PIANO PEDAGOGY FOR FOUR- AND FIVE-YEAR-OLDS:

AN ANALYSIS OF SELECTED PIANO METHODS FOR

TEACHING PRESCHOOL CHILDREN

by

PAULA M. THOMAS-LEE

(Under the Direction of Harriet Hair)

ABSTRACT

The purpose of this study was to analyze nine early childhood piano methods designed for teaching the beginning four- to five-year-old piano student and to determine whether or not they included the elements which researchers and practitioners deem necessary for an age-appropriate comprehensive music program. The research questions examined in this study were 1) to determine which methods are currently available for teaching piano to the younger child; 2) to determine whether or not these programs include the age-appropriate elements that researchers consider essential for early childhood musical development such as playing instruments (the piano), singing, moving, creating, and aural skills development; 3) to determine the variety of styles of repertoire found in each series; and 4) to determine whether or not parental involvement was discussed in these methods. Criteria for selecting preschool piano methods were methods which 1) were specifically designed for the four- and five-year-old beginning student; 2) were currently in print; 3) and were recommended in James Bastien's (1988) *How to Teach Piano Successfully* and Marienne Uszler's (2000) *The Well-Tempered Keyboard Teacher*. Thus, the methods which met these criteria were *Music for Little Mozarts* (1999-2000) by Barden, Kowalchyk, and Lancaster, *Invitation to Music* (1993-1994) by Jane, Lisa, and Lori Bastien, *Prep Course for the Young Beginner* (1988-1989, 1993) by Palmer, Manus, and Lethco, *Piano for the Young Beginner* (1987) by James Bastien, *Sing and Play* (1987) by Collins and Clary, *Music Readiness Series* (1984) by Glover, Glasscock, and Stewart, *Mainstreams Primer Method* (1977) by Cory, *Music for Moppets* (1971)and *Kinder-Keyboard* (1977) by Robert and Helen Pace, and *The Very Young Pianist* (1970, 1973) by Jane Smisor Bastien. A *Data Sheet for Review of Preschool Piano Method Books* was developed which focused on the key elements considered necessary for preschool music programs. Data were analyzed using frequency counts, and percentages of each element were calculated. The data showed that each piano method focused on one or more of the key elements; however, no single method contained similar percentages across elements. Researchers should continue to investigate the most effective proportion of these key elements in teaching preschool piano students.

INDEX WORDS: Piano pedagogy, Piano instruction, Preschool piano, Preschool music, Piano methods, University of Georgia, Dissertation, Piano, Teaching piano, Preschool piano pedagogy, Music for the young child, Piano for the young child

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DEDICATION

This document is dedicated to my husband, Justin Lee, whose love and support has guided my way over the past several years during my doctoral study. You have stood by me through all the tough times offering encouraging words and lots of smiles. Your never-ending support has given me the strength and endurance to continually strive for my personal best.

This document is also dedicated to my parents who instilled the love of music in me from a very young age. Thank you for your encouragement throughout my years of study.

Without the endless support of Dr. Harriet Hair, this study would not have been possible. Thank you for the selfless giving of your time, energy, and love. You have been a tremendous inspiration to me as well as a true friend and mentor.

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CHAPTER 1

INTRODUCTION

Problem Statement

The contributions of music to the growth and development of children are well documented throughout history as philosophers and pedagogues have emphasized the importance of music in the lives of young children. Aristotle believed that music had a great effect on the development of character in children. During the 18th century, the philosopher Jean-Jacques Rousseau (1712-1778) wrote that the early years of life are not merely preparation for adulthood, but more importantly, should be lived freely as a child. Rousseau also stressed that children should learn child-like songs which are age appropriate and interesting for their age. Pestalozzi (1746-1827) advocated early childhood instruction, and stated that "Children learn best through experience and self-discovery and both should precede theory" (McDonald and Simons, 1989, p. 6). Four 20th century pioneers who paved the way for early childhood music education were Emile Dalcroze, Carl Orff, Zoltan Kodaly, and Shinichi Suzuki. The theories of Dalcroze, Kodaly, and Orff stressed the importance of improvisation, singing, and movement for early childhood musical growth and development (Carder, 1990, p. 2). Dalcroze's theory emphasized movement, solfege, and improvisation. Kodaly developed a choral program stressing music literacy, and Orff incorporated instruments, creativity, singing, and movement. According to Kodaly, the musical education of children should begin by age three. In Kodaly's essay *Music in the Kindergarten* (1941-1958), he stated:

In early childhood the child learns while playing. It is already too late to do

> this in the elementary school. The new psychology states emphatically that the age from 3-7 years is much more important for education than the later years. What is spoiled in these years can never be repaired or recovered again later. In these years the fate of the man is decided for his lifetime. If the soul lies fallow until the 7th year, it will also be unreceptive to later sowing. (Kodaly, 1969, p. 5)

Because of Dalcroze's, Kodaly's, and Orff's emphasis on young children's music, via the use of movement and dance, singing, playing instruments, and creativity, music education for the younger child has expanded and developed into a comprehensive program of music learning and experience.

Shinichi Suzuki (1958), founder of the Suzuki Talent Education program, also had a strong impact on music education for the young child. He stressed the important role parents play in the young child's success in music:

> Parents are deeply involved in the process of music making and learn along with the child. At least one of the parents attends lessons and helps with daily practice. Parental involvement is important for technical development, and it demonstrates to the child that the parents value violin study. (p. 9)

Therefore, pioneers of music education for young children have contributed important ideas that they believed should be utilized in an early childhood music program thus leading to successful age-appropriate musical experiences for the younger student.

It was the premise of this study that preschool piano instruction should include a comprehensive approach for music education as well as active parental involvement; therefore, these elements were examined in selected preschool piano methods.

Music education for the preschool child has received more attention during the last few decades of the 20th century, increasing the awareness of the importance of learning in children's early years. Bruner (1963) believed that children were capable of learning new information at a very early age. He stated, "Any subject can be taught effectively in some intellectually honest way to any child at any stage of development as long as it is presented in a format the student understands" (p. 33). Early childhood researcher Scott-Kassner (1999) wrote, "The media has proclaimed what early childhood educators and researchers have known for years—what happens before birth and through the preschool years significantly affects a person for life" (p. 1). Stories about emerging research on brain development in popular magazines *Time* (February 8, 1997) and *Newsweek* (February 19, 1996) made special reference to the role that music plays in the developmental process and discussed implications for day-care and early childhood programs. National Public Radio aired a segment (April, 1997) on music and the developing brain, focusing on a music program for at-risk kindergartners. Marienne Uszler, researcher and co-author of *The Well-Tempered Keyboard Teacher* (1991), stated:

> Although certain children have always begun music study at ages four, five, or six, it is only in the latter decades of the twentieth century that many children are doing so. Two major reasons appear to be influencing this trend. On the one hand, medical science and educational psychology are providing an abundance of information and opinions about the abilities and developmental characteristics of the young child. Awareness of these factors as they relate to the perception of music—for example, the preschooler's acute aural sensitivity—has aroused music educators to recognize and develop such propensities by providing more

> extensive, and more varied, preschool musical instruction. Parents, on the other hand, are becoming increasingly concerned—largely as a result of this information explosion—that the early years of their children's development are not wasted. (p. 75)

Beginning music study in early childhood also nurtures a child's creativity, imagination, self-esteem, and curiosity. Aronoff (1979) wrote:

> Classroom teachers of young children use music and movement activities as a means of providing for self-expression, physical release after quiet work, and social interaction; they also use these activities to increase vocabulary for language development, to introduce social studies concepts, and to celebrate holidays. (p. 19)

Researchers and practitioners agree that music instruction should begin at an early age in order to nurture creativity and self-expression.

The Music Educator's National Conference (MENC) developed National Standards for teaching music. The four National Music Standards which preschool music teachers should implement in their programs included singing and playing instruments, creating music, responding to music, and understanding music (*The School Music Program: A New Vision*, 1994, p.11). The MENC Position Statement on Early Childhood Education (1993) supported this by stating, "Music education for young children involves a developmentally appropriate program of singing, moving, listening, creating, playing instruments, and responding to visual and verbal representations of sound" (p. 71). These elements create a comprehensive music program which is age-appropriate for the preschool child. Therefore, historical literature as well as current research findings suggest that children not only need to begin music instruction at an

early age, but that they should also partake in a comprehensive music program which involves music making via playing instruments, singing, moving, creating, and aural skills development in an environment which includes active parental involvement.

Purpose of the Study

The purpose of this study was to analyze nine early childhood piano methods designed for teaching the beginning four- to five-year-old piano student and to determine whether or not they included the elements which researchers and practitioners deem necessary for an age-appropriate comprehensive music program. The research questions examined in this study were 1) to determine whether or not these methods included the age-appropriate elements that researchers consider essential for early childhood musical development such as playing instruments (in this case, the piano), singing, moving, creating, and aural skills development; 2) to determine the variety of styles of playing and listening repertoire found in each series; and 3) to determine whether or not parental involvement was discussed in these methods.

Limitations of the Study

Criteria for selecting preschool piano methods examined in this study were methods which 1) were specifically designed for the four- and five-year-old beginning student; 2) were currently in print; and 3) were recommended by James Bastien's (1988) *How to Teach Piano Successfully* and Marienne Uszler's (2000) *The Well-Tempered Keyboard Teacher.* Bastien and Uszler's books are well-respected publications in the field of piano pedagogy, are currently the two primary resources for piano teachers and pedagogy programs in colleges and universities across the country, and both texts include a chapter which focuses on the young beginner as well as recommendations for materials to use with this age child. Thus, methods examined in this study were *Music*

for Little Mozarts (1999-2000) by Barden, Kowalchyk, and Lancaster, *Invitation to Music* (1993-1994) by Jane, Lisa, and Lori Bastien, *Prep Course for the Young Beginner* (1988-1989, 1993) by Palmer, Manus, and Lethco, *Piano for the Young Beginner* (1987) by James Bastien, *Sing and Play* (1987) by Collins and Clary, *Music Readiness Series* (1984) by Glover, Glasscock, and Stewart, *Mainstreams Primer Method* (1977) by Cory, *Music for Moppets* (1971) and *Kinder-Keyboard* (1977) by Robert and Helen Pace, and *The Very Young Pianist* (1970, 1973) by Jane Smisor Bastien.

The examination and analysis of each method was limited to the following key elements: playing the piano, singing, movement, creativity, aural skills, playing and listening repertoire, and parental involvement.

Need for the Study

Early childhood piano teachers should be encouraged to study the musical development of the preschool child in order to understand and recognize how students acquire, retain, and apply knowledge at various stages of physical and intellectual development. The objectives of a comprehensive piano program for preschool children should be age-appropriate and should nurture a child's musical growth and creativity. According to Scott-Kassner (1999):

> Teachers need to become aware of the relationship between children's early musical development and their development later in life. The more we understand the impact of music in crucial aspects of young children's development, the more we will see our professional need to stretch and reach all children. (p. 4)

Piano pedagogue James Bastien (1988) described several non-musical benefits of beginning piano study early in life by stating:

> By introducing the young student to music through piano study, the knowledge learned will transcend purely musical facts and will carry over into other learning experiences. Developmental sensory-motor skills assimilated through piano study will generally aid the child in coordination of his or her small and large muscles. (p. 81)

It is evident that beginning piano study during the preschool years nurtures both musical and non-musical growth and development in young children. The preschool piano teacher needs knowledge of and access to teaching methods and materials which cultivate these developmental needs of the young child.

There are many piano methods on the market designed for the six- to eight-year-old beginner. However, according to Uszler (1991), "The number of music books written for preschool students is more limited than those designed for any other [age group]" (p. 86). Four- to five-year-old children learn in a different manner than older children. Thus, they need a more comprehensive music approach than the more traditional piano methods written for the six- to eight-year-old child. (Cryan and Surbeck, 1979, p. 8). Therefore, it was evident that the present study needed to be conducted.

Definition of Terms

Ear Training: Involves activities which develop the ear in order to instill tonal memory.

Eclectic Reading Approach: A teaching approach which contains facets of various reading approaches in piano methods.

Exploration: Introductory piano playing activities which encourage the younger student to explore the keyboard—activities may include finding high/low sounds, black key groupings, or moving higher and lower on the keyboard. Exploration activities do not involve notation reading.

Gradual Multi-Key Approach: A reading approach which uses pentachords to introduce playing in many keys. The progression is slower than the multi-key approach in that the student remains in C position for an extended period of time before learning to play in G position, F position, and other closely related keys. (See Multi-Key Reading Approach below)

Hand Position: 1. A static position of the hand on the piano keyboard with each finger assigned to a single key. It is generally used for the beginning student.

2. This term may also apply in a technical sense to the position of the hand while playing.

Improvisation: Activities which nurture a student's creativity. For example, creating pieces using the text of a nursery rhyme while playing the black keys of the keyboard.

Intervallic/Landmark Reading Approach: A reading approach based upon the concept of note reading by interval and contour from a "landmark" note. Landmark notes are designated and memorized by their placement on the staff, and reading is

accomplished by awareness of note positions with reference to memorized landmarks. Intervallic methods often utilize a progression of pre-reading, followed by partial staff notation, reading by steps or skips.

Middle C Position: Specific hand position on the keyboard. Many entry level two-hand pieces are written in this position. Both thumbs are placed on Middle C with the fingers of each hand resting on the four white keys above and below Middle C.

Middle C Reading Approach: Reading approach which teaches students to read notes on the grand staff using the Middle C hand position. Students determine note names in reference to Middle C. This reading approach begins with C major and introduces staff notation with Middle C and progresses slowly and gradually adding one note at a time such as C in the right hand, D, and then E. This note-by-note introduction continues until the student is familiar with all nine notes from Bass Clef F through Treble G. This approach also includes reading in C position, G position, and possibly F position; however, these new keys as well as new concepts are introduced slowly and gradually.

Multi-Key Reading Approach: Students learn to read notes on the staff by playing in a variety of keys using the pentachord hand position. Pentachords in all keys are used, and this approach emphasizes the importance of playing in many keys from the beginning.

Musical alphabet: The letter names of the white keys on the piano keyboard: A, B, C, D, E, F, G

Patschen: Term introduced by Carl Orff which involves tapping thighs with one's hands.

Pentachord: The first five pitches of a major or minor scale.

Piano Method: A systematic course of study, designed to instruct a piano student from the introduction of music basics to various levels of performance and technical competence—generally written for a specific age group. Methods usually include a lesson book and other supplementary books such as ear training, technique, and music theory. Some methods include teachers' manuals with outlined lesson plans.

Piano Pedagogy: The study of teaching piano.

Pre-staff Reading: Type of notation used to introduce music reading to beginners . Beginning pre-staff activities may include graphic pictures which represent melodic direction and/or dynamic variation. Other activities may involve looking at finger numbers with corresponding note values, or specific letter names to play on the keyboard with corresponding rhythmic values, or directional reading.

Reading: The process of learning to read music on the grand staff. The ability to recognize the placement of notes on the treble or bass staff, to call the notes by their accepted name, and to press the corresponding key on the keyboard.

Rhythm: The process of learning note durations and patterns through writing, playing, and listening to music.

Rote Playing: Learning to play songs or pieces by imitation without reading notational staff.

Rote Singing: Learning to sing songs by imitation without reading notational staff.

Singing by Reading: Learning to sing songs while looking at notational staff and following melodic direction.

Skip: Letter names which are not adjacent to one another on the staff and keyboard. In piano method books, this is referred to as an interval of a 3rd.

Step: Letter names which are adjacent to one another on the staff and keyboard. In piano method books, this is referred to as an interval of a 2nd.

Technique: The feature of piano instruction which addresses the physiological demands of playing the piano. Certain aspects may include sitting position, hand position, finger position, finger independence, and the skills required to play slurs, staccato, dynamic variations, and playing hands together.

CHAPTER 2

REVIEW OF LITERATURE

Early Childhood Pioneers in Music Education

Emile Dalcroze

Emile Jaques-Dalcroze (1865-1950), born in Vienna to a Swiss family, was a professor of harmony and solfege at the Conservatory of Music in Geneva, where he became frustrated with the vast number of students he encountered who lacked skills in sight-reading, basic rhythmic skills, and the ability to hear harmonies. He began to search for ways to help students develop their abilities to hear, read, and write music. Dalcroze noticed that even though his students experienced difficulty in performing accurate rhythms in their music, they showed excellent rhythm in their natural physical movements. These observations led to the development of his method which is often referred to as *Eurythmics* (Choksy, Abramson, Gillespie, & Woods, 1986, p. 28). His method consists of three components: *Eurhythmics,* solfege, and improvisation. All three should be incorporated into preschool piano programs.

Carl Orff

Carl Orff (1895-1982) was born in Munich, Germany and began his piano training at the age of five. In 1924, his first "official" involvement with music education began when his friend Dorothy Gunther began using his compositions for the training of dancers and gymnasts in her school known as the *Guntherschule*. Core studies at the school included gymnastics, dance, and music training (Warner, 1991, p. 3). Between the years of 1950-1954, Orff transcribed the pedagogical concepts that had grown out of his

work with children, resulting in the five volume texts known as *Schulwerk: Musik fur Kinder* (Warner, 1991, p. 6).

The *Schulwerk* includes exercises in speech, rhythm, melody, and harmony. These exercises served as guidelines for the development of musical concepts. There are several components of the Orff philosophy that are relevant to teaching the preschool child. The first is the importance of using the pentatonic scale: do-re-mi-sol-la. The black keys on the piano create this pentatonic scale and can be used for improvisation exercises without dissonant sounds. The second is the use of ostinato patterns and the *bordun* which students create on the Orff instruments. The *bordun,* an ostinato pattern composed of an open fifth, allows the student to develop the hearing of a tonal center. Another component of Orff's ideas is the construction of his method around children in his own geographical area, building upon the music material basic to their own childhood experiences (Warner, 1991, p. 10). Thus music for preschool children should emphasize music of a child's heritage.

Orff believed it was important for the child to be successful from the beginning and he emphasized the use of singing, movement, and creative activities in teaching music. These elements, important in teaching the young child, were examined in piano methods selected for this study.

Zoltan Kodaly

Zoltan Kodaly (1882-1967) believed that children should begin music listening as early as possible, even nine months before birth. He stated that musical taste was enhanced if the child received quality instruction between the ages of three and seven years old (Choksy, 1999, p. 12).

One important component of Kodaly's method is the importance of teaching a child's heritage through the use of folk music. As a result of Kodaly's interest in singing and his research into Hungarian folk songs, he encouraged the use of folk song materials for developing music appreciation. He began with the folk music of one's culture which is familiar and simple. Zemke stated (1990), "Kodaly's insistence on using folks songs, beginning with the education of very young children, is based on the belief that musical material must be both intelligible and artistic; folk songs possess these qualifications" (p. 93). Components of Kodaly's method include movement, reading music, singing solfege, and rhythmic notation, all of which should be included in preschool piano methods.

Shinichi Suzuki

Shinichi Suzuki (1898-1998) developed the *Talent Education Program* and believed that children display their immense capacity to learn by speaking and understanding their own language at an early age. Suzuki questioned, "Is it not probable that this mother language method holds the key to human development" (Suzuki, 1958)? *Talent Education*, based on the philosophical ideas of Suzuki, is also known as the mother-tongue method. He noticed how easily children learn their own language at a young age by first listening, using the language by means of repetitive copying, and then learning to read and write using graphic symbols. Therefore, rote teaching is the basis of the Suzuki Method.

From his observations of language learning, Suzuki (1969) came to the following conclusions about *Talent Education*:

1) Human beings are not born with particular talents, but have the potential in which those talents originate.

2) Potential is something that might be called 'seed of talent' which grows by repeated stimulation and training. Learning a language is merely one of those talents.

3) In language learning, an outstanding teaching method is practiced.

4) If proper training is given under good leadership and in a good environment, any talent will display outstanding ability.

5) Human potential differs from person to person. It is influenced by inherited physiological factors that determine one's intensity of response to the environment. However, even in the case of lesser potential, if that potential is high enough to develop fluent speech, considerable ability should also be expected to grow elsewhere. (p. 11-12)

Suzuki (1984) believed that if one learns to work at playing a musical instrument, "he develops the talent to overcome any difficult problem by working" (p. 62). Therefore, he believed that musical talent was not an inborn gift, but an ability that anyone could develop with the right education (p. 62). Dalcroze, Orff, Kodaly, and Suzuki believed in the great potential of the younger child and found that this age child is capable of learning and making music in a nurturing environment.

Review of Theses and Dissertations

A review of doctoral dissertations and master's theses did not reveal any studies which addressed specific learning objectives for the preschool piano student or which reviewed piano methodologies designed for the younger child. Albergo's informative dissertation on elementary piano teaching (1988) *Objectives for Elementary Level Piano Instruction: A Survey and Comparison of Eight American Children's Piano Methods with the Objectives of Piano/Piano Pedagogy Teachers* was examined. In a

series of articles in the *Piano Quarterly* (1982-1984) on piano methods for elementary age students, several well-known piano pedagogues reviewed eight American piano methods on the basis of reading, rhythm, aural/theory training, general musicianship, and creativity. These pedagogues determined that these skills are important for developing technical facility and musicianship for the older beginner. Albergo based her study on the eight American piano methods which were reviewed in the *Piano Quarterly* (1982-84) series. The eight methods in Albergo's study included *Alfred's Basic Piano Library* (1981-1984), *The Bastien Piano Library* (1976), *The David Carr Glover Piano Library* (1967-1968), *Keyboard Arts: Basic Music Study Program* (1980), *Mainstreams in Music* (1973-1976), *Music Pathways* (1983), *The Music Tree* (1973), and *The Robert Pace Music Materials* (1979). Albergo analyzed the methods and supplementary materials, corresponded with the authors, and requested 240 piano teachers to rate instructional objectives according to importance. Results showed that no one piano method contained all of the objectives rated "important" by the majority of teachers. Although Albergo's study is similar to the present one, her investigation focused on the six- to eight-year-old beginner. However, her dissertation is relevant to the present study because her outlined objectives for the elementary age piano student should be taken into consideration when considering age-appropriate objectives for the younger child.

Akins (1982) studied piano methods in *An Analysis and Evaluation of Selected Methods for the Beginner Private Piano Student.* Akins' study differed from Albergo's in that Akins based her analysis primarily on the criteria of instructional objectives that she established. The objectives which she examined were: 1) the approach to the keyboard, 2) organization of music reading materials, 3) types and quality of literature, and 4) the organization of the method into multiple volumes and grade levels. The

approach to the keyboard referred to how the student learns to read music on the staff. The three reading approaches she analyzed were the Middle-C, Intervallic, and Multi-Key approach. Organization of music reading materials referred to the sequencing of materials in teaching reading skills. Types and quality of literature referred to the pieces of music themselves. Since most methodologies are grouped in several volumes, the author studied the manner in which these books were organized into sequential lessons in different volumes as well as grade levels. The author reviewed five methods: Thompson's *Modern Course for the Piano* (1936), *The Nelson and Neal Piano Study Series* (1965), *The Oxford Piano Course* (1927), *The Bastien Piano Library* (1976), and Bartok's *Mikrokosmos* (1926). These methods were chosen because they provided a comparison between older and newer dated materials. Both documents by Albergo and Akins provided useful information regarding objectives for the elementary student and served as a model for analysis which was adapted for the preschool student.

One dissertation was reviewed pertaining to the music reading approach for preschool children. Lomax's (1990) dissertation, entitled *A Comparison of Three Approaches to Teach Note-Reading and Note Location on the Piano Keyboard to Children Ages Four to Six*, focused on the three primary music reading approaches used in modern piano teaching texts: the Middle-C, the Intervallic/Landmark, and the Multiple Key approach. Following a thorough review of each approach, Lomax conducted a study to determine whether or not one reading type was superior to another in terms of successful note identification and location on the keyboard with young children. Her study provided insight into the education of the younger child via age-appropriate activities which included games and crafts. Lomax focused only on reading approaches for the young child and did not examine other objectives for the young child such as

technique or improvisation. She found that no one particular reading approach works best with all children. Since various children learn in different ways, certain reading approaches may be more successful for some and not for others. Lomax's study was a useful source of information in that it thoroughly discussed the three main types of reading approaches used in piano methods which were reviewed in this study.

Because the Suzuki Piano Program and the Yamaha Music Education System are piano programs designed for the younger child, the researcher also located several dissertations which analyzed these two programs and provided insight into teaching music to the younger child.

Jeanne Beegle (1998) wrote *Suzuki Piano School: Support from Contemporary Music Learning Research*. Beegle is a Suzuki piano teacher whose purpose was to examine the Suzuki teaching approach with an emphasis on teaching piano. The author examined the main features of the method and presented background information and research findings to prove that it is pedagogically sound. Her study included research in the field of music learning, observations, and interviews with teachers and parents. Specific topics included talent development of Suzuki, the learning process, brain research, and the music learning sequence. Beegle concluded that the teaching principles of Suzuki Talent Education support contemporary music learning research. Her study provided a thorough description of the method and history of Suzuki piano instruction which was helpful in providing resources for this study.

Hersh (1995) wrote *Music Educator Shinichi Suzuki: His Teacher Development Program and Studio Teaching*. She analyzed Suzuki's work with prospective music teachers in Matsumoto, Japan from 1972-1976. Hersh's dissertation examined the program at the Talent Education Institute in Japan and documented

teacher, student, and peer interactions in lessons, classes, concerts, and related events. A major data source for her work was a set of audio-tapes documenting 109 lessons between Suzuki and Hersh.

There were three major research questions in her study: 1) What are the goals and characteristics of the program of study in Suzuki's school for music teachers; 2) What are Suzuki's systems and processes of instruction, and; 3) What are the values of Suzuki's teaching? The author found that a central goal of Suzuki was to work to increase ability and sensitivity in each teacher. She also found that there are four distinctive characteristics of Suzuki's approach which, according to the author, make him a master teacher. These characteristics include: 1) the intertwining of work on ability and sensitivity, 2) a focus on character development, 3) showing trainees how to teach, and 4) showing trainees what it means to be a teacher and to choose teaching as a life's work. This dissertation provided tremendous insight into the philosophy of Suzuki's teaching. Hersh's study was relevant for the present study because it included information on teacher training which is difficult to obtain.

Cutnell's dissertation (1973) focused on piano instruction for young children in *Teaching Techniques of Dalcroze, Kodaly, Orff and Their Application to the Suzuki Piano Program* Cutnell studied the philosophies of these three men and applied many of their principles to the Suzuki Piano Program. She provided a thorough background of the Suzuki teaching method and offered specific activities for incorporating Dalcroze, Kodaly, and Orff into Suzuki instruction via instruments, singing, movement, and creativity/improvisation. Since the present study also looks at the application of Dalcroze, Orff, and Kodaly, Cutnell's work provided useful information on these three pioneers.

Bih-Yuh Chen (1990) wrote *A Study of the Yamaha Music Education System in Taiwan and the United States and Suggestions for Their Improvement*. Chen taught in the Yamaha Program for several years both in Taiwan and in the United States. The study provided an in-depth look at the Yamaha program, its history, its application, and philosophy. The author analyzed and compared the programs in Taiwan with those in the United States and provided information, such as history and teaching practice, on the *Yamaha Music Education System*. Chen's document discussed important elements of the music program such as creativity, movement, singing, and the importance of parental involvement in the music lesson and home environment. These elements were examined in this study.

Importance of Music in the Life and Education of the Young Child

Music is present among people of all ages and all cultures. It has the ability to soothe, stimulate, excite, and entertain. There are many reasons why music education is important for children. J. Craig Peery (1987) surveyed 108 early childhood textbook authors and found that many educators believe the benefits of music extend beyond the pursuit of a musical career (p. 197) (see Table 1).

Anthropologist Allan Merriam's outline of the functions of music was adapted by Campbell and Scott-Kassner (1995) to relate to the young child. These were:

Emotional Expression: The releasing of emotions and the expression of feelings.

Aesthetic Enjoyment: The use of music for deep emotional and intellectual enjoyment, for experiencing artistic and nonverbal expressions of life's beauty.

Entertainment: The use of music as diversion and amusement. (Children enjoy the musical diversions presented by

Table 1

Percentages of Textbook Writers (n=108) Endorsing Each Reason for Teaching Music to Young Children (Peery, 1987)

%	Reason
70	Provides self-expression and creative pleasure
67	Fosters motor and rhythmic development
46	Develops an aesthetic sense
31	Teaches vocal and language development
26	Promotes cultural heritage
25	Promotes cognitive development and abstract thought
20	Teaches social and group skills
11	Helps child feel positive about self
7	Provides a cathartic release of tensions and aggressions
6	Develops musicians

the media and find it entertaining).

Communication: The conveying of feelings and emotions that are understood by people within a particular culture. (Children receive and can be led to the musical expression of ideas, and feelings in styles that are meaningful to them within their own family, community, and societal cultures).

Symbolic Representation: The expression of symbols exists in the texts of songs and in the cultural meaning of the musical sounds. (Overlapping the communication function, children find the

sounds of certain musical modes and meters more meaningful than others, through their conditioning within musical cultures of their families, communities, and society).

Physical Response: The use of music for dancing and other physical activity. (Children are greatly affected in physical ways by the music they hear or perform, and may be drawn to dance, hop, skip, or sway to the sounds).

Enforcement of Conformity to Social Norms: The use of music to provide instructions or warnings. (Children, especially young children, are often taught the rules of social etiquette by adults through chanted rhymes and songs).

Validation of Social Institutions and Religious Rituals: Use of music in religious services and state occasions. (Children frequently build music into rituals of their own play).

Contribution to the Continuity and Stability of Culture: Music as an expression of cultural values. Few other cultural elements are such complete vehicles for the transmission of history, literature, and social mores as is music, offering an understanding of the long life and stability of their culture.

Contribution to the Integration of Society: Use of music to bring people together. (Children recognize their membership within a group through music that is shared among its members) (p. 4).

This information is important because it justifies the importance of music in the life and education of the preschool child.

Physiological, Cognitive, and Musical Development of the Four- to Five-Year-Old Child

Preschool music teachers' knowledge of children's physiological and cognitive development should aid them in formulating a music curriculum that will challenge students, develop student's creativity, and enrich their musical development. Children experience different physiological developmental stages as well as different cognitive stages. Young children may experience difficulty clapping the rhythmic pattern of a melody whereas older children find clapping rhythms easy. Older children can sing in harmony whereas younger children may not be able to sing in tune.

Four- to five-year-olds are physically active with large muscles which develop more rapidly than smaller muscles. According to Bee (1995), "This age group, however, can walk up and down stairs with one foot per step, run, and walk well on tiptoe" (p. 191). Five-year-olds have relatively short attention spans. Most learning at this stage is less verbal and occurs through sensorimotor experiences and role play. Five-year-olds tend to be very individualistic and self-centered with brief extremes of happiness and anger in their emotions. Repetitious activity leads to their sense of security (Nye, Nye, Martin, & Van Rysselberghe, 1992, p. 28).

Scientific research shows that the first years of a child's life produce the greatest neurological growth and development. Researchers have used PET scans (Positron Emission Topography) to measure developmental activity in the brains of over 160 children of various ages and compared their findings with measurements of adult brain activity. Children ages three to eight years old showed cerebral metabolic rates for glucose at more than twice the adult level. This activity was due to intense neuron,

synaptic, and dendritic development (Chugani, Phelps, & Mazziota, 1987, p. 493). Therefore the young child has an extremely high level of brain activity. By the age of eight years, the child's brain has developed neurologically and activity decreases to adult levels. Ann Steck (1976) stated:

> For many years teachers have considered ages seven to nine to be the best time for children to start piano lessons. Today with the emphasis on early childhood education, educators are questioning this age-old concept and are continuing to conduct research on the musical abilities of very young children. They have found that young children are capable of far greater achievement than had been assumed a few years ago. (p. 35)

According to Healy (1987), "The first few years of life are the period of most dynamic brain growth so early experiences do make a difference in the acquisition of mental skills" (p. 6). Therefore, school age is past the point of crucial stimulation and development. Edwin Gordon (1990) conducted extensive research on music learning and believed that all children are born with musical aptitude. He stated that music aptitude can actually develop until approximately age nine years old, and that as the child grows older, the window of opportunity ceases. Gordon emphasized that whether or not children retain their inborn aptitude depends on the music instruction they receive before they go to school. Therefore they should receive this musical nurturing both in the home as well as in early childhood programs (p. 35). Bruner (1963) stated it most effectively when he said, "As far as I am concerned, young children learn almost anything faster than adults do if it can be given to them in terms they understand" (p. 40). Bruner (1966), a strong advocate of early education, gave an example of this point by stating, "If you wish to teach calculus in the eighth grade, then begin it in first grade by teaching the

kinds of ideas and skills necessary for its mastery later" (p. 29). Doman (1964), in his work on teaching preschoolers how to read, offered the following observations. He stated that the child below the age of five:

1. can absorb tremendous amounts of information.
2. can accept information at a remarkable rate.
3. can retain more information than older children.
4. has tremendous amount of energy.
5. has a monumental desire to learn.
6. can learn to read and wants to learn to read.
7. learns an entire language and can learn almost as many as are presented to him. He can learn to read one language or several just as readily as he understands the spoken language. (p. 103)

Psychologists have promoted developmental theories which support the music readiness of the younger child. Therefore, beginning music study at an early age is critical because children at this age have the necessary skills to be successful in piano study (see Appendix A).

For many years, psychologists and researchers have sought ways to categorize stages of development. Piaget believed that human thought was developmental, even in the youngest children. According to Piaget, there are four sequential stages of cognitive development. The *Sensorimotor* stage (children 0-2 years old) is a pre-verbal stage in which information is assimilated through the senses of hearing, sight, touch, and smell as the child interacts with objects and people. During the second stage, *Preoperational* (children 2-7 years old), children utilize symbols, acquire labels for experiences, and learn through playing and motor movements. Traditionally, beginning piano students

have been in the *Concrete Operational* stage (ages 7-11) as this is the time when children are learning to read and view objects in concrete, tangible, and systematic ways. However, the preschool child is in the *Preoperational* stage, and thus learns differently through manipulation of objects and transforming stimuli into symbols (Berk, 1994, p. 21). Understanding these various stages of development is critical to the success of preschool piano instruction because activities should be age appropriate.

Bruner (1966) developed a theory known as *Modes of Representation* which presents a type of stage progression that is somewhat dependent upon maturation, but can be applied to all ages and intellectual stages. He believed there are three ways of knowing or processing and representing information. The first stage, the *Enactive* mode, involves action and manipulation. The second stage, the *Iconic* mode, involves perceptual organization and imagery such as pictures and graphs. The final mode, known as *Symbolic,* involves the use of words and other symbols (Bruner, 1966). According to Aronoff (1979), "Recognition of three modes rather than just one (symbolic) places the preverbal aspects of intelligence in perspective. The *enactive* and *iconic* modes of recognition are the very ways in which a young child learns music" (p. 8). Understanding and applying these theories is critical for the preschool piano teacher.

Benjamin Bloom (1956) developed a taxonomic hierarchy of thought processes from the simplest to most complex consisting of six levels. The levels are as follows: 1) *Knowledge* which refers to the ability to recall certain facts and terms, 2) *Comprehension* which refers to the ability to manipulate and re-organize knowledge, 3) *Application* which occurs when a student can select appropriate information to accomplish a specific task, 4) *Analysis* which involves the student breaking down knowledge into its different elements or parts, 5) *Synthesis* occurs when a student can combine elements or parts in

new original forms, 6) *Evaluation* occurs when the student has the ability to evaluate a process or an object. The young piano student, through manipulation and experience, develops the ability to make associations which lead to the recall of certain facts and terms (*Knowledge*). These theories of cognitive development provide insight into how children learn and retain knowledge. Applying this knowledge to children's music education is the key to developing a piano curriculum which is appropriate for the young child.

Just as cognitive psychologists describe stages of cognitive development and learning, music researchers have also discussed musical development. Mursell (1958) viewed musical understanding as an opportunity for problem solving. He thought that music learning occurred through apprehension, comprehension, clarification, and application of musical meaning. He did not believe in stage theory; rather, he believed that music was a continuing developmental process (Mursell, 1958). He defined musicality as "responsiveness to the tonal and rhythmic patterns which are the substance of the art of music" (Mursell, 1958, p. 146). Mursell believed that the purpose of music instruction was to guide musical development.

Sosniak (1986) conducted a longitudinal study of concert pianists and developed a theory which included three phases of learning. During the initial phase, the young musician "tinkers at the piano in playful exploration, and is encouraged and supported by his or her parents to do so" (p. 20). Phases two and three involve more systematic approaches. Bateson and Ellis (1986) described three learning levels as well. The first phase occurs naturally through enculturation and exploration of musical sounds. Thus exploration in music is very important for the younger child.

Howard Gardner, along with Dennis Wolf (1980), developed a theory of artistic development. This theory involves four stages: child as direct communicator (0-2 years), child as symbol user (2-7 years), youth as craftsman (7-13), and full participant in the artistic process (13-adult). During the first stage, the child gains knowledge and understanding of the world via perceiving, making, and feeling. During the second stage, ages two to seven years old, the child learns symbols through imitative play. The third stage leads to more deliberate musical expressions for children as the child becomes more competitive with his peers. During this stage, children become more interested in perfecting and enhancing performing skills. During the last stage, the student can make decisions using critical thinking skills to interpret style and question his/her future in a musical career. These theories on musical development further reinforce the fact that children learn most effectively when taught with age-appropriate activities (p. 43).

Kindermusik, a general music curriculum designed for children ages 0-7 years of age, is an internationally recognized program whose philosophy stresses the importance of age-appropriate activities. The *Kindermusik* philosophy includes seven categories:

1) *Child-centered.* The *Kindermusik* classroom environment celebrates the individuality of each child. The educator does not dominate the *Kindermusik* classroom; she finds the balance between direction, guidance, and responsiveness that allows every child to flourish.

2) *Developmentally appropriate.* Activities should be selected within the context of understanding the typical development of children within the age range. Any activity that stimulates one area of development, such as cognitive, physical, emotional, and

social development, automatically influences the others. Good curriculum design must recognize this integration.

3) *Concerned with the whole child.* The primary goal of *Kindermusik* is total growth for the developing child.

4) *Process-, not performance-oriented.* A process approach places more value on the experience itself. The goal of *Kindermusik* is to develop musical children rather than child musicians.

5) *Fun for the child and for families.* Young children respond when something is fun and enjoyable. Over and over they will repeat an activity, song, or musical game they like. The *Kindermusik* experience offers families the time and materials for sharing and bonding and respects the need of the parent to be a vital part of their child's learning experience.

6) *Inclusive of the parents.* Parents are the most important people in a young child's life. Children learn the most from their parents and are most comfortable with their parents. Parent education occurs in every class through the *Kindermusik* Foundations of Learning statements and shared observations.

7) *Use of quality audio and visual learning materials in class and at home.* What is learned and experienced first is best remembered. It is this early and repeated exposure, both in class and primarily at home, that sets the stage for learning and enjoyment. Teacher and home materials must be of the

> highest quality possible. (*The Kindermusik Classroom*, 2002, p. 32)

These seven characteristics of the *Kindermusik* reiterate the importance of age-appropriate activities which are designed for the development of the whole child—physiological, emotional, cognitive, and musical.

