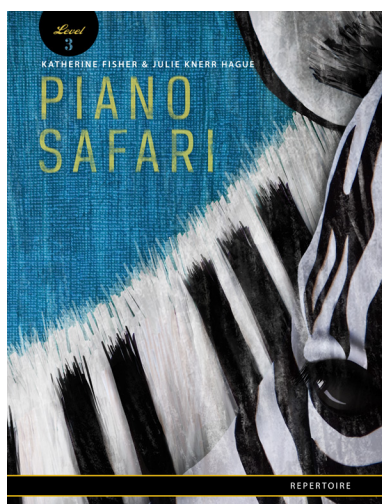
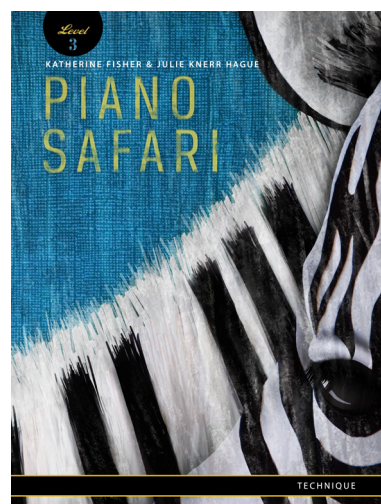


PIANO SAFARI® LEVEL 3

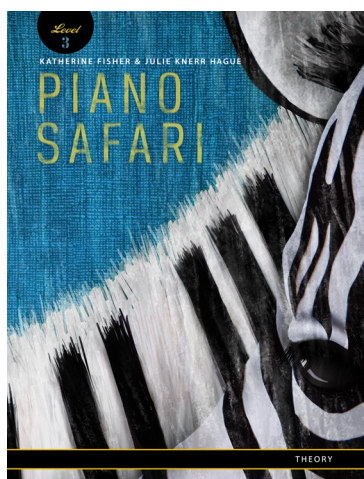
TEACHER GUIDE



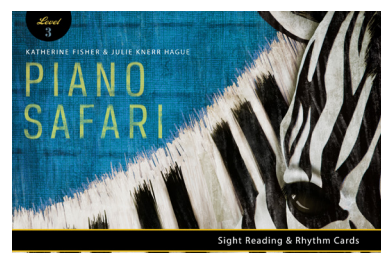
Repertoire Book 3



Technique Book 3



Theory Book 3



Sight Reading &
Rhythm Cards Level 3

LEVELING AND ORGANIZATION

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

The repertoire in each of the seven units centers around certain key areas. For example, Unit 1 focuses on the key of C Major, so all of the pieces 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 also 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

Technique Book 3 contains standard technical exercises such as scales, chord inversions, and chord progressions. It also includes special exercises that address specific technical gestures and patterns. Examples of special exercises are the chromatic scale and one octave arpeggios with circular motion. The exercises in each unit center around key areas that correspond with the other Level 3 materials. Substantial review and reinforcement of each key area is built into the design of the book.

Theory Book 3 begins with an introduction that reviews the main concepts introduced at the end of Piano Safari Level 2. It then covers the basics of chord analysis and harmonization in the same key areas as the other Level 3 materials.

The **Sight Reading & Rhythm Cards** for Level 3 provide four measure reading examples that cover the same key areas as the other Level 3 materials. The reading examples are composed with different textures such as melody with accompaniment, counterpoint, chorale, and pattern. Rhythm tapping exercises are included at the bottom of each card. Analysis questions at the top of each card connect theory concepts with reading.

UNIT STUDY

The Level 3 materials work together to provide reinforcement for each concept presented and are organized as unit studies. Rather than moving in order from page to page through a unit, the teacher may create a balanced assignment of **Technique**, various types 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.

For more detail on how the materials in Level 3 correlate, download the **Level 3 Correlation Chart** found on the Piano Safari website.

SAMPLE ASSIGNMENT FROM UNIT 1

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

Book	Exercise/Piece	Page	Assignment
Technique	C Major Scale: LH C Major Scale: RH	6 - 7	Each hand: <ul style="list-style-type: none"> Block fingering groups Color code the fingering groups
Technique	Climbing Up	8	With the metronome on, play the tempos on the ladder rungs. Color in each rung when the tempo is successfully completed.
Sight Reading Cards	Card L.1 - L.3		Answer the analysis questions. Play/tap the melody and rhythm three times correctly and mark with checks to represent each successful repetition.
Theory	Key of C Major: Scales and Triads	18 - 21	Complete pages at home (teacher will pre-view the main concepts during the lesson)
Repertoire	Kinetic Etude (New piece)	18 - 19	Label (or point at and say) the bass note of each LH triad. Learn the entire piece slowly and pay close attention to the articulation.
Repertoire	Summertime (Review piece from Introduction)	14 - 15	Play in C Major, listening for balance and phrasing. Transpose to other Pentascale positions and keep a list of the keys you learn.
Repertoire	Somber Procession (Review piece from Introduction)	16 - 17	Memorize and refine.

PRACTICE EXPECTATIONS

When my Level 3 students ask how long to practice each day, I tell them to thoroughly practice all elements of the assignment rather than set a specific amount of time. With this said, a reasonable expectation at this stage of study is at least 45 minutes of practice, five to six days per week. This is what I had in mind as I designed the sample assignment.

Second Week's Assignment in Unit 1

Book	Exercise/Piece	Page	Assignment
Technique	C Major Scale Tempo Chart	13	Play each hand five times using the tempos marked at the top of the chart. Check off the boxes to track your progress.
Technique	C Major Chord Inversions LH and RH	14 - 15	<ul style="list-style-type: none"> Complete the "Mark" section. Play each hand three times in a row, working for fluency and watching for correct fingerings.
Sight Reading Cards	Card L.4 - L.6		Answer the analysis questions. Play/tap the melody and rhythm three times correctly and mark with checks to represent each successful repetition.
Theory	C Major Chord Inversions	22 - 24	Complete pages at home (teacher will preview the main concepts during the lesson)
Repertoire	Canyon Sunset (New piece)	20 - 21	<ul style="list-style-type: none"> Analyze before playing (instructions found in "Practice Suggestions" pg. 21) Learn slowly without pedal. Listen for the notes in each chord to sound together. Add pedal.
Repertoire	Kinetic Etude	18 - 19	The practice focus this week is to build speed and fluency. Work with the metronome at slow, medium and fast tempos.
Repertoire	Summertime Somber Procession	14 - 15 16 - 17	Review

GENERAL PRINCIPLES

A well rounded assignment contains a healthy mix of technique, sight reading, theory, new repertoire, and review pieces. Students work within a unit and review concepts from the previous unit to fill out the assignment and their practice time. This provides both challenge (newer concepts and pieces) and review of past concepts that will solidify learning and build mastery.

- 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 2: Waltz Bass
- Unit 3: Stride Bass
- Unit 5: Broken Chord Bass

Accompaniment Pattern Examples:

1. Alberti Bass

Excerpt from p. 30 "The Dance of the Merry Seahorse" by Julie Knerr Hague

The musical notation shows a piano accompaniment in 4/4 time. The right hand (treble clef) features a melody with a half note G4, followed by a quarter rest, then a quarter note A4, a quarter note G4, a quarter note F4, and a quarter note E4. The left hand (bass clef) plays a continuous Alberti Bass pattern: a quarter note G3, a quarter note A3, a quarter note F3, and a quarter note E3. The dynamic marking *mf* is present in the right hand, and the articulation *legato* is in the left hand.

