A GROUP METHOD APPROACH IN TEACHING THE HARP

by

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A Thesis

submitted to the faculty of the

Department of Music Education

in partial fulfillment of the requirements for the

degree of

MASTER OF ARTS

in the Graduate College, University of Arizona

1953

Approved: Hartley D. Snyder, Director of Thesis. May 13, 1953, Date

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SIGNED:

Peggy Carpenter

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CHAPTER I

INTRODUCTION

The harp of the modern orchestra has been neglected and practically ignored in public schools. However, today, the double-actioned harp is beginning to be found in the school music departments. This is the result of the desire of music teachers, whose principal instrument in college was harp, to have their instrument included in the school program. It is not too rare for a harpist to bequeath his harp to the public school.

There is a lack of methods for learning the harp caused mainly by a scarcity of performers on the instrument. Until the beginning of the twentieth century two factors which affected the popularity of the harp were uppermost. "(1) Lack of harp literature of musical worth, (2) expense and upkeep of the instrument."[1]

Problem. The problem of this thesis is to prepare a class method for learning to play the harp, which will meet individual differences among students.

In the belief that no two individuals in a group progress at the same rate the writer will attempt to recognize these differences by providing three arrangements

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[1]Stated by Mr. Carlos Salzedo to the author at Camden, Maine, July 18, 1951.

difficulty of each musical selection. This will enable each student to progress according to his individual capacity. "The child is the center of the learning process so make the curriculum fit his needs."[2]

It is the writer's belief that individual differences are ever present within groups. William Trow states in his book, Educational Psychology:

> Children differ in their rates of growth. Some are slower growers, physiologically and mentally; others grow more rapidly. Some show spurts and some do not.[3]

Bent and Kronenberg's Principles of Secondary Education cites six causes of individual differences:

1. Heredity, sometimes referred to as nature, or ancestry.
2. Environment or nurture.
3. Race and nationality.
4. Sex.
5. Age and maturation.
6. Endocrine glands.[4]

In her book, Psychology of Adolescence, Luella Cole states: "One of the most significant outcomes of the testing movement is the objective proof that children

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[2]Flagg, Marion, Musical Learning, C.C. Birchard, Boston, Mass., 1949, p. 5.

[3]Trow, William C., Educational Psychology, Houghton-Mifflin Co., New York, 1951, p. 534.

[4]Bent, Rudyard; Kronenberg, Henry, Principles of Secondary Education, McGraw-Hill Book Co., Inc., New York, 1941, p. 310.

differ from each other in almost every intellectual trait."[5]

The group method appears to be the most adequate for use in average school situations: "Of necessity, group instruction must be employed in public schools."[6] In recent years, teaching instrumental music in groups has been a common practice in the public schools.

James L. Mursell defends the instrumental program in his book, Music and the Classroom Teacher by stating:

> In bringing music to your children you should by all means give them rich and varied opportunities for making music with instruments. Such opportunities open up avenues of personal participation other than those afforded by singing or expressive bodily movement and highlight various aspects of music which are not emphasized elsewhere. No program of music for your children can be rounded and complete unless it includes the experience of music making by instrumental means.[7]

Theodore Norman's, Instrumental Music in the Public Schools, gives ten basic principles as a guide for class instruction:

1. Each child should feel that he is making definite progress and be encouraged for all brave attempts.
2. Technical material should be presented in such a manner that it answers some immediate need and

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[5]Cole, Luella, Psychology of Adolescence, Rhinehart and Co., New York, 1942, p. 520.

[6]Bent, R; Kronenberg, H., Principles of Secondary Education, McGraw-Hill Book Co., Inc., New York, 1941, p. 310.

[7]Mursell, James, Music and the Classroom Teacher, Silver-Burdett Co., New York, 1951, p. 204.

is associated with a definite musical situation.

3. Rhythmic phrase units should be stressed rather than isolated notes.

4. Keep the children on the alert by varying the routine.

5. Rote teaching and imitative drill are advantageous in the beginning because it encourages listening to one's own playing.

6. The singing approach can bridge the gap between vocal experience and instrumental.

7. The music should be kept well within the student's ability.

8. Help create a feeling of courtesy and good sportsmanship among the members of the group.

9. Make effective use of time by planning the lessons thoroughly.

10. Let the children work out their own solution. Guard against too much unnecessary explanation.[8]

Method of investigation. Three preliminary steps were followed:

1. Analysis of harp methods written by Carlos Salzedo.

2. Analysis of the harp method written by Mildred Dilling.

3. Information derived from authoritative sources defending: (1) individual differences, (2) basic principles for class instruction, (3) defense of

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[8]Normann, Theodore F., Instrumental Music in the Public Schools, Oliver Ditson Co., Philadelphia, Pa., 1941, pp. 150-152.

an instrumental program in the public schools.

In analyzing the harp methods the following elements were looked for:

1. The approach, whether it was melodic, or technical.
2. The sequence of technical problems, in what order the harp techniques were introduced.
3. The scope of the material.
4. The rate of progress, including the amount of material allowed for each technical problem before introducing another problem.

The organization of this report includes the problem, that of preparing a class method for learning to play the harp which will meet individual differences; method of treatment, which verifies the belief that individual differences are ever present within groups; ten basic principles for class instruction and the defense of the instrumental program in public schools; method of investigation includes the analysis of harp instruction books; all to be found in chapter one.

Chapter two includes the history of the harp; its development; the most famous orchestral music using harp; and today's outstanding performers on the harp.

Chapter three is concerned with a detailed analysis of the harp instruction books of Carlos Salzedo and Mildred

Dilling.

Chapter four is a statement of the class method for harp based on the principle of individual differences among students.

Chapter five includes the summary. The bibliography will follow chapter five.

CHAPTER II

HISTORY

The harp is one of the oldest instruments, dating back to 4000 B. C. The Bible mentions Jubal as the inventor of the harp.[1] This instrument was possibly a one string musical bow---depicted as such in Egypt as ceremonial instruments.[2]

The harp was also familiar to the Hebrews in the time of the earlier prophets. This evidence appears on the sculpture in a tomb near the pyramids of Gizeh. It was first used as the musical accompaniment for the psalms of the ancient Jews and was the instrument of David, the poet-psalmist. The instrument of David was triangular with the strings tuned to the principal key of the music. Because of the smallness of the tension the string could be lowered by exerting pressure of the thumb to the string. This harp had no pillar or column to support the upper limb of the instrument.

The northern countries of Europe seemed to have more harp knowledge than the Greeks and Romans. In Ireland and Wales harps of many strings and elegant forms were

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[1] Encyclopedia Britannica, Vol. XIII, Americana Corp., New York, 1948, pp. 213-214.

[2] Collier's Encyclopedia, Vol. IX, P.F. Collier and Son Corp., New York, 1950, p. 538.

in use as early as the fifth and sixth centuries.[3] It was the Irish and Saxons who contributed the post---parallel with the strings---in the ninth century.[4] This allowed for greater tension of the strings. This triangular harp would have from seven to twenty-four strings and was used primarily as an accompanying instrument for voices in court music. The harp lost its popularity because the harpsichord had a resembled tone and was an easier played insturment. Only after the piano out-moded the harpsichord did the harp again come into favor. However, in Ireland this small harp retained its favor and is known today as the Irish harp. It is a small delicate instrument approximately one-half the size of the Italian harp.[5] In the seventeenth century, Terolese, maker of stringed instruments, made a harp using hooks that screwed into the neck. These hooks could be turned backward to produce the desired semi-tones.[6] It is on this

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[3] International Encyclopedia of Music and Musicians, Dodd Mead and Co., New York, 1944, p. 751.

[4] Ibid.

[5] American Encyclopedia, Vol., VIII, D. Appleton and Co., New York, 1883, p. 720.

[6] Encyclopedia Britannica, Vol. XI, Encyclopedia Britannica Inc., Chicago, Ill., 1951, pp. 213-214.

principle that the Irish harp of today operates.

In 1720, the Bavarian Hockbrucker, invented the five-pedal harp. This allowed for each string to be raised one-half step. The harpist could then play in the key of C, or any flat key, but not sharp keys. This proved unsatisfactory because composers disliked being confined to natural orflat keys.[7]

Next, came the chromatic harp with its one string for each dgree of the scale. However, it had such a multiplicity of strings that the harpist was overwhelmed with the difficulty of fingering. This harp was made by Plezel and Company in Paris, the first one made in 1894. This harp had white strings on the left for the natural tones and black strings on the right for the sharps and flats.[8]

The concert harp of today was invented by Sebastian Erard of France in the early nineteenth century. This harp had the double-actioned pedals, one for each tone of the scale, allowing each string to be naturaled, flatted or sharped. Thus the strings ran diatonically; green strings were C, purple strings were F and red strings for D, E, G, A, and B.

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[7] World Book Encyclopedia, Vol. VIII, Field Enterprises Inc., Chicago, Ill., 1949, p. 3285.

[8] International Encyclopedia of Music and Musicians, Dodd Mead and Co., New York, 1944, p. 752.

The harp is the only survivor among plucked stringed instruments which has taken a secure place in the modern symphony orchestra. It is one of the most important stringed instruments which is played with the fingers rather than a bow.[9]

In America, Patrick Healy was instrumental in promoting the harp.

> Chicago was a boom town in the early days of the 1880's. Its thriving young music store, Lyon and Healy, grew with the city and became the center of everything known in music--and the country's largest importer of harps. Experience in the Lyon and Healy repair shops of that day showed that European-made harps could not withstand the rigors of changing climates. In brief, a better harp was needed.
>
> Patrick J. Healy, founder and aggressive young leader of Lyon and Healy, accepted the challenge enthusiastically. Research was placed under the direction of the capable factory superintendent, George B. Durkee and his staff of engineers.
>
> The first Lyon and Healy Harp, built at the cost of many thousands of dollars and uncounted hours, was finally perfected in the autumn of 1889. Proudly Patrick Healy could now say he had built a harp that "would go around the world without loosening a screw." Presently, Lyon and Healy won the acclaim of leading harpists and orchestras throughout the world and set the standard of harp excellence for all time.[10]

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[9] National Encyclopedia, Vol. V, P.F. Collier and Son Corp., New York, 1938, pp. 174-175.

