AN APPROACH TO TEACHING ADULTS TO PLAY
BEGINNING PIANO THROUGH THE USE OF
EDUCATIONAL TELEVISION

THESIS

Presented to the Graduate Council of the
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By

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The purpose of this paper is to establish a need for more accessible fine arts courses offered to adults and more specifically in music, to design a series of programs that would give an introduction to beginning functional piano through the use of educational television. The paper includes ten lesson outlines for thirty minute program segments including a pilot script. This educational television series is designed to stimulate the student's continued playing of the piano with guided instruction through class or private lessons.

A particular method of piano pedagogy used for educational television is explored. Procedures followed in order to be able to film the project are also covered.

It is suggested that a survey in the particular viewing audience area be conducted and tests given to a cross-section of adults before implementation of the program.
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CHAPTER I

BACKGROUND AND STATEMENT OF PROJECTION OF
MODEL OF PROPOSED COURSE

Definitions of adult education are as varied as there are people attempting to define adult education. Robert J. Blakely, vice president of the Fund for Adult Education, states, "Definitions of adult education in the United States are as multitudinous as the autumn leaves, yet none satisfies many persons engaged in it. The difficulties are both in the phrase and the reality" (2, p. 3).

Adult education may be defined in the broadest sense as any learning experience that transpires during adulthood. Aristotle wrote, "All men by nature desire to know" (2, p. 4). Some educational authorities suggest there should be limits in defining adult education. Blakely admits, "... adult education cannot be satisfactorily defined." He also suggests two limits:

First, adult education implies purposeful systematic learning in contrast to random unexamined experience; that is, it contains elements of science and art. Second, adult education implies a respect for the purpose and integrity of the learner, in contrast to attempts to fool, cheat, or exploit; that is, it has an ethic (2, p. 4).

Blakely uses an example of a counterfeiter compared to a member of Congress, each educating himself to do a better job (2, p. 4).
Adult education is propagated by a variety of institutions that deem it their responsibility to promote intellectual and cultural growth and development. Formal educational institutions, elementary schools through universities, and informal educational institutions, libraries, museums, theaters, orchestras (2, p. 4), churches of all faiths, Ys, and community centers (13, p. 2), all aid in promotion of adult education programs.

Raymond Rigdon (14, pp. 12-16) gives four reasons for the attitude of American adults toward learnings: struggle for survival, concern to understand and adjust to changes, desire to use profitably increased leisure time, and desire for personal improvement.

One authority in adult education, Malcolm S. Knowles (10, p. 7), claims that adult education probably started taking place the day the settlers landed in Jamestown in 1607, since the settlers immediately began to have to learn and incorporate different methods in order to survive. Squanto, the Indian who helped teach the pilgrims to survive, has been called the first "county agricultural agent" (1, p. 41). However valid these claims may be, it would seem that adult education is being limited solely to the first British inhabitants, thus ignoring the Spanish, Indians, or any prior beings who learned in order to survive.
It has been documented, however, that Benjamin Franklin was a founder of more than one agency of adult education. He founded the discussion club, Junto, in 1727 in order to debate ideas about morals, politics, and natural philosophy. Junto has been hailed as the forerunner of the Rotary International. For this contribution, Franklin has been deemed the patron saint of adult education (1, p. 42).

Although there is some discrepancy about the date, there is documentation which proves the establishment of evening schools primarily for working youth in the mid-1800's (10, pp. 13-14). In 1878, shortly after the organization of Chautauqua Literary and Scientific Circle, emerged the first integrated core program of adult education organized on a national scale. It provided a four-year program of home reading in history and literature carried on in conjunction with local reading circles. This inspired Dr. William Rainey Harper, director of Chautauqua and later president of the University of Chicago, to establish correspondence courses. The Chautauqua Literary and Scientific Circle was among the first organizations to offer correspondence courses, and the University of Chicago was the first university to offer correspondence courses to meet the ever-growing need of adults wishing to continue their education. In 1914, with the passage of the Smith-Lever Act, the largest single adult education organization ever created came into being, known as the Cooperative Extension Service. By the end of World War I,
the Cooperative Extension Service had become a recognized addition of our national educational system with a strong extension service established in every state (10, pp. 15-17).

Adult vocational education is credited to Charles McCarthy and Robert L. Cooley, the latter being the first director of what is today the largest Vocational and Adult School in the world. Cooley said, "An untrained man is like a farmer going to market with an empty wagon box . . . ." 1, pp. 48-53). Education for immigrants was aided by the efforts of Helen Graham Lynch, noted as an "Americanization Educator."

Charles Stewart Mott, philanthropist, also a key figure in adult/continuing education, donated the initial $6,000 to constitute the community education program for the schools in Flint, Michigan, a community education program which since 1935 has spread nationwide (7, p. 35). Other foundations such as Carnegie, Kellogg, and Ford are also major contributors of programs in adult education today (10, p. 24).

Hence, as Blakely states, "Adult Education is the largest and fastest growing segment of American Education" (2, p. 5). He also notes three major trends in adult education today:

First, much more attention is being paid to methods of teaching particularly designed for adults. Second, participation by the adult learner is becoming keynote. Third, the media of mass communications are increasingly being used as tools, either by themselves or with other methods (2, p. 5).

It appears, indeed, adult education is one of the primary educational challenges for the future. David Rauch says,
The challenge of the seventies, to reach and to provide meaningful skills and knowledge and relevant services to our entire population, has become an important concern for everyone involved in community education for adults. There is no simple solution. But, the massive attack, just beginning to form, permits us to make some tentative conclusions based upon unsuccessful ventures (13, p. 5).

With the growing concern and spread of adult education in the United States, various philosophies have developed. However, there are two major schools of thought concerning the philosophy of adult education. They are developmental and rationalist (12, pp. 44-45).

The most obvious groups within the developmental school are (1) fundamental education and (2) human relations. The fundamental educationalists primary belief is in community education while the humanist group's concern is centered more on group dynamics (12, p. 45).

The rationalist camp is the oldest, however; it operates under many guises, such as liberal arts, reading discussion, great books, and humanities. Liberal arts represents the older tradition. Concerning the rationalist philosophy, John Walker Powell states,

The basic method is discourse about ideas, meanings, issues both as they have been formulated by major thinkers and as they become reformulated in the group; on appreciation and insight, analysis and reflection. The learning situation is controlled by these goals (12, p. 46).

While the word "teacher" is still revered in the rationalist school, it is sometimes totally eliminated by the opposing, developmentalist, school, where there is equal concern with
communication, but the developmentalists find the goals are more powerfully served by action and interaction (12, pp. 46-47).

Although differing, these philosophies of adult education do have many common bonds. They all agree the adult mind is different from those of the youth and, the under-graduate; education is not a possession but an activity; the interplay of intellectual and emotional forces are factors in personal learning; groups, lectures, and mass media have value in communicating knowledge; and the agreement on the individual as a learner (12, pp. 50-51). All adult educators are marked by optimism in reaching potential adult learners, as Powell also explains,

But this optimism is spread across the whole front of adult life; it is not confined to a course here or a subject there, because all aspects of individual living in society are inextricably bound up with other aspects. People are not just to become better Baptists, or bricklayers or artists; they are to become better parents and better old people (12, p. 51).

Feeling and recognizing this need to become a better person could account for the participation in adult education today. Participation in adult/continuing education for adults in the United States has risen and continues to rise. Various other reasons could account for this. One reason is an increased state of consciousness about knowledge and educational processes. Community college educator Edgar J. Boone states,
Adult education mirrors a society's current needs. Hence, the enormity and complexity of contemporary society's changing needs demand continuous and comprehensive education for adults throughout their lives. Today's accelerating pace of social change serves as a basic rationale for adult education; however, there are other important reasons why adult education is needed in modern society (3, p. 17).

A person with a college bachelor's degree has probably spent approximately fifteen years of his life in academic pursuits. Upon graduation from high school or an institution of higher learning, one's quest for knowledge is not thwarted when he is thrust into society. The need to improve and better one's self still exists within the individual, making education a life-long process. In Adult Education: The Open Door, author Roberts Axford states,

Adult education is for those who have a deep and abiding faith in the ability of an intellectual adventure. If we believe in man and his infinite potential for growth, we look upon the educational institutions and agencies as the means for achieving his potential for self-improvement (1, p. 5).

