

Comprehensive Musicianship and Beginner Piano Method Books: A Content Analysis

Kimberley Sundell

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Department of Music  
Faculty of Arts  
University of Ottawa

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## Abstract

Comprehensive Musicianship (CM) is a philosophy that developed in the 1960s to encourage the study of contemporary music and student creativity. It expanded in the 1970s to describe the interdisciplinary study of music. Its goal was to encourage teachers to go beyond technical and performance aspects of music and start integrating theory, history, composition, improvisation and aural skills instruction to their curriculums. However, while CM has had a strong influence on many music programs, it is not clear whether this trend has influenced the field of private piano instruction, and whether CM elements have been included and integrated in beginner piano method books.

To address this question, categories that constitute the core elements of CM were selected to conduct a content analysis of 12 piano method series. Analysis showed that the focus tends to be on aural skills (as teacher duets), and theory, with a noticeable lack of the more creative activities of improvisation and composition.

## Introduction

In music education, the term method can be used in two distinct ways. The first and most general definition of method is “a defined or systematic way of doing a thing” (Canadian Oxford Dictionary, 2004). This view of method is aligned with a particular style or approach associated with a specific educational philosophy. In the general school music classroom, the most common music methods in use are Dalcroze, Orff and Kodály. The second definition of method, this one used in the context of specialized private music instruction, applies to a series of lesson books and supplementary materials, often by the same author, written to create a planned program of study (Akins, 1982; Albergo, 1988; Baker-Jordan, 2004; Uszler, Gordon, Smith, 2006). The term piano method often describes “a systematic, integrated and progressive piano course spanning the beginning and intermediate skill levels” (Brubaker, 1996, p. 7). Both definitions are applicable to this research because of the connection being sought between general school music education and specialized private music instruction.

This study will look at one particular concept of music education, the Comprehensive Musicianship approach. This philosophy developed in the late 1900s to address the lack of contemporary music in the general school music curriculum, as well as to provide a cohesive connection between all the aspects of music learning, such as improvisation, composition, aural and performance skills, history and theory activities. School music curriculum had very little world or contemporary music represented during this time, and it became a goal to include “the music cultures of the ‘masses’ and the ‘young’ and especially by composers of our own time” (Rosner, 1972, p. 11). This lack was partly due to “the appalling inability of many school teachers to deal with the music of our time in a way that made sense to their

charges” (Kraft, 1972, p. 84). Willoughby (1972) believed that “basic music studies should be considered a segment of world culture and can no longer be provincial devoted only to ‘classical’ music of the Western world. For this music represents a relatively small segment of time in a relatively small geographical section of the globe” (p. 25). Providing experiences in playing and creating various styles were becoming more of a focus in music education in the early 1960s. As the area of contemporary music became more included, through such projects as the Young Composers Project, this was only one aspect that educators considered. This new approach to music education then evolved to the inclusion of the creative side of music making.

Rather than a strictly performance and reading based program of study, the Comprehensive Musicianship approach evolved as an attempt to create a more well-rounded music education for students and it is referred to as “an approach to teaching general and instrumental music which goes beyond the expectations of a traditional performance-based approach” (Parkes, 1988, p. 1). In Texter’s (1979) words: “Comprehensive musicianship encompasses all the activities that a musician engages in: performing, creating, evaluating, listening, conducting, analyzing, and communicating. It is a method of instruction in which a student functions as a musician in the broadest sense” (p.5). Educators dedicated to their student’s development as musicians carefully plan a “sequential curriculum that incorporates history, theory, analysis, composition and critical listening, all taught through the performance of carefully selected literature” (Brame, 2011, p. 1). In short, many educators felt that in order for students to develop as well rounded musicians, integrating instruction in creative music making, listening and writing with performance training was essential.

The concept of integration is central to the philosophy of Comprehensive Musicianship (Willoughby, 1971). In the preparation and execution of lessons, the teacher must relate all

aspects of musical study so that the student can synthesize musical knowledge (Black, 1972). “Comprehensive Musicianship is a concept about the teaching and learning of music based on the premise that all facts of music should be integrated and related” (Choksy, Abramson, Gillespie, Woods, York, 2001, p.115). By having an integrated curriculum of all the basic areas of music learning, the main three being analysis, performance and creativity, there is a synthesis of the elements of music (Kim, 2000). As defined by The National Association for Music Education (MENC), an integrated approach to music education “strives to reduce fragmented learning by providing opportunities for students to see relationships in music” (MENC, 1973, p. 40). It is believed that students’ musical abilities and comprehension are better developed when further musical elements such as composition and critical listening are included. In Tweed’s (1995) view, “the process [of Comprehensive Musicianship] leads to a program of teaching and learning that emphasizes the interdependence of musical knowledge and music performance”(p.12). In a Comprehensive Musicianship curriculum, “performance and knowledge are equally valued and students learn music concepts through a variety of learning experiences” (Orzolek, 2004, p. 21). Performance is still an important goal, but “the composition being studied by the student becomes the nucleus for all the disparate areas of music to be integrated ...such as music theory, history, literature and style” (Heavner, 2005, p. 170). In other words, students have a greater connection with the piece being performed if they have experienced it from many different perspectives.

Specialized private music instruction and the materials used tend to develop independently from the general school music philosophies. There are no curriculum standards in place for the creators of the books to follow, as there are for school music programs. Therefore, it is not immediately obvious if specialized private music instruction is

influenced by the educational philosophies and standards that are in use in the general school music classroom.

## **1. Review of Literature**

In order to establish the background for this research, this chapter will discuss the history of music education as it developed in the 20<sup>th</sup> century. The first section will provide an overview of school music education, outlining the influence that societal changes and advances in psychology, philosophy and technology had on the education system. Secondly, of these influences, our focus will be on the Comprehensive Musicianship philosophy. In the third section, private studio instrumental education will be discussed, looking at the developments that occurred, and at the possible influence that the changes occurring in the school system had on private music education. Particular focus will be placed on the materials - method books - used by teachers to track the evolution of these materials during the time period covered in our analysis. The fourth section of this chapter will present the available research that has been conducted on both Comprehensive Musicianship and beginner piano method books. The final section will state our purpose of study and research questions.

### **1.1 Music Education in the School System in the 20<sup>th</sup> Century**

The following section will present a brief overview of the growth and development of music education in the school system in the 20<sup>th</sup> Century.

In the early part of the 20<sup>th</sup> century, music education in North America was not yet seen as an important component of the school curriculum. Specialized music teachers were not common in the regular school system, as the training was not widely available. As stated by Green and Vogan (1991), music in the classroom was limited to singing, usually by rote. Instruments and printed music were often too costly for the average school budget, so their use tended to be limited to bigger, more urban centres (Nichols, 1918; Lee, 1997). As social

and economic changes came about, educators became aware of the ways music could enhance the education experience for children (Cobb, 1923). At the same time, music education greatly benefited from three important factors: 1. advances in the area of communication as the invention of the gramophone, radio and television allowed more accessibility to music; 2. more knowledge in child development and learning styles; 3. the emergence of new educational philosophies. Each of these factors will now be discussed in more detail to show how, by the mid 20<sup>th</sup> century, music education was included in most school curriculums, and how music education scholars and theorists were developing new approaches and theories to benefit children in their studies.

The growing advances in technology brought many changes to the education system. The development of the radio and radio broadcasts in the 1920s brought orchestral, choral and instrumental music to people who hadn't the opportunity for exposure to these styles before. These advances brought forth the concept of music appreciation as a method of teaching music. One such radio program was developed by Walter Damrosch, in New York City. From 1928 to 1942, Damrosch established and delivered *The RCA Educational Hour*, which was broadcast during school hours so teachers could incorporate the program into their teaching day. In Damrosch's words, the program's purpose was to "supplement rather than supplant local instruction in the appreciation of music, by presenting through the medium of broadcasting a type of program not otherwise available in the average school" (Howe, 2003, p. 67). Along with the radio broadcasts, student notebooks and teacher materials were made available, providing teachers not well educated in music the format and resources to use in classrooms anywhere in the United States. In Canada, recordings and public radio programs such as *Renaud-Phone-Piano-Method* (1918) from Montreal and Renaud's later radio series of 30 lessons were used for similar educational purposes during the early part of the century

(Keillor, 2006, p. 186, Keillor, 2004, p. 31). This focus on listening exercises using classical repertoire could be considered one of the first emergences of the Comprehensive Musicianship philosophy.

The invention of the phonograph made music much more accessible to all. (Katz,1998). Recordings allowed the average classroom to experience the great composers performed by world class musicians. Teachers had access to recordings of lecture/recitals to use in the classroom, which introduced students to forms, instruments and the different eras and styles of music. One very popular program, created in 1920, was Francis Elliott Clark's *Music Appreciation for Little Children* based on the recordings from the Vitrola and Victor Talking Machine Company. Vitrola hired Clark to create a program aimed specifically at primary school children, "designed to meet the needs of the child mind during the sensory period of development"(Mark, 2007, p. 296). Clark stated that: "From three to eight years of age, the sensory period, the ear is keen and active. Why, then, not follow this direct guidance of nature itself?" (Clark, 1920, p. 22). This series was a very useful tool in the classroom, especially for teachers with little music training. Musical concepts were taught through singing, listening and active music making activities, aspects that are key in the Comprehensive Musicianship method.

Educational psychology also underwent a profound change in the early 20<sup>th</sup> century. The Montessori approach, while not focused in music, featured a self-centered learning approach, with children given freedom in an environment supplied with materials designed for their self-directed learning activity. G. Stanley Hall's child study movement was one of the first studies done that focused on the developmental stages of children. This led the way for other psychologists such as Piaget and Steiner, whose research into child development investigated how to incorporate the different stages of maturation into educational methods. More insight

into “how children develop through various stages of their maturation and how curricula, materials and methods could be better directed towards ideal outcomes” became topics for research among the education community (Green, 1991, p.154). Scrutiny into the different learning styles through cognitive studies of children during the different periods of growth showed that the standard teaching methods in use at that time were not effective for all students. Developmental psychology, as supported by Piaget, showed that learning is not a set of departmentalized skills, but a series of interrelated activities in which knowledge is built on previous experience, different in each student. The concept of “gestalt” psychology from Europe, which is based on “the predilection of the mind for wholes rather than fragments” was introduced in North America, with Mursell taking this idea into the field of music education. (Mark, 2007, p. 425) Gestalt psychology, with its focus on connections being made between different subject matters, is an important concept in the Comprehensive Musicianship philosophy. Changes to assessment, to incorporate more process rather than just product, were being considered as well. Eventually, the use of psychological examinations of students led to the development of such testing methods as the SAT for high school students.

Another area that had a major impact on music education in the first part of the 20th century was the emergence of new trends in educational philosophy. In the 1930s and 1940s, changing ideas in child development led to the creation of a more child-centered concept of education. The concept that the student, not the material should be the main goal in education became more accepted. John Dewey, a prominent educational philosopher of the time presented this idea in his 1938 book *Experience and Education*. His viewpoint was that student learning and retention, as long as they produced the required outcome should not be the main priority of the school curriculum. The practiced approach of memorization, drill and

recitation was beginning to be disputed by critics. Dewey promoted using the interests of the child to determine the curriculum while providing guidance in the desired direction. This, he considered, would be more beneficial and motivational to students than mastery in a subject. He advocated that students be allowed to participate in the educational process because it was their personal needs that were the starting place of that process. In Dewey's philosophy, the experience, or "doing," was the main tactic of learning. As stated in his 1897 article *My Pedagogical Creed*, "the teacher is not in the school to impose certain ideas or to form certain habits in the child, but is there as a member of the community to select the influences which shall affect the child and to assist him in properly responding to these influences" (p. 78). Bruner's (1969) take on this concept was his development of the "spiral curriculum," in which learning concepts were revisited and built upon as the child developed. He stated: "then instruction [in these subjects] should begin as intellectually honestly and as early as possible in a manner consistent with the child's forms of thought. Let the topics be developed and redeveloped in later grades" (Bruner, p. 54). Many Comprehensive Musicianship programs have the spiral curriculum format as their basis. Bruner also felt that interest in the material being learned was by far the best stimulus for learning. In music, this meant allowing student input on pieces and instruments they were interested in learning. Not all educators shared this viewpoint, as the primary focus of some school music curriculums was still the acquisition of musical skills, rather than being based on principles of child development and growth.

The advances in education philosophies meant that teacher training also had to undergo a restructuring. At the beginning of the 20<sup>th</sup> century, the one room school house, with one teacher covering all subjects and grade levels was still the main form of schooling available.

As the mindset regarding the importance of education evolved in the population, more schools, with more specialized teachers opened. The majority of teachers in the school system had little to no background in music, so the development of music teacher education was needed. As stated by Nichols (1918), “the solution of the problem is in the trained music-teacher; one in each school to give adequate and continuous instruction to each class ought to be the demand of every propagandist for musical America” (Nichols, p. 541). The inclusion of music instruction courses in teacher college and university degrees gave rise to a generation of teachers much more comfortable in teaching music in their classrooms. Improvements in published educational material, with programs in ear training, sight reading and vocal technique provided a framework for teachers insecure within these domains. As these areas were addressed, music education started moving towards a more comprehensive approach, moving away from the more theoretical and performance based approach.

Educational methods from Europe were being introduced in North America in the 20<sup>th</sup> century. The teaching styles of Dalcroze, Orff and Kodály were being introduced in the school system in the mid 1900s. Each of these methods, still in use today, is based on the current developmental stage of the student, while focusing on the experience of music making, not reading or writing, as the main teaching tool. As with Dewey, these three methods focused on “learning by doing”. Dalcroze valued the experience of music foremost in the learning process, using physical movement and singing as principal mediums to bring about the desired connection between music and emotion. He stated that: “The aim of rhythmic gymnastics is to develop mind and feeling in everything connected with art and life. Its study is all the more indispensable to the musician since music without rhythm is lifeless” (Dalcroze, 1930, p. 102). The Orff Schulwerk method uses improvisation,

composition and movement to create a musical experience that has the student discovering and creating music. Through the use of barred instruments, recorders and singing, the child is an active participant in the music making process. Carl Orff created this program in the belief that “the primary purpose of music education was to develop the child’s creativity” (Thomas-Lee, 2005, p. 37). The Kodály method uses singing folk songs to bring about the musical experience. “Individual singing plus listening to music develops the ear to such an extent that one understands music one hears with as much clarity as though one were looking at a score” (Kodály, 1974, p. 204). Kodály’s thought was that strong auditory skills had to be developed as the first step in music education, before reading music. “Kodály believed movement and singing occurred naturally in young children and therefore provided a firm foundation for music instruction”. (Thomas-Lee, 2005, p. 35) The “learning by doing” approach of these three methods was quite different from most school music programs in use at the time. Many of these programs focused on note reading, singing by rote and music history activities. The use of movement, percussion instruments and focus on discovery and creativity heavily impacted the curriculum in use at this time.

All of these changes throughout the 1900s led gradually to the development of the Comprehensive Musicianship concept in the early 1960s. As education evolved to include a more balanced focus on the student and “learning by doing,” music education classes started to follow the trends appearing in the regular classroom setting.

### **1.1.1 School Music Education: Comprehensive Musicianship**

The 1950s and early 1960s saw sweeping changes to education, including music. During this time period, developments in educational and psychological theories were occurring, and many comprehensive musicianship programs developed as a result of this increasing

awareness. The curriculums in use at that time were lacking in contemporary music, and were essentially performance-oriented. A movement was starting, based on the thought that music education should be based on actual music literature, especially contemporary and world music (Willoughby, 1970, Della Joio, 1973, Silliman, 1980). It was also becoming a concern that students in performance based programs were lacking in musical understanding and that teachers needed “to strive for musically intelligent students as well as quality performers” (Papke, 1970, p. 40). However, it soon became apparent that school teachers were not adequately equipped or prepared to teach contemporary idioms and that something needed to be done to address this issue.

The first appearance of the Comprehensive Musicianship concept occurred with the Young Composers Project, which was introduced in the United States in 1959. This project was “one of the most effective and far-reaching catalyst to bring change in the music education profession” (Heavner, 1995, p. 12). In the interest of improving the teaching of music in high schools, the Ford Foundation approached the composer and teacher Norman Dello Joio, who suggested a composer-in-residence program: commissioning young composers under the age of 35 to write for the performing ensembles in their school placement. The benefits of this program would be threefold: the students would benefit from personal contact with a composer, experiencing the compositional process first hand, as well as receiving exposure to 20<sup>th</sup> century music. The composers, through observation and discussion with the students and directors in class and after performance, would develop their ability to create age and level appropriate music that represented contemporary music compositional techniques. The school music programs would benefit from the availability of higher quality music. In Della Joio’s words: “the greatest development of individual creativity, and the creation of an educational climate in which this creativity – in faculty as

well as students – can flourish has emerged as the principal theme” (Della Joio, 1968, p. 69). The program, a pilot project from 1959 to 1962, was run by the National Music Council, and headed by Della Joio.

Due to the success of the Young Composers Project, Ford continued its funding of the program and moved it from pilot program status to major project. The Music Educators National Conference (MENC) approached the Ford Foundation to be included in the project, so that it could be expanded to include more schools. In 1963, MENC took over the project from Della Joio and the National Music Council, and renamed it the Contemporary Music Project for Creativity in Music Education (CMP). The Young Composers Project continued as one component, under the name of Composers in Public Schools. Among the primary goals MENC listed for CMP were the development of creativity and the promotion of contemporary music being used in school music education. The one major concern among the organizing committee was the fact that many teachers did not possess the knowledge, and were not comfortable with, the teaching of contemporary music. To address this issue, MENC held a number of educational workshops and seminars, to help teachers better understand contemporary music through analysis, pedagogy and performance, as well as its integration into their teaching. It became the committee’s task to “redefine the public school curriculum to include elements of general music in every facet of music education from the elementary through high school levels” (Johnson, 1992, p. 29). This reorganization of the curriculum and educational procedures led to more cohesion in the curriculum and more acceptance to the inclusion of contemporary music. Under the direction of MENC, pilot projects were implemented in selected primary and secondary schools, as well as some larger experimental projects in thirty-six schools and colleges.

There were six main seminars and symposiums that led to the evolution of the Contemporary Music Project towards the Comprehensive Musicianship model: the Yale Seminar; the Tanglewood Symposium; the Seminar on Comprehensive Musicianship; the Manhattanville Project; the Hawaii Curriculum Project and the Wisconsin Comprehensive Musicianship through Performance program. (See Appendix A for a list of recommendations from the various projects).

*The Yale Seminar on Music Education:* The Yale Seminar took place at Yale University on 17-28 June, 1963, as a result of the United States government taking responsibility for some aspects of music education for the first time. Selected administrators, college teachers, performers, and music educators met to discuss the problems with the current materials and methods in use. Two main areas of concern that were pointed out were as follows: a weakness due to uninteresting, poor quality, poorly arranged music with little pedagogical value in theory and history; and a lack of activities beyond the performance vein. This was the first attempt of government and educators to address the problems with music education, and the recommendations made helped with curriculum development. However, these ideas were not immediately implemented; because few members from MENC or general music educators were involved, this seminar did not receive much national attention. The Yale Symposium was the first step in reforming the field of music education, but it took MENC's Tanglewood Symposium to actually affect change to the music education program.

*The Tanglewood Symposium:* The Tanglewood Symposium was MENC's response to the Yale Seminar. Held the 23<sup>rd</sup> of July to the 2<sup>nd</sup> of August 1967, this was more of a forum for general music educators than Yale was, due to a higher MENC representation. Its purpose

was to “plan MENC’s future directions by defining the role of music education in an evolving American society that was dealing with the new realities of rapid social, economic and cultural change” (Mark, 1996, p.39). Educators, professors, musicians, corporate leaders, scientists, sociologists, theologians and others involved in various aspects of music education met to discuss music in primary, secondary and post-secondary programs. Choate (1968) stated: “The Symposium sought to reappraise and evaluate basic assumptions about music in the educative forces and institutions of our community” (p. 3). Prior to the symposium, papers on various topics pertaining to music education were presented at MENC’s divisional conferences, and recommendations were made that were brought to the symposium, including more diversity in music being taught in the school system, more use of technology in the classroom and more focus on the personal needs of the student.

*The Seminar on Comprehensive Musicianship:* This seminar was held at Northwestern University in April 1965. A link between the Contemporary Music Project and Comprehensive Musicianship, educators involved believed that “training in the practice of composition is an essential element in the development of comprehensive musicianship” (MENC, 1965, p. 38). Its focus was “to consider means for reevaluating and improving the musical education of teachers” (Della Joio, 1968, p. 60). The Contemporary Music Project concluded that university music curriculums needed to do more to prepare students to deal with all types of literature, not just contemporary, and that a more comprehensive music education was needed. Comprehensive Musicianship was promoted as an attitude, not a method and the concept developed between 1965 and 1969 (Willoughby, 1990).

Willoughby (1990) also states that: “The Contemporary Music Project, in promoting the concept of comprehensive musicianship as it applied to the study of music from elementary

schools to the university, assumed the role of a catalyst for reassessment regarding the nature of music and the use of musical processes in teaching and learning (p. 44). This rethinking of curriculum planning was to influence the development of many school and university music programs.

*The Manhattanville Music Curriculum Project:* The Manhattanville Music Curriculum Program (MMCP) was developed by a group of teachers and musicians affiliated with the Manhattanville College in New York City. Not so much a curriculum as a guided approach to music education, the MMCP dealt strictly with early childhood education. In use from 1965-1970, this approach strongly emphasizes the use of experience and exploration in teaching music to children. The main objective of the program was: “to provide each child, while in a classroom situation, with the opportunities for personal judgment and involvement, individual musical and intellectual growth, and development of his own creative talents” (Thomas, 1970, p. 9). Focus was on creative activities aimed at developing musicianship through improvisation, composition, description, analysis, listening and performance with understanding skills. This process created a much more comprehensive, child-centered approach than the traditional performance-based method. As stated in the publication *Innovation in the Music Classroom: II. The Manhattanville Music Curriculum Project*: “The child is not seen as a spectator in music but as an active participant, and lack of traditional performance skills should not in any way be an inhibiting factor in the exploring processes referred to” (Walker, 1984, p. 27). This outline, containing a sequence of sixteen cycles based on Bruner’s spiral curriculum model, was not grade specific in regards to outcomes, but designed to start at any level with the broadest views and outcomes, and to progress to more complex levels. The MMCP showed the influence of the Contemporary

Music Project with its inclusion of 20<sup>th</sup> century music concepts such as tone rows, inversion, and retrograde style.

*Hawaii Music Curriculum Project:* The Hawaii Music Curriculum Project was another major offshoot of the Contemporary Music Project that was in use from 1967-1972. A state wide curriculum was developed for grades K-12 based on the concepts of comprehensive musicianship and the Contemporary Music Project. It was the belief of this committee that the roles of music education and performance should be in balance: performance, listening, composing and listening activities should be held equally important. In this way, true musical knowledge could be achieved. As stated by Burton (1990), “its meaning was based on the belief that a program of music education should be all-inclusive and all embracing within the context of music as a discipline for knowledge” (p. 69). The spiral curriculum was based on seven basic concepts: tone, rhythm, melody, harmony, form, tonality and texture. These concepts were revisited, expanded and reinforced each consecutive school year. Beginning in kindergarten, students were introduced to these concepts through experiences in performing, composing, and listening. In each subsequent grade, these concepts were reintroduced at a more complex level. The ultimate goal was to have all grades experience all the musical concepts.

*Wisconsin Comprehensive Musicianship through Performance model:* This was a very ambitious reworking of the Comprehensive Musicianship curriculum and teaching practices of music education that was developed from the Yale, Tanglewood, Manhattanville and Hawaii programs. “It is a program of instruction that seeks to develop an understanding of basic musical concepts by involving students in a variety of musicianly roles” (Sindberg,

2006, p.25). This was the first actual description of Comprehensive Musicianship as a teaching procedure, not just a concept, and was presented at the Northwestern University Seminar on Comprehensive Musicianship in 1977. Educational supervisors noticed a growing trend within school music programs to focus on performance groups. Students were not experiencing music learning as interrelated topics, but a series of fragmented subsections. A committee was formed to address this problem, and came up with a mission statement that included the rationale that the core of the school music program is not general music. It was also agreed that the foundation of the music program is the performing ensemble. However, a realization that the “performance” teacher does little in planning enriching experiences with additional kinds of music understanding was recognized, often due to lack of knowledge in this area (Johnson, 1992). This committee saw a weakness in the Hawaii approach by just using general music, effectively restricting teachers to the given curriculum. The Wisconsin Comprehensive Musicianship through Performance committee wanted to have guidelines for teachers from which they could develop their own music activities and sequences. The model is based on five sequential stages emphasizing the relationship between all concepts of music. The result was better training in creative activities for teachers, and a curriculum for the school system that incorporated analysis, listening and composing activities as well as performance.

As a result of these seminars and curriculum models, music educators became more aware of the value of including contemporary music and involving the student in the music making process. In Willoughby’s (1971) words:

“Comprehensive musicianship is an approach that suggests that the source of all musical study is the ‘literature’ of music and is one that promotes that integration of all aspects of music study at all educational levels. This

approach provides a focus for an entire music curriculum, enabling students to synthesize material and to see relationships in all that they do. It makes possible more complete musical experiences”. (p. 35)

Although comprehensive musicianship was introduced in many primary and secondary schools and many of their curriculums had some of the concepts in their programs, they were not always attributed to the Comprehensive Musicianship philosophy. Also, these concepts tended to be incidental, not core to the curriculum. In many instances, then as now, the repertoire being performed remained the main focus, and while many music educators and directors expressed concern about comprehensive learning, the development of knowledge in music history, theory, style and analysis was purely incidental (Mark, 1986). As the inclination for schools to include more music in their programs grew, the need for a comprehensive, planned curriculum became obvious to music educators. During the late 1950s, a number of educators noted that students who were active in performance ensembles received excellent technical training but were unable to understand music as an art form (Johnson, 1992). Therefore, throughout the 1960s and 1970s, the seminars and symposiums listed above were held by educators and musicians to examine and create a comprehensive approach to music education, after the contemporary music inclusion had been established. In Dodson’s (1980) opinion: “music educators believe that the most appropriate way to facilitate the development of basic music concepts and skills is to engage the learner in the complete musical process as composer, as performer and as analytic listener” (p. 104). The desired outcome was to “improve the quality of instruction in school music programs” (Abeles, Hoffer, Kloffman, 1984, p. 290). It was felt that while performance is an essential outcome to music education, a more comprehensive configuration would “allow instrumental instruction to exist and thrive, but would compel teachers to go beyond purely technical

training and provide students with instruction in historical, theoretical, stylistic and analytical aspects of the music being rehearsed and performed” (Grashel, 1993, p. 38). However, despite these efforts, many school music programs seem to remain based in performance, despite the fact that national standards created in 1994 by The Consortium of National Arts Education Associations grouped music learning outcomes into three main musical tasks strongly linked to the Comprehensive Musicianship model: performing, describing and creating. As stated by Sitarz(2010), “if school music consists mainly of learning performing skills, students miss out on two-thirds of their recommended music education” (p. 2). Despite the benefits linked to having a Comprehensive Musicianship based program as described by Choksy, Abramson, Gillespie, Woods and York (2001) described, “the CM framework of teaching music can help students gain specific insight into the nature of music, help students relate and synthesize the isolated facets and areas of musical experience” (p. 119) the focus on performance and note reading remains dominant in most music programs.

In order to prepare new teachers, Comprehensive Musicianship was introduced in many university music programs, notably Arizona State, Columbia, East Carolina, Florida State, George Peabody College, Georgia, Kentucky, McGill, Northwestern, and San Diego. With the exposure that teachers-in-training received in Comprehensive Musicianship at the university level, it stands to reason that they would bring that concept to their music instruction as well. However, many teachers in training still felt tentative about the Comprehensive Musicianship model, as they had not had much experience with it in their previous music education. Hesitant in their own capabilities, they were then not comfortable with incorporating it into their own teaching philosophies. Teachers needed to feel more competent as comprehensive musicians themselves before they could present the concept to their students. As these programs were focused towards school music education, it is not

apparent if students majoring in private music education received the same training. In our research we will question whether the Comprehensive Musicianship philosophy is apparent in the private instrumental studio. The next section will give a brief overview of studio based private instrumental instruction in the 20<sup>th</sup> century.

### **1.1.2 Private Studio Instrumental Education in the 20<sup>th</sup> Century**

In the beginning of the 20<sup>th</sup> century, piano study in North America was based on the European conservatory system, which featured an emphasis on piano technique and performance practices. The conservatory was popularized by the growing availability of the piano and piano music, as well as a growing interest in virtuosic playing. Many professionally trained musicians from North America were schooled in the European method of performance, having traveled to Europe especially to study with the students of the great masters. The Leipzig Conservatory was one such school; between 1843 and 1918, 1644 students from the United States and Canada attended this institution. (Parakilas, 2002) Some conservatories created methods or schools of instruction, such as the Leipzig Conservatory, Paris Conservatory, and the Stuttgart Conservatory. On their return to North America, these pianists would in turn pass on these ideas to their own students. Many would open conservatories of their own, with the same fixation on virtuosity as the desired result of music study. During the same time period, many European artist/teachers were emigrating to America and also opening conservatories. (Keillor, 2006; Uszler, 1982) While many conservatories remained focused on virtuosic playing as the main objective, some curriculums, such as Canada's Royal Conservatory of Music, worked on developing a balanced program of repertoire, technique and theoretical studies (Babin, 2005).

As shown in previous sections, as changes in North American society developed, there was more scrutiny regarding different ways to approach music education, as “much of the movement toward a more comprehensive music education came as a reaction to general education trends in America in the 1950s and 1960s” (Johnson, 1992, p. 28). Developments in educational psychology and philosophy focused on ways to better help children learn and became more of a common view in school education. During the first half of the 20<sup>th</sup> century, “the trend of educational psychology and approach had shifted emphases from music appreciation in the 1920s, to musical performance in the 1930s and then to general musicality and comprehensive musicianship in the 1950s” (Brubaker, 1996, p. 355). With time, certain private music teachers also took this viewpoint. According to Camp (1990) “pedagogues [were] now starting to support the idea of an instructional approach that would foster the development of musical intelligence and an interrelation among aural, rhythmic and technical aspects of piano playing” (p. 16). Greater knowledge of educational philosophy to create frameworks for the instructional activities and experiences in learning led to an extended acceptance of learning music for enjoyment, not just virtuoso playing. The more progressive teachers began to approach piano lessons as means to “emphasize life-enriching rather than virtuoso-producing musical experiences” (Straum, 2000 p. 29). Many of these experiences were reflected in the materials being used in the private lesson.

A major component of private music studies is dependent on the instructional materials. Previously published works from Europe, many known as tutors, were in circulation, and had a strong emphasis on performing. While these tutors provided basic exercises to introduce music performance, there was often no indication of how these concepts were to be taught or sequenced. They also tended to focus on technical and note reading exercises, with the goal of virtuosic playing. (Uszler, 2000) As more piano pedagogues focused on teaching rather

than performing as a career and became associated with music schools or colleges, they were inspired to write pedagogical texts which could be used to test their pedagogical theories and work (Brubaker, 1996). These authors “expressed their desire to provide the best elementary piano literature which was arranged progressively in a way that students steadily increased their performance abilities” (Brubaker, 1996, p. 356).

As mentioned previously, educational research played a big role in changes in education during the first part of the 20<sup>th</sup> century. As the age of beginner students became younger, new piano methods were being written with children’s interests and developmental stages as a focus. More and more, “teaching materials for piano were influenced directly or indirectly by the findings of educational research in the areas of cognitive ability, psychomotor development, and attention span and interests of children” (Brubaker, 1996, p. 356).

Illustrations started being included, as a visual stimulus. The layout of the books also changed, with a horizontal shape for books aimed at young children as they were easier for their perceptual span. Thompson’s *Modern Piano Course* (1936) was one of the most widely used method series in North America, with the claim “something new at every lesson”, in order to promote the “fun” in music learning. Other early method books developed in North America included the *John Schaum Piano Course* (1945) and the *Leila Fletcher Piano Course* (1950).

In the 1950s and 1960s, the new and innovative concept of off staff reading by interval and direction was introduced by Frances Clarke in *The Music Tree* (1973). The use of black key playing, also introduced by Clarke and rare until this point, was gaining momentum around this time. The 1960s and 1970s saw the introduction of creative activities for the student, including composition and improvisation in the method books. Robert Pace’s *Piano Method*, (1961) was ground breaking in this area of creative activities, with Noona’s

*Mainstream Piano Method* (1973) also including special creative aspects in their books. The Noona series was also the first to introduce the multi-book series, with separate books for theory, composition and ear training activities. In the 1980s and 1990s, the availability of supplementary books, incorporating theory, history, ear training, sight reading and different music styles increased, with two of the most popular methods being *Alfred Basic Piano Library* (1981) and *Bastien Piano Basics* (1985).

The 20th century also saw more incorporation of technology within the supplementary material, presented as reinforcement opportunities for each musical concept before the student moved onto the next one. Computer diskettes were the first form of recorded accompaniment that coincided with the method book, followed by CDs. *Alfred's Basic Piano Library* (1981) was one of the first series to feature this technology. Overall, many method book series moved from a graded system of repertoire and exercises to a graded series involving repertoire and exercises, but also improvisation, composition, theory, history, sight and aural skills, turning the private lesson into a whole musical experience for the student. (Uszler, 1992) These activities are some of the main instructional components in the Comprehensive Musicianship approach.

Group piano teaching became popular in the early 20<sup>th</sup> century. Group teaching had been in practice in the European conservatory system, to deal with the influx of students wanting to become performers. The practice travelled to North America, with *The Oxford Piano Course* (1928) method being promoted as being suitable for class or individual instruction. In Canada, John Kirby and May Kelly Kirby created the *Kelly Kirby Kindergarten Piano Method* published in 1936. This program focused on teaching piano to children in groups of four to six. After a slight lull during the war years, the “baby-boom” era created a backlog of students, so both schools and private teachers developed class piano instruction. (Pace, 2001)

Pace's method addressed this, and promoted a revival in the group piano lesson. Advocates of keyboard instruction wanted more students to experience piano education, and promoted group instruction in the elementary school classroom. (Uszler, 2002) Although this was an admirable effort, many teachers were not comfortable with teaching piano in the classroom, even with teacher manuals. The group piano class in the schools slowly disappeared during the 1970s and 1980s (Brubaker, 1996), but the group piano instruction model was kept alive through the *Yamaha Music Education System* (1966). The practice of group piano in the classroom also remained popular at the university level and is still widely used today, with many teachers embracing the group method approach for non-piano majors. It was found to be a good way to reinforce concepts through creative and interactive activities, while the refinement of performance skills and addressing individual issues could remain a private lesson topic. (Chyu, 2004; Fisher, 2006)

The 1970s and 1980s saw the private studio take on a more professional role. In previous decades, private music teachers tended to be amateurs, usually with inadequate training in the new educational theories, and little knowledge of the educational materials available. The advent of music journals and magazines gave the average teacher who had been previously teaching a chance to upgrade their knowledge base. Workshops, master classes and seminars given by newly formed music teacher associations were an invaluable chance to connect with more educated teachers and colleagues. Universities started offering degrees emphasizing piano pedagogy at both the undergraduate and graduate levels. Theories used in the education stream were now applied to the piano pedagogy field, effectively joining the two. The piano teacher was finally seen as a bridge between the two worlds: being a performance teacher dealing with repertoire, performance practices and technique, as well as being an educator that needs to be knowledgeable about educational topics such as learning

styles and psychology and provide a comprehensive music experience that would include activities/skills in improvisation and composition.

As shown, the Comprehensive Musicianship philosophy is based on the idea that in order to provide the student with a well rounded music education, all aspects of music must be integrated and connected. According to this philosophy, music education, both in the school system and in the private studio, should not be limited to strictly performance of repertoire and activities related to music reading. All other aspects of music, including aural skills, composition, improvisation, music history, music theory and performance practices must be included in the educational experience. It is believed that the integration of these categories provides the student with the necessary knowledge to better understand and connect with the repertoire being studied. While school music programs have standardized curriculums in place, in which the Comprehensive Musicianship aspects may be clearly stated and integrated, it is not always obvious when looking at beginner piano method books if the Comprehensive Musicianship philosophy is included. There is a need to evaluate piano method books, and to conduct an analysis of their possible inclusion and integration of the various aspects of Comprehensive Musicianship.

## **1.2 Presentation of research conducted**

This section looks at research that has been conducted into the Comprehensive Musicianship philosophy and into beginner piano method books. The first part of this section will present the research conducted on the Comprehensive Musicianship philosophy, while the second part will look at the studies involving beginner piano method books.

### **1.2.1 Studies on Comprehensive Musicianship**

The general consensus is that students who are involved in a Comprehensive Musicianship program of education have a deeper understanding and connection with the music they are studying. Studies involving Comprehensive Musicianship in general music classes and band classes have shown that music learning that incorporates all aspects of music, such as composition, improvisation, history, theory and listening activities, and not just activities that lead to performance is more beneficial to form a well rounded music education. It is possible to find studies involving Comprehensive Musicianship in the classroom setting at the elementary and advanced levels. Brame's 2011 study looked at the awareness and implementation of the Comprehensive Musicianship philosophy by Wisconsin and Illinois music educators. Results of teacher surveys showed that teachers considered this a useful format of music education. A 2006 study by Sindberg looked at the Comprehensive Musicianship through Performance model in use by music educators in Wisconsin, and found that students have deeper insight and connections with the music they are studying when the teachers implemented this model.

Studies by Poor (1999), Carlson (1992) and Fritts (1991) looked into the implementation of Comprehensive Musicianship at the high school band level and all three concurred that this concept of teaching was beneficial in providing a well rounded music education, that was not strictly performance based. Poor's (1999) study observed classroom instruction, and the classrooms that did not incorporate Comprehensive Musicianship into the teaching process were not as advanced in musical knowledge as those classrooms that did follow the Comprehensive Musicianship philosophy. Carlson (1992) designed and implemented a Comprehensive Musicianship program based on the ensemble's selected performance pieces with the view of proving the feasibility of incorporating Comprehensive Musicianship into a

performance based program. Fritts (1991) studied the historical development of instructional methods that incorporate more creative aspects, including Comprehensive Musicianship, in the band classroom, with a discussion of Mursell's viewpoints of the rehearsal process, and concluded that the use of Comprehensive Musicianship led to a more concise understanding of the music being performed.

Dammers (2007), Magno (1993) and Strange (1990) looked at classrooms that supported the use of Comprehensive Musicianship with the technology available at the time and found that the reinforcement of Comprehensive Musicianship concepts with computers, computer software incorporating theory, history and listening activities, MIDI software for creating and analyzing music, and recordings for analytical listening activities benefited students' music learning. Dammers (2007) used laptops with composition activities based on the compositional methods employed in the pieces being performed by the students, and found that the students viewed the activities as enjoyable. Magno (1993) used audio cassettes to involve students in listening to and creating contemporary classical music, and through pre and post tests determined those students' attitudes towards contemporary music became more positive after these activities. Strange's (1990) study involved creating instructional units for violin study using computer software including theory, and accompaniments. The students in this project stated they found the added activities inspired them to practice more, and aided in their understanding of the pieces being studied.

Birdwhistell (1998) and Heavner (1995) have both done theoretical research, by conducting content analysis of method books for band, searching for the inclusion of Comprehensive Musicianship while Parkes (1988) created an in service course featuring a model of Comprehensive Musicianship, which was then implemented into the elementary band classroom. Survey responses measured the change in attitudes by teachers and students

about music learning after following this philosophy. There have been various models and curriculums for both band and solo instrument education created by Starling (clarinet) (2006), Madhosingh (ukulele) (1984), Shaw (trombone) (1984), Lawler (secondary school band instruments) (1976), Warner (senior high school band) (1975) and Wells (marching band) (1974). These models stress the importance of the Comprehensive Musicianship components in music education and give activities and repertoire suited to instruct these ideas.

