

# foremi

## Training for trainers

Formation qualifiante des enseignants de musique instrumentale



Education and Culture DG

Lifelong Learning Programme

signer's Guidebook



Education  
and  
Training<sup>1</sup>

## DESIGNER'S GUIDEBOOK

**Final version**

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**Validated by:**

The following document is intended to editors and aims to help them:

- to understand constraints implied by such a training program
- to help them in the designing tasks
- to give general coherence to contents
- to participate to the general coherence of the whole training

### **Disclaimer:**

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## Foreword: presentation of the guide

This guide is intended for designers of modules developed within the framework of the FOREMI project. By writing this document, we considered that it was a first experience in the field of the distance teaching. We however built this guide as an exploitable document in itself whose impact exceeds widely the frame of this project. We wanted to present the stakes of the distance teaching in a general way and in particular for the teaching of the instrumental practice.

You will find:

**In chapter 1**, elements allowing to understand FOREMI goals: the summary of the project, a definition of the target public, a reminder of what had been promised during the deposit concerning the conception of modules.

**In chapter 2**, a justification of the choice, strongly influenced by the project budgetary questions, to make a more important effort on the synchronous and asynchronous teaching. Without neglecting the production of autonomy learning documents, we present a model of supports structure allowing to develop easily documents produced within the framework of the project and thus gradually decrease the human support.

**Chapter 3**, a presentation of the proposed pedagogical route containing, among others, a diagnostic evaluation at the beginning of the training route; a clear identification of contents which must be used, and contents which can be given to the students as deepening of personal work; two didactic strategies tested during the project.

**Chapter 4**, a presentation of the modules structure. It is a question of showing: the stakes concerning at once the designer, the student, and the pedagogical teacher. In particular, although, in FOREMI every designer is the teacher of the module, the proposed model has to take into account the fact that they can be different; generalities about courses structure (goals, target public, length, didactic strategy, evaluation, etc.); the description in detail of

the proposed scenario whose only a part will be implemented in the project (various levels, help, utilities, etc.)

**Chapter 5**, a complete description of ten modules.

**Chapter 6**, a technical book containing in particular a font chart, typographic rules, etc.

**Annex 1**: the conception procedure giving the schedule over two years.

**Annex 2**: some rules to realize MCQ with practical examples.

**Annex 3**: a lesson example.

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## **1 Context and objectives of the FOREMI project**

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### **1.1 Summary of the project**

Since the second half of the 20th century, musical practice, instrumental, vocal, among others, has known in Europe a lightning development. This democratisation has created many educational structures employing a lot of trainers. Probably unseen by this proliferation, the professional situation of music teachers, especially in classical music, still remains anarchic: civil servants, with tenure or not, employees of an association, self-employed, undeclared work, several different statuses co-exist on the European territory and maintain strong job insecurity and inequalities of accessibility to music. In this unrecognised field, European authorities are realizing an important work about diplomas equivalences for initial training. It seems that a great majority of teachers, who are already working, aim to leave their insecure status. Also, educational structures wish to stabilize their pedagogical teams and are ready to make efforts, in particular on the financial plan, to facilitate granting of tenures of instrumental teachers they employ. Unfortunately, most of these teachers are shared out on the whole territory, far from centres that could propose them trainings to help them in doing exams with best chances to pass, or simply to update their knowledge in order to be more efficient when teaching. That is why the FOREMI project, supported by existing successful e-learning techniques already tested out by engineer and management sciences proposes concrete answers in this field. E-learning fits very well to flexible hours of musical jobs, and its initial confidentiality reassures a lot of teachers who hesitate to head continuing education. The FOREMI project also allows, thanks to foreseen evaluations of pedagogical tools and users, to draw up a clearer report of European needs concerning training, and, at the end, to propose solutions for standardization of competencies and work frames. Writing of contents of tackled themes will be entrusted to specialists from

partners countries in order to give the necessary multicultural dimension to reach harmonization and mutualisation objectives. To reach these objectives, the FOREMI project is supported by several important European musical structures. Implemented in Belgium, Spain, France, Italy, Lithuania, these structures engage to give their specific know-how and their diffusion network that cover a great part of Europe.

## **1.2 The addressed target groups**

The target of this proposition is mainly composed by workers of European musical teaching field:

- Teachers with few or without diplomas looking for further training, wishing or not to prepare exams in order to reach teaching position in one of the European countries ;
- Qualified teachers wishing to improve their pedagogical skills, who want or not to prepare an exam to reach a higher degree, or to evolve
- Music students who want to prepare their future teaching situation while carrying on their instrumental learning ;
- Trainer's trainers, wishing to find out appropriate modules and tools for their learners and/or wishing to diversify and widen their own skills.

The originality of these skills gives the possibility to reach people out of classical training centres.

The chosen pedagogical scenario, which is explained below, must allow to concern very diversified targets, with different levels.

## **1.3 Reminder about terms of the deposit**

Concerning the design of courses, it is important to remind the documents that the consortium committed itself to bring to the commission. Here is the list and descriptions as they appear in Appendix 1 of the contract.

### *1.3.1 The design guidebook*

The design guidebook includes:

A syllabus of contents, declined in ten courses, developed and validated by the partners with the introductory study which aims to improve practical works of teachers in instrumental teaching, whatever the country. Nevertheless, this syllabus can include a part or the totality of the competition programs in the concerned countries.

A pedagogical scenario and the specifications helping the different designers to give a global coherence to documents and allowing an autonomous learning.

This document will be available, for the designers, from the third month of the project and will lead to a specific training.

### *1.3.2 The modules*

Contents are defined in the described design guidebook. It can include in particular the general and trans-national themes about teaching methodology (3), musical analysis (1), analysis of repertoires (4), interpretation (2).

Each one of these subjects will be made up of several modules taking into account different levels of qualification. Each module will be made of lessons with one global level of learning and 2 levels of improvement. Lessons will go with tests, practical work, illustrations. Modules will be available in the language of the partner responsible of the design and in English. Each course will appreciatively be composed by 25 000 words + illustrations. Courses will evolve taking into account reactions of trainees according to needs during the second year.

Designers will be identified by each partner, and then they will be trained on the base of the chosen specifications. The writing will be regularly followed-up on the form as well as on the content. A phase of read-through and validation will precede translation and technical transposition on the website.

**Commentary:** The allocated budget is the one proposed, thus the consortium will have to create 10 courses around 25 000 words each. Subjects and their complete descriptions appear in this document.

## 2 Formulation of the problem and choice of the model

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E-learning programs have fast development. Each one is specific and is different from each other. We can classify them according to the balance between learning autonomy and tutoring pedagogical support. The weigh of this pedagogical support depends on many factors that may be added or opposed.

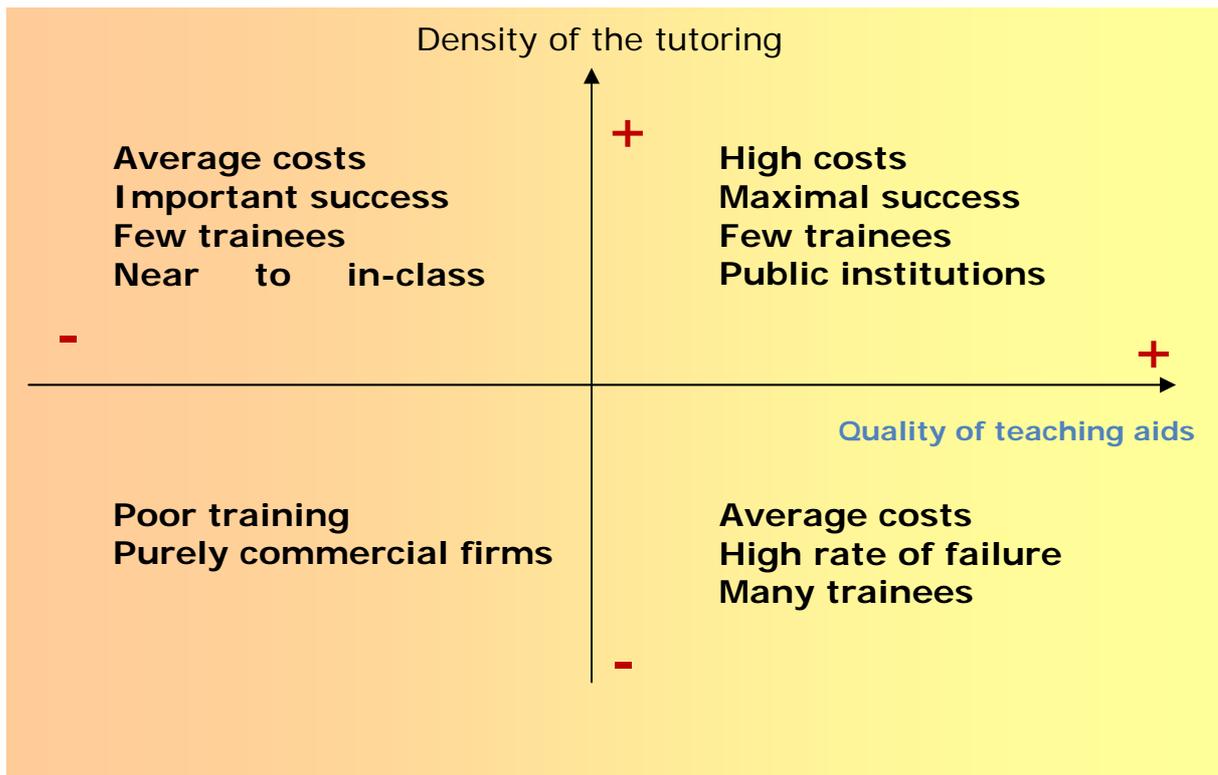
### 2.1 The pedagogical culture

In Anglo-Saxon countries, USA in particular, each student takes part into a group managed by a defined tutor. The idea of « class » or « form » is not specified as much as in France. This can be noted consulting e-learning websites proposed on the market. They do not include possibility to create live supervised practical works and synchronization, on a global way, is not developed. Actually, the student contacts his tutor by e-mail when needed and **learning is quasi totally autonomous**. Exchanges within the group take place in bulletin boards or in forums which are very used. Most of the e-learning websites existing on the market are created in the United-States. This can lead to problems to adapt them to other educational systems where the notion of "class" is fundamental in the plan of action. The designers of e-learning websites seem to have taken into account this need now and new collaborative environments of work appear since a few years ago, which include aspects of synchronization (Clareline, Web CT) or even conference servers as Connect, Exchange or Marratech.

In the field of instrumental practice, even if the pedagogical relationship between a master and his student is close to the private tutoring, training of an instrument teacher implies that several subjects can be taught to groups. We find here again the traditional outline of class.

## **2.2 A very heavy investment**

The design of interactive educational formats is very expensive. The first investment discourages a lot of training organisms, in particular private organisms. For instance, to realize a minimal interactivity, which guarantees a good autonomous understanding (level 2 in the following paragraph), 10 hours of designing is needed for one hour of work for the student. A course of 20 hours of work thus implies 200 hours of design, among which around 10% for encoding in a universal format (PDF for instance). If the designer wishes to include in his digital documents simulations or a « smart » management of errors for example; the design can exceed 100 hours for one hours of student work. Pedagogical tutoring, when it implies synchronized meetings, is also quite expensive as a tutor can call efficiently together at the most 10 or 15 trainees. There is to find a good balance between quality of teaching aids and density of the tutoring. We can show the problematic with the following diagram:



This diagram shows that pedagogical accompanying (tutoring) is fundamental for the learner's achievement.

