

**THE JOURNEY FROM INSTRUMENTALIST TO MUSICIAN:
REFLECTIONS ON THE IMPLEMENTATION OF THE CONSERVATORY
METHOD IN MUSICAL PERFORMANCE**

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Dedication

- To Stacey and Dyson, for constantly reminding me of the many joys of life.
- To my mother, Nancy Fabro, for being my mentor and my best friend

Abstract

The Journey From Instrumentalist to Musician is a reflective study that addresses the effect of the Conservatory method in musical performance. The discussion begins with the author's early experiences as a young piano student who wanted to please her teacher and after many hours of practice soon became a performance specialist - a performance specialist who excelled as a pianist. The instrument that she studied, instead of the discipline of music itself, is what defined her as a pianist. Throughout her early music career, she learned that exact replication of the score was more important than the process of creativity and individuality. The Conservatory method often emphasizes the importance of teaching specific instrumental skills rather than simply teaching music. This prompted the author to explore philosophies of music educators who were not considered educators of the traditional conservatory method. After discussing the methodologies of Suzuki, Kodaly, Dalcroze, and Orff, the author then reflects on her own educational methodology. In evaluating the methodologies, the author identified four common themes for comparison: rhythm, pitch recognition, patterning of sounds, and literacy. Through the discourse the author bridges the gap between the instrumentalist and the musician by comparing the methodology of these music educators and that of the conservatory through her own experiences.

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Chapter 1

Individual Perception

She approaches the piano and gently places her left hand on the edge and stands with confidence. Pauses for a moment and then looks around the audience and finally to the adjudicator and smiles. Turns her back for just a moment, as she adjusts the bench to her personal liking. She sits and looks over the keyboard, acquainting herself with the unfamiliar instrument. Slowly, she lifts her hands in a graceful motion onto the ivory keys, closes her eyes and begins to play. With the deliberate beginning notes one can tell that she is trying to bring out the finest tone possible. She loves the sound of every note. She quickly shifts the tempo and her hands move with fury along the keyboard. There is intensity and she plays it effortlessly. Preparation for this piece was demanding. It took hours to master this passage. Everyone listens attentively. The initial tempo is reintroduced, bringing back the subtle nuances of the introduction. She plays the last notes and takes a deep breath as she lifts her hands and places them on her lap. The smile on her face reveals the satisfaction she feels from her performance. She bows and leaves the stage. The audience shows their pleasure of her interpretation with exuberant applause.

Her teacher does not smile. Why? Doesn't her performance rate a first? What did her teacher hear? Where did she go wrong?

Now the girl's excitement turns to nervousness. Her confidence ebbs. She no longer hears the applause.

Individual perception is a significant key to understanding the function of music. Why would a six-year-old girl who perceived music as an enjoyable form of entertainment grow into a teenager who saw piano lessons as a continual sequence of stress? The music education journey that I traveled began with imagery of animals and colors, where imagination was rewarded. It then turned into a factory where only product and perfection were rewarded. My perspective of music education has been shaped by my musical experiences as a child. Some questions that have a bearing on my attitude are, "How do experiences in childhood affect my teaching practice? What is my goal as a music teacher? Should music lessons simply reflect a level of proficiency of a specific instrument? Do my students develop as instrumentalists who have simply learned a specific skill or as musicians who have had an opportunity to learn from their musical experiences?"

To understand these questions and to develop some order in my music program, I decided to look outside the realm of piano pedagogy and look at the broader field of music pedagogy. I wanted to explore philosophies whose purpose is the teaching of music rather than just the perfecting of performance on a specific instrument. Four noteworthy music educators, whose teaching programs are typically associated with general music education, are Shinichi Suzuki, Zoltan Kodaly, Emile Jaques-Dalcroze, and Carl Orff. What critical insights will these four music educators have to offer to a private piano instructor? Will these insights help define a standard of instrumental teaching that will incorporate a method that will encourage the development of a complete musician rather than a specialized instrumentalist?

Before assessing the philosophies of others, I would like to reflect on my musical experiences as a child. This reflection will guide me in determining the perceptions that I have regarding music education, a summary of the foundation on which my practice is built.

From the beginning, the piano was a mystical object to me. My childhood teacher had a big, beautiful, brown grand piano. I loved the sound of every note, especially the ones at the very bottom; they seemed to let out the most fantastic rumble. At first this instrument was very overwhelming, especially when the lid was open. The strings seemed to stretch from one end to the other. For a small girl, it was a long way. I was so small that when I sat on the piano bench my feet would dangle in the air and I was one of the few students allowed to use the special footrest. When I placed my tiny hands on the keyboard they seemed to get lost in the sea of black and white notes. My reach was so small that I found it necessary to slide down the piano bench to hit the high notes. Although it made for some unintentional pauses, I enjoyed sliding up and down the bench.

At my first piano lesson my teacher taught me how to remember the seven letter names used in music. The keyboard was made up of lots of houses and garages. In the house lived the father, the grandmother, the auntie, and the baby, and their roof was the three black keys. The animals lived in the garage, and their roof was the two black keys. The images of the animals in the garage helped me learn dynamics. As I moved from the cat, to the dog, to the elephant I got louder, because each animal got progressively larger. My teacher maintained the pictorial imagery to help me develop technique. One of the next techniques I learned was the 'sore paw.' My teacher had me picture a dog limping

on his sore paw. As my hand walked across the keyboard it started out very relaxed in a down position, with the palm of my hand touching the wood under the keys, and then slowly lift as I progressed past three white notes. On the third note I would have my hand off the keys floating in the air, hanging as a sore paw did. This was the early stage of learning the physical movement of phrasing.

My teacher rewarded good performance with wonderful little silver stars that represented the 'rites of passage.' With each successful lesson, I received a silver star. After four silver stars I got one big shiny gold star. I always felt very triumphant when I had one of the gold stars in my music scribbler: they signified great achievement. Music lessons were very rewarding and most importantly, they were fun.

Another technique my teacher used to reward me was to allow me to color the picture in my book if I had learned the song perfectly. At the next lesson I had to explain why I had used certain colors. She wanted my interpretation. Sometimes I would explain my interpretation through carefully planned words and other times I was asked to play what I meant. I was continually developing a sensitive, yet critical perception and response towards my musical experiences. At the time, I saw music as a sequence of notes that were placed together for me to create interesting sounds. It was very exciting for me to find different ways to express happiness, sadness, dancing, marching, clouds, wind, echoes, etc. One of my favorite collections of pieces was "Sketches in Color," by Robert Starer. I always loved titles that helped me create images in my mind.

My first piano lessons taught me that music was a form of communication. As a child I loved trying to create a specific thought or feeling from the sounds I was producing. Every note or phrase I played represented something or someone. Often there

were no words to explain what I was trying to communicate and my listeners did not always understand what I was trying to express. The words and pictures I had in my mind were always expanding as I learned new material.

Then piano lessons became more involved and the level of seriousness started to increase. Terms such as major and minor, dominant and diminished sevenths, melodic line, and harmonic structure entered into the vocabulary. The pictures were gone, the musical score now started to represent a strict, rigid and inflexible set of rules. In the beginning the challenge of learning the official terms was fun. It gave terminology to many expressions I did not know how to define literally. For example, the term *piano* did not just refer to the instrument it also meant to play the passage softly.

My music development advanced rather quickly. Within the first year of study I had entered the music festival and completed an examination. This was something that none of my friends had accomplished, they were all still in their first year study book, they had not moved on to the classical music. 'I was special and a very fast learner.'

The first years of competition and examination were very exciting; lots of new dresses and high marks that seemed to please everyone. I was learning how to perform and I had an outfit to go with just about every song. I played "Pirate Island," by James Bastien, and wore a pirate outfit. It was a silk blue outfit with a sailor top and a black sash. The adjudicator commented how my outfit must have helped me visualize the mysterious yet firm sound I produced, and awarded me first place on my performance. I was good and I was communicating well, not only through my music, but also through my clothing. I was learning very quickly that performance was more than the notes you played.

The next year I placed second in the music festival. What devastation! I was no longer 'special and a very fast learner'. The next year I played one of my power pieces at a friend's piano lesson. I thought it would be fun to show how I had perfected the performance of the piece. Her teacher was one of my piano teacher's rivals. My teacher was so angry with me when she found out what I had done. She terrified me with her reaction. I had not realized the importance of keeping my skills secret from my rivals. "A whole year of preparing instantly disappeared," she moaned. As it was, I won that category, but still today, I wonder what my fate would have been if I had lost. From that moment on, my pieces were only performed in front of the appropriate audience before festival. I had been punished for wanting to share my music with my friends.

This is when the fun moments of piano were taken over by a strict agenda. Piano lessons became very confusing. One moment there were lavish compliments and the next moment there were threats of pulling my performance out of the festival. There was many times when I wanted to hit reverse and go back to the days of my picture book, the days when I had fun. Not only did I not get to color anything, the expression I wanted to use, my personal touch, quickly became the type of expression that was necessary for winning.

During my teenage years, music was all about competition. Entering competitions was not about gaining self-confidence, or an opportunity to be heard, or to be around other teenagers with similar talents and goals it was about WINNING. And truthfully, I loved to win. I committed a lot of time and sacrificed a lot of recreational outings because of this competition, and I went to piano lessons twice a week at 6:00 am. I was not about

to blow it all in 5 minutes or less. Losing was not an option. I had to come out as the winner. This is what I learned. In retrospect, I was a front for my teacher.

This time period was the turning point for many of my friends; this was when many of them quit piano. There were many things to experience in life and the confines of piano did not meet with every teenager's agenda. There was no room for sports, something could happen to an arm or a finger.

Practice changed. Six pieces were chosen at the beginning of the year and those same six pieces were played until they were perfected for the festival, and then the exam. My teacher chose the pieces, not me. Now I had to memorize all the notes, the physical manipulations of sounds, the articulation of phrases, the overall character, and much more for each piece - But only those six pieces. I was not allowed to 'play.' During this process I refined my skills as a performer and a pianist; yet, the satisfaction of learning was not as it was when I was younger. I was learning advanced piano literature and making a name for myself in the Southern Alberta music community, but the pressure of producing an exemplary product was overwhelming. Reproducing musical scores on the piano took up the majority of my training time, and the musical interpretation were never my own. they were developed by my teacher. Music became the piano and piano became a chore.

One of the most embarrassing moments I had as a teenager was when I had to excuse myself from one category at the festival because I was not prepared for the performance. There is nothing like that feeling you get inside when you feel the disappointment of others aimed directly at you. Even worse was when everyone would tell you how wonderful your performance was, and you knew deep inside that it was not

even close to perfection, that you would be hearing about it at your next lesson. This is when the fun completely left. I remember wondering why I had spent so much time and effort to achieve goals that seemed to have so much direction. At that point I lost my way? Had I aimed to high or not high enough?

When I entered university I started with a double major in biology and chemistry, and after one semester I realized this was not where my heart was. Music was something I had always cherished, even though it was at times a challenge, I decided to pursue it. The second semester I was enrolled as a music major. My childhood music teacher was delighted, I was back on track and I was now one of her students that she influenced to follow her down the path of instrumental perfection. Once I was in the music program, I found that I was lost, and at the same time I found things inside myself that I thought I had lost. My new music program opened the world of musical knowledge, not just piano performance perfection. The discipline was greater than it was as a child, but the word 'fun' returned to my musical vocabulary.

In university, I made a connection with my past. My piano teacher I had in university was the examiner in my grade one piano exam. After my audition into the music program she said that she remembered hearing me play as a child. She said that I was very 'musical.' It is amazing how one thoughtful comment validated the journey I had taken and the journey I was about to continue.

Once I completed my Bachelor Degree in Music, with Distinction, I had the opportunity to study piano in Belarus for two summers. The love for music was overwhelming and the learning environment very competitive. This experience reinforced the fun in music and the level of seriousness had never been greater. Music was more

than a performance on a specific instrument; it was a piece of the culture and a way of life.

Now I am the teacher. Do I teach as I was taught? And if music became such a chore for me as a teenager why did I choose it as my career?

There are three main people who influenced my decision to become a music educator. I respected and loved my piano teacher that I had as a child. She taught me discipline and commitment. I respected my piano teacher at the university for reminding me to listen to my inner voice to guide my musicality. Finally, I respected my music teacher in Russia for showing me that there was music inside of me that was meant for sharing with others, in performing and in educating.

When people ask me what I do, I say that I am a music teacher. People's first response is to ask what instrument I teach. My usual response is, 'I teach piano.' Often music teachers in the 'private conservatory world' are classified as teachers of their main instruction. When did the word music leave the vocabulary and why? Has the instrumentalist overtaken the musician?

The cloud of the private conservatory world produces a mindset that emphasizes how to reproduce skills of a specific instrument rather than teaching a student how to develop and put into practice individual musical ideas. This prompted me to question what my view of music education was and the importance of articulating it. Would putting my beliefs into words help me to organize my thinking, clarify my goals, guide my decisions, and provide consistency in my teaching?

As a music educator I would first have to define what I am trying to achieve with my instruction. What was the final product I desired of my students? Am I interested in

developing a performing pianist or a musician? A student who is a technician or an interpreter? Is the destination or the journey more important? Is there an approach to teaching instrument specific skills that does not inhibit musical expression?

As a young student it quickly became my 'job' to excel as a student who could replicate scores specific to the piano, according to the standards of the winning formula. As the scores became more difficult I was not encouraged to develop my own creative interpretations. Instead I did what my teacher told me to do. At the end, I knew how to reproduce intricate scores, but not how to develop and put into practice my own musical ideas. I was an instrumentalist pure and simple, not a musician in the fullest sense. I was good at the piano, but not at music.

Chapter 2

Review of Philosophies

The music philosophies of Shinichi Suzuki, Zoltan Kodaly, Emile Jacques-Dalcroze and Carol Orff, present different perspectives of the music educational practices of their respective cultures. Each of their philosophies produced impressive but differing results with their students; and they have all contributed a landmark in music education in the Twentieth Century. Each of these philosophies was born of a desire to move music education in a very unique direction.

General Philosophies

“Talent Education” or “Saino-Kyoiku” is the term used to describe the teaching method developed by Shinichi Suzuki. The model for his philosophy is based on the idea called “Mother Tongue.” After Japan lost the Second World War and seeing the hopeless spirit of the Japanese people, Suzuki “was led to consider ways in which he might contribute to the renewal of hope and courage” (Kendall, 1973, p. 5). He saw music as a resource that would bring creative activity to the life of a new generation of children. Suzuki looked for ways to bring music activity into the lives of children when they were very young, as young as possible. In a speech at the National Festival in Tokyo, Suzuki said,

Education begins from the day of birth. We must recognize the amazing power of the infant who absorbs everything in his surroundings and adds to his knowledge. If attention is not given to early infancy, how can the child’s original power be

developed?...Therefore, we must learn more about the conditions in which early human growth takes place (Suzuki, 1958, all as cited by Kendall, 1973, p. 7).

Suzuki observed children as they learned to speak their native Japanese and he found that children learned the language with great accuracy. While they learned the basics, they also learned the more complex and subtle local inflections. Through his observations he concluded, "children learn their native language in natural fashion – properly taught, they can learn music the same way"(Nickels, 1968, p. 4). He further argued that if the child were surrounded by musical sounds from birth, just as she was with language, then she would develop a comparably significant ability in music. Two major points of his philosophy are that the child must be respected as an individual and that ability is learned and not inherited. Suzuki believed that "the hereditary ability of the mind is measured by the speed with which it adapts to circumstances. It is wrong to assume that special talent for learning music, literature, or any other field, is primarily inherited" (Suzuki, 1958, all as cited in Kendall, 1973). He says that any child who can speak his native language has the capability to learn music.

Suzuki's method utilizes a triangle format – parent, teacher, and child; the involvement of the parent is essential. Suzuki felt that the parent should delight in every accomplishment of the child whether it is a first word or the first step or the first sound of singing. Positive attitude and environment is his key. Suzuki's basic concern was the development of sensitivity for humanity. He wanted each of his students to become fine human beings.

Dr. Suzuki has developed a philosophy which, when understood to the fullest, can be a philosophy for living. He is not trying to create a world of violinists...his

major aim is to open a world of beauty to young children
everywhere...(Hermann, 1971, p. 41)

Suzuki's ideas have been influential in the area of instrumental music, especially violin.

Zoltan Kodaly is well known as a composer, musicologist, and music educator. He has made significant strides in each field. The "Kodaly approach" is a system of music education that evolved in Hungarian schools under his inspiration and guidance. Kodaly's early musical endeavors were not aimed at education.

Until 1925 I had lived the ordinary life of a professional musician. I was not concerned, that is to say, with our educational system because I assumed that it was satisfactory and that everything possible was being done...then an incident occurred that destroyed this illusion. One fine day I happened to come across an outing of young girls...they were singing...and the longer I listened, the more appalled I was by the kind of songs they were singing...(Eosze, 1962, p. 70)

The purpose of Kodaly's music education system was to provide skills in music reading and writing to the entire population of Hungary, in Hungarian tongue. Kodaly wanted to create a musically literate population. Much the same as Suzuki, Kodaly believed that musical literacy should follow the same training as literacy in the native language; and this training should be simultaneous with language acquisition. He maintained that children were most receptive at a young age and that development of a musical ear and discriminating musical taste is rapid if instruction begins between ages three and seven. Kodaly believed strongly in the use of music of the 'highest artistic worth'. He defined the 'highest artistic worth' as Hungarian folk songs and classically structured music. He believed the music and language of Hungary were intertwined in such a way, that one

was an expression of the other. And while learning one, the other could be learned at the same time as a natural extension. Kodaly saw the folk songs of Hungary as the musical tongue of his nation, a storehouse of simple forms, rhythm, and melodies that could be used to musically educate the population and as bridge to the classics.

To become international we first have to belong to one distinct people and to speak its language properly, not in gibberish. To understand other people, we must first understand ourselves. And nothing will accomplish this better than a thorough knowledge of one's native folk songs. (Kodaly, 1969, all as cited in Hoffer, 1993, p. 128)

These beliefs guided Hungary in its exemplary school music programs. Unlike Suzuki, the Kodaly approach is primarily vocal for the most part because instruments were not readily available to all students and because their heritage was an aural tradition. Kodaly felt that the voice was the most immediate and personal conveyor of musical expression. He believed "only the human voice, which is a possession of everyone, and at the same time the most beautiful of all instruments, can serve as the basis for a general music culture" (Kraus, 1990, p.81). Kodaly's method is highly structured and sequenced.

Emile Jacques-Dalcroze was an actor, singer, conductor, poet, composer, pianist and ethnomusicologist. He studied under prominent composers and musicians such as Gabriel Faure and Anton Bruckner. Upon beginning his career as a professor of music, the Swiss native created a complete course in music education. Dalcroze argued that traditional music education systems tended to be divided into isolated compartments of sight singing, form, and harmony with no emphasis on the interdependence of these studies. He noticed that many students understood music only intellectually.

When he asked his students to write down chords during their harmony classes he discovered that they were not really hearing what they had written, and that for most of them harmony was simply a matter of mathematics. It became clear to him that the traditional methods of training musicians concentrated on the intellect to the detriment of the senses...(Dobbs, 1968, p. 13)

Many students, while technically highly developed on their instruments, were unable to feel and express music. He believed that there was a need for development of musicianship, a fusion of sensory and intellectual experiences. This led him to emphasize the transference of basic instincts to music.