Key Elements in a Preschool Music Program

Key elements which are important in developing musicianship in the younger child are playing instruments, singing, moving, creating, aural skills, repertoire, and parental involvement. All of these elements should be included in a comprehensive piano program for preschool children. This study focused on the piano as the instrumental medium in music instruction for the young child and thus is discussed in a separate section of this chapter (see Piano and the Preschool Child, p 42).

Singing

Singing is important to the development of aural skills and thus should be included in early piano instruction. Singing is natural for the young child. According to Campbell and Scott-Kassner (1995), "For the child, to sing is to turn interests, experiences, and feelings into a very personal musical expression" (p. 126). Wingate (2000) states that children naturally pair words and tunes in early childhood and often demonstrate this in the following ways:

1. Sing alone while swinging back and forth on a swing set.
2. Sing and chant in groups playing on the playground.
3. Sing while playing with manipulatives, dolls, puppets, and other toys.
4. Sing and hum as they listen to music. (p. 41)

The development of singing begins very early in life. McDonald and Simons (1989) explain that discriminating sounds and patterns in singing begins in infancy:

> As infants are programmed to learn, they might also be described as programmed to sing. As the inner process of sorting sounds from the environment progresses, they learn to discriminate their own sounds from those of others and become increasingly interested in the sounds they can produce and thus, engage in vocal play. (p. 88)

Singing allows children to develop skills in discriminating between high versus low sounds, melodic perception, and inner hearing—all of which aid in learning piano. The National Music Standards (MENC) for preschool children include the following Achievement Standards regarding singing:

1. Children use their voices expressively as they speak, chant, and sing.
2. Children sing a variety of simple songs, in various keys, meters, and genres, becoming increasingly accurate in rhythm and pitch. (Sims, 1995, p. 27)

Dalcroze believed that singing with solfege was very important because the study of solfege trains the student's ear, provides a sense of pitch, tonal relationships, enhances the ability to listen, and develops tonal memory. Dalcroze also "reiterated the importance of *inner hearing* which refers to the student's ability to hear rhythm patterns, melodic intervals, and phrasing in his mind as he looks at a score" (Landis & Carder, 1990, p. 19). Singing with solfege as an element of piano instruction develops the student's ear and enhances aural skills.

Orff believed that speaking in rhythms and singing were an integral part of the musical experience. The earliest experiences should include call and response games in which a teacher sings a musical phrase and the children respond back through imitation.

Kodaly referred to his singing method as "sol-fa teaching" which was based on the movable "do" system. He began with simple patterns such as the descending minor third (sol-mi) and would gradually increase to more syllables until the child was successful at hearing all pitches in the pentatonic scale including the lower "la" and lower "sol" (Choksy, 1999, p. 12). The Kodaly method utilizes Curwen hand signals to denote solfege syllables allowing visual as well as aural stimulation (Choksy, 1999, p. 13). Through hand signals and singing reinforcement, the child's experience eventually leads to automatic recognition of rhythmic as well as melodic patterns. Kodaly also used a rhythmic syllable system, derived from Cheve, such as ta=quarter-note or ti-ti=two eighth-notes (Landis and Carder, 1990, p. 66).

The Kindermusik Classroom text stresses the importance of singing in this age child. According to the authors (2002):

> Many children become accurate singers during this age. Physical maturation and the development of tonal memory play important roles in the child's ability to sing accurately. Most children can clearly delineate between the singing and speaking voice. (p. 197)

The appropriate model for the singing child is a light head voice sound since this is a similar sound to the younger child's voice.

For piano study, singing and using hand signals assists a child in understanding the concept that melody moves up and/or down. The hand signals serve as a visual cue to melodic direction. When viewing a piano keyboard, which is horizontal, it is often difficult for young children to associate moving right and left as up and down melodic direction. Rhythmic notation is introduced with the concept of steady beat. Durations are learned through singing, hearing, clapping, and stem notation. Stems and eighth-note

flags are used to represent quarter notes and eighth-notes. When a young piano student is learning a new piece, he/she must not only learn correct pitches but also rhythm. By using these rhythmic exercises, piano teachers can help their students learn rhythmic concepts in an age-appropriate manner.

Movement

Another key element for a comprehensive preschool piano program is movement. Music Achievement Standards (MENC) for preschool students which involve movement include:

1. Children respond through movement to music of various tempos, meters, dynamics, modes, genres, and styles to express what they hear and feel in works of music.
2. Children sing, play instruments, move, or verbalize to demonstrate awareness of the elements of music and changes in their usage. (Sims, 1995, p.77)

Since the preschool child learns primarily though sensorimotor activities, movement is a child's most effective means to describe musical experiences (Nye et al., 1992, p. 31). Saliba (1990) stated, "Movement is a visual illustration of musical concepts and an important ingredient in the expression of creativity. Movement should be encouraged and nurtured during the exploration stages of the young child" (p. 148). Phyllis Weikart has done extensive research and study on early childhood education and states that movement is crucial because "it uses all levels of the brain and integrates right and left hemispheres for all students" (Weyman, 2000, p. 26). Dalcroze thought the source for all musical rhythm could be found in the natural movements of the human body. Choksy (1986) supports Dalcroze's idea, also known as kinesthetic sensing, by stating, "Whenever the body moves, the sensation of movement is converted into feelings

that are sent through the nervous system to the brain which in turn converts that sensory information into knowledge" (p. 33). Dalcroze thought that rhythmic movement could be used to capture the motion found in music (Landis and Carder, 1990, p. 11). Dalcroze's ideas have influenced educators today in understanding the importance of kinesthetics in learning. Understanding the relationship between the rhythm of music and the rhythm of the human body is the key to internalization of musical concepts for the young piano student. According to *The Kindermusik Classroom* (2002), the combination of patterns of speech with gestures such as clapping and tapping are effective ways of internalizing music through movement (p. 198).

There are many ways in which movement may be used to convey musical concepts for the piano student. For example, an exercise in expressing tempo and steady beat may include the teacher's improvising a variety of tempi at the piano while the students march with the steady beat. Movement activities in the Orff approach begin with natural body movements common to all children, i.e. jumping, skipping, hopping, and running. Orff used movement to express emotion, self expression, and to teach musical concepts such as rhythm, steady beat, and form. These concepts may be demonstrated through the four basic body movements: clapping, stamping, snapping, and patschen (Landis and Carder, 1990, p. 119). In piano study, the terms staccato and legato may be difficult for a young child to understand and play with underdeveloped fingers; however, the teacher can create movement exercises which could assist the child in understanding these two terms. These exercises may involve whole body movements or finger movements on the cover board of the piano, which help in developing fine motor skills.

Kodaly believed movement and singing occurred naturally in young children and therefore provided a firm foundation for music instruction. Early in the study of music, movement is used to convey ideas such as melody and rhythm. For example, when children learn the concept of steady beat, they walk or clap with the music (Landis and Carder, 1990, p.55). For the young child, movement is a way to internalize the music. Thus the use of movement was examined in preschool piano methods.

Creativity

Creativity is an important facet of preschool piano instruction which should be nurtured early in life. Burton (1989) defines creativity as a "process of combining known factors (knowledge, skills) in new ways to produce new results—a new product, a new way of thinking and perceiving, a new way of performing" (p. 98). Saliba (1990) stated, "For the child, it is not enough simply to reproduce music. Each child needs opportunities to express him/herself in a personal way" (p. 148). Burton (1989) believes that if creativity is not nurtured before the age of four years, it will decline. He states that this decline is generally attributed to such things as "social pressures that remind children to be realistic, learning environments that cause children to be fearful of trying a new approach, or strict control that limits questioning and exploration" (p. 97). Including creativity activities in early childhood music programs enhances the child's ability to explore different musical possibilities.

Music Achievement Standards (MENC) for preschool music which involve creating include the following:

1. Children improvise songs to accompany their play activities.
2. Children improvise accompaniments to songs, recorded selections, stories, and poems.

3. Children create short pieces of music, using voices, instruments, and other sound sources.
4. Children invent and use original graphic or symbolic systems to represent vocal and instrumental sounds and musical ideas. (Sims, 1995, p. 51)

Individual exploration is a way in which children learn about music and piano. Exploring a variety of voice, body, and nature sounds encourages a child to learn more about differences in sounds and timbres, and to begin thinking creatively. Campbell and Scott-Kassner (1995) reiterate this by stating:

> The arts come into being through the creativity of individuals and groups. To deny children the opportunity to work creatively with the materials and structures of music is to limit their capacity to think artistically, and ultimately, to limit the full exploration of what it means to be musical. Teaching music without allowing children to compose would be like teaching art without allowing children to draw or paint, or teaching writing by having children copy other people's work. (p. 246)

Improvisation is a medium in which young students can find freedom at the piano. Dalcroze assigned exercises for students in creative playing at set tempos which were to be done at a quick pace without negative feedback. For example, a student may be asked to improvise a flute part or drum part on the piano while the other students move to the music in the classroom.

Carl Orff believed the primary purpose of music education was to develop the child's creativity. According to Orff, teachers can develop creativity most effectively through improvisation by encouraging students to actively participate in a performing group. In all areas of Orff instruction—movement, speech, singing, body rhythms, and

instrument playing—students are expected to improvise and be creative. The goal of this free improvisation is not to simulate perfect performances but rather to instill the habit of thinking creatively (Landis and Carder, 1990, p. 121). When considering possible creative activities for the young piano student, the teacher could consider using the black notes on the keyboard since these keys create the pentatonic scale.

Howard Gardner conducted extensive research on children's creative development and stressed that creativity progresses through stages in which each new stage develops out of prior knowledge and learning. In his book *Frames of Mind* (1983), Gardner stressed that quality early experiences lay the foundation for creative development. Webster (1991) stated, "We cannot expect children to be creative when there is nothing with which to be creative" (p. 18). He explained that the kind of musical experiences a child has in the first five to six years of life are of major importance to later development. By involving children in creative exploratory music experiences, teachers nurture a student's love for self-expression, style, and music making. Thus in this study, the use of creativity was examined in preschool piano methods.

Aural Skills

Ear training is an important element in piano study for any age student. The fourth Content Standard in the National Music Standards, "Understanding Music," contains the following Achievement Standard regarding aural development: "Children sing, play instruments, move, or verbalize to demonstrate awareness of the elements of music and changes in their usage" (Sims, 1995, p. 79). Mary Toy (1982) states, "The first and most important teaching area is the ear. Is the student able to discern, to listen, to retain, and to reproduce? Listening is the starting gate. We must make the pupil aware that to listen is to focus" (p. 44).

Suzuki (1969) emphasized that listening is the easiest way to begin music education because through listening a child unconsciously absorbs the language of music. He also encouraged children to listen to the Suzuki repertoire as early as three years before lessons begin and believed that by listening to good quality music, children would develop a good ear (p. 20).

Ear training activities for young piano students may include interval recognition, balance between melody and accompaniment, chords including quality and/or function, high and low sounds, and dynamic changes. By examining ear training activities in different piano methods, one can determine ways in which these methods help young children develop aural skills.

Repertoire

In this study, the categories of repertoire found in piano methodologies were identified and examined. Possible categories were original "pedagogical" music written by the authors of the piano series, folk music and/or traditional melodies, arrangements of classical compositions, religious songs, pop tunes, and multi-cultural songs. Other categories of repertoire examination included optional teacher/student duets. An important goal of early childhood music education should be to develop positive attitudes and appreciation of diverse musical styles. According to Bradley (1971), "What one enjoys is determined in a large measure by training and experience" (p. 195). It is important for young children to be exposed to a variety of styles of music, especially the music of their own culture. Since parents spend more time with their children than anyone else, they have the greatest opportunity to influence their child's musical style preference and appreciation by listening to a variety of musical styles and genres. Moog (1976), believed that attitudes towards music are formed very early in life, and he

discovered that children as early as nine months of age already expressed dislike on hearing certain music.

Parental Involvement

The parent plays an important role in preschool music instruction. Andress (1989) believes that parent participation raises awareness level and skills as the parent interacts with his/her child in a music environment. According to Andress (1989), "The parents become aware of the child's method of learning, grow in ability to guide the child's learning through music play activities, and acquire a repertoire of songs and listening materials appropriate for the child's stage of development" (p. 28). According to Suzuki (1983), "The fate of a child is in the hands of his parents" (p. 2). Suzuki stressed the importance of parental involvement in a child's music education and deemed the parent to be the most important figure in the learning process. According to Uszler (2000),

> Suzuki sought to provide encouragement and support to the child in the process of learning to play a musical instrument, just as the child received encouragement and support in the process of learning to speak. Because this encouragement occurred largely in the home, as the child interacted with parents and siblings, Suzuki's teaching approach involved the training of a parent in tandem with the training of the child. (p. 41)

Suzuki philosophy encourages the parent to take the first piano lesson without the child being present in order to experience working with the teacher. During the lessons which follow, the parent attends all lessons, not as a disciplinarian, but as an observer. Therefore the lesson becomes the model for home practice. At home the parent is responsible for listening and practice. It is recommended that the parents purchase the

listening CDs and play them daily for listening. Therefore, in the Suzuki Method, the parent is the most important figure in the learning process.

Parental involvement is a vital component of the Yamaha Music Education System. A parent is required to attend each class, participating in all activities so that these activities can be continued at home. The goal for parent and child is to work together at home to accomplish the weekly music goals. The Parent Education project, created by Yamaha, developed ways in which to educate American parents in understanding the important role they play in their child's music education. According to Lancaster (1985), "Understanding and cooperation with the beliefs of the Yamaha program seems to be second nature with Japanese parents" (p. 22). Lancaster (1985) reports that one phase of this project includes a simple set of rules, known as the three musical R's, which is conveyed to parents. These include:

1. Respond to music for yourself, not for the child.
2. Respect the physical way the child is compelled to learn.
3. Restrict adult chatter. (p. 22)

Other aids for parents include parent guides, videotapes, and other supportive materials.

Piano pedagogues also agree that this age child must engage in parent-directed practice sessions in which the parent instructs the child and provides praise for a job well done. When discussing at-home practice, Bastien (1988) stated that:

> The preschool child will need a supervised practice period every day for about ten to fifteen minutes. It is ideal to set aside a specific time each day for practice when there will be no outside interference from family members or television. This will help to establish the habit of practicing which is vital to the learning of any skill. (p. 82)

Bastien also noted that music lessons for this age child may be the child's first experience in a structured learning environment. Therefore, the parent needs to organize practice sessions. According to Bastien (1988), "It is a good idea to keep a record of the practice time, and regular practice will help the child become proficient at playing the piano" (p. 82).

E.L. Lancaster (1999), a well-known piano pedagogue and co-author of *Music for Little Mozarts*, discussed the role of parents in younger student's practice by saying:

> The parents should attend lessons with their child and actively participate in the learning process. Parents need to read directions to their child during practice. Patience, sincere praise, and a show of enthusiasm about new materials are very beneficial. A musical partnership between parents and child in a nurturing environment provides quality time for fostering important family relationships. (p. 2)

Thus parents play a significant role in the success of the young music student; therefore, this role was examined in preschool piano methods.

Concepts of Music for the Preschool Child

Melody, rhythm, harmony, form, tempo, and dynamics are the elements of music which all music students need to learn. For the preschool child, these concepts should be introduced and explored via multiple musical activities. Melodic concepts for the younger child's understanding of melody may include: 1) sounds may be either high or low; 2) a melody may move up, down, or stay the same; 3) a melody may move by step or leap; 4) and melodic patterns may be repeated in a song or composition. Swanson (1981) stated, "It is important to provide some concrete experiences with pitch and melody by using xylophones, song bells, or resonator bars in order to develop the ear and

explore tone quality and range" (p. 142). The piano may also be used to reinforce these ideas.

Rhythm for the younger child involves understanding that most music has a steady beat. Recurring beats may be fast or slow, and speed up or slow down. Rhythmic patterns are created by series of long and short sounds and moments of silence. Activities to develop a four- to five-year-old's rhythmic ability may include chanting, tapping in time to a steady beat, rhythmic clapping and patting, and copying short patterns on instruments (Campbell and Scott-Kassner, 1995, p. 75).

Harmony involves two or more sounds occurring simultaneously. Young children can experience harmony by playing multiple black keys on the keyboard. Concepts of harmony which are age-appropriate for the younger child may include: 1) interval recognition of 2nds, 3rds, 4ths, 5ths, and 2) chord qualities and functions. The concept of form for the younger child involves an understanding of repetition and contrast. He/she should explore phrases and/or sections of music that are same or different. Younger children gain an understanding of tempo by hearing that music can go fast or slow. Dynamics for the young child include an understanding that music contains sounds which are loud, soft, and that may gradually or suddenly become louder or softer. An introduction to these elements of music provides a solid foundation for music learning in the preschool child and thus, instills a general understanding for further musical growth and study (McDonald and Simons, 1989, p. 81).

Piano and the Preschool Child

Bastien, in his book entitled *How to Teach Piano Successfully*, included a chapter on teaching piano to the very young beginner. Even though some piano teachers are

skeptical about teaching the younger student, Bastien (1988) supported preschool music instruction by stating:

> Television programs such as *Sesame Street* and various Head Start programs have taught us the advantages of early learning. Introductory structured learning may help the preschool child understand basic concepts and simple reasoning processes. In addition to introducing the youngster to music through piano study, the knowledge learned will transcend purely musical facts and will carry over into other learning experiences. Developmental sensory-motor skills assimilated through piano study will generally aid the child in coordination of his or her small and large muscles. (p. 81)

Bastien was careful to stress that not every four- and five-year-old child may be ready for piano lessons. Certain personality traits of the young child should be considered when determining the readiness of the child: maturity, coordination, attention span, and general interest in music. For example, when determining the music readiness of a child, the teacher must determine whether or not the child has the ability to distinguish between two different elements. Uszler (1991) supported this point by discussing conceptual learning: "Conceptual learning begins with discrimination. One must be able to tell the difference between one thing and another, for example: the difference between a note on a line or a note on the space" (p. 56). Despite the skepticism, current research findings have shown that young children develop musically earlier than previously thought. The skill of playing piano involves learning to read music and rhythm while developing an understanding of the geography of the keyboard and developing good technical skills in order to improve fine motor skils.

Approaches to Reading Music

Reading activities for the younger child may include keyboard geography, key names, pre-reading experiences, grand staff, note names, interval reading, reading range, and musical and expressive symbols. Included activities for teaching rhythm may include note values, rests, meter, time signatures, rhythmic terms and symbols, tempo markings, and counting methods.

In piano method books, there are three basic approaches to music reading for the young piano student: these are the Middle C approach, the Intervallic/Landmark approach, and the Multi-Key approach. With the Middle C approach to reading, students are introduced to staff reading by playing pieces in the Middle C position with both thumbs sharing Middle C on the piano and the four fingers of each hand resting in a static position on the eight surrounding white notes. Middle C methods generally remain in this hand position for quite a length of time.

Intervallic/Landmark reading requires students to learn stepping and skipping on the staff and specific landmarks on the keyboard such as all the C's on the piano. This approach generally begins with pre-staff reading exercises which encourage reading by contour recognition. Music note reading is by interval and melodic direction.

The Multiple Key approach introduces students to playing in several different keys and hand positions such as C position, G position, D position, A position, E position, etc., and stresses the memorization of pentachord positions in all twelve keys. Note names and key signatures are memorized by drill, although some emphasis is placed upon reading by interval and direction. As method books have developed over time, the Multi-Key approach has been modified, and now it is more common to see method books which introduce pentachord position playing but at a much slower pace. This modified

multiple key approach may introduce C position and remain in this position for an extended period of time until the student is comfortable reading note names and values on the grand staff with both hands before introducing G position, F position, and other closely related keys.

Some methodologies are more eclectic in that they include combinations of all three reading approaches. For example, one method may include a pre-staff reading section, followed by sections in various pentachord positions, and pieces written in Middle C position. Intervallic reading and melodic contour may also be stressed in the curriculum. Different approaches to reading music stir a variety of opinions concerning these reading methods. Schaum and Cupp (1985) support the Middle C approach by stating:

> In spite of many detractors, critics, and competitive systems such as the 'Multi Key approach' and various quick learn gimmicks, the Middle C approach continues to prevail because of its unparalleled success and thoroughness. It is probably the most widely accepted keyboard teaching system presently in use. (p. 68)

Powell (1960), in her description of the works of Robert Pace expressed an opposite view, saying:

> The Middle C approach being utterly rejected, black keys as well as white keys are used from the first lesson. The first five notes of all major scales are found early in instruction and any key is used without prejudice in different melodies for either hand, thus providing a basis for harmony. (p. 22)

Just as there are several different teaching approaches to reading pitch on staff, there are also several ways to teach rhythm.

There are several ways to introduce rhythm labeling and counting such as the rhythmic syllables of *ta* and *ti-ti* of Kodaly, the use of note names (quarter, quarter, half-note), or counting using numbers such as (1, 1, 1-2). Uszler (1991) stated, "Teachers need to realize that reading music is complicated and involves not only discriminating between note names on the staff, but also rhythmic values of notes" (p. 57).

When considering the young child's ability to read music, there are several differing opinions about the importance of learning music symbols early in instruction. Jackson (1982) advocated early education and the use of symbols by stating, "Visual stimuli greatly facilitate the development of keyboard skills for the four- to five-year-old" (p. 12). Collins (1985) stated:

> It seems logical that the sooner students begin to read and respond to musical notation, the more fluent and secure readers they will ultimately become. The important skill should begin as early as possible and if teachers are careful to gear their pacing and presentation of ideas to preschool children, they can expect a high degree of success. Young children have an amazing ability to recognize and retain visual patterns and learn at a faster rate than most adults realize. Even children who have not been taught to read will recognize logos of products they see on cartons, billboards, signs, and television commercials and can quickly identify the patterns that spell "Pepsi", "McDonalds", and other words that relate to their interest. Any parent will attest to this fact. In addition, increasing numbers of four- and five-year-olds are learning to read the printed word whenever parents provide the exposure and encouragement to do so. Certainly patterns of pitch and rhythm on a grand staff are no more difficult to perceive and retain than are the multitude of letter combinations that make up words. (p. 20-21)

Therefore, it is evident that children as early as four and five years old possess the ability and potential to be successful in piano study.

Piano Technique

Piano technique involves the mechanics required to play the instrument easily and efficiently. Because the entire body is involved in playing the piano, guiding the development of young hands and bodies is critical. Bad habits can develop quickly. Development of proper technique is an important objective of a preschool piano program since most young children need special assistance using their fine motor skills at this age. Technical aspects of piano playing for the younger student may include posture at the piano, hand position, wrist, arm, and shoulder position, legato versus staccato playing, finger isolation and coordination, and five finger patterns. Bastien (1988) discussed the importance of technique by stating, "The multitude of movements required in the performance of even a short, simple piece is staggering if one considers how many separate limbs, muscles, and neurons must cooperate in the skillful execution of piano playing gestures" (p. 53). Therefore, the discussion of technique in this study refers to the physiological demands of playing piano for the young child such as finger independence and position of the body at the keyboard. Special exercises may be necessary in order to help children learn to isolate each finger such as five-finger scales. The very first lesson may include playing the two-group black notes with the 2-3 fingers going from high to low and vice versa.

Semour Bernstein discussed the necessity of taut fingers in order to work in conjunction with the arm. According to Bernstein (1981):

> Taut fingers do not imply stiff fingers. They are always flexible and flexibility is the antithesis of stiffness. Notice for example the condition of the legs

> when standing: though not straight, they are potentially flexible and therefore, not stiff. It is this flexibility that enables one to walk in a controlled fashion. The fingers too step from note to note in a curved or straight position just as the legs bend and straighten when walking. In whatever position they are held, taut fingers, moving from the bridge knuckles, assure clear finger independence. (p. 138)

For the best sound and clarity within passages, the fingers should not be too flat or curled.

Well known for her ability to teach concepts of coordination required in virtuoso playing as well as injury prevention in pianists, Dorothy Taubman (1994) discussed the importance of playing on the pads of the fingers rather than the tips by stating:

> Curling the fingers at the nail joint tenses the fingers and wrist. Try moving the hand up and down with very curled fingers and notice how strained the hand feels. Now open the fingers and move the hand again and feel how freely the hand moves. That is because curled fingers employ the long flexor muscles extending from the fingertip to the elbow. Curling the fingers at the nail joint pulls on the flexors and tightens the wrist. The area from the tip of the finger to the middle joint should fall in its natural shape, as when the hand hangs from the arm. The fingers should be positioned so the nail does not touch the keys, only the cushion. (p. 16)

Thus proper finger technique is important to a young piano student who is beginning to develop fine motor skills.

The physiological placement of the body at the keyboard is essential to proper technique development. This study also examined how sitting position, arm position, and hand position were approached in the methods. Proper body placement at the keyboard

allows the student to be comfortable, relaxed, and physically prepared for playing piano. Before playing, the teacher should note several aspects of the student's body position and alignment such as overall posture at the keyboard and proper hand and arm position.

The first building block of body awareness involves proper sitting position. Bench height, which is often overlooked, needs to be set properly. When sitting at the piano, the student's elbows should be even with the surface of the keyboard, creating a ninety degree angle with the upper arm (Golandsky, 1995). This position prevents the wrists from being too low or too high, which can lead to technical problems (Newman, 1984, p. 41). Newman (1984) continues by stating that, "Sitting on the front half of the bench is often helpful in developing good posture while sitting further back on the full bench can encourage slumping. Both feet should be planted firmly on the floor to achieve overall balance in the body" (p. 45). The younger child's legs are not long enough to touch the floor and therefore he/she needs a stepping stool or block on which to rest the feet. Kataoka (1988), who implemented Suzuki philosophy with piano study, also supports the idea of the balanced posture. To achieve this, the height of the chair, the footrest, and the distance from the piano should all be periodically adjusted to accommodate growth (p. 15).

Other elements for the teacher to notice are the positions of the hands and arms. When the hand is placed on the keyboard, the fingers should form a natural curve in which every finger joint is present. One can see a natural position of the hand by dropping it to the side of the body as when walking. When moved back to the keyboard, the hand should stay in this natural position rather than over curling or flattening the fingers (Golansky, 1995). The shoulders should not be raised or tense. The arms should

hang freely at the sides for ample movement up and down the keyboard and the elbows should be positioned a few inches away from the torso. This position allows maximum freedom of movement as the fingers and arms move from one register to another (J. Abbott-Kirk, personal communication, October 17, 1997). Elbows against the body restrict freedom and may result in awkward hand positions such as twisting (ulnar deviation) (Gat, 1965, p. 125). By teaching proper sitting position to the child early in piano study, the teacher may prevent the child from forming unwanted habits.

Early Childhood Piano Methods

The word "method" is defined by Webster as, "a regular, orderly, definite procedure or way of teaching or investigating" (Agnes, 2000). In music study, the term method generally refers to an instructional book or series of books which are used to teach students how to play a musical instrument. The earliest known piano methods, which originated in Europe, focused on the performance of Classical literature which was introduced early in instruction and moved the student at a rapid pace. Uszler (1982), a well-known and respected piano pedagogue, wrote a series of articles entitled "The American Beginning Piano Method" which gives a thorough overview of the history of beginning piano methods. Uszler also pointed out that most "European and non-Western methods began with, or moved into as quickly as possible, small pieces from the "Anna Magdalena Bach Notebook" or other small dances from the Classical period" (p. 23). For piano teachers during this period, there were generally two types of students: 1) gifted students who anticipated a career in music and performance; and 2) the amateur musician. C.P.E. Bach (1753) supported this distinction in his *Essay on the True Art of Playing Keyboard Instrument*" by stating:

> I divide all keyboard performers into two groups. In the first are those for whom music is a goal, and in the second, all amateurs who seek instruction.
>
> My essay is intended for the first group. (Mitchell, Trans., 1949, p. 8)

Therefore, teachers were expected to use their own skills to teach the amateur.

This view began to change during the early 1900's as more and more people wished to play the piano. With the surge of interest in piano instruction came a large amount of teaching materials created by teachers and performers in the United States. This historical discussion of piano methods was organized according to the reading approaches which were examined in piano methods for the young child.

The most well-known reading approach for American methods is the Middle-C format. *The Standard Graded Course of Studies for the Pianoforte in Ten Grades*, written by W.S.B. Matthews in 1892, bridged the gap between the European and American teaching approaches in that it retained several traits of European teaching philosophy but also focused on Middle C position. Other methods which used the Middle-C reading approach included John Williams' *Year by Year* books, published in 1924. Kern (1984) pointed out that although Williams' method laid the foundation for the Middle-C approach, it also included some innovative ideas as well. Kern stated:

> This series was published in 1924 by Presser and consisted of a primer and five course books. While Williams' approach begins on middle C and, in some ways, proceeds much the same way as the traditional middle-C approach, he includes an additional concept which is generally known as 'the five C's.' After the student has located groups of white keys based on their proximity to various black key groups, the full range of the keyboard and staff are introduced through the five C's: middle C, treble C, bass C, high C, and low C. (p. 41)

These landmark notes paved the way for another reading approach which would be developed at a later time. Probably one of the most famous methods known for using Middle-C approach is John Thompson's *Teaching Little Fingers to Play* (1936). This method book is still in print today. James Bastien (1988) stated, "The middle C method was made popular by John Thompson's *Teaching Little Fingers to Play*. Without previous keyboard experience the student begins to play little melodies while simultaneously learning notation of rhythm in Middle-C position" (p. 40).

The multiple key approach developed out of the American singing schools. Singing schools were introduced as a result of poor singing in the 18th and 19th century American church services and were designed to teach the rudiments of music reading and vocal performance to many people (Birge, 1937). Teaching texts were generally written by the teachers and contained songs in many keys. These courses could not adhere to the key of C since this key was not considered appropriate for the young singer, and many keys were necessary to accommodate different adult voices (Birge, 1937).

Benjamin Jepson was one of the first to transfer this technique to piano instruction in his *Standard Music Reader*, published in 1865. Designed for public school use, this method taught playing in many keys, first singing with a moveable 'do' system, and then transferring the vocal knowledge of the work to the piano keyboard (Kern, 1984). A more well-known course which developed from the singing school technique was the *Oxford Piano Course* which is known as the oldest multi-key approach in print. Uszler (1983) described this method by stating:

> *The Oxford Course* was developed for use in public school classrooms. Singing before playing was an important aspect of its philosophy. Since the

> range of the child's voice necessitated use of keys other than C, this course became the most carefully developed multiple key approach in its time. (p. 23)

Another pioneer of the multi-key approach was Robert Pace who developed the Pace *Music for Piano Series*, published in 1961. Bognar (1983) described Pace's work and the multiple key approach by saying:

> The Pace texts center around the use of multiple keys. This use is sometimes referred to as a five-finger or pentachord approach since students who use these books work with five-note scales which start on all twelve pitches. The *Music for Piano Series* refined the conceptual progression and format by adding pre-notation units. (p. 28)

Until the late 1950s, the Middle-C and Multi-Key approaches were the primary piano teaching formats available to teachers. The third type of reading approach developed in the late 1950s. Frances Clarke published *The Frances Clarke Library for Piano Students* with *Time to Begin* as its first volume in 1955 (Lyke, 1983, p. 25). The philosophy behind the approach was to teach note-reading by contour and distance from learned landmark notes. Clarke's method also included a beginning section which included pre-staff reading notated by contour direction using the black keys.

Clarke's alternative reading approach led to other methods using the intervallic/landmark approach. Several of these were Robert Welsh's *Making Music at the Keyboard* (1969), Palmer and Lethco's *Creating Music at the Piano* (1971), and Olson, Bianchi, and Blickenstaff's *Music Pathways* (1974) (Uszler, 1983). In a review of *Music Pathways*, Frances Larimer (1983) described the landmark/intervallic format by stating:

> Reading begins in the first lesson. Staffless directional notation is read as the student plays with hands in cluster position on white keys using large arm movements up and down the keyboard. Intervallic reading begins in chapter three starting with skips (thirds), then moving to steps (seconds) and repeats using simplified notation with two, three, then five lines. The authors believe that thirds are easiest to read and to play, thus this is the first interval presented. (p. 46)

This discussion of methodological approaches examined the three primary reading formats with respect to their origin. However, over the past few decades, some method books have evolved and include more eclectic reading approaches.

During the period of time between 1930 and 1960, when these three basic reading approaches dominated, there were some methods which combined various reading techniques. Uszler (1983) stated, "Sometimes methods appeared clearly advocating a particular reading approach. During various revisions, or by means of supplementary materials, advantages of different reading approaches were cycled in or combined with the original procedure" (p. 25). One example included Bernard Wagness' *Piano Course*, published in 1938. His work utilized the Middle-C approach but also incorporated the C landmark notes, as well as directions on reading from these landmark notes (Kern, 1984).

The technique of combining various approaches is increasingly popular today in piano method books. Modification of the multi-key approach is another development that has occurred in current piano methods. *Piano Adventures* by Nancy and Randall Faber, *Alfred's Basic Piano Library*, and the *Hal Leonard Piano Lessons* series include pre-staff activities using black note groups as well as white notes, Middle-C approach, and the more gradual multi-key approach emphasizing C position, G position, F position, and other closely related keys.

The rising interest and development of methods for younger children correlates to periods of intense interest in early childhood education. One of the first known methods written specifically for group piano instruction of four- to six-year-olds includes Ada Richter's *Kindergarten Class Book* (1937). According to Uszler (2000), "This method was woven around the story of Goldilocks and the three bears. The bears personified the three Cs, and directional reading was established from these guide notes" (p. 347). Another surge of preschool piano books emerged in the 1940s and 1950s with *The Music Readiness Books* (1946) by Sister M. Xaveria, Ada Richter's *Preschool and Kindergarten Book* (1954), and Fay Templeton Frisch's *The Play-Way to Music* (1954). The books by Xaveria introduced pre-staff directional reading after the child had experienced several rote playing activities. Richter's was based on the landmark approach of reading using the three Cs: Middle C, Treble C, and Bass C (Uszler, 2000, p. 350).

During the 1970s, a surge of interest in early childhood education and the number of preschool music programs and books grew. According to Uszler (2000), there are several factors which played a role in this new found interest:

> It is important to remember that it was not until the late 1960s and early 1970s that the methods of Orff, Kodaly, and Suzuki were becoming more widely known in the United States. These same decades saw the rise of the great interest in educational theories of developmentalists like Jean Piaget and cognitive theorists like Jerome Bruner. There was also the rekindled interest in child-oriented learning theory of Maria Montessori. All of these sources, and the publicity that they generated, played stimulating or supporting roles in the development of preschool music methods. (p. 46)

Other comprehensive music programs for early childhood such as *Kindermusik* also developed during the 1960s. Although programs such as *Kindermusik, Music Together,* and *Musikgarten* emphasize the importance of music and movement for the young child, this interest in music for the younger child stimulated more interest in the young child's ability to play a musical instrument. According to Uszler (2000), "Keyboards of various kinds have seemed natural beginning instruments because of the ease of producing tones and effects" (p. 46).

Suzuki Talent Education

Suzuki's teaching philosophy is based on the idea that all humans have a tremendous capacity to learn if taught in the most efficient manner. The origin of his teaching approach came as the result of his attempts during the 1930s to teach violin to a four year old student. His observations of the young child's learning process, and his own music education background, led him to create an approach to instrumental study that acknowledged and developed the acute hearing capacity of the young child (Uszler, 2000, p. 41). During the 1940s, when Suzuki was invited to help found the Matsumoto Music School, he (1983) stated that "he wanted to attempt infant music education rather than 'repair' those who were already playing the violin (p.29).

Suzuki observed that children learn their own language in a manner which is constant throughout many cultures—through listening and imitating. Suzuki believed this was the most effective way to learn music. Therefore, rote teaching is the heart of the Suzuki method. According to Mark (1996) "His method helps children attain knowledge and skills through observation, imitation, repetition, and the gradual development of intellectual awareness" (p. 147).

Listening is a vital element in Suzuki philosophy. Suzuki believed that through listening, children absorbed the language of music. A baby brought up without language will grow into adulthood unable to speak (Suzuki, 1969, p. 20). In the same way, a child who grows up without music will not be musical. Music listening is also an important teaching aid. Teacher demonstrations and listening CDs provide a model for children to imitate.

Although Suzuki's approach was originally developed as a violin method, it has been adapted to teach other instruments such as piano, flute, cello, viola, and harp. The Suzuki Piano School appeared in Japan in 1970 with the work Haruko Kataoka. Kataoka's (1927—) contributions to the development of the *Suzuki Piano School* grew out of her study with Suzuki. At the age of thirty, she began studying with Suzuki and researching ways to implement Suzuki's philosophy to piano instruction (Kataoka, 1996 p. 5). She now teaches piano in Japan and leads workshops in many places throughout the world each year.

Suzuki piano books are easily available and may be used by anyone; however, the printed materials offer no suggestions as to the process of teaching in the Suzuki style (Uszler, 2000, p. 42). In order to learn the Suzuki approach to teaching, teachers complete an apprenticeship with a certified teacher trainer. Suzuki teachers are also encouraged to attend summer workshops and teacher training courses. Because of training requirements, this program was not analyzed in this study.

The findings in this review of literature further justify the need for this study. Pedagogical literature and research studies have shown that children are capable of learning to play the piano as early as four years old. Research on physiological and cognitive development also supported these findings. Piano pedagogues have created

piano method books written for the young child which included materials that enable the child to learn about music through the exploration and playing of the keyboard instrument. Some method books include singing, movement, and creative activities while also incorporating the fundamentals of playing the piano, whereas other piano methods emphasis performing on the piano and therefore concentrate on the development of playing skills and technique. Perhaps, the most important issue for early childhood piano education lies in providing age-appropriate activities. Since playing instruments (in this case, the piano), singing, moving, creating, and aural skills are considered critical elements for an age-appropriate music program for preschoolers, this study was conducted to determine if present-day piano methods include these elements for early childhood piano instruction. Piano methods designed for this age should incorporate these elements as well as the skills of piano playing to create a comprehensive music program which develops well-rounded musicians.

CHAPTER 3

PROCEDURES

Criteria for selecting preschool piano methods examined in this study were methods which 1) were specifically designed for the four- and five-year-old beginning student; 2) were currently in print; 3) and were recommended by James Bastien's (1988) *How to Teach Piano Successfully* and Marienne Uszler's (2000) *The Well-Tempered Keyboard Teacher*. Supplementary materials such as technique, ear training, and theory books were reviewed in addition to the lesson books. Each method was examined and analyzed according to the following categories: playing instruments (in this case, the piano), singing, movement, creativity, aural skills, playing and listening repertoire, and parental involvement.

Piano Methods Selected for Analysis

Thus, methods examined in this study were *Music for Little Mozarts* (1999-2000) by Barden, Kowalchyk, and Lancaster, *Invitation to Music* (1993-1994) by Jane, Lisa, and Lori Bastien, *Prep Course for the Young Beginner* (1988-1989, 1993) by Palmer, Manus, and Lethco, *Piano for the Young Beginner* (1987) by James Bastien, *Sing and Play* (1987) by Collins and Clary, *Music Readiness Series* (1984) by Glover, Glasscock, and Stewart, *Mainstreams Primer Method* (1977) by Cory, *Music for Moppets* (1971) and *Kinder-Keyboard* (1977) by Robert and Helen Pace, and *The Very Young Pianist* (1970, 1973) by Jane Smisor Bastien.

