

# PIANO SAFARI® TECHNIQUE BOOK 2

## TEACHER GUIDE

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The six units in *Piano Safari® Technique Book 2* correlate with the six units in *Piano Safari® Repertoire Book 2*.

**Piano Safari® Technique Book 2** can also be used to supplement any standard piano method.

# PIANO SAFARI® LEVEL 2

Piano Safari® Level 2 consists of:

For additional teaching resources, including Videos and Essays, visit [www.pianosafari.com](http://www.pianosafari.com).

## Repertoire Book 2



- Reading Pieces
- Rote Pieces
- Challenge Pieces
- Improvisation Pieces
- Musicianship (Theory)

## Technique Book 2



- Five-Finger Patterns
- Triads
- Special Exercises

## Sight Reading & Rhythm Cards for Book 2



- Reading Exercises
- Rhythm Exercises

## Listening CD for Book 2



- Rote Pieces
- Challenge Pieces

## TYPES OF EXERCISES IN PIANO SAFARI® TECHNIQUE BOOK 2

TYPE OF EXERCISE	PURPOSE	HOW STUDENTS LEARN THE EXERCISE
<b>FIVE-FINGER PATTERNS</b>	<ul style="list-style-type: none"> <li>• Learn multi-key in major and minor positions beginning on white keys</li> <li>• Practice five-finger patterns in a variety of rhythms and coordinations</li> <li>• Play multiple iterations of the same keys in order to solidify knowledge of the patterns of major and minor white keys</li> </ul>	<ul style="list-style-type: none"> <li>• Imitate the teacher</li> <li>• Reference to the score to detect patterns</li> </ul>
<b>TRIADS</b>	<ul style="list-style-type: none"> <li>• Play triads in major and minor white keys</li> <li>• Practice triads in a variety of rhythms and coordinations</li> </ul>	<ul style="list-style-type: none"> <li>• Imitate the teacher</li> <li>• Reference to the score to detect patterns</li> </ul>
<b>SPECIAL EXERCISES</b>	<ul style="list-style-type: none"> <li>• Learn choreographed motions and common patterns</li> <li>• Develop confidence and coordination in keyboard topography</li> </ul>	<ul style="list-style-type: none"> <li>• Imitate the teacher</li> <li>• Reference to the score to detect patterns</li> </ul>

## ASSIGNMENTS IN TECHNIQUE BOOK 2

- At the lesson, the teacher should put a mark in the **Assigned Box** for the items the student is to practice that week. Several items in a unit may be assigned each week.

KEY	C	G	D	A
ASSIGNED	✓			
MASTERED	★			

- The exercises are to be taught by rote, with the student imitating the teacher's notes, rhythms, motions, and sound. The student will be able to see patterns in the notation, but the exercises are simple enough for the student to remember them with only limited reference to the score. This allows the student to focus solely on technique without the distraction of reading.
- When the student masters the exercise, a sticker is placed in the **Mastered Box**. The pace of study for each student is left to the teacher's discretion.
- Dots are provided for students to color in the black keys in the major or minor five-finger patterns. For example, the E Major pattern would be ○●●○○.
- Most exercises should take the student only one or two weeks to master. The same keys return repeatedly throughout the book to provide students with reinforcement for learning the pattern of each key.

## GENERAL TECHNICAL GUIDELINES

- How the standard patterns in this book are played is as important as *what* is played. Students should maintain a proper piano hand shape while playing:
  - Fingers gently curved
  - End joints firm, not collapsed
  - Wrist and hand level with the arm
  - Relaxed non-playing fingers
- Specific technical suggestions for each exercise are provided in the gray bar at the bottom of the page and are explained more fully in this Teacher Guide. See the online version of the Teacher Guide for video demonstrations of each exercise.

# KANGAROO

## REPEATED NOTES

# UNIT 1

## FIVE-FINGER PATTERNS

**Step 1:** Demonstrate the RH of the Kangaroo Exercise in C Major. Be sure you are playing with a good piano hand shape, relaxed non-playing fingers, and bouncing on each note. The bounce on the quarter notes will be higher than the bounce on the eighth notes.

