

**A STUDY OF THE MATERIALS,
METHODS AND TECHNIQUES IN
PRIVATE PIANO TEACHING**

GRACE C. RENNELL

To the Graduate Council:

We are submitting herewith a thesis written by Grace C. Rennell entitled, "A Study of the Materials, Methods and Techniques in Private Piano Teaching." We recommend that it be accepted for six quarter hours credit in partial fulfillment of the requirements for the degree of Master of Arts in Education with a major in Curriculum and Instruction and a minor in Music.

Harold S. Pryor
Major Professor

Thomas W. Gowan
Minor Professor

Charles H. Bane
Committee Member

F. Woodward
Director of Graduate Study

A STUDY OF THE MATERIALS, METHODS AND TECHNIQUES
IN PRIVATE PIANO TEACHING

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Grace C. Rennell
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THE UNDERSTANDING TEACHER

"Though I teach with skill
of the finest teachers
and have not understanding
I am become only a clever speaker and charming enter-
tainer,
And though I understand all techniques and all methods
And though I have much training,
So that I feel competent,
But have no understanding of the way my pupils think,
It is not enough.

And if I spend many hours in lesson preparation
And become tense and nervous with the strain,
But have no understanding
Of the personal problems of my pupils,
It still is not enough.

The understanding teacher is very patient, very kind;
Is not shocked when young people
Bring him their confidences;
Does not gossip; is not easily discouraged;
Does not behave in ways that are unworthy
But is at all times a living example to his students
Of the good way of life of which he speaks.
Understanding never fails
But whether there be materials, they shall become obsolete;
Whether there be methods, they shall become outmoded;
Whether there be techniques, they shall be abandoned;
For we know only a little
And can pass on to our children only a little;
But when we have understanding
Then all our efforts will become creative,
And our influence will live forever
In the lives of our pupils.

When I was a child, I spoke with immaturity
My emotions were uncontrolled,
And I behaved childishly;
But now that I am an adult,
I must face life as it is
With courage and understanding.
And abideth skill, devotion, understanding,
These three,
And the greatest of these is understanding."

---Author Unknown

CHAPTER I

INTRODUCTION

Piano pedagogy is a field which music teachers believe to be wide open continuously for new discoveries. As time passes, people change, customs change and even our music changes to some extent. Music teachers must have open minds to these changes and search for new and broader concepts which time may bring about.

In this study the researcher will discuss some of the newer concepts of piano methods and basic fundamentals which seem to be so vitally important in the makings of a good and effective way of teaching. *Step and South-*

THE PROBLEM

Statement of the problem. The purpose of this study was to determine the appropriate methods, procedures and materials in teaching private piano lessons from Beginners to Grade III.

Sub-problems. In order to pursue this problem, it is necessary to develop the following sub-problems:

1. To determine essential fundamentals of piano pedagogy.
2. To determine from a selected group of piano

teachers preferred materials and teaching procedures.

3. To determine from a selected group of students, reasons for piano study and why music is, or is not, interesting to them.

ASSUMPTIONS

In order to develop this project it is necessary to assume the following:

1. This is an area worthy of study.
2. There is a need for more and better piano teachers.
3. That the data used reveals trends and fundamentals of piano teaching in Middle Tennessee and South-western Kentucky.

DEFINITIONS OF TERMS USED

To insure clarity in the treatment of this problem it is advisable at this point to define the following terms to be used throughout the study:

Rhythm: The recurrence of accents at equal intervals of time.

Time: The measure of sounds in regard to their continuance, or duration. The speed of the rhythm.

Progression: Melodic progression is the advance from one tone to another. Harmonic progression is the

advance from chord to chord.

Technique: The mechanical skill of playing or of singing.

Interpretation: The way in which a pupil expresses music as coming from the "inner-self."

Musicianship: Rendering music and not simply "notes". Becoming acquainted with all the fundamentals of music and applying each principle to music performance.

LIMITATIONS OF THE STUDY

This study is being limited to the data obtained from the Austin Peay State College Library and from a questionnaire sent to twenty-two music teachers of which sixteen teachers responded. A questionnaire was also given to thirty-one students of Todd County Elementary School, Elkton, Kentucky.

The study is limited also in the field of music to the subject of private piano teaching.

IMPORTANCE OF THE STUDY

The importance of this study arises from a need that the writer, a piano teacher, sees in this area of research. Piano teachers use various methods and materials in teaching piano. Some of these methods are effective and some are ineffective. Through this study it is hoped

that more effective methods may be discovered.

Children who desire to play the piano deserve to be taught in the correct manner. If they are not, their skill may never be developed. Piano teachers should continually search for better methods and broader concepts in this field of private piano teaching. In this manner, and from much experience, a piano teacher may be more able to determine the methods and materials that may be more effective for each of his students.

This study should open up other avenues of research in this important field of music. This information would be useful to other piano teachers and to those students who are preparing to become teachers. This study should shed some light upon the traits of a good teacher and help to distinguish between good teaching and poor teaching.

METHODS AND PROCEDURES

Part of the data was obtained from the library of the Austin Peay State College, Clarksville, Tennessee. Various books, periodicals and professional magazines were examined. Data was obtained from a questionnaire sent to twenty-two music teachers and thirty-one piano students. In this way, the researcher obtained the opinions of these teachers as to the materials and

methods which they preferred and which of them to be more effective. The student questionnaire was to show the student's interest in music lessons and reasons why he does or does not enjoy them.

Other data was obtained from the lectures of Miss Hilda Steyer of Taylor University, Upland, Indiana.

Part of the data is tabulated in the form of charts so the reader may actually see at a glance the percentage of each question and problem.

An evaluation of piano music is presented in Appendix D to help the reader, if he is a piano teacher, to determine the best music to be used for his students.

The remainder of the data will be included in the following chapters.

CHAPTER II

REVIEW OF THE LITERATURE

In the review of related literature much has been written in the whole field of music but the researcher found that a limited amount has been done in the specific field of piano methods, techniques and materials. A brief summary of the work done on the related problem will be given in the following reviews:

LITERATURE ON PIANO TECHNIQUE

Since technique is the power of expressing oneself musically--one must know how to develop this power. When practicing, he must know what to practice and how to practice.

Newman begins his discussion with the subject of formal studies--whether or not they really serve their purpose. He states that many times scales, arpeggios, trills, and other exercises often mean very little unless they are directly applied to a specific musical composition. Exercises can even be created out of actual situations.¹

¹William S. Newman, The Pianist's Problems (New York: Harper and Brothers Publishing Company, 1950), pp. 31-72.

The correct use of the fingers, hand and use of the forearm and the upper arm is very important in developing technique and producing a good tone.²

A good technique involves many years of study. Every new work has to be studied a great period of time before we can really feel that we know it.

Foldes states the following as being part of developing technique:

. . .correct use of the pedal, scales, runs, thirds, octaves, memorization, correct use of dynamics and the ability to size up the possibilities and limitations of the instrument is necessary in order to achieve the greatest effect.³

Piano technique and interpretation are very closely woven together. It is hard to tell where one leaves off and the other begins. However, one must have good technique before he can really be satisfied with his interpretation. Pianist should not compromise with half-hearted interpretations but strive for better technique which will also influence one's interpretation. How can one acquire the necessary technique needed for a good interpretation? The answer lies in systematic conscientious practice.⁴

²Ibid., pp. 60-65.

³Andor Foldes, Keys to The Keyboard (London: Oxford University Press, 1960), pp. 15-16.

⁴Ibid., pp. 14-17.

Matthay gives his "Final Precepts" for good technique as being:

- I. Never touch the keyboard without meaning to make music.
- II. Even in your first exercises--mean the MOMENT of each sound, and see that you get it.
Mean the KIND OF SOUND FOR EACH NOTE, and see that you get it.
- III. FEEL what the musical effect should be--and FEEL the Key--and HOW you move it.
- IV. "Elbow elastic" for all singing and big tone--during Key-descent--not rigid and pushed into the key.
- V. "Arm-Off" in between the sounding of all notes, and during all light running passages.
- VI. You have ten fingers! So do not forget that you usually need ten separate hands to help them, and often also ten separate arms!
- VII. The Duration of each note is as important as the Kind of tone.
- VIII. In the quickest passages MEAN every note.
- IX. Be a sentiment human being, not a contemptible automaton musically.
- X. Cleanliness is said to be next to godliness. Sense of the beautiful is sense of God.⁵

⁵Tobias Matthay, The Visible and Invisible in Piano Technique (London: Oxford University Press, 1947), pp. 53E-59E.

LITERATURE ON INTERPRETATION

Matthay, in his effort to impart his musical knowledge and experiences to his readers, attempts to discuss the problem of musical interpretation by giving certain laws of interpretation. Some of the main points dealt with are the following:

- (a) the difference between letting the pupil shift for himself and helping him to learn.
- (b) the difference between mere cramming and real teaching.
- (c) the difference between merely making a pupil "do things" and teaching him to think--what to do, why to do it, and how to do it.
- (d) the exposition of the true nature of rhythm and shape in music.
- (e) the true nature of rubato.
- (f) consideration of the element of duration.⁶

LITERATURE ON PIANO PRACTICE

Friskin discusses the function of the ear as one of the main qualities to good practicing. One must be able to hear each note as it is being played and also anticipate what he thinks may come next.⁷

⁶Tobias Matthay, Musical Interpretation (Boston: Boston Music Company, 1913), p. VII.

⁷James Friskin, The Principles of Pianoforte Practice (New York: The H. W. Gray Company, 1921), pp. 5-6.

The mind must be clear and willing to concentrate upon the material being practiced. When the person gets too tired to "think" then he must stop and rest awhile.

Slow practice has both advantages and disadvantages. A new work must be practiced slowly until difficulties are overcome but one must never stick to the slow speed. The correct tempo must be gradually built up.⁸

Every pianist has faults and shortcomings. Many of these can be overcome through good concentrated practice sessions.

⁸Ibid., pp. 4-6.

CHAPTER III

THE TEACHER, STUDENT AND PARENT

It is believed that when a child desires to take piano lessons, his progress and understanding depends upon the teacher, the student himself, and, to some degree, upon the cooperation of the parent. This chapter will discuss the qualities of a good teacher; his considerations toward each student as an individual; the student's needs and how they may be met. The responsibility of the student and the duties of the parent will also be discussed.

THE TEACHER

Without doubt every educator would like to be regarded as a successful teacher. It is every teacher's desire to possess all the desirable traits of the teaching profession that is possible to acquire. Teachers want to be recognized as possessing the traits of character, personality, professional attitude, and training that mark the successful teacher.¹

¹Renato Mozzei, "Desirable Traits of Successful Teachers," Journal of Teacher Education (December, 1951), 2:291. ²Paul A. Witty, "The Teacher Who Has Helped Me Most," National Education Association Journal, (May, 1947), 36:386.

