

PIANO SAFARI®

REPERTOIRE BOOK 1

TEACHER GUIDE
By Dr. Julie Knerr & Katherine Fisher

UNIT 5

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UNIT 5

Goals and Objectives

Unit 5 focuses on the reading Unisons, 2nds, and 3rds combined.

In Unit 5, our goals are:

- Read directionally from the Landmark notes
- Read Unisons, 2nds, and 3rds combined
- Be able to play *legato* and *non legato* on command.
- Continue to play Rote Pieces of increasing complexity to experience various sounds and move all over the keyboard

SIGHT READING & RHYTHM CARDS

Unit 5: Level E

Level E Cards: Unisons, 2nds, and 3rds on the Staff

Sample Level E Card



Objectives

- Recognize the Landmark Notes of Treble G and Bass C
- Begin each Sight Reading Exercise on these Landmark Notes with various fingers
- Mark 3rds with the student's chosen "3rds color," as shown above on the right
- Read directionally, up, down, same, from the Landmark notes
- Become confident in reading 2nds and 3rds combined. You will notice that the 2nds and 3rds are not completely mixed. Each exercise has a section of 2nds and a section of 3rds. 2nds and 3rds become more mixed in *Piano Safari Sight Reading & Rhythm Cards 2*.
- Track from left to right
- Play with *non legato* and *legato* on command
- Tap rhythms, counting Ta's or Animal Rhythm Patterns

During **Unit 5**, assign **Level E** of *Piano Safari® Sight Reading & Rhythm Cards for Book 1*.

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

Step 1: Review the **Staff Activities and Interval Activities** explained on TG p. 79 and 83. Modify these activities to include 2nds, 3rds, and Unisons mixed together.

Step 2: Follow the directions on the page. Additional writing practice is found in *Piano Safari Theory Book 1*.

Objectives

- Recognize 2nds and 3rds on the staff
- Play 2nds and 3rds on the staff

EARL THE SQUIRREL p. 107

By Julie Knerr & Wendy Stevens

UNIT 5
READING

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

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

Step 3: Tell the student that he has been in 3rds Land for a long time. Now it is time to combine 2nds and 3rds!

Step 4: Tell the student that he is no longer going to mark sames, since he is so good at finding those. Instead, he is going to mark 3rds. Have him choose a 3rds color and mark the 3rds as shown below.

Objectives

- Read a piece that uses 2nds, 3rds and Unisons in the treble clef

Does Your Student Have?

- Legato Tree Frog Technique
- Lifts between phrases
- Gentle phrase endings
- Understanding of 2nds and 3rds



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

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

WHALE IN THE DEEP p. 108

By Katherine Fisher

UNIT 5
READING

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

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

Step 3: Have the student mark the 3rds with his 3rds color as shown below.

Step 4: Play the piece for the student again while he taps and counts the rhythm with Ta's. Alternately, you and the student can create lyrics for this piece to match the rhythm.

Step 5: Ask the student to point to the two lines that are the same (Lines 1 and 3).

Step 6: The student previews and plays each line of the piece while you tap and sing the rhythm.

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

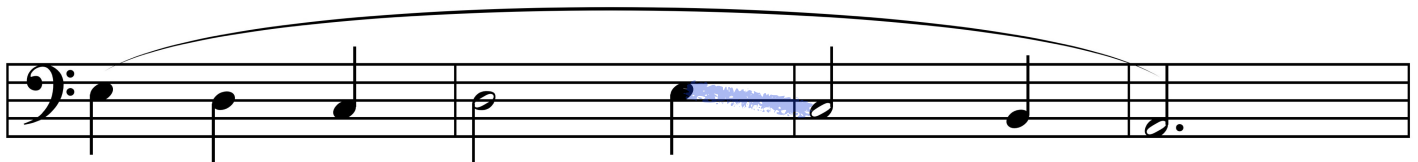
Step 8: For an extra challenge, the student may play hands together in parallel motion, with both hands beginning with Finger 3 on C.

Objectives

- Read a piece that uses 2nds, 3rds and Unisons in the bass clef

Does Your Student Have?

