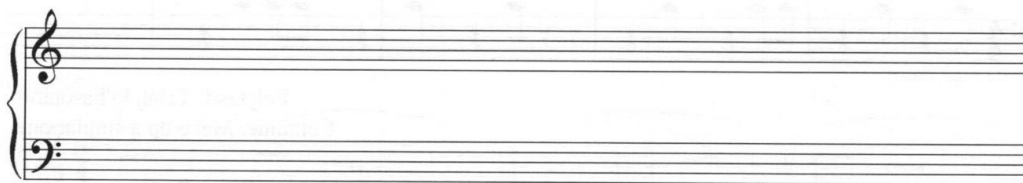
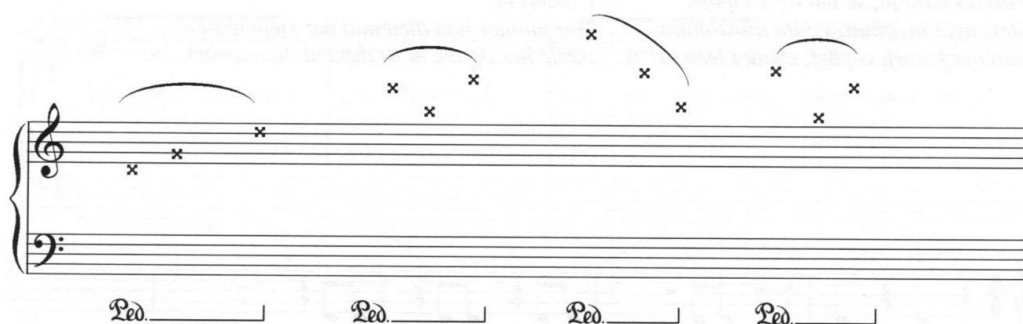
<https://youtu.be/YUTPZAF7ll4>

*Szegény, árva leány megy a temetőbe...  
Ne zokogjál, ne sírj, jó Hamupipőke!  
- szól egy szelíd galamb, búgva vigasztalja:  
teljesül vágyad, ha a sors akarja.*

*In her sorrow, Cinderella went to her  
mother's grave where she saw  
a pigeon that tried to comfort her.*

Fekete billentyűkön játszd!  
A keresztek hozzávetőleges hangmagasságokat  
jelölnek. Az irányokra és a tagolásra figyelj!  
A pedált három hangonként nyomd le!

Play it on the black keys.  
The crosses show approximate pitch.  
Pay attention to the directions and sections.  
Press the pedal with every three notes.



### Scene 3

Cinderella is sad: learning the fifth interval, looking for fifths on the piano, playing with them.

<https://youtu.be/UB2JU7mkKoc>

*Mostohája készül király udvarába,  
s keni-feni magát két édesleánya.  
Hamupipőkének sajog szíve tája:  
sosem juthat ő el fényes úri bálba!*

*Meanwhile there was a ball at the king's court. Cinderella's stepmother and two stepsisters were dressing up for the ball.*

[illegible]

The first measure of the musical score for 'The Rose Tree'. It consists of two staves. The upper staff is a treble clef with a whole rest. The lower staff is a bass clef with a half note G (below the staff), a half note A (below the staff), and a quarter rest.

A blank musical staff with a treble and bass clef. The staff is divided into two staves, each with five lines. The treble clef is on the left, and the bass clef is on the right. The staff is empty, with no notes or markings.

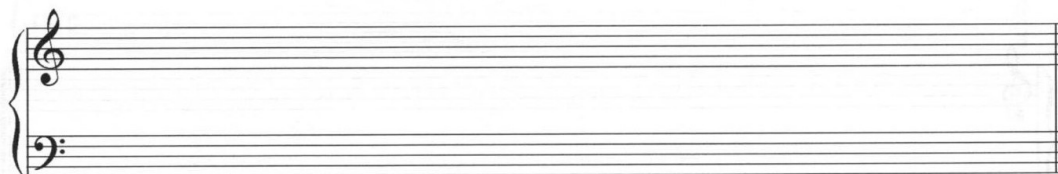
## Scene 4

The stepmother scolds Cinderella again. The goal is to learn the rhythmic pattern and use it.

<https://youtu.be/jkB-2sJzvRI>

*Súrol szegény pára térdre ereszkedve.  
Rászól ám a banya: dolgozz, szedte-vedte!  
Ha szétválasztottad borsót a lencsétől,  
velünk jöhetsz akkor, úri szeszélyemből.*

*Cinderella's stepmother told her to sort  
out the peas from the lentils.*



## Scene 7

Pigeon magic: getting to know and trying the big-second scale is the essence of the game.