In addition to the raised educational level of adults in the United States, the average adult also has more time to pursue avocations. In past centuries, even decades, a twelve or fourteen-hour work day was not unusual. However, in present-day adult living in this country, the forty-hour work week is common practice. This leaves approximately 128 hours a person follows his chosen regime, adhering to those activities he considers priorities. One priority is often a hobby pursued because of needed relaxation, stimulation, variety, or a number of other reasons. Raymond Rigdon says,
leisure rapidly is becoming the American way of life. As a nation, we have more free time than was available to any other generation of adults in modern history.

Many factors are responsible for his increased leisure. Progress in technology and working conditions have reduced the number of hours we are spending on our jobs. The average employee today works thirty fewer hours a week than did his grandfather.

Reduced retirement ages and enforced retirement policies are responsible for the increased leisure of additional hundreds of thousands of persons each year. Dr. Gaines S. Dobbins, prominent Southern Baptist Christian educator, has said that a man today needs to think of his career in three stages. These stages are (1) getting ready for one's career, (2) pursuing one's career, and (3) finding profitable ways to spend one's time after retirement.

An increase in the average life span also is increasing the amount of leisure time available to American senior citizens. Since 1900, the average length of life has increased almost twenty years.

This increased leisure is challenging many more adults to continue learning (14, pp. 15-16).

When pursuing an interest, particularly a new one, the adult frequently finds professional guidance is much more efficient than self-directed study. Leonard Nadler says, "The organizing principle appears to be that if a recreational activity requires knowledge and skills, they can be learned more quickly and effectively by instruction than by undirected experience" (11, p. 482).

More specifically, Joyce Knowles, an authority on teaching adult piano, relates leisure time to serious hobbies, such as playing the piano.

As working hours grow fewer, labour-saving gadgets more plentiful and the 'leisure problem' draws nearer—or so our colour supplements warn us—serious hobbies should surely be coming into their own among the adult
population. Painting already has, with numerous classes and exhibitions of a high standard being presented by novices (9, p. 10).

To many adults beginning a new course of study, it can be supportive to realize there are other adults in the same position seeking the same or similar goals. This peer group identification can be a powerful motivational force and provide much-needed moral support. den Boer, an innovator in adult group piano, states,

... it is comforting to know that others have problems also, although these problems may differ. This is a good preventative for that 'I should never have started this' feeling, when they see themselves and others overcoming obstacles, (4, p. 14).

From recent experience in teaching class piano to adults, it seems many adults who own pianos do not know how to play. A significant number of adults could benefit from some type of instructional information about playing the piano. Educational television might be able to effectively provide this means of piano instruction. Billie W. Erlings, author of a dissertation and various journal articles concerning televised piano instruction, says,

Inquiry into televised piano instruction centers around two basic considerations: why it needs to be developed and what directions seem most promising. The need to accommodate more students and to evolve more efficient and effective teaching-learning techniques are of major concern. The importance of television in piano study lies in its potential for helping music educators meet those challenges.

In a recent national survey, Carpenter explored the use of televised keyboard instruction in the school. Fifty-seven felt that the medium could be used effectively to teach students to play a key-board instrument (5, p. 173).
Erlings also states,

After several decades of television in education, it is clear that use of the medium must have justification beyond the extension of instruction to a greater audience. Television must offer unique contributions to both the teaching-learning process and the learning environment. The audio and video modes of television present several possibilities that relate to keyboard include aural, visual, tactile, and kinesthetic components. The teacher's demonstrations constitute the chief means by which the student is taught the appropriate psychomotor responses; he observes, and tries to imitate the patterns of sound and movement. Tactile and kinesthetic impressions gained largely through aural and visual senses, must be imagined or experienced vicariously. Acuity in developing psychomotor skills is influenced by how well the student can observe and by how soon he can imitate the model or test his sense impressions (5, p. 174).

Research of existing literature was done using the Music Index, under the topics of piano (study and teaching) and televised music from 1964-1975; the Education Index, under the topics of adult education and music education (piano) from 1960-1975; the C.I.J.E. Index, under the topics of adult education, music, and televised instruction from 1970-1975; the Dissertation Abstract Index from 1861-1975, under the areas of adult education, music, music education, and piano; and the Index of Theses (North Texas State University) 1900-1976. The card catalogue of the library at North Texas State University was searched under the following topics: adult education, music, music education, piano, and television. Search of the literature showed various experiments involving the teaching of some aspects of piano via television have been successfully done.
Available information concerning televised piano courses is scarce, including little information for keyboard telelessons.

About 1953, most televised piano courses were designed for the advanced pianist. Some of the courses for advanced pianists include a college credit course in piano pedagogy and a college credit course in piano literature and history, taught by Milton Stern at the California State College at Los Angeles, as well as a piano pedagogy course taught by Roy McAllister at the University of Alabama. The latter was presented as an adult education program for several years. A series of eighteen half-hour segments, produced by the University of Wisconsin with Paul Badura-Skoda conducting master classes, was presented on video tape (5, pp. 173-174). Henry Harris from Michigan State University conducted a radio and later a television series. He played such advanced pieces as Mozart and Beethoven sonatas, as he discussed the various themes and technical aspects of the piece. This program ran successfully for several years before ending in the early 1960's (15).

Three reports have been published concerning beginning piano instruction. One series called Keyboard Fun was an eighteen-week telecourse in theory and harmony that served as an educational supplement for children with about a year of previous piano study. Produced by the University of Wisconsin, in conjunction with a private piano teacher's
organization and taught by one of the members of the teacher's organization, it was televised by a commercial station in Wichita, Kansas in 1961. An introductory piano course for public school classroom teachers was produced by the New Orleans public schools in 1957, called A B C's of the Keyboard. This series consisted of eight half-hour programs and involved 418 teachers who met in groups and used dummy keyboards to follow the telelessons. The series was repeated three times during the school year. The only beginning piano course given for college credit was a home-study course produced by the University of Houston in 1954, with George C. Stout as the content expert and television instructor. Broadcast to a general audience, the course lasted for eighteen weeks. Bimonthly seminars on campus for those enrolled for credit and monthly group instruction for the home-study students supplemented the telelessons. In this particular format, four university students served as the studio demonstration class in the television productions (5, p. 174).

However, the most recent innovations of adult group piano via television have been explored by Billie W. Erlings in her dissertation, "A Design for Employing Instructional Television the First Term of College Functional Piano, Developed in a Comprehensive Musicianship Program," at the University of Oregon. In various journal articles, Erlings
describes her experiments with televised piano instruction. The first series was geared toward adult beginners. The video instruction consisted of seventeen lessons and drills and was presented over a two-year period to selected piano classes; seven classes consisted of music majors, one of general university students, and one of elementary education majors. Erlings (5, p. 175) also developed other closed-circuit presentations which aided graduate assistants in teaching group piano in college.

The scant, although successful, account of televised piano courses produced demonstrates the need for additional televised courses. Erlings also says,

"After producing and using the ITV series, I am convinced that television does indeed offer many advantages and potentials for group piano instruction . . . It is my hope that many group piano teachers will meet the challenge of experimenting with television and will bring to group piano study the advantages offered by that highly useful, versatile audio-visual medium (6, p. 45)."

More specifically, Erlings feels that,

"Several observations suggest an urgent need for the development of televised group instruction for beginners at the keyboard . . . with the present television equipment, economic considerations make the production and use of televised instruction more practical for groups (5, pp. 174-175)."

