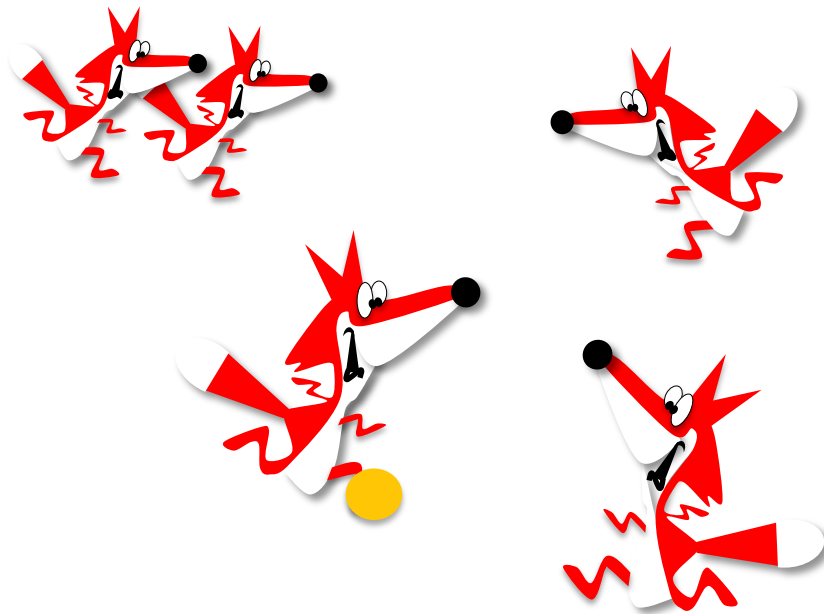




Lightning Piano Teaching Notes & Ideas



Sally Hopkins

www.lightningpiano.com

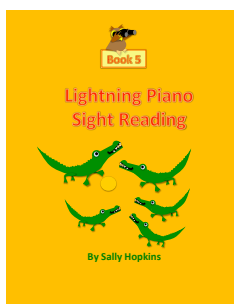
© 2020 Sally Hopkins

This edition first published in 2020

ISBN 9-781679565946

All rights reserved

For use with:



The pages of these notes correspond to the relevant page in Lightning Piano Book 5.

Lightning Piano Sight Reading Book 5 provides further exercises to reinforce the concepts learnt.



Visit www.lightningpiano.com for

Games to play

Teachers Notes & Ideas

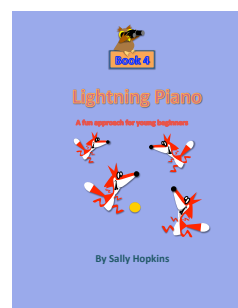
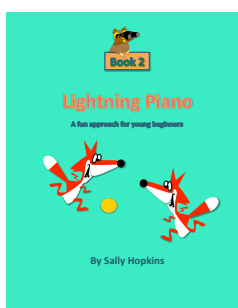
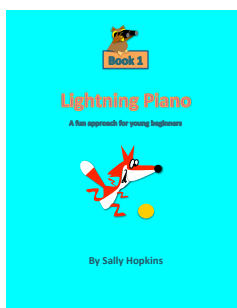
And lots more!

This book is dedicated to my two sons whose musicianship inspired me to look for a new approach to teaching piano. My hope is that it will inspire a new generation of pianists to join the Psalmist David saying “**I will sing and make music with all my soul**” .

With warmest thanks to:

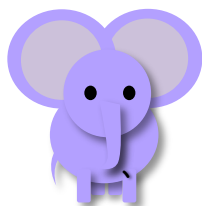
- The late Brian Priestman
- My wonderful, supportive parents
- Many encouraging friends
- And above all, my very patient husband and sons.

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



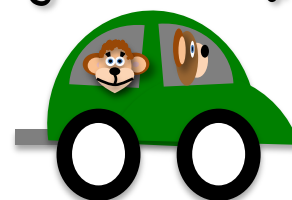
www.lightningpiano.com

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

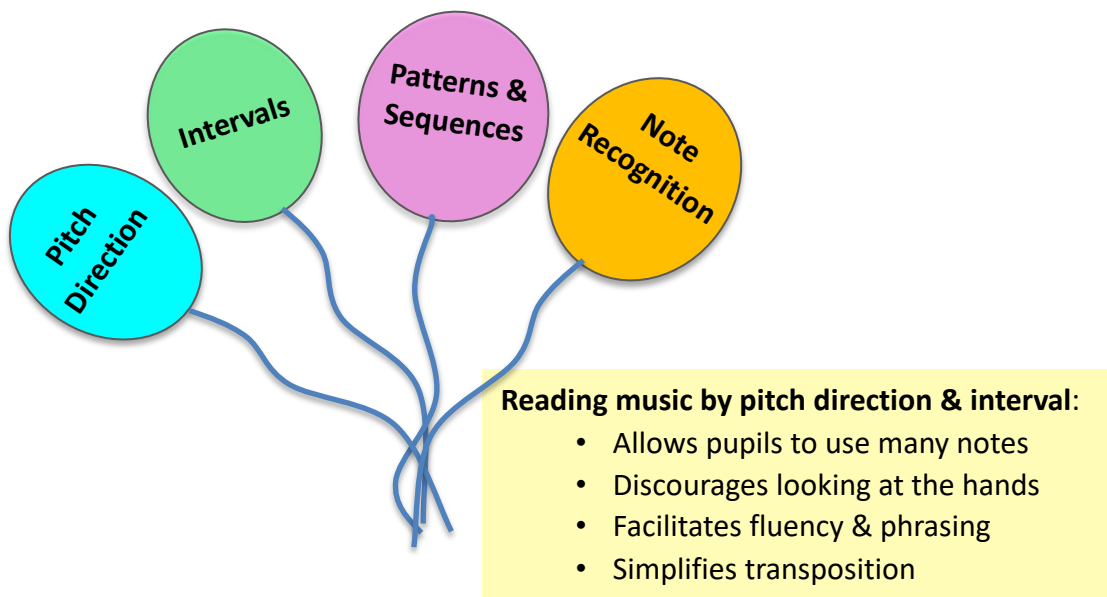
Building on the techniques and aural skills developed in Books 1 to 4, Book 5 explores more complex pulse and rhythms aurally and guides the pupil to understand the **written notation** (including ♪s) .

