

# PIANO SAFARI®

## REPERTOIRE BOOK 1

TEACHER GUIDE  
By Dr. Julie Knerr & Katherine Fisher

### UNIT 4

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# UNIT 4

## Goals and Objectives

Unit 4 focuses on the reading 3rds and Unisons on the staff.

In Unit 4, our goals are:

- Read Unisons and 3rds directionally from the Landmark notes (up, down, same). An entire unit of 2nds (Unit 3) followed by an entire unit of 3rds (Unit 4) allows students to digest these two intervals separately for a prolonged period, which makes learning more secure.
- Continue to play *non legato* to solidify coordination of the arm and the fingers and form the piano hand
- Learn to play *legato*
- Continue to play Rote Pieces of increasing complexity to experience various sounds and move all over the keyboard

# SIGHT READING & RHYTHM CARDS

## Unit 4: Level D

### Level D Cards: Unisons and 3rds on the Staff

Sample Level D Card

The image displays two sample Level D cards side-by-side. Each card features a light blue background and a small 'Level D.1' label in the top right corner. The left card shows a musical staff with a treble clef and a key signature of one sharp (F#). The right card shows a musical staff with a bass clef and a key signature of one sharp (F#). Both cards contain a series of notes on the staff, with some notes highlighted in orange to indicate unisons or 3rds. Below the staff, there is a sequence of rhythmic patterns represented by vertical lines and dots, indicating the timing and articulation of the notes.

### Objectives

- Recognize the Landmark Notes of Treble G and Bass C
- Begin each Sight Reading Exercise on these Landmark Notes with various fingers
- Mark all Unisons (Sames) with the student's chosen "Sames color," as shown above on the right
- Read directionally, up, down, same, from the Landmark notes
- Become confident with reading 3rds
- Track from left to right
- Play with *non legato* articulation for good technique. Learn *legato*, and be able to play each articulation on command.
- Tap rhythms, counting Ta's or Animal Rhythm Patterns

During **Unit 4**, assign **Level D** of *Piano Safari® Sight Reading & Rhythm Cards for Book 1*.

See [pianosafari.com](http://pianosafari.com) for the Teacher Guide to *Sight Reading & Rhythm Cards for Book 1*.

**Step 1:** Play a harmonic 2nd on the piano and ask the student what the interval is. "2nd." Play a harmonic 3rd and ask the student what that interval might be. "3rd." The student will then likely extrapolate to 4ths, 5ths, 6ths, 7ths, 8ths, with a discussion about how far his hand can reach and how far you can reach. Once you have had some fun with intervals, measured the hands of everyone in the room, and complimented him on how big his hands are getting, move on to **Step 2**.

**Step 2:** Starting at the bottom of the piano, have the student play 3rds going all the way up the piano with Finger 2.

**Step 3:** Play Simon Says.

"Simon Says play a 2nd."

"Simon Says play a 3rd."

"Simon Says play a same."

"Simon Says play a 2nd with Fingers 2 3."

"Simon Says play a 3rd with Fingers 2 4."

**Step 4:** Write harmonic and melodic 2nds and 3rds on a whiteboard or paper. Have him name the interval until you are sure he understands that 2nds move from a line to the next space or a space to the next line. 3rds move from line to the next line or space to the next space. If he has trouble understanding:

For 2nds, point and say, "Line, space. 1 2. 2nd."

For 3rds, point and say, "Line, space, line. 1 2 3. 3rd."

Now is also the time to make sure the student understand that 2nd means 2 and 3rd means 3.

**Step 5:** Follow the directions on the page.

**Step 6:** Do the **Interval Activities** described on TG p. 83. Additional writing practice is found in *Piano Safari Theory Book 1*.

## Objectives

- Feel the interval of a 3rd in the hand while playing
- Recognize the interval of a 3rd on the staff
- Play 3rds
- Write 3rds on the staff

# SKIP TO MY LOU p. 84


American Folk Song, arr. Knerr



UNIT 4  
ROTE

## PRIMO

**Step 1:** Play the melody (Primo) while playing the accompaniment (Secondo) for the student.

**Step 2:** RH Finger 3 starts on E. Play RH m. 1 - 2 melody, singing finger numbers and playing *non legato*. The student imitates. If the student has trouble with the rhythm, play slower and say, "3 3 1 1 3 Kangaroo" (since this piece includes the "Kangaroo Rhythm.") 


