

PIANO SAFARI®

REPERTOIRE BOOK 2

TEACHER GUIDE
By Dr. Julie Knerr & Katherine Fisher

UNIT 3

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UNIT 3

Goals and Objectives

Unit 3 focuses on the reading 3rds and 5ths on the staff beginning on any note on the staff.

In Unit 3, our goals are:

- Learn the interval of a 5th. We pair 5ths with 3rds because these intervals “match” in that they go from a line to a line or a space to a space.
- Continue working on learning note names on the staff using the Skips Alphabet (for individual notes) and the Music Alphabet (when there are groups of 2nds together)
- Learn sharp, flat, and natural signs
- Learn syncopated pedal and practice it in several pieces
- 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

SIGHT READING & RHYTHM CARDS

Unit 3: Level H

Level H Cards: 5ths & 3rds on the Staff

Sample Level H Card

The image displays two sample Level H cards, each featuring three staves of musical notation. The top staff is in treble clef, the middle in bass clef, and the bottom in 4/4 time signature. The notation includes various intervals and rhythms. The right card has red markings on the first notes of the treble and bass staves, indicating a specific '5ths color'.

Objectives

- Name the first note of each exercise for RH and LH using the Skips Alphabet (TG p. 34)
- Read 5ths and 3rds beginning on various notes on the staff
- Read articulation marks
- Tap and count rhythmic notation metrically
- Mark 5ths with the student's chosen "5ths color," as shown above on the right

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

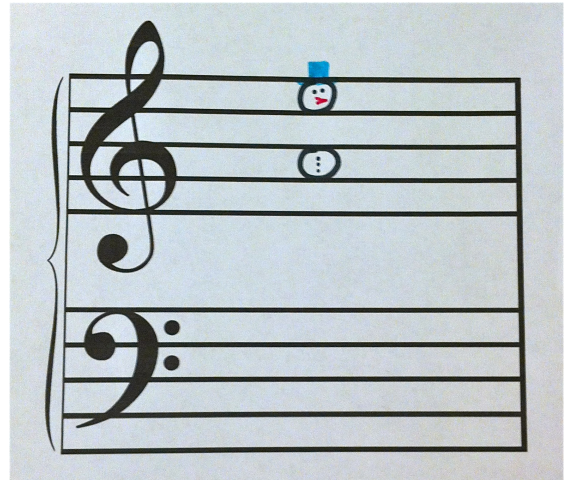
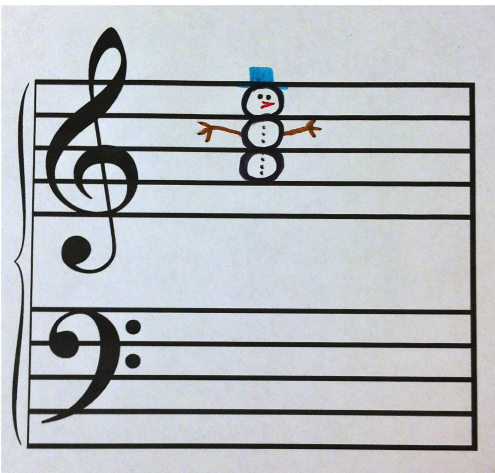
See pianosafari.com for the Teacher Guide to *Sight Reading & Rhythm Cards for Book 2*.

Step 1: Follow the directions on the page. Be sure the student understands the difference between 3rds and 5ths. Both intervals “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 look like a snowman. 5ths have the middle of the snowman missing.

Objectives

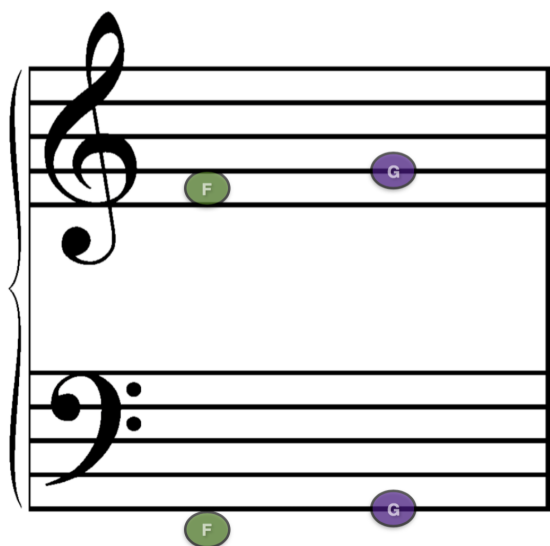
- Distinguish between 3rds and 5ths on the staff
- Write 3rds and 5ths



Step 1: Follow the directions on the page. The exercises on p. 41 focus on using the Skips Alphabet to count from F and G as shown on the Guide Card below. Exercises on p. 42 provide students with practice in naming groups of 2nds using the Music Alphabet. You may download this Guide Card at pianosafari.com on the Teacher Guide Page.

