

# PIANO SAFARI® FOR THE OLDER STUDENT LEVEL 2

## TEACHER GUIDE

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Piano Safari for the Older Student is designed for students ages 10 through adult.

Level 2 consists of:



Repertoire & Technique Book 2

- Reading Pieces
- Rote Pieces
- Technique Exercises
- Challenge Pieces



Sight Reading & Theory Book 2

- Sight Reading Exercises
- Rhythm Tapping Exercises
- Written Theory

## LEVELING

As you look through the *Repertoire & Technique Book*, you will notice that the pieces are in a variety of styles, textures, and difficulty levels. This was planned purposefully to provide the student with variety in sound styles, reading experiences, and technical gestures.

Many of the Reading Pieces look more difficult than they are to learn or play because they are based on patterns. Examples include “Canyon Sunset” (p. 22), “Diversion No. 16” (p. 58), and “Allegro Vivo” (p. 84).

Easier level pieces are scattered throughout to provide “psychic relief,” which means that because not every piece is more difficult than the last, the student gains confidence and can say, “This is easy! I am really good at piano!”

# UNIT STUDY

The two books in Level 2 of Piano Safari for the Older Student work together to provide reinforcement for each concept presented. The five units of each book are correlated.

In *Repertoire & Technique Book 2*, each unit is organized as follows:

- Technique: Pentascales
- Technique: Triads
- Technique: Special Exercises
- Repertoire: Rote Pieces, Reading Pieces, Challenge Pieces

In *Sight Reading & Theory Book 2*, each unit is organized as follows:

- Theory pages
- Sight Reading & Rhythm Exercises

Both books are organized as unit studies. Rather than moving in order from page by page through a unit, the teacher should create a balanced assignment of **Technique**, various types of **Pieces**, **Sight Reading**, and **Theory** by assigning the pieces and exercises in the order that works best for each individual student. The student works within the unit until all material for that unit is completed before graduating to the next unit.

## SAMPLE ASSIGNMENT FROM UNIT 1

### First Week's Assignment in Unit 1

BOOK	CATEGORY	PIECE	PAGE	ASSIGNMENT
Rep/Tech	Technique	Major Pentascales	6 - 7	Practice in C, G, D, A
Rep/Tech	Technique	Building Triads	8	Practice in C, G, D, A in preparation for beginning Canyon Sunset next week
Rep/Tech	Repertoire: Rote	Rainbow Colors	12 - 13	Listen to Audio Track, and practice the piece by referencing the Reminder Video on the website
Rep/Tech	Repertoire: Reading	Waltz in D Major	17	Practice m. 1 - 16
Rep/Tech	Repertoire: Reading	Soaring	20	Practice Hands Separately (HS) and practice the slur exercises on p. 21
SR/Theory	Theory	p. 4 - 6	4 - 6	Complete
SR/Theory	Sight Reading	p. 15 - 16	15 - 16	Master Exercises #1 - 4

# SAMPLE ASSIGNMENT FROM UNIT 1

## Second Week's Assignment in Unit 1

BOOK	CATEGORY	PIECE	PAGE	ASSIGNMENT
Rep/Tech	Technique	Major Pentascales	6 - 7	Practice in E, B, F
Rep/Tech	Technique	Building Triads	8	Practice in E, B, F
Rep/Tech	Repertoire: Rote	Rainbow Colors	12 - 13	Continue to work on refining fluency, dynamics, and pedal
Rep/Tech	Repertoire: Reading	Waltz in D Major	17, 19	Practice the entire piece
Rep/Tech	Repertoire: Reading	Soaring	20	Put Hands Together
Rep/Tech	Repertoire: Reading	Canyon Sunset	22	Practice m. 1 - 8 HS, HT if desired.
SR/Theory	Theory	p. 8	8	Complete
SR/Theory	Sight Reading	p. 17 - 18	17 - 18	Master Exercises #5 - 8

In creating the sample assignments above, my goals were to have a balance of Technique, Pieces, Sight Reading, and Theory.