Much research has been done in attempt to discover the desirable traits of a successful teacher. Witty² analyzed approximately 14,000 letters on "The Teacher Who Has Helped Me Most," that were submitted by pupils from grades two to twelve all over the nation. The teacher traits mentioned most frequently by the pupils, in the order of their frequency, were these:

1. Cooperativeness
2. Democratic attitude
3. Friendliness and consideration for the individual, patience
4. Wide variety of interest
5. General appearance and pleasing manner
6. Fairness and impartiality
7. Sense of humor
8. Good disposition and constant behavior
9. Interest in pupil's problems
10. Flexibility
11. Use of recognition and praise
12. Unusually proficient in teaching a particular subject

Another report is one done by Frank W. Hart³ reported in his book entitled Teachers and Teaching in which about 4,000 high-school seniors gave their opinion about the teacher they liked best in high school and the one they liked least. The following sixteen traits are those compiled of the best-liked teacher:

1. Explains thoroughly, is helpful with school work
2. Cheerful, happy, has a sense of humor

³Frank W. Hart, Teachers and Teaching, (New York: The MacMillan Company, 1934), pp. 131-132.

3. Friendly, human "one of us"
4. Interested in and understands students
5. Creates desires to work, makes it a pleasure
6. Strict, has control of class
7. Impartial, has no favorites
8. Not cross, grouchy, or sarcastic
9. Made students learn the subject
10. Pleasing personality
11. Patient, kindly, sympathetic
12. Fair in marking and in giving test
13. Fair and square with students, has good discipline
14. Requires work be done properly; makes students work
15. Considerate of student's feelings in class, courteous
16. Knows the subject and knows how to put it over

W. W. Charters and Douglas Waples⁴ have compiled a well-known volumn on this subject entitled, Commonwealth Teacher-Training Study, in which administrators, teachers, parents and pupils were interviewed in an attempt to secure a master list of teacher traits. Their findings are similar to previous studies mentioned with good judgement, self-control, considerateness, enthusiasm, magnetism, and adaptability being the top six traits. Other traits mentioned were honesty, leadership, neatness, and scholarship.

Mozzei performed a study with sixty-one Junior High students. They expressed their opinion of a good teacher as: being able to explain clearly; having no

⁴W. W. Charters and Douglas Waples, Commonwealth Teacher-Training Study, (Illinois: University of Chicago Press, 1929), pp. 3-30; 51-76.

pets; willing to give extra help to those needing it; a kind and considerate person who has the ability to make work "fun"--and one who is friendly, understanding and strict--firm, but not grouchy. The students preferred a neat, good-looking, well-groomed person. The good teacher will know his subject and make students learn to do their work properly.⁵

Not only must the successful teacher possess many of the above personal traits, but she must also use effective methods in her teaching. Wiggins⁶ restates that teaching effectiveness involves three closely related steps. . .

1. To clarify what you will do for pupils--what you want them to learn--know your actual purposes.
2. Select the materials and methods which promise to be of most help in accomplishing these purposes.
3. Evaluate your efforts.

The good teacher realizes that not all pupils will have the same musical ability. She must understand the needs of each individual and work with him in setting up a goal. It is her responsibility to guide the student along the best channels toward reaching this goal.

⁵Mozzei, op. cit., pp. 291-294.

⁶Sam P. Wiggins, The Student Teacher in Action (Boston: Allyn and Bacon, Inc., 1957), pp. 80-81.

"The good teacher will relate new material to the child's past experience and present purposes."⁷ Many times expression of his material is forced upon students without consideration of their present need and immediate goals. Not only must the effective piano teacher know and understand the needs of each pupil, but he must also be familiar with a reservoir of material so as to draw out the appropriate ones when needed. To be able to adapt the proper material for each pupil, the effective teacher will realize such individual differences. Not every child will be motivated to play the same type of music. These things must be discovered by an understanding teacher who is interested in each child.⁸

The lesson presentation should always be on the child's level with his interest and a particular goal in mind. It should be presented in such a way as to make the pupil see things and think things through for himself. The student must learn to use his "brain" and be able to see the purpose in his actions. Cottrell

⁷Donald Peery Cottrell, Teacher Education for a Free People (New York: The American Association of Colleges for Teacher Education, 1956), p. 14.

⁸Cottrell, op. cit., p. 13.

states that:

The good teacher motivates students to want to learn. The enthusiasm of his own personality, the fixing of concrete goals for achievement, the ready recognition of success, and encouragement despite failures--all give new zest to the child's activity."⁹

The teacher can never force a child to learn.

The child must be led!

Matthay writes:

. . .accurately speaking, we cannot teach anyone anything--in the sense of our being able directly to lodge any knowledge of ours in another mind. All we can do is to stimulate another mind to wish to learn. . . We cannot teach others, but we can help them to learn.¹⁰

One of the problems in piano teaching is the attitude of the teacher toward those he wishes to help. He must stay on the pupil's level and make music so interesting and exciting that the child's desires and musical love will motivate and stimulate his mind to want to learn.

The piano teacher must be a good salesman to his students through his own confidence and enthusiasm. He shows his enjoyment for music so much that it becomes a driving force in teaching others. He stimulates his

⁹Ibid., p. 14.

¹⁰Tobias Matthay, Musical Interpretation (Boston: Boston Music Company, 1913), p. 2.

¹¹Ibid., p. 17.

pupils to do real, honest work, when he shows ". . . that the work matters to him. . . Enthusiasm is the spark which makes the whole activity leap into flame."¹¹

"A teacher must also be an artist. Besides 'explaining and showing' he must be able to stir artistic fire and enthusiasm in others by actual example when necessary. Only then can the pupil be helped in every way."¹² When the teacher plays an example for the child, he needs to explain every passage--both the mechanics and expression-effects. If he does not, the student will often imitate his teacher in playing; therefore, he is reflecting the teacher rather than feeling the music himself. Time, effect, tone, rhythm, emotional import, and where to place the proper emphasis must be clearly understood. This instruction and effort, if put into practice, will result in a real performance guided by the student's own intelligence.

Many teachers are guilty of continually finding too many faults and doing too much criticizing without giving any help whatsoever. The good teacher will not only tell the student what he is doing wrong, but will also analyze the fault and help the student to overcome

¹¹Ibid., p. 17.

¹²Ibid., p. 14.

the fault.

A good teacher will be creative. "Creative teaching involves new ideas, being willing to try the new ideas and to evaluate the results produced. It is a constant state of experimentation."¹³ He will not only be creative in his teaching methods but will also motivate his students to be creative. He can be creative in every music activity whether he is playing music, writing music, or listening to music. A good teacher will encourage his students to use their listening ear in anticipation for the sounds that should be. They learn to use their own judgement, their own reason and feeling for every note. The teacher will help his students develop musical imagination to express, at all times, what they feel and think.

"The efficient teacher must develop the skill for enabling others to achieve the learning that he has already come to prize."¹⁴ The successful piano teacher should not only be a performer himself but have the ability to impart his musical knowledge to his students. He will give teaching the very best that is in him.

¹³Kimball Wiles, Supervision for Better Schools (New York: Prentice-Hall Inc., 1963), p. 95.

¹⁴Cottrell, op. cit., p. 13.

His personality is especially important. Schutz states that, "The kind of person you are has a direct bearing on how well you promote learning. It is not only what you know that matters. What you are counts, too."¹⁵

A teacher's personal characteristics profoundly affect his ability to influence his pupils. Richey,¹⁶ in his book, Planning for Teaching, lists ten important factors in the teacher's personality. They are as follows:

1. Emotional stability and mental health
2. Personal appearance
3. Health and vitality
4. Honesty, character, and integrity
5. Adaptability
6. Cooperation
7. Voice and speech
8. Leadership
9. Resourcefulness
10. Sociability

The piano teacher must be a happy, well-adjusted person. She should always have a cheery smile and greeting for her pupils. She is a person glad to be alive and other people know it through her actions. A well-adjusted person will have poise and security. She is able to face her problems and think them through to a solution. She seeks to understand others as well as her students. In order to become a well-adjusted teacher, one must do

¹⁵Raymond E. Schutz, Student Teaching in the Secondary Schools (New York: Harcourt, Brace & Company, 1959), p. 293.

¹⁶Richey, op. cit., pp. 73-75.

Careful planning and conscientious execution of those plans.¹⁷

A good teacher will continually evaluate her teaching methods and the musical growth of each child. She will always be open-minded and alert to newer concepts and techniques in the piano teaching field. She may use her traditional methods and materials but will not be afraid to experiment with the "new".

The successful teacher is not a perfect one, but one with aptitude for teaching who stays busy at the job of self-improvement that she may help her students advance to their fullest potential.¹⁸

THE STUDENT

The student, in his desire to play the piano should cooperate and work with the teacher according to her instructions. He must be willing to practice correctly and be sincere in his work. A student will not get very far with a resentful, hateful attitude. Some students appear to be a little on the lazy side--they sit back and wait for the teacher to tell them exactly what to do, how to do it and sometimes expect

¹⁷Cottrell, op. cit., p. 14.

¹⁸Wiggins, op. cit., p. 80.

the teacher to even "think" for them. They want everything to come easy and quickly get discouraged if they have to struggle a bit. These probably are students who take piano lessons for reasons other than their own personal desire to play. They are the ones with whom the "fire dies out" when difficulty arrives.

The researcher was encouraged, however, that twenty-seven out of thirty-one students implied that their reason for piano lessons was to satisfy their own desires. Eighteen of these also answered their reason was to satisfy and please their parents. ALL of the students indicated their enjoyment for music lessons. This is quite unusual but encouraging. (See Appendix C for results of the student questionnaire.)

THE PARENT

The parent, too, can play a part in the child's success in music. A child wants his parents to be proud of his accomplishments. A compliment from the parent can be a big "boost" to the child's ego. The parent should always show an interest in what the child is doing. This will help build confidence and will also help to create a greater interest in the music lessons and assignments.

The parent should cooperate and work with the teacher when problems arise or when the child "gets into a slump." Almost every student will get into a slump at one time or another. The right step should be taken to hold the interest of the child. This requires the efforts of parent, teacher, and student. Music can then be a wonderful experience for the child and he will love every minute of it! (More suggestions will be given to the parent under the chapter "How to Practice.")