[10] The Lyon and Healy Harp Catalogue, Chicago, Illinois.

Two of the oldest compositions using harp are: "Ballet Comique de la Raine", performed in Paris in 1581 and "Intermizzo" by the Italian, Caccini in 1589. Later the German composers Spohr and Wagner used the harp as well as Meyerbeer and Soieldieu.[11]

The harp is used extensively by modern composers. To cite a few examples, Tchaikowsky gave the harp an important position in his "Walse of the Flowers"; Debussy in "La Mer" and "Afternoon of a Fawn"; Rimski-Korsakov's, "Cappricio Espanol"; Cesar Franck's "D Minor Symphony"; and Benjamin Britton's "Young Peoples Guide to the Orchestra." Maurice Ravel's, "Introduction and Allegro" is one of the most popular harp numbers with orchestral accompaniment. Berlioz used the harp with the clarinet and flute---the harp playing mostly harmonics. These are made by cutting the string half in two with the heel of the hand, thus raising the pitch one octave.[12]

More and more, people of all ages are studying harp

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[11] International Encyclopedia of Music and Musicians, Dodd Mead and Co., New York, 1944, p. 752.

[12] Groves, Sir George, Dictionary of Music and Musicians, Vol. II, MacMillan Co., New York, 1927, pp. 539-542.

today in individual instruction or in the popular Group Instruction.[13]

The twentieth century has brought with it several harpists who were determined to increase the harp literature and add to its number of players. The two most influential men are Marcel Grandjany and Carlos Salzedo.

Mr. Grandjany graduated from the Paris Conservatory with a major in harp. He came to this country and founded the harp department at Julliard School of Music in New York City. He, today, holds this position. The approach to harp teaching Mr. Grandjany advocates is the mechnistic and logical method.[14]

Mr. Salzedo also graduated from the Paris Conservatory. While there he won the First Prize for both harp and piano. He came to this country at the request of Arturo Toscanini who wanted Mr. Salzedo as first harpist in the Metropolitan Opera Orchestra. Four years after joining the orchestra Mr. Salzedo resigned this position to devote himself to his own recitals and to composition.[15]

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[13] The Lyon and Healy Harp Catalogue, Chicago, Ill.

[14] Stated by Mary Spalding to the writer at Jordan College of Music, Indianapolis, Ind., 1947.

[15] Heistad, Gladys. The Summer Harp Colony of America, Reprint from the Courier-Gazette, Rockland, Me., Aug. 30, 1951.

Mr. Salzedo has taken the developmental approach to harp teaching. As he states in his method for the harp:

> There is nothing difficult. There are only New things, unaccustomed things.
>
> When one is profoundly impressed with this truth, has meditated upon it and then put it into practice, calmness and confidence will ensue; and thanks to these indispensable qualities, musical practice becomes an agreeable pastime, leading towards the purest joys.[16]

At the present time Mr. Salzedo is teaching harp during the school year at Curtiss Institute of Music in Philadelphia, Pennsylvania, the department he founded, and also maintains a harp studio in New York City. During the summer he gives private harp lessons at his home in Camden, Maine.

Mr. Salzedo has written over two-hundred compositions for the harp including solos, duets, trios, harp with orchestra, harp and woodwind octette, harp and voice, harp and chorus, six harps and chorus, thirty harps, instruction books and collections of original songs for solo harp.

Mildred Dilling, famed harpist, has compiled a book entitled, Old Tunes for New Harpists, which is a collection of folktunes to be played on the harp.

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[16] Salzedo, Carlos, Modern Study of the Harp, G. Schirmer, Inc., New York, 1921, p. 6.

CHAPTER III

DEVELOPMENT OF CRITERIA TO BE USED AS A BASIS FOR A HARP METHOD

The object of this chapter was to establish criteria that would be used as a basis for the harp method itself.

The first portion of the chapter was devoted to a review of the philosophy and psychology of class instruction as accepted by leading authorities.

The latter part of the chapter was concerned with a critical analysis of harp methods. The Mildred Dilling method and the Carlos Salzedo method were analyzed in view of their approach, sequence, scope, and rate of progress.

Philosophy. Lilla Belle Pitts states in her book, Developmental Approach to Music Reading:

> The developmental approach to all teaching and learning is based on the study of the way a child grows and learns...the most effective education comes from a child's ability to use his maturing powers in social situations that are meaningful to him at given stages of his development.
>
> The starting point of the developmental approach to music reading, therefore, is in the child instead of in the consolidated wealth of the musical heritage which is stored up in written form.[1]

The substance of a program in Music Education should

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[1] Pitts, Lilla B., Developmental Approach to Music Reading, Ginn and Co., Boston, Mass., 1950, p. 1.

consist of developmental experiences in music, deliberately designed to bring about musical growth. "Nothing can be more futile than to teach music as a sort of routine in the vague hope that compelling aesthetic experiences will follow."[2]

L. B. Pitts, M. Glenn, and L. Watters, state in their book, Guide and Teaching Suggestions:

> At no point in the developmental approach to music reading are the signs and symbols of notation presented as matters of abstract analysis or external memorization. Attention is directed instead toward only those features of the score that can be directly related to previous as well as to the immediate musical activities of learners, regardless of their level of maturity.
>
> Next, to select and highlight, for the time being, only those aspects of the notation which directly represent to the eye the way a tune sounds.[3]

It is natural to form tonal-rhythmic patterns in terms of melody and "song is intimately personal in its emotional appeal"[4] and "melody is in essence song."[5]

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[2]Mursell, James, "Principles of Music Education," Thirtyfifth Yearbook, Public School Publishing Co., Part II, 1936, p. 4.

[3]Pitts, L.B.; Glenn, M.; Watter, L.; Guide and Teaching Suggestions, Grades Four, Five, and Six, Ginn and Co., New York, 1950, pp. 34-35.

[4]Ibid, p. 36.

[5]Pitts, L.B., The Music Curriculum in a Changing World, Silver-Burdett Co., New York, 1948, p. 54.

The melodic line is the only feature of musical notation that looks anything like the music sounds.

In Guide and Teaching Suggestions, the authors state:

> Only for the purposes of observation and analysis is it possible to separate units of rhythmic notation, (that is, musical rhythm) from melody... perception of the rhythmic organization is still largely a matter of feeling. It is wasteful to impose external learnings and intellectual concepts on children, whatever their age may be, before they are ready for the meanings embodied in the abstract symbols of rhythmic shape as well as its melodic outline.[6]
>
> At all levels, however, it is important to be sure that expressive movement is related to what is heard, sung or played. Similarly it is important that the visual patterns of rhythmic notation be consistently and relevently associated with both the aural and the motor patterns which they represent.[7]

In the 1951 edition of the State Guide, the authors define "developmental approach" as follows:

> The developmental approach is concerned with the understanding of the growth of the child. Children differ from each other and should not be expected to attain the same accomplishments at the same time. When children are taught in groups, a differentiated technique must be employed. Some children may then enter into the more simple aspects of the musical activity while others with more development may perform more complicated tasks.[8]

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[6] Pitts, L.B.; Glenn, M.: and Watter, L.; Guide and Teaching Suggestions, Ginn and Co., New York, 1950, pp. 37-38.

[7] Ibid, p. 129.

[8] "A Guide for the Improvement of the Teaching of General Music in the Schools of Arizona," Bulletin #2, 1951 State Department of Public Instruction, Phoenix, Ariz., p.1.

Analysis of harp methods. To establish the criteria necessary to formulate anadequate method for teaching the harp, the two methods were analyzed according to four points:

1. Approach
   a. Song or melodic approach. Techniques learned through the structure of songs.
   b. Technical approach. Techniques learned logically, step by step through exercises.
2. Sequence of Technical Problems
   a. The order of new skills, the amount of literature for each skill and the number of skills included within the method.
3. Scope of Material
   a. The number of skills and the amount of instructions for producing these skills.
4. Rate of Progress
   a. The amount of time given to learning each skill and the amount of material for reviewing the skills.

Miss Mildred Dilling compiled the book, Old Tunes for New Harpists, in 1934. Last year Miss Dilling presented concerts in Paris and London. This year she is giving her Community Concerts tour in this country.

1. Approach. The method used the song or melodic approach. No exercises were included, but each technical problem was attacked through the ninety-two folk tunes. The writer believes the method could be psychological if the pieces were approached through the structure of the music.

The Carlos Salzedo book, Method for the Harp, was written in 1929. This method book was not designed for the beginner. The book had a lengthy introduction which was to be read by the student. Within the introduction, instructions were given for the position, pedals, and new effects. The problems and techniques for playing the harp were introduced through exercises, arpeggios, and scales, to be transferred to the original preludes. To this extent a logical approach was employed.

2. Sequence of Technical Problems. The Dilling method started within an octave range. These strings were used exclusively until certain basic rhythmic patterns had been well learned. These patterns were composed of whole notes, half notes, dotted half notes, quarter notes, eighth notes, and the corresponding rests. Alternating hands were used in playing.

When rhythms and rhythmic patterns had been mastered the bass clef was introduced. The tonic and dominant

triad was used for a simple accompaniment after the triad had been used in a single-note style within the structure of a preceeding piece. Chords were played by the right hand, using mainly thirds and sixths, and finally three and four-note chords midway through the method. The rest of the book was devoted to reviewing the fundamentals already learned.

