

PIANO SAFARI®

REPERTOIRE BOOK 2

TEACHER GUIDE
By Dr. Julie Knerr & Katherine Fisher

UNIT 1

TITLE	TYPE	BOOK PAGE NUMBER	TEACHER GUIDE PAGE NUMBER
Goals and Objectives			12
Sight Reading Cards Level F	Reading		13
Safari Friends	Rote	7	14
Landmark Notes	Theory	10	16
Intervals: 2nds & 3rds	Theory	12	17
Metric Counting	Theory	13	18
A Prairie Dog Companion	Reading	14	19
Animal Menagerie	Reading	15	21
Shadows at Dusk	Rote	16	22
Spring Showers	Reading	18	24
Kettle Corn	Reading	19	25
Dancing with Fireflies	Reading	20	26
Minuet, Op. 1, No. 2	Challenge	22	27
Dawn on Emerald Lake	Improvisation	24	29

UNIT 1

Goals and Objectives

In Unit 1, our goals are:

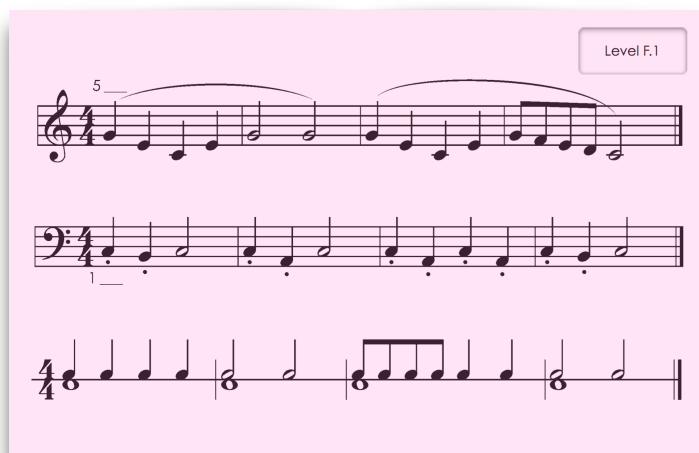
- Review reading concepts learned in *Piano Safari Repertoire Book 1*. This unit focuses on reading Unisons, 2nds, and 3rds on the staff, beginning on the Landmark Notes of Treble G and Bass C.
- Learn the new Landmark Note of Middle C
- Review the Seven Animal Techniques learned in Piano Safari Level 1 by learning the Rote Piece "Safari Friends."
- Learn how to count metrically. Throughout Piano Safari Level 2, students can continue to count using the syllabi Ta system and Animal Rhythm Patterns they learned in Piano Safari Level 1. In addition, students begin to make the transition to metric counting. We usually introduce this concept through the *Sight Reading & Rhythm Cards for Book 2* using the Rhythm Tapping Exercises at the bottom of each card. Additional practice for learning metric counting is found in the correlating *Piano Safari Theory Book 2*.
- Review *non legato* and *legato* articulations and learn *staccato*.
- Continue to learn increasingly complicated pieces by rote and to explore patterns at the piano and various styles and sounds
- Learn early level Classical pieces in the Challenge Pieces
- Work on Reading through Reading Pieces and the correlating *Sight Reading & Rhythm Cards 2*, and work on technical skills through *Technique Book 2*. All the components of Level 2 work together to help students become fluent in playing music with understanding, developing their ear and memory, reading music, becoming fluent in rhythm, and grow in technical development.
- Write notes and intervals in the correlating *Theory Book 2*