- *Legato* articulation Tree
- Frog Technique
- Singing tone
- Gentle phrase endings





After students have mastered Tall Giraffe Technique (*non legato* with an arm bounce on each note) and Tree Frog Technique (*legato* with an arm bounce on each note), the next articulation to master is Soaring Bird (*legato* with a one down-up arm motion over several notes).

For most pieces in the next few years, students will continue to play with Tall Giraffe and Tree Frog Techniques. However, Soaring Bird Technique can be used for short, smooth phrases. This is an introduction to pure finger technique, which will become increasingly important in the intermediate and advanced levels of playing.

Step 1: Play the RH part with the following technical components:

- The wrist drops on the first note and releases up on the third note
- Fingertips are firm
- Fingers are active (not smeared or overheld) and make clear sounds
- Thumb is relaxed
- In the air on the way to the next octave, the wrist is relaxed in the air (floppy wrist)
- Movement between octaves is arching and graceful, like a bird flying through the air

Objectives

- Learn to play a three-note slur with one arm motion per phrase
- Practice the down-up motion of the wrist and arm
- Practice making arching arm motions in the air with a relaxed wrist when changing octaves
- Begin work on finger independence

Does Your Student Have?

- Understanding of the three articulations: Tall Giraffe, Tree Frog, and Soaring Bird
- Firm fingertips
- Active fingers
- Down-up wrist motion
- Arching motions in the air between phrases

Step 2: Play C D E three ways:

- Tall Giraffe Technique: *non legato*
- Tree Frog Technique: *legato* with an arm bounce on each note
- Soaring Bird Technique: *legato* with a down-up motion of the arm over three notes (three-note slur)

Have the student identify which animal technique you are playing. The younger student can hold up the correct stuffed animal.

Step 3: Switch roles. Have the student play C D E in three ways while you name the Animal Technique he is playing.

Step 4: The student plays the RH while you say, "Down and up, soaring bird." Saying "Soaring Bird" in the rest measure will help the student understand the length of the rest measure. You may have your stuffed bird mirror the motion by flying from octave to octave as the student plays.

Step 5: Add the Teacher Accompaniment.

Step 6: Repeat with the LH.

WHITE BIRD, BLACK BIRD p. 112

By Julie Knerr & Katherine Fisher

UNIT 5
IMPROVISATION

Step 1

- Play the Bird Pattern. The student imitates. Say "Soaring Bird" in the rest measures to help the student stay in rhythm.

Step 2

- Add the Teacher Accompaniment.
- Have the student continue improvising on white and black keys while you play the accompaniment. For the student part to match the accompaniment, the student will need to play two white key patterns followed by two black key patterns and continue alternating in this way. The student may play in any octave and may play ascending or descending patterns. He should always play with good Soaring Bird Technique.

Objectives

- Play a Improvisation that uses the Soaring Bird Technique
- Explore tempo changes

Does Your Student Have?

- *Legato* sound
- Graceful arm movements and wrist lifts
- Understanding of the white and black key patterns
- Ease in speeding and slowing the tempo

Step 3

- As the student gains comfort with the alternating white and black patterns, tell the student that the wind is getting stronger, so you are going to start speeding up. Gradually increase the tempo.
- To end the improvisation, slow down to show the bird landing.
- Play the whole Improvisation Piece without stopping. The student should be able to follow the tempo changes you make in the accompaniment by listening.
- Explore this Improvisation Piece further by trying the suggestions in the "Try This!" box.

HAWK ON THE MOUNTAIN PEAK

p. 114

By Julie Knerr & Katherine Fisher



UNIT 5
ROTE

Step 1: Play the piece for the student. Use graceful arm motions with active fingers for each phrase in m. 9 - 12 and 17 - 24 (Soaring Bird Technique). Sing, "Hawk up high in the sky. Hawk up high in the sky."

Step 2: Put fuzzies or page marking tabs on the key for m. 1. Play m. 1 - 8 again, singing, "Hawk up high in the sky. Hawk up high in the sky." This will help the student play the correct rhythm immediately. It is very important that the student is able to play this rhythm pattern correctly right away, as it is difficult to fix if the student has the wrong rhythm in his mind. The student imitates while you sing and tap the rhythm.

