AN ALTERNATIVE CLASS PIANO APPROACH BASED ON SELECTED SUZUKI PRINCIPLES

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ABSTRACT

This study investigates the possibility of applying selected Suzuki principles to a class piano curriculum designed for music majors. Beginning students enrolled in a class piano sequence are generally able to master rather quickly the elementary material in the first part of their textbooks. However, as early as the second semester, many of these students reach a performance plateau that is very difficult to move beyond. The purpose of this study is three-fold: first, to identify group dynamic influences, teacher responsibilities, current textbook content, and student characteristics that might be possible causes or solutions for the performance ability plateau; second, to explore the Suzuki method as a possible alternative to a traditional note reading presentation; and third, to design a college textbook based upon Suzuki principles.

Chapter II of this study presents a review of the related literature to determine what has been written on class piano and if those writings address solutions to the performance ability plateau. Chapter III examines currently published class piano texts. The purpose of the examination is two-fold: first, to understand the focus of each text; and second, to provide a comparison between the textbook presented in this study with those currently on the market. Chapter IV provides an in-depth look at the Suzuki method including a history of the movement and a discussion of the essence of Suzuki teaching principles. Chapter V considers the possibilities of applying principles of the Suzuki method to the teaching of beginning adult piano students. Appendix A provides a

teacher's manual for the four semesters of a normal music major class piano sequence. Appendix B is the student text that accompanies the teacher's manual.

VOLUME ONE

CHAPTER I

INTRODUCTION

Background

The concept of teaching piano in a group or class setting is not new. Beulah Varner Bennett opens her book *Piano Classes for Everyone* by stating that she began to experiment with group piano teaching as early as 1928.[1] "Class Piano Instruction In Your School" in the December 1978 issue of *Clavier* gives the date of 1930 as the beginning of a class piano program in the Memphis school system.[2] In the 1930s, the Music Teachers National Association (MTNA) established a special committee to investigate class piano teaching from the viewpoint of the private teacher. The conclusions of that committee forecast a bright future for class piano. C. M. Tremaine, Director of the National Bureau for the Advancement of Music stated, "It is to the unquestionable interest of all private teachers to acquaint themselves with both the merits and the weaknesses of class teaching so that they may profit by it rather than remain behind in a movement which presents such strong indications of being successful."[3]

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[1]Beulah Varner Bennett, *Piano Class for Everyone: A Practical Guide for Piano Teachers* (New York: Philosophical Library, 1969), 3.

[2]Tommie Pardue, "Class Piano Instruction In Your School," *Clavier* 17, no. 9 (December 1978): 27.

[3]C.M. Tremaine as quoted in Linda Jenks, "Group Techniques for the Private Teacher," *American Music Teacher* 34, no. 2 (November/December 1984): 11.

The early teachers who were experimenting and working with a class format had relatively few options in terms of equipment. A class could be taught with only one piano or, if a larger space were available, more acoustic pianos could be added. Dummy keyboards could be used to give students additional practice areas. Whether using only one piano or a room of acoustic pianos, difficulties were inevitable. The teacher fortunate enough to have several pianos could have serious noise problems unless the students were well-disciplined. On the other hand, with only one piano available, the attention of students not at the piano might tend to wander.

Those teachers who stayed with the class approach long enough to develop a personal teaching style most likely became as adept at inspiring groups of students as any other classroom teacher. However, because of the skills needed, not only as a pianist, but also as a dynamic instructor, and because of the expense, the group method of teaching piano was not something every piano teacher was interested in pursuing. For many, the difficulties outweighed the advantages, and, as a result, group teaching skills were refined by only a small number of teachers and remained a rather specialized approach to piano instruction.

The physical nature of the group piano classroom began to change in the late 1950s with the introduction of electronics into piano instruction. In 1956, the first college electronic keyboard lab was introduced at Ball State University in Muncie, Indiana.[4] With the introduction of these electronic pianos, college administrators and

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[4]William H. Richards, "A Brief Chronology," *The Piano Quarterly* 25 (Spring 1978): 14.

piano teachers became excited about the possibilities of teaching more than one student at a time. Universities, colleges, junior colleges, public schools, and some private teachers invested in the new piano laboratories in which students could put on headphones and work alone or be connected with other students to work in ensembles. Within the last few years, computers and MIDI (Musical Instrument Digital Interface) capabilities have again extended the limits of what is possible in the piano classroom.

Today, there are relatively few private teachers who have invested in the equipment and space necessary to teach piano to groups of students, and as a result, class piano is limited mainly to the college environment. The specialization is further refined, because, on the college level, it is most often a course designed to fulfill degree requirements of music majors with little or no previous keyboard experience. Other interested adults may be admitted to these classes, but teacher expectations for both groups are very similar.

The degree requirements of music majors with limited keyboard experience most often center around some kind of piano proficiency demonstration by the students. This proficiency demonstration can be accomplished in several ways. Some schools have a piano barrier that all students must pass. Others may only require that students pass each semester of piano with a particular grade. Still others have each student perform before a panel of teachers at the end of each semester in order to demonstrate their proficiency on the skills studied that particular semester. Despite different ways of judging the successful accumulation of piano skills, it seems standard among colleges and universities to require four semesters of piano, often in a group setting, for non-piano music majors.

Need for the Study

The writer of this dissertation has been involved in class piano teaching on the college level for thirty years. The majority of this teaching has been done in small colleges and universities, with the author as the only class piano teacher in these settings. The advantage to this study of such a situation is that the instructor as researcher has been able to track the progress of students as they moved through the four-semester sequence. Time was not lost at the beginning of a semester trying to identify the strengths, weaknesses, and needs of the members of the class. Instead, it was possible to build on the already identified strengths and weakness of each student in order to assess realistic capabilities of an adult beginner. Over the course of this thirty-year teaching career, the teacher/researcher made use of four adult keyboard texts, and for approximately fifteen of those years used a traditional note-reading approach. No matter which text was used, the accomplishments of students did not seem to vary. The students were able to play rather quickly the elementary material in the first part of the textbooks. The majority of the students were music majors with little or no keyboard experience, and by the second semester, these already musical individuals seemed to reach a plateau that was almost impossible for them to move beyond. After the first elementary section, the students found the material in the textbook too difficult to be played at sight. Very little, if any, material was included to provide sight reading practice and as a result, their sight-reading abilities did not improve. As the semesters progressed, third- and fourth-semester students who were assigned a melody from the text to be harmonized with a left hand accompaniment pattern such as Alberti bass would spend twenty to thirty minutes of the

class period practicing that one item and still be unable to perform the selection without a great deal of struggle. Repertoire selections for even fourth-semester students were often limited to pieces such as "The Clown" by Dimitri Kabalevsky which is a piece built around two sections of music, each in five-finger position, in which there is limited movement between hands. Repertoire such as a Bach Minuet was generally too advanced for those students who had started the four-semester program with no keyboard background.

One of the reasons behind the inclusion of four semesters of class piano in the degree requirements of a music major is to help the students develop basic keyboard skills that will carry over into their professional lives when those skills are needed. The commonality of students experiencing performance ability "plateau" problems led this author to question if indeed students would have adequate piano skills to be of use to them later. Was the problem the teaching style of the author? Was it the textbook being used? Was the problem the practice habits of the students or some combination of these? Informal visitations with other class piano instructors revealed similar frustrations. There seemed to be a definite need to determine what the inherent problems were and how to best solve those problems.

Purpose

The purpose of this dissertation is three-fold: first, to identify group dynamic influences on the teaching situation, teacher responsibilities, current textbook content, and student characteristics that may be possible causes or solutions for the performance ability "plateau"; second, to explore the Suzuki method as a possible alternative to a traditional

note-reading presentation; and third, to design a college textbook for adult beginners based upon Suzuki principles. The Suzuki method was chosen as a possible alternative to a more traditional note-reading approach for three reasons. First of all, it is based on the use of aural skills that begin to develop the relationship of ear and hand rather than reading skills for the acquisition of new music, and secondly, it emphasizes using the body in the most natural way possible. The third reason has to do with teacher responsibility within the learning process. As part of the Suzuki community, Barbara Barber expresses the belief that all teachers, whether "traditional" or "Suzuki, " should always be searching for ways to grow by taking advantage of all opportunities to improve their own playing and teaching.[5] Stephen Lo further emphasizes this belief by stating, "To many skilled and creative teachers, any established 'method' would only serve as a general framework for a point of departure, and the practical matter of day to day teaching is a living art which is constantly growing and developing."[6]

Description

This study is a search for causes and solutions to the plateau problem described in the section titled Need for the Study. The study began in 1984 as an experimental set of lesson plans based upon previous teaching experience and what this author understood at that point in time about the Suzuki method. The initial lesson plans have been revised

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[5]Barbara Barber, "Traditional and Suzuki Teaching," *American Suzuki Journal* 22, no. 1 (Fall 1993): 39.

[6]Stephen Lo, "A Reading Course for Suzuki Piano Students" (Ph.D. diss., Texas Tech University, 1993), 24.

over a fifteen-year period based on successes and failures in the classroom. The text of this study, Chapters II through V, represents an effort to document the success of the lesson plans in a more formal manner. Appendices A and B contain the textbook portion of this study.

Methodology

The textbook portion of this dissertation in Appendix A and B constitutes the heart of this study. Not only does this portion represent the beginning of the study, but it is also the suggested solution to the performance ability "plateau." The methodology used to arrive at the textbook portion may best be described as component assessment. It was the practice of this author, from the earliest years of her teaching career, to make lesson plans for each class of the semester, detailing what was to happen during the class period. These lesson plans were saved from year to year and changes were made in a particular class based upon the successes and failures of the previous year.

Shortly after the author began to implement Suzuki materials into the curriculum, the lesson plans were entered into the computer. All the class plans for the entire semester were printed at the beginning of the semester. By comparing the items within a single class with the printed plans for the entire four-semester sequence and with the proficiency requirements, it became easier to determine which skills needed to be altered to reach the goals of the proficiency exam. For example, when the Suzuki material was first introduced, the original plan was for students to learn all the repertoire in Book 1 in the first two semesters and all the repertoire in Book 2 in the last two semesters. It became

apparent that this was too much material. By comparing the amount of available class time available for repertoire work in four semesters with the skills developed in certain selections of the Suzuki repertoire, a repertoire sequence was developed that allows a steady increase in fine motor coordination.

Definitions

In order to develop a common vocabulary and to provide clarity for the reader, the following terminology is defined as it is used in this study.

Five-finger position refers to keeping the five fingers of each hand on a set of five adjacent keys. These adjacent keys may include white and black keys, but the span from the thumb to the fifth finger is no more than the interval of a fifth.

Hands balanced over the keyboard is considered one of the "basics" of piano playing by Haruko Kataoka, who was instrumental in adapting Suzuki principles to the piano. However, because the Suzuki method does not intend to provide concrete answers to technical questions, it is not a well-defined term in the related literature. Instead, suggestions are made in the literature and at training workshops that are designed to guide trainees in their personal exploration of technical matters. The suggestions that lead to having the hands balanced over the keyboard include:

1. Relax the arm and hand at the side of the body, noticing the curve of the fingers, position of the thumb, and the relationship of the wrist in comparison to the hand. Transfer the position from the side of the body to the keyboard.[7]

2. Place the palm of the hand over the keyboard.[8]

3. As each finger plays, balance the weight of the arm and hand over each finger. Transfer the weight to the next finger in a manner similar to transferring the weight of the body when walking.[9]

Natural use of fingers is also considered one of the "basics" of piano playing by Haruko Kataoka. It is associated with the manner in which human beings use their fingers when picking up objects.

Performance ability plateau represents a skill ability level that is reached after a period of growth. During growth periods students are able to develop new skills, but these skills are not refined and the student may experience physical and mental tension in the learning process. Plateaus are a necessary part of the learning process, because it is during this time that students are able to relax physically and mentally as they play.[10]

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[7]Beverly Tucker Fest, "The Roundtable: Four Distinguished Piano Teachers Share Insights on Suzuki Piano Technique," *American Suzuki Journal* 20, no. 4 (August 1992): 28.

[8]Joan Krzywicki, "Dr. Kataoka's Visit to Philadelphia," *Piano "Basics"* 2, no. 3 (Late Summer 1991): 3.

[9]Haruko Kataoka, "How to Teach Book 2," *Piano "Basics"* 5, no. 3 (Fall 1993): 1.

[10]Louise Earhart, "How Do You Handle the Discouraging Plateaus of Adult Piano Study?" in "It's Never Too Late: Adult Piano Study," *Keyboard Companion* 4, no. 2 (Summer 1993): 30.

Suzuki method is a teaching approach based upon the philosophical principles of Shinichi Suzuki. It is an approach that emphasizes letting the ear determine which piano keys to push.

Traditional approach refers to a teaching approach that is vested primarily in learning to read musical notation and to respond physically to that notation.

Teaching material refers to the actual music that is used in the instructional process.

Teaching method is how the material in a book is presented. The method comes from the teacher's understanding of how to use the material to accomplish the goals of the learning segment.

Teaching point is a term used by Suzuki teachers to identify places in the repertoire where experience has shown that the majority of students will have some sort of difficulty.

Organization

Chapter I establishes a background for this dissertation and also includes an assessment of the needs and purpose of the study, a description of it, the methodology used, definitions of terms, and its limitations. Chapter II contains a review of related literature in an attempt to determine what has been written on class piano and if those writings provide any insight into solving the performance ability "plateau" identified in Chapter I. The literature review was limited to the 1960s to the present. This limitation is because it was in the late 1950s, early 1960s, that the electronic keyboard labs became

available. Chapter III examines published class piano texts in order to contrast the textbook presented in this dissertation with those currently on the market. Chapter IV is an in-depth look at the Suzuki method including a history of the movement and a discussion of the essence of its teaching principles. Chapter V considers the possibilities of applying the Suzuki Method to the teaching of beginning adult piano students and Chapter VI contains the conclusions of the text portion of the dissertation. Appendix A provides a teacher's manual for the four semesters class-piano sequence taken by music majors. Appendix B is the student text that accompanies the teacher's manual.

Limitations

The Suzuki method is a teaching method that is usually associated with children and is a rather specialized approach to music instruction. Suzuki teachers read journals, observe other teachers, and attend workshops and institutes that are designed to expand their personal understanding of the method. Without a basic understanding of the method that comes from these types of experiences, it is sometimes difficult for traditionally oriented teachers to accept the claims and suggestions of the Suzuki method. As with any method, especially one that is different, such as the Suzuki method, there will be criticisms of that teaching approach. The major criticisms that have been leveled against the Suzuki method concern delayed reading, cultural differences between Japan and America, a heavy reliance on Baroque and Classical music repertoire, and the quality of the editions. This study does not attempt to deal with these criticisms, because they are issues that effect early childhood teaching, not adult training. The Suzuki method is designed for very small

children, frequently as young as three or four years of age. Therefore, music reading must be delayed because the children are not mentally able to understand the abstract nature of reading musical notation. The textbook developed in Appendix A and B, on the other hand, is designed for adults, and adults are ready to begin reading music immediately. The cultural difference between the Japanese and Americans that is most often pointed out is the willingness of a Japanese parent and child to follow the instructions of the teacher without question, whether that is for long hours of practicing or many hours of listening and observation. Some doubt the willingness of Americans to make such commitments. This criticism is not applicable to this study because such demands are not placed upon the student in the textbook portion of this study. The criticisms that the Suzuki method relies heavily on Baroque and Classical music and that the editions used are of poor quality are not relevant to this study, because these are elements of the Suzuki method that affect the student who will be involved in the program for many years. The criticism that stems from Suzuki's emphasis on Baroque and Classical music comes from a belief that a student from such a limited musical environment will not be musically well-rounded. The repertoire chosen for this study is limited to only thirteen pieces and most of those are folk songs. The criticism concerning quality of editions is aimed mainly at the more advanced repertoire, which is music the adult beginner will most likely never attempt, at least not within the scope of a four-semester class-piano sequence. The intention behind the college textbook that was developed for this study is not to duplicate for adults the approach a teacher would use with young children. Rather it is to take principles that are successful with children and apply them to the adult learning situation.

CHAPTER II

REVIEW OF RELATED LITERATURE

The origin of this dissertation came approximately fifteen years ago when the author recognized that the teaching method being used at that time did not enable beginning adult students to become fluent at the piano within their four semesters of study. In seeking a solution to the problem, the author began to formulate lesson plans that were vested in the Suzuki method. Essentially, the lesson plans were complete when the dissertation began. The next step was to survey related literature to determine what has been written about class piano as it relates to adult learning. Chapter II is divided into two parts: a brief overview of the material that has been written about class piano, followed by a discussion of that material as it applies to a solution of the performance ability problem.

Brief Overview of Related Literature

In terms of quantity, there is not a large amount of published material on the use of multiple pianos in a class setting for adult learners. This is because there has not been a need to publish large quantities of material on the subject. Until the development of the Wurlitzer piano lab in the late 1950s, class piano teaching was done in a room with several acoustic pianos and was not a teaching style that appealed to large numbers of teachers, and, as a result, little was written on the subject. In addition, both before and after the development of the electronic piano lab, class piano has been and still is a rather

specialized approach to teaching. Few private teachers have invested in the equipment necessary to teach groups of students, and, for the most part, class piano on the college level is limited to music majors with little or no previous piano experience.

The author found no books devoted solely to the subject of group piano teaching. Smaller works, monographs, such as Norman Mehr's *Group Piano Teaching*[1] and Stanley Chapple's *The Class Way to the Keyboard*[2] have been published, but for the most part books that deal with the subject include information on both private and group teaching. Two of the most recent publications in this category are *How To Teach Piano Successfully*[3] by James Bastien and *The Well-Tempered Piano Teacher*[4] by Uszler, Gordon and Mach. *The Well-Tempered Piano Teacher* includes a chapter written by Marienne Uszler that discusses the characteristics of adult learners and lists some of the available teaching material that is designed specifically for this population.

Most of the published material on class piano is found in professional journal articles. However, these articles are rather limited in their content due to the nature of the journals' readership. Articles from the early 1970s address such issues as the advantages of class piano teaching and student reaction to a class approach. Louise Garrow's article

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[1]Norman Mehr, *Group Piano Teaching* (Evanston, Illinois: Summy-Birchard, 1965).

[2]Stanley Chapple, *The Class Way to the Keyboard* (New York: Belwin, Inc.).

[3]James W. Bastien, *How To Teach Piano Successfully*, 3[d] ed. (Park Ridge, Illinois: General Words and Music Co., 1988).

[4]Marienne Uszler, Stewart Gordon, and Elyse Mach, *The Well-Tempered Piano Teacher* (New York: Schirmer Books, 1991).

"Class Piano Anyone?" that appeared in the May-June 1971 issue of *Clavier* is one such article.[5] Articles in the late 1970s, such as Benjamin Caton's article in the Spring 1978 *Clavier* entitled "Unifying the Group Piano Lesson Plan," began to focus on how to teach group lessons more effectively.[6] In the early 1980s, emphasis was placed on what was happening in group piano teaching on the college and university level. An example of such writing is Paul Taylor's article, "Personal Teaching Syllabus: The Key to the Applied Piano-Major's Successful Class Teaching" published in the Spring 1985 issue of *American Music Teacher*.[7] In the 1990s, writers such as Paul Haack began to question the relevance of skills being taught to music majors in their piano classes. Haack suggests in "The Study of the Use of Keyboard Skills in Music Teaching" published in *New Ways in Music Education* that students are not being prepared with skills that will enable them to function at the keyboard in their professional lives.[8]

The most serious studies in terms of length and depth are to be found in recent dissertations. Aldona Naudzius examined the most widely used textbooks for their content in the dissertation entitled *Analysis of Class Piano Books for Beginning Adults*[9]

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[5]Louise Garrow, "Class Piano Anyone?" *Clavier* (May/June 1971): 34.

[6]Benjamin D. Caton, "Unifying the Group Piano Lesson Plan," *Clavier* (September 1978): 41.

[7]Paul Taylor, "Personal Teaching Syllabus: The Key to the Applied Piano-Major's Successful Class Teaching," *American Music Teacher* (September/October 1985): 20.

[8]Paul Haack, "The Study of the Use of Keyboard Skills in Music Teaching," *New Ways in Music Education* 11, no. 1 (Fall 1995): 24.

[9]Aldona Kanauka Naudzius, "Analysis of Class Piano Books for Beginning Adults" (EdD diss., University of Illinois at Urbana-Champaign, 1983).

and Victoria Covington considered how current texts approached reading in *Approaches to Piano Reading in a Selected Sample of Current Instructional Materials for Adult Beginners.*[10] Another study, *Classroom Behavior of Exemplary Group Piano Teachers in American Colleges and Universities*[11] by Connie Arrau, looked at the teachers involved in group instruction. Since the curriculum of most college class piano courses is designed to meet the proficiency requirements for non-piano majors, it is no surprise that several dissertations have been written examining the requirements and how they compare to actual professional use of the piano. One such treatise is *A Study of Piano Proficiency Requirements at Institutions of Higher Education in the State of Oregon as Related to the Needs and Requirements of Public School Music Teachers*[12] by Wendy March.

General Group Piano Principles Found in the Related Literature

The premise of this study is that textbooks currently on the market are designed to appeal to adults' intellectual abilities rather than their physical needs. Typical class piano textbooks present a great deal of material, but assume much too quickly that the elementary level has been mastered and move prematurely to material that is too advanced

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[10]Victoria Louise Covington, "Approaches to Piano Reading in a Selected Sample of Current Instructional Materials for Adult Beginners" (EdD diss., University of Illinois at Urbana-Champaign, 1981).

[11]Connie Odette Arrau, "Classroom Behavior of Exemplary Group Piano Teachers in American Colleges and Universities" (Ph.D. diss., University of Oklahoma, 1990).

[12]Wendy March, "A Study of Piano Proficiency Requirements at Institutions of Higher Education in the State of Oregon as Related to the Needs and Requirements of Public School Music Teachers" (DMA diss., University of Oregon, 1988).

for the adult's physical skills, thereby creating a performance ability plateau. The related literature has not attempted to deal with the performance ability plateau that keeps adult beginners from effectively using the piano. Instead, the published material has focused on general principles that contribute to student success or hinder progress. The second portion of this chapter will look at the principles described in the related literature, both positive and negative, that are important to an adult learner in a class piano setting.

Advantages of Group Piano

When an adult decides to learn to play the piano, whether for degree requirements or for pleasure, there is an element of prestige connected with taking private lessons. Many assume that because they are working one-on-one with a teacher they will be able to make fast progress toward their goal. However, this assumption is not always true. One of the biggest advantages of class piano instruction is the amount of teacher time to which students are exposed, and it is this exposure that can make a tremendous difference between what students are able to learn in a class setting versus a private lesson. In a class setting, students will be with a teacher for two hours a week, while in the private lesson, only thirty minutes a week is likely to be spent with the teacher. In those two hours, the teacher is not only presenting new material, but students are also guaranteed two hours of supervised, productive practice. On the other hand, a thirty-minute lesson format generally only allows the teacher enough time to hear what the student has worked on for the week and to make a new assignment. It is almost impossible to cover the same amount of material that is covered in a week of class.

Another advantage of group teaching has to do with the psychology of group dynamics. According to Richard Chronister, "There is no activity in the piano lesson that isn't made more important, more interesting, more educational, and more musical by making it a group activity."[13] Christopher Hepp points out that "the presence of other students immediately raises the energy level, and often the attention span, of group members."[14] The desire to keep up with the rest of the class will often motivate students to practice. It is one thing to disappoint a teacher, but quite another to appear below par to a group of peers. However, students who are genuinely struggling while in a class situation can take comfort in the difficulties of others as they realize that what appears on the surface to be easy, even for small children, is actually very complex. Students develop a concern for others who are having difficulties, offer advice on what has worked for them, and are happy when their peers overcome problems.

Group dynamics also help students with different skills that need to be learned in order to play the piano successfully. Exercises involving repetition, such as scales or technical workouts, are more palatable when they are done by a group. For sight reading, the rhythmic momentum created by an entire class reading the same piece is almost impossible for a single individual to maintain. Students are forced to keep a steady beat, to keep their eyes moving ahead, and to get going again if they make a mistake, rather

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[13]Richard Chronister, "The Challenge of Group Teaching," *Clavier* 15, no. 7 (October 1976): 40.

[14]Christopher Hepp, "Does Group Teaching Help You Teach Reading?" in "Independence Day: Music Reading," ed. Richard Chronister, *Keyboard Companion* 7, no. 4 (Winter 1996): 13.

than starting over. Finally, when a regular part of the class consists of students performing short sections alone with their classmates listening, students develop confidence in their ability to play for others.

Group teaching is also beneficial for the teacher. In terms of actual teaching time, it would require six to eight hours a week to teach twelve to sixteen students individually, but only two hours a week in the class setting. Also, it is more productive to explain a concept one time to an entire class of students rather than to repeat the same material for twelve to sixteen individuals.

Group Teaching, Rather Than Individual Lessons In a Class Setting

No matter what the subject matter, all classroom teachers must be aware of the issues of motivation and discipline. If motivation is absent and discipline handled poorly, it will be difficult to reach the goals that have been set for the class. The environment of the group lesson is an area that is dependent upon motivation and discipline. Learning to play the piano should be fun, but the environment must be carefully protected by the teacher in order to provide a good balance between freedom and control. The student who is an extrovert can unconsciously become a problem when trying to share his/her knowledge with others or by playing audibly at inappropriate times. The student who has already conquered a skill with which the majority of the class is struggling may become a distraction as his/her mind starts to wander. In MTNA's pamphlet on piano class the following advice is given concerning discipline. "It is very easy to discipline a class that is

too busy at something interesting to think of anything else. Indeed, the best way to maintain discipline is to keep the pupils so busy and interested that they have no time to make trouble for the teacher."[15] Unfortunately, in order to keep students busy, the inexperienced teacher may assign many activities to be practiced alone or with a small ensemble, while the teacher attempts to monitor individual problems. Unless the teacher is willing to experiment with ways of teaching the entire group, the technology of piano labs lends itself to such a situation. The thrust behind much of the material now available for use in lab situations can be summed up with the following quote: "Ensemble performances have quickly become more energized when they are performed as a Dixieland Band or a Top-40 rock band. Technical exercises seem to go much better when they are performed with a sequenced accompaniment."[16] Teachers who are not skilled in handling group teaching situations may try to teach each student a mini-private lesson, while hoping that the sequenced accompaniments will stimulate student practice. In terms of discipline, the thinking behind such assignments is that if the students are busy with their own individual tasks, surely, they will not have time to distract others. As a pianist, the teacher knows how to practice and knows how much time and repetition is required to solve problems. However, beginning students, even those with musical backgrounds, are not experienced at focusing for long periods of time on a single task and within a short time they begin to improvise on something that interests them or begin to talk with their classmates about

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[15]Jenks, "Group Techniques for the Private Teacher," 12.

[16]Rachel Kramer, "How Do You Use the New Technology in Group Teaching?" in "Tomorrow Today: Technology," ed. Marguerite Miller, *Keyboard Companion* 4, no. 2 (Summer 1993): 39.

subjects other than the task before them. In the words of Richard Chronister, "The group lesson is a failure if it is turned into a series of short private lessons given students in turn, while the others observe, look out the window, or cause discipline problems."[17]

Developing a set of goals to be reached and how to reach those goals is not only important for the entire four-semester sequence, but for each semester and each class meeting. Most class piano instructors probably come from the tradition of private lesson teaching where the teacher has only a general idea of what each student should accomplish in terms of repertoire and technique. What actually happens at each lesson is generated largely by how much the student has practiced that week. To approach a class piano situation in such a manner spells disaster. There will always be one or two students who have not practiced, some for legitimate reasons and others for no apparent reason. Such students can impede the progress of the entire class unless the teacher has a clear image of exactly what should be accomplished in each session. The teacher must know which assignments are essential to the goals of the course and which are for extra practice and can be eliminated if the need arises. With experience, the instructor will learn how to divide the class time among group instruction, private practice, and group performance. Group instruction is a time to bring out new material that all class members need and to point out common problems that most adult beginners share. Group performance will alert those students who are not practicing outside of class that they cannot perform on the same level as the rest of the class and that they need to take steps to remedy the problem. However, the portions of the class devoted to private practice will not be of

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[17]Chronister, "The Challenge of Group Teaching," 40.

sufficient length to allow students getting behind time to catch up. The purpose of the private practice time is to slow down the momentum created by the group to insure that each individual understands what is expected. It gives the individual student a chance to make sure he/she understands the scale fingering the group has been working with or to make sure he/she knows how to play the chords needed to harmonize a particular melody. In "How Do You Handle Diversity of Levels in Your Group Lessons for Adults?" Mitzi Kolar states that she generally limits the amount of time spent on headsets to no more than ten to twenty percent of the class period.[18] In a fifty-minute class, that is only 5 to 10 minutes.

One other area that should be managed carefully is the assignment of students to a particular level in the four-semester sequence. It is quite possible for students who have had several years of lessons, but with little confidence in their ability, to think they need to start over again. Without some kind of placement evaluation, to put such a student in the first semester has the potential to create problems for both the student and the other class members. Therefore, it is important for the teacher to have a clear vision of what will be accomplished in each of the four semesters and what kind of ability a student should already possess to be successful with the class. A student with several years of background in math would not be asked to take a course designed for students with little math experience, and the same should be true in a piano class setting. The teacher should be concerned with providing extra material for the student who has mastered the current

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[18]J. Mitzi Kolar, "How Do You Handle Diversity of Levels in Your Group Lessons for Adults?" in "It's Never Too Late: Adult Piano Study," ed. Brenda Dillon, *Keyboard Companion* First Anniversary Issue (Spring 1991): 44.

class skill, rather than trying to keep a student busy who is too advanced for the rest of the class from the start. Providing extra material for quicker students allows more time for those who take a little longer to develop, but still maintains the integrity of the group. The slower students should realize they require more out-of-class practice time, and if the group dynamics are working properly, will find the needed extra time. Returning to the math class example, if time is given in class to start the homework assignment, students who are unable to complete the homework in the time provided understand that the work must be done outside of class if they wish to meet course learning goals. Why should a piano class be different? If the grouping is correct from the start, slower students will naturally have to spend more time in the practice room than those students with faster mental abilities or better coordination. In speaking of children Haruko Kataoka says "each child is different in their [*sic*] learning styles and speeds. One student may be able to do the above things in one hour while another may take three months. The difference is inconsequential."[19] The same is true of adults. Some may be able to master certain skills faster than others, but if the students have been placed in the sequence correctly, their diversity of background will not cause problems for the unity of the group. This is because there are many general characteristics of the members of this population that allow them to function together as a group. These characteristics will be the focus of the next section of this chapter. The teacher's manual in Appendix A includes information on

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[19]Haruko Kataoka, "How to Teach Beginners," *Piano "Basics"* 2, no. 3 (Late Summer 1991): 2.

the skills to be developed in each of the four semesters of the proposed course and how to determine where to place a student within the sequence.

Typical Characteristics, Needs, and Problems of the Collegiate Adult Beginner

Reasons for Beginning

Adults begin piano lessons for reasons such as relief of daily stress, unfulfilled childhood dreams, or simply a love of music combined with the desire to make music themselves. However, since the scope of this paper is limited to collegiate adult beginners, it should be noted that the reasons for beginning piano lessons are somewhat different for this population. College students who fall into this category are generally music majors with a principal instrument other than piano, who are required to take some form of piano in order to pass a proficiency requirement for their degree. Because it is a requirement rather than a choice, the attitudes of some of the students may be less enthusiastic than adults who are starting piano for reasons of their own. The lack of enthusiasm is most evident in the amount of time these students are willing (or able) to spend practicing outside of class. They are often in the class to meet a minimum requirement, not to become pianists. This is an unfortunate characteristic of collegiate adult beginners, but one that the teacher needs to keep in mind, since it will have an impact on what can be accomplished during each semester. Even though the attitude of this group of beginning piano students is somewhat different, they still exhibit certain characteristics that are common to all adult beginners.

Time Management

Having enough time is a problem that all adults have in common, whether they are college age or older. Students enrolled in piano, especially music majors, have ensembles, other lessons that require outside practice, and other courses, all of which compete for their time. This problem makes group instruction for collegiate beginners a very effective use of time for the students involved. When practice time is limited, it is important to make use of every available minute, and therefore the instructor must possess an understanding of the steps needed to accomplish a particular skill and of what can be accomplished in a single practice session. If the teacher keeps these two factors in mind, adults can usually accomplish more than younger students during a given amount of time because of adults' higher intellectual abilities. It is the responsibility of the instructor to show students ways to focus attention for short periods of time and, as a result, to maximize the efficiency of their practice.

Another way in which a teacher can help students with time management is to help them develop a realistic perception of how much time they actually have at their disposal. College students may often come to their lessons unprepared with the complaint that they did not have time to practice. It is the rare adult who has little or no leisure time. Brenda Dillon points out that "the real issue, then is not lack of time, but rather the habits that monopolize it. Playing an instrument daily can become a habit, but we sometimes have to substitute it for another habit before psychologically accepting that we now have time to do it. . . . As professionals, teachers can help adult students evaluate their time and their

use of it."[20] It is true that time is a valuable commodity to the college student and that piano practice is not always a high priority item, but by using class time wisely and by helping them to find small amounts of "pocket time" for piano practice, the teacher can help the adult beginners successfully meet the requirements of the course in which they are enrolled.

Expectations

One characteristic of adult beginners that is different from children is their awareness of professional musicianship. What do adults mean when they say they want to learn to play the piano? Most likely, they assume they will soon be able to play anything they desire just like the performers they have seen or heard. As a result, whether they are beginning lessons for their own pleasure or for a degree requirement, adults tend to be somewhat critical of themselves, feeling they lack the abilities that others possess. Adults are also often conscious of the fact that it is considered "normal" to learn to play the piano during childhood, and, as a result, they may feel somewhat self-conscious because of their "late" start and because of the difficulties they are experiencing. This self-critical attitude can lead to frustration as they become aware of the difficulties that arise as they attempt to learn to play the piano.

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[20]Brenda Dillon, "The Adult Music Student: Bridging The Gap Between Wishing and Doing," *American Music Teacher* (October/November 1989): 23-24.

Influence of Previously Developed Problem-Solving Techniques

Whether adult students are musicians who play another instrument or are true beginners with no musical background, they come into beginning class piano with many years of learning experiences already behind them. They know whether they are able to learn new material quickly or if they require extra time to understand new ideas. They have developed problem-solving techniques in other areas of their lives that they assume will be useful in learning to play the piano. Because of their previous successful learning experiences, many adults, whether they verbalize it or not, come into lessons with preconceived ideas of how long it should take to become an accomplished pianist. In "Teaching the Older Beginner," Carole Ozanian contrasts adult attitudes with those of a child by saying "the young student has less definite expectations for achievement, while the older beginner has developed a stronger self-image and specific goals. For example, the young student expects to be a beginner and to learn the basic rudiments, while the older student often expects to play immediately."[21] In general, most beginning adults expect too much too soon and can become discouraged when they realize that playing the piano takes a great deal more time and effort than they initially thought. Being an intelligent person does not alone ensure that one can master the piano. In addition to intelligence, playing the piano requires motor skills that take practice time to develop.

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[21]Carole Ozanian, "Teaching the Older Beginner," *Clavier* 18 no. 9 (December 1979): 26.

Coordination: A Combination of Mind and Muscle

No matter what the age, learning to play the piano requires a special combination of mind and muscles. Children engaged in learning to play the piano will spend from five to ten years developing technique and learning to read music. Because of a time span that allows technique to develop gradually, coordination problems are not as evident in children. However, even adults who possess better than average typing skills seem to immediately fall victim to coordination difficulties. George Kochevitsky sums up the physical problems experienced by beginning adults when he states that "in spite of the adult beginner's better perception of situations, logical comprehension and higher cognitive capability, he is physically awkward and has enormous difficulties in establishing conditioned reflexes."[22] It is the development of this "conditioned reflex" that determines how fluent an adult beginner is able to become. Intellectually, adults are able to grasp rather quickly the musical ideas that are presented on the page, but their neuro-physiological development progresses at a slower rate. Just as with younger beginning pianists, there are certain skills that must be internalized before any degree of long range success is possible.

Even when given advance warning that coordination is a problem for adults, students still seem surprised when they are the ones with a problem.

> It's often not easy for them to accept the fact that physical skills don't necessarily match their intellectual skills. Coordination can't be taken for granted; no matter how ready and willing the mind is, the body has to be programmed to coordinate

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[22]George Kochevitsky, *The Art of Piano Playing: A Scientific Approach* (Evanston, Illinois: Summy-Birchard Company, 1967), 29.

> the muscles to make eyes, ears, and fingers all work together. It's comparatively easy to see on the page how the hands must work together, but making that happen can require an amazing amount of tenacity.[23]

However, the difference between adults and children is often balanced by the intellectual curiosity that adults possess. Rebecca Johnson aptly points out that:

> Adults are generally eager to understand each new idea, and will often question all the ramifications of a new concept. Adults, however, are more like vacuum cleaners actively pursuing the knowledge and skills that they wish to gain. What adults may initially lack in motor skills is compensated for in intellectual simulation, . [24]

Knowing there will eventually be some sort of motor skill difficulty, the best course of action may be for the instructor to give students a preliminary warning. Once the adult beginners actually find themselves stymied by a coordination problem, assure them that it is completely normal and that with a little perseverance on their part, it will soon pass. Some will clear the hurdle more quickly than others. For example, the author's experience has shown that students who are athletically inclined seem to conquer their fine motor skills more quickly than other students. However, most can solve their motor skill problems if they are shown how to use their bodies efficiently.

Even though helpful for understanding musical concepts, it is often the higher intellectual abilities of adults that create their motor skill difficulties. Their fingers simply cannot work as quickly as their minds. An ongoing responsibility of the teacher is to

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[23]Sandy Feldstein, "A Question for Publishers: How Is Your Adult Method Different From Your Children's Method?" in "It's Never Too Late: Adult Piano Study," ed. Brenda Dillon, *Keyboard Companion* 7, no. 1 (Spring 1996): 38.

[24]Rebecca Johnson, "What Is the Difference in the Way You Teach Children and Adults?" in "It's Never Too Late: Adult Piano Study," ed. Brenda Dillon, *Keyboard Companion* 1, no. 3 (Autumn 1990): 46.

convince students that learning is more efficient if one practices slowly, thereby making it possible for the brain to accurately understand the movements made by the body. With enough slow, accurate repetitions of small segments, both the mind and the body will know what is to be done, and students will be able to reproduce on demand what they have practiced.

One last problem that is related to motor skill development is the ease with which most adults are able to move through beginning material. Once the initial coordination problems are solved, their intellectual abilities make it easy for them to play music designed for beginners. However, adult beginners may understand intellectually the material presented, but, until they have truly developed the conditioned reflex discussed by Kochevitsky, they are not ready to progress to more advanced material. If this basic need for developing fluency on elementary material is neglected, students may well experience an impasse when encountering third- and fourth-semester material. Children develop a natural feeling for the topography of the keyboard because of the extended time it takes them to learn to play the piano. Adults do not require as much time, but they must also develop a natural feeling for the keyboard that frees them of the need to be constantly glancing down at their hands and allows them to move from one five-finger position to another with minimal effort.

Music Reading

Reading printed notation is a skill that requires abstract thinking and as such fits well with the way adults learn new material. It takes a long time for a child, especially a

very young one, to understand the abstract concept that to play higher pitches, one moves to the right on the keyboard and to play lower one moves to the left. Black notes, white notes, flags, beams, staccatos–all need to be sorted out very carefully by the child. Adults, on the other hand, take the system at face value, much like learning the various commands needed to operate a computer. As a result, they do not need to question why certain things are written certain ways. Intellectually, they understand how to read very quickly. In the beginning, the biggest problem an adult faces when reading music is not understanding, but remembering what the various signs mean. Solving this problem is a matter of drill.

However, understanding the meaning of each musical sign is only part of the process of reading. It also involves the development of motor skills. Beginning students may be able to see quite clearly that their hands should be moving in opposition to each other, but may be unable to make the hands correctly respond to what they know to do. This problem cannot be solved until the student has developed better fine motor coordination. Therefore, it is important to pace the reading material, not only to mental development, but to physical development as well. The process of learning to read is summed up by Christopher Hepp when he states that "the development of reading is, generally speaking, a difficult process that requires a maturation process as much as an amount of conscious effort to achieve success."[25]

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[25]Hepp, "Does Group Teaching Help You Teach Reading?" 12.

Another common problem that beginning readers experience has to do with how the eye actually moves. We are trained from childhood to read horizontally across a page, but in order to read piano music, it is necessary to think vertically as well as horizontally. This makes it necessary for music readers to expand their vision in a way that is unfamiliar. Inexperienced music readers may also profit from instruction on how to actually move the eye. Once a note is sounded there is a desire to look at that note on the page again, in order to make sure nothing was missed or played incorrectly. Beginning readers must be trained to keep their eyes moving ahead, thereby trusting their ear to verify what just came from their short-term memory.

In addition to developing vertical vision and making the eyes move ahead, a third area that students must master is the ability to see more than one note at a time. They must see and understand the relationship of groups of notes, both rhythmically and intervalically. It is the instructor's responsibility to make students aware of these relationships. However, the way the eye actually moves also has an influence on what is seen. Composer Stephen Covello has done in-depth research on eye movements and how they relate to reading. He states:

> We have 240 degrees of the retina available for seeing. Yet, only 1½ degrees is available for hard focus. This small area, called the fovea, consists of highly compacted photo receptor cells that take in the actual image. The rest of the retina is used only for peripheral vision. . The fovea fixates on the particular symbol or note (in general it can take in approximately five letters or notes). Once it deciphers the information, a voluntary movement of the eye, called saccadic movement, is necessary to take the fovea to the next set of symbols.[26]

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[26]Barbara Kreader, "Does the Size of the Notes Affect a Student's Ability to Read?" in "Independence Day: Music Reading," ed. Richard Chronister, *Keyboard Companion* 4, no. 1 (Spring 1993): 13.

Because the area of eye focus is so small, it is important for students to obtain the maximum amount of information from a single eye fixation. To help students grasp this maximum amount, print size becomes an important issue for the teacher to consider. Reflecting upon Stephen Covello's findings, Barbara Kreader concludes:

> It seems more important to make notes an average size than to make them large. In fact, the larger the notes, the more eye movement is required to move from one to another and the more difficult it is to identify intervals or patterns of notes. On the other hand, if the symbols or notes are too small, the fovea takes in more than the brain can readily identify. The information is scrambled.[27]

The adult beginner, like all beginners, needs a considerable amount of sight playing material that is all on the same level. However, finding material that is appropriate for adults is somewhat difficult. Since most of the music collections that contain good elementary reading material and use the correct print size are written for children, the teacher must consider carefully what is chosen. Much has been written concerning the psychological effect of using children's literature for adults. However, it is possible that these articles have magnified the problem. This writer has found that adult beginners seem more than willing to accept that they are reading on the same level as children. They acknowledge this and then move on from there, sometimes enjoying the adult humor put in by the composer--humor that a child never understands.

Discrepancy between Skills and Reality

There is much discussion among music educators concerning what is important for a college music major to learn about the piano, and, as a result, there is no single set of

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[27]Ibid.

keyboard skills required by all schools. Items included in proficiency requirements include reading skills, harmonization, improvisation, scale playing, transposition, piano repertoire, patriotic songs, and harmonic progressions. Doctoral dissertations and journal articles have been written examining the validity of the skills developed in class piano. Since playing the piano successfully involves combining many different skills into a single product, it is difficult to determine which areas are most important, and due to time constraints, it is difficult for a beginner to become proficient in all areas in four semesters. Therefore, each faculty must determine for itself which are the most important. All areas may be touched upon, but certain ones will receive most of the emphasis. William Richards states:

> Recently, the members of the piano class faculty at my college decided to survey our music graduates in order to discover if the examination was valid educationally, if the course contents were meaningful to professional musicians and music educators, and if the procedure of examining the students was appropriate. The survey indicated some constructive changes in the manner of conducting the tests and what skills need to be emphasized, de-emphasized, or deleted.[28]

At the time of his article, Richards was a member of the faculty at California State University, Northridge. Richards writes that after receiving the completed questionnaires the music faculty and student advisory group voted to retain the proficiency, and he then goes on to describe the changes made in course content. Richard states:

> Increased emphasis was placed on reading skills (sight-reading, score reading–instrumental and vocal), accompaniment playing, giving the examination in segments, and providing a healthier climate for the actual piano proficiency examination. Decreased emphasis was in terms of piano repertoire and patriotic

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[28]William Richards, "Success with the Piano Proficiency Exam," *Clavier* 16, no. 6 (October 1977): 31.

songs; scales and all memorized requirements were eliminated from the examination.[29]

In a 1995 study of keyboard skills used in music teaching, Paul Haack reports on nine keyboard skills that were identified and rated by individuals in the music teaching field. The nine skills were accompanying, sight reading, playing from chord symbols, transposing skills, harmonizing melodies, improvising skills, playing by ear, compressing scores, and piano repertoire. None of the respondents ranked any of the skills in the unimportant range, but the list above is the order of importance given by those individuals who were questioned. After looking at the data, Haack makes the following statement:

> Given this admittedly limited data, it seems ironic that many college music education majors spend most of their class piano time attempting to learn repertoire in the form of sonatinas and inventions. The implication here is that such limited time could be better spent on the development of sight-reading techniques, on learning to harmonize melodies by ear, as well as (with the help of chord symbols) on developing transposing techniques, score compressing techniques, and improvising skills.[30]

Overall, expectations are high for the beginning piano class, from students and administrators alike. The expectations are for beginning piano students to develop functional skills in four semesters that will enable them to easily use the piano in their professional lives when the time comes. Perhaps these expectations are somewhat unrealistic, not only because of the skills taught, but for other reasons as well. Generally, students who are able to use the piano comfortably for sight reading, improvisation, and accompanying, whether in the private studio or in the classroom, have played the piano for

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[29]Ibid.

[30]Paul Haack, "The Study of the Use of Keyboard Skills in Music Teaching," *New Ways in Music Education* 11, no. 1 (Fall 1995): 25.

many years, not just four semesters. After four semesters, the student who started as a beginner and who has practiced consistently is comparable to a child who has been playing the piano approximately five to six years and is just entering the intermediate level. Most of those children are only at the point of beginning to be able to accompany a junior high chorus or to play the accompaniment for elementary instrumental solos. Why should we expect adults of equivalent abilities to be able to do more?

The placement of piano lessons in the degree plan for music majors may also contribute to unrealistic expectations. Most college-level piano classes are part of a music major's schedule in their first two years of college. By the time they are actually ready to use their piano skills in a professional setting, it may have been as much as two or three years since they spent quality time at a piano. It is unlikely that skills that were only beginning to form would still be functional after a two or three year time lapse.

By the final semester of a class piano program, students should have had four semesters of building functional skills in the areas mentioned above and, as stated earlier, should begin to feel confident that they can use those skills. However, it should be reemphasized that these skills are still in the developmental stages and, if they are to be used easily, still require more work. If indeed the main focus of each semester was to learn piano repertoire, as suggested by Paul Haack, it is doubtful that students will have developed functional abilities. It is possible, however, that beginning piano students are so involved in attempting to conquer coordination problems, that they might not have understood the technical development to be accomplished by learning a particular piece. Therefore, when surveyed later, the individual's comments may not be reflective of what

was accomplished by the repertoire learned. Skilled teachers are always examining the successes and failures of their students in an effort to better utilize the time students have to spend. Class piano teachers must identify the maximum skill level they should expect from their students. They should also encourage those students who envision using the piano regularly in their professional lives to continue piano study. The usual two-year sequence of piano is simply not enough exposure to create a functional pianist.

In addition to the actual skills needed to be developed in a class piano program, the instructor should also consider the psychological needs of the adult learner. These needs are influenced by intellectual and motor skill abilities, time constraints of the students, and a student's personal work ethic. Within the bounds of these influences, it is important for students to feel they can be successful with what is required of him. Students should feel satisfied with the materials used and with the overall pace of the class. Several adult learning theories emphasize that adults need to view their learning experience as a joyful one. Stephen Brookfield questions the validity of this theory when he writes "the reality is that most significant adult learning involves joyful and painful elements. Significant learning generally involves fluctuating episodes of anxiety-producing self-scrutiny and energy-inducing leaps forward in ability and understanding."[31]

As an adult violin student, Pam Kemp describes her attitude toward practice and learning to play an instrument with the following statement: "As a prodigal violin student, I do like to practice, even if I am at times frustrated, impatient with myself and convinced

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[31]Stephen Brookfield, "Why Can't I Get This Right? Myths and Realities in Facilitating Adult Learning," *Adult Learning* 6 (April 1992): 12.

that I am making absolutely no progress. Still, the process is inherently intriguing and it actually does have an aspect of play. Perhaps it is not called 'playing an instrument' for nothing."[32] There may be momentary feelings of frustration as a student tries to conquer certain skills, but if the necessary steps to success are carefully broken down for each student, the frustration will pass with the mastery of each small step. The experienced instructor will recognize when the class needs information, needs to be led, or simply needs to be allowed time for individual trial and experimentation in order to solve a problem.

Summary

Group piano instruction is a specialized teaching approach partly because of the expense involved and partly because electronic piano labs are most often used with college music majors. The amount of published related literature reflects this specialization. There are a few monographs on the subject of group piano instruction and a few books that address both private and group teaching. However, most of the published material on the subject of group piano instruction is found in professional journals and doctoral dissertations. If one were to generalize on the scope of the related material, it would seem that the writers of these books, articles, and dissertations have focused on the progress that class piano has made in the last thirty years in an attempt to point the way to the

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[32]Pam Kemp, "What Children Can Teach Parents," *American Suzuki Journal* 16, no. 3 (Spring 1988): 8.

future. In the most recent writings, much emphasis is placed on adult learning styles, the kind of material that is used, and the skills that are considered appropriate.

The examined related material does not identify an adult beginner performance ability plateau such as the one experienced by students of the author of this study. Rather, the focus of the published material is to identify characteristics and principles that should contribute to student success and those that would hinder progress. Since it is important to establish teacher understanding of the factors that will influence success, a detailed discussion is included in the chapter. The characteristics and principles discussed include advantages of group instruction, warnings against teaching mini-private lessons during class time, and similarities, problems, and needs found among collegiate adult beginners. The advantages of group piano include:

1. Class piano students spend a greater amount of time with a teacher than private students.
2. Group dynamics positively effect practice habits by encouraging students who are behind to practice more, by increasing the number of practice repetitions done by students, and by establishing forward momentum for sight reading exercises.
3. Teacher time is used more effectively than possible in a private lesson.

The similarities found among collegiate adult beginners include:

1. Most are enrolled in the class because it is a degree requirement.
2. Most have only limited practice time available to them.
3. Students may experience frustration that is the result of unfounded self-criticism. The self-criticism may stem from an awareness that beginning piano lessons are usually taken by small children or that the individual is making slower progress than he/she initially anticipated.
4. All need to develop conditioned reflexes.
5. The abstract concepts of music reading are relatively easy for adults to understand, but the motor skills needed to execute mental commands develop more slowly.

6. There is a discrepancy between expected skill development and reality. This may be because faculty expectations are too high and because too much time has lapsed from the end of piano study before professional use of keyboard skills.

CHAPTER III

Existing Class Piano Materials

Current Texts

There are numerous textbooks available for use in adult class piano. The purpose of this chapter is to determine the basic philosophies behind eleven popular current texts in order to contrast the textbook presented in this dissertation. The following is a list of the textbooks examined for this study.

Clark, Frances, Louise Goss, and Roger Grove. *Keyboard Musician for the Adult Beginner*. Miami, Florida: Summy-Birchard Music, 1980.

Hilley, Martha, and Lynn Freeman Olson. *PDM I: Piano for the Developing Musician*, 3d ed. St. Paul, Minnesota: West Publishing Company, 1993.

Hilley, Martha, and Lynn Freeman Olson. *PDM II: Piano for the Developing Musician*. St. Paul, Minnesota: West Publishing Company, 1985.

Hilley, Martha, and Lynn Freeman Olson. *Piano for Pleasure: A Basic Course for Adults*, 2d ed. St. Paul, Minnesota: West Publishing Company, 1992.

Lancaster, E. L., and Kenon D. Renfrow. *Alfred's Group Piano for Adults, Book 1*. Van Nuys, California: Alfred Publishing Co., Inc., 1995.

Lancaster, E. L., and Kenon D. Renfrow. *Alfred's Group Piano for Adults, Book 2*. Van Nuys, California: Alfred Publishing Co., Inc., 1996.

Lindeman, Carolynn A. *Piano Lab: An Introduction to Class Piano*, 3d ed. Belmont, California: Wadsworth Publishing Company, 1996

Lyke, James, Tony Caramia, Reid Alexander, and Ron Elliston. *Keyboard Musicianship: Piano for Adults, Book One*, 6th ed. Champaign, Illinois: Stipes Publishing Company, 1993.

Mach, Elyse. *Contemporary Class Piano*, 3d ed. San Diego, California: Harcourt Brace Johanovich, Publishers, 1988.

Sheftel, Paul. *The Keyboard: Exploration and Discoveries*. New York: Holt, Rinehart and Winston, 1981.

Stecher, Melvin, Norman Horowitz, Claire Gordon, R. Fred Kern, and E.L. Lancaster. *Keyboard Strategies: A Piano Series for Group or Private Instruction Created for the Older Beginner*. New York: G. Schirmer, 1980.

Focus of These Texts

The ability to play the piano is considered a desirable skill not only for the professional musician, but also for the student musician who is attempting to master his/her specialty whether it is composition, voice, or an instrument. The current texts reflect this need to help students become functional at the piano, not only in the future, but also in their current studies. Some texts emphasize a correlation between theory class and piano class. Others emphasize developing the ability to harmonize melodies and still others focus on encouraging the student to improvise and compose using the keyboard. The most concise description of the current texts is "a comprehensive musicianship approach to learning."[1]

The first section of this chapter compares selected features of the examined texts to discover concepts that are common to all and to determine how the authors treated the concepts. The purpose of this comparison is not to discuss all skills that can be taught in class piano, but rather those skills that generally receive the most emphasis. Therefore, skills such as score reduction and accompanying are not included in the following

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[1]Gayle Kowalchyk and E.L. Lancaster, "College Piano Textbooks--Not Just for Classrooms," *Clavier* 26, no. 1 (January 1987): 34.

discussion because only one or two of the surveyed texts include those skills. The second part of the chapter focuses on three areas that may create difficulties for an adult beginner and examines how these areas are presented in the texts under discussion.

Traditionally, beginning series written for children gradually introduce new information to the student as the need arises. For example, *Music Tree A* by Frances Clark begins with only quarter and half notes for rhythm and limits the pitches used to three. Most of the examined class piano texts, on the other hand, begin with some kind of introductory chapter that presents all the basic material that may be spread over two or three children's books. Because of their expanded intellectual abilities, adults can quickly understand how the keyboard is laid out, how music is written on the staff, the principles behind rhythm, proper posture, and finger numbers. While these basic principles do require drill before they are second-nature, having a place at the beginning of a book that provides quick reference is generally sufficient for the adult beginner.

Another common element of current class piano texts is the beginning emphasis on five-finger patterns. Some texts, such as *Alfred's Group Piano for Adults* and Lindeman's *Piano Lab: An Introduction to Class Piano*, begin with five-finger melodies written without staff notation. Rather than add the additional complication of reading from a staff, these texts use some kind of short hand that combines either finger numbers and rhythm or finger numbers and note names. Other texts, such as Lyke's *Keyboard Musicianship* and Clark's *Keyboard Musician for the Adult Beginner* start immediately with regular notation. Despite the different approaches, a common thread among all the

texts is a realization that it is important to establish the kinesthetic feeling of a five-finger pattern.

When reading new material, experienced pianists recognize patterns found in the music. The more patterns they are able to recognize, the better they are able to play at sight. Sight reading is an important skill because the quickness with which individuals can read a new piece will often determine if they will take the time to master the music before them. Similarly, if beginning students are to be successful readers, they too must be able to respond to more than one note at a time. Recognition of intervals is an important element in building this ability and because of their importance, all the authors introduce intervals early in their texts. Some texts, such as Mach's *Contemporary Class Piano* and Sheftel's *The Keyboard*, focus immediately on the visual image of fifths, while other authors, such as Lyke and Lindeman, try to incorporate all intervals into the reading process.

Harmonization is an important element in all of the current class piano texts with all the texts using the same type of activities. These activities make use of folk melodies with chords identified by either Roman numeral or alphabet name. They also include lead sheet harmonization activities and melodies with no chords given. Even though all use the same type of activities, there is no single learning progression that they all follow. One text may first introduce harmonization with perfect fifths, another may use single note accompaniment based on tonic and dominant, and still another may use root position block chords first. All of the texts move at some point to accompanying with the tonic chord in root position, the subdominant in second inversion, and the dominant seventh in first

inversion. All of the above skills appear in each of the texts examined, but the amount of use each receives and how soon it appears is different for all.

Pianists, as well as other instrumentalists, consider scale playing an important fundamental. However, some piano professors have their students spend many hours playing scales, while others only desire that students play all the scales at a minimum skill level. The authors of the current class piano text books also recognize that scale playing is important, but again the emphasis and approach varies from one text to the next. Some begin with C major fingering, others with F♯ major fingering. Some make an introductory statement and then refer the student to an appendix, while others include some kind of scale practice in the technique sections of their text. The most common approach to presenting scale fingering is to write out all the notes with fingering given above each note or to write out a fingering chart without notes. The only two texts that make an attempt to condense scale fingering to a more concise form are the Sheftel book and, to some degree, the Martha Hilley and Lynn Freeman Olsen book.

In Chapter II, it was noted that efforts have been made in both journal articles and dissertations to determine which piano skills are considered the most important by musicians in the field, which skills are actually being taught in piano classes, and if these two lists of skills match. Two skills that generally appear in both lists are improvisation and transposition, not only because of their usefulness in a professional setting, but also because of their ability to illuminate theoretical principles. In all the examined texts, the treatment of transposition is mostly limited to single line transposition or to a melody line with a relatively easy left hand accompaniment. The main emphasis is to develop

intervallic thinking on the part of the student. Improvisation, on the other hand, is a much more sophisticated skill and the different approaches found in the examined tests point to the greater possibilities of improvisation. Another factor that may influence the use of the improvisational material is teacher attitude toward this skill. Even though improvisation is identified as an important skill, it is a teaching area where instructors may feel insecure because they have little personal improvisation training or experience.[2]

A comparison of the texts illuminated four teaching techniques that are common. These techniques include black key improvisation, question and answer formulation, 12-bar blues improvisation, and creating melodies over given chord progressions. However, even by using these "standard" techniques, the authors were still able to use their improvisation approach to slant the overall emphasis of this skill. Some texts such as *Keyboard Strategies: A Piano Series for Group or Private Instruction Created for the Older Beginner* appear to emphasize how chords are "spelled" and the notes that make up various scales and modes. This is accomplished by asking the student to improvise a right hand part over given chord symbols. In order to do this, the student must be able to quickly spell the chord, scale, or mode that is requested. A second use of the improvisational sequence is the application that can be made to the composition process. Both volumes of *Alfred's Group Piano for Adults* use the improvisation work of the chapter to reinforce the chords and progressions studied in that chapter and their application to music. Lindeman includes very little improvisation work, but instead has

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[2]James B. Lyke, "What Should Our Piano Minors Study?" *Music Educators Journal* (December 1969): 53.

composition projects included in each chapter that would accomplish the same goal as improvisation. The only difference is that the student is given more time to consider what will be played rather than having to create it "on the spot." The texts by Francis Clark and Paul Sheftel also seem to place their emphasis on how the music to be improvised relates to the music found in the same chapter as the improvisation suggestions.

There are two other teaching outcomes for improvisation that seem to be emphasized in the examined texts. One is exemplified by the authors of both *PDM I* and *PDM II* as they emphasize that there are real-life applications for improvisation. This application is shown by including exercises such as creating an accompaniment for a song from an elementary music text, creating an improvisation that might be used in a ballet class, and improvising music for basic body movements for children, such as swaying or marching. The other teaching outcome evident in all the texts, especially the Mach text, is that improvisation is a skill that can be enjoyed by anyone since there are "no wrong answers." In all the texts, limits are provided to insure success, and these limits are gradually expanded as students progress through the text. The Mach text presents an excellent progression on 12-bar blues playing that includes step by step suggestions along with short illustrations of what the student is expected to do.

One final area that the examined texts have in common is the type of repertoire that is used. Much has been written about how adults are psychologically insulted by being asked to learn from books that were designed for children. As a result, there is a genuine attempt in the class piano texts to use music that, in the authors' opinion, will appeal to adults. The books contain folk melodies, early to intermediate classical piano

literature, and in the newer texts, songs that could be classified as pop music. *PDM I* and *PDM II* by Martha Hilley and Lynn Freeman Olson also contain a large quantity of music by contemporary composers. The visibility of various musical patterns is an important criteria for the selection of the music, because if the topic being studied is not fairly obvious in the music, it is difficult for students to grow in their ability to read music.

Weaknesses of a Conventional Approach

Pace of the Reading Material

As mentioned previously, educators and researchers have attempted to identify the piano skills that they believe a student should possess to be a competent musician. However, in order to write a textbook designed to teach someone to play the piano, it is essential to first have an understanding of the underlying skills that are needed to accomplish the goal. One way to determine what skills are needed is to observe how mature pianists function. To learn a new piece, pianists must be able to recognize patterns and then transfer those patterns into action. This recognition and transfer happens by one of two means. Pianist must either have a "good ear" to recognize how the music for each hand goes together or they must possess an intellectual understanding of how the printed music for each hand goes together. In addition to one of the above abilities, or a combination of the two, pianists must also possess some degree of fine motor skill coordination in order to transfer the understood music into action. The third portion of the formula for learning new music at the piano is to allow enough practice time to solidify the concepts that have been understood either aurally or intellectually and that are to be

transferred into physical skills. The process used by advanced pianists is applicable to beginners as well. The difference between beginners and accomplished pianists is that new students do not yet know how to recognize the patterns or how to transfer those patterns into action. The task of a beginning textbook is to provide material that allows beginners opportunities for accomplishing this recognition and transfer. If fine motor skill coordination is not addressed in the text, it is the task of the teacher to be prepared to help students when they encounter difficulties and to understand how much time to allow for recognition and transfer to happen.