SIGHT READING & RHYTHM CARDS

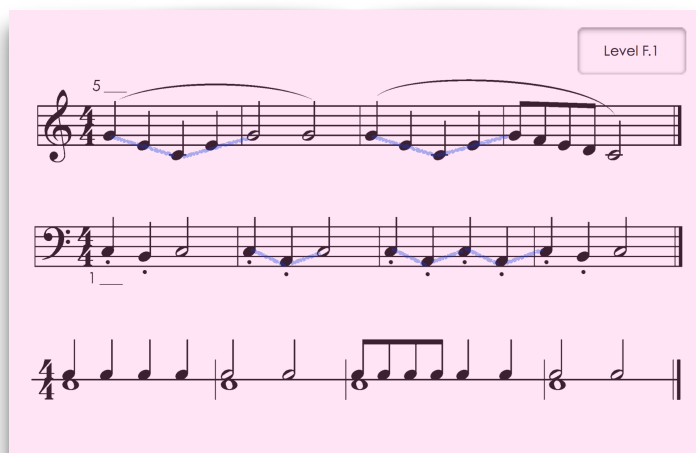
Unit 1: Level F

Level F Cards: 2nds & 3rds Beginning on Landmark Notes

Sample Level F Card



Sample Level F Card musical notation (left). The card is labeled "Level F.1" in the top right corner. It features three staves. The top staff is in treble clef, 4/4 time, starting on G4 (labeled with a '5' and a slur). It contains a sequence of eighth and sixteenth notes. The middle staff is in bass clef, 4/4 time, starting on C3 (labeled with a '1' and a slur). It contains a sequence of eighth and sixteenth notes. The bottom staff is in 4/8 time, starting on C3, and contains a sequence of eighth and sixteenth notes.



Sample Level F Card musical notation (right). The card is labeled "Level F.1" in the top right corner. It features three staves. The top staff is in treble clef, 4/4 time, starting on G4 (labeled with a '5' and a slur). It contains a sequence of eighth and sixteenth notes, with blue lines connecting the notes to indicate 3rds. The middle staff is in bass clef, 4/4 time, starting on C3 (labeled with a '1' and a slur). It contains a sequence of eighth and sixteenth notes, with blue lines connecting the notes to indicate 3rds. The bottom staff is in 4/8 time, starting on C3, and contains a sequence of eighth and sixteenth notes.

Objectives

- Reading 2nds and 3rds on the staff
- Begin on Landmark Notes of Treble G and Bass C with various fingers
- Mark 3rds with the student's chosen "3rds color," as shown above on the right
- Play with the indicated articulations
- Tap Rhythms Hands Together, counting with Ta's and metrically
- Learn about Time Signatures
- Play Reading Exercises hands separately and on the grand staff

During **Unit 1**, assign **Level F** of the *Sight Reading & Rhythm Cards for Book 2*.

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



Step 1: Download the **Safari Friends Cards** from the Teacher Guide page at pianosafari.com. Cut them apart.

Step 2: Play the piece for the student. As you play, pause to have the student find the correct Safari Friends Card and put it on the music rack in order. This will help him* remember the form of the piece.

Step 3: Teach m. 5 - 6 first. We call this part the "Balloon Part," because the animals are all coming together for a party, and a party needs balloons. This "Balloon Part" returns repeatedly throughout the piece. All notes in m. 5 - 6 should be detached and bouncy to bring out the celebratory character of this piece and to keep the student from rushing the rhythm. First play m. 5 to the downbeat of m. 6, singing, "Zechariah A B C." After the student imitates this several times, add the remaining "G C " in m. 6. The student can draw a balloon on the Safari Friends Cards or in the score wherever the Balloon Part occurs.

Step 4: When teaching each section, you can use the Safari Friends Animal Cards or reference the animal pictures in the score to show the student the form of the piece. For each section, use the following steps:

- You play the Animal Technique while the student plays the Balloon Part that follows it. This allows the student to hear and see the Animal Technique before playing it.
- Teach the student the Animal Technique section you are working on.
- The student plays the Animal Technique while you play the Balloon Part.
- Have the student play the entire section, and gradually, the entire piece.

Even after the student has learned the whole piece, he will still enjoy playing just the Balloon Parts while you (or another student) play the Animal Technique Parts, and vice versa. This allows him to review the form of the piece while only concentrating on refining the specific portion he is playing.

I generally introduce only the Lion Paw and Zechariah Zebra sections, with Balloon Parts, the first week. It is better to learn this piece in small sections, gradually adding on to form the whole piece. There is no rush!

Objectives

- Play a piece that reviews the Seven Animal Techniques he learned in *Repertoire Book 1*.
- Remember the form of the piece
- Increase concentration through playing a long piece

Does Your Student Have?

- Correct technique for each section
- Correct articulation
- Form of the piece memorized
- Ability to move from one section to the next in rhythm

* Students are referred to in the masculine for clarity of prose.

