

## PIANO SAFARI® REPERTOIRE BOOK 2

### TEACHER GUIDE: UNIT 4

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## UNIT 4: 2NDS, 3RDS, & 5THS

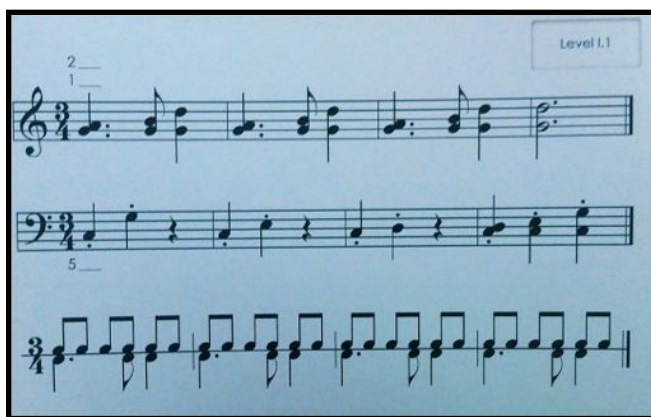
### SIGHT READING & RHYTHM CARDS FOR BOOK 2

#### LEVEL I CARDS: 2NDS, 3RDS, & 5THS BEGINNING ON VARIOUS NOTES ON THE STAFF

##### OBJECTIVES:

- Read 2nds, 3rds, and 5ths beginning on various notes on the staff
- Read melodies with mixed articulation
- Reinforce the reading of notes with accidentals
- Practice tapping and counting the dotted quarter eighth note rhythm

Sample Level I Card



The image shows a sample Level I card with three staves of music. The top staff is in treble clef, 3/4 time, and contains a melody of eighth notes with fingerings 2 and 1 indicated above the first two notes. The middle staff is in bass clef, 3/4 time, and contains a melody of eighth notes with a fingering of 5 indicated below the first note. The bottom staff is in 3/4 time and contains a dotted quarter eighth note rhythm pattern. A small box in the top right corner of the image is labeled "Level 1.1".

During **Unit 4**, assign **Level I** 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*.

## INTERVALS: 2NDS, 3RDS, AND 5THS

## UNIT 4 MUSICIANSHIP

**Step 1:** Before the student completes this Musicianship page, check his retention by having him:

- Play harmonic 2nds, 3rds, and 5ths on the piano.
- Begin on a note, for example, RH 1 on G. Say, "Play G. Play up a 2nd, up a 3rd, up a 2nd, down a 5th," etc. as he plays each interval you indicate. Have him do this with eyes open and with eyes closed. This will help him feel the intervals in his hand as he plays.
- Repeat with LH.

### OBJECTIVES:

- Review the intervals of 2nds, 3rds, and 5ths by identifying and writing intervals.

**Step 2:** Incorporate ear training by playing intervals for the student and asking him if they are 2nds, 3rds, or 5ths. Sing the intervals.

**Step 3:** Before completing the page, remind the student that 2nds "don't match" (a line to space or space to line) and that 3rds and 5ths "match" (line to line or space to space).

**Step 4:** Since 3rds and 5ths "match," be sure the student knows how they differ (3rds move from a line to the very next line, and 5ths skip a line in between).

## NOTES ON THE STAFF

## UNIT 4 MUSICIANSHIP

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

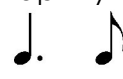
### OBJECTIVES:

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

Students have already learned the dotted quarter eighth rhythm by rote in *Piano Safari Repertoire Book 1* in "Ode to Joy."

Now students are formally introduced to this rhythm and taught how to count it in Ta's and metrically. The *Sight Reading & Rhythm Cards for Book 2, Levels H* and following, use this rhythm to provide students with practice in tapping, counting, and playing this rhythm.


**Step 1:** Tap rhythmic patterns that use the

 rhythm (say "Ta - Ah - ti," or use metric counting). You tap, and the student imitates. When the student is confident, have him tap while you imitate.

