

PIANO SAFARI®

REPERTOIRE BOOK 1

TEACHER GUIDE

By Dr. Julie Knerr & Katherine Fisher

UNIT 1

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UNIT 1

Goals and Objectives

In the Introductory Unit, the child has made a joyful and confident start to playing the piano. He learned many pieces using Finger 2 to develop the forearm motion, which is the basis for all piano technique. He opened his hand in "Outer Space" in preparation for playing the pieces in Unit 1 that use a standard piano hand shape.

In Unit 1, our goals are:

- Focus on black keys in groups of 2 and 3
- Learn to track on the page and read notation on pre-staff, both hands separately and hands together
- Work on playing with a standard piano hand shape and *non legato* articulation. Playing *non legato* allows the arm to continue to be involved in controlling the fingers, which develops a good sound and a relaxed technique.
- Internalize and automatize finger numbers
- Refine arm weight through the Lion Paw Exercise
- Continue to play patterned pieces by Rote to develop rhythm, musicianship, memory, and confidence.
- Reinforce reading and develop confidence in reading pre-staff finger number notation through the Sight Reading & Rhythm Cards Level A, which should be assigned throughout this unit.

Unit 1: Level A

Sample Level A Card

Objectives

- During **Unit 1**, assign **Level A** of the *Sight Reading & Rhythm Cards* for Book 1.

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Step 1: Follow the instructions on the p. 23

Step 2: Ask the student to play groups of two black keys and then groups of three black keys.

Step 3: Play Simon Says:

“Simon says play a group of two black keys.”

“Simon says play a group of three black keys.”

Say with a high voice, “Simon says play a group of two black keys up high.”

Say with a low voice, “Simon says play a group of three black keys low.”

Step 4: Review the **Decorate the Piano Activity**, described on TG p. 27.

Objective

- Become secure in finding groups of two and three black keys

This is the first **Reading Piece** in the book. Students play Reading Pieces by reading the notation, in contrast to the Rote Pieces, which are learned by imitating the teacher. Steps for introducing Reading Pieces should include:

- Play the piece one time to allow the student to hear what it sounds like.
- With the student, play on the fallboard or in the air, saying the finger numbers, while you point with a pencil to the notes on the page from above each note.
- The student plays on the piano while you continue to track on the page with the pencil.
- The student plays alone.
- Add the Teacher Accompaniment once the student has practiced enough to be completely secure with his part.
- For added review of Reading Pieces, you can add variations of tempo, dynamics, playing hands together in parallel motion, playing in different octaves, etc.

Different students will need varying amounts of preparation for playing each piece. Some will need all the steps. Others may need very few.

Step 1: For very young students, first close the fallboard. Without looking at the score, say "2 2 2" while playing on the fallboard. The student imitates. Continue with each measure of the first line of "Ocean Animals." Including this step allows young students to concentrate on coordinating fingers before reading the notes on the page.

Step 2: Play and sing the words of the piece with some of the Teacher Accompaniment included. Then play again singing finger numbers while the student points to the notes on the page and sings the finger numbers with you.

Step 3: Have the student circle the RH keyboard picture with red (RH = red) and find the hand position based on the picture.

Step 4: You and the student play the piece on the fallboard while saying finger numbers. Point to the notes with a pencil. This will help the student learn to track from left to right on the page.

Step 5: The student plays m. 1 - 4 while you use **Pointing, Playing, and Singing Insurance** at a slow tempo. Be sure the student is playing with a *non legato* articulation with an arm bounce on each note. The student repeats the line until he feels confident (two or three times).

Objectives

- Read pre-staff notation with RH fingers 2 3 4 on black keys
- Learn the Repeat Sign

Does Your Student Have?

- *Non legato* articulation with a slightly bouncy arm
- Understanding of finger numbers
- Steady rhythm
- Tracking notes on the page while playing

Step 6: Although the student will likely play the correct rhythm because of the previous steps and because you are using **Insurance**, to emphasize that half notes are held two beats, you can draw green lines after each half note to show the longer notes.

The image shows musical notation for a piece titled 'Ocean Animals'. It consists of four measures, each with a repeat sign. The notes are half notes, and green lines are drawn after each half note to indicate they are held for two beats. The lyrics are written below the notes, and fingerings are indicated by numbers 2, 3, and 4 above the notes.

