

Guide for piece no. 7:

«C and G Song»




Quickstart:

1. This piece and all subsequent pieces are available in only one presentation mode.
2. From now on the music should mainly be set up in **landscape orientation** so that the reading direction is from left to right.
3. **Orientation** on the white keys: Introduction of the terms "C-position" and "basic position".
4. This piece is played with **both hands in the C position** (fingers on C, D, E, F and G).
5. Introduction of child-friendly names for intervals:
 - step = second
 - skip = third
 - step-skip = fourth
 - double-skip = fifthIn a first step, these terms should only be used in order to refer to intervals between the keys and not to intervals on the staff.
6. The melodies of the right and the left hand progress completely parallel to each other.
7. Exercises should be conducted to memorize the two new keys G and C and the F from the previous piece. (See examples in the guide of the piece "The Thumb Song").
8. When the pupil's part is accompanied by the teacher's part, it has to be played one octave higher than written; otherwise there will be collisions between the parts.

Detailed guide:

(with explanations, teaching ideas and background information)

Functions

- The entire score with ordinary notes (pupil's and teacher's parts) can be displayed by tapping the -button (piano 2).
- The accompanying part of the piece can be played back by tapping the -button (play).
- This guide can be opened and closed again with the «?»-button in the upper right corner of the menu. The guide can also be closed by tapping the «X».
- The foremost content displayed on the screen (guide text, pupil part or score) can be printed by tapping the -button (printer).

Preparatory information

- This piece and all subsequent pieces are available in only one presentation mode.
- From now on the music should mainly be set up in **landscape orientation** so that the reading direction is from left to right.

- This piece is played with **both hands in the C position** (fingers on C, D, E, F and G).
- When the pupil's part is accompanied by the teacher's part, it has to be played one octave higher than written, otherwise there will be collisions between the parts.
- The lyrics of the piece help in understanding the rhythm and memorizing the key names.

Changes in the notation system and the way of playing compared to the previous piece

- This is the first piece that is played **exclusively on the white keys**. Therefore only circles and ellipses are shown in the music. Both hands are set up in C-position (fingers on C, D, E, F and G).
- The illustrated keyboard now shows two twin groups and two triplet groups (of black keys). The staff is identical to that which was used in the pieces "The Mirror" and "Slalom".
- The G-key is used for the first time.
- The little fingers and the left thumb are used for the first time. The right thumb was already used in the piece "The Thumb Song"
- This piece consists exclusively of the keys C and G. These are played with the 1st and 5th finger. Herewith the pupil's hand is extended to the size of a fifth and the fingers are assigned to their respective keys. In the beginning not all pupils are capable of placing all fingers in the right position on the keys. It is important that the 1st and 5th fingers learn to hold their position. The remaining fingers can be addressed gradually through pieces which come later on. The finger combination 1st and 5th finger is relatively easy to play and at the same time with it is very effective in raising awareness of hand placement and pitch range of the hand in this basic position.
- The melodies of the right and left hand progress completely parallel to each other.

Didactical information

About note types:

- There are basically two different note types. Notes of the one type are crossed by a staff line and notes of the other type are not, these are between two staff lines and later on in this method they will touch these staff lines on their top and bottom edges, like ordinary notes do as well.
- It can be confusing for the pupils that two notes in octaves are not of the same note type. The middle C, for example, is crossed by a line while the small c (one octave below) is between two lines. This effect occurs because there are only seven different white keys (C, D, E, F, G, A, B). Young pupils can not necessarily understand this effect, but they are largely willing to accept the result: If a note is crossed by a line then the notes whose pitch are one octave higher or lower are placed between two lines and vice versa. Therefore the teacher needs to describe only the result of the effect and make it aware to the pupil.
- Notes with a distance of two octaves are of the same note type, notes with a three octaves distance are again of two different types, etc.

A new key name: G

- Exercises should be conducted to memorize the two new keys G and C and the F from the previous piece. (See examples in the guide of the piece "The Thumb Song").
- The pupil can find the G in the following way:
All white keys that are located between a F-sharp (bear-triplet-key) and a G-sharp (cat-triplet-key) are named G. (As for renaming the keys F-sharp and G-sharp to bear-triplet-key and cat-triplet-key, see also guide for the piece no. 1: "Hello!".)

Introduction of a new playing position:

- The term "**C-position**" is introduced: The fingers are placed on C, D, E, F and G.
The following exercises should be done:
 1. The pupil brings his hand / hands in the C-position and looks away from the keys. Then the teacher says the number of a finger, which is placed on a key whose name has already been introduced (for the

- right hand, for example: 1st, 4th or 5th finger). The pupil strikes with the appointed finger the very key which in C-position is assigned to that finger and says the key's name, without looking at the keyboard.
2. The pupil brings his hand / hands in the C position and looks away from the keys. Then the teacher says one of the already introduced key names (here: C, F or G). The pupil strikes the appointed key with the very finger, which in C-position is associated with this key and says the finger's number without looking at the hand.
 3. The pupil plays the finger progression (right hand) 1-2-3-4-5-4-3-2-1 or vice versa, first, while looking at the keys and then without looking at the keys.

The pupil should play all the exercises with only one hand first and then with both hands.

- The term **"basic position"** is introduced: All five fingers of one hand are placed on adjacent white keys.

Introduction of child-friendly names for intervals:

- In a first step, the following terms should only be used in order to refer to intervals on the keys and not to intervals on the staff.
 - step = second
 - skip = third
 - step-skip = fourth
 - double-skip = fifth
- The direction of movement is indicated with "mouse" (upwards) or "bear" (downwards), eg "bear-step" = move a second down.

An exercise with intervals (on the white keys):

- No references to the notes on the staff should be made, that will come later on.
- The pupil plays a C or another key whose name already has been learned. Then the teacher says: "Move from this key a mouse-step." The pupil should then strike the white key, which is a second higher than the previously stroken key. Starting from the new key it could then be continued with a bear-skip or a mouse-step-skip or a bear-double-skip etc.

Composing another song that exclusively uses C and G:

A fun way to compose another "C and G Song", is to do so with the help of two dice. One of the dice indicates odd or even, whether the next note is to be a half note or a quarter note; the other one also indicates odd or even, whether the next note is to be a C or G. The notes have to be written into the mouses-hand section of the staff and in addition also one octave lower into the bear-hand section of the staff. The teacher should make up an accompaniment.

Improvisation exercises:

The teacher's part can be used to make improvisation exercises with the pupil. The teacher plays the teacher's part of the piece and the pupil improvises to it with the following selection of keys:

1. Step: The pupil uses the keys C, D and E.
2. Step: The pupil uses the keys C, D, E and G.
3. Step: The pupil uses the keys C, D, E, F and G.

Reminder

- It is advisable that the teacher play his part by memory.
- It is important that the teacher practices ear training exercises with the pupils (See guide for "Waltz of the Bear")
- It is important to find a good balance between the development of aural skills and the development of reading skills.