

PIANO SAFARI®

REPERTOIRE BOOK 2

TEACHER GUIDE

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Note: To find a specific piece in the Teacher Guide, see the **Alphabetical Index**.

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Throughout this Teacher Guide, page numbers refer to *Repertoire Book 2* pages unless preceded by "TG."

For example:

- "p. 12" refers to p. 12 in *Repertoire Book 2*
- "TG p. 12" refers to p. 12 of the Teacher's Guide.

PIANO SAFARI® LEVEL 2

Repertoire Book 2 & Audio Tracks



- Reading Pieces
- Rote Pieces
- Challenge Pieces
- Improvisation Pieces
- Theory

Technique Book 2



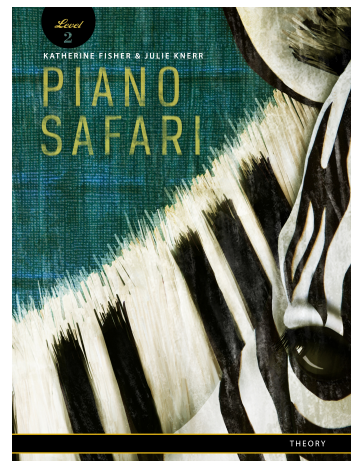
- Pentascales
- Triads
- Special Exercises

Sight Reading & Rhythm Cards for Book 2



- Sight Reading Exercises
- Rhythm Exercises

Theory Book 2



- Provides additional practice for theory concepts presented in *Repertoire Book 2*

For additional teaching resources, including Videos and Essays, visit pianosafari.com.

TYPES OF PIECES AND EXERCISES IN PIANO SAFARI LEVEL 2

TYPE OF PIECE	PURPOSE	HOW STUDENTS LEARN THE PIECES
Repertoire Book 2: Reading Pieces	<ul style="list-style-type: none"> • Develop the ability to read music notation • Provide a formal presentation of musical terms and symbols, which students will have already informally encountered in the Rote Pieces 	<ul style="list-style-type: none"> • Read intervals and notes
Repertoire Book 2: Rote Pieces	<ul style="list-style-type: none"> • Allow students to play more complicated pieces than they can read • Develop aural, technical, musical, and memorization skills • Develop kinesthetic familiarity with patterns at the piano, which ultimately makes reading notation easier 	<ul style="list-style-type: none"> • Imitate the teacher • Some reference to the score to detect patterns • Reminder Videos for home practice • Audio Tracks for musical understanding
Repertoire Book 2: Challenge Pieces	<ul style="list-style-type: none"> • Introduce students to the easiest they Classical pieces 	<ul style="list-style-type: none"> • Read intervals and notes • Some finger numbers • Audio Tracks for musical understanding
Repertoire Book 2: Improvisation Pieces	<ul style="list-style-type: none"> • Develop creativity 	<ul style="list-style-type: none"> • Various
Technique Book 2:	<ul style="list-style-type: none"> • Pentascales in all major and minor keys • Triads in all major and minor keys • Special Exercises to for common motions 	<ul style="list-style-type: none"> • Imitate the teacher • Read intervals and notes
Sight Reading & Rhythm Cards for Book 2	<ul style="list-style-type: none"> • Reinforce reading and rhythm skills 	<ul style="list-style-type: none"> • Read intervals and notes
Theory Book 2	<ul style="list-style-type: none"> • Reinforce reading, writing, and rhythm skills 	<ul style="list-style-type: none"> • Write

LEVELS OF DIFFICULTY

You may notice that the pieces and exercises in Piano Safari Level 2 are at varying levels of difficulty. This was planned for the following reasons:

- To provide appropriate levels of reinforcement for each concept and coordination
- To provide the challenge and motivation necessary for students to progress.
Interspersing easier pieces with more difficult pieces builds confidence.
- To generate mental and physical connections between the ears, eyes, fingers, and imagination that come from playing pieces in a variety of textures, types, and levels.
- To provide variety in how students learn pieces in order to accommodate different learning modalities.