As stated in the approach, the Salzedo method is not for the beginner. The material is too difficult without some preliminary harp experience. Skills were not introduced singly, but several offered within each prelude. The preludes were not familiar melodies, but seemed to the writer, to be composed to facilitate the technical problems. The exercises preceeding the preludes were designed to help the student correctly play the preludes. For example, exercise three, page eleven, was an exercise presenting the method of replacing for all scales and arpeggios to be played hands separately. Prelude number seven, page fifty-two, emphasized the one-hand arpeggio.

3. Scope of Material. The Dilling method contained the least number of harp techniques. The last pages were still extremely basic. It was not concerned with many technical problems, such as arpeggios, glissandi, and new

effects. Harmonics were indicated but no instructions on how to produce them was included.

The Salzedo method included practically all rhythmic problems, harmonics, arpeggios, glissandi, and new effects. The new effects included pedal tones, timpanic sounds, whistling sounds, guitaric sounds, brassy sounds, eolian chords, muffled sounds and isolated sounds.

4. Rate of Progress. The rate of progress in the Dilling method was rapid due to the narrow scope and the non-technical nature of the material. It included short folktunes, using just the treble clef until the sixth piece where the bass clef was introduced. The key of C was used until the eighth piece, and at this time the key of F was introduced. The hands played together for the first time in number eleven. Number fifty-one had a pedal change. The music up to this point had had no accidentals requiring pedal changes.

Arpeggiated chords were introduced in number sixty-four. A double pedal change was used in number eighty.

The quarter note was used for the beat note until number twenty-four, where "Silent Night" was introduced in six-eight time.

The Salzedo method proceeded very rapidly. More than

twenty-five harp techniqes were included within the fifteen preludes. It had many pages of written material, explaining the harp techniques in a thorough manner.

Purpose of Evaluation. The purpose in analyzing the two method books was to discover patterns which would aid in the construction of the method which is to follow in chapter four. From the analysis of the two methods there are certain procedures and limitations that can be followed in preparing a beginning method. (1) The beginning tones should be within an octave range. (2) The melodic selections and technical material should be short. (3) Simple rhythms and rhythmic patterns should be mastered before the bass cleff is introduced. (4) The left hand should progress at the same rate of speed as the right hand.

From the philosophies of leading educators, the following procedures can be followed in preparing a beginning method. (1) The experience should bring about musical growth. (2) The signs and symbols of notation should be meaningful. (3) The body responds more readily to tonal-rhythmic patterns in terms of melody. (4) Expression in a piece should come through what is heard in a piece. (5) Children differ from each other and should not be expected to attain the same accomplishments at the same rate of speed.

CHAPTER IV

A GROUP METHOD APPROACH IN TEACHING THE HARP

Introduction. The purpose of this method is to provide instructional material based on the criteria as stated in chapter three, and the recognized need for providing for individual differences.

The musical material will be arranged to provide for three levels of ability. The top score, A, will be the most difficult. The B score will be of medium difficulty, and C score will be the least difficult.

The musical selections to be used in this method will be taken from the songs familiar to the children. In Arizona schools these songs may be found in: Singing and Rhyming, by L.B. Pitts; Singing On Our Way, by L. B. Pitts; and Together We Sing, by Irving Wolfe. This will eliminate the problems of melody, rhythm, and mood, thus making it easier for the student to concentrate on harp techniques. The writer assumes that the basic fundamentals of music reading have been taught in the general music class, previous to the introduction of the harp method.

Informational Material for the Teacher. The techniques listed below are to be applied with judgment. It would be folly to throw all of these skills at a student at the beginning. The experience of playing the harp must come first. Within the overview of each piece is given the skills to be applied. Only an approximate time can be given. If the student is not ready for the new skill, do not force it. If the student is able to advance more rapidly than the method states, do not retard him.

1. Position. The player should always sit on a straight chair, never touching the back of the chair. The harp should rest on the player's right shoulder (as near the neck as possible) and between the player's knees. It is important to sit erect, but not stiffly. If the chair is too low the player will give the appearance of being under the instrument. If the chair is too high the player will appear clumsy. If the player can very comfortably maintain both hands in the middle register toward the middle of the strings with the shoulders down and the arms horizontal, the position will be correct.

2. Hands. The hands should be curved to form a hollow in the palm. This position should be maintained through-out. It can be maintained if the wrists are

curved in, near the strings. The left thumb should be slightly lower than the right thumb, but never below the right fingers.

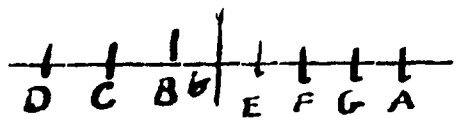
3. Fingers. The finger-tips can grow only if the nails are very short. The knuckles should be curved out and the fingers pointing toward the sounding board. Do not force the fingers. If the beginner forces the fingers to produce a strong and loud tone the entire hand position will collapse. It is the muscles of the arms and shoulders which provide strength. The fifth finger is not used. It should automatically follow the fourth finger like a shadow. The thumbs should always be pointed upward giving a big space between the thumb and second finger. The knuckle should be curved at all times and not allowed to "fall in."

4. Finger Action. As a finger plucks the string it should instantly return to the palm--reaching over the palm as far as possible. The thumb, after playing, should instantly be bent over the second knuckle of the second finger. The thumb should do all the moving, not the hand.

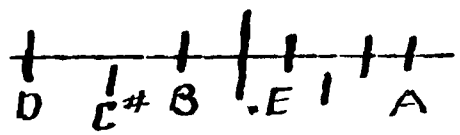
5. Raising. When the fingers have completed playing the hand should raise. No alteration of the upper arm

is necessary. The elbow acts as a pivot for the hand to follow the column of sound. The hand then returns to the strings for further playing or rests on the sounding board.

6. Pedals. The pedals are arranged thusly: left foot from the outside to the inside, D, C, and B. On the right side from the outside to the inside, A, G, F, and E. A pedal diagram should be drawn at the beginning of each piece. This enables the harpist to know the key and if any accidentals are used. For example: the key is B flat but an E natural is used in the first measure before an E flat is needed. The pedal diagram would look like this:



For the key of D Major, two sharps, the pedal diagram would look like this:



If the student has trouble with pedal changes the simplest process is to leave out the part for the hands and let the feet play alone. Change the pedals exactly where they are marked.

7. Tuning. The beginner should tune the harp with the aid of a piano or pitch-pipe. This can be done very easily if the harp is set in the key of C. For tuning with the piano, match the harp to the C scale on the piano, tone for tone. If the pitch-pipe is to be used, match the harp to the pitch-pipe from Middle C to one octave higher. For the remaining strings tune them in octaves to the tuned scale.

The Bee
Together We Sing, p. 2.

Play the piece with a swaying rhythm. Stress only the first count of each measure to give the flying of the bee.

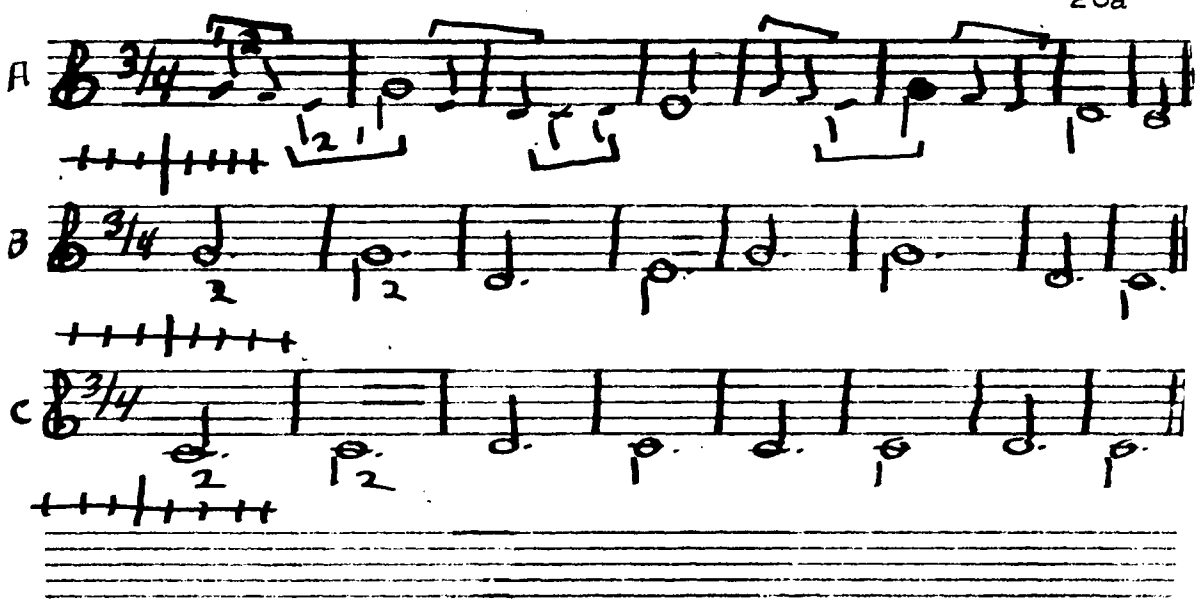
Place the finger near the string, but not touching the string. If you touch the vibrating string your finger will stop the ringing, and we want the tone to last three counts.