The “Balloon Stave” is used to demonstrate the **correlation** of pitch and position on the stave. The notes learnt in Books 1 to 4 are revised and new notes are introduced so that by the end of the book the pupil recognises all the notes on the Grand Stave plus 2 ledger lines (low and high C’s, Low ledger line E and High ledger line A.)

Reading intervals from 2nds to 6ths is revised and 7ths and octaves are introduced always referring to lines and spaces and pitch direction.

Book 5 focuses on:

- reading pitch direction – same pitch, higher or lower;
- Reading melodic and harmonic intervals using melodic 2nds to octaves
- Spotting repeated bars/phrases and also sequences; and
- Recognising all the notes on the grand stave and up to 2 ledger lines as starting notes.



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 2 New G's & Big Bottom B

- **Pitch Direction:** Revising 2nds (tones & semitones), 3rds, 4ths, 5ths, 6ths.
- **Keyboard Layout:** Revising finding all the A's, G's, & B's on the piano.
- **Note Recognition:** Revising Bottom Space A Grumpy G, Anxious A & Buzzy Bee; Introducing Low G & B
- **Note Reading:** 2 Bass Clefs and 2 Treble Clefs
- **Technique:** Revising round fingers & expanding hand using various Mr Hannon exercises
- **Melodic Intervals:** Revising 2nds, 3rds, 4ths, 5ths 6^{ths}
- **Rhythm & Pulse:** Revising 44, 34 & 68 time.


Chapter 2 New Hand Shapes

- **Technique:** Expanding & Contracting Hand: Arpeggio hand position & Helter Skelter position
- **Chords:** Harmonic 2^{nds}, 3^{rds} (Major & Minor), 4^{ths}, 5^{ths} 6^{ths}, Major & Minor Triads & 7^{ths}.
- **Pitch Direction:** Revising 2nds (tones & semitones), 3rds, 4ths, 5ths, 6ths, 7ths & octaves;

Chapter 3 Major & Minor

- **Keyboard Layout:** Changing Major scales to 3 Minor scales (Natural, Harmonic & Melodic)
- **Keyboard Layout:** C Minor scale
- **Keyboard Layout:** Changing Major Arpeggios to Minor Arpeggios
- **Semitones & The Leading Note (Tea) in Minor Scales**

Chapter 4 Splitting The Beats

- **Rhythm & Pulse:**  in simple and complex time

Chapter 5 All The D's

- **Keyboard layout:** Revising finding all the B's & D's on the piano
- **Note Recognition:** Revising notes on lines: Middle C, E & s A, G, F; Introducing Daring D
- **Keyboard layout:** D Major arpeggio
- **Keyboard layout:** G Minor & D Minor Scales

Chapter 6 Happy Families

- **Circle Of 5ths:** Revising order of scales and order of sharp; Introducing relative major & minor
- **Key Signatures:** Understanding minor key signatures: C Major & A minor;
- **Note Recognition:** Revising notes on Grand Stave; Introducing leger lines above & below Grand Stave.

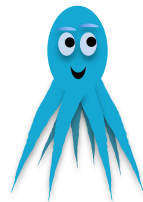
Chapter 7 F Major Scale

- **Circle Of 5ths:** Revisiting order of scales & introducing order of flats
- **Keyboard Layout:** Revising D minor scale
- **Key Signatures:** Understanding minor key signatures: F Major & D minor
- **Harmony:** Introducing Modulation

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 & mark notes affected by key signature, melodic 3rds, 4ths, 5ths, 6ths & Semitone. (Most pupils will no longer need to mark same pitch notes/highest/lowest).



Marking music facilitate faster reading thereby increasing fluency. Eventually pupils learn to play without having to mark the music.



Identify matching bars & sequences



Spotting patterns and sequences in advance makes notation less scary and facilitates fluency.



Name *Doe, Sew & Tea?*

Writing the name of the tonic, dominant & leading notes establishes habit of playing within key signature.



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



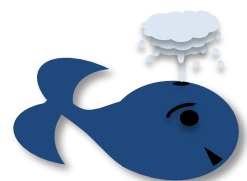
Oliver Owl says:
**Use round fingers
& firm fingertips**



Lightning Leopard says:
Change the volume



Seren Star says:
Share your music



William Whale says:
Sing while you play

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

There are suggested activities for pieces 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. In particular, other pieces by the composers (and their contemporaries) featured in the book: Beethoven, Grieg, Hook, Verdi, Paganini, Verdi.

Encourage pupils to make a **timeline** of their favourite composers.

Caprice No. 24 by Paganini

Discuss the timbre and phrasing of this piece played on a violin and how best to replicate that on the piano..

La Forza Del Destino by Verdi

A chance to introduce the world of opera

Peer Gynt Suite by Grieg

Discuss the late Romantic era, program music and the story of Peer Gynt

Discuss how each scene is painted by the speed, rhythm, dynamics, instrumentation, articulation and phrasing. Encourage pupil to listen to more program music eg Peter and The Wolf by Prokofiev

CHAPTER 1

2 New G's & Big Bottom B

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

They may not be used in other publications or sold without written consent.

Please acknowledge Lightning Piano when photocopying or using this tool.

Balloon Games Using Page 9

To revise correlation of pitch and position on the grand stave & Identify 2 new G's & a new B

- Revise lines & spaces, high and low notes, and reading from bottom up
- Ensure pupil can remember notes learnt previously (all the spaces, Middle C, D, B & 6 lines)
- 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) and other intervals to 6ths

Ask pupil to find all the A's, G's & B's on the piano from low to high and high to low.

NB USE PAGE 9 BALLOON STAVE FIRST. REPEAT WITH PAGE 10.

Follow My Leader From C's: Beginning on any 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 find G on bottom line and on top of treble stave and Big Bottom B (LH line 2). This revises the concept of lines and spaces & allows the pupil to find new B and G's for himself.

Hide & Seek G's & B's: Move the balloon up & down the stave slowly, stopping as you pass over G or B. The pupil plays the corresponding G or B 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. Add A's into the game.

Tell A Friend: This confirms whether the pupil really does know where 4G's and 3 B's are on the stave.

Play BAG without looking: Pupil puts LH 3 on any G and then plays G, A or B as requested by teacher. Repeat with RH thumb on any G.



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

They may not be used in other publications or sold without written consent.

Please acknowledge Lightning Piano when photocopying or using these tools.