READING PIECES

How Students Learn Reading Pieces

- Students learn the Reading Pieces by reading the music notation. The intervallic reading approach continues from *Piano Safari Repertoire Book 1*, which introduced the intervals of 2nds and 3rds beginning on the Landmark Notes of Treble G and Bass C. In *Piano Safari Repertoire Book 2*, students continue to practice reading the intervals of 2nds and 3rds. They learn new intervals of 5ths and 4ths as well as Note Names on the staff. They become adept at reading the intervals of 2nds, 3rds, 4ths, and 5ths beginning on any note on the staff.
- Reading Pieces are not included on the Audio Tracks, because we want to be sure students are learning to read notation rather than learning these pieces by ear.
- The following table summarizes the introduction of new concepts and intervals in the Reading Pieces of *Repertoire Book 2*.

UNIT	READING PIECES: MAIN CONCEPTS
Unit 1	2nds and 3rds that begin on Landmark Notes
Unit 2	2nds and 3rds that begin on any note
Unit 3	5ths and 3rds
Unit 4	2nds, 3rds, and 5ths
Unit 5	4ths and 2nds
Unit 6	2nds, 3rds, 4ths, and 5ths

In addition to the Reading Pieces provided in *Repertoire Book 2*, students gain extra practice in reading and rhythm skills in the *Sight Reading & Rhythm Cards for Book 2*. See the Teacher Guide for these cards at pianosafari.com. *Sight Reading & Rhythm Cards* are an integral part of Level 2 of the Piano Safari Method .

Students are provided with additional practice in not only recognizing intervals, but in writing them in *Theory Book 2*.

Textures of Reading Pieces

Reading Pieces in *Repertoire Book 2* feature six textures:

- One-handed melody (Example: A Prairie Dog Companion, p. 14)
- One melody divided between hands (The Cricket Takes a Wife, p. 30)
- Hands together in parallel motion (Dancing with Fireflies, p. 20)
- Homophonic textures such as blocked 5th accompaniment (Trumpets Sound, p. 48)
- Simple two-part counterpoint (Ode to Joy, p. 64)
- Patterns (Kettle Corn, p. 19)
- Duets for two students (Sweet Acacia, p. 70)

We include Reading Pieces in a variety of textures for the following reasons:

- To prepare students to study more advanced music in the future, which is written in chordal, polyphonic, homophonic, and other textures
- To provide interesting pieces that have a feature a variety in sounds, styles, modes, and tempos.
- To build confidence in approaching unfamiliar scores of various types.

In addition to the variety of textures, we purposely intersperse easier pieces with more difficult pieces to build confidence in students. Children learn in leaps and plateaus, rather than in a constant steady incline. Including pieces with various textures and carefully selected levels of difficulty accommodates this learning process.

The six textures in the Reading Pieces are described on the following pages.

One-Handed Melody

Objectives:

- Focus on reading intervals in one hand at a time
- Refine articulation and phrasing
- These pieces can also be played hands together in parallel motion and transposed to the various five-finger patterns the student is studying in *Technique Book 2*.

Example: A Prairie Dog Companion, p. 14

Musical notation for 'A Prairie Dog Companion' in 2/4 time. The melody is written on a single treble clef staff. It begins with a first finger (1) fingering. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The lyrics are: 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.

One Melody Divided Between Hands

Objectives:

- Read intervals within a melody
- Shape the phrases of the melody beautifully
- Learn folk songs from around the world
- Coordinate the eyes in tracking from clef to clef
- Coordinate the passing of the melody from hand to hand

Example: The Cricket Takes a Wife, p. 30

Musical notation for 'The Cricket Takes a Wife' in 2/4 time. The melody is divided between the treble and bass staves. The treble staff begins with a fifth finger (5) fingering. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The lyrics are: Shuff - ling comes the lit - tle louse best man to the bride - groom. Hor - nets play the doub - le bass. Frog - gy is the flaut - ist.

Hands Together in Parallel Motion

Objectives:

- Read intervals
- Coordinate the hands playing together in parallel motion
- Gain confidence that a complicated looking score is really simple once decoded.