### 2.3 A choice that is a compromise

Several cases are thus possible:

- **A weak tutoring.** Courses formats are duplicated notes digitized and a lot of trainees with objectives mass culture. Fees are pretty high. There are a lot of giving up.
- **A specialized tutoring.** Restricted manpower and pedagogical objectives very targeted. It mainly concerns continuing education qualifying or graduate. Costs remain high, but there are few giving up.
- **A mixed solution.** Tutoring is lighted and interactive lessons very meticulous. The tutor answers to questions by a bulletin board and

leads the the learner in his path. The quality of interactive formats is more or less fundamental in this case.

Anyway, absence of tutoring condemns success of the main part of students, whatever the quality of teaching aids. As a consequence, we eliminate the first case. We recommend adopting at a first time the solution of a specialized tutoring while thinking about elaborating a structuring model for formats which allows an evolution in time and a progressive decrease of human support to reach on the short term the third solution.

### **3 Global objectives of the e-learning model**

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The European Commission's "E-Learning Action Plan" defines e-learning as: "the use of new multimedia technologies and the Internet to improve the quality of learning by facilitating access to resources and services as well as remote exchanges and collaboration".

The conceptual approach of the FOREMI e-learning model is based on this definition. The e-learning system and paths developed offer users a range of different learning resources to be accessed through the online virtual learning environment. Furthermore, collaborative learning processes are likely to be fostered thanks to the possibility to run an experimentation phase with face-to-face meetings during the second project year. Specific tutoring services have been planned, so to assist and accompany learners throughout their learning process/experience.

It is important to underline that the quality of any learning experience does not depend exclusively from the quality of the available teaching or learning resources. Any learning experience depends also on the processes deployed and on the context in which the experience occurs. Therefore particular attention is to be paid to the organisation of the services and the definition of the context of use (e.g. vocational training sector).

The target groups' needs and expectations concerning the FOREMI e-learning model may be rather different, in terms of implementation and use modes, as well as of learning objectives. However, the flexibility and adaptability of the proposed e-learning model will make it possible to design and produce an e-learning system which matches the different expectancies.

#### **3.1 FOREMI e-learning model's principles**

The chosen model will allow, among others:

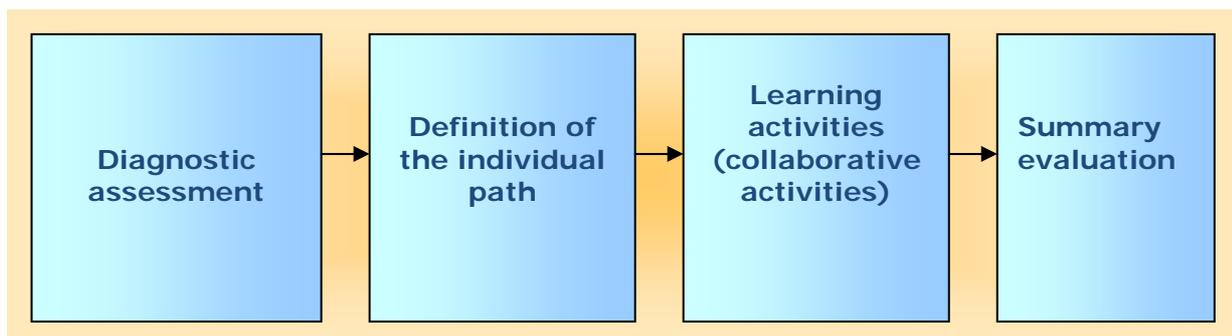
- Recognition of prior/background knowledge and competences;

- Relevance of the contents with regard to specific and practical needs;
- Adaptability and flexibility to ensure applicability and possibility of transfer to different organisational contexts;
- Contextualisation with regard to the learner's context of use and/or working experience;
- Active role of the learners to continuously check the relevance of what they are learning, to self-evaluate.

This implies: a **diagnostic evaluation** at the beginning of the training path; a **clear identification of the contents** which have to be used in the module as core part, and of the contents which can be made available to learners as further reading; a **didactical strategy** (understood as the organizational and pedagogical model which is functional to achieving the set objectives and supports motivation), based on an approach that utilizes practical examples and allows the immediate contextualization of theory.

### 3.2 The individual path

The FOREMI e-learning path can be described as follows:



The possible different options to structure the e-learning path are described below, based on the learning needs of the addressed target groups, the basic support services to be set up, and the identified relevant subject matters to

be addressed. The aim is, obviously, to provide an effective and comprehensive e-learning path.

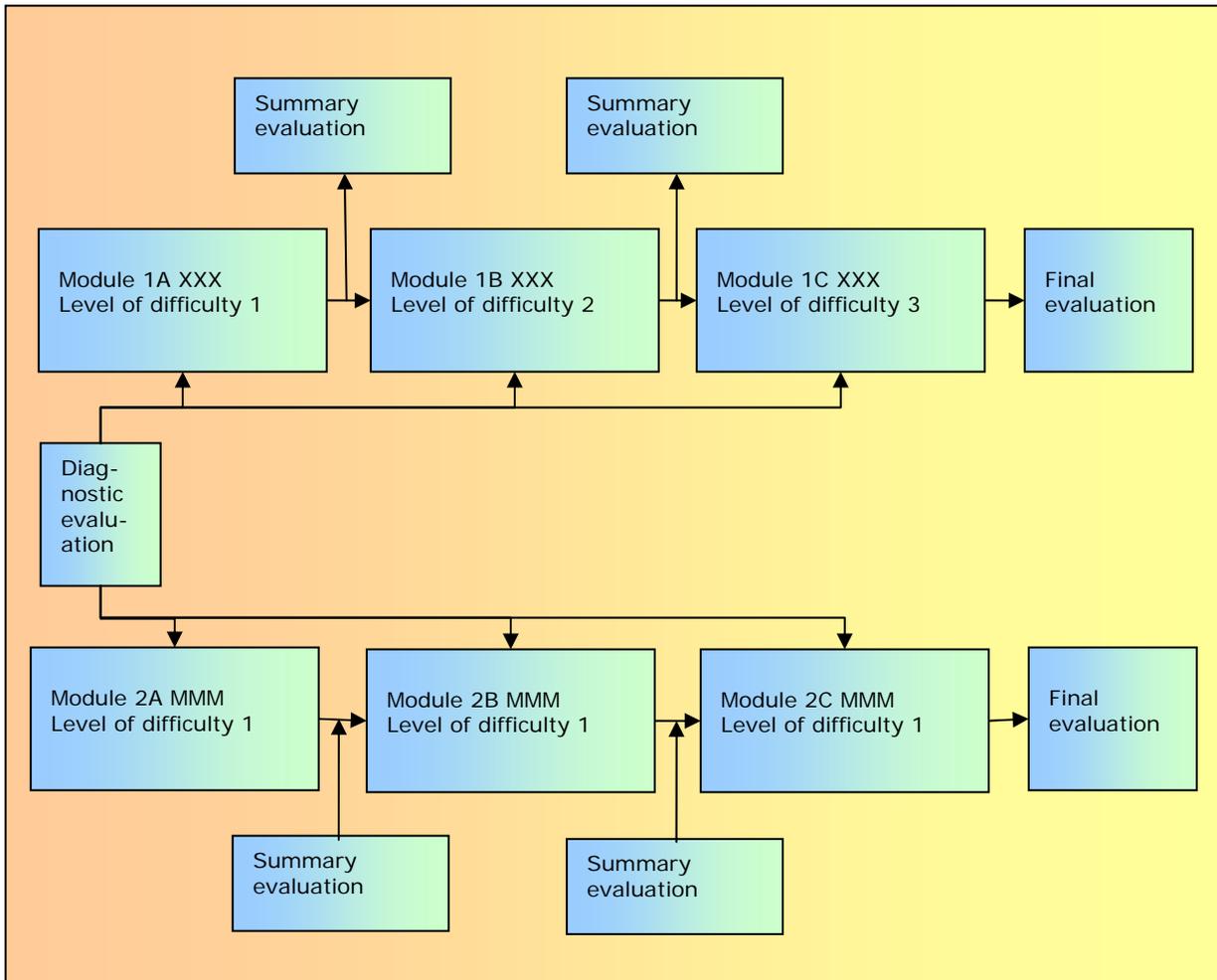
### *3.2.1 First option*

Modules are totally written according to the learner's level, for instance LMD. We can imagine module 1A: level L, module 1B: level M, module 1C: level D. The learner initially goes through a diagnostic evaluation. Diagnostic evaluation can focus on knowledge only (about a particular subject matter) or on the learner's competences (skills and attitudes related to a given task). This diagnostic evaluation exercise can take the form of either self evaluation (with reliability risks) or external evaluation (more objective, but may hinder such a process and raise questions about 'control' and 'judgement'), or a combination of these. In any case, the results of evaluation are to be discussed by the learner together with the tutor. In this way, it is possible to co-construct a learning path which is meaningful for the learner reliance on his/her professional needs and learning expectations.

Two possible paths can be developed: a linear way with a particular subject matter covered in a comprehensive and in-depth way, from the 'foundations' to the more articulated contents. The learner will start with the less difficult and will then progress gradually increasing the level of difficulty; a 'free' way taking from each module the units/parts which are consistent with the learner's learning needs. In this respect, the available learning materials are 'de-structured' and used in a non-linear way. The role of the tutor is greater, since the learner has to be supported in identifying the relevant learning materials.

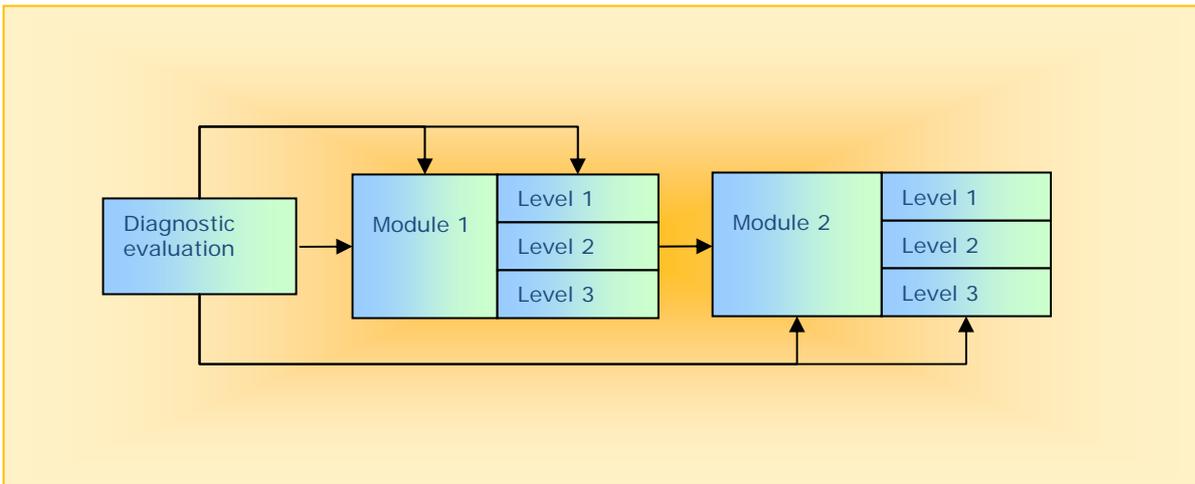
After completing each module (or, if needed, each unit) a **summary evaluation** phase should be planned, so to test the learner's advancement.

At the end of the learning process, a final summary evaluation is to be carried out in order to assess the learning progress and move on to the next learning phase.