The human body! The base of all musical art is human emotion. It is not enough to train just the mind or the ear or the voice; the entire human body must be trained since the body contains all of the essentials for the development of sensibility, sensitivity and analysis of sound, music and feeling. Any musical idea can be performed by the body and any movement of the body can be transformed into its musical counterpart. There must be an immediate reaction between the mind that conceives and the body that acts (Abramson, unpublished translation, all as cited in Choksy, 1986, p. 31).

He began with movement as being the most basic instinct of music. "Dalcroze Eurhythmics" is based on the idea that the source of all musical rhythm can be found in the native rhythms of the human body. The word *eurhythmics* is derived from the Greek meaning "good rhythm or flow." Once rhythm was successfully experienced solfege and improvisation were used to complete the musical understanding. The Dalcroze approach is a combination of vocal and instrumental music education. In 1910 Dalcroze was

invited to establish a school in Hellerau, Germany, which would address the problems of education, art and social progress. Some of the future educators that went to Hellerau to study and observed his unique experiment in arts education were Maria Montessori and Carl Orff.

The contemporary German composer Carl Orff is most well known for his dramatic cantata *Carmina Burana*. His compositions are reflective of the term “Elemental Music” which is the central idea of his philosophy and *Schulwerk*. The term “elemental” was coined to convey the notion of bringing music back to the primeval and basic. Orff wanted to reach back to when music was an untrained, unsophisticated mode of expression, and when movement, speech and sound involved active participation.

“Elemental” was the password, applicable to music itself, to the instruments, to forms of speech and movement... What, then, is elemental music?... Elemental music is pre-intellectual, it lacks great form, it contents itself with simple sequential structures, ostinatos, and miniature rondos. It is earthy, natural, almost a physical activity (Orff, 1990, p. 143).

Orff believed children were like primitive beings and music education should begin with the simplest concepts and simple songs and from this activity experience will be gained. He also believed that if you let children play with the elements of music, personal expression would arise naturally. “Elemental” music is extremely personal, based on individual unrestrained performance. Liess (1966) stated that “the first rule of [Orff’s] method is that all teaching material should be written not merely for the child but from the child’s own viewpoint.” Creativity in the form of improvisation is a major goal of the curriculum and compositions are used only as models for individual inventiveness,

teachers acting as guides rather than authority. Orff's ultimate goal was to make music live for children. Like Kodaly, Orff emphasized the voice as first and most natural of instruments, however, speech, movement, singing and instrument playing are all vital in his approach.

Although each of the four music educators has their own direction for music pedagogy, there are common themes that can be examined to compare the underlying goals of their different approaches. These goals reflect the desire to develop definite music skills as a major part of the content. Each approach has definite classifications for rhythm, pitch recognition, patterning of sounds and literacy. These common themes clearly identify the progression and outcome desired by each educator.

Rhythm

The word rhythm comes from the Greek word *rhythmos* meaning "continuity" or "flow." Rhythm in Greek music reflected the rhythm of its poetry, following long and short patterns known as *iambic* or *trochaic*. With the emergence of the Baroque Era, the interest in composing for instrumental music heightened. The composers of the time wanted to portray, musically, the affections expressed in the texts of the church and the theatre. The purpose of rhythm in music then became two-fold; the need for a flexible unmetrical rhythm founded through speech and the regular metrical rhythm vital to dance. The idea of rhythm then expanded through the Classical, Romantic, and Twentieth Century, as composers wanted to express musical interpretations, not only of dance suites and theatre, but also of Conservatism, post-Romanticism, Nationalism, Impressionism, Neo-Classicism, etc. The new rhythm of a composition did not rely on words or dance for its direction.

As the use of rhythm has advanced our understanding has become more involved. Often, we call the temporal aspect of music its rhythm, the organization of musical data in time and sequence. How tonal music unfolds in time is quite complex and the relative duration of successive events, their rhythm, is only one part of temporal organization. The four elements of temporal organization, in music, are pulse, tempo, rhythm and meter.

In tonal music, rhythm is often interpreted as the most primitive element, and as the key element, that controls every aspect of a composition. Cooper and Meyer (1966) suggested that “rhythm both organizes, and is itself organized by, all the elements which create and shape musical processes”. They continue, “to experience rhythm is to group separate sounds into structured patterns”. Rhythm encompasses all aspects of organized durations regulating music to flow in time and in order to form an understanding of these structured patterns there must first be an understanding of pulse, meter, accent, and stress. Lester (1986) argued,

Rhythm is a study not only of divisions of musical time (into durational patterns, accentuations, and groupings) but also of *musical continuity* – of those factors that give rise to the vitality of music as it flows from one instant to the next.

Rhythm is often deemed as the basis of music education and without a sense of rhythmic sensitivity there cannot be a complete understanding of music.

Suzuki felt that rhythm was naturally introduced when the child listens to the environment. The development of the musically rhythmic ear coincides with the development of the aurally rhythmic ear and can begin when the child is still in the crib. Suzuki believed that when a child hears something they will attempt to imitate it. Thus,

before the student even picks up a violin, the parents encourage the child to listen to recordings of violin pieces. The recordings include pieces that the child will be introduced to in beginning lessons. Once the child is familiar with the recordings they watch and listen to other students play. Through rote learning the child establishes an inner ear for rhythmic possibilities. Suzuki believed that if the child were exposed to various rhythmic patterns her ear would be more in tuned to distinguish such patterns and later retrieve those patterns from their memory. If the child does not learn this initial basic element it is not because of lack of ability but rather lack of proper or sufficient stimulation. In a discussion with Hermann (1971), Suzuki presented this question, "Have you ever heard of a mother who completely failed to teach a child to speak her language?" He maintained that as a child begins to develop rhythmic speech patterns those rhythms could be transferred to musical rhythmic patterns.

Kodaly also believed that rhythm could be developed within the environment the child is most familiar. He felt that an understanding of rhythm could be derived from the traditional Hungarian dances and songs. He reasoned that if a child's behavior were examined, we would notice a duple rhythmic pattern - walking, running and skipping. Therefore, it was logical that basic pulse is established through the use of walking and clapping and developed into traditional rhythms in duple time that established a feeling of meter. Kodaly used rhythmic syllables to reinforce various rhythmic beats. He did not give the rhythmic syllables names as he looked for simply a way of voicing rhythm. For example, *ta* is used to represent a quarter note and *ti-ti* is used to represent two eighth notes. He also often used simple pictorial representation of rhythmic elements and combinations of vertical lines to represent rhythmic values to connect the aural to the

visual. Kodaly used the terms beat, accented beat, and rhythm separately to define his 'three cornerstones'. Specific rhythmic patterns were not introduced until the "children can physically demonstrate they can correctly identify and perform these three cornerstones of all rhythmic arrangement"(Choksy, 1986, p.80).

Dalcroze viewed the source of musical rhythm as the natural loco motor rhythms of the human body - *eurhythmics*. The purpose of movement is to create rhythmic sensitivity in the students by making them feel musical rhythm through their entire bodies. Dalcroze concluded "hearing could be linked to moving; movement could invoke feeling; and feeling could trigger kinesthetic sensing to bring information directly to the brain and then back to the body via the nervous system"(Choksy, 1986, p.33). For Dalcroze, rhythm was more than organized time; it was the changing flow of motion that gives music life. All degrees of rhythmic tempo, such as allegro, andante, presto, can be expressed through bodily movements. Listening to music and responding to the music through body movement helps students find the source of rhythm inside them by linking musical feeling with physical sensation. He said "it is necessary that the rhythms which inspire [the student's] personality and the music which lives within them should enter into intimate communion with those works to be interpreted"(Dalcroze, 1918, all as cited in Gill, 1978, p. 23). Dalcroze believed that the student should learn and feel movement before touching an instrument. Just as one cannot learn how to ride a bike by simply reading about it, one must first experience the movement.

Orff felt that rhythm was the strongest element of music. The most primitive and natural musical responses are rhythmic in nature. He introduced rhythms in the simplest forms. Movements such as "running, skipping, hopping, and other physical movements

are part of the students' musical development" (Hoffer, 1993, p.121). In his approach, children chant rhymes, calls and traditional sayings in various rhythmic patterns. Once speech patterns are firmly established they are combined with patterns of body rhythms such as clapping, snapping and patschen (thigh slaps). The children are also encouraged to explore rhythm through movements that are not influenced or enforced by the teacher. Gill (1978) verified Orff's objective that "the important thing is that the movement should be from within and an expression of inner feelings and motivation." Children are encouraged to let their heart beat influence the direction of rhythmic movement. Orff wanted music making to be "free of the traditional conditioning," inner motivation becomes the inspiration of the student while being aware of others around them (Lies, 1966).

Pitch

Before pitch can be defined one must examine the concept of sound. Sound is the sensation caused in the ear by the vibration of the surrounding air or other medium. The sound vibrating frequencies that the human ear can perceive are between approximately 20 and 20,000 Hz (cycles per second). The ear serves as a frequency receiver, responding to the vibrations and sending impulses to the brain, then interpreting the sound, judging the sound as relatively high or low. A tone is physically characterized by its frequency. Pitch then basically refers to the tonal height of sound. Thus, the spatial aspect of music, its pitch, organizes the musical data in space, giving the data a direction. The pitch at which a musical note sounds and to which instruments are tuned has varied considerably from one period to another.

In many studies Fridman (1973) researched, the conclusions suggest that the ear begins to identify various sounds from birth as being happy or angry, startling or gentle and these perceptions initiate the development of internalizing basic pitch relationships. Pitch recognition thus refers to experiencing the perception of pitch differences. To experience the differences in pitch one has only to play some random notes on the piano beginning with the left and moving to the right. Those with normal hearing will recognize the movement from lower pitch to higher pitch. Just as the ear becomes familiar with rhythmic patterns, it can become familiar with pitch relationships or patterns. For example, the ear can learn to recognize the pitch relationship of specific intervals. The ear can learn to differentiate between the relationship of a major third interval or a perfect fifth interval. The development of pitch recognition is how the listener learns what to listen for and how to interpret what one hears.

Suzuki stressed the importance of auditory learning. To him, when the child listens to various pitches they learn to recognize the pitches as high or low just as they learn to recognize the differences between various syllables. Ear training is developed on a daily basis through practice on their instrument and through listening to specific classical repertoire of other instrumental genres. Brathwaite (1988) points out that the emphasis on listening instead of reading the music "...in the early stages of learning to play the instrument allows students to focus their attention on accurate intonation, [and] the production of pure, full sound..." As with rhythm, repetition and review are used to build and maintain pitch recognition and tone production skills. This enables children to absorb the sounds of the language of music just as they do the sounds their mother tongue. Suzuki's aspiration was to "produce a performer who plays in tune with a rich

and varied tone and gives stylistic, sensitive, and musically interesting interpretations of music" (Brathwaite, 1988).

Singing is the basis for all learning in the Kodaly method. Considerable time is spent in developing pitch awareness. Kodaly favored unaccompanied singing (a cappella) in order to develop an accurate sense of pitch and the ability to hear the music in the mind. He stressed his disapproval of the use of piano as an aide in teaching pitch awareness as "it robs the child of the pleasure, and the benefit, to be derived from unaccompanied singing. If you always use crutches, you will end by being unable to walk without them" (Eosze, 1962, p. 72). Kodaly used a system of syllables and hand positions to represent relative pitch relationships. The system is a vocabulary of rhythmic and melodic motives or patterns. The syllables used are often referred to as relative *sol-fa*, or movable *do*. In movable *do* the tonic note (first note of the scale) in major is always *do*. Kodaly felt the inclusion of the hand positions was a form of kinesthetic reinforcement of the relative pitch. He believed the hand positions put melody into space, which eventually led to automatic recognition of rhythmic, as well as melodic, sounds and symbols. Kodaly had a specific order for the introduction of the pitch syllables - *sol*, *mi*, *la do*, and *re*, reflecting the pentatonic scale.

The pitch recognition aspect of Dalcroze's method consists of thousands of graded and sequential exercises. Dalcroze used the *solfege* system for ear training. The solfege system is syllables that represent fixed pitches. *Do*, is not moveable as in the relative sol-fa system, it is always C and *di* is C#, and so on. Dalcroze also used hand positions to help designate the level of the pitch in the scale. He wrote, "special exercises for the development of perfect pitch, accurate hearing, and refined intonation" linking

them “with exercises in mental and musical alertness, concentration and memory” (Choksy, 1986, p. 52). Dalcroze also placed emphasis on the importance of developing inner hearing, encouraging the student to feel and hear inside the body. He felt the ability to imagine music in the mind was essential to developing awareness of varying pitches.

Orff simply introduced sound. The exploration of sound did not necessarily begin with pitch; rather it began with sounds of the environment and sounds without organization. He encouraged children to “play and experiment with sound qualities: hard sounds, soft sounds, wood sounds, metal sounds, rattle sounds, solids sounds” (Choksy, 1986, p. 96). He then introduced organized sound such as patterns of drumbeats. The voice is then used as a sound source, through vocal play, to create speech sounds. Orff thought that melody followed rhythm and once the rhythmic speech patterns were learned pitch could be introduced. Like Kodaly, Orff preferred the moveable syllables and used tonic *sol-fa*. Unlike Kodaly, he introduced the intervals in a different sequence. The order is *sol, mi, la, re* and *do*. Orff also favored the pentatonic scale because he felt that it was more natural for the child.

Patterning

Pattering of sounds can be simplified to what form the rhythm and pitch conceives and how they begin to form recognizable patterns. Rhythm in combination with pitch is the foundation of melody. It begins with the idea of a motive, the smallest identifiable musical unit of rhythm, pitch pattern, or combination of both. The ear begins to recognize motives and place them together with other common units. The motives serve as mortar in binding the musical thoughts together. The motives combine to make phrases that move to sentences and finally complete musical ideas.

Suzuki required “all students, regardless of ability, follow the same sequence of materials...with the result that all have a common repertory which they can play together...” (Kendall, 1973, p. 10). As with language the student would begin with small units and learn how to combine these units into phrases. The amount of repetition required for progress depended on each individual child. The music the student performed is always memorized, reinforcing not only the sound patterns but also the physical manipulation of those sounds. Suzuki stressed that moving one step at a time toward great accomplishment was the goal. As mentioned before, Suzuki emphasized that consistent, daily reinforcement was the key to discovery and success. First patterns are short because of short attention spans and as the student’s concentration extends so does the length of the material introduced. Suzuki drew all patterns from the repertory being studied rather than “manufactured” technical exercises.

Kodaly derived his learning material from patterns and motives of familiar folk material. He focused the patterns on both rhythmic and melodic structures. All the patterns are related to material that the children sing, and these are used to reinforce the common patterns. Kodaly’s approach concluded,

Language and music fit together in a special way in folk song. The natural stress patterns of a language are mirrored in melody and rhythm, so that the young child not only learns tunes and words, but also acquires greater fluency and understanding in his own language (Choksy, 1986, p. 71).

The students are consistently made aware of the patterns they are learning in order to create a sense of musical syntax. They are trained that patterns are organized into phrases

and can be similar or different. From this recognition comes an understanding of form. Students are taught to analyze and interpret what they hear.

The Dalcroze student learns patterns through improvisation of movement combined with sound. Through the unique concept of *eurhythmics*, the movement experienced throughout the body creates an awareness of sensitivity to patterning. The student begins with a grammar of gestures rather than a predetermined set of patterns. Dalcroze felt that students should have the experience of expressing patterns that were familiar to them. The practice of improvisation or free invention allowed the student to voice patterns that are unique to their personal ear. Dalcroze provided students with only skeletons of a melody so that the finished product was as much one of the student's as it was that of the composer. Choksy (1986) observed in Dalcroze's approach that "it is just as important to be patient with a child's first expression of musical language as it is to be patient with a child's early attempts at speaking, writing, reading, drawing, or painting... 'delightful accidents' due to inexperience [should] be enjoyed..."

Improvisation is also central in Orff's approach. He stressed that improvisation was intended for the natural untrained actions of children. Liess (1966) suggested that Orff's approach "through the re-awakening of the primal centres of musical experience, the child becomes conscious of music as an expression of being, pre-existing all historic, rational formalizations". The initial efforts with improvising are structured according to the rhythms and pitches familiar to the student. Orff used short melodic or rhythmic fragments of a specified length, which encouraged students to explore using the tools they already had naturally embedded through rhythm and melody improvisation. As

students gained experience in improvising, more pitches are added and the patterns naturally become longer and more complex.

Literacy

Music literacy is often qualified as the ability to read music notation. The system of music notation has evolved through the ages, with its purpose serving as a means of communication between composers and performers, and for the preservation of music from previous generations. Until the 13th Century only the pitch and not the length of notes was indicated. Modern music notation allow composers to designate any pitch or combination of pitches, along with rhythm and duration, by means of note symbols placed in relation to an arrangement on a structure of lines and spaces known as the *staff*.

In O'Dea's (2000) words, "the composer's score constitutes a more or less definite set of directions that the performer must, without limits, follow if her performance is to be an interpretation of that work". With this idea it must be continued that "there is significant difference and crucial distinction between that which is indicated on the score – conceptualized, imagined sound – and that with which the performer works – actual physical sound sensation"(O'Dea, 2000, p. 13). If the student's quality of literacy is poor, how then can a musical interpretation be accurate? Music demands exact reproduction of details whereas language reading requires obtaining only the meaning, not the physical reproduction.

Kendall (1973) pointed to the fact that "in the Western world for many years a strong suspicion that 'playing by ear' was rather sinful" concluding that rote learning could "not serve as an escape from the responsibilities of [teaching] reading". When it comes to teaching music reading, it cannot be forgotten that the ear can often serve as a

guide to help through scanning the score. The ear has developed a data bank of what rhythms and sound patterns are available. One has to remember while reading music; the eye not only reads the vertical notation of melody, but also the horizontal notation of the harmony.

Suzuki felt that music literacy progressed with age because all music is learned through rote memorization. At the age of three, the typical beginning age of the Suzuki student, they are unable to focus their eyes properly to consistently follow printed music. He felt that it is the job of the parent to read the music and to guide the student along. When the student is developed physically enough, then the practice of reading and writing notation is introduced. Suzuki believed that "the logic of notation [then] becomes apparent, not as a struggle to produce music from difficult symbols, but as a natural means of visualizing what he has already learned"(Kendall, 1973, p. 10). The Suzuki method consists of ten progressive manuals of carefully selected music containing repertoire of Bach, Handel, Vivaldi and other standard instrumental repertoires.

Kodaly believed the purpose of music education was to develop a musically literate nation. He wanted music literacy to be as commonplace as language literacy. Kodaly felt that early exposure to literacy was essential in music education. True musical knowledge could not be achieved without literacy. Kodaly (1969) wrote, "Is it imaginable that anybody who is unable to read words can acquire a literary culture or knowledge of any kind? Equally, no musical knowledge of any kind can be acquired without the reading of music." From the child's beginning lessons he utilized visual diagrams, along with syllables and hand signals, to connect rhythm and melody with musical notation. As the child developed insight, the pictorial images were gradually changed to standard

notation. Kodaly held that through this process, music vocabulary became part of the ear, the eye and the heart.

