

PIANO SAFARI® REPERTOIRE BOOK 1

TEACHER GUIDE: UNIT 3

TITLE	COMPOSER	TYPE	TEACHER GUIDE PAGE NUMBER
Level C Introduction to Sight Reading & Rhythm Cards		Reading	71
Staff and Staff Activities		Musicianship	72
Landmarks		Musicianship	75
The Interval of a 2nd		Musicianship	76
Staff Reading Activities		Musicianship	77
My Dog Fritz	Knerr	Reading	79
Creepy Basement	Knerr & Stevens	Reading	81
Swans on the Lake	Knerr	Rote	83
Tall Giraffe	Knerr	Technique	84
A Day in the Life of a Tall Giraffe	Knerr	Technique Rote	86
Twinkle, Twinkle, Little Star	French Folk Song	Folk	87
Thunderstorm Over the Prairie	Knerr	Improvisation	88
Peter Piper Picking Pickled Peppers	Knerr	Reading	89
Midnight Waltz	Fisher & Knerr	Reading	90
Kristabel Kangaroo	Fisher & Knerr	Reading	91
Crocodile in the Nile	Stevens	Rote	92
Weird Bird	Knerr	Reading	93
Hot Air Balloon	Fisher & Knerr	Reading	94
Bingo	English Folk Song	Folk	95
Tree Frog	Knerr	Technique	96
Rain Forest Mystery	Knerr	Technique Rote	97

UNIT 3: INTERVAL OF A 2ND

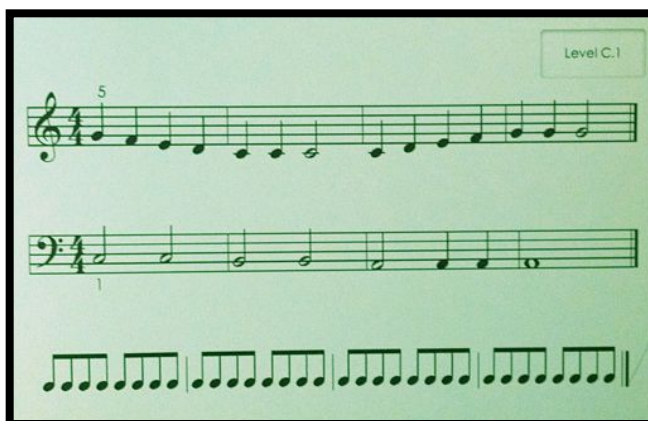
SIGHT READING & RHYTHM CARDS FOR BOOK 1

LEVEL C CARDS: 2NDS BEGINNING ON LANDMARK NOTES

OBJECTIVES:

- Read the intervals of a 2nd and unison on the staff
- Learn the Landmark Notes of treble G and bass C
- Begin on the Landmark Notes with various fingers

Sample Level C Card



During **Unit 3**, assign **Level C** of *Piano Safari® Sight Reading & Rhythm Cards for Book 1*.

See pianosafari.com for the Teacher Guide to *Sight Reading & Rhythm Cards for Book 1*.

Please read **Mini Essay 11: The Benefits of Devoting an Entire Unit to Each Interval**, available under Pedagogical Resources at pianosafari.com.

Step 1: Tell the student and parent, "Today is a big day. It is Staff Day! We are going to learn how to read music on the staff!" Show the student an advanced piece and how the notes are written on the staff (lines and spaces). Talk about how exciting it is that the student gets to learn how to read notes on the staff like advanced pianists!

OBJECTIVES:

- Learn to recognize and write space and line notes on the staff
- Learn terms and symbols for the Treble Clef, Bass Clef, and Time Signature

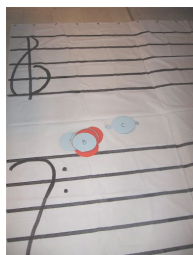
Step 2: Show the student the difference between the space note ("Space notes fit right in the spaces.") and the line note ("Line notes have a line going right through the middle of the note."). Follow the directions on the pages.

Step 3: The following **Staff Preparation Activities** can be taught during **Unit 2** and **3** and should be continued until you are sure the student has a firm grasp on the staff.

STAFF ACTIVITIES

ACTIVITY 1: LARGE STAFF

Step 1: Buy a white plastic shower curtain and a very thick black marker. Draw a giant grand staff on the shower curtain. Make large notes out of cardboard that fit in the spaces of your giant staff.



Step 2: Play Simon Says:

"Simon says put your note on a space note."

"Simon says put your note in a line note."

"Simon says step on a line note with your foot."