One possible reason some women do not engage in formal piano instruction could be the reluctance to leave the home and/or children in the hands of someone else while out seeking a private interest or hobby. Persons who work
during the hours piano lessons would be available could benefit from an easily accessible home instruction. Also, older and homebound persons not able to enroll in piano classes away from home could benefit from a home instruction plan. Educational television is one solution to this problem. Authorities in education, such as Rowena Weiss Swanson, believe television not only a mere solution to certain educational problems, but educators have an obligation to use this medium for communication:

Television is a pervasive medium of communication. By 1973, over 66.5 million households owned T.V. sets. It is a medium well-suited to the transmission of all types of information, educational as well as entertainment. .. I further believe that educators have a responsibility to promote this function of T.V. We have the obligations not only of conveying knowledge and encouraging learning, but also as Roger W. Heyns, President of the American Council of Education puts it, of 'elevating the level of moral discourse.' We know that education can occur in many environments other than classrooms. We have, or we should have an interest in all modes of education if only to improve what we provide.

We thus cannot afford to ignore the level of discourse of T.V., particularly since it seems to be replacing church, and other social institutions as a source of information and culture (16, p. 63).

Therefore, homebound persons are allowed an opportunity that might otherwise not be afforded. The noted educators Harold Wiltshire and Fred Bayliss from Nottingham University feel that,

it is important that we should try to do this and keep on trying, for in our home-centered society the television set is for most people one of their main windows on the world. Adult educators must learn to use it, not only because it enables us to speak to more
people more quickly, but also because it enables us to speak to people whom we should never reach by our normal method of recruitment--people for whom 'me-looking-at-the-telly' is a normal and acceptable role, but 'me-a-student-in-a-class' is not (17, p. 34).

It has been found that programmed individual learning can be quite effective as cited by Leonard Nadler,

The adult does not reflect individual learning or independent study, and much of the newer technology has enabled the adult to satisfy some of his individual needs. The emergence of an educational technology which provides sequential programmed learning experiences has been helpful to adults, particularly those whose major role in society does not permit enrollment at specified hours in a designated place. This problem is not new, and correspondence education has flourished among adults for almost a century as a means for providing individual growth experiences through independent study (11, p. 484).

Also, even in the beginning stages, utilization of the linkage of technology, such as the mass media of television, with education proved successful. Nadler also states, "Educational technology provides a readily available resource for adult education . . . More attention needs to be given to those areas of adult education which could benefit from an infusion of technology" (11, p. 488).

Educational television even began to be used in numbers significant enough to warrant surveys approximately fifteen years ago. In one survey made in 1962, it was reported by John Johnstone and Ramon Riveria that

These estimates clearly confirm that 'viewers' and 'course viewers' of educational television, represent aggregates of widely divergent size. Adult
audiences of educational television's more informal educational and informal offerings, therefore, are unquestionably larger than those attracted to formal courses of instruction (8, pp. 229-230).

Upon considering the increased state of awareness for the need of a continuing, life-long search for knowledge, and alleging adult education to be a solution to this search, it is necessary to recognize the most effective means of making information available. Also, considering the increased amount of leisure time and the types of creative avocations being pursued by many of today's adults, such as learning to play the piano, it also seems a logical assumption to provide an efficient media. Utilizing audio and visual methods of perception, and being available to such a vast portion of the American public, are also reasons that make television an attractive way of presenting educational materials. Presently, research shows television has never been utilized specifically for reaching a wide audience of adults, teaching them to play beginning piano through an adult/continuing education program. Through recent research and statements by various authorities in the field of education and piano pedagogy, a need for such a series, teaching adult beginners to play the piano, is acknowledged in this paper.

This paper will establish a model which can be used to produce a pilot for an educational television series. Although designed first and foremost for educational television, this series has been so designed that it could
also function as instructional media for the classroom via closed circuit television. The series will be dealing with the teaching of the adult beginning piano student.

The series, consisting of ten thirty-minute segments, will start with the most basic piano procedure and theory. The method of instruction used to teach the adult beginning piano student will include stimulation and perception appealing to the audio, visual, and tactile senses. Using this method, the adult beginner will be able to play a variety of tunes with left hand accompaniment by the end of the ten-week course. The program will be written and produced to capture the interest of the adult viewing audience desiring to learn to play the piano, yet not engaged in private or class lessons.

Without personal contact, the teaching aspects will be limited to a degree; however, the possible benefits outweigh these. Ideally, the programs will stimulate the student, and he will wish to pursue playing the piano through private or class instruction at the conclusion of the series.
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CHAPTER II

PROCEDURES

After the educational series for adult beginning pianists was conceived, the first step was to contact the director of educational programming at KERA, Channel 13, in Dallas, which is the area station for educational television. Costs and procedures were discussed. The present estimated cost of a television series produced by KERA, involving ten thirty-minute segments, was projected to be $20,000. This cost would include scriptwriters, filming, editing, cameras, crew, and all equipment expense. The content expert would decide what was to be taught and would prepare the lesson materials to be used. If funds could be made available, it was agreed such an idea was feasible.

Several contacts were made with the chairman of the division and his associates in the Radio-Television division of the Speech and Drama Department at North Texas State University. The suggestion of enlisting the aid of a student as scriptwriting assistant was made and accepted. The script content was prepared, and the scriptwriting assistant helped with transferring the content into script form.

As work continued on the project, contacts were made with various authorities on piano teaching, class piano
teaching, and persons who have engaged themselves in a similar project. Paul F. Roe, professor of music education at North Texas State University, was contacted and questioned concerning the project and its feasibility. Robert J. Rogers of the North Texas State University's piano faculty was interviewed. Also, Nancy Stephenson, in charge of all class piano instruction at North Texas State University, was interviewed. Walter Hodgson, former dean of the School of Music at North Texas State University and former dean of music at Michigan State University, was interviewed and suggested contacting Henry Harris from Michigan State University. Henry Harris had conducted a successful radio, and later a television series, teaching advanced piano students various piano techniques via mass media.

Stephen K. Mittelstet, Dean of Instructional Services at Richland College in the Dallas County Community College District, was interviewed about the feasibility of D.C.C.C.D. funding such a project. Mittelstet acknowledged the potential of the project and suggested a conference with Travis Linn, in charge of all radio-television programming and assistant to the chancellor of Dallas County Community College District. Linn also recognized the possibilities of the district funding the television series teaching adult beginners to play the piano and suggested a written proposal. Linn outlined the steps necessary for an educational series to be funded. Twice every year a board,
headed by the chancellor, selects the proposals to be funded. Next, a committee consisting of one instructor from each college campus in the district who teaches the given subject to be presented is formed. The committee discusses what material should be included, and various ways of presenting it. After these basic decisions are made, the scripts are written and a television instructor is chosen. Linn added that the next chancellor's meeting would be held in April 1976. Proposals accepted at that time would not be in operation for three years, due to the production staff's time being occupied. Also, all funds available to the Dallas County Community College District have been committed for the next three years.

Subsequently, the current president of the Television Guild at North Texas State University was contacted about taping or filming the pilot program of the proposed series. He suggested taping the program would be much better, due to the advantages of instant replay and the various editing processes. After a discussion of the project and the various aspects its taping would entail, the current president of the Television Guild agreed that the taping of the program would make an excellent project for the student members of the Guild. Technicalities, such as the needed graphic cards, setting up pianos in the television studio, and acquiring a keyboard visualizer (an electronic keyboard that lights up the keys being played) were discussed. Rather than obtaining an
actual keyboard visualizer, manufactured by Wurlitzer Company, and costing six hundred dollars, it was decided an electronics student, and member of the Television Guild, would be able to electronically simulate the effect of the visualizer, using only one octave of the keyboard.

It was agreed the arrangements could be made and the taping of the pilot program was scheduled for the second week of June (1976). An average of ten times the length of the program is standard rehearsal time. Therefore, two days would be used as rehearsal time; this would allow sufficient time for setting up and rehearsal. The third day would be devoted strictly to taping, thus allowing time for retakes and necessary revisions.

Since the North Texas State University's Television Guild agreed to do this as a project, all labor and equipment would be provided at no charge. Consequently, the only charges involved would be the purchasing of the actual tape itself, which was estimated at twenty dollars with an additional five dollars for the slides to be used for the montages. An added advantage to this would be that whoever pays for the tape is called the producer, giving certain leverage when retakes were needed.

