

PIANO SAFARI® PATTERN PIECES BOOK 2
Teacher Guide by Dr. Julie Knerr
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INTRODUCTION

WHY TEACH BY ROTE?

The pieces in this book were specifically composed to be taught by rote. Although learning to read notation is extremely important, the physical, aural, and musical senses must also be developed in the beginning stages of study. These aspects do not require the student to know how to read music notation. Teaching pieces by rote has the following benefits:

- Students can play aurally satisfying music from the beginning of study.
- Students learn that music is composed in logical patterns.
- Students become more creative in their own composing and improvisation. They use the motives they learn in their Pattern Pieces to create their own music.
- Students grow in their confidence. Since Pattern Pieces are memorized during the learning process, students have confidence that they can play a great sounding piece without having to rely on the notated score.
- Paradoxically, rote playing actually aids students in learning to read notation, because students gain a repertoire of technical motions in their hands that become automatic. This allows students to focus on reading without the distraction of physical mechanics.

THE ROLE OF THE PATTERN PIECES BOOKS

Pattern Pieces Book 2 is designed to supplement any standard reading method series with pieces that were specifically composed to be taught by rote. Pieces are excerpted from the main Piano Safari® Method Level 2. Several newly composed pieces are also included.

We call these “Pattern Pieces,” because we believe that not every piece is a good Rote Piece. The best Rote Pieces for beginning piano students are those composed in easily memorable keyboard patterns.

We believe that Pattern Pieces learned by rote should be taught side by side with a systematic, thorough instruction in reading notation. We have found that teaching by rote and reading simultaneously, using specifically chosen pieces for each modality, produces students who are solid readers, have an understanding of the structure of music, are more creative in their improvisations, and are more technically adept.

TEACHING THE PATTERN PIECES

Pattern Pieces Book 1 is for students at the elementary level. It focuses on keyboard patterns that are easily memorable for beginning students. The pieces are, in general, taught entirely by rote, with limited reference to the score.

In **Pattern Pieces Book 2**, the pieces are at a late elementary level, and the patterns are more complicated. Concepts include:

- Syncopated pedal
- Dynamic shading
- Specific intervals
- Phrase shaping
- Faster tempos

Students playing the pieces in this book may be reading notation at a lower level in the teacher's chosen method series. However, students are technically and musically capable of tackling these complicated pieces when learning by rote.

While beginning students in *Pattern Pieces Book 1* may have learned the pieces entirely by rote, students in *Pattern Pieces Book 2* are transitioning to what we call "quasi rote" learning. This means that while certain patterns may be taught by rote, the teacher can use the score to point out key areas, patterns, and structures in the piece. Therefore, even if students may not be able to fluently sight read a piece at this level, they can begin to make connections between the keyboard patterns they are playing and the notation of those patterns in the score. Audio Tracks are included to provide a sound model for students to listen to before learning each piece.

The teacher can ask questions to guide the student in discovering the key to unlock the score, similar to a detective looking for clues to solve a case.

Some of the questions we ask most frequently are:

- What intervals do you see in this measure?
- Can you label the bass notes in this piece?
- This line is the same as which other line?
- This section is in what key?
- What is the difference in dynamics between this section and this section?
- How many *staccato* notes can you find in this phrase?
- This line is the same as this line except for the ending. What makes the ending different?

I often use the following Teaching Strategies when teaching these pieces:

- **Follow the Leader:** When learning the piece, the teacher plays a short section with correct notes, rhythm, articulation, and sound. The student imitates exactly. Learning all aspects of a phrase simultaneously from the first playing will make for more refined and correct playing, rather than learning the notes first and adding articulation or dynamics later.
- **Two-Handed Duet:** The teacher plays RH while the student plays LH. The teacher points to the score to help the student stay in rhythm. Switch parts.
- **I Play, You Play:** The teacher plays a phrase. The student copies the same phrase, listening for correct articulation, dynamics, and phrase shaping. Continue playing the piece phrase by phrase in this way.
- **Partial Play:** The teacher plays portions of a piece while the student plays other portions. For example, if a piece has the form A B A B, the student could play the A sections and the teacher the B sections. Then you can switch parts. Or if a recurring melody returns often, the student can play this melody while you play the rest of the piece. This allows the students to hear the whole piece while focusing on playing only a portion. In this way, the student can see how each part fits into the whole of the piece while refining the technical and musical aspects of a certain section.

