

5th Singapore International Piano Pedagogy Symposium (June 20-24, 2011)

Title: Integrating Aural Training into Studio Piano Lessons: Perspectives from Australia

Jan McMillan PhD

INTRODUCTION

A wealth of widely published resource literature on aural skills and training is readily available for both classroom and studio piano teachers (Wyatt & Schroeder, 2005; Lynn, T.A 2007). Aural perception can be defined as the ability to listen and respond to music. There is much evidence indicating that responding and developing aural skills starts in the last 3 months of pregnancy (Lecanuet, 1996) and continues throughout infancy (Panneton, 1985) developing many musical processing skills such as determining changes in pitch, rhythm, tempo and contour (Trehub, 2001, 2003, 2004). Hargreaves (1996) and Sloboda and Davidson (1996) demonstrate that musicality continues to develop throughout childhood thus necessitating teacher training for such vital skills. Despite this, many piano teachers find aural training difficult to teach or integrate into private lesson times largely due to the fact that current training methods for piano teachers differ greatly from classroom music teachers, Gwatkin (2008). Data from research found whilst classroom teachers have the benefit of educational learning theories and strategies, child development and creative methodologies, piano teacher training still followed a historical curriculum which gives primary preference towards performance, repertoire, and technical dexterity. This lack of emphasis is mirrored in professional development courses offered by public examination boards such as the Associated Board of the Royal Schools of Music (ABRSM) and the Australian Music Examinations Board (AMEB), and state music teacher associations (Gwatkin 2008). Resources in creative philosophies that are based largely on aural teaching and learning strategies are readily available. Whilst primarily designed for classroom teaching the work of

Gordon, Orff Schulwerk, Dalcroze and Kodaly have been recommended for instrumental teachers (Michell, 1989; Gwatkin,2007). Suzuki and Yamaha philosophies are well known but by no means exclusive to instrumental teaching.

CURRENT SITUATION

Teacher Training

The piano teaching industry worldwide has grown from a master-apprentice/mentor situation based on what to teach (repertoire and technique) rather than how to teach (pedagogy/andragogical). In a historical review of piano teaching, Gwatkin (2008) comments “It is apparent that the concentration on what to teach i.e. technique and repertoire does not include a methodology of how to teach, or evidence of the learner’s needs or development. Performance practices and pieces were initially taught by rote or imitation until the student became an independent reader which, with evidence of improvisation techniques prevalent at the time, leads to the assumption that aural skills were relatively high. Associated subjects such as theory and history were compartmentalised and taught as separate subjects” (p. 79). It would appear that since the rise of printed materials, tutor books have become the norm and has led to the adoption of eye before ear, i.e. reading music first and the diminishing importance of aural skills. Peters (1985) questions whether we are producing instrumentalists or musicians. He writes that studio teachers have increasingly ignored the art of the inner ear by focusing too much on technique and literature to the detriment of solfège. He believes sight-singing must be taught individually or in small groups. In his opinion, students need aural perception to be able to study a score and hear it before playing it on an instrument (pp.24-25).

Evidence supports that this practice is still continued in current performance based degrees (Gwatkin, 2008). A large scale comparative review of certificate, undergraduate and

postgraduate qualifications identified a lack of: mandatory or minimum qualifications for piano teachers; a lack of qualifications necessary for teachers to enter students into public examination; a lack of educational theory or pedagogical content for prospective piano teachers particularly at certificate and undergraduate level. Aural training was not specified as a core or elective training unit in available undergraduate performance degrees ($N=30$), the most appropriate option for piano teachers, although the content of the unit entitled 'music fundamentals' was ambiguous (Gwatkin, 2008). Therefore not only is aural training seemingly lacking from core studies, the pedagogical skills and knowledge to teach it are also absent.

This trend is continued in vocational courses from Certificate to Advanced Diploma level offered by universities or privately owned Registered Training Organisations (RTOs). The Music Training package CUSO9 contains two units of Aural skills: CUSMLT302A Develop and apply aural-perception skills and CUSMLT501A Refine aural-perception skills available at Certificate III and Advanced Diploma levels respectively. Only one unit of pedagogy CUSLED501A Provide instrumental or vocal tuition is available at Diploma level and above (NTIS, 2008).

