

# PIANO SAFARI®

## REPERTOIRE BOOK 1

### TEACHER GUIDE

By Dr. Julie Knerr & Katherine Fisher

### UNIT 3

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# UNIT 3

## Goals and Objectives

Unit 3 focuses on the reading 2nds and Unisons (also called “Sames”) on the staff.

In Unit 3, our goals are:

- Learn basic components of the staff, including:
  - Treble clef sign
  - Bass clef sign
  - Line and space notes
  - Time signature
  - Landmark notes of Treble G and Bass C
  - Unisons
  - Melodic and harmonic 2nds
- Recognize Treble G and Bass C, the Landmark Notes that begin every Reading Piece and Sight Reading Card in the remainder of Level 1
- Read Unisons and 2nds directionally from these Landmark notes (up, down, same). Students will not recognize every note name, but are instead learning to read directionally. This intervallic approach to reading allows students to see notes in groups, patterns, and contours rather than reading note by note. Note names on the staff are introduced at the beginning of Level 2 but can be introduced by the teacher sooner if desired. Students should become adept at reading intervallically and also become fluent and automatic in the recognition of note names. This process takes years for most students to master. We choose to begin with intervallic reading and teach note names after the basics of intervallic reading are secure.
- Continue to play *non legato* to solidify coordination of the arm and the fingers and form the piano hand
- Continue to play Rote Pieces of increasing complexity to experience various sounds and move all over the keyboard
-

# SIGHT READING & RHYTHM CARDS

## Unit 3: Level C

### Level C Cards: Unisons and 2nds on the Staff

Sample Level C Card

The image displays two sample Level C cards side-by-side. Each card features a light green background and a small 'Level C.1' label in the top right corner. The left card shows a musical exercise with a treble clef staff starting on G4 (labeled with a '5' above the note) and a bass clef staff starting on C3 (labeled with a '1' below the note). The right card shows a similar exercise but with orange lines connecting the notes between the two staves, indicating unisons or 2nds. Both cards include a rhythmic pattern at the bottom consisting of four measures of eighth notes.

### Objectives

- Recognize the Landmark Notes of Treble G and Bass C
- Begin each Sight Reading Exercise on these Landmark Notes with various fingers
- Mark all Unisons (Sames) with the student's chosen "Sames Color," as show above on the right
- Read directionally, up, down, same, from the Landmark notes
- Become confident with reading 2nds
- Track from left to right
- Play with *non legato* articulation for good technique
- Tap rhythms, counting Ta's or Animal Rhythm Patterns

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

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

**Step 1:** 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 a professional pianist!

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

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

## STAFF ACTIVITIES

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.

### 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:

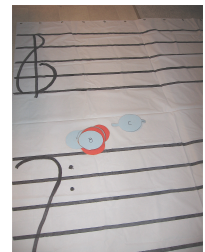
"Simon says put your note on a space note."

"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."

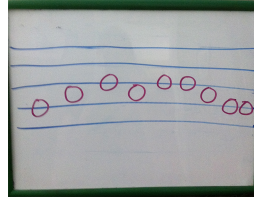


**Step 3:** You can also introduce how the notes go up by steps (line space line space) and place the notes in 2nds going up and down the staff.



## Medium Staff

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

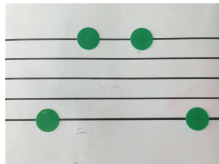


**Step 2:** Practice writing treble and bass clef signs.

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

## 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 to allow the student to hear what he composed.

Additional writing practice for learning the staff is found in *Piano Safari Theory Book 1*.

**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.

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

**Step 5:** Do the **Interval Activities** (TG p. 83). Additional writing practice is found in *Piano Safari Theory Book 1*.

## Objectives

- Feel the interval of a 2nd in the hand
- Recognize the interval of a 2nd on the staff
- Play 2nds
- Write 2nds on the staff

# INTERVAL ACTIVITIES

The following Interval Activities can be used at each lesson until you are sure the student is confident with playing, reading, and writing 2nds and Sames (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.

