

# PIANO SAFARI®

## REPERTOIRE BOOK 2

### TEACHER GUIDE

By Dr. Julie Knerr & Katherine Fisher

### UNIT 2

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# UNIT 2

## Goals and Objectives

Unit 2 focuses on the reading Unisons, 2nds, and 3rds on the staff beginning on any note on the staff.

In Unit 2, our goals are:

- Learn all the note names on the staff. We present this as a whole system using the Skips Alphabet to give students an overview of how the staff functions and a strategy for finding any note. However, we encourage teachers to drill note flashcards for a year or longer to help students become automatic at recognizing and playing each note.
- Intervallic reading and pattern detection need to be combined with instant note recognition. These are the skills that allow students to become fluent readers.
- Students continue to focus on reading unisons, 2nds and 3rds, with the added skill of finding the name of the first note of the piece, which is no longer only the Landmark Notes. Students then read intervallically from this first note.
- Continue to learn increasingly complicated pieces by rote and to explore patterns at the piano and various styles and sounds
- Learn early level Classical pieces in the Challenge Pieces



# SIGHT READING & RHYTHM CARDS

## Unit 2: Level G

### Level G Cards: Unisons and 3rds on the Staff

Sample Level G Card



This sample Level G card shows musical notation for unisons and 3rds on the staff. It includes a treble and bass staff with a 4/4 time signature. The top staff contains a melody with a first finger (1) marking. The bottom staff contains a bass line with a fifth (5) marking. The notation includes eighth and sixteenth notes, rests, and articulation marks. A small box in the top right corner indicates "Level G.1".



This sample Level G card shows musical notation for unisons and 3rds on the staff, similar to the left card. It includes a treble and bass staff with a 4/4 time signature. The top staff contains a melody with a first finger (1) marking. The bottom staff contains a bass line with a fifth (5) marking. The notation includes eighth and sixteenth notes, rests, and articulation marks. A small box in the top right corner indicates "Level G.1".

### Objectives

- Name the first note of each exercise for RH and LH using the Skips Alphabet (TG p. 34)
- Read 2nds and 3rds beginning on various notes on the staff
- Read articulation marks
- Tap and count rhythmic notation metrically
- Mark 3rds with the student's chosen "3rds color," as shown above on the right

During **Unit 2**, assign **Level G** of *Piano Safari® Sight Reading & Rhythm Cards for Book 2*.

See [pianosafari.com](http://pianosafari.com) for the Teacher Guide to *Sight Reading & Rhythm Cards for Book 2*.

Until this point, students have learned to recognize the Landmark Notes of Treble G, Middle C, and Bass C on the staff. Students have learned to read by interval from these Landmarks.

Now that students have a firm grasp on reading by interval, they can begin the process of learning the names of all notes on the grand staff. Note recognition is an important skill. We delay this skill because reading by interval lays the best foundation for solid reading skills. Intervallic reading leads to fluent reading based on patterns, whereas reading by note name alone may lead students to read note by note without seeing the patterns and relationships among groups of notes.

The information in the following pages presents a series of Steps (TG p. 34) and Activities (TG p. 38) for introducing note names on the staff. This information is also presented in video form at [pianosafari.com](http://pianosafari.com) under **Videos: Note Names on the Staff**.

The student pages in *Repertoire Book 2* (p. 25 - 26) present an abbreviated version of the following Steps and Activities. The directions on the Repertoire Book pages are designed to guide the student through the process of discovering the Skips Alphabet and learning how the notes of the bass and treble clefs relate to each other.

The process of learning to quickly and fluently identify and play notes from the staff on the piano in the correct octave can take months to master. The book pages provide a beginning to this process and should be complemented by constant practice using flashcards and the Activities presented on p. 38 of this Teacher Guide.

**Step 1:** To help students learn Note Names on the Staff:

- Teach the steps for Introducing Notes on the Staff on TG p. 34
- Use the Note Name Activities on TG p. 38
- Have the student complete p. 25 - 26 in *Repertoire Book 2*
- Have the student complete additional Note Name practice pages in *Theory Book 2*
- Use note name cards to continue to help students become fluent and automatic at note recognition. This process will likely take several years until students have mastered notes sufficiently.

