

## CRITICAL FRIEND'S SHEET 2.0 (SECOND SET)

### Questions for the Critical Friend: Bastiaan van der Waals

1. What are your thoughts on the sequence of the proposed exercises? Do you believe it effectively fosters a progressive build-up that enhances the students' advancement?
2. How did you find the exercises introduced throughout the classes? Please provide comprehensive feedback on your experience with them.
3. Do you see value in the exercises presented? What impact do you think developing the skill of playing by ear has on the students' overall development?

<b>EXERCISES</b> <i>second set of lessons</i>
-Through a popular song: singing and playing -Echo patterns -Modeling -Working with recordings -Playing with peers -Visual exercises: drawing the melodic contour, analysing the patterns of the score

Here are some of the interesting moments of the classes:

#### Lesson 1 Sole

-What do you think of these moments?

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.

-What do you think about drawing the melodic contour in a drawing? Do you think it is an effective method? Do you think the correct steps have been followed during this first lesson? *(please note the red marks on the lesson plans)*

#### Lesson 2 Sole

-What do you think of these moments?

30' Use of recordings

47' Refinement exercise by modeling

57' Working on expressiveness

### **Lesson 3 Sole**

-What do you think of these moments?

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.

-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.

### **Lesson 4 Sole**

-What do you think of these moments?

40'-48' 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' 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).

### **Lesson 5 Sole**

-What do you think of these moments?

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.

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.