Without mandatory or minimum qualifications necessary to teach, private associations and public examination boards were established in an effort to assist teachers become qualified or more informed through professional development courses. The most prominent private associations investigated were States Music Teacher Associations, Suzuki Talent Education Association of Australia (STEAA), Yamaha Music and Forte School of Music. Public examination boards included ABRSM, AMEB, Australian Guild of Music Education (AGME) and Trinity Guildhall. Data revealed these federally unregistered associations (with the exception of AGME) offered little in the way of professional development particularly in light of current educational theories, pedagogical or creative methodologies. Furthermore,

both examination boards and university entrance auditions place less emphasis in both time and marks for aural ability yet these have been shown to be vital skills for musical development. It appears that although examination boards provide a range of aural training examples for students and teachers to prepare for examinations, little evidence exists of how to teach them.

Creative Methodologies

As discussed, developments in classroom teaching have seen an increase in the inclusion of these more creative methodologies to develop students' expressive qualities, lateral thinking skills and problem solving. In a creative approach, teachers can be effective, interesting and exciting. Bencriscutto (1985) advocates that the teacher must examine his/her own resources to help make a creative student; preparing the student to the limit of their own understanding, experience the excitement of discovery, have the confidence of knowing, and the satisfaction of having expressed one's own self well. Creative thinking according to psychologists includes several abilities.

- Sensitivity to problems.
- Fluency (ability to produce a large number of ideas).
- Flexibility (ability to produce a variety of ideas or manners of approach).
- Originality.
- Elaboration.
- Redefinition (Bencriscutto 1985, p.23).

In music these can be interpreted as:

- Understanding the why and how of pedagogy/technique.

- Being able to produce a large number of pieces – through constant revision of previous material.
- Having a large and varied repertoire / technique.
- Composition.
- Ornamentation.
- Making it your own (Bencriscutto, 1985, p.23).

Some of the most significant creative developments in music education have come from method and philosophy based innovators like Emile Jacques Dalcroze, Zoltan Kodaly and Carl Orff. All three produced significant methodologies of music education that have achieved world wide use to this day as they address practical skills in music education.

Dalcroze (1921) was one of the earliest music educators to consider a more holistic music education from an early age. Dalcroze methodology focuses primarily on the body as the vehicle for creative expression. “To become truly musically literate, one must first acquire basic enjoyment and understanding of music in the form of developed musical imagery – that is, aural perception and kinesthetic reaction.... This is demonstrated by the ability to respond aurally to tonal patterns and to feel rhythm patterns kinesthetically, ... as well as to interpret elements (including timbre and form) when listening to music” (Gordon, 1971, p. 66-67).

Fraee (1992) describes Carl Orff’s independent approach (Orff Schulwerk) saying he “developed a different approach to pedagogy, one in which the student was presented with music as problems and expected to improvise independent solutions. Music insight and independence were the result of this experimentation with all elements of music” (cited in Steen, p. 5). The Orff approach concentrates on the elementals of music learning addressing every aspect of musical behaviour: performing, creating, listening and analysing” (Fraee, 1987, p. 14) cultivated through a variety of resources; movement, speech, song and

instruments. The Orff teacher respects is able to use a variety of media to develop individual differences in children's abilities.

Gordon (2006) developed *Music Learning Theory* based on Audiation, a term he coined for the process of mentally hearing and comprehending music. It is a cognitive process by which the brain gives meaning to musical sounds; Different to aural perception where the response is to immediate sound, audiation is a process that takes place afterwards to assimilate and comprehend the sound. He developed a series of learning sequence activities for both classroom and instrumental tuition.

Gordon (2006) also articulates the need for teacher training and pedagogy. "How to teach rightfully belongs in the domain of teaching. Whereas learning is from the inside out and teaching is from the outside in, a music learning theory curriculum takes direction from understanding the sequential nature of how students learn, not from how teachers themselves were taught or how teachers were taught to teach" (p. viii).

Kodaly is primarily a vocal program which concentrates on intervallic structures of the melodic line. Complicated vocal lines are learned with the assistance of solfege and solfa hand signing. There is a different sign for each pitch of the scale and singers learn to change from one to the other very quickly. Conductors may conduct two or more parts using the hand signs. Orff Schulwerk and Kodaly amongst others have incorporated these practices.