Dalcroze believed that notation should not be used until musical sense is experienced. Only when the experience is successful can notation be presented. Dalcroze felt that “no written notation of music tells the performer everything about the playing of a piece” (Choksy, 1986). Thus notation was always related to what the student hears “nuances must be heard and felt in addition to what actually appears on the printed page” (Choksy, 1986, p.68). Dalcroze first introduced notation by encouraging his students to draw and paint while listening to music. Notation then developed through the hand positions designated for the level of pitches used in solfege exercises. Once the student was confident using pictorial representation, standard notation was presented.

Notation of music was not in keeping with Orff’s idea of elemental music. He reasoned that written structure was only a hindrance and an obstacle to children’s natural instinct of musical development. Music was expressed mainly through improvisation that freed the student from the call for reading notation. Orff believed that reading of music comes only after numerous years of exercise and even then the main purpose of notating music was for preservation of successful improvisations and arrangements. As with all rudiments of Orff’s approach, “music reading and writing is not systemized...that is, when, where, and how certain literacy skills must be introduced is not predetermined” (Choksy, 1986, p. 98).

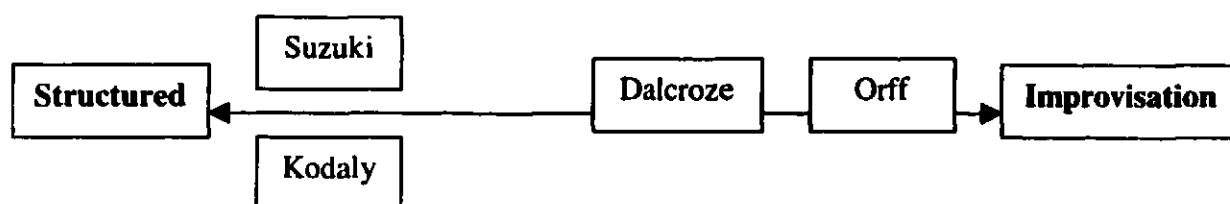
Conclusion

Although the methods of each of these music educators differ, it can be concluded that the ultimate objective of each philosophy is the development of a complete musician. Their methodologies do differ, sometimes in dramatic ways. Can we say that each educator desired to achieve the same ends? I feel the answer is yes, as the goal of each educator was to develop a philosophy to develop and improve music education in his respective culture. They studied how children learn within their natural environment and took advantage of educational elements that were already in place.

When I began this process, I wondered where my philosophy would be placed within these four differing methodologies. In order for me to decide where my thoughts and direction was in comparison, to that of the four educators, I examined the approaches through a skeletal structure of their teaching technique, which I refer to as the curriculum style. It then became clear that the methodology of the educators was simply, structured curriculum versus improvisational curriculum. The continuum is summarized in Figure 1.

Figure 1

Curriculum Style



Both Suzuki and Kodaly favored a set direction and sequence of repertoire, while Dalcroze and Orff preferred to allow the student to learn musical patterns mainly through improvisation. This comparison brought up the question of the usefulness and sequencing of repertoire used in instruction. Is it better to teach music from scores of traditional Western music and folk song, or allow the boundaries of a score to be that which the student sets as the composer?

After examining the repertoire used for skill instruction the style of curriculum becomes clear. Once again, Suzuki and Kodaly were similar in that they both preferred a set curriculum; these two educators felt that there was a definite process and sequence for learning. In contrast, Orff encouraged his students to simply play and whatever direction they wanted to follow was the direction that would encourage optimum musical retention. Dalcroze was somewhat in the middle; his curriculum was based on structured play. There was openness for individual discovery by each student, but Dalcroze felt that music education could not just be left to chance; it had to be guided in a direction that would encourage continual progression. Can we conclude which curriculum style is the best? Is there only one approach that leads the student towards the goal of becoming a complete musician? Or are there two options from which music educators can choose?

The question now becomes; does my methodology directly reflect that of one of the four methodologies discussed? Is my method classified as a structured curriculum or improvised and free from set processes? And from these comparisons, how can I improve my methodologies? Do I need to? Or can I simply state that I am an educator who follows a path similar to that of structuralism, set process and sequence, as Suzuki and Kodaly, or improvisational, as Dalcroze and Orff?

In the next chapter, I will discuss my own views, addressing the four common themes, rhythm, pitch recognition, patterning of sound, and literacy, and the two elements of teaching style used, repertoire and curriculum. In the final chapter, I will draw a comparison between my direction and those of the four educators examined in this chapter.

Chapter 3

My View of Music Education

Overview of a Conservatory Teacher

I am a music teacher who strives to provide top quality music education, not just skill instruction. Therefore, I must be a teacher who teaches as a musician, rather than an instrumentalist. Is that statement reality or my perception? In chapter one, I asked the question, "How do experiences in childhood affect my teaching practice?" In view of the fact that I do follow a curriculum similar to that of my childhood music teacher, maybe my students are feeling 'stressful' too? Perhaps I am forcing a sense of enjoyment into their lessons because I felt my enjoyment slip away as I got older? But did I really lose that sense of enjoyment? What was it that made me feel that lessons were just a continual sequence of stress?

All of these questions and doubts find me searching for an awareness of the philosophy that is in use in my music studio. I hope that the answers will confirm that my goal as a music teacher is to insure that my students' music education is rewarding.

In order to clarify my philosophy, I must be aware of its many elements. If someone were to ask me what was involved in the philosophy of an independent music teacher, I would respond by detailing information that explained the technical and musical elements of each lesson. This response is generally followed by, "so teach piano." This is not the retort I am looking for; I do more than teach piano. Do not misunderstand, I do teach the art of piano performance and I am very proud of being a pianist, however, I am beginning to understand the importance of expressing that the

instrument is not the determining factor of my music philosophy. Maybe a better response would be, this is my point of view regarding music education, and these are the short and long-term goals of my music teaching.

A good beginning point for defining my philosophy is looking at the curriculum that I use as a music educator. Why do I use the curriculum that I use and what has influenced me to follow that route? My teaching curriculum is structured around the guidelines of the Royal Conservatory of Music. As a student, my curriculum was also based on a conservatory style education, The Western Board of Music (now Conservatory Canada). Initially, I chose Royal Conservatory simply because the community that I first began teaching in was dominantly Royal Conservatory. My students had taken previous exams through that specific Conservatory and wished to stay in that curriculum. As I mature as a teacher, I prefer to remain with The Royal Conservatory because I do believe in their basic standards and principles; their presence is felt nation wide, and they have a long-standing commitment to private music education. In their piano syllabus, the President, Dr. Peter C. Simon, writes, "there are two fundamental reasons for the extraordinary strength of The Royal Conservatory of Music: a strict adherence to high standards, and the sheer breadth and variety of its activities"(Official Examination Syllabus, 1998, p. 3). The important question then becomes, how do I use this curriculum and do I let that curriculum define the type of music educator that I have become?

My primary goal is to teach students how to learn and provide an enduring skill that will continue to bring pleasure throughout the student's life. As with many educators, as well as imparting skills specific to musical performance, it is also my goal to teach my

students the importance of self-esteem, how to develop a sense of responsibility and accountability, develop time-management and organizational skills, goal-setting and task-completion skills, develop confidence in facing new situations and challenges, and develop a sense of poise. It is my job to introduce possibilities and create an atmosphere that leads toward success.

How can this be accomplished through music specifically? At the beginning of the year, the student and I set goals. If the student wants to perform in the festival or complete an exam, there are time lines that need to be established, and it is the responsibility of the student to remain organized. I can instruct the student and remind them of the goals, but I cannot practice for them.

What is the main task at hand for most music students? Learning new pieces - a multiple step task. First the student needs to read through the score, a general map. This map functions as a body of rules and principles for the performer to follow. This can be compared to a rough outline of a play. In an initial reading of the play, the reader begins with just the words, and then the finer lines of detail are filled in at the discretion of the reader, the performer. The performer gives life to the reading in such a way that makes the meaning clear: the tone of the voice, the facial expression, the physical gestures, and the stance. In music the same occurs. The score serves as a general map of musical sounds, grouped together in a particular order and relation, creating patterns for the performer to work with. This map functions as a body of rules and principles for the performer to follow. Such specifications include the rate of speed of the music, noted through the tempo marking; the organization of note duration, which creates the rhythm:

the way in which the notes connect into a group, showing the articulation and phrasing; and the signs that explain the degrees of loudness and softness (O'Dea, 2000).

Once they have read through those details, the next step is learning the physical manipulations required to create the desired sound and interpretation. As the piece is practiced, the student pays attention to and rehearses repetitively, similar rhythmic patterns, scale passages, phrase direction, entrance of main motives, cadence endings, etc. Once the rules of the composition are established and the physical manipulations become natural, the student must begin the process of freeing herself from the strict boundaries of the score. Freedom must be looked on as a necessary prerequisite of any musical performance (O'Grady, 1980). The musical score need not be looked upon as a strict, rigid and inflexible set of rules, but rather as an indication of what the composer was intending and from which tradition of composition the composer came. The role of the student is to then work with the rules of the score and fill in the finer, expressive details through musical imagination and understanding (Meyer, 1956). This freedom assists in the steps of memorization.

The student then begins to concentrate on the style of performance. This begins with an understanding of the performance practice of the composer and the era in which the composition was written. This understanding is gained through experience, constant practicing, and listening to music that is relevant to the composition with which the performer is working. For example, when performing works of J. S. Bach, the performer can turn to the historical background of the composer, study his compositions, other keyboard practices of the time, and study modern, noteworthy performers of his music.

From this tradition the performer can begin to conclude generalizations of the types of sounds available for an effective interpretation (O'Dea, 2000).

Music, in many ways, is unfinished art. When an artist has brushed her last stroke the work is complete and only time can change its appearance. With music, the musical thoughts are recorded on paper and can only be brought to life through an interpreter. Stojowski, a renowned pianist of the early Twentieth Century, believed that as an interpreter of the composer's work and he felt the performer was "continuer" of the musical thought, the one who brings a finishing point to the art. In order to bring this work of art to life, the student must not only learn the technical demands of performing the piece, but also the intended desire of the composer. This can be difficult when you cannot simply ask Beethoven what he envisioned when he wrote *Moonlight Sonata* or Chopin what inspired him to write the *Raindrop Prelude*. Stojowski also argued the student can learn performance practice through becoming "intimate with [the composer's] creative personality as a master, by studying his life environments, by investigating the historical background of the period in which he worked, by learning of his joys and his sufferings, by cultivating a deep and heartfelt sympathy for his ideals..." and through understanding the instrument that the composer had to work with (Stojowski, 1913). One has to remember that the piano we practice with today is not the same as the piano of the Baroque era. Since its beginnings in 1709, the piano has undergone many changes.

It has been established that the historical background of the composition is extremely relevant to the interpretation of a composition. O'Dea (2000) suggests, however, that we must be careful not to "overestimate" the direction of the performance

traditions. The traditions give us general principles to follow, but it is up to the interpreter to conclude generalizations of the types of sounds available for an effective interpretation. When it comes time for performance, the student needs to remain as true as possible, to the compositional style of the composer, while maintaining an individual interpretation. The interpretation should not display the combination of both the composer's ideas and the technical and interpretative skills of the performer, but rather a coherent understanding of the imagination of the two sources (Greene, 1974).

What does performance provide? It is a chance for the student to 'show off' what they have accomplished. They can step foot on the 'stage' with confidence and poise, knowing they have accomplished something that they can be proud of. The student's 'stage' can be at a lesson, in front of family members or friends, or in an auditorium. It can be anywhere that the student feels comfortable sharing their accomplishment – their performance. Learning a piece of music and having it performance ready, is an extremely difficult task. Once the last note of the piece is played, and the applause is sounding, the music student should be able to stride off the stage with confidence, knowing they are ready for the next musical challenge.

Learning music is not always easy but it should always be satisfying. As a music educator I must realize that there are different student types: performer, teacher, and music consumer. A performer is a student who wishes to make music performance their career. A teacher is a student who enjoys playing their instrument and would like to share their skills with others. The music consumer is the student type that is most prevalent in a private teachers studio. These are the students that do not choose to make music a part of their career, but rather of part of their life. They are those who attend

music recitals, symphony concerts, operas, and ballets. They are the music students who keep the private music teacher employed. To date, my music students have chosen careers in various fields. I have one who studied to be a communication specialist, one who has entered medical school, one who has become a nurse, one who has become a school teacher, one who has become a well known Canadian athlete, and one that is a stay at home mom who teaches piano in her home. Each student type is a vital link to the future continuation of music appreciation. That is why I believe music lessons should be enjoyable. Music lessons should be an experience that brings a positive memory to mind, not a memory of horror, dismay or regret.

I believe that I am a performer who teaches. I take what I have learned as a performer and pass it on to others and I recognize that my teaching has to match with the student's learning style, not their learning matched to my style. This is a detail that I have always realized; yet I feel that I may have imposed my philosophy to others without clarifying and organizing what has shaped it. Music education is very individual and each student approaches the piano in a very different way. No one student will hear, interpret, or perform a piece of music the same way. For example, Beethoven's *Fur Elise* is one piece that every teenage girl wants to learn. Just when you think you have heard every possible interpretation, there is one student who will surprise you. Individuality from each student, this is what I strive for as a music educator. I am not in music education to produce an assembly line of pianists.

How do I define music? In reflection of my philosophy I feel that there are six elements that are the foundations of my beliefs.

First, I believe music is a science. It is a discipline that is exact and specific, demanding exact acoustics. The composer's score is a graph that indicates frequencies, melody, harmony, and exact control of time, intensities, and volume changes. It demands precision of details. Second, music is mathematical. There are specific rhythmical subdivisions of time into fractions, along with the structure of the melody and harmonies, which can be equated into numerical values. Numbers play a significant role in the education of music. Third, music is a language, one that has a highly developed kind of shorthand that uses various symbols to represent ideas. I believe the standard notation of Western Music is the most complete and universal language of the world. A standard musical score is read the same in Eastern Europe or Asia, as in North America. The printed language of music does not change, as local inflections of cultures do. A printed quarter note will always represent a quarter note. Fourth, music is history. It is a very significant character in the narration of mankind. Throughout the ages its value and purpose has always played a significant role in society. Fifth, music is a form of physical education. It not only requires fantastic coordination of fingers, hands, arms, lips, cheeks, facial muscles; it also requires the diaphragm, back, stomach, chest muscles to respond instantly to the sound the ear hears and the mind interprets. Developing adequate skill in producing sound begins with technical exercises. The technical aspects of training are required for physical dexterity, which develops the technical fluency required for the sculpting the sound. A performer must constantly be alert to any technical inadequacies that limit expressive possibilities.

Finally, music is art. The arts have always been connected with the expression of emotions. Within the arts, music is usually the one that is most associated with emotional

expression. How music accomplishes this is the subject of many debates. Two of the main approaches focused on the emotional expression of music are the *formalist approach* and the *expressionist approach*. The formalist approach limits its inquiry to the structural elements of music suggesting that the most appropriate way to understand music is through an analysis of its form. Leonard Meyer is one of the most noteworthy formalist music theorists, and his work is often used as a model for the formalist approach. Meyer (1956) argued that the emotions of music are structured on a pattern of expectation as a result of stylistic experience, constituting their knowledge of style. The expressionist approach argues that music resembles the dynamics of human experience. Susanne Langer (1953), one of the most cited expressionists, describes the products of learning and experience, derived from nature, industry and society, as the central key in understanding music. Through learning and experience, patterns are then associated with rhythms, intervals, sounds of stress and release, and progression. Meyer clarifies the difference between the two approaches as,

The formalist would contend that the meaning of music lies in the perception and understanding of the musical relationships set forth in the work of art and that meaning in music is primarily intellectual, while the expressionist would argue that these same relationships are in some sense capable of exciting feelings and emotions in the listener (Meyer, 1956, pg. 3).

The views of Meyer and Langer have been the underpinning of much discussion and debate since the presentation of their individual thesis in the 1950's.

Philosophical debate notwithstanding, I believe strongly that emotion is what makes every interpretation individual. I maintain that it is important for the student to

have an intellectual knowledge of the composition, yet there are many emotions that emerge through musical interpretation that cannot be defined through intellect or strict analysis of musical form. For me, the sound of music creates a sense of independence, an emotion and a state of mind that can only be exactly duplicated by myself. Another performer can interpret the piece the same way as I do, in the manner that the score is studied intellectually, but the emotion portrayed in the performance of that same piece, is that of each individual performer. Performing music is a very personal experience.

Even though I am thoroughly trained in the above five elements, the sixth element, art, is what gives my music life. When I am playing a piece of music, I have an indescribable sense of freedom, one that is not limited by symbols, language, or exact reproduction. A musician can take all the dry, technical, and difficult aspects of music, and create sounds that stir the emotions of the heart and the soul.

If music is a science, a mathematical equation, a language, a part of history, a physical education, and an art form, how do I combine these massive attributes and educate the child to combine them successfully?

In Appendix A I have provided my yearly curriculum, which is based on the progressive requirements of the Royal Conservatory, from grade 1 through to ARCT. The curriculum is comprised of ten facets; technical exercises, studies, pieces, rhythm, intervals, melody playback, sight-reading, history, listening and theory. Each component focuses on skill development and musical awareness at the appropriate educational level, while striving for continued progress.

In music development, there are three definite stages; beginning student (grade 1-3), intermediate student (grade 4 – 7) and advanced student (grade 8 – ARCT).

The beginning piano student needs a curriculum that establishes a sense of competence as a musician. They must be given the opportunity to explore, express and create. From the beginning the student needs to view the piano as something she can use to communicate. Through exploration of sounds and rhythms, the student must learn to trust their own instincts and not be afraid to question what they are learning. All activities, in the beginning piano students curriculum, are based on material that the student can relate. Technical exercises focus on physical control of the hands/arms, followed by finger dexterity and balance between the hands. The first technical exercises introduced are patterns that are relevant to repertoire being studied. These would include octaves, neighboring notes, root position triads, parallel thirds, and 5 note patterns. Songs are short and the rhythmic patterns are ones that the student is familiar with. Time signatures are limited to 2 / 4 and 3 / 4. Pitch designation is mainly structured around high, low or same pitch, pitches close together or far apart, and purposeful dissonance versus mistakes, moving towards exact defining of major and minor 3rds, Perfect 5ths, and Octaves. Melody play back patterns are four to five notes in length. Sight-reading activities are short. History lessons are general and based around composers of pieces that are being studied. Listening to music that the student can easily relate to is extremely important, for the first 2 months of the first three years, the listening material are childhood songs. Keyboard music theory is structured around learning the geography of the keyboard and basic construction of triads.

The intermediate student can almost be broken down into two subgroups - the pre-teen and the young teen. This is the age when the student begins measuring themselves by peer's standards rather than their parents' or their teacher's. They are

looking for pieces that are flashy, preferably ones with cross-hand playing, ascending inversions of triads, or chromatic scales, ones that sound harder than they really are, and ones that link them with the social standards of popular music. This is the age that I remember all too well. This is when I could do all the flashy classical techniques, but I was not allotted time for popular music, the music of my peers. Intertwining all of these expectations into a classical music curriculum can be a challenge. The sticker on their music is replaced by a simple check mark, and the juvenile titles are replaced with titles that are more sophisticated. Technical exercises include diatonic and chromatic scales, triads with inversions and cadences, seventh chords and their inversion, and arpeggios. Studies and pieces begin to explore a wider range of music styles, in greater depth, giving the student the ability to base their musical knowledge first hand rather than hearsay. Rhythmic patterns become more challenging with the introduction of dotted note patterns, combinations of eight notes with sixteenths, triplets, compound time, etc. Interval training becomes more specific with the addition of major and minor 2nds, 6ths, 7ths, and Perfect 4ths. As ear training progresses, melody playbacks grow from six note patterns to nine note patterns. Sight-reading assignments become progressively demanding, with attention to steady pace and rhythmic accentuation. History lessons are incorporated with the pieces being studied, with general turning more specific, focusing on composers of the Baroque and Classical era. Music theory veers more and more toward the intellectual aspects of music: circle of fifths, key signatures, foundation of major and minor scales, cadences, transposition, and parallel and relative major/minor keys.

