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Donna R. Hood

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THE TEACHING OF MUSIC THEORY IN THE PIANO LESSON:
A SURVEY OF METHODS

by

Donna R. Hood

A Thesis
Submitted to the
Faculty of The Graduate College
in partial fulfillment of the
requirements for the
Degree of Master of Music
Department of Music

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THE TEACHING OF MUSIC THEORY IN THE PIANO LESSON:
A SURVEY OF METHODS

Donna R. Hood, M.M.

Western Michigan University, 1982

"The Teaching of Music Theory in the Piano Lesson: A Survey of Methods" is a functional study for piano teachers designed to demonstrate that most instruction books do not contain enough music theory. Methods included were selected on popularity and availability to piano teachers of beginning students.

Each of the sixty-six methods reviewed are listed with a general description, the intended age level, and the purpose of the course. A list of the theoretical strengths and weaknesses follows. The theoretical areas considered for the survey include rhythm/meter, melody/intervals, harmony, tonality/scales/keys, analysis, ear training, composition, and improvisation.

No single method ideally presents all of these aspects of music theory. The areas of composition, improvisation, ear training, and rhythm are shown to be predominant theoretical weaknesses. Sample exercises are offered as suggestions for inclusion of these skill areas into the piano lesson. Combinations of methods are also recommended.

ACKNOWLEDGEMENTS

From the inception of this project and throughout its progress and conclusion I have had the assistance of several people to whom I am indebted.

A major impetus for initiating a thesis project was provided by Mr. John Centa. I would like to express my deep appreciation to him for a much needed prompting. My gratitude extends to the staff at Midwest Music, whom I compliment on the amount of resources available to piano teachers within their facility. I would especially like to thank Fred, Tim, and Bill of Midwest Music who gave freely of their time and assistance during the research phase of this paper.

My appreciation also extends to my thesis committee members, Dr. Robert Ricci, Dr. Joan Boucher, and Dr. Donald Para, who willingly answered my questions and offered constructive criticism.

Finally, my deepest thanks are directed towards my husband, whose capacity for patience never ceases to amaze me.

Donna R. Hood

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WESTERN MICHIGAN UNIVERSITY

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CHAPTER I

INTRODUCTION

What are the basic attributes of a good musician? Mastery of an instrument (or instruments), musical sensitivity, personality, a sense of musical perspective and historical background, a deep love of music, a thorough technical knowledge; the list could continue ad infinitum. One could study the lives of many great musicians--be they performers, composers, or conductors--and not be able to exhaust the compilation of the qualities that cause us to place them in the "great" category. However, music teachers must concern themselves not only with the attributes of good musicianship, but also with the means of assisting their pupils to attain these goals.

The optimal method of approach to music teaching is to focus on the whole musician. To teach music as mere technical skill does not necessarily produce a "good musician." If, however, training is balanced in the technical, historical, and theoretical aspects of music, a pupil will acquire a firm foundation on which to build future musical development. In his book, How to Teach Piano Successfully¹, James Bastien outlines the aspects of musical training which lead to this solid foundation.

1 James W. Bastien, How to Teach Piano Successfully (Second edition; Park Ridge, Illinois: General Words and Music Company, 1977), pp. 4-5.

1. The level of advancement carefully guided through thoughtful selection of materials to insure steady, gradual progress.
2. Theory as a regular part of basic instruction.
3. Stress on the areas of ensemble playing, improvisation, ear-training, sight-reading, harmonization, and transposition.
4. Assignment of music written in a variety of keys to enable pupils to play as well in one key as in another.
5. Teaching of all key signatures; all major, minor, diminished, and augmented chords.
6. Analyzing music from a formalistic and harmonic standpoint.
7. Adequate technical instruction regarding posture at the instrument; hand position; drills in scales, chords and inversions, arpeggios, and double notes.
8. Attention to correct fingering, phrasing, balance, dynamics, tempo, and the mood of the composition.
9. Learning the musical terminology used in the compositions studied; using music dictionaries.
10. Studying the background of composers and the time in which they lived.

More specifically, this "basic musical diet"² consists of training in the five major areas of: 1) Performance/Repertoire; 2) Technique; 3) Music history and literature; 4) Theory; and 5) Sight-reading.

This approach to teaching the whole musician must begin at the very outset of musical learning. "A musician's career often

² Arvi Simka, "The Gifted Child and the Piano: The Elementary Years," The American Music Teacher, February/March 1982, p. 16.

is dependent on a chain of events which may date back to beginning instruction."³ If a child's early musical training consists of a solid "musical diet" in the five areas previously described, he will acquire a firm foundation. "However, if his training was sketchy, then it would be necessary for him to spend a considerable amount of time and effort trying to gain missing skills."⁴ Because of the extremely critical aspect of these beginning stages of instruction, it is the intent of this survey to review initial musical training.

A large gap is evident in the early training of a great many young musicians in the area of music theory. This is perhaps most apparent at the college entrance level. Having taught Basic Music and Aural Comprehension classes at the freshmen college level first as a Graduate Assistant and later as a part-time Instructor, the researcher is painfully aware of the lack of theory training received in early music lessons. Incoming students may be excellent performers and possess impressive technique, but know nothing about simple triads, keys, scales, pitch and rhythm notations, and basic meters. "Very few entering freshmen have any knowledge of music theory, even of the rudiments of musical notation . . ."⁵ Students who have performed primarily in ensembles may know even less music theory upon entering college than those students who

³ Bastien, How to Teach Piano Successfully, p. 4.

⁴ Ibid.

⁵ Allen Giles and Robert Ricci, "An Experimental Music Curriculum for Gifted High School Students," Music Educators Journal, November 1966, p. 57.

have played primarily as soloists. "Often students play correctly without knowing the names of the notes. They play by ear and depend on other students for the time value of notes."⁶ "Too often . . . students have received little or no training in theory before college. Even though they perform their repertoire competently, they may be hazy in such rudiments as key signatures, basic chords, and harmonic structure. This is analogous to pronouncing and reading a foreign language aloud without knowing the meaning of the words."⁷ The relationship of music theory to the field of music has also been compared to simple mathematical fractions, the alphabet, addition and subtraction, and beginning English vocabulary. One would be hard pressed to find another college course that would begin at such an elementary level of study. Yet most music theory courses ". . . in even our finest colleges and conservatories of music"⁸ begin, by sad necessity, at this stage of instruction.

In addition to focusing on music theory training in early music lessons, it is the intent of this survey to place its emphasis on the piano lesson in both private and group settings. The decision to center on the pianoforte and to choose materials from its literature is based on the facts that the piano draws the most students at colleges, universities, conservatories, and music

⁶ George Rushford, Essentials of Elementary Music Theory (Chicago: Rubank, 1945), p. i.

⁷ Bastien, How to Teach Piano Successfully, p. 7.

⁸ Giles and Ricci, "An Experimental Music Curriculum for Gifted High School Students," p. 57.

schools; it is frequently studied as a second instrument by players of other instruments; it is the predominant instrument played by amateurs; and it lends itself easily to the study of music theory. "Because the piano presents harmony as well as melody, and because simple fundamental chords can be learned in early lessons, the piano is a natural tool in the development of harmony."⁹

Piano method books for beginning instruction will be reviewed, therefore, in terms of how they approach the teaching of music theory. However, ". . . there is no one magic blueprint which can be described as the method"¹⁰ and it is not the intent of this study to choose the best method or approach. "No one so-called method can be recommended and followed blindly."¹¹ It will be discovered that ". . . the average instruction book used as a method . . . does not contain enough material or complete explanations about music theory."¹² Method books can and should, however, facilitate the teaching of theory. This is of the utmost necessity, especially when one considers the amount of material in other areas (i.e. performance, technique, history, and sight-reading) to be covered in a brief, often half-hour, weekly

9 Raymond Burrows, Piano in School: A Memorandum for School Administrators, Teachers, Boards of Education, Parents and Others Interested in Exploring the Opportunities and Problems of Piano Class Instruction in the Schools (Chicago: Music Educators National Conference), p. 5

10 Bastien, How to Teach Piano Successfully, p. 3.

11 Ruth Edwards, The Compleat Music Teacher (Los Altos, California: Geron-X, 1970), p. 7.

12 Rushford, Essentials of Elementary Music Theory, p. i.

lesson period. This survey is intended, therefore, to be a functional study for the piano teacher; to make criticisms and recommendations of methods based on the ideal of teaching the whole musician from the very first piano lessons.

Finally, it must be mentioned that this survey is not meant to be an exhaustive study, but rather a review of selected choices based on the popularity and availability of the method to piano teachers of beginning students.

A "method" is defined by Merriam-Webster as "a systematic plan followed in presenting material for instruction." The correct presentation of the material is essential; however, success is not guaranteed by the method selected. The primary determining factor in producing quality results is the teacher.

Because of the popularity of piano lessons, a large number of teaching methods have been published since the Great Depression. "The sheer bulk of this output is sufficient to overwhelm anyone who endeavors to become knowledgeable on the subject."¹³ The purpose of this survey is to discuss briefly only those methods which are used most frequently. Popularity and availability to the teacher of beginning piano students will be a major selection criterion. The total number of methods included in the survey is sixty-six.

It is difficult to obtain a complete set of every frequently used method. Not every book is available because some are out of

13 Bastien, How to Teach Piano Successfully, p. 63.

print and because new and revised method books are constantly being published. Each music store carries different method books and, because of the expense, not all of those stocked are complete sets. Therefore, even though every book of every method was not available to the researcher, the method will be included for purposes of this review if most of the collected materials of that method were available.

In an effort to assist the reader in selecting materials, each method reviewed will be listed with a general description of the course, the intended age level, and the purpose of the course. The general description of the method will consist of a determination of the basic approach to the methodology.

Currently there are two basic approaches to beginning piano being taught--the traditional "middle C method" and the so-called "multiple key method"--and several alternatives to these approaches. The middle C method has been in use for many years; the multiple key approach has gained popularity within the last decade. James Bastien explains and compares these two approaches in his book, How to Teach Piano Successfully.

The middle C approach has been firmly established in the United States for many years. It was popularized by John Thompson's Teaching Little Fingers to Play, published by the Willis Music Company in 1936. Thompson, and others before him, began a trend of teaching beginners which has persisted to the present, and the middle C method is still the most frequently used instructional procedure among teachers today. The popularity of this approach is evident; even a cursory glance at subsequent methods reveals that most books are patterned after Thompson's blueprint.

The basic procedure of the middle C approach is to learn facts

one at a time and eventually develop a musical picture The instructional technique of the middle C method requires the student to place both thumbs on middle C and begin playing. Without previous keyboard experience the student begins to play little melodies while simultaneously learning notation and rhythm The keys of the pieces are limited almost exclusively to C, G, and F. Theoretical concepts . . . may or may not be included; generally these presentations (if given) come later in the course. 14

The multiple key approach is a completely different concept of instruction, and is in direct contrast to the middle C method. Although not new, the multiple key method is only now beginning to find acceptance among an increasing number of teachers. A great deal of credit for the development and promulgation of this concept should be given to Raymond Burrows (The Young Explorer at the Piano, Willis Music Company, 1941) and to Robert Pace (Music for Piano, Lee Roberts Music Publications, Inc., 1961), both of Columbia University.

The procedure of the multiple key method is to learn all twelve major 5-finger positions within the first few months of instruction. Directional reading is developed by establishing the concept of intervallic relationships, mainly steps (seconds), skips (thirds), and repeated notes. Later on, directional reading is further developed by continuing the expansion of intervals through the octave . . . elements of theory are stressed throughout multiple key courses . . . 15

One alternative to both the middle C approach and the multiple key approach is the gradual multiple key approach. In this method each group of keys (Group I-C, G, F; Group II-D, A, E; Group III-D, A, E; Group IV-G, B, B) is introduced individually and in greater depth than in the faster paced multiple key approach. This is the approach of The Bastien Piano Library by James and Jane Smisor Bastien.

The landmark reading approach is a second alternative to both the middle C and the multiple key approaches. In this method,

14 Bastien, How to Teach Piano Successfully, pp. 65-66.

15 Ibid., pp. 66-67.

reading is developed through the use of landmarks (usually the F below middle C, middle C, and the G above middle C) from which the student reads directionally by intervals. The landmark reading approach was introduced by Frances Clark in the Frances Clark Library for Piano Students.

Other alternatives to the traditional middle C method and newer multiple key approach include a pentatonic orientation, the unique "pointer" system, combinations of popular methods, or no apparent method preference at all. The procedure of the pentatonic orientation is to have the student place all five fingers on the black keys and to begin playing melodies on these pitches. Helen and Robert Pace employ this orientation in Music for Moppets and Piano for Classroom Music, respectively. The Pointer System: A Fast, Easy and Direct Approach to the Learning of Chords and Melodies on the Piano is a unique instructional method among the others in this review. The "pointer chord" is located by placing the left hand index finger (the "pointer" finger) on the key note of any given chord. The remaining notes of the chord are played by the thumb and fifth finger. Students of The Pointer System learn to play major, minor, seventh, sixth, diminished, and augmented chords using this approach. Nathan Bergenfield (The Very Young Beginner, The Young Beginner, The Older Beginner, The Adult Beginner) utilizes a unique combination of the middle C and landmark reading approaches; students play in the middle C position on a grand staff in which the treble clef G line and bass clef

F line are darker than the remaining eight lines. In Creating Music at the Piano, Willard Palmer and Amanda Vick Lethco teach students note reading not only by relating pitches to the F clef and G clef (as in the landmark reading approach) but also to the A, C, E note groups in a variety of positions on the keyboard. Still other method books (e.g. the Suzuki Piano School) do not favor any particular approach; rather, these methods present a collection of piano pieces for which note reading can be taught in a number of ways, allowing the individual teacher a great deal of flexibility.

In addition to providing the reader with a general description of the basic approach of the method, each course will be categorized by its age level and intended purpose. Three age levels will be utilized: 1) preschool beginners (students up to age 5); 2) young beginners (ages 5-12); and 3) adult beginners (adults from the teen years to old age). The purpose of the course will also fall into three divisions: 1) methods intended for use in private study; 2) those intended for group study; and 3) those which can be used in either individual or group settings. Those methods which can be used in either setting (category three) will be grouped with those intended for private study because, with minor effort on the part of the teacher, most of the methods in the first category can also be adapted for group utilization.

"Anyone who starts to study the piano must realize at once that a knowledge of music is essential to his pianistic develop-

16
ment."

. . . I have repeatedly had students come for instruction who have after great effort prepared one, two, or at the most three show pieces, even pieces as far advanced as the Tchaikowsky or the Liszt Concerto, who barely knew what key they were playing in. As for understanding the modulations and their bearing upon the interpretations of such complicated and difficult master works, they have been blissfully ignorant. Study of this kind is not only a great waste of the pupil's time but also a disgusting waste of the time of the advanced teacher, who realizes that he is not training a real musician but a kind of musical parrot whose playing must always be meaningless. Often these pupils have real talent and cannot be blamed. 17

What, then, are the theoretical rudiments which should be acquired in the early piano lessons in order to avoid producing additional "musical parrots"? Bastien believes that " . . . an understanding of keys, intervals, chords, and the like are important factors"

and that harmonization, transposition, ear training, and improvisation should also be included. 18

A glance at several basic theory texts (Thomas Benjamin, Michael Horvitt, and Robert Nelson's Techniques and Materials of Tonal Music; John Castellini's Rudiments of Music; Paul Harder's Harmonic Materials in Tonal Music; George Rushford's Essentials of Elementary Music Theory; etc.) will produce a similar list of required skills and knowledges. Each piano method of this survey will be reviewed based on the following theoretical rudiments which are necessary to produce good musicianship:

1. Rhythm/Meter

Explanations provided for rhythm and meter; the vari-

16 Josef Lhevinne, Basic Principles in Pianoforte Playing (New York: Dover Publications, 1972), p. v.

17 Ibid., pp. 9-10.

18 Bastien, How to Teach Piano Successfully, p. 7.

eties of rhythms and meters encountered as the series progresses; exposure to all meters and rhythmic combinations; metric/rhythmic interactions; non-metric rhythms; meter changes.

2. Melody/Intervals

Explanation of melody, its rise and fall, its tonal implications; melodies without tonal centers; how to compose a melody; intervals by number; interval qualities; melodic intervals; harmonic intervals; ear training in intervals; inversions of intervals.

3. Harmony

Definition of triads and chords; the four qualities of triads; block and broken chords; seventh chords; the qualities of seventh chords; ninth chords, thirteenth chords, added sixth chords, etc.; chord names and labels; pop/jazz chord nomenclature; chord inversions and their labels; chord progressions; cadences; non-harmonic tones; keyboard harmonization.

4. Tonality/Scales/Keys

Major scales; minor scales (natural, harmonic and melodic minor forms); other scales (chromatic, pentatonic, whole tone); modes; explanation and recognition of all keys and key signatures; the Circle of Fifths; transposition.

5. Analysis

Formal and harmonic analysis; introduction of modulations; basic forms (binary and ternary forms, sonata-allegro form, sonatina, dance forms, theme and variations, etc.).

6. Ear Training

Melodic ear training; harmonic ear training; dictation; the relationship of ear training to pieces being studied.

7. Composition

8. Improvisation

A brief description of the fundamental method of approach will accompany a listing of the theoretical strengths and weaknesses of each of the fifty-eight piano methods and eight supplements included in this survey.

CHAPTER II

LIST OF SELECTED METHODS AND FINDINGS

Younger Level

Aaron, Michael. Piano Course. Melville, New York: Belwin-Mills Publishing, 1945-1952.

1. Middle C approach
2. Age 5 and older
3. Private lessons

This six-book course (Primer level followed by Grades One-Five) is a traditional middle C course which begins in a logical manner and gradually becomes more difficult until pupils reach the high school level. Theory is included and incorporated with the pieces being studied throughout the series.

Strengths

Rhythm/Meter-inclusion of common meters and quintuplets.
Melody/Intervals-intervals by number; major and minor interval qualities.
Harmony-all four triad qualities; block and broken chords (also see weakness column); seventh chords including o_7 discussed and played; chords labeled with Roman numerals and chord names (Tonic, Subdominant, Dominant, etc.)-(also see weakness column); cadences.
Tonality/Scales/Keys-Major, natural and harmonic minor and chromatic scales; transposition.