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)



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

They may not be used in other publications or sold without written consent.

Please acknowledge Lightning Piano when photocopying or using these tools.

Use this page to help pupil understand how either clef can be used for either hand.

FOLD the page down the centre to create 2 different balloon staves, one with 2 treble clefs, the other with 2 bass clefs.

Explain when this might be useful. Refer to The Bag Song (pg 15) and Morning (pg46 – 48)

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

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

Hallelujah (page 19)

This is a fun thing to do when you get to chapter 2

To practice left hand arpeggios & understand how useful arpeggios are

To practice reading chord symbols & playing by ear

What to do:

Ensure pupil knows the song. If they don't already know it, encourage them to listen several times before trying to play this! Print chord chart in C major (Teacher's Notes page 14) and encourage pupil to play RH tune by ear.

- Revise reading chord symbols and how the arpeggio pattern can be used in this piece
- Demonstrate how to play each arpeggio 6 note arpeggio (bottom note is NOT repeated)
- Refer to chord chart (Teacher's Notes page 14)
- Practice line 1 ie first 4 bars (C major and A minor) several times
- Practice line 2 ie bars 5 – 8 (F, G, C, G) several times
- Discuss Bar 10: there are 2 chords; 3 note broken chords should replace arpeggios
- Practice line 3 several times
- Discuss Bar 14: E/G# (Pupil may write the note names down for that one bar at Teacher's discretion)
- Practice line 4 several times
- Play as a single hand duet with pupil playing left hand arpeggio accompaniment
- Swap and play accompaniment while pupil plays tune.
- Discuss home note, Sew note, Tea note and major/minor.

For copyright reasons I have not printed the melody or lyrics.

The lyrics are widely available to download from the internet.

I encourage pupils to play the melody by ear.

Hallelujah (page 19)

Chord Chart

C	Am	C	Am
F	G	C	G
C	F G	Am	F
G	E/G#	Am	Am
F	F	Am	Am
F	F	C	G
C			

First system of piano accompaniment. The right hand has whole rests for all five measures. The left hand plays chords in the bass clef: C (C4, E3, G3), Am (A2, C3, E3), F (F2, A2, C3), G (G2, B1, D2), and E (E2, G1, B1). The E chord has a sharp sign above the bass line.

Second system of piano accompaniment. The right hand has whole rests for all five measures. The left hand plays a descending eighth-note scale in the bass clef: C (C4, E3, G3), Am (A2, C3, E3), F (F2, A2, C3), G (G2, B1, D2), and E/G# (E2, G1, B1, D2). Fingering numbers are written above the notes: 5, 3, 2, 1 for the first measure; 3 for the second; 3 for the third; 3 for the fourth; and 4 for the fifth.

The Bag Song & The Bag Song (Spot the Difference)

To revise note values & reading by pitch direction and interval across middle C.

What to do:

- Help pupil to find B's, A's and G's on the music plus Doggy D's
- Discuss how ledger lines are not always there and revise Middle C, Doggy D etc
- Draw line bracket under semitones. Circle notes affected by key signature (F's)
- Discuss using 2 Bass Clefs (Use balloon stave on pg 15)
- This is a note reading exercise – not a technical exercise or performance piece!

B A G B A G B A G B A G Do a count, now show me all the bags that you can see!

3 3 5 1

3 3 1 3

F# D G

The musical score is written for piano in G major (one sharp). It consists of four measures. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The notes are: Measure 1: Treble (B4, A4, G4), Bass (B3, A3, G3). Measure 2: Treble (B4, A4, G4), Bass (B3, A3, G3). Measure 3: Treble (B4, A4, G4), Bass (B3, A3, G3). Measure 4: Treble (B4, A4, G4), Bass (B3, A3, G3). The notes are color-coded: B is blue, A is red, G is green. The notes are also labeled with letters: B, A, G, B, A, G, B, A, G, B, A, G. The notes are also labeled with numbers: 3, 3, 5, 1. The notes are also labeled with a key signature: F#.

The image shows five musical staves, each with a different note value and position. The first staff has a treble clef and a blue note on the second line (D4). The second staff has a treble clef and a red note on the first space (E4). The third staff has a treble clef and a green note on the first space (E4). The fourth staff has a bass clef and a purple note on the first space (E3). The fifth staff has a bass clef and a blue note on the first space (E3).

Sometimes I Sit (to the tune of "Drink To Me Only")

To practice playing in with RH and LH bass clef

What to do:

- Discuss Binary Form 2 equal length themes. This is Rounded Binary Form AA;BA
- Draw line between 3rds (hopping) wiggly line between 4ths, double line between 5ths
- Discuss the two bass clefs (RH & LH)
- Help pupil spot all the G's and matching bars (Snap) Line 1,2&4 LH; Line 2 & 4 RH
- Revise tied notes
- Discuss hand positions (LH3 on Big Bottom B; RH 1 on Grumpy G)
- Discuss articulation & dynamics (thoughtful).
- Discuss home note, Sew note, Tea note and major/minor.

Mr Hannon Again

**To practice new hand shape (covers 6 notes; gap between different fingers)
& revise spotting patterns (sequences) in music**

What to do:

Revise old Mr Hannon from Book 4 (stretch from 1 – 2)

- Draw line between 3rds (hopping) & discuss fingering (ie 5 - 4 rather than 5 – 3)
- Discuss the pattern (each bar is 1 note higher) Fill in empty bars with correct notes
- Discuss hand expanding and contracting from 5 notes to 6 and back again
- Discuss 6ths and how they would look
- Ensure correct posture, hand position, finger shape and finger action.
- Encourage pupil to experiment with the melodic 3rd between different fingers (eg 2-3 or 3-4)

**To the recognise lines in the Bass clef (G B D F A) & Treble Clef lines (E, G, B and F)
(Treble Clef D is introduced in Chapter 5)**

What to do:

- Ask pupil how many different notes are used in this passage (5 in each hand)
- 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. (Using any fingers from either hand)
- Put a star beside the time they have achieved
- I allow 3 attempts at this exercise & then repeat next lesson hoping for an improvement!

Flow Gently

To practice playing in with RH and LH bass clef

What to do:

- Draw a wiggly line between 4ths, a line between 3rds, a double line between 5ths & a hat between 6ths
- Discuss upbeat at start of every line (to make it easier to spot matching bars (Snap)
- Discuss structure (rounded binary again)
- Discuss moving R.H. at start of 3rd line
- Discuss rhythm, articulation & dynamics appropriate for title
- Discuss home note, Sew note, Tea note and major/minor.