Creative Piano Literature

Whilst their primary aim is to serve classroom teachers, these associations have begun to include studio teachers who have found their courses to be invaluable assets in their teaching. "The use of echo and dialogue techniques... are easily adaptable to similar objectives in instrumental music instruction"...they may be used as an introduction to, or as an extension of, instrumental performance." (Froseth, In Gordon, 1971, p. 123). Michell (1989) examined

the contributions of Dalcroze to the development of keyboard pedagogy in the nineteenth and twentieth centuries, and demonstrated how Eurhythmics could be successfully employed in the development of a student's aural and physical ability following Dalcroze's consideration that musical education should be experienced by the whole body. From a personal perspective, Westney (2003) who commenced his musical training with Eurythmics from age three writes:

“What Dalcroze understood-and demonstrated...was that musicality is essentially a whole-body experience...These classes ...offered a lively, inviting world of colourful[sic] activity and humorous games; it just so happened that the games all had to do with music, and with integrated, specific responses to it (p. 15). He expresses concern for older students who appear to lose this vital connection “In far too many cases...[the student] has become so physically tense, expressively timid, and dependent on the teacher that he is at a developmental dead end, and his instrumental study must take a major detour before he can move forward” (p. 18).

A preliminary study of commercial tutor books for beginning piano students found many included theoretical musical activities. Mainz and Nykrin (2000) attempted to incorporate the Orff-Schulwerk principles into piano teaching but found the program and repertoire commercially unsuccessful possibly due to teachers' insecurity and lack of knowledge of the Orff program. It is little known that Carl Orff wrote and developed literature especially for the piano (*Klavier-Ubung* Ed 3561, *Klavier-Ubung 3* Schott Ed 3563, and *Klavier-Ubung 6* Schott Ed 3566). He includes a specific chapter of Piano exercises in his treatise *The Schulwerk* (1978) which also focuses on improvisation using aural skills (Orff, 1978, pp 28-63). Lowe (2004) has written a series for piano based on Edwin E. Gordon's theories of audiation entitled *Music Moves*.

Beyond preparatory programs there is little evidence of such programs being incorporated into instrumental lessons after this initial phase. Gwatkin (2007) explores the holistic inclusion of such activities for the study of piano improvisation for six-14 year olds. The study included case studies of younger children aged three to five who transferred piano repertoire learned initially by Orff/Kodaly/Dalcroze activities to the piano.

One of the most influential instrumental pedagogues of the 20th century on instrumental teaching and learning, Suzuki (1969) founded his approach (mother-tongue) to instrumental learning and teaching following the way language is developed i.e. aural before written, ear before eye. The focus of early lessons is on technique and tone. Beginning with very young children, the parent becomes an adjunct to the teacher at home. As teaching is primarily rote and imitation at this stage, aural skills are well developed: Reading begins when the child seems interested and deemed ready by the teacher (Gwatkin, 1996). STEAA has since developed an early childhood education program (0 to age 3) combining principles of Orff, Kodaly and Dalcroze as preparation for its instrumental program following its success in Canada.

Yamaha Music offers group early childhood and group keyboard lessons combining traditional reading with elements of both Suzuki and Orff and Kodaly principles with individual piano lessons following this sequence. A large focus is on chord playing and the ability to improvise.

Rosevear (1997) writes:

“Aural and creative approaches to music teaching, reflected through activities such as playing by ear, improvisation and composition, tend not to be mainstream classroom activities, yet they have the potential to improve the efficiency of learning the technical and theoretical aspects that are necessarily associated with

classroom and instrumental music education. More emphasis on aural and creative approaches in music teaching may help to improve musical understanding and general musicianship in students” (pp. 251-255).

Initial Outcomes

However, due to the isolation of studio teachers there are still many who are unaware of the existence of these methodologies or fail to realise the potential of the methodologies for studio teaching. With this background, initial outcomes of the study led to the recommendation of a three tiered approach to training for piano teachers: a) performance/technique skills; b) business skills and c) educational theory/creative philosophies/piano pedagogy to be the most effective for piano teachers. An interpretation of these emergent points had been developed and is shown in Figure 1, demonstrating a structure that might be undertaken in a triangular approach.