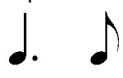
### OBJECTIVES:

- Learn to count the dotted quarter eighth note rhythm

**Step 2:** An extra step that may be helpful is to play a familiar piece for the student that uses the

 rhythm (e.g. London Bridge or Deck the Halls). Ask the student to raise his hand when he hears the rhythm. Additionally, he may tap the rhythm of the melody as you play.


**Step 3:** Ask the student to tap a steady beat while saying "Ta." After the beat is established, you

begin tapping the  rhythm with him. Switch parts. If the student catches on easily, you can ask him to tap quarter notes in one hand against dotted quarter eighths in the other.


**Step 4:** Now that the student has the rhythm in his ear, look at the Step 1 Box on the page. Tap and

count  several times, "Ta Ta-ti, Ta Ta-ti," etc., and also metrically, "1 2 +, 1 2 +."

**Step 5:** For the Step 2 Box, remind the student that a tie means to hold the second note without playing it.

Tap and count  "Ta - Ah - it" several times. Then count metrically, noting that the metric counting stays the same for the rhythms in the Step 1 and Step 2 Boxes, "1 2 +."

**Step 6:** Tell the student that instead of writing a tie, we can abbreviate the "Ta - Ah - it" rhythm by

crossing out the tie and first eighth note and substituting a dot  (Step 3 Box). Tell the student that the dot makes the first note longer.

If the student is old enough to understand fractions, you can tell the student that the dot makes the note last an extra half of its value. Demonstrate how this works with a dotted half note:

- Half note + quarter note (half of a half note) = 3 beats altogether

Similarly with the dotted quarter note:

- Quarter note + eighth note (half of a quarter note) = 1 1/2 beats

If this is too complicated for the student, simply have him count and tap without explaining the math. He can learn to count, tap, and play it correctly by ear, and eventually he will have the capacity to understand the math.

**Step 7:** Tap and count the bottom line rhythm with Ta's and metrically.

# BEAR DREAMS

ENGLISH FOLK SONG, ARR. KNERR, LYRICS BY FISHER


# UNIT 4


READING PIECE

**Step 1:** Sing and play the piece for the student while he taps the rhythm.

**Step 2:** Discuss how the words of the piece provide hints about how the music should sound. Remind the student that *cantabile* means singing. Should the sound be bright and happy or gentle and sleepy? If the student is willing, have them walk to the half note beat "like a bear" while you play the piece.

**Step 3:** Preview the intervals in the piece. Have the student mark the 3rds with his 3rds color if necessary. If the student is adept at reading without marking the intervals, have him point to the 3rds. There are no 5ths within a staff, since this piece is to provide practice for

playing the  rhythm. It is not necessary to point out the 5ths that occur between hands.

**Step 4:** Have the student circle the  rhythm.

**Step 5:** Have the student identify the starting notes. Help him discover that the LH plays the same note throughout the piece.

**Step 6:** The student previews and plays each phrase. Remind him how to navigate the repeat with its first and second endings.

**Step 7:** When the student is accurate with the notes and rhythm, demonstrate the last two measures with a well-paced *ritardando*. Student imitates while you play and sing along.

**Step 8:** Add the teacher accompaniment when the piece is solidly learned.

## OBJECTIVES:

- Read a melody using 2nds and 3rds on the grand staff
- Use the dotted quarter eighth note rhythm in a piece

## DOES YOUR STUDENT HAVE?

- Singing tone
- Well-shaped phrases
- Gentle mood

# ODE TO JOY

BEETHOVEN (1770-1827), ARR. KNERR

## UNIT 4

### READING PIECE

**Step 1:** Play the piece for the student. Show the student a video clip of the choir singing the theme with orchestra (last movement of Beethoven's Symphony No. 9), or ask him to listen to this symphony at home.

**Step 2:** Ask the student what interval is played in the m. 1-4 introduction (5th). Ask the student what orchestral instrument might play this majestic introduction. Although many answers may be appropriate, trumpets or horns lend themselves to the fanfare style.

**Step 3:** The student identifies the starting notes in m. 1 and then plays m. 1-4.

**Step 4:** Ask the student if the fanfare ending in m. 21-24 is the same or different from the fanfare introduction in m. 1-4. (The last note is different.)