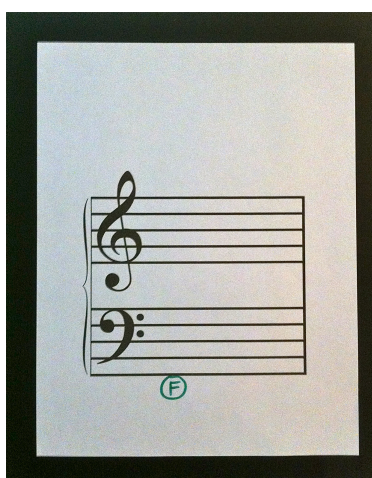
## Objectives

- Gain an overview of the staff and learn to identify any note on the staff using the Skips Alphabet
- Discover how bass and treble clefs relate to each other

# INTRODUCING NOTES ON THE STAFF

An Instructional Video outlining these steps is available at [pianosafari.com](http://pianosafari.com) under **Videos Note Names on the Staff**.

**Step 1:** Draw bottom space F on a piece of paper (or whiteboard). Tell the student to memorize that the bottom space bass clef is F.



**Step 2:** Write the Music Alphabet at the top of the paper, beginning on F (since the bottom space bass clef is F: **F G A B C D E F G A B C D**)



**Step 3:** Have the student play the Music Alphabet on the piano and say the letter names, beginning on bottom space F.

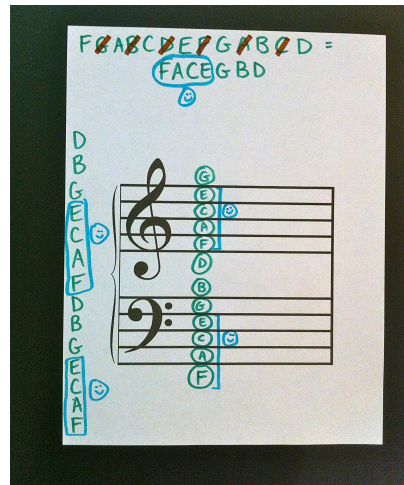
**Step 4:** Cross out every other letter of the Music Alphabet, yielding **F A C E G B D**. Write this underneath the Music Alphabet. This is called the **Skips Alphabet**, because these are 3rds, meaning we skip a key. Have the student play this on the piano, beginning on bottom space F.



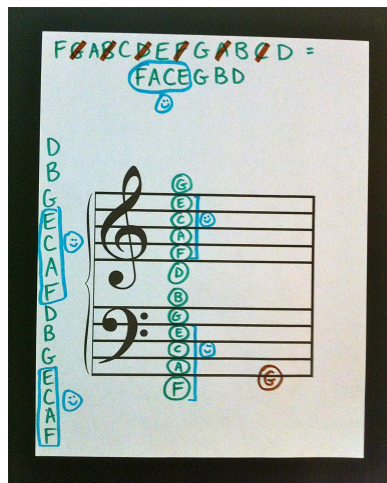
**Step 5:** Ask the student if he sees a word in the Skips Alphabet (FACE). Say, "Yes, so the **Skips Alphabet** is **FACE GBD FACE GBD**" (saying the word "face"). Circle the FACE and draw a smiley face next to it. Write the Skips Alphabet going up the side of the page, and circle the FACE parts, drawing smiley faces next to them.



**Step 6:** Draw a note a 3rd above the bottom space F. Tell the student that since the spaces on the staff make 3rds, or skips (play F up to A), we can use the Skips Alphabet to figure out the notes. Draw each note going up, having the student tell you the letter for each note you write by using the Skips Alphabet. Play each note as the student says it, or have the student play each note.

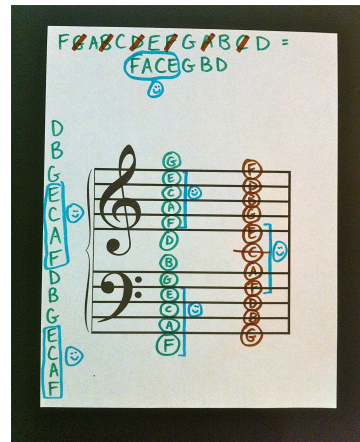
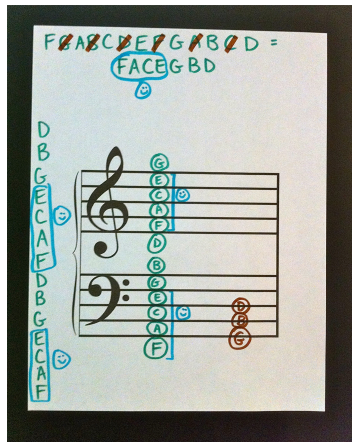


