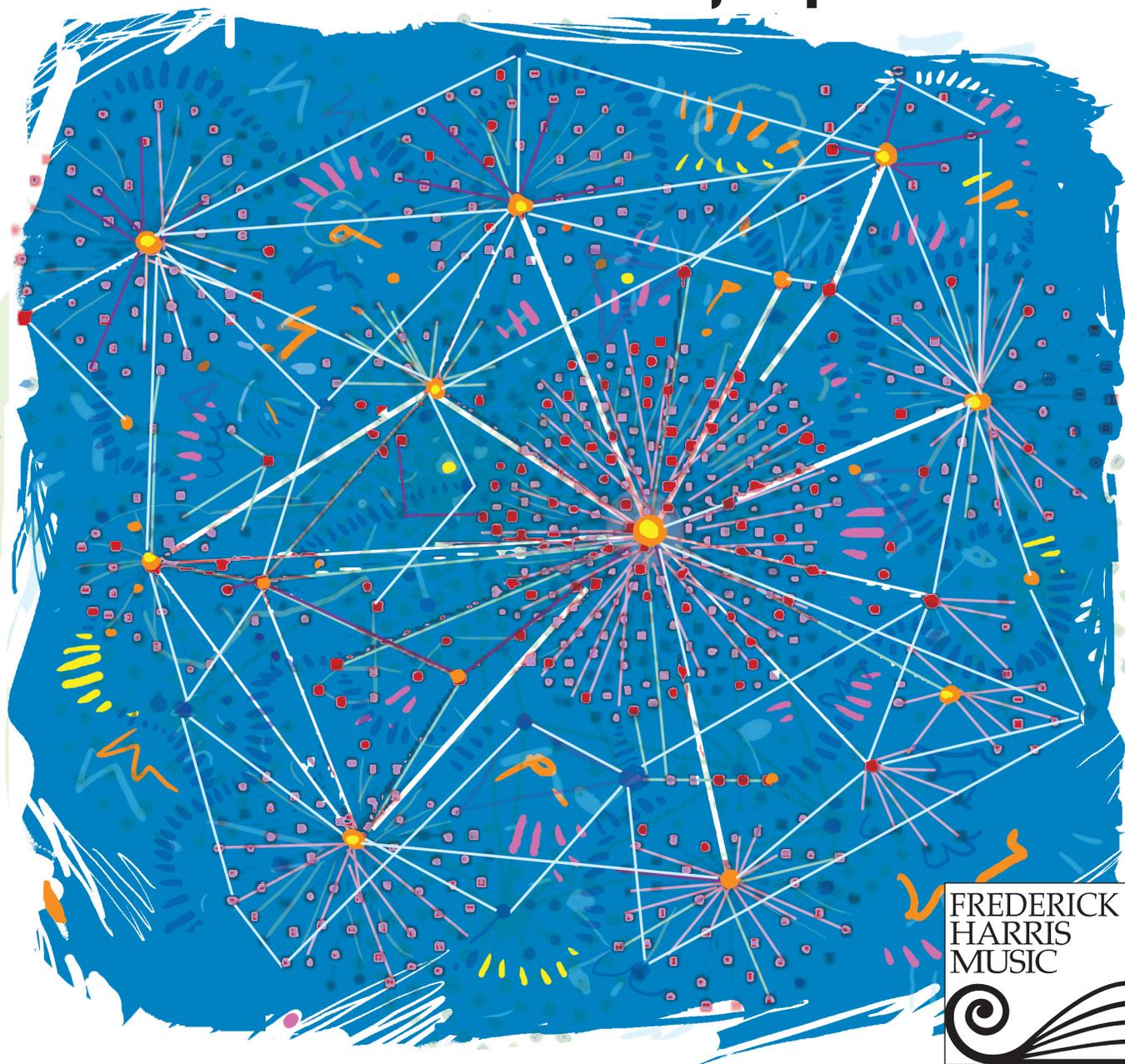


christopher norton

connections™

for piano



FREDERICK
HARRIS
MUSIC



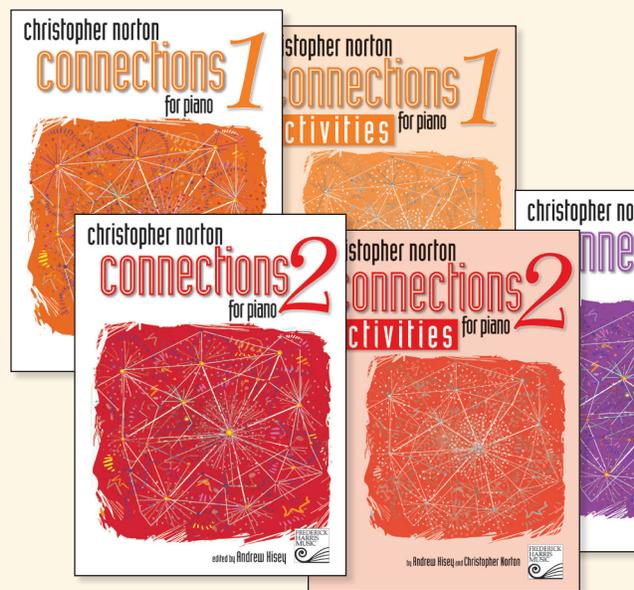
christopher norton connections™ for piano

*Inspiring!
Motivating!
Invigorating!*

Christopher Norton Connections for Piano™ is a collection of pieces in popular styles that is ideal for students and teachers looking for a sound pedagogical supplement or alternative to the study of classical piano literature.

"Bravo! Christopher Norton Connections™ is a wonderful new series that will be incorporated into our curriculum. Students love the pieces and the challenges presented. I would have expected nothing less from Frederick Harris Music."

Phil Erklen, President
International Music Syndicate, Colorado



Highlights

Internationally Renowned Composer

This series presents over 180 original new pieces by internationally renowned composer Christopher Norton that are sure to be admired as much for their impressive artistic merit as for their fresh perspective and sound pedagogical foundations.

“

"I've always felt that children will play the piano with real conviction if they are presented with music they like. I'm delighted that Frederick Harris Music has taken the bold step of developing an entire graded series in popular styles. I hope students will enjoy playing these pieces as much as I have enjoyed writing them."

Christopher Norton



Highlights

Diverse Repertoire

The entire Connections series presents a kaleidoscope of contrasting styles, keys, and tempos. The stunning variety of jazz and popular styles including rock, blues, Latin, swing, country, funk, and reggae will inspire students to spend more time practicing. Each piece bears the unmistakable musical voice of Christopher Norton with its fresh, sophisticated, and clever compositional spirit.

The repertoire in each volume is arranged by category as follows:

