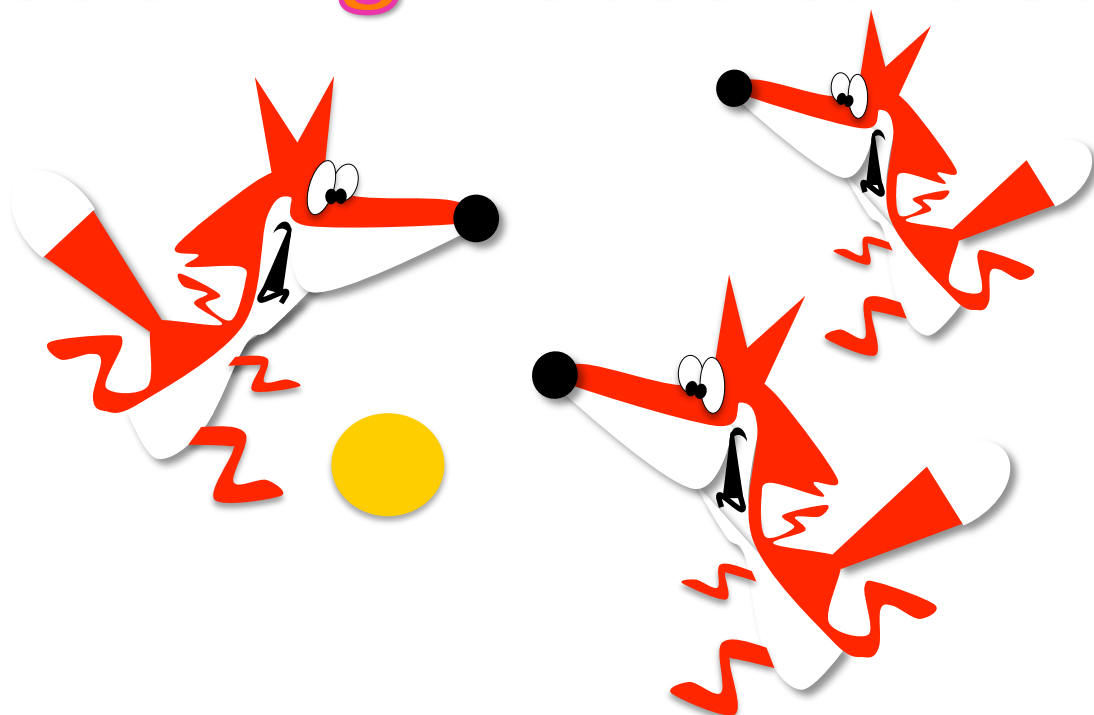




Lightning Piano Teaching Notes & Ideas



By Sally Hopkins

www.lightningpiano.com

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The pages of these notes correspond to the relevant page in Lightning Piano Book 3.

Lightning Piano Sight Reading Book 3 provides further exercises to reinforce the concepts learnt.



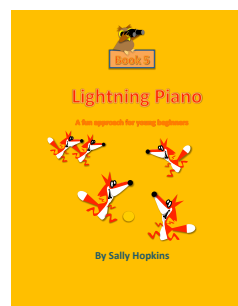
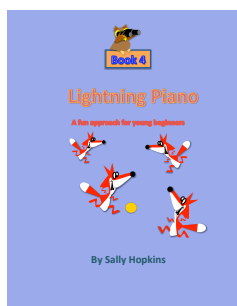
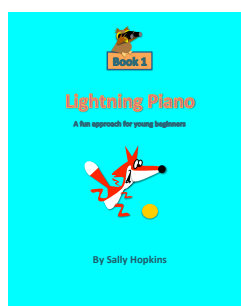
Visit www.lightningpiano.com for

Games to play

Teachers Notes & Ideas

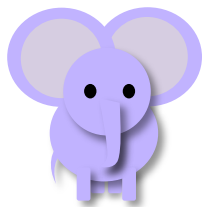
And lots more!

Also in the series:



Introduction

Improvisation &
Playing By Ear



Like all piano courses, ***learning to read music*** is a fundamental part of Lightning Piano.

However, I believe ***experimentation, improvisation*** and ***playing by ear*** are equally important in developing true musicianship and this is reflected in the books.

Based on well known songs & nursery rhymes, the method encourages pupils to ***sing*** as they play to promote ***fluency*** and ***phrasing***. As Zoltan Kodaly said, “Everyone who learns an instrument should sing first.”

Children are encouraged to perform from ***memory*** further encouraging ***performance techniques*** and ***artistry***.

Performance &
artistry



Aural
Development



www.lightningpiano.com

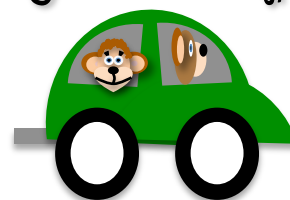
Playing with others develops many skills and makes playing more fun. I would encourage teachers to add simple accompaniments from time to time and then swap over so the pupil makes up a simple accompaniment (drones and use of home note and dominant etc).

The ***ear training games*** suggested in the books promote aural development.

The books feature ***“Monkey Games”*** to embed the ***skills and techniques*** learnt in lessons. These games and exercises can be played/practised away from the piano (eg while in the car or on the table waiting for tea)

Technique:

Games & Exercises



Puzzle Time



Chipmunk's
Challenge



Finally, ***“Puzzle Time”*** and ***“Chipmunk's Challenge”*** ensure that each new concept is fully understood in theory and can be applied in practise. A separate theory book is not necessary although the books in the Lightning Piano Sight Reading series are recommended.

Written Notation & Reading Music

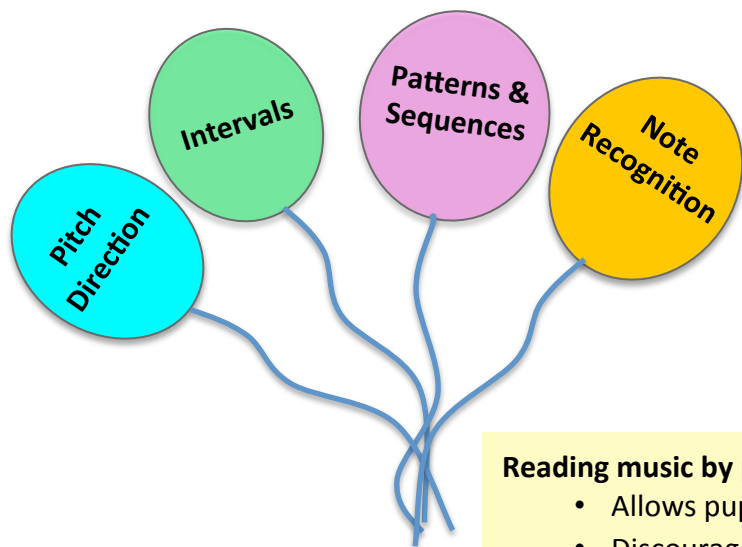
Building on the techniques and aural skills developed in Books 1 and 2, Book 3 explores more complex pulse and rhythms aurally and guides the pupil to understand the **written notation** (including ♩. and ♩ s) .

The “Balloon Stave” is used to demonstrate the **correlation** of pitch and position on the stave. The notes learnt in Books 1 and 2 (Bottom Space A, 3 C’s, 2 G’s, and Doggy D) are revised and new notes are introduced (Buzzy Bee and all the spaces). Reading melodic 2nds & 3rds (“walking” and “hopping”) is revised and pupils are introduced to melodic 4ths and 5ths always referring to lines and spaces and pitch direction

Book 3 focuses on:

- reading pitch direction – same pitch, higher or lower;
- Reading intervals using melodic 2nds, 3rds, 4ths and 5ths;
- Spotting repeated bars/phrases and also sequences; and
- Recognising Bottom Space A, 3 C’s, 2 G’s, D, B and all the spaces as starting notes.

Books 4 & 5 gradually introduce other notes and wider intervals (6ths, 7ths and octaves.)



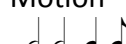
Reading music by pitch direction & interval:

- Allows pupils to use many notes
- Discourages looking at the hands
- Facilitates fluency & phrasing
- Simplifies transposition

The **flashcards** created specifically for **Lightning Piano** show notes on the *grand stave* and the *same size* as the music in the books they are reading.