The preceding procedures outlined and discussed included all major contacts made concerning the possibility of making
and finally deciding to tape the project of the thirty-minute pilot program designed to teach adult beginners to play the piano.
CHAPTER III

MODEL OF PROPOSED COURSE

Introduction

Due to the various methods of teaching beginners, in this case adult beginners, to play the piano, it is felt an explanation of the method chosen to teach beginning piano in this series is necessary. The chosen method includes not only the intellectual process of learning basic information, such as the names of notes, and transferring this to the keyboard, it also includes the desired stimulation of the tactile, auditory, and visual senses. It appears numerous methods neglect these senses which are so vital; one must be able not only to see the music on the written page and transfer it to the keyboard, but to feel and hear the music as well. After the auditory and tactile processes are put into motion, it becomes much easier for the student to read notation. Authorities in piano pedagogy, such as Evelyn S. Starkey, Assistant Professor of Piano and Piano Pedagogy at Indiana University, substantiate this theory:

Piano teachers have not ordinarily stressed the value of playing by ear in the development of musicianship. Teachers discourage this activity rather than transfer it, for fear that their students will not learn to read music. Fortunately, there are
now teachers, who, stressing the need for experimentation at the keyboard, encourage their students in improvisation, playing by ear, exploration, and discovery before they introduce them to reading. . . . With this approach, he (the student) is able to develop more quickly his skill in reading (4, p. 43).

Judith Schumann (3, p. 38) of the Manhattan School of Music also advocates teaching eartraining before learning to read notation and believes the student should listen as well as play.

Therefore, after rudiments such as sitting position and hand position are discussed, the student is oriented to the keyboard by learning which location on the keyboard the high, low, and middle sounds are located. The student is then asked to locate all of the groups of three black notes and then locate all of the groups of two black notes. Schumann says, "First the student learns the groups of two and three black notes as landmarks. In the first lesson it is important to introduce the idea of direction of the keyboard . . . ." (3, pp. 38-39). Then, the student locates the "D" found in the middle of the keyboard. The key of "D" is easy to locate because it is the white note in between two black notes. Due to its easy location, the first song begins in the "D" position.

After the student's orientation to the keyboard, the student is asked to listen as the teacher plays one phrase at a time, the folk song "Little River Flowing." The student is then asked to imitate what the teacher has played, phrase by phrase, until the entire song is played. This particular
folk song, "Little River Flowing," is within a simple five note range. The advantages of the five-note range are that it lies well within the facility of the adult beginner to play, it immediately begins the training of the independence of the fingers, and it develops the ear to become attuned to the first five tones of the major scale. After learning to play the entire song in the "D" position, the student is asked to transpose this to all eleven other major key positions. The student then learns how to accompany the tune with the left hand playing the I (one) chord in all twelve major key positions. The transposition of the folk song into all twelve major key positions develops the ear by hearing the same intervals played in various positions and develops the tactile sense of being able to locate the keys by feel in all of the twelve major key positions. Schumann believes "... transposition is invaluable in the teaching of the keys by feel" (3, p. 40).

Research of existing literature substantiates the method chosen for this course. Edyth D. Wagner (5, pp. 12-14), noted piano pedagogue, also uses a very similar teaching method which she presented in Moscow at the International Society for Music Education in 1970. She suggests choosing a folk song which students have sung in school or at home and which lies well under the fingers. A five-note range or less is easy enough to manage immediately. Wagner then outlines the other steps as follows: (1) discuss the posture
at the piano and finger numberings for each hand; (2) teach the rhythm and the tune; (3) transference from ear to keyboard by using groups of two black keys and groups of three black keys on the piano keyboard; (4) transpose the tune to other key positions; and, (5) playing the accompaniment of the I chord.

One significant factor in teaching beginning adults to play the piano is helping them to have a sense of achievement and success. Joyce Knowles states,

What the musical adult can claim, however, is that he has demonstrated a special interest and therefore motivation by seeking out instruction in that particular field at a later time than is usual. He will certainly not be the unwilling school boy. On his side too, is his fully developed intellect ... (making him) capable of longer spells of concentrated effort than a child. Indeed the quality of his concentration is more mature and so a greater accomplishment in a shorter time is possible (2, p. 12).

The conclusion that children pick up new skills faster and easier than adults is not necessarily true. den Boer, piano teacher, says, "Many adults have learned the joy of playing the piano proceeding at a much more rapid rate than children because of their ability to concentrate and reason; ... adult pride also helps them to make good progress" (1, p. 14).

In addition to this enthusiasm, by using the method in this course, the beginning student not only learns in an effective way, which will be of great benefit to him musically, but the student naturally learns more quickly,
thus feeling a sense of pride and accomplishment. These feelings are very necessary to a beginning student, particularly an adult tackling a new project for the first time.

Script Notes

Since this script is to be included in a Master's thesis and will be read by persons unfamiliar with television jargon, an explanation of terms, as well as detailed descriptions of visual action is included. The video directions in parenthesis are intended to facilitate the reading of the thesis rather than be instructions to the director.

The term "montage" is used to indicate places within the program that are open to the individual director's creative imagination. The object is to provide something visual during the silent periods designated for at-home student practice. There are many possibilities, most of which could be prerecorded on video tape. Some possibilities are as follows:

1. Dissolves between the practicing students within the studio
2. A montage of illustrations of antique pianos
3. A montage of various piano "celebrities," such as Van Cliburn, Victor Borge, Vladimir Horowitz
4. A simple studio card or video tape loop that states "Student Practice Time"
5. A photographic montage of teacher in an instructional situation.
Other possibilities would become evident during the actual production of the program.

This script utilizes the most basic television production equipment and very simple production methods. Although the production of this program could be expedited in many places by use of more sophisticated television equipment, it has been scripted to accomodate the type of facilities normally available in any television production facility. For this reason, the script calls for studio graphics rather than the use of a character generator, and superimposition rather than chromakey.

The piano visualizer is a relatively new device and not universally available. In lieu of its use, it would be possible for the director to cut to shots of the teacher's keyboard.

Television Terms Used
In Model Script

**CHROMAKEY** is an electronic matting process whereby one picture is electronically cut in the other. The effect looks very similar to a superimposed word or letter, but will be cleaner and sharper.

**GRAPHICS** are prepared studio card illustrations. Examples appear at the end of this script.

**MONTAGE** is an editing term used in this script to refer to a place where several options are open to the director. Please see "Notes."
**SPLITSCREEN** is an effect that electronically divides the television screen into two halves, thus simultaneously showing the action on two different cameras.

**STUDIO TITLE CARD** is a prepared card identifying the program title. It should be three units high, and four units wide. It may be a slide rather than a graphic if the studio has two or more slide chains.

**SUPER**, or Superimposition, is the simultaneous showing of two or more full pictures on the same screen. This script calls for superimposing a word or the name of a note over the television picture. In more sophisticated studios, this can be done electronically with a character generator.

**VISUALIZER** is a large scale keyboard that lights a piano key as it is played.
Script Model
Teacher:

FIRST OF ALL, I WOULD LIKE TO TELL YOU A LITTLE BIT ABOUT THE METHOD BY WHICH YOU ARE GOING TO LEARN TO PLAY THE PIANO. IF SOMEONE IN YOUR FAMILY IS PRESENTLY TAKING PIANO LESSONS, HAS TAKEN LESSONS, OR EVEN IF YOU HAVE HAD A PERSONAL EXPERIENCE WITH PIANO LESSONS, YOU MAY FIND THIS APPROACH A BIT DIFFERENT FROM TRADITIONAL METHODS. THIS METHOD DOES NOT BEGIN ON MIDDLE C, BUT RATHER IS TERMED A MULTILEVEL KEY APPROACH. THIS HAS MANY ADVANTAGES. WITH THIS APPROACH YOU WILL BE ABLE TO PLAY A VARIETY OF PIECES MUCH MORE QUICKLY. THIS APPROACH DEVELOPS THE EAR AS WELL AS THE MIND, AND YOU WILL BE EXPOSED TO PLAYING IN EVERY KEY POSITION RATHER THAN ONE OR TWO POSITIONS. ALSO, THIS MULTI-LEVEL APPROACH LAYS A VERY GOOD FOUNDATION FOR MUSIC THEORY, ALL IN ALL GIVING A MUCH MORE FUNCTIONAL APPROACH TO PLAYING THE PIANO. EACH WEEK YOU WILL NEED TO HAVE YOUR TELEVISION SET
WHERE YOU CAN SEE AND HEAR IT FROM THE PIANO. YOU WILL NEED TO HAVE THIS MANUAL BECAUSE WE WILL REFER TO IT MANY TIMES DURING EACH LESSON. ALSO, IN ORDER TO TRAIN YOUR EAR CORRECTLY, YOU MUST HAVE YOUR PIANO TUNED PROPERLY.

