

PIANO SAFARI® REPERTOIRE BOOK 2
TEACHER GUIDE
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PIANO SAFARI® LEVEL 2

Piano Safari® Level 2 consists of:

For additional teaching resources, including Videos and Essays, visit www.pianosafari.com.

Repertoire Book 2



- Reading Pieces
- Rote Pieces
- Challenge Pieces
- Improvisation Pieces
- Musicianship (Theory)

Technique Book 2



- Five-Finger Patterns
- Triads
- Special Exercises

Sight Reading & Rhythm Cards for Book 2



- Reading Exercises
- Rhythm Exercises

Listening CD for Book 2



- Rote Pieces
- Challenge Pieces

TYPES OF PIECES AND EXERCISES IN PIANO SAFARI® LEVEL 2

TYPE OF PIECE	PURPOSE	HOW STUDENTS LEARN THE PIECES
Repertoire Book 2: Reading Pieces	<ul style="list-style-type: none"> • Develop the ability to read music notation • Provide a formal presentation of musical terms and symbols, which students will have already informally encountered in the Rote Pieces • Introduce students to folk songs from around the world 	<ul style="list-style-type: none"> • Identify the starting note • Read by interval
Repertoire Book 2: Rote Pieces	<ul style="list-style-type: none"> • Allow students to play more complicated pieces than they can read • Develop aural, technical, musical, and memorization skills • Develop kinesthetic familiarity with patterns at the piano, which ultimately makes reading notation easier 	<ul style="list-style-type: none"> • Imitate the teacher • Some reference to the score to detect patterns • Reminder Videos for home practice • Listening CD for musical understanding
Repertoire Book 2: Challenge Pieces	<ul style="list-style-type: none"> • Play the easiest pieces from the standard classical piano repertoire 	<ul style="list-style-type: none"> • Read by interval • Finger numbers • Imitating the teacher • Listening CD for musical understanding
Repertoire Book 2: Improvisation Pieces	<ul style="list-style-type: none"> • Develop creativity 	<ul style="list-style-type: none"> • Various
Technique Book 2	<ul style="list-style-type: none"> • Five-Finger Patterns on white keys in variations • Triads on white keys in variations • Special Exercises to refine basic motions and patterns at the piano 	<ul style="list-style-type: none"> • Imitate the teacher • Some reference to the score to detect patterns
Sight Reading & Rhythm Cards for Book 2	<ul style="list-style-type: none"> • Reinforce reading and rhythm skills 	<ul style="list-style-type: none"> • Read by interval

OVERVIEW OF REPERTOIRE BOOK 2

LEVELS OF DIFFICULTY

You may notice that the pieces and exercises in Piano Safari® Level 2 are at varying levels of difficulty. This was planned for the following reasons:

- To provide appropriate levels of reinforcement
- To provide the both the challenge and motivation necessary for students to progress. Interspersing easier pieces with more difficult pieces builds confidence.
- To generate mental and physical connections between the ears, eyes, fingers, and imagination that come from playing pieces in a variety of textures, types, and levels
- To provide variety in how students learn pieces in order to accommodate different learning modalities

READING PIECES

PURPOSE:

- READ NOTATION ON THE STAFF

HOW STUDENTS LEARN READING PIECES

Students learn the Reading Pieces by reading the music notation.

The intervallic reading approach continues from *Piano Safari® Repertoire Book 1*, which introduced the intervals of 2nds and 3rds beginning on the Landmark Notes of Treble G and Bass C. In *Piano Safari® Repertoire Book 2*, students learn the intervals of 5ths and 4ths and Note Names on the staff. They become adept at reading the intervals of 2nds, 3rds, 4ths, and 5ths beginning on any note on the staff.

The *Sight Reading & Rhythm Cards for Book 2* correspond with each unit of Reading Pieces in *Repertoire Book 2* and are indispensable for providing extra reinforcement for reading intervals. See www.pianosafari.com for examples of these cards.

Reading Pieces are not included on the Listening CD, because we want to be sure students are reading the notation rather than learning these pieces by ear.

The following table summarizes the introduction of new intervals in the Reading Pieces.

UNIT	MAIN CONCEPTS OF READING PIECES
Unit 1	<ul style="list-style-type: none">• Review Unit: 2nds and 3rds begin on Landmark Notes
Unit 2	<ul style="list-style-type: none">• Students learn Note Names on the Staff• 2nds and 3rds begin on various notes on the staff
Unit 3	<ul style="list-style-type: none">• Introduces the 5th• Pieces focus on 3rds and 5ths
Unit 4	<ul style="list-style-type: none">• Combines 2nds, 3rds, and 5ths
Unit 5	<ul style="list-style-type: none">• Introduces the 4th• Pieces focus on 2nds and 4ths
Unit 6	<ul style="list-style-type: none">• Combines 2nds, 3rds, 4ths, and 5ths

TEXTURES OF READING PIECES

Reading Pieces in *Repertoire Book 2* include six textures:

- One-handed melody
- One melody divided between hands
- Hands together in parallel motion
- Basic accompaniment patterns
- Simple two-part counterpoint
- Duets for two students

We include Reading Pieces in a variety of textures for the following reasons:

- To prepare students to study more advanced music in the future, which is written in chordal, polyphonic, homophonic, and many other textures
- To provide pieces that are interesting for children to study because of the variety of sound
- To build confidence in approaching unfamiliar scores of various types.