### OBJECTIVES:

- Practice playing repeated notes
- Develop firm fingertips through playing repeated notes
- Practice the coordination of bouncing off the keys rhythmically

**Step 2:** Student imitates. Be sure the student does not have fingers glued to the keys in position, but bounces on each note. Hand "positions" should be a beginning point of reference only. In every exercise, the arm aligns the hand over the note that is to be played.

**Step 3:** Have the student play LH (Finger 5 on C in C Major Position). Then he plays HT. If the student plays with flat 5th fingers, hold a pencil (sharp point up) under his hand, so that if he goes down too low, he may get poked by this "pencil of doom!" The kids think this is funny.

**Step 4:** After the student has mastered the C Position, have him transpose the exercise to G Major, D Major, and A Major. See the next page in *Technique Book 2* for graphic representations of each of these patterns.

### TECHNIQUE CHECK

Be sure your student has:

- Bouncy arm on each note (up on "roo" of "Kangaroo" too!)
- Good piano hand shape
- Thumb playing on its corner, with a tall bridge
- Relaxed arms and shoulders
- Fast rhythm with fluent playing

# GRASSHOPPERS

## STACCATO

# UNIT 1

## SPECIAL EXERCISE

**Step 1:** Demonstrate the RH of the Grasshopper Exercise in C Major. Play with clear, short, *staccato* sounds, bouncing the hand and arm for each note. This is an arm *staccato*, not a finger *staccato*. The forearm, hand, and fingers all move as a unit. In m. 3-4, be sure the arm is aligned behind Finger 1 and then shifts slightly to align behind Finger 5. This will keep the hand relaxed and small, which is preferable to stretching and reaching with the fingers.

### OBJECTIVES:

- Play clear, short, *staccato* sounds.
- Practice moving the arm to align behind Fingers 1 and 5 in succession

**Step 2:** Student imitates the RH and then plays the entire exercise. Even if the student is capable of playing HT right away, playing RH, LH, and then HT is important, because it requires the student to concentrate for a longer period of time and to control which hand plays at what time.

**Step 3:** Transpose to the other major keys on the chart.

### TECHNIQUE CHECK

Be sure your student has:

- Bouncy arms on each note for this arm *staccato*
- Good piano hand shape
- Thumb playing on its corner, with a tall bridge
- Relaxed arms and shoulders
- Clear sounds with even tone

# TALL GIRAFFE

## NON LEGATO

# UNIT 1

## TRIADS

**Step 1:** Demonstrate. Play with a bouncy arm with a down motion on each note. Separate each note, playing *non legato*.

**Step 2:** Student imitates. Fingers 1 and 5 play up on their corners, not flat.

**Step 3:** The exercise is lengthened through the repeating patterns in different octaves. This provides the student with the opportunity to practice concentrating throughout a longer exercise.

**Step 4:** Have the student transpose to the indicated keys, using the keyboard pictures on the next page in *Technique Book 2* as reference.

### OBJECTIVES:

- Play *non legato* articulation with consistent tone and a bouncy arm
- Experience triads in broken form

### TECHNIQUE CHECK

Be sure your student has:

- Down motion into each note
- *Non legato* articulation
- Finger 1 and 5 playing on their corners
- Consistent tone on each note



# MOON WALK

## DOUBLE 3RDS NON LEGATO

# UNIT 1

## SPECIAL EXERCISE

**Step 1:** Talk about how people walk with exaggerated, slow leaps on the moon because of the lack of gravity.

**Step 2:** Demonstrate, noting the pattern of 3rds on the keyboard. Play with a down-up motion of the arm and wrist with a full, rich tone. This is a sophisticated version of the Lion Paw Technique, which students learned at the beginning of *Piano Safari® Repertoire Book 1*. In the Lion Paw Technique, students played with an arm drop on one note. They have now progressed to playing the notes of the double 3rd exactly together, dropping on a specific pattern of 3rds on the keyboard, and controlling the down-up motion with a flexible wrist. Quite an accomplishment!