In regards to piano study, there has been research looking at the use of Comprehensive Musicianship in group piano classes at the university level. Chyu (2004), Jung (2004), Kim (2000), Brown (1983) and Black (1972) have written on the benefits of comprehensive musicianship in group piano in university age students, stating that learners of all levels, when asked through interviews and surveys, found it easier to grasp new concepts when reinforced with the Comprehensive Musicianship model. Chyu (2004) studied the use of improvisation, based on the Robert Pace Method for Piano to teach university level non piano music majors, and created a repertoire based approach to teaching improvisation for teachers, with sample units. Jung (2004) looked at the incorporation of Comprehensive Musicianship for classes with non-keyboard music majors in Korea, with the purpose of creating suggestions for a more standardized approach to class piano instruction and to make modifications to the existing curriculums. Kim (2000) created teaching strategies based on the Robert Pace Method for Piano to help develop critical thinking and listening skills in non-piano music majors in group piano classes. Brown (1983) organized specifically selected repertoire sequentially by technical and musical problems encountered, and by the analysis of form, structure, style and interpretation of these pieces. She then used these results to create a model to be used in teaching Comprehensive Musicianship to non-piano

majors through group instruction. Black (1972) developed a working model for implementing a program of Comprehensive Musicianship at the collegiate level. So far, however, no studies have looked at Comprehensive Musicianship in the context of piano instruction in the early years.

### **1.2.2 Studies on Beginner Piano Method books**

Studies conducted on beginner piano method books have had several different points of focus. Various teaching philosophies and methods have been a focus of research. Studies looking at the inclusion of aspects of Comprehensive Musicianship in method books, but as a small subsection of analysis were conducted. Another focus of research that was observed was the analysis of reading approaches used in beginner piano books either by critique or evaluation. A further research topic was on prominent pedagogues of the 20<sup>th</sup> century.

The development of piano methods in regards to teaching philosophies and methods have been a focus of research. Huang (2007) analyzed preschool piano method books for their inclusion of developmentally age-appropriate practices as identified in Bredekamp & Copple (1997)'s *Developmentally appropriate practises in early childhood programs*. Brubaker (1996) provided a critical analysis of piano methods published in the United States spanning 1786 – 1995. The goal was to document the development of piano method books through the influence of cultural, societal and educational changes throughout this time period. Denouden (1964) did a survey of piano methods considering how they incorporated contemporary teaching philosophies and procedures. The Comprehensive Musicianship philosophy was not covered in this thesis.

Critiques of current methods books have been a focus of various theses. Lomax (1990) compared three different note reading approaches in method books written for children aged

four to six. Anderson (1988) analyzed the *Bastien Piano Basics* beginning piano method, and created a guide for evaluation of other beginning piano methods. Akins' (1982) study was an evaluation of selected methods for the beginning private piano student, looking at the four main characteristics of 1. The approach to teaching the keyboard; 2. The organization of reading materials; 3. The types and quality of literature; 4. The organization of the method into multiple volumes and grade levels. Breazeale (1956) evaluated piano teaching methods dividing the various series into categories based on degree of difficulty, which was decided on such elements as presentation, progress, repertoire and variety of keys, meter, theory, and rhythm activities. Ruppel (1956) did a critical survey of selected beginning piano methods in use, looking at the principles and standards involved in the "song approach" which stresses musical expression, ear training and creation with a scoring system for the activities included.

There have been theses written on prominent piano pedagogues of the 20<sup>th</sup> century. Beres (2003) wrote about Marianne Uszler's influence in the field of piano pedagogy through her work as writer and editor of many publications, among them the *Piano Quarterly* magazine and *The Well Tempered Keyboard Teacher* textbook. Yim (2001) looked at Pace's *Method for Piano* as a means for teaching Comprehensive Musicianship in group piano at the advanced levels. Garvin (1998) described Jon George's contributions to piano pedagogy through his original compositions for elementary piano students. Forester (1997) discussed Robert Pace's life and contributions to the fields of piano pedagogy and music education. Beauchamp (1994) wrote about Boris Berlin's career in piano pedagogy that greatly influenced piano education in both Canada and the United States. Hudak's (2004) and Kern's (1984) theses both discussed the pedagogical contributions of Francis Clark, a prominent piano educator and creator of method books in the 20<sup>th</sup> century.

To date, there has been research looking at the elements associated with the Comprehensive Musicianship philosophy being included in piano method books. They differed from this thesis in the fact that the researchers did not connect their research to the Comprehensive Musicianship philosophy by name, just the elements of the philosophy.

Muck (2009) did a survey of piano method books, evaluating criteria such as format, graphics, presentation and reinforcements of concepts and number of books in the series in order to evaluate their usefulness and cost-effectiveness. One of her research questions inquired if the method series offered a comprehensive music education, according to her set criteria of reading approach, rhythmic approach, technique approach, theory instruction, skills included (i.e. ear training, transposition, composition, and improvisation), musicianship, musical content, graphics and format, presentation of new concepts and skills, reinforcement of concepts and skills, availability of references for teachers, and teacher duets. This was a general overview of each method, with just basic descriptions of various categories being analyzed. There was no page by page analysis data available for the reader. Muck's research was helpful in that it addressed the presence of some of the comprehensive musicianship philosophy concepts presented in method books. However, the description of the activities found were very vague and discussion did not include how often these activities were included in the books. Data presented did not give any numerical value to the activities found in the research.

Ballard (2007) researched 10 method books published between 1994 and 2006 for elementary-aged beginning piano students looking for activities that would encompass the MENC National Standards for a comprehensive music education, including analysis as related to variety of repertoire, development of skills for creating music, and the variety of key, meter and other related music reading experiences, giving the percentages of the

occurrence of these criteria. Ballard's research was a useful aid because of its analysis involving the concepts found in the Comprehensive Musicianship philosophy. However, there were no definitions or discussions of the activities found in the method books, only percentages and ratings were given. The data presented did not detail the various contexts in which the activities found within each category were used in the method book. Even the data charts provided only gave numbers of activities, with no description of the activity. While Muck's and Ballard's work involved investigating the elements required to provide a comprehensive music education, their research did not look strictly at the categories of the Comprehensive Musicianship philosophy; these categories were among many other aspects analyzed.

Thomas-Lee (2003) scrutinized piano methods targeted at preschool age children, to ascertain if the activities included were those necessary for an age-appropriate comprehensive music program. Elements analyzed included repertoire styles, parental involvement, and the inclusion of singing, moving, creating and listening activities. The study found that while each method focused on one or more of the key elements, no single method contained similar percentages across elements. While the creativity and aural skills concepts of the Comprehensive Musicianship philosophy were included at this study, they were not the main focus of the research. Thomas-Lee's research did give very specific classification of activities found in the method books analyzed, with categories and subcategories given. While this data was presented in percentages there was no page by page data collection information available to the reader.

Chan (2002) did a study focusing on adult piano method books to create a reference book for teachers about the contents of the books. Again, as mentioned about previous studies, while this research included investigation as to the inclusion of comprehensive musicianship

concepts, they were not the main focus of the research. The concepts were among a list of concepts being looked into. There was no discussion of the context of the activities being researched, just numerical values were assigned. Also, there was no page by page data analysis available for the reader.

Albergo's study (1986) evaluated piano methods for ages six and up, to investigate the objectives in piano study and to compile a list of common objectives for the elementary level of piano teaching, with the end result being a pedagogical model of common objectives for elementary piano instruction. While including the categories of music theory, creative and listening activities that are central to the Comprehensive Musicianship philosophy, Albergo's study did not strictly focus on these categories, as it also included reading approaches, rhythm and repertoire. A major focus was also a questionnaire for teachers discussing their views on the objectives being researched. This dissertation did include short descriptions of the activities included, but there was no page by page data collection available to the reader. There were no numerical values of the activities provided, and no percentages of activities included.

These theses and dissertations have been beneficial in the study of activities considered fundamental in piano education, and in supplying critical reviews of method books in current use, as well as suggestions for the creation of standards. However, while these studies looked at the various elements associated with Comprehensive Musicianship, such as the creative elements of composition and improvisation, the authors did not correlate them with the Comprehensive Musicianship teaching philosophy.

### **2.3 Purpose of Study**

The area of investigation of this paper will be into the elements associated with the Comprehensive Musicianship philosophy, and to look into how many of these elements are integrated and reinforced in the method books selected for analysis. While other research has been done looking into the inclusion of Comprehensive Musicianship elements, these elements are a small subsection of research topics being discussed. This thesis is different in that it focuses only on the Comprehensive Musicianship elements. Also, this research is much more focused on the actual numbers of activities that are based on the Comprehensive Musicianship elements. There have been many documented studies looking at the benefits of including the Comprehensive Musicianship philosophy in music education. The research done into piano method books has included the elements of the Comprehensive Musicianship philosophy, but no study has looked solely at these elements. No study has created specific definitions to categorize the activities associated with Comprehensive Musicianship elements found in the method books analyzed. No study has provided as detailed and extended quantitative data of the contents found in beginner piano method books. No study has tried to connect the possible influence of school music educational trends and developments to private instrumental instruction. While school music programs have standardized curriculums, in which the Comprehensive Musicianship elements are clearly stated and integrated, this is not always obvious when looking at beginner piano method books. There is a need to evaluate piano method books, and to review their inclusion and integration of the various aspects of Comprehensive Musicianship. This raises the following questions:

#### **Research Questions**

1. Are piano method books including the categories associated with the Comprehensive Musicianship philosophy in their curriculum, through activities in

aural skills, composition, improvisation, music history, music theory and performance practices?

1.1 Are some categories represented with more activities than others?

1.2 Is there an increase of these number of activities categories over time, from 1950 on, as the Comprehensive Musicianship philosophy developed?

2. Are the various activities found in the method books integrated within the main curriculum, or are they activities that are presented in parallel?

2.1 Are some categories more integrated than others, and some used as more stand alone activities?

2.2 Are these activities introduced in the lesson book, or mainly in the supplementary books?

Now that previous research has been presented, and research questions for this thesis developed, the next section will discuss the methodology necessary to conduct the analysis to answer these questions.

## Chapter 2: Methodology

As developments were made in the field of education, music educators came to understand that performance and music reading activities were not sufficient to provide their students with a well-rounded music education. The use of composition, improvisation, listening, theory and history activities were deemed crucial to the musical experience. In this way, the philosophy of Comprehensive Musicianship was developed and adapted into school music education. Private piano study also underwent major changes, one of the most pronounced being the improvements made to the materials used to teach. Method books changed substantially during the latter part of the 20<sup>th</sup> century. However, it is not clear whether private music education has followed the trend of Comprehensive Musicianship as it gained popularity. The purpose of this study was to determine 1. whether or not the elements of Comprehensive Musicianship are included in beginner piano method books as well as 2. how they are included: as core activities in the main lesson book, or as supplementary activities in accompanying materials.

Since this study is reviewing the contents of selected beginner piano method books, it was necessary to find a systematic approach to the data collection of the various Comprehensive Musicianship elements. Content analysis was chosen to conduct this research. The first section of this chapter will provide a definition of content analysis involving both quantitative and qualitative analysis. The second section will provide the criteria created for the selection and categorization of the Comprehensive Musicianship elements to be reviewed in this thesis. The third section outlines the criteria required for a method series to have been selected for analysis. The final section outlines how the data was collected and presented via specially created charts.

## 2.1 Definition of Content Analysis

Berg's text book *Qualitative Research Methods for the Social Sciences* (2007) defines content analysis as "a careful, detailed, systematic examination and interpretation of a particular body of material in an effort to identify patterns, themes, bias, and meanings". (p. 303) Content analysis is a process of gathering and processing information following an objective and systematic application of categorization rules that provides data that can be summarized and compared. (Amazie, 1993, p. 2) This method has provided a way of objectively and systematically examining recorded information for specific elements such as symbols or ideas (Jones, 2010, p. 15). Content analysis can be qualitative, quantitative or a combination of the two techniques. Dabbs (1982) in Berg's (2007) book in an attempt to differentiate between quantitative and qualitative approaches, states that "the notion of quality is essential to the nature of things, while quantity is elementally an amount of something while quality refers to the what, how, when and where of a thing. Qualitative research thus refers to the meanings, concepts, definitions, characteristics, metaphors, symbols, and descriptions of things. In contrast quantitative research refers to counts and measures of things." (Berg, 2007, p. 3) McMillan (2004) describes qualitative analysis as "emphasizing verbal narratives". (p. 9) Quantitative analysis, on the other hand, "emphasizes numbers and measurements". Quantification or quantitative analysis is "the assignment of a number to represent an amount or a perceived degree of something". (Asmus and Radocy, 1992, p. 95)

A mixed method approach, in which both qualitative and quantitative research methodologies are incorporated, can be beneficial in data collection. Using the mixed-method approach means "the researcher is better able to match the approach to gathering and

analyzing data with the research questions.” (McMillan, 2004, p. 12) In the MENC Handbook of Research on Music Teaching and Learning (1992), Bresler and Stake point out that “in each qualitative study, enumeration and recognition of differences in amount have a place. And in each quantitative study, natural language description and interpretation are expected”. (p. 78) Or, in simpler terms, “we have to face the fact that numbers and words are both needed if we are to understand the world”. (Miles and Huberman, 1994, p. 40)

There is a precedent in using the mixed method approach in music education content analysis. Herzig (1997) did a content analysis on published jazz improvisation instructional materials, with the aim of creating recommendations for improvement and future research. The quantitative analysis consisted of counting the number of pages devoted to the selected categories and calculating the percentage of pages devoted to each category in relation to the total number of pages in the jazz method book. The qualitative analysis incorporated interviews with experienced jazz musicians. Our thesis applied a similar application of quantitative analysis, in the calculation of total number of activities, percentage and ratio rates. Research was qualitative in giving a description of the pedagogical usage of each activity, in order to classify the category it best belonged to, and a discussion of its integration within the method book. The mixed method approach gave useful data to develop conclusions about the inclusion and integration of Comprehensive Musicianship within the method books.

## **2.2 Criteria for Selection of Categories for Analysis**

In order to get a precise and accurate account of the elements found in the method books, a framework had to be created to organize the contents. Categories had to be created, and definitions established for each category, to provide the means to classify each element.

Each element had to be clearly evaluated as to the context it was being presented in, so it could be placed in the appropriate category. The categories selected for content analysis were based on Heavner's work on Comprehensive Musicianship.

Heavner is a music education and woodwind professor at the University of Southern Alabama, whose doctoral dissertation was on the inclusion of Comprehensive Musicianship in beginner band method books. His theoretical comprehensive musicianship model as outlined first in his thesis, and then his article (2005), "The applied music lesson: Teaching gifted and talented students utilizing principles of comprehensive musicianship" was the starting point for the research in this thesis. This model was selected as a guideline for the creation of the categories for this study, as it was the most applicable to private study, and could be adapted to suit beginner piano. Heavner (2005) states that "the intent of the comprehensive musicianship approach is to integrate and synthesize all areas of music into a unified whole" (p. 173). The theoretical comprehensive musicianship curriculum model organizes and outlines the various areas of music, allowing them to be integrated into the applied music lesson. Heavner's model is split into five categories to address the development of musical skills and knowledge and promote the comprehensive musicianship approach. Table 1 presents Heavner's theoretical comprehensive musicianship model.

**Table 1: Heavner’s theoretical comprehensive musicianship model**

Concepts	Content	Activities	Instructional Literature			Evaluation
			Western Art	Western	Eastern/African	
Timbre	Music Theory	Performing	20 <sup>th</sup> Century	Folk	Folk	Descriptive
Rhythm	Music History	Creating	Romantic	Traditional	Traditional	Performing
Harmony	Music Lit and Style	Conducting	Classic	Sacred/Spiritual	Sacred/Spiritual	Creative
Form	Ear Training	Analytical Listening	Baroque	Pop		Attitude
Melody	Compositional Techniques	Discussing	Renaissance	Rock		
Tonality	Improvisational Techniques		Medieval	Jazz		
Texture	Performance Practices					
	Conducting Practices					
	Music Aesthetics					

Source: *The applied music lesson: Teaching gifted and talented students utilizing principles of comprehensive musicianship*. Heavner (2005, p.173)

While his model was very useful in outlining the various components of Comprehensive Musicianship, it is quite complex and not well suited for replication for use with the very young students the method books are written for. For this reason, the following columns will not be included in this study:

1. Concepts – Heavner’s column is quite specific in nature, more than is needed to answer the problems of our thesis.
2. Activities – As not all of these activities apply to method books activities, this column will be deleted.
3. Instructional literature – This is a very important area of study, and other dissertations and theses have already looked at this topic in depth.
4. Evaluation – Again, because of all the various evaluations that can be developed, this is too vast a topic for the purpose of this analysis.

The content column was selected for use, as it seemed particularly appropriate to adequately answer the research questions of this study. It provided the best elements for the construction of our analytical tool, as the main components of Comprehensive Musicianship philosophy are addressed. The items of this column were adapted so that they could be most appropriate to private piano education. The first adaptation was the deletion of Music Literature and Style, as this has been looked at in depth in other studies. The second adaptation was the renaming of the Ear Training section, in order to better classify the variety of listening activities found in the method books. It was renamed Aural Skills, to include the teacher duet and ensemble activities found in beginner piano books, as well as ear training exercises. Critical listening was also added to this category, to include the activities that required the student to listen and evaluate what they were playing in areas such as dynamics and articulation. Conducting practices was deleted, as this is not a primary focus in piano method books. In his doctoral dissertation, Heavner (1995) describes performance practices as “fingering technique, embouchure and breathing” (p. 61). As these are not suitable to piano playing, performance practices in this study will then refer to hand/body position, technique and tone production. Music aesthetics was deleted, as activities in this area tend to be music appreciation oriented, and are not a focus of piano method books. Definitions of the modified components have been included for clarification of each category. Table 2 presents this information.

**Table 2: Categories included in study**

<b>Category</b>	<b>Definition</b>
Music Theory	Any activity that involves rudimentary theoretical elements, such as identifying and writing note and rest values, analyzing the score for pitch names, step/skips and other patterns, dynamics.
Music History	Biographical facts about composers, time periods in music, discussions of music forms, such as Baroque dances or classical sonatinas.
Aural Skills (previously Ear training)	An activity that requires critical listening, such as playing back a series of notes, identifying dynamics, note movement patterns, clapping a rhythm, or listening for dynamic ranges as well as participating in ensemble playing through teacher/student duets.
Compositional techniques	Any activity that requires the student to create original music – either guided through suggested note rhythms or positions (C position, etc.), or completely free composition. The music might be written down, or the student creates, rehearses and memorizes the piece at home, and performs it at the next lesson.
Improvisational techniques	Any activity that requires the student to create spontaneous music at the keyboard, either through transposition exercises or creation of original music. Also includes activities that involve changes to the piece, such as adding pedal or moving the right hand or left hand up or down an octave.
Performance Practices	Any exercise that reinforces the physical side of piano playing.

Table 3 presents the subcategories created to define all activities found in the method books.

**Table 3: Categories/subcategories**

<b>Category</b>	<b>Subcategory</b>
Music Theory	Analysis Written exercise
Music History	No subcategory
Aural Skills	Critical Listening Ear Training Ensemble
Composition	Written/creative playing
Improvisation	Creativity Transposition
Performance Practices	Position Technique Tone

After careful selection of the categories that would be used for our data collection and analysis, plus development of subcategories and definitions for the activities found in the books, the next task was to select method books for analysis in this study.

### 2.3 Criteria for Selection of Method Books

Two publications that have provided very useful reviews of the pedagogical content of selected beginner piano method books are the 1984/85 series of articles in the *Piano Quarterly* magazine organized by Marianne Uszler, and the *Clavier Companion*'s evaluation series, organized by Rebecca Groom Johnson. Prominent pedagogy books were also consulted for their evaluations of selected beginner piano method books: Agay's *Teaching Piano* (1981), Uszler, Gordon and Mach's *The Well Tempered Keyboard Teacher* (1991), Bastien's *How to Teach Piano Successfully* (1977 and 1995 editions), Uszler, Gordon and Smith's 2000 edition of *The Well Tempered Keyboard Teacher* (2000), *Practical Piano Pedagogy* by Baker-Jordan (2004) and *Piano Pedagogy: A Practical Approach* by Parker (2006). These textbooks and article series selected various piano series and discussed the various approaches that method books take when introducing reading, rhythm, theory, musicianship, technique, improvisation and using technology, as well as giving suggestions on how to evaluate a method series. Based on these reviews and discussions, method books were selected for analysis, based on the following criteria:

1. The method series had to be evaluated in at least two different sources from the list of magazine articles and pedagogy texts. This showed the extensive use of the method during this time period.
2. The method had to have been published in 1950 or later in order to focus on the Comprehensive Musicianship philosophy. Since this philosophy did not develop fully until the 1960s and 1970s methods written in the first half of the century were not evaluated. One 1950s method, published pre Comprehensive Musicianship implementation, was included to provide a baseline to look for the historical development of Comprehensive Musicianship inclusion in method books.

3. The method book series had to be written for ages 6 and up; those aimed at pre-school age children were not be evaluated as concepts and activities are presented in a different way when dealing students under five years old.
4. Methods with group classes as a main component were not analyzed, as presenting activities requires a different approach than with one-on-one instruction.

After consulting these sources, the following list was compiled as given in Table 4, with reference to the sources in which they were discussed.

**Table 4: List of method books reviewed by piano pedagogues**

List of method books:	Piano Quarterly Series	Clavier Companion	Well-Tempered Keyboard Teacher (Uszler, 2000)	Well Tempered Keyboard Teacher (Uszler, 1991)	Practical Piano Pedagogy (Baker-Jordan, 2004)	Teaching Piano (Agay, 1981)	How to teach Piano Successfully (Bastien, 3rd ed., 1995)	How to teach Piano Successfully (Bastien, 2nd ed., 1977)	Piano Pedagogy: A Practical Approach (Parker, 2006)
Leila Fletcher Piano Course (1950)							x	x	x
Robert Pace Music for Piano (1961)	x		x	x	x	x	x	x	
Glover Method (1967)	x		x	x			x	x	
The Music Tree (1973)	x		x	x		x	x	x	
Mainstream Piano Method (1973)	x		x	x			x	x	
Music Pathways (1974)	x		x	x		x			
Alfred's Basic Piano Library (1983)	x	x	x	x	x		x		x
Bastien Piano Basics (1985)	x	x	x	x	x	x	x		x
Hal Leonard Piano Lessons (1996)		x	x		x				x
Piano Adventures (1993)		x	x		x				x
Piano Discoveries (2001)		x			x				
Celebrate Piano (2003)		x							x

For the purpose of this study, the first editions of the method series were analyzed to ascertain how the authors of that time period approached music education. The first book of the method book series was analyzed for the components of Comprehensive Musicianship as outlined in Table 3 to show how these concepts were introduced. Only the first books were looked at, as the first level of instruction is so crucial in learning. It was important to focus on the inclusion and integration of Comprehensive Musicianship from the very beginning stage of piano instruction. Also, analyzing only the first books helped to limit the scope of the thesis. In selecting the supplementary books that were analyzed, only those published at the same time as the lesson book by the publisher were included, to show what was available during that time period. Many method series have supplementary materials, such as theory and performance books. Theory books were chosen for analysis, as music theory is one of the categories being researched. Also theory is normally the main source of supplementary material available. Technique, solo repertoire or supplementary performance books were not selected, as these included activities strictly aimed at reinforcement of performance skills, and this concept is not being analyzed in this thesis. This also helped to limit the scope of this thesis. Books that were geared towards creative activities, such as composition, were included, if available, to ascertain how the authors introduced these activities. The following Table 5 lists the books included in the study.

**Table 5: List of books in each method series**

List of method books	Levels	Books for Analysis In each level	Date of Publication	Author
Leila Fletcher Piano Course	Book 1	Lesson	1950	Leila Fletcher
Robert Pace Method for Piano	Book 1	Lesson book Skills and Drills	1961	Robert Pace
David Carr Glover Piano Method	Primer	Lesson Book Theory Book	1967	David Carr Glover Jay Stewart
The Music Tree	Time to Begin	Lesson Book	1973*	Frances Clark, Louise Goss, & Sam Holland
Mainstream Piano Method	Vol. 1	Lesson (The Pianist) Pencil and Paper Projects	1973	Walter and Carol Noona
Music Pathways	Book A	Lesson (Discoveries)	1974	Lynn Freeman Olson, Louise Bianchi, Marvin Blickenstaff
Alfred's Basic Piano Library	Level 1A	Lesson Book Theory Book	1981**	Williard A. Palmer, Morton Manus, Amanda Vick Lethco
Bastien Piano Basics	Primer Level	Lesson Book Theory Book	1985	James Bastien
Piano Adventures	Primer	Lesson Book Theory Book	1993***	Nancy and Randall Faber
Hal Leonard Piano Lessons	Book 1	Lesson Book Theory Book	1996	Barbara Kreader, Fred Kern, Phillip Keveren, Mona Rejino
Piano Discoveries (2001)	On-Staff Starter	Lessons Theory Book	2001	Janet Vogt
Celebrate Piano (2003)	Level 1A	Lessons and Musicianship Book	2003	Cathy Albergo, J. Mitzi Kolar, Mark Mrozinski

\*A subsequent edition of the *Music Tree* was published in 2000. It differed in that there was a supplementary book available and the page of *Comprehensive Musicianship* activities found at the end of the unit in the 1973 was interspaced throughout the unit.

\*\* Alfred published separate *Ear Training and Composition* books in 1995. These were not analyzed due to the 14-year span after the original publication was released.

\*\*\* Faber came out with a second edition of their series in 2011. It was not included in this thesis, but a brief analysis reveals that the overall format and concept is the same, with just the inclusion of some extra pieces and a few terminology changes.

Once the methods to be analyzed were selected, the next step was to create the formats to be used for the collection of data found within.

## 2.4 Data Collection

This section provides information on the specialized charts that were created to present the data, and on how the data from the content analysis was collected.

In order to collect the data for this research, specific chart formats had to be designed, using Excel files. A chart was created using eight columns that outlined the data being

collected to address our two main research questions: “Are piano method books including the categories associated with the Comprehensive Musicianship philosophy in their curriculum” and “Are the various activities found in the method books integrated within the main curriculum or are they activities that are presented in parallel?” Since this chart gives the information compiled in a page by page manual analysis, the first four columns list information regarding the lesson book and includes the page number, the teaching concept being presented on that particular page, the Comprehensive Musicianship category/subcategory being represented by the activity and a brief description of the activity involved.

The next four columns in the chart address the supplementary books included in the analysis. The supplementary book data is included in the same chart as the lesson book data in order to show the coordination of the lesson and supplementary books and to determine whether the activities are integrated with the lesson book or running parallel. The column headings for the supplementary books include the name/type of the supplementary book, its page number, the Comprehensive Musicianship category/subcategory being represented and a brief description of the activity involved. An example of this chart is given in Table 6.

**Table 6: Sample of analysis chart**

<b>Method Series Title</b>										
<b>Lesson Book level name</b>										
<b>LESSON BOOK</b>										
<b>SUPPLEMENTARY BOOKS</b>										
<b>Page</b>	<b>Teaching Concept</b>	<b>Category/Sub category</b>	<b>Description</b>	<b>Book</b>	<b>Page</b>	<b>Category/Sub category</b>	<b>Description</b>			

The specific information about the activities found in the lesson book is listed in this manner. When a page in the lesson book introduced a new concept, this concept was entered

on the chart in the column 2. If no new concept was presented on that page, “no new concept” was entered in column 2. The accompanying Comprehensive Musicianship activities were described by the author of this thesis in column 4. In some instances, there was more than one activity used in the presentation of the teaching concept; therefore each page analyzed could have multiple entries in columns 3 and 4. The Comprehensive Musicianship activities had to be evaluated using the definitions created by the author of this thesis explaining the category/subcategory available to determine which category/subcategory the activity would be placed in, and entered in column 3. The Category/subcategories, as stated previously, include:

1. Aural Skills: Critical listening; Aural Skills: Ear Training; Aural Skills: Ensemble
2. Composition: Written/creative playing
3. Improvisation: Creativity; Improvisation: Transposition
4. Music History
5. Music Theory: Analysis; Music Theory: Written Exercise
6. Performance Practices: Position; Performance Practices: Technique; Performance Practices: Tone

Since many lesson books indicate a coordinating page to use in the supplementary book, analysis was conducted on the lesson and supplementary books concurrently. The book name was written in column 5, and the page number in column 6. The Comprehensive Musicianship activity used in the supplementary book had to be placed in the appropriate category/subcategory, and entered in column 7. A brief description of the activity was

provided in column 8, in order to justify its inclusion in the selected category. Once a page was completely analyzed, a line was drawn on the chart to separate the information gathered on the next page in the lesson and supplementary book.

These charts, which are found in Appendix B, were used to help obtain information on the inclusion of categories associated with the Comprehensive Musicianship philosophy, whether these activities occur mainly in the lesson book or in the supplementary books and if the Comprehensive Musicianship activities are integrated within the main curriculum, presented in parallel or as standalone activities. It also provides easy to read quantitative and qualitative data on the contents of the method books. The teaching concept stated in the lesson book is outlined in bold, and if the accompanying activities in the lesson and supplementary books support the concept, they are also outlined in bold to emphasize the integration. The concepts are left in plain text if they do not support the teaching concept, therefore showing that they are running in parallel, that is, as a standalone activity. For an example of this chart, see Table 7.

**Table 7: Sample of data collection chart**

Pg	Teaching Concept	Category/Sub category	Description	Book	Pg	Category/Sub category	Description
5	<b>Sitting position</b>	Performance Practices/Position	Discussion of posture.	Theory	5	Music Theory/Written exercise	Answering questions about <b>sitting position</b> .

In order to find out the amount of representation of the Comprehensive Musicianship elements in the method books and if these occurred more in the lesson books or the supplementary books, a second chart was created. These questions were addressed by calculating the percentage of inclusion of each Comprehensive Musicianship category/subcategory in the lesson and supplementary books. This Excel chart consisting of

seven columns was constructed, with the first three columns having the headings of Category/Subcategory, Number of Comprehensive Musicianship Activities, and Percentage of Comprehensive Musicianship Activities Included. The first column lists the twelve category/subcategories being reviewed. In the second column, the total number of activities found in each Comprehensive Musicianship category for each lesson book is given. At the bottom of that column, the overall number of Comprehensive Musicianship activities is given. The third column gives the percentage of each Comprehensive Musicianship category's occurrence in the lesson book. Columns four, five and six give the data for the supplementary books and have the same headings as for the lesson book analysis and the same information is given. The final column is Combined Percentage, which gives the combined percentage of all Comprehensive Musicianship activities found in all books analyzed for that series. For an example of this chart, see Table 8.

**Table 8: Sample of percentage chart for each method series**

Method Series Title										
Level										
LESSON BOOK TOTALS			SUPPLEMENTARY BOOKS TOTALS				COMBINED BOOK TOTALS			
Category/Sub category	# of CM Activities	Percentage of CM activities	Category/Sub category	# of CM Activities	Percentage of CM activities	Category/Sub category	# of CM Activities	Percentage of CM activities	Category/Sub category	Percentage of CM activities
Aural Skills/Critical listening			Aural Skills/Critical listening			Aural Skills/Critical listening				
Aural Skills/Ear Training			Aural Skills/Ear Training			Aural Skills/Ear Training				
Aural Skills/Ensemble			Aural Skills/Ensemble			Aural Skills/Ensemble				
Composition/Written/creative playing			Composition/Written/creative playing			Composition/Written/creative playing				
Improvisation/Creativity			Improvisation/Creativity			Improvisation/Creativity				
Improvisation/Transposition			Improvisation/Transposition			Improvisation/Transposition				
Music History			Music History			Music History				
Music Theory/Analysis			Music Theory/Analysis			Music Theory/Analysis				
Music Theory/Written exercise			Music Theory/Written exercise			Music Theory/Written exercise				
Performance Practices/Position			Performance Practices/Position			Performance Practices/Position				
Performance Practices/Technique			Performance Practices/Technique			Performance Practices/Technique				
Performance Practices/Tone			Performance Practices/Tone			Performance Practices/Tone				
Total			Total			Total			Total	

While having the percentages of Comprehensive Musicianship activities found in each book is useful to compare the categories within one series, it is not useful to compare one method with another. Each book has a different number of pages, so simply giving a number of activities does not accurately portray the emphasis each category receives. In order to present this data, the ratio of the Comprehensive Musicianship activities in relation to the number of pages in the book analyzed was calculated. An Excel chart was formed consisting of six columns, the first three of which present the data found within the lesson book and are headed Number of Pages, Number of Activities and Ratio of Activities per Page. The first column gives the number of pages found in the lesson book. The second column gives the number of activities representing each of the category/subcategories. The third column gave the ratio of activity to page. Columns four, five and six have the same headings as the first three columns in the chart and present the data collected from the supplementary books. (see Table 9)

**Table 9: Sample of ratio chart for each method series**

<b>Activity Ratio</b>									
<b>Method Series Name</b>									
<b>Book Level</b>									
<b>LESSON BOOK</b>		<b>SUPPLEMENTARY BOOKS:</b>							
<b># of pgs:</b>			<b>Ratio</b>	<b># of pgs:</b>			<b>Ratio</b>		
		<b># of CM</b>	<b>(activity per</b>			<b># of CM</b>	<b>(activity per</b>		
<b>Category/Sub category</b>		<b>activities</b>	<b>page)</b>	<b>Category/Sub category</b>		<b>activities</b>	<b>page)</b>		
Aural Skills/Critical listening				Aural Skills/Critical listening					
Aural Skills/Ear Training				Aural Skills/Ear Training					
Aural Skills/Ensemble				Aural Skills/Ensemble					
Composition/Written/creative playing				Composition/Written/creative playing					
Improvisation/Creativity				Improvisation/Creativity					
Improvisation/Transposition				Improvisation/Transposition					
Music History				Music History					
Music Theory/Analysis				Music Theory/Analysis					
Music Theory/Written exercise				Music Theory/Written exercise					
Performance Practices/Position				Performance Practices/Position					
Performance Practices/Technique				Performance Practices/Technique					
Performance Practices/Tone				Performance Practices/Tone					
Total				Total					

By presenting the data collected through these three charts, this research will provide a more complete picture of the inclusion of Comprehensive Musicianship elements through the activities found in the selected method books, the amount of emphasis each defined category/subcategory receives and if these activities occur mainly in the lesson book or the supplementary book. All of this information is presented in Appendices B and C.

## Chapter 3: Analysis of Data

This chapter will present the data collected during the content analysis. The complete content analysis charts can be found in Appendix B. Each research question will be answered separately.

### 3.1 Findings

**Research question 1:** Are piano method books including the categories central to Comprehensive Musicianship in their curriculum, through activities in aural skills, composition, improvisation, music history, music theory and performance practices?

The results of the content analysis, presented in Table 10, showed that not all of the Comprehensive Musicianship categories were included in every method book series investigated.

**Table 10: Inclusion of Comprehensive Musicianship categories/subcategories**

Inclusion of CM categories in each method series															
Chronological															
		Leila	Robert	David	Music	Noona	Music	Bastien	Alfred	Faber	Hal	Piano	Celebrate	Total	
		Fletcher	Pace	Carr	Tree	Mainstream	Pathways	Piano	Basic	Piano	Leonard	Discoveries	Piano		
<b>Category/Sub category</b>				Glover	1973			Basics	Piano	Adventures					
Aural Skills/Critical listening		Y	Y	Y	N	Y	Y	Y	Y	Y	Y	Y	Y	Y	11
Aural Skills/Ear Training		N	N	N	N	N	Y	N	N	Y	Y	Y	Y	Y	5
Aural Skills/Ensemble		Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	12
Composition/Written/creative playing		N	Y	N	Y	Y	Y	Y	N	Y	Y	Y	Y	Y	9
Improvisation/Creativity		N	Y	Y	N	Y	N	Y	N	Y	Y	Y	Y	Y	8
Improvisation/Transposition		Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	12
Music History		N	Y	N	N	Y	N	N	N	N	N	N	N	Y	3
Music Theory/Analysis		N	Y	N	Y	Y	Y	Y	Y	Y	N	Y	Y	Y	9
Music Theory/Written exercise		N	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	11
Performance Practices/Position		Y	N	N	N	N	Y	Y	Y	Y	Y	Y	N	N	7
Performance Practices/Technique		N	Y	N	N	Y	Y	N	N	Y	N	N	N	Y	5
Performance Practices/Tone		N	N	N	N	N	N	N	Y	N	N	N	Y	Y	3
<b>Total</b>		4	9	5	5	9	9	8	7	10	8	10	11		

The Aural Skills category was included in all of the method books, but not each subcategory was represented. The Critical listening subcategory was not included in one method series and Ear Training was not included in seven method book series. The subcategory Ensemble was included in all of the method books analyzed, mainly in the form of teacher duets. The category of Composition was not included in three methods. Improvisation was included in all the methods, but while the subcategory of Transposition was found in all method book series, the subcategory of Creativity was not found in four of the method series analyzed. Music History had one of the lowest rates of inclusion, being found in only three method series. Music Theory was included in all method books except for one. The Analysis subcategory was not included in two methods while Written exercise was not included in only one method. The Performance Practices category was not included in two methods. The subcategory of Position was the most represented, with five method series not including it. Technique was not found in seven of the method series and Tone was not included in nine method book series.

*Celebrate Piano!* (2003) showed the most inclusion of the categories, with only Performance Practices: Position not being represented. *Faber Piano Adventures* (1993) and *Piano Discoveries* (2001) showed the next highest rate of inclusion, with only Music History and one other subcategory not being represented. *Music Pathways* (1974), *Noona Mainstream Method for Piano* (1973) and *Robert Pace Method for Piano* (1961) each had three subcategories not represented. The method with the least amount of inclusion was *Leila Fletcher Piano Course* (1950), which had no representation of eight of the subcategories.

Of the subcategories represented, Aural Skills: Ensemble was included in all of the methods, mainly in the form of teacher duets. All the method series also included Improvisation: Transposition. The next most represented category/subcategory was that of

Music Theory: Written exercise, which was included in all the series except for *Leila Fletcher Piano Basics* (1950). The category least represented was that of Music History, which was only found in *Celebrate Piano!* (2003), *Robert Pace Method for Piano* (1961) and *Noona Mainstream Method for Piano* (1973). Performance Practices: Tone also only occurred in three series: *Alfred Basic Piano Library* (1981), *Celebrate Piano!* (2003) and *Piano Discoveries* (2001), but at a slightly higher percentage rate than Music History.

**Research question 1.1:** Are some categories represented with more activities than others?

When analyzing the data compiled using the total number of activities found in the combined lesson books and supplementary books of each method series, which can be found in Table 11, the results showed that the category of Music Theory had the most representation, with 1046 activities out of a total of 1767 activities. Within this category, the subcategory Written exercise had the higher number of activities, with 802 activities total. The category Aural Skills had the next highest representation, with a total of 357 activities. Within this category, the subcategory Ensemble had the highest representation with 268 activities. The category Improvisation had the third highest representation, with a total of 160 activities. Its subcategory Transposition had the highest number of activities, with 118. Music History had the least number of activities, with six activities.

