

PIANO SAFARI® REPERTOIRE BOOK 2

TEACHER GUIDE: UNIT 2

TITLE	COMPOSER	TYPE	TEACHER GUIDE PAGE NUMBER
Level G Introduction to Sight Reading & Rhythm Cards		Reading	30
Notes on the Staff		Musicianship	31
The Duke of York	English Folk Song	Reading	41
Sunken Treasure	Knerr & Fisher	Reading	42
The Cricket Takes a Wife	Hungarian Folk Song	Reading	43
African Safari	Stevens	Rote	44
What Will We Do?	American Folk Song	Reading	45
The Wind in my Ears	French Folk Song	Reading	46
Glimmering Starlight	Knerr	Improvisation	47
The Bear Went Over the Mountain	American Folk Song	Reading	48
Snowy Owl, Op. 101, No. 43	Beyer	Challenge	49

UNIT 2: 2NDS & 3RDS BEGINNING ON VARIOUS NOTES ON THE STAFF

SIGHT READING & RHYTHM CARDS FOR BOOK 2

LEVEL G CARDS: 2NDS & 3RDS BEGINNING ON VARIOUS NOTES ON THE STAFF

OBJECTIVES:

- Name the first note of each exercise for RH and LH using the Skips Alphabet
- Read 2nds and 3rds beginning on various notes on the staff
- Read articulation marks
- Tap and count rhythmic notation metrically
- Coordinate hands together rhythm tapping

Sample Level G Card

Until this point, students have learned to recognize the Landmark notes of Treble G, Middle C, and Bass C on the staff. Students have learned to read by interval from these Landmarks.

Now that students have a firm grasp on reading by interval, they can begin the process of learning the names of all notes on the grand staff. Note recognition is an important skill. We delay this skill because reading by interval is more important than reading by note. Intervallic reading leads to fluent reading based on patterns, whereas reading by note name may lead students to read note by note without seeing the patterns and relationships among groups of notes.

The information in the following pages presents a series of Steps (p. 32-35) and Activities (p. 36-40) for introducing note names on the staff. This information is also presented in video form at www.pianosafari.com under **Instructional Videos: Note Names on the Staff** and on the Teacher Guide Page.

The student pages in *Repertoire Book 2* present an abbreviated version of the following Steps and Activities. The directions on the Repertoire Book pages are designed to guide the student through the process of discovering the Skips Alphabet and learning how the notes of the bass and treble clefs relate to each other.

The process of learning to quickly and fluently identify and play notes from the staff on the piano in the correct octave can take months to master. The book pages provide a beginning to this process and should be complemented by constant practice using the Activities presented on p. 36-40 of this Teacher Guide.

Step 1: After teaching through the steps of **Introducing Notes on the Staff** on p. 32-35 below, the student can complete the Musicianship pages in the book along with practicing note names using the seven **Activities** (p. 36-40) in this Teacher Guide. Gaining fluency at recognizing the notes on the staff and playing them in the correct octave on the piano will usually take months.

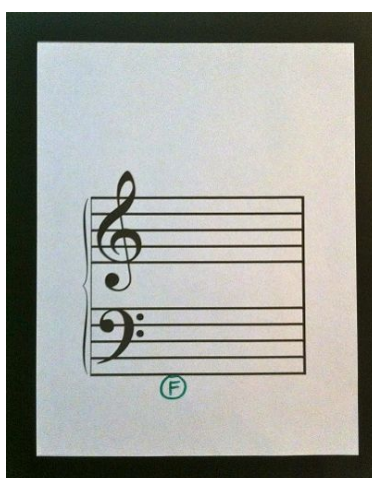
OBJECTIVES:

- Learn all the notes on the staff through the Skips Alphabet
- Discover how bass and treble clefs relate to each other

