

PIANO SAFARI®

REPERTOIRE BOOK 2

TEACHER GUIDE
By Dr. Julie Knerr & Katherine Fisher

UNIT 6

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UNIT 6

Goals and Objectives

Unit 6 combines all intervals learned in the book, 2nds, 3rds, 4ths, and 5ths.

In Unit 6, our goals are:

- Read 2nds, 3rds, 4ths, and 5ths
- Continue working on learning note names on the staff
- 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 6: Level K

Level K Cards: 2nds, 3rds, 4ths, & 5ths on the Staff

Sample Level K Card



The image shows a sample Level K card with three musical exercises on a staff. The first exercise is in treble clef, 4/4 time, starting with a first finger (1) on a quarter note. The second exercise is in bass clef, 4/4 time, starting with a fifth finger (5) on a quarter note. The third exercise is in 4/4 time, starting with a quarter note on the middle line. A small box in the top right corner of the card reads "Level K.1".

Objectives

- Name the first note of each exercise for RH and LH using the Skips Alphabet.
- Read 2nds, 3rds, 4ths, and 5ths
- Tap and count rhythmic notation metrically
- Usually, students do not need to mark intervals at this point.

During **Unit 6**, assign **Level K** 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.

Step 2: Follow the instructions on the page.

Objective

- Review the intervals of 2nds, 3rds, 4ths, and 5ths by identifying and writing intervals.

REVIEW Notes on the Staff p. 95

UNIT 6
THEORY

Step 1: Follow the instructions on the page.

Objective

- Write notes on the staff

POP GOES THE WEASEL p. 96

English Folk Song, arr. Knerr

UNIT 6
READING

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

Step 2: Have the student write the note names on the lines provided.

Step 3: Help the student analyze the notes of the "pop part," m. 13 - 16, and play it several times. Ask the student to find the other place in the piece that is the same as this phrase (m. 29 - 32).

Step 4: Assign the student to play these "pop parts" while you play the rest of the piece.

Step 5: Have student play the finger crossing in m. 25 - 28 several times.

Step 6: The student previews and plays each phrase of the piece from the beginning.

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

Objectives

- Read a melody that uses various intervals
- Shift positions quickly

Does Your Student Have?

- Rhythmic playing
- Quick changes of position

ALL THE PRETTY LITTLE HORSES p. 98

American Folk Song, arr. Knerr

UNIT 6
READING

Step 1: Play the piece for the student.

Step 2: Have the student identify the starting notes.

Step 3: Explain the rhythm in m. 3-4, which may look difficult at first because of the single-stemmed eighth notes. Play and count it with Ta's or metrically. Then have the student tap the rhythm for m. 1 - 4 while you play and count.

Step 4: Have the student preview and play each line.

Step 5: Listen for well-shaped phrases and even tone on the scalar section in m. 3 - 4.

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

Objectives

- Read a melody that uses 2nds, 3rds, 4ths, and 5ths
- Play a piece with the dotted quarter eighth rhythm
- Play *legato* with singing tone
- Learn a beautiful American folk song

Does Your Student Have?

- Even tone in the m. 3 - 4 scalar melody
- Well-shaped phrases
- Balance between student melody and teacher accompaniment

TAMBOURINE p. 100

French Folk Song, arr. Knerr

UNIT 6
READING

Step 1: Sing and play the piece for the student

Step 2: Have the student identify the starting notes and pentascale position of G Major.

Step 3: The student may mark the 4ths and 5ths with his respective interval colors if desired in both hands, although by this point, marking is not usually necessary.

Step 4: The student plays the LH while you play the RH. Coach the student to play quietly for the echo in m. 7 - 8.

Step 5: Analyze the form of the melody for the RH, noticing that Lines 1 and 3 are the same, and in Line 2, there are two repeating phrases.

Step 6: Have the student tap m. 1 - 4 of the RH, then preview it silently, and then play it. When he is confident, you play the LH while the student plays the RH.

Step 7: Repeat Step 6 with m. 5 - 6.

Step 8: The student play the whole piece hands together.

