

PIANO SAFARI® FOR THE OLDER STUDENT LEVEL 3

TEACHER GUIDE



Repertoire & Technique Book 3



Sight Reading & Theory Book 3

LEVELING AND ORGANIZATION

Repertoire & Technique Book 3 contains pieces with different styles, textures, and difficulty levels. This was designed to provide the student with variety in reading experience and technical gestures.

The repertoire and technical exercises in each of the seven units center around certain key areas. For example, Unit 1 focuses on the key of C Major, so all of the pieces and exercises are in this key. In Unit 2, the key of A Minor is introduced. The majority of the repertoire is in the new key, but pieces in the review key of C Major are included. The rest of the book is organized in the same manner. When a new key is introduced, review keys are included. Easier level pieces are scattered throughout to provide “psychic relief,” which means that because not every piece is more difficult than the last, students gain confidence and mastery.

Keys covered: C Major, A Minor, G Major, E Minor, F Major, D Minor

Sight Reading & Theory Book 3 supports and correlates with Repertoire & Technique Book 3, but may also stand alone. Theory concepts are introduced in each unit, and are followed by reading examples with analysis questions.

UNIT STUDY

The two books in Level 3 of Piano Safari for the Older Student work together to provide reinforcement for each concept presented.

- In the **Repertoire & Technique Book**, the Technique Exercises are grouped at the beginning of the unit, followed by the pieces.
- In the **Sight Reading & Theory Book**, Theory pages are grouped at the beginning of the unit, followed by Sight Reading Exercises.

Both books are organized as unit studies. Rather than moving in order from page to page through a unit, the teacher should create a balanced assignment of **Technique**, various textures of **Repertoire**, **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. At that point, the student graduates to the next unit.

SAMPLE ASSIGNMENT FROM UNIT 1

First Week's Assignment in Unit 1 (Lesson Duration: 45 Minutes)

Book	Category/Page	Exercise/Piece	Assignment
Rep/Tech	Technique (p. 6 - 7)	C Major Scale: LH and RH	<ul style="list-style-type: none"> • Block fingering groups • Play one octave quarter notes, two octave eighth notes.
Rep/Tech	Technique (p. 10)	Hanon No. 1	Play the exercise slowly, listening for depth of tone.
Rep/Tech	Repertoire (p. 13)	Bagatelle	Identify matching lines. Closely watch articulation. Learn slowly, HS and HT.
Rep/Tech	Repertoire (p. 14)	Chanson	Learn m. 1 - 8 (HS and HT)
SR/Theory	Theory (p. 4)	Triplet Review	Complete
SR/Theory	Theory (p. 5 - 8)	Key of C Major	Complete
SR/Theory	Theory (p. 9 - 13)	Letter Name/Roman Numeral Analysis	Complete through top line on p. 13
SR/Theory	Sight Reading (p. 18)	Examples 1- 2	Answer analysis questions and play each reading example & rhythm 3x correctly.

Second Week's Assignment in Unit 1

Book	Category/Page	Exercise/Piece	Assignment
Rep/Tech	Technique Review (pg. 6 - 7)	C Major Scale: LH and RH	<ul style="list-style-type: none"> Play one octave quarter notes, two octave eighth notes. Increase tempo with each repetition
Rep/Tech	Technique (p. 9)	C Major Chords	<ul style="list-style-type: none"> Inversions: blocked and broken HS Chord Progression: HS and HT
Rep/Tech	Technique (p. 10 - 11)	Hanon No. 1	<ul style="list-style-type: none"> Play p. 10 at moderately fast tempo. Practice the first variation on p. 11
Rep/Tech	Repertoire (p. 13)	Bagatelle	Review and refine
Rep/Tech	Repertoire (p. 14)	Chanson	<ul style="list-style-type: none"> Review m. 1 - 8 Learn the rest of piece, starting at m. 9
Rep/Tech	Repertoire (p. 16)	Diversion 40	Learn entire piece
SR/Theory	Theory (p. 13 - 14)	Analysis	Complete
SR/Theory	Theory (p. 15)	Chord Progression	Complete
SR/Theory	Sight Reading (p. 19 - 20)	Examples 3 - 5	Answer analysis questions and play each reading example & rhythm 3x correctly.

GENERAL PRINCIPLES

- Assign a balance of Technique, Repertoire, Sight Reading, and Theory.
- When students begin a unit, it may be necessary to spend more lesson time on technique and theory to introduce the new concepts.
- Introduce the basic technical patterns early in the unit and ask students to continue to practice them throughout the entire course of the unit.
- As students move through the Repertoire in each unit, keep the previous pieces in that unit for review. This will build confidence and mastery.
- Sight Reading examples may be reviewed and played more than once.

REPERTOIRE

Repertoire is learned by reading the score. Each piece is designed to allow students to gain proficiency with the technical concepts and patterns introduced in each unit as well as to experience duet playing and learn pieces with various textures, accompaniment patterns, and styles.

Units are organized by key area with review of previous keys:

- Unit 1: C Major
- Unit 2: A Minor and C Major
- Unit 3: G Major and previous keys
- Unit 4: E Minor and previous keys
- Unit 5: F Major and previous keys
- Unit 6: D Minor and previous keys
- Unit 7: Summary of keys

Rote Pieces are no longer “officially” included because the gap between a student’s reading level and playing level should be nearly closed. With this said, we feel that there are moments when a teacher may decide a section of a piece or exercise is best introduced by rote. We leave this decision to the discretion of the teacher.

TEXTURES OF REPERTOIRE

Accompaniment Patterns

The majority of the repertoire contains standard accompaniment patterns in the LH with a melody in the RH. The accompaniment patterns employ the Primary Chords (I, IV, V, V7) of the key, which makes the LH simple to analyze, read, and learn. Each accompaniment pattern is introduced in Technique Book 3 and used throughout Repertoire Book 3 and the Sight Reading & Rhythm Cards.

- Unit 1: Alberti Bass
- Unit 3: Waltz Bass
- Unit 4: Stride Bass
- Unit 5: Broken Chord Bass

Accompaniment Pattern Examples:

1. Alberti Bass

A musical score for an Alberti Bass pattern in 4/4 time. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, with a slur over the first three notes and a finger number '2' above the first. The left hand (bass clef) plays a continuous eighth-note accompaniment: C4, D4, E4, F4, G4, A4, B4, C5, with a slur over the first three notes and a finger number '5' below the first, followed by the instruction 'legato'. The dynamic marking 'mf' is placed between the staves.

Excerpt from p. 18 "Cantabile" by Czerny

2. Waltz Bass

A musical score for a Waltz Bass pattern in 3/4 time. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, with a slur over the first three notes and finger numbers '1', '3', '1' above them. The left hand (bass clef) plays a sequence of chords: G4-B4-D5, A4-B4-C5, G4-B4-D5, A4-B4-C5, G4-B4-D5, A4-B4-C5, with a slur over the first two chords and a finger number '1' above the first. The dynamic marking 'mf' is placed between the staves.

Excerpt from p. 57 "Whirling Snowflake Waltz" by Julie Knerr Hague

3. Stride Bass

A musical score for a Stride Bass pattern in 2/4 time. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, with a slur over the first three notes and finger numbers '5', '4', '1' above them. The left hand (bass clef) plays a sequence of chords: G4-B4-D5, A4-B4-C5, G4-B4-D5, A4-B4-C5, with a slur over the first two chords and a finger number '2' above the first. The dynamic marking 'f' is placed between the staves.

Excerpt from p. 61 "100 Progressive Recreations, No. 93" by Czerny

4. Broken Chord Bass

A musical score in 6/8 time, marked *p con anima*. The right hand features a melodic line with slurs and fingerings 3, 2, 1. The left hand plays a broken chord bass pattern with slurs and fingerings 4, 2, 1. The key signature has one flat.

