

# NO BOOK

# BEGINNERS



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TEACH DIFFERENTLY

# NO BOOK BEGINNERS

## LESSON 2

| Objectives  | Things to Remember   |
|---|--|
| <ul style="list-style-type: none"> <li>• Build rapport and have fun</li> <li>• Revise technique and sitting position</li> <li>• Continue exploring improvisation moving from black keys to white keys</li> <li>• Teach them to recite words in time to a beat</li> <li>• Learn to pitch match on the piano</li> <li>• Learn to keep a beat and move to music</li> <li>• Learn where C-D-E is in any octave</li> </ul> | <ul style="list-style-type: none"> <li>• Always practice the lesson ideas before you teach</li> <li>• Check that you can play the accompaniments confidently</li> <li>• Practising the Singing/Echo Playing - you'll need to be able to sing a simple melody while playing the blues comp</li> </ul> |

## LESSON PLAN

| Lesson Notes   | Resources   |
|--|---|
| <p><b>Get to know you</b></p> <ul style="list-style-type: none"> <li>• Find out what they did over the weekend. What was their highlight? What did they enjoy most in their piano practice?</li> </ul>   |   |
| <p><b>Review Sitting Position</b></p> <ul style="list-style-type: none"> <li>• Before they play their animal improv, Check posture. Swap spots and sit poorly at the keyboard. Ask your student to “teach” you the correct posture and hand position.</li> <li>• When finished, swap back and get them to show you a beautiful position, ready to demonstrate their animal improv. Get Linda out and remind the student she’s watching (I like to sit her on the piano watching sometimes)!</li> </ul> |   |
| <p><b>Improvising - Black Keys and Animal Improv</b></p> <ul style="list-style-type: none"> <li>• As a warm-up, replay the black key accompaniments from Lesson 1 and see how the student has improved. Give lots of praise.</li> <li>• Try the new black key accompaniment below for Lesson 2 if you’d like variety.</li> <li>• Before you ask them to play their new animal improv, ask them what animals are in the story. Your job is to then work out the story by listening.</li> </ul>          | <p>Improv Accompaniments from Lesson 1 and new accompaniments below for Lesson 2.</p> |

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| <ul style="list-style-type: none"> <li>Once they've played, tell them what you heard - was it right? Was that their story? Could they try something different to tell the story more clearly?</li> </ul>  |  |
| <h3>Rhythm Ideas</h3> <ul style="list-style-type: none"> <li>Play some music in <math>\frac{3}{4}</math> and <math>\frac{4}{4}</math> time and get them to clap and/or walk in time to the beat. Make it easy to start and then harder. Assess how they feel rhythm. You can also play music from YouTube/Spotify/iTunes in a variety of styles. Can they keep clapping the beat when you stop playing?</li> <li>It's great to give students an understanding of the difference between duple and triple meter (or march versus waltz), so play a steady march-like figure and ask them to march on the spot along to it.</li> <li>Now change to a waltz accompaniment while keeping the beat steady and ask student if marching to this beat works? Hopefully they'll realise it won't so you can help them move between left and right foot on each of the downbeats. This is triple time/waltz.</li> <li>You can explain that one is counted in 2 beats and one is counted in 3 beats per measure (or whatever they are ready to understand). Can they count with you out loud?</li> <li>Try playing some other examples either on the piano or a recording and get them shifting their weight to feel the downbeats.</li> <li>If they're going well, they can clap/tap the other beats of the bar while moving their feet.</li> </ul> | <p>Example music can be found in any of your method or repertoire books or just make something up using a few chords.</p> <p>See example duple/triple accompaniments below.</p> <p>Happy birthday is a good example of triple time. Old McDonald is a good duple time.</p> |
| <h3>Singing/Echo Playing</h3> <ul style="list-style-type: none"> <li>Using Improv Accompaniment No 1 from lesson 1 (the Gb blues), play the Gb chord accompaniment with walking bass and sing a simple melody, starting on just one note (eg. Gb) while you play. Ask the student to copy you (sing back). Stick to just the Gb chord for now.</li> <li>When they can sing it, ask them to <i>play</i> it back (all the time while you play the accompaniment). Increase the melodic complexity as the student gets better. Add a note, start on a different note, etc.</li> <li>You can also just play the LH walk and play the melody over the top with your RH for the student to either play or sing.</li> <li>Now swap over: keep playing the accompaniment while your student now plays or sings a melody for you to copy.</li> </ul>   | <p>Gb accompaniment<br/>Number 1 from Lesson 1</p>   |
| <h3>Frog and Snake (CDE) &amp; White Note Improv</h3> <ul style="list-style-type: none"> <li>One of the best ways to get students to practice finding similar white notes up and down the piano is "Frog and Snake" (see video). Try this activity with your student and get them used to finding the note C first.</li> <li>Try D (I call it the Dog in the kennel - between 2 black notes) and then E.</li> </ul>   | <p>White note accompaniments (below)</p>   |