The advanced student is generally the one who continues to take music lessons because they want to achieve major landmarks in music education. At this level, the student needs to focus on artistry, thoughtful interpretation, challenging technical work, and at the same time, developing a balanced repertoire. Technical exercises are practiced on each key of the circle of fifths; diatonic scales are four octaves; separated by a 3rd and separated by a 6th; chords are four note form and in alternate note pattern. (These are just a few of the demands of the technical exercises) Studies and pieces must be balanced; not too many minor, not too many major, not all fast, not all slow, not all from the Classical Era. Much thought goes into piece selection. There are certain 'standard' works that senior students need to have in their repertoire line up. It is important for the student to have a repertoire that includes Bach's *Preludes and Fugues*, and at least one piano *Sonata* of Haydn, Beethoven and Mozart. There is a great variety of choice in the Romantic, Late Romantic, and 20th Century piano compositions. It is wise to have Chopin, Brahms, Schubert, Liszt, Debussy, Bartok, and works of Canadian composers in the list of repertoire. The student is required to identify the time signatures of 2 / 4, 3 / 4, 6 / 8, and 9 / 8. All intervals, chords and cadences must be readily identified. The sight-reading is based on various passages of music of contrasting styles and contrasting demands. History must be detailed and exact, there must be a link between history and the music. The student needs to become familiar with the composer, compositions other than those written for piano, contemporaries in music and other art forms, politics, etc. Music theory includes topics such as secondary dominants, augmented sixth chords, C clefs, harmonization, along with form and analysis. Without as strong musical foundation

built in the beginning and intermediate years, the advance student will soon become 'stressed' by the demands of reaching those musical landmarks.

As can be seen in the structure of my curriculum, the same basic orientation is maintained throughout; with only the sophistication of study increasing as the young grows older. I believe that the beginning child is as much an artist as the intermediate or the advance student and should be treated as such through the curriculum. Their creative ideas need be nurtured and respected accordingly, while exposing them too much the same content as the aspiring, young professional.

It has been established that the purpose of music lessons should be the development of a well-rounded musician, a musician who has been exposed to and can thoughtfully define, through their music education, the six elements of music. In order to determine if I integrate what I believe music to be, into my education scheme, I need to examine how I develop definite music skills that need to be a major part of the lesson content. Rhythm, pitch recognition, patterning of sounds and literacy are skills that have been identified as common themes throughout the progression of music instruction. It is my conviction that these skills are independent; yet remain synonymous. I feel detailed attention must be focused on each of these skills, as thorough development of each of these skills is essential in the development of a well-rounded musician.

Rhythm

Rhythm is the basic element of music that controls the shape of a composition. Without a strong sense of rhythm it is difficult for the student to understand or convey the direction of a piece. What is rhythm? The rhythm is what actually occurs between the numbers, the pulse. Rhythm is the internalization of both the pulse and the syncopation

around that pulse. Therefore, there is more to rhythm than simply teaching the mathematics of counting - one, two, three, four. A student can count and still not be in rhythm. I find that the challenging aspect of teaching rhythm is the word itself; often it is too general and not fully explored.

“Your rhythm is wrong in that section.” What exactly does this mean to the student? It could be the pulse is not falling on the right beat or the accent does not reflect the meter. Pulse, meter, accent, beat, and stress are all words that need to be referred to as differing elements of rhythm right from the beginning. For example, if a piece is written in 2/4 meter, there will be 2 pulses of equal quarter note duration, with the main accented pulse, referred to as the beat, falling on the 1 count of each measure. This pattern is often associated with a march. The march pattern is one that the student can physically respond to, counting ONE-two, ONE-two (accented-unaccented). Feeling the beat almost becomes a natural reflex, once it is integrated with physically connection.

In piano study, rhythm does not just magically appear as a student plays their first piece it is something that needs to be explored before the fingers even hit the keys. It is important to reinforce that everyone has rhythm, and to teach the student how to identify his or her rhythm. The level of early success with rhythm in music lessons is dependent on the natural exploration the student has had with rhythm.

Children have a wonderful data bank of natural rhythms: running, hopping, skipping, pot slapping, clapping, and other physical movements or gestures. It is important to encourage students to become aware of rhythm physically. In early lessons, we bring out various percussion instruments and try to make the instrument sound like running, hopping, or skipping, reinforcing the feeling of ONE-two. Loud sounds, soft

sounds, fast sounds, slow sounds are also important physical movements that need to be controlled early for future physical manipulations on the keyboard.

Once the student has become aware of rhythm physically it is important to transfer that physical feeling inwards. One of the most difficult aspects of teaching piano is teaching rhythm on the keyboard. Once you have pressed the key, your job is done. The sound has been created and you wait for the appropriate moment to strike the next key. This is when the beat is often lost. There is no physical movement to keep the beat going as when you are marching or dancing. The piano is the one instrument that the performer cannot rely on breathing, as in singing, playing a brass or woodwind instrument, or a bowing movement, as with a violin or cello, to keep their movement continuous. As a teacher I have sometimes taken this for granted. When I was student, I also studied violin and viola. Through my bowing, I connected the length of quarter note duration with that of a bow change. These tactile connections with the beat helped to internalize rhythm. Many piano students do not have the opportunity of learning another instrument that allows for tactile reinforcement of the beat.

As mentioned above, the voice can be an excellent resource for teaching rhythm, yet pianists often shy away from using their voice; the piano becomes their cover. Unlike a brass or wind performer, the pianist does not require physical movement of their mouth or breathe to control the sound. I believe pianists should take advantage of this opportunity. I know that I do not have the best vocal ability but it has helped me out of much rhythmic indecision. Often when I sing a passage, I can transfer what I have song into what I play. When you can link the ear with physical movement you internalize the skill that much more. Vocalization can be as simple as chanting, singing syllables or

using rhythmic words. Teaching skills are easier when the skill is linked with something that is familiar and spoken language can be used as a natural resource when teaching rhythm. For example, the word *wonderful* is often linked with teaching triplets. As you say the word, the stress of the first syllable joined with the two weaker syllables projects the desired triplet rhythm. Another word I like to use is *huckleberry* for a quarter note value of sixteenth notes.

One of the challenges of teaching rhythm is when to introduce the rhythm that occurs between the beats, in part, when to introduce the mathematical fractions of music. By this I am referring to eighth notes, dotted eighth notes, sixteenth notes, etc. There is a huge difference between vocalizing a rhythmic chanting pattern and playing it on the piano. What your mind and voice want to do is not always what your fingers are capable of completing. I have a specific sequence that I follow. For example, I do not teach eighth notes until the student has firmly established quarter note value on the piano. If a student cannot firmly establish the feeling of ONE-two, how can they be expected to establish a feeling of ONE-and-two-and. Once a student understands the counting structure of the whole note, the half note, and the quarter note, and can play this on the piano, progression can occur naturally.

One of my greatest challenges, is teaching a student who has been encouraged to produce 'music' right away, without basic rhythmic skills developed first. They may have developed excellent reading skills, but they cannot feel it or hear the music. One of the most difficult things to do is to back track to the basics of rhythm when the student feels they are more advanced. They tend to want to play a song as fast as they can so they can move to the next one, the idea of quick production out weighs the importance of process.

I believe the metronome is a music educators' ally. It is often one the most misrepresented tools in music. A constant ticking can become annoying and lose its purposefulness if not used properly. I like to give my students a weekly metronome exercise. I find that this practice reinforces rhythmic progression and pinpoints the student's rhythmic irregularities early. The metronome not only identifies notes that are played, but also rests that are silent. Letting the ear hear the duration of a rest is extremely important. All students internalize rhythm differently and when it is forced to progress too quickly it can cause many problems.

I encourage parents to help create an atmosphere of rhythmic invention at home. Let the students explore the beat of a march with the pots and pans. This is often not an agreeable experience for the parent, as their ears may not be rhythmically in tuned to what the student is learning. This will be one of the first disciplines that the parent may not have more knowledge than the student does. Do I really want my child to pound away at those pots, is there anything useful coming out of this noisy production? This is when I have to remind the parent of the rhythms of childhood and sit down with them and 'play', and encourage them to do the same with their student. What could be more encouraging for a student than to have positive reinforcement and participation from a parent? It is amazing how powerful it is when you encourage an adult to have a positive experience with music. If the parent learns along with their child, the growing pains of music lessons become easier.

Pitch

In piano lessons, ear training is often a skill that is neglected unless the student is taking exams, and even then it is briefly covered a month before the exam because it is

only worth 5 marks. Why waste precious lesson time? Because the student needs to hear and understand the progression of the sounds they are creating. A student needs to hear what they read and they need to become accustomed to what they should hear. You cannot simply tell a student what an octave is; they must hear what it is, they must experience it. I believe that pitch is what adds color to rhythm and when the ear cannot hear the difference between major and minor intervals the colors are not as vibrant.

There are eighty-eight notes on the keyboard and each note will produce the correct pitch if the piano is tuned and there is nothing a pianist can do to physically change that pitch without playing a different note. In tune sound production is not a worry for the piano student, there is no need for adjusting your finger position as on a violin, or adjusting your embouchure as with a flute, once the finger has pressed the key the pitch is there. But the pianist must be able to aurally differentiate between registers, octaves and neighboring notes. This is a skill that I begin teaching very early. The student needs to be able to discriminate between higher, lower or same pitch, notes close together or far apart, aural identification of octaves and major/minor triads, match pitches when singing, clap back rhythms, and identify purposeful dissonance versus an actual mistake. Once these skills have been established, this aural understanding leads to the development of skills required for tone production, dynamic control, and voicing, leading towards the goal of clear musical interpretation. When a student can hear the sounds the keyboard can create, physical manipulation of those sounds becomes easier.

In Appendix A, I have included a yearly outline of my curriculum, which details the sequencing for learning specific melodic intervals. In early lessons, I begin with the idea of different sounds. How does a high note differ in sound from a low one? I ask the

student to associate the sounds to a descriptor such as an animal, a color, a state of the weather, etc. For example, the low heavy notes are often described as an elephant marching down a path or *Jaws* swimming in the water, and the high tinkering pitches as raindrops or little insects scurrying along the floor. The images that come into a student's mind are endless and at times very humorous. Some of the responses are unusual, but once they explain, I am reminded of the powerful images a child's mind holds. From this stage, I then progress to playing various passages and teach them what to listen for and how to express what they hear. For example, I will play a quick major passage with lots of staccato notes and deliberate accents, and then a slow minor passage with long legato phrasing and a touch of the pedal. When the student uses their words to express meaning, they can transfer that expression to the sounds they are creating. It is of little use for me to explain what I interpret as major or minor because my visual mind is not the same as one of a ten year old.

There is more to ear training than being able to identify rhythmic, melodic, and harmonic formations. Being able to hear the difference between a major triad and a dominant 7th chord is extremely important at the senior level of piano instruction, but knowing how to shape a melodic phrase, hear its direction, and feel its conclusion is also important. The technical terms of theory cannot over shadow the importance of listening to what you play. Both Schumann and Liszt spoke of the importance of learning to listen, even going so far as to suggest that it is the first task of a musician. O'Dea (2000) writes that it is listening, which involves examining and questioning, that will make clear the "interpretive worth" of the sounds. A student can play everything on the score note for note perfect, yet miss the connecting force of those notes. Delineating between phrases is

critical. Where does the phrase end? Where is the climax of the phrase? What connects the phrases together? Where is the climax of the piece? A piece can quickly become incoherent when the student does not listen. It is important for the student to hear and know where these points are, and then play them so the listener does, too.

One skill that is not often associated with ear training is ensemble experience. I feel the pianist should not be exempt from the ensemble experience. I have found being a pianist can sometimes be very lonely. You cannot just pack a piano up and take it with you and quickly become part of the group; a piano must be there for you to share your talent. I encourage my students who have ready access to a group, such as a school band, school choir or church choir, to try accompaniment. When you work with an ensemble you have to learn how to listen to what others are playing, as well as what you are playing, and bring a balance between the two. For example, when you accompany a vocal soloist, the pianist cannot lead and she cannot follow, she has to become a partner. Each musical line or musical instrument has its purpose in the whole of the piece, with each needing to know and feel the balance. When you hear a performance of a Beethoven symphony you would not expect the strings to over power the woodwinds, or vice versa, you expect to hear the whole.

I also encourage students to listen to lots of music and all types of music. Once a month I assign a piece for the student to listen and write a summary of what they hear. I find this exercise develops an intellectually critical ear. The more genres the student hears the easier it becomes to vocally express what they hear, while increasing their vocabulary for personal performance interpretation.

Patterning

A pattern is data that has been experienced and integrated into the mind, through any of the five senses and lingers in memory, to be recalled at any given time. For example, a child learns that sandpaper feels rough, grape Jell-O has a distinct flavor as it wiggles in their mouth, the dropping of pots and pans can be very loud, seeing a smile reinforces approval, and a burnt smell in the air means supper may not taste that great; associations and patterns are built through these experiences. Through these associations we can begin to link common patterns together to complete a thought, and then through language we combine words to describe those thoughts. Words then form sentences, and sentences form paragraphs, and paragraphs form stories.

In music, melody is the most common pattern that can be recalled, and remanufactured, long after the words, notes, and accompaniments have been heard. For example, many people can hum the main theme from Beethoven's 4th movement of *Ode to Joy*, long after hearing the music. Other examples of music that are commonly recognized are Tchaikovsky's *Nutcracker Suite*, Chopin's *Raindrop Prelude*, Bizet's *Les Toreadors* from *Carmen*, Handel's *Hallelujah* from *The Messiah*, Mozart's *Turkish March*, Berlioz's *Dream of a Witches' Sabbath* from *Symphonie Fantastique*, Orff's *O Fortuna* from *Carmina Burana*, etc. How are melodies recognized and remember? Musical memory is not much different than any other form of memory retention; it takes repetition and association. Pattern recognition develops as students build their data bank of various rhythms and pitches and various other patterns that are unique to their instrument. The challenge then becomes bringing those patterns (groups of words),

together to form a continuous flow and continuity of melodies (sentences), to form a section (paragraph), bringing together the complete piece (story).

One of the first patterns that I introduce in piano instruction, something that has nothing to do with sound patterning, is the geography of the keyboard. I compare learning the keyboard's geography with learning how to spell a word; without knowledge of the alphabet, its sounds and lettering, word comprehension cannot be complete. The black notes versus the white notes, and the grouping of the black notes in twos and threes is an important pattern to learn on the keyboard. I like to describe the two groupings as a neighborhood of houses and garages, an image that has stuck with me since childhood. I then introduce the alphabet letters used in music (A, B, C, D, E, F, and G) and their pattern on the keyboard. Through rote copycat games I reinforce the patterns until the data can be quickly retrieved from memory. I feel this initial pattern testing is vital for success with future music development; a student must know their instrument before they can be expected to play it.

The next pattern introduced is hand position and finger numbering. Proper hand position, controlled by the arm and the body, is extremely important as the keyboard has hills and valleys, angles and curves and the student must learn how to journey around the keyboard to develop evenness of touch. I tell my students to just let their hands hang by their sides and relax. Once they are relaxed I have them think about the natural position of their hand as it hangs. A good comparison for natural hand position is the position your hand forms when holding an orange or softball. Keeping that position, I have them raise their hand and place it on the keyboard, keeping the roof of their hand parallel with the keyboard, using the thumb and the fifth finger as the support of the hand - the feet of

the hand. From this point the student then learns how to move their hand, through various manipulations with control, to create the desired flow and continuity.

I find that one of the most difficult skills to develop is proper fingering. Teaching the numbers of the fingers might sound insignificant to some, but it is often one of the most neglected patterns in piano education. When the student learns the number structure of the hand early, the patterning of fingering is stronger. Hands are a mirror image of each other and the numbering of the fingers is standard. The thumbs are associated with the number 1, with the numbers increasing to the little finger, being associated with number 5. Learning the numbers of the fingers becomes extremely important when the student is learning repertoire that requires exact fingering for flow and continuity of the melody. A melody can quickly become muddled if the fingers have not found an easy passageway through the notes. There is a definite process to learning fingering. It is mostly learned through exercises such as diatonic and chromatic scales, major and minor triads, dominant and diminished 7th chords, and arpeggios.

Once the student is confident with the geography of the piano and their body in regards to physical movement on the piano, it becomes easier to pay attention to the music they are creating. It is a great turning point for the student when the physical functions of the piano begin to balance with the musical production; this is when association with musical patterns specific to the piano really begins. The student begins to feel great success when they can play a recognizable tune and be able to remanufacture those tunes with ease. Does this success have to wait until the student is competent with the physical gestures of piano technique? I feel this can and should occur from beginning lessons. For example, I will play an accompaniment in C major and have the student

create their own song using only C, D, and E. Their choice of rhythm and note repetition may lack sophistication, but in their mind they are creating their own song without having an in-depth knowledge of the C major diatonic scale, tonal centers, or phrase lengths. Through the support of my accompaniment, they have felt direction and success.

The merging of the tactile learning, with the aural learning, which ultimately leads to melodic comprehension, does begin with rhythm and ear training exercises.

Understanding melody structure is accomplished through the various techniques used to develop rhythm and pitch recognition. For example, all rhythm exercises are based on either a 2-measure motive or a 4-measure phrase, depending on the level of the student. Just as you would not give a student the words blue, dog, stairs, Fred, etc., randomly, you would not give them a quarter note, whole note, dotted eight, without having something to connect them too, an order or direction. I would never give a student a random set of rhythms; all drills must have a pattern and a direction, a pattern to which you could compare to a melody. Without question, when a student is having difficulty learning a phrase, we return to basic rhythm and pitch drills, but those drills are based on the structure of the phrase of the piece in question. I believe that understanding the structure of a melody is key to understanding the structure of the whole, and without an understanding of its basic components it is difficult have success with musical interpretation.

As discussed in the section on pitch recognition, a student must be able to delineate separate melodies without disturbing the flow and continuity of the piece. In order to achieve this, the student needs to be able to define the beginning and ending point of a melody. This is where ear training and understandings of key structure and

scale structure is important. With beginning music students, I tend to use repertoire that has easily recognizable beginnings and endings, with reoccurring patterns. I often play the piece first, stressing the starting and stopping of phrases, encouraging the student to tell me where the phrases of the piece are, and what similar patterns reoccur throughout the piece. I also use repertoire that has words written on the score to help the student compare the structure of a written sentence to that of a musical sentence. With more advanced students, the theory of music comes into play requiring an understanding of the properties of keys, scales, and cadences. I believe form and analysis should always be included, in every lesson, regardless of the level of the student. You can teach a young student the basic concept of ABA form without having to go into details of key modulations, and incomplete and complete cadences. I have found delaying the intellectual elements of music inhibits the growth of the musician.

