

## **Data collection 2025 - Sole Lathrop**

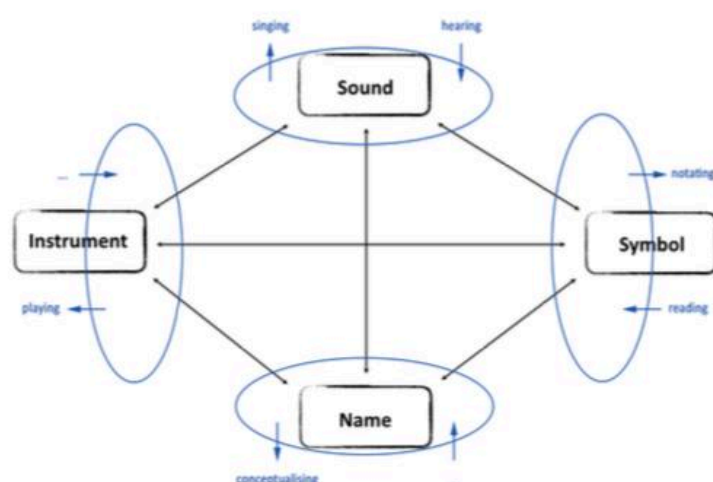


Figure 5. The model based on De Vree and McPherson combined with the modalities of Graybill.

### **LONG TERM GOALS:**

- Having joy with music (learning songs on the piano that she already knows)
- Developing the development of the ear through singing, hearing and playing
- Learning how to play by ear (from sound to action)
- Understanding music theory and connecting to her playing

### **Lesson 1**

**Audio file: Sole 25/03/2025**

#### **Lesson goal(s):**

-First approach with the song "Alfonsina y el Mar"

<b>Time:</b>	<b>Material:</b>	<b>Teaching method</b>
<b>15</b>	<b>Warming up</b>	Little talk
<b>45</b>	<b>Playing music</b>	<b>"Alfonsina y el Mar"</b> -Understanding the context of the song: explaining the story of the lyrics -Singing the melody with the lyrics -Exploring the melodic contour by drawing -Exploring the collection of tones

#### **Homework:**

-Learning the lyrics of the song

-Keep on playing by ear the melody of Alfonsina y el mar

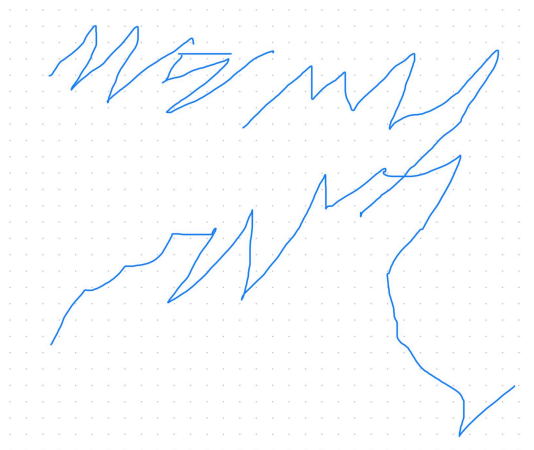
### Evaluation / Analysis of the lesson

Sole starts the class and she has already got the first musical phrase by ear, she has done it without music score, just singing and connecting it with the sound of the piano. She has found that the melody starts in Eb, but in the original score it starts in Bb. I adapt without telling her (we are actually using the do moveable). Her version was quite accurate, she simply forgot the chromaticism. I teach her the difference by playing the right version on the piano and she immediately hears the difference.

Then we work on the text, simply reciting, trying to internalize the rhythm. We also delve into the exact translation, to understand the meaning.