**Step 3:** Student plays the entire exercise.

### OBJECTIVES:

- Sink into each 3rd with arm weight and good tone
- Play the 3rds exactly together
- Flexible wrist
- Keyboard topography of finding 3rds in succession

### TECHNIQUE CHECK

Be sure your student has:

- Down-up motion of the arm and wrist with rich tone
- Graceful floating motion in the air
- Notes of each 3rd sounding exactly together
- Fluency in finding 3rds pattern on the piano

## TREE FROG

### LEGATO WITH ARM BOUNCE

## UNIT 2

### FIVE-FINGER PATTERNS

**Step 1:** Demonstrate the exercise. Play with rich tone, an arm bounce on each note, and connected, *legato* sounds between the fingers.

**Step 2:** Student imitates. Have the student listen for consistent tone from note to note. The arm stays aligned behind the playing finger. The fingers do *not* stay glued to keys, but move as necessary with the arm.

**Step 3:** This exercise is written in half notes to indicate that the student should play slowly. Playing slowly helps the student gain control over a slow tempo and listen to the tone of each note. Even though a student may be able to play well at a faster tempo, controlling a slow tempo is a vital skill.

**Step 4:** Have the student fill in the dots to show the black keys for each five finger pattern on the chart. The student then plays this exercise to each of the listed keys.

**Step 5:** New keys are introduced on the next page. When playing in these keys, and especially in B Major, the student should move the hands forward toward the fallboard far enough that he can reach the black keys comfortably. However, the hands should not be moved forward too far, as this makes playing more difficult.

#### OBJECTIVES:

- Matching tone from note to note
- Connected sounds, with an arm bounce to keep the arm involved in creating the tone
- Arm aligned behind the playing finger

#### TECHNIQUE CHECK

Be sure your student has:

- Rich, consistent tone from note to note
- *Legato* articulation, with an arm bounce on each note to keep the arm involved
- Arm aligned behind each playing finger
- Good hand shape
- Placement on the keys that enables the student to reach the black keys comfortably
- Control over the slow tempo required by playing half notes.

# SPINNING GALAXIES

## CIRCULAR MOTION

## UNIT 2

### SPECIAL EXERCISE

**Step 1:** Play m. 1-3 with a clockwise, circular motion of the arm and wrist. Be sure the sound is *legato* and that you transfer weight from finger to finger. Be sure to play with firm fingertips and a good hand shape.

**Step 2:** Put a small piece of colored tape on the places in the white keys where each finger will play to show that with the circular motion, the fingers play forward or back on the keys. For example:

LH (m. 1-3)



RH (m. 7-9)



**Step 3:** Student practices m. 1-3 with a clockwise circle.

**Step 4:** When playing fingers 3 2 1 in m. 4-6, be sure all fingertips are firm.

**Step 5:** RH (m. 7-12) plays with a counterclockwise circle.

**Step 6:** When playing HT in m. 13-20, the hands continue their respective circle directions.

### OBJECTIVES:

- Learn circular motion
- Practice firm fingertips while playing with a relaxed arm and wrist
- Play circular motion clockwise, counterclockwise, and hands together

### TECHNIQUE CHECK

Be sure your student has:

- Clockwise motion in LH, counterclockwise circle in RH
- A circle that is the right size for the student's hand. A circle that is too big will be awkward, while a circle that is too small will not involve the arm enough for free playing
- Firm fingertips
- *Legato* sound, with weight transfer from finger to finger

## TRIAD SANDWICHES

### BUILDING TRIADS

## UNIT 2

### TRIADS

**Step 1:** Demonstrate. Student imitates. Playing the 5th and then Finger 3 before playing all three notes simultaneously is an important step to prepare the hand for playing the triad. For young students, triads are more difficult in terms of coordination than we might think. Playing a 5th and adding the middle note prepares the hand for this coordination.