BEFORE WE ACTUALLY BEGIN PLAYING, WE NEED TO COVER A FEW FUNDAMENTALS: MAKE SURE THAT YOUR PIANO BENCH OR STOOL IS AT A HEIGHT THAT IS COMFORTABLE FOR YOU. YOU DON'T WANT TO HAVE TO REACH UP OR DOWN, BUT WHEN YOU LIFT YOUR HANDS AND PLACE THEM ON THE KEYBOARD, THE MOVEMENT SHOULD NOT BE A STRAIN. MAKE SURE YOU SIT UP STRAIGHT WITH BOTH FEET ON THE FLOOR TO KEEP YOUR BALANCE. SOMETIMES IT HELPS TO EXTEND THE RIGHT LEG SLIGHTLY. WHEN YOU PLACE YOUR HANDS ON THE KEYBOARD YOU DON'T WANT TO HOLD YOUR ELBOWS TOO TIGHTLY IN OR TOO FAR OUT IN THE AIR. YOUR HAND POSITION IS VERY IMPORTANT. TRY AND KEEP A RELAXED HAND AND ARM. IF YOU MAINTAIN A CONSCIOUS RELAXATION, IT WILL HELP ELIMINATE UNNECESSARY
TENSION AND FATIGUE. YOUR HAND SHOULD BE HELD IN A ROUNDED CURVE - AS IF YOU WERE HOLDING AN ORANGE. YOU WILL MAINTAIN MUCH MORE CONTROL IF YOU PLAY WITH THE VERY TIP OF THE FINGER, RATHER THAN WITH STRAIGHT FINGERS.

NOW, TAKE A LOOK AT YOUR PIANO KEYBOARD. YOU WILL SEE SOME BLACK AND WHITE KEYS ON YOUR PIANO. THIS IS CALLED THE KEYBOARD. PLAY SOME NOTES ON YOUR KEYBOARD NOTICING THE DIFFERENT KEYS. (Sound of studio student playing notes - very low volume.) NOTICE WHAT THEY SOUND LIKE. NOTICE HOW SOME OF THEM ARE DIFFERENT. SOME KEYS HAVE HIGH SOUNDS; THEY ARE ON THE RIGHT SIDE OF THE KEYBOARD. SOME KEYS HAVE MIDDLE SOUNDS; THEY ARE LOCATED IN THE MIDDLE, AND SOME HAVE LOW SOUNDS. THESE LOW SOUNDS ARE FOUND ON THE LEFT SIDE OF THE KEYBOARD.

NOW BACK TO HOW THE KEYS LOOK. OBVIOUSLY THERE ARE WHITE KEYS AND BLACK KEYS. BUT THIS ISN'T THE ONLY DIFFERENCE. YOU MAY NOTICE THAT THE KEYS ARE GROUPED DIFFERENTLY. THE WHITE KEYS ARE ALL LINED UP IN A ROW, NEXT TO EACH OTHER.
Two shot: teacher and student. (Student counts the keys and responds to the teacher's question.)

Visualizer ("D" lights)

Back to teacher.

Visualizer (Both keys light)

THE BLACK KEYS ARE IN GROUPS OF TWO AND THREE.

HOW MANY GROUPS OF THREE BLACK PIANO KEYS DO YOU COUNT ON YOUR PIANO? (Studio student may answer) THAT IS RIGHT. ON A REGULAR SIZED PIANO THERE ARE 7 GROUPS OF THREE BLACK KEYS.

HOW MANY GROUPS OF TWO BLACK KEYS DO YOU COUNT ON YOUR PIANO? (Again, student may answer) ON A REGULAR SIZED PIANO THERE ARE 8 GROUPS OF TWO BLACK PIANO KEYS.

NOW, FIND THE GROUP OF TWO BLACK KEYS IN THE MIDDLE OF THE KEYBOARD. AFTER YOU HAVE DONE THIS, LOCATE THE WHITE KEY IN BETWEEN THE TWO BLACK KEYS. EACH KEY HAS A NAME. THE NAME OF THIS KEY IS "D." IN JUST A MOMENT, WE ARE GOING TO PLAY A SONG BEGINNING IN THE "D" POSITION.

BEFORE WE BEGIN PLAYING THE SONG, LET'S GO BACK AND GIVE EACH OF THE KEYS A NAME. YOU HAVE ALREADY LOCATED THE "D" IN THE MIDDLE OF THE PIANO, NOW FIND THE NEXT "D" TO YOUR RIGHT. REMEMBER, THAT "D" IS THE WHITE KEY IN BETWEEN TWO
Back to teacher. (Include studio student)

(Student answers)

Visualizer (Each piano key lights as teacher names it)

BLACK KEYS. COUNT THE NUMBER OF PIANO KEYS, BLACK AND WHITE, TO THE RIGHT OF "D" AND SEE HOW MANY YOU COUNT BEFORE YOU REACH "D" AGAIN. (Sound of student doing this--low volume.) HOW MANY KEYS DID YOU COUNT? (Student may answer.) YES, THERE ARE TWELVE. THIS MEANS WE HAVE TWELVE DIFFERENT KEYS ON A PIANO BEFORE WE START OVER AGAIN WITH THE SAME NAMES. TOGETHER THESE TWELVE NOTES MAKE AN OCTAVE.

LET'S GO BACK AND LEARN THE NAMES OF THESE KEYS. WE HAVE ALREADY LEARNED THAT "D" IS THE WHITE KEY IN BETWEEN TWO BLACK KEYS.

THE WHITE KEY TO THE RIGHT OF "D" IS "E". (Sound "E") THE NEXT WHITE KEY TO THE RIGHT IS "F" FOLLOWED BY "G." (Sound "F" and "G") IF YOU WERE GOING ON DOWN THE ALPHABET YOU WOULD COME TO "H" BUT ON THE PIANO, WE START OVER AGAIN WITH "A." THE WHITE KEY TO THE RIGHT OF "A" IS "B" (Sound "B") NEXT TO "B" IS "C." (Sound "C") AND THE KEY NEXT TO "C" IS "D." (Sound "D")

HERE IS WHERE WE START ALL OVER AGAIN.
WE HAVE NOW NAMED ALL OF THE WHITE KEYS, BUT LET'S GO BACK AND NAME THE BLACK KEYS. ALL BLACK KEYS HAVE TWO NAMES. GENERALLY, THE WHITE KEYS HAVE ONLY ONE NAME, BUT THE BLACK KEYS HAVE TWO NAMES.

START WITH THE BLACK KEY BETWEEN "D" AND "E." THE NAME OF THIS KEY IS "D" SHARP OR "E" FLAT. WHEN YOU GO UP TO THE RIGHT FROM A KEY IT IS CALLED A SHARP. THE SHARP SIGN LOOKS LIKE A TIC TAC TOE BOARD.

WHEN YOU GO DOWN FROM A KEY, IT IS CALLED A FLAT: THE FLAT SIGN LOOKS LIKE A FLATTENED LOWER CASE "B." THIS BLACK KEY IS IN BETWEEN "D" AND "E." IT IS JUST ABOVE "D" OR UP FROM "D," SO YOU CALL IT "D" SHARP.