### 3.2.2 Second option

Each module is written in order to allow the learner to choose among different levels of difficulty and improvement of theory. The learning process can be represented as follows:



The process described allows for 'free' access to the available learning resources. Depending on the results of the preliminary diagnostic evaluation (as already described in Section 2.1), the learner can either access the module in a linear way, or specific units dealing with the topic at different levels of difficulty. This approach allows a personalised path.

**Diagnostic evaluation** aims to identify characteristics of the learners (e.g. interest/motivation/ expectations, prevalent learning styles, and point of view on the course, etc); measure the possession of the necessary prerequisites for attending the course; recognize previous knowledge or competencies already owned by the learner for allowing the individualisation of the learning path within an e-learning course or to allow the learners to directly subscribe for the final exam.

The results of the process must allow assessing:

- which didactic modules can be totally let apart (because the learner already has wide and deep competencies);
- which didactic modules can be used only in their parts of study in depth of the subject (because the learner already has the prerequisites and basic knowledge foreseen by the module);
- which didactic modules must constitute a fundamental part in the whole training path (though the learner does not have any specific

competence, he/she has the useful prerequisites to deal efficiently with the module);

- which didactic modules must also foresee the frequency of one or more didactic preparatory units (because the learner lacks of the fundamental prerequisites to be able to deal efficiently with the module).

**Summary evaluation**, at the end of modules, or at a precise moment of the course, aims to: allow the learner to control the achievement of the learning goals; allow the tutor and the co-ordinator to collect data on the training actions and to introduce corrections and improvements; assess the different results (output and outcome) achieved by the learner and collecting the data and the information necessary for the final certification; allow the co-ordinator to collect data on the whole experience.

## 4 Courses design

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We present a form that will serve as a model for designing learning modules independently. Despite its restricting aspect, it must allow the designer of interactive lessons to rapidly answer to questions like: what to write? how to write it? write for who? Marie Laure Hurault<sup>1</sup> and co (1998, 30) notes that the notion of form must be “understood as a mould, and etymology attests it, as a mould in which melts thinking”.

The pedagogical scenario that will be used as a model for all the courses must answer to three fundamental objectives concerning the designer, the learner, the tutor.

### 4.1 Global information

#### *4.1.1 Designer's point of view*

The scenario must allow all teachers whatever their field of expertise and whatever their knowledge , to conceive lessons intended for autonomous learning in which they can express their pedagogical talent. The pedagogical scenario thus must propose solutions that can be easily exploited in order to:

- Free the designer from technical restrictions.
- Spend less time for design
- Facilitate an innovating pedagogy that provides learner with all the means to solve mosts of the difficulties found.

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<sup>1</sup> **Marie-Laure Hurault and co,**( 1998, 30p). La forme en jeu. Presse Universitaire de Vincennes.

Moreover, the development of on-line courses must be attractive and encourage the designer to commit themselves in e-learning. A technical service will propose help for the designer during his/her work.

#### *4.1.2 Learner's point of view*

The learner must be able to follow a lesson, at his/her rhythm, and to comprehend it as completely as possible, according to his abilities. Thus there is to propose a different pedagogy. The interactivity allows indeed a line of thought in the person's knowledge and must allow to get back to the origin of the blocking in front of a concept. However, the approach must be clearly marked and its complexity must be controlled, so that the learner keeps a global vision of the studied subject. The highest difficulty of the designer will certainly be to anticipate difficulties of the learner and to try to answer them by a deep study of the presented concepts. It is a big work, and it may be an illusion to think that solving all the failure problems will be enough. The setting out is very expensive. It is necessary to foresee a scenario that makes possible a progressive increasing complexity of the approach and a constant evolution according to the learner's reactions.

#### *4.1.3 Tutor's point of view*

The scenario must allow every teacher to take in hand a lesson that he/she did not design and to adapt it to his/her own pedagogy. Modulations of the content must be entirely possible with sufficiently precise units (a concept for instance) to built wished sequences. The chosen form must permit to adapt it easily to one's own pedagogy without rewriting it. During in-class lessons, the teacher proposes to students a bibliography that beneficiates to one's own speech and to the teaching aid he/she wrote. However he/she dispenses his/her own analysis and follows a personal pedagogical approach. In the environment of autonomous

teaching, the general speech is given by the interactive format of which the author is not necessarily the tutor.

#### 4.1.4 Conclusion

It is certainly an illusion to believe that it is possible to realize the three objectives at the same time. It may be necessary to define priorities, nevertheless without scarifying an objective or another.

Now, we are going to deal with the contents and the chosen pedagogy.

## **4.2 Courses' structure**

Training modules need to have a number of basic components which express the underlying didactical approach and make it easier for learners to use the learning resources in an effective way. Every following heading must be filled out.

### 4.2.1 Why these modules? Introduction

This part aims at explaining the background and context from which the module originates. It should present the reasons why the module has been conceived and why particular contents have been selected and articulated.

This part should feature a concise and clear narrative section, highlighting the main points of interest for justifying the module's focus and content.

Therefore the style should sustain motivation and interest.

### 4.2.2 The learning objectives

All training modules need to be introduced by the "general learning objectives" they address. If a module is made of a number of 'units', then it is necessary to describe the specific learning objectives of each unit. In this way the learner will have a clear idea of what he/she will learn in each step of the learning experience, in terms of enhanced/increased knowledge and competences.

The learning objectives need to be expressed using some taxonomy. Following keys must be taken into account: remember, understand, apply, analyze, evaluate, create. Thus, the learner will have a clear idea of what he/she is going to learn at each step in terms of knowledge and abilities.

- *Knowledge*: arrange, define, duplicate, label, list, memorize, name, order, recognize, relate, recall, repeat, reproduce state.
- *Comprehension*: classify, describe, discuss, explain, express, identify, indicate, locate, recognize, report, restate, review, select, translate,
- *Application*: apply, choose, demonstrate, dramatize, employ, illustrate, interpret, operate, practice, schedule, sketch, solve, use, write.
- *Analysis*: analyze, appraise, calculate, categorize, compare, contrast, criticize, differentiate, discriminate, distinguish, examine, experiment, question, test.
- *Synthesis*: arrange, assemble, collect, compose, construct, create, design, develop, formulate, manage, organize, plan, prepare, propose, set up, write.
- *Evaluation*: appraise, argue, assess, attach, choose, compare, defend, estimate, judge, predict, rate, core, select, support, value, evaluate.

Thus for each module (or unit), objectives must be presented as follows: "*At the end of this module, you should be able to* (understand..., identify..., distinguish..., list...)"

#### 4.2.3 Description of the addressed target groups

The description of the addressed target groups represents an element of clarity which allows defining who the users of the training module are and what might be their interest in using the module.

- **Primary target groups**, that is to say the users category which has been taken into account when designing the learning path. This responds to their specific learning needs.
- **Other potential users**, that is to say other users categories which might find the learning path or some of its parts, interesting and useful for their own purposes.

The description of the target groups should articulate as follows: *“This module has been designed for music teachers..... Furthermore, ..... as well as ..... can use the module.”*

#### 4.2.4 Pre requisites to use the modules

For pre-requisites we mean the knowledge/competences that are required for starting a new training/learning module. This allows users to have a clear idea of what kind of background knowledge and information they should have to effectively use the module, without encountering difficulties due to knowledge gaps. Moreover, requisites in terms of technological provisions need also to be described, in order to avoid hindrances due to inadequate equipment and incompatible software.

- **Knowledge**. To enjoy and benefit from the present training module, you need to
  - ✓ A degree in ... (eg. management)
  - ✓ Basic knowledge of ... (e.g. complex social systems)
  - ✓ Basic knowledge of ICT (e.g. word processing, internet surfing, etc.)
- **Technological provisions**. The module is intended to run on the largest possible combinations of hardware and software. The basic essential configuration is given below:
  - ✓ Required hardware: [list of the needed hardware components and features]
  - ✓ Required soft wares: [list of the needed software and features]

- ✓ If specific external software is needed (e.g. plug-ins) then it must be mentioned. Also a link to the web site from where it can be downloaded can be added.

#### 4.2.5 The average duration.

The average time needed to complete the module is also to be clearly defined, using a sentence such as:

*"The present training module has an average duration of ..... hours. It requires an average work duration of ..... hours a week."*

#### 4.2.6 The didactic strategy

This part provides users with a clear description of the learning approach on which the module is based, its duration and its structure in units.

The learning approach needs to be briefly described, in order to allow users to understand how to use the module. The general didactic principles applied will be presented and also what kind of tasks and competences are expected from the learners (self-managing of the study-time, active role, collaborative activities, etc.)

#### 4.2.7 Description of the structure of modules

The list of units is to be anticipated at this point, together with their structure and related reference materials. This part is crucial for providing users with a well articulated vision of the units they can use and of the contents available.

*The present training modules is articulated in the following units: [units list]*

#### 4.2.8 The glossary

A glossary of the specific terminology used in the training modules must be drafted. Each partner involved in the writing of training modules needs to identify those words and expressions which may need to be further

explained. The glossary will look like a list of words and expressions sorted in alphabetical order.

Appropriate links to the glossary will be added throughout the texts presented.

The comprehensiveness of the glossary is related to the pre-requisites. In other words, the higher the pre-requisites the smaller the glossary. As a matter of fact, if learners need to have already specific knowledge, it is expected that they are already familiar with the terminology and the concepts. Otherwise, if pre-requisites are low, nothing can be given for granted.

#### *4.2.9 Content of modules*

It is important to keep in mind that the course represents the key underlying theme of the learning process; therefore it is useful to add, wherever necessary, questions which allow to present the theoretical parts: Nota Bene (N.B.) (with regards to important elements that the learners need focus on or remember), fundamental concepts, definitions, explanations and examples, links, extension materials for in-depth study, exercises and tests

If possible, graphical elements (e.g. icons) should be used in order to stress their relevance and so to support the learners in identifying them at once. Some examples of notions to be illustrated: remember, core issue, definition, examples and explanations, link, extensions and in-depth study, self-evaluation and final evaluation, contact your tutor

#### *4.2.10 Evaluation*

The assessment of the learning achievements can be based on different methods and tools. Two are the main aspects related to the evaluation methodology:

- **validity** of the evaluation processes and tools used - whether they are appropriate for its purpose;
- **reliability** of the evaluation procedures and tools - whether they will produce consistent results which give a true reflection of the knowledge and skills of the participants.

The evaluation tools should be consistent with the contents and the objectives pursued, should be clear and be able to support motivation and interest. Before starting to write any evaluation tool you should think what are the learning objectives that the learner will achieve by accessing/studying the material (if the module allows the learners to improve their knowledge, comprehension, application, analysis, synthesis, evaluation on some topic, what are the relevant contents, what is important to check before going on). In addition, it is important to underline the role played by the **feedback** (the message that the system gives back to the learner once he/she has answered the tests). The feedback has the functions not only to help the learners to identify which one is the correct answer, but to help them to understand “why” they choose the wrong answer, “why” the right answer is a different one, what they should do before moving to another learning task (go back within the module, read some additional materials...). The feedback can be inserted within the module or left open for the tutor.

The term ‘computer delivered assessment’ covers any system in which tests, exercises or other forms of assessment are presented to the user by a computer. Usually the software marks the user’s responses, records the score and provides feedback on screen or on paper.

Computer delivered assessment can assess **knowledge** of almost any subject. This is usually done through **objective questions**. Many computer-delivered tests use multiple-choice questions, in which each question is followed by several possible answers (often four or five) and the candidate has to choose which one is correct. Multiple-choice questions can test a wide range of knowledge, but for some applications

there are advantages in using one of the other forms of objective questions, for example multiple-response (in which more than one answer is correct), matching, 'hot spot' (in which the candidate must click on the appropriate point in a diagram) or short answer (in which the candidate types in the correct answer). The questions may include diagrams, sound or video clips.