#### OBJECTIVES:

- Build coordination to play three notes in one hand simultaneously
- Practice the white and black key patterns for the triads in various keys

**Step 2:** When the student is playing the triad, be sure the arm is as relaxed as is possible while holding the triad. Excess tension should be avoided. The weight of the arm is used to play this exercise. This stems from the Lion Paw Technique learned at the beginning of *Piano Safari*® *Repertoire Book 1*.

Note: Australian friends, we had considered making this sandwich a Vegemite sandwich instead of peanut butter! Use the sandwich of your choice.

#### TECHNIQUE CHECK

Be sure your student has:

- Arm weight to play each 5th and triad
- Supported hand bridge (not collapsed)
- Relaxed arm

# SOARING BABY BIRDS

## DOWN-UP IN TWO-NOTE SLURS

# UNIT 2

## SPECIAL EXERCISE

**Step 1:** Demonstrate. Ask the student to listen to which note of the two-note slur is louder, the first note or second note (first). This exercise comes from the Soaring Bird exercise in *Piano Safari® Repertoire Book 1*, which features three-note slurs. We find that three-note slurs are easier to control than two-note slurs, which is why they are introduced first.

### OBJECTIVES:

- Coordinate the down-up motion with a loud-quiet sound
- Practice a wrist drop and lift
- Listen carefully to the sound of each note in the two-note slur

**Step 2:** Ask the student to tell you how you are making the first note louder and the second note quieter. (The arm drops to make the first note louder and comes out of the key with lighter weight to make the second note quieter.)

**Step 3:** Have the student play the first two-note slur and listen carefully. Be very persistent in helping the student to play a *legato* two-note slur, with down-up motion, with the correct amount of sound on each note. This is an important musical skill that will help the student in all future playing. The hand should be relaxed and floppy in the air, hanging from the wrist.

**Step 4:** When the student has successfully played the two-note slur several times with good technique and sound, have him continue with the rest of the exercise. Have the student stop on your command, and check for a loose thumb by you moving it slightly to see if it is loose.

### TECHNIQUE CHECK

Be sure your student has:

- Drop and lift of the wrist and hand on each two-note slur
- Louder sound on first note, quieter sound on second note
- Relaxed hand in the air between two-note slurs
- Relaxed thumb
- Good hand shape

# TREE FROG & GRASSHOPPER

## LEGATO AND STACCATO

# UNIT 3

## FIVE-FINGER PATTERNS

**Step 1:** Demonstrate. Ask the student to tell you which part of the exercise sounds like a Tree Frog and which sounds like a Grasshopper. Review the terms *legato* and *staccato*.

**Step 2:** Demonstrate again with a *crescendo* and *diminuendo*. Have the student describe your dynamics. Student imitates. Be sure the hand shape is good and the fingertips are firm. The student should walk from finger to finger and should *not* have the fingers glued in position.

**Step 3:** Have the student fill in the dots of the black keys for the patterns in the chart and then transpose the exercise to the keys listed.

**Step 4:** For the minor patterns on the next page, tell the student that to make a pattern minor, move the 3rd key down lower to the next key. Be aware that some children will think it is “up” to go from a white key to a black key because the black keys are raised up from the white keys. Reinforce that the sound is lower, which is why we say it moves down lower, even if topographically all the black keys are higher.

**Step 5:** Discuss words to describe major and minor. Then play some five-finger patterns and have the student tell by ear whether they are major or minor.