Music for Little Mozarts (1999-2000)

This methodology, written by Christine Barden, Gayle Kowalchyk, and E.L. Lancaster, contains the following materials which were analyzed:

Music Lesson Books 1, 2, 3, 4

Music Workbooks 1, 2, 3, 4

Music Discovery Books 1, 2, 3, 4

Teaching Aids: Flash cards, Starter Kit (includes tote bag, plush toys Beethoven Bear and Mozart Mouse, and Music activity board), other character plush toys, and Teacher's Handbook which includes lesson plans and teaching tips.

According to the authors, the purpose of this method is to "provide a balance between the discipline necessary for playing the instrument and the enjoyment one gets from the process of music-making" (Barden, Kowalchyk, & Lancaster, 1999, p. 2). This method is designed to teach children ages four to six years old. Concepts are introduced within a storyline involving Beethoven Bear, Mozart Mouse, and other fictitious characters. The books are divided into four consecutive levels, and each level includes three books: *Music Lesson Book, Music Workbook,* and *Music Discovery Book*. All music selections in both the *Lesson* and *Music Discovery Book* are contained on a compact disc which children and parents are encouraged to listen to each day.

Invitation to Music (1993-1994)

This methodology, written by Jane, Lisa, and Lori Bastien, contains the following materials which were analyzed:

Piano Party Lesson Book A, B, C, D

Performance Party A, B, C, D

Theory and Ear Training Party A, B, C, D

Teaching Aids: Teacher's Notes are included at the end of each book. These instructions may also be used by the parent at home for at-home practice.

The purpose of this method is to develop students who are critical listeners as well as readers and performers of music. This method is specifically designed for the four-year-old beginner who expresses an interest in learning about music. According to the Bastiens, "The great advantage of taking piano lessons at an early age is that the habits and skills developed will carry over into every aspect of a child's life as he or she matures" (Bastien, Bastien, & Bastien, 1993, p. 1). This methodology contains three different types of books in each of four levels which are *Piano Party, Piano Performance,* and *Theory and Ear Training Party.*

Prep Course for the Young Beginner (1988-1989, 1993)

This methodology, written by Willard Palmer, Morton Manus, and Amanda Lethco, contains the following materials which were analyzed:

Lesson Book A, B

Theory Book A, B,

Activity and Ear Training Book A, B

Technic Book A, B

The stated purpose of this method is to create a course of study which is designed especially for the young student ages five and up. The series includes levels A-F; however, the first two levels are most appropriate for preschool level. According to the publishers of this method, Alfred Publishing, "These books take into consideration the normal attention span as well as the small sized hands of the young beginner" (Palmer,

Manus, & Lethco, 1988, p. 2). The philosophy of this method includes the following information:

> It has been proven that students who begin at an early age develop faster and more easily in ear training, finger technic, and in musicality than those who begin later. Just as children grasp languages more rapidly than adults who study a foreign language, they also seem to grasp certain elements of musical language more easily than most later beginners. Almost all of the great musical geniuses, such as Mozart, Beethoven, Mendelssohn, and Chopin were playing well by the age of five. Music is a language understood by people of all nations. It is one of the most basic mediums of communication and expression. Improved coordination, a broadening of interests, and discovery of the importance of self-discipline, the pride of achievement, and a world of pleasure are only a few of the rewards pupils receive from the study of music. (Palmer, et al., 1988, p. 2)

The researcher analyzed levels A and B which includes four books in each level: these are the *Lesson Book, Theory Book, Technic Book,* and *Activity and Ear Training Book. Piano for the Young Beginner* (1987)

This methodology, written by James Bastien, contains the following materials which were analyzed:

Primer Books A, B

Theory and Technic A, B

Teaching Aids: Music Flashcards

The stated purpose of this method is that it is designed "for achievement and success of the younger student in piano lessons" (Bastien, 1987, p. 2). This method is

designed for the beginning five-year-old child and is divided into two levels which include two books in each level: *Primer Lesson Book* and *Theory and Technic Book.*

Sing and Play (1987)

This methodology, written by Ann Collins and Linda Clary, contains the following materials which were analyzed:

Sing and Play Books 1, 2, 3

Write and Listen Books 1, 2, 3

The authors state that the purpose of this method is, "To prepare four-, five-, and six-year-olds for piano study by helping the child develop musical concepts through a variety of songs, games, and activities" (Collins & Clary, 1987, p. 2). This method consists of several books which are organized into units. Each unit includes keyboard, ear training, reading, writing, technique, rhythm, moving, singing, and improvisation activities. This method is divided into three levels with two books for each level: *Sing and Play Book* and *Write and Listen Book.*

Music Readiness Series (1984)

This methodology, written by David Glover, Betty Glasscock, and Jay Stewart, contains the following materials which were analyzed:

My First Music Book

My Piano Book A, B

My Color and Play Books A, B

Teaching Aids: Teacher's manual and flashcards are available.

The stated purpose of this method is to "provide an introduction to the keyboard for the very young child who is ready for piano instruction" (Glover, Glasscock, & Stewart, 1984, p. 2). These books introduce piano playing and music instruction via singing

games, ear training, and Middle C reading. Rote pieces and keyboard exploration are ways in which learning begin with this method. This series is divided into three levels with *My First Music Book* being the first instruction book. Following the first book, students study from *My Piano Book* and *My Color and Play Book*. No age is specified for this series.

Mainstreams Primer Method (1977)

This methodology, written by Cappy Kennedy Cory, contains the following materials which were analyzed:

Primer Pianist Books A, B

Primer Games Books A, B

Primer Pieces Books A, B

This method is specifically designed for the four- and five- year-old child. According to the author, it is designed "to capture the interest and imagination at the peak of the child's learning potential when the mastery of a new skill is a great adventure" (Cory, 1977, p. 3). The lesson book is entitled *Primer Pianist* and there are two levels. Other books are *Primer Games A* and *B* and *Primer Pieces A* and *B*.

Music for Moppets (1971) and *Kinder-Keyboard* (1977)

This methodology, written by Robert and Helen Pace, contains the following materials which were analyzed:

Music for Moppets

The New Kinder-Keyboard Child's Book

Teaching Aids: Teacher's manuals and flashcards are available

There is no stated philosophy or purpose in these books which are designed for group instruction and include activities such as reading, playing, ear training, and

improvisation. These books prepare the child for multi-key reading. A high priority is placed on the child's experimentation and exploratory activities at the keyboard. Purchasing all available teacher's manuals was necessary for analysis since these books are not self explanatory. No age is specified.

The Very Young Pianist (1970, 1973)

This method, written by Jane Smisor Bastien, contains the following materials which were analyzed:

The Very Young Pianist 1, 2, 3

The Very Young Pianist Listens and Creates 1, 2, 3

Teaching Aids: Music Flash Cards and teacher's notes located in the back of each book.

According to Bastien, this series is designed for kindergarten age children, either in a group or private instruction setting, and "provides a knowledge of numbers (one through five), letters (A through G), and teaches children to play short pieces in the keys of C, G, F, D, A, E, D*b*, A*b*, E*b*, G*b*, B*b*, and B as well as Middle C" (Bastien, 1970, p.2). Sense of rhythm and pitch is strengthened through clapping and singing exercises. Students are encouraged to read "directionally" using intervals of 2nds, 3rds, 4ths, and 5ths. According to the author, "Written drills and 'stick-on' notes are included to facilitate the note learning process" (Bastien, 1973, p. 2). These books prepare the child for multi-key reading. This series contains three levels with two books in each level which are *The Very Young Pianist Lesson Book* and *The Very Young Pianist Listens and Creates.*

Data Collection and Analysis

An analysis tool, entitled *Data Sheet for Review of Preschool Piano Method Books,* was developed to collect and record information obtained from the method books

(See Appendix D). The data sheet was divided according to the following key elements: playing piano, singing, moving, creating, aural skills, listening and playing repertoire, and suggestions for parental involvement, which are considered critical for early childhood music education.

Each key element was divided into several categories and sub-categories. Categories within the element of playing piano focused on the examination of the various reading approaches to the keyboard as well as technical development. Sub-categories of the reading approach category were exploration, rote playing, pre-staff playing, as well as staff reading. Pre-staff reading exercises included the use of finger numbers, letter names, and solfege syllables. Staff reading activities included the different hand positions used when introducing staff reading for beginning piano students. Some pieces were written using hand positions which did not fit into traditional hand position designations, and therefore were placed in the eclectic hand position category.

The researcher also examined the basic approaches to piano technique in these piano methods designed for preschool students. Percentages were calculated in the following technique categories: overall body position which included sitting position, bench height, position of legs, knees, feet, arms, wrists, hands, and fingers; musical expression such as staccato/legato playing, dynamics, and crescendo and diminuendo; and pieces which required playing hands together.

Singing activities were examined and placed into two categories: singing by rote and singing by reading. Within each of these categories, singing activities were tallied based on singing with the use of solfege, letter names, finger numbers, and lyrics.

The element of movement included categories describing how movement was incorporated into the series such as full body, dancing, upper body, lower body, acting

out stories, clapping, tapping/patschen, and fingers. Categories of creativity included creative singing, creative movement, playing the piano creatively, and other activities, which were used in order to instill creativity in the younger child.

Aural skills were also examined in this study. Categories included in the data sheet were interval recognition, chord recognition, solfege recognition, dynamic contrast, register, melodic direction, stepping/skipping, same/different, rhythmic patterns, staccato/legato, harmonization, transposition, orchestral instruments, and melodic/rhythmic dictation.

The element of repertoire was divided into two categories: playing and listening repertoire. Sub-categories of both listening and playing repertoire focused on the various styles of music found in each method: these were folk/traditional songs, author/pedagogical compositions, art music adaptations, religious, pop, or multi-cultural songs. Two additional sub-categories of playing repertoire were teacher/student duets as well as pieces which included lyrics for singing.

Information regarding the involvement of parents in piano instruction for the four- to five-year-old was also collected. Space was provided on the data sheet to notate information regarding parental involvement. Information regarding parental involvement was obtained by studying the forward or preface information of each method book, as well as studying each page of the method books to identify information directed to the parent.

Frequency counts were tallied based on the number of activities and instructions given by the authors for each of the key elements. Within each element, frequency counts for each category and sub-category were tallied. Percentages were calculated to determine the weighting of different elements in each series and across the series.

Percentages within each element were calculated for categories. In addition, percentages were calculated for sub-categories within each category. The accumulated data involving parental involvement was discussed according to the following topics for discussion: information regarding at-home practice, practice regimes, physiological and emotional development of the younger child, and information for parents who may not be musically trained.

CHAPTER 4

RESULTS

The purpose of this study was to analyze nine early childhood piano methods designed for teaching the beginning four- to five-year-old piano student and to determine whether or not they included the elements which researchers and practitioners deem necessary for an age-appropriate comprehensive music program. The research questions examined in this study were 1) to determine whether or not these programs included the age-appropriate elements that researchers consider essential for early childhood musical development such as playing instruments (in this case, the piano), singing, moving, creating, and aural skills development; 2) to determine the variety of styles of listening and playing repertoire found in each series; and 3) to determine whether or not parental involvement was discussed in these methods. This chapter includes the results of the analyses of the information compiled from the *Data Sheet for Review of Preschool Piano Method Books* which was used to collect data from the method books (see Appendix D). The following results were organized 1) based on the publication date beginning with the most recent progressing to earlier methods, and 2) based on the analysis of key elements within each piano method.

Music for Little Mozarts (1999-2000)

Music for Little Mozarts, written by Barden, Kowalchyk, and Lancaster, included four levels with three books in each level: *Music Lesson Book*, *Music Discovery Book*, and *Music Workbook*. The *Music Lesson Book* introduced playing pieces as well as explained new concepts. The *Music Discovery Book* contained various

singing, creating, and moving exercises for students. The *Music Workbook* reinforced concepts presented in the *Lesson Book* through activities and worksheets.

Playing Piano in Music for Little Mozarts

Piano playing activities in *Music for Little Mozarts* included exploration, rote playing, pre-staff reading, and staff reading (see Table 2). Level one books incorporated

Table 2

Percentage of Playing Activities in Music for Little Mozarts

Activities	Level 1	Level 2	Level 3	Level 4
Exploration	2.44	0.00	0.00	0.00
Rote Playing	17.07	0.00	0.00	0.00
Pre-staff Reading	80.49	54.76	11.54*	11.76*
Staff Reading	0.00	45.24	88.46	88.23

* The *Music Lesson Book* no longer includes pre-staff reading; however, the *Music Discovery Book* does use pre-staff notation for solfege singing exercises which students play and sing solfege.

exploration (2%), rote playing (17%), and pre-staff reading (80%) activities but did not include staff reading exercises. Books in level two contained pieces with pre-staff reading (55%) and staff reading (45%). By levels three and four, the pre-staff reading method was no longer included for playing pieces, even though the *Music Discovery Book* included several solfege singing exercises which were written using pre-staff notation.

Playing piano in *Music for Little Mozarts* began with rote playing (17%). The teacher and/or parent plays a designated rhythm or melody on the black keys, and students imitate what they hear. Exploration exercises in level 1 (2%) included

experimenting with high and low sounds on the keyboard by placing the plush toys Beethoven Bear (low sounds) and Mozart Mouse (high sounds) in their respective locations on the keyboard. This method teaches key names by using alphabet letter names, finger numbers, and solfege syllables. Rhythm was taught by counting with numbers such as saying "one" for quarter notes and "one-two" for half-notes. Rhythmic notation included in this method consisted of quarter notes, half-notes, dotted half notes, whole notes, quarter rests, half rests, and whole rests.

The greatest percentage of pre-staff playing exercises in this method included the use of letter names (see Table 3). By level three, pre-staff reading was no longer used in

Table 3

Percentage of Pre-Staff Playing Activities in Music for Little Mozarts

Activities	Level 1	Level 2	Level 3	Level 4
Finger Numbers	25.64	33.33	0.00	0.00
Letter Names	58.97	51.11	50.00*	50.00*
Solfege Syllables	15.38	15.55	50.00*	50.00*

* Pre-staff exercises occur only in singing exercises in the *Music Discovery Book* in levels 3 and 4 and are no longer used in *Music Lesson Book*. Students are encouraged to play the melody as they sing with solfege and letter names.

the *Music Lesson Book*; however, the solfege singing exercises in the *Music Discovery Book* still incorporated pre-staff reading by combining singing and playing solfege syllables on the keyboard.

All staff reading pieces in this method were analyzed to determine the percentage of different hand positions introduced in each of the four levels (see Table 4).

Table 4

Percentage of Staff Playing Activities in Music for Little Mozarts

Hand Position	Level 1	Level 2	Level 3	Level 4
Middle C Position	0.00*	100.00	43.18	18.37
C Position	0.00*	0.00	56.82	30.61
G Position	0.00*	0.00	0.00	44.90
Eclectic	0.00*	0.00	0.00	6.12

*Level one books contain no staff reading exercises.

Pieces in level two were written using Middle C position (100%). The authors introduced C position in level three and alternated between Middle C position (43%) and C position (57%) throughout the *Music Lesson Book.* The authors were consistent in alternating hand positions, thus preventing the students from remaining in one position for too long. For example, a piece written in Middle C Position was generally followed by a piece written in C position.

Level four included pieces written in Middle C position (18%), C position (31%), G position (45%), and different eclectic positions (6%). It is important to note that accidentals were introduced by incorporating playing pieces which included altered C position and G position. For example, E-flat was introduced using the altered C position with the third finger on E-flat. In determining the percentage of staff playing activities in each level (see Table 4), the altered C position pieces were included in the C position category. The authors labeled each piece with its designated hand position (i.e. C position with F-sharp, Middle C position with B-flat and E-flat, and Middle C position with D-sharp).

Some pieces in level four were written in eclectic hand positions (6%), i.e. they did not fit into other traditional hand position designations. For example, *Music for Little Mozarts Music Lesson Book 4* included a piece which used all C's on the keyboard using various finger numbers. Since this hand position does not fall into any specified hand position, it was categorized as an eclectic position.

The Middle C reading approach is dominant in level two (100%) in *Music for Little Mozarts* and included 43% of Middle C pieces in level three. C and G position were most frequently found in level four. Another important finding in these books involved changing hand positions in the middle of a piece in level four, for example moving from C position to G position on the second page of a piece. Since this dissertation focused on the specific percentage of different hand positions used in the methods, a piece which included both C position and G position was added to both C position and G position frequency counts. This method included pieces in Middle C position, C position, G position, and eclectic positions and therefore was classified as using a modified approach to reading.

Several categories of piano technique were examined in this method series. The *Music Lesson Book* introduced overall body position in level one (88%) (see Table 5). The authors discussed the importance of sitting tall and allowing the arms to hang loosely from the shoulders, of sitting on books or a cushion in order to sit at the proper bench height, and of positioning knees slightly under the keyboard. The *Music Lesson Book* also suggested that students should place their feet on a stool or books if their legs were too short to touch the floor. According to the authors of *Music for Little Mozarts*, fingers should be slightly curved as if pretending to hold a bubble gently in the hand. Although level one included information on overall body position (88%),

levels 2, 3, and 4 did not include any recommendations regarding the proper position of the body at the keyboard.

Table 5

Percentage of Technique Components in Music for Little Mozarts

Approach	Level 1	Level 2	Level 3	Level 4
Overall Body Position:	87.50	0.00	0.00	0.00
Sitting Position	14.29	0.00	0.00	0.00
Bench Height	14.29	0.00	0.00	0.00
Knees	14.29	0.00	0.00	0.00
Feet	14.29	0.00	0.00	0.00
Arms	14.29	0.00	0.00	0.00
Fingers	28.57	0.00	0.00	0.00
Musical Expression:	12.50	100.00	91.30	89.78
Legato/Staccato	0.00	0.00	33.33	36.70
Dynamics	100.00	100.00	66.67	53.16
Crescendo/Diminuendo	0.00	0.00	0.00	10.14
Hands Together Playing	0.00	0.00	8.70	10.23

Musical expression was also examined in all levels. Levels one and two included information regarding playing with dynamics [level one (13%) and level two (100%)]. Level two increased the number of pieces which required playing with dynamic markings such as *p, f,* and *mf* (100%). Level three introduced legato and staccato playing (33%) as well as included playing with dynamics (67%). Level four introduced playing with crescendo and diminuendo (10%), while also incorporating legato/staccato playing

(37%), and dynamics (53%). All pieces are played hands separately until level three (9%) and level four (10%).

Singing in Music for Little Mozarts

Students' participation in rote singing activities decreased across levels [i.e. level one (29%), level two (21%), level three (19%), and level four (14%)] (see Table 6). In *Music Discovery Book*, all (100%) rote singing activities involved the children singing words to songs accompanied by the teacher or by a CD. Singing by reading notes

Table 6

Percentage of Singing Activities in Music for Little Mozarts

Activities	Level 1	Level 2	Level 3	Level 4
Singing by Rote	28.57	20.75	18.64	14.29
Solfege	0.00	0.00	0.00	0.00
Letters	0.00	0.00	0.00	0.00
Numbers	0.00	0.00	0.00	0.00
Lyrics	100.00	100.00	100.00	100.00
Singing by Reading	71.43	79.25	81.36	85.71
Solfege	16.67	14.28	11.11	11.11
Letters	16.67	14.28	11.11	11.11
Numbers	0.00	0.00	0.00	0.00
Lyrics	66.66	71.43	77.78	77.78

increased from 71% in level one to 86% in level four [i.e. level one (71%), level two (79%), level three (81%), and level four (86%)]. Singing by reading with solfege

decreased from 17% to 11%, singing using alphabet letters from 17%-11%, and singing using lyrics increased from 67%-78%. Throughout all levels, students were instructed to sing the words to each piece in the *Music Lesson Book* as they played it. Singing with words consistently increased at each higher level (from 67% to 78%). The *Music Workbook* did not include any singing activities. Thus, singing by rote activities decreased with each higher level, while singing by reading increased.

Movement in Music for Little Mozarts

Movement activities were incorporated in a variety of ways in both the *Music Lesson Book* and the *Music Discovery Book*. This method included dancing, full body movement, lower body movement, upper body movement, acting out stories, clapping, tapping/patschen, and finger movement (see Table 7).

Movement activities which occurred most frequently included clapping and finger isolation activities. Clapping activities decreased with each consecutive level [i.e. level one (50%), level two (48%), level three (44%), and level four (41%)], whereas finger isolation activities increased [level one (34%), level two (35%), level three (36%), and level four (38%)]. It should be noted that small muscles in the fingers are underdeveloped and become more independent with age; therefore increasing finger isolation exercises in each higher level of *Music for Little Mozarts* may assist in further developing the small muscles. Clapping activities included the student's clapping the rhythm of each piece before playing it. The authors incorporated finger isolation exercises in every playing piece by suggesting that the students play the appropriate finger numbers "in the air" before playing them on the piano keys.

Table 7

Percentage of Movement Activities in Music for Little Mozarts

Activities	Level 1	Level 2	Level 3	Level 4
Dancing	3.12	4.25	4.90	1.96
Full Body	3.12	3.19	3.92	3.92
Lower Body	1.56	5.32	1.00	1.96
Upper Body	7.81	2.13	3.92	2.94
Act Out Stories	0.00	2.13	0.00	1.00
Clapping	50.00	47.87	44.12	41.18
Tapping/patschen	0.00	0.00	5.88	8.82
Fingers	34.37	35.11	36.27	38.23

Dancing was included in all four levels. Percentages of dancing activities increased through level three and then dropped dramatically in level four [i.e. level one (3%), level two (4%), level three (5%), level four (2%)]. This drop in percentage of dancing activities may be due to the three point increase in tapping/patschen activities between level three and four [i.e. level three (6%) and level four (9%)]. Dancing activities included learning specific dances such as the minuet, waltz, circle dancing, and musette.

Creativity in Music for Little Mozart

The only two categories which included creative activities were playing the piano and movement activities (see Table 8). Levels one and four included only creative movement activities, whereas levels two and three incorporated both creative

movement and creative playing activities such as composing. Creative activities which involved playing the piano were incorporated into level two (17%) and level three (33%).

Table 8

Percentage of Creativity Activities in Music for Little Mozarts

Activities	Level 1	Level 2	Level 3	Level 4
Playing Instrument	0.00	16.67	33.33	0.00
Movement	100.00	83.33	66.67	100.00

One activity included the child's playing an ostinato-like pattern on the piano while listening to a recording and manipulating or creating new patterns to match the beat of the recording. Creative movement activities included having children pretend they were conductors or concert pianists while listening to a recording. Other activities directed the children to act out stories to music. *Music for Little Mozarts* did not include any creative singing exercises.

Aural Skills in Music for Little Mozarts

The authors of *Music for Little Mozarts* included aural skills training in the following categories: recognition of intervals and solfege, dynamics, register, melodic direction, skipping/stepping, same/different, rhythmic patterns, staccato/legato, and orchestral instruments (see Table 9). Categories which included the greatest percentages of activities were recognition of solfege (35%-27%), register (18%-4%), dynamics (12%-9%), and rhythmic patterns (12%-14%). All of these categories fluctuated with increasing levels.

Table 9

Percentage of Aural Skills Activities in Music for Little Mozarts

Activities	Level 1	Level 2	Level 3	Level 4
Interval Recognition	0.00	0.00	13.04	0.00
Solfege Recognition	35.29	36.84	21.74	27.27
Dynamics	11.76	5.26	4.35	9.09
Register	17.65	5.26	4.35	0.00
Melodic Direction	17.65	0.00	0.00	9.09
Stepping/Skipping	0.00	15.79	0.00	0.00
Same/Different	0.00	15.79	8.70	9.09
Rhythmic Patterns	11.76	21.05	30.40	13.64
Staccato/Legato	0.00	0.00	8.70	18.18
Orchestral Instruments	5.88	0.00	8.70	13.64

The percentages of solfege recognition fluctuated across all levels: i.e. level one (35%), level two (37%), level three (22%), and level four (27%). The authors only incorporated singing in C major and a minor, with C major labeling C as "do" and a minor, naming A as "la"— similar to the "fixed" do system.

Aural skills activities involving dynamics were included in all levels and varied among each [i.e. level one (12%), level two (5%), level three (4%), level four (9%)]. Specific activities included distinguishing between *p, mp, mf, f, ff,* and crescendo and diminuendo. Register activities included instructing the student to determine the difference between high, low, and middle range sounds. Eighteen percent of register activities were included in level one and decreased in levels two (5%) and three (4%).

Level four did not include any register activities. Melodic direction activities were only included in level one (18%) and level four (9%). Other activities in level one included recognition of rhythmic patterns (12%) and orchestral instruments (6%). Rhythmic pattern activities involved the students choosing the correct written rhythmic pattern that he/she heard. The authors introduced orchestral instruments in level 1 (6%) by including a listening selection for students to listen to and identify instruments. Identification of orchestral instruments was also included in levels three (9%) and four (14%). Level 4 introduced the instrument families.

Activities in level two introduced the labeling of stepping/skipping (16%) and same/different (16%). Stepping/skipping refers to the intervals of 2nds and 3rds. As other intervals were introduced in level three (such as 4ths and 5ths), the terms stepping/skipping were no longer used with 2nd and 3rd intervals. Therefore, level three included interval recognition activities (13%) that involved 2nds, 3rds, 4ths, and 5ths. Identification of staccato/legato was introduced in level three (9%) and increased in level four (18%).

Repertoire in Music for Little Mozarts

Music for Little Mozarts included playing and listening repertoire (see Table 10). From levels one to four, playing repertoire increased from 62% to 73% of all pieces and listening repertoire decreased from 38% to 27%. Across all four levels, this method included pieces in all categories, except for pop and religious pieces.

The majority of pieces in both playing (97%-92%) and listening repertoire (47%-33%) were found in the author/pedagogical sub-category. These decreased across all four levels. The percentages of art music melodies found in the playing category were: level two (14%), level three (2%), and level four (4%). However, higher

Table 10

Percentage of Repertoire Categories in Music for Little Mozarts

Repertoire	Level 1	Level 2	Level 3	Level 4
Playing Repertoire	62.00	72.06	70.59	72.73
Folk/Traditional	3.23	0.00	2.08	4.17
Author/Pedagogical	96.77	85.71	95.83	91.67
Art Music	0.00	14.28	2.08	4.17
Teacher/Student Duets	80.64	73.47	87.50	87.50
Listening Repertoire	38.00	27.94	29.41	27.27
Folk/Traditional	26.31	21.05	25.00	27.28
Author/Pedagogical	47.37	47.37	40.00	33.33
Art Music	21.05	31.58	35.00	38.89
Multi-Cultural	5.26	0.00	0.00	0.00
Include Lyrics	88.00	79.41	86.76	75.76

percentages of art music exposure occurred in higher levels in the listening repertoire category, from 21% in level one to 39% in level four. Playing pieces from the art music category included simplified melodies from the second movement of the *Surprise Symphony* by Haydn and *Ode to Joy* by Beethoven. Listening repertoire pieces in the art music sub-category were:

Beethoven: *Rage Over a Lost Penny*

Symphony No. 5 in C minor, I

Bach: *Musette in D Major*

Toccata and Fugue in D minor

Brahms: *Waltz in A-flat Major*

Breuer: *Back Talk*

Chopin: *Military Polonaise*

Elgar: *Pomp and Circumstance*

Haydn: *German Dance in G Major*

Surprise Symphony, II

Joplin: *Maple Leaf Rag*

Mozart: *Minuet in F Major*

Variations on "Twinkle Twinkle, Little Star"

Pachelbel: *Canon in D Major*

Ravel: *Mother Goose Suite: Conversations between Beauty and the Beast*

Rimsky-Korsakov: *Flight of the Bumblebee*

Saint-Saens: *Carnival of the Animals: Lion's Royal March*

Schumann: *The Wild Rider*

Sousa: *Stars and Stripes Forever*

Strauss: *The Blue Danube Waltz*

Tchaikovsky: *Swan Lake*

Russian Dance from "The Nutcracker"

Unknown: *Renaissance Melody*

Verdi: *La Donna e Mobile* from "Rigoletto"

Folk/traditional songs ranged between 2%-4% of playing repertoire and 21%-27% of listening repertoire. Folk/traditional songs in the playing category were *Old MacDonald, Mary Had a Little Lamb, Love Somebody,* and *Row Your Boat.* Folk/traditional songs in the listening category were *If You're Happy and You Know It,*

Hickory Dickory Dock, Twinkle Twinkle, Little Star, Old MacDonald, Looby Loo, Brother John, Skip To My Lou, The Cat Song, The Hokey Pokey, Hey Diddle Diddle, Three Blind Mice, The Wheels on the Bus, Teddy Bear, Head and Shoulders, Hush, Little Baby, Do Your Ears Hang Low?, and *She'll Be Comin' 'Round the Mountain.* The authors included only one multi-cultural song in the listening category which was *The Mexican Hat Dance*. This method did not include any playing pieces from the multi-cultural, religious, or pop sub-category.

This method also contained optional student/teacher duets for students to play with their teachers. The percentage of optional duets ranged from 81%-88% and fluctuated by level [i.e. level one (81%), level two (73%), level three (88%), and level four (88%)].

Lyrics were included in 76%-88% of pieces in this method. *Music for Little Mozarts* included lyrics which not only taught about rhythm values, letter names, and solfege, but also social mores such as the importance of being nice to friends, saying "please" and "thank you," and "not being sad when parents have to go to work each day."

Parental Involvement

In *Music for Little Mozarts,* the authors included an introduction page which was directed to the teacher and parents. Specific advice given to the parents included the following: parents should:

1. attend all lessons.
2. help to foster children's curiosity.
3. participate actively.
4. read instructions to their child during daily practice.
5. demonstrate enthusiasm and give praise freely.

6. listen to accompanying CDs each day.

This method also included step-by-step instructions on each page for parents to follow at home in practice sessions with the child.

Summary of Music for Little Mozarts

The researcher found that across all four levels of *Music for Little Mozarts,* the percentages for each of the element categories remained basically the same [i.e. playing (46%-49%), singing (22%), moving (22%-23%), creating (1%-3%), and aural skills (6%-8%)] (see Table 11). The element of playing (46%-49%) included playing both pieces and technical exercises. As this percentage increased from 46% to 49% in levels three and four, the percentages in other elements such as creativity (3%-1%) decreased slightly. This piano method not only included pre-staff and staff playing exercises but also exploration and rote playing activities.

Table 11

Percentage of Activities Found in Music for Little Mozarts

Element	Level 1	Level 2	Level 3	Level 4
Playing	45.83	45.68	47.58	48.61
Singing	22.39	22.22	21.93	22.13
Moving	23.44	21.81	22.30	21.74
Creating	2.60	2.47	1.49	1.58
Aural Skills	5.73	7.81	6.69	5.93

One interesting component found in this piano method was that singing was included in many different activities both using rote (29%-14%) and reading notation (71%-86%). The element of singing composed 22% of all activities in the methodology

and remained constant throughout all four levels. These activities included songs which students sing with the teacher, songs utilizing solfege syllables, and songs students sing and play on the keyboard. The majority of all singing activities included singing lyrics to songs. This method also introduced solfege syllables for singing as well as for developing "internal pitch."

The element of movement was incorporated in 22%-23% of all activities and included whole body movements with listening selections, as well as playing pieces "in the air" by using appropriate finger numbers. The percentage of movement activities fluctuated among the four levels but declined slightly after level one (23%-22%). Clapping activities occurred between 40%-50% of all movement activities and finger isolation activities fell between 34%-38%.

The element of creativity comprised only 1% to 3% of all activities and gradually decreased over the four levels [level one (3%), level two (2%), level three (1%), and level four (2%)]. Creative movement composed the majority of all creative activities (67%-100%).

The *Music Workbook* included aural skills activities in 5% to 7% of all activities. In general, as creative activities decreased (3%-1%), aural skills activities increased (6%-8%). It is important to notice that solfege recognition comprised between 22%-37% of all aural skills activities which is more than twice as much as most other aural skills activities in this piano method. Percentages of recognition of rhythmic patterns increased by approximately 10 percentage points in levels 1-3, but decreased in level four [level one (12%), level two (21%), level three (30%), level four (14%)].

Although the majority of all repertoire in *Music for Little Mozarts* was written by the authors, this method did include art music (21% to 39%) in the listening repertoire

category which exposes preschool children to a variety of composers and music genres. Folk/traditional songs were included 21% to 27% of the listening repertoire category. Multi-cultural songs only occurred in the listening repertoire in level one of this method. No religious or pop tunes were found in this method. Teacher/Student duets were found in approximately 80% of all playing pieces.

Invitation to Music (1993-1994)

Invitation to Music, written by Jane, Lori, and Lisa Bastien, included four levels with three books in each level: *Piano Party*, *Theory and Ear Training Party*, and *Performance Party*. *Piano Party,* which is the lesson book, introduced playing pieces while also incorporating new music concepts. *Theory and Ear Training Party* included general theory and aural skills activities. *Performance Party* reinforced concepts presented in the *Lesson Book* through supplementary playing pieces.

Playing Piano in Invitation to Music

Piano playing activities in *Invitation to Music* included exploration, rote playing, pre-staff reading, and staff reading (see Table 12). Level A books incorporated exploration (34%), rote playing (34%), and pre-staff reading (32%) activities; however, they contained no staff reading. Books in level B contained only pieces using pre-staff reading (100%). Level C incorporated pre-staff reading (13%) and staff reading (87%). Although the authors emphasized exploration (34%) and rote playing (34%) in level A, levels B, C, and D contained no exploration or rote playing activities. Level D incorporated only staff reading playing.

Playing piano in *Invitation to Music* began with exploration (34%). The teacher leads the student in experimenting with different sounds on the keyboard such as

Table 12

Percentage of Playing Activities in Invitation to Music

Activities	Level A	Level B	Level C	Level D
Exploration	34.00	0.00	0.00	0.00
Rote Playing	34.00	0.00	0.00	0.00
Pre-staff Reading	32.00	100.00	12.70	0.00
Staff Reading	0.00	0.00	87.30	100.00

high and low sounds using the black keys. Rote playing was introduced as the teacher played short pieces on the black keys for the child to repeat. Pictures were included to help the student remember which notes to play. This method introduced pitch reading using alphabet letter names and finger numbers, and rhythm was introduced by using words chants. For example, two quarter-notes and a half-note are counted by saying "quarter, quarter, half-note." The authors recommended teaching rhythm by chanting note value names instead of numbers, "in order to avoid confusion with finger numbers. Counting note values aloud helps students remember what type of note they are playing" (Bastien, et al.,1993, p. 46). Rhythmic notation incorporated in this method included quarter notes, half-notes, dotted half-notes, whole notes, eighth notes, triplets, dotted quarter notes, quarter rests, half rests, and whole rests.

Eighty-nine percent of pre-staff playing exercises in level A used finger numbers (see Table 13). Finger numbers were used in pre-staff playing until level C [level A (89%), level B (51%), and level C (50%)]. Letter names were introduced in level B and were used for pre-staff playing pieces along with finger numbers in levels B (45%) and C (50%). Pre-staff reading was not included in level D.

Table 13

Percentage of Pre-Staff Playing Activities in Invitation to Music

Activities	Level A	Level B	Level C	Level D
Finger Numbers	88.89	50.50	50.00	0.00
Letter Names	0.00	44.55	50.00	0.00
Other	11.11	4.95	0.00	0.00

Other types of pre-staff reading were used in levels A (11%) and B (5%). For example a graphical representation of horizontal lines of various lengths moved upward and downward on the page with notated finger numbers to let the student know which fingers to use. The longer and shorter horizontal lines represented quarter-notes and half-notes and the upward/downward movement indicated stepping up and down on the white piano keys.

Neither level A nor level B contained pieces involving staff reading, although Middle C position was used in level A for most pre-staff playing pieces. Level B incorporated pre-staff reading pieces using Middle C position, C position, G position, and F position. An examination of pieces, which included staff reading, demonstrated that many hand positions were introduced by the completion of level four (see Table 14). This method introduced all 12 keys, which allowed the student an opportunity to play five-finger melodies in all keys. Many pieces included playing the I and a simplified V7 chord in the designated key. This method referred to C position, G position, and F position as "Group One" collectively. Although the authors introduced the grand staff terminology at the end of level B, students did not play pieces on staff until level C where they began playing pieces on staff in G position. The student remained in G position for

Table 14

Percentage of Staff Playing Activities in Invitation to Music

Hand Position	Level A	Level B	Level C	Level D
Middle C Position	0.00*	0.00*	26.42	1.33
C Position	0.00*	0.00*	33.96	12.00
G Position	0.00*	0.00*	28.30	2.67
F Position	0.00*	0.00*	11.32	6.67
D Position	0.00*	0.00*	0.00	14.67
A Position	0.00*	0.00*	0.00	14.67
E Position	0.00*	0.00*	0.00	8.00
D*b* Position	0.00*	0.00*	0.00	10.67
A*b* Position	0.00*	0.00*	0.00	8.00
E*b* Position	0.00*	0.00*	0.00	6.67
G*b* Position	0.00*	0.00*	0.00	5.33
B*b* Position	0.00*	0.00*	0.00	2.67
B Position	0.00*	0.00*	0.00	2.67
Eclectic	0.00*	0.00*	0.00	4.00

*Level A and B books contain no staff reading exercises.

approximately eight pieces until he/she began playing pieces written in Middle C position on the staff. Level C books included staff reading pieces in Middle C Position (26%), C position (34%), G position (28%), and F position (11%). Thus, in *Invitation to Music,* students remain in "Group One" keys throughout levels A, B, and C.

Level four included not only pieces in the "Group One" keys but also many new hand positions including "Group Two" (D position, A position, and E position), "Group Three" (D*b* position, A*b* position, and E*b* position), and "Group Four" (G*b* position, B*b* position, and B position). These groupings were organized by their orientation on the keyboard to the black notes. For example, "Group Two" keys (D position, A position, and E position) are all similar because they contain a black piano key in the middle of the tonic chord. "Group Three" keys are categorized in a group because they have a white piano key in the middle of the tonic chord. "Group Four" includes keys which do not fit specific patterns in reference to their black note placement on the keyboard. Level D in this method introduced new pieces according to these four groupings, and therefore the student plays at least one piece in every key.

Eclectic hand positions (4%) were used when initially introducing sharps and flats on staff in level D. The lesson book *Piano Party* briefly introduced c minor by explaining that the student plays in C position with a lowered third-finger on E-flat. This method leans toward the Multi-Key reading approach in level D since the student plays pieces in all twelve keys. Levels A, B, and C seem to move at a fairly steady pace while incorporating the various hand positions of Middle C, C position, G position, and F position. Thus, this method remains 75% of the time in the "Group One" keys.

