

PIANO SAFARI® REPERTOIRE BOOK 2

TEACHER GUIDE: UNIT 3

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UNIT 3: 3RDS & 5THS

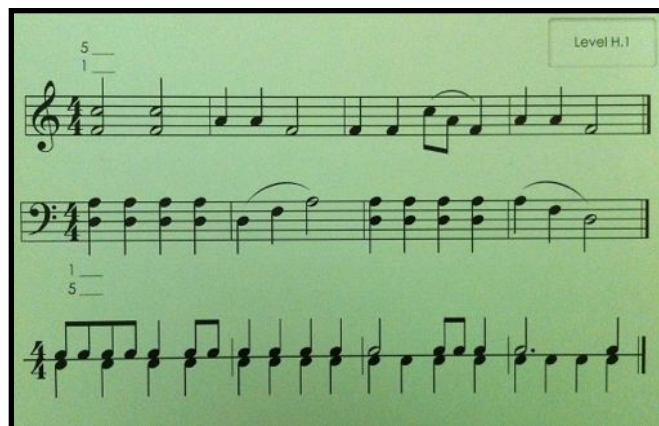
SIGHT READING & RHYTHM CARDS FOR BOOK 2

LEVEL H CARDS: 3RDS & 5THS BEGINNING ON VARIOUS NOTES ON THE STAFF

OBJECTIVES:

- Name the first note of each exercise for RH and LH using the Skips Alphabet
- Read 3rds and 5ths beginning on various notes on the staff
- Read articulation marks
- Tap and count rhythmic notation metrically
- Coordinate hands together tapping of rhythm

Sample Level H Card



The image shows a sample Level H Card with three staves of musical notation in 4/4 time. The top staff is in treble clef, starting with a 5-finger position (5 on the first line, 1 on the second line) and containing a sequence of eighth notes and chords. The middle staff is in bass clef, starting with a 1-finger position (1 on the first space, 5 on the second space) and containing a sequence of eighth notes and chords. The bottom staff is in bass clef, starting with a 1-finger position (1 on the first space, 5 on the second space) and containing a sequence of eighth notes and chords. A small box in the top right corner of the notation area says "Level H.1".

During **Unit 3**, assign **Level H** of *Piano Safari® Sight Reading & Rhythm Cards for Book 2*.

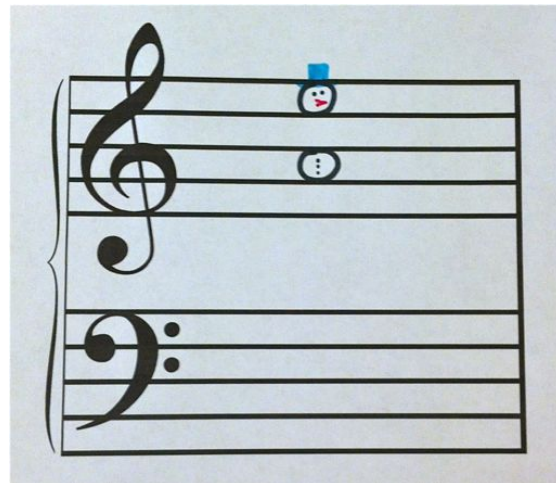
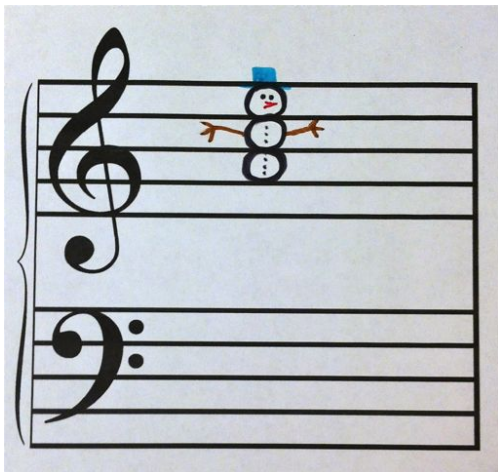
See pianosafari.com for the Teacher Guide to *Sight Reading & Rhythm Cards for Book 2*.