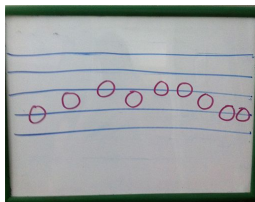
"Simon says step on a space note."

"Simon says put a foot on a line note and your hand on a space note."

Step 3: You can also introduce how the notes go up by steps (line space line space) and place the notes in 2nds going up and down the staff.

ACTIVITY 2: MEDIUM STAFF

Step 1: Have the student write line and space notes on a staff on a whiteboard.



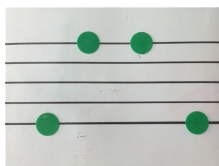
Step 2: Practice writing treble and bass clef signs.

Step 3: Let the student write notes on lines and spaces wherever he wants. Then you play what he wrote!

ACTIVITY 3: MEDIUM SMALL STAFF

Step 1: Draw a single staff on cardstock that is large enough to have small plastic bingo chips fit in the spaces.

Step 2: Make a pattern with three or four bingo chips saying, "Bottom line, top line, top line, bottom line" as you place the chips. After the student looks at it, take the chips off and have the student recreate it from memory. Repeat with different patterns. Thanks to Nancy Faber for this idea!



Step 3: Let the student make a pattern for you to recreate. Play the pattern on the piano so the student can hear what he composed.

Step 1: Follow the directions on the page.

Step 2: Find Middle C, Treble G with RH, and Bass C with LH on the piano.

Step 3: Play Simon Says.

- “Simon Says put Fuzzy on the Treble G.”



- “Simon Says put Fuzzy on the Middle C.”
- “Simon Says put Fuzzy on the Bass C.”
- Draw a staff on a whiteboard. “Simon Says write Treble G.”
- “Simon Says write Bass C.”
- “Simon Says put Fuzzy on this note on the piano.” Point to the Treble G the student wrote.
- “Simon Says put Fuzzy on this note on the piano.” Point to the Bass C the student wrote.
- “Simon Says play Treble G with your RH.”
- “Simon Says play Bass C with your LH.”

OBJECTIVES:

- Recognize, play, and write the Treble G and Bass C Landmark Notes
- Understand that one specific line or space corresponds to one specific key on the piano

Step 1: Explain Melodic and Harmonic 2nds.

Step 2: Instruct the student to play up and down by 2nds on the piano to reinforce that up is to the right on the keyboard, and down is to the left, and to feel the interval of a 2nd in the hand.

Step 3: Have the student to play G, and complete the up down interval exercise in the middle of the page while you read the up down directions.

Step 4: Help the student complete the rest of the page by following the directions.

Step 5: On the next page, the student writes 2nds and same up and down on the staff. Say "Up a 2nd, down a 2nd, same" after the student writes each note to reinforce what the student just wrote. In addition, play each note as the student writes.

Step 6: Play the melody the student created as musically as possible, fast and slow. Congratulate him on the nice melody he composed.

Step 7: Have the student play his melody as you point to the notes and say "up, down, same."

OBJECTIVES:

- Feel the interval of a 2nd in the hand while playing
- Recognize the interval of a 2nd on the staff
- Write 2nds on the staff
- Create a melody using 2nds and unisons

STAFF READING ACTIVITIES

The following **Staff Reading Activities** can be used at each lesson until you are sure the student is confident with playing, reading, and writing 2nds and same (unisons).

These Activities should be revisited and expanded to include other intervals at the beginning of **Unit 4**, when 3rds are introduced, and again at the beginning of **Unit 5**, when 2nds and 3rds are combined.

ACTIVITY 1: SAY AND PLAY

Step 1: Tell the student: "Put your RH 1 on Treble G."

Step 2: Then say, "Go up a 2nd, up a 2nd, down a 2nd, same, same, up a 2nd..." The student plays after each of your directions.

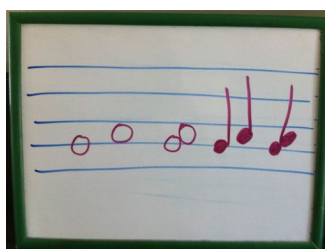
Step 3: Repeat while the student has his eyes closed.

Step 4: Repeat with the LH.

Step 5: Change roles, with the student calling out the intervals and you playing.