Step 9: Ask the student to color the quarter rests yellow in the Percussion Part.

Step 10: Have the student tap the percussion part and count aloud (Ta's or metrically). Then have him play it on a tambourine or other percussion instrument.

Step 11: When he is secure on his percussion part, you play the Piano Part while the student plays the Percussion Part. Have the student mirror your dynamics and listen for balance between the percussion and piano.

Step 12: Switch parts. Have him experiment with creating his own dynamics while you imitate his dynamics on the percussion instrument.

Objectives

- Read a melody that uses 2nds, 3rds, 4ths, and 5ths on the grand staff
- Play a piece with simple two-part counterpoint
- Practice mixed articulations
- Play with percussion

Does Your Student Have?

- Articulation as marked. Slurred notes are *legato*. Non-slurred notes are *non legato*. *Staccato* notes are light and short.
- Dynamic contrast
- Balance between hand parts

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

Step 2: Play m. 1 - 2. The student imitates. Stopping at the end of m. 2 will help the student learn to release the LH last note of m. 2 rather than slurring into m. 3.

Step 3: Note that m. 3 - 4 is the same as m. 1 - 2. The student plays m. 1 - 4.

Step 4: Play LH m. 5 - 6. The student imitates.

Step 5: Play m. 5 - 6 hands together. The student imitates.

Step 6: Skip over m. 7, and play m. 8 hands together with *non legato* articulation. The student imitates. Then play m. 7 hands together with *non legato* articulation on the notes that are not slurred. The student imitates. It is easier to learn m. 8 first for this section.

Step 7: The student plays m. 7 - 8 several times until he is confident with the position change.

Step 8: The next verse, m. 9 - 16, is the same except that it is in G Major. Teach the student this part a phrase at a time.

Step 9: To help the student remember the positions for the different keys C for m. 1 - 8 and 17 - 24, and G for m. 9 - 16, test him by having him put his hands in his lap. Call out "C" or "G." The student moves his hands to the position for that section as quickly as possible. Then have him put his hands in his lap again, and call out another position. You may also write in the letter names of the notes at the beginning of each page in different colors.

Step 10: The student plays the entire piece.

Objectives

- Play a piece with *staccato* articulation
- Practice changing positions quickly

Does Your Student Have?

- Crisp *staccato*
- Quick changes from position to position
- Energetic and rhythmic playing

SUMMER TWILIGHT p. 104

Latvian Folk Song, arr. Knerr & Fisher

UNIT 6
READING

Step 1: Remind the student how the first and second endings are played. Then sing and play the piece for the student while he taps the rhythm hands together.

Step 2: Have the student identify the starting notes and pentascale position of G Minor.

Step 3: The student previews the LH silently. Then he plays the LH while you play the RH.

Step 4: The student previews the RH silently. Then he plays the RH while you play the LH.

Step 5: When he plays hands together, be sure he listens for singing tone and balance between the hands.

Step 6: When the student is confident, add the Teacher Accompaniment, which is also effective when played on the violin or flute.

Objectives

- Read a melody that uses 2nds, 3rds, 4ths, and 5ths on the grand staff
- Play a piece with simple two-part counterpoint
- Balance the hands

Does Your Student Have?

- Singing tone
- Balance between hand parts
- Slight lifts between phrases in the RH

ARE YOU SLEEPING? p. 105

FRÈRE JACQUES

French Folk Song, arr. Knerr

UNIT 6
READING

Step 1: Play the piece for the student while the student taps the rhythm hands together.

Step 2: Have the student write in the note names on the lines provided.

Step 3: The student plays LH while the teacher plays RH. It is left to the teacher's discretion whether the student plays *legato* or *non legato* in the LH.

Step 4: The student previews each measure of the RH and plays when ready. He should notice that each phrase repeats.

Step 5: When the student is confident with the RH position changes, you play LH while he plays RH.

Step 6: The student plays hands together, balancing the LH to be quieter than the RH.

Step 7: The student plays the piano while you play the Percussion Part. Then switch parts.

Step 8: Play in a round as indicated.