Weaknesses

Rhythm/Meter-non-metric rhythms; meter changes.
Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; no perfect, augmented, or diminished intervals; melodic and harmonic intervals.
Harmony-block chords played but never labeled as such; exclusive use of upper case Roman numerals; no pop/jazz chord nomenclature; misleading use of figures for chord inversions (V_1^7 , V_2^7 , V_3^7 , for V_7 , V_5^6 , and V_4^3 , respectively); non-harmonic tones; keyboard harmonization.
Tonality/Scales/Keys-explanation of minor scales is very con-

Strengths (continued)

Analysis-form included
(sonata-allegro, prelude,
nocturne, variations,
etc.).

Weaknesses (continued)

fusing; melodic minor not
mentioned; other scales and
modes; weak explanation of
keys and key signatures;
Circle of Fifths.

Ear Training
Composition
Improvisation

Bastien, James and Jane Smisor Bastien. The Bastien Piano Library.
San Diego, California: Kjos West, 1976.

1. Gradual multiple key approach
2. Age 7 and older
3. Private lessons

The Bastien Piano Library series (Primer and Levels 1-6) is designed to be used in conjunction with supplementary books also written by the Bastiens (Theory Lessons, Technic Lessons, Piano Solos, Sight Reading, etc.). All twelve keys are presented in a gradual manner, resulting in a very logical, systematic, step by step approach to piano playing. Theory is included with the music being studied.

Strengths

Rhythm/Meter-inclusion of
common meters.
Melody/Intervals-all inter-
vals by number and by
quality; chromatically
altered intervals in-
cluded; melodic and har-
monic intervals.
Harmony-all four triad qualities;
block and broken chords; all
seventh chord types; chords
labeled with upper and lower
case Roman numerals and with
chord names; all inversions
discussed; authentic and

Weaknesses

Rhythm/Meter-non-metric
rhythms; meter changes.
Melody/Intervals-no discussion
of melodic rise and fall or
its tonal implications.
Harmony-pop/jazz chord nomen-
clature not emphasized;
cadences need further ex-
planation and discussion of
other types; non-harmonic
tones.
Tonality/Scales/Keys-modes.
Analysis-only brief form in-
cluded (sonatina) in Level 4.
Ear Training

Strengths (continued)

plagal cadences; keyboard
harmonization.
Tonality/Scales/Keys-Major
scales, all three forms
of minor, chromatic and
whole tone scales; ex-
planation of keys and key
signatures well done;
Circle of Fifths; trans-
position from the very
first lessons.
Composition-included from
the very first lessons.

Weaknesses (continued)

Improvisation

Bastien, Jane Smisor and James Bastien. Music Through the Piano.
San Diego, California: General Words and Music Company, 1963-
1971.

1. Gradual multiple key approach
2. Age 5 and older
3. Private lessons

This slightly older Bastien series (The Bastien Piano Library
was published in 1976) is also a gradual multiple key course.
Early theory lessons are correlated with the Music for Piano-
Writing series, in six levels. "Many teachers feel that it is
desirable to give each student a complete picture of music as soon
as possible. Their experiences indicate that all students, gifted
or otherwise, are capable of learning these fundamentals in the
early stages of piano instruction. Most important is the fact that
students who do not become professional musicians will have a
practical knowledge for further musical enjoyment."¹⁹

¹⁹ Jane Smisor Bastien and James Bastien, Music Through the Piano (San Diego, California: General Words and Music Company, 1963-1971), Introduction to the Teacher-Book 1 Reading.

Strengths

Rhythm/Meter-includes exposure to $\frac{3}{8}$ and $\frac{5}{8}$ in addition to common meters.
 Melody/Intervals-intervals by number; implied chord patterns within a melody discussed.
 Harmony-all four triad qualities; block and broken chords; all seventh chord types; chords named with Roman numerals (also see weakness column), chord names, and pop/jazz chord nomenclature; some cadence work; keyboard harmonization; accompaniment styles for harmonization.
 Tonality/Scales/Keys-Major, all three forms of minor, and chromatic scales; extensive drills in all keys and key signatures; transposition.
 Composition-provided although not heavily emphasized.
 Improvisation-provided but not emphasized.

Weaknesses

Rhythm/Meter-meter changes.
 Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; interval qualities; melodic and harmonic intervals.
 Harmony-exclusive use of upper case Roman numerals; no figures for chord inversions (called first or second inversion only); non-harmonic tones.
 Tonality/Scales/Keys-other scales or modes; Circle of Fifths.
 Analysis
 Ear Training

Bergenfield, Nathan. The Young Beginner. New York: Acorn Music Press, 1977.

1. Combination of middle C and landmark reading approaches
2. Ages 7-10
3. Private and group lessons

Designed for students between the ages of 7-10, The Young Beginner is primarily a collection of folk music. Bergenfield believes that preliminary exercises and studies do not meet the needs of the majority of students. He, therefore, stresses the presentation of materials in musical settings. Unfortunately, discussion and explanations do not accompany these new materials.

Strengths

Rhythm/Meter-inclusion of common meters.

Weaknesses

Rhythm/Meter-non-metric rhythms; meter changes.
 Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; intervals by number; interval qualities.
 Harmony-triads; block and broken chords; seventh chords; chord names and labels; chord inversions; cadences; non-harmonic tones; keyboard harmonization.
 Tonality/Scales/Keys-Major, minor and other scales; modes; keys and key signatures; Circle of Fifths; transposition.
 Analysis
 Ear Training
 Composition
 Improvisation

Brimhall, John. Piano Method. New York: Charles Hansen Music and Books, 1970-1980.

1. Middle C approach
2. Age 7 and older
3. Private lessons

Although traditional in its approach to piano teaching, Brimhall's Piano Method includes elements of popular music which add to its appeal to youngsters. New material is introduced gradually throughout the six book series (Primer and Books 1-5). Teachers are encouraged to include theory as a regular part of the lesson and to utilize the supplementary Brimhall Theory Notebook.

Strengths

Rhythm/Meter-includes $\frac{5}{4}$, $\frac{3}{2}$, $\frac{9}{8}$, and $\frac{3}{8}$ in addition to

Weaknesses

Rhythm/Meter-meter changes.
 Melody/Intervals-no discussion

Strengths (continued)

common meters; poly-rhythms; Latin American rhythms.

Melody/Intervals-intervals by number; major and minor thirds; melodic and harmonic intervals.

Harmony-all four triad qualities; solid and broken chords; four types of seventh chords; use of Roman numerals (also see weakness column), chord names, and pop/jazz chord nomenclature; cadences; non-harmonic tones; key-board harmonization; basic accompaniment patterns.

Tonality/Scales/Keys-Major scales; all three forms of minor scales.

Analysis-chord analysis included; some form also included.

Improvisation-discussion of blues progression.

Weaknesses (continued)

of melodic rise and fall or its tonal implications; other interval qualities.

Harmony-exclusive use of upper case Roman numerals; no half-diminished seventh chord; chord inversions.

Tonality/Scales/Keys-other scales; modes; keys and key signatures; Circle of Fifths; transposition.

Ear Training

Composition

Burnam, Edna Mae. Piano Course: Step by Step. Cincinnati, Ohio: Willis Music Company, 1950-1960.

1. Middle C approach
2. Age 5 and older
3. Private lessons

This six book method (Books One-Six) is patterned after the traditional middle C approach. Progress is slow and gradual.

Theory is essentially absent in the method and confined to written work in the accompanying Theory Papers. The Theory Papers are suitable for use with any method in private or group settings.

Strengths

Rhythm/Meter-inclusion of $\frac{5}{4}$, $\frac{6}{8}$, and $\frac{3}{8}$ in addition to common meters.

Weaknesses

Rhythm/Meter-explanations of meter and rhythm; meter changes.

Strengths (continued)

Harmony-Major triads; rolled chords; ornaments.
 Tonality/Scales/Keys-Major and chromatic scales; major keys and key signatures.
 Reading on three staves.

Weaknesses (continued)

Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; intervals by number; interval qualities.
 Harmony-other triad qualities; block chords; seventh chord types; chord names and labels; pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones; keyboard harmonization.
 Tonality/Scales/Keys-minor scales and other scales; modes; minor keys and key signatures; Circle of Fifths; transposition.
 Analysis
 Ear Training
 Composition
 Improvisation

Clark, Frances. Look and Listen. Evanston, Illinois: Summy-Birchard Company, 1962.

1. Landmark reading approach
2. Age 5 and older
3. Private lessons

Written to replace the older Write and Play Time, Tune Time, and Technic Time, the Look and Listen series is a landmark reading approach to piano study in four books (Parts A-D). The Look and Listen Reader and Pencil Play supplements consist of written drills and keyboard exercises designed to correlate with each unit of the series.

Strengths

Rhythm/Meter-inclusion of $\frac{3}{8}$, $\frac{9}{8}$, and $\frac{12}{8}$ in addition to common meters.
 Melody/Intervals-intervals

Weaknesses

Rhythm/Meter-meter changes.
 Melody/Intervals-no discussion of melodic rise and fall and its tonal implications; in-

Strengths (continued)

by number; blocked and broken intervals (also see weakness column).
 Harmony-Major and minor triads; non-triad tones.
 Tonality/Scales/Keys-Major and minor five finger patterns; transposition.
 Analysis-use of letters to show the "plan" of a piece (also see weakness column).

Weaknesses (continued)

interval qualities; melodic and harmonic intervals misleadingly called blocked and broken intervals.
 Harmony-other triad qualities; block and broken chords; seventh chords; chord names and labels; pop/jazz chord nomenclature; chord inversions; cadences; keyboard harmonization.
 Tonality/Scales/Keys-no scales included/only five finger positions in major and minor; modes; keys and key signatures; Circle of Fifths.
 Ear Training
 Analysis-not emphasized.
 Composition
 Improvisation

Clark, Frances. The Music Tree: A Plan for Musical Growth.
 Evanston, Illinois: Summy-Birchard Company, 1973.

1. Landmark reading approach
2. Age 5 and older (possible younger than age 5, also)
3. Private lessons

The most recent addition to Frances Clark's Library, The Music Tree is a well organized alternative to the traditional middle C concept and multiple key approach. Students learn to read directionally through the use of guideposts or landmarks (bass clef F, middle C, and treble clef G). Discussions of theory are included in the lesson material.

Strengths

Rhythm/Meter-inclusion of $\frac{3}{8}$, $\frac{9}{8}$, and $\frac{12}{8}$ in addition to common meters; rhythm exercises.
 Melody/Intervals-intervals

Weaknesses

Rhythm/Meter-rhythmic variety; meter changes.
 Melody/Intervals-no discussion of melodic rise and fall or its tonality; interval

Strengths (continued)

by number.
 Harmony-Major and minor triads; Roman numerals and chord names; non-triad tones; keyboard harmonization.
 Tonality/Scales/Keys-Major and minor five finger patterns; keys and key signatures; transposition.
 Analysis-use of letters to show the parts of pieces (also see weakness column).
 Composition-provision for written and creative work.

Weaknesses (continued)

qualities; melodic and harmonic intervals.
 Harmony-other triad qualities; block and broken chords; seventh chords; pop/jazz chord nomenclature; chord inversions; cadences.
 Tonality/Scales/Keys-no scales included/only five finger patterns in major and minor; modes; Circle of Fifths.
 Analysis-not emphasized.
 Ear Training
 Improvisation

Clark, Frances. Write and Play Time. Evanston, Illinois: Summy-Birchard Company, 1957.

1. Landmark reading approach
2. Age 6 and older
3. Private lessons

Write and Play Time is the original elementary series (seven books in all) of the Frances Clark Library for Piano. Students begin with a "reading readiness" book called Time to Begin and then continue with Parts A and B of Write and Play Time, Tune Time, and Technic Time. The Write and Play Time books present music theory concepts in conjunction with the pieces studied.

Strengths

Rhythm/Meter-inclusion of $\frac{3}{8}$ in addition to common meters; rhythm drills.
 Melody/Intervals-intervals by number; major and minor thirds.
 Harmony-Major and minor triads; keyboard harmonization.
 Tonality/Scales/Keys-Major

Weaknesses

Rhythm/Meter-rhythmic variety; meter changes.
 Melody/Intervals-no discussion of melodic rise and fall and its tonal implications; interval qualities other than thirds; melodic and harmonic intervals.
 Harmony-other triad qualities; block and broken chords;

Strengths (continued)

scales; keys and "home tones"; transposition.

Weaknesses (continued)

seventh chords; chord names and labels; pop/jazz chord nomenclature; chord inversions; cadences.
Tonality/Scales/Keys-minor scales; other scales; modes; Circle of Fifths.
Analysis
Ear Training
Composition
Improvisation

Duckworth, Guy. Keyboard Series. Evanston, Illinois: M-F Company, 1963-1964.

1. Multiple key approach
2. Age 5 and older
3. Private and group lessons

Through the music contained in the four books of this keyboard series ". . . the student becomes an Explorer (Book I) of musical concepts at the keyboard, deepens his musical understanding as a Discoverer (Book II) by applying what he has learned to the Grand Staff. As a Builder (Book III), he ponders his musical and keyboard horizons and finally in Book IV he becomes a disciplined keyboard musician, with a sound musical background."

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Strengths

Rhythm/Meter-relationship of rhythm to verse through chanting.
Melody/Intervals-discussion of melody and its tonal implications; contrary and parallel motion.
Harmony-Major and minor triads;

Weaknesses

Rhythm/Meter-variety of meters; non-metric rhythms; meter changes.
Melody/Intervals-intervals by number; interval qualities; melodic and harmonic intervals.
Harmony-other triad qualities;

20 Guy Duckworth, Keyboard Series (Evanston, Illinois: M-F Company, 1963-1964), Foreward.

Strengths (continued)

block chords; the dominant seventh chord; use of Roman numerals; keyboard harmonization.
 Tonality/Scales/Keys-all major and minor key pentachords; major scales; natural and harmonic minor scales; transposition.
 Ear Training-playing by ear is emphasized, especially melodic ear training.
 Composition
 Improvisation

Weaknesses (continued)

broken chords; other seventh chords; chord names; pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones.
 Tonality/Scales/Keys-melodic minor scales; other scales; modes; keys and key signatures; Circle of Fifths.
 Analysis

Eckstein, Maxwell. Piano Course in Six Books: Melodious Lessons for Learning to Play the Piano. New York: Carl Fischer, 1951.

1. Middle C approach
2. Age 7 and older
3. Private and group lessons

"The purpose of this piano course is to present in a most natural, concise, and comprehensive manner, a method which will be interest-creating and interest maintaining for either private or class instruction."

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Strengths

Rhythm/Meter-inclusion of common meters; rhythmic variety including non-metric rhythms; meter changes; 2 against 3; quintuplets.
 Harmony-triads; block and broken chords; embellishments.
 Tonality/Scales/Keys-Major

Weaknesses

Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; intervals by number; interval qualities; melodic and harmonic intervals.
 Harmony-the four qualities of triads; seventh chords; chord names; Roman numerals;

21 Maxwell Eckstein, Piano Course in Six Books: Melodious Lessons for Learning to Play the Piano (New York: Carl Fischer, 1951), Foreword, Book One.

Strengths (continued)

scales; all three forms of minor scales; chromatic passages; whole tone scale; transposition; change of key; chromatic modulation briefly defined.
Analysis-brief sonatina form (also see weakness column).

Weaknesses (continued)

pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones; keyboard harmonization.
Tonality/Scales/Keys-other scales (pentatonic); modes; keys and key signatures; Circle of Fifths.
Analysis
Ear Training
Composition
Improvisation

Fletcher, Leila. Piano Course. Buffalo, New York: Montgomery Music, 1973-1976.

1. Middle C approach
2. Age 5 and older
3. Private and group lessons

Designed for the average pupil, the Fletcher Piano Course is committed to the achievement of four goals: developing fluent reading and artistic interpretation, establishing comprehensive technique, fostering creativity, and encouraging a lasting appreciation of music. The traditional middle C course can be utilized in both private and class lessons.

Strengths

Rhythm/Meter-inclusion of common meters.
Melody/Intervals-intervals by number; major and minor interval qualities.
Harmony-major and minor triads; block chords; the dominant seventh chord; chord names and Roman numerals (also see weakness column); cadences; keyboard harmonization; ornaments.

Weaknesses

Rhythm/Meter-rhythmic variety; variety of meters; non-metric rhythms; meter changes.
Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; other interval qualities; melodic and harmonic intervals.
Harmony-other triad qualities; broken chords; other seventh chords; exclusive use of upper case Roman numerals; pop/jazz chord nomenclature;

Strengths (continued)

Tonality/Scales/Keys-major scale; harmonic and melodic minor scales; chromatic scale; keys and key signatures; transposition.
 Analysis-inclusion of rondo form (also see weakness column).

Weaknesses (continued)

chord inversions; non-harmonic tones.
 Tonality/Scales/Keys-natural minor scales; other scales; modes; Circle of Fifths.
 Analysis
 Ear Training
 Composition
 Improvisation

Frost, Bernice. Piano Books. Boston: Boston Music Company, 1964.

1. Middle C approach
2. Age 5 and older
3. Private and group lessons

The intent of this series is ". . . to give the student the best music possible and through the selection, preparation and arrangement of this music to develop a musical understanding and pianistic facility that will enable him to make progress gradually and pleasantly." ²² Ear training is encouraged in Frost's directions to the teacher.

Strengths

Rhythm/Meter-inclusion of common meters.
 Harmony-block and broken chords; Tonic chord explained.
 Ear Training

Weaknesses

Rhythm/Meter-rhythmic variety; variety of meters; non-metric rhythms; meter changes.
 Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; intervals by number; interval qualities; melodic and harmonic intervals.
 Harmony-the four triad qualities;

²² Bernice Frost, Beginning at the Piano: A Preparatory Book for Class or Individual Instruction, Based on Folk-Tunes of Many Countries (Boston: Boston Music Company, 1964).

Weaknesses (continued)

seventh chords; chord names;
Roman numerals; pop/jazz
chord nomenclature; chord
inversions; cadences; non-
harmonic tones; keyboard
harmonization.