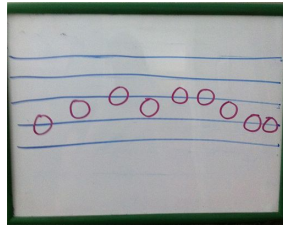
ACTIVITY 2: IDENTIFYING INTERVALS

Step 1: Write a 2nd or a same (unisons) on the whiteboard, and have the student tell you whether you wrote a same or a 2nd. Write harmonic and melodic seconds in various rhythmic values so he understands that a 2nd is a 2nd regardless of whether it is a whole note or a quarter note.



ACTIVITY 3: TEACHER WRITES. STUDENT DICTATES

Step 1: Draw a staff on the whiteboard. Then write Treble G and ask the student whether you should go up a 2nd, down a 2nd, or stay the same (unison). Write each note as he tells you dictates "up, down, or same." Play as you write so he can hear the notes going up, down, or staying the same. This will help to aurally inform his decision about what note to choose next.



Step 2: Play the completed melody as musically as possible, fast and slow.

Step 3: Have him play the melody he created by reading the notation while you point to each note on the board to help him track the notes with his eyes.

ACTIVITY 4: STUDENT WRITES. TEACHER DICTATES

Step 1: Repeat **Activity 3** with the student writing the notes as the teacher says "up, down, same."

ACTIVITY 5: STUDENT WRITES. TEACHER DICTATES

Step 1: Repeat **Activity 3** with the student deciding on the direction and writing a melody himself.

MY DOG FRITZ

KNERR

UNIT 3

READING PIECE

Do not feel rushed when introducing "My Dog Fritz." It is extremely important that the student has a good first experience with reading on the staff and understands it thoroughly. Go very slowly and be sure to repeat the piece enough at the lesson that the student understands how to read. You can move more quickly through future Reading Pieces as the student gains skill with reading notation on the staff.

Step 1: Play the piece one time for the student *non legato* with an arm bounce on each note, with tapered phrase endings. Playing one time will not ruin the reading experience. Instead, it will give the student a sound model for the piece.

Step 2: Ask the student what the first note is (Treble G). Which hand plays Treble G (RH)? Instruct the student to color the treble clef signs red and write a G over the first note.

Step 3: For young students, it is helpful for the mark the sames with a "sames color" (orange in this example) by connecting the notes with a line. This will reinforce that these unison notes are indeed on the same line or space.

OBJECTIVES:


- Read a piece that uses 2nds and unisons in the treble clef
- Learn the names and symbols for *mf* and 8va

DOES YOUR STUDENT HAVE?

- *Non legato* articulation
- Understanding of reading 2nds and unisons on the staff



Step 4: Play m. 1-4 *non legato* with an arm bounce on each note while the student points to the notes and says "Up, down, same" with you. Go very slowly, and make sure the student knows to look at the note heads, not the note stems. We have made the staff of the Reading Pieces as large as possible for ease of reading, but if he has trouble seeing that the note heads go up and down by 2nds, connect the notes with lines (connect the dots, gray in the example above) so he can see that the notes really do go up and down slightly from line to space.

- Step 5:** Student plays m. 1-4 while you point to the notes with a pencil and say “up, down same.” Be sure you are not covering up the note as you point. When teaching Reading Pieces on the staff, use **Pointing Insurance** to help the student learn to track the notes with his eyes. However, use **Playing** and **Singing Insurance** sparingly so you can be sure the student is actually reading the intervals and not just copying you by ear.
- Step 6:** Ask the student if the two lines have the same notes or different notes (same notes). “Yes, both lines have the same notes.” Explain the 8va and have him draw an up arrow at the end of the first line as a reminder to move up to the next G.
- Step 7:** Student plays m. 5-8. Make sure the student is playing *non legato* with an arm bounce on each note.
- Step 8:** When the student can play the piece confidently after practicing, introduce a tapered phrase ending. “We need to make each phrase (or musical sentence) end gently so it doesn’t sound like we are stomping on Fritz’s tail at the end of each phrase.” Play with an exaggerated accent on the end of the phrase in m. 4, and exclaim, “Ouch. Poor Fritz! Did you hear me step on his tail?” Then play it with a tapered phrase ending. “Ahhh. Much better. Fritz’s tail is fine.” Then have the student play it the wrong way and right way. Be vigilant about phrase endings, which is the third step of **Musicality for Beginners** (see **Mini Essay 15** under Pedagogical Resources at pianosafari.com). You can write in the *diminuendo* sign  at the end of each four bar phrase as a reminder.
- Step 9:** When the student can play the piece well alone, add the teacher accompaniment. Be sure to shape the phrases with the student.