**Step 3:** Move Finger 3 to D. Play m. 3 - 4, singing finger numbers. Note that this is the same as m. 1 - 2 except that it starts on D. The student imitates.

**Step 4:** Play RH m. 5 - 6 (same as m. 1 - 2). The student imitates.

**Step 5:** Play RH m. 7 - 8. The student imitates.

**Step 6:** Student plays RH m. 1 - 8.

**Step 7:** Play RH m. 9 - 16 melody and sing the lyrics. Or say "Ta - 2" or "Hippo" on the half notes.

 is the Hippo Rhythm Tell the student that the notes are the same as the first part (m. 1 - 8). Only the rhythm is different. The student imitates.

**Step 8:** Student plays RH m. 1 - 16 melody.

**Step 9:** When the student is confident, play Secondo while the student plays Primo.

**Step 10:** For an extra challenge, the student may play the melody hands together in parallel motion, with both hands beginning with Finger 3 on E.

## Objectives

- Play a familiar tune
- Hear how tonic and dominant sounds accompany a melody
- Play *non legato* with all fingers
- Accompany a partner

## Does Your Student Have?

- Rhythmic and energetic playing
- Understanding of the chord changes by ear
- Good ensemble skills
- Balance between Primo and Secondo

## SECONDO

**Step 1:** Tell the student that he also gets to play the accompaniment part! Show the student how to play the C chord in m. 1 - 2. Play and say, "Left right left right left right left right."

**Step 2:** Show the student how to play the G chord in m. 3 - 4, and play and say, "Left right left right left right left right." The student imitates.

**Step 3:** The student practices changing between the C and G chords.

**Step 4:** Call out "C" or "G." The student plays the chord you say.

**Step 5:** Put a piece of paper with "C" written on it on the floor. A short distance away, put a piece of paper with "G" on the floor. Play the C chord as written in m. 1 - 2 while the student stands on the C paper. Play the G chord while the student stands on the G paper. See if he can recognize the chords by ear as you change between C and G chords. Then play the entire accompaniment and sing the melody while the student moves between the C and G papers.

**Step 6:** Ask the student to choose two colors, one for the C chord and one for the G chord. Write C with one color under each of the C chord measures (m. 1, 2, 5, 6, 8, 9, 10, 13, 14, 16). Write G with another color under G chord measures (m. 3, 4, 7, 11, 12, 15).

The musical score is for the accompaniment part. It consists of four measures. The right hand plays chords: C in measures 1 and 2, G in measures 3 and 4. The left hand plays a simple melody. Fingerings are indicated: right hand (4, 2) for C and (5, 1) for G; left hand (5) for C and (1) for G. A piano (p) dynamic is marked in measure 1. Below the staff, the letters 'C' and 'G' are written in green and purple respectively, corresponding to the chords.

**Step 7:** The student plays the C chord measures while you play the G chord measures and sing the melody. Explain the first and second endings.

**Step 8:** The student plays the G chord measures while you play the C chord measures and sing the melody.

**Step 9:** The student plays Secondo while you point to the measures and play the melody.

**Step 10:** The student plays Secondo while you play Primo without pointing to the measures.

**Step 11:** Tell the student that the Secondo is quieter than the Primo, since the Primo has the melody part. Practice playing the parts too quietly, too loudly, and then with just the right balance.

**Step 12:** Practice the duet, with you, another student, or the parent trading parts.

# FERRIS WHEEL p. 86

By Julie Knerr & Katherine Fisher

UNIT 4  
READING

**Step 1:** Play the piece with accompaniment and sing the words for the student. Play it again and have the student sway to the beat in one swing per measure.

**Step 2:** Ask the student which hand plays this piece? "RH." What is the first note? "Treble G ." Instruct him to color the treble clef signs red and write a G over the first note. Have the student mark the same with his Sames Color.

**Step 3:** Ask the student what intervals this piece uses? "3rds and same." That's right! We used to be in 2nds land, but now we are in 3rds Land for a while!

**Step 4:** Have the student put RH 3 on G and play up a 3rd (B) and down a 3rd (E) to feel the intervals. Tell the student that E, G, B with Fingers 1, 3, 5 are the only notes used in this piece. If this is difficult, put page marking tabs on these three keys to allow the student to see what notes he will play.

