

CONTENTS

MUSIC EXAMPLES	xi
PREFACE.....	xix

PART ONE A PEDAGOGICAL SYNTHESIS

INTRODUCTION	3
I. A TEACHING AND LEARNING PERSPECTIVE	9
Model Learners.....	9
Learning to Play.....	9
A Holistic Approach.....	10
The Role of Perception.....	12
Learning to Read Music and Its Effect Upon Psychomotor Development ...	12
Physical Coordination.....	13
Influence of Personality.....	14
The Effects of Eurythmics.....	15
Habits of Learning.....	15
Selecting and Evaluating Piano Method Books.....	17
II. TEACHING STUDENTS TO READ MUSIC	19
Understanding What is Read.....	19
Pre-Reading.....	20
Approaches to Reading.....	20
Intervallic Map-Reading.....	22
The Relationship Among the Score, Keyboard Topography and Sound	22
Textural Considerations.....	23
Aural Aspects of Reading.....	23
Reading and Playing in a Rhythm.....	24
Literature: The Vehicle for Teaching Reading.....	25
Reading Problems.....	27
III. THE TEACHING AND LEARNING PROCESS	29
Guiding Perception.....	29
The Teacher as Diagnostician.....	29
The Physical Aspects of Making Music.....	30
Pedaling.....	31
Musical Understanding and Interpretation.....	32
Artistry.....	33
Musical Style.....	35
The Elementary Level.....	35

PART TWO

THE SIX STAGES OF COMPLEXITY

IV. STAGE I	41
Interviewing the Student	42
Musical Experiences for Stage I.....	42
Making Music with Pre-Reading	43
Rhythm and Reading	45
Introducing the Grand Staff and Map-Reading.....	47
Intervallic Reading.....	47
Introducing Imagination and Creativity	49
Guiding the Physical in a Rhythm.....	50
Evaluating Textural Settings	51
Shaping Phrases	54
The Initial Approach to Legato and Staccato	56
Understanding Accidentals and Key Signatures	60
Reading Concepts and Physical Coordination	60
The Older Beginner	62
Evaluation of Stage I Progress.....	65
V. STAGE II	67
Increasing the Complexity Level	67
Melodic and Harmonic Intervals	69
An Approach to Developing an Inner Sense of Rhythmic Pulse.....	75
Step-by-Step Practice Procedures for Promoting Rhythmic Grouping and Mind-Body Synchronization	78
Musical Understanding and Artistry	86
Less Patterned Notational Settings.....	88
Ensemble Playing.....	91
Culmination of Stage II.....	96
VI. STAGE III	99
Rise in Notational Complexity	100
Introducing Compositions with Scalar Patterns	105
Introducing Melodies with Chord Accompaniments.....	107
Emergence of Physical Problems as a Result of the Increase in Notational Complexities	109
Learning to Play New Rhythms	118
Introducing the Jazz Element.....	119
Artistry and Pedaling.....	120
Conclusion.....	123

VII. STAGE IV	125
Stage IV Supplementary Materials	125
Adding Supplementary Materials to a Student's Core Curriculum	126
The Extension of Five-Finger Patterns.....	127
A General Rise in Complexity.....	127
New Aural Demands	130
Exploring New Tonalities	135
Contrasting Articulations	136
Experiencing Unusual Textures.....	137
Pop, Jazz and Blues	142
Tonal Relationships Under Long Pedals	145
More Complex Melodies and Pulse Groupings.....	145
VIII. STAGE V	149
Basic Objectives	150
Juxtaposition of Notational Complexities.....	151
Broadening the Tonality Foundation	156
The Relationship Between a Rise in Complexity and Physical Coordination	157
Syncopation and Other Complexities.....	161
Learning About Style.....	163
Classical Style Characteristics	166
Romantic Style Characteristics.....	169
Baroque Style Characteristics	172
20th-Century Style Characteristics	174
Summary	175
IX. STAGE VI	177
Prologue	177
The Baroque Style	177
The Romantic Style.....	182
The 20th-Century Style	185
The Impressionistic Style.....	189
The Classical Style	190
Epilogue.....	195
INDEX	197