To download **Audio Tracks** for this book, see the URL and password on the title page of the book. Reminder Videos, Performance Videos, and Instructional Videos are available at **pianosafari.com** under Videos.

SHADOWS AT DUSK

By Julie Knerr

Each piece in this book has an **Audio Track** for the student to listen to before learning the piece. See the Title Page of *Pattern Pieces Book 2* to access the Audio Tracks.

Each piece also has a **Reminder Video** for students and parents to use in home practice. See Videos at pianosafari.com.

OBJECTIVES

- Coordinate melody with shifting 5ths in the LH
- Shape phrases beautifully
- Balance RH melody with LH accompaniment

Step 1: Have the student listen to the Audio Track before learning this and other pieces in this book. Play the piece for the student. Be sure to shape each phrase beautifully.

Step 2: Mark the LH bass notes for the student, or have the student mark them if he* knows his note names. At this point, a student's playing level of *Pattern Pieces* is beginning to merge with his reading level. The pieces in this book may be taught by "quasi rote," as the student is able to begin decoding patterns in the score. Refer to the score as you are teaching the pieces in this book to help students make connections between the patterns being played on the keyboard and how those patterns translate into notation on the score.

Step 3: Have the student find the ties in the LH and cross out the second 5th of each tied pair.

Step 4: The student plays the LH while you point in the score with a pencil and count aloud for the entire piece.

Step 5: The student plays the LH again while you play the RH. Continue to point to the score for the LH part to keep the student in rhythm.

Step 6: The student plays RH m. 1 - 4. Help the student read the score. Finger numbers have been included in the score to aid the student in reading the patterns. Ask the student what makes the first phrase (m. 1 - 2) different from the second phrase (m. 3 - 4). (The last few notes are different.)

* Students are referred to in the masculine for clarity of prose.

- Step 7:** Have the student play RH m. 5. The student then plays RH m. 1 - 5.
- Step 8:** Show the student that RH m. 6 is a C Minor pentascale with a finger crossing to Bb. Play it for the student slowly. The student imitates.
- Step 9:** The student reads and plays RH m. 1 - 12.
- Step 10:** Draw the student's attention to the fact that m. 7 - 12 is a repeat of m. 1 - 6.
- Step 11:** The student learns the remainder of the RH. Pay attention to which phrases are the same and which are different.
- Step 12:** The student plays RH while you play LH.
- Step 13:** The student plays hands together.
- Step 14:** Help the student balance the hands by practicing the LH very quietly. Then add the RH with good phrase shaping. Emphasize that the student should begin and end each phrase quietly.
- Step 15:** Students capable of subtle pedaling may add a bit of pedal to aid the *legato* feeling of the piece.

DOES YOUR STUDENT HAVE?

- Balance between quiet LH and finely shaped RH
- Mysterious and gentle tempo and mood
- Slight rotation in RH between intervals, combined with strong fingertips.

AFRICAN SAFARI

By Wendy Lynn Stevens

OBJECTIVES

- Play a rhythmic piece that moves over the entire piano
- Play a piece with mixed articulations

Step 1: Play the piece for the student.


Step 2: The student plays LH while you play RH for m. 1 - 4. Point to the LH notes on the page to keep him in rhythm while you play.

Step 3: Play the first three notes of RH m. 1. Say "short short long" while you play to highlight the articulation. The student imitates. Be sure the student plays with correct articulation and fingering from the beginning.

Step 4: Play the next three notes of the RH. The student imitates. Then play the next three notes. The student imitates. If the student slurs any notes, say, "Short short long" and have him imitate your motion. Insist on this articulation. You are not only preventing articulation problems in this piece, but you are preparing him to later play the complex articulations found in Bach's music!