CREEPY BASEMENT

KNERR

UNIT 3

READING PIECE

Step 1: Place the student's LH on yours to **Go for a Ride** as you play the piece one time for the student *non legato* with an arm bounce on each note, with tapered phrase endings. This will allow him to feel the octave changes. Explain the term *Andante* and how playing at a slower tempo makes the piece sound creepier.

Step 2: Ask the student what the first note is (Bass C). Which hand plays Bass C (LH)? Instruct the student to color the bass clef signs blue and write a C under the first note.

Step 3: Have the student mark the sames by connecting the notes with his "sames color."

OBJECTIVES:

- Read a piece using 2nds and unisons in the bass clef
- Learn the names and symbols for *Andante*, *8vb*, and *15vb*

DOES YOUR STUDENT HAVE?

- *Non legato* articulation
- Understanding of reading up, down, and same on the staff
- Fluent movement between octaves



Step 4: Play m. 1-2 while the student points to the notes and says "Up, down, same" with you. Note that in this piece the stems go up even though the LH plays, which is standard notation. This is why we do not emphasize the idea of stems up being RH and stems down being LH at the beginning of the book. We do not want to confuse the student, since this is not true in most notation.

Step 5: If necessary, connect the notes with a line so the student can see that the note heads really do go up and down from space to line.

Step 6: Student plays m. 1-2 while you point and say "Up, down, same."

Step 7: Explain the *8vb* and *15mb* signs and instruct him to draw arrows going down in the places where he moves down to the next octave.

Step 8: Have the student analyze m. 3-4 and notice that the notes are the same as the first part. Draw a frog next to m. 1-2, and another frog next to m. 3-4. Analyze m. 5-6. They are the same, so draw another frog next to that part. Ask the student if m. 7-8 are the same. Note that the last note is different (down instead of up). Since these measures are different, draw a spider next to that part. So the form of the piece is:



Step 9: Student plays the entire piece while you point and say, "Up, down, same." Also have the student play the piece again while you just point without saying anything so that he does not rely on you to tell him the direction.

Step 10: Check technique and tapered phrase endings. "Uh oh. Did you hear that loud phrase ending? It sounded like you fell down the stairs and squished a frog!"

Step 11: When the student is confident, add the teacher accompaniment.

Step 12: I have had several students tell me that this piece sounds much creepier if they put the damper pedal down for the entire piece. Encourage this creativity.

Most of the students I have taught do not need all these steps to learn "Creepy Basement." They generally can learn it easily with very little help from me. These steps are ideal for the slower student. Feel free to skip steps if they are not needed. I generally use more steps than might be necessary to be sure the student understands and to provide scaffolding to prevent the student from making unnecessary mistakes that will make him think, "This is hard." After I know a child well and understand how he learns, I use the number of steps appropriate for each piece for that specific child. I am convinced that most of piano teaching is about "reading the child," knowing what the child is thinking, how each child learns, and what that child needs at that specific moment.

SWANS ON THE LAKE

KNERR

UNIT 3

ROTE PIECE

12

I usually teach **Steps 1-7** at one lesson and **Steps 8-10** at the next lesson.

Tell the parent that there is a Reminder Video at pianosafari.com for reference at home.

Step 1: Have the student listen to this piece on his Listening CD several times before introducing it.

Step 2: 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. Student imitates.

Step 4: Play m. 3-4. Student imitates.

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

Step 6: Play m. 7-8. Student imitates.

Step 7: 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." Student imitates while teacher points to the keys and says, "Right, right, left."

Step 9: Play m. 13-16. Student imitates.

Step 10: 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.

OBJECTIVE:

- Play a gentle sounding piece by rote

DOES YOUR STUDENT HAVE?

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

Up to this point in the book, students have been using **Tall Giraffe Technique** (*non legato* with an arm bounce on each note) to play all their pieces. With the formal introduction of the **Tall Giraffe Technique** on this page, the students can refine this technique now that they have gained some control over their fingers and arms. Students should continue to play all their pieces *non legato* with an arm bounce on each note until they reach the **Tree Frog Technique** (*legato* with an arm bounce on each note) later in the book.

Delaying the introduction of *legato* allows students to master the coordination between the arms and fingers while maintaining a good piano hand shape without the added complexity of connecting the fingers. Delaying *legato* also means that *legato* is a novel sound after all the *non legato* playing, which makes *legato* a more special sound.

Tell the parent that there is a Reminder Video at pianosafari.com for reference at home.

Step 1: Have the student listen to this exercise on his Listening CD several times before introducing it.

Step 2: Demonstrate m. 1-2 for the student with *non legato* articulation and firm, not collapsed, fingertips. Do not talk about the wrist movement yet. Student imitates. Since the student has been playing all his pieces with this articulation, this should be very easy.