Step 1: Follow the directions on the page. Be sure the student understands the difference between 3rds and 5ths. Both “match” (space space or line line), but 3rds go from one line to the next (or one space to the next), while 5ths skip a line (or space).

A helpful analogy is that 3rds, when stacked, look like a snowman. 5ths have the middle of the snowman missing.

OBJECTIVES:

- Distinguish between 3rds and 5ths on the staff
- Write 3rds and 5ths



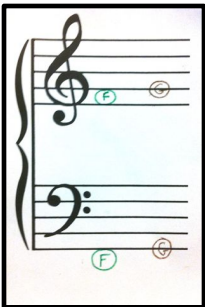
Notice that on this page, the space notes are separated from the line notes. This allows the student to concentrate on the Skips Alphabet corresponding to either space or line notes separately.

Step 1: Review Activities with the large and small staves and Velcro Board described on p. 36-40 of Unit 2 of this Teacher Guide.

Step 2: Show the student the Guide Card, and help him discover that the first note in m. 1 is the bottom space bass clef F. Have him write F under the note.

OBJECTIVES:

- Practice using the Skips Alphabet to find the notes on the staff
- Play the notes in the correct octave on the piano



Step 3: Using the Skips Alphabet, count up from this F until he arrives at the treble clef note in m. 1, "F A C E G B D F". F is the answer. The student writes F above the treble clef note in m. 1.

Step 4: Continue in this manner for the remainder of the page, beginning on bottom line G for the line notes.

Step 5: Reiterate that just as Treble G, Bass C, and Middle C are always in the same place on the staff and the piano keyboard, all the other notes on the staff correspond to one single note on the keyboard.

Step 6: Have the student play the notes in the correct octave on the piano for each staff. Start with the treble space notes. Then bass space notes. Then treble line notes. Then bass line notes.

Step 1: Show the sharp sign to the student.

Step 2: Play a D. Tell the student that when the D is sharped, we play the next key up, D#. Play D#.

Step 3: Play various notes and have the student play the sharp of that note: C, C#. G, G#, etc. For E and B, explain that the next note up is a white key, so E# is the same as F, and B# is the same as C.

Step 4: Repeat the process with flats.

Step 5: Follow the instructions on the page.

OBJECTIVES:

- Learn how sharps and flats raise and lower notes on the keyboard
- Practice writing sharp and flat signs

Step 1: Play the piece for the student.

Step 2: Have the student mark the ties, and review the meaning of the tie.

Step 3: Ask the student what interval this piece uses the most? (5th)

Step 4: Tell the student that there are several 3rds also. Have the student mark the 3rds with his 3rds color. It is not necessary to mark the 5ths, as there are so many.

OBJECTIVES:

- Play a piece that uses 5ths and 3rds

DOES YOUR STUDENT HAVE?

- Steady processional tempo
- Finger 1 playing on its corner
- Finger 5 playing on its corner
- Detached notes
- Flexible wrist in harmonic 5ths



Step 5: Help the student find the names of the beginning notes and write the letter names in the blanks.

Step 6: Write in the letter name for the bass note under the LH part, "G, F, G, F, G," etc.

Step 7: The student plays the LH while you play the RH. Point to the notes on the page of the LH to keep the student in rhythm. Be sure he is playing with a good hand shape rather than a collapsed bridge.

Step 8: The student previews and plays each phrase in the RH.

Step 9: The student plays RH while you play LH.

Step 10: The student plays HT.

Step 11: Experiment with various fingers on the last note of the LH to see which is the most reliable. Finger 3 may be a better choice than Finger 5.

This is a student - student duet. We have included several duets for students to foster ensemble playing and to make piano a more social activity. With student - student duets, I prefer to have each student learn his part thoroughly on his own. He should also learn the other person's part. However, I refrain from playing it as a duet with the student. Instead, have the first experience of hearing the duet together to be with his duet partner. This creates magic between the duet partners. If I preempt the process by playing the duet with a student, the parts will be easier to put together, but playing as a duet with another partner will not be as satisfying, as he has already heard the parts together when playing it with me.