Swing

- swing eighths
- blues progressions
- walking bass lines

Lyrical

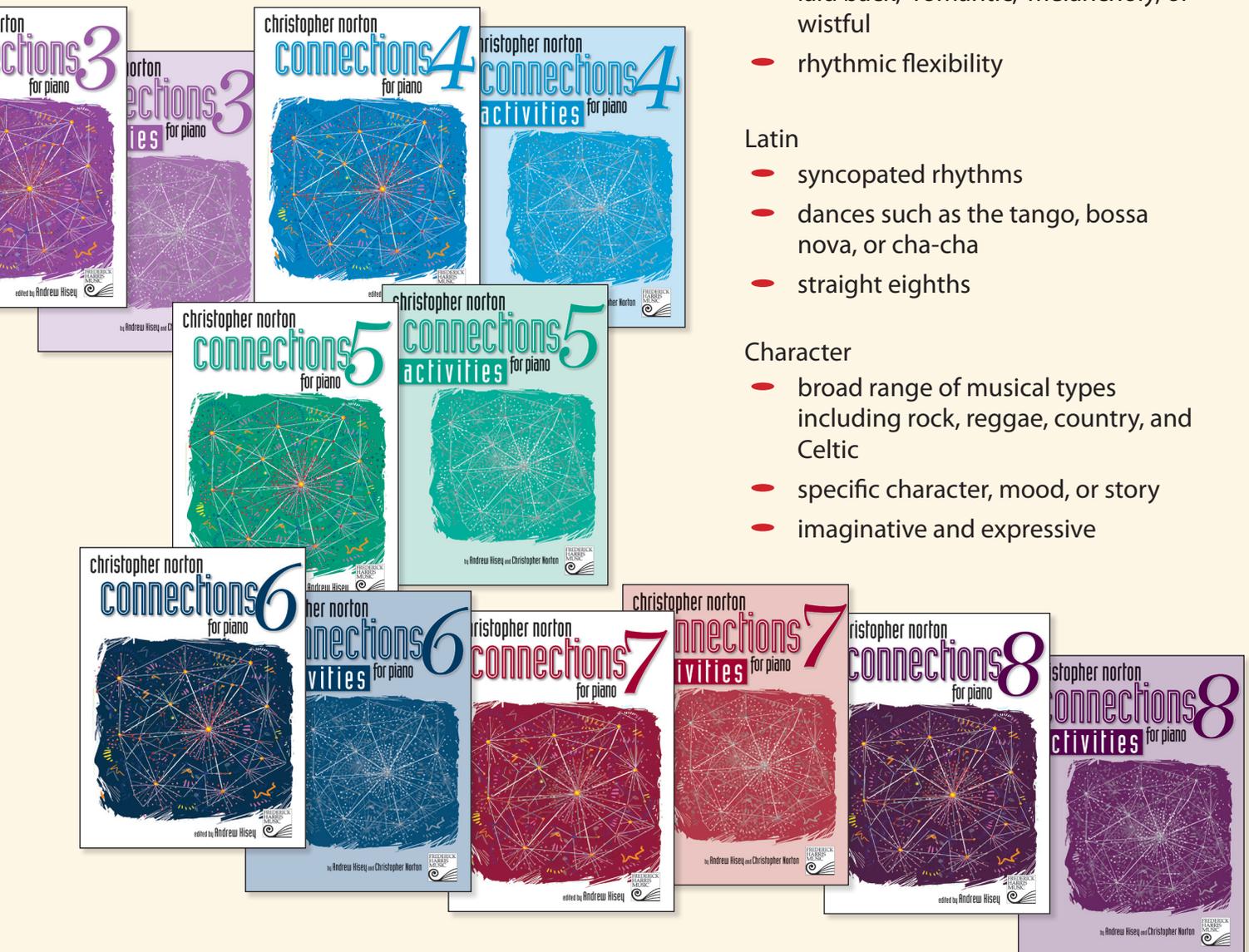
- prominent, expressive melody line
- laid back, "romantic," melancholy, or wistful
- rhythmic flexibility

Latin

- syncopated rhythms
- dances such as the tango, bossa nova, or cha-cha
- straight eighths

Character

- broad range of musical types including rock, reggae, country, and Celtic
- specific character, mood, or story
- imaginative and expressive



Highlights

Engaging Activities

These companion volumes to the repertoire books provide tools and information that will contribute to a fun, engaging, and creative learning experience. The notes and activities are intended to help students identify the central musical components of each piece and assimilate the musical and technical skills embedded in the music. Where appropriate, the insightful notes provide background information on the musical style of the pieces to support students in their artistic interpretation and comprehension of the material.

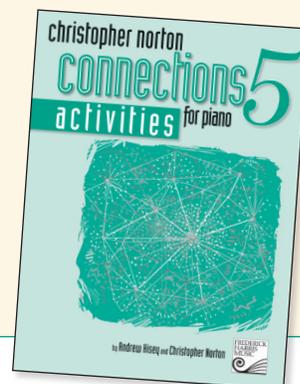
The exercises help students to achieve the technical goals necessary for artistic maturity and challenge them to develop:

- an expressive performance style
- careful listening skills
- an internalized rhythmic sensitivity

Each book contains a variety of activities that are flexible enough for students to work on at home or at the lesson both with and without the piano. Students are given multiple opportunities to create their own ensembles with their teacher, parents, other students, and even the recordings.

The Activities books use descriptive, hands-on, analytical, and exploratory exercises that students can complete before, during, and after learning a piece to address topics such as:

- improvisation
- rhythm
- style
- articulation
- interpretation



From Activities 5, page 35

Improvisation

Simple improvisation is not difficult. Use the opening left-hand figure (mm. 1–2) repeated as many times as you like. The melody uses notes from the F natural minor scale:



Play around with these notes, in any order, over the repeated left-hand figure. Try to find rhythm patterns that feel natural, and don't be afraid to repeat a good idea!

If you find this hard, you can start by playing only whole notes with your right hand, then add half notes, then quarter notes. Finally, eighth notes!