Key Learning Objectives

Chapter 1 - All The B's and Triads

- **Keyboard layout:** Revising finding all the A's, C's, G's and D's on the piano
- **Keyboard layout:** Finding all the B's on the piano
- **Melodic Intervals & Pitch Direction:** Revising Walking 2nds (Next Door Notes) & Hopping 3rds
- **Melodic Intervals & Pitch Direction:** Leaping 4ths, & Double Hopping 5ths
- **Harmonic Intervals:** Revising Nasty 2nds & Nice 3rds
- **Harmonic Intervals:** 4ths, 5ths & Triads
- **Notation:** Revising Bottom Space A, 3 C's, Grumpy G, Treble G and Doggy D
- **Notation:** Buzzy Bee & Buzzy Bee in disguise
- **Revising Dynamics & Slurs**
- **Technique:** Revising Contrary Motion & Similar Motion
- **Pulse & Rhythm:** Revising 44, 34 and 24 Time; 

Chapter 2 – The Butterfly Scale

- **Technique:** Thumb under & fingers over; Contrary Motion C Major Scale
- **Pulse & Rhythm:** Revising Tied Notes


Chapter 3 - Tones & Semitones

- **Semitones & Sharps & Flats**
- **Technique:** Chromatic Scale (Contrary Motion)
- **Expression Marks:** Dynamics & Italian Terms

Chapter 4 – ACE & Grumpy G

- **Notation:** Left hand spaces

Chapter 5 – Dotted Rhythms & Leaping 4ths

- **Pulse & Rhythm:** 
- **Intervals:** 4ths
- **Technique:** Beginning to play scales in similar motion – 3's Together

Chapter 6 – Major & Minor

- **Recognising Major & Minor by sound**
- **The “Me” Note:** Changing 3rd note of scale & middle note of Triad
- **Naming Triads**
- **Technique:** Progressing similar motion – 3's Together

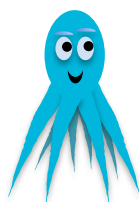
Chapter 7 – FACE

- **Notation:** Right hand spaces
- **Technique:** C Major Scale – Similar Motion

These Pianimals appear throughout the book to remind pupils of particular techniques.
So children don't have to read written reminders, the relevant animal can be circled.



George Giraffe says:
Sit Correctly



Oli Octopus says:
Float up with dangling fingers
Drop down



Matthew Mole says:
Don't look at your hands

These symbols suggest things to do before playing to assist reading notation



Set the pulse
Count 2 bars before playing



Identify and mark same pitch notes, mountain tops, valleys, melodic 3rds, 4ths and 5ths



Marking music facilitate faster reading thereby increasing fluency



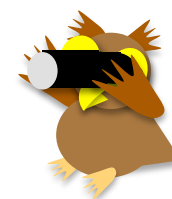
Name *Doe* & *Sew*?
Writing the name of the tonic & dominant notes establishes habit of playing within key signature.



Identify matching bars & sequences
Spotting patterns and sequences in advance makes notation less scary and facilitates fluency.



Freddie Fox says:
Fingers move at knuckles & rest when not needed.



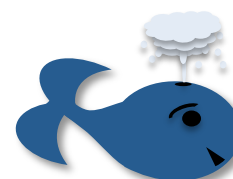
Oliver Owl says:
Use round fingers & firm fingertips



Lightning Leopard says:
Change the volume



Seren Star says:
Share your music



William Whale says:
Sing while you play
Some pieces need to be transposed by 1 octave

Music I Like/Don't Like

To encourage active listening during, I encourage pupils to fill in the chart on page 7.

There are suggested activities for pieces from Carnival Of The Animals in the book. Other pieces, either chosen themselves or by you, can be added and a ✓ or ✗ added in the box to indicate like/dislike accordingly.

The Aquarium by Saint Saens

Encourage pupils to listen for chromatic sounds

Talk about how the sounds remind us of tinkling water and how different groups of notes can be used to create pictures.

Persons With Long Ears by Saint Saens

Encourage pupil to listen for the falling semitones at the end of each (ee-or)

Talk about how different intervals can be used in music to create sounds and emotions.

New World Symphony by Dvorak

Encourage pupil to listen for dotted rhythms and even quavers.

Cuckoo In The Heart Of The Wood by Saint Saens

Talk about major and minor thirds: how they sound and how they are formed (Major 3rd = 4 semitones; Minor 3rd = 3 semitones.) Discuss how different intervals can be used in music to create sounds and emotions.

4th Movement of 9th Symphony by Beethoven

Talk about how Beethoven builds a sense of joy using contrasting major and minor sounds, dynamics, instrumentation, articulation etc.

CHAPTER 1

All The B's & Triads

The Balloon Stave and Note ladders may be photocopied for educational purposes only.

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Balloon Games

To revise correlation of pitch and position on the grand stave & Identify Buzzy Bee

- Revise lines & spaces, high and low notes, and reading from bottom up
- Ensure pupil can remember how to find bottom space A, 3 C's, Grumpy G, Treble G and Doggy D
- Talk about Middle C's magic line which only appears when needed (eg Doggy D in disguise). Remind pupil about the disproportionate gap between the staves & why Middle C is not in the middle!
- Revise "walking" (ie melodic 2nds), and "hopping" (ie melodic 3rds)

Find All the A's, C's, G's and D's on your piano

Follow My Leader From C: Beginning on Middle C, as you move the balloon up or down by a melodic 2nd or 3rd, the pupil plays the corresponding note. Use this method to revise G's and Doggy D and to find Buzzy Bee. This revises the concept of lines and spaces & allows the pupil to find B for himself.

Hide & Seek G's: Move the balloon up & down the stave slowly, stopping as you pass over each G. The pupil plays the correct G to make the balloon move again. As the pupil becomes more confident, make it less obvious where you are going next, sometimes going back to the same note more than once. Finally add Bottom Space A & 3 C's in to the game.

Hide & Seek D & B's: Move the balloon up & down the stave slowly, stopping as you pass over the notes either side of Middle C ie Doggy D and Buzzy Bee. The pupil plays D or B to make the balloon move again.

Tell A Friend: This confirms whether the pupil really does know where Doggy D and Buzzy Bee are on the stave (ie either side of Middle C)



The 2 Balloon Staves may be photocopied **for educational purposes only**.

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Ensure pupil understands how notes are named from Bottom Space A up the stave with a note on every line and every space.

Remind pupils that the gap between the Treble stave and Bass stave is not proportional... they have been pulled apart so that the space between is large.

Pay particular attention to the spaces either side of Middle C which don't look like the other spaces. (see page 10)

Ensure pupil understands why D looks different in the bass clef B looks different in the Treble Clef (ledger lines). (see page 10)



The 2 Balloon Staves may be photocopied **for educational purposes only**.

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Use this page to help pupil understand how D and B either side of C look different. And to understand hopping over C

Ensure pupil understands why D looks different in the bass clef B looks different in the Treble Clef (ledger lines).

The ***flashcards*** *have been* created specifically for ***Lightning Piano Fun!***

They show notes on the *grand stave*

They are the *same size* as the music in the books they are reading.

Encourage parents to cut out the flashcards and regularly play memory games with their child.

Games can be downloaded free from the website.

Activities

1. Putting the notes in order from low to high
2. Choosing a card and naming 3 things which begin with the letter.
(Choose a different theme for each round eg animals, vehicles, names)
1. Go to www.lightningpiano.com for free printable games

Chipmunk's Challenge

To revise keyboard geography, Cs and D's and to learn to recognise B's
& practice Octopus Drop & slur/legato technique

What to do:

- Pupil plays all the Cs & D's from low to high with octopus drop on C, smooth transfer to D then lift.
- Pupil finds all the B's from low to high
- Pupil plays all the B's, Cs & D's from low to high with octopus drop on B, smooth transfer to C & D then lift (ie slurred)

Buzzy Bee

To revise note values (♩ ♪ ♫) reading next door notes from C & To Find Buzzy Bee

What to do:

- Circle same pitch notes
- Find the things in the search bar
- Discuss rhythm and counting:
revise quavers & tap rhythm if necessary.