Step 1: Explain the accent. Have the student mark the accents. Play the Primo Part for the student, asking him to listen for the accents. Ask him what the dots mean (*staccato*, short). Talk about how *staccato* makes the piece sound more energetic and more like a traffic jam.

Step 2: Ask the student what intervals this piece uses? (5ths and 3rds) Have him mark the 3rds or 5ths with his respective colors if necessary.

Step 3: Help the student identify the starting notes and find F#. Note that this piece is in the D Major five-finger position.

Step 4: Have the student preview and play each phrase. If he does not notice on his own, draw his attention to the fact that the LH is an inversion, or mirror, of the RH.

Step 5: Repeat **Steps 2-3** with the Secondo Part.

Step 6: Put the piece together with the student's duet partner. Note that the parts mirror each other between the parts and between the hands of each part.

Step 7: For a more dissonant traffic jam (perhaps some cars crashed!), have the Primo play in D Major while the Secondo plays in C Major. Then transpose to other five-finger patterns.

OBJECTIVES:

- Play a piece that uses 5ths and 3rds
- Play a duet with another student
- Explore dissonant sounds through transposing bitonally
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DOES YOUR STUDENT HAVE?

- Crisp, energetic *staccato* notes
- Strong fingertips
- Play precisely together with duet partner

FLAMINGO DANCERS

KNERR

UNIT 3

ROTE PIECE



This is a flamenco danced by flamigos. It is preparation for the Reading Piece, "The Dromedary Dance" in Unit 5. After playing the blocked parallel 5ths in this Rote Piece, reading them in "The Dromedary Dance" will be easy, because the feeling of 5ths in the hand will already be established.

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. Play recordings of other Latin American or Spanish dances, including flamenco, to help the student understand the vigorous style.

Step 3: Play m. 1-3 of the LH for the student. Play at a moderately slow tempo to allow the student to coordinate the accents with the repeated 5ths with a loose wrist and arm. Student imitates.

Step 4: Add the RH in m. 3-4, using flamboyant leaps to show the leaping flamingo. This gesture is similar to the "Dolphin Leap" Exercise in *Technique Book 2*.

Step 5: Student plays m. 1-4 HT, then m. 5-8, since it repeats the previous phrase.

Step 6: Play m. 9-12, noting that this time the LH goes down and the RH plays D. Student copies.

Step 7: Note that m. 13-16 the same as m. 1-4. The student plays m. 1-16.

Step 8: Play m. 17-19. Use rotation for the RH. Be sure the thumb is on its corner, the bridge does not collapse, the fingertips are firm, and the thumb is further toward the edge of the keys than the other fingers, which keeps the arm aligned behind the hand properly. The forearm rotates as a unit.

Step 9: In m. 20, the RH uses a Soaring Bird Technique for the three notes. The wrist and arm drop on the first note and come up on the last note of the phrase. Use active fingers to make the eighth notes clear.

Step 10: Play m. 29-32 for the student with a well-paced *ritardando*. Student imitates while you conduct and sing the *ritardando*.

Step 11: Student plays the whole piece.

OBJECTIVES:

- Play a piece that uses 5ths
- Practice leaping on the keyboard, as introduced in the "Dolphin Leap" Exercise in *Technique Book 2*.
- Play a piece that uses 2nds, 3rds, 4ths, and 5ths in patterns

DOES YOUR STUDENT HAVE?

- Energetic playing
- Rhythmic accents
- Graceful arm motion on RH octave leaps
- Rotation in m. 17-19, 25-27
- Well-paced *ritardando*

Step 1: Play the piece for the student. Discuss how fast pieces in 3/4 meter should be felt in one. Play the piece for the student, asking him to tap on beat 1 as you play.

Step 2: Ask the student what intervals this piece uses. "5ths and 3rds."

Step 3: Have the student write in the letter names for the position changes in the spaces provided.

Step 4: Play m. 1-4. A down-up motion with fluid arm motions should be used for each measure. In addition, active fingers provide for clean playing of these fast notes. Student imitates.