I pace the technique by assigning only certain keys each week, because completing the Pieces in Unit 1 will take longer than working through the Technique. Also, I am sure to assign Technique Exercises (such as "Building Triads") before the student plays that gesture in a piece ("Canyon Sunset"), as certain (but not all) pieces feature motions found in the Technique Exercises for the unit.

I also assign pieces that have a variety of sounds and textures. This is why I do not assign the student to learn "Soaring" and "Prelude" in the same week, as both feature a two-voice counterpoint texture. Instead, I assign the Rote Piece "Rainbow Colors" (arpeggiated texture), "Waltz in D Major" (parallel motion texture), "Soaring" (two-voice counterpoint texture), and "Canyon Sunset" (shifting triads).

I could have also opted to assign "Building Triads" and "Canyon Sunset" later and instead assign "Rotation" the first week followed by "Station No. 2."

Also, because pacing varies among students, the assignment can be shortened as desired.

# TYPES OF PIECES

## Rote Pieces

In Piano Safari for the Older Student Level 1, the student learned many pieces by rote. These pieces featured memorable keyboard patterns that made it possible for the student to remember and play pieces that were more difficult than the reading level. Because students who are older tend to grasp reading concepts more quickly than small children, it was left to the discretion of the teacher how much the Rote Pieces were taught strictly by rote, and how much reference was made to the score. When a piece is taught partially by rote and partially by decoding the patterns in the score, we call this kind of teaching “quasi-rote.”

In Piano Safari for the Older Student Level 2, the student continues to learn by “quasi-rote.” The Rote Pieces are again composed using keyboard patterns, which makes them sound much more difficult than they are to play. Since the student is becoming increasingly skilled at recognizing note names, intervals, and chords, the teacher may teach the Rote Pieces through a combination of:

- **Listening** to the Audio Tracks (the download code is found on the book's Title Page)
- **Rote** for certain patterns (especially to ensure the student is using the correct technical gesture),
- **Reading** from the score.

We recommend that teaching by rote not be abandoned completely in favor of reading, as learning by rote fosters confident memorization.

## Reading Pieces

The student learns the Reading Pieces by reading the notation. Reading involves more than just knowing the note names (See Mini Essays 23 - 29 on the Philosophy Page at [pianosafari.com](http://pianosafari.com)). The student reads using a combination of:

- Pattern detection
- Note names
- Interval and chord shapes in double notes and chords
- Shape and intervals in melodies

These skills all combine to form solid sight reading skills. Reading Pieces are not included on the Audio Tracks, as the student should learn these pieces by reading the notation.

We have included various textures in the Reading Pieces to allow the student to practice reading a variety of types of notation. Textures include:

- Pattern-based: For example, “Station No. 2” (p. 15) & “Irish Jig” (p. 33)
- Shifting triads: “Canyon Sunset” (p. 22) & “Power Walk” (p. 64)
- Two-voice counterpoint: “Soaring” (p. 20) & “Summer Twilight” (p. 60)
- Parallel motion: “Waltz in D Major” (p. 17) & “Duet” (p. 63)
- Blocked interval accompaniment: “Shadows at Dusk” (p. 34) & “Ancient Ruins” (p. 76)



Duets provided valuable ensemble experience for the student to learn to work with a partner. In a sometimes lonely pursuit like piano study, duets also provide a fun social component. Teacher duet parts increase the richness in sound for the pieces. For this reason, we include many duets, both for teacher and student and for two students.

## Challenge Pieces

Challenge Pieces are generally pieces from the standard Classical piano repertoire. They may include concepts that have not yet been formally introduced. For example, the Reinagle "Prelude" on p. 24 includes the intervals of 5ths and 4ths, which are not introduced until Units 2 and 3 respectively. We have included judiciously placed finger numbers to aid the student in reading these intervals. This prepares the student to read these intervals without finger numbers in the following units. Challenge Pieces also often include layers of complexity in subtle phrase shaping and articulation. I generally assign the Rote and Challenge Pieces early in a student's study of each unit to allow more time for those pieces to be refined.