Excerpt from p. 96 "Sonatina in D Minor Op. 214, No, 2" by Gurlitt

It is important to draw the student's attention to the accompaniment pattern used in the piece and also discuss the technical principles that are essential to playing the pattern with control and even tone. The technical suggestions are presented at the start of the unit that introduces the accompaniment pattern (e.g. Alberti Bass p. 12).

Counterpoint

Repertoire with simple counterpoint is included throughout the book to improve the student's coordination and their ability to hear multiple melodic lines. These pieces will pave the way into early Baroque repertoire by composers such as J.S. Bach.

A musical score in 2/4 time, marked *f*. The right hand has a melodic line with slurs and fingerings 4, 2, 3, 4. The left hand has a bass line with slurs and fingerings 3, 2, 5, 3.

Excerpt from p. 13 "Bagatelle" by Reinagle

A musical score in 2/4 time, marked *p*. The right hand has a melodic line with slurs and fingerings 1, 2, 3, 4, 5. The left hand has a bass line with slurs and fingerings 3, 2, 5, 3. A bracket under the last two measures of the left hand indicates fingerings 2/5 and 3/5.

Excerpt from p. 102 "Arabian Air" by Le Coupey

Parallel Motion Texture

A musical score in treble and bass clefs, key of D major. The treble clef part features a triplet of eighth notes followed by a series of eighth notes, with a slur over the first two measures. The bass clef part features a series of eighth notes, also with a slur over the first two measures. The dynamic marking *f* is present in the bass clef.

Excerpt from p. 64 "The Daring Rescue" by Diabelli

A musical score in treble and bass clefs, key of G major, 8va. The treble clef part features a triplet of eighth notes followed by a series of eighth notes, with a slur over the first two measures. The bass clef part features a series of eighth notes, also with a slur over the first two measures. The dynamic marking *p* is present in the bass clef.

Excerpt from p. 75 "Arietta, Op. 149, No. 5" by Diabelli

Pattern Texture

A musical score in treble and bass clefs, key of D major, 4/4 time. The treble clef part features a series of eighth notes with a slur over the first two measures. The bass clef part features a series of eighth notes with a slur over the first two measures. The dynamic marking *p* is present in the bass clef. A bracket under the bass clef part is labeled *5* and *simile*.

Excerpt from p. 32 "Station 10" by Juan Cabeza

TECHNIQUE

Playing 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.

The standard technical patterns introduced for each key are as follows:

- Scales in quarter, eighth, triplet, and sixteenth notes
- Arpeggios in quarter notes and triplets
- Chord inversions: broken and blocked
- Chord progressions with blocked I, IV, V and V7 chords
- Chord progressions with RH chords and LH accompaniment patterns

Special Exercises include the following:

- Hanon exercise No. 1 and No. 4 with variations in rhythm and articulation
- Chromatic scale
- Double Thirds
- Technique Extravaganza (a duet that includes a summary of the technical patterns in C/Am, G/Em, and F/Dm)

SIGHT READING & RHYTHM

There are fourteen sight reading examples for each of the seven units in Level 3. They include analysis questions that focus the student's attention on the main reading concept. Reading examples feature the following textures:

- Patterns using scales, triads and inversions
- Melody plus Alberti, Waltz, Stride, or Broken Chord Bass
- Chorale
- Counterpoint

Rhythm Tapping Exercises solidify rhythmic skills and allow the student to practice counting correctly. The student may tap the 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.

Direct students to answer the analysis questions before playing each exercise. Part of successful sight reading is the ability to know what to preview and analyze before beginning to play. Each reading exercise should be played several times. We typically require students to complete each element on the card three times and mark off each correct repetition with a check. Repetition will greatly aid their ability to read fluently.

THEORY

Concepts the student learns in the Repertoire & Technique Book are reinforced through written theory pages. Concepts introduced in Level 3 include:

- Major and minor scales
- Key signatures
- Primary chords
- Letter name analysis
- Roman numeral analysis
- Harmonization
- 6/8 & 3/8 meters
- Sixteenth note combinations

Students practice these concepts through writing, analyzing, copying, harmonizing, and composing.

UNIT 1

KEY EMPHASIS: C MAJOR

Technique

Students learn the Technical Exercises by a combination of learning by rote, imitating the gesture and tone of the teacher, and reading the score to understand the pattern. The patterns are easy to memorize and are centered around a key, so the student is able to focus solely on the motions of the hands rather than on reading the score. Emphasis should be placed on “repetition for mastery,” that is, the student repeats the technical patterns until they are automatized and secure in the hands.

C Major Scale, HS (p. 6 - 7)

- Students play one octave of quarter notes, two octaves of eighth notes.
- The charts for the LH and RH scales provide opportunity for practice at faster tempos.
- The tempos are suggested, but the teacher should feel free to modify as needed. The main idea is to start slowly and move up gradually.

General technical considerations for all scales: rounded hand shape, relaxed non-playing fingers, thumb on the corner tip, no “twisting” of the hand, wrist, or arm when passing the thumb over or under. Use the “Tree Frog” technique (found in Piano Safari Level 2) when playing scales at slower tempos.

C Major Arpeggios (p. 8)

- Playing with *non legato* articulation first is an important step. Students should play *forte* with a forearm motion behind each note, being sure to properly align the arm behind the hand.

C Major Chord Inversions (p. 9)

- It is important for students to play chord inversions frequently so they become automatic. It is suggested to play the group of inversions three times in a row, but add more repetitions if desired.
- Emphasis must be placed on playing with the correct fingerings. Most inversions use fingers 1 3 5, with the exception of the RH 1st inversion (1 2 5) and LH 2nd inversion (5 2 1). It may be helpful for students to circle the inversions that use finger 2. This is all they need to memorize.
- All inversions use the same set of fingerings, despite the key! If students learn fingerings correctly from the start, it will make playing inversions much easier as they progress. They will develop “muscle memory” and their hands will find the chord shapes quickly as they play and read.

C Major Chord Progression (p. 9)

- This chord progression (I, IV, I, V, V7, I) will be used throughout the books in all keys introduced.
- Hands separate practice is encouraged so students can play with correct fingerings and listen for all notes in the chords to sound together.
- The students may circle the inversions that use finger 2 if this is helpful.
- Add pedal after the student is able to play with correct fingerings and even tone.

Hanon No. 1 with Variations (p. 10 - 11)

- The exercise on p. 10 introduces Hanon No. 1 in the original form. Speed is not a goal at this point. Instead, the student should strive to learn the exercise with correct hand position, lack of any tension in the hand or arm, and a beautiful tone quality.
- All of the variations on p. 11 have a potato theme to make them more memorable.
- **Variation No. 1**, “Hot Potato Butter Melting” is an articulation variation. Students should listen carefully for consistency in the *staccato* notes (all notes must be equally short). The *legato* notes should be played without any “overholding,” that is, holding down a finger too long after the next plays, making a blurry sound.
- **Variation No. 2**, “Butter on my Hot Potato” is also an articulation variation. It is the reverse of the previous variation.
- **Variation No. 3**, “Baked Potato” is a rhythmic variation. I encourage students to roll slightly into the longer note value (dotted quarter note) to be sure they are not holding tension or “pressing” into the key. This also groups the faster notes that follow (eighth notes) into one gesture. Demonstrate this for students.
- A PDF with accompaniments is available on the Piano Safari website.

Note from Julie: 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 Hanon exercises to be their favorite technique, because when playing with good technique, it is fun to feel the freedom and hear how fast the fingers can fly.

Alberti Bass: C Major (p. 12)

- In this exercise, the Alberti Bass pattern is added to the chord progression introduced on p. 9.
- Students are encouraged to practice with LH alone before playing hands together. This is so they are able to focus on the technical challenges of excellent Alberti Bass playing: maintaining a firm hand shape with the thumb on the corner tip and the RH tall, and adding slight rotation as the weight passes from note to note.
- Alignment of the hand and arm is also important. Keep the 5th finger close to the base of the black keys, while the thumb plays on the edge of the white key.

