

Grumpy Old Troll

Name the position. _____



Poking along

4 on
—?



1 on ___?
4 on ___?



Prepare L.H.

5
8va- - - - -



Experiment by playing the last 3 notes in the lowest C Position on the piano.

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How To

Teach “Grumpy Old Troll” Using a Rote-Note Approach

◆ Grumpy Troll

Have student read m. 1. Teach sound and articulation by imitation.

Use words like “Grum-py Troll (Jump)” or “Jump-Jump-Hold-(Pop)”

◆ Grumpy Troll Walks

Have student read mm. 3, 4. Teach sound and articulation by imitation.

Use words like “Grum-py Troll is walk-ing smooth-ly.”

◆ Right Stomp/Jump

Have student read mm. 5, 6. Teach sound and articulation by imitation.

Use words like “Stomp. Soft bounce up. Hold. Soft bounce up.”

Important to have enough tone in LH (Stomp) to last through two measures.

◆ Left Stomp/Jump

Have student read mm. 13, 14. Teach sound and articulation by imitation.

Use words like “Stomp. Soft bounce down. Hold. Soft bounce down.”

◆ Left-Hand Jumps

Have student read mm. 16, 17. Teach sound and articulation by imitation.

Use words like “Jump-(ing). Jump-(ing). Sshh.”

◆ Jump and End

Have student read mm. 13-17. Teach sound and articulation by imitation.

Use words like “Stomp. Soft bounce down. Hold. Soft bounce down. (Move your left hand.) Jump-(ing). Jump-(ing). Sshh.” Stress that RH Stomp must be very loud to last for four measures!

◆ Special Jump

Have student read mm. 7, 8. Teach sound and articulation by imitation.

Use words like “Stomp. Jump down and hold (those) sec-(onds).”

You can now put the piece together.

This helps the student remember to play with the right sound and articulations.

This makes it easy for the student to know the piece “by heart.”

This shows the student how the piece is put together.

Get the Most Use from the Intervals

There are many fourths in “Grumpy Old Troll,” so create experiences with that interval. Then expand to include intervals contained within the fourth.

Building fourths

How do fourths look on the keyboard? (Note-skip-skip-note)

Which fingers usually play fourths? (Thumb and fourth finger)

◆ Build and play fourths on different keys.

◆ Build and play fourths in each hand all over the keyboard.

◆ Build and play fourths from the bottom note up, top note down.

Fill-in the fourths

◆ Start with a single pitch, then play each interval until you get to the fourth.



◆ Make up a musical motif. Perhaps something like



Try this all over the keyboard, with each hand.

Hearing Fourths

Play ear games using fourths.

◆ “Tune in” to a certain fourth by having the student play “fill-in the fourth.”

◆ Have student copy what you play at another piano. Perhaps something like



You can also have the student copy melodic intervals. Perhaps something like



Remember—it's always easier to play ear games if they're played in rhythm!

Remember—don't talk between the examples. Let the music dictate what to do! ■■■

From *Piano Adventures*
Lesson Book
Level 3B, pp. 26, 27

Relate technique to “feeling” and to
creating sound “colors.”

Stimulate the imagination to plan
and shape an interpretation.

Triad Quiz

Write the name for each triad below.

Use a **capital letter** for *major* (ex: G) and a **capital letter with a small m** for *minor* (ex: Gm)



Now play each triad on the piano.



Tropical Island

Lazy and relaxed (♩ = 80-88)

N. Faber

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How To Teach the Triad “Slides”

- ◆ First prepare the outside notes.
The 4th and 5th fingers play legato. The thumb slides. Show how the wrist and the arm pull back (slightly) and float off.



- ◆ Then prepare the bottom thirds. The 2nd and 3rd fingers play legato. The thumb slides. Keep the wrist and arm moving and “floating.”



- ◆ Then play the “sliding” triads. Be sure the wrist and arm continue to float!

Remember the F#’s!

7

8

9

10

11

12

13

14

DISCOVERY

Create an extended ending by playing the F# and G major chords going down the keyboard. End with the final *pianissimo* chord.

Use CD or MIDI Accompaniment to Create the Mood

1 First, listen to the entire performance on the CD or MIDI disk.

Ask questions about what the student hears.

- ◆ Where do you think the Tropical Island is located?
- ◆ Is this a night-time scene? A daytime scene? At the beach? On a patio?
- ◆ Who's there? What's going on?
- ◆ Do you think the “sliding” chords imitate any island sounds?
- ◆ What kind of drums are playing? How do they help set the mood?

2 Have the student play the “Brush Brush Drop Float” chords in mm. 2, 4, 6, 8, and 12 with the CD or MIDI accompaniment.

3 Have the student play mm. 13, 14 with the CD or MIDI accompaniment.

4 Ask the student how the island drums prepare the tempo so that the “sliding” chords can fit in after the introduction.

5 Play mm. 1, 3, 5, 7, and 11 with the CD or MIDI accompaniment.

6 Play the entire piece with the CD or MIDI accompaniment.

Teach the “Floating” Chords

The trick here is to make sure that the fingers are firm enough so that all pitches sound simultaneously, but that the player's arms “float” out of the keys after making a gentle sound.

- ◆ Have the student prepare to play m. 2. *with* the pedal. Ask the student to “brush” the first two chords (as if stroking or caressing the keys), then play softly and deeply on the last chord, as if landing on a pillow. You might suggest something like “Brush Brush Drop Float.”

- ◆ This same technique can be applied to mm. 4 and 8.
- ◆ In m. 5, there is a variant of this chord-playing technique. The right hand plays “Brush Brush Drop Float” (as above) but, at the same time, the left hand plays a legato line (which should be done with the fingers.) First, have the student play hands alone, each hand with the pedal. When putting the hands together, suggest that the student think about the left hand more than the right.
- ◆ In mm. 1, 3, 5, 7, and 11, all the quarter-note chords are “brushes.”
- ◆ In m. 12, all the left-hand chords are “brushes.”
- ◆ The last chord (m. 14) is a gentle drop into a very fluffy pillow. ■■■