

PIANO SAFARI®

TECHNIQUE BOOK 2

TEACHER GUIDE

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PIANO SAFARI® LEVEL 2

Repertoire Book 2 & Audio Tracks



- Reading Pieces
- Rote Pieces
- Challenge Pieces
- Improvisation Pieces
- Theory

Technique Book 2



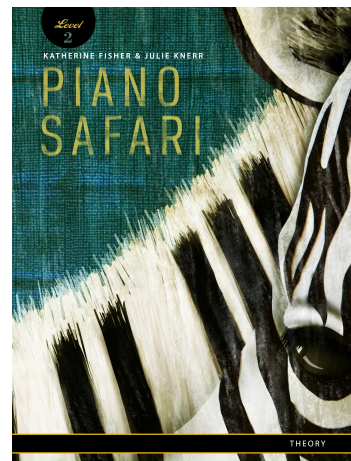
- Pentascales
- Triads
- Special Exercises

Sight Reading & Rhythm Cards for Book 2



- Sight Reading Exercises
- Rhythm Exercises

Theory Book 2



- Provides additional practice for theory concepts presented in *Repertoire Book 2*

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INTRODUCTION TO TECHNIQUE BOOK 2

TYPES OF EXERCISES

TYPE OF EXERCISE	PURPOSE	HOW STUDENTS LEARN THE EXERCISE
Pentascals	<ul style="list-style-type: none">• Learn multi-key in major and minor positions beginning on white keys• Practice pentascale patterns in a variety of rhythms and coordinations• Play multiple iterations of the same keys in order to solidify knowledge of the patterns of major and minor white keys	<ul style="list-style-type: none">• Imitate the teacher• Reference to the score to detect patterns
Triads	<ul style="list-style-type: none">• Play triads in major and minor white keys• Practice triads in a variety of rhythms and coordinations	<ul style="list-style-type: none">• Imitate the teacher• Reference to the score to detect patterns
Special Exercises	<ul style="list-style-type: none">• Learn choreographed motions and common patterns• Develop confidence and coordination in keyboard topography	<ul style="list-style-type: none">• Imitate the teacher• Reference to the score to detect patterns

ASSIGNING EXERCISES

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

KEY	C	G	D	A
ASSIGNED	✓			
MASTERED	★			

- The exercises are to be taught by rote, with the student imitating the teacher's notes, rhythms, motions, and sound. The student will be able to see patterns in the notation, but the exercises are simple enough for the student to remember them with only limited reference to the score. This allows the student to focus solely on technique without the distraction of reading.
- When the student masters the exercise, a sticker is placed in the **Mastered Box**. The pace of study for each student is left to the teacher's discretion.
- Dots are provided for students to color in the black keys in the major or minor pentascale patterns. For example, the E Major pattern would be O●●OO for E F# G# A B.
- Most exercises should take the student only one or two weeks to master. The same keys return repeatedly throughout the book to provide students with reinforcement for learning the pattern of each key.
- You will notice that the motions learned through the Seven Animal Techniques from *Piano Safari Repertoire Book 1* return in *Technique Book 2* under increasingly difficult guises. For example, the Kangaroo Exercise that students played hands separately in *Repertoire Book 1* returns in *Technique Book 2* hands together, with 2nds and 3rds, transposed to other keys. Students gain more practice, leading to greater fluency, when encountering these basic motions repeatedly in this way.

GENERAL TECHNICAL GUIDELINES

- *How* the standard patterns in this book are played is as important as *what* is played. For this reason, the Main Objective and explanations about the Technique Exercise are explained throughout the Teacher Guide.
- Students should maintain a proper piano hand shape while playing:
 - Fingers gently curved
 - End joints firm, not collapsed
 - Wrist and hand level with the arm
 - Relaxed non-playing fingers
- See the videos for *Technique Book 2* at pianosafari.com for video demonstrations of each exercise.

ACCOMPANIMENTS

- Teacher Accompaniments provide a rhythmic setting to aid the student in playing each exercise.
- We have called the accompaniments "Accompaniment Ideas" because they were purposely designed simply to aid in ease of transposition. However, the teacher should feel free to vary the rhythm and harmony of each Accompaniment Idea as desired.