Step 3: Play m. 9 - 16. You may sing, "Black keys and white keys and black keys and white keys and black, white, black, white" to mirror the patterns you are playing. The student imitates. Be sure the arm is graceful and the fingers are active and independent to avoid overholding or smearing.

Step 4: The student plays m. 1 - 16 with repeat. Having the markers on the keys will help the student shift positions in the repeat (and later in m. 24 - 25).

Step 5: Play m. 17 - 24. The student imitates. RH goes "under the bridge" as it crosses under the LH.

Step 6: Play m. 25 - 32, singing, "Hawk up high in the sky. Hawk up high lands." The student imitates.

Step 7: The student plays the piece while you narrate the words of the poem. If the student wants to be the narrator, you play while he narrates.

Objectives

- Play a Pattern Piece that uses the Soaring Bird Technique
- Experience 3/4 time
- Understand how poetry and music enhance each other

Does Your Student Have?

- Rhythmic playing
- Graceful Soaring Bird Technique in three-note slur passages
- Dynamics that match the poetry

BLUEBIRD, BLUEBIRD ON MY SHOULDER p. 116

American Folk Song, arr. Knerr



UNIT 5
FOLK

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

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

Step 3: Play m. 7 - 8. Student imitates until confident with this difficult spot. Draw a green practice box around this spot and tell the student to practice it 5 times each day at home before playing the entire piece.

Step 4: Student plays the entire piece by finger number.

Step 5: When the student is confident, add the Teacher Accompaniment.

Objectives

- Review finger numbers
- Play a familiar tune

Does Your Student Have?

- Fluency in passing the melody from hand to hand
-

TWELVE BAR BLUES p. 117

By Julie Knerr

UNIT 5
IMPROVISATION

Step 1: Play the Teacher Accompaniment and improvise on the Blues Scale to show the student what the improvisation will sound like.

Step 2: Mark the keys of the Blues Scale on the piano with page marking tabs.

Step 3: The student uses Finger 2 of both hands to play any of the keys that are marked while you play the Teacher Accompaniment.

Step 4: Repeat at each lesson until the student becomes comfortable. In a group class, students can take turns improvising.

Objective

- Improvise on the blues scale

Does Your Student Have?

- Rhythm that matches the accompaniment

THE MOSQUITO AND THE HIPPOPOTAMUS p. 118

By Katherine Fisher & Julie Knerr

UNIT 5
READING

Step 1: Sing and play the piece for the student. The student may say, "I already played this." He is referring to "The Hippopotamus and the Mosquito" on p. 105. Tell him that in that piece, he was the hippopotamus and you were the mosquito, but in this piece, he is the mosquito and you are the hippopotamus.

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

Step 3: Have the student mark the 3rds with his 3rds color as shown below and color the quarter rests yellow.

Objectives

- Read a piece using 2nds, 3rds, and Unisons in the treble clef
- Practice dynamics
- Practice moving up by octave

Does Your Student Have?

- Bouncy arm
- Dynamic contrast on last line
-



Step 4: Play m. 9 - 12, saying "2nd 3rd 2nd." The student imitates.

Step 5: Explain the dynamics in m. 9 - 12 and play these measures with the dynamics. The student imitates.

Step 6: Have the student preview and play each line *non legato*. Say "Rest" in the quarter rests.

Step 7: The student plays the entire piece.

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

DRAGON DANCE p. 120

By Julie Knerr



UNIT 5
ROTE

DUET VERSION

Right Hand (with a partner playing LH)

Step 1: Play the piece hands together for the student. Use a *non legato* articulation with an arm bounce on each note.

Step 2: Play RH m. 2 *non legato* with strong fingertips. ("A dragon has strong fingers.") The student imitates.

Step 3: Play RH m. 3. The student imitates.

Step 4: Play RH m. 4 - 5. The student imitates.

Step 5: The student plays RH m. 2 - 5.

Step 6: The student plays RH m. 1 - 5 while you play LH. If the rhythm is problematic, have the student move up an octave. You play hands together while he plays RH.

Step 7: Play RH m. 6 - 9, noting that this is the same as the first line, except that it begins on E instead of D.