A pattern that most teachers take for granted is learning how to practice. We are not born knowing how to practice. There are certain functions that we do because of life necessity, and I have not found practicing the piano to be one of them. Practice cannot be mindless repetition of material covered in lessons; it must have a specific goal. I like to refer to practicing as playing the piano at home. This encourages the student to play for enjoyment and not watch the clock because they have been told they had to practice for thirty minutes a day or sit at the piano and practice their scales while watching the television. They cannot simply go through the motions. I want them to return to their lesson wanting to show me what they have accomplished through their week of playing. I try to instill in my students that a musical interpretation of a piece is a re-creation, and there are many ways of interpreting a piece. Every time you play a composition you are

doing something new, something you have not done before. If you listen to various recordings of Debussy's *Claire de Lune*, you will hear a different interpretation by each performer. One performer may have lots of tempo changes, one may use the pedal sparingly, and one will bring out one melody line, while another may interpret the melody as a completely different line. While keeping within the performance practice of the composer, I challenge my student to come back to the next lesson playing each piece with a different interpretation. For example, playing a Bach *Prelude* with the eight notes detached and the quarter notes legato, or vice versa, or maybe slurring the eight notes in groups of two, the possibilities are numerous. Just listening to a recording of Glen Gould performing various *Preludes* shows the numerous possibilities. My interpretation and those of great performers can and do influence the student, but it is my request of the student to find the interpretation that best suits their individual style. Then I ask them to explain why they chose that specific interpretation. What do you hear as the difference? Which do you like better? Which is easier to physically manipulate? Letting the student take ownership of their work tends to promote creativity and practice.

Literacy

I have firm conviction regarding music literacy. I believe it is one of the main causes for the discontinuation of music lessons. There is nothing worse than being a twelve-year-old who can play classical music extremely well, and that's it! Sitting down and playing popular music is not an option because the music looks foreign. Playing requests for the family is not as simple as it should be. We do not encourage our students to just sit down and play; they always have to practice. And without fluency in reading, continued growth as a musician becomes more difficult. Less time can be spent on

learning new pieces, because as the repertoire becomes more demanding to play, the demands on reading increase. A poor reading skill inhibits the ability to go 'shopping' for new pieces and decreases the time for repertoire development.

Just as rhythm and ear training, reading music is a learned skill. We have to teach the student how to read the music; it is not simply reading notes from left to right. There are horizontal and vertical reading requirements. For example, when you are reading a single melody line, the eye can scan the music horizontally, but as soon as there is additional lines, harmony, added to the score, the eye must learn how to scan vertically, just as quickly as it does horizontally. Students also need to learn how to read key signatures, watch for accidentals, repeated measures, unusual counting, unusual spatial movements and articulations - just to mention a few details that must observe.

When do I introduce this skill? That is sometimes difficult to address.

Unfortunately there is a music book that all students begin with and they must be able to play something from that book. Parents want results! They bought a book and they want it to be used. With my beginner students, I do not even suggest what book to buy until the student is in their third month of instruction. The reasoning is twofold. Until I have worked with the child I do not know which piano methodology I would encourage them to begin with and I like to introduce classical music as soon as possible. The music of the masters, Bach, Beethoven, Mozart, Schumann, Bartok, etc., is good teaching music, because it is good music. I prefer not to stay in a methodology book for long because I find that the pieces do not place equal demands on both hands. The right hand carries the melody and the left hand carries the accompaniment, with the notes generally restricted to a narrow middle range of the piano, the center two octaves. I really enforce the use of

classical repertoire, as a student needs to hear the melody line in both the right and left hand and realize that the melody does not always occur in the middle register of the piano. There are eighty-eight keys on the piano and I believe a teacher should let the students explore all of them. Secondly I want to encourage the student to learn how to hear what they are playing before they see it printed. The sight of printed music can be very overwhelming and the student can become discouraged very quickly. I find that when you let the ear guide the eye, the union of the two becomes much stronger.

Just as with ear training, I assign a weekly sight-reading passage. I stress that the student needs to play slowly. They are not performing - they are sight-reading. Through slow reading, the student is more able to incorporate every detail printed on the page. Before there can be speed, there needs to be accuracy. As noted in the curriculum in Appendix A, I use the *Four Star* series, by Boris Berlin. I particularly like this series because it includes excerpts of many classical composers and what a better way to reinforce classical patterning than to include it with the sight-reading skills.

I feel that a performance is always an interpretation from the performer's point of view, yet it needs to remain true to the desire of the composer. To me, music literacy is more than the skill of reading music; it is interpreting the score and entering the mind of the composer. Therefore, a historical understanding of the composer, and the era in which the composer lived, is also an extremely important part of music literacy. I should never hear one of my students question, "Who is J.S. Bach?" If I use his repertoire, I had better discuss his role as a composer and the significance of his music, not just the notes on the page. With each piece, I include a summary of the composer who wrote the piece. I begin with general facts and as the student learns, I continue to add to their list of knowledge.

In Appendix B, I have included an example of historical summaries of 10 composers, including various details of their life and musical works. I had found students really enjoy the history lessons, because not everyone can say that they are learning a piece of literature that was written in 1754, especially at the age of six.

Ideally, a student should be exposed to reading music from an early age. A child looks at the pictures in a book before they can read the words, so why not let the score serve as a picture in the beginning? Understanding of the notes will come, just as an understanding of words does. When a child is given the opportunity to read lots of books their mind continues to expand, as does their vocabulary. Similarly, when a musician is given the opportunity to read lots of scores their musical data bank continues to grow and expand. Many composers have collections of children's pieces that have compositions that can be used from beginning lessons through to intermediate, and sometimes advanced. Such collections would be Yoshinao Nakada's *Japanese Festival*, Robert Schumann's *Album fur die Jugend*, Tchaikovsky's *Album for the Young*, Prokofiev's *Music for Young People*, George Fiala's *Australian Suite*, Bartok's *For Children*, and of course Bach's *Anna Magdalena's Notebook*. I have found that students really enjoy progressing through these collections. For example, by the time they have reached an intermediate level, they are very impressed with themselves that they have learned all the pieces in the *Japanese Festival*. I remember the excitement I felt when I had learned all of Bach's *Two Part Inventions*. I am not a teacher who uses only those pieces that are printed in the yearly albums published through the Royal Conservatory. It is wonderful that they have accumulated works for students to have in a yearly book, but I do not let those books limit repertoire study. I am fortunate to have many piano books to draw

from, my last count was near 300, and I continue to add to my collection. As a teacher and performer I am excited to have the complete published collections of traditional piano repertoire of such composers as Bach, Scarlatti, Beethoven, Schumann, Chopin, Debussy, Ravel, and Kabalevsky. I also have many collections of Canadian composers such as Violet Archer, George Fiala, Robert Flemming, and Gerhard Wuensch. The larger my collection grows, the more information I have to share with my students.

Conclusion

It is my desire to help music students grow into musicians. I am a teacher who wants her students to love the piano and use it for the soul purpose of creating music for them. I firmly believe that once you are successful at creating music for yourself, you can communicate anything you want to others.

Rubinstein (1929) asks the question, "Am I fit by education and temperament to engage in an occupation which will affect the musical thinking of many people?" I feel all music educators must address this question, because the answer will verify what their goals as a music educator are and whether or not it is an occupation they should pursue. Am I capable of teaching a student how to be a musician, rather than an instrumentalist who has simply learned a skill? Am I educated enough to understand there is more to teaching music than knowledge of my specific instrument?

What helps guide me towards being an educator of musicians rather than instrumentalists? I believe it is the style in which I teach. In the conclusion of chapter two I talked about the question of repertoire use and curriculum style, and its role in music education. I maintain that music education has a process and a structure; it is not an

education that can be left to chance. While improvisation and play add to the quality of music education, I do not believe that the natural environment of the child presents all learning possibilities. If this were the case, children would not need any direct education or structure in any discipline.

As referred to in this chapter, I have set up a yearly curriculum that helps me follow my beliefs of what music is, while remaining considerate of the learning styles of others. I believe that the curriculum shows my desire to educate piano students on more than just the keyboard. In fact, only five categories out of ten components directly involve the keyboard. I have identified that there are skills specific related to the piano, but I believe those skills can be merged with general skills of a musician.

At the beginning of the year, I have a planning session with the students and their parents. Together we determine the program and goals for the year, defining it as a contract between all parties. I find that this yearly contract answers any questions the parents have regarding the education of their student, and it also details what I expect of my students. Most of my students are interested in seeing graded progress. For those students I follow the standard curriculum of The Royal Conservatory, while keeping within my personal guidelines set in the yearly structure. I strongly believe in the academic evaluation of the Conservatory, yet I hesitate to make it the foundation of piano education. Often teachers get trapped in the mindset of the Conservatory agenda, thinking only of the final mark at the end of the year, instead of the lifetime development of musical skills. What has the student accomplished if they have been quickly pushed through the year to receive an adequate grade on an exam, to quit the next year as the

next level is too difficult due to insufficient skill development in previous years? You must take time and nurture the student's successful progression.

One of the most difficult aspects of being an independent music teacher is pleasing the one who pays. Consumers want value for your money. As the service provider I strive to deliver that value. What am I selling? I am selling musicianship. Admittedly, I too, love to see results and high grades on performances; after all, I have spent most of my life as a performing musician, and I like to compete and win. But if my student does not feel successful after a year of piano study, how can I feel successful as a teacher?

Now that I have detailed my personal view of music education, I would like to compare my direction with those of Suzuki, Kodaly, Dalcroze and Orff. I believe this comparison will reveal an interesting relationship between the music educators and myself. This comparison should also lead towards answering the question that I started with in my personal reflection, "Do my students develop as instrumentalists or as musicians?"

Chapter 4

Answering the Question

When I began this thesis my main objective was to answer the question, “Do my students develop as instrumentalists who have simply learned a specific skill or as musicians who have had an opportunity to learn from their musical experiences?” This objective led me outside the realm of piano pedagogy and into the realm of general music pedagogy. As explained in chapter 1, I wanted to explore philosophies of four music educators, whose purpose was the teaching of music rather than just the perfecting of performance of a specific instrument. The research into the philosophies of Shinichi Suzuki, Zoltan Kodaly, Emile Jaques-Dalcroze, and Carol Orff has provided many interesting approaches to music education.

What critical insights did these four music educators have to offer to a private piano instructor? Did these insights help me define my philosophy of instrumental teaching in a way that will incorporate a method that will encourage the development of a complete musician rather than a specialized instrumentalist?

The insights offered were remarkable. Although each educator had differing approaches, I soon realized the ultimate objective of each philosophy was instilling the discipline of music as whole, not as singular parts. These insights did not help me define my philosophy, rather they help me solidify and organize my methodology into a sophisticated philosophy. If I were to compare this process to that of the three stages of music development, I would have to classify myself as an intermediate when I began this thesis. I had the tools and the skills of the advanced student, but I did not have the

maturity of thought. I knew what I wanted to say, but I had never taken the time to polish my thoughts as an educator.

At the beginning of this thesis, I believe I was still the musician, not the educator. At the conclusion, I can say I now have confidence as both. I feel that I have passed into the advanced level of music education, not only as a musician, but now also as an educator.

When I began this process, I wondered with which 'camp' I could most associate my thoughts and directions. The common themes for comparison were rhythm, pitch recognition, patterning of sounds and literacy. In Appendix C, I organized a table that gives a summary of the methodologies of the educators being compared. I have highlighted, with bold print, the characteristics that are similar throughout each theme. The comparison of the philosophies was surprising, in that, I discovered my stance to be very individual in nature. There were many parallel characteristics between the educators, but my position, as a whole, in comparison to the common themes, could not fit into any one of the approaches. I see this conclusion as very positive, as it confirmed for me, that I do incorporate many of the same thoughts in my approach as those educators known for development of the 'complete musician'.

I believe that all the music educators would agree with Suzuki (1969) when he states that a child will "absorb everything in his environment" and "acquiring the ability to feel beautiful music or discordant music is decided by the music in the environment". We would continue to agree that children have the ability to internalize the language of music and that the development of the aurally rhythmic ear can be linked with the development of the musically rhythmic ear. A child begins to imitate what she hears at a

very young age and if music is a stimulus that is introduced along with language and movement, she will tend to imitate the sounds of language along with the sounds of music, learning patterns of rhythm and pitch. Initial vocal sounds of a child can be very melodic and rhythmic, so why not encourage the child with continuous stimulus? When a child is encouraged to imitate what she hears she begins to internalize those imitations, creating patterns. Each educator has different methods of introducing the musical stimuli, but the end result is the same, internalization of rhythm and pitch. Confirming that we all concur with the importance of auditory learning.

Where we begin to separate is defining how we learn to identify and understand the patterning of sounds. Structure versus improvisation. A similarity between Suzuki, Kodaly and myself is that we all follow a sequenced curriculum, in regards to introducing patterns. We believe that there is a sequence to learning patterns and the most effective way to introduce those patterns is through repertoire the student is studying. Furthermore, the repertoire studied must include compositions that the student can articulate both intellectually and physically. In contrast, Dalcroze and Orff believed that musical patterning should be learned through improvisation, not sequenced material. They maintained that “untrained actions and reactions” would develop a “grammar of gestures” for the students to form their own sequencing of patterns.

It was surprising to me that Kodaly and I were the only educators that argue music literacy should be as “commonplace” as language literacy. Kodaly and I state that the “difficult symbols” of notation should not be neglected until “the logic of notation becomes apparent”. We both strongly believe that without music literacy, true musical knowledge cannot be achieved.

From this conclusion, I now refer back to Figure 1 in chapter 2, the skeletal structure of teaching technique. It was not until I focused on the type of curriculum style used that it became clear with which 'camp' my philosophy was most similar.

In the conclusion of chapter 2, I ask whether my method is classified as curriculum guided or improvised and free from set processes? Am I structural or improvisational? The answer became clear with the inclusion of Appendix A - I am structural. Between the two educators that I have classified as structural, Suzuki and Kodaly, I can deduce even further. My teaching methodology is most common in nature to that of Suzuki. We both use traditional Western music and follow a structured curriculum.

Why would my skeletal structure of teaching technique resemble that of Suzuki? The correlation became clear when I began clarifying my own approach. Although Suzuki is often associated with 'general music educators', his model of "Talent Education" was constructed around instrumental music, specifically violin. However, to construct his philosophy, he also looked outside of the realm of instrumental pedagogy; he looked specifically into the language development of a child. Suzuki felt that a child should be able to learn music with the same aptitude that she learned language, and from this conclusion, he formed his music education model. This model was then translated to cover instruction for cello, viola, and piano.

What impresses me the most is that Suzuki is not typically classified merely as a violin instructor; he is classified as a music educator. I find it comforting that I did not have to leave the realm of instrumental pedagogy after all. I only had to look outside the world of 'the Conservatory.' However, I would not change the format of my thesis,

because it is through the insights of all four of the music educators that I can now answer my question.

Do my students develop as instrumentalists who have simply learned a specific skill or as musicians who have had an opportunity to learn from their musical experiences? It is my desire to teach as a Musician and my goal is to develop musicians. It is my aim to encourage students of all ages to expression their inner musicality. I believe the very essence of music is the expression of the self. Although the process of learning and teaching can at times be controlled by the acquisition of skill, this training period should never inhibit the pleasure of creating music. And I feel, through the comparison of Suzuki, Kodaly, Dalcroze, Orff, and myself, that I do incorporate all the elements necessary to develop a pianist who is a musician, rather than an instrumentalist. I believe a music student should never feel as though she is only good at the piano, but not as a musician.

Through studying my yearly curriculum and the processes of my instruction, I am confident with my answer. Not only do I cover the performance of specific pieces on the instrument, I also teach the student the stages of performance. The performance does not begin with an instant final product. A work of art does not simply appear. The student has to use imagination and musical understanding in order to develop her interpretation of composition; the interpretation cannot be mine alone. I can serve as her guide, but I cannot serve as her sole authority. I feel that teaching a student to simply produce a satisfactory product is not, and should never be, my goal as a music educator. Teaching music in this manner would be like reading a story to a child and never teaching her how to read the words, so later she could read and interpret the story herself. It takes much

discipline and commitment of both the student and the teacher for music education to follow this path. Perhaps it would be easier at times to just say, "Play it this way." But what would we learn? Would we not just become an assembly line of pianists?

Now that I have answered the question, where do I go from here? What was it that originally drew this question?

The purpose of posing this question was rather selfish, in that, I wanted to prove to 'others' that I was not merely 'a piano teacher.' But why was this a problem for me? Who did I have to prove it to? And what did I have to prove? I think the answer lies in my personal reflection. For some reason, as a student, when I reached the intermediate stage of my music education, I felt robbed. Robbed of my education as a musician. And now I find myself more confused as to why my education turned from the training of a musician into the training of a specialized instrumentalist – a performer.

I think the question has now become, "Why am I so committed to teaching my students to be *musicians*? What was I missing in my own music education?" The answer came to me when I began final comparisons in this chapter.

The one element of music education that did not arise for comparison was competition. Competition is not a priority in the curriculum of any of the educators. In fact, it is a part of music instruction that is strongly negated. Suzuki emphasized the importance of developing self-esteem. In his view, this was the most significant benefit of music education. He did not believe in a system that compared one student to another. Suzuki argued that in one form or another, "man has been fighting continuously since the stone age...Our wisdom has not grown. We have only progressed from sticks and stones to swords, guns, and bigger guns..."(Suzuki, 1969). He did not want children to have to

experience this lack of humanity, through any form of human intrusion. Suzuki strongly debated that comparison would only develop “an ugly environment”; an environment that undermines a child's potential for happiness.

This statement is also reflected in the philosophy of Kodaly, Dalcroze, and Orff. After all, each of these educator's curriculum is structured around the cooperative learning of the group, instead of the individual. Individual growth is of course, extremely important and essential, but it takes more than one to form a choir or an ensemble. And in order to form a group, there must be cooperation and solidarity, not competition. The study of music as whole, not as singular parts, in regards to choir and ensemble performance is essential to the success of the curriculum.

Was it competition that changed my music education course? I believe it was. Why? What was it about performance that left me feeling empty?

When I first thought of the effects of competition, I began to read through some research that delved into this subject. The first book I came across was *Music Competition Festivals*, by Ernest Fowles. I almost dropped the book when I began to read chapter 3, it was as though he had watched my musical development as a child and detailed what he saw. In the opening two paragraphs of the chapter, Fowles had summarized my personal reflection.

A peep into the waiting-room before a children's competition will reveal a crowd of happy, laughing, rosy-cheeked youngsters; thoughtless, as is the nature of children, of anything save that which belongs to the immediate moment – the new frock just put on, the last tale from school, the frolic and the juvenile jest. Perchance, in the audience will be found the anticipatory parents and nervous teachers. They, at any rate, must be excluded from the place in which the little rivals await the call to action. Clearly, they would be out of the picture in this atmosphere of entire naturalness.

