

## Starting the data collection 2024

### LONG TERM GOALS:

- Having joy with music (learning songs that she already knows and discovering new music for her)
- Understanding music theory and connecting to her playing
- Developing all the musical skills, highlighting the development of the ear

25/09/2024

Audio file: Yulia 1 (90 min)

### Lesson goal(s):

- Warming up: practicing pattern DO-SI-DO-RE-MI-FA-MI-RE-DO-SOL-DO and introducing some new patterns (depending on her assimilation)
- Playing music: Working a Beatles song (her own choice)
- Reading: Oh, when the saints go marching on!

Time:	Material:	Teaching method
45	EAR TRAINING	<b>Transposing the pattern</b> DO-SI-DO-RE-MI-FA-MI-RE-DO-SOL-DO  <b>Introducing new patterns</b>
45	Playing music	<b>Working a Beatles song</b> Exploring together the piece Playing by ear the melody (by modeling) Recognising patterns in the melody Understanding the harmony of the left hand  <b>Oh, when the saints go marching on!</b> Improving the synchronization of both hands

### Homework:

- Revising the patterns and transposing them
- Finding patterns in other songs
- Beatles song: figure the melody out from the recording
- To review: *Oh, when the saints go marching on!*

### Evaluation / Analysis of the lesson

Yulia comments that it was very relevant for her to understand the pitch matching in the last class. Also that she finds it very difficult to practice during the week (it should be considered that lack of practice may slow down progress).

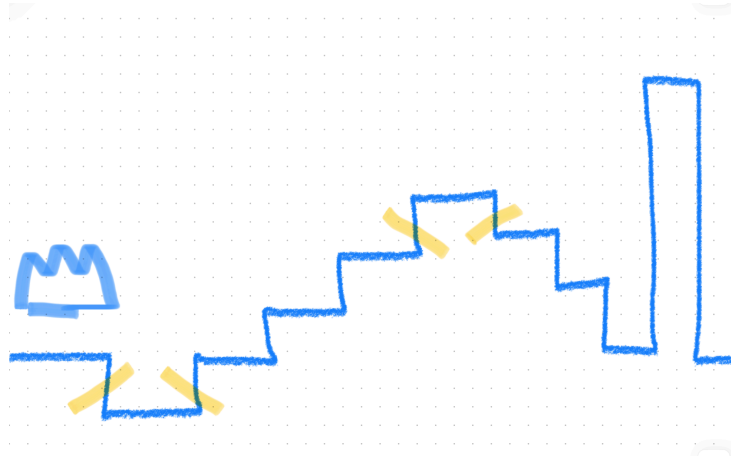
### ● PRACTICING PATTERNS

We start by reviewing the musical pattern we learnt last week: DO-SI-DO-RE-MI-FA-MI-RE-DO-SOL-DO.

We explore its characteristics: 1-7-1 (leading tone), 1-5-1 (I-V), 3-4-3 (half tone), 1-2-3 or 3-2-1 (complete tone).

We relate the pitch of the notes to the concepts of gravity (when an unstable tone resolves to the next tone in a descending manner) and magnetism (when an unstable tone resolves to the next tone in an ascending manner). Yulia comments that she finds this somewhat difficult to internalise, so we also relate pitch to the Kodaly signs, to associate the notes with the musical imaginary. Once internalised, we transpose the pattern.

A doubt arises: recognition of the pitch of the sounds. I propose two solutions (30:10):  
By contraries: start by recognising the bass and treble at the ends of the piano and work more precisely each time (shortening the interval). We also draw the pitch of the sounds with a staircase, emphasising the tones and semitones (see picture):



Using the musical scale. Yulia has the major scale pattern well internalised, so this can be used as a guide. The idea is to sing the gaps (the notes of the scale) between the notes of the interval.

We work on new patterns to internalise the pitch of the sounds:  
'DO-MI-SOL-DO' / DO'-SOL-MI-DO'.

### ● ALL YOU NEED IS LOVE, BEATLES

Yulia has chosen this song because it is a familiar song for her.

I play the whole song for her, so that she has a complete listening and overview.

We explore the first phrase of the melody (right hand). We understand the key by singing and playing the main scale. We discover the melody by modeling: I play fragments for her and she has to decode them (understanding the intervalica of the melody). In this process we analyse the patterns we find (major chord or minor chord for example).