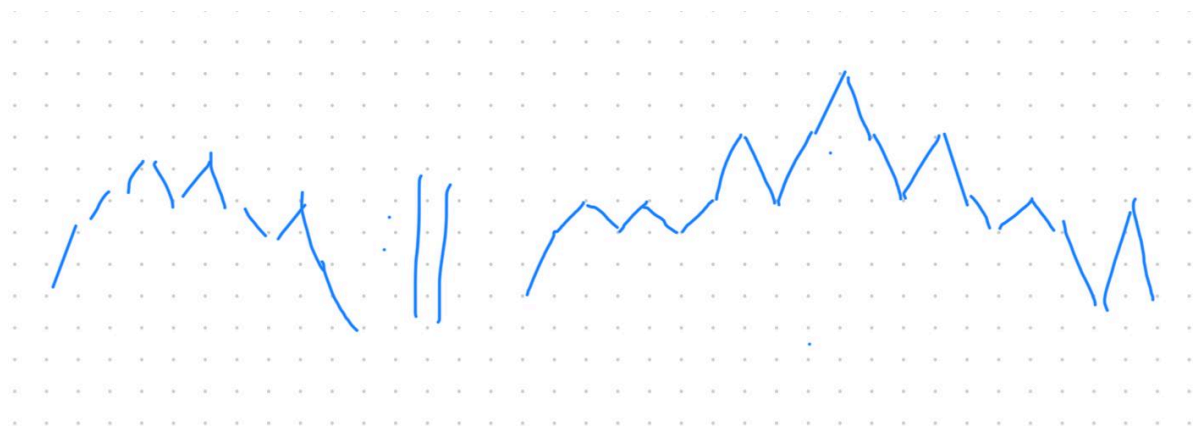
Once the text is internalized, we try to play the melody directly on the piano, by pitch matching our voices to the instrument (without solfège). Sole gets the melody by trial and error. I leave room for error. She is pulling out the melody with ease, except for the skips. She understands more and more if a sound goes up or down.

18' Time to experiment. To further internalise whether the melodic line goes up or down, I propose to her to draw the line (adding symbol). First of all, she simply draws with a line, to see how it approaches. Then we sing it again with the help of the piano and she herself realises that she has not been very accurate (because she is more familiar with playing by ear but not with the theory behind). Sometimes she didn't get it right when the melody went up or down.



[Drawing 1, by Sole]

Then I propose to draw it more accurately on paper (bearing in mind that one dot is a semitone and two dots is a whole tone). The process is always accompanied by singing or humming. I leave her plenty of room for trial and error. The idea is for her to experience the pitch and semitone distances herself. Here the idea was also that she would begin to see repeated patterns (as is the case in the first verse).



[Drawing 2, by Sole and Joana]

I then explain to her about **collections of notes (adding names)**. That actually understanding that the melody is within a collection of notes is simpler and more coherent. She grasps it immediately, but comments that it has been enriching for her to experiment with tones and semitones first. We try to discover the scale of Alfonsina y el mar on the piano, although it is somewhat difficult as the song is full of chromatisms and progressions in another key.

45' Sole gets confused with sharps and flats, a sign that she has some confusion in theory. But little by little we are clearing it up. She asks me about the minor scale. I explain the pattern and suggest that she look for C minor as an example. She understands and celebrates immediately.



[Drawing 3, by Joana]

59' We finish the class with a **game of scales**: we sing a major and a minor scale and clap together (clap on the half tones that are not sung).

### Reflection on personal goals

-Perhaps, I should have started the class by feeling the pulse and the beat of the song. Sole has a hard time internalizing the pulse, so that should be step number one.

-An intermediate step, before going to the piano, can be to sing the song with solfège. But in this case the spontaneity of "from sound to action" is lost, adding to the difficulty of understanding the "name".

-The change of register in the same melody has been an added difficulty of the material. Perhaps I should keep this in mind for future pieces.

-Sole finds it difficult to recognise if the note is the same. Maybe I should emphasize when they are repeated.

-The method of drawing by dots was not very effective, as we sometimes lost the reference, but it was very interesting to analyse where we found halftones or whole tones. Always starting from the sound to the name, not from the theory.

-I am happy with this first class. It was a good approach to the song. The most noticeable thing was that she already plays a melody (from sound to action) by ear with ease, but then we name it and she understands concepts. I would like to improve the

efficiency. Sometimes I feel that I explain too much and that the class could be even more music making based.

**Points of action:**

- Put more emphasis on pulse and rhythm work
- Structuring more the lesson

**Lesson 2**

**Audio file: Sole 1/04/2025**

**Lesson goal(s):**

- Keep on working with the song "Alfonsina y el Mar"

<b>Time:</b>	<b>Material:</b>	<b>Teaching method</b>
<b>15</b>	<b>Warming up</b>	-Echo patterns with the tonality of "Alfonsina y el Mar"
<b>45</b>	<b>Playing music</b>	<b>"Alfonsina y el Mar"</b> -Singing the melody with the lyrics -Exploring the melodic contour on the piano  -Exploring the collection of tones with an improvisation

**Homework:** Continue to play the melody by ear using the strategies we have worked on in class (sing and play).

**Evaluation / Analysis of the lesson**

0' Sole begins the lesson by telling me that she has found it **difficult to study this week**, she did not clearly understand the steps to follow (as it is a completely different study from the structured study of Clementi's Sonatina).

