


# Guide for piece no. 11:

## «Take Two»

### 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).

### Didactical information

- This piece is created with the same staff size as used in the previous piece.
- Playing position: C-position  
As with the piece "The Bouncer Castle" some further finger progressions in C-position will be trained. The complete set of possible finger combinations between the left and the right hand where parallel melodies are played with both hands in basic position should also be practiced..

### **Repetition of learning content:**

The following should be repeated with the pupil:

- Key names: C to C ascending and descending.
- Finger numbering
- C-position
- step, skip, step-skip, double-skip on the keys and in the music

### **Improvisation exercises:**

- To train a certain flexibility in the positioning of the hands on different keys, the pupil will experiment with all seven possible basic playing positions in this improvisation exercise (all five fingers on adjacent white keys).
- The teacher plays a simple chord progression (eg C-G-Am-F) and the pupil improvises in different positions. The pupil plays with only one hand. (It should not always be the right hand.) The keys of the C-position are not necessarily the ones that sound best on the above mentioned chord progression. The keys of the D, F, G and A-position sound at least as exciting. There are also many interesting sound combinations for the remaining positions E and B. Try one or two positions per lesson.
- In the beginning it is meaningful to give the pupil a concrete rhythmic pattern (i.g. fast - fast - slow).
- This improvisation exercise has so many variations that it can be used in addition in all subsequent pieces.

### 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).
  
- **For the intervallic note reading and later the prima vista** playing, it is crucial to establish a solid link between the graphic distance of two notes on the staff and how the fingers relate to this distance (Explanation see "The Bouncer Castle").
- A pianist hand **must be able to feel in advance** how to form the distance of i.e. a fourth with different fingerings. Only if the fingers can be adjusted to different distances without visual control, there will be enough free capacity for the eyes to be able to read the music while playing.
  
- Repetition of the note writing exercises:
  - Writing Exercise 1: The teacher plays a white key \*) and the pupil writes the corresponding note symbol on a writing-notes-worksheet.
  
  - Writing Exercise 2: The pupil writes a note symbol \*), the teacher plays the corresponding key and the pupil checks if the teacher has chosen the right one. Sometimes the teacher must of course choose a "wrong" key.
  
- \*) Within the writing exercises the same range of keys as in the current piece should be used.