A doubt arises: why do we find major and minor chords if we are in the same scale?

-Analogy of the spine (the spine is the major scale and each vertebra is a major, minor or diminished chord).

-I explain how each chord is formed naturally in each degree of the major scale (IM, iim, iiim, IVm, VM...).

-I also give her harmonised examples (understanding the harmonic scheme of Happy Birthday).

-We also talk about tonal context, she understands that we can find the same chords but in different tonal contexts. We try to transpose the song of "All you need is love".

We discover new patterns through "All my loving":

Love (3), love (2), love (1).

After this example, she has been able to transfer the knowledge and recognise the pattern initially worked out in The Ode to Joy.

I record the melody for her so that she can work on playing by ear on her own.

### Reflection on personal goals

- It is curious how she recognises intuitively if a pattern goes up or down, but finds it difficult to assimilate it analytically. I should be more practical and work with her on the exercises, learning by doing rather than understanding. However, it is nice to feel how she embraces and loves learning the theory.
- Maybe I have used too much dialogue. Maybe it is more difficult to understand music theory, rather than listening to it through pieces.
- In the first learning phase, it will be clarifying to use objective recognition tools for ear training (intervals, patterns...), better to avoid abstract terms of musical forces (magnetism and gravity), because they can create confusion.
- I think the progress is good, Yulia already recognises if she is matching the pitch, the new phase requires internalising patterns and understanding them.

### Points of action:

- Working on the difficulties: producing sound, pitch matching, recognizing the height of the notes.
- When Yulia sings she is still out of pitch sometimes, we should not abandon the practice of pitch matching (incorporate the practice in musical exercises, not study in isolation, as it can be more meaningful for her).
- Continue to work on singing and sound imagining.
- Work in a more practical way, don't try to get her to have an absolute understanding of everything, as progress will be very slow. Be very clear and concrete in the instructions, and give practical exercises rather than long explanations.

2-10-2024

Audio file: Yulia 2 (90 min)

#### Lesson goal(s):

- Warming up with the voice: scales and patterns
- Developing the sound imagining
- Connecting ear training with real music
- Playing music: Working a Beatles song
- Reading: Oh, when the saints go marching on!

Time:	Material:	Teaching method
45	EAR TRAINING	<b>Warming up the voice</b> -Recognising the I  -Establishing tonal colors for each grade in a Major Scale: singing I, I-II, I-II-III...;

		<p>working directions; sing scale without reference; singing the scale imagining some notes</p> <p>-Reviewing some patterns: do si do re mi fa mi re do sol do mi fa mi re do si do sol do sol fa mi re do si do sol do</p> <p>*Being aware of the hierarchy of the notes: internalizing the Major Triad (do mi sol)</p>
	<b>Playing music</b>	<p><b>Working a Beatles song</b> Playing by ear the melody (by modeling) Recognising patterns in the melody Understanding the harmony of the left hand</p> <p><b>Oh, when the saints go marching on!</b> Improving the synchronization of both hands</p>

#### **Homework:**

-Listening over and over the song, in order to be more familiar with the tune.

#### **Evaluation / Analysis of the lesson**

We start by recognising the tonic. Yulia is already able to recognise it immediately (the previous year she was not able to do so). We also quickly reviewed the tone colours, playing the tonic base and experimenting with the notes of the scale.

Sometimes I take advantage of the mistake to teach her another concept (when we were looking for the tonics, she sang the 5th).

We then warmed up the voice by transporting a small pattern. We also did so with the major triad. **Yulia often says 'I can't sing' (22:30)**, she explained to me that her voice is not fitting her sound image.

Through questions, I tried to find out how he processed music.

We also worked on the recognition of I, IV, V and we talked again about tone colours. We used as an example a song from Grease (which encompasses I, IV, V). **Difficulty 42:50h**. She is able to recognise the I, but not the IV or V yet. Recognising just the bass and singing the scale will help.

Open eye of the lesson: she understood the layers of hierarchy (Do / Mi-Sol / Re-Fa-La / b-#). TRIANGLE OF HIERARCHY. She has connected this concept with the sensation of magnetism and gravity.