Excerpt from p. 30 "The Dance of the Merry Seahorse" by Julie Knerr Hague

2. Waltz Bass

Excerpt from p. 56 "Whirling Snowflake Waltz" by Julie Knerr Hague

The musical notation shows a piano accompaniment in 3/4 time. The right hand (treble clef) features a melody with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The left hand (bass clef) plays a continuous Waltz Bass pattern: a quarter note G3, a quarter note A3, and a quarter note B3. The dynamic marking *mf* is present in the right hand.

Excerpt from p. 56 "Whirling Snowflake Waltz" by Julie Knerr Hague

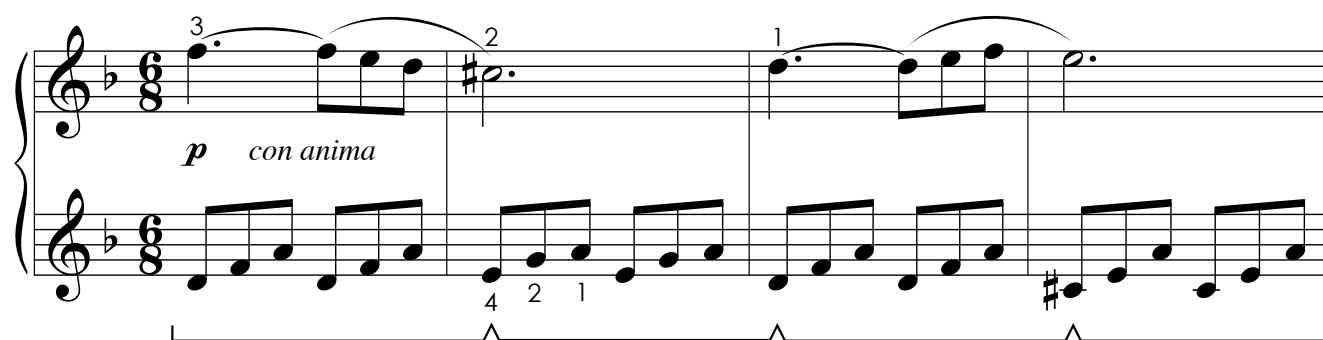
3. Stride Bass

Excerpt from p. 78 - 79 "Picnic by the Seine" by Duvernoy

The musical notation shows a piano accompaniment in 4/4 time. The right hand (treble clef) features a melody with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The left hand (bass clef) plays a continuous Stride Bass pattern: a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The dynamic marking *p dolce* is present in the right hand, and the articulation *legato* is in the left hand.

Excerpt from p. 78 - 79 "Picnic by the Seine" by Duvernoy

4. Broken Chord Bass

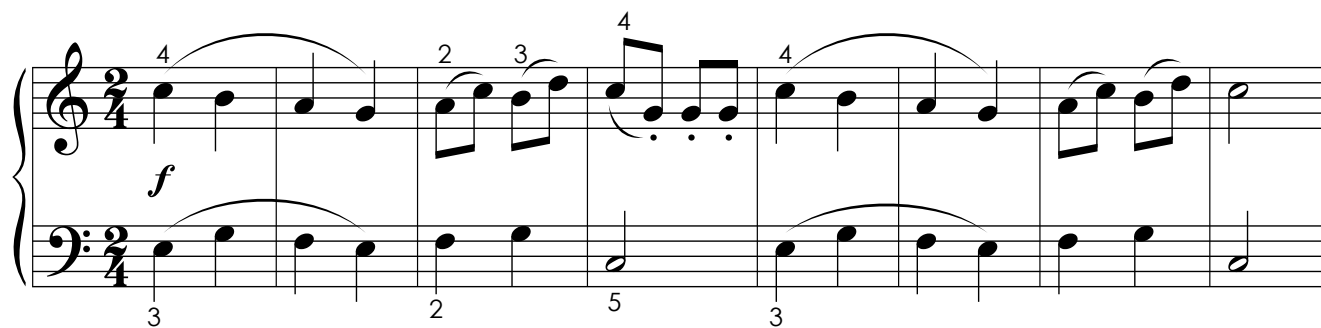


Excerpt from p. 88 - 89 "Sonatina Op. 214, No. 2" by Gurlitt

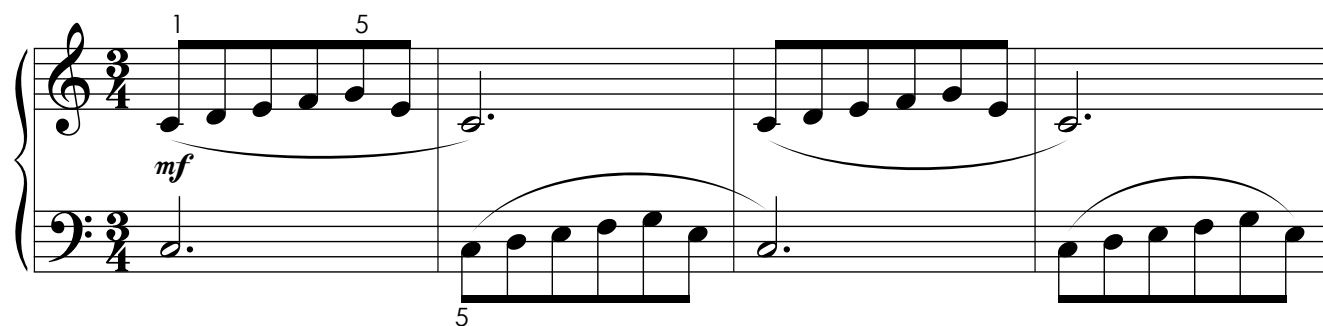
It is important to draw the student's attention to the accompaniment pattern used in the piece and also discuss the technical principles that are essential to playing the pattern with control and even tone. The technical suggestions are presented in Technique Book 3.

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.



Excerpt from p. 24 "Bagatelle" by Reinagle



Excerpt from p. 90 - 91 "Etude No. 6" by Carr

Parallel Motion Texture

8va-

p

3

3

This musical excerpt is in 3/4 time. The right hand (treble clef) features a melody of eighth notes with a triplet of three eighth notes in the first measure, followed by a half note. The left hand (bass clef) plays a similar eighth-note pattern, also starting with a triplet. The texture is characterized by parallel motion between the two hands. A dashed line labeled '8va-' is positioned above the right-hand staff.

Excerpt from p. 7 "Scherzo and Trio Op. 149, No. 6" by Diabelli

8va-

f

1

5

This musical excerpt is in 4/4 time. The right hand (treble clef) plays a melody of eighth notes, starting with a quarter rest followed by a dotted half note. The left hand (bass clef) plays a similar eighth-note pattern, also starting with a quarter rest followed by a dotted half note. The texture is characterized by parallel motion between the two hands. A dashed line labeled '8va-' is positioned above the right-hand staff.

Excerpt from p. 29 "Emperor Penguin Waltz Op. 87, No. 37" by Wohlfahrt

Pattern Texture

f

5

5

This musical excerpt is in 4/4 time. The right hand (treble clef) plays a pattern of eighth notes, starting with a quarter rest followed by a dotted half note. The left hand (bass clef) plays a similar eighth-note pattern, also starting with a quarter rest followed by a dotted half note. The texture is characterized by pattern texture between the two hands.