**Step 7:** Ask the student what note is a 2nd up from F (G) on the piano. Draw the bottom line G on the bass clef.





**Step 8:** Ask the student what the interval from one line to the next line is (3rd). Since the lines are 3rds, or skips, we can use the Skips Alphabet to figure out the line notes too, this time beginning on G (GBD FACE). Draw line notes going up using the Skips Alphabet to identify the notes. Play each note as you draw it.



**Step 9:** Use the Note Name Activities on TG p. 38 to continue practicing Note Names on the Staff until the student is fluent at recognizing and playing the notes.

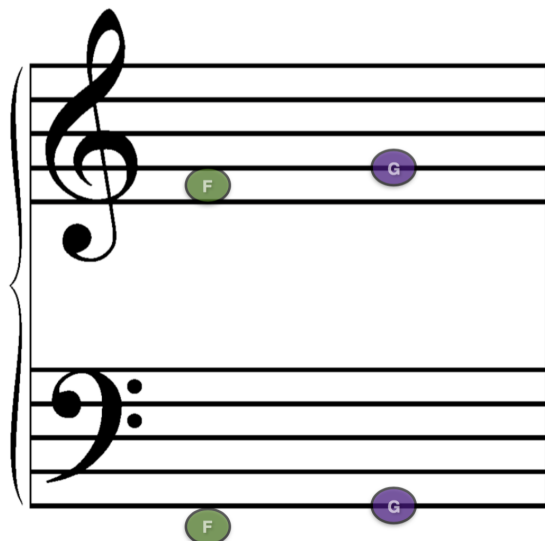
We prefer this Skips Alphabet System to the "All Cows Eat Grass" system, because with the mnemonic devices, I personally have a hard time remembering which line/space/treble/bass section corresponds to which mnemonic device. Is "All Cows Eat Grass" line bass clef or space treble clef? Where is the "All Good Boys Do Fine?"

Also, these devices do not relate the bass to the treble clef as this Skips Alphabet System does.

# NOTE NAME ACTIVITIES

## White Board

- Step 1:** Ask the student to write the Skips Alphabet up the side of the whiteboard, from bottom to top.
- Step 2:** Draw a bottom space F. The student writes the letter in the note.
- Step 3:** Draw another space note. Help the student use the Skips Alphabet to figure out the name of the note and write the letter name inside the note.
- Step 4:** Continue with the space notes until they are all written in.
- Step 5:** Repeat with line notes, beginning with bottom line G.
- Step 6:** Give the student a card as shown below. Review frequently where the F and G notes are in the bass clef and treble clef. "In the bass clef, F is at the very bottom space. In the treble clef, it would be nice if it was on the bottom space, but it is not. It is up one space." Repeat this explanation with G lines.
- Step 7:** Repeat this activity frequently. Keep space notes and line notes separate until the student finds this easy. Then mix space and line notes by drawing first a space note, and then a line note.



# Velcro Board

**Step 1:** I created a Velcro Board that has removable Velcro letters. The green letters are space notes and the brown letters are line notes.



**Step 2:** Take the Velcro letters off the board and hand the student the green F's. Remind him where to put the F's, that F is on the bottom in the bass clef and up one space in the treble clef. These are his guide F notes.

**Step 3:** Hand the student the green letters one by one in an order that will make him count up the Skips Alphabet, **FACE GBD**, in order to find the right letter. Mix the letters more randomly as he becomes adept at finding the correct space.

**Step 4:** Hand him the brown letters beginning with the guide G's (bottom line in bass clef, treble G line in treble clef), mixing the order as you did with the green letters.

**Step 5:** After the student becomes comfortable with putting the green letters on separately from the brown, usually after several weeks, mix the green and brown letters as you hand him each letter.

**Step 6:** A fun variation is to hide the letters around the room and have the child find each letter and put it on the board.