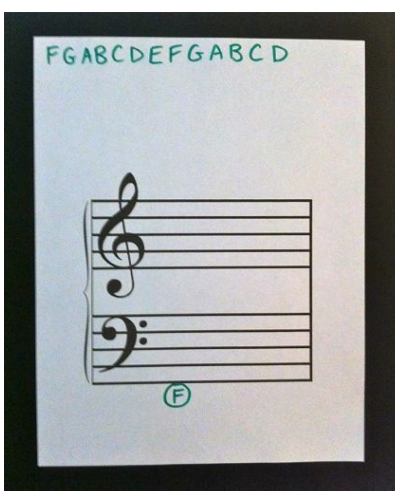
INTRODUCING NOTES ON THE STAFF

An Instructional Video outlining these steps is available at www.pianosafari.com under **Instructional Videos: Note Names** and on the Teacher Guide page.

Step 1: Draw bottom space F on a piece of paper (or whiteboard). Tell the student to memorize that the bottom space bass clef is F.



Step 2: Write the music alphabet at the top of the paper, beginning on F (since the bottom space bass clef is F: **F G A B C D E F G A B C D**)

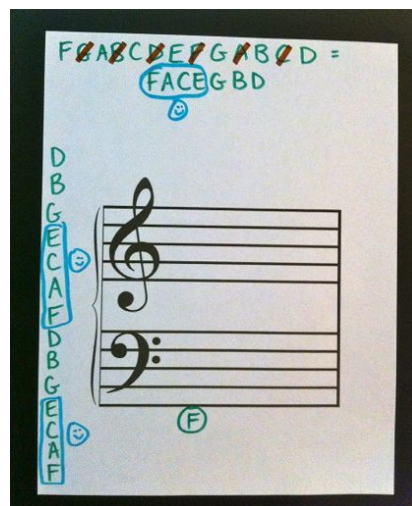


Step 3: Have the student play the music alphabet on the piano and say the letter names, beginning on bottom space F.

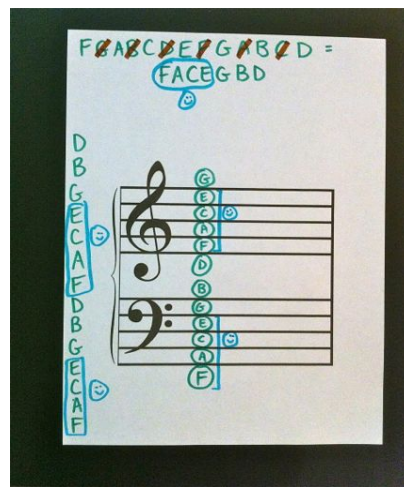
Step 4: Cross out every other letter of the music alphabet, yielding **F A C E G B D**. Write this underneath the music alphabet. This is called the **Skips Alphabet**, because these are 3rds, meaning we skip a key. Have the student play this on the piano, beginning on bottom space F.



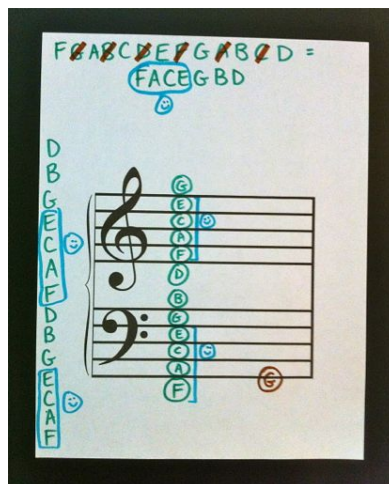
Step 5: Ask the student if he sees a word in the Skips Alphabet (FACE). Say, "Yes, so the **Skips Alphabet** is **FACE GBD FACE GBD**" (saying the word "face"). Circle the FACE and draw a smiley face next to it. Write the Skips Alphabet going up the side of the page, and circle the FACE parts, drawing smiley faces next to them.