2	2	2	3	3	3	4	2	3	3	3							
Oc	-	to	-	pus,	Oc	-	to	-	pus,	Mad	-	am	Oc	-	to	-	pus.
Man	-	a	-	tee,	Man	-	a	-	tee,	Mis	-	ter	Man	-	a	-	tee.
Jel	-	ly	-	fish,	Jel	-	ly	-	fish,	Mis	-	sus	Jel	-	ly	-	fish.

Step 7: Repeat **Steps 4** and **5** with m. 5 - 8. Then have him play the whole piece. Ask him if he knows the piece well enough to practice it at home or if he wants to play it again. If he says, "Play it again," have him repeat it until he feels confident.

Step 8: Explain the repeat sign.

Step 9: The student practices the entire piece at home (perhaps 3 - 5 times per day).

Step 10: At the next lesson, say, "Let's play 'Ocean Animals,'" and use **Preemptive Insurance** by playing and singing the first few measures. This will remind him what piece he is playing and what it sounds like, which will help him focus and prepare to play the piece.

Step 11: When the student can play the piece well alone, add the Teacher Accompaniment.

Step 12: For extra practice in tracking on the page, hold a book over the student's hands while he plays. This will keep him looking up at the page rather looking back and forth between the page and his hands.

Step 13: For variations in reviewing, have the student play hands together in parallel or contrary motion (whichever is most natural for the student), in various octaves for each repeats, or at different tempos.

In terms of technique, all pieces should be played *non legato* with an arm bounce on each note until *legato* is introduced on p. 88 (TG p. 113). We call *non legato* the **Tall Giraffe Technique**, and it is formally introduced on p. 50 (TG p. 67), where students refine the motion.

Playing *non legato* with an arm bounce on each note is the best way for beginners to play with a good sound and maintain their piano hand shape. Introducing *legato* too early can lead to tension or a breakdown in the piano hand shape. The arm bounce allows the arm to align behind the playing finger. The fingers should absolutely *not* be glued in a position, with just the fingers moving. The arm bounces for each note. For more information, see **Mini Essay 5: Technique Basics for Beginners** on the Resources page at pianosafari.com.

The piano hand shape may not be perfected in Unit 1 because of the difficulty of playing on the thinner black keys, but the student should be improving the piano hand shape throughout Unit 1. It will be further refined as students play on the white keys in Unit 2, as it is easier to play with a perfect hand shape on white keys. The focus of Unit 1 on the black keys is to gain coordination over playing single fingers and to work on the basics of reading notation.

TUNDRA ANIMALS p. 25

By Julie Knerr

UNIT 1
READING

Step 1: For very young students, first close the fallboard. Say "2 4 3 3 3" in the rhythm of the first phrase while playing on the fallboard. Student imitates. Repeat several times.

Step 2: Play and sing the finger numbers of the student part while the student points to the notes on the page and sings the finger numbers with you.

Step 3: Have the student circle the LH keyboard picture with blue (LH = blue) and find the hand position based on the picture.

Step 4: To insure that the student will hold the half notes two beats, draw a line after each half note with green to emphasize that these notes last longer, "Ta - 2." (Some astute students may notice that this is a "Hippo" rhythm from the Animal Rhythm Patterns (TG p. 21).

Mad	-	am	Car	-	i	-	bou	finds	green	moss	to	chew.
Mis	-	sus	Arc	-	tic	-	Fox	lives	a	mong	the	rocks.
Mis	-	ter	Po	-	lar	-	Bear	roams	through	frig	-	id
												air.

Step 5: You and the student play the piece on the fallboard while saying finger numbers. Point to the notes with a pencil. This will help the student learn to track from left to right on the page.

Step 6: When the student is ready, he plays while you use **Pointing, Playing, and Singing Insurance** at a slow tempo. Be sure the student is playing with a *non legato* articulation with an arm bounce on each note.

Step 7: When the student can play the piece well alone after practice, add the Teacher Accompaniment.

Step 8: For extra practice in tracking on the page, hold a book over the student's hands while he plays. This will keep him looking up at the page rather looking back and forth between the page and his hands.

Step 9: For variations in reviewing, have the student play hands together in parallel or contrary motion (whichever is most natural for the student), in various octaves for each repeats, or at different tempos.