**Step 5:** Ask the student what notes the LH plays through the entire piece (D and A).

**Step 6:** Play the RH melody while the student plays the LH accompaniment. Tell him to listen for balance. He needs to be quieter since you have the melody part!

**Step 7:** Help the student identify the starting note in the RH at m. 5 (F#). The student previews and plays each phrase of the RH. Be sure the student notices the matching phrases (m. 9-12 and 17-20). The RH should be played with the Tree Frog Technique (a slight arm bounce on each note with *legato* fingers) to produce good tone while keeping a relaxed arm.

**Step 8:** Play the LH while the student plays the RH. Listen for balance between parts.

**Step 9:** After the piece is learned HT and the student feels confident, work on balance. If the student has trouble keeping the LH quieter than the RH, complete the following steps:

- First, ask him to "ghost" the LH (play silently on the key surface) while the RH plays *forte*.
- Next, have him let the LH play a little (*pp*) while the RH plays *forte*.
- Then bring the balance to the appropriate level, with the RH playing *mf* to *f*, and the LH playing *p* to *mp*.

#### OBJECTIVES:

- Read a piece using 2nds, 3rds, and 5ths on the grand staff
- Play a piece that uses the dotted quarter eighth note rhythm
- Play a piece with simple two-voice counterpoint
- Review sharps by playing in the key of D Major
- Learn to balance melody and accompaniment
- Use Tree Frog Technique for a singing tone.

#### DOES YOUR STUDENT HAVE?

- Well-shaped phrases
- Triumphant introduction and coda
- Balance between RH and LH

I like to tell students that when a composer marks a passage a certain dynamic mark, such as *forte*, that does not mean all the notes in that phrase are *forte*. Instead, a mathematical equation for *forte* could be written:

$$f = \text{RH } f + \text{LH } mp + \text{dynamic shaping of phrases in each hand}$$

This is abbreviated by the composer as *f* to save ink.

$$p = \text{RH } mp + \text{LH } pp + \text{dynamic shaping of phrases in each hand}$$

This is abbreviated by the composer as *p* to save ink.

**Step 10:** Check to be sure the student is tapering the phrase endings and matching the volume when he enters with the following phrase.



# HOLIDAY AT THE BEACH

## KNERR

# UNIT 4

## READING PIECE

**Step 1:** Sing and play the piece for the student. Explain that you will improvise between each verse.

**Step 2:** Have the student identify the starting notes and find the flats. Then ask him what five-finger pattern this piece is in (F Major). Have him play the F Major five-finger pattern with Tree Frog Technique.

**Step 3:** Ask the student to improvise using the notes in the F Major five-finger pattern while you play the accompaniment pattern for the improvisation part, m. 5-8 of the teacher accompaniment. The student may play HT in parallel motion or may pass a melody between the hands.

**Step 4:** For the verses of the piece, m. 1-4, preview the intervals or have the student mark the intervals with his respective interval colors.

**Step 5:** Demonstrate m. 1 using the Monkey Swinging Technique (rotation). The student imitates HS and then HT. After he successfully plays it with good rotation, have him preview and play each phrase of the entire piece.

**Step 6:** When the student is confident, add the teacher accompaniment. Tell the student he will improvise between each verse. You do not need to count during the entire improvisation. Just verbally cue him to repeat the verse as the improvisation ends.

### OBJECTIVES:

- Read a piece in parallel motion using 2nds, 3rds, and 5ths on the grand staff
- Review flats by playing in the key of F Major
- Improvise between verses
- Play the eighth notes in m. 1 and m. 3 with "Monkey Swinging" rotation

### DOES YOUR STUDENT HAVE?

- Forearm rotation in m. 1 and 3
- Singing *legato* tone
- Gently tapered phrase endings
- Rhythmic improvisations that match the accompaniment style

This improvisation provides an important preparation step for the future Reading Piece, "The Dromedary Dance," from Unit 5. If the student practices the RH of this improvisation until it is comfortable, he will have a much easier time learning the more difficult Reading Piece to come.