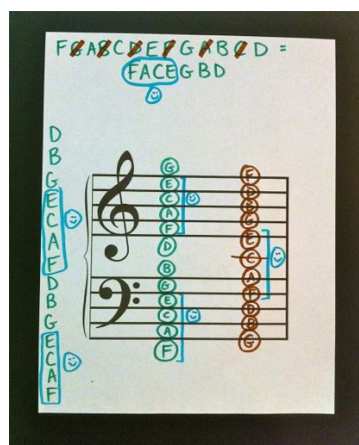
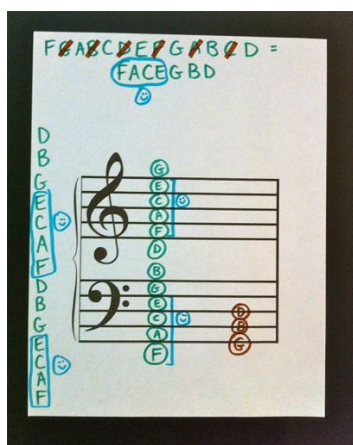
Step 6: Draw a note a 3rd above the bottom space F. Tell the student that since the spaces on the staff make 3rds, or skips (play F up to A), we can use the Skips Alphabet to figure out the notes. Draw each note going up, having the student tell you the letter for each note you write by using the Skips Alphabet. Play each note as the student say it, or have the student play each note.



Step 7: Ask the student what note is a 2nd up from F (G) on the piano. Draw the bottom line G on the bass clef.



Step 8: Ask the student what the interval from one line to the next line is (3rd). Since the lines are 3rds, or skips, we can use the Skips Alphabet to figure out the line notes too, this time beginning on G (GBD FACE). Draw line notes going up, using the Skips Alphabet to identify the notes, and playing each note as you draw it.



Step 9: Use the Activities on p. 36-40 of this Teacher Guide to continue practicing Note Names on the Staff until the student is fluent at recognizing and playing the notes.

I prefer this Skips Alphabet System to the "All Cows Eat Grass" system, because with the mnemonic devices, I personally have a hard time remembering which line/space/treble/bass section corresponds to which mnemonic device. Is "All Cows Eat Grass" line bass clef or space treble clef? Where is the "All Good Boys Do Fine?"

Also, these devices do not relate the bass to the treble clef the way this Skips Alphabet System does.

The seven Activities listed on p. 36-40 include various ways to practice Note Names on the Staff. They should be practiced until the student becomes adept at quickly finding the notes and playing them in the correct octave on the piano. A variety of activities, rather than only one mode of practice, will keep the student interested.

ACTIVITY 1: WHITE BOARD

- Step 1:** Ask the student to write the Skips Alphabet up the side of the whiteboard, from bottom to top.
- Step 2:** Draw a bottom space F. The student writes the letter in the note.
- Step 3:** Draw another space note. Help the student use the Skips Alphabet to figure out the name of the note and write the letter name inside the note.
- Step 4:** Continue with the space notes until they are all written in.
- Step 5:** Repeat with line notes, beginning with bottom line G.
- Step 6:** Repeat this activity frequently. Keep space notes and line notes separate until the student finds this easy. Then mix space and line notes by drawing first a space note, and then a line note, etc.

ACTIVITY 2: VELCRO BOARD

Step 1: I created a **Velcro Board** that has removable Velcro letters. The green letters are space notes and the brown letters are line notes.



Step 2: Take the Velcro letters off the board and hand the student each green letter, beginning with bottom space F. Hand the letters to the student in an order that will make him count up **FACE GBD** in order to find the right letter. So you might hand the child the bass F, then C, A, E, G, D, etc. Mix the letters even more randomly as he becomes adept at finding the correct space.

Step 3: Hand him the brown letters beginning with the bottom line G, mixing the order as you did with the green letters.

Step 4: After the student becomes comfortable with putting the green letters on separately from the brown, usually after several weeks, mix the green and brown letters as you hand him each letter.

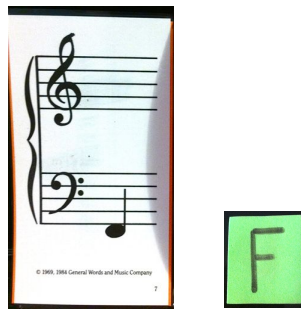
Step 5: A fun variation is to hide the letters around the room and have the child find each letter and put it on the board.