Step 5: For the next motive in m. 2 with the finger crossing, play slowly. Be sure the thumb plays up on its corner with a tall bridge, not flat on its side. This will keep the thumb from pulling the wrist down. The student imitates until secure.



- Step 6:** The student plays RH m. 1 - 2 with the correct articulation.
- Step 7:** Play m. 3, noting that it is the same as m. 1. Then play and sing the finger numbers for m. 4. Pay close attention to the articulation.
- Step 8:** The student plays RH m. 1 - 4 while you play the LH. You may use the lyrics, "Elephant, elephant, calling on the telephone, telephone, 4 4 1 4 3 1 1." We tell the student that the last part (4 4 1 4 3 1 1) is the elephant's phone number. Although  is the "Kangaroo" rhythm, calling it "Elephant" will help the student achieve the heavy, vigorous sound necessary in this piece.
- Step 9:** The student practices m. 1 - 4 hands together.
- Step 10:** "Who is the elephant calling?" "Buffalo!" Play m. 5 - 6, singing "Buffalo." LH finger numbers are below the notes, RH numbers above. The student imitates.
- Step 11:** Play m. 7 - 8 quietly and sneakily, counting, "1 & 2 & 3 & 4 & 5 & 6 & going up to..." Student imitates. Refine the dynamics. The *piano* section is sneaky, and the *crescendo* is a surprise.
- Step 12:** The student plays m. 5 - 8. Have the student pause between m. 6 and 7 to think about the change in dynamics. Once the student has gained the control to change from *forte* to *piano*, remove the pause.
- Step 13:** Play m. 11 - 12, noting that this is the same as the beginning, but up an octave. If the student has trouble remembering to play the LH up an octave, place a page marking tab, fuzzy, or other object on the A. Remove the object when the student is confident.
- Step 14:** Demonstrate m. 13 - 14 slowly with the correct articulation, saying, "Down up," on each two note slur. Student imitates. Increase the tempo.
- Step 15:** The student plays the entire piece.

DOES YOUR STUDENT HAVE?

- Correct articulation
- Correct dynamics
- Energetic playing

METAMORPHOSIS

By Katherine Fisher

OBJECTIVES

- Play a piece that tells a story
- Experience blocked and broken 5ths
- Practice syncopated pedal
- Explore sounds and dynamics over a wide range of the piano.

- Step 1:** Play the piece for the student. Metamorphosis means a “transformation.” In this piece, the transformation is from a caterpillar into a butterfly. Discuss how the music sounds like a caterpillar in its cocoon that turns into a fluttering butterfly by the end of the piece.
- Step 2:** Students may use this piece to practice syncopated pedal. Review this concept before teaching this piece. Visit the Teacher Guide for *Piano Safari Repertoire Book 2*, Unit 4, “Syncopated Pedal,” for information about teaching syncopated pedal.
- Step 3:** Play m. 1 - 8. Student imitates. Ask the student what interval is featured in this piece (5th). You may also have the student mark the letter names for the bottom of each 5th if you desire. Be sure the student uses slow and graceful arm movements and wrist lifts to show the slow and mysterious character of the piece.
- Step 4:** Play m. 9 - 12. Student imitates with correct dynamics.
- Step 5:** Play m. 13 - 20. Student imitates. Be sure the dynamics are well paced as the caterpillar breaks free from his cocoon and becomes a butterfly.
- Step 6:** Play m. 21 - 24. Student imitates.
- Step 7:** The student plays the entire piece.

DOES YOUR STUDENT HAVE?

- Fluent motions and coordination between hands
- Correct dynamics
- Clear pedal changes

FLAMINGO DANCERS

By Julie Knerr

OBJECTIVES

- Play a flamingo flamenco!
- Master the technique of playing with shifting blocked 5ths
- Develop good aim in leaping octaves
- Play a piece that uses 2nds, 3rds, 4ths, and 5ths in patterns

Step 1: Play the piece for the student. Have the student listen to recordings of Spanish dances, including flamenco, to help the student understand the vigorous style.