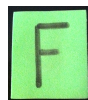


## Matching Note Cards with Velcro Board Letters

**Step 1:** Buy **Note Flashcards**. I use the *Bastien Note Flashcards*, published by Kjos.



**Step 2:** Hand the student a note flashcard (use only the notes on the staff, not the ledger line notes, because these are not on the Velcro Board). He matches the note on the flashcard to the corresponding note on the Velcro Board and takes that letter off the Velcro Board (bottom space F in this case).



**Step 3:** Repeat until the Velcro Board is empty.

**Step 4:** Have the student put the notes back on the Velcro Board. This activity helps the child compare the notes spatially between the big size of the Velcro Board and the small size of the Note Flashcard.

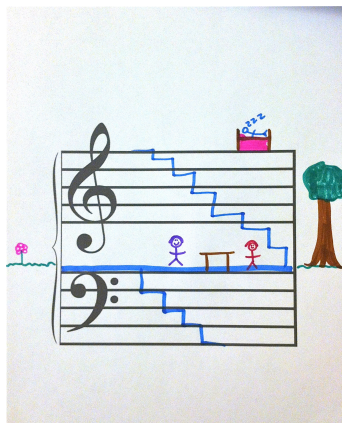
# Note Finder

**Step 1:** After the child is adept at naming the notes on the staff, it is time to transfer this knowledge to the correct octave on the piano.

**Step 2:** Buy a **Wright Way Note Finder**, which has a movable note that slides up and down the staff. Note Finders are available at most music stores.



**Step 3:** Draw a picture to explain that if the note is in the middle of the staff, it is in the middle of the keyboard, like the main floor of a house. Up higher on the staff is the upper floor. Down low is in the basement.



**Step 4:** Move the note up and down on the Note Finder, beginning on bottom space F. Move up by 2nds or 3rds from the basement to the main floor and then to the upper floor while the student plays each note in the correct octave.



## Writing Notes

**Step 1:** Pull a Velcro note off the **Velcro Board** and have the child write the note on the whiteboard staff on the appropriate space or line. This provides more spatial practice.

If you do not have a Velcro Board, you can have him copy notes from the note flashcards onto the whiteboard staff.

**Step 2:** Further practice for writing notes is found in *Piano Safari Theory Book 2*.

## Flashcards at the Piano

**Step 1:** Give the student a set of note flashcards. Give him only a few cards at a time to practice saying and playing (in the correct octave) at home. He should continue to name and play the notes (in the correct octave) in his ever growing stack of flashcards until he is fluent with his note names. Our preferred order for adding cards is as follows, with Phases 1 - 6 numbered below. Give the student only one new card at a time to add to his stack so as not to overwhelm him. To figure out what the new note is, he can use the Skips Alphabet system. Then he should memorize the note to be able to automatically recall it.



**Step 2:** Have the student write notes on the staff as you play them.

**Step 3:** Have the student find notes in his music. Focus on notes from his stack of cards.

Note that becoming truly automatic at recognizing note names will take a year or more, using a combination of drilling note flashcards, writing notes, and recognizing notes in the student's music.

## Apps

There are many apps designed for Smart Phones, computers, or tablets that the student can use to practice note names on the staff. Our current favorite is Note Rush.

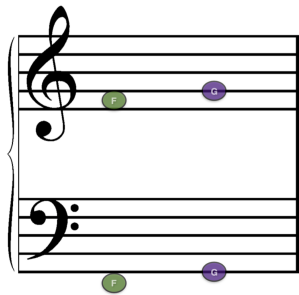
# SUNKEN TREASURE p. 27

By Julie Knerr & Katherine Fisher

UNIT 2  
READING

**Step 1:** Play and sing the piece for the student while he taps or sways to the rhythm.

**Step 2:** Begin in m. 17. Help the student name the first note in the RH by showing him the treble clef F space on his Guide Card and then playing down a 3rd to get to the D. Have him find the LH note by counting up the Skips Alphabet from bottom line G (G B D).