**Step 5:** The student previews and plays each line. Be sure his arm stays aligned behind the playing finger and he plays *non legato*. Be sure Fingers 1 and 5 play on their corners, not flat.

**Step 6:** When the student is confident, add the Teacher Accompaniment.

**Step 7:** For a challenge, have the student play HT in parallel motion, with Finger 3's on G's. Parallel motion playing is an important step in developing coordination at the piano.

## Objectives

- Read a piece that uses 3rds and Unisons in the treble clef
- Play hands together in parallel motion

## Does Your Student Have?

- Arm aligned behind the playing finger
- Fingers 1 and 5 playing on their corners





Once the Tall Giraffe Technique is mastered (*non legato* with an arm bounce on each note), the next articulation to master is *legato* with an arm bounce on each note (Tree Frog Technique).

Bouncing the arm on each note:

- Allows the arm to stay involved in helping the fingers play with good tone
- Fosters relaxation
- Keeps the arm in alignment behind the finger that is playing.

Piano keys are too heavy for a child with small, lightweight fingers to play without the help of the arm. When the child uses the arm to help the fingers, more strength is available to produce a singing tone without risk of injury from excess tension. In the first several years of playing, most pieces should be played with an arm bounce on each note, either *non legato* (Tall Giraffe Technique) or *legato* (Tree Frog Technique). Students can shape the phrases by playing slower or faster into the keys to vary the dynamics. Once the fingers are coordinated and strong, which usually takes several years, more attention can be devoted to pure finger action, although the role of the arm never completely disappears.

We call this the Tree Frog Exercise because:

- Tree frogs have sticky fingers to allow them to stick to trees = Connected, *legato* fingers
- Frogs hop = Arm bounce on each note

**Step 1:** Play RH m. 1 - 2 for the student in two ways: *non legato* with an arm bounce on each note (Tall Giraffe Technique), and *legato* with an arm bounce on each note (Tree Frog Technique). Ask the student what the difference in is in the sound. "One is not connected. The other is connected." Have him close his eyes while you play both ways. He should be able to tell by ear the difference between not connected (Tall Giraffe *non legato*) and connected (Tree Frog *legato*) sounds. Attaching the articulations to animals makes them easier for young students to remember. You may also have the student hold up the appropriate stuffed animal as you test his knowledge.

## Objectives

- Learn to play *legato*
- Coordinate a bouncy arm on each note with connected fingers
- Warm, singing tone

## Does Your Student Have?

- Connected and singing sounds
- Small arm bounce on each note
- Firm fingertips
- Relaxed non-playing fingers
- One note at a time playing, with no overholding



**Step 2:** Play RH m. 1 - 2. The student imitates. Here are some things to look for:

- Small arm bounce on each note
- Firm fingertips (rather than collapsed end joints)
- Relaxed non-playing fingers (especially fingers 1 and 5)
- Fingers that connect from one note to the next but do not overhold or smear the notes together.

Some students will be able to master this easily. Other students will not at first be able to concentrate on connecting the fingers while maintaining the arm bounce. If this is the case, allow the student to work on connected fingers for a week. Once he is comfortable with this, move his forearm up and down while he is playing to help him feel the involvement of the arm. Keep working toward all aspects of the Tree Frog Technique, listed in Step 2.

**Step 3:** Play the whole exercise with Teacher Accompaniment.

**Step 4:** Repeat with the LH.

# TREE FROG IN A RAINSTORM p. 90

By Julie Knerr & Katherine Fisher

UNIT 4  
IMPROVISATION

## Step 1

- Play the Tree Frog Pattern as written. The student imitates, either by rote or by reading the music.
- Add the Teacher Accompaniment.

## Step 2

- Show the student the G pentascale position. Tell him that he can play any of those notes to create his own Tree Frog music. Be sure he plays with good Tree Frog *legato*. Add the Teacher Accompaniment.

## Step 3

- End with the Tree Frog Pattern again to finish the piece.
- Play the entire piece.
- Explore this Improvisation Piece further by trying the suggestions in the “Try This!” box.