UNIT 1

KEY EMPHASIS: C MAJOR

Repertoire

Bagatelle Op. 1, No. 9 (p. 13)

- Composer: Alexander Reinagle
- Key: C Major
- Texture: Counterpoint

Lead the student in identifying the form of the piece, (A A B B) and label the sections if desired. We suggest that the student practice HS to master the articulation before combining the hands together. Focus on dynamic contrast, consistent articulation, and a steady tempo. The two-note slurs need soft releases to give the piece elegance and the appropriate classical style.

Chanson (p. 14 - 15)

- Composer: Julie Knerr Hague
- Key: C Major
- Texture: Pattern

Triplet eighth notes were introduced in Piano Safari for the Older Student Level 2, but they are reviewed at the start of Level 3 (SR/Theory p. 4). In this piece, the student will work on transitioning between quarter notes, eighth notes, and triplet eighth notes. It may be helpful to learn the RH alone while tapping a quarter note beat in the LH. The metronome is also beneficial, but we have found students are better able to internalize the beat when they tap it themselves. Ask students to identify the repeating pattern in the LH before adding it to the RH. A challenge will be to play the shifting intervals without an excessive amount of looking down at the hand and back up to the music.

Diversion 40 (p. 16)

- Composer: Juan Cabeza
- Key: C Major
- Texture: Pattern/1st Inversion Chords

A focus in Diversion No. 40 is the RH 1st Inversion chord shape. To play the shifting chords with the correct technique, keep a firm hand shape and supple wrist. Start from the surface of the keys and roll “into” each chord. A challenge will be to shape the phrases and play musically. Direct the student to work on playing long phrases despite the “vertical” nature of chord playing. The simple LH is based on the intervals of 5ths and 6ths. Ask the student to identify the LH intervals before reading the piece for the first time. Naming the bottom note of each interval will also be beneficial.

Station 11 (p. 17)

- Composer: Juan Cabeza
- Key: C Major
- Texture: Pattern/2nd Inversion Chords

This piece is based on RH 2nd Inversion chords. It is intentionally paired with the previous piece that uses 1st inversion chords so students will become adept at recognizing and playing both inversions. Draw attention to the interval structure (1st inversion has a 3rd on bottom and 4th on top, 2nd inversion has a 4th on bottom and 3rd on top). Technically, the same suggestions apply. Students should keep a firm hand shape and supple wrist. The composer's suggestion of *poco staccato* necessitates a quick release of each chord. The rhythm is peppy and the eighth notes are swung.

Cantabile, Op. 803, No. 7 (p. 18 - 19)

- Composer: Carl Czerny
- Key: C Major
- Texture: Melody with Alberti Bass

This piece uses the Alberti Bass accompaniment pattern in the LH with a melodic line in the RH. An important goal for the student is to keep the LH fluid and even, but quieter than the RH. To learn the feeling of each chord shape in the LH, encourage the student to block the chords before playing as written. Some rotation should be used while playing the Alberti Bass pattern to aid the fluidity and decrease tension.

For the analysis of each chord, it may be helpful to find the common chords from the progression first (Rep/Tech p. 9 & 12) before moving to the chords in inversions outside the progression (e.g. measure 15).

When the RH is added to the LH Alberti pattern, try exaggerating the dynamics. For example, the RH may be played fortissimo and the LH pianissimo before moving to a more appropriate balance between the hands. Exaggeration of a musical or technical principle helps the student gain the correct sensation in their hands and ears before minimizing to the appropriate level.

Unit 1: Theory

There are a substantial number of theory pages in Unit 1 because concepts used throughout the rest of Level 3 are presented here. Take time in each lesson to introduce new concepts and practice them with the student.

- Rhythm: Triplet Review (p. 4)
- Key of C Major: Review (p. 5 - 8)
- Letter Name Analysis (p. 9)
- Roman Numeral Analysis (p. 10 - 11)
- Analysis with Letter Names and Roman Numerals (p. 12 - 14)
- Chord Progression: C Major (p. 15)
- Harmonization: C Major (p. 16)

Unit 1: Sight Reading & Rhythm Exercises

Exercise	Key	Meter	Texture
1	C Major	4/4	Counterpoint
2	C Major	3/4	Melody with Blocked Accompaniment
3	C Major	2/4	Pattern
4	C Major	4/4	Melody with Blocked Accompaniment
5	C Major	3/4	Counterpoint
6	C Major	2/4	Melody with Alberti Bass Accompaniment
7	C Major	4/4	Chorale
8	C Major	3/4	Pattern
9	C Major	2/4	Melody with Alberti Bass Accompaniment
10	C Major	4/4	Melody with Blocked Accompaniment
11	C Major	3/4	Melody with Blocked Accompaniment
12	C Major	2/4	Counterpoint
13	C Major	4/4	Chorale
14	C Major	3/4	Melody with Alberti Bass Accompaniment

UNIT 2

KEY EMPHASIS: A MINOR

Technique

A Minor Scale: LH and RH (p. 20 - 21)

- These pages include the three forms of the A Minor Scale printed on the staff in quarter notes, as well as charts to check off the scale repetitions. Check off one box in the chart after all three forms of the minor scale have been played correctly.
- After the 2 octave scale is learned, students should play one octave of quarter notes, two octaves of eighth notes without a pause at the rhythm change.
- Block the fingering groups as directed.

A Minor Arpeggios (p. 22)

- After the student learns the A Minor arpeggio with *non legato* articulation, *legato* is introduced. The instructions at the top of the page state the following:

“When playing an arpeggio with *legato* articulation, it is important not to twist the wrist or elbow during the thumb crossing to reach the next note. Instead, slightly cross the thumb under the hand and use the arm to carry you the rest of the distance. At slower speeds, you may hear a small space in the *legato*, but as your tempo increases and you feel the arpeggio as one sweeping gesture, this will become less apparent.”

A Minor Chords: Inversions and Progression (p. 23)

- It is important for students to play chord inversions and progressions frequently so they become automatic. Listen for smooth transitions between the chords, and for all the notes to sound together.

Alberti Bass: A Minor (p. 24)

- This page is a transposition of the C Major Alberti Bass exercise.

Hanon No. 1 with Variations (p. 25)

- **Variation No. 4**, “Sweet Potato,” is a rhythm variation. The eighths are swung.
- **Variation No. 5**, “Salty French Fries,” has variation in both rhythm and articulation.
- **Variation No. 6**, “Gravy on my Mashed Potatoes,” is intended to build speed using a short burst of fast notes. I call these “sprint” groups. As was mentioned in the “Baked Potato” variation, students should roll slightly into the longest note value (the first note of each measure, in this case). The sixteenth notes should be played lightly, with active fingers.

UNIT 2

KEY EMPHASIS: A MINOR

Spanish Dance (p. 26 - 28)

- Composer: Katherine Fisher
- Key: A Minor
- Texture: Based on the A Harmonic Minor Scale

The RH melody uses several different techniques. For example, circular motion is used in m. 1 - 4 and similar passages. The A Harmonic Minor scale is used in several locations, and shifting 6ths are introduced in the middle section (m. 17 - 32). Students should rotate the wrist in a counterclockwise direction for the circular motion passages (rolling “up and over” finger 5). While playing the shifting 6ths, students will need to keep a firm hand shape and stay close to the key surface. A new concept at the end of the piece (m. 49) is the trill. Demonstrate by playing it for the student, and discuss how fast playing necessitates a smaller motion and staying close to the “key bottom.”

The Swirling Brook Op. 190, No. 31 (p. 29)

- Composer: Louis Köhler
- Key: A Minor
- Texture: Melody with modified Alberti Bass

The LH consists of a modified Alberti Bass pattern. Identify the places where the LH breaks out of the pattern and mark them in the score if desired. Especially take note of the last line where the LH plays a middle-top-bottom-top pattern instead of the traditional bottom-top-middle-top. When the LH plays a G# with the thumb in m. 11 - 12, direct the student to move in between the white and black keys rather than twisting the wrist.

