

## Appendix 6: Lesson sheets

### Lesson sheet pianistic quality – Chapter 1: Posture

- Brainstorm: *How did your teacher(s) approach posture in your childhood?*
- Brainstorm: *After birth, children go through motor development: the way they move gradually changes and they learn skills. Being able to stand without support (around 1 year-old) is a landmark or milestone. What are other landmarks in motor development?*
- Brainstorm: *Why and how does this development occur?*
- Brainstorm: *Sometimes you see a person that you do not know, and you can tell by their posture that that person is depressed. Which other emotions can you recognize in posture? Can you imitate these postures?*
- Brainstorm: *Which other factors (besides social-emotional ones) influence posture?*
- Health factors: Rheumatism, Asthma, Muscle weakness due to ageing
- Postural deviations: scoliosis, hyperlordosis, loosed posture, backward carriage, Scheuermann's disease, short hamstrings. Show pictures.
- Show picture short hamstrings
- Task factors. Demanding → Active
- Experiment 1: Throw an object (f.e. an eraser) over a small distance to a large target
- Experiment 2: Throw the same object over a large distance to a small target (a cup). You have one chance. You can do it in any way you like. If you succeed you get € 0,05.
- Did you notice the change in posture and gesture? This change is induced by the challenge.
- Brainstorm: *Is it all right when a pupil changes posture throughout the lesson, depending on the situation?*
- Brainstorm: *It is desirable that a suitable posture emerges spontaneously. Which conditions do we need for this to happen?*
- Safety, Challenge, Concentration
- Brainstorm: *How can you tell a pupil is feeling unsafe? [Mind you: can look like bored]*
- Brainstorm: *How can you do something about a pupil feeling bored?*
- Brainstorm: *An overly enthusiastic pupil generally has a suitable posture, but has an exaggerated playing gesture. What can we do? → Focus on pianistic quality, musical demands*
- Watch video “Pianistic Challenge”
- Brainstorm: *Sometimes all of the conditions are right, but you still feel a pupil could benefit from finding a better posture. What can we do?*
- “Sit like a real pianist”, “Sit like a king” ⇒ Other metaphors?
- Sliding game
- “When I clap, you have to stand up as quickly as you can.”
- Brainstorm: *Can you think of other physical exercises or games that might trigger a suitable posture?*
- “Helping hands”.
- “Wiggle on your sitting bones”
- Game for finding a suitable distance to the piano

#### Preparatory question

- How did your teacher(s) approach posture in your childhood?

## Lesson sheet pianistic quality – Chapter 2: Fingerings

### Introduction

- Brainstorm: *Is fingering a goal or a tool?*
- Brainstorm: *Is fingering personal or generalized?*
- Brainstorm: *Did you experience difficulties with fingerings in your development?*
- Tip: Describe fingerings as suitable or unsuitable, for a certain person in a certain context

### Young children

- Brainstorm: *What are typical fingerings that young children use spontaneously?*
- Triads in root position with 125: I recommend not to force them to play with 135. It will change over time, according to their motor development.
- Avoid the thumb, play on the edge with a “pushy” gesture: encourage usage of the thumb

### Make ten fingers available

- Brainstorm: *How would you encourage a young pupil to play with 10 fingers?*
- Introduce staccato and legato. Legato=musical necessity to use 5 fingers.
- Formulate challenge: “Let's see whether you even play it with 5 fingers...”
- Alternate
- Brainstorm: *Do you know activities (games, exercises) to support playing with 10 fingers?*
- Finger-tapping, the spider, wiggling
- River – Path – Forest. Constraints-led approach.