Step 3: After the student has mastered control of firm fingertips and an arm bounce on each note, say, "Freeze" occasionally. While the student is holding the note, check to be sure that the thumb is relaxed. Use your Finger 2 to gently wiggle the student's thumb up and down slightly. If it moves easily, it is loose. Also check to be sure fingers 4 and 5 are not curled or sticking up. If they are, touch them to relax them. Continue to say, "Freeze" and have the student relax thumb, 4, and 5 until the fingers stay relaxed. Once the student has mastered relaxing the non-playing fingers while not playing, he can begin to relax them while playing.

Step 4: When non-playing fingers are relaxed, playing fingers have firm fingertips, and the arm is working well in a bouncing motion to help the fingers, add a down-up motion of the wrist on the half notes. I call this a "Tall Giraffe Neck." The wrist goes down with arm weight and then comes up into the air with a relaxed, droopy wrist, as the student pretends to pet the giraffe's tall neck. This results in a down-up motion of the wrist. If you have a stuffed giraffe, place it facing the student. He can pet the giraffe's tall neck from bottom to top with a loose wrist. This provides a visual and tactile reference for this wrist motion.

OBJECTIVES:

- Refine *non legato* articulation
- Practice down-up wrist motion

DOES YOUR STUDENT HAVE?

- *Non legato* articulation
- Good piano hand shape
- Firm fingertips
- Relaxed thumb
- Down-up "Tall Giraffe Neck" motion

Step 5: Use the **Mark the Leaps** strategy by placing Fuzzies to mark the position for each part of the exercise:

- Put a green Fuzzy on the group of two black keys where the student will play m. 1-2
- Put a purple Fuzzy on the group of two black keys where the student will play m. 3-6.



- The pattern for m. 1-8 becomes:



This helps the student to remember the octave pattern of this exercise.

Step 6: m. 9-16. Repeat with LH, placing the Fuzzies accordingly.

Step 7: Play the teacher accompaniment with one hand while the other hand plays the student part an octave displaced from where the student plays.

A DAY IN THE LIFE OF A TALL GIRAFFE

KNERR

UNIT 3

ROTE PIECE

14

It is important that the student becomes comfortable playing hands together in contrary motion (same fingers, different notes) and parallel motion (same notes, different fingers) as preparation for more complicated two-voice counterpoint and accompaniment patterns in the future. This piece is a first step in contrary motion playing.

I usually teach **Steps 1-6** at one lesson and **Steps 7-9** at the next lesson.

Tell the parent that there is a Reminder Video at pianosafari.com for reference at home.

Step 1: Have the student listen to this piece on his Listening CD several times before introducing it.

Step 2: Play the piece and sing the words for the student.

Step 3: Play HT m. 1 singing "2 3 4." Student copies. Be sure to use good **Tall Giraffe Technique** (*non legato* with an arm bounce on each note). There will not be time for a large down-up Tall Giraffe Neck motion on Finger 4, as the student practiced in the Tall Giraffe Exercise, but a small down up motion will prevent the student from rushing in the rest.

Step 4: Play m. 2. Student imitates. If the student has trouble, feel free to write in the fingering (4-3, 3-2). Seeing it written helps students who are visual learners. Do not be too concerned about the slur. Some students naturally play a slur, while others do not. Either way is fine at this point, as long as the student plays with good piano hand shape.

Step 5: Student plays m. 1-2 while you say, "Rest" on beat 4 m. 1. You can play in the rests to fill in the subdivision to further curb the tendency toward rushing.

Step 6: Play m. 3-4 for the student, noting that it is the same as m. 1-2, but up a step. Student imitates. Play m. 5-6, up another step. Student imitates. Then have the student practice m. 1-6 several times.

Step 7: Play RH m. 7-8 singing letter names. Student imitates. Repeat with LH, then HT.

Step 8: Play m. 9-10. Student imitates.

Step 9: Student plays the entire piece.

OBJECTIVES:

- Play a piece that uses the **Tall Giraffe Technique**
- Play HT in contrary motion

DOES YOUR STUDENT HAVE?

- *Non legato* articulation
- Steady rhythm
- Ease in moving from position to position

TWINKLE, TWINKLE, LITTLE STAR

FRENCH FOLK SONG, ARR. KNERR

UNIT 3

FOLK SONG



Finger 2 plays the entire piece with a piano hand shape, not a fist.

Step 1: Have the student listen to this piece on his Listening CD several times before introducing it.