### Objective

- Improvise using the *legato* Tree Frog Technique

### Does Your Student Have?

- Good Tree Frog Technique
- Singing tone

# RAINFOREST MYSTERY p. 92

By Julie Knerr



UNIT 4  
ROTE

**Step 1:** Play the piece for the student. As you play, create a story with the student to match the dynamic shape of the piece. For example:

- The tree frog is taking a nap under a leaf. He hears a lion sneaking through the rainforest! (m. 1 - 4).
- The tree frog is scared as the lion gets closer (m. 5 - 8).
- Oh no! Will the lion find the tree frog and eat him? The lion is right next to the tree frog's hiding place! (m. 9 - 12)
- What a relief! The lion does not see the frog and slowly moves away into the forest (m. 13 - 18).
- The tree frog returns to his nap (m. 19 - 21).

For younger students, have the student act out the piece using stuffed animals while you play and narrate what is happening. This piece is quite slow and requires patience and focus while playing. A story will help the student keep the intensity and understand the dynamics.

**Step 2:** Play RH of m. 1 - 4 for the student with good Tree Frog Technique (*legato* with an arm bounce on each note and connected fingers). Be sure the student lifts slightly between each phrase in m. 1 - 3 to delineate the phrases (The frog needs to take a breath!). The student imitates.

**Step 3:** Play RH m. 5 - 8 and 9 - 12. The student imitates at the various dynamic levels.

**Step 4:** The student plays RH m. 1 - 12. This piece is challenging, so teach it slowly and carefully. Be sure the student masters each section with the correct technique before adding another section. It may take several lessons to teach the entire piece to allow the student to absorb each section.

**Step 5:** When the student has thoroughly mastered the *legato* motion, lifts between phrases, and dynamics, have the student play RH m. 1 - 12 while you play the LH.

**Step 6:** Show the student how to play m. 1 - 12 hands together. Note that this hands together section is in parallel motion, unlike "A Day in the Life of a Tall Giraffe," where the hands were playing in contrary motion. Both coordinations are important for students to master.

**Step 7:** Add the pedal for m. 1 - 12.

**Step 8:** I call the second half of the piece, m. 13 - 21, the "Dad Part," because the LH plays the notes "D A D." Many students love to learn this part and show their dad.

## Objective

- Play a Rote Piece that uses the Tree Frog Technique
- Create a story to match the mysterious mood

## Does Your Student Have?

- Good Tree Frog Technique
- Clear pedaling
- Well-shaped dynamics

**Step 9:** Play LH m. 13 - 21, counting "Ta - 2 - 3 - 4" on each note. The student imitates.

**Step 10:** The student plays LH m. 13 - 21 while you play RH.

**Step 11:** Play RH m. 13 - 18. Say "D, F, D, F, D, F" to show the student the pattern formed by the first notes of each phrase. The student imitates.

**Step 12:** The student plays m. 13 - 18 hands together.

**Step 13:** Play m. 19 - 21. The student imitates.

**Step 14:** The student plays the entire piece while you act out the story with the stuffed animals if desired.

# PING PONG p. 94

By Julie Knerr

UNIT 4  
READING

**Step 1:** Play the piece *non legato* and sing the words for the student. This piece should be played *non legato* to sound more like a bouncing ping pong ball.

**Step 2:** Ask the student which hand plays this piece? "LH." What is the first note? "Bass C." Instruct him to color the bass clef signs blue and write a C under the first note. Have the student mark the same with his Sames Color.

**Step 3:** Ask the student what intervals this piece uses? "3rds and same." Say, "That's right! We are still in 3rds Land!"

**Step 4:** Have the student put LH 5 on C and play up a 3rd (E) and up another 3rd (G) to feel the intervals. Have the student write in the names of the three notes played in this piece (C, E, G) in the blanks provided. If it is difficult to play the 3rds, put page marking tabs on these three keys to allow the student to see what notes he will play.

**Step 5:** Have the student preview and play the piece.

**Step 6:** When the student is confident, add the Teacher Accompaniment.

**Step 7:** As a challenge, you may also have the student play the piece in parallel motion hands together.

**Step 8: Crazy Ping Pong Variation.** Have the student write the letter names under each note, with one color assigned for each of the three notes, as shown below. Ask a parent or sibling to join you and the student. Assign each person a note (C, E, or G), and play the piece together. Each person may play his assigned note at the proper time in the octave of his choice. Listen to the notes bouncing around like a ping pong ball in the various octaves. Trade notes until each person has had a change to play each of the notes.

## Objectives

- Read a piece that uses 3rds and Unisons in the treble clef
- Play hands together in parallel motion

## Does Your Student Have?

- Arm aligned behind the playing finger
- *Non legato* articulation
- Fingers 1 and 5 playing on their corners



Play - ing ping pong with my broth - er. Play - ing ping pong with my sis - ter.

