

# A Program of Action

By Dr. Robert Pace  
Executive Director



In response to the editor's request for current information on the various facets of the IPTF program, it might be helpful to review our aims and objectives, which are:

1. To provide information on the teaching of Comprehensive Musicianship through the piano to both the general public and those professionals interested in broadening their own backgrounds as they learn new teaching techniques.
2. To prepare and disseminate technical manuals and other materials dealing with the various facets of peer learning and group interaction inherent in the successful teaching of Comprehensive Musicianship.
3. To sponsor and coordinate teacher-training seminars and courses for professionals seeking more specific skills in teaching Comprehensive Musicianship.
4. To foster better musicianship and performance in the following areas:
  - a. Solo piano performance and recitals;
  - b. Piano ensemble festivals;
  - c. Creative musicianship festivals (both studio and school);
  - d. Classroom music projects involving the piano as the primary resource instrument;
  - e. Young composer competitions.
5. To encourage the organization of various local professional groups whose individual members will work as colleagues to raise musical standards in their respective communities at both the national and international level.

To achieve these objectives, one-day "information seminars" are scheduled at various times throughout the year. The main purpose of these seminars is to provide more specific information on the Comprehensive Musicianship program which is conducted by approximately 200 consultants throughout the country. In its CM program, teachers may refresh their own musical backgrounds and acquire new knowledge and skills. The subject matter of this program is presented in a sequence of five levels or courses each involving a minimum of twenty-four hours of instruction. A special pre-school program of instruction is also available for those interested in music and keyboard experience in early childhood education.

From these statements, one can see that this broadly conceived program to promote better musicianship will undoubtedly help people learn other instruments and in general become more intelligent consumers of music. The following descriptions of the various levels indicate the magnitude of the program:

**Level I** - Basic aspects of Comprehensive Musicianship for beginning piano students, plus new ways to achieve greater professionalism as a piano teacher. Subject matter includes the teaching of basic tonic and dominant harmonies in major and minor, 12 tone music, modes, improvisation,

sightreading, transposing, with application to first year solo and ensemble repertoire.

**Level II** - The continued development of broad musicianship and versatility in second year piano students. Subject matter provides the repertoire, and related activities essential to continued musical growth and individual achievement.

**Level III** - This level gives necessary experience in using major, minor, diminished and augmented triads, plus chord inversions and imitative and non-imitative counterpoint. A broad range of repertoire spans Baroque through 20th Century music including rock and jazz. Ways to achieve maximum technical proficiency and more sensitive performances are explored.

**Level IV** - Repertoire Involves the study of secondary triads, embellishing 7th chords, chromatic, harmony, more advanced jazz and rock improvisation plus continued technical development for more musical performances.

**Level V** - Analysis deals with seventh chord inversions, bi-tonality, bi-modality, quartal, and advanced tertial harmony. Also modulations, 4 part dictation, advanced improvisation, sightreading and transposition are essential parts of this level. Competence in this subject matter enables students to work independently with ease on repertoire of various styles and periods.

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Special Pre-School Level - This course is designed for those interested in teaching music via the keyboard to children ages 4 through 6. Subject matter includes creative activities, ear and rhythmic development, children's musical games, and early conceptualizations on music reading. Although not an actual prerequisite for Level 1, because of its treatment of the early creative potential, teachers are strongly urged to complete this course.

Some other aspects of the program are:

**Musicianship Festivals** - This is an opportunity for students under the direction of a consultant to demonstrate their basic musicianship and creative abilities with their peers. Teachers and parents benefit from observing the students' responses to the guest consultant and at the same time the consultant can observe the over-all progress of the students.

**Piano Ensemble Festivals** - Here students perform in relatively, small chamber-type ensembles of approximately 15-30 individuals under the baton of a guest conductor. Too often piano students lack this valuable ensemble experience, which is the basic part of other instrumental students' training. Both this activity and the musicianship festival offer another option for the more formal "spring piano recital."

**Master Classes** - These afford teachers opportunities to gain new insights into both the musical and pedagogical aspects of teaching more advanced piano students.

**Special Jazz and Creative Seminars** - Here the emphasis is on learning and teaching the key elements of jazz and rock and other styles of contemporary music including 12 tones, quartal and poly-chordal.

The much-touted slogan. "Music is basic to education and life" has not come true. In practice and gives little promise of being realized under our present modes of learning. Before IPTF, there was no national or international organization, which focused attention specifically on systematic long-term projects to raise the musical literacy rate in the U.S. and throughout the world. At the present time, there is an urgent need to:

1. Stem the unnecessarily large number of musical failures and dropouts.
2. Immediately raise literacy levels by using the piano as an audio-visual-tactile instrument in a nationwide Comprehensive Musicianship program,
3. Instruct teachers in the techniques of the new Comprehensive 'Musicianship keyboard program.
4. Disseminate information on the value and role of music in particular and the arts in general in contemporary education programs.

Therefore in response to this current situation, the IPTF plans to:

1. Conduct on-going, long-term research to study most appropriate ways of dealing with the cognitive aspects of music learning as well as the development of motor skills.
1. 2. Expedite relevant experimental projects in the learning of music.
2. Provide means by which music teachers in all phases of music education can upgrade, enhance, and expand their own backgrounds.
3. Provide information on the various aspects of the Comprehensive Musicianship keyboard program 'appropriate for pre-school, elementary and secondary schools, private studios, colleges and community agencies;
4. Serve as an Information center for the exchange of data on innovative Comprehensive Musicianship keyboard projects throughout the U.S. and other countries

## You Can Help the International Piano Teaching Foundation Achieve Its Goals:

To continue its current programs, to develop new projects, and to expand its staff to implement such projects, IPTF will require strong financial support, aided to a large degree by individual contributions. For more information on the IPTF fund-raising campaign, write to:

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