**Step 1:** Demonstrate the improvisation for the student by playing an improvised RH with the provided LH accompaniment. As you play, the student may draw an illustration of what he imagines might be in a caravan traveling across the desert. This is a particularly good activity for a group class.

**Step 2:** Teach the student the RH pattern as written. Make sure he plays with good tone and phrasing and uses Tree Frog Technique. The hand should not be frozen over the position, but should be free to move from note to note while keeping the arm aligned behind the playing finger. This will prevent the student from unnecessary stretching and allow him to maintain good tone and hand shape.

**Step 3:** Play the steady LH accompaniment as written while the student improvises on the RH notes. He may use any of the notes in the pattern and create his own rhythm. Be sure to play more quietly than the student so that he grows accustomed to hearing good balance between parts. If more than one student is available, such as in a group class, have another student play the LH part.

**Step 4:** Switch parts, with you (or another student) improvising on the RH while the student plays the LH.

**Step 5:** Challenge the student to play HT. If the student has trouble, have him simplify the LH to one whole note per measure while improvising in the RH. Next, he can play the LH pattern as written while creating a very simple RH (whole, half, or repeated notes). As he gains comfort and coordination, he can increase the complexity of his improvisation.

**OBJECTIVES:**

- Improvise a RH melody with a harmonic minor sound
- Play an established LH accompaniment of blocked 5ths
- Play the RH improvisation and LH accompaniment hands together

**DOES YOUR STUDENT HAVE?**

- Steady rhythm
- Tree Frog Technique in RH, transferring weight from finger to finger with the arm.

# SWEDISH LULLABY

## SWEDISH FOLK SONG, ARR. KNERR

# UNIT 4

## READING PIECE

- Step 1:** Play the piece for the student.  
Demonstrate beautiful phrasing with a rich tone quality. Discuss the meaning of *dolce*. Imagine a mother sweetly singing her child to sleep.
- Step 2:** Have the student identify the starting notes.
- Step 3:** Preview the intervals in the piece by pointing and naming. If desired, the student can mark the 5ths and/or 3rds with his respective colors for these intervals.
- Step 4:** Find the matching phrases (m. 5-6, 7-8).  
Mark if desired.
- Step 5:** Ask the student which hand he would like to learn first. Direct him to preview and then play one phrase at a time. Have him imitate you to refine the phrase shaping.
- Step 6:** Have the student play the entire piece with one hand. The student should slightly lift (breathe) between each phrase.
- Step 7:** When comfortable with one hand, have the student play HT, noting that both hands play the same notes in parallel motion.
- Step 8:** When the student is confident, add the teacher accompaniment.

### OBJECTIVES:

- Read a piece in parallel motion using 2nds, 3rds and 5ths on the grand staff
- Learn the Italian term "*dolce*"
- Play with beautiful tone and phrasing

### DOES YOUR STUDENT HAVE?

- Singing *legato* tone
- Transfer of weight from finger to finger by keeping the arm aligned behind the playing finger
- Carefully shaded dynamics

We have found that students learn to pedal with more ease when the change is delayed until immediately *after* the chord is played. Once they have mastered this coordination, it is not at all difficult for them to move the change a bit earlier, as the chord is played.

**Step 1:** Play the exercise for the student and ask him to watch your foot as you change the pedal. Say "Play, up-down" as you demonstrate playing the 5th with a pedal change immediately afterward. The hand holds the chord as the foot changes the pedal. Remind the student that the heel always stays on the floor as you pedal.

**Step 2:** Introduce the exercise without the pedal first. If the student has trouble coordinating the 5ths HT, have him practice one hand at a time.

**Step 3:** Next, practice the pedal without the hands. Tell the student to press the pedal with the ball of his foot, heel on the floor. Say "up-down" and have the student change the pedal on command.

**Step 4:** Once he is comfortable with the up-down motion of the foot (heel always staying on the floor), repeat **Step 3**, with you playing the exercise and the student pedaling at your "up-down" direction. Be sure to have him change the pedal immediately after you play each 5th.