Step 8: Student plays RH m. 2 - 9.

Step 9: Add RH m. 10 - 13, noting that this is the same as the first line (m. 2 - 5).

Step 10: Play RH m. 14 - 16. The student imitates.

Step 11: The student plays the entire RH.

Step 12: The student plays RH while you or another pianist plays LH. This version of the piece works well as an elementary level duet for two students.

Objectives

- Play *non legato* with fingers 2 3 4 on white keys
- Play a minor piece with dragon-like energy
- Play in parallel motion hands together

Does Your Student Have?

- *Non legato* articulation
- Good piano hand shape
- Energetic playing
- Correct rhythm

DUET VERSION

Left Hand (with a partner playing RH)

Step 1: You play the whole piece hands together while the student taps the LH, which is the “Dragon Part.” Say “Dragon” on each LH part. Note that the Dragon Part comes after each RH phrase. Repeat several times until the student is secure with tapping the LH rhythm. You can also have him play the Dragon Part on a drum.

Step 2: You play RH m. 1 - 13 and tap LH while the student plays LH. Say “Dragon” for each LH part.

Step 3: You play LH m. 14 - 16. The student imitates. Repeat several times until mastered.

Step 4: You or another pianist plays the RH of the entire piece while the student plays LH.

SOLO VERSION

Step 1: After the student has learned both RH and LH parts, he may put the hands together to create a Solo Version. You play the piece hands together while the student taps the piece hands together on a solid surface.

Step 2: You play the piece hands together while the student plays on a drum, with each hand correctly playing the rhythm of its part.

Step 3: The student plays the piece hands together. Pay special attention to helping the student play in parallel motion with the correct fingering in m. 14 - 16.

DRAGON STAMPEDE

Multiple students may play this piece on one, two, or more pianos to create a Dragon Stampede. Students may play whichever parts they know: RH, LH, or both hands.

A COWBOY'S LIFE p. 122

American Folk Song, arr. Knerr & Fisher



UNIT 5
FOLK

Step 1: Play and sing the piece for the student. Tell the student that this is a famous folk song from the American Old West called "Streets of Laredo." (Lyrics have been changed to make them more kid friendly.)

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 (B) blue and the RH starting note (G) red.

Step 3: Have the student mark the 3rds with his 3rds color.

Step 4: The student plays the piece.

Step 5: When the student is confident, add the Teacher Accompaniment.

Objective

- Play a familiar tune

Does Your Student Have?

- Singing *legato* sound

TALENT SHOW p. 124

American Folk Song, arr. Fisher & Stevens

UNIT 5
READING

- Step 1:** Sing and play the piece for the student.
Ask the student which animal he hopes will win the talent show, the kangaroo, firefly, or owl? Which is his favorite animal?
- Step 2:** Ask the student to mark the clef and first note.
- Step 3:** Have the student mark the 3rds with his 3rds color as shown below.
- Step 4:** Introduce the slur, and have the student trace the slur marks with a color of his choice.
- Step 5:** Play m. 1. Student imitates with the same articulation (down-up on two-note slur).

Objectives

- Read a piece that uses 2nds, 3rds and Unisons in the treble clef
- Practice the down-up motion on two-note slur.
- Learn the symbol for the slur

Does Your Student Have?

- Down-up in two-note slurs



- Step 6:** Tell the student that he is going to play the measures with the "Talent Show part" (m. 1, 3, 5, 7 with the two-note slurs), and you are going to play all the other measures. Play.
- Step 7:** Help the student read the measures you just played (non "Talent Show parts," m. 2, 4, 6, 8). This may be a little difficult since there are eighth notes and intervals to read. Have the student repeat each measure until he is confident.
- Step 8:** You play the "Talent Show parts" (m. 1, 3, 5, 7), and he plays the other parts (m. 2, 4, 6, 8).
- Step 9:** The student plays the entire piece.
- Step 10:** When the student is confident, add the Teacher Accompaniment.
- Step 11:** Challenge the student to play the piece hands together in contrary motion. LH starts with Finger 4 on G.

FOREST NIGHT p. 125

By Julie Knerr & Katherine Fisher

UNIT 5
READING

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

Step 2: Review the *mf*, *mp*, and *p* dynamic markings.