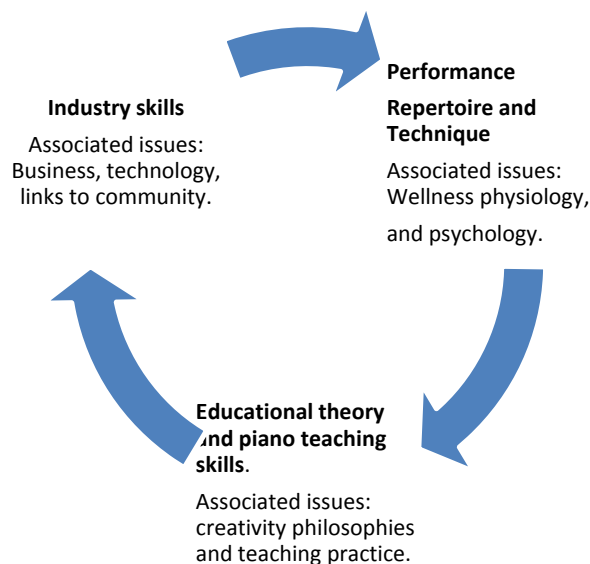


Fig.1 Proposed Approach for Training Piano Teachers

In order to experiment with some of the emergent ideas from the work surveyed, an opportunity arose to teach aural skills to undergraduate performance and classroom students as part of the University of Western Australia's *Introduction to University Teaching* (Centre for the Advancement of Teaching and Learning, 2006). A short program of skills was devised in the following order: listening, moving, playing and creating. The program was correlated to match outcomes for primary school children but included extensions for high school students. It combined Orff Schulwerk, Dalcroze, Yamaha and Suzuki approaches as being the most relevant in aural teaching and learning approaches. Data received from a survey in answer to "What aspects do you feel are the best (parts of the unit)?" scored highly for: practical application of lesson content; practical skills and ideas; variety of resources; student involvement and enjoyment. Positive comments from students included:

G1, G2, G5 Hands on activities, Practical skills and ideas. Variety of resources.

G12 Different variety of ideas presented that will be helpful to our teaching and it was fun!

Outcomes produced a template (Table 1) for the process of teaching musical concepts and skills. Although this program was designed primarily for classroom activities, participants included instrumentalists. Evidence of similar success has been gleaned from practical workshops designed specifically for piano teachers and students (Gwatkin, 2007).

Pick'n Mix

<u>Musical element</u>	<u>Activities</u>	<u>Skills</u>	<u>Teaching Process</u>
<ul style="list-style-type: none"> • Beat/No beat • Rhythm • Melody – Pitch • Harmony 	<ul style="list-style-type: none"> • Movement/dance • Recorder 	<ul style="list-style-type: none"> • Listening • Playing • Moving • Vocalising 	<ul style="list-style-type: none"> • Echo/ Imitation(do what I do) • Simultaneous Im. • Whole to parts • Q & A
<ul style="list-style-type: none"> • Tempo 	<ul style="list-style-type: none"> • Body percussion • Environmental sounds 		<ul style="list-style-type: none"> • Literature/reading • Call and Response
<ul style="list-style-type: none"> • Articulation 	<ul style="list-style-type: none"> • Tuned percussion • Stories 		<ul style="list-style-type: none"> • Improvisation(do something different)
<ul style="list-style-type: none"> • Texture/Timbre • Instrumentation • Dynamics • Structure 	<ul style="list-style-type: none"> • Ostinati/accompaniment • Action Songs • Tuned Percussion • Non Tuned percussion 		
<ul style="list-style-type: none"> • Use Simple Forms • Canon, Round, Theme and variations, Rondo, Binary, Ternary, Varied Repetition • Keep examples short and mostly energetic with some rest and quieter times interspersed. 			

Table 1. Lesson Planning Chart (McMillan, 2010)

Findings from two separate programs designed for both piano students and non pianists will now follow.