Hopeful Beginnings (p. 30 - 31)

- Composer: Julie Knerr Hague
- Key: C Major/A Minor
- Texture: Melody with accompaniment

The RH in the A sections of this piece (m. 1 - 9 and m. 18 - 27) enters on the offbeat after an eighth rest. Ask students to tap the left hand or foot on the downbeat and practice the RH alone before playing HT. Also, there is quite a bit of pedaling throughout the piece, so it will be beneficial to play the LH alone with the pedal to listen for clean changes. The B section (m. 10 - 17) moves to A minor. Draw the student's attention to the connection between the major and relative minor keys and how composers are able to easily move between them because of the shared key signature. Also, the minor tonality signifies a different mood.

Station 10 (p. 32)

- Composer: Juan Cabeza
- Key: A Minor
- Texture: Pattern

This beautiful little piece provides ample opportunity for the student to engage in lyrical playing. Direct the student to listen for a ringing, cantabile tone quality in the melodic line. The LH is extremely patterned. Ask the student to identify the pattern before reading through the LH (the 5th finger moves down chromatically and the top note stays the same). This piece will be easy to learn, memorize, and transpose. Try the following transpositions: C Minor (lines 1, 2, and 4) to F Minor, (line 3) and G Minor to C Minor.

Starlight Serenade (p. 33 - 35)

- Composer: Julie Knerr Hague
- Key: C Major
- Texture: Melody with Alberti Bass

The LH uses the Alberti Bass pattern, but moves out of the standard chord progression presented earlier in this book. One important difference is the minor iv chord found in m. 2. This change of tonality gives the piece a wistful character. If students are labeling the chords, reinforce the rule that minor Roman numerals are written lowercase.

The contrasting middle theme in m. 17 - 22 is brief, but effective. The *rallentando* in m. 22 is of utmost importance to build the intensity back into the return of the main theme in m. 23. Sometimes I compare the "stretching" and broadening nature of these musical moments to pulling a rubber band taut and then releasing the tension. Ask students to try this as you demonstrate by playing for them.

Unit 2: Theory

- **Key of A Minor: Scales** (p. 25 - 26)
- Natural, Harmonic, and Melodic
- **A Minor Primary Chords** (p. 27 - 30)
- **A Minor Chord Progression** (p. 31)
- **Harmonization: A Minor** (p. 32)
- With blocked chords, harmonize a melody using the Primary Chords

Unit 2: Sight Reading & Rhythm Exercises

Exercise	Key	Meter	Texture
1	A Minor	2/4	Counterpoint
2	A Minor	4/4	Scalar
3	A Minor	3/4	Chorale
4	A Minor	2/4	Pattern
5	C Major	4/4	Counterpoint
6	A Minor	3/4	Alberti Bass Accompaniment
7	A Minor	2/4	Chorale
8	A Minor	4/4	Counterpoint
9	C Major	3/4	Blocked Chord Accompaniment
10	A Minor	2/4	Scalar/Pattern
11	A Minor	4/4	Alberti Bass Accompaniment
12	A Minor	3/4	Counterpoint
13	C Major	2/4	Inversions/Pattern
14	A Minor	4/4	Alberti Bass Accompaniment

UNIT 3

KEY EMPHASIS: G MAJOR

Technique

G Major Scale: RH and LH (p. 36)

- This page includes the G Major Scale printed on the staff in quarter notes, as well as charts to check off the scale repetitions for the RH and LH.
- After the 2 octave scale is learned, students should play one octave of quarter notes, two octaves of eighth notes without a pause at the rhythm change.
- Block the fingering groups as directed.

Scale Variation: Triplets (p. 37)

- At this point, students will begin to play scales in three octaves of triplets. This variation should be started only if fingerings and tempo are secure when they play scales in one octave of quarter notes, two octaves of eighth notes.
- Before trying a triplet scale with the metronome, students need to feel where the strong beats fall. Play the scale for the student first, as they clap, tap, or walk on the first note of every triplet.
- Next, ask the student to play HS while they tap their alternate hand (or foot) on the first note of every triplet. Once they can accomplish this with consistent fingerings and rhythm, add the metronome (I usually have my students practice with just the tap on the beat for the first week, and add the metronome the second or third week).

G Major Arpeggio: RH and LH (p. 38)

- Students will now be playing arpeggios in two octaves of triplets. Triplets are typically a comfortable rhythmic value for arpeggios because the first note of group falls on the tonic. In addition to G Major, students are directed to transpose the arpeggios to C Major and A Minor.
- The book contains the following technical suggestions:

“When the *non legato* articulation is secure, play each hand *legato*. Aim for one sweeping gesture during the ascent by dropping slightly into the first note and keeping the wrist low until the turn around point at the top. Roll up into Finger 5 and return with the wrist a bit higher on the descent. This technique is like a wrist circle over an extended group of notes.”

G Major Chords: Inversions and Progression (p. 39)

- There are no fingerings printed on the blocked inversions, but have students add them if desired. The important thing is knowing where finger 2 plays in the middle of a chord (RH 1st inversion and LH 2nd inversion). All other chords use finger 3 in the middle.
- Listen for smooth transitions between the chords, and for all the notes to sound together.

Accompaniment Pattern: Waltz Bass (p. 40)

- This is a new accompaniment pattern that students will also be using in their repertoire and sight reading cards.
- This pattern is introduced in G Major, and students are directed to transpose it to C Major and A Minor.
- Students should work on dropping into the first beat of the waltz pattern with a wrist that is just *slightly* below level. Beats two and three are lighter with a staccato release. The wrist rolls into the light beats with an “up - up” motion.
- Direct students to practice the LH alone before playing hands together.

Chromatic Scale: LH & RH (p. 41)

- The chromatic scale for each hand is written out in two octaves of quarter notes. A scale check off chart is included. As with the diatonic scales, students should begin slowly and progress in speed.
- Space is left for the teacher to fill in fingerings for portions of each scale. This should be filled in before the student leaves the lesson so consistent fingering expectations are set.
- A general technical consideration for chromatic scales is to “keep the hand small” and close to the base of the black keys. This is to allow for more efficient scale playing, and to avoid excessive in and out movement between the white and black keys. The thumb supports the hand and holds it in place. It should be played on the corner tip, not the side. Just as we don’t want the hand to move in and out, neither do we want it to move up and down, creating “bumps” in the sound.

UNIT 3

KEY EMPHASIS: G MAJOR

Repertoire

The Woodpecker (p. 42)

- Composer: Alexander Reinagle
- Key: G Major
- Texture: Counterpoint

The repeated notes in the RH melody mimic the sound of a woodpecker. The student must strive to give these shape and direction instead of playing them one volume. We suggest a slight crescendo so the eighth notes move with energy to the quarter note following (e.g. measure 1-2). The octave jumps should be played detached with no stretching of the hand between notes. Work with the student on the two-note slurs in measures 9 - 10 until they sound graceful and lilting. Encourage them to listen for emphasis on the first note and a quiet release on the second note.

Petite Waltz Op. 777, No. 3 (p. 43)

- Composer: Carl Czerny
- Key: C Major with transposition to G Major and A Minor
- Texture: Melody with Waltz Bass

One of the main challenges in this piece is the mixed articulation between the hands. The LH plays staccato quarter notes on beats 2 and 3 while the RH plays legato. The student will need to give this close attention so the RH has no break in the melodic line while the LH lifts. Also, encourage the student to focus on feeling one larger beat per measure rather than three smaller beats. Once the piece is mastered in C, direct the student to transpose to previously learned keys. For students who need an extra challenge, assign other keys as well!