In the second part of the class, we worked on the Beatles song, singing and playing it, analysing the patterns we came across. The strategy used has been modeling, singing and playing. Sometimes I have also shown it literally to the piano, but the idea has been to sing the melody, imagine the sound image and translate it to the piano. With this process we also work on memory. We have found some patterns in the melody (e.g. M or

m chord).

**Improving 1:07.** Recognising intervals by intuition, feeling all the steps of the scale.

We have also listened to the original melody at some point (but I have taken into account that the timbre can cause problems).

### Reflection on personal goals

-I had no time to do everything that was planned. I decided to change plans: exploring major triads too, to make the core of the scale. I found it interesting at the time to explain the M triad, to better internalise the feeling of stability within a Major scale. She understood.

-When we were modeling, I focused on the intervals, maybe that can get in the way of the overall process of learning the melody.

-When Yulia does not have a clear musical expectation, i.e. she is not familiar with the melody, it is very difficult for her to play by ear.

-I feel that this class was more practical than the last one, we played more music and many of the explanations came out through the examples (sound first), although there is still room for improvement in that aspect.

-I feel that in the classes I try to give too much information about concepts that are related but perhaps difficult to integrate at the same time (for example mixing intervals with harmonic progressions). I think we should build the basics first and then introduce more concepts.

-Classes may see little progress, because Yulia has no time to practice during the week.

These classes will serve as a model for all those adults who simply want to dedicate a weekly time to music, for pure enjoyment.

**-Perhaps the exercise of singing triads is too advanced. According to the 'Transform your ear' course this skill should be developed when the overall colours of the chords have been solidly internalised.**

### Points of action

For the next class I will plan more basic and concrete exercises.

-Do we need more fun? Starting with songs.

09/10/2024

**Audio file: Yulia 3 (90 min)**

#### Lesson goal(s):

-Playing more the tune than improving ear training

-Ear training: remember the basics and continue working step by step (working on going up or down).

Time:	Material:	Teaching method
45	Playing music	<b>Working a Beatles song</b> Playing by ear the melody (by modeling). Putting the focus on the lyrics! Recognising patterns in the melody Understanding the harmony of the left hand (singing and play the bass first)
	<b>EAR TRAINING</b>	<b>Singing and recognising</b>

		<p>Reviewing some patterns</p> <p>-do si do re mi fa mi re do sol do</p> <p>-mi fa mi re do si do sol do</p> <p>-sol fa mi re do si do sol do</p> <p>*Exploring the hierarchy of the notes: internalizing the Major Triad (do mi sol). Following with the next level if she understands it.</p> <p>-Revise the tonal colors and try to do little dictations with just 5 notes (fitting the pattern).</p>
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#### **Homework:**

- Playing music: Working a Beatles song
- Ear training with the app
- Exercises of singing patterns

#### **Evaluation / Analysis of the lesson**

The class starts with an anecdote, she feels progress, because she sang a song to a friend who understood music and commented that she sang in tune. She starts to be aware of consonance/dissonance and she has fun with music.

We begin by reviewing the tonal colors using a major scale. We focus on a small pattern to understand if the music goes up or down (do-re-mi or mi-re-do). She comments that she doesn't understand how to differentiate, that it is very difficult for her.

Then we jump into practice:

*Working going up or down with a little pattern (do-re-mi / mi-re-do)*

1. I give examples with my voice, and we associate going up with 'Frère Jaques', and going down with 'All you need is love'. I transpose the pattern with my voice each time. She has to recognise if the pattern is going up or down. **A new difficulty arises: when the registers are very high or very low, it is more difficult for her to identify it.**
2. We give a note with the piano and she has to sing the pattern in an ascending and descending way (without my reference). She has to imagine the sound beforehand. She can also sing the lyrics of each song.
3. I just play ascending and descending patterns in a row and she has to discover. She is able to differentiate really good.

*Working in "All you need is love"*

1. First we sing the melody with the lyrics in small pieces. We try to discover the notes slowly.

-Minute 31: although learning the intervals through songs may not be very useful, Yulia was able to get the song out by ear quickly and intuitively because she had the intervals very well internalised (for example she recognised the 5th just with 'Star Wars').

-Minute 32: she starts to get the feeling whether the melody is ascending or descending.

-Minute 35: she finds it harder to get the melody out by ear if she can't sing it first.

-Minute 39: she comments that she is visualising the keyboard and it is helping her to understand if it is going up or down.

