**Dwarfs of the Mist, Carroll**  
**Piano 2017 & 2018: Grade 3, B:2**

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<th>LEARNING OBJECTIVES</th>
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| **PITCH** Accuracy, clarity and definition of notes and/or intonation | • Play and learn the scales of A and E natural minor and spot the five-note patterns on the score  
• Play the first five notes of the A natural minor scale up and first five notes down and spot where these appear in the piece.  
• Do the same using E natural minor. |
| **TIME** Suitability of tempo, stability of pulse, sense of rhythm | • Internalise the rhythm of the chords (tied notes) in bars 17 and 18, etc.  
• Use words such as ‘Through the mist, the dwarfs appear’ in time with the rhythm.  
• Explore different dynamics and tempos with the words.  
• Clap the rhythm then clap as a duet with the teacher starting a bar later, spot what happens.  
• Sing these words to the tune of the upper notes.  
• Play the rhythm on one note. |
| **TONE** Control and projection of the sound, sensitivity and awareness in use of tonal qualities | • Play with a light, short staccato  
• Experience a delicate staccato by placing tiny bits of paper on some keys and gently flick them off with the finger.  
• Make up a free composition called ‘gentle rain drops’ using any white notes around the keyboard and experiment with the sound.  
• Bounce the finger on the key and from the wrist and then try a delicate finger staccato. Which is a more appropriate sound here? What happens if you use a combination of touches. |
| **SHAPE** Effectiveness and clarity of musical shaping and detailing | • Crescendo evenly and dramatically through the five-finger scales  
• Using the words ‘feeling very scared’, say them starting very quietly and make ‘scared’ scarily loud. Match this when you play.  
• Try playing one of the five-finger scales on the piano lid. Make it sound rhythmic and louder as it gets to the top.  
• Experiment with different amounts of arm weight and on the different scales in the piece. |
| **PERFORMANCE** Overall command, involvement with the music, musical communication | • To bring the piece to life with a narrative and contrast  
• Make up a story for the piece: what is going on in each phrase?  
• Practise ‘shadow jumping’ to the next note where the hands have to move quickly.  
• Decide how loud fortissimo is, then demonstrate the different degrees of dynamic using a phrase within the piece.  
• Experiment with different speeds for different sections. What speed works best?  
• Find out how to conduct four in a bar and conduct your teacher playing the piece using the other hand to tell them how loud or soft to play. Ask them to play a section again if it’s not loud or soft enough. |