PROCEDURE

The focus of the programs was to explore the effects of creative methodologies for both pianist and non-pianists in a studio setting using the creative methodologies discussed above and to enhance aural (and sight-reading) skills. The first group (A) were the researchers own piano students undertaking regular lessons whilst the second group (B) were brass player preparing for public examinations in Australia. Therefore the nature of the programs were guided by but not restricted to requirements for public examinations. A qualitative case study was considered most appropriate as it allows for the view points of the participants and parents. Semi structured interviews, observations and a reflective journal(teacher) were the three methods of data collection employed. The six participants ranged between five and 15 years old. All except the youngest learned a second instrument either privately or with a peripatetic school instrumental teacher. Four of the individuals were chosen due to their interest and parental assistance in playing the piano, the two eldest were not current piano students; one requested assistance to prepare for a public examinations and the other

found out about aural tests at his accompaniment session, three weeks prior to the exam. All Group A had expressed a desire or interest in further activities and all could articulate their needs and express their thoughts clearly, although the youngest often needed a little assistance. Consent was gained prior to lessons commencing from parents where necessary for photographs, recording and comments that were jotted down by the researcher and later transcribed. For confidentiality participants were given a letter for the group and number within it (e.g.A1, A2, B1).

TWO CASE STUDIES

Group A

In designing the program of learning age, skill level and capabilities of students were known. Objectives were to develop better aural skills, sight-singing and sight-reading in a creative hands on approach using mainly Orff Schulwerk, Kodaly and Suzuki approaches. All students had been previously taught using both the Suzuki approach for a range of repertoire and creative activities that focused on rhythm, pitch (but not solfa) and in the case of A3, (improvisation), A1 age 5 could not read; A 2 aged 8 was beginning to read, A3 had studied Simply Music method for 4 years and had learned to read in the previous year with the help of similar activities.

The program employed two pianos and a digital keyboard, tuned and non- tuned percussion. Teaching strategies included movement, solfa, imitation, memorization, body percussion, floor games on a staff, and voice. Foremost was the choice of repertoire, creativity, teaching techniques, student learning and interaction, and relevance to their skills and abilities. Each lesson began with movement activities and physical warm ups then playing the pieces prepared for the lesson. The program was conducted over 6 weeks of a 10 week term and included the following activities:

Pitch: Solfa introduced sequentially do re me, do ti la, la ti do re me, do re mi fa so, la ti do re me, whole major scale do- do, natural minor scale la-la. Activities included singing and hand signs (with teacher), singing what the teacher signed, stepping out pitches on floor staff, imitating patterns on tuned percussion or pianos, question and answer patterns, improvising patterns, repeated patterns at different octaves. These skills were then transferred to pitch notation labeled initially with solfa for sight-singing and playing. Rhythms were kept simple and in keeping with the rhythmic activities.

Rhythm patterns were simple to start with using non tuned percussion, playing on one note on tuned percussion or keyboards. Gradually the length of beats grew from one bar to four bars, simultaneously increasing memorisation. Rhythmic duets were employed for interest and allowing of different abilities, the younger members kept either the beat or simpler rhythms whilst the more able performed more complex rhythms.

In group activities, all students were taught together and then divided into pairs and finally individuals. The accompanying parent was used to keep the beat. A layered learning approach suitable for students to join in at their level. It also ensured that all members of a group were gainfully employed at all times. Each step of a learning task was repeated until all the students were fully successful at the task to build confidence. Repetition included using different instruments, group work, adapting the repertoire to different media (vocal, movement, instrumental), combining different media, role play, actions, to name a few (Refer Table 1). This catalogue of language later became the dictionary from which students could draw for creative expression and then develop into their own creation. The process was non compartmentalised whereby theoretical aspects were embedded in the practical learning process. For example A2 and A3 could sing a melody and hand sign the pitches or clap the rhythm at the same time, A4 could sing and hand sign a harmonic progression simultaneously.

Case Study A1

Subject A1 was a 5 year old girl who has been playing the piano for approximately one year with the researcher and was beginning to undertake reading activities to compliment her Suzuki and other repertoire. Feedback included the fact that she didn't play every day as she "was tired" or her siblings were at the piano, or she needed "more help and daddy wasn't there". A2 and A3 were her older siblings and were appointed to help her as they already knew the repertoire. She greatly enjoyed the games and playing together was sometimes physically much faster than A2 on rhythmic activities. After the first lesson she always asked if we could start the lesson with the other instruments and ran from the car to see if they were out and ready.