3' Then we started the warm-up with echo patterns. The rule is that we always start on Eb, the initial note of "Alfonsina y el mar". I start with notes from the note collection, but little by little I expand to chromatisms. The idea is to relate the exercise to the subsequent song, preparing the material we are going to work on.

Sole is off to a good start. **She starts to falter when I start adding jumps. I suggest that to find out she can sing the intermediate sounds (but here a complication arises: she should sing the notes of the note collection or the chromatisms?)** I think that both ways are valuable, the only rule is that she has to have both systems well internalised to carry it out.

18' We continue working on 'Alfonsina and the sea'. The way we work is 1) singing, 2) finding the notes on the piano.

She still struggles to find the chromatisms. **This time I put more emphasis on rhythm**, to organise the sounds more precisely. We enter into a discussion about the pulse, the beat, the rhythm. I explain the differences in words, and I immediately suggest the

embodiment of the 6/8 (thigh, clap, shoulder). We also sing the melody with the pulse and the flow. Remember that all the rhythm that has been learnt has also been learnt by ear (without notation).

30' **Use recordings** to feel the pulse and rhythm. Listening together to the original version. She herself notices the use of rubato. She is surprised at how fast it goes. We also put the focus on all upbeats, a new concept for Sole.

38' We return to the initial exercise of singing and playing. Sole is much more precise in rhythm and notes now! She notices it too. At some points we play the recording again.

47' **Refinement exercise by modeling.** To continue working on precision, I suggest playing at the same time on two pianos, so that we can work on flow in a fun way. We play the melody together, or she plays the melody and I play the bass.

57' **Working on expressiveness.** I propose a game for active listening and practice. There is a leader-follower (we change roles). The leader can do all the phrasing and rubato she wants and the follower has to follow.

### **Reflection on personal goals**

-Sole gave me valuable information when she told me that she didn't know how to study. Perhaps, I left too much freedom in the practice of working on a song by ear. Even if it is more like a game, I should be clearer on the points.

-**Developing the ability to play by ear does not only have to focus on pitches, but also on rhythm.** I feel that sometimes I focus more on the notes, rather than the rhythm.

-I think I found a good balance between explanation and embodiment, when we were explaining pulse and rhythm.

-**It is very useful to have two pianos in the class, as we can double the timbre, without it being an obstacle to playing by ear.**

### **Points of action:**

-Explanation: *The "zamba" is an independent musical genre and loose couple dance, of wide geographical dispersion in Argentina, which is danced intensively in the north and west of the country. It was proposed as the national dance of Argentina.*

-Continue to work on pulse and rhythm as foundational skills.

## **Lesson 3**

**Audio file: Sole 7/04/2025**

### **Lesson goal(s):**

-Keep on working with the song "Alfonsina y el Mar"

<b>Time:</b>	<b>Material:</b>	<b>Teaching method</b>
<b>15</b>	<b>Warming up</b>	-Echo patterns with the tonality of "Alfonsina y el Mar"
<b>45</b>	<b>Playing music</b>	<b>"Alfonsina y el Mar"</b> -Refining the right hand -Learning the left hand: exploring the possible chords of Fm (starting point the pattern of the minor scale)

**Homework:**

- Refining the right hand
- First approach with the lead sheet (she can write the name of the notes, and sing it)

**Evaluation / Analysis of the lesson**

Sole tells me how she has been practising this week. She tells me that she has sung a lot and that she has been more organised than last week, she has realised that there are many patterns that repeat themselves, she has even tried to draw her own score (as we did).

She tells me that she keeps getting confused with sharps and flats. So I propose to work on the map of F m, to internalise the collection of notes. We pay attention to the tones and semitones. We sing and play the scale, and we also transport it to other keys (I tell her that A m can always be her visual reference on the piano). *Can you feel that it is the same environment as a minor?*

10' Echo patterns in F minor

This week she is finding it harder than last week. I think because she is more aware of Fa m, and tries to hit more accurately in a conceptual way, within the Fa m map. Last week she did it more intuitively. Although she also associates some patterns she already knows spontaneously ('Mary had a little lamb'). I tell her that she can add the drone note (F) to feel more tension and relaxation. She loves the proposal. So now we are working on echo patterns but adding the drone.