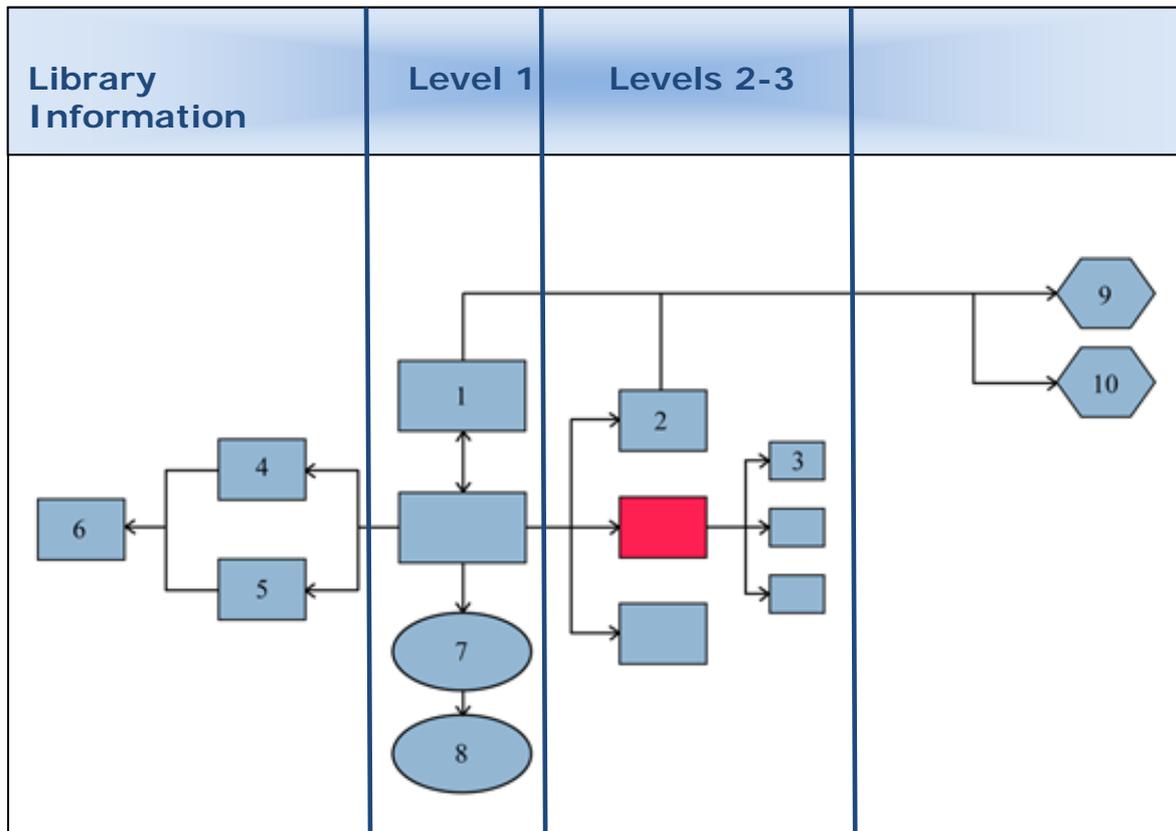
### **4.3 The pedagogical scenario**

#### *4.3.1 Global approach*

This model is supported by a research work which has already been used as a base for online courses of Testforce and Euromost programs. Even if, in a first time, courses formats are given as PDF documents to download, we foresee the possibility of a future on line consultation. Of course, the scenario takes into account this restriction. On a global way, we propose screen as a graphic unit as, more than very limited uses, we aim to avoid handling of scroll boxes.

- The chosen scenario allows a progressive complexification of courses. This permits among others lessons in several steps. Because of cognitive issues, it is recommended to limit interactivity to 2 levels of depth. In the following diagram, we propose 3 comprehension levels, from the most simple (level 1) to the most complicated (level 3). We can imagine that level 1 could be the one of bachelor's degree, level 2 the one of master's degree, level 3 the one of doctorate. Thus the same document could concern all the targets.
- For some of the subjects, it would be better to propose a more linear progress.
- A library gathers all appended documents proposed during the lesson (text, picture, sound, video, etc.). First, these multimedia documents will be opened with links imposed by the editor. We

envisage the possibility, at the end of the project, to develop a database in which elements will be accessible from a search engine with criteria (theme, media, level, etc.).



The diagram above presents a simplified version of the global tree structure of a unit.

1. Screens of the level 1 main axis
2. Screens of the level 2 pedagogical approach
3. Screens of the level 3 pedagogical approach
4. Screens showing a list of the selected medias
5. Screens of the database media searcher
6. Screens showing medias chosen on screens 4 & 5
7. Test screens at the end of a segment
8. Screens showing test results with advice about courses to revise
9. Removable menu bar

## 10. Removable course's plan

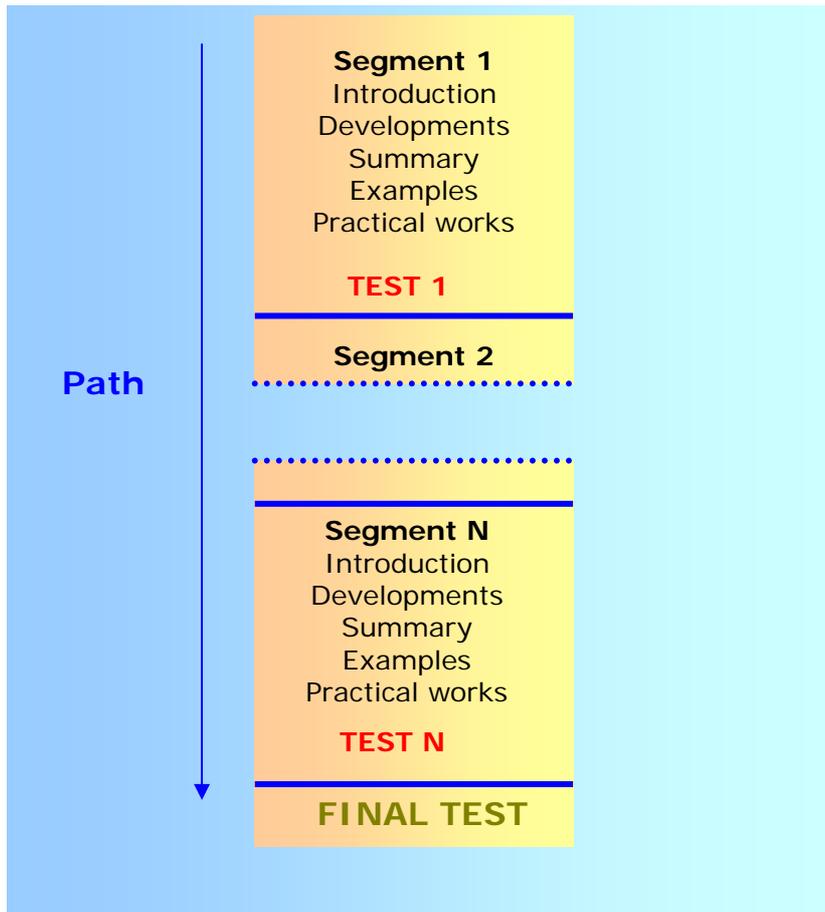
### 4.3.2 Level 1

It is the body of the lesson, the central line, the spine, the essential element of "things to remember". Each lesson must take in any member of the audience, even if he/she discovers the presented notions. Prerequisite elements must be précised at the beginning of the lesson with cross-references to lessons that contain them. (An interactive connection on these resources)

- The content of the lesson must break down into autonomous segments that have to present a notion, a concept, a grain. Each segment must not break down into more than 3 or 4 screens with at the most 600 to 700 marks.
- The level of difficulty must be growing as one goes along the process of the lesson. The begining must be simple, each notion must be introduced on an experimental way and on-system as far as possible.
- A test can ponctuate each segment in order to evaluate comprehension degree of the learner who has to consider it as an help during his path.
- Indentification of the segment must be clearly defined and the global plan of the lesson available anytime so that one can find his/her way.
- Appended resources: access to the library, translation in a foreign language, connection to practical works (level 1), links (level 1), must be clearly identifiable.

Movement from a screen to another must be simple.

**Presentation of level 1:**



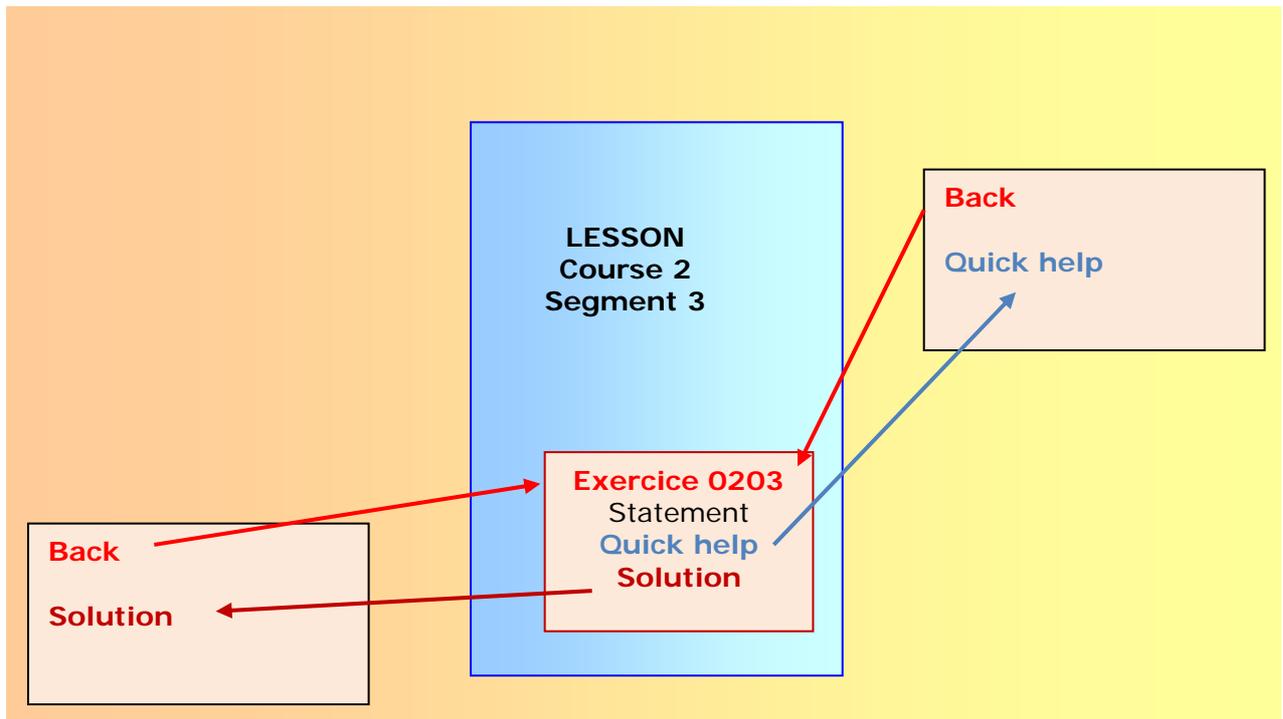
This diagram shows the division into segments and the desirable progress. Each segment gives some new notions. The following segment uses gain a part of the elements of the previous segments. Actually, there is a situation scenario with previously learnt notions. This principle must have a knock-on effect on the whole segments, the course, and the whole training. Levels 2 and 3 can be implemented. It can be complementary explanations or deepening elements to illustrate some notions presented in level 1. These are hypertext links leading towards a more complete and slow approach, or already consulted lessons that contain essential comprehension elements.

