

**KEYBOARD TUITION FOR ADULT BEGINNERS:
INVESTIGATING PRACTICAL PIANO STUDY 171 AT
THE UNIVERSITY OF STELLENBOSCH**

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DECLARATION

I, the undersigned, hereby declare that the work contained in this assignment is my own original work and that I have not previously in its entirety or in part submitted it at any university for a degree.

Signature:

Date:

SUMMARY

In 1999, two certificate courses were introduced at the Department of Music of the University of Stellenbosch, namely the BMus Foundation Programme (Preparatory) and the Introductory Programme in Music. The BMus Foundation Programme aims to reach students who intend doing the BMus Programme but do not meet the required standard for the BMus Programme at the time of enrolment. On the successful completion of the BMus Foundation Programme, these students can then be promoted to the BMus Programme. The Introductory Programme in Music concentrates on students who have had little or no prior formal theoretical or practical training in music. These students aim to obtain an understanding of the fundamentals of music within the minimum period of one academic year.

The Introductory Programme in Music is dual-functional:

- i Students can terminate their studies on completion of the course

or

- ii Students who wish to continue their studies in music can enrol for the BMus Foundation Programme on completion of the Introductory Programme in Music.

The Introductory Programme in Music consists of the following modules: Music Skills 171, Choir Singing 179 and Practical Music Studies: Preparatory 171. The Practical Music Studies: Preparatory 171 module concentrates on teaching students the basic practical skills required to play an instrument. The student decides which instrument he/she wants to study. This thesis focuses on piano and electronic keyboard instruction

for Practical Music Studies: Preparatory 171. The course will be referred to as Practical Piano Study 171 throughout the thesis. At the completion of the Introductory Programme in Music, students need to have reached a Grade 3-4 (UNISA) level for Practical Piano Study 171.

In this thesis, the present syllabus implemented for Practical Piano Study 171, is critically investigated. This investigation includes the following: the forms of tuition offered, that is, group and individual tuition, the curriculum material that is used and the curriculum itself. Furthermore, the psychological, physiological and mental make-up of the student enrolling for this course in general will be discussed. In this instance, the umbrella term “adult” is used. Attention is also given to teaching aids that can assist in piano and electronic keyboard instruction. A demonstration video is included with the thesis in order to illustrate its potential as a teaching aid. Suggestions based on the conclusions drawn from this research are given for the improvement of Practical Piano Study 171.

OPSOMMING

Die Departement Musiek van die Universiteit van Stellenbosch het gedurende 1999 twee sertifikaat kursusse ingewy, naamlik die BMus Basisprogram (Vorbereidend) asook die Inleidende Program in Musiek. Die BMus Basisprogram beoog om uit te reik na studente wat die BMus Program wil volg, maar wat nie tydens inskrywing aan die vereiste standaard van die BMus Program voldoen nie. Na die suksesvolle voltooiing van die BMus Basisprogram, kan hierdie studente tot die BMus Program bevorder word. Die Inleidende Program in Musiek konsentreer op studente wat min of geen teoretiese of praktiese opleiding in musiek ontvang het nie. Hierdie studente se doelwit is om 'n begrip van die grondbeginsels van musiek binne die minimale tydperk van een akademiese jaar te bekom.

Die Inleidende Program in Musiek het 'n tweeledige funksie:

- i Die student kan die kursus teen die einde van die akademiese jaar voltooi

of

- ii Studente wat na voltooiing van die Inleidende Program in Musiek graag met hul studies in musiek wil voortgaan, kan vir die BMus Basisprogram inskryf.

Die Inleidende Program in Musiek bestaan uit die volgende modules: Musiekvaardighede 171, Koorsang 179 en Praktiese Musiekstudie: Vorbereidend 171. Laasgenoemde kursus konsentreer daarop om studente die basiese praktiese

vaardighede wat vir die bespeling van 'n musiekinstrument vereis word, aan te leer. Die student besluit watter instrument hy/sy wil bestudeer. Hierdie tesis fokus op klavier- en elektroniese klawerbordonderrig vir Praktiese Musiekstudie: Voorbereidend 171. In hierdie tesis sal deurgaans daarna verwys word as Praktiese Klavierstudie 171. Teen voltooiing van die Inleidende Program in Musiek behoort studente reeds 'n Graad 3 - 4 (UNISA) vlak in Praktiese Klavierstudie 171 te bereik het.

Die huidige leerplan wat vir Praktiese Klavierstudie 171 geïmplementeer is, word in hierdie tesis krities ondersoek. Dié ondersoek die volgende: die wyses waarop onderrig aangebied word, dit wil sê, groep- en individuele onderrig, die kurrikulêre inhoud wat gebruik word, sowel as die kurrikulum. Verder word die algemene psigiese, fisiese en verstandelike aspekte van die student wat vir hierdie kursus inskryf, bespreek. In hierdie instansie word die alomvattende term “volwassene” gebruik. Aandag word ook geskenk aan die onderrighulpmiddels wat tot klavier- en elektroniese klawerbord-onderrig kan bydra. 'n Demonstrasievideo word by hierdie tesis ingesluit om die potensiaal daarvan as 'n hulpmiddel te illustreer. Wenke ter bevordering van die Praktiese Klavierstudie 171 kursus wat op die gevolgtrekkings van hierdie ondersoek gebaseer is, word ter afronding aan die hand gedoen.

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CHAPTER 1

INTRODUCTION - PURPOSE OF THE STUDY

1.1 INTRODUCTION

The myth that education is centred specifically on developing the potential of the youth is disappearing fast. The concept of “lifelong learning” is replacing this myth and the field of adult education has numerous avenues that need to be explored. Hake (1999:79) says: “Lifelong learning has re-emerged in the past few years as one of the ‘hottest’ topics in public discussion about the organization of education and training for adults in the 21st century”. Lifelong learning can take the form of basic education or continued education. In this thesis, the focus will fall on basic education for adults and more specifically on keyboard tuition for adult beginners.

1.2 STATEMENT OF THE PROBLEM

Certificate courses were introduced at the Department of Music of the University of Stellenbosch in 1999. Before their introduction, the Department of Music of the above-mentioned institution focused mainly on diploma and degree courses, for example the Further Diploma in Teaching, BA Music for which music can form several of the modules of the degree, and the BMus degree. Most of these courses were aimed at equipping students to pursue a professional music career. Since many people practise music on an amateur level, a need was identified to provide a facility for such individuals who wanted to educate themselves in the field of music. Completing a three- or four-year degree was not a viable option for this group. In order to cater for these students, the Introductory Programme in Music was introduced in 1999, to enable students to attend a

part-time weekly certificate course. This certificate includes the following modules: Music Skills 171, Choir Singing 179 and Practical Music Studies: Preparatory 171. In Practical Music Studies: Preparatory 171, the student chooses an instrument that he/she wishes to learn to play. Since no formal practical and theoretical music training is required from students enrolling for this course, most of the students are beginners with regard to the instrument they choose to learn to play. This means that the basics of instrumental playing have to be taught to them. These students also have to progress to a Grade 3-4 (UNISA) practical level by the time they have completed the course. Furthermore, students from this group can be grouped under the umbrella term “adult”. This means that specific teaching strategies and curriculum material are needed to cater, not only for the beginner but also for the *adult beginner*. As mentioned earlier, students are able to choose which instrument they want to learn to play. This means that there are numerous possibilities for Practical Music Studies: Preparatory 171. This thesis will focus on piano and electronic keyboard tuition, which will be referred to as *Practical Piano Study 171*. At present, this module is derived from the syllabus of the **Associated Board of the Royal Schools of Music**¹. Furthermore, **Alfred’s Basic Adult Piano Course, Level 1** by Palmer, Manus and Lethco (1983) is used as part of the curriculum material. It is important to investigate whether the above-mentioned syllabus and curriculum material is sufficient for Practical Piano Study 171, since the successful presentation of any course is directly related to the implementation of a suitable curriculum.

¹ An outline of this syllabus can be found in Appendix A.

1.3 GOALS OF THE STUDY

The goal of this study is to investigate Practical Piano Study 171 in the Introductory Programme of the Department of Music at the University of Stellenbosch. This investigation will focus on the following areas:

- The student – The students doing this course will be categorized under the general term “adult”. This refers to the age group after adolescence, that is, eighteen years and older (Rogers 1986:5). The goal of investigating the adult’s make-up is to highlight the unique qualities harboured by adult students.
- The instrument - In this instance the tuition and results of piano and electronic keyboard training will be investigated. For the purpose of this study, the term “keyboard” will be used to refer to both the piano and electronic keyboard. Since playing the keyboard exercises a manipulative skill, the goal of this investigation is to observe and analyse the challenges – physical, mental and psychological – that the adult will confront when beginning keyboard tuition.
- Tuition – Individuals learn in a variety of ways and what is appropriate for one may be inappropriate for another. The aim of this inquiry is to look at the various forms of tuition and to relate this to the learning context of Practical Piano Study 171.
- Curriculum – As mentioned earlier, the syllabus of the **Associated Board of the Royal Schools of Music** is implemented at present for Practical Piano Study 171 and **Alfred’s Basic Adult Piano Course, Level 1** by Palmer, Manus and Lethco (1983) is used as curriculum material. The goal of investigating the curriculum is to discover whether it is sufficient to use the above-mentioned syllabus and curriculum material.

1.4 METHODOLOGY

In this investigation, the following methodology is used:

- Students who have enrolled for the Introductory Programme in Music had to complete a *questionnaire*. This was done to discover their reasons for enrolling. A copy of this questionnaire and its results can be found in Appendix B.
- When teaching the adult beginner, it is important to consider various learning theories in order to gain an understanding of how theorists believe learning takes place. *Literature* focusing on various learning theories was consulted. Literature dealing with the make-up of the adult and the tutoring of adult beginners was also used.
- One of the most important factors in Practical Piano Study 171 is the limited leisure time that part-time students have at their disposal. *Teaching aids* that can assist in maximizing this limited time, are also investigated.

1.5 IDENTIFYING THE FIELD OF STUDY

The field of study will be identified within the context of the title of the thesis:

- Keyboard tuition – Although students can choose which instrument they wish to learn to play, the focus will fall on piano and electronic keyboard instruction for the purpose of this study.
- Adult beginners – This phrase defines the student in terms of an age group and his/her level of proficiency. There are various definitions for the term *adult*.

Rogers (1986:5) states that *adult* can refer to:

- A stage in the life cycle of an individual, for example child, youth, adult.
- Status, for example the person is fully incorporated into the community.

- A social sub-set, for example adults versus children.

In this investigation, *adult* will refer to the age group after adolescence (eighteen years and older). The term *beginner* refers to someone who is in the early stages of learning (Chambers 1988: 126).

- Investigating the Adult Beginner's Programme – Webster (1989:749) defines *investigate* as “to search or examine the particulars of”. In this investigation, the particulars of Practical Music Studies: Preparatory 171, specifically piano and electronic keyboard tuition of the Introductory Programme in Music, will be examined. Here, students have the opportunity to attend a course to advance their musical knowledge and expertise at playing an instrument.
- Recommendations – Once the above-mentioned areas have been investigated, recommendations for Practical Piano Study 171 are offered.

1.6 SUMMARY OF THE VARIOUS CHAPTERS

In Chapter 2, the psychological, physical and mental attributes of the adult are considered. Certain misconceptions about the adult's ability to start instrumental tuition do exist. By addressing both the strengths and the weaknesses that adults have in general and by relating these to the learning situation, it is hoped that a better understanding of the potential of the adult student will be reached. Once this is established, it is important to investigate *how* the learning process takes place.

Chapter 3 focuses on learning theories and piano teaching methods. Learning is an on-going process and it is important to gain an understanding of how best to accommodate the learning style of the adult.

At the moment, both group and individual instruction are used for Practical Piano Study 171. By gaining an understanding of the advantages and disadvantages of both forms of instruction, the more suitable form of tuition can be offered to students. This is discussed in Chapter 4.

The practical application of the learning theories requires that attention needs to be given, not only to the teaching and learning environment but also to the addition of facilities and apparatus to promote learning. For this reason, Chapter 5 looks at *teaching aids* and how these aids could be applied to tuition. For piano instruction, teachers generally use certain aids – the piano, books, the metronome, et cetera. There, however, are many teaching aids which are not used as regularly, or not at all. These include audiocassettes, videocassettes and electronic keyboards with their various functions. In Chapter 5, the potential of these and other teaching aids are investigated. Suggestions to improve Practical Piano Study 171 are also made in this chapter.

For any course to be presented successfully, a carefully compiled syllabus is essential. In Chapter 6, conclusions drawn from this research are presented as a suggested syllabus for Practical Piano study 171. Finally, areas for further research are mentioned.

CHAPTER 2

THE ADULT BEGINNER

2.1 INTRODUCTION

When an adult embarks on a new venture such as playing the piano, it often flows from a life-long dream that has not been fulfilled. Reasons for such dreams remaining unfulfilled can vary from the inaccessibility of a teacher or instrument to financial hardship. Keeping South Africa's history in mind, individuals growing up under the apartheid regime often had to sacrifice personal desires for the sake of liberation. With the changes that have taken place in this country, achieving personal goals now take priority in people's lives. The youth of yesterday are the adults of today and the need for adult education is more acute than ever before. Dreams that had to be put on hold, can now be embarked upon and certificate courses offered at the University of Stellenbosch, amongst others, cater for the dreams of these adults. By investigating keyboard tuition for adult beginners, it is hoped that a better understanding of the complexities of this type of tuition can be achieved. To start off this investigation, the following section will focus on both the positive and negative psychological, physiological and mental attributes of the adult.

2.2 PSYCHOLOGICAL ATTRIBUTES

The **positive psychological attributes** of adults include their ability to be:

- goal orientated

- analytical
- motivated

According to De Nicola Orlofsky and Smith (1997: 22) adults are *goal orientated* and work well with instructors to set goals, select materials, provide feedback and participate in evaluations. Therefore, it is important for the teacher and the student at the outset to agree on realistic goals that they wish to attain within a certain period of time. Past experiences make adults aware of their strengths and weaknesses. This knowledge is brought into the learning situation and the teacher needs to be able to adapt and incorporate these various qualities into the learning process.

According to Baird (1984:12), adults are generally *self-critical* and *analytical*. She views these characteristics as extremely suitable for learning to play an instrument - if it is not taken to the extreme. She feels that it is “highly refreshing after instructing hosts of little children who literally don’t give a damn and cannot, at such a tender age, really be expected to” (Baird 1984:12).

Watson (1997:13) feels that the mature learner is highly *motivated* and that he/she is able to use all his/her life experiences to assist in the interpretation of the music. Being motivated is extremely important because, without it, it is almost impossible for the student to succeed. Wlodkowski (1985: 6,7) says that there are four levels that must be integrated for adult learners to be motivated:

- success

- volition (the adult must want to learn it - for the purpose of this study, he/she must choose to go for keyboard instruction)
- value (it is meaningful and worthwhile)
- enjoyment.

To keep the adult motivated, it is important that the above-mentioned levels are retained and that the instructor himself/herself is enthusiastic about the subject being presented.

The **negative psychological attributes** of adults include:

- feelings of insecurity
- setting of unrealistic goals
- self-awareness
- fear of failure
- discouragement
- anxiety
- difficulty with spontaneity.

Ozarian (1979:26) believes that the adult beginner often feels *insecure* or embarrassed about starting tuition at a later stage in life and that he/she should already know how to play an instrument by a certain age. It is important for teachers to reassure such individuals that it is never too late to learn and by doing something about the life-long dream of learning to play the piano is a virtue to be admired.

The insecurity mentioned above often leads to the adult setting *unrealistic goals*. Ozanian (1979:26) mentions that the student might expect to play confidently and with expertise after a few lessons. Although being goal-orientated is viewed as a positive attribute (De Nicola Orlofsky and Smith 1997:23), teachers need to guard against unrealistic goals. If this is not dealt with at an early stage, the student will feel that he/she has failed when these unrealistic goals are not achieved.

Ozanian (1979:26) states that adults have a *strong sense of self*: “I’m a quick learner” or “I’m uncoordinated and can’t carry a tune”. This trait can have both positive and negative effects on the learner. This sense of self has developed from past experiences and “the longer a person has lived, the more past experiences he has to influence his learning situation...” (Ozanian 1979:26). Therefore, it is important for the educator to observe the student’s attitude in class and the comments that he/she makes. These comments often reflect the student’s sense of self and the educator can detect whether it is negative or positive.

Past experiences also have a hand in the next negative attribute – adults are *more aware of failure* (Ozanian 1979:26). The younger a person is, the fewer past experiences he/she has to refer to and the less “baggage” he/she brings along to the piano lesson. Watson (1997:11) feels that children are accustomed to being corrected if they get something wrong. Adults, however, may feel embarrassed about being unable to do what is asked of them. “Because their failure is so obvious in a one-to-one learning situation, the actual process can be a psychological ordeal” (Watson 1997:11).

Adults can often comprehend musical notation, rhythmic patterns, et cetera quickly. However, when the performance of that which they comprehend does not happen at the same pace, it leads to frustration and *discouragement* (Ozanian 1979:26). It is essential for the teacher to encourage the student at every appropriate opportunity so that the student does not give up. Ozanian (1979:27) also suggests that the adult beginner needs more technical practise to help bridge the gap between what they are able to comprehend and what they are able to produce physically.

Montparker (1993:15) believes that adults usually have more *anxiety* before lessons than younger students. Watson (1997:11) states that the anxiety experience can be directly related to the actual fulfilment of a life-long dream: “If someone has always wanted to learn but for some reason never got round to it, the moment of finally realizing their dream can be unnerving. Indeed, the simple dread of feeling and looking a fool can be a huge barrier, perhaps insurmountable without the help of an understanding teacher.” According to Plotnik (1993:504), adults feel anxious for various reasons, including believing that the situation is uncontrollable. Some students may view learning to play a new instrument as an “uncontrollable situation”, but still, when they do attain the goal they set out to achieve, experience a feeling of enormous satisfaction. According to De Nicola Orlofsky and Smith (1997:22) this sense of accomplishment tends to motivate adults easily.

Baird (1984:12) feels that the adult pupil tends to find it a little *harder to be spontaneous* and imaginative “as the years can somewhat blunt their perception -

physically and artistically”. As mentioned earlier, Watson (1997:13) tends to disagree and feels that the adult is able to use his/her life experiences to assist in the interpretation of the music.

To conclude this section, the author draws attention to the following: both lecturers and student lecturers present tuition for Practical Piano Study 171. Teaching the adult beginner can prove to be very challenging and even more so for the inexperienced student lecturer. However, it can be rewarding as well. It is important for individuals involved in adult education to be mindful of the psychological make-up of the adult, as this knowledge can assist in the manner in which lectures and tuition are presented. This is also important for the Introductory Programme in Music. Teaching the adult beginner does have unique traits, which cannot be overlooked. Should tuition be generalized rather than adapted to the specifications of the adult beginner, the best form of tuition for the adult will be compromised. In the above section, the psychological strengths and weaknesses of the adult were discussed. Although these characteristics were generalized, it is important to remember that many factors may vary from individual to individual. In the following section, the physiological attributes of the adult will be discussed.

2.3 PHYSIOLOGICAL ATTRIBUTES

The **positive physiological attributes** of adults include their:

- finger dexterity
- muscle coordination

Ozanian (1979:26) believes that, although adult learners comprehend concepts faster than younger beginners, *finger dexterity* is similar for all beginners, regardless of age. De Nicola Orlofsky and Smith (1997:23) tend to agree. They feel that instructors often have preconceived ideas concerning the finger dexterity of adults, or lack thereof. They refer to sociologist Teresa D. Marciano¹ who believes that television has perpetuated the myth that adults are unable to learn physical tasks as well as children can.

De Nicola Orlofsky and Smith (1997:23) go further by referring to Ozanian (1979: 26), who believes that it is not the adults' inability to perform the required tasks but the unrealistic expectations of the instructor that cause the problem. The conclusion that can be drawn from the above is that it is essential for the instructor to choose the appropriate repertoire so that it complements the student's level of technical development.

In the same article, De Nicola Orlofsky and Smith (1997:22) suggest that a certain amount of *muscle coordination* have already been developed in adults. Coordination is one of the ingredients essential to learning how to play the piano. As this develops with time, the goals set for the student gradually become more challenging and the skill, in turn, is refined. "Through sequential, step-by-step procedures, adults, like children, can progress beyond current skill levels and can develop satisfying performance capability" (Meyers 1992:23).

¹ MARCIANO, T.D. 1990. A sociologist investigates the adult music student. **American Music Teacher**, 39:6, 24 – 27.

Although finger dexterity is similar for all beginners, regardless of age (De Nicola Orlofsky and Smith 1997:23), children's limbs tend to be far more supple than adults'. This enables the young beginner to learn new physical actions easier. The adult beginner will need extra technical exercises to help loosen the limbs. *Stiffer limbs* is one of the **negative physiological attributes** of the adult beginner.

Baird (1984:12) states: "Hands lose their suppleness with age and it may be impossible for the fingers to lie correctly over the instrument, simply because of the way the hands have grown". Giving adults technical exercises such as **A dozen a day**, a series by Edna-Mae Burnam (1950-1957) and **The authentic little technics** by Dorothy Bradley (1936) could help loosen the wrists and fingers. Even when adults do technical exercises, they need to accept the fact that starting piano lessons later does cripple their potential level of proficiency. By accepting this, the student is faced with the reality that certain repertoire will always be beyond his/her performance capabilities (Watson 1997:13).

To conclude, the above-mentioned discussion can be summarized as follows: frustration tends to creep in when the perception and manipulative skills of the adult do not seem to marry. However, by working on technical exercises to loosen and strengthen the limbs, the adult is capable of attaining the goals set out by him/her on condition that they are realistic ones. The playing fields appear to be level whether you are a younger beginner or an adult beginner. In fact, the adult might have a slight advantage in that he/she is able to perceive concepts faster. Baird (1984:12) goes so far as to say that "... it is, in

some ways, dare I say, preferable to begin learning the piano as an adult". In Practical Piano Study 171, it is important for the instructor and student to be informed of the physiological potential of the adult beginner so that the development of skills necessary for playing the piano can be developed accordingly. Through the knowledge gained of the positive and negative physiological attributes of the adult, appropriate repertoire can be chosen for the adult beginner. The incorrect choice of repertoire can lead to frustration at a later stage. Therefore, it is important for repertoire to be challenging, but also within the performance capabilities of the adult.

2.4 MENTAL ATTRIBUTES

Positive mental attributes of adults include their:

- commitment
- longer attention span
- ability to think analytically.

In the following section these attributes will be discussed.

"Children are too often enrolled to please their parents" (Baird 1984:12). For this very reason, the instructor often battles with *commitment*, discipline problems, et cetera. When adults enrol for piano lessons, they do so to please themselves and therefore "adults are willing and eager to work" (De Nicola Orlofsky and Smith 1997:22). Ozanian supports this view: "...he is committed to the lesson because it is his decision" (1979:26). Since it is the adult's choice to learn to play the piano, there is a sense of *commitment* that accompanies this decision.

Another positive mental attribute is the adult's ability to concentrate for longer periods of time than children. This enables them to grasp more concepts and to cover a larger portion of work at a time. This is an asset and De Nicola Orlofsky and Smith (1997:22) say, "Adults can stay 'on task'. They have *longer attention spans* and can reap the benefits of a methodical approach to learning". Although a longer concentration span is an asset for the adult, the patience and perseverance that is required to refine a manipulative skill such as playing the piano, is also essential for Practical Piano Study 171.

It is important to teach adults methodically since they are *analytical thinkers*. Lessons that are presented in a logical order tend to be the most effective. As they analyse each step in the learning process and grasp various concepts, the principles applied at that stage could then be adapted as they progress to the next level. (De Nicola Orlofsky and Smith 1997:22). The principle of teaching the adult "precept upon precept" can also be applied to Practical Piano Study 171. This is discussed at length in Chapter Three under adult learning theories. The older the adult becomes, the more changes occur. Some of the **negative mental attributes** include his/her inability to recall facts as rapidly as before. Achilles (1992:22) feels that there could be "a decline in learning performance in older adults, including a deterioration in short-term memory, difficulty in organizing complex material... ". Therefore she feels that teachers must understand adult development.

The foregone section can be summarized as follows: the mental development of adults enables them to hold an advantage over younger beginners. This attribute is beneficial for Practical Piano Study 171. The adults' ability to think analytically and their longer concentration spans are qualities that can enhance piano tuition. However, negative attributes such as stiffer limbs, anxiety and fear of failure are factors of which the instructor needs to be mindful.

2.5 LOGISTICS

Although adults tend to study the piano "because they want to" (Arrau 1983:31), it is important for teachers to consider other commitments that the adult may have, for example, their families and their careers. These factors also demand their attention. Ignoring these facts can result in a misconception on the part of the instructor.