In order to read (recognize), and respond to music symbols, the student must have a system to identify the first pitch and from that point must understand the relationship of the other notes to the first pitch. None of the examined texts devoted time to drilling the names of lines and spaces and the names of the piano keys, because these skills will naturally become stronger with repetition and with time. The more important concept behind music reading is the recognition of intervals and the directional relationship of one note to another. Richard Chronister addresses this concept by stating:

> In music reading, the letter names of the notes used to form a musical pattern are not at all crucial to the ability to read or understand that pattern–it is the relationship from one note to the next that is crucial. And the student's ability to respond to that relationship easily and readily determines that student's fluency with the language of music, an indispensable aspect of music reading.[3]

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[3]Richard Chronister, "Independence Day: Music Reading," *Keyboard Companion* 3, no. 1 (Spring 1992): 14.

Drilling individual notes may actually hinder the development of interval recognition and directional response and "instead of speeding the see-play reflex, naming the notes is an extra step which actually slows it down."[4] Adult texts are wise to omit note name drills.

Assuming the adult student understands the basic principles involved in reading musical notation, the textbook writer must next make the decision of when to move from pieces with melodies for alternating hands and parallel motion pieces into music with the hands doing different things. This is a difficult decision, because all beginning students, young or old, need time to develop an ability to respond physically to written notation. If the reading level is pushed too fast, based on what adults can intellectually understand, they will not develop the physical ability to respond quickly and easily to basic patterns. Such a response is essential, because the more quickly one is able to read and respond to patterns, the easier it will be to learn new music. Allen Giles points out that, "when we encounter an unfamiliar pattern, we falter, hesitate, or fake. It is more difficult to read Boulez's music than Mozart's because Boulez's music is not patterned in ways to which we are accustomed. With Boulez's music we examine each note individually, a slow and laborious process."[5] Just as an advanced pianist must slow down and repeat difficult patterns many times when learning a new piece, inexperienced pianists must slow down when they cannot execute the patterns quickly. If the foundation is rushed, the need to slow down and struggle with patterns will happen sooner.

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[4]Kalman Novak, "Steps to Successful Sightreading," *Clavier* 17, no. 9 (December 1978): 25.

[5]Allen Giles, "Reading Music, Not Notes," *Clavier* 27, no. 8 (October 1988): 31.

As mentioned earlier, all of the examined texts begin with five-finger music. However, most of the books do not limit the material enough, but instead include keys that require black and white note combinations and rhythms that include eighth notes. A beginning student does not have a strong concept of which notes are white and which are black. This is a skill that takes time to mature to the point where it is automatic. Therefore, the old pedagogical approach of playing only in the key of C enables students to mature more naturally by allowing them to turn their focus to solving other problems such as coordination. In the opinion of this writer, the only one of the examined texts that provided a well-paced reading sequence that allowed the student sufficient time to develop good reading skills was the Francis Clark book. The others assume that because adults can intellectually understand the material, they needed no further reading drill and move too quickly to a higher level of reading skills. In an article in the *American Suzuki Journal,* Barbara Wampner compares practicing to riding a bicycle across the same path over and over until eventually the path becomes so packed down that it is easier to ride in the path rather than out of it. Her point is that "when we practice we are making paths or prints on our brains so that the execution of a passage will occur in a consistent fashion."[6] Even adults need extensive drill to create easy-to-use paths.

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[6]Barbara Wamper, "Bicycle Paths and The Stopped Bow," *American Suzuki Journal* 16, no. 6 (Winter 1988): 6.

Lack of Concern for Kinesthetic and Auditory Development

Again referring to the mature pianist, another resource available to unscramble the mystery of learning to play the piano is to consider how such a pianist originally learned to play. When working with new experiences, humans have three sensory channels that are part of the process--the visual channel, the kinesthetic channel, and the auditory channel. With this in mind, how were the pianists of today taught when they were younger? If the experience of many of today's pianists was similar to the writer of this study, it is possible they were taught with a strong emphasis on the visual sense, some emphasis on the kinesthetic sense, and of the three sensory channels, the auditory sense received the least stress. They were taught to look at notes on the page and to respond physically to those notes. In *The Art of Piano Playing: A Scientific Approach,* in the chapter on the development of motor skills, George Kochevitsky makes the statement that:

> Usually in traditional piano pedagogy the pupil, seeing the note sign, finds the corresponding key, presses it, and looks for the next note sign, next key and so on. The scheme is: **visual impression -- then search for a key -- then movement.** Alas, the result of this movement is very seldom heard. There is no time for listening: the next note must be found and played.[7]

With a great deal of repetition on the same level, the performer gradually began to recognize visually and to respond instantly to bigger sections of material. In terms of the kinesthetic sense, the only concern was pushing the correct key at the correct time. A feeling of distance and spacing developed with time, but was not stressed. Students with natural fine motor skill ability developed the feeling of distance and spacing rather quickly,

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[7]Kochevitsky, *The Art of Piano Playing: A Scientific Approach,* 30.

while, unfortunately, others eventually reached a point where they could not advance their technique any farther because they were unaware of how body tension could be the cause of their problems.

The Alexander Technique is a method that attempts to determine the physical and mental habits that keep individuals from using their bodies in the most efficient manner. Pianist and teacher Doris Koppelman has studied the Alexander Technique looking for solutions to physical problems that relate to music study. She writes, "many musicians restrict themselves and do not sense it. How could someone not feel this kind of pressure and restriction? Habit. Habit makes our familiar pressure feel natural and appear unnoticeable to us. It is often only when that pressure wears on us enough to feel pain that we take notice."[8] Koppelman goes on to discuss how these habits influence the sound that is produced by saying, "our habits of overall physical mis-use affect the sound we create. Habits of over-tension and physical sluggishness can affect how directly and clearly we can be on the beat, how smoothly we can move from note to note and how cleanly and expressively we can execute body changes and repetitions."[9]

Because the major emphasis in beginning studies was the visual recognition of notation and pushing the correct key at the correct time, very little attention was given to the sound being produced. The main demands made on the auditory sense were to determine dynamics and in later study, balance and voicing.

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[8]Doris Koppelman and Eileen Troberman, "Understanding Bodies," *American Suzuki Journal* 23, no. 3 (Spring 1995): 38-39.

[9]Ibid.

Major writers on piano technique have long recognized the tendency of pianists to ignore the sounds they are making. In his writings, Joseph Hoffman suggests that loss of technical control comes from practice that has developed poor tonal images of the musical score.[10] In 1913, Tobias Matthay writes, "to sound the notes of a piece through a mere physical exercise, is not only useless but positively harmful musically; . . . for in all repetitions, we are always forming or fixing habits–musical ones and technical ones. "[11] Josef Lhevinne recognizes how easy it is for a pianist to ignore the sounds from the piano by stating, "most students hear, but they do not listen. The finest students are those who have learned to listen."[12] In 1963, Leon Fleisher identifies the aural difficulties common to musicians and suggests that the blame for these difficulties may be the result of the teaching method employed. He writes:

> The greatest problem for any musician is to hear himself very often you hear what you want, what you want it to be, what you want to hear, rather than what really comes out. That is a great difficulty. You have to be listening to what you have done and at the same time thinking about what is coming next so that you will be able to infuse it with what you are trying to do. The one part of you is listening to what went, the other part of you is occupied with what is coming; and there is a third part of you occupied with what you are doing so that you can change it or adjust it to get sound that you want. The approach today, unfortunately, seems to be that you first must get an equipment to be able to play and then you think about music.[13]

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[10]Josef Hofmann, *Piano Playing and Piano Questions Answered* (Philadelphia: Theodore Presser, 1920), pp. 32-40.

[11]Tobias Matthay, *Musical Interpretation* (Boston: Boston Music Co., 1913), p. 5.

[12]Josef Lhevinne, *Basic Principles in Pianoforte Playing* (1924; rpt. New York: Dover Publications, Inc., 1972), p. 11.

[13]Leon Fleisher, "About Practicing and Making Music," *Clavier* 2 (September 1963): pp. 15-16.

Current textbooks were written by individuals who may have grown up under systems similar to what is described above, and it is the opinion of this writer that their texts reflect that influence. They strongly stress the visual and allow the kinesthetic to follow as best it can. They rely on an adult's higher intellectual abilities to decrease the time it takes to learn to play the piano, but spend little time, if any, on coordination difficulties and likewise, neglect the development of critical listening. Children require anywhere from five to nine years to reach a solid intermediate level, but college music majors are expected to reach that same level in four semesters. The examined texts emphasize the common musical patterns that children learn to recognize visually with time. However, in the process of accelerating the pace, little attention is given to the fact that mentally deciphering the complexities of piano music still has a physical component and that, if not addressed, this can make the students physically tense to the point that they cannot move ahead technically. Doris Koppelman writes, "our degree of ability to move with ease, control and agility is combined with practice, musical ear and understanding to give us our optimum performance. When our movement coordination is interfered with, we can find it difficult to access our natural musical ability and individual talent."[14] This writer believes that current adult books ignore underlying coordination problems and thereby overload the brain with the intellectual aspects of piano playing.

With observation, one can determine that there are certain body movements and certain finger combinations that are more natural than others. Unfortunately, piano playing requires that at times we go against these natural movements. If these "unnatural

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[14]Koppelman, "Understanding Bodies," 38.

movements" are not addressed in the early stages of playing, the beginner may develop technical difficulties that may be the result of physical discomfort that hinders efficient body motion. Although writing from the viewpoint of a violinist, teacher Edmund Sprunger writes, "the causes of technical difficulties can often be uncovered simply by checking to see if physical discomfort is getting in the way of efficient body motion. There can be many causes of physical discomfort. One common cause is missing technical information . . ."[15] Three examples of body motions that are opposite the "natural" motions are:

1. The desire for both hands to do the same thing at the same time is a natural movement. When playing a piece with repeated notes in one hand, it is very difficult, at first, to keep the other hand legato. Both hands want to pick up together. If not corrected this becomes an example of what Josef Hofmann referred to as a poor tonal image that develops from incorrect practice.

2. Fingers 1, 2, and 3 are our strongest fingers. As a result, students who have tried to teach themselves to play the piano very often use these three fingers almost exclusively. Fingers 4 and 5 are avoided as much as possible.

3. Because of the way the hand is formed, it is more difficult, at first, for beginners to use fingers 2 and 4 either consecutively or in combination with each other than other finger groupings.

The authors of the current texts seem to ignore how pianists are required to go against natural body responses. The learning process in these texts seems to involve seeing the notation, pushing the correct key, and hoping that the body will respond correctly. Students with natural fine motor ability progress rapidly and others eventually reach a technical plateau. In preparation for an article about the differences between

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[15]Edmund Sprunger, "Parents' Progress," *American Suzuki Journal* 25, no. 2 (Winter 1997): 27.

method books for adults and those for children, Sandy Feldstein interviewed various teachers. Piano teacher Elsie Easterbrook expressed the belief to Feldstein that "most adult beginner books go much too quickly, without giving the student a chance to really get comfortable at the keyboard. The adult may understand the concept completely, but what good does that do if he or she can't get around the keyboard easily?"[16]

Emphasis on Theory and Other Elements

The pace of the reading material and lack of concern for kinesthetic and auditory development are two perceived weaknesses in the current class piano texts. A third weakness occurs in the texts when there is an intellectual interest in connecting what happens in the theory class to the piano class sequence. Basic elements of theory are important to establishing a strong musical foundation. However, just as there are problems with a reading-based system that ignores the physical side of piano playing, the same kinds of problems occur if the text goes too deeply into the theoretical components of music. The student may well understand how the music is put together, but may not be able to play the music. Marcelle Vernazza addresses this issue in a 1967 article for the *American Music Teacher*, quoting Dr. Jack Schwartz of Florida State University as saying, "the voice leading is not the same in pianistic progressions as in formal four-part keyboard harmony. If we try to teach both styles of progressions in the piano class, are

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[16]Sandy Feldstein, "A Question for Publishers: How Is Your Adult Method Different From Your Children's Method?" in "It's Never Too Late: Adult Piano Study," ed. Brenda Dillon, *Keyboard Companion* 7, no. 1 (Spring 1996): 38.

we not trying to teach too much?"[17] Of all the texts examined, the *PDM I* and *PDM II* have the strongest focus on theoretical concepts. *PDM II* gives a summary of the skills presented in *PDM I* that states, ". . .throughout *PDM I*, technique skills were introduced to support piano literature and the realization of theory at the keyboard."[18] In the preface, the authors write that their "text features inquiry and activities designed to illume the keyboard reality of music theory."[19] Considering the amount of time spent with theoretical progressions, the main purpose of the authors of *PDM I* and *PDM II* appears to be to illustrate the truths found in the first- and second-year theory class by asking the students to work through intermediate to early advanced piano literature that demonstrates these truths. It is possible, however, to defend the authors of *PDM I* and *PDM II* for their strong theory emphasis, when the class schedule at their university is considered. It seems that unlike most colleges and universities, the piano classes at this university meet three hours a week, thereby giving the teachers more time to work with the theory component. When working with adult beginners, piano teacher Jane W. Bradley warns that "the disadvantage to most of these books is that they cover more

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[17]Marcelle Vernazza, "Basic Piano Instruction in the College," *The American Music Teacher* 16 (June/July, 1967): 20.

[18]Martha Hilley and Lynn Freeman Olson, *PDM II: Piano for the Developing Musician* (St. Paul, Minnesota: West Publishing Company, 1985), xv.

[19]Ibid., xiii.

theory than the adult can possibly absorb while providing too little reading practice and too little technical help."[20]

The pressure to teach transposition, score reading, accompanying, and composition produce similar problems. When class time is limited to two hours a week, can the students truly develop functional skills in sight reading, harmonization, scale playing, repertoire performance, improvisation, transposition, score reading, accompanying and composition? There is a point where overall coverage is so broad that the student develops little physical skill. Expecting a student to be the equivalent of an intermediate piano student at the end of four semesters makes it appropriate to ask how competent an intermediate piano student would be at skills such as transposition, improvisation, and score reading. Is valuable time being spent on skills that belong to a higher level of playing? It is, therefore, important for each faculty to determine what the real purpose of class piano is as it relates to their individual program. Is it to solidify the progressions taught in the theory class or to develop a student who will be able to use their piano skills professionally?

The difficulty involved in writing a piano method is summed up by Morty Manus when he says:

> The writing of a piano method is a complex, arduous, difficult, exasperating, exhilarating, and time-consuming task. Over the years, many methods have been written; few have succeeded. While many teachers can probably write a better method for his or her own students than any of those published, what a writer must strive for in a published method is a kind of universal appeal to a wide-ranging

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[20]Jane W Bradley, "Suzuki Piano for the Adult Student," *American Suzuki Journal* 21, no. 4 (Summer 1993): 37.

audience--good for all, perfect for none. It is up to the teacher to take the materials available and personalize them to the needs of each individual student.[21]

Whatever text is being used, teachers should be aware of the focus of that method. They should study the text to determine how it is organized, how reading progresses, how harmonization is taught, how scales are presented, and to what degree theory is emphasized. If the book under consideration does not fit the needs of their students, instructors must either supplement the current text or find another.

Summary

In this chapter, eleven current class piano textbooks were examined to determine the basic philosophies of those books in order to contrast them with the textbook presented in this study. The texts were compared to determine concepts that were common to all and how the various authors treated the concepts. The features found to be common to all eleven books include:

1. Introductory chapter that presents basic musical information,
2. Emphasis on five-finger patterns in the beginning of study,
3. Early emphasis on intervals,
4. Harmonization of folk melodies and lead sheet harmonization activities,
5. Scale playing,
6. Transposition activities,
7. Improvisation activities,
8. Similar types of repertoire including folk melodies and early to intermediate classical piano literature.

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[21]Morty Manus, "A Question for Publishers: How Is Your Adult Method Different From Your Children's Method?" in "It's Never Too Late: Adult Piano Study," ed. Brenda Dillon, *Keyboard Companion* 7, no. 1 (Spring 1996): 32.

After examining the eleven current textbooks, three weaknesses in a conventional approach were discovered. These weaknesses include:

1. The pace of the reading material is too fast. If the reading level is pushed too fast, based on what adult students can understand intellectually, students will not develop the ability to respond physically to written notation.
2. There is little concern for kinesthetic and auditory development. This is because the major emphasis of beginning study is to visually recognize the notation and then to push the correct key at the correct time.
3. There is too much emphasis on theory and other elements of playing such as score reading, accompanying, and composition. If students are given too many skills to conquer within the span of four semesters, the coverage may be too broad and students will be unable to develop functional skills.

CHAPTER IV

THE SUZUKI METHOD

Historical Overview

Roots of the Method

In the early 1930s, a violin teacher in Japan named Shinichi Suzuki was approached by a father and his four-year-old son. The father asked if Suzuki would teach the boy to play the violin. This was an unusual request, because in Japan, as in the rest of the musical world, children normally waited until the age of seven or eight to begin the study of a musical instrument. Rather than saying "no" immediately, Suzuki asked for time to consider how to teach such a young child. Little did he know that the answer he found for teaching that young boy would not only influence his life, but the lives of thousands of teachers around the world who would later imitate his methodology.

Suzuki and three of his brothers had formed a string quartet and he comments that during one of their rehearsals the answer came to him, "All Japanese children speak Japanese!"[1] He was struck by the fact that not only do all children learn their native language without formal training, but they each speak that language with the nuances that are particular to their own region.[2] Believing that music and language were somehow comparable, Suzuki made it his goal to determine how children accomplish language

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[1]Shinichi Suzuki, *Nurtured by Love: The Classic Approach to Talent Education*, 2d ed. (Athens, Ohio: Ability Development, 1983), 2.

[2]Ibid., 1-2.

learning so effortlessly. What he observed was intense listening, experimentation, and adult encouragement, all of which continue until the children have thoroughly mastered their language.

According to Suzuki, the intense listening begins at birth, as babies are immediately surrounded by the sounds of their language. Listening continues for months, until, finally, the babies begin to experiment with the sounds themselves. As the young children begin to form words, parents are ecstatic and encourage them to continue saying the new words over and over.

Because of his comparison to language development, Suzuki's teaching method has been called "the mother-tongue method." This connection to language is the cornerstone on which his entire teaching philosophy is built. Since the overall approach is so different from what Suzuki teachers call a "traditional approach," the purpose of this chapter is to first provide a historical overview of the movement and secondly, to discuss the principles that combine to become the essence of the teaching method.

Shinichi Suzuki was born in Nagoya, Japan, on October 17, 1898. He was from a prominent *samurai* family. A *samurai* was a knight in the Japanese feudal system and as such was part of the aristocracy of the country. However, the feudal system was abolished in 1871 and *samurai* families were forced to find ways to support themselves.[3] From the days of Suzuki's great grandfather, the family had made Japanese *samisens*, three-stringed musical instruments, at home. Suzuki comments that "it was a side business

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[3]Dr. Evelyn Hermann, "Shinichi Suzuki: A Biographical Sketch," *American Suzuki Journal* 26, no. 2 (Winter 1998): 52.

for a poor *samurai*.'[4] It was apparently to this "side business" that Suzuki's grandfather turned to support his family. Although Shinichi's father, Masakichi, wanted to become an English language teacher, by necessity, he continued in the family *samisen* business. Western musical instruments had been forbidden in Japan from the seventeenth century when Japanese ports were closed to foreign trade. Even when the ports were reopened in 1853, very few western musical instruments came into the country. When visiting in the home of a college professor in 1887, Masakichi saw a western violin. He asked permission to take the violin home overnight and made detailed drawings of the instrument. A year later, in 1888, Masakichi sold his first violin. He was so successful that within twenty-two years his factory was producing 65,000 violins every year.[5]

The factory was next door to the Suzuki home, and violins were a regular part of the young Suzuki's life, but only as toys. He writes, "I was brought up in the violin factory, and, at times, when I had a fight with my brothers and sisters, we would hit one another with violins. I then thought of the violin as a sort of toy."[6]

While Suzuki was a student in commercial college, the family acquired a gramophone and from this machine Suzuki discovered the sounds the "toys" were capable of producing. The first record Suzuki bought was Mischa Elman's performance of Schubert's "Ave Maria." He was immediately attracted to the tones produced by

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[4]Suzuki, *Nurtured*, p. 58.

[5]Hermann, "Shinichi Suzuki: A Biographical Sketch," 52.

[6]Suzuki, *Nurtured*, 68.

Elman's violin.[7] However, Masakichi refused to allow Shinichi to study the violin, because to his traditional elitist way of thinking, an aristocrat would hire someone to play for him, rather than do it personally. Because of this impasse, the boy was forced to teach himself.[8]

Suzuki came into contact with the Marquis Tokugawa on the island of Chisima. After hearing the young man play, the Marquis invited Suzuki to go to Tokyo with him in order to study violin. Because of the Marquis's position, Suzuki's father, even though opposed to the idea, allowed his son to go.[9] In 1920, the Marquis made arrangements for Suzuki to go to Germany to continue his violin study. He studied for eight years with Karl Klingler, a professor at the Berlin Conservatory. An important influence on Suzuki's life during his time in Germany was his friendship with Dr. Albert Einstein. Of that relationship, Suzuki writes:

> Thus, unexpectedly, I experienced the warm friendship of this world-famous scholar and the outstanding people of his circle. This was one of the most wonderful things that happened to me in my whole life. It provided in later years the conviction and basic theory behind the driving force that enabled me to carry out without the slightest doubt my Talent Education movement for small children.[10]

It was also in Berlin that he met a German singer, Waltraud Prange, who became his wife in 1928.

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[7]Ibid., 69.

[8]Hermann, "Shinichi Suzuki: A Biographical Sketch," 52.

[9]Ibid.

[10]Suzuki, *Nurtured,* 76-77.

Suzuki and Waltraud Suzuki returned to Nagoya in 1929 because Suzuki's mother was seriously ill. After her death in 1930, Shinichi's father lost most of the family fortune because of the depression, and Shinichi and Waltraud moved to Tokyo. It was during this period of his life that Suzuki and his brothers formed a string quartet. Suzuki also taught at several Tokyo music schools including the Imperial Conservatory. It was during this time that he began to teach young children and experiment with his new theories. Suzuki believed that talent was not inborn and that all children could learn to play beautifully. The numbers of young children he was teaching grew, and the performances of his young pupils began to attract attention. However, few people understood what Suzuki was doing.[11]

With the onset of World War II, life again changed for the Suzukis. Waltraud was sent to Hakone to a detention area for Germans, and Suzuki went to the mountains. The family violin factory was converted to make seaplane floats for the war effort, and Suzuki converted a wooden clog factory in the mountains into a lumberyard to supply the needed wood for the Nagoya float factory. Suzuki's sister and her two children lived with him during his three-year-stay in the mountains.[12] During this time, food was very scarce because of the war, and by the end of the war, Suzuki was so malnourished that he became very ill and almost died.[13]

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[11]Hermann, "Shinichi Suzuki: A Biographical Sketch," 53.

[12]Suzuki, *Nurtured*, 24-26.

[13]Ibid., 56-57.

Even after the war, life remained difficult. Suzuki was ill, money was scarce, and Waltraud and Suzuki were still separated. In order to support the family, Waltraud found a job with the Red Cross in Yokohama. In 1956, she moved to Tokyo where she worked for a shipping line and then for a bank. Her earnings provided financial support for the entire family, but except for weekend visits, she and Suzuki were separated for some ten years after the war.[14]

In 1945 while still in the mountains, a message was sent to Suzuki from Mrs. Tamiki Mori. Mrs. Mori was a singer who had taught with Suzuki at the Imperial Music School before the war. She had been approached about starting a music school in Matsumoto and invited Suzuki to join her. Suzuki sent the following reply:

> I am not very interested in doing 'repair' work on people who can play already. I did enough of that before in Tokyo. What I want to try is infant education. I have worked out a new method I want to teach to small children–not to turn out geniuses but through violin playing to extend the child's ability. I have been doing this research for many years. That is why I want to put all my efforts into this kind of education in the future. If my idea finds approval, I will help with teaching along these lines.[15]

When the reply came agreeing to Suzuki's terms, he and his sister's family moved to Matsumoto. In the beginning, Suzuki, still weak from his illness, had only one small violin which the children had to share.[16] In 1946, with approval granted by the Japanese

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[14]Kathleen Starr, "Waltraud Suzuki," *American Suzuki Journal* 23, no. 4 (Summer 1995): 28.

[15]Suzuki, *Nurtured*, 29.

[16]Hermann, "Shinichi Suzuki: A Biographical Sketch," 54.

Department of Education, Suzuki changed the name of the Matsumoto Music Academy to the Institute of Talent Education.[17]

Before the war, Suzuki's students had begun to attract attention. Word of their accomplishments again spread throughout Japan, and teachers started coming to Matsumoto to study his method. These teachers then set up Talent Education branches throughout Japan. In the early 1950s, Suzuki began holding summer sessions and graduation recitals for children. In 1955, the first Annual Concert was held in which some 1,500 students ranging in age from 4 to 15 performed in unison such repertoire as Bach's *Concerto in G Minor for 2 Violins* and Vivaldi's *Concerto in A Minor*. A film of this concert was shown in the United States in 1958 and was the spark that started the Suzuki method in America.[18]

After proving so successful with the violin, the Suzuki method was gradually expanded to include other instruments such as 'cello, flute, and piano. By 1950, teaching areas such as reading, art, arithmetic, and foreign languages were also a part of the Suzuki method. However, it is best known for its use with music. In 1956, Haruko Kataoka was invited by Suzuki to be an accompanist in Matsumoto and to help him develop the Suzuki Piano Method. The violin repertoire was well established by this point, but piano teachers who were experimenting with the Suzuki method had no set repertoire. In her own teaching, Kataoka used varied sources such as *Methode Rose* and collections of music

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[17]Martha Stacy, "History of Suzuki Piano School in America," *American Suzuki Journal* 16, no. 5 (Fall 1988): 20.

[18]Evelyn Hermann, *Shinichi Suzuki: The Man and His Philosophy* (Athens, Ohio: Ability Development Associates, Inc., 1981), 62.

published in Germany. Suzuki worked with Kataoka and his sister-in-law, Shizicho Suzuki to develop a repertoire sequence for the piano.

Beginnings of Suzuki in America

There was great concern in the United States in the 1950s and 1960s concerning the future of string programs in America. Enrollment in public school orchestras was drastically declining, many private studios were fearing extinction, and professional orchestras were having difficulty filling their string sections with good players.[19] Those American teachers who first became involved with the Suzuki method were convinced that teaching patterned after the Suzuki philosophy could make improvements in all these areas. When introducing the Japanese tour group to the 1964 Music Educators National Conference (MENC) convention, John Kendall praised Suzuki and his philosophy:

> There are moments in history when a place, a time, a man, and an idea converge to produce results of great significance. Such an historical movement occurred when Shinichi Suzuki began his experiments in violin teaching in Japan. Suzuki's ideas have struck fire in America because they go directly to the heart of a process universally intriguing: how infant human beings emerge from early shapelessness to the phenomenal powers of the formative years. In the understanding of this process, as Suzuki points out, lies the future of the human race.[20]

The first American to become aware of the Suzuki method was Clifford Cook, Professor of String Education at Oberlin College in Ohio. In 1958, Kenji Mochizuki, a Japanese graduate student in the School of Theology, obtained a short film of the 1955

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[19]Joseph McSpadden, "Bridges: Variations on a Theme," *American Suzuki Journal* 25, no. 4 (Summer 1997): 28.

[20]John Kendall as quoted in Hermann, *Shinichi Suzuki: The Man and His Philosophy*, 80-81.

first Annual Concert. Mochizuki, a Japanese-trained amateur violinist who had played under the direction of Professor Cook at Oberlin, showed the film to his American orchestra director. Impressed by what he saw, Cook made arrangements for the film to be shown at a meeting of the Ohio String Teachers Association.[21] John Kendall, another early American Suzuki pioneer, was at that meeting. He reports that his reaction was one of curiosity mixed with skepticism. Kendall questioned Kenji Mochizuki, "Aren't some of these students just bench warmers who are not really playing?" Mochizuki politely replied, "Why don't you go to Japan and find out. No American teacher has been there to observe this method."[22]

Kendall wanted to respond to Mochizuki's challenge, but did not have the necessary funds to make the trip. To raise the money, he applied to 41 different foundations. Just as Kendall was about to abandon hopes of succeeding in raising the necessary funds, two Philadelphia foundations, the Presser and the Bok Foundations, gave him the money for the trip.[23] It was in the summer of 1959 that John Kendall became the first American to go to Japan to observe and study Dr. Suzuki's method. Kendall calls his six-week trip "a turning point in his professional career."[24] Immediately upon his return to the United States, Kendall began to report what he had learned. He focused first on public

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[21]McSpadden, "Bridges," 28.

[22]John Anthony Kuzmich, Jr., "John Kendall: Visionary Pioneer of the American Suzuki Movement," *American Suzuki Journal* 20, no. 1 (Fall 1991): 20-21.

[23]Ibid.

[24]Ibid.

school orchestra directors with one of his first presentations being made to the National School Orchestra Association that met in Wisconsin in the summer of 1959.[25]

Since the Suzuki books were not available outside of Japan, obtaining music was a major problem for Kendall and other early violin teachers. Kendall was asked by Suzuki to prepare an English edition of his books, so he wrote *Listen and Play* which were the first books to make the music and Suzuki instructional ideas available to American teachers.[26] However, the publisher Summy-Birchard had to work eighteen months negotiating international copyright laws with Zen-On, the Japanese publisher of Suzuki materials, before the books could be published. Books 1 through 3 of *Listen and Play* were first published in 1961 and were then reprinted until 1974. Because of tremendous legal problems, the later books in the series were delayed, and before the copyright issues could be resolved, Zen-On reached an agreement with Summy-Birchard to distribute the original Suzuki books in the United States. At that point, *Listen and Play* was phased out.[27]

Clifford Cook, after being the first to see the film of Suzuki's students and to share that film with others, made his own plans to go to Japan. During the 1962-63 school year, he took a sabbatical from Oberlin and spent the year observing string teaching in the United States, Europe, and Japan. Cook was convinced that of all the methods he observed, the Suzuki approach held the most promise and came home to start a violin

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[25]McSpadden, "Bridges," 28.

[26]Kuzmich, "John Kendall: Visionary Pioneer," 21.

[27]McSpadden, "Bridges," 65.

program with thirty young children at Oberlin in the fall of 1963.[28] Also in 1963, Suzuki sent the first of five Japanese graduates of the Suzuki Violin School to teach in the Oberlin program. Japanese graduates were sent to Oberlin between 1963 and 1972 in an effort to help the Americans understand the Suzuki method and its philosophy.[29]

One other event that gave the Suzuki method a secure foothold in America was the arrival of the first Japanese tour group in March 1964. Cook, Kendall, Mochizuki, and Dr. Robert Klotman, president of the American String Teachers Association, handled the arrangements in the United States. In Japan, Dr. Masaaki Honda took care of such problems as getting the children excused from school and making the travel plans. Ten young violinists, ranging in age from five to thirteen, played nineteen concerts in twenty-one days in twelve different states. Suzuki, Dr. Honda, and several Japanese teachers came with the group.[30] Each concert made a deep impression on the audience members, especially the performance at the Music Educators National Conference/American String Teachers Association (MENC/ASTA) conference in Philadephia. At the MENC concert, John Kendall remembers "seeing three of the top music educators in America--Joseph Knitzer, Louis Krasner, and Paul Rolland--sitting in the middle of the front row with arms crossed, waiting to be impressed."[31] Robert Klotzman describes the impact of that

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[28]Ibid., 30.

[29]Martha Stacy, "History of Suzuki Piano School in America," *American Suzuki Journal* 16, no. 5 (Fall 1988): 20.

[30]McSpadden, "Bridges," 29.

[31]John Kendall as quoted in McSpadden, "Bridges," 29.

concert: "No previous meeting had ever had the emotional impact of that presentation. My violin teacher, Joseph Knitzer, a former concertmaster of the Cleveland Orchestra, was seated in the front row. He turned to me with tears in his eyes and said that he had never seen or heard anything like it from children of that age."[32] Tour groups began annual visits to the United States in the fall of 1966. Later tour groups included pianists, cellists, and flutists in addition to the violinists.[33]

After seeing Suzuki and his students at the MENC/ASTA convention, William Starr, who was to become another of the important early Suzuki teachers, set up a Suzuki program at the University of Tennessee. In 1968, Starr spent his sabbatical in Japan, taking his wife Constance, a pianist, and their eight children with him. The Starrs spent thirteen months in Japan observing both the violin and piano programs. They returned to the United States with a series of twelve videotapes of the teaching of Suzuki and his disciples. In 1976, using material gathered in Japan, Starr published *The Suzuki Violinist* which is still considered a basic reference for Suzuki violin teachers and parents.[34]

Formal Organization in America

The 1964 tour group not only generated excitement among American string teachers, but it also created new problems for early Suzuki teachers. Demand for Suzuki

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[32]Robert Klotzman as quoted in McSpadden, "Bridges," 29.

[33]Goran Berg, "Japanese Tour Children: Where Are They Now?" *American Suzuki Journal* 17, no. 3 (Spring 1989): 13.

[34]McSpadden, "Bridges," 31.

material was greater than the available supply of books, teaching materials, and instruction on the Suzuki method. As a result, several of the first Suzuki teachers, such as Cook and Kendall, were concerned about the quality of teaching done by the new teachers who were enthusiastic, but ill-prepared. A professional organization was needed that would unite the Suzuki teachers in America and also provide opportunities for teacher training and idea sharing.

Attempting to begin such an organization, Clifford Cook, John Kendall, Carl Schotz, Donald Shetler, and Howard Van Sickle, then president of ASTA, organized and incorporated Talent Education-USA in 1967 as a non-profit corporation in the state of Minnesota. Van Sickle was president of this first organization and the other men formed the Board of Directors. Suzuki approved the organization, but wanted strict certification of teachers and no change of the president or Board of Directors. These requests were not carried out because it was not practical to require member certification at that time and because a rotating Board of Directors was an IRS requirement for non-profit status.[35]

Disagreement between members of the Board of Directors and the president of Talent Education-USA resulted in the demise of this first organization. Following Suzuki's influence, Van Sickle and Schultz wanted an organization that required strict teacher licensing and certification while the other board members, which now included William Starr, believed that an organization that was designed only to be instructional and informative would be better for the American culture. Disagreement was so strong that Cook, Kendall, Shetler, and Starr resigned from the TE-USA board in 1971 in order to

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[35]Ibid., 29.

found a new organization. However, the other two eventually agreed to be part of the second organization.[36] The "birthing [of this new organization] transpired at the American Suzuki Institute, Stevens Point, Wisconsin, in 1972, . "[37] The name Suzuki Association of the Americas (SAA) was chosen for the new organization and William Starr was named the first president. In its first year, the SAA accepted donations from individuals interested in supporting the development of the Suzuki method, but a membership structure was not established until the summer of 1973.[38] Because there were no funds available, the magazine of the new organization, the *American Suzuki Journal*, was actually produced and mailed by Summy-Birchard for the first two years. The journals were sent to an extensive mailing list to generate interest in the Suzuki movement.[39] The first available membership count is for 1974 and that count lists 912 members. By 1987, the SAA estimated its teaching membership to be between seven and eight thousand.[40]

The original intention behind the SAA was to create an organization that would provide educational awareness campaigns for interested parents and educators, ways to train teachers, and ways to make communication among teachers easier by providing opportunities for interaction and sharing of information. The *American Suzuki Journal*

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[36]Ibid., 35.

[37]Paul Landefeld, "The President's Message," *American Suzuki Journal* 16, no. 1 (Institute 1988): 6.

[38]McSpadden, "Bridges," 35.

[39]Ibid., 69.

[40]Paul Landefeld, "The President's Message," *American Suzuki Journal* 15, no. 6 (Winter 1987): 2.

(ASJ) was designed to help with communication. The early issues of the journal mainly provided information about what activities were happening around the country and lists of available supporting materials such as audio-visual and supplementary teaching supplies. They also contained regular columns for violin, cello, and piano and later added other instruments as interest grew. Today the *ASJ* contains articles on teacher training, parent education, and other information that is pertinent to Suzuki teachers and parents, while the regular columns focus on specific pedagogical issues.[41] The subscription fee for the *American Suzuki Journal* is included as part of the membership fee for the SAA. Other opportunities for interaction and sharing among members are workshops and summer institutes held each year across the country and national and international conferences. International conferences began in 1975 and are held in odd-numbered years, while national conferences began in 1984 and are held in even-numbered years.

The International Suzuki Association

One of the motivating forces behind Suzuki's entire philosophy was the devastation caused by World War II and the resulting suffering that innocent Japanese children experienced. Suzuki passionately believed that future disasters could be avoided if the children of the world were educated in better ways--ways that taught them to be sensitive human beings.[42] The International Suzuki Association (ISA) was founded in

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[41]McSpadden, "Bridges," 69.

[42]Hermann, "Shinichi Suzuki: A Biographical Sketch," 53.

1983 with the goal of uniting the world in the process of making Suzuki's Talent Education available to all children of the world.[43]

Originally, membership in the ISA required individual dues from its members. In 1996, the position of the ISA was strengthened with the adoption of the policy that each regional association could join the ISA in a Regional Membership. The ISA is divided into four regional associations:

> Suzuki Association of the Americas--representing North America, Central America, South America, and Adjacent Islands
> European Suzuki Association--representing Western Europe, Eastern Europe, Africa, and the Middle East
> Talent Education Research Institute--representing Japan, China, Korea, and East Asia
> Australian National Council of Suzuki Talent Education Association--representing Australia, New Zealand, Southeast Asia, and Oceania[44]

To receive regional membership, the SAA makes an annual grant to the ISA. From that grant, all SAA members are included in the membership of the ISA. The ISA publishes its own journal which is available to members for an additional fee.[45]

When Suzuki first came to the attention of Clifford Cook in 1958, there was no organization such as the ISA to smooth the way for the first American Suzuki teachers. Individuals such as Cook, John Kendall, William and Constance Starr, and Margery Aber were indeed pioneers as they attempted to unravel the mystery of how Suzuki's young

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[43]Paul A Landefeld, "The President's Message," *American Suzuki Journal* 15, no. 6 (Winter 1987): 2.

[44]McSpadden, "Bridges," 42.

[45]William Preucil, "Message to the Membership," *American Suzuki Journal* 25, no. 3 (Spring 1997): 3-4.

students were able to play so well. The information that follows on teacher development, institutes, Suzuki piano in America, and adaption of other instruments to the Suzuki method are all illustrations of "learning the hard way." The goal of the ISA is to make this process easier for others who wish to understand the Suzuki philosophy and how to apply it.

Teacher Development in America

It was Suzuki's personal philosophy that teachers should always grow in their own abilities and experiment with new and better ways to teach.[46] This philosophy is the cornerstone of teacher development programs associated with the Suzuki method. In Japan, trainees were able to work directly with a master teacher, learning from both personal study and observation, but when American string teachers first became aware of the Suzuki method, this type of training was not available to them. Fortunately, many of the early teachers in America were already excellent teachers and fine musicians who were able to glean important concepts from the small amount of reading material that was available. Teachers such as Cook, Kendall, and Starr made it part of their personal training to go to Japan to work directly with Suzuki. In an effort to help others understand his work, Suzuki himself participated in a series of workshops held across the United States in the summer of 1965. In later years, he continued to visit America to work with American children, parents, and teachers.[47] However, for teachers without as

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[46]McSpadden, "Bridges," 58.

[47]Ibid., 60.

much experience, ability, or time to study in Japan, it was apparent that some kind of formal training was needed, and, as a result, both long-term and short-term training opportunities gradually evolved.

From the very first attempts to create a Suzuki organization in America, teacher certification was an issue, but until the formation of the SAA in 1972 no real progress was made toward solving the problem. Bill Starr, first president of the newly formed SAA, appointed a committee to study the certification issue. However, it was not until the term of the fourth president, 1978-80, that an actual document was completed with Teacher Training Guidelines.[48] The guidelines organized study into units of instruction that focus on assigned portions of repertoire, usually the music in one volume of the series. Each unit of study includes three kinds of experiences: personal repertoire study, master class sessions with a teacher trainer, and guided observations. Over the years, there have been slight modifications in the original guidelines, but the basic design is essentially the same. Along with the guidelines, the SAA also developed a centralized record-keeping system where trainees can register their completed units of study.[49] The units of study are taught by teacher trainers who are registered with the SAA. Kathleen Starr describes the process as "a systematic and comprehensive way for teachers to study the pedagogy of their

[48]Ibid., 58.

[49]Ibid.

instruments and to fully explore and expand their own capabilities as performers and teachers."[50]

Short-term training is generally offered as part of summer institutes or weekend workshops, but long-term teacher training is available in several formats:

a. Individual apprenticeship programs with a teacher trainer on a long-term basis,
b. Degree programs from colleges, universities, and conservatories,
c. Elective courses in Suzuki pedagogy at institutions of higher learning,
d. Certification programs at community music schools and Suzuki schools.[51]

In the beginning, it seemed only logical to establish formal training programs in university music departments. However, it was more difficult to start new programs than it was first thought to be, and, as a result, only a few universities were seriously interested in Suzuki pedagogy in the early 1960s. There were only seven institutions that offered long-term training before 1974 and not all of those were colleges or universities. The list included:

Eastman School of Music--Anastasia Jempelis, Director
Ithaca Talent Education--Sanford Reuning, Director
Pasadena Suzuki Association--Elizabeth Mills, Director
School for Strings--Louise Behrend, Director
Southern Illinois University--John Kendall, Director
University of Tennessee--William Starr, Director
University of Wisconsin--Margery Aber, Director.[52]

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[50]Kathleen Starr, "Long-Term Training Opportunities," *American Suzuki Journal* 25, no. 2 (Winter 1997): 11.

[51]Ibid.

[52]McSpadden, "Bridges," 60.

Now, twenty colleges and universities throughout the United States offer long-term Suzuki teacher training as part of a degree program. Fifteen of these are violin training programs, three are 'cello programs, one is a piano program, and one a flute program. Elective Suzuki pedagogy courses are available at sixteen colleges and there are approximately ten community music schools that offer long-term training.[53]

American Institutes

During a 1967 visit to Japan, Margery Aber, faculty member of the University of Wisconsin at Stevens Point, observed Suzuki's summer school and began to make plans to set up a similar program in America at Stevens Point to help promote the Suzuki method. She called her program the American Suzuki Institute. Her first institute, held in 1971, was so successful that since that time it has been copied more than 1000 times all over the United States and Canada. Aber states that,

> Our purpose was to train teachers in Suzuki's innovative method, give children learning experiences from artist teachers and opportunities to perform with other children at the same levels, help parents understand how to educate their children through creating a positive environment, and give knowledge and inspiration to college students through observation and lectures.[54]

Aber's original idea was to have five institutes in the United States all with the same faculty. She planned to continue the one at Stevens Point and add one in California, to be called the American Suzuki Institute West, one in Texas, one in the East, and one in the Southeast. She planned for the same teachers to move from one place to the next,

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[53]Starr, "Long-Term Training," 11.

[54]Margery Aber as quoted in McSpadden, "Bridges," 62.

providing an institute week for children all across the country.[55] The five-institute original plan was never executed, but the institute concept did spread. There were 228 violin students, 15 cellists, and 115 teacher-observers enrolled in the first American Suzuki Institute. By 1995, there were fifty-eight summer institutes held across the country with approximately 1,556 trainees and 8,501 students in attendance.[56]

The format used at the first American Suzuki Institute is basically the same one used today. The only changes have been to add chamber music, orchestra, theory, and other enrichment courses. Teacher training was not added until the second institute. Even though the early American Suzuki teachers were training other teachers on their own, the official Teacher Training Guidelines were not in place at the time of the second American Suzuki Institute. The guidelines that were to become an official SAA document grew out of the experiences at the early institutes and out of the teacher training that was being done by early teachers. These guidelines are described below.

When attending workshops or institutes for short-term training, teacher trainees are required to spend fifteen hours of class time with a teacher trainer discussing the repertoire for that particular unit of study. During the class time, the trainees perform the music of the unit in a master class setting. In addition, the trainees each spend eight hours observing the master teachers work with children.[57] The children enrolled in the four- or

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[55]Patricia D'Ercole, "Margery Aber and the American Suzuki Institute," *American Suzuki Journal* 21, no. 2 (February 1993): 24.

[56]McSpadden, "Bridges," 62.

[57]"The Suzuki Association of the America, Inc. Teacher Development Program Document," *1999 SAA Membership Directory* (January 1999): 75.

five-day institute each attend four basic courses daily. Each child has an individual lesson in a master class setting with three other students, a repertoire class, some kind of movement-to-music class such as Dalcroze, and an enrichment class such as theory or an Orff/Kodaly session. During the week, both faculty members and children perform in recitals. Lectures and discussions for parents are held throughout the institute to provide helpful hints and encouragement to the parents.

Suzuki Piano in America

Both in Japan and America, the Suzuki Piano method was an off-shoot of the violin method, and as such, its beginnings are not as easy to document as the early violin movement. In the fall issue of the 1988 *American Suzuki Journal*, Martha Stacy mentions that Ruby Sneed met Suzuki in Seattle in 1964 at a concert by the first tour group and then "adapted" his philosophy to her own piano teaching at the Vancouver Academy of Music.[58] However, there was no established piano repertoire at this point and Ms. Sneed did not go to Japan to study until 1974. Because no further documentation is available, it is impossible to know the extent of this early piano work.

The more acknowledged American Suzuki piano lineage is through Constance Starr's 1968-69 stay in Japan with her husband and children. Even though Haruko Kataoka and Shizuko Suzuki, Suzuki's sister-in-law, had been experimenting with piano repertoire for many years, it was not until the year of the Starrs' arrival that Suzuki first

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[58]Martha Stacy, "History of Suzuki Piano School in America," *American Suzuki Journal* 16, no. 5 (Fall 1988): 20.

met with these two teachers to discuss the publication of piano books.[59] During her stay in Japan, Constance Starr did extensive observation in the studios of both Kataoka and Shizuko Suzuki.

The Starr family returned home to Knoxville, Tennessee, in August of 1969, but Constance Starr did not attempt to start a Suzuki piano studio at that time. In 1971, Margery Aber invited Constance Starr to make a presentation on Suzuki piano at the American Suzuki Institute in Stevens Point, Wisconsin, and Harlow Mills invited Starr to speak to piano teachers in Southern California. As part of her presentations, Starr included a video of Kataoka's young students performing a farewell concert in the Starrs' honor. It was only after these speaking engagements that Constance Starr started her own Suzuki piano studio. Summy-Birchard asked Constance Starr to write the introduction for their publication of the *Suzuki Piano School, Book One*. This introduction was also published in the April 1972 issue of *Clavier* under the title "Starting Young Pianists with the Suzuki Method."[60]

Just as Suzuki had made himself available for various workshops in the United States to promote his method, Kataoka began to make regular visits to the United States and Canada to help piano teachers understand how to apply Suzuki principles to the piano. Her first trip was in 1972 when she came to teach at Stevens Point. Another aid for new

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[59]McSpadden, "Bridges," 70.

[60]Beverly Tucker Fest, "Constance Starr: The Suzuki Piano Method," *American Suzuki Journal* 20, no. 4 (August 1992): 24.

teachers to the Suzuki method was the 1978 publication of *How To Teach Suzuki Piano* by Doris Koppelman.[61]

Adaptation for Other Instruments

As with piano, other musicians watched the violin developments with interest and began to experiment with the philosophy on their own instruments. Some instrumental applications, such as those for piano, 'cello, and flute can trace their beginnings to Japan, while others, such as the viola and harp methods are more closely associated with the United States.[62] Early childhood education, string bass, guitar, recorder, oboe, and voice are other areas that have joined the Suzuki family.

Whenever a new instrument becomes a part of the Suzuki method, the process of developing the repertoire is long and tedious and is an international project. The Suzuki philosophy teaches the importance of taking one small step at a time, so music must be found that adds only one new technical feature at a time and other pieces that are inserted as plateau pieces to allow the student time to polish previously learned techniques.[63] Technical approaches that are applicable to a child must also be found. This work is most often accomplished by a committee of expert teachers with the approval of Talent Education in Japan. The process is slow, as is evidenced by the experience of the 'cello

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[61]McSpadden, "Bridges," 70.

[62]Ibid., 68-72.

[63]Barbara Barber, "Traditional and Suzuki Teaching," *American Suzuki Journal* 22, no. 1 (Fall 1993): 33-34.

group. Japanese and American cellists met initially in 1975 at the First International Conference and, at that time, agreed upon the need for a core repertoire. However, for the next ten years they were unable to reach agreement on repertoire, sequencing, and a recording artist; and in the end, each group published its own material. In 1985, an international group of American, European, and Japanese cellists met and were able to conclude that the well-being of all children depended on international cooperation of teachers. By 1987, the teachers had decided to revise the existing books to create a common version.[64]

Changing Views

The task of the first American Suzuki leaders was to spread the word about Suzuki and then to train those who were interested in the method. Those who joined the growing numbers were sometimes ridiculed by their more traditional associates. In the beginning, many teachers were unable to trust the new method and made statements such as, "I can't believe this will work in our culture. This could only be successful with children who are exceptionally gifted."[65] Constance Starr reports that the comment that shocked her the most came after a viewing of the video of the Japanese farewell piano concert. "This teacher . . . said without feeling, 'But, do they read music?"[66]

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[64]McSpadden, "Bridges," 67.

[65]Fest, "Constance Starr," 24.

[66]Ibid.

By the 1980s, with approximately two decades of teaching behind them, Suzuki teachers began to be more confident of themselves and their method. Paul Landefeld, SAA president from 1986 to 1988, reflected on this attitude as he spoke of one of his goals:

> Because of the increasing number of qualified leaders in our movement, we as an organization will be able to explore new directions. We are now at a turning point; no longer is our struggle just to be accepted and recognized by the educational community. Although much is yet to be done in the area of promoting a better understanding of Talent Educational principles, the SAA can now begin to take a greater role alongside other educational organizations in shaping a larger picture of what is educationally possible.[67]

Examples of taking "a greater role" are evident in SAA participation in the MENC Ad Hoc Committee on String Education in the late 1980s and the establishment of a network with MENC and ASTA in the early 1990s that was designed to be beneficial to all three organizations.[68]

In the 1990s, the confidence of the Suzuki community was further bolstered by various comments from the traditional music community and the scientific community. In the scientific world, Francis Rauscher of the University of Wisconsin at Oshkosh and Gordon Shaw of the University of California at Irvine created excitement within the music community with the February 1997 publication of their research findings from a two-year experiment with preschoolers. They reported "that music training--specifically piano instruction--is far superior to computer instruction in dramatically enhancing children's

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[67]Paul Landefeld as quoted in McSpadden, "Bridges," 44.

[68]Ibid., 44-48.

abstract reasoning skills necessary for learning math and science."[69] Although such research may call for further study in order to be conclusive, music teachers, traditional and Suzuki, have never doubted the ability of music to increase a child's mental development. Unfortunately, music teachers cannot use their teaching experiences to document the mental development of a child. Brian Roberts explains the difference between research and experience by stating:

> The teaching force in the Suzuki world is full of experience gained from millions of hours of instruction collectively. Although this generates a fine basis for professional development arising from the cumulative studio experience, it does not necessarily constitute research. It generally fails to meet rigorous research standards because it lacks any systematic methodology. It is experience, not knowledge.[70]

Even though results such as those published by Rauscher and Shaw are encouraging, music teachers must wait for additional research to be done by the scientific community before definite conclusions can be made on the relationship of brain development and music education.

The Suzuki community, which was once strongly criticized because of its "ears first" approach, is finding additional encouragement from statements by prominent traditional piano teachers that seem to imply a greater acceptance today of the Suzuki movement. In the instructor's manual for *Piano for Pleasure*, Martha Hilley says, "Listening--it is the way we should all begin! Allow the ears to 'wake up' before engaging

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[69]Francis Rauscher and Gordon Shaw as quoted in "It's Official: Piano Lessons Make Kids Smarter!" *The Kjos Piano News* 5 (1997): 2.

[70]Brian Roberts, "Conjecture or Knowledge," *American Suzuki Journal* 16, no. 6 (Winter 1988): 14.

uncertain fingers and unknowing minds."[71] Richard Chronister writes a very Suzuki-slanted paragraph on sight reading as he says,

> We know that virtually all children have the mental and physical capabilities required to lead useful and productive lives. While we believe that few of them will become English literature scholars, we believe they all have the ability to learn to read English fluently enough to read the daily newspaper without stumbling and without having to stop at every other word and look it up. Few of them will become Olympic athletes, but they all have the ability to walk fluently from the front of the house to the back of the house without knocking over all the furniture in between. They were not born with the skills to do either of these things, but they were born with the *ability to acquire these skills* through daily practice. And they are just as able to acquire sightplaying skills at the piano if the piano teacher is willing to create situations in which these skills are practiced.[72]

The Essence of Suzuki

Philosophy of the Method

In order to understand the essence of Suzuki, it is important to realize that Suzuki is not a method in the sense that Americans use the term. Rather, it is an educational philosophy. Americans think of a method as a collection of pieces, scales, and exercises designed for the student to progress through. During the last sixty years, many such courses of study have appeared on the market. Max Camp begins his dissertation, "An Instructional Approach to Piano Study Referenced to Selected Learning Theories," by questioning whether the term "teaching method" is an accurate description of these

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[71]Martha Hilley & Lynn Freeman Olson, *Instructor's Manual to Accompany Piano for Pleasure: A Basic Course for Adults*, 2nd ed. (St. Paul, Minnesota: West Publishing Company, 1992), vii.

[72]Richard Chronister, "How Do Your Students Practice Sightplaying?" in "The Other Teacher: Home Practice," ed. Elvina Pearce, *Keyboard Companion* 8 no. 1 (Spring 1997): 11.

courses of study. He suggests, instead, that "teaching material" is a more accurate definition.[73] Concerning teaching materials and methods, Richard Chronister states "that the way they are taught is the method."[74] The Suzuki material does include repertoire, but its only purpose is to provide a means to set the basic philosophy into action. There is no magical power in the music found in the books. Because the Suzuki method (way to teach the material) grew from, and is bound up with, the philosophical view of its founder, the first part of this discussion of the essence of Suzuki will define the philosophy behind the method. The second part will be a discussion of the ways that have evolved to implement that philosophy.

There are three basic components that make up the Suzuki philosophy. The first is Suzuki's strong belief that every child can learn. This premise, which he called "mother-tongue," grew out of his observation that all children effortlessly learn to speak their native language with all its complexities and nuances. Suzuki held that if children were surrounded by musical sounds to the same degree they were surrounded by language they would develop remarkable musical abilities. Suzuki's strong belief in the ability of children was summed up by William Starr when he said, "Suzuki brought a new sensitivity to the child's development. He showed us the importance of believing in each child's

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[73]Max Wayne Camp, "An Instructional Approach to Piano Study Referenced to Selected Learning Theories" (Ph.D. diss., University of Oklahoma, 1977), 1-2.

[74]Richard Chronister, "Piano Teaching–Past, Present, Future," *Keyboard Arts* (Winter, 1977): 3.

potential, moving in small steps, going at it with tremendous expectation. This has been his greatest impact--he has changed the world's view of children's potential."[75]

World War II brought a halt to Suzuki's work until 1945. However, the war also added a new element to his teaching philosophy. Before the war, Suzuki was experimenting with how to develop and expand a child's innate ability. After witnessing the general destruction and the suffering the war brought to innocent children, Suzuki looked to the power of music to change humankind, one child at a time. His purpose became, not to create musical geniuses, but rather to develop noble human beings who possessed a beautiful heart. By leading children to become loving and peaceful, Suzuki believed one could make the world a better place. "Beautiful music seems almost a byproduct."[76]

These two philosophical concepts, the belief that all children can learn and the desire to develop noble human beings, form the basic educational philosophy behind the Suzuki method. However, there is a third element that is also key to the method. That element is an experimental approach in working with students. From the beginning, Suzuki searched for ways to make his philosophy a reality. This search took the form of experimentation. Suzuki looked at *how* children learn rather than trying to decide *what* they should learn. When trainees first attend a training workshop, they expect to be given

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[75]William Starr as quoted in McSpadden, "Bridges," 75.

[76]Ronda Cole, "The Ones That Got Away," *American Suzuki Journal* 24 no. 1 (Fall 1995): 49.

specific answers that would enable them to return home and create musical prodigies in their own studio. Ronda Cole describes well the frustration of a trainee:

> In the early 70s, I attended the American Suzuki Institute in Michaelson Hall for a week listening to Suzuki say, 'Balance, balance!' My initial response was, 'Yes, of course, balance.' What I wanted was for him to tell me what to do, so I could go home and do 'It.' I was frustrated beyond my tolerance because he would not say, what the 'It' was. Surely, this genius of a man wasn't simply saying not to fall over![77]

What is difficult to understand is that Suzuki's purpose is not to give answers, but to include all teachers in the search for how children learn. In a workshop situation, such as the one described above, new trainees may not be aware from the onset that they are stepping into an ongoing learning process. Many of the teachers in the workshop may have taught the body of music being studied for long periods of time. In the Suzuki world, teachers attend workshops not only to learn what others have found successful, but also, to see how master teachers are currently experimenting and growing in their teaching. The Suzuki method calls its teachers to become a part of this growth process. A program that provides the answers stops growth.

Once the basic framework behind Suzuki philosophy is understood–that all children can learn, that the purpose is to create beautiful human beings rather than musical prodigies, and that all teachers are to be involved in the search of how to teach–it is then possible to look at the various components of the "method" that have evolved from the basic philosophy.

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[77]Ibid.

Components of the Method

Early Start

Since the Suzuki method began with the request of a father for lessons for his four-year-old son, it is not surprising that one of the hallmarks of the method is for children to begin music studies at an early age. Part of what shocked the first Americans to witness concerts by Suzuki students was the ability the children had developed at such a young age. Suzuki's belief in the education of young children was so strong that he said,

> I cannot emphasize firmly enough and often enough how wrong it is to judge an already trained child and to say that its [sic] abilities are due to superiority or inferiority at birth. This kind of thinking should be abandoned. We must put an end to this misconception. There is no telling to what heights children can attain if we educate them properly right after birth.[78]

Suzuki believed that the ideal way to develop the musical sensitivity of a child is to begin playing art music at birth. Rather than always playing a wide variety of music for the baby, he instructed parents to limit the playing to only a few pieces. In this way the baby would become familiar with the music being played. He believed that repetition of the same music develops memory and lays a foundation for later musical advancement. As the time for actual study approaches, the parents are to play recordings of the music that the child will study. Actual study of an instrument begins most frequently in Japan at age three or four.[79]

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[78]Suzuki, *Nurtured*, 14-15.

[79]Constance Starr, "Starting Young Pianists with the Suzuki Method," *Clavier* 11, no. 4 (April 1972): 6-7.

Knowing that a four-year old would not be able to read music, Suzuki searched for another way to teach that first young student in the 1930s. The connection he made between music and language allowed Suzuki to eliminate the need for reading, but it also created the need for a very supportive environment in the home.

The Influence of Environment

In both *Nurtured by Love* and *Ability Development from Age Zero*, Suzuki identified environment as what he believed to be possibly the most important element in the development of a musician. To illustrate his point, Suzuki questioned the environment of Beethoven and Mozart. If Beethoven had been born in the Stone Age would he not have been limited to the educational and musical development of man to that point in time?[80] If Mozart had been born into a family where he only heard out-of-tune lullabies, instead of the rich musical heritage he experienced, would he have become a musical genius?[81]

In our society, the term "educate" means to inform and instruct, but Suzuki prefers the definition of the word found in the *Concise Oxford Dictionary*. The definition chosen by Suzuki means to "bring out, develop from latent or potential existence" which implies that the ability is already present.[82] Suzuki believed that language is instilled in a new baby

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[80]Suzuki, *Nurtured*, 14.

[81]Shinichi Suzuki, *Ability Development from Age Zero* (Athens Ohio: Ability Development, 1981), 8.

[82]Suzuki, *Nurtured*, 86.

by listening to the speech patterns of his/her parents, and therefore, he taught that if a child is to learn music in the same way he/she learns language, the child must listen to music as well. Suzuki stressed that a love of music will grow naturally if the child is surrounded by an environment of beautiful music from the time he/she is small. Suzuki taught that just as language develops naturally, a person who is surrounded by beautiful music during his early life will naturally have a sensitivity to music that someone without such an environment will not possess. No matter to what level their musical training takes them, a child from a rich musical environment will be able to play musically. Once the environment is in place, Suzuki believed that with the aid of parents and teachers it is a relatively simple matter to produce physically the music that has been a part of the child's environment.

As Suzuki developed materials to support his philosophy, recordings of the music to be learned became an important part of those materials. Before a child begins Suzuki lessons, the child's parent is to play the recordings over and over to stimulate aural development. The tapes are to be played softly as background music. There is no specified length of time that a child should listen before starting lessons or how much the child should listen everyday. However, Suzuki taught that there is a direct correlation between how quickly and easily a student learns a new piece and how much listening the student has done.

> When the music has been heard only occasionally, it will be familiar enough to recognize when heard, but when it has been heard regularly, and often, and **lived with**, it becomes part of one's being. The listener in that case hears far more than

the notes and rhythm. She absorbs such aspects as tone, touches, nuances of phrasing, tempo, spirit, style--all as a unified whole.[83]

Parental Involvement

Suzuki training differs from traditional music study in the expected amount of parental involvement. Children are enrolled in a Suzuki program with the understanding that one of their parents will also be involved. The involved parent attends all lessons and practices at home with the child. From a practical standpoint, it is important for a parent to be active in the process since a young child is not capable of remembering what occurred at the lesson in enough detail to do effective practicing at home. However, the parent's most important function relates to how a child learns language. When learning to speak, it is the adults in his/her life that the child imitates and it is their encouragement that stimulates him/her to continue practicing what has already been learned and to explore new things. Suzuki recognized the nurturing power of a parent's love, and he used it as a tool to develop ability and sensitivity in his students.

Helping children learn to talk and walk is very natural to parents, but helping their children with music seems less natural to them. Therefore, parents receive special instruction from the teacher before their child begins lessons. To prepare the parent, part of the Suzuki process is for the parent to begin lessons before the child does. If the parent is not already a musician, it is during this time that he/she will learn the fundamentals of the instrument his/her child will be playing. The parent will actually be expected to

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[83]Doris Koppelman, *Introducing Suzuki Piano* (San Diego, California: Dicter Press, 1978), 18.

practice at home. Even parents who already play will be given assignments on the instrument. Besides giving non-musician parents the musical information they need to work with their child, one of the purposes of the parents' practice is to stimulate the natural desire of children to imitate others. In addition to giving them the basics of the instrument, these parent-training sessions explain Suzuki philosophy, emphasize the importance of parents to the process, and give details of what is expected of a Suzuki parent. The following is a list of the major responsibilities of a Suzuki parent.

