

## PIANO SAFARI® REPERTOIRE BOOK 2

### TEACHER GUIDE: UNIT 1

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# UNIT 1: 2NDS & 3RDS BEGINNING ON LANDMARKS

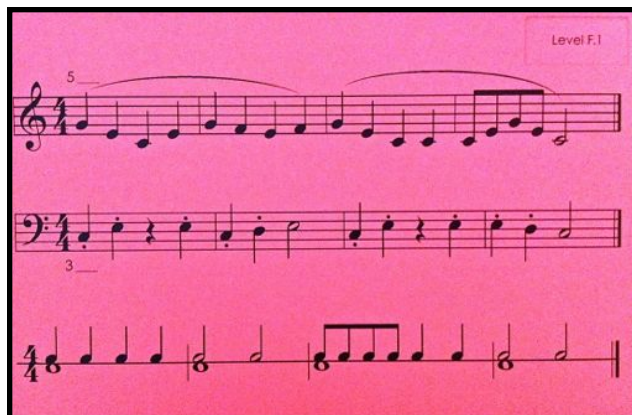
## SIGHT READING & RHYTHM CARDS FOR BOOK 2

### LEVEL F CARDS: 2NDS & 3RDS BEGINNING ON LANDMARKS

#### OBJECTIVES:

- Read 2nds and 3rds beginning on Landmark Notes
- Read articulation marks
- Tap and count rhythmic notation metrically
- Coordinate hands together rhythm tapping

Sample Level F Card



The image shows a sample Level F card with three staves of musical notation on a pink background. The top staff is in treble clef, 4/4 time, featuring a sequence of eighth notes with a slur and a fingering '5' above the first note. The middle staff is in bass clef, 4/4 time, featuring a sequence of eighth notes with a slur and a fingering '3' below the first note. The bottom staff is in 4/8 time, featuring a sequence of eighth notes with a slur. A small box in the top right corner of the pink area contains the text 'Level F.1'.

During **Unit 1**, assign **Level F** of *Piano Safari® Sight Reading & Rhythm Cards for Book 2*.

See [pianosafari.com](http://pianosafari.com) for the Teacher Guide to *Sight Reading & Rhythm Cards for Book 2*.



**Step 1:** Download the **Safari Friends Animal Cards** from the Teacher Guide page at [www.pianosafari.com](http://www.pianosafari.com). Cut them apart.

**Step 2:** Have the student listen to the piece on his Listening CD several times before introducing it. Listening will make the learning process easier.

**Step 3:** Play the piece for the student. As you play, pause to have the student find the correct Safari Friends Animal Card and put it on the music rack in order. This will help the student remember the form of the piece.

**Step 4:** For each section, you can work from the Safari Friends Animal Cards or reference the animal pictures in the score to play each phrase and have the student imitate.

- **Lion Paw** m. 1-2, 11-12, 21-22, 31-32
  - \* Relaxed arm drops
- **Zechariah Zebra** m. 3-4
  - \* Firm fingertips
  - \* Relaxed and slightly bouncy arm on eighth notes
  - \* Higher bounces on quarter notes
  - \* Small hand (not spread out)
  - \* Relaxed non-playing fingers
- **Balloon Part** m. 5-6, 9-10, 15-16, 19-20, 25-26, 29-30, 33-34
  - \* We call this the balloon part to celebrate the animals going to a party with their friends. Play and have the student imitate.
- **Tall Giraffe** m. 7-8
  - \* *Non legato* with an arm bounce on each note
  - \* Firm fingertips
  - \* Relaxed thumbs
- **Kangaroo** m. 13-14
  - \* Bouncy arm
  - \* Firm fingertips
  - \* Up on "roo" of "Kangaroo"

**OBJECTIVES:**

- Play a piece that reviews the Animal Technical Exercises that were presented in *Repertoire Book 1*

**DOES YOUR STUDENT HAVE?**

- Correct technique for each section
- Correct articulation
- Form of the piece memorized
- Ability to move from one section to the next in rhythm

