

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

TEACHER GUIDE by Dr. Julie Knerr

UNIT 4

TITLE	TYPE	BOOK PAGE NUMBER	TEACHER GUIDE PAGE NUMBER
Unit 4 Table of Contents			49
Goals and Objectives			50
Intervals and Rhythm	Theory	62	51
Celebration	Reading	63	52
Spring Showers	Reading	64	53
Whale in the Deep	Reading	65	54
Fast Repeated Notes	Technique	66	55
Constant Questions	Technique Rote	68	56
Dancing with Fireflies	Reading	70	57
Butterfly	Reading	72	58
Three-Note Slur	Technique	74	59
Hawk on the Mountain Peak	Technique Rote	76	60
Minuet, Op. 1, No. 2	Challenge	78	61

UNIT 4

Goals and Objectives

In Unit 4, our goals are:

- Read 2nds, 3rds, and Unisons combined
- Learn to count metrically
- Play pieces in various styles, modes, textures, and tempos
- Refine *legato* by combining finger independence with a smooth arm motion in the three-note slur
- Play repeated notes to develop firm fingertips, a loose arm, and faster tempo

OBJECTIVES

- Read 2nds, 3rds, and Unisons in combination
- Learn to count metrically

TEACHING TIPS

- Students have to this point had an entire unit of reading only 2nds (Unit 2) followed by an entire unit of reading only 3rds (Unit 3). This systematic and slow approach helps students develop a firm grasp on reading intervallically. Students combine reading 2nds and 3rds in Unit 4.
- Review the difference between 2nds and 3rds on the keyboard and staff.
- The other new concept is Metric Counting. In this unit, students should first count rhythms syllabically and then count metrically. Counting syllabically first will give students an understanding of the rhythm patterns. The correct metric counts can then be overlaid onto the rhythm patterns. This prevents students from counting with the correct numbers in an incorrect rhythm, which sometimes happens if students do not learn to first count syllabically.

CELEBRATION p. 63

By Knerr, Fisher, & Fisher

UNIT 4
READING

OBJECTIVES

- Read a piece in the treble clef that uses 2nds and 3rds
- Read a piece that uses both harmonic and melodic intervals
- Learn *crescendo* and shape ascending and descending phrases

TEACHING TIPS

- Tap and count the rhythm slowly and syllabically before playing.
- Demonstrate the *crescendo* and *diminuendo*. Have the student practice these phrases first.
- You play the parts that have harmonic intervals (m. 1 - 3, etc.), and have the student play the parts with melodic intervals (m. 4, etc.). Play slowly. This will help the student hear the rhythm of the piece and practice the *crescendo* and *diminuendo* in context.
- Switch parts.
- The student can then play the entire piece slowly and then gradually increase the tempo.

SPRING SHOWERS p. 64

German Folk Song, adapted by Knerr & Fisher

OBJECTIVES

- Read a piece in the treble clef that uses 2nds and 3rds
- Read a piece with complicated rhythm in 3/4 meter
- Play *legato* and lift between phrases

TEACHING TIPS

- Tap and count syllabically and metrically with the student. Then have the student tap and count while you play the melody.
- Demonstrate how to lift between phrases. For the phrases that end with a half note, lift on beat 3. For phrases that end on quarter notes, play up on the last note of the phrase.

1 2 Lift 1 2 Lift 1 + 2 3 Up 2 + 3 +

mf Rain is fall - ing, pat - ters on the ground, wa - ter - ing the

- Demonstrate the difference on the quarter note lifts between a “short off” and a “long off.” A “short off” is *staccato*, while in a “long off,” the note is held *tenuto* and then lifted, producing a singing sound on that note rather than an abruptly short note. Tell the student that there are times in music to use “short off” and “long off” notes at the end of phrases. In this case, a “long off” will produce a more singing effect and bring out the *cantabile* character of this piece.
- As a Challenge, the student may play this piece hands together in parallel motion.

WHALE IN THE DEEP p. 65

By Fisher

UNIT 4
READING

OBJECTIVES

- Read a piece in the bass clef that uses 2nds and 3rds
- Read a piece in 3/4 meter
- Play with singing tone

TEACHING TIPS

- Have the student find the 3rds before playing.
- Be sure the student is playing on strong fingertips with a connected legato sound and a slight arm motion on each note.
- Help the student shape each by making a slight *crescendo* to the middle of each phrase and tapering the ends of each phrase.
- Challenge the student to play this piece hands together in parallel motion.

FAST REPEATED NOTES p. 66

By Knerr



UNIT 4
TECHNIQUE

OBJECTIVES

- Strengthen the fingertips by playing repeated notes
- Develop the ability to play fast with a loose arm
- Keep a good piano hand shape throughout

TEACHING TIPS

- Playing repeated notes is one of the best ways to develop strong, rather than collapsed, fingertips.
- The forearm moves as a unit, playing *non legato*. The bounce will be closer to the keys on the eighth notes and will have a higher bounce on the quarter note.
- Either RH or LH can be taught first.
- The thumb plays on its corner. The pinky plays on the outer corner rather than straight on its fingertip, which would make it too curved and tense.
- Be sure the student has a good piano hand shape while playing on every finger. The non playing fingers should be relaxed. Curling of Finger 5 is a sign of tension. Be sure the hand stays in a natural, relaxed position. The finger that is playing will be strong while the other fingers stay relaxed.
- After mastering each hand, challenge the student to play this exercise hands together in contrary and parallel motion.

