

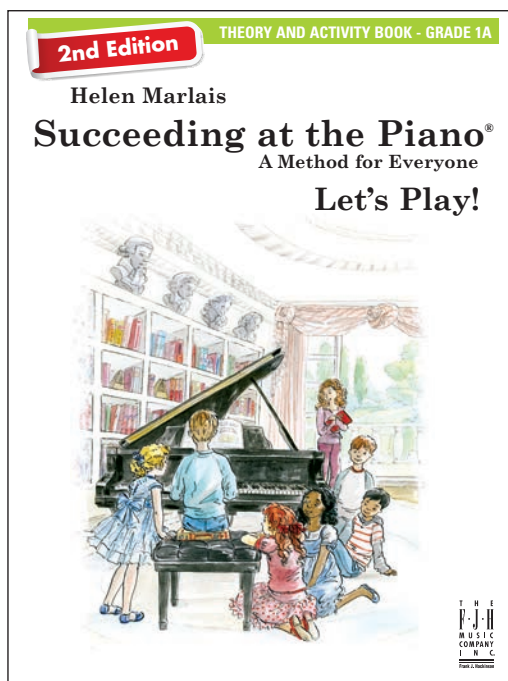
SUCCEEDING AT THE PIANO®

Dr. Helen Marlais

The SATP Method: **2nd Edition – Preparatory,** **1A, 1B, 2A, 2B, 3, 4, 5**

*Lesson and Technique, Theory and Activity,
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T H E
F · J · H
M U S I C
C O M P A N Y
I N C.
Frank J. Hackinson

1. THE GRAND STAFF AND GUIDE NOTES

What is the clef called? Circle one.
Treble Clef (G clef) or Bass Clef (F clef).

Brace

Treble G
Middle C
Middle C
Bass F
Bass C

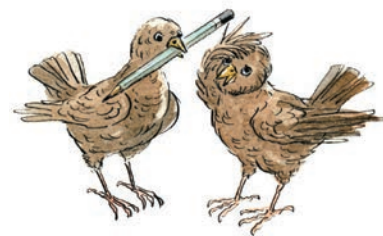
Measure Measure

What is the clef called? Circle one.
Treble Clef (G clef) or Bass Clef (F clef)
Play and say the names of the guide notes.

Bar Lines Double Bar Line

2. NOTES AND BEATS

- This is a _____ note. It gets _____ beat.
- This is a _____ note. It gets _____ beats.
- ◐ This is a _____ note. It gets _____ beats.
- ◑ This is a _____ note. It gets _____ beats.



3. STEPS AND SKIPS

Reading by patterns is another way to be a good reader.
Finish writing in the answers.

Step up
G A



Technique—Review

1. Stand and move your arms out to the sides.
Count to five: ONE - TWO - THREE - FOUR - FIVE!


Now drop your arms to your sides. Feel as though they are sand bags—heavy and relaxed. This is **"arm weight."**



AT THE PIANO:

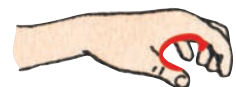
2. Sit tall on the bench between Middle C and Treble G.
Imagine a daisy growing through your spine and out the very top of your head! The daisy is gently pulling your body up until it is tall, long, and balanced. Notice your wrists are level with your forearms.



3. Imagine that your knuckles form a bridge, and your fingers are the foundation. Look for 4 little hills on each hand. 



Notice the natural **"C"** shape between fingers 1 and 2.



4. Draw or imagine a smiley face next to the side tip of your thumbnails. This is the spot where you should play when playing with your thumb.





Demonstrate these techniques for your teacher.

☐ Check the box
when you are done!

Free Arm and Strong Fingers

Theory p. 9



- Stand up and shift your weight from one leg to the other.
- When playing, imagine walking with your ten fingers, moving your hand and arm along with each finger that plays.
- Look for  and .



On a See-Saw



Smoothly

1 2

mf Back and forth we go a - long, we call this the Down - Up Song!

5

3 4

Like a see - saw back and forth, watch - ing close - ly down, up, off!

