

PIANO SAFARI® REPERTOIRE BOOK 2

TEACHER GUIDE: UNIT 6

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UNIT 6: 2NDS, 3RDS, 4THS, & 5THS

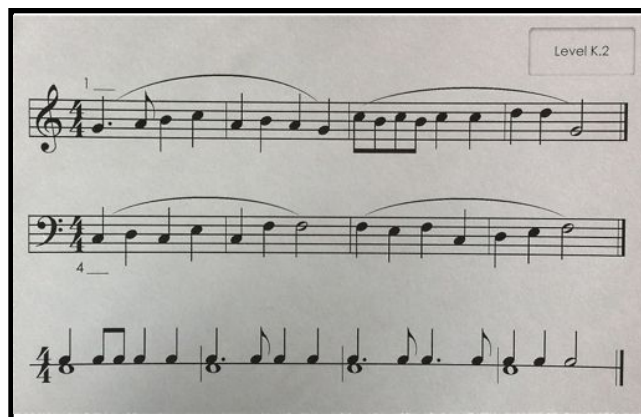
SIGHT READING & RHYTHM CARDS FOR BOOK 2

LEVEL K CARDS: 2NDS, 3RDS, 4THS, & 5THS BEGINNING ON VARIOUS NOTES ON THE STAFF

OBJECTIVES:

- Read 2nds, 3rds, 4ths, 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 rhythms learned to this point

Sample Level K Card



The image shows a sample Level K.2 card with three staves of musical notation. The top staff is in treble clef, 4/4 time, starting with a first finger (1) on G4. The middle staff is in bass clef, 4/4 time, starting with a fourth finger (4) on G3. The bottom staff is in 4/8 time, starting with a quarter note on G4. A small box in the top right corner of the notation area says "Level K.2".

During **Unit 6**, assign **Level K** 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, 3RDS, 4THS, AND 5THS

UNIT 6 MUSICIANSHIP

Step 1: Review intervals.

Step 2: Follow the instructions on the page.

OBJECTIVE:

- Review the intervals of 2nds, 3rds, 4ths, and 5ths by identifying and writing intervals.

NOTES ON THE STAFF

UNIT 6 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

POP GOES THE WEASEL

ENGLISH FOLK SONG, ARR. KNERR

UNIT 6

READING PIECE

Step 1: Sing and play the piece for the student while he taps the rhythm. Then play again while the student sways to one large beat per measure.

Step 2: Have the student identify the notes that have blanks.

Step 3: Practice the "pop part," m. 13-16, several times. Have the student find the other place in the piece that is the same as this phrase (m. 29-32).

Step 4: Have the student play these "pop parts," while you play the rest of the piece. The student can keep his hands in his lap and bring them up at the time when he plays.

Step 5: Practice the finger crossing in m. 25-28 several times.

Step 6: The student previews and plays each phrase of the piece from the beginning.

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

OBJECTIVES:

- Read a melody that uses various intervals on the grand staff
- Shift positions quickly

DOES YOUR STUDENT HAVE?

- Rhythmic playing
- Quick changes of position

TAMBOURINE

FRENCH FOLK SONG, ARR. KNERR

UNIT 6

READING PIECE

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

Step 2: Have the student identify the starting notes and five-finger position (G Major).

Step 3: The student plays the LH while you play the RH. Each half note of the LH should be slightly detached. Coach the student to play quietly for the echo in m. 7-8.

Step 4: Have the student find the two lines that are the same (lines 1 and 3).

Step 5: Have the student preview the first line silently and then play it. When he is confident, you play the LH while the student plays the RH. Have the student mark the 4ths and 5ths with his respective interval colors if desired.

Step 6: Student practices the piece HT.

Step 7: Have the student color the quarter rests yellow in the percussion part.

Step 8: Have the student tap the percussion part and count aloud (Ta's or metrically). Then have him play it on a tambourine or other percussion instrument.

Step 9: When he is secure on his percussion part, you play the piano part while the student plays the percussion part. Have the student mirror your dynamics and listen for balance between the percussion and piano parts.

Step 10: Change parts. You play percussion while the student plays the piano. Have him experiment with creating his own dynamics while you imitate his dynamics on the percussion instrument.