**Table 11: Total number of Comprehensive Musicianship activities in each category/subcategory**

Total Number of Activities of each category/subcategory					
LESSON BOOK TOTALS		SUPPLEMENTARY BOOKS TOTALS		COMBINED BOOK TOTALS	
Category/Sub category	# of CM Activities	Category/Sub category	# of CM Activities	# of CM Activities	
Aural Skills/Critical listening	32	Aural Skills/Critical listening	15	47	
Aural Skills/Ear Training	19	Aural Skills/Ear Training	23	42	
Aural Skills/Ensemble	258	Aural Skills/Ensemble	10	268	
Composition/Written/creative playing	41	Composition/Written/creative playing	40	81	
Improvisation/Creativity	32	Improvisation/Creativity	10	42	
Improvisation/Transposition	99	Improvisation/Transposition	19	118	
Music History	6	Music History	0	6	
Music Theory/Analysis	163	Music Theory/Analysis	81	244	
Music Theory/Written exercise	139	Music Theory/Written exercise	663	802	
Performance Practices/Position	14	Performance Practices/Position	44	58	
Performance Practices/Technique	29	Performance Practices/Technique	21	50	
Performance Practices/Tone	9	Performance Practices/Tone	0	9	
<b>Total</b>	<b>841</b>		<b>926</b>	<b>1767</b>	

Looking at the method series individually, the series with the highest representation of Music Theory was *David Carr Glover's Method for Piano* (1967) with 82 activities out of 100. All of these were in the subcategory Written exercise. *Bastien Piano Basics* (1983) had the next highest rate of representation, with 172 activities out of 211. One hundred forty-two of these were in the subcategory Written exercise, and 140 of those occurred in the theory book. *Alfred Basic Piano Library* (1985) had the next highest representation of Music Theory, with 111 activities out of a total of 147. Ninety-eight of these occurred in the theory book, in the subcategory Written exercise. This data is presented in Table 12.

**Table 12: Totals of included category/subcategories**

	Leila Fletcher	Robert Pace	David Carr Glover	The Music Tree	Noona Mainstream	Music Pathways	Bastien Piano Basics	Alfred Basic Piano	Faber Piano Adventures	Hal Leonard	Piano Discoveries	Celebrate Piano
<b>Aural Skills: Critical listening</b>	1	3	1	0	4	4	4	4	10	0	3	13
<b>Aural Skills: Ear Training</b>	0	0	0	0	0	4	0	0	13	6	1	18
<b>Aural Skills: Ensemble</b>	20	1	9	36	15	17	15	23	40	47	17	28
<b>Composition: Written/creative playing</b>	0	21	0	9	6	18	11	0	6	1	4	5
<b>Improvisation: Creativity</b>	0	1	2	0	12	0	2	0	7	6	4	8
<b>Improvisation: Transposition</b>	2	26	6	21	6	6	5	6	14	5	4	17
<b>Music History</b>	0	2	0	0	1	0	0	0	0	0	0	3
<b>Music Theory: Analysis</b>	0	9	0	43	5	34	30	11	50	0	21	41
<b>Music Theory: Written exercise</b>	0	29	82	34	61	81	142	100	98	46	105	24
<b>Performance Practices: Position</b>	3	0	0	0	0	1	2	2	48	1	1	0
<b>Performance Practices: Technique</b>	0	7	0	0	11	14	0	0	8	0	0	10
<b>Performance Practices: Tone</b>	0	0	0	0	0	0	0	1	0	0	2	6
<b>Total # of CM activities</b>	26	99	100	143	121	179	211	147	294	112	162	173

The analysis shows that there is a high value placed on Music Theory activities in almost every method series evaluated, with the Ensemble subcategory of Aural Skills receiving almost as much emphasis. The categories of Music History, Composition and Performance Practices were a noticeably low priority for the creators of the books, with extremely low or nonexistent representation.

**Research question 1.2** Is there an increase of these number of activities in these categories over time, from 1950 on, as the Comprehensive Musicianship philosophy developed?

All the data for the following can be found in Table 13. Starting with the baseline method of *Leila Fletcher Piano Basics* (1950), which was published before the Comprehensive Musicianship philosophy was fully conceived, the Comprehensive Musicianship categories that were represented were Aural Skills, Improvisation and Performance Practices, within the

subcategories of Critical listening, Ensemble, Transposition and Position. The highest inclusion occurred in the subcategory of Ensemble with 20 activities, which was 76% of the overall Comprehensive Musicianship activities in the book. The categories of Composition, Music History and Music Theory had no inclusion in the lesson book and there were no supplementary books to be analyzed.

In the 1960s, when the Comprehensive Musicianship philosophy was beginning to take shape in school music education and was undergoing implementation, the analysis of the *Robert Pace Method for Piano* (1961) showed inclusion of all the Comprehensive Musicianship categories. The Written exercise subcategory had the highest inclusion rate with 29 activities out of a total of 99, which made up 29%. The subcategory of Transposition showed the second highest inclusion rate with 26 activities which made up 26% of the total number of activities. The Composition category had 21 activities, making up 21% of the total activities.

The *David Carr Glover Piano Method* was published in 1967. The categories of Aural Skills, Improvisation and Music Theory were included in this series, while Composition, Music History and Performance Practices had no inclusion. The subcategory Written exercise showed the highest inclusion rate with 82 activities, which made up 82% of the total Comprehensive Musicianship activities. Ensemble had the second highest rate of inclusion, with nine activities making up 9% of the total Comprehensive Musicianship activities. The Transposition subcategory had the third highest inclusion rate with six activities which made up 6% of the total activities.

The 1970s saw Comprehensive Musicianship being implemented in all levels of school music education, from elementary to university level, with several models being created at this time to be used in the classroom. In the field of piano instruction, the series *The Music*

*Tree* (1973) showed inclusion of the Aural Skills, Composition, Improvisation, Music Theory categories, while Music History and Performance Practices had no representation. Analysis had the highest inclusion, with 43 activities which made up 32% of the total number of Comprehensive Musicianship activities. The Written exercise subcategory had the second highest inclusion, with 34 activities which made 23% of the total number of activities. The subcategory Ensemble had the third highest rate of inclusion with 36 activities which made up 25% of the total activities. There was no supplementary book available for this series.

Noona's *Mainstream Piano Method* (1973) had inclusion in all of the Comprehensive Musicianship categories. The subcategory Written exercise had the highest inclusion with 52 Comprehensive Musicianship activities making up 50% of the total number of activities. The Ensemble subcategory had the second highest inclusion rate with 15 categories making up 12% of the total number of activities. The subcategory Creativity had the third highest rate of inclusion with 12 activities making up 9% of total activities. The supplementary books included theory, and a project book designed with composition in mind.

*Music Pathways* (1974) showed inclusion in the categories of Aural Skills, Composition, Improvisation, Music Theory and Performance Practices. The subcategory Written exercise had the highest rate of inclusion with 81 Comprehensive Musicianship activities making up 45% of the total number of activities. Analysis had the second highest rate of inclusion with 34 activities making up 19% of the total activities. The third highest rate of inclusion was in the subcategory of Ensemble with 17 activities making up 16% of the total activities.

In the 1980s, there were no real advancements in Comprehensive Musicianship occurring in implementation or development within the school system. *Alfred Basic Piano Library* (1981) included the categories Aural Skills, Improvisation, Music Theory and Performance

Practices, and there was no inclusion of Composition and Music History. The subcategory of Written exercise had the highest rate of inclusion with 100 Comprehensive Musicianship activities making up 68% of total activities. The second highest rate of inclusion was in the Ensemble subcategory with 23 activities making a total of 15% of the total number of activities. The third highest inclusion was in the Analysis subcategory with 11 activities making up 7% of total number of activities.

*Bastien Piano Basics* (1985) included all the Comprehensive Musicianship categories except Music History. The highest rate of inclusion was in the Written exercise subcategory with 142 activities making a total of 67% of Comprehensive Musicianship activities. The second highest rate of inclusion was in the Analysis subcategory with 30 activities making up 14% of the total number of activities. The third highest rate of inclusion was in the subcategory of Ensemble with 15 activities making up 7% of the total number of activities.

One of the methods developed in the 1990's, *Faber Piano Adventures* (1993), included all the categories except for Music History. The highest inclusion was found in the Written exercise subcategory with 98 activities making up 33% of the total number of Comprehensive Musicianship activities. Analysis had the second highest rate of inclusion with 50 activities making up 17% of total activities. The third highest inclusion rate was in the Position subcategory with 48 activities making up 16% of the total number of Comprehensive Musicianship activities. There were two supplementary books available, a theory book and a technique and artistry book.

The series, *Hal Leonard Piano Lessons* (1996), included all the categories except Music History. The highest number of Comprehensive Musicianship activities was included in Ensemble, with 47 activities out of 113, which was 41% of the total activities. The second highest inclusion was found in Written exercise with 46 activities also making up 41% of the

total number of activities. The third highest rate of inclusion was in the Creativity and Ear Training subcategories, both with six activities making up 5% of the total number of activities.

The two methods included from 2000 onwards are *Piano Discoveries* (2001) and *Celebrate Piano!* (2003). *Piano Discoveries* (2001) included the categories of Aural Skills, Composition, Improvisation, Music Theory and Performance Practices. The subcategory of Written exercise had the highest inclusion with 105 activities making up 64% of the total number of Comprehensive Musicianship activities. Analysis had the second highest inclusion with 21 activities making up 12%. The third highest rate of inclusion was found in Ensemble with 17 activities making up 10% of the total number of activities.

*Celebrate Piano!* (2003) included all the Comprehensive Musicianship categories. The highest inclusion rate was found in the subcategory of Analysis with 41 activities making up 23% of the total number of activities. The subcategory Ensemble had the second highest inclusion with 28 activities making up 16% of total activities. The third highest rate was in the Written exercise subcategory with 24 activities making up 13% of total activities. Table 13 shows a side by side presentation of the percentage rates of Comprehensive Musicianship inclusion in each method book. Percentage charts for each of the method series can be found in Appendix C.

**Table 13: Percentage of inclusion in chronological order**

Percentage of inclusion													
Chronological													
		1950	1960		1970		1980		1990		2000		
		Leila Fletcher	Robert Pace	David Carr	Music Tree	Noona Mainstream	Music Pathways	Bastien Piano	Alfred Basic	Faber Piano	Hal Leonard	Piano Discoveries	Celebrate Piano
Category/Sub category				Glover	1973			Basics	Piano	Adventures			
Aural Skills/Critical listening		3.85%	3.03%	1.00%	0.00%	3.31%	2.23%	1.90%	2.72%	3.40%	0.00%	1.85%	7.51%
Aural Skills/Ear Training		0.00%	0.00%	0.00%	0.00%	0.00%	2.23%	0.00%	0.00%	4.42%	5.40%	0.62%	10.40%
Aural Skills/Ensemble		76.92%	1.01%	9.00%	25.17%	12.40%	9.50%	7.11%	15.65%	13.61%	41.96%	10.50%	16.20%
Composition/Written/creative playing		0.00%	21.21%	0.00%	6.29%	4.96%	10.10%	5.21%	0.00%	2.04%	0.89%	2.47%	2.90%
Improvisation/Creativity		0.00%	1.01%	2.00%	0.00%	9.92%	0.00%	0.95%	0.00%	2.40%	5.40%	2.47%	4.62%
Improvisation/Transposition		7.69%	26.26%	6.00%	14.69%	4.96%	3.40%	2.37%	4.08%	4.10%	4.50%	2.47%	9.82%
Music History		0.00%	2.02%	0.00%	0.00%	0.83%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	1.73%
Music Theory/Analysis		0.00%	9.09%	0.00%	30.07%	4.13%	19.00%	14.22%	7.48%	17.01%	0.00%	12.96%	23.70%
Music Theory/Written exercise		0.00%	29.29%	82.00%	23.78%	50.41%	45.30%	67.30%	68.03%	33.33%	41.10%	64.81%	13.87%
Performance Practices/Position		11.54%	0.00%	0.00%	0.00%	0.00%	0.60%	0.95%	1.36%	16.33%	0.89%	0.62%	0.00%
Performance Practices/Technique		0.00%	7.07%	0.00%	0.00%	9.09%	7.82%	0.00%	0.00%	2.72%	0.00%	0.00%	5.78%
Performance Practices/Tone		0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.70%	0.00%	0.00%	1.23%	3.50%
<b>Total</b>													

The data showed that three of the subcategories consistently had the highest inclusion rate throughout the decades: Written exercise, Ensemble and Analysis. There was also a consistent lack of inclusion of Music History, Ear Training, and all three subcategories of Performance Practices. There was no obvious increase or decrease of Comprehensive Musicianship inclusion throughout the 60 years of publications analyzed. The categories and subcategories included in each method series seemed to be those of the creator’s preference, or a reflection of their philosophy. No influence of any Comprehensive Musicianship research and studies conducted throughout this time frame was obvious.

An increase of Aural Skills activities in the Ear Training category was noted, starting in the 1990’s. Critical listening stayed fairly consistent through the time frame examined. The Composition category actually decreased in activity numbers throughout the time frame analyzed. The Improvisation category had quite varied results, with no real increase or decrease observable. Music History had no discernible increase as well, with just three methods including any activities in the category. The Music Theory category showed no

obvious increase or decrease over the time frame. Given the studies available showing the benefits to including other types of activities in music education, creators continued to keep Music Theory activities at a consistently high number. Performance Practices category did not show marked increase over the time frame analyzed.

**Research question 2:** Are the various activities found in the method books integrated within the main curriculum, or are they activities that are presented in parallel?

Analysis showed that the activities were first integrated within the main curriculum, used to support the teaching concept being presented. For example, when a quarter note was introduced, the student might be asked to analyze the piece being learned and to circle the quarter note, and then in the supplementary material asked to write quarter notes. Some methods would have the student improvise a rhythm or compose a short tune using quarter notes. Ear training exercise would have students identifying rhythms/melodies with quarter notes. In later pages, the supplementary books would present activities in parallel with the activities in the lesson book by reviewing earlier teaching concepts along with the new idea being presented. This data is presented in the analysis charts of each method found in Appendix B. In each chart, the teaching concept is outlined in bold print. Each time the concept is found as a supporting activity on the coordinating page in the supplementary materials, it is also outlined in bold. A sample chart is given in Table 14.

**Table 14: Sample of Activity Presentation**

Hal Leonard Student Piano Library 1996 edition							
Book 1							
LESSON BOOK				SUPPLEMENTARY BOOKS: THEORY			
Pg	Teaching Concept	Category/Sub category	Description	Book	Pg	Category/Sub category	Description
3	Hand position						
4	<b>Beat/pulse</b>	Aural Skills/Ensemble	Clapping <b>beat</b> accompaniment Teacher Duet	Theory	2	Music Theory/Written exercise	Circling picture with steady <b>beat</b> .
5	<b>High/low</b> <b>Black keys</b>	Aural Skills/Ensemble	Teacher Duet Playing different <b>black</b> <b>key</b> groups	Theory	3	Aural Skills/Ear Training	Marking appropriate <b>high/low</b> pictures.
6	<b>Finger numbers</b>			Theory	4	Music Theory/Written exercise	Drawing and colouring hand and <b>finger numbers</b>
				Theory	5	Music Theory/Written exercise	Labelling <b>finger numbers</b>
7	<b>2 and 3 black key</b> groups	Performance Practices/Position	Supported 3rd finger	Theory	6	Music Theory/Written exercise	Identifying groups of 2.
				Theory	6	Improvisation/Transposition	Playing <b>high/ low 2 black</b> <b>key</b> groups.

**Research question 2.1:** Are some categories more integrated than others, and some used as more stand alone activities?

Analysis showed that all categories were a combination of integrated activities and stand alone activities. For the purpose of this study, integrated activities were those used on the same page as the new teaching concept, and those used on subsequent pages as a review were considered stand alone. The following chart presents the data on the activities. Numbers in bold indicate the Comprehensive Musicianship activities used in conjunction with the teaching concept being presented. The numbers in regular font present the activities used as review on subsequent pages in the book.

**Table 15: Inclusion and Stand alone activity totals**

Inclusion and Stand alone Comprehensive Musicianship activities													
	1950	1960		1970		1980		1990		2000			
	Leila	Robert	David	Music	Noona	Music	Bastien	Alfred	Faber	Hal	Piano	Celebrate	
	Fletcher	Pace	Carr	Tree	Mainstream	Pathways	Piano	Basic	Piano	Leonard	Discoveries	Piano	
Category/Sub category			Glover	1973			Basics	Piano	Adventures				
Aural Skills/Critical listening	1/0	0/3	1/0	0/0	1/3	1/3	0/4	2/2	0/10	0/0	1/2	1/12	
Aural Skills/Ear Training	0/0	0/0	0/0	0/0	0/0	1/3	0/0	0/0	2/11	3/3	0/1	0/18	
Aural Skills/Ensemble	20/0	0/1	7/2	13/23	5/10	17/10	5/10	10/13	20/20	20/27	9/8	9/19	
Composition/Written/creative playing	0/0	3/18	0/0	0/9	1/5	3/15	2/9	0/0	0/6	0/1	2/2	0/5	
Improvisation/Creativity	0/0	1/0	2/0	0/0	6/6	0/0	0/2	0/0	0/7	1/5	1/3	3/5	
Improvisation/Transposition	2/0	3/23	2/4	5/16	3/3	4/2	4/1	3/3	6/8	4/1	3/1	9/8	
Music History	0/0	2/0	0/0	0/0	1/0	0/0	0/0	0/0	0/0	0/0	0/0	3/0	
Music Theory/Analysis	0/0	2/7	0/0	3/40	2/3	4/30	13/17	6/5	12/38	0/0	12/9	18/23	
Music Theory/Written exercise	0/0	6/23	52/30	0/34	13/23	23/58	45/97	58/42	43/55	21/25	35/70	16/8	
Performance Practices/Position	3/0	0/0	0/0	0/0	0/0	1/0	2/0	2/0	4/44	0/1	1/0	0/0	
Performance Practices/Technique	0/0	1/6	0/0	0/0	2/9	0/14	0/0	0/0	3/5	0/0	0/0	5/5	
Performance Practices/Tone	0/0	0/0	0/0	0/0	0/0	0/0	0/0	1/0	0/0	0/0	2/0	3/3	

It was observed by the author that Aural Skills: Critical listening was commonly used when introducing dynamics and articulation to encourage students to listen carefully, and then used as a standalone activity to continue this concept on later pages. Aural Skills: Ear Training was often used to reinforce the teaching concept being presented, and then used as a standalone review activity later. Aural Skills: Ensemble was considered integrated when the teacher duet was used with the teaching concept being presented while other duets that occurred with pieces that were not teaching a new concept were considered stand alone. Some Composition: Written/creative playing activities were integrated, such as when the activity asked the student to create sounds or rhythms based on the teaching concept being presented in the lesson book. Other activities, such as when students were asked to draw a picture representing sounds were considered stand alone. Improvisation: Creativity was considered integrated in such activities as creating endings to a piece or following certain guidelines based on the teaching concept being presented, and stand alone activities when students were required to make up their own songs, without specific guidelines. Improvisation: Transposition was considered integrated when students were required to

move a piece with a new teaching concept up or down an octave, or to a different position. When no new teaching concept was given on the lesson book page, this activity was considered stand alone. Music History was the only fully integrated category, as the activities were discussing the composer or style of the piece being adapted for use. Music Theory: Analysis was integrated when the activity involved locating the symbol or note being presented, and a standalone activity when it came as a review on later pages. Music Theory: Written exercise activities were integrated when they reinforced the teaching concept being presented, and as a standalone activity if used as a review on subsequent pages. Performance Practices: Position, Performance Practices: Technique and Performance Practices: Tone activities were considered integrated if the concept was being discussed as the teaching concept in the lesson book and as a standalone if it came as an exercise on later pages.

Another way the activities were presented as integrated or stand alone was in their placement on the page. In many instances, activities were placed at the bottom of the page, and were not integral to the piece being learned. Teachers could very well overlook these activities. In the *Leila Fletcher Piano Basics* (1950), any Comprehensive Musicianship activities presented were given as suggestions in the margins of the page. As for *Robert Pace Method for Piano* (1961) treatment of the inclusion of the activities, the transposition exercises were included within the lesson itself, and so were an integral part of the page. The others occurred within the supplementary book. In *David Carr Glover Piano Method* (1967) the activities were presented as extras, and thus could be done at the teacher's discretion. They were often stated as suggestions on their own at the bottom of the page. In *The Music Tree* (1973) the activities were presented at the end of each unit in the book, instead of being interspersed throughout the pages. While this allowed for more focus to be placed on the

Comprehensive Musicianship activities, having them all on one page made them more standalone activities.

In the Noona's *Mainstream Piano Method* (1973) lesson book, the Comprehensive Musicianship activities were presented as "experiment" statements under the last line of music, so they could be used at the teacher's discretion and were not integral to the lesson. In the *Projects* book, the activities were divided into three units: 1. Exploring, which involved improvisation activities; 2. Creating, which were composition activities; 3. Technical Studies. In the Exploring and Creating units, the improvisational and compositional activities were guided through the use of given rhythms or note values to be used in the activity.

In *Music Pathways* (1974) the activities were presented at the bottom of the page in the lesson book, and not made integral to the teaching concept being presented. In the series *Alfred Basic Piano Library* (1981) the activities were often presented at the bottom of the page, as extras, and thus were not compulsory. *Bastien Piano Basics* (1985) activities were presented as extra activity suggestions at the top or bottom of the page. They were not included as a compulsory part of the lesson. *Faber Piano Adventures* (1993) series uses symbols to represent the different activities, such as discovery, creativity and they were presented at the bottom of the page, so they are subject to being used at the teacher's discretion. Instructions are also given at the top of the page, analysis questions are mainly placed there.

The series *Hal Leonard Piano Lessons* (1996) activities were presented as extra activities and therefore up to the teacher's discretion for use. In *Piano Discoveries* (2001) most of the creative activities in this series were presented as "Discovery Corner" suggestions at the bottom of the page, which teachers could do at their discretion. Other suggestions, such as

Performance Practices, were presented with a “check off” box, which makes them more likely to be included by the teacher. *Celebrate Piano!* (2003) activities were presented as extra written instruction at the bottom of the page, for most categories. Composition exercises featured their own page at the end of each unit, and involved drawing a picture as well as creating a piece. This series was unique in that it stated that there was no extra theory or ear training book available, all activities were included in the lesson book.

**Research question 2.2:** Are these activities introduced in the lesson book, or mainly in the supplementary books?

Percentage and number totals alone do not give an accurate representation of the inclusion of activities in the method series. The number of pages in each book had to be considered as well, to help portray the actual importance given to each category’s inclusion. The fact that not all series had supplementary books available was also a key point in presenting this analysis. The following table presents the ratio of each category and subcategory in each lesson book.

**Table 16: Ratio of inclusion in lesson books**

Ratio of inclusion in Lesson books														
Chronological														
		1950	1960		1970			1980			1990		2000	
		Leila	Robert	David	Music	Noona	Music	Bastien	Alfred	Faber	Hal	Piano	Celebrate	
		Fletcher	Pace	Carr	Tree	Mainstream	Pathways	Piano	Basic	Piano	Leonard	Discoveries	Piano	
Category/Sub category				Glover	1973			Basics	Piano	Adventures				
Aural Skills/Critical listening		1 every 57	1 every 47	0 every 44	0 every 61	1 every 11	1 every 20	1 every 60	1 every 15	1 every 30	0 every 61	1 every 13.3	1 every 5.9	
Aural Skills/Ear Training		0 every 57	0 every 47	0 every 44	0 every 61	0 every 44	0 every 60	0 every 60	0 every 60	0 every 60	0 every 61	1 every 40	1 every 3.9	
Aural Skills/Ensemble		1 every 2.3	1 every 47	1 every 4.9	1 every 1.7	1 every 6.3	1 every 3.5	1 every 4	1 every 2.6	1 every 1.6	1 every 1.3	1 every 2.4	1 every 2.8	
Composition/Written/creative playing		0 every 57	1 every 9.4	0 every 44	1 every 6.8	0 every 44	1 every 3.8	0 every 60	0 every 60	1 every 10	0 every 61	0 every 40	1 every 15.4	
Improvisation/Creativity		0 every 57	1 every 47	1 every 22	0 every 61	1 every 7.3	0 every 60	1 every 30	0 every 60	1 every 20	1 every 10.2	1 every 10	1 every 9.6	
Improvisation/Transposition		1 every 28.5	1 every 3.6	1 every 7.3	1 every 2.9	1 every 7.3	1 every 12	1 every 4	1 every 10	1 every 5	1 every 20.3	1 every 10	1 every 4.5	
Music History		0 every 57	1 every 23.5	0 every 44	0 every 61	1 every 44	0 every 60	0 every 60	0 every 60	0 every 60	0 every 61	0 every 40	1 every 25.7	
Music Theory/Analysis		0 every 57	1 every 11.8	0 every 44	1 every 1.4	1 every 22	1 every 3.4	1 every 6.7	1 every 20	1 every 1.4	0 every 61	0 every 40	1 every 1.9	
Music Theory/Written exercise		0 every 57	1 every 6.7	1 every 8.8	1 every 1.8	1 every 5.5	1 every 2.1	1 every 30	1 every 30	1 every 2.07	0 every 61	0 every 40	1 every 3.2	
Performance Practices/Position		1 every 19	0 every 47	0 every 44	0 every 61	0 every 44	1 every 60	1 every 30	1 every 30	1 every 15	1 every 61	1 every 40	0 every 77	
Performance Practices/Technique		0 every 57	1 every 47	0 every 44	0 every 61	1 every 22	1 every 4.3	0 every 60	0 every 60	1 every 30	0 every 61	1 every 40	1 every 7.7	
Performance Practices/Tone		0 every 57	0 every 47	0 every 44	0 every 61	0 every 44	0 every 60	0 every 60	1 every 60	0 every 60	0 every 61	1 every 20	1 every 12.8	
Total # of pgs		57	47	44	61	44	60	60	60	60	61	40	77	

Analysis of the lesson books showed that the subcategory of Ensemble had the highest ratio levels, with *Hal Leonard Piano Lessons* (1996) with the highest ratio at one every 1.3 pages. The second highest ratio was in was *Faber Piano Adventures* (1993) at one activity every 1.6 pages. *Robert Pace Method for Piano* (1961) had the third highest ratio at one every 47 pages. The subcategory with the next highest ratio numbers was that of Analysis. The highest ratio occurred in *Faber Piano Adventures* (1993) and *The Music Tree* (1973) with one activity every 1.4 pages. The second highest ratio was one every 1.9 pages in *Celebrate Piano!* (2003). Written exercise had the third highest ratio rates found in the lesson books. The highest ratio was found in *The Music Tree* (1973) at one activity every 1.8 pages. *Faber Piano Adventures* (1993) and *Music Pathways* (1974) had the second highest ratio of this subcategory at one activity every 2.1 pages. Categories and subcategories that were consistently low or not included at all were Music History, Performance Practices and Ear Training.

The following table presents the data collected from the supplementary books:

**Table 17: Ratio of inclusion in supplementary books**

Ratio of inclusion in Supplementary books														
Chronological														
		1950	1960		1970			1980		1990			2000	
		Leila Fletcher	Robert Pace	David Carr	Music Tree	Noona Mainstream	Music Pathways	Bastien Piano Basics	Alfred Basic Piano	Faber Piano Adventures	Hal Leonard	Piano Discoveries	Celebrate Piano	
Category/Sub category				Glover	1973									
Aural Skills/Critical listening		n/a	1 every 23.5	1 every 26	n/a	0 every 61	1 every 32	0 in 39	1 every 13	1 every 9.1	0 every 46	0 every 42	n/a	
Aural Skills/Ear Training		n/a	0 every 47	0 every 26	n/a	0 every 61	1 every 8	0 in 39	0 every 39	1 every 5.6	1 every 7.7	0 every 42	n/a	
Aural Skills/Ensemble		n/a	0 every 47	0 every 26	n/a	1 every 7.6	0 every 32	0 in 39	0 every 39	1 every 36.5	0 every 46	0 every 42	n/a	
Composition/Written/creative playing		n/a	1 every 2.9	0 every 26	n/a	1 every 10.16	1 every 16	0 in 39	1 every 3.6	0 every 73	1 every 46	1 every 10.5	n/a	
Improvisation/Creativity		n/a	0 every 47	0 every 26	n/a	1 every 10.2	0 every 32	0 in 39	0 every 39	1 every 18.3	0 every 46	0 every 42	n/a	
Improvisation/Transposition		n/a	1 every 3.6	0 every 26	n/a	0 every 61	1 every 32	0 in 39	1 every 39	1 every 36.5	1 every 23	0 every 42	n/a	
Music History		n/a	0 every 47	0 every 26	n/a	0 every 61	0 every 32	0 in 39	0 every 39	0 every 73	0 every 46	0 every 42	n/a	
Music Theory/Analysis		n/a	1 every 9.4	0 every 26	n/a	1 every 20.3	1 every 2	1 in 4.9	1 every 1.9	1 every 10.4	0 every 46	1 every 2	n/a	
Music Theory/Written exercise		n/a	1 every 2.5	3 in 1	n/a	1 every 1.2	1.7 in 1	2.5 in 1	3.6 in 1	1 every 1.1	1.2 in 1	2.5 in 1	n/a	
Performance Practices/Position		n/a	0 every 47	0 every 26	n/a	0 every 61	0 every 32	0 in 39	0 every 39	1 every 1.7	0 every 46	0 every 42	n/a	
Performance Practices/Technique		n/a	1 every 7.8	0 every 26	n/a	1 every 6.8	0 every 32	0 in 39	0 every 39	1 every 12.2	0 every 46	0 every 42	n/a	
Performance Practices/Tone		n/a	0 every 47	0 every 26	n/a	0 every 61	0 every 32	0 in 39	0 every 39	0 every 73	0 every 46	0 every 42	n/a	
Total # of pgs			47	26		61	32	39	39	73	46	42		

The subcategory with the highest ratio was Written exercise, with *Bastien Piano Basics* (1985) having 3.6 activities on every page, followed by *David Carr Glover’s Piano Method* (1967) with three activities on every page and *Alfred Basic Piano Library* (1981) and *Piano Discoveries* (2001) with 2.5 activities on every page. The other books analyzed ranged between 1.7 activities on every page, to one activity every 2.5 pages. The subcategory with the second highest ratio was Analysis, with *Bastien Piano Basics* (1985) at one activity every 1.9 pages. The second highest ratio was found in *Music Pathways* (1974) and *Piano Discoveries* (2001) with each having a ratio of one activity every two pages. Categories that had consistently low or nonexistent inclusion ratios were Music History and Aural Skills. Three series did not have supplementary books, *Leila Fletcher Piano Library* (1950), *The Music Tree* (1973) and *Celebrate Piano!* (2003). The complete ratio charts for this analysis can be found in Appendix D.

Now that the data collected to provide analysis for each of the research questions has been presented, the next chapter will discuss the findings.

## Chapter 4: Discussion

The purpose of this study was to investigate the inclusion of the categories central to the Comprehensive Musicianship philosophy in selected beginner method books; whether the included activities were integrated in the books, or more of standalone activities; and if it was possible to trace the influence of Comprehensive Musicianship development in school music education by the growing inclusion of this philosophy in beginner piano method books. The selected books, in chronological order were: *Leila Fletcher Piano Course* (1950); *Robert Pace Method for Piano* (1961); *David Carr Glover Piano Method* (1967); *The Music Tree* (1973); *Noona Mainstream Piano Method* (1973); *Music Pathways* (1974); *Alfred Basic Piano Library* (1981); *Bastien Piano Basics* (1985); *Faber Piano Adventures* (1993); *Hal Leonard Piano Lessons* (1996); *Piano Discoveries* (2001), *Celebrate Piano!* (2003). Three separate chart formats were created to collect the data collected through content analysis.

The first step in the data collection process involved a page by page analysis of the method book, identifying the teaching concept being presented. The accompanying activities provided were then evaluated as to their use and placed in the appropriate Comprehensive Musicianship category/subcategory according to the definitions compiled for this study. The categories/subcategories were: 1.) Aural Skills: Critical listening, Ear Training, Ensemble; 2.) Composition: Written/creative playing; 3.) Improvisation: Creativity, Transposition; 4.) Music History; 5.) Music Theory: Analysis, Written exercise; 6.) Performance Practices: Position, Technique, Tone. A brief description of the activity was then provided. As part of the research was to investigate whether the activities in the supplementary books were integrated with the method book, or run in parallel, this chart displayed the data collected

from the lesson book on the right side columns, and similar columns on the left side of the chart displayed the information gathered from the supplementary material. The definitions and categorization of each activity in the books provides the reader with very detailed information of the contents of each method series.

The second data collection chart took the data from chart one, and calculated the percentage that each Comprehensive Musicianship category/subcategory appeared in the method series. Not only was the percentage for each method book and supplementary books calculated, but a combined total of the books analyzed for each method was determined.

The third chart calculated the ratio of the Comprehensive Musicianship categories/subcategory activities in comparison with the number of pages of the book. This chart displayed to the reader the numerical value of each Comprehensive Musicianship category/subcategory included in the book.

#### **4.1 Discussion of results**

A brief discussion of the results pertaining to each research question will now be presented.

**Research question 1:** Are piano method books including the categories central to Comprehensive Musicianship in their curriculum, through activities in aural skills, composition, improvisation, music history, music theory and performance practices?

The fact that one of the most included categories was Aural Skills, and that the subcategory Ensemble had the most representation was not surprising. Duet playing is an easy way of evaluating how well a student knows a piece. What is not apparent is the context in which the duets are being used; as an evaluation, a motivational tool by making the piece sound more interesting to the student, or as a simple way to introduce the student to

ensemble playing. That so many methods did not include the subcategory Ear Training was a point of interest, as listening is a crucial part of music creating. There was a notable increase in the later decades of the time period studied, as all of the methods published in the 1990s and 2000s included this subcategory. This would suggest that these creators realized the importance of including Ear Training, although its overall inclusion rates were still quite low in comparison to other subcategories. A notable detail that emerged from the data was that every method except two had at least one exercise in the subcategory Critical listening, as it suggests that the authors realized the importance of including the students in the learning process, but still considered teacher driven lessons as the norm.

Another point of interest that emerged from the analysis was that Music Theory was the other most represented category, and Written exercise the subcategory with the most representation, as theory is an easy evaluation tool that teachers feel comfortable with. The fact that it was the most included subcategory in all the methods by overwhelming numbers shows that the creators of these methods placed the most value on it. As the main focus of method books is to introduce and teach music reading, theory is a good complimentary activity to strengthen and reinforce music reading concepts. Also interesting to note was that Analysis was not included in all methods as it is an easy evaluation tool for teachers to use. Presenting analysis early to students gets them used to looking at the score and prepares them for more detailed and in depth analysis in future studies, so it is surprising to see that more creators did not place more emphasis on it.

The data results on the Composition category was expected, with hardly any inclusion in the method series. Composition is a subject that not all teachers have experience in, and as a result tend to shy away from. A couple of the methods provided guided composition activities specifically stating what concepts the student should use in their composition. This

would be very beneficial to new teachers or teachers very insecure in their composing talents. The content analysis showed that all methods included Improvisation in the Transposition subcategory. This was notable, as it suggests that the authors recognized the need to allow the student to explore the keyboard within a guided format that teachers felt comfortable with. It is also an important way to introduce key signatures in a way that young children find accessible. The Creativity subcategory not being as well represented came as no surprise. Improvising is a skill that is not always covered in conservatory and university studies, so many teachers do not have a strong background in this area.

The lack of Music History representation was a point of interest; since students will be playing various composers' works in the future, it would seem that preparing them for these composers would be important. Some method books include easy versions of recognizable tunes, so it would be easy to discuss the composer at this time. More dance forms could be introduced, and some historical background could be included. Also, there was no information presented on the piano and its evolutions from harpsichord, clavichord and pianoforte, which would be relevant and interesting information to present to students.

The Performance Practice category was surprisingly under represented, as learning the proper way to approach playing is important to address from the very first lesson. There were not many activities that went beyond elementary posture and hand position.

**Research question 1.1:** Are some categories represented with more activities than others?

The research showed that Music Theory received the most emphasis by far by the creators of these books. While this is understandable, as this is an evaluation and reinforcement of note reading skills, the author was surprised that more consideration of the studies and research available on the value of Comprehensive Musicianship was not apparent. Ensemble

was another category with a high amount of representation. This again is an appropriate activity and evaluation tool for beginner piano students, and a good motivational tool, but perhaps more student based duets would be beneficial to introduce ensemble playing.

**Research question 1.2:** Is there an increase of these number of activities categories over time, from 1950 on, as the Comprehensive Musicianship philosophy developed?

A point of interest that developed from the data was the increase of activities in the Ear Training subcategory, starting in the 1990's. It was noted that method series from the 1980s on included more exercises involving interval recognition and play back melodies, suggesting that the creators recognized the benefit of training students to listen to the various concepts they would be hearing as they played. Critical listening stayed at consistently low numbers throughout the decades included in this study, which would suggest that creators do not yet fully follow the educational concept of student directed learning, but remain focused on teacher driven instruction.

The Composition category actually decreased in activity numbers throughout the time frame analyzed, which was quite surprising, given the studies conducted on the benefits of including composition in music education. This could be due to the increase of publications available that focus strictly on compositional techniques. The Improvisation category had quite varied results, with no real increase or decrease observable. Transposition was obviously of higher value to the creators than creative activities.

Music History had no discernible increase as well, with just three methods including any activities in the category. The Music Theory category showed no obvious increase or decrease over the time frame, which was surprising, given the studies available showing the benefits to including other types of activities in music education. The creators did, however,

all showed the value they placed on this category with the consistently high number of activities included. The fact that the Performance Practices category did not show marked increase over the time frame analyzed was a surprise, given all the literature available on technique, tone and position. That the authors did not integrate this knowledge within their books was interesting.

**Research question 2:** Are the various activities found in the method books integrated within the main curriculum, or are they activities that are presented in parallel?

Analysis showed that many of the activities found in the lesson books were integrated within the curriculum with their use intended to support the learning concept being presented on the page, as long as teachers decide to use them as well as the note reading and performance activities on the page. It was noted that many Ensemble activities occurred on pages where there were no new concepts being presented, just a new performance piece. The teacher duets were possibly used as motivation on these note reading and performance exercises.

The analysis of the supplementary books revealed that the activities' initial use was as a support to the teaching concept being presented, and thus was integrated within the main curriculum. It was observed that on subsequent pages in these books, teaching concepts made another appearance as review work, with written exercise often used in this way.

**Research question 2.1:** Are some categories more integrated than others, and some used as more stand alone activities?

Analysis of the books showed that Ensemble, Transposition and Written exercise were integrated at higher numbers than other subcategories. One reason for this could be that

these are three subcategories that have a higher number of activities to begin with. Another possible reason is that teacher duets and transposing are easy activities to incorporate with a note reading and performance exercise piece.

It was noted that series that presented activities at the end of a unit rather than throughout the unit did not come across as well in determining integration. These activities can be used throughout the unit, and were noted as such in the teacher guides, but this information was not obviously stated in the lesson and supplementary books themselves. As not all teachers buy the teacher guide for a method, this information would be missed. Another important point that was observed was that many activities were presented at the bottom of the page as “extras.” As these could easily be overlooked by many teachers, their inclusion rate could be much lower than those activities that were obviously connected to the learning piece.

**Research question 2.2:** Are these activities introduced in the lesson book, or mainly in the supplementary books?

The vast majority of Comprehensive Musicianship activities were introduced in the lesson book, with supporting and review activities occurring in the supplementary materials. This data is presented in Table 18. This is important to note because not all teachers use the supplementary books with their students. For teachers only using the lesson book, the teaching concepts would be covered in their lesson plan, but students that need extra reinforcement to feel secure with the various concepts might struggle if only the lesson book was used in their instruction.

The results of this study show that while the philosophy and principal elements of Comprehensive Musicianship are included in the selected beginner piano method books, there are inconsistencies in the rate that categories and subcategories are included. Certain

categories and subcategories have high percentages of inclusion and are in most of the series, while other categories and subcategories were consistently low or not included at all. The following table presents the percentage of each subcategory included in the method series.