### 4.3.3 Practical works

Any form is possible. We propose a simple presentation.

It is preferable to rhythm learning with practical works. Practical works are accompanied with quick helps and complete, commented solutions.

Linking of frames:



## 5 Content of modules

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### 5.1 Module #1: violin teaching methodology:

This module is managed by Docente Antonello Farulli, collaborating with Emilia Gavaruzzi and Marina Raimondi

#### ***Duration and structure of the module:***

The course , which goes on two years, is divided into two courses of one year each and composed by 6 learning units: three units on two years and three units on one year, that is to say 120 hours of training.

#### **Years 2008-2009**

Duration: 60 training hours, divided into 4 learning units (3 units on two years and one unit on one year) that is to say 15 lessons of 4 hours each.

#### ***Learning unit 1: Fundamentals***

1. The meanings of musical experience
2. Education as a social choice
3. The choice of an instrument. Orienting principles
4. Teacher Psychological Preparation. Empathy and non-verbal communication 24

#### ***Learning Unit 2: leaning analysis***

5. General pedagogical principles. Self-esteem for the teacher and the student
6. The aptitude test

7. The role of emotions in learning
8. Mind and Brain
9. The positive reinforcement

***Learning Unit 3: how to use instrument at best***

10. General Balancing and the balance of the arms.
11. The contact with the violin

***Learning Unit 4: the ways of playing***

12. The concept of movement in Paul Rolland
13. How to hold the bow
14. The setting of the left hand

**Year 2009-2010**

Duration: 60 training hours, divided un 5 learning units (3 units on two years and 2 units on one year) that is to say a total of 15 lessons of 4 hours each.

**Learning Unit 1: Fundamentals 2**

1. Positioning of teacher
2. Examination of ability
3. Management of time in teaching activities

***Learning Unit 2: learning analysis 2***

4. Memorization: principles and work
5. General working of learning
6. Lecture: principle and work
7. Position: energy, management of tensions and pathological risks.  
Wrong position and forced position

***Learning Unit 3: How to use instrument at best 2***

8. Link between imagination, listening, feelings. Evaluation, explanations, practice
9. Importance of language. Invention of a specific language. Association of poetical ideas

***Learning Unit 4: Analysis of mental. Work and artistic freedom***

10. Two main mental states
11. Right brain et left brain: precision and identification
12. Gestion de la concentration

***Unité d'enseignement 4: towards a continuing training***

13. Auto-evaluation. Question one's own methods.
14. Find a place on a pedagogical team. Win against isolation due to the instrument.
15. Pedagogical progress: Progress of a life

## 5.2 Module #2: analysis of violin/strings repertoires

This module is managed by Antonello Farulli, in collaboration with Emilia Gavaruzzi and Marina Raimondi

### ***Duration and structure of the module***

The module, which goes on two years, is divided into two annual courses and composed by two learning units: one unit on one year and one unit on two years, that is to say a total of 120 training hours.

### **Years 2008-2009**

Duration: 60 training hours, divided into two learning units that is to say 15 lessons of 4 hours each.

### ***Learning unit 1: Repertoire free from any method***

1. Bach: Minuet I in G minor
2. Bach: Minuet II in G minor
3. Bach: Minuet III in G major
4. Haendel: Bourée G major
5. Lully: Gavotte in A minor
6. Curci: Concertino in A minor
7. Kuechler: Concertino in G major op.11 (1<sup>st</sup> movement)
8. Kuechler: Concertino in G major op.11 (2<sup>nd</sup> and 3<sup>rd</sup> movements)
9. Rieding: Concertino in B minor op.35 (1<sup>st</sup> movement)
10. Rieding: Concertino in B minor op.35 (2<sup>nd</sup> and 3<sup>rd</sup> movements)
11. Millies: Concertino in D major in style of Mozart (1<sup>st</sup> movement)
12. Millies: Concertino in D major in style of Mozart (2<sup>nd</sup> movement)
13. Millies: Concertino in D major in style of Mozart (3<sup>rd</sup> movement)
14. Seitz: Concerto in D major op.22 (1<sup>st</sup> movement)

15. Seitz: Concerto in D major op.22 (2<sup>nd</sup> movement)
16. Seitz: Concerto in D major op.22 (3<sup>rd</sup> movement)

## Years 2009-2010

Duration: 60 learning hours, organized into only one learning unit for a total of 15 lessons of 4 hours each.

### **Learning Unit 2: Repertoire free from any method 2**

1. Schubert: Concertino in A minor op.137 No.2 (1<sup>st</sup> movement)
2. Schubert: Concertino in A minor op.137 No.2 (2<sup>nd</sup> and 3<sup>rd</sup> movement)
3. Kuechler: Concertino in D major op.15 in style of Vivaldi (1<sup>st</sup> movement)
4. Kuechler: Concertino in D major op.15 in style of Vivaldi (2<sup>nd</sup> et 3<sup>rd</sup> movement)
5. Kuechler: Concertino in D major op.12 (1<sup>st</sup> movement)
6. Kuechler: Concertino in D major op.12 (2<sup>nd</sup> and 3<sup>rd</sup> movements)
7. Vivaldi: Concerto in A minor (1<sup>st</sup> movement)
8. Vivaldi: Concerto in A minor (2<sup>nd</sup> and 3<sup>rd</sup> movements)
9. Fiocco: Allegro in G major
10. Rieding: Concertino in B minor op.21 in Hungarian style (1<sup>st</sup> movement)
11. Rieding: Concertino in B minor op.21 in Hungarian style (1<sup>st</sup> movement)
12. Schubert: The bee op. 13 n°9
13. Accolay: Concerto in A minor n° 1 (1<sup>st</sup> movement)
14. Accolay: Concerto in A minor n° 1 (2<sup>nd</sup> movement)
15. Accolay: Concerto in A minor n° 1 (3<sup>rd</sup> movement)

### **5.3 Module #3: piano teaching methodology**

This module is managed by Hugues Leclère. This fundamental module addresses to piano teachers working in a L level pedagogical environment. It proposes a global approach of the instrument and the instrumentalist, linking physic reality to its psychological and artistic interpretation.

This module's duration is 4 semesters, that is to say 30 lessons.

For the initial phase of the FOREMI project, only the first half of the module will be realised, that is to say 2 semesters and 15 lessons.

#### ***Learning unit 1: fundamentals***

1. Precisions about used concepts and vocabulary: material, tool, result
2. Short physical analysis of the piano. Its working and characteristics, and their consequences on sound.
3. Instrumentalist's work analysis. Physiology, psychology, perception. Importance of experience.
4. Global pedagogical principles. Teacher's position, management of teaching time. Transmission of competencies, autonomy, and evaluation.

#### ***Learning unit 2: analysis of learning process***

5. Global working of learning. Basic tools. Mastery of requirements and analysis of difficulties.
6. Reading. Practicing principles.
7. Memorizing. Practicing principles.
8. Posture, energy, management of tensions and pathological risks.
9. Global organization of the class, management of a particular student. Importance of repertoires and stage.
10. The particular case of beginner's first lessons.

***Learning unit 3: global means, or how to use instrument in a good way***

11. Tone and listening: monody, legato et focalization of ear
12. Tone and listening: vertical listening, chords control, polyphony
13. Touch: contact with the keyboard, balance of the hand, use of deep muscular chain.
14. Connexion between imagination, listening and sensation. Evaluation, explanations and practical work.
15. Importance of a precise language and some recurrent issues: « spring », « weight », « expression »

***Learning unit 4: realization and playing mode***

16. Legato playing. Principles, typology and tools. Practical works.
17. Staccato playing. Principles, typology and tools. Practical works.
18. Stretching, moving closer and passing the thumb. Inter-bones control.
19. Management of the keyboard geography. Control of pelvis, shoulders and elbows. Conscience of Hara.
20. Polyphony in one hand. Physical approach. Practical works.
21. Chords sequences. Principles, controls and practical works.

***Learning unit 5: analysis of mental state. Work and artistic freedom***

22. Two main mental states. Left brain and right brain: perception and identification
23. Organization of practice. Management of concentration. Practical works
24. Drama, associations of ideas, behaviour
25. Aesthetic research, cultural environment, artistic I
26. Notion of style. Knowledge of repertoire. Culture of interpretations

***Learning unit 6: towards a permanent learning***

27. How to feel and then go further one's own pedagogical experience
28. To evaluate oneself. To question one's own methodology
29. To find a place in a pedagogical team. To overcome isolation inherent on the instrument.
30. Pedagogical project: the project of a life

#### **5.4 Module #4: musical analysis and contemporary music (violin & piano)**

This fundamental module is managed by Anthony Girard. It addresses to instrument teachers in a L educational level frame. This module extends over 4 half-years, so 30 units. Within the framework of the initial phase of the FOREMI project, only the first half of the module will be realized, that is two half-years and 15 lessons.

##### ***Learning Unit 1: To understand musical language of 20<sup>th</sup> century***

**Objective:** to reach comprehension of musical languages of 20<sup>th</sup> century from fundamental notions

1. Tonality and chromatism: erosion of post romantic language
2. Tonality and modality: contribution of antique modes, traditional musics
3. Expanded tonality: multiplication of added notes, of appoggiaturas without resolution
4. Bitonality: Stravinsky, Milhaud
5. Polytonality: Hindemith, Honegger
6. Tonal chromaticism: a last step before atonality
7. Atonality: Scriabine, Schoenberg
8. Dodecaphonic atonality
9. Polarized atonality

##### ***Learning Unit 2: Some reference works (1918-1945)***

**Objective:** to go further into study of some reference works. Scores are tacked according different aspects: thematic, formal organisation, rhythmic work, harmonic language, researches about timbre, etc.

10. Stravinsky: Soldier's tale (1918) I
11. Stravinsky: Soldier's tale II
12. Bartok

13. Varèse: Octandre (1923)
14. Berg: Lyric Suite (1926) I
15. Berg: Lyric Suite II
16. Ravel: Chansons madécasses (1926)
17. Bartok: 4<sup>th</sup> Quartet (1928) I
18. Bartok: 4<sup>th</sup> Quartet II
19. Webern: Variations opus 27 (1936)
20. Messiaen: Quatuor pour la fin du temps (1941)

### ***Learning Unit 3: New perspectives 1945-2008***

**Objective:** to diversify approaches, to multiply points of view, to view a methodology that allows to analyse the different languages according their specificities.

21. Post-serial possibilities
22. Micro polyphony: Ligeti
23. Atonality and modality, from Jolivet to Ohana or Ton-That Tiêt
24. Chostakovitch and Britten: renewal of traditional forms in a tonal language
25. Control of random: Lutoslavski's example
26. Work on sound, spectral technologies
27. Repetitive musics: Reich's example, minimalism of Arvo Pärt
28. Post modern tendency: quotes, re-writing of past (Schnittke, Crumb, Greif)
29. Oriental contribution: Scelsi, Takemitsu
30. Fundamental notions of analyse: retrospective survey

## 5.5 Module #5: analysis of piano/keyboard repertoires

This module is managed by Cláudio Suzin.

This module lead to a general survey of great periods of piano repertoire thanks to study of emblematic works of each period. Presented on a chronologic way, it will show the evolution of aesthetic and also influence of technology and evolutions of piano making in composition.