**Step 6:** Complete the exercise in all keys.

### OBJECTIVES:

- Control *legato* and *staccato* sounds in succession
- Shape phrases with dynamics
- Practice all keys learned to this point

### TECHNIQUE CHECK

Be sure your student has:

- Singing, rich, consistent tone from note to note, with dynamic shaping
- Clean *legato* sounds, with no overholding
- Clear, crisp *staccato* sounds
- Control over playing *legato* and *staccato* in succession
- Good hand shape and firm fingertips, using the arm to walk from finger to finger

## LION PAW FIFTHS REPEATED 5THS

## UNIT 3 SPECIAL EXERCISE

**Step 1:** Demonstrate m. 1-2. The 5ths should be played with arm weight, and the rhythm in RH m. 2 is from "King of the African Drum", which students played in *Piano Safari*® *Repertoire Book 1*.

**Step 2:** Student imitates.

**Step 3:** Have the student continue playing the same pattern up the piano by step on white keys. Students who are musically sensitive may wish to adjust the B-F 5th to B-F# to avoid the tritone sound. If this happens, be happy that you have such a musically astute student.

**Step 4:** You may improvise an accompaniment or play along to keep the student going rhythmically. Playing a long exercise such as this will extend the student's concentration and stamina.

### OBJECTIVES:

- Increase concentration by repeating a rhythmic pattern that moves up the piano
- Practice playing 5ths with arm weight

### TECHNIQUE CHECK

Be sure your student has:

- Relaxed arm drops on the 5ths
- Rhythmic playing
- Raised bridge
- Concentration through the entire exercise

# HARP ARPEGGIOS

## CROSS HAND ARPEGGIOS

# UNIT 3

## TRIADS

**Step 1:** Demonstrate the exercise in C Major. Student imitates. Count 1 2 3 in the dotted half note, or play a waltz accompaniment to help the student feel the rhythm. Be sure the student is playing with graceful arm movements and singing, *legato* tone.

**Step 2:** Continue with the rest of the major and minor keys.

### OBJECTIVES:

- Flowing rhythm when moving from hand to hand
- Practice crossing hands
- Play in 3/4 rhythmically

### TECHNIQUE CHECK

Be sure your student has:

- Graceful arm motions
- Rhythmic playing
- Flowing, *legato* sound
- Coordination in passing the phrase from hand to hand



## **DOLPHIN LEAPS LEAPING INTERVALS**

## **UNIT 3 SPECIAL EXERCISE**

**Step 1:** Demonstrate the RH pattern, saying, "2nd, 3rd, 4th, 5th," etc. Use all Finger 2, make an arching movement in the air, and play slowly to demonstrate a tempo that the child can play while being accurate.

**Step 2:** Student imitates. Although this exercise will most likely be easy for the student, it will be beneficial for the child to practice this exercise for a week in order to gain confidence in leaping and a sense of distance between intervals on the piano.

**Step 3:** Repeat with LH and then with Finger 3.

### **OBJECTIVES:**

- Sense the distance of intervals on the keyboard
- Make an arching motion in the air, like a dolphin leaping
- Gain confidence in leaping at the piano

### **TECHNIQUE CHECK**

Be sure your student has:

- Confident aim
- Arching movement between notes
- Fluid movements

## ZECHARIAH ZEBRA FAST REPEATED NOTES

## UNIT 4 FIVE-FINGER PATTERNS

**Step 1:** Demonstrate. This should be quite easy, as the student already played this exercise in a simpler form in *Piano Safari® Repertoire Book 1*. The arm and hand should be as relaxed as possible, bouncing on each note. The fingertips should be firm, and the hand shape correct. This exercise is helpful for developing firm fingertips.

**Step 2:** Have the student choose two major and two minor keys for this exercise. It is not necessary for the student to play it in every key.