Excerpt from p. 19 "Kinetic Etude" by Julie Knerr Hague

p

1

5

simile

This musical excerpt is in 4/4 time. The right hand (treble clef) plays a melody of eighth notes, starting with a quarter rest followed by a dotted half note. The left hand (bass clef) plays a similar eighth-note pattern, also starting with a quarter rest followed by a dotted half note. The texture is characterized by pattern texture between the two hands. A bracket labeled 'simile' is positioned below the left-hand staff.

Excerpt from p. 35 "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.

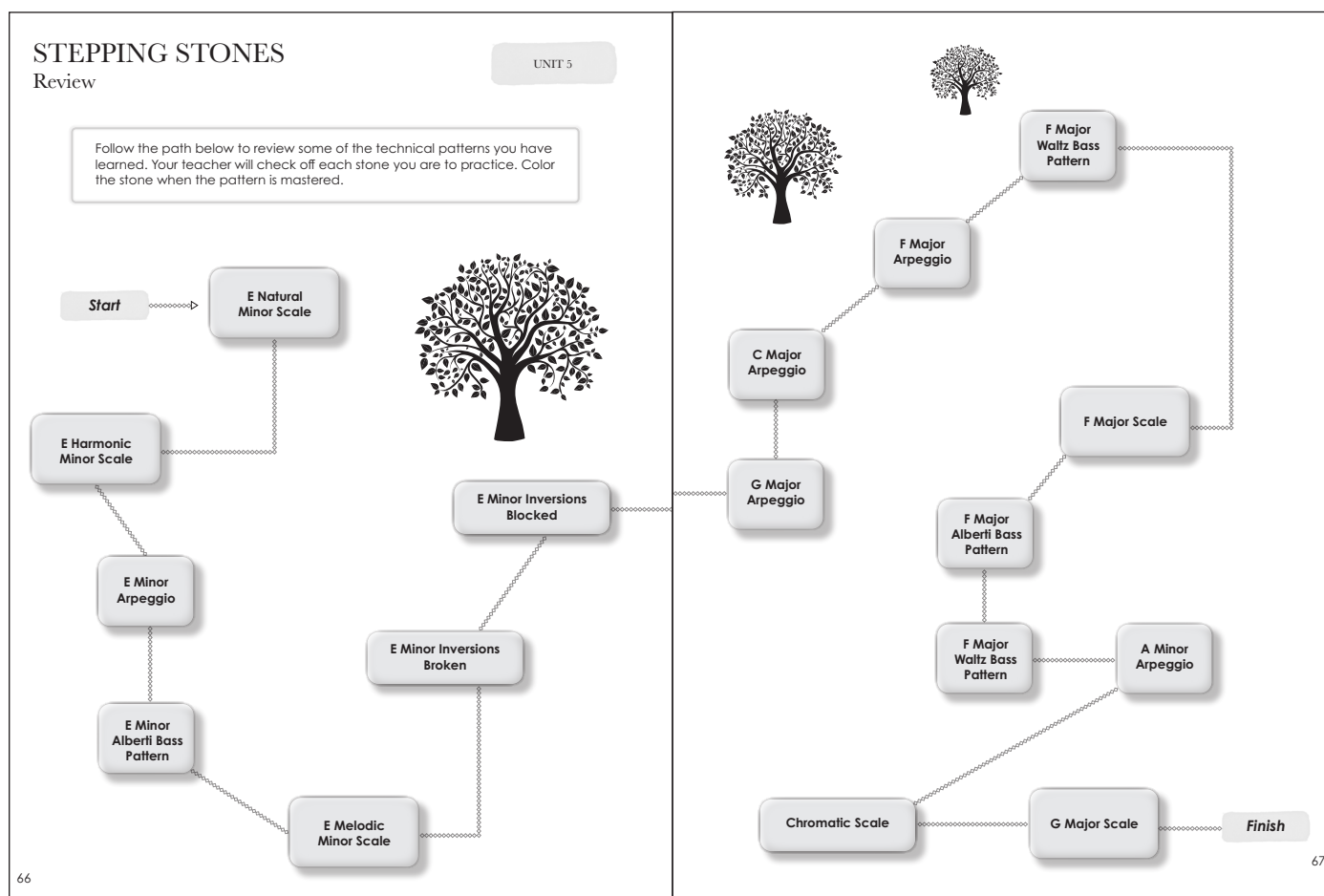
The standard technical patterns introduced for each key are as follows:

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

Special Exercises include the following:

- Pentascales in all keys (moving up chromatically)
- Hanon exercise No. 1 with variations in rhythm and articulation
- Chromatic scale
- Double Thirds
- One octave arpeggios
- Technique Extravaganza

Substantial opportunity for review is built into the design of Technique Book 3. An example of a review page is shown below:



THEORY

The skills students learn in Repertoire Book 3, Technique Book 3, and the Sight Reading & Rhythm Cards are reinforced through written theory pages.

Concepts introduced in Theory 3 include:

- Major & minor triads
- Diminished & augmented triads
- Major and minor scales
- Key signatures
- Primary chords
- Letter name analysis
- Roman numeral analysis
- Harmonization
- 6/8 meter
- Sixteenth notes

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

SIGHT READING & RHYTHM CARDS

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

- Patterns using triads and inversions
- Melody plus Alberti, Waltz, Stride, or Broken Chord Bass
- Chorale
- Two-voice counterpoint

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.

Direct students to answer the analysis questions before playing each card. Part of successful sight reading is the ability to know what to preview and analyze before beginning to play. Each reading example should be played several times. We require students to complete each element on the card three times correctly, and mark off each correct repetition with a check. Additionally, if all the cards in a level are completed before the student finishes the unit, they may go back through and review the cards. This will greatly aid their ability to read fluently.

INTRODUCTORY UNIT

Repertoire

Scherzo and Trio Op. 149, No. 6 (p. 6 - 11)

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

This parallel motion duet is longer than most other duets in the book and has sections in major and minor. Teach the double grace notes, which come before the beat, by rote. The melody line also consists of many repeated notes. Use this opportunity to demonstrate how repeated notes must be played with melodic direction to avoid sounding pedantic and vertical. In this case, the repeated quarter notes crescendo to the half note (e.g. measures 1 - 3). I usually have the student focus on practicing one page per week until the piece is completely learned, with all repeats. Enjoy playing this duet with your student! It is typically a favorite, both for the performers and audience.

Ancient Ruins (p. 12 - 13)

- Composer: Julie Knerr Hague
- Key: C Minor (stays mainly in a Pentascale position)
- Texture: Melody with ostinato accompaniment

This piece features shifting between 5ths and 6ths in the LH. Have the student mark the position changes in the LH (e.g. from C in m. 1 to F in m. 9). 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. I have also found it helpful to have the student draw vertical lines between the accompaniment and melody to show where they align.

Note: although the piece is written in C Minor, accidentals reflect this rather than the key signature. Students will be introduced to key signatures in following units.

Summertime (p. 14 - 15)

- Composer: Heinrich Wohlfahrt
- Key: C Major
- Texture: Melody with accompaniment

Students typically find this piece to be approachable and enjoyable due to the simple melody and clear form. The LH outlines the C Root Position Triad and is written in the Treble Clef. The RH stays in the C Pentascale position throughout. The limited movement makes this a perfect piece to transpose. Once it is mastered in C Major, ask the students to transpose to any other pentascale position (even minor!). I've also had students experiment with changing the tempo and articulation to modify the mood of the piece.