### Years 2008-2009

#### ***Learning unit 1: Baroque and Classic***

1. Bach: Goldberg Variations
2. Beethoven: Piano Sonatas

#### ***Learning unit 2: Romanticism***

3. Mendelssohn: Variations Sérieuses; Songs without words
4. Schumann: Carnaval Op. 9
5. Chopin: Ballades, Scherzos
6. Chopin: Impromptus, Fantasies
7. Liszt: Sonata in B minor

#### ***Learning unit 3: Russian Composers***

8. Prokofieff: Sonatas; Fugitive Visions
9. Scriabin: Sonatas

#### ***Learning unit 4: French Composers***

10. Ravel: Gaspard de la Nuit
11. Ravel: Tombeau de Couperin

***Learning unit 5: Viennese School***

12. Schönberg: Op. 25
13. Berg: Sonata
14. Learning unit 6: 20<sup>th</sup> Century
15. Boulez: Douze Notations
16. Bartok: Sonata

**Years 2009-2010**

***Learning unit 1: Baroque and Classic***

1. D. Scarlatti – Keyboard Sonatas
2. Mozart – Piano Sonatas
3. Schubert – Late Piano Sonatas

***Learning unit 2: Romanticism***

4. Brahms – Pieces for Piano
5. Franck – Prelude, Choral and Fugue

***Learning unit 3: Russian Composers***

6. Rachmaninoff – Etudes and Preludes
7. Prokofieff – Sonatas; Fugitive Visions

***Learning unit 4: French Composers***

8. Debussy – Preludes and Etudes
9. Poulenc and Satie – Piano pieces

***Learning unit 5: Viennese School***

10. Webern – Variations Op. 27
11. Eisler – Sonata

***Learning Unit 6 – 20<sup>th</sup> Century***

12. Cage – Sonatas and Interludes
13. Stockhausen – Klavierstücke
14. Berio – Sequenza IV; Rounds (arrangement of work for harpsichord)
15. Stravinsky – Pétrouchka

Note:

Since it is impossible to cover the entire piano repertoire in 30 detailed lessons, I picked some of the more significant compositions. At the first year, I gave more emphasis at the Romantic repertoire, although, important oeuvres are left behind, as the Chopin etudes, sonatas, polonaises, and also, important works by Schumann and Liszt. Almost all the forms are represented in almost all the Unit Learning (sonatas, etudes, variations, preludes, individual pieces, etc.). At the second year, the emphasis goes to the 20<sup>th</sup> music. Nationalists' composers are not necessarily taken under these modules. The Latin American ones will be focused on "Music Repertoire in Spain and Latin-America" and the East European ones can be occasionally found here.

## **5.6 Module #6: Hispanic music repertoire: « piano music in Spain and Latino-America »**

This module is managed by Maria Figa.

The proposal of this module is to introduce not only some of the well known Spanish and Latin American piano music (basically when talking about popular or national music), but also piano music that is probably not as well known but as important as the other are for the piano literature.

### **Years 2008-2009**

#### **Spain**

##### ***Learning Unit 1***

1. Granados: *Goyescas* (piano)
2. Albéniz: *Iberia*, books 1 & 2 (piano)
3. Albéniz: *Iberia*, books 3 & 4 (piano)

##### ***Learning Unit 2***

4. Turina: *Gipsy Dances* (piano)
5. de Falla: *Suite popular espanola* (violin)

##### ***Learning Unit 3***

6. Mompou: *Silent Music* (piano)
7. Montsalvatge: *Sonatina pour Ivette, Sketche* (violin)
8. Toldrà: *Sis Sonet sper a violi I piano* (violin)

## **Latin America**

### ***Learning unit 1***

9. Villa-Lobos: Bachianas Brasileiras no.4 (piano)
10. Villa-Lobos: Alma Brasileira (piano)
11. Ginastera: 2 first Sonatas for piano (piano)
12. Ginastera: Pampeana for violin and piano, opus 16 (violin)

### ***Learning unit 2***

13. Ponce: Sonatina for violin and piano (violin)
14. Mejia: Pasillos and Bambucos (piano)
15. Camargo Guarneri: Sonatas for violin and piano (violin)

## **Years 2009-2010**

## **Spain**

### ***Learning Unit 1***

1. Rodrigo: Cuatro estampas Andaluzas (piano)
2. Rodrigo: Sonata Pimpante (violin)
3. Turina: Sonata in D for violin and piano, Op. 51. (violin)
4. de Falla: Fantasía Bética (piano)

### ***Learning Unit 2***

5. Gerhard: Soirées de Barcelona (piano)
6. Homs: Piano sonata no. 2. (piano)
7. García-Abril: Sonatina del Guadalquivir (piano)

## **Latin America**

### ***Learning Unit 3***

8. Chávez: Ten Preludes (piano)
9. Chávez: Variations for Violin and Piano (violin)
10. Ponce: Four Mexican dances (piano)
11. Mignone: Valsas de Esquina (piano)

### ***Learning Unit 4***

12. Atehortúa: Preludio Variaciones y Presto Alucinante (piano)
13. Miguéz: Sonata in A or violin and piano, opus 14 (violin)
14. de Almeida Prado: Sonata n°3 for violin and piano (violin)
15. Gómez-Vignes: Fantasía y Fuga (piano)
16. Lavallo: Three pieces for violin and piano (violin)

## 5.7 Module #7: « alliance of poetry and music »

This module is managed by Alain Carré in collaboration with two piano and violin teachers of the Forest Music Academy (1190 Brussels) – management: Jacques Vanherenthals.

The title of the module is the one of Yves Bonnefoy's essay, published by Galilée.

«What are relationships between poetry and music (here within the framework of a module open to every instrument)? The author of these essays notices that a need of "music" in words, on a decisive moment, got him out from nets of the surrealist image, and he describes the way in which music can appear to the ones who are as well as him haunted by the memory of a whole, entire reality, from which results poetry work. Can music be conceived from poetry? »

So we propose to study reports between poetry in the broad acceptation of the term (poems, correspondence, memoirs...) and some musical works for piano, violin or any other instrument.

- H. Berlioz's *Fantastic Symphony* in F. Liszt's transcription
- with H. Berlioz's correspondence
- M. Ravel's *Gaspard de la Nuit*
- with A. Bertrand's little poems in prose
- C. Debussy's *Bilitis'* songs
- with poems by P. Louÿs and his correspondence with the composer
- M. Moussorgski's *Pictures at an exhibition*
- with a poetic order addressed to the writer D. Bitniewsky
- C. Franck's *Sonate* for violin and piano
- with Proust's *Un amour de Swann*

## **5.8 Module #8: works for piano and spoken voice and some melodramas**

This module is managed by Alain Carré in collaboration with two piano and violin teachers of the Forest Music Academy (1190 Brussels) – management: Jacques Vanherenthals.

It seems important to weave closer links between theatre and music (here again for piano) and mainly between an actor and a pianist.

### ***Learning Unit 1: Spoken voice***

Some famous works are an excellent mean to create an original duet between spoken voice and music. Benefits of drama and music lessons could be very interesting for both subject matters ; They would better share their knowledge and passion.

Ear would be enriched in both theatrical and musical approaches.

- *Histoire de Babar* by J. de Brunhoff et F. Poulenc
- S. Prokofiev's *Pierre et le Loup*
- E. Satie's *Sports et divertissements*
- (...)

### ***Learning Unit 2: dramatic action and musical composition***

Underlining dramatic action of a work of literature by musical composition leads to accumulated emotions acting on interpreters as well as their audience. This coexistence interests us from its birth at Jean-Jacques Rousseau's time to nowadays, thanks to the Czech composer Krystov Maratka, and it offers the possibility to study more seriously repertoire linked to this kind of adventure melting spoken voice, basic instrument, piano.

- *Enoch Arden* by A.Tennyson and R. Strauss
- *Les Fugitifs* by F. Hebbel and R. Schumann

- *Lénore* by G.A. Bürger and F. Liszt
- *Kouznetsov* by D. Harms and K. Maratka
- (...)

## **5.9 Module #9: Piano teaching methods for performing arts pupils/students (piano as supplementary instrument)**

This module is managed by Prof. dr. Leonidas Melnikas and Prof. dr. Liucija Drasutiene.

Skills of piano performance are a traditional part of professional competence of a musician, which is implied by universal potential of piano instrument. Studies of this subject make certain, that abovementioned skills will become relevant resource for future professional and artistic activities. Subject includes training of piano playing abilities, formation of experience in interpretation of diverse musical styles and genres, development of solo and ensemble playing skills, polyphonic sight-reading training, and broadening of horizons of musical cognition.

### ***Goals of study subject***

- Developing and training of piano performance techniques
- Accommodation of practical skills of piano performance in diverse musical styles and genres
- Improving of piano sight reading skills
- Accommodation of polyphonic music sight-reading skills
- Training of performance by heart skills
- Developing of the quality of the sound
- Developing abilities to perform a simple piano accompaniment for the repertoire of own specialty instrument
- Improving the understanding of piano performer, as a usual partner of ensemble

### ***Content of practical sessions***

With the guidance of teacher, solo and ensemble repertoire is chosen. Compositions are studied and prepared to perform correctly in terms of style, genre, interpretation and performance techniques. Piano performing

techniques and sight-reading skills are being improved and developed. Knowledge and understanding of diverse musical repertoire is broadened. The experience of public performance is developed.

***Description of lessons:***

**Years 2008-2009**

1. The specifics of supplementary piano lessons.
2. Work planning.
3. Teacher and pupil: psychological atmosphere in the course of the lesson, relation with pupil.
4. Musical talent and its development.
5. Piano lesson: structure. Suggestions for a piano teacher.
6. Learning of a musical composition, analysis.
7. Expressions, fingering and articulation.
8. Learning to play by heart.
9. Preparation of a polyphonic composition. Editions.
10. Preparation of a polyphonic composition. Notebook of Anna Magdalena Bach. Little preludes and fugues. Inventions.
11. Preparation of a polyphonic composition. Easier preludes and fugues from Well-tempered Clavier. Ornaments. Pedal.
12. Development of piano skills. Types of techniques.
13. Development of piano skills. Etudes.
14. Development of piano skills. Exercises and scales.
15. Sight-reading

**Years 2009-2010**

1. Sonata form: sonatinas.
2. Sonata form: sonatas

3. Variations.
4. Sonata form: concertos.
5. Musical pieces: epochs and national schools
6. Musical pieces: collections.
7. Playing aurally, improvising.
8. Ensemble playing: playing piano 4 hands.
9. Ensemble playing: playing with two pianos.
10. Ensemble playing: transcriptions of orchestral music.
11. Ensemble playing: chamber sonata.
12. Jazz music: rhythm and harmony
13. Lithuanian piano music: romantic tradition
14. Lithuanian piano music: Underground
15. Piano for instrumentalists: summation of a course and possibilities for further development.

### **5.10 Module #10: psychology and psychopedagogy of students: “the choice of a young pianist – practice of piano pedagogue”**

This module is managed by Prof. Dr. Liucija Drasutiene.

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Professional development of a piano teacher is both practical (teaching) and theoretical (usage of diverse methodological material). Activities of piano pedagogue are much broader than teaching piano in classroom. Part of these activities is repertoire and performing skills of teacher himself – self-development of piano pedagogue. Knowledge of piano teacher is also very important, which is mainly based on accurate and diverse methodology needed to prepare compositions of various styles together with pupils: compositions need to be analysed deeply and consistently. According to the contemporary principles of musical interpretation, the development of potential of musical thought during piano lessons is necessary, which includes skills of sight-reading, performing music aurally, and improvising.

However, the foundation for everything is rudimentary piano teaching methodology, which derives from training of musical audition and rhythm skills, also mastering of elementary piano techniques, based on free (relaxed), natural, but organized stance of hand. Organization of daily activities of piano pedagogue is also very important, it includes timetable scheduling, structuring of individual programmes, tests, exams, evaluation of conditions of individual work of pupil, relations with his parents.