## 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.

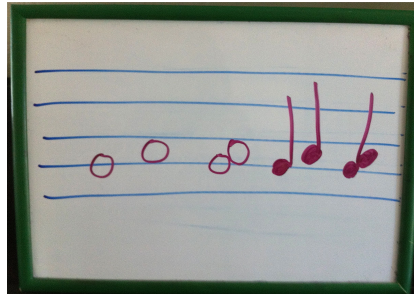
**Step 3:** Repeat while the student has his eyes closed.

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

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

# Identifying Intervals

**Step 1:** Write a 2nd or a Same (Unison) 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.



## Interval Cards

Purchase Interval Cards from [pianosafari.com](http://pianosafari.com). These consist of one measure cards of 2nds, 3rds, and Unisons in three sizes. These are especially helpful for younger children ages 4 - 6 who may need extra practice recognizing and playing 2nds on the staff before moving into the regular Sight Reading Cards Level C. These cards can be used in a variety of ways. My favorite way is to hide several cards around the room. The student finds a card and plays it.

## **Student Dictates, Teacher Writes**

- 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. Write each note as he tells you "up, down, or same." Play each note as you write to allow him to hear the notes going up, down, or staying the same. This will 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.

## **Teacher Dictates, Student Writes**

Repeat the previous activity with the student writing the notes as the teacher says, "up, down, same."

## **Student Dictates, Student Writes**

Repeat the previous activity with the student deciding on the direction and writing a melody himself.

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 for the student to understand 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 derail the reading experience. Instead, it will give the student a sound model for the piece.

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

**Step 3:** Ask the student to choose a "Same Color." Have him mark the same as shown below. Nearly all students can benefit from a prolonged period of marking same in

their Reading Pieces and Sight Reading Cards, as most students have to look carefully to distinguish between same and 2nds. It seems easy to teachers, but this really is a difficult skill for many students. I require my students mark same in every Reading Piece and Sight Reading Card through Units 3 and 4 (Levels C and D in Sight Reading Cards). Only if the student is extremely adept at reading do I allow them to forgo marking. It is better to err on the side of being careful and thorough when introducing concepts of reading.

## Objectives

- Read a piece that uses 2nds and Unisons in the treble clef with RH
- Learn *mf* and 8va

## Does Your Student Have?

- *Non legato* articulation
- Understanding of reading 2nds and Unisons on the staff
- Fluent movement between octaves



# CREEPY BASEMENT p. 64

By Julie Knerr & Wendy Stevens

UNIT 3  
READING

**Step 1:** Play the piece once. Explain the term *Andante* and how playing at a slower tempo makes the piece sound creepier.

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

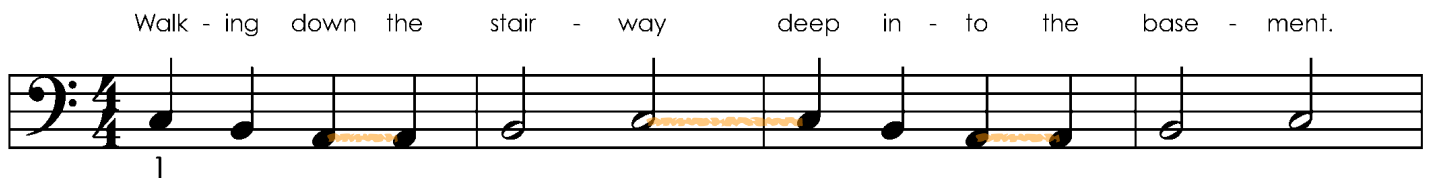
**Step 3:** Have the student mark the same by connecting the notes with his "Sames Color."

## Objectives

- Read a piece using 2nds and Unisons in the bass clef with LH
- Learn *Andante* and 8vb

## Does Your Student Have?

- *Non legato* articulation
- Understanding of reading 2nds and Unisons 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. This is usually only necessary with the youngest students, ages 4 and 5.

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

**Step 7:** Tell the student that this first phrase is the Frog Part. Draw a frog by m. 1 - 2.

**Step 8:** The student plays m. 3 - 4. Is this just like the frog part or different? "Frog Part." Draw a frog by m. 3 - 4.