Somber Procession (p. 16 - 17)

- Composer: Heinrich Wohlfahrt
- Key: C Minor
- Texture: Melody with accompaniment

The LH of this piece uses harmonic intervals, which is great review for students coming from Piano Safari Level 2. The RH melody reviews the dotted quarter/eighth note rhythm. A goal for students is to play with balance between RH & LH, (projecting the melody line) and play with melodic direction and phrasing despite the vertical nature of the LH.

Introduction: 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 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.

The technical exercises in the Introductory Unit are designed for reinforcement and consolidation of previously learned concepts in Technique Book 2. They also directly correlate with the concepts reviewed in Theory Book 3.

Following is a list of the technique exercises presented in the Introduction of Technique Book 3, along with specific technical considerations.

Major Pentascales and **Mountain Climbing** (p. 6 - 7)

- Maintain a rounded hand shape.
- Thumb plays on the side corner and the 5th finger stands tall.
- Non-playing fingers stay relaxed.
- Finger joints are firm.
- Use a small wrist roll (e.g. the “Tree Frog” technique from Piano Safari Levels 1 & 2) at slower tempos. Use less roll and more finger action at faster tempos.
- Listen for even tone quality.

Leaping Cougars (p. 8)

- Starting from the key surface, roll into each chord with a flexible wrist and forearm motion.
- The arm, wrist and hand should be relaxed in the air between chords.
- Hand shape remains firm.
- Listen for all notes to sound together.

Metronome (p. 9)

- This page sets up an understanding of how to use the metronome correctly by presenting simple exercises that are concerned solely with matching the beat at different tempos. Metronome use is a core component of Technique Book 3 and will be used extensively in later units to build speed and fluency in scale playing.

Introduction: Theory

The theory pages in the Introduction review and build upon concepts from Piano Safari Level 2.

- Intervals: 2nds, 4ths, 6ths (p. 5)
- Half & Whole Steps (p. 6 - 7)
- Major Pentascales (p. 8 - 9)
- Minor Pentascales (p. 10 - 11)
- Major & Minor Triads (p. 12 - 13)
- Diminished & Augmented Triads (p. 14 - 15)
- Review of all Pentascale and Triads (p. 16 - 17)

We suggest introducing theory concepts in the lesson and completing one or two examples with the student to check for understanding. Assign theory pages for completion at home. I often ask my students to email or text pictures of completed assignments during the week to save time during the next lesson, but this is optional.

UNIT 1

KEY EMPHASIS: C MAJOR

Repertoire

Kinetic Etude (p. 18 - 19)

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

This Perpetual Motion Etude features continuous eighth notes and mixed articulations. Have the student either write the bass note under each measure, or point at and name the bass notes. Next, you might have the student play LH (with a “down and up” motion for the three-note slur) while you play the RH. Switch roles, or have the student play hands together at a slow tempo. Draw the student's attention to how the hands shift together. Two main learning objectives in this piece are keeping the articulation consistent and the tempo perfectly steady.

Canyon Sunset (p. 20 - 21)

- Composer: Julie Knerr Hague
- Key: C Major
- Texture: Pattern/Blocked Triads

This is a patterned reading piece that uses shifting triads. The entire piece uses 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 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 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.

Note: all triads in Kinetic Etude and Canyon Sunset are used in the key of C Major. Draw the connection between Theory Book 3 pgs. 8 - 9 (Key of C Major: Scale and Triads) and these two pieces.

Diversion No. 40 (p. 22)

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

(Diversion No. 40, continued)

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. 23)

- 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.

Corresponding pages for Diversion No. 40 and Station 11: Theory Book 3 (p. 22 - 23) and Technique Book 3 (p. 14 - 15).

Bagatelle (p. 24 - 25)

- 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.

Giocoso Op. 599, No. 12 (p. 26 - 27)

- Composer: Carl Czerny
- Key: C Major
- Texture: Student/Student Duet

In the Primo of this duet, students may analyze the chords using letter names and Roman numerals. 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). A challenge in the Secondo part is to keep the chords quiet, light and in good balance with the Primo melody.

Unit 1: Technique

Following is a list of the technique exercises presented in Unit 1 of Technique Book 3, along with specific technical considerations.

C Major Scale: LH and RH (p. 10 - 11)

- These pages include a graphic representation of the C Major Scale for each hand, along with the scale printed on the staff.
- Color code the fingering groups on the graphic as well as the staff.
- Block the fingering groups as directed.

C Major Scale: Climbing Up (p. 12)

- The LH and RH ladder contain tempos printed on the rungs. The students is to set the metronome to the indicated tempo, and play a two octave C Major scale in quarter notes with the corresponding hand.
- A repetition is considered "successful" when the student plays with correct fingerings, steady beat, and beautiful (matching) tone on each note.

C Major Scale Chart (p. 13)

- These charts for the LH and RH scales provide opportunity for practice at faster tempos. They should be started after the ladders on pg. 12 (Climbing Up) are completed.
- 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 when playing scales at slower tempos.

C Major Chord Inversions (p. 14 - 15)

- 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). This is why students are asked 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. 18)

- 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.

Alberti Bass: C Major (p. 19)

- In this exercise, the Alberti Bass pattern is added to the chord progression introduced on p. 18.
- 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.
- Listen for steady eighth notes.

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. This material is the foundation of music theory and harmony, so taking the time to build solid understanding is vital.

- Key of C Major: Scales and Triads (p. 18 - 20)
- Primary Chords: C Major (p. 21)
- Chord Inversions: C Major (p. 22 - 23)
- Dominant 7th Chord (p. 24)
- Letter Name Analysis (p. 25 - 26)
- Roman Numeral Analysis (p. 27 - 33)
- Chord Progression: C Major (p. 34)
- Harmonization: C Major (p. 35)

It is helpful to explain some of the practical applications of learning theory to your students. For example, theory makes learning and memorizing music easier because chords can be labeled and patterns observed. Also, understanding the Primary Chords in a key and learning to harmonize may also encourage creative skills such as composition, playing by ear, and improvisation. After teaching the basics of harmonization on pg. 35, ask your students if there is another tune they want to harmonize (many pop songs only use the Primary Chords). Ask them to learn the melody “by ear” and then harmonize the melody together using the Chord Progression (p. 34) as a guide. After the basic harmony is established, more interesting accompaniment patterns can be added to the LH.

Unit 1: Sight Reading & Rhythm Cards

Card	Key	Meter	Texture
L.1	C Major	4/4	Pattern
L.2	C Major	3/4	Melody with Blocked 5th Accompaniment
L.3	C Major	2/4	Counterpoint
L.4	C Major	3/4	Pattern
L.5	C Major	4/4	Melody with Blocked 5th Accompaniment
L.6	C Major	3/4	Counterpoint
L.7	C Major	4/4	Chorale
L.8	C Major	2/4	Pattern
L.9	C Major	4/4	Melody with Blocked Chord Accompaniment
L.10	C Major	4/4	Counterpoint
L.11	C Major	3/4	Pattern
L.12	C Major	3/4	Melody with Blocked Chord Accompaniment
L.13	C Major	4/4	Counterpoint
L.14	C Major	3/4	Chorale

UNIT 2

KEY EMPHASIS: A MINOR

Repertoire

Emperor Penguin March Op. 87, No. 37 (p. 28 - 29)

- Composer: Heinrich Wohlfahrt
- Key: A Minor
- Texture: Teacher/Student Duet

While previewing this piece with students, begin by identifying the texture of the Primo (parallel motion). Also take note that the RH part is played one octave higher than written. Next, discuss the form: Which lines are the same? Which are different? If the student needs the extra scaffolding for reading, also take time to identify the intervals used in the piece. This piece should be a quicker learn than some of the others surrounding it. We intentionally chose duets that are slightly below the student's overall level so that more attention may be given to simple joy of playing in ensemble.