A2 was 8 years old at the time and had been learning Suzuki repertoire but was finding some aspects difficult without parental assistance at home. This was later corrected. Although physically slower than A1 and sometime frustrated with this, she revelled in the pitch activities that A1 found harder. She particularly enjoyed developing melodies and adding chords and at the end of the term was selected to play with the school band. Her sight-reading improved alongside her repertoire, carefully selected to match the harmony she had learned. "I really like to practice my new pieces and improvise on them in some way" she stated as her ability and confidence in recognising chords and patterns grew faster. She often made up different accompanying patterns to known pieces.

A3 was a 10 year old boy who had studied under the Simply Music approach for over four years. Upon entering the studio his father said they had changed as "It was now time to get serious". He had a general knowledge of chords and simple melodies but no theoretical understanding or note reading ability. After a year of intensive reading instruction together with aural activities he engaged in the activities with zest. He had earlier undertaken an

improvisation project. He particularly enjoyed melodic imitation and improvisation which helped develop his memorisation skills and dictation. Rhythmic duets with the researcher, and sometimes older students were relished and he prepared his piano pieces more accurately for lessons. He began percussion lessons when he commenced high school a year later.

A4 was an 11 year old boy at the time who had studied Suzuki piano since being 4 and a half. Whilst he had always been exposed to aural activities, similar to those described above, a more formal approach to activities were devised in preparation for his Grade 3 examination. Upon completing his exam he exclaimed “That was easy. When can we do the next one?” At the end of primary school (year 6) he excelled in a scholarship test being told he surpassed the year 9 and 10 aural skills.

Teacher reflections: One of the most important parts of teaching is being able to plan a lesson. Whilst this took a little extra time each week, the rewards were immeasurable. Both the researcher and students felt more secure with a structure created within their lessons. All students were willing to add 10 minutes on to their lesson and attend additional lessons with larger groups at mutually convenient times. The using of Table 1 meant a variety of approaches could be used, making lesson planning effective and swift, and added momentum and interest for both the students and teacher. However, the researcher felt that a more consistent approach from the outset of individual lessons was imperative and would offer benefits to those students who didn’t study as long as A4.

Group B Brass Students

B1 was a 15 year old boy who requested assistance as his trumpet teacher “didn’t do that stuff”. He had experienced similar instruction for a prior examination and felt “it helped me a lot” and had therefore returned. “I’m really rusty ‘cos I haven’t done any aural since the last exam”. Upon meeting his teacher, this was confirmed as he said “I don’t have time for that stuff, I just teach them to the

play, the rest isn't really that important... It's not like it's a lot of marks anyway". This program used similar activities than those above more was more specifically linked to requirements for Grade V public examination. At the outset, memory was limited to approximately one or two bars at the most. Pitch was difficult to maintain and rhythmic interpretation, particular of micro divisions was wanting.

A program was structured over approximately 15 weeks to include remedial work. Melodies were designed on one or two pitches to begin with and gradually increased in length and range. Rhythmic activities focused on imitation, duets and microbeats using words, movement and syllables for memory assistance. "Oh I get it, it's so easy to understand the divisions this way" he said during one lesson. Once the student had attained a competent level in both rhythmic and melodic activity, the two were combined and put into dictation exercises, sight-singing or sight-reading, improvisation and some composition using both his trumpet and the keyboard. Worksheets were written on Sibelius software for the student to use and improve during the week together with a pair of drumsticks. After the first lesson, the parent offered encouraging feedback "It's the first time he's ever come home from a lesson and wanted to practice. He hasn't stopped all week". Results of his examination were positive gaining his highest marks ever.

B2 This boy was approximately 12 years old and had come from the same brass teacher as B1 for accompaniment. When asked if he felt adequately prepared for aural tests and sight-reading, both he and his mother were totally vexed and became very anxious. The tests were explained and then a three week program was designed. With such a short amount of time it was difficult to ascertain what improvements were really made except that the shock value had been eliminated. He passed his exam but marks for aural were not known.