Play the recordings of the repertoire to be learned.
Provide a quality instrument–In the case of the piano a footstool and cushions may be necessary if the child is to develop proper posture and a good hand position.
Maintain a distraction free environment for practicing.
Insure daily practice.
Praise the child's efforts.
Make the practice sessions enjoyable.
Understand the point of each lesson.
Practice at home with the child.
Observe the lessons of other students.
Teach the child the notes of each piece.

A relationship that involves three people has been described as a triangle. This analogy has often been used in the Suzuki community since music study in this method involves the child, the parent, and the teacher. The list above reveals that the parent has many responsibilities. The manner in which these are carried out will be a determining factor in the success of the child. The role the teacher plays in this triangle is to help the child produce the music that has been planted inside him/her as part of his/her home environment. In order to do this, the teacher must understand what is needed physically to

bring the music out that is a part of the child's being. The next section will discuss the techniques and materials the teacher uses to help the child accomplish this.

Small Steps

The ability to teach using small steps is an important teaching strategy for the Suzuki teacher. Small-step teaching is important not only for building technique, but for the emotional health of the student as well. Such teaching involves breaking a physical skill or a section of music into the small components that make up the larger body. A beginning lesson is an example of small-step teaching. The inexperienced teacher would expect the student to go to the piano and begin working on the final assignment. Instead, the Suzuki student moves through a sequence of activities leading up to playing the first note. That sequence includes standing motionless, bowing, looking into the teacher's eyes, adjusting the footstool and cushions, "ready position" (sitting motionless with hands in the lap) and "ready position" (sitting motionless with the thumb on the first note to be played). Each of these activities requires concentration from the child, and the teacher must feel confident that the student is ready to move on to the next step before doing so. Repetition of one small practice spot is relatively easy for a child to accomplish, and this accomplishment results in a feeling of success. Repeating the same small task over and over allows what Suzuki calls "ability development." Once the first small ability is effortless, the child has confidence in himself and is ready to add another ability to the first. In describing the beginning lessons, Kataoka says,

> Each child is different in their [sic] learning styles and speeds. One student may be able to do the above things in one hour while another may take three months. The difference is inconsequential. However, the drills should be accomplished one by one in order. If the student cannot stand with their [sic] feet together, you should not go on to the next step, . .[84]

On the surface, breaking skills into small segments appears easy to accomplish, but in reality, it is a difficult teaching technique for the beginning Suzuki teacher to grasp. The beginning steps are laid out so carefully that a trainee comes away thinking this is not difficult. However, problems arise soon as the new teacher and student move past the beginning steps, and the teacher realizes that he/she does not know the next set of small steps. The teacher then goes to workshop after workshop trying to find the "steps" When the trainer talks about the teaching point for each piece, the trainee carefully notates the information given, thinking this must be the answer, only to discover that is not the case.

After watching both Suzuki and Kataoka work with students during a visit to Matusmoto, piano teacher Michiko Yurko made the observation that "the time was spent encouraging the student to play more musically, with better tone, with sharper rhythmic sense, with correct technique and sense of body, music and mind interaction."[85] In workshop settings, Kataoka repeats over and over to the teachers in attendance that their job is to teach the "basics" at every lesson. Again the frustrations set in because Kataoka does not give a list of the "everyday basics." Lori Armstrong, a piano teacher who studied

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[84]Haruko Kataoka, "How To Teach Beginners," *Piano "Basics"* 2, no. 3 (Late Summer 1991): 2.

[85]Michiko Yurko, "Learning New Pieces: Fascination or Frustration," *American Suzuki Journal* 16, no. 4 (Summer 1988): 6.

two and a half years in Matsumoto with Mrs. Kataoka, provides the following list to be accomplished in daily practice:

> Keeping balanced always above the keyboard;
> Natural use of fingers;
> Concentrated listening with a sense of time and rhythm;
> Hands separate study with repetition of difficult passages;
> Learning to breathe with the music and phrasing.[86]

However, if one were to ask other experienced Suzuki teachers what they considered the "basics" of Suzuki piano, their list might be somewhat different from this one. The point is that the Suzuki method does not define the steps for the teacher. It is each teacher's responsibility to discover what is important and what is not. A master teacher may ask a trainee to try some aspect of technique, but if the trainee finds that it does not work, he/she is free to discard the idea. Kataoka states the end goal when she says to be able to play "with a beautiful tone, rhythmically and musically, is what is important. . . ."[87] How to teach the goal is the responsibility of the teacher.

One of the advantages to teaching the same repertoire over and over is that teachers are able to identify the problems that cause student after student to stumble. Suzuki teachers refer to the anticipated problems as "teaching points." In addition to being prepared to handle the expected problems, teachers also accumulate ways to use the repertoire to aid students in the development of the "basics." As teachers mature in the

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[86]Lori Armstrong, "Time and Patience," *Piano "Basics"* 2, no. 3 (Late Summer 1991): 5.

[87]Kataoka, "How to Teach Beginners," 1.

method, they will begin to easily find those small steps that are so important to successful learning.

An outgrowth of small-step teaching is what Japanese Suzuki teachers call "one-point lessons." Suzuki believed that if children, and adults as well, are given too many things to think about at one time, the end result is that nothing is accomplished. It is the job of the teacher to identify the one point that is most important for the student to work on both in the lesson and at home during the practice sessions. However, this does not mean that the teacher must limit the lesson to just one idea. It merely means to work on one idea at a time. There may be several ideas presented in the lesson, but each is worked on one at a time. Only after many repetitions, when the original point is second nature, is it time to ask the student to combine that idea with another.

The final point to consider under the subject of small steps is the matter of repetition. Suzuki believed that ability is developed through repetition, whether that ability is in language, sports, or music. To emphasize his point, Suzuki said, "Ability is knowledge plus 10,000 times."[88] The Suzuki teacher will assign very small practice spots for repetition, making sure that the student and the parent understand what is considered a correct repetition. However, the point is not to merely score a certain number of repetitions, but rather to devote one's total attention to the practice spot. "As human beings, our bodies learn through repetition, so understanding with our head is only the first

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[88]Suzuki as quoted in Edmund Sprunger, "Children's Progress," *American Suzuki Journal* 25, no. 1 (Fall 1996): 62.

step. Through repetition, the body and mind understand together, and we are truly free to play."[89]

Tone

Guitarist William J. Kossler wrote an article for the November/December 1986 issue of the *American Suzuki Journal* in which he pointed out that when he visited Matsumoto, Suzuki was spending very little time teaching children. Instead, Suzuki's efforts were directed at violin teachers who were trying to understand the Suzuki method, and the entire emphasis of that teaching was on tone production. It might not seem unusual to spend large amounts of time on tone production for an instrument such as a violin that is difficult to play in tune. However, Suzuki is just as insistent that all instruments associated with the Suzuki method concentrate on tone. This insistence on tone and listening is a hallmark of the Suzuki method.

Suzuki coined the word "tonalization" in an attempt to apply to instrumentalists the same kind of training that vocalists receive with their vocalization exercises. In the introduction to the *Volume 1* of the *Suzuki Piano School*, Suzuki gives a short description of tonalization. However, there is not enough information for a new Suzuki teacher to understand what is meant by the concept of tonalization, much less to understand how to proceed to teach it. Just as it is with other parts of the Suzuki method, new instructors are expected to use their own research to put the puzzle together.

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[89]Gail Lange & Peggy Swingle, "Perspectives on Repetition," *American Suzuki Journal* 15, no. 4 (July/August 1987): 13.

Alice Joy Lewis, a violinist, gives a description that is helpful to all instruments. Tonalization is "tone based on the resonance of the instrument."[90] Tone includes not only quality or resonance of sound, but also color, style, and articulation. In addition to developing an inner understanding of tone, the student must also learn the physical skills needed to produce those sounds. The teacher is to train the pupil's ear to recognize a beautiful tone quality and to show the pupil how to produce that tone. This, in essence, is teaching technique. However, technique is not enough to produce a beautiful tone. It is the inner demand that will determine the quality of playing. Louise Behrend gives three parts to the production of tone:

> First comes tonal *conception*, the tone we hear in our head, or "inside ears." This is the tone each of us wants, and strives to achieve. Next comes tonal *perception*, what we actually hear when we listen to our own, or other performers' playing, the "outside tone" Finally comes tone *production*, the physical means, and our search for these means, to produce the tone that we conceived to begin with![91]

Because a performer can do nothing to adjust the tuning of a piano, it is possible to avoid careful listening and, as a result, many students play without really hearing. A piano student may not even be aware of the existence of "good" or "bad" piano tone. However, according to American observers in Matsumoto, Kataoka emphasizes daily that in order to

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[90]Alice Joy Lewis as quoted in Edward Krietman, "Teach the Technique, Use the Repertoire," *American Suzuki Journal* 25, no. 2 (Winter 1997): 21.

[91]Louise Behrend, "Thoughts After Berlin--Part II," *American Suzuki Journal* 15, no. 6 (Winter 1987): 3.

produce a beautiful tone the student's body must be balanced, with the shoulders, arms and hands relaxed, and the fingers moving naturally.[92]

Suzuki believed that it is essential for pianists, as well as other musicians, to understand the nature of tone on their instrument. Tone must be considered a basic element in the Suzuki method, because it is the raw material that is used to create a sensitive, musical performance that is capable of reaching out and speaking to others. "Experiencing purity of tone as applied to music with the simplicity of Twinkle or the gentle energy of a Bach Minuet can do much for the development of sensitivity, thus leading the child to that wonderful moment when music touches the inner being."[93]

Review

In the Suzuki method after a student has learned the notes to a piece, he/she does not stop playing that piece. Instead, that piece becomes part of the body of repertoire that the student plays every day as review work. As with other components of the Suzuki method, the concept of review has its roots in the process of language learning. A child does not drop from his/her vocabulary the first words and phrases he/she learned, simply because he/she has already learned to say them. Rather, they become part of the child's everyday speech, and in the process the child learns to pronounce the words better and to make sentences out of the initial phrases. The same is true with the music that is a part of

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[92]Dorothy Jones, "The Piano Column," *American Suzuki Journal* 14, no. 1 (January/February 1986): 4.

[93]Paul Landefeld, "The President's Message," *American Suzuki Journal* 15, no. 5 (Fall 1987): 4.

the child's daily review. In the review process, the pieces develop fluency, speed, and musicality.

The Suzuki teacher is taught that the place to make technical changes in a student's playing is in the review repertoire. With new pieces, the main concern is to play the correct notes at the correct time with the correct fingers, but in a review piece one is free to concentrate on new concepts. It is in the review of old material that changes can be made in hand position and posture. It is in the review repertoire that skills such as beautiful tone, balance, and a strong rhythmic sense can be developed. The mind is able to communicate musically only when it is no longer tied to the physical struggles of the hands.[94]

In addition to refining musical ideas in the old repertoire, there are other benefits that come from daily review. The review process gives the student the tools he needs to move more easily to the next level of maturity, not only in the old repertoire, but in the new as well. As technique is improved in the review pieces, it becomes easier to play the newer more difficult pieces because of improved body use. Suzuki also taught that maintaining a large body of repertoire improves the child's memory and concentration.

Delayed Reading

An important premise of the "mother tongue" concept is that since children learn to speak before they read words, likewise they should learn to play their instrument before they read music. The development of a discriminating listening ear is essential to a fine

[94]Sprunger, "Children's Progress," 61-62.

musician, whether that musician is five or fifty years old. Suzuki's premise of sound before symbol allows students to master many of the technical difficulties of their instrument and to learn to communicate with sound before they learn note reading.

There is no prescribed reading method associated with the Suzuki approach. The main question is *when*, not *how*. According to American Suzuki pioneer, John Kendall, the decision of when to begin reading should be based on answers to three questions.

1. How old is the student
2. How advanced in the literature is the student
3. How long has the student been studying[95]

During the early years of the Suzuki movement in the United States, teachers received criticism because of the reading abilities of their students. Concerning the reading abilities of Suzuki students, Barbara Barber comments that they are ". . . unfortunate targets only because they play so well, are usually younger than their traditionally-trained peers and their reading skills have simply not yet caught up with the technical and musical levels of their playing. They are usually reading at a level that is appropriate to their age."[96] If a child does not learn to read, Suzuki puts the blame on the teacher and the parent, not the child. "When a child does not learn, it is the parents and teachers who have failed. Ability is developed through effective training, and all children possess the capacity to be trained to high levels of achievement."[97] The teacher is

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[95] Kuzmich, "John Kendall: Visionary Pioneer," 22-23.

[96]Barbara Barber, "Traditional & Suzuki Teaching," *American Suzuki Journal* 22, no. 1 (Fall 1993): 34-35.

[97]Carolyn A. Starnes-Vincent, "The Suzuki Method: Positive Reinforcement Skills," *American Suzuki Journal* 15, no. 1 (Institutes 1987): 39.

expected to know when to begin the reading based on criteria such as those above and then provide the training that will enable students to develop their reading ability.

Existing Suzuki Piano Materials

The *Suzuki Piano School* consists of seven volumes of music published by Summy-Birchard, Inc. Recently, Warner Brothers Publications Inc. purchased Summy-Birchard and became the distributer of the Suzuki materials. The materials for each instrument in the Suzuki family not only include books of musical notation, but also companion recordings that are available in cassette and CD format. These recordings are one of the major contributions of the Suzuki-published materials, since before Suzuki, recordings of beginning and intermediate literature were not readily available to music teachers.

Much of the music that was chosen for the *Suzuki Piano School* can be considered as standard teaching repertoire. The pieces represent music of high quality that is suitable for the piano and for the hand of a young, developing pianist. Technically, the repertoire is carefully sequenced. More difficult pieces are inserted periodically in the sequence to build new skills and are then followed by easier selections. With the organizational sequence, the new piece may be easier, but it contains some of the same elements found in the previous piece, thereby helping to solidify the student's technical abilities. Psychologically, the student feels he/she is making progress because he/she learned the new piece so easily after struggling with the harder one before it. "After scaling a steep incline, the student is given the opportunity to catch his breath and enjoy the view for a

moment; after learning a difficult work and reaching a new level of accomplishment, he can take pride in realizing how much he has stretched."[98]

All instruments in the Suzuki system begin with a set of variations on "Twinkle, Twinkle Little Star" that provide a concentrated emphasis on the listening and technical skills needed by any fine musician. The "Twinkles" are taught carefully, making sure that the child has mastered each step. In the piano repertoire, "Twinkle A" & "C" deal with developing a flexible staccato touch. "Twinkle B" combines the staccato motions of "Twinkle A" with a sustained singing tone, while the focus of "Twinkle D" is adding legato playing to the singing tone of "Twinkle B." Doris Koppelman tells of a teacher who came up to her after a workshop presentation to tell Koppelman how impressed and amazed she was. This teacher said she had not "learned some of the 'moves' taught in the 'Twinkles' until she studied at a Conservatory in France as an adult–'and these children learn this at three!' "[99]

Summary

The roots of the Suzuki method are found in the early 1930s when a Japanese violin teacher named Shinichi Suzuki began to experiment with early childhood music training. Basing his approach on the manner in which children learn language, Suzuki was very successful in Japan both before and after World War II. In 1958, Clifford Cook,

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[98]Barbara Maris, "The American Beginning Piano Method: The Suzuki Method. . .And Piano School," *The Piano Quarterly* no. 127 (Fall 1984): 39.

[99]Koppelman, *Introducing Suzuki Piano*, 60.

Professor of String Education at Oberlin College, was shown a film of some 1500 Suzuki students performing in unison such repertoire as Bach's *Concerto in G Minor for 2 Violins* and Vivaldi's *Concerto in A Minor*. The students ranged in age from four to fifteen. This film was the spark that started the Suzuki method in America. By the summer of 1959, the first of many Americans went to Matsumoto, Japan, to study with Suzuki. In 1968, violinist William Starr and his wife, pianist Constance Starr, took their family to spend a year in Japan studying with the Suzuki violin teachers and with Haruko Kataoka, who was adapting the Suzuki method to piano. Constance Starr is primarily responsible for bringing Suzuki piano to the United States, as she made presentations across the U.S. showing what she had learned during her stay in Japan.

The first attempts at formal organization of the Suzuki movement in the United States began in 1967 with the formation of Talent Education–USA. For various reasons this organization did not survive, but was replaced in 1972 by the Suzuki Association of America (SAA). Over the years, the SAA has aided in the development of teacher training programs, summer institutes, and the magazine of the organization, the *American Suzuki Journal*.

Suzuki is not a method in the sense that Americans use the term. Rather, it is an educational philosophy that has evolved from the personal philosophy of Shinichi Suzuki. The three basic components that make up that philosophy include:

1. Every child can learn.
2. The purpose of lessons is not to create musical geniuses, but rather to develop noble human beings who possess a beautiful heart.
3. All teachers are to be involved in a personal search for ways to teach the music in order to accomplish te first two philosophical components.

Certain teaching techniques have evolved over the years as a result of the search for ways to teach the repertoire in a manner that will stimulate children's natural ability to learn and at the same time nurture them to become noble human beings. These teaching techniques include:

1. Start children at a young age.
2. Create a musical environment at home.
3. Involve the parents.
4. Teach in small steps.
5. Train students to produce a beautiful tone.
6. Review old repertoire daily.
7. Delay music reading.

CHAPTER V

APPLICATION OF SUZUKI METHODOLOGY TO BEGINNING ADULT COLLEGE CLASS PIANO INSTRUCTION

Suzuki Solutions to Previously Identified Problems

When the process of implementing Suzuki principles into an adult beginner class piano situation began, the author had taken two summer graduate pedagogy courses on the Suzuki method, attended a weekend workshop, and had incorporated Suzuki teaching into private studio teaching with children. However, even this background did not guarantee a true understanding of the Suzuki process. In the beginning, the author began the class piano implementation by attempting to teach all of the repertoire in the Suzuki piano sequence. The author assumed that, as a method, Suzuki was merely a collection of material for students to work through and, surely, by the end of the book the adult students would be able to play well. It became obvious that the magic is not in the pieces, but rather in the teacher's understanding of how students are able to learn the music. It was also apparent that differences between adult and children learners made certain aspects of the Suzuki method not applicable to adult beginners, while other aspects could be applied to both groups. In the first three chapters of this study, typical characteristics, needs and problems that adult learners experience were discussed. The second section of Chapter IV identified the principles that comprise the essence of the Suzuki method. The emphasis of this chapter is to identify the Suzuki principles that do apply to adult learners

and to discuss their application. Two lists are provided below. The first is a review of the typical problems experienced by adult beginners and the second includes the Suzuki principles that can be used in solving the previously identified problems.

Typical Problems

1. The need to develop fluency on elementary material,
2. The need to develop fine motor coordination,
3. The need to develop aural skills,
4. The need to develop efficient use of available practice time,
5. The need to deal effectively with the mental frustrations that are inherent to the adult beginner's situation,
6. Emotional impact of the elementary material used,
7. Unrealistic expectations and self-defeating attitudes of students,
8. The complexities of reading combined with basic coordination.

Suzuki Principles

1. The belief that all children can learn,
2. The belief that children enjoy the process of learning,
3. The importance of listening to recordings of music to be learned,
4. The importance of daily practice,
5. The motivation that praise provides,
6. The challenge to make learning fun,
7. The benefit of observing other students,
8. The need to learn in small steps,
9. The importance of the repertoire sequence,
10. The value of repetition in the practice time,
11. The value of review in the learning process,
12. The importance of focusing on the "basics" of piano playing. The "basics" include:
    a. Hands balanced above the keyboard,
    b. Natural use of fingers,
    c. Development of listening ability,
    d. Hands-separate study,
    e. Repetition of difficult passages.

In reality, it is impossible to describe each of the problems listed above and the Suzuki solution as separate entities, because of the overlap that occurs. For example,

developing fluency on elementary material and developing fine motor coordination are related because students begin to develop fine motor coordination while working on elementary material. If the beginnings of basic piano coordination do not happen in the elementary material, then the complexities of reading are made more difficult. Also, if students do not begin to develop the ability to focus on practice tasks during the time they are practicing elementary material, it will become more and more difficult to focus for the longer period of time that is needed when working on more advanced repertoire. Lastly, because learning to play the piano takes longer and is more difficult than students initially expect, it is easy for students to develop a self-defeating attitude if they do not develop fluency at the very beginning. Therefore, it should be understood that the distinction made among the above problems is artificial and is made solely for the sake of discussion. Another point that should be understood is that, with the exception of music reading, each of the problems receiving Suzuki applications are worked on without musical notation in front of the student.

The Need to Develop Fluency on Elementary Material

Under the heading of developing fluency on elementary material, there are two factors that should be considered. One is the word "fluency" and the other is the term "elementary material." In the current class piano texts, it would be difficult to define "elementary material," since the authors do not use such a label. Some authors may consider hands in parallel motion to be elementary music, while others may classify right-

hand melodies in five-finger patterns with chordal accompaniments the limit of elementary material. In the Suzuki repertoire, it is understood to be the music found in Volume 1. In this volume, the main emphasis is on Alberti bass accompaniments. The word "fluency" implies the ability to perform the music in question with ease. Therefore, in a Suzuki-based system, until students can perform easily either a prepared piece or harmonize a melody at sight using Alberti bass, they have not developed enough fluency on elementary material to move on to another level.

There are three Suzuki teaching techniques that play a major role in helping the student develop the fluency needed. One is the concept of working in small steps, another is repetition, and the third is review. After students are able to perform the melody easily with the right hand and can execute the basic Alberti patterns needed with the left hand, it is then a matter of combining these three techniques, small steps, repetition, and review, until the skill is second nature. In the beginning of hands together work, only one or two measures should be practiced at a time in order to keep frustration to a minimum and focus to a maximum. Many repetitions of the first one or two measures will "set" the coordination. Once the first tiny section has been stabilized, it is relatively easy to add additional measures in small units, until the entire piece is learned. Review becomes a part of the learning process after the piece has been completely learned. By continuing to play it on a daily basis for an extended period of time, the student will develop the desired fluency. A fourth Suzuki concept that can help develop fluency more quickly is the principle of observation. Watching other students work through similar problems

sometimes provides insight into the development of skills that may be difficult for a particular student.

The Need to Develop Fine Motor Coordination

Fine motor coordination is an outgrowth of the process described above, but the desired coordination begins for Suzuki students with the first notes played on the piano. The first piece in the Suzuki repertoire is "Variation A" of "Twinkle, Twinkle Little Star." This piece is played using only one hand at a time, but the emphasis is on the "basics" of hands balanced above the keyboard, natural use of fingers, and the development of listening abilities. By stressing these three "basics," the development of fine motor coordination begins even though students are only using one hand. Balancing above the keyboard and using the fingers naturally have to do with setting a good hand position, and if this does not happen from the beginning, students' basic coordination is affected. The problem of tension should be addressed from the beginning, because, if left unnoticed, it can create a blockade to fine motor coordination. For example, identifying factors such as the thumb held in a tight, unnatural position will help students learn to relax their hands so that it will be easier to develop good coordination. Concentrated listening insures that students are playing with rhythmic accuracy. Also, by comparing their sound to that of the teacher, they may be able to hear the difference between a beautiful tone and a harsh one, and, if necessary, make adjustments in their approach to the keyboard.

As the repertoire being played increases in difficulty, the Suzuki approach encourages the teacher to ask students to consider how easily and naturally their hands are working. When a new coordination problem arises, it is the teacher's responsibility to help students break the difficult area into small steps and to do sufficient repetition and review.

The Need to Develop Aural Skills

In the 1996 Autumn issue of *Keyboard Companion*, Alys Terrien-Queen echoes the Suzuki premise that sound should come before symbol with the comment that, "so much of early piano training is reading-based. It is better to begin by developing the direct relationship of ear and hand, with the eyes used only to direct or reinforce the hand position or movements, not as gatekeepers for the written symbols of musical notation."[1] Many students, even those with strong musical backgrounds, come into a beginning piano class with little or no experience using aural skills, and if given another choice will avoid trying to develop those skills. In a Suzuki-based learning environment, students do not have notation to read and are forced to obtain the notes from a recording. For some students this is not a difficult task, but those students who are weak in this area can become easily frustrated when attempting to learn a piece from a recording. Therefore, the teacher must monitor the abilities of each student carefully to avoid creating a stumbling block in the learning process. The four measure phrase that is characteristic of many folk tunes is a large enough section of music to challenge the aural skills of the

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[1]Alys Terrien-Queen, "Practicing Technique Exercises–Why? When? How?" in "The Other Teacher: Home Practice," ed. Elvina Pearce, *Keyboard Companion* 7, no. 3 (Autumn 1996): 9.

average student, yet small enough to limit the frustration level of slower students. During the course of the four-semester sequence, even students with limited aural abilities will recognize that the process is gradually becoming easier for them. Also, because natural stopping places occur at the ends of phrases and thus make good small step practice spots, students unknowingly become more sensitive to phrasing and how to breathe within a piece of music.

The Need to Develop Efficient Use of Available Practice Time

Even though college music majors may be quite skilled on their own instrument by the time they enter a beginning piano class, it is unwise to assume that students already know how to practice effectively. The tendency of student musicians is to start at the beginning of the piece to be learned and simply play from beginning to end. If a problem was encountered during the beginning-to-end playing, they will start over at the beginning and try again, hoping the mistake will be repaired with a second playing. Rather than work on the section containing the problem, too many students allow themselves to repeat pieces again and again, unaware that in reality they may be making matters worse. If students practice their own instruments in this fashion, they will attempt to learn their piano music the same way. Instead, students need to develop the ability "to focus on one, often very small thing at a time, to become interested in it and to work with it. This brings

about a deep mindfulness and focus akin to what people sometimes experience in meditation. When we approach practicing in this fashion, we think and listen differently."[2]

When used in the class setting, the Suzuki principle of repetition of small units of music ("small steps") can lead students to a better understanding of efficient practice. The effectiveness of good practice can be demonstrated by having the entire class repeat difficult measures many times together. Suzuki teachers call difficult measures that need much repetition "practice spots." Most likely, the number of repetitions of a practice spot performed in class will be more than students would do alone, because if allowed to work individually, the students' natural instinct is to stop after one or two repetitions. To insure that students are concentrating on the music being practiced rather than doing mindless repetition, the teacher should stop the group occasionally to point out what is actually causing the difficulties and suggest possible solutions. This kind of class practice can also be beneficial to the student who understands how to practice but lacks the discipline to work alone.

Slow practice is also an important element in the ability to focus on a particular problem area. Because of their more advanced thinking skills, adults believe they can do what is asked of them with only a minimum of effort, and forget that playing the piano is a physical skill that may take a long time to develop. As a result, they try to play too fast.

> Good practice must be slower than most students realize. It must be slow enough for the student to hear each sound accurately, and for him to weigh it carefully against the sound he expected to hear. There must also be time to be

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[2]Linda Babits & Hillary Mayers, "A Path to Productive Practicing: An Introduction to the Alexander Technique," *American Music Teacher* 38, no. 2 (November/December 1988): 25.

> aware of the muscular sensations in a particular passage, for it is this awareness that will enable the student to acquire technical security.[3]

Unfortunately, no method of teaching will create more time for students. However, a Suzuki-based piano class can help students make the most of the time they spend both in and out of class. Procedures such as the repetition of "practice spots" discussed above make it possible to conquer long-range tasks, such as recital pieces. As recital time approaches, it is possible that students who are not practicing sufficiently out of class may not have played the entire piece yet–only the practice spots done in class. Daily practice is expected of Suzuki students, but since the college student is not working with a parent whose responsibility is to ensure that daily practice occurs, such practice may not be a reality. Suzanne Guy correctly identified the practicing skills of the average music major by stating,

> Have you noticed that music students have two paces of learning: lethargic and hysterical? . . Recitals motivate students into a frenzy of panic practice. Why? Because they assumed little or no responsibility toward deliberate pacing early in the learning stages. For this reason teachers must show their students how to break down the whole piece into sections with attainable goals, week to week.[4]

The focused work on "practice spots" that has occurred during class time makes it possible for students to pull together even a more advanced composition with as few as two or three hours of outside practice.

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[3]W. Eugene Hudson, "Practice Makes Perfect–or Does It?" *Clavier* 16, no. 5 (May/June 1977): 48.

[4]Suzanne West Guy, "The Case of the Irresponsible Student," *American Music Teacher* 38, no. 2 (November/December 1988): 28.

As stated above, a teacher cannot create more time for students. However, if the teacher consistently points out to students how much they accomplished in the short time spent in class on a practice spot or how their reading skills are improving with only ten minutes of class reading time, it is hoped that students will be encouraged to practice during the five or ten minute segments of wasted time that are a part of everyone's day. Learning to tap into "pocket time" can be an important discovery for any person.

The Need to Deal Effectively with the Mental Frustrations That Are Inherent in the Adult Beginner's Situation

Emotional Impact of the Type of Elementary Material Used

It has been suggested by many piano pedagogues that is it inappropriate to give an adult beginner the same material that a child would use for beginning lessons, because such music creates an embarrassing situation for the adult. It is not clear whether the reason for this suggestion is that the music itself sounds too simple or that the titles and the illustrations are too childish. It is the belief of this author that in many cases, the offenders are the titles and illustrations. In Francis Clark's *Keyboard Musician for the Adult Beginner,* much of the same music is included in the "adult" book that is found in Clark's *Music Tree* series for children. However, the titles were either changed or omitted and the words omitted. For example, "Happy-Go-Lucky" was changed to "Joie de Vivre" in the adult version, but the music is the same. Indeed, if the assigned music is trite and contrived sounding, no one, child or adult, should spend time learning to play that repertoire, but if the music is of good quality, an adult will not be offended. Teacher

accompaniments, whether played live by the teacher or computer generated, are often an attempt to make student parts sound more complex. However, students will eventually play their part alone and be faced with the reality that they must learn to "crawl before they can walk." Rather than being concerned that their music sounds too simple or has a childish title, adult students in a Suzuki-based method are taught to prize the learning process as much as the music they are making. Suzuki teacher Michael Oatey reports that his adult students find the material quite acceptable and have no concerns about playing the Twinkle theme or other nursery rhymes. His students describe the "Twinkle" variations as "very satisfying" and the other pieces as "challenging."[5] Brenda Dillon sums up the situation when she says, " .a music-making brain requires gradual expansion as it slowly moves the satisfaction meter of the music maker. The word, then, that becomes central to all learning is *patience*."[6] The music found in Volume 1 of the *Suzuki Piano School* displays a quiet dignity that gives listeners and participants a sense of calmness and fulfillment that is characteristic of folk music that has endured for generations.

Unrealistic Expectations of the Student

Many adults are surprised at how difficult it is to learn to play the piano. If the students are experienced musicians, they may well have forgotten the difficulties they experienced at the beginning of their study, and, if they are novices, they are totally

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[5]Oatey, "Suzuki for Adults," 25.

[6]Brenda Dillon, "A Question for Publishers: How Is Your Adult Method Different From Your Children's Methods? Part II," *Keyboard Companion* 7, no. 3 (Autumn 1996): 44.

unprepared for the mental and physical challenge that is before them. Highly intelligent, successful students from other disciplines often express the sentiment that they have never done anything like this before. While a few students may develop a self-defeating attitude, most recognize they will need to apply themselves diligently in order to be successful. The natural optimism of a Suzuki teacher based on the belief that all can learn contributes to the students' confidence that they will be able to master the skills they need in order to meet the goals that have been set for them. This optimism exhibits itself in the teacher's attempts to make difficult learning situations interesting and fun and in his/her praise of the students, whether their accomplishments are large or small. Another part of the Suzuki teacher's responsibility is to know how to break the music into small enough steps that students will be able to experience success along the way.

The Complexities of Reading Combined with Basic Coordination

The complexities of music reading are humorously illustrated by Jane Bradley with the following description:

> Imagine you want to type a letter. You are given a typewriter with two different keyboards, one in Greek, one in Arabic. You must use both at once, with one hand on each. There are twice as many keys as there are on the normal typewriter. You are required to follow a chart in Chinese, that tells you how long you must wait on each letter. Superimposed on the Chinese characters is a set of symbols that tell you about touch--exactly how you must press down each key. You must follow all these instructions at once for every letter you type. Tricky? You bet.[7]

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[7]Jane Bradley, "Sghtreading: We Can Learn From Our Ancestors," *American Suzuki Journal* 16, no. 4 (Summer 1988): 21-22.

Music reading is difficult but not impossible for adult beginners. The main requirement for anyone to learn to read is to make a consistent effort over an extended period of time. When children begin piano lessons, there is the anticipation of many years of study ahead. Because of the extended time available, there is not a problem in allowing young children to learn in the natural way of language development–sound before symbol. However, with college music majors in a four-semester course, time is at a premium, making it unwise to delay reading. Since reading skills take time to mature, it is important for adults to begin reading from the beginning. The development of music reading skills is possibly the most difficult task facing adult beginners, but it is also the most useful one for music majors in their later professional lives. To the students, it may appear that the main focus of the course is the Suzuki material that is learned by ear, studied to develop technical abilities, and presented in recital settings, but actually, the purpose of all the skills developed in class is to build reading ability. It is through the Suzuki repertoire that basic coordination skills are developed, and, in turn, it is the fine motor coordination that enables students to execute the music being read.

The sight-reading material to be used must be chosen carefully. Students need large amounts of material to sight read, but if the material is too difficult, coordination problems will replace reading as the main issue. Music found in a children's series such as Francis Clark's *Music Tree* provides excellent reading material for use in class, but is also self-explanatory enough to allow students to work alone outside of class. If the students know that the purpose of the sight-reading material is to provide experience in pushing the right key at the right time, they will not be offended by cute titles and simple-sounding

songs. The expectation is that the sight-reading material will function much as primer readers functioned when the students were children--to provide reading experience. The music is not to be practiced until it is perfect. Rather, once students are able to read through a piece without a great deal of stumbling or hesitation, it is time to move on to the next piece.

The Suzuki principles of daily practice and small-step mastery each have a direct influence on the successful blending of reading skills with coordination skills. As certain skills, such as left-hand block chords, Alberti bass, and waltz bass accompaniment patterns, are mastered in the Suzuki repertoire, these items will begin to appear in the reading material. The more basic patterns that students are able to incorporate into their musical comprehension, the more successful they will be at music reading. Richard Chronister points out:

> Sometimes we hear it said that sightplaying is playing something you've never seen before. This misrepresentation of what sightplaying really is, is at the root of our problem in teaching sightplaying. In reality, sightplaying is playing something (some things) that we have seen *many, many times,* so many times, in fact, that we are able to read and play them instantly. The difference in sightplaying is that we have never played these already familiar things in this particular context, in this combination, in this order. The task of sightplaying is not knowledge or understanding, it is coping with a new context.[8]

The teacher should help students see the correlation between the Suzuki repertoire and the reading material. Daily practice is important because without consistent practice in both

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[8]Richard Chronister, "How Do Your Students Practice Sightplaying?" in "The Other Teacher: Home Practice," ed. Elvina Pearce, *Keyboard Companion* 8, no. 1 (Spring 1997): 11.

repertoire and reading, growth will be severely limited and the anticipated combination of coordination and reading skills will never move beyond the elementary level.

Differences Between a Suzuki Approach and A More Traditional Approach

The reader may be asking how a piano class based on Suzuki principles would actually be different from a more traditional format. Many of the principles identified as "Suzuki" are already practiced by good class piano teachers–praise, making learning fun, observation and insistence on daily practice. Using small steps, hands-separate study, and the repetition of difficult passages may also be used in the traditional format.

The most obvious difference is the aural method of learning the music. A traditional approach involves visually learning the notes of the music to be performed and then requires either conscious memorization or memorization that happens as a result of numerous repetitions. The goal of a Suzuki approach is for the ear to direct which note is to be played, whereas, in a traditional visual approach, the notes to be played are directed by what the performer can see with his eyes or what he can remember.

A second difference is in the amount of music that is to be perfected. Traditional teachers are criticized if their students all work on the same literature. Indeed, there is such a wealth of material to choose from on the intermediate level that it is possible to select different repertoire for students year after year. However, in a class setting, diversity of repertoire among students encourages the teacher to rotate among the students giving a series of private lessons. The Suzuki concept of a universal repertoire

for all contributes to allowing the piano class to function in a manner similar to a history or math class where all students are working on the same material. Such a situation enables the teacher to learn from experiences with previous students and to share the insights gained earlier with each new generation of students.[9] In the proposed Suzuki approach, only five compositions are encouraged to be perfected in each of the first two semesters, but the depth of learning from those five compositions is designed to engender true fluency. Repetition of difficult practice spots can be done as a group and once a Suzuki piece becomes part of the students' repertoire, daily review is encouraged by continuing to perform the piece as a group. There is also a difference between Suzuki and traditional approaches in the practice method for the material that is assigned. In a traditional piano class, students are given an assignment and are expected to practice within a set time limit with perfection as the goal. After demonstrating proficiency on the assignment, students will probably never play that assignment again, but move instead to new, more advanced material. The routine of practice, demonstrate, and move-on continues until the difficulty level reaches a point that students can no longer maintain the pace. Because there are only a few selections in the Suzuki-based class, it is reasonable to expect a high performance level on the pieces. Unlike a traditional approach, the assigned repertoire is reviewed many times to develop the fluency that comes from long-term repetition. The sight-reading material of the proposed textbook, rather than the Suzuki repertoire, functions in a manner closest to the described traditional procedure in the sense

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[9]Stevie Sandven, "The Ethics Column," *American Suzuki Journal* 15, no. 5 (Fall 1987): 17.

that after a sight-reading piece has been played a maximum of three times it is not to played again. Students should then move on to another sight-reading selection. The goal of each repetition of the sight-reading piece is for students to play as many of the notes correctly as possible while maintaining a steady tempo. However, the sight-playing experience is lost after the second or third repetition. At that point, students begin to practice rather than to sight read.

A third difference between a Suzuki approach and a traditional one is the technical expectations of the first semester. The accepted purpose of a four semester college-level piano class is to prepare students for functional use of the piano. This implies proficiency, not only with the content of traditional piano lessons, but also with skills such as sight reading, transposition, harmonization, and improvisation. Technique can be defined as practice of basic physical movements and many composers have written technical exercises that are a part of traditional piano lessons. These technical exercises are assigned and practiced in a manner similar to the one described above in which students spend a relatively short amount of time practicing the assignment, demonstrate proficiency, and then move on to new material. However, Suzuki "technique" is not a set of exercises to be practiced in isolation. Rather, it is an understanding of basic motor skills that will enable students to develop fine motor coordination and an awareness of actual coordination skills which will allow the fastest progress. An understanding of basic motor skills allows the teacher to show students what physical motions are hindering their progress. Possessing concrete solutions to the physical problems promotes a more rapid development of technical fluency than might occur otherwise. Faster technical progress

gives class piano students a greater likelihood of reaching the required level of competency by the end of the course sequence. The use of Alberti bass accompaniment is an example of a specific coordination skill that promotes faster progress. Alberti bass accompaniment in the left hand is very important in Volume 1 of the *Suzuki Piano School* with seven of the sixteen hands-together pieces using that type of accompaniment. Suzuki teachers believe that early mastery of the ability to maintain a legato Alberti left hand accompaniment against a melody with repeated notes is a fundamental key to avoiding coordination problems. As a result, developing fluency in that style of playing is the goal of the first semester of this proposed text.

Differences Between a Suzuki Approach for Children And Adults

It is obvious that certain of the most fundamental Suzuki principles, such as parental involvement and beginning at an early age are not applicable to a college-aged adult beginner. However, even those principles that have already been discussed as applicable often need further refining to meet the needs of adult beginners. This refinement is necessary because of the lack of parental involvement and because an adult's superior mental abilities enable him/her to understand and apply concepts more quickly than a child.

Daily practice and listening to recordings of the repertoire are two areas where the lack of parent involvement hinders progress. Most often college music majors are enrolled in class piano because it is a requirement, and since there is no one pushing them on a daily basis, it is to be anticipated that this population will be affected in these two areas.

Other adults, who are attempting to learn to play the piano simply because of a personal desire, are less likely to have a problem with daily practice and listening. These adults are highly motivated. Many music major class piano students, on the other hand, neglect daily practice, amplifying the importance of class time as the occasion when most of their practice occurs. Furthermore, it is doubtful that average students will do the amount of listening to the recordings that is necessary for the music to become a part of their being. Children who learn to play an instrument in the Suzuki method have heard recordings of their repertoire countless numbers of times. As a result, when they approach a new piece, they have already heard the piece so many times that after being shown only a few notes, they are able to locate the remainder of the notes with very little help from anyone. They hear the music internally and determine which notes to play based on their inner hearing. For most adults attempting to use an aural system, learning the notes to new music becomes more like an ear training activity in their sight singing and ear training class. They listen to the assigned piece once and then start trying to determine which notes to play by attempting to match individual pitches to the recording they are hearing. This is not a bad situation, but the natural way that a child is able to produce new music generally does not occur for an adult.

The note learning process is another area where adults are handicapped because of no parental involvement. In the Suzuki system, the music book is for the parent. If the child momentarily forgets which notes to play, the parent is there to refresh his/her memory. Since college music majors do not have someone to assist them when they forget, they must use another system. The recording will renew the tune, but it does not

give fingering patterns that may be needed. One method of keeping the music alive for students is a combination of using the recording and some kind of written notation that will help with the fingering. Students are given a piece of paper that contains only the title and short, blank lines on which they are to record the letter names of the pitches they identify. (See repertoire section in the student text). The only rhythmic indication found on the sheet is that some of the blank lines are longer than the others, thereby indicating a longer note value. If students wish to include rhythmic dictation in what they write down, it may prove helpful later. With these two reference points, the recording and the written "notation," students should be able to reproduce, at least mentally, what was worked out in class. Staff paper should not be used to record the pitches that have been identified. Most adults are so visually oriented that the aural part of the note learning process is ended almost immediately if traditional notation is available. Students will look at the notation to find the next pitch rather than allowing their ear to direct them. Lou Fischer writes that, "'written music" is both visual and analytical (left-brain) in nature, and it is imperative that one makes a crossover to creative (right-brain) thought processing for successful implementation of those sounds practiced. . However, in order to make the crossover to creative thought processing it is necessary to do most of the work by ear."[10]

Another area that reflects the difference between the way Suzuki is applied to a child and the way it is applied to an adult is the way each group actually learns. It was pointed out in a previous chapter that humans take in new information using auditory,

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[10]Lou Fischer, "Practice Habits," *New Ways in Music Education* 11, no. 1 (Fall 1995): 14-15.

visual, and kinesthetic senses. Because reading is delayed until later, children who begin with the Suzuki method rely on their auditory and kinesthetic senses. As a result, Suzuki students are weaker in the visual area for a time. However, this should not to be considered a crippling weakness. In the case of children, it is the teacher's responsibility to help develop the two strong areas and at the proper time, nurture the weaker area so that is doesn't become disabling. The learning style of adults, on the other hand, tends to be centered around visual and kinesthetic senses to the neglect of the auditory. Many music majors struggle with their ear training classes because they have not had anyone to help them with their auditory senses in their formative years. As a result, in their approach to music, "many students maintain a *reactive* approach to what they have played ("Was that the right note?") rather than a *proactive* approach–sensing and hearing where the next pitch is before they actually get there."[11] However, it would be wrong to throw out the visual strengths that adults have developed over their lives. In a Suzuki-based piano class, they are given the opportunity to experiment with their neglected sense. It is doubtful that these class piano students will ever attain the auditory ease that children trained in this method possess, but it does give them a concrete way to begin dealing with the auditory sense that is so necessary to a professional musician.

It has already been pointed out that the limited time students have to study piano during college makes it necessary to start the reading program immediately rather than postponing reading as one typically does in the Suzuki method. The natural learning

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[11]John Winkler, "How Aurally Competent Are Your Students?" *American Music Teacher* (December/January 1995/96): 10.

strengths of the average adult are another reason to begin reading immediately in the class piano course. Formal education stresses a visual learning style, and, as a result, adults are already prepared to function in that type of environment. In terms of readiness, it is the right time to teach adults to read piano music, because they possess the mental capabilities to understand the complexities of reading music, are accustomed to a visual learning style, and in the case of music majors can already read rhythms and at least one clef. There will be dramatic changes in the reading abilities of a beginning student on the first day of class and that same student at the end of four semesters, but the complexities of reading combined with fine motor coordination make playing at sight a very difficult skill to conquer, especially in such a limited time frame. Just as adult beginners will probably not develop in four semesters the aural abilities of Suzuki-trained children, it also is doubtful that they will develop the reading abilities of traditionally trained children who have been reading for many years. However, students wishing to make the most of their reading practice can be reminded of the following analogy, "If a child reads English only a few minutes a week, no fluent reading skills follow. A child who is allowed to walk only a few minutes once a week will not develop the physical grace required to walk with ease. The child who sightplays only a few minutes a week at the piano lesson will not learn to sightplay fluently."[12]

The final difference to be discussed between Suzuki for children and Suzuki for adults has to do with the amount of repertoire that is needed for an adult to develop the desired fluency on elementary material. Adults who are beginning piano lessons for

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[12]Chronister, "How Do Your Students Practice Sightplaying?" 11.

pleasure and anticipate taking lessons for four or five years can learn the Suzuki repertoire in the same manner as a child, but it should be expected that such adults would move through the material faster than children due to their higher mental capacities. However, when working with college music majors who have a pre-determined goal and a time limit, it is possible to limit the amount of repertoire and still develop a fairly proficient technique. Rather than learning all four variations of "Twinkle, Twinkle Little Star," it will suffice to introduce adult students to the piano with "Variation A." This is a staccato variation that allows students to move freely without the small-muscle control and coordination needed for legato playing. In this variation, they learn to establish a good hand position and how to move the fingers and arms in a relaxed manner. Even if time allowed more work on the Twinkle variations, it is doubtful whether it would be of benefit to college music majors. The ability of this population to focus in depth at this stage of their pianistic development is somewhat limited and as a result, they are ready to move quickly to more difficult material. As the semester progresses, they seem to grow in their ability to concentrate on the physical component of their development, but in the beginning, too much time on the Twinkles is counterproductive.

During the first two semesters of class piano, students learn a maximum of five pieces per semester from Volume 1 of the *Suzuki Piano School*. The grading is structured so that students may pass the course by only learning one piece, but the more repertoire students learn, the higher their grade will be, and, also, the more proficient they will be at playing the piano. However, if students are to be able to function in the second semester of the sequence, they must have a good command of "Lightly Row" and have at

least a partial mastery of "Cuckoo." Likewise, even though there are five pieces on the repertoire list, if students are able to play "Little Playmates" and "French Children's Song" by the end of second semester, they will be able to function in the third semester. The minimum repertoire requirements for each of the first two semesters represent plateaus in the learning process. According to Louise Earhart, "A transition period is required before the student can progress to the next level of learning. It is the acceptance of the presence of a plateau that is essential for the student to reestablish a new base and regain a sense of ease and security. After experiencing the plateau and its inherent integration period, the student can move on easily to the next growth spurt."[13] It should be obvious that students who spend the time required to learn the repertoire beyond the required minimums will be repaid in terms of how fluently they will be able to play and how quickly they move toward the goal of becoming proficient at the keyboard. It should also be noted that even though a particular student may not perfect each piece on the repertoire list, he/she will continue working on the practice spots of those pieces with the rest of the class. The pieces may not be ready for recital, but there is a good possibility that the student will have indeed mastered the most physically challenging sections of each piece.

Application Problems

Because of the differences discussed above between a learning situation for children and adults, and because of the class piano setting itself, there are certain difficulties that

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[13]Louise Earhart, "How Do You Handle the Discouraging Plateaus of Adult Piano Study?" in "It's Never Too Late: Adult Piano Study," ed. Brenda Dillon, *Keyboard Companion* 4, no. 2 (Summer 1993): 30.

must be anticipated in adapting the Suzuki method to college music majors. Listening to the recordings and daily practice are problems that seem to have no solution. The teacher can only encourage students to do both outside of class, and then must anticipate that the listening and practice that happens in class may be almost all that occurs for many of the students. As a result, it is the teacher's responsibility to ensure that all of the class time is spent wisely.

A factor that will influence how class time can be used is the correct placement of students into the four-semester sequence. Within a single semester, all students will be playing the same repertoire. If a student is too advanced for a class, he/she will be bored or if a student is not advanced enough he/she will become frustrated. Either way, that student will hinder the progress of the entire class. Therefore, it is wise to take time during the first class period to establish that each student should actually be in the class. Some type of sight-reading test is generally an accurate indicator of the students' ability level. Students who can sight read a right hand melody line with chordal accompaniment or a simple four part hymn and seem to have reasonably good fingering patterns should not be placed in the first semester of class piano. Also, it is unwise to place a student in the third semester of the sequence who cannot sight read at least on the level described above and who has no previous experience with playing legato in the one hand and detached tones in the other. As the instructor becomes familiar with the demands of the Suzuki repertoire, it will become easier to place students in the proper class.

Assuming that students have been placed in the correct class of the sequence, another difficulty that the teacher must anticipate is the need to slow adult students down.

When young children begin Suzuki lessons, the physical skills they are being asked to perform, when broken down into small steps, usually match the mental capabilities they have at their disposal. However, adults understand quickly what they are being asked to do and, as a result, assume they have mastered the skill, when in actuality they have not. It is necessary for the teacher to slow the students down enough so that they will be able to hear what is being asked of them and will then understand how their performance is different from the model. For example, the first time students play "Mary Had A Little Lamb" with a chordal accompaniment, human instinct is to lift the right hand when the left hand is raised to play another chord, thereby destroying the legato line in the right hand. The teacher can explain this natural tendency and demonstrate the correct procedure in an effort to keep this from happening, but most students do not truly believe this will happen to them. As a result, they play through the piece totally unaware of what is happening to the right-hand melody. It may require several playings before the teacher can stop a student at just the right spot with both hands off the keyboard so that the student can see that indeed he/she is breaking the legato line. The skill of being able to play one hand legato and the other detached is one of the most basic fine motor skills that an advanced pianist displays. It is also one of the factors that determines when students are ready to study the music in the third semester of the sequence. If students have not mastered this skill, the new fingering problems and more complicated hand combinations will make it almost impossible for students to be successful in the third semester.

There are certain technical difficulties that the teacher should anticipate during the first semester of the sequence. Again, slow practice will be an important tool, because

until the students can hear the difference between their playing and the correct version, they are only reinforcing incorrect sounds. Once they hear the difference, they are ready to make the necessary physical adjustments. In the first semester there are three main physical skills to be conquered. The first is to establish a legato melody line. This is accomplished in the first few weeks of the Suzuki-based piano class, as students learn the right-hand melodies of the five pieces for the semester, with emphasis on legato playing and hand position. The second major physical skill in the first semester is the problem of putting hands together on "Mary Had A Little Lamb" as discussed above. After "Mary Had a Little Lamb" has been mastered, the students are ready to start the third major skill, which is to add an Alberti bass accompaniment to "Lightly Row." Even for children, this is a difficult skill at first, and it is the first point at which adults begin to experience frustration. The teacher should be prepared to work carefully in small steps on "Lightly Row."

The last major application problem has to do with the Suzuki principle of review. In *Playing the Piano for Pleasure*, Charles Cooke speaks of the importance of review with the following statement,

> retaining pieces lifts the general level of playing faster than any other one thing, through developing so many different things: technical ability, touch, ease and confidence, familiarity on the printed page and on the keyboard with recurring passage-work patterns and chord sequences, and so on. All these contribute toward better sight reading, better accompanying, better ensemble playing, better browsing–better piano playing.[14]

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[14]Charles Cooke, *Playing the Piano for Pleasure* (New York: Simon and Schuster, 1941), pp. 20-21.

However, college music majors are not diligent about doing out-of-class practicing, and therefore, it is very difficult to get them to do enough review to make the music become easier and easier. They usually practice a piece to the point where they are able to receive class credit for it, but then stop playing it. There are two techniques that can be used to keep the students playing the pieces longer. However, in reality, even these two techniques are insufficient if the review process is to work as described by Cooke. The first is to have regularly scheduled "play-thru" sessions in which the whole class plays together each of the pieces that has been learned up to that point. The problem with a "play-thru" is that if a student has not been practicing his/her music individually, it is difficult for him/her to keep up with the class. On the positive side, it does point out to the student that he/she is falling behind the rest of the class and needs additional out-of-class practice. The second way review is encouraged is to have a repertoire requirement as part of the final. If students are expected to be able to perform all five pieces they learned during the semester on the final, they will at least have to practice and relearn them for the test if they have not been doing so on a regular basis.

No matter how it is approached, learning to play the piano is not an easy task. Whether using a more traditional reading approach or a Suzuki-based approach, the teacher must know ahead of time what problems to expect and how to deal with those problems. Because the proficiency exam at the end of four semesters of work is a subjective test, it is impossible to document if one teaching approach works better than another if both groups are able to pass the barrier. It is difficult to tell if one student is able to perform the required tasks more easily than another, because after four semesters

no one is truly proficient. Actually, the students are only on the threshold of being able to play the piano well. However, because of the way Suzuki-trained students are taught to find and solve coordination problems early, this method may indeed hold the key to allowing students to move across that threshold and to be able to use the piano in their professional careers.

Summary

Chapter V discusses the application of Suzuki methodology to beginning adult college piano instruction. It is organized around three main points.

1. The application of specific Suzuki principles to previously identified typical adult problems.
2. The differences between an adult Suzuki-based system and a traditional approach and between a Suzuki system for adults and one for children.
3. Application problems that must be anticipated.

Because the Suzuki method was originally conceived for use with very young children, certain aspects do not apply to adults, while others are applicable to both groups. The purpose of Chapter V is to identify the Suzuki principles that are applicable to adult learners and to discuss their application. In this chapter, eight items that have been identified in previous chapters as typical problems for adult beginners are discussed in conjunction with the Suzuki principles that can lead to their solutions. However, the breakdown of problems and Suzuki principles is somewhat artificial because items overlap.

In addition to the identification of typical problems and the application of Suzuki principles to the problems, this chapter also discusses differences between an adult Suzuki-based system and a traditional approach and between a Suzuki system for adults and one

for children. Major differences between an adult Suzuki-based system and a traditional approach include:

1. The aural method of learning music,
2. Amount of music to be perfected,
3. Technical expectations of the first semester.

The differences between a Suzuki-based system for adults and one for children include:

1. The lack of parental supervision has an impact on daily practicing, the development of aural skills, and the method of retaining the notation of the repertoire.
2. The difference between learning styles for adults and children necessitate an initial emphasis on reading that is delayed for children.
3. Adults do not have time to learn the amount of repertoire that children learn. Only key repertoire is selected for an adult Suzuki-based system.

There are certain application problems to be anticipated when adapting the Suzuki method to adult beginners. These include:

1. Students will neglect listening to recordings and daily practice.
2. Adults need to slow down in order to develop fluency with physical skills.
3. The teacher must anticipate the technical difficulties that must be solved in the first semester.
4. Students will neglect repertoire review which will impact the development of technical fluency.

CHAPTER VI

SUMMARY AND CONCLUSIONS

Purpose of the Study

This study initially began as a search for the causes and solutions to a performance plateau problem that the author's students were experiencing. By the second semester of study, students seemed to reach an ability level that they were unable to move past without many hours of practice. As a result, the author began to formulate an alternative approach. The purpose of this study was three-fold: first, to identify group dynamic influences, teacher responsibilities, current textbook content, and student characteristics that might be possible causes or solutions for the performance ability plateau; second, to explore the Suzuki method as a possible alternative to a traditional note-reading presentation; and third, to design a college textbook based upon Suzuki principles. Since small children trained by the Suzuki method seemed to play so effortlessly, Suzuki appeared to be an option worthy of consideration. Approximately fifteen years has been spent studying the Suzuki method and making the application of Suzuki principles to adults. The lesson plans in Appendix A and the student text in Appendix B represent the current status of that evolution.

Design of the Study

Although the study initiated from lesson-plan formulation, it was necessary to consider other aspects of class piano teaching as well in order to document the usefulness

of the lesson plans. Chapter II of this dissertation presented a review of the related literature to determine what had been written on class piano and if those writings addressed solutions to the performance ability plateau. These writings provided insight into the influence of group dynamics, teacher responsibilities, and student characteristics. They also revealed that there is no common consensus of which keyboard skills are essential and that there is a discrepancy between stated skill objectives and the reality of student abilities when those students move into the professional world. Chapter III of this study examined currently published class piano texts. The purpose of the examination was two-fold: first, to understand the focus of each text; and second, to provide a comparison between the textbook presented in this study with those currently on the market. Chapter IV provided an in-depth look at the Suzuki method including a history of the movement and a discussion of the essence of Suzuki teaching principles. With Chapters II, III and IV as reference, Chapter V considered the possibilities of applying principles of the Suzuki method to the teaching of beginning adult piano students.

Conclusions

On the basis of the present study, these conclusions have been drawn.

1. The current textbooks, including traditional class piano texts and Suzuki volumes, must be considered teaching materials, not methods. A method is how the material in the book is presented. That method comes from the teacher's understanding of how to use the material to accomplish the goals of the course.

2. Traditional teaching materials, including class piano texts, emphasize the progression of notational complexities. These texts assume that if they provide the sequence of material, the teacher, will have a method to ensure students will reach their goals. Three of the examined textbooks are published with an accompanying teacher's manual. However, the teacher manuals are basically a list of activities to be done in class and provide little insight into the kind of understanding a teacher should possess in order to develop a teaching method.

3. The term "teaching method" is defined in this study as the manner in which a particular set of materials is taught. In this sense, the Suzuki approach to teaching is a method, because it strongly encourages the teacher to develop a personal teaching method. Both short-term and long-term training opportunities are available in the Suzuki system. However, the training sessions are not designed to provide concrete answers, but rather to encourage personal research based on the findings of others.

4. Currently published class-piano teaching material moves at a faster pace in terms of progression of notational complexities than music for children. There are two reasons for this. One is the limited time span adults have available to devote to piano study. The second reason is because adults possess higher intellectual processes than children. Published class-piano material, past and present, has been written from a traditional note-reading premise. The authors seem to assume that because adults have greater intellectual abilities they should be able to move through the material more quickly than children. One of the errors behind this intellectual premise is "that we have *to learn*

to read before we can *read to learn*."[1] The inherent complexities of reading piano music combined with basic coordination problems make it very difficult for the beginning pianist to move from an elementary level to an intermediate one if the approach is one of "reading to learn."

5. There are three reasons music major class piano students do not develop the piano skills they need. The first is because the teacher does not have a personal teaching method other than to play through the increasing notation difficulties of the text. The second reason for under-developed piano skills has to do with repetition. It is essential that certain skills be repeated over and over if fluency is to occur. However, adult texts do not allow the time or material for enough repetition to occur. They assume that an adult's increased brain power will make the difference. The third reason piano skills do not mature as anticipated is because many of the currently published textbooks do not limit the material enough. Coverage is too broad and, as a result, only an intellectual understanding is possible.

6. Even though designed for small children, Suzuki principles are applicable to the adult learning situation. One reason Suzuki is applicable to college music majors is its emphasis on the development of aural skills. It is possible to play the piano, or any other instrument, without really hearing the sounds being produced in terms of time, duration, articulation, legato movement, etc. One of the characteristics of a mature musician is that he/she is cognizant of and is manipulating those types of sound. The

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[1]Sandra Payton, "Thoughts on Reading," *American Suzuki Journal* 24, no. 4 (Summer 1996): 75.

Suzuki method encourages this kind of listening. The aural concepts that are developed in the Suzuki method include:

- The up and down movement of melodies,
- Chord changes,
- Rhythmic relationship between voices,
- Aural recognition of a legato line.

However, even though Suzuki does stimulate a listening process that may be missed with a note-reading approach, it is probable that adult beginners will never be as strong aurally as children trained by the Suzuki method.

A second reason Suzuki is applicable to adult beginners is its emphasis on coordination issues. These coordination issues are not addressed by means of technical exercises, but by an awareness on the part of the teacher of how to use the body in an efficient and relaxed manner. The teacher continuously encourages students to produce high quality sounds and helps students to use their bodies in a way that will ensure accurate imitation of the sounds heard internally. The physical concepts that are developed in the early stages of the Suzuki method include:

- Connected, legato line, first with the right hand alone and then with hands together,
- Coordination issues of an Alberti bass accompaniment pattern,
- Coordination of Alberti bass pattern contrasted with a broken chord pattern,
- Efficient use of body motions by timing physical motions to occur at the most opportune time,
- Development of automatic motions such as scale fingering and chord progressions.

7. Suzuki's reliance on aural skills for the acquisition of music and his emphasis on the development of physical skills, rather than reading skills, can have a long-range influence on what the college adult learner is able to accomplish at the piano. In a

reading-based approach, the mind works to tell the fingers which keys to push and then the ear hears the final product. The body is only concerned with pushing the correct keys down, and therefore, does not always make the most efficient use of the body members. This inefficient use of the body may result in a musical sound that is opposite of the desired sound. If the ear does not realize what the correct sound should be, it may accept the wrong sound, thereby, allowing the body to continue to work inefficiently. This inefficiency may result in the inability to play fast, the inability to play with a beautiful tone, or even the inability to play certain passages. In the Suzuki method, the ear is in control. It already has the desired sound and will tell the body if the sound is incorrect. The goal of teaching is for students to be able to identify the incorrect sounds that come from incorrect use of the body and then be able to correct the inefficient body movement, in order to get the desired sound. In the beginning, it is the teacher's task to help with this process, but it is expected that students will eventually become independent musicians. However, if the ear does not know what a bad sound is, it will continue to accept the sounds that the brain and the body provide.

8. There are many factors that contribute to student success or failure, but the most important element is the teacher. The teacher must understand the strengths and weaknesses of class piano and also the strengths and weaknesses of the student population. It is also essential that a teacher have a personal method for teaching. This method includes knowing what is to be accomplished by the end of the four-semester sequence and all the steps and materials that are needed to mentally and physically accomplish the desired skills.