Buzzy Bee Again! (Spot the difference)

To revise how the treble and bass staves fit together

What to do:

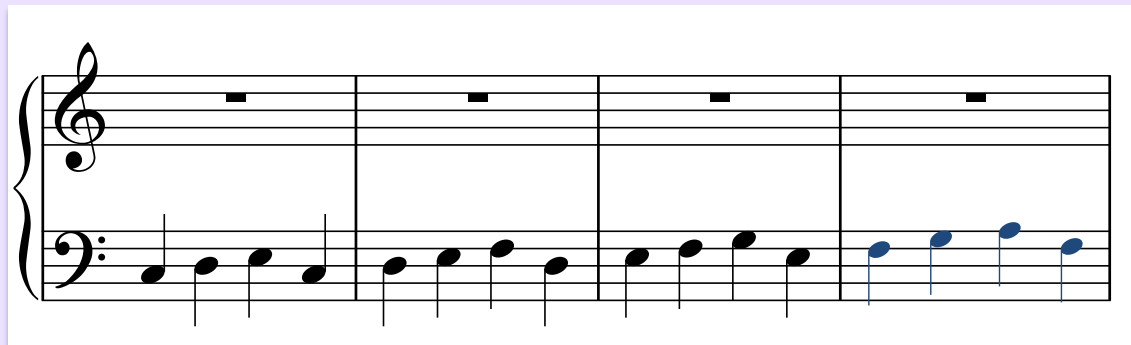
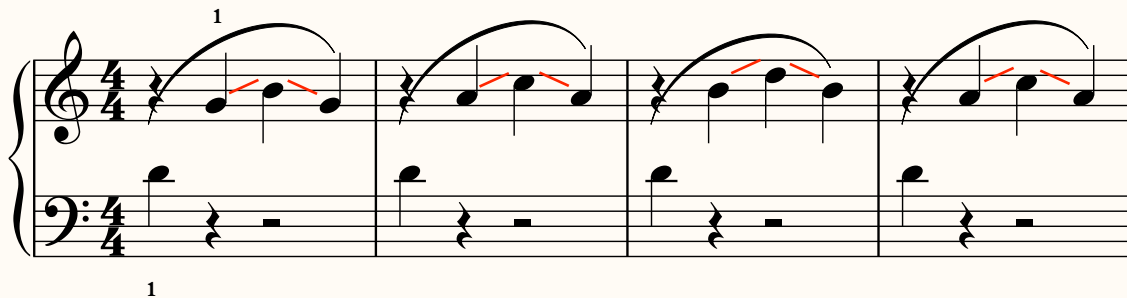
- Discuss how the staves have been “pulled apart” so the gap is no longer proportional.
- Discuss how the shape of the music is the same
- Discuss how B looks in the different hands

A Windy Day

To identify one bar sequence / pattern & revise Doggy D in disguise

What to do:

- Find things in the search bar. Mark hopping (melodic 3rds)
- Discuss left hand matching bars
- Discuss R.H. shape & pattern/sequence. (Each bar begins 1 note higher (or lower); intervals are the same.
- Special attention should be paid to legato play and in particular passing the tune smoothly from l.h. to r.h. Pupil plays without looking at hands.
- Discuss dynamics – some pupils like to write them on the music.

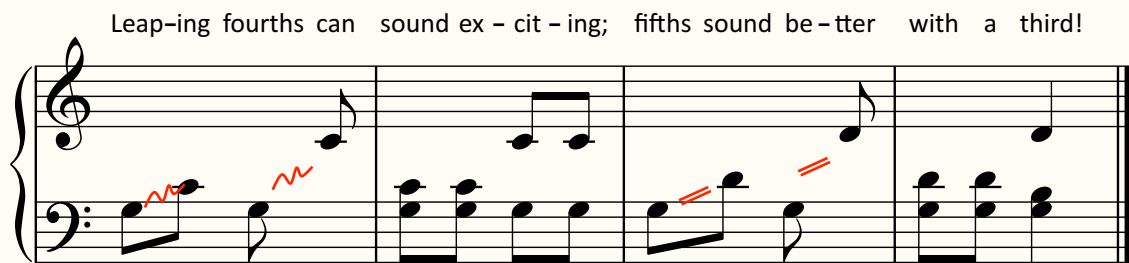


Next Door Notes

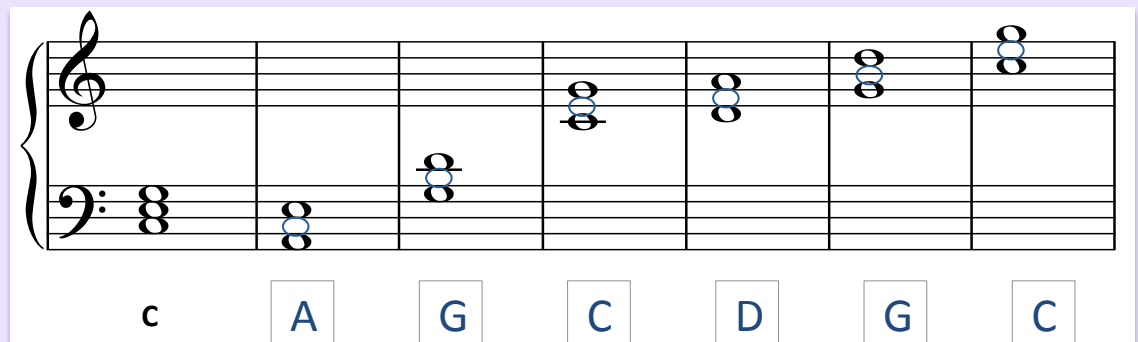
To identify melodic and harmonic intervals aurally and in notation.

What to do:

- Find things in the search bar. Mark 3rds, 4ths and 5ths
- Discuss beamed pairs of quavers and unbeamed single quavers.
- Tap rhythm
- Identify pattern – bass note remains the same, pairs of bars – interval gets bigger each time.
- Discuss how Doggy D and Middle C look different in each clef and how this changes how the intervals appear (line 2).
- This is largely a note reading revision exercise – not a technical exercise or performance piece! Use it to begin identifying intervals by sound and notation.



Explain that Triads are special chords based on 2 harmonic 3rds (the outside notes are a 5th apart – double hop) & they are named & easily read by the bottom note. A good opportunity to talk about guitar chords. Useful resource: Chords for most songs can be found at www.ultimateguitar.com



Cuckoo

To revise Harmonic and Melodic Intervals and counting in 3

What to do:

- Find things in the search bar
- Identify harmonic intervals (5ths are like Triads with the middle note missing)
- Mark melodic thirds
- Identify matching bars 1 & 2 match 5 & 6
- Practice 1st bar a few times to master phrasing

To recognise 3rds and 5ths (hopping & double hopping)

To recognise Treble Clef C, Doggy D and Treble G

What to do:

- Ask pupil to identify 3rds (hopping) and 5ths (double hopping)
- Ask pupil to identify 1st note of each bar.
- Explain they can look at the keyboard.
- Using a timer, time how fast they can play all the notes
- Put a star beside the time they have achieved
- I allow 3 attempts at this exercise & then repeat next lesson hoping for an improvement!

Cuckoo

To revise Harmonic and Melodic Intervals and counting in 3

- When mastered in G major, transpose 4 notes higher into C major.

To recognise 3rds and 5ths (hopping & double hopping)
To recognise Bottom Space A, 2nd Space C and Grumpy G & Buzzy Bee

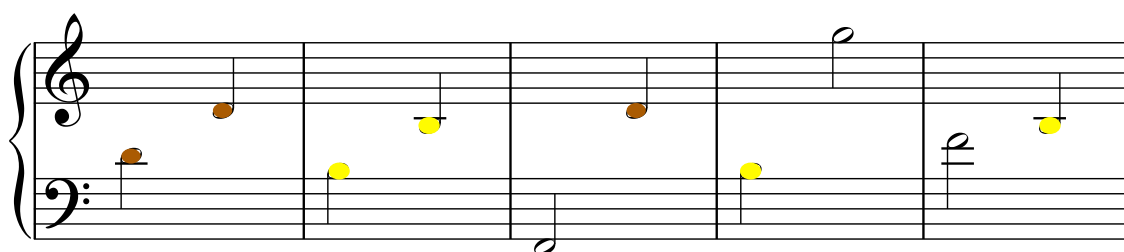
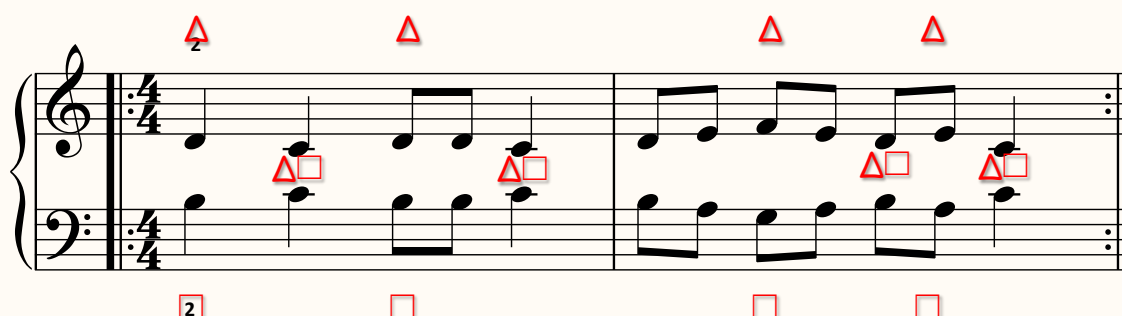
What to do:

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- Explain they can look at the keyboard.
- Using a timer, time how fast they can play all the notes
- Put a star beside the time they have achieved
- I allow 3 attempts at this exercise & then repeat next lesson hoping for an improvement!