Here is a list of what to look for when teaching each Animal Technique part:

- **Lion Paw** m. 1 - 2, 11 - 12, 21 - 22, 31 - 32
 - * Relaxed arm drops
 - * *Forte* sound
- **Zechariah Zebra** m. 3 - 4
 - * Firm fingertips
 - * Relaxed and slightly bouncy arm on eighth notes
 - * Higher bounces on quarter notes
 - * Good piano hand shape (Fuzzy House)
 - * Relaxed non-playing fingers
- **Tall Giraffe** m. 7 - 8
 - * *Non legato* with an arm bounce on each note
 - * Firm fingertips
 - * Relaxed thumbs
- **Kangaroo** m. 13 - 14
 - * Bouncy arm
 - * Firm fingertips
 - * Up on "roo" of "Kangaroo"
- **Tree Frog** m. 17 - 18
 - * *Legato* with a bouncy arm
 - * Connected fingers
 - * Firm fingertips
 - * Relaxed thumbs
- **Monkey Swinging in a Tree** m. 23 - 24
 - * Hand up over keys
 - * Thumb on corner
 - * Forearm rotating as a unit to transfer weight from finger to finger
 - * Arm balanced and aligned with playing fingers
- **Soaring Bird** m. 27 - 28
 - * A down-up motion for each three-note phrase
 - * Firm fingertips
 - * Relaxed thumb
 - * Clear finger action without overholding or smearing the fingers



Fuzzy in his house

Step 5: The student plays the entire piece. Remind the student of the form of the piece by:

- Pointing to the animal pictures in the score, or
- Pointing to the Safari Friends Card for each section, or
- Holding up the corresponding stuffed animal for each section

Step 6: When the student can play each section confidently, add the Teacher Accompaniment.

- The Landmark Notes of Treble G and Bass C were introduced in Piano Safari Level. Students can review these notes using p. 10.
- On p. 11, Middle C is introduced. Since the Middle C's are in a different place in the treble and bass clef, showing the student both will prevent confusion.
- Seeing Middle C written in various rhythmic values helps the student understand that the notes are the same on the staff regardless of the rhythmic value.

Step 1: Follow the instructions on the pages.

Objectives

- Review Landmark Notes from Piano Safari Level 1
- Learn the new Landmark Note, Middle C

- Units 1 - 2 review 2nds and 3rds. New intervals are introduced in Units 3 - 6.
- It is crucial that the student understands and reads 2nds and 3rds fluently before combining them with other intervals.

Step 1: Follow the instructions on the page.

Objectives

- Recognize and write 2nds and 3rds

- Although it is important for the student to understand how the numbers fit with the rhythm, demonstrating and counting with the student will be more efficient and effective than talking in depth about each example.
- Keep the explanations to a minimum, focusing instead of counting many examples with the student. In this way, metric counting is caught by osmosis as much as it is explicitly taught.
- Throughout Level 2, students should count both with Ta's and metrically. Gradually the transfer is made from syllabic counting to metric counting.

Step 1: Tell the student that today is a big day, because he gets to learn to count with numbers just like a professional musician!

Step 2: Follow the instructions on the page, explaining the new concepts as necessary.

Objective

- Learn to count metrically

This is what we call a “Perpetual Motion Etude.” These types of pieces have a continuously repeated rhythmic pattern. Studying Perpetual Motion Etudes is helpful for the following reasons:

- Students gain confidence through playing a fast piece that has continuous motion.
- Concentration is enhanced, since the rhythm patterns continue for the whole piece.
- Students build endurance in their playing.
- Rhythmic pulse is developed through playing similar rhythms throughout a piece.

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

Step 2: Explain *staccato*. Remind the student that these dots are different from dots *next* to a note, which lengthen the note, as in the dotted half note. Dots *over* or *under* a note denote *staccato*.

Step 3: Have the student identify the hand that will play (RH) and write in the name of the first note (G).

Step 4: Have the student mark the 3rds with his “3rds color,” as shown below. **See Mini Essay 12: Marking Intervals with Colors** at the Resources page at pianosafari.com for an explanation of marking intervals.

Objectives

- Read a piece with 2nds and 3rds in the treble clef
- Play a *staccato* piece
- Play a Perpetual Motion Etude

Does Your Student Have?

- Firm fingertips
- Bouncy arm
- Short *staccato* sound
- Continuous rhythm

1 —

Prai - rie dogs are pop - ping, peek - ing, stick - ing heads out lit - tle hous - es.
I so wish that I could bring one back to my house by the riv - er,
My mom says he likes the out - doors and does not want to come with me.

Step 5: Have the student preview silently and then play each line (the **Practice in Your Brain** Teaching Strategy. See Teaching Strategies on the Resources page at pianosafari.com).