Blaxter and Tight (1994:167) say that *time management* is of critical importance for all students. Other commitments and responsibilities are listed as factors why limited time is set aside for studies. De Nicola Orlofsky and Smith (1997:23) feel that it is important to advise students on how to balance their leisure time with practise time. Furthermore, once a student decides to enrol for lessons, priority during his/her leisure time has to go to his/her studies. Attempting any part-time course whilst having limited leisure time is challenging in itself. Once a student does a practical module such as Practical Piano Study 171, even greater sacrifices have to be made to reach the required level of proficiency by the end of the course. Any practical module differs from most theoretical

modules in that practising has to be maintained constantly by the student in order to refine his/her skill.

The limited time available to the student means that he/she also needs to be taught how to *achieve maximum efficiency* within that time (De Nicola Orlofsky and Smith 1997: 23). If the student fails to notice some kind of progress within the time set aside for practising, it can be very demotivating. Teaching the student correct practise methods to help promote progress is very important. Progress and the achievement of short-term goals are essential in keeping the student motivated. Practise methods are discussed in more detail in Chapter Three, paragraph 3.6.

Students doing the Introductory Programme in Music often have to *travel* long distances to reach the university. This in itself is time consuming and can even be dangerous. Their classes run until around 9 p.m. Travelling at night can be unsafe. However, the fact that many of these students are employed means that evening classes are their only option. Also, if students do not have access to their own transport, they have the added concern of arranging regular lifts to and from campus. Often, due to measures beyond their control, students miss classes because of transport problems.

Although adults tend to be highly motivated, limited practise time can thwart their progress. If unforeseen circumstances such as illness or a business trip are the reasons for this, Johnson (1996: 60) suggests that lessons be turned into supervised practise. This could be exercised in individual tuition but will be problematic in group classes.

However, if the lack of practise time does become chronic, the teacher and student need to re-evaluate whether the lessons are worthwhile.

2.6 SUMMARY

Students enrolling for Practical Piano Study 171 come from diverse backgrounds but they have one thing in common - a desire to want to know more about music. It is important for instructors, not only to be adequately equipped in terms of the material that is presented to students but also to be equipped in terms of knowledge of the type of student that they are dealing with. Generally speaking, the umbrella term for this group is “adults”. Rogers (1986:5,6) provides us with various definitions of the term “adult” and, in this chapter, the physical, psychological and mental factors active in the lives of adults in general were discussed. Furthermore, some logistics that instructors also need to be aware of, especially for part-time students, were mentioned. Although one of the goals of a music educator is to develop the musical understanding of students, it needs to be done in a way that will lead to positive consequences in other areas of their lives as well.

CHAPTER 3

LEARNING THEORIES AND PIANO TEACHING METHODS

3.1 INTRODUCTION

The previous chapter dealt with traits of the adult beginner. The next section will focus on *learning theories*. Numerous theories have been developed over the years about how learning occurs. Abeles, Hoffer and Klotman (1984:161), after having examined individual theorists' positions on learning, suggest that, two distinct approaches dominate the field: the behaviourist approach exemplified in the writings of B.F. Skinner (1953) and the cognitive approach exemplified in the writings of Jerome Bruner (1974). Since this research focuses on adult beginners, the views of theorists on *adult learning* and their *theories* will be discussed. Playing the keyboard also requires the acquisition of a manipulative skill. Therefore, Chapter Three will also include *motor skill learning theories*.

3.2 THEORISTS AND THEORIES CONCERNED WITH ADULT LEARNING

A comprehensive adult learning theory does not exist (Lovell 1980: 30, Tuijnman and Van der Kamp 1992: 193). Theories on the learning styles of adults and the characteristics of adult learners have, however, been developed. Students enrolling for Practical Piano Study 171 are adults. Therefore, the following section will focus on adult theories.

Malcolm Knowles (1995) popularised the concept *andragogy* - the study of adult learning, distinguishing it from pedagogy – the study of the learning of the child. Adult learners have unique characteristics and Knowles' view on andragogy include the following:

- Adults are motivated to learn because needs and interests are identified that will be satisfied by learning.
- Experience is an adult's main source of learning.
- Adults see themselves as independent rather than dependent and desire to be viewed in a similar way in a learning situation.
- Learning will only take on an important part in the adult's life when an adult can *see the value* of his/her learning experience, e.g. to prepare himself/herself to fulfil a certain role.
- One of the main motivating factors for adults to embark on a learning project, is the *expectation of putting the learning experience into practice* (Lambrecht 1994: 14-17).

Van der Kamp (Tuijnman and Van der Kamp 1992: 191-192) states that the following factors enhance adult learning:

- Adults want to learn and learn effectively when they have a strong *inner motivation*.
- The material that adults learn, needs to be *relevant* so that learning can be

enhanced.

- Related to the above-mentioned factor, adults seek to learn what can be *applied*.
- Adults have a desire to know the *outcomes* of their learning efforts. Providing the adult with feedback can do this.
- Adults exercise unique ways when they learn. Differences in *learning styles* are also evident.
- Previous learning experiences can either have a positive or negative effect on learning.
- It is important that learning progresses stepwise.
- Material that should be learned should be organized into manageable units.

All of the above-mentioned aspects need to be considered when presenting a course for adults.

Cross (1982) developed the *chain of response model* to explain how an adult decides on embarking on a learning project. In the chain of response model, the first “link” is the adult’s evaluation of himself/herself. Through this *self-evaluation*, the adult is able to identify an area in his/her life that he/she wishes to improve. After identifying this area, the adult considers the stage of life that he/she is experiencing. This is important since it helps him/her decide whether or not to embark on a particular learning project. It is important that the learning project will enrich the current stage that the adult experiences in his/her life-cycle. For example, an adult who wants to learn to play the piano needs to be at a stage in life at which he/she is able to invest time in such a venture.

The next “link” in the chain, is the *determining of the outcomes* that will result, should the adult decide to embark on a learning project. This “link” is important, because the adult needs to know whether this learning project will improve the area that he/she identified during self-evaluation. Understanding the results of completing such a learning project, can either demotivate or motivate the adult to enrol for the learning project. Should the adult feel that the results will not improve the area that he/she identified during self-evaluation, the chain of response will be broken and learning will be pursued in another way. However, should the learning project have the desired results, the next link in the chain would be the adult enrolling for the course/project.

Although numerous learning theories exist, Van der Kamp (Van der Kamp and Tuijnman: 1992: 193) suggests that a pluralistic and multidisciplinary perspective of adult learning should be adopted. By looking at the views of Knowles (1995), Van der Kamp (1992) and Cross (1982), the following major factors are echoed by these theorists:

- Adults will be motivated to embark on a learning project, should the *outcomes* of the project enrich a predetermined area of the adult’s life. These *outcomes* need to be explained in advance to the adult so that the most suitable course/project can be pursued.
- The *learning material* must complement the outcomes discussed above.
- Adults need to be able to put what they have learned in the course/project *into practice*.

3.3 SUGGESTIONS FOR PRACTICAL PIANO STUDY 171

Based on the above-mentioned discussion, the author makes the following suggestions for Practical Piano Study 171:

- *Specific outcomes* for Practical Piano Study 171 have to be determined. These need to be stated on the advertising brochure so that the adult student who considers enrolling for the course can make an informed decision.
- Adult learning theorists reinforce notions on the *appropriate curriculum material*. A discussion on curriculum material can be found in Chapter Five. This is one of the key ingredients in the successful presentation of the course. The choice of curriculum material is directly linked to the specific outcomes and vice versa. In Chapters Five and Six, suggestions for specific outcomes for Practical Piano Study 171 will be given with regard to the choice of curriculum material and the suggested syllabus.

3.4 MOTOR SKILL THEORISTS

Learning to play a keyboard demands the acquisition of a manipulative skill. In the following section, motor skill learning theories will be discussed.

Lovell (1980: 80, 81) suggests that the learning of a motor skill is hierarchical in nature. In order to master a skill, components making up the skill (known as sub-routines) have to be mastered first. This is only attainable through practising. These sub-routines are then performed on a continuum, resulting in the manipulation of the skill. As the level

of the skill increases, lower levels of sub-routines become automatic because the lower centres of the brain can now perform them.

J.A. Adams¹ (1976) developed a theory known as the *close-loop theory*. Adams' theory states that each time an individual performs a task, the tension in his/her muscles and the visual information leave behind a *trace* or an image. This trace, together with the knowledge of results, can be seen as experience that the individual has gained. When the task is performed again or a similar task needs to be performed, the individual has gained experience in performing that task. The more detailed and intense the trace or experience is, the easier learning occurs. A strong trace also helps with the retention of a skill (Travers 1982: 328).

Adams' theory can be explained in the following way: A student is learning to play the primary chords of C Major in root position. When playing chord I, the first, third and fifth fingers are used. He/she notices that the same fingering is used for chords IV and V. This knowledge leaves behind a trace. When he/she plays the chords again, he/she notices that the interval of a third is used in all the chords. This adds more detail to the trace. Furthermore, he/she notices that the same notes that are used in the C Major scale are used when constructing these chords. The trace becomes more intense; therefore learning is facilitated.

¹ Adams, J.A. 1976. *Issues for a closed-loop theory of motor learning* in Stelmach, G. (Editor) **Motor Control: Issues and trends**. New York: Academic Press.

Schmidt (1982) expands on Adams' theory and stresses the importance of varying the conditions of learning so that the skill can be exercised more proficiently. In the above-mentioned example, the "conditions of learning" can be varied by not only playing the primary triads in C Major, but by playing them in other keys as well.

Travers (1982: 331) refers to *tracking tasks*² that have been used to study the acquisition and performance of motor skills. Tracking tasks assimilate everyday tasks in a laboratory situation and motor skills are studied in this way. One question that tracking task experiments have tried to answer was whether the learning of a motor skill should be undertaken through learning the various components of the skill by separating each component, or whether all the components should be learned simultaneously. The conclusion drawn was that if independent components made up the skill, they could be learned one at a time. However, if there is some form of interaction between the various components, the skill needs to be practised in its entirety.

By combining the views of the above-mentioned theorists, the following factors surface as important in the acquisition of a motor skill.

- The acquisition of a skill proceeds from a *novice level* and is refined with practise.
- Refining also occurs when the conditions of learning are *repeated* and *varied*.
- The more intense the learning experience, the easier the skill is *retained*.

² **Poulton, E.C.** 1966. **Tracking behaviour.** Chapter 8 in Bilodeau, E.A. (Editor) **Acquisition of skill.** New York: Academic Press.

- *Independent components* making up a skill can be practised in isolation, but once the components are *interdependent*, the skill needs to be practised in its entirety.

3.5 SUGGESTIONS FOR PRACTICAL PIANO STUDY 171

A one-hour weekly piano lesson per student is allocated for Practical Piano Study 171. This means that the larger part of practising time is unsupervised. Therefore, it is important to instill *correct practising methods* so that the student can use his/her limited leisure time effectively. This will be discussed later in this chapter. *Teaching aids* such as computer programmes, tape recorders and video cassettes can be used to assist with practising. A discussion on the uses of these aids can be found in Chapter 5, paragraph 5.6 to 5.9. In this way, the learning conditions *are being varied*, thus enhancing the refining of the skill. Unless practising times are used constructively, repeating the skill as a means for refinement does not necessarily mean that the correct skill is being reinforced.

3.6 PIANO TEACHING METHODS

The value of learning theories is only evident once they are put into practice. E.L.Walker³ asks the following question: “Do learning theories have anything to offer the educator”?

“I think learning theories should be seen as a source of possibly useful concepts. Concepts are useful if they provide intellectual handles that permit the educator to analyze and understand the problems being

³ WALKER, E.L. 1981. Documentary report of the Ann Arbor Symposium, National Symposium of the Application of Psychology to the Teaching and Learning of Music. Music Educators National Conference. **Response**, Virginia, 129.



faced. They are useful if, and only if, they suggest something useful and effective to do in motivating and guiding the student... You should not confine your attention to any single theory. Rather you should examine all available theories ... for any concept that fits well into your head, and you should find as many such concepts as possible”.

The teaching methods suggested by Booth (1950), Byman (1979) and Camp (1992) will be mentioned in the following section. Booth (1950) stresses the importance of teaching one thing at a time. This supports Van der Kamp’s (Tuijnman and Van der Kamp 1992: 191-192) view that adult learning is enhanced when learning progresses in a stepwise manner. Byman (1979) focuses on teaching correct practise methods since it can aid in making practise sessions more constructive. Camp (1992) discusses various stages of learning and basis his method on using the prodigy as a model.

Booth (1950: 14) believes that the best way to get positive results is to teach one thing at a time. Two questions arise from a “one thing at a time” approach:

- What “one thing” must be taught first?
- What is the best method for teaching that “one thing”?

To answer the first question, Booth (1950: 64,65) uses Schumann’s Album for the Young, Op.68 no.5⁴ as an example:

The teacher plays the piece through twice. After the first performance, the teacher points out various characteristics of the piece such as tempo indications, the balance between the melody and the accompaniment, and dynamic markings. After playing it a

⁴ A copy of this piece can be found in Appendix C.

second time, attention is given to the form of the piece: the number of phrases, cadences, modulations, et cetera. Hereafter the student attempts the piece, two bars at a time. Booth (1950: 15) believes in not being in a hurry for results. The student starts off by clapping or beating the tempo of the piece. The notes of the first two bars of the right hand are repeated a few times. Once the notes are familiar, attention is given to the sound e.g. “Is the legato, staccato, et cetera satisfactory”? Booth (1950: 66) points out that the teacher needs to be satisfied with a reasonable result since “perfection will only come by degrees”. Next, the left hand is exercised. The above-mentioned steps are followed for the left hand as well. Hereafter, the hands are put together. Based on the above-mentioned steps, the student should follow this method to learn the piece two bars at a time.

To answer the second question, namely, “What is the best method to use?” Booth (1950: 17,18) focuses on six senses that he identifies as operating when playing the piano:

- The *eyes* are responsible for reading the written score. Through this sense the student learns to notice, understand and imagine the music.
- The *ears* are used to listen to other peoples’ performances and to listen to the student’s own performance. The student needs to acquire the skill of learning to listen to himself/herself when he/she plays.
- Various physical sensations are experienced through touch and the *muscles* help to develop technique.

The following three senses are not true physical senses but Booth (1950: 17,18) categorises them as senses active in the making of music.

- *Time* is the sense that aids the student in making the sound at the correct time and to cease the sound at the correct time.
- A sense of *shape and form* can be compared to the punctuation that is found in languages. Listening to the performances of others best develops this sense.
- A sense of *mood* is experienced by instinctively feeling the right tempo.

To answer the second question mentioned earlier, Booth (1950: 18) believes that the best method for teaching is directly related to discovering which sense works badly or not at all. In order to render a musical performance, all six senses should work together either consciously or subconsciously (ibid.). Booth (1950: 20) says that the major part of music teaching is to show pupils how to practise.

Byman (1979: 38) reinforces Booth's (1950: 20) notion of teaching correct practise habits. She also believes in practising small sections at a time. The student needs to realize the difference between *practising* and *performing*. Through this realization the student is likely to become more conscious of the finer details of the piece, which might otherwise be overlooked (Byman 1979: 36). Before allowing the student to start on a new piece, the teacher and student should first examine the score by looking at the key signature, time signature, tempo markings and by looking for any similarities in the score e.g. sequences, repetition, et cetera (ibid.).

Byman (1979: 37) believes that there are three things to aim for in practising: accuracy, listening to oneself whilst playing and correct fingering.

- *Accuracy*: reading corrects notes with phrasing and tone colour.

Accuracy cannot be compromised. It creates a clear mental picture and establishes correct muscular actions. If this is compromised, the mind has a distorted view of the music and a performance riddled with errors can be the only end result (Byman 1979: 38). Kochevitsky (1967: 21) reinforces Byman's (1979: 38) notion of the role of the mind by focusing on the central nervous system in his scientific approach to piano playing. Correct information must be sent to the brain so that it can organize, through motor nerve impulses, exact muscular movements. In piano playing, touch, vision and hearing are three senses that aid in gathering information sent to the central nervous system.

- *Listening* to oneself whilst playing.

As mentioned by Booth (1950: 17,18) listening to oneself while playing, is a skill that needs to be developed in the student. Byman (1979: 36) stresses the importance of attention and concentration in this respect. A wandering or tired mind will result in a lack of concentration.

- Attention to *fingering*.

Attention to fingering will also assist in accuracy, correct muscular habits and the development of memory. Byman (1979: 38) says that attention and memory work together.

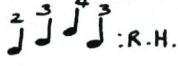
The next piano teaching method to be discussed in this thesis is by **Camp** (1992). In the preface, Camp (1992) is quoted as indicating that his approach to piano teaching is structured around using the prodigy as a model. Although the book is not specifically designed for adult tuition or group tuition, it was formulated to teach students with varying abilities – from the very talented to the very slow learner. Camp goes through various stages of learning; from the beginning stages of study, through to intermediate levels. This supports numerous theories on the *hierarchical* manner in which adult learning occurs that were mentioned earlier. Fitts and Posner's motor skill theory (1967) states that the student should first familiarise himself/herself with the instrument. This is important so that he/she can grasp the general idea of the skill that is to be mastered. The first stage of Camp's approach (1992: 41 –65) points out the following procedures:

- The student is introduced to sound production on the piano.
- General keyboard orientation.
- Explanation of how fingers are numbered.
- Pre-reading.
- Rhythmic patterns (saying).

- Demonstration of rote tunes.
- Introduction to the Grand Staff and learning to read music notation.
- C and G hand positions.

Some of the above-mentioned points are given further attention, namely pre-reading, rhythmic patterns, introduction to the Grand Staff and learning to read music notation.

- *Pre-reading*

Pre-reading involves keeping fingers in a specific hand position e.g., fourth, third and second fingers of the left hand on a group of three black notes. The music is played by following finger numbers and following directions of notation e.g., :R.H.

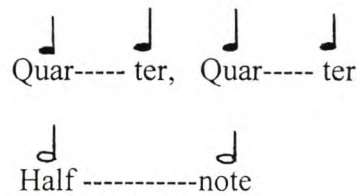
implies going down the keyboard. Examples of this form of pre-reading exercises are found in **Alfred's Group Piano for Adults, Book 1** (1995) by Lancaster and Renfrow.⁵

- *Rhythmic patterns*

Camp (1992: 45) proposes a system of “saying rhythm” from the outset. American terms such as quarter note and half note are used.

⁵ An example of pre-reading can be found in Appendix D.

When using this system of teaching rhythm, crotchets and minims can be taught in the following way:



This means that the rhythm duration of saying the words “Quar-ter, Quar-ter” must correspond to the rhythm duration of saying “Half-note” (Camp 1992: 46). This form of counting is known as *nominative counting* (Uszler, Gordon and Mach 1991: 111). Camp (1992: 46) also suggests *syllabic counting* by using words such as “cho – co – late” for simple triple time, “Huck – le – ber – ry” for simple quadruple time and “Ap – ple” for simple duple time.

Uszler et al. (1991: 111) includes the use of French time names, i.e. “ta– ah– ah” for the dotted crotchet or “ta – te” for two quavers. In the Yamaha Music Education System, to be discussed in Chapter 4, rhythms are also verbalized syllabically – a crotchet is “tahn”, a minim is “ta-ahn” and two quavers are “tuh, tuh” (Uszler et al. 1991: 85). *Unit counting* and *metric counting* are two other approaches used to teach counting and rhythm. *Unit counting* differs from metric counting in that counting is done in relation to *pulse*. Therefore, counting **1**, does not only occur at the beginning of a new bar but at the beginning of a new pulse. For example: If a piece is in simple triple time, and it contained a minim followed by a crotchet in one bar, the counting would be: **1 2 1**.

Metric counting e.g means counting. **1 2 3** for a dotted crotchet and **1 and** for two quavers. At the beginning of a new bar, the counting commences from **1** again.

Slenczynska (1968:111) also suggests using metric counting in tuition. Students should count out loud from the outset and this should continue until he/she can hear the composition correctly with his/her inner ear.

- *Introduction to the Grand Staff and learning to read music notation.*

Camp (1992: 47) proposes the use of the *intervallic method* when teaching *staff notation*. Staff notation is taught once the student has familiarized himself/herself with pre-reading, basic counting and rhythms. With the intervallic method, the student acquaints himself /herself with certain “landmarks on the keyboard”, for example Middle C. By using the landmark as a starting point, students are taught to read a score by interval. This prevents the students from perceiving and playing one note at a time (Camp 1992: 47). Other *advantages* to an intervallic reading approach are:

- As students progress, they learn to play in other keys and in wider ranges, because they are able to identify intervals. This means that they are not limited by, e.g., the five-finger patterns of the multiple-key approach to be discussed on page 37.
- Chords and harmonic intervals are both constructed on the principle of intervals. The student is therefore better prepared for reading and playing chords later on.

However, the *disadvantages* of this approach are:

- The dependence on “landmarks” means that the student never gains a sense of security in front of the entire keyboard.
- The use of harmonic intervals and chordal playing are often delayed in most beginner books (Uszler et al. 1991: 110).

The Music Tree, Part A by Clark and Goss (1973) uses the intervallic reading approach.⁶

A second approach to teaching staff notation is the *Middle C Reading Approach*. In this approach, the thumbs of both hands are placed on Middle C. The second, third, fourth and fifth fingers of both hands rest on consecutive keys next to the thumbs. Reading proceeds by adding one note at a time in the right and then the left hand, starting with the thumbs, that is Middle C, then the second fingers, that is D in the right hand and B in the left hand et cetera.

The *advantages* of this approach include the following:

- It develops a sense of key C and reinforces the sound in the ear.
- The kind of mirror playing used in the Middle C approach is often found in keyboard literature.

The *disadvantages* of this approach lie in:

⁶ An example of the intervallic method taken from **The Music Tree** (1973) can be found in Appendix E.

- Lingering in one key for too long can thwart the stimulation of a variety of sounds that can aid in the student's development of the ear.
- The Middle C hand position is awkward, especially for the thumbs, both having to play Middle C (Uszler et al. 1991: 108).

An adult method book that uses a Middle C approach is **John Thompson's Adult Preparatory Piano Book** (1961).⁷ Although this book and other adult beginner books mentioned later in this thesis were viewed by the author, she was unable to present copies from these books in the appendices since the books were viewed at music shops.

A third approach to teaching reading is the *multi-key reading approach*. With this approach, five-finger patterns are used. This means that the same hand position is used when playing in any key. By playing all five fingers consecutively, five-finger patterns are formed. The first five notes of Major and Minor scales make up the structure of these patterns. The multi-key reading approach has the following advantages:

- One idea (i.e. the five-finger pattern) is repeated in different contexts (Uszler et al. 1991: 109). This supports Schmidt's (1982) theory of learning.

⁷ An example of the Middle C approach from **John Thompson's Easiest Piano Course, Part One** (s.a.) can be found in Appendix F.

- By grasping the concept of the five-finger pattern, an understanding of chord playing can easily be gained by omitting the second and fourth fingers in each five-finger pattern.

Some of the disadvantages of this approach include the following:

- When students have to change from playing the five-finger patterns to the playing of scales, fingering becomes problematic because it differs from the five-finger pattern.
- Students can learn to read finger numbers rather than notation because of the repetitive nature of the five-finger patterns (Uszler et al. 1991: 109).

The multi-key approach has its roots in group teaching where educators were interested in using the piano functionally. Functional skills include harmonising, improvising and transposing (Uszler et al. 1991: 107). Examples of college-adult piano method books that use the multi-key approach include **Alfred's Group Piano for Adults, Book 1** by Lancaster and Renfrow (1995).⁸

During the presentation of the Grand Staff phase, students also need to learn some terminology, especially the meaning of words and signs found in repertoire which they are playing (Camp 1992: 43). The next phase in stage 1 of Camp's approach is to

⁸ In appendix G, an example from **Alfred's Group Piano for Adults, Book 1** (1995) is given. It uses the multi-key approach.

demonstrate positions on the keyboard, such as the C and G positions.

- *C and G Hand Positions*

This step can vary depending on the reading method that is adopted. The suggestion of the C or G position by Camp (1992: 43) results from using an intervallic reading approach. Repertoire with C and G position in different contexts is used, for example repertoire with harmonic, melodic intervals and chords in the C and G position.⁹ In harmonic intervals the notes are played together and in melodic intervals the notes are played separately.

An awareness of *phrasing* is also kindled at this stage. Camp (1992: 56) teaches *legato and staccato* in Stage 1 by letting the students play their pieces non-legato for the first few weeks. Once the students are able to hear the difference between legato and staccato, the two types of articulation are introduced into the students' playing. Camp (1992: 56) says: "... legato versus a detached sound is an aural concept that is only carried out by the physical, not created by it". As the student progresses in Stage 1, both hands at first will play either legato or staccato. Thereafter, it will be played in a more complex context, e.g. playing staccato in harmonic intervals. Next, legato and staccato are played by both hands simultaneously. In this way, articulation is taught sequentially (Camp 1992: 57 – 59).