CONSTANT QUESTIONS p. 68

By Knerr



UNIT 4
TECHNIQUE ROTE

OBJECTIVES

- Use the Fast Repeated Notes Technique in a patterned Rote Piece
- Experience playing 5ths

TEACHING TIPS

- Students learn to read 5ths in Piano Safari for the Older Student Level 2. We want students to experience playing 5ths before they read them.
- Teach the LH. You may use this as a "quasi-rote" piece by writing the letter name of the bottom note of each LH 5th in the score. This will help the student see the pattern.
- The student plays LH while you play RH.
- Teach the RH, which uses the same rhythm pattern found in the Fast Repeated Notes Technique.
- See Variations, which provide options for students of various abilities in a group class.

DANCING WITH FIREFLIES p. 70

By Knerr & Fisher

UNIT 4
READING

OBJECTIVES

- Read a piece that uses 2nds and 3rds on the grand staff in parallel motion
- Practice lifting between phrases

TEACHING TIPS

- Although the student has played pieces hands together in parallel motion as a challenge, this provides another opportunity to see what this texture looks like in notation.
- The student should lift on beat 3 ("1 2 lift") of the dotted half notes at the end of phrases. In m. 8, the student will play an up on the quarter note to play and lift on the same beat. Have the student experiment with "short off" and "long off" to see which sounds better in this piece (see. TG p. 53).

BUTTERFLY p. 72

By Knerr

UNIT 4
READING

OBJECTIVES

- Read a piece that uses 2nds and 3rds on the grand staff in simple two-voice counterpoint texture.
- Practice changing dynamics from *mf* to *p* in the echo sections

TEACHING TIPS

- Ask the student what note the LH plays the entire time (Middle C).
- Have the student find the 3rds and discover which RH finger never plays (Finger 3).
- Explain the rhythm of the single eighth note at the end of Line 3.

THREE-NOTE SLUR p. 74

By Knerr



UNIT 4
TECHNIQUE

OBJECTIVES

- Refine *legato* through playing with more finger independence and one arm motion over several notes.

TEACHING TIPS

- Students learn three articulations in Level 1:
 - p. 38 - *non legato*
 - p. 52 - *legato* with an arm bounce on each note
 - p. 74 - *legato* with one arm motion over several notes (three-note slur)
- The student should by this point be an expert at both *non legato* and *legato* with an arm bounce on each note. Because of incorporating the arm on each note, the student will have developed a relaxed technique with singing tone. This is the main benefit of playing *legato* with an arm bounce on every note.
- Although it is possible to shape phrases beautifully with a bouncy arm by controlling the dynamic level on each note of a phrase, learning to play with a smooth arm motion over several notes will help the student shape the phrases with even more control.
- The three-note slur is generally easy for the student to master than the two-note slur, which is why we teach it first.
- Play with clear and *legato* finger action as you demonstrate for the student. The arm and wrist drop into the first note of the phrase and lift out of the third note of the phrase. This graceful arm motion will yield a smooth and *legato* phrase.
- As the student moves from octave to octave, the wrist should be relaxed (floppy) in the air, rather than tense. To help the student move in the correct rhythm to the next octave, you may say, "Moving up" (or down) in three beats during the measures of rest.

HAWK ON THE MOUNTAIN PEAK p. 76

By Knerr & Fisher



UNIT 4
TECHNIQUE ROTE

OBJECTIVES

- Play a piece that uses a arm motion and *legato* fingers, which the student mastered in the Three-Note Slur Technique.
- Experience the sound of the whole tone scale
- Play a piece that moves all over the keyboard

TEACHING TIPS

- Have the student count the rhythm of m. 1 - 4 carefully either syllabically (Ta - 2 Ta Ta - 2 - 3), metrically (1 2 3 1 2 3), or using lyrics such as "Hawk up high, in the sky."
- Demonstrate the piece in sections, drawing the student's attention to the patterns of black and white keys. Notice that in the whole tone sections (Lines 2 - 5), the LH always plays on a group of black keys, and the RH always plays on the C D E group of white keys.
- The poetry describes what is happening in the music.

MINUET Op. 1, No. 2 p. 78

By Reinagle



UNIT 4 CHALLENGE

OBJECTIVES

- Play a piece from the standard Classical repertoire
- Play a piece that uses two-voice counterpoint
- Use mixed articulations

TEACHING TIPS

- Two-voice counterpoint is one of the most difficult textures to read. This is one of the easiest examples of this texture found in the standard piano repertoire. Playing minuets like this will prepare students to play harder contrapuntal pieces by Bach in their later study.
- Because the student has not yet encountered all the intervals in this piece, some finger numbers have been added. This is one of the reasons we call this a “Challenge Piece.”
- Have the student play the LH first. The LH should be *non legato*, with a slight detachment between each LH note. As the student plays the LH, you play the RH.
- Demonstrate the slurred phrases in the RH, and have the student imitate each one. In m. 2, the student should drop on the E and lift on the C to create the two-note slur. In m. 4 - 5, the student can experiment with the balance between finger action and arm bounce to achieve a *legato* phrase and a well-shaped *crescendo*. With too much arm bounce the phrase may sound bumpy. With too little arm involvement the tone may be weak, or the hand may become tense.
- After the student has mastered the slurred phrases, he may play the entire piece. All notes that are not slurred should be *non legato*.
- If the student has trouble putting the hands together in this contrapuntal texture, have him first play only the notes that come together on the downbeats. After this has been mastered, he can then add the notes on beats 2 and 3 of each measure.
- Help the student work toward balance between hands by playing the LH quieter than the RH. To work on this skill, have the student play the LH silently on the surface of the keys while the RH plays with the indicated dynamics. He can then adjust the balance to the desired levels.