## TECHNIQUE EXERCISES

Three types of Technique Exercises are included in each unit:

- Pentascales
- Triads
- Special Exercises

**Pentascales** in all major and minor keys are played in a variety of articulations to develop coordination and varieties of touch.

**Triad Exercises** in all major and minor keys are played in a variety of rhythms and articulations.

**Special Exercises** include other gestures common to piano technique, such as rotation, circular motion, scale preparation, and finger technique.

Playing these common patterns in various keys will develop a student's fluency at the piano and will enable the student to recognize and execute these patterns more easily when reading music.

In Unit 5, the student is introduced to the Key of C Major, with its scale, chord inversions, and chord progression. Knowledge of keys is expanded in Piano Safari for the Older Student Level 3.

# SIGHT READING & RHYTHM EXERCISES

Fourteen short **Sight Reading Exercises** for each unit are included in the *Sight Reading & Theory Book*. These short exercises include analysis questions that focus the student on the main reading concept of each exercise. Reading exercises feature five textures:

- Two-voice counterpoint
- Parallel and contrary motion
- Patterns using triads and intervals
- Blocked 5th and chordal accompaniment
- Melody divided between hands

**Rhythm Tapping Exercises** solidify rhythmic skills and allow the student to practice counting correctly. The student may tap these rhythm exercises, play them on two notes on the piano (one note for RH, one note for LH), play them on a drum, or even improvise with the rhythm in a designated pentascale position.

## THEORY

Concepts the student learns in the *Repertoire & Technique Book* are reinforced through written theory pages. Reading concepts introduced in Level 2 include:

UNIT	CONCEPT
1	2nds, 3rds. Major Pentascales
2	5ths. Minor Pentascales
3	4ths
4	6ths
5	7ths, 8ths. C Major


New rhythms the student learns in Level 2 include:



# UNIT 1

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## READING CONCEPTS

- Review of Intervals of 2nds & 3rds
- Half and whole steps
- Sharp, flat, & natural
- Major & minor 2nds & 3rds
- Major pentascales and triads
-  rhythm
- Skips Alphabet and Notes on the Staff

## TECHNIQUE

In the Technique Exercises, the student is introduced to **Major Pentascales** (p. 6) and **Triads** (p. 8). By learning these patterns, the student gains an understanding of the topography of various keys. The Teacher Accompaniment Ideas provide simple accompaniments for use with each exercise. Feel free to embellish and expand the ideas as desired.

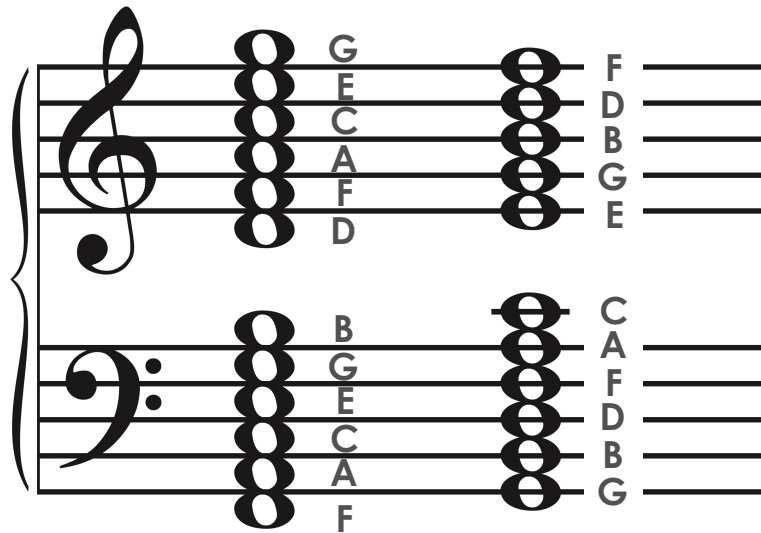
The student first learned about rotation in Level 1. In this unit, this important motion is reviewed the **Rotation** exercise (p. 9) and transposed to the keys learned in Pentascales (p. 6).

**Circular Motion** (p. 10) is another important motion for the student to master at the piano. The circle should not be too small or too big but should fit the size of the student's hand.