The Hummingbird Op. 777, No. 10 (p. 44 - 45)

- Composer: Carl Czerny
- Key: G Major
- Texture: Melody with accompaniment

This piece is RH driven with a melody line that is etude-like and virtuosic. This is also the first introduction to 16th notes in repertoire. It will benefit the student to learn the melody at a slow tempo and choreograph the circular motion in the broken chord passage work (e.g. measures 1 and 3). The hand rolls "up and over Finger 5" to start the counterclockwise circle. Finger 5 must remain tall and support the arch of the hand. It is impossible to play a correct circle with a flat Finger 5. Encourage the student to work up the tempo gradually. Try employing a slow, medium, fast practice strategy with the metronome (e.g. 72, 84, 96) to build endurance and speed.

Romance (p. 46 - 47)

- Composer: Renaud de Vilbac
- Key: G Major
- Texture: Melody with accompaniment

The lyrical RH in this piece is paired with a LH accompaniment pattern that is slightly different than students have experienced in their technique work, but has similarities to Alberti Bass. It will benefit the student to use rotation between the alternating LH notes and stay close to the bottom of the key to keep the dynamic quieter than the melody line. I typically use this piece to reinforce the concept that the LH is in a supporting role to the RH. The LH must still play musically and help build the volume and intensity when necessary, but it does not “take over” center stage from the RH and only enhances it.

The RH has repeated notes that should be played with appropriate melodic direction (e.g. measure 1 into measure 2). Show the student how repeated notes can still sound somewhat legato if the finger stays close to the bottom of the key rather than lifting all the way out between notes. Encourage students to practice without pedal to be sure they are creating a true *legato* articulation without the help of the foot.

Station 3 (p. 48 - 49)

- Composer: Juan Cabeza
- Key: C Major
- Texture: Pattern

Key concepts in this piece are playing a repeating rhythm with consistency, releasing the RH on the sixteenth rests, and alternating between the LH and RH with seamless transitions. The LH carries the melody and should be emphasized. When introducing the piece, ask students to read the LH first and practice shaping the phrases. Before playing the RH, ask the student to analyze the pattern (shifting root position chords). Once this is recognized, the piece will be easy to learn and memorize. Due to the extremely patterned nature of this piece, you may encourage a student who needs an extra challenge to transpose it to G Major.

Unit 3: Theory

- **Rhythm: Sixteenth Note Combinations** (p. 40)
- **Key of G Major: Key Signature and Primary Chords** (p. 41 - 44)
- **G Major Chord Progression** (p. 45)

Unit 3: Sight Reading & Rhythm Exercises

Exercise	Key	Meter	Texture
1	G Major	2/4	Counterpoint
2	G Major	3/4	Waltz Bass Accompaniment
3	G Major	4/4	Pattern/Scalar
4	G Major	3/4	Chorale
5	C Major	2/4	Pattern/Counterpoint
6	G Major	3/4	Waltz Bass Accompaniment
7	G Major	4/4	Chorale
8	G Major	2/4	Counterpoint
9	A Minor	4/4	Alberti Bass Accompaniment
10	G Major	3/4	Pattern/Scalar
11	C Major	2/4	Blocked Chord Accompaniment
12	G Major	4/4	Counterpoint
13	G Major	3/4	Waltz Bass Accompaniment
14	A Minor	2/4	Chorale

UNIT 4

KEY EMPHASIS: E MINOR

Technique

E Minor Scale: LH and RH (p. 50 - 51)

- These pages include the three forms of the E Minor Scale printed on the staff in quarter notes, as well as charts to check off the scale repetitions. Check off one box in the chart after all three forms of the minor scale have been played correctly.
- Students are encouraged to play each scale in one octave of quarter notes, two octaves of eighth notes, and three octaves of triplets. Since the triplet variation is somewhat new, it may be helpful to ask students to work on triplet scales slowly without the metronome before including them with the other rhythmic values.
- It may be difficult for some students to transition between the eighth notes and triplets. If so, ask them to pause briefly after the eighth notes and audiate the triplets before starting to play (they can also say “tri-p-let” or a three syllable word like “blue-ber-ry” with the metronome).
- Although these pages are useful to introduce the different forms of the scale, the student should ultimately memorize each scale (thinking of them conceptually) rather than continually rely on the notation.
- An extra scale variation is included at the bottom of p. 51. This is a rhythmic variation that groups notes by two: I like to call it “long-short” or “swing eighths.” I ask students to apply this rhythm using two octave scales.

E Minor Arpeggio: RH and LH (p. 52)

- The arpeggios are written in two octaves of triplets. Students are encouraged to play them with *non legato* and *legato* articulation.
- In addition to E Minor, students are to play the arpeggios in previously learned keys (C Major, A Minor, G Major).

E Minor Chords: Inversions and Progression (p. 53)

- There are no fingerings printed on the blocked inversions, but have students add them if desired. The important thing is knowing where finger 2 plays in the middle of a chord (RH 1st inversion and LH 2nd inversion). All other chords use finger 3 in the middle.
- Listen for smooth transitions between the chords, and for all the notes to sound together.

Accompaniment Pattern: Stride Bass (p. 54)

- This is a new accompaniment pattern that students will also be using in their repertoire and sight reading cards. Two versions are introduced: the first version uses a single note on the strong beats and an interval on the weak beats. The second version has an interval on the strong beats and a single note on the weak beats.
- The exercises are introduced in E Minor, and students are directed to transpose them to previously learned keys.
- The exercises are to be played with *non legato* and *legato* articulation.

Hanon No. 4 (p. 55)

- This page contains Hanon No. 4 in the original form. Students are asked to learn the exercise slowly, using a small wrist roll on each note.
- When the speed is increased, the wrist motion should be minimized. The fingers stay close to the surface of the keys and should not be “overworked.”
- A PDF with an accompaniment is available on the Piano Safari website.

Variations on Hanon No. 4 (p. 56)

Students apply the same variations to Hanon No. 4 as they did to Hanon No. 1.

- **Variation 1:** Hot Potato Butter Melting
- **Variation 2:** Butter on my Hot Potato
- **Variation 3:** Baked Potato

A PDF with accompaniments is available on the Piano Safari website.

UNIT 4

KEY EMPHASIS: E MINOR

Repertoire

Whirling Snowflake Waltz (p. 57 - 59)

- Composer: Julie Knerr Hague
- Key: E Minor
- Texture: Melody with Waltz Bass

For pieces like this one that use a LH accompaniment pattern with a RH melody throughout, I typically ask the students if they would like to begin by analyzing and blocking the LH, or reading through the RH melody. Either option is beneficial, but be sure you cover both before the student plays HT.

In the RH, work with the student on feeling the opening melodic figure (m. 3 - 4) under one larger gesture. Drop into the first note (E) and lift out of the last note (E one octave above). Similar gestures should be applied in the following measures with slurs (e.g. measures 5- 6). In the middle section beginning at measure 19, the student may use the wrist and arm to roll into the harmonic intervals. This will improve the tone quality and control. For the resolution to E at the end of each phrase group, play Finger 1 with a quiet release. It may be a challenge for some students to find the position for the final chords in m. 57 without a pause. It is helpful to point out the connection between the hands. Both the RH and LH have a harmonic 2nd between A and B. The D# is the top note of the RH chord and the bottom note of the LH chord. It “frames” the A and B. Ask the student to practice finding this chord by starting with their hands in their laps and then “jumping” immediately into position at your command.

Tell a Joke Op. 117, No.7 (p. 60)

- Composer: Cornelius Gurlitt
- Key: C Major (with transposition to A Minor, G Major, and E Minor)
- Texture: Melody with Stride Bass

The focus in this simple piece is to practice the Stride Bass accompaniment pattern, and to transpose to previously learned keys. For ease of transposition, ask the student to analyze the LH before playing. Direct the student to pay close attention to the mixed articulation between the hands. The RH is detached and the LH has a *legato* indication.