Pentascals: Legato with Arm Bounce

Students learned the *legato* Tree Frog motion as one of the Seven Animal Techniques in *Piano Safari Repertoire Book 1*. It returns here in a harder version, hands together, with 2nds and 3rds, and transposed to various pentascals.

Step 1: Ask the student if he* remembers why we call this *legato* with an arm bounce the "Tree Frog." "Tree frogs have sticky fingers, like connected fingers in legato, and tree frogs hop, like the bouncy arm."

Step 2: Demonstrate the exercise. Play with rich tone, an arm bounce on each note, and connected, *legato* sounds between the fingers.

Step 3: The student imitates. Have the student listen for consistent tone from note to note. The arm stays aligned behind the playing finger. The fingers do *not* stay glued to keys, but move as necessary with the arm. The student walks from one finger to the next.

Step 4: This exercise is written in half notes to indicate that the student should play slowly. Playing slowly helps the student gain control over a slow tempo and listen to the tone of each note. Even though a student may be able to play well at a faster tempo, controlling a slow tempo is a vital skill.

Step 5: Have the student fill in the dots to show the black keys for each five finger pattern on the chart on p. 6 (These transpositions are presented on p. 7 of *Technique Book 2*) and play the exercise transposed to these keys.

Step 6: Add the Teacher Accompaniment Idea. We have called it an "Idea" because we have kept it simple for ease of transposition. Feel free to embellish the harmony, style, and rhythm as desired.

Main Objective

- Play *legato* with an arm bounce on each note. The arm bounce keeps the arm relaxed and involved in producing a good tone

Does Your Student Have?

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

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

Special Exercise: Staccato

This exercise along with "A Prairie Dog Companion" in *Repertoire Book 2*, Unit 1 are the first time students are encountering the formal introduction of *staccato* in notation. In *Repertoire Book 1*, students occasionally played *staccato* in their Rote Pieces. However, in their reading work, the articulations were confined to *non legato* and *legato*. *Staccato* is usually easy for students to master, since they have already been well trained to play detached and connected on command in Level 1.

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

Main Objective

- Play clear, short, *staccato* sounds.

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

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

Step 4: Add the Teacher Accompaniment, transposing for each key the student plays.

Does Your Student Have?

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

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

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

Step 3: The exercise is lengthened through the repeating patterns in different octaves. This provides the student with the opportunity to practice concentrating throughout a longer exercise. I tell my students that in m. 1 - 8, the giraffe is playing, and then in m. 9 - 16, the giraffe's neck stretches, so the hands are farther apart.

Step 4: Have the student transpose to the indicated keys, and add the Teacher Accompaniment.

Main Objective

- Experience triads in broken form with *non legato* articulation

Does Your Student Have?

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

MOON WALK p. 10

Special Exercise: Non-Legato 3rds

UNIT 1

This exercise reviews arm weight from the Lion Paw Technique from *Repertoire Book 1*, but in a more complicated way. In Lion Paw, students played with an arm drop on one note. They have now progressed to playing the notes of the double 3rd exactly together, dropping on a specific pattern of 3rds on the keyboard, and controlling the down-up motion with a flexible wrist. This is quite an accomplishment!

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

Step 2: Demonstrate, noting the pattern of 3rds on the keyboard. Play with a down-up motion of the arm and wrist with a full, rich tone.

Main Objective

- Drop with a flexible wrist into each successive 3rd

Step 3: The student plays the entire exercise with Teacher Accompaniment.

Does Your Student Have?

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

The Kangaroo rhythm and motion of repeated, bouncy notes was first introduced as one of the Seven Animal Techniques in *Repertoire Book 1*. Here it returns in a more complicated way, as the hands are now playing together in parallel motion, with 2nds and 3rds, and in various keys. Playing repeated notes is one of the best ways to work on having firm, rather than collapsed, fingertips.

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

Main Objective

- Play bouncy repeated notes with firm fingertips

Step 2: The student imitates the RH. Be sure the student does not have fingers glued to the keys in position, but bounces on each note. Hand “positions” should be a beginning point of reference only. In every exercise, the arm aligns the hand over the note that is to be played and is free to bounce and move from note to note.

Step 3: Have the student play LH. Then he plays hands together. If the student plays with flat 5th fingers, hold a pencil (sharp point up) under his hand, so that he stays up over the keys. I call this the “shark pencil!” The kids think this is funny. Also, remind the student to have a good “fuzzy house,” or hand shape on each finger.