CHAPTER IV

SELECTIVE AND APPROPRIATE MATERIALS

If the teacher is sincere and qualified and the student desires to learn, we now face the problem of finding the most suitable music material for that student. This is very important as the wrong type of music may cause the student to lose interest entirely in his desired goal. The teacher should have the student play from several types of music. This will help maintain interest and develop technique, interpretation, and musicianship. "A music teacher should pick the right kind of music for his students and should not force a particular kind upon them if they do not care for it or they may hate music forever."¹

Some piano teachers who feel that each student must play as soon as possible compositions of the great masters may be all too wrong. If the child is interested in this type of work, it is well and good but if the child prefers something a little more "up-to-date" it will be bad. If this type of work is forced upon him now, he may never learn to appreciate these great master

¹Marion Bauer, "American Piano Music in the Studio," The American Music Teacher, (May-June, 1955), 4:6.

pieces. A child must begin his musical experiences with music of today and not that of yesterday. The average child cannot easily learn to think in a past idiom until he has had considerable experience of present day music. Give them something they like and they will gradually learn an appreciation of other great works. The main thing is to teach children to enjoy and love music.²

MUSIC BOOKS

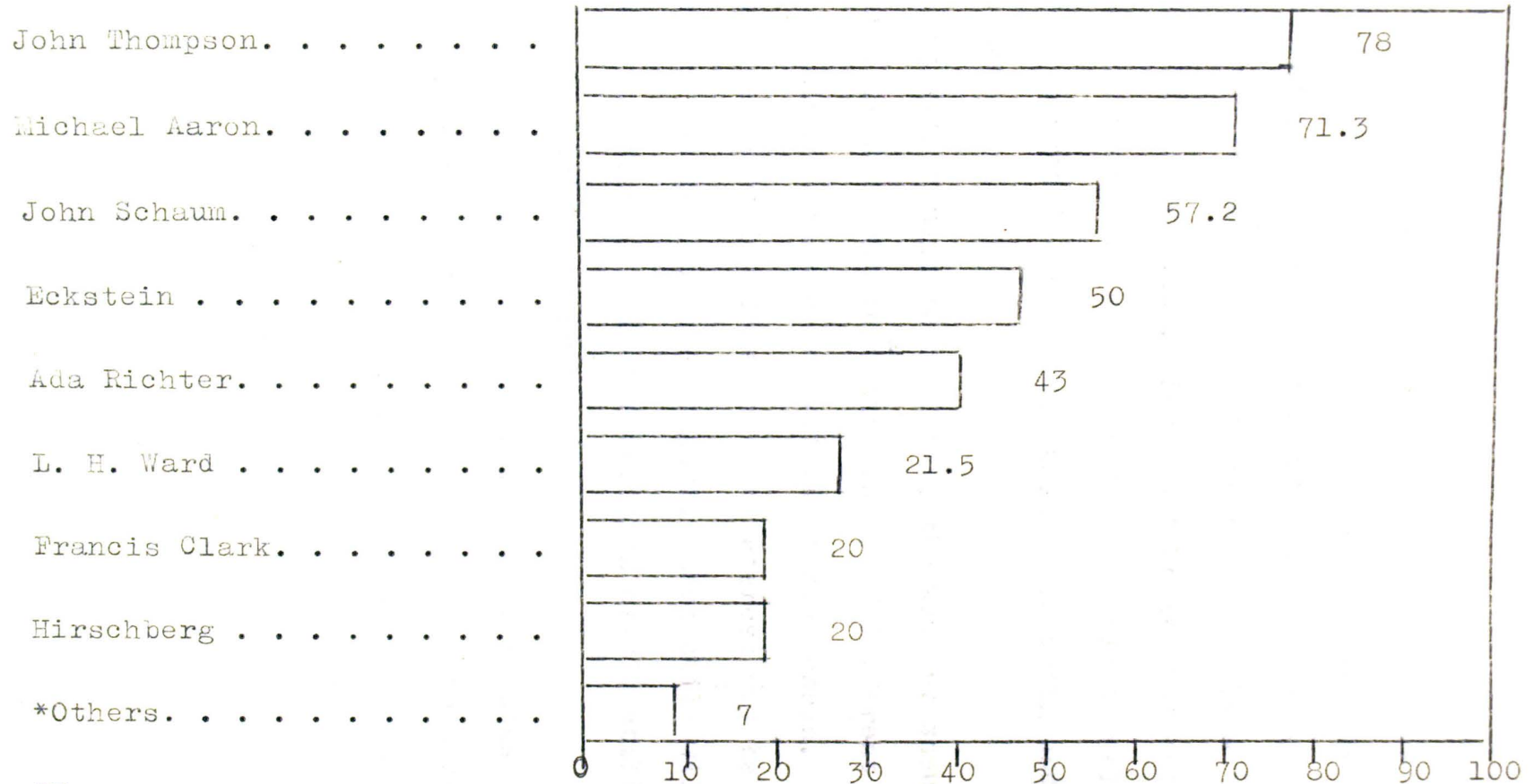
It is very important that the teacher consider each child as an individual in choosing the type of music for him. Along with the main lesson book, he should also have supplementary books, workbooks and various exercise activities.

Lesson Books: The questionnaire revealed that the John Thompson Lesson Series is still the most widely used. (This study is limited to Middle Tennessee and Southwestern Kentucky.) Michael Aaron was second in preference and John Schaum third. (See Chart A, Page 25.) An evaluation of lesson books is presented in Appendix D for readers benefit.

Although the Francis Clark Series rated only 20

²Tobias Matthay, Musical Interpretation (Boston: Boston Music Company, 1913), pp. 67-69.

CHART A

INDICATING PERCENTAGE OF TEACHER
PREFERENCE IN USE OF MUSIC BOOKS

*Kerr
Nevin
Williams
Fletcher
Matthews
Steiner

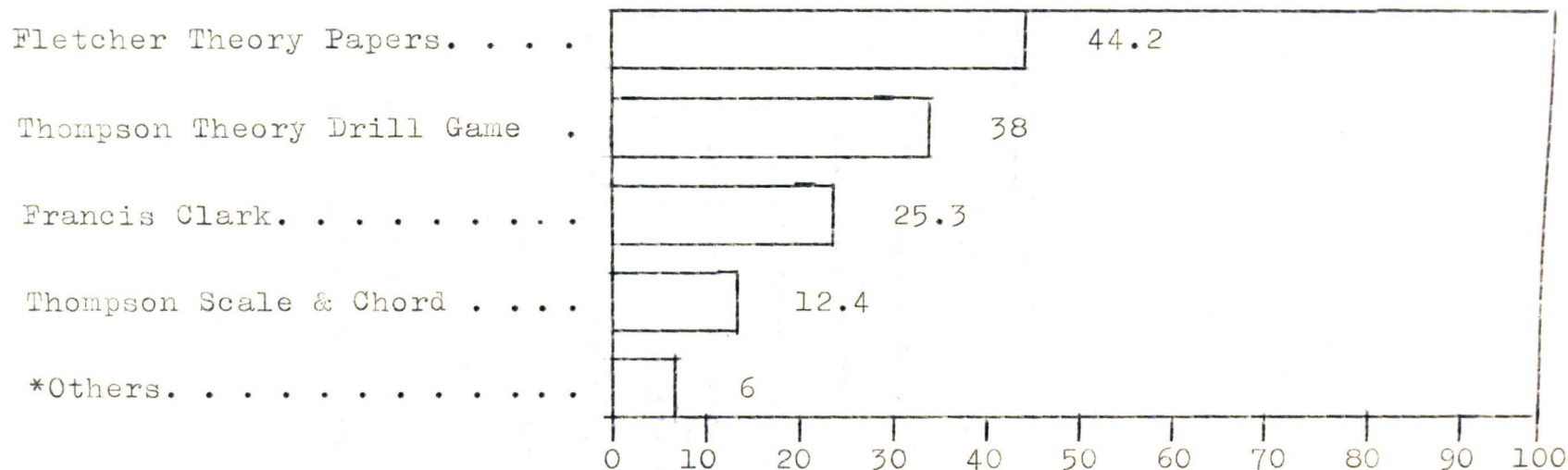
percent, the researcher believes this series to be one of the best in teaching piano today. It is a relatively new series and not too many teachers have yet experimented with it enough to know its full value. Since this study, the researcher has discovered it to be a wonderful asset in teaching. The Clark Series not only teaches note reading but all other fundamentals as well. The child is taught to understand what he is doing and why he is doing it.

Along with a main lesson book, the teacher should choose three or four supplementary books of different types to go along with the activities of his lesson. This should be carefully done so that interest may be maintained on the part of the student. Each child will require special thought and consideration of his abilities, interests, and musical comprehension.

Workbooks: This study reveals that workbooks are very helpful. Not only do they help the child to understand music rhythm, accenting, transposing, note reading, and many other fundamentals but they also give the student something to do while waiting for his lesson. Most students enjoy workbooks and will work fervently to get approval and to make a high grade. Many of the lessons are presented in game form. The child enjoys this and feels that he has accomplished much as he works from

CHART B

INDICATING PERCENTAGE OF TEACHER
PREFERENCE IN USE OF MUSIC WORKBOOKS



*Paul & Werder
Kahn Theory Papers
Schaum I & II
Schaum Note Speller

page to page.

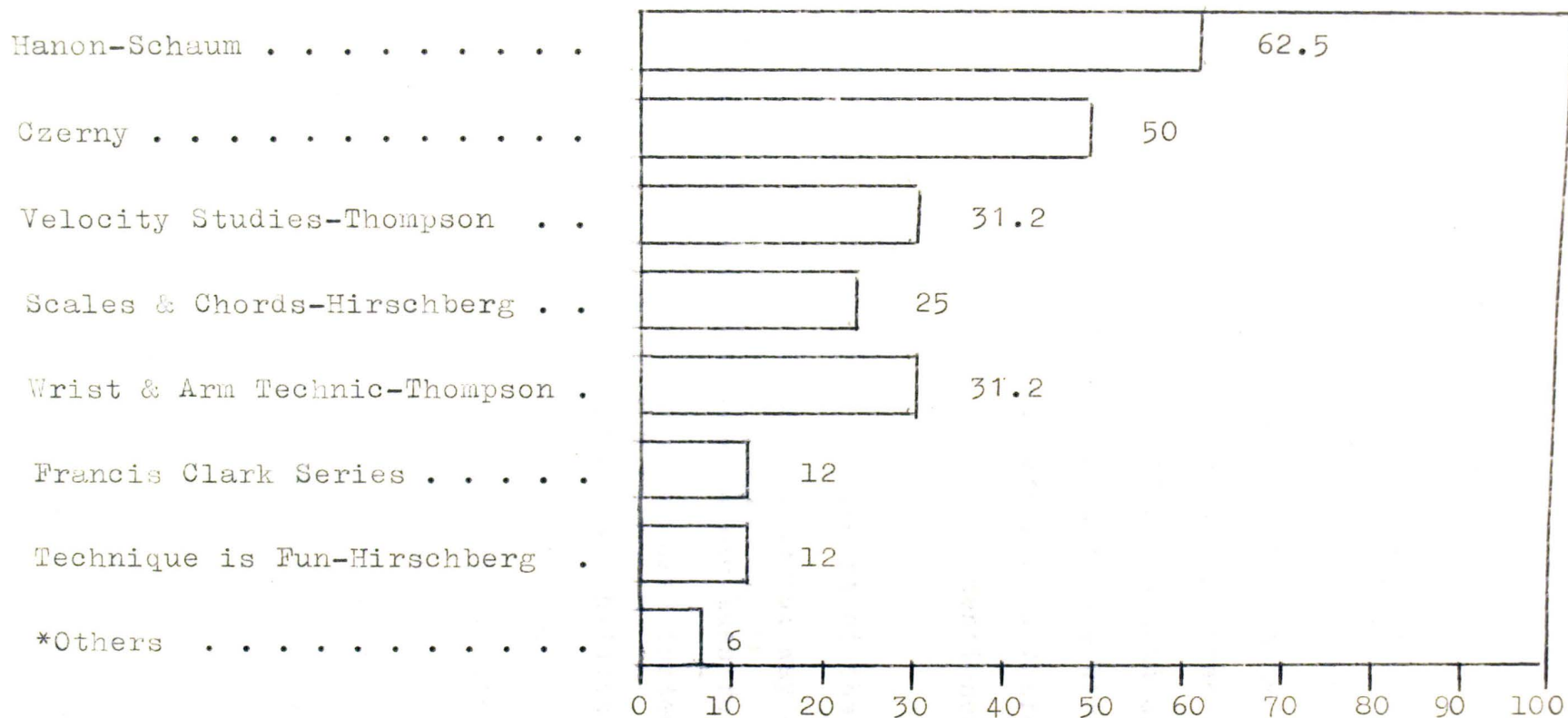
This study revealed that the Fletcher Theory Papers are most widely used which is indicated on Chart B. They rank highest with 44.3 percent. The Thompson Theory Drill Game ranked next highest with 38.6 percent. Francis Clark rank 25 percent and, as stated, all others ranked 6 percent. About 85 percent of the teachers indicated their use of some type of music workbook.

