

PIANO SAFARI® FOR THE OLDER STUDENT REPERTOIRE & TECHNIQUE BOOK 1

TEACHER GUIDE

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UNIT 3

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UNIT 3

Goals and Objectives

In Unit 3, our goals are:

- Read Unisons and 3rds intervallically from the Landmark Notes
- Learn to play with a *legato* articulation
- Play pieces in various styles, modes, textures, and tempos

OBJECTIVES

- Learn to read the interval of a 3rd, which moves from line to the next line, or space to the next space

TEACHING TIPS

- Explain how when reading 3rds from a line to a line, the space is skipped, just as you skip a key on the piano. The same applies to space to space 3rds, where the intervening line is skipped.
- Students have had an entire unit of reading 2nds and Unisons in Unit 2. They now have an entire unit of reading 3rds and Unisons exclusively. We have found that spending an extended period of time reading only one interval provides the necessary reinforcement needed to become an expert at reading one interval before combining it with other intervals. This leads to confident reading skills. Rushing through reading concepts is counterproductive. The playing level moves quickly in this book due to the Rote Pieces, which have the student hearing a variety of styles and sounds and using a variety of technical motions ranging all over the keyboard. The reading level moves more slowly and carefully, systematically laying a firm foundation for reading on the staff.
- Compare the interval of the 3rd to the interval of a 2nd, which moves from a line to the next space or a space to the next line.
- Have the student place RH Finger 1 on Treble G. Say, "G, up a 3rd, up a 3rd, same, down a 3rd, etc." This preparation step will help the student feel the interval in his hand before reading it. Repeat with the LH.
- Although the student will be reading primarily by interval, you may draw his attention to how notes on the staff relate to specific keys on the piano as desired. For example, on the first line under "Analyze" on p. 49, you might say, "We begin on the Landmark Note of Middle C. What note is up a 3rd from C?" The student plays this on the piano and answers, "E." "Yes, this note on the bottom line of the treble clef a 3rd up from C is E."
- Additional practice for analyzing and writing 3rds is found in Unit 3 in the *Sight Reading & Theory Book 1*.

FERRIS WHEEL p. 50

By Knerr & Fisher

UNIT 3
READING

OBJECTIVES

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

TEACHING TIPS

- Students should play *non legato* to be sure they are keeping the arm aligned behind the finger that is playing.
- Students can challenge themselves to play in parallel motion after learning the piece. RH Finger 3 is on G, and LH Finger 3 is on G.

ENERGIZED p. 51

By Knerr & Fisher

UNIT 3
READING

OBJECTIVES

- Read a piece in the bass clef that uses Unisons and 3rds
- Play a fast piece that is syncopated due to the rests
- Shift positions quickly

TEACHING TIPS

- Explain the half rest. Play the piece slowly and have the student say "Rest" on the quarter rests and "Move now" on the half rests. Since this rhythm is more complicated than in other pieces, hearing you play the melody while counting the rests will help the student have a successful first experience in playing the piece.
- Have the student practice the position change from Finger 5 on C (m. 1) to Finger 3 on C (m. 9).
- The student should play *non legato*. Have him play slowly first, gradually increasing the tempo.

LEGATO ARTICULATION p. 52

By Knerr



UNIT 3
TECHNIQUE

OBJECTIVES

- Learn to play *legato*
- Coordinate a bouncy arm on each note with connected fingers
- Play with warm, singing tone

TEACHING TIPS

- Students to this point have been playing all their pieces and exercises with a *non legato* articulation. They should have mastered:
 - Good piano hand shape
 - Relaxed arm, wrist, and fingers
 - Firm fingertips
 - Alignment of the hand behind the finger playing
 - Solid tone
- Students may now learn to play *legato*. The first type of *legato* they learn is to connect the fingers while playing with a slight arm bounce on each note. This arm bounce has the following benefits:
 - Allows the arm to stay involved in helping the fingers play with good tone
 - Fosters relaxation in the arm
 - Keeps the arm in alignment behind the finger that is playing.
- On p. 74, students learn *finger legato*, where they combine more control of the fingers with one arm motion in a three-note slur.
- You may teach either hand first. After mastering this motion, encourage the student to challenge himself by playing hands together in contrary and parallel motion.

RAINFOREST MYSTERY p. 54

By Knerr



UNIT 3
TECHNIQUE ROTE

OBJECTIVES

- Play a piece *legato* with an arm bounce on each note
- Play in parallel motion
- Explore dynamics

TEACHING TIPS

- Teach the student the pattern in m. 1 - 3. Have the student be in charge of play m. 1 - 3 and its repeating patterns (m. 5 - 7 and m. 9 - 11) while you are in charge of playing m. 4, 8, and 12.
- The student can then learn m. 4, 8, and 12 and play the whole of p. 54.
- Have the student learn p. 55 hands separately before playing hands together.
- Be sure the student plays with correct dynamics as he learns each pattern.

LEGATO IMPROVISATION p. 56

By Knerr

UNIT 3
IMPROVISATION

OBJECTIVES

- Use *legato* in an improvisation to further practice playing *legato*
- Review 2nds

TEACHING TIPS

- The student may read the melody in Step 1. Ask the students if it is 2nds or 3rds. This is a good time to review 2nds in preparation for combining 2nds and 3rds in Unit 4.
- Complete the Steps. *Legato* with an arm bounce is actually a refined use of the Arm Drop Technique from Unit 1. In *legato* with an arm bounce, the student is controlling the amount of arm weight on each note as he transfers the weight from finger to finger.

AUTUMN p. 57

By Knerr & Fisher

UNIT 3
READING

OBJECTIVES

- Play *legato* 3rds
- Read a piece in the treble clef that uses 3rds and Unisons.
- Shift by octave.

TEACHING TIPS

- The arm bounce in the *legato* allows the student to walk from finger to finger, keeping the arm aligned behind the note playing. This freedom of movement will pay huge dividends in increasing speed and technical fluency in all future playing.
- Ask the student to name the three notes he plays in this piece. "G up a 3rd is what note?"
"G down a 3rd is what note?"

A BLUE MOON p. 58

By Fisher & Knerr

UNIT 3
READING

OBJECTIVES

- Play *legato* 3rds in a dovetailing texture, where the melody is passed from hand to hand
- Read a piece on the grand staff that uses 3rds and Unisons.
- Play with syncopated pedal

TEACHING TIPS

- Review syncopated pedal by having the student play just Bass C with Finger 5 and change the pedal correctly.
- Have the student identify the two lines that are the same (Lines 1 and 3, with an octave change being the only difference).
- Shape the ending carefully with the *diminuendo* and *ritardando*.

SNOWY OWL Op. 101, No. 56 p. 60

By Beyer

UNIT 3
CHALLENGE

OBJECTIVES

- Play a piece from the standard piano repertoire
- Play *legato* in parallel motion

TEACHING TIPS

- This piece is called a “Challenge Piece” because it has intervals the student has not yet learned to read, which is why some finger numbers are included. We also include finger numbers to be sure the student does not forget them and pays attention to them.
- We also call this a “Challenge Piece” because it is a piece from the standard repertoire. However, most students do not find this piece very challenging, because they have been playing many complicated pieces of various types, both by reading and by rote. Therefore, they feel like they are really progressing well in piano, “I can play this Challenge Piece, and it’s not even very challenging for me!” This builds confidence and motivation.
- Work on shaping the *legato* phrases beautifully.