Step 4: After the student has mastered the C Position, have him transpose to the other keys indicated. For B Major, he should move his hand forward toward the fallboard to comfortably reach the black keys. Add the Teacher Accompaniment.

Does Your Student Have?

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

SPINNING GALAXIES p. 14

UNIT 2

Special Exercise: Circular Motion

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

Step 2: Put a page marking tab on the places on the white keys where each finger will play to show that in the circular motion, the fingers play in different places on the keys, closer to the edge of the keyboard or further toward the fallboard. For example:

LH (m. 1 - 3)



RH (m. 7 - 9)



These are approximate locations for each finger. Since every hand is different, they will need to be altered to accommodate each student's hand size. The main point is that the fingers do not all play on the same plane of the keys in a straight line. Because the fingers are different lengths, to keep alignment with the arm, adjustment of where each finger will play each key will need to be made.

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

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

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

Step 6: When playing hands together in m. 13 - 19, the hands continue their respective circle directions. Add the Teacher Accompaniment.

Does Your Student Have?

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

PEANUT BUTTER SANDWICHES p. 16

UNIT 2

Triads: Building Triads

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

Main Objective

- Build coordination to play three notes in one hand simultaneously

Step 2: Tell the student as you demonstrate that the 5th is the bread, and the 3rd in the middle is the peanut butter. Put it together, and you get a peanut butter sandwich!

Step 3: When the student is playing the triad, be sure the arm is as relaxed as is possible while holding the triad. Excess tension should be avoided. The weight of the arm is used to play this exercise. This stems from the Lion Paw Technique learned at the beginning of *Piano Safari*® *Repertoire Book 1*.

Step 4: Transpose to the indicated keys, creating different kinds of sandwich: roast beef, egg salad, turkey, Vegemite...

Step 5: Add the Teacher Accompaniment.

Does Your Student Have?

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

Special Exercise: Two-Note Slurs

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

Main Objective

- Coordinate the down-up motion with a loud-quiet sound for a well shaped two-note slur

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

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

Step 4: When the student has successfully played the two-note slur several times with good technique and sound, have him continue with the rest of the exercise. Have the student stop on your command, and check for a relaxed and floppy wrist in the air.

Does Your Student Have?

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

Pentascals: Legato and Staccato

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

Main Objective

- Control *legato* and *staccato* articulations in succession

Step 2: Demonstrate again with a *crescendo* and *diminuendo*. Have the student describe your dynamics. The student imitates. Be sure the hand shape is good and the fingertips

are firm. The student should walk from finger to finger in *legato* and should *not* have the fingers glued in position. For *staccato*, the student should bounce off the keys using an arm *staccato*.

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

Step 4: For the minor patterns on p. 21, tell the student that to make a pattern minor, move the 3rd finger down to the very next key. Be aware that some children will think it is “up” to go from a white key to a black key because the black keys are raised up from the white keys. Reinforce that the sound is lower, which is why we say it moves down lower, even if topographically all the black keys are higher.

Step 5: Discuss words to describe major and minor. Then play some pentascale patterns and ask the student to tell you by ear whether they are major or minor.

Step 6: Complete the exercise in all keys with Teacher Accompaniment.

Does Your Student Have?

- Singing, rich, consistent tone from note to note, with dynamic shaping
- Clean *legato* sounds, with no overholding
- Walking from finger to finger in *legato* with an arm bounce on each note
- Clear, crisp *staccato* sounds
- Arm *staccato* that bounces up from the keys
- Control over playing *legato* and *staccato* in succession
- Good hand shape and firm fingertips

Special Exercise: Repeated 5ths

The Lion Paw Exercise from *Piano Safari Repertoire Book 1* is further expanded in Lion Paw Fifths, where students need to control the arm weight, be accurate at playing 5ths, remember the rhythmic pattern, and concentrate for a long exercise.

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

Step 2: The student imitates.

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

Step 4: Add the Teacher Accompaniment.

Main Objective

- Practice playing 5ths with arm weight

Does Your Student Have?