Exercise Books: Although most teachers still use exercise books, there has been some debate as to the actual value of formal exercises. It is a fact, however, that much value is received if the student understands what he is doing and can apply the exercise to other compositions. It is believed that exercises will help to develop the piano student's technique if they are practiced and taught correctly.

Chart C indicates that Hanon-Schaum is most widely used with 62.5 percent rating. Czerny rated 50 percent. Both Velocity Studies by Thompson and Wrist and Arm Technique by Thompson rated 31.2 percent. Scales and Chords by Hirschberg rated 25 percent. Francis Clark, and Technique is Fun by Hirschberg both rated 12 percent. All others rated 6 percent.

CHART C

INDICATING PERCENTAGE OF TEACHER
PREFERENCE IN USE OF EXERCISE BOOKS



*Tid-Bits - Glover

Hanon-Thompson

Studies in Style-Thompson

Touch Technic-Dee

All Around the Keys-Dee

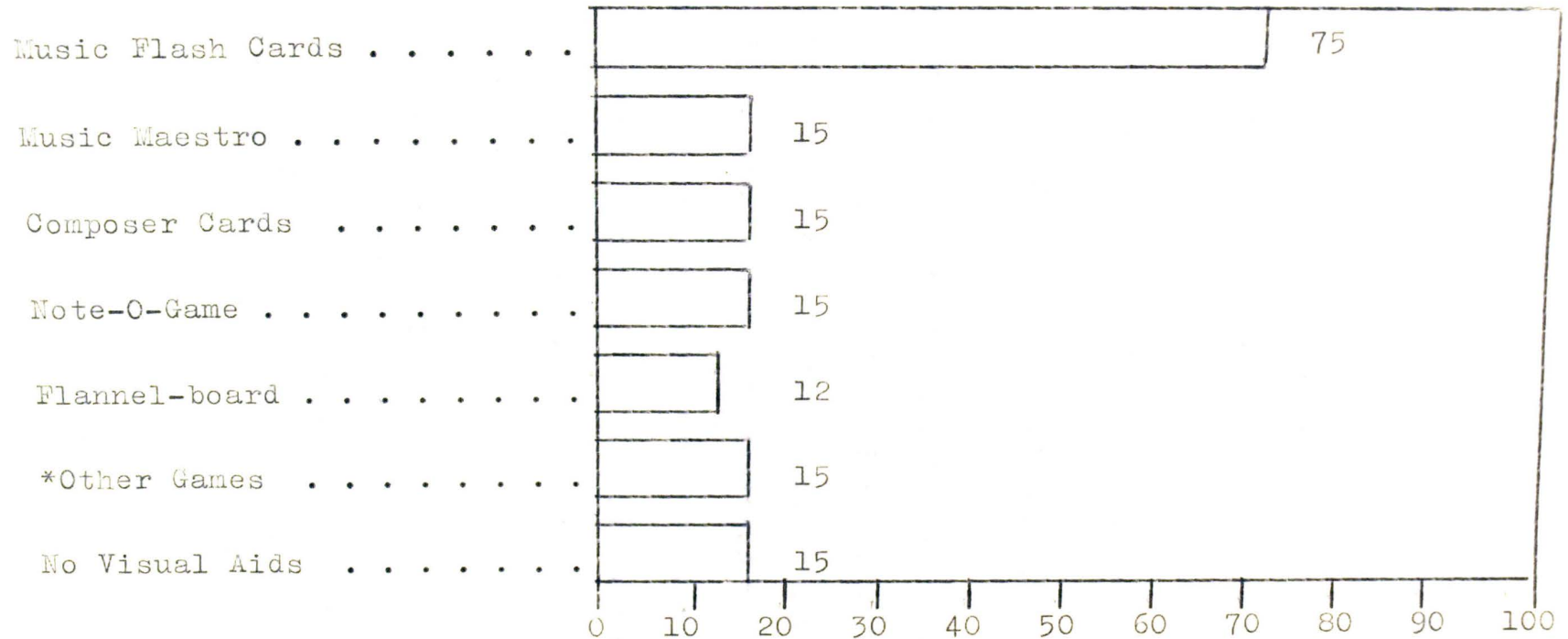
AUDIO-VISUAL AIDS

Every teacher should use some type of audio-visual aids. Children remember much more of what they see than of what they hear. Many points can be stressed through the use of audio-visual aids. Children enjoy them. It makes music seem to be "fun" instead of "work." Audio-visual aids are especially good to use with class lessons or group lessons. There are many different types of audio-visual aids, some of which are mentioned on Chart D.

The study revealed that 75 percent of the teachers use music flash cards. This is a wonderful way of teaching music notes and rhythm. The game "Music Maestro" is similar to "Bingo" with musical notation used instead of numbers. Music Maestro rated 15 percent. Children love to play games with composer cards. The story of a composer is on one side of the card with a picture of the composer or questions about him on the other side of the card. With this game, the children may play "Name the composer." As students become better acquainted with composers, their music is more meaningful. This game rated 15 percent also. "Note-O-Game" is a musical staff with a moveable note. The children have fun changing and naming the note. Fifteen percent of the teachers also indicated use of this

CHART D

INDICATING PERCENTAGE OF TEACHER
PREFERENCE IN USE OF AUDIO-VISUAL AIDS



*Slide-A-Note
Musical Dominoes
Spelling Bee
The Big-Note-Parage
Rhythm Rompus
Symbol Slide

Other visual-aids which may be of interest to the reader are the following: "Slide-a-note," "Musical Dominoes," "Spelling Bee," the "Big-Note-Parade," "Rhythm Rompus," and "Symbol Slide." All of these received 15 percent on the questionnaire.

Only 15 percent of the teachers indicated that they do not use any type of visual-aids.

THE PIANO TEACHER'S STUDIO

Just as a child in school will learn better when placed in a pleasant, well-equipped room, so can a piano student when he is placed in such a music studio. The condition of the studio can influence the child's interest in music so it is very important to have an adequate equipped, attractive studio. If you are a music teacher, check the following questions to see if your studio is what it should be:

1. Is the studio cheerful?
2. Is the light sufficient?
3. Are the instruments in tune and attractive?
4. Does the room look like a place in which to make music?
5. Are the decorations a cheerful color?³

³Gertrude Long McDaniel, "The Well-Equipped Music Studio," The American Music Teacher, (May-June, 1957), 6:10.

An efficient studio should be equipped with one or two good pianos. It should contain bookshelves, a desk, files for correspondence, facilities for bookkeeping and records and magazines for children. Of course, a waiting room for parents and students is very helpful and beneficial.

Many teachers find it necessary to teach in their home. This is not the best arrangement but if no other arrangements can be made, one room may serve as a studio. There should be a place provided for waiting students to study and work until their lesson time.

A few teachers have tried going from home to home to give lessons. This, definitely, is not good because it requires so much time traveling and visiting with the family.

Other possibilities for a studio would be to rent a room in a church, a school or some other type of business place. Many business places will rent such a room especially those that deal with music supplies. To have a studio in a music building would, perhaps, be the ideal situation for teaching private piano lessons.

If the teacher expects the student to do his best with his lesson, the teacher must provide a studio and proper materials that will lead to motivation and interest.

CHAPTER V

METHODS AND TECHNIQUES IN TEACHING PIANO

All teachers use different methods and techniques to motivate their students into learning situations. A music teacher must be very concerned about this matter. She must understand each child's needs, know what the child can or cannot do, and plan such activities that will be stimulating to him.

The method of teaching the fundamentals of music must be carefully studied, planned, and thoughtfully considered for each child. A teacher must first of all have correct and adequate training himself before he should even attempt to teach someone else to play the piano. Many children who have excellent potential to learn are lost in the storm when problems arise. They are discouraged because their music becomes a "group of notes" which they cannot express as music. Piano musicianship and technique is much more than note reading.

This chapter attempts to discuss some of the ways and techniques that may be used in helping a child to play "real music" instead of merely "notes."

THE LESSON AND ASSIGNMENT

The teacher must be a good salesman. He must be sold on his own product. He must be interested in the pupil as well as in the music lesson and assignment. The teacher must always be tactful and never get above the level of the child's understanding. Never hurry through a lesson. Relax--if a teacher is tense, so will the student be tense keeping him from doing his best.

At a child's first lesson make music interesting for him. Present the large point first and then the smaller details. Too many details in one lesson will confuse the child. The teacher should always try to help the student in every possible way. Try to understand that a child cannot do everything at once. Music knowledge only comes gradually. A child's work will not be perfect. Teachers must go halfway to their idea of perfection and the student must come half-way to the teacher's idea.¹

At the beginning, the teacher should explain the keyboard to the child. If the child is familiar with the groups of two and three black notes, he will be able to locate each note as the teacher explains its location

¹Louise McAllister, "Words to Remember," American Music Teacher, (November-December, 1957), 7:2.

in relation to the groups of black notes. Middle C is usually the first note taught. All other Cs may be located at the left of the group of two black notes. The teacher may continue through the music alphabet in this manner. Also present the treble and bass clef signs. Explain why they may also be called the G-clef and F-clef. This may be enough for the first lesson. At the next lesson, lines and spaces, measures, bar lines, and those "funny" little things called "notes" are presented. The child will be amazed when he discovers that there is a key on the piano for every one of these "little creatures." Make sure from the very beginning that the child learns and understands the letter names of his lines and spaces. Never let him play by using the fingering numbers instead of note reading.

Teach the child to sit correctly. Good posture aids in piano playing since piano musicianship not only requires action from our fingers but we use muscles from all parts of our body. The back should be straight with relaxed shoulders. The hands are placed on the keyboard at a natural position with fingers curved so the child may play on the very tips of his fingers. The elbows should not stick outward but kept relatively close to the body. Keep the wrist level with the hand.

For a very young beginner, it is best to have two twenty-minute lessons per week instead of one thirty-minute lesson. A definite day and time should be set for the lesson and both teacher and student should try to stick with it.

After the child gets a good start, assign music from at least two different books. Be sure that they are clear and simple but interesting enough to motivate the child to want to practice.

The lesson and assignment should not be the same for all students. Some students do not have the musical ability as other students may have and will need to go slower and work much harder for their accomplishment. The teacher must be very careful not to assign music too difficult. He must be able to judge "how much" to assign also.

In giving the assignment, new material and difficult passages should be explained and thoroughly understood by the child. Sometimes, it is good for the teacher to play through difficult passages or the entire song for the student but explanation must always be made.