In addition to the variety of textures, we purposely intersperse easier pieces with more difficult pieces to build confidence in students. Children learn in leaps and plateaus, rather than in a constant steady incline. Including pieces with different textures and carefully selected levels of difficulty accommodates this learning process.

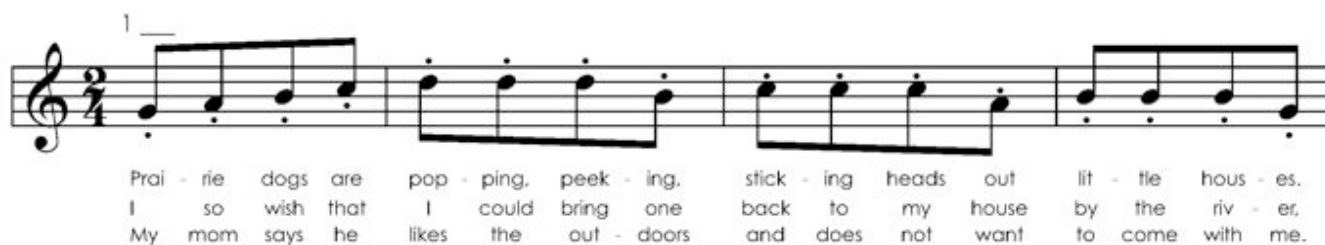
The six textures in the Reading Pieces are described below:

ONE-HANDED MELODY

Objectives:

- Read intervals without the complexity of reading two hands at the same time
- Refine articulation and phrasing
- These pieces can also be played hands together in parallel motion and transposed to the various five-finger patterns the student is studying in *Technique Book 2*.

Example: "A Prairie Dog Companion" from Unit 1



Prai - rie dogs are pop - ping, peek - ing, stick - ing heads out lit - tle hous - es.
I so wish that I could bring one back to my house by the riv - er,
My mom says he likes the out - doors and does not want to come with me.

ONE MELODY DIVIDED BETWEEN HANDS

Objectives:

- Read intervals within a melody
- Shape the phrases of the melody beautifully
- Learn folk melodies from around the world
- Coordinate the eyes in tracking from clef to clef
- Coordinate the passing of the melody from hand to hand

Example: "Sweet Acacia" from Unit 4

A musical score for the piece "Sweet Acacia" in 4/4 time. The melody is written across two staves. The right hand (treble clef) plays the melody, starting with a dynamic marking of *mf*. The left hand (bass clef) provides accompaniment. The melody is divided between the hands: the first two measures are in the right hand, and the last two measures are in the left hand. A large slur covers the entire melody. Fingerings are indicated: '2' for the first measure, '3' for the second, and '1' for the first measure of the second half. The score includes dynamic markings and hairpins.

HANDS TOGETHER IN PARALLEL MOTION

Objectives:

- Read intervals
- Coordinate the hands playing together in parallel motion
- Gain confidence that a complicated looking score is really simple once decoded.

Example: "Matthew Monkey and the Shoe" from Unit 5

A musical score for the piece "Matthew Monkey and the Shoe" in 4/4 time. The melody is written across two staves. The right hand (treble clef) plays the melody, starting with a dynamic marking of *mf*. The left hand (bass clef) provides accompaniment. The melody is divided between the hands: the first two measures are in the right hand, and the last two measures are in the left hand. A large slur covers the entire melody. Fingerings are indicated: '1' for the first measure, and '5' for the first measure of the second half. The score includes dynamic markings and hairpins.

Mon - key in the zoo. Look, he stole my shoe!

BASIC ACCOMPANIMENT PATTERNS

Objectives:

- Coordinate a RH melody with a LH accompaniment of broken or blocked 5ths
- Balance the dynamics of the melody and accompaniment
- Prepare for more complicated accompaniment patterns, such as Alberti Bass, waltz, or arpeggiated triads, which will be introduced in Piano Safari® Level 3.

