

GROUP PIANO INSTRUCTION--AN OVERVIEW

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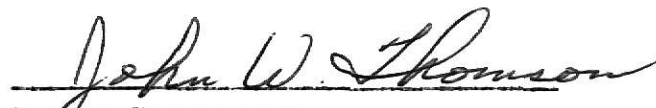
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INTRODUCTION

The discussion in this report represents an effort to set forth comprehensive information about the present situation in the field of class piano.

In recent years, the private piano teacher has become familiar with the terms group piano teaching and class piano. Studio teachers who attend keyboard workshops have found that all or part of the sessions direct attention to group teaching methods. Today, the undergraduate piano major is advised to become aware that class piano is an important, growing field.

The growth of group piano instruction has been particularly rapid in the past decade, and leaders in the field have directed full attention toward development of materials and pedagogical methods. In addition, these leaders have disseminated their finding to other teachers through workshops, seminar sessions, and, in some instances, publication of their method-books.

The private studio teacher or student who desires to understand the over-all developments in group piano instruction finds it difficult to obtain comprehensive information.

Research indicates that the largest source of information is found in periodicals. Even so, Education Index

and Music Index do not contain long lists of articles. In the past ten years, Clavier has consistently been the leader in publication of articles related to group piano instruction, particularly for private studio classes. Other periodicals--Music Journal, Music Educators Journal, and Keyboard Arts--have published a few articles. Magazines such as House Beautiful occasionally include information about group piano.

Among the names to watch for in publications are Robert Pace, Guy Duckworth, and Lawrence Rast. Pace, presently at Columbia University and educational director of the National Piano Foundation, has been a leader in the development of materials, teaching methods, and in disseminating information through workshops. Duckworth, now at Colorado University, has been particularly interested in the psychology of group teaching. He has developed and published teaching materials; also, he conducts workshops. Rast, of Northern Illinois University, has published materials and conducts piano pedagogy workshops.

The book, Teaching Piano in Classroom and Studio,¹ contains writings by several leaders in the class piano field. In addition to writings by Pace, Duckworth, and Rast, the book includes chapters by Dorothy Bishop, Charlotte Dubois, Robert Dumm, Norman Mehr, William Richards, Helene Robinson, and others.

¹Helene Robinson and Richard Jarvis, Teaching Piano in Classroom and Studio (Washington, D. C.: Music Educators National Conference, 1967).

A third source of information is the commercial field of the electronic piano laboratory. Three companies--Baldwin Piano and Organ Company, Rhodes Electric Piano, and The Wurlitzer Company--publish information about their laboratories and current developments.

Further bibliographical discussion must include three references regarding the history of class piano development.

An especially vivid account of the Liszt Master Class is found in Music Study in Germany in the Nineteenth Century.¹ The author, Amy Fay, a student in one of the classes, not only describes the Liszt method of listening to and commenting upon a performance, but also clarifies the value of listening to the performance of other students.

A detailed description of early class piano development is available in an unpublished doctoral dissertation by Sally Monsour.² Finally, William H. Richards writes of "Trends of Piano Class Instruction, 1915-1962," also an unpublished dissertation.³

¹Amy Fay, Music Study in Germany in the Nineteenth Century (New York: Dover Publications, Inc., 1965), pp. 205-280.

²Sally Alicia Monsour, "The Establishment and Early Development of Beginning Piano Classes in the Public Schools, 1915-1930" (unpublished doctoral dissertation, University of Michigan, 1959).

³William Henry Richards, "Trends of Piano Class Instruction, 1815-1962" (unpublished doctoral dissertation, University of Kansas City, 1962).

Clarifying Notes

This report uses the terms piano class, class piano, and group piano instruction to mean any group of students who study piano together.

On occasion, the word, laboratory, is shortened to the colloquial term, "lab."

CHAPTER I

BRIEF HISTORY OF CLASSES IN PIANO

The history of class piano probably began in Ireland. In 1815, Johann Bernhard Logier in Dublin initiated classes in group approach to piano. His fame became international. Teachers from various countries traveled to Dublin, paid a fee of one hundred guineas, and were solemnly sworn to secrecy concerning Logier's methods.¹

Group teaching is not without illustrious precedent. An especially well-known example of class teaching is that of Franz Liszt in the mid-1800's. His master classes involved several pupils at a session, the students listening to each other perform and to comments upon that performance.² This became a standard procedure with many artist-teachers.

By 1860, in the United States, piano classes were found in some "female schools" of the South.³ A pioneer in the field was Calvin Bernard Cady, a professor at Columbia Teachers College in the late 1880's.

¹William Richards, "How Group Teaching Started," Clavier, January-February, 1965, p. 39.

²James Mason, "The New Dimensions in Music Lessons," House Beautiful, February, 1967, pp. 150-151.

See also: Amy Fay, Music Study in Germany.

³Richards, "How Group Teaching Started," p. 39.

Richards stated that Cady:

. . . deserves the title of the father of group piano instruction in the United States He influenced a whole generation of educators, laid the cornerstones of a sound piano class philosophy in this country by stressing the development of musicianship through the group approach. His principles, as expressed in this quotation from an article that appeared in Etude in May, 1889, approximate the contemporary philosophy:

"If we analyze the matter, then even when studying different compositions, students are studying the same principle of thought, and while the thinking of one student will not help the other, the analyses of the ideas and the method of realizing them subjectively and objectively on the part of one student will help the other very much. The staple ideas of one composition are found to be common to all, only in different forms and modes of expression."¹

From 1913 to 1925, several cities, including Boston, Milwaukee, Minneapolis, Cincinnati, Lincoln, Kansas City, and Dallas were pioneering in class piano. According to the National Bureau for the Advancement of Music, there were 873 different towns reporting classes in 1930.² This massive class piano movement occurred within the framework of the public school organization. It occurred partially as a result of the John Dewey progressive education movement, especially the learning-by-doing theory.³ At the same time, social influences had enhanced the prestige of the piano; during the depression years, piano classes offered opportunities to children who could not afford private instruction.

¹Richards, "How Group Teaching Started," p. 39.

²Ibid.

³Sally Monscur, "Piano Classes Are Not New," Clavier, October, 1963, p. 32.

For various reasons, after 1930, there was a decline in public school class piano instruction. Monsour reported that in 1948 only 221 schools used this method.

Robert Pace clarified the twenty-five years, 1942 to 1967 thus:

With twenty-five years of population growth there was also an increased demand for piano lessons. Generally speaking, there was little provision made in the public schools to meet this demand. Therefore, instruction was usually obtained through private piano teachers.

.....
From . . . the Second World War (to the present) piano players have enjoyed a healthy increase in their ranks, but the increase is not as significant or important as is the improvement in the teaching techniques being employed.