## Objectives

- Read a piece with 2nds and 3rds in parallel motion beginning on notes other than the Landmark Notes
- Practice playing arpeggiated triads
- Learn about the tie

## Does Your Student Have?

- Firm fingertips
- Singing *legato* tone
- Lifts between phrases
- Lilted rhythm
- Continuous rhythm and graceful arm motion in arpeggiated triads

**Step 3:** Have him preview m. 17 - 18 and play when ready, noticing that these are broken D Minor triads.

**Step 4:** Teach m. 19 - 20 by rote to show him the 8va and how the LH crosses over the RH to play the D.

**Step 5:** The student plays m. 17 - 20 several times until it is comfortable, with pedal.

**Step 6:** Have the student write in the names of the beginning notes and mark the 3rds in m. 1 - 16.


**Step 7:** Explain the tie. Have the student cross out the second note of each tie (m. 15 - 16 and m. 23 - 24) to show that he is going to hold it rather than play it.

**Step 8:** Tell the student that there is only one 3rd in the first two lines, and ask him to find it and mark it with his 3rds color (m. 8 in RH and LH).

**Step 9:** Demonstrate to the student how counting with Ta's is difficult at such a fast tempo. Therefore, tell the student you are going to count in fruit instead, which is easier to say at this fast tempo.

 = Apple

 = Peach

 = Blueberry

- Step 10:** Tell him that m. 1 - 2 has the Apple rhythm. Have him draw an apple over m. 1.
- Step 11:** Tell him that m. 3 - 4 have the Peach rhythm. Have him draw a peach over m. 3. Sing m. 1 - 4, "Apple, apple, peach, peach."
- Step 12:** Ask the student what fruit m. 5 - 7 has? "Apple." Have him draw an apple over m. 5.
- Step 13:** Tell him that m. 8 is the Blueberry rhythm. Have him draw a blueberry over this measure.
- Step 14:** Continue drawing fruit for each rhythm for the remainder of the piece.
- Step 15:** Sing and play with the fruit names. Then have the student play the RH while you continue to sing the fruit.
- Step 16:** The student plays hands together.
- Step 17:** When confident, add the Teacher Accompaniment.

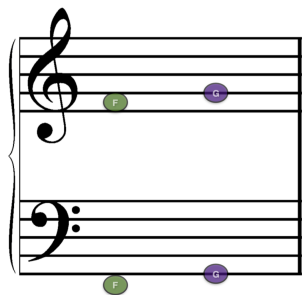
# DUKE OF YORK p. 28

English Folk Song, arr. Knerr

UNIT 2  
READING

**Step 1:** Play and sing the RH of the piece for the student while he taps the rhythm. Play slowly, because there are many eighth notes!

**Step 2:** Help the student find the first note of the piece by showing him the Guide Card. For RH, he should count up from the Treble G line using the Skips Alphabet (F A C E G B) to arrive at the answer (B).



Young students usually need to say the Skips Alphabet from the beginning (F) and count up to the desired note (F A C E G B), as they generally are not developmentally ready to begin the alphabet in the middle of the Skips Alphabet (G B). For the LH, he can count from the bottom space F up the Skips Alphabet (F A C E G B) to arrive at the answer (B).

**Step 3:** Have the student preview and play the RH a line at a time. Most students naturally play the slurs as marked. However, if the student has trouble with the slurs, remind him that slurs mean to play the notes *legato*, and have him trace each slur mark with the color of his choice.

**Step 4:** Draw the student's attention to the fact that although the time signature is 4/4, the first measure is incomplete, having only one beat. Show him how the missing three beats of this measure are found in the last measure of the piece. These two incomplete measures add up to four beats. Tell him that the one beat in the first incomplete measure is called an *anacrusis* or upbeat.

**Step 5:** If the student has trouble seeing the eighth notes, have him mark them like this:



**Step 6:** The student plays hands together.

**Step 7:** When confident, add the Teacher Accompaniment.

**Step 8:** Challenge the student to play this piece HT in parallel motion, with 3rd fingers beginning on B's an octave apart.

## Objectives

- Read a piece with 2nds and 3rds beginning on a note other than the Landmark Note
- Play a piece with slurs
- Play a piece with many eighth notes
- Learn the terms *anacrusis* and *upbeat*

## Does Your Student Have?

- Correct rhythm
- Steady marching tempo

# THE CRICKET TAKES A WIFE p. 30

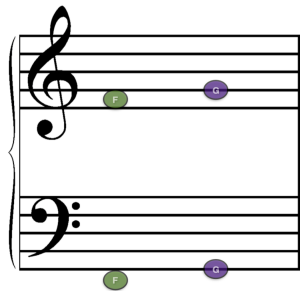
Hungarian Folk Song, arr. Knerr

UNIT 2  
READING

These are the original lyrics for this folk song (translated). Listen to Bartók's setting of this melody, titled "The Cricket Marries" in Bartók's *For Children* Part 1, No. 39.

