



The parts learn to meet

Number these moments from 1 to 6. Mark one moment that develops solo technique and another that develops coordination.

☐

The girls choose the shorter piece for the current gathering after checking the available practice time.

☐

Tzofia plays her demanding part successfully alone.

☐

The girls recover together after an early chord in the performance.

☐

Tzofia notices that practicing an imagined partner cannot replace shared rehearsal.

☐

The teacher helps them agree on opening, middle, and ending cues.

☐

Their parts separate during the first duet attempt.



Skill for which task?

Label each statement S (solo preparation), J (joint coordination), or U (unsupported conclusion). Choose an unsupported claim and replace it with a specific question about the actual piece.

Statement	Your label
Practicing the piano's left-hand leap.	
Agreeing how to begin after Henya's breath.	
"Henya's phrase takes longer, so she is the lesser musician."	
Listening for the partner's phrase before a shared arrival.	
"The simpler piece cannot show any musical skill."	
Choosing which instrument leads at the ending.	

Question or explanation



A shared next attempt

Choose useful steps and draw arrows between their boxes. More than one route may fit; do not choose every box automatically.

Start

The two parts separate at the same turn.

☐ Insist that the person with the more notes decides every entrance.

☐ Name the specific place where the parts stop fitting.

☐ Ask the teacher to help agree on phrasing and cues.

☐ Practice the passage together, slowly enough to listen.

☐ Treat one missed chord as proof the other musician is the problem.

☐ Separate solo practice needs from joint rehearsal needs.

☐ Compare pieces against the available rehearsal time.

☐ Keep the more demanding piece for later without promising an unworkable date.

Finish

A plan for this performance that respects both musicians and the actual schedule.



Hearing without reading a mind

For each moment, write what is observable and what it does not establish. Add a fitting question or action. You do not need to play music or disclose a personal mistake. The point is a real coordination problem, not ranking whose feelings are correct.

Observation	What is not established	Question / next action
Story clue: Henya stops playing while Tzofia continues another bar.		
Story clue: Tzofia watches Henya closely and misses her own chord.		
Story clue: Tzofia misses the larger piano sound when she plays more quietly.		



Two jobs and an agreed cue

Use a fictional paired task: a duet, a joint reading, or assembling a supervised classroom display. No tools or performance are required.

Person A's own task

Person B's own task

Point where the work must meet

Agreed cue or check

What each can practice alone

What needs a joint attempt

Who can help if the plan is unclear

Write one sentence requesting a joint practice rather than trying to solve the other person's part alone.



Reminders between the staves

**My part fits
beside yours.**

**Agree on the
cue.**

**Listening is
active work.**

**Different places
can have
different leads.**

**A simpler
choice can fit.**

**Notice the
recovery too.**

Choose one for rehearsal and another for after the performance. Explain why doing your own part well may not settle the shared task.



A score with room for both

Draw an object-only line-art scene: piano keys on one side, a violin case and bow on the other, and two short blank music lines between them. Use arrows to show the opening led by violin, a shared middle arrival, and an ending led by piano. Label these as the fictional story's agreed cues, not a technical lesson for all music. Leave a small box labeled "solo practice" and another labeled "joint rehearsal." Shade them differently without ranking one as more important.

Your scene, labels and captions



Find the rehearsal words

Find eight words, all left to right. Connect two to a specific scene.

Q	L	I	S	T	E	N	M	N	P
C	U	E	B	C	D	F	G	H	J
D	D	U	E	T	F	H	J	K	L
P	A	R	T	L	M	N	O	P	Q
R	P	R	A	C	T	I	C	E	Y
L	E	A	D	B	D	F	H	J	K
K	T	O	G	E	T	H	E	R	N
R	E	C	O	V	E	R	P	Q	R
P	I	A	N	O	A	B	C	D	E
V	I	O	L	I	N	F	G	H	J

LISTEN

PART

TOGETHER

CUE

PRACTICE

RECOVER

DUET

LEAD



Parent notes and answers

Do not use the story to insist that a capable teen always yields or that a quieter part belongs to a less capable person. Coordination involves both people and different leads at different moments. A student may ask a teacher to help with technique; no activity here is a substitute for music instruction.

Three questions: What works alone but fails together? Which rehearsal needs cannot be settled by one girl at home? Why does choosing the shorter piece not erase their skills?

One tool: Split shared work into individual preparation, the place the parts meet, and an agreed cue. Review the whole attempt, including recovery, instead of treating one error as the entire result.

1. Listed order: 5, 1, 6, 3, 4, 2. Left-hand practice develops solo technique; agreed cues/shared passage practice develop coordination.
2. A-S, B-J, C-U, D-J, E-U, F-J. Example question: "Where should the two phrases arrive together, and how do we cue that?"
3. Use specific place, teacher support, shared slow practice, separate needs, realistic comparison, later work without false deadline. Reject permanent lead based on note count and assigning one whole person as the problem.
4. A shows the parts separate, not deliberate obstruction. B shows attention needs balancing, not inability to listen. C shows a preference, not a requirement to overpower the melody. Useful actions include agreeing a cue, practicing fewer bars, or checking balance with the teacher.
5. Open response. Each person retains their own work. No dangerous tools, real site work, or compulsory public performance.
- 6-7. Open responses. Cues apply to this story's piece; other music requires its own agreement and instruction.
8. LISTEN row 1 columns 2-7; CUE row 2 columns 1-3; DUET row 3 columns 2-5; PART row 4 columns 1-4; PRACTICE row 5 columns 2-9; LEAD row 6 columns 1-4; TOGETHER row 7 columns 2-9; RECOVER row 8 columns 1-7.