⁹ An example of repertoire using the C and G position can be found in Appendix H. The example is taken from **Chord Approach. A piano method for the later beginner. Lesson book. Level 2.** (s.a.)

Matthay (1905) in the Appendix of **The First Principles of Pianoforte Playing**, supports the notion of teaching staccato before legato. Camp (1992: 65) suggests that the concepts in stage 1 will need to be experienced in as many different and contrary settings as possible, before the student can advance to Stage 2. Here again, Schmidt's theory (1982) of promoting learning by varying the learning conditions is used. Camp (1992: 67) stresses the importance of not seeing each of these stages as a self-contained unit. He sets no time limit for the length of study of each unit and suggests that some stages may overlap. A student may grasp certain aspects of stage 1 and may be ready to continue with stage 2 in those areas. However, he/she may have problems grasping other aspects and supplementary material may have to be introduced to assist the student. The teacher needs to make a considered decision about whether the student should continue with stage 2 or whether more time should be allowed for stage 1.

In **Stage 2**, increased emphasis is placed on rhythm and phrasing. To help cultivate rhythm, the following steps are used by integrating them with relevant repertoire:

- *Strong* and *weak* beats are identified. Strong beats fall on the first beat of the bar and are accentuated.
- Organize the beats into *primary* and *secondary* units within a bar. For example, in simple quadruple time the primary unit will fall on the first beat and the secondary unit on the third beat.
- Bars need to be organized into *sub-phrases*. For example, if a four-bar passage in simple triple time is used, then each bar will start with *one strong* beat followed by *two weak* beats. However, the primary beat will be the first beat of

bar one and the secondary beat, the first beat of bar 3. In this way, thinking in terms of longer lines and phrases is exercised.

- The final step is to organize the sub-phrases into *phrase groupings*. A similar process as for the previous three steps is followed. This time, primary and secondary sub-phrases are identified. This leads to the formation of phrases.

In each of the above-mentioned steps the principle method that is applied so that the student can acquaint himself/herself with the rhythm of the piece is the following:

- Strong beats are exaggerated with a strong accent.
- Once the student becomes aware of the strong beats, a slight accent is used so that he/she can “feel” the beat and not only hear it.
- The feeling of the accent is internalized so that the student learns to feel the rhythm of the phrase or piece (Camp 1992: 78 – 85).

During Stage 2, ensemble playing in the form of duets is introduced. Camp (1992: 91) believes that playing in an ensemble fosters an inner sense of rhythm and phrasing. The following four stages are built upon the knowledge and skills that have been mastered in previous stages and then increase in complexity in a sequential fashion.

3.7 SUGGESTIONS FOR PRACTICAL PIANO STUDY 171

Based on the teaching methods discussed above, the author makes the following suggestions for Practical Piano Study 171:

- The author suggests that, in order to plan for the year, the workload should be *divided* into manageable units.
- After the first unit, each of the subsequent units should serve as a *reinforcement of principles* learnt in prior units and then *increase* in complexity in the units following.
- Group tuition should *reinforce principles* rather than spoon-feed students. Once the students understand principles, they can reinforce these principles by exercising them at home during their practise sessions. This will always develop a sense of independence.
- Elliott (1995: 280) says that the teacher also encourages this independence when gradually *fading* from the scene as the student becomes more competent.

3.8 CONCLUSION

Chapter 3 focused on learning theories and piano teaching methods. Practical Piano Study 171 is presented as both group and individual classes. Based on the teaching methods discussed above and those to follow in Chapter 4, the presentation of tuition will be evaluated.

CHAPTER 4

ASPECTS OF GROUP AND INDIVIDUAL TUITION

4.1 INTRODUCTION

Keyboard instructors often face a dilemma when they have to become involved with group tuition after having offered individual tuition only, since individual tuition is so much more familiar to them. Reasons for considering group tuition include economic reasons, limited time available for instruction and the value it offers for teaching functional skills such as harmonization, improvising, transposition and ensemble work. One might get the idea that group tuition is viewed as an optional form of tuition introduced in recent years. However, Booth (1996: 23) discusses the teaching style of Clara Schumann in an article. It is mentioned that Clara taught her students in groups, as her father had done earlier in his teaching days. Booth says that it was Clara's custom to teach groups of not more than three pupils, twice a week, thus enabling them to learn from each other. The questions that now arise are: How effective is group tuition? Are there certain exceptions where individual instruction is more appropriate? To answer these questions, Chapter 4 will firstly concentrate on group tuition methods. The teaching method of Mehr (1979) will be discussed followed by a description of the Yamaha Music Education System. Both Mehr (1979) and the Yamaha system teach keyboard by using group tuition. Thereafter, the advantages and disadvantages of group and individual tuition will be mentioned.

4.2 MEHR'S GROUP TUITION

Mehr (1979) stresses the importance of keeping the group as homogenous as possible. In order to do this, it is sometimes necessary to regroup students (Mehr 1979: 20). His group classes concentrate on teaching children, making some methods of tuition inappropriate for adults. However, there are certain methods that do bear relevance to adult group classes.

At least five levels of teaching are followed. At **level one**, familiar tunes are taught by rote. This kindles an interest in playing the instrument. Pre-reading is exercised. This promotes reading by direction and interval in the latter stages. In level one, emphasis is placed on *feeling rhythm* before expecting the student to count in time. Walking, clapping and playing rhythm instruments as accompaniment to songs promotes a feeling of rhythm. Mehr (1979: 28) suggests that, instead of letting the student clap the rhythm of the entire piece, characteristic rhythms should be extracted and clapped. Harmony is introduced early on, once students are able to construct chords I, IV and V. Students are encouraged to play melodies taught by rote, using chordal accompaniment. The five-finger patterns are exercised at level one. This helps with the construction of chords, by simultaneously using the thumb, third and little fingers.

Since five-finger patterns are exercised in different keys, the natural progression is the introduction of transposition. Melodies consisting of chords I, IV and V are now transposed and played in other keys.¹

Analysis such as the *identification of cadences and sequences* are also introduced in stage I. Finally, attention is given to improvisation. Playing a four-bar question phrase and asking the student to answer it with another four-bar phrase does this. Harmonization, transposition and improvisation promoted by Mehr (1979: 28) are all referred to as *functional skills* by Lancaster and Renfrow (1995: 3).

At **level two**, the five-finger pattern is extended so that all exercises of level one can be developed further. Chord playing will extend beyond chords I, IV and V, to include some secondary chords². Improvisation will also include greater levels of creativity since the notes of secondary chords can be exercised in the improvised answers. Introducing broken chord patterns and arpeggios further develops primary chords.

Rote teaching is still exercised at the second level, but emphasis is also placed on the acquisition of notational skills. A combination of rote and note teaching is used.

¹ An example of this kind of harmonization and transposition exercise can be found in Appendix H. It is taken from **Alfred's Group Piano for Adults, Book 1** (1995).

² An example of a level two piece using an extended five-finger pattern can be found in Appendix I. It is taken from the **John Schaum Piano Course. Leading to the Mastery of the Instrument. The Blue Book** (s.a.).

Repertoire taught at this stage follows the following procedure:

- Characteristic motives are taught by using rote teaching.
- The teacher sings along in rhythm as the students play.
- When new hand positions are needed or problematic passages need to be practised, attention is directed to the problem area and the students are asked how they think the difficulty can be overcome.
- When the same hand position is used, students are asked to *sing* the letter names.
- Rhythmic notation is taught in addition to rhythm taught by rote at level one (Mehr 1979: 34).

Repertoire need not come from one book only and neither is it necessary to use every piece in the book. Two books can be given simultaneously – one easy book and one more challenging book. By using two books of varying degrees of difficulty, a sense of challenge and a sense of accomplishment are promoted at the same time. At least four books need to be studied at level two.

At level two improvisation can be exercised by using the words of familiar tunes and students can be asked to come up with new melodies. Harmonization should no longer be confined to primary chords, but should include the introduction of non-harmonic notes. Mehr (1979: 39) suggests that a student should be able to progress to level three after about a year's tuition. Progress for the adult should be more rapid because of the further developed mental abilities.

At **level three**, a greater variety of textures can be found in repertoire. By introducing counterpoint, recognizable patterns will still be necessary so that the “unknown,” that is, counterpoint, can be introduced with the “known,” that is, familiar patterns learnt at levels one and two (Mehr 1979: 35). Mehr (1979: 35) believes that the introduction of simple minuets by J.S.Bach and Mozart are premature at this stage. The student needs more experience in playing simpler contrapuntal works before J.S.Bach and Mozart are introduced, since a better developed, interpretative skill is required for these composers. At level four, works by classical composers can be introduced. Harmonization is still exercised in chords I, IV and V₍₇₎, using different keys, broken chords and arpeggios. Inversions of the chords are introduced at level three (Mehr 1979: 36). More attention is given to phrasing and the development of technique. To develop technique, students are taught how to use arm weight for sound production. Letting the right hand rest heavily on the left arm does this: As soon as the student feels the weight, he/she should drop the thumbs onto C and keep them down for four counts (Mehr 1979: 37).³

Mehr (ibid.) suggests that *questions* be asked about the piece so that the student knows how to practise, for example, “which note does the piece start on?” “Is the correct fingering being observed?” et cetera. Any familiar patterns such as scale passages or chords should be pointed out to the students. Difficult rhythmic patterns in the piece are selected to make sure that the students can clap the rhythm. Thereafter, the group as a whole will go through various drills, focusing on the difficult passages. If the class

³ An example of repertoire for level three can be found in Appendix J. It is taken from **Favorite Classic Melodies , Level 2** (1981).

battles to play these sections hands together, they should attempt it hands separately at first. Next, a section of the class can play the right hand and the other section of the class the left hand. This should be done simultaneously. By swapping groups, both groups get to play both the right hand and the left hand, as well as hear the desired sound for when they play with their hands together. Mehr (1979: 38) stresses the importance of *musical performances* by students so that they can get acquainted with directions of scores.

Mehr (1979: 39) gives general guidelines in terms of the length of time that the various levels can take to complete. He suggests that levels one and two can take a year whilst level three could take one to one-and-a-half years. He feels that it is important to be consistent without rushing through the work. The above-mentioned length of time is based on group classes for children. A difference in time allocation is likely to occur when adults are taught using group classes. As mentioned in Chapter 2, adults have an advantage because of the increased level of mental development compared to that of a child.

Based on the progress made from levels one to three, the student's reading ability should have improved dramatically by **level four**. Technical development should increase by level four, as the fingers become more flexible. The development of technique goes hand in hand with the development of interpretation. Therefore, at level

four, the musical performance by the student will be expected to be more advanced (Mehr 1979: 39).⁴

The aim of **levels five and the succeeding levels** is to further equip the student with the necessary skills to play the piano for recreational purposes. Mehr (1979: 40) states that this is really the ambition of most piano students. They want to be equipped with the necessary skills in order to harmonize a piece which they have learnt by ear; to improvise in jazz styles and to learn simplified renditions of famous piano sonatas or concertos.

Mehr (1979: 40) ends the chapter with the following statement: “Music teachers should constantly keep in mind that most students have recreational goals in studying the piano. As a teacher becomes skilled in teaching group piano, he will find this approach ideally suited to achieve these aims.”

The author believes that the following suggestions by Mehr are applicable to adult group piano classes:

- The acquisition of functional skills such as harmonization, transposition and improvisation.
- Chord playing can be introduced early on, based on five-finger pattern structures.
- Simplified versions of classical works can develop an interest in classical music.

⁴ An example of repertoire for level four can be found in Appendix K. It is taken from **Alfred's Basic Adult Piano Course, Lesson Book, Level Three** by Palmer, Manus and Lethco (1987).

- Independence of the student is promoted by teaching principles rather than teaching the student every detail of a piece. E.g. the teacher can explain sequences and then give repertoire which contains sequences. The teacher only teaches one pattern of the sequence, leaving the rest for the student to do at home.

Mehr emphasizes teaching by *rote*. This could be helpful during the beginning stages, but the author feels that this will encourage the student to become too dependent on the teacher, due to the prominent role that the teacher plays in rote teaching. Byman (1979: 36) states: “It is important for the pupil to learn to become independent of a teacher and to be able to *teach himself*.”

The discussion on Mehr (1979) can be summarized as follows: he also promotes a hierarchical structure of learning (1979: 20-40). Each level of learning is built on the experience of previous levels. This supports Lovell’s (1980) theory on Adult Learning. In Mehr’s approach to group tuition the *principles* of practising are taught. The teacher then needs to establish whether the student knows how to practise the rest of the piece. Posing questions to students does this. The student then practises the piece at home according to the principles taught during group classes (Mehr 1979: 37).

4.3 YAMAHA MUSIC EDUCATION SYSTEM

Genich Kawakami, the president of The Yamaha Company, developed the Yamaha Music Education System in 1954. Strictly speaking, the Yamaha Music Education System is not a piano method. The student’s volume of curriculum material gives no

guidelines as to how the course is structured or taught (Uszler et al. 1991: 84). However, the following characteristics are found in the Yamaha Music Education System:

- Group tuition is presented on electronic keyboards. At the primary level, before the student plays the keyboard, the Yamaha System tries to develop a sense of pitch in the student by concentrating on solfege singing. A fixed doh, namely Middle C, is used and once the music is transferred to the keyboard, the Middle C reading approach is used. This reinforces the aural perception of where Middle C was used as doh (Uszler et al. 1991: 85).
- The system was designed with the very young child in mind (Uszler et al. 1991: 84) but Smit (1995: 2) states that the system also caters for people of all ages and various social standings.
- Performance skills on the electronic keyboard, the development of rhythm, improvisation and ensemble playing are all important ingredients in this system (Coertzen 1994: 88,89).
- The system is approached from the point of the active making of music. Just as children learn a language by experiencing it through their senses, that is, by hearing and speaking it, so the Yamaha Music Education System approaches the tuition of music from the perspective of experiencing music through performing it, rather than by using a theoretical approach (Smit 1995: 2). Various types of music are used, for example, folk tunes, classical music and jazz (Coertzen 1994: 100).

- A group of not more than five students receives electronic keyboard instruction at a time. The following principle is applied during tuition: hear, sing and then play. At first, new repertoire is taught without written notation so that the entire group adopts the same tempo. The repertoire is then presented to the students in the form of a complete work, but the student only plays a portion of the piece. The instructor then performs the rest of the piece (ibid.).
- Since the focus of this programme is on electronic keyboard instruction, the role of the keyboard is vital. The repertoire for these electronic keyboards is constructed in such a way that it can be performed individually or in a group context. The variety of sounds that are attainable on an electronic keyboard is used extensively in the Yamaha Music Education System. (Coertzen 1994: 101).
- A typical lesson would include the following: singing, movement, aural training, sight-reading, dictation, rhythmic exercises, ensemble playing, learning new repertoire and revising known repertoire (Smit 1995: 2).

4.4 ADVANTAGES AND DISADVANTAGES OF GROUP TUITION

Several authors including Teggin (1982), Ellis (1996), Enoch (1968a, 1968b and 1969) and Evans (1985) point out the following advantages of group tuition:

When students interact, they learn from each other by observation. Group tuition has a *strong pacing effect* on slower learners (Teggin 1982:14). In individual instruction, it is difficult for the student to gauge what his/her progress is like. However, when students are learning in a group, they are aware of the pace at which the group is progressing.

Ellis (1996:14) says learning to play an instrument as an adult can be frustrating if you are struggling on your own except for one weekly lesson with the teacher. It is important to have some kind of *support*. She suggests that all aspects of music cannot be expressed in words or demonstrated – they have to be experienced and you also need to see how others struggle with them. This is where the value of group tuition can be seen. Ellis (1996:14) continues by saying that making music with people that are more or less on the same level can be enjoyable and this, in the end, is the reason why people play: because they enjoy it.

A student's *self-esteem* can be boosted when he/she monitors his/her progress in relation to that of the group (Teggin 1982: 14). If his/her progress is not on par, it can either affect the student negatively or it can serve as a motivating factor.

Group tuition encourages *participation* by all students. In ensemble playing, students have to interact with each other and this also helps with the student's confidence. Enoch (1969:14) says: "Adults are often nervous of playing in front of others, and I have known some go completely to pieces even when playing to their own classmates...the use of duets will help greatly in combating this..." Furthermore, duets can be used when students are progressing at different rates. Duets that have parts with varying difficulties can be given to students so that each one can feel challenged with the part that he/she has to play (Enoch 1969:14).¹

¹ An example of a duet with varying difficulties can be found in Appendix L. It is taken from **Alfred's Group Piano for Adults, Book 1** (1995).

When students play in a group, it forces the student to continue playing even if he/she makes a mistake. In this way *bad habits can be prevented* from forming. In individual tuition, the student can easily get into the habit of starting over every time he/she makes a mistake (Enoch 1968b:15).

Instead of the financial burden resting on the shoulders of one person, the fee can be divided in a group situation and *tuition is much less costly* per student. Enoch (1968a: 25) says "...as fees for classes are naturally less than those for individual lessons, the class is a wonderful means of giving pupils who might not have learned individually the chance to 'have a go' and it is thus an excellent way of finding talent".

In a group situation students learn to listen to themselves playing as well as to listen to others playing. They are able to discuss and comment on the performance rendered (Evans 1985:8). This helps to develop *constructive criticism*.

There are several **disadvantages** to group tuition. They include:

- being limited to the fundamentals of keyboard playing
- the negative effect that it can have on nervous students
- the limited one-on-one interaction.

Rose-Joubert (1991:13) feels that group piano teaching in the strictest sense of the term can only be used for teaching the *fundamentals of music*. She comes to this conclusion on the basis of the experiences that she built up while teaching groups. The difficulty

she points out is that it is hard for group work to take place if students progress at different rates and are working on different pieces. She writes: “How... does one cope with different pieces for the individual students within the group? Since the pieces cannot be played together, they must be taught separately to each pupil while the others merely watch and perhaps listen...”

Rose-Joubert (1991:13,14) also feels that students who learn in groups tend to be far *more nervous* when they are examined individually. Group tuition means that the students are constantly playing in front of others and it can assist in peer learning. However, group lessons can form a kind of comfort zone and when students are taken out of that situation and are exposed to individual examining, it can be extremely nerve-wracking.

In a group set-up, a *limited measure of one-on-one interaction* can be achieved. Should special attention be given to an individual student in a group class, the rest of the class could interpret it as favouritism. Rose-Joubert (1991:14) prefers individual tuition and claims: “The psychological interaction between pupil and teacher is altogether more intimate and continual than in a group”.

To conclude, group tuition has both strengths and weaknesses. However, the author feels that the advantages that group tuition holds cannot be ignored. At present, group tuition is exercised during the first semester and individual tuition during the second semester of Practical Piano Study 171. Therefore, the advantages and disadvantages of

individual tuition will be discussed in the following section before suggestions are made, based on both forms of tuition.

4.5 ADVANTAGES AND DISADVANTAGES OF INDIVIDUAL TUITION

Individual tuition is the best-known form of tuition. It is used in private lessons, at schools and in tertiary institutions. However, being the traditional form of tuition does not imply that it has no shortcomings. In the following sections, the advantages and disadvantages of individual tuition will be discussed.

Evans (1985) and Rose-Joubert (1991) mention the following **advantages of individual tuition**:

Teachers are able to *accommodate the way in which individuals learn* most proficiently during individualised instruction. In individual tuition, teaching styles can be adapted to the learning style of the individual. Evans (1985:8) says that it is important that the instruction is truly *individualised* and not simply *individual*. In individualised instruction, there is a constant one-on-one interaction between student and teacher. It opens doors for trust to develop. This can only have positive results in the learning situation. Rose-Joubert (1991:14) feels that individualised instruction is the only way of promoting effective *student-teacher relationships*.

In a group, only limited communication can take place between student and teacher. However, with individualised instruction the doors of *communication* are open constantly.

Individualised instruction also has its **disadvantages**. They include:

- the limited social interaction
- the difficulty with motivation
- the lack of criticism from peers in the learning situation

It is important for the instructor to be mindful of the above-mentioned factors in individualised instruction. These factors will be discussed below.

During individualised instruction, *limited social interaction* occurs and students have less contact with their peers. Feelings of belonging accompany a student's participation in a group. This can be lost in individualised tuition.

Having to learn to play the piano on your own, with the exception of one individualised lesson a week, can be difficult. It can cause students to become *demotivated* since they are unaware of the rate of progress of their peers. Being able to gauge your progress in relation to your peers, can help to keep you motivated.

In individualised instruction, students have limited opportunities to *listen critically to their peers* performing and they are not exposed to criticism from their peers either.

The lack of input from peers can be a disadvantage for the student receiving individualised instruction since it is difficult to constantly listen to your own playing critically.

4.6 CRITICISM AND SUGGESTIONS FOR PRACTICAL PIANO STUDY 171

From the above discussion, it can be concluded that both group and individual tuition have strengths and weaknesses. For the purpose of this research, the author feels that the two forms of tuition need to be examined in relation to Practical Piano Study 171. At present, there is no prescribed manner in which tuition for Practical Piano Study 171 should take place. The teacher's discretion is exercised here. At present, tuition is offered in the form of group and individual instruction. In group tuition, each student has an electronic keyboard on which he/she plays. Students are also provided with headphones, to enable them to play on the keyboard without disturbing fellow students. The teacher is able to listen to students' individual playing when the headphones are disconnected. In this way, attention is given to individual students within a group context. Students do not interact with each other during these group classes. As mentioned earlier, individual tuition is offered once students progress to the Associated Board of the Royal Schools of Music syllabus. During individual tuition, students play on the piano and not on the electronic keyboard. Only solo repertoire is taught in Practical Piano Study 171.

As a suggestion, the author feels that learning *functional skills* are ideal in order to equip the student with the skills necessary to do accompaniment work, play in a band /

church ensemble, et cetera. Research by Smit (1986) indicates that choral training forms the backbone of numerous music education programmes. Teaching keyboard accompaniment skills in Practical Piano Study 171 will prove beneficial for students who are involved in choral training since they will not only be limited to singing in the choir but could assist with accompaniment work as well. Functional skills include keyboard harmonization, improvisation, transposition, sight-reading, solo repertoire and ensemble repertoire. Some of these skills could be taught in individual classes but are more ideal for *group tuition* as suggested by Mehr (1979). **Group Piano for Adults** by E.L. Lancaster and K.D. Renfrow (1995) is an example of a repertory book that promotes exercising of functional skills within a group context. A more detailed discussion of repertory books will follow in Chapter 5.

The question that arises is: Is it possible to marry the acquisition of functional skills with the present syllabus so that the required Grade three to four level can be met by the completion of the course? By taking into account the allocated time for tuition per week (one hour) and the minimum duration of the course (one year), the author concludes that this is not possible.

The author believes that, should the presentation of the course continue in its present state, the student will be equipped with certain skills in keyboard playing by the completion of the course. However, these will not necessarily be the required skills for the student's field of interest.

Reaching Grade three to four levels within a minimum of one academic year is a very high standard for any student to attain. This required standard has been set in relation to the dual function of the course as expressed in the “Summary” and “Opsomming”. Results from the questionnaire indicate that only 14,3% of the students in the Introductory Programme in Music intend continuing with a BMus course. Therefore, the author feels that the focus of the present course should fall on students who see the course as an end in itself. The required Grade three to four levels can be maintained for students who wish to continue with the BMus course. At present, this represents the vast minority of students. An alternate course or private tuition should be offered to students intending to continue with the BMus course.

The author therefore identifies two shortcomings in the present certificate course:

- The course cannot be regarded as *dual functional* due to the existing differences experienced in reaching its goal.
- Related to the above-mentioned point, achieving Grades three to four levels in one academic year is an unrealistic expectation for adult beginners.

The author therefore makes the following suggestions:

- Attention should fall on the function of the course where seen as an end in itself.
- Tuition, curriculum material, the syllabus and an appropriate evaluation system should be chosen in relation to the above-mentioned function of the course.
- The author suggests that *group tuition* should be the main form of instruction.

- The present format of group tuition in Practical Piano Study 171 needs to be adjusted so that more interaction can occur amongst students. The value of group tuition is only evident once this interaction occurs.

The earlier discussion on group tuition, in paragraph 4.2 to 4.5 can aid in providing suggestions.

4.7 SUMMARY

In this chapter, group and individual tuition were discussed. Both forms of tuition have advantages and disadvantages but in the context of Practical Piano Study 171, the author believes that group tuition should be the main form of instruction. Focusing on functional skills and group tuition means that appropriate curriculum material and teaching aids also have to be selected. This will be discussed in Chapter 5.