**Step 9:** The student plays m. 5 - 6 and notices that it is the Frog Part again. Draw a frog by this phrase.



**Step 10:** The student plays m. 7 - 8. "Is this the same as the Frog Part?" "No. It is different because the last note goes down." This is the Spider Part. Draw a spider by these measures. The form of the piece becomes Frog Frog Frog Spider. Drawing attention to the form of the piece in Reading Pieces reinforces the idea that music is not a random collection of notes, but is composed in patterns.

**Step 11:** Add the Teacher Accompaniment when secure.

**Step 12:** Many children like to try this piece with the pedal down to make it sound spookier. Encourage this creativity.



In my dissertation research with excellent pre-college teachers, three of the four teachers in my original study used this exercise under different guises:

Marvin Blickenstaff called it "Ebenezer Sneezer."

Carolyn Shaak called it "Colorado Mountain."

Mary Craig Powell called it "Mississippi Hop Frog."

Mary Craig Powell explained to me the benefits of this exercise in developing the following:

- Firm fingertips (rather than collapsed joints) are easier to develop when playing repeated notes rather than consecutive fingers.
- Students must have a loose arm in order to play this exercise at a fast tempo. Mastering this exercise helps to develop a loose arm.

This exercise may take a month or more to master. At first, the piano hand shape may not look very good, especially with Fingers 4 and 5. Keep working to shape the hand until the student develops control to play this exercise with firm fingertips and a good piano hand shape (Fuzzy House).

Fingers should absolutely *not* be glued to the keys. The whole forearm bounces, with a smaller bounce on the eighth notes and a higher bounce on the quarter notes. The arm aligns behind the playing finger.

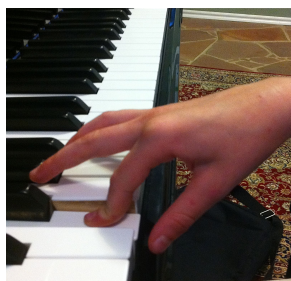
**Finger 1** plays on its corner, not flat on its side. It is slightly curved (rather than turned out with collapsed joints):



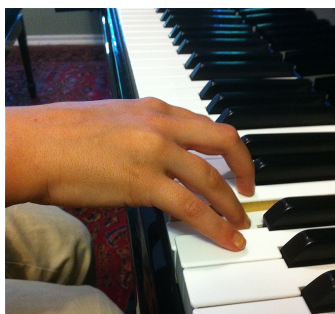
**Fingers 2 and 3** are the easiest fingers. They should play with firm fingertips and a raised (not collapsed) hand knuckle bridge:



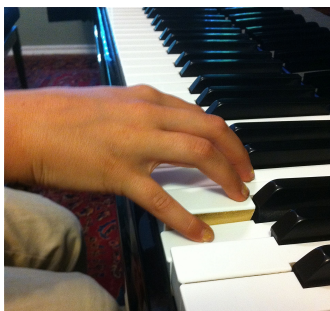
Finger nail joints should not collapse like this!



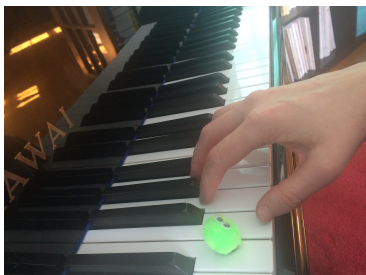
**Finger 4** will need to stand taller than Fingers 2 and 3 in order to play with a firm fingertip and good piano hand shape, as it tends to play flat and pull the hand down.



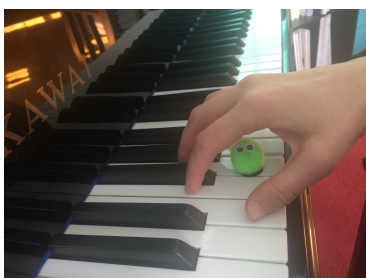
**Finger 5** plays on its outer corner tip, not straight on its tip, as this would make it stand too tall and cause a hand position in which the fingers are too curved. However, Finger 5 should not play flat either.