Let us take another peep into the same waiting-room before a competition of players of more mature years. What a difference is revealed! The very sunlight seems to have gone, an influence of gloom to have taken possession of every corner! You can hear – if you desire to play the eaves-dropper – exclamations of dread as the fateful summons comes to each competitor. Indications of 'nervousness' abound on every hand, and may be observed in the struggles to keep the hands warm, in the forced attitudes of apparent nonchalance, in the very faces of the willing – or unwilling – victims (Fowles, 1923, pg. 27).

As a young student, I became more worried about “the anticipatory parents and nervous teachers” than I did about becoming a musician. I was fearful of “the fateful summons”. I had become a “victim” of competition. I knew my task was to become a performance specialist and to win!

This is when music became a “continual sequence of stress.” When my dresses, my shoes, my smile, and my stage presence had to be perfected. It became stressful when performing the music that I loved to learn, turned into competitive performance of presentation. I had become a puppet in a ‘musical beauty pageant’. It was no longer how well I played; it was how well I presented myself, and the grace in which I accepted my first place certificate. I was instructed through the ‘winning formula.’ I had lost my individuality.

In chapter one, I did ask, “How did experiences in childhood affect my teaching practice?” I would have to say that those experiences had a tremendous affect on my teaching practice. I have become a teacher who does not want to teach as she was taught.

I do believe that my teacher provided me with an excellent foundation in the control and performance of the piano, as dictated by her. In her own way, she had made me feel special; I was ‘a quick learner’. Yes, I was very successful in my performance

career. My wins did outweigh my losses. The stress came when my losses became the focus of 'what to work on next' – this is when I began to feel betrayed.

How could you lose that category? We worked so hard for that! You did not smile enough. You went up with a losing attitude. You did not wait long enough after the adjudicator signaled you to start. Before long my self-esteem lost its oomph. The sparkle of innocence left my eyes. I could never do enough!

I remember one of my final 'official' music competitions. I had to wear these black patent leather shoes that I hated. They were very uncomfortable and I had a hard time pedaling with them. "But they look so pretty! The heel is a perfect height for a girl your age. And we must remember the importance of appearance." I was so mad when I got up on stage. I had practiced numerous times with those shoes on and I could still not pedal properly. Halfway through the piece, I just could not handle it anymore, so I kicked the shoe off and up in the air it went! I'll never forget the gasp of the audience. But the pedal was much clearer with the removal of that horrible shoe. When I finished the piece, I smiled at the adjudicator, took off my other shoe, and walked off the stage. My teacher almost did not take me back after that 'incident'.

I mentioned that music became fun again when I entered university, when in reality it should have been more stressful than when I was a child. I practiced a minimum of 3 hours a day and when it came close to exams it would go up to 6 hours. Not only did I have to practice my own music, but also I had to practice with those that I was accompanying. I also had to write papers and compositions and write exams. There was so much to do and sometimes it seemed as though there just was not enough hours in the day to finish everything.

What kept me there? My dresses did not have to match my pieces! I wore a simple black dress, the odd time, black pants with a white blouse. No longer did I have to shout, "Here I am! Watch me play! How do you like my outfit? Don't you love my presentation style? The monkey next door could not have done a better job!" I was not required to win anything or anyone. I was there to achieve a good grade and share my musical interpretations, my individuality, with others.

Thus far, I know that I have painted a very negative picture of competition. I feel it only becomes a negative experience when the objective of the competition is focused around the goals of the teacher and not of the student. There are many advantages of competition. It is unfortunate that the disadvantages often segregate those 'with talent' and those 'whose forte is not piano'. The 'survival of the fittest.'

There are a number of advantages of competition. It is proven that most students do tend to work harder when they have a deadline and a goal. Success in a competition can reward the students with prizes such as scholarships, cash awards, trophies, or opportunities to perform in public recitals. If the student is headed toward music as a career, competition gives the student extra experience in performing under pressure, usually on an unfamiliar instrument and in an unfamiliar setting. This experience is essential for the young professional as it teaches her how to adjust her playing in different conditions. One of the greatest advantages of competition is feedback from the master teachers who judge. It is always beneficial to have a critique from an outside source. Finally, and most importantly, students meet others who share their interests and have common goals. They see that they are not alone in their focus. It is important for students to see other kids their age who also value music study and are willing to devote the long

hours it takes to become a performer. As a performer, I was fortunate enough to experience all of these advantages.

Regrettably, the disadvantages are what can destroy the true meaning of music education. Competition can be very stressful and many students do not function well under pressure. The last thing a young student needs, especially those in their early teens, is more anxiety in their life. Those who have no desire for a career in music and who do poorly are crushed, often resulting in the discontinuation of music study. When the results are posted, it is often discouraging for the students to have their names and scores posted for public scrutiny and comparison. Often, the entire year's effort is spent preparing only the music the competition requires, excluding all other equally worthy topics or explorations. Literature, technique, and theory studies are shuffled aside and the performance of that moment is what becomes evident of that student's education. Students who cannot memorize are at a serious disadvantage; they are downgraded to a "hobbyist" category, belittling not only their efforts but also their general musicianship.

Unfortunately, teachers and parents coerce students into competition, as a status ranking for them and their achievements as teacher or parent, not thinking of the long-term affects on the student. If given a true choice, many students would decline competitions. I cannot remember if competition was my choice or made to seem as though it was my choice. I think it was a part of my music education that I felt I had to do, I had to win, and I had to prove that I was good enough.

Although the list of negatives lists many reasons not to put students in competition, I do encourage participation in music festival and examinations. However, it is not a mandate of my curriculum. I strongly believe that music education should not be

a competitive event. Still, competition and evaluation does have a role, especially when the student wants to make music a career. It is extremely important for the young professional music student to achieve her 'musical landmarks', which in our society, is done through competition and examination. The purpose is to educate, and all levels of education do have a standard that needs to be achieved. Too often the pace is left to the discretion of the teacher instead of the student. When this occurs the student often loses her individuality as a musician. She soon fits into a mould of how a typically pianist should perform, instead of letting the student experience her own voice.

Glenn Gould, a prominent Canadian pianist, was very vocal of his opinion regarding competition. He saw competition as the sure way of discouraging originality "at all costs" and those who became subject to the competitive spirit became "victims of a spiritual lobotomy" (Gould, 1966). Unfortunately, I understand and can relate to this bold statement.

Closing Thoughts

I stated that the question I have presented in this thesis was rather selfish, in that, I wanted to prove to 'others' that I was not merely 'a piano teacher'. The idea of being a musical reproducer, as a student, began to weigh heavily, in regards, to how I viewed myself as a teacher. I did not want to be viewed as a teacher who teaches the art of score specific reproduction. I want to be viewed as a teacher who helps her student achieve musical success. Most importantly, I do not want to teach music as I was taught. The thought of teaching my students to simply become 'reproduction artists' made me

question my values of music education, but more significantly, the nature of instrumental music education. I believe the words “instrumental” and “music” must be combined.

This thesis is intended for those who care about a healthy development of instrumental music education, not as a constrictive performance art, but rather as a forum for exploration of musical possibilities and freedom of self-expression. Although the contents of this paper are specifically designed to address those involved in music education, it is my intent for all those who read this paper to evaluate their roles in music education, more specifically, parents. Parents need to be aware of the pitfalls of the competitive instrumental world. The word competition not only addresses the surface pressures of festivals and examinations, but also the inner pressures of the student. Inner pressures that are controlled by emotions that involve fear and failure and not meeting the expectations of the student’s teacher. Parents need to listen to what their student is expressing, both verbally and musically. Which can be very difficult with music, since the parent is generally not the authority, the teacher is.

This is not a paper of “right answers” but an invitation to search for new possibilities in regards to instrumental instruction and let go of some of the “old rules” of the conservatory agenda. This search for new possibilities is reflected in the title of this thesis – *The Journey From Instrumentalist to Musician*. Those who have been instructed as instrumentalists need to evaluate whether they wish to remain a skill specific instrumentalist or evolve to musicians. It is my intention to continue the journey as a musician, both in the way I teach, and in personal musical performance. I believe the later being of particular benefit to the education of my students. In this situation, the saying “practice what you preach” is extremely relevant. I believe when you inhibit your

expression of self, you also inhibit those you influence. It is my suggestion that if you rely on others to tell you what to do you will, in turn, tell others what to do, instead of encouraging them develop their individuality. Unfortunately, it is often easier to do as others do, instead of following your own voice. The fear of having the 'wrong' interpretation is common and it is this fear that hinders creativity.

As mentioned above one of the most prevalent reoccurring theme throughout the paper is the effect of competition and how it can inhibit musical growth. The competition creates a need for excellence and efforts to exceed previous standards. The festivals and examinations can produce a significant amount of pressure on the student, even more vital, is the influence of the teachers and the parents. This is when the question that needs to be asked is, "Who is the win for?" When competition becomes 'who won', the musical achievements can be overlooked and the competition begins to resemble a game. The game for the student can soon become her inner struggle of achieving the unattainable – perfection. After all, how can the student achieve true perfection when she cannot play the game with her own abilities, but that of other's? Music is not like a sport; a timed value or an achieved distance cannot measure the final victory.

I believe over teaching and over control can lead the student to fear and self-doubt. It is extremely difficult for the student to achieve musical expression when her head is full of exact details of score reproduction, as controlled by the teacher, instead of artist expression of her inner music. It is next to impossible to enjoy the performance when exact reproduction of the score is emphasized as musical achievement.

There was a time in my music education when I felt that piano lessons were enjoyable and there was no limit to my level of creativity, a time when I was not self-

conscious of the sounds that were produced. Why did these moments become so few and far between? I had the ability to listen, learn, and play to my fullest capabilities, which in the end was my downfall. My capabilities were that of a conservatory-trained instrumentalist. It is true that my curriculum does contain many elements of the conservatory agenda; there are specific skills that are listed as necessary standards throughout as structure by columns and rows. The difference is in how I deliver that curriculum. This is when music education knowledge becomes of benefit to the reader. A good comparison would be to that of a curriculum of a school music program. In each grade, there are specific guidelines that the teacher must follow for minimum competency levels. My curriculum is very similar in that there is a basic structure on which I set my standards or my minimum competency levels. If I fail to help my students reach those standards, it is not the fault of the student, it is the fault of the educator.

Often in musical performance, there are those who listen to the music and those who critique the performance. I am encouraging those who continually critique the music to sit back for a moment and listen to what the performer has to offer. Music is a gift. I firmly believe that there is something truly spectacular inside all of us, a potential of musical creativity that is just waiting for us to explore. What we need to teach our music students to how to surprise the inner and outer critics by surpassing the boundaries of strict, rigid instrumental instruction. Developing a curriculum that does maintain a set of standards while exploring music topics not specific to an instrument is essential. My thesis is not a rejection of technique, rather an approach to learning skill specific technique while maintaining the curiosity, enthusiasm, innocence, and playfulness of the musician.

In final conclusion, I would like to return to the opening passage of my personal reflection...

...The smile on her face reveals the satisfaction she feels from her performance. She bows and leaves the stage. The audience shows their pleasure of her interpretation with an exuberant applause.

I am the one whose applauds the loudest. I know what it has taken for her to walk on that stage and perform that piece with such elegance and grace. Look at her confidence and her poise. She has grown into such as musician. To think of those little fingers when they first started - clumsy and awkward. Now they play with such fluency and vitality. Her interpretation was so clear. Her sound is her own. Her performance is her own. What a gift she has just given the audience! What more could I ask from my student?

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Appendix A

Year of Study 1 Study Schedule

	Sept / Oct	Nov / Dec	Jan / Feb	Mar / Apr	May / June
Technical Exercises Scales major & harmonic minor Triads major & Minor	C + a - Scales 5 note pattern Triads Introduce P5	G + e - Scales 1 octave Triads root only	D + C + a - Scales 2 octaves Triads root & 1 st inversion	G + e - D + Scales 2 octaves Triads all inversions	Review All Scales 2 octaves Triads all inversions
Studies Reflect keys studied for the month (Minimum 8 studies)	Study 7 Study 2 Study 12	Study 3 Study 5 Study 13	Study 11 Study 1 Study 6	Study 9 Study 4 Study 10	Review 2 favorite studies
Pieces Reflect keys studied for the month (Minimum 16 pieces)	List A <i>J.S. Bach</i> List B <i>Berlin</i> 1 List C 2 other	List A <i>Haydn</i> List B <i>Niamath</i> 1 List C <i>Christmas Songs</i>	List A <i>Mozart</i> List B <i>Kabalevsky</i> 1 List C 2 other	List A <i>Own Choice</i> List B <i>Own Choice</i> 1 List C	Review 1 piece from list A, B, C
Rhythm 2 or 3 4 4	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice
Intervals	High- Low	Neighbor Notes	Major 3 rd	Octave	Review
Melody Playback	C+ 3 note pattern ascending	C+ 3 note pattern descending	G+ 4 note pattern ascending	G+ 4 note pattern descending	Review
Sight Reading	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice
History	J.S. Bach	Haydn	L. Mozart W. Mozart	Canadian Composer	Review
Listening	Children Songs	Christmas Carols (All Genres)	Various Piano Works	Own Choice	Review

Required Material Royal Conservatory Album 1 *Four Star*, Berlin, Book 1
 Royal Conservatory Studies 1 / 2 Teacher's Library

Year of Study 2
Study Schedule

	Sept / Oct	Nov / Dec	Jan / Feb	Mar / Apr	May / June
Technical Exercises Scales major Harmonic & melodic minor Triads major & Minor	C+ a- Scales 2 octaves & Contrary motion Triads root & inversions	D+ A+ Scales 2 octaves Triads root & inversions	F+ d- D+ Scales 2 octaves Triads root & inversions	C+ a- A+ Scales 2 octaves & Contrary motion Triads all inversions	Review All Scales 2 octaves Triads all inversions
Studies Reflect keys studied for the month (Minimum 8 studies)	Study 1 Study 4 Study 2	Study 7 Study 10 Study 9	Study 8 Study 13 Study 12	Study 11 Study 6 Study 3	Review 2 favorite studies
Pieces Reflect keys studied for the month (Minimum 16 pieces)	List A <i>Handel</i> List B <i>Berlin</i> 1 List C 2 other	List A <i>Purcell</i> List B <i>Bartok</i> 1 List C <i>Christmas Songs</i>	List A <i>J.S. Bach</i> List B <i>Own Choice</i> 1 List C 2 other	List A <i>Own Choice</i> List B <i>Own Choice</i> 1 List C	Review 1 piece from list A, B, C
Rhythm 2 or 3 4 4	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice
Intervals	Neighbor Notes	Major 3 rd	Perfect 5 th	Review	Review
Melody Playback	C+ 5 note pattern ascending	G+ 5 note pattern descending	F+ 5 note pattern ascending	All 3 keys 5 note various patterns	Review
Sight Reading	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice
History	Canadian Composer	Bartok	J.S. Bach	Own Choice	Review
Listening	Children Songs	Christmas Carols (All Genres)	Various Piano Works	Own Choice	Review

Required Material Royal Conservatory Album 2 *Four Star*, Berlin, Book 2
 Royal Conservatory Studies 1 / 2 Teacher's Library

**Year of Study 3
Study Schedule**

	Sept / Oct	Nov / Dec	Jan / Feb	Mar / Apr	May / June
Technical Exercises Scales + & - Triads + & -	C + a - A+ Scales 2 octaves Formula pattern Triads all inversions	F+ d- Bb+ Scales 2 octaves Triads all inversions	Bb+ g- C+ Scales 2 octaves Formula pattern Triads all inversions	A+ F+ d- Scales 2 octaves Triads all inversions	Review All Scales 2 octaves Formula pattern Triads all inversions
Studies Reflect keys studied for the month (Minimum 8 studies)	Study 3 Study 2 Study 7	Study 8 Study 11 Study 5	Study 10 Study 14 Study 4	Study 6 Study 13 Study 9	Review 2 favorite studies
Pieces (Minimum 16 pieces)	List A <i>J.S. Bach</i> List B <i>Own Choice</i> List C <i>Berlin</i> 2 other	List A <i>Handel</i> List B <i>Schubert</i> List C <i>Nakada</i> <i>Christmas Songs</i>	List A <i>Own Choice</i> List B <i>Mozart</i> List C <i>Bartok</i> 2 other	List A <i>Own Choice</i> List B <i>Own Choice</i> List C <i>Own Choice</i>	Review 1 piece from list A, B, C
Rhythm 2 or 3 4 4	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice
Intervals	Major 3 rd Minor 3 rd	Perfect 5 th	Perfect 8ve	Review	Review
Melody Playback	C+ 5 note pattern	F+ 5 note pattern	G+ 5 note pattern	D+ 5 note pattern	Review
Sight Reading	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice
History	J.S. Bach	Schubert Nakada	Mozart	Canadian Composer	Review
Listening	Various Piano Works	Christmas Carols (All Genres)	Various Instrumental Works	Own Choice	Review

Required Material Royal Conservatory Album 3 *Four Star*, Berlin, Book 3
 Royal Conservatory Studies 3 / 4 Teacher's Library

**Year of Study 4
Study Schedule**

	Sept / Oct	Nov / Dec	Jan / Feb	Mar / Apr	May / June
Technical Exercises Scales + & - Triads + & - Arpeggios D+ & Eb+	C + G+ c- Scales 2 octaves Formula pattern Triads V – I cadence	D+ b- G+ Same as previous month Arpeggio	Bb+ g- C+ Same as previous month	Eb+ c- C+ Same as previous month Arpeggio	Review All
Studies Reflect keys studied for the month (Minimum 8 studies)	Study 6 Study 13 Study 12	Study 2 Study 5 Study 9	Study 4 Study 11 Study 8	Study 7 Study 10 Study 1	Review 2 favorite studies
Pieces (Minimum 14 pieces)	List A <i>J.S. Bach</i> List B <i>Own Choice</i> List C <i>Own Choice</i> 1 other	List A <i>Telemann</i> List B <i>Haydn</i> List C <i>Bartok</i> <i>Christmas Songs</i>	List A <i>Own Choice</i> List B <i>Mozart</i> List C <i>Schumann</i> 1 other	List A <i>Own Choice</i> List B <i>Own Choice</i> List C <i>Kabalevsky</i>	Review 1 piece from list A, B, C
Rhythm 2 or 6 4 8	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice
Intervals	Major 3 rd Minor 3 rd	Perfect 5 th Perfect 4 th	Perfect 8ve Perfect 5 th	Review	Review
Melody Playback	C+ 6 note pattern	F+ 6 note pattern	G+ 6 note pattern	D+ 6 note pattern	Review
Sight Reading	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice
History	Own Choice	Telemann	Schumann	Canadian Composer	Review
Listening	Various Piano Works	Christmas Carols (All Genres)	Various Instrumental Works	Own Choice	Review

Required Material Royal Conservatory Album 4 *Four Star*, Berlin, Book 4
 Royal Conservatory Studies 3 / 4 Teacher's Library