Objective

- Read pre-staff notation with LH fingers 2 3 4 on black keys

Does Your Student Have?

- *Non legato* articulation with a slightly bouncy arm
- Understanding of finger numbers
- Steady rhythm
- Tracking notes on the page while playing



Lion Paw is the first of the Seven Animal Techniques derived from Dr. Julie Knerr's dissertation research. Each Animal Technique includes:

- **Technique Exercise:** Presents the Animal Technique motion
- **Improvisation Piece:** Allows the student to explore the motion in a creative way
- **Rote Piece:** Provides a piece for the student to practice using the motion

Step 1: Remind the student to listen to the Audio Tracks for *Repertoire Book 1*. Also, remind the parent about the Reminder Videos on the website for home practice.

Step 2: Have the student stand with his arms by his side. Say, "Pretend that you are walking across the plains of Africa, and you see a sleeping lion under a tree. You tiptoe up to the lion as he sleeps and lift up his arm. Do you think his paw would be heavy or light?" The student answers, "Heavy." You say, "That's right. When we play the piano, we want heavy, sleeping lion arms. Let me check your arms. Are they asleep?" Gently move the student's arms a bit back and forth to see if they are loose. Have him move your arms or his parent's arms to feel loose arms.

In general, parents have a more difficult time finding their own loose arms than children do! If you have a stuffed animal lion, you can have the student feel the lion's floppy arms also.

Step 3: Put your hand in your lap. Bring it up over the keys and drop your whole hand onto the piano with a loose arm. The student imitates, making a loud sound with a loose arm. If the student hits the piano with a stiff arm, ask him to make his arm looser and play again.

Step 4: Before playing the entire Lion Paw Exercise, first help the student practice the Lion Paw drop on one key. Take the student's hand and hold his LH Finger 2 by the nail knuckle joint. Bring it from his side up over the keyboard four to six inches, and use his hand drop on D loudly. Your fingers are contacting the key. The student is just sensing the motion, because you do not want to hurt the student's finger. You should be doing all the work while the student is relaxed. Do not worry about hand position at this point. The goal is a loose arm, but the fingers should all be out in a piano hand shape, not in a fist. The wrist should be low as the student holds the note so that the arm is completely relaxed after playing the note. The arm then comes up from the key. Repeat with RH Finger 2*.

Objectives

- Feel the sensation of a relaxed arm
- Create a loud tone by dropping with arm weight

Does Your Student Have?

- Loud sound
- Relaxed arm in the drop
- Open hand

* LH Exercises come first in the book only to allow the LH Exercise to be on the left side of the book near the LH, while the RH Exercises are on the right side of the book near the RH. Either hand can be taught first.

In summary, the motion for the Lion Paw Technique is:

- Arm comes up above the keyboard about four to six inches
- Arm and hand drop with Finger 2 on D
- Wrist and arm relax downward, lower than normal playing position, to be sure the arm is completely relaxed. Check for loose arm by moving it slightly to make sure it is flexible rather than stiff
- Arm comes up out of the keys, with a loose wrist in the air
- Arm rests in the lap

Step 5: Let the student play the Lion Paw motion himself, dropping Finger 2 on a D. If the child hits the piano with a stiff arm, draw attention to the difference in sound between a relaxed arm drop (round, rich, *forte* sound) and hitting the piano (harsh, unpleasant sound).

Step 6: For young students, get a stuffed lion and pretend it is sleeping. When the child plays a good Lion Paw drop, the lion wakes up startled because the child played so loudly with such a relaxed arm. Young students are more motivated to startle the lion than to play correctly for the sake of their piano technique. The lion stays asleep if the sound is not loud or if the child is banging on the piano with a stiff arm rather than dropping with a relaxed arm. Only a proper Lion Paw will wake the sleeping lion.

Step 7: When the student has discovered his arm weight and can successfully play a good Lion Paw on D, it is time to play the exercise in rhythm as notated. To help the student know which D's to play, put fuzzies or page marking tabs on the three D's for the LH part. Demonstrate, saying, "Ta - 2 - 3 - 4" for each note. Then add the Teacher Accompaniment. As you and the student play, cue him in rhythm by saying, "Pinky fuzzy...green fuzzy...yellow fuzzy...green fuzzy...pink fuzzy."



