


# Guide for piece no. 10:

## «Climbing Up and Down»

### Functions

- 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).

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

- The distance between the staves has been reduced. This creates space for displaying all five staff lines in both bass and treble clef.
- There are now two illustrated keyboards, one for the bear hand and one for the mouse hand.
- There are now two dashed C-lines and as a consequence, a **bear hand C** and a **mouse hand C**.
- The keyboard of the bear hand shows more keys than the keyboard of the mouse hand, so the bear hand C can be regarded as the direct bear neighbor to the black twin keys and not as the next but one mouse neighbor to the black triplet keys.
- The playing position is **C-centered**. This means that both thumbs are placed on the middle C.
- The melody only consists of (second-)steps and repeating tones.
- The last note of the piece is a whole note (rhythmically), therefore its ellipse is twice as long as all other ellipses, which respectively represent a half note.

### Didactical information

#### **Bear hand C and mouse hand C**

- First, it has to be explained to the pupil that now there are two note symbols that stand for the same middle C on the piano. But the one middle-C-note is played with the bear hand and the other with the mouse hand.
- Then the writing-notes-sheet inserted after this piece should be printed and the following exercises be done:
  - a) The pupil plays the middle C with either the bear hand or the mouse hand. The teacher writes one of the two C's on the staff, and the pupil tells whether it was the right or the wrong C.
  - b) The teacher plays the middle C with either the bear hand or the mouse hand and the pupil writes the corresponding note on the staff.

#### **New key names: A and B**

- Exercises should be conducted to memorize the two new keys A and B and all keys from C to G from the previous pieces. (See examples in the guide of the piece "The Thumb Song")
- The pupil can find the new keys in the following way:
  - A is located between the G-sharp (cat-triplet-key) and B-flat (mouse-triplet-key).  
(About renaming the keys G-sharp and B-flat to cat-triplet-key and mouse-triplet-key see also guide for the piece no. 1: "Hello!".)
  - B is the mouse neighbor (= right neighbor) of a black triplet group.
- Now the pupil knows all names of the white keys.

### **Improvisation exercises:**

The tonal range of the C-centered playing position covers a 9th. Accordingly, this playing position contains all white keys at least once. This gives the possibility to improvise with the pentatonic scale A - C D E - G:

- A and C are played with the bear hand.
- D, E, G are played with the mouse hand.
- The teacher accompanies with a simple Dm7 G7 Cmaj7 (II-V-I) progression.

### **Composing a melody in the tonal range of the C-centered playing position:**

- First, the writing-notes-sheet inserted after this piece should be printed and the staff divided into eight 4/4 bars.
- The melody to be composed should fill these 8 bars (= 32 quarters or their equivalent).
- The rhythmic motif: Clap the rhythm of the first and last names of the pupil, the teacher and one or more friends using quarter notes and half notes. The rhythm should be 4 bars long. This is the first half of the entire melody. If the names are not long enough, some words such as "and" or "Mrs. / Mr." or "dear" etc. can be added. Then the rhythm is written twice on top of the staff.
- The melody should: a) start with a C, E or G,  
b) include a mouse hand G as a half note on the 15th and 16th fourth,  
c) end with a C.
- Now the spaces between the three in advance chosen tones are filled in the following way:
  - The keys from the C-centered playing position will be used.
  - The rhythm follows the previously notated rhythmic motif which was made up with names and words.

### **Reminder**

#### **- Exercise with intervals (on the white keys):**

- The pupil plays a C. 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 played 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.
- No references to the notes on the staff should be made. Recognizing intervals between note symbols is to be trained with a separate exercise (see next paragraph).

#### **- Exercise with intervals (in the music):**

- First, the writing-notes-sheet inserted after the piece "C and G Song" has to be printed.
- The pupil writes a random note onto the writing-notes-sheet. Then the teacher says to the pupil: "Now write another note on the staff that is in a bear-step distance to the note that you have written previously." The pupil then writes a note onto the writing-notes-sheet, which is a second lower than the first note. The new note is taken as starting point for the next round. The teacher announces again an interval i.g. bear-skip or mouse-step-skip or bear-double-skip and the pupil writes the corresponding note etc.
- At the end (or in the next lesson) the pupil should play the just edited writing-notes-sheet note by note reading the intervals between the notes. To start the exercise, the teacher has to show the pupil which key is corresponding to the first note which was written down. Furthermore, it should not be referred to the names of the notes, because the aim of this exercise is to read and play intervals **not** note names (intervallic music reading).