Teacher reflections: Whilst results from B1 were positive, more time was required to develop skills more fully and prepare for future undertakings. The student was willing to undertake these lessons. For both B1 and B2 a great sense of disappointment with their teacher and raised a greater desire to raise the importance of aural skills in teacher training.

RESULTS AND DISCUSSION

Empirical data from Australian piano teachers revealed they realised the importance of aural training and would like to continue further training in the future. Aural training was initially ranked 4th out of 26 in important subjects for piano teaching, but for further study ranked only 6th. Despite a small decline in importance, it seems that whilst teachers value aural training they need assistance in how to teach it. This was confirmed when pedagogy was initially ranked 9th for importance but ranked 1st for future study. Specific methodologies were ranked very low for future study: Dalcroze 18th; Kodaly 20th; Orff Schulwerk; 23rd indicating that teachers are not aware of the importance of these methods especially in aural training skills they value so highly.

Australian and international pedagogues particularly recommended the inclusion of these creative methodologies for aural training, portfolio careers and lifelong learning. For many international pedagogues using creative philosophies in piano lessons gave structure to lessons, and assisted teaching very young children, in group contexts, alternative repertoire and improvisation through activities and movement. Several teachers, particularly in Europe, had been exposed to these methods in their early learning and used them frequently with their own students. For the purposes of anonymity the following codes were allocated P; Australian pedagogue interviewed overseas, I ; International pedagogue, N; New South Wales, V;Victoria).

N85 Dalcroze develops the 16 subjects within music plus rhythm = VITAL to any performance.

V2 Tonic solfa for aural training (movable doh).

P6 Orff is not being transferred to the piano enough. Musicianship can be taught through the voice and movement for creativity.

I1 (Europe) studied Orff Schulwerk, Kodaly, Dalcroze and contemporary works in her early learning and uses the latter for sight reading and performance in her regular teaching.

Although the benefits of these methods have been well demonstrated several teachers identified a fear of change and reticence particularly regarding teaching younger students due to their training which concurred with Michalski's findings (2008). I29 stated "Changing from teaching knowledge to teaching skills is difficult. How do we introduce creativity in this new approach? The answer may be in a weaving of both methods together rather than inventing something new."

RECOMMENDATIONS

Outcomes produced a teaching plan for use by studio (and classroom) teachers (Table 1) and recommendations for all teacher training programs (Gwatkin, 2008). Benefits reported by students and parents included greater motivation to practice new skills; increased practice of other repertoire; enjoyment; discussion; and eagerness for coming lessons, reduced fear of examination requirements and increased overall success in examination grades.. For the researcher, participants and parents, lessons were less compartmentalised, and a greater satisfaction was gained from lessons despite the additional preparation and time constraints. Considering the need expressed for aural training and the lack of awareness regarding the benefits of creative methodologies by practising teachers, the onus is on both associations and industry to provide more links between piano teachers and the courses they offer, and to develop nationally accredited courses based on the template provided in Fig 1.

CONCLUDING COMMENTS

To summarise, creative methodologies can assist and be incorporated into studio piano teaching, develop student skills in aural perception and motivation, and are warranted in future teacher training courses. Outcomes of empirical research provided a template for future piano teaching courses, with implications for all instrumental teachers, to include aural training and creative methodologies. This can only lead to future student successes and a greater number of well-rounded musicians.

REFERENCES

- Bencriscutto, F. (1985a). Develop Creative Musicians. *Instrumentalist*, 39 (May), 22-23.
- Centre for Advancement of Teaching and Learning. (2006). *Evaluation of teaching Unit M400. Student Perceptions of Teaching, Jan Gwatkin. Introduction to Primary Music Teaching 3611*. Perth: University of Western Australia:
- Jaques-Dalcroze, É. (1921). *Rhythm, Music and Education* (H.F. Rubenstein, Trans.). London: Chatto & Windus.
- Fraee, J. (1987). *Discovering Orff*. New York: Schott.
- Gordon, E. (1997). *Learning Sequences in Music: Skill, Content, and Patterns*. Chicago: GIA. pp. 5-6
- Gordon, E. (2006). *Music Learning Theory: Resolutions and Beyond*. Chicago: GIA Publications
- Gordon, Edwin E. (1971). *The psychology of music teaching*. Englewood Cliffs, N.J.: Prentice Hall.
- Gwatkin, J. (1996). *The Application of the Suzuki method for beginning piano students age 7-11*. Unpublished master's thesis, University of Western Australia, Perth.
- Gwatkin, J. (2007). *Student Engagement: An experiential, creative, collaborative approach to Primary School music teaching*. Spoken Paper presented for Teaching and Learning Forum, UWA, Perth.
- Gwatkin, J. (2008). *Investigating the viability of a National Accreditation System for Australian Studio Piano Teachers*. Unpublished doctoral dissertation, University of Western Australia, Perth.