Step 8: Move the fuzzies in position for the RH part, and play together. Refine the motion over several weeks until the student has gained a reliable and confident Lion Paw motion.

Step 9: Repeat with other keys, checking off a box on the page when each is completed. This is a great way to practice the names of white keys and technique at the same time. You can also introduce "Roaring Lion, Crouching Lion" (correlating Improvisation Piece) and "King of the African Drum" (correlating Rote Piece) while the student is perfecting their Lion Paw Exercise. The three pieces reinforce the motion in different ways.

ROARING LION, CROUCHING LION

p. 28

By Julie Knerr

UNIT 1
IMPROVISATION

Step 1*

- Play the "Roaring Lion" part while singing "Ta - 2 - 3 - 4" for each note. Use Finger 2 and a loud, dropping Lion Paw Technique on each note. The student imitates. Point to the keys from above as he plays to remind him which keys to play.
- Play the Teacher Accompaniment while the student plays the "Roaring Lion" part.
- Play the "Crouching Lion" part, using an arm motion but a quieter dynamic. Sing "Ta - 2 - 3 - 4" for the whole notes and "Ta - 2" for the half notes, or sing the lyrics. The student imitates while you point to the keys from above and count to keep him in rhythm. After he has learned this part solidly, add the Teacher Accompaniment.
- Tell the student that in the "Your Lion" part, he can play Lion Paw drops on any white keys. As he drops on white keys, say, "Ta - 2 - 3 - 4" to keep him in rhythm. The purpose of this Improvisation Piece is to practice the Lion Paw motion in a creative way. By not being constrained by the prescribed notes in this section, the student is free to experience the Lion Paw motion in a different way by playing it on any white key. Add the Teacher Accompaniment.

Objectives

- Improvise using the Lion Paw Technique
- Learn about form
- Explore dynamics

Does Your Student Have?

- Heavy Lion Paw drops
- Relaxed arm throughout
- Understanding of the various parts and of creating a piece using the various parts

Step 2

- On the second page of the piece, show the student the form in pictures in Step 2. Play the student part along with the student in a different octave, and point to the lions in order as you play the first line of pictures. Then repeat this line, adding the Teacher Accompaniment.
- Play the entire piece, pointing to the pictures as you move through the form of the piece.

Step 3

- Download the Roaring Lion, Crouching Lion Cards from the Teacher Guide page at pianosafari.com. Print them (I prefer to use different colors of paper for each type of card) and cut them apart.
- Have the student put the cards in the order of his choosing. Play this Improvisation Piece in the order he has created. Repeat as many times as desired after rearranging the cards.

* **Steps** in Improvisation Pieces refer to the Steps on the page in *Repertoire Book 1*.

KING OF THE AFRICAN DRUM p. 30

By Julie Knerr



UNIT 1
ROTE

Objectives

- Play a piece that uses the Lion Paw Technique
- Explore the chromatic pattern of the black and white keys on the piano
- Play a ferocious sounding piece with loud tone

Does Your Student Have?

- Heavy Lion Paw drops on the whole notes
- Relaxed arm throughout
- Steady rhythm
- Understanding of the pattern and form of the piece

Step 1: Play and sing the piece for the student.

Step 2: The student should sit or stand in front of the lower half of the keyboard so he can reach all the keys for this piece.

Step 3: Play m. 1 - 2 for the student while saying "Ta - 2 - 3 - 4. Ta - 2 - 3 - 4" for the whole notes. Use good Lion Paw Technique. The hand should be in an open position.

Step 4: For the *tremolo* in m. 3 - 4 (divided between hands), the speed of *tremolo* repetitions is not important. The goal is to make an exciting noise. Count, "1 - 2 - 3 - 4 - 5" to show the student how long the *tremolo* lasts. ("5" is the downbeat of the m. 4, where the student lands on the D.) The student imitates. If the student cannot reach the pedal, use a pedal extender, or the teacher or another student can depress the pedal. The student plays m. 1 - 4.

Step 5: Play RH m. 5 - 12 for the student, counting "Ta - 2, Ta - 2, Ta - 2, Ta - 2, 1 2 3 4 5," and noting that m. 9 - 12 is a repeat of m. 5 - 8 an octave lower. The student imitates while you sing the rhythm and point to the keys from above to help him remember the chromatic pattern of black and white keys.