- Relaxed arm drops on the 5ths
- Fingers 1 and 5 playing on their corners, not flat
- Rhythmic playing
- Raised bridge
- Concentration through the entire exercise

HARP ARPEGGIOS p. 24

Major Triads: Cross Hand Arpeggios

UNIT 3

Step 1: Demonstrate the exercise in C Major. The student imitates. Count 1 2 3 in the dotted half note, or ask the student to think of a three-syllable word to say, like "dinosaur," or "applesauce." Be sure the student is playing with graceful arm movements and singing, *legato* tone.

Step 2: Have the student fill in the dots to show the patterns for the other major and minor keys.

Step 3: Play with Teacher Accompaniment. Continue with the remainder of the major and minor keys.

Main Objective

- Cross hands while playing with flowing rhythm and even eighth notes

Does Your Student Have?

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

Special Exercise: Leaping Intervals

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

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

Step 3: Repeat with Finger 3, LH, and add Teacher Accompaniment.

Main Objective

- Develop aim for various intervals on the keyboard while making arching leaps

Does Your Student Have?

- Confident aim
- Arching movement between notes
- Fluid movements
- Understanding of intervals
- Good hand shape

SPIDER WEBS p. 28

Pentascals: Mixed Articulations

UNIT 4

Step 1: Demonstrate p. 28. The RH makes an exaggerated up motion, just like a spider spinning his web and leaping from one part of the web to another. The LH plays *legato* with an arm bounce on each note (Tree Frog Technique).

Step 2: Repeat with the LH as the spider while the RH plays *legato* (p. 29).

Step 3: Have the student choose the keys to play. Be sure he thinks about which hand plays which articulation before playing.

Step 4: Add the Teacher Accompaniment.

Main Objective

- Control over two articulations, *legato* and exaggerated *non legato*.

Does Your Student Have?

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

MONKEY SWINGING IN A TREE p. 30

UNIT 4

Special Exercise: Rotation

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

Main Objective

- Refine rotation

LH



RH



Step 2: The student imitates. When the student plays with correct rotation of the forearm (not wrist twisting), with the hand aligned, and with transfer of the weight of the arm from finger to finger, continue with the rest of the exercise. The benefit of playing this exercise in contrary motion is that the hand that is better at rotation can teach the other hand, as both hands should feel the same in terms of height and the size of the rotation.

Step 3: Have the student play the exercise with 3rds (p. 31). The rotating motion will be larger for 5ths than for 3rds and will be larger at a slow tempo than at a fast tempo.

Step 4: Add the Teacher Accompaniment.

Does Your Student Have?

- Rotating motion of the forearm
- Hand up over the keys
- Arm aligned
- Hands feel similar as they are playing in contrary motion
- *Legato* transfer of arm weight from finger to finger

THE LEAPING GAZELLE p. 32

Triads: Shifting by an Octave

UNIT 4

Step 1: Demonstrate dropping with arm weight on each triad. Make a graceful movement from triad to triad with a relaxed wrist and hand. Playing this pattern of triads helps the student focus on controlled arm weight in playing triads and on the notes of the triad as he leaps from octave to octave.

Main Objective

- Coordinate playing triads while leaping by octave

Step 2: Show the student how the pattern of the exercise looks like a mountain on the score.

Step 3: The student plays. Be sure all notes of the triad sound and release simultaneously, that he is using arm weight to play each chord, and that the wrist is loose and relaxed (floppy) in the air.

Step 4: Have the student choose two major and two minor keys to play.

Step 5: Add the Teacher Accompaniment.

Does Your Student Have?

- Controlled arm weight for each triad
- All three notes of the triad sounding and releasing simultaneously
- Graceful arm motion in the air with a loose wrist
- Understanding of the pattern

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

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

Main Objective

- Learn thumb and hand crossing in preparation for playing scales

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

Step 4: Have the student play slowly first before playing faster. Add the Teacher Accompaniment.

Does Your Student Have?

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

CHAMELEON p. 34

Pentascals: Major-Minor Shift

UNIT 5

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

Main Objective

- Finger action in changing quickly between major and minor modes

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

Step 3: Transpose to the keys listed, and add the Teacher Accompaniment.

Does Your Student Have?