- Hargreaves, D.J. (1996). The development of artistic and musical competence. In I. Deliège & J.A. Sloboda (eds), *Musical Beginnings: Origins and development of musical competence* (pp145-170). New York: Oxford University Press.
- Lecanuet, J. (1996). Prenatal auditory experience. In G.E. McPherson (ed), *The Child as Musician*, pp 51-63. Oxford: Oxford University Press.
- Lowe, M. (2004). *Music Moves for Piano*. Chicago: GIA Publications
- Lynn, T.A. (2007). *Introducing Musicianship, A Workbook*. Thomson Schirmer
- McMillan, J. (2010). Version 2. *Pick'nMix chart*. Unpublished teacher resource.
- Mainz, I & Nykrin, R. (2000). *Klavier spielen und lernen*. Volumes 1,2 & 3. Mainz: Schott.
- Michalski, Y.E. (2008). *Skills and Behaviours important for effective piano teaching: A survey of the piano pedagogy components of current undergraduate music degrees in Australian tertiary institutions*. Unpublished doctoral dissertation. University of Queensland, Brisbane.
- Michell, B. (1989). *Dalcroze and Piano Playing*. Unpublished masters thesis, University of Western Australia, Perth.
- National Training Information Service. (2008). *Music TrainingPackage, Qualifications*. Retrieved January 26, 2008 from [http:// www.ntis.gov.au](http://www.ntis.gov.au)
- Orff, C. Ed 3561 (1934). *Orff-Schulwerk Jugendmusik: Klavier-ubung Kleines Spielbuch*. Mainz: Schott.
- KlavierUbung 3* Schott Ed 3563
- KlavierUbung 6* Schott Ed 3566
- Orff, C. *The Schulwerk*. English edition (1978). Schott Music Corp, NY. Translated by Margaret Murray. ISBN 0-930448-06-5.
- Panneton, R. (1985). Prenatal auditory experience with melodies: Effects on postnatal auditory preferences. In G.E. McPherson (ed), *The Child as Musician*. pp 51-63 Oxford: Oxford University Press.
- Peters, G. (1985). Making Musicians. *The Instrumentalist*. May, pp.24-25
- Rosevear, J.C. (1997). Aural and Creative Approaches to Music Education: New Sounds in Music Teaching and Learning. In *ASME XI National Conference Proceedings: New Sounds for a New Century*; pp 251-255.
- Sloboda, J.A. & Davidson, J. D. (1996). In G.E. McPherson (ed), *The Child as Musician*. pp 51-63 Oxford: Oxford University Press.

- Steen, A. (1992). *Exploring Orff: A Teacher's Guide*. NY:Schott
- Suzuki, S (1969). *Nurtured by love*. New York: Exposition Press, 1969.
- Trehub, S. (2001). Musical Predispositions in infancy. In G.E. McPherson (ed), *The Child as Musician*. pp 51-63 Oxford: Oxford University Press.
- Trehub, S. (2003). The developmental origins of musicality. In G.E. McPherson (ed), *The Child as Musician*. pp 51-63 Oxford: Oxford University Press.
- Trehub, S. (2004). Foundations: Music perceptions in infancy. In G.E. McPherson (ed), *The Child as Musician*. pp 51-63 Oxford: Oxford University Press
- Horvit, M, Koozin, (2005). *Music for Ear Training*. Thomson Schirmer
- Westney, W. (2003). *The Perfect Wrong Note*. New Jersey: Amadeus Press.
- Wyatt, K. & Schroeder C (2005). *Ear Training for the Contemporary Musician*. Hal Leonard Corporation