## SIGHT READING & THEORY

The Sight Reading & Rhythm Tapping Exercises and Theory Pages in the correlating *Sight Reading & Theory Book 2* should be introduced gradually throughout the study of Unit 1. They correlate with the concepts presented in *Repertoire & Technique Book 2*.

- **Why Use the Skips Alphabet?** Using mnemonics such as “All Cows Eat Grass” has been shown to actually slow down the process of recognizing notes on the staff. This is because of the extra steps are involved with remembering the correct mnemonic and then translating it to the note on the staff and then to the keyboard. Instead of using mnemonics, we teach note names using the Skips Alphabet. (See Samantha Coates' article about mnemonics here: <https://blitzbooks.com/every-good-boy-deserves-forgetting/>.)
- The Skips Alphabet is **F A C E G B D**. The student can derive the Skips Alphabet by following the steps in *Piano Safari for the Older Student Sight Reading & Theory Book 1* on p. 51 - 52 or by watching this video: <https://youtu.be/af3280VgNJ4>. By using the Skips Alphabet, the student only has to remember one thing, **F A C E G B D**, rather than a series of four different mnemonics. (“Is ‘All Cows Eat Grass’ on the line or space notes, treble or bass clef? I can’t remember.”) The Skips Alphabet unites the treble and bass clef. As shown below, the Skips Alphabet moves from the bottom of the bass clef staff to the top of the treble clef staff (F A C E G B D F A C E G). The same applies to the lines, which move from bottom to top beginning on G. (G B D F A C E G B D F).




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## PIECES

**Rainbow Colors, p. 12:** The student can work on refining pedal, phrasing, and dynamics in this pattern-based piece. Once the student learns m. 1 - 2, the pattern repeats in different keys, making it much easier to learn than it sounds!

**Station No. 2, p. 14:** This is an etude featuring 3rds and rotation, two concepts featured in Unit 1. Be sure the student has firm fingertips, transfers the *legato* weight of the arm from finger to finger, has the hand up over the keys in a good hand shape, and the arm aligned behind the playing finger.

**Waltz in D Major, p. 16:** The  rhythm, which was introduced in *Sight Reading & Theory Book 2* (p. 7) appears repeatedly in this piece. I often have children and adults alike count the rhythm in m. 1 by saying "Dolphin leaps," as this is initially easier to say than "Ta - ah ti Ta" or "1 2 + 3." This piece also features the parallel motion texture that was introduced in Level 1, but with shifting of positions in both hands. The accompaniment provides the rhythm and feeling of the waltz.

**Soaring, p. 20:** This piece uses two-voice counterpoint texture in melodies that use only 2nds and 3rds. Be sure each hand knows its part securely before putting the hands together. The three-note slur down-up motion was introduced in Level 1. It is reviewed in this piece and with the exercises on p. 21.

**Canyon Sunset, p. 22:** This is a very patterned reading piece that uses shifting triads. The entire piece is on white keys with the thumbs on adjacent keys. (I tell my students, "Your thumbs are friends!"). The student should find the position by naming the LH triad (by its lowest note, E) and placing the RH to have thumbs are on adjacent keys. Or the student could name the RH triad (C) and place the LH thumb on the adjacent key. The student then reads directionally from the first triad of each phrase (up, down, same). This piece could have been a Rote Piece because it is so patterned. The student can see that his reading skill is really progressing, as this piece looks difficult but is really quite easy to read because of the patterned triad shifts. Clear pedaling, dynamic shaping, and playing all notes of the triads exactly together with warm tone can also be refined using this piece.

**Prelude, p. 24:** This piece is what we term a Challenge Piece because it is from the standard piano repertoire, and it contains intervals the student has not formally studied yet (4ths and 5ths) with finger numbers to aid the student in reading these intervals. Feeling these intervals in the hand will help prepare to read them in the coming units. This piece is also challenging because of the subtle phrasing of the two-note slur. Three-note slurs are easier to master than two-note slurs, which is why we introduce them first.