Tonality/Scales/Keys-Major
scales; all three forms of
minor scales; other scales;
modes; keys and key signa-
tures; Circle of Fifths;
transposition.

Analysis

Composition

Improvisation

Gillock, William. Now I Can Play!: A Traditional Middle C Ap-
proach to Piano. Cincinnati, Ohio: Willis Music Company,
1977-1979.

1. Middle C approach
2. Age 5 and older (possible younger than age 5, also)
3. Private lessons

"Now I Can Play! is a traditional presentation of reading
material for the earliest levels." ²³ Emphasis is placed on
rhythmic vitality by concentrating study on rhythmic techniques.
The combination of reading, technique, and theory is intended to
provide for a comprehensive education.

Strengths

Rhythm/Meter-inclusion of
⁶/₄ in addition to common
meters; rhythmic drills.
Melody/Intervals-intervals
by number.
Harmony-block and broken

Weaknesses

Rhythm/Meter-non-metric
rhythms; meter changes.
Melody/Intervals-no discussion
of melodic rise and fall or
its tonality; interval
qualities; melodic and har-

²³ William Gillock, Now I Can Play!: A Traditional Middle C Ap-
proach to Piano (Cincinnati, Ohio: Willis Music Company, 1977-
1979), Forward, Book #1.

Strengths (continued)

chords; Tonic and the dominant seventh chord; Roman numerals in both upper and lower case; chord inversions.
 Tonality/Scales/Keys-major scales; minor five finger positions; major keys (except B major).

Weaknesses (continued)

monic intervals.
 Harmony-the four triad qualities; other seventh chords; other chord names; pop/jazz chord nomenclature; cadences; non-harmonic tones; keyboard harmonization.
 Tonality/Scales/Keys-all three forms of minor scales; other scales; modes; minor keys; key signatures; Circle of Fifths; transposition.
 Analysis
 Ear Training
 Composition
 Improvisation

Gillock, William. Piano All the Way. Cincinnati, Ohio: Willis Music Company, 1969.

1. Multiple key approach
2. Age 5 and older
3. Private lessons

"Piano all the Way is a multi-key course of study written and composed for the beginning piano pupil. It is designed to present the fundamental concepts of theory and a wide style-variety in literature, leading to musical understanding and independent reading. In addition to the basic text, reinforcing materials in technic and supplementary pieces should be used where necessary; for the ultimate goal of studying music through any instrument is to produce total musicianship and a reasonably adequate performance skill."²⁴

Theory All the Way is designed to correlate with Piano All the Way (or it may be used independently) and consists of drills in

24 William Gillock, Piano All the Way (Cincinnati, Ohio: Willis Music Company, 1969), back cover.

visual and aural concepts.

Strengths

Rhythm/Meter-inclusion of $\frac{6}{8}$ in addition to common meters; compound meters also included; agogic accent mentioned.
 Melody/Intervals-intervals by number.
 Harmony-Major, minor, augmented, diminished chords; block and broken chords; major and minor chord patterns; Tonic, subdominant, and dominant seventh chords; use of Roman numerals; chord inversions; cadences.
 Tonality/Scales/Keys-major scales; pure and harmonic minor scales; enharmonic scales; keys and key signatures; transposition.
 Analysis-some formal analysis included.
 Ear Training-drills in major and minor triads and pitch location; ear training is also emphasized in theory books which correlate with the series; dictation included.

Weaknesses

Rhythm/Meter-non-metric rhythms; meter changes.
 Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; interval qualities; melodic and harmonic intervals.
 Harmony-the definition of triads; other seventh chords; other chord names; pop/jazz chord nomenclature; non-harmonic tones; keyboard harmonization.
 Tonality/Scales/Keys-melodic minor scales; other scales; modes; Circle of Fifths.
 Composition
 Improvisation

Glover, David Carr, Louise Garrow, and Mary Elizabeth Clark.
Piano Library. Melville, New York: Belwin-Mills Publishing, 1967-1971.

1. Middle C approach
2. Age 5 and older
3. Private and group lessons

The Piano Student course (in six levels) of Glover's Piano Library is primarily middle C oriented, but not in the strict traditional sense. Emphasis is placed on chords, key signatures,

and scales throughout. The series is well correlated with the Glover Piano Theory and Piano Repertoire books, also in six levels.

Strengths

Rhythm/Meter-inclusion of $\frac{4}{8}$, $\frac{5}{8}$, $\frac{3}{8}$, and $\frac{12}{8}$ in addition to common meters; double dotted notes also included.
 Melody/Intervals-intervals by number; quality of intervals in the major scale; melodic and harmonic intervals.
 Harmony-all four triad qualities; broken chords; all seventh chord types; chord names; use of both upper and lower case Roman numerals; pop/jazz chord nomenclature; chord inversions; cadences; keyboard harmonization.
 Tonality/Scales/Keys-major scales; all three forms of minor scales; chromatic and pentatonic scales; whole tone scale; modes; keys and key signatures; transposition.
 Analysis-theme and variations, binary and ternary form, sonatina, canon, suite, toccatina, etude, musette, etc. included.
 Composition

Weaknesses

Rhythm/Meter-non-metric rhythms; meter changes.
 Melody/Intervals-no discussion of melodic rise and fall or its tonality; remainder of interval qualities.
 Harmony-block chords played but not named as such; non-harmonic tones.
 Tonality/Scales/Keys-Circle of Fifths.
 Ear Training
 Improvisation

Nevin, Mark. Piano Course. Melville, New York: Belwin-Mills Publishing, 1960.

1. Middle C approach
2. Age 5 and older
3. Private lessons

Nevin's Piano Course is a carefully planned series in which a pupil may achieve technique and musical knowledge up to the inter-

mediate grades. Theory is combined with performance in this six book course (Preparatory Book and Books One-Five). A middle C approach, Piano Course contains original pieces, arrangements of literature and folk songs, and pieces from traditional piano literature.

Strengths

Rhythm/Meter-inclusion of $\frac{3}{8}$ and $\frac{2}{2}$ in addition to common meters; poly-rhythms (2 against 3); double dotted notes.
 Melody/Intervals-intervals by number; quality of intervals in the major scale; melodic and harmonic intervals.
 Harmony-all four triad qualities; block and broken chords; all seventh chord types; chord names; use of Roman numerals; pop/jazz chord nomenclature; chord inversions; cadences; keyboard harmonization.
 Tonality/Scales/Keys-major scales; all three forms of minor scales; chromatic scales; keys and key signatures; Circle of Fifths; transposition; key change within a piece.
 Analysis-waltz, tarantella, mazurka, etude, prelude, concerto, chaconne, theme and variations, bouree, sonatina, rondo, gavotte, etc. included; Symphony defined.
 Counterpoint-definition of polyphonic music included; certain forms defined (invention, passaglia, chaconne, etc.).
 Reading of three and four staves.
 Program music versus absolute music included.

Weaknesses

Rhythm/Meter-variety of meters; non-metric rhythms; meter changes.
 Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; remainder of interval qualities.
 Harmony-non-harmonic tones.
 Tonality/Scales/Keys-other scales; modes.
 Ear Training
 Composition
 Improvisation

Noona, Walter and Carol Noona. Mainstreams in Music. Dayton, Ohio: Heritage Music Press, 1973.

1. Multiple key approach
2. Age 5 and older
3. Private and group lessons

"The Pianist books form the core of the Mainstreams Piano Method. This is a method which combines the time-tested traditional approach to piano instruction with the best of the newer concepts in piano education. It is designed for individual or class instruction."²⁵ The goals of the program are to read music fluently; think and play musically; build a strong technique; play in multi-keys; experience folk, classical, contemporary, religious and popular repertoire; and explore the creative arts of harmonization, improvisation, and transposition. "Special emphasis is placed on experimentation and creativity on the student's part."²⁶

Strengths

Rhythm/Meter-inclusion of $\frac{2}{2}$, $\frac{3}{8}$, and $\frac{5}{4}$ in addition to common meters.
 Melody/Intervals-discussion of melodic rise and fall and its tonal implications; also discusses how to write and improvise a melody; intervals by number; interval qualities; blocked and broken intervals (also see weakness column); tone clusters included.

Weaknesses

Rhythm/Meter-variety of meters; meter changes.
 Melody/Intervals-melodic and harmonic intervals not named as such.
 Harmony-half-diminished seventh chords.
 Tonality/Scales/Keys-modes.

²⁵ Walter Noona and Carol Noona, Mainstreams in Music (Dayton, Ohio: Heritage Music Press, 1973), Introduction.

²⁶ Ibid.

Strengths (continued)

Harmony-all four triad qualities; block and broken chords; major, minor, dominant, and diminished seventh chords; chord names; use of Roman numerals with figures in both upper and lower cases; pop/jazz chord nomenclature; all chord inversions with figures; cadences; non-harmonic tones; keyboard harmonization; Alberti bass pattern; blues progression and boogie basses included.

Tonality/Scales/Keys-major scales; all three forms of minor scales; pentatonic, whole tone, and chromatic scales; keys and key signatures; Circle of Fifths; transposition.

Analysis-period form (parallel and contrasting); melodic variations; waltz, march, binary and ternary forms, etc. included.

Ear Training-playing by ear is stressed.

Composition

Improvisation-stressed; includes aleatoric music.

Olson, Lynn Freeman, Louise Bianchi, and Marvin Blickenstaff.
Music Pathways: A Course for Piano Study. New York: Carl Fischer, 1974.

1. Combination of multiple key and landmark reading approaches
2. Age 7 and older
3. Private lessons

A successful combination of the multiple key and landmark reading approaches (intervallic reading), Music Pathways is a well organized method that incorporates theory training with music studied. Creative projects and ear training are provided in daily drills. Discovery learning and experimentation are emphasized

throughout.

Strengths

Rhythm/Meter-inclusion of $\frac{3}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, and $\frac{5}{4}$ in addition to common meters; 2 against 3 also included.

Melody/Intervals-intervals by number; interval qualities; conjunct and disjunct motion also included.

Harmony-all four triad qualities; block and broken chords; the dominant seventh chord; use of Roman numerals in both upper and lower cases; pop/jazz chord nomenclature; chord inversions with figures; cadences; non-harmonic tones; keyboard harmonization; some secondary dominant chords included.

Tonality/Scales/Keys-major scales; all three forms of minor scales; chromatic, pentatonic, and whole tone scales; modes (except Locrian); keys and key signatures; Circle of Fifths; transposition; modulation included.

Analysis-some chordal analysis included; forms include parallel and contrasting phrases, melody and variations, sonatina, ostinato, sonata-allegro form, canon, etc.

Ear Training-melodic ear training stressed; sight singing included.

Composition

Improvisation

Weaknesses

Rhythm/Meter-meter changes.

Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; melodic and harmonic intervals.

Harmony-other seventh chord types.

Pace, Robert. Music for Piano. Katonah, New York: Lee Roberts Music Publications, 1961-1969.

1. Multiple key approach
2. Age 7 and older
3. Private lessons

"This series provides the essential material for acquiring an ever-expanding knowledge of music. Each book of the basic series, with its supplementary books and sheet music, presents a balanced diet of sightreading, transposition, harmonization, ear training, improvisation, repertoire, and technic."²⁷

Strengths

Rhythm/Meter-inclusion of common meters.
 Melody/Intervals-discussion of melodic rise and fall and its tonal implications; question and answer phrases; repetition and sequence in melodies; melodic variations included; intervals by number; interval qualities.
 Harmony-all four triad qualities; block and broken chords; all seventh chord types; use of Roman numerals (also see weakness column); pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones; keyboard harmonization; Alberti bass; secondary dominants; pivotal chords; how to establish the tonality of a key with respect to modulations; quartal harmony also included.
 Tonality/Scales/Keys-major scales; pentatonic, whole tone, and chromatic scales; keys and key signatures; transposition.
 Analysis-chord and key analysis including modulations and secondary dominants; period form, three-part form, sonata-

Weaknesses

Rhythm/Meter-variety of meters; non-metric rhythms; meter changes.
 Melody/Intervals-harmonic and melodic intervals.
 Harmony-exclusive use of upper case Roman numerals.
 Tonality/Scales/Keys-all three forms of minor scales; modes; Circle of Fifths.
 Ear Training-although mentioned as a strength in the forward to the teacher, without specific teacher input ear training is a weakness in this series.

²⁷ Robert Pace, Music for Piano (Katonah, New York: Lee Roberts Music Publications, 1961-1969), To the Teacher.

Strengths (continued)

allegro, rondo, theme and variations, etc.; serial or 12-tone music also discussed.

Composition

Improvisation

Palmer, Willard A. and Amanda Vick Lethco. Creating Music at the Piano. Port Washington, New York: Alfred Publishing Company, 1972-1974.

1. A modified landmark reading approach
2. Age 7 and older
3. Private lessons

"Creating Music at the Piano contains interesting, imaginative materials and provides detailed explanations of the concepts presented. Since the approach is neither middle C, nor multiple key, the teacher is offered an alternative to either of these familiar presentations."

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Strengths

Rhythm/Meter-inclusion of common meters; meter changes; sextolets; conducting patterns included in Theory books.
 Melody/Intervals-discussion of melodic rise and fall and its tonal implications; motives; sequences; intervals by number; interval qualities; melodic and harmonic intervals.
 Harmony-all four triad qualities; block and broken chords; chord names; use of Roman numerals; chord inversions; cadences; keyboard harmonization.

Weaknesses

Rhythm/Meter-variety of meters; non-metric rhythms.
 Harmony-seventh chord types; pop/jazz chord nomenclature; non-harmonic tones.
 Tonality/Scales/Keys-pentatonic scale.
 Ear Training
 Composition
 Improvisation

28 Bastien, How to Teach Piano Successfully, p. 107.

Strengths (continued)

Tonality/Scales/Keys-major scales; all three forms of minor scales; whole tone and chromatic scales; modes; keys and key signatures; Circle of Fifths; transposition; polytonality.
 Analysis-binary and ternary forms, sonatina, and dance forms included.

Schaum, John W. Making Music at the Piano. Milwaukee, Wisconsin: Schaum Publications, 1962-1965.

1. Middle C approach
2. Age 7 and older
3. Private lessons

Schaum's Making Music at the Piano is a traditional middle C method designed to emphasize "making music" but which, unfortunately, contains most of the limitations of traditional methods. Little or no explanations are provided for music theory concepts. Although not correlated, Schaum does provide students a Theory Notebook as a possible supplement to this series.

Strengths

Rhythm/Meter-inclusion of $\frac{3}{8}$, $\frac{9}{8}$, $\frac{2}{4}$, $\frac{12}{8}$, and $\frac{5}{4}$ meters in addition to common meters; meter changes; 2 against 3; quintuplets.
 Melody/Intervals-intervals by number.
 Harmony-block and broken chords.
 Tonality/Scales/Keys-major scales; harmonic minor scales; chromatic and whole tone scales; transposition.
 Analysis-monophonic and polyphonic music defined; sonata, concerto, polonaise,

Weaknesses

Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; interval qualities; melodic and harmonic intervals.
 Harmony-all four triad qualities; seventh chords; chord names; Roman numerals; pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones; keyboard harmonization.
 Tonality/Scales/Keys-natural and melodic minor scales; modes; keys and key signatures; Circle

Strengths (continued)

and dance forms explained.
Counterpoint-fugue form discussed.
Reading on three staves.

Weaknesses (continued)

of Fifths.
Ear Training
Composition
Improvisation

Schaum, John W. Piano Course: Leading to Mastery of the Instrument. Melville, New York: Belwin Mills Publishing, 1945.

1. Middle C approach
2. Age 5 and older
3. Private and group instruction

"The purpose of the John W. Schaum Piano Course is: 1) To teach piano in the most natural and the happiest way; 2) To present technical information accurately and progressively; 3) Not to define the scope of Grade I-or Grade II-or any other grades; 4) Not to confine the intellectual range of the pupil within the 1st year or any other period of time; 5) But to offer a gradual and progressive pedagogic continuity through a series of Books named Pre-A-A-B-C-D-etc.; 6) Leading with your assistance to eventual mastery of the instrument."

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Strengths

Rhythm/Meter-inclusion of common meters; quintuplets; 2 against 3 also included.
Melody/Intervals-intervals by number; consonance and dissonance also defined.
Harmony-block and broken chords; chord names and use of Roman numerals for tonic, subdominant, and

Weaknesses

Rhythm/Meter-variety of meters; rhythmic variety; non-metric rhythms; meter changes.
Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; interval qualities; melodic and harmonic intervals.
Harmony-all four triad qualities; seventh chord types; the re-

29 John W. Schaum, Piano Course: Leading to Mastery of the Instrument (Melville, New York: Belwin Mills Publishing, 1945, Foreword.

Strengths (continued)

dominant seventh chords
(also see weakness column);
chord inversions.
Tonality/Scales/Keys-major
scales; chromatic and
whole tone scales; major
key signatures; key change
within a piece; poly-
tonality defined.
Analysis-theme and variation,
sonatina, gavotte, barcarolle,
and sonata form included.
Counterpoint-polyphony dis-
cussed; round, canon, and
fugue form included.
Playing on three and four
staves.

Weaknesses (continued)

mainder of chord names and
Roman numerals; pop/jazz
chord nomenclature; ca-
dences; non-harmonic tones;
keyboard harmonization.
Tonality/Scales/Keys-all three
forms of minor scales; penta-
tonic scale; modes; minor
key signatures; Circle of
Fifths; transposition.
Ear Training
Composition
Improvisation

Steiner, Eric. Piano Course in Five Volumes. Melville, New York:
Belwin-Mills Publishing, 1960.

1. Middle C approach
2. Age 7 and older
3. Private lessons

"The Eric Steiner Piano Course aims for Sound Musicianship,
Skill in Piano Playing, Pleasure in Music Making. The material is
presented in such a way that continuous steady progress will be
made without hurry and without overtaxing the student. Technical
material is provided to develop the student's playing skill. Mu-
sic by the great masters as well as American and foreign folk mu-
sic is introduced along with original materials to make the Course
educational and enjoyable. Sufficient Theory is taught to de-
velop knowledge and musicianship."

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30 Eric Steiner, Piano Course in Five Volumes (Melville, New
York: Belwin-Mills Publishing, 1960), Foreword.