100 Progressive Recreations, No. 93 (p. 61)

- Composer: Carl Czerny
- Key: G Major
- Texture: Melody with Stride Bass

(100 Progressive Recreations, Continued)

Notice how the Stride Bass accompaniment pattern in this piece is the reverse of the LH in “Tell a Joke.” This time, the LH plays a single note on the strong beats and interval on the weak beats. Draw the student’s attention to the change in LH texture in the third line. At first, this may look intimidating, but it is actually simple once students understand how to hold the LH quarter note on beat 1 under the added G on the second half of the beat. Demonstrate this for students so they can hear the more-less sound of the two note slur. Musically speaking, the dramatic moment in this piece is the build to the fermata in m. 12. Show students how slowing down while adding a *crescendo* increases the intensity.

The Daring Rescue (p. 62 - 63)

- Composer: Anton Diabelli
- Key: E Minor
- Texture: Duet

This student/student duet is full of drama and fire. To experience the full benefit, it needs to be performed with speed and vitality. **Primo:** Identifying the different textures will help students decode this piece. It begins with imitation between the hands (m. 1- 4) and moves to parallel motion (m. 5 -8). There is a measure with contrary motion (m. 11) just before a parallel motion conclusion. **Secondo:** A challenge will be to keep the RH soft despite the many repeated notes. The wrist should be supple (not locked) and the motion on the repeated notes small and close to the key bottom. The secondo part provides the driving rhythm that gives the piece its energy and forward motion.

Melody in G Major (p. 64 - 65)

- Composer: Jean-Baptiste Duvernoy
- Key: G Major
- Texture: Melody with Alberti Bass

The LH accompaniment is marked “*sempre legato.*” A challenge for the student will be to lift the RH between phrases while the LH maintains the legato. I encourage my students to learn this HS, with the RH melody first. Once the articulation of the melody is understood, we work on putting the hands together phrase by phrase. Add pedal once the coordination and articulation between the hands is established.

Autumn Mist (p. 66 - 67)

- Composer: Christopher Fisher
- Key: A Minor
- Texture: Melody with modified Alberti Bass

Use the melody line of this lyrical piece to work on expressive playing with your student. Demonstrate dropping into the initial notes of phrases slowly with a beautiful tone quality, ensuring students will follow your lead and play to the bottom of the key. The LH remains quiet throughout the piece, providing a constant and steady accompaniment for the RH. It should be practiced alone until it feels automatic. Add pedal as a last step, after the student has control over the tone, phrasing, and balance between the hands.

Unit 4: Theory

- **Key of E Minor: Scales** (p. 53 - 54)
- Natural, Harmonic, and Melodic
- **E Minor Primary Chords** (p. 55 - 57)
- **E Minor Chord Progression** (p. 58)
- **Harmonization: G Major & E Minor** (p. 59)
- Using blocked chords, harmonize a melody using the Primary Chords

Unit 4: Sight Reading & Rhythm Exercises

Exercise	Key	Meter	Texture
1	E Minor	4/4	Counterpoint
2	E Minor	3/4	Scalar
3	E Minor	2/4	Pattern
4	C Major	4/4	Stride Bass Accompaniment
5	E Minor	3/4	Counterpoint
6	E Minor	2/4	Alberti Bass Accompaniment
7	E Minor	4/4	Chorale
8	C Major	4/4	Pattern
9	E Minor	2/4	Stride Bass Accompaniment
10	E Minor	4/4	Scalar
11	G Major	3/4	Waltz Bass Accompaniment
12	E Minor	2/4	Counterpoint
13	A Minor	4/4	Pattern
14	E Minor	3/4	Waltz Bass Accompaniment

UNIT 5

KEY EMPHASIS: F MAJOR

Technique

F Major Scale: RH and LH (p. 68)

- This page includes the F Major Scale printed on the staff in quarter notes, as well as charts to check off the scale repetitions for the RH and LH.
- After the 2 octave scale is learned, students should play one octave of quarter notes, two octaves of eighth notes, and three octaves of triplets without a pause at the rhythm change.
- Block the fingering groups as directed, and draw the student's attention to the different RH fingering (the group of four comes before the group of three).

Scale Variation: Sixteenth Notes (p. 69)

- At this point, students will begin to play scales in four octaves of sixteenth notes. This variation should be started only if fingerings and tempo are secure when they play scales using the other rhythmic values (quarter, eighth, triplet).
- Before trying a sixteenth note scale with the metronome, students need to feel where the strong beats fall. Play the scale for the student first, as they clap, tap, or walk on the first note of every four note group.
- Next, ask the student to play HS while they tap their alternate hand (or foot) on the first note of every four note group. Once they can accomplish this with consistent fingerings and rhythm, add the metronome (I usually have my students practice with just the tap on the beat for the first week, and add the metronome the second or third week).

F Major Arpeggio: RH and LH (p. 70)

- The arpeggios are written in three octaves of triplets. Students are encouraged to play with *non legato* and *legato* articulation.
- In addition to F Major, students are to play the arpeggios in previously learned keys (C Major, A Minor, G Major, E Minor).

F Major Chords: Inversions and Progression (p. 71)

- Fingerings are not printed on any of the chords, but have students add them if desired. The important thing is knowing where finger 2 plays in the middle of a chord (RH 1st inversion and LH 2nd inversion). All other chords use finger 3 in the middle.
- Listen for smooth transitions between the chords, and for all the notes to sound together.

Broken Chord Accompaniment Pattern (p. 72)

- This is the final accompaniment pattern introduced in this book. It is introduced in F Major, and the student is directed to transpose it to previously learned keys as well.
- It is extremely important to teach students to use circular motion as they play this LH pattern. Circular motion groups the notes under one larger gesture. For each three note group, roll up and over finger 5. The fingers stay close to the surface of the keys, and the circular motion is fairly small. If the motion is too large, the student will not maintain control over the tone and evenness.

Variations on Hanon No. 4 (p. 73)

Students apply the same variations to Hanon No. 4 as they did to Hanon No. 1.

- **Variation 4:** Sweet Potato
- **Variation 5:** Salty French Fries
- **Variation 6:** Gravy on my Mashed Potatoes

A PDF with accompaniments is available on the Piano Safari website.

UNIT 5

KEY EMPHASIS: F MAJOR

Repertoire

Arietta Op. 149, No. 5 (p. 74 - 77)

- Composer: Anton Diabelli
- Key: C Major
- Texture: Teacher/Student Duet

This lovely duet is written with a 6/8 time signature, which is the first presentation of this meter in Level 3. The melody in the student part (Primo) is written in parallel motion, which makes it easier for students to focus attention on the new meter. To help students gain the correct feel of 6/8, play the Secondo (or the Primo) for the student as they clap and/or sway on the strong beats (dotted quarter note beat).

The duet also has frequent and dramatic dynamic changes, which add variety and interest. Although the student part begins with a *piano* dynamic, direct them to play to the key bottom with a singing tone since the Primo carries the melody throughout the piece.

Cavatina: ABC du Piano, Melody 21 (p. 78 - 79)

- Composer: Felix Le Couppey
- Key: C Major and F Major
- Texture: Melody with Broken Chord accompaniment

This lilting piece in 6/8 meter uses both broken and blocked chords. It also contains a key change at m. 9. I suggest asking students to practice the RH melody alone to work on feeling each small phrase under one larger gesture. A small lift should be added at the end of each phrase to allow the music to “breathe.”

Tarantella (p. 80 - 81)

- Composer: Frank Lynes
- Key: A Minor
- Texture: Melody with Blocked Chord accompaniment

This piece is decidedly etude-like. It is exciting, fast, and full of energy. When introducing it to students, I always have them try the repeating three note figure using fingers 3 2 1 (e.g. the three note group that begins on the second full beat of m. 1) starting at the top of the piano and coming most of the way down. It doesn't matter which notes they begin or end on. The goal is that they get the pattern “in their hands.” Sometimes I even have them start slowly and increase the speed, or start quickly and reduce the speed. The main idea is that they gain control over the pattern. Once students are comfortable with this preliminary exercise, we find the exact pattern in the score and apply it in context.