**Step 1:** Have the student put his RH on the piano in a good piano hand shape. Tell the student that the fuzzy is going to check to see if he can get in his "Fuzzy House." Walk the fuzzy up to the hand and have it walk inside through the door created by the thumb on its corner and raised bridge.



Fuzzy approaching his front door



The Fuzzy can get into his house!

## Objectives

- Develop the ability to play repeated notes fast with a loose arm
- Develop firm fingertips
- Develop a good piano hand shape, or "Fuzzy House"

## Does Your Student Have?

- Fast bouncing forearm
- Return to Fuzzy House during rest measures
- Good piano hand shape on playing fingers
- Each finger playing properly (thumb on corner, firm fingertips, etc.)

**Step 2:** For young students, take a stuffed zebra, and play the Zechariah Zebra rhythm on the fallboard using the zebra.

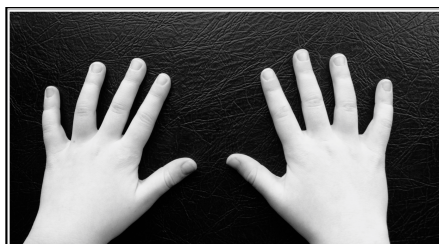


Make the zebra bounce higher on the quarter notes. Say, "Zechariah Zebra" and repeat saying, "Zechariah bounce bounce." Have the student play the rhythm with the zebra.

**Step 3:** Put your RH on the piano, and have the student check your Fuzzy House by putting the fuzzy under your hand. Play m. 1 for the student, with the quarter notes bouncing a bit higher than the eighth notes. The tempo should be about  $\text{♩} = 120$ .

**Step 4:** Next, hold the student's right hand and thumb and play m. 1 using his thumb. You are doing all the work while he has a relaxed arm. Be sure the thumb plays up on its corner, not flat on its side. Proper thumb position will prevent many technical problems in the future. The arm bounces as a unit from the elbow.

- Step 5:** Have the student put his RH in position for m. 1. Check his Fuzzy House. Then let him play m. 1. Some children will naturally be able to keep the hand shape while playing Finger 1. The majority of children will not have this control the first time they attempt this. The hand may lose its shape.
- Step 6:** The end goal is for the student to maintain a good Fuzzy House while playing each note. However, this may take quite a bit of time over several weeks or months for the child to develop the hand shape and gain strength and coordination. As a first step, aim for a good Fuzzy House during the rest measures, between each finger. Do this by telling the child to make a good Fuzzy House after he plays m. 1. Put the fuzzy in his house to check the hand shape.
- Step 7:** Remove the fuzzy and cue the student to play m. 2 (Finger 2 on D.) Finger 2 is an easier finger. The hand shape may not disintegrate on this finger. After the student plays Finger 2, have him stop and make a good Fuzzy House again. Check the fuzzy in his house. Then allow him to play Finger 3. Continue through the exercise, stopping during the rest measures to check the Fuzzy House.
- Step 8:** Repeat the exercise with the Teacher Accompaniment. In the rest, say, "Fuzzy House. Finger \_\_\_\_" to cue the student to check his hand shape and then play the next finger. If the student has trouble finding his good hand shape, help him by shaping his hand.
- Step 9:** Reiterate to the student that at home, he *must* stop and check his Fuzzy House between each finger, as children generally just like to rush from finger to finger.
- Step 10:** Repeat these steps with the LH.
- Step 11:** As a challenge, have the student play the exercise hands together in contrary motion, beginning with the thumbs. This is beneficial because the student can make the hands feel similar. Usually one hand is stronger than the other, and the stronger hand can help the weaker hand learn the hand shape.
- Step 12:** As you repeat the exercise over the weeks, start to require that the student keep a good Fuzzy House not just between notes in the rests, but also while he is playing. Begin by requiring this on Fingers 2 and 3, the easiest fingers.
- Step 13:** Eventually, the goal is for the student to be able to keep a good Fuzzy House with all the fingers. When you feel like the student is getting close to achieving this goal, print out this Hand Picture on the Teacher Guide page at [pianosafari.com](http://pianosafari.com).
- Have the student put a sticker on each finger that has a good Fuzzy House while playing.