Highlights

Innovative Approach

Recordings of all the repertoire pieces in the series are available online—an innovative and practical approach that offers flexible options for their use in both home and studio situations. The recordings are an exciting and refreshing way to enhance the experience of using the repertoire volumes and activity books.

The arrangements and the instrumentation selected for each piece are stylistically appropriate, incorporating a variety of real instrumental and digital sounds to produce a polished, multi-layered performance. Exposing students to the wide range of musical possibilities offered by the recordings encourages them to develop:

- confidence in playing intricate rhythms
- refined listening and interpretive skills
- awareness of stylistic and instrumental diversity

Students are given the opportunity to experiment with improvisation within a comfortable, interactive context. Each repertoire piece is available with multiple tracks featuring:

- instrumental accompaniment
- instrumental accompaniment with solo piano
- practice tempo
- performance tempo

Access to the recordings is included with the purchase of each repertoire book.

To listen to samples of the recordings, visit www.christophernortonconnections.com.

Swing

Lyrical

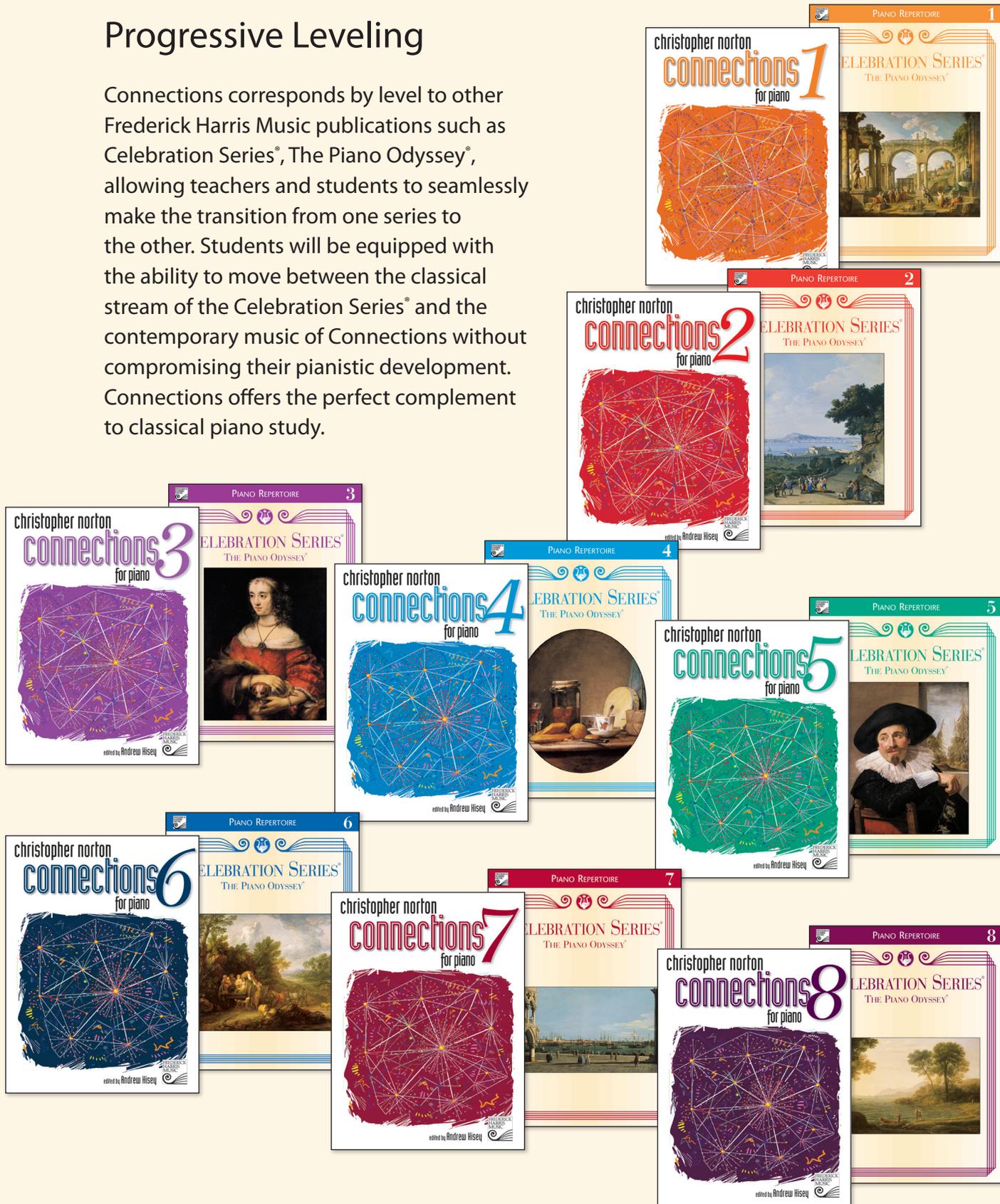
Character

Latin

Highlights

Progressive Leveling

Connections corresponds by level to other Frederick Harris Music publications such as Celebration Series®, The Piano Odyssey®, allowing teachers and students to seamlessly make the transition from one series to the other. Students will be equipped with the ability to move between the classical stream of the Celebration Series® and the contemporary music of Connections without compromising their pianistic development. Connections offers the perfect complement to classical piano study.



Student Motivation

Connections is ideal for students needing additional incentives to practice or a change of pace in their piano studies. With these pieces and activities, students will rediscover their love of music. Connections resonates with students of all ages by presenting relevant, modern music that they are accustomed to hearing in their daily lives—music that they love to play. Connections invites students to experience a broader musical soundscape, encounter new challenges, and reach new heights of artistic expression.

“Finally a series that treats various popular piano styles in a serious but fun pedagogical way. Norton has a way of making impressive-sounding works from simple ideas—my students love the range from Latin to Swing to Lyrical and back. Bravo!”

Terence Kroetsch, Instructor
Wilfrid Laurier University, Ontario