Picnic by the Seine Op.176, No. 8 (p. 82 - 83)

- Composer: Jean-Baptiste Duvernoy
- Key: F Major
- Texture: Melody with Stride Bass

This piece begins and ends with a carefree, cheerful melody that is contrasted in the middle with a energetic and accented theme. I usually introduce the RH to students first, making sure they feel comfortable with fingering in the chromatic sections. Also, we take time identifying the repeating phrases (there are quite a few)! Model how to lift between phrases during the shift to a new position so that the hand does not contract (e.g. measures 2 - 3).

Song Without Words (p. 84 - 85)

- Composer: Fritz Spindler
- Key: A Minor
- Texture: Melody with Broken Chord accompaniment

This piece has a lyrical RH over LH accompaniment. A focus with the student should be playing with a *cantabile* RH, and keeping it in appropriate balance with the LH. After the piece is learned HT, ask the student use a practice strategy that works on balance: play the RH *forte* and the LH silently on the key surface. This initial exaggeration will make it easier for the student bring the melody and accompaniment back into correct balance.

In m. 25, the LH plays a series of two-note slurs. The student should practice these alone, listening for gentle releases off the second note of each slur.

Unit 5: Theory

- **Rhythm: 6/8 and 3/8 Time Signature** (p. 67)
- **F Major: Key Signature and Primary Chords** (p. 68 - 71)
- **F Major Chord Progression** (p. 72)

Unit 5: Sight Reading & Rhythm Exercises

Exercise	Key	Meter	Texture
1	F Major	2/4	Pattern
2	F Major	6/8	Broken Chord Accompaniment
3	F Major	4/4	Scalar
4	F Major	3/8	Chorale
5	E Minor	3/4	Counterpoint
6	F Major	6/8	Broken Chord Accompaniment
7	F Major	2/4	Chorale
8	C Major	6/8	Imitation/Counterpoint
9	A Minor	4/4	Stride Bass Accompaniment
10	F Major	3/8	Blocked Accompaniment
11	G Major	4/4	Alberti Bass Accompaniment
12	A Minor	6/8	Counterpoint
13	F Major	2/4	Chorale
14	F Major	6/8	Broken Chord Accompaniment

UNIT 6

KEY EMPHASIS: D MINOR

Technique

D Minor Scale: LH and RH (p. 86 - 87)

- These pages include the three forms of the D Minor Scale printed on the staff in quarter notes, as well as charts to check off the scale repetitions. Check off one box in the chart after all three forms of the minor scale have been played correctly.
- Students are encouraged to play each scale in one octave of quarter notes, two octaves of eighth notes, three octaves of triplets, and four octaves of sixteenths. Since the sixteenth note variation is somewhat new, it may be helpful to ask students to work on sixteenth note scales slowly without the metronome before including them with the other rhythmic values.
- Although these pages are useful to introduce the different forms of the scale, the student should ultimately memorize each scale (thinking of them conceptually) rather than continually rely on the notation.
- An extra scale variation is included at the bottom of p. 87. This is a rhythmic variation that groups notes by four. A challenge with this variation is to play the correct fingerings, since the rhythmic groups are in fours and the scale fingering is in groups of three and four.

D Minor Arpeggio: RH and LH (p. 88)

- The arpeggios are written in three octaves of triplets. Students are encouraged to play with *non legato* and *legato* articulation.
- In addition to D Minor, students are to play the arpeggios in previously learned keys (C Major, A Minor, G Major, E Minor, F Major).

D Minor Chords: Inversions and Progression (p. 89)

- Listen for smooth transitions between the chords, and for all the notes to sound together.

Accompaniment Patterns: All Keys (p. 90)

- These charts provide a summary of all the accompaniment patterns introduced in Piano Safari for the Older Student Level 3, in every key the students have learned.
- I usually have students practice one or two accompaniment patterns per week, (all keys) in addition to their usual scales and inversions.

Double Thirds (p. 91)

- Have students play the first exercise *non legato*, from the forearm, with a vigorous sound. The hand and arm should align behind the fingers that are playing. Finger joints must remain firm, and the 5th finger and thumb play on the corner tip.
- The second exercise is to be played *legato* with a small wrist roll on each note.

UNIT 6

KEY EMPHASIS: D MINOR

Repertoire

The Midnight Gallop Op. 82, No. 65 (p. 92 - 93)

- Composer: Cornelius Gurlitt
- Key: D Minor
- Texture: LH melody with RH accompaniment

This piece is important pedagogically because it provides a vital technical and musical concept: playing a LH melodic line against a quiet RH accompaniment. I always begin by teaching students the LH melody. Model each phrase by playing it for the student and asking them to copy your phrasing and inflection. Shape the opening phrase (m. 1 - 3) with a crescendo while ascending and a diminuendo while descending. Although it is not marked in the score, I like to teach student to play the following phrase (m. 3 - 5) *forte*, with a great amount of drama. This dynamic contrast continues in a similar way throughout this piece.

One of the challenges in this piece is to keep the constant RH repeated notes quiet so they don't overpower the LH. The technical solution is to keep the hand very close to the bottom of the keys. The wrist should remain loose, not locked. The repeated movement is small. A large movement will slow students down and make the repeated notes too loud. Add pedal as a last step. It will be helpful to practice the LH alone with the pedal as well.

Chromatic Rag (p. 94 - 95)

- Composer: Christopher Fisher
- Key: F Major
- Texture: Melody with Stride Bass

This piece is composed with a distinct form: Introduction, A Section, B Section, A Section, Coda. It is helpful break the piece down and label each part with students so they are able to tackle it. I usually teach the Introduction and Coda first since they are quite similar, and I ask students to compare them. The chromatic scale is used here, which students learned in Unit 4 of Technique Book 3 (p. 52-53).

The RH of the A section has some tricky passages. Students should be comfortable with RH alone before adding the LH accompaniment. In particular, review the phrase at m. 7 before the student takes the piece home for a week of practice. The key to this passage is to keep the hand up in between the black keys, and the thumb on the corner tip to hold up the hand. Do not allow the student to twist the hand or arm. The B section is in D Minor, the relative minor key. Help students discover this connection between the keys in the A and B sections.

Sonatina Op. 214, No. 2 (p. 96 - 97)

- Composer: Cornelius Gurlitt
- Key: D Minor
- Texture: Melody with Broken Chord accompaniment

This piece uses the Broken Chord accompaniment, which students should be very familiar with at this point. The LH chords move out of the standard chord progression chords, however, so I always review this with the student when I introduce the piece. Ask them to name the lowest note of each three note group, (noticing the stepwise movement) and then block the chords with the LH alone. The coordination of the hands may present a challenge in places (e.g. measures 6 - 7). Sometimes I have students draw vertical lines between the RH and LH notes to show where they align.

Lesson No. 4: Instructions for the Pianoforte (p. 98)

- Composer: Johann Baptist Cramer
- Key: C Major
- Texture: Pattern/Counterpoint

Although not exact in terms of pitch, the hands imitate each other rhythmically throughout the piece. I suggest that students practice this etude HS, and then play only the sixteenth note passagework, passing from hand to hand (e.g. RH m. 9, LH m. 10, RH m. 11, LH m. 12). Always overlap the hands (play HT) on beat one of each measure when practicing in this manner.

Sonatina Op. 39, No. 1, Movement 1 (p. 99 - 101)

- Composer: Frank Lynes
- Key: C Major
- Texture: Melody with accompaniment

This Sonatina is full of technical patterns students have already learned. I like to introduce it by playing for students, asking them to watch and listen for scales, inversions, and accompaniment patterns. We then go to the score and find these patterns. Some students like to label them. Also, take time to identify the form of the piece (ABA) and talk about the typical structure of Sonatas and Sonatinas.