CHAPTER 5

TEACHING AIDS FOR KEYBOARD INSTRUCTION

5.1 INTRODUCTION

For many years teaching aids were limited to textbooks, wall charts, flash cards, chalkboards, et cetera. With the advancement in technology, films, overhead projectors and slide projectors were introduced, expanding the horizons for the educator. The use of educational television and videos on relevant topics has also added another dimension to teaching. The computer, which was only accessible to the elite in the past, is becoming as popular in households as the television and video. All of this can only prove to be beneficial to both student and teacher.

It is important to remember that teaching aids mentioned in this chapter are merely there to *aid* the teacher and not to substitute him/her. This is especially relevant when the uses of the video recorder are discussed.

In this chapter, the use of specific teaching aids in keyboard instruction, namely books, keyboards, tape recorders, video recorders and computer programmes will be discussed.

5.2 BEGINNER REPERTORY BOOKS

Three main trends of thought govern beginner books for piano tuition – the *intervallic method*, the *middle C method* and the *multiple key method* (Uszler et al. 1991: 107).

The *intervallic approach* stresses the importance of learning to read by interval and hand shapes rather than just the letter names of the notes (Uszler et al. 1991: 107). **The Music Tree**, a series by Clark and Goss, includes books like **Time To Begin**, Part A (1955), Part B (1960) and Part C (1973). This series is an example of the *intervallic method* (Uszler et al. 1991: 128 – 130).

The *middle C method* is used in books like John Thompson's **Easiest Piano Course, Part One** (1996). In this method, the thumbs of both hands rest on middle C while the other fingers are positioned on consecutive white notes next to middle C. Notation and rhythm are taught simultaneously and finger numbers are indicated frequently throughout these books. Pieces are mainly limited to C, F and G Majors (Bastien 1977: 65,66).

The following adult beginner books also use the middle C method:

- **Adult Piano Course, Books 1 and 2** by Michael Aaron (1947, 1952). The arrangements of familiar tunes like “Sweet and Low” are used as beginner pieces. These books also include some elements of theory and technique.
- **Piano for Adults, Books 1 and 2** by Mark Nevin (1969). In these books, too, well-known tunes are arranged for the adult beginner. Intervals, chords and scales are discussed in the theoretical sections of these books.

During the 1970s, the multiple key approach was introduced. The development of the electronic keyboard and its uses in group tuition promoted the use of the multiple key

method. Its aim was to teach the functional uses of the piano / keyboard, including harmonization, improvisation, technique, sight-reading, transposition and ensemble playing. Teaching takes place in all keys.

In the *multiple key method* all twelve major five-finger positions are taught within the first few months of tuition. There are four main groups into which these major five-finger positions can be divided, based on their similarities:

- Group 1 - The keys of C, F and G major. The tonic triad of all three these keys are built on white notes.
- Group 2 - The keys of D, A and E major. The tonic triad of these keys consists of a white note, followed by a black note and then another white note.
- Group 3 - The keys of D flat, A flat and E flat major. The tonic triad of these keys consists of a black note, a white note and another black note.
- Group 4 - The keys of G flat, B flat and B majors. Each of these keys has a different structure and none belongs to any of the above-mentioned groups (Bastien 1977: 65).

Students also learn scales, chords and cadences in all the keys. Harmonizing, improvising and transposing all are included in the *multiple key approach*. The *multiple key approach* developed at the time of increased interest in group tuition using electronic keyboards, but it can also be used for individual instruction (Swenson 1972: 2).

The following adult beginner books use the multiple key methods:

- **Music for Piano for the Older Beginner** by Pace (1967). The book teaches five-finger patterns, notation, key signatures and chords. Elements of technique and improvisation are also taught. The pieces that the adult beginner learns are based on familiar folk tunes, simplified piano arrangements of orchestral works, as well as original literature.
- **Adult Piano Student, Levels 1 – 3** by Glover (1970). This series consists of three books and includes chordal playing and ensemble pieces. Elements of theory, scales, chords and arpeggios and technique are incorporated into these books. Familiar melodies are used as literature for the adult beginner (Bastien 1977: 94,107).

Although there are *three* distinguishable methods (*intervallic*, *middle C* and the *multiple key*) that can be identified in beginner books, Uszler et al. (1991: 148-149) identify two general categories of adult beginner books: ***The older beginner method books*** and ***college adult method books***.

The ***older beginner method books*** are designed for *individual lessons* and have the following characteristics:

- Only 50 -100 pages.
- Present familiar folk, religious, patriotic and popular tunes.
- Ensemble pieces are few.

- Aim at teaching the adult beginner chordal playing.
- Little emphasis is placed on technical development.
- Functional skills such as sight-reading, harmonization, transposition and improvisation are not emphasized in these books.
- The aims of these books are to let the beginner play pieces as soon as possible.

Examples of these books include: **The Older Beginner Piano Course, Levels 1 and 2** by James Bastien (1977c). Another piano method book by James Bastien is **Musicianship for the Older Beginner, Levels 1 and 2** (1977b). These books are supplemented by **Favorite Melodies the World Over, Levels 1 and 2** (1977a). Both classical and religious themes, amongst others, are included in these supplementary books (Uszler et al. 1991: 163).

Another example of an older beginner piano method series is **Alfred's Basic Adult Piano Course** by Palmer, Manus and Lethco. The series includes three lesson books: Level 1 (1983), Level 2 (1984) and Level 3 (1987). Supplementary material containing pop, country, Christmas carols, duets and others is also available (Uszler et al. 1991: 168). At present, this series is being used for the course in Practical Piano Study 171.

College adult method books are designed for *group tuition*. They have the following characteristics:

- They contain much more material than the older beginner method books (between 200-350 pages).
- The units in these books are designed to be covered in one quarter / one semester of the academic year.

- They focus on the student attaining functional skills such as sight-reading, harmonization, et cetera.
- Repertoire includes arrangements of familiar tunes and simplified versions of classical pieces.
- Ensemble work is included in these method books.
- Some emphasis is placed on developing technique (Uszler et al. 1991: 148,149).

Examples of college adult piano method books include **Piano for Adults. A beginning course: lessons, theory, technic, sight reading** by J. Bastien, L. Bastien and L. Bastien (1999) and **Alfred's Group Piano for Adults** by E.L. Lancaster and K.D. Renfrow (1995).

Alfred's Group Piano for Adults, Book 1 (1995) is divided into thirty units. Each unit includes various aspects of theory, repertoire, sight-reading, harmonization, improvisation and ensemble exercises. It develops reading skills, lets the student move over the entire keyboard in familiar hand positions, systematically develops harmonization skills using fifths, full chords, single tones and various accompaniment styles. It also reviews theory, technique, sight-reading, harmonization and improvisation (Review 1996:40). There is also supplementary repertoire at the end of the book. Furthermore, compact discs containing accompaniment recordings can be purchased in conjunction with this book.

The college adult piano method book supports Sally Chappell's view of a "whole-brain" approach to music tuition. This implies the following: The two hemispheres of the brain

are responsible for different areas of thinking. In musical terms, the left hemisphere is used when reading notation, analysing music, acquiring technical skills and following a step-by-step procedure in learning to play an instrument (Chappell 1999:254). The right hemisphere is used to exercise skills in improvisation and memorization (Chappell 1999: 253). By exercising both hemispheres during tuition, Chappell feels that students can become more creative, imaginative and musical.

5.3 PRACTICAL PIANO STUDY 171 REPERTORY BOOKS

At present, **Alfred's Basic Adult Piano Course, Lesson Book**, Level 1 (1983), Level 2 (1984) and Level 3 (1987) are used. These books are categorized under "Older Beginner Piano Methods" (Uszler et al. 1991: 168). They include arrangements of well-known melodies. Once students acquire a level of competency, they are promoted to the graded syllabus of the Associated Board of the Royal Schools of Music. The scales list of this syllabus is used for technical development. Furthermore, prescribed repertoire in the Associated Board of the Royal Schools of Music books are also used as curriculum material. The books are graded from pre-grade one up to grade eight. There are four lists of pieces that have been categorized according to style periods, namely Baroque, Classical, Romantic and Twentieth Century. Students are required to play pieces from different style periods. In each list, a student has a choice of three or four pieces of which he/she has to play one. By the completion of the Introductory Programme in Music, students should have progressed to a grade three to four level in

their practical studies. The various preferences of students mean that different pieces out of the prescribed lists are chosen.

5.4 EVALUATION OF PRESENT PRACTICAL PIANO STUDY 171

REPERTORY BOOKS

As mentioned in the summary, the Introductory Programme in Music is dual functional:

- The Certificate Course is an end in itself.
- Students who wish to continue their studies in music can enrol for the BMus Foundation Programme and thereafter, should the required standard be met, for the BMus degree.

Students wishing to continue with the BMus Foundation and BMus degree courses need a much more specialized Practical Piano Studies programme since the BMus Foundation Programme and the BMus degree courses are classically orientated. Practical classes using repertoire consisting of familiar melodies may be appropriate for individual adult tuition. However, it does not provide the proper foundation for future studies in classical piano playing. The Associated Board of the Royal Schools of Music syllabus is used later in the certificate course and this provides a better background for the BMus Foundation student who intends continuing with the BMus degree. However, it is not an appropriate repertoire for the student who sees the certificate course as an end in itself. This student rather needs to acquire the functional skills necessary to play

a piano or an electronic keyboard. These skills include learning to harmonize, transpose, sight-read and play ensemble repertoire. These are the more appropriate skills necessary for individuals who wish to accompany a choir, play in a band or in church. The majority of students enrolling for the certificate course have the above-mentioned ambition in mind when they enrol for the course.

5.5 SUGGESTIONS FOR PRACTICAL PIANO STUDY 171

A distinction needs to be made between the Introductory Programme in Music student who sees the course as an end in itself and the Introductory Programme in Music student who wishes to continue with the BMus Foundation Programme and BMus degree course. Similar repertory material for Practical Piano Studies cannot cater for both groups since different skills need to be acquired.

At present, students wishing to complete the Introductory Programme in Music need to reach a Grade 3 – 4 level of proficiency in their chosen instrument. For this to happen, a classically orientated Practical Piano Studies Programme is required for the Introductory Programme in Music. However, this would not equip the student with the desired functional skills mentioned earlier. It is suggested that students who wish to do the BMus Foundation Programme need to reach the required standard either through private tuition or an alternate course needs to be introduced. Grades 3 – 4 should not be the required standard for the student to complete Practical Piano Study 171. Rather,

attaining functional skills such as harmonizing, sight-reading, transposing and improvising should be used for evaluation.

The present curriculum material, **Alfred's Basic Adult Piano Course, Lesson Book, Level 1** (1983), **Level 2** (1984) and **Level 3** (1987) are categorized by Uszler et al. (1991: 148) under "*Older Beginner Piano Methods*". This category is used for *individual lessons*. Although this piano course is appropriate for adult tuition, Uszler et al. (1991: 148) distinguish between two categories of adult beginner piano books – "Older Beginner Piano Method" (individual tuition) and the "College Adult Method". "The College Adult Method" is used for *group tuition*.

As mentioned earlier, the acquisition of functional skills will best serve the purpose of the present course. Uszler et al. (1991: 149) state that the "Older Beginner Method" does not emphasize the attainment of functional skills and seldom contains ensemble work.

Therefore, the "Older Beginner Method" is not really appropriate for Practical Piano Study 171. The "College Adult Method" needs to be considered. Mention was made of these books earlier in this chapter. The "College Adult Method" is taught in a group format. This supports the author's earlier suggestion that Practical Piano Study 171 be presented as group tuition. The author also suggests using *a multiple key approach* since this approach will teach the student to play in all keys. Now the question arises: Should tuition be presented on electronic keyboards, pianos or both?

In the following section, the keyboard as teaching aid will be discussed.

5.6 KEYBOARDS

One of the main teaching aids used in keyboard instruction is the electronic keyboard, besides the piano itself. Although the electronic keyboard has certain similarities to the acoustic piano, it also differs in many ways.

The similarities between the two instruments include:

- Both electronic keyboards and pianos are made up of white and black keys.
- Sound is produced by depressing the key (keys) with the finger (fingers) on both instruments.
- The acoustic piano has a sustaining pedal and many electronic keyboards can also have a sustaining pedal connected to it.

The differences between the two instruments include:

- Electronic keyboards vary in size and range, but acoustic pianos have a range of at least seven octaves.
- When a key is depressed on an electronic keyboard, the sound is produced electronically. When a key is depressed on an acoustic piano, a hammer hits a string inside the instrument, causing it to vibrate and in so doing, producing a sound.
- Although some electronic keyboards are touch sensitive – that means they can produce a loud sound when the note is struck with more force or a soft sound when less force is used, they cannot fully imitate the dynamic range and quality of sound of the acoustic piano. The reason for this is that a pianist is able to

manipulate the sound that he/she is producing by using various levers of the arm. A change in dynamics and sound quality can be produced in this way as the speed and way in which the hammer hits the string is altered by exercising a manipulative skill.

- Many electronic keyboards have built-in drum and accompaniment patterns. The acoustic piano does not have this function.
- Certain electronic keyboards can be operated with headphones. The acoustic piano does not have this function.
- Certain electronic keyboards are MIDI (Musical Instrument Digital Interface) compatible. Acoustic pianos do not have this function.
- Electronic keyboards have the capacity to imitate the sounds of various instruments. This is not applicable to the acoustic piano.

5.6.1 THE ELECTRONIC KEYBOARD AS A TEACHING AID

Electronic keyboards can prove to be extremely useful as teaching aids. They can be utilized in the following ways:

- Students can use the keyboard in one of two ways in *ensemble playing*; either in combination with other instruments, or by letting two or more keyboards play duets, trios, et cetera. If a keyboard has a sequencer (i.e. digital tape recorder), the one part of a duet can be played by the sequencer while the student plays the other part: In this way, ensemble work can be exercised without the continued presence of another player (Lancaster and Stampfli 1994:33,34).

- Keyboards are capable of imitating a range of instruments. By using the various drum timbres available on the keyboard, the teacher can create a *percussion ensemble*. By notating each part on a separate line, the teacher can introduce the students to orchestral score reading (Lancaster and Stampfli 1994:34).
- *Polyphonic music* can be difficult to learn. By separating the voices so that each keyboard plays a different voice, students can master one voice at a time while still hearing the other parts (ibid).
- By using the drum track and accompaniment patterns, the keyboard can prepare students to work with a *metronome* (Lancaster and Stampfli 1994:33).
- Students can use keyboards to play simple accompaniments by *ear*, based on chords and chordal patterns in various styles (Montano 1996:39).
- Students can learn to add harmony to a melody line played by the sequencer. This can also be altered so that students play the accompaniment part. Furthermore, by using the drum track and accompaniment patterns, students can for example try to *improvise* a melody in this way or improvise a bass line to a 12-bar blues pattern (Lancaster and Stampfli 1994:35).
- Should the keyboard have a *multi-track sequencer*, each voice of a polyphonic work can be recorded on a separate track. Certain voices can then be muted, for example, the inner voices. Students can then hear and study the relationship between soprano and bass lines. Furthermore, by using the multi-track sequencer, each voice on each track can be recorded in a different instrumental timbre, making it easier for students to follow the different voices (Lancaster and Stampfli 1994:33).

- After *listening* to a short harmonic, melodic or rhythmic pattern on a sequencer, the student can try to reproduce what he/she just heard (ibid.).
- Keyboards can be used in conjunction with harmony lessons. Chord progressions, cadences, scales, et cetera can be *demonstrated*, instead of only being experienced in black and white (Montano 1996:38).

Despite all the capabilities of the electronic keyboard, it also has the following *disadvantages*:

When it comes to performing the more challenging piano solo repertoire, the keyboard can be used to learn the notes. However, when it comes to refining the work in terms of technique, the electronic keyboard cannot fully imitate the piano because of the manner in which the sound is produced. Furthermore, the varying ranges of keyboards mean that some repertoire will not be suitable for performance on the keyboard.

5.6.2 EXAMINING PRACTICAL PIANO STUDY 171

At present, for Practical Piano Study 171, group classes are offered on electronic keyboards for the first semester. As students progress, pianos are used for individual instruction during the second semester. At the end of the course, it is expected that *all* keyboard students should reach a Grade 3 – 4 level within a minimum time of one academic year.

As has been suggested earlier in this thesis, group tuition should be established as the main form of tuition, equipping students with the necessary functional skills. Attaining various functional skills, rather than a Grade 3 – 4 level, should be the required standard for the completion of the course. A distinction needs to be made between students seeing the course as an end in itself and those who intend continuing with the BMus Foundation course. Once this is done, students who only intend completing The Introductory Programme in Music, can learn repertoire that concentrates on functional skills. Furthermore, the choice of repertoire needs to be expanded upon and “College Adult Method Books”, preferably ones using the Multiple Key approach, should be introduced for Practical Piano Study 171. Uszler et al (1991: 148,149) state that one of the characteristics of the “College Adult Method Book” is that it concentrates on the acquisition of functional skills. The various capabilities of the electronic keyboard, is used in ensemble playing, improvisation and in the acquisition of other functional skills, make it ideally suited to teaching functional skills in a group context.

The piano could be used as well, but the author feels that the piano is better suited for a classically orientated course. Piano tuition is best suited for students who intend continuing with the B.Mus Foundation Programme.

5.7 THE TAPE RECORDER

Thus far repertory books and keyboards have been discussed. The following section will focus on the tape recorder and how it can aid in teaching, practising and evaluation.

When a student plays a piece of music, what he/she hears and what the teacher hears might not be one and the same thing. By *playing back a recording of the performance*, the student knows exactly what the teacher is referring to, without the teacher having to stop the student in the middle of the performance, which can be very frustrating for the student. Novik (1991: 628) says: "Once the piece is taped, we work in one or a combination of several possible ways. Sometimes we play back the entire piece without commentary, and then discuss it as a whole after it is concluded. At other times, the student is asked to stop the tape when something is displeasing, and we rework it, then and there. Still another approach, is for me to stop the tape and make comments. Often we tape a small stubborn fragment, in order to polish phrasing, dynamics, or technical unevenness, playing it over numerous times until we are both pleased. Then the entire composition is taped once more, with the two versions played back in succession, so the pupil can hear the improvement".

Teachers tend to write their comments on the students' sheet music. There is only so much that can be written and a lot of valuable information is forgotten. With taped lessons, the student is able to *replay every comment* that was made by the teacher. This saves time in that the same point need not be discussed in the next lesson. To avoid over-dependency, Novik (1991:629) feels that, once practise habits are well established, taping of lessons may cease.

When a piece is practised repetitively, students may start listening less intently to detail and their concentration may start wavering. The tape recorder can be used to instill the

habit of *objective listening* (Slenczynska 1968: 123). If the student listens to a recording of his/her playing, the actual performance is captured. This can make students more objective and curb the subjectivity that might have crept into their playing. Novik (1991: 628) remarks: "...the tape preserves the playing so that colleagues and coaches can comment on errors that our subjectivity might blur or gloss over".

It is important for the student to hear the piece he/she is playing from the start. However, it is hard to find recordings of compositions that are less demanding for the pianist. Suzuki (1978:6) recommends, "the child should listen to the reference recordings everyday at home to develop musical sensitivity. Rapid progress depends on this listening". Therefore, if the teacher can *make a recording of the piece the student is practising*, the student can familiarize himself/herself with the work. The thinking behind this is not for the student to copy the performer's style but to "use the recording only as a means to become better acquainted with the music" (Novik 1991:629). Furthermore, Kersten (1993:34) suggests that, if a teacher makes a recording himself/herself, the piece should be recorded at various tempos. The student is then able to listen to different aspects of the piece at different tempos. This will also help when the piece is being revised. Slow practise is always important at that stage. For the more advanced compositions, existing recordings can be used. Memory and concentration can also be strengthened in this way – the student visualizes the piece as the music is played on a tape deck.

The student can also *record his/her practise sessions*. These can be slow-to-fast metronomed sessions. The student can listen for accuracy at various tempos. Slenczynska (1968: 124) suggests that a new tape be made every week. In this way the student has a “case history of gradual progress” (Slenczynska 1968: 126).

Novik (1991:628) also uses a taped performance of the student to discourage unpreparedness for lessons. She plays the performance back to the student immediately after being taped and says: “We’re going to play back your performance of this piece so that you will have to listen to it and suffer as I do every week”. Students who fail to practise and lack the self-discipline can also be asked to make recordings of their practice sessions.

Playing for an audience is very different to playing for oneself or one’s teacher. Students who have repertory classes to aid in examination preparations can *tape their performances* and by discussing them with the teacher, pinpoint strengths and weaknesses (Novik 1991:628). The more regularly these classes occur, the better the preparation for an examination or concert will be.

If, for some unforeseen circumstance, a student is *unable to attend lessons* for an extended period of time, the student can make recordings of the pieces at home and this can be sent to the teacher. The teacher’s comments can then be sent back to the student. Although this is not the ideal situation, at least some measure of communication is

maintained between student and instructor. Novik (1991: 629) states, “This process is not as impossible as it appears to be...”

When it comes to *ensemble playing*, recordings can be made of the other instrument(s) minus the piano part. In this way, the student can familiarise himself/herself with the score(s) of the other instrument(s) and practise with them in their absence.

5.8 CONCLUSION

Various uses of the tape recorder have been mentioned in the foregone section. Slenczynska (1968:126) sees the tape recorder as “deliberate eavesdropping”. Its potential as a teaching aid is invaluable, but it has one drawback in that it is incapable of recording movement. In the following section, a teaching aid capable of recording movement, namely the video recorder, will be discussed.

5.9 VIDEO RECORDERS

Since playing the piano requires movement, the videotape has many benefits. Dorner (1992:792) says: “...teachers spend a great deal of time saying the same things to different pupils; couldn’t some of it be recorded once, for the benefit of thousands of students?” Adding the dimension of vision to the dimension of sound leads to another useful teaching aid. Taylor (1988:14) mentions the following *advantages* of video recordings:

- A video is best suited to subjects or topics in which movement plays an integral part. If, for example, the subject that has to be taught only has to do with stationary objects, for example, sculptures, the use of a video would be senseless. The same idea could be caught on film in the form of photographs, slides, et cetera. Teaching keyboard however, has to do with *movement*. Video is therefore an ideal teaching aid (Taylor 1988:14).
- Video recorders also allow individuals to record staff doing work in their own environment. Students are able to *relate more easily* to recordings made in familiar surroundings (ibid.).
- Since home video cameras are accessible nowadays, teachers do not have to depend on someone else producing a useful video - they could *make one for themselves* (ibid.).
- The videotape can be *adapted for the specific form of tuition* (Taylor 1988:14). For example, **Alfred's Group Piano for Adults** (1995), includes both solo and ensemble repertoires. Recordings can be made of the other parts in the ensemble piece and the student can practise ensemble work without the presence of the other musicians. When the group does get together, much time is saved if the student practised along with the video in advance.

All the advantages mentioned above needs to be related to Practical Piano Study 171.

This will be discussed in the following section.

5.9.1 THE ROLE OF VIDEO IN PRACTICAL PIANO STUDY 171

The Introductory Programme in Music is presented weekly on a part-time basis. This means that limited time is available for interaction between the lecturers and students. When the amount of work that needs to be covered according to the syllabus for Practical Piano Study 171 is compared to the time available for tuition, it means that extra time for teaching needs to be found. Since the Introductory Programme students only attend classes one day per week, every subject in the syllabus has to be covered on that day. This means that there is no time for lengthening lessons. For this reason, the option of a video recording should be considered.

There are various types of videos that can be used for educational purposes. Groenewald (1994:104) lists the following:

- *Training videos* in which actors, for example, play roles to demonstrate how procedures, for instance training staff to teach the keyboard, should be approached.
- Structured subject-related programmes, for instance, a video on a specific subject such as history and focusing on the life of Robert Schumann, for example.
- Demonstration videos of someone illustrating/demonstrating something.

A video has been included in this thesis. It is a demonstration video. Being an amateur production, Ellington and Race (1993:212) state that it is advisable to draw up some

kind of outline of its content and the basic structure one proposes to adopt. The contents of the video included in this thesis follows.

The video was designed to work in conjunction with a “College Adult Method Book” that uses the Multiple Key approach. **Alfred’s Group Piano for Adults – Book 1** by Lancaster and Renfrow (1995) was used as a possible example. As an illustration, the first unit in the book (pages 6 – 28) has been put on tape¹. It is important to be mindful of the following when viewing the video included in this thesis:

- Practical Piano Study 171 is *one* of the modules of the Introductory Programme in Music. Another of these modules is Music Skills 171 and in this module, attention is given to the theoretical aspects of the course, for example note values, note names and time signatures. Therefore, the attention does not fall on teaching the student the values of notes in the video, for example, since these aspects are dealt with in a different module.
- Throughout the video, each exercise is *preceded by one bar of counting*. Thereafter, the viewer, who is the student, should attempt the relevant *numbered exercise* on his/her own. The student can play with the demonstrator for a second time and compare his/her attempt with the “answer” on the video.
- *The video is not a recording of a lesson*. Therefore, it was felt that, if a student demonstrated the exercises beforehand, the purpose of the video would be lost

¹A copy of this unit can be found in Appendix M.

since the viewer would not be given an opportunity to attempt the exercises on his/her own.

