


Guide for piece no. 13:

«The Sun and the Sea»

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 staff lines has now been reduced so far that the note heads fill the entire space between two staff lines. Thus, the staff of the current piece shows the same proportions as on an ordinary staff.
- Difference from ordinary notation:
 1. The heads of the quarter notes are round and not oval as with regular notes.
 2. The heads of the half notes are twice as wide as regular noteheads.
 3. The quarter notes are still missing a stem.

Didactical information

Note name reading:

- Until now, the pupil has trained the note name reading (absolute reading) only in conjunction with the composition- and note writing exercises. However, the task to say the name of a single note symbol and play the corresponding key without reference to a preceding note has not yet been assigned to the pupil.
- From now on the pupil will learn to read a gradually increasing selection of notes directly by name. The aim is to be able to recognize all the notes names of the C-position. First, the selection should be limited to the following notes:
 - right hand: middle C, E and G (line-notes)
 - left hand: small c and small g (space-notes)

Two exercises for note name reading:

1. The teacher points at a note in the music of the piece. The pupil tells first its name and then he strikes the corresponding key.
2. The teacher calls out notes, which the pupil writes down on a writing-notes-sheet which matches the current piece. After that the pupil strikes the corresponding key.

A first step towards playing with chords:

- Introduction of the following terms:
 - a) "C-grip": 5th built with the keys C and G
 - b) "F-grip": 5th built with the keys F and C
F position: the fingers of one hand on F, G, A, B, C
 - c) "G-grip": 5th built with the keys G and D
G position: the fingers of one hand to G, A, B, C, D
- The grips consist of the lowest and the highest key of the corresponding positions.

- By playing fifths and not triads, the terms "major" and "minor" can be avoided simultaneously with the above terms. That way, the pupil can focus on finding the 5th-grips of the respective positions without being distracted by too much theory.

Exercise with 5th-grips as an accompanying part (by ear)

Step 1: The teacher plays pieces in the key of C major for the pupil which contain only pitches ranging from C to G (5-pitch range). Only the three main functions (tonic, subdominant, dominant) should occur in the accompanying part of those pieces, so that the pupil gets to hear only the above-introduced 5th-grips (C-, F- and G-grip).

Step 2: The teacher plays the melody and the pupil tries to play matching grips.

Step 3: First, an accompaniment to a piece is studied in the same way as suggested in steps 1 and 2. The piece should have the same properties as described in step 1. Then, the pupil should learn to play the melody by ear. When the pupil can play the melody safely he should try to add the 5th-grips with the left hand.

Worldwide renown pieces in 5-pitches range:

- Jingle Bells
- Oh When the Saints
- Merrily We Roll Along

Technique:

In terms of motor development, it makes sense to play only fifths and sixths, before moving on to play triads. Triads are not treated in the Piano Seesaw, but nevertheless for teachers with little teaching experience the following may be considered: When triads in root position are introduced, the pupil should first learn to play them (for example with the bear-hand) with the fingering 5-3-1 before he is introduced to alternative fingerings. An untrained hand would actually prefer 5-2-1 or 4-2-1. 5-3 is a difficult but indispensable finger combination that the hand must gradually learn to control. Therefore, it is important not to replace the combination 5-3 with 5-2 or 4-2 because once the hand has noticed how comfortable it is to use 5-2-1 or 4-2-1, it becomes difficult for the pupil to find motivation to train the combination 5-3-1.

Reminder

- The pupil should be made aware of the following regularly:

- A step and a step-skip between two notes on the staff consists of one line-note and one space-note (see also "F, E, D Song").
- A skip and a double-skip between two notes on the staff consists of either two lines-notes or two space-notes (see also "F, E, D Song").
- If the hand is placed in the basic position on the keys, then you play a:
 - step with two adjacent fingers,
 - skip by omitting a finger,
 - step-skip by omitting two fingers (only two finger combinations are possible: either 1st + 4th or 2nd + 5th fingers),
 - double jump by omitting three fingers (only one finger combination is possible: 1st + 5th fingers).
- A solid link between the graphic distance of two notes on the staff and how the fingers relate to this distance should be established (Explanation see "The Bouncer Castle.").

- Improvisation exercises:

- Improvisation exercises should be carried on where the teacher plays a simple chord progression (i.e. C-G-Am-F) and the pupil improvises with the keys of different basic positions. The pupil plays with only one hand. All positions from C-position throughout B-position should be gradually experimented with - In the beginning it is meaningful to give the pupil a concrete rhythmic pattern (i.e. fast - fast - slow).
- See also guide of "Take Two".