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| <ul style="list-style-type: none"> <li>When they can find C-D-E, use the white note accompaniment and ask them to play a simple improv on any set of C-D-E white notes while you accompany them (see accompaniments below). Keep playing in a detached style.</li> </ul>  |  |
| <p><b>Song Rhythm</b></p> <ul style="list-style-type: none"> <li>Teach them the words to a simple folk song by rote and get them to copy you - I like to use <i>Rocky Mountain</i>.</li> <li>Try tapping on your thighs (patsch) while you do it to keep a beat and ask them to do the same.</li> <li>Just learn the words this week in time with the beat (no singing yet).</li> </ul> | <p>For a full Rocky Mountain score see Lesson 4 resources.</p> <p>See the words below.</p> |

## PRACTICE PLAN

| Practice Notes   | Resources  |
|--|--|
| <ul style="list-style-type: none"> <li>Keep exploring the black and white note improvs. Make sure students have backing tracks to continue using at home.</li> <li>Practice being the frog finding different notes on the piano. Let the student know that you'll be testing them next lesson and the snake is going to be extra fast!</li> <li>Practice moving to other music during the week - is it duple or triple? Can they count out loud?</li> <li>Practise saying Rocky Mountain words while keeping a beat on your legs. Is Rocky Mountain duple or triple meter? Can you step in time with the beat while saying the words?</li> </ul> | <p>You'll need to record Backing Tracks for the Improvisations - email to parents.</p> <p>You may need to give the student the Rocky Mountain words.</p> |

## EAGER TO LEARN MORE?

- If you've enjoyed the content of this lesson and want to know how to continue teaching in this way, then make sure you check out the rest of the course.
- This is just lesson 1 in a **10-part No Book Beginner Course** that is available right now in my [Inner Circle Community](#).
- You can **get access today and take 15% off a monthly or annual membership** by using the coupon code NBBROCK when you register. [Click here to find out more](#).
- For more information and videos about teaching beginners, head to [timtopham.com/beginners](http://timtopham.com/beginners)

## LESSON RESOURCES

### Improvisation Accompaniments - Black Keys

This first excerpt is “For the Joy” from Forrest Kinney’s *Create First Series Book 1*. Used with permission. Students improvise with any black notes.

Musical notation for the piece "For the Joy". It consists of two staves: a treble clef staff and a bass clef staff. The key signature has four sharps (F#, C#, G#, D#). The melody in the treble clef starts with a quarter rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The bass clef part starts with a quarter note D3, followed by quarter notes E3, F3, G3, and A3. The piece ends with a double bar line and repeat signs.

To give the Top person more room, play these variations on the Pattern and Vacation.

Two musical notation variations for the piece "For the Joy". Both variations are written in the bass clef. The first variation shows a treble clef staff with a whole note chord G4 and a bass clef staff with a quarter note D3, followed by quarter notes E3, F3, and G3. The second variation shows a treble clef staff with a whole note chord A4 and a bass clef staff with a quarter note D3, followed by quarter notes E3, F3, and G3. Both variations end with a double bar line and repeat signs.