- **Tree Frog** m. 17-18
  - \* *Legato* with a bouncy arm
  - \* Connected fingers
  - \* Firm fingertips
  - \* Relaxed thumbs
  
- **Monkey Swinging in a Tree** m. 23-24
  - \* Hand up over keys
  - \* Thumb on corner
  - \* Forearm rotating as a unit to transfer weight from finger to finger
  - \* Arm balanced and aligned with playing fingers
  
- **Soaring Bird** m. 27-28
  - \* One down-up motion per three notes of the phrase
  - \* Firm fingertips
  - \* Relaxed thumb
  - \* Clear finger action, without overholding, or smearing, fingers

**Step 5:** Student plays the entire piece. Remind the student of the form of the piece by:

- Pointing to the animal pictures in the score, or
- Pointing to the **Safari Friends Animal Card** for each section, or
- Holding up the corresponding stuffed animal for each section

**Step 6:** When the student can play the piece confidently, add the teacher accompaniment.

The following Musicianship pages can be completed throughout the study of **Unit 1**.

- Terms Review
- Landmarks
- 2nds and 3rds Review
- Time Signatures
- Metric Counting

**Step 1:** Follow the instructions on the page. Students may know what the symbols mean but not remember the term that is associated with the symbol. This page will help students name the symbols.

**OBJECTIVE:**

- Review terms the student learned in *Repertoire Book 1*

- Since the Middle C's are in a different place in the treble and bass clef, showing the student both will prevent confusion.
- Seeing Middle C written in various rhythmic values helps the student understand that the notes are the same on the staff regardless of the rhythmic value.

**Step 1:** Follow the instructions on the page.

### **OBJECTIVES:**

- Review Landmark Notes from *Repertoire Book 1*
- Learn the new Landmark Note, Middle C

- **Units 1-2** review 2nds and 3rds. New intervals are introduced in **Units 3-6**.
- It is crucial that the student understands and reads 2nds and 3rds fluently before combining them with other intervals.

**Step 1:** Follow the instructions on the page.

**OBJECTIVE:**

- Recognize and write 2nds and 3rds

- In *Repertoire Book 1*, students counted syllabically, using Ta's. Although they may have noticed how many beats were in a measure in their pieces, it was not imperative that they understood this concept when counting syllabically.
- In *Repertoire Book 2*, students transition to counting metrically, with numbers. Understanding time signatures therefore becomes important.

**Step 1:** Follow the instructions on the page.

### **OBJECTIVES:**

- Learn the meaning of the numbers in a time signature
- Prepare for metric counting



- Although it is important that the student understands how the numbers fit with the rhythm, demonstrating and counting with the student will be more efficient and effective than talking in depth about each example.
- Keep the explanations to a minimum, focusing instead of counting many examples with the student. In this way, metric counting is caught by osmosis as much as it is explicitly taught.



**Step 1:** Tell the student excitedly that today is a big day, because he gets to learn to count with numbers just like a professional musician.

### OBJECTIVE:

- Transition from counting with syllables to counting metrically.

**Step 2:** In the first example, ask the student how many beats will be in a measure (4) and which kind of note equals one beat (quarter note). Tell him this means we count to 4 in each measure.

**Step 3:** Explain that in m. 1, each quarter note is one beat, so it is counted "1 2 3 4."

**Step 4:** In m. 2,  equals one beat. Circle each group of  and count, "1 and 2 and."  
"So Ta-ti Ta-ti" becomes "1 and 2 and."

**Step 5:** Continue explaining the counts for the remaining measures.

**Step 6:** Count and tap the rhythm with Ta's with the student. Then repeat, tapping and counting metrically.

**Step 7:** Repeat with the other examples on the page.

# A PRAIRIE DOG COMPANION

## KNERR & FISHER

# UNIT 1

## READING PIECE

This is what we call a "Perpetual Motion Etude." These types of pieces have a continuously repeated rhythmic pattern. Studying Perpetual Motion Etudes is helpful for the following reasons:

- Students gain confidence through playing a fast piece that has continuous motion.
- Concentration is enhanced, since the rhythm patterns continue for the whole piece.
- Students build endurance in their playing.
- Rhythmic pulse is developed through playing similar rhythms throughout a piece.