-Minute 48: she comments that when she feels it is sharper, the jump is extremely large.

That she doesn't have perfect accuracy yet.

-I propose an exercise: imagine a measure and play the piece afterwards (do it with the complete phrase).

-I suggest that she first discover the melody by ear and then associate the notation to have more accuracy in the pitch of the notes. It is important that the music is familiar first.

-We also remember the takadimi system and I teach her the tree of rhythms. We discover the rhythms of the score.

-Dalcroze exercise: I am marking the pulse in three layers in the air (each layer is a different musical figure). She has to sing it. We transfer the information to the Beatles' song.

### Reflection on personal goals

-Yulia is improving a lot. In the exercise of recognising whether the pattern is ascending or descending, she recognises the patterns dramatically. However, she keeps saying that it is not obvious to her (minute 26).

-Perhaps it is not enough that when patterns emerge in the melody I comment on them, the patterns must be internalised by working on them more.

-It was a much more practical and experiential class, we sang and played a lot more than last time.

-Although we are trying to learn the song only by ear, we check the rhythm and the notes by the score (she is an adult and she can understand a score).

-Yulia asked me how she can sing without her throat hurting, and if I could recommend a breathing exercise or something more technical related to sound production. I suggested that she try singing more from the diaphragm and start simply with "mmm". I also recommended that she sing from a relaxed posture, as the vocal cords need space to vibrate and resonate.

### Points of action

-Continue working on Beatles' song, highlighting new patterns.

-Keep internalising if a pattern is descendant or ascendant (do-re-mi, mi-re-do).

16/10/2024

Audio file: Yulia 4 (90 min)

#### Lesson goal(s):

-Providing a new approach to singing: singing with consonants

Time:	Material:	Teaching method
30	EAR TRAINING	<b>Warming up the voice</b> -Singing major scales with consonants "hmm" -Singing major scales with vowels "hmm" -GAME: singing a major scale while clapping together (whole and half tones) -Sing the 3 patterns in different registers.
60	Playing music	<b>Working a Beatles song</b> Playing by ear the melody Recognising patterns in the melody

		Understanding the harmony of the left hand  <b><i>Oh, when the saints go marching on!</i></b> Refining
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#### **Homework:**

- Singing patterns
- Listen patterns in different songs (real music)
- Continue refining The Beatles Song

#### **Evaluation / Analysis of the lesson**

Yulia starts the class excited, telling me that she has been practising with the app and is feeling a little progress, but not with the voice. She says that when she focuses on technique, she loses pitch matching. She still finds it difficult to sing in tune. I try to sing with her, instead of just playing the piano.

Minute 18: Yulia explains that she can recognise the isolated intervals with the support of the songs ("Star Wars" for example), but it is more difficult in a context.

We played the clap and sing game, to internalise the tones and semitones. It has been fun. We sang the 3 patterns together and with the piano. Yulia is more fluent.

Minute 33: "What is the trick of the patterns?". I try to explain the tonal sensations of each note (e.g. the attraction of the 7-1). We reviewed the tonal sensations together. Recognising the whole pattern is really complicated, so I help her step by step by asking her: can you recognise the first note, is the next note ascending or descending, V-I feeling?

Minute 47: "When you play the bass, it is really helpful, I can recognise better the notes".

#### *Beatles song*

We continue to work on the Beatles song. We start with the melody. I ask her if she can start listening to patterns, we try to recognise M and m chords together, as well as other intervals. Little by little the melody is flowing. She says she gets confused because she has the rhythms of the original song in her head but we are working on others. We work in pieces, I show her how it should be and we repeat the patterns.

Yulia has already internalised the music and is able to roughly sing it, so we try to play the music by ear (first we sing it and then we try to translate it to the piano). We are taking it out little by little. She starts listening to whether the music is ascending or descending. She is not afraid to try and fail, she shapes the song by trial and error, but following a coherence with the intervals.

-We started to talk about structure and to give an overview. We relate this song with other songs from The Beatles.

-We didn't have time for both songs.

#### **Reflection on personal goals**

-I feel that this class has been much more practical and that Yulia is very involved. She shows a lot of excitement and motivation even though she doesn't study at all.

-I was able to instantly relate elements of the warm up to the song (the chromaticisms).