- Step 6:** When the student has mastered his part, add the Teacher Accompaniment, repeating three times for each of the three verses.
- Step 7:** Challenge the student to play the piece hands together in parallel motion. LH begins with 5 on G an octave below the RH. "Now two prairie dogs are playing, one in each hand!" Playing hands together in parallel motion is an important technical skill to master. The student began working on this coordination in *Repertoire Book 1*.
- Step 8:** Have the student transpose this piece to other five-finger positions he has learned in *Technique Book 2*, including C, D, and A Major. You can name the original G version after Gary the Prairie Dog. Think of names to match the other keys, such as Cathy the Prairie Dog for C, Daniel for D, and Angela for A. See the Teacher Guide page at pianosafari.com to download the Accompaniment Transpositions.
- Step 9:** You may also vary this piece by having the student play *Adagio*, *Moderato*, and *Allegro* respectively for the three verses.

ANIMAL MENAGERIE p. 15

By Julie Knerr & Katherine Fisher

UNIT 1
READING

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

Step 2: Have the student identify and mark the hand that plays (LH) and the first notes, (Landmark Bass C and down a 3rd, A).

Step 3: Have the student mark the 3rds with his "3rds color," as shown below.

Step 4: Ask the student what 8vb means. Play m. 1 - 2 with heavy Lion Paw drops. The student imitates.

Step 5: Play m. 3 - 4 by walking from finger to finger with rotation, transferring the weight of the arm from key to key. The student imitates.

Objectives

- Read a piece with 2nds and 3rds in the bass clef
- Play a ferocious and loud piece

Does Your Student Have?

- Loud sound
- Rotation on the melodic 3rds
- Lion Paw Technique on the harmonic 3rds
- Singing *legato* sound
- Correct rhythm

Li - ons, ti - gers, bears, and croc - o - di - les,

1 3 5

Step 6: Have the student carefully preview and play each phrase of the piece.

Step 7: When confident, add the Teacher Accompaniment.



Step 1: Encourage the student to listen to the Audio Track before learning this and other Rote Pieces in this book. Play the piece for the student. Be sure to shape each phrase beautifully.

Step 2: Mark the LH bass notes for the student. Only mark the bottom of each LH 5th, as students should learn to ready chords from the bottom up. By the end of Level 2, the student's rote level and reading level will merge. Therefore, the Rote Pieces in this book may be taught by "quasi rote," as the student is able to begin decoding patterns in the score. You may refer to the score as you are teaching the pieces in this book to help students make connections between the patterns being played on the piano and how those patterns translate into notation on the score.

Step 3: Have the student find the ties in the LH and cross out the second 5th of each tied pair.

Step 4: The student plays the LH while you point in the score with a pencil and count aloud for the entire piece.

Step 5: The student plays the LH again while you play the RH. Continue to point to the score for the LH part to keep the student in rhythm.

Step 6: The student plays RH m. 1 - 4. Help the student read the score. Finger numbers have been included to aid the student in reading the patterns. Ask the student what makes the first phrase (m. 1 - 2) different from the second phrase (m. 3 - 4). "The last few notes are different."

Step 7: Have the student play RH m. 5. The student then plays RH m. 1 - 5.

Step 8: Show the student that RH m. 6 is a C Minor pentascale with a finger crossing to Bb. Play it for the student slowly. The student imitates.

Step 9: The student reads and plays RH m. 1 - 12.

Step 10: Draw the student's attention to the fact that m. 7 - 12 is a repeat of m. 1 - 6.

Step 11: The student learns the remainder of the RH. Pay attention to which phrases are the same and which are different.

Objectives

- Coordinate melody with shifting 5ths in the LH
- Shape phrases beautifully
- Balance RH melody with LH accompaniment

Does Your Student Have?

- Balance between quiet LH and finely shaped RH
- Mysterious and gentle tempo and mood
- Slight rotation in RH between intervals combined with strong fingertips.

Step 12: The student plays RH while you play LH.

Step 13: The student plays the whole piece hands together. He will also likely memorize this piece quickly, as he has already learned many patterned Rote Pieces in Level 1. Because of this, it is easy for him to understand patterns and memorize pieces, since he is used to thinking about music as being composed in logical patterns.

Step 14: Help the student balance the hands by playing the LH very quietly. Then add the RH with beautiful phrase shaping. Emphasize that the student should begin and end each phrase quietly.