Smoothly

Back and forth we go a - long, all ten fin - gers are so strong.

mf

1 2

5

Like a see - saw back and forth, watch - ing close - ly up, down, off!

3 4

Note to Teachers: Encourage students to play on the rounded pads of their fingers. This is healthier than playing with "curved" fingers. Curving the fingers is the same as gripping, bracing, or squeezing, which can cause complications later on.

Practice steps:

- Circle the skips.
- Write "S" when you see a slur, and "T" when you see a tie.
- Tap and count aloud.



TRACK 11

Mozart and His Sister

Moderato

1

mf Mo - zart and his sis - ter

3

5

trav - eled far and wide.

4 2

1

DUET PART: (student plays 1 octave higher)

R.H.

3

L.H. *mp* 2

5

Mozart's sister, Nannerl, was five years older than Wolfgang and was a talented musician.



9

4

f When they played for the kings and queens, their

1

13

pa - pa would beam with pride.

move L.H.

5



- Roll off the keys, wrist first, at the end of every slur. If the sound you make is quiet, you are playing musically!

9

mf

13

1

The “Woodpecker” Touch Release

Theory p. 16 • Recital p. 14

Practice steps:

- Like a woodpecker pecking a tree, tap the key with your hand. After playing it, the finger and hand instantly return to their beginning position.
- The wrist stays level with the forearm.



TRACK 19

The Woodpecker

Check! Every finger should rest on a white key. See your “C” shape.



Steadily
1

mf

Steadily again

mf

finger? ____



- Did you play on the outside tip of your thumbnail?
- Tell your teacher about the *staccato* sound.

Note to Teachers: Although *staccato* is a sudden movement, watch so that students don't force or stiffen their wrists or fingers.

A theme is an important melody. In 1796, the composer Franz Joseph Haydn wrote this piece for solo trumpet and orchestra for a friend, and it was first performed in 1800 at the Imperial Court Theater in Vienna, Austria. This piece is a trumpet concerto.



TRACK 21

Melody by Haydn

Franz Joseph Haydn (1732-1809)

Joyfully

Joyfully

mf

p

1

3 2 1 3

9

mf

3

DUET PART: (student plays 1 octave higher)

DUET PART: (student plays 1 octave higher)

L.H. *mp* $\frac{3}{5}$ *pp* *p*

5 9 *mp*

Practice steps:

- Point to the notes and count aloud.
- Circle the 4ths and then play them.



TRACK 25

Evening Mist



Mysteriously

1

The sky grows dark, eve - ning is here;

mp *mp* *p* *p*

2 $\frac{1}{4}$

5

4 Watch as the mist comes so near. Shad - ows

f

11

fad - ing, soft - ly the mist ap - pears. getting softer

p *8va*

1

DUET PART: (student plays 1 octave higher)

R.H.

L.H.

pp *with pedal*

5

11

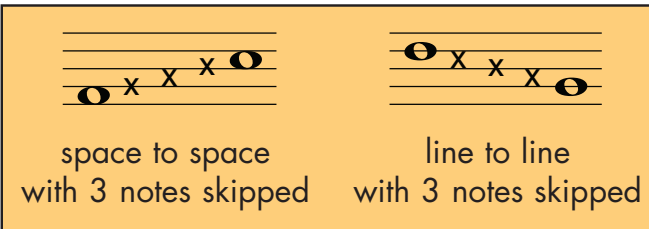
mp *pp*

1 $\frac{1}{5}$ 1 *8va*

Interval of a 5th

Practice steps:

- Tap and count aloud boldly.
- Find and prepare all the 5ths.



space to space
with 3 notes skipped

line to line
with 3 notes skipped



TRACK 26

Knights So Brave!



Boldly

f Knights so brave! Ride through the morn - ing mist,

Car - ry - ing their ban - ners at the break - ing of this day! Oh!