Example: Dancing with Fireflies, p. 20

A musical score for a piano piece in 3/4 time. The melody is written in the treble clef and the accompaniment in the bass clef. Both hands play in parallel motion, with the right hand starting on a middle C (C4) and the left hand on a C two octaves below (C2). The melody consists of a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The accompaniment consists of a sequence of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3. The melody is divided into two phrases by a repeat sign. The first phrase is 'Walk - ing out - side' and the second is 'un - der the stars.' The melody is marked with a '1' and a line, indicating a first ending. The accompaniment is marked with a '5' and a line, indicating a fifth. The melody is written in a 3/4 time signature.

Homophonic Textures

Objectives:

- Read intervals
- Coordinate the hands playing together in textures such as blocked 5th accompaniment
- Gain confidence that a complicated looking score is really simple once decoded.
- Shift positions

Example: Trumpets Sound, p. 48

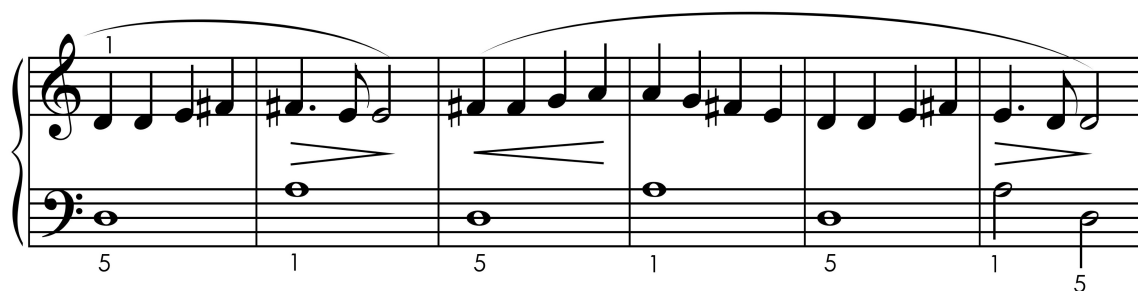
A musical score for a piano piece in 4/4 time. The melody is written in the treble clef and the accompaniment in the bass clef. The texture is homophonic, with the right hand playing a melody of eighth notes and the left hand playing a blocked 5th accompaniment of eighth notes. The melody is marked with a '1' and a line, indicating a first ending. The accompaniment is marked with a '5' and a line, indicating a fifth. The melody is written in a 4/4 time signature. The melody consists of a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The accompaniment consists of a sequence of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3. The melody is divided into two phrases by a repeat sign. The first phrase is 'Trum - pets sound!' and the second is 'Trum - pets sound!'. The melody is marked with a '1' and a line, indicating a first ending. The accompaniment is marked with a '5' and a line, indicating a fifth. The melody is written in a 4/4 time signature.

Simple Two-Part Counterpoint

Objectives:

- Play two melodies simultaneously, one in each hand
- Prepare for Baroque music
- Coordinate differing articulations between the hands

Example: Ode to Joy, p. 64

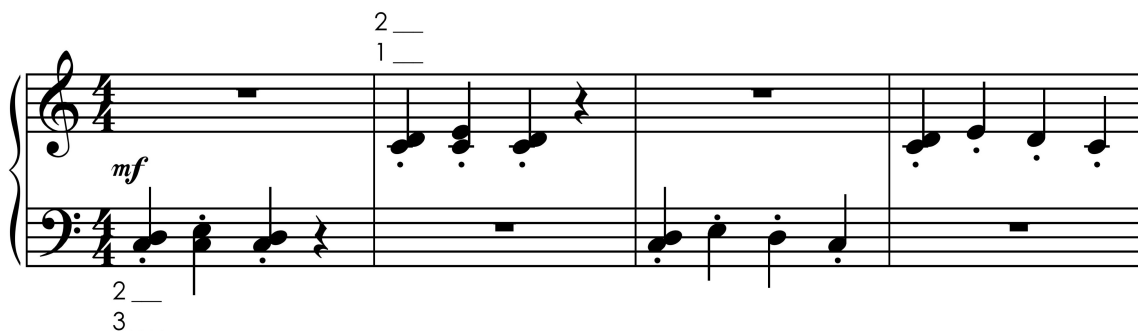


Patterns

Objectives:

