

# PIANO SAFARI®

## REPERTOIRE BOOK 2

TEACHER GUIDE  
By Dr. Julie Knerr & Katherine Fisher

### UNIT 4

TITLE	TYPE	BOOK PAGE NUMBER	TEACHER GUIDE PAGE NUMBER
Goals and Objectives			71
Sight Reading Cards Level I	Reading		72
Intervals: 2nds, 3rds & 5ths	Theory	60	73
Notes on the Staff	Theory	61	74
Rhythm  	Theory	62	75
The Gallant Knight	Reading	63	76
Sweet Acacia	Reading/Duet	64	77
Ode to Joy	Reading	66	78
Bear Dreams	Reading	68	80
Holiday at the Beach	Reading	69	81
Monsters on the Run	Rote	70	82
Solar Eclipse	Reading/Duet	72	83
March	Challenge	76	85

# UNIT 4

## Goals and Objectives

Unit 4 focuses on the reading the intervals the student has learned thus far: 2nds, 3rds and 5ths.

In Unit 4, our goals are:

- Review 2nds, 3rds, 5ths
- Continue working on learning note names on the staff
- Play several duets with another student to work on ensemble skills
- Be formally introduced to the dotted quarter eighth note rhythm, which the student learned by rote in Level 1 in Ode to Joy. In this unit, Ode to Joy returns, in a much more difficult version! Students encounter this rhythm in several pieces and consistently in their Sight Reading & Rhythm Cards in this unit.
- 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

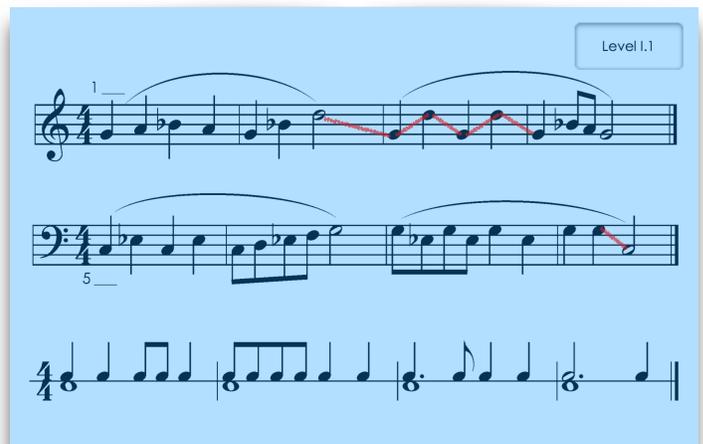
## Unit 4: Level I

### Level I Cards: 2nds, 3rds, & 5ths on the Staff

Sample Level I Card



A sample Level I card for piano sight-reading. It features three staves of music in 4/4 time. The top staff is in treble clef, starting with a first finger (1) on G4. The middle staff is in bass clef, starting with a fifth finger (5) on G2. The bottom staff shows a rhythmic exercise with eighth and dotted quarter notes. A small 'Level I.1' label is in the top right corner.



A second sample Level I card, identical to the first but with red lines connecting the notes in the treble and bass staves to illustrate intervals. The top staff shows a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4. The middle staff shows: G2, A2, Bb2, C3, Bb2, A2, G2. The bottom staff shows a rhythmic exercise with eighth and dotted quarter notes. A small 'Level I.1' label is in the top right corner.

## Objectives

- Name the first note of each exercise for RH and LH using the Skips Alphabet.
- Read 2nds, 3rds, and 5ths beginning on various notes on the staff
- Read articulation marks
- Read flats and sharps
- Practice counting the dotted quarter eighth note rhythm
- Tap and count rhythmic notation metrically
- Mark 5ths with the student's chosen "5ths color," as shown above on the right

During **Unit 4**, assign **Level I** of *Piano Safari® Sight Reading & Rhythm Cards for Book 2*.

See [pianosafari.com](http://pianosafari.com) for the Teacher Guide to *Sight Reading & Rhythm Cards for Book 2*.

**Step 1:** Before the student completes this Theory page, check his retention of the intervals learned thus far by:

- Asking him to play melodic and harmonic 2nds, 3rds, and 5ths on the piano.
- Begin on a note, for example, RH 1 on G. Say, "Play G. Play up a 2nd, up a 3rd, up a 2nd, down a 5th," etc. as he plays each interval you indicate. Have him do this with eyes open and with eyes closed. This will help him feel the intervals in his hand as he plays.
- Repeat with LH.

## Objectives

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

**Step 2:** Incorporate ear training by playing intervals for the student and asking him if they are 2nds, 3rds, or 5ths. Sing the intervals.