- Clear finger action
- Energetic fingers
- *Legato* sounds
- Fluency in all major and minor patterns
- Understanding of the pattern

POUNCING TIGERS p. 36

Special Exercise: Repeated 5ths and Finger Action

UNIT 5

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

Step 2: The student imitates. If the student smears notes in m. 3 - 4, tell him to "pick up his fingers." You can also have him play each hand slowly and concentrate on each finger releasing quickly.

Thinking about the releasing finger rather than the playing finger will help the student play more cleanly and release each finger with more energy. The student should play up on his fingertips. Be sure he releases up on the *staccato* note at the end of each pentascale pattern.

Step 3: Have him continue playing up the piano on white keys. Playing this long exercise will develop concentration and confidence.

Step 4: Add the Teacher Accompaniment.

Main Objective

- Repeated 5ths and finger action

Does Your Student Have?

- Rhythmic, energetic playing
- Clear eighth notes in the pentascale patterns
- Up release on *staccato* notes at the end of the pentascale patterns

TRIAD CHA CHA CHA p. 38

Triads: Staccato

UNIT 5

Step 1: Demonstrate. The student imitates. Remind the student that Finger 3 changes for minor. Be sure the notes of the triad sound simultaneously in the blocked triads.

Step 2: The student plays in all keys listed. Add the Teacher Accompaniment.

Main Objective

- Play broken and blocked triads

Does Your Student Have?

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

Special Exercise: Scale Preparation

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

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

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

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

Step 5: Add the Teacher Accompaniment.

Main Objective

- Learn thumb and hand crossing in preparation for playing scales

Does Your Student Have?

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

TREE FROG p. 40

Pentascals: Major and Minor Black Keys

UNIT 6

Step 1: Demonstrate. Play with connected fingers and an arm bounce on each note to keep the arm involved in tone production.

Step 2: The student plays in the indicated keys. The student should place his fingers on the keys to find the pattern, but as he plays, the fingers should not be glued to the keys. Instead, he should walk from finger to finger with the aid of the arm.

Step 3: Add the Teacher Accompaniment.

Main Objective

- *Legato* sound in black key pentascale patterns

Does Your Student Have?

- *Legato* sound
- Even tone
- Arm bounce on each note
- Strong fingertips
- Knowledge of the black key pentascale patterns

Special Exercise: Scale Preparation

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

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

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

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

Step 5: Add the Teacher Accompaniment.

Main Objective

- Learn thumb and hand crossing in preparation for playing scales

Does Your Student Have?

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

SPROUTING SUNFLOWERS p. 43

UNIT 6

Triads: Three-Note Slurs

Step 1: Demonstrate with a down-up motion for the three-note slur. The student imitates.

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

Step 3: Add the Teacher Accompaniment.

Main Objective

- Practice broken and blocked triads with three-note slurs

Does Your Student Have?

- Down-up motion for the three-note slur
- Notes of the blocked triad sounding simultaneously
- Firm fingertips and singing, *legato* tone
- Rhythmic playing
- Concentration throughout the exercise

INCHWORMS p. 46

Special Exercise: Chord Progression Preparation

UNIT 6

Step 1: Explain half and whole steps on p. 44 - 45.

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

Step 3: The student imitates. When the student can play the C Pattern hands together, have him add pedal on each chord.

Step 4: Transpose to other keys. In Level 3, the student will fill in the middle of each chord to yield the I - IV^{6/4} - I - V⁶ - V^{6/5} - I chord progression.

Step 5: Add the Teacher Accompaniment.

Main Objective

- Prepare to play chord progressions in *Piano Safari Level 3*.

Does Your Student Have?

- Arm aligned behind each interval
- Connected and clear pedaling
- Relaxed arms
- Understanding of half and whole steps

Step 1: Have the student complete the matching on p. 48. Have him cross out the answer in the list at the top of the page as he uses each key. The D major and minor patterns have been completed for him as an example.

Step 2: For p. 49, have the student choose a variation to play, or create his own variation. Then have him choose a key and play the pattern. Have him check off each key on p. 48 as he plays. Repeat until all keys have been reviewed. Encourage him to use different variations for each key.

Step 3: You may create a Teacher Accompaniment to support each variation.

Main Objective

- Review pentascale patterns in all major and minor keys

Does Your Student Have?

- Confident playing
- Good piano hand shape
- Free and relaxed technique
- Knowledge of patterns in all keys