### OBJECTIVES:

- Play fast repeated notes
- Gain firm fingertips
- Build confidence in playing repeated notes while maintaining a good piano hand shape

### TECHNIQUE CHECK

Be sure your student has:

- Bouncing arm and hand
- Firm fingertips
- Good hand shape
- Relaxed arms

# MONKEY SWINGING IN A TREE

## ROTATION

## UNIT 4

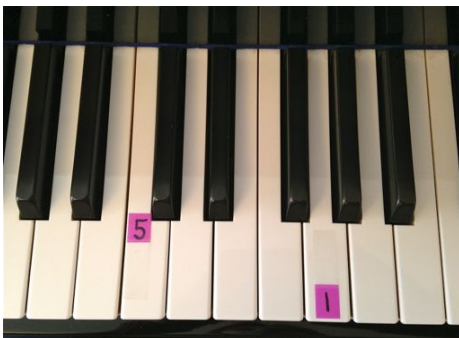
### SPECIAL EXERCISE

**Step 1:** Demonstrate m. 1. Be sure the hand is up over the keys, that you are transferring arm weight from finger to finger with *legato* articulation. The hand is aligned with the arm. In order to align the hand, the thumb will play slightly closer to the edge of the key, while Finger 5 plays further toward the fallboard. You can mark the place on the key where each finger will play with colored tape. However, be sure the tape is placed correctly for the size of the student's hand rather than for your own.

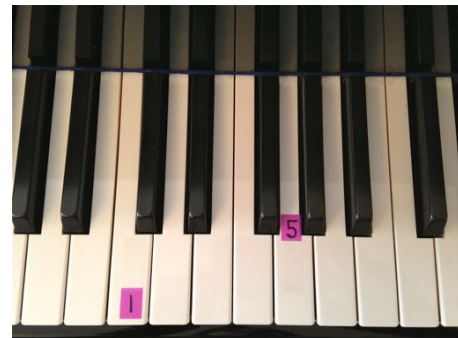
#### OBJECTIVES:

- Practice rotation
- Keep the hand aligned with the arm and the hand up over the keys
- Transfer arm weight from finger to finger with a *legato* sound

LH



RH



**Step 2:** Student imitates. When the student plays with correct rotation motion of the forearm (not wrist twisting), with the hand aligned, and with transfer of the weight of the arm from finger to finger, continue with the rest of the exercise. The rotating motion will be larger for 5ths than for 3rds, and larger at a slow tempo than at a fast tempo.

#### TECHNIQUE CHECK

Be sure your student has:

- Rotating motion of the forearm
- Hand up over the keys
- Arm aligned
- *Legato* transfer of arm weight from finger to finger

# LEAPING GAZELLES

## SHIFTING BY OCTAVE

# UNIT 4

## TRIADS

**Step 1:** Demonstrate dropping with arm weight on each triad. Make a graceful movement from triad to triad with a relaxed wrist and hand. Playing this pattern of triads helps the student focus both on the direction he is traveling and on the hand that should play each triad. This builds concentration.

### OBJECTIVES:

- Coordinate playing triads while leaping by octave
- Drop with arm weight into each triad
- Graceful arm motion in the air

**Step 2:** Student imitates. Be sure all notes of the triad sound and release simultaneously.

**Step 3:** Have the student choose two major and two minor keys to play.

### TECHNIQUE CHECK

Be sure your student has:

- Arm weight to play each triad
- All three notes of the triad sounding and releasing simultaneously
- Graceful arm motion in the air with a loose wrist

## SCALE SNAKE 1 2

### SCALE PREPARATION

## UNIT 4

### SPECIAL EXERCISE

**Step 1:** Demonstrate slowly and say, "1 2 1 2."

**Step 2:** Student imitates. Be sure the thumb plays on its corner so that the hand stays level rather than dropping for each thumb. The sound should be *legato*, with consistent tone from note to note. Do not be too concerned for how far the thumb crosses under. See what the student does naturally, and as long as the thumb is on the corner, the hand stays level, and the arm and wrist do not twist, this first exercise in crossing the thumb will be successful. Too much instruction on how the thumb crosses under may cause the student to start playing unnaturally and stiffly.

#### OBJECTIVES:

- Learn thumb and hand crossing in preparation for playing scales

**Step 3:** When crossing the hand over the thumb, be sure the thumb stays on its corner and the bridge does not collapse. Listen for even tone on each note.