CHAPTER 2

2 New Hand Shapes

Arpeggios

To practice new (arpeggio) hand shape (covers octave)

What to do:

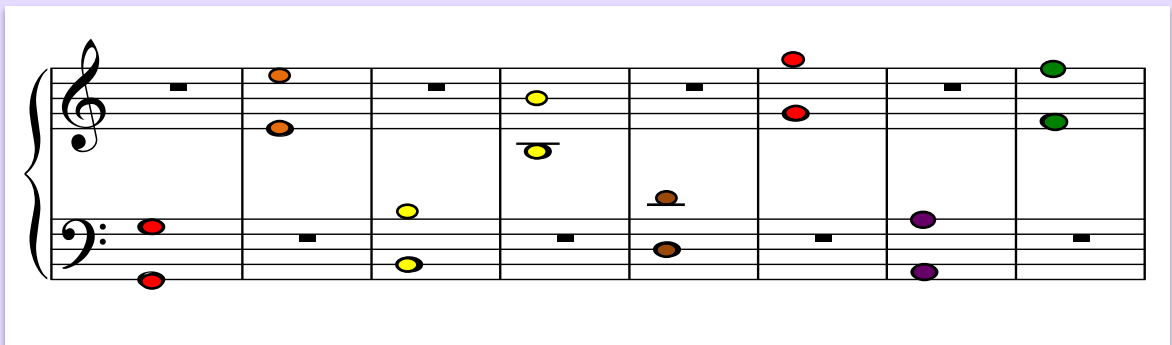
- Draw line between 3rds (hopping) & wiggly line between 4ths; Discuss 8^{ves} & how they look on stave
- Discuss fingering (LH 4, RH 3)
- Ensure correct posture, hand position, finger shape and finger action. Discuss arm & wrist movement
- Practice HS. Only introduce HT once HS is consistent with eyes closed.

Hallelujah!

To practice & understand value of arpeggios and how they relate to guitar chords

What to do: See Teacher's Notes Pages 13 & 14

- Print "Hallelujah" chord sheet in C major (A minor) (Teacher's Notes page 14) or www.ultimateguitar.com
- Pupils learning on a digital piano/keyboard may have a "transpose" button which they can use to transpose up a semitone to play along with the original on YouTube etc



Arpeggios Again

To practice new (arpeggio) hand shape (moving thumb through)

What to do:

- Point out new fingering (beginning and ending on thumbs in both hands)
- Ensure correct posture, hand position, finger shape and finger action. Discuss arm & wrist movement
- Practice HS. Only introduce HT once HS is consistent with eyes closed.
- Repeat in C major

A Hunting We Will Go

To practice playing arpeggios

What to do:

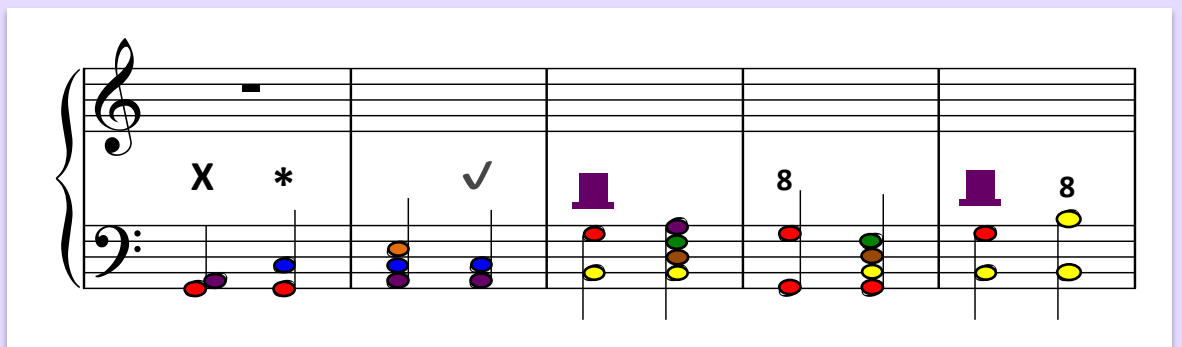
- Draw a wiggly line between 4ths & a line between 3rds
- Discuss upbeat at start
- Help pupil spot G's and Eggy E's (above middle C) and arpeggios (including LH line 2)
- Discuss rhythm, articulation & dynamics appropriate for title
- Discuss home note, Sew note, Tea note and major/minor.
- Once mastered in C major, help pupil to transpose to G Major

One Finger One Thumb

To practice playing arpeggios

What to do:

- Discuss key signature (no F's to worry about!)
- Draw a wiggly line between 4ths, a line between 3rds & a double line between 5ths
- Discuss upbeat at start of each line to help spot LH repeated 2 bar phrase & RH pattern (sequence)
- Help pupil spot arpeggios and discuss fingering
- Discuss rhythm, articulation & dynamics appropriate for title
- Discuss home note, Sew note, Tea note and major/minor.
- Once mastered in G major, help pupil to transpose to C Major



Helter Skelter Slide!

To practice new hand shape (contracting hand to melodic 4th)

What to do:

- Help pupil to spot single bar rising/falling sequence (pattern) and fingering
- Ensure correct posture, hand position, finger shape and finger action.
- Practice line 1 (LH) then line 2 (RH)
- Repeat beginning on 3 (3,2,1) and then 5 (5,4,3) to exercise all fingers

To the recognise melodic 5ths, 6ths, 7ths and octaves

What to do:

- Discuss notes 1 & 3 of each bar match and ask pupil to identify the intervals in each bar
- Explain they can use any fingers of any hand to play the notes but probably easiest to use 1 or 5 on 1st note of each bar.
- Using a timer, time how fast they can play all the notes. (Using any fingers from either hand)
- Put a star beside the time they have achieved
- I allow 3 attempts at this exercise & then repeat next lesson hoping for an improvement!

A Little Dance by Czerny

To practice expanding & contracting hand & revise Dominant 7th chord & Perfect Cadence

What to do:

Discuss dance styles: I like to encourage pupils to try out the basic steps for a Waltz, Minuet and especially the Can Can! Some pupils will have a good knowledge of other dances from ballet to barn dancing to jive and disco etc. It's a good opportunity to discuss pulse and different time signatures.