Our goal in each unit is to provide a variety of textures to provide the student with the opportunity to play a variety of techniques, read different types of notational textures, and play pieces that feature a wide variety of sound colors. As you play through the pieces in Unit 1, you will see what a range of experiences the student has in technique, reading, and sound. The pieces definitely do not all sound alike! The student also is playing a carefully selected variety of levels of pieces. In fact, the leveling can be deceiving, as some pieces that look and sound easy are more difficult (like "Soaring"), while others that look and sound difficult are easier to learn (like "Rainbow Colors").

# UNIT 2

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## READING CONCEPTS

- Minor pentascales and triads
- Interval of a 5th

## TECHNIQUE

**Pentascales, p. 26:** The student learns how to change a major pentascale into a minor pentascale by lowering Finger 3 a half step. For students who prefer more specific theoretical information, the half and whole step patterns for major and minor pentascales are provided on p. 27.

**Repeated Triads, p. 28:** This exercise further reinforces the sound of major and minor while the student plays repeated triads firmly, with all notes sounding simultaneously.

**Etude, p. 29:** Unit 2 introduces the interval of a 5th. The student plays repeated 5ths in preparation for reading this interval in the pieces throughout this unit. The contrary motion finger action sections allow the student to play with faster and more independent finger action. If one hand is weaker, contrary motion playing also allows the student to match the feeling of the “weak hand” to the feeling of the “good hand” more easily than if the exercise was in parallel motion. In this way, the “good hand” can teach the “weak hand” the proper movements and sensations. The student should be adept at playing in both contrary and parallel motion.

## PIECES

**Metamorphosis, p. 30:** This patterned Rote Piece allows the student to become acquainted with the feeling of both blocked and broken 5ths before formally reading them on the staff. You may want to help the student label the bottom note of each 5th to aid the student in seeing the patterns. This piece creates a sound picture of the transformation from a caterpillar to a butterfly.

**Irish Jig, p. 32:** In this duet, students practice reading 5ths and 3rds and naming notes for the shifting patterns. Have the students write in the bass notes to see the pattern of the changes in position. For example, write “E” under m. 1, “F” under m. 9. In this piece we often have even older students count in this fast 3/4 meter using fruit names rather than metrically. For example, the first line of the Primo could be counted, “Blueberry blueberry blueberry blueberry apple apple apple pie.” This allows students to feel the rhythm in one large beat per bar rather than playing and counting slowly.

**Shadows at Dusk, p. 34:** Once the student understands the 1 3 2 3 fingering pattern in m. 1, this piece almost plays itself! The pedal markings allow the student to create a *legato* sound without abrupt silences when changing position. Work toward beautiful phrase shapes in the RH and balance between the hands. Draw the student's attention to the intervals used in this piece, mostly 2nds and 3rds in RH, 5ths in LH. When teaching the Reading Pieces in this book, I often find myself asking the student questions about intervals, note names at the beginning of phrases or in position changes, and about repeating patterns and contours of melodies. All these methods combine to create fluent reading.

**Ode to Joy, p. 37:** The student played this melody in pre-staff notation in Unit 1 of *Older Student Repertoire & Technique Book 1*. In its return in Level 2, the student can see just how far his reading has progressed, from pre-staff with one hand to this version on the staff with two-voice counterpoint!

**Solar Eclipse, p. 38:** This duet for two students is a Theme with Variations. Because we often have children studying in *Repertoire Book 2* of the children's version of Piano Safari challenge themselves to play the **Primo** of this piece hands together in parallel motion, we decided to notate it that way in this book.

With the student, analyze the bass notes in the **Secondo**, noting that the A G F G pattern is presented in the Theme and continues in each Variation. The rhythmic pattern changes from variation to variation, but the foundational chord progression remains the same. Notice that Variation 4 is a recapitulation of the rhythm patterns found in the other variations in reverse order.