In summary, the process for teaching Zechariah Zebra is:

- Show the student a good piano hand shape (Fuzzy House).
- Play the exercise with a small bounce on the eighth notes and a higher bounce on the quarter notes (Zechariah Bounce Bounce).
- You play a finger using the student's hand.
- The student plays, stopping during the rest measures to reset his Fuzzy House.
- Add the Teacher Accompaniment, coaching verbally to check the Fuzzy House between each finger in the rests. Stop as needed to fix hand shape.
- Work toward having a good Fuzzy House not just during the rests, but also while playing each finger.

# ZEBRA ON THE PLAYGROUND p. 68

By Julie Knerr

UNIT 3  
IMPROVISATION

## Step 1

- Have the student play the Zechariah Zebra rhythm with Finger 2 on the white keys you call out, "C, G, F," etc.

## Step 2

- Have the student complete the boxes as indicated.
- Demonstrate the first line of the student's chosen pattern. An example is given below where the student has chosen "E G E" for the boxes after the given "C."

## Objectives

- Practice playing the Zechariah Zebra Technique repeatedly on each finger
- Maintain a good piano hand shape while playing the Zechariah Zebra Technique
- Review white key names on the piano

## Does Your Student Have?

- Good piano hand shape
- Energetic bouncing
- Coordination of moving to the new key in rhythm, and secure knowledge of the white key names.

## Step 2

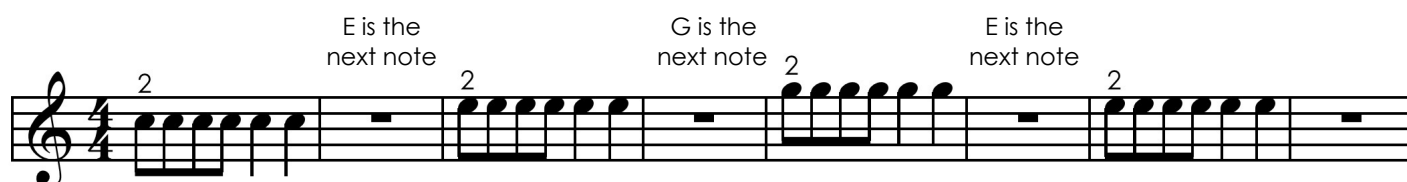
Write C, E, or G  
in each box:



Zechariah runs over to the slide!



- You play the Zechariah Zebra Pattern with RH Finger 2 on C. Then move quickly to E, saying in rhythm, "E is the next note" during the four beats of rest. Play the Zechariah Zebra Pattern with RH Finger 2 on E. Repeat with G and E. The whole line will sound like this:



### Step 3

- The student plays while you coach the moves during the rest measures for the first line. Also encourage the student to play with a bouncy arm (small bounces on the eighth notes, larger bounces on the quarter notes) and to check for a good Fuzzy House (piano hand shape) while playing each finger.
- Continue with the remainder of the piece.
- Add the Teacher Accompaniment while you continue to coach the student verbally about the next notes.

### Step 4

- After the student has successfully played the entire piece with RH Finger 2, have the student color RH Finger 2 on the hand picture on p. 69.
- Have the student choose another finger and repeat the piece with that finger. The student can then color that finger on the hand picture. Repeat until all fingers are completed over the course of several weeks.
- You may also have the student choose different letters by writing the new letters above the old ones or using a separate sheet of paper.



# ZEBRA ON A POGO STICK p. 70

By Julie Knerr



UNIT 3  
ROTE

We usually teach students **Steps 1 - 5** at one lesson, **Steps 6 - 9** at the next lesson, and **Steps 10 - 11** at the following lesson.

This piece is a definite challenge for students in terms of coordination. Be sure the student plays at a moderate tempo that he can maintain throughout the piece.

