

COLEMUSIQ BEGINNERS FOUNDATION

PIANO METHOD

Getting you into piano playing | | Getting piano playing into you!

Some people read music well, but can't play a simple tune by ear. Some other people can play anything they hear, but can't read a simple piece of written music. Then there are those we call **Complete Musicians** who are at home whether reading a score or playing by ear--complete in the sense that their EYES and/or EARS work with their HANDS in piano playing (or any other instrument for that matter). We are concentrating on **piano playing** in this episode. We want to get you into piano playing, and further, we want to get piano playing into you!

Method rationale/philosophy

Inherent in our piano method is the idea of learning music as one learns their native language (mother tongue). Learning is done by repetition of what is heard--**and that without explanation!** The carryover to music instruction is that the teacher speaks (**ie plays**) everything that the student is to learn, and the student learns by repeating. No explanation is required--in fact explanation may be unhelpful and counter-productive.

This little double-acrostic may be useful:

USIS/ISUS

- u speak i speak (from the student standpoint)
- i speak u speak (from the teacher standpoint)

The ***ColeMusiq Beginners Foundation Piano Method*** uses chiefly one tune, **Tune One**, to lay the basics for playing by ear and by note, for improvisation and accurate reading. We use the acronym **TRADE** to capture the main areas of developmental focus:

Tune, **T**ransposition and **H**armony

Rhythm and counting

Articulation and **a**ction

Dynamics and

Eyeplay and **E**arplay

Cross-fertilization

There is marvelous facility and resource in teaching multiple students simultaneously even if they are at different levels in the method; but they must all be in **The Method** (ie ColeMusiq Beginners Foundation Piano Method) for this simultaneous teaching.

Several students at a time

Several levels at a time

Several pitches being heard at a time

There are multiple printed variations that piano teachers need to know in order to be effective. Some will need to be memorized (the easier beginning ones), and others can be read--you'll just need to be very familiar. Each piano teacher will need a set.

Symbols

Tune operations use the symbol **T**; transposition uses **Tr**; harmony uses **Hy**.

Rhythm operations use the symbol **R**.

Articulation operations use the symbol **AL** (legato) and **AS** (staccato).

Dynamics operations use symbol **Df** (forte/loud) and **Dp** (piano/soft).

Earplay and **Eyeplay** use **Ear** and **Eye** respectively.

Comparative Observations of Eyeplay and Earplay

Play By **Eye** (Note) Play By **Ear**

Ear to sound Ear to sound

Hand to strike Hand to strike

Eye to score **Eye to strike**

IMPORTANT STARTUP NOTES

- A. All operations/drills/exercises begin in key of C and follow in D, E, F, G, A, and B.
- B. All operations from **Tune** to **Dynamics** will be played RH followed by LH.
- C. Speed of drill/exercise is not essential
- D. Essentials are: hard strike, consistent tempo/speed throughout, no stopping
- E. Drills will be stitched and played as ONE LONG **errorless and seamless** PIECE.

Summary design and purpose statement

The **ColeMusiq Beginners Foundation Piano Method** is designed in such a way that the student gains the early benefit of learning:

a tune

transposition

harmony

rhythm

timing/tempo

music counting

coordination and independent coordination

articulation (legato/staccato)

touch and technique

dynamics (soft/loud)

concentration

variations on a theme

Most importantly, our method lays the foundation for anyone to become a **musician**--a **complete musician** who is a competent pianist, keyboardist, or other instrumentalist who is at home whether reading a score or playing by ear.

1.0 Tune, Transposition and Harmony

1.1 Tune

The key of C. **T** RH, **T** LH, **T** 2H

1.2 Transposition

Tr to key of D, **T** RH, **T** LH, **T** 2H

Tr to key of E, **T** RH, **T** LH, **T** 2H

Tr to key of F, **T** RH, **T** LH, **T** 2H

Tr to key of G, **T** RH, **T** LH, **T** 2H

Tr to key of A, **T** RH, **T** LH, **T** 2H

Tr to key of B, **T** RH, **T** LH, **T** 2H

1.3 Harmony

Hy1 **T** RH, one note LH on 1st then 5th, then **T** LH, one note RH on 1st then 5th. **Hy1** is transposed all the way from C to B as above.

Hy2 **T** RH, two notes LH on 3rd and 5th, then 4th and 5th. **T** LH, two notes RH on 3rd and 5th, then 4th and 5th. **Hy2** is transposed all the way from C to B as before.

Hy3 **T** RH, three notes LH on 1st, 3rd and 5th, then 7th, 4th and 5th. **T** RH, three notes RH on 1st, 3rd and 5th, then 7th, 4th and 5th. **Hy3** is transposed all the way from C to B.

2.0 Rhythm and Counting

This step develops rhythmic control, and multi-tasking. From here on, we use **Hy3** drill.

2.1 Straight Rhythms

Count **1&2&3&4&** Minim, crotchet, quaver (straight half-note, quarter-note, and eighth-note LH, RH accompaniment on beat)

2.2 Syncopated Rhythms

1&2&3&4& Single sync and double sync LH, RH accom off beat

2.3 Counting audibly “**1 and 2 and 3 and 4 and**” in all exercises.

3.0 Articulation

This drills is for touch/aftertouch control through simultaneous legato and staccato playing

3.1 Legato LH and staccato RH; legato RH and staccato LH.

3.2 Legato **Tune**, staccato accompaniment; staccato **Tune**, legato accompaniment

4.0 Dynamics

Having to do with loud and soft, dynamics are an important part of variety in a piece

4.1 Piano to forte (soft to loud); forte to piano; piano to forte to piano; forte to piano to forte

5.0 Eyeplay and Earplay

ColeMusiq EyePlay sheets to start reading; ColeMusiq 30 lesson EarPlay programme