**A Wistful Daydream, p. 44:** This gentle piece provides the student with additional practice in reading the intervals of 3rds and 5th. The student should listen for clear pedaling, balance, phrasing, and tone at the quieter dynamic levels. On the repeat of m. 1 - 8, the student may wish to decorate the melody. Here is an example of a possible melody embellishment:

The musical notation for 'A Wistful Daydream' is presented in two systems. The first system shows the beginning of the piece with a mezzo-piano (mp) dynamic marking. The melody is in the treble clef, and the bass clef provides harmonic support. The second system shows the end of the piece, with a 'Fine' marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**Dance, p. 45:** This piece is labeled a Challenge Piece because it has the interval of a 4th, which the student has not yet formally encountered. We provide finger numbers to aid in reading this new interval. In this way, the student can play 4ths in preparation for learning to read 4ths in the next unit. This piece is what I call a "Perpetual Motion Etude," a piece with one repeated rhythmic motive that continues through the entire piece. In this case, continuous eighth notes are featured. Be sure the student plays all *staccato* notes and does not slur the last *staccato* before a slurred phrase, such as m. 2 last note into m. 3. This attention to the details of articulation will reap benefits when introduced to pieces by Bach in the future.



# UNIT 3

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## READING CONCEPT

- Interval of a 4th

## TECHNIQUE

**Pentascals, Black Keys, p. 46:** Playing pentascals on the black keys is technically awkward. However, a brief exposure to this concept will allow the student to build theoretical knowledge of keys and play triads in all keys.

**Pentascals, Mixed Articulations, p. 48:** Playing *legato* in one hand while the other uses an exaggerated up motion will prepare the student to play one hand *legato* and the other hand *staccato* in future pieces. This is a foundational coordination in piano technique.

**Arpeggiated Triads, p. 49:** The student plays smooth phrases with hand crossing and gains reinforcement in playing in various keys.

**Hanon No. 1, p. 50:** Judicious use of Hanon exercises played with good technique can build a student's confidence and develop finger technique. How the exercise is played is much more important than the notes that are played or the number of repetitions. Surprisingly, nearly all my students find this Hanon exercise to be their favorite technique exercise, because when playing with good technique, it is fun to feel the freedom and hear how fast the fingers can fly. Be sure the student is playing each finger with the aid of the arm, slowly with an arm bounce. As the speed increases, the finger action increases, and the arm changes its role from an arm bounce on each note to a circular motion over a series of notes. The arm stays aligned behind the playing fingers.

## PIECES


**Jubilation, p. 52:** This Rote Piece features the two fingering combinations used most frequently when playing 4ths, Fingers 1 4 or 2 5. The student should use rotation. The pattern is the same throughout, shifting from A to G.

**Waltz in A Minor, p. 55:** This piece allows the student to experience waltz rhythm while having a "psychic relief" break from the more difficult pieces that surround it. Be sure to have the student learn and practice m. 28 carefully, as this is the most difficult spot in the piece.

**Diversion No. 16:** This piece comes from *Diversions Book 1* by Juan Cabeza, a composer and piano teacher in Spain. The entire collection (as well as *Diversions Book 2*) is available at [pianosafari.com](http://pianosafari.com). This patterned piece reviews all the intervals the student has learned thus far (2nds through 5ths) in one piece, with a catchy rhythm that can be taught by rote.

**Summer Twilight, p. 60:** This beautiful Latvian folk melody is set in two-voice counterpoint to provide the student with yet more practice in playing this important texture. The hands should be balanced well and phrases carefully shaped.

**Duet, p. 63:** Köhler wrote m. 1 - 8. I wrote the minor transposition part in m. 9 - 16 and the accompaniment to create a longer and more dramatic piece. Parallel motion at the 6th rather than the octave is featured. Be sure the student uses a smooth arm motion with down up motion for the three-note slurs.

**Power Walk, p. 64:** This piece presents a challenge in coordination but is full of patterns to make learning easier. Be sure the student is confident with each hand separately before putting the hands together. It also provides an opportunity for students to review the  rhythm. Demonstrate the rhythm in m. 9 and teach it either by rote or by writing in the counts.

**English Country Dance, p. 66:** This piece is challenging because of the combination of two-voice counterpoint texture, all the intervals the student has learned to this point, articulation, and phrasing. Whether the left hand is played *legato* or slightly *non legato* is left to the discretion of the teacher.