- Discuss order of play (line 1, line 2, line1, line3) (Revise Binary Form (2 equal halves))
- Mark RH semitones & draw a line between 3rds
- Discuss R.H. 2 bar pattern and moving hand up 1 note each time.
- Discuss moving R.H. at start of 2nd line
- Discuss matching bars 5 & 9
- Play as a single hand duet with pupil playing tune and you playing L.H.

- Discuss home note, Sew note and "Tea" note and major/minor.

- Discuss LH Treble Clef .
- Discuss repeated chords (C and G⁷). Refer to Perfect & Imperfect Cadences if appropriate.
- Help pupil to decide which of the 2 chords (C and G⁷) fit in the L.H. line 2 & 3.
- Play as a single hand duet with pupil playing accompaniment and you playing RH tune.

- Help pupil to play first 2 bars H.T.
- Eventually role out to play whole piece H.T.

- Extension activity – play in G major (5 notes higher)

CHAPTER 3

Major & Minor

C Minor Arpeggio

To practice new (arpeggio) hand shape (moving thumb through)

What to do:

- Revise changing 5 finger frenzy from major to minor by “squashing” the 3rd note (E to E flat ; “Me”)
- Discuss changing C major arpeggio to C minor by squashing “Me” (E to Eflat)
- Point out fingering as before but 2 octaves
- Ensure correct posture, hand position, finger shape and finger action. Discuss arm & wrist movement
- Practice HS. Only introduce HT once HS is consistent with eyes closed.
- Repeat in G minor

Minor Scales

To recognise the sound of the different minor scales

What to do:

- Revise changing 5 finger frenzy from major to minor by “squashing” the 3rd note (E to E flat ; “Me”)
- Revise what a scale is. Essentially it is a group of notes with an agreed pattern of intervals (tones, semitones, etc) . eg Major scales all share the same intervals: tones and semitones, with semitones only between “Me” & “Far” and between “Tea” & “Doh”
- Explain there is only 1 type of major scale but there are 3 minor scales. Play each minor scale and after each, ask pupil to describe how it sounds or makes them feel (words like “spooky” “Oriental” “sad” “threatening” etc are often used.
- Tell the pupil you are going to play a scale and you want them to say if it is major or minor.
- Once pupil can recognise major and minor consistently, add in a different minor scale. Ask them to identify which of the 3 scales you are playing, major, minor H or Minor M
- Finally add the 3rd minor scale in at Teacher’s Discretion

- Explain that scales sound different because they have a different pattern of semitones...

Major: Semitones Before “Far” & “Doe” (notes 4 & 8)

Harmonic Minor: before “Me”, “La” & “Doe” (3, 6 & 8)

Melodic Minor Ascending: before “Me”, & “Doe” (3 & 8); Descending: before “Sew”, & “Ray” (5 & 2)

- Ask pupil to choose which of the minor’s he/she likes best.
- Play it very slowly to the pupil as they watch . Ask them to tell you when you get to a semitone.
- Revise C major scale & discuss where the semitones occur. Ensure fingering is correct. (Revise “3’s together 1/2 3’s together)
- Explain how to change C major into C minor by “squashing” 3rd note plus 1 or 2 more depending which minor scale has been chosen. The fingering remains the same.
- Help pupil to play C minor ascending and then descending remembering to say “3’s together 1/2 3’s together”
- Once they have mastered it, encourage them to play with eyes closed.
- Discuss why we practice scales (helpful when playing pieces and improvising in different keys, technique practice eg round fingers moving from knuckle, to increase speed and fluency etc)
- More pictures of scales can be found at www.lightningpiano.com

The Hungry Caterpillar

To practice playing in C minor

What to do:

- Discuss similar motion (bar 7 & 8), arpeggio fingering (LH), accidentals
- Help pupil mark melodic 3rds, 4ths and 5ths
- Discuss rhythm, articulation & dynamics appropriate for title
- Discuss home note, Sew note, Tea note and which minor scale fits the accidentals

Melodic / Harmonic / Natural

Pupil can choose to write harmonic or melodic minor although I suggest sticking to the same one chosen on page 25

Revise changing major scale ascending to minor: flatten notes 3&6
(Harmonic) or note 3 (melodic)

For simplicity, Pupil should use semibreves & no key signature

Scarborough Fair

To practice playing in C minor

What to do:

- Discuss RH chords (mainly 4ths – “empty” sound)
- Discuss ties : Demonstrate adding 2nd note over top of existing tied note
- Discuss LH treble clef
- Help pupil mark melodic 3rds, 4ths and 5ths
- Discuss rhythm (especially bars 2 & 3)
- Discuss articulation & dynamics appropriate for title
- Discuss home note, Sew note, Tea note and which minor scale fits the accidentals

Melodic / Harmonic / Natural

Pupil can choose to write harmonic or melodic minor although I suggest sticking to the same one chosen on page 25

Revise changing major scale descending to minor: flatten notes 6&3 (Harmonic) or notes 7, 6 & 3 (melodic)

For simplicity, Pupil should use semibreves & no key signature

CHAPTER 4

Splitting The Beats

Time

To understand and “feel” semiquavers (1/16ths)

What to do:

- Revise ♩'s and ♪'s.
- Explain two semiquavers (♩'s) fit in one ♩
- Discuss counting. I use “1-n-sy-n, 2-n-sy-n” but you can choose your own method
- With the pupil, drop first bar several times on knees hands together.
- Repeat with the second bar.
- Repeat using 2 notes chosen by pupil (eg L.H. on A ; R.H. on E)
- Alternate between the 2 bars keeping pulse the same

Echo Rhythms

To recognise the sound of the different minor scales

What to do:

- Set the pulse. Continue counting aloud as you tap a 2_4 bar using ♩'s ♪'s and ♩'s
- Ask pupil to tap it back
- You can use some of the listed bars and see if the pupil can work out which one it was
- Encourage pupils to listen out for semiquavers in the music they listen at home.

Jibbidy F.A.

To revise notes on Bass Clef lines & practice semiquavers

What to do:

- Ask pupil to name the bass clef lines from bottom to top (GBDFA)
- Point out RH bass clef & mark 3rds
- Ask pupil to name the notes
- Discuss rhythm. Ask pupil to tap rhythm on knee
- Play and sing

Hands together Rhythm Challenge!