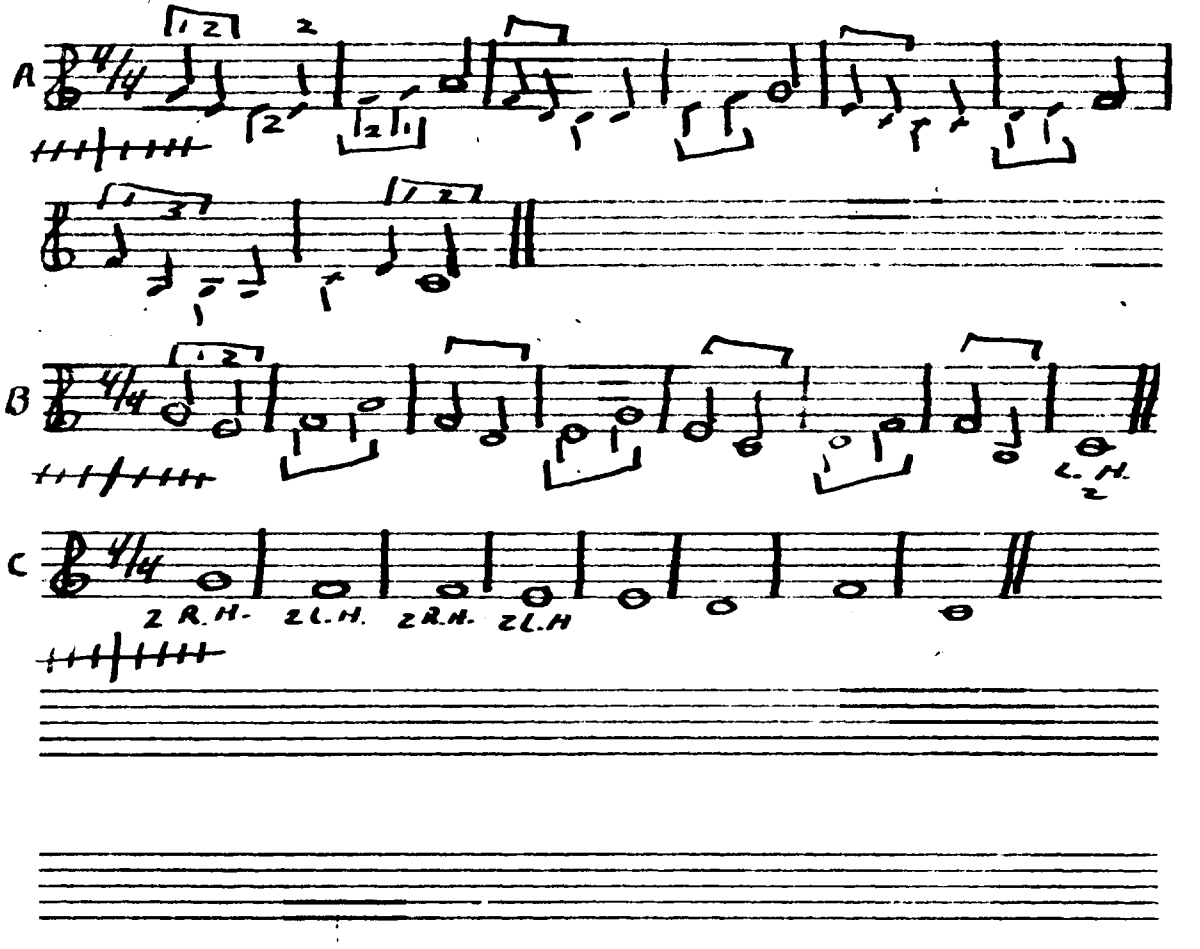
or a bracket, means to place the fingers on the correct strings before playing.

The stems going up refer to the right hand, and stems going down refer to the left hand when a single staff is used.

Loving Care--Schubert
Singing On Our Way, p. 62.

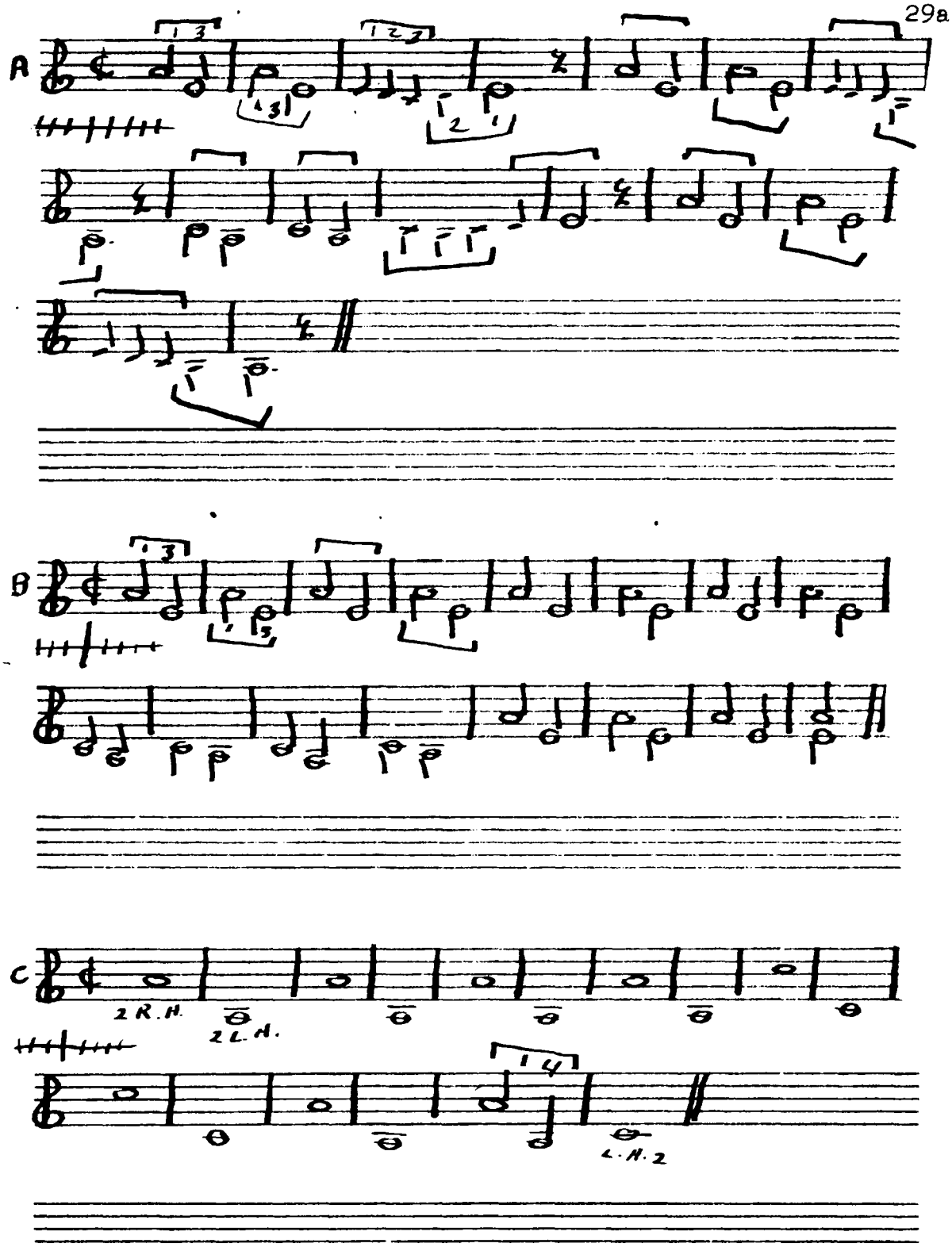
Loving care is a reverant song. Show this by making smooth phrases. Prepare for the repeated notes near the string. If you prepare on the repeated string, the tone will be stopped, causing a pause between tones. Let the tones ring. Noice how the melody is in repeated sections (two measures each) and how it starts high and goes lower. See if you can make each phrase a little softer than the one before.


A
B
C


A
B
C
2 R.H.
2 L.H.
2 R.H.
2 L.H

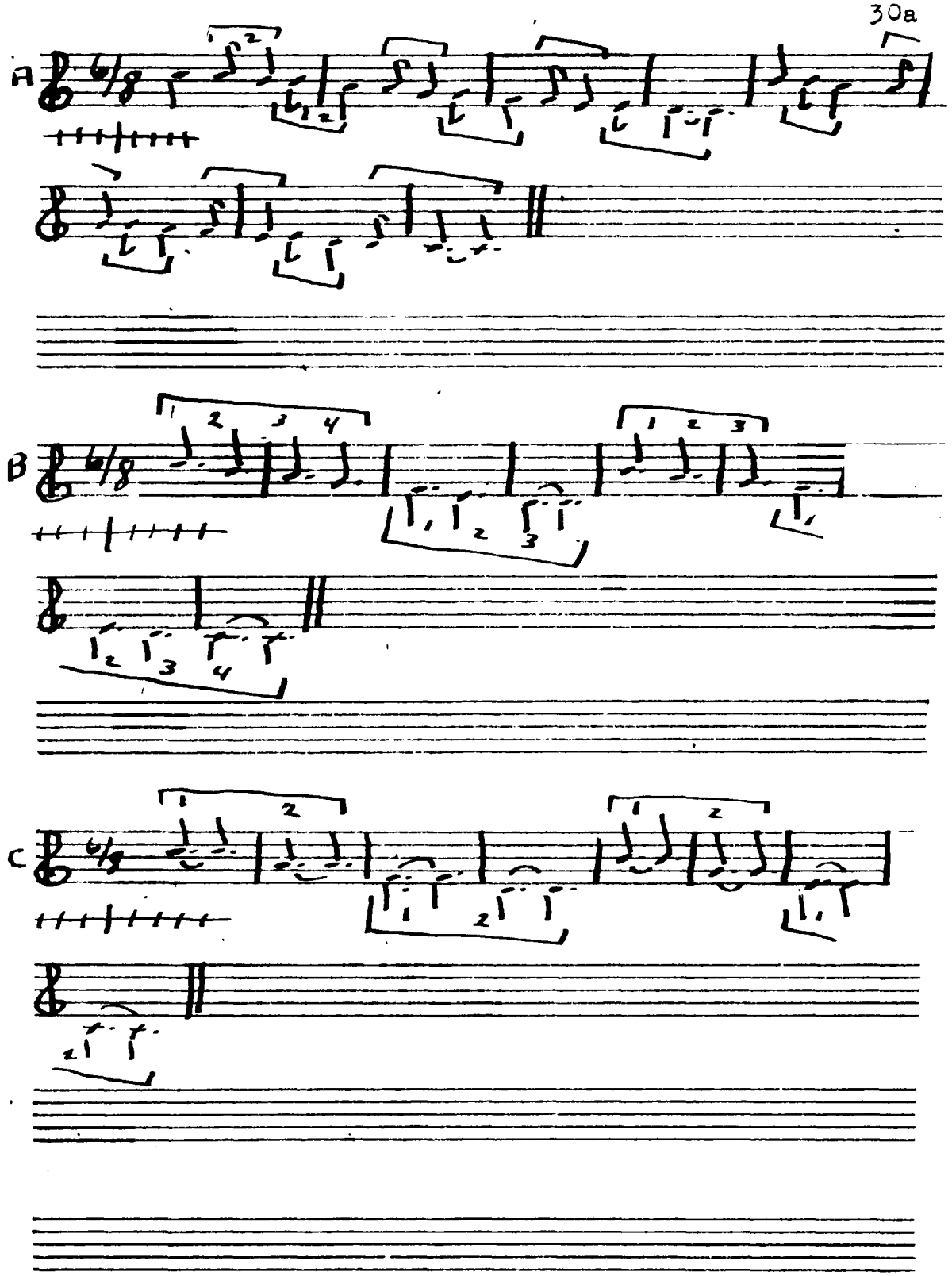
Work and Play
Singing On Our Way, p. 46.