Knights so brave! Start - ing their roy - al quest,

mf Let's go speed them on their way! *f*

getting louder

1 5 8^{va}

The “Push Off!” Touch Release

- This new technique is like the “Drip-Drop-Roll” motion you know.
 - Use the “Push Off!” for faster pieces, and when you want a short, crisp sound at the end of musical patterns.
 1. Push forward and off the keys with your wrist.
 2. Your hand and forearm will follow your wrist.
 3. Stay close to the keys when you push off.
- 



TRACK 27

Camel Ride

[illegible]

Note to Teachers: Watch your students so that they follow through the motion with one fluid gesture. This is important for a free arm.

Practice step:

- For every staccato note below, use a "Push Off!" release.



TRACK 28

**German Folk Song**

Swiftly

5

f

1 5

1 3

9

mf

Drop

Roll

13

getting louder

f

Note to Teachers: For the "Push Off!" touch release, the student pushes forward and off the key, wrists first. Their arms will follow through with a fluid, coordinated motion. Watch for a free arm and strong fingers.

Tissue Box—Review

Practice steps:

- Imagine watching starfish in the sea.
- Circle the 2 words that will describe the mood: calm heavy peaceful
- Once you know the piece, you or your teacher can add the pedal.



TRACK 35

Starfish

Swimming underwater



Use this motion for every
R.H. note in this line.

1

p

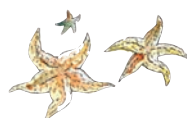
8va

1

5

5

1



9

mp

8va

2
L.H.
p

Practice steps:

- Tap and count aloud.
- Play all the 3rds.
- Play the 3rd line 3 times.



TRACK 36

Rockin' n' Rollin'

Rockin'

mf

5 3

3 1

5

5

5

9

mp

L.H. over R.H. 1 2

L.H. over R.H. 1 2

1

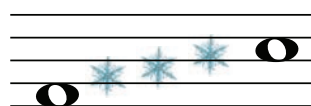
13

f

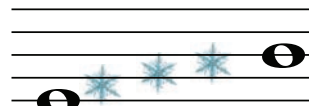
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The musical score for 'Rockin' n' Rollin'' is written for piano in 4/4 time. It consists of four systems of music. The first system (measures 1-4) is marked *mf* and features a melody in the right hand with triplets and a bass line in the left hand. The second system (measures 5-8) continues the melody and bass line. The third system (measures 9-12) is marked *mp* and includes a section where the left hand plays over the right hand, indicated by dashed lines and the text 'L.H. over R.H.'. The fourth system (measures 13-16) is marked *f* and features a melody in the right hand and a bass line in the left hand. The score ends with a double bar line at the end of measure 16.

Learning 5ths on the Staff



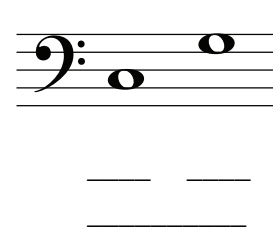
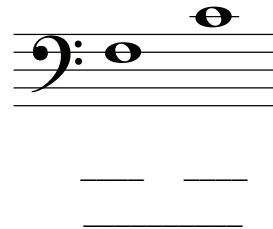
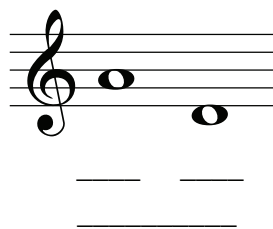
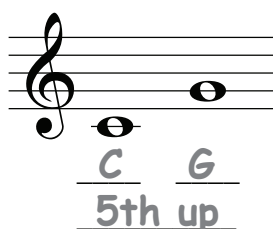
space to space
skip 3 notes
or count: 1 2 3 4 5



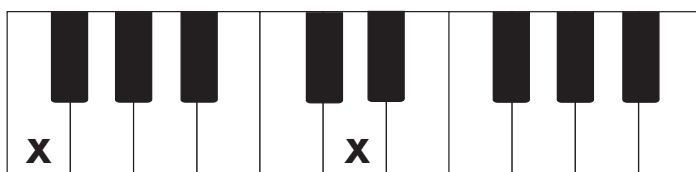
line to line
skip 3 notes
or count: 1 2 3 4 5



- 1.** Fill in the missing answers below. The 1st one is done for you. Then find and play the notes on the piano.