SPRING SHOWERS p. 18

German Folk Song, arr. Knerr & Fisher

UNIT 1
READING

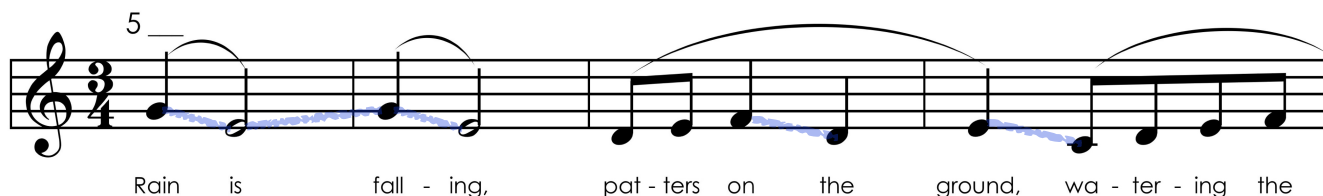
Step 1: Play and sing the piece while the student taps the rhythm. Be sure you play with a lift of the hand between each phrase. Explain the term *cantabile*.

Step 2: Ask the student what the slur marks mean "To play connected, *legato*." Play the piece again and have the student watch your lifts between each phrase. You can also have him put his hand on yours, using the **Go For a Ride** Teaching Strategy. This will help him feel the lifts between phrases.

Step 3: Play m. 1 - 2 with a down-up for each two-note slur. The student imitates.

Step 4: Have the student identify and mark the hand that plays (RH) and the first note (G).

Step 5: Have the student mark the 3rds with his "3rds color."



Step 6: Play m. 15 - 16 for the student, and have him play these measures with the correct rhythm and *ritardando*. Sing the lyrics.

Step 7: Have the student preview and play each phrase of the piece. To insure that the student plays with clear eighth notes, rather than with overheld, uneven, or smeared notes, have the student play with Tree Frog Technique (slight arm bounce on each note to allow the arm to help the fingers play) and tell him to "pick up his fingers."

Step 8: When the student is confident with notes and rhythms, has control of the phrase lifts, shapes the phrases well, and plays with clear eighth notes, add the Teacher Accompaniment.

Step 9: Challenge the student to play this piece hands together in parallel motion.

Objectives

- Read a piece with 2nds and 3rds in the treble clef
- Play a *legato* piece
- Practice lifting between phrases and slurs

Does Your Student Have?

- Singing tone
- Lifts between phrases
- Well-shaped phrases
- Clear eighth notes

KETTLE CORN p. 19

By Julie Knerr

UNIT 1
READING

Step 1: Have the student identify and write in the names of the first notes and color the quarter rests yellow.

Step 2: Explain the term *Allegretto*. “*Allegro*” means fast and “*etto*” means a little. So *Allegretto* means “a little fast.”

Step 3: Ask the student what the dots over the notes mean “To play them short, *staccato*.”

Step 4: Play the piece once while the student taps the rhythm hands together. Say “Rest” in the quarter rests.

Step 5: Since harmonic 2nds and 3rds are easy to recognize, it is not necessary to mark the 3rds.

Step 6: The student plays the RH while you play the LH. Play slowly with a bouncy *staccato*, saying “rest” in the rests. Notice that the RH copies the LH. Teach the last line of the RH by rote as necessary.

Step 7: Switch parts. Now the student is the leader with the LH, and you are the follower with the RH.

Step 8: The student can increase the tempo once he knows the pattern, notes, and plays with good *staccato*. Add the Teacher Accompaniment when he is confident.

Objectives

- Read a piece with harmonic 2nds and 3rds
- Play a *staccato* piece
- Learn the term *Allegretto*
- Play a Perpetual Motion Etude

Does Your Student Have?

- Continuous rhythmic energy
- Full value in rests
- Short *staccato*
- Firm fingertips
- Relaxed non-playing fingers

DANCING WITH FIREFLIES p. 20

By Julie Knerr & Katherine Fisher

UNIT 1
READING

Step 1: Play and sing the piece once for the student to show him what it will sound like. Have the student tap the rhythm while you play. Tell him that his part is the singer (or maybe he is a singing bullfrog!), and the Teacher Accompaniment sounds like fireflies.

Step 2: Ask the student what the slur marks means "To play connected, *legato*." Remind him that he should play with Tree Frog *legato*.

Step 3: Have the student write the beginning notes on the lines provided.

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

Objectives

- Read a piece with 2nds and 3rds in the bass clef
- Play a *legato* piece hands together in parallel motion

Does Your Student Have?