Step 6: The student plays RH m. 5 - 12 while you play LH and sing the rhythm and point to the keys from above.

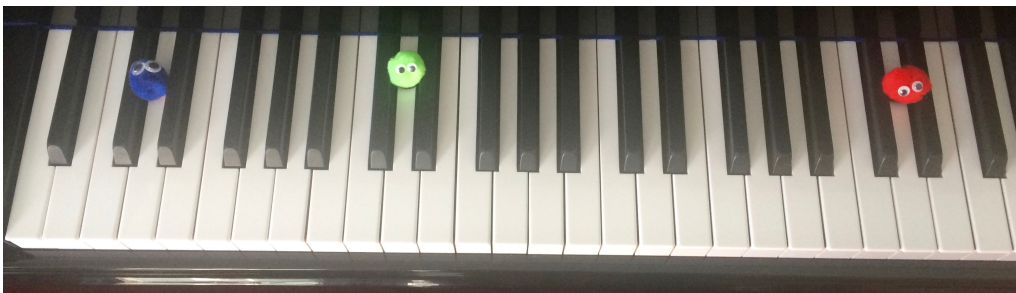
Step 7: Play the LH "Lion drumming" part in m. 8. The student imitates.

Step 8: Play m. 5 - 12 hands together, asking the student to watch your LH.

Step 9: Have the student play RH m. 5 - 12 while you hold his LH Finger 2 and help him play the LH part. He is playing hands together, but you are assisting his LH. Sing "Lion drumming" in m. 8.

Step 10: Have the student play m. 5 - 12 HT (hands together). Congratulate him that he is able to play hands together! It is surprising how coordinated children are and that most children really can play this complicated sounding piece hands together within the first few weeks of piano study.

- Step 11:** Show the student the form of the piece by using the pictures on the second page of the piece. The low Drum Part is first (m. 1 - 4). This is followed by the Lion Part beginning with the RH in the middle of the piano (m. 5 - 8). Next is the Lion Part an octave lower (m. 9 - 12). The piece ends with the low Drum Part again (m. 13 - 16).
- Step 12:** Assign the student to play the Drum Parts (m. 1 - 4 and 13 - 16). You play the Lion Parts (m. 5 - 12). In this way, the student can hear the form of the piece while only concentrating on playing the Drum Parts. Then switch parts, so you are playing the Drum Parts and the student is playing the Lion Parts.
- Step 13:** Next, the student plays the entire piece. If the student has trouble moving from the position in m. 1 - 4 to the position for m. 5, place three Fuzzies or page marking tabs on the D's. The student begins the Drum Part (m. 1) on the blue fuzzy. Then he moves LH to the green fuzzy and RH to the red fuzzy for the Lion Part in m. 5. This will provide a visual reference for the new position, allowing the student to move to the new position in rhythm. Once the student is confident with the position changes, remove the Fuzzies or tabs. I call this the **Mark the Leaps** Teaching Strategy.



- Step 14:** Have the student play the entire piece while you or another student improvise a rhythmic accompaniment on a drum.

Step 1: Ask the student to put his RH on yours while you play the piece so his hand can **Go for a Ride**. Play the piece with the student's hand on yours. This allows him to feel the bouncy arm with *non legato* articulation and see how your hand moves up an octave for each group of notes in rhythm.

Step 2: Have him circle the RH keyboard picture with red to remember that the piece is played with the RH.

Step 3: Ask the student how many groups of notes there are in this piece (1 group = 1 phrase). Help him count the groups until he arrives at the answer, "4." Have the student circle the groups that are the same (groups 1, 2, 4) with red and draw a worm by the group that is different (group 3).

Step 4: The student places his hand on the group of three black keys above Middle C.

Step 5: Ask him to use **Practice in His Brain** for the first group and play it when ready. Use **Pointing** and **Singing Insurance** to help him. Be sure he plays *non legato*.

Step 6: Have the student move to the next position, preview, and play. Repeat with the other two groups. (You may also opt to have him play the entire piece in one octave first and then add the octave changes after he is comfortable with playing each group.)

Step 7: The student plays the entire piece several times until he is confident to practice at home. If he is slow to move from octave to octave, play along with him an octave lower. This will force him to move up in time, because if he is late, your hand will run over his hand!