- 2.** Write the letter name of the key a 5th UP from each marked key.

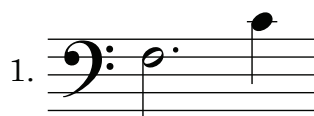


3. Note Challenge:

Play Middle C. Go up a 4th then go up a 3rd. Lastly, go down a 5th. What's the letter name of the key you land on? _____

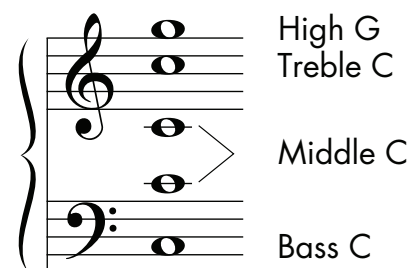
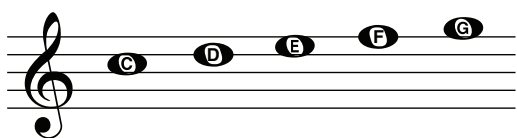


- 4.** Place an X through the patterns that are NOT 5ths.



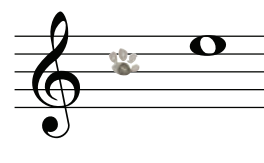
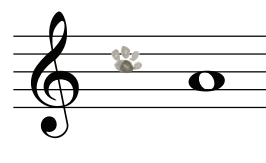
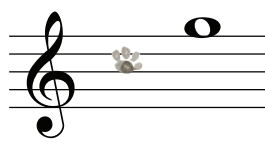
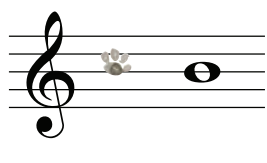
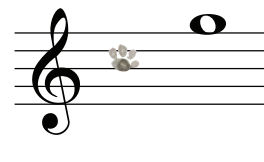
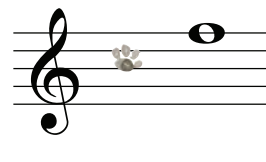
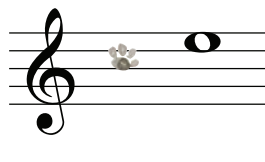
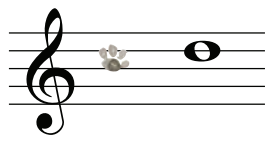
Answer: D

Treble C Position



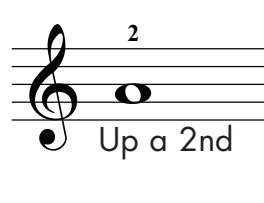
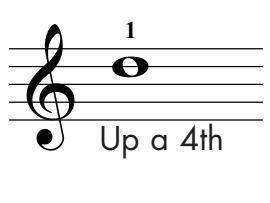
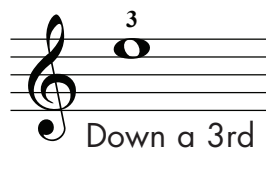
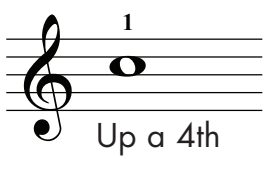
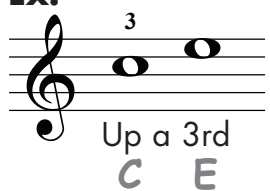
Big Boy the cat has placed a muddy paw print on every Treble C Guide Note!

- Use this C as your guide note and fill in the name of the notes.



- Draw the missing notes.
- Then name both notes.
- Play the intervals on the piano.

Ex.



Time to Compose:



- Make up a piece using Treble C Position.
- What animal will it be about?

Be a Composer

- Franz J. Haydn and Wolfgang A. Mozart wrote music all the time.
- It's time for you to compose as well!
- Finish the piece below.