ACTIVITY 3: MATCHING NOTE CARDS WITH VELCRO BOARD LETTERS

Step 1: Buy **Note Flashcards**. I use the *Bastien Note Flashcards*, published by Kjos. I glue a piece of paper on the backs of each card to cover up the answers.



Step 2: Hand the student a note flashcard (use only the notes on the staff, not the *leger* line notes, because these are not on the Velcro board). He matches this note on the flashcard to the corresponding note on the Velcro Board and takes that letter off the Velcro Board (bottom space F in this case).



Step 3: Repeat until the Velcro board is empty.

Step 4: Have the student put the notes back on the Velcro board. This activity helps the child compare the notes spatially between the big size of the Velcro Board and the small size of the Note Flashcard.

ACTIVITY 4: NOTE FINDER

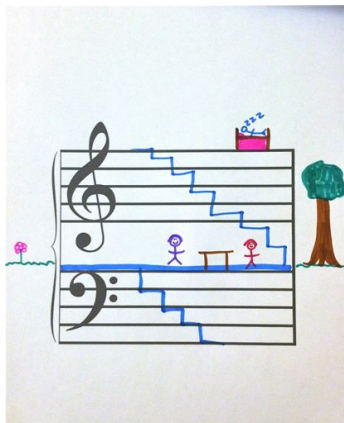
Step 1: After the child is adept at naming the notes on the staff, it is time to transfer this knowledge to the correct octave on the piano.

Step 2: Buy a **Note Finder**, which has a movable note that slides up and down the staff. Note Finders are available at most music stores.



Step 3: Draw a picture to explain that if the note is in the middle of the staff, it is in the middle of the keyboard, like the main floor of a house. Up higher on the staff is the upper floor. Down low is in the basement.

Step 4: You can draw a house on your Note Finder if you would like to.



Step 5: Move the note up and down on the Note Finder, beginning on bottom space F. Move up by 2nds or 3rds from the basement to the main floor and then to the upper floor while the student plays each note in the correct octave.



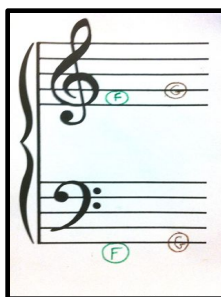
ACTIVITY 5: WRITING NOTES

Step 1: Pull a Velcro note off the **Velcro Board** and have the child write the note on the whiteboard staff on the appropriate space or line. This provides more spatial practice.

If you do not have a Velcro Board, you can have him copy notes from the note flashcards onto the whiteboard staff.

ACTIVITY 6: FLASHCARDS AT THE PIANO

Step 1: Give the student a **Guide Card**, which has just F and G in bass and treble clefs.



Step 2: Hand the student the Note Flashcards one at a time. He names the note and plays it in the correct octave on the piano. Use space notes first, then line notes. After the student can find the notes relatively quickly, mix the space and line notes.

Step 3: Continue practicing this Activity over weeks or months until the child becomes very fast at finding the notes. This practice, combined with identifying the beginning notes of his pieces, combined with the Note Name Musicianship pages in *Repertoire Book 2*, will help the student become confident at naming notes, even while he continues reading by interval.

ACTIVITY 7: APPS

There are many apps designed for Smart Phones, computers, or tablets that the student can use to practice note names on the staff. Four of my favorites are:

- www.musictheory.net under Exercises
- Tenuto app
- Piano Tutor app
- Blue Note app

THE DUKE OF YORK

ENGLISH FOLK SONG, ARR. KNERR

UNIT 2

READING PIECE

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

Step 2: Have the student identify the hand that plays (RH).

Step 3: Help the student find the first note of the piece by showing him the Guide Card, finding treble G, and counting up the Skips Alphabet (F A C E G B) to arrive at the answer (B).



OBJECTIVES:

- Read a piece with 2nds and 3rds in the treble clef, beginning on a note other than the Landmark Note
- Play a piece with slurs
- Learn the terms *anacrusis* and upbeat

DOES YOUR STUDENT HAVE?