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General Comments

This text book is designed for the beginning adult pianist, whether that student is an individual with no musical experience or one who is already a competent musician on another instrument. Its purpose is to take the student from the elementary stages to an intermediate level where he/she will begin to use the piano with confidence. Because fine motor coordination is a basic component of piano playing, a major focus of this text is the development of those fine motor skills needed for optimum success.

Intellectually, adults are able to grasp rather quickly the musical ideas that are presented on the page, but their neuro-physiological development progresses at a slower rate than their mental abilities. Just as with younger beginning pianists, there are certain skills that must be internalized before any degree of long range success is possible. Too often, textbooks for adult beginners are designed to appeal to an adult's intellectual abilities and assume too quickly that the physical skills of the elementary level have been mastered. These texts then move on to material that is too advanced for the neuro-physiological development of the student.

Published beginning material for adults is written from a traditional note-reading premise with a strong reliance on the intellectual abilities of adults. However, the complexities that result from having to read two clefs at once combined with basic coordination problems create an environment that makes it very difficult for the beginning pianist to move from the elementary to the intermediate level. The purpose of this text is to present an alternative approach to adult piano instruction which is vested in Shinichi

Suzuki's method for teaching very young children to play. Suzuki's method relies on aural skills for acquisition of the actual music and emphasizes the development of physical skills, leaving the incorporation of music-reading skills until later when the student is better able to deal with notation. When applied to the adult learner, this initial emphasis on physical skill acquisition can have long range influence on what the student is able to accomplish at the piano.

It is true that the Suzuki method does not deal with music reading until the young child is very comfortable with the piano. However, this text is written for adult learners who possess higher intellectual abilities than small children and who generally have a more limited time frame for learning to play the piano. As a result, it is not wise to delay the reading process until later for adults. Therefore, elementary reading skills are incorporated into the lesson plans from the beginning along with the strong emphasis on the development of fine motor skills.

Organization of Materials

Teacher Manual

Although the material in this text can be used easily in a private lesson setting, it is actually designed to be used in a college class-piano lab situation. Most college class-piano sequences include four semesters of training in harmonization, repertoire development, scales, transposition, improvisation, sight reading, and the application of theoretical concepts to the keyboard. The teacher manual of this text contains a set of lesson plans for each of the four semesters. The lesson plans logically and progressively develop skill levels in the areas listed above over the span of four semesters. Many years of experimentation have gone into developing a sequence of skills that will enable students to feel competent with their abilities at the end of their piano studies. The plans for each semester contain 31 lessons, which are referred to as "modules." Most college class-piano courses meet twice a week and contain 29 to 31 class meetings per semester. Instructions regarding which modules to delete if the semester only meets 29 or 30 times are given on the Module/Date Correlation sheet found at the beginning of each set of the lessons plans.

A unique feature of this text is the information that is included in Appendix A. In the Suzuki method, all students learn the same repertoire, and, as a result, teachers become aware of those places in the music where students will experience problems. Suzuki teachers use the term "teaching points" to identify the anticipated difficulties. Appendix A lists each of the pieces to be studied during the four-semester sequence and identifies the expected problems or teaching points. Teachers will be referred to Appendix A when students first begin one of the repertoire selections. Appendix B provides an

overview of the four-semester scale sequence. Appendix C lists the focus of the harmonization for each semester and also contains a master list of the harmonization pieces to be played in class. Appendix D gives the lesson sequence for the improvisation done in the second and third semester of the four-semester sequence, while Appendix E provides information on testing and grading procedures.

In this course, the teacher's manual is of equal importance to the student text, because it is the teacher's manual that sets up a logical sequence for the various skills to be developed. In addition, the musical notation for the repertoire section of the student text is located in the teacher's manual rather than the student text. Each individual lesson plan has been arranged with consideration for the dynamics of a class setting. There are activities that lend themselves to simultaneous playing by the group, such as sight reading and scale tests, and there are other activities, such as harmonization, for which students need individual practice time before playing as a group. The routine established by the lesson plans alternates between group and individual work and allows the teacher to make maximum use of the class time. In an attempt to keep the lesson plans brief, only basic instructions are included in each lesson module, with more detailed explanations found either at the beginning of the plans for each semester or in the Appendices. The teacher should study the lesson plan before class to ensure that he/she understands what is to happen in class.

An important matter to be addressed either before or during the first class is student placement. It is not enough for students to make a blanket statement that they have had only a little piano and "just need to start over" or, on the other hand, to

overestimate their abilities and assume they can play the piano because they have learned a couple of popular songs by ear. If the time is taken to make an accurate assessment of each student's reading ability, it is relatively simple to place students in the correct semester of the sequence. Sight-reading placement material is included in Appendix A of the teacher's manual and can be used either individually during registration or during the first class meeting with everyone reading together. Students who are able to read the last two pieces of the placement material with relative ease do not belong in the first semester of this sequence. These students should be interviewed further to decide if they indeed belong in the class-piano sequence. If the teacher is familiar with what is expected in the second, third, and fourth semesters in terms of the fine motor skills needed for repertoire playing, in terms of scale expectations, and in terms of previous theoretical knowledge needed, a judgement can be made about where to place the student.

Student Text

While it is possible to teach all four semesters of this class piano course by lending students the materials for skills such as harmonization and sight reading, one of the purposes of the student text is to provide a sense of organization to the learning situation. Materials that are loaned to students temporarily and class notes that are written on separate pieces of paper tend to get lost, and, as a result, learning is hindered.

Most current texts for adult piano classes divide the book into chapters in progressive order of notational difficulty. In these books, each chapter generally includes material for all the different skills the student is to be working on throughout the semester.

By contrast, a quick glance at the table of contents for this student text will show that the repertoire for all four semesters, the harmonization for all four semesters and so on, is included in its own section. Instructions found within the lesson plans in the teacher's manual will tell the professor when to use the material from the different sections.

Since students will enter the class piano sequence with different musical backgrounds, the text begins with an introductory section that includes basic material such as names of the lines and spaces and note values. This material is for reference and as such will not be included in any of the lesson plans. Time should be allowed at the end of the first class to show students who need the information how to use it, but for the most part, adults can understand this material without taking class time to discuss it.

During any given fifty-minute class, students may work on as many as nine or ten different items, and it is sometimes taxing to remember what needs to be practiced if it is not written down. Students should be encouraged to list any items that were difficult for them to execute and then must understand that they are expected to take the initiative to practice outside of class any skills that are difficult for them. The lesson plans are designed to move the majority of the class at the same pace. In the first semester, average students will be able to keep up with the pace of the class with a minimum of outside practice. However, slower students and those with weaker musical backgrounds will need to spend more time outside of class in order to stay with the rest of the class. All students will find they need more out-of-class practice time in the later semesters in order to keep up with the pace of the class.

As part of the text, students receive a CD of the repertoire they are to study over the course of the entire four-semester sequence. The following is a list of those pieces as they appear on the tape.

"Twinkle A"
"Lightly Row"
"Mary Had a Little Lamb"
"Cuckoo"
"Go Tell Aunt Rhody"
"Long, Long Ago"
"Little Playmates"
"French Children's Song"
"Chant Arabe"
"Goodbye to Winter"
"Christmas Day Secrets"
"Allegretto I"
"Ecossaise" (J.N. Hummel)
"Minuet in G" (J.S. Bach)
1st half–left hand only
Hands together on repeat
2nd half–left hand only
Hands together on repeat
Clementi *Sonatina in C Major*–1st Movement

General Remarks on Skills Included in the Text

Repertoire

The purpose of all repertoire that is included in this sequence is to help students develop their fine-motor skills. The focus of the repertoire of the first two semesters is to firmly establish the ability of students to perform a legato line in one hand against a line containing repeated notes in the other hand. For the most part, this is accomplished with the left hand playing a legato Alberti bass accompaniment against a five-finger melody. This is a concept that an adult can quickly grasp, intellectually, but much time is required for the physical skill to become second nature. The instructor should not be tempted to skip some of the second semester repertoire simply because the adults understand intellectually how to play it. Allow them to have the full experience of developing the ability to perform these patterns with ease before moving into the more difficult third-semester material. They will not become bored, because the physical coordination required to perform the music comfortably is difficult to acquire. It should be expected that slower students may never master all of the pieces included in a single semester. Some of the more difficult pieces are included to challenge the faster students. The music included in the first two semesters is mainly folk material, because such repertoire is melodically and harmonically simple enough to be remembered easily. This allows the student to focus on coordination issues.

With the exception of "America," "The Star Spangled Banner," and the Clementi *Sonatina in C*, no notation is included in the repertoire section of the student text, because

in a Suzuki approach, the ear is to direct which notes are played, not the eye. If students are given notation only long enough to memorize the notes, the visual sense tends to override aural abilities in a majority of students. When small children are studying music in a Suzuki system, they have an adult partner who always practices with them. One of the roles of this adult is to refresh aurally any note sequences the child forgets. The forgotten sequences may include how a piece begins or a section where incorrect fingering causes a momentary memory slip. College students do not have the benefit of a partner to prompt their memory. Therefore, the students have a place in the text to write down the letter names of the music they are learning, but they should not be given copies of the music or even staff paper if the teacher wants their ear to begin to direct the note sequences being played. Students with weaker aural abilities may experience difficulty putting hands together when only given the letter names to be played. These students should be encouraged to add rhythmic dictation to the information they already have. This will give them a more intellectual means of understanding how the rhythm for two hands fits together.

Students should be encouraged to listen to the CD that is part of their student text in its entirety as often as possible so the music will become internalized. If a student is struggling and is unable to identify the notes in the time allowed in class, avoid the temptation to tell or show him/her which notes to play. Rather, encourage him/her to listen to the CD at home and try to determine the notes for himself/herself. However, there are some students who have such limited experience using their aural abilities, it may become necessary at some point to allow them to copy someone else's work. Teacher

judgement should be used with such students as to how long they can effectively work at finding the notes before unproductive frustration sets in. Even students with extremely weak aural skills in the first semester will gain in ability and confidence as the semesters progress.

One other area that instructors should be familiar with is the concept of "Play-Thru." In the Suzuki world, when students attend a "Play-Thru" or "Play-In," they expect to perform, with a group of students, a section of the Suzuki repertoire that is already relatively polished. There is no starting and stopping to work on sections. Students merely perform the piece to the best of their ability, and if they do not know the piece being played, they wait quietly for the next one they know. The teacher is referred to Appendix E for more information on how to apply this concept in the classroom.

Theory Correlation

In terms of theoretical concepts, the main focus of this text is key signatures, scales, and primary chord progressions that are applied in harmonization exercises, improvisation, and sight reading. It is the opinion of the author that the highest priority in class piano should be to enable students to use the piano with ease in their professional life when the time comes. Therefore, the amount of information has been limited to include only the essentials that will contribute to functional playing skills.

The only chord progressions taught in this four-semester sequence are those using tonic, dominant, and subdominant, beginning with the tonic chord in root position. Tonic, dominant, and subdominant chords are considered the primary triads because they

can be used to harmonize nearly everything. Although additional chords may enhance the sound, if students try to use too much variety in their harmonizations, their physical development may be delayed, because their intellectual abilities are so far above their physical skills. If students can successfully use the primary triads, perhaps at some point in the future they will be motivated to expand their physical abilities.

The theoretical concepts of tonic, subdominant, and dominant chords and their inversions are difficult and time-consuming subjects to teach in class piano if the students have not already studied those topics in their theory sequence. Therefore, the emphasis of this text is on the physical shape of the chords rather than correct theoretical names, although the latter are included. In addition to the Roman numeral and alphabetic labels, chords in the text are given color names. For example, by emphasizing the physical shape of the $V_{6/5}$ chord and labeling it a "yellow chord," it is relatively easy to teach secondary dominants as used in "fake book" harmonizations. It may appear superfluous to use child-like names for chords that already have names, but the color labels have proven very helpful with non-music majors. As music majors begin to understand the theoretical names, they use the correct terms, but often students with no previous musical background will continue to use the color names.

Scales are stressed in this text because of the coordination required to play the correct fingering. Also, when internalized from many repetitions, scales help students develop a sense of key that will aid in sight reading. The sequence of scale presentation is explained more fully in Appendix B.

Harmonization/Transposition

The harmonization section of the textbook is divided into three areas:

1. Melody Harmonization–Folk-song-like melodies to which students are to add different left hand accompaniment patterns such as Alberti bass and waltz bass. These melodies are also suitable for transposition practice.
2. Lead Sheet Harmonization–More contemporary melodies such as would be found in a "fake book." These are limited to block chord harmonization mainly because the melody lines require more difficult fingering. In the third and fourth semesters, students begin to use secondary dominant chords and minor chords with added 6ths and 7ths.
3. Elementary Music Series Harmonizations–In the fourth semester, students are given the opportunity to create piano accompaniments that fit their own abilities by combining the skills they have developed in the other two sections.

For a more detailed discussion of the harmonization sequence see Appendix C.

Pedaling

The fundamentals of pedaling are found within the sight reading material. However, these beginning sight-reading materials merely use the pedal to create impressionistic sounds where long phrases are all pedaled together, such as pieces which

imitate the sound of bells. More skilled use of the pedal is taught in the pedaling section of the student text, in which students are shown how to perform legato pedaling that will enable them to connect sounds when it is not possible to do so with their fingers.

Improvisation

Since many students are intimidated when asked to improvise, the basic approach of this text regarding improvisation is to give students a set of parameters that are well within their ability level, thereby insuring some degree of success. Once students realize that they are able to create something of their own with very little practice, they become more willing to attempt improvisation and to share their work with others.

Improvisation is presented from two approaches in this text. The first is by adding left hand accompaniments to melody lines. By the fourth semester, the student has had many opportunities to add different kinds of accompaniments to the melody lines and should understand what choices work best in a given situation. The other approach is a gradual development of improvisation using a 12-bar blues pattern. This development spans the second and third semesters of the sequence. For a more detailed discussion of the 12-bar blues improvisation sequence see Appendix D.

Sight Reading

There are many factors that determine whether a student is able to sight read or not, but one of the most important is having a large quantity of music on the appropriate level available to read on a daily basis. The lesson modules include sight-reading exercises

for most class meetings, so the students have the experience of a reading situation where they cannot stop to decipher notes. They must keep going in order to stay with the group. In addition, the instructor needs to emphasize the importance of individual reading in the practice room, if the student is to learn to sight read well. The sight-reading tests are taken from the assigned reading material, which encourages students to practice outside of class.

The students should be told that the purpose of the sight-reading material is to give them a large quantity of reading material, and they should be cautioned that the music is not to be perfected, only to be played at sight. If they play a piece more than two or three times, they are practicing the piece, not reading it, and so after a maximum of three readings, they should move on to the next piece, whether the previous one was played perfectly or not.

The majority of the initial sight-reading material is taken by permission from Francis Clark's *Music Tree A, B, & C.* One advantage to using music from a child's beginning series as reading material for adults is the gradual progression of difficulty found in children's literature.

The second level of reading material is centered around the type of music found in *Mikrokosmos, Volume 1* by Bela Bartok and *200 Short Two-Part Canons, Op.14* by Konrad Kunz. This is excellent reading material, because it trains beginners to use a thought process more like that which an advanced pianist would use. Their eyes must be able to follow two lines that may be going in parallel motion and then suddenly change to contrary or oblique motion.

The music to be read in the third and fourth semester consists of collections of pieces that often have a common thread, such as the interval of a sixth or the kind of left-hand accompaniment patterns students have been using for harmonization. Also included in the fourth semester reading assignments are hymns and Stephen Foster songs that require a more homophonic style of thinking than was used in the previous material.

PRELIMINARY INSTRUCTIONS

It is suggested that the instructor record grades and information regarding the students' progress on the individual module sheets. Therefore, it is wise to make xerox copies of each semester's lesson plans so the master copy remains unmarked.

On the Module/Date Correlation sheet assign dates to each class meeting or module in the blanks provided. Be sure to delete the indicated module if your semester has fewer than 31 class days.

Add dates to the "Requirements" sheet for Repertoire Recitals and Sight Reading Tests in the blanks provided. In the third semester a date must also be added to "Allegretto I." The "Requirements" sheet is not located in the student text and should be xeroxed so that each student will have a copy as part of the course syllabus. The instructor should also have a copy of the "Requirements" sheet for each student in the class to record items that have been completed by each student. It may be helpful for the instructor to preview Appendix 3–Final Average before the beginning of the semester.

A course syllabus and a list of "Explanations and Abbreviations" is located at the beginning of each set of lesson plans. The terms that are discussed in the "Explanation and Abbreviation" section are underlined and in bold print the first time they appear in the lesson plans. Appendices A through E also include important information.

Module/Date Correlation
First Semester

Module 1_____
Module 2_____
Module 3_____
Module 4_____
Module 5_____
Module 6_____
Module 7_____
Module 8_____
Module 9_____
Module 10_____
Module 11_____
Module 12_____
Module 13_____
Module 14_____
Module 15_____Week of 1st Recital
Module 16_____Sight Reading Test
Module 17_____
Module 18_____
Module 19_____
Module 20_____
Module 21_____
Module 22_____
Module 23_____Week of 2nd Recital
Module 24_____
Module 25_____
Module 26_____
Module 27_____
Module 28_____
Module 29_____
Module 30_____Week of 3rd Recital
Module 31_____

If there are only 30 class days in your semester, omit Module 25
If there are only 29 class days in your semester, omit Modules 25 & 27

Recitals are scheduled in Weeks 8, 12, & 15 of the semester.

Title: First Semester Class Piano
Course Number: MUPC 113
Term: Fall,

Description: First class in a four-semester sequence. The skills included are hand coordination, sight reading, basic keyboard theory, harmonization, improvisation, and transposition.

Purpose: To give students the necessary skills needed to pass a piano proficiency exam at the end of the four-semester sequence. The skills required to pass the proficiency exam will introduce students to the piano skills they can expect to use on a professional level.

Competencies and Measurements:

Competencies
The student should:
1. Demonstrate proper hand position and posture
2. Develop the ability to play simple melodies by ear
3. Develop the ability to coordinate right hand and left hand when each is performing a different physical motion
4. Develop a strong sense of pentachord hand position
5. Develop the ability to sight read early elementary piano music
6. Develop the ability to play any scale in tetrachord style and to play the scales of C A G E D, hands together, one octave
7. Develop the ability to play block chords and to use those chords to harmonize simple melodies
8. Develop the ability to play tonic and dominant seventh progressions in any major key and to recognize when to use those chords in harmonizing simple melodies with either block form or Alberti bass
9. Introduce improvisation with five-finger pattern melodies using given rhythm patterns
10. Develop the ability to transpose simple melodies

Measures
Levels of competency will be measured by:
(Measures correspond with competencies above)
1. Demonstration of proper hand position and posture
2. Performing without error each melody learned by ear
3. Performing without error each daily repertoire piece
4. Demonstration of the ability to play pentachord patterns with the rest of the

class

5. Reading test taken from assigned sight-reading materials
6. Demonstrate the ability to play tetrachord scales with the rest of the class and perform without error the one octave scales
7. Demonstrate the ability to harmonize a melody with block chords
8. Demonstrate the ability to harmonize a melody with tonic and dominant seventh chords either in block form or Alberti bass
9. Demonstrate the ability to improvise a short melody in five-finger position using a given rhythm pattern
10. Demonstrate the ability to transpose a simple melody

Grade Weights:

Competencies combine together to build the skills needed to play the piano. For grading purposes, there are five divisions each of equal weight (20% each) with competencies overlapping between divisions. In the grading scale,

90 to 100 is an A
80 to 89 is a B
70 to 79 is a C
60 to 69 is a D

REQUIREMENTS
MUPC 113
FALL,

I. Daily Repertoire (20%)

Twinkle A: r.h.
l.h.
Mary: r.h.
Hands together
Lightly Row: r.h.
l.h. (Melody)
Hands together--Alberti (l.h.)
Cuckoo: r.h.
l.h.
Hands together
Aunt Rhody: r.h.
Hands together
Long, Long Ago:
r.h.
Hands together

II. Theory (20%)

20 Second Major Chords–l.h.
I-V^7-I (30 Seconds)
Key Signature Test
Group I Scales–Major–Contrary Motion----------C
Group I Scales–Major–Parallel Motion----------c A
Group I Natural Scales----------c a G
Group I Harmonic Minor Scales----------c a g E
a g e D
III. Repertoire Recitals (20%) g e d
Lightly Row_____ e d
Cuckoo or Aunt Rhody_____ d
Long Long Ago_____

IV. Sight Reading Test (20%)

_____

V. Final Exam (20%)

1. Sight Reading
2. Harmonization–5 minutes to prepare a song with Block and Alberti Bass Accompaniment
3. Group I Scales–Selected from Major, Natural or Harmonic Minor
4. Pieces from Daily Repertoire

EXPLANATIONS AND ABBREVIATIONS

The terms explained below are underlined and in bold print the first time they appear in the lesson plans.

Approve Recital Piece

In order to perform on a recital, students should demonstrate to the instructor the ability to play the recital piece perfectly. The record function found on most electronic keyboards is an efficient way for students to audition for recitals. Students can record themselves as many times as needed until they get a perfect recording. Blank spaces are provided in the lesson module to record students who have passed the audition.

"Aunt Rhody" = "Go Tell Aunt Rhody"

Chord names

Up to this point, chords have been identified by several different names–Roman numerals, alphabet names, color names, and even scale degree names. The instructor should call out chord names, occasionally changing type of name used, as the class plays the progression together. This will help the students make a connection between the different labels.

Credit

In order to receive "credit" (a grade) for an item on the "Requirements" sheet, a student must perform the item perfectly, for the instructor. The perfect performance includes not only notes and fingering, but legato lines as well. The grading of a performance can be done either in the "Play-Thru" portion of the class or outside of class. In the "Play-Thru" sections of the modules extra blank spaces are provided to record which students have received credit for a particular piece. When appropriate, the spaces to record credit are broken down into right hand, left hand, hands together or completed. The break down only reflects what the students have learned to that point. Before class begins, place student names under the proper heading. At the end of class, the instructor should transfer the credit given to each student's individual requirement sheet and also to the next module with a "Play-Thru." A more detailed description is found in Appendix E–Daily Repertoire Grading.

Individually

Students work individually with headphones

l.h.=left hand

When used in "Play-Thru" sections this refers to left hand alone

"Mary" = "Mary Had a Little Lamb"

Pentachord Exercise–Rhythm found in Appendix B

With stops–When first presented, the class will need to stop after each pentachord pattern to give everyone time to set fingers over the correct keys. The instructor should quickly check to make sure all have their fingers on the correct keys before playing.

4 beats between sets–Students may still be somewhat slow at finding the next pentachord pattern (set), but only allow four beats to find the correct keys and then play even if some are not ready.

"Play-Thru"

A "Play-Thru" is a portion of the class during which the group plays together the repertoire pieces that have been learned up to that point. In order to receive a grade for a selection on the Requirements sheet, a student must perform the item perfectly for the instructor. The perfect performance includes not only correct notes and fingering, but legato lines as well. The grading performance can be done either in the "Play-Thru" portion of the class or outside of class. In the "Play-Thru" sections of the modules, extra blank spaces are available to record which students have received credit for a particular piece. When appropriate, the spaces to record credit are broken down into right hand, left hand, hands together, or completed. The break down reflects only what the students have learned to that point. Before class begins, place student names under the proper heading. At the end of class, the instructor should transfer the credit given to each student's individual requirement sheet and also to the next module with a "Play-Thru." (See Appendix E–Daily Repertoire Grading for more details.)

Practice Spot

Very little class time is spent on individual practice on the repertoire pieces. "Practice Spot" sections contain the major technical difficulties found within a particular piece. These sections will be either previewed before starting a piece or will be assigned as short practice sections during class. If these more difficult sections are drilled in class, students will find that with a minimum amount of out-of-class practice, they will be able to put the entire piece together.

Refer students

The "refer students" indications in the teacher's manual serve two purposes. First of all, it is to remind the instructor to point out to the students where the material being studied is located in the text. Also, this is an indication, especially in later semesters, that the instructor may wish to let the students study the material on their own.

r.h.=right hand

When used in "Play-Thru" sections this refers to right hand alone

Sight Reading

Assignments are to be played by the class as a whole unless otherwise indicated.

Scramble

Students are encouraged to learn each piece by lines (generally four measure phrases). Once the notes have been identified and practiced, the students should be able to play any line that is asked for either in order or out of order.

Together

Entire class plays as a group

With stops

A technique in which students play a very small section of music, such as one measure and then stop. Students may be asked to stop with the hands remaining on the keyboard or may stop in order to give themselves time to find the next set of keys. After stopping, students are given the next set of instructions.

2 Alberti patterns per measure

Throughout the harmonization sequence, instructions will be given as to how many Alberti patterns to use per measure so that all students will play the same note values when the class plays together.

I-$V_{6/5}$-I (I-V^7-I)

In this text the term V^7 will be used instead of $V_{6/5}$. There are two reasons for this. One has to do with the limited theoretical understanding of the students at this point. The other is to establish consistency with chord names such as C^7, G^7, A^7, etc. used in the music for harmonization.

LESSON PLANS FOR MUPC 113
FALL,

MODULE 1

I. Check level of advancement--Placement repertoire is located in Appendix A. Xerox enough copies to allow the entire class to play together.
"Melody in C"–1st line
"Melody in G"–1st line
"Study"
"Aura Lee"
"Theme from the Seventh Symphony"

II. Introduction
A Distribute Handouts
1. Course syllabus
2. Requirement Sheet
3. Attendance Policy
B. Discuss course syllabus
1. Discuss description and purpose of course.
2. One reason class piano is better for all beginners–whether music majors or elective students-is because of the time spent in class. With private lessons, students have only one 30 minute lesson a week, and the average person, no matter how dedicated, has problems pacing his practice time during the time between lessons. However, in class piano students see the instructor 2 times a week for an hour each time. Even if students have trouble finding practice time during the week, they will accomplish much more by the end of the semester than a beginning student enrolled in private piano.

III. Course Content
A. 3 Main Areas of Concentration for 1st semester
1. Sight Reading
2. Basic Keyboard Theory
3. Co-ordination
B. Other areas of work include:
Harmonization
Improvisation
Transposition

IV. Discuss Requirements Sheet and Course Content
A. Co-ordination
1. In the same manner that athletes must coordinate the different parts of

their body to be successful at their sport, so pianists must coordinate the movements of their hands and fingers in order to play the piano. Small children have little trouble with coordination when they begin piano study, but they have to be given musical facts slowly in order to understand them. However, adults are just the opposite. They can understand the musical facts very quickly, but have a difficult time with coordination in the beginning.

2. Part of the music studied during this semester will be learned "by ear" in order to eliminate having to read notation. Merely pushing the correct keys at the correct time is a difficult task by itself, but when the need to read notes is added the difficulty factor increases. By eliminating reading, students are able to concentrate more fully on how to solve coordination problems.
3. The folk songs listed under daily repertoire are the pieces to be learned "by ear." When these pieces are fluent, they will be used to focus on coordination issues.

B. Basic Keyboard Theory
The emphasis in this area will be on Scales, Chords, and Key Signatures–the fundamentals of music.

C. **Sight Reading**
1. This material was selected to aid students in the development of beginning reading skills at the piano.
2. They are to play 3 pieces a day outside of class from the assigned sight reading section.
3. Students need to bring their textbook to every class meeting so they will be able to participate in group sight reading exercises.
4. There will be a Sight Reading test on _____ from the first sight reading section of the student text. Look at those pages now.

D. Recitals
There are 3 recitals during the semester. Notice the dates and names of pieces that are listed on the requirement sheet. It is necessary to perform in recitals to obtain grades in the recital sections. These recitals are not during class time.

V. Practice–Minimum of 30 to 45 minutes a day
A. The people who make A's consistently practice approximately 30 to 45 minutes every day.
B. People who seldom practice outside of class, but are always present, usually earn a C or D, because they can learn some of the required repertoire by practicing in class.
C. These practice comments are only guidelines based on previous experiences with average students. For those with previous musical experiences, the first semester class may be very easy, while for others it may be very difficult.

However, differences in musical background will become less apparent as the semester progresses.

VI. Grading

The grade for the course is determined by the number of items completed on the "Requirements"" sheet. More explanation will be given about how to receive credit for the individual items as the semester progresses. The important thing to understand at this point is that any item on the requirement sheet that is not completed will be averaged as a zero.

VII. Discuss Attendance Policy

VIII. Supplies–Bring these to class each time:

Textbook
Pencil

IX. Show "real" beginners the introductory section and explain only what is necessary to play today. They must understand the how to identify and locate Middle C, Treble G, and Bass F. They must also be familiar with quarter and half notes, and by the third piece in the sight-reading material, how to move up and down according to the musical picture.

Sight Read–**Together**
"G & C March"
"Ding Dong Bell"

X. Start "Twinkle A"–Important teaching points about "Twinkle A" are located in Appendix A. "Teaching points" include places in the music being studied where the instructor should anticipate that students will experience difficulties.

The nickname of "Twinkle A"–"Mississippi Hot Dog"–should help students remember the rhythm of the piece

Only teach the first set of right hand notes that are played with the thumb. By demonstration, emphasize a tall thumb, a relaxed hand, and using the entire arm to strike the key. Point out the illustration of a good hand position in the introduction. After showing each individual student how his/her hand should look and how the music should sound, ask the student to put on his/her headphones and play the first two beats of "Twinkle A" with his/her thumb fifteen times. Then he/she is dismissed from class.

ATTENDANCE POLICY

Each student is expected to attend every class meeting. Failure to attend at least 80 percent of the classes in a semester will result in a grade of F, no matter what the cause of the absences. Six (6) classes constitute 20 percent of a semester's classes and are the maximum number of absences allowed for a passing grade.

Attendance Curve: If your point total at the end of the course is at the 8 or 9 digit level of the ten's scale, good attendance will result in a curve up to the next highest letter grade. For example, if your average at the end of the course happened to be 58 or 59, 68 or 69, 78 or 79, 88 or 89, you would be eligible to be considered for the curve. **Good attendance is defined as having not more than two absences and not more than two tardies.** You are tardy if you arrive after the instructor takes the official roll. If a student violates either category, in other words misses three or more classes or is tardy three or more times, he or she will not be eligible for the curve.

MODULE 2

1. Sight Reading–Together
   "Apple Tree"
   Review Middle C, Treble G, and Bass F as presented in the sight-reading material
   Do a quick rhythm review–if "real" beginners need it
   "The Typist"

2. "Twinkle A"–**r.h.** only
   Instructor check this **individually**–First two beats only
   While waiting for the instructor, students continue sight reading individually

   If the thumb and hand position are good, add the 4th finger on G. If not, reinforce how the thumb should look and individually practice the thumb again.

3. Sight Read–Together
   "Woodpecker's Song"–Explain 8va sign

4. "Lightly Row" to show what to listen for to learn a song by ear.
   For some, picking out a melody will be extremely easy, but for others, it will be very difficult. Since this is the beginning of a four-semester sequence, spend time today analyzing this skill, so that those who find it difficult will have some idea of how to proceed. Encourage those for whom this is easy to be patient with others who do not already possess this skill.

   "Lightly Row"–r.h. only–Student sheet located in student text. Students will fill this in during the discussion

   a) Listen to "Lightly Row" 3 times
   b) In order to eliminate random guessing (trial & error), there are certain questions to ask about the music. These questions (what to listen for) are found below "Lightly Row" in the student text. While going through the following sections of "Lightly Row" ask the students the questions. Let individual students play back the sections, then the whole class should play together.
      1) Teacher play end of Line 1
         Ask if notes are going–**Up or down?**
         One student find notes and play back
      2) Teacher play first of Line 1–(1st note given in text)
         Ask if 2nd note is–**Up or down?**
         One student find 2nd note
         Teacher ask if 3rd note is–**Same or different?**
         Compare 2nd Measure–**Same, different, or similar?**

3) Play all of Line 1–Ask individuals to play, then play together several times
4) Teacher play Line 2
   1st part--**Same or different** from Line 1?
   Find end of line 2–**Up or down?**
5) **Scramble** Line 1 & 2–Ask individuals to play, then play together
6) Teacher play Line 4
   What is Line 4 like?
7) Teacher play Line 3
   Measure 1–How many repeated notes?
   Measure 2–**Going up or down?**
8) Scramble–Ask different students to play different lines

5. Work individually until can play "Lightly Row" perfectly from memory.

MODULE 3

1. Sight Reading–Together
   "Bear Dance"

2. "Twinkle A"–Individually played for the instructor–r.h. only
   a) Since students will be waiting for individual instruction, assign a sight reading section to read individually.
   b) Add 5th finger notes if the hand position in the first two measures is correct
   c) Play assigned finger(s)–15 times

3. Sight Read–Together
   "Rain Dance"

4. "Lightly Row"–Together–r.h. only
   a) Scramble lines–ask individual students for different lines
   b) Try entire r.h.
   c) Discuss legato r.h. (See Appendix A–"Lightly Row"–Melody)
      In the process of scrambling lines, listen for a student who already plays legato. Ask the class to aurally identify the difference between the legato student and someone else.
      All try to copy the legato sound

5. Discuss what students should be doing in the Practice Room
   a) "Twinkle A"–Making sure hand is relaxed
   b) "Lightly Row"–Perfectly and legato
   c) Other Repertoire–Same as "Lightly Row"
   d) Sight Read–3 Pieces

6. **"Mary"**–Listen to tape together
   a) Give starting information (1st Note)
   b) Individually–learn to play.
      Point out that the ending rhythm is different from what they learned as children.
      Note: Because this is such a familiar tune, there is no place in the student text to record the note names.

MODULE 4

1. Sight Reading–Together
   "Somersaults"
   "Wind Up"

2. "Twinkle A"–Try entire piece together–r.h. only
   At this point, students should only know a maximum of 1½ measures of this piece. Teach the rest of the piece by emphasizing musical form.
   a) Explain the other notes and fingering needed to play the A section. Then play together.
   b) Explain the B section. Play together.
   c) Give form of the entire piece (ABBA). Play together.

3. "Lightly Row"
   a) Scramble Lines
      Ask individual students for different lines
      Discuss legato as needed
   b) Entire piece–Together
      Give **credit** if played perfectly
      If anyone earns credit, explain why credit was given

4. "Mary"–Try together–r.h. (See Appendix A–"Mary"–Melody).
   Talk about legato lines if necessary

5. Start "Cuckoo"–r.h. only–Listen to entire piece
   Learning Lines 1, 2, & 4
   a) Take melodic dictation for the last 2 measures of lines 1, 2, & 4
      As the end of each line is played by the teacher, have one student repeat the section on the keyboard. In the text, all students should notate the letter names of each section.
   b) Teacher play mm. 1-2
      Students play the last 2 measures of whichever line is asked for.
   c) Students identify the notes for mm. 1-2 and write them in the text
   d) Students play all of line 1 together
   Scramble lines 1, 2, & 4
   Individually–Learn line 3
   Continue to play the recording until they can play the entire piece with the recording from memory

6. Individually
   a) Sight Read–3 Pieces
   b) Review "Lightly Row" & "Mary"–Play each 2 times perfectly

MODULE 5

1. Sight Reading–Together
   "Encore"
   "Village Dance"

2. "Cuckoo"–Together (See Appendix A–"Cuckoo"–Right Hand Alone)
   a) Scramble lines
   b) Try entire piece–Give credit if earned
      Again explain why credit was given

3. **"Play-Thru"**–Together
   "Lightly Row"–r.h.----------**l.h.** melody next if passed

   "Mary"–r.h.--------Completed

   "Twinkle A"---------r.h.

4. Individually
   Learn r.h. to **"Aunt Rhody"** (See Appendix A–"Go Tell Aunt Rhody"–Melody–right hand alone)
   a) 1st do **Practice Spot** 1–Aurally, from teacher
      Write down letter names in text
      Illustrate fingering
      Play Practice Spot together
   b) Individually identify remaining notes and write them in text
   c) Memorize

MODULE 6

1. Sight Reading–Together
   "Mountaineer's Song"

2. Start Pentachord Exercise (See Appendix B)
   Refer students to Theoretical Concepts in student text
   a) Begin on C
   b) Discuss whole and half step pattern with fingers in a C five-finger position
   c) Give rhythm–aurally
   d) Move to C♯–At this point, require students to determine hand position based on whole/half step pattern–not sound
   e) Continue pentachord pattern chromatically to G
   f) Practice individually–3 to 5 minutes

3. "Play-Thru"
   Improvisation Possibilities (See Appendix E–Daily Repertoire Grading)
   If a student has already received credit for the melody line the rest of the class is performing together, allow that student (with headphones on) to improvise a left hand part using only the roots of the I & V chords. Let him perform his improvisation on the final class playing.
   "Lightly Row"--------r.h.----------l.h.----------Completed

   "Mary"–r.h.--------Completed

   "Cuckoo"–r.h.----------Completed

   "Aunt Rhody"–r.h.–1st review Practice Spot 1 & 2

4. "Twinkle A"–r.h. only–Instructor watch each student individually

   Start l.h.–if passed

5. Practice individually anything that has not received credit. Play each one 2 times perfectly.

MODULE 7

1. Sight Reading–Together
   "Shop Work"

2. Play **Pentachord Exercise** together C to G
   a) **With Stops**
   b) With **4 beats between sets**

3. "Play-Thru"
   Improvisation Possibilities
   See Module 6
   As review, make sure even those who have already received credit for a piece play it once or twice with the group before moving to improvisation
   "Lightly Row"—r.h.-------l.h. melody line--------Completed

   "Mary"—r.h.---------Completed

   "Cuckoo"—r.h.----------Completed

   "Aunt Rhody"—r.h.---------Completed

4. Individually hear students play "Twinkle A." Students should begin step 5 while waiting their turn.
   "Twinkle A"---------r.h.---------l.h.

5. Individually
   Learn r.h. to "Long, Long Ago" (See Appendix A–"Long, Long Ago"–Melody–Right Hand Alone)
   a) Write letter names in text
   b) Memorize

MODULE 8

1. Sight Reading–Together
   "Mountain Ballad"
   "Camel Ride"
   "Popcorn"
2. Review Pentachord Exercise–Together–4 Beats between sets
   If needed–allow 5 minutes for individual practice

   Improvisation Possibility–For students who do not need the 5 minutes of individual practice
   Put rhythm on board

   Give rhythm pattern and instruct the improvising students to create a r.h. melody using pentachord patterns. When the melody is secure in C, transpose it chromatically. After the 5 minute individual practice time–select 1 student to perform his improvised melody while other students play the regular pentachord exercise.
3. "Long, Long Ago"
   a) Review 3rd line (See Appendix A–#4 under "Melody–Right Hand Alone")
   b) Try to play entire piece together in order to check fingering and notes
4. Start I-V_6-I assignment (left hand)
   Refer students to Theoretical Concepts in the student text to see an illustration of the chords to be used.

   Play I-V_6-I progression together starting with highest C triad on the piano. When progression has been played in this octave move an octave lower and repeat the progression–continue moving down the keyboard by octaves. After reaching the lowest octave move back up the keyboard, playing the progression in each octave until reaching the highest C triad again. Repeat this exercise 5 times.
   Work individually once the assignment is understood.
   If the left hand gets tired–start step 5
5. If time
   Review other Daily pieces–1 time perfectly
   Transposition Possibility
   Transpose Daily pieces to other keys

MODULE 9

1. Sight Reading
   "Hide & Seek"
   "Rolling Along"

2. "Play-Thru"
   "Lightly Row"—r.h.---------l.h. melody line----------Completed

   "Cuckoo"—r.h.----------Completed

   "Aunt Rhody"—r.h.----------Completed

   "Long, Long Ago"—r.h.----------Completed

   "Mary"—r.h.---------Completed

3. Review I-V_6-I assignment together several times

   Add l.h. to "Mary" (See Appendix A–"Mary"–Hands together)
   a) Teacher play "Mary" for students, so they can identify the chord changes (Similar to Harmonic Dictation)
   b) Work on playing the first two measures legato
   c) Continue adding 1 measure at a time–**with stops**–for 1st line
   d) Work individually –entire piece

4. Individually hear students play "Twinkle A"
   "Twinkle A"—r.h.-------l.h.----------Completed

5. If time:
   Review pentachord exercise individually

MODULE 10

1. Sight Reading
   "Copy Cat"
   "Indecisive"

2. Start Scales (See Tetrachords–Appendix B)
   a) Review Pentachords
   b) Show C scale–On the board write arabic numbers 1 through 8
   c) Students identify whole steps and half steps between each pair of notes
      Label (See Theoretical Concepts of Student Text)
   d) Together Play C scale–Tetrachord Style
   e) Try several other scales
   f) Give assignment–Play around the Circle of 5ths thru 7 Sharps
      Student should call out note names
   g) Try the assignment together

3. Show I & V_6 Chords–Using Alberti Bass (left hand)
   Individually–play down & up keyboard 5 times
   This is the same exercise done in Module 8, but rather than using block chords, Alberti bass is used.

4. "Mary"–Work individually
   Hands together
   Remember legato sounds in the r.h.
   Show instructor before leaving

5. Play thru all r.h. pieces–Individually

MODULE 11

1. Review Tetrachord Scales–Sharp side of the Circle of 5ths
   Students should call out note names
   a) Do it once with enough time between each scale for all students to get the scale set up correctly (See Pentachord Exercise explanations)
   b) Twice with 4 beats between scales

2. Start "20-Second Major Chords"–Assignment will be to play root position major triads with the left hand on each pitch chromatically from C to C in 20 seconds. There will be 13 chords.

   Practice individually 10 minutes

   After practicing alone, time the entire group so they get a feel of how long it takes at this point. All students will keep their headphones on, but on the instructor's signal they should all play the assignment for C to C. As each one finishes, tell the student how many seconds it took.

3. "Play-Thru"
   "Mary"–r.h. only-----Hands together

   All try hands together even if some have not received r.h. credit

   "Lightly Row"–r.h.----l.h. melody line-------Completed

4. Review I-V_6-I –Alberti Pattern–Down & Up the keyboard
   Show how to add l.h. to "Lightly Row"–Work individually on Line 1
   (See Appendix A–"Lightly Row"–Hands together)
   (At this point legato is not an issue–only coordination between hands)

MODULE 12

1. Sight Reading
   "Tick Tock Blues"

2. Review Sharp Tetrachord Scales–Around the Circle of 5ths
   Students should call out letter names
   a) Once with 4 beats between sets
   b) Once with 2 beats between sets
   c) Once with no stops between sets

3. Review "20-Second Chords"–Together (Will time later in class)

4. Harmonization
   "What Shall We Do"
   a) Practice individually 10 minutes

      Possibilities for faster students when it is obvious they can play the assignment
      1) Assign a second piece
      2) Transpose the original assignment

   b) Play "What Shall We Do" together

5. Time "20-Second Chords"–This should be timed individually. Allow students to "warm up" before playing for the instructor. However, after 10 minutes move entire class to "Lightly Row"

   Possibilities for students who complete this assignment easily
   a) Do the assignment backwards from the higher C triad to the lower C triad
   b) Within an octave, play all the triads that begin on white keys followed by all that begin on black keys.

6. "Lightly Row"–Work on Lines 1 & 2 with Alberti Bass–Individually
   Discuss legato l.h. if coordination is going well
   (See Appendix A–"Lightly Row"–Hands together)

7. Individually–Review all r.h. pieces

MODULE 13

1. Sight Reading
   "Happy Go Lucky"

2. Harmonization
   "Song #2"
   a) Practice individually 8 minutes
      Only use Root position chords

      Possibilities for faster students–See Module 12

   b) Play "Song #2" together

3. "Play-Thru"
   "Mary"—r.h.—Hands together-------Completed

   "Cuckoo"—r.h.----------Completed

   "Aunt Rhody"—r.h.----------Completed

   "Long, Long Ago"—r.h.----------Completed

   "Lightly Row"—r.h.-------l.h. melody line-----Hands together (Alberti Bass)

4. Start Flat Tetrachord Scales
   Begin with C♭ Major

5. Time "20-Second Chords"–if not completed

6. Practice individually–"Lightly Row"**–Remind students of 1st recital date**
   a) Alberti Bass–3rd Line
   b) For students who are ready, demonstrate ending of Line 4, letting students find the last three l.h. notes aurally
   c) Explain Approval System (See Appendix E–Recital Grading)

MODULE 14

1. Sight Reading
   "Feeling Frisky"

2. Harmonization
   "My Horses Ain't Hungry"
   Use only root position chords
   a) Practice individually 10 minutes

      Possibilities for faster students–See Module 12

   b) Play "My Horses Ain't Hungry" together

3. Review Flat Tetrachord Scales–Together
   4 Beats between scales

4. "Play-Thru"
   "Mary"–r.h----------Hands together----------Completed

   "Cuckoo"–r.h.----------Completed

   "Aunt Rhody"–r.h.----------Completed

   "Long, Long Ago"–r.h.---------Completed

   "Lightly Row"–r.h.-----l.h. melody line----------Hands together–Alberti Bass

5. Start Approving Recital Piece (See Appendix E–Recital Grading)

6. "20-Second Chords"–if not completed

MODULE 15

1. Sight Read
   "Ferris Wheel"

2. Review Flat Tetrachord Scales–Together
   4 Beats between scales

3. **Approve Recital Piece**----------Students already approved

4. Time "20-Second Chords"–if not completed

MODULE 16

1. Review I-V_6-I Alberti Pattern
   Identify the $IV_{6/4}$ chord in Theoretical Concepts of the student text.
   C, F, A=$IV_{6/4}$=Subdominant=Green Chord
   New Chord Practice Pattern–I-$IV_{6/4}$-I-V_6-I
   For a large class, the instructor may not be able to take testing time to explain the new chord pattern in depth. If this is the case, show one student how to do the new progression and let that student share the information with the others. As in Module 8, the instructor should avoid an indepth discussion of inversion symbols.

2. Sight Reading Test–Given individually (See Appendix E)
   "Alpine Holiday"

3. While waiting: (See instructions found in final paragraph of Appendix E–Sight Reading Test Grading)
   Key Signature Test (See Appendix B)
   New Chord Practice Pattern–Down the Keyboard–4 times–l.h.
   Review all Daily Pieces–Each 1 time perfectly
   Read from new Sight Reading section pp.

MODULE 17

1. "Play-Thru"
   "Aunt Rhody"—r.h.----------Completed

2. Review I-$IV_{6/4}$-I-V_6-I —Together
   Start adding Alberti Bass to "Aunt Rhody"
   (See Appendix A–"Aunt Rhody"–Hands together)

3. Explain Key Signatures to students who were unable to pass the preliminary Key Signature Test in the previous class

4. Sight Reading
   "Good Catch"
   "Summer Afternoon"

5. Start Group I Scales–r.h. only
   Give Fingering–Refer students to Theoretical Concepts student text
   Play together

6. Harmonization/Improvisation
   "Chadwick"
   a) Block Chords–Root position only
      Practice individually 4 minutes
      Play together
   b) Add (Improvise) an Alberti Bass accompaniment–Root position only
      Practice individually 4 minutes
      Play together

7. "20-Second Chords"–if not completed

8. "Aunt Rhody"–Let students who missed "Aunt Rhody" practice earlier because of key signature explanations work alone.

MODULE 18-----BRING PRIZE

1. Sight Reading
   "On A Windy Night"
   "The Pirate"

2. Group I Scales–r.h.–Play together

   Play Key Signature Game–r.h. only
   Game directions found in Appendix B

   Start l.h. scale fingering.

3. "Play-Thru"–May wish to allow 5 minutes of "warm-up" time
   "Twinkle A"–r.h.---------l.h.----------Completed

   "Mary"–r.h.-------Hands together--------Completed

   "Lightly Row"–r.h.--l.h. melody line--Hands together (Alberti Bass)--Completed

   "Cuckoo"–r.h.---------Completed

   "Long, Long Ago"–r.h.----------Completed

   "Aunt Rhody"–r.h.-------Hands together

4. Retake Key Signature Test–if not passed

5. "20-Second Chords"–if not completed

MODULE 19

1. Sight Reading
   "London Bridge"
   Discuss dotted quarter rhythm before playing
   "Faraway Chimes"

2. Group I Scales
   Hands played separately
   Start Contrary Motion

3. Harmonization/Improvisation
   "German Folk Tune"
   a) 5 minutes to individually prepare using both block chords and Alberti bass
      Root position chords

      Transposition possibility for quicker students–transpose to another key while waiting for others to practice

   b) Play together twice–once with block chords, once with Alberti bass

4. "Cuckoo"
   a) "Play Thru"—r.h.----------Completed

   b) Individually–Determine the l.h. notes and write them in the text
      (See Appendix A–"Cuckoo"–Left Hand Alone)

   c) Memorize–l.h. alone

5. Retake Key Signature Test–if not passed

6. "20-Second Chords"–if not completed

MODULE 20

1. Sight Reading
   "Bullfrog"
   "Herman the Hippo"

2. Review Group I Scales–Contrary Motion
   D & E

   Send students to headphones if they cannot do D with the rest of the class.
   Rest of the class continue with E. After E, all go to headphones to do A, G, C while instructor hears those practicing D.

3. Review "20-Second Chords"–Together

   Start **I-V6/5-I (I-V^7-I)** (30 Seconds).
   This assignment will be to play the I-V^7-I progression from each pitch chromatically from C to C in 30 seconds or less.
   Work individually 5 minutes then time entire group (See Module 11)
   Time entire group–Start together and let them tell when they've finished

4. "Play-Thru"
   "Cuckoo"—r.h.------l.h.

   After everyone has been checked for credit:
   a) Teach l.h. lyrics to all, explaining why they are helpful (See Appendix A–"Cuckoo"–L.H. Alone)
   b) As a group, play the l.h. alone
   c) As a group, try hands together–Line 1

   "Mary"—r.h.-----Hands together--------Completed

   "Lightly Row"—r.h.----l.h. melody line---Hands together (Alberti)----Completed

   "Aunt Rhody"—r.h.-----Hands together------Completed

   "Long, Long Ago"—r.h.----------Completed

5. Key Signature Test–if not passed

MODULE 21

1. Sight Reading
   "Calypso Tune"

2. Review Group I Scales–Contrary Motion
   G & A

   Explain Scale Test (See Appendix E–Scale Grading)

3. Go Thru "I-V^7-I (30 Second)" Progression–Together–(Will time later)
   Teacher call out **chord names** as playing
   Ex. C-G^7-C
   I-V^7-I
   "Red Chord"–"Yellow Chord"–"Red Chord"
   Tonic–Dominant 7^{th}–Tonic

4. Harmonization/Improvisation
   "Paree"
   a) 5 minutes to individually prepare using both block chords and Alberti Bass
      2 Alberti patterns per measure
      The V_7 should now be used in 1^{st} inversion

      Transposition Possibility for quicker students--try in another key while waiting for others to finish practicing

   b) Play together–once with block chords, once with Alberti bass

5. "Play-Thru"
   "Cuckoo"—r.h.----------l.h. alone----------Completed

   Everyone try Line 1 hands together

6. Time "I-V^7-I (30 Seconds)" Progression
   This should be timed individually. Allow students to "warm-up" as needed before playing for the instructor.

7. Key Signature Test–if needed

MODULE 22

1. Sight Reading
   "Flight of Eagles"

2. Review Group I Scales–Contrary Motion

   Scale Test–Next Time

3. Review "I-V^7-I (30 Seconds)" Progression–Together

4. "Play-Thru"
   "Long, Long Ago"—r.h.------Completed

   Discuss chords needed for putting hand together–Students are to determine chords by ear (Teacher playing) (See Appendix A–"Long, Long Ago"–Hands together)

   Work individually with hands together on Line 1–5 minutes

5. Start Approving Recital Pieces
   Students are to choose either "Cuckoo" or "Aunt Rhody" for this recital. However, a student who still needs to perform "Lightly Row" may do so.

6. "I-V^7-I (30 Seconds)"–if not completed

7. Key Signature Test–if needed

MODULE 23

1. Group I Scales–Contrary Motion (See Appendix E–Scale Grading)

C	C	C	C	C	C	C	C	C
A	A	A	A	A	A	A	A	A
G	G	G	G	G	G	G	G	G
E	E	E	E	E	E	E	E	E
D	D	D	D	D	D	D	D	D

   Start Parallel Motion Scales

2. Approve Recital Pieces----------Students already approved

3. Sight Reading–Individually
   "Fanfare"

4. "I-V^7-I (30 Seconds)" Progression–if not completed

5. Key Signature Test–if not passed

MODULE 24

1. Group I Scale Test

C	C	C	C	C	C	C	C	C	C
A	A	A	A	A	A	A	A	A	A
G	G	G	G	G	G	G	G	G	G
E	E	E	E	E	E	E	E	E	E
D	D	D	D	D	D	D	D	D	D

   Start Natural Minor Scales
   a) Explain
   b) Refer students to Theoretical Concepts in the text for review if needed

2. Sight Reading
   "Dr. Fell"

3. Harmonization/Improvisation
   "The Bee"
   a) 5 minutes to individually prepare using both Block Chords and Alberti Bass
      Discuss the Melody Harmonization Check List in the student text to determine which chords to use

      Transposition Possibility for faster students–transpose to another key while waiting for the others to practice

   b) Play together–once with block chords, once with Alberti bass

4. "Long, Long Ago"
   a) As a group, try Line 3 hands together
      Remind students not to reach for low G
   b) Practice Line 3 individually

5. "I-V^7-I (30 Seconds)" Progression–if not completed

6. Key Signature Test–if not passed

MODULE 25--(Delete if only 29 days in semester)

1. Sight Reading
   "A Sailor's Life"

2. Review Natural Minor Scales
   c & d

3. Individually–5 minutes of "warm-up" for "Play-Thru"

4. "Play-Thru"
   "Twinkle A"—r.h.--------l.h.---------Completed

   "Mary"—r.h.--------Hands together-------Completed

   "Lightly Row"—r.h.---l.h. melody line----Hands together (Alberti)----Completed

   "Cuckoo"—r.h.--------l.h. alone------Hands together------Completed

   "Aunt Rhody"—r.h.-------Hands together----------Completed

   "Long, Long Ago"—r.h.----------Hands together

5. Work individually
   "Long, Long Ago"–Hands together–Line 4
   "I-V^7-I (30 Seconds)" Progression–if not completed

MODULE 26

1. Sight Read
   "Modern Dragon"

2. Review Natural Minor Scales–Together

3. Allow 10 minutes of individual review time before the "Play-Thru"

4. "Play-Thru"
   "Twinkle A"—r.h.-------l.h.----------Completed

   "Mary"—r.h.----------Hands together----------Completed

   "Lightly Row"—r.h.---l.h. melody line----Hands together (Alberti)----Completed

   "Cuckoo"—r.h.-----l.h. alone-----Hands together------Completed

   "Aunt Rhody"—r.h.----Hands together-------Completed

   "Long, Long Ago"—r.h.------Hands together-------Completed

5. "I-V^7-I (30 Seconds)" Progression–if not completed

6. Key Signature Test–if not passed

MODULE 27–(Delete if only 29 or 30 days in semester)

1. Sight Reading
   "Tuba Tune"

2. Review Natural Minor Scales
   e & g

   Natural Minor Scale Test next class

3. Allow 10 minutes of individual review time before the "Play-Thru"

4. "Play-Thru"
   "Twinkle A"—r.h.--------l.h.---------Completed

   "Mary"—r.h.---------Hands together-------Completed

   "Lightly Row"—r.h.---l.h. melody line-----Hands together (Alberti)—Completed

   "Cuckoo"—r.h.----l.h. alone------Hands together------Completed

   "Aunt Rhody"—r.h.------Hands together--------Completed

   "Long, Long Ago"—r.h.------Hands together-------Completed

MODULE 28

1. Sight Reading
   "Taj Mahal"

2. Natural Minor Scale Test

c	c	c	c	c	c	c	c	c	c
a	a	a	a	a	a	a	a	a	a
g	g	g	g	g	g	g	g	g	g
e	e	e	e	e	e	e	e	e	e
d	d	d	d	d	d	d	d	d	d

   Start Harmonic Minor
   b) Explain
   c) Refer students to Theoretical Concepts in the text for review if needed

3. Work on "Long, Long Ago" for Recital
   or
   "I- V^7-I (30 Seconds)" Progression–if not completed

4. Harmonization/Improvisation
   FALL SEMESTER–"We Wish You A Merry Christmas"–p.
   a) Practice individually with block chords
      Instruct students to ignore bass clef notes and read chord symbols instead
   b) Play together last 5 minutes of class

   SPRING SEMESTER–"The Brook"–p.
   a) Review Melody Harmonization Check List to determine which chords to use
   b) 5 minutes to prepare with block chords and Alberti bass
   c) Play together

5. Key Signature Test–if needed

MODULE 29

1. Harmonic Minor Scale Test

c	c	c	c	c	c	c	c	c	c
a	a	a	a	a	a	a	a	a	a
g	g	g	g	g	g	g	g	g	g
e	e	e	e	e	e	e	e	e	e
d	d	d	d	d	d	d	d	d	d

2. Sight Read
   "Fireside Story"

3. Harmonization/Improvisation
   FALL SEMESTER–"Joy to the World"
   a) Practice individually with block chords–5 minutes
   b) Play together
   SPRING SEMESTER–"Hush Little Baby"
   a) Review Melody Harmonization Check List to determine which chords to use
   b) 5 minutes to individually prepare using both block chords and Alberti bass
   c) Play together

4. Work individually on Recital Piece
   Students should play "Long, Long Ago" on this recital. However, a student who still needs to perform one of the other pieces may do so.

5. Key Signature Test–if needed

MODULE 30

1. Sight Reading
   "Rainbow"

2. Complete course evaluations

3. Approve Recital Pieces

MODULE 31

1. Sight Read
   "Springtime in the Alps"

2. Review Mixture of Group I Scales
   C Scale–Major, Natural Minor, Harmonic Minor

3. Harmonization/Improvisation
   "American Folk Tune"
   a) Refer students to Melody Harmonization Check List
   b) Prepare as on the final (See Appendix E–Final Exam Grading)

4. Discuss Final (See Appendix E–Final Exam Grading)
   a) Assign times–Allow 30 minutes for each person. Anything not completed within the time limit will be averaged as a zero.

   b) Final will include
      Unprepared Harmonization–Will have 5 minutes to prepare a piece with Block Chords and Alberti Bass
      Sight Reading–to be selected from assigned sight reading section
      Scales–One octave, hands parallel
      Group I–Major, Natural Minor, Harmonic Minor
      Daily Repertoire–Will draw 3 pieces out of a hat

5. Calculate grades so students will know how much make-up to do (See Appendix E–Final Average)

6. Make Up–Done individually

Module/Date Correlation
Second Semester

Module 1_____
Module 2_____
Module 3_____
Module 4_____
Module 5_____
Module 6_____
Module 7_____
Module 8_____
Module 9_____
Module 10_____
Module 11_____
Module 12_____
Module 13_____
Module 14_____
Module 15_____Week of 1st Recital
Module 16_____
Module 17_____
Module 18_____Sight Reading Test
Module 19_____
Module 20_____
Module 21_____
Module 22_____
Module 23_____Week of 2nd Recital
Module 24_____
Module 25_____
Module 26_____
Module 27_____
Module 28_____
Module 29_____
Module 30_____Week of 3rd Recital
Module 31_____

If there are only 30 class days in your semester, omit Module 27
If there are only 29 class days in your semester, omit Modules 27 & 26

Recitals are scheduled in Weeks 8, 12, & 15 of the semester.

Title: Second Semester Class Piano
Course Number: MUPC 114
Term:

Description: Second class in a four-semester sequence. The skills included are hand coordination, sight reading, basic keyboard theory, harmonization, improvisation, and transposition.

Purpose: To give students the necessary skills needed to pass a piano proficiency exam at the end of the four-semester sequence. The skills required to pass the proficiency exam will introduce students to the piano skills they can expect to use on a professional level.