Be sure to use the following:

staccato



legato



rest



p mp mf f

Treble C position



Time to Compose:



(your title)

Handwritten musical score for a piece in 3/4 time. The score is written on three systems of grand staves (treble and bass clef).

System 1: Treble clef starts with a quarter note (labeled '1'), followed by a quarter rest. Bass clef starts with a quarter note (labeled '1'), followed by a quarter rest. The second measure has a half note in the treble and a half note in the bass, connected by a slur. The third measure has a half note in the treble and a half note in the bass, connected by a slur. The fourth measure has a half note in the treble and a half note in the bass, connected by a slur.

System 2: Treble clef starts with a quarter note (labeled '5'), followed by a quarter note, a quarter note, and a quarter note, all connected by a slur. Bass clef starts with a quarter note (labeled '5'), followed by a quarter rest. The second measure has a half note in the treble and a half note in the bass, connected by a slur. The third measure has a half note in the treble and a half note in the bass, connected by a slur. The fourth measure has a half note in the treble and a half note in the bass, connected by a slur.

System 3: Treble clef starts with a quarter note (labeled '9'), followed by a quarter note, a quarter note, and a quarter note, all connected by a slur. Bass clef starts with a quarter note (labeled '9'), followed by a quarter rest. The second measure has a half note in the treble and a half note in the bass, connected by a slur. The third measure has a half note in the treble and a half note in the bass, connected by a slur. The fourth measure has a half note in the treble and a half note in the bass, connected by a slur.

Help the Knight Find His Horse!

Lesson p. 46



- Cross out every incorrect rhythm. There is only **one** correct path.
- Then, draw a line from the knight to every correct answer.
The correct path will lead you to his horse!

Path #1

Path #2

Path #3

Path #4

$\text{half note} - \text{quarter note} = 3$

$\text{quarter note} + \text{eighth note} + \text{eighth note} = 3$

$\text{eighth note} + \text{quarter note} + \text{eighth note} = 3$

$\text{eighth note} + \text{quarter note} - \text{quarter note} = 2$

$\text{half note} + \text{half note} - \text{eighth note} = 3$

$\text{half note} + \text{half note} = 4$

Practice steps:

- Tap and count aloud.
- Where do you see the following pattern? $\frac{4}{4}$ ♩ ♩ ♩ ♩ |



TRACK 23, 24, 25

To the Zoo

* Notice your 8 hills.

With energy

5 ***mf*** It's al - ways fun to see ti - gers and chim - pan - zees.

1 2 4

9 There's lots to do when we go to the zoo.

1 4

13 ***mp*** Rep - tiles, ze - bras, al - li - ga - tors, and a kan - ga - roo! ***f***

1 4

getting louder

17 ***mf*** It's great to be with you, here at the zoo!

1 2 4



- Were the notes in the slurs *legato*?
- Did you count the ♩ ?

A above Guide Note G

A is a step up from Treble G: Treble G → 

Practice steps:

- Circle the A's in the R.H.
- Tap hands together and count aloud.
- Plan the dynamics.



TRACK 26, 27, 28

Smoke Signals on the Bluff

Wondering

1 on

mp Far on the bluff the smoke bil - lows high, (move R.H.)

mes - sag - es rise to the sky. getting softer *p*

3 1/3 2/3 1/3

* From now on, steps will be called 2nds, and skips will be called 3rds.



- Was the counting correct?
- Was the melody *legato*?

- Draw a slur over all the notes in the last line.
- Plan the 2nds and the 3rds.



TRACK 29, 30, 31

System 1: *Calmly*
 Treble staff: *mp* Out on the wa - ter a white swan is glid - ing,
 Bass staff: 5 1 3 3 1 3

System 2:
 Treble staff: 5 slow - ly, soft - ly spread - ing his wings.
 Bass staff: 2/3 2/4 3

System 3:
 Treble staff: 9 *p* Up from the wa - ter he flies high.
 Bass staff: 5 1 8^{va} L.H. 2 15^{ma} R.H. 2 *

DUET PART: (student plays 1 octave higher)

R.H.