One important concept gaining widespread acceptance in studios and in schools is that piano lessons provide an ideal learning situation for developing broad musicianship. This involves teaching piano students in groups rather than individually.¹

Today, even brief research in the area of periodicals concerned with piano, piano pedagogy, or music education reveals a startling growth of interest in group piano. Copyright dates of piano class materials further emphasize the recent ten-year trend.² There seems to be little doubt that class piano is now a growing, active method of instruction.

¹Robert Pace, "A Quarter Century of Piano," Music Journal, 25th Anniversary Issue, 1967.

²See Appendixes II, III, and IV.

CHAPTER II

THE ELECTRONIC PIANO LABORATORY

It is advisable to insert clarification here concerning the piano equipment currently used for group instruction. Briefly, it ranges from the use of one conventional piano to as many as twenty-four electronic pianos in a laboratory.

The development of the electronic piano laboratory undoubtedly has been an important factor in the growth of piano classes. In 1971, Music Journal listed the following among major trends in music:

"Growing Interest In Music Laboratories"

Success with electronic piano labs and growing interest in electronic music means a greater number of schools--as funds become available--will invest in music labs. Priority also will be given to music labs in new school construction.¹

A brief description of some of the facilities available through an electronic piano laboratory should serve to emphasize the importance of the piano lab in the growth of the class piano field.

Electronic pianos have keyboards ranging from forty-four notes to the full eighty-eight notes. A mobile lab,

¹"Trends in Music," Music Journal, November, 1971, p. 64.

which may be wheeled between classrooms, features pianos with smaller keyboards of forty-four notes, F-21 to C-64. In more common use is a medium-sized keyboard consisting of sixty-four notes, A-13 to c-76. The normal eighty-eight note keyboard is available and obviously is advantageous for study of the full range of piano literature. The keyboard action is similar to that of the conventional piano.

Most models have a sustaining pedal which lifts the dampers, permitting tone to sustain as in a conventional piano. Some models feature a soft pedal.

The tone producing element in one brand piano consists of steel reeds.¹ The stroke of the hammer causes a reed to vibrate in a polarized electrostatic field. Another company features electronic pianos with strings, the hammers striking the strings, as in the conventional piano.² However, the conventional wooden soundboard has been replaced by an electronic pickup system--sounds are amplified after the key is struck.

For purposes of group teaching, the fact that each student may hear his playing through earphones is most important. In addition, the instructor may monitor the performance of a student from a master control panel located on the instructor-piano. Teacher and student may also communicate verbally through a small microphone attached to the headset.

¹The Wurlitzer Company.

²The Baldwin Piano and Organ Company.

Most laboratories include tape-recording devices of several kinds. Students may tape their own performances, or they may receive pre-taped instructions from the teacher. From the master console, the instructor can give directions verbally to one group of students, while another group is receiving taped instructions.

Earphones may be removed and the pianos switched to external speakers when ensemble playing is desired.

Financial considerations involved in purchase of a piano laboratory cannot be ignored. At present, one instructor-console and six student-pianos might cost about \$5500. Prices vary slightly among companies and dealers; and, of course, prices are subject to frequent change. One to five-year lease plans are available with option to purchase. In addition, piano labs in recent years have been funded under Titles I and III ESEA.

Use of conventional pianos can be effective in group teaching; in fact, many teachers express a decided preference for them. However, the electronic lab undoubtedly has been an important factor in recent class piano development; and there is no indication that its importance will decrease in the near future.

CHAPTER III

CURRENT USES OF GROUP PIANO INSTRUCTION

Any effort to assess the present state of class piano reveals at least four distinct categories in which work is being done and for which materials are being written and published. The four categories which will be discussed in this paper are:

- A. Elementary and secondary school classes.
- B. University music undergraduate programs.
- C. Adults--private studio classes, college or community continuing-education classes.
- D. Children--in private studio classes or in university preparatory departments.

Section A

Elementary and Secondary Schools

Goals of General Education and Music Education

For purposes of discussing school use of piano in instruction, it may be of value to set forth here a brief statement of possible goals for education, and, more specifically, for music education.

Will Durant, writing in The Story of Philosophy, has stated: "Education has many definitions, but most

obvious is the agreement that education is a continuous growth of the mind and a continuous illumination of life."¹

To educate, (Webster says), is to develop mentally and morally, especially by instruction; therefore education is the knowledge and development resulting from the education process.²

The goal of education, then, might logically be that of directing the student in his fullest possible mental, physical, and emotional growth.

Today, music educators are faced with the necessity of understanding how music contributes to the life of an individual, and, further, of communicating this understanding to school boards, school officials, parents, and students. An in-depth inquiry into the philosophy of music education is beyond the scope of this paper. Nevertheless, the effective music educator is one who gives considerable thought to the ways in which music education may assist in the general goal, that of directing the student in his fullest possible mental, physical, and emotional growth.

The public school system in Denver, Colorado, listed the following purposes of music education:

1. To extend to each child, regardless of any limitations in family background, wealth, or talent, an opportunity to participate in music, kindergarten through grade twelve.
2. To help each child to develop musically to the fullest extent of his ability and interest.

¹Will Durant, The Story of Philosophy (New York: Simon and Schuster, 1950), p. 391.

²Merriam-Webster, ed., Webster's Seventh New Collegiate Dictionary (Chicago, Illinois: Rand McNally and Company, 1965).

3. To develop joy and ability in musical expression and to create a growing appreciation of music.
4. To develop within children an understanding of music by the teaching of techniques whereby they can participate in its production and its consumption.
5. To assist children in discriminating between good and poor music.¹

Piano Classes in the Schools

Research indicates that there are three general plans for use of group piano instruction in the school music program.

First, in general music classes, elementary and secondary levels, keyboard experience is being used to teach music fundamentals. Also, in some secondary schools, the keyboard experience method is a basic part of music theory classes.

A second plan offers a regularly-scheduled keyboard class, separate from the general music class, but having as its purpose the teaching of fundamentals. Learning to "play the piano" is not the goal.

Third, and not so frequent, is the scheduling of school piano classes for the stated purpose of teaching piano skills; actually, piano lessons are given.

Teaching Fundamentals in General Music Classes

"In recent years, an increasing number of teachers, both music specialists and classroom teachers, have become

¹John Roberts, "Class Piano in the Schools," Clavier May/June, 1962, p. 46.

aware of the value of the piano as a teaching tool."¹ With the current emphasis on the teaching of music through music experience, the piano assumes an important role in the development of musical understanding in the general music class. The teacher uses the keyboard to enrich and clarify the musical experiences of the students. The activity is not conceived as "learning to play the piano." Rather, it is simply using the piano as one of the tools in musical learning. The elementary teacher, for example, may use the piano as she uses rhythm instruments and bells in efforts to teach melody, rhythm, harmony, and form. In some schools, keyboard experience may form a unit of study within the general music class or secondary theory course.