### Play melodies with two hands

- Mirror motion and parallel motion

### Learning finger numbers

- Brainstorm: *What is the purpose of learning finger numbers?*
- Brainstorm: *How would you approach teaching the finger numbers?*
- Singing the fingering
- Learning to select a suitable fingering independently
- Brainstorm: *How we can we make sure a pupil develops this ability?*

### Change old fingering into more functional one

- Brainstorm: *Did you experience this with your pupils? How did you approach it?*
- Present example Für Elise, descending chromatic scale
- Brainstorm: *How would you approach this situation?*
- Correct rhythm in MI: *How can we make sure?* Scat and clap.
- Make pupil aware of gap Imagination-Capability
- Try out BOTH fingerings
- Apply variability practice (rather than ordinary repetition)
- Brainstorm: *Which variations would you let your pupil play?*

## Lesson sheet pianistic quality – Chapter 3: Articulation

### Preparatory assignment

- Find an easy piece (comparable in difficulty to the middle part of Die Russische Klavierschule, book I) that requires a different articulation by both hands. Bring a copy of this piece to the lesson.

### Preparatory questions

- *How did/do you approach articulation in your lessons?*
- Why is it a good idea to introduce articulation relatively early in pianistic development?
- How can we approach learning and improving articulation based on the **perception** of the pupil (rather than on instructions what to do)?
- Which movement metaphors can we use to support staccato playing?
- Do you know exercises or instructions that help your pupil to improve his legato?

### Introduction

- Brainstorm: *How did you approach articulation in your lessons?*
- Brainstorm: *Why is it a good idea to introduce articulation relatively early in pianistic development?*
- Brainstorm: *How can we approach learning and improving articulation based on the perception of the pupil?*
- Experiences → Concepts, Learn by Doing, Goal-oriented feedback and instructions, avoid literal and/or normative movement instructions (IBL in general)

### Learning process legato-staccato differentiation

- Brainstorm: *How would you introduce legato and staccato playing to your pupil?*
- Brainstorm: *Do you know additional exercises for pupils who find legato and staccato playing hard?*
- Prepare by singing
- Demonstrate on piano
- Gestures
- Additional exercise: Legato-man

### Improving staccato

- Brainstorm: *Which movement metaphor can we use to support staccato playing?*
- “Out of the keys”, “Upwards”, “like a frog”, “key is hot”
- Brainstorm: *What could be a downside of the metaphor of “hot keys”?*

### Improving legato

- Brainstorm: *How do you call legatissimo (synonyms) and other forms of legato?*
- Brainstorm: *Do you know exercises or instructions that help your pupil to improve his legato?*
- Demonstration + Reflection different types of legato. Try it out!
- Brainstorm: *Can you formulate a listening assignment that helps your pupil to focus his attention on the connection between the notes (EF)?*
- “Listen for the clarity of the connection between the notes
- “Listen for the overlap between the notes”
- Preparatory exercise for overlapping legato: let all the notes sound

### Differentiating staccato, staccatissimo and portato

- Brainstorm: *Which words do you have to describe different types of staccato?*
- Brainstorm: *Can you think of a musical metaphor to describe staccato, staccatissimo and portato?*
- Hail – Rain – Snow

### Touché perlé

- Brainstorm: *How do you call this sound?*
- Brainstorm: *How would you teach this sound? Do you know helpful instructions or exercises for learning this sound?*
- The One-finger game: Constraints-led approach

### Different articulation between both hands

- Present example of Minuet in D minor by L. Mozart
- Brainstorm: *How would you approach this situation?*
- Watch video together
- Brainstorm: *Imagine a pupil who finds it hard. What would be the easiest way to apply this skill?*
- Go through additional preparatory exercises, starting from a single note

## Lesson sheet pianistic quality – Chapter 4: Dynamics

### Preparatory assignment

- Find an easy piano piece (comparable in difficulty to the middle part of Die Russische Klavierschule, book I) that you find challenging in terms of dynamic differentiation. Bring a copy of this piece to the lesson.

### Preparatory questions

- Why is it important to introduce dynamic differentiation relatively early in pianistic development?
- How did you introduce dynamics to your pupils?
- Do you recognize that it can be challenging for a pupil to play with dynamic differentiation and a stable pulse at the same time? What generally happens with the tempo when playing louder? How did or would you approach this with a pupil?

### Introduction

- Brainstorm: *Why is it important to introduce dynamic differentiation relatively early in pianistic development?*
- Brainstorm: *How did you introduce dynamics to your pupils?*

### Prepare by singing

- Learn by doing, avoid explaining. Experience → Concept
- Quality of singing: shouting→nice voice, whispering→clear melody
- From f/p to full differentiation pp/p/mp/mf/f/ff

### Combine dynamics and articulation

- Sing combinations
- Listening games
- Card system
- Play on the piano
- Listening questions: “Did you hear piano?”, “Did you hear legato?”