Step 2: Play LH m. 1 - 4 for the student. Play at a moderately slow tempo to allow the student to coordinate the repeated 5ths with a loose wrist and arm. The student imitates.

Step 3: The student repeats for LH m. 5 - 8.

Step 4: Play LH m. 9 - 12, noting that this time the pattern goes down to D. The student imitates.

Step 5: Student plays LH m. 13 - 16, which is the same as m. 1 - 4. In the score, write A, A, D, A for the four phrases of m. 1 - 16 to show the "A Flamingo Parts" (m. 1, 5, 13) and the "D Flamingo Part" (m. 9).

Step 6: The student plays the LH while you play the RH for m. 1 - 16.

Step 7: Mark the patterns in the RH, A, A, D, A, in m. 1 - 16.

Step 8: Play RH m. 3 - 4 with pedal. The student imitates. The leaping Finger 2 allows the student to develop confidence in leaping around the keyboard and adds to the drama of this flamingo flamenco.

Step 9: The student plays RH m. 1 - 16 with pedal while you play LH.

Step 10: The student plays m. 1 - 16 hands together with pedal.

Step 11: Write "G" under m. 17 to show that m. 17 - 20 is the "G Part."

- Step 12:** Play m. 17 - 20 hands together. The student plays LH while you play RH and point to the score in rhythm to allow the student to understand where the LH plays. Repeat several times until the student is secure with the rhythm.
- Step 13:** Play RH m. 17 - 19. Ask the student what intervals you are playing (2nd, 3rd, 4th, 5th). The student imitates. Be sure the student is using rotation. The thumb should play on its corner, the fingertips are strong, and the thumb is further toward the edge of the keys than the other fingers, which keeps the arm properly aligned behind the hand. The forearm rotates as a unit.
- Step 14:** Play RH m. 20 with a “down and up” three-note slur motion (Soaring Bird Technique). “This part is where the flamingo shows off her tail feathers!” The student imitates.
- Step 15:** The student plays m. 17 - 20 hands together.
- Step 16:** Play m. 21 - 24. Ask the student which part it is. Write “A” under m. 21 to show that it is the “A Flamingo Part.”
- Step 17:** Play m. 25 - 28. Ask the student which part it is. Write “G” under m. 25 to show that is the “G Part.”
- Step 18:** The student plays m. 1 - 28, referring to the score for the form of the piece as necessary.
- Step 19:** Play m. 29 - 32. Play loudly with a well-paced *ritardando*. The student imitates.
- Step 20:** The student plays the entire piece.

DOES YOUR STUDENT HAVE?

- Energetic playing
- Rhythmic accents
- Graceful arm motion on RH octave leaps
- Rotation in RH m. 17 - 19 and 25 - 27
- Well-paced *ritardando*

MONSTERS ON THE RUN

By Julie Knerr

OBJECTIVES

- Develop concentration, confidence, and endurance through playing this Perpetual Motion Etude
- Play an etude with a loose arm and clear *staccato* articulation
- Master the quick changes in position without pausing
- Keep the eighth notes steady
- Play with extreme dynamic contrast

Step 1: Play the piece for the student. Ask him to imagine what is happening with the monsters. What do they look like? What are they running from? Is there anyone else in the piece in addition to the monsters?

Step 2: Play m. 1 - 2 for the student. Ask him what interval the LH uses the entire time (5ths). The student imitates. Be sure he is playing *staccato*.

Step 3: Play m. 1 - 4. Be sure to make a difference in the articulation when the RH has a *tenuto* mark (m. 3 - 4). We often ask a student to draw a curved down-up arrow above the notes with *tenuto* marks. This will remind the student to start on the surface of the key and roll up with his wrist, which helps him lengthen the note slightly. The *staccato* articulation is created with firm fingertips and a bouncy hand or arm. Be sure the student plays with the dynamics as marked from the beginning. It is easier to learn the dynamics and the notes simultaneously than to add the dynamics later.

Step 4: Play m. 5 - 8, noting that it is similar to m. 1 - 4.