Several components of piano technique were included in this method series. None of the books in this series mentioned body placement such as sitting position, bench height, legs, knees, or feet (see Table 15). The majority of comments and directions which did involve placement of the body included hands and eyes. The authors noted the importance of good hand position with rounded, curved fingers. Other suggestions concerning the hand involved lifting the hand after musical phrases. The

authors stressed the importance of one keeping his/her eyes on the music rather than looking down at one's hands. Comments about hands increased in levels A, B, and C

Table 15

Percentage of Technique Components in Invitation to Music

Approach	Level A	Level B	Level C	Level D
Overall Body Position:	95.66	70.59	57.70	0.00
Arms	4.55	0.00	0.00	0.00
Hands	36.36	45.83	50.00	0.00
Fingers	9.09	0.00	0.00	0.00
Eyes	50.00	54.17	50.00	0.00
Musical Expression:	4.35	8.82	32.72	73.23
Legato/Staccato	100.00	100.00	29.40	49.61
Dynamics	0.00	0.00	70.60	49.61
Balance between Hands	0.00	0.00	0.00	0.70
Hands Together Playing	0.00	20.59	9.62	26.77

[level A (36%), level B (46%), level C (50%)]. Level D did not contain any activities related to hand technique (0%). Technical activities involving the eyes fluctuated among all levels [level A (50%), level B (54%), level C (50%), and level D (0%)]. In level A, the importance of allowing the arm to fall freely at the side of the body was stressed.

Musical expression was also examined in all levels. Playing with dynamics was introduced in level C (71%) and decreased in level D (50%) as students were required to play with dynamic markings such as *p, f,* and *mf*. Legato and staccato playing was introduced in level A (100%) and fluctuated in each level [level B (100%), level C

(29%), and level D (50%)]. Proper balance between the hands (1%) was also emphasized in level D. This piano method did not discuss crescendo/diminuendo.

Playing hands together was introduced in level B (21%), decreased in level C (10%), and increased in level D (27%). The decrease in hands together playing in level C may be due to the fact that students were introduced to staff playing in level C and therefore, the authors may have wanted to focus more on gaining facility in reading notation on staff, hands separately, before resuming to higher percentages of hands together playing.

Singing in Invitation to Music

Students participated in singing activities in levels A, B, and C (see Table 16). Level A included 15% of rote singing activities. This percentage increased to 35% in level B and decreased in level C to 14%. An example of a rote singing activity included the teacher's playing a song on the piano and singing the lyrics along with the student. After the student has learned the song, the teacher plays the piece again while the child

Table 16

Percentage of Singing Activities in Invitation to Music

Activities	Level A	Level B	Level C	Level D
Singing by Rote	15.15	34.78	13.89	0.00
Lyrics	100.00	100.00	100.00	0.00
Singing by Reading	84.85	65.22	86.11	0.00
Numbers	28.57	0.00	0.00	0.00
Lyrics	71.43	100.00	100.00	0.00

sings the song alone. There were no singing activities in level D in *Invitation to Music.* The majority of singing activities in this method involved the students singing the lyrics to songs as he/she played the piece [level A (71%), level B (100%), and level C (100%)]. Level A also included some activities in which students play a piece and sing the corresponding finger numbers they are playing (29%).

Movement in Invitation to Music

The only movement activities found in this method were clapping, tapping, and finger isolation (see Table 17). Clapping was included in all four levels and varied in percentages [level A (62%), level B (57%), level C (100%), and level D (50%)]. Clapping activities included clapping rhythms in the lesson book *Piano Party* in order to introduce rhythmic patterns found within new playing pieces or for drilling purposes. Students were also instructed to tap rhythmic patterns as well. Tapping exercises were included in level B (43%) and level D (50%). It is important to note that only five

Table 17

Percentage of Movement Activities in Invitation to Music

Activities	Level A	Level B	Level C	Level D
Clapping	61.54	57.14	100.00	50.00
Tapping/patschen	0.00	42.86	0.00	50.00
Fingers	38.46	0.00	0.00	0.00

movement activities, which were all clapping exercises, were included in level C. Only two movement activities were included in level D; one was a clapping exercise (50%) and the other was a tapping exercise (50%). Finger isolation movements were

included only in level A (38%) as students were instructed to practice their pieces while playing them on the fallboard of the piano before playing them on the piano keys.

Creativity in Invitation to Music

Creative activities which were included in this methodology involved only creating pieces on the keyboard. No creative singing or movement activities were found. One creative playing example included having the student create a song on the black piano keys while using the words to a familiar nursery rhyme. *Ear Training and Theory Party* book included activities entitled "My Own Composition" in which the student would make-up a piece of music while looking at a picture, i.e. a picture of a house and a dog on a sunny day. Students were encouraged to include various musical articulations such as dynamics and staccato markings. Levels A through D included at least one composing activity.

Aural Skills in Invitation to Music

The authors of *Invitation to Music* incorporated aural skills training in the following categories: interval recognition, chord recognition (both function and quality), dynamics, register, melodic direction, skipping/stepping, same/different, rhythmic patterns, melodic dictation, harmonization, and transposition (see Table 18). The only category which was represented in all four levels of *Invitation to Music* was rhythmic patterns [level A (23%), level B (31%), level C (14%), and level D (14%)]. Rhythmic pattern activities required a student to distinguish between two rhythmic patterns which were clapped by the teacher.

Aural skills activities involving dynamics were present in levels A (8%) and C (34%). Activities involved the students distinguishing dynamic levels (such as *p* and *f*) in

Table 18

Percentage of Aural Skills Activities in Invitation to Music

Activities	Level A	Level B	Level C	Level D
Interval Recognition	0.00	0.00	18.00	46.51
Chord Recognition	0.00	13.79	10.00	18.60
Dynamics	7.69	0.00	34.00	0.00
Register	30.77	20.69	2.00	0.00
Melodic Direction	23.08	17.24	10.00	0.00
Stepping/Skipping	0.00	10.34	0.00	0.00
Same/Different	15.38	6.90	4.00	0.00
Rhythmic Patterns	23.08	31.03	14.00	13.95
Melodic Dictation	0.00	0.00	2.00	4.65
Harmonization	0.00	0.00	4.00	0.00
Transposition	0.00	0.00	2.00	16.28

listening passages. Register activities were introduced in level A (31%) and declined in each higher level [level B (21%), level C (2%), and level D (0%)]. Register activities included distinguishing between sounds which were high, middle, or low.

Melodic direction activities were included in level A (23%), level B (17%), and level C (10%) and declined in each higher level. The intervals of 2nds, 3rds, 4ths, and 5ths were included in interval recognition activities in levels C (18%) and D (47%). Level D included specific tunes to remember in order to distinguish between various melodic intervals. These songs were *Happy Birthday* for the interval of a 2nd, *When the Saints Go Marching In* for a 3rd, *Here Comes the Bride* for a 4th, and *Twinkle Twinkle*

Little Star for a 5th. There were several aural skills activities which incorporated these tunes in order to help the child learn to distinguish between these four intervals. Thus the authors placed much emphasis on interval recognition (47%).

Other aural skills categories included chord recognition, same/different, melodic dictation, harmonization, and transposition. The chord recognition category not only included activities in which the student must recognize chord quality, but also chord function in which the student is asked to distinguish between the tonic and dominant seventh chord in a given key. This is the only preschool piano method reviewed in this dissertation which included chord recognition activities. These were introduced in level B (14%), with percentages fluctuating in level C (10%) and level D(19%). Same/different activities were introduced in level A (15%) and decreased with each higher level [level B (7%) and level C (4%)]. Melodic dictation exercises were present in level C (2%) and level D (5%) and required the student to listen to a melody, which was partially notated, while filling in the missing note names and values. Harmonization activities, unique to this series, occurred in level C (4%) when the student was asked to play a melody and determine whether the tonic chord or dominant seventh chord sounded more appropriate in certain places. Transposition activities were introduced in *Invitation to Music* in level C (2%) and level D (16%). In *Piano Party,* students were asked to transpose pieces to other closely related keys. It is important to note that transposition activities only occurred in the "Group One" keys.

Repertoire in Invitation to Music

Invitation to Music included both playing and listening repertoire (see Table 19). From level A to D, playing repertoire increased from 85% to 100% of all pieces and listening repertoire decreased from 15% to 0%. This method included

pieces in the categories of folk/traditional, author/pedagogical, and art music. The largest percentages of pieces in both playing (94%-85%) and listening repertoire (100%) were found in the author/pedagogical category. Only one art music piece, *Ode to Joy* by Beethoven, was included in the playing category of level D (1%). Folk/traditional melodies were included in all four levels of playing repertoire and increased with each higher level [level A (6%), level B (8%), level C (11%), and level D (14%)]. Playing pieces in the folk/traditional sub-category were *Bingo, When the Saints Go Marching In,*

Table 19

Percentage of Repertoire Categories in Invitation to Music

Repertoire	Level A	Level B	Level C	Level D
Playing Repertoire	85.37	86.21	92.65	100.00
Folk/Traditional	5.71	8.00	11.11	13.89
Author/Pedagogical	94.29	92.00	88.89	84.72
Art Music	0.00	0.00	0.00	1.39
Teacher/Student Duets	31.43	82.00	44.44	52.78
Listening Repertoire	14.63	13.79	7.35	0.00
Author/Pedagogical	100.00	100.00	100.00	100.00
Include Lyrics	82.86	78.00	90.48	86.11

Old MacDonald, Happy Birthday Yankee Doodle, Mary Had a Little Lamb, This Old Man, Ring Around the Rosy, Row Your Boat, London Bridge, Shoo Fly, I'm a Little Teapot, Good Morning Song, Looby Loo, Love Somebody, Brother John, Hush Little Baby, Down By the Station, Hot Cross Buns, Au Clair de la Lune, Pop Goes the Weasel, Twinkle Twinkle Little Star, and *Skip to My Lou.* No folk/traditional or art music pieces

were included in the listening repertoire category. Therefore all listening pieces were in the author/pedagogical sub-category. No religious, pop, or multi-cultural songs were found in this method.

Teacher/student duets were included in all levels. Percentages among levels fluctuated [level A (31%), level B (82%), level C (44%), and level D (53%)]. Most of the pieces in this method contained lyrics for the children to sing while playing [level A (83%), level B (78%), level C (90%), and level D (86%)].

Parental Involvement in Invitation to Music

In the piano method *Invitation to Music,* the authors included a brief note directed to both parents and teachers. They described several advantages of early piano study by stating:

> The great advantage of taking piano lessons at an early age is that the habits and skills developed will carry over into every aspect of a child's life as he or she matures. Students who follow *Invitation to Music* will learn to be critical listeners as well as readers and performers of music. (Bastien, J.S., 1994, cover page)

The upper left hand corner of each new page included "reminder tips" for everyday practice. Parents may use these reminders to check that all material is reviewed during each practice session in the home. The last few pages of each book contained the "Teacher's Notes" section in which teaching suggestions were given for each concept presented in that book. In addition, this section may be helpful to parents in at-home practice if parents have a musical background. This method did not include any specific tips or suggestions regarding at-home practice or motivation.

Summary of Invitation to Music

The researcher found that across all four levels of *Invitation to Music,* percentages for each of the elements fluctuated. The element of playing in this method decreased from level A (50%) to C (40%) and increased dramatically in level D (62%) (see Table 20). The lowest percentage of playing occurred in level C (40%) which was the level in which staff reading was introduced. However, the increase in level D (62%) occurred when the book included pieces in all four key groupings, i.e. all twelve keys. One unusual quality in this method is the fact that the authors grouped the keys into four groupings.

Table 20

Percentage of Activities found in Invitation to Music

Element	Level A	Level B	Level C	Level D
Playing	49.59	45.30	39.62	61.98
Singing	26.83	19.66	22.64	0.00
Moving	10.57	5.98	3.77	1.65
Creating	2.44	4.27	2.52	.83
Aural Skills	10.57	24.79	31.45	35.54

Percentages of singing activities fluctuated among levels A (27%), B (20%), and C (23%). Students participated in rote singing (15%-14%) much less than singing by reading (85%-86%) in these levels. However, there were no singing activities in level D. Although no instruction was given to sing in level D, most songs in this level did include lyrics (86%).

The element of movement decreased from 11%-2% across levels which included clapping, tapping/patschen, and finger isolation [level A (11%), level (6%), level C (4%), and level D (2%)]. Clapping activities occurred between 50% to 100% of all movement activities.

As the element of movement decreased with each higher level, aural skills activities increased [level A (11%), level B (25%), level C (31%), and level D (36%)] showing the emphasis of the authors of *Invitation to Music* on the development of aural skills. Three rare categories of activities included melodic dictation (3%), harmonization (4%), and transposition (9%). Another unique component of this method included the pairing of interval recognition with specific tunes such as *Happy Birthday*.

The element of creativity comprised from 1% to 4% of all activities and fluctuated over the four levels [level A (2%), Level B (4%), Level C (3%), and Level D (1%)]. All creative activities consisted of composing exercises for the students.

Although the majority of repertoire in *Invitation to Music* was written by the authors, this method did include one playing piece from the art music category which was Beethoven's *Ode to Joy* theme in level D (1%). Several folk/traditional songs were introduced in the playing category in level A (6%) and increased in each higher level [level B (8%), level C (11%), and level D (14%)]. Teacher/student duets were introduced in level A (31%) and dramatically increased in level B (82%); however, this percentage decreased in level C (44%) when staff reading was introduced.

Prep Course for the Young Beginner (1988-1989, 1993)

This review included only levels A and B of the *Prep Course for the Young Beginner,* written by Palmer, Manus, Lethco, Kowalchyk, and Lancaster. According to Uszler (2000), "The books are graded A through F, but only the first two could be

considered appropriate for preschool children, and even they may be too advanced for younger students" (p. 52). Each level included four books which were reviewed; these included the *Lesson Book, Theory Book, Technic Book,* and *Activity and Ear Training Book.* The *Lesson Book* introduced new concepts through various playing pieces in the book. The *Theory Book* was designed to be used with the *Lesson Book* and was coordinated page-by-page. It included written and drawing activities for children to reinforce concepts found within the lesson book. The *Technic Book* included supplementary pieces for developing finger strength and independence as well as increase understanding of musical expression markings such as dynamics and staccato/legato. The *Activity and Ear Training Book* integrated various activities which reinforced each concept presented in the *Lesson Book* and specifically focused on the training and development of the ear. The *Lesson Book, Theory Book,* and *Technic Book* were written by Palmer, Manus, and Lethco, whereas the *Activity and Ear Training Book* were written by Kowalchyk and Lancaster.

Playing Piano in Prep Course for the Young Beginner

Piano playing activities in *Prep Course for the Young Beginner* included exploration, pre-staff reading, and staff reading (see Table 21). Level A included playing activities in the areas of exploration (9%), pre-staff reading (52%), and staff reading (39%). Level B included only staff reading activities (100%) and neither level included rote playing activities. Exploration exercises included discovering low and high sounds while exploring the black keys. This method teaches reading using alphabet letter names. Rhythm is taught by chanting words such as "quarter" for quarter notes, "half-note" for half-notes, "half-note-dot" for dotted half-notes, and "whole note hold it" for a whole note. In later lessons, counting with numbers was introduced.

Table 21

Percentage of Playing Activities in Prep Course for the Young Beginner

Activities	Level A	Level B
Exploration	9.26	0.00
Pre-staff Reading	51.85	0.00
Staff Reading	38.89	100.00

The greatest percentage of pre-staff playing exercises in level A included the use of letter names (59%) (see Table 22). Level one also included pre-staff reading exercises which included finger numbers (41%). Level A is the only level which included pre-staff reading exercises. Hand positions used in pre-staff playing activities included Middle C position and playing on black-key groupings.

Table 22

Percentage of Pre-Staff Playing in Prep Course for the Young Beginner

Activities	Level A	Level B
Finger Numbers	41.18	0.00
Letter Names	58.82	0.00

In determining the percentages of different hand positions in the two levels of *Prep Course for the Young Beginner*, 100% of staff reading exercises used C position in level A (see Table 23). Level B included 71% of pieces written in C position and 29% in G position. No other hand positions were introduced in levels A and B of this method.

Table 23

Percentage of Staff Playing in Prep Course for the Young Beginner

Hand Position	Level A	Level B
C Position	100.00	71.43
G Position	0.00	28.57

A modified multi-key approach was used in this method since staff reading was introduced by using C position and gradually moved to G position in Level B. However, landmark notes such as Bass F and Treble G were emphasized in initial note reading exercises. Middle C position was not included in these two levels of *Prep Course for the Young Beginner.*

Several categories of piano technique were examined in this method series (see Table 24). This series included a *Technic Book* for each level which included additional playing pieces for students. Most information regarding playing technique was located in the *Lesson Book.* The *Lesson Book* introduced overall body position in level A (17%) and the percentage decreased in level B (3%). In *Lesson Book A*, the authors included information regarding the importance of leaning slightly forward (10%), allowing the arms to hang loosely from the shoulders (10%), positioning the body so the elbows are slightly higher than the keys (10%), positioning knees slightly under the keyboard (10%), and keeping feet flat on the floor or using books to balance feet (20%). Proper bench height was also recommended by sitting on pillows or books (20%). The authors discussed the importance of curving the fingers by using the illustration of holding a bubble (20%). Level B included overall body position information regarding the wrists

Table 24

Percentage of Technique Components in Prep Course for the Young Beginner

Approach	Level A	Level B
Overall Body Position:	16.95	3.27
Sitting Position	10.00	0.00
Bench Height	20.00	0.00
Knees	10.00	0.00
Feet	20.00	0.00
Arms	10.00	0.00
Wrists	0.00	79.82
Elbows	10.00	0.00
Fingers	20.00	19.88
Musical Expression:	83.05	86.27
Legato/Staccato	0.00	40.91
Dynamics	100.00	56.07
Crescendo/Diminuendo	0.00	3.02
Hands Together Playing	0.00	10.46

(80%) and fingers (20%). The authors discussed the importance of lifting the wrist at the end of a slur. The *Lesson Book* also incorporated a "table top warm-up" which included placing the hand on a table top surface and tapping each of the fingers while the wrist rests slightly on the surface.

Analysis of musical expression in the *Prep Course for the Young Beginner* piano method included activities in playing legato/staccato, dynamics, and crescendo/

diminuendo (see Table 24). Level A included activities using dynamics which included the terms *mf, p,* and *f* (100%). These levels decreased in level B (56%). Level B also included musical expression activities in legato/staccato playing (41%) as well as information regarding crescendo/diminuendo (3%). The authors encouraged the student to bounce from one note to another in order to play with a staccato sound. Level A did not contain activities involving legato/staccato or crescendo/diminuendo playing. Although no pieces in level A involved hands playing together, 10% of playing repertoire in level B required students to play hands together.

Singing in Prep Course for the Young Beginner

Singing was included in levels A and B, although no rote singing exercises were found in this piano method. The only singing exercises included were singing by reading in levels A and B (100%) as students were instructed to play and sing the lyrics to all songs which included words.

Movement in Prep Course for the Young Beginner

This piano method did not include any large body movement activities. Clapping was the only movement activity included in level A (100%) (see Table 25). Students

Table 25

Percentage of Movement Activities in Prep Course for the Young Beginner

Activities	Level A	Level B
Upper Body	0.00	3.61
Clapping	100.00	48.19
Tapping/Patschen	0.00	48.19

were instructed to clap the rhythm of new pieces before attempting to play them. Level B included clapping (48%), tapping/patschen (48%), and upper body movements (4%). The authors recommended not only for students to clap the rhythm of new pieces, but also to tap the rhythm before playing the piece on the keyboard. Upper body movement exercises incorporated conducting exercises in patterns of three and four.

Creativity in Piano for the Young Beginner

This methodology contained no creative activities.

Aural Skills in Prep Course for the Young Beginner

There were several categories of aural skills activities found within this piano method. These categories included interval recognition, dynamics, register, melodic direction, same/different, rhythmic patterns, staccato/legato, and rhythmic dictation (see Table 26). All aural skills activities were located in the *Activity and Ear Training Book.*

Table 26

Percentage of Aural Skills in Prep Course for the Young Beginner

Activities	Level A	Level B
Interval Recognition	0.00	11.54
Dynamics	18.75	11.54
Register	6.25	0.00
Melodic Direction	25.00	26.92
Same/Different	0.00	3.85
Rhythmic Patterns	43.75	19.23
Staccato/Legato	0.00	15.38
Rhythmic Dictation	6.25	11.54

Level A included aural skills activities in the category of dynamics (19%) including *piano, mezzo forte,* and *forte.* This level included one activity involving high and low register (6%). Other activities included melodic direction (25%), recognizing rhythmic patterns (44%), and rhythmic dictation (6%). A rhythmic dictation exercise involved the student having to fill in missing notes of a rhythmic pattern as the teacher clapped the rhythm.

Ear training activities in level B included interval recognition (12%), dynamics (12%), melodic direction (27%), same/different (4%), rhythmic patterns (19%), staccato/legato (15%), and rhythmic dictation (12%). Interval recognition included activities which required the student to distinguish between harmonic and melodic intervals. Dynamic activities not only included distinguishing between *forte* and *piano*, but also included activities involving crescendo and diminuendo. In rhythmic pattern exercises, students were instructed to choose from two rhythmic patterns as the teacher clapped one of the patterns. This method included no aural skills activities in the areas of chord recognition, solfege recognition, stepping/skipping, or orchestral instruments.

Repertoire in Prep Course for the Young Beginner

The researcher examined repertoire in both the *Lesson Book* and the *Technic Book* of this method. This series included only playing repertoire, and no listening repertoire. The majority of playing pieces were located in the author/pedagogical category which included 96% in level A and 95% in level (see Table 27). All pieces in the *Technic Book* were written by the authors since they were designed to develop playing technique. Other repertoire pieces were placed into the folk/traditional sub-category in level A (4%) and level B (5%). Folk/traditional pieces included *Merrily We Roll Along, Jingle Bells,*

Love Somebody, and *Row Row Row Your Boat.* There were no pieces located in the art music, religious, pop, or multi-cultural categories.

This method included several teacher/student duets in both levels. In Level A, 42% of all playing pieces included an optional duet part for teachers to play with students. This percentage decreased in level B (38%).

Table 27

Percentage of Repertoire in Prep Course for the Young Beginner

Playing Repertoire	Level A	Level B
Folk/Traditional	3.51	4.76
Author/Pedagogical	96.49	95.24
Teacher/Student Duets	42.11	38.10
Include Lyrics	56.14	61.90

Most pieces located in the *Technic Book* did not include lyrics for singing. Fifty-six percent of all playing pieces in level A included lyrics which increased in level B to 62%.

Parental Involvement in Prep Course for the Young Beginner

Level A *Lesson Book* in this piano series included a note to parents and teachers which provided a brief introduction to the method. One point which the authors stressed included the appropriate age for levels A and B which is five years old and up. The authors (1988) stated:

> These books take into consideration the normal attention span as well as the small-sized hands of the young beginner. The basics of music are introduced through the use of tuneful but simple music that advances at the

> proper speed for small children to comprehend and enjoy.
>
> (Palmer, Manus, & Lethco, p. 2)

The authors also discussed the importance of an early beginning in music by stating:

> It has been proven that students who begin at an early age develop faster and more easily in ear training, finger technic, and in musicality than those who begin later. Just as children grasp languages more rapidly than adults who study a foreign language, they also seem to grasp certain elements of musical language more easily than most later beginners. (Palmer, et al., p. 2)

The lesson book included instructions on how to practice each piece; for example, clapping the rhythm before playing a piece. This book does not provide notes or tips for parents who are not musically trained.

Summary of Prep Course for the Young Beginner

The researcher found that across levels A and B of *Prep Course for the Young Beginner*, playing was the most frequent element taught to young students (see Table 28). Playing occurred in 40% of all activities in level A and increased to 42% in level B. Playing pieces were located in both the *Lesson Book* and the *Technic Book.* After students learned each piece in the *Lesson Book,* they were instructed to play and sing the lyrics of the piece. Singing occurred in level A (20%) and increased to 22% in level B. Movement activities occurred in both levels with 29% in level A and 22% in level B. Students were instructed to clap the rhythm of most playing pieces before actually playing the piece. Therefore, clapping was the dominant movement activity found within this series. There were no creativity activities in *Prep Course for the Young Beginner.* Aural Skills activities were included in level A (11%) and increased in level B (13%).

Table 28

Percentage of Activities Found in Prep Course for the Young Beginner

Element	Level A	Level B
Playing	39.58	42.42
Singing	20.14	21.94
Moving	29.17	21.94
Creating	0.00	0.00
Aural Skills	11.11	13.26

Piano for the Young Beginner (1987)

Piano for the Young Beginner, written by James Bastien, included only two levels with two books in each level. These were the *Primer Book A* and *B* as well as the *Theory and Technic Book A* and *B*. The *Primer Book* serves as the lesson book of the series and introduced playing pieces as well as new concepts. *Theory and Technic Book* included various written exercises which reinforced alphabet letter names, note names on staff, counting rhythms, and musical articulations such as legato and staccato. The *Theory and Technic Book* also included several smaller pieces designed for improving finger technique and other technical components such as staccato playing.

Playing Piano in Piano for the Young Beginner

Playing activities in *Piano for the Young Beginner* included exploration, pre-staff reading, and staff reading (see Table 29). Level A books incorporated exploration (4%), pre-staff reading (56%), and staff reading (40%) activities. Books in level B contained only pieces using staff reading exercises (100%). This method included no rote playing activities.

Table 29

Percentage of Playing Activities in Piano for the Young Beginner

Activities	Level A	Level B
Exploration	3.64	0.00
Pre-staff Reading	56.36	0.00
Staff Reading	40.00	100.00

Playing piano in *Piano for the Young Beginner* began with exploration activities (4%). Exploration activities included distinguishing between two-black note sets and three-black note sets, high sounds on the keyboard versus low sounds, and moving up and down on the keyboard. This method teaches pitch reading by alphabet letter names and finger numbers. Rhythm was introduced via the use of words such as saying "quarter" for a quarter-note and "whole-note-hold-it" for a whole note. Level A included activities using quarter-notes, half-notes, dotted half-notes, and whole notes. Counting with numbers was also included in the method. Level B reinforced counting eighth notes by saying "1 and 2 and."

Pre-staff playing exercises were included only in Level A in this method and incorporated the use of letter names (51%) and finger numbers (49%) (see Table 30). No pre-staff exercises were included in Level B of *Piano for the Young Beginner*.

All pieces in this method were analyzed to determine the percentage of different hand positions introduced throughout the two levels (see Table 31). Level A contained pieces using pre-staff reading and staff reading written in Middle C position. Level B began by including several pieces in Middle C position (11%) before introducing C

Table 30

Percentage of Pre-Staff Playing Activities in Piano for the Young Beginner

Activities	Level A	Level B
Finger Numbers	49.12	0.00
Letter Names	50.88	0.00

position (63%). The *Primer Book B* included several C position pieces before introducing G position (24%). This method series did not alternate different hand positions nor did it include any pieces which involved changing hand positions.

Table 31

Percentage of Staff Playing Activities in Piano for the Young Beginner

Hand Position	Level A	Level B
Middle C Position	100.00	11.11
C Position	0.00	62.50
G Position	0.00	23.61
Eclectic	0.00	2.78

Accidentals were introduced by including pieces written in altered-C and G position. For example, Level B had three pieces written in g minor which incorporated the G position with the third fingers of each hand resting on B-flat—this method never referred to the terms major or minor. One piece was written in C position and included F-sharps in both hands. Two pieces in Level B, used when introducing accidentals, did

not fall into any particular hand position category and therefore were notated as Eclectic (3%).

This method remained in Middle C position throughout level A and part of level B. By the completion of Level B, students play pieces in Middle C position, C position, and G position. Therefore, this method tends to use a more modified approach to reading.

Several components of piano technique were included in this method series. Level A included overall body position such as sitting position (14%), bench height (14%), feet (29%), wrists (14%), and fingers (29%) (see Table 32). The author suggested that students should sit tall and straight while facing the center of the keyboard. Bastien also explained that students should sit high enough in order to reach the keys easily and recommended sitting on books or cushions if needed. Concerning the position of the feet (29%), they should be placed flat on the floor or placed on a footstool. The wrist should be level with the arms. Bastien explained that the fingers should be curved as if holding a ball (29%). Finger wiggling exercises were also included in order to facilitate finger isolation. The author did not include discussion on musical expression or hands together playing in level A.

Level B of *Piano for the Young Beginner* included activities regarding overall body position (3%), musical expression (80%), and hands together playing (17%). Since legato playing was introduced in this level, the author included several reminders regarding the importance of lifting the hand at the end of a slur (100%). Although level B included discussion of the hand (100%), there was no mention of sitting position, bench height, feet, wrists, or fingers. The majority of technique activities involved musical expression (80%) and included playing with dynamics (63%) and staccato/legato

Table 32

Percentage of Technique Components in Piano for the Young Beginner

Approach	Level A	Level B
Overall Body Position:	100.00	2.56
Sitting Position	14.29	0.00
Bench Height	14.29	0.00
Feet	28.57	0.00
Wrists	14.29	0.00
Hands	0.00	100.00
Fingers	28.57	0.00
Musical Expression:	0.00	80.34
Legato/Staccato	0.00	37.22
Dynamics	0.00	62.77
Hands Together Playing	0.00	17.09

(37%). Although suggestions were made on how to play legato, no instructions were given on playing with a staccato touch. Dynamics included playing *piano* and *forte*.

Singing in Piano for the Young Beginner

This method did not include any rote singing activities; however, it included singing by reading activities in both levels A and B (see Table 33). Level A included singing using finger numbers (13%) as well as lyrics (87%). Level B only included singing using lyrics (100%). Students were instructed to play and sing the lyrics to all songs.

Table 33

Percentage of Singing Activities in Piano for the Young Beginner

Singing by Reading Activities	Level A	Level B
Numbers	12.90	0.00
Lyrics	87.10	100.00

Movement in Piano for the Young Beginner

This piano method did not include any large body movement activities. Only clapping and finger movement activities were found in level A (see Table 34). These included ten activities which involved clapping (90%) and finger movement (10%), i.e. wiggling specific finger numbers (10%). Clapping activities consisted of clapping and counting various rhythms. Level B included no movement activities.

Table 34

Percentage of Movement Activities in Piano for the Young Beginner

Activities	Level A	Level B
Clapping	90.00	0.00
Fingers	10.00	0.00

Creativity in Piano for the Young Beginner

This methodology included no creative activities.

Aural Skills in Piano for the Young Beginner

One aural skills activity was found in this method which involved high and low registers on the keyboard. High sounds were compared to the sounds of a bird, whereas

low sounds were compared to the sounds of a lion. Students were instructed to note whether or not they heard bird or lion sounds as the teacher played notes on the keyboard.

Repertoire in Piano for the Young Beginner

This piano method did not include any listening repertoire. However playing repertoire was incorporated in both the *Primer Book* as well as the *Theory and Technic Book.* Playing repertoire in level A included both folk/traditional (13%) and author/pedagogical (87%) pieces (see Table 35). Folk/traditional pieces decreased from level A (13%) to

Table 35

Percentage of Repertoire Categories in Piano for the Young Beginner

Playing Repertoire	Level A	Level B
Folk/Traditional	13.21	5.48
Author/Pedagogical	86.79	94.52
Teacher/Student Duets	18.87	19.18
Include Lyrics	66.04	52.06

level B (5%) whereas author/pedagogical pieces increased from level A (87%) to level B (95%). Folk/traditional pieces included *Rain Rain Go Away, Mary Had a Little Lamb Old McDonald, Pat-A-Cake, Yankee Doodle, Jolly Old St. Nicholas, Twinkle Twinkle Little Star, Love Somebody,* and *Singing Donkey.* The increase of author/ pedagogical pieces from level A to level B parallels the increase of technical pieces in the *Theory and Technic Book.* Bastien included optional Teacher/Student Duets in level A (19%) and level B (19%). The percentages of pieces which included lyrics were

66% in level A and 52% in level B. None of the technical exercises presented in the *Theory and Technic Book* included lyrics. No pieces were included from the art music, religious, pop, or multi-cultural categories.

Parental Involvement in Piano for the Young Beginner

In *Piano for the Young Beginner,* the author did not include teaching suggestions for parents of the young piano student. Each book in the method included a brief letter directed to the parent and teacher which introduced the method and provided general information regarding the *Primer Book* and the *Theory and Technic Book.* No specific guidelines were stated regarding the younger child and music education. Each page of the *Primer Book* included a section entitled "Practice Directions" which listed several ways for students to practice each piece in the book. This section could be used by the parent for at-home practice in order to reinforce the information given at the lesson and ensure coverage of all learned material. The *Theory and Technic Book* provided general instructions for each written activity but provided no additional assistance to parents who may not understand musical notation and terminology.

Summary of Piano for the Young Beginner

The researcher found that across the levels of *Piano for the Young Beginner,* playing was the most frequent element taught to young students (see Table 36). Playing occurred in 72% of all activities in level A and 80% of level B activities. Bastien included playing pieces not only in the *Primer Book* but also technique playing pieces in the *Theory and Technic Book*. After students learned each piece in the *Primer Book*, they were instructed to play and sing the words of the piece. Singing occurred in level A (21%) as well as level B (20%). Movement activities occurred in only 7% of all

activities in level A and were not included in level B. No creative activities were found in *Piano for the Young Beginner,* and only one aural skills activity was included in

Table 36

Percentage of activities found in each level of Piano for the Young Beginner

Element	Level A	Level B
Playing	72.00	79.57
Singing	20.67	20.43
Moving	6.67	0.00
Creating	0.00	0.00
Aural Skills	.67	0.00

level A. The author stressed the element of playing rather than the other elements of singing, moving, and creating. Thus, this method resembled the more traditional piano method written for the older student.

Sing and Play (1987)

Sing and Play, written by Collins and Clary, included three levels with two books in each level: *Sing and Play Preschool Lesson Book* and *Write and Listen Workbook.* The *Sing and Play* book introduced playing pieces, new concepts, technique exercises, creative exercises, and songs for singing. The *Write and Listen* book included activity sheets for learning theory such as note names, alphabet letter, rhythm, and ear training exercises.

Playing Piano in Sing and Play

Piano playing activities in *Sing and Play* included exploration, rote playing, pre-staff reading, and staff reading (see Table 37). Level one books incorporated exploration

(6%), rote playing (56%), pre-staff reading (29%), and staff reading (9%) activities. Books in level two and three contained only pieces using staff reading (100%).

Exploratory playing was included only in *Sing and Play 1* (6%) which included finding and experimenting with low, middle, and high sounds on the keyboard.

Table 37

Percentage of Playing Activities in Sing and Play

Activities	Level 1	Level 2	Level 3
Exploration	5.88	0.00	0.00
Rote Playing	55.88	0.00	0.00
Pre-staff Reading	29.41	0.00	0.00
Staff Reading	8.82	100.00	100.00

The story of *Goldilocks and the Three Bears* was explained and each bear represented low (Papa Bear), middle (Mama Bear), and high sounds (Baby Bear). Picture cards of each bear were included with the method to place in the corresponding location on the piano keyboard. This method introduced pitch reading by alphabet letter names, and rhythm was taught by counting with numbers such as quarter note is "1," half-note is "1-2," dotted half note is "1-2-3," and eighth-notes are "1-uh." In level three when eight-notes were introduced, words were used to re-iterate the difference between quarter-notes and eighth-notes. For example, the terms baseball bat and birthday cake were used to represent two eighth-notes followed by a quarter-note. Certain rhythms were also introduced by using animal names such as bunny rabbit (four eighth-notes), woodpecker (quarter-note followed by two eighth notes), and polar bear (two eighth-notes followed

by a quarter-note). Rhythmic values included in this method were quarter notes, half-notes, dotted half notes, whole notes, eighth-notes, and quarter rests.

The majority of pieces in level one were learned by rote (56%). The teacher/parent plays a piece and the child imitates the song while playing and singing it. Initially, pieces included only six notes repeated in a particular rhythmic pattern. However, they gradually became more difficult as varying notes and intricate rhythms were added.

Pre-staff playing activities in this method composed 29% of activities in level one. Visual representations of long and short horizontal lines indicated note duration. Many of these activities included dynamics; however, these exercises were played on only one key on the keyboard. These exercises allowed the student to become familiar with reading durations and reading from left to right on the page.

All staff reading pieces in *Sing and Play* were analyzed to determine the percentage of different hand positions introduced in the three levels (see Table 38). In level one, the author introduced an eclectic hand position referred to as the "closed-hand position" which was used throughout level one (100%). The "closed-hand position" requires the child to play with only the index finger which is supported by the thumb. This hand position allows the child to play with a rounded index finger without "cave-ins" in the finger joints. All three staff pieces in level one and 65% of all pieces in level two were written using this finger position. Level two introduced Middle C position (18%), C position (12%), and G position (6%). Other eclectic hand positions included having the child only using fingers 1-2-3 on pieces since these are the stronger fingers of

Table 38

Percentage of Staff Playing Activities in Sing and Play

Hand Position	Level 1	Level 2	Level 3
Middle C Position	0.00	17.65	0.00
C Position	0.00	11.76	31.43
G Position	0.00	5.88	20.00
F position	0.00	0.00	8.57
D position	0.00	0.00	20.00
E position	0.00	0.00	2.86
Eclectic	100.00*	64.71	17.14

* Closed-Hand Position

the hand. Level three included pieces in C position (31%), G position (20%), F position (9%), D position (20%), and E position (3%).

Sing and Play incorporated several exercises for the development of technique in younger children. Each level included an introductory section that illustrated key points of technique. Each higher level not only incorporated new technical skills for further development, but also summarized previously learned material concerning technique.

Level one included numerous instructions about the child's overall sitting position at the keyboard instrument (92%) (see Table 39). The child should be centered on the piano bench to be positioned in front of the keys in the middle vicinity of the piano (9%). The authors discussed bench height (9%), indicating that the child's elbows should be at the same height as the keys when he/she is playing. The authors also addressed the position of the feet (9%) by explaining that the child should rest the feet on a foot stool or books so the child can develop a balanced sitting position. The

Table 39

Percentage of Technique Components in Sing and Play

Approach	Level 1	Level 2	Level 3
Overall Body Position:	91.66	64.00	20.52
Sitting Position	9.09	6.25	0.00
Bench Height	9.09	6.25	0.00
Feet	9.09	6.25	0.00
Arms	0.00	6.25	25.00
Wrists	18.18	6.25	25.00
Hands	36.36	42.86	25.00
Fingers	18.18	35.71	25.00
Musical Expression:	8.33	36.00	66.67
Legato/Staccato	0.00	0.00	38.46
Dynamics	100.00	100.00	42.31
Crescendo/Diminuendo	0.00	0.00	7.69
Ritardando	0.00	0.00	11.53
Hands Together Playing	0.00	0.00	12.82

wrist (18%), hands (36%), and fingers (18%) were also discussed when illustrating the "closed-hand position." There were several chants and songs included which provided finger isolation exercises for muscle development. The only musical expression markings which were introduced in this level were dynamics (100%) which included loud (*f)* and soft (*p)*.

Level two included a review section on sitting position (6%), bench height (6%), placement of the feet (6%), arms (6%), wrists (6%), hands (43%), and fingers (36%). Specific exercises for the hands and fingers involved the students playing white-note clusters with all five fingers while maintaining a natural curve in the fingers. Another exercise included having the child play fingers one and five together and holding the keys down while tapping other fingers on the keys.