Objectives

- Name notes using the Skips Alphabet and Music Alphabet



Step 1: Follow the directions on the page.

Additional practice for writing and practicing theory concepts can be found in Piano Safari Theory Book 2, which should be assigned in conjunction with the Repertoire Book, Technique Book, and Sight Reading Cards for Book 2.

Objectives

- Learn to recognize, understand, and write sharp and flat signs

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, I prefer for the first time the student hears the parts 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.

PRIMO

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

Step 2: Ask the student what intervals this piece uses. "5ths and 3rds." Have him point to the 5ths and mark them with his 5ths color if desired.

Step 3: Have the student identify the starting notes and find F#. Note that this piece is in the D Major pentascale position.

Step 4: Have the student play the RH while you play the LH of the Primo part.

Step 5: Switch parts.

Step 6: The student plays hands together.

SECONDO

Step 7: Repeat **Steps 4 - 6** with the Secondo Part.

Step 8: 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 9: 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 pentascales, finding the keys that sound the most dissonant.

Objectives

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

Does Your Student Have?

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

Step 1: Play the piece for the student. Have the student listen to recordings of Spanish dances, including flamenco, to help the student understand the vigorous style.

Step 2: Play LH m. 1 - 4 for the student. Play at a moderately slow tempo to allow the student to coordinate the repeated 5ths with a loose wrist and arm. The student imitates.

Step 3: The student repeats for LH m. 5 - 8.

Step 4: Play LH m. 9 - 12, noting that this time the pattern goes down to D. The student imitates.

Step 5: The student plays LH m. 13 - 16, which is the same as m. 1 - 4. In the score, write A, A, D, A for the four phrases of m. 1 - 16 to show the "A Flamingo Parts" (m. 1, 5, 13) and the "D Flamingo Part" (m. 9).

Step 6: The student plays the LH while you play the RH for m. 1 - 16.

Step 7: Mark the patterns in the RH, A, A, D, A, in m. 1 - 16.

Step 8: Play RH m. 3 - 4 with pedal. The student imitates. Sing "Flamingo" while playing. The leaping Finger 2 allows the student to develop confidence in leaping around the keyboard and adds to the drama of this flamingo flamenco.

Step 9: The student plays RH m. 1 - 16 while you play LH.

Step 10: The student plays m. 1 - 16 hands together.

Step 11: Show the student where the pedal plays. The student plays m. 1 - 16 hands together with pedal.

Step 12: Write "G" under m. 17 to show that m. 17 - 20 is the "G Part."

Step 13: Play m. 17 - 20 hands together. The student plays LH while you play RH and point to the score in rhythm to allow the student to understand where the LH plays. Repeat several times until the student is secure with the rhythm.

Objectives

- Play a flamingo flamenco!
- Master the technique shifting blocked 5ths
- Develop good aim in leaping octaves
- 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
- Well-paced *ritardando* at the end

- Step 14:** Play RH m. 17 - 19. Ask the student what intervals you are playing. "2nd, 3rd, 4th, 5th." The student imitates. Be sure the student walking from finger to finger with slight rotation and with the thumb playing on its corner, not flat on its side. The fingertips are strong, and the thumb is further toward the edge of the keys than the other fingers, which keeps the arm properly aligned behind the hand. The forearm rotates as a unit.
- Step 15:** Play RH m. 20 with a "down and up" three-note slur motion. "This part is where the flamingo shows off her tail feathers!" The student imitates.
- Step 16:** The student plays m. 17 - 20 hands together.
- Step 17:** Play m. 21 - 24. Ask the student which part it is. Write "A" under m. 21 to show that it is the "A Flamingo Part."
- Step 18:** Play m. 25 - 28. Ask the student which part it is. Write "G" under m. 25 to show that is the "G Part."
- Step 19:** The student plays m. 1 - 28, referring to the score for the form of the piece as necessary.
- Step 20:** Play m. 29 - 32 hands together. Play loudly with a well-paced *ritardando*. The student imitates.
- Step 21:** The student plays the entire piece.