Strengths

Rhythm/Meter-inclusion of $\frac{12}{8}$ in addition to common meters; double dotted notes also included.
 Melody/Intervals-intervals (2-6) by number; melodic and harmonic intervals; imitation and sequence also defined.
 Harmony-all four triad qualities; block and broken chords; chord names; use of Roman numerals (also see weakness column); all seventh chord types; added sixth chords; cadences.
 Tonality/Scales/Keys-major scales; all three forms of minor scales; pentatonic, whole tone, and chromatic scales; some key signatures; transposition; key change within a piece; modulation also discussed.
 Analysis-march, waltz, bagatelle, sonatina, scherzo, rondo, mazurka, ABA, and sonata forms included.
 Counterpoint-round, canon, fugue, and polyphony defined.
 Reading on three and four staves.

Weaknesses

Rhythm/Meter-variety of meters; non-metric rhythms; meter changes.
 Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; the remainder of intervals by number; interval qualities.
 Harmony-exclusive use of upper case Roman numerals; pop/jazz chord nomenclature; chord inversions; non-harmonic tones; keyboard harmonization.
 Tonality/Scales/Keys-modes; Circle of Fifths.
 Ear Training
 Composition
 Improvisation

Thompson, John. Modern Course for the Piano. Cincinnati, Ohio: Willis Music Company, 1936-1942.

1. Middle C approach
2. Age 5 and older
3. Private lessons

John Thompson's Modern Course for the Piano is the model for all other middle C courses. The six book series (Teaching Little Fingers to Play followed by Grades One-Five) includes some theoretical elements in the pieces studied.

Strengths

Rhythm/Meter-inclusion of $\frac{3}{8}$ and $\frac{5}{4}$ in addition to common meters; 2 against 3 also included.
 Melody/Intervals-intervals by number.
 Harmony-triads defined; block and broken chords; the dominant seventh chord; chord names; use of Roman numerals in both upper and lower cases; chord inversions; cadences.
 Tonality/Scales/Keys-major scales; harmonic minor scales; transposition; key change within a piece.
 Analysis-nocturne, dance forms, sonatina, rhapsody, sonata, and rondo forms discussed; polyphonic music versus monophonic music defined.
 Reading on three staves.

Weaknesses

Rhythm/Meter-confusion between rhythm and meter; variety of meters; meter changes.
 Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; interval qualities; melodic and harmonic intervals.
 Harmony-all four triad qualities; other seventh chord types; pop/jazz chord nomenclature; non-harmonic tones; keyboard harmonization.
 Tonality/Scales/Keys-natural and melodic minor scales; other scales; modes; keys and key signatures; Circle of Fifths.
 Ear Training
 Improvisation
 Composition

Weybright, June. Belwin Piano Method. Melville, New York: Belwin-Mills Publishing, 1964.

1. Middle C approach
2. Age 5 and older
3. Private lessons

The five books of this series are designed for beginners from school age through adulthood. Theory Worksheets may be used in conjunction with the Belwin Piano Method or with any other course.

Strengths

Rhythm/Meter-inclusion of $\frac{6}{8}$, $\frac{3}{4}$, $\frac{9}{8}$, and $\frac{12}{8}$ in addition to common meters; poly-rhythms (2 against 3) and double dotted notes also included.
 Melody/Intervals-intervals by number.

Weaknesses

Rhythm/Meter-non-metric rhythms; meter changes.
 Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; interval qualities; melodic and harmonic intervals.
 Harmony-all four triad qualities;

Strengths (continued)

Harmony-triads defined;
broken chords.
Tonality/Scales/Keys-major
scales; all three forms
of minor scales; chromatic
scale; keys and key
signatures.
Analysis-etude, minuet,
bourree, ecossaise, gavotte,
gigue, sonata and sonatina
forms described.

Weaknesses (continued)

block chords; seventh chords;
chord names; use of Roman
numerals; pop/jazz chord no-
menclature; chord inversions;
non-harmonic tones; keyboard
harmonization.
Tonality/Scales/Keys-other
scales; modes; Circle of
Fifths; transposition.
Ear Training
Composition
Improvisation

Weybright, June. Course for Pianists. Melville, New York: Belwin-
Mills Publishing, 1949.

1. Middle C approach
2. Age 7 and older
3. Private lessons

"The first four books of this Course for Pianists and the accompanying Work Books have been designed for the following several purposes: To give every student a consistent program of music education that is patterned, fundamentally, after the various learning programs of academic education; To give every student a background of the principles of intelligent music reading so that he may develop his note reading skill to the fullest of his ability; To give every student an understanding of the reasons for planned fingering, tone shading and pedaling so that he will give willing cooperation to printed directions when they are included in the music and will be prepared to direct himself when they are not; To give every student, regardless of his natural music ability, an equal chance to make his music a constructive and plea-

surable experience."

Strengths

Melody/Intervals-intervals by number; major and minor thirds.
 Harmony-triads defined; broken chords; the dominant seventh chord.
 Tonality/Scales/Keys-major scales; all three forms of minor scales; chromatic and whole tone scales; key signatures; Circle of Fifths.
 Analysis-waltz, gavotte, minuet forms, etc. explained.
 Clef change within a piece included.

Weaknesses

Rhythm/Meter-variety of meters; rhythmic variety; non-metric rhythms; meter changes.
 Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; the remainder of interval qualities; melodic and harmonic intervals.
 Harmony-all four triad qualities; block chords; other seventh chords; chord names; use of Roman numerals; pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones; keyboard harmonization.
 Tonality/Scales/Keys-pentatonic scale; modes; key names; transposition.
 Ear Training
 Composition
 Improvisation

Zepp, Arthur. Musicianship through Keyboard Enjoyment. Westbury, New York: Pro Art Publications, 1965-1971.

1. Middle C approach
2. Age 7 and older
3. Private lessons

"This series presents a basic middle C approach. Attractive features of this five-book series are: clear, logical presentations of new materials; numerous well-written duets; a good balance of original compositions and arrangements; and a practical inclusion of melody and chordal accompaniment (primarily I, IV, V₇). Explanations about theory (intervals, chords, etc.) are included

31 June Weybright, Course for Pianists (Melville, New York: Belwin-Mills Publishing, 1949), Preface.

and explained as needed; for a complete harmonic background, additional theory texts should be used."³²

Strengths

Harmony-traits defined; solid and broken chords; seventh chords, ninth chords, and added sixth chords; use of Roman numerals (also see weakness column); pop/jazz chord nomenclature. Tonality/Scales/Keys-major scales; all three forms of minor scales; key signatures defined; Circle of Fifths; Circle of Fourths also included; transposition. Improvisation-some improvisation drills are provided.

Weaknesses

Rhythm/Meter-variety of meters; rhythmic variety; non-metric rhythms; meter changes. Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; intervals by number; interval qualities; melodic and harmonic intervals. Harmony-all four triad qualities; chord names; exclusive use of upper case Roman numerals; confusion between chord inversions and chord positions; cadences; non-harmonic tones; keyboard harmonization. Tonality/Scales/Keys-other scales; modes. Analysis
Ear Training
Composition

32 Bastien, How to Teach Piano Successfully, p. 117.

Adult Level

Aaron, Michael. Adult Piano Class. Melville, New York: Belwin-Mills Publishing, 1947-1952.

1. Middle C approach
2. Adult level
3. Private lessons

"This two-book course is essentially a basic middle C approach for the older beginner. Compositions and arrangements are chosen from such old favorites as "Sweet and Low," "The Rose of Tralee," etc. Some elements of theory and technic are included."

Strengths

Melody/Intervals-intervals by number; major and minor intervals.
 Harmony-all four triad qualities; broken chords; the dominant seventh chord; chord names; use of Roman numerals (also see weakness column); chord inversions (also see weakness column).
 Tonality/Scales/Keys-major scales; natural and harmonic minor scales; chromatic scale; transposition.
 Counterpoint-briefly mentioned.

Weaknesses

Rhythm/Meter-variety of meters; rhythmic variety; non-metric rhythms; meter changes.
 Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; the remainder of interval qualities; melodic and harmonic intervals.
 Harmony-block chords; other seventh chord types; exclusive use of upper case Roman numerals; pop/jazz chord nomenclature; misleading use of chord inversion labels (V_1 , V_2 , V_3 , for V_7 , V_6 , and V_4 , respectively); non-harmonic tones; keyboard harmonization.
 Tonality/Scales/Keys-melodic minor scale; other scales; modes; keys and key signatures; Circle of Fifths.
 Ear Training
 Composition
 Improvisation

33 Bastien, How to Teach Piano Successfully, p. 73.

Bastien, James. The Older Beginner Piano Course. San Diego, California: Kjos West, 1977.

1. Gradual multiple key approach
2. Age 12-80
3. Private lessons

"This carefully planned instructional program consists of Method Books-Theory/Technic/Reading Books-Supplementary Materials-Piano Literature. The approach is functional; the acquired skills are transferable. Students play and harmonize melodies from the very beginning. Comprehensive musicianship blended with original music and carefully selected familiar tunes form a unified structure building a sound music program of happy uninterrupted progress."

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Strengths

Melody/Intervals-intervals by number; interval qualities; melodic and harmonic intervals.

Harmony-all four triad qualities; block and broken chords; the dominant seventh chord; chord names; use of Roman numerals in both upper and lower cases; pop/jazz chord nomenclature; chord inversions; cadences; keyboard harmonization; bass styles for accompaniment.

Tonality/Scales/Keys-major scales; all three forms of minor scales; chromatic scale; keys and key signatures; Circle of Keys; transposition.

Analysis-brief discussion of

Weaknesses

Rhythm/Meter-variety of meters; rhythmic variety; non-metric rhythms; meter changes.

Melody/Intervals-no discussion of melodic rise and fall or its tonal implications.

Harmony-other seventh chord types; non-harmonic tones.

Tonality/Scales/Keys-other scales; modes.

Ear Training

Composition

Improvisation

34 James Bastien, The Older Beginner Piano Course (San Diego, California: Kjos West, 1977), Foreword.

Strengths (continued)

binary form and minuet.

Bastien, James and Jane Smisor Bastien. Beginning Piano for Adults. San Diego, California: Kjos West, 1968.

1. Gradual multiple key approach
2. Teen-age to adult
3. Private and group lessons

Although primarily designed for students at the college level, Beginning Piano for Adults may also be used with any adult or teen-age beginner. The four sections of the method emphasize the establishment of good reading habits and rhythms, ensemble pieces, technique, and an introduction to theory and the structure of music.

Strengths

Appendix A includes theory concepts not fully described in the method.
 Rhythm/Meter-meter changes.
 Melody/Intervals-intervals by number; interval qualities included in Appendix A.
 Harmony-all four triad qualities; block and broken chords; chord names; use of Roman numerals in both upper and lower cases; pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones included in Appendix A; keyboard harmonization; Alberti bass pattern also included.
 Tonality/Scales/Keys-major scales; all three forms of minor scales; chromatic and whole tone scales; pentatonic scale; modes; keys and key

Weaknesses

Rhythm/Meter-variety of meters; rhythmic variety; non-metric rhythms.
 Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; melodic and harmonic intervals.
 Harmony-seventh chord types.
 Tonality/Scales/Keys-Circle of Fifths.
 Ear Training
 Composition
 Improvisation

Strengths (continued)

signatures; transposition;
modulation also included.
Analysis-brief forms such as
ABA, canon, bagatelle, sonatina,
and sonata included.

Bastien, James and Jane Smisor Bastien. Piano: 2nd Time Around . . .: A Refresher Piano Course for Adults. San Diego, California: Kjos West, 1981.

1. Gradual multiple key approach
2. Adult level
3. Private and group lessons

A basic review for adults who have played the piano--whether years ago or more recently. As with other Bastien publications, Piano: 2nd Time Around is a gradual multiple key course that includes theoretical concepts with the pieces being studied.

Strengths

Melody/Intervals-intervals by number; interval qualities; melodic and harmonic intervals.
Harmony-all four triad qualities; block and broken chords; chord names; use of Roman numerals in both upper and lower cases; pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones; keyboard harmonization; introduction to four-part harmony also included.
Tonality/Scales/Keys-major scales; all three forms of minor scales; chromatic, whole tone, and pentatonic scales; modes; keys and key signatures; Circle of Keys.
Analysis-binary form and sonatina form included.

Weaknesses

Rhythm/Meter-variety of meters; rhythmic variety; non-metric rhythms; meter changes.
Melody/Intervals-no discussion of melodic rise and fall or its tonal implications.
Tonality/Scales/Keys-transposition.
Ear Training
Composition
Improvisation

Bergenfield, Nathan. The Adult Beginner. New York: Acorn Music Press, 1977.

1. Combination of middle C and landmark reading approaches
2. Age 15 to adult
3. Private and group lessons

Designed for adults and young adults (15 years of age and older), The Adult Beginner is a collection of "classics," folk songs, current popular music, and serious contemporary music. Although Bergenfield states that the intellectual side of music presents fewer problems to beginners at this age level, little or no theoretical concepts are explained in this method.

Strengths

Rhythm/Meter-inclusion of common meters.

Weaknesses

Rhythm/Meter-variety of meters; rhythmic variety; non-metric rhythms; meter changes.

Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; intervals by number; interval qualities; melodic and harmonic intervals.

Harmony-all four triad qualities; block and broken chords; seventh chord types; chord names; use of Roman numerals; pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones; keyboard harmonization.

Tonality/Scales/Keys-major scales; all three forms of minor scales; other scales; modes; keys and key signatures; Circle of Fifths; transposition.

Analysis

Ear Training

Composition

Improvisation

Bergenfield, Nathan. The Older Beginner. New York: Acorn Music Press, 1977.

1. Combination of middle C and landmark reading approaches
2. Age 11 to 14
3. Private and group lessons

The bulk of music in Bergenfield's Older Beginner is derived from folk materials. Designed for young people between the ages of 11 and 14, Bergenfield stresses the presentation of materials in musical settings. More opportunities for theory discussion appear in this book.

Strengths

Rhythm/Meter-inclusion of ⁵/₄ in addition to common meters.

Harmony-major and minor triad qualities; the dominant seventh chord; pop/jazz chord nomenclature; keyboard harmonization.

Tonality/Scales/Keys-major scales; all three forms of minor scales.

Improvisation-brief drills in improvisation included.

Weaknesses

Rhythm/Meter-variety of meters; rhythmic variety; meter changes.

Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; intervals by number; interval qualities; melodic and harmonic intervals.

Harmony-other triad qualities; other seventh chord types; chord names; use of Roman numerals; chord inversions; cadences; non-harmonic tones.

Tonality/Scales/Keys-other scales; modes; keys and key signatures; Circle of Fifths; transposition.

Analysis

Ear Training

Composition

Clark, Frances, Louise Goss, and Roger Grove. Keyboard Musician: For the Adult Beginner. Princeton, New Jersey: Summy-Birchard Music, 1980.

1. Landmark reading approach
2. Adult level
3. Private and group lessons

This book provides a variety of music intended to appeal to the adult student. The music is divided into five categories: Music; The Interval Approach to Reading; Technical Exercises; Rhythm Exercises; and Improvising.

Strengths

Rhythm/Meter-inclusion of rhythm exercises.
 Melody/Intervals-includes a melodic section on motives, phrases, period, repetition, sequence, imitation; intervals by number.
 Harmony-major and minor triad qualities; block and broken chords; chord names for tonic, subdominant, and dominant seventh chords; use of Roman numerals; chord inversions with figures; cadences; non-harmonic tones; keyboard harmonization.
 Tonality/Scales/Keys-major scales; all three forms of minor scales; Dorian, Phrygian, Lydian, and Mixolydian modes; transposition.
 Ear Training-through rote playing.
 Improvisation

Weaknesses

Rhythm/Meter-non-metric rhythms; meter changes.
 Melody/Intervals-interval qualities; melodic and harmonic intervals.
 Harmony-augmented and diminished triad qualities; other seventh chord types; the remainder of chord names; pop/jazz chord nomenclature.
 Tonality/Scales/Keys-other scales; the remainder of modes; keys and key signatures; Circle of Fifths.
 Analysis
 Composition

Clark, Frances, Louise Goss, and Roger Grove. Keyboard Musician: A Piano Course for the Older or Adult Beginner. Evanston, Illinois: Summy-Birchard Company, 1976.

1. Landmark reading approach
2. Older or adult beginners
3. Private and group lessons

This book also provides a great variety of music intended to appeal to the older student. As in Keyboard Musician: For the Adult Beginner, the music is divided into five categories: Music;

The Interval Approach to Reading; Technical Exercises; Rhythm Exercises; and Improvising.

Strengths

Rhythm/Meter-inclusion of rhythm exercises.
 Melody/Intervals-intervals by number.
 Harmony-major and minor triad qualities; use of Roman numerals; non-triad tones defined; keyboard harmonization with the I and V chords.
 Tonality/Scales/Keys-major and minor five finger positions; transposition.
 Improvisation

Weaknesses

Rhythm/Meter-variety of meters; non-metric rhythms; meter changes.
 Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; interval qualities; melodic and harmonic intervals.
 Harmony-augmented and diminished triad qualities; seventh chords; chord names; pop/jazz chord nomenclature; chord inversions; cadences.
 Tonality/Scales/Keys-major scales; all three forms of minor scales; other scales; modes; keys and key signatures; Circle of Fifths.
 Analysis
 Ear Training
 Composition

Giles, Allen. Beginning Piano: An Adult Approach. Bryn Mawr, Pennsylvania: Theodore Presser Company, 1978.

1. Middle C approach
2. Adult level
3. Private and group lessons

Designed for college music majors, kindergarten or elementary school teachers, and adult recreational piano playing, Beginning Piano: An Adult Approach focuses on the development of music reading, sight reading, and playing by ear. Theory essential to the music being played is discussed. The text is intended primarily for class instruction and is divided into five sections labeled: Getting Started, Reading the Music, Major Scales, Chords

and Harmony, and Playing by Ear. The sections are not designed to be followed in a sequential manner.