19' Alfonsina y el mar

She tells me that she has problems in one verse, that she feels it's very flat (it's difficult because it's full of chromaticisms). I ask her to play from the beginning to see her evolution and she gets much further in the song. The rhythm is more internalised too. She is stuck on a verse in which there are leaps, actually a Cm7, so I present it to her as such. We associate the word 'Your loneliness' to the notes of the chord. We also commented that the poem is so well set to music that it has a lot of rhetoric ('what new poems you went looking for' = 5 notes ascending and descending / "Your soul is aching" = chromaticisms). I try to guide and help her with the jumps or joint grades.

56' Once the notes have been discovered through lyrics + sound, I think it is a good time to also sing the song with na na na na, with ABC or solfa. Now Sole can start working with other names and start to associate the score. She should also continue to reinforce her memory. I present her with the Lead Sheet, and tell her that she can practice naming the notes. Next class we will work on the lead sheet together.

**Reflection on personal goals**

- To play by ear. Is it better to establish the working map from the beginning? or is it better to work from the mere intuition of pitch matching? I have found that conceptualising it can be an obstacle (comparing echo patterns lesson 2 and 3).
- Sole is still unsure whether notes are going up or down. I keep wondering how I can work on it in a variety of ways. In the end it's a question of musical memory.
- Sole tells me that she is worried that she is going to forget the music without a music score. This is the limitation of playing by ear.

**Points of action:**

- Intervention with Bastiaan

- Presenting notation: the lead sheet in Fm
- Continue working on memory
- Starting to learn the bass

## Lesson 4

Audio file: Sole 15/04/2025

### Lesson goal(s):

- Keep on working with the song "Alfonsina y el Mar"

Time:	Material:	Teaching method
15	Warming up	-Echo patterns inspired in the movements of "Alfonsina y el Mar"
45	Playing music	<b>"Alfonsina y el Mar"</b> -Refining the right hand -Exploring the collection of tones with an improvisation (Joana playing the harmony of "Alfonsina y el mar")

### Homework:

- Refining the right hand, begin to recognise the patterns of the melody
- Being more aware of the tempo

## Evaluation / Analysis of the lesson

She starts the class by telling me that she couldn't decode a part. She gets confused by the alterations.

5-39:00 We start working on the critical passage, the one that is full of chromatisms, which she has told me has confused her a lot. We do this by modelling, that is, we try to decipher the notes of her own voice (from sound to action), as she has already internalised the piece and the lyrics.

40:00-48:00 We review the entire piece together, playing and singing. We work from the lyrics to the sound of the piano, without specifying the notes in solmisation or without much theory.

53:00 We start to think of patterns (e.g. 'Your loneliness', descending chord with seventh). The intention is for her to group the notes she already knows well from the melody into patterns, and also to try to visualise the melodic contour by following the score (although she does not yet know how to read sheet music fluently).

## Reflection on personal goals

-I feel like we talk more than we play. She comes with a lot of questions and that's a good sign, but I go on too long in my explanations, maybe I could solve her doubts experientially. For example, instead of explicitly explaining halftones, we could do it experientially, simply by singing and comparing (14:30). In many moments I am aware that we have to play it by ear and I redirect it (19:00).

-Sole celebra cuando reconoce con éxito si la melodía sube o baja, claramente es un progreso!

-We didn't have time to do the planned improvisation.

**Points of action:**

- Be more experiential
- Strengthening the right hand
- Begin to recognise patterns

**Lesson 5**

**Audio file: Sole 06/05/2025**

**Lesson goal(s):**

- Keep on working with the song "Alfonsina y el Mar"

<b>Time:</b>	<b>Material:</b>	<b>Teaching method</b>
<b>15</b>	<b>Warming up</b>	-Presenting the lead sheet with the analysis of the patterns
<b>45</b>	<b>Playing music</b>	<b>"Alfonsina y el Mar"</b> <ul style="list-style-type: none"><li>-Refining the right hand</li><li>-Recognising patterns</li><li>-Exploring the collection of tones with an improvisation (Joana playing the harmony of "Alfonsina y el mar")</li></ul>

**Homework:**

- Practicing the feeling of the beat, by listening and clapping with recordings
- Videos about the circle of fifths:

[https://www.youtube.com/watch?v=K0\\_nf1YGXQI&t=15s](https://www.youtube.com/watch?v=K0_nf1YGXQI&t=15s)

<https://www.youtube.com/watch?v=cAz6qxIm2zQ>



The musical score is written in 6/8 time and consists of eight staves of music. The key signature has three flats (B-flat, E-flat, A-flat). The score includes various chords and melodic lines, with color-coded annotations highlighting specific patterns and sections.

