


Guide for piece no. 16:

«Really ?!»

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 current piece has been written on a regular staff.
- The two illustrated keyboards are replaced with treble and bass clefs. Interestingly enough, however, most of the pupils notice this fact only when it is pointed out.

Didactical information

Note name reading:

- The selection of notes that the pupil can recognize by the name, should be extended by one final note:
 - left hand: **small e** (space-note)The entire selection contains until now the following notes:
 - right hand: middle C, D, E, F and G (all keys of the C-position)
 - left hand: small c, d, e, f and g (all keys of the C-position)

The two exercises for reading music by recognizing note names, which has been described in the guide of the previous pieces, should be continued with here as well.

Composition:

- The pupil will create a composition that is four bars long.
- Chord Progression C-C-G-C: Corresponding 5th-grips (C-grip and G-grip) are to be written on the staff for the left hand. The teacher must help to write G-grip, because the bass G was not introduced in the music before.
- Rhythm of the melody: Make up a sentence together with the pupil which fits into 4 bars with 16 beats.
Example:
"I am able to read music and compose great songs".
The rhythm of this sentence could be:
"Short-short-short-short - short-short-short-short - short-short-long - long-long" = 16 beats
- The melody of the piece should start with a C, E or G.
- The melody of the piece should end with a C.

Repetition of learning contents:

- All key names: C to C ascending and descending.
- All previously learned note names
- finger numbering
- C position
- step, jump, step-jump, double jump on the keys and in the notes

What next?

- In principle, one can proceed from here with any piano method, whether it is based on the C-position, as in the last pieces presented here, or based on chord methods. (A first step towards playing by chord symbols has already been made with the introduction of the C-, F- and G-grip.)
- It would be advisable, however, to continue on from here with some more pieces in the C-position and then go through all positions from D to A in basic position (all the fingers of one hand on neighboring keys). This ensures that the fingers do not identify statically with individual keys.
- Thereafter, the reach of the hand should be extended: first to a 6th (first augmentation between thumb and index finger) and then gradually to a 7th and an octave (second and third augmentation of the hand).
- If the first augmentation is established, then the hands should be introduced to moving from one position to another while playing, initially, only a 2nd or 3rd, but then also in octaves, i.e. chords can be moved in octaves, with alternating hands. Almost every piano method book has such arpeggio pieces.
- At the same time the G3-grip (6th with B and G) and the F5-grip (4th with C and F) of the left hand in the key of C major can be introduced.
- Thereafter, one could proceed with major and minor triads and chord progressions (I-V-vi-IV, ii-V-I or 12-bar blues).
- At the same time the passing of the thumb can be introduced; thereafter, scales (major, minor, pentatonic, blues) and arpeggios.

The pupil should continue to train both the intervallic and the note name reading. He should also start with quick recognition and memorization of 3- to 5-tone patterns. In addition, many exciting challenges regarding ear training and theory knowledge are waiting!. As a reward the pupil will be able to play by ear, to play fluently while reading music and to improvise freely.

My wish with the PianoSeesaw method is for all piano teachers to have more fun, get inspiration and find fulfillment in teaching the piano. The same wishes go to all pupils who are allowed to experience the joy of receiving piano lessons.

Markus Kreisler, Tromsø 10.12.2016

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