- Unit one is demonstrated on the video. It concentrates on *introducing* the student to various aspects of the keyboard. This supports Camp's approach to tuition (Camp 1992: 41-65).
- It is important for the *viewer to interact* with the video in order to fully grasp the concept.

There are thirty-two of the same type of exercises on page 19. Only twelve of these exercises are demonstrated. Pages 21-26 also consist of numerous types of the same exercise, all having the same goal. Two examples of each exercise are demonstrated, illustrating the difference between harmonic and melodic intervals. At the beginning of each unit, there is a set of objectives for that specific unit. The objectives for this unit are:

- Name, find and play all keys on the keyboard.
 - Improvise black key melodies while the teacher plays an accompaniment.
 - Apply basic musical concepts of rhythm, notation, terminology and symbols to performance at the keyboard.
 - Read and perform melodies written on the grand staff.
 - Identify and play whole steps, half steps and the chromatic scale on the keyboard (Lancaster and Renfrow 1995: 6).
-

5.9.2 THE FILMING PROCESS

Since this video is an amateur production, access to the necessary equipment to produce a more professional result was not available. Various camera angles were used to capture different demonstrations. For example, if something had to be demonstrated with the right hand, the camera was positioned at an elevated angle or it was shot from the left hand side of the demonstrator, so that the viewer can see the hand position and the fingering being used. When something was illustrated with both hands, an elevated camera angle was used. It was found that, if something was illustrated with the right hand and the camera was positioned on the right hand side of the demonstrator as well, it was difficult to view the fingering being used, since only the little finger was clearly visible.

In order to capture the various angles on tape, the camera had to be moved around and repositioned every time, since only one video camera was available. Editing the video also proved to be problematic due to a lack of appropriate equipment and numerous takes were necessary to arrive at the present result.

5.9.3 SUGGESTIONS FOR PRACTICAL PIANO STUDY 171

- Not only can video recorders be used to aid in tuition but it can enhance practise sessions as well. Recordings can be made of *supplementary material* and students will be able to work through this at their own pace. They will not feel that they are unable to keep up the pace of the rest of the class.

- In view of the other commitments that many adults have, the video recording is an ideal teaching aid. Students doing Practical Piano Study 171 will be able to work through the recording at home during their *leisure time*.
- If the suggested video teaching aid is adopted in Practical Piano Study 171, *suitable equipment* for making such recordings should be made available. At least one more camera will be needed and contact has to be made with other departments on campus that have the appropriate editing equipment.
- These recordings can be copied and stored in a “video library” from where students can loan supplementary material.
- In order to cut down on costs, the recordings do not have to be produced professionally. Good *amateur recordings* can be made by using the talents of students and staff already active in the department.

The final teaching aid to be mentioned in this chapter is music computer programmes. These will be briefly discussed in the following section.

5.10 COMPUTER PROGRAMMES

Computer programmes can provide effective teaching/learning aids because they allow the learner to work at his/her own pace (Tuijnman and Van der Kamp 1992: 196).

Computer assisted instructions have the following advantages:

- Computer responses are impartial.
- Computers are not restricted by time and will wait on the student to respond (Uszler et al. 1991: 392).

It also has the following disadvantages:

- Music computer programmes can be musically uninteresting because of the drill format.
- Computers are limited in that they can only respond according to what has been written into the programme.
- Computer programmes insist on a correct answer. This can cripple creative thinking (Uszler et al. 1991: 392).

The following are two examples of music computer programmes aimed at learning keyboard skills:

Keyboard Tutor by G. David Peters. This programme consists of exercises for learning elementary keyboard skills such as the names of notes, tones and semitones and matching piano keys to the correct notes and vice versa (Hackett and Lindeman 1995: 91). **Piano Partners Music Learning Systems (PPMLS)** by Margaret Waldmann. Various levels of instructions are found in this collection of four discs. Each disc contains five to seven different programmes. These programmes are either tutorial in nature or interactive. The interactive programmes contain instructions whereby the student responds through the keyboard connected to the computer (Hackett & Lindeman 1995: 93).

5.11 CONCLUSION

In this chapter, various teaching aids that could be used within the field of keyboard instruction were discussed. Books, keyboards, tape recorders, video recorders and

computer programmes were examined in greater detail. A demonstration video made of one of the units of a “College Adult Piano Method Book” as an example of its practical application, was also discussed. Finally, suggestions for the enhancement of the Practical Piano Study 171 course were made. All of the foregone research needs to be condensed into a suggested syllabus for Practical Piano Study 171. This will be the focus of Chapter 6.

CHAPTER 6

SUGGESTIONS, CONCLUSIONS AND AREAS FOR FURTHER RESEARCH

6.1 SUGGESTED SYLLABUS FOR PRACTICAL PIANO STUDY 171

As discussed in Chapter 5, the most appropriate curriculum material for Practical Piano Study 171, is the “College Adult Method Book” which uses a multiple key approach. **Alfred’s Group Piano For Adults, Book 1** by Lancaster and Renfrow (1995) is an example of such a book. The multiple key approach does, however, have one drawback; great emphasis is placed on the formation of five-finger patterns. This familiarises the student with playing in multiple keys early on. However, when the student has to learn the fingering of the complete scale, fingering problems surface because no scale uses fingers 1 to 5 to play the tonic to the dominant – a fingering reinforced by the five-finger pattern (Uszler et al.1991: 107).

In order to address this problem, the author suggests consulting **The Multiple Key Approach** by Swenson (1972). In it, she states that the fourth finger is the key to all scale fingering. There are three basic rules to fingering:

- *The white key rule* - here the fourth finger of the right hand falls on the leading note and the fourth finger of the left hand falls on the supertonic.
- *The flat key rule* – here the fourth finger of the right hand falls on B Flat and the fourth finger of the left hand falls on the subdominant or the *new flat* in the key signature.

- *The black key rule* – here, in both hands, the second and third fingers fall on the two black keys and the second, third and fourth fingers fall on the three black keys. G sharp, C sharp and F sharp minor have variations on the black key rule (Swenson 1972: 26, 27). A diagram representing the above-mentioned discussion can be found in Appendix N.

Alfred's Group Piano for Adults by Lancaster and Renfrow (1995) follows the following format:

- Major five-finger patterns beginning on white keys
- Major five-finger patterns beginning on black keys
- Minor five-finger patterns beginning on white keys
- Minor five-finger patterns beginning on black keys.

Thereafter, major scales are introduced at least nine weeks into the course. The shortcoming of the five-finger pattern/multiple key approach again surfaces when students who have been reinforcing a specific fingering for more than two months all of a sudden have to change to a new fingering when the major scale is introduced.

In order to deal with this shortcoming, the author suggests teaching the five-finger patterns and scales related to Swenson's rules for scales.

By teaching the five-finger patterns for one week and then introducing scales in the same keys at the next, the problem of having to unlearn incorrect fingering later in the course is

eliminated. Choosing five-finger patterns and the keys in which they are to be played cannot be done at random. The three rules formulated by Swenson (1972: 26, 27) will aid in grouping together keys based on similar fingering.

The College Adult Method Book concentrates on the acquisition of functional skills such as keyboard harmonization, transposition, sight-reading, improvisation, ensemble and solo playing. Learning these skills will aid in equipping the student with the necessary skills to become involved in music making in various fields, such as accompaniment, playing in a church or playing in a band/ensemble. It is impossible to concentrate on learning all these skills in a one-hour lesson. The author, therefore, has the following suggestions:

- Three five-finger patterns can be taught per week, starting with C, G and D Majors. Five-finger patterns form chords by depressing the tonic, mediant and dominant. By practicing this, keyboard harmonization can be exercised. The five-finger pattern of C and G major form tonic and dominant chords of C Major. The tonic and dominant triads of G Major are formed when the tonic, mediant and dominant of the G and D Major five-finger patterns are played. In this way, basic keyboard harmonization with chords I and V can be exercised.
- To introduce improvisation, the five-finger pattern should be maintained in order to reinforce it. Exercises similar to those found in **Group Piano for Adults, Book 1** by Lancaster and Renfrow (1995) can be used. On page 11, two black

key improvisation exercises are presented. Only five notes are used for playing. This can be adapted to the five-finger patterns in C, G and D Majors. The important feature of the teacher accompaniment is the different rhythms that the student is exposed to in the different exercises. Rhythm is one of the most important elements in music. These improvisation exercises will help to develop a sense of rhythm in the student. Supplementary improvisation material such as **Joy of Improv, Book One: Beginning the foundation** (1997) can also be consulted. This book also includes a compact disc.

To end the lesson, sight-reading exercises can be given to the students so that music notation is not neglected. **Musicianship for the Older Beginner Level 1** by James Bastien (1977 b.) contains sight-reading exercises that start with five-finger patterns. If there is not sufficient time to complete all the work during a one hour lesson, supplementary material, e.g. sight-reading in G and D Majors, can be given to the student to exercise at home. Supplementary material can be given, using video recordings as discussed in Chapter 5, paragraph 5.9.3.

- In the following week, the lesson would start off with a few minutes of revising the structure of the five-finger pattern, namely Tone, Tone, Semitone, Tone. The Major scale will now be demonstrated by joining the first four notes of two five-finger patterns with a tone. Major scales would now be taught, using tetrachords, for example: in C Major, the first tetrachord would be C, D, E, F. This will be joined to the second tetrachord by starting a tone above F, that is, G, A, B and C.

The resulting pattern would be tone, tone, semitone, tone, tone, tone, semitone. Enoch (1974: 32) and Lancaster and Renfrow (1995: 112) teach scales using tetrachords. Once the structure of one scale has been demonstrated, the students need to construct another scale, e.g. G Major, on their own and D Major should be done for homework. This promotes Mehr's (1979) approach to group tuition – students need to be taught principles that they can apply at home. In this way they learn to teach themselves and become less dependent on the teacher (Mehr 1979: 37).

The final step would be to explain the white key rule and to demonstrate the fingering that is applicable to G and D Majors as well. Lhevinne (1972: 10,11) reinforces the notion of teaching correct fingering early on. Students are taught not only to play scales from the tonic to the next tonic only, but also to play from supertonic to supertonic, mediant to mediant, et cetera.

- During the previous week, attention fell on improvisation, harmonization and sight-reading. In this lesson, the focus should be on technique and the acquisition of repertoire. The performing of scales can aid the development of technique. Supplementary material such as **Musicianship for the Older Beginner** by Bastien (1977b) and **The authentic little technics: exercises for cultivating good key-board habits** by Bradley (1936) can also be given to aid the development of technique. Beginners' solo repertoire should be given in the keys of C, G, and D Majors, in order to coincide with the three major scales that have

been learned. Similar rhythmic patterns, tempo markings and time signatures should be used so that whatever material is not exercised during the lesson can be practised at home.

- By the next cycle (see the weekly division on page 97) when repertoire is taught, it should be in the keys of A, E and F majors. In order not to neglect ensemble playing, solo repertoire can either be combined with ensemble repertoire or substituted with ensemble repertoire, depending on the available time. Each cycle needs to build on existing knowledge and also develop by introducing more complex material. This can be done by introducing new note values, time signatures, et cetera, as the course progresses. This reinforces Camp's (1992) notion of learning the material layer upon layer. Since it is a one-year course, the author feels that time signatures need only include $2/4$, $3/4$, $4/4$, $6/8$ and possibly $9/8$ time. Any additional material can be given to individual students on request. Note values need only include the semibreve, minim, crotchet, quaver and, possibly, semiquaver. Dotted notes, e.g. dotted crotchets, can be taught in relation to the appropriate time signature. Once again, additional material can be passed on to students on request.
- Transposition is another functional skill that needs to be taught. This can be done within the context of the three keys that are being taught during a particular week. Sight-reading exercises can carry the further instruction of: Transpose to the key of, e.g. A, E or F Major. In **Alfred's Group Piano for Adults, Book 1** by

Lancaster and Renfrow (1995), sight-reading and harmonization exercises are followed by the above-mentioned instruction.

- A musical portfolio or a *musical process folio*, as referred to by Elliott (1995: 282), can be used to aid in the *evaluation* of the student. A musical process folio aims to record the development of a student's musicianship in a variety of ways and over an extended period of time. The musical process folio should include a selection of the following: audiotapes (and videotapes, whenever possible) of students' efforts in group rehearsals and individual practising sessions; tapes of solo, small-group and large-group performances during class and outside class; students' self-evaluation of practising sessions, improvisations, performances and compositions; plans and drafts of student compositions or arrangements; goals for future rehearsals and written or recorded feedback from teachers, peers and, when available, outside experts (Elliott 1995: 283).

Incorporating all the above-mentioned suggestions into Practical Piano Study 171 is unrealistic. Therefore the author makes the following suggestion for the contents of the *musical process folio* for Practical Piano Study 171:

- At the end of every cycle, that is, every two weeks, the student should hand in a cassette containing his/her recordings of the improvisation, harmonization, sight-reading, scales and repertoire exercises. The lecturer can evaluate these cassettes and

a mark can be allocated. This implies that, by the completion of the course, ten cassettes should have been evaluated.

- To grant students the opportunity to perform, time has been allocated for four concerts in the suggested syllabus. These concerts can either be on a small scale, with students playing for their peers, or on a large scale, such as a more formal end-of-year concert, as is the case at present. The author suggests that one solo and one ensemble work that was learned before the first concert, should be presented as items for that concert. Thereafter, new repertoire learned before the second concert can be performed at that concert. This implies that at each performance, students will play new and more advanced material. These concerts could also serve to aid in the evaluation of the student. Furthermore, video-recordings can be made of these concerts, enabling students to evaluate their own progress in relation to other students.
- Curriculum material for Practical Piano Study 171 can come from a number of sources but preference should be given to the College Method Book that uses the multiple key approach. The author finds **Alfred's Group Piano for Adults, Book 1** (1995) as a valuable source of curriculum material.

In the following section, a suggestion for a week-by-week division of Practical Piano Study 171 is given¹. The exercises are taken from **Alfred's Group Piano for Adults, Book 1** by Lancaster and Renfrow (1995), unless otherwise indicated in Appendix O.

WEEK 1 :

Introduction

During the first week, a brief outline of the course needs to be given to the students. The lecturer needs to explain how the course is to be presented, the course content, present the curriculum material that will be used and discuss how students will be evaluated.

CYCLE 1

WHITE KEY RULE: WEEKS 2–9

WEEK 2 :

- (i) Five-finger Patterns: C, G, D Major
- (ii) Improvisation
- (iii) Harmonization
- (iv) Sight-reading

Five-finger patterns can be taught during group tuition. After illustrating one or two patterns, students need to be given the opportunity to formulate these patterns by themselves. As discussed earlier on page 91, understanding five-finger patterns lays the foundation for the teaching of *harmonization*. It is important for students to experience their first attempts at harmonization under the supervision of a lecturer. Thereafter, further exercises can be attempted at home. These are to be recorded and handed in at the

¹ As an example, suggestions for curriculum material for weeks 2 – 9 are given in Appendix O.

following class. The lecturer can pre-record *improvisation* patterns onto the electronic keyboard using the digital sequencer. During the class, students can attempt to improvise on the pattern provided. In **Group Piano for Adult's, Book 1** (1995), the following type of instruction precedes improvisation exercises: Improvise an eight bar melody using the illustrated black-key position as the teacher plays the accompaniment. Listen to the four bar introduction to establish the mood, tempo and style before beginning the melody.

WEEK 3:

- (i) Revision of Five-finger patterns
- (ii) C, G, D Major scales
- (iii) Solo Repertoire

It is important for the lecturer to do revision in order to establish that students grasp what has been illustrated earlier. Should certain concepts not be grasped early on, it can be problematic for the student as the course progresses. Teaching scales can be approached from various angles as discussed on page 92 and 93.

CYCLE 2

WEEK 4:

- (i) Revision of week 3
- (ii) Five Finger patterns: A, E, F Major
- (iii) Improvisation
- (iv) Harmonization / Transposition
- (v) Sight-reading / Transposition

Similar approaches to teaching five-finger patterns in week two can be used in week five and in all the weeks that cover five-finger patterns. As students familiarize themselves with harmonization, it is important to introduce transposition exercises early on. In **Group Piano for Adults, Book 1** (1995) sight-reading exercises are to be transposed into the requested key. Examples of these exercises can be viewed in Appendix O.

WEEK 5:

- (i) Revision of week 4
- (ii) A, E, F Major scales
- (iii) **Ensemble** repertoire

Ensemble repertoire will concentrate on keyboard playing since the module is Practical Piano Study 171. Before a lesson that includes ensemble work, the lecturer can pre-record the various parts of the work onto the digital sequencer. In week five, the ensemble is a duet. This means the lecturer can record the primo and secondo sections separately. The group class can be divided into two smaller groups. One group can learn the primo and the other group the secondo. To complete the entire ensemble work during the lesson is impossible if the allocated time for tuition is taken into account. Therefore, the author suggests that a section of the work is exercised in class; for example the first phrase. Both groups work on the first phrase of the duet in class. By using the headphones, the students can learn their respective parts without disturbing the other students. Once this has been mastered, the group learning the primo, will then have the secondo played by the digital sequencer. The secondo group will have the primo part played by the digital sequencer. After attempting ensemble playing in this way for a

while, students from the primo and secondo groups can then team up and attempt the first phrase of the ensemble together. The rest of the ensemble needs to be practiced at home. Students can make recordings of either the primo or secondo parts on a tape recorder from the digital sequencer. This can aid in their practise sessions at home. As part of the following week's revision, the ensemble needs to be performed in class.

CYCLE 3

WEEK 6:

- (i) Revision of week 5
- (ii) Five-finger patterns: C, G, D Minor
- (iii) Improvisation
- (iv) Harmonization / Transposition
- (v) Sight-reading / Transposition

As discussed earlier in this chapter, it is important to teach principles in keyboard playing and to increase the complexity of the skill as the student progresses. By week six, students should be familiar with constructing five-finger patterns. However, the introduction of the minor key at this stage will add another dimension to the students' musical experience.

WEEK 7:

- (i) Revision of week 6
- (ii) C, G, D Minor scales
- (iii) **Solo** repertoire

Solo repertoire in week seven needs to be in C, G or D Minor in order to reinforce the sound of the minor five-finger patterns and minor scales.

CYCLE 4

WEEK 8:

- (i) Revision of week 7
- (ii) Five-finger patterns: A, E, F Minor
- (iii) Improvisation
- (iv) Harmonization / Transposition
- (v) Sight-reading / Transposition

Sight-reading must not be neglected. **Group Piano for Adults, Book 1** (1995) gives the following practise directions: Clap and count aloud

Play and count aloud

Play and say note names.

Other approaches to teaching sight-reading can also be used. Students should also be encouraged to attempt to sing exercises since this will aid in improving sight-reading.

WEEK 9:

- (i) Revision of week 8
- (ii) A, E, F Minor scales
- (iii) **Ensemble** repertoire

It is important that both solo and ensemble repertoire be performed often since music is a performing art. During group classes students need to be granted the opportunity to

perform for their peers. Due to restriction of time, all students would not be able to perform every week. However, this can be exercised on a rotational basis.

WEEK 10:

CONCERT

The concert will be the first opportunity where many of these students will have to exercise the skills, which they have acquired over the past few weeks. Participation in the concert is vital since it can give the student a sense of accomplishment. It can also serve to further motivate the student.

CYCLE 5

FLAT KEY RULE: WEEKS 11 - 13

WEEK 11:

- (i) Five-finger patterns: B Flat, E Flat and A Flat Major
- (ii) Improvisation
- (iii) Harmonization / Transposition
- (iv) Sight-reading / Transposition

For the first time in the course, the student will be exposed to constructing five-finger patterns on the black keys. Once again, the concept of proceeding from the known i.e. five-finger patterns, to the unknown i.e. constructing five-finger patterns on black keys, is exercised.

WEEK 12:

- (i) Revision of week 11
- (ii) B Flat, E Flat, A Flat Major scales
- (iii) **Solo** repertoire

With the B Flat, E Flat and A Flat Major scales, the student is introduced to a new fingering, although the familiar structure of the major scale is still reinforced. The choice of solo repertoire for week twelve needs to reinforce fingering used for the different scale patterns.

WEEK 13:

- (i) Revision of week 12
- (ii) **Ensemble** repertoire B Flat, E Flat, A Flat Majors

Ensemble work need not only be restricted to duets. In **Group Piano for Adults, Book 1** (1995), a forty-finger ensemble can be found. This example can be found at the end of Appendix O.

CYCLE 6

BLACK KEY RULE: WEEKS 14 – 20

WEEK 14:

- (i) Revise week 13
- (ii) Five-finger patterns: D Flat, G Flat, B Major
- (iii) Improvisation
- (iv) Harmonization / Transposition
- (v) Sight-reading / Transposition

The five-finger patterns of D Flat, G Flat and B Majors have both similarities and differences. D Flat and G Flat Major are similar since they both start on black keys. B Major differs in that it does not start on a black key. However, it falls under the black key rule as discussed later under week 15.

WEEK 15:

- (i) Revise week 14
- (ii) D Flat, G Flat and B Major scales
- (iii) **Solo** repertoire

In weeks 14 to 20, a new rule is introduced, namely the black key rule. It states that the second and third fingers of both hands play the group of two black keys while the second, third and fourth fingers play the group of three black keys.

WEEK 16:

- (i) Revise week 15
- (ii) **Ensemble** repertoire

The week before the concert can be used as a rehearsal for items to be performed in week 17's concert. The more opportunities students get to perform, the better prepared they will be for the concert.

WEEK 17:**CONCERT**

This will be the students' second concert and they will be more familiar with performing. The author suggests that this concert can be presented on a larger scale than the first concert.

CYCLE 7

WEEK 18:

- (i) Five-finger patterns: C Sharp Major, F Sharp Major, B Minor
- (ii) Improvisation
- (iii) Harmonization / Transposition
- (iv) Sight-reading / Transposition

Week eighteen is a continuation of the black key rule. Since the fingering of B Major and B Minor is similar, this minor scale is introduced at this stage.

WEEK 19:

- (i) Revision – week 18
- (ii) C Sharp Major, F Sharp Major, B Minor scales
- (iii) **Solo** repertoire

Solo repertoire must not only increase in complexity in terms of new key signatures but the addition of new time signatures, musical terminology and the further development of technique must also be considered.

WEEK 20:

- (i) Revise week 19
- (ii) **Ensemble** repertoire

The possibility of doing ensemble work with instruments other than the keyboard in the Introductory Programme in Music is an avenue that needs to be explored. This could add more variety to ensemble playing.

CYCLE 8

VARIATION ON BLACK KEY RULE - See Appendix D

WEEK 21:

- (i) Five-finger patterns: B Flat, E Flat Minor
- (ii) Improvisation
- (iii) Harmonization / Transposition
- (iv) Sight-reading / Transposition

When five-finger patterns are taught, sight-reading exercises need to complement these patterns. However, extended hand positions must also be exercised since sight-reading that only focuses on five-finger patterns will instill playing the correct notes of the key but students can end up reading finger numbers rather than following the musical notation.

WEEK 22:

- (i) Revision of week 21
- (ii) B Flat, E Flat Minor scales
- (iii) **Solo** repertoire

The B Flat Minor and E Flat Minor scales are two of the more challenging scales for the student to learn. More time will be needed to demonstrate these scales.

WEEK 23:

- (i) Revise week 22
- (ii) **Ensemble** repertoire

Week twenty-three only concentrates on revision and ensemble repertoire. A concert is scheduled for week twenty-four and rehearsing the items for this concert must take preference during this week.

WEEK 24:**CONCERT**

Since the final concert is only a few weeks later, the author suggests that the concert of week twenty-four should be presented on a small scale.

CYCLE 9**WEEK 25:**

- (i) Five-finger patterns: C Sharp Minor, F Sharp Minor
- (ii) Improvisation
- (iii) Harmonization / Transposition
- (iv) Sight-reading / Transposition

Attempts at improvising, harmonizing, transposing and sight-reading are to be recorded on a cassette and handed to the lecturer fortnightly.