**Table 18: Total inclusion of each category/subcategory**

Total Percentage of each category/subcategory								
LESSON BOOK				SUPPLEMENTARY BOOKS:				
Category/Sub category	# of CM Activities	Percentage of activities		Category/Sub category	# of CM Activities	Percentage of activities		Combined percentages
Aural Skills/Critical listening	32	3.80%		Aural Skills/Critical listening	15	1.62%		2.70%
Aural Skills/Ear Training	19	2.30%		Aural Skills/Ear Training	23	2.50%		2.40%
Aural Skills/Ensemble	258	30.70%		Aural Skills/Ensemble	10	1.10%		15.20%
Composition/Written/creative playing	41	4.90%		Composition/Written/creative playing	40	4.32%		4.60%
Improvisation/Creativity	32	3.80%		Improvisation/Creativity	10	1.10%		2.40%
Improvisation/Transposition	99	11.80%		Improvisation/Transposition	19	2.05%		6.70%
Music History	6	0.71%		Music History	0	0.00%		0.34%
Music Theory/Analysis	163	19.38%		Music Theory/Analysis	81	8.75%		13.81%
Music Theory/Written exercise	139	16.53%		Music Theory/Written exercise	663	71.60%		45.40%
Performance Practices/Position	14	1.70%		Performance Practices/Position	44	4.60%		3.30%
Performance Practices/Technique	29	3.45%		Performance Practices/Technique	21	2.30%		2.83%
Performance Practices/Tone	9	1.07%		Performance Practices/Tone	0	0.00%		0.51%
Total	841				926			1767

When looking at the data compiled for the combined lesson and supplementary book analysis, the category of Music Theory, in the subcategory of Written exercise had the highest percentage of inclusion at 45% of the total number of activities found in all the series analyzed. The next highest percentage of inclusion was the subcategory of Ensemble at 15% of total activities. The subcategory of Analysis had the third highest rate of inclusion at 13%. These results closely mirror the results of the individual series analysis and their respective percentages of inclusion. There was a substantial drop of inclusion in the rest of the categories and subcategories, with none having more than 6% inclusion. The category with the least amount of inclusion was Music History at only 0.3% of all activities included in the series analyzed. The subcategory of Tone had the second lowest rate of inclusion at

0.5% of the total activities. Creativity and Ear Training had the next lowest rate of inclusion, as each represented 2.4% of the total activities found. This suggests that despite the available information on the benefit of the Comprehensive Musicianship philosophy to students, the authors of these particular method books did not incorporate this knowledge into the creation of their method books.

In the lesson books of all the series analyzed, the subcategory with the highest percentage of inclusion was that of Ensemble, mainly in the form of teacher duets, at 30%. What is not evident, however, is the context in which the teacher duet is being implemented. It is not clear if these are being used to actually develop listening skill or as a means of making the student piece sound interesting while they are working on reading and performance skills. Analysis had the next highest rate of inclusion at 19%, with Written exercise the third highest at 16%. The category with the least amount of inclusion was Music History at 0.7%. The subcategory of Tone had the next lowest rate of inclusion at 1%, followed by Position at 1.7%.

In the supplementary materials, the subcategory with the highest inclusion was Written exercise at 71%. This was not surprising, as the majority of the supplementary material available was in the form of theory books. The next highest representation was Analysis at 8%, and the vast difference in inclusion was surprising, as Analysis is an area teachers would feel comfortable working with. The subcategory of Written/creative playing had the next highest rate of inclusion at 4%. Included the least in the supplementary material were the category Music History and the subcategory of Tone at 0% of all activities found in the material analyzed. Creativity and Ensemble had the next lowest rate of inclusion at 1%. These results show that unless teachers use the supplementary materials along with the

lesson book, the student is not experiencing all the categories and subcategories listed in this thesis.

Overall, the analysis shows that while the concepts core to the Comprehensive Musicianship philosophy have been included over the 70-year span of method books scrutinized, there is still a skewed importance placed on Music Theory and Aural Skills categories. This could be because they are the most tangible evaluation to gauge student understanding, and that most teachers feel comfortable with these two areas. The categories Composition and Improvisation are among the least included, perhaps because many teachers do not feel knowledgeable enough to pursue these activities with their students. More guided activities in the books could address this issue.

Part of the research for this analysis involved reading the author responses to the critics found in the *Piano Quarterly* and *Clavier Companion* magazine series. It was interesting to note that most authors' emphasis was on explaining and supporting their views on the reading approach found in the series. Any other activities, such as those core to the Comprehensive Musicianship philosophy were clearly secondary, if discussed at all. It does seem that the field of piano pedagogy has been influenced by the Comprehensive Musicianship concept, even though no book actually stated that they were using the actual philosophy.

## **Conclusion: Limitations and suggestions for future research**

The objective of this thesis was to investigate the inclusion of the Comprehensive Musicianship philosophy in the development of beginner piano method books over the past 60 years and if certain categories were more emphasized with activity numbers than others. The analysis conducted showed that some categories remained consistently more valued, while others were constantly not represented at all or with very low numbers. It was also concluded that the use of categories varied, with review activities and creative activities being more stand alone.

One limitation to this study is the definitions created for each category and subcategory. While much thought and research went into the creation of these definitions, the author realizes that readers may have differing opinions about the placement of the activities in the various categories. Another limitation could be the use of the Heavner model. This model was modified from Heavner's to best fit the activities found in the beginner piano books, in the author's opinion.

One direction for future research into the inclusion of the Comprehensive Musicianship philosophy in beginner piano method series would be to analyze several editions of the same series. This could show if the authors became more concerned with including the philosophy in creation of their series. Higher levels of the series included in this analysis could also be analyzed, to see if the categories and subcategories defined in this study were included more or less as the series progressed. Other series that were not included in this study, due to the criteria set could be analyzed as well. This could include new method series that are coming out on the market, as well as those being reviewed in the latest publications available.

The contributions of this thesis to the field of piano pedagogy are twofold:

1) Knowledge and understanding of method book content will be increased, and perhaps future creators will take note and include a more well rounded and comprehensive method series with equal representation of all categories; 2) By providing such detailed and extensive content analysis of piano method books, piano teachers will be able to make more informed choices as to what series they think would be most beneficial in their teaching studio, and realize the importance of including supplementary books as well as the lesson book.

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## Appendix A

Workshops and Seminars and their various recommendations associated with Comprehensive Musicianship.

**The Contemporary Music Project under MENC was well received, but it was becoming obvious that many teachers still lacked the necessary knowledge to teach contemporary music.** MENC members recognized the need to restructure music education training programs at the college and university level. In this way, new teachers entering the school system would be fully prepared to teach contemporary music. A four day seminar was organized at Northwestern University in 1965, in order to create a more comprehensive curriculum for music education programs, introducing the concept of comprehensive musicianship. Educators, scholars, historians, composers, theorists and performers looked at the current curriculums of music education programs in history and theory offered at the university level, and suggested changes. After this seminar, thirty-six colleges and universities incorporated these recommendations in their bachelor degree programs for two years. In 1967, MENC held another four-day seminar to critique the results, make amendments and to suggest evaluation techniques. The publication *Procedures for Evaluation of Music in Contemporary Education* “gave assessment procedures for descriptive competence, performance competence, creative competence and attitude.” (MENC, 1968) After this seminar, MENC received additional funding from the Ford Foundation to keep the project going.

### **Contemporary Music Project recommendations from MENC (1963)**

1. To increase the emphasis on the creative aspect of music in the public schools.
2. To create a solid foundation or environment in the music education profession for the acceptance, through understanding, of the contemporary music idiom.

3. To reduce the compartmentalization that now exists between the profession of music composition and music education for the benefit of composers and music educators alike.
4. To cultivate taste and discrimination on the part of music educators and students regarding the quality of contemporary music used in school.
5. To discover, when possible, creative talent among students. (CMP5, 1973, p. 34)

**Yale Seminar (1963) recommendations:**

- The basic goal of the K-12 music curriculum should be the development of musicality.
- The school music repertory should be broadened.
- The music curriculum should be expanded to include listening to worthwhile music literature.
- Performance activities should include ensembles for which a varied and authentic repertory has been developed.
- Advanced theory and literature courses should be available.
- Musicians, scholars, and composers should be brought into schools.
- Programs should take advantage of community resources.
- Opportunities for advanced study in metropolitan areas should be made available to talented students throughout the country.
- Greater use should be made of audiovisual aids.
- There should be a related plan for teacher training and retraining.

Following the Tanglewood Symposium, the following declaration was published:

Music educators at Tanglewood agreed that:

- Music serves best when its integrity as an art is maintained.
- Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teen-age music and avant-garde music, American folk music, and the music of other cultures.

- Schools and colleges should provide adequate time for music in programs ranging from preschool through adult or continuing education.
- Instruction in the arts should be a general and important part of education in the senior high school.
- Developments in educational technology, educational television, programmed instruction, and computer-assisted instruction should be applied to music study and research.
- Greater emphasis should be placed on helping the individual student to fulfill his needs, goals, or potentials.
- The music education profession must contribute its skills, proficiencies, and insights toward assisting in the solution of urgent social problems as in the "inner city" or other areas with culturally deprived individuals.
- Programs of teacher education must be expanded and improved to provide music teacher who are specially equipped to work with the very young, with adults, with the disadvantaged, and with the emotionally disturbed. (MENC, 1967)

These recommendations were taken back to the MENC association divisional presidents for implementation during the 1967-68 school year.

**Appendix B**  
**Analysis Charts**

**Alfred Basic Piano Library 1981 edition  
Level 1A**

**LESSON BOOK**

**SUPPLEMENTARY BOOKS (Theory)**

<b>Pg</b>	<b>Teaching Concept</b>	<b>Category/Sub category</b>	<b>Description</b>	<b>Book</b>	<b>Pg</b>	<b>Category/Sub category</b>	<b>Description</b>
3	<b>Sitting at piano</b>	Performance Practices/Position	<b>Sitting</b>				
5	<b>Arm weight</b>	Performance Practices/Tone	Varying tone sound level				
5	<b>Curved hand position</b>	Performance Practices/Position	Bubble under hand				
5	<b>Loud and soft</b>	Aural Skills/Critical listening	Listening dynamics				
6	<b>2 and 3 black key groups</b>	Improvisation/Transposition	Exploring <b>2/3 black keys</b>	Theory	2	Music Theory/Written exercise	Identifying <b>2/3 black key</b> groups.
7	<b>High and low sounds</b>	Improvisation/Transposition	<b>High /low sounds</b>				
8	<b>Quarter note</b>						
9	<b>Half note</b>						
10	No new concept	Aural Skills/Ensemble	Teacher Duet				
11	<b>Whole note</b>			Theory	3	Music Theory/Written exercise	Writing counts for quarter/half/whole notes.
				Theory	3	Music Theory/Written exercise	Drawing quarter/half/ <b>whole notes</b> .
				Theory	4	Music Theory/Written exercise	Drawing note stems for and identifying quarter/half/ <b>whole</b> notes.
				Theory	5	Music Theory/Written exercise	Drawing note stems for quarter/half notes.
12	<b>Forte/f, piano/p</b>	Aural Skills/Critical listening	Dynamics	Theory	6	Music Theory/Written exercise	Selecting <b>f/p</b> .
13	No new concept	Aural Skills/Ensemble	Teacher Duet				
14	No new concept	Aural Skills/Ensemble	Teacher Duet				
15	No new concept						

16	No new concept	Aural Skills/Ensemble	Teacher Duet				
17	No new concept	Improvisation/Transposition	Moving on keyboard				
18	<b>A</b>	Music Theory/Analysis	Locating A's on keyboard	Theory	7	Music Theory/Written exercise	Identifying <b>A</b> on keyboard.
19	<b>Music Alphabet</b> <b>A B C D E F G</b>	Improvisation/Transposition	Playing all white keys	Theory	7	Music Theory/Written exercise	Identifying <b>B</b> on keyboard.
				Theory	8	Music Theory/Written exercise	Identifying <b>CDE</b> on keyboard.
				Theory	9	Music Theory/Written exercise	Identifying <b>FG</b> and <b>music alphabet</b> .
				Theory	10	Music Theory/Written exercise	Identifying <b>music alphabet</b> on keyboard
				Theory	10	Music Theory/Written exercise	Writing <b>music alphabet</b> on keyboard.
20	<b>Note stems,</b> <b>Middle C Position</b> <b>White keys</b>	Aural Skills/Ensemble	Teacher Duet				
21	<b>4/4</b> time	Aural Skills/Ensemble	Teacher Duet	Theory	11	Music Theory/Written exercise	Writing quarter/half/whole notes in measures of <b>4/4</b> .
				Theory	11	Music Theory/Written exercise	Completing measures of <b>4/4</b> .
22	<b>Mezzo forte/mf</b>	Aural Skills/Ensemble	Teacher Duet	Theory	12	Music Theory/Written exercise	Adding <b>mf</b> and fingering to music.
23	<b>C Position</b>			Theory	13	Music Theory/Written exercise	Adding bar lines and repeat sign to 4/4 music.
				Theory	13	Music Theory/Written exercise	Adding <b>mf</b> and fingering to music.
					13	Music Theory/Written exercise	Identifying music alphabet on keyboard.
24	<b>3/4</b> time <b>Dotted half notes</b>	Aural Skills/Ensemble	Teacher Duet	Theory	14	Music Theory/Written exercise	Drawing <b>dotted half notes</b> .
				Theory	14	Music Theory/Written exercise	Adding bar lines and double bar.
				Theory	14	Music Theory/Written exercise	Writing beats for quarter/half/ <b>dotted half/</b> whole notes.
				Theory	14	Music Theory/Written exercise	Adding quarter/half/ <b>dotted half</b> notes.
25	No new concept	Aural Skills/Ensemble		Theory	15	Music Theory/Written exercise	Matching exercise reviewing concepts.
26	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	15	Music Theory/Written exercise	Matching exercise reviewing concepts.
27	<b>Line/space notes</b> <b>Staff</b>	Music Theory/Written exercise	Labelling <b>line/space notes</b>	Theory	16	Music Theory/Written exercise	Writing numbers for <b>lines/spaces</b> .
					16	Music Theory/Written exercise	Drawing whole notes on lines/spaces.

28	<b>FEDC on staff</b>			Theory	17	Music Theory/Written exercise	Drawing <b>bass clefs</b> .
	<b>Bass clef</b>			Theory	17	Music Theory/Written exercise	Naming <b>FEDC</b> .
29	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	17	Music Theory/Written exercise	Drawing bass clefs.
					17	Music Theory/Written exercise	Naming FEDC.
30	<b>Treble clef</b>			Theory	18	Music Theory/Written exercise	Drawing <b>Treble clefs</b> .
	<b>GFEDC on staff</b>			Theory	18	Music Theory/Written exercise	Naming <b>G F E D</b> .
31	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	18	Music Theory/Written exercise	Drawing Treble clefs.
				Theory	18	Music Theory/Written exercise	Naming GFED.
32	<b>Grand staff notes</b>			Theory	19	Music Theory/Written exercise	Drawing <b>brace</b> and <b>grand staff</b> .
	<b>Brace</b>			Theory	19	Music Theory/Written exercise	Drawing notes that fit on <b>grand staff</b> .
33	<b>Note stems</b>			Theory	20	Music Theory/Written exercise	Drawing notes with appropriate <b>stems</b> .
	<b>C Position: grand staff</b>			Theory	20	Music Theory/Written exercise	Drawing <b>C Position</b> notes
				Theory	20	Music Theory/Written exercise	Naming notes in <b>C Position</b> .
34	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	20	Music Theory/Written exercise	Drawing notes with appropriate stems
				Theory	20	Music Theory/Written exercise	Drawing C Position notes.
				Theory	20	Music Theory/Written exercise	Naming notes in C Position.
35	<b>Legato</b>	Aural Skills/Ensemble	Teacher Duet	Theory	21	Music Theory/Written exercise	Drawing <b>slurs</b> .
	<b>Slur</b>			Theory	21	Music Theory/Written exercise	Drawing mf.
36	<b>2nds</b>			Theory	22	Music Theory/Written exercise	Tracing arrows outlining <b>2nds</b> .
				Theory	22	Music Theory/Written exercise	Naming C Position notes.
				Theory	22	Music Theory/Written exercise	Drawing half notes in <b>2nds</b> .
37	<b>Tie</b>	Aural Skills/Ensemble	Teacher Duet	Theory	23	Music Theory/Written exercise	Calculating the number of beats for each <b>tied</b> note.
				Theory	23	Music Theory/Written exercise	Identifying slurs and <b>ties</b> .
38	<b>3rd</b>			Theory	24	Music Theory/Written exercise	Tracing arrows outlining <b>3rds</b> .
				Theory	24	Music Theory/Written exercise	Naming notes in C Position.
				Theory	24	Music Theory/Analysis	Identifying <b>2nds</b> and <b>3rds</b> .
39	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	24	Music Theory/Written exercise	Tracing arrows outlining 3rds.
				Theory	24	Music Theory/Written exercise	Naming notes in C Position.

				Theory	24	Music Theory/Analysis	Identifying 2nds/3rds.
40	<b>Melodic interval</b>			Theory	25	Music Theory/Written exercise	Writing <b>melodic</b> 2nds and 3rds in half notes in C Position.
	<b>Harmonic interval</b>			Theory	25	Music Theory/Written exercise	Writing <b>harmonic</b> 2nds/3rds in half notes in C Position.
41	<b>Quarter rest</b>	Aural Skills/Ensemble	Teacher Duet	Theory	26	Music Theory/Written exercise	Tracing and drawing <b>quarter rests</b> .
				Theory	26	Music Theory/Written exercise	Writing beats for <b>quarter notes/rests</b> , half notes in C Position.
				Theory	26	Music Theory/Written exercise	Adding values of <b>quarter notes/rests</b> , half/dotted half notes.
42	No new concept	Improvisation/Transposition	Playing octave higher	Theory	26	Music Theory/Written exercise	Tracing and drawing quarter rests.
		Aural Skills/Critical listening	Balance btwn hands	Theory	26	Music Theory/Written exercise	Writing beats for quarter notes/rests, half notes in C Position.
				Theory	26	Music Theory/Written exercise	Adding values of quarter notes/ rests half/dotted half notes.
43	No new concept	Improvisation/Transposition	Playing octave lower	Theory	26	Music Theory/Written exercise	Tracing and drawing quarter rests.
		Aural Skills/Critical listening	Balance btwn hands	Theory	26	Music Theory/Written exercise	Writing beats for quarter notes/rests, half notes in C Position.
				Theory	26	Music Theory/Written exercise	Adding values of quarter notes/rests half/dotted half notes.
44	<b>4ths</b>	Aural Skills/Ensemble	Teacher Duet	Theory	27	Music Theory/Written exercise	Tracing arrows to indicate <b>4ths</b> .
				Theory	27	Music Theory/Written exercise	Naming notes in C Position.
				Theory	27	Music Theory/Analysis	Identifying melodic/harmonic intervals (2nds/3rds/ <b>4ths</b> ).
				Theory	27	Music Theory/Written exercise	Writing the harmonic interval 2nd/3rd/ <b>4th</b> .
45	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	27	Music Theory/Written exercise	Tracing arrows to indicate 4ths.
		Music Theory/Analysis	Finding 4ths	Theory	27	Music Theory/Written exercise	Naming notes in C Position.
				Theory	27	Music Theory/Analysis	Identifying melodic and harmonic intervals (2nds/3rds/4ths).

				Theory	27	Music Theory/Written exercise	Writing the harmonic interval 2nd/3rd/4th.
46	<i>f-p</i>	Aural Skills/Ensemble	Teacher Duet	Theory	27	Music Theory/Written exercise	Tracing arrows to indicate 4ths.
				Theory	27	Music Theory/Written exercise	Naming notes in C Position.
				Theory	27	Music Theory/Analysis	Identifying melodic/harmonic intervals (2nds/3rds/4ths).
				Theory	27	Music Theory/Written exercise	Writing the harmonic interval 2nd/3rd/4th.
47	<b>Whole rest</b>	Aural Skills/Ensemble	Teacher Duet	Theory	28	Music Theory/Written exercise	Tracing and drawing <b>whole rests</b> .
				Theory	28	Music Theory/Written exercise	Identifying <b>note/rest</b> values in 4/4.
48	<b>5ths</b>			Theory	29	Music Theory/Written exercise	Tracing arrows to indicate <b>5ths</b> .
				Theory	29	Music Theory/Written exercise	Note naming in C Position.
				Theory	29	Music Theory/Analysis	Identifying melodic/harmonic intervals 2nds/3rds/4ths/ <b>5ths</b> .
49	No new concept	Aural Skills/Ensemble	Duet/Trio				
50	<b>G Position</b>			Theory	30	Music Theory/Written exercise	Drawing <b>G Position</b> quarter notes.
				Theory	30	Music Theory/Written exercise	Note naming in <b>G Position</b> .
51	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	31	Music Theory/Written exercise	Note naming in G Position.
				Theory	31	Music Theory/Analysis	Identifying intervals 2nds/3rds/4ths/5ths, melodic/harmonic.
52	Incomplete measure			Theory	32	Music Theory/Written exercise	Naming notes in G Position.
				Theory	32	Music Theory/Written exercise	Writing the correct note values in last bar to show the <b>incomplete measure</b> .
53	No new concept			Theory	32	Music Theory/Written exercise	Naming notes in G Position
				Theory	32	Music Theory/Written exercise	Writing the correct note values in last bar to show the incomplete measure.
54	<b>Half rest</b>			Theory	33	Music Theory/Written exercise	Drawing quarter/ <b>half</b> /whole <b>rests</b> .
				Theory	33	Music Theory/Written exercise	Naming quarter/ <b>half</b> /whole <b>rests</b> .
				Theory	33	Music Theory/Written exercise	Writing <b>rest</b> values in 4/4 time.
55	<b>Sharp</b>	Music Theory/Analysis	Circling	Theory	34	Music Theory/Written exercise	Drawing <b>sharps</b> .
			<b>sharps</b>	Theory	34	Music Theory/Written exercise	Identifying <b>sharp</b> keys.

				Theory	34	Music Theory/Written exercise	Drawing <b>sharps</b> in front of notes.
56	<b>Flat</b>	Music Theory/Analysis	Circling	Theory	35	Music Theory/Written exercise	Drawing <b>flats</b> .
			<b>flats</b>	Theory	35	Music Theory/Written exercise	Identifying <b>sharp</b> keys.
				Theory	35	Music Theory/Written exercise	Drawing <b>flats</b> in front of notes.
57	<b>D.C al Fine</b>			Theory	36	Music Theory/Written exercise	Identifying sections.
58	<b>Staccato</b>			Theory	37	Music Theory/Written exercise	Identifying <b>staccato</b> and <b>legato</b> notes.
59	<b>crescendo</b> <b>decrescendo</b>			Theory	38	Music Theory/Analysis	Analysing music for dynamics, phrases, flats/sharps, staccato/legato, C or G position.
				Theory	38	Music Theory/Written exercise	Adding <b>crescendo/decrescendo</b> signs.
				Theory	39	Music Theory/Written exercise	Naming notes in C and G Position.
60	No new concept			Theory	40	Music Theory/Written exercise	Matching puzzle that review the entire book.
61	No new concept						
62	No new concept	Music Theory/Written exercise	Written review				

## Bastien Piano Basics 1985 edition

### Primer level

#### LESSON BOOK

#### SUPPLEMENTARY BOOKS: Theory

Pg	Teaching Concept	Category/Sub category	Description	Book	Pg	Category/Sub category	Description
4	<b>Sitting position</b> <b>Hand position</b>	Performance Practices/Position Performance Practices/Position	<b>Sitting</b> at piano Rounded <b>hand shape</b>				
6	<b>2/3 black key groups</b>	Improvisation/Transposition	Higher/lower on keyboard	Theory	2	Music Theory/Written exercise	Identifying <b>2/3 black key groups</b> .
7	<b>Low/high</b>	Improvisation/Transposition	<b>Higher/lower</b> on keyboard	Theory	3	Improvisation/Transposition	Playing 2/3 black key groups <b>high/low</b> on keyboard.
				Theory	3	Composition/Written/creative playing	Creating melody on 2/3 black key groups.
8	<b>Quarter/half note</b> <b>Measure, bar line,</b> <b>Double bar line, rhythm</b> <b>Down stem (LH)</b>			Theory	4	Music Theory/Written exercise	<b>Drawing quarter/half notes.</b>
				Theory	4	Composition/Written/creative playing	Creating melody for given rhythm of <b>quarter/half notes on 3 black keys.</b>
9	<b>Up stem (RH)</b>			Theory	4	Music Theory/Written exercise	Drawing quarter/half notes.
				Theory	4	Composition/Written/creative playing	Creating melody for given rhythm of quarter/half notes on 3 black keys.
				Theory	5	Music Theory/Written exercise	Drawing <b>up/down stems.</b>
				Theory	5	Music Theory/Written exercise	Drawing whole notes.
				Theory	5	Music Theory/Written exercise	Identifying quarter/half/whole notes.
				Theory	6	Music Theory/Written exercise	Drawing bar lines, double bar lines, repeat signs.
10	<b>Whole note</b>			Theory	4	Music Theory/Written exercise	Drawing quarter/half notes.
				Theory	4	Composition/Written/creative playing	Creating melody for given rhythm of

				Theory	5	Music Theory/Written exercise	quarter/half notes on 3 black keys.
				Theory	5	Music Theory/Written exercise	Drawing up/down stems.
				Theory	5	Music Theory/Written exercise	Drawing <b>whole notes</b> .
				Theory	5	Music Theory/Written exercise	Identifying quarter/half/whole notes.
				Theory	6	Music Theory/Written exercise	Drawing bar lines, double bar lines, repeat signs.
11	<b>Repeat sign/dots</b>	Aural Skills/Ensemble	Teacher Duet	Theory	4	Music Theory/Written exercise	Drawing quarter/half notes.
				Theory	4	Composition/Written/creative playing	Creating melody for given rhythm of quarter/half notes on 3 black keys.
				Theory	5	Music Theory/Written exercise	Drawing up/down stems.
				Theory	5	Music Theory/Written exercise	Drawing whole notes.
				Theory	5	Music Theory/Written exercise	Identifying quarter/half/whole notes.
				Theory	6	Music Theory/Written exercise	Drawing bar lines, double bar lines, <b>repeat signs.</b>
12	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	4	Music Theory/Written exercise	Drawing quarter/half notes.
				Theory	4	Composition/Written/creative playing	Creating melody for given rhythm of quarter/half notes on 3 black keys.
				Theory	5	Music Theory/Written exercise	Drawing up/down stems.
				Theory	5	Music Theory/Written exercise	Drawing whole notes.
				Theory	5	Music Theory/Written exercise	Identifying quarter/half/whole notes.
				Theory	6	Music Theory/Written exercise	Drawing bar lines, double bar lines, repeat signs.
13	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	4	Music Theory/Written exercise	Drawing quarter/half notes.
				Theory	4	Composition/Written/creative playing	Creating melody for given rhythm of quarter/half notes on 3 black keys.
				Theory	5	Music Theory/Written exercise	Drawing up/down stems.
				Theory	5	Music Theory/Written exercise	Drawing whole notes.
				Theory	5	Music Theory/Written exercise	Identifying quarter/half/whole notes.
				Theory	6	Music Theory/Written exercise	Drawing bar lines, double bar lines,

							repeat signs.
14	<b>Music alphabet A B C D E F G</b>	Improvisation/Transposition	Playing music <b>alphabet</b> up/down	Theory	7	Music Theory/Written exercise	Writing the <b>music alphabet</b> .
15	No new concept	Improvisation/Transposition	Playing music alphabet up/down	Theory	8	Music Theory/Written exercise	Locating all ABC on keyboard.
				Theory	9	Music Theory/Written exercise	Locating all DEFG on keyboard.
					10	Music Theory/Written exercise	Locating A B C D E F G on keyboard.
16	<b>Legato C Position</b>			Theory	11	Music Theory/Written exercise	Naming notes in <b>C Position</b> . Drawing bar lines, double bar and repeat sign.
				Theory	11	Music Theory/Written exercise	
17	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	11	Music Theory/Written exercise	Naming notes in C Position. Drawing bar lines, double bar and repeat sign.
				Theory	11	Music Theory/Written exercise	
18	<b>Time signature 2/4 time</b>			Theory	12	Music Theory/Written exercise	Writing counts under quarter/half notes in <b>2/4 time</b> .
				Theory	12	Composition/Written/creative playing	Creating melody for given rhythm of quarter/half notes in C Position.
19	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	12	Music Theory/Written exercise	Writing counts under quarter/half notes in 2/4 time.
				Theory	12	Composition/Written/creative playing	Creating melody for given rhythm of quarter/half notes in C Position.
20	<b>Dotted half note 3/4 time</b>	Improvisation/Creativity	Create bell sounds	Theory	13	Music Theory/Written exercise	Writing counts under quarter/half/ <b>dotted half notes</b> in 3/4 time.
				Theory	13	Composition/Written/creative playing	Creating melody for given rhythm of quarter/half/ <b>dotted half notes</b> in C Position.
21	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	13	Music Theory/Written exercise	Writing counts under quarter/half/dotted half notes in 3/4 time.
				Theory	13	Composition/Written/creative playing	Creating melody for given rhythm of quarter/half/dotted half notes in C Position.

22	<b>4/4 time</b>			Theory	14	Music Theory/Written exercise	Writing counts under quarter/half/dotted half/whole notes in <b>4/4</b> time. Review quiz on 2/3 black keys, up/down stems, music alphabet, C Position, note value names, bar lines, double bar line, repeat sign, counts.
				Theory	15	Music Theory/Written exercise	
23	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	14	Music Theory/Written exercise	Writing counts under quarter/half/dotted half/whole notes in 4/4 time. Review quiz on 2/3 black keys, up/down stems, music alphabet, C Position, note value names, bar lines, double bar line, repeat sign, counts.
				Theory	15	Music Theory/Written exercise	
24	No new concept	Music Theory/Written exercise	Review of concepts presented	Theory	14	Music Theory/Written exercise	Writing counts under quarter/half/dotted half/whole notes in 4/4 time. Review quiz on 2/3 black keys, up/down stems, music alphabet, C Position, note value names, bar lines, double bar line, repeat sign, counts.
				Theory	15	Music Theory/Written exercise	
25	<b>Staff, line/space note</b> <b>Treble/bass clef</b>			Theory	16	Music Theory/Analysis	Identifying <b>line/space notes</b> .
				Theory	16	Music Theory/Analysis	Identifying <b>line/space on staff</b> .
				Theory	16	Music Theory/Written exercise	Drawing <b>line/space notes</b> .
				Theory	17	Music Theory/Written exercise	Tracing/drawing <b>treble/bass clefs</b> .
26	<b>Step/skip repeat</b>			Theory	18	Music Theory/Analysis	Identifying <b>step/skip/repeating notes on staff</b> .
				Theory	18	Music Theory/Written exercise	Naming <b>step/skip/repeating notes on staff</b> .
27	No new concept			Theory	18	Music Theory/Analysis	Identifying step/skip/repeating notes on staff.
				Theory	18	Music Theory/Written exercise	Naming step/skip/repeating notes on staff.

28	<b>Stem direction</b>			Theory	18	Music Theory/Analysis	Identifying step/skip/repeating notes on staff.
				Theory	18	Music Theory/Written exercise	Naming step/skip/repeating notes on staff.
29	No new concept			Theory	18	Music Theory/Analysis	Identifying step/skip/repeating notes on staff.
				Theory	18	Music Theory/Written exercise	Naming step/skip/repeating notes on staff.
30	<b>Grand staff Brace</b>			Theory	19	Music Theory/Written exercise	Tracing/drawing treble/bass clefs, <b>grand staff, brace, bar lines.</b>
				Theory	20	Music Theory/Written exercise	Drawing <b>grand staff</b> , treble/bass clef and C Position notes.
				Theory	20	Music Theory/Written exercise	Naming C position notes.
31	<b>Forte/f, piano/p</b>	Aural Skills/Ensemble	Teacher Duet	Theory	19	Music Theory/Written exercise	Tracing/drawing treble/bass clefs, grand staff, brace, bar lines.
				Theory	20	Music Theory/Written exercise	Drawing grand staff, treble/bas clef and C Position notes.
				Theory	20	Music Theory/Written exercise	Naming C position notes.
				Theory	21	Music Theory/Written exercise	Tracing <i>f/p</i> .
				Theory	21	Music Theory/Written exercise	Selecting <i>f/p</i> .
32	<b>2nd</b>	Music Theory/Analysis	Locating <b>2nds</b>	Theory	22	Music Theory/Written exercise	Writing <b>2nds</b> up/down on keyboard.
				Theory	22	Music Theory/Written exercise	Writing <b>2nds</b> up/down on staff.
33	<b>3rd</b>	Music Theory/Analysis	Locating <b>3rds</b>	Theory	23	Music Theory/Written exercise	Writing <b>3rds</b> up/down on keyboard.
				Theory	23	Music Theory/Written exercise	Writing <b>3rds</b> up/down on staff.
34	<b>Slur, phrase</b>	Performance Practice/Tone	Lifting at <b>phrase</b> end	Theory	24	Music Theory/Written exercise	Drawing <b>slurs</b> .
				Theory	24	Music Theory/Analysis	Identifying 2nds/3rds.
		Aural Skills/Ensemble	Teacher Duet	Theory	25	Music Theory/Written exercise	Naming C Position notes.
35	<b>Tie</b>	Aural Skills/Ensemble	Teacher Duet	Theory	24	Music Theory/Written exercise	Drawing slurs.
		Music Theory/Analysis	Locating 2nds/	Theory	24	Music Theory/Analysis	Identifying 2nds/3rds.

			3rds	Theory	24	Music Theory/Written exercise	Drawing <b>ties</b> , adding up note values.
				Theory	25	Music Theory/Written exercise	Naming C Position notes.
36	<b>4th</b>	Music Theory/Analysis	Locating <b>4ths</b>	Theory	26	Music Theory/Written exercise	Writing 4ths up/down on keyboard.
				Theory	26	Music Theory/Analysis	Identifying 2nds/3rds/ 4ths up/down on staff.
37	No new concept	Music Theory/Analysis	Locating 2nds/ 3rds/4ths	Theory	26	Music Theory/Written exercise	Writing 4ths up/down on keyboard.
		Aural Skills/Ensemble	Teacher Duet	Theory	26	Music Theory/Analysis	Identifying 2nds/3rds/ 4ths up/down on staff.
38	<b>5th</b>	Music Theory/Analysis	Locating <b>5ths</b>	Theory	27	Music Theory/Written exercise	Writing <b>5ths</b> up/down on keyboard.
				Theory	27	Music Theory/Analysis	Identifying 2nds/3rds/ 4ths/ <b>5ths</b> up/down on staff.
39	<b>Melodic/harmonic interval</b>	Music Theory/Analysis	Locating <b>2nds/3rds/4ths/5ths</b>	Theory	28	Music Theory/Analysis	Identifying <b>melodic 2nds/3rds/ 4ths/5ths</b> up/down on staff.
				Theory	28	Music Theory/Written exercise	Drawing <b>melodic 2nds/3rds/4ths/5ths</b> using half notes.
				Theory	28	Music Theory/Analysis	Identifying <b>harmonic 2nds/3rds/ 4ths/5ths</b> up/down on staff.
				Theory	28	Music Theory/Written exercise	Drawing <b>harmonic 2nds/3rds/4ths/5ths</b> using whole notes.
40	<b>Quarter/half/whole rests</b>	Music Theory/Analysis	Locating and naming <b>rests</b>	Theory	29	Music Theory/Written exercise	Tracing/drawing <b>quarter/half/whole rests</b> .
				Theory	29	Music Theory/Written exercise	Completing measures with <b>quarter/half/whole rests</b> .
41	<b>C chord</b>	Music Theory/Analysis	Locating and naming rests	Theory	30	Music Theory/Written exercise	Identifying <b>C chords</b> by bottom note.
				Theory	30	Music Theory/Written exercise	C completing bars with <b>C chords</b> in quarter/half notes.
				Theory	31	Music Theory/Written exercise	Writing root/3rd/5th for <b>C chords</b> .
				Theory	31	Aural Skills/Critical listening	Balance between hands.
42	No new concept	Aural Skills/Critical listening	Balance between hands	Theory	30	Music Theory/Written exercise	Identifying C chords by bottom note.
				Theory	30	Music Theory/Written exercise	C completing bars with C chords in

		Improvisation/Creativity	Playing variation on LH	Theory	31	Music Theory/Written exercise Aural Skills/Critical listening	quarter/half notes. Writing root/3rd/5th for C chords. Balance between hands.
43	No new concept			Theory	30	Music Theory/Written exercise	Identifying C chords by bottom note.
				Theory	30	Music Theory/Written exercise	C completing bars with C chords in quarter/half notes.
				Theory	31	Music Theory/Written exercise Aural Skills/Critical listening	Writing root/3rd/5th for C chords.
				Theory	31	Music Theory/Written exercise Aural Skills/Critical listening	Balance between hands.
44	<b>Middle C Position</b>			Theory	32	Music Theory/Written exercise	Drawing quarter notes in <b>Middle C Position.</b>
				Theory	32	Music Theory/Written exercise	Writing letter names in <b>Middle C Position.</b>
45	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	32	Music Theory/Written exercise	Drawing quarter notes in Middle C Position.
				Theory	32	Music Theory/Written exercise	Writing letter names in Middle C Position.
46	<b>Two eighth notes</b>			Theory	33	Music Theory/Written exercise	Adding beams to make <b>eighth</b> notes.
47	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	33	Music Theory/Written exercise	Adding beams to make eighth notes.
48	<b>Sharp</b>			Theory	34	Music Theory/Written exercise	Drawing <b>sharp</b> signs before notes.
				Theory	34	Music Theory/Written exercise	Tracing/drawing <b>sharp</b> signs.
				Theory	35	Music Theory/Written exercise	Identifying names of <b>sharp</b> keys on keyboard.
				Theory	35	Music Theory/Written exercise	Drawing <b>sharps</b> for notes in Middle C Position.
				Theory	35	Music Theory/Written exercise	Drawing <b>sharps</b> for indicated notes.
49	No new concept			Theory	34	Music Theory/Written exercise	Drawing sharp signs before notes.
				Theory	34	Music Theory/Written exercise	Tracing/drawing sharp signs.
				Theory	35	Music Theory/Written exercise	Identifying names of sharp keys on keyboard.
				Theory	35	Music Theory/Written exercise	Drawing sharps for notes in Middle C Position.
				Theory	35	Music Theory/Written exercise	Drawing sharps for indicated notes.

50	A in treble clef	Aural Skills/Ensemble	Teacher Duet	Theory	34	Music Theory/Written exercise	Drawing sharp signs before notes.
				Theory	34	Music Theory/Written exercise	Tracing/drawing sharp signs.
				Theory	35	Music Theory/Written exercise	Identifying names of sharp keys on keyboard.
				Theory	35	Music Theory/Written exercise	Drawing sharps for notes in Middle C Position.
				Theory	35	Music Theory/Written exercise	Drawing sharps for indicated notes.
51	No new concept			Theory	34	Music Theory/Written exercise	Drawing sharp signs before notes.
				Theory	34	Music Theory/Written exercise	Tracing/drawing sharp signs.
				Theory	35	Music Theory/Written exercise	Identifying names of sharp keys on keyboard.
				Theory	35	Music Theory/Written exercise	Drawing sharps for notes in Middle C Position.
				Theory	35	Music Theory/Written exercise	Drawing sharps for indicated notes.
52	G Position			Theory	36	Music Theory/Written exercise	Drawing quarter notes in G <b>Position</b> .
				Theory	36	Music Theory/Analysis	Identifying melodic 2nds/3rds/ 4ths/5ths up/down on staff.
				Theory	36	Music Theory/Analysis	Identifying harmonic 2nds/3rds/ 4ths/5ths up/down on staff.
53	No new concept			Theory	36	Music Theory/Written exercise	Drawing quarter notes in G Position.
				Theory	36	Music Theory/Analysis	Identifying melodic 2nds/3rds/ 4ths/5ths up/down on staff.
				Theory	36	Music Theory/Analysis	Identifying harmonic 2nds/3rds/ 4ths/5ths up/down on staff.
54	No new concept			Theory	36	Music Theory/Written exercise	Drawing quarter notes in G Position.
				Theory	36	Music Theory/Analysis	Identifying melodic 2nds/3rds/ 4ths/5ths up/down on staff.
				Theory	36	Music Theory/Analysis	Identifying harmonic 2nds/3rds/ 4ths/5ths up/down on staff.