Step 8: When the student can play the piece well alone, add the Teacher Accompaniment, which will also help him move in rhythm to the next octave.

Objectives

- Read pre-staff notation with fingers 2 3 4 on black keys
- Learn to move up by octave in rhythm
- Learn the *Moderato* tempo marking
- Recognize patterns of same and differing phrases.

Does Your Student Have?

- *Non legato* articulation with a slightly bouncy arm
- Effort toward playing with strong fingertips
- Rhythmic move up each octave

Step 1: Ask the student to put his RH on yours while you play the piece so his hand can **Go for a Ride**. Play the piece with the student's hand on yours.

Step 2: Have him circle the LH keyboard picture with blue to remember that the piece is played with the LH.

Step 3: Ask the student how many groups of notes there are in this piece (1 group = 1 phrase). Help him count the groups until he arrives at the answer, "4." Have the student circle the groups that are the same (groups 1, 2, 3) with blue and draw a bear by the group that is different (group 4).

Step 4: The student places his hand on the group of three black keys above Middle C.

Step 5: You play the first group, saying, "Ta - 2" on the first half note. This will prepare the student to play the rhythm correctly.

Step 6: Ask the student to use **Practice in His Brain** for the first group and play it when ready. Say, "Ta - 2" and point on the page to help him play with correct rhythm if necessary.

Step 7: Have him move down an octave to play the next group. (You may also opt to have him play the entire piece in one octave first and then add the octave changes after he is comfortable with playing each group.) After he has played each group, work on having him move in rhythm down to the next octave. You can do this by saying, "Move fast!" and by playing his part with him.

Step 8: When the student can play the piece well alone, add the Teacher Accompaniment.

Objectives

- Read pre-staff notation with fingers
2 3 4 on black keys
- Learn to move down by octave in rhythm

Does Your Student Have?

- *Non legato* articulation with a slightly bouncy arm
- Effort toward playing with strong fingertips
- Rhythmic move down each octave

I LOVE COFFEE p. 34

Traditional, arr. Bernard & Carolyn Shaak



UNIT 1
ROTE

We requested permission to use this piece from Carolyn Shaak and are grateful that she allowed us to include it. Julie originally learned about this piece when she observed Mrs. Shaak for her dissertation research. This piece is also found in Book 1 of the Shaak method, *Piano Partners*, which is available at shaakpianomusic.com.

These six traditional tunes are designed to be taught one part at a time and combined into one long piece. The student plays with Finger 2 throughout. This piece helps the student lengthen his concentration skills and provides a sense of accomplishment from learning such a long piece.

We usually teach one or two parts per lesson.

Step 1: Play and sing **Part 1** for the student.

Step 2: Play m. 1 - 2. The student imitates. Sing the lyrics.

Step 3: Play m. 3 - 4. The student imitates.

Step 4: Play m. 5 - 6. The student imitates.

Step 5: Play m. 7 - 8. Put a penny or flat marble on the E to show the student that E is skipped. The student imitates.

Step 6: Play each phrase again and have the student imitate. Sing the lyrics.

Step 7: Student plays **Part 1** alone. Use the **Point to the Keys** strategy to remind him of the beginning key for each phrase if he needs help. Add the Teacher Accompaniment when the student is secure.

Step 8: Teach the other parts of this piece in a similar manner, with you playing a phrase and the student imitating. For **Part 2**, the student rolls a closed fist upward along the grace notes in m. 1 and downward for the grace notes in m. 3. If this is too difficult, the student can just play the three notes with the fist simultaneously. The C#'s in m. 1 should be played with the right side of the fist. Similarly, in m. 3, the D#'s are played with the left side of the fist.

Step 9: For **Part 3**, I like to sing, "I love coffee, I love coffee, I love coffee, I love coffee, I love coffee, I love tea" to make the rhythm more understandable.

Objectives

- Play a patterned piece by rote
- Gain control over the forearm motion
- Lengthen concentration through playing a long piece

Does Your Student Have?