This piece works well with the slow, medium, fast practice strategy. After students work on the piece for a week or two and have the notes and rhythms learned, I assign metronome ranges for them to work with. For example, starting with the metronome at 60, students practice until they can play consistently without hesitations (you can also set the metronome at 120 if it is easier for them to work with the eighth note beat). To find the medium tempo, I always set the performance speed first, for example, quarter note = 100. This means the medium tempo will be around quarter note = 80. Students will likely need to add some metronome tempos between these ranges to build up to the next speed.

When the piece is mastered at the fastest speed, I still ask students to practice the slow and medium tempos. This keeps the piece “clean” and in good shape. I’m sure we’ve all experienced the messiness that can happen if a piece is only played at the top tempo. Slow practice is essential!

Arabian Air: ABC du Piano, Melody 28 (p. 102 - 103)

- Composer: Traditional, arr. Felix Le Couppey
- Key: A Minor
- Texture: Counterpoint

The melodic material in this piece will be familiar to many students. The RH has several shifts of position throughout. Direct students to play RH alone, lifting at the end of each phrase group, and taking note of the position changes. Mark them in the score if desired. Make sure the lifts at the end of each phrase are unaccented.

It will be helpful for students to play the LH alone as well, since it is quite active. Be sure they take note of the rests, as these often aid the shift to a new position.

Due to the amount of activity in both hands, most students will benefit from learning to play HT in small sections, a phrase at a time.

Unit 6: Theory

- **Key of D Minor: Scales** (p. 80 - 81)
- Natural, Harmonic, and Melodic
- **D Minor Primary Chords** (p. 82 - 84)
- **D Minor Chord Progression** (p. 85)
- **Composition: F Major & D Minor** (p. 86)

Unit 6: Sight Reading & Rhythm Exercises

Exercise	Key	Meter	Texture
1	D Minor	4/4	Counterpoint
2	D Minor	3/8	Waltz Bass Accompaniment
3	D Minor	3/4	Scalar
4	D Minor	6/8	Pattern
5	C Major	3/4	Melody with accompaniment
6	F Major	2/4	Stride Bass Accompaniment
7	D Minor	4/4	Chorale
8	D Minor	3/8	Counterpoint
9	A Minor	4/4	Stride Bass Accompaniment
10	D Minor	6/8	Melody with blocked accompaniment
11	D Minor	2/4	Alberti Bass Accompaniment
12	E Minor	6/8	Counterpoint
13	D Minor	4/4	Chorale
14	G Major	3/8	Broken Chord Accompaniment

UNIT 7

REVIEW

Technique

Technique Extravaganza (p. 104 - 111)

- This piece is truly an “extravaganza” of the technical patterns students have learned throughout the course of this book.
- After an initial contrary motion scale in C Major, students progress through the following system:
 - C Major Chord Progression, HT
 - C Major Scale, LH
 - A Harmonic Minor Scale, RH
 - C Major Inversions, LH
 - A Minor Inversions, RH
 - F Major Chord Progression, HT
 - F Major Scale, LH
 - D Harmonic Minor Scale, RH
 - F Major Inversions, LH
 - D Minor Inversions, RH
 - G Major Chord Progression, HT
 - G Major Scale, LH
 - E Harmonic Minor Scale, RH
 - G Major Inversions, LH
 - E Minor Inversions, RH
- The piece concludes with another contrary motion scale in C Major, and the C Major Inversions HT.
- Rather than play from the score, I sometimes have students write out the “map” of the piece on an index card and play from that. For example, from the list above, you will see there is a distinct pattern for each key area. They can summarize this on a card, if desired, rather than deal with all the page turns.
- Students should work on this piece until it is fast and fluent.

UNIT 7

REVIEW

Repertoire

Sunrise Over the Yangtze (p. 112 - 125)

- Composer: Christopher Fisher
- Key: A Minor
- Texture: Pattern/melody with accompaniment

This evocative piece is a joy to teach and play. The opening measures (1 - 3) use the extreme ranges of the piano. Experiment with the sound and talk about how the opening sets the mood for what is to come. The score is marked *piano* to *forte*, but also try the reverse to see what appeals to the student. Definitely add a dramatic *ritardando* and a fermata.

I like to call the theme that begins at measure 4 the “river” theme since it is written with a flowing, repetitive figure. The student should use circular motion whenever this passage appears, rolling up and over finger 5.

The theme with the 4ths (starting at m. 6) sounds like a gong, or chimes. It should be played with strong tone, from the forearm.

The middle section begins at measure 26. Work with the students on adding phrase shape and rubato to this hauntingly beautiful melody line. Also, ask students to practice the LH accompaniment alone before playing HT. Drop into the lowest note, keep the wrist low, and roll out of the top note. This will connect all the notes into one larger gesture. I usually ask students to work this piece by section until all technique is mastered and the notes are secure. As a final performance tempo, play the entire piece around quarter note = 116.

Chant des Chasseurs Tyroliens Op. 24 (p. 116 - 117)

- Composer: Felix Dumont
- Key: C Major
- Texture: Melody with Alberti Bass

This piece has a lively and cheerful nature. It uses the same rhythmic figure (eighth with two sixteenths) as the Lynes Sonata on p. 99. The RH is organized in groups of three note slurs. Release the last note of each slur lightly with *staccato* articulation.

The LH in m. 9 - 12 has a sustained LH 5th finger under repeated eighth notes. Balance the hand to hold this note rather than “pressing” with tension.

Arabesque Op. 100, No. 2 (p. 118 - 119)

- Composer: Fredrich Burgmuller
- Key: A Minor
- Texture: Melody with accompaniment

This well-known piece alternates which hand plays the melody. The RH begins and ends the piece in the melodic role with short bursts of fast passagework that fit under the hand. Make sure students use the last *staccato* note of each short group to propel them to the new position. They should use a slight “up” wrist off the last note to accomplish this.

The LH has the melodic role in the middle section of the piece. It is typically more difficult for the LH to navigate these 16th note passages than it is for the RH. I ask my students to work with the metronome with LH alone and build up the speed gradually. The piece can only go as fast as the middle section! Again, the *staccato* note at the end of each fast group should help students move to the next position with energy and ease.

Valse Melancolique (p. 120 - 121)

- Composer: Christopher Fisher
- Key: E Minor
- Texture: Melody with Waltz Bass

This lyrical waltz provides ample opportunity for playing musically and adding *rubato*. Students should work to feel each RH phrase as one large gesture by dropping into the first note, passing the weight from finger to finger, and lifting out of the last note. I usually ask students to practice RH alone first, and then add it to a blocked LH. The next step is to play as written without pedal, and finally, add HT with pedal as the final step. Students should feel free to take plenty of time at the m. 39 fermata. This becomes a dramatic moment when a *crescendo* is added beforehand. In the last line, students may stretch out the ascending arpeggiated figure to its fullest extent.

Unit 7: Theory

- **Summary: Scales and Chords in All Keys** (pg. 94 - 95)

Unit 7: Sight Reading & Rhythm Exercises

Exercise	Key	Meter	Texture
1	C Major	3/4	Counterpoint
2	A Minor	6/8	Waltz Bass Accompaniment
3	G Major	2/4	Scalar
4	E Minor	6/8	Pattern
5	F Major	4/4	Melody with accompaniment
6	D Minor	3/8	Broken Chord Accompaniment
7	C Major	3/4	Chorale
8	A Minor	6/8	Counterpoint
9	G Major	2/4	Stride Bass Accompaniment
10	E Minor	6/8	Counterpoint
11	F Major	4/4	Stride Bass Accompaniment
12	D Minor	3/8	Counterpoint
13	C Major	3/4	Chorale
14	A Minor	6/8	Broken Chord Accompaniment