To practice reading rhythms, including ♩'s ♪'s and ♪♩'s
& develop hand independence

What to do:

(Rhythms can be tapped on a table top to practice correct finger action moving from the knuckles whilst the other fingers remain still, or they can be “dropped” with the whole hand onto the lap to practice a relaxed dropping action)

- Ask pupil to complete the counting in the boxes (you can use your own way of counting if you prefer)
- Ask pupil to tap R.h. rhythm of 1st line while you tap the LH. rhythm (pulse). Then swap.
- Ask pupil to drop both hands line 1 at the same time slowly.
- Ask pupil to tap LH. rhythm of 2nd line while you tap the RH. rhythm (pulse). Then swap
- Ask pupil to drop both hands line 1 at the same time slowly.
- Repeat with a faster pulse.
- Pupil can choose a note for each hand & play the rhythms on the piano

Jericho (Single Hand Duet)

To recognise 5ths & octaves & practice expansion & contraction of LH from 5 finger position to octave

What to do:

- Help pupil mark melodic 4ths, 5ths, 6ths & octaves & identify matching bars (snap)
- Help pupil find all the G's
- Discuss rhythm & ties: Opportunity to discuss syncopation)
- Play RH while pupil plays LH. (Ensure pupil is expanding & contracting hand rather than moving arm.)
- Then swap.
- Encourage pupil to try HT (at teacher's discretion). I find saying "Together, right, left, right" in the syncopated bars can help.
- Discuss articulation & dynamics appropriate for title
- Discuss home note, Sew note, Tea note and major/minor

2
4



3
4



Caprice Number 24 by Paganini

To practice playing in A minor & revise accidentals & semiquavers

What to do:

- Encourage pupil to listen to this piece played on the violin
- Discuss articulation & phrasing and how that can be mimicked on the piano
- Discuss rhythm including semiquaver rests (tap first at teacher's discretion)
- Help pupil mark 3rds, 4ths, 5ths, 6ths & octaves. (NB octaves span the 2 hands as the melody passes from one hand to the other.)
- Help pupil spot matching bars in line 1 (1&3)
- Help pupil spot descending 2 bar pattern in line 2 & 1 bar descending pattern in line 3
- Discuss home note, Sew note, Tea note and major/minor.
- Encourage pupil to make up unaccompanied melodies in A minor

CHAPTER 5

All The D's

Balloon Games Using Page 9

To learn/ revise position of D's on the grand stave including Daring D (Treble clef 3rd line up)

- Revise lines & spaces, high and low notes, and reading from bottom up
- Ensure pupil can remember notes learnt previously, especially D's
- Remind pupil about the disproportionate gap between the staves & why Middle C is not in the middle!
- Revise melodic intervals up to octaves

Ask pupil to find all the D's & B's on the piano from low to high and high to low.

NBUSE PAGE 9 BALLOON STAVE FIRST. REPEAT WITH PAGE 10.

Follow My Leader From 3 C's: With one balloon on any C, move the other balloon up or down by a melodic interval (2nd to 8^{ve}) while the pupil plays the corresponding notes.. Use this method to find D on 2nd line of Bass Clef line and on top of treble stave and Big Bottom B (LH line 2) . This revises the concept of lines and spaces & allows the pupil to find new B and G's for himself.

Hide & Seek D's & B's: Move the balloon up & down the stave slowly, stopping as you pass over D or B. The pupil plays the corresponding D or B 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. Repeat with Page 10 Balloon Stave.

Tell A Friend: This confirms whether the pupil really does know where D's and B's are on the stave.

D Major Arpeggio

To practice new LH arpeggio fingering (3 replaces 4)

What to do:

- Revise C major and C minor arpeggios
- Discuss which sharps D major has. Ask pupil to play D major arpeggio Rh only.
- Point out LH fingering & discuss why 3 is used instead of 4...
(Major 3rd to a black note is a larger stretch; Minor 3rd from Black note to white note is smaller)
- Ensure correct posture, hand position, finger shape and finger action. Discuss arm & wrist movement
- Practice HS. Only introduce HT once HS is consistent with eyes closed.
- Repeat in A major

Daring D

To revise Treble Clef D's and RH arpeggio position

What to do:

- Ask pupil to count all the D's (7 Daring D's, 1 Doggy D)
- Help pupil to identify key by key signature & circle affected notes (F's)
- Discuss rhythm and fingering.
- Play and sing

Arpeggio Challenge

To practice playing arpeggios

- Over the course of the next few lessons, introduce each arpeggio and test the following week.
- Revise LH fingering each time (5 **4** 2 1 for all arpeggios except D, A and E majors which use 5 **3** 2 1)
- Remind pupils to play slowly so they form good habits rather than learning the wrong fingering/interval and having to unlearn... Slow but accurate is better than fast and wrong!

To the recognise D's & B's

What to do:

- Ask pupil how many different notes they can see. (6... B&D either side of middle C are the same note!)
- Explain they can use any fingers of any hand to play the notes
- Using a timer, time how fast they can play all the notes. (Using any fingers from either hand)
- Put a star beside the time they have achieved
- I allow 3 attempts at this exercise & then repeat next lesson hoping for an improvement!

David Of The White Rock

To practice playing in G minor

What to do:

Explain this is a Welsh folk tune. Discuss folk tunes. Play this through so pupil feels the music.

- Mark 3rds, 4ths, 5ths & 6ths (opportunity to discuss the “sad” intervals of minor 3rd and minor 6th)
- Discuss LH treble Clef & changing back to bass clef line 4
- Ask pupil to find all the D’s and tied notes
- Ask pupil to identify notes affected by accidentals (remind pupil accidentals last to the end of the bar)
- This piece combines arpeggio fingering, Mr Hannon fingering and 5 finger frenzy fingering.
- Discuss moving RH at beginning of line 2 & 4
- Discuss rhythm RH penultimate bar

Pupil can choose to write harmonic or melodic minor although I suggest sticking to the same one chosen on page 25

Revise changing major scale ascending to minor: flatten notes 3&6
(Harmonic) or note 3 (melodic)

For simplicity, Pupil should use semibreves & no key signature

David Of The White Rock (continued)

To practice playing in G minor

What to do:

Encourage pupil to listen out for music in minor keys

Pupil can choose to write harmonic or melodic minor although I suggest sticking to the same one chosen on page 25

