

PIANO SAFARI®

REPERTOIRE BOOK 2

TEACHER GUIDE
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UNIT 5

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UNIT 5

Goals and Objectives

Unit 5 introduces the interval of a 4th. 4ths are introduced last because they are the hardest to read. They are paired with 2nds because both 2nds and 4ths “don’t match.” In other words, they move from a line to a space or a space to a line.

In Unit 5, our goals are:

- Learn the interval of a 4th, and understand how it relates to 2nds, in that both intervals move from a line to a space or a space to a line.
- Continue working on learning note names on the staff
- Play several duets with another student to work on ensemble skills
- 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 5: Level J

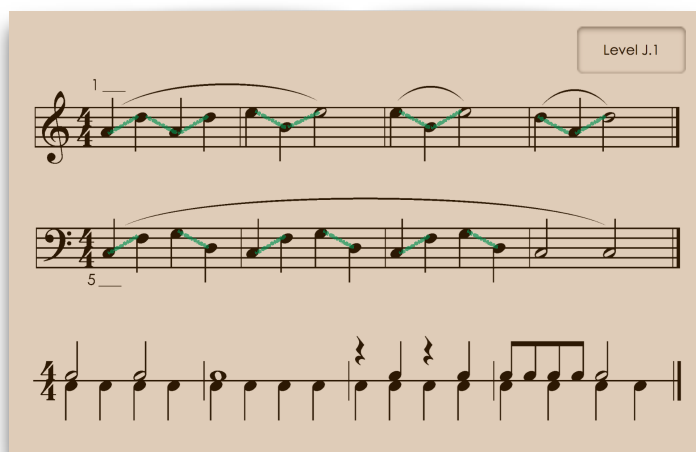
Level J Cards: 2nds & 4ths on the Staff

Sample Level J Card



Level J.1

This sample Level J card displays three musical exercises in 4/4 time. The first exercise is a melodic line in the treble clef starting on G4, with a slur over the first four notes (G, A, B, C) and a finger number '1' above the first note. The second exercise is a melodic line in the bass clef starting on G3, with a slur over the first four notes (G, A, B, C) and a finger number '5' below the first note. The third exercise is a rhythmic pattern in the bass clef consisting of eighth notes and quarter notes, with a '4/4' time signature and a '4' above the staff.



Level J.1

This sample Level J card displays three musical exercises in 4/4 time, identical to the first card. The first exercise is a melodic line in the treble clef starting on G4, with a slur over the first four notes (G, A, B, C) and a finger number '1' above the first note. The second exercise is a melodic line in the bass clef starting on G3, with a slur over the first four notes (G, A, B, C) and a finger number '5' below the first note. The third exercise is a rhythmic pattern in the bass clef consisting of eighth notes and quarter notes, with a '4/4' time signature and a '4' above the staff. In this version, the notes in the first two exercises are marked with green lines and dots, and the notes in the third exercise are marked with green squiggly lines.

Objectives

- Name the first note of each exercise for RH and LH using the Skips Alphabet.
- Read 2nds and 4ths beginning on various notes on the staff
- Tap and count rhythmic notation metrically
- Mark 4ths with the student's chosen "4ths color," as shown above on the right

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*.

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.

Step 1: Follow the instructions on the page.

Objectives

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

HEY, HO, NOBODY HOME p. 80

English Folk Song, arr. Knerr

UNIT 5
READING

PRIMO

- 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:** Ask the student to mark the 4ths 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.

SECONDO

- Step 5:** Ask the student what intervals are used in the Secondo. "LH has 4ths and RH has 3rds."
- Step 6:** 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 7:** 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 8:** 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
- Balance the parts
- Play a piece with the dotted quarter eighth note rhythm

Does Your Student Have?

- Correct rhythm in Primo in the dotted quarter eighth section
- Balance with duet partner
- Confidence when playing in a round

JUBILATION p. 82

By Julie Knerr

UNIT 5
ROTE

Step 1: Play the piece for the student. "Jubilation" means "excitedly happy." Ask the student to tell you about a time when he felt very jubilant!

Step 2: Have the student name the two main intervals found in this piece. "2nds and 4ths." Show the student the two fingering patterns for 4ths, Fingers 1 4 and 2 5, and have him practice playing 4ths with these fingers.

Step 3: Have the student mark the letter names for the notes that have a Finger 1 written in the score.

Step 4: Play RH m. 1 - 2. The student imitates. Be sure the student uses rotation of the forearm, not just the wrist. To play with proper rotation, the fingertips need to be firm, the hand should be up over the keys, and the arm should be aligned with the hand. Avoid pushing the thumb forward toward the fallboard, which throws the hand out of alignment.

Step 5: Play RH m. 1 - 4. The student imitates.

Step 6: The student plays RH m. 1 - 4 while you play LH.

Step 7: Play m. 1 - 2 slowly while the student looks at the score to see where the hands line up when they play together. The student finds the LH notes and then plays m. 1 - 2 hands together.

Step 8: Play m. 3 - 4 slowly while the student looks at the score to see how the hands line up rhythmically. The student plays m. 3 - 4 hands together.