**Step 3:** Before the student completes the page, remind him that 2nds "don't match" (a line to space or space to line) and that 3rds and 5ths "match" (line to line or space to space).

**Step 4:** Since 3rds and 5ths "match," be sure the student knows how they differ (3rds move from a line to the very next line, and 5ths skip a line in between).

**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

Students have already encountered the dotted quarter eighth rhythm by rote in *Piano Safari Repertoire Book 1* in "Ode to Joy."

Now students are formally introduced to this rhythm and taught how to count it in Ta's and metrically. The *Sight Reading & Rhythm Cards for Book 2* Levels I and following use this rhythm to provide students with practice in tapping, counting, and playing this rhythm.

**Step 1:** Tap rhythmic patterns that use the  rhythm (say "Ta - Ah - ti," "Dolphin," or use metric counting). You tap, and the student imitates. When the student is confident, have him tap while you imitate. We have had particular success with initially introducing this rhythm using the word "Dolphin."

### Objective

- Learn to count the dotted quarter eighth note rhythm



or for this common rhythm



**Step 2:** It may be helpful is to play a familiar piece for the student that uses the rhythm (e.g. "London Bridge" or "Deck the Halls"). Ask the student to raise his hand when he hears the rhythm. Additionally, he may tap the rhythm of the melody as you play.

**Step 3:** Ask the student to tap a steady beat while saying "Ta." After the beat is established, you begin tapping the  rhythm with him. Switch parts. If the student catches on easily, you can ask him to tap quarter notes in one hand against dotted quarter eighths in the other.

**Step 4:** Now that the student has the rhythm in his ear and hands, explain the complete the steps on p. 62. Note that these two rhythms yield the same sound:



If the student is old enough to understand fractions, you can tell the student that the dot makes the note last an extra half of its value. Demonstrate how this works with a dotted half note:

- Half note + quarter note (half of a half note) = 3 beats altogether

Similarly with the dotted quarter note:

- Quarter note + eighth note (half of a quarter note) = 1 1/2 beats

If this is too complicated for the student, simply have him count and tap without explaining the math. He can learn to count, tap, and play it correctly by ear, and eventually he will be developmentally ready to understand the math.

# THE GALLANT KNIGHT

p. 63

American Folk Song, arr. Knerr & Fisher

UNIT 4  
READING

This folk song was originally called "The Greenland Whale Fishery." Katherine Fisher has written child-friendly lyrics for this lesser known American folk song.

**Step 1:** Play the piece for the student. Discuss how the words of the piece influence the way it is interpreted. How, for example, should the student play "Bravely" as the tempo indication suggests? One answer may be to play with a solid tone and rhythmic drive. Demonstrate how differently the piece sounds if it is played with a weak tone and rhythmic hesitancy.

**Step 2:** Help the student understand how the rhythm is divided between hands in m. 1, as there is a single eighth note. When combined with the LH beats 3 - 4, this is just a Ta - ti Ta - ti (or "Zechariah") rhythm. For the upbeat and m. 1, the rhythm could be sung, "A dolphin Zechariah," or use the lyrics.

**Step 3:** Play the piece several times while the student taps the rhythm with the correct hand.

**Step 4:** Have the student identify the starting notes. Preview the intervals in the piece by pointing, naming, or marking the 3rds.

**Step 5:** The student taps, silently previews, and then plays each phrase.

**Step 6:** When the student is confident, add the Teacher Accompaniment.

## Objective

- Read a melody using 2nds, 3rds, and the dotted quarter eighth rhythm

## Does Your Student Have?

- Energetic and rhythmic playing
- Firm fingertips for even eighth notes

## PRIMO

**Step 1:** Play the Primo melody for the student while he taps the rhythm with the appropriate hand and counts (Ta's or metrically). Note that in m. 5 is a "Dolphin leaping" rhythm. Play with singing *legato* and well-shaped phrases.

**Step 2:** After you have played through the entire piece once, play each phrase in isolation. Decide the high point of each phrase and mark it with a star (or any other symbol the student chooses).

**Step 3:** Have the student identify the starting notes in the Primo.

**Step 4:** The student previews and plays each phrase with beautiful phrase shapes.

**Step 5:** When the student is confident with the Primo, another student can play the Secondo accompaniment with him. Be sure the Secondo plays quietly and mysteriously under the Primo melody.

## SECONDO

**Step 6:** To learn the Secondo part, play the Secondo part while the student taps the rhythm with the appropriate hand on a drum or on his lap.