Step 5: Play m. 9 - 12, noting the position change to G. The student imitates.

Step 6: Play m. 13 - 16 with a *crescendo*. The student imitates.

Step 7: The student plays m. 1 - 16. Point above the keys and coach the dynamics verbally as necessary.

Step 8: Show the student how the piece repeats twice. Then play the ending section, m. 17 - 22. The student imitates.

Step 9: The student plays the entire piece. He should keep playing this piece over the course of several months to develop fluency, dynamic contrasts, and confidence. Be careful not to allow the student to play faster than his technique will allow. If the eighth notes become uneven or if the *staccato* is not clear and sharp, he is playing too fast.

DOES YOUR STUDENT HAVE?

- Crisp *staccato*
- Difference between *staccato* and *tenuto* articulations
- Energetic and rhythmic playing
- Dynamic contrasts

RAINBOW COLORS

By Julie Knerr

OBJECTIVES

- Practice syncopated pedal
- Play a flowing, beautiful piece
- Play 5ths with hand crossing
- Explore dynamic colors

Step 1: Play the piece for the student.

Step 2: Ask the student to choose a *mf* (medium loud) color. Play the first phrase while the student colors the *mf* symbol. Ask him to choose a *mp* (medium quiet) color. Play the next phrase while he colors the *mp* symbol. Continue similarly with the other dynamics of the piece.

Step 3: Write C below m. 1. Play the first ascending motive, saying "C G C G C." The student imitates without pedal.

Step 4: Play m. 1 - 2, saying, "C G C G C G C G C G C G 2 3." The student practices this phrase, without pedal, until he is confident. Then he adds the pedal.

Step 5: Write Am under m. 3. Show the student that the pattern is the same as m. 1 - 2, except with the notes A E. The student practices this phrase until confident.

Step 6: When changing the pedal, be sure the student changes the pedal slightly after playing LH Finger 5. The natural tendency is to change too early, which causes gaps or smears in the sound. Practice stopping on LH Finger 5 in m. 3 and holding while changing the pedal to practice the timing for the pedal change.

Step 7: Teach each phrase by imitation, writing the chord names under each phrase (F in m. 5, G in m. 6, etc.). While teaching each phrase, be sure the student is playing with the indicated dynamic color from the start.

Step 8: Note that the second page is exactly the same as the first page except for the last measure.

Step 9: Once the student can play the whole piece, work on shaping each phrase beautifully in a flowing tempo.

Step 10: For younger students, you can have a stuffed animal be a dynamic meter. As you play the piece, the student holds the animal up high for louder dynamics and down low for quieter dynamics. Then switch roles.

DOES YOUR STUDENT HAVE?

- Graceful arm motions and hand crossings
- Connected, clear pedal changes
- Dynamics to show the rainbow colors

SNEAKY APE

By Wendy Lynn Stevens

OBJECTIVES

- Play a piece with *staccato* articulation
- Practice changing positions quickly

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

Step 2: Play m. 1 - 2. The student imitates. Stopping at the end of m. 2 will help the student learn to release the LH last note of m. 2 rather than slurring into m. 3.

Step 3: Note that m. 3 - 4 is the same as m. 1 - 2. The student plays m. 1 - 4.

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

Step 5: Play m. 5 - 6 hands together. The student imitates.

Step 6: Skip over m. 7, and play m. 8 hands together with *non legato* articulation. The student imitates. Then play m. 7 hands together with *non legato* articulation on the notes that are not slurred. The student imitates. It is easier to learn m. 8 first for this section.

Step 7: The student plays m. 7 - 8 several times until he is confident with the position change.

Step 8: The next verse, m. 9 - 16, is the same except that it is in G Major. Teach the student this part a phrase at a time.

Step 9: To help the student remember the positions for the different keys (C on the first page, and G on the second page), test him by having him put his hands in his lap. Call out "C" or "G." The student moves to that position as quickly as possible. Then have him put his hands in his lap again, and call out another position. You may also write in the letter names of the notes at the beginning of each page in different colors.