Competencies and Measurements:

Competencies

The student should:

1. Demonstrate proper hand position and posture
2. Continue developing the ability to play simple melodies by ear
3. Continue developing the ability to coordinate right hand and left hand when each is performing a different physical motion
4. Continue to develop a strong sense of five-finger hand position
5. Develop the ability to sight read later elementary piano music
6. Develop the ability to play the scales of C A G E D F♯ C♯ B, hands together, two octaves
7. Develop the ability to do legato pedaling
8. Develop the ability to play tonic, subdominant, and dominant seventh progressions in any major key and to recognize when to use those chords in harmonizing simple melodies with either block form, Alberti bass, march bass, waltz bass, or broken chords
9. Develop the ability to improvise simple 12-bar blues compositions at the keyboard
10. Continue developing the ability to transpose melodies

Measures

Levels of competency will be measured by:
(Measures correspond with competencies above)

1. Demonstration of proper hand position and posture
2. Performing without error each melody learned by ear
3. Performing without error each daily repertoire piece
4. Demonstration of the ability to sight read or play easily within single five-finger

positions and to move easily to other five-finger positions within the same piece
5. Reading tests taken from assigned sight-reading materials
6. Performing without error each two octave scale
7. Demonstrate the ability to perform legato pedaling
8. Demonstrate the ability to harmonize a melody with tonic, subdominant, and dominant seventh chords using either block chords, Alberti bass, march bass, waltz bass, or broken chords
9. Demonstrate the ability to improvise simple 12-bar blues compositions
10. Demonstrate the ability to transpose simple melodies

Grade Weights:

Competencies combine together to build the skills needed to play the piano. For grading purposes, there are four divisions each of equal weight (25% each) with competencies overlapping between divisions. In the grading scale,

90 to 100 is an A
80 to 89 is a B
70 to 79 is a C
60 to 69 is a D

REQUIREMENTS
MCLP 114.01
SPRING,
Version for 29 Class Meetings

I. Daily Grades (25%)

A. I-IV-I-V^7-I (45 Seconds)–l.h.

B. Daily Scale Tests

Class 3-CM	Class 14-gnm	Class 24-Review
Class 4-AM	ghm	Test-Group II
Class 5-GM	gmm	Class 25-AM, gnm
Class 6-EM	Class 15-enm	Class 26-BM, emm
Class 7-DM	ehm	Class 27-C♯M, cnm
Class 8-Review Test	emm	Class 29-F♯M,DM,amm
Class 9-cnm	Class 16-dnm	
Class 10-ahm	dhm	
Class 11-gmm	dmm	
Class 12-cnm	Class 17-gnm, ehm	
chm	Class 19-Review Test–Group I minors	
cmm	Class 20-DM, cmm	
Class 13-anm	Class 21-F♯M	
ahm	Class 22-C♯M	
amm	Class 23-BM	

C. Daily Repertoire

"Little Playmates":	r.h.
	Hands together
"French Children's Song":	r.h.
	l.h.
	Hands together
"Chant Arabe":	r.h.
	Hands together
"Goodbye to Winter":	r.h.
	l.h.
	Hands together
"Christmas Day Secrets":	r.h.
	l.h.
	Hands together

II. Recitals (25%)

"Little Playmates"_____
"French Children's Song"_____
"Christmas Day Secrets"_____

III. Sight Reading Test (25%)

Class 18_____

IV. Final (25%)

1. Group I Scales–Major & 3 Minors
   Group II Major Scales
2. Pieces Selected from Daily Repertoire
3. Sight Reading
4. Harmonization
5. "America"

REQUIREMENTS
MCLP 114.01
SPRING,
Version for 30 Class Meetings

I. Daily Grades (25%)

A. I-IV-I-V^7-I (45 Seconds)–l.h.

B. Daily Scale Tests

Class 3-CM	Class 14-gnm	Class 24-Review
Class 4-AM	ghm	Test-Group II
Class 5-GM	gmm	Class 25-AM, gnm
Class 6-EM	Class 15-enm	Class 26-F♯M, dhm
Class 7-DM	ehm	Class 27-BM, emm
Class 8-Review Test	emm	Class 28-C♯M, cnm
Class 9-cnm	Class 16-dnm	Class 30-F♯M,DM,amm
Class 10–ahm	dhm	
Class 11–gmm	dmm	
Class 12-cnm	Class 17-gnm, ehm	
chm	Class 19-Review Test–Group I minors	
cmm	Class 20-DM, cmm	
Class 13-anm	Class 21-F♯M	
ahm	Class 22-C♯M	
amm	Class 23-BM	

C. Daily Repertoire

"Little Playmates":	r.h.
	Hands together
"French Children's Song":	r.h.
	l.h.
	Hands together
"Chant Arabe":	r.h.
	Hands together
"Goodbye to Winter":	r.h.
	l.h.
	Hands together
"Christmas Day Secrets"	r.h.
	l.h.
	Hands together

II. Recitals (25%)

"Little Playmates"_____
"French Children's Song"_____
"Christmas Day Secrets"_____

III. Sight Reading Test (25%)

Class 18_____

IV. Final (25%)

1. Group I Scales–Major & 3 Minors
   Group II Major Scales
2. Pieces Selected from Daily Repertoire
3. Sight Reading
4. Harmonization
5. "America"

REQUIREMENTS
MCLP 114.01
SPRING,
Version for 31 Class Meetings

I. Daily Grades (25%)

A. I-IV-I-V^7-I (45 Seconds)–l.h.

B. Daily Scale Tests

Class 3-CM	Class 14-gnm	Class 24-Review
Class 4-AM	ghm	Test-Group II
Class 5-GM	gmm	Class 25-AM, gnm
Class 6-EM	Class 15-enm	Class 26-F♯M, dhm
Class 7-DM	ehm	Class 28-BM, emm
Class 8-Review Test	emm	Class 29-C♯M, cnm
Class 9-cnm	Class 16-dnm	Class 31-F♯M,DM,amm
Class 10–ahm	dhm	
Class 11–gmm	dmm	
Class 12-cnm	Class 17-gnm, ehm	
chm	Class 19-Review Test–Group I minors	
cmm	Class 20-DM, cmm	
Class 13-anm	Class 21-F♯M	
ahm	Class 22-C♯M	
amm	Class 23-BM	

C. Daily Repertoire

"Little Playmates":	r.h.
	Hands together
"French Children's Song":	r.h.
	l.h.
	Hands together
"Chant Arabe":	r.h.
	Hands together
"Goodbye to Winter":	r.h.
	l.h.
	Hands together
"Christmas Day Secrets":	r.h.
	l.h.
	Hands together

II. Recitals (25%)

"Little Playmates"_____
"French Children's Song"_____
"Christmas Day Secrets"_____

III. Sight Reading Test (25%)

Class 18_____

IV. Final (25%)

1. Group I Scales–Major & 3 Minors
   Group II Major Scales
2. Pieces Selected from Daily Repertoire
3. Sight Reading
4. Harmonization
5. "America"

EXPLANATIONS AND ABBREVIATIONS

The terms explained below are underlined and in bold the first time they appear in the lesson plans.

Approve Recital Piece

In order to perform on a recital, students should demonstrate to the instructor the ability to play the recital piece perfectly. The record function found on most electronic keyboards is an efficient way for students to audition for recitals. Students can record themselves as many times as needed until they get a perfect recording. Blank spaces are provided in the lesson module to record students who have passed the audition.

Chromatic Scale Exercise (Pedal Study)

Even though a polished pianist keeps the ball of his foot in contact with the pedal, it is helpful for the beginning student if the teacher plays along and audibly "pops" the pedal. This can be refined as the students begin to understand the coordination involved.

Credit

In order to receive "credit" (a grade) for an item on the "Requirements" sheet, a student must perform the item perfectly for the instructor. The perfect performance includes not only notes and fingering, but legato lines as well. The grading of a performance can be done either in the "Play-Thru" portion of the class or outside of class. In the "Play-Thru" sections of the modules, extra blank spaces are provided to record which students have received credit for a particular piece. When appropriate, the spaces to record credit are broken down into right hand, left hand, hands together or completed. The break down only reflects what students have learned to that point. Before class begins, place student names under the proper heading. At the end of each class period, the instructor should transfer the credit given to each student's individual requirement sheet and also to the next module with a "Play-Thru." A more detailed description is found in Appendix E–Daily Repertoire Grading.

Daily Scale Test

Student names are to be written in the large blank spaces that appear when there is only one scale for the Daily Scale Test. If more than one scale is to be played during a class period a chart is provided. Write student names at the top of each column and then during class identify each student's successes or failures on the scales played. If the names are added before class, it is a simple matter to record if a student passes the test. (See Appendix E–Scale Grading)

Abbreviations used in Scale Test listings:

CM = C Major
cnm = c natural minor
chm = c harmonic minor
cmm = c melodic minor

Dim.=Diminished triad

Discuss reading process

The sight reading material by Bartok and Kunz is excellent reading material, because it trains the beginner to use a thought process more like that which an advanced pianist would use. His eyes must be able to follow two lines that may be going in parallel motion and then suddenly change to contrary or oblique motion. At this point, it is helpful to discuss with the students the moves from one beat to the next and describe each one as either parallel, contrary, or oblique.

Directional arrows

Since there are no octave indications as would be found in staff notation, it is helpful to students when they come back to this piece in a later practice session if they have arrows that point either up or down.

Individual Work

Students work individually with headphones

Individually

Students work individually with headphones

l.h.=left hand.

When used in "Play-Thru" sections this refers to the left hand played alone.

"Play-Thru"

A "Play-Thru" is a portion of the class during which the group plays together the repertoire pieces that have been learned up to that point. In order to receive a grade for a selection on the Requirements sheet, a student must perform the item perfectly for the instructor. The perfect performance includes not only correct notes and fingering, but legato lines as well. The grading performance can be done either in the "Play-Thru" portion of the class or outside of class. In the "Play-Thru" sections of the modules, extra blank spaces are available to record which students have received credit for a particular piece. When appropriate, the spaces to record credit are broken down into right hand, left hand, hands together, or completed. The break down reflects only what students have studied to that point. Before class begins, place student names under the proper heading. At the end of each class period, the instructor should transfer the credit given to

each student's individual requirement sheet and also to the next module with a "Play-Thru." (See Appendix E–Daily Repertoire Grading for more details)

Practice Spot

Very little class time is spent on individual practice time on the repertoire pieces. "Practice Spot" sections contain the major technical difficulties found within a particular piece. These sections will be either previewed before starting a piece or will be assigned as short practice sections during class. If these more difficult sections are drilled in class, students will find that with a minimum amount of out-of-class practice, they will be able to put the entire piece together.

Refer students

The "refer students" indications in the teacher's manual serve two purposes. First of all, it is to remind the instructor to point out to the students where the material being studied is located in the text. Also, this is an indication, especially in later semesters that the instructor may wish to let the students study the material on their own.

r.h.=right hand.

When used in "Play-Thru" sections this refers to right hand played alone.

Sight Reading

Assignments are to be played by the class as a whole unless otherwise indicated.

Together

Entire class plays as a group.

With Met

With metronome

I-IV-I-V^7-I

The reason behind using the label V^7 instead of $V_{6/5}$ was given in the explanation section of the first semester lesson plans. For similar reasons, the second chord in this new progression will be labeled IV instead of the more accurate $IV_{6/4}$

2 Alberti patterns per measure

Throughout the harmonization sequence instructions will be given for how many Alberti patterns to use per measure or which type of march bass to use so that all will be the same when the class plays together.

LESSON PLANS MCLP 114.01
Spring,

MODULE 1

1. Give requirement sheet and discuss.
   A. Daily Grades
      Daily grades are divided into 3 areas–chords, scales, and repertoire. Beginning next week, we will have a scale test at the first of nearly every class meeting. Notice the list of class meetings and the scales that will be played on each of those classes.

      The repertoire pieces will be learned by ear, as they were last semester. The **r.h.** of all the pieces will be learned first and then the **l.h.** will be added.
   B. Recitals–3 Recitals
   C. Sight Reading
      Sight Reading is a skill that requires daily practice to improve. We will sight read most class periods but individual practice is needed if you are to become proficient at sight reading. Play each piece no more than 3 times. You should sight read a minimum of 2 songs everyday.
   D. "America"–On Final (See Appendix A–"America")
      Little class time will be spend on "America." It is a difficult piece, so plan now to learn 1 measure a week and it should be complete by the final.
   E. Discuss Attendance–Give Policy Statement

2. Practice Requirements–To become proficient at the piano, a minimum of 30 minutes daily practice is needed. This semester is more difficult than last, so outside practice will become more important.

3. **Sight Reading**
   "High Dive"
   "Sledding"

4. Start 2 octave scales–Ascending only–C & G
   (See Appendix B–Two Octave Scale Fingering)
   Refer students to Theoretical Concepts of student text for out-of-class review

5. "America"–Start first 4 beats
   Check fingering carefully

MODULE 2

1. Sight Reading
   "Tall Pines"

2. Scales
   a) **Together**–Review all 5 Group I Scales–Ascending
   b) Start 2 oct. descending scale
   c) Try E & D–ascending and descending

3. **Individual Work**
   a) Learn r.h. of "Little Playmates"
      Write letter names in text
   b) Memorize

4. "America"–Work **individually**
   Practice Spot–First 4 Beats

MODULE 3

1. **Daily Scale Test**–CM–Together

2. Review "I-V^7-I Chords" from first semester–Together

3. **"Play-Thru"**
   "Little Playmates" (See Appendix A–"Little Playmates"–Melody)
   Give **credit** if played perfectly

4. Sight Reading
   "Western Sunset"

5. Individually
   a) Learn r.h. for French Children's Song
      (See Appendix A–"French Children's Song"–right hand alone).
      Write letter names in text
   b) Memorize

6. Individual Work
   a) "America"–Practice spot–"Tis of thee–Sweet"
   b) Review AM Scale

MODULE 4

1. Daily Scale Test–AM

2. Review "I-V^7-I"–together

3. Harmonization
   "Second Song"
   a) Refer students to Melody Harmonization Check List in student text if needed

      5 Minutes to prepare alone–Using Alberti Bass
      2 Alberti patterns per measure
      Play together

   b) Explain March Bass (See Harmonization section of the student text)
      2 Choices–"Boom-chic-chic-chic"
      "Boom-chic-Boom-chic"
      5 more minutes to prepare alone–Using March Bass
      (Use "Boom-chic-Boom-chic")
      Play together

4. "Play-Thru"
   "Little Playmates"—r.h.---------Completed

   "French Children's Song"—r.h.

5. Sight Reading
   May wish for students to work alone, so the instructor can help anyone struggling with scales
   "Gypsy Dance"
   "On Parade"

6. Individual Work
   a) Daily Repertoire–if not completed
   b) GM Scale
   c) "America"–Practice Spot–"Tis of thee"

MODULE 5

1. Daily Scale Test–GM

2. Harmonization–No Chords Given
   "German Dance Tune"
   a) Discuss how to find chords
      Refer students to the No Chords Given Check List in the student text
   b) Practice individually with Alberti Bass for 5 minutes
      1 pattern per measure
      Play together
   c) Practice individually with March Bass for 5 minutes
      "Boom-chic-chic-chic" per measure
      Play together

3. Lead Sheet Harmonization
   "Alouette"
   a) Identify which alphabet letters correspond to Roman numerals of the "I-V^7-I" progression
      Find any other chords and discuss how to play in root position
      Show students the Lead Sheet Harmonization Check List in the text
   b) Prepare 5 minutes individually with Block Chords
   c) Play together

4. "Play-Thru"
   "Little Playmates"—r.h.-----Completed

   "French Children's Song"—r.h.-------Completed

5. Sight Reading
   "Calliope"
   "In a Russian Village"

6. "America"–Practice Spot–"Sweet Land of Lib"

MODULE 6

1. Daily Scale Test–EM

2. Lead Sheet Harmonization
   "Amazing Grace"
   b) Identify which alphabet letters correspond to Roman numerals of I-V^7-I progression
      Find any other chords and discuss how to play in root position
      Refer students to Lead Sheet Harmonization Check List if needed
   c) Prepare 5 minutes individually with Block Chords
   d) Play together

3. Improvisation (See Appendix D)
   Memorize 12-bar blues pattern–Key of C
   <u>Remember to use root position chords</u>
   Refer students to Improvisation section of student text
   Play pattern together using only root position chords

4. Sight Reading
   "Left-Hand Copycat"–p.

5. "Play-Thru"
   "Little Playmates"—r.h.--------Completed

   "French Children's Song"—r.h.------Completed

6. Individual Work
   a) Learn r.h. to "Chant Arabe" (See Appendix A–"Chant Arabe"–Melody)
      Write letter names in text
   b) Memorize

7. "America"–Work individually
   Practice Spot–First 2 measures

MODULE 7

1. Daily Scale Test–DM

   Explain Review Test (See Appendix E–Scale Grading)

2. "Play-Thru"
   "Little Playmates"—r.h.-------Completed

   "French Children's Song"—r.h.-------Completed

   "Chant Arabe"—r.h.

   First review Practice Spots 1 & 2 (Labeled in Student Text)

3. Harmonization
   "Dutch Folk Song"
   a) Refer students to Melody Harmonization Check List if needed
      Start Waltz (See Harmonization section of the student text)
   b) Work individually for 5 minutes with Waltz Bass
      Play together
   c) Start Broken Chords
      Work individually for 5 minutes with Broken Chords
      Play together

4. Improvisation
   Review 12-bar blues progression–Key of C

5. Sight Reading
   "Rumpelstiltskin"
   "Clap, Clap, Clap"

6. Individual Work
   a) "America"–Practice Spot–"Liberty"
   b) Daily Repertoire–not completed
   c) Review Scales for Test

MODULE 8

1. Daily Scale Test–Group I Major Review (See Appendix E–Scale Grading)

CM	CM	CM	CM	CM	CM	CM	CM
AM	AM	AM	AM	AM	AM	AM	AM
GM	GM	GM	GM	GM	GM	GM	GM
EM	EM	EM	EM	EM	EM	EM	EM
DM	DM	DM	DM	DM	DM	DM	DM

   Review Natural Minor–Refer students to Theoretical Concepts in the student text if extra review is needed

2. Harmonization
   "Jesus, Joy of Man's Desiring"
   a) Will use Waltz & Broken for the left hand
      Refer students to Melody Harmonization Check List if needed

   b) Work individually 4 minutes on Waltz Bass
      Play together

   c) Work individually 4 minutes on Broken Chords
      Play together

3. Improvisation
   Review 12-bar blues progression in C–Root position chords
   Transpose to other keys–G & E♭

4. Sight Reading
   "Penrod and Sam"

5. Individually
   a) Learn r.h. to "Goodbye to Winter"
      (See Appendix A–"Goodbye to Winter"–Right Hand Alone)
      Write letter names in text
   b) Memorize

6. Individual Work
   "America"–Practice Spot–"Sweet land of lib"

MODULE 9

1. Daily Scale Test–cnm

   Review Harmonic Minor–Refer students to Theoretical Concepts in the student text if extra review needed

2. "Play-Thru"

   Depending on the size of the class, the instructor may find that it is not possible to do a complete "Play-Thru" each time this section is included in a module. The instructor must use his judgment on which pieces to "Play-Thru" if time is a problem.

   "Little Playmates"–r.h.----------Completed

   "French Children's Song"–r.h.------Completed

   "Chant Arabe"–r.h.----------Completed

   "Goodbye to Winter"–r.h.

3. Lead Sheet Harmonization

   "The Bowery"

   a) Refer students to Lead Sheet Harmonization Check List if needed
      Figure out E♭**dim**. in root position
   b) Work individually–5 minutes
   c) Play together

4. Sight Reading

   "Jack Frost"

   "Sound of Blooming Flowers"–if time–individually

5. Individual Work

   a) "America"–Practice Spot–"Of thee I sing"
      Record 3 times in a row perfect
   b) Daily Repertoire–Not completed
   c) ahm Scale

MODULE 10

1. Daily Scale Test–ahm

   Discuss melodic minor–Refer students to Theoretical Concepts in the student text if extra review is needed

2. Harmonization–No Chords Given
   "Du, Du Liegst Mir, Im Herzen"
   a) Refer students to No Chords Given Check List if needed
      Class will need to decide on chords to be used in m.4 & m.12 before going to individual practice

   b) Prepare individually 5 minutes on Waltz Bass
      Play together

   c) Prepare individually 4 minutes on Broken Chords
      Play together

3. Review I-V_7-I–together
   Start **"I-IV-I-V^7-I** (45 Seconds)"
      The assignment will be to play the I-IV-I-V^7-I progression for each key in the Circle of 5ths in 45 seconds. **The instructor is cautioned to make sure students use finger 2 on the middle note of the IV chord.**
   Work individually–4 to 5 minutes–then time entire group.
      All students will keep their headphones on, but on the instructor's signal they should all play the assignment around the Circle of 5ths. As each one finishes tell the student how long it took.

4. Sight Reading
   "Skip to My Lou"

5. Work on "America"–Individually–10 minutes–First phrase
   Play together
      With met MM=43

6. Review Daily Repertoire–individually

MODULE 11

1. Daily Scale Test–gmm

2. Improvisation
   a) Review 12-bar blues progression in C
   b) Discuss improvising a melody using only the notes of each chord
   c) Work alone 5 minutes–do **not** record completed improvisation

3. Individually
   a) Learn r.h. to "Christmas Day Secrets"
      (See Appendix A–"Christmas Day Secrets"–Right Hand Alone)
      Write letter names in text
   b) Memorize

4. Time "I-IV-I-V^7-I (45 Seconds)"

5. Individual Work
   "America"
      "Land where my father died"
         With met MM.=43
         Make sure r.h. fingering is 5/3 to start this section.

MODULE 12

1. Daily Scale Test

cnm	cnm	cnm	cnm	cnm	cnm	cnm	cnm	cnm
chm	chm	chm	chm	chm	chm	chm	chm	chm
cmm	cmm	cmm	cmm	cmm	cmm	cmm	cmm	cmm

2. Harmonization
   "Hunting"
   a) Refer students to Melody Harmonization Check List if needed
   b) 5 Minutes to prepare with Alberti Bass
      (2 Alberti patterns per measure)
      Play together
   c) 4 Minutes to prepare with March Bass
      (Use "Boom-Chic, Boom-Chic" Version)
      Play together

3. "Play-Thru"
   May wish to allow 5 minutes of individual "warm-up" time for the "Play-Thru"
   (See Appendix E–Daily Repertoire Grading)
   "Little Playmates"—r.h.-------Completed

   "French Children's Song"—r.h.------Completed

   "Chant Arabe"—r.h.----------Completed

   "Goodbye to Winter"—r.h.----------Completed

   "Christmas Day Secrets"—r.h.
   First–Review 3rd Line for fingering and number of staccatos on Line 1

4. Sight Reading
   "Irish Tune"
   "If Kangaroos Danced"

5. "I-IV-I-V^7-I (45 Seconds)"–if needed

MODULE 13

1. Daily Scale Test

anm	anm	anm	anm	anm	anm	anm	anm	anm
ahm	ahm	ahm	ahm	ahm	ahm	ahm	ahm	ahm
amm	amm	amm	amm	amm	amm	amm	amm	amm

2. Lead Sheet Harmonization
   "Baa! Baa! Black Sheep"
   a) Refer students to Lead Sheet Harmonization Check List if needed
   b) Work individually–5 minutes
   c) Play together

3. "Play-Thru"
   "Christmas Day Secrets"—r.h.-----Completed

   "Little Playmates"—r.h.---------Completed

   Discuss l.h. (See Appendix A–"Little Playmates"–Hands together)
   l.h. consists of only I & V_7 chords except when l.h. has melody
   Hint: V_7's occur in pairs and are to be played staccato
   Individually–add l.h. to "Little Playmates"
   Point out that this is for first recital
   Spend approximately 10 minutes working individually

4. Individual Work
   a) "America"–Second line
   b) "I-IV-I-V^7-I (45 Seconds)"–if not completed

MODULE 14

1. Daily Scale Test

gnm	gnm	gnm	gnm	gnm	gnm	gnm	gnm	gnm
ghm	ghm	ghm	ghm	ghm	ghm	ghm	ghm	ghm
gmm	gmm	gmm	gmm	gmm	gmm	gmm	gmm	gmm

2. Sight Reading
   "A Game"

3. "Play-Thru"
   "Christmas Day Secrets"—r.h.--------Completed

   "Little Playmates"—r.h.------Completed

   Try Hands together–as a group

4. Improvisation
   a) Review 12-bar blues progression in D
   b) Improvise a r.h. melody above l.h. using only notes from the chords
      Work alone 5 minutes
   c) Record completed improvisation

5. Individual Work
   a) "America"–"Sweet land of liberty"
   b) "I-IV-I-V^7-I (45 Seconds)"–if not completed

MODULE 15

1. Daily Scale Test

enm	enm	enm	enm	enm	enm	enm	enm	enm
ehm	ehm	ehm	ehm	ehm	ehm	ehm	ehm	ehm
emm	emm	emm	emm	emm	emm	emm	emm	emm

2. Sight Reading
   "Mighty Proud"

3. **Approve Recital Piece** (See Appendix E–Recital Grading)

4. Individual Work–if time
   a) "America"–Practice Spot–Second Phrase
   b) Uncompleted Daily Repertoire
   c) "I-IV-I-V^7-I (45 Seconds)"

MODULE 16

1. Daily Scale Test

dnm	dnm	dnm	dnm	dnm	dnm	dnm	dnm	dnm
dhm	dhm	dhm	dhm	dhm	dhm	dhm	dhm	dhm
dmm	dmm	dmm	dmm	dmm	dmm	dmm	dmm	dmm

2. Sight Reading
   "In A Pirate's Cave"

3. "Play-Thru"–May wish to allow 5 minutes to "warm-up"
   "Chant Arabe"—r.h.----------Completed

   "Goodbye to Winter"—r.h.----------Completed

   "Christmas Day Secrets"—r.h.----------Completed

   "French Children's Song"—r.h.----------Completed

   Start l.h. (See Appendix A–"French Children's Song"–Left Hand Alone)
   a) Before individual work, explain that l.h. is Alberti bass, but with variations.
      Do first phrase together by ear
   b) Individually determine letter names and write them in text
   c) Memorize

4. "America"
   Line 2–Work individually–10 minutes
   Play together

MODULE 17

1. Daily Scale Test

gnm	gnm	gnm	gnm	gnm	gnm	gnm	gnm	gnm
ehm	ehm	ehm	ehm	ehm	ehm	ehm	ehm	ehm

2. Sight Reading
   "Gray Day"

3. "Play-Thru"–May wish to allow 5 minutes to "warm-up"
   "Little Playmates"—r.h.---------Hands together----------Completed

   "Chant Arabe"—r.h.----------Completed

   "Goodbye to Winter"—r.h.----------Completed

   "Christmas Day Secrets"—r.h.----------Completed

   "French Children's Song"—r.h.----------l.h. only

4. Individual Work
   a) "French Children's Song"
      l.h.–separate
      Hands together (See Appendix A–"French Children's Song"–Hands together)
   b) "America"–Practice spot–Line 3
   c) "I-IV-I-V^7-I (45 Seconds)"–if not completed

MODULE 18

1. Sight Reading Test (See Appendix E Sight Reading Test Grading)
   "Volga Boat Song"

2. While waiting (See instructions found in final paragraph of Appendix E–Sight Reading Test Grading)
   "America"–Last 3 measures only
   Sight Read from the new section
   "Study in Tenths"
   "Allegro"–Kunz Op. 14 #5
   Review other Daily Repertoire
   Review all 15 minor scales

3. Play off "I-IV-I-V^7-I (45 Seconds)"–if not completed
   The instructor may be able to listen to this between sight reading students

MODULE 19

1. Daily Scale Test–Review Test–Group I minors

chm	chm	chm	chm	chm	chm	chm	chm	chm
amm	amm	amm	amm	amm	amm	amm	amm	amm
gmm	gmm	gmm	gmm	gmm	gmm	gmm	gmm	gmm
enm	enm	enm	enm	enm	enm	enm	enm	enm
dhm	dhm	dhm	dhm	dhm	dhm	dhm	dhm	dhm

2. Pedal Study
   a) Arm & Foot Exercise (See Pedaling Section of student text)
      Exercise 1–In exact opposition
      Exercise 2–Foot going back down before arm goes up

   b) Exercise 3–**Chromatic Scale Exercise**
      Pedal each note of the chromatic scale

3. Sight Reading
   "Mikrokosmos 13"

4. "Play-Thru"
   "Chant Arabe"—r.h.----------Completed

   Individually learn l.h. (See Appendix A–"Chant Arabe"–Hands together)
   a) Write letter names in text
      Put in **directional arrows** for line 3 & 4
      Take rhythmic dictation for line 4
   b) Memorize

5. Individual Work
   a) "America"–Practice Spot–"Sweet land of liberty"
   b) "I-IV-I-V^7-I (45 Seconds)"–if not completed

MODULE 20

1. Daily Scale Test

DM	DM	DM	DM	DM	DM	DM	DM	DM
cmm	cmm	cmm	cmm	cmm	cmm	cmm	cmm	cmm

Give Group II Major Scale Information (See Theoretical Concepts in student text)
Go over F♯M only

2. Pedaling
   a) Review Chromatic Scale Exercise
   b) Pedal Study 1 (Pedaling Section of student text)
      Work alone–5 minutes
      Play together

3. Lead Sheet Harmonization
   "If All Those Endearing Young Charms"
   a) Refer students to Lead Sheet Harmonization Check List
      Identify which alphabet letters correspond to Roman numeral IV of the I-IV-I-V^7-I cadence
      Calculate other chords in root position
   b) Work Individually–5 minutes
   c) Play Together

4. "Play-Thru"
   "French Children's Song"—r.h.------l.h. only------Hands together-----Completed

   "Chant Arabe"—Do Practice Spots 1 & 2–1st—r.h.----------Completed

   Try Hands Together on Practice Spot 2

5. Individual Work
   a) "Chant Arabe"–Hands together–Line 3
   b) "America"–Practice Spot–"Liberty, of thee I sing"
   c) "I-IV-I-V^7-I (45 Seconds)"–if not completed

MODULE 21

1. Daily Scale Test–F♯M

2. Pedaling
   a) Pedal Study 1
      Play Thru
   b) Pedal Study 2
      Work alone 5 minutes
      Play Together

3. Sight Reading
   "First Steps"–Gurlitt, Op. 82

4. "Play-Thru"
   "French Children's Song"—r.h.----l.h. only-------Hands together------Completed

   "Chant Arabe"—r.h.---------Hands together----------Completed

   After all have been graded, do the following together:
   Practice Spot 1 & 2–r.h..
   Add l.h.
   Discuss not stretching thumb & finger 5 to reach octave E's
   (See Appendix A–"Chant Arabe"–Hands together)
   Try whole song–Hands together

   "Goodbye to Winter"—r.h.----------Completed

5. Individually
   a) Learn l.h. to "Goodbye to Winter"
      Write letter names in text
   b) Memorize

MODULE 22

1. Daily Scale Test–C♯M

   Discuss BM–Set up
   (Refer students to Scale Fingering Chart in Theoretical Concepts of student text)

2. Sight Reading
   "Moderato in B Flat"–Kunz, Op. 14 #50
   "Moderato in F"–Kunz, Op. 14 #176

3. Improvisation
   a) Review 12-bar blues progression in C
      Review r.h. Pentachords for each l.h. chord
   b) Improvise r.h. melody over l.h. chords using notes found in each Pentachord
   c) Record

4. Practice individually on Recital Pieces
   Students should play "French Children's Song" on this recital. However, a student who still needs to perform "Little Playmates" may do so.

5 If time–Individual Work
   a) l.h. to "Goodbye to Winter"
   b) "America"–Line 3
   c) "I-IV-I-V^7-I (45 Seconds)"–if not completed

MODULE 23

1. Daily Scale Test–BM

2. Approve Recital Pieces----------Students already approved

3. Individual Work
   a) Sight Reading
      "Moderato in E Minor"–Kunz, Op. 14 #42
      "Allegro in F Sharp Minor"–Kunz, Op. 14 #54
   b) "America"–Line 3

MODULE 24

1. Daily Scale Test–Review Test

F♯M	F♯M	F♯M	F♯M	F♯M	F♯#M	F♯M	F♯M	F♯M
C♯M	C♯M	C♯M	C♯M	C♯M	C♯M	C♯M	C♯M	C♯M
BM	BM	BM	BM	BM	BM	BM	BM	BM

2. Pedal Study 2
   a) Line 2–Work alone 5 minutes
   b) Play Line 2 together

3. Sight Reading
   "Lento in D Minor"–Kunz, Op. 14 #87

4. Individual Work
   5 minutes of "warm-up" for the "Play-Thru"

5. "Play-Thru"
   "Little Playmates"—r.h.---------Hands together----------Completed

   "French Children's Song"—r.h.-----l.h. only------Hands together------Completed

   "Chant Arabe"—r.h.-------Hands together----------Completed

   "Christmas Day Secrets"—r.h.----------Completed

   "Goodbye to Winter"—r.h.----------l.h. only.

6. Individual Work
   a) "Goodbye to Winter"–Hands together
   b) "America"–Practice Spot–Line 1–First 4 Measures

MODULE 25

1. Daily Scale Test

AM	AM	AM	AM	AM	AM	AM	AM	AM
gnm	gnm	gnm	gnm	gnm	gnm	gnm	gnm	gnm

2. Sight Reading
   "Moderato in F Minor"–Kunz, Op. 14 #141

3. Lead Sheet Harmonization
   "Come Follow"
   a) Refer students to Lead Sheet Harmonization Check List if needed
      Calculate other chords in root position
   b) Work individually 5 minutes
   c) Play together

4. Individual Work
   5 minutes of "warm-up" time before the "Play-Thru"

5. "Play-Thru"
   "Little Playmates"—r.h.------Hands together----------Completed

   "French Children's Song"—r.h.------l.h. only------Hands together-----Completed

   "Chant Arabe"—r.h.--------Hands together---------Completed

   "Goodbye to Winter"—r.h.--------l.h. only-------Hands together--------Completed

   "Christmas Day Secrets"—r.h.----------Completed

6. Individually
   a) Learn l.h. for "Christmas Day Secrets"
      (See Appendix A–"Christmas Day Secrets"–Left hand alone)
      Write letter names in text
   b) Memorize

MODULE 26–Delete if only 29 classes in semester

1. Daily Scale Test

F♯M	F♯M	F♯M	F♯M	F♯M	F♯M	F♯M	F♯M	F♯M
dhm	dhm	dhm	dhm	dhm	dhm	dhm	dhm	dhm

2. Sight Reading
   "Allegro in F"–Kunz, Op. 14 173
   Discuss reading process

3. Individual Work
   5 minutes of "warm-up" time before the "Play-Thru"

4. "Play-Thru"
   ___ more class meeting(s) to receive credit for daily repertoire during class.
   "Little Playmates"—r.h.--------Hands together---------Completed

   "French Children's Song"—r.h.----l.h. only-------Hands together------Completed

   "Chant Arabe"—r.h.----------Hands together----------Completed

   "Goodbye to Winter"—r.h.-------l.h. only-------Hands together---------Completed

   "Christmas Day Secrets"—r.h.----------l.h. only
   Before grading have everyone play the l.h. practice spots–Together
   (Discuss fingering)

5 Individual Work
   a) "Christmas Day Secrets"–Work on l.h. separately
      Try hands together
   b) "America"–Practice spot–Line 3–mm.1-2

MODULE 27–(Delete if only 29 or 30 classes in semester)

1. Lead Sheet Harmonization
   "Ciribiribin"
   a) Refer students to Lead Sheet Harmonization Check List if needed
   b) Work alone–5 minutes
   c) Play together

2. Sight Reading
   "Allegretto in E Flat"–Kunz, Op. 14 #186

3. Individual Work
   5 minutes of "warm-up" time before the "Play-Thru"

4. "Play-Thru"
   "Little Playmates"—r.h.----------Hands together----------Completed

   "French Children's Song"—r.h.-----l.h. only-----Hands together-------Completed

   "Chant Arabe"—r.h.----------Hands together----------Completed

   "Goodbye to Winter"—r.h.--------l.h. only--------Hands together-------Completed

   "Christmas Day Secrets"—r.h.----------l.h. only--------Hands together

5. Individual Work
   Work on "Christmas Day Secrets"–Hands together

MODULE 28

1. Daily Scale Test

BM	BM	BM	BM	BM	BM	BM	BM	BM
emm	emm	emm	emm	emm	emm	emm	emm	emm

2. Lead Sheet Harmonization
   "Camptown Races"
   a) Refer students to Lead Sheet Harmonization Check List if needed
   b) Work individually 5 minutes
   c) Play together

3. Sight Reading
   "Andantino in A Flat"–Kunz, Op. 14 #194
   "Menuetto"–Hassler

4. Improvisation
   a) Review 12-bar blues progression in B
      Review r.h. Pentachords for each l.h. chord
   a) Improvise r.h. melody using only notes of the Pentachords
   b) Record

5. Individual Work
   a) "America"–Practice Spot–"Let freedom ring"
   b) "Christmas Day Secrets"–Hands together

MODULE 29

1. Daily Scale Test

C♯M	C♯M	C♯M	C♯M	C♯M	C♯M	C♯M	C♯M	C♯M
cnm	cnm	cnm	cnm	cnm	cnm	cnm	cnm	cnm

2. Sight Reading
   "Menuett"–Handel

3. Lead Sheet Harmonization
   "Battle Hymn of the Republic"
   a) Refer students to Lead Sheet Harmonization Check List if needed
      Point out good fingering for end of first measure
   b) Work individually 5 minutes
   c) Play together

4. Individual Work
   5 minutes of "warm-up" time before the "Play-Thru"

5. "Play-Thru"
   Last time to play repertoire for a grade during class. However, this can still be done outside class
   "Little Playmates"—r.h.-----Hands together---------Completed

   "French Children's Song"—r.h.-----l.h. only------Hands together------Completed

   "Chant Arabe"—r.h.----------Hands together----------Completed

   "Goodbye to Winter"—r.h.-------l.h. only-------Hands together---------Completed

   "Christmas Day Secrets"—r.h.---------l.h. only-------Hands together

6. Extra time
   Individual Work on "America"–Line 2

MODULE 30

1. Sight Reading
   "Change of Position"–Kunz, Op. 14 #120

2. Complete course evaluations

3. Approve Recital Pieces
   Students should play "Christmas Day Secrets" on this recital. However, a student who still needs to perform "Little Playmates" or "French Children's Song" may do so.

4. Individual Work
   "America"–Practice Spot–Line 3–mm.1- 2

MODULE 31

1. Daily Scale Test

F♯M	F♯M	F♯M	F♯M	F♯M	F♯M	F♯M	F♯M	F♯M
DM	DM	DM	DM	DM	DM	DM	DM	DM
amm	amm	amm	amm	amm	amm	amm	amm	amm

2. Harmonization
   "Blow Ye Winds"
   a) 5 minutes to prepare with Waltz Bass and Broken Chords
   b) Play together

3. Discuss Final (See Appendix E–Final Exam Grading)
   a) Assign times

   b) Discuss material
      Scales–Selected from
         Group I Scales–Major and 3 Forms of Minor
         Group II Major
      Daily Repertoire–3 selections to be drawn from a hat
      Sight Reading–To be selected from assigned sight reading section
      Unprepared Harmonization–5 minute preparation time to harmonize a piece using Block Chords, Alberti Bass, March Bass, Waltz Bass or Broken Chords
      "America"

4. Calculate grades so students will know how much make-up to do
   (See Appendix E–Final Average)

5. Work on "America"

   or

6. Daily Grade Make-Up

Module/Date Correlation
Third Semester

Module 1_____
Module 2_____
Module 3_____
Module 4_____
Module 5_____
Module 6_____
Module 7_____
Module 8_____
Module 9_____1st Sight Reading Test
Module 10_____
Module 11_____
Module 12_____
Module 13_____
Module 14_____
Module 15_____Week of 1st Recital
Module 16_____
Module 17_____
Module 18_____2nd Sight Reading Test
Module 19_____
Module 20_____
Module 21_____
Module 22_____
Module 23_____Week of 2nd Recital
Module 24_____
Module 25_____
Module 26_____
Module 27_____3rd Sight Reading Test
Module 28_____
Module 29_____
Module 30_____Week of 3rd Recital
Module 31_____

If there are only 30 class days in your semester, omit Module 28
If there are only 29 class days in your semester, omit Modules 28 & 5

Recitals are scheduled in Weeks 8, 12, & 15 of the semester.

Title: Third Semester Class Piano
Course Number: MUPC 213
Term:

Description: Third class in a four-semester sequence. The skills included are hand coordination, sight reading, basic keyboard theory, harmonization, improvisation, and transposition.

Purpose: To give students the necessary skills needed to pass a piano proficiency exam at the end of the four-semester sequence. The skills required to pass the proficiency exam will introduce students to the piano skills they can expect to use on a professional level.

Competencies and Measurements:

Competencies

The student should:

1. Demonstrate proper hand position and posture
2. Continue developing the ability to play melodies by ear
3. Continue developing the ability to coordinate right hand and left hand when each is performing a different physical motion
4. Begin to develop good fingering patterns that are based on five-finger patterns, scale fingering, and equal use of all fingers
5. Develop the ability to sight read early intermediate piano music
6. Continue developing the ability to play the scales of Group II and Group III. hands together, two octaves
7. Develop the ability to play tonic, subdominant, dominant seventh progressions in any minor key and to recognize when to use those chords in harmonizing simple melodies with either block chords, Alberti bass, march bass, waltz bass, or broken chords
8. Develop the ability to use secondary dominant chords in harmonization
9. Continue developing the ability to improvise more complex 12-bar blues compositions at the keyboard
10. Continue developing the ability to transpose

Measures

Levels of competency will be measured by:
(Measures correspond with competencies above)

1. Demonstration of proper hand position and posture
2. Performing pieces learned by ear individually and with the class

3. Demonstration of the ability to coordinate hands in the performance of scales, repertoire, and reading exercises
4. Demonstration of the use of good fingering patterns in the performance of repertoire and reading exercises
5. Reading tests taken from assigned sight-reading materials
6. Perform without error the two octave scales
7. Demonstrate the ability to harmonize a melody in a minor key with tonic, subdominant, and dominant seventh chords using block chords, Alberti bass, march bass, waltz bass, or broken chords
8. Demonstrate the ability to harmonize a melody when secondary dominants are indicated.
9. Demonstrate the ability to improvise more complex 12-bar blues compositions at the keyboard
10. Demonstrate the ability to transpose

Grade Weights:

Competencies combine together to build the skills needed to play the piano. For grading purposes, there are four divisions each of equal weight (25% each) with competencies overlapping between divisions. In the grading scale,

90 to 100 is an A
80 to 89 is a B
70 to 79 is a C
60 to 69 is a D

REQUIREMENTS
MUPC213
FALL,
Version for 29 Class Meetings

I. Daily (25%)
   A i-iv- i-V^7-i (45 Seconds)–l.h.
   B. "Allegretto I"_____
   C. Daily Scale Tests
      Class 2–F♯M
      Class 3–C♯M
      Class 4–BM
      Class 5–Group II Maj
         Review
      Class 6–bhm, bnm
      Class 7–f♯hm, f♯pm
      Class 9–c♯hm, c♯nm
      Class 10–Group II
         Min Review–HM & NM
      Class 11–F♯M, f♯hm
      Class 12–C♯M, c♯nm
      Class 13–f♯nm, bhm
      Class 14–C♯M, chm
      Class 15–CM & 3 minors
      Class 16–BM, bnm
      Class 19–F♯M, enm
      Class 20–B♭M
      Class 21–E♭M
      Class 22–A♭M
      Class 23–B♭M, bhm, gmm
      Class 24–Group I Review
      Class 25–Group II Review
      Class 28–B♭,E♭,A♭ Review

II. Recitals (25%)
   Recital #1–"Ecossaise"_____
   Recital #2–"Minuet 2"_____
   Recital #3–"The Star Spangled Banner"_____

III. Sight Reading (25%)
   Test #1_____ (Class 8)
   Test #2_____ (Class 17)
   Test #3_____ (Class 26)

IV. Final (25%)
   Scales–Selected from
      Group I Majors & All Forms of Minors
      Group II Major, Harmonic & Natural Minor
      Group III Major
   Sight Reading
   Harmonization
      2 pieces to prepare in 10 minutes each with a l.h. hand accompaniment style

REQUIREMENTS
MUPC213
FALL,
Version for 30 Class Meetings

I. Daily (25%)
   A. i-iv-i-V^7-i (45 Seconds)–l.h.
   B. "Allegretto I"_____
   C. Daily Scale Tests
      Class 2–F♯M
      Class 3–C♯M
      Class 4–BM
      Class 6–Group II Maj
         Review
      Class 7–bhm, bnm
      Class 8–f♯hm, f♯nm
      Class 10–c♯hm, c♯nm
      Class 11–Group II
            Min Review–HM & NM
      Class 12–F♯M, f♯hm
      Class 13–C♯M, c♯nm
      Class 14–f♯nm, bhm
      Class 15–C♯M, chm
      Class 16–CM & 3 minors
      Class 17–BM, bnm
      Class 20–F♯M, enm
      Class 21–B♭M
      Class 22–E♭M
      Class 23–A♭M
      Class 24–B♭M, bhm, gmm
      Class 25–Group I Review
      Class 26–Group II Review
      Class 29–B♭, E♭, A♭ Review

II. Recitals (25%)
   Recital #1–"Ecossaise"_____
   Recital #2–"Minuet 2"_____
   Recital #3–"The Star Spangled Banner"_____

III. Sight Reading (25%)
   Test #1_____ (Class 9)
   Test #2_____ (Class 18)
   Test #3_____ (Class 27)

IV. Final (25%)
   Scales–Selected from
      Group I Majors & All Forms of Minor
      Group II Major, Harmonic & Natural Minor
      Group III Major
   Sight Reading
   Harmonization
      2 pieces to prepare in 10 minutes each with a l.h. hand accompaniment style

REQUIREMENTS
MUPC213
FALL,
Version for 31 Class Meetings

I. Daily (25%)
   A. i-iv-i-V^7-i (45 Seconds)–l.h.
   B. "Allegretto I"_____
   C. Daily Scale Tests
      Class 2–F♯M
      Class 3–C♯M
      Class 4–BM
      Class 6–Group II Maj
         Review
      Class 7–bhm, bnm
      Class 8–f♯hm, f♯nm
      Class 10–c♯hm, c♯nm
      Class 11–Group II
            Min Review–HM & NM
      Class 12–F♯M, f♯hm
      Class 13–C♯M, c♯nm
      Class 14–f♯nm, bhm
      Class 15–C♯M, chm
      Class 16–CM & 3 minors
      Class 17–BM, bnm
      Class 20–F♯M, enm
      Class 21–B♭M
      Class 22–E♭M
      Class 23–A♭M
      Class 24–B♭M, bhm, gmm
      Class 25–Group I Review
      Class 26–Group II Review
      Class 30–B♭, E♭, A♭ Review

II. Recitals (25%)
   Recital #1–"Ecossaise"_____
   Recital #2–"Minuet 2"_____
   Recital #3–"The Star Spangled Banner"_____

III. Sight Reading (25%)
   Test #1_____ (Class 9)
   Test #2_____ (Class 18)
   Test #3_____ (Class 27)

IV. Final (25%)
   Scales–Selected from
      Group I Majors & All Forms of Minor
      Group II Major, Harmonic & Natural Minor
      Group III Major
   Sight Reading
   Harmonization

2 pieces to prepare in 10 minutes each with a l.h. hand accompaniment style

EXPLANATIONS AND ABBREVIATIONS

The terms explained below are underlined and in bold print the first time they appear in the lesson plans.

Approve Recital Piece

In order to perform on a recital, students should demonstrate to the instructor the ability to play the recital piece perfectly. The record function found on most electronic keyboards is an efficient way for students to audition for recitals. Students can record themselves as many times as needed until they get a perfect recording. Blank spaces are provided in the lesson module to record students who have passed the audition.

Daily Scale Test

Student names are to be written in the large blank spaces that appear when there is only one scale for the Daily Scale Test. If more than one scale is to be played during a class period a chart is provided. Write student names at the top of each column and then during class identify each student's successes or failures on the scales played. If the names are added before class, it is a simple matter to record if a student passes the test. (See Appendix E–Scale Grading)

Abbreviations used in Scale Test listings:

CM = C Major
cnm = c natural minor
chm = c harmonic minor
cmm = c melodic minor

Individually

Students work individually with headphones

Individual Work

Students work individually with headphones

l.h. comes to a stop

The broken chord pattern that is established from the first measure becomes a dotted half note at the end of lines 2 and 4. Because of the momentum created by the broken chords, student try to continue the pattern rather than playing a dotted half note.

l.h.=left hand

"Play -Thru"

A "Play-Thru" is a portion of the class when the group plays together the repertoire pieces that have been learned up to that point. Generally the piece being played is performed without stopping to work on trouble spots. Students should be encouraged to remember those sections of the music where they cannot stay with the group and spend extra individual practice time on those sections.

Practice Spot

Very little class time is spent on individual practice time on the repertoire pieces. "Practice Spot" sections contain the major technical difficulties found within a particular piece. These sections will be either previewed before starting a piece or will be assigned as short practice sections during class. If these more difficult sections are drilled in class, students will find that with a minimum amount of out-of-practice, they will be able to put the entire piece together.

r.h.=right hand

Refer students

The "refer students" indications in the teacher's manual serve two purposes. First of all, it is to remind the instructor to point out to the students where the material being studied is located in the text. Also, this is an indication that the instructor may wish to let the students study the material on their own.

Scale Make Up

This refers to in class make-up times for any scales not completed. The instructor should rotate around the room grading individual scales while students are "warming up" individually.

Sight Reading

Assignment are to be played by the class as a whole unless otherwise indicated.

Together

Entire class plays as a group

I-IV-I-V^7-I

In this text, the term IV will be used instead of $IV_{6/4}$ and V^7 instead of $V_{6/5}$. The figured bass has been simplified, because at the point these chords were introduced in the four-semester sequence, students had a limited theoretical understanding of inversions. The emphasis was on the shape of the chord and students were encouraged to accept the Roman numerals and other names used as labels.

1 Alberti pattern per measure

Throughout the harmonization sequence, instructions will be given for how many Alberti patterns to use per measure or which type of march bass to use so that all will be the same when the class plays together.

LESSON PLANS MUPC 213
FALL,

MODULE 1

1. Give "Requirements" sheet–Discuss

2. Give Attendance Policy–Discuss

3. Point out the following in the student text:
   a. Sight reading section to be used
   b. Scale Fingering Chart
   c. "The Star Spangled Banner"

4. Discuss Sight Reading practice
   You are to play one piece a day from the assigned Sight Reading section on five different days a week. Daily sight reading is the best way to improve your sight reading ability.

5. **Sight Reading**
   First piece
   Remind them that in class and in Sight Reading practice they are to only read each piece 3 times.

6. Review Group II Scales–**Together**
   F♯ Major

7. **Individual Work**
   a) Learn the **r.h.** for "Allegretto I"–**Notice Due Date**
      Write letter names in text
   b) Memorize–Play with recording

MODULE 2

1. **Daily Scale Test**–F♯ Major

2. Sight Reading–"Exercise #2"

3. Together
   Review **I-IV-I-V^7-I** progression learned in 2nd semester–l.h. only
   Circle of 5th order

4. "Allegretto I" (See Appendix A)
   a) Discuss form:
      There are 4 lines. Lines 1, 2, & 3 have identical beginnings, so learn the endings of those lines well enough to play whichever one is asked for alone. Point out the difference between line 2 & 4
      Teacher call out "End of Line_____" for different students to play
   b) **"Play-Thru"** entire r.h. part
   c) Add **l.h.**–When can do r.h. from memory fairly accurately
      Teacher give chord choices for "Allegretto I"

5. Work on "Allegretto I"–Individually –10 minutes

6. "The Star Spangled Banner"–From the beginning through "Oh, say can you see."
   Teaching Point–use after students have worked individually for a few minutes
   a) on "you"–r.h. finger 3 slides from middle of the key to the end of the key, so that it is easy to reach B♭ with the 4th finger
   b) l.h. should be moving to new position at the same time r.h. finger is on "can"

   Some students will figure out step "b" by themselves, but none will figure out step "a" and as a result will have trouble playing fingers 1 & 4 on "see"

7. Review C♯ Scale

MODULE 3

1. Daily Scale Test–C♯ Major

2. Sight Reading–"Cathedral Bells"

3. Review I-IV-I-V^7-I progression–Together
   Circle of 5th order–l.h. only
   Try omitting the I chord in the middle of the progression beginning with EM

4. Harmonization
   "My Lord, What a Mornin' "
   a) Using Alberti bass & March bass
      Alberti–**1 Alberti pattern per measure**
      March–"Boom-chic-chic-chic" (See Harmonization section of student text)
      Work individually 5 minutes
      Play together

   b) Explain Modified March Bass (See Harmonization section of student text)
      Work alone 4 minutes–**Emphasize fingering given in Student Text**
      Play together

5. "Allegretto I"
   a) "Play-Thru"–r.h. only
   b) Try Hands together (See Appendix A–"Allegretto I"–Hands together)
      Point out places where **l.h. comes to a stop**
   c) Work individually on line that is hardest for class

6. Improvisation–Key of C (See Appendix D)
   a) Review 12-bar blues pattern (See Improvisation section of student text)
      Remember: l.h. uses only root position chords
      Review r.h. Pentachords
   b) Improvise a r.h. melody using notes from the Pentachords
      Work alone 5 minutes
   c) Record

7. Individual Work
   a) "The Star Spangled Banner"–**Practice Spot**–"By the Dawn's Early Light" 10 x's perfectly
   b) Review B Major Scale

MODULE 4

1. Daily Scale Test–B Major

2. Sight Reading–"Post"

3. Review I-IV-I-V^7-I progression–together
   Try playing chords with both hands

4. Harmonization–No Chords Given
   "Old Time Religion"
   a) **Refer students** to the No Chords Given Check List in the student text)
      Required to use I, IV & $V_{6/5}$
      Use 2 chords per measure
      Accompaniment styles
         Alberti–2 patterns per measure
         March–"Boom-chic-chic-chic" per measure
   b) 5 minutes to prepare individually
      1 student tell the class which chords to use so all will be the same
   c) Play together

5. "Allegretto I"
   a) "Play-Thru"–Hands together
      Before playing r.h.–Review different r.h. line endings
      Try hands together–Line 4
         Emphasize again that l.h. stops at the end of line 4
         Check for breaks in the legato line
            a) End of line 4 going to line 3
            b) End of line 3 going to line 4
            c) Mention that the end of line 2 also has legato problems
   b) Work individually

6. Improvisation–Key of G
   a) Review 12-bar blues pattern in G
      R.H. Options
         Pentachords for each chord
         "Blue notes" (See Appendix D)
   b) Work alone 5 minutes
   c) Record

7. Individual Work
   "The Star Spangled Banner"–From the beginning through "Dawn's early light"

MODULE 5–Delete if only 29 days in semester

1. Sight Reading–"Decisions"

2. "Allegretto I"
   a) "Play-Thru"
      Hands together–Checking for legato l.h.
         Emphasize that at the end of lines 2 & 4 the l.h. stops on a dotted half note
   b) Practice individually

3. "The Star Spangled Banner"–"Play-Thru"
   From the beginning through "Dawn's early light"

4. Individual Work
   Review Group II Major Scales

MODULE 6

1. Daily Scale Test–Group II Major–Review Test (See Appendix E–Scale Grading)
   1 chance per scale

F♯M	F♯M	F♯M	F♯M	F♯M	F♯M	F♯M	F♯M	F♯M
C♯M	C♯M	C♯M	C♯M	C♯M	C♯M	C♯M	C♯M	C♯M
BM	BM	BM	BM	BM	BM	BM	BM	BM

   Start b minor–natural and harmonic
   Refer students to Theoretical Concepts in the student text for review of minor scales–if needed

2. Grade "Allegretto I"–individually (See Appendix A–"Allegretto I"–Grading)

3. Individual Work
   a) Learn r.h. of "Ecossaise" (See Appendix A–"Ecossaise"–Right Hand Alone)
      Write letter names in text
   b) "The Star Spangled Banner"
      Practice Spot–"What so proudly we hailed"
      With Metronome MM=60

MODULE 7

1. Daily Scale Test

bnm	bnm	bnm	bnm	bnm	bnm	bnm	bnm	bnm
bhm	bhm	bhm	bhm	bhm	bhm	bhm	bhm	bhm

Start f♯ minor–natural & harmonic
Refer students to Scale Fingering Chart in Theoretical Concepts of the student text

2. Sight Reading–"Minuet"–Bartok.

3. Lead Sheet Harmonization
"Anchors Away"
   a) Identify which alphabet letters correspond to the Roman numerals of the I, IV, V^7 progression
   Discuss Secondary Dominants as "yellow chords"
   (See Theoretical Concepts in the student text)
   b) Work alone 5 minutes
   c) Play together

4. "Ecossaise"
   a) Go over fingering at end of Line 1–Together
   b) "Play-Thru"–r.h.
   c) Memorize line 1

5. 12-bar blues Improvisation–Key of F
   a) R.H. Options
   Pentachord
   Blue notes
   L.H.–Open 5ths instead of triads. Move 5ths up or down chromatically.
   (See Appendix D)
   b) Work alone 5 minutes
   c) Record

6. Individual Work
"The Star Spangled Banner"
Practice Spot–"At the twilight's last gleaming"–10 times perfectly

MODULE 8

1. Daily Scale Test

f♯nm	f♯nm	f♯nm	f♯nm	f♯nm	f♯nm	f♯nm	f♯nm	f♯nm
f♯hm	f♯hm	f♯hm	f♯hm	f♯hm	f♯hm	f♯hm	f♯hm	f♯hm

   Start c♯minor–natural & harmonic–Refer students to Scale Fingering Chart

2. Sight Reading–"The Drunken Sailor"

3. Fake Book Harmonization
   "In The Evening By The Moonlight"
   a) Review Secondary Dominants as "yellow chords"
      Refer students to Lead Sheet Book Harmonization Check List in student text
      Students identify which alphabet letters correspond to the Roman numerals of the I, IV, I V^7, I progression
   b) Work alone 5 minutes
   c) Play together

4. "Ecossaise"
   Go over Line 3–r.h. only–for fingering
   Students add staccatos based on listening

5. 12-bar blues Improvisation–Key of D
   a) R.H. Options
      Pentachords
      Blue notes
      L.H.–Open 5ths instead of triads. Move up or down chromatically.
   b) Work individually 5 minutes
   c) Record

6. Individual Work
   "The Star Spangled Banner"
   Practice Spot–"Was so proudly"–through–"Last Gleaming"

MODULE 9

1. Sight Reading Test (See Appendix E–Sight Reading Test Grading)
   Song After–"The Drunken Sailor"

2. While waiting: (See instructions found in final paragraph of Appendix E–Sight Reading Test Grading.)
   "Ecossaise"
   Write letter names for l.h. in text
   Review r.h. only–from memory
   "The Star Spangled Banner"

3. Assign new sight reading section

MODULE 10

1. Daily Scale Test

c♯nm	c♯nm	c♯nm	c♯nm	c♯nm	c♯nm	c♯nm	c♯nm	c♯nm
c♯hm	c♯hm	c♯hm	c♯hm	c♯hm	c♯hm	c♯hm	c♯hm	c♯hm

2. Sight Reading–"McKenzie"

3. "Ecossaise"
   a) "Play-Thru"
      r.h.only
      l.h. only (See Appendix A–"Ecossaise")
   b) Work individually
      Practice Spot–First phrase–Hands together

4. 12-bar blues Improvisation–Key of B♭
   a) R.H. Options
      Pentachords
      Blue notes
      Putting rhythmic stress on beats 2 and 4 (See Appendix D)

      L.H. Options
      Root position triads
      Open 5ths with chromatic movement
   b) Work individually 5 minutes
   c) Record

5. Individual Work
   a) "The Star Spangled Banner"
      Bottom of Page–Practice Spot–"Banner–yet wave"
   b) Review f♯nm scale

MODULE 11

1. Daily Scale Test–Group II Minor Review
   1 chance per scale

f♯hm	f♯hm	f♯hm	f♯hm	f♯hm	f♯hm	f♯hm	f♯hm	f♯hm
c♯nm	c♯nm	c♯nm	c♯nm	c♯nm	c♯nm	c♯nm	c♯nm	c♯nm
bhm	bhm	bhm	bhm	bhm	bhm	bhm	bhm	bhm

2. Sight Reading–"Moderato"–Schytte, Op. 108 #20

3. Start "i-iv-i-V^7-i (45 Seconds)"
   Practice individually 5 minutes then time entire group.
   All students will keep their headphones on, but on the instructor's signal, they should all play the assignment around the Circle of 5ths. As each one finishes tell the student how long it took.

4. "Ecossaise"
   "Play-Thru"
   r.h. only
   l.h. only
   Hands together–Line 3–first 5 beats–Try several times

5. "The Star Spangled Banner"
   Together
   "Banner–yet wave"–8 times perfectly
   Individually
   "Oh say does" through "yet wave"–5 times perfectly

MODULE 12

1. Daily Scale Test

F♯M	F♯M	F♯M	F♯M	F♯M	F♯M	F♯M	F♯M	F♯M
f♯hm	f♯hm	f♯hm	f♯hm	f♯hm	f♯hm	f♯hm	f♯hm	f♯hm

2. Review "i-iv-i-V^7-i"
   (Will time later)

3. Harmonization
   "Go Down Moses"
   a) Use Alberti bass and March bass
      Alberti–2 patterns per measure
      March–"Boom-chic-Boom-chic"
      Refer to Melody Harmonization Check List in the student text
   b) Work individually 5 minutes
   c) Play together
      To save time play 1 line with Alberti & 1 line with March

4. Sight Reading–"Round Dance"

5. "Ecossaise"–**Remind students of 1st Recital date**
   a) "Play-Thru"
      l.h. only
      Hands together–Last 4 measures of Line 3–Try several times
   b) Work individually

6. Time "i- iv-i-V^7-i (45 Seconds)"–if ready
   Allow a warm up time.
      (For students who are not prepared, this is practice time.)