Dance of the Merry Seahorse (p. 30 - 31)

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

This piece is composed in the review key of C Major, and it is the first time students will use the Alberti Bass accompaniment pattern in repertoire. Up to this point, they have only encountered Alberti Bass in Technique Book 3. This was intentionally designed so that students will have some mastery over the pattern before encountering it in a more difficult form. It is suggested that students analyze the LH chords with letter names and Roman numerals. I also like to have my students block the LH against the RH melody before playing as written. In the RH melody, emphasize the graceful nature of the two-note slurs and demonstrate a quiet release off the second note. Balance between the hands is vital.

Spanish Dance (p. 32 - 34)

- 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).

(Spanish Dance, continued)

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.”

Station 10 (p. 35)

- 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.

Hopeful Beginnings (p. 36 - 37)

- 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) gains practice in entering 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. In this section, students will need to listen for even alternations between the LH and RH eighth notes.

The Nightingale (p. 38 - 39)

- Composer: Isaiah & Katherine Fisher
- Key: C Major
- Texture: Pattern

The culmination of the unit is this beautiful piece written 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 will allow the student to easily identify and play them in the piece.

Unit 2: Technique

Following is a list of the technique exercises presented in Unit 2 of Technique Book 3, along with specific technical considerations.

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.
- Students are instructed to label the accidentals in the Harmonic and Melodic minor forms.
- Block the fingering groups as directed.

A Minor Scale: Mandalas (p. 22 - 23)

- It is our philosophy that scales must become “automatic” so that students are able to play them immediately, without a great deal of thinking beforehand. I always tell my students something like “I want you to know this scale SO well that if someone woke up you in the middle of the night and told you to play it, you would be able to do so easily.” Or, (while I demonstrate the scale) “You should know this scale SO well that you can play it with the correct fingerings while having a conversation, like I am now!” With enough *correct* repetition, the scales will become automatized and become fluent, fast, and effortless.
- Instead of using a standard check off chart, we chose mandalas for students to color to help track their correct repetitions. There is one mandala for each form of the A Minor Scale. Teachers may assign these in the way makes sense for their particular student. Some might assign one form per week, while other may want students to alternate between different forms each day.
- The tempos at the top are suggested, but feel free to modify these as necessary.

A Minor Chord Inversions (p. 24)

- 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.

A Minor Chord Progression (p. 26)

- 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.

Alberti Bass: A Minor (p. 27)

- This page is a transposition of the C Major Alberti Bass exercise found on p. 19 of Technique Book 3. For more information, please reference the technical suggestions on pg. 17 of this Teacher Guide.

Waltz Bass: C Major & A Minor (p. 28 - 29)

- This is a new accompaniment pattern that students will also be using in their repertoire and sight reading cards.
- To facilitate ease in learning, Waltz Bass is introduced in C Major (the review key) before 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.

Frog Leaps (p. 30 - 31)

- This is a special exercise that trains students to leap with accuracy.
- As is indicated on the exercise itself, it is very important that students *leap* rather than *stretch*. The hand should remain in a natural shape as it bounces from note to note.
- An additional teaching point is that slower tempos allow a larger gesture (higher leap) but faster tempos require a smaller gesture (lower, more efficient leap).

Unit 2: Theory

- **Intervals: Summary, 2nds - 8ths** (p. 36)
- **Rhythm: Rests** (p. 37)
 - Eighth, quarter, half, whole
- **Key of A Minor: Scales** (p. 38 - 39)
 - Natural, Harmonic, and Melodic
- **Primary Chords: A Minor** (p. 40 - 43)
 - Write the Primary Chords in each inversion (in order)
 - Analyze chords in A Minor by writing the letter name and Roman numeral
 - Write selected chords on the staff in each clef
- **Chord Progression: A Minor** (p. 44)
 - Copy the chord progression onto the staff from an example
 - Analyze by writing the letter name and Roman numeral
 - Play on the piano
- **Harmonization: A Minor** (p. 45)
 - With blocked chords, harmonize a melody using the i and V chords
 - Add the Waltz Bass accompaniment for an added challenge

Unit 2: Sight Reading & Rhythm Cards

Card	Key	Meter	Texture
M.1	A Minor	2/4	Pattern
M.2	C Major	4/4	Alberti Bass Accompaniment
M.3	A Minor	4/4	Counterpoint
M.4	A Minor	3/4	Pattern/Blocked Chords
M.5	A Minor	4/4	Alberti Bass Accompaniment
M.6	A Minor	3/4	Counterpoint
M.7	C Major	2/4	Chorale
M.8	A Minor	4/4	Pattern
M.9	C Major	4/4	Alberti Bass Accompaniment
M.10	A Minor	4/4	Counterpoint
M.11	A Minor	2/4	Pattern
M.12	A Minor	4/4	Alberti Bass Accompaniment
M.13	C Major	3/4	Counterpoint
M.14	A Minor	4/4	Chorale

UNIT 3

KEY EMPHASIS: G MAJOR

Repertoire

The Hummingbird Op. 777, No. 10 (p. 40 - 41)

- 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.

Petite Waltz Op. 777, No. 3 (p. 42 - 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. This will give the piece a lilting and waltz-like feel. The LH remains quieter than the RH throughout. 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 Swirling Brook Op. 190, No. 31 (p. 44)

- 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.

The Woodpecker (p. 45)

- 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.

The Playful Pup Op. 190, No. 18 (p. 46 - 47)

- Composer: Louis Köhler
- Key: C Major
- Texture: Melody with Alberti Bass

This energetic piece reviews the key of C Major and the Alberti Bass accompaniment. It has more to coordinate between the hands than the previous piece that used this pattern ("Dance of the Merry Seahorse, pg. 30- 31). I typically introduce this piece using the following steps:

1. RH alone
2. Analyze LH chords and play them blocked
3. RH + the LH blocked
4. LH alone as written
5. HT slowly as written

Julie and a student wrote lyrics to the RH melody. This can be a fun way to make a piece "come to life" for a student, and also can greatly aid in the learning process. The lyrics she used are written below, but feel free to come up with something original with your students!

"I love my dog, I love my dog, he's soft and white and furry, I love my dog, I love my dog, and Hunter is his name! He's soft and white and furry, and though he loves to scurry, I love my dog, I really love my dog, and Hunter is his name!"

Hungarian Folk Song from For Children 1, No. 3 (p. 48 - 49)

- Composer: Béla Bartók
- Key: A Minor
- Texture: Melody with accompaniment

This lyrical piece builds the ability to play slowly with rhythmic control. It is also interesting for students to learn how the composer traveled through Europe collecting folk songs he heard people singing in their villages while they worked. I usually begin by introducing the RH first by playing a phrase and asking students to model my inflection and phrasing. The main challenge in this piece is musical, so making this an emphasis from the beginning helps students interpret and enjoy the piece.

Unit 3: Technique

Following is a list of the technique exercises presented in Unit 3 of Technique Book 3, along with specific technical considerations.

G Major Scale: LH and RH (p. 32 - 33)

- At this point, students will begin playing a one octave scale in quarter notes followed by a two octave scale in eighth notes. This is broken down in steps:
 1. One octave scale in quarter notes.
 2. Two octave scale in eighth notes.
 3. One octave scale followed immediately by two octaves of eighth notes (without a pause at the rhythm change).
- The steps listed above are printed out on both the LH and RH page. Be sure the student is secure with steps 1 and 2 before they try step 3.
- Choose a metronome tempo that feels easy for the student. It will also be beneficial for the student to practice without the metronome a few times until the new scale format feels comfortable.