“Christopher Norton Connections™ is a wonderful student saver! It delighted my teenaged transfer student while it allowed me to work on some much needed remedial skills.”

Diana A. Pettit, NCTM
MTNA Southern Division Certification
Commissioner, Alabama

“It’s enjoyable to teach and kids LOVE it! The series has motivated my two weakest students; the other students hear the music and they want to play it too.”

Sheila Vail, Director
Indian Springs Academy of Music,
Ohio

“The students who experienced the pieces in this series went home excited to practice and to listen to the creative recordings. They discovered a new level of excitement at the variety of styles that they could hear first, try out, and then receive great study ideas from the Activities book. Their success with each piece they learned was quick and satisfying—they successfully learned rhythms they otherwise would never have learned. The most commonly heard comment was ‘This is neat stuff!’”

Judith Elliott
Piano Teacher, Alberta

Level 1

Character

- Driving Range
- A Walk in the Park
- Whistling Tune
- Trucking
- Dots and Dashes
- Full of Confidence
- Trip to the Bazaar
- Four-Wheel Drive
- Bear Dance
- No Worries
- Lost Toy
- On Stage
- Rocking Horse
- Creaking Stairs
- Ready for Action
- Pipe Tune
- The Minstrel
- Carol in Canon
- Bell Tower
- Frolics
- Sea Bird
- Smooth as Silk
- In the Snow
- Out of the Mist
- Still at the Center
- Merry-Go-Round
- Marking Time
- Dance Steps
- Eastern Song
- Caribbean Song

Creaking Stairs

Christopher Norton

Mysteriously $\text{♩} = 104$

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Accents, a wide range of dynamics, and detailed articulations help to capture the spooky sounds of a haunted house. This character piece ends with a flourish!

Reading the Details

Play this pattern with extremely short, light *staccato* quarter notes.

Here is a variation of the pattern above. Lean into the slurs and release gently.

When you play *Creaking Stairs*, bring it to life by checking and double checking the *staccatos* and slurs. Like someone yelling “BOO!” in your ear, or exploding out of a closet, surprise your audience with sudden *crescendos* and a loud *f*.

From the Activities book

Level 2

Swing

- Picnic Hop
- In the Quiet House
- A Walk in the Sun
- Toronto Tango
- Feelin' Good
- You've Got Mail
- Sidewalk Café
- A Stately Occasion
- Trumpet Blues
- Grey Skies
- Suave
- The Highlands
- Sugar Cane
- Half Asleep
- Long Haul
- Smiley
- Morning Song
- Motoring Along
- Snappily Dressed
- Across the Avenue
- Unsettled
- Leading the Cheer!
- A Calming Influence
- Drum Dance
- A Long Good-bye

Suave
Christopher Norton

Jazz waltz ♩ = 120

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This jazz waltz has an easygoing swing rhythm and a singable melody. Students are encouraged to experiment with various pedaling techniques.