- Staff 1 (Measures 1-4):** Labeled "INTRO". Chords: F-, C7, D<sup>b</sup>, C7, F-. Annotations: Blue lines under measures 1-2 and 3-4; yellow line under measure 4.
- Staff 2 (Measures 5-8):** Chords: F-, C7, D<sup>b</sup>, C7, F-, A. Annotations: Blue lines under measures 5-6 and 7-8; yellow line under measure 7; green line under measure 8.
- Staff 3 (Measures 9-12):** Chords: C<sup>ø</sup>, F7<sup>b9</sup>, B<sup>b</sup>-, G<sup>ø</sup>, C7<sup>b9</sup>, F-. Annotations: Green line under measures 9-10; yellow line under measure 10; purple line under measure 11.
- Staff 4 (Measures 13-16):** Chords: B<sup>b</sup>-, E<sup>b</sup>7, A<sup>b</sup>Δ, D<sup>b</sup>Δ, G<sup>ø</sup>, C7<sup>b9</sup>, C<sup>ø</sup>, F7. Annotations: Red line under measures 13-14; yellow line under measure 14; purple line under measure 15.
- Staff 5 (Measures 17-21):** Chords: B<sup>b</sup>-, E<sup>b</sup>7, A<sup>b</sup>Δ, D<sup>b</sup>Δ, G<sup>ø</sup>, C7<sup>b9</sup>, F-, F-, B. Annotations: Red line under measures 17-18; yellow line under measure 18; purple line under measure 19.
- Staff 6 (Measures 22-25):** Chords: B<sup>b</sup>7, E<sup>b</sup>7, A<sup>b</sup>Δ, C<sup>ø</sup>, F7<sup>b9</sup>, B<sup>b</sup>-. Annotations: Blue line under measures 22-23; red line under measure 23; purple line under measure 24.
- Staff 7 (Measures 26-29):** Chords: B<sup>b</sup>-, F-, C7, C<sup>ø</sup>, F7<sup>b9</sup>. Annotations: Red line under measures 26-27; yellow line under measure 27; orange line under measure 28.
- Staff 8 (Measures 30-33):** Chords: B<sup>b</sup>-, F-, D<sup>b</sup>, G7, C7, F-. Annotations: Red line under measures 30-31; yellow line under measure 31; orange line under measure 32.

### Evaluation / Analysis of the lesson

She begins by explaining to me that she has practised the rest of the pieces, rather than just focusing on Alfonsina. Regarding Alfonsina, she says that she didn't want to name the notes because she feels she is cheating.

2' I show her the analysis I have done of the piece, and we listen and analyse the little patterns that come up in the piece.

16' playing pattern by pattern. My idea was that we would play and sing each pattern to internalise it, with the support of the score, but she began to ask me questions and we moved on to other questions, such as the internalisation of the tempo.

19' We also worked on the technical aspects of the intro, as well as the feel of the tempo.

24' We started practising also by singing the names of the notes.

30' We worked on the feeling of the beat. She struggled a little bit. The moment leads to a discussion on tempo and rhythm. Perhaps she could have suggested some exercises for her to internalise it herself.

50' We played together, in order to work on the tempo and expression.

56' Introducing the left hand. I suggest that she can start by simply singing the bass, thus creating an appropriate mental scheme (without worrying about whether the chord is M or m yet). I introduced one of the most famous progressions in the world (the circle of fifths). We listen to the bass movement several times, I harmonise it for her and send her some theory videos to help her understand the progression.

### Reflection on personal goals

I feel that this class has been a bit chaotic, it wasn't interactive at all. I have the feeling that I explained a lot of things, but less playing and singing. However, I think we have worked on many things: tempo, pattern recognition, bass line, introduction to the circle of fifths....