This might be a blacksmith's work song. He is striking his anvil twice in each measure. Try to raise your arm just like the blacksmith. What is the mood of the man? The key of A minor gives it a sad feeling.


A
B
C
2 R.H.
2 L.H.
L.H. 2

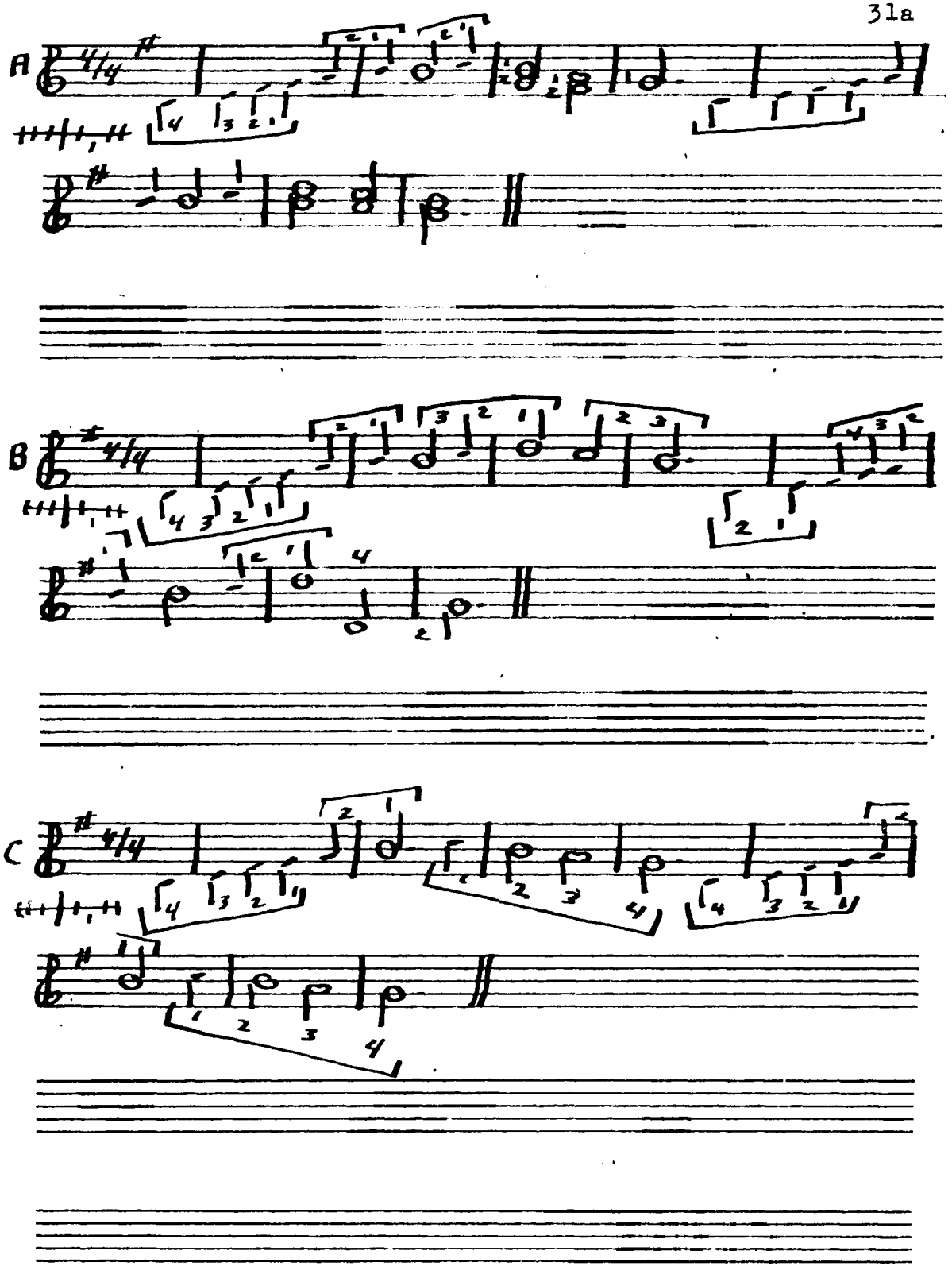
Autumn Leaves--Fisher
Singing On Our Way, p. 112.

After listening to the song, what do you think the leaves are doing? Make each note with the same amount of tone. The leaves are gliding down. Since the rhythm is uneven, stress the quarter notes more than the eighth notes, so we know the leaves are gently floating.


A
B
C

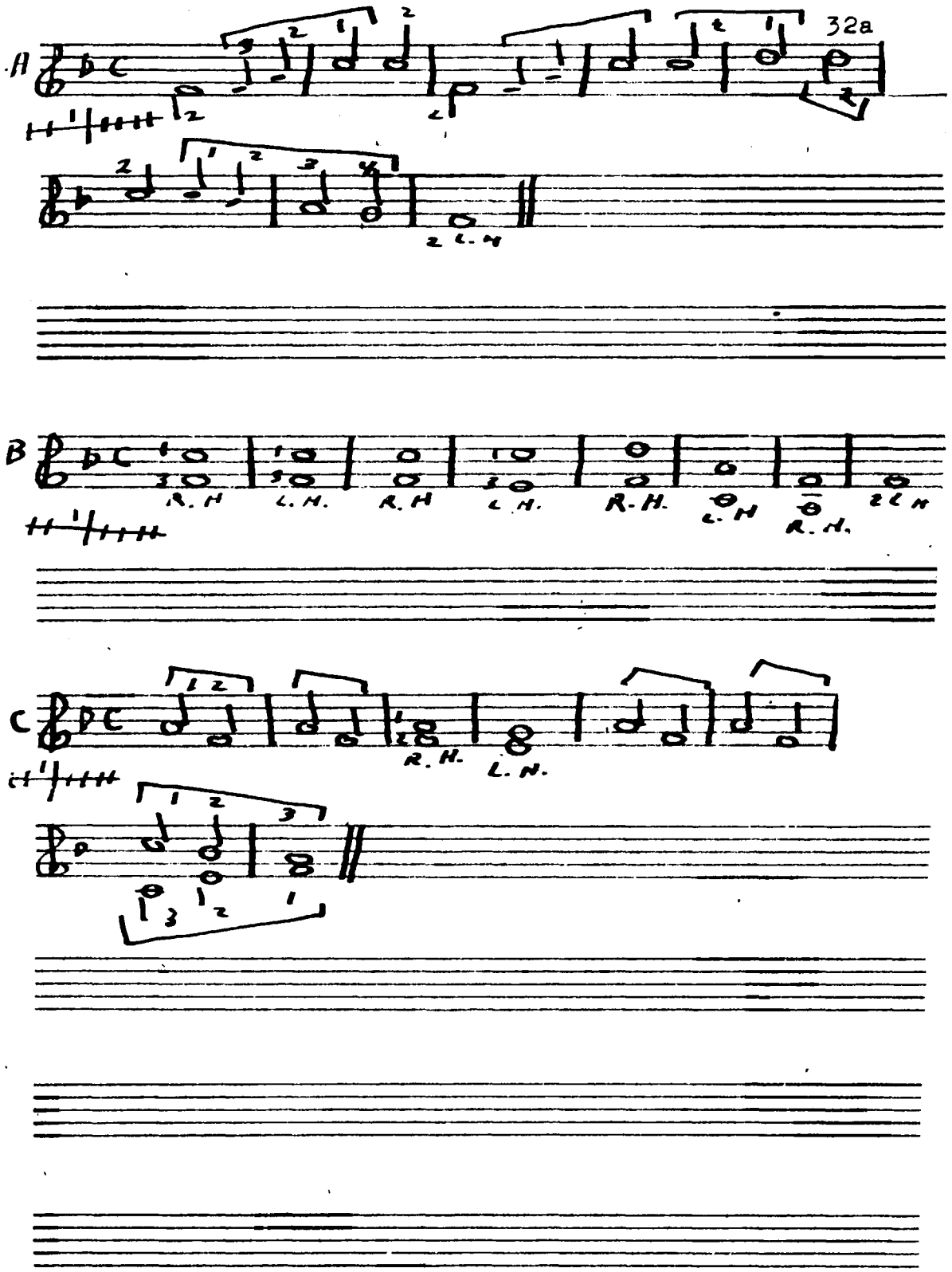
The Golden Rod is Yellow
Singing and Rhyming, p. 115.