# UNIT 4

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## READING CONCEPT

- Interval of a 6th



## TECHNIQUE

**Pentascle Review, p. 68:** To review major and minor pentascales in all twelve keys, the student should fill in the dots for the pattern of each key and then play each pentascale in several of the variations listed on p. 69. Knowing all the pentascales is more important for learning theory concepts than for studying technique. However, playing pentascales does provide the student with a sense of the feeling of each key in terms of keyboard topography and provides important fingering sense for scalar and chordal patterns within each key. With this in mind, the student should learn pentascales in all keys. However, it is not necessary to play all the pentascale variations in the more technically awkward keys such as B $\flat$  or E $\flat$ .

**Scale Preparation, p. 70.** This exercise provides the student with practice in crossing the thumb under without the complexities of remembering a changing fingering pattern found in regular scales. We have found that students who practice these Scale Preparation Exercises have a very easy time learning two-octave scales. Because they have already mastered passing the thumb under using various fingerings, the only new information when learning the two-octave scale is the correct fingering pattern.

From my dissertation research, I learned that it is best to watch how the student naturally passes the thumb and then refine the motion as necessary rather than being too instructive, which can lead to awkward movements. The three main things to watch for when the student passes the thumb under include:

- Play the thumb up on its corner rather than flat on its side. If the thumb plays flat on its side, the hand and wrist will drop every time the thumb plays in a scale.
- Non-playing fingers should be free to move with the hand above the surface of the keys (not glued on the keyboard) but should not be curled. Curled fingers are a sign of tension.
- The thumb passes easily, gradually, and naturally under the hand. There should not be a fast jerking motion.

**Extending Intervals, p. 72:** This exercise prepares students to play the standard I - IV6/4 - I - V6 - V6/5 - I Chord Progression, which is introduced in C Major in Unit 5 and continued to other keys in Piano Safari for the Older Student Level 3. Explain this exercise in the following way:

- Play a 5th
- Top finger moves up a whole step
- Return to the 5th
- Bottom finger moves down a half step
- Return to the 5th
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Have the student transpose this pattern to the keys listed.

## PIECES

**Chinese Lanterns, p. 74:** This is a very different type of Rote Piece from the others in this book, because it is a pentatonic piece entirely on the black keys. Teach by rote in small sections to allow the student to notice the similarities and differences between phrases.

**Ancient Ruins, p. 76:** This piece features the shift between 5ths and 6ths in the LH. Have the student mark the position changes in the LH (from C in m. 1 to F in m. 9, etc.). Then have the student play LH while you play the RH. Switch parts. In this way, the student can hear how the hands fit together rhythmically.

**Scherzo and Trio, p. 79:** This parallel motion duet is much longer than other duets and has sections in major and minor. Teach the double grace notes, which come before the beat, by rote. I usually have the student focus on practicing one page per week until the piece is completely learned.

**Allegro Vivo, p. 84:** Triplets are introduced in this piece, as are shifting 5ths and 6ths. Because of its patterned nature, you may teach it through a combination of rote and reading as desired.

**Diversion No. 15, p. 87:** This piece provides a contrast in sound from the other pieces in this unit, along with practice in syncopated rhythms and reading ledger lines.

**Gavotte, p. 88:** The two-voice piece in this unit, "Gavotte" has challenging articulation. Learning the articulation correctly and precisely will prepare the student to play more complicated Baroque pieces in the future.

# UNIT 5

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## READING CONCEPT

- Intervals of a 7ths & 8ths
- C Major Scale
- C Major Chord Inversions
- C Major Chord Progression

## TECHNIQUE

**C Major Scale, p. 90:** This unit provides a taste of the technique included in Piano Safari for the Older Student Level 3, where each key will be presented using the scale, chord inversions, and chord progression.

We introduce the metronome at this point using the C Major Scale. We have found that delaying the introduction of the metronome until the student has a well-developed sense of rhythm, and introducing its use with quarter notes on a scale, rather than in a piece, provides a successful first experience with playing with the metronome.