**Step 4:** Have the student play slowly first before playing faster.

#### TECHNIQUE CHECK

Be sure your student has:

- Level hand and aligned arm and hand without twisting the wrist or elbow
- Playing on the corner of the thumb and with a firm fingertip on Finger 2
- Raised hand bridge
- Consistent *legato* tone

## SPIDER WEBS

### MIXED ARTICULATIONS

## UNIT 5

### FIVE-FINGER PATTERNS

**Step 1:** Demonstrate. The RH makes an exaggerated up motion, just like a spider spinning his web and leaping from one part of the web to another. The LH plays *legato* with an arm bounce on each note (Tree Frog Technique).

**Step 2:** Have the student choose the keys to play. Be sure he thinks about which hand plays which articulation before playing.

#### OBJECTIVES:

- Control over two articulations, *legato* and exaggerated *non legato*.
- Singing *legato* tone
- Think before playing about which hand will play which articulation

#### TECHNIQUE CHECK

Be sure your student has:

- Control over *legato* in one hand and *non legato* with an exaggerated up motion in the other
- Singing, *legato* tone

# POUNCING TIGER WALTZ

## REPEATED 5THS AND FINGER ACTION

# UNIT 5

## SPECIAL EXERCISE

**Step 1:** Demonstrate. In m. 3-4, the arms should help the fingers play with a slight arm bounce on each note, combined with energetic finger action.

**Step 2:** Student imitates. If the student smears notes in m. 3-4, tell him to "pick up his fingers." You can also have him play each hand slowly and concentrate on each finger releasing quickly. Thinking about the releasing finger rather than the playing finger will help the student play more cleanly and release each finger with more energy. The student should play up on his fingertips. Be sure he releases up on the *staccato* note at the end of each five-finger pattern.

### OBJECTIVES:

- Play rhythmically
- Work on finger action in contrary motion

**Step 3:** Have him continue playing up the piano on white keys. Musically astute students may want to play the exercise in all major or all minor to avoid the change in modes created by playing on all white keys.

**Step 4:** Play an accompaniment with the student to help him play rhythmically and energetically, such as this rhythm:



### TECHNIQUE CHECK

Be sure your student has:

- Rhythmic, energetic playing
- Clean eighth notes in the five-finger patterns
- Up release on staccato notes at the end of the five-finger patterns

# TRIAD CHA CHA CHA

## STACCATO IN REPEATED TRIADS

# UNIT 5

## TRIADS

**Step 1:** Demonstrate. Student imitates. Remind the student that Finger 3 changes for minor.

**Step 2:** Student plays in all keys listed.

### OBJECTIVES:

- Practice broken and blocked triads
- Play repeated triads
- Review patterns for all white keys
- Listen to major minor change

### TECHNIQUE CHECK

Be sure your student has:

- Notes of the triad sounding simultaneously
- Bouncy arm on *staccato* notes
- Relaxed arm and wrist



# SCALE SNAKE 1 2 3

## SCALE PREPARATION

# UNIT 5

## SPECIAL EXERCISE

**Step 1:** Demonstrate slowly and say, "1 2 3 1 2 3."

**Step 2:** Student imitates. Be sure the thumb plays on its corner so that the hand stays level rather than dropping for each thumb. The sound should be *legato*, with consistent tone from note to note. The arm and wrist should not twist, but should stay aligned.

**Step 3:** When crossing the hand over the thumb, be sure the thumb stays on its corner and the bridge does not collapse. Listen for even tone on each note. Be sure the student plays with clean finger action, without smearing notes. If he smears notes, tell him to "pick up his fingers."