Step 3: Ask the student to mark the clef and first note.

Step 4: Have the student mark the 3rds with his 3rds color as shown below.

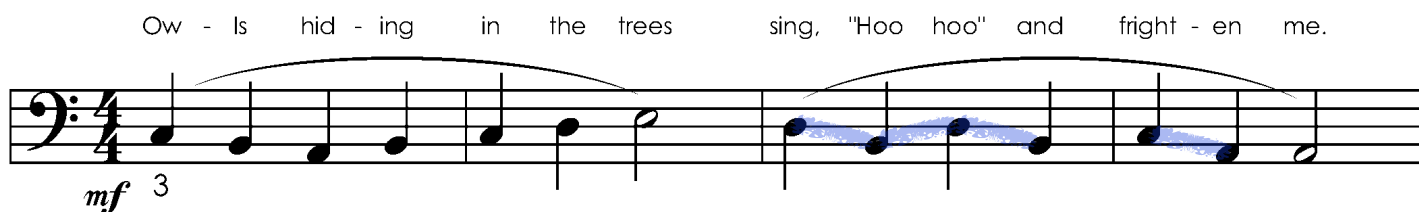
Step 5: Have the student preview and play lines 1 and 2.

Objectives

- Read a piece that uses 2nds, 3rds and Unisons in the bass clef
- Practice dynamics

Does Your Student Have?

- Legato Tree Frog Technique
- Lifts between phrases
- Dynamic changes



Step 6: Write "A B" under the downbeat in m. 9. Tell the student that if he stays in the same hand position in which he started and plays A B, he has to play it with Fingers 4 and 5, which is not very comfortable. This is why the fingering marked for the A B is 2 3.

Step 7: Ask the student to name the intervals in m. 9 - 12.

Step 8: The student plays m. 9 - 12.

Step 9: The student plays the entire piece with dynamics.

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

MONKEY SWINGING IN A TREE

p. 126

By Julie Knerr



UNIT 5
TECHNIQUE

Step 1: Practice rotating the whole forearm in the air to understand the rotating motion. Be sure the forearm and wrist are in a straight line so that the student is not twisting the wrist. The forearm and hand move as a unit.

Step 2: Play RH m. 1 for the student. The student imitates. Look for the following technical aspects:

- The forearm and hand are in straight alignment.
- The forearm rotates as a unit.
- The rotation comes from transferring the arm weight from finger to finger. Play slowly first to be sure the student is using arm weight and transferring the weight from one strong fingertip to the next.
- The sound is *legato*, created by the weight transfer.
- The hand is up over the keys so that Finger 4 is standing tall.
- Non-playing fingers are relaxed, especially the thumb.

Step 3: Play RH m. 1 - 4 to show the student the pattern of the exercise. The student imitates.

Step 4: Add the Teacher Accompaniment.

Step 5: Repeat with the LH.

Step 6: As an added challenge, you can have the student practice this exercise hands together in contrary motion (starting on Finger 2 in both hands). This can help the stronger hand to teach the weaker hand so that both hands feel the same.

Objective

- Learn rotation of the forearm

Does Your Student Have?

- Rotating forearm as a unit
- *Legato* transfer of weight from finger to finger
- Firm fingertips
- Relaxed non-playing fingers
- Hand up over the keys
-

The student has now played all seven of the Animal Techniques. Review the techniques by putting all the stuffed animals in a bag. The student can pull an animal out of the bag, play that Animal Technique Exercise, and then throw the stuffed animal to his parent before pulling another animal out of the bag. For older students, just name the animal.

Step 1

- Tell the student that you are going to create a piece that shows how a monkey jumps quickly from vine to vine. Play the student's Monkey Pattern while you play the Teacher Accompaniment for the first two measures.
- Have the student play the Monkey Pattern while you play the first two measures of the Teacher Accompaniment.

Objectives

- Gain further repetition in playing with rotation
- Be in charge of how the piece sounds by making decisions about which keys to play next

Does Your Student Have?