G Major Scale: Mandalas (p. 34 - 35)

- An important change in this unit is that the teacher will fill in the tempos for the student. The speed at which a student is able to play securely and comfortably is highly subjective.
- In general, choose a very easy tempo at which to start. Gradually increase the speed in each box. The fastest tempo should be a doable challenge for the student, but not so fast that the quality of sound or technique is sacrificed.

G Major Chord Inversions (p. 36)

- This unit introduces broken inversions alongside the blocked inversions.
- My suggestion is to have the student play the broken inversions with *non legato* articulation first. This will help them align properly behind each note and play with solid tone quality. When *legato* is introduced, use the “Tree Frog” arm bounce behind each note. Eventually, I teach students to use a circular motion behind the broken inversions, but this technique comes later after the notes and fingerings are secure and the other techniques are established.

G Major Chord Progression (p. 38)

- Hands separate practice is encouraged so students can play with correct fingerings and listen for all notes in the chords to sound together.
- Add pedal after the student is able to play with correct fingerings and even tone.

Stride Bass: G Major (p. 39)

- This march-like accompaniment pattern is introduced in the key of G Major. Students are asked to transpose to previously learned keys (C Major and A Minor).
- Two versions of the exercise are introduced. The first has a single note on the bottom and an interval on the top. The second is in reverse: the interval is on the bottom and the single note on the top. The term "Stride Bass" is used for both.
- Students are to practice both versions with *non legato* and *legato* articulation.
- Note: the term "stride" actually originated with the type of LH accompaniment used in Joplin rags, for example. Although the repertoire in Piano Safari using "Stride Bass" was composed far earlier, we have decided to use this term for lack of a better label.

The Tortoise and the Hare (p. 40 - 41)

- This pentascale exercise has students playing different rhythmic values in each hand. The first exercise has four notes against one. The second exercise has two notes against one.
- There are key suggestions at the bottom of each page, but feel free to have the student play in every pentascale position if the review will be beneficial for them.

Stepping Stones Review (p. 42 - 43)

- The "Stepping Stone" review pages are intended as a fun way to have students review patterns presented earlier in the technique book.
- We intend it as a one or two week assignment.

Unit 3: Theory

- **Rhythm: Sixteenth Notes** (p. 46)
- **Key of G Major: Key Signature and Scale** (p. 47)
- **Primary Chords: G Major** (p. 48 - 51)
 - Write the Primary Chords in each inversion (in order)
 - Analyze chords in G Major by writing the letter name and Roman numeral
 - Write selected chords on the staff in each clef
- **Chord Progression: G Major** (p. 52)
 - Copy the chord progression onto the staff from an example
 - Analyze by writing the letter name and Roman numeral
 - Play on the piano
- **Harmonization: G Major** (p. 53)
 - With blocked chords, harmonize a melody using the I, IV and V chords
 - Add the Stride Bass accompaniment for an added challenge

Unit 3: Sight Reading & Rhythm Cards

Card	Key	Meter	Texture
N.1	G Major	4/4	Pattern
N.2	C Major	3/4	Waltz Bass Accompaniment
N.3	G Major	2/4	Counterpoint
N.4	G Major	4/4	Pattern
N.5	A Minor	3/4	Waltz Bass Accompaniment
N.6	G Major	4/4	Counterpoint
N.7	G Major	3/4	Chorale
N.8	C Major	2/4	Pattern
N.9	G Major	3/4	Waltz Bass Accompaniment
N.10	G Major	3/4	Counterpoint
N.11	G Major	2/4	Pattern
N.12	G Major	3/4	Waltz Bass Accompaniment
N.13	A Minor	4/4	Counterpoint
N.14	G Major	4/4	Chorale

UNIT 4

KEY EMPHASIS: E MINOR

Repertoire

Bear Dance Op. 136, No. 10 (p. 50 - 53)

- Composer: Cornelius Gurlitt
- Key: E Minor
- Texture: Teacher/Student Duet

It seems that most unequal duet parts typically have the more advanced part in the Secondo, but in this duet that is reversed. The teacher plays the Primo and the student plays the Secondo, which sounds more “bear-like” due to the lower register. One of the main challenges for the student will be rhythmic. The rhythm must be rock solid in order to line up correctly with the teacher part. I typically wait until the student is completely secure with both notes and rhythm before playing with them. Also, the first several times we play together, I play my part more quietly than usual so the student is able to bring out the Secondo melody and become accustomed to how the music sounds together.

Tell a Joke Op. 117, No.7 (p. 54 - 55)

- 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.

Whirling Snowflake Waltz (p. 56 - 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).

(Whirling Snowflake Waltz, continued)

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.

Gavotte (p. 60 - 61)

- Composer: James Hook
- Key: C Major
- Texture: Counterpoint

Written in the review key of C Major, this piece provides challenge with the amount of interaction between the hands, and by the continually changing articulation. Although the alternation between slurs and staccato is frequent, the articulation in the hands matches, making it easier to handle. The slurs necessitate quiet releases to give the piece the appropriate elegant style.

Excursion Op. 61, No. 23 (p. 62 - 63)

- Composer: Theodor Oesten
- Key: C Major
- Texture: Pattern/Blocked Chords

Although this piece looks somewhat complicated at first glance, it is actually quite patterned and repetitive. The LH consists entirely of the Primary Chords in the same inversions that students learned in the C Major Chord Progression. The RH fits in the hand well. Point out how the opening measures are simply the C Major 1st Inversion and Root Position chord. Some extra attention will be needed at line three because of the RH thumb crossing. The accents are important and should not be neglected. They give the piece the perpetual motion feeling that correlates with the theme: an excursion on a train.

Autumn Mist (p. 64 - 65)

- 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: Technique

Following is a list of the technique exercises presented in Unit 4 of Technique Book 3, along with specific technical considerations.

E Minor Scale: LH and RH (p. 44 - 45)

- The three forms of the E Minor Scale are written out in one of octave quarter notes, two octaves of eighth notes.
- 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.

E Minor Scale: Mandalas (p. 46 - 47)

- There is one mandala for each form of the E Minor Scale. Teachers may assign these in the way makes sense for their particular student. Some might assign one form per week, while other may want students to alternate between different forms each day.
- Fill in the tempos at the top of each page for your student.

E Minor Chord Inversions (p. 48)

- This unit includes broken inversions alongside the blocked inversions.
- If the student needs additional challenge, you may ask them to try the inversions hands together. It may be helpful to add a step where the student alternates many times just between Root Position and 1st Inversion, for example, before moving to an alternation between 1st and 2nd inversion, and ultimately 2nd inversion and the highest Root Position. I have found that alternating between two chords before moving up and down between all the chords helps the student focus on the fingerings and master HT with more consistency and ease.

E Minor Chord Progression (p. 50)

- Add pedal after the student is able to play with correct fingerings and even tone.

One Octave Arpeggio (p. 51)

- In this exercise, students learn the one octave arpeggio HS in C Major, A Minor, G Major, and E Minor.
- 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.
- When students progress to *legato* articulation, demonstrate a circular motion of the wrist (rolling up and over finger 5) and ask them to model your gesture. The circular motion connects each note under one larger gesture, making the arpeggio more musical and easy to play.

