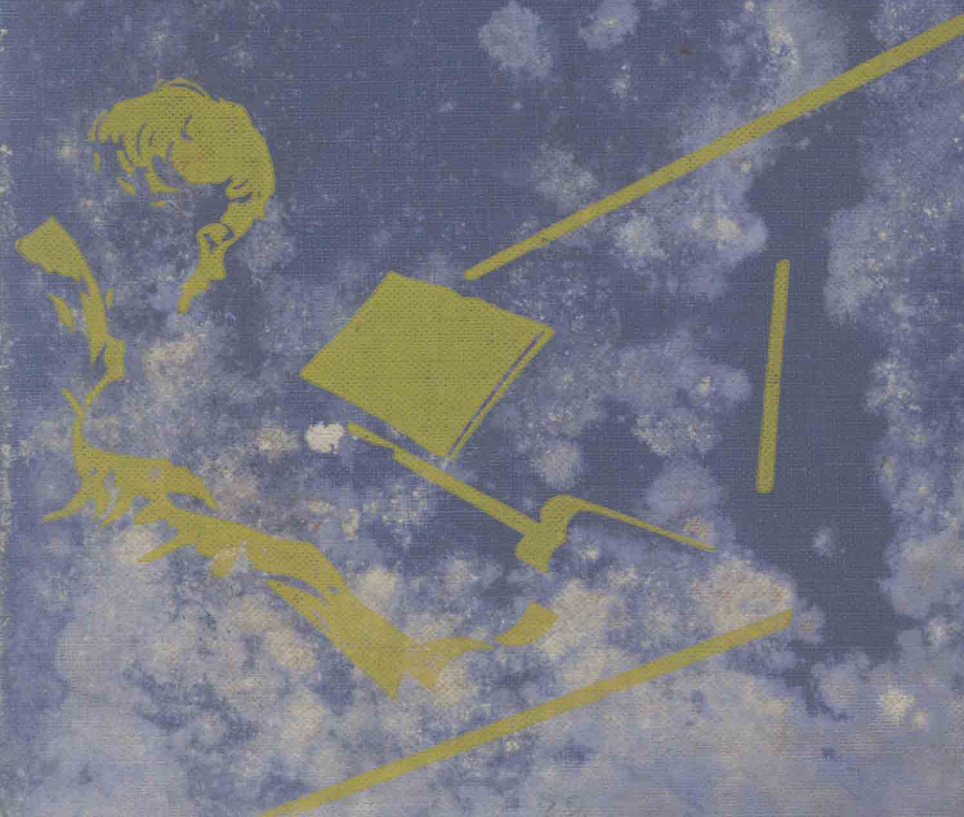


OXFORD PIANO COURSE

Teacher's Second Manual



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FOREWORD

THIS *Teacher's Second Manual* gives outlines and directions for teaching the *Second, Third, and Fourth Books* of the *Oxford Piano Course*. The first year of the *Course* is presented through *Singing and Playing, the First Book*, and the *Teacher's First Manual*. The *Beginner's Book for Older Pupils* carries mature pupils from the first lesson in piano playing through studies corresponding with the completion of the *Second Book*. Directions for teaching this book for older beginners are given in both *Teacher's Manuals*, the early lessons in the *First*, and later lessons in the *Second Manual*.

The *Oxford Piano Course* is the outgrowth of ten years of experimental research. During that time a large number of pupils continued their piano studies through five or more years of consecutive instruction, organized in accordance with the principles upon which the *Course* has been developed. Thus it will be seen that the *Second, Third, and Fourth Books* of the *Course*, and their accompanying *Teacher's Second Manual*, represent much actual experience in teaching pupils in the second, third, and fourth years of a carefully devised and systematically organized course of piano study.

The *Teacher's Second Manual* is in five divisions:

The INTRODUCTION discusses the relationship of the first year of instruction (the *primary* stage) with the second, third, and fourth years (the *intermediate* stage), and suggests the importance of teaching plans which, clearly recognizing the problems of both these stages, shall carry the pupil forward from one into the other in a natural and interesting way.

PART ONE, THE INTERMEDIATE GRADES OF PIANO STUDY, offers chapters which discuss the nature of the

musical content of the *Course* and the teaching procedures appropriate to these years.

PART TWO, TEACHER AND PUPIL, deals with the many problems which the teacher meets in her relationship with pupils in class, group, and individual instruction.