Strengths

Rhythm/Meter-inclusion of common meters; swing rhythms also included.
 Melody/Intervals-discussion of melodic rise and fall and its tonal implications; sequences also included; intervals by number; major and minor seconds.
 Harmony-major, minor, and diminished triad qualities; block and broken chords; chord names for tonic, subdominant, and dominant seventh chords; use of Roman numerals; non-harmonic tones; keyboard harmonization; swing bass also discussed.
 Tonality/Scales/Keys-major scales; keys and key signatures; Circle of Fifths; modulation included.
 Ear Training-locating the tonic and other exercises in playing by ear included.

Weaknesses

Rhythm/Meter-variety of meters; rhythmic variety; non-metric rhythms; meter changes.
 Melody/Intervals-the remainder of interval qualities; melodic and harmonic intervals.
 Harmony-augmented triads; other seventh chord types; the remainder of chord names; pop/jazz chord nomenclature; chord inversions; cadences.
 Tonality/Scales/Keys-all three forms of minor scales; other scales; modes; transposition.
 Analysis
 Composition
 Improvisation

Glover, David Carr. Adult Piano Student. Melville, New York: Belwin-Mills Publishing, 1970.

1. Middle C approach
2. Adult level
3. Private and group lessons

Adult Piano Student in three books is a basic middle C course of study designed for an older beginner. The books offer a logical progression of tasks for easy comprehension and ensured progress.

Adult Piano Theory books accompany the method.

Strengths

Melody/Intervals-intervals by number; interval qualities within the major scale; melodic and harmonic intervals.

Harmony-all four triad qualities; solid and broken chords; chord names for tonic, subdominant, and the dominant seventh chords; use of Roman numerals in both upper and lower cases; pop/jazz chord nomenclature; chord inversions; cadences; accompaniment patterns also included.

Tonality/Scales/Keys-major scales; all three forms of minor scales; chromatic scales; keys and key signatures; Circle of Fifths; written transposition exercises.

Analysis-etude, binary and ternary form; question and answer phrases (antecedent and consequent); and sonatina form included.

Weaknesses

Rhythm/Meter-non-metric rhythms; meter changes.

Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; the remainder of interval qualities.

Harmony-other seventh chord types; non-harmonic tones; keyboard harmonization.

Tonality/Scales/Keys-other scales; modes.

Ear Training

Composition

Improvisation

The Pointer System: A Fast, Easy and Direct Approach to the Learning of Chords and Melodies on the Piano. Milwaukee, Wisconsin: Hal Leonard Publishing, 1959-1966.

1. Unique system-the "pointer" system
2. Teen-age to adult
3. Private lessons

This method is designed for adults and teenagers who want to learn to play the piano easily and quickly. The primary purpose is to teach chord accompaniments to single line melodies. The "pointer chord" is played by placing the left hand index finger on the key note. The thumb and fifth finger play the remaining notes of the chord. Students learn to play major, minor, augmented,

seventh, and sixth chords in this manner.

Strengths

Harmony-all four triad qualities; dominant seventh and diminished seventh chords; use of Roman numerals (also see weakness column); pop/jazz chord nomenclature; chord inversions; keyboard harmonization; secondary dominants and accompaniment patterns also included.

Tonality/Scales/Keys-major scales.

Weaknesses

Rhythm/Meter-confusion between rhythm and meter; non-metric rhythms; meter changes.

Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; intervals by number; interval qualities.

Harmony-definition of triads; block and broken chords; other seventh chord types; exclusive use of upper case Roman numerals; cadences; non-harmonic tones.

Tonality/Scales/Keys-all three forms of minor scales; other scales; modes; keys and key signatures; Circle of Fifths; transposition.

Analysis

Ear Training

Composition

Improvisation

Richter, Ada. The Ada Richter Piano Course: The Older Student.
New York: Witmark/Warner Brothers Publications, 1956-1958.

1. Middle C approach
2. Age 12 to adult beginner
3. Private and group lessons

A basic middle C approach, The Older Student is designed to do more than teach adults to harmonize melodies with chords learned by rote. Theoretical concepts are presented within the three books of the series in an effort to aid music reading.

Strengths

Rhythm/Meter-2 against 3 included.

Melody/Intervals-intervals by number; interval qualities;

Weaknesses

Rhythm/Meter-variety of meters; rhythmic variety; non-metric rhythms; meter changes.

Melody/Intervals-no discussion

Strengths (continued)

melodic and harmonic intervals.

Harmony-all four triad qualities; block and broken chords; dominant seventh and diminished seventh chords; chord names; use of Roman numerals (also see weakness column); chord inversions.

Tonality/Scales/Keys-major scales; all three forms of minor scales; chromatic scale; transposition.

Analysis-rondo, theme and variations, sonata, sonatina, symphony, concerto, cantata, etc. defined.

Weaknesses (continued)

of melodic rise and fall or its tonal implications.

Harmony-other seventh chord types; exclusive use of upper case Roman numerals; pop/jazz chord nomenclature; cadences; non-harmonic tones; keyboard harmonization.

Tonality/Scales/Keys-other scales; modes; keys and key signatures; Circle of Fifths.

Ear Training
Composition
Improvisation

Robinson, Helen. Basic Piano for Adults: For Class and Individual Instruction. Belmont, California: Wadsworth Publishing Company, 1964.

1. Multiple key approach
2. Teen-age to adult beginner
3. Private and group lessons

"This book is designed for students majoring in elementary education or in music, and for any adult or teen-age beginner on the piano. A complete course for early piano study, the book provides for the acquisition of basic skills in playing and reading music, and presents the fundamentals of musical theory and structure. Included are pieces or studies employing all phases of technique needed to play piano literature of easy-intermediate level."

35 Helen Robinson, Basic Piano for Adults: For Class and Individual Instruction (Belmont, California: Wadsworth Publishing Company, 1964), Preface.

Strengths

Melody/Intervals-intervals by number.
 Harmony-all four triad qualities; block and broken chords; diminished seventh chords; chord names; use of Roman numerals (also see weakness column); chord inversions; cadences; non-harmonic tones; keyboard harmonization; Alberti bass also included.
 Tonality/Scales/Keys-major scales; all three forms of minor scales; pentatonic and chromatic scales; major key signatures (also see weakness column); transposition; modulation also discussed.
 Analysis-ABA form, gavotte, canon, ostinato, etc. defined.
 Composition
 Improvisation
 Counterpoint-defined.

Weaknesses

Rhythm/Meter-variety of meters; rhythmic variety; non-metric rhythms; meter changes.
 Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; interval qualities; melodic and harmonic intervals.
 Harmony-other seventh chord types; exclusive use of upper case Roman numerals; pop/jazz chord nomenclature.
 Tonality/Scales/Keys-whole tone scale; modes; the remainder of keys and key signatures; Circle of Fifths.
 Ear Training

Schaum, John W. Adult at the Piano. Milwaukee, Wisconsin: Schaum Publications, 1968-1969.

1. Middle C approach
2. Age 12 to adult
3. Private lessons

Adult at the Piano is an organized sequential middle C course for beginners from the age of twelve years to old age. Theoretical concepts are introduced with the music studied. The three book series is designed to lead beginners from the preparatory level to Grade 2½ of piano study.

Strengths

Tonality/Scales/Keys-major

Weaknesses

Rhythm/Meter-variety of meters;

Strengths (continued)

scales; harmonic minor scales; whole tone scale; keys and key signatures.
 Analysis-polka, mazurka, waltz, march, barcarolle, etc. defined.

Weaknesses (continued)

rhythmic variety; non-metric rhythms; meter changes.
 Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; intervals by number; interval qualities; melodic and harmonic intervals.
 Harmony-all four triad qualities; block and broken chords; seventh chord types; chord names; use of Roman numerals; pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones; keyboard harmonization.
 Tonality/Scales/Keys-natural and melodic minor scales; other scales; modes; Circle of Fifths; transposition.
 Ear Training
 Composition
 Improvisation

Schaum, John W. Adult Piano Course. Melville, New York: Belwin-Mills Publishing, 1946.

1. Middle C approach
2. Adult level
3. Private lessons

The older of the Schaum adult series, Adult Piano Course is designed to lead into books E, F, G, and H of the Schaum Piano Course. The series is intended to provide adult beginners with a complete piano course in three books including theoretical concepts.

Strengths

Melody/Intervals-intervals by number.
 Harmony-chord inversions; ornaments.

Weaknesses

Rhythm/Meter-variety of meters; rhythmic variety; non-metric rhythms; meter changes.
 Melody/Intervals-no discussion

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Strengths (continued)

Tonality/Scales/Keys-major scales; harmonic minor scales; chromatic scale; keys and major key signatures.
 Definition of homophonic and polyphonic music; program and absolute music included.

Weaknesses (continued)

of melodic rise and fall or its tonal implications; intervals by number; interval qualities; melodic and harmonic intervals.
 Harmony-all four triad qualities; block and broken chords; seventh chord types; chord names; use of Roman numerals; pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones; keyboard harmonization.
 Tonality/Scales/Keys-natural and melodic minor scales; other scales; modes; minor key signatures; Circle of Fifths; transposition.
 Ear Training
 Composition
 Improvisation

Stecher, Melvin, Norman Horowitz, Claire Gordon, R. Fred Kern, and E.L. Lancaster. Keyboard Strategies. New York: G. Schirmer, 1980.

1. Multiple key approach
2. Teen-age to adult
3. Private and group lessons

A well structured piano course designed for college music majors (non-piano majors), college non-music majors, and older beginners from teenage through adults. Each chapter of the series contains four sections within which theoretical concepts are integrated: Keyboard Theory and Technique; Reading; Solo and Ensemble Repertoire; and Creative Activities.

Strengths

Melody/Intervals-melodic improvisation included.
 Harmony-all four triad qualities;

Weaknesses

Rhythm/Meter-variety of meters; rhythmic variety; non-metric rhythms; meter changes.

Strengths (continued)

block and broken chords;
 all seventh chord types;
 chord names; use of Roman
 numerals in both upper and
 lower cases; pop/jazz
 chord nomenclature; chord
 inversions with figures;
 keyboard harmonization.
 Tonality/Scales/Keys-major
 scales; all three forms of
 minor scales; chromatic,
 pentatonic, and whole tone
 scales; all modes; keys
 and key signatures; Circle
 of Keys; transposition.
 Analysis-canon, ABA, and AB
 forms defined.
 Ear Training-playing by ear
 included.
 Improvisation

Weaknesses (continued)

Melody/Intervals-no discussion
 of melodic rise and fall or
 its tonal implications; in-
 tervals by number; interval
 qualities; melodic and har-
 monic intervals.
 Harmony-cadences; non-harmonic
 tones.
 Composition

Thompson, John. Adult Piano Course. Cincinnati, Ohio: Willis
 Music Company, 1973.

1. Middle C approach
2. Teenage to adult beginner
3. Private lessons

John Thompson's Adult Piano Course is a traditional middle C
 approach to piano study in three books for teen-age to adult be-
 ginners. Concepts of theory are included with the music studied.

Strengths

Harmony-triads defined; block
 and broken chords; the
 dominant seventh chord;
 chord names; use of Roman
 numerals in both upper and
 lower cases; chord inver-
 sions; cadences.
 Tonality/Scales/Keys-major
 scales; harmonic minor
 scales.

Weaknesses

Rhythm/Meter-variety of meters;
 rhythmic variety; non-metric
 rhythms; meter changes.
 Melody/Intervals-no discussion
 of melodic rise and fall or
 its tonal implications; in-
 tervals by number; interval
 qualities; melodic and har-
 monic intervals.
 Harmony-all four triad qualities;
 other seventh chord types;

Weaknesses (continued)

pop/jazz chord nomenclature;
non-harmonic tones; keyboard
harmonization.

Tonality/Scales/Keys-natural and
melodic minor scales; other
scales; modes; keys and key
signatures; Circle of Fifths;
transposition.

Analysis

Ear Training

Composition

Improvisation

Thompson, John. Piano Course: The Adult Preparatory Piano Book.
Cincinnati, Ohio: Willis Music Company, 1962.

1. Middle C approach
2. Adult level
3. Private lessons

"As its title suggests, this book is a preparatory-book in Piano Playing. It is designed especially for the Adult and its purpose is to lead the pupil quickly but thoroughly through the elements of piano study. At its conclusion the pupil is prepared to enter John Thompson's Second Grade Book and to continue thereafter in regular order with the succeeding books in his Modern
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Course for Piano."

Strengths

Rhythm/Meter-inclusion of ⁵/₄
in addition to common
meters.
Harmony-triads defined;
block and broken chords;
the dominant seventh

Weaknesses

Rhythm/Meter-variety of meters;
rhythmic variety; meter
changes.
Melody/Intervals-no discussion
of melodic rise and fall or
its tonal implications; in-

36 John Thompson, Piano Course: The Adult Preparatory Piano Book, (Cincinnati, Ohio: Willis Music Company, 1962), Introduction to Book One.

Strengths (continued)

chord; use of Roman numerals in both upper and lower cases; chord inversions; cadences.
 Tonality/Scales/Keys-major scales; harmonic minor scales; key change within a piece.
 Analysis-some form included.
 Reading on three staves.
 Definition of polyphony and homophony also included.

Weaknesses (continued)

tervals by number; interval qualities; melodic and harmonic intervals.
 Harmony-all four triad qualities; other seventh chord types; chord names; pop/jazz chord nomenclature; non-harmonic tones; keyboard harmonization.
 Tonality/Scales/Keys-natural and melodic minor scales; other scales; modes; keys and key signatures; Circle of Fifths; transposition.
 Ear Training
 Composition
 Improvisation

Preschool Level

Aaron, Michael. Piano Course: Piano Primer. Melville, New York: Belwin-Mills Publishing, 1947.

1. Middle C approach
2. Ages 5 to 8
3. Private lessons

The Piano Primer of Michael Aaron's Piano Course is a traditional middle C method which may be used with preschool students. Large notes are utilized throughout the Primer, as well as keyboard diagrams and charts, to assist pupils in becoming acquainted with the piano.

Strengths

Rhythm/Meter-inclusion of common meters.
 Harmony-pieces are played in both the C and G five finger positions.

Weaknesses

Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; intervals by number; interval qualities; melodic and harmonic intervals.
 Harmony-all four triad qualities; block and broken chords; seventh chord types; chord names; use of Roman numerals; pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones; keyboard harmonization.
 Tonality/Scales/Keys-major scales; all three forms of minor scales; other scales; modes; keys and key signatures; Circle of Fifths; transposition.
 Analysis
 Ear Training
 Composition
 Improvisation

Bastien, Jane Smisor. The Very Young Pianist. San Diego, California: General Words and Music Company, 1970-1973.

1. Gradual multiple key approach
2. Ages 4 to 7
3. Private and group lessons

The Very Young Pianist series (eight books in all) is designed primarily for kindergarten age youngsters or first graders. In addition to the three method books called Pre-Reading and Reading, Books 1-3, Bastien provides Theory (two books) and Ear Training books (three books) to complete the method. The result is a very well organized program for young pianists with a good deal of theory integrated into the program.

Strengths

Rhythm/Meter-rhythm through clapping; rhythmic drills including rhythm dictation.
 Melody/Intervals-melodic dictation; creating melodies; intervals by number.
 Harmony-tonic and dominant seventh chords; use of Roman numerals; incomplete chords (e.g. two note dominant seventh chords); keyboard harmonization.
 Tonality/Scales/Keys-introduction to all keys; major and minor tonalities also introduced; transposition.
 Ear Training-drills in high and low sounds; up and down; same or different; happy or sad (major or minor); interval notation.
 Composition

Weaknesses

Rhythm/Meter-no rests or time signatures.
 Melody/Intervals-interval qualities; melodic and harmonic intervals.
 Harmony-all four triad qualities; block and broken chords; other seventh chord types; chord names; pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones.
 Tonality/Scales/Keys-major scales; all three forms of minor scales; other scales; modes; key signatures; Circle of Fifths.
 Analysis
 Improvisation

Bergenfield, Nathan. The Very Young Beginner. New York: Acorn Music Press, 1977.

1. Combination of middle C and landmark reading approaches
2. Ages 4 to 6
3. Private and group lessons

Designed for children between the ages of 4 and 6, The Very Young Beginner is intended to offer the following to pupils: 1) the use of familiar experiences as a beginning place; 2) an unlimited use of the imagination; and 3) the gradual development of new skills. Pre-notation is presented on a modified staff with focal points on the treble clef G line and the bass clef F line.

Strengths

Rhythm/Meter-inclusion of common meters; rhythmic counting also encouraged.
 Harmony-two note tonic and dominant chords.
 Tonality/Scales/Keys-major and minor modes introduced.

Weaknesses

Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; intervals by number; interval qualities; melodic and harmonic intervals.
 Harmony-all four triad qualities; block and broken chords; seventh chord types; chord names; use of Roman numerals; pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones; keyboard harmonization.
 Tonality/Scales/Keys-major scales; all three forms of minor scales; other scales; modes; keys and key signatures; Circle of Fifths; transposition.
 Analysis
 Ear Training
 Composition
 Improvisation

Bradley, Richard. Bradley's Color My Piano Lesson. New York: Bradley Publications, 1977.

1. Middle C approach
2. Preschool level
3. Private and group lessons

Color My Piano Lessons is a middle C course designed to help the preschooler learn lines, spaces, the staff, notes, and chords; all of which are introduced through coloring and games.

Strengths

Rhythm/Meter-inclusion of common meters.
Harmony-tonic and dominant triads; keyboard harmonization.

Weaknesses

Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; intervals by number; interval qualities; melodic and harmonic intervals.
Harmony-all four triad qualities; block and broken chords; seventh chord types; chord names; use of Roman numerals; pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones.
Tonality/Scales/Keys-major scales; all three forms of minor scales; other scales; modes; keys and key signatures; Circle of Fifths; transposition.
Analysis
Ear Training
Composition
Improvisation

Brimhall, John. Piano Method: Primer. New York: Charles Hansen Music and Books, 1970.

1. Middle C approach
2. Young beginners
3. Private lessons

The first lessons of Brimhall's Primer consist of an intro-

duction to the keyboard. Aimed at the young beginner or the beginner who needs a more gradual approach, students first learn melodies by rote and then learn to relate notation to those same melodies. Teachers are encouraged to make theory a regular part of the lesson and to employ John Brimhall's Theory Notebook, Book One.