Each lesson can be a thrilling experience for both the teacher and student. The teacher should strive for this accomplishment. If it is thrilling to the teacher, it will usually always be thrilling to the child also.

As the student works day-by-day, there are many wonderful discoveries to be made. With the interest and guidance of a good teacher, the student who really wants to learn will go a long way! He will find that the many lessons and assignments did not lead to a "dead end"!

HOW TO PRACTICE

The practical side of piano practicing demands that one must learn how to practice, how to achieve the desired goal in the shortest possible time, which is half of success. Unfortunately, the student is generally told to work with the clock ticking next to him, and the minute he is through with the prescribed few minutes or hours, off he goes until the next day. The silly notion still remains in the minds of parents, students and even some teachers, that if this performance is repeated day in and day out for several years, the youngster will awaken some morning a full-blooded musician and a technically well-equipped performer.²

It would be far more profitable for the teacher or parent to set a daily task to be accomplished, like learning a certain part of a composition each day. This way, the student leaves the practice period with

²Miss Hilda Steyer, Taylor University, taken from a lecture on piano methods, 1959. Permission to quote secured.

a feeling of satisfaction and soon the practice period loses its drudgery and is something to look forward to. All practicing is mental work and not an isolated physical exercise. Unless the student keeps a concentrated mind on every move, he is wasting his time. The most important objective for a teacher is to awaken in the student a love for music and the piano, and sufficient desire to overcome its difficulties. The parent can either kill or stimulate what the teacher has tried to do.³

Alice Carey, in her article, "How to Keep Them Practicing," says:

The practice hour should be an enjoyable part of a boy or girl's day, not a chore or, as often happens, a form of punishment, as some educators say.

Once the onus of "chore" has been lifted from music lessons and practice, the parent should nurture the feeling of enjoyment, even at the sacrifice of organized schedules, and permit the child to split his practice time into two or three units. This will keep him from getting restless and bored.

The important thing for parents to remember is to fit music into the child's life at home,--not to force it! . . . If practice is fun, music will always be a pleasure to him.⁴

³Ibid.

⁴Alice Carey, "How to Keep Them Practicing," The School Musician, (June, 1955), 26:18-19.

The old proverb points out that "you can lead a horse to water, but you can't make him drink." In the same way, you can lead a child to the keyboard, but his progress will be rapid only if he wants it to be. Nothing helps build and sustain interest so much as a feeling that one is making progress. Nothing speeds progress like the right kind of practice.

Slow Practice--Fast Thinking: Pupils as a rule like to play fast, and think slowly. It is natural to want action. He wants to move his fingers and play the piano immediately. He learns to walk and talk without much thinking, and so, "why shouldn't he learn to play the piano the same way?" This is the cause of many of their inaccuracies. From the very first lesson the child must learn how to practice, and thus avoid forming bad habits because of needless repetition, absent-mindedness and mental "wool-gathering." Let's teach them to play slowly, and think fast. The pupil will then put the right finger on the right note instead of groping or playing the wrong one. This will set the fingers and hands correctly, and form a basis of correct action. The child should be drilled in finding the notes (beginners) and should be able to call off the name of

the note at first sight.⁵

Accuracy: Why don't more students try for 100 percent accuracy in reading notes? Many youngsters who are bright in school boast of their 95 percent or 100 percent in spelling, mathematics or reading. If the pupil is taught to develop his capacity for concentration, his accuracy will develop and mistakes will soon vanish. In learning a new piece, it should be practiced first hands separately, then put together. All new pieces should be counted aloud. Already we have the problem, "I can't play and count at the same time." Then coordination through practicing as such should be developed. Repeated practice is best. A pupil can read a whole page of music five times in succession and it may be no better because it is more than the mind can retain. But, if he were to practice one measure or phrase five to ten times in succession, really concentrating, he would know it, perhaps even have it memorized. Perhaps he can only learn about a line a day in each piece, but at the end of the week, he will have quite a bit learned--QUALITY, not quantity, is the important thing.

⁵Steyer, loc. cit.

Tobias Matthay states that:

There is no practice worthy the name unless we are all the while really studying; studying (or analysing) with a most lavish, but carefully directed expenditure of thought and reasoning--and not one single note played without such expenditure.⁶

Bring Music Into the Practice: Besides the piano lesson, teachers should attempt to give good theoretical foundation. This brings about an understanding of music, rather than to play "black notes off a white page." Throughout the course of study terms are learned which indicate tempo and dynamics. After these fundamentals have been practiced, the pupil should strive for mastery and artistic performance, even on a small scale. Notes are to be felt as having musical meaning, and not something to be thumped out on the piano. He should strive for a variety of shading. At the same time, he should feel the notes as a musical sentence, phrasing (or breathing) in playing just as we do in singing or speaking. All of this is indicated in most pieces, as a guide for creative thinking or creative imagination in music. The piece must mean something or say something to the performer, then he in turn should express his feelings by his manner of performance.⁷

⁶Matthay, op. cit., p. 9.

⁷Clifford Curzon, "Bring Music Into Your Practice," Etude, (October, 1951), 69:13.

Parent's Part in Practice: Many times a child is really inspired with his first few lessons--but what happens to the excitement of music lessons? Often times it becomes drudgery and the child becomes bogged down with practice.

Neisuler lists ten good points to parents to answer the all-too-familiar wail, "I don't want to practice."

1. Take a positive attitude. We must work on the assumption that our child will continue his interest in music. Not hope that he will.
2. Set a regular time for practice--not too late in the day and not too long at a stretch. Two or three short practice periods have proven to be better - one in the morning if possible and one in the evening or after school. Once the habit has taken root, the child is off to a good start.
3. The greater the privacy, the better the results. Children playing or noise disturbs the child at practice.
4. Parent-teacher conferences are valuable. These permit change of ideas and show that both parent and teacher are interested. They may be able to work out problems together.
5. Be generous with interest and praise. These are necessary props for sagging confidence and enthusiasm.
6. Don't let your child miss lessons unless absolutely necessary.
7. See that your child doesn't have too many other things to do on lesson day.
8. Don't dissipate the child's energies with too many activities and interests. If this is done, the child can't learn anything well and gets

discouraged at his inability to do so.

9. Try to help your child to want to practice. A fondness for music in a home helps a lot. Parent's interest in the child can help a great deal.
10. Don't let yourself get discouraged too soon. One child cannot learn music as fast as another can.

Give your child a chance to make music a part of his life and you will have given him a key to enjoyment, creative expression and happy companionship.⁸

COUNTING AND USE OF CORRECT RHYTHM

The absolute necessity of counting in the study of music is not open to dispute. The interesting question is how insistent must music teachers be in helping students learn to count? It seems easy enough to make the point that rhythm is very necessary in music so notes must be played at a certain time.

Until the simple task of counting becomes a habit and is relegated to the subconscious mind, the teacher must help the student learn to count. And not count to their playing, but play to their counting--counting in rhythm!⁹

⁸J. Neisuler, "I Don't Want to Practice," Parent's Magazine, (May, 1957), 32:48-49.

⁹Chesley Mills, "Must the Music Student Learn to Count?" School Musician, (October, 1955), 27:2.

So many students lack the sense and feeling of time and rhythm. The fault usually arises in the early training. Time and rhythm should be one of the first things taught and explained to the child. "Before teaching the note-signs, or even the note-sounds, we must give attention to pulse."¹⁰ This can be shown through the example of walking, running, swinging or rocking. Music is not really music unless a child "thinks music." A child cannot think music unless he understands rhythm, time and pulse. Each note should be played in anticipation of the following notes and passages. In other words, music is progressive and the expression of this movement turns mere notes into living music.

Music is meaningless without rhythm. If the child plays every note correct but has no sense of time and rhythm, the piece means absolutely nothing to the audience. It means only emptiness and nothingness.

Matthay gives four main aspects of rhythmical attention in playing:

1. You must time the movement of the key itself towards sound.
2. You must feel the swing of each group of quick notes towards the pulse ahead.

¹⁰Tobias Matthay, Musical Interpretation (Boston: Boston Music Company, 1913), p. 31.

3. You must feel the growth of each phrase unit to its climax near the end of each phrase; and-
4. You must realize the Growth of a Movement into a whole.¹¹

When the student develops bad habits in rhythm such as uneven rhythm or playing too fast or too slow, it would be helpful for the teacher to encourage the use of the metronome. If the student works with it long enough, many of his problems will clear up like magic.

Some students find that tapping the foot helps them to keep the rhythmical beat. Since the foot has to be free to use the pedal, this does not provide for a very good substitute for counting. The best thing, of course, is to COUNT--COUNT--COUNT! And never play a new song without counting. "The student must count everything he plays until he can say every count without confusion. Then the counting has done its work."¹²

Not only must the student play in correct rhythm, but he must also use the correct tempo. There are five basic tempos of music: adagio, largo, and andante, allegro and presto. These are Italian terms which mean very slow, slow, moderate, fast, and very fast. Each of these

¹¹Tobias Matthay, The Visible and Invisible in Piano Technique (London: Oxford Press, 1947), p. 4E.

¹²Newman, op. cit., p. 83.

tempos may be felt by associating them with a familiar walking step as Newman indicates in his Table of Tempos:

ADAGIO: The delayed step done in a funeral march, down the aisle at a wedding, or at a graduation procession.

LARGO: The regal sedate step used at a stately ceremonial or in the walk of a condemned man. As slow as can be taken without faltering or subdividing. Count one for each beat, without subdivision. Example: Dvorak's Largo from the "New World" symphony.

ANDANTE: The relaxed step used in a leisurely Sunday afternoon stroll or a Fifth Avenue window-shopping tour. Moderate and flowing, done without lifting the heel. Count one to each beat. Example: the Andante Cantabile from Tchaikowsky's Fifth Symphony.

ALLEGRO: The brisk step of a businessman walking to work on time but not ahead of time; in between the marching cadence of Army troops and of most football bands. It is characterized by its spring and energy sometimes including a take-off from the ball of the foot. Count one to each beat. Example: Brahms' Rhapsody in G minor.

PRESTO: When counted one to a beat, a short mincing step taken almost at a run, as by a puppet or mechanical doll. So fast that it can be done only on the toes and with straight legs. Count one to an entire measure in simple time, one to a dotted unit or entire measure in compound time, up to the number of measures in a phrase or rhythmic group. Example: Mendelssohn's Spinning Song.¹³

If a student wishes to perform with meaning and feeling to his music, he must feel a sense of musical rhythm which can either "make" or "break" a piece. This comes only from correct and purposeful counting from the first day he sat down at his piano to begin a long road

¹³Ibid., pp. 88-89.

of musical studies and performances.

DEVELOPING MUSICIANSHIP

One of the first duties of the teacher is to awaken in the student a love for the piano and his music. Once this takes place, the child is filled with desire to learn and undertake all the many fundamentals of good technique which results in good musicianship.

A good piano teacher is one who brings in ear training, theory, and harmony with private lessons and class meetings as well as finger dexterity and touch at the keyboard. Teaching musicianship is teaching theory, key signatures, major and minor chords and other important musical truths as well as finger work.

The student needs to know a little of music history and the style of each composer. Musicianship is saying in music what the composer wanted to say on paper.