BUT IT IS A LITTLE BELOW "E," OR DOWN FROM "E," SO IT MAY ALSO BE CALLED "E" FLAT. GOING ON TO THE NEXT BLACK KEY--THIS IS IN BETWEEN THE TWO WHITE KEYS OF "F" AND "G." THE KEY ABOVE "F," THEREFORE IT WOULD BE CALLED "F" SHARP. IT IS BELOW "G" SO IT WOULD ALSO BE CALLED "G" FLAT. THE FOLLOWING
BLACK KEY IS IN BETWEEN "G" AND "A" SO IT WOULD BE CALLED "G" SHARP OR "A" FLAT. THE NEXT BLACK KEY IS IN BETWEEN "C" AND "D." ITS NAME WOULD BE "C" SHARP OR "D" FLAT. AFTER REACHING THIS POINT, YOU WOULD START OVER AGAIN WITH "D" SHARP OR "E" FLAT. BECAUSE, REMEMBER, ONCE YOU REACH AN OCTAVE, YOU START COMPLETELY OVER AGAIN WITH THE FIRST KEY YOU NAMED. NOW, WE ARE GOING TO PLAY A SONG CALLED "LITTLE RIVER FLOWING," AND WE WILL PLAY IT TWELVE DIFFERENT WAYS BECAUSE WE WILL BEGIN ON A DIFFERENT KEY EACH TIME. WHEN WE FINISH TODAY, YOU WILL BE ABLE TO PLAY A SONG BEGINNING ON EACH OF THE TWELVE KEYS. FIRST, WE WILL PLAY "LITTLE RIVER FLOWING" BEGINNING ON THE KEY OF "D." YOU WILL START WITH THE THUMB OF YOUR RIGHT HAND ON "D." IN THE RIGHT HAND, THE FINGERS ARE NUMBERED AS FOLLOWS: THE THUMB IS NUMBER ONE, YOUR POINTER FINGER IS NUMBER TWO, THE MIDDLE FINGER IS NUMBER THREE, YOUR RING FINGER IS NUMBER FOUR, AND YOUR LITTLE FINGER IS NUMBER FIVE. I WILL PLAY ONE PHRASE AT A TIME. A
PHRASE IS A GROUP OF NOTES. LISTEN AS I PLAY THE FIRST PHRASE. LISTEN TO SEE IF THE SOUNDS GO UP OR DOWN. REMEMBER, IF THE SOUND GETS HIGHER, YOU WILL GO UP OR TO THE RIGHT, AND IF THE TUNE GETS LOWER, YOU WILL GO DOWN, OR TO THE LEFT. IF YOU HAVE A NOTE THAT STAYS THE SAME, SIMPLY PRESS DOWN THE SAME KEY AGAIN. REMEMBER, WE WILL START ON "D." PLACE YOUR THUMB ON THE WHITE KEY IN BETWEEN TWO BLACK KEYS. THIS KEY IS "D," AND IT WILL BE THE FIRST NOTE OF THE SONG. AND REMEMBER, DON'T EXCLUDE ANY KEY. WE ARE GOING TO BE PLAYING ON WHITE AND BLACK KEYS. LISTEN AS I PLAY THE FIRST GROUP OF NOTES. (She plays.) NOW YOU PLAY. (Students play at home for 15 seconds. There should be no audio at this time.) THE NOTES I PLAYED WERE ONE, TWO, THREE, FOUR, FIVE GOING UP, THEN BACK DOWN TO THREE. THAT WOULD BE THESE KEYS ON THE KEYBOARD VISUALIZER. (Each note is heard as it is played.) ALL OF YOUR FINGERS SHOULD BE PLAYING
WHITE KEYS EXCEPT FOR ONE, AND THAT IS THE THIRD FINGER WHICH PLAYS A BLACK KEY IN THE "D" POSITION. NOW THAT YOU HAVE FIGURED OUT THE FIRST FIVE KEYS IN THE "D" POSITION, YOU WILL NOT NEED TO MOVE YOU HAND FOR THE REST OF THE SONG. EVERY NOTE OF THE SONG WILL BE PLAYED ON ONE OF THESE FIVE KEYS. YOU JUST HAVE TO FIGURE OUT WHICH ONE OF THE FIVE TO PLAY. THIS TIME AS YOU PLAY THE SAME GROUP OF KEYS, WE WILL SING THE WORDS AND ADD ANOTHER "FLOWING" OR, FIVE--THREE, TO THAT. WATCH AS I PLAY. (Teacher plays and sings.) LITTLE RIVER FLOWING, FLOWING. THIS TIME YOU TRY. (No audio for 35 seconds.) NOW LISTEN TO THE NEXT PHRASE. (Teacher plays six notes.) DID THAT SOUND FAMILIAR? IT IS THE SAME AS THE FIRST PHRASE. LET'S SEE WHAT THAT LOOKS LIKE ON THE VISUALIZER. (Teacher plays the phrase again.) NOW YOU TRY THE PHRASE. (No audio for 15 seconds although the notes continue
Now for the last phrase. (Teacher plays last phrase.) Did the sounds go up or down? (Student answers)

Let's look and see. (Teacher plays again.)

Okay, we see that the sound went down.

Now turn to page one in your manual and follow along as I play. (Teacher plays and sings entire song.)

Remember, we are still in the "D" position. You play the song all the way through. It might help to sing as you play. If you need to follow along in your manual as you play, do so. Otherwise, try and play "Little River Flowing" from memory. Now you can play the entire song in "D." So now let's try playing "Little River Flowing" on the black key to the right of "D."

The name of this key is "D" sharp or "E" flat. In the right hand, with your thumb starting on "D" sharp, or "E" flat, try and play the song "Little River Flowing." (No audio for 35 seconds.)
Back to teacher

Overhead of teacher's keyboard.

How did you do? Fingers one, four, and five should be playing black keys, and fingers two and three should be on white keys. Your hand position will look like this. Watch and listen as I play "Little River Flowing" beginning on "D" sharp or "E" flat.

(Teacher plays)

You try again. Remember, fingers one, four, and five play black keys and fingers two and three play white keys.

Ready... Play. (No audio for 35 seconds.)

Montage (35 sec.)

Back to teacher

You can now play "Little River Flowing" beginning on two different keys. Now let's try to play the song beginning on the next piano key.

Visualizer ("E" lights)

Do you remember what the name of this key is? This key is "E." Listen as I play "Little River Flowing" beginning on "E." (She plays)

Now you try, and remember - don't exclude the black keys.

Montage (35 sec.)

(No audio for 35 seconds.)

Visualizer

What keys did you play? The correct keys for the "E" position are these.
Fingers two and three will play black keys and one, four, and five will play white keys. Also, remember that once you have figured out the first five notes of the song, each finger will remain over that key for the rest of the song. You will not need to move your hand around to find the correct keys. Watch and listen as I play the song, "Little River Flowing" beginning on the key of "E." (She plays) We have now learned to play "Little River Flowing" beginning on each of three piano keys: "D," "E" flat, and "E." You need to practice playing the song on each of these keys: "D," "E," "E" flat, and "E." You also need to figure out how to play the song beginning on each of the nine remaining keys. Here's how. Do them in order. After "E" go to the next key to the right which is "F." The next key to the right of "F" is "F" sharp or "G" flat. So you play "Little River Flowing" with you thumb beginning on the black key of "F" sharp or "G" flat. Do this for each of
THE KEYS UNTIL YOU GET BACK TO "D."
THE ONLY KEY YOU SHOULD TRY AND NAME IS THE ONE YOU START WITH; LOCATE THE OTHER KEYS BY PATTERN AND SOUND. BY THIS TIME YOU KNOW HOW "LITTLE RIVER FLOWING" IS SUPPOSED TO SOUND, AND IF YOU PLAY A WRONG KEY YOU WILL RECOGNIZE IT. LISTEN TO ME AS I PLAY IT ONCE AGAIN. (She plays)
TRY FIRST TO FIGURE OUT THE SONG BY SOUND. IF YOU HAVE TROUBLE WITH A PARTICULAR KEY, REFER TO THE MANUAL, WHERE THERE WILL BE A PICTURE SHOWING EXACTLY WHERE TO PUT EACH FINGER. BUT FIRST TRY AND FIGURE OUT WHICH KEYS TO PLAY BY SOUND. AS YOU ARE PRACTICING IN A GIVEN KEY, NOTICE THE PATTERN OF THE PIANO KEYS AS YOU PLAY. NOTICE WHICH FINGERS ARE PLAYING WHITE KEYS, AND WHICH ARE PLAYING BLACK KEYS. NOW THAT YOU CAN PLAY THE SONG, "LITTLE RIVER FLOWING" WITH YOUR RIGHT HAND, LET'S GO BACK TO THE KEY OF "D" AND PLAY IT WITH YOUR LEFT HAND. IN YOUR LEFT HAND YOUR FINGERS ARE NUMBERED LIKE THIS.
YOUR THUMB IS ONE, POINTER IS TWO, MIDDLE FINGER IS THREE, RING FINGER IS FOUR, AND LITTLE FINGER IS FIVE.