Strengths

Rhythm/Meter-inclusion of common meters; note values including eighth notes; introduction to rests.
 Melody/Intervals-discussion of melodic rise and fall and its tonal implications.
 Harmony-definition of harmony included.
 Ear Training-included through rote melodies.

Weaknesses

Melody/Intervals-intervals by number; interval qualities; melodic and harmonic intervals.
 Harmony-all four triad qualities; block and broken chords; seventh chord types; chord names; use of Roman numerals; pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones; keyboard harmonization.
 Tonality/Scales/Keys-major scales; all three forms of minor scales; other scales; modes; keys and key signatures; Circle of Fifths; transposition.
 Analysis
 Composition
 Improvisation

Burnam, Edna Mae. Piano Course: Step by Step, Book 1. Cincinnati, Ohio: Willis Music Company, 1959.

1. Middle C approach
2. Age 5
3. Private lessons

A traditional middle C course containing written work in the form of games in order to produce an exciting approach to music study, Step by Step is designed to correlate with Write it Right and Theory Papers, also by Burnam. The bulk of the theoretical

materials are also presented as written work.

Strengths

Rhythm/Meter-inclusion of common meters.
Tonality/Scales/Keys-pieces are played and exercises written in the C, F, and G positions.

Weaknesses

Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; intervals by number; interval qualities; melodic and harmonic intervals.
Harmony-all four triad qualities; block and broken chords; seventh chord types; chord names; use of Roman numerals; pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones; keyboard harmonization.
Tonality/Scales/Keys-major scales; all three forms of minor scales; other scales; modes; keys and key signatures; Circle of Fifths; transposition.
Analysis
Ear Training
Composition
Improvisation

Clark, Frances and Louise Goss. The Music Tree: Time to Begin.
Evanston, Illinois: Summy-Birchard Company, 1973.

1. Landmark reading approach
2. Ages 3 to 5
3. Private lessons

"Although not specifically designed to be used for preschool children, because of the pre-notated format in the first part of the book, it may be used for young beginners. Concepts include direction (high and low), rhythm, key names, dynamics, intervals, and other basics. The music staff is developed gradually from two lines. Duet accompaniments are provided for many of the brief pieces. A teacher's book is provided for the entire series:

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Teaching the Music Tree."

Strengths

Rhythm/Meter-inclusion of common meters; time signatures introduced gradually.
 Melody/Intervals-intervals by number.
 Tonality/Scales/Keys-key names introduced.
 Ear Training-concepts of high and low, same or different, etc. included.

Weaknesses

Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; interval qualities; melodic and harmonic intervals.
 Harmony-all four triad qualities; block and broken chords; seventh chord types; chord names; use of Roman numerals; pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones; keyboard harmonization.
 Tonality/Scales/Keys-major scales; all three forms of minor scales; other scales; modes; key signatures; Circle of Fifths; transposition.
 Analysis
 Composition
 Improvisation

d'Auberge, Alfred. Piano Course: Book 1. Port Washington, New York: Alfred Publishing Company, 1960.

1. Middle C approach
2. Age 5
3. Private lessons

Alfred d'Auberge's Piano Course is a basic course which develops in a methodical manner. Students begin on middle C and progress by adding notes in opposite directions. Notespeller books are designed to correspond to the method books.

Strengths

Rhythm/Meter-inclusion of common meters; note

Weaknesses

Melody/Intervals-no discussion of melodic rise and fall or

37 Bastien, How to Teach Piano Successfully, p. 145.

Strengths (continued)

values including eighth notes; rhythm exercises also included.

Tonality/Scales/Keys-definition of key signatures presented; concept of enharmonic keys (called twin notes) introduced.

Ear Training-rhythm exercises by ear included.

Weaknesses (continued)

its tonal implications; intervals by number; interval qualities; melodic and harmonic intervals.

Harmony-all four triad qualities; block and broken chords; seventh chord types; chord names; use of Roman numerals; pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones; keyboard harmonization.

Tonality/Scales/Keys-major scales; all three forms of minor scales; other scales; modes; keys and key signatures; Circle of Fifths; transposition.

Analysis

Composition

Improvisation

Duckworth, Guy. Keyboard Explorer. Evanston, Illinois: M-F Company, 1963.

1. Multiple key approach
2. Age 5
3. Private and group lessons

"This book is presented primarily in pre-notated form and incorporates directional reading, recurring rhythm patterns, and creative work ("discovery" learning) into a meaningful whole.

Rhythm is taught by clapping and chanting long and short syllabic sounds that occur in nursery rhymes and folk melodies. All twelve major pentachord positions (and a few minors) are taught by discovering the correct sounds and adjusting to the corresponding keyboard patterns. An attractive LP record accompanies the book which presents all the songs as they should sound so the student

will have a guide to follow during practice periods."

Strengths

Rhythm/Meter-inclusion of common meters; note values including eighth notes; emphasis on chant throughout.
 Melody/Intervals-melodic improvisation; contrary and parallel motion.
 Harmony-tonic and dominant triads.
 Tonality/Scales/Keys-all major five finger pentachords; introduction to minor pentachords; transposition.
 Ear Training-emphasized throughout.
 Composition
 Improvisation

Weaknesses

Melody/Intervals-intervals by number; interval qualities; melodic and harmonic intervals.
 Harmony-all four triad qualities; block and broken chords; seventh chord types; chord names; use of Roman numerals; pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones; keyboard harmonization.
 Tonality/Scales/Keys-major scales; all three forms of minor scales; other scales; modes; key signatures; Circle of Fifths.
 Analysis

Fletcher, Leila. Piano Course: Music Lessons Have Begun.
 Buffalo, New York: Montgomery Music, 1973.

1. Middle C approach
2. Age 5
3. Private and group lessons

Designed for pupils of average ability, Fletcher's Piano Course is a traditional middle C course which can be used in both individual and group settings. Theoretical facts are presented after musical concepts are taught. "Theoretical explanations must ³⁹ follow music-making wherever possible, and not precede it."

Fletcher, like Suzuki, believes that this is the manner in which young children learn their native language and, therefore, the

38 Bastien, How to Teach Piano Successfully, p. 145.

39 Leila Fletcher, Piano Course: Music Lessons Have Begun (Buffalo, New York: Montgomery Music, 1973), Introduction.

method by which they should attain musical and other skills and knowledge.

Strengths

Rhythm/Meter-inclusion of common meters.
Melody/Intervals-intervals by number.
Tonality/Scales/Keys-scale of C major; definition of key signatures included.

Weaknesses

Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; interval qualities; melodic and harmonic intervals.
Harmony-all four triad qualities; block and broken chords; seventh chord types; chord names; use of Roman numerals; pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones; keyboard harmonization.
Tonality/Scales/Keys-other major scales; all three forms of minor scales; other scales; modes; Circle of Fifths; transposition.
Analysis
Ear Training
Composition
Improvisation

Gillock, William. Now I Can Play!: A Traditional Middle C Approach to Piano, Book #1. Cincinnati, Ohio: Willis Music Company, 1977.

1. Middle C approach
2. Ages 4 to 5
3. Private lessons

A traditional presentation (middle C concept) for young beginners, Now I Can Play! places emphasis on developing rhythmic techniques. Gillock believes that a combination of reading, technique, and theory provide a comprehensive musical education.

Strengths

Rhythm/Meter-inclusion of common meters.

Weaknesses

Melody/Intervals-no discussion of melodic rise and fall or

Strengths (continued)

Melody/Intervals-intervals
by number through the
fifth.
Tonality/Scales/Keys-C major
five finger position.

Weaknesses (continued)

its tonal implications; the
remainder of intervals by
number; interval qualities;
melodic and harmonic inter-
vals.

Harmony-all four triad qualities;
block and broken chords;
seventh chord types; chord
names; use of Roman numerals;
pop/jazz chord nomenclature;
chord inversions; cadences;
non-harmonic tones; keyboard
harmonization.

Tonality/Scales/Keys-major
scales; all three forms of
minor scales; other scales;
modes; keys and key signa-
tures; Circle of Fifths;
transposition.

Analysis

Ear Training

Composition

Improvisation

Gillock, William. Piano All the Way, Level 1-A. Cincinnati, Ohio:
Willis Music Company, 1969.

1. Multiple key approach
2. Age 5
3. Private lessons

"Although not written specifically for the pre-school be-
ginner, the general format of this book is applicable to young be-
ginners. Pre-notated melodies are used throughout. Materials in-
clude: learning the geography of the keyboard (high-low-middle,
and the patterns of black and white keys); learning rhythm (ex-
clusively $\frac{4}{4}$ and $\frac{3}{4}$) through a concept of pulse; and learning steps,
skips and repeated notes which are incorporated in the pre-notated
songs. The melodies are played entirely on the two and three

black key groups. Some duet accompaniments are included." ⁴⁰

Strengths

Rhythm/Meter-introduction to $\frac{3}{4}$ and $\frac{4}{4}$.
 Ear Training-stress on drills in ear training, e.g. how many half notes do you hear?, skip, step, or repeated note?, up or down?, etc.

Weaknesses

Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; intervals by number; interval qualities; melodic and harmonic intervals.
 Harmony-all four triad qualities; block and broken chords; seventh chord types; chord names; use of Roman numerals; pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones; keyboard harmonization.
 Tonality/Scales/Keys-major scales; all three forms of minor scales; other scales; modes; keys and key signatures; Circle of Fifths; transposition.
 Analysis
 Composition
 Improvisation

Glover, David Carr, Louise Garrow, and Mary Elizabeth Clark.
Piano Library: Primer Level. Melville, New York: Belwin-Mills Publishing, 1967.

1. Middle C approach
2. Age 5
3. Private and group lessons

"The purpose of this piano primer is to present to the young piano beginner a concise, step by step approach to the study of the piano in either private or class lessons." ⁴¹

⁴⁰ Bastien, How to Teach Piano Successfully, p. 145.

⁴¹ David Carr Glover, Louise Garrow, and Mary Elizabeth Clark, Piano Library: Primer Level (Melville, New York: Belwin-Mills Publishing, 1967), Foreword.

Strengths

Rhythm/Meter-inclusion of common meters; brief introduction to additional meter signatures.

Tonality/Scales/Keys-major five finger positions in C, F, and G.

Weaknesses

Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; intervals by number; interval qualities; melodic and harmonic intervals.

Harmony-all four triad qualities; block and broken chords; seventh chord types; chord names; use of Roman numerals; pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones; keyboard harmonization.

Tonality/Scales/Keys-major scales; all three forms of minor scales; other scales; modes; keys and key signatures; Circle of Fifths; transposition.

Analysis

Ear Training

Composition

Improvisation

Pace, Helen. Music for Moppets. Katonah, New York: Lee Roberts Music Publications, 1971-1974.

1. Pentatonic orientation
2. Ages 3 to 6
3. Group lessons

"Specifically designed for pre-schoolers, this book includes the following materials; recognition of the black key groups, ear training activities, question and answer phrases, and creative work. A study guide for teachers (Teacher's Manual, 1972, 68 pages) gives a page by page account of suggested class activities, uses for rhythm and melody instruments, and generally offers helpful directions for the use of the student book." ⁴² Moppets' Rhythms

42 Bastien, How to Teach Piano Successfully, p. 146.

and Rhymes (also with accompanying Teacher's Book) may be used in conjunction with Music for Moppets or can be used alone.

Strengths

Rhythm/Meter-inclusion of common meters; use of body movements to rhythms or beats; use of rhythm instruments; rhythmic poems and games also included.
 Melody/Intervals-melodic shaping exercises stressed; question and answer phrases also included.
 Tonality/Scales/Keys-major and minor key sounds; whole tone scale; pentatonic melodies; transposition.
 Ear Training-stressed through a variety of drills.
 Composition
 Improvisation

Weaknesses

Melody/Intervals-intervals by number; interval qualities; melodic and harmonic intervals.
 Harmony-all four triad qualities; block and broken chords; seventh chord types; chord names; use of Roman numerals; pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones; keyboard harmonization.
 Tonality/Scales/Keys-major scales; all three forms of minor scales; other scales; modes; keys and key signatures; Circle of Fifths.
 Analysis

Richter, Ada. Kindergarten Class Book: A Piano Approach for Little Tots. Bryn Mawr, Pennsylvania: Theodore Presser Company, 1937.

1. Middle C approach
2. Ages 4 to 6
3. Group lessons

"This book develops only a few beginning concepts offering youngsters a micro-music-readiness program. The concept of pitch (low, middle, high) is explored in three registers on the keyboard: the C below middle C, middle C and the C above middle C. Other concepts explored are: learning finger numbers, line and space notes (to distinguish between these), treble and bass clefs, and bar lines. The notes and rhythm are to be taught by rote. C 5-finger positions are used. Duet accompaniments are pro-

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vided."

Strengths

Rhythm/Meter-inclusion of common meters; note values including eighth notes; rhythms are learned by rote.

Harmony-tonic and dominant seventh chords.

Tonality/Scales/Keys-C major five finger position; transposition.

Ear Training-concepts of high and low included.

Composition

Weaknesses

Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; intervals by number; interval qualities; melodic and harmonic intervals.

Harmony-all four triad qualities; block and broken chords; the remainder of seventh chord types; chord names; use of Roman numerals; pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones; keyboard harmonization.

Tonality/Scales/Keys-major scales; all three forms of minor scales; other scales; modes; keys and key signatures; Circle of Fifths.

Analysis

Improvisation

Schaum, John W. Keyboard Talent Hunt: For the Very Early Child Beginner--Piano or Organ. Milwaukee, Wisconsin: Schaum Publications, 1967.

1. Middle C approach
2. Age 4
3. Private and group lessons

"Keyboard Talent Hunt is intended to be used as the very first method book for a pre-school child." ⁴⁴ Music notation is omitted to make it easy for young pianists (or organists). Students may move into Schaum's Making Music at the Piano, Book 1 upon completion of this two book series.

43 Bastien, How to Teach Piano Successfully, p. 146.

44 John W. Schaum, Keyboard Talent Hunt: For the Very Early Child Beginner--Piano or Organ (Milwaukee, Wisconsin: Schaum Publications, 1967), To the Teacher.

Strengths

Rhythm/Meter-inclusion of common meters.
 Tonality/Scales/Keys-major five finger positions in C and G.

Weaknesses

Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; intervals by number; interval qualities; melodic and harmonic intervals.
 Harmony-all four triad qualities; block and broken chords; seventh chord types; chord names; use of Roman numerals; pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones; keyboard harmonization.
 Tonality/Scales/Keys-major scales; all three forms of minor scales; other scales; modes; keys and key signatures; Circle of Fifths; transposition.
 Analysis
 Ear Training
 Composition
 Improvisation

Steck, Sue Ann. Music for the Mini. Dayton, Ohio: Heritage Music Press, 1976.

1. Landmark reading approach
2. Ages 3 to 5
3. Group lessons

"The beginner is introduced to short melodies written at first on the staff with alphabet letters. Longer rhythmic values are indicated by numbers. At first the right hand 5-finger C position is used. Major key groups are shown on page 17, notation begins on page 19, and the remainder of the book contains pieces written in the middle C position." ⁴⁵ A Theory Book accompanies

45 Bastien, How to Teach Piano Successfully, p. 146.

the series and includes written exercises correlated to the Lesson Book.

Strengths

Rhythm/Meter-inclusion of common meters; echo clapping and chanting also included.
 Melody/Intervals-the shape of melodic lines--tracing melodies in the air; intervals by number through the fifth.
 Harmony-major triads; the dominant seventh chord; keyboard harmonization.
 Tonality/Scales/Keys-introduction to all twelve keys; all major and minor five finger positions on the white keys; transposition.
 Ear Training-echo pattern games included.
 Improvisation

Weaknesses

Melody/Intervals-the remainder of intervals by number; interval qualities; melodic and harmonic intervals.
 Harmony-the remainder of triad qualities; block and broken chords; the remainder of seventh chord types; chord names; use of Roman numerals; pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones.
 Tonality/Scales/Keys-major scales; all three forms of minor scales; other scales; modes; Circle of Fifths.
 Analysis
 Composition

Suzuki Piano School: The Suzuki Method International Edition.
 Evanston, Illinois: Summy-Birchard Company, 1978.

1. No apparent methodology preference
2. Ages 3 to 4
3. Private and group lessons

Shinichi Suzuki, the famous Japanese violin teacher, has trained thousands of young Japanese musicians with a method designed to develop ear training first and then to follow ear skills with notation and other technical explanations. The success of this method is apparent by the precocious abilities of his students as evidenced in his noted mass concerts. The Suzuki Piano School has been developed after the violin teaching model. Reading is

introduced at the end of the first volume in this four volume series. Theoretical concepts are not included in the method. The responsibility for all theory training (with the exception of some ear training) rests entirely with the individual teacher.

Strengths

Rhythm/Meter-inclusion of common meters; note values including sixteenth notes.
Ear Training-outstanding--primarily rote training.

Weaknesses

Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; intervals by number; interval qualities; melodic and harmonic intervals.

Harmony-all four triad qualities; block and broken chords; seventh chord types; chord names; use of Roman numerals; pop/jazz chord nomenclature; chord inversions; cadences; non-harmonic tones; keyboard harmonization.

Tonality/Scales/Keys-major scales; all three forms of minor scales; other scales; modes; keys and key signatures; Circle of Fifths; transposition.

Analysis

Composition

Improvisation

Group Lessons-Younger Level

Brimhall, John. John Brimhall's Class Piano Method. New York: California Music Press, 1976.

1. Middle C approach
2. Age 7 and older
3. Group lessons

John Brimhall's Class Piano Method is a series of three books for beginning piano instruction. The material presented lends itself well to the use of electronic piano labs. Students may range from age 7 to adult. Theoretical concepts are included in the lesson assignments.

Strengths

Melody/Intervals-discussion of melodic rise and fall and its tonal implications; intervals by number; major and minor thirds; melodic and harmonic intervals.

Harmony-all four triad qualities; solid and broken chords; the dominant seventh chord; chord names; use of Roman numerals; pop/jazz chord nomenclature; chord inversions; keyboard harmonization; Alberti and other bass accompaniment styles; blues chord progressions included.

Tonality/Scales/Keys-major scales; harmonic minor scales; transposition.