Chromatic Scale: LH & RH (p. 52 - 53)

- The chromatic scale for each hand is written out in two octaves of quarter notes. A scale check off chart with tempos is included. As with the diatonic scales, students 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.
- Note: at the slowest tempos, you may allow the student to use “Tree Frog” *legato*.

Stepping Stones Review (p. 54 - 55)

- The “Stepping Stone” review pages are intended as a fun way to have students review patterns presented earlier in the technique book.
- We intend it as a one or two week assignment.

Unit 4: Theory

- **Key of E Minor: Key Signature and Scales** (p. 54 - 55)
 - Natural, Harmonic, and Melodic
- **Primary Chords: E Minor** (p. 56 - 59)
 - Write the Primary Chords in each inversion (in order)
 - Analyze chords in E Minor by writing the letter name and Roman numeral
 - Write selected chords on the staff in each clef
- **Chord Progression: E Minor** (p. 60)
 - Copy the chord progression onto the staff from an example
 - Analyze by writing the letter name and Roman numeral
 - Play on the piano
- **Harmonization: E Minor** (p. 61)
 - With blocked chords, harmonize a melody using the i, iv and V chords
 - Add the Waltz Bass pattern for an added challenge.

Unit 4: Sight Reading & Rhythm Cards

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

UNIT 5

KEY EMPHASIS: F MAJOR

Repertoire

Alpine Flute (p. 66 - 67)

- Composer: Julie Knerr Hague
- Key: F Major
- Texture: Melody with ostinato accompaniment

The title, dynamics, and octave changes in this piece make it easy to engage the imagination and create a story. At the lesson, I typically begin by playing the piece for students, and ask them to imagine a story as I play. This begins a good conversation about form as well. For example, ask questions like: "Where is the melody the same? Where does it change? Is it higher or lower? What is happening at those moments in your story?"

The LH 5ths leap back and forth between octaves the entire piece. Students should practice this alone before adding the melody, without the pedal first, and with the pedal second. Ideally, they should be able to move between octaves without constantly looking up and down.

Arietta Op. 149, No. 5 (p. 68 - 71)

- 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 Repertoire Book 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.

The Bear (p. 72 - 73)

- Composer: Vladimir Rebikov
- Key: C Major
- Texture: Melody with ostinato accompaniment

(The Bear, continued)

I have always imagined that the repetitive LH in this piece is reminiscent of footsteps in the forest, and that the RH sounds like a lumbering bear. Technically speaking, the RH part is played from the forearm, with vertical drops into each note. This will make it possible to create the *pesante* tone quality indicated at the opening. I typically teach the section where the 3rds enter (m. 11) by rote, showing students how the hand is able to cover the group of 3rds without shifting position (the small exception to this is the lowest 3rd when the thumb shifts down one note). Try having students move up and down between the 3rds without applying the rhythm. Once this is mastered, come back to the score and add the correct rhythm.

The LH uses the interval of an octave. Students must not stretch to reach the notes, but instead, bounce back and forth with a slightly open hand. This is the same technique introduced in Unit 2 of Technique Book 3 (Frog Leaps, p. 30 - 31).

Romance (p. 74 - 75)

- 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.

Tarantella (p. 76 - 77)

- 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. 78 - 79)

- 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).

Unit 5: Technique

Following is a list of the technique exercises presented in Unit 5 of Technique Book 3, along with specific technical considerations.

F Major Scale: LH and RH (p. 56 - 57)

- Both the LH and RH are written out in 2 octaves of quarter notes as well as in 1 octave of quarter notes, two octaves of eighth notes. The inclusion of 2 octaves of quarter notes is due to the fact that the RH has a different fingering pattern, so students are able to easily compare and contrast this with the standard LH fingering.
- Discuss the rationale behind the new RH fingering. If students use the standard (C Major) scale fingering, the thumb would land on the black key, making it difficult to play. This is why the group of three and four are reversed. This helps makes the new fingering more meaningful.

F Major Scale: Mandalas (p. 58 - 59)

- Fill in the LH and RH tempos for your student at the top of each page.
- Direct the student to fill in the key signature at the bottom of each page.
- These mandalas have quite a few sections to color, so if you feel students are finished with the scales and still have some to color, you are free to tell them they may just finish it without all the scale repetitions!

F Major Chord Inversions (p. 60)

- This unit includes broken inversions alongside the blocked inversions.
- If the student needs additional challenge, you may ask them to try the inversions hands together.

F Major Chord Progression (p. 62)

- Add pedal after the student is able to play with correct fingerings and even tone.

Broken Chord Accompaniment Pattern (p. 63)

- This is the final accompaniment pattern introduced in Technique Book 3. 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.

Hanon Exercise No. 1 (p. 64 - 65)

- This special exercise introduces Hanon No. 1 in the original form. Later in the book, students will apply rhythm and articulation variations.
- 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. At slower speeds, ask the student to use the Tree Frog technique. At faster tempos, the Tree Frog technique is minimized.

Stepping Stones Review (p. 66 - 67)

- The “Stepping Stone” review pages are intended as a fun way to have students review patterns presented earlier in the technique book.
- We intend it as a one or two week assignment.

Unit 5: Theory

- **6/8 Time Signature** (p. 62)
- **Key of F Major: Key Signature and Scale** (p. 63)
- **Primary Chords: F Major** (p. 64 - 67)
 - Write the Primary Chords in each inversion (in order)
 - Analyze chords in F Major by writing the letter name and Roman numeral
 - Write selected chords on the staff in each clef
- **Chord Progression: F Major** (p. 68)
 - Copy the chord progression onto the staff from an example
 - Analyze by writing the letter name and Roman numeral
 - Play on the piano
- **Harmonization: F Major** (p. 69)
 - With blocked chords, harmonize a melody using the I, IV and V chords
 - Add the Broken Chord pattern for an added challenge.

Unit 5: Sight Reading & Rhythm Cards

Card	Key	Meter	Texture
P.1	F Major	6/8	Pattern
P.2	C Major	3/4	Waltz Bass Accompaniment
P.3	F Major	6/8	Counterpoint
P.4	F Major	4/4	Pattern
P.5	E Minor	3/4	Waltz Bass Accompaniment
P.6	F Major	6/8	Counterpoint
P.7	F Major	4/4	Chorale
P.8	A Minor	6/8	Pattern
P.9	F Major	6/8	Block Chord Accompaniment
P.10	F Major	6/8	Counterpoint
P.11	F Major	3/4	Pattern
P.12	G Major	6/8	Waltz Bass Accompaniment
P.13	F Major	4/4	Counterpoint
P.14	F Major	6/8	Chorale

UNIT 6

KEY EMPHASIS: D MINOR

Repertoire

A Pirate's Escapade (p. 80 - 83)

- Composer: Christopher and Katherine Fisher
- Key: D Minor
- Texture: Student/Student Duet

In order for this duet to have the correct overall feel, it needs to be played fast. Students must feel each measure with one large beat rather than three small beats. In the Primo part, help students find the slight melodic differences at the end of the phrases (e.g. compare measures 6, 14, and 34). The Secondo part is quite repetitive, so it may be helpful for students to identify or mark the measures that change (e.g. when the D 5th in the LH moves down to C). I typically teach the Primo part first so students learn the melody line before playing the accompaniment.