7. Review c♯hm scale

MODULE 13

1. Daily Scale Test

C♯M	C♯M	C♯M	C♯M	C♯M	C♯M	C♯M	C♯M	C♯M
c♯nm	c♯nm	c♯nm	c♯nm	c♯nm	c♯nm	c♯nm	c♯nm	c♯nm

2. Lead Sheet Harmonization
   "My Bonnie"
   a) Review needed items from Lead Sheet Harmonization Check List
   b) Work alone 5 minutes
   c) Play together

3. "Ecosssaise"
   a) "Play Thru"
      Each hand separately
      Try hands together without stopping
   b) Work individually–first line–5 minutes

4. Sight Reading–"Old Folks At Home"

5. 12-bar blues Improvisation–Key of E♭
   a) R.H. Options
      Pentachords
      Blue notes
      Add rhythmic variations of dotted eights and triplets containing the blue notes (See Appendix D)
      L.H. Options
      Root Position Triads
      Open 5ths with chromatic motion
   b) Work individually 5 minutes
   c) Record

6. Time "i-iv-i-V^7-i (45 Seconds)"–if not completed

MODULE 14

1. Daily Scale Test

f♯nm	f♯nm	f♯nm	f♯nm	f♯nm	f♯nm	f♯nm	f♯nm	f♯nm
bhm	bhm	bhm	bhm	bhm	bhm	bhm	bhm	bhm

   Reminder: Scales for next class include chm which is a Group I scale

2. Sight Reading–"Allegro"–Gurlitt, Op. 141, #14

3. Bach–First half only
   Write letter names in text for l.h.

4. Individual Work
   a) "Ecossaise"
   b) Review chm scale

MODULE 15

1. Daily Scale Test

C♯M chm	C♯M chm	C♯M chm	C♯M chm	C♯M chm	C♯M chm	C♯M chm	C♯M chm	C♯M chm

2. Sight Reading–"Minuet in C"–Pleyel

3. **Approve Recital Piece** (See Appendix E–Recital Grading)

4. If approved, work individually
   "i-iv-i-V^7-i (45 Seconds)"–if not completed
   Bach–l.h. from memory

MODULE 16

1. Daily Scale Test

CM	CM	CM	CM	CM	CM	CM	CM	CM
cnm	cnm	cnm	cnm	cnm	cnm	cnm	cnm	cnm
chm	chm	chm	chm	chm	chm	chm	chm	chm
cmm	cmm	cmm	cmm	cmm	cmm	cmm	cmm	cmm

2. Harmonization
   "Coventry Carol"
   a) Use Waltz Bass and Broken Chords
      Work individually 5 minutes
      Play together
         To save time when playing together, do 1 line with waltz bass and 1 with broken chords
   b) Explain Extended Broken Chord for l.h. hand
      (See Harmonization section in the student text)
      Work alone 4 minutes
      Play together

3. Sight Reading–"Dreamland"

4. Bach
   b) "Play-Thru"–l.h. only
   c) Individually–Start r.h.
      Write letter names in text

5. Individual Work
   "i-iv-i-V^7-i (45 Seconds)"–if not completed
   "The Star Spangled Banner"–Practice Spot–Last line

MODULE 17

1. Daily Scale Test

BM	BM	BM	BM	BM	BM	BM	BM	BM
bnm	bnm	bnm	bnm	bnm	bnm	bnm	bnm	bnm

2. Sight Reading–"Little Sailboat"

3. Work individually for 5 minutes on memory of the r.h. of the Bach

4. "Play-Thru"
   Bach—l.h. only
   r.h. only

5. Individual Work
   "The Star Spangled Banner"–Practice Spot–Last Line
   "i-iv-i-V^7-i (45 Seconds)"–if not completed

MODULE 18

1. Sight Reading Test
   "Cradle Song"

2. While waiting:
   Bach
      First–Review Lines 2 and 4–Hands separately
      Second–Try hands together
   "The Star Spangled Banner"–Lines 1 and 2
   "Ecossaise"
   "i-iv-i-V^7-i (45 Seconds)"–if not completed
   Review f♯hm and c♯hm scales

3. Assign new sight reading material

MODULE 19

1. Sight Reading–"Moderate Waltz"–Berens, Op. 70 #37

2. "The Star Spangled Banner"
   Work individually on Line 1–8 minutes
   Play together–With metronome (MM =60)

3. "Play-Thru"
   "Ecossaise"
   Bach—r.h. only
   l.h. only
   Hands together
   Line 2
   Line 1

4. 12-bar blues Improvisation–Key of A
   a) R.H. Options
      Pentachords
      Blue notes
      Add syncopated rhythm in r.h. (See Appendix D)
      L.H. Options
      Root Position Triads
      Open 5ths with chromatic motion
   b) Work alone 5 minutes
   c) Record

5. Individual Work
   a) Bach–Line 2–Hands together
   b) "i-iv-i-V^7-i (45 Seconds)"–if not completed

MODULE 20

1. Daily Scale Test

F♯M	F♯M	F♯M	F♯M	F♯M	F♯M	F♯M	F♯M	F♯M
enm	enm	enm	enm	enm	enm	enm	enm	enm

Start B♭ Major–Refer students to Scale Fingering Chart

2. Sight Reading–"French Cradle Song"

3. Lead Sheet Harmonization
"Old Folks at Home"
   a) Review needed items from Lead Sheet Harmonization Check List
   b) 5 Minutes to Prepare
   c) Play together

4. "The Star Spangled Banner"
Work individually–Line 2–8 minutes
Play Together

5. "Play-Thru"
"Ecossaise"
Bach—r.h. only
l.h. only
Hands together–Line 4

6. Individual Work
Bach–Hands together–Line 4
"i-iv-i-V^7-i (45 Seconds)"–if not completed

MODULE 21

1. Daily Scale Test–B ♭ Major

   Start E ♭ Major–Refer students to Scale Fingering Chart

2. Sight Reading–"Come Thou Almighty King"

3. Lead Sheet Harmonization
   "Toyland"
   a) Review needed items from Lead Sheet Harmonization Check List
   b) Work individually 5 minutes
   c) Play together

4. "Play-Thru"
   "The Star Spangled Banner"–First line
   "Ecossaise"
   Bach—r.h. only
   l.h. only

5. Individual Work
   a) Bach—Hands together–First line
      1st 2 measures for slower students
   b) "i-iv-i-V^7-i (45 Seconds)"–if not completed

MODULE 22

1. Daily Scale Test–E♭ Major

   Start A♭ Major–Refer students to Scale Fingering Chart

2. Harmonization–No chords given
   "Sometimes I Feel like a Motherless Child"
   a) Required to use i, iv & V^7 chords
      Use 2 chords per measure
         Discuss next to last measure and how to change to V_7 in the middle of a pattern
      Accompaniment styles
         Alberti bass
         March Bass–"Boom-chic-Boom-chic"
      Refer students to No Chords Given Check List if needed
   b) 5 minutes to prepare individuallly
         1 student tell the class which chords to use so all will be the same
   c) Play together

3. 12-bar blues Improvisation–Key of E
   a) R.H. Options
         Blues Scales based on the I IV and V chords (See Appendix D)
         Rhythmic variations
      L.H. Options
         Root Position Triads
         Open 5ths with chromatic motion
   b) Work individually 5 minutes
   c) Record

4. Bach–Practice Spot–mm. 7 & 8–Work individually
   Play together after improvisation done

5. Individual Work
   a) "i-iv-i-V^7-i (45 Seconds)"–if not completed
   b) Piece for upcoming recital

MODULE 23

1. Daily Scale Test–A♭ Major

2. Sight Reading–"Allegro Vivace"–Streabbog, Op. 63 #12

3. Approve Recital Pieces
   Students should play the Bach "Minuet" on this recital. However, a student who still needs to perform "Ecossaise" may do so.

MODULE 24

1. Daily Scale Test

B♭M	B♭M	B♭M	B♭M	B♭M	B♭M	B♭M	B♭M	B♭M
bhm	bhm	bhm	bhm	bhm	bhm	bhm	bhm	bhm
gmm	gmm	gmm	gmm	gmm	gmm	gmm	gmm	gmm

2. Lead Sheet Harmonization
   "The Yankee Doodle Boy"
   a) Review needed items from Lead Sheet Harmonization Check List
   b) Work alone 5 minutes
   c) Play together

3. "Play-Thru"
   "Ecossaise"
   Bach

4. "The Star Spangled Banner"–Line 5–Work individually–10 minutes
   Play together

5. Individual Work
   "i-iv-i-V^7-i (45 Seconds)"–if not completed
   f♯hm

MODULE 25

1. Daily Scale Test–Group I Review–1 chance per scale

cmm	cmm	cmm	cmm	cmm	cmm	cmm	cmm	cmm
AM	AM	AM	AM	AM	AM	AM	AM	AM
ghm	ghm	ghm	ghm	ghm	ghm	ghm	ghm	ghm
enm	enm	enm	enm	enm	enm	enm	enm	enm
dmm	dmm	dmm	dmm	dmm	dmm	dmm	dmm	dmm

2. Sight Read–"Alphonse et Gaston"

3. "Play-Thru"
   "Ecossaise"
   Bach

4. Individual Work
   a) "The Star Spangled Banner"–Last line
      For those having trouble, stop at "free"
   b) "i-iv-i-V^7-i (45 Seconds)"–if not completed
   c) Review c♯hm and C♯M

MODULE 26

1. Daily Scale Test–Group II Review Test

BM	BM	BM	BM	BM	BM	BM	BM	BM
f♯nm	f♯nm	f♯nm	f♯nm	f♯nm	f♯nm	f♯nm	f♯nm	f♯nm
c♯hm	c♯hm	c♯hm	c♯hm	c♯hm	c♯hm	c♯hm	c♯hm	c♯hm

2. Sight Read–"Last Waltz"–Berens, Op. 70 #19

3. Harmonization
   "Soon I Will Be Done"
   Work individually 5 minutes
   Play together

4. Individual Work
   "i-iv-i-V^7-i (45Seconds)"–if not completed

5. "The Star Spangled Banner"
   Mm. 19 & 20–10 times perfectly
   This can be done as a game if the teacher can see 5 or 6 students at once.
   The first student to play 10 times perfectly is the winner.
   Line 3–Work individually until everyone has completed mm. 19 & 20
   Play together

6. "Play-Thru"
   "Ecossaise"
   Bach

MODULE 27

1. Sight Reading Test
   "Song Without Words"

2. While Waiting:
   "The Star Spangled Banner"
   Practice Spot–"And the home of the brave"–10 Times Perfectly
   Work on Recital pieces
   "i-iv-i-V^7-i (45 Seconds)"–if not completed

MODULE 28–Delete if only 29 or 30 days in semester

1. Sight Read–"Melody"–Kohler, Op. 70 #20

2. Lead Sheet Harmonization
   "A Bird In a Gilded Cage"
   a) Students review needed items from Lead Sheet Harmonization Check List
   b) Work alone 5 minutes
   c) Play together

3. "Play-Thru"
   "Ecossaise"–Line 3 only
   Bach–Line 3 and 4
   "The Star Spangled Banner"–1 line at a time

4. Individual Work
   a) "The Star Spangled Banner"
      Practice Spot–"O'er the land of the free"–10 times
   b) "i-iv-i-V^7-i (45 Seconds)"–if not completed

MODULE 29

1. Sight Read–"Going Home"–Berens, Op. 70 #22

2. 12-bar blues Improvisation–Key of A♭
   a) R.H. Options
      Blues scales on the I, IV, and V chords
      Rhythmic Variation
   L.H. Options
      Root Position Triads
      Open 5ths with Chromatic motion
   b) Work alone 5 minutes
   c) Record

3. Approve Recital Pieces
   Students should play "The Star Spangled Banner" on this recital. However, a student who still needs to perform "Ecossaise" or the Bach "Minuet" may do so.

MODULE 30

1. Daily Scale Test–Review Test

B♭M	B♭M	B♭M	B♭M	B♭M	B♭M	B♭M	B♭M	B♭M
E♭M	E♭M	E♭M	E♭M	E♭M	E♭M	E♭M	E♭M	E♭M
A♭M	A♭M	A♭M	A♭M	A♭M	A♭M	A♭M	A♭M	A♭M

2. Sight Read–"Goodbye Old Paint"

3. Lead Sheet Harmonization
   "Meet Me In St. Louis"
   a) Students review needed items from Lead Sheet Harmonization Check List
   b) Work alone 5 minutes
   c) Play together

4. Complete course evaluations

5. "i-iv-i-V^7-i (45 Seconds)"–if not completed

6. **Scale Make up**

MODULE 31

1. Sight Reading–"End of the Line"–Berens, Op. 70 #5

2. Harmonization
   "Sicilian Folk Tune"
   a) Use Waltz Bass and Broken Chords
      Work alone 5 minutes
      Play together

   b) Review Extended Broken Chords
      Work alone 4 minutes
      Play together

3. Assign times for the final (See Appendix E–Final Exam Grading)
   Discuss material for the final
      Point out that the sight-reading portion of the final is <u>not</u> from the text.

4. Calculate grades so students will know how much make-up to do
   (See Appendix E–Final Average)

5. Make-up time

Final

Scales–Selected from
Group I Majors and All Forms of Minors
Group II–Majors, Natural & Harmonic Minor
Group III–Majors
Sight Reading (Not in the student text--See Appendix E)
Harmonization–2 pieces to prepare in 10 min.–each with a l.h. hand accompaniment style. One of the pieces will have no chords given.

Module/Date Correlation
Fourth Semester

Module 1_____
Module 2_____
Module 3_____
Module 4_____
Module 5_____
Module 6_____
Module 7_____
Module 8_____
Module 9_____1st Sight Reading Test
Module 10_____
Module 11_____
Module 12_____
Module 13_____
Module 14_____
Module 15_____Week of 1st Recital
Module 16_____
Module 17_____
Module 18_____
Module 19_____
Module 20_____2nd Sight Reading Test
Module 21_____
Module 22_____
Module 23_____Week of 2nd Recital
Module 24_____
Module 25_____
Module 26_____
Module 27_____
Module 28_____
Module 29_____
Module 30_____Week of 3rd Recital
Module 31_____

If there are only 30 class days in your semester, omit Module 28
If there are only 29 class days in your semester, omit Modules 28 & 19

Recitals are scheduled in Weeks 8, 12, & 15 of the semester.

Title: Fourth Semester Class Piano
Course Number: MUPC 214
Term:

Description: Fourth class in a four-semester sequence. The skills included are hand coordination, sight reading, basic keyboard theory, harmonization, improvisation, and transposition.

Purpose: To give students the necessary skills needed to pass a piano proficiency exam at the end of this semester. The proficiency exam includes sight reading, harmonization, scales, and a prepared piece. These skills are examples of those piano skills one can expect to use on a professional level.

Competencies and Measurements:

Competencies

The student should:

1. Demonstrate proper hand position and posture
2. Continue developing the ability to play melodies by ear
3. Continue to develop the ability to coordinate right hand and left hand when each is performing a different physical motion
4. Continue to develop the ability to use good fingering patterns based on five-finger patterns, scale fingering, and equal use of all fingers
5. Develop the ability to sight read intermediate piano music
6. Continue to develop the ability to play any major or minor scale
7. Continue developing the ability to harmonize a melody in either a major or minor key using tonic, subdominant, dominant seventh, and secondary dominant chords with block chords, Alberti bass, march bass, waltz bass, or broken chords
8. Develop the ability to improvise an accompaniment for a melody using something other than the standard left hand patterns
9. Continue developing the ability to transpose

Measures

Levels of competency will be measured by:
(Measures correspond with competencies above)

1. Demonstration of proper hand position and posture
2. Demonstration of the ability to play melodies by ear by performing individually and with the class.
3. Demonstrate the ability to coordinate hands by performing repertoire, scales, and reading exercises individually or with the class

4. Demonstrate good fingering patterns by performing repertoire, scales, and reading exercises individually or with the class
5. Reading tests taken from assigned sight-reading materials
6. Perform without error any major or minor scale
7. Demonstrate the ability to harmonize a melody using tonic, subdominant, dominant sevenths, and secondary dominants using standard left hand patterns
8. Demonstrate the ability to improvise an accompaniment for a melody using something other than the standard left hand patterns
9. Demonstrate the ability to transpose

Grade Weights:

Competencies combine together to build the skills needed to play the piano. For grading purposes, there are four divisions each of equal weight (25% each) with competencies overlapping between divisions. In the grading scale,

90 to 100 is an A
80 to 89 is a B
70 to 79 is a C
60 to 69 is a D

REQUIREMENTS
MUPC 214
SPRING,
Version for 29 Class Meetings

I. Daily Grades (25%)

Daily Scale Tests

Class 2–B♭M, E♭M, A♭M
Class 3–b♭hm, B♭M
Class 4–E♭M, e♭hm
Class 5–A♭M, a♭hm, a♭nm
Class 6–Group III Review
Class 7–FM
Class 8–fhm
Class 10–b♭m–3 kinds
Class 11–e♭m–3 kinds
Class 12–fm–3 kinds
Class 13–f♯mm
Class 14–c♯mm
Class 15–a♭nm & a♭mm
Class 16–f♯mm, c♯mm, a♭mm
Class 17–B♭M, bhm, fnm
Class 18–E♭M, e♭hm, f♯hm
Class 20–C♯M, bmm, a♭mm
Class 22–EM. enm, ehm, emm
Class 23–BM, a♭nm, c♯hm
Class 24–fhm, F♯M, dmm
Class 25–A♭M, c♯nm, ahm
Class 26–a♭hm, e♭mm, BM
Class 27–b♭hm, emm, c♯mm
Class 29–f♯mm, FM, a♭hm

II. Recitals (25%)

"The Star Spangled Banner"–From Memory_____
Bach "Minuet 2 "_____
Clementi *Sonatina in C Major*–Op. 36 #1–First Movt_____

III. Sight Reading Tests (25%)

Class 9_____
Class 19_____

IV. Final (25%)

"America"–From Memory
All Scales
Lead Sheet Harmonization with Block Chords
Sight Reading
1. Hymn
2. Solo Music

REQUIREMENTS
MUPC 214
SPRING,
Version for 30 Class Meetings

I. Daily Grades (25%)
Daily Scale Tests
Class 2–B♭M, E♭M, A♭M
Class 3–b♭hm, B♭M
Class 4–E♭M, e♭hm
Class 5–A♭M, a♭hm, a♭nm
Class 6–Group III Review
Class 7–FM
Class 8–fhm
Class 10–b♭m–3 kinds
Class 11–e♭m–3 kinds
Class 12–fm–3 kinds
Class 13–f♯mm
Class 14–c♯mm
Class 15–a♭nm & a♭mm
Class 16–f♯mm, c♯mm, a♭mm
Class 17–B♭M, bhm, fnm
Class 18–E♭M, e♭hm, f♯hm
Class 21–C♯M, bmm, a♭mm
Class 23–EM, enm, ehm, emm
Class 24–BM, a♭nm, c♯hm
Class 25–fhm, F♯M, dmm
Class 26–A♭M, c♯nm, ahm
Class 27–a♭hm, e♭mm, BM
Class 28–b♭hm, emm, c♯mm
Class 30–f♯mm, FM, a♭hm

II. Recitals (25%)
"The Star Spangled Banner"–From Memory_____
Bach "Minuet 2"_____
Clementi *Sonatina in C Major*–Op. 36 #1–1st Movt_____

III. Sight Reading Tests (25%)
Class 9_____
Class 20_____

IV. Final (25%) (Proficiency Exam)
"America"–From Memory
All Scales
Lead Sheet Harmonization with Block Chords
Sight Reading
1. Hymn
2. Solo Music

REQUIREMENTS
MUPC 214
SPRING,
Version for 31 Class Meetings

I. Daily Grades (25%)

Daily Scale Tests

Class 2–B♭, E♭M, A♭M
Class 3–b♭hm, B♭M
Class 4–E♭M, e♭hm
Class 5–A♭M, a♭hm, a♭nm
Class 6–Group III Review
Class 7–FM
Class 8–fhm
Class 10–b♭m–3 kinds
Class 11–e♭m–3 kinds
Class 12–fm–3 kinds
Class 13–f♯mm
Class 14–c♯mm
Class 15–a♭nm & a♭mm
Class 16–f♯mm, c♯mm, a♭mm
Class 17–B♭M, bhm, fnm
Class 18–E♭M, e♭hm, f♯hm
Class 21–C♯M, bmm, abmm
Class 23–EM. enm, ehm, emm
Class 24–BM, a♭nm, c♯hm
Class 25–fhm, F♯M, dmm
Class 26–A♭M, c♯nm, ahm
Class 27–a♭hm, e♭mm, BM
Class 29–b♭hm, emm, c♯mm
Class 31–f♯mm, FM, a♭hm

II. Recitals (25%)

"The Star Spangled Banner"–From Memory_____
Bach "Minuet 2"_____
Clementi *Sonatina in C Major*–Op. 36 #1–1st Movt_____

III. Sight Reading Tests (25%)

Class 9_____
Class 20_____

IV. Final (25%)

"America"–From Memory
All Scales
Lead Sheet Harmonization with Block Chords
Sight Reading
1. Hymn
2. Solo Music

SCALE FINGERING

Group I Scales
C,A,G,E,D

Scale Speed
MM=72–1 Note to a click

"3 in a Row, 4 in a Row, Match"

Fingering for all 3 Forms of Minor are
the same as Group I Major Fingering

Group II Scales
F♯, C♯, B
G♭, D♭, C♭

Fingers 2 & 3–Play on Groups of 2 Black Keys
Fingers 2,3,4–Play on Groups of 3 Black Keys

b minor–All 3 forms like B Major
f♯ & c♯–Natural & Harmonic Minor
r.h.–Begin with 3rd Finger **(See Important Clue)**
l.h.–Like F♯ and C♯Major

Group III Scales
B♭, E♭, A♭

r.h.–4th Finger Always Plays on B♭
l.h.–4th Finger Always Plays on the 4th Note of Scale

b♭ & e♭ minor–All 3 forms like Group II fingering
a♭ Natural minor–Like Group II fingering
a♭ Harmonic minor–Like A♭ Major

"Leftovers"
F Major & all 3 forms of minor
Think "4 in a Row, 3 in a Row" for both hands
f♯ & c♯ Melodic Minor
L.H.–Like Group II fingering
R.H.–Ascending–Group II fingering
(R.H. Fingering at the top–Ti, Do, Te=1,3,2)
Descending–r.h. like Harmonic minor
a♭ Melodic Minor
Ascending–Like A♭ Major (Group III)
Descending–Both hands like Group II fingering

IMPORTANT CLUE: The 4th Finger only plays 1 time per octave.

EXPLANATIONS AND ABBREVIATIONS

The terms explained below are underlined and in bold the first time they appear in the lesson plans.

Approve Recital Piece

In order to perform on a recital, students should demonstrate to the instructor the ability to play the recital piece perfectly. The record function found on most electronic keyboards is an efficient way for students to audition for recitals. Students can record themselves as many times as needed until they get a perfect recording. Blank spaces are provided in the lesson module to record students who have passed the audition.

Daily Scale Test

Student names are to be written above the scale test grids or in the large blank spaces that appear when there is only one scale for the Daily Scale Test. If the names are added before class, it is a simple matter to record if a student passes the test. (See Appendix E–Scale Grading)

Abbreviations used in Scale Test listings:

CM = C Major
cnm = c natural minor
chm = c harmonic minor
cmm = c melodic minor

Individually

Students work individually with headphones

Individual Work

Students work individually with headphones

l.h.=left hand

only chords with repeated notes

The point of this type of sight reading is to encourage the reader to notice what happens to each voice from one chord to the next. If a chord has to be omitted because there was no repeated note between any voice line, start playing again on the next beat after the omitted chord.

only chords with 3rds

The point of this type of sight reading is to encourage the reader to focus on the intervallic relationship between voices. The thirds should be between either soprano and alto or tenor and bass.

"Play-Thru"

A "Play-Thru" is a portion of the class when the group plays together the repertoire pieces that have been learned up to that point. Generally the piece being played is performed without stopping to work on trouble spots. Students should be encouraged to remember those sections of the music where they cannot stay with the group and spend extra individual practice time on those sections.

Possible ensemble

Some of the slower students may not have perfected this piece in the third semester and still need hands-separate practice. This kind of ensemble practice makes hands-separate practice more interesting.

Practice spot

Very little class time is spent on individual practice on the repertoire pieces. "Practice spot" sections contain the major technical difficulties found within a particular piece. These sections will be either previewed before starting a piece or will be assigned as short practice sections during class. If these more difficult sections are drilled in class, students will find that with a minimum amount of out-of-class practice, they will be able to put the entire piece together.

By this point in the semester, some students have made a personal decision to play only one of the three recital pieces and may begin to question the need to do the assigned practice spots on the other two pieces. Because students are not aware of the fingering principles and coordination issues involved in an assigned practice spot, they may feel that their time would be "better spent" working on their own recital piece. The instructor should insists that all students work on the practice spots and should explain to those students who question the decision that the purpose is to influence their overall technique, not just the piece being worked on.

Refer students

The "refer students" indications in the teacher's manual serve two purposes. First of all, it is to remind the instructor to point out to the students where the material being studied is located in the text. Also, this is an indication that the instructor may wish to let the students study the material on their own.

r.h.=right hand

Scale Make Up

This refers to in class make-up times for any scales not completed. The instructor should rotate around the room grading individual scales while students are "warming up" individually

Sight reading

Assignments are to be played by the class as a whole unless otherwise indicated.

Together

Entire class plays as a group.

I-IV-I-V^7-I

In this text, the term IV will be used instead of $IV_{6/4}$ and V^7 instead of $V_{6/5}$. The figured bass has been simplified, because at the point these chords were introduced in the four-semester sequence, students had a limited theoretical understanding of inversions. The emphasis was on the shape of the chord and the students were encouraged to accept the Roman numerals and other names used as labels.

LESSON PLANS MUPC 214
SPRING,

MODULE 1

1. Give "Requirements" sheet and discuss
   Discuss Attendance Policy–Give copy

2. **Sight Reading**
   Identify 4th semester sight reading material
   Divided into 2 sections
   a) Chordal/Hymn type music
   b) Piano music
   Do 1st Hymn
   When sight reading hymns, the beat should be based on the eighth note in order to slow the music down enough to enable the students to be able to play a good portion of the notes. If it is too fast, they will get discouraged and give up.

3. Identify page number of student text for "America"

4. **Individual Work**
   a) Scales–Point out Scale Fingering Chart in Theoretical Concepts of student text
   Review Group III–B♭, E♭, A♭ Major Scale
   b) Memorize first 4 measures of "The Star Spangled Banner"
   (See Appendix A–"The Star Spangled Banner")
   a) Review **I-IV-I-V^7-I**

MODULE 2

1. **Daily Scale Test**

B♭M	B♭M	B♭M	B♭M	B♭M	B♭M	B♭M	B♭M	B♭M
E♭M	E♭M	E♭M	E♭M	E♭M	E♭M	E♭M	E♭M	E♭M
A♭M	A♭M	A♭M	A♭M	A♭M	A♭M	A♭M	A♭M	A♭M

Start b♭Harmonic Minor–**Refer students** to the Scale Fingering Chart

2. Sight Reading
   2nd Hymn
   1st time–Soprano and Bass only
   2nd time–Soprano, Alto, and Bass
   3rd time–Soprano, Alto, and Bass
   Students call out interval between Tenor and Bass

3. Lead Sheet Harmonization
   "Flow Gently Sweet Afton"
   a) Review Secondary Dominants as "yellow chords"
      Review needed items from Lead Sheet Harmonization Check List (Student Text)
   b) 5 minutes to prepare **individually**
   c) Play **together**
      Only—Line 1–"Flow gently, I'll sing thee a song in thy praise"
      Line 4–"I charge you"–to the end

4. **"Play-Thru"**
   Bach–**r.h.** only–First half

5. "The Star Spangled Banner"–Group Speed MM=60
   a) Together–Play first 4 measures
   b) Individual Work
      Memorize to the Repeat Sign

MODULE 3

1. Daily Scale Test

B♭M	B♭M	B♭M	B♭M	B♭M	B♭M	B♭M	B♭M	B♭M
b♭hm	b♭hm	b♭hm	b♭hm	b♭hm	b♭hm	b♭hm	b♭hm	b♭hm

2. Sight Reading
   5th Hymn
      Line 2, 3, and 4
         1st time–Playing **only chords with 3rds**–slow tempo
         2nd time–Assign each person 1 beat to play–medium tempo
         3rd time–Playing all the notes–medium tempo

3. Lead Sheet Harmonization
   "She Is More To Be Pitied Than Censured"
   a) Discuss position that 2nd C chord should be played as compared to 1st C chord
      Refer students to Lead Sheet Harmonization Check List
   b) 5 Minutes to prepare individually
   c) Play together

4. "Play-Thru"
   a) "The Star Spangled Banner"
      Play to Repeat Sign–from memory
   b) Bach–First half
      r.h. only
      l.h. only
      Possible ensemble–some students play r.h. only and others l.h. only

MODULE 4

1. Daily Scale Test

E♭M	E♭M	E♭M	E♭M	E♭M	E♭M	E♭M	E♭M	E♭M
e♭hm	e♭hm	e♭hm	e♭hm	e♭hm	e♭hm	e♭hm	e♭hm	e♭hm

   Discuss a♭hm and a♭pm

2. Sight Reading
   8th Hymn
      1st time–Play only chords with 3rds
      2nd time–Play **only chords with repeated notes**
      3rd time–Play everything

3. Lead Sheet Harmonization
   "The Sidewalks of New York"
   a) Refer to Lead Sheet Harmonization Check List as needed
   b) 5 Minutes to prepare individually
   c) Play Together

4. "Play-Thru"
   a) Bach–First half
         l.h. only
         Hands together–1 Line at a time
   b) "The Star Spangled Banner"
         Play to repeat sign from memory

5. Individual Work
   "The Star Spangled Banner"
      Add memory through "Bombs bursting in air"

MODULE 5

1. Daily Scale Test

A♭M	A♭M	A♭M	A♭M	A♭M	A♭M	A♭M	A♭M	A♭M
a♭hm	a♭hm	a♭hm	a♭hm	a♭hm	a♭hm	a♭hm	a♭hm	a♭hm
a♭nm	a♭nm	a♭nm	a♭nm	a♭nm	a♭nm	a♭nm	a♭nm	a♭nm

2. Sight Reading
   "Study"–Heller

3. Bach–Line 4
   Together–10 times perfectly

4. Elementary Music Book Harmonization
   "As Tears Go By"
   a) Assignment is to create an accompaniment by comparing the student copy to the piano copy. By adding and deleting, the student is to arrive at an accompaniment he can realistically perform.
   b) Record

5. "The Star Spangled Banner"
   a) "Play-Thru"–Together when all have finished the harmonization
      From the beginning through "bombs bursting in air"–from memory
   b) Individual Work
      Add memory through "That our flag was still there"

MODULE 6

1. Daily Scale Test–Group III Review Test (See Appendix E–Scale Grading)

E♭M	E♭M	E♭M	E♭M	E♭M	E♭M	E♭M	E♭M	E♭M
b♭hm	b♭hm	b♭hm	b♭hm	b♭hm	b♭hm	b♭hm	b♭hm	b♭hm
a♭hm	a♭hm	a♭hm	a♭hm	a♭hm	a♭hm	a♭hm	a♭hm	a♭hm
a♭nm	a♭nm	a♭nm	a♭nm	a♭nm	a♭nm	a♭nm	a♭nm	a♭nm

   Start F Major–Refer students to the Scale Fingering Chart

2. Sight Reading
   "Andante"–Muller

3. Individual Work
   Bach–Learn r.h. for 2nd half
   Write letter names in text

4. "The Star Spangled Banner"
   "Play-Thru"–from memory
   From the beginning through "That our flag was still there"

MODULE 7

1. Daily Scale Test–F Major

2. Lead Sheet Harmonization
   "Today"
   a) Discuss Gm^7 (See Theoretical Concepts in the student text)
      Refer student to Lead Sheet Harmonization Check List as needed
   b) 5 minutes to prepare individually
   c) Play together

3. Sight Reading
   "German Dance"–Haydn
   Begin with line 3

4. Individual Work
   a) Bach
      Learn the l.h.–2nd half
      Write letter names in text
   b) "The Star Spangled Banner"
      Work on memory through "Flag was still there"

MODULE 8

1. Daily Scale Test–fhm

2. Sight Reading
   "The Gentle Maiden"
   Sight Reading Test–Next class

3. Bach
   "Play-Thru"
   First half–Hands together
   Group Work
   Second half
   First 7 beats–10 times perfectly
   Individual Work
   Next 7 beats–10 times perfectly

4. "The Star Spangled Banner"
   a) "Play-Thru"–"Gave proof...still there"
   b) Individual Work
   Practice Spot–Memorize–"oh say does...to yet wave"

MODULE 9

1. Sight Reading Test (See Appendix E–Sight Reading Test Grading)
   "Moderato"

2. While waiting: (See instructions found in final paragraph of Appendix E–Sight Reading Test Grading)
   Clementi–*Sonatina*–(Music in the student text)
   r.h. only–Memorize 1st 2½ lines
   Bach–Second half–Hands together
   First 13 beats–10 times perfectly
   "The Star Spangled Banner"–From memory
   From the beginning to "Yet Wave"

3. Assign new sight reading section

MODULE 10

1. Daily Scale Test

b♭nm	b♭nm	b♭nm	b♭nm	b♭nm	b♭nm	b♭nm	b♭nm	b♭nm
b♭hm	b♭hm	b♭hm	b♭hm	b♭hm	b♭hm	b♭hm	b♭hm	b♭hm
b♭mm	b♭mm	b♭mm	b♭mm	b♭mm	b♭mm	b♭mm	b♭mm	b♭mm

2. Sight Reading
   2nd Hymn
   1st time–Chords with repeated connections only–slowly
   2nd time–Chords with 3rds only–little faster
   3rd time–Divide beats among class–close to real tempo

3. Lead Sheet Harmonization
   "The Whiffinpoof Song"
   a) Refer students to Lead Sheet Harmonization Check List
   b) 5 Minutes to prepare individually
   c) Play together

4. Individual Work
   Clementi–Hands together–From Memory
   Practice Spot–m.7–10 times perfectly
   Begin with pickup to m.7
   Bach–Second half
   Practice Spot–First 7 measures + 1 beat

5. "The Star Spangled Banner"
   a) "Play-Thru"
   Begin at "Rockets red glare"----go through----"yet wave"
   b) Individual Work
   Memorize the rest of the song

MODULE 11

1. Daily Scale Test

e♭nm	e♭nm	e♭nm	e♭nm	e♭nm	e♭nm	e♭nm	e♭nm	e♭nm
e♭hm	e♭hm	e♭hm	e♭hm	e♭hm	e♭hm	e♭hm	e♭hm	e♭hm
e♭mm	e♭mm	e♭mm	e♭mm	e♭mm	e♭mm	e♭mm	e♭mm	e♭mm

2. Lead Sheet Harmonization
   "Softly As I Leave You"
   a) Discuss Fm^6 (See Theoretical Concepts in the student text)
      Refer students to Lead Sheet Harmonization Check List
   b) 5 Minutes to prepare individually
      After a few minutes of individual practice discuss modulation
         Where is it?
         Best way to play the A♭ chord? (in 6/4 position)
   c) Play together

3. Bach–"Minuet 2"
   a) First half–Hands together
      "Play-Thru"
   b) Second half
      "Play-Thru"
         mm.8-12–Hands separately
      Individually
         Hands together–10 times perfectly

4. Clementi
   a) Memorize second half
   b) After a few minutes try playing from memory as a group

5. "The Star Spangled Banner"
   a) "Play-Thru"–From memory
         From beginning to "Yet Wave"
   b) Work Individually–Memory to End

MODULE 12

1. Daily Scale Test

fnm	fnm	fnm	fnm	fnm	fnm	fnm	fnm	fnm
fhm	fhm	fhm	fhm	fhm	fhm	fhm	fhm	fhm
fmm	fmm	fmm	fmm	fmm	fmm	fmm	fmm	fmm

   Discuss f♯mm–Refer students to Scale Fingering Chart

2. Sight Reading
   4th Hymn
      1st time–Bass and Soprano only
      2nd time–Chords with repeated note connections only
      3rd time–Give each student a beat

3. Lead Sheet Harmonization
   "Jeannine"
   a) Discuss D^9–Point out that the 9^{th} is in the soprano, so they can just play D^7 with the l.h.
      Refer students to Lead Sheet Harmonization Check List
   b) 5 Minutes to prepare individually
   c) Play together
      First play l.h. chords in 2^{nd} ending in rhythm
      Suggest doing dm in 1^{st} inversion

4. "The Star Spangled Banner"–From memory
   a) "Play-Thru"
      Last 2 lines
   b) Work individually on weak spots–10 times perfectly

5. Individual Work–Hands together
   Bach–Second half
      Practice Spot–mm.13-16
   Clementi
      Practice Spots
         mm.12-15
         mm.16-19

MODULE 13

1. Daily Scale Test–f♯mm

2. Sight Reading
   6th Hymn–2nd line only
   Discuss good fingering–After 1st and 2nd tries
   Focus on using fingers 2 and 5 or 1 and 4 on the r.h. 4ths

3. Lead Sheet Harmonization
   "After the Ball"
   a) Refer students to Lead Sheet Harmonization Check List
   b) 5 minutes to prepare individually
   c) Play together

4. "Play-Thru"
   a) Bach
      Begin at m.13 of second half and go to end
   b) Clementi
      r.h. only–entire song

5. "The Star Spangled Banner"–1 line at a time
   a) "Play-Thru"
      1 line at a time
   b) Individual Work
      Teacher assign each student their weakest line from the "Play-Thru" to be practiced 10 times perfectly

MODULE 14

1. Daily Scale Test–c♯mm

   Start a♭mm–Refer students to Scale Fingering Chart

2. Sight Reading
   "Raindrops"

3. Bach
   a) "Play-Thru"–1 section at a time
   b) Assign each student his weakest section to be played 10 times perfectly

4. "Play Thru"
   "The Star Spangled Banner"

5. Individual Work
   "The Star Spangled Banner"

MODULE 15

1. Daily Scale Test

a♭nm	a♭nm	a♭nm	a♭nm	a♭nm	a♭nm	a♭nm	a♭nm	a♭nm
a♭mm	a♭mm	a♭mm	a♭mm	a♭mm	a♭mm	a♭mm	a♭mm	a♭mm

2. Sight Reading
   "Comin' Thru The Rye"
   Begin at "Every lassie"

3. **Approve Recital Pieces** (See Appendix E–Recital Grading)

MODULE 16

1. Daily Scale Test

f♯mm	f♯mm	f♯mm	f♯mm	f♯mm	f♯mm	f♯mm	f♯mm	f♯mm
c♯mm	c♯mm	c♯mm	c♯mm	c♯mm	c♯mm	c♯mm	c♯mm	c♯mm
a♭mm	a♭mm	a♭mm	a♭mm	a♭mm	a♭mm	a♭mm	a♭mm	a♭mm

2. Sight Reading
   "Scherzo"–Beethoven

3. Clementi
   a) "Play Thru"–r.h. only
   b) Memorize l.h.

4. Individual Work–Last 10 minutes
   Bach–Second half
   First 7 measures + 1 beat–10 times perfectly

MODULE 17

1. Daily Scale Test

B♭M	B♭M	B♭M	B♭M	B♭M	B♭M	B♭M	B♭M	B♭M
bhm	bhm	bhm	bhm	bhm	bhm	bhm	bhm	bhm
fnm	fnm	fnm	fnm	fnm	fnm	fnm	fnm	fnm

2. Sight Reading
   "Pastorale"
   Before 2nd playing, remind them of thinking patterns used in 2nd semester (Bartok and Kunz)–Between hands, think kind of motion (parallel, contrary, oblique)–not note names. (See second semester Explanations and Abbreviations–"Discuss reading process")

   Teacher call out kind of motion as students play sight reading piece

3. Lead Sheet Harmonization
   "Honey"
   a) Discuss Cm^6–Refer students to Theoretical Concepts in the student text
      Refer students to Lead Sheet Harmonization Check List
   b) 5 minutes to prepare individually
   c) Play together

4. Clementi–First half
   a) "Play-Thru"–l.h. only–from memory
   b) As a group–mm.12-15
      5 times perfectly–Hands together

5. Individual Work
   Bach–Second half
   Practice spot–4 measures before return to "A" material

MODULE 18

1. Daily Scale Test

E♭M	E♭M	E♭M	E♭M	E♭M	E♭M	E♭M	E♭M	E♭M
e♭hm	e♭hm	e♭hm	e♭hm	e♭hm	e♭hm	e♭hm	e♭hm	e♭hm
f♯hm	f♯hm	f♯hm	f♯hm	f♯hm	f♯hm	f♯hm	f♯hm	f♯hm

2. Sight Reading
   "Tumbala"

3. Elementary Music Book Harmonization
   Put Your Hand in the Hand
   a) Assignment is to create an accompaniment by comparing the student copy to the piano copy. By adding and deleting, students are to arrive at an accompaniment they can realistically perform.
   b) Record

4. Bach–Second half
   As a group
   mm.5-7 + 1 beat –10 times perfectly

5. Individual Work
   c) Clementi
   Practice Spot–mm.5-8 + 1 beat–Hands together
   d) "America"
   Memorize–"To liberty"

MODULE 19–DELETE–if there are 29 days in the semester

1. Sight Reading
   "Allegretto"–Gurlitt, Op. 82 #34
   Test–next class

2. Lead Sheet Harmonization
   "Guilty"
   a) Refer students to Lead Sheet Harmonization Check List
   b) 5 minutes to prepare individually
   c) Play together

3. Bach–**approximately 2 weeks until recital**
   a) "Play-Thru"–1 line at a time
   b) Assign weak spots for individual work–10 times perfectly

4. Individual Work
   a) Clementi–Second half
      Practice Spot–mm.1-4 + 1 beat–10 times
   b) "America"–Memory to "Liberty"

MODULE 20

1. Sight Reading Test
   "Bagatelle in G"

2. While waiting:
   Review AM and 3 minor scales
   Bach–Hands together
   Clementi–mm.12-15
   "America"–Memory–"Sweet land" through "I Sing"

3. Assign new sight reading section

MODULE 21

1. Daily Scale Test

C♯M	C♯M	C♯M	C♯M	C♯M	C♯M	C♯M	C♯M	C♯M
bmm	bmm	bmm	bmm	bmm	bmm	bmm	bmm	bmm
a♭mm	a♭mm	a♭mm	a♭mm	a♭mm	a♭mm	a♭mm	a♭mm	a♭mm

2. Sight Reading
   "Old Kentucky Home"
   1st time–Start on Line 2
   2nd time–Chorus only
   Things to point out:
   Notes that cannot be reached with l.h.
   Chord Repetition–Same chords, but the structure (voicing) changes

3. Lead Sheet Harmonization
   "I'm In the Mood for Love"
   a) Discuss F^6–Refer students to Theoretical Concepts in the student text
      Refer students to Lead Sheet Harmonization Check List
   b) 5 minutes to prepare individually
   c) Play together

4. Bach–Second half–mm.1-16
   a) Play together, but pause every 4 measures. Teacher make a mental note of where individual students are struggling.
   b) Assign weak spots to be practice individually

5. Individual Work
   a) Clementi
      Last 4 measures
      r.h. only
      Hands together
   b) "America"
      Memorize–Line 2

MODULE 22

1. Clementi–Second half–mm.5-8 + 1 beat
   a) Work individually 5 minutes
   b) Play together

2. Sight Reading
   "Old Folks at Home"
   Teaching points (Focusing on how the pianist's mind works as piece is played: Discuss 1 point before each playing. May wish to let students actually play these small sections before the next reading.)
   a) Eyes will focus most on treble clef
   b) Repeated notes in certain voices
   c) Long jumps
   d) Line 4–m.2
   1st time–Delete the tenor
   2nd time–Delete tenor again, but students call out the interval the tenor is above the bass
   3rd time–Play Refrain only
   Notice
   a) m.2–How moves away from beat 1 chord and back
   b) m.3–What kind of chord?
   Beat 2, 3, 4–Hand stays in same position

3. Work individually on Recital Piece

MODULE 23

1. Daily Scale Test

EM	EM	EM	EM	EM	EM	EM	EM	EM
enm	enm	enm	enm	enm	enm	enm	enm	enm
ehm	ehm	ehm	ehm	ehm	ehm	ehm	ehm	ehm
emm	emm	emm	emm	emm	emm	emm	emm	emm

2. Approve Recital Pieces
   The piece for this recital is the entire Bach "Minuet." However, a student who still needs to perform "The Star Spangled Banner" may do so.

3. Individual Work
   a) "America"–Memory–First 2 lines
   b) Clementi–Hands together

MODULE 24

1. Daily Scale Test

BM	BM	BM	BM	BM	BM	BM	BM	BM
a♭nm	a♭nm	a♭nm	a♭nm	a♭nm	a♭nm	a♭nm	a♭nm	a♭nm
c♯hm	c♯hm	c♯hm	c♯hm	c♯hm	c♯hm	c♯hm	c♯hm	c♯hm

2. Sight Reading
   "Jeanie with the Light"

3. "Play-Thru"
   Bach
   Clementi (Recital in about 2 weeks)

4. Individual Work
   "America"
   Memorize–First 2 measures of 3rd Line

MODULE 25

1. Daily Scale Test

fhm	fhm	fhm	fhm	fhm	fhm	fhm	fhm	fhm
F#M	F#M	F#M	F#M	F#M	F#M	F♯M	F♯M	F♯M
dmm	dmm	dmm	dmm	dmm	dmm	dmm	dmm	dmm

2. Sight Reading
   "Oh Susanna"–Chorus only
   Discuss fingering on 2nd and 3rd playing

3. Lead Sheet Harmonization
   "Good Night Sweetheart"
   a) Discuss $Cmaj^7$–Refer students to Theoretical Concepts in student text
      Refer students to Lead Sheet Harmonization Check List
   b) 5 minutes to prepare individually
   c) Play together

4. Individual Work
   a) Clementi–Emphasize eye movement between hands–looking only when necessary at the needed hand
      1st half–mm. 8-11 + 1 beat
      2nd half–mm.5-7 + 1 beat
   b) "America"
      Memorize–Last 2 measures–Allow 10 minutes

5. "Play-Thru"
   "America"
      Play Line 3

MODULE 26

1. Daily Scale Test

A♭M	A♭M	A♭M	A♭M	A♭M	A♭M	A♭M	A♭M	A♭M
c♯nm	c♯nm	c♯nm	c♯nm	c♯nm	c♯nm	c♯nm	c♯nm	c♯nm
ahm	ahm	ahm	ahm	ahm	ahm	ahm	ahm	ahm

2. Sight Reading
   "Thy Works How Beauteous"
   Teaching Points (Focusing on how the pianist's mind works as piece is played. Discuss 1 point before each playing. May wish to let students actually play these small sections before the next reading.)
   - Line 3—mm.3–Beat 3 and 4
     Point out that thought process should be to only change bass note–Find a similar pattern (Line 2–m.2)
   - Line 1—Last measure
     Point out how first and last chord are the same–Store the last chord in short term memory so after playing beat 3–mentally move on to the next line
   - Line 2—Last measure
     Same chord twice in row, but different soprano changes other voices as well. Find similar patterns.

3. Bach–"Play-Thru"

4. Clementi
   Work Together
   - First half–m.12 to end of section–10 times perfectly
     Point out how l.h. should get in position for the next note as soon as it has finished the previous one

   Individual Work–Each practice spot to be played 10 times perfectly
   - Second half
     - mm.13-15
     - mm.9-12

5. "America"–"Play-Thru"–Line 1 from memory

MODULE 27

1. Daily Scale Test

a♭hm	a♭hm	a♭hm	a♭hm	a♭hm	a♭hm	a♭hm	a♭hm	a♭hm
e♭mm	e♭mm	e♭mm	e♭mm	e♭mm	e♭mm	e♭mm	e♭mm	e♭mm
BM	BM	BM	BM	BM	BM	BM	BM	BM

2. Sight Reading
   "Hymn"

3. Lead Sheet Harmonization
   "Darktown Strutters' Ball"
   a) Refer students to Lead Sheet Harmonization Check List
   b) 5 minutes to prepare individually
   c) Play together

4. "Play-Thru"
   "The Star Spangled Banner"

5. Individual Work
   Clementi–Second half
   Practice Spots
   mm.1-4 + 1 beat
   mm.5-8 + 1 beat

6. "America"
   "Play-Thru"–Line 2 from memory

MODULE 28--Delete if there are 29 or 30 days in the semester

1. Sight Read
   "Silent Night"

2. Lead Sheet Harmonization
   "Moonglow"
   a) Refer students to Lead Sheet Harmonization Check List
   b) 5 minutes to prepare individually
   c) Play together

3. Individual Work
   Recital Piece

MODULE 29

1. Daily Scale Test

b♭hm	b♭hm	b♭hm	b♭hm	b♭hm	b♭hm	b♭hm	b♭hm	b♭hm
c♯mm	c♯mm	c♯mm	c♯mm	c♯mm	c♯mm	c♯mm	c♯mm	c♯mm
emm	emm	emm	emm	emm	emm	emm	emm	emm

2. Sight Reading
   "I Need Thee Every Hour"
   1st time–Omit tenor
   2nd time–Omit tenor, but students call out the tenor's interval above the bass
   3rd time–Play everything

3. "Play-Thru"
   a) "The Star Spangled Banner"
   b) Bach
   c) Clementi

4. "America"
   a) "Play-Thru"–From Memory–1 Line at a time
   b) Assign weak spots for individual practice

5. Individual Work
   Recital piece

MODULE 30

1. Sight Reading
   "Sustained"

2. Complete course evaluations

3. Approve Recital Pieces

MODULE 31

1. Daily Scale Test

f♯mm	f♯mm	f♯mm	f♯mm	f♯mm	f♯mm	f♯mm	f♯mm	f♯mm
FM	FM	FM	FM	FM	FM	FM	FM	FM
a♭hm	a♭hm	a♭hm	a♭hm	a♭hm	a♭hm	a♭hm	a♭hm	a♭hm

2. Discuss Final–Test will take up to 1 hour (See Appendix E–Final Exam Grading)
   a) Assign times
   b) Discuss material

3. Calculate grades so students will know how much make-up to do
   (See Appendix E–Final Average)

4. **Scale Make-up** time

Final Exam

1. All Scales
2. Lead Sheet Harmonization with Block Chords
3. Sight Reading–Selected from assigned reading sections
   Hymn type material
   Piano Solo Music
4. "America"–Memory

APPENDIX A

TEACHING POINTS AND PROBLEMS FOUND IN THE REPERTOIRE

"Twinkle A" (First Semester)

1. The main goal of "Twinkle A" is to play with a relaxed hand position.
2. Notice from the hand position illustration in the student text
   a) Tall thumb
   b) Relaxed hand
   c) Straight line down the side of the arm–not cocked sideways at the wrist
3. Strike the key using the entire arm–not flopping at the wrist or striking individual fingers while the rest of the arm is still
4. When adding 4th finger on G
   a) Maintain original hand position–just move the hand sideways to the new position
   b) Tuck thumb gently under the hand to keep it from sticking out
5. The beginning place is C above middle C because that is more relaxed than crossing the body to play middle C.
6 Do not add extra notes in the first three class meetings if the hand position is not good. Ask them to re-practice the previous assignment if necessary.
7 The nickname of "Twinkle A" is "Mississippi Hot Dog" because of the rhythm.
8. "Twinkle A" is never played hands together.

"Lightly Row" (First Semester)

Melody–1 hand alone–**With the exception of "America" and "The Star Spangled Banner," all other repertoire pieces are learned hands separately first. Students should be encouraged to repeat the parts hands separately until they can do them almost automatically. This frees them to think about the coordination involved in putting hands together. Do not allow students to use their notation when trying to put hands together. If they still need the notation, they need more hands-separate practice. However, the instructor may have to help with rhythm when first putting hands together, but as much as possible, encourage them to use their ear to determine how the hands fit together rhythmically.**

The main purpose of "Lightly Row" is to be able to perform a legato line. The following are inevitable difficulties unless students are using their ear to listen for legato.

1. Repeated notes create the tendency to continue non-legato sounds. Do not try to make repeated notes legato, but rather the connection is to be between a repeated note and the one that follows.

2. When singing, it would be natural to breathe after line two. However, in the interest of establishing the ability to play legato, connect between lines two and three. Also, a legato connection is needed in the middle of line three.
3. Students often have difficulty playing legato when moving to the first or fifth finger, probably due to the fact that those fingers are shorter than the others. Nonetheless, they should continue to strive for legato.

Hands Together

The purpose continues to be to perform a legato line.

Because the left hand to this piece consists only of I & V chords, the left hand is not taught separately. Rather, the students are encouraged to aurally determine which chords to use.

Following are other difficulties which the teacher should anticipate:

1. The ability to perform an Alberti pattern with a minimum of concentration while still playing legato can be accomplished only with many repetitions. Nearly all students will experience the difficulty mentioned in #2 below. However, the first problem to deal with is simply playing Alberti bass with a melody line. Do not try to solve legato problems until the student is able to accomplish the first coordination step.
2. The repeated notes in the right hand create the tendency to pull the left hand off the keys as the right hand lifts to repeat its note. To break this natural tendency, ask the student to play (hands together) the first two notes and stop. At the stop, keep the left hand finger depressing the key while lifting the right hand into the air. When stopped, check to see if the left hand is sounding and the right hand up. Repeat several times until students find this to be easy and then go on to the next repeated note. Repeat the same practice procedure on the right-hand D's.

   Hint: Make right hand repeated notes very short staccatos.

"Mary Had A Little Lamb" (referred to as "Mary") (First Semester)

Melody–right hand alone

1. Legato line–Again, it is difficult to play legato after a series of repeated notes. Also, it is still difficult to make legato connections with the short 1st and 5th finger, and when singing, there is a natural tendency (to be ignored) to take a breath at the end of line one.
2. Because the rhythm at the end of this melody is unlike the version we learned as children, "Mary" requires even students with good aural ability to think.

Hands Together

1. This is the first piece to be played with the hands together, because it only requires "block" chords in the left hand. However, the student should be comfortable with the I and V_6 chords needed for this piece before attempting to play hands together.
2. The inevitable difficulty with playing "Mary" hands together is that when the left hand is raised to restrike the next chord, the right hand comes off the keys with the left hand. To solve this problem:
    a) With hands together, only play "Ma-ry had a" and then freeze on the keyboard.
    b) While stopped, the teacher then gives instructions to lift the left hand and keep the right hand on its key.
    c) On the teacher's command play "little lamb," then call stop, instructing the student to again pick up the left hand.
    d) This practice procedure of stopping and starting after each measure continues throughout the whole piece. Repeat two or three times as a group before going to the headphones to work individually. When the class is working individually, look for students who are struggling with the coordination. Students are often surprised at how difficult "Mary Had A Little Lamb" is in the beginning.

"Cuckoo" (First Semester)

Right Hand Alone

Legato playing is still the issue and the problems are still the same.

1) Playing legato when fingers 1 and 5 are involved
2) Line three–Making a legato connection after repeated notes
3. Keeping the legato connection from one line to the next and in the middle of line three

Left Hand Alone

This should be treated, in the beginning, as a separate melodic line. Notice on the requirement sheet that students receive credit for playing the left hand alone. Since the left hand part is not a "tune" that is easily remembered, lyrics are helpful.

"Here we go round and round, looking for Charlie Brown
Here we go round and round, looking for Snoopy
Un-der the rock-ing chair, un-der the Ted-dy Bear
Here we go round and round, where can they be?"

It is best if students have completed hands alone work before trying hands together. However, slower students may not have reached this point by the

time the lesson plans ask them to try hands together. Let the slower student try hands together with the rest of the class.

Hands Together

This piece is not as difficult as "Lightly Row" because, with the exception of line three, there are no repeated notes to interfere with the legato line. The most difficult problem to solve in this piece is the ability to change left-hand patterns from the already established Alberti bass of "Lightly Row " to a broken chord bass. "Cuckoo" is taught after "Lightly Row" because the ability to perform Alberti bass is basic to the rest of this four-semester sequence. Unfortunately, slower students may only complete one piece hands together in the first semester and it is essential that all students conquer the Alberti bass concept.

"Go Tell Aunt Rhody" (First Semester)

Melody–Right Hand Alone

1. Legato–By this point, legato problems are beginning to be solved. Students are learning how a true legato should sound and are using their hands to achieve the desired sound. The most difficult place to play legato is in the middle section when moving to or away from finger 5.
2. The main teaching point of this piece is how to move from one hand position to another in the middle of a piece. In the student text, the places where this move and legato connection are to occur are labeled as "Practice Spot 1 & 2." These practice spots are to be learned before the rest of the music.

Hands Together

1. The left hand to this piece is not learned separately. Rather, the students are given the chord choices and are then instructed to decide aurally which ones to use. This piece includes the $IV_{6/4}$ chord.
2. Even though most students are fairly comfortable with the Alberti bass found in "Lightly Row" by this point, the right hand rhythm of this piece is a stumbling block at first. Because of the eighth notes, the rhythm of the entire piece is slower and in the repeated notes, the first note is always a quarter note followed by two eighth notes. The longer the quarter note stays down on the key, the more difficult it is for the student to lift only the right hand. Therefore, the task is to feel the coordination needed to make a long enough quarter note and not destroy the left hand legato.

"Long, Long Ago" (First Semester)

In many respects, this piece is merely an extension of "Aunt Rhody". The melody line again encompasses C to A, and it is necessary to utilize fingering that still

allows a legato line. If "Aunt Rhody" was played successfully hand together, there are no new coordination problems in "Long, Long Ago."

Melody–Right Hand Alone

Legato

1. Make sure the student sees the fingering given in the text.
2. As in "Aunt Rhody," there is still some difficulty playing legato in finger 4 & 5 combinations.
3. Even though the music found in the teacher's manual contains rests in the melody line these should be ignored in the interest of maintaining a legato line.
4. However, line three is the first place where the legato line is to be sacrificed for hand position. It is important to establish a five-finger hand position for these students, because unlike children, they do not have the time to spend months and months playing in five-finger hand positions. To help reinforce the idea of a five-finger hand position, insist that student tuck their thumb under (as in "Twinkle A") and move their entire hand over to a G position allowing the tucked thumb to play upon arrival. If students reach for the low G, they have to twist out of a natural hand position. Also, for students with smaller hands, this creates a little tension in the muscles around the thumb and from the beginning ("Twinkle A"), it has been a goal to keep tension to a minimum.

Hands Together

1. As with "Aunt Rhody," students are given the chord choices and instructed to aurally find the correct chords. However, they will need to hear the recording to determine when to use V_6 and when to use $V_{6/}$
2. A few students may experience temporary coordination problems on the repeated E's in the first measure because of the finger change.

"Little Playmates" (Second Semester)

Melody–Right Hand Alone

1. Because of the emphasis that has been placed on legato playing, the majority of students eliminate the last staccato on line one and have to be reminded several times.
2. Legato problems
   a) Line Two–coming out of the second measure. It should be legato from the thirds to the D of measure 3.
   b) Between Lines Two and Three–Same problem occurs when taking the repeat after line four
   c) Line Three–between measure two and three

Hands Together

Even though the music does not indicate staccato, make all V6/5 chords very short. This will make it easier for the student to keep the right hand legato.

"French Children's Song" (Second Semester)

In many respects this is the first piece that requires students to combine their ability to play by ear with their ability to intellectually remember a section of music. For this reason, it is important to learn hands separate.

Right Hand Alone

Because of the middle section, this is the most challenging melody the students have encountered. Even students with good aural ability find this song somewhat confusing. It may be helpful to call out the first note of each measure in the middle section after pointing out that D, E, F, E are the main notes with the others merely embellishing those four notes.

Left Hand Alone

In order to play the left hand to this song from beginning to end, students need an intellectual grasp of what is happening. Comparisons should be made between measures 1 & 3; measures 9 & 11; and measures 16 & 1. Their ear will find measures 8 & 16 and if they understand the structure of the piece based on the differences noted above, they will have little trouble intellectually putting the left hand part together.

Hands Together

1. A continuation of the intellectual process is needed to put hands together on this piece. It will help the students intellectually to point out that in measure 9, the index fingers of both hands begin together and in measure 11, fingers 2 & 4 play together.
2. Legato
   a) Students who only completed "Lightly Row" during the first semester may have legato problems resurface because of the repeated notes
   b) Measure 3 is difficult to play legato.
   c) In measure 16, it is difficult to keep the left hand legato when the right hand E lifts after being held down for several beats.

"Chant Arabe" (Second Semester)

Melody–Right Hand Alone

This is another melody that requires extra intellectual effort to remember the middle section. The two difficult spots are labeled as Practice Spot 1 & 2. These measures should be reviewed together in class, but it should be emphasized to the students that out-of-class practice will be necessary to perfect this piece.

Hands Together

1. Because of the repetition of the left-hand part, it is not necessary to learn the left hand separately. However, Practice Spot 2 will need extra practice with hands together.
2. The left-hand octaves on line three and four should not be played with the hand spread out. Rather, keep the hand in a comfortable five-finger position and move over to the high E and then back for the low E. The point of this is to help the student develop a good five-finger hand position and also, not to strain the hand.

"Goodbye to Winter" (Second Semester)

Right Hand Alone

After "French Children's Song" and "Chant Arabe," this song is a welcome relief to slower students, because the melody is easy to remember. Eliminate the phrasing indicated in the music in the interest of developing the ability to perform a legato line.

Left Hand Alone

Same procedure as the left-hand part of "Cuckoo"

Hands Together

1. When putting hands together, students must be able to hear mentally both the right hand and the left-hand part. The instructor should encourage students not to use their notation in the process of putting hands together. Instead, they should play a small section hands separately, determine the rhythm of each part while playing separately, and then try hands together again, this time combining their intellectual and aural abilities.
2. At first, maintaining legato in the left hand against the right hand repeated notes may be difficult.

"Christmas Day Secrets" (Second Semester)

This is a difficult piece that probably only the faster students will master. Most of the difficulty lies in the fingering, but also the momentum created by the rhythm makes it a challenge to play the right notes. Students will need to do many hands-separate repetitions and practice-spot repetitions if they are to be successful with this piece.

Right Hand Alone

Aurally, distinction should be made between the eighth notes followed by rest in measure 1 and the eighth notes with staccatos in measures 2 & 4. Students will have a tendency to eliminate the second staccato in measure 4 because of the emphasis that has been placed on legato playing up to this point.

Left Hand Alone

Same procedure as "Cuckoo"

Hands Together

The fingering found in both Practice Spot 1 and 2 is very difficult for beginning pianists and will require a great deal of practice to master.

"Allegretto I" (Third Semester)

This piece is to be used at the beginning of third semester. For the majority of students, the third semester is in the fall after a summer away from the piano. Therefore, the main purpose of this piece is to reestablish the coordination and legato playing developed the previous school year.

Teaching Procedure:

1. Module 1–Students find right hand melody and memorize it.
2. Module 2–Students are given chord choices and instructed to identify aurally the correct chord sequence. The V_7 in root position is a new chord and will need to be shown to students.
3. Module 3, 4, 5–Make refinements. The following are problems that students will have:
    a) Remembering that the left hand stops at the end of line two and four
    b) Maintaining a legato right hand from the end of line two to either the repeat of line one or the beginning of line three. When the left hand 5th finger lifts to move from C to B, it will pull the right hand off its key. The same problem happens when line four repeats to line three.
    c) Maintaining a legato left hand when moving from the end of line three to the beginning of line four
    d) Some students may need to be reminded to keep the left hand legato against the right hand repeated notes.

Grading

In Module 6, students are graded on an individual performance. Counting the number of errors students make is a fairly accurate measure of the practice time that has been put into preparation. A perfect playing receives an A+. One mistake, including problems pointed out earlier with legato lines, is an A; two mistakes an A-; three a B+; etc. If students are not pleased with their grade, either because of lack of preparation or nerves, allow them to replay the piece outside of class time for a new grade. However, the instructor should warn students that this piece will not be played in class again and therefore, the responsibility for improvement is theirs.

"Ecossaise" (Third Semester)

This piece represents a big step in terms of fingering, legato playing, and over-all sophistication. The hands should be thoroughly learned separately before trying to put hands together.

Right Hand Alone

1. It is not identified, but it is assumed the second note of the piece is to be played with finger 4. Watch to make sure students come to this logical conclusion.
2. Aurally, have students add staccato markings in the text.

Left Hand Alone

Line One

1. Fingering–Make sure students understand the logic of the last two chords
2. Students should play legato from the third chord to the single F. All other chords are either staccato or half notes.

Line Three

1. None of the chords found on line three are new to the student, so encourage them to take harmonic dictation before trying to pick out the individual parts.
2. In order to have a legato sound in the left hand, it will be necessary to show students how to release the note held with finger 5 on the "and" of beat two.

Hands Together

1. The fingering found in measure three is very difficult when hands are first played together, and it will be necessary to check (and recheck) students to ensure the hand separate fingering is maintained.
2. Some students may need help combining the rhythm of each hand. This is accomplished by making sure they understand the rhythm values of each hand when played separately and then discussing how those values fit together mathematically.