- *Legato* slurred notes
- Energetic *non legato* notes
- Steady marching tempo

Young students usually need to say the Skips Alphabet from the beginning (F) and count up to the desired note (F A C E G B), as they generally are not developmentally ready to begin the alphabet in the middle of the Skips Alphabet (G B).

Step 4: Have the student preview and play each page. Most students naturally play the slurs as marked. However, if the student has trouble with the slurs, remind him that slurs mean to play the notes *legato*, and have him trace each slur mark with the color of his choice.

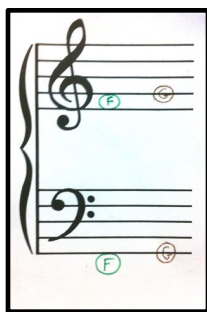
Step 5: Draw the student's attention to the fact that although the time signature is 4/4, the first measure is incomplete, having only one beat. Show him how the missing three beats of this measure are found in the last measure of the piece. These two incomplete measures add up to four beats. Tell him that the one beat in the first incomplete measure is called an *anacrusis* or upbeat.

Step 6: When confident, add the teacher accompaniment.

Step 7: Challenge the student to play this piece HT in parallel motion, with 3rd fingers beginning on B's an octave apart.

Step 1: Play and sing the piece for the student while he taps or sways to the rhythm.

Step 2: Begin in m. 17. Help the student name the first note in the RH by showing him the treble clef F space on his Guide Card and then playing down a 3rd to get to the D. Have him find the LH note by counting up the Skips Alphabet from bottom line G (G B D).



OBJECTIVES:

- Read a piece with 2nds and 3rds in parallel motion beginning on notes other than the Landmark Notes
- Practice playing arpeggiated triads
- Learn about the tie

DOES YOUR STUDENT HAVE?

- Firm fingertips
- Singing *legato* tone
- Lifts between phrases
- Lifting rhythm
- Continuous rhythm and graceful arm motion in arpeggiated triads

Step 3: Have him preview m. 17-18 and play when ready, noticing that these are broken D Minor triads.

Step 4: Teach m. 19-20 by rote to show him the 8va and how the LH crosses over the RH to play the D.

Step 5: The student plays m. 17-20 several times until it is comfortable, with pedal.

Step 6: Have the student write in the names of the beginning notes and mark the 3rds in m. 1-16.

Step 7: Explain the tie. Have the student cross out the second note of each tie (m. 15-16 and m. 23-24) to show that he is going to hold it rather than play it.

Step 8: Ask the student to find the 3rd in m. 1-16 and mark it with his 3rds color (m. 8).

Step 9: The student previews and plays each phrase, RH and then HT.

Step 10: The student plays the whole piece with repeats. When he is confident, add the teacher accompaniment.

THE CRICKET TAKES A WIFE

HUNGARIAN FOLK SONG, ARR. KNERR

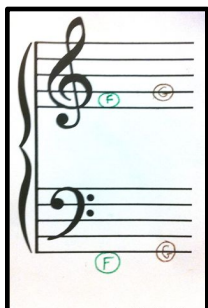
UNIT 2

READING PIECE

These are the original lyrics for this folk song (translated). Listen to Bartók's setting of this melody, titled "The Cricket Marries" in Bartók's *For Children* Part 1, No. 39.

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

Step 2: Help the student name the first RH note by showing him where the treble F space is on his Guide Card and using the Skips Alphabet to count up, "F A." Ask him what Landmark the LH begins on. (Middle C).



OBJECTIVES:

- Read a piece with 2nds and 3rds in the treble clef, beginning on notes other than the Landmark Notes

DOES YOUR STUDENT HAVE?

- Well-shaped phrases
- Rotation in m. 9-10
- Singing *legato* tone
- *Legato* repeated notes within the slurred phrases. Or, decide to make them staccato, while still shaping the dynamics within the phrase.