The golden rod is tall. The music starts at the bottom of the staff and ascends. It describes the golden rod stalk as it gets larger and larger, thus make the music grow stronger and stronger. The crescendo marking under the first measure tells us to do this.


A
B
C

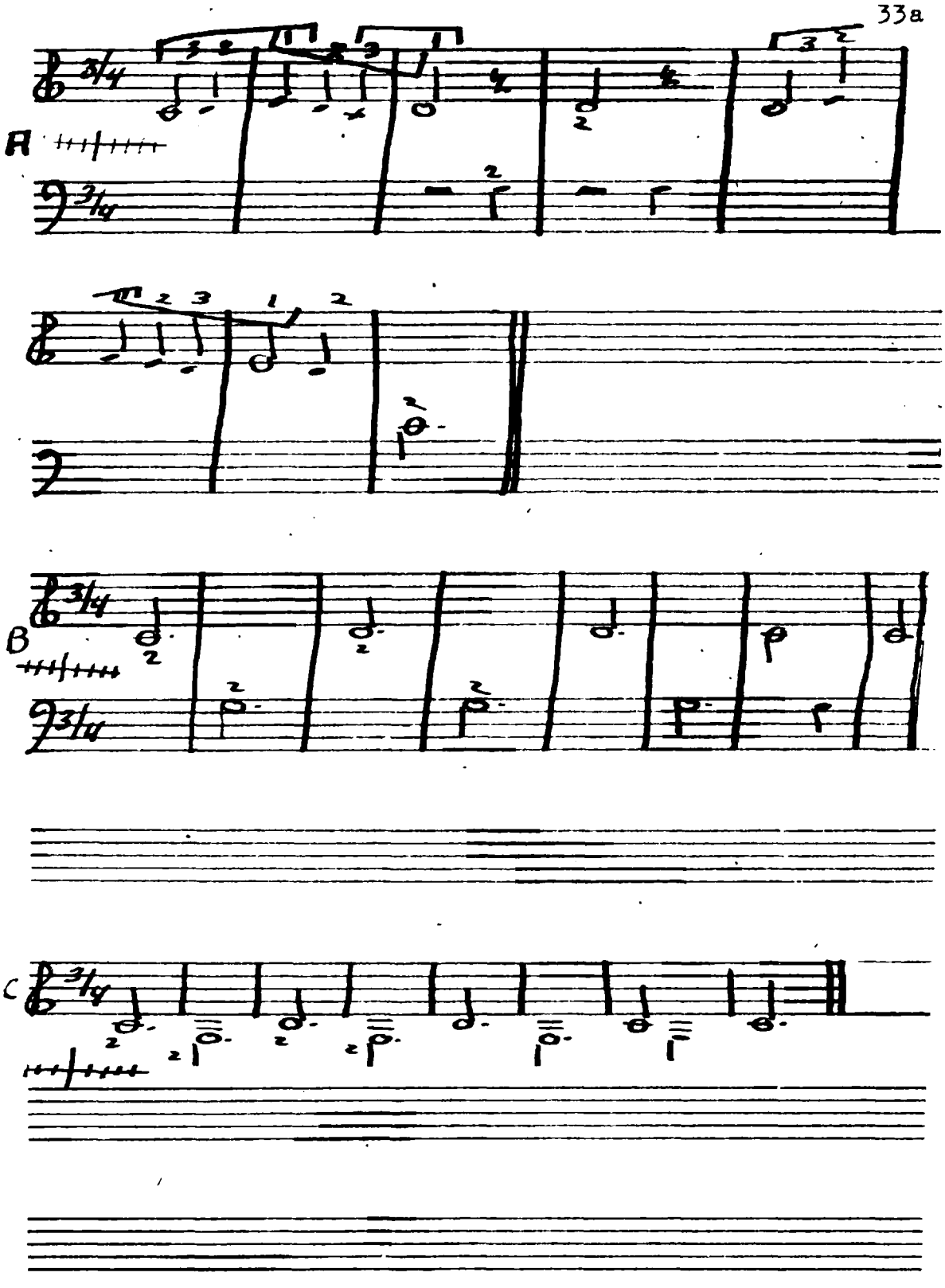
Out Among the Fir Trees
Singing and Rhyming, p. 151.

The first four notes show us the majesty of the fir trees. The B score shows the tallness of the trees. Play the notes exactly together and firmly.


A
32a
B
R.H
L.H.
R.H
L.H.
R.H.
L.H
R.H.
2 L.H
C
R.H.
L.H.

Come With Me--Major
Singing On Our Way, p. 24.

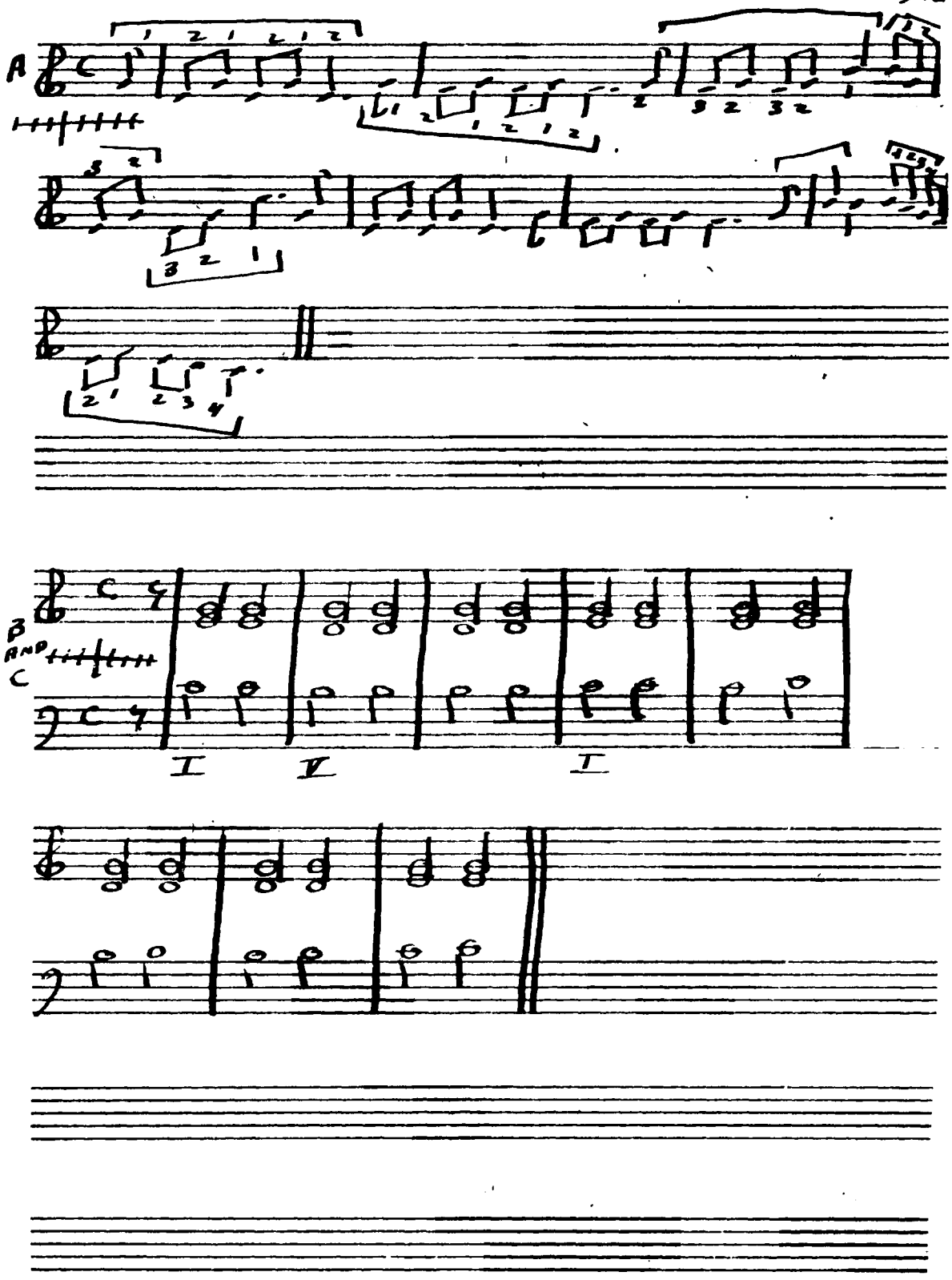
The children in this song might be skating. The song has a gliding rhythm. Accent the first beat in each measure. When playing with just the second finger, try to keep the thumb up. This keeps the thumb out of the way of the second finger.


A
B
C

There Was A Crooked Man
Singing On Our Way, p. 8.