Interpretation: Not every student will play Beethoven's "Moonlight Sonata" with the same feeling and expression. Each must express his own musical thought as it comes from within. The student must always be himself, As music is beautiful to him, so will it be to others as each note is played to fill a musical meaning. Each individual has his own personality and his music will come to life as he expresses himself in it. Since everyone's

personality is different, music interpretation will also be different but will be good--if it is the person's own and not an imitation of someone else. Everyone cannot be Toscaninis or Maria Collins or Isaac Sterns.¹⁴

Music is not merely note playing but thoughtful consideration of all the mechanics of music. Some of the most important fundamentals of music are: time and rhythm, expression, fingering, tone-variety, memorization and pedaling. Each of these is a part necessary for good interpretation.¹⁵

Ear Training: It would be safe to say that most piano students do not hear all the sounds they produce. As long as this condition persists, it is as hard for the student to have a good performance as it would be for a blind man to paint and produce a picture.

This condition has probably arrived from the method of musical instruction. Until recently, teachers stressed note-reading and the student was encouraged to simply produce the notes on the piano. Listening to these tones was not encouraged.

¹⁴Samuel Chotzinoff, "The Importance of Being One's Self in Music," American Music Teacher, (May-June, 1957), 6:4.

¹⁵Abby Whiteside, Indispensables of Piano Playing (New York: Coleman-Ross Company, 1955), p. 127.

Teachers today must realize that listening is a very important part of producing music. The student must have a "listening ear" and with the teacher's help, he should be able to distinguish between intervals, major and minor chords, harmony, and all the elements which go along with the melody.

It should be insisted that every musical phrase which is played should constitute an exercise in ear-training.¹⁶

Not only should students have a listening ear to their own playing but also to the works of others. In this way, they may learn style, dynamics, tempo, and shading of the great composers and performers. Our ears should be subject to great amounts of music of all kinds. By comparing their music to that which they listen to, students may develop, grow, and mature in their own performance. After listening to the works of others, it is much easier to listen to oneself.¹⁷

Theory and Harmony: Some degree of theory and harmony should be taught to every piano student. There are great advantages for the piano player if he

¹⁶James Friskin, The Principles of Piano Practice (New York: The H. W. Gray Company, 1921), pp. 4-5.

¹⁷Andor Foldes, Keys to the Keyboard (London: Oxford University Press, 1960), pp. 8-12.

understands the theory of music and what makes up harmonic progressions. If he is taught to analyze his music, the student will understand better the notes and chords which he plays. Analyzing his music will also help to develop note-reading, the listening ear, and, most of all, his ability to memorize.

Many students have difficulty playing scales and remembering what notes should be sharp or flat. If they are taught that each scale contains two tetrachords, each one consisting of a whole-step, whole-step, half-step, students can figure out scales for themselves. Scales become more meaningful and less of a drudgery for the student.

Then, if a student is taught the simple chords, mainly, the I-tonic, IV-sub-dominant, and the V-dominant, he discovers that he can make up a melody and add his own harmony without too much difficulty. After sometime, he may be able to arrange a melody of his own.

Students should be taught the major and minor scales along with the arpeggios and triads that are built on each tone of the scale.

Knowledge of theory and harmony will create enthusiasm and will give the student a real purpose in his practice. Instead of merely reading notes and producing them on the piano, the music opens causing the student to practice fervently and enjoy many new discoveries.

TABLE I

NUMBERS OF PERSONS ANSWERING "YES"
OR "NO" TO QUESTIONS CONCERNING METHODS
AND TECHNIQUES ON TEACHER'S QUESTIONNAIRE

QUESTION	Number		Percent	
	YES	NO	YES	NO
1. Do you teach your students to "feel" the music through key and time?	<u>11</u>	<u>1</u>	<u>69%</u>	<u>06%</u>
2. Do you teach the poised arm and the rotative-forearm?	<u>5</u>	<u>6</u>	<u>31%</u>	<u>38%</u>
3. Do you teach curved-finger hand position - playing on tips of fingers?	<u>13</u>	<u>1</u>	<u>81%</u>	<u>06%</u>
4. Do you allow your students to play with flat fingers?	<u>0</u>	<u>15</u>	<u>0%</u>	<u>94%</u>
5. Do you allow students to play by fingering numbers instead of by note reading?	<u>1</u>	<u>14</u>	<u>06%</u>	<u>88%</u>
6. Do you encourage using the stated fingering?	<u>14</u>	<u>2</u>	<u>88%</u>	<u>13%</u>
7. Do you encourage your students to count aloud while practicing?	<u>13</u>	<u>1</u>	<u>81%</u>	<u>06%</u>
8. Do you always count for your students instead of having them count for themselves?	<u>0</u>	<u>14</u>	<u>0%</u>	<u>88%</u>
9. Do you teach accenting at the early beginning?	<u>9</u>	<u>5</u>	<u>56%</u>	<u>31%</u>
10. Do you encourage "slow practice" until the student has become acquainted with assigned new piece?	<u>16</u>	<u>0</u>	<u>100%</u>	<u>0%</u>
11. Do you encourage practicing hands separately?	<u>14</u>	<u>2</u>	<u>88%</u>	<u>13%</u>
12. Do you use a metronome for correct tempo?	<u>13</u>	<u>3</u>	<u>81%</u>	<u>19%</u>

CHAPTER VI

CREATING, DEVELOPING, AND MAINTAINING INTEREST

Many times pupils begin their piano lessons with enthusiasm and much anticipation. Due to reasons unknown to many teachers, some of these same students discontinue their musical studies after their first few months of training.

Sometimes, regardless of how good and efficient a teacher is, the child will still lose interest. He is not willing to "think" and practice to him becomes a waste of time. Perhaps, he was only taking lessons in the first place because his friends were taking or because "his parents wanted him to."

However, usually when students lose interest it is the fault of the teacher. Perhaps the teacher fails to realize at this point just what she is or is not doing to help her pupils. To create and maintain interest is a challenge presented to every music teacher.

The following is a list of suggestions given by the sixteen teachers in answer to question 9, Section III, of the teacher's questionnaire:

1. The teacher must always be enthusiastic, patient, and well grounded in music fundamentals.
2. The teacher must have a great love and understanding for his pupils. If he understands their

needs he can help them to progress and have a feeling of accomplishment.

3. The teacher should have faith and confidence that the child can and will succeed in his performance.
4. Allow the students to play duets and duos.
5. Make lessons interesting and exciting giving students various types of material.
6. Encourage the student to memorize enough pieces that he may be able to play fluently for parents and friends. Their compliments can be a real "boost."
7. Expose them to good music. Tell the story of the composer and the "why" of the composition.
8. Cooperation of parents--seeing that the child has a regular time to practice; that he does not miss lessons and made to feel that his efforts are appreciated.
9. National piano playing auditions; Junior Music Clubs; activities and festivals; piano guilds and church playing will create interest.
10. Give the pupil some easy work which he may enjoy doing along with the more difficult compositions.

These ten points are essential in creating and developing interest in the child. However, they are not completely sufficient. One of the most vital points, as discussed previously, is to help the child love and understand music. He must think and feel music, then it will be meaningful to him. Each difficulty and problem that arises must be explained and analyzed. This will save much frustration and anxiety on the part of the student. He must not only understand the "how" but also the "why"

of his music.

Class lessons and recitals and other performances will be discussed in relation to this subject.

CLASS LESSONS AND ACTIVITIES

Many teachers have not as yet experimented with class lessons. That is, bringing together at least once a month all the students in individual grades. Only three out of sixteen teachers indicated their use of class lessons.

Class lessons, if conducted in the right manner, can do much in holding and creating the child's interest in his music. Some of the activities which can take place in the class lesson are: ensemble playing, performing solos for each other, musical games, activities of various kinds such as presenting a TV quiz musical program or taking a trip to Germany by studying composers and music of that land. Having class lessons also gives opportunity to play records and discuss musical form. It can be an ear-training experience as pupils try to match and identify certain tones which the teacher or other students play.

Give the class a musical name and refer to it as the music club. Make it an important project and stress attendance. If it is conducted in such a manner, each pupil will

look forward to every meeting and will work hard and practice hard that his performance may be "the best."

RECITALS AND OTHER PERFORMANCES

Should every pupil be required to perform in recitals? According to the information received on the questionnaire, the answer is "no." Ten out of fifteen teachers indicated that every student should not be required to participate but encouraged to do so.

If recitals are a way of checking the progress of students--then emphasize them; if not, limit the recitals to only those who are interested in that sort of thing. Too often, a student is branded as a failure, if he makes a poor show at a recital. This student may be one of the best and his interest in music greater than the one who can "shine" and have little trouble at a recital.

The teacher needs to let the child show what he has learned in theory and other music fundamentals--not only his playing ability. Where he may fail in one phase of music, he may excel in another phase. Recitals are good but too much emphasis has been placed upon them and they have taken the place of developing our music education.

Perhaps, we should discuss performances before

discussing formal recitals. A student must perform in smaller groups before he will ever attempt to appear in such a recital.¹

The teacher should provide opportunity for pupils to play for small informal groups. The music club or class lesson would be a good opportunity. If the pupil performs for smaller groups, he may later desire to perform in a more formal recital. Each student should be encouraged to play for others. This can open many doors of opportunity and enthusiasm for the student.

Teachers should wait for the steady growth of the child. He only develops fears and self-consciousness when he feels he can't do something comfortable. Often, the word "recital" becomes a stumbling block to students and creates anxiety and fears. The point should always be stressed that the student is simply sharing their music with others. "Music-making for young children should be a natural expression in a natural setting, never a self-conscious performance."²

¹Hazel Chazarian Skaggs, "What About Student Recitals?" Music Journal, (October, 1957), 15:24.

²Nellie G. McCarty, "Some Uses of Recitals in Piano Teaching," American Music Teacher (September-October, 1955), 5:4.

CHAPTER VIII

CONCLUSIONS

The purpose of this study was to determine appropriate materials, methods and techniques for teaching private piano lessons in the early grades. From literature reviewed, gathered data and tabulated information, the following conclusions may be made.

There is a great need for good piano teachers. Children love music. It is a part of them. When they begin their study of piano, they deserve to be taught and led in the right way. The progress of a child's musical experience depends first, upon the teacher--his judgement of teaching methods, procedures and materials, secondly, upon the student--his attitude and concern for doing his best, and thirdly, upon the interest and cooperation of the parents.

Wiggins¹ states that effective teaching involves three closely related steps: (1) To clarify what you will do for the pupil--what you want him to learn--know your actual purpose. (2) Select the methods and materials which promise to be of most help in accomplishing these purposes. (3) Evaluate your efforts.

¹Wiggins, loc. cit.

It is a must for the piano teacher to be well-trained in order that she may be qualified to teach piano. She must not only have the ability to perform but be able to impart her knowledge to her students. In past, there have been, and probably still does exist, people who do more harm than good in their effort to teach. Because they are not adequately trained, they fail in their ability to explain and help the student understand his music and in directing him down the right pathway which leads to success. Matthay feels that a teacher must be able to help the student when problems arise by explaining and giving actual example when necessary. Only then can the pupil be helped in every way. The child must understand the mechanics of every passage as well as the expression-effects. In this way, the child may be able to express himself and be creative rather than imitate his teacher. Many students have been discouraged and have just "given up" because of their inability to express themselves in music. As Wiggins states, the teacher needs to continually evaluate herself and see how effective her methods may or may not be. A good teacher will be alert for newer and better ways of teaching.