Step 3: Have the student mark the 3rds in this piece with his "3rds color." Do not have him mark the 3rds between staves, only within each staff.

Step 4: The student previews and plays each phrase.

Step 5: Be sure the student is using rotation in m. 9-10 (Monkey Swinging in a Tree Technique). Note that the lyrics for the second verse are about a monkey!

Step 6: When confident, add the teacher accompaniment.



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

Step 2: Student plays LH while you play RH for m. 1-4. Point to the LH notes on the page to keep him in rhythm while you play.

Step 3: Teach the RH of m. 1-4 by playing and having the student imitate small portions. Be sure the student plays with correct articulation from the beginning. This is the first time the student has encountered crossing over the thumb, so teach slowly.

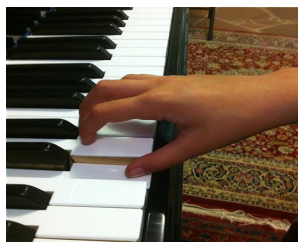
Be sure the thumb plays up on its corner with a tall bridge, not flat on its side. This will keep the thumb from pulling the wrist down.

OBJECTIVES:

- Play a rhythmic piece that moves over the entire piano

DOES YOUR STUDENT HAVE?

- Rhythmic, energetic playing
- Correct articulation
- Balance between RH and LH
- Dynamic contrasts
- Dramatic ending



Step 4: After the student is confident with the RH of m. 1-4, have him play it HT.

Step 5: Play m. 5-6. LH finger numbers are below the notes, RH numbers above. Student imitates.

Step 6: Play m. 7-8, counting in quarter notes "1 2 3 4 5 6 going up." Student imitates. Refine the dynamics. The *piano* section is sneaky, and the *crescendo* is a surprise.

Step 7: Student plays m. 9-12, which is a repeat of m. 1-4 up an octave.

Step 8: Play m. 13-14. RH finger numbers are above notes, LH finger numbers are below the notes. Student imitates. Be sure the student leans to reach the extreme registers, rather than scooting along the bench. If the student is too small to comfortably reach the extreme registers, he may be the correct height to play this piece standing, rather than sitting, at the piano.

Step 9: Student plays the whole piece.

Step 10: Have another student improvise on the drum while the student plays this piece.

WHAT WILL WE DO?

AMERICAN FOLK SONG, ARR. KNERR

UNIT 2

READING PIECE

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

Step 2: Have the student identify the beginning notes and the notes at the position changes. Have him mark the 3rds with his 3rds color.

Step 3: Student previews and plays phrase by phrase.

Step 4: When confident, add the teacher accompaniment.

OBJECTIVES:

- Read a piece with 2nds and 3rds that changes position

DOES YOUR STUDENT HAVE?

- Fluent position changes
- Rhythmic, flowing sound
- Singing tone
- Strong fingertips in eighth notes
- Even eighth notes

THE WIND IN MY EARS

FRENCH FOLK SONG, ARR. KNERR, LYRICS BY FISHER

UNIT 2

READING PIECE

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

Step 2: Have the student identify the beginning notes and mark the 3rds with his 3rds color.

Step 3: Student previews and plays phrase by phrase. Be sure the *staccato* notes are short.

Step 4: When confident, add the teacher accompaniment.

OBJECTIVES:

- Read a piece with 2nds and 3rds

DOES YOUR STUDENT HAVE?

- Flowing rhythm
- *Legato* phrases
- *Staccato* notes short
- Well-shaped phrases

GLIMMERING STARLIGHT

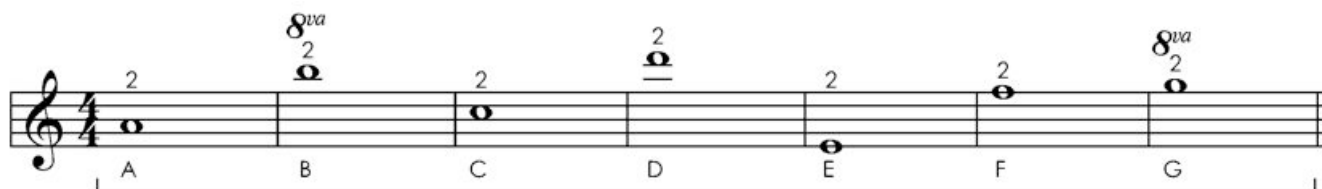
KNERR

UNIT 2

IMPROVISATION PIECE

Step 1: Tell the student you are going to create a star piece. The first part will be made from the musical alphabet, and the second part will be any white keys the student chooses. Have him draw stars all over the page in different colors and sizes while you play the teacher accompaniment.