Step 2: Play the piece for the student using all Finger 2. Taper the phrase endings.

Step 3: Put a Fuzzy on the G above C. Play m. 1. Student imitates. Having the Fuzzy on the G helps the student visually reference the G.

Step 4: Play m. 1-2. Student imitates. Use the **Point to the Keys** Teaching Strategy as necessary.

Step 5: Play m. 3-4. Student imitates.

Step 6: Play m. 1-4. Student imitates.

Step 7: Play m. 5-6. Student imitates.

Step 8: Note that m. 7-8 is the same as m. 5-6

Step 9: Note that m. 9-12 is the same as m. 1-4.

Step 10: Student plays the entire piece while you **Point to the Keys** as necessary and sing. Have the student write in *diminuendo* signs at the end of each phrase (m. 2, 4, 6, 8) and play again, ending each phrase gently.

Step 11: Once the student has mastered playing this piece with the RH, have him try it with the LH.

Step 12: When the student has learned his part securely, add the teacher accompaniment, which will sound effective played below the student part, or in the upper register above the student part.

OBJECTIVES:

- Review letter names
- Play a familiar tune
- Review the forearm motion

DOES YOUR STUDENT HAVE?

- Graceful motions from note to note with Finger 2
- Gentle phrase endings

THUNDERSTORM OVER THE PRAIRIE

KNERR

UNIT 3

IMPROVISATION PIECE

This piece is effective in a private lesson or in a group class.

Step 1: Tell the student you are going to create a thunderstorm on the piano.

Step 2: Improvise thunderstorm music while the student draws pictures in the boxes.

Step 3: Have the student create a sound on the piano for each item in the boxes.
"Lightning and thunder" may be a crash on the high and low registers of the piano.
"Gentle rain" might be random notes with alternating hands. "Rainbow" might be a *glissando*. If teaching this piece in a partner lesson or group class, assign parts of the storm to each student.

Step 4: As you play the teacher accompaniment, the student plays the predetermined sounds as you call out the parts of the storm in order.

OBJECTIVES:

- Create a sound piece
- Relate sounds in nature to sounds on the piano

DOES YOUR STUDENT HAVE?

- Sounds that match each part of the storm

PETER PIPER PICKING PICKLED PEPPERS

KNERR

UNIT 3

READING PIECE

Step 1: Play the piece one time for the student *non legato*.

Step 2: Have the student play only the notes that have numbers over them (Finger 1 in m. 1, Finger 2 in m. 3, Finger 3 in m. 5), while you play the other notes up an octave. This will prepare the student for playing the sequences of notes.

Step 3: Ask the student what the first note is (Treble G). Which hand plays Treble G (RH)?
Instruct the student to color the treble clef signs red and write a G over the first note.

Step 4: If desired, have the student mark the same with his same color.

mf Pe - ter Pip - er picked a peck of pick - led pep - pers.

Step 5: Have the student preview and play the piece. Say the marked finger numbers as he plays.

Step 6: Check technique and tapered phrase endings.

Step 7: When the student is confident, add the teacher accompaniment.

OBJECTIVE:

- Read a piece that uses 2nds and unisons in the treble clef

DOES YOUR STUDENT HAVE?

- *Non legato* articulation
- Steady rhythm

MIDNIGHT WALTZ

FISHER & KNERR

UNIT 3

READING PIECE

Step 1: Explain that a whole rest in 3/4 lasts three beats. Explain the dotted half note.

Step 2: Play and sing the piece for the student, counting "1 2 3" and playing the accompaniment for the first four measures of rest. These are bell sounds that tell the student when it is time to start playing.

Step 3: Ask the student what the first note is (Bass C). Which hand plays Bass C (LH)? Instruct the student to color the bass clef signs blue and write a C under the first note.

Step 4: Introduce the quarter rest and have the student color them yellow.

Step 5: Demonstrate m. 13-16, saying "Rest" on the rests. Student imitates.

Step 6: Have the student mark the same with his "same color" if desired.

OBJECTIVES:

- Read a piece that uses 2nds and unisons in the bass clef
- Learn the symbols for the quarter rest, for the whole rest in 3/4 time, and for the dotted half note

DOES YOUR STUDENT HAVE?

- *Non legato* articulation
- Singing tone
- Steady rhythm



Step 7: Have the student preview and play each phrase when ready.

Step 8: Student plays the entire piece.

Step 9: When the student is confident, add the teacher accompaniment.