Very little equipment is needed: a piano, a cardboard keyboard attached to the chalkboard, and some sort of keyboard for each child. Several music textbooks contain a keyboard printed inside the back cover; very inexpensive cardboard keyboards may be purchased. One music company currently is developing a small portable desk-size sounding keyboard which it expects to retail for about ten dollars.²

The ways in which the piano is used in a classroom should correlate with concepts which are under current study. The obvious advantage of keyboard in teaching pitch and interval relationships is especially important.

¹Robinson and Jarvis, Teaching Piano in Classroom and Studio, p. 77.

²Direct inquiries to Allyn and Bacon Company.

Robert Pace, in his foreword to Music for the Classroom, stated:

One should take note of the fact that learning in music via the three educational senses of sight, touch and hearing, enables the student to have greater contact with the fundamentals of music, namely melody, rhythm and harmony. The learner at the keyboard has the advantage of being able to feel different intervals with his fingers, as well as to hear and see them. For example, as he plays major seconds, major thirds, perfect fourths, etc., he hears them, feels them and sees them. In this approach the student builds on both the tangible and intangible elements of music. He can write music, improvise music, and perform music, any or all of which are important.¹

The Pace book has been written specifically for use in a school classroom situation. It consists of manuals for teacher and pupils. Included are definite plans for organization of the room and rotation of students from desks to the piano, as well as teaching-material content.

The advantage of having an electronic piano laboratory within the school is obvious. The mobile laboratory, mentioned earlier, is designed specifically for movement between classroom in schools which do not have a music room or where it seems advisable to move the pianos to the students.

Piano Class for Music Fundamentals

Some schools offer a regularly-scheduled keyboard class, not a part of the general music or theory class, but having as its purpose the teaching of fundamentals and basic concepts. This class frequently is offered to one or two

¹Robert Pace, Music For the Classroom, Lee Roberts Music Publications, Inc., Bedford Hills, New York, 1967.

grade levels, only. It may be available for all students in those grades, or it may be limited by the realities of expense and scheduling.

One such unique effort which has received national attention is that of the Wichita, Kansas schools. Funded under Title I, Public Law 89-10, a mobile piano van began operation in Wichita in 1966. Consisting of an eighteen-piano electronic lab, the van traveled between Wichita schools which were in the "Headstart" program. Third grade students were those involved in the pilot program. The emphasis was on teaching music fundamentals, not on developing piano players. With some modifications in plan, the Wichita mobile lab continues in operation at present. For purposes of clarification concerning the teaching of "concepts," the Wichita objectives of the keyboard experience program are included at the end of this section.

Teaching Piano Skills

The third use of group piano instruction in the schools is that of offering actual piano lessons with the expressed purpose of teaching piano skills.

One large representative school system is that of Denver, Colorado, where class piano instruction was introduced in the 1920's. All children in the third, fourth, fifth, and sixth grades have an opportunity to study piano.¹

¹Roberts, "Class Piano in the Schools," p. 46.

In Kansas, only a few school systems have made attempts to offer piano instruction. Among them are Colby, Chapman, Altamont, Ellinwood, and Iola. The Iola schools have access to an electronic piano laboratory, acquired in 1971. (In addition to Iola and Wichita, the only other Kansas public school system using an electronic piano lab is Norton. Purchased in 1972, it is being used for teaching fundamentals.)

WICHITA PUBLIC SCHOOLS
CURRICULUM DIVISION
MUSIC EDUCATION DEPARTMENT
February 21, 1966

OBJECTIVES OF KEYBOARD EXPERIENCE PROGRAM
FOR FULL SCHOOL YEAR - THIRD GRADE

- I. Melodic concepts
 - A. Recognize melodic movement
 - 1. Upward (higher)
 - 2. Downward (lower)
 - 3. Stepwise
 - 4. Skips
 - 5. Repeated notes
 - B. Recognize scale passages
 - C. Recognize whether melodies are in major or minor modes
 - D. Distinguish between whole and half steps
 - E. Know about thirds, fifths, sixths and octaves
- II. Rhythmic concepts
 - A. Discriminate between rhythm patterns in twos and threes
 - B. Know the difference between tempo and rhythm
 - C. Recognize rhythm patterns as even or uneven
 - D. Know two-to-one ($\text{♩} = \text{♩}$, $\text{♩} = \text{♩}$) and three-to-one ($\text{♩} = \text{♩}$, $\text{♩} = \text{♩}$) relationships
 - E. Recognize simple musical styles
 - 1. Waltz
 - 2. March
 - 3. Lullaby
 - 4. Descriptive music such as music box

III. Harmonic concepts

- A. Know that different chords produce different sounds but not necessarily recognize the type of chord except major and minor I chords (Major, Minor, Augmented, Diminished and Seventh chords)
- B. Be aware of the need for a change of chord
- C. Recognize major and minor I chords (Aural recognition)
- D. Know how to form a major scale through step and half-step relationship
- E. Form I, IV and V₇ chords in several keys

IV. Concepts of form

- A. Recognize phrases
- B. Recognize like and different phrases
- C. Know the easier forms
 - 1. Rondo (ABA, ABACABA)
 - 2. Song and Trio

V. Concepts of expression

- A. Aware that not all music is played at same dynamic level nor at same tempo (Dynamic variance not expected in pupil performance)
- B. Aware of tempo changes in music (Accelerando and ritardando)
- C. Aware of crescendo and diminuendo (Not expected in pupil performance)

VI. Concepts of notation (Little attention to notation)

- A. Recognize Treble and Bass clefs and Grand staff
- B. Know note and rest symbols (Not necessarily on staff)
- C. Recognize that notes on a staff may move in steps, skips or be repeated.

VII. Playing ability

- A. Know that "up" means "higher" and "down" means "lower"
- B. Know some songs by rote and be able to keep in tempo with the class
- C. Develop feeling of ensemble in playing
- D. Play parts in ensemble pieces
- E. Be able to echo rhythmic patterns (pupil echoes teacher's rhythm on a single note)
- F. Play five note pieces using all five fingers
- G. Improve, to a mild degree, in manual dexterity where playing specific notes does not slow the pupil's tempo
- H. Know how to build a major scale through step and half-step relationship in several keys
- I. Use different keys (Avoid middle "C" approach)
- J. Know how to play I, IV and V₇ chords in several keys
- K. Use legato and staccato touch

- VIII. Creative concepts
- A. Compose songs of their own
 - B. Devise simple accompaniments for songs they know (from third grade vocal music book especially)
 - C. "Work out" melodies of familiar songs and/or accompaniment

Section B

University "Functional-Piano" Classes

This category in group piano instruction has probably developed with the most consistency. Material for these classes is readily available, and university-level professors who are working in the field continue to compile and publish texts for use.