**Step 1:** Play and sing the piece for the student while he taps the rhythm. The rhythm of this piece correlates with the Animal Rhythm Patterns the student learned in Level 1. So you may sing the rhythm, "Zechariah Kangaroo. Zechariah Zebra." This rhythm repeats in each line.

**Step 2:** Help the student name the first RH note by asking him where the F space is in the treble clef and having him count up using his Skips Alphabet, "F A." Ask him what Landmark the LH begins on. "Middle C."



## Objectives

- Read a piece with 2nds and 3rds that passes between the clefs, beginning on notes other than the Landmark Notes

## Does Your Student Have?

- Clear eighth notes
- Rotation in m. 9-10
- Singing *legato* tone

**Step 3:** Have the student mark the 3rds in this piece with his "3rds color." Do not have him mark the 3rds between staves, only within each staff.

**Step 4:** The student previews and plays each phrase.

**Step 5:** Be sure the student is using rotation in m. 9-10 (Monkey Swinging in a Tree Technique). Note that the lyrics for the second verse of this section are about a monkey!

**Step 6:** When confident, add the Teacher Accompaniment.



**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. At this point, the student is beginning to make connections between the patterns you are teaching him by rote and how those patterns look in notation on the score. The Rote Pieces are becoming "quasi-rote," as the student's rote level is approaching his reading level by the end of Level 2. Feel free to draw attention to the score as desired, although he should still learn the piece mostly by rote in order to play it by memory from the first learning.

## Objectives

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

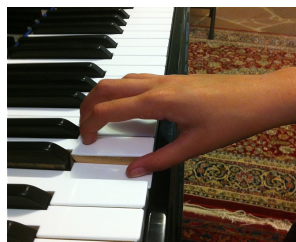
## Does Your Student Have?

- Rhythmic, energetic playing
- Correct articulation
- Dynamic contrasts
- Dramatic ending

**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 with the correct articulation.

**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.

**Step 16:** Have another student improvise on the drum while the student plays this piece.

# THE WIND IN MY EARS p. 34

French Folk Song, arr. Knerr & Fisher

UNIT 2  
READING

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

**Step 2:** Have the student identify the beginning notes and mark the 3rds with his 3rds color.

**Step 3:** Review the concept of the upbeat.

**Step 4:** Play m. 1 - 4 and count Ta's while the student taps and counts the rhythm. Choose a moderate tempo to give the student time to recognize the rhythms. Repeat until the student is secure with the rhythm.

**Step 5:** Have the student preview and play m. 1 - 4 while you tap and sing the rhythm.

**Step 6:** Continue to work in this way phrase by phrase, with you playing while the student taps the rhythm, then reversing parts.

**Step 7:** When confident, add the Teacher Accompaniment.

## Objectives

- Read a piece with 2nds and 3rds that moves between clefs and hands
- Carefully count a piece in 3/4

## Does Your Student Have?

- Correct rhythm
- Singing *legato* sound

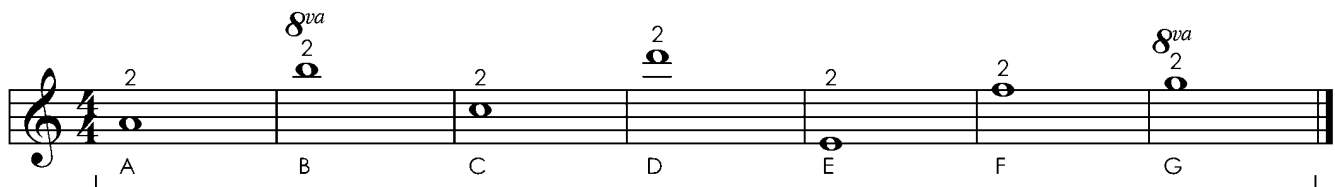
# GLIMMERING STARLIGHT p. 35

By Julie Knerr

UNIT 2  
IMPROVISATION

**Step 1:** Tell the student you are going to create a star piece. The first part will be made from the Music Alphabet, and the second part will be on any white keys the student chooses. Have him draw stars all over the page in different colors and sizes while you play the Teacher Accompaniment.