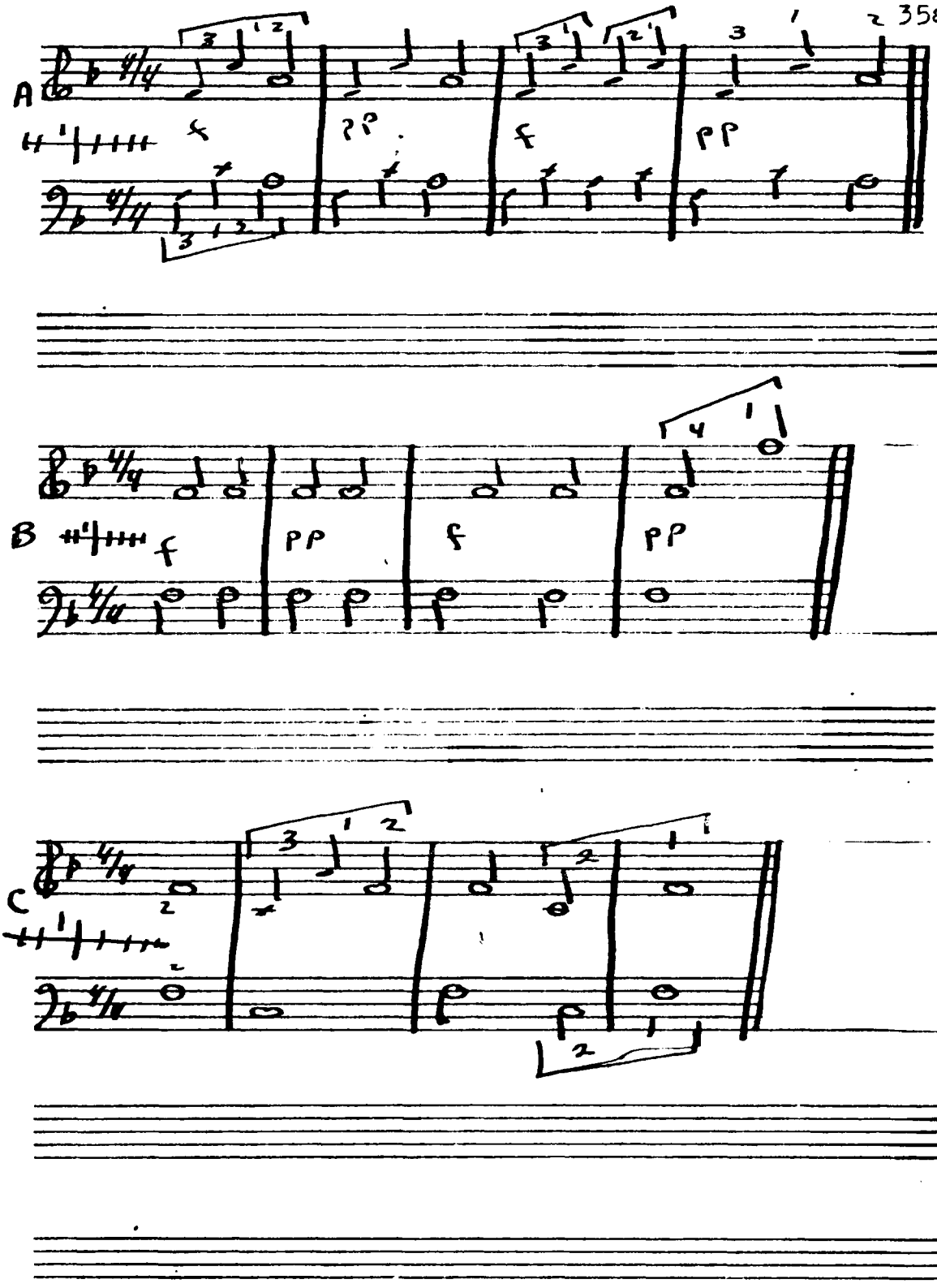
How does the music show us the man is crooked? Rotate the entire hand when alternating between two tones. Notice how the song seems to be mostly centered around the tone G. G is the only tone found in both the tonic and dominant triads in the key of C.

What in the music tells you the man is happy? Locate the tones of the tonic chord in parts B and C. The tonic chord has the feeling of home, and the dominant has a happy majestic quality.


A
B AND C
I
V
I

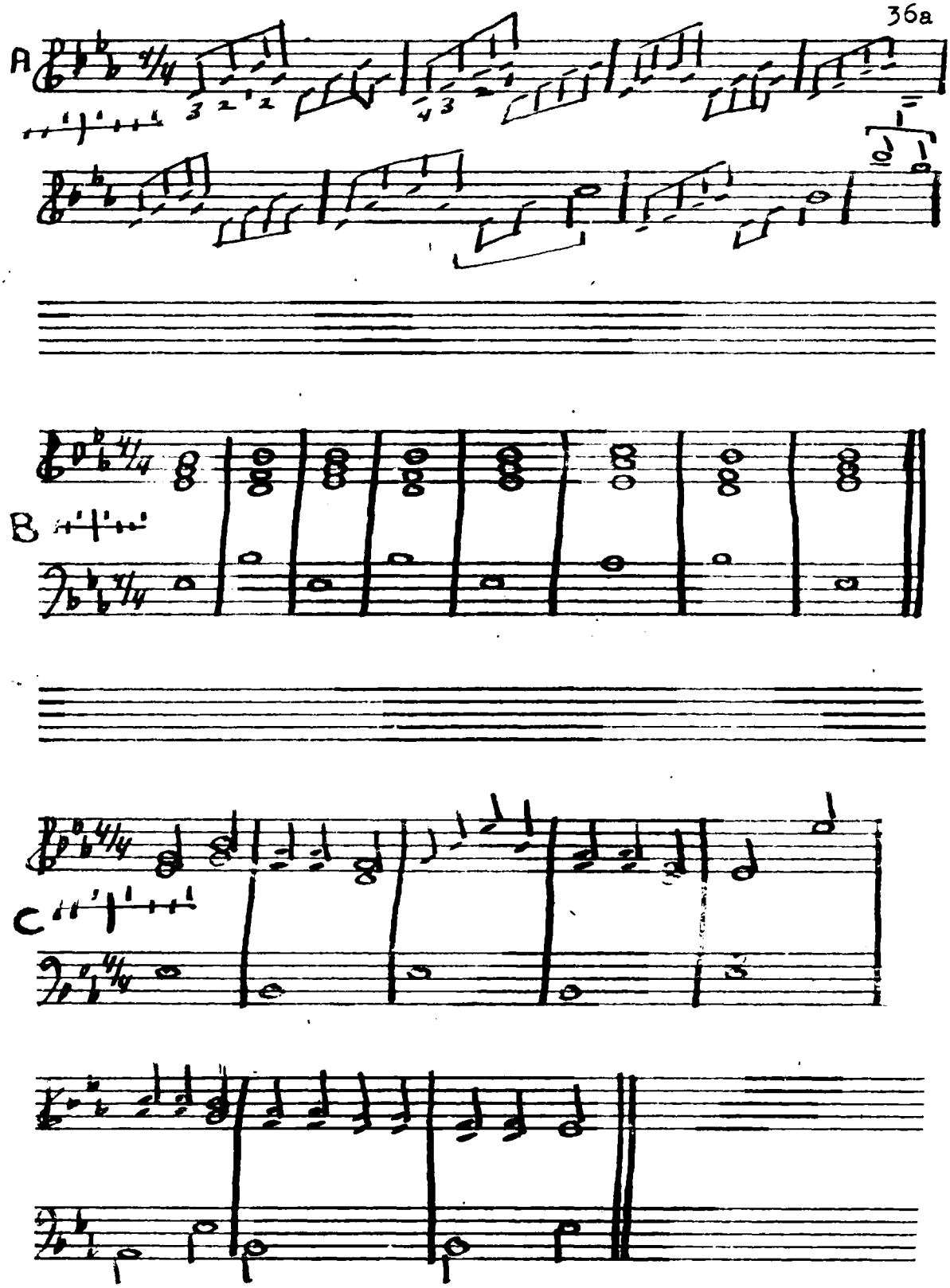
Bells
Singing On Our Way, p. 147.

Bells ring very smoothly. Play the piece softly where you think the echo might be. Curve the fingers out, pointing the fingers toward the sounding board.


A
B
C
f
pp
f
pp
f
pp

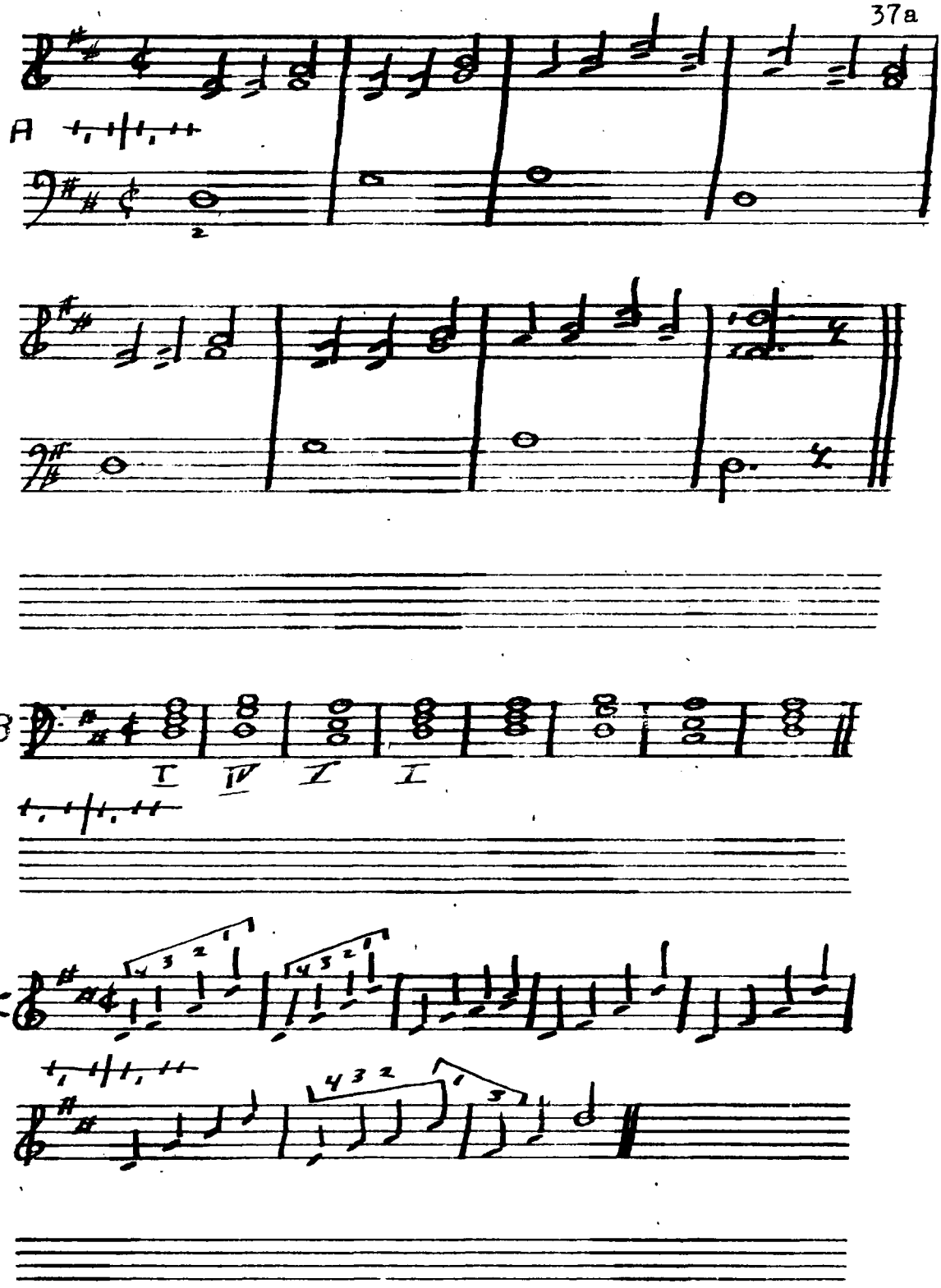
Cats and Dogs
Singing On Our Way, p. 128