**Step 1:** Play and sing the piece once for the student.

**Step 2:** The student should study the "Kangaroo" and "Grasshopper" Exercises in Unit 1 of *Technique Book 2* before learning this piece.

**Step 3:** Ask the student what the dots over the notes mean (*staccato*, play them short). Remind him that these dots are different from dots next to a note, which lengthen the note, as in the dotted half note. Dots over or under a note denote *staccato*.

**Step 4:** Have the student identify the hand that will play (RH) and write in the name of the first note (G).

**Step 5:** Have the student mark the 3rds with his "3rds color." **See Mini Essay 12: Marking Intervals with Colors** under Pedagogical Resources at [www.pianosafari.com](http://www.pianosafari.com) for an explanation of marking intervals.

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.

**Step 6:** Have the student preview silently and then play each line.

**Step 7:** When the student has mastered his part, add the teacher accompaniment, repeating three times for each of the three verses.

### OBJECTIVES:

- Read a piece with 2nds and 3rds in the treble clef
- Play a *staccato* piece

### DOES YOUR STUDENT HAVE?

- Firm fingertips
- Bouncy arm
- Short *staccato* sound
- Continuous rhythm

**Step 8:** Challenge the student to play the piece hands together in parallel motion. LH begins with 5 on G an octave below the RH. "Now two prairie dogs are playing, one in each hand!" Playing hands together in parallel motion is an important technical skill to master. The student began working on this coordination in *Repertoire Book 1*.

**Step 9:** Have the student transpose this piece to other five-finger positions he has learned in *Technique Book 2*, including C, D, and A Major. You can name the original G version after Gary the Prairie Dog. Think of names to match the other keys, such as Cathy the Prairie Dog for C, Daniel for D, and Angela for A. See the Teacher Guide page at [www.pianosafari.com](http://www.pianosafari.com) to download the Accompaniment Transpositions.

**Step 1:** Play and sing the piece while the student taps the rhythm.

**Step 2:** Have the student identify and mark the hand that plays (LH) and the first notes, Landmark Bass C and down a 3rd, A.

**Step 3:** Have the student mark the 3rds with his "3rds color."

**OBJECTIVES:**

- Read a piece with 2nds and 3rds in the bass clef
- Play a ferocious and loud piece

**DOES YOUR STUDENT HAVE?**

- Loud sound
- Rotation on the melodic 3rds
- Lion Paw Technique on the harmonic 3rds
- Singing *legato* sound

Li - ons, ti - gers, bears, and croc - o - di - les,

**Step 4:** Ask the student what the 8vb means (Play those notes down an octave). Play m. 1-2. Student imitates.

**Step 5:** Play m. 3-4 by walking from finger to finger with rotation, transferring the weight of the arm from key to key. Student imitates.

**Step 6:** Have the student preview and play each phrase of the piece.

**Step 7:** When confident, add the teacher accompaniment.

# KETTLE CORN

## KNERR

# UNIT 1

## READING PIECE

**Step 1:** Play the piece once while the student taps the rhythm HT. Say "Rest" in the rests where neither hand plays.

**Step 2:** Explain the term *Allegretto*. "*Allegro*" means fast and "*etto*" means a little. So *Allegretto* means "a little fast."

**Step 3:** Ask the student what the dots over the notes mean (*staccato*, play them short).

**Step 4:** Have the student identify and write in the names of the first notes.

**Step 5:** Since harmonic 2nds and 3rds are easy to recognize, it is not necessary to mark the 3rds.

**Step 6:** The student plays the LH while you play the RH. Play slowly with a bouncy *staccato*, saying "rest" in the rests. Switch parts, teaching the last line by rote as necessary.

**Step 7:** The student plays HT slowly. Ask him which two lines are the same (lines 1 and 3). Have him draw popcorn next to each of these lines to show that they are the same.

**Step 8:** The student can increase the tempo once he knows the pattern, notes, and plays with good *staccato*. Add the teacher accompaniment when he is confident.