Step 9: Play m. 5 - 8 and have the student describe what is the same and what is different. (The pattern is the same, but it starts down a step on G and is all on white keys.)

Step 10: The student plays m. 5 - 8 hands together.

Step 11: The student plays m. 1 - 8.

Step 12: Play m. 9 - 12, and ask the student what he noticed about the pattern. "It is the same as m. 1 - 4."

Step 13: Play m. 13 - 16. Ask the student to describe the pattern. "It starts with the A pattern and changes keys to G in the middle." The student plays m. 13 - 16.

Step 14: The student plays the entire piece.

Objectives

- Practice playing the two fingerings for 4ths, Fingers 1 4 and 2 5.
- Play with rotation
- Play a Perpetual Motion Etude

Does Your Student Have?

- Rotation in the 4ths
- Exuberant playing

MATTHEW MONKEY AND THE SHOE p. 84

By Julie Knerr

UNIT 5
READING

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: Ask the student to 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 this pattern in his hand, reading it will be easy.

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

Step 7: When the student can confidently play the whole piece, add the Teacher Accompaniment.

Objectives

- Practice the fingerings for 4ths: 1 4 and 2 5
- Read a pattern similar to one already learned by rote (m. 9 - 10)

Does Your Student Have?

- Lifts between phrases
- Energetic playing

SHE'LL BE COMING 'ROUND THE MOUNTAIN

p. 85

American Folk Song, arr. Knerr

UNIT 5
READING

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), or say "Yee haw!" while holding the long note after the initial beat.

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 confident playing the entire piece, add the Teacher Accompaniment. Challenge the student to play this piece at a fast tempo.

Objectives

- Read a melody that passes from hand to hand
- Play a favorite folk song

Does Your Student Have?

- Rhythmic playing
- Strong fingertips

DROMEDARY DANCE p. 86

By Julie Knerr

UNIT 5
READING

To prepare for this piece, the student studied the D harmonic minor pentascale pattern in the Improvisation Piece, "Desert Caravan," in Unit 3 (p. 49, TG p. 63) and the parallel blocked 5ths in "Flamingo Dancers" in Unit 3 (p. 46, TG 60).

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 (or Rote Piece 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 m. 1 - 4. The LH may be played *legato* or *non legato*, according to the student's wishes. Keep this chosen articulation consistent throughout. Switch hands, and work on shaping the RH beautifully.

Step 6: The student plays m. 1 - 4 hands together.

Step 7: Gradually add one section at a time over several lessons until the student can play the entire piece.

Objectives

- Read a melody that uses 2nds, 4ths, and 5ths
- Increase concentration through playing a long piece
- Phrase a pentascale 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

Step 1: Play the piece for the student.

Step 2: Ask the student to choose a *mf* (medium loud) color. Play the first phrase while the student colors the *mf* symbol. Ask him to choose a *mp* (medium quiet) color. Play the next phrase while he colors the *mp* symbol. Continue similarly with the other dynamics in the piece.

Step 3: Write C below m. 1. Play the first ascending motive, saying "C G C G C." The student imitates without pedal.

Step 4: Play m. 1 - 2, saying, "C G C G C G C G C G C G 2 3." The student practices this phrase, without pedal, until he is confident. Then he adds the pedal.

Step 5: Write Am under m. 3. Show the student that the pattern is the same as m. 1 - 2, except with the notes A E. The student practices this phrase until confident.

Step 6: When changing the pedal, be sure the student changes the pedal slightly after playing LH Finger 5. The natural tendency is to change too early, which causes gaps or smears in the sound. Practice stopping on LH Finger 5 in m. 3 and holding while changing the pedal to practice the timing for the pedal change.

Step 7: 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 8: Note that the second page is exactly the same as the first page except for the last measure.

Step 9: Once the student can play the whole piece, work on shaping each phrase beautifully in a flowing tempo.

Step 10: For younger students, you can have a stuffed animal be a dynamic meter. As you play the piece, the student holds the animal up high for louder dynamics and down low for quieter dynamics. Then switch roles.

Objectives

- Practice syncopated pedal
- Play a flowing, beautiful piece
- Play 5ths with hand crossing
- Explore dynamic colors

Does Your Student Have?

- Graceful arm motions and hand crossings
- Connected, clear pedal changes
- Dynamic contrasts that show the rainbow colors

THE BLUE BELLS OF SCOTLAND

p. 90
Scottish Folk Song, arr. Knerr

UNIT 5
READING

- 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 with the entire piece, 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 p. 92

Op. 1, No. 5 by Alexander Reinagle

UNIT 5
CHALLENGE

Step 1: Have the student listen to the Audio Track of this piece several times.

Step 2: Play the piece for the student while he says "Ta - ti - Ta - ti," "Zechariah," or "Watermelon" for the RH running eighth notes. It will be fun for him to see that almost the entire RH has this rhythm.

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

Step 4: The 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: Shape the two-note slur in m. 8 with a down-up motion. Listen for a tapered phrase ending.

Step 7: Mark the places where the RH changes position (m. 9 and 12). Practice these places until secure.

Step 8: The student puts hands together and plays the entire piece slowly first, gradually increasing the tempo.

Objectives

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

Does Your Student Have?

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