In level three, the authors did not discuss basic body position such as sitting position, bench height, or feet placement; however, they did include discussion on the importance of keeping relaxed arms, hands, and fingers while maintaining the natural shape of the fingers without "cave-ins." Therefore, this piano method stressed overall body position more than other reviewed methods.

The percentage of musical expressions increased in level 3 (67%) with dynamics (42%), introduction of legato playing (38%), playing with crescendo/diminuendo (8%), and ritardando (12%). Hands together playing was not introduced until level three (13%).

Singing in Sing and Play

This piano method contained both singing by rote and singing by reading activities (see Table 40). Rote singing was found in all three levels [i.e. level one (89%), level two (6%), and level three (45%)]. Students sing by rote not only with pieces they play on the keyboard, but also with several songs which the teacher sings and plays on the keyboard. These songs have limited ranges (most within a 5^{th}) and were designed to assist the child in singing on pitch. The authors indicated that children should learn to sing all songs before learning to play them on the keyboard. The considerable decrease

between rote singing percentages in levels one and two may be due to the emphasis placed on staff reading in level two.

Table 40

Percentage of Singing Activities in Sing and Play

Activities	Level 1	Level 2	Level 3
Singing by Rote	88.89	5.71	45.45
Lyrics	100.00	100.00	100.00
Singing by Reading	11.11	94.29	54.55
Solfege	0.00	0.00	100.00
Letters	0.00	6.06	0.00
Numbers	0.00	9.09	0.00
Lyrics	100.00	84.85	0.00

Level two incorporated much larger percentages of singing by reading (94%) as compared to level one (11%). Singing by reading included singing with alphabet letter names (6%), finger numbers (9%), and lyrics (85%). Level two also included several pieces which involved singing with the teacher. Most of these singing pieces were folk songs and nursery rhymes.

Percentages of singing by rote (45%) and singing by reading (55%) were similar in level 3. Students were no longer directed to sing the pieces they played on the keyboard. Instead, the authors included several solfege singing exercises which ranged from Middle C (referred to as Do) to Treble G (referred to as Sol). Rote singing consisted of singing lyrics with the teacher (45%).

Movement in Sing and Play

Movement activities were incorporated in a variety of ways in the *Sing and Play Lesson Book*. This method included full body movement, lower body movement, upper body movement, hand play, clapping, tapping/patschen, and finger movement (see Table 41).

Table 41

Percentage of Movement Activities in Sing and Play

Activities	Level 1	Level 2	Level 3
Full Body	22.22	44.44	12.50
Lower Body	11.11	0.00	0.00
Upper Body	11.11	0.00	12.50
Hand Play	16.67	0.00	25.00
Clapping	27.78	0.00	50.00
Tapping/patschen	0.00	33.33	0.00
Fingers	11.11	22.22	0.00

The only type of movement activity which occurred in all three levels was full body movement [level one (22%), level two (44%), and level three (13%)]. One example of full body movement included having the child sway back and forth with the body in order to feel the "swaying feeling" of the dotted-quarter-note. Lower body movement was included in level one (11%) and involved having the child marching to the steady beat. Other body movements such as upper body [level one (11%) and level three (13%)] and hand play [level one (17%) and level three (25%)] were included in many songs just for singing with the teacher. Level two incorporated tapping exercises (33%) by having students tap rhythmic patterns in the *Write and Listen* theory book as well as

tapping rhythms in playing pieces. Movement activities greatly decreased in level two. One possible reason for this may be because of the greater emphasis on staff reading.

Creativity in Sing and Play

The piano method *Sing and Play* contained creative activities for singing and playing in level one, but there were no creative moving activities (see Table 42). No

Table 42

Percentage of Creativity Activities in Sing and Play

Activities	Level 1	Level 2	Level 3
Singing	25.00	0.00	0.00
Playing Instrument	75.00	0.00	0.00

creative activities were found in levels two and three. Creative singing activities (25%) in level one included inventing new lyrics and melodies to existing songs for singing. The authors incorporated creative activities which involved playing the piano (75%). Level one *Sing and Play Lesson Book* included activities labeled "Play a Picture" in which students were asked to describe illustrations in the book and create musical sounds which "help to tell the story." One example of this type of exercise revolves around a story of Goldilocks and the Three Bears. The child is also instructed to create sounds on the piano which "musically" described the sounds of various animals.

Aural Skills in Sing and Play

The types of aural skills activities located in this method were interval recognition, solfege recognition, dynamics, register, melodic direction, same/different, rhythmic patterns, melodic dictation, major/minor, and transposition (see Table 43).

Table 43

Percentage of Aural Skills Activities in Sing and Play

Activities	Level 1	Level 2	Level 3
Interval Recognition	0.00	0.00	17.65
Solfege Recognition	0.00	0.00	35.29
Dynamics	14.29	0.00	0.00
Register	42.86	0.00	0.00
Melodic Direction	0.00	58.33	0.00
Same/Different	42.86	0.00	0.00
Rhythmic Patterns	0.00	25.00	11.76
Melodic Dictation	0.00	8.33	11.76
Major/Minor	0.00	8.33	5.88
Transposition	0.00	0.00	17.65

Level one included aural skills activities only in the categories of dynamics (14%), register (43%), and same/different (43%). Level two contained only activities involving melodic direction (58%), rhythmic patterns (25%), melodic dictation (8%), and major/minor (8%). Melodic dictation exercises required the student to fill in missing notes and rhythms from melodic lines while the teacher played a melody on the keyboard. Level three introduced interval recognition (18%), solfege recognition (35%), and transposition (18%), while also including activities in rhythmic patterns (12%), melodic dictation (12%), and major/minor (6%). Interval recognition involved distinguishing between 2nds, 3rds, 4ths, and 5ths. Solfege singing was introduced in level three (35%) and most singing exercises used solfege. Students were taught to

distinguish between major/minor sounds by thinking of happy and sad sounds. In level three, as students became more comfortable with reading on the staff, several transposition (18%) exercises were provided. Students learned pieces in the original keys before being asked to transpose them to closely related keys.

Repertoire in Sing and Play

This piano method included repertoire in the folk/traditional and author/pedagogical categories (see Table 44). The percentages of playing repertoire

Table 44

Percentage of Repertoire Categories in Sing and Play

Repertoire	Level 1	Level 2	Level 3
Playing Repertoire	60.00	83.33	91.89
Folk/Traditional	12.50	3.33	14.71
Author/Pedagogical	87.50	96.67	85.29
Teacher/Student Duets	58.33	0.00	0.00
Listening Repertoire	40.00	16.67	8.11
Folk/Traditional	68.75	66.67	100.00
Author/Pedagogical	31.25	33.33	0.00
Include Lyrics	100.00	100.00	100.00

increased with each higher level [level one (60%), level two (83%), and level three (92%)]. As the percentages of playing repertoire increased, listening repertoire percentages decreased [level one (40%), level two (17%), and level three (8%)]. The

percentages of folk/traditional pieces in the playing category fluctuated throughout the three levels [level one (13%), level two (3%), and level three (15%)]. Playing pieces in the folk/traditional sub-category included *Old MacDonald, Engine Number Nine, Down in the Valley, Little Tommy Tinker, Hop Old Squirrel,* and *Little Arabella Miller.* The majority of playing pieces in *Sing and Play* were written by the authors [level one (88%), level two (97%), and level three (85%)].

The highest percentages of listening repertoire in *Sing and Play* were folk/traditional songs [level one (69%), level two (67%), and level three (100%)]. Folk/traditional songs in the listening category were *Five Little Ducks, If You're Happy and You Know It, The Muffin Man, Clap Your Hands, Popcorn, See Saw, One Elephant, Looby Loo, Aiken Drum, Pussywillow, Heads Shoulders Knees and Toes,* and *Down By the Bay.* This method did not include art music, religious, pop, or multi-cultural songs. Teacher/student duets were included in 58% of all playing repertoire in level one; however, no duets were included in levels two or three. All three levels included lyrics to singing songs (100%).

Parental Involvement in Sing and Play

This piano method included several important suggestions and recommendations for parents of young piano students. As stated earlier in this analysis, many songs were taught to the student by rote. The authors encouraged parents who lack music training to get help from the teacher in learning the songs along with the child in order to supervise at-home practice. The authors suggested having the teacher make a recording of the songs for the parents in order to become familiar with them. The authors also encouraged the parents to listen to the recordings with the child throughout the day. Because the parent is the teacher at home, Collins and Clary suggested that the parent sit down at the

piano at least once per day to practice the keyboard assignments before practicing with the child. As a result of the interest shown in piano playing by parents, the child will be more willing to come and play on his/her own accord. Parents were also encouraged to explore a variety of sounds on the keyboard.

The authors (1987) recommended that parents give praise and encouragement rather than scolding and pressuring the child. The authors also stressed the importance of a well-maintained instrument by stating, "Parents are asked to provide an in-tune, well-regulated piano, for a beginner deserves a good instrument as much as the more advanced pianist" (p. 3). For at-home practice, each lesson outlined new information for the parent as well as practice pointers for success at home.

Level three provides a letter to parents which includes important topics for parents such as motivation and practice. The authors explain that peaks and valleys in interest are normal for piano students. Collins and Clary (1987) provide several tips on motivating the child by stating:

> 1) Motivate by providing performance opportunities in order to allow the student to demonstrate new skills.
>
> 2) Consistent daily practice is the key and should be routine such as brushing one's teeth.
>
> 3) Try not to schedule practice during a favorite television show or when all other neighborhood children are out playing.
>
> 4) Short practice periods when the child is alert and concentrating are much better than longer periods when the child is tired.
>
> 5) Share practice experiences with the teacher so the parent, teacher, and child can keep working together smoothly. (p. 3)

This method also includes a reference guide for parents which explain basic music terminology and illustrations of the five-finger playing patterns used in the method. Overall, this series includes more instruction for parents and more discussion of the physiological and emotional needs of this age child than the other reviewed methods.

Summary of Sing and Play

The researcher found that across all three levels in *Sing and Play,* percentages varied among the elements (see Table 45). The element of playing increased in each higher level [level one (36%), level two (38%), and level three (49%)]. This piano method included only repertoire from the folk/traditional and author/pedagogical categories. Almost 60% of level one included rote playing while level two incorporated only staff-reading playing pieces (100%).

Table 45

Percentage of Activities Found in Sing and Play

Element	Level 1	Level 2	Level 3
Playing	36.17	37.78	49.30
Singing	28.72	38.89	15.49
Moving	19.15	10.00	11.27
Creating	8.51	0.00	0.00
Aural Skills	7.45	13.33	23.94

This method introduced a variety of hand positions including the "closed hand position" which encourages the young beginner to maintain a rounded finger without joints collapsing. This hand position seems extremely important since the young child

struggles with fine motor skills. It also prevents students from playing with flat fingers from the beginning.

This method included the element of singing in all three levels [level one (29%), level two (39%), and level three (15%)]. Activities ranged from singing songs with the teacher, playing and singing, as well as singing songs using solfege syllables. The percentage of singing decreased from 39% in level two to 15% in level three. This decrease may be due to the dramatic increase in playing activities from level two (38%) to level three (49%).

Movement was introduced in level one (19%) and decreased in levels two (10%) and three (11%). A large variety of movement activities were introduced in level one which included full body movement, lower body movement, upper body movement, hand play, clapping, and finger isolation. Percentage of activities in movement activities decreased in level two (10%) and only incorporated full body movement, tapping, and finger isolation. Level three included full body movement, upper body movement, hand play, and clapping. The only movement activity included in all three levels of *Sing and Play* was full body movement. Inclusion of full body movement in all three levels is unique to this particular method.

Creative activities were found only in level one (9%) and included singing and playing the piano. The majority of creative activities (75%) in *Sing and Play* involved creating pieces by describing pictures and creating sounds which tell the story.

Aural skills were included in all three levels of this piano method and increased with each higher level [level one (7%), level two (13%), and level three (24%)]. All aural skills activities were located in the *Write and Listen* Workbook. A wide variety of aural skills were included in this method: these included interval recognition, solfege

recognition, dynamics, register, melodic direction, same/different, rhythmic patterns, melodic dictation, major/minor, and transposition.

This method included a vast amount of instruction for parents working with very small children—suggestions regarding piano technique as well as information for assisting parents with little or no musical background. This emphasis on parents and technique seems to be a strength of this piano method.

Music Readiness Series (1984-1985)

The *Music Readiness Series,* written by Glover, Glasscock, and Stewart, included three levels. The first book, entitled *My First Music Book,* introduced basic music concepts to the young child. The book included general topography of the keyboard such as groups of two- and three-black notes, coloring activities, some music terminology such as Treble Clef and Bass Clef, as well as singing activities. According to the authors, this book was designed "to utilize the energy, enthusiasm, and creativeness of children in developing musical awareness and participation as they listen to the sounds of music, respond to its rhythm, and learn its written symbols" (Glasscock, Stewart, & Glover, 1984, p. 1). The second level included two books entitled *My Piano Book A* and *My Color and Play Book A*, whereas level three included *My Piano Book B* and *My Color and Play Book B*. *My Piano Book* included playing pieces, new music concepts such as staff reading and rhythm, as well as ear training exercises. *My Color and Play Book* correlated with *My Piano Book* by including coloring activities, worksheets, rhythmic activities, movement activities, and singing.

Playing Piano in Music Readiness Series

Playing activities in *Music Readiness Series* included exploration, rote playing, pre-staff reading, and staff reading (see Table 46). *My First Music Book* contained

exploration (46%), rote playing (23%), and pre-staff reading (31%) but did not include staff reading exercises. Exploration activities found were: finding high and low sounds, playing a steady pulse on any piano key, as well as chanting poems while playing patterns on black key groupings. Rote playing activities included students playing

Table 46

Percentage of Playing Activities in Music Readiness Series

Activities	MFMB*	Level A	Level B
Exploration	46.15	20.51	0.00
Rote Playing	23.10	2.13	40.00
Pre-staff Reading	30.77	2.13	0.00
Staff Reading	0.00	69.23	60.00

* *My First Music Book*

specific melody patterns while chanting a rhyme or copying melodic patterns on the black notes which were demonstrated by the teacher. There were four pre-staff reading exercises in *My First Music Book* which incorporated using groups of two- and three-black keys. Level A books contained all types of playing activities: exploration (21%), rote playing (2%), pre-staff playing (2%), and staff reading (69%). This level introduced all white key names and contained activities for students to explore (21%) the white keys by locating them on the keyboard. Several rote playing activities instructed students to copy melodies which the teacher demonstrated.

Before staff reading was introduced, two pre-staff exercises, which incorporated the 'C' and 'D' notes on the keyboard were included in *My Color and Play Book A*. This level included twenty-seven staff reading exercises which emphasized reading the white

note names on the staff. Only rote playing and staff reading exercises were found in level B. Rote playing activities involved copying melodic patterns on the keyboard which the teacher demonstrated. Again, this method referred to these activities as "ear training" exercises. This method taught pitch reading by using finger numbers and alphabet letter names. Rhythm was taught by counting with numbers such as saying "one" for quarter notes and "one-two" for half-notes. Rhythmic notation in this method consisted of quarter notes, half-notes, dotted half-notes, whole notes, and quarter rests.

Pre-staff playing activities were included in *My First Music Book* and level A in this series (see Table 47). Although finger numbers were used in both *My First Music Book* (100%) and level A (50%), letter names were also added in level A (50%). There were no pre-staff playing activities which involved solfege syllables in this series.

Table 47

Percentage of Pre-Staff Playing Activities in Music Readiness Series

Activities	MFMB*	Level A	Level B
Finger Numbers	100.00	50.00	0.00
Letter Names	0.00	50.00	0.00

* *My First Music Book*

Staff reading exercises were included in level A (69%) and level B (60%) (see Table 48). Middle C position was the most commonly found hand position in both levels (i.e. level A 100% and level B 80%) (see Table 48). No other traditional hand positions were introduced in this method; however, level B included several staff reading exercises using the black key groups which were labeled as eclectic (20%).

Table 48

Percentage of Staff Playing Activities in Music Readiness Series

Hand Position	MFMB*	Level A	Level B
Middle C Position	0.00**	100.00	80.00
Eclectic	0.00**	0.00	20.00

* My First Music Book
** No staff reading was present in this level.

A few components of piano technique were noted in this method series. The *Music Readiness Series* did not include any discussion on overall body position (see Table 49). *My First Music Book* did not include any activities involving musical expression or hands together playing. Level A included some activities involving

Table 49

Percentage of Technique Components in Music Readiness Series

Approach	MFMB*	Level A	Level B
Musical Expression:	0.00	95.45	88.24
Legato/Staccato	0.00	100.00	100.00
Hands Together Playing	0.00	4.55	11.76

* *My First Music Book*

musical expression (95%) such as legato/staccato (100%). *My Piano Book A* included one piece which incorporated hands together playing (5%). Eighty-eight percent of technique in level B included musical expression and 12% included hand together playing. Musical expression activities involved legato/staccato playing (100%). This method series did not discuss overall body position, dynamics, or crescendo/diminuendo.

Singing in Music Readiness Series

My First Music Book only included singing by rote (100%) in which students sing by using lyrics (100%) (see Table 50). This method series included various songs just

Table 50

Percentage of Singing Activities in Music Readiness Series

Activities	MFMB*	Level A	Level B
Singing by Rote	100.00	41.67	42.31
Letters	0.00	13.33	36.36
Lyrics	100.00	86.67	27.27
Other	0.00	0.00	36.36
Singing by Reading	0.00	58.33	57.69
Letters	0.00	50.00	50.00
Lyrics	0.00	50.00	50.00

* *My First Music Book*

for singing by the teacher and students while incorporating playing of instruments. Level A included both singing by rote (42%) and singing by reading (58%). Thirteen percent of rote singing activities in level A included singing by using alphabet letter names, whereas 87% of rote singing included using lyrics. The authors instructed students to sing some songs more than once using both letter names and lyrics. Level A included 58% of singing by reading activities using singing by letters (50%) as well as singing by lyrics (50%). Level B contained 42% of rote singing activities and 58% of singing by reading activities. Rote singing activities included singing by using letters (36%), singing by using lyrics (27%), and singing while using the syllable “la” (36%). The authors

included singing activities in which the teacher would sing a melody and the student would sing the melody back to the teacher while using the syllable "la." Singing by reading incorporated 58% of all singing activities in level B and included singing with letter names (50%) and singing using lyrics (50%).

Although the only singing activities in *My First Music Book* were rote singing activities, percentages for singing by rote and singing by reading remained constant in levels A and B [i.e. singing by rote in level A and Level B (42%); singing by reading in level A and level B (58%)]. Singing by using solfege or finger numbers was not included in this method.

Movement in Music Readiness Series

According to the authors, "Motor skill development is carefully structured throughout the series, with activities geared to the young child's physical capabilities" (Glasscock, Glover, and Stewart, 1984, p. 1). Movement activities were incorporated in several ways in all levels of this method series. This method included dancing, full body movement, lower body movement, upper body movement, act out stories, clapping, tapping/patschen, and finger movement (see Table 51).

Movement activities which occurred most frequently included full body movement, lower body movement, and clapping activities. Full body movement activities decreased with each consecutive level [i.e. MFMB (28%), Level A (13%), and Level B (2%)]. Examples of full body movement involved the students pretending to ice skate while moving to the pulse of dotted half notes, having the students create a moving train, as well as having the students pretend to be music notes and moving to different locations on a large floor keyboard. Lower body movement, incorporated in 28% of all movement activities in *My First Music Book,* decreased in

levels A (4%) and B (0%). Lower body activities included marching activities. Full body and lower body movements were incorporated into singing exercises in *My First Music Book* and *My Piano Book A* and *B*. Clapping activities increased with each

Table 51

Percentage of Movement Activities in Music Readiness Series

Activities	MFMB*	Level A	Level B
Dancing	2.50	2.22	0.00
Full Body	27.50	13.33	2.38
Lower Body	27.50	4.44	0.00
Upper Body	10.00	4.44	0.00
Act Out Stories	0.00	6.67	0.00
Clapping	20.00	66.67	95.25
Tapping/patschen	5.00	0.00	0.00
Fingers	7.50	2.22	2.38

* *My First Music Book*

consecutive level [i.e. MFMB (20%), Level A (67%), and Level B (95%)]. These activities appeared to be quite important to the authors since percentages greatly increased to 95% in level B. Clapping activities included clapping rhythm patterns as well as clapping rhythms found within playing pieces. Upper body movements were also included in *My First Music Book* and *My Piano Book A* [i.e. MFMB (10%), Level A (4%)], with no upper body movement activities in Level B. Upper body movements involved having the students pretend their heads were note heads and using their arms to create line note heads and space note heads. Students were

directed to put one hand under the chin and the other on top of the head to create a space note. To create a line note head, students were instructed to put their hands across their face with fingers overlapping to make a line. Acting out stories occurred only in Level A (7%) and involved students creating movements which expressed the lyrics in a song. Several tapping exercises were included in *My First Music Book* (5%), and finger movement activities were found in all three levels [i.e. MFMB (8%), Level A (2%), and Level B (2%)]. Finger movements included finger wiggling exercises and finger isolation movements in various singing pieces. The authors discussed movement by stating:

> Big-muscle movement works best. Have children make big movements to the music. Have them march, swing arms, or bend. At the keyboard, arms or fists first work better than individual fingers. (Glasscock, et al., 1984, p. 29)

Creativity in Music Readiness Series

Creative activities were present in all three levels of this piano method and included singing, playing instruments, movement, and creating rhythmic patterns while clapping (see Table 52). Creative singing activities were incorporated only into *My First Music Book* (8%) and involved students creating their own lyrics to existing songs. The majority of creative activities included playing instruments and increased from MFMB (50%) to levels A and B (100%). The playing instrument category was the only one which included activities in all three levels. Creative playing activities included composing pieces while looking at corresponding pictures, creating sounds to tell a story, as well as playing rhythm instruments in ensembles. This method is the only method reviewed in this study which included the use of other instruments besides the piano,

Table 52

Percentage of Creativity Activities in Music Readiness Series

Activities	MFMB*	Level A	Level B
Singing	8.33	0.00	0.00
Playing Instrument	50.00	100.00	100.00
Movement	33.33	0.00	0.00
Other	8.33	0.00	0.00

* *My First Music Book*

such as rhythm sticks. According to the authors, "Do not hesitate to improvise; children will readily accept what you provide them to play with, see, and touch" (Glasscock, et al., 1984, p. 29). Creative movement, located only in *My First Music Book* (33%), was incorporated into activities such as pretending to be people on a bus acting out the song "The People on the Bus", pretending to be different animals with correlating sounds and movement, as well as becoming notes and moving around on a large floor keyboard. *My First Music Book* also encouraged students to create their own rhythmic patterns and clap or play them on various instruments including the piano (8%). The only creative activities included in Levels A and B were playing instruments.

Aural Skills in Music Readiness Series

Although there were several different types of aural skills activities in *My First Music Book* (16 activities), Levels A (0 activities) and B (4 activities) included few activities to develop the musical ear (see Table 53). *My First Music Book* included activities in the following categories: dynamics (19%), register (31%), melodic direction (13%), and rhythmic patterns (38%). The authors introduced the terms *forte* and *piano* for dynamics, high and low for register, and up and down for melodic direction.

Rhythmic pattern activities involved the student echo clapping a rhythm demonstrated by the teacher. Level A of *Music Readiness Series* did not include any ear training

Table 53

Percentage of Aural Skills Activities in Music Readiness Series

Activities	MFMB*	Level A	Level B
Dynamics	18.75	0.00	0.00
Register	31.25	0.00	0.00
Melodic Direction	12.50	0.00	0.00
Rhythmic Patterns	37.50	0.00	100.00

* *My First Music Book*

activities. Level B incorporated four ear training activities which involved rhythmic patterns (100%) similar to the activities found in Level A. This method did not include any activities using interval recognition, chord recognition, solfege recognition, stepping/skipping, same/different, repetition/contrast, staccato/legato, or orchestral instruments. Aural skill development is less emphasized in this method than in other reviewed piano series.

Repertoire in Music Readiness Series

Music Readiness Series incorporated playing and listening repertoire among the three levels (see Table 54). Playing repertoire increased with each consecutive level [i.e. MFMB (32%), Level A (61%), and Level B (100%)] as listening repertoire decreased [i.e. MFMB (68%), Level A (39%), and Level B (0%)]. Playing repertoire consisted of author/pedagogical pieces only with no folk/traditional, art music, religious, pop, or multi-cultural pieces. Although *My First Music Book* did not include any teacher/student

Table 54

Percentage of Repertoire Categories in Music Readiness Series

Repertoire	MFMB*	Level A	Level B
Playing Repertoire	31.71	60.87	100.00
Author/Pedagogical	100.00	100.00	100.00
Teacher/Student Duets	0.00	46.43	53.33
Listening Repertoire	68.29	39.13	0.00
Folk/Traditional	50.00	55.56	0.00
Author/Pedagogical	25.00	44.44	0.00
Art Music	25.00	0.00	0.00
Include Lyrics	100.00	75.00	100.00

* *My First Music Book*

duets, percentages in levels A (46%) and Level B (53%) increased with each level. Lyrics were included in all three levels of playing pieces [i.e. MFMB (100%), Level A (75%), and Level B (100%)].

My First Music Book included 68% of listening repertoire which included folk/traditional (50%), author pedagogical (25%), and art music (25%), whereas level A included 39% of listening repertoire which consisted of folk/traditional (56%) and author/pedagogical (44%). Folk/traditional songs found in the listening repertoire of *Music Readiness Series* were the following: *Twinkle Twinkle, Little Star, Mary Had a Little Lamb, If You're Happy, Looby Loo, The People on the Bus, Where is Thumbkin?, Oats, Peas, Beans, and Barley Grow, Here is the Beehive, This Old Man, The Eensie Weensie Spider, I'm a Little Teapot, Old MacDonald, Mulberry Bush, Did You Ever See*

a Lassie?, Hot Cross Buns, Put Your Little Foot, Row Your Boat, Brother John, London Hill, The Muffin Man, London Bridge, Bow, Belinda, Old Brass Wagon, and *Pop! Goes the Weasel.* Level B did not contain any listening repertoire.

The only level which included art music listening selections was *My First Music Book* (25%). The authors provided a suggested listening list in the back of the book which included the following pieces:

Dukas: *Sorcerer's Apprentice*

Pinto: *Memories of Childhood*

Prokofiev: *Cinderella's Suite*

Peter and the Wolf

Tchaikovsky: *The Nutcracker Suite*

McDonald: *Children's Symphony, movements I, II, III,* and *IV*.

The authors also suggested *The Small Musicians Series* and *The Bowmar Orchestral Library* for further listening. No multi-cultural, religious, or pop songs were included in this piano method.

Parental Involvement in Music Readiness Series

Music Readiness Series included several instructions for parents and young piano students. The authors provided several key points for parents by stating:

> Your role is very important. You will need to spend some musical awareness time with your child every day to reinforce the concepts presented during the lesson. The teacher will give you specific instructions so that you will know each week what is expected of you. The cassette tape recording of the *Music Readiness Series* includes all the keyboard and singing songs. The songs are presented in sequential order. Listening to the recording at home will aid the

parents and student as words, rhythms, and melodies of the songs are reinforced. (Glasscock, Glover, and Stewart, 1984, p. 1)

The authors also discussed the importance of parents attending the lessons. Information was included regarding the development of the child such as realizing that young children have short attention spans requiring a variety of activities, and the importance of varying between physical and quiet activities. The authors also encouraged parents to use words which young children understand, to allow children to discover new concepts, to encourage creativity, and to be generous with praise. According to the authors, "It is vital that the child's first structured experiences with music be pleasant, successful, and fulfilling" (Glasscock, Glover, and Stewart, 1984, p. 29).

Each book included a separate section in the back which included lesson plans, referred to as "programs," for each lesson. Parents were encouraged to use these plans as guides to help their children in at-home practice. After students enter into Levels A and B and begin playing pieces on the staff, the authors recommended having them play assigned pieces for the family in "family recitals." Specific instructions were noted to both the teacher and parent regarding a specific routine that students should engage in before playing a piece:

1. Sing the words.
2. Sing the note names.
3. Clap the rhythm and count aloud.
4. Play the rhythm on rhythm instruments.
5. Listen as the teacher or parent plays the piece several times.
6. Move to the music as the teacher or parents plays the piece several times.

(Glasscock, Glover, and Stewart, 1984, p. 2)

This method reinforced these points in each book throughout the series which aids the parent in helping the child in at-home practice.

Summary of Music Readiness Series

The researcher found that across all three levels of *Music Readiness Series,* the percentages for each element fluctuated (see Table 55). The percentages of playing were

Table 55

Percentage of Activities Found in Music Readiness Series

Element	MFMB*	Level A	Level B
Playing	12.38	29.55	25.51
Singing	22.86	27.27	26.53
Moving	38.10	34.10	42.86
Creating	11.43	9.10	1.02
Aural Skills	15.24	0.00	4.08

* *My First Music Book*

lower than in other methods reviewed in this study. *My First Music Book* included only 12% of playing activities and increased to 30% in level A and 26% in level B. The authors did not emphasize playing activities in this method as much as other activities such as moving.

Moving activities composed the highest percentages across all levels [i.e. MFMB (38%), Level A (34%), and Level B (43%)]. The authors emphasized a variety of movement activities in *My First Music Book* including full body movement, lower body, upper body, clapping, tapping/patschen, and finger isolation. However movement

activities using larger body muscles decreased over the three levels and were gradually replaced by clapping activities in level B (95%).

The element of singing fluctuated slightly over the three levels [i.e. MFMB (23%), Level A (27%), and Level B (27%)]. Each book in this series included a separate section with songs for singing, so percentages for singing were consistent. Across all levels the majority of singing activities incorporated singing with lyrics; however, some singing with letter names was also included. No singing activities using solfege or numbers were included in this method.

The element of creativity composed 11% of *My First Music Book* which involved a variety of activities: creative singing (8%), creative playing (50%), creative movement (33%), and creating rhythmic patterns (8%). Percentages of creativity decreased with each consecutive level in *Music Readiness Series* [i.e. MFMB (11%), Level A (9%), Level B (1%)]. Levels A and B included only creative playing activities with level B incorporating only one creative activity (1%).

Aural skills activities fluctuated across levels [i.e. MFMB (15%), Level A (0%), and Level B (4%)]. *My First Music Book* included several different activities such as dynamics (19%), register (31%), melodic direction (13%), and rhythmic patterns (38%). Level A did not include any aural skills activities. Level B included four aural skills activities (4%) which consisted of rhythmic patterns.

Repertoire in *Music Readiness Series* did include a large selection of folk/traditional music in the listening repertoire category in *My First Music Book* and Level A [i.e. MFMB (50%) and Level A (56%)], although no folk/traditional pieces were included in level B. *My First Music Book* also included suggested listening lists for the

art music category (25%). However, Level B only included playing pieces which were author/pedagogical pieces.

The authors included a large amount of information regarding the younger child's physiological and musical development. Detail to this aspect of parental involvement in the younger child's music education is a strength of this method.

Mainstreams Primer Method (1977)

Mainstreams Primer Method was written by Cappy Kennedy Cory and edited by Walter and Carol Noona. This series contains two levels (A and B) and each level included three books which were *The Primer Pianist, Primer Games,* and *Primer Pieces. The Primer Pianist* served as the lesson book and introduced new pieces, music concepts, technique exercises, movement activities, as well as ear training. *Primer Games* included various ear training activities, movement activities, as well as music games to play either one-on-one or with a group of young piano students. Other activities in this book included flash cards for cutting out, coloring activities, instructions on making various puppets for demonstrating high/low, fast/slow, and loud/soft, and singing games. *Primer Pieces* included supplementary pieces which reinforce concepts introduced in the lesson book (*Primer Pianist*). This method series revolved around a fictitious bear named Barney and was written specifically for younger children ages four to seven. According to the author (1977), this method was designed "to capture their interest and imagination at the peak of their learning when the mastery of a new skill is a great adventure" (p. 3).

Playing Piano in Mainstreams Primer Method

Piano playing categories located in *Mainstreams Primer Method* were exploration, rote playing, pre-staff reading, and staff reading (see Table 56). Level A incorporated exploration (16%), rote playing (27%), and pre-staff reading (56%). Level

A did not have any staff reading activities. Level B included very little exploration (1%) along with pre-staff reading (18%) and staff reading (81%). Level B did not have any rote playing exercises.

Table 56

Percentage of Playing Activities in Mainstreams Primer Method

Activities	A	B
Exploration	16.13	1.20
Rote Playing	27.42	0.00
Pre-staff Reading	56.45	18.07
Staff Reading	0.00	80.72

Playing piano in *Mainstreams Primer Method* began by introducing rote playing activities. These activities included short two measure songs which children learned to sing and play. One of these activities served as the "Hello" song, played on the black keys, to be sung each day. All rote activities included both playing in rhythm and on specific pitches. The author included a section for the teacher on how to teach a rote piece properly. According to Cory (1977):

> Acquaint the child with the song as a whole. Sing it; play it; clap and chant it; Encourage a response from the child as you play and you both sing; clap the rhythm of the words, show the melodic levels in the air. As you both sing, mimic the motions to be used on the keyboard with arms and fingers in the air or playing on the knees. Use large motions and sing the finger numbers if necessary. If the student has trouble playing the piece at first, have him rest his fingertips lightly on the required keys using a 'Bear Paw' shape. Grasp his fingers gently by the

> fingernail joint and help him play the piece. You may also point to the fingers to be played or to the keys to be played on the small keyboard picture included with each piece. Sing the dynamics with the student and encourage him to make his playing match his singing. (p. 3)

Although rote playing seemed somewhat important to Cory in Level A (27%), there were no rote playing activities in Level B.

This method contained several exploration activities throughout level A and B. Exploration activities included experimenting with high and low sounds, slow and fast, two- and three- black key groupings, and going up and down on the keyboard. This method teaches pitch reading using alphabet letter names. Rhythm was taught by saying various types of words such as saying "ta" for quarter-notes and "sh" for a quarter-rest. Other types of words for various rhythms were also included such as "rubber ball" for two eighth notes followed by a quarter-note. Rhythmic notation contained in this method consisted of quarter-notes, half-notes, dotted half-notes, whole notes, eighth-notes, and quarter rests.

The greatest percentage of pre-staff playing exercises in this method was in the category of letter names (see Table 57). Letter names composed 83% of all pre-staff activities in Level A and 87% of all pre-staff playing activities in Level B. Finger numbers were also used in several pre-staff activities [Level A (11%), Level B (13%)]. There were two activities which did not emphasize letters or numbers (6%). The author used a stair-step graphic to represent walking up and down the keyboard. The student was instructed to begin on a designated white-key. Any finger number could be used. The student would play steps going higher or lower on the white keys depending on

Table 57

Percentage of Pre-Staff Playing Activities in Mainstreams Primer Method

Activities	A	B
Finger Numbers	11.43	13.33
Letter Names	82.86	86.67
Other	5.71	0.00

which stair graphic was chosen by the teacher. This exercise did not require specific fingering or knowing the white-key names. It merely served as a visual representation for stepping up and/or down the piano keyboard.

All staff reading pieces in this method were analyzed to determine the percentage of different hand positions introduced in the two levels (see Table 58). Level A contained no staff reading pieces. The largest percentage of staff reading pieces were written in C position (34%). Level B included several pieces in Middle C position (9%), G position (9%), F position (9%), and A position (7%).

The second largest percentage of staff reading activities were written using eclectic hand positions (31%). These eclectic hand positions did not fit into other traditional pentatonic scale positions. Cory strongly emphasized reading notes on staff by using "guidepost" notes such as the three C's on the staff (Middle C, Treble C, and Bass C), and therefore stressed an intervallic reading approach. Various hand positions are utilized in order to encourage intervallic reading around the "guidepost" notes.

Several categories of piano technique were examined in this method series (see Table 59). Level A included discussion on overall body position (81%) which decreased

Table 58

Percentage of Staff Playing Activities in Mainstreams Primer Method

Hand Position	A	B
Middle C Position	0.00*	8.95
C Position	0.00*	34.33
G Position	0.00*	8.95
F Position	0.00*	8.95
A Position	0.00*	7.46
Eclectic	0.00*	31.34

*Level A contained no staff reading activities.

substantially in level B (17%). The author discussed the importance of sitting on a pillow or large book for proper bench height, using a box or book for the feet, and keeping a straight line from the elbow to the hand. Suggestions regarding the hands and fingers included playing with a "Bear Paw" position, pushing the hands slightly toward the fall-board of the piano as the student plays each note, keeping the fingernail joints curved, keeping the bridge of the hand up, playing on the finger tips, and playing with the thumb on its side. The author (1977) utilizes the visual representation of a "Bear Paw" by stating, "Play with a good hand position by making bear paws as you play. Let your hand sink gently into the keys as you play while keeping the fingernail joints curved. Mr. Thumb is lazy—he plays on his side. Fingers play up on their tips" (Cory, p. 25). Students are reminded to use the "Bear Paw" throughout the series.

Keeping the eyes on the music was also stressed in level A. Level B included some information regarding overall body position including feet (13%) when pedaling was

Table 59

Percentage of Technique Components in Mainstreams Primer Method

Approach	A	B
Overall Body Position:	80.79	17.02
Sitting Position	4.76	0.00
Feet	4.76	12.50
Arms	4.76	0.00
Wrists	4.76	12.50
Hands	38.09	50.00
Fingers	38.09	12.50
Eyes	4.76	12.50
Musical Expression:	19.23	59.57
Legato/Staccato	20.00	67.86
Dynamics	80.00	28.57
Crescendo/Diminuendo	0.00	3.57
Hands Together Playing	0.00	23.40

introduced. Activities also included hands (50%), fingers (13%), wrists (13%), and keeping the eyes on the music (13%). The author referred to a puppet figure when discussing how to play a phrase from beginning to end:

> Pretend you are a puppet with strings through your wrists. Drop onto Treble C with the Right Hand 3 finger. Draw circles with your wrist to the left and to the right. Then lift your wrist—fingers hang down. Play with the puppet touch when playing two-note slurs. Drop onto the first key.

> Roll off of the second, playing it gently as the wrist lifts. (p. 12)

This method series contained more advanced technical applications, i.e. pedaling and playing two-note slurs, than other methods reviewed in this dissertation.

Musical expression was also examined in both levels of *Mainstreams Primer Method.* As percentages of overall body position activities decreased from A to B [level A (81%) and level B (17%)], musical expression activities greatly increased [level A (19%) and level B (60%)]. Both levels A and B included information regarding playing with dynamic markings such as *p* and *f* [level A (80%) and level B (29%)]. As percentages of dynamics activities decreased from level A to B, percentages of staccato/legato activities increased from 20% in level A and 68% in level B. The author provided a descriptive explanation on legato playing by having the student pretend to have "sticky fingers." She stated (1977):

> Pretend to put some of Barney the Bear's honey on your fingertips and the sides of your thumbs. Then place your 'Bear Paws' on the keyboard, one finger to a key. Do not move your fingers from key to key. Remember to "stick" each finger to its key and sink gently into the keys with curved fingers as you play this song. (p. 50)

Playing with crescendo and diminuendo was introduced in level B (4%). No hands together pieces were included in level A, however level B contained five pieces which required playing hands together (23%). This method did not contain any technique activities or instruction involving placement of legs or knees.

