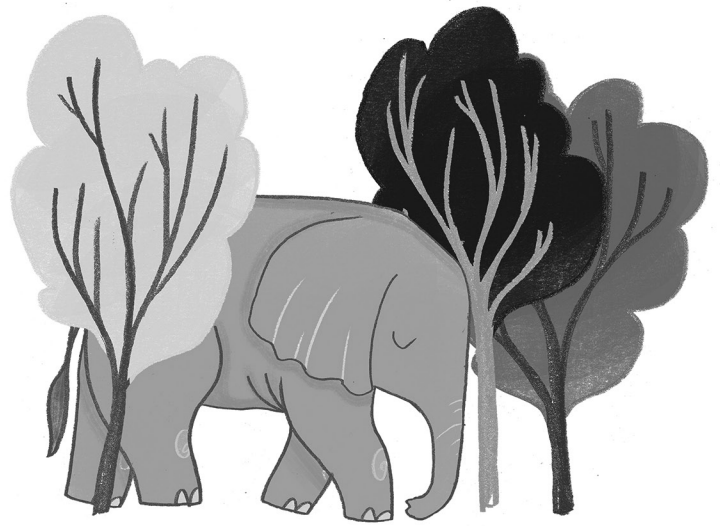


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The elephant walk



Now you can play heavily like an elephant!
This is called playing **tenuto**.

Trudging elephant

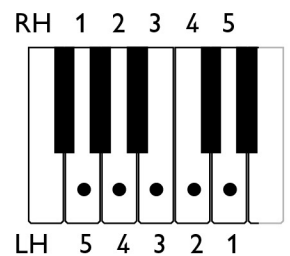
Drop your hands heavily onto your legs, like elephant feet, then relax your hands. Repeat this several times. Then alternate your hands, plodding heavily like an elephant trudging through the forest.

DROP, clap clap

Drop both hands heavily onto your legs, then clap your hands twice. Repeat this as you say:

Drop, clap clap Drop, clap clap Drop, clap clap Drop, clap clap
El - e - phant legs are as hea - vy as logs

Elephant Legs



Sing 'Elephant Legs' with your teacher:

LH starts on B3, RH on B4

Heavy and slow Words by Carl Heap, music by Aaron Burrows

RH 3 4 5 4 3 2

LH 3 2 1 2 3 4

El - e - phant legs are as hea - vy as logs, They wal - low and wade through the mud - di - est bogs.

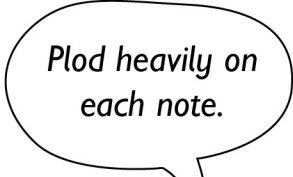
Now find the G major hand position and play 'Elephant Legs' with finger 3 only, with the LH and then with the RH one octave higher. Next play it with the fingering that's written.

Teacher (student LH starts on B3, RH on B4):

pesante Aaron Burrows

8th al fine

Optional Intro



Well done!

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)

RP = Related Pieces, either from *Essential Piano Technique*, or other recommended repertoire which is readily available.

Video demonstrations can be accessed via the QR codes, or by visiting www.editionpeters.com/essentialpianotechnique2

CP

PREPARATION

Page 5 **Warming up**



LO To develop a habit of warming up regularly. To relax the shoulders and wrists and bring blood to the hands.

TT Return to these exercises at regular intervals.

38

Page 6 **Feel the rhythm**



LO Develops good co-ordination, fast reactions and dynamic contrast.

TT Any student who cannot reach the floor can say 'shh' or clap instead.

THE PARACHUTE TOUCH

Page 7 **Parachutes**



LO Learning how to release arm weight into the keys to produce a warm cantabile tone. Avoiding pushing into the keys.

TT You may need to repeat these exercises many times, over several lessons, to embed the technique fully. Keep the hand rounded and do not let the wrist dip too far. If the wrist drops very low, encourage the student to let it float back up to neutral position before parachuting to the next note.

'Pachelbel's Canon': the two lower voices can be played by the teacher or by two other pianists of an appropriate level.

89–90

Page 10 **Parachuting onto two feet**



LO Introducing double notes; landing smoothly on an open fifth with a cantabile sound.

TT Encourage the student to maintain the natural hand-arch and land on the fingertip of the fifth finger and on the thumb corner.

The wrist needs to be supple but should not dip too far. During the rests, check that the wrist is completely relaxed and the hand hangs loosely.

'Big Ben': a pedal extender can be used to depress the pedal. This piece can also be played as a duet for two beginner pianists, and can be revisited at a more advanced level, hands together.

222–5

Page 11 **The elephant walk**



LO To create a full, rich cantabile sound by applying more arm weight, not pressing into the keys.

TT 'Elephant Legs': each note should be played tenuto. Drop down to the key-bed; do not hesitate at the key surface.

Encourage students to sing at an appropriate octave. A student who feels uncomfortable with singing can say the words or hum or whistle instead. The last three measures can be played as an introduction.

RP 'Circus Parade', section D, p. 43.

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