The word “suave” means polite and charming. This piece certainly captures that polished quality.

Swinging Jazz Waltz Rhythm

Tap the left-hand rhythm of *Suave* while you say these words:

Walk - in' a - long sing - in' a song feel - in' good.

Now, play the left hand of this piece singing these words whenever this special jazz-waltz rhythm occurs.

From the Activities book

Level 3

Latin

- Licorice Allsorts
- Given Half a Chance
- Rainforest
- In the Spirit
- A Gentle Touch
- The Dream
- Feeling Silly
- Wind Riders
- Crystals
- Poolside
- On the Spur of the Moment
- Angel's Breath
- White Sand
- Samba Band
- Breezy
- At the Market
- Sunset Mood
- Ocean Breeze
- Happy-go-lucky
- Trail Ride Blues
- Snake Dance
- Up and Away

Samba Band

Christopher Norton

Lively ♩ = 138

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Chord Changes

Samba Band uses simple chords that are ideal for starting to improvise rhythm patterns. Here are the chords as they appear in the piece:

Samba Band is a rhythmic Latin piece. The straightforward chord progression and catchy left-hand accompaniment lend themselves to improvisation.

From the Activities book

Level 5

Character

- Scamp
- Moonscape
- Contra Dance
- Fanciful
- So Easy
- Boxcar Blues
- Sometimes It's How I Feel
- Palm Trees
- Floating
- A Folk Song
- Leaves Falling
- Back on Track
- Country Calm
- Filigree
- Rail Rhythms
- Strutting About
- Mysterious Stranger
- The Arrival
- Tap Dance
- Simple Pleasures
- Boogie Express
- Caribbean Mood

Boxcar Blues

Christopher Norton

Resolute $\text{♩} = 112$

mf

chugging along

5

9

13

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The left-hand *ostinato* in *Boxcar Blues* serves as the basis for an improvisation activity using a blues scales in the right hand. Grace notes are used to capture the bent-note sound of a Southern blues.

Blues and the Railroad

From the Activities book

There is a longstanding relationship between the railroad and the blues. According to legend, W.C. Handy (often called the father of the blues), first heard blues harmonies while standing at a train depot in the Mississippi Delta. The song he heard was about “going where the *Southern* cross the *Dog*.”

The *Southern* was a railroad that ran through both New Orleans and Chicago. Yellow Dog was the nickname given to another railroad, the *Yazoo Delta*. The *Southern* crosses the *Dog* in Moorehead, Mississippi.

Try to imagine the sound of an old steam locomotive chugging along as you play *Boxcar Blues*.

Level 6

- Free for the Day
- Cool as a Cucumber
- Mood Marigold
- Mississauga Rag
- Beguine Again
- Rocker
- Bare Trees
- Too Cool
- Gazelle
- In Between
- Tent Meeting
- Bahama Beach
- As in a Dream
- Buttoned Down
- Seconds Apart
- Displacement
- Twilight Dance
- Big Band Swagger
- A Minor Incident
- Little Lullaby
- Upside

The main melody of *In Between* shifts between the right hand and left hand, providing opportunities for students to develop their voicing skills.

Lyrical

In Between

Christopher Norton

Questioning ♩ = 88

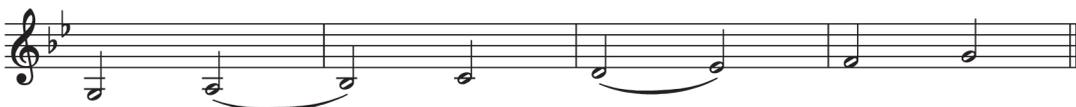
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In Between is written in the Aeolian mode based on G. Play the Aeolian mode beginning on A, otherwise known as an A natural minor scale:



From the Activities book

If you start on G and keep all the intervals the same as above, you will be playing G Aeolian, the mode in which this piece is written:



Level 7

Latin

- Fantasy Bossa
- Nefertiti Blues
- Alone in Autumn
- On a Swing
- Hanging Gardens
- Southern Serenade
- Streetwise
- Desolate
- Picking Up the Pace
- Ringing Changes
- The Band Strikes Up
- On the Alert
- Soft Edged
- Stormy
- A Cool Night
- At the Rodeo
- Wound Up
- Early Morning Workout
- Sax Tune
- Water Lilies

The characteristic bossa nova rhythm appears in the left hand of this sultry Latin piece.