Year of Study 5
Study Schedule

	Sept / Oct	Nov / Dec	Jan / Feb	Mar / Apr	May / June
Technical Exercises Scales + & - HT Triads + & - Chords - dominant 7th Arpeggios + only	G+ A+ f#- Scales 2ve Formula & Chromatic Triads V- 1 cadence Dominant 7 th Arpeggio	F+ d- G+ Same as previous month	Eb+ c- d- Same as previous month	A+ f#- F+ Same as previous month	Review All
Studies Reflect keys studied for the month (Minimum 8 studies)	Study 3 Study 11 Study 14	Study 8 Study 13 Study 6	Study 15 Study 10 Study 6	Study 7 Study 12 Study 1	Review 2 favorite studies
Pieces (Minimum 13 pieces)	List A <i>J.S. Bach</i> List B <i>Beethoven</i> List C <i>Own Choice</i> 1 other	List A <i>Own Choice</i> List B <i>Clementi</i> List C <i>Bartok</i> <i>Christmas</i> <i>Songs</i>	List A <i>Own Choice</i> List B <i>Diabelli</i> List C <i>Fiala</i>	List A <i>Own Choice</i> List B <i>Own Choice</i> List C <i>Own Choice</i>	Review 1 piece from list A, B, C
Rhythm 2 or 6 4 8	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice
Intervals	Major 3 rd 6 th Minor 3 rd	Perfect 5 th Perfect 4 th	Perfect 8ve Minor 6 th	Review	Review
Melody Playback	C+ 7 note pattern	F+ 7 note pattern	G+ 7 note pattern	D+ 7 note pattern	Review
Sight Reading	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice
History	Beethoven	Clementi	Diabelli	Canadian Composer	Review
Listening	Various Piano Works	Various Chamber	Various Orchestral	Own Choice	Review
Theory Preliminary Rudiments	Chap. 1,2,3	Chap. 3,4,5	Chap. 7,8,9	Chap. 10	Review

Required Material Royal Conservatory Album 5 *Four Star, Berlin, Book 5*
 Royal Conservatory Studies 5 / 6 *Keys to Music Rudiments*
 Teacher's Library

**Year of Study 6
Study Schedule**

	Sept / Oct	Nov / Dec	Jan / Feb	Mar / Apr	May / June
Technical Exercises Scales + & - Triads + & - HT Chords - dom 7 th & dim 7 th Arpeggios +, -, dom 7 th	D+ b- F+ Scales 2ve Formula & Chromatic Triads Dominant 7 th Diminished 7 th Arpeggio	Bb+ g- Same as previous month	E+ c#- b- Same as previous month	Ab+ f- g- Same as previous month	Review All
Studies (Minimum 8 studies)	Study 1 Study 4 Study 7	Study 5 Study 8 Study 13	Study 3 Study 14 Study 11	Study 2 Study 10 Study 6	Review 2 favorite studies
Pieces (Minimum 12 pieces)	List A <i>J.S. Bach</i> List B <i>Kuhlau</i> List C <i>Own Choice</i>	List A <i>Own Choice</i> List B <i>Own Choice</i> List C <i>Own Choice</i> <i>Christmas Songs</i>	List A <i>Own Choice</i> List B <i>Mozart</i> List C <i>Bartok</i>	List A <i>Own Choice</i> List B <i>Own Choice</i> List C <i>Own Choice</i>	Review 1 piece from list A, B, C
Rhythm 2 3 or 6 4 4 8	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice
Intervals Chords	+2 nd , +3 rd , - 3 rd , + triad	P4 th , P5 th , +6 th , -triad	P8 ^{ve} , P4 th , - 6 th , alt. triad	Review	Review
Melody Playback	C+ 9 note pattern	F+ 9 note pattern	G+ 9 note pattern	D+ 9 note pattern	Review
Sight Reading	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice
History	Kuhlau	Own Choice	Mozart	Own Choice	Review
Listening	Various Piano Works	Various Chamber	Various Orchestral	Own Choice	Review
Theory Grade 1 Rudiments	Review	Chap. 11, 12	Chap. 13, 14	Chap. 15	Review

Required Material Royal Conservatory Album 6 *Four Star, Berlin, Book 6*
 Royal Conservatory Studies 5 / 6 *Keys to Music Rudiments*
 Teacher's Library

**Year of Study 7
Study Schedule**

	Sept / Oct	Nov / Dec	Jan / Feb	Mar / Apr	May / June
Technical Exercises Scales + & - 4 note form + & - Chords - dom 7 th & dim 7 th Arpeggios All	G+ e- D+ b- Scales 2ve Formula & Chromatic 4 note form Dominant 7 th Diminished 7 th Arpeggio	B+ g#- Bb+ g- Same as previous month	Eb+ c- C+ g#- Same as previous month	D+ b- B+ Bb+ Same as previous month	Review All
Studies (Minimum 8 studies)	Study 2 Study 7 Study 11	Study 5 Study 10 Study 12	Study 3 Study 1 Study 8	Study 4 Study 6 Study 9	Review 2 favorite studies
Pieces (Minimum 12 pieces)	List A <i>J.S. Bach</i> List B <i>Haydn</i> List C <i>Own Choice</i>	List A <i>Own Choice</i> List B <i>Beethoven</i> List C <i>Own Choice</i> <i>Christmas Songs</i>	List A <i>Own Choice</i> List B <i>Own Choice</i> List C <i>Bartok</i>	List A <i>Own Choice</i> List B <i>Own Choice</i> List C <i>Own Choice</i>	Review 1 piece from list A, B, C
Rhythm 2 3 or 6 4 4 8	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice
Intervals Chords	+ & - 2 nd , 3 rd + Triad, dom 7 th	+ & - 6 th , 7 th - Triad	P 8 th , 4 th , 5 th + Triad, dom 7 th	Review	Review
Melody Playback	C+ 9 note pattern	G+, D+ 9 note pattern	F+, Bb+ 9 note pattern	C+, G+ 9 note pattern	Review
Sight Reading	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice
History	Baroque Era	Classical Era	Romantic Era	20 th Century	Review
Listening	Various Piano Works	Various Chamber	Various Orchestral	Own Choice	Review
Theory Grade 2 Rudiments	Review Chap. 16	Chap. 17, 18	Chap. 19, 20	Chap. 21	Review

Required Material Royal Conservatory Album 7 *Four Star, Berlin, Book 7*
 Royal Conservatory Studies 7 / 8 *Keys to Music Rudiments*
 Teacher's Library

**Year of Study 8
Study Schedule**

	Sept / Oct	Nov / Dec	Jan / Feb	Mar / Apr	May / June
Technical Exercises Scales + & - 4 note form + & - dom 7 th & dim 7 th Arpeggios - All	C+ a- Gb+ eb- Scales 4ve Formula & Chromatic 4 note form Dominant 7 th Diminished 7 th Arpeggio	G+ e- Db+ bb- Same as previous month	E+ c#- F+ d- Same as previous month	Gb+ eb- G+ e- Same as previous month	Review All
Studies (Minimum 8 studies)	Study 1 Study 5 Study 9	Study 3 Study 6 Study 2	Study 4 Study 8 Study 10	Study 7 Study 13 Study 12	Review 2 favorite studies
Pieces (Minimum 9 pieces)	List A <i>J.S. Bach</i> List B <i>Beethoven</i> List C <i>Chopin</i>	List C <i>Own Choice</i> List D <i>Own Choice</i> <i>Christmas Songs</i>	List A <i>Own Choice</i> List B <i>Own Choice</i> List D <i>Own Choice</i>	List A Review List B Review List C <i>Own Choice</i>	Review 1 piece from list A, B, C
Rhythm 3 or 6 4 8	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice
Intervals Chords	+ & - 2 nd , 3 rd + Triad, dom 7 th	+ & - 6 th , 7 th - Triad, dim 7 th	P 8 th , 4 th , 5 th + Triad, dom 7 th	Review -Triad, dim 7 th	Review
Melody Playback	C+ 9 note pattern	G+, D+ 9 note pattern	F+, Bb+ 9 note pattern	C+, G+ 9 note pattern	Review
Sight Reading	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice
History	Baroque Era	Classical Era	Romantic Era	20 th Century	Review
Listening	Various Piano Works	Various Chamber	Various Orchestral	Own Choice	Review
Theory Grade 3 Harmony	Melody writing	Harmonization	Harmonic Analysis	Structural Analysis	Review

Required Material Royal Conservatory Album 8 *Four Star, Berlin, Book 8*
 Royal Conservatory Studies 7 / 8 *Harmony and Voice Leading*
 Teacher's Library

Year of Study 9
Study Schedule

	Sept / Oct	Nov / Dec	Jan / Feb	Mar / Apr	May / June
Technical Exercises Scales + & - 4 note form + & - Chords - dom 7 th & dim 7 th Arpeggios All	Sharps Scales 4ve Formula & Chromatic Octaves 4 note form Dominant 7 th Diminished 7 th Arpeggio	Flats Same as previous month	Sharps Same as previous month	Flats Same as previous month	Review All
Studies (Minimum 4 studies)	Own Choice	Own Choice	Own Choice	Own Choice	Review 2 favorite studies
Pieces (Minimum 9 pieces)	List A <i>J.S. Bach</i> List B <i>Haydn</i> List C <i>Chopin</i> List D <i>Own Choice</i>	List D <i>Own Choice</i> <i>Christmas Songs</i>	List A <i>J.S. Bach</i> List B <i>Scarlatti</i> List C <i>Own Choice</i> List D <i>Own Choice</i>	Begin review of 1 piece from list A, B, C, D	Continue Review
Rhythm 3 or 4 4 4	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice
Intervals Chords/ Cadences	Mixed + Triad r, 1 st dom 7 th	Mixed -Triad r, 1 st dim 7 th	Mixed Mixed dom 7 th /dim7 th	Review	Review
Melody Playback	C+ Upper voice	G+, D+ Upper voice	F+, Bb+ Upper voice	C+, G+ Upper voice	Review
Sight Reading	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice
History	Guided	By	History	Curriculum	Review
Listening (Romantic)	Various Piano Works	Various Chamber	Various Orchestral	Own Choice	Review
Theory Grade 3 History	Romantic Era General	Important Composers	Terms and forms	Specific compositions	Review

Required Material Royal Conservatory Album 9 *Four Star, Berlin, Book 9*
 Royal Conservatory Studies 9 / 10 *The Enjoyment of Music*
 Teacher's Library

**Year of Study 10
Study Schedule**

	Sept / Oct	Nov / Dec	Jan / Feb	Mar / Apr	May / June
Technical Exercises Scales + & - 4 note form + & - Chords - dom 7 th & dim 7 th Arpeggios All	Mixed Scales 4ve Sep 3 rd , 6 th Formula & ve Chromatic 4 note form Dominant 7 th Diminished 7 th Arpeggio	Mixed Same as previous month	Mixed Same as previous month	Mixed Same as previous month	Review All
Studies (Minimum 3 studies)	Own Choice	Own Choice	Own Choice	Own Choice	Review 2 favorite studies
Pieces (Minimum 8 pieces)	List A <i>J.S. Bach Prelude</i> List B <i>Beethoven 1st</i> List C <i>Own Choice</i> List E <i>Own Choice</i>	List A <i>J.S. Bach Fugue</i> List B <i>Beethoven 2nd</i> List D <i>Own Choice</i> <i>Christmas Songs</i>	List A Review List E <i>Own Choice</i> List B Review	Begin review of 1 piece from list A, B, C, D, E	Continue Review
Rhythm 2 or 3 4 4	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice
Intervals 4note/Cadences dom/dim7th	Mixed	Mixed	Mixed	Review	Review
Melody Playback	C+ Lower Voice	G+, D+ Lower Voice	F+, Bb+ Lower Voice	C+, G+ Lower Voice	Review
Sight Reading	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice	Set assigned for each day of practice
History Gr. 4	Medieval	Renaissance	Baroque	Classical	Review
Listening Reflect History	Various Piano Works	Various Chamber	Various Orchestral	Own Choice	Review
Theory Gr. 4 Harmony	Melody writing	Harmonization	Harmonic Analysis	Structural Analysis	Review

Required Material

Royal Conservatory Album 10
Royal Conservatory Studies 9 / 10
Teacher's Library

Four Star, Berlin, Book 10
Harmony and Voice Leading
The Enjoyment of Music

**Year of Study Performer's ARCT (Advised to study for 2 years)
Study Schedule Set by Student**

	Sept / Oct	Nov / Dec	Jan / Feb	Mar / Apr	May / June
Technical Exercises No Specific Requirements	Mixed	Mixed	Mixed	Mixed	Mixed
Concert Etude (1 required)	Own Choice				Review
Pieces (Minimum 8 pieces)	List A, B, C, D, E Own Choice	At student's set pace			Review
History Gr. 5	20 th Century	Canadian Composers	Canadian Composers	20 th Century	Review
Listening	Various Piano Works	Various Chamber	Various Orchestral	Own Choice	Review
Theory Gr. 5 Harmony	2 part Counterpoint	Harmonization	Modulation	Review	Review

Required Material

Various Repertoire
Teacher's Library

Harmony and Voice Leading
The Enjoyment of Music

Appendix B

Historical Summaries

Johann Sebastian Bach (1685 - 1750)

The name Bach has been established as the synonym for musician, and Johann Sebastian Bach is the most distinguished and imposing member to carry this name. He received musical training at a very early age, as it was assumed that his vocation would be as a musician, because of his vast musical heritage. J. S. Bach became famous as a virtuoso organist and as a consultant on organ building. During his lifetime, J. S. Bach held many important appointments, including ones from the Duke of Weissenfels and the King of Poland, Elector of Saxony.

The importance of his activities lies in what he did as a composer. He wrote in practically every form, medium, and style of his time, the late baroque era. J. S. Bach was a master at contrapuntal technique, achieving a balance between horizontal and vertical aspects of his musical texture.

His music was not appreciated by his immediate successors, as his music was written at a time when music was moving towards the new era which has become known as the Classical era. J. S. Bach's music began to see a rebirth in the early 19th Century. The composer Felix Mendelson is ascribed with starting this revival. Today, J. S. Bach is often noted as one of the most distinguished composers of all time.

J. S. Bach did not write for the fortepiano, he wrote for organ or clavier. The first fortepiano (now called the pianoforte) was built in 1700 by Bartolomeo Cristofori (1655-1731). J. S. Bach probably knew of its existence, however it was not available to him.

J. S. Bach created keyboard works intended for his children and pupils that have become a significant addition to the educational repertoire available to the modern teacher. Some of them are contained in the *Notebook for Wilhelm Friedemann Bach*, *Anna Magdalena's Notebook*, the *Inventions*, the *Sinfonias*, and *The Well Tempered Clavier*.

J. S. Bach gave his wife, Anna Magdalena, a notebook in 1725. This notebook is a source of information on this musical couple. This notebook serves as a family album of events that had taken place in their lives during the time they spent in Leipzig. The notebook is a collection of a variety of compositions, ranging from pieces for the children to play, to the more elaborate pieces for Anna Magdalena. The family filled the notebook with favorite selections, many of which were in Anna Magdalena's handwriting. The pieces are examples of light and elegant short selections, which serve as an excellent source for young students as an introduction to the Baroque style of composition. An overview of the notebook suggests that only a few of the compositions were written by J. S. Bach himself, but all the pieces contained in this notebook must have been pieces that the family enjoyed, as it was a family album.

There are many different editions available. Anna Magdalena's Notebook had no indications of dynamics or tempos, so any indications would be editorial. When choosing an edition, the teacher must use his or her own discretion. Studying baroque style performance practice is very helpful in choosing an edition that is authentic to the composer's musical intention.

Leopold Mozart (1719 - 1787)

Leopold Mozart was born in Augsburg. As a student he attended the Jesuit Gymnasium of St. Salvador. He received a baccalaureate degree in philosophy at the Benedictine university in Salzburg. He then rejected his parents' wishes to become a priest and chose to study music. Leopold was a skilled musician as a violinist; he was also an author of a method book for violin, and a recognized composer.

Leopold dedicated his life to the career of his son Amadeus, which has left him to often be recognized as 'The Forgotten Mozart' or 'The Invisible Mozart.' His career had reached a height in 1760, but his children's concert tours took him away from his court positions, which left him little time to compose.

The compositions he was able to write were received well by the audiences of the eighteenth century. They were often characterized as unusual and humorous. He enjoyed writing music with themes from the lives of everyday people, and turned it into a comically expression.

Leopold continued to compose until 1775, unfortunately many of his transcripts were lost and not preserved

Leopold provided the only academic and music instruction his prodigy son ever received. He began his son's formal music instruction at age four with the clavier. Teaching materials were difficult to find, so Leopold compiled his own material for his sons education.

Leopold was a very disciplined teacher. His compositions and teaching materials were gathered with the intent of dealing with the child's whole personality. He felt that a teacher could enliven the melancholy student with lively cheerful pieces, and slow down the ardent student with slow rhythmic pieces. These practices would balance the student's temperament. This wise instinct helped mould his famous son's career.

Leopold compiled two notebooks for his children's education. The first for his daughter Maria or *Nannerl* and the second for his son *Wolferl*. The books included compositions such as allegros, scherzos, marches, and themes and variations. Leopold always recorded when his children learned the pieces he had instructed. He was very proud of his children's progression.

The notebook for his son was presented to him on his seventh birthday, October 31, 1762. It was a collection of dances and other contemporary works that supported Leopold's direction of study. The original editions were arranged in suites according to keys. This would familiarize Wolfgang in a progressive order, to keys that were of popular use of the time. *Wolferl's* book also contained Wolfgang's first compositions K. 1 - 5.

Many modern editions of this notebook are not complete. The editors have arranged the notebook as individual selections, instead of suites.

Robert Schumann (1810 - 1856)

Robert Schumann was born June 8, 1810, in Zwickau, Saxony. He was the youngest of five children of the bookseller, publisher, and author August Schumann. Schumann was educated in a local private school, received music lessons from local musicians, and was exposed to much literature through his father. He was a composer of the Romantic era whose talents were both musical and literary.

Schumann's career as a pianist ended abruptly when a device he was using to develop finger independence permanently injured his hand. This was when he turned his career to composition and literary activities.

In his literary activities, Schumann was the founder and editor of the German musical periodical *Neue Zeitschrift für Musik*. This journal was influential in writing perceptive and knowledgeable essays and criticisms of works by composers such as Chopin and Brahms. The articles helped promote the music of the young Romantic composers.

In Schumann's day, his activities as a writer were better known than his activities as a composer. His compositions were very sensitive and personal, they reflected his hardships he had in his romance with Clara Wieck. It took many years before the public would accept such a personal product as his.

Schumann's main compositional contributions were in vocal music and piano music. The first twenty-three published compositions are for the piano. His musical thoughts were mainly as a pianist. In his Lieder, Schumann treated the voice and piano as equal partners.

Schumann's music for piano varies from moderately easy children's pieces to difficult advanced concert works. He showed interest in composing educational literature for children, feeling that the resources of the time were inadequate.

Most of the piano character pieces are grouped into cycles or sets. Some of the cycles are *Kinderscene (Scenes from Childhood)*, *Waldscenen*, *Papillons*, and *Album für die Jugend*.

Album für die Jugend contains short character pieces for children. This set contains forty-three pieces and was composed in 1848, with his children in mind. Several of the pieces were intended as a birthday present for his daughter Marie. The first eighteen pieces are the least difficult and the remaining pieces become progressively challenging.

Clara Schumann, Robert's wife, is respected as an authority on her husband's works. Clara used this set to teach her children. She felt the value of this set was in the rhythm and characterization. Schumann added titles to the pieces after writing them. Clara used these titles as pictorial images to explain how the music should be played.

Album für die Jugend is a collection of pieces that serve as rich, musical teaching pieces. The collection presents pieces that have motivic, articulatory and technical elements, with musical originality. The emotional characteristic that can be seen in his larger works can also be found within the forty-three character pieces.