OBJECTIVES:

- Read a melody that uses 2nds, 3rds, 4ths, and 5ths on the grand staff
- Play a piece with simple two-part counterpoint
- Practice mixed articulations
- Play with percussion

DOES YOUR STUDENT HAVE?

- Articulation as marked. Slurred notes are *legato*. Non-slurred notes are *non legato*. *Staccato* notes are light and short.
- Dynamic contrast
- Balance between hand parts

SUMMER TWILIGHT

LATVIAN FOLK SONG, ARR. KNERR, LYRICS BY FISHER

UNIT 6

READING PIECE

Step 1: Remind the student how the first and second endings are played. Then sing and play the piece for the student while he taps the rhythm HT.

Step 2: Have the student identify the starting notes and five-finger position (G Minor).

Step 3: The student previews the LH silently. Then he plays the LH while you play the RH.

Step 4: The student previews the RH silently. Then he plays the RH while you play the LH.

Step 5: When he plays HT, be sure he listens for singing tone and balance between the hands. He should lift slightly between phrases.

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

OBJECTIVES:

- Read a melody that uses 2nds, 3rds, 4ths, and 5ths on the grand staff
- Play a piece with simple two-part counterpoint
- Balance the hands, with the RH singing out with good tone

DOES YOUR STUDENT HAVE?

- Singing tone
- Balance between hand parts
- Slight lifts between phrases in the RH

BAGPIPE

ANONYMOUS, 16TH CENTURY

UNIT 6

READING PIECE

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

Step 2: Have the student identify the starting notes and five-finger position (G Major).

Step 3: The student plays the LH while you play the RH.

Step 4: The student previews the RH silently. If necessary, the student may mark the 3rds with his 3rds color. Then he plays the RH while you play the LH.

Step 5: When the student is ready to play HT, be sure he keeps the RH slurred melodies *legato*, even though his RH will want to lift when he replays the LH blocked 5th. Work on the first phrase until he has mastered this coordination.

Step 6: When the student is confident, play this piece in a round in various octaves. The student starts, and the teacher begins playing one measure after the student begins.

Step 7: The teacher begins the round, with the student starting one measure after the teacher.

Step 8: Transpose to various major and minor five-finger patterns.

Step 9: Explore bitonality by playing in a round, with the teacher and student playing in different keys at the same time.

OBJECTIVES:

- Read a melody that uses 2nds, 3rds, 4ths, and 5ths
- Balance a melody with a blocked 5th accompaniment
- Play *legato* in the RH phrases while the LH lifts to replay the blocked 5th

DOES YOUR STUDENT HAVE?

- *Legato* RH while the LH lifts
- Lifts between phrases
- Balance between hand parts
- Confidence in playing his own part when playing this piece in a round

SNEAKY APE

WENDY LYNN STEVENS

UNIT 6

ROTE PIECE



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.

Step 3: Play m. 1-2. Student imitates. Stopping at the end of m. 2 will help the student learn to release the LH last note of m. 2 rather than slurring into m. 3.

Step 4: Teach m. 3-4 and m. 5-6 by imitation. Student plays m. 1-6.

Step 5: Teach m. 8 by imitation before teaching m. 7. Learning m. 8 first will help the student find the position for m. 8 more easily once he learns m. 7.

Step 6: Teach m. 7. Be sure the non-slurred notes are *non legato*.

Step 7: Teach the rest of the piece one phrase at a time until the student can play the whole piece confidently.

Step 8: To help the student remember the positions for the different keys (C on the first page, and G on the second page), test him by having him put his hands quickly in position when you call out "first page" or "second page." You can also write in the letter names of the notes at the beginning of each page in different colors.

OBJECTIVES:

- Play a Perpetual Motion Etude with *staccato* articulation
- Practice changing positions quickly

DOES YOUR STUDENT HAVE?

- Crisp *staccato*
- Quick changes from position to position
- Energetic and rhythmic playing

ALL THE PRETTY LITTLE HORSES

AMERICAN FOLK SONG, ARR. KNERR

UNIT 6

READING PIECE

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

Step 2: Have the student identify the starting notes.

Step 3: Explain the rhythm in m. 3-4, which may look difficult at first because of the single-stemmed eighth notes. Play and count it with Ta's or metrically. Then have the student tap the rhythm for m. 1-4 while you play and count.

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

Step 5: Listen for well-shaped phrases and even tone on the scalar section in m. 3-4.