Improvisation

Weaknesses

Rhythm/Meter-variety of meters; rhythmic variety; non-metric rhythms; meter changes.

Melody/Intervals-the remainder of intervals by number.

Harmony-other seventh chord types; cadences; non-harmonic tones.

Tonality/Scales/Keys-natural and melodic minor scales; other scales; modes; keys and key signatures; Circle of Fifths.

Analysis

Ear Training

Composition

Pace, Robert. Music for the Classroom. Katonah, New York: Lee Roberts Music Publications, 1967.

1. Multiple key approach
2. Elementary school level
3. Group lessons

Pace believes that music in the elementary schools should be much more than mere melodic rote singing. He acknowledges the fact that many students entering college in music are severely lacking in fundamental skills. Music for the Classroom is an attempt to teach fundamentals to children in the areas of melody, rhythm, harmony, and creativity, so as to make music more accessible to a greater number of children.

Strengths

Rhythm/Meter-inclusion of common meters; rhythmic drills also included.
 Melody/Intervals-melodic shaping in the air; question and answer phrases; intervals by number; interval qualities within the major scale.
 Harmony-tonic, subdominant, and dominant seventh chords; chord names; use of Roman numerals (also see weakness column); non-harmonic tones; keyboard harmonization.
 Tonality/Scales/Keys-major scales; keys and key signatures; transposition.
 Composition
 Improvisation

Weaknesses

Rhythm/Meter-non-metric rhythms; meter changes.
 Melody/Intervals-the remainder of interval qualities; melodic and harmonic intervals.
 Harmony-all four triad qualities; block and broken chords; exclusive use of upper case Roman numerals; pop/jazz chord nomenclature; chord inversions; cadences.
 Tonality/Scales/Keys-all three forms of minor scales; other scales; modes; Circle of Fifths.
 Analysis
 Ear Training

Group Lessons-Adult Level

Brimhall, John. John Brimhall's Class Piano Method. New York: California Music Press, 1976.

1. Middle C approach
2. Age 7 and older
3. Group lessons

As stated in the group lessons for younger students section, John Brimhall's Class Piano Method is a series of three books for beginning piano instruction for students from age 7 to adult.

Strengths

Melody/Intervals-discussion of melodic rise and fall and its tonal implications; intervals by number; major and minor thirds; melodic and harmonic intervals.

Harmony-all four triad qualities; solid and broken chords; the dominant seventh chord; chord names; use of Roman numerals; pop/jazz chord nomenclature; chord inversions; keyboard harmonization; Alberti and other bass accompaniment styles; blues chord progressions included.

Tonality/Scales/Keys-major scales; harmonic minor scales; transposition.

Improvisation

Weaknesses

Rhythm/Meter-variety of meters; rhythmic variety; non-metric rhythms; meter changes.

Melody/Intervals-the remainder of intervals by number.

Harmony-other seventh chord types; cadences; non-harmonic tones.

Tonality/Scales/Keys-natural and melodic minor scales; other scales; modes; keys and key signatures; Circle of Fifths.

Analysis

Ear Training

Composition

Pace, Robert. Piano for Classroom Music. Englewood Cliffs, New Jersey: Prentice-Hall, 1956.

1. Pentatonic orientation
2. Adult level
3. Group lessons

Piano for Classroom Music is intended for adult group piano lessons. Pace believes that group instruction is the most effective of all learning situations. Harmonizing melodies, transposition, and creative activities are emphasized throughout the text.

Strengths

Harmony-major and minor triads; block and broken chords; the dominant seventh chord; use of Roman numerals (also see weakness column); pop/jazz chord nomenclature; chord inversions; non-harmonic tones; keyboard harmonization.

Tonality/Scales/Keys-major scales; pentatonic and whole tone scales; keys; transposition.

Improvisation

Weaknesses

Rhythm/Meter-variety of meters; rhythmic variety; non-metric rhythms; meter changes.

Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; intervals by number; interval qualities; melodic and harmonic intervals.

Harmony-augmented and diminished triads; other seventh chord types; chord names; exclusive use of upper case Roman numerals; cadences.

Tonality/Scales/Keys-all three forms of minor scales; chromatic scales; modes; key signatures; Circle of Fifths.

Analysis

Ear Training

Composition

Supplementary Materials

Brimhall, John. Theory Notebook: Complete. New York: Charles Hansen Music and Books, 1969.

Although designed as a supplement to John Brimhall's private and group lesson series (for youngsters and adults), Theory Notebook may also be used in conjunction with any method book. The book is divided into three parts which may be purchased separately or as a single unit in the Theory Notebook: Complete. The notebook is comprised of written exercises.

Strengths

Rhythm/Meter-exposure to a large variety of meters and note values.
 Melody/Intervals-intervals by number; interval qualities; melodic and harmonic intervals.
 Harmony-all four triad qualities; block chords; major, minor, dominant, and diminished seventh chord types; pop/jazz chord nomenclature; chord inversions.
 Tonality/Scales/Keys-major scales; all three forms of minor scales; chromatic scales; keys and key signatures; Circle of Fifths.

Weaknesses

Rhythm/Meter-non-metric rhythms; meter changes.
 Melody/Intervals-no discussion of melodic rise and fall or its tonal implications.
 Harmony-broken chords; half diminished seventh chords; chord names; use of Roman numerals; cadences; non-harmonic tones; keyboard harmonization.
 Tonality/Scales/Keys-other scales; modes; transposition.
 Analysis
 Ear Training
 Composition
 Improvisation

Clark, Frances and Louise Goss. Music Workbook: in Theory, Rhythm, and Reading. Evanston, Illinois: Summy-Birchard Company, 1957-1958.

Music Workbook: in Theory, Rhythm, and Reading is a series of six workbooks designed to provide students with music for study and

play in order to increase their understanding of theory and harmony and their skills in rhythm and reading. Each book consists of six units and each unit is divided into three sections:

- 1) Theory--pieces written to illustrate a theoretical point followed by written work and keyboard exercises to reinforce the concept;
- 2) Rhythm--illustrations and rhythmic exercises for students to develop both visual and physical rhythmic experiences; and
- 3) Reading--pieces in varying keys and rhythmic patterns to increase students' reading skills.

Strengths

Rhythm/Meter--drills in various rhythmic combinations; 2 against 3 also included.
 Melody/Intervals--intervals by number; major and minor thirds.
 Harmony--major and minor triads; block and broken chords; the dominant seventh chord; chord names; use of Roman numerals with figures; chord inversions; keyboard harmonization; figured bass also included.
 Tonality/Scales/Keys--major scales; all three forms of minor scales; keys and key signatures; Circle of Fifths; transposition.

Weaknesses

Rhythm/Meter--variety of meters; non-metric rhythms; meter changes.
 Melody/Intervals--no discussion of melodic rise and fall or its tonal implications; the remainder of interval qualities; melodic and harmonic intervals.
 Harmony--augmented and diminished triads; the remainder of seventh chord types; pop/jazz chord nomenclature; cadences; non-harmonic tones.
 Tonality/Scales/Keys--other scales; modes.
 Analysis
 Ear Training
 Composition
 Improvisation

Clark, Frances, David Kraehenbuehl, and Louise Goss. Keyboard Theory. Evanston, Illinois: Summy-Birchard Company, 1965-1966.

"The six books in the Keyboard Theory series offer an imaginative new approach to theory designed to help piano students learn the fundamentals of music and traditional harmonic practice

quickly, easily, musically. A carefully planned program of keyboard activities develops the student's skill in transposing, improvising accompaniments, harmonizing melodies in three and four parts, and composing in small forms. Musical materials - folk tunes, themes from classical literature, original contemporary compositions - give the student experience with a variety of styles and idioms. The goal of these books is understanding music; the keyboard is the means. Each new music element is presented at the keyboard, explained in terms of the keyboard, then used extensively in keyboard activities. In this way, the student's understanding of music develops in his hands and in his ear."

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Strengths

Rhythm/Meter-inclusion of $\frac{5}{8}$ and $\frac{7}{8}$ in addition to common meters; note values including thirty-second notes; 2 against 3; harmonic rhythm also discussed.
 Melody/Intervals-intervals of the 4th and 5th by number; interval qualities (Perfect 4th and 5th).
 Harmony-triads defined; complete and incomplete triads; block and broken chords; the dominant seventh chord; use of Roman numerals (also see weakness column); chord inversions with figures; cadences; non-triad tones; keyboard harmonization;

Weaknesses

Rhythm/Meter-variety of meters; rhythmic variety; meter changes.
 Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; the remainder of intervals by number; the remainder of interval qualities; melodic and harmonic intervals.
 Harmony-all four triad qualities; the remainder of seventh chord types; chord names; exclusive use of upper case Roman numerals; pop/jazz chord nomenclature.
 Tonality/Scales/Keys-natural and melodic minor scales; other scales; modes; Circle of Fifths.
 Ear Training

46 Frances Clark, David Kraehenbuehl, and Louise Goss, Keyboard Theory (Evanston, Illinois: Summy-Birchard Company, 1965), Preface to Book One.

Strengths (continued)

figured bass included;
 accompaniment patterns;
 blues progression also
 included.

Tonality/Scales/Keys-major
 scales; harmonic minor
 scales; keys and key signa-
 tures; keys presented in
 a step pattern of fifths
 rather than in a circle;
 transposition.

Analysis-theme and variation
 form; ABA form included.

Composition

Improvisation

Schaum, John W. Harmony Lessons. Melville, New York: Belwin-
 Mills Publishing, 1949.

The Schaum Harmony Lessons present the basic fundamentals of
 harmony in a manner which can be utilized in conjunction with any
 piano method. The lessons are in workbook form with ample space
 provided for all written assignments. Keyboard harmonization,
 rather than traditional four-part harmony, is stressed throughout.

Strengths

Melody/Intervals-intervals by
 number; interval qualities;
 melodic and harmonic inter-
 vals.

Harmony-all four triad qualities;
 block and broken chords; the
 dominant seventh chord; chord
 names; use of Roman numerals
 in both upper and lower cases;
 pop/jazz chord nomenclature;
 chord inversions with figures;
 cadences; definition of non-
 chordal tones; keyboard
 harmonization.

Tonality/Scales/Keys-major
 scales; harmonic minor
 scales; major key signa-

Weaknesses

Rhythm/Meter-variety of meters;
 rhythmic variety; non-metric
 rhythms; meter changes.

Melody/Intervals-no discussion
 of melodic rise and fall or
 its tonal implications.

Harmony-the remainder of seventh
 chord types.

Tonality/Scales/Keys-natural
 and melodic minor scales;
 other scales; modes; minor
 key signatures.

Analysis

Ear Training

Composition

Improvisation

Strengths (continued)

tures; enharmonic keys;
 Circle of Fifths; Circle
 of Fourths; written
 transposition.

Schaum, John W. Theory Lessons in Loose Leaf Form for Individual or Class Instruction. Melville, New York: Belwin-Mills Publishing, 1946.

Theory Lessons, in three books, is designed to correlate with any piano method to teach music theory fundamentals from the earliest stages of piano instruction. Schaum believes that the loose leaf format not only saves the teacher valuable lesson time but also helps to develop the pupil's initiative. Theory Lessons is suitable for class lessons and private instruction.

Strengths

Rhythm/Meter-inclusion of
 common meters; rhythm
 drills also included.
 Harmony-inclusion of orna-
 ments (mordent, trill,
 turn, etc.).

Weaknesses

Rhythm/Meter-variety of meters;
 rhythmic variety; non-metric
 rhythms; meter changes.
 Melody/Intervals-no discussion
 of melodic rise and fall or
 its tonal implications; in-
 tervals by number; interval
 qualities; melodic and har-
 monic intervals.
 Harmony-all four triad qualities;
 block and broken chords; all
 seventh chord types; chord
 names; use of Roman numerals;
 pop/jazz chord nomenclature;
 chord inversions; cadences;
 non-harmonic tones; keyboard
 harmonization.
 Tonality/Scales/Keys-major scales;
 all three forms of minor scales;
 other scales; modes; keys and
 key signatures; Circle of
 Fifths; transposition.

Analysis

Ear Training

Weaknesses (continued)

Composition
Improvisation

Steiner, Eric. Harmony for Piano: A Workbook in Two Volumes.
Melville, New York: Belwin-Mills Publishing, 1962.

Harmony for Piano is designed to follow Steiner's Theory for Piano series, which is also written in two volumes. Written exercises are accompanied by keyboard drills in this collection.

Strengths

Harmony-all four triad qualities; block and broken chords; dominant and diminished seventh chords; use of Roman numerals; pop/jazz chord nomenclature; chord inversions; cadences; chord progressions and chord resolutions also discussed.
Tonality/Scales/Keys-major scales; all three forms of minor scales; keys and key signatures; Circle of Fifths; modulation also included.

Weaknesses

Rhythm/Meter-variety of meters; rhythmic variety; non-metric rhythms; meter changes.
Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; intervals by number; interval qualities; melodic and harmonic intervals.
Harmony-the remainder of seventh chord types; chord names; non-harmonic tones; keyboard harmonization.
Tonality/Scales/Keys-other scales; modes; transposition.
Analysis
Ear Training
Composition
Improvisation

----- Theory for Piano: A Workbook in Two Volumes. Melville,
New York: Belwin-Mills Publishing, 1961.

The theory taught in these two volumes begins with an understanding of half and whole tones and proceeds to triads, scales, seventh chords, triad inversions, transposition, and harmonization of melodies. The majority of assignments in the series consist of written work.

Strengths

Melody/Intervals-half and whole steps included.
 Harmony-all four triad qualities; block and broken chords; all seventh chord types; chord names; use of Roman numerals (also see weakness column); triad inversions.
 Tonality/Scales/Keys-major scales; harmonic minor scales; chromatic and whole tone scales; keys and key signatures; Circle of Fifths; written transposition.

Weaknesses

Rhythm/Meter-variety of meters; rhythmic variety; non-metric rhythms; meter changes.
 Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; intervals by number; interval qualities; melodic and harmonic intervals.
 Harmony-exclusive use of upper case Roman numerals; pop/jazz chord nomenclature; cadences; non-harmonic tones; keyboard harmonization.
 Tonality/Scales/Keys-natural and melodic minor scales; other scales; modes.
 Analysis
 Ear Training
 Composition
 Improvisation

Zeitlin, Poldi and David Goldberger. The Theory Papers. New York: Consolidated Music Publishers, 1961.

The Theory Papers is a set of three volumes designed to supplement methods by any author. Harmonization is emphasized throughout. "These Theory Books are in the form of 'papers.' Each paper is arranged so that the new material is presented on the front while the back is devoted to a work sheet. The primary purpose of the work sheet is to provide a drill for the material presented in the lesson on the front. At the same time, a systematic review of the material from earlier lessons is also carried out. The first set of papers is intended for the beginner of any age. In it, the student is introduced to the fundamentals of the piano and of written music-the musical alphabet, the keyboard, note values and

staff notation. While it may not take the place of a method book, it will, when used in conjunction with any of the standard methods supply the explanations and drill work necessary for a firm grasp of the basic elements . . ."⁴⁷

Strengths

Rhythm/Meter-inclusion of $\frac{3}{8}$ in addition to common meters; note values including sixteenth notes; quintuplets and other odd note value groupings also included.
 Melody/Intervals-intervals by number; interval qualities-major and minor seconds, major and minor thirds, perfect fifths, and perfect octaves.
 Harmony-major and minor triads; solid and broken chords; the dominant seventh chord; chord names; use of Roman numerals in both upper and lower cases; pop/jazz chord nomenclature; keyboard harmonization; accompaniment styles also discussed.
 Tonality/Scales/Keys-major scales; all three forms of minor scales; keys and key signatures; Circle of Fifths.

Weaknesses

Rhythm/Meter-variety of meters; rhythmic variety; non-metric rhythms; meter changes.
 Melody/Intervals-no discussion of melodic rise and fall or its tonal implications; the remainder of interval qualities; melodic and harmonic intervals.
 Harmony-augmented and diminished triads; the remainder of seventh chord types; chord inversions; cadences; non-harmonic tones.
 Tonality/Scales/Keys-other scales; modes; transposition.
 Analysis
 Ear Training
 Composition
 Improvisation

⁴⁷ Poldi Zeitlin and David Goldberger, The Theory Papers (New York: Consolidated Music Publishers, 1961), Introduction.

CHAPTER III

CONCLUSIONS AND RECOMMENDATIONS

A cursory glance at the findings of this survey should demonstrate to the reader that there is no single ideal method book for beginning piano instruction which covers all aspects of music theory. All methods contain weaknesses in theoretical concepts which need to be addressed. Each area of theory considered for the review--rhythm/meter, melody/intervals, harmony, tonality/scales/keys, analysis, ear training, composition, and improvisation--was shown to be a weakness in several (or, in some cases, more than several) method books. What, then, are the areas of greatest concern? How can these subjects be better incorporated into the piano lesson?

A more thorough analysis of the findings of this review reveals that traditional middle C courses offer less in terms of music theory to the student than the multiple or gradual multiple key courses. A comparison of the middle C and multiple key approaches is offered to demonstrate the areas of emphasis in each. This comparison is based on theoretical knowledge that would be acquired after approximately two years of piano lessons.

	<u>Middle C Methods</u>	<u>Multiple Key Methods</u>
Rhythm/Meter	Meters usually restricted to $\frac{4}{4}$, $\frac{3}{4}$, and $\frac{2}{4}$; introduction of $\frac{6}{8}$ towards the end of the first year of study; simple rhythms	Similar, although $\frac{6}{8}$ is usually introduced earlier.

	<u>Middle C Methods</u>	<u>Multiple Key Methods</u>
Rhythm/Meter (continued)	using whole, half, quarter, eighth, and dotted quarter note values introduced.	
Melody/Intervals	No discussion of melodic line or its tonal implications; no intervals.	Melodies taught with a strong tonal orientation; intervals by number often introduced.
Harmony	Triads in root position, otherwise harmony is typically non-existent.	Usually all major, minor, diminished, and augmented chords; block and broken chords; harmonization of melodies using simple chords (e.g. I and V ₇) in a variety of keys.
Tonality/Scales/ Keys	Keys of C, G, and F are learned along with their key signatures; major scales introduced; usually a minor amount of transposition in C, G, and F is included.	All twelve major five finger positions are learned with great stress on key signatures; major scales introduced; often the sound of minor keys is also introduced; transposition in all keys is used extensively.
Analysis	None	Some chord analysis is usually introduced.
Ear Training	None	Some playing by ear typically included.
Composition	None	Some composition included--especially melodic compositions.
Improvisation	None	Some improvisation included, often in the form of an answer to a given question phrase played by the teacher.