Bach–"Minuet in G" (Third and Fourth Semesters)

As with "Ecossaise," there is an increased difficulty level involved in this piece. The difficulty lies in the needed coordination and in the length of the piece. To keep the piece from being overwhelming, only the first half is taught in the third semester. The left hand is presented first, because the average person does not hear music polyphonically, but rather, as a right-hand melody with left hand accompaniment. By learning the left hand first, the student will be encouraged to hear that hand as an equally important part.

Left Hand Alone

1. When taking the letter name dictation of the left-hand notes, students should be encouraged to include directional arrows to identify high G's from low G's.
2. Fingering–Possibly the most important fingering is to play finger 4 on the last note of line one. This sets the hand for what is to follow where the 3rd finger is kept on C.

Right Hand Alone

Insist that students use the fingering given, including the finger changes found on repeated notes. When it is explained that the purpose of the repeated note fingering is to relax the hand, even male students with large hands accept the explanation and change fingers where indicated.

Hands Together

Initially, line one contains the most challenging hand coordination problems. If the first two measures are worked out slowly and carefully, the rest of the line is merely a repetition. Most students lack the concentration to work very long at a piece this large. Assigning small sections, such as two or four measures to be played ten times perfectly, gives them a reachable goal, and as the semester progresses, these small sections can be combined into larger sections. However, most of the combining of sections must happen outside of class if the student is to be ready for the recital.

Clementi–*Sonatina in C Major*, Op. 36 #1–First Movement (Fourth Semester)

All the repertoire pieces in the third and fourth semesters are long pieces, at least from the standpoint of an immature pianist. As a result, only the most advanced students will put in the time needed to master the Clementi. Even if students are not planning to prepare the *Sonatina* for a recital, the fingering principles and coordination issues it contains make it an important piece. If the instructor requires all students to do the sections included in the lesson plans, even the slower students will have experience with the heart of this piece.

"America" (Second and Fourth Semesters)

This is a very difficult piece for second semester students, and, as such, it should be assigned at the beginning of the semester. If students are given the challenge to learn one measure a week, by the final exam, it is manageable for all. The average college student is an experienced procrastinator, so the lesson plans emphasize this one measure a week system. "America" is included in the repertoire sequence because of the excellent fingering principles that are presented. It encourages the use of all the fingers, including weaker fingers 4 & 5, contains passages where fingers 5/3, 4/2, and 3/1 are used consecutively, and when finger numbers are not given, students are required to make fingering decisions in the same manner experienced pianists make those decisions. "America" is also included as part of

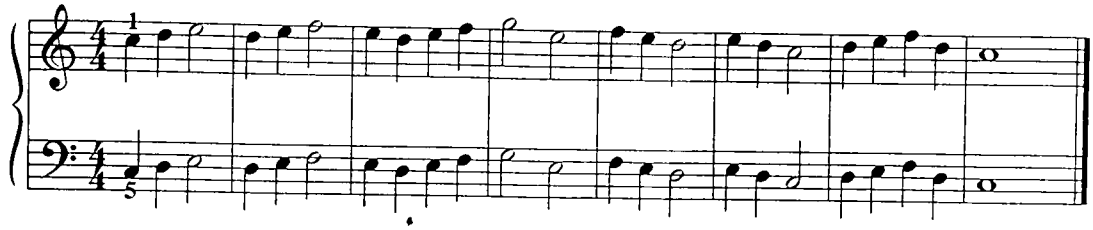
the final exam for the fourth semester. At this point, it is relatively easy for students and provides a good review of fingering principles.

" The Star Spangled Banner" (Third and Fourth Semesters)

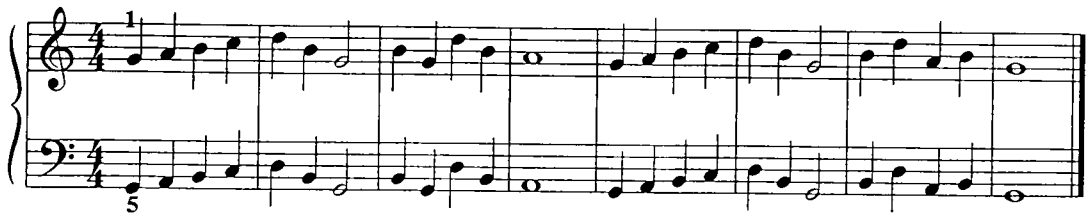
The purpose of "The Star Spangled Banner," like "America," is the excellent fingering principles that are presented. By the time it is introduced in the third semester, students are technically more mature than when they first attempted "America." Therefore, "The Star Spangled Banner" is well within the ability level of the average student. However, the last two lines are more difficult and require extra practice. The circled finger numbers in the music represent fingering that students consistently play wrong. The piece is included in the fourth semester to allow students an opportunity to develop more fluency in their performance.

PLACEMENT MATERIAL

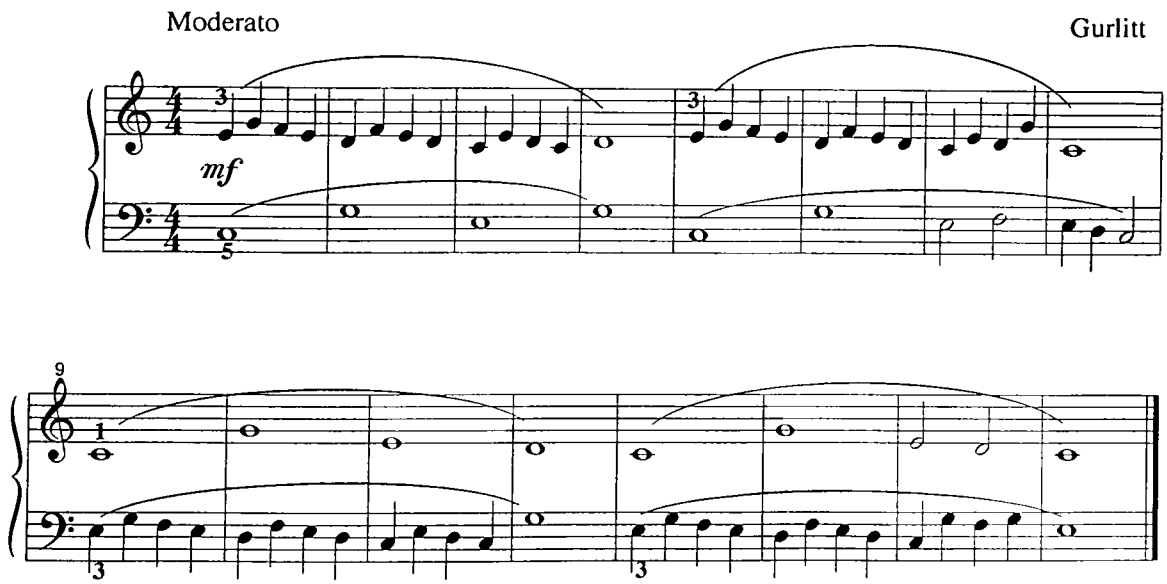
Melody in C



Melody in G

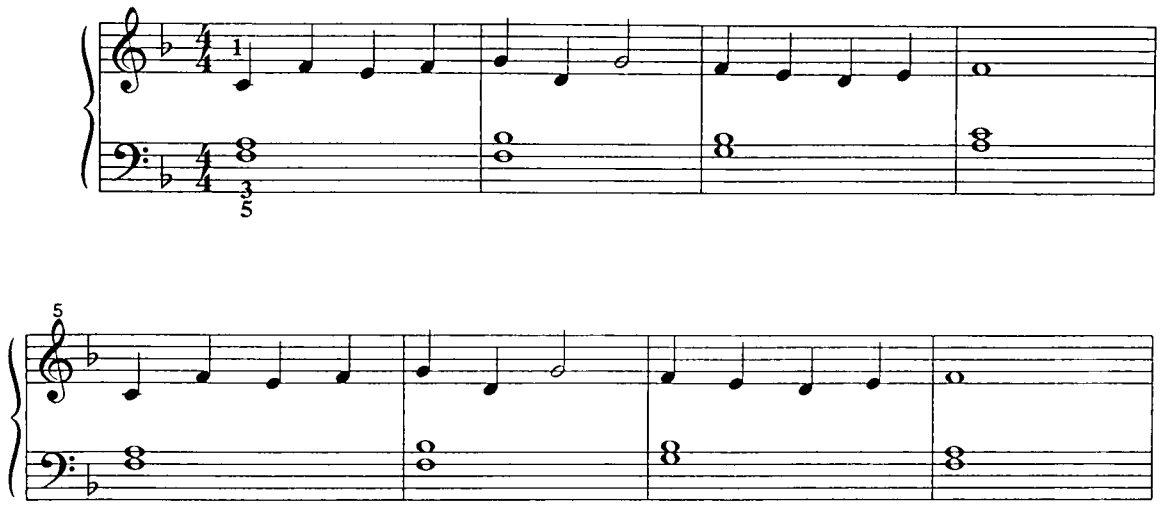


Study



Aura Lee

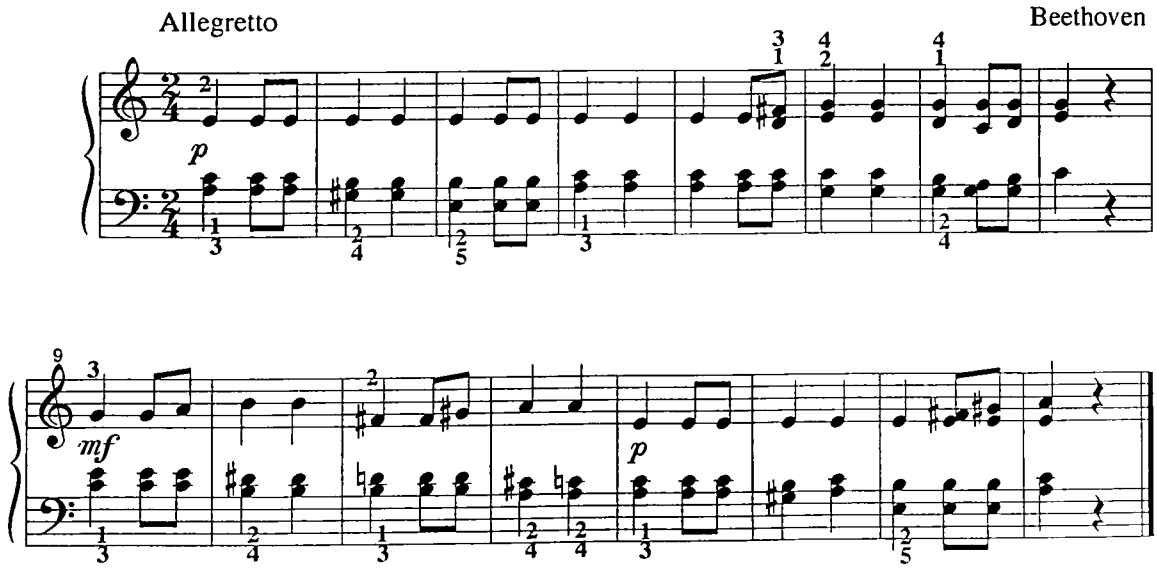
Civil War Song



Theme from the Seventh Symphony

Allegretto

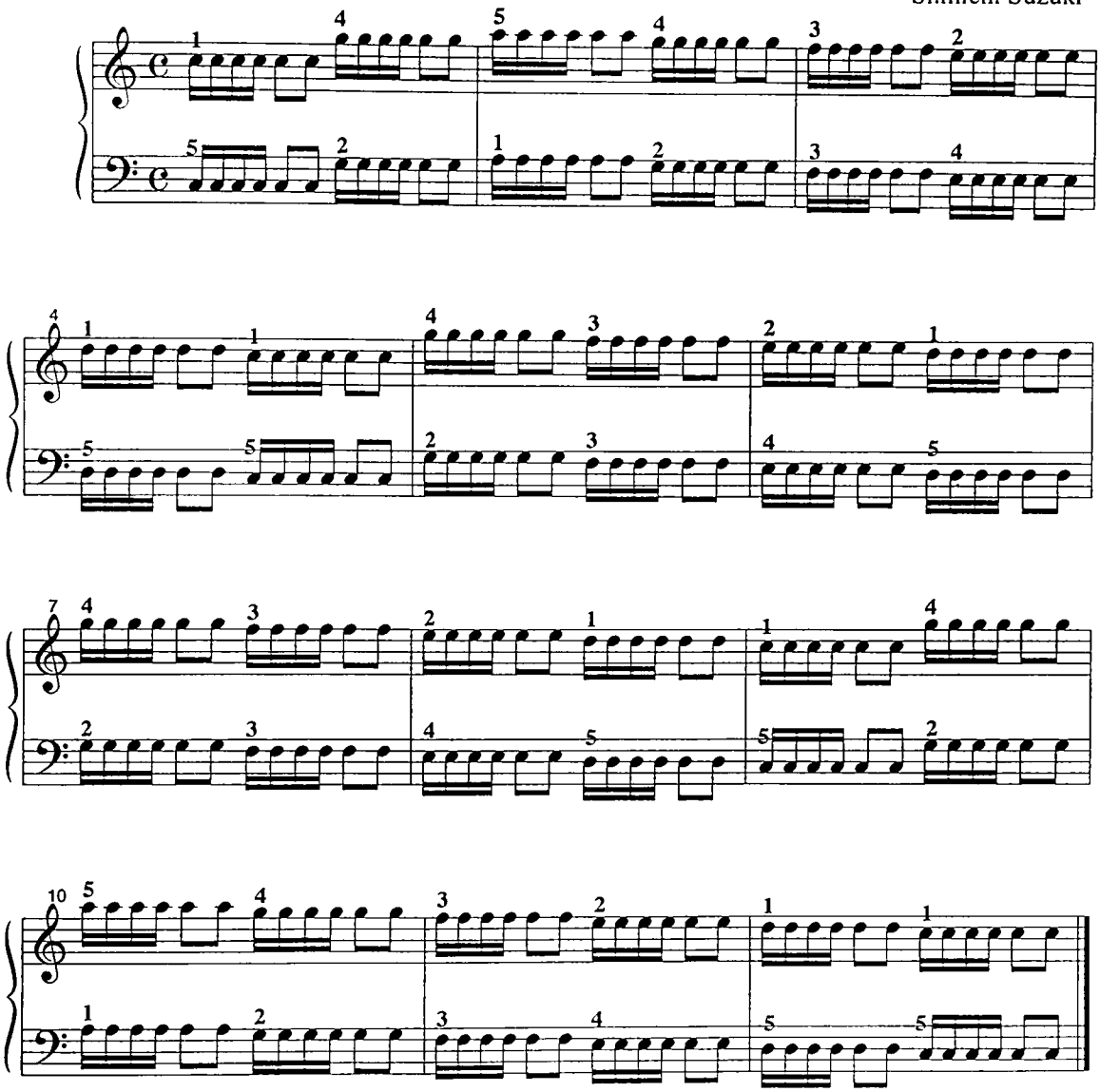
Beethoven



REPERTOIRE

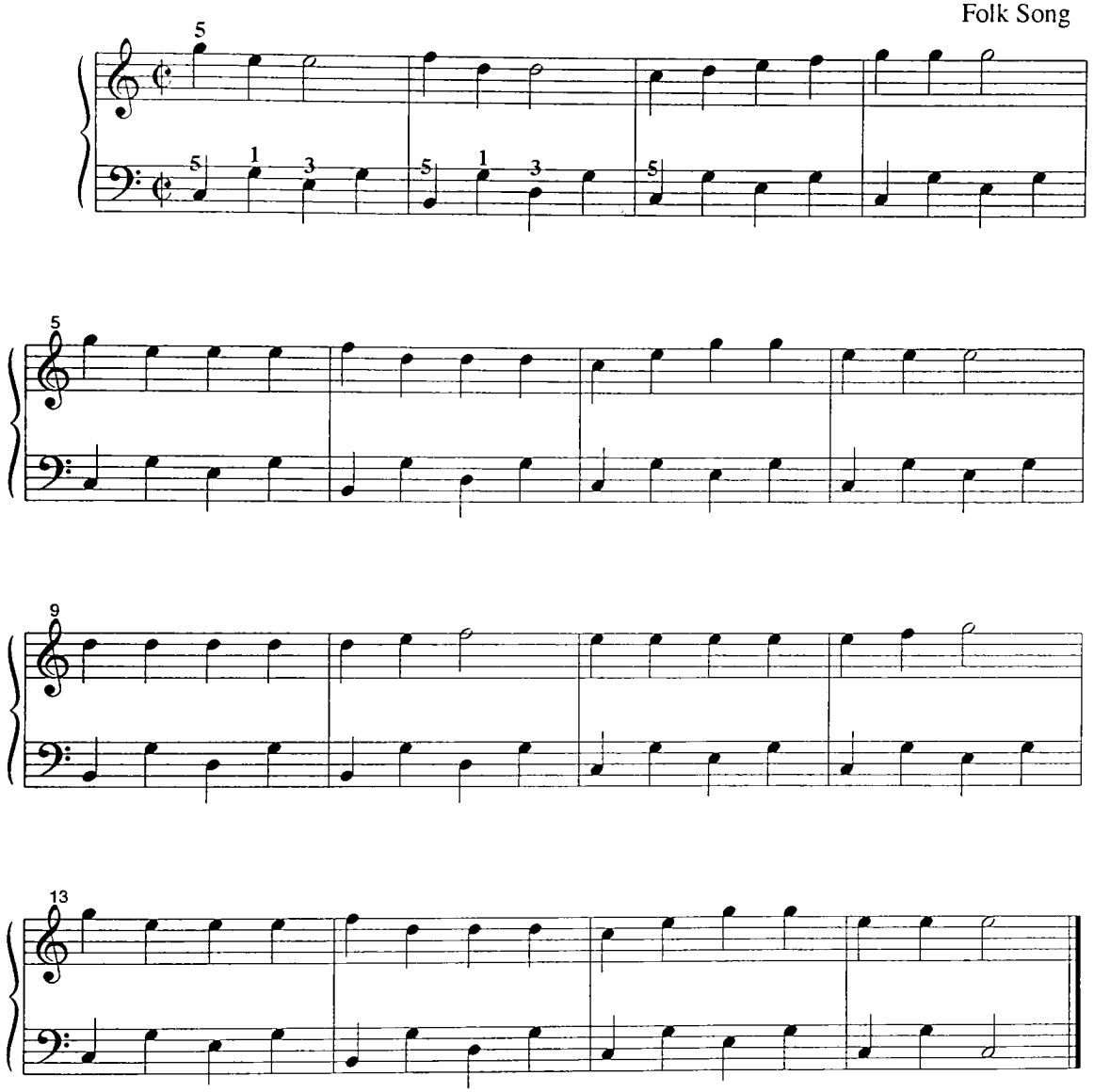
Twinkle A

Shinichi Suzuki



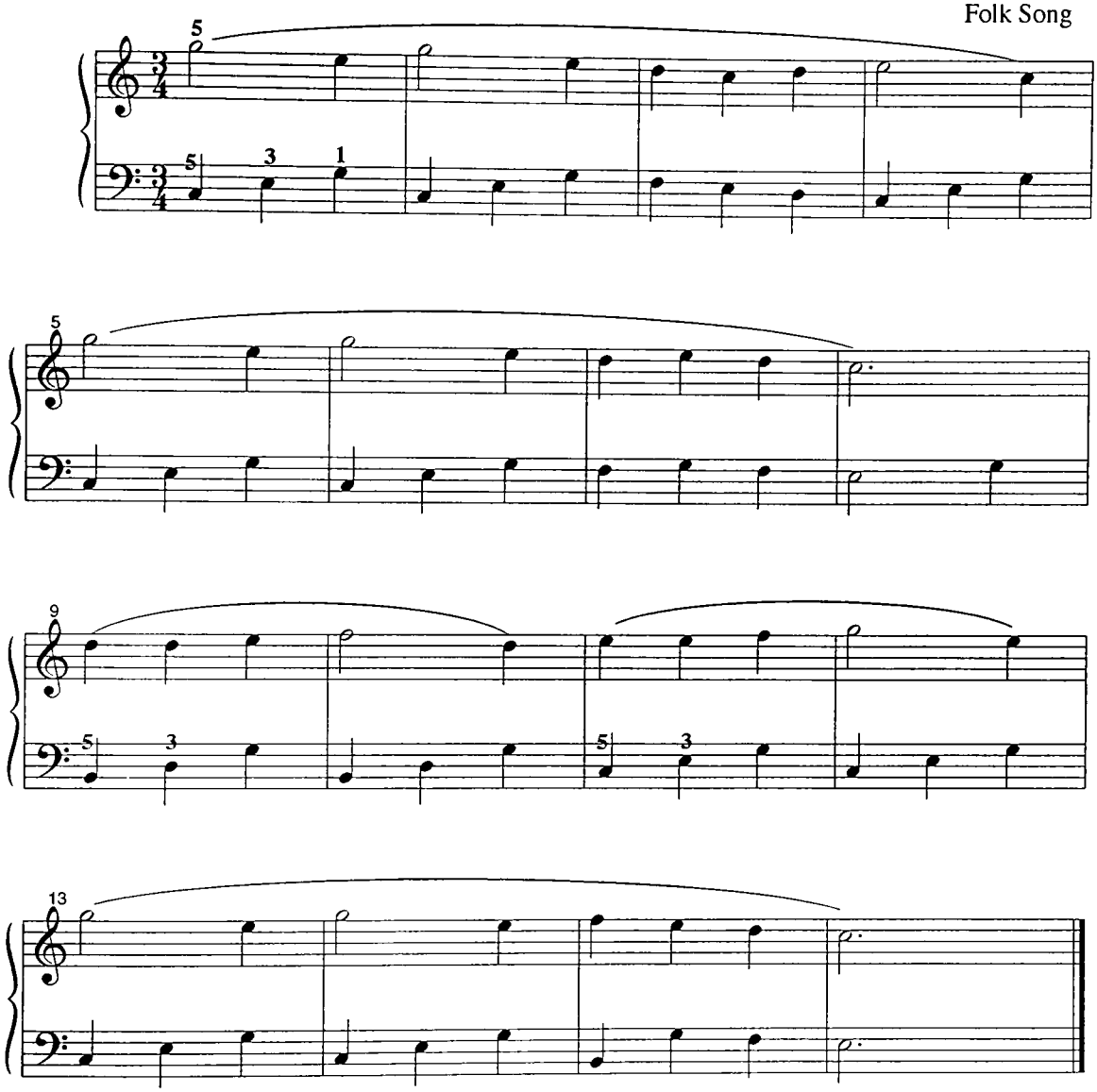
Lightly Row

Folk Song



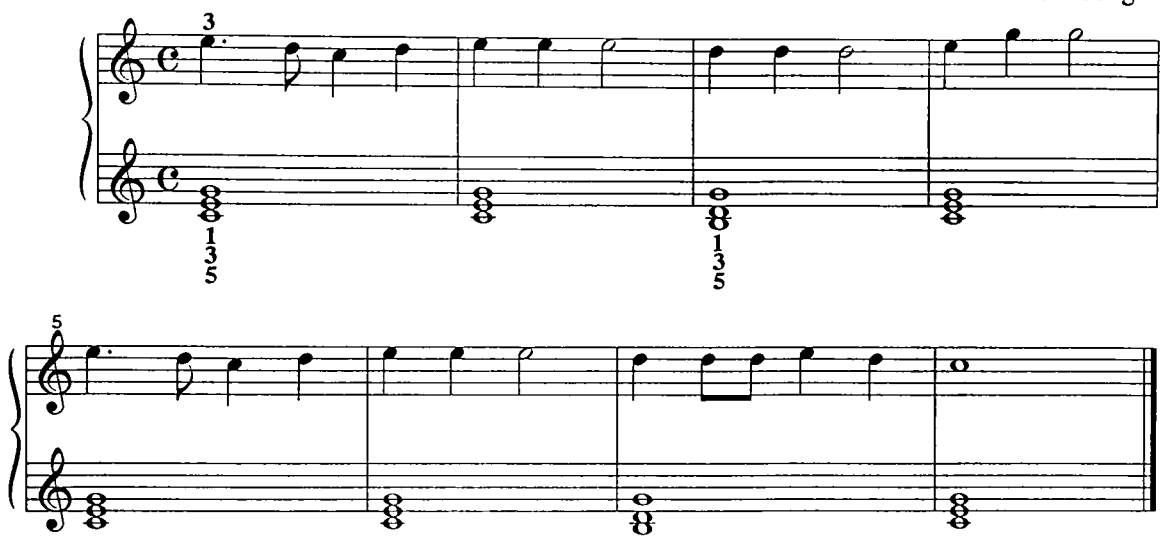
Cuckoo

Folk Song



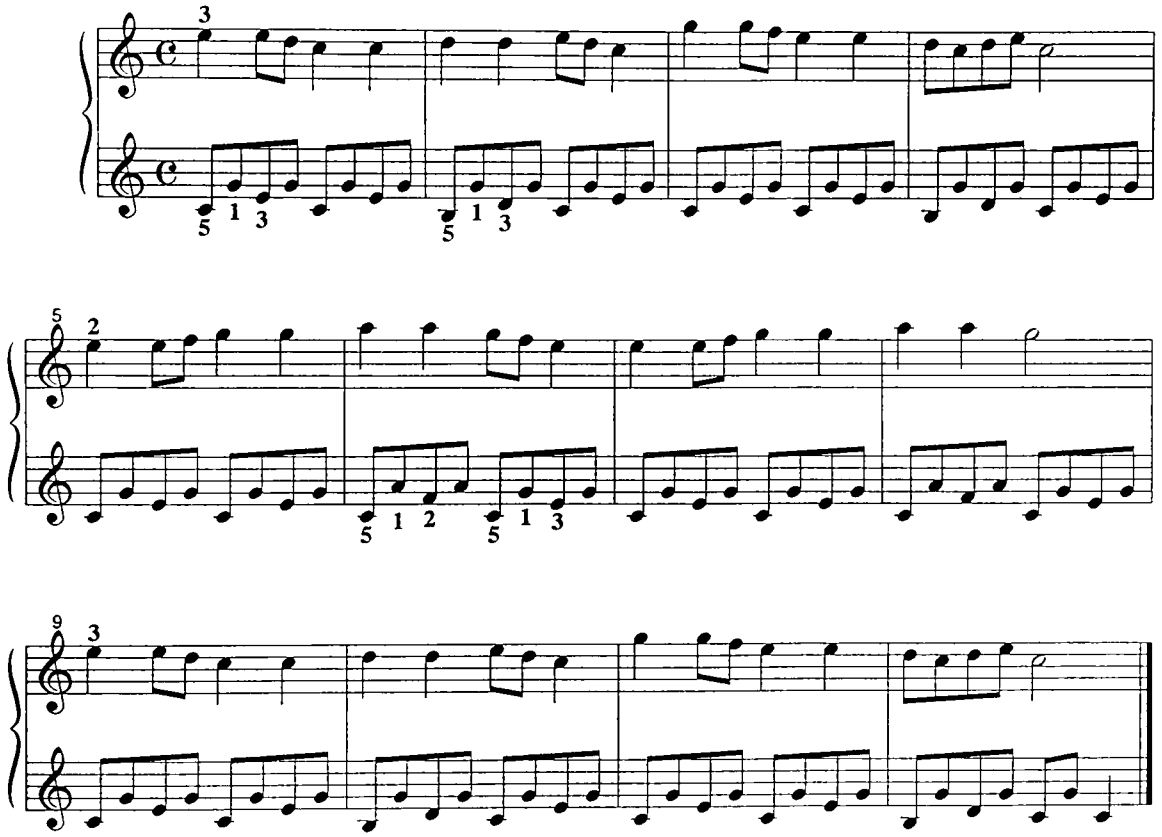
Mary Had a Little Lamb

Folk Song



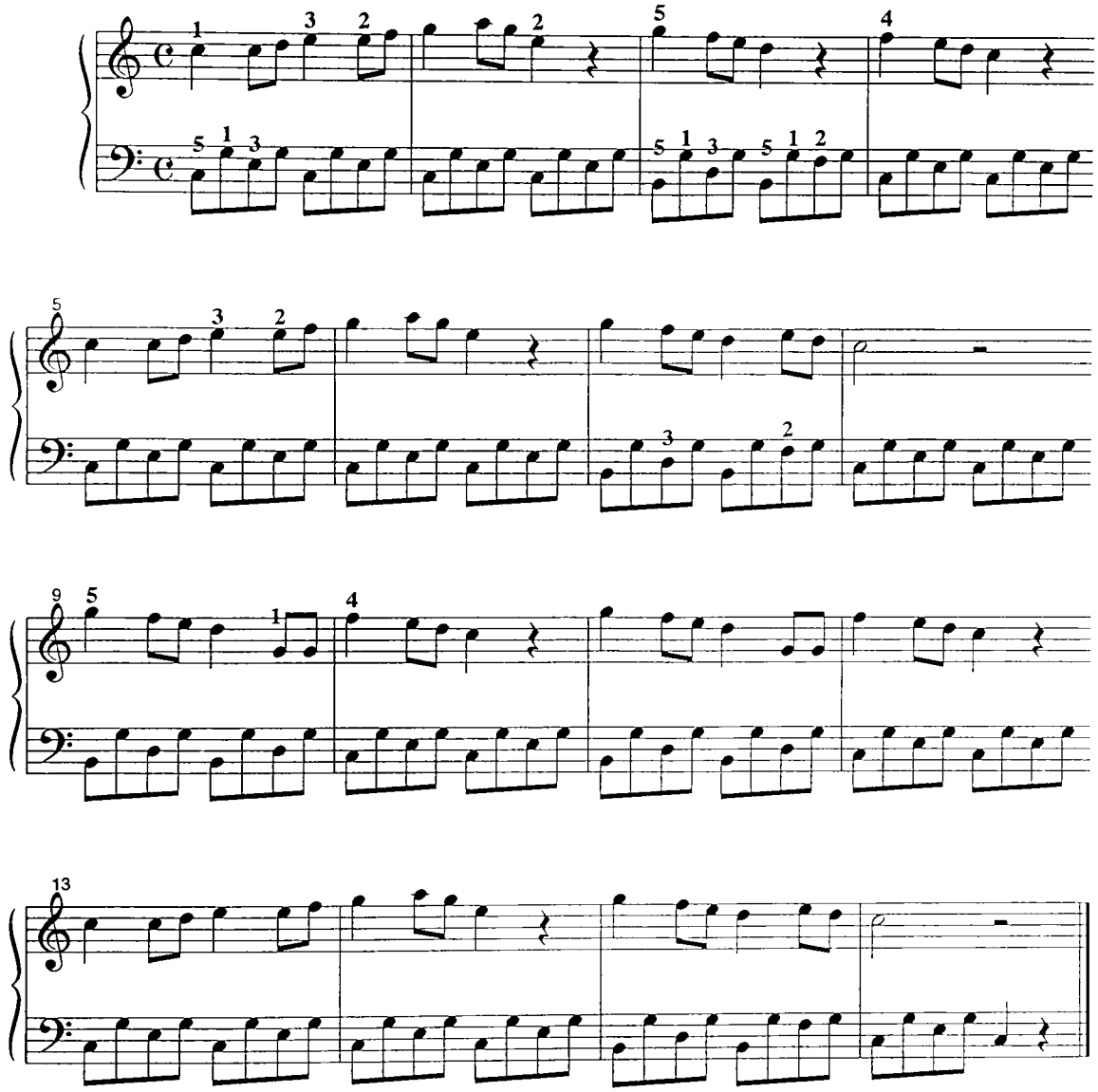
Go Tell Aunt Rhody

Folk Song



Long, Long Ago

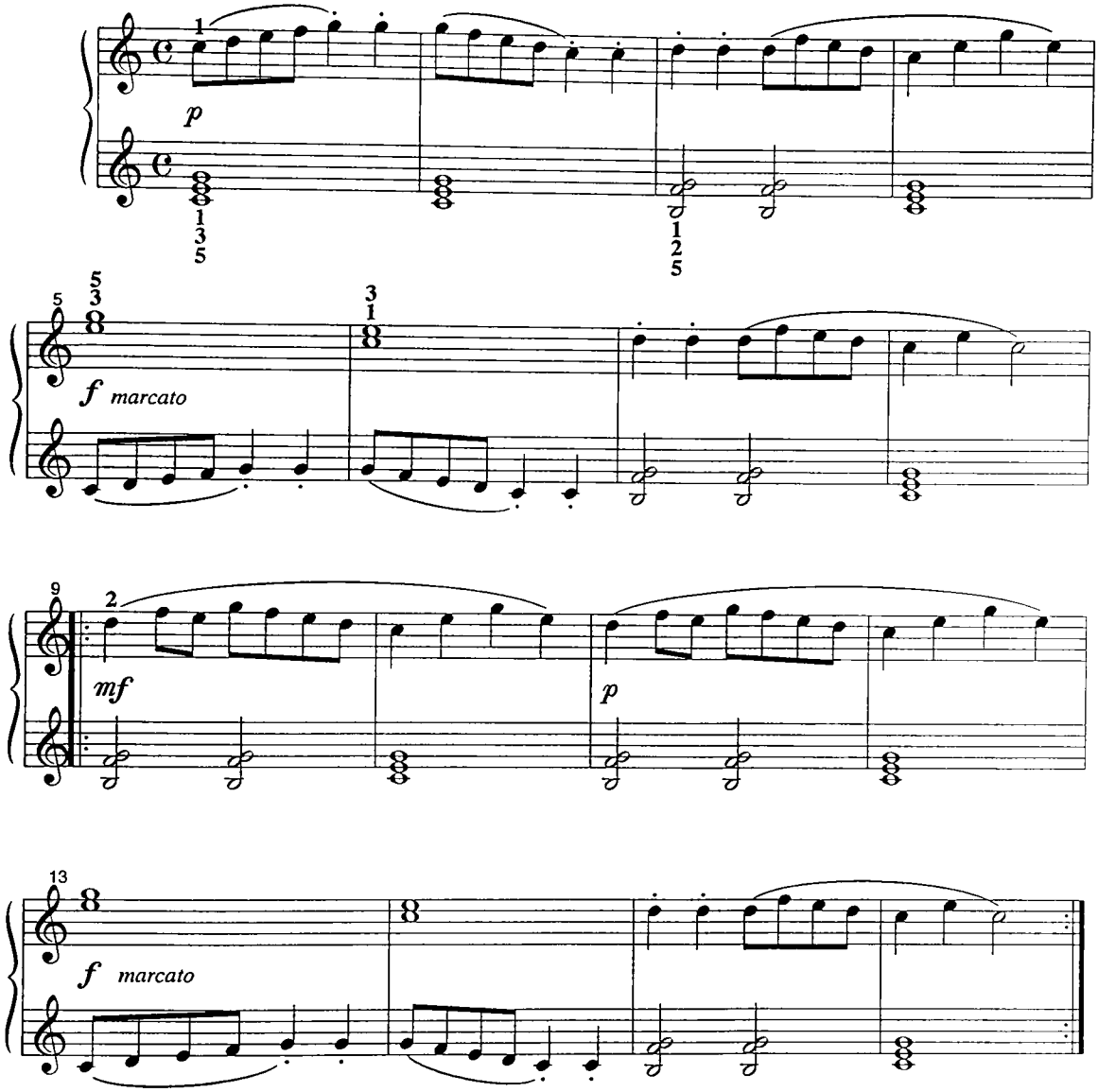
Bayly



Little Playmates

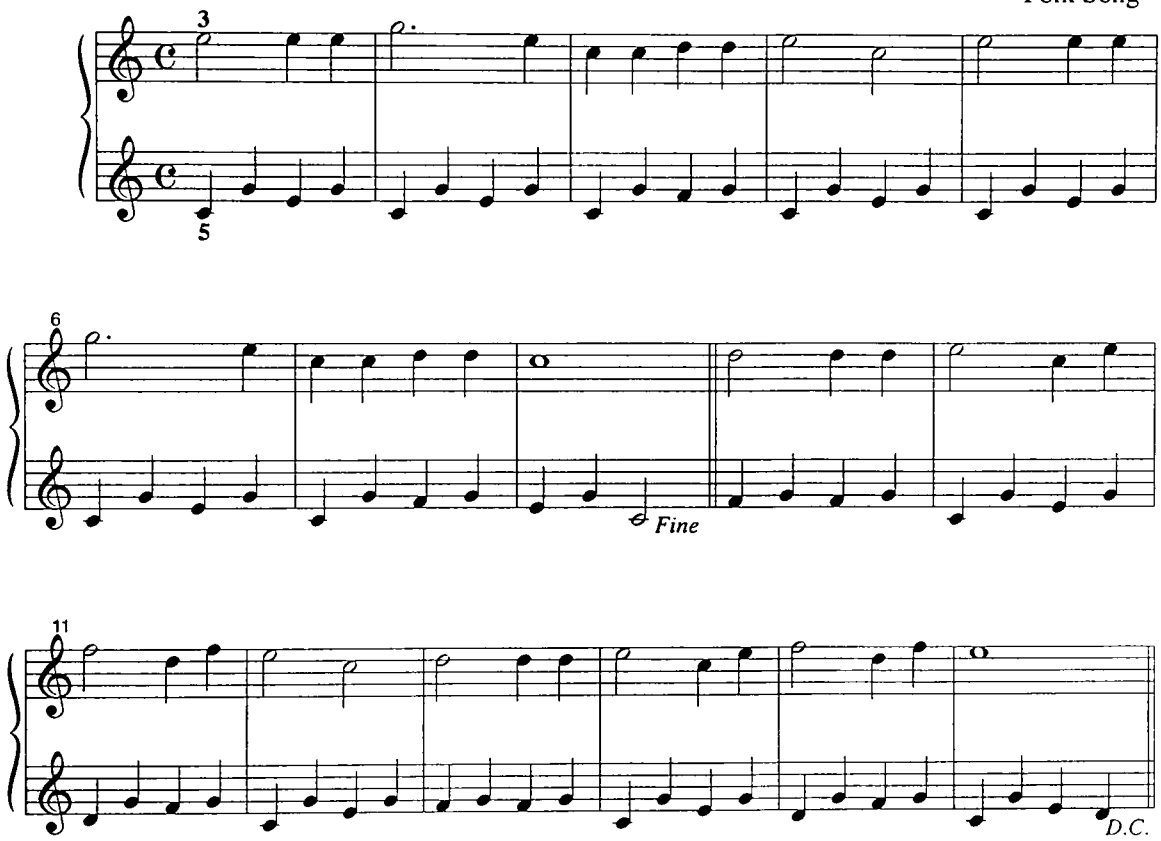
Allegretto

F. X. Chvatal



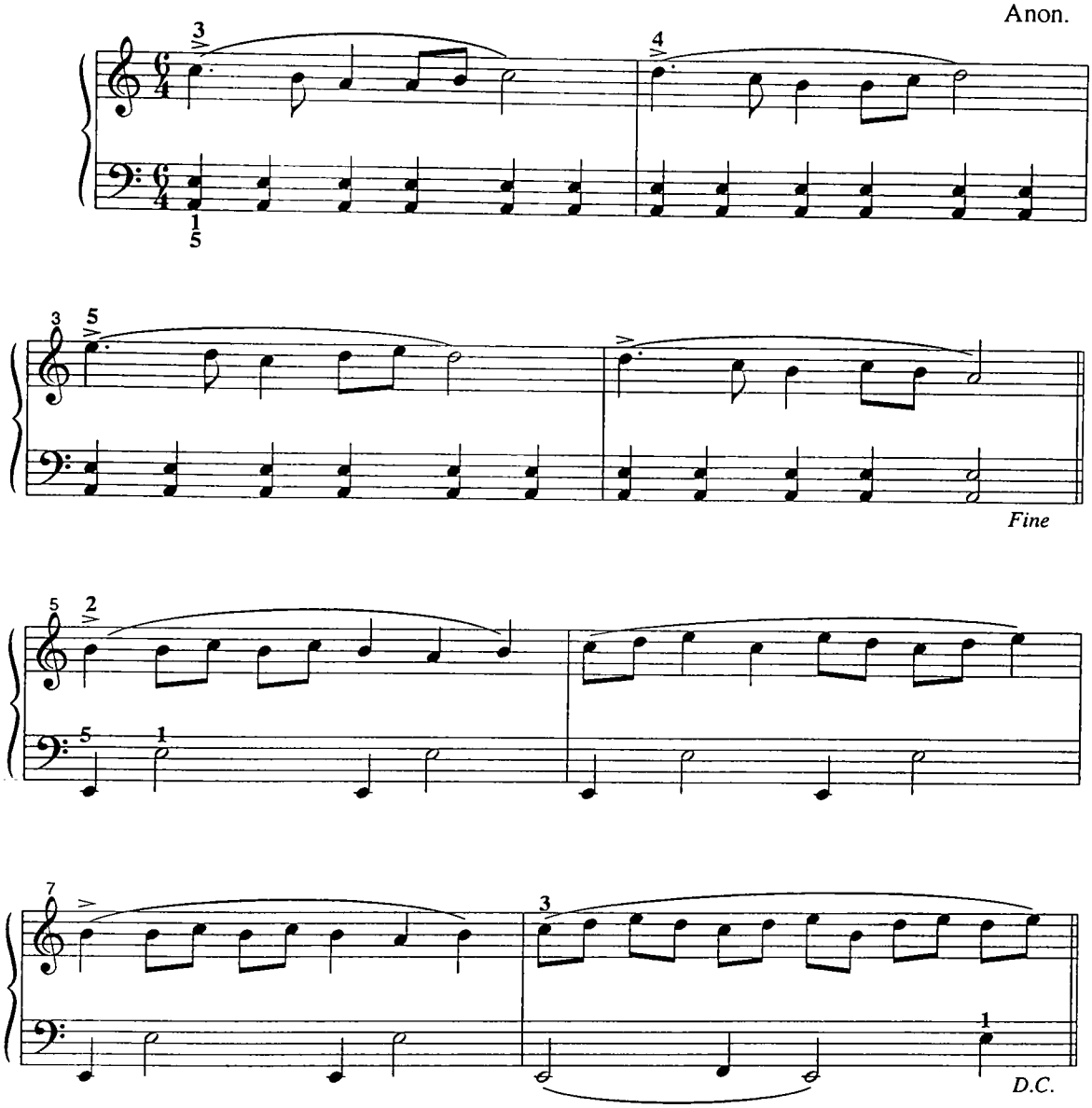
French Children's Song

Folk Song



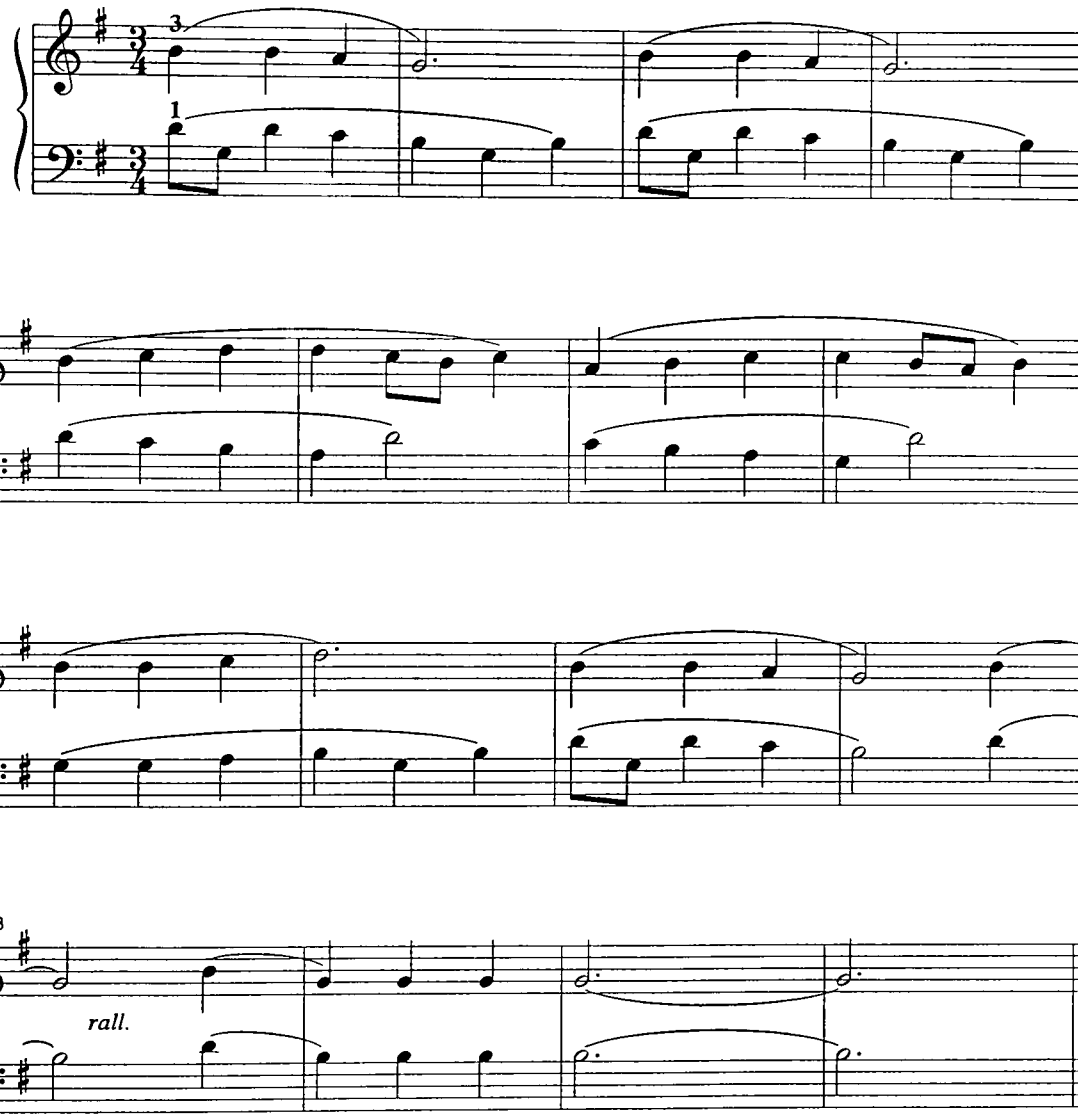
Chante Arabe

Anon.