Cradle Song

To revise B and D either side of Middle C

- Identify changes of direction (mountains and valleys)
- Revise contrary motion – point out how the r.h. mountains correspond with l.h. valleys and vice versa.
- Play hands together



Remind pupil that B is below Middle C and D is above.

Mary Jayne's Monkey Games

Parking The Car In The Garage

To introduce scale thumb technique & revise correct rounded finger action from the knuckle.

What to do:

- On a table Revise: "Good Fingers / Naughty Fingers" (see Book 1)
- Revise Finger action (move from knuckles with round fingers) (see Book 1)
- Revise thumb action (side of thumb) (see Book 1)
- Practise sliding thumb under "Good Fingers" with the fingers remaining still (thumb is car, fingers make the garage)
- Identify repeat marks – discuss which bars to play when (1, 2, 1, 2, 3,)
- Practice exercise on piano.
- Encourage pupil to practice on table while waiting for tea etc.

I Hear With My Little Ear

Echo Tunes

To develop pitch recognition: This game builds on Higher/Lower/Snap. .

What to do:

- Explain that you are going to play 2 notes (the first will be C) for the pupil to copy.
- The pupil then shuts his eyes or looks away while you play C followed by either B, D, E or A
- The pupil then opens their eyes and plays the notes back.
- Once established with melodic 2nds and 3rds, add 4ths and 5ths (at teacher's discretion)
- Once established with 2 notes, add a 3rd note. (Longer phrases can be used at teacher's discretion)

Nice Or Nasty & Triads!

To develop aural recognition of harmonic 2nds, 3rds, and Triads

What to do:

- Have fun allowing pupil to experiment playing 2 notes at the same time. Discuss the different sounds.
- Play 2 notes simultaneously for pupil to identify: harmonic 2nd = nasty; harmonic 3rd = nice; Triad = Triad.
- Include Harmonic 5ths by removing removing the middle note of the Triad (at teacher's discretion)

Knights In Shining Armour

To introduce scale thumb technique & revise correct rounded finger action from the knuckle.

What to do:

- On a table: Revise “Good Fingers / Naughty Fingers” from Book 1
- Revise Finger action (moving from the knuckles and playing on the fingertips -keeping fingers rounded)
- Revise thumb action – playing on side of thumb
- Revise moving thumb under “Good Fingers”. (Parking the Car in the Garage page 19)
- Beginning with “Good fingers”, practise leaping all fingers over thumb simultaneously and back again
- Repeat but landing on a specific finger, 2 then 3 then 4

- Identify repeat marks – discuss which bars to play when (1, 2, 1, 2, 3, 4)
- Practice exercise on piano.
- Encourage pupil to practice on table while waiting for tea etc.

The Butterfly Scale

To Practise thumb scale techniques and contrary motion

What to do:

- Ask pupil to identify high and low notes and repeated notes
- Discuss Contrary Motion
- Practise playing, slowly at first (hands separately at teacher’s discretion) with correct finger and thumb technique.

Twinkle Twinkle Little Star

To Practise thumb scale techniques and contrary motion

What to do:

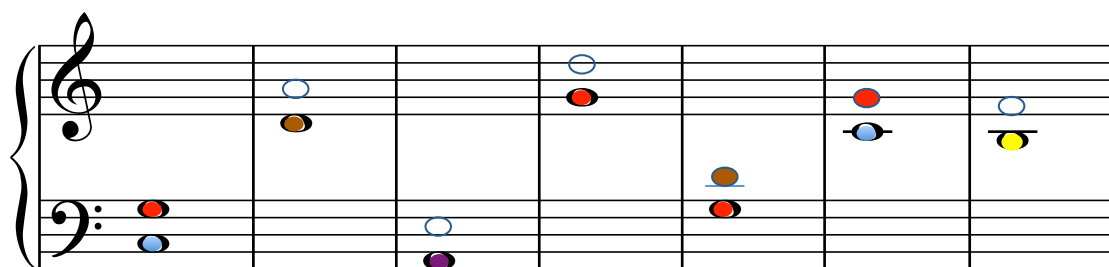
- Mark 4ths and 5ths. Find things in search bar.
- Matching bars (5 – 6 & 7 – 8)
- 2 note contrary motion pattern in bars 3 & 4
- Revise tied notes.
- Discuss D.C and order of play. (line 1, line 2, line 1)
- Remind pupil that where finger numbers are written it does NOT mean just play the note that finger is on but is a warning that the finger is to be on a different note.
- Play hands together

Yankee Doodle

To Practise thumb scale techniques and contrary motion

What to do:

- Identify matching bars (1 & 3) and contrary motion (line 2)
- Mark melodic 3rds
- Play hands separately then together



CHAPTER 3

Tones & Semitones

Spend time establishing flat sign indicates go down to the next note... Discuss C flat (B) and F flat (E) and “semitones”

Spend time establishing sharp sign indicates go up to the next note... Discuss B sharp (C) and E sharp (F) and “semitones”

If you're squashed by a flat
You will sit down with a splat!

If you sit on something sharp
You will jump up pretty fast!

Echo Scales

To develop recognition of chromatic scale & major scale

What to do:

- Play a 5 note scale from C ascending or descending, chromatic or major
- Pupil copies it back.
- (G major ascending and chromatic from G can also be used – tell pupil where to begin)
- Can be a useful time to introduce concept of major scale containing 2 semitones: between notes 3 & 4 (Me and Far) and between notes 7 & 8 (Tea and Doe).

An opportunity to discuss how pieces are formed from groups of notes – often major or minor scales but also pentatonic, Blues, chromatic, etc ... and modes... Have fun choosing a “scale” and making up a tune with those notes eg only the black notes (pentatonic),



Discuss Oct = 8

8 white notes in an octave INCLUDING the first and last notes which are the same
There are a combination of semitones and tones – 7 intervals in total

13 notes in a chromatic scale INCLUDING the first and last notes which are the same.
There are 12 semitones in a chromatic scale. – Can be a good time to introduce Schoenberg's “12 Tone Technique” at teacher's discretion.





Chromatic Scale

To apply flats and sharps and establish chromatic scale fingering

What to do:

- Find the things in the search bar
- Explain that 3rd finger only plays black notes and that fingers 4 & 5 are having a rest!
- Play hands separately then hands together
- NB playing in the opposite direction to the music written on page 24 is harder as pupils have to remember when to use 2nd finger and should only be attempted when fully understood and internalised the scale the “easy way”
- A good time to discuss why fingering is important when playing the piano.
- Discuss different fingering & intervals in chromatic scales and major scales and where the semitones fall in major scales ie between Me & Far (3 & 4) and between Tea and Do (7 & 8)

To read sharps and flats (and revise C, G, D, B and A)