Students of multiple key methods begin playing in all of the twelve major keys within the first few months of study and, as a result, are also initially exposed to the theoretical concepts of tonality, key signatures, and transposition. Intervallic reading is stressed in multiple key method books leading both to a discussion of intervals and to an explanation of two note chords. Harmonization of melodies with the two note tonic and dominant seventh chords is included almost from the very beginning of multiple key methods. The initial exposure to all twelve major keys, therefore, naturally expands to incorporate additional theoretical concepts.

Although middle C courses offer much less to piano students in terms of music theory, it does not necessarily follow that students taught using this approach will lack theory skills. Much more responsibility for theoretical training falls upon the instructor of traditional middle C courses, however. Supplementary materials are also necessary to compensate for the inherent weaknesses of this approach.

In addition to the comparison of theoretical concepts contained in middle C and multiple key methods, this review demonstrates that the concepts of composition, improvisation, ear training, and rhythm are the predominant theoretical weaknesses in all of the methods surveyed. As previously mentioned, the goal of the piano teacher should not be merely to produce skilled technicians, but rather to teach the whole musician. In striving to offer this complete picture of music to students, teachers must stress both

composition and improvisation from the very first piano lessons. The creative aspects of music theory are not only valuable skills for students to acquire but also afford exercises in pure enjoyment for youngsters of beginning piano. Children are, by nature, extremely creative and it is at this point in their musical training that such creative activities should be encouraged and directed. Students who are first taught note reading and are not encouraged until much later in their training to compose and improvise very often find that they are fearful of this unknown element and have no idea where to begin. Early training which includes composition and improvisation can prevent this predicament.

Both composition and improvisation are easily incorporated into the beginning piano lessons. The method of instruction employed need not necessarily be exemplary in these areas because, with minor effort, the teacher can introduce these skills in conjunction with other concepts being taught. Students can compose melodies using specific rhythmic patterns that are currently being learned and, at the same time, reinforce the concept of tonality. Scales, new keys, chords, intervals, and meters may also be incorporated into brief exercises in composition. Melodic improvisation over basic chords and/or accompaniment patterns can be utilized as soon as students learn tonic and dominant seventh chords. Answers to given question phrases can be improvised in a game-like fashion between teacher and student.

Most repertoire books of beginning methods contain theme and

variations pieces. As pupils study and play these works discussions about the theme and variation form can occur. Teachers can explain that variations on themes exist in all aspects of life. Students can be encouraged to cite examples of theme and variations found in wildlife, the environment, sports, et cetera. One example of this is the category of trees (the theme) and the variety of species that exist (the variations). Teacher and student can discuss how variations on a theme can be utilized by composers and list the variety of techniques available (e.g. changes in melody, accompaniment style, rhythm, or tempo). Teacher and student may also listen to a theme and variation such as W.A. Mozart's "Ah vous dirais-je, Maman" (variations on "Twinkle, Twinkle Little Star"), K. 265, in addition to the piece being studied and make a note of the compositional devices used by these composers.

Assignment of an exercise in composition may follow. A well-known tune, such as "Shoo Fly, Don't Bother Me" can be employed. Ear training can be integrated with the composition exercise by having the student notate the melody for the theme. Harmonization can also be included as students and teacher discuss how to use the tonic and dominant seventh chords to harmonize the theme. Students may then compose two or three variations using the devices previously discussed.

Regardless of the approach to note reading of methods (traditional middle C, multiple key, or landmark reading approach), most contain pieces in the pentatonic scale for introduction of the

black keys, such as the following example:



Pupils can learn that this scale formation is called the pentatonic scale and study the series of intervals within it. Students can notate the scale in both sharps and flats, transpose the scale to other pitches, and play "Old MacDonald Had a Farm" by ear within this framework. Exercises in melodic improvisation can then be assigned using the pentatonic scale in a variety of registers with or without the pedal.

Exercises in composition and improvisation do not need to be extensive and involved. Students who are exposed to frequent brief studies in both composition and improvisation will acquire a solid framework from which to expand into more complicated studies.

Another weakness in most of the methods surveyed is the category of ear training. A "good ear" is an important indication of

music potential and should be emphasized by all teachers of music.

"Since music is AT THE MERCY of a well trained ear, the authors wish, especially, to emphasize the importance of aural awareness.

Ear training experiences--just as the study of literature and technic--should start with the first lessons and be pursued, step by step, through the most sophisticated levels of study." ⁴⁸ Unfortunately, because of the limitations of the instrument, piano study does not lend itself naturally to the training of hearing.

The production of the sound on the piano is totally independent of the hearing faculty. The hand becomes accustomed to the various movements and skips on the keyboard, the fingers become accustomed to the action they give to the keys corresponding to the written notes, the mind may even acquire the habit of rapid analysis and the touch give effect to such advanced physical sensibility that it is possible for a pianist, with his eyes closed, to name the rapidly-executed notes played by his fingers simply by mentally following the accompanying movements. But in the case of such as are not musical or have been badly taught, the ear is not appealed to in judging sounds. It takes in the sound without having made any effort to call it forth, and also without having to decide whether it is correct or not. The fact that the sound is produced mechanically by the impact of the fingers, and that the only means of checking its place in the scale of sound is supplied by the eyes first, and afterwards by the touch, induces such habits of laziness as regards the ear that if the child, apart from his piano studies, does not have exercises in hearing, he will be no more advanced from the hearing point of view after 20 years than after a single month's lessons. Doubtless the production of sounds on a stringed instrument requires of the ear a slight effort which is not called for on the keyboard, but the hand of the violinist rapidly acquires the habit of placing itself on the string at the requisite height for obtaining the correct note. Doubtless also the movements of the arm are calculated--more than are the movements of the fingers--to further the development of the rhythmic sense, but taking everything into consideration, our remarks apply as much to the study of string instruments as to that of the pianoforte.

⁴⁸ William Gillock, Piano All the Way (Cincinnati, Ohio: Willis Music Company, 1969), Theory One A Foreward.

The ear can be developed only when it is given something to do in distinguishing one note from another, and when, by appropriate exercises, it is enabled to determine the position of other notes, in relation to a given note, or that of chords in relation to a given chord . . . Now, from the very moment of beginning to study the piano, pupils with naturally good hearing find that it gradually deteriorates. For there is nothing in these studies that calls for the collaboration of the ear, and it is well known that any physical faculty not exercised during the period of growth is checked or retarded in its development.

And yet, almost everything in music depends on the hearing apparatus. If the pupil cannot distinguish one note from another, he has to go through life without being able to invent successions of chords, or to transpose them, except by means of mathematical calculations which have no affinity with the living essence of music. He will stop short when playing a piece of music if his finger memory happens to fail him, for his lack of ear will prevent him from mentally reconstructing the chords and harmonies, and then passing them on to his fingers. He will never be able to grasp or interpret polyphonic works intelligently, for his lack of ear, which prevents him from mentally following the trend of a melody, will only more certainly prevent him from grasping the simultaneous progress of several different melodies. In another direction, his finger technique will itself suffer from the lack of delicacy and exercise of his hearing apparatus, since the art of rhythm, of accenting and tone-shading, depends as much on the ear as on the touch.

The ear which controls the sounds also controls the endless varieties of sound-production, and the subtle art of combining different touches in interpretation will be a dead letter for the pupil unless there exists intimate and immediate correspondence between cause and effect, producing the artistic result required. 49

Dalcroze maintains that because of the piano's mechanical production of tone it is necessary for pianists to exercise their hearing in order to develop good ears. Ear training is not a natural product resulting from learning to play the piano and, therefore, must be stressed by teachers of beginning students.

49 Emile Jaques-Dalcroze, Eurhythmics, Art and Education (Trans. from the French by Frederick Rothwell. Edited by Cynthia Cox. New York: A.S. Barnes, 1930), pp. 124-126.

It is not possible for teachers to place too much emphasis on the ear and hearing. Ear training must ~~begin with~~ the very first lessons and continue throughout the young musician's formal training and beyond. Ear training exercises may be presented in a variety of manners including singing, playing by ear, dictation, and matching tones on the keyboard. Students should learn to recognize intervals; major, minor, augmented, and diminished triads; tonic and dominant seventh chords in major and minor keys; root position chords and inversions; tonic, subdominant, and dominant seventh chord progressions in major and minor keys; and, for more advanced students, various seventh chord types; all in a variety of keys and registers. Ascending and descending intervals should first be introduced and learned by number and later by both number and quality. Popular commercial jingles or other well-known tunes can be played by ear or be dictated; games can be played wherein students locate the tonic or the dominant chord; youngsters can match tunes that teachers record on tape (for work outside the lesson setting) and later transpose the melodies, thereby utilizing yet another valuable musical skill. The ear can also be trained to hear subtle differences in dynamic shading and tone quality; the result being a more sensitive musical performance by students.

Ear training exercises can be extrapolated from many pieces studied. The following example is presented as an etude in triads and inversions through which students learn the names of the chords along with their position (root position, first inversion, or sec-

ond inversion). The etude is designed to be played by students in order to develop chord hand positions.



Teachers may also utilize this etude as an exercise in ear training by playing the etude for students and having them sing along and name the chord position played. Broken chords may be substituted for block and the order of the chords and inversions may be varied. Minor chords may also be included, expanding the exercises to include chord quality.

Incorporation of ear training exercises with other music theory concepts, variety of drills, consistency in training, and constant stress on the value of a trained ear is of prime importance to producing good musicians. "So the piano teacher's task is to see to it first that the student "hears" every sound that he makes, and second that his knowledge of music is constantly enlarging so

that he "understands" what he hears."⁵⁰

"Obviously rhythmic-ear as well as pitch-ear training can and should be developed in the initial stages of a child's training . . ."⁵¹ Rhythm is the primary musical element, for music does not exist without rhythm. "Most historians agree that if music started anywhere, it started with the beating of a rhythm. An unadulterated rhythm is so immediate and direct in its effect upon us that we instinctively feel its primal origins. If we had any reason for suspecting our instinct in the matter we could always turn to the music of savage tribes for verification. Today, as ever, it is music almost entirely of rhythm alone and often of an astonishing complexity. Not only the testimony of music itself but the close relationship of certain patterns of work with rhythmic ones and the natural tie-up between bodily movement and basic rhythms are further proof, if proof were needed, that rhythm is the first of the musical elements."⁵² College bound students of music should possess a mastery of rhythm and pitch notation. However, ". . . the study of this aspect of music has been almost totally neglected in the formal training of musicians since the Renaissance."⁵³

Despite the neglect of rhythmic study for hundreds of years

50 Angela Diller, The Splendor of Music (New York: G. Schirmer, 1957), p. 74.

51 Bastien, How to Teach Piano Successfully, p. 403.

52 Aaron Copland, What to Listen for in Music (Revised edition. New York: New American Library, 1957), pp. 31-32.

53 Grosvenor W. Cooper and Leonard B. Meyer, The Rhythmic Structure of Music (Chicago: University of Chicago Press, 1960), p. v.

and, rather, because of this extreme neglect, teachers of music must stress rhythmic training from the earliest lessons. "Where do we start when we want to train children to respond rhythmically to music? Basic rhythms like walking, marching, running, and the like are relatively uncomplicated and can usually be performed by the youngest children without any trouble."⁵⁴ Young children respond naturally to the rhythms of music, as evidenced by their spontaneity in body movement. Teachers should initially stress feeling pulses and meters and expression of the same through movements. "In order to use rhythm notation successfully, children must first of all have the ability to feel the rhythmic pulsations⁵⁵ in music and to respond to them with movement."

In addition to exercises in walking, galloping, skipping, running, hopping, etc. to various meters, students should sing, clap, and tap simple rhythms. Echo clapping is a valuable exercise with small children. As students become more and more rhythmically proficient, exercises may be further complicated by having students tap the pulse while simultaneously playing a given rhythm, tap the pulse with the left hand and the rhythm with the right hand or vice versa, or tap two independent rhythms, one with each hand. Rhythmic dictation should be initiated with simple patterns of a measure in length and gradually expand to

⁵⁴ Jane L. Reynolds, Music Lessons You Can Teach (West Nyack, New York: Parker Publishing Company, 1970), pp. 21-22.

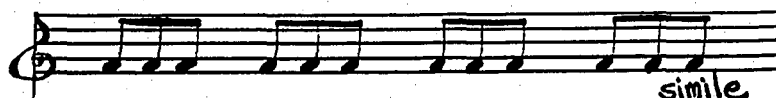
⁵⁵ Marguerite Hood, Teaching Rhythm and Using Classroom Instruments (Englewood Cliffs, New Jersey: Prentice-Hall, 1970), p. 15.

phrases of two to four measures in length.

Rhythmic exercises may, like those for ear training, be extrapolated from pieces being played. The following example is presented as an introduction to $\frac{6}{8}$ meter.



Initially, students should walk the eighth notes with an even beat:



Counting and walking the eighth note beats follows. Groups of three eighth notes may be tied together. Students may tap the eighth note beat and play the rhythmic patterns on a single pitch:



Various combinations of tied and untied eighth notes should be presented and practiced in this manner. Students may repeat these exercises observing that three tied eighth notes are equal to one dotted quarter note. Bar lines may be included.

The rhythmic pattern of the piece should be presented in a similar fashion, first as a group of eighth notes, then with the

addition of tied eighth notes, and finally, with dotted quarter notes substituted for the tied notes. After the rhythmic pattern of the piece has been mastered the pitches may be added.

In addition to preparation exercises of this type, teachers may vary the rhythm of the piece, thereby expanding on the new knowledge of $\frac{6}{8}$ meter and building on past rhythm experiences.

Rhythmic patterns similar to the following may be utilized for the same pitch pattern as in the original example:



Over a period of four years of study students should be exposed to and be conversant with all note values including double dotted notes; all meters, both simple and compound; and special note groupings such as duplets, triplets, et cetera. Note values should be played in all possible combinations including syncopation. Meter changes should be encountered in pieces as well as non-metric rhythms, polyrhythms, and polymeters. Only an extremely thorough approach to rhythmic training can begin to alleviate the deficiencies of past neglect in this vital area of music teaching.

In addition to exposing students to all aspects of rhythm and meter and providing ample opportunities for ear training, composition and improvisation, the piano method book should stress all other aspects of music theory. Although no one method ideally presents all of these concepts, some method books obtain more complete results. The following is a list of the methods of beginning piano recommended for their music theory content.

Younger Level

Bastien, James and Jane Smisor Bastien. The Bastien Piano Library. San Diego, California: Kjos West, 1976.

Duckworth, Guy. Keyboard Series. Evanston, Illinois: M-F Company, 1963-1964.

Noona, Walter and Carol Noona. Mainstreams in Music. Dayton, Ohio: Heritage Music Press, 1973.

Olson, Lynn Freeman, Louise Bianchi, and Marvin Blickenstaff. Music Pathways: A Course for Piano Study. New York: Carl Fischer, 1974.

Pace, Robert. Music for Piano. Katonah, New York: Lee Roberts Music Publications, 1961-1969.

Adult Level

Bastien, James and Jane Smisor Bastien. Beginning Piano for Adults. San Diego, California: Kjos West, 1968.

Clark, Frances, Louise Goss, and Roger Grove. Keyboard Musician: For the Adult Beginner. Princeton, New Jersey: Summy-Birchard Music, 1980.

Giles, Allen. Beginning Piano: An Adult Approach. Bryn Mawr, Pennsylvania: Theodore Presser Company, 1978.

Robinson, Helen. Basic Piano for Adults: For Class and Individual Instruction. Belmont, California: Wadsworth Publishing Company, 1964.

Stecher, Melvin, Norman Horowitz, Claire Gordon, R. Fred Kern, and E.L. Lancaster. Keyboard Strategies. New York: G. Schirmer, 1980.

Preschool Level

Bastien, Jane Smisor. The Very Young Pianist. San Diego, California: General Words and Music Company, 1970-1973.

Duckworth, Guy. Keyboard Explorer. Evanston, Illinois: M-F Company, 1963.

Pace, Helen. Music for Moppets. Katonah, New York: Lee Roberts Music Publications, 1971-1974.

Steck, Sue Ann. Music for the Mini. Dayton, Ohio: Heritage Music Press, 1976.

Group Lessons-Younger Level

Pace, Robert. Music for the Classroom. Katonah, New York: Lee Roberts Music Publications, 1967.

Group Lessons-Adult Level

Giles, Allen. Beginning Piano: An Adult Approach. Bryn Mawr, Pennsylvania: Theodore Presser Company, 1978.

Stecher, Melvin, Norman Horowitz, Claire Gordon, R. Fred Kern, and E.L. Lancaster. Keyboard Strategies. New York: G. Schirmer, 1980.

Both teachers and students can benefit by the utilization of a combination of materials which enhances the weaknesses of each individual approach. ". . . the student will benefit from different approaches to fill in the gaps in the basic method book. Even though a course may state that it is "complete" in itself, this is very seldom (if ever) true. It will not "break the methodology" to use supplemental materials which are different from those in the method series the student is using. Rather, it will strengthen the music program and give the student a broad-based background instead of one which is unnecessarily limited and confined to one approach."⁵⁶

The teaching of piano is a much greater responsibility than merely teaching piano playing. Teachers need to be aware of the strengths and weaknesses of the method books utilized and also be creative in adopting ways to compensate for the deficiencies of the teaching materials available. The goal of piano teaching must be the emphasis of a comprehensive approach to piano study which includes not only music theory, but also piano literature, sight-

56 Bastien, How to Teach Piano Successfully, p. 188.

reading, technique, and music history. Teachers should constantly strengthen their commitment to this goal by reassessing their materials and methods, upgrading their personal skills and training, keeping abreast of piano publications, and participating in teacher organizations and workshops devoted to the continued improvement of teaching. Only such a comprehensive approach to piano teaching will produce well-trained musicians.

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