#### **Points of action**

-Clapping game: playing with contrasts, singing a chromatic scale or complete tones scale.

-Yulia needs to work more on musical patterns in different registers and associate it with music reading (with graphs to start with).

-Continue singing loads and loads



-Working on the left hand of The Beatles, trying to improvise.

25/10/2024

Audio file: Yulia 5 (90 min)

**Lesson goal(s):**

- Singing patterns
- Learning "All you need is love"

Time:	Material:	Teaching method
30	EAR TRAINING	Reviewing patterns
60	Playing music	Working a <i>Beatles</i> song

**Homework:**

- Singing patterns
- Working on "All you need is love"

**Evaluation / Analysis of the lesson**

She tells me that she has practised a little bit, singing and with the app. She says she finds it harder to recognise when a pattern is going downwards.

Minute 3: Yulia is starting to loosen up in singing, she is gaining confidence, although sometimes she is still not in tune, but the progress is remarkable. She soon adapts to the intonation of the piano. She herself admits that she recognises much better when she gets the pitch matching of the notes and the musical idea.

*Learning "All you need is love" by ear*

We start with the first sentence, I play it to her and she has to familiarise herself with it. Singing and playing, I also teach her contrary movements or try to relate it to other patterns. She discovers the sounds step by step. We also talk about intervals and I introduce Hanon to improve technique. I keep my finger on the pulse, otherwise she loses the rhythm. We are working hands apart. We also look at the song as a whole and analyse its structure.

**Reflection on personal goals**

-Yulia finds it harder to sing without my reference or without the reference of the piano.

-Minute 29: I start talking to her about intervals, but now with hindsight I think she has slowed down the process of getting songs out by ear. The process becomes analytical and loses musical focus. I actually introduce Hanon exercises spontaneously during the task of playing the Beatles tune by ear, the focus is completely lost.

-We have fun together singing 'It's easy'.

**Points of action**

Focusing on a new goal: concert on December

15/11/2024

Audio file: Yulia 6 (90 min)

**Lesson goal(s):**

- Introducing echo patterns
- Refining "Oh, when the saints go marching on!"

Time:	Material:	Teaching method
45	EAR TRAINING	-Echo patterns (Always starting with do)
	Playing music	- <i>Oh, when the saints go marching on!</i>

**Homework:**

- Singing patterns and working with the app
- Refine Oh when the saints

**Evaluation / Analysis of the lesson**

We start a new exercise: echo patterns. I play a little pattern on the piano and she has to imitate it. I give her a simple constraint, we will always start with a C. **I start by being within the patterns she already knows. When I do the more difficult exercise (some fragment in m), it's harder for her, because we haven't yet internalised patterns in minor, but she manages to get it by trial and error.**

**We tried different modalities of the exercise: piano-piano, voice-piano, voice-voice, voice-voice. She found it easier piano-piano.**

*Reviewing "Oh, when the saints"*

Yulia is already able to play the piece quite fluently, with some modifications of the score (mostly rhythmic) and from memory. She needs to be more aware of the pulse and more strict with the rhythm, sometimes she gets lost at the keyboard because of the distances. I give her my feedback and we work on it, playing and modifying. We also refined some fingerings and I taught her more comfortable and pianistic positions, leaving her room for her own physiology. I tell her about the importance of preparing on the piano. We play together and also work on repetition to internalise the fragments. We also sing with the "takadimi" system.

**Reflection on personal goals**

-This time I was more direct and we did more music making. The exercise of echo patterns has helped.

**Points of action**

- She need to expand her aural database and sing more
- Practising with recordings

20/11/2024

**Audio file: Yulia 7 (90 min)**

**Lesson goal(s):**

<b>Time:</b>	<b>Material:</b>	<b>Teaching method</b>
<b>45</b>	<b>EAR TRAINING</b>	-Echo patterns Starting with do, mi, sol  -Audiation with the 3 patterns
	<b>Playing music</b>	<b>Working a <i>Beatles</i> song</b>

**Homework:**

-Keep on practising echo patterns

**Evaluation / Analysis of the lesson**

Yulia feels that the game of echo patterns is challenging. At the beginning it was more difficult for her to sing in tune, but as we sang she got closer and closer. As a warmup we sing the patterns.