**Step 5:** Direct the student to choose a hand and begin with the pedal down. When he moves to the 5th on D, say, "Play, up-down." Continue through the exercise, saying "Play, up-down" as he changes each 5th. If his hand comes up when his foot comes up, causing him to lose the sound, hold his hand on the keys while he changes the pedal. Once he understands this coordination, he can hold the notes of the 5th himself while changing the pedal.

**Step 6:** Switch hands. Then have him play HT.

**Step 7:** After the student has practiced this exercise and is confident, direct him to move the pedal change a bit sooner so that he changes as he plays each chord.

### OBJECTIVES:

- Learn to pedal with clear changes and no break between chords
- Keep the heel on the floor when pedaling
- Prepare for syncopated pedal changes in "Solar Eclipse" and "Rainbow Colors."

### DOES YOUR STUDENT HAVE?

- Heel on the floor
- Ball of the foot on the pedal
- Correctly timed pedal changes
- Pedal changes that clear the sound by coming to the top of the pedal
- Connected sounds between pedal changes
- Natural foot movements that are not too fast or too slow

We typically introduce the Primo and Secondo at the same lesson (Theme and Variation 1). If the teacher prefers, the entire Primo can be learned before beginning the Secondo.

**Step 1:** Play the Primo part of the Theme and Variation 1 for the student. Add the Secondo accompaniment with your LH, or fill in the appropriate chords to add harmony.

**Step 2:** Have the student identify the starting note in the Primo part. Preview the intervals in the Theme. Have the student find matching measures (m. 1 repeats in m. 2-4 and in m. 9-12). At this point, the student should not have to mark the intervals, especially since the Primo uses only 2nds and 3rds.

**Step 3:** Instruct the student to read the first phrase slowly. After he has played the first phrase, demonstrate the (counterclockwise) circular motion of the hand needed in m. 1-4. This technique was presented in Unit 2 of *Piano Safari Technique Book 2* as "Spinning Galaxies." Ask him if you are playing clockwise or counterclockwise (counterclockwise). Have him play with counterclockwise motion, with strong fingertips, active fingers, and the right amount of circle. A circle that is too big will be awkward to play. A circle that is too small will have weak tone, uneven fingers, or may not be free and relaxed. Each person has to find the optimal amount of circular motion to make the pattern comfortable to play.

**Step 4:** Have the student preview and play m. 8-16. Be sure the student is phrasing well.

**Step 5:** When the student is confident with the Primo Theme, he plays this with his duet partner or with you.

**OBJECTIVES:**

- Read a piece using 2nds & 3rds in the Primo and 3rds & 5ths in the Secondo
- Use pedal in the Secondo part
- Identify how the variations relate to the theme
- Increase concentration by playing a long piece
- Play a duet with another student
- Listen for good balance with your duet partner

**DOES YOUR STUDENT HAVE?**

- Clear pedal changes in Secondo
- Singing tone in Primo
- Good ensemble between Primo and Secondo
- Balance between Primo and Secondo parts

**Step 6:** Have the student identify the starting notes in the Secondo part. Ask the student, "What interval is used for the entire Theme?" (5ths). "Do the 5ths stay in the same position, or do they move?" (They move down by 2nds, and then back up.) Have the student write in the bass note under each LH part (m. 1, 3, 5, 7 has respectively: Am, G, F, G). This chord pattern repeats throughout all variations.

**Step 7:** Instruct the student to play the Secondo while counting aloud, with repeats.

**Step 8:** Play the Primo while the student plays Secondo of the Theme, or have him play with his duet partner.

**Step 9:** Repeat process for Variation 1. Before previewing, discuss the word "variation." Tell the student to be on the lookout for similarities and differences between the Theme and Variation 1. Also draw the student's attention to the fact that the chord progression stays the same in the Secondo. Only the rhythm changes from variation to variation.

Sometimes the student may have trouble playing his Secondo part because he tries to follow the Primo. This is a normal part of the learning process, especially since the student is familiar with both parts. If this is the case, try playing the Primo very softly while the student plays the Secondo. This will help him focus on his part rather than follow the Primo melody. Once he accomplishes this, return to a normal balance between parts (Primo louder than Secondo).