Singing in Mainstreams Primer Method

This method series included both singing by rote and singing by reading activities in both levels (see Table 60). Rote singing activities were included in 53% of level A

singing activities and greatly decreased in level B (4%) as singing by reading increased from level A (48%) to level B (96%). All rote singing activities in both levels involved

Table 60

Percentage of Singing Activities in Mainstreams Primer Method

Activities	A	B
Singing by Rote	52.54	4.29
Lyrics	100.00	100.00
Singing by Reading	47.76	95.71
Letters	50.00	53.73
Lyrics	50.00	38.81
Other	0.00	7.46

singing with lyrics. The author encouraged teaching each rote song by singing it several times and then having the student play the piece while singing the words as well. Singing by reading activities included singing by using letters [level A (50%) and level B (54%)] and singing by using lyrics [level A (50%) and level B (39%)]. This method did not include any singing activities involving solfege syllables or finger numbers. Level B did include some activities placed in the other category (7%) which recommended singing the rhythm of each piece while playing it. Students were instructed to play each piece several times while singing the letter names, rhythms, and lyrics.

Movement in Mainstreams Primer Method

Movement activities contained in *Mainstreams Primer Method* were dancing, full body movement, lower body movement, upper body movement, hand movement, clapping, tapping/patschen, and finger movement (see Table 61). The two movement

activities which contained the highest percentages in both levels were clapping [level A (42%) and level B (11%)] and finger movement [level A (37%) and level B (79%)].

Table 61

Percentage of Movement Activities in Mainstreams Primer Method

Activities	A	B
Dancing	1.09	0.00
Full Body	5.43	1.79
Lower Body	6.52	7.14
Upper Body	3.26	1.79
Hand	1.09	0.00
Clapping	42.39	10.71
Tapping/patschen	3.26	0.00
Fingers	36.96	78.57

Students were instructed to clap the rhythm to every piece before attempting to play it on the keyboard. Other clapping activities included steady beat clapping, echo clapping, as well as clapping rhythm patterns. The author also encouraged parents to have children clap the steady beat at home when listening to music on the radio. Various finger movements were included in levels A and B. Finger movement exercises included finger wiggling when working with the finger numbers, playing finger numbers in the air before playing on the keyboard, as well as pointing to each note in a piece while counting. One dancing activity was included in level A (1%). *Mainstreams Primer Method* also contained a few full body movement exercises in both levels [level A (5%) and level B

(2%)]. These included moving the full body to a steady beat on a drum or to a listening selection,acting out movements to a song, and moving the body higher (arms stretched up high) or lower (crouched onto the floor) depending on the melodic direction in a song. The lower body was incorporated in both levels [level A (7%) and level B (7%)] though marching exercises. Tapping/patschen exercises were included in 3% of all movement activities in level A. These exercises involved tapping rhythmic patterns on the knees. This method contained one hand play movement activity (1%) in which the author instructed children to show the melody levels in the air while singing a song.

Creativity in Mainstreams Primer Method

Several creative exercises were included in this method and were located in all books in this series (see Table 62). No creative movement activities were included. All creative activities in level A involved playing the piano (100%) and decreased in level B

Table 62

Percentage of Creativity Activities in Mainstreams Primer Method

Activities	A	B
Singing	0.00	13.33
Playing Instrument	100.00	86.67

(87%). Playing activities included composition exercises such as writing pieces about various topics like two black crows going up an elevator (using two-black key groupings), hammers and nails (using a steady beat), High and Low, Leo Lion, and Tweety Bird (all three using high and low sounds on the keyboard), hiccups (using two-note slurs with staccato), Blast Off to Space (using sounds which go up or down), and Ice

Cream (using legato sounds). Other creative playing activities involved the teacher and student improvising melodies using the black notes as well as a blues improvisation exercise. Level B also included a few creative singing activities (13%) which involved making up new verses to pre-existing playing pieces.

Aural Skill in Mainstreams Primer Method

Aural skills activities were located in both the *Primer Pianist* and *Primer Games* books of each level. The author of *Mainstreams Primer Method* incorporated aural skills training in the following categories: dynamics, register, melodic direction, stepping/skipping, rhythmic patterns, staccato/legato, tempo, and other (see Table 63).

Table 63

Percentage of Aural Skills Activities in Mainstreams Primer Method

Activities	A	B
Dynamics	15.38	18.18
Register	30.77	0.00
Melodic Direction	7.69	0.00
Stepping/Skipping	0.00	18.18
Rhythmic Patterns	15.38	54.55
Staccato/Legato	0.00	9.09
Tempo	23.08	0.00
Other	7.69	0.00

Categories which were represented in both levels were dynamics [level A (15%) and level B (18%)] and rhythmic patterns [level A (15%) and level B (55%)]. Exercises

involving dynamics included *piano* and *forte* and increased from level A (15%) to level B (18%). Rhythmic patterns were introduced in level A (15%) and increased in level B (55%). These activities involved students participating in echo clapping games as well as distinguishing between two rhythmic patterns clapped by the teacher. The largest percentage of aural skills activities in level A was in the category of register (31%) and this decreased to 0% in level B. Students were asked to differentiate between sounds which were high and low. Several tempo exercises were included in level A (23%) which required the student to distinguish between fast and slow tempos. No tempo activities were present in level B. Melodic direction exercises were present in level A (8%) but not in level B. Other aural skills activities included in level B were staccato/legato (9%) and stepping/skipping (18%). Level A contained one activity which did not fit into any of the pre-determined categories and therefore was categorized in the "other" category (8%). In this activity, the author encouraged the children to "hear the tune" in their head to determine whether a melody moves up or down before singing it. This exercise may serve to initialize the inner hearing process. The author also included cut out puppets in the *Primer Games* book which could be used for aural skills activities involving high and low (bird and lion puppets), fast and slow (rabbit and turtle puppets), and *forte* and *piano* (elephant and mouse puppets). No aural skills activities were included in the following categories: interval recognition, chord recognition, solfege recognition, major/minor, same/different, melodic dictation, rhythmic dictation, harmonization, and transposition.

Repertoire in Mainstreams Primer Method

This method included both playing and listening repertoire in both levels (see Table 64). Percentages of playing repertoire remained constant from level A (93%) to

Table 64

Percentage of Repertoire Categories in Mainstreams Primer Method

Repertoire	A	B
Playing Repertoire	92.86	92.86
Folk/Traditional	13.46	7.69
Author/Pedagogical	86.54	90.38
Multi-Cultural	0.00	1.92
Teacher/Student Duets	9.62	0.00*
Listening Repertoire	7.14	7.14
Folk/Traditional	25.00	0.00
Author/Pedagogical	75.00	100.00
Include Lyrics	98.08	86.54

* No written teacher/student duets were located in these books; however, the introduction to Level B encouraged teachers to improvise duet parts with pieces in *Primer Pianist B* and *Primer Pieces B*.

level B (93%) as well as listening repertoire [level A (7%), level B (7%)]. This method included repertoire in the following categories: folk/traditional, author/pedagogical, and multi-cultural. There were no art music, religious, or pop pieces in this piano series. The largest percentages of playing and listening repertoire were located in the author/pedagogical category. Playing repertoire included author/pedagogical repertoire in level A (87%) and level B (90%), and listening repertoire was present in level A (75%) and level B (100%).

Folk/traditional melodies were also included in both playing [level A (13%) and level B (8%)] and listening repertoire [level A (25%) and level B (0%)]. Folk/traditional pieces in the playing repertoire category included *Yankee Doodle, Mary Had a Little*

Lamb, Hot Cross Buns, Rain Rain Go Away, Pease Porridge Hot, Dilly Dally, London Bridge, Twinkle Twinkle Little Star, Old MacDonald, and *Jingle Bells.* Level A included one folk/traditional melody in the listening repertoire category which was *Yankee Doodle.* Only one multi-cultural song was found which was entitled *Indians.* No religious or pop songs were located in this series. Teacher/student duets were incorporated into 10% of all playing pieces in level A. No notated teacher/student duets were included in level B; however, the written introduction in the Level B lesson book included information regarding the importance of the teacher improvising duet parts to each of the playing pieces to accompany the student. Lyrics were present in both levels of *Mainstreams Primer Method* [level A (98%) and level B (87%)].

Parental Involvement in Mainstreams Primer Method

This methodology contained several instructions for parents and young piano students. The author conveyed that all concepts are thoroughly explained in the lesson book so that parents can share in their child's musical growth even if they are new to the piano as well.

Cory included a letter to parents discussing the purpose of the method as well as the specific role that the parent plays in the student's musical endeavors. She (1977) stated:

> The most important person in your child's music education is you! Your constant interest, enthusiasm, and participation in home 'music times' of eight to twenty minutes, five days a week, will encourage him if his enthusiasm ever wanes temporarily. Make music a natural part of his daily life and he will expect to love it! (p. 3)

Cory recommends ten to twenty minutes of practice each day in *Primer Pianist B.*

The author includes a checklist at the end of each unit and encourages the parent and child to refer to it for teacher assignments as each unit is completed. The *Primer Pieces* books contained "how to practice" charts which may be cut out and placed on the piano as a reminder. These charts outlined a step-by-step order of how to practice each new piece. For example, the author encourages the student to practice each piece five ways each day: 1) chant the words and clap the rhythm, 2) point to the notes and say the rhythm, 3) point to the notes and say the letter names, 4) play and sing the letter names, and 5) play and sing the lyrics. These charts may help parents to organize the child's practice time. Cory (1977) notes that teachers and parents should always "teach from what the child already knows; this begins with speech and body percussion. Then the instructor should move into rhythm, then to melody in his voice, and finally to the keyboard." (p. 2).

Summary of Mainstreams Primer Method

The researcher found that the elements of playing, singing, moving, creating, and aural skills fluctuated between levels A and B (see Table 65). The element of playing increased from 29% in level A to 36% to level B. This method contained pieces from the folk/traditional, multi-cultural, and author/pedagogical categories. Level A included a large percentage of pre-staff playing exercises (56%) as well as a fair amount of exploration (16%) and rote playing (27%); however, all of these categories vastly declined when staff reading was introduced in level B (81%). Since the author incorporated an intervallic reading approach in many playing pieces, a large percentage of eclectic hand positions were used as staff reading was introduced in level B (31%).

Table 65

Percentage of activities found in Mainstreams Primer Method

Element	A	B
Playing	28.57	35.78
Singing	16.13	28.88
Moving	42.40	24.14
Creating	6.91	6.47
Aural Skills	5.99	4.74

The element of singing was incorporated in both levels of *Mainstreams Primer Method* and increased from level A (16%) to level B (29%). Activities included singing along with the teacher as well as singing while playing pieces. Several types of singing were incorporated: these included singing lyrics, singing letter names while playing, as well as singing the rhythm of each playing piece before playing on the keyboard. Both levels included singing by rote [level A (53%) and level B (4%)] and singing by reading [level A (48%) and level B (96%)]. As staff reading was introduced in level B, singing by reading percentages almost doubled from 48% in A to 96% in level B.

Movement was incorporated in 42% of all activities in level A and decreased dramatically to 24% in level B. This decrease in percentage is probably due to the increase in playing and singing percentages in level B. Movement activities were included in *The Primer Pianist* books as well as the *Primer Games* books. This series contained a variety of movement activities including dancing, full body movement, lower body movement, upper body movement, clapping, tapping/patschen, hand movement,

and finger movement. Clapping and finger movement contained the highest percentages of all movement activities in this series.

Creative activities were included in both levels of *Mainstreams Primer Method* and remained constant throughout both levels [level A (7%) and level B (6%)]. Levels A and B included creative playing activities which composed the largest percentages of all creativity activities [level A (100%) and level B (87%)]. Level B also incorporated several creative singing activities which involved creating new lyrics to existing melodies (13%).

Aural skills exercises were present in both levels of this method and also remained constant [level A (6%) and level B (5%)]. These activities included dynamics, register, melodic direction, stepping/skipping, rhythmic patterns, staccato/legato, tempo, as well as two "inner hearing" exercises. Other methods reviewed have not discussed "inner hearing." The highest percentage of aural skills activities in level A occurred in the register category (31%) whereas rhythmic patterns (55%) contained the highest percentage of all activities in level B.

Music for Moppets and *Kinder-Keyboard* (1971, 1977)

The Pace materials reviewed in this dissertation included *Music for Moppets* (1971) by Robert and Helen Pace and *Kinder-Keyboard* (1977) by Robert Pace. Since neither of these books were self-explanatory, it was necessary to purchase the teacher's manuals for both in order to effectively evaluate each of the books. Both method books are designed for the preschool aged child, and both are written for a group class setting. Since *Music for Moppets* moves at a slower pace and includes more general music exposure, it is considered the precursor to *Kinder-Keyboard*. *Music for Moppets* teachers were originally required to undergo specific training in order to obtain the lesson

books, however, it has been found that "many piano teachers with a good foundation in early childhood education and experience in group instruction can use the books successfully by following the teacher's manual" (Pace & Pace, 1971, p. 1).

According to the authors (1971), "The focus of *Music for Moppets* is to provide a wide latitude for individuality and self-expression. This can be accomplished while each child gradually learns the nomenclature of music, as well as gains beginning skills to express his innate love of music" (p. 8). Pace reinforced similar goals in the preface of *Kinder-Keyboard* (1977) by stating that *Kinder-Keyboard* was designed "to provide early interrelated musical experiences with melody, harmony, and rhythm in various simple forms as necessary prerequisites for continued musical growth and enjoyment throughout life" (p. 2). Pace also emphasized the importance of using the piano as the first tool for early music learning by stating:

> The piano is an ideal vehicle for acquiring the language of music via the three educational senses of sight, touch, and hearing. The children can see what they are doing both at the keyboard and on the printed page. They can reach out and touch the notes they are playing (going higher or lower, faster or slower, louder or softer), and they can hear the various combinations of sonorities, including contemporary sounds along with those of yesteryear in an endless variety of activities to spark each child's creative imagination. (p. 2)

All activities are outlined in the teacher's manual including various suggestions for teaching as well as props to use in the classroom.

Playing Piano in Music for Moppets/Kinder-Keyboard

Piano playing activities in *Music for Moppets* and *Kinder-Keyboard* included exploration, rote playing, pre-staff reading, and staff reading (see Table 66). *Music for*

Moppets incorporated exploration (19%), rote playing (53%), pre-staff reading (6%), and staff reading (21%). *Kinder-Keyboard* also included exploration (18%), rote playing (9%), pre-staff reading (12%), and staff reading (61%).

Table 66

Percentage of Playing Activities in Music for Moppets/Kinder-Keyboard

Activities	*Music for Moppets*	*Kinder-Keyboard*
Exploration	19.14	18.18
Rote Playing	53.19	9.19
Pre-staff Reading	6.38	12.12
Staff Reading	21.28	60.61

Keyboard exploration was an emphasized feature of both *Music for Moppets* (19%) and *Kinder-Keyboard* (18%). Activities included locating low, middle, and high sounds on the keyboard, exploring groups of two- and three-black note groups, and the white keys. One activity involved having the child close his/her eyes and attempting to find groups of two- and three-black key groups by feel rather than just sight. This method introduced pitch reading by alphabet letter names.

Rote playing was an integral part of *Music for Moppets* (53%) and decreased to 9% in *Kinder-Keyboard* as staff reading was introduced. The teacher was instructed to teach the song by rote first by singing the words and having the children clap the rhythm before finding the notes on the keyboard. Formal instruction on rhythmic values and counting is not present in this method. Therefore, most rhythms are learned by rote playing. Most rote playing activities included playing with both rhythmic and pitch

accuracy; however, there were several rhythm exercises and pitch exploration also. Rhythm values located in this method were quarter notes, half-notes, dotted half notes, eighth notes, and dotted eighth-notes.

Pre-staff playing activities in this method composed 6% in *Music for Moppets* and 12% in *Kinder-Keyboard*. Visual representations including long and short horizontal lines indicated note duration. This type of visual representation was present in question and answer activities which reinforced note duration and ascending and descending melodic patterns. *Kinder-Keyboard* included one pre-staff activity which contained building blocks on a page of various heights and lengths which not only represented note duration (block length) but also ascending and descending pitch (block height).

All pieces in this method were analyzed to determine the percentage of different hand positions introduced in the two books (see Table 67). No traditional hand positions, such as C position or G position, were introduced in *Music for Moppets.* Initially, students were instructed to play pieces by using the pointer finger only or fingers 2- or 3-. For some pieces, the authors instructed the child to use the fist if he/she were unable to isolate the pointer finger properly. The author did not instruct children to use the fourth or fifth finger in any piece in *Music for Moppets.* This may be because these two fingers are considered much weaker than the other three. Therefore all hand positions in this book were labeled eclectic. *Kinder-Keyboard* also included pieces which incorporated eclectic hand positions (26%); however, this book does include several pieces written in C position (7%), G position (22%), F position (7%), D position (22%), E position (7%), D*b* position (4%), and E*b* position (4%). The author included several warm-up exercises, referred to as "Tune-Ups," in each hand position for finger strengthening. Both books included pieces in which no fingering was suggested.

Table 67

Percentage of Staff Playing Activities in Music for Moppets/Kinder-Keyboard

Hand Position	*Music for Moppets*	*Kinder-Keyboard*
C Position	0.00	7.41
G Position	0.00	22.22
F Position	0.00	7.41
D Position	0.00	22.22
E Position	0.00	7.40
D*b* Position	0.00	3.70
E*b* Position	0.00	3.70
Eclectic	100.00	25.93

Technical approach was examined in each book of this method. *Music for Moppets* contained very little information regarding technique development, and the author (1972) stated not to be "too worried about curved fingers as the child experiments" (Pace, p. 54). He stated that the child will gradually "strengthen his finger muscles and gain necessary control" (p. 54). However, a few activities were included which developed technique (see Table 68). *Music for Moppets* included a few instructions regarding the student's overall sitting position at the keyboard (75%). These included fingers (33%), eyes (33%), and hands (33%). Students were instructed to keep eyes on the music while playing pieces. Several pieces also included playing short glissandos and hand crossing. *Kinder-keyboard* only included information regarding position of the fingers while playing (36%). As stated previously, *Kinder-Keyboard* contained several

Table 68

Percentage of Technique Components in Music for Moppets/Kinder-Keyboard

Approach	*Music for Moppets*	*Kinder-Keyboard*
Overall Body Position:	75.00	36.36
Hands	33.33	0.00
Fingers	33.33	100.00
Eyes	33.33	0.00
Musical Expression:	25.00	27.27
Crescendo/Diminuendo	0.00	66.67
Dynamics	100.00	33.33
Hands Together Playing	0.00	36.36

"Tune-Up" exercises in various five-finger hand positions for building finger strength and dexterity. Specific exercises included having the student play the finger numbers in the air before playing the piano keys, or also on the arm to feel the transfer of weight between the fingers.

Twenty-five percent of all technique activities in *Music for Moppets* contained playing with dynamics. This book did not include crescendo or diminuendo. *Kinder-Keyboard* contained pieces which required playing with musical expression (27%). These activities were dynamics (67%) and crescendo/diminuendo (33%). Although *Music for Moppets* did not include any hands together playing activities, *Kinder-Keyboard* included four pieces which required playing hands together (36%).

Singing in Music for Moppets/Kinder-Keyboard

Fifty-three percent of playing pieces were learned by rote in *Music for Moppets*, and therefore, 100% of singing exercises were also learned by rote (see Table 69). The percentage of rote singing decreased in *Kinder-Keyboard* (33%). This difference

Table 69

Percentage of Singing Activities in Music for Moppets/Kinder-Keyboard

Activities	*Music for Moppets*	*Kinder-Keyboard*
Singing by Rote	100.00	33.33
Letters	0.00	20.00
Lyrics	100.00	80.00
Singing by Reading	0.00	66.67
Lyrics	0.00	100.00

may be due to the emphasis placed on staff reading in *Kinder-Keyboard*. *Music for Moppets* contained rote singing by using lyrics (100%) and *Kinder-Keyboard* included both lyrics (80%) and letters (20%). Both books contained rote singing pieces for playing as well several songs designed for singing only. Most singing songs included some sort of theme to reinforce musical concepts such as fast songs and slow songs. Fast songs were written about fast cars or animals, whereas slow songs were written about slow animals such as turtles. Other reinforced concepts included high and low. *Music for Moppets* included a singing song about a tall giraffe to reinforce high sounds on the piano. *The Elephant Song* reinforced low sounds that an elephant may make. *Kinder-Keyboard* also contained singing by reading activities (67%). All of these activities

involved singing with lyrics. No singing by rote activities were included which involved singing with numbers in this method.

Movement in Music for Moppets/Kinder-Keyboard

Both Pace books contained a variety of movement activities including dancing, full body movement, lower body movement, upper body movement, acting out stories, clapping, and finger movement (see Table 70). The movement category which included the highest percentage in both books was upper body [*Music for Moppets* (37%); *Kinder-Keyboard* (34%)]. Students were instructed to shape the melody line in the air with their arms and hand before learning to play the piece on the keyboard. After students shaped the melodic line with their arm, they were instructed to clap the rhythm of the melody. Clapping was also included in both *Music for Moppets* (25%) and *Kinder-Keyboard* (29%). *Music for Moppets* included other movement activities such as dancing (3%), full body (11%), lower body (16%), acting out stories (6%), and finger

Table 70

Percentage of Movement Activities in Music for Moppets/Kinder-Keyboard

Activities	*Music for Moppets*	*Kinder-Keyboard*
Dancing	3.17	0.00
Full Body	11.11	17.14
Lower Body	15.87	11.43
Upper Body	36.51	34.29
Act out Stories	6.35	0.00
Clapping	25.40	28.57
Fingers	1.59	8.57

movement (2%). One example of dancing included learning an Indian dance to accompany an *Indian Rain Dance* found in the method book. Lower body movement (16%), i.e. marching, was an important aspect in *Music in Moppets* since it was used throughout the book to reinforce steady beat. *Kinder-Keyboard* included other body movements such as full body (17%), lower body (11%), and fingers (9%). Finger exercises included the students playing the correct finger numbers in the air before learning to play the piece on the piano keyboard.

Creativity in Music for Moppets/Kinder-Keyboard

The Pace method included creativity activities in both *Music for Moppets* and *Kinder-Keyboard* (see Table 71). Creative activities involving singing (*Music for Moppets* 12%; *Kinder-Keyboard* 8%) included inventing new lyrics and melodies to existing songs for singing. Both books also included a variety of creative activities involving playing the keyboard instrument [*Music for Moppets* (77%); *Kinder-Keyboard* (83%)]. Examples of such activities in *Music for Moppets* included composing new

Table 71

Percentage of Creativity Activities in Music for Moppets/Kinder-Keyboard

Activities	*Music for Moppets*	*Kinder-Keyboard*
Singing	11.54	8.33
Playing Instrument	76.92	83.33
Movement	11.54	4.17
Other	0.00	4.17

melodies for learned pieces, composing pieces using the pentatonic scale, and "Play a

Story." These activities were included in both books and involved children composing various sounds and melodies to accompany a picture found in their lesson book. The objective was for children to try and create sounds which reinforce the story line such as dogs barking or falling rain. *Kinder-Keyboard* also included "Play a Story" and composing short melodies. Another activity in this book involved improvisation. Students were instructed to improvise melodies while the teacher played an ostinato pattern as accompaniment. Another prominent creative activity involved students composing musical "answers" after the teacher has played a musical "question" of two or more bars. Students play in various tonalities and modes including *dorian*.

Creative movement was also incorporated into both books [*Music for Moppets* (12%); *Kinder-Keyboard* (4%)]. *Music for Moppets* included a greater percentage of creative movement (12%) than *Kinder-Keyboard* (4%). *Music for Moppets* contained activities such as moving around the room to a piece entitled "Autumn Leaves" while pretending to be the leaves. The authors encouraged the use of scarves for this activity. Pace encouraged creative movement activities in other songs such as "Scuba" and "Elephants." *Kinder-Keyboard* included only one creative movement activity (4%) which was entitled "Rocket to the Moon." This piece involved the following sequence:

1) Getting ready for the trip.
2) Countdown and blast-off.
3) The flight to space and talking to earth.
4) The moon landing.
5) Weightless on the moon.
6) Back to the ship and blast-off from the moon.
7) Return trip to earth and a safe landing in our backyard. (Pace, 1977, p. 11)

The teacher was instructed to improvise music to each of these sequences while the child moved around the room as he/she were getting things ready on their spaceship. Pace also encouraged several students to try and improvise music to go along with some of these blast-off sequences.

Kinder-Keyboard included one creative activity which was placed in the "other" category (4%). This activity involved the children creating a story about a mama bear and two baby bears. The students learn to play specific motives for each character and/or activity. This may be compared to *Peter and the Wolf*. The children learn to play five motives: these include the mama bear motive, the baby bears motive, a walking motive, a sleeping bees motive, and an angry bees motive. All motives were played on black keys only and learned by rote. As the teacher tells the initial story, the student plays the correct motive along with the corresponding section of the story. After the student has experienced the story several times with the teacher, he/she is encouraged to use these same motives and create their own story involving the bears and bees.

Aural Skills in Music for Moppet/Kinder-Keyboard

This method series included several different types of aural skills activities. These activities were dynamics, register, melodic direction, rhythmic patterns, tempo, and transposition (see Table 72). The aural skills activity which contained the highest percentage in both books was transposition [*Music for Moppets* (38%); *Kinder-Keyboard* (82%)]. Students learned pieces in their written keys before being asked to transpose them to closely related keys. *Music for Moppets* contained twenty-six aural skills activities which included dynamics (23%), register (23%), melodic direction (12%), rhythmic patterns (4%), and transposition (38%). Dynamics activities included the terms *piano* and *forte*. *Music for Moppets* did not include any activities involving tempo.

Table 72

Percentage of Aural Skills Activities in Music for Moppets/Kinder-Keyboard

Activities	*Music for Moppets*	*Kinder-Keyboard*
Dynamics	23.08	0.00
Register	23.08	5.88
Melodic Direction	11.54	0.00
Rhythmic Patterns	3.85	0.00
Tempo	0.00	11.76
Transposition	38.46	82.35

Kinder-Keyboard contained seventeen activities and only included aural skills activities in the areas of register (6%), tempo (12%), and transposition (82%). This book did not contain any activities in dynamics, melodic direction, or rhythmic patterns. Transposition played an important role in *Kinder-Keyboard* since the percentage increased to eighty-two percent. The Pace materials did not include any aural skills activities in the categories of interval recognition, solfege recognition, same/different, melodic dictation, or major/minor.

Repertoire in Music for Moppets/Kinder-Keyboard

This method series included repertoire in the folk/traditional and the author/pedagogical categories (see Table 73). The percentage of playing repertoire increased in *Kinder-Keyboard* [*Music for Moppets* (73%); *Kinder-Keyboard* (97%)]. As the percentages of playing repertoire increased, listening repertoire percentages decreased [*Music for Moppets* (27%); *Kinder-Keyboard* (3%)]. The percentages of

folk/traditional pieces in the playing category increased from 21% in *Music for Moppets* to 38% in Kinder-Keyboard. Playing pieces in the folk/traditional category included *The Farmer in the Dell, Hickory Dickory Dock, Frere Jacques, Three Blind Mice, Duke of York, Three Little Kittens, Who's That?, Bingo, The Barnyard Song, Hop Old Squirrel,*

Table 73

Percentage of Repertoire Categories in *Music for Moppets/Kinder-Keyboard*

Repertoire	*Music for Moppets*	*Kinder-Keyboard*
Playing Repertoire	73.10	96.67
Folk/Traditional	21.05	37.93
Author/Pedagogical	78.95	62.10
Listening Repertoire	26.92	3.33
Folk/Traditional	28.57	0.00
Author/Pedagogical	71.43	96.15
Multi-Cultural	0.00	3.85
Include Lyrics	100.00	100.00

The Muffin Man, The Paw-Paw Patch, and *Fiddle-Dee-Dee*. The majority of all playing pieces in both books were written by the authors [*Music for Moppets* (79%); *Kinder-Keyboard* (62%)].

The listening repertoire decreased from *Music for Moppets* (27%) to *Kinder-Keyboard* (3%) and included both folk/traditional pieces and author/pedagogical pieces. *Music for Moppets* included both folk/traditional pieces (29%) and author/pedagogical pieces (71%), whereas *Kinder-Keyboard* included only author/pedagogical pieces

(96%) and multi-cultural songs (4%) in the listening category. Folk/traditional pieces found within the listening category included *Hickory Dickory Dock* and *Where is Thumbkin?* This method contained no optional teacher/student duets and no art music, religious, or pop songs. All pieces found within this method series included words for singing (100%).

Parental Involvement in Music for Moppets/Kinder-Keyboard

This method series included very little instruction for parents. Pace stated that home activities "should be carefully explained to parents in a parent class or an orientation meeting" (Pace, 1972, p. 21). The author also expressed the importance of understanding the at-home session. He (1972) stated that:

> Home activities should in no way be an assignment in the traditional sense, of forced or arbitrary practice. Rather they should be used to bring the child and parent together in a creative musical play activity. (p. 21)

Concerning practice, the author expressed that no certain length of time should be made for practice. However, music should be a natural part of the child's week. Pace also stressed the importance of parents having a well-tuned piano available to the child. If there is no such instrument in the home, then it is the parent's responsibility for making arrangements so that the child has daily access to a piano.

Summary of Music for Moppets/Kinder-Keyboard

The researcher found that the elements of playing, singing, moving, creating, and aural skills fluctuated slightly between *Music for Moppets* and *Kinder-Keyboard* (see Table 74). The element of playing increased from 24% to 31% in *Kinder-Keyboard.* This method only included pieces from the folk/traditional category, multi-cultural, and the author/pedagogical. *Music for Moppets* included a large amount of rote playing

(53%), whereas playing by reading pieces on staff increased in *Kinder-Keyboard* to 61%. Percentages of exploration activities also remained constant in both books [*Music for Moppets* (19%); *Kinder-Keyboard* (18%)] and therefore seems to be an important element of this method.

Table 74

Percentage of Activities Found in Music for Moppets/Kinder-Keyboard

Element	*Music for Moppets*	*Kinder-Keyboard*
Playing	23.98	30.53
Singing	17.35	11.45
Moving	32.14	26.72
Creating	13.26	18.32
Aural Skills	13.26	12.98

The authors did not emphasize traditional hand positions since *Music for Moppets* included 100% eclectic hand positions for all pieces. *Kinder-Keyboard,* however, did introduce various hand positions. Initially in both books, students were instructed to use the pointer finger to play melodies as well as fingers 1-, 2-, and 3-. Before five-finger hand positions were introduced in *Kinder-Keyboard,* the author seems to avoid the use of the fourth and fifth finger; this could be due to the idea that these are the two weakest fingers in the hand. *Music for Moppets* did not include any hands together playing activities, whereas *Kinder-Keyboard* included 36% percent of hands together playing.

The element of singing was included in *Music for Moppets* (17%) and decreased in *Kinder-Keyboard* (11%). Activities included singing while the teacher played and

singing while playing pieces. *Music for Moppets* only included singing by rote pieces, whereas *Kinder-Keyboard* included both singing by rote (33%) and singing by reading (67%). This method did not include any solfege singing activities.

Movement was incorporated in 32% of all activities in *Music for Moppets* and decreased to 27% in *Kinder-Keyboard.* Both books in this method included a variety of movement activities including dancing, full body movement, lower body movement, upper body movement, act out stories, clapping, and finger movement. Upper body movement, which involved shaping the melody with the arm, incorporated the highest percentages in both books [*Music for Moppets* (37%); *Kinder-Keyboard* (34%)]. Clapping was another important activity in the movement category since students were instructed to clap the rhythm of a melody before learning to play it [*Music for Moppets* (25%); *Kinder-Keyboard* (29%)].

Creativity activities were included in both *Music for Moppets* (13%) and *Kinder-Keyboard* (18%). Both books included a variety of activities including creative singing, playing instruments, movement, and creative story telling. The majority of creativity activities involved creating melodic lines on the piano [*Music for Moppets* (77%); *Kinder-Keyboard* (83%)].

Aural skills were included in both books of this piano method and remained constant in both levels (13%). These activities included dynamics, register, melodic direction, rhythmic patterns, tempo, and transposition. Transposition seems to be important in this method since it contained the highest percentages in both books [*Music for Moppets* (38%); *Kinder-Keyboard* (82%)].

The Very Young Pianist (1970, 1973)

The Very Young Pianist, written by Jane Smisor Bastien, included three levels with two books in each level; these were *The Very Young Pianist Lesson Book* and *The Very Young Pianist Listens and Creates.* The lesson book contained an introduction to playing pieces, explanations of basic music concepts and theory, and worksheets which reinforced skills such as note and interval labeling. The book also included suggested daily warm-up activities such as playing the I chord and a five-finger position pattern in various keys. *The Very Young Pianist Listens and Creates* book included a variety of ear training, creative, and singing activities.

Playing Piano in The Very Young Pianist

Playing piano in this method included exploration, rote playing, pre-staff reading, and staff reading (see Table 75). In this method, students begin playing the keyboard through exploration activities (24%). Level 1 also included rote playing (21%) and pre-staff reading (55%). Level 1 contained no staff reading activities. Level 2 increased pre-staff playing activities (65%) and introduced staff reading (35%), but

Table 75

Percentage of Playing Activities in The Very Young Pianist

Activities	Level 1	Level 2	Level 3
Exploration	24.24	0.00	0.00
Rote Playing	21.21	0.00	0.00
Pre-staff Reading	54.55	64.70	0.00
Staff Reading	0.00	35.29	100.00

included no exploration or rote playing activities. Only staff reading playing activities were included in level 3 (100%).

This method series introduced playing through exploration exercises. Keyboard topography was introduced via exploring high/low sounds, going up and down on the keyboard, as well as groupings of two- and three- black notes. Body exploration was also included in this method, for example recognition between right and left hand. There were several activities to help the child distinguish between the two hands. Other exploration activities included number and alphabet letter recognition.

Several rote playing activities were included in *The Very Young Pianist Listens and Creates* book. The teacher plays a pattern and the student copies the pattern on the keyboard. Bastien (1975) provided the following teaching tips regarding a rote playing activity:

> Have the child look at the picture of the three bunnies and color the largest rabbit black and explain that his 'hops' would be on the low group of three black keys. Have the student color the middle bunny brown. Explain that he is smaller so his 'hops' will be on the middle group of three black keys. Have the student color the baby bunny pink and explain that his 'hops' will be on the high group of three black keys. Play the song while the class sings with you. Have the student play the 'hops' in the correct place and using the correct rhythm on the keyboard. (p. 29)

Other rote playing activities included singing songs and playing groups of two- and three-black notes while copying the teacher's patterns. This method introduced pitch reading by alphabet letter names and finger numbers, and rhythm was introduced by the use of chanting words. For example, eighth-notes were counted by saying "two eighths" and

quarter notes were counted by saying "quarter." This method series introduced eighth-notes, quarter notes, half notes, whole notes, dotted half notes, triplets, and dotted quarter notes. No explanation of rests was given in this method. All pre-staff activities in levels 1 and 2 included the use of finger numbers. Level 3 included no pre-staff playing activities.

An examination of pieces including staff reading demonstrated that many hand positions were introduced in the three levels. Level three books introduced pieces in all twelve keys which provided the student with an opportunity to play five-finger melodies in all keys. The method also included pieces which utilized the I chord and simplified V7 chord. Although level 1 did not include any staff reading activities, pieces were written predominantly in C, G, and F position. No pre-staff activities were included which used Middle C position, although Middle C position was introduced on the staff in level 3 (23%) (see Table 76).

Staff playing was introduced in level 2 with a piece written in G position, and most level 2 staff playing pieces were in this key (90%). F position was also introduced in level 2, but C position was not included in staff playing pieces in this level. Level 2 used only 2nd and 3rd intervals in all playing pieces and therefore focused on stepping and skipping. Bastien also included note head stickers with letter names on them which were used in specific pieces to label the note names on the staff. Level 3 did note include any staff reading activities in G position, although twelve other hand positions were used. Middle C position composed 23% of all staff playing activities in level 3.

Since *The Very Young Pianist* (1970) and *Bastien's Invitation to Music* (1993-1994) share a common author, Jane Smisor Bastien, there were several similarities

Table 76

Percentage of Staff Playing Activities in The Very Young Pianist

Hand Position	Level 1	Level 2	Level 3
Middle C Position	0.00*	0.00	22.50
C Position	0.00*	0.00	10.00
G Position	0.00*	90.00	0.00
F Position	0.00*	10.00	12.50
D Position	0.00*	0.00	10.00
A Position	0.00*	0.00	7.50
E Position	0.00*	0.00	7.50
D*b* Position	0.00*	0.00	5.00
A*b* Position	0.00*	0.00	5.00
E*b* Position	0.00*	0.00	7.50
G*b* Position	0.00*	0.00	5.00
B*b* Position	0.00*	0.00	5.00
B Position	0.00*	0.00	2.50

* Level 1 contained no staff reading activities.

between the two method series. *The Very Young Pianist* divided all twelve keys into collective groupings. It is important to note again that these groupings were connected by their orientation on the keyboard to the black notes. C position, F position, and G position were referred to as "Group One." Level 3 included staff playing activities using C position (10%) and F position (12%). "Group Two" keys were also included in level 3 and introduced playing activities in D position(10%), A position (8%), and E position

(8%). "Group Three" keys included D*b* position (5%), A*b* position (5%), and E*b* position (8%). "Groups four" keys do not fit into specific patterns in reference to the black note in the tonic chord. Level 3 included staff playing activities in G*b* position (5%), B*b* position (5%), and B position (3%). This method incorporated a multi-key approach to learning the piano.

Several components of piano technique were included in this method series; however, none of the books in this series addressed overall body position such as sitting position , bench height, placement of legs, knees, feet, arms, wrists, or hands (see Table 77). One component which was addressed in all three levels was the placement of the eyes [level 1 (100%), level (90), level 3 (100%)]. The author consistently stressed the importance of keeping the eyes on the music at all times instead of down on the hands. One suggestion was made in level 2 regarding the importance of keeping the fingers curved at all times (10%).

Table 77

Percentage of Technique Components in The Very Young Pianist

Approach	Level 1	Level 2	Level 3
Overall Body Position:	20.00	50.00	57.58
Eyes	100.00	90.00	100.00
Fingers	0.00	10.00	0.00
Musical Expression:	0.00	15.00	33.33
Legato/Staccato	0.00	33.33	81.82
Balance between Hands	0.00	66.67	18.18
Hands Together Playing	80.00	35.00	9.10

Components of musical expression were not addressed in level 1; however they composed 15% of all technique in level 2 and 33% in level 3. The author introduced playing with staccato/legato in level 2 (33%) and increased these activities in level 3 (82%). Balance between the hands was also addressed in level 2 (67%) and decreased in level 3 (18%). No discussion of dynamics was found in this method series.

Playing hands together was introduced in level 1 (80%) and decreased gradually in level 2 (35%) and level 3 (9%). This decrease in hands together playing may be due to the introduction of staff playing in level 2 and the various new playing positions introduced in level 3.