- Free forearm motion
- Good tone
- Rhythmic playing
- Ability to play all parts without stopping

- Step 10:** For **Part 4**, say, "1 2 hold, up up up up," to help the student with the syncopated rhythm.
- Step 11:** For **Part 5**, sing, "I love coffee. I love tea."
- Step 12:** For **Part 6**, sing, "I love coffee. I love tea," or, "1 2 3 4 5 6 7." When you add the teacher accompaniment for this section, be sure to sing to keep the student from rushing.
- Step 13:** Teach the **Ending** part by imitation. The student may slap his lap with his LH or stomp his foot in the rest.
- Step 14:** Put all the parts together in one long piece, and add the Teacher Accompaniment.
- Step 15:** This piece is effective as an ensemble in recitals. Assign each of six children a part of the piece. They stand in a line and play their assigned parts in order. I add an extra two measures of accompaniment (m. 7 - 8) to give the students time to move up in line and find their position at the piano. This ensemble is always a crowd pleaser!

OLD MACDONALD

HAD A FARM p. 38

American Folk Song, arr. Joey Lieber

UNIT 1
READING

Step 1: Play and sing the piece for the student.

Step 2: On the keyboard picture, color the RH keys red and the LH keys blue.

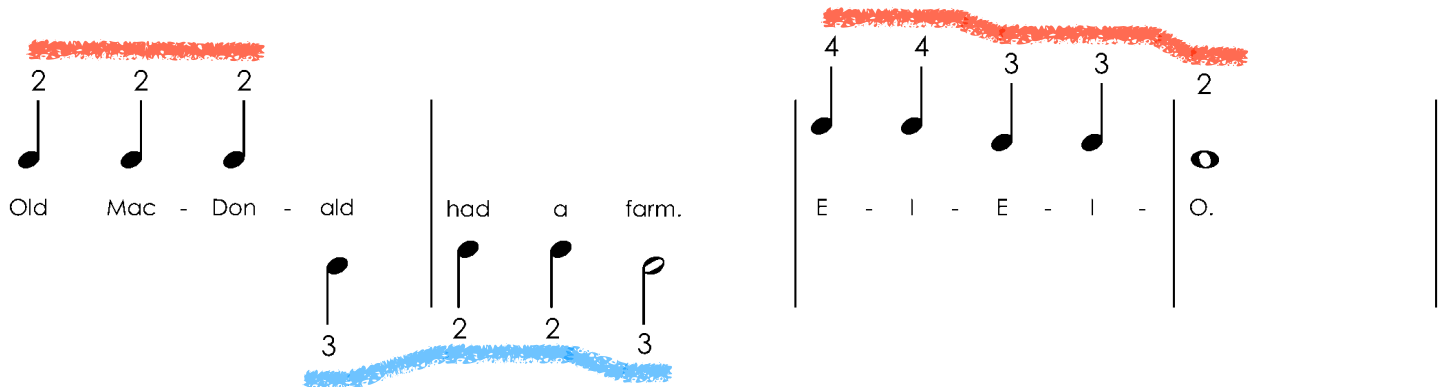
Step 3: Throughout the piece, draw a line for the RH finger numbers red and the LH finger numbers blue, as shown below. Do not make a big deal about stem direction, although in this piece, **Stems up = RH and Stems down = LH**. Since this is not a rule that continues through all piano music, we prefer to have students rely on color coding at this point rather than stem direction for pre-staff pieces.

Objectives

- Read pre-staff notation with fingers 2 3 4 on black keys hands together
- Learn the whole note rhythm

Does Your Student Have?

- *Non legato* articulation
- Effort toward playing with strong fingertips
- Coordination in moving from hand to hand



Step 4: Play m. 1 - 4 while the student points to the notes on the page. Show him how the notes go from right hand to left hand and back to right hand. Say finger numbers or which hand is playing as you play.




Step 5: For m. 1 - 8, have the student play LH while you play RH. Use **Pointing Insurance** and **Singing Insurance** (finger numbers).

Step 6: For m. 1 - 8, the student plays RH while you play LH.

Step 7: The student plays both hands.

Step 8: Ask the student to find the lines that are the same as the first line (1, 2, 4).

Step 9: Relate line 3 to the Animal Rhythm Patterns (TG p. 21) and Theory Book 1 p. 20. Say, "Old MacDonald and his cow were standing by the barn one day. Guess what they saw coming down the driveway? Three animals that don't belong on a farm had come to visit!" Draw two giraffes over m. 9 - 10, two kangaroos over m. 11, and a zebra over m. 12. Can you believe it? "Two giraffes, two kangaroos, and Zechariah Zebra came to the farm to visit Old MacDonald and his cow!"