PART THREE, TEACHING PLANS AND OUTLINES, gives detailed directions for the presentation and development of each of the selections in the *Second*, *Third*, and *Fourth Books* of the *Oxford Piano Course*.

CHAPTER XVIII, "BEGINNER'S BOOK FOR OLDER PUPILS," PLANS AND OUTLINES, as the name implies, discusses material and procedure for beginning piano study with pupils beyond the years of childhood.

The *Teacher's Second Manual* is designed to serve several purposes: 1. A "work-book" for the piano teacher, both for class and individual instruction. 2. A text and reference book for classes in normal piano methods. 3. A general treatise on the modern emphasis in piano teaching during the stage covered by this book. The *Manual* is not intended to supplant teacher training. It should, however, prove helpful to experienced teachers because of its suggestions based on wide experience and special research, and also to teachers situated so that normal instruction is impracticable.

Piano instruction involves far more than teaching a succession of pieces, for, under the guidance of a truly competent instructor, the pupil should gain the rudiments of a rounded musical education. Such an education includes the development of *appreciation*, *understanding*, and *skill*. The *Oxford Piano Course* is organized to cover these three essential phases of musical education. Part One of this *Manual* explains how the many related topics are treated in a balanced and coordinated course of study. The detailed directions in Part Three for teaching the individual selections in the *Second*, *Third*, and *Fourth Books*, are

outlined under the headings: *Technic, Pedal, Form, Harmonic Analysis, Interpretation, and Appreciation*. Each of the foregoing topics is treated not only as it applies to the individual selection, but, taken successively from each selection to the next, the notes on each topic constitute a well-organized course of instruction in that particular subject. The courses thus outlined in Harmonic Analysis, Form, etc., etc., are quite adequate for pupils in connection with the study of piano playing through the intermediate grades. They also constitute a minimum attainment for teachers and normal students, and offer splendid material for applied study in connection with courses in these subjects in colleges and conservatories.

In such a book as this there necessarily must be numerous cross references, otherwise repetitions would make the volume too bulky. This is especially true of Part Three, where the reader is referred both to earlier paragraphs in this *Manual* and to the selections in the pupils' books. To get the most from Part Three, the pupil's books should be at hand, and the directions and outlines in the *Manual* should be read in connection with the compositions to which they apply.

The cordial attitude of piano teachers and pupils to the previously published books of the *Oxford Piano Course* leads to the hope that this *Teacher's Second Manual* may receive an equally friendly reception.

A Word from Mr. Schelling

THERE is little difficulty in awakening the interest of children in music of the higher class provided the approach to it is made in a simple, direct way by those qualified to do so.

Parents are so prone to say, "My child has no talent. He is not musical. What is the use of having him take lessons? He will never be a musician. Besides he can get all the music on the radio or gramophone."

I say "he" because boys seem to be more refractory than girls. Fathers are still apt to think that boys should practise a more "manly" art than music.

Young people are apt to say, "What is the use of practising hours and hours, never to attain the technical proficiency necessary to play the works of the great masters?—and this when all I have to do is to put on a record or turn on the radio?"

Why is this? What is wrong? Where is the fault?

It is in the matter of how to interest the children, how to develop their tastes, how to make them eager for their music lessons and keen about doing it themselves and not letting other agencies do it for them. It is a question of a passive interest, or an active *doing* interest.

The instrument selected is of course of great importance. Very soon there will be a whole flock of budding flutists and French horn players and trumpeters, inspired to take up these different instruments through having heard Messrs. Amans, Jaenicke or Glantz play a solo at one of the Philharmonic Symphony Concerts for young people. But, of course, the instrument *par excellence* for the development of a better understanding and love of music in general is the piano.

The piano, owing to the choice it offers, to the independence it affords, to the unending resources of its literature, is naturally the instrument which it is most desirable and most logical to choose. The child can find an outlet to express his bent for melody, rhythm and harmony more easily through the piano than any other instrument. The first stages are easy. Early lessons are usually very successful, especially from the point of view of awakening interest, but when technical progress is slowed up and the intricacies of interpretation make their appearance, it is more difficult for the teacher to keep the pupils' interest keyed up.

The Oxford Piano Course has successfully overcome these difficulties in the teacher's first four books. The present book is to show the mentors how to guide the pupils in interpretation instead of dictating all details of expression.

ERNEST SCHELLING.

THE OXFORD PIANO COURSE

Teacher's Second Manual

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