**Step 7:** Analyze the intervals used in the Secondo (all 5ths!). Ask, "Do the LH and RH play the same notes the entire piece?" Make sure he notices the shift downward in m. 3 and 7. Have him write in the letter names of the bass notes under each measure (A A G A).

**Step 8:** The student plays the Secondo part. When he is confident, have his duet partner play Primo. Listen for balance between parts and for good ensemble in the *ritardando* at the end.

### Objectives

- Read a piece using 2nds, 3rds, and the dotted quarter eighth rhythm in the Primo and 5ths in the Secondo
- Learn each part of the duet
- Listen for good balance with your duet partner

### Does Your Student Have?

- Balance between Primo and Secondo
- Singing tone
- Well-shaped phrases
- Slow, mysterious mood
- Good ensemble in the *ritardando* at the end

# ODE TO JOY p. 66

Ludwig van Beethoven, arr. Knerr

UNIT 4  
READING

The return of "Ode to Joy!" The student played this melody in Piano Safari Repertoire Book 1, pre-staff. Here it returns in a much more difficult form, in D Major, on the staff, hands together, with counterpoint. Show the student the score from Book 1 to remind him of how far he has progressed in his reading!

**Step 1:** Play the piece for the student. Show the student a video clip of the choir singing the theme with orchestra (last movement of Beethoven's Symphony No. 9), or ask him to listen to this symphony at home.

**Step 2:** Ask the student what interval is played in the m. 1 - 4 introduction (5th). Ask the student what orchestral instruments might play this majestic introduction. Although many answers may be appropriate, trumpets or horns lend themselves to the fanfare style.

**Step 3:** The student identifies the starting notes in m. 1 and then plays m. 1 - 4.

**Step 4:** Ask the student if the fanfare ending in m. 21 - 24 is the same or different from the fanfare introduction in m. 1 - 4. "The last note is different."

**Step 5:** Ask the student what notes the LH plays through the entire piece (D and A).

**Step 6:** Play the RH melody while the student plays the LH. Tell him to listen for balance. He needs to be quieter since you have the melody part!

**Step 7:** Have the student identify the starting note in the RH at m. 5 (F#). The student previews and plays each phrase of the RH. Be sure he notices the matching phrases (m. 9 - 12 and 17 - 20). The RH should be played with the Tree Frog Technique (a slight arm bounce on each note with *legato* fingers) to produce good tone while keeping a relaxed arm.

**Step 8:** Play the LH while the student plays the RH. Listen for balance between the parts.

## Objectives

- Read a piece using 2nds, 3rds, and 5ths on the grand staff
- Play a piece that uses the dotted quarter eighth note rhythm
- Play a piece with simple two-voice counterpoint
- Review sharps by playing in the key of D Major
- Practice balancing melody and accompaniment

## Does Your Student Have?

- Well-shaped phrases
- Triumphant introduction and coda
- Balance between RH and LH

**Step 9:** After the piece is learned hands together and the student feels confident, refine the balance between the hands. If the student has trouble keeping the LH quieter than the RH, complete the following steps:

- First, ask him to “ghost” the LH (play silently on the key surface) while the RH plays *forte*.
- Next, have him let the LH play a little (*pp*) while the RH plays *forte*.
- Then bring the balance to the appropriate level, with the RH playing *mf* to *f*, and the LH playing *p* to *mp*. I like to tell students that when a composer marks a passage a certain dynamic mark, such as *forte*, that does not mean all the notes in that phrase are *forte*.

Instead, a mathematical equation for *forte* could be written:

*forte* = RH *f* + LH *mp* + dynamic shaping of phrases in each hand

This is abbreviated by the composer as *f* to save ink.

*piano* = RH *mp* + LH *pp* + dynamic shaping of phrases in each hand

This is abbreviated by the composer as *p* to save ink.

**Step 10:** Check to be sure the student is tapering the phrase endings and matching the volume when he enters with the following phrase.

# BEAR DREAMS p. 68

English Folk Song, arr. Knerr & Fisher

UNIT 4  
READING

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

**Step 2:** Discuss how the words of the piece provide hints about how the music should sound. Remind the student that *cantabile* means singing. Should the sound be bright and happy or gentle and sleepy? If the student is willing, have them walk to the half note beat “like a bear” while you play the piece.

**Step 3:** Preview the intervals in the piece. Have the student mark the 3rds with his 3rds color if necessary. If the student is adept at reading without marking the intervals, have him point to the 3rds.