**Step 10:** As the student is able, introduce the the other Variations. Help the student discover that the Primo of Variation 4 is very similar to the Theme, and that the Secondo plays the accompaniment patterns found in the Theme and Variations 1-3, but in reverse order of the initial presentation.

**Step 11:** Since this is a long piece, it may be helpful to have the student color the title words ("Theme" or "Variation 1" etc.) as he masters each section.

**Step 12:** Put the entire piece together with the student's duet partner.

# MONSTERS ON THE RUN

## KNERR

# UNIT 4

## ROTE PIECE



This is a Perpetual Motion Etude. For a list of benefits of learning Perpetual Motion Etudes, see the description on p. 21 of this Teacher Guide for “A Prairie Dog Companion” in Unit 1.

Help the student create a story line to match the music. Ask questions such as, “What do you think is happening when the piece gets very loud?” “Do you think the monster is being sneaky here where it is marked *piano*?”. Steps such as this must not be skipped over. Students need to understand that music can tell a story even when there are no lyrics. Additionally, students will memorize the piece more easily when they think of the form in terms of a story line. Some students may want to draw a picture or write out their story.

**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 to imagine what is happening with the monsters. What do they look like? What are they running from? Is there anyone else in the piece in addition to the monsters?

**Step 3:** Play m. 1-4 for the student. Ask him what interval the LH uses the entire time (5ths). Also, point out that the LH begins on Bass C. Although this is a Rote Piece, we suggest you keep the score open to allow the student to see patterns in the score. You should teach each pattern by rote, but it will prepare the student to tackle complicated looking scores without intimidation when he can see what he is playing, even if he is not yet reading pieces of this complexity.

**Step 4:** Play m. 1-4 again and ask the student to imitate. Be sure to make a difference in the articulation when the RH has a *tenuto* mark (m. 3-4). We often ask a student to draw a curved down-up arrow above the notes with *tenuto* marks. This will remind the student to start on the surface of the key and roll up with his wrist, which helps him lengthen the note. The *staccato* articulation is created with firm fingertips and a bouncy hand or arm. Be sure the student plays with the dynamics as marked from the beginning. It is easier to learn the dynamics and the notes simultaneously than to add the dynamics later.

### OBJECTIVES:

- Learn a piece by rote using *staccato* articulation
- Master the quick changes in position without pausing
- Keep the eighth notes steady
- Play with extreme dynamic contrast
- Develop concentration, confidence, and endurance through playing this Perpetual Motion Etude

### DOES YOUR STUDENT HAVE?

- Crisp *staccato*
- Difference between *staccato* and *tenuto* articulations
- Energetic and rhythmic playing
- Dynamic contrasts

- Step 5:** Play the opening section with the second ending (m. 1-2, 5-6. Notice the similarities and differences (RH eighth notes in the second ending). The student imitates.
- Step 6:** Note the position change in m. 7-10 (2nd line). Ask the student to identify the LH note (G). Point out that the interval used in the LH is still a 5th. Play for the student and ask him to imitate.
- Step 7:** For m. 11-14 (3rd line), note that the RH plays the group of two black keys throughout this section. Play for the student with a huge *crescendo*. The student imitates.
- Step 8:** Review m. 1-14 line by line by playing each line and having the student imitate. Then have the student play m. 1-14 alone while you cue position changes and dynamics verbally as needed.
- Step 9:** Play the last line (m. 15-20). This is a very patterned section, so students should be able to learn it easily. There is also a great deal of satisfaction playing the *fortissimo* hand slap at the end of the piece!
- Step 10:** The student plays the entire piece.



# SWEET ACACIA

## SERBIAN FOLK SONG, ARR. KNERR

# UNIT 4

## READING PIECE

**Step 1:** Play the Primo melody for the student while he taps the rhythm with the appropriate hand and counts (Ta's or metrically). Emphasize the shape of each phrase.

**Step 2:** After you have played through the entire piece once, go back and play each phrase in isolation. Decide the high point of each phrase and mark it with a star (or any other symbol the student chooses).

**Step 3:** Have the student identify the starting notes in the Primo.

**Step 4:** The student previews and plays each phrase.

**Step 5:** When the student is confident with the Primo, another student can play the Secondo accompaniment with him. Be sure the Secondo plays quietly and mysteriously under the Primo melody.