Fantasy Bossa

Christopher Norton

Warmly ♩ = 126

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A Locrian Improvisation

You can try a simple improvisation based on the first two measures of the left hand. Begin by repeating the two-measure riff that begins *Fantasy Bossa*. Next, try playing half notes with your right hand, using the scale of F major but starting and ending on A:

From the Activities book

This melody is in the Locrian mode. All of the notes in the Locrian mode sound good with the left-hand pattern—and some will sound really good. If you are brave enough, you can start adding quarter notes, then eighth notes to create your own *Fantasy Bossa*!

Level 8

Lyrical

- Hot Day
- Last September
- New England Dawn
- In Spain
- Texas Line Dance
- Cuban Romance
- Celtic Lament
- Top of the Class
- Veiled in Mystery
- Grand March
- Out on the Prairie
- Too Sad for Words
- Jane's Song
- At Peace
- Mambo Queen
- Perpetuo
- Hot Breakfast
- Waltz for Elaine
- Cause for Rejoicing
- Latin Lament
- Infinitely Regretful
- Country Sentimental

The singable E-major melody of the A section is contrasted with a syncopated B section in E minor.

Jane's Song
Christopher Norton

Wistfully $\text{♩} = 112$

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Finding Your Way Around

Jane's Song is divided into three sections. To discover how this piece is constructed, match the descriptions in the right column to the sections in the left column:

- | | |
|----------------|--|
| A | Left-hand arpeggiated chords
Key of E major
Right-hand melody is using two-note chords |
| B | 14 measures long
Key of E minor
Top line melody with inner voices |
| A ₁ | Left hand combines sustained bass notes with mid-register chords
16 measures long |

From the Activities book

Christopher Norton

Christopher Norton is an established composer, arranger, pedagogue, and producer, best known for his world famous Microjazz series. Born in New Zealand in 1953, he began composing as a teenager and later earned an honors degree in music from Otago University in Dunedin. After completing his studies, he divided his time between teaching music in local high schools, freelancing as a composer and arranger, performing as a pianist with the New Zealand Symphony Orchestra, and playing keyboards in a rock band.

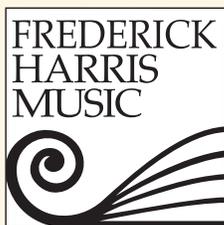
While studying composition at The University of York in England with Wilfred Mellers and David Blake, Christopher Norton wrote a variety of choral works, orchestral pieces, piano music, and musicals. As a performer in various bands, he began to experiment with combining classical and contemporary popular styles.

Christopher Norton has enjoyed a successful career as a composer, having written stage musicals, ballet scores, piano music, popular songs, and orchestral music as well as jingles and signature tunes for television and radio and ringtones for cell phones. In addition to lecturing all over the world on his work, he has produced numerous recordings for the worldwide gospel music market.

Andrew Hisey

Andrew Hisey currently serves as Associate Professor of Music at St. Olaf College in Northfield, Minnesota, and from 1994 to 2005 was on the faculty of Oberlin Conservatory of Music in Ohio. He holds advanced degrees in piano performance and pedagogy from the University of Michigan (Ann Arbor), a Performer's ARCT diploma from The Royal Conservatory of Music, and an undergraduate degree in piano performance from Wilfrid Laurier University.

Andrew Hisey is one of the founding directors of the National Group Piano and Piano Pedagogy Forum, serves on the Editorial Committee for American Music Teacher magazine, and is an active member of The Royal Conservatory of Music College of Examiners. As series editor of the Composer Editions repertoire anthologies published by Frederick Harris Music, he has worked closely with leading pedagogues Sam Holland, Reid Alexander, and Marc Widner. Andrew Hisey is in frequent demand as an adjudicator, lecturer, and workshop clinician across the United States and Canada, and is also active as a solo and collaborative pianist.



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