Bela Bartok (1881 - 1945)

Bela Bartok, a native of Hungary, is one of the Twentieth Century's truly great composers. He was a composer, a pianist, and a musicologist.

Bartok was born, on March 25, 1881, into a very musical family. His mother a teacher and pianist, and his father a talented cello player. His musical training started early with his mother as his teacher. Later, he went to train for a career as a concert pianist at the Budapest Academy of Music.

Bartok's two life long interests were the piano and the folk music of his nation. Bartok was interested in the synthesis of Eastern folk music and Western art music. From the folk material he researched, Bartok based many of his compositions, creating his own compositional style. Bartok wrote for practically all forms and mediums, with piano music and chamber music being especially high.

Being a concretizing pianist, Bartok was always in touch with his chosen medium. The repertoire he has left for the piano is very extensive.

Bartok wrote many pieces for the piano for pedagogical purposes. One of his most popular collections is the six volume *Mikrokosmos*, containing 153 songs, in progressive order.

Another collection of piano pieces is the four volumes titled *For Children*. The original series contains eighty-five folk-based miniatures, and should be considered an important teaching series of contemporary repertory. There is two editions of this work, the original and the later revision by the composer himself.

The *For Children* series was written between 1908 - 1909. The first publication was in Budapest by Karoly Rozsnyai. The first two volumes contain forty-two pieces and are based on Hungarian folk tunes and children's songs. The second two volumes contain forty-three pieces based on Slovakia folk tunes. The revision came in 1944-45, when Boosey and Hawkes, New York, republished the songs. This version was his last works for the piano. The new edition was *For Children* - Volume I based on Hungarian Folk Tunes, Volume II based on Slovakian Folk Tunes. The first with forty pieces, the second with thirty-nine.

This series marks the first compositions that Bartok drew from the tradition of his nation. He used melodies and rhythms that were purely Hungarian, with no influence of Western Europe.

The series presents a new world of harmonies and rhythmic patterns. The miniatures are made up of melodies that are sometimes repeated in different keys, with different harmonies, or in different registers of the keyboard. Accompaniment is never dull; Bartok weaves it in as an important part of the overall shape of the composition.

The title was originally "for the beginner." This title was taken off on the second edition, as the title could be misleading. The pieces are in a graded sequence, with the majority of the pieces falling under the intermediate level. This series should not be restricted to the early stages of the musical study.

This series opens the world of simple strength and alluring warmth of the tradition of the folk music Bartok studied.

Pyotr Tchaikovsky (1840 – 1893)

Pyotr Tchaikovsky was born May 7, 1840, in the region of Votkinsk, Russia. At an early age it was clear that he had an extraordinary musical talent; at age four he composed a song for his mother. He began piano lessons in 1848 when his family moved to St. Petersburg. In 1859, Tchaikovsky began working as a clerk in the Ministry of Justice. He hated law and a career with the government was something that did not interest him. Tchaikovsky wanted to develop a career in music and in 1862 enrolled in the Russian Musical Society. His composition lessons began with Anton Rubstein. In 1865 he graduated from the St. Petersburg conservatory and began teaching theory at the Moscow Conservatory a year later. He made important ties at the Conservatory; some of who were his future publisher and friends who were influential in his life.

Tchaikovsky was exposed to Western European music at a very early age, and therefore, his music does not have the same Russian nationalistic characteristics as other composers of his time. Although he wrote works including folk songs and folk like melodies; traditional rhythms, violent and sudden contrasts of mood are not conscious nationalism. Dance tunes and rhythms are more characteristic of his works, especially waltzes. His melodies are broad and lyrical, with textures and harmonies with Western European influence. Similar to that of other late romantic composers, Tchaikovsky was directed towards the classic forms of compositions.

Tchaikovsky often consulted other composers for advice on his compositions. Balakirev

advised him on the creation of *Romeo and Juliet* and conducted his symphonic fantasia *Farum* in 1869. Tchaikovsky valued Balakirev's musical inputs, but never joined the circle of 'The Mighty Five'.

Tchaikovsky composed for all mediums, but orchestra was his forte. His orchestrations were considered brilliant and his melodies prolific. His other surviving works include operas, ballets, concert overtures, piano concerti, ballets, concert overtures, piano concerti, violin concerto, string quartets, vocal works, and piano solos. Many of these works have become standard repertoire in Twentieth Century performance.

Tchaikovsky also contributed to the world of music criticism. From 1868 – 1874, he contributed many articles to different Moscow journals. In 1871, his literary work *Guide to the Practical Study of Harmony* was published.

His piano suite *Album for the Young*, Op. 39, is not highly publicized as his larger works. The series consists of twenty-four pieces, primarily for early intermediated students. Many of the pieces in this series are in a dance form, the waltz being the dominant form. The melodies are lyrical and remain mostly in the right hand, with left hand harmonic support. The rhythms are often linked with interesting articulation marks. Each piece has a title, but Tchaikovsky was generally not a programmatic composer. The titles mostly give an indication of the form used in the piece. None of the pieces are overly dramatic; they vary from slow moving expressive lines to active dance steps.

Sergei Prokofiev (1891 - 1953)

Sergei Prokofiev was born April 27, 1891, in Sontsovka, Ukraine. His mother was an accomplished pianist and teacher. His mother gave Prokofiev's early musical training. He composed his first piece at age five. He studied with Rimsky-Korsakov at the St. Petersburg Conservatory when he was thirteen. Prokofiev was considered arrogant and his grades began to reflect his attitude. He soon became known as the 'Bad Boy of Russian Music.'

In 1909, Prokofiev turned his energies to piano performance, frequently playing his own piano compositions. He had lots of flair to be a pianist, but little discipline. Fortunately his flair made him a brilliant concert pianist, and when he was 23, he won the Rubinstein award, playing his *First Piano Concerto*.

In 1918, during the Revolution, he left Russia and lived in Japan, Germany, France and the United States. During this time, he specialized in performing his own works. In 1934, he returned to his homeland.

In Russia, Prokofiev soon established himself as the leading composer of the Soviet school. In 1943, he was awarded the Stalin Prize for his Seventh Piano Sonata, and then in 1944, he received the Order of the Red Banner of Labor for his contributions to the development of Soviet music.

In 1948, Prokofiev's association with Diaghilev and Stravinsky marked him as a composer of bourgeois formalism. The government ordered that his music be removed from the repertory of Soviet music. Because Prokofiev was one of the big composers of Soviet music, the ban lasted less than a few months.

Prokofiev died at age sixty-two, one day after Josef Stalin. The news of his death was withheld, as the Soviet Government did not want one event to overshadow the other.

Prokofiev works include symphonies, suites, concerts, ballets, operas, symphonic poems, piano music, chamber music, and film scores. Some of the most popular are the *Classical Symphony*, *Love of Three Oranges*, and *Peter and the Wolf*.

Prokofiev's compositional output was at its genius height between 1933 - 1937. This time period reflects his movement towards his maturing style. During this period, Prokofiev composed the piano series, *Music for Young People*. Op. 65.

Music for Young People, Op. 65, was composed in 1935. This series was written during a time when there was a big demand for children's works. The series consists of twelve short piano pieces for the early intermediate grades. The pieces are reflective of his mature style. Lyrical melodic lines combined with joking, mockery, and laughter. The pieces have rich harmonies, rhythmic subtleties, and unexpected twists of tonality. Prokofiev has included a title with each piece, giving an insight on the composer's intentions.

As a pianist, Prokofiev had a complete understanding of the piano. He recognized the important elements in the training of a pianist. When writing pedagogical works, he used a variety of touch, tempo and rhythm, covering a wide range of the keyboard. Prokofiev's pedagogical works expose students to twentieth century compositional style, with a unique Russian flair.

Dmitri Kabalevsky (1904 - 1987)

Dmitri Kabalevsky was born in St. Petersburg, Russia, December 30, 1904. At age six, he began to play the piano by ear. He began studying music formally at age fourteen when his family moved to Moscow. Kabalevsky studied at the Scriabin Music School and the Moscow Conservatory, where he graduated with a gold medal.

In 1932, Kabalevsky was appointed an instructor at the Moscow Conservatory, where he remained most of his life. He also held many important positions with the Government Publishing Incorporation. In 1952, he began to serve as the Secretary of the Presidium of the Organizational Committee of the Guild of Soviet Composers. This Committee dictated what compositions would be published in Russia.

Kabalevsky worked with the Soviet school divisions to develop a system to train musically talented children. Like that of Kodaly in Hungary, Kabalevsky's program was based on inclusion of singing and instrumental music at a very early age. Involving music in the lives of children would make them better citizens.

Kabalevsky derived his own musical style from the ideals of the Russian government. Music was to appeal to the masses rather than make any attempts at modern experimentalism. He was one of the first composers to include political content within his works. He composed many works for special occasions of historic significance. Because of his devotion to Russian ideals, Kabalevsky was awarded the Award of Honor in 1940 and the Stalin Award in 1946, 1949, and 1951.

Kabalevsky has written for almost every medium. They include four symphonies, several operas, ballet music, film scores, Communist propaganda cantatas, and a large scale of piano works.

Kabalevsky's musical feelings arise from Russian folk song and dance. His music follows the tradition of the nineteenth century with his own unique fusion of the Russian influence, which makes his style fresh and distinctive. The pieces he writes are tonally centered and formally clear, with energetic rhythms. His music always demonstrates a sense of clarity, simplicity, and elegance.

Kabalevsky wrote two piano albums for children. *Children's Pieces, Op. 27*, and *Twenty-four Little Pieces, Op. 39*.

Children's Pieces comprises two books. Both books contain repertoire suitable for the elementary student. The pieces have colorful tunes and harmonies, full of humor and delightful surprises, allowing the student to explore with imaginative materials. The imaginative titles give an indication of the performance of the piece. All phrasing, dynamics, accents, etc. are indications of the composer himself.

Twenty-four Little Pieces are an excellent source of music for beginners. The songs introduce the students to basic touches and phrasing. The pieces give the students an opportunity to listen to interesting harmonies with charming tunes. The pieces have lots of imagination; even his simplest works are never dull.

Violet Archer (1913 -)

Violet Archer was born, April 24, 1913, in Montreal, Quebec. Her early musical training was as a pianist. In 1934, she received her Teachers Licentiate in piano from McGill University. From there, she continued on to receive a Bachelor in composition in 1936. At McGill she studied with Claude Champagne, where she developed a style unlike Champagne. Her works of this period were linked to English late Romantic tradition. In 1942, Archer went to New York and studied with Bela Bartok. Bartok was very influential, as he revealed to her the power of folk music. Her style became more dissonant, with a new tonal language that included various modes, avoiding functional tonality. In 1947, she was awarded a scholarship from the Quebec government. This gave her the opportunity to study with Paul Hindemith at Yale. Her studies continued until 1949, when she received a Bachelor and Master of Music from Yale. She worked in various Universities in the United States until 1961, when she returned to Canada. From 1961 to 1978, Archer chaired the music theory and composition area at the University of Alberta. Archer still resides in Edmonton, Alberta.

Violet Archer's music is not characteristic of light feminine temperament; it is very austere in character. Her music ranges from complex dissonant counterpoint to clear simple melodies. Early works reflect a modal character, which then developed a tendency towards the chromatic character, sometimes with agitated rhythms. She is a composer who works within the Western tradition, with the addition of serial procedures, parallelism, and folk music. The influence of Hindemith and Bartok can be seen in the works of

Archer. In her writing, she was very interested in sonorities that were dramatic and evocative. Archer has written for many different media, and for all levels from the young amateur to the highly skilled.

Archer began writing music for educational purposes in 1950. She believes in the development of the young musicians aural and musical imagination, which she believes can be accomplished through 20th Century teaching pieces.

Eleven Short Pieces was printed in the United States in 1964, and was listed as "The Best of the Year" in the spring edition of *The Piano Quarterly*. These pieces fit into Archer's contemporary music education ideals as she felt that "it would be advisable to choose pieces that are short at first, and even in more advanced grades, so that the pupil may derive a sense of achievement by being able to learn several in a short time...Contemporary music should, as a rule, be technically easier than that from the classical literature which happens to be studied at the same time. This is suggested so that reading difficulties caused by unusual melodic or harmonic materials may not destroy the sense of continuity and cause a loss of interest in the piece which is being learned." ¹ The pieces in this set, begin with three simple lines and then moves progressively to more challenging pieces. Each of the eleven pieces have a title that is a reflection of its form. The pieces are graded from Grade 1 to Grade 4.

¹ Dumm, Robert. "The Best of the Year." *The Piano Quarterly*, No.51, Spring 1965. Page 12 - 17

George Fiala (1922 -)

George Fiala was born March 31, 1922, in Kiev, Ukraine. Both of his parents were accomplished pianists. At age 7, he began to study piano. In 1939, Fiala attended the Tchaikovsky State Conservatory for two years. During his stay, he met with composers such as Shostakovitch, Prokofiev, Kabalevsky, and Khachaturian. The years at the conservatory had a profound effect on his musical developments. During these years, he had his first piece published, a Mazurka that had been entered in a competition.

During World War II, Fiala studied in Berlin, Germany. During this period he obtained his Doctorate in Musicology in 1945. After the war, he moved to Brussels, Belgium. While in Belgium, 1946- 1949, Fiala went through a great period of development in his compositional career, writing over 40 scores.

Fiala arrived in Montreal, Quebec in January of 1949, becoming a Canadian citizen in 1955. Since his arrival in Canada, Montreal has been his home.

In 1996, Fiala became an announcer - producer for Radio Canada International, where he spent almost 20 years. He became responsible for a weekly broadcast to the Soviet Union. During these broadcasts, he acquainted the Soviet public with musical activities occurring in Canada. He included compositions and performers from Canada in his programs. Fiala retired from the radio business on his sixty-fifth birthday.

Retirement allows him to take his composition career from a weekend career to a full time career.

Fiala has written for many different mediums. They include symphony, small string orchestra, stage and incidental, and solo and chamber music. He has over 200 works to his credit.

Fiala was trained primarily in the traditional school, and he adhered to the tonal system until the early 1960's. His music remains faithful to the tradition of Ukrainian music; it comprises a vital element of his music. Fiala combines with this tradition some modern accents, keeping his melodic lines lyrical and expressive. The melodic lines are often angular and the rhythms always interesting.

During 1959 - 1960, Fiala went on a trip to Australia. During his visit, he went to the famous Taronga Zoological Park and Aquarium. The settings of the native birds and animals in their natural environment impressed him. The color, variety and originality of the Australian park inspired him to compose the *Australian Suite Op. 2*.

The *Australian Suite* was written in Sydney, New South Wales. There are seven pieces that are musical impressions of the wild life Fiala encountered in Australia. The wild life includes: the *Kangaroo*, the *Black Swan*, the *Platypus*, the *Koala*, the *Kookaburra*, the *Lyre Bird*, and the *Emu*. Each piece is representative of the composer's impression.

Yoshinao Nakada (1923 -)

Yoshinao Nakada is a twentieth century composer from Japan. He was born August 1, 1923, in Tokyo. He was the son of an organist. Nakada began his musical career at a young age. He played the piano and started composition very young. From 1940 - 1943, Nakada studied piano at the Tokyo Music School. In 1949, Nakada won second prize at the National Music Competition with his Piano Sonata.

The traditional music of Japan is closely related to drama and dance. It dates before the beginning of the sixteenth century. The music incorporates traditional themes, acting and dancing in a theatrical performance designed for the interest of the common people of their country.

Traditional music of Japan is not taught in the Japanese school systems. Emperor Mutsuhito (1868 - 1912) initiated the use of Western music in the schools.

There are few compositions by Japanese composers available to the beginning piano student. Their education comes from classical compositions of Bach, Mozart, and Beethoven.

Nakada's compositional output is mainly in choral works, children's songs and incidental scores for radio and television.

In his children's works, he wanted to compose music that would be new and interesting for the students of Japan. He wanted to have a collection of pieces that children would not grow tired of.

*The information in the historical summaries has been accumulated throughout performance and teaching career of the author and are used for teaching purposes only.

Japanese Festival is a collection of seventeen pieces for the piano. The pieces of this series have a vast variety of compositional expression. Some of the pieces express moods of loneliness or cheer, beauty and romance, humor and description.

Many of the pieces have an authentic Japanese flavor, in the harmonics of the pieces. Some of the pieces can be described as piano studies or etudes suitable for development of finger dexterity.

The titles are very descriptive of the pieces. Nakada uses titles such as *Alone*, *Butterfly Fluttering*, *The Ballet by the Little Flower*, and *The Speedy Car*. The titles give the student a description of the performance style intended by the composer.

This series is a good representation of the materials available to the modern piano student. The variety allows the student to develop expression of many different forms and moods.

MCA Music published the *Japanese Festival* in 1956. MCA travels the world to find music of others countries to present to teachers in North America.

Good taste in music is a universal goal, and music from other cultures and countries add to the development of the well-rounded musician. As a teacher, we should always look for new material to present to our students. There are many twentieth century composers that have works that allow students to explore the expression of this era.

Appendix C

Comparison of Five Educators

	Rhythm	Pitch Recognition	Patterning of Sounds	Literacy
Malitowski	<ul style="list-style-type: none"> *Linked to physical sensation *Aural rhythm transfers to musical rhythm 	<ul style="list-style-type: none"> *Develop a critical ear for musical sound production *Inner hearing 	<ul style="list-style-type: none"> *Definite patterns for the body and the ear *Sequenced material 	<ul style="list-style-type: none"> *True musical knowledge achieved through music literacy
Suzuki	<ul style="list-style-type: none"> * Aural rhythm transfers to musical rhythm *Recordings are natural source of rhythmic development 	<ul style="list-style-type: none"> *Auditory learning – listening instead of reading *Inner hearing 	<ul style="list-style-type: none"> *Sequenced material as with language learning *Music memorized 	<ul style="list-style-type: none"> *Progressed through rote learning and memorization
Kodaly	<ul style="list-style-type: none"> *Aural rhythm transfers to musical rhythm *Folk songs and dances (duple) natural source *Rhythmic syllables and pictorial images used to reinforce beats 	<ul style="list-style-type: none"> *Unaccompanied singing *Used <i>Sol-fa</i> and hand positions *Inner hearing 	<ul style="list-style-type: none"> *Patterns from folk material *Linked language with music *Sequenced material 	<ul style="list-style-type: none"> *True musical knowledge achieved through music literacy *Wanted a musically literate nation
Dalcroze	<ul style="list-style-type: none"> *Linked to physical sensation *Source of rhythm is inside the body – eurhythmics 	<ul style="list-style-type: none"> *Used <i>Solfège</i> and hand positions *Inner hearing 	<ul style="list-style-type: none"> *Improvised movement with sound – unique to individual body and ear *Grammar of gestures 	<ul style="list-style-type: none"> *Notation not an effective communication tool *Musical sense must be experienced before notation
Orff	<ul style="list-style-type: none"> *Linked to physical sensation *Heart beat influences rhythm and movement *Primitive and natural responses 	<ul style="list-style-type: none"> *Basic play with sounds *Used <i>Sol-fa</i> *Inner hearing 	<ul style="list-style-type: none"> *Untrained actions and reactions *Improvised to reveal naturally embedded patterns 	<ul style="list-style-type: none"> *Notation is a hindrance