"Functional-piano" classes are designed to develop basic piano skills for various students who have had no previous piano training or whose experience has been very limited. Most commonly, students in the classes are non-piano, music majors who must pass a piano proficiency examination to meet graduation requirements, and elementary education majors who will need basic piano skills in classroom teaching.

In general, the goals of such a class encompass the areas of keyboard theory and harmony; playing by ear, particularly songs for community group singing; and sight-reading.

The following statement of requirements at Kansas State University serves to illustrate the basic goals of functional piano for undergraduate music majors whose major instrument is not piano.

Kansas State University
Piano Proficiency Examination for non-piano majors.

All students seeking a degree in music at Kansas State University must pass a piano proficiency exam. This exam must be passed prior to student teaching for those seeking the Music Education Degree. Minimum requirements for passing the piano proficiency examination are:

1. Scales, cadences and arpeggios in all keys.
 - a. Scales one and two octaves in rhythms of quarters and eighths.
 - b. Cadences of I IV V I in all keys.
 - c. Major and minor arpeggios for one and two octaves.
2. Repertoire: At least one piece performed with musical sensitivity by memory.
3. Harmonization: The utilization of the basic triads (I IV V) to harmonize a simple melody line.
4. Transposition: A melody line transposed up or down at an interval not greater than one full step.
5. Sight Reading: The reading at sight, with functional accuracy and tempo, of simple accompaniments and community songs.

Failure to pass any portion of the above will indicate the need to take that part of the exam again. The test must be passed in its entirety before student teaching, or before the issuance of a degree in music from K-State.

Obviously, objectives for elementary education majors would be altered to meet their specific needs. Most method books which have been devised for university "functional-piano" classes offer sufficiently flexible material for both purposes.

Section C

Adult Piano Classes

Teaching piano skills in private studios, university, or community continuing-education classes.

Goals and Purposes

There is a wide and growing field of interest in adult music study, mainly for relaxation and enjoyment. The adults who want to study are people of all ages. Some have longed for many years to take their first lessons, and others want to renew and expand skills learned earlier.

A list of ultimate musical goals for these adults would run the gamut from accompanying a civic club to mastering some of the great piano music. The immediate goals, however, are somewhat the same: to learn to read, to understand the language and the sounds of music, and to make steady, secure progress in playing.

Some Special Considerations in Working With Adults

Psychological Considerations

Albert Rozin, writing in an article, "The Adult Beginner," emphasized that piano teachers should be aware of the challenge involved in teaching adults:

. . . challenge is the proper term, because teaching adults presents both academic and psychological problems. . . . Most students, especially those over thirty, will tell you, during their initial telephone interview, that they think they are too old to begin studying music . . . I gain a prospect's confidence by telling him emphatically that it is never too late for anyone to learn to play the piano, . . . provided he has a desire to do so.¹

The teacher must be aware, then, of the initial feeling of awkwardness and anxiety which may be present in first lessons for adults. These students may feel inadequate

¹Albert Rozin, "The Adult Beginner," Clavier, October, 1967, p. 57.

because they are mature people and yet find themselves awkward. Rozin offers the following suggestion for such a situation: "It is always a good idea to inquire about the student's vocation and avocation and then remark how inadequate you would feel if you had to learn his skill from the beginning."¹

Academic Considerations

There are certain academic problems involved, also. Although adults have varying capacities, the teacher must constantly be aware that he is working with intelligent adults who wish to be challenged.

At the very first lessons, adults will want to know what they can reasonably expect to accomplish during the set term of study, and they will comprehend a clear outline of objectives for each week. Some adults will welcome an intellectual approach to exploring harmony and theory from the elementary level to a more advanced grade.

Social Factors

A third consideration in working with adults, particularly in private studio situations, involves a special social aspect.

The relative abundance of leisure time available to most adults in the United States today has presented a problem to many. This abundance of time can be an opportunity

¹Rozin, "The Adult Beginner," p. 58.

to develop a certain aspect of personality. The enormous growth in the field of adult education reflects this opportunity. Furthermore, in today's urban society, it has become increasingly difficult for persons to find ways to make social contacts. For example, consider the situation confronting many "senior citizens":

For most older people the usual opportunities for getting together with others, casually or formally, are greatly diminished. The needs of older citizens to make friends, to find useful activity, to maintain a proper psychological balance--needs which can best be satisfied through groups--have intensified.¹

The social aspect, then, may be one key to success or failure of a class. Some piano classes continue meeting as a group for much longer than one or two semesters. Some private teachers, especially in cities, definitely include this social phase in their planning. Family Night Recitals, "open-house" demonstrations for friends, and projects such as attending concerts together are scheduled.²

Other Considerations

Finally, Edyth Wagner pointed to several miscellaneous considerations of which a teacher should be aware:

1. The average adult beginner makes faster progress than the average child because he has greater power of concentration and perseverance, wider musical experience, better physical coordination, larger and stronger hand.

¹Erma V. Coleman, "Keyboard Classes for Leisure-Time Adults," The Keyboard Consultant, Fall, 1972, p. 1.

²John Burgess, "My Studio," Clavier, January, 1967, p. 49.

2. However, several obstacles are faced by the older beginner:

a. His joints and muscles are not as flexible as those of a child. Although he may become a competent pianist, he cannot develop as much facility as he could if he had acquired basic technique by the age of fifteen.

b. He is accustomed to hearing professional standards of performance and musical literature beyond his present ability to perform. In comparison, his own less perfect playing and the simple pieces he can manage may fail to satisfy his musical expectations.

c. The older person is often obliged to "unlearn" the habit of reading only one line at a time in order to read two staves of music.

d. His practice is limited by time-consuming responsibilities and other interests.

3. The instructor must always remember that these adults love music, otherwise they would not be in the class. They want to accomplish something other than passive listening, which they have been doing for years. They do not desire to be great performers, but they do have a psychological need to express themselves musically, however unsophisticated their performances may be.¹

The piano class can be an important part of adult continuing education. Piano teachers should be aware of the

¹Edyth Wagner, "The Adult Piano Class," Teaching Piano in Classroom and Studio, pp. 143-145.

challenges involved in teaching these adults who are studying as a recreational activity.

Materials are available, but there are fewer method books published for this group than for functional-piano classes.

Section D

Classes for Children in University Preparatory Departments or Private Studio

The private piano lesson has been the traditional method for teaching piano skills. The recent growth in group piano lessons for children is due to several factors, some mentioned previously.