- Good rotation
- Quick jumps to the next note

Step 2

- Now tell the student that this time he should play the Monkey Pattern starting on C again, but then, as fast as possible, jump Finger 2 to a different white key and wait while you play your monkey music (m. 2 of the accompaniment).
- You will transpose your accompaniment to the key the student chooses. For example. If the student jumps to Finger 2 on F, play the accompaniment in F to match. To keep the student rhythm during the rest measure (your monkey music), you can cue in this way:
 - The student plays with Finger 2 on C in m. 1 while you Teacher Accompaniment m. 1.
 - During the rest in m. 2, the student moves quickly to Finger 2 on F and waits while you play the Teacher Accompaniment for m. 2 and sing, "Monkey on the F vine, and play now." in the rhythm of the LH of the Teacher Accompaniment.
 - The student then plays the Monkey Pattern in F while you transpose the Teacher Accompaniment to F.
 - The student jumps to, for example, Finger 2 on A and waits while you sing, "Monkey on the A vine, and play now." Transpose the Accompaniment to A Minor. The entire exercise is played on white keys. See example on the next page.
 - It may take a bit of coaching for the student to understand how to jump immediately and then wait. It is very hard to keep the accompaniment going in the correct keys if the student jumps too late or too slowly, so keep reminding the student to jump immediately and wait.

Start in C Student chooses to quickly move Finger 2 to F. Play in F Student chooses to quickly move Finger 2 to A.

Student

Teacher

Mon-key on the F vine, and play now.

Mon-key on the A vine, and play now.

Play in Am. Stay on white keys.

Continue as long as desired.

Step 3

- Continue the piece in the same manner, adjusting the accompaniment to the notes the student chooses as the monkey jumps from vine to vine. Students love how they can determine the sound of the piece and your accompaniment by the decisions they make.

Step 4

- Tell the student that to end the piece, he should jump to Finger 2 on C and play slower. Or you may signal the end by telling the student to end with the C Pattern.
- Play the entire piece. The piece can change every time as the monkey jumps to different vines.
- Explore this Improvisation Piece further by trying the suggestions in the "Try This!" box.

MONKEY BLUES p. 130

By Julie Knerr



UNIT 5
ROTE

Step 1: Play the piece for the student.

Step 2: Play RH m. 1 - 2 slowly. The student imitates. Make sure he is using good rotation. Teach this piece at a slow tempo to be sure the student plays with good technique. You may play the LH while teaching the student the RH part phrase by phrase, as this helps the student to hear how the hands fit together rhythmically. Refer to the score as necessary. By this point, the student is beginning to see patterns in the notation, even though he may not yet be able to read every note.

Step 3: Note that m. 3 - 4 is a repeat of m. 1 - 2. The student plays m. 1 - 4 while you play the LH.

Step 4: Play m. RH m. 5 - 6, noting the black key on Eb. The hand should move forward toward the fallboard slightly and adjust the angle of the aligned arm to reach the Eb. The wrist should not twist to reach the black key. The student imitates.

Step 5: The student plays RH m. 7 - 8, which is the same as m. 1 - 2.

Step 6: Teach RH m. 9 - 13 by singing, "Monkey swinging end on 3... 3 2... 2 2... C Bb" and referring to the score as necessary.

Step 7: Play the LH while the student plays the entire RH at a slow tempo.

Step 8: Play LH m. 2 - 5 with a *non legato* articulation. The student imitates.

Step 9: Play LH m. 6 - 7, noting that it is the same pattern except that Finger 5 is on F. The student imitates.

Step 10: The student plays m. 8 - 9, which is the same as m. 2 - 3.

Step 11: Play m. 10 - 11, noting that these are the short patterns. The student imitates.

Step 12: The student plays the entire LH, referring to the score as necessary.

Step 13: The student plays the LH while you play the RH.

Step 14: The student plays the piece hands together. If he has trouble with playing the downbeat of m. 2 together, draw a line between the RH and LH notes on the score to show him how they come together, and tell him that the LH starts when the RH gets to the word "tree." Keep the tempo slow until the student has control over the coordination and technique of the entire piece. Then you can have the student play a bit faster.

Objectives

- Use rotation in a piece
- Play a piece that uses the Twelve Bar Blues form

Does Your Student Have?

- Rotation
- Energetic playing