<https://youtu.be/Yv3F9zIdq6k>

*De hol a mi hősnőnk, kis Hamupipóke?  
Sebbel-lobbal siet ki a temetőbe.  
Galambs-varázs adta fényes báli ruhát  
ott ölti magára, s feldiszi haját.*

*Cinderella went to the graveyard where she got  
a beautiful dress from the pigeon.  
She put on the dress and made her hair.*

Három fehér - három fekete billentyű:  
kényelmes játszani, és varázsos a hangzása!  
Tanárod eljátssza neked ezt a kis zenét,  
improvizálj hasonló!

Three white and three black keys: it is very comfortable  
and has a magical sound.  
Your teacher will play you this short music.  
Improvise a similar one.



Pedállal  
With pedal



### Additional tasks with intervals or melody

A more specific task, for example, is figuring out the ending of a melody. (Hunyadi Piano School, Volume II, page 10) Thescale is C dó pentachord. From the sheet music we play the two-beat melody, repeat it twice, we find an ending to it. We also write it in the score.

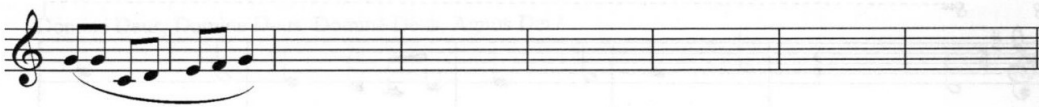
<https://youtu.be/JnKLjO4VK7w>

a a Av

Egészítsd ki 4 ütemes befejező résszé!  
Complete it so that it becomes a 4-bar finishing part.



Alkoss az előzőhöz hasonló formát!  
Create a form that is similar to the previous one.

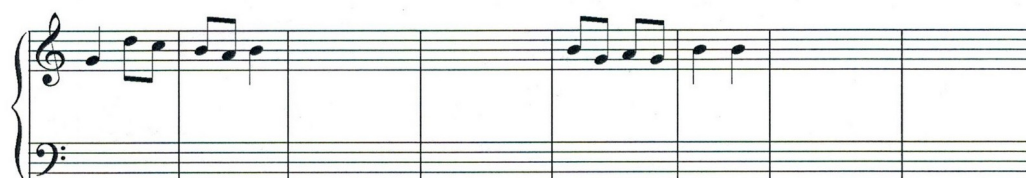




The task is to play the two-beat melody first with the G pentachord, and then to continue it in two beats. Then play the next melody described, then continue improvising and so on. (Hunyadi Piano School Volume II, page 19)

<https://youtu.be/950nC91ymcg>

[https://youtu.be/\\_vhHyiCMp3g](https://youtu.be/_vhHyiCMp3g)



Variation with a third and a fifth. (Hunyadi Piano School, Volume II, page 12)

[https://youtu.be/7BK\\_7AWajRw](https://youtu.be/7BK_7AWajRw)

In other tones:

<https://youtu.be/XZWmAPcnWos>

## TERC ÉS KVINT Third And Fifth

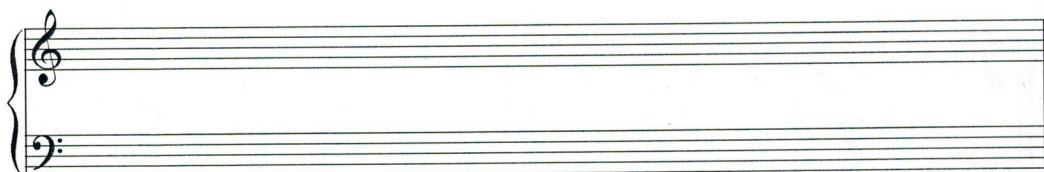


Folytasd a bal kezet / az e-hez c-t, a d-hez g-t játssz! /

Continue the left hand/play a note C with the note E and a note G with the note D/.

Találj ki folytatást!

Make up a continuation.



Shifting a fourth and a small second. Improvise rhythm variation. (Hunyadi Piano School, Volume II, page 36)

<https://youtu.be/j4WbxtHP8mM>

Playing a sixth parallel in C major. (Hunyadi Piano School, Volume II, page 21)

<https://youtu.be/rK7V2GLk3uQ>

The same task with a given rhythm:

<https://youtu.be/fxpTRUw-X3o>

Or in a different tone:

<https://youtu.be/Hzo8e5-iY8Q>

Tenth parallel playing in C major. (Hunyadi Piano School, Volume II, page 24):

<https://youtu.be/KLfh6SJCGoY>

Tenth parallel play in F major:

<https://youtu.be/rDbg6Kyk2zE>

There is even four-handed play.

Initial four-handed improvisation: Accompaniment and melody in blacks. The Secondo invents a short pattern and repeats it, the Primo improvises a melody. (Hunyadi Piano School, Volume II, page 26)

<https://www.youtube.com/watch?v=y661eMRmQuM>