Step 1: Play and sing the piece for the student with part of the teacher accompaniment. Then play it again and ask the student to swing his arms in rhythm (one beat per measure). Help him start swinging his arms in the tempo you want, and then start playing and singing. Be sure you are playing rhythmically in one large beat per measure, not in a pedantic three. When he reads the piece, he will need to play slower and count Ta's, but hearing it at tempo will give him an understanding of how the piece will sound when mastered.

OBJECTIVES:

- Read a piece that uses 2nds and unisons in the treble clef
- Learn the *15ma* symbol

DOES YOUR STUDENT HAVE?

- *Non legato* articulation
- Fluent shifts between octaves
- Rhythmic swing in 3/4

Step 2: Ask the student what the first note is (Treble G). Which hand plays Treble G (RH)? Instruct the student to color the treble clef signs red and write a G over the first note.

Step 3: Review 8va, and explain *15ma*. Have the student draw up arrows where he will move up to the next octave. Play m. 9-12. Student imitates.

Step 4: Play the piece slowly from the beginning while the student points to the notes and says, "Up, down, same." This extra step will further solidify the sound of the rhythm while adding the reading component.

Step 5: Ask the student what the interval is in m. 9. Review the harmonic 2nd. Explain that they cannot be stacked directly on top of each other because they would be too squished together. Students need reiteration of the fact that the harmonic 2nd is a 2nd, as it looks very different from a melodic 2nd. Ask the student what notes he plays in the harmonic 2nd and write "G" and "A" next to the finger numbers.

Step 6: Have the student find the correct hand position (RH 2 on G) and preview m. 1-4. When he is ready, he plays while you say "Ta-2" during the half note to be sure he does not rush.

Step 7: The student previews and plays m. 5-8.

Step 8: Student plays the entire piece.

Step 9: When the student is confident, add the teacher accompaniment and increase the tempo.

CROCODILE IN THE NILE

STEVENS

UNIT 3

ROTE PIECE



Tell the parent that there is a Reminder Video at pianosafari.com for reference at home.
I usually teach the entire piece in one lesson.

Stems up = RH. Stems down = LH

Step 1: Have the student listen to this piece on his Listening CD several times before introducing it.

Step 2: Play the piece and sing the words for the student.

Step 3: Play m. 1 and sing, "White black white."
Play with a sharp staccato articulation to encourage the student to play short notes (like sharp crocodile teeth). Young students may not have the coordination for *staccato*, so *non legato* is fine also.

Step 4: Play m. 2. Student imitates.

Step 5: Play m. 3-4 and ask the student to count how many you play. "1 2 3 4 5 6 7." Student imitates while singing "1 2 3 4 5 6 7."

Step 6: Continue to play m. 5-8 and count, "1 2 3. 1 2 3. 1 2 3 4 5 6 7." Student imitates.

Step 7: Student plays m. 1-8 while you use **Pointing** and **Singing Insurance** as necessary.

Step 8: Demonstrate m. 9-10 and sing "C D E and end on C." Student imitates, playing *non legato*. You can hold down the pedal, or the student can if he can reach it or if you have a pedal extender. It will sound *legato* with the pedal down. However, playing *non legato* will help the student keep a good piano hand shape and produce good tone.

Step 9: Point out that the pattern is played four times in m. 9-16. End with an arm drop on the lower register for the ending "Roar."

Step 10: Student plays the entire piece.

OBJECTIVES:

- Play a rhythmic piece
- Play a patterned piece that moves over the entire piano

DOES YOUR STUDENT HAVE?

- Rhythmic playing
- Short notes

WEIRD BIRD

KNERR

UNIT 3

READING PIECE

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

Step 2: Ask the student what the first note is (Treble G). Which hand plays Treble G (RH)? Instruct the student to color the treble clef signs red and write a G over the first note.

Step 3: Play the piece slowly while the student points to the notes and says "Up, down, same."

Step 4: Student plays slowly while you point to the notes on the page.

Step 5: Point out that the piece uses a pattern. It goes all the way up to Finger 5 and back down, then up to Finger 4 and down, then up to Finger 3 and down, then up to Finger 2 and down, then stays on Finger 1. So the pattern is 5 4 3 2 1. Draw a picture of this contour at the top of the page. It will look like a series of mountain peaks gradually decreasing in size, with 5 4 3 2 1 written on each peak.



Step 6: Student plays again with new awareness of this pattern.

Step 7: Explain the whole rest. Because there are four beats in each measure, the whole note lasts four beats.

Step 8: When the student is confident, add the teacher accompaniment.

OBJECTIVES:

- Read a piece that uses 2nds and unisons in the treble clef
- Learn the symbol for the whole rest in 4/4

DOES YOUR STUDENT HAVE?