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

OBJECTIVES:

- Read a melody that uses 2nds, 3rds, 4ths, and 5ths
- Play a piece with the dotted quarter eighth rhythm
- Play *legato* with singing tone
- Learn a beautiful American folk song

DOES YOUR STUDENT HAVE?

- Even tone in the m. 3-4 scalar melody
- Well-shaped phrases
- Balance between student melody and teacher accompaniment

FRÈRE JACQUES

FRENCH FOLK SONG, ARR. KNERR

UNIT 6

READING PIECE

Step 1: Play the piece for the student while the student taps the rhythm HT.

Step 2: Have the student identify the notes that have blanks.

Step 3: Student plays LH while the teacher plays RH. It is left to the teacher's discretion whether the student plays *legato* or *non legato* in the LH. Be sure the student plays Finger 4 tall and keeps a good piano hand shape.

Step 4: The student previews each measure of the RH and plays when ready. He should notice that each phrase repeats.

Step 5: When the student is confident with the RH position changes, you play LH while he plays RH.

Step 6: Student plays HT, balancing the LH to be quieter than the RH.

Step 7: Have the student color the quarter rests yellow in the percussion part. The student plays the piano part while you play the percussion part. Then switch parts.

Step 8: Play in a round as indicated.

OBJECTIVES:

- Play a folk song with an *ostinato* accompaniment in the LH
- Practice changing positions
- Play a piece in a round with percussion accompaniment

DOES YOUR STUDENT HAVE?

- Balance between RH and LH
- Strong fingertips in eighth note parts with a good hand shape
- Solid playing in a round with percussion accompaniment

THE ASH GROVE

WELSH FOLK SONG, ARR. KNERR

UNIT 6

READING PIECE

- Step 1:** Play the piece for the student while the student taps the rhythm HT.
- Step 2:** Have the student identify the notes that have blanks.
- Step 3:** Have the student mark the 4ths with his 4ths color.
- Step 4:** The student previews each phrase of the first page and plays when ready. Then have him find the other two pages that match this page (pages 2 and 4).
- Step 5:** After the student has learned the whole piece confidently, add the teacher accompaniment.

OBJECTIVES:

- Play a beautiful folk song that uses 2nds, 3rds, and 4ths.
- Play a singing melody with good tone
- Increase concentration in this long Reading Piece

DOES YOUR STUDENT HAVE?

- Even tone when changing from hand to hand
- Balance between the student's melody and the teacher's accompaniment

DUET

KÖHLER, ARR. BY KNERR

UNIT 6

READING PIECE

Köhler wrote the first eight bars. Julie Knerr added the B section in minor and the accompaniment to extend the piece.

- Step 1:** Play the piece for the student, using Soaring Bird Technique (down-up for each three-note slur in m. 1-2). The student can make the down-up motion in the air while you play.
- Step 2:** Have the student identify the starting notes and the five-finger positions (G Major on the first page, G Minor on the second page).
- Step 3:** Play m. 1-2 with Soaring Bird Technique and a tapered phrase ending on each small phrase. Student imitates. Work until it is well-shaped.
- Step 4:** Play m. 9-10, which is the same as m. 1-2, except with a Bb.
- Step 5:** Student plays m. 1-2 and similar parts (m. 5-6, 9-10, 13-14), and you play the other measures. This will allow the student to focus on the three-note slurs and hear how these phrases fit together with the rest of the piece.
- Step 6:** Demonstrate m. 3-4 for the student. Be sure to come up on quarter notes and use a down-up motion in m. 4. Student imitates.
- Step 7:** Have the student practice the measures that are similar to m. 3-4 (m. 7-8, 11-12, 15-16), noticing the similarities and differences. Then have the student play these measures while you play the three-note slur parts (m. 1-2 and similar measures).
- Step 8:** Student plays the entire piece.
- Step 9:** When the student is confident, add the teacher accompaniment. Emphasize the difference in mood between major and minor sections, perhaps by creating an image or story for each section.

OBJECTIVES:

- Play a piece in parallel motion not at the octave
- Practice the three-note slur Soaring Bird Technique
- Work on finger independence within the larger phrase groups
- Refine phrase endings

DOES YOUR STUDENT HAVE?