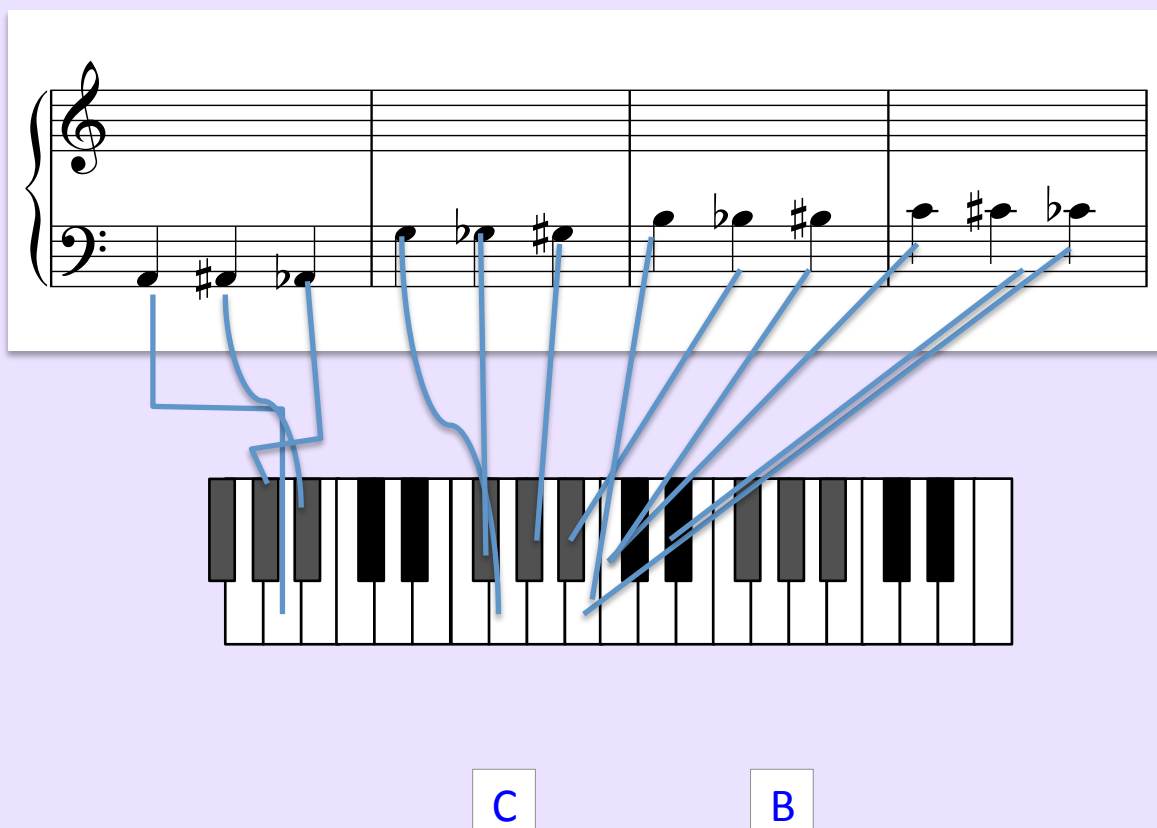
What to do:

- Ask pupil to spot the pattern (Pairs of notes with 2nd note sharpened or flattened)
- Explain they can use any fingers of any hand to play the notes and they can look at the keyboard.
- Using a timer, time how fast they can play all the notes.
- Put a star beside the time they have achieved
- I allow 3 attempts at this exercise & then repeat next lesson hoping for an improvement!

Encourage pupil to hear the donkey braying and identify the semitone (can they find the notes on the piano?)

Listen to the use of the chromatic scale in the Aquarium. (Can they create a similar watery pattern of notes using notes from the chromatic scale on the piano?)

An opportunity to discuss how pieces are formed from groups of notes – often major or minor scales but also pentatonic, Blues, chromatic, etc ... and modes.... Have fun choosing a “scale” and making up a tune with those notes eg only the black notes (pentatonic),



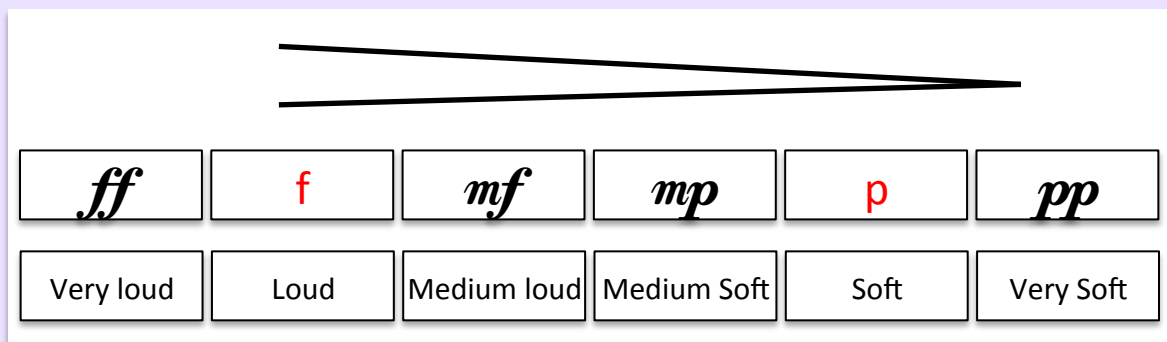
Ice World

To apply flats and sharps, revise chromatic scale fingering & experiment with painting pictures through music

What to do:

- Find the things in the search bar
- Identify R.H. matching bars 1 to 4
- Identify chromatic scale contrary motion pattern line 2 & chromatic scale l.h. line 1
- Discuss moving hand at end of line 1
- Discuss painting picture using dynamics, speed, rit, using different octaves etc
- Establish pulse
- Play hands together

Diminuendo = Get quieter = dim.



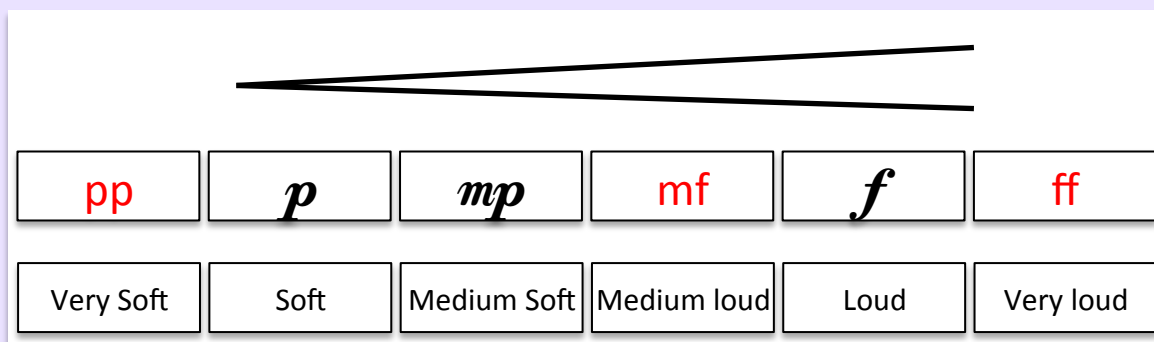
Honey Bee

To hear semitones within major scale & revise sharps and triads

What to do:

- Find things in search bar. Mark melodic 3rds
- Matching bars 5 – 6 & 7 – 8; 1 bar descending pattern bar 5 & bar 6
- Discuss r.h. notes line 2
- Identify similar motion.
- Discuss D.C. and pattern of play (line 1, 2, 1)
- Play
- Discuss dynamics
- Play again with dynamics

Crescendo = Get louder = cresc.



CHAPTER 4

ACE – and Grumpy G

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Balloon Games

To revise correlation of pitch and position on the grand stave & Identify left hand spaces

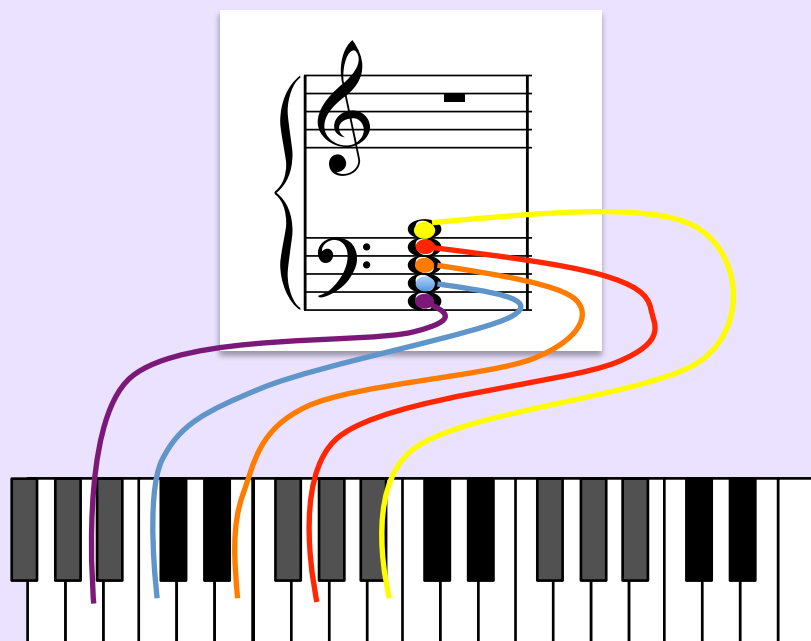
- Revise lines & spaces, high and low notes, reading from bottom up, Bottom Space A; melodic 2nds & 3rds

Find All the A's, C's, G's, D's and B's on your piano: Find all the A's from the bottom of the piano to the top. Repeat with C's then G's then D's and finally B's.

Follow My Leader Hopping From Bottom Space A: Beginning on Bottom Space A, as you move the balloon up by a melodic 3rd, the pupil plays the corresponding note. Use this method to find the names of the left hand spaces. This revises the concept of lines and spaces & allows the pupil to name the spaces.