WEEK 26:

- (i) Revise week 25

- (ii) C Sharp, F Sharp Minor scales
- (iii) **Solo** repertoire

The C Sharp Minor and F Sharp Minor scales both have variations on the black key rule. In C Sharp Minor, the fourth finger of the right hand plays D Sharp. The fingering is similar to that of E Major – its relative major. In F Sharp minor, the fourth finger of the right hand plays G Sharp. Once again, the fingering is derived from the relative major – A Major. Details of the fingering for the melodic minor scales can be found in Appendix D.

CYCLE 10

WEEK 27:

- (i) Five-finger patterns: G Sharp Minor, A Flat Minor (enharmonic)
- (ii) Improvisation
- (iii) Harmonization / Transposition
- (iv) Sight-reading / Transposition

The final two key signatures to be covered in the course are G Sharp Minor and its enharmonic, A Flat Minor. Once again the improvisation, harmonization, sight-reading and transposition exercises are presented in the above-mentioned keys.

WEEK 28:

- (i) G Sharp Minor, A Flat Minor (enharmonic) scales
- (ii) **Duet** and **Solo** repertoire

The fingering of the scales of G Sharp Minor and its enharmonic, A Flat Minor, are also variations on the black key rule. The fourth finger in the left hand plays the C Sharp. The right hand's fingering is based on the black key rule. Details of the fingering for the melodic minor scales can be found in Appendix D.

WEEK 29:

- (i) Preparation for final concert
- (ii) Suggestions for improving the course

Week twenty-nine will be a dress rehearsal for the final concert, marking the conclusion of the course. Both ensemble and solo repertoire taught from weeks twenty-five to twenty-eight can be performed at the final concert. This lecture can also be more informal in nature and students' suggestions can be given for improving the presentation of the course.

WEEK 30:

FINAL CONCERT

The final concert will mark the end of the course. Although the suggested syllabus is demanding, the author believes that it can aid in equipping the student adequately for the musical ambitions that he/she may have.

6.2 AREAS FOR FURTHER RESEARCH

Areas for further research include the following:

- This research has concentrated on keyboard instruction. Tuition in other instruments is also offered for Practical Music Studies: Preparatory 171. This also needs to be researched within the context of the Introductory Programme in Music.
- The Introductory Programme in Music is one of the certificate courses offered at the University of Stellenbosch. Further research can be done into the BMus Foundation Programme and into how it relates to the Introductory Programme in Music and the BMus Programme.

6.3 CONCLUSION

Many individuals practise music on an amateur level and the Introductory Programme in Music grants them an opportunity to improve their present understanding of music. Since this course attracts amateur musicians, it is vital that the presentation of the course should be appropriate. There are numerous “links” in the chain representing Practical Piano Study 171 - pedagogy and andragogy remind us of the differences in the learning styles of various age groups. This, in turn, reinforces the importance of choosing appropriate curriculum material for the relevant group. Teaching aids can assist in adult tuition in a number of ways and in this way excel the adult’s progress. By joining all the “links” in the strongest way possible, it is hoped that the suggestions made in this research can improve the presentation of Practical Piano Study 171 and, in turn, the presentation of the Introductory Programme in Music.

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SCALES, ARPEGGIOS AND BROKEN CHORDS*: from memory:

Scales: major and minor (melodic *or* harmonic at candidate's choice):

(i) in similar motion with hands together one octave apart, and with each hand separately, in the following keys:

B, Bb, Eb, Ab, Db majors }
C#, G#, C, F minors } (two octaves)

(ii) in contrary motion with both hands beginning and ending on the key-note (unison), in the keys of F and Bb majors, and D and G *harmonic* minors (two octaves)

Chromatic Scales: in similar motion with hands together one octave apart, and with each hand separately, beginning on any black key named by the examiner (two octaves)

Arpeggios:

(i) the common chords of E, B and F majors, in root position only, in similar motion with hands together one octave apart, and with each hand separately (two octaves)

(ii) the common chords of Eb, Ab and Db majors, and C#, G#, C and F minors, in root position only, with each hand separately (two octaves)

Broken Chords: formed from the chords of Bb major and G minor, with each hand separately, according to *both* the following patterns:

Pattern 1



and **Pattern 2**



THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- | | |
|--|--|
| 1 J.S. Bach French Suite no.2 in C minor, BWV 813: 5th movt, <i>Menuet</i> | } <i>Selected Piano Examination Pieces 1999-2000, Grade 4 (Associated Board)</i> |
| 2 Cimarosa Sonata in G, C.34 | |
| 3 Clementi Sonatina in G, Op.36 no.2: 1st movt, <i>Allegretto</i> | |
| 4 Anon. March in Eb, BWV Anh.127. <i>J.S. Bach The Anna Magdalena Bach Book of 1725 (Associated Board)</i> | |
| 5 Attwood Sonatina no.2 in C: 2nd movt, <i>Minuetto and 3 variations. Attwood Easy Progressive Lessons (Associated Board)</i> | |
| 6 Handel Sonatina in Bb, HWV 585. <i>Baroque Keyboard Pieces, Book 2 (Associated Board)</i> | |

LIST B

- | | |
|---|--|
| 1 Granados The Evening Bell: no.4 from 'Bocetos' | } <i>Selected Piano Examination Pieces 1999-2000, Grade 4 (Associated Board)</i> |
| 2 C. Gurlitt Allegretto: no.3 from 'Kleine Blumen', Op.205 | |
| 3 S. Heller Study in D: no.12 from '25 Studies', Op.47 | |
| 4 Glière Song, Op.34 no.9. <i>More Romantic Pieces for Piano, Book 2 (Associated Board)</i> | |
| 5 Grieg Dance of the Elves, Op.12 no.4. <i>Grieg Lyric Pieces, Op.12 and Poetic Tone-Pictures, Op.3 (Ass. Board)</i> | |
| 6 Schumann Reaper's Song, Op.68 no.18. <i>A Romantic Sketchbook for Piano, Book 2 (Associated Board)</i> | |

LIST C

- | | |
|--|--|
| 1 Bartók Jeering Song: no.32 from 'For Children', Vol.1 | } <i>Selected Piano Examination Pieces 1999-2000, Grade 4 (Associated Board)</i> |
| 2 Terence Greaves Baa, Baa, Blue Sheep's Waltz: no.5 from 'More Swinging Rhymes' | |
| 3 Kabalevsky Sad Story: no.6 from '30 Pieces for Children', Op.27 | |
| 4 Alan Houghton You and Me: no.16 from 'Rhythm and Rag' (<i>Associated Board</i>) | |
| 5 William Mathias Little Suite for Piano: 4th movt, <i>Burlesque (O.U.P.)</i> | |
| 6 Pamela Wedgwood Laid-back Blues: no.9 from 'Jazzin' About' for Piano (<i>Faber</i>) | |

PLAYING AT SIGHT: a short piece in simple or compound time in the key of C, G, D, A, E, F, Bb or Eb major, A, E, B, D, G or C minor. See paragraph *e* on page 18.

AURAL TESTS FOR THE GRADE

SCALES AND ARPEGGIOS*: from memory:

Scales:

(i) in similar motion with hands together one octave apart, and with each hand separately, in *all* keys, major and minor (melodic *or* harmonic at candidate's choice) (three octaves)

(ii) in contrary motion with both hands beginning and ending on the key-note (unison), in the keys specified in one of the following groups chosen by the candidate (two octaves):

Group 1: A, F, Db majors and harmonic minors

Group 2: D, F#, Bb majors and harmonic minors

Chromatic Scales:

(i) in similar motion with hands together one octave apart, and with each hand separately, beginning on any note named by the examiner (three octaves)

(ii) in contrary motion with hands beginning and ending on the same note (unison), beginning on D and Ab (two octaves)

Arpeggios: the major and minor common chords of *all* keys, in root position only, in similar motion with hands together one octave apart, and with each hand separately (two octaves)

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- | | |
|--|--|
| 1 Anon. Allegro Moderato in F: no.32 from L. Mozart's 'Nannerl-Notenbuch' | } <i>Selected Piano Examination Pieces 1999-2000, Grade 5 (Associated Board)</i> |
| 2 Kuhlau Sonatina in C, Op.55 no.3: 2nd movt, <i>Allego grazioso</i> | |
| 3 Purcell Suite no.5 in C, Z.666: 1st movt, <i>Prelude</i> | |
| 4 J.C.F. Bach Allegretto in F, from 'Musical Leisure Hours'. <i>J.C.F. Bach Musical Leisure Hours (Associated Board)</i> | |
| 5 J.S. Bach Prelude no.4 in D, BWV 936, from '6 Preludes for Beginners'. <i>Bach A Little Keyboard Book (Associated Board)</i> | |
| 6 Handel Minuet in G minor, from Suite no.1 in Bb (1727 Collection), HWV 434/4. <i>Baroque Keyboard Pieces, Book 3 (Associated Board)</i> | |

LIST B

- | | |
|---|--|
| 1 Granados The Orphan Girl: no.9 from 'Cuentos de la Juventud', Op.1 | } <i>Selected Piano Examination Pieces 1999-2000, Grade 5 (Associated Board)</i> |
| 2 Skryabin Prelude in Db: no.15 from '24 Preludes', Op.11 | |
| 3 Karganov By the Brook: no.6 from 'Album for the Young', Op.25 | |
| 4 Dvořák Grandpa Dances with Grandma: no.2 from '2 Little Pearls' (<i>Supraphon H.6676/Bärenreiter</i>) | |
| 5 Franck Little Piece (<i>Poco allegro</i>) in C# minor, from 'L'Organiste'. <i>A Romantic Sketchbook for Piano, Book 3 (Associated Board)</i> | |
| 6 Glière Rondo, Op.43 no.6. <i>Glière 8 Easy Pieces, Op.43 (Associated Board)</i> | |

LIST C

- | | |
|--|--|
| 1 Bartók Harmonics: no.102 from 'Mikrokosmos', Vol.4 | } <i>Selected Piano Examination Pieces 1999-2000, Grade 5 (Associated Board)</i> |
| 2 Anthony Herschel Hill Castles in the Air, from 'Mixed Bag' | |
| 3 Gershwin I Got Plenty o' Nuttin', from 'Porgy and Bess', arr. Beale | |
| 4 Richard Rodney Bennett Diversion no.2, from 'Diversions' (<i>Universal 14151/M.D.S.</i>) | |
| 5 L. Berkeley Allegro moderato: no.2 from '5 Short Pieces', Op.4 (<i>Chester/Music Sales</i>) | |
| 6 Graham Fitkin SAZZ. <i>Spectrum (20 contemporary works for solo piano) (Associated Board)</i> | |

PLAYING AT SIGHT: a short piece in simple or compound time in the key of C, G, D, A, E, F, Bb, Eb or Ab major, A, E, B, F#, C#, D, G, C or F minor. See paragraph *e* on page 18.

AURAL TESTS FOR THE GRADE

APPENDIX B

NAME:

YEAR:

INSTRUMENT/S:

1. Why did you decide to do this certificate course?

.....
.....
.....

2(a) Do you play the piano?

.....

(b) Do you plan on doing piano lessons as part of the certificate course?

.....

3. Presently, are you in any way involved in playing the piano e.g. church, accompaniment, teaching etc. If yes, please specify.

.....
.....
.....

4. Once you have completed this course, do you plan on using the skill gained through piano tuition in any field? If yes, please specify.

.....
.....
.....

RESULTS

The results show that 14,3% of these students intended to continue with a BMus degree. The majority of the students (85.7%) wanted to improve their present understanding of music. Furthermore, 85,7% of the students had some background knowledge of playing the piano, whether through earlier tuition or playing by ear. This background knowledge was very basic though. Another important statistic was that, at the beginning of the course, 78,6% of the students were not involved in playing the piano for example, in church, accompaniment or teaching. However, the same percentage of students showed a desire to use the skill gained through piano tuition in the course in various fields in the future.

SCHUMANN, R. ALBUM FOR THE YOUNG, OP. 68 NO. 5

Nicht schnell (Not fast)

p

(pp)

cresc.

mf

dim.

p

mp

cresc.

mf

dim.

A

B

C

E

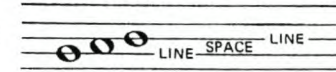
DISCOVERIES

Landmarks: F, C, and G

G and C

F and C

2nds on the staff



2nds on the keyboard

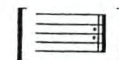


3. Playing 2nds up and down from Landmarks G and C

Ding Dong Bell

Hopping Toads

Don't Guess!



repeat sign A repeat sign means to play the piece a second time.

Carry Me Back to Old Virginny

James A. Bland

3

Car - ry me back to old Vir - gin - ny,

3



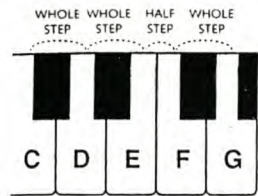
There's where the cot - ton and the corn and 'ta - toes grow, There's where the birds war - ble

Sweet in the spring-time, There's where the old wea - ry heart am longed to go.

Accompaniment

3 4 5 3 2 1. 2.

Major Five-Finger Patterns

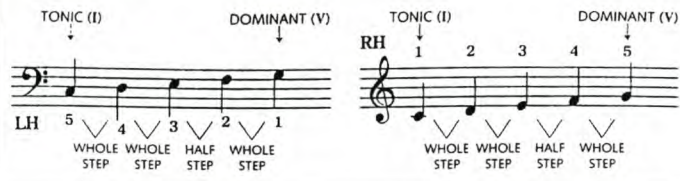


A major five-finger pattern is a series of five notes having the pattern: whole step, whole step, half step, whole step.

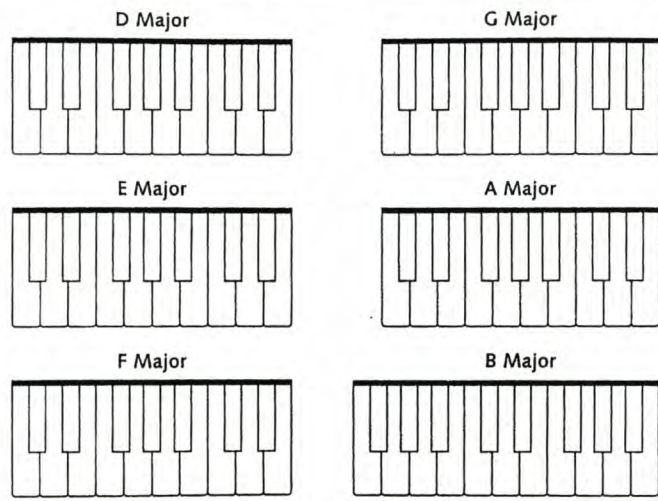
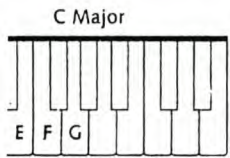
The first note of the pattern is the tonic (I). The fifth note of the pattern is the dominant (V).

LH five-finger patterns are fingered 5 4 3 2 1.

RH five-finger patterns are fingered 1 2 3 4 5.



Written Exercise:
Write the letter names on the correct keys to form each major five-finger pattern.
Example:



Playing Major Five-Finger Patterns

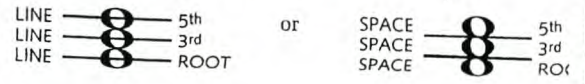
Play the following exercise that uses major five-finger patterns.

Exercise 19 (61) Moderato

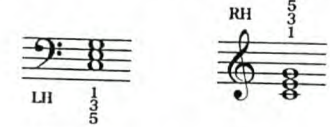
Continue upward beginning on white keys until...

Major Triads (Chords)

A triad is a three-note chord. The three notes of a triad are the root (1), the third (3), and the fifth (5). The root is the note from which the triad gets its name. The root of a C triad is C. Triads in root position (with the root at the bottom) always look like this:



LH chords are fingered 5 3 1. RH chords are fingered 1 3 5.



Playing Major Five-Finger Patterns and Chords

Play the following exercises that use major five-finger patterns and chords.

Exercise 2-20 (62) Moderato

Continue upward beginning on white keys until...

Exercise 2-21 (63) Moderato

AMIGOS



PALMER, W.A., MANUS, M. & LETHCO, A.V. (s.a.) Chord Approach. A piano method for the later beginner. Lesson book. Level 2.

POSITION & G POSITION

This piece helps you to learn to move freely over the keyboard.

Brightly

mf Ev - 'ry - where that you go, i go too. Ev - 'ry - where that I go,

so do you. Ev - 'ry - where that we go, you are my a - mi - go.

f It's a lot of fun to be with you!

*Both hands 8va**

*Both hands 8va lower***

a means play one octave higher than written.
a lower means play one octave lower than written.

Harmonization

Harmonize each melody below in two ways:

- Using the root of the indicated triads.
- Using the indicated root position triads.

6-26 (74)

Allegro

1. *mf* ³

I IV I V I

5

I IV I V I

► Transpose to A major.

6-27 (75)

Moderato

2. *mp* ¹

I ii iii ii

5

I IV V I

► Transpose to E major.

6-28 (76)

Adagio

3. *p* ¹

I vi IV V

5 ^{1 2 1 2}

V I V I

► Transpose to C major.

Blue Book.

FOLK TUNES are tunes that have no known composer, but have been sung and played by people for generations. This Dutch folk tune has new words that will help you remember a very famous date.

1620

7. THE YEAR 1620

Old Netherlands Folk Song

Andante means

p
 The year Six-teen Twen-ty the Pil-grims went o-ver. The
 good ship May-flow-er took them 'cross the sea. They
 land-ed at Ply-mouth Rock, then built up their hou-ses, At
 har-vest time they start-ed their Thanks-giv-ing Day.

BASTIEN, J. 1981. Favorite Classic Melodies , Level 2.

APPENDIX J

15

The Merry Farmer

Robert Schumann
arr. by James Bastien

Moderato
mf

WPF14

WPF14

"AMBITIOUS" Section

This section (pages 74 through 93) is included for those who would like to play well-known classics in their original form, and who are ambitious enough to apply a little extra effort to do so.

Each one of these pieces is possible for anyone who has carefully studied all of the preceding material, and who is willing to put in a little careful and patient practice. The results should be very satisfying!

PRELUDE IN C MAJOR from "The Well-Tempered Clavier," Vol. 1

Andante con moto* Johann Sebastian Bach

mf

Ped. simile

mf

mf

p

con moto means "with motion." Avoid holding back or dragging the tempo.

mp

p

p

poco cresc.

p

dim.

1 3 5 1 2 5
pp

1 2 5
poco cresc.

1 3 5 1 2 4
dim.

1 2 4 1 2 4
poco cresc. *

1 1 2 4
cresc.

1 3 5 1 2 5
poco

1 2 5 1 2 5
poco

1 2 5 1 2 5
f dim. poco

1 2 5 1 2 5
poco

1 2 3 2 1 4 1 4 2 2 1 1 2 4 4 2 1 5 1 3
poco ritardando
 trance

*Some editions have an extra measure added between this bar and the next. It is incorrect, and is not to be found in any of J. S. Bach's manuscripts or those of his family members.

D. C. (da capo) al Fine means repeat from the beginning and play to *Fine* (the end).

Duet Repertoire

Book 1.

WALTZ

FROM THE CHILDREN'S MUSICAL FRIEND
Secondo—Teacher

Heinrich Wohlfahrt (1797–1883)
Op. 87, No. 39

2-40 (82)

Tranquillo

WALTZ

FROM THE CHILDREN'S MUSICAL FRIEND
Primo—Student

Heinrich Wohlfahrt (1797–1883)
Op. 87, No. 39

2-40 (82)

Tranquillo (*tranquil*)

RH one octave higher than written throughout

How to Sit at the Keyboard

Sit tall! Leaning slightly forward, let your arms hang loosely from the shoulders with your elbows slightly higher than the keys. The bench must face the piano squarely. Position your knees slightly under the keyboard, with your feet flat on the floor. The right foot may be slightly forward.



Hand Position

Curve your fingers when you play, as though you have a bubble in your hand.

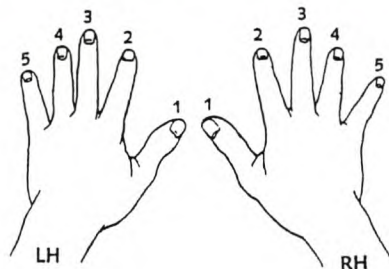


Curved fingers bring the thumb into the proper playing position and provide an arch that allows the thumb to pass under the fingers or the fingers to cross over the thumb.



Finger Numbers

The fingers of the left hand (LH) and the right hand (RH) are numbered as shown. The thumb is the first finger of each hand.

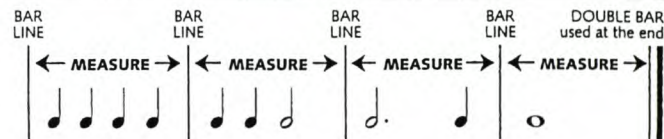


Book 1.

Basic Note Values

Quarter note		= 1 count
Half note		= 2 counts
Dotted half note		= 3 counts
Whole note		= 4 counts

Clap (or tap) the following rhythm. Clap once for each note, counting aloud. Notice how the bar lines divide the music into measures of equal duration.



Rhythm Reading

Tap the following rhythms with the indicated hands and finger numbers.

1-1 (35) → Track number of Type 1 MIDI file on SMF disk
 ↓
 Track number on CD or Type 0 MIDI file on SMF disk
 CD / SMF Disk Number

Hands separately:

1-1 (35)

1. RH

1-2 (36)

2. LH

Hands together:

1-3 (37)

3. RH

LH

1-4 (38)

4. RH

LH

The Keyboard

The keyboard is made up of white keys and black keys. The black keys are in groups of twos and threes. On the keyboard, down is to the left, and up is to the right. As you move left, the tones sound lower. As you move right, the tones sound higher.

2 BLACKS 3 BLACKS 2 BLACKS 3 BLACKS 2 BLACKS 3 BLACKS



LOW SOUNDS DOWN (Lower) UP (Higher) HIGH SOUNDS

Two-Black-Key Groups



1. Using LH 2 3, begin at the middle and play all the 2-black-key groups going down the keyboard (both keys at once).



2. Using RH 2 3, begin at the middle and play all the 2-black-key groups going up the keyboard (both keys at once).

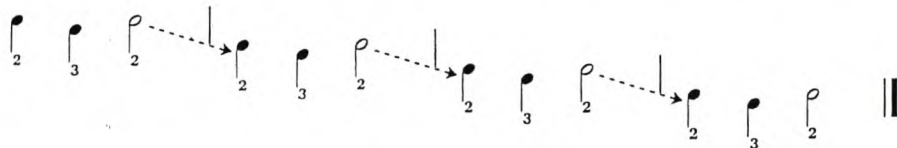
3. With RH 2 3, begin at the middle and play all the 2-black-key groups going up the keyboard, using the indicated rhythm and finger numbers (one key at a time).

1-5 (39)



4. With LH 2 3, begin at the middle and play all the 2-black-key groups going down the keyboard, using the indicated rhythm and finger numbers (one key at a time).

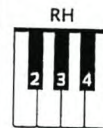
1-6 (40)



Three-Black-Key Groups



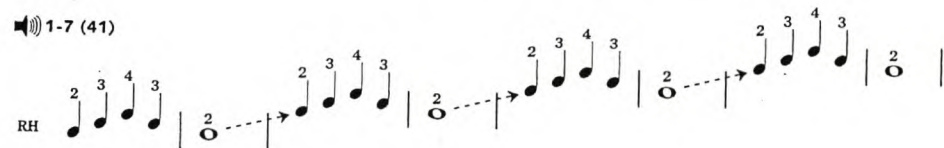
1. Using LH 2 3 4, begin at the middle and play all the 3-black-key groups going down the keyboard (all 3 keys at once).



2. Using RH 2 3 4, begin at the middle and play all the 3-black-key groups going up the keyboard (all 3 keys at once).

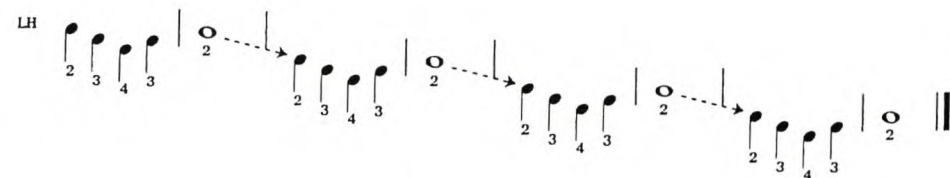
3. With RH 2 3 4, begin at the middle and play all the 3-black-key groups going up the keyboard, using the indicated rhythm and finger numbers (one key at a time).

1-7 (41)



4. With LH 2 3 4, begin at the middle and play all the 3-black-key groups going down the keyboard, using the indicated rhythm and finger numbers (one key at a time).

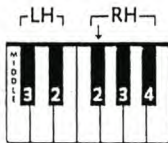
1-8 (42)



Black-Key Improvisation

Improvise an 8-measure melody using the given black-key position as the teacher plays each accompaniment. Listen to the 4-measure introduction to establish the tempo, mood and style before beginning the melody.