Step 2: With the pedal down, play the music alphabet in order (A B C D E F G), with each note in the octave of your choice. Each note is a whole note played with Finger 2, with a graceful arm drop (Lion Paw Technique) for each note. Count while you play, "A - 2 - 3 - 4, B - 2 - 3 - 4, C - 2 - 3 - 4, etc." So you might end up with something similar to this:



Student imitates, using any octave for each note.

Step 3: Repeat **Step 2** with 3 beats per note (dotted half notes).

Step 4: Repeat **Step 2** with 2 beats per note (half notes).

Step 5: While the student repeats **Step 4**, add the teacher accompaniment. Count aloud to help the student stay in rhythm.

Step 6: Tell the student you are going to do the same thing, but that after he finishes the music alphabet, he should continue making star sounds on any white notes he wants, with varied rhythm. While he does this, you play the accompaniment and vary the rhythm based on the chord progression. End on an A minor chord while the student ends on an A.

OBJECTIVES:

- Improvise star sounds on the music alphabet and then freely on other white notes
- Prepare to play "Stormy Seas," a Rote Piece in Unit 6

DOES YOUR STUDENT HAVE?

- Arm drops on each note (Lion Paw Technique)
- Singing tone
- Rhythmic playing that matches the accompaniment

THE BEAR WENT OVER THE MOUNTAIN

AMERICAN FOLK SONG, ARR. KNERR

UNIT 2

READING PIECE

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

Step 2: Have the student identify the beginning notes and mark the 3rds with his 3rds color.

Step 3: Review the tie, and have the student cross out the second note of each tie to remind himself to hold rather than play it.

Step 4: The student previews and plays phrase by phrase.

Step 5: When confident, add the teacher accompaniment.

OBJECTIVES:

- Read a piece with 2nds and 3rds
- Learn about the *fermata*

DOES YOUR STUDENT HAVE?

- Singing tone
- *Legato* sound in shaped phrases
- Well-paced *fermata*
- Rhythmic playing

SNOWY OWL, Op. 101, No. 43

BEYER (1803-1863), LYRICS BY FISHER

UNIT 2

CHALLENGE PIECE



The piece and accompaniment were composed by Beyer. He did not give this piece a title. Katherine Fisher has written lyrics and added the title.

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

Step 2: Play and sing the piece for the student, and discuss the Romantic Era, which is when Beyer lived:

- Romantic Era was during the 1800s
- Other Romantic composers of piano music include Chopin, Schumann, Brahms, Gurlitt, and Heller

Step 3: Have the student identify the first notes and notice that both hands play the same notes in parallel motion.

Step 4: The student plays the RH, reading by interval. The finger numbers are provided to help with intervals the student has not encountered in his reading yet and for difficult places. Be sure he lifts slightly between phrases and shapes the phrases well, playing with good Tree Frog *legato*.

Step 5: The student adds the LH. Explain the *leger* line E's in m. 2 by counting up from the bottom G line. Show the student that when we run out of lines, we use *leger* lines to add to the staff.

Step 6: When confident, add the teacher accompaniment.

OBJECTIVES:

- Review finger numbers
- Play a piece in parallel motion
- Play a piece by a Romantic composer
- Practice phrasing beautifully and playing with good tone
- Learn about *leger* lines

DOES YOUR STUDENT HAVE?

- Singing tone
- *Legato* sound in well shaped phrases
- Gentle lifts between phrases