L.H. *p*

5

2

5

1

5

1

5

4

5

1

5

9

1

2

1

2

2

pp

5

2

5

2

5

 TRACK 41

- Did you hear and feel the difference between *staccato* and *legato*?

 TRACK 42, 43, 44

Hiccup!



3

mf Don't look down! Don't look up! If you do you'll hic - cup!

1
5

5

The musical score is for a song titled "Squeeze Your Nose". It is written for a voice and piano. The voice part is in the treble clef, and the piano part is in the bass clef. The song is in 4/4 time. The lyrics are: "Squeeze your nose, cross your toes. That will stop your hic - cup!". The piano part consists of a simple accompaniment with a bass line and a chord line. The bass line is a simple eighth-note pattern, and the chord line is a simple triad pattern. The piano part is written in a simple, easy-to-play style.

Squeeze your nose, cross your toes. That will stop your hic - cup!

3
8va

Practice steps:

- Tap and count.
- Tap and say the words.
- Find and prepare the 5ths.



Canoe on the Lake

Moderately slow

5 1

mf Look who's on the lake qui - et - ly, go - ing by,

1 5

These two notes are: _____

5 3 1 5 3

Na - tive A - mer - i - cans in a ca - noe!

9

mp Mak - ing not a sound, one more look, they're gone! *p*

getting softer



Time to Compose:

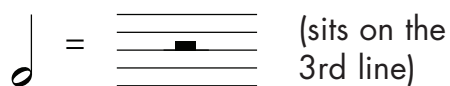


- Make up a piece using blocked or broken 5ths.
- Will it be strong or quiet?

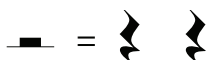
UNIT 10

Half and Whole Rests

- A **half rest** lasts for as long as a half note.



A half rest = 2 beats of rest.



Music is made up of sounds and silences. Sometimes the silences (rests) are short. Sometimes they are long. Silence and sound are what makes music interesting!

- A **whole rest** lasts for an entire measure:



A whole rest = 3 beats of rest in $\frac{3}{4}$ and 4 beats of rest in $\frac{4}{4}$.

- Clap and count each line.
- Then point to the words and say them in rhythm.



Me-ow! (1 - 2) is the (1 - 2) sound that (1 - 2) cats make! (1 - 2)



Ly-ing in a ham-mock, (1 - 2 - 3 - 4) nap-ping.



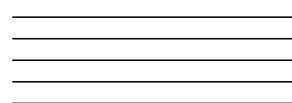
Mis-ter ground-hog (1 - 2 - 3) likes our dog!



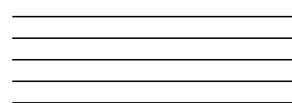
- Match the rest on the left to the correct note on the right:



- Draw 2 half rests:



- Draw 2 whole rests:



Practice steps:

- Tap and count.
- Play with your wrist level with your forearm.



Steady Like a Clock



Andante

Count while you play.

1

f

5

mf

getting softer

mp

Practice steps:

- Tap the piece on your thighs.
- Practice the last two measures slowly, at least five times.



Saying Goodbye



Moderately

3

mf

1

2

2

getting softer and slower

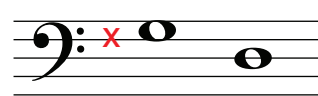
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Help the puppy find his way home

- Place an X on the nearest guide note.
- Fill in the missing notes and name them.
- Then play the notes. Once you have finished, the puppy will be home!

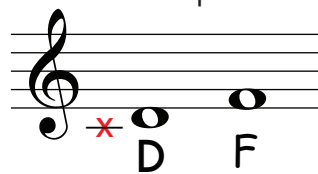


Example: 4th down



G D

3rd up



3rd up 4th down 2nd up 2nd down

3 F 1 F 2 D 3 G

5th up 5th down 3rd down 4th up

1 C 1 G 3 F 4 C

3rd up 5th up 3rd down 2nd up

3 E 5 D 4 G 1 D

3rd up 4th down

3 E 1 A