- Gain confidence that a complicated looking score is really simple once decoded.
- Understand that music is not a random collection of notes, but is composed in logical patterns

Example: Kettle Corn, p. 19



Duets for Two Students

Objectives:

- Learn a melody and accompaniment part of a duet
- Read both hands in the same clef
- Balance dynamics between players
- Enjoy playing music with others

Example: Sweet Acacia, p. 70

The musical score is for a piece titled "Sweet Acacia" on page 70. It is written in 4/4 time and consists of two systems of staves. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The top staff begins with a melody marked *mf* (mezzo-forte) and includes a slur over the first four measures with a finger number "2" above it. The bottom staff has a bass line with a finger number "3" below the first measure. The second system also has a treble clef on the top staff and a bass clef on the bottom staff. The top staff begins with a melody marked *p* (piano) and includes a slur over the first four measures with a finger number "5" above it. The bottom staff has a bass line with a finger number "1" below the first measure. Below the second system, there is a dashed line with a finger number "1" above it and a "5" below it, followed by a "8vb" (octave below) marking.

Teaching Strategies for Reading Pieces

- Play the piece for the student while he* taps and counts the rhythm.
- Analyze the concepts by having the student mark specific intervals and by discussing patterns and new concepts.
- Play one hand while the student plays the other hand. Then switch parts.
- Have the student use the **Practice in Your Brain Strategy**. This means he previews each phrase silently on the surface of the keys and plays it when he is ready.
- Count the long notes (half or whole notes) while the student plays to aid him in holding these notes for their proper value. It is not always necessary to count every beat aloud. Counting the long notes is what is usually required.
- Play one section of a piece while the student plays other sections. This allows the student to hear the entire piece while concentrating on reading just part of the piece.

For more Teaching Strategies, see **Mini Essay 7: Teaching Strategies** under Resources at pianosafari.com. Throughout this Teacher Guide, Teaching Strategies are listed in bold.

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

SIGHT READING & RHYTHM CARDS

The *Sight Reading & Rhythm Cards* are an integral part of Level 2. Learning to read music notation takes much practice and reinforcement. Although many Reading Pieces are provided in *Repertoire Book 2*, we have found that most students need even more practice to become fluent readers, especially since their aural abilities develop so quickly through learning the Rote Pieces. We designed the *Sight Reading & Rhythm Cards* to provide this practice.

Cards can be worked on at the lesson or assigned for home practice as desired.

The cards are color coded and correlate by level with each unit of *Repertoire Book 2*, as show in the following table.

More information for teaching the *Sight Reading & Rhythm Cards* can be found in the Teacher Guide for these cards at pianosafari.com.

BOOK UNIT	SIGHT READING CARD LEVEL	READING CONCEPT
Unit 1	Level F	2nds and 3rds that begin on Landmark Notes
Unit 2	Level G	2nds and 3rds that begin on any note
Unit 3	Level H	5ths and 3rds
Unit 4	Level I	2nds, 3rds, and 5ths
Unit 5	Level J	4ths and 2nds
Unit 6	Level K	2nds, 3rds, 4ths, and 5ths

THEORY BOOK

Theory Book 2 provides practice in writing music notation. Writing is an important aspect of the learning process and aids in solidifying knowledge of each concept. Each unit correlates with the units in *Repertoire Book 2*.

ROTE PIECES

How Students Learn Rote Pieces

- Listen to the Audio Tracks. (A code to download the tracks is provided on the title page of *Repertoire Book 2*.)
- Imitate the teacher phrase by phrase
- Reminder Videos for home practice, available on the Videos page at pianosafari.com
- Reference to the score to detect patterns. The notation is mainly for teacher or parent reference. However, as the student's reading skills (taught through the Reading Pieces and Sight Reading & Rhythm Cards) increase, he will be able to detect patterns in the score of the Rote Pieces. By the end of *Repertoire Book 2*, the students reading level and rote level will merge. The type of piece is listed in the upper right hand corner of each page in *Repertoire Book 2*.