**Step 2:** With the pedal down, play the Music Alphabet in order (A B C D E F G), with each note in the octave of your choice. Each note is a whole note played with Finger 2, with a graceful arm drop (Lion Paw Technique) for each note. Count while you play, "A - 2 - 3 - 4, B - 2 - 3 - 4, C - 2 - 3 - 4, etc." So you might end up with something similar to this:



The student imitates, using any octave for each note.

**Step 3:** Repeat **Step 2** with 3 beats per note (dotted half notes).

**Step 4:** Repeat **Step 2** with 2 beats per note (half notes).

**Step 5:** While the student repeats **Step 4**, add the Teacher Accompaniment. Count aloud to help the student stay in rhythm.

**Step 6:** Tell the student you are going to do the same thing, but that after he finishes the Music Alphabet, he should continue making star sounds on any white notes he desires, with half notes or with more varied rhythm. While he does this, you play the accompaniment.

**Step 7:** Cue the student when it is time to play the Music Alphabet again.

**Step 8:** The student finishes the piece on A as you play the last chord.

## Objectives

- Improvise star sounds on the Music Alphabet in various octaves and then freely on other white notes
- Prepare to play "Stormy Seas," a Rote Piece in Unit 6

## Does Your Student Have?

- Arm drops on each note (Lion Paw Technique)
- Singing tone
- Rhythmic playing that matches the accompaniment

# THE BEAR WENT OVER THE MOUNTAIN

p. 36

American Folk Song, arr. Knerr

UNIT 2  
READING

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

**Step 2:** Have the student identify the beginning notes and mark the 3rds with his 3rds color.

**Step 3:** Review the tie, and have the student cross out the second note of each tie to remind him to hold rather than play it.

**Step 4:** The student previews and plays phrase by phrase.

**Step 5:** When confident, add the Teacher Accompaniment.

## Objectives

- Read a piece with 2nds and 3rds that moves between clefs and hands
- Learn about the *fermata*

## Does Your Student Have?

- Singing tone
- *Legato* sound in shaped phrases
- Well-paced *fermata*
- Rhythmic playing

# SNOWY OWL p. 38

## Op. 101, No. 43 by Ferdinand Beyer

### UNIT 2 CHALLENGE

The piece and accompaniment were composed by Beyer. He did not give this piece a title. Katherine Fisher has written lyrics and added the title.

**Step 1:** Have the student listen to the Audio Track to hear how the accompaniment and solo parts sound together.

**Step 2:** Play and sing the piece for the student, and discuss the Romantic Era, which is when Beyer lived:

- Romantic Era was during the 1800s
- Other Romantic composers of piano music include Chopin, Schumann, Brahms, Gurlitt, and Heller

**Step 3:** Have the student identify the first notes and notice that both hands play the same notes in parallel motion.

**Step 4:** The student plays the RH, reading by interval. The finger numbers are provided to help with intervals the student has not encountered in his reading yet and for difficult places. This is called a Challenge Piece because it is an early level piece from the standard Classical repertoire, and because the student does not yet know how to read all the intervals (which is why finger numbers are included). Reviewing finger numbers is important to be sure the student continues to know them automatically. Most students tell me that this although this piece is called a Challenge Piece, it is not very challenging! They feel so confident that they can play it, and it becomes one of their favorite pieces, because it sounds spooky and majestic with the accompaniment, and because it is by a Romantic era composer.

**Step 5:** As the student plays, be sure he lifts slightly between phrases and shapes the phrases well, playing with good Tree Frog *legato* (small arm bounce on each note to keep the arm involved in producing a good tone).

**Step 6:** The student adds the LH. Explain the *ledger* line E's in m. 2 by counting up 2nds from Middle C using the Music Alphabet. Show the student that when we run out of lines, we use *ledger* lines to add to the staff.

**Step 7:** When confident, add the Teacher Accompaniment.

### Objectives

- Review finger numbers
- Play a piece in parallel motion
- Play a piece by a Romantic composer
- Practice phrasing beautifully and playing with good tone
- Learn about *ledger* lines

### Does Your Student Have?

- Singing tone
- *Legato* sound in well shaped phrases
- Gentle lifts between phrases