

PIANO SAFARI® REPERTOIRE BOOK 2

TEACHER GUIDE: UNIT 5

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UNIT 5: 2NDS & 4THS

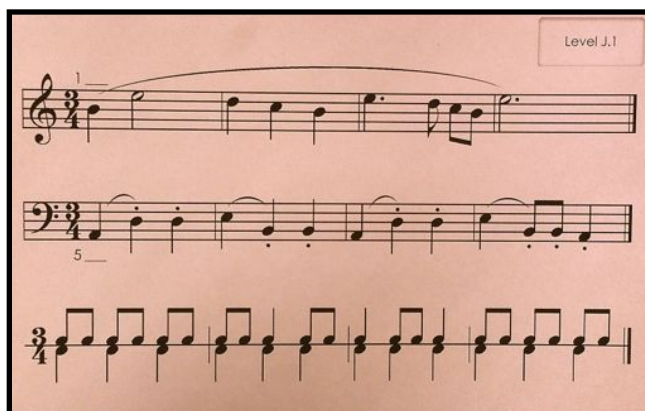
SIGHT READING & RHYTHM CARDS FOR BOOK 2

LEVEL J CARDS: 2NDS & 4THS BEGINNING ON VARIOUS NOTES ON THE STAFF

OBJECTIVES:

- Read 2nds and 4ths beginning on various notes on the staff
- Read melodies with mixed articulation
- Reinforce the reading of notes with accidentals
- Practice tapping and counting rhythms learned to this point

Sample Level J Card



The image shows a sample Level J card with three staves of musical notation. The top staff is in treble clef, 3/4 time, starting with a quarter note on G4, followed by a half note on A4, and a quarter note on B4. The middle staff is in bass clef, 3/4 time, starting with a quarter note on G3, followed by a half note on F3, and a quarter note on E3. The bottom staff is in 3/4 time, starting with a quarter note on G3, followed by a half note on F3, and a quarter note on E3. A small box in the top right corner of the card reads "Level J.1".

During **Unit 5**, assign **Level J** 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*.

INTERVALS: 2NDS & 4THS

UNIT 5 MUSICIANSHIP

Step 1: Review intervals, noting that both 2nds and 4ths have a line/space note combination.

Step 2: Follow the instructions on the page.

OBJECTIVES:

- Learn the interval of a 4th and compare with the interval of a 2nd.
- Identify and write intervals.

NOTES ON THE STAFF

UNIT 5 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

Step 1: Have the student play 4ths with Fingers 1 and 4 and with Fingers 2 and 5 to practice these two fingering combinations for 4ths.

Step 2: Play and sing the piece for the student.

Step 3: Have the student identify the starting notes.

Step 4: Have the student preview and play each phrase on the first page, noting which measures have the fingering 1 4 (m. 1-2, 5, 7-8), and which have the fingering 2 5 (m. 3-4, 6). Have the student mark the phrases that use Fingers 1 and 4 with one color, and the phrases that use Fingers 2 and 5 with another color.

Step 5: Help the student read the notes for m. 9-10 and discover that it is a descending chromatic pattern. This is a similar pattern to the one he played in "King of the African Drum" at the beginning of *Repertoire Book 1*. This is an example of how playing pieces by rote actually aids reading. Since the student has already played this pattern by rote and has it in his hand, reading it will be easy.

Step 6: Student previews and plays m. 11-12.

Step 7: When the student is confident playing the whole piece, add the teacher accompaniment.

OBJECTIVES:

- Become secure with the two 4ths fingerings: 1 4 and 2 5
- Play a piece in parallel motion
- Practice rotation
- Read a pattern similar to one already learned by rote (m. 9-10)

DOES YOUR STUDENT HAVE?

- Lifts between phrases
- Rotation between melodic 4ths
- Hand up over the keys to keep a good piano hand shape while rotating

HEY, HO, NOBODY HOME

ENGLISH FOLK SONG, ARR. KNERR

UNIT 5

READING PIECE

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

Step 2: Have the student identify the starting notes for the Primo.

Step 3: The student marks the 4ths in the Primo with his 4ths color.

Step 4: Have the student preview and play the Primo. Be sure Fingers 4 and 5 in m. 5-6 play tall, not flat.