TRUMPETS SOUND p. 48

By Julie Knerr & Katherine Fisher

UNIT 3
ROTE

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."

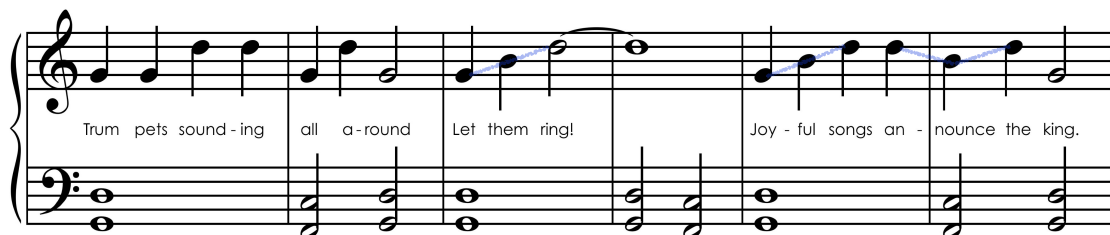
Step 4: Tell the student that there are several 3rds also. Have the student mark the 3rds with his 3rds color. It is not necessary to mark the 5ths, as there are so many.

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
- Flexible wrist in harmonic 5ths



DESERT CARAVAN p. 49

By Julie Knerr

UNIT 3
IMPROVISATION

Thanks to Forrest Kinney for the idea for this improvisation piece. For more information about Forrest Kinney's excellent resources for improvisation, visit forrestkinney.com.

Step 1: Show the student the RH pentascale, noting its Eastern, camel-like, mysterious sound.

Step 2: Tell the student that you are going to play a phrase, and that the student should play a phrase that begins on the note you end on.

Step 3: Play the Teacher Sample Phrase, m. 1 - 2. Show the student that you ended your phrase on F#, so he should start on F# to create his phrase.

Step 4: Start from the beginning again. You play the Teacher Sample Phrase and LH, and the student plays an answer phrase beginning on F#. You will keep playing the LH throughout.

Step 5: Continue trading phrases back and forth in this manner for as long as you would like the piece to continue. Listen to the interplay between your phrases and your student's phrases.

Objectives

- Experience question and answer phrases

Does Your Student Have?

- Understanding of the two bar phrase
- *Legato* sound

IRISH JIG p. 50

By Katherine Fisher & Julie Knerr

UNIT 3
READING

- 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. The student imitates.
- Step 5:** Play m. 1 - 8 to allow the student to hear the rhythm in 1. You can also count in fruit, as you did in "Sunken Treasure" (p. 27, TG p. 43). In this piece the rhythm of the first line would be "Blueberry, blueberry, blueberry, blueberry, apple, apple, apple, peach." The 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:** The student previews m. 17 - 20 and plays when ready, then shifts position and plays m. 21 - 24.
- Step 8:** The 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* to the last chord, and the hands push off the keys for an exciting release.
- Step 9:** Have the student play the percussion part on a drum or tambourine. When secure, you or another person can play the piano as the student plays percussion.

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

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: Follow the instructions on the page to have the student listen as you play the exercise in three ways.

Step 2: Have the student play the exercise without pedal first to understand the pattern.

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, "Change" and have the student change the pedal on command. "Ribbit" also works for young students, as the motion feels similar to a frog croaking.

Step 4: Once he is comfortable with the up-down motion of the foot (heel always staying on the floor), you play while the student pedals.

Be sure to have him change the pedal immediately after you play each 5th, saying "change" or "ribbit" as necessary.

Step 5: Ask the student to depress the pedal and play the first 5th with RH. Tell him to move to the next 5th (on D) and then change the pedal, "play change." As he plays the 5th on D, hold his hand on the keys while he changes the pedal. Holding his hand will help him feel the coordination of holding the keys while changing the foot. Continue to have him play each 5th, saying, "Play change" and holding his hand on the keys until he has mastered the coordination. Then have him play it without you holding his hand down.

Step 6: Repeat with the LH, and then hands together.

Step 7: After the student has practiced this exercise and is confident, have 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 connection between chords
- Keep the heel on the floor when pedaling
- Prepare for syncopated pedal changes in pieces to come such as "A Wistful Daydream" and "Metamorphosis"

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

A WISTFUL DAYDREAM p. 53

By Julie Knerr

UNIT 3
READING

Step 1: Play the piece for the student as wistfully and beautifully as possible.