#### ***The goals of subject and study:***

- Promotion of self-development of piano pedagogue by performing and analysing repertoire by himself;

- Broadening knowledge of performing stylistically diverse piano repertoire;
- Developing skills of performance-based analysis of piano composition, consistently enriching technical performing skills;
- Developing the potential of musical thought of pupils: sight-reading, performing music aurally, and improvising;
- Developing the understanding of rudimentary piano teaching, in accordance with common musical training: training of audition and rhythm skills, musical memory, mastering of piano techniques, based on free (relaxed) and natural movements of hand;
- Organizing of activities of piano pedagogue

***Description of lessons:***

**Years 2008-2009**

***Learning Unit 1: Introduction***

1. Music teacher: the specifics of a profession, main principles.

***Learning Unit 2: Psychological features in developing of performing skills***

2. Conception of skills, types, features of development.
3. Methods for development of performing skills.
4. Means of feedback bestowal.
5. Recommended conditions for practice.

***Learning Unit 3: Organizing of individual work of pupils:***

6. Features of individual work of pupils.
7. Methods of encouragement of individual work.

***Learning Unit 4: Pupils' preparation for a public performance***

8. Psychological analysis of performance anxiety.
9. Factors, which influence sensitivity on stage.
10. Methods of psychological support of pupil.
11. Development of positive self-evaluation of a student.

***Learning Unit 5: Features of work with gifted pupils***

12. Capabilities, structure and development.
13. Attributes of gifted pupils, problems of identification.
14. Gifted pupils' demands.
15. Methods of gifted pupils' teaching.

**Years 2009-2010**

***Learning Unit 1: Aspects of pedagogical competence of a music teacher***

1. Pedagogical skills of music teacher.
2. Self-analysis of a teacher.
3. Evaluation of pupils.

***Learning Units 2: Conditions of successful learning***

4. Elements of successful learning.
5. Main psychological demands of pupils.

***Learning Unit 3: Various aspects of teacher and pupil communication***

6. Pedagogical delicacy.
7. Styles of communication of a teacher.
8. Control of a bias of a teacher.
9. Conflict solving.
10. Correction of inadequate Behaviour of a pupil.

11. Principles of practice of encouragement and penalties' systems.
12. Verbal communication of a teacher.
13. Non-verbal communication of a teacher.

***Learning Unit 4: Development of creativity of pupil:***

14. The conception of creativity, attributes of creative personality.
15. Factors, which influence creativity.

## 6 Practical specifications

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### 6.1 Global typographical rules:

In order to make easier work of technicians who will carry out encoding of your lessons, we ask you to follow scrupulously these rules:

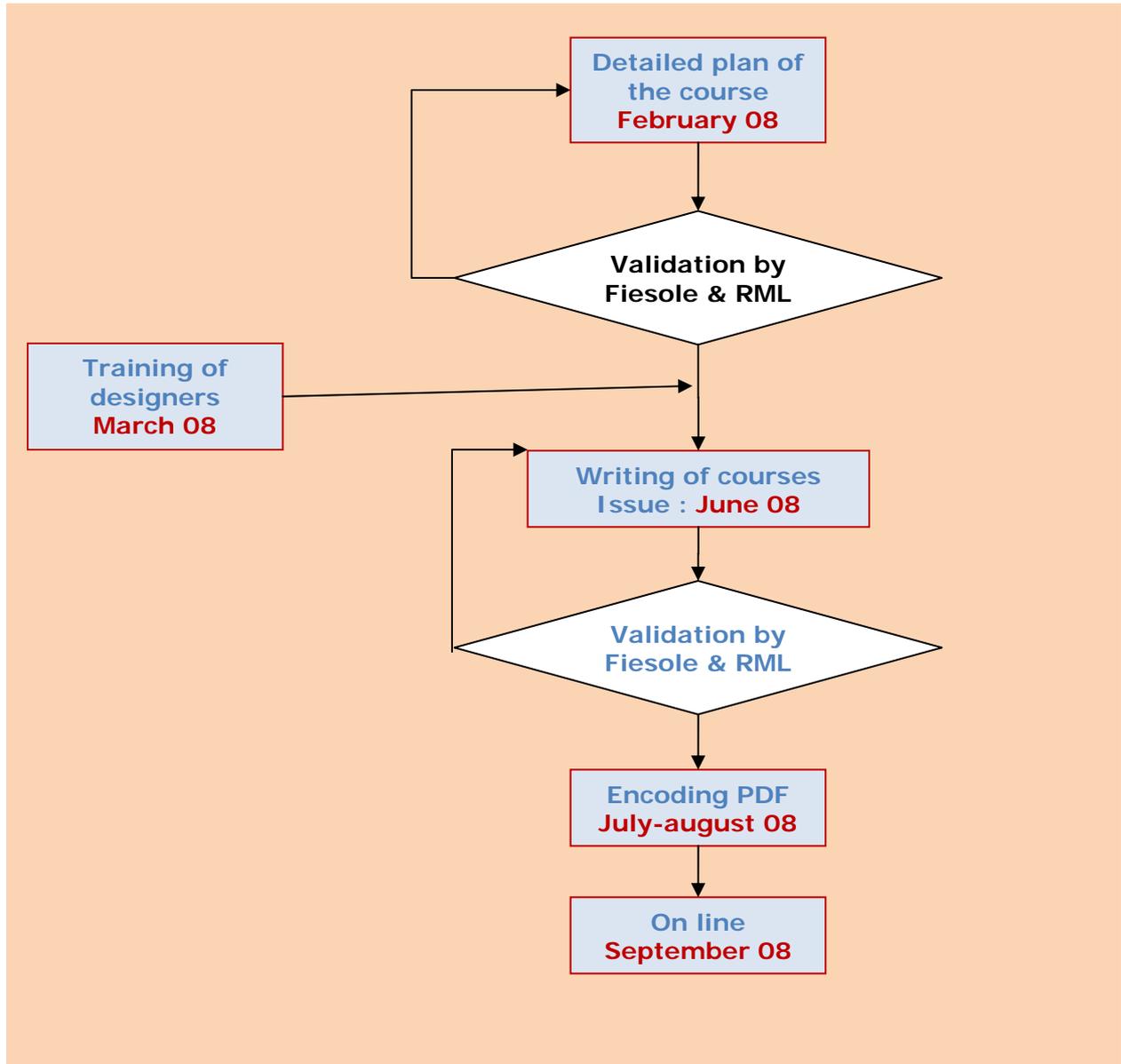
- ***Model of word processing.*** This document is the basic model of all the lessons. You will have to implement only the following style elements: normal, Title 1, Title 2, Title 3, bullet point 1, bullet point 2. In particular, do not insert any link nor multimedia document (sound, picture, video, etc.). You will supply us documents and we will make the links.
- ***Output editing.*** You can use bold, italic. Avoid complete words in capital letters and underline words, even for titles. Do not use indentation at the beginning of paragraphs.
- ***Acronyms and symbols.*** If you use acronyms and symbols, you should give the meaning at the first occurrence and enclose the complete list in the appendix.

### 6.2 One concrete example

See annex #3

### Annex #1: design procedure

We propose the following diagram which describes successive steps of the design process of a course including quality and validation controls.



## Annex #2: Multiple choice questions

Some instructions for designing multiple choice questions (most common typology of tests)

<b>Multiple Choices Question Typical Structure</b>	
1. Musicians were for a long time attached to courts, and to royal or aristocratic houses. Bach thus held several posts before reaching Prince Leopold's court. He had a strong spirit of independence, and his employers were often fallen out with him. Weimar Duke punished him for his « stubborn attitude »:	General part
<ul style="list-style-type: none"> <li>a. Dismissing him</li> <li>b. Degrading him as a lackey</li> <li>c. Jailing him</li> <li>d. Condemning him to a strong fine</li> </ul>	Alternatives

The best number of alternatives is four or five. In this way the possibilities of answering by chance decrease. In fact three alternatives are too close to a true-false question while more than five alternatives are difficult to be designed and read.

The exact answer should be present among all the alternatives. This means that the correct answer should not be always the same in the entire questionnaire (for example the "a" alternative. Again for example: the "a" alternative for the first question, "d" alternative for the second question, "c" alternative for the third question). If this does not happen the tester can have some problems in answering.

Incorrect structure	Correct structure
<p>In <i>Un Amour de Swann</i>, Proust refers to a musical work which became famous under name of « Sonate de Vinteuil ». It is actually:</p> <ul style="list-style-type: none"> <li>a) M. Ravel's Sonata for violin and piano</li> <li>b) C. Franck's Sonata for violin and piano</li> <li>c) L.V. Beethoven's Sonata for violin and piano called 'Spring'</li> <li>d) C. Debussy's Sonata for violin and piano</li> </ul>	<p>In <i>Un Amour de Swann</i>, Proust refers to a musical work which became famous under name of « Sonate de Vinteuil ». It is actually a Sonata for violin and piano by:</p> <ul style="list-style-type: none"> <li>a) M. Ravel</li> <li>b) C. Franck</li> <li>c) L.V. Beethoven, called 'Spring'</li> <li>d) C. Debussy</li> </ul>

In the general part the problem should be presented. Among the alternatives the possible solutions of the problem should be presented. All that is in common between the alternatives should be presented, if possible, into the general part. In this way overlapping situation during the reading and some waste of time are avoided. Alternatives are much more clearly differentiated.

Incorrect structure	Correct structure
<p>Who composed the first queen of the night aria « O zittre nicht, mein lieber Sohn » and who created the role in 1791?</p> <p>a) Wolfgang Amadeus Mozart b) Catarina Cavalieri c) Josepha Weber d) Antonio Salieri</p>	<p>Who composed the first queen of the night aria « O zittre nicht, mein lieber Sohn »?</p> <p>a) Christoph Willibald Glück b) Antonio Salieri c) Wolfgang Amadeus Mozart d) Frantz Krommer</p> <hr/> <p>Who was the singer who created the role of the queen of the night in 1791?</p> <p>a) Nancy Storace b) Catarina Clavieri c) Constanza Weber d) Josepha Weber</p>

In the general part only one problem/issue should be presented. If more than a problem is presented within the general part, the student can have some difficulties in answering because he/she does not know to what issue are referring.

Incorrect structure	Correct structure
<p>Which element modifies the height of a sound produced by strings:</p> <p>a) not the length b) the tension c) not the colour d) the material</p>	<p>Which element modifies the height of a sound produced by strings:</p> <p>a) the length b) the tension c) the colour d) the material</p>

If it is possible the alternatives presented should not be put in a negative form. Some student could find some trouble in choosing the answer.

Incorrect structure	Correct structure
<p>John Taylor has had a decisive influence if lives of Bach and Haendel. What was his profession?</p> <p>a) dentist b) ophthalmologist c) doctor (too vague) d) pharmacist</p>	<p>John Taylor has had a decisive influence if lives of Bach and Haendel. What was his profession?</p> <p>a) dentist b) ophthalmologist c) conductor d) pharmacist</p>

The terms used as alternative should have a precise meaning, not a generic one. If the language is generic or vague, a statement can be read from different points of view.

Incorrect structure	Correct structure
<p>Who composed 'Tristan und Isolde' opera?</p> <p>a) Frantz Liszt b) Berlioz c) The opera has been composed in 1865 by R. Wagner. d) By Bruckner and it is not a opera from the Tetralogy</p>	<p>Who composed 'Tristan und Isolde' opera?</p> <p>a) Frantz Liszt b) Hector Berlioz c) Richard Wagner. d) Anton Bruckner</p>

The general part and the alternatives should be in coherence regarding grammar and syntax.