**Step 4:** Have the student play slowly first before playing faster.

### OBJECTIVES:

- Practice thumb and hand crossing in preparation for playing scales

### TECHNIQUE CHECK

Be sure your student has:

- Level hand and aligned arm and hand without twisting the wrist or elbow
- Playing on the corner of the thumb and on firm fingertips on Fingers 2 and 3
- Raised hand bridge
- Consistent *legato* tone
- Clean finger action

## CHAMELEON MAJOR-MINOR SHIFT

## UNIT 6 FIVE-FINGER PATTERNS

**Step 1:** Demonstrate, saying, "Major minor" as the mode changes. Tell the student that this is like a chameleon changing colors, as he cannot decide if he wants to be a major or minor chameleon. Choose two colors and have the student color code the major and minor portions of the exercise by coloring them in the score (m. 1 green for major, m. 2 purple for minor, etc.)

### OBJECTIVES:

- Changing quickly between major and minor modes
- Finger action
- Playing *legato* with faster fingers

**Step 2:** Be sure the student is using energetic finger action for clean eighth notes. If the fingers are sluggish, have the student play slowly and concentrate on releasing each finger quickly, one at a time. Concentrating on the release of the fingers will help the student move the fingers faster. Listen to be sure there are no overholding or smearing sounds. The arm stays aligned behind the playing fingers to choreograph the movement over the keyboard topography of black and white keys.

**Step 3:** Transfer to the keys listed.

### TECHNIQUE CHECK

Be sure your student has:

- Clean finger action
- Energetic fingers
- *Legato* sounds
- Fluency in all major and minor patterns

# SCALE SNAKE 1 2 3 4

## SCALE PREPARATION

## UNIT 6

### SPECIAL EXERCISE

**Step 1:** Demonstrate slowly and say, "1 2 3 4 1 2 3 4."

**Step 2:** Student imitates. Be sure the thumb plays on its corner so that the hand stays level rather than dropping for each thumb. The sound should be *legato* with consistent tone from note to note. The arm and wrist should not twist, but should stay aligned.

**Step 3:** When crossing the hand over the thumb, be sure the thumb stays on its corner and the bridge does not collapse. Listen for even tone on each note. Be sure the student plays with clean finger action, without smearing notes. If he smears notes, tell him to "pick up his fingers."

**Step 4:** Have the student play slowly first before playing faster.

#### OBJECTIVES:

- Practice thumb and hand crossing in preparation for playing scales

#### TECHNIQUE CHECK

Be sure your student has:

- Level hand and aligned arm and hand without twisting the wrist or elbow
- Playing on the corner of the thumb and on firm fingertips on Fingers 2, 3, and 4.
- Raised hand bridge
- Consistent *legato* tone
- Clean finger action

# SPROUTING SUNFLOWERS

## THREE-NOTE SLUR TRIADS

# UNIT 6

## TRIADS

**Step 1:** Demonstrate with a down-up motion for each three-note slur. Student imitates.

**Step 2:** Student continues up by step on white keys. You may also have the student play the exercise in major or minor.

### OBJECTIVES:

- Practice broken and blocked triads
- Review the three-note slur

### TECHNIQUE CHECK

Be sure your student has:

- Notes of the triad sounding simultaneously
- Down-up motion for the three-note slur
- Firm fingertips and singing, *legato* tone

# INCHWORMS

## CHORD PROGRESSION PREPARATION

# UNIT 6

## SPECIAL EXERCISE

**Step 1:** Explain half and whole steps using the Half and Whole Step pages.

**Step 2:** Demonstrate the Inchworm exercise in C Major, and show the student how the hand expands to the 6th (like an inchworm stretches and contracts) using half and whole step patterns.

**Step 3:** Student imitates. When the student can play the C pattern hands together, have him add pedal on each chord. Transpose to other keys. Note that because there is no middle note, we cannot tell whether the pattern is in C Major or C Minor, which is why they are not differentiated. In Level 3, the student will fill in the middle of each chord to yield patterns in major and minor.

### OBJECTIVES:

- Learn about half and whole steps
- Expand and contract the hand
- Prepare to play chord progressions in *Piano Safari Level 3*.

### TECHNIQUE CHECK

Be sure your student has:

- Arm aligned behind each interval
- Connected and clear pedaling
- Relaxed non playing fingers and arm