Step 5: For the Secondo, ask the student what interval the LH has (4ths). Ask him what interval the RH plays (3rds).

Step 6: Have the student identify the starting notes for Secondo.

Step 7: The student previews and plays Secondo. He may choose to play the LH either *legato* or slightly detached. Be sure he is consistent with his chosen articulation.

Step 8: When the student has learned both Primo and Secondo, he may put the piece together with his duet partner. Be sure both students are listening to the balance between the parts.

Step 9: Play in a round as indicated by including another student in the performance.

OBJECTIVES:

- Read a melody that uses 2nds and 4ths in the Primo part
- Play an *ostinato* Secondo
- Play a round
- Play a duet with another student
- Balance the voices

DOES YOUR STUDENT HAVE?

- Tall Finger 5 in Primo
- Correct rhythm in Primo in the dotted quarter eighth section
- Balance with his duet partner
- Confidence in his part when playing in a round

Step 1: Play the piece for the student while he sways to one beat per measure

Step 2: Have the student identify the starting notes.

Step 3: Have the student identify and color code the fingering pairs for 4ths in the RH, marking the phrases that use Fingers 1 and 4 with one color, and the phrases that use Fingers 2 and 5 with another color.

Step 4: The student previews and then plays each phrase of the RH.

Step 5: The student plays the whole RH.

Step 6: When adding the LH, be sure the student notices that the fingering pairs for 4ths in the LH are opposite those in the RH. This adds complexity to the coordination. Since the student should already be adept at playing HT in parallel motion, adding complexity will help the student grow in his coordination.

Step 7: When the student is confident HT, add the teacher accompaniment.

OBJECTIVES:

- Read a melody that uses 2nds and 4ths
- Play a piece in parallel motion
- Play with secure rhythm in 3/4 meter

DOES YOUR STUDENT HAVE?

- Rotation in the 4ths, walking from finger to finger
- Lifts between phrases
- Lifting rhythm, feeling the piece in one beat per measure

THE DROMEDARY DANCE

KNERR

UNIT 5

READING PIECE

To prepare for this piece, the student studied the D harmonic minor pattern in the Improvisation Piece, "Desert Caravan," in Unit 4 and the parallel blocked 5ths in "Flamingo Dancers" in Unit 3.

We are aware that this piece looks very complex, more like a Rote Piece than a Reading Piece! However, because of the preparation through "Desert Caravan" and "Flamingo Dancers," as well as the study of many patterned Rote Pieces, students can easily discover the patterns and read this piece.

Because of the systematic reading approach that has provided students with extensive reinforcement through playing many Reading Pieces and Sight Reading & Rhythm Cards, as students approach the end of *Repertoire Book 2*, their reading level approaches their playing level. This means that by Piano Safari® Level 3, students will be reading all their pieces, as their reading level has progressed to the point where they can read and musically assimilate pieces that they previously would have learned by rote.

Step 1: Play the piece, drawing the student's attention to the repeats and endings.

Step 2: Ask the student if he recognizes the sound from another piece he played ("Desert Caravan").

Step 3: Have the student identify the beginning notes.

Step 4: Ask the student what intervals the RH uses throughout most of the piece (2nds and 4ths). Ask him what intervals the LH uses (5ths).

Step 5: The student plays LH while you play RH, with repeats, for the entire piece. The LH may be played *legato* or *non legato*, according to the student's wishes. Keep this chosen articulation consistent throughout.

Step 6: The student previews and then plays each RH phrase with beautiful shaping.

Step 7: The student plays each section HT and then puts all parts together to play the entire piece.

OBJECTIVES:

- Read a melody that uses 2nds, 4ths, and 5ths
- Increase concentration through playing a long piece
- Phrase a five-finger pattern beautifully
- Balance the hands

DOES YOUR STUDENT HAVE?

- Beautifully shaped melody
- Circular motion in melody to transfer arm weight from finger to finger
- Balanced dynamics between hands
- Understanding of the form of the piece

SHE'LL BE COMING 'ROUND THE MOUNTAIN

AMERICAN FOLK SONG, ARR. KNERR

UNIT 5

READING PIECE

Step 1: Play the piece for the student. Count "1 2 3" in the parts where a half note is tied to a quarter note (m. 3-4, 7-8, 15-16).