- Firm fingertips
- Tree Frog *legato* (slight arm bounce on each note)
- Even eighth notes
- Beautiful phrase shapes
- Graceful lift before each phrase
- Well-paced *ritardando*

The musical score is written for a single melodic line on a treble clef staff in 3/4 time. It consists of four measures. The lyrics are: "Walk - ing out - side un - der the stars." The first measure contains the notes G4, A4, B4, and A4. The second measure contains G4, F#4, E4, and D4. The third measure contains C4, B3, A3, and G3. The fourth measure contains F3, E3, D3, and C3. There are slurs over the first two measures and the last two measures. Above the second and fourth measures, there is a red "Ta - 2" with a red up arrow pointing to the dotted half note. A blue wavy line is drawn under the notes in the second and third measures. The number "1" is written above the first measure, and the number "5" is written below the first measure.

Step 5: Play m. 1 - 4 for the student, saying, "Ta - 2 - lift" in m. 2 and 4 on the dotted half note. The student imitates. Have the student mark the lifts using an up arrow, as shown above.

Step 6: Have the student preview and play each phrase.

Step 7: When putting the phrases together, be sure the student lifts between phrases. Play two ways, and have the student identify which way you are playing, with eyes open, and then closed:

- With lifts between phrases
- Without lifts between phrases

Step 8: When the student has mastered his part, add the Teacher Accompaniment.

MINUET p. 22

Op. 1, No. 2 by Alexander Reinagle

UNIT 1 CHALLENGE

Step 1: Have the student listen to the Audio Track for this and all Challenge Pieces in this book before learning.

Step 2: Play the piece for the student. Discuss the Classical Era:

- Relate it to history the student may be studying in school, for example (for U.S. students), that the 1700's are when George Washington lived.
- Haydn, Mozart, and Beethoven (the composer of "Ode to Joy," which the student played in *Repertoire Book 1*) lived during this time.
- Reinagle lived in the United States, in Philadelphia. He was born the same year as Mozart and died the same year as Haydn.
- Minuets were dances that people in the 1700's danced to. Since the women's dresses were full and big, the minuet cannot be too fast!
- Express excitement that this is the student's first piece of classical music, which was written over 200 years ago!

Objectives

- Play a classical piece
- Coordinate simple two-voice counterpoint
- Learn a piece by a combination of reading notes and finger numbers
- Learn the *crescendo* and *diminuendo* symbols, and practice shaping phrases

Does Your Student Have?

- Minuet tempo, not too fast
- Slight separation between all LH notes
- *Non legato* RH notes, except where slurred
- Tapered phrase endings
- Clear eighth notes with Tree Frog Technique
- Well-shaped *crescendo* and *diminuendo*

Step 3: Explain that this piece uses counterpoint, which means that two melodies are being played at the same time, one by the RH and one by the LH. It is like a woman is singing the RH part while the man is singing the LH part. Play other examples of two-voice counterpoint by Bach, such as the Minuets and Inventions.

Step 4: Tell the student the names of the first notes, and write them on the lines provided over the first notes.

Step 5: Demonstrate the LH with a slight separation between each note. This is stylistically accurate and will also be easier for the student to coordinate, as his RH will also be playing *non legato* at these points in the phrases. The student imitates.

Step 6: The student plays LH while you play RH. Point to his LH notes on the page as he plays to keep him in rhythm.

Step 7: Have the student trace the slurs with green. Then play each one and have him imitate your motion. The two-note slurs should be played with a down-up motion. The slurs in m. 4 and 12 will sound best if played Tree Frog Technique (small arm bounce on each note with *legato* fingers and strong fingertips). This technique will also allow the student to shape the *crescendo*. Explain the *crescendo* and *diminuendo* symbols.

Step 8: The student plays the RH while you play the LH.

Step 9: Be sure the student does not accent the end of the phrase in m. 8.

Step 10: The student plays the whole piece hands together after practicing each hand separately.

Step 11: If you would like the student to memorize this piece, be sure he can play each hand separately by memory in 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 hands together allows the piece to be “triply memorized.” For more information, see **Mini Essay 17: Memorization** on the Resources page at pianosafari.com.

DAWN ON EMERALD LAKE p. 24

By Julie Knerr

UNIT 1
IMPROVISATION

Step 1: Tell the student to make beautiful sounds on the black keys while you play the accompaniment.

Step 2: Feel free to change and embellish the accompaniment in any way you would like. Children and adults alike enjoy improvising with this style of accompaniment.

Objectives

- Improvise beautiful sounds on black keys

Does Your Student Have?

- Feel for the flowing, beautiful nature of the accompaniment