**Step 6:** To learn the Secondo part, play the Secondo part while the student taps the rhythm with the appropriate hand on a drum or on his lap.

**Step 7:** Analyze the intervals used in the Secondo (all 5ths!). Ask, "Do the LH and RH play the same notes the entire piece?" Make sure he notices the shift downward in m. 3 and 7. Have him write in the letter names of the bass notes under each measure (A A G A).

**Step 8:** The student plays the Secondo part. When he is confident, have his duet partner play Primo. Listen for balance between parts and for good ensemble in the *ritardando* at the end.

### OBJECTIVES:

- Read a piece using 2nds, 3rds, and the dotted quarter eighth rhythm in the Primo and 5ths in the Secondo
- Learn each part of the duet
- Listen for good balance with your duet partner

### DOES YOUR STUDENT HAVE?

- Balance between Primo and Secondo
- Singing tone
- Slow, mysterious mood
- Good ensemble in the *ritardando* at the end

# THE GALLANT KNIGHT

# UNIT 4

## AMERICAN FOLK SONG, ARR. KNERR, LYRICS BY FISHER READING PIECE

This folk song was originally called "The Greenland Whale Fishery." Katherine Fisher has written child-friendly lyrics for this lesser known American folk song.

**Step 1:** Play the piece for the student. Discuss how the words of the piece influence the way it is interpreted. How, for example, should the student play "Bravely" as the tempo indication suggests? One answer may be to play with a solid tone and rhythmic drive. Demonstrate how differently the piece sounds if it is played with a weak tone and rhythmic hesitancy.

### OBJECTIVES:

- Read a melody using 2nds, 3rds, and dotted quarter eighth rhythm on the grand staff

### DOES YOUR STUDENT HAVE?

- Energetic and rhythmic playing
- Firm fingertips for even eighth notes

**Step 2:** Play the piece again while the student taps and counts the rhythm. Help the student understand how the rhythm is divided between hands in m. 1, as there is a single eighth note. When combined with the LH beats 3-4, this is just a Ta-ti Ta-ti rhythm.

**Step 3:** Have the student identify the starting notes. Preview the intervals in the piece by pointing, naming, or marking the intervals.

**Step 4:** The student previews and plays each phrase.

**Step 5:** If you notice that one phrase gives the student more trouble than another, mark it as a special practice spot. We usually ask students to mark trouble spots with a bracket or box and write in the number of repetitions to practice. The student should practice that spot *first* before playing through the piece.

**Step 6:** When the student is confident, add the teacher accompaniment.

# MARCH

CZERNY (1791-1857), ACCOMP. BY KNERR

# UNIT 4

## CHALLENGE PIECE



Because this piece is entirely in the treble clef, an accompaniment was added to inspire the student play rhythmically and energetically.

**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 knows of another composer from the 1700s whose pieces he played (Reinagle). Tell the student some facts about Czerny:

- From Germany
- Wrote thousands of pieces for his students
- Was a very famous piano teacher who taught many concert pianists

**Step 3:** Have the student identify the beginning notes, noting that the LH is in the treble clef.

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

**Step 5:** Play the RH m. 1 with active fingers, firm fingertips, a well-shaped phrase, and a slight arm bounce on each note to help the fingers. Student imitates.

**Step 6:** Have the student practice RH m. 12 several times, as this is a difficult measure.

**Step 7:** Student plays RH while you play LH.

**Step 8:** Student plays HT, balancing the RH and LH.

**Step 9:** When the student is confident, add the teacher accompaniment.

**Step 10:** Challenge the student to explore the sounds by changing the mode to C Minor, and also by playing in three other five-finger positions of his choice.

### OBJECTIVES:

- Play a piece by a Classical composer
- Play a piece with simple two-voice counterpoint
- Practice playing fast and even eighth notes

### DOES YOUR STUDENT HAVE?

- Articulation as indicated
- Clear finger action on the eighth notes
- Dynamics as indicated
- Balance between RH and LH
- Tapered phrase endings