Revise changing major scale descending to minor: flatten notes 6&3 (Harmonic) or notes 7, 6 & 3 (melodic)

For simplicity, Pupil should use semibreves & no key signature

The Ants Came Marching

To practice playing in D minor

What to do:

- Revise complex time (2 beats split into 3 each)
- Mark 3rds, 4ths, 5ths & 6ths
- Ask pupil to spot the pattern in line 3 (discuss rhythmic change)
- Find all the D's, tied notes & notes affected by accidentals
- Identify chord (harmonic 2nd)
- Discuss upbeat
- Encourage pupil to work out sensible fingering for LH and write it on the music
- Discuss contracting RH line 3
- Identify home note, sew note and Tea note and major / minor

Pupil can choose to write harmonic or melodic minor although I suggest sticking to the same one chosen on page 25

Revise changing major scale ascending to minor: flatten notes 3&6
(Harmonic) or note 3 (melodic)

For simplicity, Pupil should use semibreves & no key signature

The Ants Came Marching

To practice playing in D minor

- Discuss modulating to F major end of line 2

The concept of “relative major/minor” is introduced in the next chapter but for now merely revise the idea that pieces can move (modulate) to a different key so they have a temporary home note, sew note etc.

Pupil can choose to write harmonic or melodic minor although I suggest sticking to the same one chosen on page 25

Revise changing major scale descending to minor: flatten notes 6&3 (Harmonic) or notes 7, 6 & 3 (melodic)

For simplicity, Pupil should use semibreves & no key signature

Balloon Games Using Page 9 & 10

To learn new ledger line notes above and below the grand stave

- Revise ledger line notes either side of middle C using page 10 Balloon Stave folded into quarters
- Explain we can add ledger lines above or below either stave

Follow My Leader From 3 C's: Use page 9 to help pupil find the four new notes on the piano by following the balloon on the stave from Second space C downwards and from Rh high C upwards.

Hide & Seek Ledger Line Notes: Move the balloon up & down the stave slowly, stopping as you pass over a ledger line note. The pupil plays the corresponding C, E or A to make the balloon move again. As the pupil becomes more confident, .repeat with Page 10 Balloon Stave.

Tell A Friend: This confirms whether the pupil really does know where A's, C's and E's are on the stave.

Pupil can choose to write harmonic or melodic minor although I suggest sticking to the same one chosen on page 25

Revise changing major scale ascending to minor: flatten notes 3&6
(Harmonic) or note 3 (melodic)

For simplicity, Pupil should use semibreves & no key signature

Pupil can choose to write harmonic or melodic minor although I suggest sticking to the same one chosen on page 25

Revise changing major scale descending to minor: flatten notes 6&3
(Harmonic) or notes 7, 6 & 3 (melodic)

For simplicity, Pupil should use semibreves & no key signature

Giga by James Hook

To understand modulating from a minor key to its relative major

What to do:

Discuss Giga from the Baroque Dance Suite. Encourage pupil to listen to other pieces by James Hook and the classical period

- Identify melodic intervals (3rds, 4ths, & 5ths)
- Discuss 1 bar pattern, similarities and differences (including fingering)
- Ask pupil to name all the ledger line notes.
- Discuss expression marks
- Revise Binary Form (2 equal halves) and modulating (this time to Dominant, ie C major to G major)
- Play as a single hand duet with pupil playing tune and you playing L.H. Then Swap.
- Discuss home note, Sew note and “Tea” note at end of lines 2 and then end of line 4
- Help pupil to play first phrase H.T.
- Eventually role out to play whole piece H.T.

CHAPTER 6

Happy Families

To understand Relative Major and Relative Minor and minor scale key signatures

I recommend keeping a book mark in this page so pupil can refer back as necessary.

What to do:

- Explain the circle of 5ths:
 - Every time you go up 5 notes to “Sew” (Dominant), the new major scale has one more sharp (or one less flat) & that new sharp (or natural) is “Tea” (“Leading Note”).
 - Everytime you go down 5 notes to “Far” (Sub-Dominant) the new major scale has one more flat (or one less sharp) & that new flat (or Natural) is “Far”.
- Explain that every major scale has a minor scale which shares the same key signature.
 - The relative minor is a minor third below the relative major or “la” (6 notes up the scale).
 - The relative major is a minor third above the relative minor or “me” ((6 notes down the scale)
- Explain that when using the key signature in minor keys, you have to use accidentals too.
 - For the Harmonic Minor you have to raise the 7th note.
 - For the Melodic Minor you have to raise the 6th & 7th notes ascending only. The descending Melodic Minor uses the key signature and no accidentals.
- At Teacher’s discretion... Discuss modulating in music and how it is easiest to modulate to “Sew” (Dominant), “Far” (Sub Dominant) or relative major/minor. These are the keys closest to the original key on the Circle Of Fifths.

Refer to page 38

B \flat

F

C

G

D

A

E

G

D

A

E

B

F \sharp

C \sharp

To Memorise Order Of Sharps & Where They Are On Piano

What to do:

- Help pupil find the notes on the piano in order (Revise E \sharp and B \sharp)
- Explain that the pupil can look at the keyboard (although this may not be necessary if using LH 4 on F \sharp and RH 2 on C \sharp).
- 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!

To Memorise Order Of flats & Where They Are On Piano

What to do:

- Help pupil find the notes on the piano in order (Revise C \flat and F \flat)
- Explain that the pupil can look at the keyboard (although this may not be necessary if using LH 2 on B and RH 4 on E \flat).
- 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!

Für Elise by Beethoven

To practice LH arpeggios & playing in A minor & C major

What to do:

Discuss Beethoven (1770 – 1827)! So much to say but particularly how he spanned the Classical and Romantic era. Encourage pupil to listen to other pieces by Beethoven orchestral and piano works.

- Identify melodic intervals (3rds, 4ths, 5ths, 6ths, 7ths & octaves)
- Discuss order of play with D.C. and Fine
- Ask pupil to name all the ledger line notes, find E's and to find clef changes etc
- Discuss home note, Sew note and "Tea" note at end of lines 2 and then beginning of line 3 (C major)
- Discuss LH arpeggios
- Discuss harmonic structure including modulating to relative major. Opportunity to introduce Ternary Form (ABA)
- Practice LH until memorised
- Discuss bar 1 (SNAP)
- Help pupil to choose and write in sensible fingering
- Play as a single hand duet with pupil playing RH and you playing L.H. Then Swap.
- Help pupil to put hands together

Refer to page 38

Major	E ♭	B ♭	F	C	G
Minor	Cm	Gm	Dm	Am	Em

Für Elise by Beethoven (continued)

- Discuss articulation and dynamics especially phrasing in line 4

To Revise all notes in spaces & on lines (including ledger lines)

What to do:

- Help pupil find the notes on the piano in order (Revise C \flat and F \flat)
- Explain that the pupil 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!