- *Non legato* articulation
- Understanding of the pattern of this piece

HOT AIR BALLOON

FISHER & KNERR

UNIT 3

READING PIECE

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

Step 2: Ask the student what the first note is (Bass C). Which hand plays Bass C (LH)? Instruct the student to color the bass clef signs blue and write a C under the first note.

Step 3: The student previews and plays each line.

Step 4: Demonstrate the pedal and *glissando*. Student imitates.

Step 5: Student plays the entire piece.

Step 6: When the student is confident, add the teacher accompaniment.

OBJECTIVES:

- Read a piece that uses 2nds and unisons in the bass clef
- Learn the pedal symbol

DOES YOUR STUDENT HAVE?

- *Non legato* articulation
- Growing confidence in ability to read 2nds on the staff

BINGO

ENGLISH FOLK SONG, ARR. KNERR

UNIT 3

FOLK SONG



The student should listen to this piece on his Piano Safari® Listening CD for Repertoire Book 1.

Finger 2 plays the entire piece with a piano hand shape, not a fist.

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

Step 2: Instruct 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 (C) red.

Step 3: Play the LH m. 11 hard spot. Student imitates several times until it is secure.

Step 4: The student plays LH while you play RH for the entire piece.

Step 5: Student plays RH while you play LH for the entire piece.

Step 6: Student plays both hands.

Step 7: When the student is confident, add the teacher accompaniment.

OBJECTIVES:

- Review finger numbers
- Play a familiar tune

DOES YOUR STUDENT HAVE?

- *Non legato* articulation
- Energetic playing

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 and 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. 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 disappears completely.

Tell the parent that there is a Reminder Video on our website for reference at home.

Step 1: Have the student listen to this exercise on his Listening CD several times before introducing it.

Step 2: Play RH m. 1-2 for the student 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 sound is. ("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 which is not connected (**Tall Giraffe non legato**) and which is connected (**Tree Frog legato**). Attaching the articulations to animals makes them easier to remember for young students.

Step 3: Play RH m. 1-2. Student imitates. Be sure the arm is bouncy, the fingertips are firm (not collapsed), the non-playing fingers (especially fingers 1 and 5) are relaxed, and the fingers connect from one note to the next but do not overhold. Keep working until he can successfully connect the fingers while keeping the arm bounce. Some students do this easily. For others, more work is required.

Step 4: Play the entire exercise, each hand separately, and add the teacher accompaniment with one hand while the other hand plays the student part an octave displaced from where the student plays.

OBJECTIVE:

- Learn to play *legato*, with a bouncy arm on each note to keep the arm involved in tone production

DOES YOUR STUDENT HAVE?

- Connected sound
- Bouncy arm on each note
- Firm fingertips
- Relaxed non-playing fingers
- One note at a time playing, with no overholding

RAIN FOREST MYSTERY

KNERR

UNIT 3

ROTE PIECE



I usually teach **Steps 1-5** at one lesson and **Steps 6-10** at the next lesson.

Tell the parent that there is a Reminder Video at pianosafari.com for reference at home.

Step 1: Have the student listen to this piece on his Listening CD several times before introducing it.

Step 2: Play the piece for the student. As you play, ask the student what boas eat. Make up a story to match the dynamic shape of the piece. The snake sneaks up on his prey for the first half of the piece as the dynamics grow louder, catches his prey in the middle, and sneaks away into the forest toward the end as the dynamics grow quieter. Or have the student create a story while you play the piece.

OBJECTIVE:

- Play a rote piece that uses the **Tree Frog Technique**

DOES YOUR STUDENT HAVE?

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

Step 3: Play m. 1-4 for the student with good **Tree Frog Technique** (*legato* with an arm bounce on each note). Be sure the student lifts slightly between each phrase in m. 1-3 to delineate the phrases. Student imitates.

Step 4: Play m. 5-8 and 9-12. Student imitates.

Step 5: Student plays m. 1-12.

Step 6: Play LH of m. 13-18 and count "Ta 2 3 4 on each note." Student plays LH while you play RH.

Step 7: Play RH of m. 13-18, saying "D, F, D, F, D, F" on the first beat of each measure. Student imitates. Student plays RH while you play LH.

Step 8: Student plays m. 13-18 HT. If necessary, have the student concentrate on playing his RH while leaving his LH in position. You depress the LH keys so he can feel how the hands will play together.

Step 9: Play m. 19-20. Student imitates.

Step 10: Student plays the entire piece, with you coach the dynamics through the story.