Hide & Seek Left Hand Spaces: Move the balloon up & down the stave slowly, stopping as you pass over each space. The pupil plays the correct note to make the balloon move again. As the pupil becomes more confident, make it less obvious where you are going next, sometimes going back to the same note or moving by a 5th rather than a 3rd (double hopping). Finally ask pupil to name the note as they play it.

Tell A Friend: This confirms whether the pupil really does know the names of the spaces.



ACE and Grumpy G

To learn left hand spaces.

What to do:

- Identify things in search bar and mark 3rds
- Ask pupil what they notice about the music – establish all the notes are spaces
- Grumpy G is to be played with right hand.
- Discuss home note and whether piece is major or minor (what happens if you add a C sharp?)
- Encourage pupil to learn the names of the spaces and, more importantly, where they are on the piano.

The diagram illustrates the connection between piano keyboard images and musical notation for the 'ACE and Grumpy G' exercise. It consists of two rows of boxes. The top row contains four boxes, each showing a different section of a piano keyboard with specific keys highlighted in red. The bottom row contains four boxes, each showing a musical notation pattern. Blue lines connect the red-highlighted keys in the top row to the corresponding notes in the bottom row.

Top Row (Keyboard Images):

- Box 1: Keys C, D, E, F, G, A, B are shown. Keys C, D, E, and F are highlighted in red.
- Box 2: Keys G, A, B, C, D, E, F, G are shown. Keys G, A, B, and C are highlighted in red.
- Box 3: Keys D, E, F, G, A, B, C, D are shown. Keys D, E, and F are highlighted in red.
- Box 4: Keys E, F, G, A, B, C, D, E are shown. Keys E, F, and G are highlighted in red.

Bottom Row (Musical Notation):

- Box 1: A single note (C) is shown. Below it are the numbers 1 2 3. To the right, a beamed eighth note pair (D-E) is shown with '4-sy' below it.
- Box 2: A single note (G) is shown. To the right, a beamed eighth note pair (A-B) is shown.
- Box 3: A single note (D) is shown. To the right, a beamed eighth note pair (E-F) is shown.
- Box 4: A single note (A) is shown. To the right, a beamed eighth note pair (B-C) is shown.

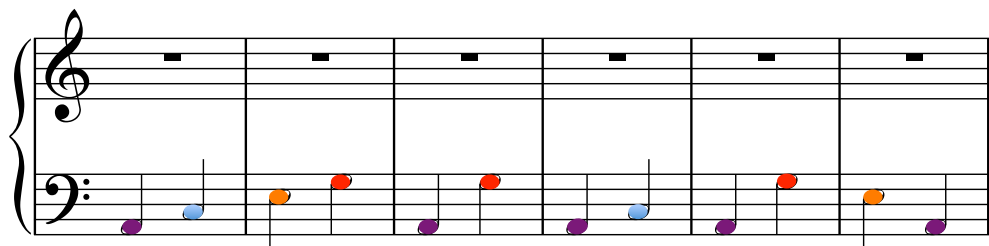
Blue lines connect the red-highlighted keys in the top row to the corresponding notes in the bottom row: C to C, D to D, E to E, F to F, G to G, A to A, B to B, and C to C.

Little Brown Jug Duet (Low Part)

To revise sharps and natural signs.

What to do:

- Find things in search bar. Mark melodic 3rds.
- Matching Bars 1-3 & 5-7
- Help pupil work out the notes with accidentals – Explain why we need natural signs (accidentals usually last for the whole bar)
- Discuss skills required to accompany – listening to other player, playing sympathetically with dynamics and articulation etc



Little Brown Jug Duet

(High Part – play an octave higher)

To revise l.h. notes & develop phrasing & articulation

What to do:

- Find things in search bar. Matching Bars 1-3 & 5-7. Rising pattern bars 1 & 2, 5 & 6
- Discuss character, articulation and phrasing (light – laughing – almost staccato?)
- Discuss different fingerings if appropriate – can be a good time to talk about why we use different fingerings (To simplify playing vs articulation and phrasing)

To read left hand spaces

What to do:

- Ask pupil what they notice – all spaces
- Explain they can use any fingers of any hand to play the notes and they can look at the keyboard.
- Using a timer, time how fast they can play all the notes.
- Put a star beside the time they have achieved
- I allow 3 attempts at this exercise & then repeat next lesson hoping for an improvement!

CHAPTER 5

Dotted Rhythms & Leaping 4ths

Onesy, Twosy!

To Practice reading dotted rhythms and develop independent hands

What to do:

- Revise note values and explain dot adds half value of note again (revise dotted minim ♩.) Discuss ♩.
- Tap r.h. rhythm
- Tap 1st bar hands together then 2nd bar hands together several times
- Tap 3rd bar several times hands together then bar 4
- Discuss bars 3 & 4 match
- Tap all 4 bars

- Swap hands – repeat exercise
- Encourage pupil to practice on table while waiting for tea etc

God Save The Queen

What to do:

- Tap rhythm
- Play & sing national anthem beginning on C for pupil to hear
- Play 1st line and discuss how it matches the rhythm in the boxes
- Play line by line asking pupil to spot the rhythm
- Discuss line 6 (1st bar changes, but 2nd bar dotted rhythm matches)
- Help pupil to play by ear – write name of 1st note of each line

Here Comes The Lion King (Duet)

To recognise harmonic 4ths and practise moving whole hand by one note.

What to do:

- Find things in search bar
- Discuss trumpet fanfares and how to create that sound on a piano... harmony, articulation, dynamics ...
- Revise octopus drop landing on rounded fingers
- Practise playing 4ths with 1 & 4 and moving whole hand by one note without looking
- Revise DC
- NB left hand plays one octave lower
- Play as a duet, pupil taking l.h. first, teach r.h. then swap
- Finally encourage pupil to play hands together
- Have fun creating different r.h. parts keeping the same rhythm (as one handed duets)

I Hear With My Little Ear

Echo Rhythms

To develop auditory memory

What to do:

- Play 1 bar rhythms for pupil to copy back including ♩ ♪. ♩ ♪

Walking, Hopping & Leaping

To develop aural recognition of melodic 2nds, 3rds, and 4ths

What to do:

- Play 2 notes for pupil to identify melodic interval.
- Keep to major 2nds (walking), Major 3rds (hopping) and Perfect 4th (leaping) at first
- Include Minor 3rds then 5ths at teacher's discretion

Nice, Nasty, Kings & Triads

To develop aural recognition of harmonic 2nds, 3rds, 4ths and Triads

What to do:

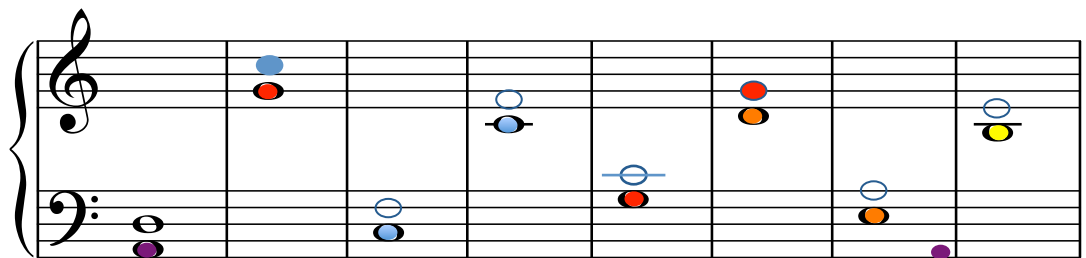
- See page 19. (2^{nds} = nasty; 3^{rds} = nice; 4^{ths} = Kings; Triads = Triads. Include 5^{ths} at teacher's discretion)

Ho Heave Ho

To recognise melodic 4ths (sound and notation)

What to do:

- Mark 3rds and 4ths
- Play as a duet (1 hand each then swap parts)
- Play hands together



Stuck In The Mud

To internalise dotted rhythm theory, establish holding thumb down while fingers play independently, establish moving 4 onto sharp while maintaining 5 finger position and develop independent hands.

What to do:

- Practise r.h. melody then play as written (with thumb held on C)
- Discuss the rhythm – play as a duet, taking one hand each
- Then try hands together
- Move 4 onto F sharp and play again
- Swap hands

3's Together

To establish 3s together fingering in preparation for Group 1 Scales (C, G, D, A & E major & minor)

What to do:

- Talk about 3's together
- Practise hands separately
- Hands together
- Encourage pupil to practice on table while waiting for tea etc

New World Symphony by Dvorak

To internalise dotted rhythm and revise melodic 4ths

What to do:

- Find the things in the search bar
- Mark 3rds and 4ths
- Find matching bars (1-2 & 5-6; line 1 and line4; compare line 5)
- Discuss r.h. moving position
- Discuss dynamics and phrasing
- Briefly fill in history of this piece and encourage pupil to go away and listen to it.