**Step 1:** Play and sing the piece for the student. Do not play too fast. Note that the tempo marking is Moderato. This piece may be slower than the Zechariah Zebra Technique Exercise to allow the student to coordinate the hands. Talk about what a pogo stick is and how high Zechariah could bounce on his pogo stick.

**Step 2:** Play m. 1 - 6 hands together, asking the student to watch your RH. Then have the student play RH m. 1 - 6 while you play LH and coach him about which finger to play next. He may refer to the score to see the finger numbers if desired.

**Step 3:** Play RH m. 7 - 8. The student imitates. Some children prefer the fingering 4 3 2 in m. 8. If this is the case, cross out the 3 2 1 fingering and write in 4 3 2.

**Step 4:** The student plays RH and teacher plays LH for the entire piece.

**Step 5:** Play LH m. 2 with two different fingerings, 1 1 1 1 2 2 3 and 1 1 1 1 3 3 4. Have the student try both and decide which fingering he prefers. Write in the fingering he chooses. This passage can be difficult for students, so play it very slowly first and have the student play it repeatedly, gradually increasing the tempo.

**Step 6:** For m. 4, be sure to use the same fingering as m. 2 in reverse. Demonstrate, and have the student imitate.

**Step 7:** Play LH m. 6. The student imitates. Make sure he has an extra bouncy arm, like a zebra bouncing on his pogo stick.

**Step 8:** You play the RH while the student plays the LH.

**Step 9:** The student plays hands together.

**Step 10:** When the student can play the piece well by himself, add the Teacher Accompaniment.

## Objectives

- Play a piece by rote that uses the Zechariah Zebra Technique
- Play a piece that alternates between hands

## Does Your Student Have?

- Good piano hand shape in RH Zechariah Zebra parts
- Steady tempo
- Free bouncy motions in LH m. 6

# CITY STROLL p. 71

By Katherine Fisher & Christopher Fisher

UNIT 3  
READING

**Step 1:** Play the piece once for the student.

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

**Step 3:** Draw the student's attention to the pattern, which is like giant steps in the first line. It is like going down and up big steps in the city. You can even draw a person on the staff. Making a "Contour Story" will help the student see the phrase as a whole rather than as individual notes.

**Step 4:** The student plays. Assist by pointing to the notes with a pencil if necessary. Ask the student if he would like you to "Point or no point?" Interestingly, we have found that students who are naturally good readers prefer to not have the teacher point, while students who have a more difficult time with reading prefer the teacher to point, as this helps with tracking on the page. Be sure the student is playing *non legato*.

**Step 5:** Draw the student's attention to the 8va mark. It is like being on the ground floor (first line), and then going up the elevator (second line), and then going down the elevator (repeat of first line), and then back up the elevator (repeat of second line).

**Step 6:** Add the Teacher Accompaniment when the student is secure.

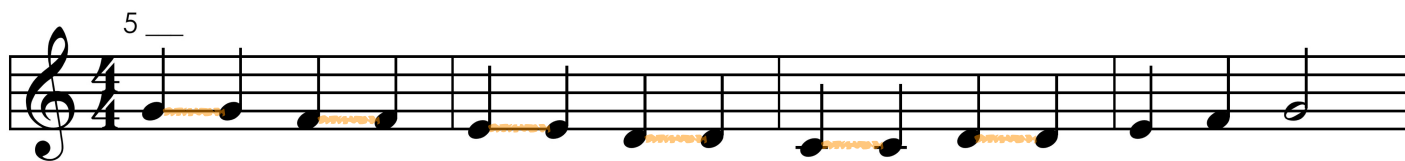
**Step 7:** As a challenge for the coordinated student, have him play hands together in parallel motion.

## Objectives

- Read a piece that uses 2nds and Unisons in the treble clef with RH
- Find patterns in a Reading Piece

## Does Your Student Have?

- *Non legato* articulation
- Understanding of reading 2nds and Unisons on the staff
- Fluent movement between octaves



# CHICKEN CHATTER p. 72

By Katherine Fisher & Christopher Fisher

UNIT 3  
READING

**Step 1:** Play the piece once for the student.

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

**Step 3:** To help the student see the phrase as a whole contour, draw the student's attention to the pattern, which is like a chicken walking up a ramp into her coop and then back down the ramp. Draw a chicken over the staff if desired.