Example: “Bagpipe” from Unit 6

5
mf
1
5

SIMPLE TWO-PART COUNTERPOINT

Objectives:

- Play two melodies simultaneously, one in each hand
- Prepare for Baroque music
- Coordinate differing articulations between the hands

Example: “Tambourine” from Unit 6

1
mf
1
4

DUETS FOR TWO STUDENTS

Objectives:

- Learn a melody and accompaniment part of a duet
- Read both hands in the same clef
- Balance dynamics between players
- Enjoy playing music with others

Example: "Hey, Ho, Nobody Home" from Unit 5

Primo

Musical score for the Primo part of "Hey, Ho, Nobody Home". The score is written in 4/4 time and features a treble clef. The melody is as follows:
Hey, Ho! No - bod - y home! Meat nor drink nor mon - ey have I none.
The score includes a first ending bracket over the final two measures of the melody.

Secondo

Musical score for the Secondo part of "Hey, Ho, Nobody Home". The score is written in 4/4 time and features a bass clef. The accompaniment consists of a steady bass line and chords. The score includes a first ending bracket over the final two measures of the accompaniment. Fingerings are indicated: 4-2-3-1 for the chords and 1-4 for the bass line.

TEACHING STRATEGIES FOR READING PIECES

- Play the piece for the student while he taps and counts the rhythm.
- Instruct the student to analyze the intervals either by pointing to the intervals or by marking selected intervals with designated interval colors (3rds color, 5ths color, etc.).
- Have the student use the Practice in Your Brain Strategy. This means he previews each phrase silently on the surface of the keys and plays it when he is ready.
- Teacher plays one hand while the student plays the other hand. Then switch parts.
- Student plays HT.

For more information, see **Mini Essay 7: Teaching Strategies** and **Mini Essay 12: Marking Intervals** under Pedagogical Resources at www.pianosafari.com.

ROTE PIECES

PURPOSES:

- **BUILD CONFIDENCE IN MEMORY, TECHNIQUE, FLUENCY, AND CONCENTRATION**
- **PLAY INTERESTING SOUNDING PIECES**

HOW STUDENTS LEARN ROTE PIECES

Students learn the Rote Pieces by:

- Listening to the CD
- Imitating the teacher, phrase by phrase
- Limited reference to the score to detect patterns
- Reminder Video for home practice

Teaching students by rote (by imitation with little or no reference to the score), allows students to develop the ear, memory, and technique without the added complication of reading notation. Music is an aural art. Therefore, students should learn music with their ears as well as with their eyes.

A balance between pieces taught by notation (eye) and those taught by rote (ear) will help students become literate in both reading and understanding music.

The Rote Pieces in *Repertoire Book 2* may look difficult, but we have found that students who have played Rote Pieces since the beginning of study in *Repertoire Book 1* develop an astounding ability to internalize and memorize patterns. Therefore, although the Rote Pieces increase in difficulty, we have found that the more Rote Pieces the student plays, the easier they become to learn.

TEACHING STRATEGIES FOR ROTE PIECES

- Be sure the student listens to the Listening CD before teaching the piece to internalize the rhythm, style, and sound of the piece before playing it.
- Follow the Leader: The teacher plays a short melody or phrase from the piece. The student imitates the notes, rhythm, sound, and technical gesture.
- Hands Separately, then Together
- Only assign as much of a piece as the student can handle.
- The student can refer to the Reminder Video at www.pianosafari.com during home practice to refresh his memory.

For more Teaching Strategies, see **Mini Essay 7: Teaching Strategies** under Pedagogical Resources as www.pianosafari.com.

CHALLENGE PIECES

PURPOSE:

- **PLAY PIECES FROM THE STANDARD CLASSICAL REPERTOIRE**

HOW STUDENTS LEARN CHALLENGE PIECES

Students learn the Challenge Pieces by:

- Listening to the CD
- Reading the notation. We have included finger numbers to help students navigate more difficult sections.
- Imitating technical motions and musical shadings demonstrated by the teacher

The easiest pieces by Reinagle, Köhler, Gurlitt, Czerny, and Beyer provide students with their first experience playing the standard classical piano literature.

IMPROVISATION PIECES

PURPOSE:

- CREATE MUSIC

Improvisation Pieces are “sound pieces” that allow students to create sounds at the piano that relate to moods or objects in nature. This links the world students live in with sounds they create in their music study. Also, these pieces provide students with an organized outlet for their musical creativity.

TECHNIQUE BOOK 2 AND SIGHT READING & RHYTHM CARDS FOR BOOK 2

Technique Book 2 introduces:

- Five-Finger Patterns in C, G, D, A, E, B, F Major and Minor in various rhythms
- Triads in C, G, D, A, E, B, F Major and Minor in various rhythms
- Special Exercises to practice common gestures and patterns at the keyboard

Sight Reading & Rhythm Cards for Book 2 includes:

- Reading Exercises correlating to intervals introduced in each unit of *Repertoire Book 2*
- Hands Together Rhythm Tapping Exercises

Find Teacher Guides for these important components of Piano Safari® Level 2 at www.pianosafari.com.