Carnival of Venice (p. 84 - 85)

- Composer: Louis Streabbog
- Key: F Major
- Texture: Melody with Broken Chord accompaniment

The RH melody line in this piece is quite familiar, and many students will recognize it immediately. The LH will provide students with ample opportunity to practice the Broken Chord accompaniment pattern, and nearly all of the chords are directly from the F Major Chord Progression. Continue to work with your students on using the circular motion technique behind each three note group (see note about this on p. 37 of this Teacher Guide). Playing with proper balance between the hands is of vital importance in this piece, as the LH only provides the accompaniment part.

The Midnight Gallop Op. 82, No. 65 (p. 86 - 87)

- 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.

(The Midnight Gallop, continued)

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.

Etude No. 6 (p. 88 - 89)

- Composer: Benjamin Carr
- Key: C Major (with transposition to other keys)
- Texture: Pattern/Counterpoint

Be sure the student reviews the circular motion and rotation gestures on p. 91 before playing this piece. The student should be confident with playing each hand separately before putting the hands together. Once C Major is mastered, transpose to previously learned keys. Students often enjoy keeping a list of all the keys they try!

Sonatina Op. 214 No. 2 (p. 90 - 91)

- 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.

Chromatic Rag (p. 92 - 93)

- 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.

Unit 6: Technique

Following is a list of the technique exercises presented in Unit 6 of Technique Book 3, along with specific technical considerations.

D Minor Scale: LH and RH (p. 68 - 69)

- The three forms of the D Minor Scale are written out in one of octave quarter notes, two octaves of eighth notes.
- 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.

D Minor Scale: Mandalas (p. 70 - 71)

- Fill in the LH and RH tempos for your student at the top of each page.
- Direct the student to fill in the key signature at the bottom of each page.

D Minor Chord Inversions (p. 72)

- This unit includes broken inversions alongside the blocked inversions.
- If the student needs additional challenge, you may ask them to try the inversions hands together.

D Minor Chord Progression (p. 74)

- Add pedal after the student is able to play with correct fingerings and even tone.

Accompaniment Patterns: All Keys (p. 75)

- These charts provide a summary of all the accompaniment patterns introduced in Piano Safari 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. Rather than flipping back through the book to find the printed out version of the accompaniment patterns, encourage students to play them by memory.

Hanon Potato Variations (p. 76 - 78)

- Hanon Exercise No. 1 was introduced in Unit 5, (p. 64) and now students will begin to apply variations. All of the variations 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.

(Hanon Potato Variations, continued)

- **Variation No. 2**, “Butter on my Hot Potato” is also an articulation variation. It is the reverse of the previous variation.
- **Variation No. 3**, “Sweet Potato” is a rhythmic variation written in 6/8 meter. It has a swing feel, and a classic “long-short” pattern. I often ask students to apply this particular variation to scale passagework in their repertoire.

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.

Double Thirds: Non Legato and Slurs (p. 79)

- 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 adds a two-note slur as students shift between 3rds. Reinforce the idea that two note slurs have a louder first note, with a quiet release off the second note. Model this for your students.

Unit 6: Theory

- **Key of D Minor: Key Signature and Scales** (p. 70 - 71)
 - Natural, Harmonic, and Melodic
- **Primary Chords: D Minor** (p. 72 - 75)
 - Write the Primary Chords in each inversion (in order)
 - Analyze chords in D Minor by writing the letter name and Roman numeral
 - Write selected chords on the staff in each clef
- **Chord Progression: D Minor** (p. 76)
 - Copy the chord progression onto the staff from an example
 - Analyze by writing the letter name and Roman numeral
 - Play on the piano
- **Harmonization: D Minor** (p. 77)
 - With blocked chords, harmonize a melody using the i, iv and V chords

Unit 6: Sight Reading & Rhythm Cards

Card	Key	Meter	Texture
Q.1	D Minor	6/8	Pattern
Q.2	D Minor	4/4	Alberti Bass Accompaniment
Q.3	D Minor	6/8	Counterpoint
Q.4	F Major	4/4	Pattern
Q.5	D Minor	6/8	Waltz Bass Accompaniment
Q.6	D Minor	2/4	Counterpoint
Q.7	C Major	6/8	Chorale
Q.8	D Minor	6/8	Pattern
Q.9	D Minor	4/4	Stride Bass Accompaniment
Q.10	F Major	3/4	Counterpoint
Q.11	D Minor	6/8	Pattern
Q.12	D Minor	3/4	Broken Chord Accompaniment
Q.13	G Major	6/8	Counterpoint
Q.14	D Minor	4/4	Chorale

UNIT 7

REVIEW

Repertoire

The Winter Wind (p. 94 - 95)

- Composer: Heinrich Wohlfahrt
- Key: A Minor
- Texture: Teacher/Student Duet

The majority of the student Primo part is written in parallel motion, with one exception: in measure 7, the RH has some additional notes that the LH does not play. Preview this spot with your students. This duet should be played with speed and drama. Observe the accents and dynamic changes. Play with rhythmic energy and forward motion.

Highland Bagpipes (p. 96 - 97)

- Composer: Christopher Fisher
- Key: G Major
- Texture: Melody with ostinato accompaniment

A new technique in this piece is the LH grace note that comes before each 5th. Sometimes it works better for students to play the three notes simultaneously with a nearly instant release of the grace note. Somewhat surprisingly, if this is executed well it sounds the same as the grace note being played before the 5th. Work with the student on this concept until the LH feels comfortable and automatic. Also, make sure students understand the concept of sixteenth notes in 6/8 meter. These are found throughout the piece as upbeats into beat 1.

Starlight Serenade (p. 98 - 100)

- 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 at the start of 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.

Sonatina Op. 39, No. 1, Movement 1 (p. 101 - 103)

- 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!

Sunrise Over the Yangtze (p. 104 - 107)

- 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.

Unit 7: Technique

Hanon Potato Variations (p. 80 - 82)

- **Variation No. 4**, “Baked Potato,” is a rhythm 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.
- **Variation No. 5**, “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 previous 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.
- **Variation No. 6**, “Salty French Fries,” has variation in both rhythm and articulation. It is written in 6/8 meter. Feel the strong beats (dotted quarter note beat) in each measure.

Double Thirds (p. 83)

- Have students play this 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.
- After *non legato* is technically secure, students may play the exercise *legato*, using the “Tree Frog” technique (small arm bounce) behind each 3rd.

C Major & A Minor: Review (p. 84 - 85)

- These pages provide a summary of the standard technical patterns in each key, with some added challenges.
- After reviewing the scale HS, students learn to play a one octave scale HT. This is printed out in the key of C Major to aid students with their first experience, but in the following keys, students should be able to play without the aid of notation since the fingering pattern is the same (with exception of F Major, RH).
- Inversions are printed out in the key of C Major for students to play HT. This is an important exercise if students have not yet tried HT inversions in the previous units of the book. Students will encounter HT inversions in the last line of of the Technique Extravaganza, which is the concluding piece in Technique Book 3.

G Major & E Minor: Review (p. 86)

- These page provides a summary of the standard technical patterns, with some added challenges.

F Major & D Minor: Review (p. 87)

- For the F Major HT scale, it is helpful to tell students that Finger 1 lines up on C. In the future, when this scale is played over multiple octaves, the thumbs line up on F and C.

Technique Extravaganza (p. 88 - 95)

- 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: Theory

- **Review: C Major & A Minor** (p. 78 - 79)
 - Scales and Primary Chords
- **Review: G Major & E Minor** (p. 80 - 81)
 - Scales and Primary Chords
- **Review: F Major & D Minor** (p. 82 - 83)
 - Scales and Primary Chords

Unit 7: Sight Reading & Rhythm Cards

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