Step 5: Play m. 1-8 to model the rhythm. Student imitates.

Step 6: Discover with the student that m. 9-16 are the same as m. 1-8, except in F Major instead of E Minor.

Step 7: Student previews m. 17-20 and plays when ready, then shifts position and plays m. 21-24.

Step 8: Student previews m. 25-32 and plays when ready. Repeat as many times as necessary to work on the *crescendo*. The last measures should *crescendo* so that the last chord is the loudest and the hands push off the keys for an exciting release.

OBJECTIVES:

- Read a piece that uses 5ths and 3rds
- Play a Perpetual Motion Etude

DOES YOUR STUDENT HAVE?

- Flowing arpeggiated triads
- Clear finger action
- Dancing rhythmic pulse in one large beat per measure
- Dynamic contrasts

This piece looks very difficult, but once the student finds the patterns, it becomes easier. Be sure you congratulate the student on decoding this piece. Confidence is built when the student sees that he can decode a complicated looking score and see how the music is composed in patterns.

Step 1: Play the piece for the student.

Step 2: Have the student mark the 3rds and 5ths with his 3rd and 5th colors as necessary.

Step 3: Have the student write in the letter names for the position changes in the blanks provided.

Step 4: The student previews and plays m. 1-2.

Step 5: In m. 3, explain the natural sign. Play beats 3-4 (E to blocked 5th) with the slur in a down-up motion. Student imitates.

Step 6: Help the student find the E-flat and E-natural and play the whole of m. 3. Teaching the slur by rote first will insure he will play the articulation correctly when he reads the measure himself.

Step 7: In m. 4, help the student discover that the notes are the same as m. 3, while the rhythm is different. Have the student tap the rhythm while you play this measure. Student imitates and then puts m. 3-4 together.

Step 8: Play m. 5-8 for the student, and ask him how it is the same or different from the first line. He should notice that it sounds similar, but is in A Major instead of C Major. Draw the student's attention to the fact that the sharp is canceled by the bar line. Therefore, the C at the beginning of m. 7 is C natural. Student plays m. 5-8 after previewing.

Step 9: Help the student discover which lines are similar and different throughout the piece.

Step 10: Have the student preview and play m. 16 and then play the whole piece.

Step 11: Add the teacher accompaniment when the student is confident on his part.

OBJECTIVES:

- Read a piece that uses 5ths and 3rds
- Practice reading sharps, flats, and naturals

DOES YOUR STUDENT HAVE?

- Connected slur notes
- Shifting from one position to the other in rhythm
- Rotation in 5ths to keep arm aligned behind the playing finger

MINUET No. 2

REINAGLE (1756-1809)

UNIT 3

CHALLENGE



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. Ask him if he remembers playing another minuet by Reinagle (Unit 1). Tell him he is going to play another piece that uses two-voice counterpoint, and review the meaning of counterpoint (two melodies that are played at the same time). Review facts about the Classical era, when Reinagle lived.

Step 3: Have the student identify the beginning notes.

Step 4: The student plays LH while you play RH. There should be a slight lift between each note to make the notes slightly detached. Point with a pencil to the LH notes on the page to keep the student in rhythm.

Step 5: Have the student trace all the slur marks, and remind him that he will play *legato* on the slurred phrases. Practice each slur individually.

Step 6: Student plays RH while you play LH. Be sure that in m. 7, the fingers are strong and active, with help from the arm as necessary, so that the notes are clear for the eighth notes. Tell the student to pick up his fingers and use Tree Frog *legato* if the fingers are sluggish or overholding.

Step 7: Student plays HT. Be sure the articulation is correct and that the phrase endings are tapered.

Step 8: 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 "triple memorized." For more information on Memorization, see **Mini Essay 17: Memorization**, at www.pianosafari.com under Pedagogical Resources.

OBJECTIVES:

- Play a piece by a Classical composer
- Practice playing a piece with simple two-voice counterpoint

DOES YOUR STUDENT HAVE?

- Singing tone
- Detached articulation except where slurs indicate *legato*
- Clear finger action for eighth notes
- Gently tapered phrase endings