Contributing Factors

Modern research is producing changes in knowledge about the learning abilities of children and about the learning process. For example, Jean Piaget, of Geneva, Switzerland, founder of developmental psychology, has uncovered new information about the "thought-life of the young child." His observations indicate that "children develop highly effective abilities to act, react, and verbalize using language and action as forms of communication."¹

In the traditional private piano lesson, a form of communication should take place between child and teacher; however, all too often the child may be merely the passive recipient of facts and instruction.

¹Sister Ceclia Schmitt, "The Thought-Life of the Young Child," Music Educator's Journal, December, 1971, p. 22.

As new information about the learning process has evolved, piano teachers have made efforts to use this knowledge. One result has been a recognition of the stimulation and challenge inherent in a group-learning situation. Children react to other children. As Pace described it, "peer interaction is the key element" (in the success of piano classes). Most children enjoy group activities that teach them skills. "Students learn from one another as well as from the teacher."¹ The term, group dynamics, is used in connection with this realization of peer interaction; and it will be discussed in further detail in the next chapter, Advantages of Group Teaching.

Another factor contributing to the interest in group piano lessons for children may be classified as a time/economic consideration. The usual private lesson plan allows one lesson per week, usually a half-hour or forty-five minutes in length. The professional studio teacher must receive a reasonably high fee per hour for his services. Most families are financially unable, or reluctant, to pay the necessary high cost of two private lessons per week for a beginning child. However, many teachers have been frustrated because the one private lesson does not allow enough time for the many fundamentals which need attention. All too often, theory, composition, and ensemble playing have

¹"Painless Piano Lessons," Better Homes and Gardens, February, 1972, p. 144.

been slighted because the time must be spent in teaching pianistic skills.

Two lessons per week is the plan most used in class lessons for children. Because the teacher is working with more students per hour, the cost per student can be lowered.

Closely connected with the time/economic consideration is the fact that in some geographical areas, demand for good piano instruction has exceeded the time available for private teaching.

Suggestions for Class Organization

The twice-weekly lesson program hopes to give students a general foundation in music, as well as helping them develop piano skills. Usually, once a week, the child is in a large class of six to twelve students. The second weekly lesson places that child in a class of two or three children who are carefully matched.¹ An alternate plan schedules the large class monthly instead of weekly, and a private lesson may take the place of the small group.

The large-group lesson makes use of flashcard drills and blackboard and keyboard games to convey elementary information about music--chord patterns, key signatures, major and minor chords, and rhythm, for example. Students also work at the keyboard. The electronic laboratory is ideal for this class; however, conventional pianos are used in

¹For information about grouping, see Robert Pace literature. Also, see "Problems of Grouping," by Donald Denegar in Clavier, March, 1968, p. 44.

many studios, several students sharing a piano. "Competitions at the keyboard speed the learning process and help children retain what they have learned."¹

The small-group lesson affords opportunity for individual attention and for building repertoire.

Length of classes varies from thirty minutes to an hour, depending upon the ages of the children.

Pace stated that:

The average child who starts group lessons at age six or older is as accomplished after one year as the average student who has taken three to four years of private lessons. Generally, the group student can:

- Play short songs in any key he has studied.
- Harmonize in basic chords in major and minor.
- Write melodies, chords, key signatures, and other elements of the fundamentals of music.
- Transpose to any key he knows and sight-read music.
- Play modern, classical, romantic, and baroque music, as well as songs he has composed.²

Obviously, each teacher who works with children must create his own plans, using his unique knowledge and abilities. However, for purposes of example, included below are the Pace suggestions for the large and small classes.

BASIC LARGE GROUP ACTIVITIES

(may be Reduced or Expanded as desired)

I. Finger Builders

A. Keyboard

1. Basic exercises, scales, arpeggios, etc. appropriate to level of student.

¹"Painless Piano Lesson," Better Homes, p. 144.

²Ibid.

II. Sightreading and transposing

- A. Written work including blackboard drill and theory papers.
 - 1. Grand staff (lines and spaces)
 - 2. Key signatures
 - 3. Notation - including rhythms
 - 4. Intervals - heard and written
 - 5. Triads
 - 6. Basic chord progressions for each level
- B. Flash cards drill on grand staff, key signatures and basic triads.
- C. Improvisation and original compositions.
 - 1. Keyboard extemporizing
 - 2. Short written pieces
 - 3. Some tape recorded but not written

III. Creative Music

- A. Ear training through the Keyboard
 - 1. Basic Rhythms played by ear
 - 2. Intervals identified by sound
 - 3. Chord recognition
 - 4. Listening game (Basic retention of melodic patterns)
 - 5. Question and answer. Fundamental aspects of improvising at any level
- B. Improvisation combining all of A in a constantly expanding variety of ways.

IV. Chord Drills (combining II and III above)

- A. Keyboard
- B. Blackboard
- C. Theory papers
 - I IV₇ I
 - I IV V₇ I
 - I VI IV II₇ I
 - I VI IV II₆ I₄ V I etc.

Partner Lesson (2 students)

Elementary level	40 minutes
Intermediate level	50 minutes
Advanced level	60 minutes

I. Individual Repertoire

Student A

Chopin - Mazurka (Opus 17 #4)

Haydn - Sonata (Emin.)

Student B

Persichetti - Serenade #2,
(Opus 2)

Chopin - Mazurka (Opus 17 #4)

Mozart Sonata (K 282)

Ward-Steinman - Three Miniatures

II. Ensemble Repertoire

Ivy - Parade (12 tone duet)

III. Individual problems from large group lesson such as:

- a. Special help in sightreading or transposition
- b. Extra work on technique
- c. Assistance with improvisations or creative work
- d. Any other points which teacher or pupil feel
need further clarification

Further Considerations in Working with Children

Gilbert Highet, in his book, The Art of Teaching, listed several qualities of good teaching, some of which apply especially to teaching children:

The first essential of good teaching is that the teacher must know the subject . . .

The second essential is that he must like it. A teacher must believe in the value and interest of his subject.

The third essential is to like the pupils. If you do not actually like boys and girls, or young men and women, give up teaching.

Fourth, know the young, as such. Do not expect them to be like yourself. Learn the patterns of their thoughts and emotions.¹

¹Gilbert Highet, The Art of Teaching (New York: Knoff Publishing Company, 1941), pp. 15-54.

The fourth essential is particularly important. Teachers who work with children are aware that a child must be given clear, concise directions; that he cannot grasp the facts of musical notation as quickly as an adult; that his attention span is shorter; and that he must be kept busy, especially in a class situation.