5

C C E E C C E E G G E E G G E E

# BAA, BAA, BLACK SHEEP

p. 95

English Folk Song, arr. Knerr



UNIT 4  
FOLK

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

**Step 2:** Have the student to color the treble clef signs red and the bass clef signs blue. In the keyboard picture, have the student color the LH starting note (G) blue and the RH starting note (D) red.

**Step 3:** Play m. 15-16, as this is a difficult spot. The student imitates until confident.

**Step 4:** The student finds the hand position and plays by a combination of finger numbers and intervals.

**Step 5:** Explain the *D.C. al Fine*.

**Step 6:** When the student is confident, add the Teacher Accompaniment.

## Objectives

- Review finger numbers
- Play a familiar tune

## Does Your Student Have?

- Rhythmic playing

**Step 1:** Sing and play the piece for the student with accompaniment.

**Step 2:** Ask the student to mark the clef and first note.

**Step 3:** Ask the student what intervals this piece uses. "3rds and same."

**Step 4:** Find and explain the half rest.

**Step 5:** Explain the phrase mark.

**Step 6:** Have the student put RH 3 on G and play up a 3rd (B) and down a 3rd (E) to feel the intervals. Have him practicing playing *legato* with good Tree Frog Technique (walking from finger to finger with a small arm bounce) on these notes.

**Step 7:** Have the student preview and play each line for m. 1 - 12.

**Step 8:** Play m. 13 - 16 and review the *15mb* and *8va* marks. This part sounds like the leaves are falling from high up in a tree down to the ground. The student imitates.

**Step 9:** Student plays the entire piece.

**Step 10:** When the student is confident, add the Teacher Accompaniment.

## Objectives

- Read a piece that uses 3rds and Unisons in the treble clef
- Practice moving from one octave to another
- Learn the symbol for half rest
- Play *legato* in a Reading Piece, and learn the Phrase Mark

## Does Your Student Have?

- *Legato* Tree Frog Technique
- Graceful movements between octaves



This exercise further refines the same technique found in the Zechariah Zebra Technique, fast repeated notes. However, the Kangaroo Technique does not have a rest between fingers, because by this point the student should be able to keep a good piano hand shape (Fuzzy House) while playing.

**Step 1:** Play the RH part for the student and sing "Kangaroo." Talk to him about how kangaroos are bouncy. Each note should bounce (up on "roo" too!).

**Step 2:** The student plays the RH. Stop him and reset the hand if the piano hand shape does not look good at any point. If he is not bouncing enough, make your stuffed kangaroo hop in rhythm while the student plays, or play along to demonstrate.

**Step 3:** The student plays the RH while you play the Teacher Accompaniment.

**Step 4:** Repeat with the LH.

**Step 5:** You may also have the student play hands together in contrary motion (beginning with thumbs). The weaker hand can help the stronger hand by playing in this way.

## Objectives

- Develop firm, not collapsed, fingertips by playing repeated notes
- Develop the ability to play fast with a loose arm
- Keep a good piano hand shape throughout without pauses between fingers

## Does Your Student Have?

- Firm fingertips
- Bouncy arm
- Up on the "roo" of "Kangaroo"
- Good piano hand shape throughout (Fuzzy House)



# KANGAROO TAKES A TRIP p. 100

By Julie Knerr

UNIT 4  
IMPROVISATION

## Step 1

- Play the Kangaroo Pattern, saying "3 3 3, 1 1 1". The student imitates.

## Step 2

- Have the student write finger numbers in the boxes as indicated. Finger numbers must be reinforced throughout the first year of study. Skills not practiced may be forgotten. This piece provides a fun way for the student to review finger numbers.
- The student plays the finger numbers he has chosen while you play the Teacher Accompaniment.
- The student can change the fingers he has chosen by writing new numbers below the boxes or on a separate sheet of paper.
- Explore this Improvisation Piece further by trying the suggestions in the "Try This!" box.

### Objectives

- Review finger numbers
- Practice the Kangaroo Technique in a new way

### Does Your Student Have?

- Good Kangaroo Technique
- Fluency in reading finger numbers

# KRISTABEL KANGAROO VISITS KOREA p. 102

By Julie Knerr



UNIT 4  
ROTE

**Step 1:** Play the piece for the student. Talk about where Korea is, how long it would take for Kristabel Kangaroo to travel there, what she might see there, what she would eat, and other interesting facts about Korea.