Credit: [Create First by Forrest Kinney](#). Used with permission..

### Improvisation Accompaniments - White Keys

There are heaps of options here. Any chord progression in C major or A minor will work - just play a 4 chord progression (eg. C, G, Am, F) in 4/4 time with a steady beat. You can also use Canon in D (in C major!), Heart and Soul, or try one of my favourites in Am below.

Here's Canon in D (in C Major!):

Musical notation for Canon in D. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has no sharps or flats (C major). The time signature is 4/4. The treble clef staff shows chords: C, G, A, Em, F, C, F, G. The bass clef staff shows a steady quarter note bass line: D2, E2, F2, G2, A2, B2, C3, D3.

The A Minor improv over the page is just an example of an easy way to accompany students improvising on the white notes. Play the first section “Improv” a few times and then mix it up with the “Variation” when you’re ready.

## A minor improv

Am Am/G Am/F Am/E

Am Am/G Am/F Am/E

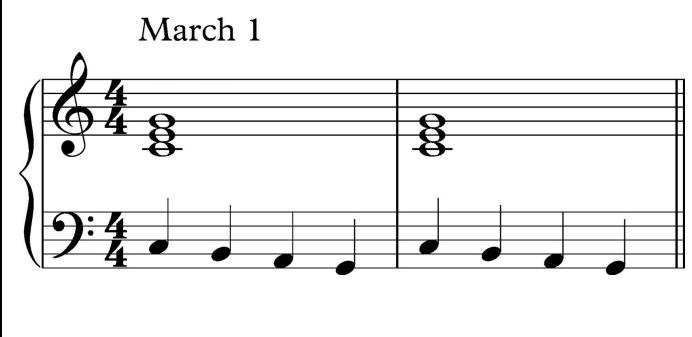
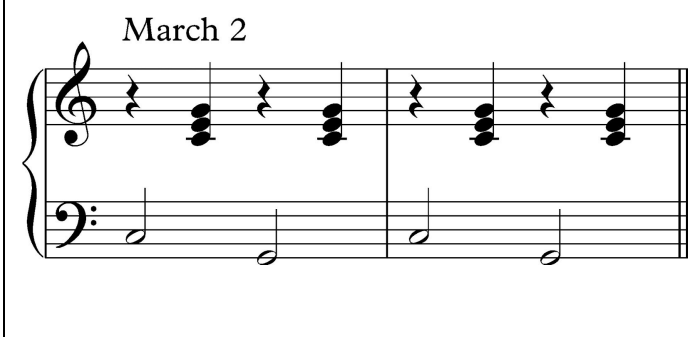
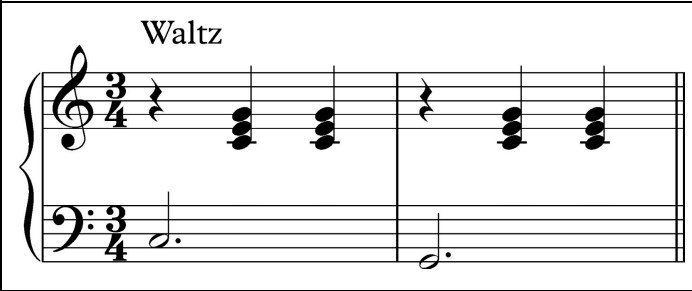
## A minor variations

Dm A/C A(sus4)/B Am

## Rocky Mountain Words

*Rocky mountain, rocky mountain  
 rocky mountain high.  
 When you're on that rocky mountain,  
 Hang your head and cry.  
 Do, do, do, do, do remember me.  
 Do, do, do, do, do remember me.*

## Rhythm/Movement Accompaniments

|   |   |
|---|---|
| <p>March 1</p>  | <p>March 2</p>  |
| <p>Waltz</p>    |   |