Chronister, comparing the attitudes of adults and children, suggested: "A child is normally eager to learn about . . . any new element placed in his environment, including music and playing the piano."¹ Chronister explained that a child is not particularly interested in the abstract idea of developing skills, and he does not want to practice a long time to accomplish that skill. A child wants the skill now, with little or no effort. It seems obvious that a class piano situation can be of help in retaining the interest of the child while skills are slowly developing.

Class piano for children is a growing field, with many private teachers and university preparatory departments using the method. Materials and instruction books written especially for group teaching are available, and materials for the private lesson plan may also be used. The class can provide for numbers of students and serve as a laboratory to uncover abilities and talent that will profit most from individual instruction.

¹Richard Chronister, "The Adult Beginner," Keyboard Arts, Autumn, 1972, p. 22.

CHAPTER IV

ADVANTAGES OF GROUP LEARNING

"Group Dynamics"

In recent years, educators have become increasingly aware of the effects of "group dynamics." Norman Mehr discussed the point:

Why do so many children begin music lessons eagerly . . . only to find frustration? . . . What sometimes happens to . . . that enthusiasm for learning which all children have at first? Discouragement might be due to the formalities of instruction which tend to isolate the child from other children . . . What is so effective about group instruction? What factors favorable to learning are found in the group that are not part of the individual situation? I think the answer lies in the powerful force of "group dynamics" learning. The evidence lies all around us.¹

It should be understood that in a piano class, all members learn together but are not necessarily engaged in the same activity at the same time. All students may play simultaneously much of the time. However, when a small group or only one person plays at a time, others evaluate the performance or participate in a related activity, such as clapping the rhythm, conducting the meter, or indicating phrase endings.

¹Norman Mehr, "Rich Rewards of Group Instruction," Clavier, January, 1968, p. 50.

Chronister clearly described some of the effectiveness of group dynamics:

In a group lesson, the children watch each other; they are alternately pleased and displeased with themselves (as they compare their own performance and knowledge with that of others.) Handled correctly, both these emotions--pleasure and displeasure--are motivating factors far superior to what a teacher can furnish in a private lesson. The pleased child is encouraged to excel further. The displeased child knows he can do as well as the others, and proceeds to prove it.¹

In his writings, Guy Duckworth made frequent reference to various aspects of group dynamics. He referred to the use of group dynamics in advanced levels of piano instruction:

There need not be an empty vacuum in the private piano lesson; however, the presence of one to three others who are at the same level of sophistication and equal in ability, can serve to quicken each student's pursuit of his discoveries, his acquisition of the new ideas . . .

Duckworth referred further to the use of group dynamics in satisfying psychological needs for success, status, acceptance, self-esteem, and independence. He concluded that "the dynamic forces inherent in a group situation are available to the teacher at any level of instruction."²

¹Richard Chronister, "The Relevant Controversy: Group Teaching vs. Private Teaching," Keyboard Arts, Fall, 1972, p. 7.

²Guy Duckworth, "Group Piano Instruction for Piano Majors," Teaching Piano in Classroom and Studio, pp. 139-142.

Other Advantages

Some of the other advantages available through group piano instruction are discussed below:

1. Fundamentals of reading and writing musical notation, ear training, theory, and harmony, and analysis of musical form can be taught more effectively to a group than to an individual, partly because of group factors and partly because class teaching affords more time for drills that reinforce learning. In class, these drills may take the form of games.

2. Rhythmic feeling and security are acquired more easily in a class than in individual lessons. For example, the following activities can be used in a class: playing percussion instruments; moving rhythmically about the room; chanting and clapping note values; conducting class playing; and creating rhythmic chants or obbligatos to pieces performed by other class members. Performing with others is especially valuable because each person is required to maintain a steady rhythm, going ahead regardless of errors.

3. The ability to read notes and to play at sight can be more easily achieved in a group. From the very beginning of study, the class can work toward perceiving the direction of melodic movement; associating intervals on the keys with intervals on the staff; recognizing rhythmic patterns, scales, and chord outlines.

4. Principles of piano technique can be taught effectively to a group. The essentials are the same for

every performer. Attention to a problem of an individual student can emphasize the importance of proper posture, hand position, finger action, arm control, and spacing of fingers for note patterns.

5. Principles of musical interpretation can be taught to a group. The teacher can guide the group in analysis of the basic rules of interpretation, and students have opportunity to hear interpretation as demonstrated by others.

6. Creative activity is fostered by group study. The success of one student stimulates the imagination and encourages the creative activity of another.

7. Efficient methods of practicing can be taught in a group.

8. Ensemble experience is facilitated in a class. Group playing of solos, duets, trios, quartets, and accompaniments can be accomplished more easily than in individual lessons.

9. In a class, a student can familiarize himself with more repertoire than in individual study. The assignments will include pieces for the entire class as well as supplementary ones chosen to satisfy individual needs. Additional materials may also be used for ear training.¹

¹"Potentials of Group Instruction in Piano,"
Teaching Piano in Classroom and Studio, pp. 10-12.

CHAPTER V

MATERIALS DISCUSSION

First, it is of importance to note that materials used in class piano need not be especially written for group instruction. Although many method books have been written for exactly that purpose, some classes make use of instruction books which were written for the private lesson.

Second, repertoire music, assigned to individual students, may be drawn from the usual sources known to studio teachers.

Appendix I, Compiled Lists of Music, includes lists of solo repertoire pieces and method books which were written specifically for classes. Some of the lists are graded, and they are so indicated. Of recent interest is a new book, Guide to the Pianist's Repertoire,¹ by Maurice Hinson. It is edited by Irwin Freundlich whose earlier book, Music for the Piano² has long been an important guide for the studio teacher.

¹Maurice Hinson, Guide to the Pianist's Repertoire, (Bloomington, Indiana: Indiana University Press, 1973).

²James Friskin and Irwin Freundlich, Music for the Piano (New York: Holt, Rinehart and Winston, Inc., 1954).

Appendix II, Method Books for Adults, is a selected list of materials particularly suited to group instruction for adults. Most of those listed are written for college functional-piano class. A few are written for adults who are studying piano as an avocation. The teacher should examine these books in detail when deciding upon the most desirable one for a specific situation. Repertoire pieces are included in some instruction books; others contain keyboard fundamentals only, leaving additional repertoire decisions to the teacher.

Appendix III, Supplementary Materials Suitable for Adults, suggests music for developing various skills. Several teachers and texts suggest the use of Mikrokosmos,¹ by Bartok, books one, two, and three. The 1971 revised edition of Guide to Bartok's Mikrokosmos,² by Benjamin Suchoff, is a valuable aid to the teacher.

Ensemble music, written for several pianos, adds interest to group study. Six for Eight,³ by Alfred Balkin, is a good example of one of the easier ensemble pieces. Suitable for adults or children, the six short pieces are written for four pianos, eight hands. The parts sound well as solo, duet, or trio if four pianists are not available.