### Points of action:

- Perhaps we could have done the analysis of Alfonsina together.
- Practicing the feeling of the beat

### Lesson 6

Audio file: Sole 13/05/2025

#### Lesson goal(s):

- Keep on working with the song "Alfonsina y el Mar"

Time:	Material:	Teaching method
15	Warming up	-Listening the recording and clapping the beat of the song
45	Playing music	<b>"Alfonsina y el Mar"</b> -Refining the right hand  -Learning the left hand: exploring the possible chords of Fm (starting point the pattern of the minor scale). Understanding the circle of fifths singing the bass.  -Improvisation in Fm

#### Homework:

- Working on synchronizing hands
- Transposing the circle of fifths and II-V-I
- Improvisation: creating small melodies just with the voice, then try to translate it into the piano

Exploring circle of fifths

## Intro in F minor (I-V-VI-V-I)

**ALFONSDINA 7 EL MAX**  
ZAMBA

ARIEL RAMIREZ  
FELIX LUNA

Bb minor: IV of Fm (II-V-I) / Fm (II-V-I) / circle of fifths from IV (IV-VI-III-VI-II-V-I)

consequent varied:

V/V to return to Fm (G7 to C7 to F-).

## Evaluation / Analysis of the lesson

Working on the introduction

She tells me that she still finds it very difficult to differentiate the rhythm from the motives of the introduction. That's why we sing together and keep the pulse, we also work on the subdivision.

Working on the right hand

Sole is now able to play the right hand fluently and by heart. However, she can still refine the rhythm and feel of the pulse, although it is now much more steady.

Working on the bass

13:00 - Sole playing the right hand and Joana the bass. Sole had to play the right but put the focus on the left. Multitasking.

15:00 - Singing while humming or trying the name of the notes with ABC. We repeat the sequence several times, so that it is internalised, and we vary it by singing and playing, just playing, just singing, just ABC...

25:00 - We go into theory because we have the score in front of us, she asks me what the 7 or 9 means and about the chords. I tell her that at this stage we are going to focus only on the bass.

27:00 - Beautiful moment: she synchronised playing the left and singing the right.

30:00 - I play the complete harmony for her to give her a more holistic view and we enter into a small discussion about the chords M, m, aum, dim. With a small exercise I make her experience the differences (without much theory).

38:00 Discussing typical chord progressions. We explore II-V-I and the cycle of fifths. I also play the progressions with a bass drone, so that she experiences how each chord has a different clash with the bass (similar to the tonal colours exercises in the first lessons).

41:00 EYE OPENER. Sole is able to transfer knowledge and is able to recognise the circle of fifths in other tune as "Autumn Leaves"

45:00 Transposing the circle of fifths, just by the sound. The same with II-V-I.

46:00 She expresses that she doesn't understand the roman numbers. I explain her in a synthetic way, referencing the exercise of tonal colours, without going deep in theory.

55:00 Singing the lyrics and playing the left hand. Sole is able to multitask.

1:00:00 She is encouraged with this work. She comments that she usually struggles with a lot of notes on the left, and she affirmed that she understands musically now what is happening in the left hand, understanding the basics of harmony.

1:03:0 Explanation of the mechanism of piano - pedals. Experimenting.

1:10:00 Synchronizing both hands, pattern by pattern. I suggest to her that she can transpose the complete pattern in other keys (but this is too difficult for now).

### 1:19:00 Final improvisation

As I see that Sole is a bit exhausted, I decide to propose an improvisation in F minor, to change the activity, but to continue working on the piece indirectly (simultaneous learning). I play any harmony, I listen to how she plays with a simple rhythm but in time, without many complexities. She tells me at the end that she feels unmusical and unable to create a flowing melody. We will keep working on it.

## Reflection on personal goals

-I feel that this class has been a beautiful closing of the cycle. We have learned a lot in 90 minutes (today was an extra half hour). I feel that I have been more perceptual than cognitive in my instructions (although sometimes I have gone into theoretical concepts, but always after the sound experience).

-I also feel that Sole trusts her ears much more than in the first classes. Compared to the first set, there is a big improvement!

-Sole is fully motivated. The same day she sent me a video of her playing "Alfonsina y el mar" together! She is progressing very well.

**Points of action:**

- Targeting more improvisation, in order to create melodies fluently.
- Refining "Alfonsina y el mar"