

Foreword

Jurassic Blue developed from working with children on the Beauchamp House Easter String Course 2000.

Following on from **Jackaroo**, these pieces start with a revision of the first finger and then introduce second, third and fourth fingers, as well as second finger close and first finger back. The addition of words throughout means that all the pieces can be sung through first with the piano, and teaching points and a suggestion box for learning each new piece are given in the score. You may find the following formula a useful way to tackle a new piece:

- 1 Sing through once with the words
- 2 Sing and clap with the time names e.g. Spi-no-sau-rus (slow slow snap-py)
- 3 Sing and clap with note names e.g. BABD (♩ ♩ ♩♩).
Use 'effs' for F# and 'beef' for B♭
- 4 Finally, play!

With all the jazz rhythms found throughout this book, it is always much better to 'feel' them rather than try to be absolutely precise.

Versions of **Jurassic Blue** for violin and cello are also available, so that pupils can enjoy playing together. To give the viola and cello a better range, however, **Bony Stegosaurus** is in a different key from the violin version.

Finally, encourage children to make these pieces their own by adding second verse words where needed, inventing a new noise on the instrument, or trying out different dynamics. Ask them to write their own dinosaur pieces to encourage improvisation—they can even draw these into their part!

I hope you have as much fun playing these pieces as Pam and I did in writing them.

Caroline Lumsden

Teaching points

- Placing of second finger on the G string
- String crossings
- Holding fingers down

Plesiosaurus

on an idea by Alex

Suggestion box

- 1 Play the rhythm 'plesiosaurus' across the D and A strings
- 2 Learn bars 14-21
- 3 Play bars 6-13 and 22-end

Sway with the breeze! ♩ = 100

The musical score is written for piano in G major and 4/4 time. It consists of four systems of music, each with a vocal line and a piano accompaniment. The tempo is marked 'Sway with the breeze!' with a quarter note equal to 100 beats per minute. The key signature has one sharp (F#).

System 1 (Bars 1-4): The piano accompaniment begins with a melody in the right hand and a bass line in the left hand. The dynamic is *mf*.

System 2 (Bars 5-8): The vocal line enters with the lyrics: *f* Ple - si - o - sau - rus lives in the sea, he u - ses his flip - pers. The piano accompaniment continues with a *f* dynamic.

System 3 (Bars 9-12): The vocal line continues: chas - ing his tea. He *p* twists his neck quick - ly grab - bing his prey and eats lit - tle fish who. The piano accompaniment features a *p* dynamic.

System 4 (Bars 13-16): The vocal line concludes: *f* can't run a - way! *mf* Glid - ing si - lent - ly. The piano accompaniment has dynamics of *f* and *mf*.

Performance markings include fingerings (e.g., 2, 1, 2, 1, 2, 1, 2, 1), accents, and dynamic changes throughout the piece.

13 *f* Blue let's groove, Ju-ras - sic Blue let's move, do come and dance with di - no -

16 - saurs, it's cool!— *mp* Cool to bop and cool to rave,—

19 *cresc.* bring your friends be *f* ve - ry brave! Ju - ras - sic Blue let's groove, Ju - ras - sic

22 Blue let's move, oh won't you dance all night with Di - no - saurs!