55	No new concept	Theory	36	Music Theory/Written exercise	Drawing quarter notes in G Position.
		Theory	36	Music Theory/Analysis	Identifying melodic 2nds/3rds/ 4ths/5ths up/down on staff.
		Theory	36	Music Theory/Analysis	Identifying harmonic 2nds/3rds/ 4ths/5ths up/down on staff.
56	<b>Staccato</b>	Theory	36	Music Theory/Written exercise	Adding <b>staccato dots</b> to quarter notes in G Position.
		Theory	36	Music Theory/Written exercise	Adding <b>staccato dots</b> to quarter notes in harmonic intervals, and G chords.
57	No new concept	Theory	36	Music Theory/Written exercise	Adding staccato dots to quarter notes in G Position.
		Theory	36	Music Theory/Written exercise	Adding staccato dots to quarter notes in harmonic intervals, and G chords.
58	<b>Flat</b>	Theory	38	Music Theory/Written exercise	Drawing <b>flat</b> signs before notes.
		Theory	38	Music Theory/Written exercise	Tracing/drawing <b>flat</b> signs.
		Theory	39	Music Theory/Written exercise	Identifying names of <b>flat</b> keys on keyboard.
		Theory	39	Music Theory/Written exercise	Drawing <b>flat</b> for notes in G Position.
		Theory	39	Music Theory/Written exercise	Drawing <b>flat</b> for indicated notes.
59	No new concept	Theory	38	Music Theory/Written exercise	Drawing flat signs before notes.
		Theory	38	Music Theory/Written exercise	Tracing/drawing flat signs.
		Theory	39	Music Theory/Written exercise	Identifying names of flat keys on keyboard.
		Theory	39	Music Theory/Written exercise	Drawing flat for notes in G Position.
		Theory	39	Music Theory/Written exercise	Drawing flat for indicated notes.
60	No new concept	Theory	38	Music Theory/Written exercise	Drawing flat signs before notes.
		Theory	38	Music Theory/Written exercise	Tracing/drawing flat signs.

				Theory	39	Music Theory/Written exercise	Identifying names of flat keys on keyboard.
				Theory	39	Music Theory/Written exercise	Drawing flat for notes in G Position.
				Theory	39	Music Theory/Written exercise	Drawing flat for indicated notes.
61	No new concept			Theory	38	Music Theory/Written exercise	Drawing flat signs before notes.
				Theory	38	Music Theory/Written exercise	Tracing/drawing flat signs.
				Theory	39	Music Theory/Written exercise	Identifying names of flat keys on keyboard.
				Theory	39	Music Theory/Written exercise	Drawing flat for notes in G Position.
				Theory	39	Music Theory/Written exercise	Drawing flat for indicated notes.
62	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	39	Music Theory/Written exercise	Matching game reviewing all concepts presented in method.
63	No new concept	Music Theory/Written exercise	Review of all concepts presented.	Theory	39	Music Theory/Written exercise	Matching game reviewing all concepts presented in method.

## Celebrate Piano 2003 edition

### Level 1A

#### LESSON BOOK

#### SUPPLEMENTARY BOOKS: NONE

Page	Teaching Concept	Category/Sub category	Description	Book	Page	Category/Sub category	Description
3	<b>Beat</b>	Music Theory/Written exercise	Writing dashes to show <b>beat</b> .				
5	<b>2/3 black key groups</b>	Improvisation/Transposition	Playing all <b>2/3 black key groups</b>				
		Music Theory/Written exercise	Circling all <b>2/3 black key groups</b>				
6	<b>2 key cluster</b>	Aural Skills/Ensemble	Teacher Duet				
	<b>RH note, LH note</b>	Performance Practices/Tone	Arm weight				
7	<b>3 key cluster</b>	Aural Skills/Ensemble	Teacher Duet				
		Performance Practices/Technique	Firm fingers				
8	<b>Low/middle/high</b>	Music Theory/Written exercise	Circling all <b>2/3 black key groups low/middle/high</b>				
		Improvisation/Transposition	Playing all <b>2/3 black key groups low/middle/high</b>				
		Improvisation/Creativity	<b>Low/high</b> melody				
9	No new concept	Improvisation/Creativity	Low/middle/high melody on <b>2/3 black key clusters</b>				
10	No new concept	Performance Practices/Tone	Arm weight drop				
		Improvisation/Creativity	Melody moving low/high or high/low				

			on clusters
11	No new concept	Music Theory/Written exercise Music Theory/Written exercise	Marking RH/LH Numbering fingers
12	<b>Single key</b>	Performance Practices/Technique Aural Skills/Ear Training	Firm fingers Low/middle/high
13	No new concept	Composition/Written/creative playing	Creating a piece high/low, soft/loud
14	No new concept	Aural Skills/Ensemble	Teacher Duet
15	<b>Braced finger</b>	Performance Practices/Technique	<b>Braced finger</b>
16	<b>Quarter note</b> <b>Half note</b>	Performance Practices/Technique	Firm fingers
17	No new concept	Aural Skills/Ensemble Performance Practices/Tone	Teacher Duet Arm weight drop
18	<b>Up/down/same</b>	Music Theory/Written exercise	Marking <b>up/down/</b> <b>same</b>
19	<b>Middle C</b>	Music Theory/Written exercise	Marking RH
20	No new concept	Performance Practices/Technique Aural Skills/Ensemble	Braced finger Teacher Duet
21	<b>Soft/loud</b>	Improvisation/Creativity	Playing <b>soft/loud</b> <b>sounds</b>
22	No new concept	Aural Skills/Critical listening	Loud/soft for higher notes
23	<b>Transposition</b>	Aural Skills/Ensemble Improvisation/Transposition Aural Skills/Critical listening	Teacher Duet <b>Transposing</b> to given notes Loud 1st time, soft 2nd time
24	No new concept	Aural Skills/Ear Training	Circling rhythm with quarter/half

		Aural Skills/Ear Training	notes Clapback with quarter/half notes
		Aural Skills/Ear Training	Playback on 3 black key group with quarter/half notes
25	No new concept	Composition/Written/creative playing	Creating a piece quarter/half notes soft/loud, up/down/same
26	No new concept	Aural Skills/Ensemble	Teacher Duet
27	No new concept		
28	<b>Staff, line/space</b>	Music Theory/Analysis	Identifying <b>line/space</b> <b>on staff</b>
		Music Theory/Written exercise	Drawing <b>line/space</b> quarter/half notes <b>on staff</b>
29	<b>Interval</b> <b>2nd/step</b>	Music Theory/Analysis	Identifying direction of <b>2nds</b>
		Music Theory/Written exercise	Marking <b>2nds</b> on keyboard
		Music Theory/Written exercise	Finger numbers for <b>2nds</b>
30	No new concept		
31	No new concept	Aural Skills/Ensemble	Teacher Duet
		Improvisation/Transposition	Transposing to given notes
		Aural Skills/Critical listening	Ending softly
32	<b>Forte/f, piano/p</b>	Aural Skills/Ensemble	Teacher Duet
		Aural Skills/Critical listening	Listening for

			<i>f/p</i> and steady beat.
33	No new concept	Aural Skills/Ensemble Improvisation/Transposition	Teacher Duet Transposing to given notes
34	<b>Phrase</b>	Aural Skills/Ensemble Improvisation/Transposition Performance Practices/Tone	Teacher Duet Transposing to given notes Gentle <b>phrase</b> endings
35	No new concept	Improvisation/Transposition Performance Practices/Tone Music Theory/Written exercise Aural Skills/Ear Training	Transposing to given notes Gentle phrase endings Writing 2nds up/down on staff Music alphabet
36	No new concept	Improvisation/Creativity	Creating melody with given rhythm of quarter/half notes on black keys
37	No new concept	Aural Skills/Ear Training Aural Skills/Ear Training Aural Skills/Ear Training	Identifying pattern of quarter/half notes. Clapbacks using quarter/half notes Playbacks using quarter/half notes on 2 black keys
38	No new concept	Composition/Written/creative playing	Creating melody

			with <i>f/p</i> , high/middle/ low, quarter/half notes on black keys
39	No new concept	Aural Skills/Ensemble Aural Skills/Critical listening Music Theory/Analysis	Teacher Duet Listening for <i>p</i> , smooth phrases Locating phrases
40	<b>2 staves</b>	Performance Practices/Tone	Gentle phrase endings
41	<b>Bar line, double bar line Measure</b>	Music Theory/Analysis Music Theory/Analysis Music Theory/Analysis	Locating <b>bar lines</b> Counting <b>measures</b> Locating <b>double bar line</b>
42	<b>Legato</b>	Aural Skills/Ensemble Improvisation/Transposition Music Theory/Analysis	Teacher Duet Transposing to given notes Locating phrases
43	<b>Melodic/harmonic intervals</b>	Music Theory/Analysis Music Theory/Written exercise	Identifying <b>melodic/harmonic intervals</b> Writing <b>melodic/ harmonic intervals</b>
44	<b>Repeated patterns</b>	Music Theory/Analysis	Locating <b>repeated patterns</b>
45	<b>Toccata</b>	Music History Music Theory/Analysis Music Theory/Analysis	Discussion Identifying melodic/harmonic 2nds Locating repeated

		Aural Skills/Ensemble	patterns Teacher Duet
46	<b>Music alphabet</b> <b>A B C D E F G</b>	Improvisation/Transposition	Playing <b>A B C D E F G</b> in all octaves
		Music Theory/Written exercise	Writing <b>music</b> <b>alphabet</b>
47	<b>Note stem direction</b> <b>Letter clef</b> (letter indicating starting note)	Music Theory/Analysis	Locating <b>letter clef</b>
		Aural Skills/Ensemble	Teacher Duet
48	<b>CDE</b> group	Music Theory/Written exercise	Circling <b>CDE</b> groups
		Improvisation/Transposition	Playing all <b>CDE</b> groups <b>low/high</b>
		Music Theory/Written exercise	Writing <b>CDE</b> on <b>white keys</b>
49	<b>Waltz</b>	Music History	<b>Waltz</b>
		Aural Skills/Ensemble	Teacher Duet
		Music Theory/Analysis	Locating phrases
		Music Theory/Analysis	Locating starting notes
		Aural Skills/Critical listening	Listening for <i>f/p</i> and steady beat phrases
50	No new concept	Aural Skills/Ensemble	Teacher Duet
		Music Theory/Analysis	Locating phrases
		Music Theory/Analysis	Locating repeated patterns
		Improvisation/Transposition	Transposing to given notes
		Music Theory/Analysis	Locating starting

			hand
51	<b>Hands together</b>	Music Theory/Analysis	Locating starting hand
		Performance Practices/Technique	Braced finger
		Music Theory/Analysis	Locating bar lines
		Music Theory/Analysis	Counting measures
		Music Theory/Analysis	Locating double bar line
52	No new concept	Music Theory/Analysis	Identifying and following direction of 2nds, following
		Music Theory/Written exercise	Marking 2nds on keyboard
		Improvisation/Creativity	Creating melody using given rhythm with quarter/half notes
53	No new concept	Aural Skills/Ear Training	Identifying melodic/ harmonic 2nds
		Aural Skills/Ear Training	Clapbacks with quarter/half/dotted half/whole notes
		Aural Skills/Ear Training	Playbacks with quarter/half/dotted half/whole notes
54	No new concept	Composition/Written/creative playing	Creating melody CDE, melodic/ harmonic 2nds <i>f/p</i>
55	No new concept	Aural Skills/Ensemble	Teacher Duet

		Music Theory/Analysis	Locating phrases
		Music Theory/Analysis	Locating repeated patterns
		Improvisation/Transposition	Transposing to 3 black key group
		Music Theory/Analysis	Locating ending note
56	No new concept	Performance Practise/Technique	Legato/detached
57	<b>FGAB</b>	Music Theory/Written exercise	Circling <b>FGAB</b> groups
		Improvisation/Transposition	Playing all <b>FGAB</b> groups low/high
		Music Theory/Written exercise	Writing FGAB on white keys
58	No new concept	Aural Skills/Ensemble	Teacher Duet
		Aural Skills/Critical listening	Listening for <i>p</i> , legato phrases
59	<b>Polka</b>	Music History	<b>Polka</b>
		Music Theory/Analysis	Locating repeated patterns
		Aural Skills/Ensemble	Teacher Duet
		Music Theory/Analysis	Locating different measure in LH
		Music Theory/Analysis	Locating starting finger
60	<b>3rd/skip</b>	Music Theory/Analysis	Identifying direction of <b>3rds</b>
		Music Theory/Written exercise	Marking <b>3rds</b> on keyboard
		Music Theory/Written exercise	Finger numbers

			for 3rds.
61	No new concept	Aural Skills/Ensemble Aural Skills/Critical listening	Teacher Duet Listening for <i>f</i> , legato phrases steady beat
62	<b>Repeat sign</b>	Music Theory/Analysis Improvisation/Transposition	Circling <b>repeat sign</b> <b>Transpose to given notes F C</b>
63	No new concept	Performance Practice/Technique Aural Skills/Critical listening	Firm fingers, legato Soft phrase ending
64	No new concept	Music Theory/Written exercise	Writing music alphabet
65	No new concept	Aural Skills/Ear Training  Aural Skills/Ear Training  Aural Skills/Ear Training	Identifying melodic/ harmonic 2nds patterns Clapbacks with quarter/half/dotted half/whole notes Playbacks with quarter/half/dotted half/whole notes
66	No new concept	Composition/Written/creative playing	Creating melody CDE, FGAB, melodic/ harmonic 2nds 3rds, <i>p/f</i> , legato quarter/half notes
67	No new concept	Music Theory/Analysis Music Theory/Analysis	Locating selected note Locating harmonic

		Aural Skills/Ensemble	3rds Teacher Duet
		Improvisation/Transposition	Transpose to given notes
68	No new concept	Music Theory/Analysis	Identifying 2nds/3rds
		Aural Skills/Critical listening	Soft phrase ending
		Performance Practice/Technique	Legato
69	No new concept	Music Theory/Analysis	Locating 3rds
		Music Theory/Analysis	Locating dynamic marking
		Aural Skills/Critical listening	Listening for legato, steady beat
		Aural Skills/Ensemble	Teacher Duet
70	<b>Dotted half note</b> <b>Whole note</b>	Improvisation/creativity	Creating melody with given rhythms.
71	No new concept	Music Theory/Analysis	Locating dynamic marking
		Music Theory/Analysis	Locating selected note
		Improvisation/Transposition	Transpose to different position
		Aural Skills/Ensemble	Teacher Duet
72	No new concept	Music Theory/Analysis	Locating selected note
		Music Theory/Analysis	Circling hands together playing
		Music Theory/Analysis	Locating LH melody
		Aural Skills/Critical listening	Listening for <i>f</i> , legato phrases
		Aural Skills/Ensemble	Teacher Duet
73	No new concept	Aural Skills/Ensemble	Teacher Duet

		Aural Skills/Critical listening	Song by ear
		Improvisation/Transposition	Transpose to given notes
74	No new concept	Music Theory/Analysis	Locating harmonic 3rds
		Music Theory/Written exercise	Writing 2nds/3rds for letter names
		Performance Practice/Technique	Detached notes
		Music Theory/Written exercise	Identifying ACE
75	No new concept	Music Theory/Written exercise	Locating note groups with 3 beats
76	No new concept	Aural Skills/Ear Training	2nds up/down
		Aural Skills/Ear Training	Clapbacks with quarter/half/dotted half/whole notes
		Aural Skills/Ear Training	Playbacks with quarter/half/dotted half/whole notes
77	No new concept	Aural Skills/Ear Training	Identifying pattern step/skip, up/down
		Improvisation/Creativity	Creating answer to question
78	No new concept	Aural Skills/Ensemble	Teacher Duet
79	No new concept	Aural Skills/Ensemble	Teacher Duet
79	No new concept	Aural Skills/Ensemble	Teacher Duet

# David Carr Glover Piano Library 1967 edition Primer

## LESSON BOOK

## SUPPLEMENTARY BOOKS: THEORY

Page	Teaching Concept	Category/Sub category	Description	Book	Page	Category/Sub category	Description
4	2 and 3 black key groups	Music Theory/Written exercise	Circling 2/3 groups	Theory	3	Music Theory/Written exercise	Marking 2/3 black key groups.
5	High/low Middle C	Improvisation/Transposition	Playing 2/3 black key groups				
6	No new concept			Theory	4	Music Theory/Written exercise	Marking 2 and 3 black key groups.
				Theory	4	Aural Skills/Critical listening	Identifying higher/lower.
				Theory	4	Music Theory/Written exercise	Identifying higher/lower.
				Theory	4	Music Theory/Written exercise	Identifying lines/spaces.
7	No new concept	Improvisation/Transposition	Playing high/low 2/3 black keys				
8	Staff, line/space			Theory	5	Music Theory/Written exercise	Identifying lines/spaces.
	Bass/F clef, treble/G clef			Theory	5	Music Theory/Written exercise	Identifying treble/bass clef.
	LH/RH			Theory	5	Music Theory/Written exercise	Identifying RH - treble clef, LH - bass clef.
9	Measure, bar line	Improvisation/Transposition	Locating all CD's	Theory	6	Music Theory/Written exercise	Identifying RH/LH, finger numbers
	Double bar line			Theory	6	Music Theory/Written exercise	Identifying finger numbers.
	Music alphabet			Theory	6	Music Theory/Written exercise	Identifying treble/bass clef.
	A B C D E F G			Theory	7	Music Theory/Written exercise	Drawing bar lines, double bar line.
	Grand staff			Theory	7	Music Theory/Written exercise	Writing music alphabet, A B C D E F G.
				Theory	7	Music Theory/Written exercise	Identifying C D on keyboard.
				Theory	8	Music Theory/Written exercise	Identifying E F G on keyboard.
				Theory	9	Music Theory/Written exercise	Identifying A B on keyboard.
				Theory	9	Music Theory/Written exercise	Identifying music alphabet, A B C D E F G.

10	<b>Quarter note</b>			Theory	10	Music Theory/Written exercise	Identifying line/space notes
	<b>Half note</b>			Theory	10	Music Theory/Written exercise	Writing <b>Middle C's</b> .
	<b>Middle C D in treble clef</b>			Theory	11	Music Theory/Written exercise	Naming A B C D E F G in treble/bass clef.
	<b>Time signature, 2/4 time</b>			Theory	11	Music Theory/Written exercise	Writing <b>quarter notes</b> .
				Theory	12	Music Theory/Written exercise	Writing <b>half notes</b> .
				Theory	12	Music Theory/Written exercise	Writing <b>time signature</b> .
				Theory	12	Music Theory/Written exercise	Writing values for <b>quarter/half notes</b> .
				Theory	13	Music Theory/Written exercise	Writing beats in <b>2/4 time</b> .
			Theory	13	Music Theory/Written exercise	Writing <b>Middle C's</b> .	
11	<b>Middle CB in bass clef</b>			Theory	14	Music Theory/Written exercise	Writing treble clef D's.
				Theory	14	Music Theory/Written exercise	Writing <b>Bass clef B's</b> .
				Theory	14	Music Theory/Written exercise	Naming <b>B C D in treble/bass clef</b> .
12	No new concept						
13	<b>Dotted half note</b> <b>3/4 time</b> E in treble clef	Improvisation/Transposition	CD, CB in different octaves	Theory	15	Music Theory/Written exercise	Adding bar lines in 2/4 time.
				Theory	15	Music Theory/Written exercise	Writing <b>3/4 time signatures</b> .
				Theory	15	Music Theory/Written exercise	Writing <b>dotted half notes</b> .
				Theory	15	Music Theory/Written exercise	Writing values for <b>quarter/half/dotted half notes</b> .
				Theory	16	Music Theory/Written exercise	Writing beats in <b>3/4 time</b> .
				Theory	16	Music Theory/Written exercise	Identifying up/down/repeat.
				Theory	16	Music Theory/Written exercise	Writing <b>E's in treble clef</b> .
14	<b>A in bass clef</b>	Aural Skills/Ensemble	Teacher Duet	Theory	17	Music Theory/Written exercise	Identifying up/down.
				Theory	17	Music Theory/Written exercise	Writing <b>A's in bass clef</b> .
15	No new concept	Aural Skills/Ensemble	Teacher Duet				
		Improvisation/Transposition	CDE, CBA in different octaves				
16	<b>Whole note</b> <b>4/4 time</b>	Aural Skills/Ensemble	Teacher Duet	Theory	18	Music Theory/Written exercise	Writing <b>4/4 time signatures</b> .
				Theory	18	Music Theory/Written exercise	Writing values for quarter/half/dotted

							half/whole notes.
				Theory	18	Music Theory/Written exercise	Writing beats in 2/4, 3/4, 4/4 time.
17	<b>Quarter rest</b>			Theory	19	Music Theory/Written exercise	Writing <b>quarter rests</b> .
				Theory	19	Music Theory/Written exercise	
				Theory	19	Music Theory/Written exercise	Writing beats in 4/4 time.
18	<b>F in treble clef</b>	Performance Practises/Technique	Phrase lift	Theory	19	Music Theory/Written exercise	Writing <b>F's in treble clef</b> .
	<b>Slur, phrase, legato</b>			Theory	20	Music Theory/Written exercise	Identifying up/down.
				Theory	20	Music Theory/Written exercise	Writing <b>slurs</b> .
19	<b>Forte/f, piano/p</b>			Theory	20	Music Theory/Written exercise	Writing <b>f/p</b> .
				Theory	20	Music Theory/Written exercise	Explaining <b>f/p</b> .
20	<b>G in bass clef</b>			Theory	21	Music Theory/Written exercise	Writing <b>G's in bass clef</b> .
				Theory	21	Music Theory/Written exercise	Naming C B A G F in bass clef.
21	<b>Tie</b>			Theory	22	Music Theory/Written exercise	Writing <b>ties</b> .
22	<b>G in treble clef</b>			Theory	22	Music Theory/Written exercise	Writing <b>G's in treble clef</b> .
				Theory	22	Music Theory/Written exercise	Identifying up/down/repeat.
				Theory	22	Music Theory/Written exercise	Naming C D E F G.
23	<b>FE in bass clef</b>	Aural Skills/Ensemble	Teacher Duet	Theory	23	Music Theory/Written exercise	Writing <b>F E's in bass clef</b> .
				Theory	23	Music Theory/Written exercise	Naming C B A G F in bass clef.
24	<b>Ritardando, rit.</b>			Theory	23	Music Theory/Written exercise	Writing <b>rit.</b>
25	<b>Whole rest in 4/4 time</b>	Aural Skills/Ensemble	Teacher Duet	Theory	23	Music Theory/Written exercise	Writing <b>whole rests</b> .
26	No new concept			Theory	24	Music Theory/Written exercise	Writing beats in 2/4, 3/4, 4/4 time.
27	<b>Staccato</b>	Aural Skills/Ensemble	Teacher Duet	Theory	24	Music Theory/Written exercise	Writing <b>staccato dots</b> .
28	No new concept						
29	Whole rest in 3/4 time						
30	<b>Sharp</b>	Improvisation/Transposition	Playing one	Theory	24	Music Theory/Written exercise	Writing <b>sharps</b> in treble clef.
			octave higher	Theory	25	Music Theory/Written exercise	Writing <b>sharps</b> in bass clef.
		Improvisation/Creativity	Damper pedal				
31	No new concept			Theory	25	Music Theory/Written exercise	Writing sharps in front of notes.
32	<b>Half rest</b>			Theory	25	Music Theory/Written exercise	Naming B G F# in bass clef, with G

<b>G Major key signature</b>				<b>major key signature.</b>			
				Theory	25	Music Theory/Written exercise	Writing <b>half rests</b> .
33	No new concept	Music Theory/Written exercise	Adding time signatures 2/4 3/4, 4/4				
34	A in treble clef	Aural Skills/Ensemble	Teacher Duet	Theory	26	Music Theory/Written exercise	Writing A's in <b>treble clef</b> .
				Theory	26	Music Theory/Written exercise	Naming D E F# G A in treble clef.
				Theory	26	Music Theory/Written exercise	Writing notes descending from A.
35	No new concept	Music Theory/Written exercise	Values for quarter/half/ dotted half/ whole notes	Theory	26	Music Theory/Written exercise	Values for quarter/half/dotted half/ whole notes.
				Theory	26	Music Theory/Written exercise	Writing beats for 3/4, 4/4 time.
				Theory	26	Music Theory/Written exercise	Naming D E F G A in treble clef.
36	<b>Flat</b>	Aural Skills/Ensemble	Teacher Duet	Theory	26	Music Theory/Written exercise	Writing <b>flats</b> .
				Theory	26	Music Theory/Written exercise	Identifying <b>flat</b> notes.
37	<b>F Major key signature</b>			Theory	27	Music Theory/Written exercise	Naming F G A Bb in treble clef, with <b>F Major key signature</b> .
38	No new concept						
39	No new concept						
40	<b>D E C</b> in bass clef	Improvisation/Creativity	Playing loud, soft, staccato	Theory	27	Music Theory/Written exercise	Writing <b>D C</b> in <b>bass clef</b> .
41	No new concept	Music Theory/Written exercise	Note naming in bass clef				
42	<b>B C</b> in treble clef			Theory	27	Music Theory/Written exercise	Writing <b>B C</b> in <b>treble clef</b> .
43	No new concept	Music Theory/Written exercise	Note naming in treble clef				
44	No new concept	Aural Skills/Ensemble	Teacher Duet				
45	No new concept						
46	LH crossover to treble C			Theory	28	Music Theory/Written exercise	Review of all concepts studied.

## Faber Piano Adventures 1993 edition Primer Level

LESSON BOOK				SUPPLEMENTARY BOOKS: Theory			
Pg	Teaching Concept	Category/Sub category	Description	Book	Pg	Category/Sub category	Description
3	<b>Sitting position</b>	Performance Practices/Position					
4	<b>Hand position</b>	Performance Practices/Position		Theory	2	Music Theory/Written exercise	Identifying correct <b>hand position</b> .
	<b>Finger numbers</b>			Theory	2	Music Theory/Written exercise	Identifying <b>finger numbers</b> .
	<b>RH/LH</b>			Theory	2	Music Theory/Written exercise	Identifying <b>RH/LH</b> .
				Tech/Artistry	4	Performance Practices/Position	Good <b>sitting</b> posture exercise.
				Tech/Artistry	4	Performance Practices/Position	Rounded <b>hand position</b> exercises. Shading black key groups <b>higher/lower</b> .
5	<b>White keys</b>			Theory	3	Music Theory/Written exercise	
	<b>Supported 3rd finger</b>	Performance Practices/Position	Playing <b>white</b>	Tech/Artistry	5	Performance Practices/Position	Firm <b>supported fingertip</b> exercise.
			<b>Keys</b>	Tech/Artistry	5	Performance Practices/Position	Arm weight exercise.
	<b>Low/middle/high/up/down</b>	Improvisation/Transposition	Exploring the keyboard	Tech/Artistry	5	Performance Practices/Position	Thumb position exercise.
6	<b>2 black keys</b>	Improvisation/Transposition	Locating <b>2 black key</b> groups	Tech/Artistry	4	Performance Practices/Position	Good sitting posture exercise.
				Tech/Artistry	4	Performance Practices/Position	Rounded hand position exercises.
				Tech/Artistry	5	Performance Practices/Position	Firm supported fingertip exercise.
				Tech/Artistry	5	Performance Practices/Position	Arm weight exercise.
				Tech/Artistry	5	Performance Practices/Position	Thumb position exercise.
7	No new concept			Tech/Artistry	4	Performance Practices/Position	Good sitting posture exercise.
				Tech/Artistry	4	Performance Practices/Position	Rounded hand position exercises.
				Tech/Artistry	5	Performance Practices/Position	Firm supported fingertip exercise.
				Tech/Artistry	5	Performance Practices/Position	Arm weight exercise.
				Tech/Artistry	5	Performance Practices/Position	Thumb position exercise.

8	<b>3 black keys</b>	Improvisation/Transposition	Locating <b>3 black key</b> groups	Tech/Artistry	4	Performance Practices/Position	Good sitting posture exercise.		
				Tech/Artistry	4	Performance Practices/Position	Rounded hand position exercises.		
				Tech/Artistry	5	Performance Practices/Position	Firm supported fingertip exercise.		
				Tech/Artistry	5	Performance Practices/Position	Arm weight exercise.		
				Tech/Artistry	5	Performance Practices/Position	Thumb position exercise.		
9	No new concept	Composition/Written/creative playing	Create a melody on 3 black keys high/low	Theory	4	Music Theory/Written exercise	Identifying up/down.		
				Theory	4	Aural Skills/Ear Training	Identifying higher/lower.		
				Tech/Artistry	4	Performance Practices/Position	Good sitting posture exercise.		
				Tech/Artistry	4	Performance Practices/Position	Rounded hand position exercises.		
				Tech/Artistry	5	Performance Practices/Position	Firm supported fingertip exercise.		
				Tech/Artistry	5	Performance Practices/Position	Arm weight exercise.		
				Tech/Artistry	5	Performance Practices/Position	Thumb position exercise.		
10	<b>Quarter note Beat</b>	Music Theory/Written exercise	Writing <b>quarter notes, beats</b>	Theory	5	Music Theory/Written exercise	Writing <b>quarter notes</b> for RH/LH, <b>beat</b> .		
				Improvisation/Transposition	Playing <b>quarter note</b> rhythm low/middle/high				
11	No new concept	Aural Skills/Ensemble	Teacher Duet						
12	<b>Double bar line</b>	Aural Skills/Ensemble	Teacher Duet	Theory	6	Music Theory/Written exercise	Identifying up/down/repeat.		
13	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	6	Aural Skills/Ear Training	Identifying up/down/repeat.		
14	<b>Half note</b>	Music Theory/Written exercise	Writing <b>half notes, beats</b>	Theory	7	Music Theory/Written exercise	Writing <b>half notes</b> for RH/LH, beats.		
				Theory	7	Music Theory/Written exercise	Identifying values for quarter/ <b>half notes</b> , for RH/LH.		
15	No new concept	Aural Skills/Ensemble	Teacher Duet	Tech/Artistry	6	Performance Practices/Position	Rounded hand position exercises.		
16	<b>Fortef, pianop</b>	Aural Skills/Ensemble	Teacher Duet	Theory	8	Music Theory/Written exercise	Matching terms with symbols.		
				Music Theory/Analysis	Locating repeated notes	Theory	6	Aural Skills/Ear Training	Identifying quarter/half note pattern, <i>f/p</i> .
				Tech/Artistry		7	Performance Practices/Position	Firm supported fingertip exercise.	
17	<b>Whole note</b>	Music Theory/Written exercise	Writing <b>whole</b>	Theory	9	Music Theory/Written exercise	Writing <b>whole notes</b> , beats.		

			notes, beats	Theory	9	Music Theory/Written exercise	Writing beats for quarter/half/ <b>whole notes</b> .
		Aural Skills/Critical listening	Listening for	Theory	9	Music Theory/Written exercise	Adding quarter/half/ <b>whole note</b> values.
			<i>f/p</i>				
18	<b>Repeat sign</b>	Aural Skills/Ensemble	Teacher Duet	Theory	10	Music Theory/Written exercise	Matching identical rhythm patterns for RH/LH.
				Theory	10	Aural Skills/Ear Training	of quarter/half/whole notes. Identifying rhythm pattern of quarter/half/whole notes, <i>f/p</i> .
19	No new concept	Aural Skills/Ensemble	Teacher Duet	Tech/Artistry	8	Improvisation/Creativity	Damper pedal.
		Composition/Written/creative playing	Create a melody	Tech/Artistry	8	Music Theory/Analysis	Locating <i>f/p</i> .
			of whole notes	Tech/Artistry	9	Aural Skills/Critical listening	Listening for
			low				<i>f/p</i>
20	<b>Music alphabet</b> <b>A B C D E F G</b>	Music Theory/Written exercise	Writing <b>music alphabet</b>				
		Improvisation/Transposition	Playing <b>music alphabet</b> high/low				
21	CDE	Music Theory/Written exercise	Identifying <b>CDE</b> on keyboard				
		Improvisation/Transposition	Playing piece <b>down</b>				
22	No new concept	Aural Skills/Ensemble	Teacher Duet	Tech/Artistry	10	Performance Practices/Position	Rounded hand position exercises.
		Music Theory/Analysis	Locating up/	Tech/Artistry	11	Performance Practices/Position	Rounded hand position exercises.
			down/repeating				
23	<b>FGAB</b>	Music Theory/Written exercise	Identifying <b>FGAB</b> on keyboard	Theory	11	Music Theory/Written exercise	Maze identifying <b>A B C D E F G</b> .
		Improvisation/Transposition	Playing piece <b>down</b>	Theory	11	Music Theory/Written exercise	Labelling <b>A B C D E F G</b> on keyboard.
24	<b>Step</b> <b>C Position</b>	Music Theory/Analysis	Locating <b>steps</b>	Theory	12	Music Theory/Written exercise	Writing <b>steps</b> in <b>C Position</b> .
		Music Theory/Written exercise	Identifying steps				

			from given letter names				
		Music Theory/Written exercise	Identifying starting hand				
25	<b>Measure Bar line</b>	Music Theory/Analysis	Locating <b>bar lines</b>	Theory	14	Music Theory/Written exercise	Drawing <b>bar lines/double bar line.</b>
		Aural Skills/Ensemble	Teacher Duet Counting	Theory	14	Aural Skills/Ensemble	Teacher Duet
		Music Theory/Written exercise	<b>measures</b>	Tech/Artistry	12	Performance Practices/Position	Arm weight exercise.
		Music Theory/Analysis	Locating up/down	Tech/Artistry	13	Performance Practices/Position	Arm weight exercise.
			repeat	Tech/Artistry	14	Performance Practices/Position	Thumb position exercise.
26	<b>Mezzo forte/mf Dynamic marks</b>	Music Theory/Analysis	Locating steps/ repeated notes				
		Aural Skills/Ensemble	Teacher Duet				
27	<b>Middle C Position</b>	Aural Skills/Ensemble	Teacher Duet	Theory	15	Music Theory/Written exercise	Identifying <b>Middle C Position</b> on keyboard.
		Improvisation/Transposition	Playing in different spots on keyboard	Theory	15	Music Theory/Written exercise	Writing <b>Middle C Position</b> letter names
		Aural Skills/Critical listening	Listening for <i>mf/f</i>	Tech/Artistry	15	Performance Practices/Position	<b>up/down.</b> Thumb position exercise.
28	<b>Dotted quarter note</b>	Aural Skills/Ensemble	Teacher Duet	Theory	16	Music Theory/Written exercise	Writing <b>dotted half notes</b> and <b>beats</b> for RH/LH.
29	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	17	Performance Practices/Technique	Playing quarter/half/dotted half/whole notes with given fingers.
		Music Theory/Analysis	Locating dotted half notes	Theory	17	Aural Skills/Critical listening	Listening for <i>f/p</i> .
				Theory	17	Improvisation/Transposition	Playing all A's high/low.
				Tech/Artistry	16	Aural Skills/Critical listening	Listening for <i>f/mf/p</i> .
30	<b>Line/space, grand staff</b>	Music Theory/Analysis	Identifying <b>line/space</b> notes	Theory	18	Music Theory/Analysis	Identifying <b>line/space</b> notes.
				Theory	18	Music Theory/Written exercise	Writing <b>grand staff</b> , bar line, brace.
31	<b>Treble/bass clef</b>	Music Theory/Written exercise	Number of music				

alphabets that fit  
on staff

32	<b>Middle C</b>	Aural Skills/Ensemble	Teacher Duet				
33	<b>Treble G</b>	Aural Skills/Ensemble	Teacher Duet	Theory	19	Music Theory/Written exercise	Tracing and drawing <b>treble clefs</b> .
		Performance Practices/Technique	1 and 5 fingers	Theory	19	Music Theory/Written exercise	Naming Middle C/ <b>Treble G</b> . Drawing Middle C/ <b>Treble G whole notes</b> .
		Music Theory/Analysis	Find all <b>G</b> 's	Theory	20	Music Theory/Written exercise	Playing Middle C/ <b>Treble G</b> with every finger.
		Music Theory/Analysis	Starting note name.	Theory	20	Performance Practices/Technique	
		Music Theory/Written exercise	Tracing <b>G</b> line				
34	<b>Notes played together</b>	Aural Skills/Ensemble	Teacher Duet	Tech/Artistry	16	Performance Practices/Position	Rounded hand position exercises.
		Music Theory/Analysis	Locating quarter/ half note pattern	Tech/Artistry	17	Aural Skills/Ensemble	Teacher Duet
35	<b>Hands together</b>	Aural Skills/Ensemble	Teacher Duet	Theory	21	Aural Skills/Ear Training	Identifying pattern of Middle C/Treble G quarter/half notes.
		Music Theory/Analysis	Starting finger numbers				
		Performance Practices/Position	Firm supported fingertip				
36	<b>Bass F</b>	Aural Skills/Ensemble	Teacher Duet	Theory	22	Music Theory/Written exercise	Drawing bass clefs.
		Performance Practices/Technique	1 and 5 fingers	Theory	22	Music Theory/Written exercise	Selecting treble/bass clef.
		Music Theory/Analysis	Find all <b>F</b> 's	Theory	23	Music Theory/Written exercise	Note naming.
		Music Theory/Written exercise	Tracing F line	Theory	23	Aural Skills/Ear Training	Identifying pattern of Middle C/ <b>Bass F</b> quarter/half notes.
					Tech/Artistry	17	Performance Practices/Position
37	No new concept	Music Theory/Analysis	Starting finger numbers				
		Aural Skills/Ensemble Composition/Written/creative playing	Teacher Duet Create an ending with Middle C/				

Treble G/Bass							
38	<b>DEF</b> in treble clef	Aural Skills/Ensemble	Teacher Duet	Theory	24	Music Theory/Written exercise	Note naming.
		Music Theory/Analysis	Identifying line/	Theory	24	Music Theory/Written exercise	Identifying <b>DEF</b> on keyboard.
			space notes	Theory	24	Music Theory/Written exercise	Drawing <b>DEF</b> whole notes.
		Music Theory/Written exercise	Note naming				
39	<b>Steps</b>	Music Theory/Analysis	Identifying up/	Theory	25	Music Theory/Written exercise	Note naming.
			down/repeating	Theory	25	Music Theory/Analysis	Identifying up/down/repeating.
		Music Theory/Analysis	Note naming				
40	<b>4/4 time</b>  <b>Time signature</b>	Music Theory/Written exercise	Circling the	Theory	26	Music Theory/Written exercise	Drawing bar line/double bar lines
			<b>time</b>				Completing bars with
			<b>signature.</b>	Theory	26	Music Theory/Written exercise	quarter/half/dotted
		Music Theory/Analysis	Note naming				half notes on E.
		Music Theory/Written exercise	Counting	Theory	26	Music Theory/Written exercise	Completing bars with
			measures				quarter/half/dotted
		Music Theory/Written exercise	Counting beats				half/whole notes on F.
	in measures	Theory	26	Music Theory/Written exercise	Note naming.		
		Tech/Artistry	18	Music Theory/Written exercise	Note naming.		
		Tech/Artistry	18	Performance Practices/Position	Arm weight exercise.		
41	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	27	Music Theory/Written exercise	Note naming.
		Composition/Written/creative playing	Create an ending	Theory	27	Music Theory/Written exercise	Identifying incomplete measures.
			high to low	Theory	27	Aural Skills/Ear Training	Identifying DEF quarter/half/dotted
		Music Theory/Analysis	Note naming				half notes pattern.
				Tech/Artistry	19	Music Theory/Analysis	Locating <i>f/p</i> .
42	<b>B</b> in bass clef	Aural Skills/Ensemble	Teacher Duet	Theory	28	Music Theory/Written exercise	Note naming.
		Music Theory/Analysis	Note naming	Theory	28	Music Theory/Written exercise	Completing bars with
		Music Theory/Analysis	Locating all <b>B</b> 's				quarter/half/dotted
				Theory	29	Music Theory/Written exercise	half notes on <b>B</b> .
				Theory	29	Aural Skills/Ear Training	Note naming.
				Theory	29	Music Theory/Written exercise	Identifying CB quarter/half/whole notes pattern.
						Tracing Treble G/Bass F lines.	