Objectives

- Play a folk song with an *ostinato* accompaniment in the LH
- Practice changing positions
- Play a piece in a round with percussion accompaniment

Does Your Student Have?

- Balance between RH and LH
- Solid playing in a round with percussion accompaniment

Köhler wrote the first eight bars. Julie Knerr added the B section in minor and the accompaniment to extend the piece.

Step 1: Play the piece for the student, using Soaring Bird Technique (down-up for each three-note slur in m. 1 - 2). The student may make the down-up motion in the air while you play.

Step 2: Have the student identify the starting notes and the pentascale positions (G Major in m. 1 - 8 and 17 - 24 and G Minor in m. 9 - 16).

Step 3: Play m. 1 - 2 with Soaring Bird Technique and a tapered phrase ending on each small phrase. The student imitates. Work until it is well-shaped.

Step 4: Play m. 9 - 10, which is the same as m. 1 - 2, except with a Bb.

Step 5: Have the student trace the slurs for all parts that have three-note slurs (m. 1, 2, 5, 6, 9, 10, 13, 14, 17, 18, 21, 22). Assign him to play these three-note slur measures, and you play the other measures. This will allow the student to focus on the three-note slurs and hear how these phrases fit together with the rest of the piece.

Step 6: Demonstrate m. 3 - 4 for the student. Be sure to come up on quarter notes and use a down-up motion in m. 4. The student imitates.

Step 7: Assign the student to play the measures you played in Step 5 while you play the measures that he played (the ones with three-note slurs).

Step 8: The student plays the entire piece.

Step 9: When the student is confident, add the Teacher Accompaniment. Emphasize the difference in mood between major and minor sections, perhaps by creating an image or story for each section.

Objectives

- Play a piece in parallel motion that is not at the octave
- Practice the three-note slur
- Work on finger independence within the larger phrase groups
- Refine phrase endings

Does Your Student Have?

- Down-up on each three-note slur
- Active fingers to make the notes of the three-note slur clear within the arm gesture
- Balance between hands
- Tapered phrase endings

THE ASH GROVE p. 108

Welsh Folk Song, arr. Knerr

UNIT 6
READING

Step 1: Play the piece for the student while the student taps the rhythm hands together.

Step 2: Have the student write the note names on the lines provided.

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

Step 4: The student taps each phrase, previews the notes, and plays when ready. Help him discover the sections that are the same (m. 1 - 8, 9 - 16, 25 - 32).

Step 5: After the student has learned the whole piece confidently, add the Teacher Accompaniment.

Objectives

- Play a beautiful folk song that uses 2nds, 3rds, and 4ths.
- Play a singing melody with good tone

Does Your Student Have?

- Even tone when changing from hand to hand
- Balance between the student's melody and the teacher's accompaniment

TWELVE BAR BLUES p. 111

Traditional, arr. Knerr

UNIT 6
IMPROVISATION

The student first encountered Twelve Bar Blues in *Repertoire Book 1*. This is a more difficult version of this improvisation.

Step 1: Ask the student to look at the LH part and see if he can figure out why this is called Twelve Bar Blues. Hint: bar = measure (It has twelve measures).

Step 2: Help the student play the LH *ostinato* in each key as listed. Point to each measure as he plays to be sure he plays all twelve bars, because if he skips a measure, it is not Twelve Bar Blues anymore!

Step 3: Improvise on the RH Blues Scale while the student plays the LH part.

Step 4: The student improvises on the RH Blues Scale with the indicated fingering while the teacher plays the LH accompaniment.

Step 5: Challenge! The student plays hands together. Have him begin with whole notes or repeated notes in the RH until he gains coordination. Then he may play a more complicated RH improvisation.

Step 6: If you have a group class, one student can play the LH and another student improvise the RH. Or if you have multiple pianos, double the parts. The rest of the class can clap on the off beats (beats 2 and 4).

Step 7: If desired, a two-bar introduction on C (m. 1-2) can be added before the solo enters to play the twelve bars.

Objectives

- Improvise on the Twelve Bar Blues pattern
- Play with a partner
- Coordinate a hands together blues improvisation

Does Your Student Have?