**Step 4:** Have the student point to the  rhythm.

**Step 5:** Ask the student to identify the starting notes. Help him discover that the LH plays the same note throughout the entire piece.

**Step 6:** The student previews and plays each phrase. Remind him how to navigate the repeat with its first and second endings.

**Step 7:** When the student is confident, add the Teacher Accompaniment.

## Objectives

- Read a melody using 2nds and 3rds on the grand staff
- Use the dotted quarter eighth note rhythm in a piece

## Does Your Student Have?

- Singing tone
- Well-shaped phrases
- Gentle mood

# HOLIDAY AT THE BEACH p. 69

By Julie Knerr

UNIT 4  
READING

**Step 1:** Sing and play the piece for the student. Explain that he will improvise between each verse.

**Step 2:** Have the student identify the starting notes and find the flats. Then ask him what pentascale this piece is in "F Major." Have him play the F Major pentascale with Tree Frog Technique (*legato*).

**Step 3:** Ask the student to improvise using the notes in the F Major pentascale while you play the accompaniment pattern for the improvisation part, m. 5 - 8 of the Teacher Accompaniment. The student may use one hand or may play the improvisation hands together in parallel motion.

**Step 4:** For the verses of the piece, m. 1 - 4, have the student name each interval. Unit 4 combines 2nds, 3rds, and 5ths, and this piece was written to review those three intervals.

**Step 5:** Demonstrate m. 1 using the Monkey Swinging Technique (rotation). The student imitates hands separately and then hands together.

**Step 6:** The student previews and plays each line.

**Step 7:** When the student is confident, add the Teacher Accompaniment. Tell the student he will improvise between each verse. You do not need to count during the entire improvisation. Just verbally cue him to repeat the verse as the improvisation ends.

## Objectives

- Read a piece in parallel motion using 2nds, 3rds, and 5ths on the grand staff
- Review flats by playing in the key of F Major
- Improvise between verses
- Play the eighth notes in m. 1 and m. 3 with "Monkey Swinging" rotation

## Does Your Student Have?

- Rotation in m. 1 and 3
- Singing *legato* tone
- Rhythmic improvisations that match the accompaniment style

# MONSTERS ON THE RUN p. 70

By Julie Knerr

UNIT 4  
ROTE

**Step 1:** Play the piece for the student. Ask him to imagine what is happening with the monsters. What are they running from? Is there anyone else in the piece in addition to the monsters?

**Step 2:** Play m. 1 - 2 for the student. Ask him what interval the LH uses the entire time. "5ths." The student imitates. Be sure he is playing *staccato*.

**Step 3:** Play m. 1 - 4. Be sure to make a difference in the articulation when the RH has a *tenuto* mark (m. 3 - 4). We often ask a student to draw a curved down-up arrow above the notes with *tenuto* marks. This will remind him to start on the surface of the key and roll up with his wrist, which helps him lengthen the note slightly. The *staccato* articulation is created with firm fingertips and a bouncy hand or arm. Be sure the student plays with the dynamics as marked from the beginning. It is easier to learn the dynamics and the notes simultaneously than to add the dynamics later.

**Step 4:** Play m. 5 - 8, noting that it is similar to m. 1 - 4.

**Step 5:** Play m. 9 - 12, noting the position change to G. The student imitates.

**Step 6:** Play m. 13 - 16 with a *crescendo*. The student imitates.

**Step 7:** The student plays m. 1 - 16. Point above the keys and coach the dynamics verbally as necessary.

**Step 8:** Show the student how the piece repeats twice. Then play the ending section, m. 17 - 22. The student imitates.

## Objectives

- Develop concentration, confidence, and endurance through playing this Perpetual Motion Etude
- Play an etude with a loose arm and clear *staccato* articulation
- Master the quick changes in position without pausing
- Keep the eighth notes steady
- Play with extreme dynamic contrasts

## Does Your Student Have?

- Crisp *staccato*
- Difference between *staccato* and *tenuto* articulations
- Energetic and rhythmic playing
- Dynamic contrasts

## PRIMO

**Step 1:** Play the Primo part of the Theme and Variation 1 for the student. Add the Secondo accompaniment with your LH, or fill in the appropriate chords to add harmony to give the student an idea of what the piece will sound like.

**Step 2:** Have the student identify the starting note in the Primo part. Preview the intervals in the Theme. It may be helpful to use fruit to count the rhythm, as the student did in "Sunken Treasure" and "Irish Jig," since this piece also should also be felt in one large beat per measure. The rhythm for m. 1 - 4 would be, "Blueberry, blueberry, blueberry, blueberry, apple, apple, peach."