43	<b>3/4 time</b>	Aural Skills/Ensemble	Teacher Duet	Theory	30	Music Theory/Written exercise	Drawing bar line/double bar lines
		Music Theory/Written exercise	Circling the time signature.	Theory	30	Music Theory/Written exercise	Completing bars with quarter/half/dotted half notes on B/D.
				Theory	31	Music Theory/Written exercise	Writing beats for <b>3/4</b> , 4/4 time.
				Theory	32	Music Theory/Written exercise	Writing correct time signature.
				Theory	32	Aural Skills/Ear Training	Identifying patterns in <b>3/4 or 4/4</b> .
44	<b>A in bass clef</b>	Aural Skills/Ensemble	Teacher Duet	Theory	33	Music Theory/Written exercise	Note naming.
		Music Theory/Analysis	Locating all <b>A</b> 's				
		Music Theory/Analysis	Locating repeated notes				
		Music Theory/Analysis	Note naming				
45	No new concept	Music Theory/Analysis	Note naming				
		Aural Skills/Ensemble	Teacher Duet				
		Music Theory/Analysis	Locating up/down/repeated notes				
		Music Theory/Analysis	Locating <i>p</i>				
46	<b>G in bass clef</b>	Aural Skills/Ensemble	Teacher Duet	Theory	34	Music Theory/Written exercise	Note naming.
		Music Theory/Analysis	Locating all <b>G</b> 's	Theory	34	Music Theory/Written exercise	Drawing quarter/half/dotted half/whole notes on <b>G</b> .
				Theory	35	Music Theory/Written exercise	Note naming.
				Tech/Artistry	20	Performance Practices/Position	Thumb position exercise.
				Tech/Artistry	21	Performance Practices/Technique	Preparation.
47	No new concept	Aural Skills/Ensemble	Teacher Duet				
		Music Theory/Analysis	Locating all G's				
		Improvisation/Transposition	Playing ending down				
		Improvisation/Transposition	Creating rhythm on Middle C/Treble G				
48	<b>Line to line skip</b>	Aural Skills/Ensemble	Teacher Duet	Theory	36	Music Theory/Written exercise	Writing <b>skips</b> up/down in whole notes.

Skills		s					
		Music Theory/Analysis	Locating <b>skips</b> up/down	Theory	36	Music Theory/Analysis	Locating <b>skips</b> on staff.
49	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	36	Music Theory/Written exercise	Note naming.
		Music Theory/Analysis	Locating skips	Theory	36	Aural Skills/Ear Training	Identifying quarter/half note pattern.
		Music Theory/Written exercise	Circling time signature				
		Music Theory/Written exercise	Note naming.				
50	<b>Space to space skips</b>	Aural Skills/Ensemble	Teacher Duet	Theory	38	Music Theory/Written exercise	Writing <b>skips</b> up/down in whole notes.
		Music Theory/Analysis	Locating <b>skips</b>	Theory	38	Music Theory/Written exercise	Note naming.
				Tech/Artistry	22	Performance Practices/Position Performance	Rounded hand position exercises.
				Tech/Artistry	22	Practices/Technique	Playing quarter/half/dotted half/whole notes with given fingers.
				Tech/Artistry	23	Performance Practices/Position Performance	Firm supported fingertip exercise.
				Tech/Artistry	23	Practices/Technique	Playing quarter/half/dotted half/whole notes with given fingers.
51	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	39	Music Theory/Analysis	Identifying steps/skips.
		Music Theory/Analysis	Locating skips	Theory	39	Music Theory/Written exercise	Note naming.
		Improvisation/Creativity	Damper pedal	Theory	39	Aural Skills/Ear Training	Identifying higher/lower.
				Tech/Artistry	24	Aural Skills/Critical listening	Listening for <i>f/mf/p</i> , steady beat.
				Tech/Artistry	24	Improvisation/Creativity Aural Skills/Critical	Damper pedal
				Tech/Artistry	25	listening	Listening for <i>f/mf/p</i> , steady beat.
				Tech/Artistry	25	Improvisation/Creativity	Damper pedal
52	<b>Bass C Octave</b>	Improvisation/Transposition	Locating <b>octave</b> C's	Theory	40	Music Theory/Written exercise	Drawing quarter/half/dotted half/whole notes on G.
		Music Theory/Written exercise	Shading C space Up/down stem on C	Theory	40	Music Theory/Written exercise	Shading C space. Completing bars with quarter/half/dotted
		Music Theory/Written exercise		Theory	40	Music Theory/Written exercise	half notes on B/D.

				Theory	40	Music Theory/Written exercise	Drawing quarter/half/dotted half/ whole notes on Bass C.
53	<b>Bass C D E F G C Position</b>	Music Theory/Written exercise	Note naming.	Theory	41	Music Theory/Written exercise	Note naming.
		Music Theory/Written exercise	Shading C space	Theory	41	Music Theory/Written exercise	Shading C space.
				Theory	41	Music Theory/Written exercise	Drawing whole notes <b>in C Position.</b>
54	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	42	Music Theory/Written exercise	Note naming.
		Music Theory/Analysis	Locating skips	Theory	42	Music Theory/Analysis	Identifying steps/skips.
		Music Theory/Written exercise	Note naming.	Tech/Artistry	26	Performance Practices/Position	Sitting posture.
		Composition/Written/creative playing	Create a 2 measure melody	Tech/Artistry	26	Performance Practices/Position	Rounded hand position exercises.
55	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	43	Aural Skills/Ear Training	Identifying steps/skips and number of notes in pattern.
		Music Theory/Analysis	Locating steps up/down	Tech/Artistry	27	Aural Skills/Critical listening	Smooth 2 measure pattern. Adding note values with <b>ties</b> , drawing <b>ties</b> .
56	<b>Tie</b>	Aural Skills/Ensemble	Teacher Duet	Theory	44	Music Theory/Written exercise	
		Music Theory/Analysis	Identifying C Position				
		Music Theory/Written exercise	Note naming.				
57	No new concept	Aural Skills/Ensemble	Teacher Duet				
		Music Theory/Written exercise	Adding note values with ties				
58	No new concept	Aural Skills/Ensemble	Teacher Duet	Tech/Artistry	28	Performance Practices/Technique	Playing quarter/half note/tied notes pattern with given fingers.
		Music Theory/Analysis	Locating skips				
		Music Theory/Analysis	Locating ties	Tech/Artistry	28	Performance Practices/Position	Thumb position exercise.
		Music Theory/Written exercise	Note naming.				
		Music Theory/Analysis	Identifying C Position				
59	No new concept	Music Theory/Written exercise	Note naming.	Tech/Artistry	29	Improvisation/Creativity	Damper pedal
		Improvisation/Creativity	Damper pedal	Tech/Artistry	29	Aural Skills/Critical listening	Listening for <i>f/mf/p</i> .

		Improvisation/Creativity	Creating high on the keyboard				
60	Quarter rest			Theory	45	Music Theory/Written exercise	Drawing <b>quarter rests</b> .
				Theory	45	Music Theory/Written exercise	Identifying incorrect measure (beats).
				Theory	45	Music Theory/Written exercise	Completing bars with quarter/half notes.
				Tech/Artistry	30	Performance Practices/Position	Thumb position exercise.
61	No new concept	Music Theory/Analysis	Locating skips	Theory	46	Aural Skills/Ear Training	Identifying quarter/half note/rest pattern.
		Music Theory/Analysis	Identifying C Position				
		Aural Skills/Ensemble	Teacher Duet				
		Music Theory/Analysis	Locating quarter rests				
		Music Theory/Written exercise	Note naming.	Tech/Artistry	31	Performance Practices/Position	Selecting technique secret.
62	No new concept	Music Theory/Analysis	Identifying C Position	Theory	47	Music Theory/Written exercise	Identifying symbols.
				Tech/Artistry	32	Improvisation/Transposition	Moving RH octave higher.
63	No new concept	Aural Skills/Ensemble	Teacher Duet				
		Improvisation/Transposition	Moving LH octave lower				
		Composition/Written/creative playing	Creating a melody on CEG				

# Hal Leonard Student Piano Library 1996 edition

## Book 1

LESSON BOOK				SUPPLEMENTARY BOOKS: THEORY			
Pg	Teaching Concept	Category/Sub category	Description	Book	Pg	Category/Sub category	Description
3	Hand position						
4	<b>Beat/pulse</b>	Aural Skills/Ensemble	Clapping <b>beat</b> accompaniment Teacher Duet	Theory	2	Music Theory/Written exercise	Circling picture with steady <b>beat</b> .
5	<b>High/low</b> <b>Black keys</b>	Aural Skills/Ensemble	Teacher Duet Playing different <b>black</b> <b>key groups</b>	Theory	3	Aural Skills/Ear Training	Marking appropriate <b>high/low</b> pictures.
6	<b>Finger numbers</b>			Theory	4	Music Theory/Written exercise	Drawing and colouring hand and <b>finger numbers</b> .
				Theory	5	Music Theory/Written exercise	Labelling <b>finger numbers</b> .
7	<b>2 and 3 black key</b> groups	Performance Practices/Position	Supported 3rd finger	Theory	6	Music Theory/Written exercise	Identifying groups of 2.
				Theory	6	Improvisation/Transposition	Playing <b>high/ low 2 black</b> <b>key groups</b> .
8	<b>Up stem RH</b> <b>Down stem LH</b>	Aural Skills/Ensemble	Moving higher Teacher Duet				
9	No new concept	Aural Skills/Ensemble	Moving lower Teacher Duet				
10	No new concept	Improvisation/Creativity	Improvising melody (2 keys)				
		Aural Skills/Ensemble	Teacher Duet				
11	<b>3 black key</b> groups	Improvisation/Creativity	Improvising melody	Theory	7	Music Theory/Written exercise	Identifying groups of 3.
				Theory	7	Improvisation/Transposition	Playing high/low <b>3 black</b>

							(3 keys)	key groups.
12	<b>Quarter note/rest</b>	Aural Skills/Ensemble	Teacher Duet	Theory	8	Music Theory/Written exercise	Drawing circle in prep of note drawing.	
				Theory	9	Music Theory/Written exercise	Drawing <b>quarter notes</b> .	
13	No new concept	Aural Skills/Ensemble	Teacher Duet					
14	<b>Whole note</b>	Aural Skills/Ensemble	Teacher Duet	Theory	10	Music Theory/Written exercise	Identifying RH/LH.	
				Theory	11	Music Theory/Written exercise	Identifying RH/LH.	
					11	Music Theory/Written exercise	Adding stems to match hands.	
15	<b>Clusters</b>	Aural Skills/Ensemble	Teacher Duet					
16	<b>Half note</b>	Aural Skills/Ensemble	Teacher Duet					
17	<b>Measures</b>	Aural Skills/Ensemble	Teacher Duet					
	<b>Double bar line</b>							
18	<b>Half rest</b>	Aural Skills/Ensemble	Teacher Duet	Theory	12	Music Theory/Written exercise	Tracing <b>quarter/half rests</b> .	
					12	Aural Skills/Ear Training	Circle the correct rhythm.	
					13	Music Theory/Written exercise	Writing the missing <b>rest</b> in the measure.	
19	No new concept	Aural Skills/Ensemble	Teacher Duet					
20	No new concept		Teacher Duet	Theory	14	Composition/Written/creative playing	Creating melodies using quarter notes/rests, half notes/rests, whole notes, double bar, repeat sign.	
21	<b>Music alphabet</b>	Aural Skills/Ensemble Improvisation/Transposition	Teacher Duet <b>Music alphabet</b> in different octaves	Theory	15	Music Theory/Written exercise	Writing the <b>music alphabet</b> .	
22	<b>CDE</b> white keys	Improvisation/Transposition	Playing in different octaves	Theory	16	Music Theory/Written exercise	Identifying <b>CDE</b> on keyboard.	

23	No new concept	Aural Skills/Ensemble Improvisation/Creativity	Teacher Duet Creating melody on C D E				
24	<i>Piano/p</i> <b>Repeat sign</b>	Aural Skills/Ensemble Improvisation/Creativity	Teacher Duet Damper pedal	Theory	17	Music Theory/Written exercise	Identifying CDE on keyboard.
25	<i>Forte/f</i>	Aural Skills/Ensemble	Teacher Duet				
26	<b>FGAB</b> white keys	Improvisation/Transposition	Music alphabet in different octaves	Theory	18	Music Theory/Written exercise	Identifying <b>FGAB</b> on keyboard.
27	No new concept	Improvisation/Creativity  Aural Skills/Ensemble	Creating melody on F G A B Teacher Duet				
28	No new concept	Aural Skills/Ensemble Improvisation/Creativity	Teacher Duet Damper pedal	Theory	19	Music Theory/Written exercise	Identifying FGAB on the keyboard.
29	No new concept	Aural Skills/Ensemble	Teacher Duet				
30	<b>4/4 time</b>	Aural Skills/Ensemble	Teacher Duet	Theory Theory	20 21	Music Theory/Written exercise Music Theory/Written exercise	Identifying music alphabet. Identifying music alphabet.
31	No new concept	Aural Skills/Ensemble	Teacher Duet				
32	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	22	Music Theory/Written exercise	Selecting <i>f/p</i> for pictures.
33	No new concept	Aural Skills/Ensemble	Teacher Duet				
34	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory  Theory	23  24	Music Theory/Written exercise  Music Theory/Written exercise	Selecting quarter note/rest, half note/rest. to complete measures. Identifying notes that repeat, step up/down.
35	No new concept	Aural Skills/Ensemble	Teacher Duet				
36	<b>Line/space</b> notes			Theory	25	Music Theory/Written exercise	Identifying <b>line/space</b> notes.

				Theory	26	Music Theory/Written exercise	Identifying <b>line</b> numbers.
				Theory	26	Music Theory/Written exercise	Drawing <b>line whole notes</b> .
				Theory	27	Music Theory/Written exercise	Identifying <b>space</b> notes.
				Theory	27	Music Theory/Written exercise	Drawing <b>space whole notes</b> .
37	<b>Repeating notes</b>			Theory	28	Music Theory/Written exercise	Drawing notes as indicated
	<b>Steps</b>						<b>by arrows repeating or stepping.</b>
				Theory	29	Aural Skills/Ear Training	Identifying <b>repeating or stepping</b> notes.
38	<b>Bass (F) clef</b>	Aural Skills/Ensemble	Teacher Duet	Theory	30	Music Theory/Written exercise	Drawing <b>bass clefs</b> and <b>F's</b> .
39	No new concept			Theory	31	Music Theory/Written exercise	Drawing and naming FGA.
40	<b>Treble (G) clef</b>	Aural Skills/Ensemble	Teacher Duet	Theory	32	Music Theory/Written exercise	Drawing <b>treble clefs</b> and <b>G's</b> .
41	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	33	Music Theory/Written exercise	Drawing and naming EFG.
42	<b>Grand staff</b>			Theory	34	Music Theory/Written exercise	Tracing and drawing <b>grand</b>
	<b>Ledger line</b>						staff.
	<b>Middle C</b>			Theory	34	Music Theory/Written exercise	Drawing missing notes.
43	<b>Middle C Position</b>						
44	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	35	Music Theory/Written exercise	Drawing BCD quarter notes.
45	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	36	Music Theory/Written exercise	Naming notes.
46	<b>Mezzo forte/mf</b>	Aural Skills/Ensemble	Teacher Duet	Theory	37	Music Theory/Written exercise	Identifying <b>p/mp/mf/f</b> .
47	<b>Mezzo piano/mp</b>	Aural Skills/Ensemble					
48	No new concept	Aural Skills/Ensemble	Teacher Duet				
49	No new concept	Aural Skills/Ensemble	Teacher Duet				
50	<b>Skips</b>			Theory	38	Music Theory/Written exercise	Identifying <b>3rds</b> .
	<b>3rds</b>						
51	No new concept	Aural Skills/Ensemble		Theory	39	Music Theory/Written exercise	Identifying repeat/ step/ skip.
				Theory	39	Aural Skills/Ear Training	Identifying repeat/ step/

skip.

52	No new concept	Aural Skills/Ensemble	Teacher Duet				
53	No new concept	Aural Skills/Ensemble	Teacher Duet				
54	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	40	Music Theory/Written exercise	Drawing steps.
				Theory	41	Music Theory/Written exercise	Drawing skips.
55	<b>Tempo marks</b> <b>Adagio, andante</b> <b>Allegro</b>	Aural Skills/Ensemble	Teacher Duet	Theory	42	Music Theory/Written exercise	Selecting appropriate tempo <b>adagio allegro andante.</b>
				Theory	42	Aural Skills/Ear Training	Identifying <b>tempo.</b>
56	<b>D.C. (Da Capo)</b> <b>al Fine</b>						
57	No new concept	Aural Skills/Ensemble	Teacher Duet				
58	<b>Dotted half note</b>	Aural Skills/Ensemble	Teacher Duet	Theory	43	Aural Skills/Ear Training	Selecting proper bar to finish song with <b>dotted</b> <b>half note.</b>
59	<b>3/4 time</b>	Aural Skills/Ensemble	Teacher Duet	Theory	44	Music Theory/Written exercise	Selecting <b>3/4</b> or 4/4.
60	<b>Tie</b>	Aural Skills/Ensemble	Teacher Duet	Theory	45	Music Theory/Written exercise	Completing measures with quarter note/rest, half note/ rest, dotted half note.
				Theory	46	Music Theory/Written exercise	Drawing <b>ties.</b>
61	No new concept	Aural Skill/Ensemble	Teacher Duet				
62	No new concept	Aural Skill/Ensemble	Teacher Duet				
63	No new concept	Aural Skill/Ensemble	Teacher Duet	Theory	47	Music Theory/Written exercise	Review of all concepts.

## Leila Fletcher Piano Course 1950 edition

### Book 1

#### LESSON BOOK

#### SUPPLEMENTARY BOOKS: NONE

Pg	Teaching Concept	Category/Sub category	Description	Book	Pg	Category/Sub category	Description
8	Hand position	Performance Practices/Position					
9	RH C D E LH A B C						
10	2/4 time Quarter note Half note C D E	Aural Skills/Ensemble	Teacher Duet				
11		Aural Skills/Ensemble	Teacher Duet				
12	A B C	Aural Skills/Ensemble	Teacher Duet				
13		Aural Skills/Ensemble	Teacher Duet				
14		Aural Skills/Ensemble	Teacher Duet				
15	3/4 time Dotted half note						
16	4/4 time LH G RH F						
17	4 count note	Aural Skills/Ensemble	Teacher Duet				
18	Phrase						
19	Tie						
20	LH F RH G	Aural Skills/Ensemble	Teacher Duet				
21	No new concept						

22	Repeat dots		
23	1 beat rest	Aural Skills/Ensemble	Teacher Duet
24	2 beat rest 4 beat rest	Aural Skills/Ensemble	Teacher Duet
25	No new concept		
26	No new concept	Aural Skills/Ensemble	Teacher Duet
27	Sharp Incomplete measure		
28	Pause RH below middle C		
29	No new concept	Aural Skills/Ensemble Aural Skills/Critical listening	Teacher Duet Duet includes accompaniment part
30	Key signature (sharp) Whole rest (different values)		
31	RH over to play Bass D	Aural Skills/Ensemble	Teacher Duet
32	Flat		
33	No new concept		
34	No new concept		
35	Accent Key signature (flat)	Aural Skills/Ensemble	Teacher Duet
36	No new concept		
37	Detached (marked staccato, but not identified) "Held down" (marked tenuto, but not identified)	Aural Skills/Ensemble	Teacher Duet

38	"Phrasing and accent" (accenting beat 1)		
39	No new concept	Performance Practice/Position	5th finger position
40	Melody	Aural Skills/Ensemble	Teacher Duet
41	No new concept		
42	LH D above middle C		
43	Staccato dot	Performance Practices/Position	Wrist bounce
44	No new concept		
45	Octave higher sign		
46	No new concept	Aural Skills/Ensemble	Teacher Duet
47	Octave lower LH crossover		
48	No new concept		
49	No new concept		
50	Down stems indicating LH in Treble Clef C Major Scale	Aural Skills/Ensemble	Teacher Duet
51	No new concept	Aural Skills/Ensemble	Teacher Duet
52	No new concept		
53	Primo (not discussed)	Aural Skills/Ensemble	Teacher Duet
54	RH sign LH sign		
55	Intervals 2nd through 8th	Improvisation/Transposition	G Major scale
56	No new concept		
57	No new concept		
58	No new concept	Aural Skills/Ensemble	Teacher Duet

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59 No new concept

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60 No new concept

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61 No new concept

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62 No new concept

Improvisation/Transposition

RH octave

higher, LH

octave lower

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**The Music Tree 1973 edition  
Primer (Time to Begin)**

**LESSON BOOK**

**SUPPLEMENTARY BOOKS: NONE**

<b>Pg</b>	<b>Teaching Concept</b>	<b>Category/Sub category</b>	<b>Description</b>	<b>Book</b>	<b>Pg</b>	<b>Category/Sub category</b>	<b>Description</b>
4	<b>Higher</b>	Aural Skills/Ensemble	Teacher Duet				
	<b>LH note</b>	Improvisation/Transposition	Exploring the				
	<b>RH note</b>		keyboard <b>higher</b>				
	<b>2 black key group</b>						
5	<b>Lower</b>	Aural Skills/Ensemble	Teacher Duet				
		Improvisation/Transposition	Exploring the				
			keyboard <b>lower</b>				
		Music Theory/Analysis	Analysing for				
			<b>higher/lower,</b>				
			RH/LH				
		Music Theory/Analysis	Counting notes				
			groups				
6	<b>Quarter note</b>	Aural Skills/Ensemble	Teacher Duet				
	<b>Half note</b>	Music Theory/Analysis	Circle the <b>half</b>				
			<b>note</b>				
7	No new concept	Aural Skills/Ensemble	Teacher Duet				
		Music Theory/Analysis	Analysing for				
			higher/lower,				
		Music Theory/Analysis	Counting notes				
			groups				
8	No new concept	Aural Skills/Ensemble	Teacher Duet				
9	No new concept	Aural Skills/Ensemble	Teacher Duet				
10	No new concept	Music Theory/Analysis	Starting RH or				

		Music Theory/Analysis	LH Analysis higher/ lower
		Music Theory/Analysis	Counting notes groups
		Music Theory/Analysis	Pieces that use given rhythm patterns of quarter/half notes
11	No new concept	Music Theory/Written exercise	Circle 2 black key groups
		Music Theory/Written exercise	Circle 3 black key groups
		Music Theory/Written exercise	Finger numbers used
		Composition/Written/creative playing	Creating on 2 black key group
12	<i>Piano/p</i>	Aural Skills/Ensemble	Teacher Duet
13	<i>Forte,/f</i>	Aural Skills/Ensemble	Teacher Duet
14	<b>Repeated notes 3 black key group</b>	Aural Skills/Ensemble	Teacher Duet
15	No new concept	Music Theory/Analysis	Analysis higher/ lower
		Music Theory/Written exercise	Writing dashes for quarter/half notes
		Music Theory/Analysis	Counting notes groups

		Aural Skills/Ensemble	Teacher Duet
16	No new concept	Aural Skills/Ensemble	Teacher Duet
17	No new concept	Aural Skills/Ensemble	Teacher Duet
18	No new concept	Music Theory/Written exercise	Writing dashes for quarter/half notes
		Music Theory/Analysis	Locating <i>f/p</i>
		Music Theory/Written exercise	Finger numbers used
		Music Theory/Analysis	Pieces that use given rhythm patterns of quarter/half/ repeated notes
		Music Theory/Analysis	Counting notes groups
19	No new concept	Music Theory/Written exercise	Circle 2 black key groups Identifying
		Music Theory/Written exercise	CDE
		Improvisation/Transposition	CDE in different octaves
		Composition/Written/creative playing	Create melody with repeated notes, <i>f/p</i> on 3 black keys
		Improvisation/Transposition	Moving a previous piece

		Music Theory/Written exercise	to different keys Selecting <i>f/p</i>
20	<b>Slur</b>	Aural Skills/Ensemble	Teacher Duet
21	No new concept	Aural Skills/Ensemble	Teacher Duet
22	<b>8va higher</b> <b>8va lower</b>	Aural Skills/Ensemble	Teacher Duet
23	No new concept	Music Theory/Written exercise	Writing dashes for quarter/half notes
		Music Theory/Analysis	Locating the different measure
24	No new concept	Aural Skills/Ensemble	Teacher Duet
25	No new concept	Improvisation/Transposition	Playing a given pattern in different octaves
		Music Theory/Written exercise	Writing dashes for quarter/half notes
		Music Theory/Analysis	Locating <i>f/p</i>
		Music Theory/Analysis	Locating 8va
		Music Theory/Analysis	Locating given pattern quarter/ half note
26	No new concept	Music Theory/Written exercise	Identifying A B C D E F G on keyboard
		Improvisation/Transposition	Playing CDE in different octaves

		Improvisation/Transposition	Moving a previous piece to different keys
		Composition/Written/creative playing	Creating with white keys, slurs
27	<b>Dotted half note</b>	Aural Skills/Ensemble	Teacher Duet
28	<b>2nd, line/space</b>	Aural Skills/Ensemble	Teacher Duet
	<b>2 line staff</b>	Improvisation/Transposition	Starting on different key
	<b>Interval</b>		
29	No new concept	Aural Skills/Ensemble	Teacher Duet
30	No new concept	Aural Skills/Ensemble	Teacher Duet
31	No new concept	Aural Skills/Ensemble	Teacher Duet
32	No new concept	Improvisation/Transposition	Playing a given pattern in different octaves
		Music Theory/Written exercise	Writing dashes for quarter/half dotted half notes
		Music Theory/Analysis	Locating 8va
		Music Theory/Analysis	Locating given pattern quarter/half/dotted half notes
		Music Theory/Analysis	Locating starting line/space note
33	No new concept	Music Theory/Written exercise	Identifying the white keys 2nd above/below
		Music Theory/Written exercise	Writing 2nds

			above/below
		Music Theory/Written exercise	Locating FGAB on keyboard
		Improvisation/Transposition	Playing FGAB in different octaves
		Improvisation/Transposition	Moving a previous piece to different keys
		Composition/Written/creative playing	Creating with dotted half notes on white keys
34	<b>3rd</b>	Aural Skills/Ensemble	Teacher Duet
		Improvisation/Transposition	Starting on different key
35	No new concept	Aural Skills/Ensemble	Teacher Duet
36	No new concept	Aural Skills/Ensemble	Teacher Duet
37	No new concept	Aural Skills/Ensemble	Teacher Duet
38	No new concept	Improvisation/Transposition	Playing a given pattern in different octaves
		Music Theory/Written exercise	Writing dashes for quarter/half dotted half notes
		Music Theory/Analysis	Locating 8va
		Music Theory/Analysis	Locating dotted half notes
		Music Theory/Analysis	Locating line/ space notes

		Music Theory/Analysis	Locating specified fingerings in RH/LH
		Music Theory/Analysis	Locating given pattern quarter/half/dotted half notes
39	No new concept	Music Theory/Written exercise	Identifying the white keys 3rd above/below
		Music Theory/Written exercise	Writing 3rds above/below
		Improvisation/Transposition	Moving a previous piece to different keys
		Composition/Written/creative playing	Creating a piece with 3rds
		Music Theory/Written exercise	Identifying the white keys 2nd above/below
		Music Theory/Written exercise	Writing 2nds above/below
40	<b>Time signature</b> <b>4/4, 3/4, 5/4 time</b> <b>Pulse, measure</b> <b>Double bar line</b>		
41	No new concept	Aural Skills/Ensemble	Teacher Duet
42	No new concept	Aural Skills/Ensemble	Teacher Duet
43	No new concept	Aural Skills/Ensemble	Teacher Duet
44	No new concept	Improvisation/Transposition	Playing a given

			pattern quarter/ half notes in different octaves
		Music Theory/Analysis	Locating time signatures 4/4 3/4, 2/4, 5/4
		Music Theory/Analysis	Locating dotted half notes
		Music Theory/Analysis	Locating 2nds/ 3rds
45	No new concept	Music Theory/Written exercise	Identifying the white keys 3rd above/below
		Music Theory/Written exercise	Writing 3rds above/below
		Music Theory/Analysis	Marking 3rds on staff
		Composition/Written/creative playing	Create a piece on white keys with given pattern quarter/half/ dotted half notes 3/4 or 4/4
46	<b>4th</b>	Improvisation/Transposition	Starting on different key
47	No new concept	Aural Skills/Ensemble	Teacher Duet
48	No new concept	Aural Skills/Ensemble	Teacher Duet
49	No new concept	Aural Skills/Ensemble	Teacher Duet
50	No new concept	Improvisation/Transposition	Playing a given

			pattern in different octaves
		Music Theory/Written exercise	Adding time signature
		Music Theory/Written exercise	Adding bar lines
		Music Theory/Analysis	Locating 4ths/2nds
		Music Theory/Analysis	Locating time signatures 4/4 3/4, 4/4, 6/4
51	No new concept	Music Theory/Written exercise	Identifying the white keys 4th above/below
		Music Theory/Written exercise	Writing 4ths above/below
		Music Theory/Analysis	Marking 4ths/ 2nds on staff
		Music Theory/Analysis	Marking 4ths on staff
		Improvisation/Transposition	Moving a previous piece to different keys
		Composition/Written/creative playing	Create a piece using 4ths
52	<b>Whole note</b>	Aural Skills/Ensemble	Teacher Duet
53	5th	Improvisation/Transposition	Starting on different key
54	No new concept	Aural Skills/Ensemble	Teacher Duet
55	No new concept	Aural Skills/Ensemble	Teacher Duet
56	No new concept	Improvisation/Transposition	Playing a given

			pattern in different octaves
		Music Theory/Analysis	Locating dotted half/whole notes
		Music Theory/Analysis	Locating 8va
		Music Theory/Analysis	Locating time signature 2/4 3/4, 4/4, 5/4
		Music Theory/Analysis	Locating intervals 5ths/2nds
		Music Theory/Written exercise	Identifying the white keys 5th above/below
57	No new concept	Music Theory/Written exercise	Writing 5ths above/below
		Music Theory/Analysis	Marking 5ths/ 3rds on staff
		Music Theory/Written exercise	Identifying the white keys 4th above/below
		Music Theory/Written exercise	Writing 4ths above/below
		Composition/Written/creative playing	Create a piece using 5ths and whole notes
		Improvisation/Transposition	Moving a previous piece to different keys
58	<b>Bass/F clef, Bass F</b>		

59	<b>Treble/G clef, Treble G</b>		
60	<b>Ledger line</b>		
61	<b>Grand staff, Middle C</b>	Aural Skills/Ensemble	Teacher Duet
62	No new concept	Aural Skills/Ensemble	Teacher Duet
63	No new concept	Improvisation/Transposition	Playing a given pattern in different octaves
		Music Theory/Analysis	Locating treble/bass clef in pieces
		Music Theory/Analysis	Locating grand staff in pieces
		Music Theory/Analysis	Locating starting Bass F, Treble G Middle C
		Music Theory/Written exercise	Identifying the white keys 5th above/below
64	No new concept	Music Theory/Written exercise	Writing 5ths above/below
		Music Theory/Analysis	Marking 4ths/5ths/3rds on staff
		Music Theory/Written exercise	Writing grand staff
		Composition/Written/creative playing	Create a piece using Treble G/ Middle C/ whole notes/Bass F

# Music Pathways 1974 edition

## Lesson Book 1

LESSON BOOK				SUPPLEMENTARY BOOKS			
Page	Teaching Concept	Category/Sub category	Description	Book	Page	Category/Sub category	Description
4	Clusters White keys RH/LH Upwards/downwards	Performance Practices/Position	Hand shape				
5	Higher/lower/same place			Activity	2	Music Theory/Written exercise	Circling 2/3 black key groups <b>low/high</b> .
				Activity	2	Improvisation/Transposition	Playing sounds <b>higher/lower</b> .
6	Short/long	Composition/Written/creative playing	Creating melody up/down/same, <b>short/long</b> , quiet/loud				
		Improvisation/Transposition	Higher/lower				
7	Finger numbers			Activity	3	Music Theory/Written exercise	Writing <b>finger numbers</b> .
8	No new concept	Aural Skills/Ensemble	Teacher Duet				
9	<b>Forte/f, piano/p</b>	Aural Skills/Critical listening	Listening for <i>f/p</i>				
10	No new concept	Aural Skills/Ensemble Performance Practices/Technique	Teacher Duet Hand position <i>f/p</i>				
11	Quarter/1 beat note Half/2 beat note	Aural Skills/Ensemble	Teacher Duet	Activity	4	Music Theory/Written exercise	Drawing <b>quarter/half</b> notes.
				Activity	4	Aural Skills/Ear Training	Identifying <b>quarter/half note</b> rhythm.
12	No new concept	Aural Skills/Ensemble Composition/Written/creative	Teacher Duet Creating melody				

playing

with quarter/half  
notes HT

13	No new concept	Aural Skills/Ensemble Performance Practices/Technique	Teacher Duet  Black keys				
14	<b>Skip</b> <b>Line/space note</b> <b>Legato</b> 3 line staff			Activity	5	Music Theory/Written exercise  Music Theory/Analysis	Identifying <b>skips</b> on <b>white keys</b> .  Identifying <b>line/space</b> notes.
15	<b>Repeated note</b>	Aural Skills/Ensemble Composition/Written/creative playing  Performance Practices/Technique	Teacher Duet Creating melody  with skips Skipping fingers	Activity  Activity	6  6	Music Theory/Written exercise  Music Theory/Analysis	Writing line/space notes.  Identifying line/space notes skipping upwards/downwards.
16	No new concept			Activity  Activity  Activity	7  7  8	Music Theory/Written exercise  Music Theory/Analysis  Music Theory/Analysis	Writing skips upwards/downwards.  Identifying repeated notes.  Identifying <b>skipping</b> notes.
17	<b>Step</b>	Aural Skills/Critical listening  Composition/Written/creative playing	Listening for  legato Creating ending  for piece	Activity  Activity  Activity	9  9  9	Music Theory/Written exercise  Music Theory/Analysis  Music Theory/Written exercise	Identifying <b>steps</b> on white keys up/down.  Identifying line/space notes <b>stepping</b>  upwards/downwards. Writing <b>steps</b> up/down with finger numbers.
18	No new concept	Music Theory/Written exercise  Performance Practices/Technique  Music Theory/Analysis	Identifying skip  on keyboard  Finger exercise skips  Locating similar group				
19	No new concept	Aural Skills/Ensemble  Music Theory/Analysis	Teacher Duet  Locating similar	Activity	10	Music Theory/Analysis	Identifying line/space notes stepping upwards/downwards.

			group				
		Music Theory/Analysis	Identifying skipping notes.				
		Performance					
		Practices/Technique	Finger exercise steps				
		Composition/Written/creative playing	Creating melody				
			low with clusters				
20	<b>Music alphabet</b>	Aural Skills/Ensemble	Teacher Duet	Activity	11	Music Theory/Written exercise	Naming the <b>music alphabet</b> .
	<b>A B C D E F G</b>	Improvisation/Transposition	Playing <b>music alphabet</b>	Activity	11	Music Theory/Written exercise	Locating <b>CDE</b> on keyboard.
		Music Theory/Written exercise	Identifying 2 black key groups				
		Music Theory/Written exercise	Identifying <b>CDE</b>				
		Music Theory/Written exercise	Naming highest key				
		Improvisation/Transposition	Playing all <b>CDE</b>				
21	<b>FGAB</b>	Aural Skills/Ensemble	Teacher Duet	Activity	11	Music Theory/Written exercise	Locating <b>FGAB</b> on keyboard.
		Music Theory/Written exercise	Identifying 3 black key groups	Activity	11	Music Theory/Written exercise	Identifying skips on keyboard.
		Music Theory/Written exercise	Identifying <b>FGAB</b>				
		Improvisation/Transposition	Playing all <b>FGAB</b>				
		Improvisation/Transposition	Reversing pattern				
22	<b>Dotted quarter note</b>	Aural Skills/Ensemble	Teacher Duet	Activity	12	Music Theory/Written exercise	Writing skips up/down on keyboard.
				Activity	12	Music Theory/Written exercise	Writing music alphabet skips on keyboard.
				Activity	12	Music Theory/Written exercise	Writing note head up/down step/skip.
23	No new concept	Music Theory/Written exercise	Writing music alphabet step/skip	Activity	13	Music Theory/Written exercise	Finding the 3rd by following directions.
		Music Theory/Written exercise	Naming notes				Finding the <b>3rd</b> by following directions.
24	<b>3rd</b>	Aural Skills/Ensemble	Teacher Duet	Activity	13	Music Theory/Written exercise	
25	<b>2nd</b>	Aural Skills/Ensemble	Teacher Duet	Activity	13	Music Theory/Analysis	Identifying <b>2nds/3rds</b> on staff.
				Activity	13	Music Theory/Written exercise	Naming notes

26	No new concept	Music Theory/Written exercise	Finding the 2nds/ 3rds by following directions				
		Aural Skills/Ensemble	Teacher Duet				
		Music Theory/Analysis	Locating similar group				
		Performance Practices/Technique	Finger exercise 3rds on C's				
		Composition/Written/creative playing	Creating melody using quarter/ dotted half notes				
27	<b>Treble/bass clef Staff, grand staff Low C, High C</b>			Activity	14	Music Theory/Written exercise	Naming <b>High/Low C's</b> with surrounding notes.
28	No new concept	Music Theory/Written exercise	3rds up/down from High/Low C	Activity	15	Music Theory/Written exercise	Naming 3rds up/down from High/Low C's.
29	No new concept	Music Theory/Written exercise	2nds/3rds up/down from High/Low C	Activity Activity	15	Music Theory/Written exercise	Naming 2nds/3rds up/down from High/Low C's.
30	No new concept	Music Theory/Written exercise	2nds/3rds up/down High/Low C				
		Performance Practices/Technique	Finger exercise HT quarter/half notes				
		Composition/Written/creative playing	Creating melody High/Low C 2nds/3rds				
31	<b>Measure, bar lines</b> Ending bar line	Music Theory/Written exercise	Identifying beats in <b>measure</b>				

**4/4 time**

32	No new concept	Composition/Written/creative playing	Creating song using set patterns quarter/half/clusters up/down, high/low/middle				
33	<b>Middle C</b>			Activity	16	Music Theory/Written exercise	Drawing 3rds up/down from High/Low/ <b>Middle C</b> .
				Activity	16	Music Theory/Written exercise	Naming notes.
34	No new concept	Music Theory/Analysis	Locating Middle C High/Low C's				
35	No new concept	Aural Skills/Ensemble Composition/Written/creative playing	Teacher Duet Creating melody	Activity	17	Music Theory/Written exercise	Counting beats in measures.
			High/Low C/Middle C, 2nds	Activity	17	Music Theory/Written exercise	Drawing bar lines. Identifying values for quarter/half/dotted half notes, quarter/half rests.
		Performance Practices/Technique	up/down Finger exercise legato 3rds	Activity	17	Music Theory/Analysis	Locating the 3rds on staff.
36	No new concept	Music Theory/Analysis	Identifying C in each hand	Activity	18	Music Theory/Written exercise	Writing note names.
				Activity	18	Music Theory/Written exercise	Adding number of beats.
37	No new concept	Music Theory/Written exercise	Writing 2nds above/below C's	Activity	19	Music Theory/Written exercise	Writing note names.
			Locating similar	Activity	19	Music Theory/Written exercise	Matching terns and symbols.
38	No new concept	Music Theory/Analysis	group	Activity	20	Composition/Written/creative playing Aural Skills/Ear Training	Creating a melody using given patterns. Indicating <i>p</i> .
		Performance Practices/Technique	Finger exercise	Activity	20	Music Theory/Analysis	Locating similar group.
		Composition/Written/creative playing	legato 2nds Creating melody				