Teaching students by rote (by imitation with little or no reference to the score), allows students to develop the ear, memory, and technique without the added complication of reading notation. Music is an aural art, and students should learn music with their ears as well as with their eyes. A balance between pieces taught by notation (eye) and those taught by rote (ear) will help students understand and internalize music and become musically literate both visually and aurally.

The Rote Pieces in *Repertoire Book 2* may look difficult, but we have found that students who have played Rote Pieces from the beginning of study develop an astounding ability to internalize patterns and memorize them. Therefore, although the Rote Pieces increase in difficulty, we have found that the more Rote Pieces the student plays, the easier they become to learn.

Not every piece makes a good rote piece! The Rote Pieces included in Piano Safari been specially composed based on keyboard patterns of black and white keys that children can understand easily. Patterns are essential to a successful Rote Piece.

For more information about the benefits of teaching by rote, see **Mini Essay 6: The Benefits of Rote Teaching** under under Pedagogical Resources at pianosafari.com.

Teaching Strategies for Rote Pieces

- Have the student prepare for learning the piece by listening to the Audio Track. This will allow him to internalize the rhythm, style, and sound of the piece before playing it.
- **Follow the Leader:** The teacher plays a short melody or phrase from the piece. The student imitates the notes, rhythm, sound, and technical gesture.
- **Hands Separately, then Together**
- Only assign as much of a piece as the student can handle (**Two for One**)

TECHNIQUE BOOK 2

How Students Learn Technique Exercises

- Imitate the technical motions demonstrated by the teacher.
- Read the score
- Reminder Videos for home practice, available on the Videos page at pianosafari.com
- Transpose the exercises by ear and by pattern

There are three types of Technique Exercises in *Technique Book 2*:

- Pentascales in all major and minor keys
- Triads in all major and minor keys
- Special Exercises: Common motions

The pentascale patterns return throughout *Technique Book 2*, which allows the student to review the patterns in various guises until the pattern for each key is mastered.

See the Teacher Guide for *Technique Book 2* at pianosafari.com for more information.

IMPROVISATION PIECES

How Students Learn Improvisation Pieces

- Model the teacher
- Create sounds within a given framework

Improvisation Pieces are “sound pieces” that allow students to create sounds at the piano that relate to moods or objects in nature. This links the world students live in with sounds they create in their music study. Also, these pieces provide students with an organized outlet for their musical creativity.

CHALLENGE PIECES

How Students Learn Challenge Pieces

- Read the notation
- Judiciously placed finger numbers aid the student in reading the piece
- Listen to the Audio Tracks

Challenge Pieces are early level Classical Pieces by composers such as Reinagle, Beyer, Czerny, and Gurlitt. These pieces introduce the student to the vast wealth of the piano literature and provide various textures for the student to begin to master, such as two-voice counterpoint.

LESSON ORGANIZATION

What is included in a Piano Safari lesson?

We recommend 45 or 60-minute lessons for all students, because there is so much to cover in a lesson.

The order of lesson and times can be adjusted as desired. Here is a sample breakdown of a 45-minute lesson.

ACTIVITY	NUMBER OF PIECES	TIME
Pieces a Student is Working On	2 - 4	13 minutes
New Pieces	1 - 2	10 minutes
Review Pieces	3 - 10	8 minutes
Improvisation	1	2 minutes
Sight Reading & Rhythm Cards	2 - 4	10 minutes
Assign Theory Pages	2 - 5 pages	2 minutes

ASSIGNING PIECES

Students should work within a unit until all Repertoire Book pieces, Sight Reading & Rhythm Cards, and Theory pages are completed for that unit. The student then graduates to the next unit.

The order in which pieces are assigned within a unit is left to the discretion of the teacher. One week a student may need a new Reading Piece, while another week he may need a new Rote Piece.

In general, students will spend 6 to 8 weeks in each unit. Students usually take an average of one full year to complete Level 2. However, this may vary greatly depending on the student's age and practice habits.

Piece Cards are a motivational supplement available for purchase at pianosafari.com. These include a card for each piece that the student can color. The Piece Cards can be given as each piece is assigned and affixed to **Unit Maps** (available for download under Resources). This is a fun way to assign pieces and allow students to track their progress through each unit.