A Very Sad Tune by Verdi

To understand modulating from a minor key to its relative major

What to do:

Discuss opera and the development in the Romantic era. Wagner (German) and Verdi (Italian) were both born in 1813. Though contemporaries, their music is very different and exemplifies the diverging opera styles of the Romantic era. Encourage pupil to watch some opera on YouTube.

- Discuss order of play (line 1, line 2, line1, line3) (Revise Binary Form (2 equal halves))
- Mark melodic intervals (3rds, 4ths, 5ths, 6ths & 7ths)
- Discuss similarity of 2 bar phrases, rhythm, rising 6th followed by 2 falling melodic 2nds
- Play as a single hand duet with pupil playing tune and you playing L.H. Then Swap.
- Discuss home note, Sew note and “Tea” note and major/minor at end of line 2 and then line 3. Revise concept of relative major /minor.
- Help pupil to play first phrase H.T.
- Eventually role out to play whole piece H.T.
- Extension activity – play in G major (5 notes higher)

2 arpeggios used are Am and C

CHAPTER 7

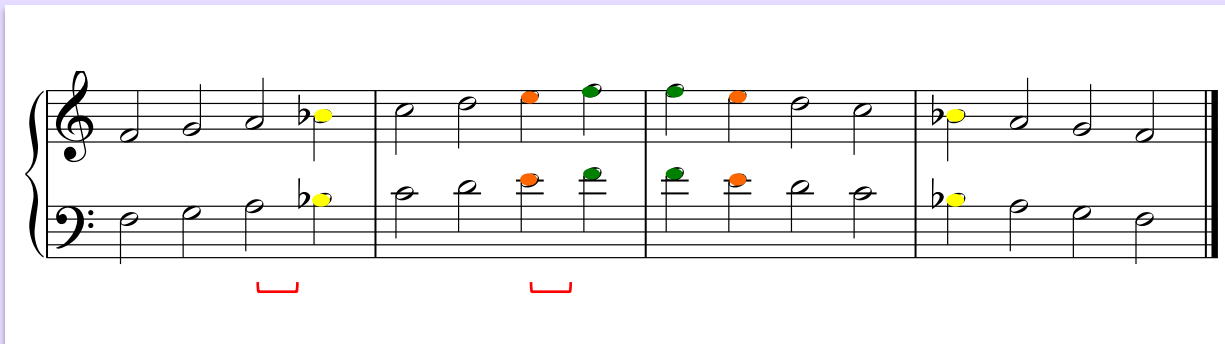
F Major Scale

F Major Similar Motion (Thumbs Together)

To revise the concept of a scale & “keys” and learn F major scale

What to do:

- Revise what a scale is. Essentially it is a group of notes with an agreed pattern of intervals (tones, semitones, etc) .
- Revise C major scale and where semitones occur in Major scales.
- Mark the semitones on the illustrated scale. Explain that F major begins 5 notes lower (on “Far”) and has one flat in order to create semitone between notes 3 & 4 (Me and Far).
- Point out that It has a different fingering. (Unfortunately the “flat” scales have different fingerings.)
- Help pupil play F major ascending & then descending remembering to say “Thumbs together 3 2 switch, Thumb together” at the end of the scale. Once mastered , encourage them to play with eyes closed.



To practice reading in F major with key signature

What to do:

- Discuss key signature of F major. Refer to Circle Of Fifths pg 38. (Every time you start 5 notes lower, you take a way a sharp or add a flat).
- Help pupil find the notes on the piano in order being careful to observe the key signature
- Explain that the pupil 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!

Morning Mood by Grieg

To practice playing in F major and modulating to other keys

What to do:

Discuss Grieg (1843 – 1907) and the late Romantic era. Discuss Incidental music and program music and The Peer Gynt Suite.

- Help pupil mark melodic 3rds, 4ths, & 5ths
- Identify matching bars (snap) & compare similar bars eg fingering in bars 3 & 7; intervals in bars 11 & 15
- Help pupil spot changes of clef Help pupil to spot all the notes affected by the key signature
- Discuss rhythm & semiquavers in 6/8 time
- Discuss accidentals and how they enable different keys
- Ask pupil to spot line 1 (theme) as it is developed and repeated in different keys. Discuss modulations. Help pupil identify each new home note and new note (Refer to pg 38)
- Play as a single hand duet. You play RH while pupil plays LH. Then swap parts.
- Help pupil to play HT
- Discuss articulation & dynamics appropriate for title

Morning Mood (Continued)

- Discuss articulation and dynamics

Morning Mood (Continued)

- Discuss Peer Gynt Suite and encourage pupil to listen to other music by Grieg

The Jolly Miller

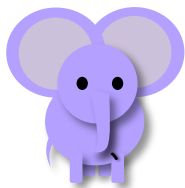
To practice playing in F major and revise Dominant 7th chord

What to do:

- Discuss key signature (no B's to worry about!)
- Help pupil mark melodic 3rds, 4ths, 5ths, 6ths & octaves
- Help pupil find matching bars (compare line 1 & 3)
- Help pupil spot descending pattern in line 2
- Discuss order of play including 2nd time bar. Point out the fingering from line 1 to line 2
- Revise ledger line notes and help pupil spot all the A's in the Treble Clef
- Discuss LH chords. Revise Dominant 7th chord and explain it is a major chord even in a minor key
- Discuss rhythm & semiquavers in 6/8 time
- Play as a single hand duet. You play RH while pupil plays LH. Then swap parts.
- Encourage pupil to play HT
- Discuss articulation & dynamics appropriate for title
- Discuss home note, Sew note, Tea note and major/minor

Dm A⁷ F A

F major and D minor



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.

Thank you for choosing to use Lightning Piano.

Lightning Piano Book 5 is the last of the series.

I do hope your pupils have enjoyed the books and have developed a love of making music and that the skills learnt will enable your pupils to continue with whichever genre or field of music they want to pursue.