**Step 4:** The student plays *non legato*. Assist by pointing to the notes with a pencil if necessary. Ask the student if he would like you to "Point or no point?"

**Step 5:** Add the Teacher Accompaniment when the student is secure.

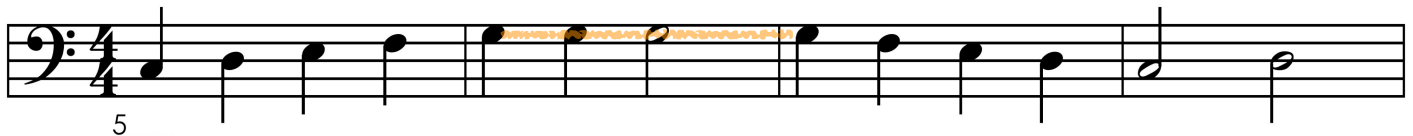
**Step 6:** As a challenge for the coordinated student, have him play hands together in parallel motion.

## Objectives

- Read a piece that uses 2nds and Unisons in the bass clef with LH
- Find patterns in a Reading Piece

## Does Your Student Have?

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



# BINGO p. 73

English Folk Song, arr. Knerr



UNIT 3  
FOLK

**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

# DANDELION FLUFF p. 74

By Julie Knerr



UNIT 3  
ROTE

**Stems up = RH. Stems down = LH**

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

**Step 2:** Play m. 1 - 2. The student imitates, playing *non legato*.

**Step 3:** Play m. 3 - 4, noting that the LH plays the same notes as in m. 1 - 2, but up an octave, and with the LH crossed over the RH. The student imitates.

**Step 4:** Student plays m. 1 - 4 until secure.

**Step 5:** Play m. 5 - 8. Sing the direction of the notes (up, down) until the last three notes of the phrase. For those notes, say "2 3 2." The student imitates while you sing and point to the keys from above as necessary.

**Step 6:** Play m. 9 - 16, noting that this is the same as m. 1 - 8 except for the last note. The student imitates. Be sure to point to the key from above on the last note to help the student remember that it ends differently from the first half of the piece.

**Step 7:** When the student can play confidently, add the Teacher Accompaniment.

**Step 8:** After playing the piece through as written, repeat the accompaniment while the student improvises on black keys.

## Objectives

- Play with fingers 2 3 4 with *non legato* articulation
- Practice hand crossing and moving between octaves
- Play a lyrical piece
- Improvise on the black keys

## Does Your Student Have?

- *Non legato* articulation with strong fingertips
- Singing tone
- Fluent hand crossing and movement over the keyboard

**Step 1:** Play and sing the piece for the student with as much of the Teacher Accompaniment as you can play with one hand. 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.

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

**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. The student imitates.

**Step 4:** Play the piece slowly from the beginning while the student points to the notes on the page and says the rhythm in Ta's.

**Step 5:** Play the piece slowly again. This time have the student point to the notes on the page and say "up, down, same." This extra step will further solidify the sound of the rhythm while adding the reading component.

**Step 6:** Ask the student what the interval is in m. 9. Review the harmonic 2nd. Explain that the notes cannot be stacked directly on top of each other because they would be too squished together. Students need to review 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 7:** 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 the rhythm is accurate.

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

**Step 9:** The student plays the entire piece.

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

## Objectives

- Read a piece that uses 2nds and Unisons in the treble clef
- Learn the dotted half note and the 15ma symbol

## Does Your Student Have?

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

# WEIRD BIRD p. 78

By Julie Knerr

UNIT 3  
READING

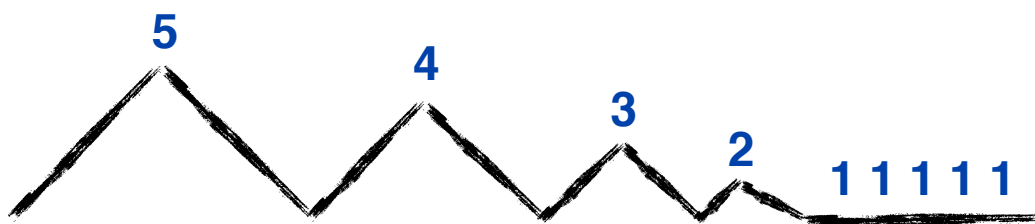
**Step 1:** Play the piece and sing the words for the student.