If a student has poor rhythmic skills, adding the metronome the playing of a piece will only add complexity and difficulty and will not solve the rhythmic problems. However, if a student has a good sense of pulse and rhythm, playing with the metronome will be enjoyable.

Teach the scale by referring to the alternating finger patterns of 1 2 3 and 1 2 3 4. We prefer to have the student play scales hands separately for an extended period, both because this is what I learned from my dissertation research, and because we would rather have the student refine the scale technique and build speed with each hand rather than risk the student playing without fluency by requiring hands together scale playing too soon. Also, in pieces, most scales are found hands separately. For this reason, we delay hands together playing of scales until the foundations of fluent scale playing are mastered.

The student should play with a slight arm bounce on each note, solid tone, with the metronome at one note per tick. The student should check off a box in the chart with each correct repetition. If the tempos listed are too difficult, you may change the metronome markings. Rushing hands to play faster than they can physically at that time is frustrating and counterproductive. We chose the listed markings because we have found them attainable for most students.

If your adult student is returning to piano after a hiatus and has already studied scales extensively in the past, you may opt to have the student play hands together or to play "doubles," two notes per tick.

**C Major Inversions, p. 92:** Be sure the student plays with the correct fingering. Show the student how the bottom note moves to the top as the chord is inverted ascending.

**C Major Chord Progression, p. 93:** Explain the theory on this page and through the correlating pages in *Older Student Sight Reading & Theory Book 2*, p. 65 - 66. You may explain the Roman numeral analysis using the simple version (IV and V chords) or the more complex and precise version (IV6/4 and V6). I generally have the student memorize the Roman numeral analysis (which will remain the same as the student transposes this chord progression to other keys in *Piano Safari for the Older Student Level 3*. I teach the student to play and say, "I - IV6/4 - I - V6 - V6/5 - I." I then explain the theory repeatedly every time these chords appear in pieces and in future exercises.

**One Octave Arpeggios, p. 95:** Be sure the student plays with a circular motion and uses the listed fingering when playing this exercise. Expanding the hand to playing chords that extend to an octave will be important as the student moves into the late elementary and early intermediate literature.

## PIECES

**Kinetic Etude, p. 96:** This Perpetual Motion Etude features continuous eighth notes and mixed articulations. Have the student write the bass notes under each measure as shown in m. 1 - 4. Then the student can play LH (with a "down and up" motion for the three-note slur) while you play the RH. The student can then play hands together, noting how the hands shift positions together.

**Diversion No. 21, p. 98:** 7th chords are featured in this beautiful piece. Students can feel the interval of a 7th in their hand, which both introduces the interval of a 7th and gives students practice with extending the hand into the position for 7th chords.

**Giocoso, p. 100:** In the Primo of this duet, students can analyze the chords using Roman numerals (which should be memorized in the Chord Progression to allow students to instantly know the Roman numeral as they play based on the hand shape). Then help the student discover the letter names of the chords and write in the letter name analysis as well. We chose this piece because it features chords learned in the Chord Progression (although the IV6/4 chord is "on vacation," i.e., not found in this piece).

**Pastorale, p. 102:** This piece in A Minor provides harmonic variation from the C Major pieces in this unit, as well as a new texture in the LH accompaniment and review of intervals.

**Etude No. 6, p. 104:** Be sure the student reviews the circular motion and rotation gestures on p. 105 before playing this piece. The student should be confident with playing each hand separately before putting the hands together.

**The Nightingale, p. 106:** The culminating piece in the book is this beautiful piece cowritten by Isaiah Fisher (at age 9) and Katherine Fisher. It began as an improvisation on the black keys by Isaiah. Katherine transposed it to C Major and filled out the piece. Teach the first line slowly, and have the student play the pattern in m. 1 repeatedly and slowly to feel comfortable with the extended position of the hand. On this first line, stems down = LH and stems up = RH. In m. 9 - 14, notice that the student plays a C Major Scale in the RH and 5ths, 6ths, 7ths in the LH. Studying these patterns and intervals previously will allow the student to easily identify and play them in this piece.