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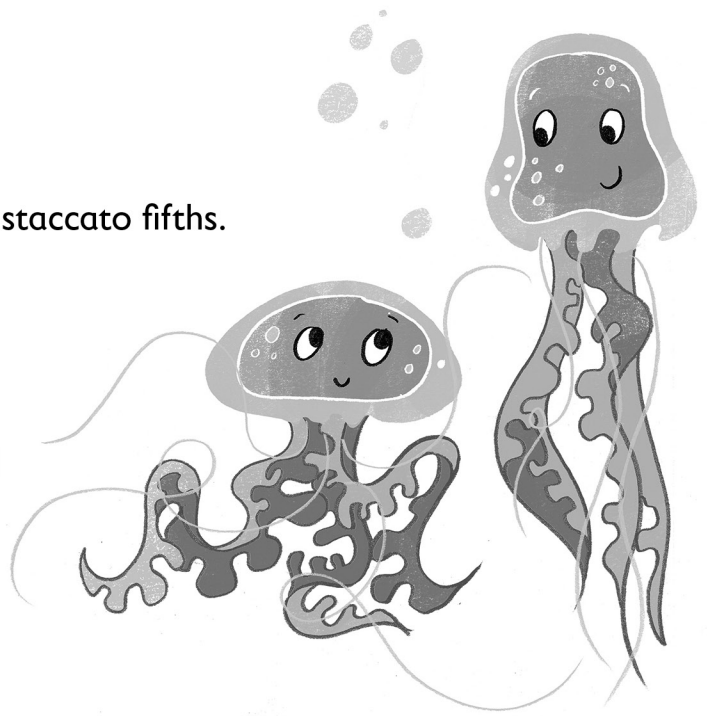
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Jellyfish jumps

Here you are going to jump like a jellyfish as you play staccato fifths.

Swimming jellyfish

Imagine your hand is a jellyfish. In the air in front of you, imitate the pulsating movement that a jellyfish makes as it swims around in the water. Feel your hand relax like jelly as it floats upwards. Then do some jellyfish jumps onto a flat surface or onto your knee. Try high jumps and low jumps.



Jim the Jellyfish

Now at the piano, spring in and out of a fifth. Let your hand float up high during the rests, but do lower floats as you say 'Jellyfish':

5 1
Jim the Jel - ly fish
5 1

Then play fifths moving stepwise along the keyboard like a jellyfish floating in the sea.

Play the next exercise very slowly at first, like a gentle jellyfish. Then play like a lively jellyfish that's in a hurry to catch some food!

Steady

mp *sf*
mp *sf*

Play a sudden *forte* (*sf* = *sforzando*) at the end!

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/essentialpianotechnique3

CP

Page 5 **Warming up**



LO To establish a healthy habit of warming up before playing. To release the shoulders and sit tall. 38, 42

TT Keep returning to these exercises regularly.

Page 6 **Rhythm warm-up**

LO Introducing syncopation. Practicing quick, neat arm movements with alternating hands.

TT 'Rhythm section': this pattern can also be applied to different syncopated rhythms.

Page 7 **Landing on two feet**



LO To use gravity to create a warm cantabile sound when playing double notes. Familiarity with the shape of a fifth. 87–90

TT The Parachute touch for single notes is covered in Primer B: *Making waves*, p. 7. Land on the fingertip of finger 5 and the corner of the thumb. The wrist needs to be supple on landing but should not dip too far – do not lose the natural hand-forearm alignment. The parachuting movement will be exaggerated at first but can be minimized gradually. These exercises can be extended to other intervals, such as fourths and sixths, depending on the size of hand.

RP 'What shall we do with the drunken sailor' (p. 16)
David Blackwell: 'Railroad Blues' from *Piano Time Jazz* (Pauline Hall) Book 2
Alexander Goedicke: 'The Bagpipers' from *Classics to Moderns* Book 1

Page 10 **Landing on thirds**



LO To play thirds with a warm, rich, balanced sound. 88

TT Check that the fingers go down together firmly. Release the non-playing fingers. 122

RP William Alwyn: 'The trees are heavy with snow' from *Five by Ten* Grade 1

Page 11 **Parachuting triads**



LO To play root-position triads cantabile, with good hand shape. 222

TT Check that the hand and wrist are relaxed between chords and on landing. However, the movement on landing should be minimal – do not allow the wrist to dip too far. If the student's hand arch collapses on playing a chord, gently remind them to keep a rounded hand. If needed, revise the hand strengthening exercises in Primer A, p. 15 and Primer B, pp. 12 and 28. Encourage students to name chords and recognize major and minor triads from now on.

RP Cornelius Gurlitt: 'Theme' from *Theme and Variation* Op. 228
Pauline Hall: 'The Secret Garden' from *Piano Time Pieces* Book 1