3rds form Middle C

39	<b>Tie</b>		Activity	21	Music Theory/Written exercise	Drawing High/Low/Middle C's.	
			Activity	21	Music Theory/Written exercise	Tracing treble/bass clef.	
			Activity	21	Music Theory/Written exercise	Adding <b>tied notes</b> together.	
			Activity	21	Music Theory/Written exercise	Naming notes.	
40	<b>Treble/bass C's</b>						
41	No new concept	Music Theory/Written exercise	Naming notes				
		Music Theory/Written exercise	Identifying 3rds				
		Music Theory/Analysis	Locating similar group				
		Composition/Written/creative playing	Create a melody using only C's				
42	No new concept	Music Theory/Written exercise	Naming notes	Activity	22	Music Theory/Analysis	Identifying Treble C and Bass C.
		Music Theory/Written exercise Performance Practices/Technique	Identifying 2nds Finger exercise legato on C's/B's	Activity	22	Music Theory/Written exercise	Matching notes and letter names,
43	<b>Whole note</b>	Music Theory/Analysis	Dynamics	Activity	23	Music Theory/Analysis	Locating the 2nds/3rds on staff.
44	No new concept	Music Theory/Analysis Aural Skills/Ensemble	Dynamics Teacher Duet				
45	<b>Quarter/half rest</b>			Activity	24	Music Theory/Written exercise	Identifying values for dotted half/whole note, <b>quarter/half rest.</b>
				Activity	24	Music Theory/Written exercise	Drawing bar lines.
46	No new concept	Music Theory/Analysis	Locating similar group	Activity	24	Music Theory/Written exercise	Completing measures with one note/rest.
				Activity	24	Aural Skills/Ear Training	Identifying pattern.
47	No new concept	Composition/Written/creative playing	Creating melody 2nds/3rds, quarter/ half rests				

48	No new concept	Music Theory/Written exercise Performance Practices/Technique	Completing time signatures Finger exercise legato on E				
49	<b>5th</b>	Music Theory/Analysis	Identifying 2nds/ 3rds/ <b>5ths</b>	Activity	25	Music Theory/Written exercise	Identifying <b>5ths</b> up/down on keyboard.
				Activity	25	Music Theory/Written exercise	Drawing <b>5ths</b> on staff.
50	No new concept	Music Theory/Analysis	Identifying 5ths	Activity	26	Music Theory/Analysis	Identifying 5ths
		Aural Skills/Critical listening	Completing song	Activity	26	Music Theory/Written exercise	Note naming.
				Activity	26	Music Theory/Analysis	Identifying 2nds/3rds/5ths.
51	No new concept	Music Theory/Analysis Music Theory/Written exercise	Identifying C's Note naming				
52	No new concept	Aural Skills/Ensemble Performance Practices/Technique Composition/Written/creative playing	Teacher Duet Finger exercise Create a melody using only C's/5ths				
53	<b>Whole measure rest</b>			Activity	27	Music Theory/Written exercise	Identifying values for <b>whole measure rest</b> in 3/4, 4/4.
				Activity	27	Aural Skills/Ear Training	Identifying patterns.
				Activity	27	Aural Skills/Critical listening	Listening for <i>f/p</i> .
				Activity	27	Music Theory/Written exercise	Drawing bar lines.
54	No new concept	Music Theory/Written exercise	Identifying whole measure rest value in 3/4				
55	No new concept	Music Theory/Written exercise Composition/Written/creative playing Music Theory/Written exercise	Note naming Create a melody using 5ths Identifying 5ths				

56	<b>4th</b>	Music Theory/Written exercise	Identifying	Activity	28	Music Theory/Written exercise	Identifying <b>4ths</b> up/down on keyboard.
			<b>4ths</b>	Activity	28	Music Theory/Written exercise	Identifying <b>4ths</b> .
				Activity	28	Music Theory/Written exercise	Drawing <b>4ths</b> up/down on staff.
57	No new concept	Music Theory/Written exercise	Identifying <b>4ths</b>				
58	No new concept	Music Theory/Written exercise	Note naming	Activity	29	Music Theory/Written exercise	Note naming.
		Aural Skills/Ensemble	Teacher Duet	Activity	29	Music Theory/Analysis	Identifying 4ths/5ths.
		Music Theory/Written exercise	Identifying 5ths.	Activity	29	Music Theory/Written exercise	Completing measures with one note/rest.
59	<b>Staccato</b>	Music Theory/Analysis	Identifying 4ths	Activity	30	Music Theory/Written exercise	Note naming.
		Composition/Written/creative playing	Create a melody using 4ths	Activity	30	Music Theory/Analysis	Locating differences in patterns.
60	No new concept	Music Theory/Analysis	Locating staccato				
		Music Theory/Analysis	Locating staccato/legato				
		Performance Practices/Technique	Finger exercise				
		Music Theory/Written exercise	4ths Identifying 4ths				
61	2/4, 3/4, 4/4 (using number on bottom)			Activity	31	Composition/Written/creative playing	Moving between notes.
				Activity	31	Music Theory/Written exercise	Moving by step.
				Activity	31	Music Theory/Written exercise	Following directions to find interval letter.
62	No new concept	Music Theory/Analysis	Locating similar	Activity	32	Music Theory/Analysis	Identifying 2nd/3rds/4ths/5ths.
			measures	Activity	32	Music Theory/Written exercise	Note naming.
		Performance Practices/Technique	Finger exercise	Activity	29	Music Theory/Written exercise	Matching terms and symbols.
			intervals				
63	No new concept	Composition/Written/creative playing	Create a melody				
64	No new concept						

# Noona Mainstream Piano Method 1973 edition

## Lesson Book 1

### LESSON BOOK

### SUPPLEMENTARY BOOKS: PENCIL & PAPER; PROJECTS

Pg	Teaching Concept	Category/Sub category	Description	Book	Pg	Category/Sub category	Description
4	Posture						
4	Hand position						
5	High/low		Creating on	Pencil/Paper	3	Music Theory/Written exercise	Identifying <b>2/3 black key</b> groups.
	White/black keys	Improvisation/Creativity	<b>2/3 black key</b>	Pencil/Paper	3	Music Theory/Written exercise	Playing and identifying <b>high/low</b> sounds.
	2/3 black key groups		groups				
6	Music alphabet	Music Theory/Written exercise	Writing <b>music alphabet</b>	Pencil/Paper	4	Music Theory/Written exercise	Writing <b>music alphabet</b> , counting number.
	A B C D E F G	Improvisation/Transposition	Playing <b>music alphabet</b> in different octaves	Pencil/Paper	4	Music Theory/Written exercise	Identifying <b>A B C D E F G</b> on keyboards.
7	No new concept	Music Theory/Written exercise	Counting	Pencil/Paper	5	Music Theory/Written exercise	Writing music alphabet, A B C D E F G.
			A B C D E F G	Pencil/Paper	5	Music Theory/Written exercise	Identifying white keys.
8	Middle C	Improvisation/Creativity	Creating melody	Pencil/Paper	6	Music Theory/Written exercise	Identifying white keys moving by step/skip
	C D E, C B A		on C D E, C B A	Pencil/Paper	6	Music Theory/Written exercise	on keyboard.
				Pencil/Paper	7	Music Theory/Written exercise	Identifying step/skip up/down from given note.
				Pencil/Paper	7	Music Theory/Written exercise	Identifying white keys, upper/lower neighbour tone.
				Pencil/Paper	7	Music Theory/Written exercise	Identifying A B C D E F G's on keyboards.
				Pencil/Paper	8	Music Theory/Written exercise	Identifying A B C D E F G's on keyboards.

9	<b>Staff, bass/F clef</b>			Pencil/Paper	9	Music Theory/Written exercise	Numbering <b>lines/spaces</b> .
	<b>Treble/G clef, line/space</b>			Pencil/Paper	9	Music Theory/Written exercise	Identifying <b>lines/spaces</b> on <b>staff</b> .
	<b>Grand staff, brace, bar line</b>			Pencil/Paper	9	Music Theory/Written exercise	Drawing notes on <b>lines/spaces</b> .
	<b>Double bar line, measure</b>			Pencil/Paper	10	Music Theory/Written exercise	Identifying <b>lines/spaces</b> by number.
				Pencil/Paper	11	Music Theory/Written exercise	Writing <b>steps/skips/repeats</b> on <b>staff</b> .
				Pencil/Paper	11	Music Theory/Analysis	Identifying <b>steps/skips/repeats</b> on staff.
				Pencil/Paper	12	Music Theory/Written exercise	Drawing <b>treble/bass clefs</b> .
				Pencil/Paper	13	Music Theory/Written exercise	Drawing <b>grand staff, treble/bass clef, bar lines, double bar line</b> .
10	<b>Guidepost Middle C</b>			Pencil/Paper	14	Music Theory/Written exercise	Drawing <b>Middle C's</b> in treble/bass clef, grand staff, bar lines/double bar line, brace.
	<b>RH/LH</b>						Drawing <b>Middle C's</b> in treble/bass clef,
	<b>Up/down/repeat</b>			Pencil/Paper	14	Music Theory/Written exercise	
11	<b>Step/skip</b>			Pencil/Paper	15	Music Theory/Written exercise	Writing treble clef C D E F.
				Pencil/Paper	16	Music Theory/Written exercise	Writing treble clef G A B Treble C.
				Pencil/Paper	17	Music Theory/Written exercise	Writing bass clef C B A G.
				Pencil/Paper	18	Music Theory/Written exercise	Writing bass clef F E D Bass C.
				Pencil/Paper	19	Music Theory/Written exercise	Neighbour notes, writing above/below.
				Pencil/Paper	20	Music Theory/Written exercise	Writing treble/bass clef notes by <b>step/skip</b> .
				Pencil/Paper	21	Music Theory/Written exercise	Note naming.
12	<b>Pulse/beat, downbeat</b>	Music Theory/Analysis	Counting	Pencil/Paper	22	Music Theory/Written exercise	Identifying notes values of <b>quarter</b> /half/dotted half/whole notes.
	<b>Time signature, 2/4</b>		<b>quarter rests</b>				
	<b>Quarter note/rest</b>		measures	Projects	4	Aural Skills/Ensemble	Playing given rhythm on white keys.
13	<b>Middle C stems</b>	Improvisation/Transposition	Transposing	Pencil/Paper	23	Music Theory/Written exercise	Drawing quarter/half/whole rests.
			to different	Pencil/Paper	23	Music Theory/Written exercise	Identifying values of quarter/half/whole rests.
			octave C's	Projects	5	Aural Skills/Ensemble	Playing given rhythm on black keys.
				Projects	5	Improvisation/Creativity	Creating an ending on 3 black keys.
14	<b>4/4 time</b>	Aural Skills/Ensemble	Teacher Duet				
	<b>Half note/rest</b>						

15	No new concept	Performance Practices/Technique	Wrist drop	Projects	24	Performance Practices/Technique	Wrist drop and roll off.
				Projects	25	Performance Practices/Technique	Wrist drop and roll off.
				Projects	26	Performance Practices/Technique	Drop-lift exercise.
				Projects	27	Performance Practices/Technique	Drop-lift exercise.
16	No new concept	Aural Skills/Ensemble Improvisation/Creativity	Teacher Duet				
		Music Theory/Written exercise	Creating ending with given rhythm quarter notes/rests half note Identifying terms				
17	<b>Whole note/rest</b>  <b>Slur, legato</b>			Pencil/Paper	24	Music Theory/Written exercise	Writing beats for 3/4, 2/4, 5/4, 6/4 with quarter/half notes/rests, dotted half/ <b>whole</b> notes.
				Projects	6	Aural Skills/Ensemble	Playing given rhythm of quarter/half/dotted half notes on 3 black keys.
				Projects	7	Aural Skills/Ensemble	Playing given rhythm of quarter/half/dotted half notes on 3 black keys.
				Projects	14	Improvisation/Creativity	Creating melodies in 2/4, 3/4, 4/4 using given rhythms of quarter/half/dotted half/ <b>whole</b> notes.
				Projects	15	Music Theory/Written exercise	Identifying up/down/repeat patterns.
18	<b>F and G guideposts</b>	Aural Skills/Ensemble	Teacher Duet	Projects	8	Aural Skills/Ensemble	Teacher Duet.
					8	Improvisation/Creativity	Creating on white keys.
				Projects	9	Aural Skills/Ensemble	Teacher Duet.
					9	Improvisation/Creativity	Creating on white keys.
19	No new concept	Performance Practices/Technique	Legato playing exercise	Projects	28	Performance Practices/Technique	Legato playing exercise.
				Projects	29	Performance Practices/Technique	Legato playing exercise.

				Projects	32	Performance Practices/Technique	Legato and contrary motion playing exercise.
20	<b>3/4 time</b> <b>Dotted half note</b>						
21	<b>Repeat sign</b> <b>Whole rest in 3/4 time</b>	Improvisation/Creativity	Creating an ending to piece by <b>repeating</b>	Projects	10	Aural Skills/Ensemble	Teacher Duet.
		Music Theory/Written exercise	Drawing quarter/half/dotted half <b>whole notes/rests</b> and their values	Projects	10	Improvisation/Creativity	Creating melody on 2/3 black keys, whole notes.
22	<b>Fermata</b>	Improvisation/Creativity	Putting <b>fermata</b> over every beat	Pencil/Paper	25	Music Theory/Written exercise	Adding stems to quarter/half/whole notes.
			3 in 3/4	Projects	11	Improvisation/Creativity	Improvising on high white keys.
				Projects	11	Aural Skills/Ensemble	Teacher Duet. (Mixolydian mode).
23	<b>Tie</b>			Pencil/Paper	26	Music Theory/Written exercise	Adding missing time signatures, 3/4, 4/4, 5/4, 6/4.
				Pencil/Paper	26	Music Theory/Written exercise	Writing beats for quarter/half/dotted half whole notes, quarter/half rests.
				Pencil/Paper	26	Music Theory/Written exercise	Completing measures with quarter/half/dotted half/whole notes.
				Projects	17	Composition/Written/creative playing	Creating phrases in 2/4, 3/4, 4/4 using given rhythm of quarter/half/dotted half whole notes.
24	<b>Ritardando, rit.</b>	Aural Skills/Ensemble Aural Skills/Critical listening	Teacher Duet Very loud				
25	<b>Pick-up/upbeat</b>						
26	<b>Staccato</b>	Aural Skills/Critical listening	Very soft	Projects	30	Performance Practices/Technique	Wrist <b>staccato</b> .

				Projects	31	Performance Practices/Technique	Wrist <b>staccato</b> .
27	<b>Dynamics</b>	Aural Skills/Critical listening	Playing different	Pencil/Paper	27	Music Theory/Written exercise	Adding missing bar lines.
	<b><i>Forte/f, piano/p</i></b>		<b>dynamics</b>	Pencil/Paper	27	Music Theory/Written exercise	Writing quarter/half/dotted half/whole notes in 4/4.
				Pencil/Paper	27	Music Theory/Written exercise	Writing rests to match note values, quarter/half/whole.
28	<b>Sharp</b>	Aural Skills/Ensemble	Teacher Duet	Pencil/Paper	28	Music Theory/Written exercise	Drawing <b>sharps</b> .
				Pencil/Paper	28	Music Theory/Written exercise	Drawing <b>sharps</b> on the staff.
				Pencil/Paper	28	Music Theory/Written exercise	Writing G Major key signature.
				Projects	18	Composition/Written/creative playing	Creating melodies and rhythms with quarter/half/dotted half/whole notes.
				Projects	18	Composition/Written/creative playing	Finish melody writing counts and using quarter/half/dotted half/whole notes.
29	<b>Key signature, G Major</b>	Aural Skills/Critical listening	Very soft				
30	No new concept	Aural Skills/Ensemble	Teacher Duet				
31	<b>Inner ledger lines</b>						
32	<b>Flat</b>	Music Theory/Written exercise	Writing names	Pencil/Paper	29	Music Theory/Written exercise	Drawing <b>flats</b> .
			of terms	Pencil/Paper	29	Music Theory/Written exercise	Drawing <b>flats</b> on the staff.
				Pencil/Paper	29	Music Theory/Written exercise	Writing F Major key signature.
33	<b>F Major</b>	Improvisation/Transposition	Transposing to higher F				
34	No new concept	Music Theory/Analysis	Identifying key signature/accidental.				
		Music Theory/Written exercise	Identifying terms				
35	<b>Natural</b>	Improvisation/Creativity	Changing rhythm	Pencil/Paper	30	Music Theory/Written exercise	Drawing <b>naturals</b> .
				Pencil/Paper	30	Music Theory/Written exercise	Drawing <b>naturals</b> on the staff.

				Pencil/Paper	30	Music Theory/Written exercise	Writing sharp/flat/ <b>natural</b> on staff.
36	<b>Melody/accompaniment</b> <b>G A B</b> in treble clef <b>Harmony</b>			Projects	22	Composition/Written/creative playing	Creating a melody over given harmony.
37	<b>A tempo</b>	Improvisation/Transposition	Transposing	Projects	19	Music Theory/Analysis	Identifying differences in theme/variations.
			lines lower	Projects	20	Music Theory/Analysis	Composing variations for given themes.
38	<b>Treble C and Bass C</b>	Improvisation/Transposition	Transposing				
			lines higher to <b>Treble C</b>				
39	<b>DaCapo (D.C.)</b> <b>al Fine, Fine</b>			Projects	21	Composition/Written/creative playing	Playing aleatory music, choosing order.
40	<b>Waltz</b>	Music History	Background of <b>waltz</b>	Pencil/Paper	31	Music Theory/Written exercise	Identifying slurs/ties.
		Improvisation/Transposition	Transposing				
			lines higher to Treble C				
41	No new concept	Aural Skills/Ensemble Music Theory/Written exercise	Teacher Duet	Pencil/Paper	32	Music Theory/Written exercise	Answering questions about legato/staccato dynamics, forte/f, piano/p, ritardando/rit.
			Identifying key signature				
42	<b>Stress, sfz</b>			Pencil/Paper	33	Music Theory/Written exercise	Matching terms from all concepts learned.
43	No new concept			Pencil/Paper	34	Music Theory/Written exercise	Answering questions about concepts learned.
44	<b>Duet, secondo</b>			Pencil/Paper	35	Music Theory/Written exercise	Review of all concepts learned.
45	<b>Primo</b>						
46	<b>Accent</b>						
47	No new concept	Music Theory/Written exercise	Naming grand staff notes	Projects	23	Composition/Written/creative playing	Creating a melody over given ostinato harmony.

# Piano Discoveries 2001 edition

## Level 1

### LESSON BOOK: On Staff Starter

### SUPPLEMENTARY BOOKS: Theory

Page	Teaching Concept	Category/Sub category	Description	Book	Page	Category/Sub category	Description
5	<b>Sitting position</b>	Performance Practices/Position		Theory	5	Music Theory/Written exercise	Answering questions about <b>sitting position</b> .
6	<b>2 and 3 black key groups</b>	Improvisation/Transposition	Exploring the <b>2/3 key groups</b>	Theory	6	Music Theory/Written exercise	Circling the <b>2 and 3 black key groups</b> .
6	<b>Music Alphabet</b>	Improvisation/Transposition	Exploring the <b>2/3 key groups</b>	Theory	7	Music Theory/Written exercise	Naming the <b>music alphabet</b> on keyboard.
7	<b>CDE</b> <b>White keys</b>	Improvisation/Transposition	Exploring the <b>white keys</b>		8	Music Theory/Written exercise	Identifying <b>CDE</b> .
				Theory	9	Music Theory/Written exercise	Identifying <b>FGAB</b> .
8	<b>Quarter note, bar lines, measures, 4/4 time</b>			Theory	10	Music Theory/Written exercise	Identifying <b>quarter notes</b> .
					10	Music Theory/Written exercise	Drawing <b>bar lines</b> .
					10	Music Theory/Written exercise	Counting <b>measures</b> .
				Theory	11	Music Theory/Written exercise	Counting <b>4/4 time</b> , adding <b>quarter notes</b> .
9	<b>Staff, line/space notes</b> <b>Treble/bass clefs, grand staff</b>	no activity		Theory	12	Music Theory/Analysis	Identifying <b>line/space notes</b> .
				Theory	13	Music Theory/Analysis	Identifying <b>line/space notes</b> .
						Music Theory/Written exercise	<b>Treble/bass clefs and grand staff</b> .
10	<b>CD on staff, fingering</b>			Theory	15	Music Theory/Written exercise	Writing <b>fingering</b> .
11	<b>Steps</b>	Improvisation/Creativity	Adding notes to ending,	Theory	11	Music Theory/Analysis	Finding CD on the staff.
				Theory	11	Music Theory/Written exercise	Naming notes CD.

			using <b>steps</b> .	Theory	18	Music Theory/Analysis	Identifying <b>steps</b> up/down repeating.
12	LH <b>BC</b> on staff	Aural Skills/Ear Training	Echoing patterns.	Theory	17	Music Theory/Written exercise	Naming notes <b>BC</b> .
				Theory	19	Music Theory/Written exercise	Drawing note stems, quarter notes CD.
				Theory	20	Music Theory/Written exercise	Drawing note stems, <b>quarter notes CB</b>
13	<b>Half notes</b>			Theory	21	Music Theory/Written exercise	Writing beats, drawing <b>half notes</b> .
					21	Music Theory/Written exercise	Identifying CD <b>half notes</b> .
14	<b>RH E</b>	Aural Skills/Ensemble	Teacher Duet	Theory	22	Music Theory/Written exercise	Drawing CDE quarter/half notes.
				Theory	22	Music Theory/Written exercise	Naming notes.
				Theory	22	Music Theory/Analysis	Identifying <b>E</b> .
15	<b>Forte, f</b> <b>Repeat sign</b>	Aural Skills/Critical listening	dim. on <b>repeat</b> .	Theory	23	Music Theory/Analysis	Selecting <i>f/p</i> .
				Theory	23	Music Theory/Written exercise	Tracing <i>f/p</i> , drawing <b>repeat signs</b> .
16	<b>Piano, p</b> <b>Skips</b>	Aural Skills/Ensemble	Teacher Duet	Theory	23	Music Theory/Analysis	Selecting <i>f/p</i> .
				Theory	23	Music Theory/Written exercise	Tracing <i>f/p</i> .
		Aural Skills/Ensemble	Teacher Duet	Theory	24	Music Theory/Written exercise	Writing <b>skips</b> on keyboard.
				Theory	24	Music Theory/Analysis	Identifying <b>steps/skips</b> .
17	<b>Whole notes</b>	Performance Practice/Tone	Legato weight shift	Theory	25	Music Theory/Written exercise	Writing beats.
				Theory	25	Music Theory/Written exercise	Completing measures.
				Theory	26	Music Theory/Written exercise	"Mapping" note direction.
18	<b>LH A</b>	Aural Skills/Ensemble	Teacher Duet	Theory	28	Music Theory/Analysis	Identifying <b>A</b> .
				Theory	28	Music Theory/Written exercise	Writing whole notes.
				Theory	28	Music Theory/Written exercise	Writing note names <b>CBA</b> .

19	No new concept			Theory	29	Music Theory/Analysis	Identifying steps/skips.
				Theory	29	Music Theory/Written exercise	Writing line note skips.
20	<b>Tie</b>	Aural Skills/Ensemble	Teacher Duet	Theory	30	Music Theory/Written exercise	Drawing <b>ties</b> .
				Theory	30	Music Theory/Written exercise	Adding notes to incomplete measures.
				Theory	30	Music Theory/Written exercise	Writing beats for 4/4 time.
21	<b>3/4 time, dotted half notes</b>			Theory	31	Music Theory/Written exercise	Writing beats for <b>3/4 time</b> .
				Theory	31	Music Theory/Written exercise	Adding notes to incomplete measures.
				Theory	31	Music Theory/Written exercise	Answering questions about <b>3/4 time</b> .
				Theory	32	Music Theory/Written exercise	Writing beats for <b>3/4 time</b> .
				Theory	32	Music Theory/Written exercise	Adding <b>dotted half note</b> CDE to incomplete measures.
22	No new concept			Theory	33	Music Theory/Written exercise	Tracing 3/4, 4/4 time signatures.
				Theory	33	Music Theory/Analysis	Choosing appropriate time signatures.
23	<b>Mezzo piano/mp</b>	Aural Skills/Ensemble	Teacher Duet	Theory	34	Music Theory/Written exercise	Tracing <b>p/mp/mf/f</b> .
				Theory	34	Music Theory/Written exercise	Matching dynamics with terms.
				Theory	34	Music Theory/written exercise	Drawing A B C D E as quarter/half/dotted half/whole notes.
				Theory	34	Music Theory/Written exercise	Selecting <b>p/mp/mf/f</b> .
				Theory	34	Composition/Written/creative playing	Creating a piece, selecting <b>p/mp/mf/f</b> .
24	<b>Mezzo forte/mf</b>	Aural Skills/Ensemble	Teacher Duet	Theory	34	Music Theory/Written exercise	Tracing <b>p/mp/mf/f</b> .
				Theory	34	Music Theory/Written exercise	Selecting <b>p/mp/mf/f</b> .
				Theory	34	Composition/Written/creative playing	Creating a piece,

								selecting <i>p/mp/mf/f</i> .
25	No new concept	Improvisation/Creativity Aural Skills/Ensemble	Creating music Teacher Duet					
26	<b>RH F</b> <b>quarter rest</b>	Aural Skills/Critical listening	Phrase shaping listening for dynamic change	Theory Theory Theory	35 35 35	Music Theory/Written exercise Music Theory/Analysis Music Theory/Written exercise	Note naming C D E F A B. Identifying <b>F</b> . Completing measures with quarter/half/dotted half/whole notes F. Tracing <b>quarter rests</b> . Writing beats for 4/4 time. Completing measures by adding <b>quarter rests</b> .	
27	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory Theory Theory	36 36 36	Music Theory/Written exercise Music Theory/Written exercise Music Theory/Written exercise	Tracing quarter rests. Writing beats for 4/4 time. Completing measures by adding quarter rests.	
28	<b>LH G</b>			Theory Theory Theory	37 37 37	Music Theory/Written exercise Music Theory/Written exercise Music Theory/Analysis	Naming A B C D E F G. Writing skips. Identifying <b>G</b> .	
29	<b>Whole rest</b>	Aural Skills/Ensemble	Teacher Duet	Theory Theory	38 38	Music Theory/Written exercise Music Theory/Written exercise	Drawing <b>whole rests</b> . Writing beats for 4/4 time.	
30	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	38	Music Theory/Written exercise	Writing beats for <b>3/4 time</b> .	
31	<b>Accent</b>	Aural Skills/Ensemble	Teacher Duet	Theory	38	Music Theory/Written exercise	Adding <b>accent marks</b> .	
32	<b>Half rest</b>	Performance Practices/Tone	Finger (pad) on keys	Theory Theory Theory Theory	39 39 39 39	Music Theory/Written exercise Music Theory/Written exercise Music Theory/Written exercise Music Theory/Written exercise	Colouring in <b>half rests</b> . Writing beats for 4/4 time. Completing measures with quarter/half/whole rests. Adding bar lines and beats	

							in 4/4 time.
33	No new concept	Improvisation/Creativity	Creating melody	Theory	39	Music Theory/Written exercise	Colouring in half rests.
		Aural Skills/Ensemble	Teacher Duet	Theory	39	Music Theory/Written exercise	Writing beats for 4/4 time.
				Theory	39	Music Theory/Written exercise	Completing measures with quarter/half/whole rests.
				Theory	39	Music Theory/Written exercise	Adding bar lines and beats in 4/4 time.
34	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	40	Music Theory/Written exercise	"Mapping"
				Theory	40	Music Theory/Analysis	Marking similar measures.
				Theory	40	Composition/Written/creative playing	Creating a holiday song.
35	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	40	Music Theory/Written exercise	"Mapping"
				Theory	40	Music Theory/Analysis	Marking similar measures.
				Theory	40	Composition/Written/creative playing	Creating a holiday song.
36	RH G			Theory	41	Music Theory/Written exercise	Naming A B C D E F G.
				Theory	41	Music Theory/Analysis	Identifying G.
				Theory	41	Music Theory/Analysis	Identifying step/skips.
				Theory	41	Music Theory/Written exercise	Drawing steps/skips.
37	2/4 time			Theory	42	Music Theory/Written exercise	Tracing 2/4 time.
				Theory	42	Music Theory/Written exercise	Writing beats for 2/4 time.
38	No new concept			Theory	42	Music Theory/Written exercise	Whole rest/different values.
39	No new concept	Improvisation/Transposition	Lower register	Theory	42	Music Theory/Analysis	Choosing 2/4, 3/4, 4/4 time signature.
40	LH F			Theory	43	Music Theory/Analysis	Identifying F.
				Theory	43	Music Theory/Written exercise	Naming A B C D E F G.
				Theory	43	Music Theory/Written exercise	Completing measures with quarter, half, or dotted half note F in 3/4.
				Theory	43	Music Theory/Written exercise	Drawing skips.

41	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	43	Music Theory/Analysis	Identifying F.
				Theory	43	Music Theory/Written exercise	Naming A B C D E F G.
				Theory	43	Music Theory/Written exercise	Completing measures with quarter/half/dotted note F in 3/4.
				Theory	43	Music Theory/Written exercise	Drawing skips.
42	No new concept			Theory	43	Music Theory/Analysis	Identifying F.
				Theory	43	Music Theory/Written exercise	Naming A B C D E F G.
				Theory	43	Music Theory/Written exercise	Completing measures with quarter/half/dotted note F in 3/4.
				Theory	43	Music Theory/Written exercise	Drawing skips.
43	No new concept	Aural Skills/Critical listening	Varying dynamics as moving up moving up keyboard	Theory	44	Music Theory/Written exercise	Naming treble clef notes C D E F G
				Theory	44	Music Theory/Written exercise	Naming bass clef notes C B A G F.
				Theory	44	Music Theory/Written exercise	Naming notes on grand staff.
				Theory	44	Music Theory/Written exercise	Labelling steps/skips.
				Theory	44	Music Theory/Written exercise	Drawing steps/skips.
				Theory	45	Music Theory/Written exercise	Add bar lines and beats in 3/4 and 4/4 time.
				Theory	45	Music Theory/Written exercise	Matching symbols and definitions.
				Theory	45	Music Theory/Written exercise	"Mapping".
44	No new concept	Aural Skills/Ensemble	Teacher Duet	Theory	44	Music Theory/Written exercise	Naming treble clef notes C D E F G
				Theory	44	Music Theory/Written exercise	Naming bass clef notes C B A G F.
				Theory	44	Music Theory/Written exercise	Naming notes on grand staff.

				Theory	44	Music Theory/Written exercise	Labelling steps/skips.
				Theory	44	Music Theory/Written exercise	Drawing steps/skips.
				Theory	45	Music Theory/Written exercise	Add bar lines and beats in 3/4 and 4/4 time.
				Theory	45	Music Theory/Written exercise	Matching symbols and definitions.
				Theory	45	Music Theory/Written exercise	"Mapping".
45	No new concept	Improvisation/Creativity	Creating music				
46	No new concept			Theory	44	Music Theory/Written exercise	Naming treble clef notes C D E F G
				Theory	44	Music Theory/Written exercise	Naming bass clef notes C B A G F. Naming notes on grand staff.
				Theory	44	Music Theory/Written exercise	Labelling steps/skips.
				Theory	44	Music Theory/Written exercise	Drawing steps/skips.
				Theory	45	Music Theory/Written exercise	Add bar lines and beats in 3/4 and 4/4 time.
				Theory	45	Music Theory/Written exercise	Matching symbols and definitions.
				Theory	45	Music Theory/Written exercise	"Mapping".
47	No new concept						

**Robert Pace Music for Piano 1961 edition**  
**Lesson Book 1**

**LESSON  
BOOK**

**SUPPLEMENTARY BOOKS: SKILLS AND DRILLS**

<b>Pg</b>	<b>Teaching Concept</b>	<b>Category/Sub category</b>	<b>Description</b>	<b>Book</b>	<b>Pg</b>	<b>Category/Sub category</b>	<b>Description</b>
2	<b>Up/down</b> <b>Finger numbers</b>		Playing <b>finger numbers, up/down</b>				
3	No new concept		Playing finger numbers, up/down				
4	No new concept		Playing finger numbers, up/down				
5	No new concept						
6	No new concept						
7	No new concept	Improvisation/Transposition	Transposing given melodies				
8	<b>Grand staff</b> <b>ABCDEFGF</b> <b>Treble/bass clef</b> <b>Line/space</b>	Improvisation/Transposition	Playing all <b>ABCDEFGF</b>				
9	No new concept			Skills & Drills	2	Music Theory/Written exercise	Writing and naming ABCDEFG.
10	<b>Quarter note</b> <b>Half note/rest</b> <b>Time signature, 2/4 time</b> <b>Dotted half note</b> <b>Whole note/rest</b> <b>bar line/double bar line</b> <b>3/4 time, 4/4 time</b>			Skills & Drills	4	Music Theory/Written exercise	Filling in <b>time signatures</b> .
				Skills & Drills	4	Music Theory/Written exercise	Filling in <b>bar lines and whole rests</b> .

11	<b>Flat/sharp Key signature</b>			Skills & Drills	3	Music Theory/Written exercise	Writing <b>key signatures</b> .
12	No new concept	Music Theory/Analysis	Filling in missing bar lines	Skills & Drills	5	Music Theory/Written exercise	Writing missing ABCDEFG in treble/bass clef.
13	No new concept	Music Theory/Analysis Improvisation/Transposition	Locating differences from previous piece Transposing to different keys	Skills & Drills	6	Music Theory/Written exercise	Writing missing ABCDEFG <b>in</b> treble/bass clef.
14	No new concept	Music Theory/Written exercise	Filling in missing notes ABCDEFG, treble/bass clef				
15	No new concept	Music Theory/Written exercise	Copying key signatures	Skills & Drills	5	Music Theory/Written exercise	Drawing treble clefs and key signatures.
16	<b><i>mf/f</i> accent</b>	Music Theory/Written exercise	Filling in missing ABCDEFG				
17	No new concept	Music Theory/Written exercise	Copying key signatures	Skills & Drills	6	Music Theory/Written exercise	Writing treble/bass clefs and key signatures.
18	<b>variation</b>	Music Theory/Analysis Improvisation/Creativity	Locating differences Creating <b>variations</b>	Skills & Drills	7	Composition/Written/creative playing	Creating <b>variations</b> on a given melody.
19	No new concept	Music Theory/Analysis Improvisation/Transposition Music Theory/Written exercise Music Theory/Written exercise	Naming key signatures Transposing to different keys Identifying key signatures Drawing bar lines				
20	<b>eighth note</b>	Improvisation/Transposition	Transposing to				

	<i>p</i>		different keys				
21	No new concept						
22	No new concept	Improvisation/Transposition	Transposing to different keys.				
23	<b>slur</b> <b>phrase</b> <b>crescendo/decrease</b> <b>ndo</b> <b>question/answer</b>	Improvisation/Transposition	Transposing to different keys	Skill & Drills	8	Composition/Written/creative playing	Creating <b>question/answer</b> melodies.
24	No new concept	Composition/Written/creative playing	Creating melodies	Skills & Drills	9	Composition/Written/creative playing	Creating question/answer melodies.
25	<b>ABA form</b>	Music History	Discussion of Haydn				
26	<b>staccato</b>	Performance Practices/Technique	<b>Staccato</b> exercise	Skills & Drills	11	Music Theory/Written exercise	Drawing missing bar lines. Copying given notes into bass clef, note naming.
				Skills & Drills	11	Music Theory/Written exercise	
				Skills & Drills	11	Composition/Written/creative playing	Creating question/answer melodies.
27	<b>chord</b> <b>I chord</b>			Skills & Drills	10	Music Theory/Written exercise	Writing key signatures.
				Skills & Drills	12	Music Theory/Written exercise	Writing <b>chords</b> .
				Skills & Drills	12	Composition/Written/creative playing	Completing given melody with <b>chord</b> tones.
28	No new concept	Improvisation/Transposition	Transposing to different keys	Skills & Drills	12	Composition/Written/creative playing	Completing given melody with chord tones.
29	<b>Dominant 7th/V7</b>			Skills & Drills	13	Music Theory/Written exercise	Writing <b>I</b> and <b>V7 chords</b> . Deciding which appropriate <b>I/V7</b> chord.
				Skills & Drills	13	Music Theory/Analysis	
				Skills & Drills	32	Improvisation/Transposition	Transposing to different keys.
30	No new concept			Skills & Drills	14	Music Theory/Written exercise	Deciding which appropriate I/V7 chord.
				Skills & Drills	14	Composition/Written/creative playing	Creating question/answer melodies.
				Skills & Drills	15	Music Theory/Written exercise	Deciding which appropriate I/V7 chord.
				Skills & Drills	15	Composition/Written/creative playing	Completing given melody.
				Skills & Drills	15	Composition/Written/creative playing	Creating melody with I/V7 accompaniment.

				Skills & Drills	32	Improvisation/Transposition	Transposing to different keys.
31	No new concept			Skills & Drills	10	Music Theory/Written exercise	Writing key signatures.
				Skills & Drills	12	Composition/Written/creative playing	Completing given melody with chord tones.
32	<b>Dotted quarter note</b>	Music History	Use of Beethoven	Skills & Drills	33	Music Theory/Analysis	Locating differences in score.
			music, discussion	Skills & Drills	33	Improvisation/Transposition	Transposing to different keys.
33	No new concept	Improvisation/Transposition	Transposing to	Skills & Drills	33	Music Theory/Analysis	Locating differences in score.
			different keys	Skills & Drills	33	Improvisation/Transposition	Transposing to different keys.
				Skills & Drills	43	Performance Practices/Technique	Staccato/legato exercise.
34	<b>6/8 time</b>			Skills & Drills	16	Music Theory/Analysis	Locating differences in score.
	<b>Tie</b>			Skills & Drills	16	Improvisation/Transposition	Transposing to different keys.
	<b>Dotted quarter note</b>			Skills & Drills	26	Music Theory/Written exercise	Filling in bar lines.
				Skills & Drills	34	Improvisation/Transposition	Transposing to different keys.
35	No new concept	Improvisation/Transposition	Transposing to	Skills & Drills	34	Improvisation/Transposition	Transposing to different keys.
		Composition/Written/creative playing	different keys				
		Composition/Written/creative playing	Creating question/answer melodies				
		Composition/Written/creative playing	Harmonizing with I/V7 chords				
36	<b>Passing tone</b>			Skills & Drills	17	Music Theory/Written exercise	Deciding which appropriate I/V7 chord.
	<b>Broken chord</b>			Skills & Drills	17	Composition/Written/creative playing	Creating and writing a melody.
				Skills & Drills	17	Music Theory/Analysis	Locating <b>passing tones</b> .
				Skills & Drills	35	Improvisation/Transposition	Transposing to different keys.
37	No new concept	Improvisation/Transposition	Repeat octave	Skills & Drills	36	Improvisation/Transposition	Transposing to different keys.
			higher	Skills & Drills	44	Performance Practices/Technique	Staccato/legato exercise.
		Aural Skills/Critical listening	Soft on repeat	Skills & Drills	44	Aural Skills/Critical listening	<i>f/p</i> marking.