Step 2: Have the student identify the starting notes.

Step 3: Ask the student to find the one 4th in this piece and mark it with his 4ths color (m. 8).

Step 4: Have the student preview and play each phrase.

Step 5: When the student is able to put all the phrases together, count "1 2 3" in the parts mentioned in **Step 1**.

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

OBJECTIVES:

- Read a melody that uses 2nds, 3rds, and one 4th
- Play a favorite folk song

DOES YOUR STUDENT HAVE?

- Rhythmic playing
- Strong fingertips

RAINBOW COLORS

KNERR

UNIT 5

ROTE PIECE



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 with dynamics.

Step 3: Ask the student to choose a *mf* color. Play the first phrase while the student colors the *mf* symbol. Ask him to choose a *mp* color. Play the next phrase while he colors the *mp* symbol. Continue similarly with the rest of the dynamics of the piece.

Step 4: Write C below m. 1. Play the first ascending motive, saying "C G C G C." Student imitates.

Step 5: Play m. 1-2 with pedal, saying, "C G C G C G C G C G C G 2 3." Student imitates until confident.

Step 6: Write Am under m. 3. Show the student that the pattern is the same as m. 1-2, except with the notes A E. Student plays until confident.

Step 7: When changing the pedal, be sure the student changes the pedal slightly after playing LH Finger 5. Practice stopping on LH Finger 5 in m. 3 and holding it to develop the coordination for changing the pedal correctly.

Step 8: Teach each phrase by imitation, writing the chord names under each phrase (F in m. 5, G in m. 6, etc.). While teaching each phrase, be sure the student is playing with the indicated dynamic color from the start.

Step 9: Note that the second page is exactly the same as the first page except for the last measure.

Step 10: Once the student can play the whole piece, work for shaping each phrase and for a flowing tempo.

OBJECTIVES:

- Practice syncopated pedal
- Play a very patterned piece that sounds much more difficult than it is
- Play a flowing, beautiful piece
- Explore colors on the piano

DOES YOUR STUDENT HAVE?

- Graceful arm motions and hand crossings
- Connected, clear pedal changes
- Dynamics to show the rainbow colors

BLUE BELLS OF SCOTLAND
SCOTTISH FOLK SONG, ARR. KNERR

UNIT 5
READING PIECE

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

Step 2: Have the student identify the starting notes.

Step 3: Have the student mark the 4ths with his 4ths color.

Step 4: Have the student preview and play each line. Practice m. 11-12 until the student can play this well.

Step 5: When the student is confident, add the teacher accompaniment.

OBJECTIVES:

- Play a piece that uses 2nds, 3rds, and 4ths.
- Play a beautiful folk song

DOES YOUR STUDENT HAVE?

- Singing tone
- Well-shaped phrases

DANCE

REINAGLE (1756-1809)

UNIT 5

CHALLENGE PIECE



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 while he says "Ta-ti." It will be fun for him to see that almost the entire RH is Ta-ti except for a few places.

Step 3: Have the student identify the notes that have blanks.

Step 4: Student plays LH while you play RH. Be sure the student lifts slightly before each LH note to create a detached LH.

Step 5: Student plays RH slowly while you play LH. Playing the LH will help the student hear the meter and rhythm while playing the RH repeated notes.

Step 6: Be sure the student has a down-up motion with more sound on the first note and less sound on the second note in the two-note slur in m. 8.

Step 7: Mark the places where the RH changes position (m. 9 and 12). You can use the analogy that the pianist is in one state (Ohio), and in m. 9 he lifts his hand to fly on a plane to Connecticut. Then in m. 12, the plane takes off to fly back to Ohio. This airplane analogy should help the student lift his hand to move from position to position in an arching movement rather than moving horizontally from position to position. The arch is a graceful and musical movement.

OBJECTIVES:

- Learn a piece by a Classical composer
- Play a Perpetual Motion Etude
- Practice mixed articulation

DOES YOUR STUDENT HAVE?

- Light *staccato*
- Shaped *legato* passages
- *Non legato* LH
- Secure changes of position