- Steady rhythm
- All twelve bars

Step 1: Play the piece for the student.

Step 2: Analyze the sections and dynamics for each part of the piece, and complete the gray boxes in the chart on p. 115. then assign the student to draw pictures to match the form of the piece on the chart at home while listening to the Audio Track of this piece.

Step 3: Calm Seas (m. 3 - 6): Have the student play A B C D E F G with Finger 2. He may play each note in any octave and may vary the octaves each time he plays the piece. This section was prepared earlier in the book in the Improvisation Piece "Glimmering Starlight," p. 35.

Step 4: Have him play RH m. 1 - 6 while you play the LH. Then have the student play hands together.

Step 5: Ship Sailing (m. 7 - 10): Play RH m. 7 - 10. The student imitates without pedal. When the RH is secure, have the student add the LH.

Step 6: To be sure the pedal changes are connected and clean, have the student play m. 7 - 10 very slowly to be sure that the keys are depressed when the pedal is changed. This will avoid any gaps, or hiccups, in the sound. After practicing this coordination slowly, the student can increase the speed to the desired tempo.

Step 7: The student plays m. 1 - 18.

Step 8: Lightning (m. 19 - 20): Play m. 19 - 20, drawing the student's attention to the pattern of white and black keys in the RH. The student plays the RH.

Step 9: Ask the student to watch while you play the Lightning part again and tell you if the LH D plays with the RH black or white keys. "The D plays with the RH white keys." The student plays hands together loudly and with pedal.

Step 10: Ship Rolling in the Waves (m. 21 - 22): Play RH m. 21 - 22 slowly with a slight counterclockwise motion of the hand. The student imitates slowly first and then faster. Then add the LH and pedal.

Objectives

- Increase concentration by playing a long piece
- Memorize a piece with many sections that creates a story about a storm
- Refine syncopated pedal
- Change the mood and dynamics among sections

Does Your Student Have?

- Dynamic contrasts in the RH with supporting dynamic changes in LH
- Clear pedal changes
- Consistent tempo throughout
- Ability to play all the sections in order to create a long piece.

Step 11: Thunder (m. 25 - 26): Play the RH using the side of the arm on the keys. The student imitates and then plays hands together with pedal.

Step 12: The student now knows all the parts of the piece. To remember the order of the sections, he can play from the score, play from memory, or use the chart on the last page of the piece. You may also download the Stormy Seas Cards at pianosafari.com on the Teacher Guide page and have the student put the cards in order to show the form of the piece. Practicing this long piece will help the student develop concentration and confidence in his ability to master a long piece.

JACKRABBIT JAMBOREE p. 116

Op. 117, No. 8 by Cornelius Gurlitt. Accomp. by Knerr

UNIT 6
CHALLENGE

Because this piece is entirely in the treble clef, an accompaniment was added to inspire the student to play rhythmically and energetically.

The title was added by Knerr and Fisher.

Step 1: Play the piece for the student.

Step 2: Have the student identify the starting notes, noting that the LH is in the treble clef.

Step 3: The student plays LH while you play RH. Be sure the student lifts slightly before each LH harmonic interval.

Step 4: The student previews and plays each phrase of the RH for m. 1 - 8. Be sure the student has an up motion (bunny hop) on each non-slurred quarter note (first note, second beat of m. 2, third beat of m. 3, etc.).

Step 5: Ask the student to describe the similarities and differences for Lines 1, 2, and 4.

Step 6: The student plays RH m. 9 - 12 with rotation, walking from finger to finger with the arm aligned behind the playing finger.

Step 7: The student plays RH while you play LH for the whole piece.

Step 8: The student plays the piece hands together. Be sure the LH is balanced with the RH and that the LH plays a *crescendo* to aid the RH in its *crescendo* in m. 9 - 12.

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

Objectives

- Learn a piece by a Romantic composer
- Play a piece with mixed articulation

Does Your Student Have?

- Up motions on non-slurred notes (jumping like a jackrabbit)
- Energetic rhythm
- Balance between hands
- Slightly *non legato* LH