**Step 9:** Challenge the student to transpose this piece to G Major. See the Teacher Guide page at [www.pianosafari.com](http://www.pianosafari.com) to download the Accompaniment Transposition.

### OBJECTIVES:

- Read a piece with harmonic 2nds and 3rds
- Play a *staccato* piece
- Learn the term *Allegretto*
- Play a Perpetual Motion Etude

### DOES YOUR STUDENT HAVE?

- Continuous rhythmic energy
- Full value in rests
- Short *staccato*
- Firm fingertips
- Relaxed non-playing fingers

# SPRING SHOWERS

GERMAN FOLK SONG, ADAPTED BY KNERR & FISHER

# UNIT 1

READING PIECE

**Step 1:** Play and sing the piece while the student taps the rhythm. Be sure you play with a lift of the hand between each phrase. Explain the term *cantabile*.

**Step 2:** Ask the student what the slur marks mean (*legato*, smooth). Play the piece again and have the student watch your lifts between each phrase. You can also have him put his hand on yours, using the **Go For a Ride** teaching strategy. This will help him feel the down-up motions, or hand breaths, between the phrases.

**Step 3:** Play m. 1-2 with a down-up for each two-note slur. Student imitates.

**Step 4:** Have the student identify and mark the hand that plays (RH) and the first note (G).

**Step 5:** Have the student mark the 3rds with his "3rds color."

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

**Step 6:** Play m. 15-16 for the student, and have him play these measures with the correct rhythm and *ritardando*. Sing the lyrics.

**Step 7:** Have the student preview and play each phrase of the piece. To insure that the student plays with clear eighth notes, rather than with overheld, uneven, or smeared notes, have the student play with Tree Frog Technique (slight arm bounce on each note to allow the arm to help the fingers play) and tell him to "pick up his fingers."

**Step 8:** When the student is confident with notes and rhythms, has control of the phrase lifts, shapes the phrases well, and plays with clear eighth notes, add the teacher accompaniment.

**Step 9:** For a challenge, have him play this piece HT in parallel motion.

## OBJECTIVES:

- Read a piece with 2nds and 3rds in the treble clef
- Play a *legato* piece
- Practice lifting between phrases and slurs

## DOES YOUR STUDENT HAVE?

- Singing tone
- Lifts between phrases
- Well-shaped phrases
- Clear eighth notes

# MINUET No. 1

## REINAGLE (1756-1809)

# UNIT 1

## CHALLENGE PIECE



2

**Step 1:** Have the student listen to this piece on his Listening CD several times before introducing it.

**Step 2:** Play the piece for the student. Discuss the Classical Era:

- Relate it to history the student may be studying in school, for example (for U.S. students), that the 1700s are when George Washington lived.
- Haydn, Mozart, and Beethoven (the composer of "Ode to Joy," which the student played in *Repertoire Book 1*) lived during this time.
- Reinagle lived in the United States. He was born the same year as Mozart and died the same year as Haydn.
- Be excited about the fact that this is the student's first piece of classical music, which was written over 200 years ago!

**Step 3:** Explain that this piece uses counterpoint, which means that two melodies are being played at the same time, one by the RH and one by the LH. It is like a woman is singing the RH part while the man is singing the LH part. Play other examples of two-voice counterpoint by Bach.

**Step 4:** Tell the student the names of the first notes, and write them on the lines provided over the first notes. The keyboard picture is provided since the student does not yet know all the note names on the staff.

**Step 5:** Demonstrate the LH with a slight separation between each note. Student imitates. Playing the LH all *legato* would not be stylistically correct in this instance. The student plays LH while you play RH. Point to his LH notes on the page as he plays to keep him in rhythm.

**Step 6:** The student plays the RH while you play the LH. Sing the RH part while he plays. Be sure he is using a down-up motion for the two-note slurs. Stylistically, all notes that are not slurred should be slightly detached.