<b>Among the alternatives the words "always", "never", "in any case", etc. have to be avoided</b>	
<b>Incorrect structure</b>	<b>Correct structure</b>
When is it more likely that the song titled "jingle bells" will be heard? a) Never in the summertime b) Always in winter c) On Sunday d) At Christmas time	When is it more likely that the song titled "jingle bells" will be heard? a) In the summer b) At Christmas c) At Easter d) In the autumn

For the incorrect alternatives reasonable expressions must be used. It is not easy to find out answers that are both wrong and always reasonable at the same time. In other words the incorrect alternatives should be "realistically possible". Alternatives which can be excluded only by using "common sense" must be avoided.

<b>Incorrect structure</b>	<b>Correct structure</b>
<p>The 'Groupe des Six' was made up of:</p> <ul style="list-style-type: none"> <li>a) Collet, Debussy, Fauré, Ravel, d'Indy, Franck</li> <li>b) Rimsky Korsakov, Borodine, Moussorgski, Cui, Balakirev</li> <li>c) Cocteau, Satie, Debussy, Diaguilev, Nijinsky, Poulenc</li> <li>d) Auric, Durey, Honegger, Milhaud, Poulenc, Tailleferre and they have been influenced by Sati and Cocteau who they collaborated with</li> </ul>	<p>The 'Groupe des Six' was made up of:</p> <ul style="list-style-type: none"> <li>a) Collet, Debussy, Fauré, Ravel, d'Indy, Franck</li> <li>b) Rimsky Korsakov, Borodine, Moussorgski, Cui, Balakirev</li> <li>c) Cocteau, Satie, Debussy, Diaguilev, Nijinsky, Poulenc</li> <li>d) Auric, Durey, Honegger, Milhaud, Poulenc, Tailleferre</li> </ul>

The alternatives must be homogenous in length. The longer ones are often the correct ones because it is easier to explain with details something which is true.

Incorrect structure	Correct structure
<p>When Scrooge hears this song in Dickens' "A Christmas Carol", he grabs a ruler and the singer flees in terror. Which carol is it?</p> <p>a) Ticket to ride                      b) Jingle bells                      c) Ave Maria                      d) A traditional English going back to the 16th or 17th century whose title is "God Rest You Merry Gentlemen"</p>	<p>When Scrooge hears this song in Dickens' "A Christmas Carol," he grabs a ruler and the singer flees in terror. Which carol is it?</p> <p>a) Ticket to ride                      b) Jingle bells                      c) Ave Maria                      d) God Rest You Merry Gentlemen"</p>

The alternatives must be homogeneous regarding the language. The use of technical language implies a higher degree of probability that the answer is correct.

All or none the alternatives must deal with concepts and terms of the question. The alternatives must be homogeneous about the conceptual building basis. It's easier exclude the alternatives that differ from the conceptual basis set by the question.

## **Annex #3: One concrete example - Module #3**

### **Piano teaching methodology**

#### **Designer: Hugues LECLERE**

This fundamental module addresses to piano teacher whose pedagogical framework tallies with level L. It proposes a general approach of both the instrument and the instrumentalist, linking physical reality to its psychological and artistic interpretation. This module includes 4 semesters, that is to say 30 lessons.

In the first part of the FOREMI project, only the first half of the module will be realised, that is to say two semesters and 15 lessons.

## **7 Learning Unit 1: material, tool, result**

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Some precisions about concept and tackled vocabulary

### **7.1 Introduction**

You will not learn anything if I outline the relative poverty of the musical vocabulary. In this field, metaphors, pictures and essential, and a musician has to draw in the descriptive vocabulary of touch, sight, even sense of smell or taste. If poetic that ensues from this is interesting, it does not always make easier teacher's task. Indeed, too much connotations imply a common culture which is not easy in front of intergenerational practice. The visual universe of a child of 21<sup>st</sup> century is totally different from the one we have known when we were children, and his/her visual culture has a different context.

So it is very important that a piano teacher could set several clear definitions and transmit them to his/her pupils. We lack of a dictionary

dealing with pianists' language, but this lack allows besides exciting researches for each teacher. I will not realise this work for you, but I will try to set bases of a semantic organisation, and also define three categories or paradigms of terms that allow to structure and organise our pedagogical language.

## 7.2 Definitions

I will distinguish three general terms, and try to give definitions and examples.

### 7.2.1 Materials

Material, with an analytic connotation, refers to an initial constituting which is globally basic. It exists by itself and does not result from a will, an objective or an action of the pianist. I will create two categories in this field:

- Human materials:
  - ✓ Parts of the pianist's body: hand, finger, phalanx, elbow, commending muscle, diaphragm, etc.
  - ✓ Psychological and physiological parameters: memory, listening, inner listening, feeling, sight, inner sight, feeling of weight, pressure, etc.
- Material materials:
  - ✓ Parts of the instrument: keys, pedals, strings, dampers, etc.
  - ✓ Physical parameters: height of sounds, their power, timbre, shades, resonance, metronomic speed, etc.

### 7.2.2 Tools

I gather in this category different actions or working modes that use materials or allow to have an influence on them. Here we found the most common confusions as tools are often confused with materials or even results. Tools are mainly imagined and used by human being, the tuner, the interpret, the teacher or even the listener. Some examples:

- Movements of body:
  - ✓ Activate the different parts of the body
  - ✓ Control parameters (speed, suppleness, freedom...)
  - ✓ Block or free joints
  - ✓ Control or free high or low breathe, etc.
- Sensory actions:
  - ✓ Look one thing
  - ✓ Listen this parameter or an other
  - ✓ Feel, focus feelings, etc.
- Adjustment action:
  - ✓ Sting hammers
  - ✓ Rise the bench
- Psychological actions:
  - ✓ memorize
  - ✓ listen inwardly
  - ✓ feel affects, etc.
- verbal actions:
  - ✓ to count loud
  - ✓ to describe things
  - ✓ verbalise feelings
  - ✓ built dramaturgy of a work
- learning actions:
  - ✓ perception of keyboard geography
  - ✓ creation of reflexes
  - ✓ automations
  - ✓ retaking of control, etc.

Tools gather most of « technics » and they are the dynamic of the working process commonly called practice. It is the privileged field of expression of the teache and the place where autonomy is developed or inhibited.

### 7.2.3 Results

It is the most difficult part to verbalize as it carries the essence of musical poetry. Results can be very concrete, very subjective, sometimes both. They also can be some vague result indications which is not necessary bad for the learner: too precise results can be restricting, keep in check individuality, pervert the play in the morphing of the teacher. But it is also the field where uniqueness and inner beauty of everyone, pupil or teacher, can be expressed. It is also where is set all the difficulty of the evaluation.

Some examples of « concrete » result:

- Knowledge of the text: knowing how to play a work without stopping, respecting indications of the composer.
- Ease, virtuosity: being able to hold a fast passage in a chosen tempo, without tiredness
- Simultaneity of attacks: control chords, synchronisation of hands.
- Polyphony: outline the different sound layers giving them logic and independence
- Memorization: being able to play a full piece without score

Some more "subjective" results:

- Play well a work
- play with emotion
- master style of and author
- play with suppleness
- play with energy

You can see here difficulties and even dangers of possible confusions in this third field. In order to check you understanding of these definitions, I propose you a quick test

## 7.3 Basic structure of a learning and complexities

### 7.3.1 Foreword

A correct teaching must create progressively strong and precise links between the three tackled fields

In a word, there is to define clear results, that the learner will reach manipulating various tools, be able to control different materials. A good teaching should then:

- ❖ Explain, give knowledge, explore, lead to awareness of materials
- ❖ Give tools to the learner, but also allow him/her to invent other ones
- ❖ Define, precise, evaluated using a lot of means results that mix objectivity and subjectivity, educating intuitive and cultural approach.

This appears quite simple but experience shows that it is very complex. Some dangers:

Indeed and for instance, it is now proved that child's consciousness of space appears both by physical experimentation of the surroundings (thanks to his/he body), and ability to built an inner image of these surroundings (which allows to know what is hidden behind an obstacle for example).

The young pianist will then face a difficulty to comprehend space of the keyboard without affect, game, desire: material, tool and result will be first associated, for it is the way the child can be satisfied and motivate his/her own work.

### 7.3.2 Materials express by pairs

Furthermore, necessary association of materials by pairs is an important source of confusions: playing of pianist implies human and material materials. Therefore, it takes time for the young pianist to be able to isolate one material or another, as their experimentation implies a mix of them. That is why it can be good to ask the pupil to play with a pencil

rather than with finger, in order to disconnect for a moment the link between sound and touch.

### 7.3.3 Dynamic of the result

At last, there is to take into account the importance of the result for motivation of learners, which very sane. But teacher can be tempted to stay in the research of result, forgiving tackling fields 1 and 2, what can lead to a tragic dependency. How many adult amateur pianists stay held up in reproduction of some works they learnt during their years of conservatory? This is the core of instrument pedagogy: how to create knowledge, method and automatism?

### 7.3.4 Dictate of practice or perversion of tool

19<sup>th</sup> century outlet many sadistic practices for pianists. Thousands of collection of practices were published and it is very weird to see so few artistic expression. Famous authors that reached us are often the origin of inept and unproductive practices. Cult of practices would place tool above everything else, presupposing that practice without artistic result objective nor tackling materials allows child to become and artist. Some comments accompanying silly practices that ask to "keep an expressive sound" are touching. A pupil of 21<sup>st</sup> century will not accept such a training without a strong motivation of result. And I do not think that it is the best way to progress. Anyway, some of these practices thanks to their simplicity and repetitiveness can give some surface results. They above all suit to teachers in a hurry, who find here a simple mean to occupy pupil until next lesson. I also see here a fantasy of identification with general practitioner: some of "this" and it will be ok. A good teacher is not satisfied with solving problems, he/she should create a learning process, sane and autonomous, where on an ideal way problems should never occur. That is why working on the three fields is necessary.

## 7.4 Conclusion

During lessons of this module, I will try to cover a maximum of the extent of this beautiful but difficult art to teach piano. You will constantly find references to these three fields and their often complex interactions. Please make efforts to absorb these notions in order to be able to follow further developments in a good way.

Here is so a small practice to check your comprehension.

### Final test lesson 1

1) Here are ten sentences (all of them are not clever!) from a fictive lesson. Isolate elements that are materials, tools or results. Doubtful fields are more imaginary than objective, please spot them. I give you indication for the six first, you are on your own for the four last. Please also mark relevancy of each sentence on a scale from 1 to 10.

- Attack firmly the key with your thumb, you will have a beautiful sound (2 materials, 1 tool, 1 result)
- To keep suppleness, there is to think to breathe with diaphragm (1 material, 1 tool, 1 result)
- You are late, do not look at your fingers, look at the music (2 materials, 2 tools, 1 result)
- To play Brahms, you need weight, release your elbows (2 materials, 1 tool, 2 results)
- Lighten your thumb, it sounds heavy (2 materials, 1 is doubtful, 1 tool, 1 result)
- For Ravel, there is to play beaded, round your fingers (2 materials of which one is doubtful, 1 tool, 2 results)
- In Bach we play without pedal
- There is you keep fix print of the octave to play clean octaves
- To make me dream, you have to hear sonority of the chord in advance
- To play fast this passage, you have to think fast and close up your fingers

2) Please register below a list of ten materials (5 human beings, 5 materials), ten tools and ten results, different from those I quoted in example.

3) Draft a small essay of reflection on the subject: what are the main motivations of a student in first cycle (7-10 years) and for what types of results does he wait? 15 lines, 800 words.