Minute 5: game of imagining the sound and doing a movement while the silence, to internalise the intervals between notes.

We continue to work on echo patterns, this time in a more intuitive way, but the focus is still on analysis. We sing more. She is making progress little by little, but she tells me that she finds it quite difficult. I introduce new, more difficult patterns. I try to give her some tips: can you find equal notes, small or big jumps, opposites, some similar structure?

**Playing "All you need is love"**

Initially she tells me that she has difficulties with the structure of the piece. I suggest that we give it a complete overhaul to get a more global view. We discuss the structure to clarify it. It lacks fluency but she has managed to play the whole piece. To improve fluency I propose an exercise: I am going to play a few octaves higher as if it were a recording and she has to play through it. Yulia needs to improve her technique because I have noticed that her playing is a bit tense, she is a bit overwhelmed by multitasking.

**Reflection on personal goals**

-Maybe I should always start with some warm up for the voice.

-Minute 6: I prioritised music making over an explanation, she asked me why I was doing the exercise and I redirected her to the music.

-I must not lose sight of her technique, as she sometimes plays a little tense.

**Points of action**

- Keep on practising echo patterns
- Refining pieces

27/11/2024

Audio file: Yulia 8 (90 min)

**Lesson goal(s):**  
-Reviewing the performance

Time:	Material:	Teaching method:
30	EAR TRAINING	Echo patterns
60	Playing music	<b><i>Practising performance</i></b> <i>All you need is love</i> <i>Oh, when the saints go marching on!</i>

**Homework:**  
-Performance training

### Evaluation / Analysis of the lesson

We start practising the next concert, I give her some tips as she tells me that she feels very nervous.

### GIVING FEEDBACK

*Oh, when the saints go marching on!*

Yulia played the piece with great energy and by heart, quite confidently. She has to improve some rhythms and feel the pulse more, as well as the bottom of the keys, as she sometimes loses their surface. 45' she is more confident.

*All you need is love*

Yulia played with a lot of expression and with quite clear ideas, but sometimes she still loses her pulse and some of the rhythms are not clear. In order to work on the pulse we do an activity: I am going to improvise the harmony so that she has to have the pulse equally clear (varied practice with the teacher).

### Reflection on personal goals

-I have tried to give her feedback, being aware that in several days the improvement is limited. I have tried to encourage and relax her a lot, giving her real compliments, based on her performance. I also go directly to the points where she can improve these days, offering her concrete exercises. For example, I have noticed that due to nerves she loses contact with the keyboard, so she can start by warming up with some Hanon exercises.  
-We haven't had time to practice echo patterns, but today I felt it necessary to focus on the upcoming performance.

-Perhaps I could think of some audiation/playing by ear exercises to prepare the moments before a performance, imagining the first bars is always a good exercise.

### **Points of action**

-Practice performance playing in front of people.

### **18/09/2024 OUTCOME**

-Achievement of pitch matching!

#### **a) Exercice: working through contrasts (consonance vs dissonance)**

- 1- Teacher sings a C
- 2- Pupil sings a C (pitch matching with teacher)
- 3- Teacher sings D while pupil is still in C (feeling of dissonance)
- 4- Teacher resolves the tension singing again C with the pupil (feeling of absolute consonance) = feeling of gravity
- 5- Teacher sings B while pupil is still in C (feeling of dissonance)
- 5- Teacher resolves the tension singing again C with the pupil (feeling of absolute consonance)

+COMPARISON FEELING 7-1 to cadence V-I (feeling of magnetism or solving the cadence).

+listening a real example: cadence of "Imagine" (V-I)

-PROBLEM: recognising if the pitch is going up or down

-Internalizing patterns (do, re, do, si, do / do, re, mi, re, do): Kodaly's signs, transposing patterns, fitting to scales...

+using app CHET: problems of timber (it has been difficult to recognise the internalized patterns there)

Material	What?	How?	Why?
<b>PITCH MATCHING</b>	consonance vs dissonance	exercise of contrasts	
<b>NEW PATTERN</b>	- do-re-do-si-do (1-2-1-7-1) - do-re-mi-re-do (1-2-3-2-1)	internalising patterns +Kodaly signs	having vocabulary Sound imagery
<b>CADENCE</b>	V-I	repeating cadences +transposing	
<b>SONG</b>	Imagine		