- **Zechariah Zebra** Ta - ti Ta - ti Ta Ta 
- **Kangaroo** Ta - ti Ta 
- **Tall Giraffe** Ta Ta Ta - 2 

Step 10: Play line 3 and sing the animals. The student imitates, singing the animal names.

Step 11: When the student can play the piece well alone, add the Teacher Accompaniment.

FRED THE FISH p. 40

By Julie Knerr

UNIT 1
READING

Step 1: Play and sing the piece for the student.

Step 2: On the keyboard picture at the top of the page, color the RH keys red and the LH keys blue.

Step 3: Throughout the piece, mark the RH finger numbers red and the LH finger numbers blue. **Stems up = RH and Stems down = LH.**

Step 4: Note that all the notes in each line are the same, except for the ending.

Objectives

- Read pre-staff notation with fingers
2 3 4 on black keys in both hands
- Improvise music to match the lyrics
- Learn terms and symbols for *glissando* and *piano*.

Does Your Student Have?

- *Non legato* articulation
- Coordination in moving from hand to hand
- Rhythmic playing

The musical notation is presented in four measures, each with a vertical bar line. The lyrics are: 'Once there was a fish named Fred. Fred the Fish was ver - y red.' Fingerings are indicated by numbers 2, 3, and 4 above notes and 3, 2, and 3 below notes. Red brush strokes highlight the RH fingerings (2, 3, 4) and the LH fingerings (3, 2, 3). A blue brush stroke highlights the LH notes (3, 2, 3) in the first measure. A red brush stroke highlights the RH notes (4, 3, 2) in the fourth measure. To the right of the notation, the text 'Improvise Fish Music on Black Keys 1 2 3 4 5 6 7 8' is written.

Step 5: The student plays m. 1 - 4 LH while you play RH.

Step 6: The student plays m. 1 - 4 RH while you play LH.

Step 7: The student plays both hands for m. 1 - 4.

Step 8: The student plays the notated parts of the piece while you play the Teacher Accompaniment. After line 1, the student creates fish music on black keys while you play the Teacher Accompaniment and count to 8 (in cut time, four measures worth). Tell him that his hands need to be back in position by the time you say "8." At the end of line 2, the student plays high bird sounds (trills work well) on the black keys while you play the Teacher Accompaniment and count to 8. He has his hands back in position ready to go on by the time you say "8." After line 3, the student plays the *glissando* and then puts his hands back in position (no counting this time). Have him listen for the Teacher Accompaniment "bump" (*staccato* octave in accompaniment m. 10 of first ending) to know when to start the last verse.

Step 9: After he understands how the piece is constructed, play the whole piece with Teacher Accompaniment.

SWANS ON THE LAKE p. 42

By Julie Knerr



UNIT 1
ROTE

Step 1: Play the piece for the student. Use a *non legato* articulation with an arm bounce on each note to be sure the student maintains a relaxed manner of playing with a good piano hand shape. With the pedal down, it will sound smooth.

Step 3: Play m. 1 - 2, singing the finger numbers, "4 3 2 2 3 2 3" if desired. The student imitates.

Step 4: Play m. 3 - 4. The student imitates.

Step 5: Play m. 5 - 6, noting that it is the same as m. 1 - 2. The student imitates.

Step 6: Play m. 7 - 8. The student imitates.

Step 7: The student plays m. 1 - 8 while you sing and point to the keys as necessary.

Step 8: Play m. 9 - 12, saying, "Right right left. Right right left. Right right left right left." The student imitates while you point to the keys and says, "Right, right, left."

Step 9: Play m. 13 - 16. The student imitates.

Step 10: The student plays the entire piece. Coach the student through the dynamics and *ritardando* at the end, using the image of swans on a calm lake to evoke a gentle mood. On the last note, have the student hold and release the hand and pedal simultaneously and calmly.

Objective

- Play a gentle sounding piece by rote
- Begin to shape phrases in a beautiful manner

Does Your Student Have?

- *Non legato* articulation
- Good piano hand shape
- Shaped phrases
- Pacing of dynamics and *ritardando* at the end