Witty, as results of a questionnaire given to students on the subject "The Teacher Who Has Helped Me Most," lists the following traits of a good teacher:

(1) cooperativeness, (2) democratic attitude (3) kindness and consideration for the individual, patience (4) wide variety of interest (5) general appearance and pleasing manner (6) fairness and impartiality (7) sense of humor (8) good disposition and consistent behavior (9) interest in pupil's problems (10) flexibility (11) use of recognition and praise, and (12) unusually proficient in teaching a particular subject.² All sixteen teachers responding to the researcher's questionnaire agreed that a person will not always be a good teacher even though he may be an excellent performer. He must possess many of the above traits plus various others which make him a good piano teacher.

Most of the teachers felt that many students who are not especially talented in music may work hard and succeed. He must, however, be cooperative and willing to "think" for himself and not expect the teacher to do everything for him.

The parent, too, can help the child succeed in his music. It is the parent's responsibility to encourage the child, set up appropriate practice time and continually work with both the student and the teacher to do whatever he can to help. The parent should never lose patience and always take time to sit down and listen to "a new piece."

²Witty, loc. cit.

Choosing the proper materials for each child is extremely important. Bauer feels that one should not force a particular kind of music upon his students if they do not like it or they may hate music forever.³ Material must be intelligently chosen for each student to meet his particular needs and interests. It is good that a child have a variety of music to provide experiences in every phase of his musical study. He should not only have a "main" lesson book but also supplementary books, workbooks, and various exercise activities.

This study revealed the following music lesson series in order of their preference by those responding to the questionnaire: Thompson 78%, Aaron 71.3%, Schaum 57.2%, Eckstein 50%, Ward 21.5%, Clark and Hirschberg 20%, Kerr, Nevin, Williams, Fletcher, Matthews, and Steiner, all ranked 7%.

About 85% of the respondents indicated their use of some type of music workbook. The Fletcher Theory Papers and Thompson Theory Drill Game were most preferred.

The questionnaire revealed that most teachers find exercise books to be very useful. However, it is most important that the child understands the importance and significance of each exercise. He must understand what

³Bauer, loc. cit.

he is doing and how the exercise may be applied in other works. The Hanon-Schaum book rated 62.5% and Czerny 50%. Francis Clark rated 25.3% and Thompson Scale and Chord Speller 12.4%. Others rating 6% were: Paul & Werder, Kahn Theory Papers, Schaum I & II, and Schaum Note Speller.

The use of audio-visual aids in teaching piano lessons has proven to be very helpful. Seventy-five percent of the teachers indicated their use of flash cards. Other visual aids listed were: Musical Maestro, Composer Cards, Note-O-Game, and Flannel Board. Only 15% of the teachers stated that they do not use any type of audio-visual aids.

In presenting the lesson, the teacher should strive to make each lesson interesting to the child. Louise McAllister,⁴ in her article, "Words to Remember," expresses the fact that teachers must understand each child and what the child can or cannot do. Teachers are not to expect too much of the child but understand that his musical knowledge only comes gradually.

At the very beginning the teacher should present the keyboard to the child. Make sure that he understands and learns the letter names of his lines and spaces. The

⁴McAllister, loc. cit.

child must not be allowed to play by simply reading number figures. Fourteen out of the sixteen responding teachers stated their opinion to this effect. However, they also feel that the stated fingering numbers should be used along with the note-reading.

Most of the teachers want their students to "feel" their music through key and time; that students should use the curved-finger hand position and not allowed to play with "flat-fingers." Thirteen of the teachers believe that the child should be taught to count aloud and feel the rhythmic sense of the music. The teacher should not do all the counting for the child!

The success of a music student requires good practicing habits. One must know how to practice and how to achieve the desired goal in the shortest possible time. The child should be encouraged to set a daily task to be accomplished. In this way, he will leave the practice period with a feeling of satisfaction.

According to Alice Carey,³ in her article, "How to Keep Them Practicing," the practice period should be broken down into short periods of time so that the student will not get too tired. If this is not done, the practice period may become a "chore." She states that . . . "The

³Carey, loc. cit.

important thing for parents to remember is to fit music into the child's life at home--not to force it! . . . If practice is fun, music will always be a pleasure to him."

Children should be taught to practice slowly but to think fast. Slow practice will help the child concentrate and play accurately. Quality is the important thing. All sixteen teachers responding to the questionnaire stated that they encourage practicing hands separately whenever needed.

The child must understand the fundamentals of music such as theory, tempo and dynamics before his practice can become meaningful. According to Clifford Curzon,⁶ in his article, "Bring Music Into Your Practice," every note should have a musical meaning and not just "thumped out." After this, he should strive for a variety of shading. At the same time, he should feel the notes as a musical sentence just as we do in singing or speaking. This piece must mean something or say something to the performer, then he in turn should express his feelings by his manner of performance.

As one practices, he must count. Rhythm is very necessary in music. The student must learn to count--not count to his playing, but play to his counting--

⁶Clifford Curzon, loc. cit.

Matthay wrote . . . "that music is meaningless without rhythm. If the child plays every note correct but has no sense of time and rhythm, the piece means absolutely nothing to the audience. It means only emptiness and nothingness."⁸ The student should never be allowed to play a piece without counting. Thirteen of the teachers stated that they encourage their students to count while practicing. None of the teachers count for the student but encourages him to count for himself. Some teachers feel that it is good to use a metronome--not all the time, of course, only when it is especially needed. This was the opinion of thirteen teachers.

If a student wishes to perform with meaning and feeling in his music, he must feel a sense of musical rhythm which can either "make" or "break" a piece.

In order to develop good musicianship the child must have a basic knowledge of music fundamentals such as: beginning theory, time and rhythm, expression, fingering, tone variety, memorization, and pedaling. Also, he should have some knowledge of key signatures, major and minor chords, finger dexterity and touch, music history, and

⁷Mills, loc. cit.

⁸Matthay, loc. cit.

the style of the great composers. This knowledge leads to musical technique which, in turn, promotes good musicianship.

In interpretation, one must be himself and express his own musical thought as it comes from within. One should never try to imitate someone else.

To create and maintain interest is a challenge presented to every music teacher. On pages 53 and 54 of this study, a very helpful list of ten suggestions on this subject is given as reported by the responding teachers.

Class lessons, recitals, and other performances are avenues of creating interest. Many teachers, however, have not yet experimented with class lessons. That is, bringing together at least once a month all students belonging in various grades and levels. Some activities which may take place in the class lesson are: ensemble playing, performing solos for each other, musical games, presenting a television musical quiz program, or listening to and discussing the works and lives of great composers. Only three out of sixteen teachers indicated their use of the class lesson.

According to the information received on the questionnaire, students should not be required to participate in recitals but they should be encouraged to do so. This was the opinion of ten out of fifteen teachers. It is felt

that recitals may be emphasized too much and may sometimes take the place of developing our music education. We need to let the child show what he has learned in theory and other fundamentals--not only his playing ability.

Children should be given the opportunity to perform in informal groups as preparation for the recital. They need to develop enough confidence that the recital will not create anxiety and fears. Nellie C. McCarty,⁹ in her article, "Some Uses of Recitals in Piano Teaching," says, "Music making for young children should be a natural expression in a natural setting, never a self-conscious performance."

In conclusion, it is the opinion of the writer that there is still much more research to be done in this field. Due to the changing times, there is also change in piano methods and techniques and appropriate materials. It requires continual study to keep up with the trends in our modern world.

Other subjects for research in this field could be: touch and tone inflection, continuous study on correct use of rhythm, and the physical mechanism in playing. Further study on good practice habits and maintaining student interest would be motivating.

⁹McCarty, loc. cit.

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APPENDIX

March 19, 1963

Dear Piano Teacher:

The enclosed questionnaire is part of the work being done to complete a research project on piano teaching. This project is in partial fulfillment of the Master of Arts degree at the Austin Peay State College.

I would appreciate very much if you would fill out the questionnaire basing your answers upon your present knowledge, attitudes, or opinions concerning each matter. Please feel free to answer each question as honestly as you can because this information will be used only to benefit my project as well as to help increase my own piano teaching proficiency. No names or personal information will be referred to in the research paper.

Thank you very much for answering the questionnaire and returning it as soon as possible. Your cooperation in this project will be greatly appreciated. A stamped, self-addressed envelope is enclosed for your convenience and prompt return.

Sincerely,

Mrs. James E. Renneil

Encl: Questionnaire
Self-addressed envelope

QUESTIONNAIRE ON PIANO METHODS, TECHNIC AND MATERIALS FOR BEGINNERS TO GRADE III

This questionnaire is submitted to you as partial fulfillment of the Master of Arts Degree. It is my desire, as a result of this project and gathered information, to be able to use better and more effective methods as well as appropriate materials in my own piano teaching. I expect to discover new and broader concepts in this field. Please feel free to express your opinion and beliefs concerning each of the following questions.

I. MATERIALS

- (1) Check the following books which you prefer in teaching beginners to Grade III.

John Tompson _____

Ada Richter _____

Eckstein _____

L. H. Ward _____

Paul & Werder _____

Heidelberger _____

Kerr _____

Nevin _____

Schaum _____

Aaron _____

OTHERS: _____

- (2) Do you use workbooks with your students? _____ If answer is yes, please check those you prefer.

Fletcher Theory Papers _____Thompson Theory Drill Games _____Castelli Theory is Fun _____Music Fun (A kenworthy Activity book) _____All Aboard for Theoryland (Beckly-Cardy Co.) _____OTHERS: _____

- (3) Please check other materials, such as audio-visual aids which you may use.

Music Flash Cards _____

Music Maestro _____

Composer Cards _____

Flannel Board _____

Note-O-Game _____

Variety of games _____

OTHERS: _____

- (4) Check the following exercise books which you prefer.

Hannon-Schaum _____

Czerny _____

Velocity Studies by Thompson _____

Scales and Chords by Hirschberg _____

Wrist and Arm Technic by Thompson _____

OTHERS: _____

METHODS AND TECHNIQS

- (1) What daily technical exercises do you suggest?

- (2) List ways you may use to develop proper use of effort and relaxation indeveloping technic. all students _____

- (3) Check the following music fundamentals you may emphasize with beginners to grade III.

Phrasing _____

Analysis _____

Harmony _____

Pedaling _____

Theory _____

History _____

Dynamics _____

Major & Minor scales _____

Arpeggios _____

- (4) Please answer the following questions by "yes" or "no".