REMEMBER, "D" IS THE WHITE KEY IN BETWEEN TWO BLACK KEYS. WITH YOUR LEFT HAND, PLACE YOUR FIFTH OR LITTLE FINGER ON "D." THE THIRD FINGER PLAYS A BLACK KEY WITH THE OTHER FINGERS PLAYING WHITE KEYS. THIS IS THE PATTERN FOR THE "D" POSITION.

REMEMBER, PLACE YOUR FIFTH, LITTLE FINGER ON "D." WHEN YOU PLAY "LITTLE RIVER FLOWING" WITH YOUR LEFT HAND, IT WILL GO LIKE THIS. (She plays)

YOU TRY AND PLAY THE SONG NOW BEGINNING WITH YOUR FIFTH FINGER OF YOUR LEFT HAND ON "D."

(No audio for 35 seconds.)

AFTER YOU ARE ABLE TO PLAY THE SONG, "LITTLE RIVER FLOWING" WITH YOUR LEFT HAND, LEAVE THE FINGERS OF THE LEFT HAND ON THE SAME KEYS AND DEPRESS THE FINGERS ONE, THREE, AND FIVE AT THE SAME TIME. IT WILL LOOK AND SOUND LIKE THIS.

(Teacher demonstrates)
NOW YOU TRY TO PLAY THE CHORD.

THIS CHORD IS CALLED THE "ONE" CHORD IN THE KEY OF "D." WHEN WE SAY THE "ONE" CHORD, THE "ONE" IS WRITTEN LIKE A CAPITAL "I."

NOW WE ARE GOING TO PLAY THE "ONE" CHORD WITH THE LEFT HAND AT THE SAME TIME WE PLAY THE SONG, "LITTLE RIVER FLOWING" WITH THE RIGHT HAND. LOOK IN YOUR MANUAL ON PAGE THREE. WHEREVER YOU SEE THE ONE CHORD OVER A WORD OR SYLLABLE, YOU WILL PLAY THE ONE CHORD IN THE LEFT HAND AT THE SAME TIME YOU PLAY THE FINGER NUMBER WRITTEN BELOW IT WITH YOUR RIGHT HAND. YOU WILL STRIKE THE ONE CHORD A TOTAL OF THREE TIMES DURING THE SONG. WHEN YOU PLAY THE ONE CHORD WITH THE SONG, IT WILL SOUND LIKE THIS.

(Teacher plays the song.)

NOW YOU TRY PLAYING THE MELODY OF THE SONG IN THE RIGHT HAND, AND THE ONE CHORD IN YOUR LEFT HAND. IF YOU HAVE TROUBLE REMEMBERING WHEN TO PLAY THE ONE CHORD, REFER TO PAGE THREE OF THE MANUAL. READY?
Montage (35 sec.)

Visualizer

Montage (35 sec.)

Splitscreen:
Top-close-up of teacher's hand demonstrating chord.
Bottom-visualizer lights appropriate keys.

PLAY. (No audio for 35 seconds.)

NEXT, LET'S PLAY "LITTLE RIVER FLOWING" WITH THE ONE CHORD IN THE KEY OF "D" SHARP OR "E" FLAT. "E" FLAT IS THE BLACK KEY IN BETWEEN THE KEYS OF "D" AND "E." BEFORE YOU PLAY YOUR ONE CHORD WITH THE LEFT HAND, SOUND OUT THE MELODY OF THE SONG WITH YOUR LEFT HAND. IN YOUR LEFT HAND, YOUR FIFTH, LITTLE FINGER STARTS ON "D" SHARP OR "E" FLAT. SOUND OUT THE MELODY; AS SOON AS YOU FIGURE OUT THE FIRST FIVE FINGERS, YOU WILL LEAVE YOUR HAND IN PLACE FOR THE REMAINDER OF THE SONG. FINGER FIVE WILL BE ON A BLACK KEY, FINGERS FOUR AND THREE ON WHITE KEYS, AND TWO AND ONE WILL PLAY BLACK KEYS. PLAY THE MELODY WITH YOUR LEFT HAND IN THE "E" FLAT POSITION. (No audio for 35 seconds.)

AFTER YOU PLAY THE MELODY, LEAVE YOUR FINGERS ON THE SAME KEYS AND DEPRESS FINGERS FIVE, THREE, AND ONE SIMULTANEOUSLY. YOUR "E" FLAT ONE CHORD WILL LOOK LIKE THIS. (She demonstrates.)

AFTER YOU HAVE PLAYED YOUR ONE CHORD IN "E" FLAT, PLAY THE MELODY OF "LITTLE RIVER FLOWING" WITH YOUR RIGHT HAND AND
THE ONE CHORD WITH YOUR LEFT HAND. IT WILL SOUND LIKE THIS. (Teacher plays.)
LET'S PLAY ONE MORE KEY POSITION WITH THE ONE CHORD TOGETHER. SOUND OUT THE MELODY OF "LITTLE RIVER FLOWING" WITH YOUR LEFT HAND. REMEMBER, WHEN PLAYING THE MELODY WITH YOUR LEFT HAND, YOU PLACE YOUR FIFTH OR LITTLE FINGER ON "E." SOUND OUT THE MELODY IN THE "E" POSITION. LOOK AT THE VISUALIZER. YOUR FIFTH FINGER WILL START ON "E", YOUR FOURTH AND THIRD FINGERS WILL PLAY THESE BLACK KEYS WHILE ONE, FIVE AND TWO PLAY WHITE KEYS. TRY PLAYING THE MELODY IN "E" WITH YOUR LEFT HAND FOR A LITTLE WHILE.
(No audio for 35 seconds.)
AFTER YOU HAVE PLAYED THE MELODY, DEPRESS KEYS FIVE, THREE AND ONE AT THE SAME TIME. IT WILL SOUND LIKE THIS. (She demonstrates.) THIS IS THE ONE CHORD IN THE "E" POSITION. NOW THAT YOU HAVE SOUNDED OUT THE ONE CHORD IN THE "E" POSITION, PLAY THE MELODY OF "LITTLE RIVER FLOWING" WITH YOUR RIGHT HAND AND THE "E" ONE CHORD WITH YOUR LEFT HAND. LIKE THIS. (Teacher
NOW YOU TRY AND PLAY THE MELODY WITH THE RIGHT HAND AND THE ONE CHORD WITH THE LEFT HAND IN THE "E" POSITION.
(No audio for 35 seconds.)
IN ORDER TO FIGURE OUT HOW TO PLAY THE MELODY WITH THE RIGHT HAND, AND THE ONE CHORD WITH THE LEFT HAND, YOU FOLLOW THE SAME PROCEDURE FOR EACH OF THE NINE REMAINING KEYS.
SOUND OUT THE MELODY WITH YOUR RIGHT HAND, WITH YOUR THUMB OR NUMBER ONE BEGINNING ON THE GIVEN KEY POSITION.
TRY AND SOUND OUT THE MELODY BEFORE REFERRING TO THE KEY POSITION SHOWN IN YOUR MANUAL. AFTER SOUNDING OUT CORRECT KEYS, PLAY THE MELODY WITH YOUR RIGHT HAND SEVERAL TIMES.
SOUND OUT THE MELODY WITH YOUR LEFT HAND. THE FIFTH, LITTLE FINGER OF YOUR LEFT HAND BEGINS ON THE KEY FOR THE GIVEN KEY POSITION.
PLAY THE ONE CHORD WITH THE LEFT HAND.
PLAY THE MELODY OF THE SONG "LITTLE RIVER FLOWING" WITH THE RIGHT HAND WHILE PLAYING THE ONE CHORD WITH THE
LEFT HAND. THE SAME PROCEDURE WILL WORK FOR EACH KEY POSITION. IT WILL BE BEST TO PRACTICE ON THE KEY POSITION YOU HAVE LEARNED, ADDING TWO NEW KEY POSITIONS EACH DAY WHILE CONTINUING TO PRACTICE THOSE YOU HAVE ALREADY LEARNED.