38	No new concept			Skills & Drills	37	Improvisation/Transposition	Transposing to different keys.
39	No new concept	Aural Skills/Ensemble	Teacher Duet	Skills & Drills	45	Performance	Staccato/legato exercise.
				Skills & Drills	45	Practices/Technique Aural Skills/Critical listening	<i>f/p</i> marking.
40	<b>Minor chord</b>			Skills & Drills	18	Music Theory/Written exercise	Writing <b>major/minor chords</b> .
	<b>Natural</b>			Skills & Drills	18	Music Theory/Written exercise	Writing key signatures.
				Skills & Drills	38	Improvisation/Transposition	Transposing to <b>different keys</b> .
41	<b>Parallel major/minor</b>			Skills & Drills	18	Music Theory/Written exercise	Writing major/minor chords.
	<b>Relative major/minor</b>			Skills & Drills	18	Music Theory/Written exercise	Writing key signatures.
				Skills & Drills	38	Improvisation/Transposition	Transposing to <b>different keys</b> .
42	No new concept			Skills & Drills	19	Composition/Written/creative playing	Harmonizing with I/V7 chords.
				Skills & Drills	19	Composition/Written/creative playing	Creating melody for given chords.
				Skills & Drills	19	Composition/Written/creative playing	Completing question/answer melody.
				Skills & Drills	46	Performance	Arpeggios.
43	No new concept	Composition/Written/creative playing	Composing melody/accompaniment	Skills & Drills	47	Practices/Technique	Arpeggios.
44	No new concept	Improvisation/Transposition	2 octaves higher	Skills & Drills	39	Improvisation/Transposition	Transposing to different keys.
		Improvisation/Transposition	Different accompaniment	Skills & Drills	48	Performance Practices/Technique	Wrist exercise.
45	No new concept			Skills & Drills	20	Composition/Written/creative playing	Creating question/answer melodies in pentatonic scale.
46	No new concept			Skills and Drills	21	Composition/Written/creative playing	Creating question/answer melodies.
47	No new concept						
48	No new concept	Music Theory/Written exercise	Writing notes, key signatures, time signatures, chords				

Composition/Written/creative  
playing

Creating question/  
answer melody.

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**Appendix C**  
**Percentage Charts**

# Alfred Basic Piano Library 1981 edition

## Lesson Book 1A

LESSON BOOK TOTALS			SUPPLEMENTARY BOOKS TOTALS			COMBINED BOOK TOTALS
Category/Sub category	# of CM Activities	Percentage of CM activities	Category/Sub category	# of CM Activities	Percentage of CM activities	Percentage of CM activities
Aural Skills/Critical listening	4	9.76%	Aural Skills/Critical listening	0	0.00%	2.72%
Aural Skills/Ear Training	0	0.00%	Aural Skills/Ear Training	0	0.00%	0.00%
Aural Skills/Ensemble	23	56.10%	Aural Skills/Ensemble	0	0.00%	15.65%
Composition/Written/creative playing	0	0.00%	Composition/Written/creative playing	0	0.00%	0.00%
Improvisation/Creativity	0	0.00%	Improvisation/Creativity	0	0.00%	0.00%
Improvisation/Transposition	6	14.63%	Improvisation/Transposition	0	0.00%	4.08%
Music History	0	0.00%	Music History	0	0.00%	0.00%
Music Theory/Analysis	3	7.32%	Music Theory/Analysis	8	7.55%	7.48%
Music Theory/Written exercise	2	4.88%	Music Theory/Written exercise	98	92.25%	68.03%
Performance Practices/Position	2	4.88%	Performance Practices/Position	0	0.00%	1.36%
Performance Practices/Technique	0	0.00%	Performance Practices/Technique	0	0.00%	0.00%
Performance Practices/Tone	1	2.44%	Performance Practices/Tone	0	0.00%	0.70%
Total	41			106		

## Bastien Piano Basics 1985 edition

### Primer

LESSON BOOK TOTALS			SUPPLEMENTARY BOOKS TOTALS			COMBINED BOOK TOTALS
Category/Sub category	# of CM Activities	Percentage of CM activities	Category/Sub category	# of CM Activities	Percentage of CM activities	Percentage of CM activities
Aural Skills/Critical listening	1	2.86%	Aural Skills/Critical listening	3	1.68%	1.90%
Aural Skills/Ear Training	0	0.00%	Aural Skills/Ear Training	0	0.00%	0.00%
Aural Skills/Ensemble	15	42.86%	Aural Skills/Ensemble	0	0.00%	7.11%
Composition/Written/creative playing	0	0.00%	Composition/Written/creative playing	11	6.15%	5.21%
Improvisation/Creativity	2	5.71%	Improvisation/Creativity	0	0.00%	0.95%
Improvisation/Transposition	4	11.43%	Improvisation/Transposition	1	0.57%	2.37%
Music History	0	0.00%	Music History	0	0.00%	0.00%
Music Theory/Analysis	9	25.71%	Music Theory/Analysis	21	11.73%	14.22%
Music Theory/Written exercise	2	5.71%	Music Theory/Written exercise	140	78.21%	67.30%
Performance Practices/Position	2	5.71%	Performance Practices/Position	0	0.00%	0.95%
Performance Practices/Technique	0	0.00%	Performance Practices/Technique	0	0.00%	0.00%
Performance Practices/Tone	0	0.00%	Performance Practices/Tone	0	0.00%	0.00%
Total	35			176		

## Celebrate Piano 2003 edition

### Level 1A

LESSON BOOK TOTALS			SUPPLEMENTARY BOOKS TOTALS			COMBINED BOOK TOTALS
Category/Sub category	# of CM Activities	Percentage of CM activities	Category/Sub category	# of CM Activities	Percentage of CM activities	Percentage of CM activities
Aural Skills/Critical listening	13	7.51%	Aural Skills/Critical listening			
Aural Skills/Ear Training	18	10.40%	Aural Skills/Ear Training			
Aural Skills/Ensemble	28	16.20%	Aural Skills/Ensemble			
Composition/Written/creative playing	5	2.90%	Composition/Written/creative playing			
Improvisation/Creativity	8	4.62%	Improvisation/Creativity			
Improvisation/Transposition	17	9.82%	Improvisation/Transposition			
Music History	3	1.73%	Music History			
Music Theory/Analysis	41	23.70%	Music Theory/Analysis			
Music Theory/Written exercise	24	13.87%	Music Theory/Written exercise			
Performance Practices/Position	0	0.00%	Performance Practices/Position			
Performance Practices/Technique	10	5.78%	Performance Practices/Technique			
Performance Practices/Tone	6	3.50%	Performance Practices/Tone			
Total	173					

**David Carr Glover Piano Library 1967 edition  
Primer**

<b>LESSON BOOK TOTALS</b>			<b>SUPPLEMENTARY BOOKS TOTALS</b>			<b>COMBINED BOOK TOTALS</b>
<b>Category/Sub category</b>	<b># of CM Activities</b>	<b>Percentage of CM activities</b>	<b>Category/Sub category</b>	<b># of CM Activities</b>	<b>Percentage of CM activities</b>	<b>Percentage of CM activities</b>
Aural Skills/Critical listening	0	0.00%	Aural Skills/Critical listening	1	1.28%	1.00%
Aural Skills/Ear Training	0	0.00%	Aural Skills/Ear Training	0	0.00%	0.00%
Aural Skills/Ensemble	9	40.90%	Aural Skills/Ensemble	0	0.00%	9.00%
Composition/Written/creative playing	0	0.00%	Composition/Written/creative playing	0	0.00%	0.00%
Improvisation/Creativity	2	9.09%	Improvisation/Creativity	0	0.00%	2.00%
Improvisation/Transposition	6	27.27%	Improvisation/Transposition	0	0.00%	6.00%
Music History	0	0.00%	Music History	0	0.00%	0.00%
Music Theory/Analysis	0	0.00%	Music Theory/Analysis	0	0.00%	0.00%
Music Theory/Written exercise	5	22.72%	Music Theory/Written exercise	77	98.72%	82.00%
Performance Practices/Position	0	0.00%	Performance Practices/Position	0	0.00%	0.00%
Performance Practices/Technique	0	0.00%	Performance Practices/Technique	0	0.00%	0.00%
Performance Practices/Tone	0	0.00%	Performance Practices/Tone	0	0.00%	0.00%
<b>Total</b>	<b>22</b>			<b>78</b>		<b>100</b>

**Faber Piano Adventures 1993 edition**  
**Primer Level**

<b>LESSON BOOK TOTALS</b>			<b>SUPPLEMENTARY BOOKS TOTALS</b>			<b>COMBINED BOOK TOTALS</b>
<b>Category/Sub category</b>	<b># of CM Activities</b>	<b>Percentage of CM activities</b>	<b>Category/Sub category</b>	<b># of CM Activities</b>	<b>Percentage of CM activities</b>	<b>Percentage of CM activities</b>
Aural Skills/Critical listening	2	1.43%	Aural Skills/Critical listening	8	5.16%	3.40%
Aural Skills/Ear Training	0	0.00%	Aural Skills/Ear Training	13	8.39%	4.42%
Aural Skills/Ensemble	38	27.34%	Aural Skills/Ensemble	2	1.29%	13.61%
Composition/Written/creative playing	6	4.32%	Composition/Written/creative playing	0	0.00%	2.04%
Improvisation/Creativity	3	2.16%	Improvisation/Creativity	4	2.58%	2.40%
Improvisation/Transposition	12	8.63%	Improvisation/Transposition	2	1.29%	4.10%
Music History	0	0.00%	Music History	0	0.00%	0.00%
Music Theory/Analysis	43	30.94%	Music Theory/Analysis	7	4.42%	17.01%
Music Theory/Written exercise	29	20.86%	Music Theory/Written exercise	69	44.52%	33.33%
Performance Practices/Position	4	2.90%	Performance Practices/Position	44	28.39%	16.33%
Performance Practices/Technique	2	1.43%	Performance Practices/Technique	6	3.87%	2.72%
Performance Practices/Tone	0	0.00%	Performance Practices/Tone	0	0.00%	0.00%
<b>Total</b>	<b>139</b>			<b>155</b>		

# Hal Leonard Student Piano Library 1996 edition

## Book 1

LESSON BOOK TOTALS			SUPPLEMENTARY BOOKS TOTALS			COMBINED BOOK TOTALS
Category/Sub category	# of CM Activities	Percentage of CM activities	Category/Sub category	# of CM Activities	Percentage of CM activities	Percentage of CM activities
Aural Skills/Critical listening	0	0.00%	Aural Skills/Critical listening	0	0.00%	0.00%
Aural Skills/Ear Training	0	0.00%	Aural Skills/Ear Training	6	10.90%	5.40%
Aural Skills/Ensemble	47	82.51%	Aural Skills/Ensemble	0	0.00%	41.96%
Composition/Written/creative playing	0	0.00%	Composition/Written/creative playing	1	1.81%	0.89%
Improvisation/Creativity	6	10.53%	Improvisation/Creativity	0	0.00%	5.40%
Improvisation/Transposition	3	5.26%	Improvisation/Transposition	2	3.64%	4.50%
Music History	0	0.00%	Music History	0	0.00%	0.00%
Music Theory/Analysis	0	0.00%	Music Theory/Analysis	0	0.00%	0.00%
Music Theory/Written exercise	0	0.00%	Music Theory/Written exercise	46	83.64%	41.10%
Performance Practices/Position	1	1.75%	Performance Practices/Position	0	0.00%	0.89%
Performance Practices/Technique	0	0.00%	Performance Practices/Technique	0	0.00%	0.00%
Performance Practices/Tone	0	0.00%	Performance Practices/Tone	0	0.00%	0.00%
Total	57			55		

**Leila Fletcher Piano Course 1950 edition  
Book 1**

<b>LESSON BOOK TOTALS</b>			<b>SUPPLEMENTARY BOOKS TOTALS</b>			<b>COMBINED BOOK TOTALS</b>
<b>Category/Sub category</b>	<b># of CM Activities</b>	<b>Percentage of CM activities</b>	<b>Category/Sub category</b>	<b># of CM Activities</b>	<b>Percentage of CM activities</b>	<b>Percentage of CM activities</b>
Aural Skills/Critical listening	1	3.85%	Aural Skills/Critical listening			
Aural Skills/Ear Training	0	0.00%	Aural Skills/Ear Training			
Aural Skills/Ensemble	20	76.92%	Aural Skills/Ensemble			
Composition/Written/creative playing	0	0.00%	Composition/Written/creative playing			
Improvisation/Creativity	0	0.00%	Improvisation/Creativity			
Improvisation/Transposition	2	7.69%	Improvisation/Transposition			
Music History	0	0.00%	Music History			
Music Theory/Analysis	0	0.00%	Music Theory/Analysis			
Music Theory/Written exercise	0	0.00%	Music Theory/Written exercise			
Performance Practices/Position	3	11.54%	Performance Practices/Position			
Performance Practices/Technique	0	0.00%	Performance Practices/Technique			
Performance Practices/Tone	0	0.00%	Performance Practices/Tone			
Total	26					

## Music Pathways (1974 edition)

### Lesson Book 1

LESSON BOOK TOTALS			SUPPLEMENTARY BOOKS TOTALS			COMBINED BOOK TOTALS
Category/Sub category	# of CM Activities	Percentage of CM activities	Category/Sub category	# of CM Activities	Percentage of CM activities	Percentage of CM activities
Aural Skills/Critical listening	3	2.94%	Aural Skills/Critical listening	1	1.30%	2.23%
Aural Skills/Ear Training	0	0.00%	Aural Skills/Ear Training	4	5.19%	2.23%
Aural Skills/Ensemble	17	16.67%	Aural Skills/Ensemble	0	0.00%	9.50%
Composition/Written/creative playing	16	15.69%	Composition/Written/creative playing	2	2.60%	10.10%
Improvisation/Creativity	0	0.00%	Improvisation/Creativity	0	0.00%	0.00%
Improvisation/Transposition	5	4.90%	Improvisation/Transposition	1	1.30%	3.40%
Music History	0	0.00%	Music History	0	0.00%	0.00%
Music Theory/Analysis	18	17.70%	Music Theory/Analysis	16	20.78%	19.00%
Music Theory/Written exercise	28	27.50%	Music Theory/Written exercise	53	68.83%	45.30%
Performance Practices/Position	1	0.98%	Performance Practices/Position	0	0.00%	0.60%
Performance Practices/Technique	14	13.73%	Performance Practices/Technique	0	0.00%	7.82%
Performance Practices/Tone	0	0.00%	Performance Practices/Tone	0	0.00%	0.00%
Total	102			77		

**The Music Tree 1973 edition  
Primer (Time to Begin)**

<b>LESSON BOOK TOTALS</b>			<b>SUPPLEMENTARY BOOKS TOTALS</b>			<b>COMBINED BOOK TOTALS</b>
<b>Category/Sub category</b>	<b># of CM Activities</b>	<b>Percentage of CM activities</b>	<b>Category/Sub category</b>	<b># of CM Activities</b>	<b>Percentage of CM activities</b>	<b>Percentage of CM activities</b>
Aural Skills/Critical listening	0	0.00%	Aural Skills/Critical listening			
Aural Skills/Ear Training	0	0.00%	Aural Skills/Ear Training			
Aural Skills/Ensemble	36	25.17%	Aural Skills/Ensemble			
Composition/Written/creative playing	9	6.29%	Composition/Written/creative playing			
Improvisation/Creativity	0	0.00%	Improvisation/Creativity			
Improvisation/Transposition	21	14.69%	Improvisation/Transposition			
Music History	0	0.00%	Music History			
Music Theory/Analysis	43	30.07%	Music Theory/Analysis			
Music Theory/Written exercise	34	23.78%	Music Theory/Written exercise			
Performance Practices/Position	0	0.00%	Performance Practices/Position			
Performance Practices/Technique	0	0.00%	Performance Practices/Technique			
Performance Practices/Tone	0	0.00%	Performance Practices/Tone			
Total	143					

# Noona Mainstream Piano Method 1973 edition

## Lesson Book 1

LESSON BOOK TOTALS			SUPPLEMENTARY BOOKS TOTALS			COMBINED BOOK TOTALS
Category/Sub category	# of CM Activities	Percentage of CM activities	Category/Sub category	# of CM Activities	Percentage of CM activities	Percentage of CM activities
Aural Skills/Critical listening	4	11.11%	Aural Skills/Critical listening	0	0.00%	3.31%
Aural Skills/Ear Training	0	0.00%	Aural Skills/Ear Training	0	0.00%	0.00%
Aural Skills/Ensemble	7	19.44%	Aural Skills/Ensemble	8	9.00%	12.40%
Composition/Written/creative playing	0	0.00%	Composition/Written/creative playing	6	7.06%	4.96%
Improvisation/Creativity	6	16.67%	Improvisation/Creativity	6	7.06%	9.92%
Improvisation/Transposition	6	16.67%	Improvisation/Transposition	0	0.00%	4.96%
Music History	1	2.78%	Music History	0	0.00%	0.83%
Music Theory/Analysis	2	5.56%	Music Theory/Analysis	3	3.53%	4.13%
Music Theory/Written exercise	8	22.22%	Music Theory/Written exercise	53	62.35%	50.41%
Performance Practices/Position	0	0.00%	Performance Practices/Position	0	0.00%	0.00%
Performance Practices/Technique	2	5.56%	Performance Practices/Technique	9	10.59%	9.09%
Performance Practices/Tone	0	0.00%	Performance Practices/Tone	0	0.00%	0.00%
Total	36			85		

**Piano Discoveries 2001 edition**  
**On Staff Starter**

<b>LESSON BOOK TOTALS</b>			<b>SUPPLEMENTARY BOOKS TOTALS</b>			<b>COMBINED BOOK TOTALS</b>
<b>Category/Sub category</b>	<b># of CM Activities</b>	<b>Percentage of CM activities</b>	<b>Category/Sub category</b>	<b># of CM Activities</b>	<b>Percentage of CM activities</b>	<b>Percentage of CM activities</b>
Aural Skills/Critical listening	3	9.38%	Aural Skills/Critical listening	0	0.00%	1.85%
Aural Skills/Ear Training	1	3.13%	Aural Skills/Ear Training	0	0.00%	0.62%
Aural Skills/Ensemble	17	53.13%	Aural Skills/Ensemble	0	0.00%	10.50%
Composition/Written/creative playing	0	0.00%	Composition/Written/creative playing	4	3.08%	2.47%
Improvisation/Creativity	4	12.50%	Improvisation/Creativity	0	0.00%	2.47%
Improvisation/Transposition	4	12.50%	Improvisation/Transposition	0	0.00%	2.47%
Music History	0	0.00%	Music History	0	0.00%	0.00%
Music Theory/Analysis	0	0.00%	Music Theory/Analysis	21	16.15%	12.96%
Music Theory/Written exercise	0	0.00%	Music Theory/Written exercise	105	80.77%	64.81%
Performance Practices/Position	1	3.13%	Performance Practices/Position	0	0.00%	0.62%
Performance Practices/Technique	0	0.00%	Performance Practices/Technique	0	0.00%	0.00%
Performance Practices/Tone	2	6.25%	Performance Practices/Tone	0	0.00%	1.23%
<b>Total</b>	<b>32</b>			<b>130</b>		

**Robert Pace Music for Piano 1961 edition  
Lesson Book 1**

<b>LESSON BOOK TOTALS</b>			<b>SUPPLEMENTARY BOOKS TOTALS</b>			<b>COMBINED BOOK TOTALS</b>
<b>Category/Sub category</b>	<b># of CM Activities</b>	<b>Percentage of CM activities</b>	<b>Category/Sub category</b>	<b># of CM Activities</b>	<b>Percentage of CM activities</b>	<b>Percentage of CM activities</b>
Aural Skills/Critical listening	1	2.90%	Aural Skills/Critical listening	2	3.13%	3.03%
Aural Skills/Ear Training	0	0.00%	Aural Skills/Ear Training	0	0.00%	0.00%
Aural Skills/Ensemble	1	2.90%	Aural Skills/Ensemble	0	0.00%	1.01%
Composition/Written/creative playing	5	14.30%	Composition/Written/creative playing	16	25.00%	21.21%
Improvisation/Creativity	1	2.90%	Improvisation/Creativity	0	0.00%	1.01%
Improvisation/Transposition	13	37.14%	Improvisation/Transposition	13	20.31%	26.26%
Music History	2	5.71%	Music History	0	0.00%	2.02%
Music Theory/Analysis	4	11.43%	Music Theory/Analysis	5	7.81%	9.09%
Music Theory/Written exercise	7	20.00%	Music Theory/Written exercise	22	34.38%	29.29%
Performance Practices/Position	0	0.00%	Performance Practices/Position	0	0.00%	0.00%
Performance Practices/Technique	1	2.90%	Performance Practices/Technique	6	9.38%	7.07%
Performance Practices/Tone	0	0.00%	Performance Practices/Tone	0	0.00%	0.00%
<b>Total</b>	<b>35</b>			<b>64</b>		<b>99</b>

**Appendix D**  
**Ratio Charts**

**Alfred Basic Piano Library 1981 edition**  
**Lesson Book 1A**

<b>LESSON BOOK</b>			<b>SUPPLEMENTARY BOOKS: THEORY</b>		
<b># of pgs: 60</b>		<b>Ratio</b>	<b># of pgs: 39</b>		<b>Ratio</b>
<b>Category/Sub category</b>	<b># of CM activities</b>	<b>(activity per page)</b>	<b>Category/Sub category</b>	<b># of CM activities</b>	<b>(activity per page)</b>
Aural Skills/Critical listening	4	1 in 15	Aural Skills/Critical listening	0	0 in 39
Aural Skills/Ear Training	0	0 in 60	Aural Skills/Ear Training	0	0 in 39
Aural Skills/Ensemble	23	1 in 2.6	Aural Skills/Ensemble	0	0 in 39
Composition/Written/creative playing	0	0 in 60	Composition/Written/creative playing	0	0 in 39
Improvisation/Creativity	0	0 in 60	Improvisation/Creativity	0	0 in 39
Improvisation/Transposition	6	1 in 10	Improvisation/Transposition	0	0 in 39
Music History	0	0 in 60	Music History	0	0 in 39
Music Theory/Analysis	3	1 in 20	Music Theory/Analysis	8	1 in 4.9
Music Theory/Written exercise	2	1 in 30	Music Theory/Written exercise	98	2.5 in 1
Performance Practices/Position	2	1 in 30	Performance Practices/Position	0	0 in 39
Performance Practices/Technique	0	0 in 60	Performance Practices/Technique	0	0 in 39
Performance Practices/Tone	1	1 in 60	Performance Practices/Tone	0	0 in 39
<b>Total</b>	<b>41</b>		<b>Total</b>	<b>106</b>	

## Bastien Piano Basics 1985 edition Primer

<b>LESSON BOOK</b>			<b>SUPPLEMENTARY BOOKS: THEORY</b>		
<b># of pgs: 60</b>		<b>Ratio</b>	<b># of pgs: 39</b>		<b>Ratio</b>
<b>Category/Sub category</b>	<b># of CM activities</b>	<b>(activity per page)</b>	<b>Category/Sub category</b>	<b># of CM activities</b>	<b>(activity per page)</b>
Aural Skills/Critical listening	1	1 every 60	Aural Skills/Critical listening	3	1 every 13
Aural Skills/Ear Training	0	0 every 60	Aural Skills/Ear Training	0	0 every 39
Aural Skills/Ensemble	15	1 every 4	Aural Skills/Ensemble	0	0 every 39
Composition/Written/creative playing	0	0 every 60	Composition/Written/creative playing	11	1 every 3.6
Improvisation/Creativity	2	1 every 30	Improvisation/Creativity	0	0 every 39
Improvisation/Transposition	4	1 every 4	Improvisation/Transposition	1	1 every 39
Music History	0	0 every 60	Music History	0	0 every 39
Music Theory/Analysis	9	1 every 6.7	Music Theory/Analysis	21	1 every 1.9
Music Theory/Written exercise	2	1 every 30	Music Theory/Written exercise	140	3.6 in 1
Performance Practices/Position	2	1 every 30	Performance Practices/Position	0	0 every 39
Performance Practices/Technique	0	0 every 60	Performance Practices/Technique	0	0 every 39
Performance Practices/Tone	0	0 every 60	Performance Practices/Tone	0	0 every 39
<b>Total</b>	<b>35</b>		<b>Total</b>	<b>176</b>	

**Celebrate Piano 2003 edition  
Level 1A**

<b>LESSON BOOK</b>			<b>SUPPLEMENTARY BOOKS: NONE</b>		
<b># of pgs: 77</b>		<b>Ratio</b>		<b>Ratio</b>	
<b>Category/Sub category</b>	<b># of CM activities</b>	<b>(activity per page)</b>	<b>Category/Sub category</b>	<b># of CM activities</b>	<b>(activity per page)</b>
Aural Skills/Critical listening	13	1 every 5.9	Aural Skills/Critical listening		
Aural Skills/Ear Training	18	1 every 3.9	Aural Skills/Ear Training		
Aural Skills/Ensemble	28	1 every 2.8	Aural Skills/Ensemble		
Composition/Written/creative playing	5	1 every 15.4	Composition/Written/creative playing		
Improvisation/Creativity	8	1 every 9.6	Improvisation/Creativity		
Improvisation/Transposition	17	1 every 4.5	Improvisation/Transposition		
Music History	3	1 every 25.7	Music History		
Music Theory/Analysis	41	1 every 1.9	Music Theory/Analysis		
Music Theory/Written exercise	24	1 every 3.2	Music Theory/Written exercise		
Performance Practices/Position	0	0 every 77	Performance Practices/Position		
Performance Practices/Technique	10	1 every 7.7	Performance Practices/Technique		
Performance Practices/Tone	6	1 every 12.8	Performance Practices/Tone		
Total	173		Total		

## David Carr Glover Piano Library 1967 edition Primer

<b>LESSON BOOK</b>			<b>SUPPLEMENTARY BOOKS: THEORY</b>		
<b># of pgs: 44</b>			<b># of pgs: 26</b>		
<b>Category/Sub category</b>	<b># of CM activities</b>	<b>Ratio (activity per page)</b>	<b>Category/Sub category</b>	<b># of CM activities</b>	<b>Ratio (activity per page)</b>
Aural Skills/Critical listening	0	0 every 44	Aural Skills/Critical listening	1	1 every 26
Aural Skills/Ear Training	0	0 every 44	Aural Skills/Ear Training	0	0 every 26
Aural Skills/Ensemble	9	1 every 4.9	Aural Skills/Ensemble	0	0 every 26
Composition/Written/creative playing	0	0 every 44	Composition/Written/creative playing	0	0 every 26
Improvisation/Creativity	2	1 every 22	Improvisation/Creativity	0	0 every 26
Improvisation/Transposition	6	1 every 7.3	Improvisation/Transposition	0	0 every 26
Music History	0	0 every 44	Music History	0	0 every 26
Music Theory/Analysis	0	0 every 44	Music Theory/Analysis	0	0 every 26
Music Theory/Written exercise	5	1 every 8.8	Music Theory/Written exercise	77	3 in 1
Performance Practices/Position	0	0 every 44	Performance Practices/Position	0	0 every 26
Performance Practices/Technique	0	0 every 44	Performance Practices/Technique	0	0 every 26
Performance Practices/Tone	0	0 every 44	Performance Practices/Tone	0	0 every 26
<b>Total</b>	<b>22</b>		<b>Total</b>	<b>78</b>	

**Faber Piano Adventures 1993 edition  
Primer Level**

<b>LESSON BOOK</b>			<b>SUPPLEMENTARY BOOKS: Theory; Technique/Artistry</b>		
<b># of pgs: 60</b>		<b>Ratio</b>	<b># of pgs:73</b>		<b>Ratio</b>
<b>Category/Sub category</b>	<b># of CM activities</b>	<b>(activity per page)</b>	<b>Category/Sub category</b>	<b># of CM activities</b>	<b>(activity per page)</b>
Aural Skills/Critical listening	2	1 every 30	Aural Skills/Critical listening	8	1 every 9.1
Aural Skills/Ear Training	0	0 every 60	Aural Skills/Ear Training	13	1 every 5.6
Aural Skills/Ensemble	38	1 every 1.6	Aural Skills/Ensemble	2	1 every 36.5
Composition/Written/creative playing	6	1 every 10	Composition/Written/creative playing	0	0 every 73
Improvisation/Creativity	3	1 every 20	Improvisation/Creativity	4	1 every 18.3
Improvisation/Transposition	12	1 every 5	Improvisation/Transposition	2	1 every 36.5
Music History	0	0 every 60	Music History	0	0 every 73
Music Theory/Analysis	43	1 every 1.4	Music Theory/Analysis	7	1 every 10.4
Music Theory/Written exercise	29	1 every 2.07	Music Theory/Written exercise	69	1 every 1.1
Performance Practices/Position	4	1 every 15	Performance Practices/Position	44	1 every 1.7
Performance Practices/Technique	2	1 every 30	Performance Practices/Technique	6	1 every 12.2
Performance Practices/Tone	0	0 every 60	Performance Practices/Tone	0	0 every 73
<b>Total</b>	<b>139</b>		<b>Total</b>	<b>155</b>	

## Hal Leonard Student Piano Library 1996 edition Book 1

<b>LESSON BOOK</b>			<b>SUPPLEMENTARY BOOKS: THEORY</b>		
<b># of pgs: 61</b>		<b>Ratio</b>	<b># of pgs:46</b>		<b>Ratio</b>
<b>Category/Sub category</b>	<b># of CM activities</b>	<b>(activity per page)</b>	<b>Category/Sub category</b>	<b># of CM activities</b>	<b>(activity per page)</b>
Aural Skills/Critical listening	0	0 every 61	Aural Skills/Critical listening	0	0 every 46
Aural Skills/Ear Training	0	0 every 61	Aural Skills/Ear Training	6	1 every 7.7
Aural Skills/Ensemble	47	1 every 1.3	Aural Skills/Ensemble	0	0 every 46
Composition/Written/creative playing	0	0 every 61	Composition/Written/creative playing	1	1 every 46
Improvisation/Creativity	6	1 every 10.2	Improvisation/Creativity	0	0 every 46
Improvisation/Transposition	3	1 every 20.3	Improvisation/Transposition	2	1 every 23
Music History	0	0 every 61	Music History	0	0 every 46
Music Theory/Analysis	0	0 every 61	Music Theory/Analysis	0	0 every 46
Music Theory/Written exercise	0	0 every 61	Music Theory/Written exercise	46	1.2 in 1
Performance Practices/Position	1	1 every 61	Performance Practices/Position	0	0 every 46
Performance Practices/Technique	0	0 every 61	Performance Practices/Technique	0	0 every 46
Performance Practices/Tone	0	0 every 61	Performance Practices/Tone	0	0 every 46
<b>Total</b>	<b>57</b>		<b>Total</b>	<b>55</b>	

**Leila Fletcher Piano Course 1950 edition  
Book 1**

<b>LESSON BOOK</b>			<b>SUPPLEMENTARY BOOKS: NONE</b>		
<b># of pgs: 57</b>		<b>Ratio</b>		<b>Ratio</b>	
<b>Category/Sub category</b>	<b># of CM activities</b>	<b>(activity per page)</b>	<b>Category/Sub category</b>	<b># of CM activities</b>	<b>(activity per page)</b>
Aural Skills/Critical listening	1	1 every 57	Aural Skills/Critical listening		
Aural Skills/Ear Training	0	0 every 57	Aural Skills/Ear Training		
Aural Skills/Ensemble	20	1 every 2.3	Aural Skills/Ensemble		
Composition/Written/creative playing	0	0 every 57	Composition/Written/creative playing		
Improvisation/Creativity	0	0 every 57	Improvisation/Creativity		
Improvisation/Transposition	2	1 every 28.5	Improvisation/Transposition		
Music History	0	0 every 57	Music History		
Music Theory/Analysis	0	0 every 57	Music Theory/Analysis		
Music Theory/Written exercise	0	0 every 57	Music Theory/Written exercise		
Performance Practices/Position	3	1 every 19	Performance Practices/Position		
Performance Practices/Technique	0	0 every 57	Performance Practices/Technique		
Performance Practices/Tone	0	0 every 57	Performance Practices/Tone		
<b>Total</b>	<b>26</b>		<b>Total</b>		

**Piano Discoveries 2001 edition  
On Staff Starter**

<b>LESSON BOOK</b>			<b>SUPPLEMENTARY BOOKS: THEORY</b>		
<b># of pgs: 40</b>		<b>Ratio</b>	<b># of pgs: 42</b>		<b>Ratio</b>
<b>Category/Sub category</b>	<b># of CM activities</b>	<b>(activity per page)</b>	<b>Category/Sub category</b>	<b># of CM activities</b>	<b>(activity per page)</b>
Aural Skills/Critical listening	3	1 every 13.3	Aural Skills/Critical listening	0	0 every 42
Aural Skills/Ear Training	1	1 every 40	Aural Skills/Ear Training	0	0 every 42
Aural Skills/Ensemble	17	1 every 2.4	Aural Skills/Ensemble	0	0 every 42
Composition/Written/creative playing	0	0 every 40	Composition/Written/creative playing	4	1 every 10.5
Improvisation/Creativity	4	1 every 10	Improvisation/Creativity	0	0 every 42
Improvisation/Transposition	4	1 every 10	Improvisation/Transposition	0	0 every 42
Music History	0	0 every 40	Music History	0	0 every 42
Music Theory/Analysis	0	0 every 40	Music Theory/Analysis	21	1 every 2
Music Theory/Written exercise	0	0 every 40	Music Theory/Written exercise	105	2.5 in 1
Performance Practices/Position	1	1 every 40	Performance Practices/Position	0	0 every 42
Performance Practices/Technique	0	1 every 40	Performance Practices/Technique	0	0 every 42
Performance Practices/Tone	2	1 every 20	Performance Practices/Tone	0	0 every 42
<b>Total</b>	<b>32</b>		<b>Total</b>	<b>130</b>	

**Music Pathways 1974 edition**  
**Lesson Book 1**

<b>LESSON BOOK</b>			<b>SUPPLEMENTARY BOOKS: THEORY</b>		
<b># of pgs: 60</b>		<b>Ratio</b>	<b># of pgs: 32</b>		<b>Ratio</b>
	<b># of CM</b>	<b>(activity per</b>		<b># of CM</b>	<b>(activity per</b>
<b>Category/Sub category</b>	<b>activities</b>	<b>page)</b>	<b>Category/Sub category</b>	<b>activities</b>	<b>page)</b>
Aural Skills/Critical listening	3	1 every 20	Aural Skills/Critical listening	1	1 every 32
Aural Skills/Ear Training	0	0 every 60	Aural Skills/Ear Training	4	1 every 8
Aural Skills/Ensemble	17	1 every 3.5	Aural Skills/Ensemble	0	0 every 32
Composition/Written/creative playing	16	1 every 3.8	Composition/Written/creative playing	2	1 every 16
Improvisation/Creativity	0	0 every 60	Improvisation/Creativity	0	0 every 32
Improvisation/Transposition	5	1 every 12	Improvisation/Transposition	1	1 every 32
Music History	0	0 every 60	Music History	0	0 every 32
Music Theory/Analysis	18	1 every 3.4	Music Theory/Analysis	16	1 every 2
Music Theory/Written exercise	28	1 every 2.1	Music Theory/Written exercise	53	1.7 in 1
Performance Practices/Position	1	1 every 60	Performance Practices/Position	0	0 every 32
Performance Practices/Technique	14	1 every 4.3	Performance Practices/Technique	0	0 every 32
Performance Practices/Tone	0	0 every 60	Performance Practices/Tone	0	0 every 32
<b>Total</b>	<b>102</b>		<b>Total</b>	<b>77</b>	

**The Music Tree 1973 edition  
Primer (Time to Begin)**

<b>LESSON BOOK</b>			<b>SUPPLEMENTARY BOOKS: NONE</b>		
<b># of pgs: 61</b>		<b>Ratio</b>		<b>Ratio</b>	
<b>Category/Sub category</b>	<b># of CM activities</b>	<b>(activity per page)</b>	<b>Category/Sub category</b>	<b># of CM activities</b>	<b>(activity per page)</b>
Aural Skills/Critical listening	0	0 every 61	Aural Skills/Critical listening		
Aural Skills/Ear Training	0	0 every 61	Aural Skills/Ear Training		
Aural Skills/Ensemble	36	1 every 1.7	Aural Skills/Ensemble		
Composition/Written/creative playing	9	1 every 6.8	Composition/Written/creative playing		
Improvisation/Creativity	0	0 every 61	Improvisation/Creativity		
Improvisation/Transposition	21	1 every 2.9	Improvisation/Transposition		
Music History	0	0 every 61	Music History		
Music Theory/Analysis	43	1 every 1.4	Music Theory/Analysis		
Music Theory/Written exercise	34	1 every 1.8	Music Theory/Written exercise		
Performance Practices/Position	0	0 every 61	Performance Practices/Position		
Performance Practices/Technique	0	0 every 61	Performance Practices/Technique		
Performance Practices/Tone	0	0 every 61	Performance Practices/Tone		
Total	143		Total		

# Noona Mainstream Piano Method 1973 edition

## Lesson Book 1

<b>LESSON BOOK</b>			<b>SUPPLEMENTARY BOOKS: PENCIL &amp; PAPER; PROJECTS</b>		
<b># of pgs: 44</b>		<b>Ratio</b>	<b># of pgs: 61</b>		<b>Ratio</b>
<b>Category/Sub category</b>	<b># of CM activities</b>	<b>(activity per page)</b>	<b>Category/Sub category</b>	<b># of CM activities</b>	<b>(activity per page)</b>
Aural Skills/Critical listening	4	1 every 11	Aural Skills/Critical listening	0	0 every 61
Aural Skills/Ear Training	0	0 every 44	Aural Skills/Ear Training	0	0 every 61
Aural Skills/Ensemble	7	1 every 6.3	Aural Skills/Ensemble	8	1 every 7.6
Composition/Written/creative playing	0	0 every 44	Composition/Written/creative playing	6	1 every 10.16
Improvisation/Creativity	6	1 every 7.3	Improvisation/Creativity	6	1 every 10.2
Improvisation/Transposition	6	1 every 7.3	Improvisation/Transposition	0	0 every 61
Music History	1	1 every 44	Music History	0	0 every 61
Music Theory/Analysis	2	1 every 22	Music Theory/Analysis	3	1 every 20.3
Music Theory/Written exercise	8	1 every 5.5	Music Theory/Written exercise	53	1 every 1.2
Performance Practices/Position	0	0 every 44	Performance Practices/Position	0	0 every 61
Performance Practices/Technique	2	1 every 22	Performance Practices/Technique	9	1 every 6.8
Performance Practices/Tone	0	0 every 44	Performance Practices/Tone	0	0 every 61
<b>Total</b>	<b>36</b>		<b>Total</b>	<b>85</b>	

**Robert Pace Music for Piano 1961 edition  
Lesson Book 1**

<b>LESSON BOOK</b>			<b>SUPPLEMENTARY BOOKS: SKILLS AND DRILLS</b>		
<b># of pgs: 47</b>			<b># of pgs: 47</b>		
<b>Category/Sub category</b>	<b># of CM activities</b>	<b>Ratio (activity per page)</b>	<b>Category/Sub category</b>	<b># of CM activities</b>	<b>Ratio (activity per page)</b>
Aural Skills/Critical listening	1	1 every 47	Aural Skills/Critical listening	2	1 every 23.5
Aural Skills/Ear Training	0	0 every 47	Aural Skills/Ear Training	0	0 every 47
Aural Skills/Ensemble	1	1 every 47	Aural Skills/Ensemble	0	0 every 47
Composition/Written/creative playing	5	1 every 9.4	Composition/Written/creative playing	16	1 every 2.9
Improvisation/Creativity	1	1 every 47	Improvisation/Creativity	0	0 every 47
Improvisation/Transposition	13	1 every 3.6	Improvisation/Transposition	13	1 every 3.6
Music History	2	1 every 23.5	Music History	0	0 every 47
Music Theory/Analysis	4	1 every 11.8	Music Theory/Analysis	5	1 every 9.4
Music Theory/Written exercise	7	1 every 6.7	Music Theory/Written exercise	22	1 every 2.5
Performance Practices/Position	0	0 every 47	Performance Practices/Position	0	0 every 47
Performance Practices/Technique	1	1 every 47	Performance Practices/Technique	6	1 every 7.8
Performance Practices/Tone	0	0 every 47	Performance Practices/Tone	0	0 every 47
Total	35		Total	64	