Singing in The Very Young Pianist

Rote singing and singing by reading activities were included in all three levels of *The Very Young Pianist* (see Table 78). Rote singing activities were included in 44% of

Table 78

Percentage of Singing Activities in The Very Young Pianist

Activities	Level 1	Level 2	Level 3
Singing by Rote	44.00	100.00	46.15
Lyrics	100.00	100.00	100.00
Singing by Reading	56.00	0.00	53.85
Lyrics	100.00	0.00	100.00

level 1 singing activities and varied in levels 2 (100%) and 3 (46%). Rote singing activities were located in *The Very Young Pianist Listens and Creates* book of all three levels and involved singing lyrics such as *Pop Goes the Weasel.* Singing by reading notes occurred in levels 1 (56%) and 3 (54%) as students were instructed to sing the

lyrics to the song after he/she had learned to play the correct notes and rhythm. No singing by reading activities were included in level 2. It is unusual that the lesson books in levels one and three contained instruction for singing by reading; however, no singing instruction was found in the level two lesson book. Level two books only contained rote singing activities located in the *Listen and Create Book 2*.

Movement in The Very Young Pianist

Movement activities included in *The Very Young Pianist* were full body, upper body, clapping, and finger isolation (see Table 79). Clapping was the only movement activity included in all three levels of books and made up the majority of movement activities in this method series [level 1 (57%), level 2 (100%), level 3 (100%)]. Clapping activities included clapping isolated rhythms as well as rhythms found within playing

Table 79

Percentage of Movement Activities in The Very Young Pianist

Activities	Level 1	Level 2	Level 3
Full Body	14.29	0.00	0.00
Upper Body	14.29	0.00	0.00
Clapping	57.14	100.00	100.00
Fingers	14.29	0.00	0.00

pieces. One singing game incorporated full body movement in level 1 (14%). The author involved upper body movement (14%) in level 1 with activities which have students distinguishing between the right and left hand. Level 1 also included an

activity which incorporated finger wiggling in order to instill finger number recognition (14%).

Creativity in The Very Young Pianist

Creativity activities located in this method were located in *The Very Young Pianist Listens and Creates* books (see Table 80). No creative singing activities

Table 80

Percentage of Creativity Activities in The Very Young Pianist

Activities	Level 1	Level 2	Level 3
Playing Instrument	75.00	100.00	100.00
Movement	25.00	0.00	0.00

were included. Level 1 contained several types of creativity activities which were playing instruments (75%) and movement (25%). Playing instruments activities incorporated composing activities. One example included having the student create a song on the black piano keys while using the words to a familiar nursery rhyme. Other composition exercises involved visual pictures which represented a story. The student was instructed to compose a piece of music which represented various activities happening in the picture. One activity in level 3 instructed the student to create a melody using a designated rhythm in the book. Level 1 included six creative playing activities, level 2 included, and level 3 included eight activities. In addition, each level also contained several pages of manuscript paper for students to use for their own musical compositions. Therefore, this author seemed to emphasize the importance of composition in the music education of the younger child. Creative movement activities

involved students inventing their own rhythmic clapping patterns. No creative movement activities were included in levels 2 and 3.

Aural Skills in The Very Young Pianist

The author of *The Very Young Pianist* incorporated aural skills training in the following categories: interval recognition, chord recognition, dynamics, register, melodic direction, major/minor, stepping/skipping, same/different, rhythmic patterns, melodic direction, rhythmic dictation, harmonization, transposition, tempo, and pitch matching games (see Table 81). The only categories which were represented in all three levels were melodic direction which decreased with each level [level 1 (20%), level 2 (22%), and level 3 (9%)] and rhythmic dictation [level 1 (18%), level 2 (16%), and level 3 (41%)]. Rhythmic dictation involved students completing unfinished rhythmic patterns which the teacher clapped or played several times.

Stepping/skipping (3%) was introduced in level 2 with the terminology 2nds and 3rds. In level three interval recognition (16%) activities incorporated 2nds, 3rds, 4ths, and 5ths. Chord recognition activities composed 3% of activities in level 2 and 5% in level 3. Activities including dynamics involved *f* and *p* and were included only in level 1 (5%). Register activities included 25% of all ear training in level 1 and were not present in levels 2 and 3. Register activities included distinguishing between sounds which are high and low.

Major/minor tonality was addressed in levels 2 (3%) and 3 (6%). Students were instructed to determine the quality of I chords in a given key. Same/different activities were introduced in level 1 (8%) and decreased in level 2 (3%). No same/different activities were included in level 3.

Table 81

Percentage of Aural Skills Activities in The Very Young Pianist

Activities	Level 1	Level 2	Level 3
Interval Recognition	0.00	0.00	15.63
Chord Recognition	2.50	5.41	0.00
Dynamics	5.00	0.00	0.00
Register	25.00	0.00	0.00
Melodic Direction	20.00	21.62	9.38
Major/Minor	0.00	2.70	6.25
Stepping/Skipping	0.00	2.70	0.00
Same/Different	7.50	2.70	0.00
Rhythmic Patterns	5.00	8.11	0.00
Melodic Dictation	0.00	0.00	6.25
Rhythmic Dictation	17.50	16.22	40.63
Harmonization	0.00	2.70	12.50
Transposition	0.00	27.03	9.38
Tempo	5.00	2.70	0.00
Pitch Matching Game	12.50	8.11	0.00

Rhythmic patterns were also incorporated into level 1 (5%) and increased in level 2 (8%). Worksheets included two rhythmic patterns and the student was instructed to choose the correct pattern that the teacher clapped or played. Melodic dictation activities were included in level 3 (6%) by having the student write in missing notes of a melodic pattern played by the teacher. Harmonization activities occurred in level 2 (3%)

and increased to 13% in level 3. The author suggested that students play a melody and guess whether the tonic chord of dominant seventh chord sounds more appropriate in certain places. Another category in ear training activities included transposition in levels 2 (27%) and 3 (9%). Students were asked to transpose pieces to other closely related keys. Transposition was recommended in a variety of keys including G*b,* B, G, D, D*b,* A, A*b,* and E*b.* Tempo was also integrated into this method series in level 1 (5%) and decreased in level 2 (3%). "Pitch matching games" were also included as an ear training activity in levels 1 (13%) and 2 (8%).

Repertoire in The Very Young Pianist

The Very Young Pianist included both playing and listening repertoire (see Table 82). Percentages of playing repertoire increased from levels 1 (64%) to 3 (87%)

Table 82

Percentage of Repertoire Categories in The Very Young Pianist

Repertoire	Level 1	Level 2	Level 3
Playing Repertoire	64.00	84.62	86.84
Folk/Traditional	12.50	0.00	27.27
Author/Pedagogical	87.50	100.00	66.67
Religious	0.00	0.00	6.06
Teacher/Student Duets	0.00	0.00	12.12
Listening Repertoire	36.00	15.38	13.16
Folk/Traditional	22.22	0.00	0.00
Author/Pedagogical	77.78	100.00	100.00
Include Lyrics	92.00	100.00	81.58

while listening repertoire decreased with each successive level [level 1 (36%), level 2 (15%), and level 3 (13%)]. This method series included pieces in folk/traditional, author/ pedagogical, and religious music. No examples of art music, pop, or multi-cultural songs were found in this series. The highest percentages of playing and listening repertoire were located in the author/pedagogical category.

Playing repertoire included author/pedagogical repertoire in levels 1 (88%), 2 (100%), and 3 (67%), and listening repertoire was present in levels 1 (78%), 2 (100%), and 3 (100%). Folk/traditional melodies were included in both playing repertoire [level 1 (13%), level 2 (0%), and level 3 (27%)] and listening repertoire [level 1 (22%), level 2 (0%), and level 3 (0%)]. Folk/traditional pieces in the playing repertoire category included *Jingle Bells, When the Saints Come Marching In, Happy Birthday, Old MacDonald, Fiddle Dee Dee, Yankee Doodle, Where is Thumpkin?, Love Somebody, The Man on the Flying Trapeze, Au Clair de la Lune,* and *On the Bridge of Avignon.* Folk/traditional pieces in the listening repertoire category were used for ear training activities and singing and moving games, and only level one included folk/traditional melodies. These pieces included *Mary Had a Little Lamb, Twinkle Twinkle Little Star,* and *Pop Goes the Weasel.*

One unusual element found in this method was the inclusion of two religious playing pieces in level 3 (6%). These two pieces were entitled *Jesus Loves Me* and *Easter.* Only level 3 included optional teacher/student duets (12%). Lyrics were present in all three levels and fluctuated throughout the levels [level 1 (92%), level 2 (100%), and level 3 (82%)].

Parental Involvement in The Very Young Pianist

This method series does not include any discussion directed specifically to the parent; however, each level included general notes directed to the teacher which gave insight to the parent's role at home in practice. Several points were given to determine the music-readiness of the young child. Bastien (1970) stated:

> a) How can you tell if a child is ready for piano lessons at this early age? Does he show an interest in learning to play the piano? Perhaps he tries to pick out melodies on the piano, or perhaps he sings songs well.
>
> b) Is his attention span long enough to practice ten minutes at a time?
>
> c) Does he have fairly good coordination of his small muscles?
>
> d) Does he take instruction well from the person who will be helping him at home? This could either be a parent or an older brother or sister.
>
> e) Does the child seem eager to learn? (p. 66)

Bastien also discussed how much practice the young child needs at home. This section would be beneficial to parents for at-home practice. Bastien (1970) expressed in level 1 the child needs to practice at least ten to fifteen minutes everyday. In level two, she stated that two fifteen-minute practice segments are recommended per day. She also reiterated that the parent should establish a regular practice time around the same time each day, preferably when there are no outside distractions with family or television. Bastien also encourages the parent to keep a practice log (p.66).

The author encouraged the student to say letter names and count aloud when practicing pieces at home. Bastien (1973) expressed that the role of the parent is to "supervise daily practice sessions, read all directions to the child , and make sure that all material is practiced (p. 61).

Summary of The Very Young Pianist

The researcher found that across all three levels of *The Very Young Pianist,* percentages fluctuated in each of the five elements (see Table 83). The element of

Table 83

Percentage of Activities Found in The Very Young Pianist

Element	Level 1	Level 2	Level 3
Playing	33.04	55.95	57.75
Singing	19.64	4.76	10.00
Moving	9.82	3.57	2.50
Creating	7.14	5.95	6.67
Aural Skills	30.36	29.76	23.33

playing gradually increased over the three levels [level 1 (33%), level 2 (56%), and level 3 (58%)]. This method series is similar to Bastien's *Invitation to Music* in that all keys are grouped into four key groups according to the orientation between the white and black keys.

Singing activities decreased from 20% in level 1 to 5% in level 2. However singing percentages increased in level 3 to 10%. Singing by rote and singing by reading percentages remained fairly consistent in levels 1 and 3; however, level 2 contained no singing by reading activities. Although many playing pieces in level 2 contained lyrics, no instructions were given to sing while playing.

The element of movement was incorporated in 10% to 3% of all activities and included clapping, finger isolation, upper body, lower body, and full body movement.

Percentages of movement decreased with each successive level in *The Very Young Pianist* [level 1 (10%), level 2 (4%), and level 3 (3%)]. Clapping activities occurred most frequently in all levels between 57%-100%. Levels 2 and 3 contained only clapping activities.

The element of creativity was included in each level of this method series and remained somewhat consistent in all levels [level 1 (7%), level 2 (6%), level 3 (7%)]. Activities included not only writing musical compositions but also creating melodies and rhythms. The inclusion of manuscript paper in the back of each lesson book also reiterates the importance of composition in this method.

Aural skills activities decreased with each successive level [level 1 (31%), level 2 (30%), and level 3 (23%)]. Three unusual categories of activities included pitch matching games, harmonization, melodic dictation, and transposition. This method contained higher percentages of aural skills activities than other reviewed methods. One unique feature of this method was the inclusion of religious playing pieces in level 3. This piano series shares many same qualities as Bastien's *Invitation to Music.* Therefore, it may be a safe assumption to say that *The Very Young Pianist* was the model used for *Invitation to Music,* although these books are still in print and available to purchase. Results of a cross examination of the percentages of key elements follow in chapter five.

CHAPTER 5

CONCLUSIONS AND RECOMMENDATIONS

Conclusions

The researcher reviewed nine selected piano methods designed for the four- to five-year-old beginning piano student. Based on data collected from the *Data Sheet for Review of Preschool Piano Method Books*, percentages of activities contained in the major elements found within each series were calculated. These were playing piano, singing, moving, creating, aural skill development, repertoire, and parental involvement. Thorough analysis of each method provided insight into the various elements which these authors emphasized as critical for the young child. An examination of each method demonstrated the weighting each author or group of authors gave to these elements which early childhood researchers and specialists deem necessary for an age-appropriate music program for the young pianist. A cross-examination of all nine methods illustrated how they compared to one another in the percentages of the various elements which they included (See Appendix E). This chapter was organized by each of the key elements found among the different piano methods. Within the discussion of each element, individual piano methods were discussed in rank order, highlighting the most unique features of each series. The author also included discussion on the most commonly found categories across all of the piano methods.

Playing Piano

Three out of nine reviewed piano methods utilized the feature of storytelling throughout their books. For example *Music for Little Mozarts* (1999-2000) integrated the

story of Beethoven Bear and Mozart Mouse. The storyline weaves into the various lessons included in each book. Plush toys of both Beethoven Bear and Mozart Mouse are also available for purchase. Beethoven Bear may be placed on the left side of the keyboard to orient the child to the lower sounds, whereas Mozart Mouse may be placed on the right side of the keyboard to designate the higher sounds.

Another method book which contained a storyline was *Sing and Play* (1987). Goldilocks and the three bears were included in various lessons throughout the books. The Papa Bear represented low sounds, Mama Bear represented middle sounds, and Baby Bear represented high sounds on the keyboard. Cut-out cards were included with pictures of each character.

Mainstreams Primer Method (1977) introduced Barney Bear who was present throughout all books. The author included an illustration of Barney Bear's paw when explaining the proper way to hold the hand when playing the piano. Other elements of Barney's story demonstrated various concepts of piano playing, i.e. spilling honey on the keyboard and playing the sticky keys which produces a legato sound.

All reviewed piano methods included playing in varying degrees (see Table 84). Playing activities included keyboard exploration as well as rote playing exercises, pre-staff, and staff reading activities. The rank order of percentages of playing activities from the highest to the lowest were as follows: *Piano for the Young Beginner* (76%), *The Very Young Pianist* (50%), *Invitation to Music* (49%), *Music for Little Mozarts* (47%), *Sing and Play* (41%), *Prep Course for the Young Beginner* (41%), *Mainstreams Primer Method* (32%), *Music for Moppets/Kinder-Keyboard* (27%), and *Music Readiness Series* (22%).

Piano for the Young Beginner, by James Bastien, contained more playing activities than other reviewed methods (76%). This method was divided into two levels (A and B) and included exploration, pre-staff reading, and staff reading. Staff reading exercises were written in Middle C position, C and G position, as well as a few eclectic positions. This method contained no rote playing activities and very little exploration (see Table 29). A unique feature of this method was the inclusion of additional playing pieces in the *Theory and Technic Book.*

Table 84

Rank Order of Percentages of Playing Activities Across Piano Methods

Methods	Playing
Piano for the Young Beginner	75.79
The Very Young Pianist	49.91
Invitation to Music	49.12
Music for Little Mozarts	46.93
Sing and Play	41.08
Prep Course for the Young Beginner	41.00
Mainstreams Primer Method	32.18
Music for Moppets/Kinder-Keyboard	27.26
Music Readiness Series	22.48

The Very Young Pianist, written by Jane Smisor Bastien, contained 50% of playing activities and introduced Middle C position along with all twelve keys which were divided into four key groups. *Invitation to Music*, also written by Jane Smisor

Bastien and her two daughters Lori and Lisa, contained 49% of playing activities. This method also introduced Middle C position as well as all twelve keys and grouped the keys according to their orientation on the keyboard to the black notes, which is unique to this author. Both of these methods contained 49-50% of playing activities despite the fact that they were written about twenty years apart. This is important to note because despite the time difference in which these two methods were written, the contents of both methods are very similar.

Music for Little Mozarts, written by Barden, Kowalchyk, and Lancaster, included 47% of playing activities. This method was one of the only reviewed method in which solfege syllables were used to emphasize music reading on the staff. This method included pieces written in Middle C position, C position, and G position.

Playing activities in *Sing and Play* (41%) included exploration, rote playing, pre-staff, and staff reading pieces. This method contained the largest percentage of rote playing activities than any other reviewed method (56%). This method also introduced the "closed hand position" which is unique to this method. This hand position allows the young child to play with a rounded finger position without "cave-ins" in the finger joints. This series included staff playing pieces in Middle C position, C position, G position, F position, D position, and E position, and eclectic positions using the "closed hand position."

Prep Course for the Young Beginner included 41% of playing activities. Similar to *Piano for the Young Beginner,* this method did not include rote playing activities. Staff pieces in this method used C and G position only, which were fewer hand positions than introduced in other reviewed methods. Middle C position was not found in this series. Landmark notes and some intervallic reading were introduced in this method.

Mainstreams Primer Method, written by Cory, included a total of 32% playing activities. Cory described the proper way to teach a rote piece which was not located in any other reviewed piano method. This method also stressed the intervallic reading approach more than any other method. Traditional hand positions which were included were Middle C position, C position, G position, F position, and A position.

Music for Moppets and *Kinder-Keyboard* by Robert and Helen Pace contained 27% percent of playing activities. Exploration and rote playing activities were emphasized in this methodology. All pieces in *Music for Moppets* used eclectic hand positions. Students were initially instructed to play with the pointer finger or fingers 2 and 3. The fourth and fifth finger were rarely used in this series possibly because these two fingers are considered much weaker than the others. A unique feature of this method is that it included rote playing activities throughout all levels. Middle C position was not included in this method; however, staff pieces included C position, G position, F position, D position, E position, D*b* position, and E*b* position.

Music Readiness Series contained the smallest percentage of playing activities (22%) and only included staff playing pieces written in Middle C position. Among all reviewed methods, the most commonly found hand positions were Middle C position, C position, and G position.

Piano Technique

Components of technique were reviewed in each method in the following main categories: overall body position, musical expression, and hands together playing.

Overall body position. Overall body position involves the physical approach to piano playing, i.e. proper sitting position, hand and arm position, placement of the feet, and eye direction while playing. The rank order of overall body position percentages

across the series is as follows: *Sing and Play* (59%), *Invitation to Music* (56%), *Music for Moppets/Kinder-Keyboard* (56%), *Piano for the Young Beginner* (51%), *Mainstreams Primer Method* (49%), *The Very Young Pianist* (43%), *Music for Little Mozarts* (22%), and *Prep Course for the Young Beginner* (10%) (see Table 85). *Music Readiness Series* did not contain any technique components involving overall body position.

Table 85

Rank Order of Percentages of Technique Components Involving Overall Body Position

Methods	Overall Body Position
Sing and Play	58.73
Invitation to Music	55.99
Music for Moppets/Kinder-Keyboard	55.68
Piano for the Young Beginner	51.28
Mainstreams Primer Method	48.91
The Very Young Pianist	42.53
Music for Little Mozarts	21.88
Prep Course for the Young Beginner	10.11
Music Readiness Series	0.00

The highest percentage for overall body position was found in *Sing and Play* (59%), which included an introductory section in each book for parents that illustrated key points of piano technique. Each higher level incorporated new technical skills as well as summarized previously learned material. This series stressed body position more than the other technique categories of musical expression and hands

together playing. Hand and finger positions were stressed especially with the introduction of the "closed hand position.

The second highest percentage for overall body position was found in *Invitation to Music,* which included high percentages (56%) of overall body position components in levels A (96%), B (71%), and C (58%) (see Table 15). However, overall body position was never mentioned in level D (0%). This series was one of the few which did not include any information regarding proper sitting position. Bastien stressed the importance of eye placement [level A (50%), level B (54%), and level C (50%)]. She stressed the importance of keeping the eyes on the music rather than down on the hands.

The third highest percentage for overall body position was located in *Music for Moppets,* which also stressed the placement of the eyes on the music. Despite the higher percentage (56%) of overall body position components in this series, it is important to note that this is the only method which expressed the opinion that technique development is not critical in this age child. Robert Pace (1972) stated that the teacher should not be "too worried about curved fingers as the child experiments because the child will gradually strengthen his finger muscles and gain necessary control" (p. 54).
Another unique activity in this method consisted of having the student play individual finger numbers on the arm before playing on the keyboard to feel the transfer of weight between the fingers.

Mainstreams Primer Method (49%) focused on hand and finger position. One unique feature about this method was the inclusion of the "bear paw" imagery used for proper hand and finger position. This imagery correlated with the storyline of Barney Bear used throughout the series. This series included more advanced technical applications, such as pedaling and playing two-note slurs, than other reviewed methods.

The sixth highest percentage for overall body position was found in *The Very Young Pianist* (43%), which contained the highest percentages of eye placement of any other reviewed method: level 1 (100%), level 2 (90%), and level 3 (100%). Similar to other methods, Bastien stressed the importance of keeping the eyes on the music. *Music for Little Mozarts* (22%) included 88% of technique components in the category of overall body position in level 1; however, it did not include any references to this category in levels 2, 3, or 4. This is unique to this series.

Prep Course for the Young Beginner only included 10% of activities concerning overall body placement. However, this method included the largest number of different sub-categories: sitting position, bench height, knee and feet placement, and position of the arms, wrists, elbows, and fingers (see Table 24). One unique feature to this method is its inclusion of a "table top warm-up" which involved placing the hand on a table surface and tapping each finger while the wrist rests slightly on the surface.

After ranking the percentages of overall body position activities, the researcher noted the most commonly found body position sub-categories across the nine series. Thus, the most commonly found sub-categories in the overall body position category (located in four or more methods) were sitting position, bench height, placement of feet, position of the arms, hands, wrist, and fingers, and placement of the eyes.

Proper sitting position was discussed in *Music for Little Mozarts, Prep Course for the Young Beginner, Piano for the Young Beginner, Sing and Play,* and *Mainstreams Primer Method.* The authors of these methods agreed that students should sit tall while facing the center of the keyboard. *Prep Course for the Young Beginner* also recommended the student to lean slightly forward. Proper sitting position allows the student to be relaxed and physically prepared to play the piano.

Another sub-category discussed in four methods was bench height: *Music for Little Mozarts, Prep Course for the Young Beginner, Piano for the Young Beginner,* and *Sing and Play.* All methods recommended sitting on books or cushions in order to achieve proper bench height for the young child. *Prep Course for the Young Beginner* described the proper bench height as placing the elbows slightly higher than the keys. *Sing and Play* and *Mainstreams Primer Method* stressed that the elbows should be the same height as the piano keys, which is supported by earlier research (Golandsky, 1995; Newman, 1984).

Since four- and five-year-old children are small in size and height, their feet will not touch the ground while sitting at the piano—that is, as long as they are sitting at the proper bench height. Piano methods which included discussion regarding feet placement were *Music for Little Mozarts, Prep Course for the Young Beginner, Piano for the Young Beginner, Sing and Play,* and *Mainstreams Primer Method.* All methods concurred that feet should be placed on books, blocks, cushions, or stools in order to provide proper body balance which is supported by previous research on feet placement (Kataoka, 1988).

Five piano methods mentioned placement of the arms in piano playing: *Music for Little Mozarts, Invitation to Music, Prep Course for the Young Beginner, Sing and Play,* and *Mainstreams Primer Method.* These authors agreed that the arms should hang loosely from the shoulder. This relaxed position allows for ample movement up and down the keyboard and prevents the elbows from constricting against the body, which could lead to improper hand positions i.e. twisting. (Bernstein, 1981; Gat, 1965).

Four piano methods included recommendations regarding the wrist in developing technique: *Prep Course for the Young Beginner, Piano for the Young Beginner, Sing and Play,* and *Mainstreams Primer Method. Piano for the Young Beginner* stressed that the

wrist should be level with the arm. The authors of *Prep Course for the Young Beginner, Sing and Play,* and *Mainstreams Primer Method* emphasized the importance of lifting the wrist after playing slurs and phrases. *Mainstreams Primer Methods* included the visualization of a "puppet" when playing a slur.

Invitation to Music, Piano for the Young Beginner, Sing and Play, Mainstreams Primer Method, and *Music for Moppets/Kinder-Keyboard* contained information regarding the hand position. Specific examples included *Sing and Play*'s "closed hand position" and *Mainstreams Primer Method*'s "Bear Paw" visualization.

Several methods discussed fingers in the development of technique: *Music for Little Mozarts, Invitation to Music, Prep Course for the Young Beginner, Piano for the Young Beginner, Sing and Play, Mainstreams Primer Method, Music for Moppets/Kinder-Keyboard,* and *The Very Young Pianist.* The only method which did not include discussion concerning finger technique was *Music Readiness Series.* When discussing proper hand position, *Prep Course for the Younger Beginner* recommended the visualization of holding a bubble, whereas *Piano for the Young Beginner* described holding a ball. All authors conveyed that fingers should be curved slightly at all times with no "cave-ins" at the finger joints. The author of *Mainstreams Primer Method* indicated that students should play on the finger tips with the thumb on its side.
In addition, these findings are supported by current research on proper finger position (Golandsky, 1995; Taubman, 1994).

Four piano methods which focused on eye placement were *Invitation to Music, Mainstreams Primer Method, Music for Moppets/Kinder-Keyboard,* and *The Very Young Pianist.* These methods stressed the importance of keeping the eyes on the music at all

times. It is important to note that three of these methods were the oldest reviewed methods in this study, written in the 1970s: *Mainstreams Primer Method* (1977), *Music for Moppets/Kinder-Keyboard* (1971, 1977), and *The Very Young Pianist* (1970, 1973). This may indicate a trend in piano methods which was present in several piano methods written during this decade. It is also important to mention that the fourth method, *Invitation to Music* (1993-1994), which included eye placement was written by the same author, Jane Smisor Bastien, who wrote *The Very Young Pianist* (1970, 1973).

Musical expression. Another reviewed category of technique was musical expression (see Table 86) which included sub-categories such as staccato/legato playing, dynamics, crescendo/diminuendo, use of ritardando, and balance between the hands.

Table 86

Rank Order of Percentages of Technique Components Involving Musical Expression

Methods	Musical Expression
Music Readiness Series	91.85
Prep Course for the Young Beginner	84.66
Music for Little Mozarts	73.40
Piano for the Young Beginner	40.17
Mainstreams Primer Method	39.40
Sing and Play	37.00
Invitation to Music	29.78
Music for Moppets/Kinder-Keyboard	26.14
The Very Young Pianist	16.11

The rank order of percentages from highest to lowest were *Music Readiness Series* (92%), *Prep Course for the Young Beginner* (85%), *Music for Little Mozarts* (73%), *Piano for the Young Beginner* (40%), *Mainstreams Primer Method* (39%), *Sing and Play* (37%), *Invitation to Music* (30%), *Music for Moppets/Kinder-Keyboard* (26%), and *The Very Young Pianist* (16%).

The most commonly found activities involving musical expression (located in five or more methods) were legato/staccato playing, the use of dynamics, and pieces involving crescendo/diminuendo playing. Legato/staccato playing was located in eight out of nine reviewed piano methods: *Music for Little Mozarts, Invitation to Music, Prep Course for the Young Beginner, Piano for the Young Beginner, Sing and Play, Music Readiness Series, Mainstreams Primer Method,* and *The Very Young Pianist.* The authors of *Prep Course for the Young Beginner* encouraged students to bounce from one note to another in order to play with a staccato sound. *Piano for the Young Beginner* included introductory information on legato playing; however, it did not include any explanation on staccato playing.

The researcher located activities involving playing with dynamic markings in seven out of nine reviewed piano methods: *Music for Little Mozarts, Invitation to Music, Prep Course for the Young Beginner, Piano for the Young Beginner, Sing and Play, Mainstreams Primer Method,* and *Music for Moppets/Kinder-Keyboard.* All of the above methods introduced dynamic markings such as *piano* (p) and *forte* (*f*), whereas others also included *mezzo forte* (*mf*) and *mezzo piano* (*mp*).

The terms crescendo/diminuendo are often introduced in playing after the student has grasped an understanding of basic dynamic changes in music. Although playing with crescendo/diminuendo is technically more advanced, five preschool piano methods

included activities which required this task. These methods were *Music for Little Mozarts, Prep Course for the Young Beginner, Sing and Play, Mainstreams Primer Method,* and *Music for Moppets/Kinder-Keyboard.*

A few methods included activities which were rarely found in the other methods. *Invitation to Music* and *The Very Young Pianist*, written by the same author, included activities involving balance between the hands. *Sing and Play* was the only method which included playing pieces which utilized ritardando.

Playing hands together. The last category which was included in the technique section of this study was playing hands together. Every reviewed piano method included pieces which required playing with hands together (see Table 87). The rank of

Table 87

Rank Order of Percentages of Technique Components Involving Playing Hands Together

Methods	Playing Hands Together
The Very Young Pianist	41.37
Music for Moppets/Kinder-Keyboard	18.18
Invitation to Music	14.25
Mainstreams Primer Method	11.70
Piano for the Young Beginner	8.55
Music Readiness Series	8.16
Prep Course for the Young Beginner	5.23
Music for Little Mozarts	4.73
Sing and Play	4.27

percentages from highest to lowest were *The Very Young Pianist* (41%), *Music for Moppets/Kinder-Keyboard* (18%), *Invitation to Music* (14%), *Mainstreams Primer Method* (12%), *Piano for the Young Beginner* (9%), *Music Readiness Series* (8%), *Prep Course for the Young Beginner* (5%), *Music for Little Mozarts* (5%), and *Sing and Play* (4%). The only piano method which included pieces requiring playing hands together in the first level (80%), which decreased across levels as new hand positions were introduced, was *The Very Young Pianist.*

Singing

All methods reviewed in this study included singing activities (see Table 88). The rank order of singing percentages from highest to lowest was as follows: *Sing and Play*

Table 88

Rank Order of Percentages of Singing Activities Across Piano Methods

Methods	Singing
Sing and Play	27.70
Music Readiness Series	25.55
Mainstreams Primer Method	22.51
Music for Little Mozarts	22.17
Prep Course for the Young Beginner	21.04
Piano for the Young Beginner	20.55
Invitation to Music	17.28
Music for Moppets/Kinder-Keyboard	14.40
The Very Young Pianist	11.47

(28%), *Music Readiness Series* (26%), *Mainstreams Primer Method* (23%), *Music for Little Mozarts* (22%), *Prep Course for the Young Beginner* (21%), *Piano for the Young Beginner* (21%), *Invitation to Music* (17%), *Music for Moppets/Kinder-Keyboard* (14%), and *The Very Young Pianist* (11%).

Most methods included rote singing activities using lyrics. Many methods also included instruction for students to sing the lyrics to pieces after they learn to play them. A unique feature of *Mainstreams Primer Method* was that it contained 23% of singing activities which included instruction for students to sing the rhythm as they played each piece.

Music for Little Mozarts included 22% of singing activities which included solfege singing. This is a unique quality about this particular piano method. Dalcroze, Orff, and Kodaly advocated singing with solfege in order to develop inner hearing in the young child.

Piano for the Young Beginner contained 21% of singing activities but no rote singing activities. *The Very Young Pianist* had the lowest singing percentage of all reviewed methods (11%), perhaps because it focused more on playing and aural skills activities. Research supports the inclusion of singing in early childhood music programs (Wingate, 2000; Sims, 1995).

Movement

All reviewed method books contained movement activities. The rank order of percentages of movement activities was: *Music Readiness Series* (38%), *Mainstreams Primer Method* (33%), *Music for Moppets/Kinder-Keyboard* (29%), *Prep Course for the Young Beginner* (26%), *Music for Little Mozarts* (22%), *Sing and Play* (13%), *Invitation to Music* (5%), *The Very Young Pianist* (5%), and *Piano for the Young Beginner* (3%)

(see Table 89). Since movement is considered so important by practitioners and researchers in teaching preschool children, i.e. Dalcroze, Weikart, Orff, and Kodaly, it is noteworthy that percentages for these activities ranged from 38% to only 3%.

Music Readiness Series contained the highest percentage of moving activities (38%) i.e. dancing, full body movement, lower body movement, upper body movement, act out stories, clapping, tapping/patschen, and finger isolation. The movement activity which occurred most frequently was clapping. This increased to 95% in level B. Other movement activities included marching and imaginative activities such as "ice skating" and pretending to be music notes on a large floor staff. This method

Table 89

Rank Order of Percentages of Movement Activities Across Piano Methods

Methods	Moving
Music Readiness Series	38.35
Mainstreams Primer Method	33.27
Music for Moppets/Kinder-Keyboard	29.43
Prep Course for the Young Beginner	25.56
Music for Little Mozarts	22.32
Sing and Play	13.47
Invitation to Music	5.49
The Very Young Pianist	5.30
Piano for the Young Beginner	3.34

included dancing, rarely included in the other methods, as well as acting out stories. Other than the *Music Readiness Series*, only two methods included acting out stories: *Music for Moppets/Kinder-Keyboard* and *Music for Little Mozarts.* The most common movement activity found in all reviewed methods was clapping. *Music for Little Mozarts* had more than 40% of clapping activities in each level. The second most common activity was upper body movement which was found in all but two methods. *Music for Moppets/Kinder-Keyboard* incorporated upper body movement by instructing students to shape the melody line in the air with their arm and hand before learning to play a piece on the keyboard.

The two methods which contained the lowest percentages of moving activities [*The Very Young Pianist* (5%) and *Piano for the Young Beginner* (3%)] contained mostly clapping and pointing exercises. However, *The Very Young Pianist* did use some full body movement and upper body movement in level 1. It is important to note that the three piano methods containing the lowest percentages of movement also contained the highest percentages of playing activities (see Table 84).

Methods containing movement activities which incorporated the large muscle groups, i.e. dancing, full body, and lower body movement, were *Music for Little Mozarts, Sing and Play, Music Readiness Series, Mainstreams Primer Method,* and *Music for Moppets/Kinder-Keyboard.* Since four- and five-year-old children's large muscles are more developed than their smaller muscles, it is important to include activities which involve the larger muscle groups (Bee, 1995). Research findings support the importance of movement in early childhood music programs (Saliba, 1990; MENC National Standards, 1994; Weyman, 2000; Bee, 1995; Kodaly, 1969; Choksy, 1999). Therefore, movement activities are critical in an appropriate piano method for preschool children.

Creativity

Most reviewed piano methods in this study included at least one creative activity. However, the two exceptions were *Piano for the Young Beginner* and *Prep Course for the Young Beginner* (see Table 90). The rank order of piano methods which contained creative exercises were: *Music for Moppets/Kinder-Keyboard* (16%), *Music Readiness Series* (7%), *Mainstreams Primer Method* (7%), *The Very Young Pianist* (7%), *Sing and Play* (3%), *Invitation to Music* (3%), and *Music for Little Mozarts* (2%).

Music for Moppets/Kinder-Keyboard contained the highest percentage of creative activities (16%): singing, playing instruments, creative movement, and musical story telling by creating music motives for various characters. Other activities were creating

Table 90

Rank Order of Percentages of Creative Activities Across Piano Methods

Methods	Creativity
Music for Moppets/Kinder-Keyboard	15.79
Music Readiness Series	7.18
Mainstreams Primer Method	6.69
The Very Young Pianist	6.59
Sing and Play	2.84
Invitation to Music	2.52
Music for Little Mozarts	2.04
Prep Course for the Young Beginner	0.00
Piano for the Young Beginner	0.00

new melodies and lyrics to pre-existing songs, telling stories with musical sounds, and creating movements which represent sounds.

Music Readiness Series included 7% of creative activities in the areas of singing, playing, movement, and creative clapping. This is the only reviewed method which contained the use of other instruments besides the piano (i.e. rhythm sticks). Creative activities involving singing had students creating their own lyrics to pre-existing melodies. One unusual activity in this method was creative clapping, instructing students to create their own rhythmic patterns.

Most reviewed piano methods which contained creative playing included descriptive titles for composition exercises. For example, *Mainstreams Primer Method* included various titles such as "Two Black Crows Going Up in an Elevator," "Hiccups," and "Ice Cream."

It is interesting to note that the larger percentages of creative activities were located in the older piano methods [*Music Readiness Series,*7% (1984); *Mainstream Primer Series,* 7% (1977); *Music for Moppets/Kinder-Keyboard,* 16% (1971 and 1977); and *The Very Young Pianist,* 7% (1970, 1973)]. Although the newer methods contain more colored pictures and are generally more visually stimulating, they contain fewer creative exercises for children: *Music for Little Mozarts,* 2% (1999-2000); *Invitation to Music,* 3% (1993-1994); and *Prep Course for the Young Beginner,* 0% (1988-1989, and 1993). As previously discussed, creativity is an important element in preschool music education and is therefore supported by several researchers and practitioners (Landis & Carder, 1990; Sims, 1995; Campbell & Scott-Kassner, 1995).

Aural Skills

Varied percentages of aural skills categories were included in all methods (see Table 91). Percentages from highest to lowest were as follows: *The Very Young Pianist* (28%), *Invitation to Music* (26%), *Sing and Play* (15%), *Music for Moppets/Kinder-Keyboard* (13%), *Prep Course for the Young Beginner* (12%), *Music for Little Mozarts* (7%), *Music Readiness Series* (6%), *Mainstreams Primer Method* (5%), and *Piano for the Young Beginner* (0%).

Table 91

Rank Order of Percentages of Aural Skills Activities Across Piano Methods

Methods	Aural Skills
The Very Young Pianist	27.82
Invitation to Music	25.59
Sing and Play	14.91
Music for Moppets/Kinder-Keyboard	13.12
Prep Course for the Young Beginner	12.19
Music for Little Mozarts	6.54
Music Readiness Series	6.44
Mainstreams Primer Method	5.37
Piano for the Young Beginner	.34

The most commonly found ear training categories, present in eight or more methods, involved dynamics, register, melodic direction, and rhythmic patterns. The methods which contained the two highest percentages were *The Very Young Pianist*

(28%) and *Invitation to Music* (26%), written by Jane Smisor Bastien. *The Very Young Pianist* included fifteen different types of aural skills activities which was more than any other method in this study. One unique activity in this method was a pitch matching game which developed inner hearing in students. These two methods were the only reviewed series which included harmonization and chord recognition exercises. These percentages showed that Jane Bastien emphasized aural skills training in both methods.

Music for Little Mozarts and *Sing and Play* were the only two reviewed methods that contained solfege recognition. *Music for Little Mozarts* also included activities involving recognition of orchestral instruments. No other piano method included this activity.

Melodic and rhythmic dictation activities were located in the following methods: *Invitation to Music, Sing and Play, Prep Course for the Young Beginner,* and *The Very Young Pianist.* Only *Sing and Play* and *The Very Young Pianist* included activities involving major and minor sounds. *Piano for the Young Beginner* contained only one aural skills activity which included distinguishing high sounds from low sounds (.34%). The importance of aural skill development has been stressed by various researchers and pedagogues (Sims, 1995; Suzuki, 1969). Therefore, aural skill development is critical in the musical development of the younger aged child.