New World Symphony (Cont'd)

To begin to memorise longer pieces of music

What to do:

- Identify line 1 and line 4 similarities (pitch) and differences (rhythm)
- Compare lines 2 and 5
- Identify contrary motion
- Practise last line hands separately then together
- Discuss dynamics and phrasing

The diagram illustrates the relationship between four rhythmic patterns (represented by black and white diagonal stripes) and four musical notations. Blue lines connect the patterns to the notations as follows:

- Pattern 1 (four black slanted rectangles) connects to Notation 1 (four eighth notes).
- Pattern 2 (black slanted rectangle, white space, black slanted rectangle, black slanted rectangle) connects to Notation 2 (quarter note, eighth note, dotted quarter note, eighth note).
- Pattern 3 (black slanted rectangle, black slanted rectangle, white space, black slanted rectangle) connects to Notation 3 (dotted quarter note, eighth note, dotted quarter note, eighth note).
- Pattern 4 (black slanted rectangle, white space, black slanted rectangle, white space, black slanted rectangle) connects to Notation 4 (quarter note, dotted quarter note, eighth note, quarter note).

The musical notations are as follows:

- Notation 1: 1-sy 2-sy 3-sy 4-sy
- Notation 2: 1 2-sy 3-sy 4 -sy
- Notation 3: 1-sy 2-sy 3-sy 4-sy
- Notation 4: 1-sy 2-sy 3 -sy 4

CHAPTER 6

Major & Minor

- Play 5 finger frenzy beginning on different notes and experimenting changing 3rd note to switch from major to minor etc. Avoid beginning on B! Explain it is the 3rd note - Me - which makes it major or minor.
- Repeat with Thirds
- Finally repeat with Triads

Stuck In The Mud Again

To internalise dotted rhythm theory, establish holding thumb down while fingers play independently, establish moving 3 onto flat while maintaining 5 finger position and develop independent hands.

What to do:

- Practise l.h. melody then play as written (with thumb held on G)
- Discuss the rhythm – play as a duet, taking one hand each
- Then try hands together
- Move 3 onto natural and play again
- Swap hands

Lullaby

To recognise Minor key & commit C minor hand shape to muscle memory

What to do:

- Identify 3rds and spot the pattern.
- Pupil plays hands together
- Discuss if major or minor.
- Experiment transposing to D minor etc.

If You're Sad

To practise D major finger shape

What to do:

- Mark 3rds
- Ask pupil to compare lines 1 and 2 – what do they notice
- Play as written taking care to establish new hand position
- Play again with l.h.
- Play hands together in similar motion
- Play 5 finger frenzy hands together in similar motion beginning on different notes and experimenting changing from major to minor etc. Avoid beginning on B!

Octopus Triads

To practice playing Triads with correct technique, moving whole hand by one note, and identify major and minor Triads

What to do:

- Practice C major triad several times to establish correct action. Repeat with eyes shut
- Play C major then D Minor Triad several times with eyes shut
- Play whole exercise with eyes open and then with eyes shut.
- Swap hands
- Discuss which Triads are Major and which are Minor.
- Explain the B Triad is neither major or minor. (Explain it is a diminished chord and/or part of V7 chord at teacher's discretion)

Table Olympics 1

To familiarise pupil with feeling of finger 2 in one hand and 1 in the other in preparation for Group 1 Scales (C, G, D, A & E major & minor)

What to do:

- Talk about how it is easy to play in contrary motion where matching fingers play together
- Practise dropping onto thumb in one hand and 2nd finger in the other 4 times
- Swap hands and repeat
- Repeat exercise using finger tap rather than arm drop...With hands resting in “good fingers” position
- Encourage pupil to practice on table while waiting for tea etc

3's Together Again

To establish 3s together fingering in preparation for Group 1 Scales (C, G, D, A & E major & minor)

What to do:

- Talk about where 2 and 1 are playing at the same time
- Practise hands separately
- Hands together
- Encourage pupil to practice on table while waiting for tea etc

Discuss the sound of major 3rds and minor 3rds – play some 3rds for pupil to identify major/minor

Encourage pupil to experiment with 3rds – which are major and which are minor? Why?

Listen to The Cuckoo and discuss the call of the cuckoo

A Major 3rd is **4** semitones

A Minor 3rd is **3** semitones

Take the opportunity experimenting with major and minor 3rds on the piano

's Moody Tune

To have fun making up tunes in major and minor keys

What to do:

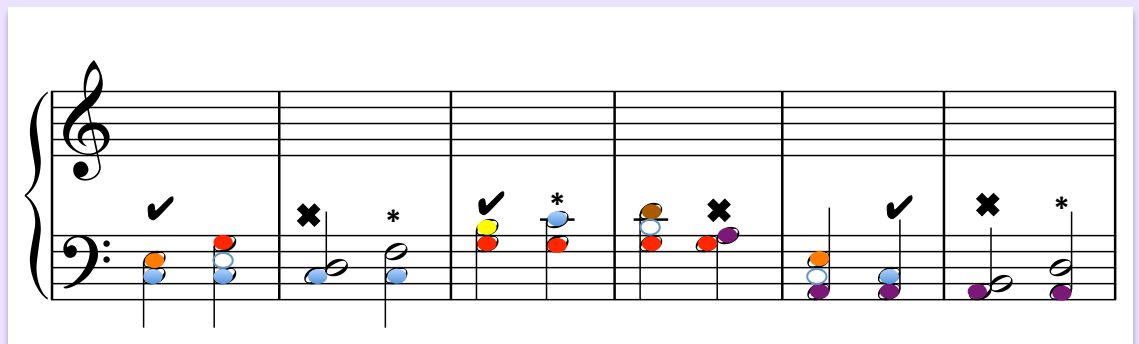
- Ask pupil to play first bar as written and complete a simple four bar tune.
- Repeat changing the E to E flat
- Ask pupil to experiment at home. Some like to write their tune down... others play by ear.

Ode To Joy by Beethoven

To revise l.h. E & reading by interval, 4ths and 5ths by sound and across Grand Stave

What to do:

- Find the things in the search bar
 - Ask pupil what they notice about l.h. 2nd line.
 - Play as written
 - Add r.h. in similar motion in line 1
 - Then try playing a note higher (ie D minor) and discuss changing to D major
 - Finally try playing in C minor
-
- Encourage pupil to listen to Beethoven 9th Symphony Final Movement – Listen for Major and Minor



C minor – flatten 3rd note or scale (Me) ie E ♭
Discuss beginning on F – Home Note & Major/Minor

Play the intervals for the pupil to identify
Discuss if the thirds are major or minor & how you can tell

CHAPTER 7

FACE

The Balloon Stave and Note ladders may be photocopied for educational purposes only.
It may not be used in other publications or sold without written consent.

Please acknowledge Lightning Piano when photocopying or using this tool.

Balloon Games

To revise correlation of pitch and position on the grand stave & Identify right hand spaces

- Revise Bottom Space A & left hand spaces

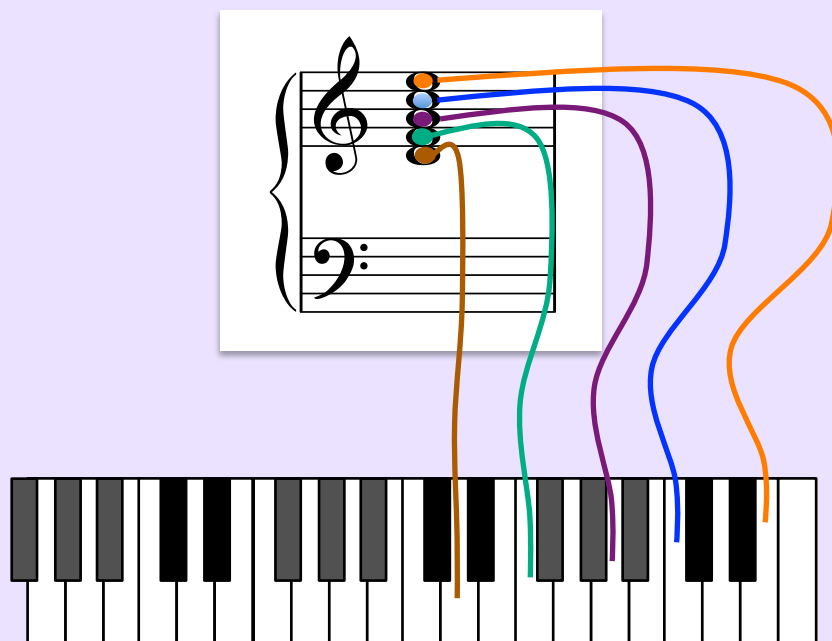
Find All the A's, E's and F's on your piano: Play the A's from the bottom piano up. Repeat with E's then F's

Follow My Leader Hopping From Bottom Space A: Beginning on Bottom Space A, as you move the balloon up by a melodic 3rd, the pupil plays the corresponding note. Use this method to find the names of all the spaces. This revises the concept of lines and spaces & allows the pupil to name the spaces.