1. Begin and end your melody on the indicated key (↓):



Student improvisation begins

1-9 (43)

TEACHER ACCOMPANIMENT

Lively (♩ = 144)
Introduction

mf

with pedal

1-10 (44)

TEACHER ACCOMPANIMENT

Andante (♩ = 104)
Introduction

mf

with pedal

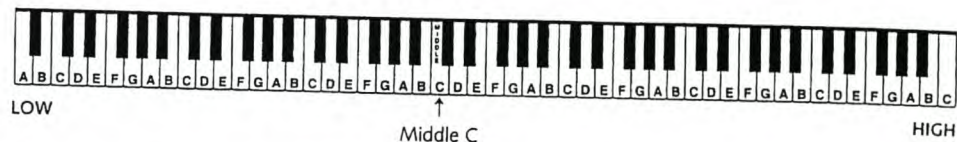
Student improvisation begins

7

rit.

Naming White Keys

Piano keys are named for the first seven letters of the alphabet. The key names are A B C D E F G, used over and over! The lowest key on the piano is A. The C nearest the middle of the piano is called middle C. The highest key on the piano is C. Going up the keyboard, the notes sound higher and higher! While most acoustic pianos have 88 keys, some digital keyboards may have fewer.



Beginning at the low end and moving up the keyboard, play and name every white key beginning with the bottom A, using the indicated rhythm. Use LH 3 for keys below the middle of the keyboard. Use RH 3 for keys above the middle of the keyboard.

1-11 (45)

LOW

Middle RH 3

HIGH

Play all the As on your piano.



Beginning at the low end and moving up the keyboard, play every A, using ♩ on each key. Say the name of each key aloud as you play. Use LH 3 for keys below middle C on the keyboard. Use RH 3 for middle C and keys above middle C on the keyboard. Repeat this exercise for B, C, D, E, F and G.

Play all the Bs.



Play all the Cs.



Play all the Ds.



Play all the Es.



Play all the Fs.

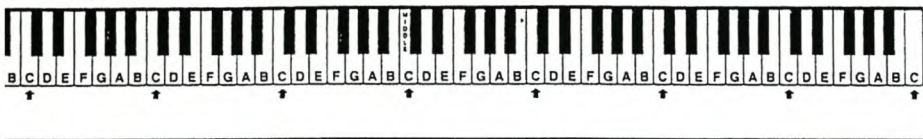


Play all the Gs.

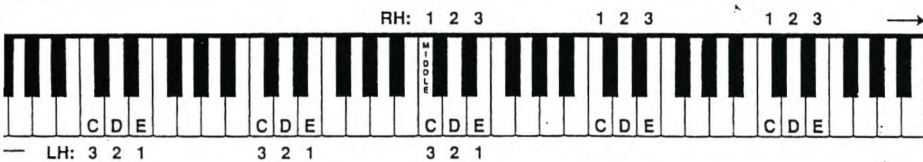


Octave

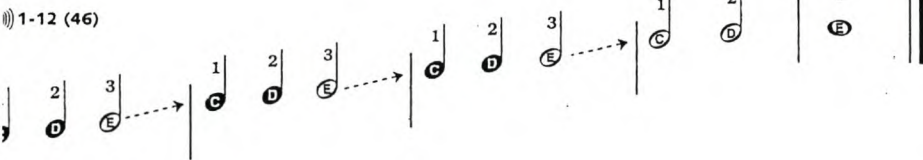
An octave is the distance from one key on the keyboard to the next key (lower or higher) with the same letter name.



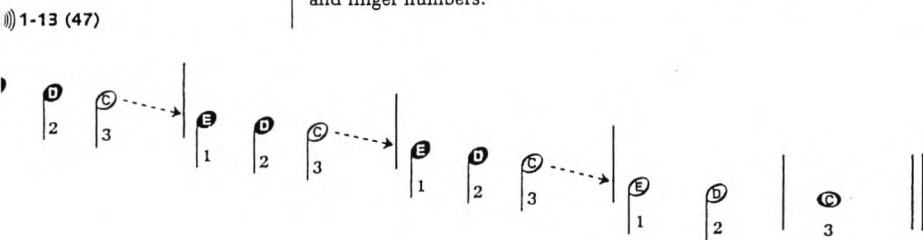
D-E Groups



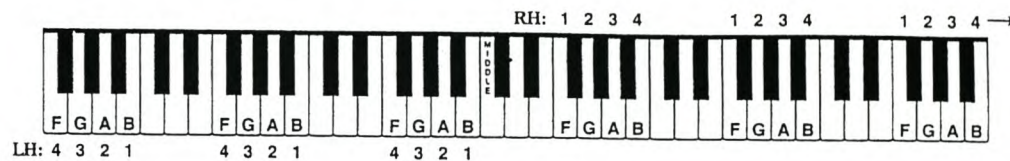
With RH 1 2 3, begin on middle C and play all of the C-D-E groups going up the keyboard, using the indicated rhythm and finger numbers.



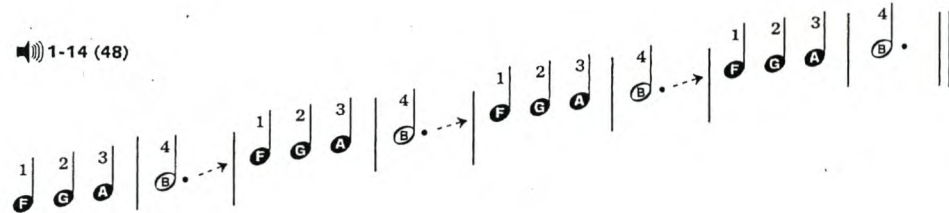
With LH 1 2 3, begin on the E above middle C and play all of the E-D-C groups going down the keyboard, using the indicated rhythm and finger numbers.



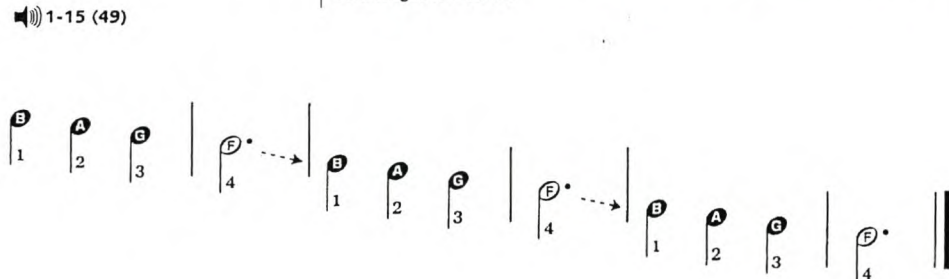
F-G-A-B Groups



With RH 1 2 3 4, begin on the F above middle C and play all of the F-G-A-B groups going up the keyboard using the indicated rhythm and finger numbers.



With LH 1 2 3 4, begin on the B below middle C and play all of the B-A-G-F groups going down the keyboard using the indicated rhythm and finger numbers.



Dynamic Signs

Dynamic signs tell how loudly or softly to play. Common dynamic signs include:

- p* (piano) = soft
- mf* (mezzo forte) = moderately loud
- f* (forte) = loud

First ending (1.): play first time only.

Second ending (2.): play second time only.

Repeat sign (||): repeat from the beginning.

Piano Repertoire

starting key: RH



Kenon D. Renfrow

SUMMER NIGHT

1-16 (50)

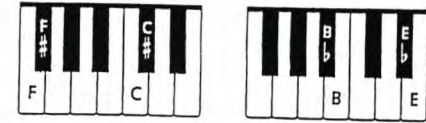
Flowing (♩=96)

PIANO ACCOMPANIMENT

Flowing (♩=96)

Sharp, Flat and Natural Signs

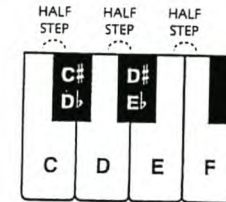
The sharp sign (#) before a note means play the next key to the right, whether black or white. The flat sign (b) before a note means play the next key to the left, whether black or white.



When a sharp or a flat appears before a note, it applies to that note for the rest of the measure. The natural sign (♮) cancels a sharp or flat. A note after a natural sign is always a white key!

Half Steps

A half step is the distance from any key to the very next key above or below it (black or white)—there is no key between.

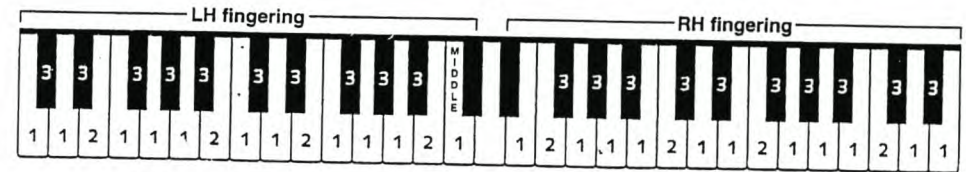


The Chromatic Scale

The chromatic scale is made up entirely of half steps. It goes up and down, using every key, black and white. It may begin on any key.

The fingering rules are:

- Use 3 on each black key.
- Use 1 on each white key, except when two white keys are together (no black key between), then use 1 2 or 2 1.

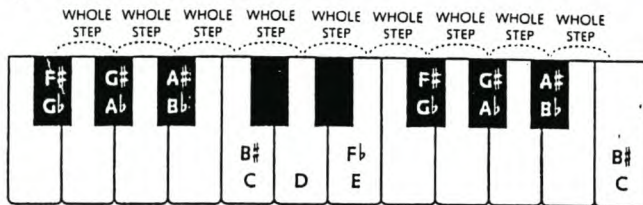


Playing the Chromatic Scale

1. Looking at the keyboard above, play the chromatic scale with the LH. Begin on middle C and go down for two octaves and then go up again.
2. Looking at the keyboard above, play the chromatic scale with the RH. Begin on E above middle C and go up for two octaves and then go down again.
3. By combining steps 1 and 2 above, play the chromatic scale hands together. Notice that each hand plays the same finger at the same time.

Whole Steps

A whole step is equal to two half steps. Skip one key (black or white).



Building Five-Finger Patterns of Whole Steps

1. Begin on the given key and build an ascending five-finger pattern using only whole steps. Write the names of the keys in the blanks. Do not skip any letters.



Play each pattern up and down with:

1. RH fingers 1 2 3 4 5
2. LH fingers 5 4 3 2 1 (an octave lower)
3. Hands together (an octave apart)

2. Begin on the given key and build a descending five-finger pattern using only whole steps. Write the names of the keys in the blanks. Do not skip any letters. Read and play from right to left.



Play each pattern down and up with:

1. RH fingers 5 4 3 2 1
2. LH fingers 1 2 3 4 5 (an octave lower)
3. Hands together (an octave apart)

The Staff

Music is written on a staff of 5 lines and 4 spaces. Some notes are written on lines and some are written in spaces.



The Treble Clef Sign

The treble clef sign locates the G above the middle of the keyboard. This sign came from the letter G.

By moving up or down from this G, you can name any note on the treble staff.



The clef sign curls around the G line.

The Bass Clef Sign

The bass clef sign locates the F below the middle of the keyboard. This sign came from the letter F.

By moving up or down from this F, you can name any note on the bass staff.

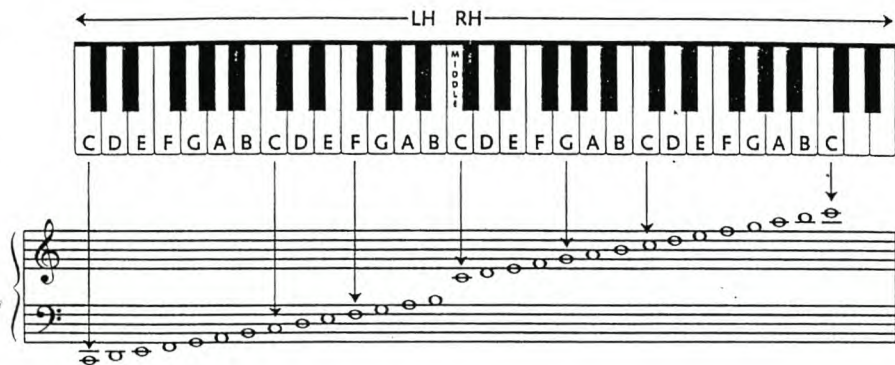


The F line passes between the two dots of the F clef sign.

The Grand Staff

The bass staff and the treble staff are joined together by a brace to make the **grand staff**. A **leger line** is used between the two staves for middle C. Leger lines are also used above and below the grand staff to extend its range.

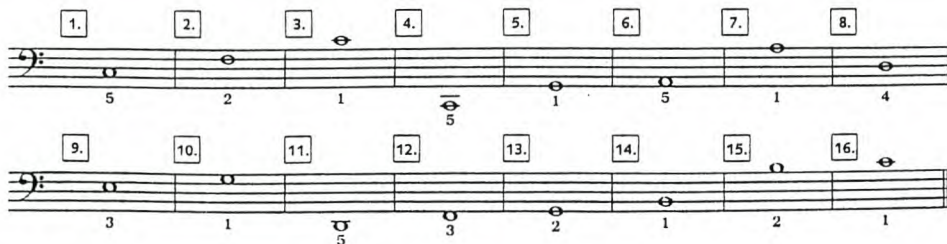
The notes with arrows are landmarks or guideposts. Learn to identify and find them quickly on the keyboard, as they assist in reading the notes surrounding them.



Name and play the following treble clef notes, using the indicated RH finger.



Name and play the following bass clef notes, using the indicated LH finger.



Time Signatures

Music has numbers at the beginning called a **time signature**.

$\frac{4}{4}$ means 4 beats to each measure.
 $\frac{4}{4}$ means a **QUARTER NOTE** gets 1 beat.

$\frac{3}{4}$ means 3 beats to each measure.
 $\frac{3}{4}$ means a **QUARTER NOTE** gets 1 beat.

C = common time or $\frac{4}{4}$

$\frac{2}{4}$ means 2 beats to each measure.
 $\frac{2}{4}$ means a **QUARTER NOTE** gets 1 beat.

Tempo Marks

Tempo is an Italian word that means "rate of speed." Words indicating the tempo used in playing music are called **tempo marks**.

Some of the most important tempo marks are:

- Allegro** = Quickly, happily
- Moderato** = Moderately
- Andante** = Moving along (The word actually means "walking.")
- Adagio** = Slowly

English words such as *lively*, *happily* and *flowing* are also used as tempo marks.

Articulation

Articulation refers to the manner in which notes are connected or separated.

A **slur** is a curved line over or under notes on *different* lines or spaces. Slurs mean play **legato** (smoothly connected).

Slurs often divide the music into phrases. A **phrase** is a musical thought or sentence.

The dot over or under the notes indicates the **staccato** touch. Make these notes very short!



When there are no articulation marks over or under notes, they are generally played **non legato** (disconnected but not staccato).

Reading Treble-Clef Melodies

The melodies that follow utilize the musical concepts presented in this unit. Use the indicated tempos, dynamics and articulation as you play these exercises with the RH.

Use the following practice directions:

1. Clap and count aloud.
2. Play and count aloud.
3. Play and say note names.

1-17 (51)
Moderato
mf

Count: 1 1 1 1 1 1 1 2 1 1 1 1 1 2 3 4
or: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1-18 (52)
Adagio
p

Count: 1 2 1 2 1 1 1 2
or: 1 2 3 4 1 2 3 4

1-19 (53)
Allegro
f

Count: 1 1 1 2
or: 1 2 1 2

1-20 (54)
Happily
p *f*

Count: 1 1 1 2
or: 1 2 1 2

1-21 (55)
Andante
mf

Count: 1 2 3 1 2 3 1 2 1
or: 1 2 3 1 2 3 1 2 3

1-22 (56)
Moderato
p *mf*

Count: 1 2 1 1 2 1
or: 1 2 3 1 2 3

Reading Bass-Clef Melodies

Use the indicated tempos, dynamics and articulation as you play these exercises with the LH.

Use the following practice directions:

1. Clap and count aloud.
2. Play and count aloud.
3. Play and say note names.

1-23 (57)
Andante
mf 5

Count: 1 1 1 1 1 1 1 2
or: 1 2 3 4 1 2 3 4

1-24 (58)
Adagio
p 1

Count: 1 2 1 2 1 1 1 2
or: 1 2 3 4 1 2 3 4

1-25 (59)
Lively
f 3

Count: 1 1 1 1
or: 1 2 1 2

1-26 (60)
Moderato
f 5 *mf*

Count: 1 2 1 2 1 1
or: 1 2 1 2 1 2

1-27 (61)
Flowing
mf 5

Count: 1 2 3 1 2 3 1 2 1
or: 1 2 3 1 2 3 1 2 3

1-28 (62)
Allegro
p 5 *f*

Count: 1 1 1 1 1 1
or: 1 2 3 1 2 3

Rests

Rests are signs for silence.

Quarter rest (♩) means rest for the value of a quarter note.

Half rest (⏹) means rest for the value of a half note.

Whole rest (⏏) means rest for the value of a whole note or any whole measure.

Reading on the Grand Staff

Use the indicated tempos, dynamics and articulation as you play these exercises.

Use the following practice directions:

1. Clap and count aloud.
2. Play and count aloud.
3. Play and say note names.

1-29 (63)

Lively

Musical exercise 1-29 (63) in 4/4 time, marked 'Lively'. The exercise consists of two staves. The right hand starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, a quarter note B4, and a quarter note C5. The left hand has a whole rest. The exercise is marked with a dynamic of *mf*.

Musical exercise 1-30 (64) in 4/4 time, marked 'Allegro'. The exercise consists of two staves. The right hand has a whole rest. The left hand starts with a quarter note G2, followed by a quarter note F2, a quarter note E2, and a quarter note D2. The exercise is marked with a dynamic of *f*.

1-30 (64)

Allegro

Musical exercise 1-31 (65) in 4/4 time, marked 'Allegro'. The exercise consists of two staves. The right hand has a whole rest. The left hand starts with a quarter note G2, followed by a quarter note F2, a quarter note E2, and a quarter note D2. The exercise is marked with a dynamic of *f*.

Musical exercise 1-32 (66) in 4/4 time, marked 'Allegro'. The exercise consists of two staves. The right hand starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The left hand has a whole rest. The exercise is marked with a dynamic of *f*.

Reading on the Grand Staff (continued)

1-31 (65)

Moderato

Musical exercise 1-31 (65) in 4/4 time, marked 'Moderato'. The exercise consists of two staves. The right hand starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The left hand has a whole rest. The exercise is marked with a dynamic of *p*.

Musical exercise 1-32 (66) in 4/4 time, marked 'Moderato'. The exercise consists of two staves. The right hand starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The left hand has a whole rest. The exercise is marked with a dynamic of *f*.

1-32 (66)

With energy

Musical exercise 1-33 (67) in 4/4 time, marked 'With energy'. The exercise consists of two staves. The right hand starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The left hand has a whole rest. The exercise is marked with a dynamic of *f*.

Musical exercise 1-34 (68) in 4/4 time, marked 'With energy'. The exercise consists of two staves. The right hand starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The left hand has a whole rest. The exercise is marked with a dynamic of *mf*.

1-33 (67)

Andante

Musical exercise 1-35 (69) in 4/4 time, marked 'Andante'. The exercise consists of two staves. The right hand starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The left hand has a whole rest. The exercise is marked with a dynamic of *mf*.

1-34 (68)

Moderato

Intervals

Distances between tones are measured in **intervals**, called 2nds, 3rds, 4ths, 5ths, etc.

- The distance from any white key to the next white key, up or down, is called a 2nd.
- When you skip a white key, the interval is a 3rd.
- When you skip two white keys, the interval is a 4th.
- When you skip three white keys, the interval is a 5th.

Melodic Intervals

Notes played separately make a melody. The intervals between these notes are called **melodic intervals**.

Listen to the sound of each interval as you play these melodic 2nds, 3rds, 4ths and 5ths.

Moderato

- Now play these intervals beginning on G in the RH and beginning on D in the LH. Playing music in a different key from the original is called **transposition**.

Harmonic Intervals

Notes played together make harmony. The intervals between these notes are called **harmonic intervals**.

Listen to the sound of each interval as you play these harmonic 2nds, 3rds, 4ths and 5ths.

Moderato

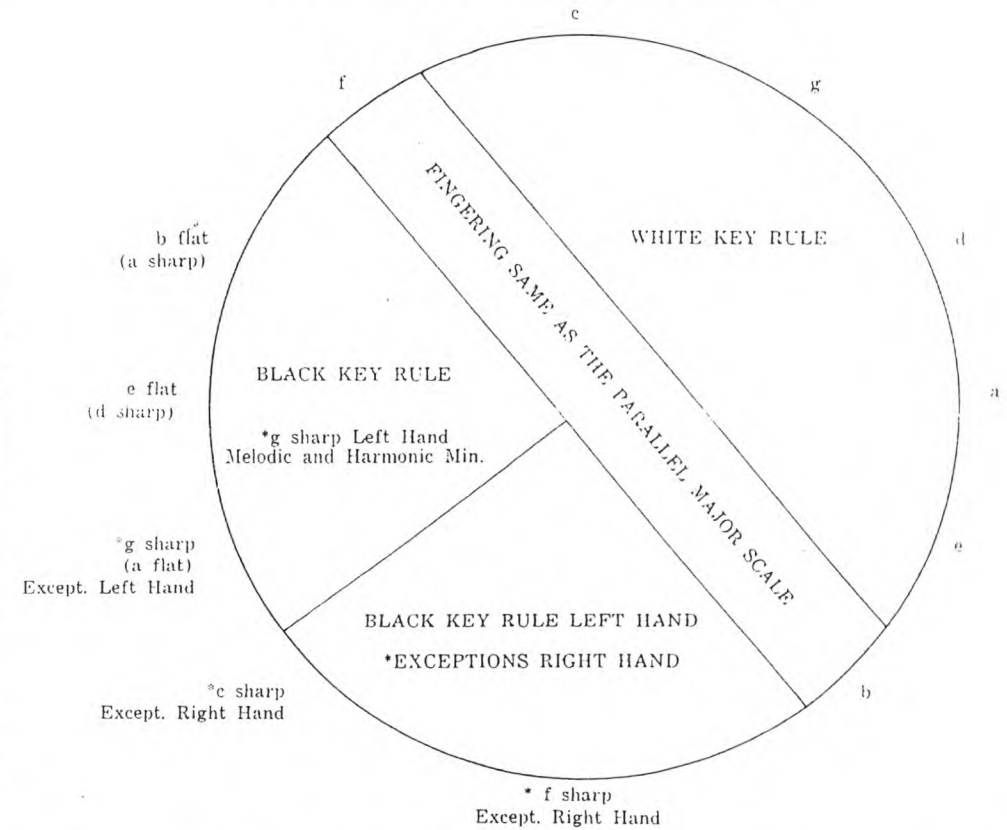
- Now play these intervals beginning on G in the RH and beginning on D in the LH.

Playing Melodic and Harmonic Intervals

Name and play the following intervals.

CIRCLE OF MINOR KEYS—SHOWING RULES FOR SCALE FINGERING

Rules apply to all three forms of the Minor Scale except where changes indicated by *.
The Fourth Finger is the Key to All Scale Fingering.

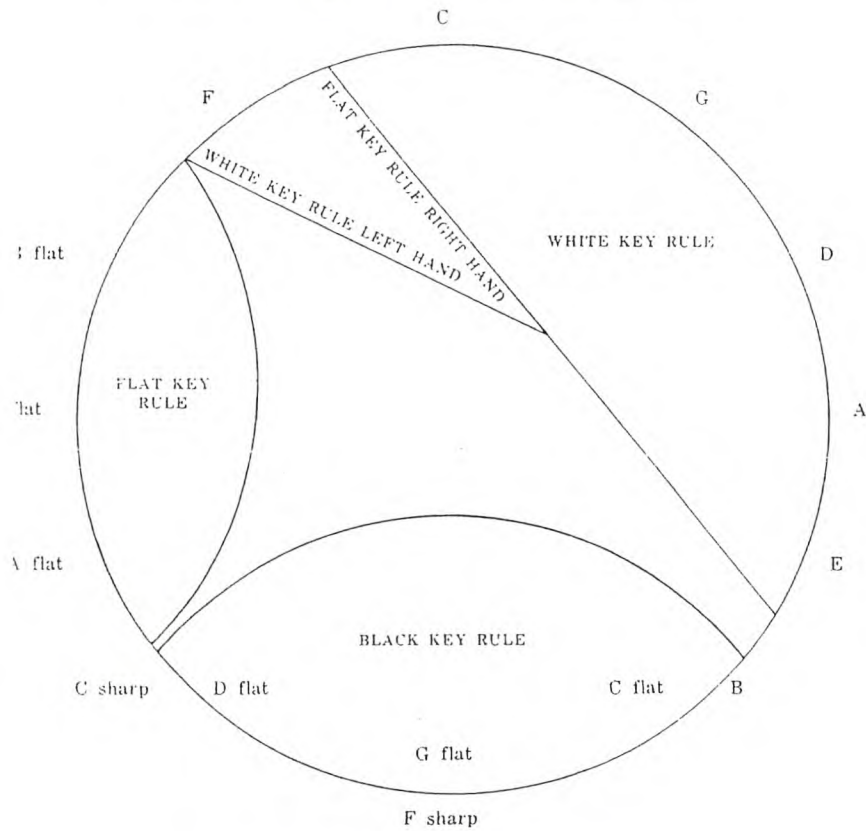


- *f Sharp RIGHT HAND - NATURAL and HARMONIC MINOR—4th finger on G sharp as in the Relative Key of A Major ascending and descending.
MELODIC MINOR begins with the 2nd finger, with the 4th finger on D sharp ascending—ending the scale with the 3rd finger on F sharp to descend like the A Major Scale with the 4th finger on G sharp.
- *c Sharp RIGHT HAND - NATURAL and HARMONIC MINOR—4th finger on D sharp ascending and descending. (This is like the Relative Key of E Major).
MELODIC MINOR ascends on the BLACK KEY RULE, ending the scale with the 3rd finger to descend like the E Major Scale with the 4th finger on D sharp.
- *g Sharp LEFT HAND - MELODIC MINOR—4th finger on C sharp ascending. Descending on the Black Key Rule.
HARMONIC MINOR—4th finger on C sharp ascending and descending

SWENSON, L.B. 1972. The multiple key approach. Discovering the piano. Study Guide and Goals for Teacher and Student.