¹Bela Bartok, Mikrokosmos (Oceanside, New York: Boosey and Hawkes, 1940).

²Benjamin Suchoff, Guide to Bartok's Mikrokosmos, rev. ed., (Oceanside, New York: Boosey and Hawkes, 1971).

³Alfred Balkin, Six for Eight. The Piano Quartet Series. (Park Ridge, Illinois: General Words and Music Co., 1971).

Appendix IV, Materials for Children, lists instruction books suitable for group methods. It probably would be inadvisable to use these for adult instruction. However, some of the listed ensemble music is suitable for adult use.

Finally, the listed keyboard books for schools have been written for the purpose of teaching music fundamentals in the school classroom.

CONCLUSION

Although piano classes are not new, there is an obvious growth of interest in group piano within the past decade. An improvement in pedagogical techniques being employed has been of significant value in group teaching.

Materials and teaching methods for use in university piano classes probably have evolved with the most consistency. Developments in piano-skill classes for children are of nearly equal importance. Some materials have been published for adults who are interested in avocational piano study, and this category may see further development soon. Elementary and secondary schools are making use of class piano in widely-varying degrees, with the most emphasis being placed upon use of the keyboard as an aid in teaching fundamentals of music.

The development of the electronic piano laboratory has added impetus to the growing field of class piano.

Among the numerous advantages of group learning, the power of "group dynamics" is of great importance. The stimulation of a group gives added effectiveness to teaching.

Music, a social art, lends itself successfully to being taught in groups; and piano instruction is no exception. Future developments in this field should be of considerable interest to the music educator and pianist, as well as to the private studio teacher.

Appendix I

COMPILED LISTS OF MUSIC

- Bastien, James. "Class Piano Texts and Supplementary Materials." A four page printed leaflet. General Words and Music Company, Neil A. Kjos, Jr., Publishers.
- Duckworth, Guy. "Materials Syllabus for Music 680 and 530," 1971, unpublished. Dr. Guy Duckworth, College of Music, Colorado University, Boulder, Colorado.
- Friskin, James and Freundlich, Irwin. Music for the Piano. New York: Holt, Rinehart, and Winston, Inc., 1954.
- Hinson, Maurice. Guide to the Pianist's Repertoire. Edited by Irwin Freundlich. Bloomington, Indiana: Indiana University Press, 1973.
- Houston Music Teachers Association, Inc. A Teacher's Guide to Piano Repertoire. Houston Music Teachers Association, Inc., P. O. Box 35910, Houston, Texas, 77035.
- Miller, Marguerite, and Saulmon, Mary Ann. "A Guide to 20th Century Music." A graded list, unpublished. Prepared for a workshop in creative musicianship, presented at Music Educators National Convention, 1972. Address: Marguerite Miller, School of Music, Wichita State University, Wichita, Kansas.
- Miller-Wallingford. Piano Teaching Materials. 1971. Marguerite Miller, Wichita State University, Wichita, Kansas.
- Pace, Robert. Piano Teaching Repertoire. A graded list. National Piano Foundation, 435 N. Michigan Ave., Chicago, Illinois, 60611.
- Vernazza, Marcelle, and Young, Leonora Jeanne. Basic Materials for the Piano Student, pp. 161-162.

Appendix II

METHOD BOOKS FOR ADULTS

A Selected List

- Bastien, James, and Bastien, Jane S. Beginning Piano for Adults. Park Ridge, Illinois: General Words and Music Company, 1968.
- Duckworth, Guy. Keyboard Musicianship. New York: Free Press, 1971.
- Hartline, Elizabeth D., and Lyke, James B. Keyboard Musicianship: Group Piano for Adults, Books 1, 2, and 3. Champaign, Illinois: Stipes Publishing Company, 1969.
- Leach, John. Functional Piano for the Teacher. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1968.
- McLain, Margaret Starr. Class Piano. Boston: Allyn and Bacon, Inc., 1969.
- Pace, Robert. Music for Piano for the Older Beginner. Bedford Hills, New York: Lee Roberts Music Publications, Inc., 1967.
- Pyle, Hershhal. The University Piano Series, Books 1, 2, 3, and 4. Ann Arbor, Michigan: Campus Publishers, 1969.
- Robinson, Helene. Basic Piano for Adults. Belmont, California: Wadsworth Publishing Company, 1964.
- _____. Intermediate Piano for Adults, Books 1 and 2. Wadsworth Publishing Company, 1970.
- Sheftel, Paul. Exploring Music Fundamentals. New York: Holt, Rinehart and Winston, Inc., 1970.
- Squire, Russell N., and Mountney, Virginia R. Class Piano for Adult Beginners. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1964.
- Starr, William, and Starr, Constance. Basic Piano Technique for the Classroom. Dubuque, Iowa: Wm. C. Brown Company, 1971.
- Swartz, Jack P. The Collegiate Class Piano Course. New York: Appleton-Century-Crofts, Educational Division, 1971.

Vernazza, Marcelle, and Young, Leonora Jeanne. Basic Materials for the Piano Student. Second edition. Dubuque, Iowa: Wm. C. Brown Company, 1972.

Zimmerman, Alex H., Hayton, Russell, and Priesing, Dorothy. Basic Piano for the College Student. Dubuque, Iowa: Wm. C. Brown Company, 1972.

Appendix III

SUPPLEMENTARY MATERIALS FOR ADULTS

A Selected List

Miscellaneous Music

Bartok, Bela. Mikrokosmos, Books 1-6. New York: Boosey and Hawkes, 1940.

Chastek, W. F. Keyboard Skills. Belmont, California: Wadsworth Publishing Company, 1967.

Doerffel, Alfred. Chorale Book. New York: C. F. Peters Corporation. Peters 1423.

Frackenpohl, Arthur R. Harmonization at the Piano, second ed. Dubuque, Iowa: Wm. C. Brown Company, 1970.

Kern, Alice M. Harmonization-Transposition at the Keyboard, revised ed. Evanston, Illinois: Summy-Birchard Company, 1968.

Ensemble Music

Balkin, Alfred. Six for Eight. The Piano Quartet Series. Park Ridge, Illinois: General Words and Music Company, 1971.

Bartok, Bela. Mikrokosmos. Book 2: pp. 43, 44, and 55. Book 3: p. 68.

DePue, Wallace. A Knight Waltz. The Piano Quartet Series. Park Ridge, Illinois: General Words and Music Company, 1971.

_____. Sixteen Pawns. The Piano Quartet Series, 1971.

Lyke, James. Ensemble Music for Group Piano, second ed., rev. Champaign, Illinois: Stipes Publishing Co., 1968.