- a. Do you teach your students to "feel" the music through key and time? _____
- b. Do you teach the poised arm and the rotative-forearm? _____
- c. Do you teach curved-finger hand position -- playing on tips of fingers? _____
- d. Do you allow your students to play with flat fingers? _____
- e. Do you allow students to play by fingering numbers instead of by note reading? _____

- f. Do you encourage using the stated fingering? _____
- g. Do you encourage your students to count aloud while practicing at home? _____ at lessons?
- h. Do you always count for your students instead of having them count for themselves? _____
- i. Do you teach accenting at the early beginning? _____
- j. Do you encourage "slow practice" until the student has become acquainted with assigned new piece? _____
- k. Do you encourage practicing hands separately? _____
- l. Do you use a metronome for correct tempo? _____

I. GENERAL

- 1. Do you believe any piano musician will make a good piano teacher? State your reason. _____

- 2. Do you feel that a teacher can treat all students alike in teaching methods and use of the same material? _____ If answer is no, please state reason _____

- 3. In your opinion, do you feel that every student should be required to perform in piano recitals? _____
- 4. Do you have periodic recitals or contests in which your students participate? _____ How often? _____
- 5. How do you get your students to overcome stage fright? _____

- 6. At what age or grade do you feel a child should begin piano lessons if he so desires? _____
- 7. In your opinion, must a child be especially talented in music in order that he may learn to play? _____
- 8. Do you find it helpful to have class piano lessons at least once a month for each group or grade of students? _____ If answer is yes, what activities take place? _____

9. List some of the ways in which you have discovered to hold the interest of your students to continue their study of music. This, I beleive, is one of the great problems of every music teacher.

10. What advise would you give to a young teacher just beginning to teach?

I want to be like them.

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APPENDIX C

STUDENT QUESTIONNAIRE

1. Check the following reasons why you take piano lessons.

a. Because my parents want me to.	18
b. I have nothing else to do.	2
c. It is my own desire to learn to play.	27
d. I don't want to disappoint my teacher so I can't quit.	1
e. My friends take lessons and I want to be like them.	1
2. Check one (1) of the following:

a. I do enjoy piano lessons.	31
b. I do not like piano lessons.	1
3. If you enjoy piano lessons check the reasons why.

a. I like my teacher.	25
b. I enjoy playing.	28
c. I enjoy practicing.	20
d. My parents are proud of me.	15
e. I can "show-off" in front of others.	2
f. My lessons are exciting.	13
g. My music is interesting.	21
h. List any other reasons if there are any:	
<u>To be able to play for church. Desire to become a</u>	
<u>Music Teacher.</u>	
4. If you do not enjoy your piano lessons check the reasons why.

a. They are boring.	1
b. I am too busy and don't have time to practice.	1
c. Other children make fun of me and call me "sissy".	1
d. I don't like my teacher.	1
e. I have too many music books from which to practice.	1
f. It is too hard for me and I can't understand.	1
g. My parents or friends never want to hear me play.	1
h. I don't like to practice.	1
i. List any other reason:	

NOTE: THE INFORMATION IS TABULATED ABOVE FOR READER'S INTEREST.

APPENDIX D

EVALUATION OF PIANO MUSIC

I. Beginners' Books

1. Master Method for the Piano by Heidelberg; Book I, 75 cents. Gives beginner a foundation in rhythm, sight-reading, harmony and transposition - for the child beginner - would be interesting.
2. Little Players by R. N. Kerr; for young beginners - small book; 60 cents. Has pictures to help learn the notes; rote-note method.
3. Work and Play Bk. I, by LaVerne M. Voss; 80 cents; Interesting cover; has other things to do besides playing such as coloring notes drawing, etc. (ing Book)
4. Jibbidy -F and A.C.E. by L. H. Ward; good for child beginner - interesting cover, not many pictures, uses both hands alternately very frequent. good. Helps to
5. Books by John Thompson - all very good - have interesting notes, pictures and are progressive. Supplements are supplied also.
 - A. Supplementary Piano Course with Melody all the Way.
 - B. Teaching Little Fingers to Play
 - C. Easiest Piano Course - Part Two; very cute cover and pictures on inside - (musical pictures). This book children would love.
 - D. Easiest Piano Course - Ditto to C. Part I.
6. Discovering the Piano - Paul and Werder; for youngest beginners. Musical pictures - good supplement book. Has little notes for children to write or little problems of music.
7. Progressive Piano Course by Stubblefields; Book I for beginners; 80 cents; good.
Progressive Piano Course - Book II.

II. Beginners' Supplements:

1. Little Players Growing Up by R. N. Kerr; 85 cents. More advanced using both hands and chords. Technique and dynamics brought in.
2. Tunes for Little Players by Kerr; 60 cents. Not as advanced as No. 1 above; both hands used but not in chords together at same time.

3. Master Method for the Piano - Busy Days by Heidelberg; 75 cents. Very good; explains scales and gives fingering chart for them; uses major and minor scales also. Good.
4. At the Zoo by Ramsey. Has pictures of animals and songs about them. Very short book. Not very profitable.
5. Hymns for You to Play and Sing by Lela Hoover Ward; Melody only, with chords in left hand. Good. Some of them have harmony in both left hand and right hand. Familiar hymns.
6. My Own Hymn Book by Ada Richter; Favorite Hymns in Easy arrangements. Hymns for everyday and holidays. Good for advanced beginner.
7. John Thompson's Scale-Speller; (A music Writing Book) 60 cents. No pictures but would be interesting to child if presented in right way. Very Good.
8. John Thompson's Chord-Speller; Very good. Helps to know chords.
9. My Piano Book - A Method by Ada Richter; For class or individual instruction in three parts - part I.
10. Tiny Technics in Tuneful Form by John Thompson; 75 cents; Very good, interesting pictures and short songs. Familiar songs also.

III. Grades One to Three:

1. John Thompson's Modern Course for the Piano:
 - A. The First Grade Book
 - B. The Second Grade Book
 - C. The Third Grade Book
 - D. Supplementary Piano Course: Books a & b (1-3)
These are interesting and progressive with well known airs. Progressive and difficulty; fits grade.
2. Technic for the First Year by John Thompson; 30 cents. choice technical technical examples in first grade. Taken from the works of well-known composers. 75 cents. Interesting pictures and music also. All Thompson's books are about alike but are good.

IV. Grades One to Three Supplementary Material:

1. Streabbog. Op. 63 (Twelve Very Easy and Melodious Studies) 75 cents. Would be good for technic and interpretation. Has a lot of runs and chords.
2. Music Appreciation is Fun by David Hirschberg; Book I; Compositions by all masters. Very good book. There is a story about each composition. You appreciate a song if you know about its composer and this book gives a little bit about the composer. It also has nice interesting pictures. Medium difficult for this grade.
3. Studies in Sixths by Clare Rockafeld; 50 cents; Preparatory for Octaves. No. 51. Very short - 8 pages.
4. Selected Studies for Piano Solo by Stanford King; 75 cents. I don't like this book very well. The songs seem too seem too simple and short for solo pieces. It would be fine for lessons.
5. For Me and My Piano by Clayton F. Summy Co. Progressive piano pieces. Books I, II, and III. Good.
6. John Thompson's Tuneful Technic: Books I and II. (Combines musical enjoyment with finger development) 80 cents. Familiar songs. Would be enjoyable for child.
7. Technic is Fun by David Hirschberg; Good for correct technic. Has a lot of good fingering exercise work in the pieces and also scale and chord work; - mostly scale work. Book II.
8. Scales and Chords are Fun by David Hirschberg; Books I & II. Compositions by well-known composers; Book I. is major chords and Book I is minor chords. Excellent - explains all about the seven chords both major and minor.
9. My Piano Book (A method by Ada Richter) For class or individual instruction. Comes in three parts.
10. Selected Czerny Studies - Book One. (Complete in three books) \$1.00 each. Wonderful for technique.
11. Third Grade Velocity Studies by John Thompson: (Supplementary) Very good for technic and touch.

12. First Lessons in Bach - Book I (In two books)
Necessary to have before getting advanced Bach!
Essential for a good musician.
13. An Introduction to Bach by John Thompson; (A
collection of short examples from the works of Bach)
75 cents. Very good.
14. My Favorite Duet Album by Maswell Eckstein; 25
selected duets for four hands. May be difficult
even for third grade.
15. Intervals and Chords - How to use them by Mac
Carteney and M. R. Pabst.
16. Wrist and Arm Technic (A collection of excerpts
from piano repertoire for wrist and forearm separate-
ly and in combination in staccato and legato by
John Tompson).

V. Adult Beginning Music:

1. John W. Schaum Note Speller - Book One. Has 30
lessons on the fundamentals of music such as note
reading, lines and spaces, etc.
2. Beginner's Book - School for the Pianoforte by
Theo. Presser; For the young piano students, from
the beginning up to, but not, including the Scales.
Price: \$1.00. Volumn I.
3. The Adult Approach to the Piano by Mary Bacon Mason;
Has studies along with the compositions. Very good.
Progress good for an adult beginner. (Oliver
Ditson Company).
4. The Hundred Best Short Classics by Cuthbert White-
more; Book I. Too difficult for a beginner's
book. Would be fine for an adult's second book.
5. The Hundred Best Short Classics by Cuthbert White-
more; Book II. 85 cents; Patersons Publications
- Carl Fischer, Inc. N. Y. Very good pieces but
quite difficult. Fine for advanced third grade.
6. Old Masters for Young Pianists by Marianne Kuranda;
90 cents. Very good but difficult. Would have to
be the second book.
7. A Treasury of Easy Classics by Esther Abrams; \$1.00;
Heritage Music Publications Inc. N. Y. 23, N. Y;

Third grade music - advanced.

8. A Little Treasury of Sonatinas: Two; by Cecily Lambert; 60 cents. Contains sonatinas by Kuhlau, Beethoven, Mozart and Weber and Schumann. Medium Difficult.
9. HOURS With The Masters by Dorothy Bradley; \$1.25; Belwin, Inc. Book Two; Fingering, phrasing, interpretive notes, metronome rates, etc. Not too difficult for adult.
10. Introduction to Piano Classics by Alfred Mirovitch; \$1.75; (A Collection of Original Pieces in the Early Grades). Medium difficult - too hard for a beginning book.
11. Bach for Early Grades by Anna Magdalene Bach; Book I; Very easy; Could be used for a beginning book for adult. (A supplement).
12. Bernice Frost's At the Piano - Books II, III, IV. Familiar pieces by the masters. Very good.
13. The Adult At the Piano by Bernice Frost; Books I, II, III. (The Boston Music Co., Boston, Mass.) Very good for beginners - also as they progress. Also has compositions by the masters.

IV. Workbook Materials:

1. The Fletcher Theory Papers by Leila Fletcher; Book I. 70 cents. Loose leaf, 12 lessons, good for children or junior high.
2. John Tompson's Theory Drill Games; Book One; 80 cents. Children would love this book. It has cartoons that applies to the lessons.
3. John Tompson's Theory Drill Games; Books II, III. (See above).
4. Theory is Fun! By Aileen Reynolds Castelli; 60 cents; (Musical games for class or individual instruction) Good for age ten or older. Too difficult to understand for younger children.
5. Music Fun - Theory and appreciation; (A Kenworthy text-activity book). Very good for children about the

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third grade level in school. Tells all about instruments as well as theory and appreciation. Excellent.

6. Music Fun - Theory and Appreciation; Books II, and III. Very good. See No. 5.
7. All Aboard for Theoryland (Beckley-Cardy Co., Chicago) good for children in about grade four. Very cute pictures. Interesting for child.
8. Adventures in Theoryland (Beckley-Cardy Co.) Pictures are made from musical notations. Very good. About fourth grade level.