CIRCLE OF MAJOR KEYS—SHOWING RULES FOR SCALE FINGERING

The Fourth Finger is the Key to All Scale Fingering.



RULES FOR REGULAR SCALE FINGERING

THE FOURTH FINGER IS THE KEY TO ALL REGULAR SCALE FINGERING

RULE I WHITE KEY RULE:

- RIGHT HAND - 4th finger on the 7th note of the scale.
- LEFT HAND - 4th finger on the 2nd note of the scale.

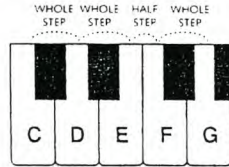
RULE II FLAT KEY RULE:

- RIGHT HAND - 4th finger on B flat.
- LEFT HAND - 4th finger on the 4th note of the scale, or the NEW FLAT in the key signature.

RULE III BLACK KEY RULE:

- BOTH HANDS - 2nd and 3rd fingers on the TWO BLACK KEYS
2nd, 3rd and 4th fingers on the THREE BLACK KEYS.

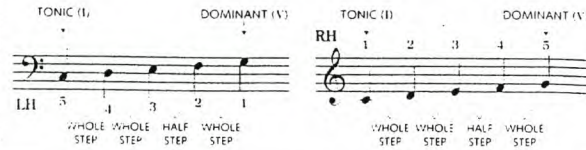
Major Five-Finger Patterns



A major five-finger pattern is a series of five notes having the pattern: *whole step, whole step, half step, whole step.*

The first note of the pattern is the tonic (I). The fifth note of the pattern is the dominant (V).

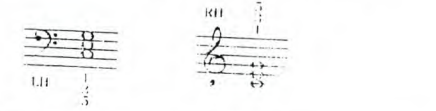
LH five-finger patterns are fingered 5 4 3 2 1.
RH five-finger patterns are fingered 1 2 3 4 5.



A triad is a three-note chord. The three notes are the root (1), the third (3), and the fifth (5). The root is the note on which the triad gets its name. The root of a C triad is C. Triads in root position (with the root at the bottom) always look like this:



LH chords are fingered 5 3 1, RH chords are fingered 1 3 5



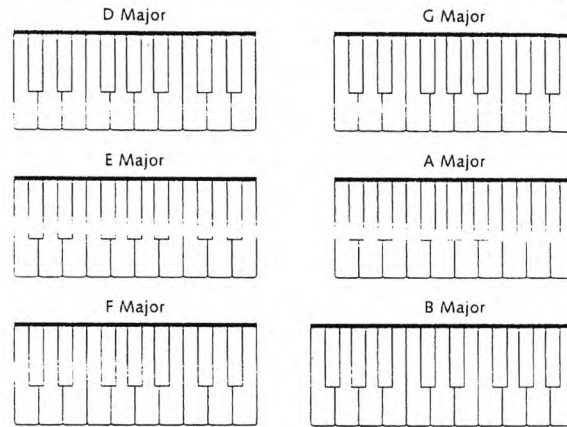
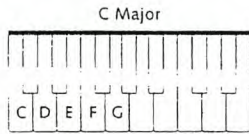
Playing Major Five-Finger Patterns and Chords

Play the following exercises that use major five-finger patterns and chords.

Written Exercise:

Write letter names on the correct keys to form each major five-finger pattern.

Example:



Playing Major Five-Finger Patterns

Play the following exercise that uses major five-finger patterns.

2-19 (61)

Moderato

Continue upward beginning on white keys until...

2-20 (62)

Moderato

2-21 (63)

Moderato

IMPROVISATION

Five-Finger Improvisation

Improvise an 8-measure melody using notes from the indicated five-finger pattern as the teacher plays each accompaniment. Listen to the 4-measure introduction to establish the tempo, mood and style before beginning the melody.

1. Using a RH D major five-finger pattern, begin and end your melody on the D above middle C.

2-41 (83)

TEACHER ACCOMPANIMENT

Rock style (♩=138)
Introduction

Student improvisation begins

The musical score is written for piano in D major (two sharps) and common time. It consists of two systems of staves. The first system is divided into an introduction and a main section. The introduction is 4 measures long, marked with a forte 'f' dynamic and the instruction 'with pedal'. The main section is 8 measures long, starting with the instruction 'Student improvisation begins'. The second system continues the 8-measure accompaniment. The right hand part features a consistent five-finger pattern in D major, while the left hand provides a simple harmonic accompaniment. A box containing the number '7' is located at the beginning of the second system.

Harmonization

Harmonize each of the melodies by playing tonic (I) or dominant (V) on the first beat of every measure.

- Use tonic when most of the melody notes are 1, 3 and 5.
- Use dominant when most of the melody notes are 2, 4 and 5.
- Begin and end each harmonization using tonic.

Dominant almost always precedes tonic at the end of the piece.

2-36 (78)

Moderato

1. *mf*

5 I V

5

Allegretto

4. *mf*

5 I V

5

► Transpose to C major.

SIGHT-READING

Reading

Identify the key of each example. Use the indicated tempo, dynamics and articulation as you play these exercises.

Use the following practice directions:

1. Clap and count aloud.
2. Play hands separately and count aloud.
3. Play hands separately and say note names.
4. Play hands together and count aloud.

Allegro

4.

5.

2-13 (55)

Moderato

5.

5

Playing Tetrachord Scales in Sharp Keys

Play the following major scales in tetrachord position while the teacher plays an accompaniment.

5-18 (47)

Moderate waltz tempo

C Major

ent

mf LH 5 4 3 2

RH 2 3 4 5

LH

her

mf

with pedal

G Major

RH 2

LH 5

LH

D Major

RH 2

LH 5

LH

Playing Major Scales and Arpeggios

An **arpeggio** is a broken chord; pitches are sounded successively rather than simultaneously.

Build each scale in tetrachord position, then practice hands separately:

1. The blocked scale as written.
2. The scale as written.
3. The arpeggio as written.

C Major

1.

6-7 (55)

2.

6-8 (56)

3.

Major

6-9 (57)

6-10 (58)

Major

6-11 (59)

6-12 (60)

Solo Repertoire

STUDY (THE FIRST TERM AT THE PIANO)

))) 2-22 (64)

Béla Bartók
(1881–1945)

Moderato

1

f

5

5

9

dim. e rit.
(gradually softer and slower)

MARCH

))) 2-23 (65)

Daniel Gottlob Türk
(1756–1813)

Allegro

3

f

5

5

mf

SOLO REPERTOIRE

BASTIEN, J. 1977. Musicianship for the older beginner, Level 1.

THE UNIVERSITY OF STellenbosch

HARMONIZATION

Harmonization

Harmonize each of the melodies by playing tonic (I) or dominant (V) on the first beat of every measure.

- Use tonic when most of the melody notes are 1, 3 and 5.
- Use dominant when most of the melody notes are 2, 4 and 5.
- Begin and end each harmonization using tonic.

Dominant almost always precedes tonic at the end of the piece.

2-36 (78)

Moderato

1.

mf

1

5

I V

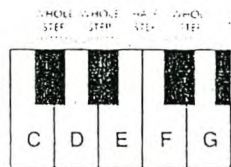
5

1

5

I V

Major Five-Finger Patterns



A major five-finger pattern is a series of five notes having the pattern *whole step, whole step, half step, whole step*.

The first note of the pattern is the tonic (I). The fifth note of the pattern is the dominant (V).

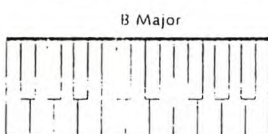
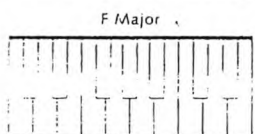
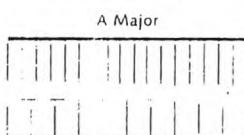
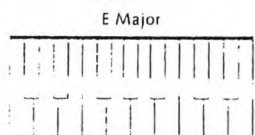
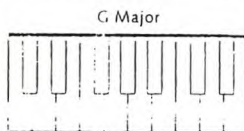
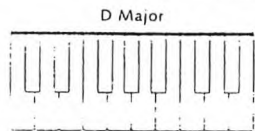
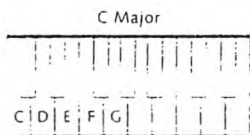
LH five-finger patterns are fingered 5 4 3 2 1.

RH five-finger patterns are fingered 1 2 3 4 5.



Written Exercise:

Write the letter names on the correct keys to form each major five-finger pattern.



Playing Major Five-Finger Patterns

Play the following exercise that uses major five-finger patterns.

2-19 (61)

Moderato

Continue upward beginning on white keys until

Playing Major Five-Finger Patterns and Chords

Play the following exercises that use major five-finger patterns and chords.

2-20 (62)

Moderato

Major five-finger pattern Broken Chord Block Chord

2-21 (63)

Moderato

F C G D A E B

SIGHT-READING

Allegro

p leggiero (lightly)

5

1

► Transpose to D major

HARMONIZATION

Andante

f

3.

1

5

I

V

5

mf

► Transpose to G major

Five-Finger Improvisation

Improvise an 8-measure melody using notes from the indicated five-finger pattern as the teacher plays each accompaniment. Listen to the 4-measure introduction to establish the tempo, mood and style before beginning the melody.

1. Using a RH F major five-finger pattern, begin and end your melody on the F above middle C.

2-41 (83)

TEACHER ACCOMPANIMENT

Relaxed (♩=116)
Introduction

Student improvisation begins

The musical score is written for piano accompaniment in 3/4 time with a key signature of one flat (Bb). It consists of two systems of grand staff notation. The first system is an 8-measure introduction, marked *mf* and *with pedal*. The second system starts at measure 7 and ends with a double bar line. The music is in 3/4 time with a key signature of one flat (Bb). The introduction features a steady accompaniment in the bass clef and a melody in the treble clef. The student improvisation begins at measure 7, where the treble clef melody is to be improvised using the notes of the F major five-finger pattern (F, G, A, Bb, C).

Playing Major Scales and Arpeggios (continued)

A Major

1.

1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

6-13 (61)

2.

1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

6-14 (62)

3.

1 2 3 1 2 3 5 5 3 2 1 3 2 1

E Major

1.

1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

6-15 (63)

2.

1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

6-16 (64)

3.

1 2 3 1 2 3 5 5 3 2 1 3 2 1

F Major

1.

6-19 (67)

2.

6-20 (68)

3.

Company.
OH! SUSANNA

Secondo

STEPHEN C. FOSTER

Allegro

mf 1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

Detailed description: This is a piano score for the 'Secondo' part of 'Oh! Susanna'. It consists of four systems of two staves each. The first system starts with a dynamic marking of *mf* and includes measures 1 through 4. The second system includes measures 5 through 8. The third system includes measures 9 through 12. The fourth system includes measures 13 through 16. Fingerings are indicated by numbers 1-5 above the notes. The piece is marked 'Allegro'.

OH! SUSANNA

Primo

STEPHEN C. FOSTER

Allegro

f 1 came from Al - a - bam - a wid my ban - jo on my knee. I'm -

g'wan to Lou - si - an - a My true love art to

Oh! Su - san - na Oh! Don't you cry for me, I've -

come from Al - a - bam - a wid my ban - jo on my knee.

Detailed description: This is a piano score for the 'Primo' part of 'Oh! Susanna'. It consists of four systems of two staves each. The first system includes the lyrics 'I came from Al - a - bam - a wid my ban - jo on my knee. I'm -' and measures 1 through 4. The second system includes the lyrics 'g'wan to Lou - si - an - a My true love art to' and measures 5 through 8. The third system includes the lyrics 'Oh! Su - san - na Oh! Don't you cry for me, I've -' and measures 9 through 12. The fourth system includes the lyrics 'come from Al - a - bam - a wid my ban - jo on my knee.' and measures 13 through 16. Fingerings are indicated by numbers 1-5 above the notes. The piece is marked 'Allegro'.

IMPROVISATION

BASTIEN, J. 1977. *Musicianship for the older beginner, Level 1.*

QUESTION AND ANSWER PHRASES

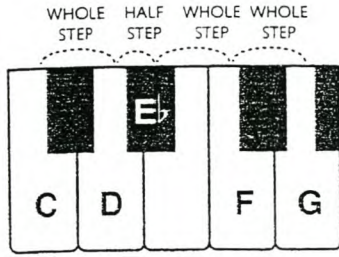
3. Make up improvised two-measure answer phrases to complete these lines. Write your best "answers" on the staves.



SIGHT-READING

A two-staff musical score in treble and bass clefs with a key signature of two sharps (F# and C#) and a 2/4 time signature. The music is in 2/4 time. The first staff (treble clef) has a dynamic marking of *mp* and a slur over the first four measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F#4 (quarter). The second staff (bass clef) has a dynamic marking of *mp* and a slur over the first four measures. The notes are: G3 (quarter), F#3 (quarter), E3 (quarter), and D3 (quarter). The score ends with a double bar line.

Minor Five-Finger Patterns

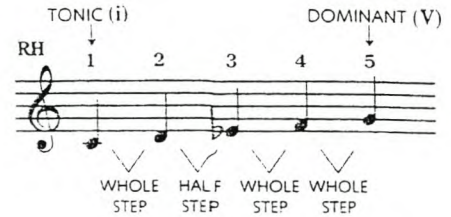
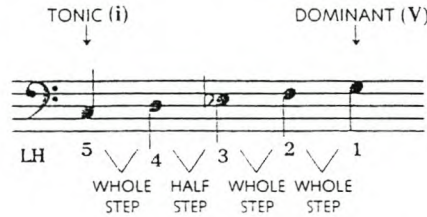


A minor five-finger pattern is a series of five notes having a pattern of *whole step, half step, whole step, whole step*.

The first note of the pattern is the tonic (i). The fifth note of the pattern is the dominant (V).

LH five-finger patterns are fingered 5 4 3 2 1.

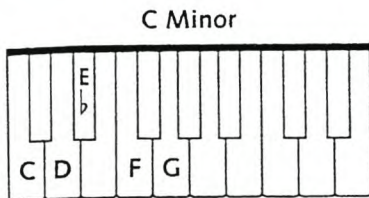
RH five-finger patterns are fingered 1 2 3 4 5.



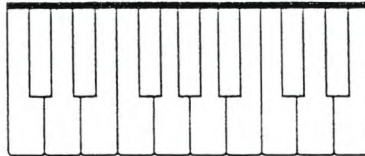
Written Exercise:

Write letter names on the correct keys to form each minor five-finger pattern.

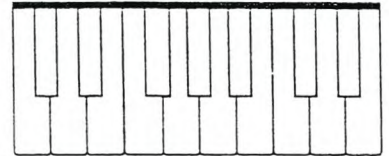
Example:



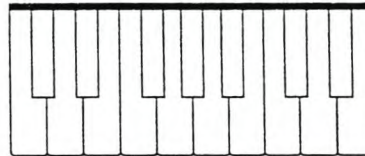
D Minor



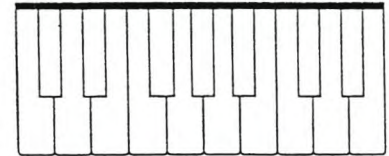
G Minor



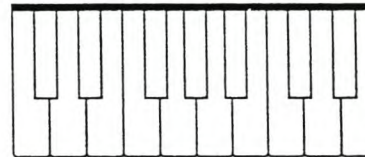
E Minor



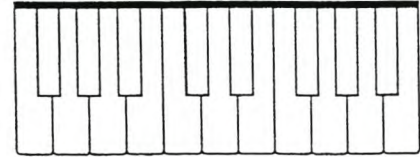
A Minor



F Minor



B Minor



Five-Finger Improvisation

Improvise an 8-measure melody using notes from the indicated five-finger pattern as the teacher plays each accompaniment. Listen to the 4-measure introduction to establish the tempo, mood and style before beginning the melody.

- Using a RH D minor five-finger pattern, begin and end your melody on the D above middle C.

4-19 (60)

TEACHER ACCOMPANIMENT

Lilting (♩ = 126)
Introduction

Student improvisation begins

7

4-20 (61)

TEACHER ACCOMPANIMENT

Driving (♩ = 152)
Introduction

Student improvisation begins

7

HARMONIZATION

1. *Maestoso*
f

5

SIGHT-READING

Allegretto
mf

5

► Transpose to G minor.

Minor

Musical notation for exercise 9-30 (70) in a minor key. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 4/4. The piece features a melodic line in the treble clef and a bass line in the bass clef. Fingerings are indicated by numbers 1-5 above or below notes. The exercise concludes with a double bar line and a repeat sign.

9-30 (70)

Musical notation for exercise 9-31 (71) in a minor key. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 4/4. The piece features a melodic line in the treble clef and a bass line in the bass clef. Fingerings are indicated by numbers 1-5 above or below notes. The exercise concludes with a double bar line and a repeat sign.

9-31 (71)

Musical notation for exercise 9-32 (72) in a minor key. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 3/4. The piece features a melodic line in the treble clef and a bass line in the bass clef. Fingerings are indicated by numbers 1-5 above or below notes. The exercise concludes with a double bar line and a repeat sign.

Playing Harmonic Minor Scales and Arpeggios (continued)

D Minor

1.

2. **9-26 (66)**

3. **9-27 (67)**


G Minor

1.


2. **9-28 (68)**

3. **9-29 (69)**

Solo Repertoire

 This time signature is *alla breve*, sometimes called "cut time." This indicates $\frac{2}{2}$ time. Count *one* for each half note, etc.

TOCCATINA

 4-4 (45)

E. L. Lancaster

Fast

mf

3 1 3 1 3 1 3 1 3 1

5 1

5

5

5

3 1 4 2

p *cresc. molto (much)*

1

3 1 4 2 1

f *Fine*

5

p subito (suddenly)

13

mp

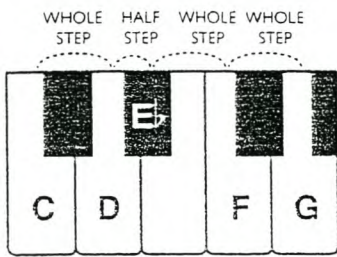
17

mf

21

f *ff* *D. C. al Fine*

Minor Five-Finger Patterns

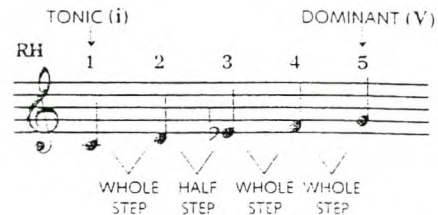
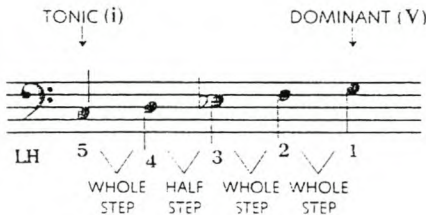


A minor five-finger pattern is a series of five notes having a pattern of *whole step, half step, whole step, whole step*.

The first note of the pattern is the tonic (i). The fifth note of the pattern is the dominant (V).

LH five-finger patterns are fingered 5 4 3 2 1.

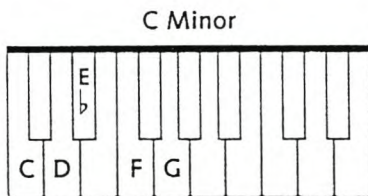
RH five-finger patterns are fingered 1 2 3 4 5.



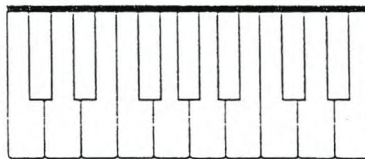
Written Exercise:

Write letter names on the correct keys to form each minor five-finger pattern.

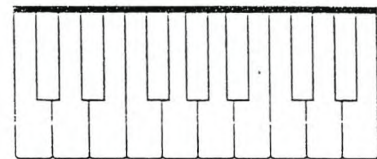
Example:



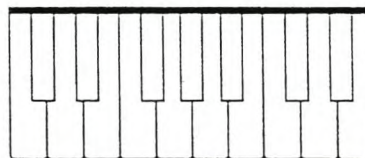
D Minor



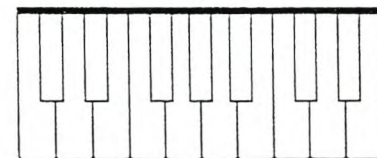
G Minor



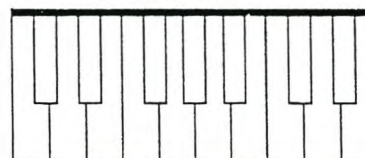
E Minor



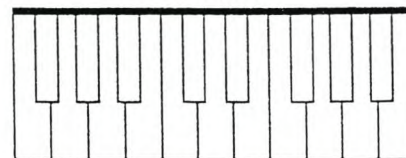
A Minor



F Minor



B Minor



SIGHT-READING

Allegretto

UNIVERSITY OF SOUTH AFRICA. s.a. Grade 1, 2 sight reading.

IMPROVISATION

Use the words of the following poem and improvise your own melody.

THE CUCKOO

Cuckoo! cuckoo!
 Cuckoo! cuckoo!
 I hear him, I hear him,
 Oh! where can he be?
 Cuckoo! cuckoo!
 Cuckoo! cuckoo!
 He's singing his song to me!

COUNT THREE

CARROLL, W. 1912. First piano lessons. Scenes from a farm: a series of easy

pieces for beginners

Harmonization

Harmonize each of the melodies by playing tonic (i) or dominant (V) on the first beat of every measure.

- Use tonic when most of the melody notes are 1, 3 and 5.
- Use dominant when most of the melody notes are 2, 4 and 5.
- Begin and end each harmonization using tonic.

Dominant almost always precedes tonic at the end of the piece.

4-16 (57)

Maestoso

► Transpose to A minor

Playing Harmonic Minor Scales and Arpeggios

Build each scale in tetrachord position, then practice hands separately:

1. The blocked scale as written.
2. The scale as written.
3. The arpeggio as written.

A Minor

1.

2. **9-20 (60)**

3. **9-21 (61)**

E Minor

1.

9-22 (62)

2.

9-23 (63)

3.

F Minor

1.

9-32 (72)

2.

9-33 (73)

3.

t Repertoire

PRELUDE
FROM THE CHILDREN'S MUSICAL FRIEND
Secondo—Teacher

Heinrich Wohlfahrt (1797-1883)
Op. 87, No. 2

(62) Lento

p

with pedal

mf *mp*

rit.

PRELUDE
FROM THE CHILDREN'S MUSICAL FRIEND
Primo—Student

Heinrich Wohlfahrt (1797-1883)
Op. 87, No. 2

(62) Lento

p *mp*

RH one octave higher than written throughout

LH two octaves higher than written throughout

mf *mp*

rit.

ENSEMBLE

Ensemble Repertoire

FORTY-FINGER ENSEMBLE

Part 1

3-21 (61)

E. L. Lancaster

Lively

1

f

5

5

mf

f

Part 2

3-21 (61)

E. L. Lancaster

Lively

3

f

3

5

mf

f

Part 3

3-21 (61)

Lively

Both hands one octave higher than written throughout

E. L. Lancaster

1

f

5

5

mf

f

Part 4

3-21 (61)

Lively

Both hands two octaves lower than written throughout

E. L. Lancaster

1

f

5

5

mf

f