Mozart, W. A. Easy Sonatinas for Four Hands. New York: C. F. Peters Corporation, 1939.

See also Appendix IV, Materials for Children.

Appendix IV

MATERIALS FOR CHILDREN

A Selected List

Instruction Books Suitable for Group Methods

- Bastien, James, and Smisor, Jane. Music Through the Piano. A series. Park Ridge, Illinois: General Words and Music Company, 1963.
- Clark, Frances. Library for Piano Students. A series. Evanston, Illinois: Summy-Birchard Company, 1957.
- Duckworth, Guy. Keyboard Series. Evanston, Illinois: M-F Company, Box 351, 1967.
- Fahrer, Alison. Elements of Music. A complete course of study prepared for the Baldwin Electropiano Laboratory.
- Pace, Robert. Music for Piano. A series. New York: Lee Roberts Music Publications, Inc., 1967.
- Swenson, Lucile Burnhope. Discovering the Piano--The Multiple Key Approach. Bryn Mawr, Pennsylvania: Theodore Presser Company, 1971. Basic text and three supplementary books.

Ensemble Music

- Metis, Frank. Easy Pop/Rock Sketches. New York: Marks Music Corporation, 1970.
- _____. Easy Together. New York: Marks Music Corporation, 1970.
- Page, Cleveland L. Ensemble Music for Group Piano. Cincinnati, Ohio: Canyon Press, Inc., 1970.

See also Appendix III, Ensemble Music for Adults.

Keyboard Books for Schools

- Pace, Robert. Music for the Classroom. New York: Lee Roberts Publications, Inc., 1967.
- Rast, Lawrence. Let's Find Out About Music. Two volumes, 1972.

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in Classroom and Studio. Washington, D. C.: Music
Educators National Conference, 1967.
- Suchoff, Benjamin. Guide to Bartok's Mikrokosmos, rev. ed.
New York: Boosey and Hawkes, 1971.

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- Bishop, Dorothy. "A Decade of Group Teaching." Clavier,
January, 1971, pp. 22, 48, 49, 52-56.
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January/February, 1964, p. 11.
- Chronister, Richard. "The Adult Beginner." Keyboard Arts,
Autumn, 1972, p. 22.
- Coleman, Erma V. "Keyboard Classes for Leisure-Time Adults."
The Keyboard Consultant, Fall, 1972, p. 1.
- Dubois, Charlotte. "Keyboard Experience." Clavier, March/
April, 1963, pp. 21-22.
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The Piano Teacher, Fall, 1958, p. 15.

- Farrar, Ruth. "Teaching Adults." Clavier, April, 1968, p. 44.
- Mason, James. "The New Dimensions in Music Lessons." House Beautiful, February, 1967, pp. 150-151.
- Mehr, Norman. "Rich Rewards of Group Instruction." Clavier, January, 1968, p. 50.
- Monsour, Sally. "Piano Classes Are Not New." Clavier, October, 1963, p. 32.
- Neundorf, John K. "Keyboard Class for All." Music Journal, November, 1970, p. 28.
- Pace, Robert. "A Quarter Century of Piano." Music Journal, 25th Anniversary Issue, 1967, pp. 63-113.
- "Painless Piano Lessons." Better Homes and Gardens, February, 1972, p. 144.
- Rezits, Joseph. "Everyone Should Try Ensemble Sightreading." Clavier, September, 1972.
- Richards, William. "How Group Teaching Started." Clavier, January/February, 1965, pp. 39-41.
- Roberts, John. "Class Piano in the Schools." Clavier, October, 1967, p. 57.
- Rozin, Albert. "The Adult Beginner." Clavier, October, 1967, p. 57.

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- Richards, William Henry. "Trends of Piano Class Instruction, 1815-1962." Unpublished doctoral dissertation, University of Kansas City, 1962.

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GROUP PIANO INSTRUCTION--AN OVERVIEW

by

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AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

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The discussion in this report represents an effort to set forth comprehensive information about the present situation in the field of class piano.

In recent years, the private piano teacher has become familiar with the term, group piano teaching. Studio teachers have found that keyboard workshops direct attention to group teaching methods. Today, the undergraduate piano major is advised to become aware of the fact that class piano is an important, growing field.

The growth of group piano instruction has been particularly rapid in the past decade, and leaders in the field have directed full attention toward development of materials and pedagogical methods.

Research indicates that the largest source of information is found in periodicals. Among the names to watch for in publications are Robert Pace, Guy Duckworth, and Lawrence Rast. These leaders have developed and published materials and have disseminated information through workshops.

The history of class piano probably began in Ireland in 1815 when Johann Logier initiated classes in group approach to piano. An especially well-known example of class teaching is that of Franz Liszt in the mid-1800's. In the United States, the early twentieth century saw the development of class piano within the framework of the public school system. For various reasons, after 1930 there was a decline in public

school class piano instruction. Following the Second World War, there was a great increase in demand for piano instruction; and that demand has been met largely by private instruction. In the past decade, teaching techniques have been improved; and some of the new methods are useful in class piano instruction.

The development of the electronic piano laboratory undoubtedly has been an important factor in the growth of piano classes. At present, there are three companies manufacturing electronic piano laboratories. Electronic piano keyboards range from forty-four notes to the full eighty-eight notes. The most important feature is the fact that each student may hear his playing through earphones and the instructor may monitor the performance from a master control panel.

There are at least four distinct categories in which class piano is being used and for which materials are being written and published.

In elementary and secondary school education, the largest use of group piano instruction is in connection with efforts to teach fundamental music concepts, not piano-performance skills.

Group piano instruction in university "functional piano" classes has been developed with consistency. Material for these classes is readily available.

There is a wide and growing field of interest in adult music study, mainly for relaxation and enjoyment.

The piano class can be an important part of adult continuing-education. Piano teachers should be aware of the challenges involved in teaching adults. Materials are available, but there are fewer method books published for this group than for "functional piano" classes.

Class piano for children is a growing field, with many private teachers and university preparatory departments using the method. Materials written especially for group teaching are available, and materials for the private lesson plan may also be used. The class can provide for numbers of students and serve as a laboratory to uncover abilities and talent that will profit most from individual instruction.

Among the numerous advantages inherent in the group-learning situation, the effectiveness of "group dynamics" is of particular importance.

Appendix I, Compiled Lists of Music, includes lists of solo repertoire pieces and method books which were written specifically for classes. Appendix II, Method Books for Adults, lists materials suited to group instruction in developing fundamental piano skills. Appendix III, Supplementary Materials Suitable for Adults, suggests music for further development. Appendix IV, Materials for Children, lists instruction books suitable for group methods, ensemble music, and keyboard books for school use.