(Teacher tells what the next lesson will cover, and says goodbye.)
(Music up and under for announcer.)

Ann'er:

THIS IS THE CONCLUSION OF LESSON ONE.
JOIN US AT THIS SAME TIME NEXT WEEK
FOR LESSON TWO OF (Program Title).
WITH YOUR INSTRUCTOR, MS. KATHERINE
FORE. THIS PROGRAM IS OFFERED FOR
COLLEGE CREDIT BY THE ________________________
COMMUNITY COLLEGES AND IS FUNDED BY A
GRANT FROM ________ (Source) ________.
Graphic #1
Graphic #2
Graphic #4
Graphic #5
1. Sound out the melody with your right hand.
2. Play the melody with your right hand several times.
3. Sound out the melody with your left hand.
4. Play the one chord with the left hand.
5. Play the melody of the song, "Little River Flowing," with the right hand while playing the one chord with the left hand.
Proposed Suggestions

Suggestions for other units to be presented during this series of ten programs designed to teach the adult beginner to play the piano include:

Unit 2

a. Review the names of the keys on the piano.

b. Review tune "Little River Flowing" with I chord.

c. Introduce whole steps and half steps.

d. Play "Merrily We Roll Along" in all twelve key positions with I chord.

e. Discuss note values, time signatures.

Unit 3

a. Review "Merrily We Roll Along" with I chord.

b. Review whole steps and half steps.

c. Introduce V7 chord and play in all twelve major key positions.

d. Play V7 chord with "Little River Flowing" and "Merrily We Roll Along."

e. Clap and play rhythms in 3/4, 4/4, and 2/4 times.

Unit 4

a. Review "Little River Flowing" and Merrily We Roll Along" with I and V7 chords.

b. Introduce names of lines and spaces on the staff (bass and treble clefs).


Unit 5

a. Review "Three Blind Mice" with I and V7 chords.

b. Play "Row, Row, Row Your Boat," using I and V7 chords, first by ear, then by reading notation.

c. Introduce 6/8 rhythms.

Unit 6

a. Review "Row, Row, Row Your Boat" with I and V7 chords.
b. Introduce IV chord.
c. Review lines and spaces in notation.
d. Play "Theme from Beethoven's Ninth Symphony," using I, IV, and V7 chords by reading notation.

Unit 7

b. Introduce circle of fifths, major key signatures.
c. Introduce playing the bass by reading chord symbols.
d. Play "America" by reading treble notation and bass chord symbols in root positions.

Unit 8

a. Review playing bass chord symbols.
b. Review "America" with chords.
c. Review circle of fifths and major key signatures.
d. Play "Minuet" (Bastien).
3. Introduce minor chords.

Unit 9

a. Review "Minuet."
b. Review minor chords.
c. Play "Love Them from Romeo and Juliet" by reading treble notation and bass chord symbols.
d. Introduce relative minor key signatures.

Unit 10

a. Review I, IV, and V7 chords.
b. Review key positions.
c. Review major key signatures.
d. Review relative minor key signatures.
e. Review names of lines and spaces.
g. Review playing "Minuet."
h. Review playing "Romeo and Juliet," reading notation in the treble and chord symbols in the bass.
CHAPTER IV BIBLIOGRAPHY


CHAPTER IV

DISCUSSION OF PROJECT AND FUTURE IMPLICATIONS

Viewing the project in retrospect, certain problems arise. Although several authorities agree on the feasibility of implementing this program designed to enable adults desiring to play the piano to acquire basic background, and research shows similar projects have been successfully designed and implemented, there is the major problem of funding such a television series. No matter how well a program might work, it will never be launched without appropriated funds. There are a variety of suggestions that offer possible solutions to this enigma.

First, most university libraries have or have access to a book offering a diversity of grants given in the United States. These grants include numerous areas; some possibilities for this particular program would be grants for professional women, grants for mass media projects, music grants, and educational grants, including educational television. These grants are awarded by a great number of organizations, institutions, and foundations.

Secondly, another possibility currently being explored is to find a company or an individual who makes film series and markets them to television stations, local or nation-wide.
In this case, the content expert may be paid a flat fee and relinquish all rights to the film company producing it, or preferably, be paid a nominal fee plus a percentage of the gross. The possibility of negotiating a contract with a company such as Wurlitzer, the company that manufactures the visualizer used in this program series, must be recognized. If agreeing to utilize their products, a company such as Wurlitzer manufacturers might be willing to finance a program teaching people to play the piano in turn for advertising their products.

Thirdly, an institution of higher learning, such as a university or community college, would be an additional source of funding.

The funds necessary to cover all production costs, according to the assistant director in charge of programming at the educational station KERA, Channel 13, would be approximately $20,000 for ten thirty-minute programs. However, other sources, such as the program director in charge of educational television for the Dallas County Community College District and the chairman of the radio-television division at North Texas State University, claim the series of ten programs could be produced for considerably less, although no exact figures were given.

The taping of the pilot program, to be done by the Television Guild at North Texas State University as a project and
slated to be done the second week of June 1976, will aid tremendously in the marketability of the program series. To be able to show an example of the project to companies, organizations, and foundations possibly interested in committing funds to make the television series a reality will be an asset. Rather than reading a thirty-page script, it would be much simpler and more effective for the possibly interested party to view a sample of the series, getting an idea of what types of teaching methods and approaches have been selected for use in this particular program series.

One suggestion to make the television series more explicit would be a manual to accompany the series. The manual would be designed specifically for this particular series; it would contain definitions of the terms, pictures of the keyboard showing the various key positions and fingertips, and other various charts and diagrams showing hand positions, sitting position, and other basic aspects of one's approach to the piano.

Another recommendation to extend the investigation of this project further would be a survey. It seems before funds could be committed to such a project, a need would have to be established. Even though through research and opinions of various authorities in the field lend promise that this program series could be a success, a survey of the viewers of the particular television audience would be warranted. Regardless of how successful the program could be,
unless the need is shown in the viewing area the program
would not be valid. A survey would also indicate the type
of person generally interested in the piano course—what the
average age, education, and expectations would be. It is,
therefore, recommended a survey should be administered to
validate the project further.

To increase the validity of this project, it is suggested
that a survey be conducted, and also that the program be
tested before implementation. The program should be admin-
istered to a cross section of the adult population not in the
field of music. The participants of the tests would be asked
to fill out forms indicating such information as their occu-
pations and degree of education. This type of information
would aid in setting the pace of the program that would be
geared to the majority of the population interested in such
a program.

Innovations that are in the experimental stage today,
tomorrow will be reality. One such innovation is the records
being manufactured that not only produce sound, but also
produce a picture. This could offer endless benefits for
home instruction. Rather than a correspondence solely
from books and various reading material, the program partici-
pant will also be aided visually. Projections are being
made and apparatus tested to create a disc which slips
inside a machine, such as a television, where the disc would
produce a picture and sound much the same as turning on the
television set and selecting a channel. Presently, the estimated cost of each disc is ten dollars. Such an innovation offers enormous opportunities for education and for a course or program introducing the rudiments of playing the piano to adult beginners.

Any innovations in mass media, along with taping or filming the series, must also be considered as viable means of education. The interest of all concerned educators is to be able to provide a quality education for all those potential students seeking knowledge. As the population grows and increasing numbers of people solicit professionally guided instruction, whether as leisure time activities, supplemental education, refresher courses, self-improvement courses, or whatever the needs, it is the obligation of all educators to look continually for new and better ways to provide the most efficient and available means to reach and meet the needs of the expanding population.
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