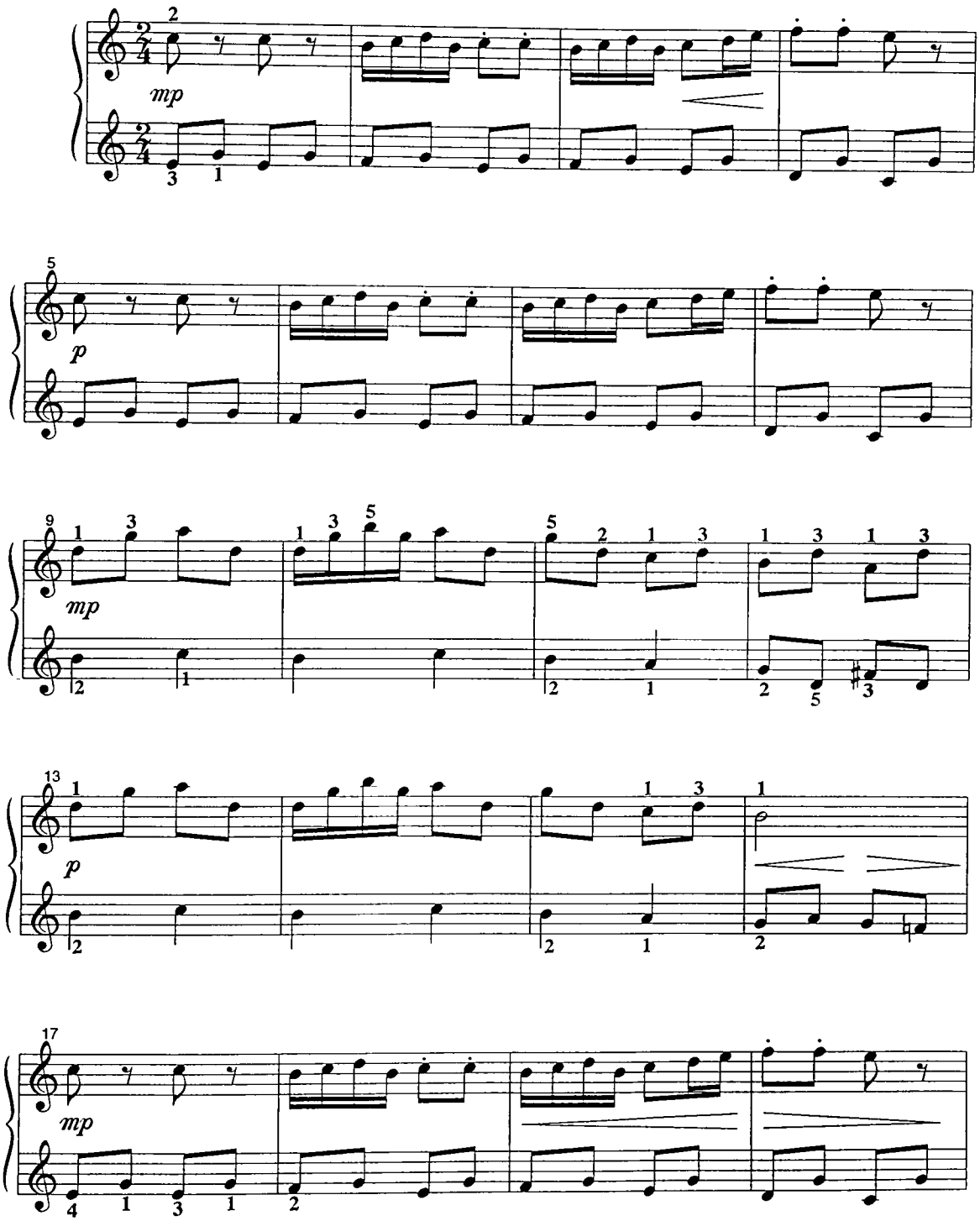
Goodbye to Winter

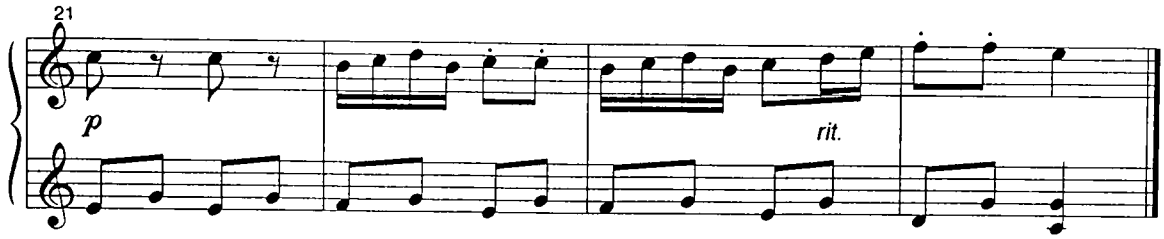
Folk Song



Christmas-Day Secrets

T. Dutton

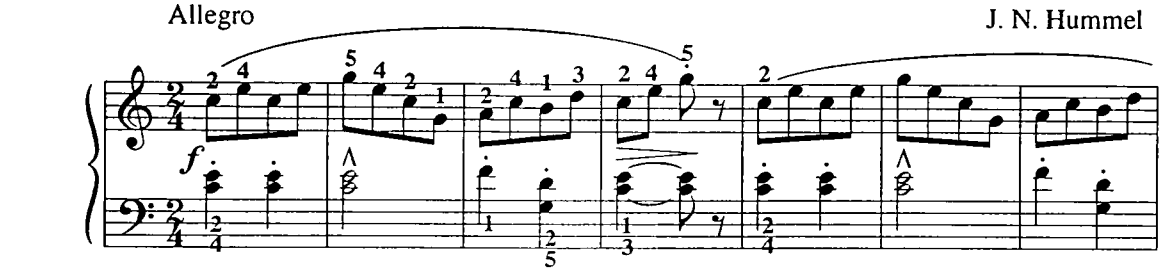


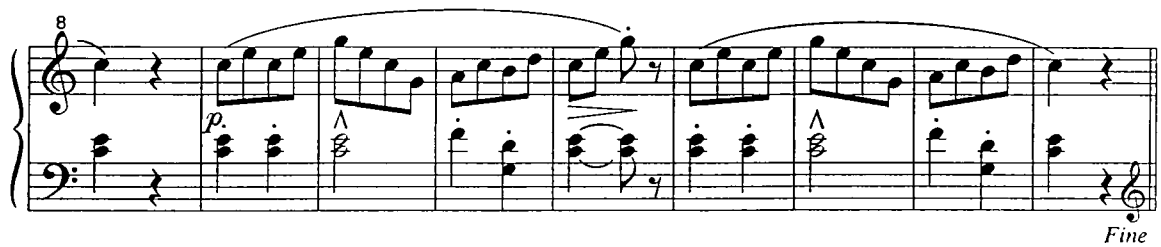


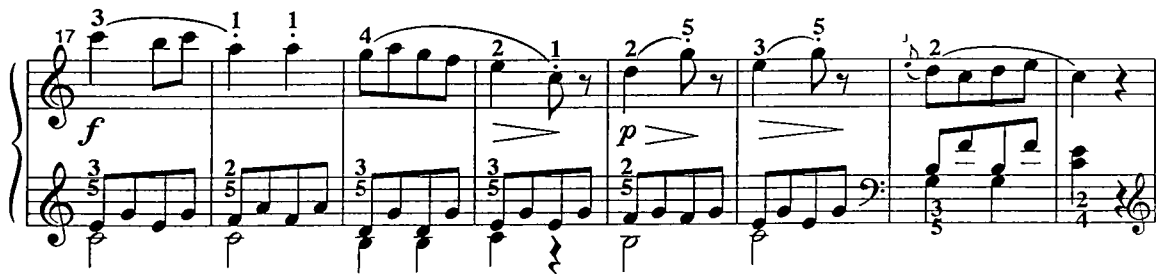
Ecossaise

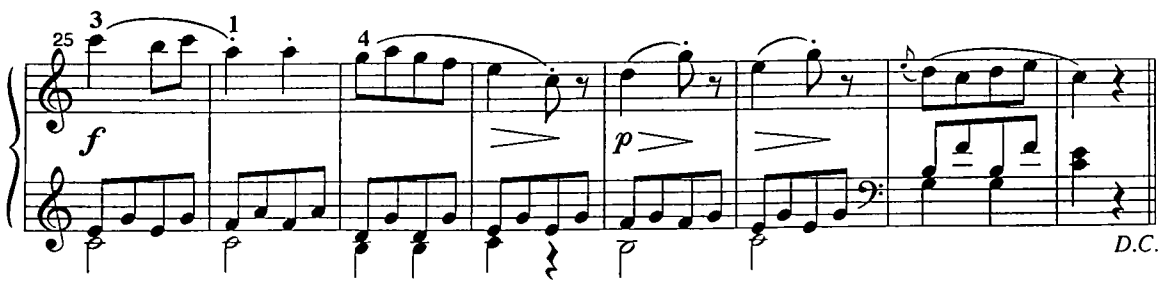
Allegro

J. N. Hummel



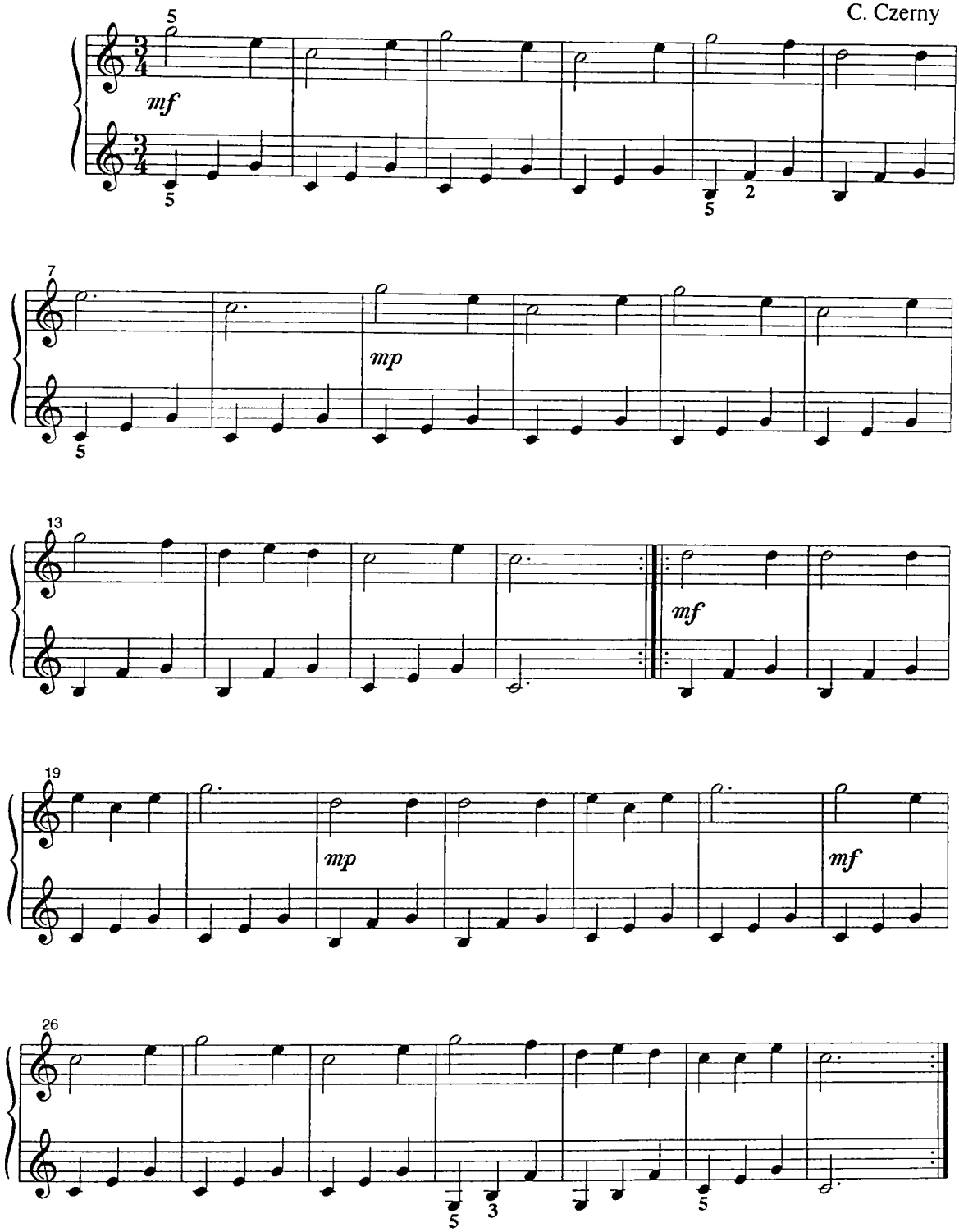






Allegretto I

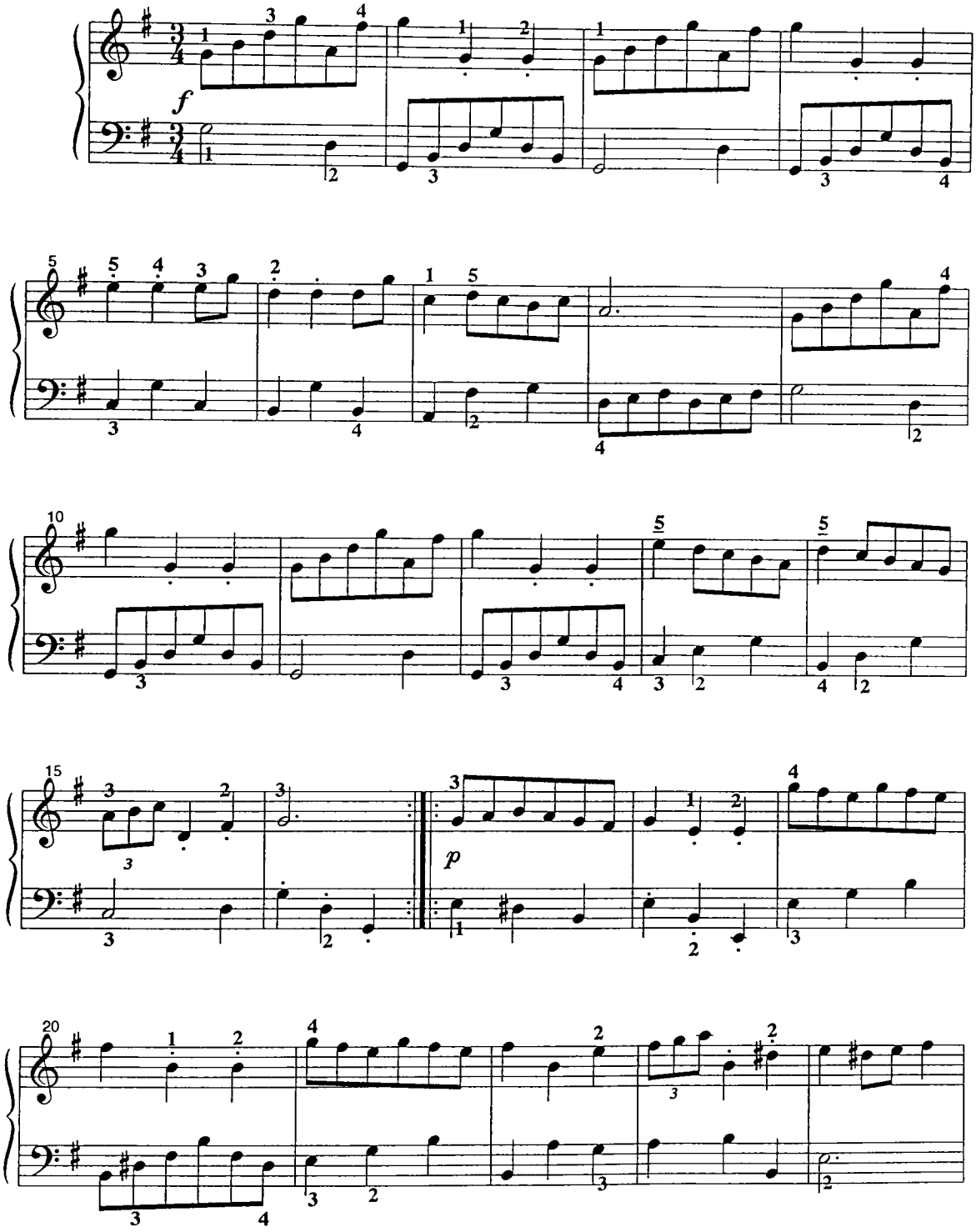
C. Czerny

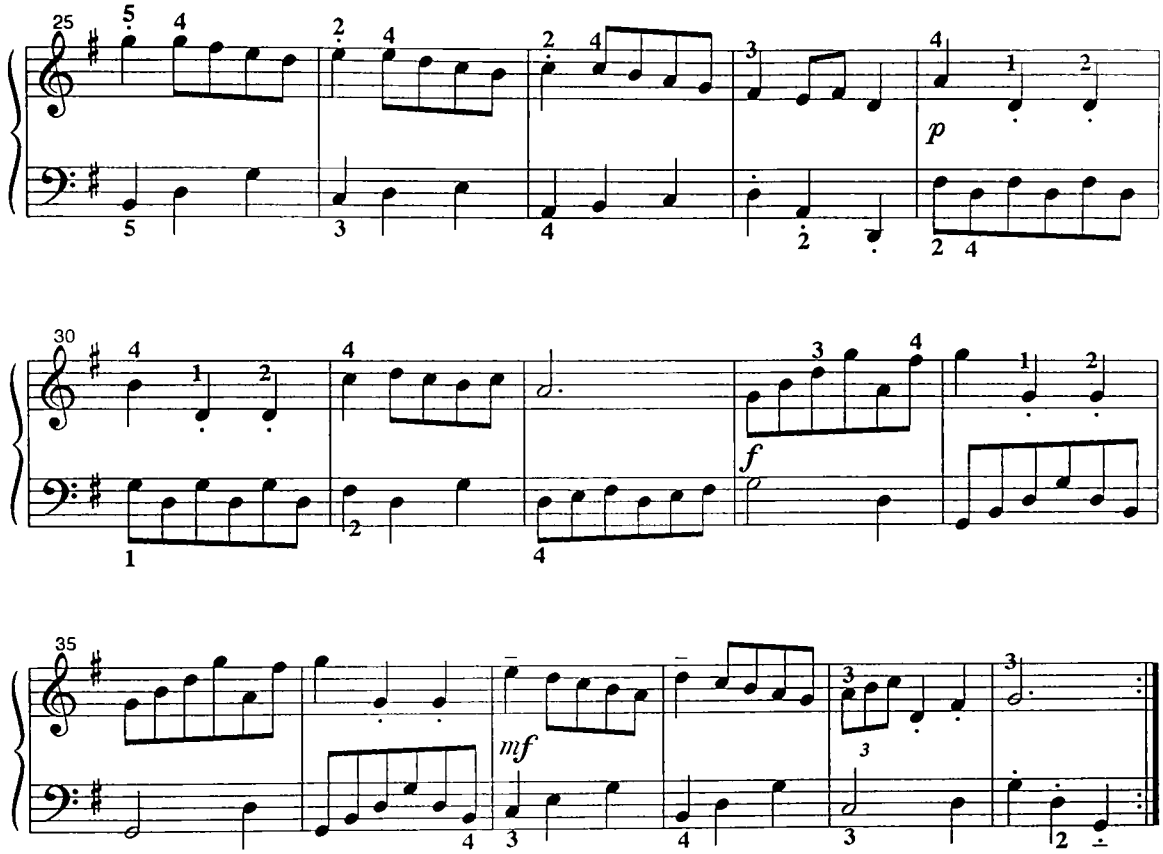


Minuet 2

Allegretto

J. S. Bach

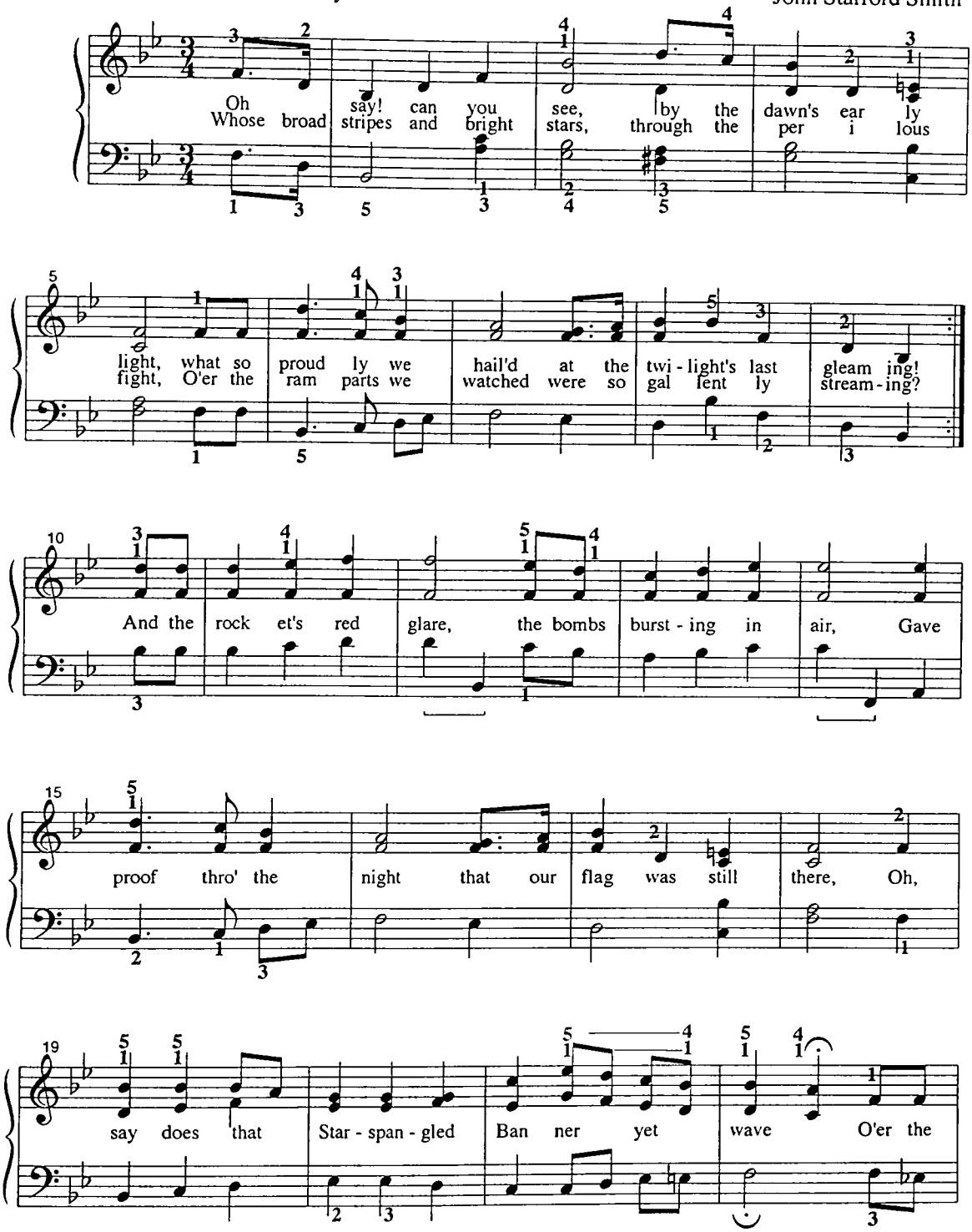


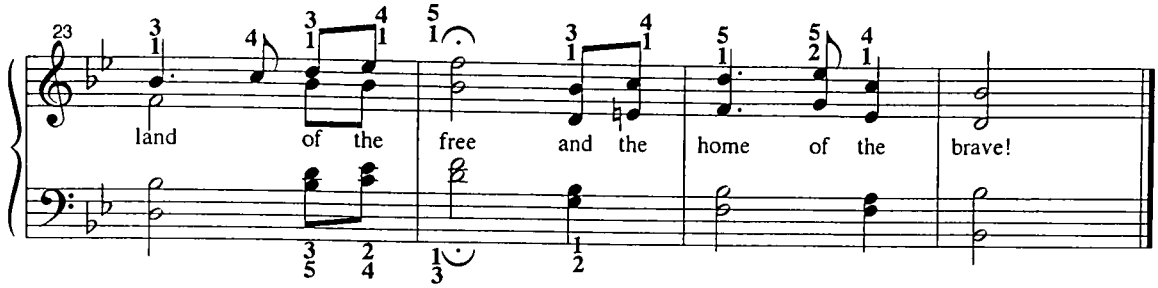

25
p
30
f
35
mf

Star Spangled Banner

Francis Scott Key

John Stafford Smith

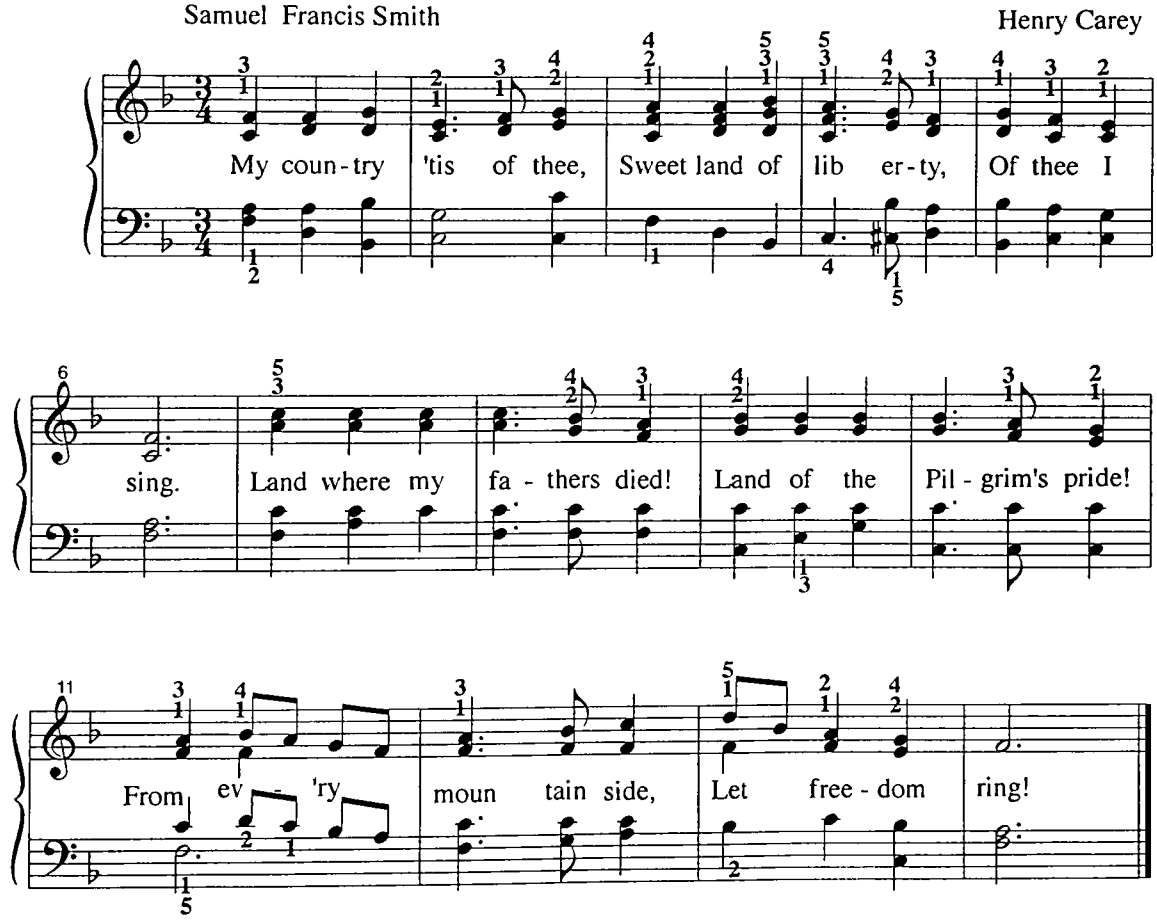




America

Samuel Francis Smith

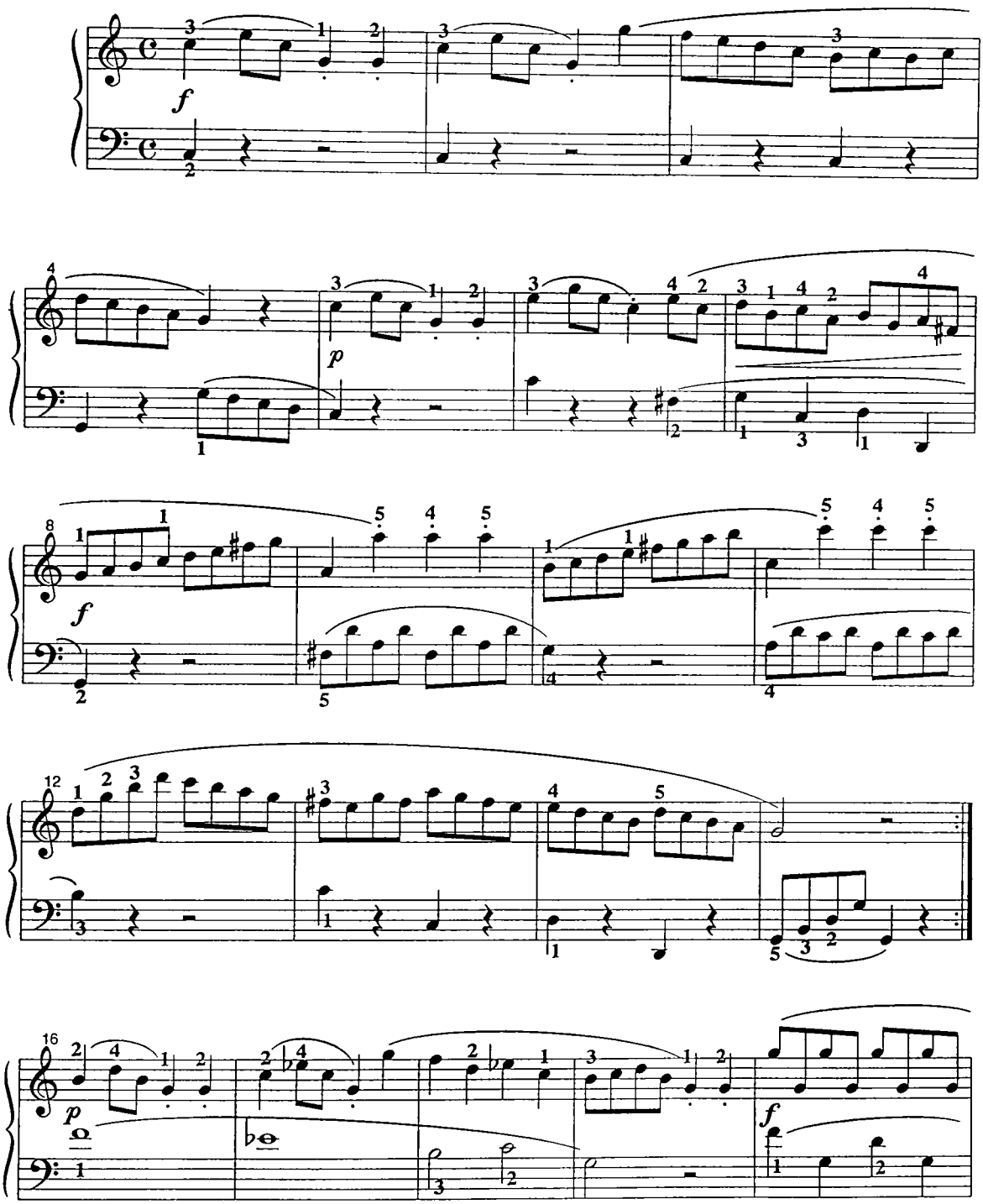
Henry Carey

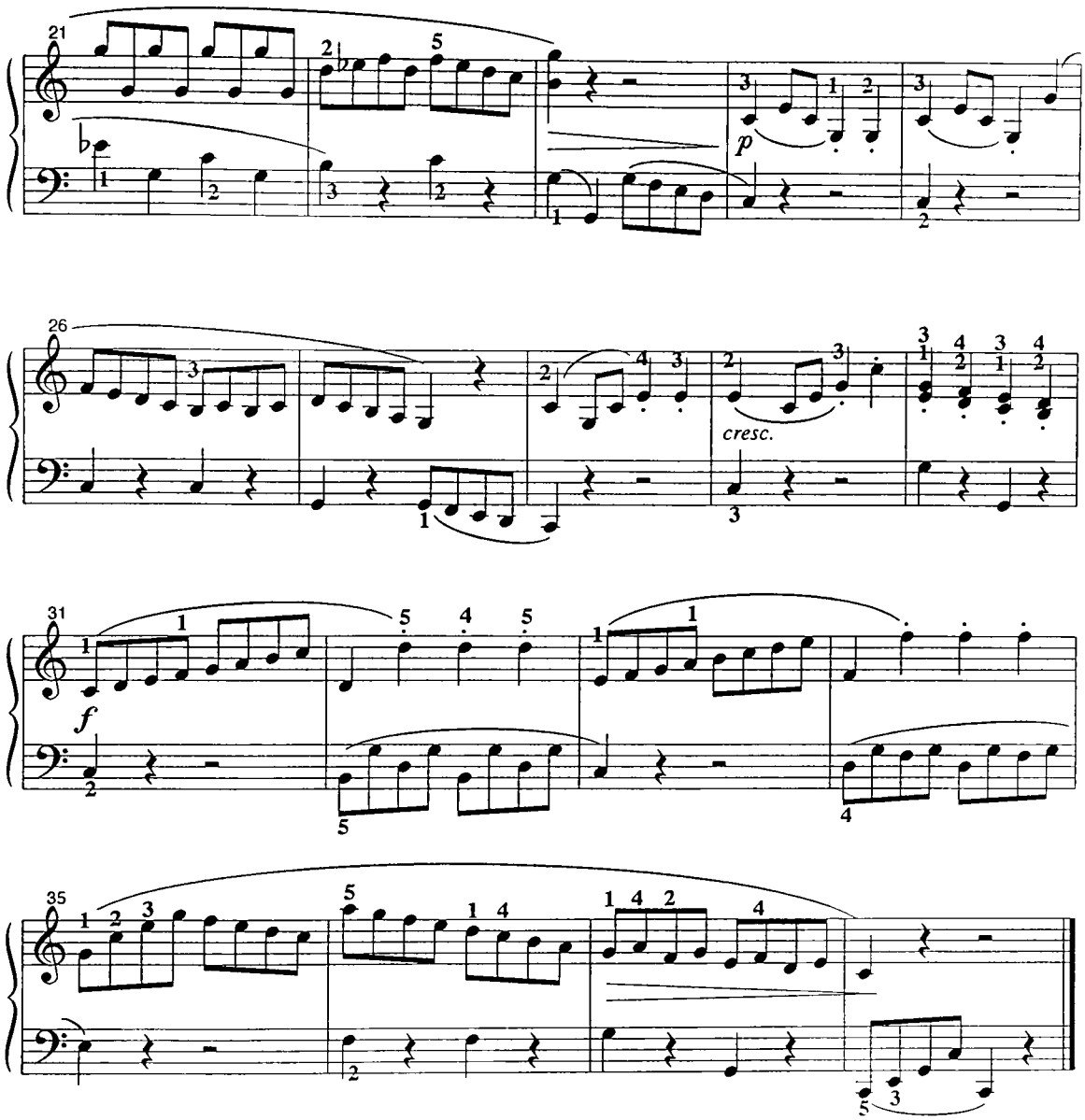


Sonatina in C

Allegro

M. Clementi




21
p
26
cresc.
31
f
35

APPENDIX B

SCALE SEQUENCE

I. Pentachords

Scale work is begun with pentachords. The emphasis is on understanding and quickly finding whole steps and half steps on the keyboard. Therefore, in the initial stages, require students to find each hand position without the assistance of their ear. The melodic and rhythmic sequence to be used is written out in the student text theoretical concepts section under pentachords. Only the first two pentachords are given in the student text. Instruct students to continue the sequence through G.

II. Tetrachords

A. Tetrachords are taught as an extension of the whole step/half step pattern learned with pentachords. By teaching scales first as tetrachords (splitting the scale between two hands), it is not necessary for students to be concerned with correct finger patterns, freeing them to understand this most basic element of theory.

B Around the Circle of Fifths

1. Have each student find the lowest C on the keyboard and set up a C tetrachord scale. Play the scale together reciting the letter names as each key is depressed.
2. With the fingers still covering the C tetrachord scale, instruct the students to remove their left hand; cover their right hand fingers with the left hand; remove the right hand; notice that they now have the first four notes of a G scale under their left hand; complete the G tetrachord scale by adding three whole steps and a half step with their right hand; play the G tetrachord scale reciting the letter names as each key is depressed.
3. Continue step two around the sharp side of the Circle of Fifths. When reaching the F♯ scale, make sure all students understand why note seven is E♯ rather than F
4. After playing the sharp side of the Circle of Fifths, students will use the same procedure for flats, but will begin with C♭ and work around the Circle to C.

III. Key Signatures

Before introducing one octave scale fingering make sure all students understand the basics of major key signatures, how to identify one, and how to determine the number of sharps and flats. A simple quiz that will identify any students who do not already possess this information is included at the conclusion of this Appendix.

Since beginning students often eliminate the word "flat" or "sharp" when it is required for the name of the key signature, a grade below 90 should be considered not passing on this quiz. Have the students retake the quiz until they make 90 or above.

IV One Octave Scale Fingering–CAGED

1. These five scales are labeled as Group I scales. Teach the right hand fingering first. In the following class, use the Key Signature Game to reinforce the combination of scales, key signatures, and correct fingering.
2. Key Signature Game
   a) Students make a line behind one piano, with one student seated at the piano.
   b) The teacher has five flash cards, each with one scale name on it. Show one card to the student seated at the piano.
   c) The metronome is set at MM=60.
   d) The student seated at the piano is to recite, in rhythm, the following information before playing the given scale:
   "D major, 2 sharps, F sharp, C sharp, ready, play "
   e) The student plays the given scale with the correct fingering, calling out each note as it is played.
   f) Any mistake eliminates the student from the game.
   g) Increase the metronome speed at the beginning of each round.
   h) The student left in the game when everyone else has been eliminated is the winner and should be given a small prize, such as a piece of candy.
   i) It is a good idea to let everyone have a practice turn at the piano before the game actually begins.
3. Teach the left hand one octave fingering. Next, play each scale alternating the use of the right hand and the left hand. By constantly changing hands, students must not only keep track of which black notes to play, but also when to turn under or over.
4. Contrary Motion Scales
   Contrary motion scales not only help to solidify the fingering pattern of these five scales, but ensure that students continue to think about the key signatures of each scale. With the introduction of contrary motion scales, students are required to demonstrate their mastery of each set of scales with a test. See Appendix E–Scale Grading.
5. Parallel Motion Scales
   To the accomplished pianist, performing one octave parallel motion scales may seem such an easy skill, that it is amazing to watch the difficulty that students experience when they first attempt parallel motion. However, this difficulty is generally short lived.

V Group I Parallel Minor Scales–One Octave

By this point, scale fingering is relatively easy for most of the students, and therefore, the emphasis is on the meaning of parallel minor. Natural minor is introduced first, followed by harmonic minor. Because of time limitations, melodic minor is not performed one octave.

VI. Two Octave Scale Fingering

In many music schools, scale performance is part of the proficiency exam that students must pass. Scales are presented in this text on the basis of three separate thinking patterns. If students understand the three patterns and know which scales are included in a given pattern, by the end of the fourth semester in the sequence, they should be able to pass the scale portion of their proficiency exam with a minimum of effort. (See Scale Information in the Student Text)

Group I Scales–CAGED

The principle behind these scales can be identified as "Three in a Row, Four in a Row, Match Scales."

Step 1–Right hand–Ascending only

Demonstrate how the right hand uses the fingering pattern of three keys, turn; four keys, turn; three keys, turn; four keys, turn; and the 5th finger finishes the scale. Each time the thumb plays call out either "Three in a Row" or "Four in a Row," depending on how many fingers will be played before the thumb plays again. Let the students try it several times, calling out the sets each time the thumb plays.

Step 2–Left Hand–Ascending only

Explain that the left hand plays all five fingers and then a decision must be made whether to turn over finger 3 or 4. The decision of which finger to turn depends on which finger will be played next in the right hand. If finger 3 is to play next in the right hand, "match" it with finger 3 in the left hand since the 3rd fingers always play together in Group I Scales. If finger 2 is to play next in the right hand, "match" it with finger 4 in the left hand. When they try to put hands together, the students should continue to call out "Three in a Row, Four in a Row" as the right hand thumb plays and then add the word "match" when the left hand must turn over finger 3 or 4.

Word of caution for the left hand: The left hand "listens" to the right hand, not to the mouth. If the left hand "listens" to the mouth, it will turn the wrong finger, because the left hand must turn finger 3 over right after the mouth has said "Four in a Row," and if the left hand is "listening" to the mouth instead of the right hand, it will turn finger 4 instead of 3.

Step 3–Descending Scale

Allow students one class to solve ascending coordination, before introducing the descending scale. When the descending scale is introduced explain that the left hand is now the leader calling out "Three in a Row, Four in a Row," and the right hand is the matching hand.

Step 4–Daily Scale Tests

Daily scale tests insure that students go to the practice room to work on the assigned scales if they are unable to solve coordination difficulties during class. These tests are given at the beginning of class, and students are expected to be prepared when they arrive.

Group II Scales–F♯,C♯,B

The principle behind these scales has to do with the arrangement of black keys on the piano. Fingers 2 & 3 play the groups of two black keys and fingers 2, 3, 4 play groups of three black keys. However, the right hand fingering for f♯ minor and c♯ minor move over to the principle behind Group III scales. The fingering for the natural and harmonic form of these two scales is presented in the third semester of the lesson plan, but the melodic form is not taught until the fourth semester.

Group III Scales–B♭, E♭, A♭

The principle behind these scales has to do with the fact that the fourth finger only plays once per octave. In the right hand, it is on B♭ and in the left hand, it is on the fourth note of the scale. The keys of b♭ minor, e♭ minor and a♭ natural minor use the principle of Group II fingering, but are not presented in the lesson plans until after B♭, E♭ and A♭ major scales.

Leftovers–F, f♯ melodic minor, c♯ melodic minor, a♭ melodic minor

The "leftover" scales use the original three thinking patterns. However, if they are taught earlier in the sequence, students tend to get caught up in the variations and are unable to see the three basic principles.

F Major–The right hand of this scale is in Group III fingering, but the left hand is in Group I. However, the easiest thinking pattern for students is to use a variant of Group I thinking by realizing the right hand pattern is "Three in a Row, Four in a Row" and that the left hand merely does the same thing.

f♯ and c♯ melodic minor–Because of the raised sixth and seventh, the right hand of these scales uses the fingering principle of Group II ascending and the fingering for the harmonic form when descending. The switch from one thinking pattern to the other is made at the top of the scale. Note seven is played with the thumb, note eight is played with the third finger (skipping finger 2), and the skipped 2nd finger is played on note seven as the scale descends.

a♭ melodic minor–This scale is similar to f♯ and c♯ in their melodic form, only it is the left hand that changes the fingering principle on the way down. When ascending, the left hand uses Group III fingering and Group II when descending.

KEY SIGNATURE TEST

1. Name the key that has 5 sharps.

2. Name the key that has 3 flats.

3. Name the key that has six flats.

4. Name the key that has one sharp.

5. How many sharps are in the key of F♯?

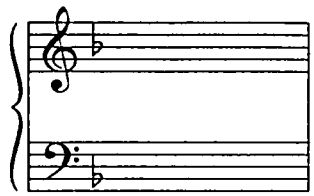
6. How many flats are in the key of B♭?

7. How many sharps are in the key of E?

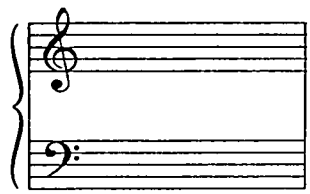
8. How many flats are in the key of A♭?

9. How many flats are in the key of C♭?

10. Identify the key signatures on the following page.



Key of _____



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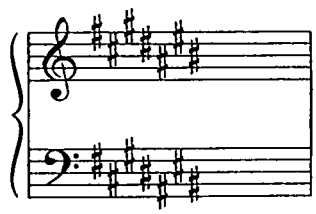

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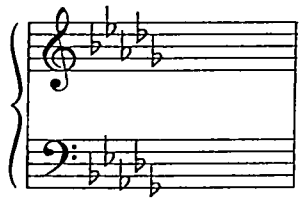

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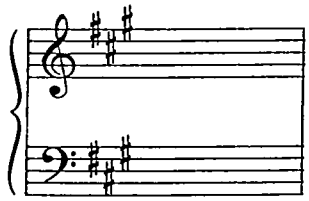


Key of _____

APPENDIX C

HARMONIZATION

Appendix C first identifies the harmonization focus for each semester followed by a list of the material to be covered in each semester. There are several melodies not included in the Appendix list that are in the student text that can be used as extra practice. The harmonization section of the student text contains notation of the different accompaniment patterns suggested for use.

FOCUS OF EACH SEMESTER'S HARMONIZATION

FIRST SEMESTER

- Understand block root position chords
- Be able to use $V_{6/5}$
- Be able to harmonize using either block or Alberti bass accompaniment patterns
- Be able to read either Roman numeral symbols or alphabet chord names

SECOND SEMESTER

- Harmonize using either block, Alberti, march ("Boom-chic-chic-chic" or "Boom-chic-Boom-chic"), waltz, or broken accompaniment patterns
- Be able to use I, $IV_{6/4}$, $V_{6/5}$ chord choices in major keys with the ease of an experienced pianist
- Be able to read either Roman numeral symbols or alphabet chord names and use the chords in their cadence positions
- Understand how to select left hand chords when no chord symbols are given

THIRD SEMESTER

- Harmonize easily with either block, Alberti, march, waltz, broken, extended broken, or modified march accompaniment patterns
- Be able to use I, $IV_{6/4}$, $V_{6/5}$ chord choices in either major or minor keys with the ease of an experienced pianist
- Be able to read either Roman numeral or alphabet chord names and use them in cadence positions
- Be able to play secondary dominants in $V_{6/5}$ ("yellow") position
- Understand how to select left hand chords when no chord symbols are given

FOURTH SEMESTER

- Be able to play secondary dominants in $V_{6/5}$ ("yellow") position
- Be able to play major chords with added sixths

Be able to play minor chords with added sixths or sevenths
Be able to play diminished or augmented chords easily (root position)
Be able to create, in a short amount of time, a playable piano accompaniment to a song from an elementary music textbook after considering the student copy and the given piano accompaniment.

MASTER LIST FOR HARMONIZATION MATERIAL

FIRST SEMESTER

Folk-like melodies for left hand accompaniment patterns

- What Shall We Do
- Song #2
- My Horses Ain't Hungry
- Chadwick
- German Folk Tune
- Paree
- The Bee
- The Brook
- Hush Little Baby
- We Wish You A Merry Christmas
- Joy to the World
- American Folk Tune

SECOND SEMESTER

Folk-like melodies for left hand accompaniment patterns

- Second Song
- German Dance Tune
- Dutch Folk Song
- Jesu, Joy of Man's Desiring
- Du, Du Liegst Mir Im Herzen
- Hunting
- New River Train
- Blow Ye Winds

Lead Sheet melodies for block chord accompaniments

- Alouette
- Amazing Grace
- The Bowery
- Baa Baa Black Sheep
- Believe Me, If All Those Endearing Young Charms
- Come Follow
- Camptown Races
- Battle Hymn

THIRD SEMESTER

Folk-like melodies for left hand accompaniment patterns

My Lord, What A Mornin'
Old Time Religion
Go Down Moses
Coventry Carol
Sometimes I Feel Like A Motherless Child
Soon I Will Be Done
Sicilian Folk Tune

Lead Sheet melodies for block chord accompaniments

Anchors Away
In The Evening By The Moonlight
My Bonnie Lies Over The Ocean
Old Folks At Home
Babes In Toyland
Yankee Doodle Boy
Meet Me In St. Louis

FOURTH SEMESTER

Lead Sheet melodies for block chord accompaniments

Flow Gently Sweet Afton
She Is More To Be Pitied
Sidewalks of New York
Today
Whiffenpoof Song
Softly As I Leave You
Jeannine
After the Ball
Honey
Guilty
I'm In The Mood For Love
Good Night Sweetheart
Darktown Strutters' Ball
Moonglow

Elementary music book material

As Tears Go By
Put Your Hand In The Hand

The student text includes a Melody Harmonization Check List, a No Chords Given Check List, and a Lead Sheet Harmonization Check List. The teacher should either work through the list with the students or refer them to that list whenever a harmonization is done in class.

APPENDIX D

IMPROVISATION

Harmonization as presented in the previous Appendix should be considered as a type of improvisation. However, this Appendix deals with the 12-bar blues improvisation sequence that is presented in the lesson modules. The 12-bar blues pattern is a good vehicle for introducing improvisation to students, because it is easy to set elementary perimeters that insure success for even the most intimidated student. These parameters can be gradually enlarged as students become more experienced and more confident. The improvisation sequence detailed below is spread over the second and third semesters of the lesson plans. It is not expected that students will become accomplished improvisers, but rather, students should gain a fundamental understanding of the process of improvisation. The instructor should stress that a student is to quickly set a melodic pattern and make that pattern the basis of his short improvised piece. There is simply not enough time to be too elaborate. It would take a great deal of class time for all the students to create and perform their improvisations. By using the record function found on most electric keyboards, students can each complete their assignment and the teacher can then listen as time allows.

It should be pointed out that root position chords are used in the left hand throughout this sequence. This may confuse some students since they are also dealing with the same chords in inversions in the harmonization sequence. There are two reasons for using root position chords with 12-bar blues improvisation. The first is because root position chords give a very strong sense of harmonic sequence. The second reason is because students can see the choices for right-hand melodies more easily if the left hand is laid out in a root position chord.

LESSON SEQUENCE

1. Memorize left hand chord pattern–Key of C–Root position chords
2. Transpose left hand chord pattern to other keys
3. Over the left hand root position chords improvise a right hand melody using only notes found in each individual chord–Key of C
4. Step three in other keys
5. Over the left hand root position chords, improvise a right hand melody using any of the notes of the pentachords for each left hand chord–Key of C
6. Step five in other keys
7. Over the left hand root position chords improvise a right hand melody using the notes of each pentachord but include "blue notes" as an

additional option. Blue notes are the lowered third and fifth of each pentachord.

8. Right hand possibilities include pentachords and added blue notes.
   Left hand–in the place of root position triads, use an open fifth that occasionally moves up or down chromatically.

Even though students may listen to jazz and other pop rhythms on a regular basis, it is often difficult for them to incorporate those rhythms into their own playing. The next steps in the sequence are designed to help them move toward a rhythmic sound that more nearly fits the style of the 12-bar blues.

9. Same right hand note choices. In jazz, the performer tries to displace the traditional rhythmic emphasis on beat 1 & 3 by moving the rhythmic stress to beats 2 & 4. Encourage students to stress beat 2 & 4 in the right hand melody or stress the left hand chords for those beats.
   Same left hand possibilities–root position I, IV, V or open fifths
10. Same right hand choices, but introduce rhythmic variations such as dotted eighth and sixteenth note or triplets containing the blue note.
    Same left hand possibilities–root position I, IV, V or open fifths
11. Same right hand and left hand possibilities but add syncopated rhythm to the right hand with heavy stresses on the "and" of each beat.
12. Increase the right hand possibilities to the "Blue" scales of the I, IV, and V chords. The blue scale includes the blue notes introduced in step 7 and the lowered 7th scale degree.

APPENDIX E

TESTING AND GRADING

Traditionally, grading for music lessons is a rather subjective process where the teacher is called upon to make a value judgement of how much progress a student has made. In a class of students, it can be very difficult to make an accurate assessment of each student's achievements. The following grading suggestions have been developed in an attempt to make the process more objective.

Each semester students are given a requirement sheet that details the items on which they will be graded. Some of these items are graded in the class setting and others on an individual basis, but whatever the setting, perfection is the standard. In some cases a grade is not taken until the student reaches perfection and in others the grade is lowered as a student moves farther from the standard. The reason for making perfection the standard has to do with student attitude. Unfortunately, many students are content to play a piece almost perfect and as a result, do not feel the need to push themselves the extra that is needed to reach perfection. If the instructor will only give credit for a piece or scale that has been performed perfectly, students will have to push themselves to perfection if they are to pass, since the grade given is either a 100 or a zero. It is recommended that the teacher stand behind students while grading in order to check their fingering.

DAILY REPERTOIRE GRADING

The sections of the lesson plans in the first and second semester that are entitled "Play-Thru" should be considered grading times. The entire class plays together from memory, while the teacher rotates around the room watching individual students. It should be emphasized to students that the purpose of "Play-Thru" sections is to show mastery of work done outside of class and those students not prepared to demonstrate their ability should not be allowed to hinder the rest of the class. If students obviously do not know how to play the piece being tested from memory, ask them to either put on their headphones or play softly. Even though students are expected to know the music when they come to class, it is beneficial, if time allows, to give them a few minutes to review individually before beginning a "Play-Thru."

During a class "Play Thru," it is possible for each student to play the pieces ten to fifteen times depending on the number of students in a class. This is good practice, because it helps students develop fluency. If the teacher is watching a student who performs the piece perfectly, both the student and teacher should record the successful attempt. Then the student should be instructed to either continue playing with the class or move to the next task on that same piece. The next task may be a separate left hand part or hands together. In the earlier pieces, improvisation options may be used for quicker

students who have completed a piece. However, as the pieces become more difficult insist that the students who have completed the current assignment play with the class anyway. If a student makes a mistake while being graded, the teacher should point out the problem or ask the student to replay the section in order to show him/her the mistake. Other students should be listening to the corrections, since often others are making the same mistake. Only watch a student one time per class, but assure him/her that there will be other opportunities, and that he/she should be practicing outside of class in order to be prepared. Once students have conquered legato playing it is possible to watch more than one student at a time. Rather than watching a student who obviously is not prepared, the instructor should move on to another student. This way it may only take four or five playings on a single piece rather than ten to fifteen.

In the "Play-Thru" sections, blank spaces are provided to record students' progress on each piece. At the end of class, it is a simple matter to record credit received during class on the individual student grade sheets and then flip to the next class and note what part the student will be playing next.

One other comment about the class "Play Thru" has to do with tempos. In the beginning, it is difficult for students to play together. Some students may possess a strong sense of steady pulse, but be unable to control their fine motor skills. For other students, the situation may be reversed. These factors influence one's ability to play with others. At first, tempos will stay steadier if a metronome is used at a relatively slow tempo. By week six of the first semester, students will begin to play together more easily.

SCALE GRADING

Scale tests are given to the entire group at once. MM=72 is a good tempo for these students and is slow enough to allow the teacher to grade two or three students at a time while the whole class is playing. Continue playing each scale over and over, until everyone has been watched. Because of nerves in a testing situation, it is suggested that each student be given up to three chances if needed. If a student is unable to play the scale within three chances, record an x for his/her grade. To avoid receiving a zero for the scale with the x, the student must schedule time outside of class time to make up the grade. If there is more than one scale in a set, all scales should be completed before one composite grade is given. Places are provided in the lesson plans to quickly record each student's grade. If there is only one scale in a class session, blank spaces are provided in which student names can be written. The teacher may wish to identify on the list of names if the student was successful on the 1st, 2nd, or 3rd attempt, with the 3rd attempt receiving a lower grade. On the "Requirements" sheet for first semester a vertical grid is provided for students to record any scales that did not pass. In the later semesters, if more than one scale is to be played during a class period a chart is provided. Write student names at the top of each column and then during class identify each student's successes or failures on the scales played.

The daily scale tests labeled as "Review" are designed to put more pressure on the students to conquer fingering patterns. For a review test, each student should be given only one chance per scale and the composite grade cannot be made up.

RECITAL GRADING

The same high standards established on daily repertoire should be enforced for recital performance. Only those students who have demonstrated the ability to perfectly perform the recital piece should be allowed to participate. Maintaining a legato line should be considered part of a finished product. The record function found on most electronic keyboards is an efficient way for students to audition for recitals. Students can record themselves as many times as needed until they get a perfect recording. The instructor should be able to identify wrong notes or non-legato playing from the recording. However, those pieces that require hand position changes will need to be watched by the teacher at least one time to ensure that students are using correct fingering. In the lesson modules, this recording process is what is referred to as "approving" recital pieces. Depending on what day of the week a recital is scheduled for, instructors should be aware that during a recital week, they may have to make adjustments in the lesson plans to allow approval during class. This adjustment may involve moving two or three items from one class period to the next to allow a large enough span of time for students to get approved. Recitals are scheduled in weeks eight, twelve, and fifteen of the semester.

No grade is given for the approval process. Grading occurs at the recital. An easy grading system to use during the recital is to count the number of errors each student makes. If he/she plays the piece perfectly give him/her an A+. One mistake equals an A, two an A-, three a B+, etc. If students were able to make a perfect recording in order to get approved to perform on the recital, their chances for a successful playing are relatively high. However, if nerves get the best of a particular student, allow him/her to replay the same piece on a later recital and record the better of the two grades.

Recitals are to be held at a time other than the regular class period. This allows performers from other classes to participate, thereby giving students a broader understanding of what they are expected to accomplish. The instructor should be aware that often at the first recital of the semester only "Lightly Row" students are prepared to play. This is all right, since there will be more variety in the second and third recitals.

SIGHT READING TEST GRADING

The sight reading material is divided into units of study. The piece selected for testing purposes is taken from the assigned unit of study. Students should be informed of

this to encourage them to sight read outside of class. The tests are to be given individually using the following format:

1. The student is given four minutes to look at the music silently. He/she is not allowed to push the keys down.
2. The student establishes the tempo he/she intends to use by counting a measure before playing begins. If the tempo is obviously too fast, the instructor should encourage the student to set a slower one, because once playing begins, the established tempo is to be maintained.
3. The instructor is to count out loud during the performance in order to maintain the overall tempo. If the student loses his/her place, point out the correct spot in the music, but do not stop. It is not suggested to use a metronome to keep the tempo, because a metronome beat is too inflexible for beginning readers. The instructor can occasionally stretch a beat for the student while still maintaining the overall tempo.
4. While the student is playing the teacher uses the grading form found at the end of this section to record errors. After the performance, total the points and use the following conversion scale to arrive at a grade.

   No errors-------100
   1-5 errors--------95
   6-11 errors-------92
   12-15 errors------88
   16-20 errors-----85
   21-25 errors-----82
   26-30 errors-----78
   31-35 errors-----75
   36-40 errors-----72
   41-45 errors-----68
   46-50 errors-----65
   51-55 errors-----62
   56+ errors--------0

In a less than perfect performance, the grading of a sight reading test is somewhat subjective. These individual performance tests can be stressful and the teacher should be cautioned to be merciful. While grading the sight reading performance, the instructor should keep in mind that maintaining a steady tempo is of equal importance with note accuracy. As a result of the momentum established by the teacher counting out loud and, if necessary, pointing out the correct place in the music, the student may play a wrong note and if he/she is reading intervalic relationships, not realize he/she is off for several measures. Rather than counting every wrong note at three points each, perhaps only count off three points per measure realizing the mistakes are all part of the first error.

It is possible to give individual sight reading exams and still preserve a class setting by assigning the "While Waiting" material included in the lesson module. The teacher should insist students work on the assigned material rather than trying to "cram" for the sight reading test. Depending upon the classroom setting, it is possible that students

taking the test will be performing out loud and it would be unfair to allow later students to find the piece and practice it. It is possible to give as many as twelve to fifteen students a sight reading exam in one class by starting as soon as the first student enters the room. While one student is performing another can be taking the four minute preparation time. Depending on the playing time of the sight reading piece, the instructor may actually have one or two minutes between students to help the other members of the class with their "While Waiting" material. Dismiss students once they have completed their test and the "While Waiting" material.

SIGHT READING GRADING FORM

6 points each	3 points each	3 points each	3 points each	1½ points each
Errors in Key	Errors in Rhythm	Errors in Notes	Omission of Notes & Accidentals	Slips

FINAL EXAM GRADING

Because the final exam is 20 to 25% of the final grade, this test should be given individually. If the student is given a preparation time for the harmonization and sight reading portions of the exam, the test time could take as much as thirty minutes per student and the fourth semester exam could take longer. Some teachers might prefer to use a departmental proficiency exam as the final exam for the semester. The instructions that follow are for the former-type test.

Scales–The following scales are a good representation of the scales studied each semester.

First semester–chm, AM, ghm, enm, dpm
Second semester–BM, chm, AM, enm, gmm, dmm
Third semester–BM, f♯hm, B♭M, cmm, enm,
Fourth semester–FM, c♯nm, E♭M, a♭mm, b♭hm, enm

Repertoire

First semester–The names of all the daily repertoire that the student has successfully completed are placed on slips of paper, and the student is to

draw three slips. These may include right hand alone, left hand alone, or hands together. The grading system used for recitals works well to determine the grade for each piece

Second semester

1. Daily repertoire section is done like first semester
2. "America"–Same grading system used for recitals

Third semester–No repertoire section

Fourth semester

"America"–from memory–Same grading system used for recitals

Harmonization

Appropriate selections for each semester are included in this section of the teacher's manual. Allow students five minutes practice time per piece. In the third and fourth semesters, two harmonizations are given and students have ten minutes to practice both. Do not allow students to practice one piece, play it, and then practice the second piece. Part of the process is to determine if they can actually do two pieces at once. In the third semester exam, one of the two pieces will have no chord names given. Use the same grading system as for recitals. The music for this part of the final is included at the end of this Appendix.

Harmonization Repertoire for Testing

First Semester–"Candles in the Night"
Second Semester–"Lavender's Blue"
Third Semester–"Dutch Folk Song"
"Lost Love"
Fourth Semester–Schubert Melody
"Careless Love"

Sight Reading

This section of the exam is administered like all other sight reading tests. The piece for the third semester exam is included at the end of this appendix. For the other semesters, the pieces are taken from the material the students have been practicing and are listed below.

First semester–"Kinda Blue"
Second semester–"Moderato"–Kunz, Op. 14 #61
Third semester–"Volga Boatman"
Fourth semester–"Better Times Are Coming" or "Chorale in A♭"–Let the student draw to make the piece selection

FINAL AVERAGE

Even though the general procedure for determining a final average is the same each semester, the following instructions are given by semester because of the minor variations that may occur. The students should be told at the beginning of each semester that any items that are not completed on the "Requirements" sheet will be averaged as a zero. They should also be encouraged to record a completion grade for each item as it is done. However, because some students become careless about recording their credits, it is helpful on the day grades are calculated to give each student a copy of the instructor's records.

First Semester

There are five major sections (See "Requirements" sheet), each of equal weight (20%). Each section is to be averaged individually and then all five averaged together.

Daily Repertoire

Under Daily Repertoire each piece is worth 100 points. If a piece is only partially completed, students only receive partial credit. For example, if only the right hand of "Cuckoo" has been completed, student have only 33 points for that piece.

Theory

The first two items under this heading will have either a 100 or a zero. If students completed the assignment within the time limit, they should have received a 100. Anything beyond the assigned time limit is considered a zero.

The key signature test should be 90 or above. (See Appendix B–Key Signatures)

Scales–Those students who completed the scales during the testing time or who have made up missed scales should have one composite grade for each scale test. Students who have not completed one or more scales within a group must do so or the entire set will be averaged as a zero.

Repertoire Recitals

(See Appendix E–Recital Grading) Any listed piece that was not performed in a recital will be averaged as a zero. These cannot be made up other than in the three class recitals.

Sight Reading Test

(See Appendix E–Sight Reading Test Grading) By the time grades are calculated in class, most students have a grade for this section. If not, it may still be made up.

Final Exam

Each part of the final exam counts as 1/4 of the average for this section.

Second Semester

There are four major sections (See "Requirements" sheet), each of equal weight (25%). Each section is to be averaged individually and then all four averaged together.

Daily Grades

There are three sections under this heading, each of equal weight.

a) The I-IV-I-V^7-I progression is 1/3 of this section. It is weighted heavily to encourage students to complete it.

b) Scales–Those students who completed the scales during the testing time or who have made up missed scales should have one composite grade for each scale test. Students who have not completed one or more scales within a group must do so or the entire set will be averaged as a zero. There should be 25 scale grades to average for this third of the Daily Grade.

c) Daily Repertoire–Under Daily Repertoire, each piece is worth 100 points. If a piece is only partially completed, students only receives partial credit. For example, if only the right hand of "French Children's Song" has been completed, students have only 33 points for that piece.

Once an average has been determined for each of the three sections, average the three together to obtain one grade for the Daily Grade portion.

Recitals

(See Appendix E–Recital Grading) Any listed piece that was not performed in a recital will be averaged as a zero. These cannot be made up other than in the three class recitals.

Sight Reading Test

(See Appendix E–Sight Reading Test Grading) By the time grades are calculated in class, most students have a grade for this section. If not, it may still be made up.

Final

Each part of the final counts as 1/4 of the average for this section.

Third Semester

There are four major sections (See "Requirements" sheet), each of equal weight (25%). Each section is to be averaged individually and then all four averaged together.

Daily

There are three sections under this heading, each of equal weight. The A and B sections each represent 1/3 of the section and are weighted heavily to encourage students to do well on them.

Scales–Those students who completed the scales during the testing time or who have made up missed scales should have one composite grade for each scale test. Students who have not completed one or more scales within a group must do so or the entire set will be averaged as a zero. There should be 22 scale grades to average for this third of the section.

Recitals

(See Appendix E–Recital Grading) Any listed piece that was not performed in a recital will be averaged as a zero. These cannot be made up other than in the three class recitals.

Sight Reading Test

(See Appendix E–Sight Reading Test Grading) By the time grades are calculated in class, most students have a grade for this section. If not, it may still be made up.

Final

Each part of the final counts as 1/3 of the average for this section.

Fourth Semester

There are four major sections (See "Requirements" sheet), each of equal weight (25%). Each section is to be averaged individually and then all four averaged together.

Daily Grades

In the fourth semester, only scales are found in the Daily Grade section. Those students who completed the scales during the testing time or who have made up missed scales should have one composite grade for each scale test. Students who have not completed one or more scales within a group must do so or the entire set will be averaged as a zero.

There should be 24 scale grades to average.

Recitals

(See Appendix E–Recital Grading) Any listed piece that was not performed in a recital will be averaged as a zero. These cannot be made up other than in the three class recitals.

Sight Reading Tests

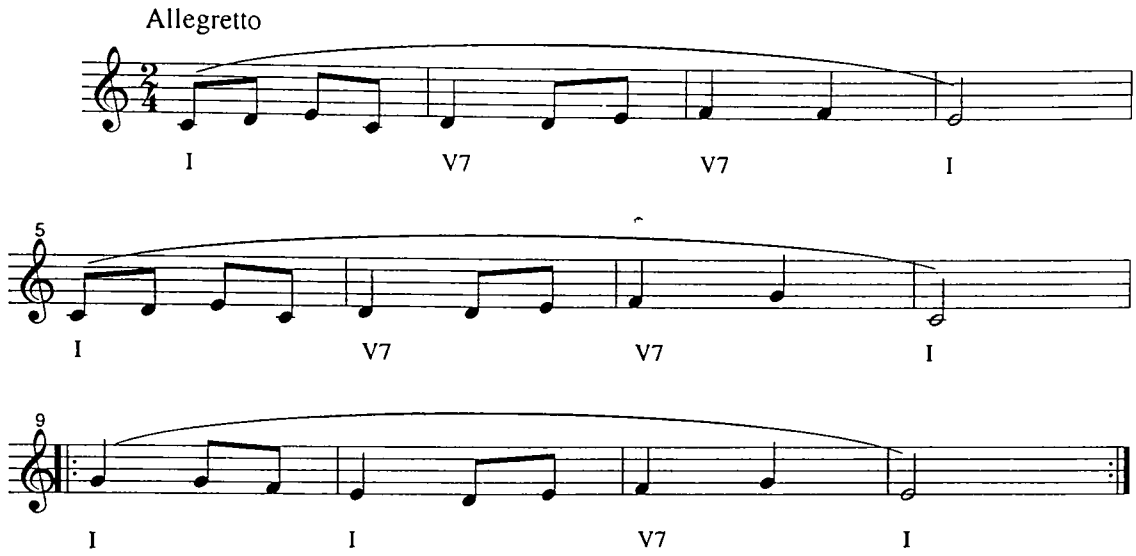
(See Appendix E–Sight Reading Test Grading) By the time grades are calculated in class, most students have a grade for this section. If not, it may still be made up.

Final

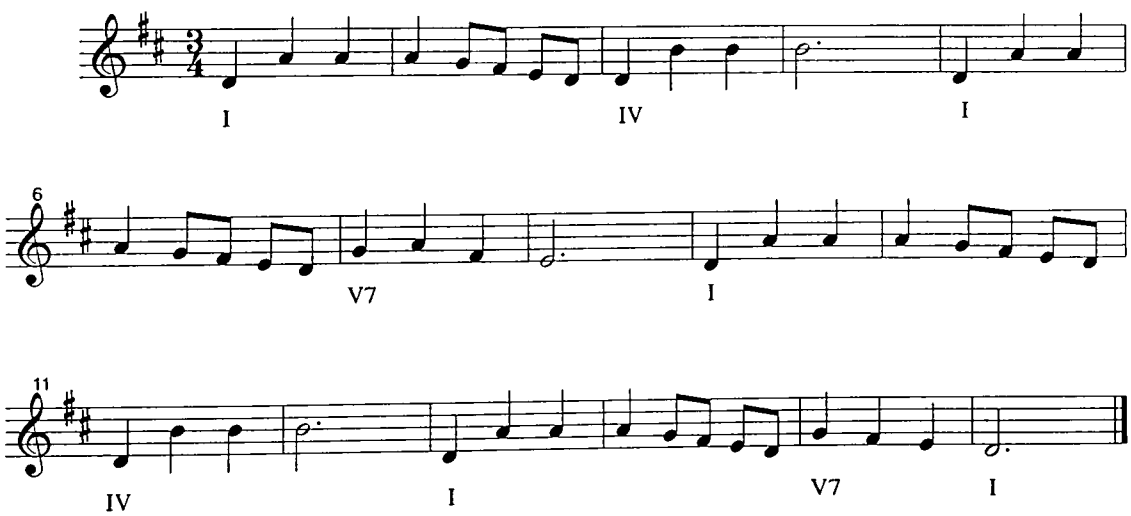
Each part of the final counts as 1/4 of the average for this section.

HARMONIZATION AND SIGHT READING
EXAM MATERIALS

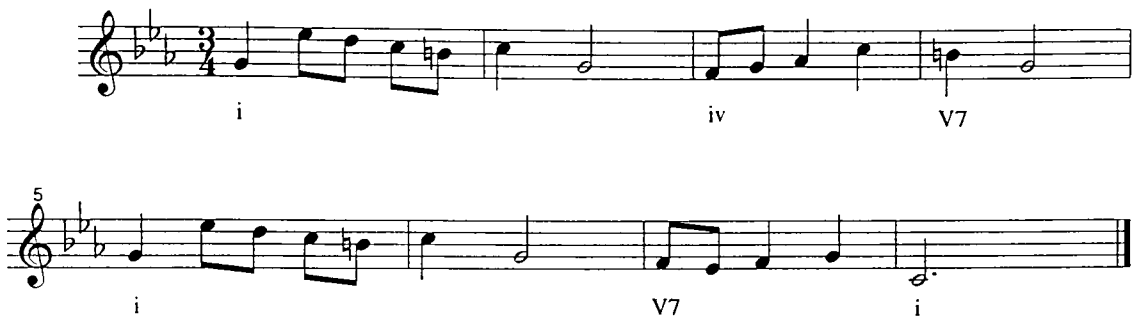
Candles of Night



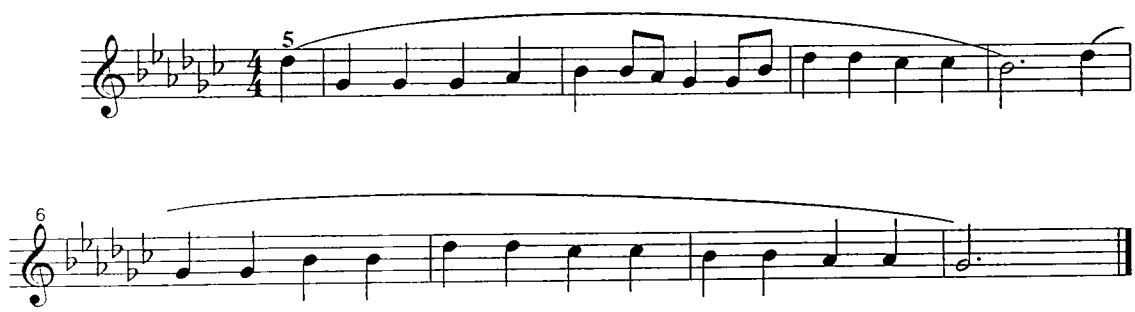
Lavender's Blue



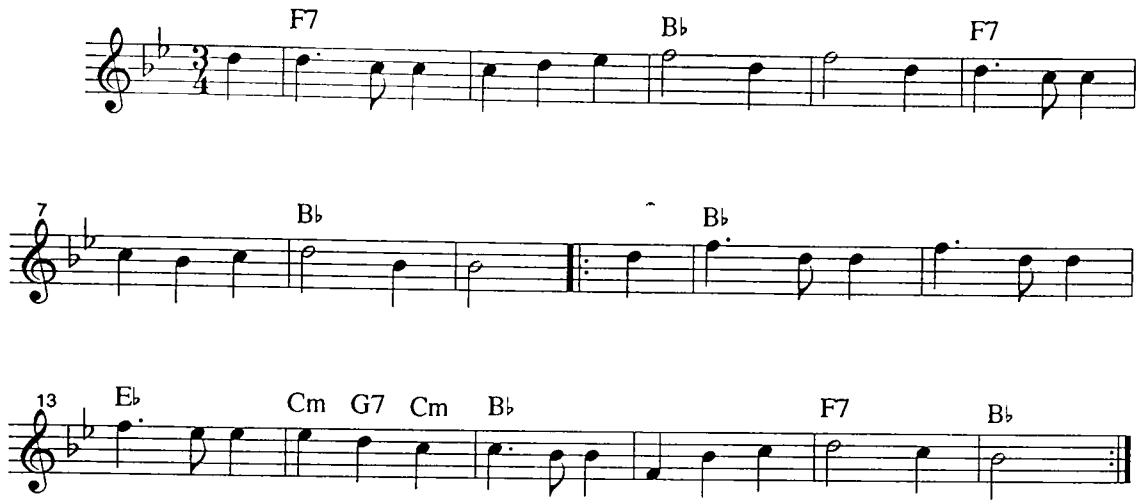
Lost Love



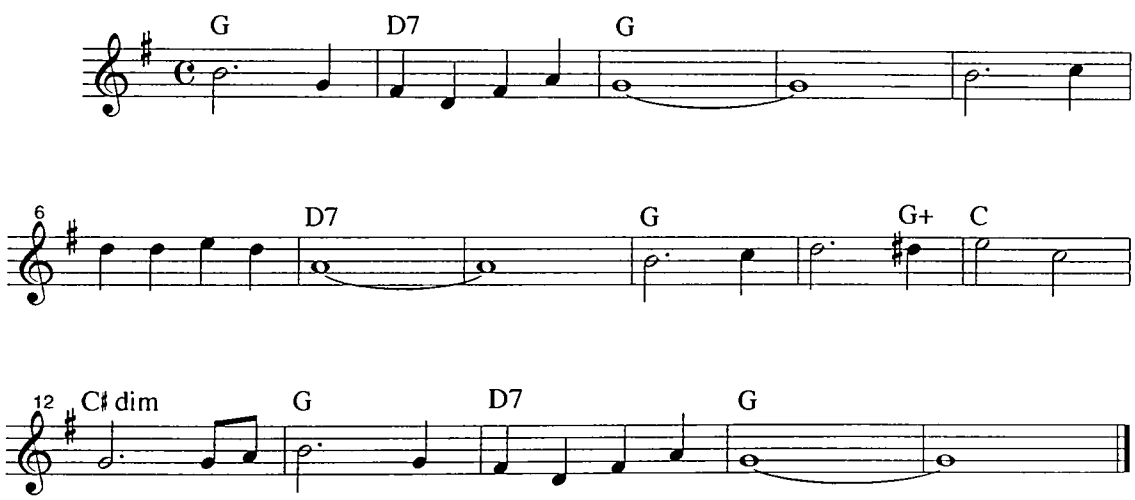
Dutch Folk Song

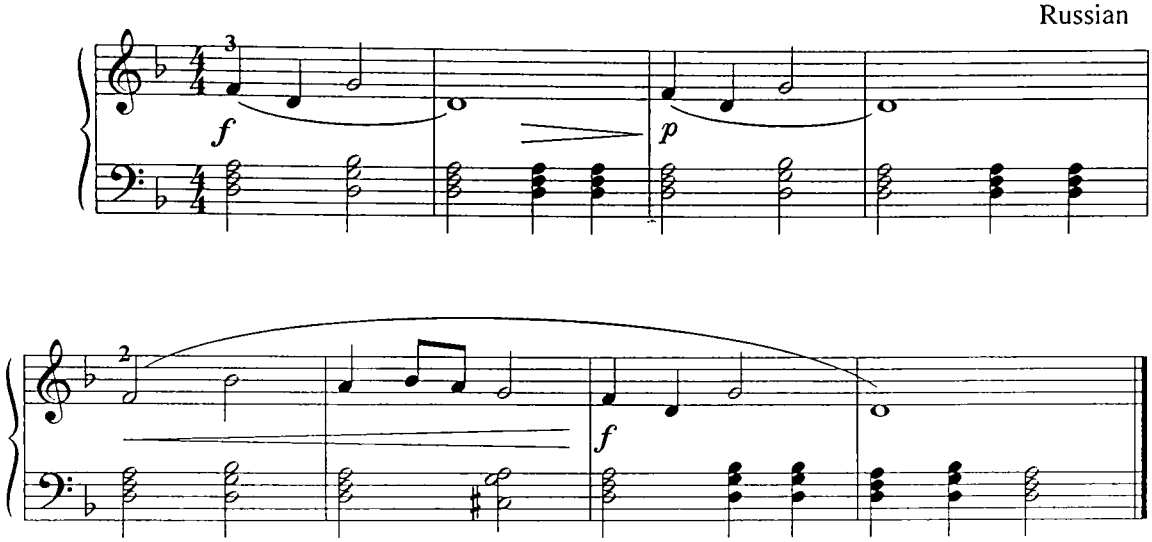


Schubert Melody



Careless Love



Volga Boatman

Russian