Step 10: The student plays the entire piece.

DOES YOUR STUDENT HAVE?

- Crisp *staccato*
- Quick changes from position to position
- Energetic and rhythmic playing

JUBILATION

By Julie Knerr

OBJECTIVES

- Practice playing the two fingerings for 4ths, Fingers 1 4 and 2 5.
- Play with rotation

- Step 1:** Play the piece for the student. Jubilation means “excitedly happy.” Ask the student to tell you about a time when he felt very jubilant!
- Step 2:** Have the student name the two main intervals found in this piece (2nds and 4ths). Show the student the two fingering patterns for 4ths, Fingers 1 4 and 2 5, and have him practice playing 4ths with these fingers.
- Step 3:** Have the student mark the letter names for the notes that have a Finger 1 written in the score.
- Step 4:** Play RH m. 1 - 2. The student imitates. Be sure the student uses rotation of the forearm, not just the wrist. To play with proper rotation, the fingertips need to be firm, the hand should be up over the piano, and the arm should be aligned with the hand. Avoid pulling the thumb forward toward the fallboard, which throws the hand out of alignment.
- Step 5:** Play RH m. 1 - 4. The student imitates.
- Step 6:** The student plays RH m. 1 - 4 while you play LH.
- Step 7:** Play m. 1 - 2 slowly while the student looks at the score so he can see where the hands line up when they play together. The student finds the LH notes and then plays m. 1 - 2 hands together.
- Step 8:** Play m. 3 - 4 slowly while the student looks at the score to see how the hands line up rhythmically. The student plays m. 3 - 4 hands together.
- Step 9:** Play m. 5 - 8 and have the student describe what is the same and what is different. (The pattern is the same, but it starts down a step on G and is all on white keys.)

Step 10: The student plays m. 5 - 8 hands together.

Step 11: The student plays m. 1 - 8.

Step 12: Play m. 9 - 12, and ask the student what he noticed about the pattern. (It is the same as m. 1-4.)

Step 13: Play m. 13 - 16. Ask the student to describe the pattern. (It starts with the A pattern and changes keys to G in the middle.) The student plays m. 13 - 16.

Step 14: The student plays the entire piece.

DOES YOUR STUDENT HAVE?

- Rotation in the 4ths
- Exuberant playing

CHINESE LANTERNS

By Katherine Fisher

OBJECTIVES

- Play a flowing piece on the black keys
- Remember complicated patterns
- Practice syncopated pedal
- Work on voicing and hand crossing

Step 1: Play the piece for the student.

Step 2: Play m. 1 - 2. The student imitates. Be sure the *tenuto* notes are emphasized in a bell-like manner.

Step 3: Play m. 1 - 4. The student imitates.

Step 4: Play m. 5 - 6. Note that this is the same as m. 1 - 2 except with a different LH note. The student imitates.

Step 5: Play m. 5 - 8. The student imitates.

Step 6: Play m. 9 - 16 phrase by phrase, with the student imitating each phrase. Create lyrics if necessary to match the rhythm.

Step 7: Play m. 17 - 20. This phrase is the same as m. 1 - 4. The student imitates.

Step 8: Play m. 21 - 24 with correct pacing of the *ritardando*. The student imitates. Note that in m. 23 - 24, the student plays black keys going up, alternating hands. Be sure to play slowly to allow the student to see the notes this section begins and ends on, as well as what fingers play.

Step 9: Coach the student to play the entire piece with graceful motions, flowing phrases, clear pedaling, and subtle dynamics

DOES YOUR STUDENT HAVE?

- Flowing tempo
- Graceful hand crossings
- Emphasized melody notes
- Clear pedal changes

STORMY SEAS

By Julie Knerr

OBJECTIVES

- Increase concentration by playing a long piece
- Memorize a piece with many sections that creates a story about a storm
- Refine syncopated pedal
- Change the mood and dynamics among sections

Step 1: Play the piece for the student.

Step 2: Analyze the sections and dynamics for each part of the piece, and complete the gray boxes in the chart on the last page of the piece. Then have the student draw pictures in the boxes to represent each section. As the student draws, play that section of the piece.