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

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

**Step 4:** The 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:** The student plays again with a new awareness of this pattern. He may look at the notation or at the picture of the 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
- Find the pattern hidden in the piece

## Does Your Student Have?

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

# MIDNIGHT WALTZ p. 79

By Katherine Fisher & Julie Knerr

UNIT 3  
READING

**Step 1:** Explain that a whole rest in 3/4 lasts three beats in this piece because there are three beats in a measure.

**Step 2:** Explain the quarter rest, and have the student color each quarter rest yellow.

**Step 3:** 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 4:** Ask the student which hand plays this piece? "LH." What is the first note? "Bass C." Instruct him to color the bass clef signs blue and write a C under the first note. Have the student mark the same with his Sames Color.

**Step 5:** Play the piece again while the student points to the notes on the page and counts with Ta's.

**Step 6:** Play the piece again while the student points to the notes on the page and says, up, down, same.

**Step 7:** The student plays while you point to the notes on the page and say the rhythm in Ta's.

**Step 8:** The student plays the entire piece.

**Step 9:** When the student is confident, add the Teacher Accompaniment.

## Objectives

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

## Does Your Student Have?

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



# CROCODILE IN THE NILE p. 80

By Wendy Stevens



UNIT 3  
ROTE

**Stems up = RH. Stems down = LH**

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

**Step 2:** Play m. 1 and sing, "Crocodile." Play with a sharp *staccato* articulation to encourage the student to play short notes (like sharp crocodile teeth). Young students may not yet have the coordination to play *staccato*. If this is the case, *non legato* is fine also.

**Step 3:** Play m. 2. The student imitates.

**Step 4:** Ask the student to count how many sounds you play as you play m. 3 - 4. "1 2 3 4 5 6 7." The student imitates while you sing, "1 2 3 4 5 6 7."

**Step 5:** Play m. 1 - 4 and sing, "Crocodile, Crocodile, 1 2 3 4 5 6 7." The student imitates. Point to the group of notes the student will move to as necessary.

**Step 6:** Play m. 5 - 8, singing, "Crocodile, Crocodile, 1 2 3 4 5 6 7."

**Step 7:** Students plays m. 1 - 8.

**Step 8:** Demonstrate m. 9 - 10 and sing, "C D E and end on C." Play *non legato* with the pedal down. The student imitates. Playing *non legato* will help the student keep a good hand shape on both white and black keys and will allow him to play with good tone. It will sound connected with the pedal down.

**Step 9:** Play m. 9 - 16, noting that the pattern is played four times. The student imitates.

**Step 10:** For m. 17, drop the side of the right forearm on the keys loudly for the "Roar."

**Step 11:** The student plays the entire piece.

**Step 12:** If you have a drum, you can reinforce the rhythmic rests by having the student play the piece on the piano while you play the quarter rests on the drum and second beat of the half notes on the drum. Ask the student to listen to where you play the drum as he plays. Then switch parts.

**Step 13:** Help the student remember the octave changes and patterns by drawing a map of the piece if desired.

## Objectives

- Play a rhythmic and dramatic piece
- Play a patterned piece that moves over the entire piano
- Play *staccato* and *non legato*

## Does Your Student Have?

- Rhythmic and energetic playing
- Understanding of the patterns and form of the piece
- *Staccato* and *non legato* articulation with good tone

# THUNDERSTORM OVER THE PRAIRIE p. 82

By Julie Knerr

UNIT 3  
IMPROVISATION

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

**Step 2:** Instruct the student to draw 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