### Crescendo and diminuendo

- Teach by ear

### Forte with a pleasant sound

- Brainstorm: *Do you recognize that playing forte with a pleasant sound can be hard for certain pupils? How did or would you approach this learning goal?*
- Brainstorm: *How can we approach the skill of playing a pleasant sounding forte in such a way that we stimulate the perceptual skills (listening and feeling) of the pupil?*
- Brainstorm: *How can we use our choice of words in our instruction to guide our pupil towards a pleasant-sounding forte? Which words would work negatively? Which words would work positively?*
- Word choice in instruction: Loud → A big and beautiful sound, or: A lot of sound
- Demonstrations! Respectful imitation. Reflection. Goal-oriented feedback.
- Use a whole phrase or piece, not a single note
- Brainstorm: *Do you know helpful movement metaphors that make it easier for a pupil to realize a pleasant-sounding forte?*

### Piano with a clear sound

- Brainstorm: *Why do you think it can be hard to play softly and clearly at the same time?*
- Brainstorm: *Can you formulate a musical metaphor for the phenomenon of muffled or non-sounding notes when you compare this sound to speech?*
- Demonstrations. Comparisons. Reflection. Pick our favourite. Goal-oriented feedback.
- Brainstorm: *Formulate specific listening assignments that help your pupil focus on this pianistic skill.*
- “Listen for the continuation of the melody”, “Listen for the long line of the melody”, “Listen whether the notes have the same sound/intensity”
- Brainstorm: *Formulate movement metaphors that facilitate the production of a clear piano sound*
- The spider (!), The itchy piano, Touch a pet, Drumming, Soft and quick repeated notes, The caterpillar, Narrow and broad part of the fingertip (!).

### Dynamics and rhythmic stability

- Brainstorm: *Do you recognize that it can be challenging for a pupil to play with dynamic differentiation and a stable pulse at the same time? What generally happens with the tempo when playing louder? How did or would you approach this with a pupil?*

## Lesson sheet pianistic quality – Chapter 5: Scales

### Introduction

- Brainstorm: *Which preparatory exercises and in-between steps for playing scales do you know?*
- 2-, 3- and 4-finger patterns. Improvisation (informal practice)
- Brainstorm: *How can we create a pianistic challenge for these preparatory exercises?*
- Applying lots of variations in dynamics, articulation and rhythm
- Giving your pupil demonstrations of how beautiful these patterns can sound
- Giving him listening assignments such as: “Listen for the evenness of the rhythm”, “Listen whether the notes form a line”, “Listen for the connections between the notes”
- *Giving him pianistic challenges such as: “Let's see whether you can play this even softer”, “Maybe you can do it even more fluently”*

### Movement metaphors to facilitate the quality of scale playing

- The bicyclist in the tunnel
- Happy fingers.
- The tail of the squirrel

### Rules for finding the standard fingering of scales

- Brainstorm: *Which set of rules can we formulate for finding the standard fingering of any scale (major and minor)?*
- Black keys are played by a long finger: 2, 3 or 4
- The thumb plays a white key
- The 5<sup>th</sup> finger is only used on a turning point, only when it is a white key
- The fingering you choose for the 1<sup>st</sup> octave is also used for the 2<sup>nd</sup> octave
- The fingering for the way up is the same as for the way down
- Doodle!
- Two hands in parallel motion: not too early, time-consuming

### Preparatory question

- Which preparatory exercises and in-between steps for playing scales do you know?