Step 3: Calm Seas (m. 3 - 6): Have the student play A B C D E F G with Finger 2. He may play each note in any octave and may vary the octaves each time he plays the piece.

Step 4: Have him play RH m. 1 - 6 while you play the LH. Then have the student play hands together.

Step 5: Ship Sailing (m. 7 - 10): Play RH m. 7 - 10. The student imitates with no pedal. When the RH is secure, have the student add the LH.

Step 6: To be sure the pedal changes are connected and clean, have the student play m. 7 - 10 very slowly to be sure that the keys are depressed when the pedal is changed. This will avoid any gaps, or hiccups, in the sound. After practicing this coordination slowly, the student can increase the speed to the desired tempo.

Step 7: The student plays m. 1 - 18.

Step 9: Lightning (m. 19 - 20): Play m. 19 - 20, drawing the student's attention to the pattern of white and black keys in the RH. The student plays the RH.

Step 8: Ask the student to watch while you play the Lightning part again to see whether the LH D comes with the RH black or white keys. (White keys.) The student plays hands together loudly and with pedal.

Step 9: Ship Rolling in the Waves (m. 21 - 22): Play RH m. 21 - 22 slowly with a counterclockwise motion of the hand. The student imitates slowly first and then faster. Then add the LH and pedal.

Step 10: Thunder (m. 25 - 26): Play the RH using the side of the arm on the keys. The student imitates and then plays hands together with pedal.

Step 11: The student now knows all the parts of the piece. To remember the order of the sections, he can play from the score, play from memory, or use the chart on the last page of the piece. You may also download the Stormy Seas Cards at <http://pianosafari.com/teacher-resources/teacher-guides/> and have the student put the cards in order to show the form of the piece. Practicing this long piece will help the student develop concentration and confidence in his ability to master a long piece.

DOES YOUR STUDENT HAVE?

- Dynamic contrasts in the RH with supporting dynamic changes in LH
- Balance between RH and LH
- Clear pedal changes
- Consistent tempo throughout
- Ability to play all the sections in order to create a long piece.

THE NIGHTINGALE

By Katherine Fisher & Isaiah Fisher

OBJECTIVES

- Play a flowing piece that illustrates a poem
- Practice a pattern that features scales and the intervals of 6ths and 7ths

- Step 1:** Play the piece for the student. Define a haiku, and ask the student which parts sound like the breath of spring and which parts sound like the nightingale singing.
- Step 2:** Play m. 1 slowly. The student imitates until his hand becomes accustomed to this hand expansion. The RH should walk from finger to finger with a down-up circular motion rather than staying spread out over all the keys. After the student learns the pattern securely, have him shape the phrase by adding a slight swell in the middle of the phrase.
- Step 3:** The student plays m. 1 - 2.
- Step 4:** Play m. 3 - 4 slowly to allow the student to see the notes and the hand crossings. The student imitates.
- Step 5:** Ask the student what makes the 2nd line different from the 1st line. (The last note is different.) The student plays m. 5 - 8.
- Step 6:** Ask the student to name the intervals in LH m. 9-14. The student plays LH while you play RH.
- Step 7:** The student plays RH of m. 9 - 14 and then puts the hands together with pedal. Be sure the dynamics of the melody and accompaniment are balanced.
- Step 8:** Play LH m. 15 - 16, and help the student analyze the chords formed by the LH notes in these two measures (Bb and G).
- Step 9:** Ask the student what the chord in RH m. 16 is (G major first inversion). The student plays RH m. 15 - 16.

Step 10: The student plays m. 15 - 16 hands together.

Step 11: Note that the m. 17 - 20 section is the same as m. 1 - 4.

Step 12: Play m. 21 - 24. The student imitates.

Step 13: The student plays the entire piece. Coach the student on *rubato*, dynamics, and phrase shapes.

DOES YOUR STUDENT HAVE?

- Balance between hands
- Subtle *rubato* and dynamics
- Clean pedal changes