- Down-up on each three-note slur
- Active fingers to make the notes of the three-note slur clear within the arm gesture
- Balance between hands
- Tapered phrase endings

STORMY SEAS

KNERR

UNIT 6

ROTE PIECE

12

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

Step 2: Analyze the sections and dynamics for each section of the piece, and complete the gray boxes in the chart on the last page of the piece.

Step 3: Have the student draw pictures in the boxes to illustrate each part of the storm while you play the whole piece.

Step 4: Have the student play A B C D E F G, each note in any octave, for the Calm Seas part (m. 3-6). The Improvisation Piece, "Glimmering Starlight," in Unit 2 prepared the student for this pattern. Tell the student he can surprise the audience by playing in different octaves every time he plays the piece. Have him play m. 1-6 HT with pedal.

Step 5: Play m. 7-10. This passage is similar to the "Moon Walk" in Unit 1 of *Technique Book 2*. If the pedal is too sonorous, have the student use half pedal by not pressing the pedal all the way down.

Step 6: For m. 19-20, be sure the student plays loudly, since the Lightning should be a surprise.

Step 7: In m. 21-22, there should be a slight counterclockwise circular motion for the RH pattern.

Step 8: The Thunder in m. 25-26 is an arm cluster in the mid-lower range of the piano.

Step 9: When the student has learned all parts of the storm, he can play the piece from the map he illustrated on the last page, and then from memory.

OBJECTIVES:

- Increase concentration by playing a long piece
- Memorize a piece with many sections that creates a sound piece about a storm
- Play a piece with syncopated pedal

DOES YOUR STUDENT HAVE?

- Dynamic contrasts in RH, with supporting dynamic changes in LH
- Large arm motions on beginning section
- Balance between RH and LH
- Clear pedal changes

TWELVE BAR BLUES

KNERR

UNIT 6

IMPROVISATION PIECE

The student first encountered Twelve Bar Blues in *Repertoire Book 1*. This is a more difficult version of this improvisation.

Step 1: Ask the student to look at the LH part and see if he can figure out why this is called Twelve Bar Blues. Hint: bar = measure (It has twelve measures).

Step 2: Help the student play the LH *ostinato* in each key as listed. Point to each measure as he plays to be sure he plays all twelve bars, because if he skips a measure, it is not Twelve Bar Blues anymore!

Step 3: Improvise on the RH Blues Scale while the student plays the LH part.

Step 4: Student improvises on the RH Blues Scale with the indicated fingering while the teacher plays the LH accompaniment.

Step 5: Challenge! Student plays HT. Have him start with whole notes or repeated notes in the RH until he gains coordination. Then he may play a more complicated RH improvisation.

Step 6: If you have a group class, one student can play the LH and another student improvise the RH. Or if you have multiple pianos, double the parts. The rest of the class can clap on the off beats (beats 2 and 4).

Step 7: If desired, a two-bar introduction on C (m. 1-2) can be added before the solo comes in to play the twelve bars.

OBJECTIVES:

- Improvise on the Twelve Bar Blues pattern
- Coordinate a HT improvisation
- Play with a partner

DOES YOUR STUDENT HAVE?

- Steady rhythm
- All twelve bars

JACKRABBIT JAMBOREE, Op. 117, No. 8
GURLITT (1820-1901), ACCOMP. BY KNERR

UNIT 6
CHALLENGE PIECE

13

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

The title was added by Knerr and Fisher.

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.

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

Step 4: Student plays LH while you play RH. Be sure the student lifts slightly before each LH harmonic interval.

Step 5: Student previews and plays each phrase of the RH. Be sure the student has an up motion (bunny hop) on each non-slurred quarter note (first note, second beat of m. 2, third beat of m. 3, etc.).

Step 6: Ask the student to describe the similarities and differences for lines 1, 2, and 4.

Step 7: Student plays m. 9-12 with rotation, walking from finger to finger with the arm aligned behind the playing finger.

Step 8: Student plays RH while teacher plays LH.

Step 9: Student plays the whole piece HT. Be sure the LH is balanced with the RH and that the LH plays a *crescendo* to help the RH in m. 9-12.

Step 10: When the student is confident, add the teacher accompaniment.

OBJECTIVES:

- Learn a piece by a Romantic composer
- Play a piece with mixed articulation

DOES YOUR STUDENT HAVE?

- Up motions on non-slurred notes (jumping like a jackrabbit)
- Energetic rhythm
- Balance between hands
- Slightly *non legato* LH