**Step 3:** Ask the student to play the first phrase slowly. After he understands the pattern, demonstrate the (counterclockwise) circular motion of the hand needed in m. 1 - 4. This technique was presented in Unit 2 of *Piano Safari Technique Book 2* as "Spinning Galaxies" (Technique Book p. 14). Ask him if you are playing clockwise or counterclockwise. "Counterclockwise." Have him play with counterclockwise motion, with strong fingertips, active fingers, and the right amount of circle. A circle that is too big will be awkward to play. A circle that is too small may have weak tone, uneven fingers, or may not be free and relaxed. Each person has to find the optimal amount of circular motion to make the pattern comfortable to play.

**Step 4:** Have the student play the Theme. Refine the dynamics. The *crescendo* and *diminuendo* show the movement of the moon over the sun in the solar eclipse.

**Step 5:** When the student is confident with the Primo Theme, have him play with his duet partner or with you.

**Step 6:** Continue to have the student preview and play the other variations. Explain that the Theme is the main melody and that the Variations change the melody in various ways.

**Step 7:** After the student has learned the Primo part, as a challenge, he may play the Primo hands together in parallel motion.

## Objectives

- Read a piece using 2nds & 3rds in the Primo and 3rds & 5ths in the Secondo
- Use syncopated pedal in the Secondo part
- Identify how the Variations relate to the Theme
- Increase concentration by playing a long piece
- Play a duet with another student
- Listen for good ensemble and balance with your duet partner

## Does Your Student Have?

- Clear pedal changes in Secondo
- Singing tone in Primo
- Good ensemble and balance between Primo and Secondo

## SECONDO

- Step 8:** Have the student identify the starting notes in the Secondo part. Ask the student, "What interval is used for the entire Theme?" "5th." "Do the 5ths stay in the same position, or do they move?" "They move down by 2nds, and then back up." Have the student write in the name of each bass note under the LH part (m. 1, 3, 5, 7 has respectively: A, G, F, G). This chord progression repeats throughout all variations.
- Step 9:** Have the student to play the Secondo part with repeats, without pedal and then with pedal.
- Step 10:** Play the Primo while the student plays Secondo of the Theme, or have him play with his duet partner. This will allow him to hear how the rhythm of the parts fits together. Be sure the Secondo is playing more quietly than the Primo.
- Step 11:** For Variation 1, have the student mark the bass notes "A, G, F, G." Tell the student that in the Secondo, the Theme uses this A G F G chord progression, and the variations repeat this chord progression but vary the rhythm. The rhythm for Variation 1 is "Blueberry peach." When adding the pedal, have the student overhold the LH 5th Finger to be sure it catches in the pedal clearly.
- Step 12:** Continue to introduce the other variations. Help the student discover that the Primo of Variation 4 is very similar to the Theme in the Primo, and that the Secondo plays the accompaniment patterns found in the Theme and Variations 1 - 3, but in reverse order of the initial presentation.
- Step 13:** Since this is a long piece, it may be helpful to have the student color the title words ("Theme" or "Variation 1" etc.) as he masters each section.
- Step 14:** Put the entire piece together with the student's duet partner.

# MARCH p. 76

By Carl Czerny, accomp. by Knerr

UNIT 4  
CHALLENGE

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

**Step 2:** Play the piece for the student. Ask him if he knows of another composer from the 1700s whose pieces he played. "Reinagle." Tell the student some facts about Czerny:

- From Germany
- Wrote thousands of pieces for his students
- Was a very famous piano teacher who taught many concert pianists

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

**Step 4:** Student plays LH while you play RH. Point with a pencil to the LH notes on the page to keep the student in rhythm. There should be a slight lift between each note.

**Step 5:** Play the RH m. 1 with active fingers, firm fingertips, a well-shaped phrase, and a slight arm bounce on each note to help the fingers. The student imitates.

**Step 6:** Have the student practice RH m. 8 several times, as this is a difficult measure.

**Step 7:** The student plays RH while you play LH.

**Step 8:** The student plays hands together, balancing the RH and LH.

**Step 9:** When the student is confident, add the Teacher Accompaniment.

**Step 10:** Challenge the student to explore the sounds by changing the mode to C Minor, and also by playing in three other pentascale patterns of his choice.

## Objectives

- Play a piece by a Classical composer
- Play a piece with simple two-voice counterpoint
- Practice playing clear and even eighth notes

## Does Your Student Have?

- Articulation as indicated
- Clear finger action on the eighth notes
- Dynamics as indicated
- Balance between RH and LH
- Tapered phrase endings