Repertoire

A wide variety of repertoire was found in all nine methods (see Table 92). All reviewed methods contained higher percentages in the playing repertoire category than the listening repertoire category. *Prep Course for the Young Beginner* and *Piano for the Young Beginner* contained only playing repertoire and no listening repertoire. The order of percentages from highest to lowest in the playing repertoire category

follows: *Prep Course for the Young Beginner* (100%), *Piano for the Young Beginner* (100%), *Mainstreams Primer Method* (93%), *Invitation to Music* (91%), *Music for*

Table 92

Repertoire Found in Each Method

Methods	Playing	Listening
Music for Little Mozarts	69.35	30.66
Invitation to Music	91.06	8.94
Prep Course for the Young Beginner	100.00	0.00
Piano for the Young Beginner	100.00	0.00
Sing and Play	78.41	21.59
Music Readiness Series	64.19	35.81
Mainstreams Primer Method	92.86	7.14
Music for Moppets/Kinder-Keyboard	84.88	15.13
The Very Young Pianist	78.49	21.51

Moppets/Kinder-Keyboard (85%), *The Very Young Pianist* (78%), *Sing and Play* (78%), *Music for Little Mozarts* (69%), and *Music Readiness Series* (64%).

Playing repertoire. This study also examined the different sub-categories of playing repertoire included in each piano method. The various styles which were found were folk/traditional, author/pedagogical, art music, multi-cultural, and religious (see Table 93). No pop tunes were found in any of the reviewed method series. The highest percentages of playing repertoire in all methods were located in the author/pedagogical sub-category. All methods contained folk/traditional songs except for *Music Readiness*

Series which only included author/pedagogical playing pieces. The percentages of folk/traditional pieces ranged from 29% to 0%: *Music for Moppet/Kinder-Keyboard* (29%), *The Very Young Pianist* (13%), *Mainstreams Primer Method* (11%), *Sing and Play* (10%), *Invitation to Music* (10%), *Piano for the Young Beginner* (9%), *Music for Little Mozarts* (2%), *Prep Course for the Young Beginner* (2%), and *Music Readiness Series* (0%).

Table 93

Playing Repertoire in each Piano Method

Method	Genre				
	Folk/ Traditional	Author/ Pedagogical	Art Music	Multi-Cultural	Religious
Music for Little Mozarts	2.37	92.50	5.13	0.00	0.00
Invitation to Music	9.68	89.98	.35	0.00	0.00
Prep Course for the Young Beginner	2.07	95.87	0.00	0.00	0.00
Piano for the Young Beginner	9.35	90.66	0.00	0.00	0.00
Sing and Play	10.18	89.82	0.00	0.00	0.00
Music Readiness Series	0.00	100.00	0.00	0.00	0.00
Mainstreams Primer Method	10.58	88.46	0.00	.96	0.00
Music for Moppets/Kinder-Keyboard	29.49	70.51	0.00	0.00	0.00
The Very Young Pianist	13.26	84.72	0.00	0.00	2.02

Developing positive attitudes and appreciation for diverse musical styles should be a goal of early childhood music programs (Bradley, 1971; Suzuki, 1969; Kodaly, 1958). Folk/traditional songs examined in this study included many songs which are part of the American heritage. Some folk/traditional songs were included in more than one method book (see Appendix G). Folk/traditional pieces which occurred most frequently (in three or more methods) were *Brother John, Jingle Bells, Love Somebody, Mary Had a Little Lamb, Old MacDonald, Row Row Row Your Boat, Twinkle Twinkle, Little Star,* and *Yankee Doodle.* Some melodies had different titles i.e. *Mary Had a Little Lamb* was labeled as *Merrily We Roll Along* in another method book. *Brother John* was also entitled *Where is Thumpkin?* and *Frere Jacques*. It is important to note that the older methods written before 1977 included higher percentages of folk/traditional songs than newer piano methods which were reviewed [*Mainstreams Primer Method* (1977) 11%; *Music for Moppets/Kinder-Keyboard* (1971, 1977) 29%; and *The Very Young Pianist* (1970, 1973) 13%)] The most recent reviewed piano method, *Music for Little Mozarts,* contained only 2% of folk/traditional songs.

Playing repertoire in the art music sub-category was included only in *Music for Little Mozarts* (5%) and *Invitation to Music* (.35%). *Ode to Joy* by Beethoven was included in both of these methods. *Music for Little Mozarts* also included the theme from the second movement of Haydn's *Surprise Symphony.*

Mainstreams Primer Method was the only method which included playing pieces in the multi-cultural sub-category (1%) which was entitled *Indians*. *The Very Young Pianist* (1970, 1973) was the only method to include two religious playing pieces (2%) which were *Jesus Loves Me* and *Easter*.

Listening repertoire. Seven out of nine piano methods contained listening repertoire as well as playing repertoire. No religious or pop songs in the listening repertoire category were found in any of the reviewed piano methods. Listening repertoire encompassed a variety of genres which were folk/traditional, author/pedagogical, art music, and multi-cultural (see Table 94). *Music for Little Mozarts* was the only piano method which contained pieces in all four sub-categories of listening repertoire [folk/traditional (25%), author/pedagogical (42%), art music (32%), and multi-cultural (1%)].

Table 94

Listening Repertoire in each Piano Method

Method	Genre			
	Folk/ Traditional	Author/ Pedagogical	Art Music	Multi-Cultural
Music for Little Mozarts	24.91	42.02	31.63	1.32
Invitation to Music	0.00	100.00	0.00	0.00
Prep Course for the Young Beginner	0.00	0.00	0.00	0.00
Piano for the Young Beginner	0.00	0.00	0.00	0.00
Sing and Play	78.47	21.53	0.00	0.00
Music Readiness Series	52.78	34.72	12.50	0.00
Mainstreams Primer Method	12.50	87.50	0.00	0.00
Music for Moppets/Kinder-Keyboard	14.29	83.79	0.00	1.93
The Very Young Pianist	7.41	92.59	0.00	0.00

Six piano methods contained folk/traditional listening repertoire ranging from 78% to 7%: *Sing and Play* (78%), *Music Readiness Course* (53%), *Music for Little Mozarts* (25%), *Music for Moppets/Kinder-Keyboard* (14%), *Mainstreams Primer Method* (13%), and *The Very Young Pianist* (7%) (see Table 94). Some folk/traditional repertoire was included in more than one method book (see Appendix H). Folk/traditional songs which were included in three or more methods were *Brother John* (*Where is Thumpkin?*), *If You're Happy and You Know It, Looby Loo,* and *Twinkle Twinkle Little Star.*

Only two piano methods contained art music listening repertoire: *Music for Little Mozarts* (32%) and *Music Readiness Series* (13%). The only piece which both methods recommended for listening was *The Nutcracker Suite* by Tchaikovsky. *Music Readiness Series* included a listening list and also recommended *The Small Musician Series* and *The Bowmar Orchestral Library* for additional music listening. *Music for Little Mozarts* (1%) and *Music for Moppets/Kinder-Keyboard* (2%) were the only methods which included multi-cultural listening repertoire.

Researchers suggest that exposure to various styles of music instills an appreciation of different types of music and cultures (Bradley, 1971; Moog, 1976; Kodaly, 1969; Suzuki, 1969). Piano methods designed for the preschool child should include a variety of different styles of music such as folk/traditional songs, art music, and multi-cultural songs.

Parental Involvement

Six piano methods included varying degrees of information regarding advice for parents about lesson attendance as well as practice regimes. Methods which included this type of information were *Music for Little Mozarts, Sing and Play, Music Readiness*

Series, Mainstreams Primer Method, Music for Moppets/Kinder-Keyboard, and *The Very Young Pianist. Music for Little Mozarts* and *Music Readiness Series* stressed the importance of attending the child's piano lesson. *Mainstreams Primer Method* included practice charts for parents to log practice times.

These authors presented different approaches concerning at-home practice sessions. *The Very Young Pianist* and *Mainstreams Primer Method* recommended specific practice time for students. The author of *The Very Young Pianist* stated that level one students should practice ten to fifteen minutes per day, and level two students should increase practice time to two fifteen minute practice sessions per day. Bastien also wrote that parents should establish a regular practice time each day about the same time as well as keep a practice log. *Mainstreams Primer Method* recommended ten to twenty minutes of practice, five days per week.

Other reviewed methods were less stringent in terms of practice regimes. *Music for Moppets/Kinder-Keyboard* stressed that at-home practice sessions should not be forced; rather, the parent and child should engage in "musical play" throughout the week. Pace emphasized that piano playing should be a natural part of the child's week.

Some methods contained information regarding early childhood physiological and emotional development. Bastien's *The Very Young Pianist* was the only method which included an in-depth discussion about music readiness of the child. This information is important for parents and teachers so that both understand the developmental stages of the younger child. *Sing and Play* included information regarding motivation for the younger child. *Music Readiness Series* stressed the importance of using simple language which children understand as well as encouraging creativity and giving generous praise.

Most methods contained specific step-by-step directions for practicing each piece. Several methods encouraged students to practice each piece several different ways, playing and singing the lyrics, playing and saying the letter names, and/or by playing and counting the rhythm. Other methods stressed the importance of clapping the rhythm of each piece before playing it on the keyboard. *Mainstreams Primer Method* included "How to Practice" charts outlining a step-by-step order to practice each song. *Piano for the Young Beginner* did not include specific teaching suggestions for the parent.

Some methods described specific roles for the parent. *Music for Little Mozarts* stated that the parent's role was to attend lessons, read instructions to the younger child in at-home practice, as well as listen to the accompanying CD with the child. The author of *The Very Young Pianist* stated that the specific role of the parent is to 1) supervise daily practice, 2) read all directions to the young child, and 3) make sure that all materials are practiced each day.

Three piano methods contained in-depth information for parents who may not be musically trained. This additional information may be helpful for the parent in understanding how to practice with the child during at-home sessions. *Music for Moppets/Kinder-Keyboard* stressed that all home practice activities should be carefully explained to parents in the form of a parent class or orientation meeting. *Mainstreams Primer Method* contained thorough explanations of all music concepts and lessons which would be helpful for non-musical parents. The authors of *Sing and Play* suggested that parents practice all assignments along with the child. This display of interest not only educates the parents in piano playing but also acts as a good role model which will instill interest in the younger child. This method also offered a tremendous amount of information for the less informed parent by including a reference guide for parents which

contained basic music terminology and illustrations of all five finger playing patterns used in the series.

Sing and Play and *Music for Moppets/Kinder-Keyboard* were the only methods which emphasized the importance of maintaining a well-tuned piano for the younger student. Pace stated that if there is no acoustic piano in the home, then it is the parent's responsibility to find daily access to a piano for the child.

Suzuki (1983) focused on the importance of the parent's role in the child's musical development by stating, "The fate of the child is in the hands of the parents" (p. 2). Researchers and practitioners concur that parents must play a critical role as practice partner and participant if the younger child is to succeed at piano instruction (Andress, 1989; Suzuki, 1983; Lancaster, 1984; Bastien, 1988). Researchers indicate that parents should play an active role in their child's musical development; this role may be in the form of practice partner where the parent learns along with the child, encouraging playful exploration at the keyboard as well as singing, moving, creating, and developing general playing skills. Because children of this age generally cannot read, the practice partner assists the child with each at-home practice assignment. The parent also plays an important role in establishing practice goals and daily practice regimes to instill self-discipline for future piano study when the child is older. Parents need to be educated about their child's musical growth and development as well as how to help them be successful in music study.

Therefore, a piano method designed for the preschool child should include information regarding early childhood musical development, instructions for quality at-home practice, ideas for instilling practice regimes in a child of this age, explanation of

general music terminology and concepts, as well as techniques to motivate the younger student in listening, creating, moving, singing, and playing the keyboard.

Thus, this study determined the percentages of various elements contained in early childhood piano methods, i.e. playing, singing, moving, creating, aural skills, repertoire, and parental involvement, which researchers and practitioners deemed necessary for an age-appropriate piano program. Each reviewed method did contain most of the important elements which are critical for an age-appropriate piano program for the four- to five-year-old child. However, no single method contained similar percentages for all elements which would provide a more comprehensive approach to piano instruction. The researcher found that the older piano methods contained more creativity and movement activities than newer methods. Newer methods contained more colored pictures, manipulatives, and listening CDs to supplement musical experiences for the younger child. Therefore, this study showed that these authors have created preschool piano methods which are appropriate for the younger piano student.

Recommendations

Future research focusing on piano study for the younger child may benefit from investigation of the following topics:

1) Although research suggests that creativity is important in music education for the preschool child, newer piano methods designed for the younger child contained lower percentages in creativity than methods written before 1984. Researchers should investigate the effects of using creative activities with the younger piano student because research indicates that a lack of creativity in a child will diminish the child's overall ability to be creative later in life.

2) Newer piano methods appear to focus less on movement than the other elements of singing, playing, and aural skill development. Since movement is stressed by early childhood researchers as critically important for the younger child, researchers should investigate further the effects of incorporating more movement activities in early childhood piano methods.

3) Although all early childhood piano methods were listed in Uzler's and Bastien's books, the researcher had difficulty obtaining several sets of teaching materials designed for the younger child. Many selected methods were not available at local music stores or even online music stores. Some materials had to be special ordered from publishing houses, which were often difficult to locate. Thus, this creates an obstacle for teachers who desire to use these materials with the younger child.

4) It appears that many piano pedagogy courses and programs in colleges and universities do not include segments on preschool piano methods for future teachers. Therefore, pedagogy programs, teacher conferences, and professional journals should expand the knowledge and awareness of these materials and the appropriateness of teaching piano to the four- to five-year-old.

5) Most authors of the reviewed piano methods stated that their written methods could be used for private or group instruction depending on the teacher's preference. Since group versus private instruction was not within the scope of this study, further research on the implications of group instruction might benefit teachers who work with younger children who are learning socialization skills.

6) Research states that young children sing more appropriately in certain keys and ranges. Singing activities in the reviewed piano methods contained a variety of keys and ranges. Further research could determine whether or not these ranges and keys are age-appropriate for the vocal development of the preschool child.

Implications

Implications of this dissertation, for both researchers and practitioners, concerning the preschool piano student follow.

1) Researchers have shown that the younger child has the capability to begin formal piano instruction at an earlier age than previously thought. Therefore, teachers should consider teaching piano to the younger child.
2) Traditional piano methods designed for the six-to eight-year-old child do not contain many of the age-appropriate elements which nurture the younger child's development. This dissertation has shown that there are piano methods and materials which contain the elements considered age-appropriate for teaching young children. Therefore, teachers should become knowledgeable about these methods and materials.
3) Knowledge of the varying percentages of elements located in the reviewed piano methods allows the teacher to choose which method meets the musical needs of the younger child. Based on the chosen method, the teacher could provide supplementary activities which will produce a more comprehensive approach for his/her students.

Hopefully, this study will lead to further research in preschool piano instruction and will continue to expand the knowledge of teaching strategies and the learning potential of the preschool piano student.

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APPENDIX A

TEN REASONS FOR BEGINNING EARLY

- As a sense organ the ear is fully developed at birth. The brain is prepared to organize the impression it is given. Why wait longer? By the time an infant is one month old, he or she has received a full month of education, planned or accidental. To plan it is to grant the full measure of love and concern for the future of the child. To ignore it is to waste the child's potential in random development.
- A child's powers of observation and ability to imitate are tremendous by the age of two, although he has limited judgement about what to imitate. He will repeat whatever he hears.
- If the child hears music instead of random sounds, his profound love of music becomes intuitive and provides the best foundation for rational responses later in life.
- Challenges, such as the differentiated tasks for each hand, are coordinated with the ear. They help to develop neurological control patterns.
- When the child is very young, he is more likely to accept a learning relationship with his parent than when he is older and seeking autonomy. This relationship if begun early, becomes a source of pleasure and an aid to the growth of all who are involved with it.
- Suzuki method provides healthy social relationships. Shared playing skills among children provide an early team experience without competition.

- As pupils of all ages play together, with music tends to bridge generation gaps, developing enduring friendships and affection.
- Children are less self-conscious in the early years and like to share their enthusiasms with friends in and out of school. They develop healthy self-images as their friends respond to their ability to play fine music.
- Before they are eight, children have more time for music than they will later. If they have reached a level of self-confidence by the time they are eight, they are less likely to become drop-outs in their later musical studies.
- Young children love to play. Music is essentially a feeling outlet in early childhood, as it should be in adult life. The study of music after the age of seven is apt to become more intellectual and mechanical. Moreover, children often become self-conscious at older ages and are easily frustrated when the teacher tried to help them move skillfully. These movements are best taught in the formative years.

  (Mills, 1974, p. 5-6)

APPENDIX B

HOW TO HELP YOUR CHILD AT HOME

- Practice regularly, every day-seven days a week-no matter how many other demands present themselves.
- Play the artist's recordings of the music being learned. Do this casually, several times a day, without concern for whether the children are listening attentively.
- The age of your child will be a major factor in your approach to practice. If your child is a preschooler, keep the elements of a game in high priority since learning takes place best when an activity is fun.
- Let your child have some say about the schedule for daily practice. Make a chart showing times that you have both agreed to and post it as a reminder.
- Be enthusiastic yourself about practice time.
- Find an interesting practice routine that will cover the tasks to be done. List the assignments for the week and decide in what order they will be practiced. This can be done by using a prepared chart, by drawing cards, or by some other system.
- Precious moments between parent and child for making music and working together should not have to be shared with a younger sibling. Make special arrangements if necessary.

- Know what is reasonable to expect. Ask the teacher. Children learn at different rates, but excessive demands (or leniency) as a regular diet will create tensions and disinterest.
- Actively involve your child in determining specifically what is to be learned and how to go about it. Do not tell him what the teacher said-ask him.
- Learn how to work in very small steps-one note, two notes, a measure. Connect one small step to another and rejoice in the progress.
- Motivate your child by making a chart which shows his progress. Be creative.
- Tape your practice sessions. The child hears himself. You hear yourself. You both are sure to get some objective feedback.
- Learning the notes, fingering, and other technicalities is the beginning of study for a musical piece. Only through mastery will it contribute to the building of permanent skills.
- Never begin work on a new piece until your teacher suggests or approves it.
- Be generous with encouraging remarks, even though a good effort may not have produced successful results. Treat praise with caution, avoid verbalizing irritation, and reward your child with your love and appreciation.
- As you advance in the repertoire, spend more and more time reviewing and improving the pieces learned.
- Once or twice a week, give a home concert for the parent who does not usually supervise the practice sessions. Include bowing and applause.

- Sense when a practice session is over. It is more important to return to the instrument with joy and enthusiasm tomorrow than to force a few extra minutes today. (Suzuki World, 1986)

APPENDIX C

HOW TO HELP YOUR CHILD AT THE LESSON

- Attend lessons regularly and teach your child to watch lessons in progress if he must wait his turn. The best way to do this is to watch the lesson yourself. This indicates to your child that something important is going on, and also gives him a role model for good behavior.
- When you practice at home, use the same routines and sequence of events that you observe at the lesson. Use the same language and practice the same exercises that the teacher uses. The teacher is watching for signs that these exercises have become easy and natural for the child so that he will be ready for the nest steps in learning.
- Often a child will appear to be forgetful at the lesson, or do poorly in exercises which he did well at home. Do not become alarmed at this or interfere by giving hints and reminders while he is trying to pay attention to the teacher. The reason he is having difficulty is that he is working with a relatively unfamiliar person. By helping too much you will only postpone the day when the relationship between the teacher and the child is an easy and natural one. The child's attention should be centered on the lesson; his work with the teacher. You can best help to focus your child's attention by not intruding on the work.

- If you have your child's best interest at heart, let him make mistakes because the lesson is a learning process. He is learning through the errors; he is also learning that it is all right to take a chance and that a mistake is not the end of the world.
- If a child makes many mistakes in the lesson, do not scold him but resolve to practice more and better with him before the next lesson. Good practice is always the cure for bad lessons.
- Sometimes, the teacher will invite the parents to participate. At such times a complete response is expected, so pay close attention to the lesson.
- Bring a notebook to the lesson and write down the important points as the teacher presents them. Study the notes before practice times. If you do this, the child will make steady progress, and will soon be ready for the next step in learning.
- About young brothers and sisters at the lesson…they are always welcome to come, to listen, and to learn, but this must never be at the expense of the child receiving instruction.
- When watching the lessons of other children, show interest in these students, but avoid making comparisons between your child and others. Such comparisons can be unfair to all concerned, especially since you know a great deal about your own child and very little about the background of others. (Suzuki World, 1985)

APPENDIX D

DATA SHEET FOR REVIEW OF PRESCHOOL PIANO METHOD BOOKS

Title of Method_____ Copyright Date_____

Publishers_____Authors_____

Book Level _____Specific Book Reviewed_____

Recommended Age for Method _____

I. APPROACH TO PIANO

A. Reading Approach

1. This book the following types of piano playing:

   Exploration___Y / N_____ Total Frequency_____

   Rote Playing ___Y / N_____ Total Frequency_____

   Pre-staff Reading ___Y / N___ Total Frequency_____

   Staff Reading __Y / N___ Total Frequency_____

   a. Rote Playing: Yes_____No_____ Total Frequency_____

   Frequency of rote activities:

   Rote playing with rhythm___Y / N_____

   Rote playing with pitches ___Y / N_____

   Both rhythm and pitches _____Y / N_____

   Other _____Y / N_____

b. Pre-staff reading exercises: Yes___No ____Total Frequency_____

Frequency of pre-staff activities:

Finger numbers Y / N_____

Letter Names__Y / N_____

Solfege Syllables ____Y / N_____

Other __Y / N_____

c. Staff reading exercises: Yes_____ No _____ Total Frequency_____

Hand positions used in this method:

Middle C position_____	F#/*G*b Position _____
C Position _____	C#/D*b* Position _____
G Position _____	A*b*/G# Position _____
D Position _____	E*b*/D# Position _____
A Position _____	B*b* Position _____
E Position _____	F Position _____
B Position _____	Eclectic _____

Pitches are taught by using:

Alphabet letter names _Y/ N

Numbers Y / N

Solfege Syllables __Y / N____fixed do____ movable do____

Rhythm is taught by using

Numbers (counting) ___Y / N__

Syllables __Y / N

Words ____Y / N

Other ____Y / N

B. Piano Technique Approach

A. Technique exercises: Yes_____ No_____ Total Frequency _____

Frequency of technique activities:

1. Overall Body Position:

   a. Sitting Position: Y / N _____

   b. Bench Height: Y / N _____

   c. Legs: Y / N _____

   d. Knees: Y / N _____

   e. Feet: Y / N _____

   f. Arms: Y / N _____

   g. Wrist: Y / N _____

   h. Hands: Y / N _____

   i. Fingers: Y / N _____

2. Musical Expression:

   a. Legato/Staccato: Y / N _____

   b. Dynamics: Y / N _____

   c. Crescendo/Diminuendo: Y / N _____

   d. Balance between hands: Y / N _____

3. Hands Together Playing: Y / N _____

II. APPROACH TO SINGING:

A. Singing activities: Yes_____No _____ Total Frequency_____

Frequency of singing activities:

1. Singing by rote:

Solfege __Y / N __

Letters __Y / N __

Numbers __Y / N __

Words __Y / N __

Other __Y / N __

2. Singing by reading pitches

Solfege __Y / N __

Letters __Y / N __

Numbers __Y / N __

Words __Y / N __

Other __Y / N __

III. APPROACH TO MOVEMENT:

A. Movement activities: Yes_____No _____ Total Frequency _____

Frequency of movement activities:

1. Dancing __Y / N__ _____
2. Full Body __Y / N__ _____
3. Lower Body __Y / N__ _____
4. Upper Body __Y / N__ _____
5. Act out stories __Y / N__ _____
6. Hand play __Y / N__ _____
7. Clapping __Y / N__ _____
8. Patchen __Y / N__ _____
9. Snapping __Y / N__ _____
10. Fingers __Y / N__ _____
11. Other __Y / N__ _____

IV. APPROACH TO CREATIVITY:

A. Creativity activities: Yes_____No _____ Total Frequency_____

Frequency of creativity activities

1. Singing __Y / N__
2. Playing instrument __Y / N__
3. Creative Movement __Y / N__
4. Other __Y / N__

V. AURAL SKILLS/EAR TRAINING:

A. Ear training activities: Yes_____ No _____ Total Frequency_____

Frequency of aural skills activities:

1. Interval recognition: Y / N_____

   2nds_____3rds_____4ths_____5ths_____

2. Chord recognition: Y / N_____

   Quality _____ Function _____

3. Solfege recognition : Y / N_____

   Do_____ Re_____ Mi_____ Fa_____ Sol_____ La_____ Ti_____

4. Dynamics : Y / N_____

   *ff*_____*f*_____*mf*_____*mp*_____*p*_____*pp*_____

   Other_____

5. Register: Y / N_____

   High _____ Low_____ Middle_____

6. Melodic Direction: Y / N_____

   Up _____ Down _____ Remain the same _____

   Other _____

7. Same/Different : Y / N_____

8. Major/minor : Y / N_____

9. Harmonization: Y / N

10. Transposition: Y / N

11. Staccato/legato: Y / N

12. Orchestral instruments: Y / N

13. Rhythmic Patterns: Y / N

14. Stepping/skipping: Y / N

15. Rhythmic dictation: Y / N

16. Melodic Dictation: Y / N

17. Tempo: Y / N

VI. REPERTOIRE:

A. Playing pieces: Yes_____No _____ Total Frequency_____

1. Categories of playing repertoire:

a. Folk/Traditional Melodies: Y / N_____

b. Author/Pedagogical Compositions: Y / N_____

c. "Art music" adaptations: Y / N_____

d. Religious: Y / N_____

e. Pop: Y / N_____

f. Other: Y / N_____

Frequency of optional teacher/student duets: Y / N_____

Frequency of pieces which include words: Y / N_____

B. Listening pieces: Yes_____No _____ Total Frequency_____

1. Categories of listening repertoire:

a. Folk/Traditional Melodies: Y / N_____

b. Author/Pedagogical Compositions: Y / N_____

c. "Art music" adaptations: Y / N_____

d. Religious: Y / N_____

e. Pop: Y / N_____

f. Other: Y / N_____

VII. PARENTAL INVOLVEMENT

A. Information regarding advice for parents_____

B. Information regarding practice_____

C. Information regarding child development_____

D. Information for non musical parents _____

E. Other pertinent information regarding parents_____

APPENDIX E

COMPARISON OF PERCENTAGES OF ELEMENTS ACROSS PIANO METHODS

	Music for Little Mozarts	*Invitation to Music*	*Prep Course for Young Beginner*	*Piano for Young Beginner*	*Sing and Play*	*Music Readiness Series*	*Mainstreams Primer Method*	*Pace Materials*	*Very Young Pianist*
Playing	46.93	49.12	41.00	75.79	41.08	22.48	32.18	27.26	49.91
Singing	22.17	17.28	21.04	20.55	27.70	25.55	22.51	14.40	11.47
Moving	22.32	5.49	25.56	3.34	13.47	38.35	33.27	29.43	5.30
Creating	2.04	2.53	0.00	0.00	2.84	7.18	6.69	15.79	6.59
Aural Skills	6.54	25.59	12.19	.34	14.91	6.44	5.37	13.12	27.82

APPENDIX F

COMPARISON OF PERCENTAGES OF TECHNIQUE COMPONENTS ACROSS PIANO METHODS

	Overall Body Position	Musical Expression	Playing Hands Together
Music for Little Mozarts	21.88	73.40	4.73
Invitation to Music	55.99	29.78	14.25
Prep Course for the Young Beginner	10.11	84.66	5.23
Piano for the Young Beginner	51.28	40.17	8.55
Sing and Play	58.73	37.00	4.27
Music Readiness Series	0.00	91.85	8.16
Mainstreams Primer Method	48.91	39.40	11.70
Music for Moppets/Kinder-Keyboard	55.68	26.14	18.18
The Very Young Pianist	42.53	16.11	41.37

APPENDIX G

FOLK/TRADITIONAL MELODIES IN THE PLAYING REPERTOIRE OF EACH PIANO METHOD

Song Title	Piano Method								
	Music for Little Mozarts	Invitation to Music	Prep Course for Young Beginner	Piano for Young Beginner	Sing and Play	Music Readiness Series	Mainstreams Primer Method	Pace Materials	Very Young Pianist
Au Clair de la Lune		X							X
Barnyard Song, The								X	
Bingo		X						X	
Brother John		X						X	X
Dilly Dally							X		
Down by the Station		X							
Down in the Valley					X				
Duke of York, The								X	
Farmer in the Dell, The								X	
Fiddle Dee Dee								X	X
Good Morning Song, The		X							
Happy Birthday		X							X
Hickory Dickory Dock								X	
Hop, Old Squirrel					X			X	

	Music for Little Mozarts	Invitation to Music	Prep Course for Young Beginner	Piano for Young Beginner	Sing and Play	Music Readiness Series	Mainstreams Primer Method	Pace Materials	Very Young Pianist
Hot Cross Buns		X					X		
Hush, Little Baby		X							
I'm a Little Teapot		X							
Jingle Bells		X					X		X
Jolly Old St. Nicholas				X					
Little Arabella Miller					X				
Little Tommy Tinker					X				
London Bridge		X					X		
Looby Loo		X							
Love Somebody	X	X	X	X					X
Man on the Flying Trapeze, The									X
Mary Had a Little Lamb	X	X	X	X			X		
Muffin Man, The								X	
Old MacDonald	X	X		X	X		X		X
On the Bridge of Avignon									X
Pat-A-Cake				X					
Paw-Paw Patch, The								X	
Pease Porridge Hot							X		

	Music for Little Mozarts	Invitation to Music	Prep Course for Young Beginner	Piano for Young Beginner	Sing and Play	Music Readiness Series	Mainstreams Primer Method	Pace Materials	Very Young Pianist
Pop Goes the Weasel		X							
Rain Rain, Go Away				X			X		
Ring Around the Rosy		X							
Row Row Row Your Boat	X	X	X						
Shoo, Fly		X							
Skip To My Lou		X							
Singing Donkey, The				X					
This Old Man		X							
Three Blind Mice								X	
Twinkle Twinkle, Little Star		X		X			X		
When the Saints Go Marching In		X							X
Who's That?								X	
Yankee Doodle		X		X			X		X

APPENDIX H

FOLK/TRADITIONAL MELODIES IN THE LISTENING REPERTOIRE OF EACH PIANO METHOD

Song Title	Piano Method								
	Music for Little Mozarts	Invitation to Music	Prep Course for Young Beginner	Piano for Young Beginner	Sing and Play	Music Readiness Series	Mainstreams Primer Method	Pace Materials	Very Young Pianist
Aiken Drum					X				
Barnyard Song, The	X								
Bow, Belinda						X			
Brother John	X					X		X	
Clap Your Hands					X				
Did You Ever See A Lassie?						X			
Down by the Bay					X				
Do Your Ears Hang Low?	X								
Eensie Weensie Spider						X			
Five Little Ducks					X				
Head, Shoulders, Knees, and Toes	X				X				
Hey Diddle Diddle	X								
Hickory Dickory Dock	X							X	

	Music for Little Mozarts	Invitation to Music	Prep Course for Young Beginner	Piano for Young Beginner	Sing and Play	Music Readiness Series	Mainstreams Primer Method	Pace Materials	Very Young Pianist
Hokey Pokey	X								
Hush, Little Baby	X								
If You're Happy and You Know It	X				X	X			
I'm a Little Teapot						X			
London Bridge						X			
London Hill						X			
Looby Loo	X				X	X			
Mary Had a Little Lamb						X			X
Muffin Man, The					X	X			
Mulberry Bush, The						X			
Oats, Peas, Beans, and Barley Grow						X			
Old Brass Wagon						X			
Old MacDonald	X					X			
One Elephant					X				
Pop Goes the Weasel						X			X
Pussywillow					X				
Put Your Little Foot						X			
Row Row Row Your Boat						X			

	Music for Little Mozarts	Invitation to Music	Prep Course for Young Beginner	Piano for Young Beginner	Sing and Play	Music Readiness Series	Mainstreams Primer Method	Pace Materials	Very Young Pianist
See Saw					X				
She'll Be Comin' 'Round The Mountain	X								
Skip To My Lou	X								
Teddy Bear	X								
This Old Man						X			
Three Blind Mice	X								
Twinkle Twinkle, Little Star	X					X			X
Wheels On the Bus, The	X					X			
Yankee Doodle							X		

VITA

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Piano study with Ivan Frazier—Student of Guy Duckworth
Teaching Assistantship in Music Education
Dissertation title: "Piano Pedagogy for Four- and Five-Year-Olds: An Analysis of Selected Piano Methods for Teaching Preschool Children

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M.M. in Piano Performance and Pedagogy, Baylor University, 1998.
Piano study with Jane Abbott-Kirk.
Graduate Assistantship in piano
Thesis title: "Performing Arts Medicine: A Study of Occupational Disorders in Pianists."

B.A. in Music, Piano and Voice concentration, Baylor University, 1996.
Biology minor
Piano study with Jane Abbott-Kirk.

Teaching Experience:

The Piano Studio of Paula Thomas-Lee, Alpharetta, Georgia, 2002-present
Sponsor of *The "A" Liszt* Junior Music Club
Private and Group piano instruction
Kindermusik Classes
Summer Camp Programs

The Watermelon Tree, Alpharetta Georgia, 2002
Head of the Piano Department
Private Piano Instruction
Kindermusik instructor

University of Georgia in Athens, Georgia, 1998-2002
Class Piano Instruction
Levels One-Three piano classes for General Education Majors
Private Piano Instruction
Teach students from ages 4-24 years

New School of Music in Tucker, Georgia, 1998—2002
Class Piano Instruction
Private Piano Instruction
Musikgarten Classes: Cycle of Seasons—for 3-4 year olds
Music History and Theory instructor

Sandy Springs Christian Church in Atlanta, Georgia, 1999—2001
Coordinator of Children's Music Ministry
Conduct Children's Youth Choir—grades 1-5
Conduct Junior Choir—grades 6-8
Lead Sunday school classes in singing—ages 3yr- fourth grade

The Day School Pre-School in Atlanta, Georgia, 1999
General Music Teacher –Infants to Five Year olds

Baylor University in Waco, Texas, 1996-1998
Class Piano Instruction
Level One class piano for non-music majors
Level Two and Three for "non-piano" music majors

Private Piano Instruction
Teach college students including beginners and music minors
Teach private students ages 6yr-45.

Piano Laboratory Program
Teach twice a week in a two-year children's class piano program.

Private Piano Studio:

Little Rock, Arkansas	1995-1996
Waco, Texas	1996-1998
Tucker, Georgia	1998-present
Athens, Georgia	1999-2002
Alpharetta, Georgia	2002-present

<u>Other Professional Experiences:</u>
2002-2003
Kindermusik Training: Village (0-18 months), Our Time (18 months-3 years), Imagine That (3-4 years), Music for the Young Child (4-7 years)
2001
Research Assistant for Dr. Roy Legette (University of Georgia) on a

grant based research project involving Multicultural Elementary Education

2000

Accompanist for the Cobb Community Chorus, directed by Mr. Steve Burton

1999

Accompanist for University of Georgia's University Choir, directed by Allen Crowell

1998

Musikgarten Workshop and certification "Cycle of Seasons," Georgia State University

1996 and 1997

Participant at Dorothy Taubman Piano Institute. Amherst, Massachusetts

Other Employment Experience:

2000

Wildlife Photographer for Tapestry Productions in Canton, Georgia for the "Life in the Wild" Series with Jim Fowler.

Shot locations included Pidgeon Forge, Tennessee, Dalonega, Georgia, Torteguerro, Costa Rica, and the Osa Penninsula in Costa Rica

1996

Church pianist for Presbyterian Village Nursing Home, Little Rock, Arkansas

Church pianist for Pulaski Heights Christian Church, Little Rock, Arkansas

1994

Research assistant in Microbiology and Orthopedic Surgery Lab at University of Arkansas for Medical Sciences (Summer)

1992-1996

Accompanist for vocal and instrumental recitals

1992-summer

Assistant teacher for 3-4 year olds at Archview Baptist Church Day Care

1990-1992

Part-time church pianist for Archview Baptist Church, Little Rock, Arkansas

Performance Experience:

2002

Solo Recital Performance, Sandy Springs Christian Church—December

2000
Solo Piano Recital, Sandy Springs Christian Church—May
Cobb Community Chorus, accompanist

1999
University of Georgia University Chorus, accompanist

1997-1998
Baylor University Handbell Ensemble
Baylor University Handbell Quartet
Baylor University Piano Ensemble
Solo Graduate piano recital, Baylor University—April, 1998
Lakewood Christian Church Choir
Lakewood Christian Handbell Choir

1996-1997
Baylor University Concert Choir

1995-1996
Baylor University Handbell Ensemble
Baylor University Handbell Quartet

1996
Solo Senior piano recital, Baylor University – April, 1996

1992
Pianist for orchestra at Arkansas Governor's School orchestra
Master classes with Alan Chow and Suzanne Guy
Solo Piano recital, Little Rock, Arkansas – May 1992

Awards/Prizes:

2002 University of Georgia recipient of "Outstanding Teaching Assistant Award"
Recipient of the Gene M. Simons Memorial Fellowship Award

1997
Grant awarded to participate in Amherst Music Festival/Dorothy Taubman Piano Institute

1996
Mu Phi Epsilon Senior Achievement Award

1995
Mu Phi Epsilon "Ruth Dean Morris Music Scholarship"

1994
Mu Phi Epsilon "Martha Barkema Music Scholarship"

1992
University of Central Arkansas Piano Competition, second place
University of Arkansas at Little Rock Piano Competition, second place
National Federation of Music Clubs Composition Competition, First place State Level
National Federation of Music Clubs Composition Competition, First runner-up Regional Level
National Federation of Music Clubs Composition Competition,

Second place National Level
Music Teacher's National Association Composition Competition,
First runner up State Level
Master Musician of the Year from Tri-M Music Honor Society

Memberships in Professional Organizations:

- *Kindermusik* Educator's Association
- Music Teacher's National Association (MTNA)
- Georgia Music Teachers Association
- North Fulton Music Teachers Association
- Music Educator's National Conference
- Georgia Music Educators Association
- National Federation of Music Clubs
- Chattahoochee Federation Music Club
- Early Childhood Movement and Music Association
- Pi Kappa Lambda National Music Honor Society, Baylor University
- Performing Arts Medicine Association (PAMA)
- College Music Society
- Mu Phi Epsilon, International Music Fraternity
  1993-Asst. Vice President and Warden
  1994-Vice President
  1995-1996-President

Publications:

- "Freeing the Caged Bird: A Review of a Video by Barbara Lister-Sink.", Georgia Music News, Vol. 61, No 2, Winter 2000, page 66.

- "The Philosophy of Carl Orff and Possible Implications for Early Childhood Piano Instruction." Georgia Music News, Vol 61, No. 4, Summer 2001, page 29-31.

Presentations:

- Piano Music Readiness: When are Children Ready for Piano Lessons? Presented March 11, 2003 for North Fulton Music Teachers Association

- Recent invitation to present a session at the Georgia Music Teachers Association State Convention at Reinhardt College in November 2003.