**Step 2:** Play RH m. 1 - 4. The student imitates with good Kangaroo Technique (bouncy and rhythmic on every note). The student may play with all Finger 2 or with Fingers 2 and 3 braced together. Repeat with LH and then hands together.

**Step 3:** Play LH m. 5 - 8, counting "Ta 2 3 4." The student imitates.

**Step 4:** The student plays LH m. 5 - 8 while you play RH.

**Step 5:** Play RH m. 5 - 8 *legato* with an arm bounce on each note, walking from note to note with *legato* Tree Frog Technique. Sing the finger numbers, referring to the score if desired. The student imitates. Apparently, the Tree Frog is on the plane with Kristabel Kangaroo, going to Korea.

**Step 6:** The student plays RH m. 5 - 8 while you play LH.

**Step 7:** The student plays m. 5 - 8 hands together.

**Step 8:** Play m. 17 - 18. The student imitates.

**Step 9:** Play antiphonally. The student plays m. 1 - 4 (Kangaroo Part). You play m. 5 - 8. (Tree Frog Part) The student plays m. 9 - 12. You play m. 13 - 16. The student plays m. 17 - 18 (Ending). Switch parts. This allows the student to hear the whole piece while only concentrating on playing one technique, either the Kangaroo sections or the Tree Frog sections.

**Step 10:** The student plays the entire piece. If he has trouble finding his position for the various parts, put page marking tabs or fuzzies on the first notes of each section as necessary to mark his position changes.

## Objectives

- Play a Pattern Piece that uses the Kangaroo Technique
- Combine bouncing Kangaroo Technique with *legato* Tree Frog Technique

## Does Your Student Have?

- Good Kangaroo Technique
- Rhythmic playing
- Tree Frog Technique in *legato* part
- Confident position changes

# MATTHEW MONKEY p. 104

By Julie Knerr & Katherine Fisher

UNIT 4  
READING

**Step 1:** Sing and play the piece for the student.

**Step 2:** Ask the student what intervals this piece uses (3rds and 3rds).

**Step 3:** Ask the student to find the treble G in the first harmonic 3rd. Ask what the note is a 3rd above the G (B). Have the student write "G B" next to the finger numbers and color the treble clef signs red. Ask the student what finger plays on G in m. 3. "3." Have the student circle the 3 and write G to mark this position change.

**Step 4:** Play m. 1 - 2. The student imitates.

**Step 5:** The student previews and plays m. 3 - 6.

**Step 6:** Discuss the repeats and *D.C. al Fine*.

**Step 7:** The student plays the entire piece.

**Step 8:** When the student is confident, add the Teacher Accompaniment.

## Objectives

- Read a piece that uses 3rds and Unisons in the treble clef
- Practice moving from one octave to another

## Does Your Student Have?

- Quick shifts from octave to octave
- *Legato Tree Frog Technique*

# THE HIPPOPOTAMUS AND THE MOSQUITO

p. 105

By Katherine Fisher

UNIT 4  
READING

**Step 1:** Sing and play the piece for the student.

**Step 2:** Ask the student to mark the clef and first note.

**Step 3:** Ask the student what intervals this piece uses. "3rds and same."

**Step 4:** Tell the student that his part is the hippopotamus part, and the teacher part is the mosquito part. Play a bit of the accompaniment to allow him to hear the mosquito music. Ask him if he thinks the hippopotamus part would sound best with a heavy arm or a light arm. "Heavy." Explain *forte*, which makes the piece sound louder and more hippo-like.

Be sure the student is not playing too loudly or banging on the piano with a stiff arm and harsh tone. The tone should be full but not forced.

**Step 5:** Have the student put LH 3 on C and play up a 3rd (E) and down a 3rd (A) to feel the intervals.

**Step 6:** The student previews and plays the piece.

**Step 7:** When the student is confident, add the Teacher Accompaniment.

**Step 8:** As a challenge, you may also have the student play the piece in parallel motion hands together.

## Objectives

- Read a piece that uses 3rds and Unisons in the bass clef
- Learn the symbol for *forte*
- Play hands together in parallel motion

## Does Your Student Have?

- *Legato* Tree Frog Technique
- *Forte* sound