Step 2: Ask the student to write the name of the bottom note of each LH 5th under it (A D A D etc.) for the whole piece.

Step 3: The student plays LH while you play RH, without pedal for m. 1 - 8.

Step 4: The student plays the LH with pedal for m. 1 - 8.

Step 5: The student plays RH m. 1 - 8 while you say, "Rest - 2" in the half rests.

Step 6: The student plays m. 1 - 8 hands together without pedal, and then with pedal.

Step 7: The student plays m. 9 - 12, noting that although the LH shifts position, the RH stays in one position. Shape the phrase to blossom in the middle.

Step 8: Have the student tell you about the repeats.

Step 9: The student may also vary the melody on the repeat to embellish the melody. For example, the first time, m. 1 - 4 are played as written:

On the repeat, here is a possible variation for m. 1 - 4:

Objectives

- Practice syncopated pedaling in a piece
- Play a piece with 5ths and 3rds
- Alter the melody
- Play a gentle sounding piece

Does Your Student Have?

- Heel on the floor
- Clear pedal changes
- Correct rhythm

INVASION OF THE ANTS p. 54

By Julie Knerr & Katherine Fisher

UNIT 3
READING

Step 1: Play the piece for the student.

Step 2: Have the student point to or mark the 5ths with his 5ths color.

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

Step 4: The student taps the rhythm of m. 1 - 2 while you play.

Step 5: The student plays m. 1 - 3 hands separately and then together.

Step 6: In m. 3, explain the flats and natural sign and be sure the student knows which notes are flat and which are natural. Mark as necessary.

Step 7: Play m. 3, beats 3 - 4 (E to blocked 5th) with the slur in a down-up motion. The student imitates.

Step 8: 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 9: 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. The student plays m. 4, and then puts m. 3 - 4 together.

Step 10: The student plays m. 1 - 4.

Step 11: 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 12: Help the student discover which lines are similar and different throughout the piece, the C parts and the A parts.

Step 13: Have the student preview and play m. 16.

Step 14: Assign the student to play the C lines (lines 1 and 3) and you play the A lines. Play antiphonally to allow the student to hear the rhythm of moving from the C part to A part. Switch parts.

Step 15: The student plays the entire piece.

Step 16: When confident, add the Teacher Accompaniment.

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

METAMORPHOSIS p. 56

By Katherine Fisher

UNIT 3
ROTE

Step 1: Play the piece for the student.

Metamorphosis means a “transformation.” In this piece, the transformation is from a caterpillar into a butterfly. Discuss how the music sounds like a caterpillar in its cocoon that turns into a fluttering butterfly by the end of the piece.

Step 2: Play m. 1 - 8. The student imitates. Ask the student what interval is featured in this piece (5th). You may also have the student mark the letter names for the bottom note of each 5th if you desire. Be sure the student uses slow and graceful arm movements and wrist lifts to show the slow and mysterious character of the piece. Listen for a clear and connected pedal change.

Step 3: Play m. 9 - 12. Student imitates with correct dynamics.

Step 4: Play m. 13 - 20. Student imitates. Be sure the dynamics are well paced as the caterpillar breaks free from his cocoon and becomes a butterfly.

Step 5: Play m. 21 - 24. Student imitates.

Step 6: The student plays the entire piece.

Objectives

- Play a piece that tells a story
- Experience blocked and broken 5ths
- Practice syncopated pedal
- Explore sounds and dynamics over a wide range of the piano

Does Your Student Have?

- Fluent motions and coordination between hands
- Correct dynamics
- Clear pedal changes

MINUET p. 58

Op. 1, No. 1 by Alexander Reinagle

UNIT 3
ROTE

Step 1: 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 2: Have the student identify the beginning notes.

Step 3: The student plays LH while you play RH. There should be a slight lift between each LH 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 4: 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 5: The student plays RH while you play LH. Be sure that the notes are detached unless marked with slurs. In m. 7, the fingers should be strong and active, to play clear eighth notes. Tell the student to pick up his fingers and use Tree Frog *legato* if the fingers are sluggish or overholding.

Step 6: The student plays hands together. Be sure the articulation is correct, that the phrase endings are tapered, and that the student plays with good balance between the hands.

Step 7: 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 hands together will insure that the piece is "triple memorized." For more information on Memorization, see **Mini Essay 17: Memorization**, at pianosafari.com under 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
- Balance between RH and LH