## Lesson sheet pianistic quality – Chapter 6: Playing like you sing

### Introduction

- Take a look at pieces they brought
- Brainstorm: *Did your teachers use singing as a tool? How?*
- Brainstorm: *How can we apply singing as a tool for pianistic quality?*
- Play + Sing along
- Play + Sing along mentally (“in your head”)
- Deliberately monotonously
- Focus on one aspect (f.i. breathing points)
- Build up and finish a phrase: Present example Sick Doll
- Brainstorm: *How would you play this phrase?*
- Brainstorm: *How would you approach teaching this?*
- Add lyrics: present example of Minuet by Petzold
- Individual lines: fugue. *Do you do this?*
- Listen to harmonic tension and release: present Arietta by Grieg
- Brainstorm: *How would you play this phrase?*
- Brainstorm: *How would you teach this?*
- Reduction: Play example of Grieg
- Song transcriptions. Play Wiosna.

### Preparatory assignment

- Find an easy piece that you find suitable for developing the skill to play like you sing.

### Preparatory questions

- Did your teachers use singing as a tool? How did they apply it? Which musical purposes did they have for letting you sing?
- How can we apply singing as a tool for pianistic quality? Which “teaching strategies” can you think of?

## Lesson sheet pianistic quality – Chapter 7: Dynamic balance melody and accompaniment

### Introduction

- Brainstorm: *Do you remember the moment that you learned or discovered that you can change the dynamic balance between melody and accompaniment (in other words: that you can bring out the melody to the foreground)?*
- *Did you discover it by yourself, or did your teacher explain it to you?*
- *Do you still remember how your teacher approached learning this pianistic skill?*
- *Have you taught this pianistic skill to one of your own pupils? How did you approach it?*

### Dynamic balance between both hands

- Show example Clementi. Brainstorm: *How would you approach teaching your pupil to make a dynamic balance in this piece?*
- Recognize by ear – In-between steps – Apply in piece
- Musical metaphor: foreground and background of a drawing
- Demonstrations and reflections
- Ensemble playing
- Brainstorm: *Which in-between steps can we use?*
- One note. One by one → Together.
- Church Bell Game.
- Exaggerate gesture
- Tip: Focus on difference
- Alternate
- Apply in piece. Also do it “the wrong way”.

### Dynamic balance between two or more notes within one hand

- Brainstorm: *How would you explain how you accomplish this skill physically?*
- Fortunately we can teach this skill **without** explaining how to move!
- Show examples Burgmüller and Schumann.
- Brainstorm: *Which in-between steps are possible?*
- Ensemble playing
- Divide over two hands
- Church Bell Game
- Alternate
- Watch lesson excerpt Schubert

### Preparatory questions

- Do you remember the moment that you learned or discovered that you can change the dynamic balance between melody and accompaniment (in other words: that you can bring out the melody to the foreground)? Did you discover it by yourself, or did your teacher explain it to you? Do you still remember how your teacher approached learning this pianistic skill?

## Lesson sheet pianistic quality – Chapter 8: Pedalling

- Brainstorm: *Many adult pupils have difficulties with the timing of the pedal. Especially the phenomenon of creating a “gap” between chords that are supposed to sound connected can frequently be observed amongst adult pupils. What could be the reason(s) behind this difficulty?*
- Brainstorm: *Which in-between steps can we use to assist our pupil in developing the skill of connecting sounds (chords, bass notes) with the pedal? This technique is called “legato pedalling”.*
- Show example Satie
- One-finger scale
- Sequence: Play, Up, Down, Release

## Chapter 9: Ornaments

- Show example mordent in Petzold
- Brainstorm: *Which in-between steps can we use for teaching this mordent?*
- In general: Metric performance
- Show in-between steps mordent, both on the beat and before the beat, turn and trill
- Appoggiaturas: Play together

## Chapter 10: Position changes

- Show example Chopin Nocturne
- Brainstorm: *Did you encounter pupils who find it difficult to get the right balance in similar situations? How did you approach this? Can you think of in-between steps? Can you think of movement metaphors that might help?*
- Division over two hands
- Magnetic train, Dust

## Chapter 11: Wide intervals and chords

- Introduce the problem
- Brainstorm: *Can you think of movement metaphors that could help your pupil to find an easier gesture of “opening” his hand?*
- Wave, Shake hand

### Preparatory question

- Many adult pupils have difficulties with the timing of the pedal. Especially the phenomenon of creating a “gap” between chords that are supposed to sound connected can frequently be observed amongst adult pupils. What could be the reason(s) behind this difficulty?