Hide & Seek Right Hand Spaces: Move the balloon up & down the stave slowly, stopping as you pass over each space. The pupil plays the correct note to make the balloon move again. As the pupil becomes more confident, make it less obvious, sometimes going back to the same note or moving by a 5th rather than a 3rd

Hide & Seek Right Hand Spaces: As above but all the spaces.

Tell A Friend: This confirms whether the pupil really does know the names of the spaces.



Westminster Chimes

To recognise melodic 3rds, 4ths and 5ths by sound and across Grand Stave

What to do:

- Find the things in the search bar. Matching bars 2-4 and 6-8. Compare bars 1 and 5.
- Ask pupil what they notice about l.h.
- Identify harmonic intervals
- Identify melodic intervals as melody moves between hands.
- Play hands together.

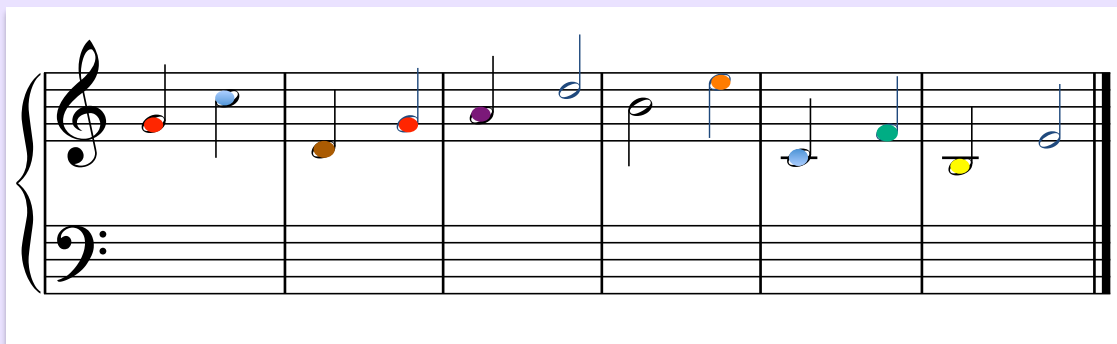


Table Olympics 2

To familiarise pupil with feeling of finger 2 in one hand and 1 in the other in preparation for Group 1 Scales (C, G, D, A & E major & minor)

What to do:

- Talk about how it is easy to play in contrary motion where matching fingers play together
- Revise Table Olympics 1
- With hands resting in “good fingers” position, Pupil then taps r.h. 2 – 1 and l.h. 1 – 2 several times
- Encourage pupil to practice on table while waiting for tea etc

3's Together Again

To establish 3s together fingering in preparation for Group 1 Scales (C, G, D, A & E major & minor)

What to do:

- Talk about where 2 and 1 are playing at the same time
- Practise hands separately
- Hands together
- Encourage pupil to practice on table while waiting for tea etc

The Drunken Sailor?

To practice playing Triads and moving whole hand by one note & recognising melodic 3rds and 5ths

What to do:

- Find things in search bar. Matching bars 1 & 5
- Identify pattern: bars 3 & 4 are one note lower than bars 1 & 2.
- Ask pupil what they notice about l.h... Practice the 2 chords until they can move from one to the other without looking. Name the chords & discuss if major or minor.
- Tap r.h. rhythm.
- Point out r.h. change of position at start of line 2 (1 on E)
- Play as one hand duet.
- Play hands together
- Talk about Sea Shantys.. Sung by sailors to make the work seem easier and help them work together.

To read Right hand spaces

What to do:

- Ask pupil what they notice – all spaces
- Explain they can use any fingers of any hand to play the notes and they can look at the keyboard.
- Using a timer, time how fast they can play all the notes.
- Put a star beside the time they have achieved
- I allow 3 attempts at this exercise & then repeat next lesson hoping for an improvement!

Table Olympics 3

To familiarise pupil with feeling of finger 2 in one hand and 1 in the other in preparation for Group 1 Scales (C, G, D, A & E major & minor)

What to do:

- Talk about how it is easy to play in contrary motion where matching fingers play together
- Revise Table Olympics 1
- With hands resting in “good fingers” position, Pupil then taps r.h. 2 – 1 and l.h. 1 – 2 several times
- Encourage pupil to practice on table while waiting for tea etc

C Major Similar Motion (3's Together)

To establish Group 1 Scales (C, G, D, A & E major & minor)

What to do:

- Discuss 3's together and 1-2, 2-1 swap.
- Play hands together paying particular attention to fingering. (I begin and end on thumbs to establish same finger pattern for all octaves. The turn around 5th finger can be practiced in 5 finger frenzy)
- As pupil plays E F G A, ask then to say “3's together, 1-2, 2-1, 3's together” to reinforce the fingering.

When The Boat Comes In

To recognise harmonic 4ths and practise similar motion finger pattern

What to do:

- Identify harmonic 4ths and melodic intervals. Find matching bars: 1 & 3
- Discuss 3/4 time and rhythm
- Point out scale fingering in bar 2 and change of hand position in bar 3
- Play as one hand duet then practice each bar a few times hands together before playing through.
- May be an opportunity to talk about Hornpipes.

Musette by Bach

To recognise harmonic 5ths and practise recognising melodic 3rds, 4ths and 5ths

What to do:

- Identify matching bars 1, 2, 5, & 6; 3 & 7. Compare bars 4 & 8.
- Briefly explain Musette: Lively dance named after the instrument with the same name which, like the bagpipes has a drone..
- Spend time getting rhythm right. Ask pupil to count aloud or conduct while you play
- Play as a duet taking one hand each.
- Then pupil plays hands together.
- Alternatives: Play all in similar motion; Play all over drone

To practice transposition and explore how sharps and flats affect the key.

What to do:

- Play in original position and identify home note and major/minor.
- Move to new position and play. Identify new key.
- Discuss adding sharp to change key.

The new “sew note” is



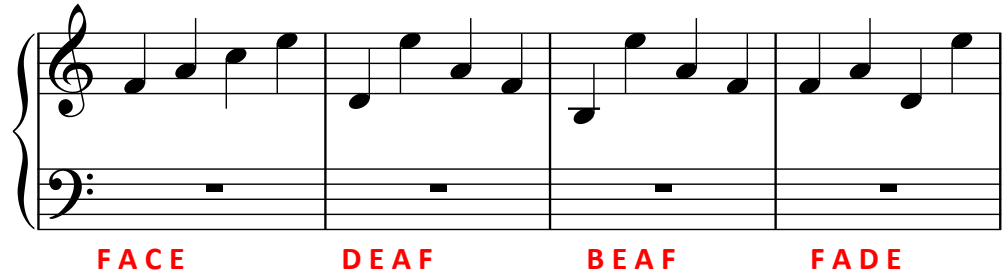
The new “home note” is



Musette

When The
Boat Comes In

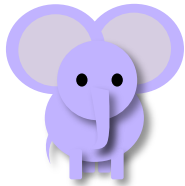




To read all the spaces

What to do:

- Ask pupil to name the notes
- Explain they can use any fingers of any hand to play the notes and they can look at the keyboard.
- Using a timer, time how fast they can play all the notes.
- Put a star beside the time they have achieved
- I allow 3 attempts at this exercise & then repeat next lesson hoping for an improvement!



Joel The Elephant's Star Chart

Tunes to play from memory

The star chart is designed to encourage pupils to play to other people. Playing to others at a young age will reap dividends later in life. I talk about “*sharing a tune*” rather than “performing”.

Sometimes the biggest challenge is not persuading the children to play but persuading the parents to spend time listening! Some pupils like to arrange concerts for their teddies or pets!

I always encourage pupils to perform from memory.

Performing from memory facilitates fluency and artistry and is a skill which I like to develop from day 1 – it is much harder to develop later.

Lightning Piano Book 4 introduces

All the lines

melodic & harmonic 6ths and Chord inversions

Compound time