**Step 7:** Explain the *crescendo* symbol in m. 4, and have him play it. The student should use Tree Frog Technique, with a slight arm bounce on each note. This will help him use his arm to create the *crescendo*. If his fingers are very independent, he may be able to make the

### OBJECTIVES:

- Play a classical piece
- Coordinate simple two-voice counterpoint
- Learn a piece by a combination of reading notes and finger numbers
- Learn the *crescendo* and *diminuendo* symbols, and practice shaping phrases

### DOES YOUR STUDENT HAVE?

- Minuet tempo, not too fast
- Slight separation between all LH notes
- *Non legato* RH notes, except where slurred
- Tapered phrase endings
- Clear eighth notes with Tree Frog Technique
- Well-shaped *crescendo* and *diminuendo*

*crescendo* using Soaring Bird Technique, with one arm motion for the whole phrase. However, for most students, finger independence will not be developed enough to play fast notes that are even, clear, and well-shaped without the help of the arm. If the rhythm is uneven, knuckles collapse, tone is weak, or notes are smeared together, use Tree Frog Technique to allow the arm to help the fingers, and tell the student to “pick up his fingers.”

**Step 8:** Be sure the student does not accent the end of the phrase in m. 8.

**Step 9:** Student plays the whole piece HT after practicing each hand separately.

**Step 10:** If you would like the student to memorize this piece, be sure he can play each hand separately by memory, with correct rhythm. Being able to play the LH by memory will help the student hear the bass line as an actual melody. Memorizing RH alone, LH alone, and HT helps the piece to be “triplly memorized.” For more information, see **Mini Essay 17: Memorization** under Pedagogical Resources at [www.pianosafari.com](http://www.pianosafari.com).



# DANCING WITH FIREFLIES

## KNERR & FISHER

# UNIT 1

## READING PIECE

**Step 1:** Play and sing the piece once for the student to show him what it will sound like. Have the student tap the rhythm while you play.

**Step 2:** Ask the student what the slur marks means (*legato*, smooth). Remind him that he should play with Tree Frog *legato*.

**Step 3:** Have the student identify the hand that will play (LH) and write in the name of the first note (C).

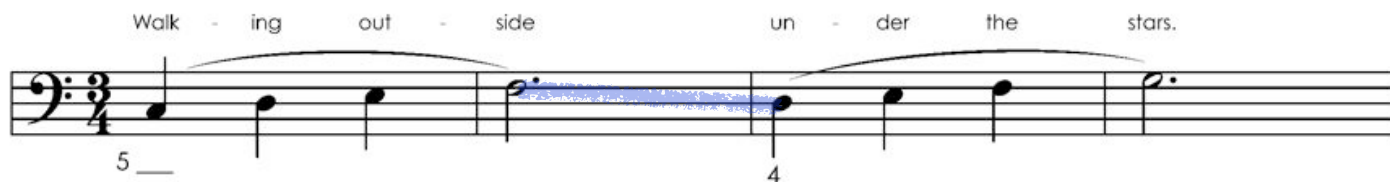
**Step 4:** Direct the student mark the 3rds with his "3rds color."

### OBJECTIVES:

- Read a piece with 2nds and 3rds in the bass clef
- Play a *legato* piece

### DOES YOUR STUDENT HAVE?

- Firm fingertips
- Tree Frog *legato* (slight arm bounce on each note)
- Even eighth notes
- Beautiful phrase shapes
- Graceful lift before each phrase
- Well-paced *ritardando*



**Step 5:** Have the student play the eighth notes in m. 8 through the downbeat of m. 9 to practice the transition from line to line.

**Step 6:** Have the student practice m. 15-16 several times. Play and sing while he plays.

**Step 7:** Have the student preview and play each phrase.

**Step 8:** When putting the phrases together, be sure the student lifts between phrases. Play two ways, and have the student identify which way you are playing, with eyes open, and then closed:

- With lifts between phrases
- Without lifts between phrases

**Step 9:** Have the student mark the lifts using an up arrow.

**Step 10:** When the student has mastered his part, add the teacher accompaniment, which is meant to sound like twinkling fireflies.

**Step 11:** Challenge the student to play the piece hands together in parallel motion. RH begins with Finger 1 on C an octave above the LH.