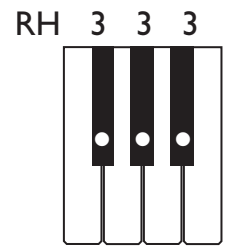


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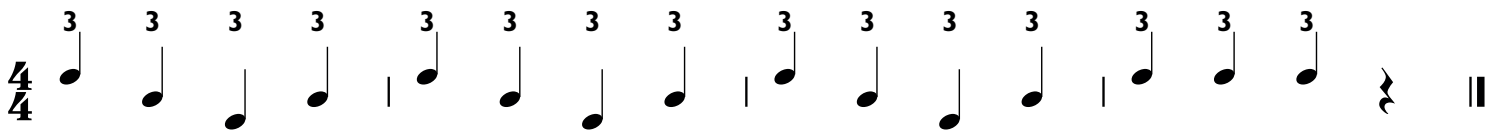
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Bobbing on 3



Bobbing over the ocean

Imagine that your hand is a balloon bobbing over the ocean. Form an 'eagle beak' with finger 3, then play all the black notes you can reach – from low notes to high notes, LH then RH. Then find a group of three black notes and, with finger 3 (RH, then LH), play this starting on the highest note:



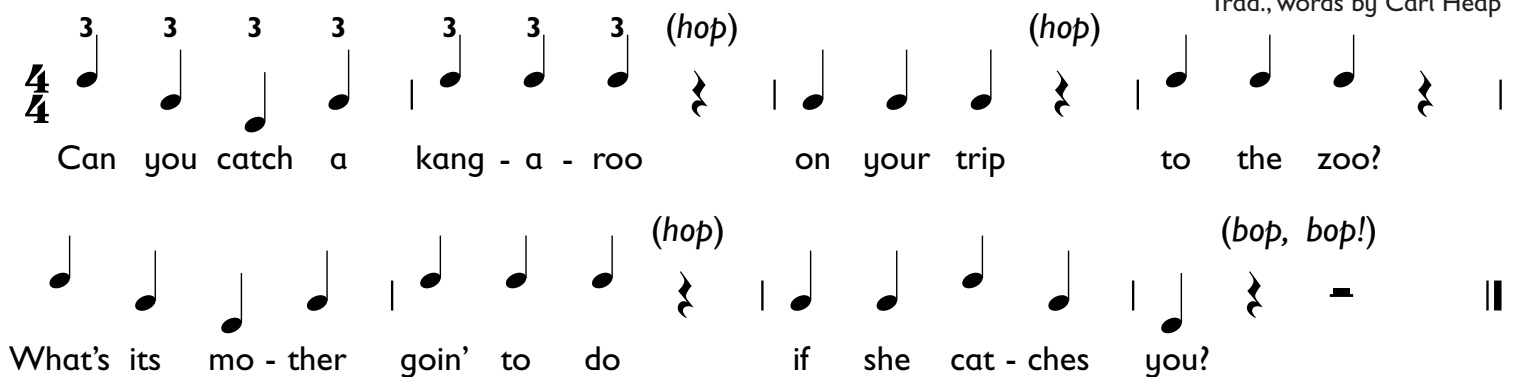
Can you Catch a Kangaroo?



Stand up and sing this song with your teacher, clapping (or hopping) in the rests. When do the notes go higher and lower? When do they bob on the spot?

RH starts on A#4, LH on A#3

Trad., words by Carl Heap

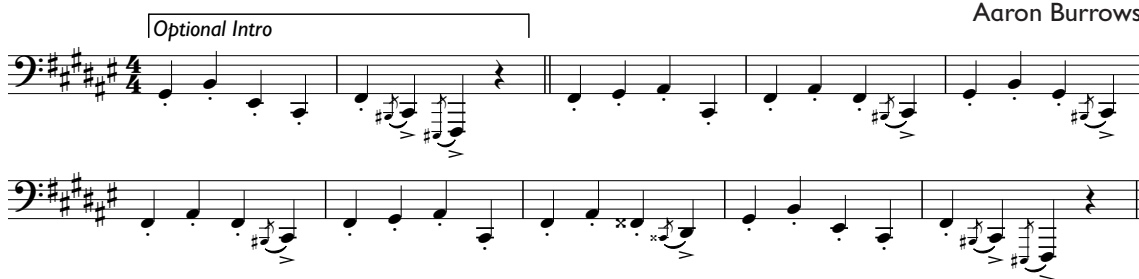


Now play the whole piece with RH finger 3, then with LH finger 3, starting below middle C. When you are ready, play this as a duet with your teacher.

» Practise 'Can you Catch a Kangaroo?' until you can play it without looking at the page. Then start to give a little kangaroo hop with your hand during each rest.

Teacher (student RH/LH starts on A#4):

Aaron Burrows



Teaching notes

LO = Learning Objectives

TT = Teaching Tips

CP = Page references to relevant sections in *The Complete Pianist* (published by Edition Peters, 2020; ISMN 979-0-57701-531-6)

Video demonstrations can be accessed via the QR codes, or by visiting www.editionpeters.com/essentialpianotechnique1

CP

PREPARATION

Page 6

Warming up



LO Warming up exercises keep the muscles in balance, bring blood to the hands, release tension and encourage freedom of movement around the keyboard.

TT Revisit these exercises regularly at the beginning of each lesson and encourage regular practice.

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Page 7

Sitting tall



LO To establish the habit of playing piano with an erect but supple sitting posture and avoid any postural problems in the future.

TT Give a gentle reminder at the beginning of each lesson.

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LATERAL MOVEMENTS

Page 8

Rainbows



LO Freedom of movement, both away from and at the piano, leading to reduced tension and greater confidence in playing leaps and larger intervals in the future.

TT Aim for a lightness of the arm and freely flowing movements rather than precision at this stage.

The use of pedal is optional. When pedal is required in lessons, consider using a pedal extender. A student who can't reach the pedal at home can stand or perch on the edge of the piano stool.

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Page 9

Over the hills



LO Freedom of sideways movement, as above.

Page 10

Spider hand



LO To establish the naturally rounded hand shape, which is the best for flexibility, strength and agility.

TT A student who is not keen on spiders can use the image of a balloon instead, or think of protecting a hamster or a favourite toy that lives under their hand.

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BOBBING TECHNIQUE

Page 11

Finger 3



LO The third finger, which is in the centre of the hand, is introduced first. This brings the finger, hand and arm into perfect alignment. The lateral movements develop confidence in moving freely around the whole keyboard, bobbing on one finger.

TT Keep finger 3 naturally rounded. The hand and arm work as one unit, supporting finger 3.

The 'eagle beak' can be used in all the following exercises to support the end joint of the finger and keep the finger rounded – especially beneficial for pianists with weak fingers.

'Hop, Rabbit, Hop!' can be played with different tempi and dynamics, with or without the supporting thumb. When played with the accompaniment, the student's part starts at middle D (D4). The student will need to move along the seat (into 'duet position') to play the LH comfortably at this pitch.

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