The cats and dogs in this song seem to be running. What in the music tells you this? Score A should be played very lighly and gayly like a kitten running around. Score B is the big old dog with one note to a measure. Part C tells the story about the cat and dog.


A
B
C

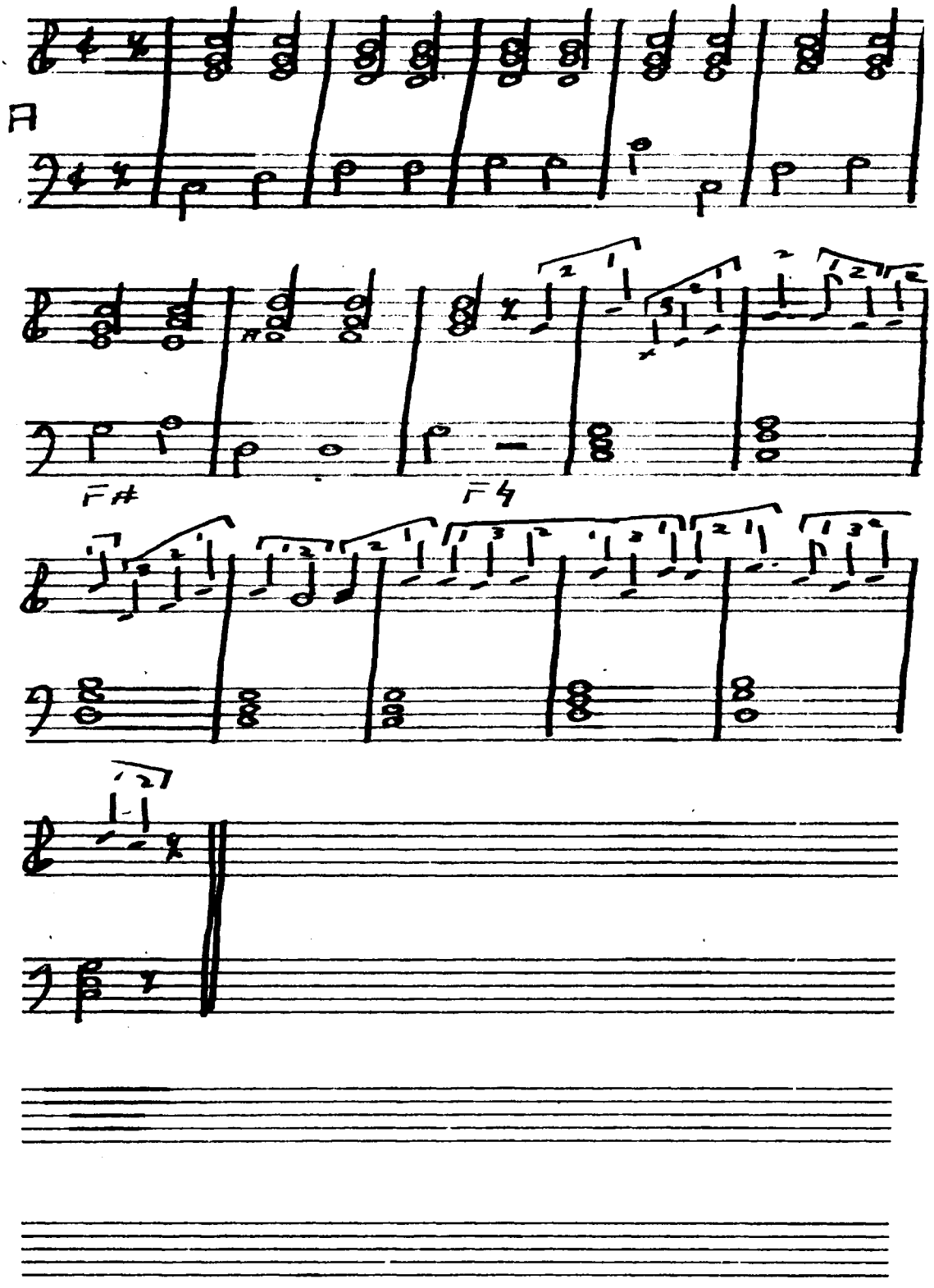
Easter Time
Singing On Our Way, p. 94.

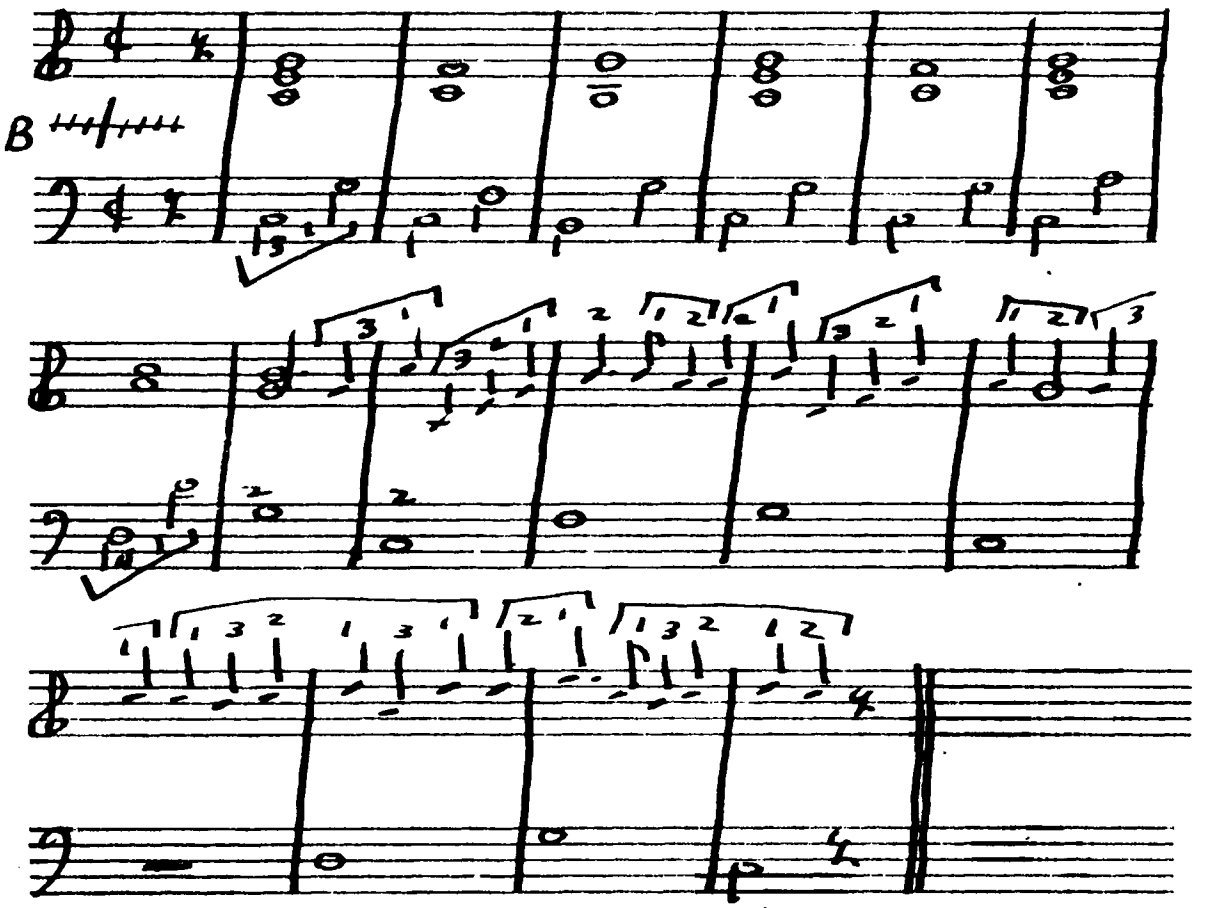
Notice the sounding of bells in this song. Some are large and some small. After playing each note, bring the fingers into the palm, making them lie flat against the hand. You know your fingers won't have to move so far if you keep your wrists near the strings.

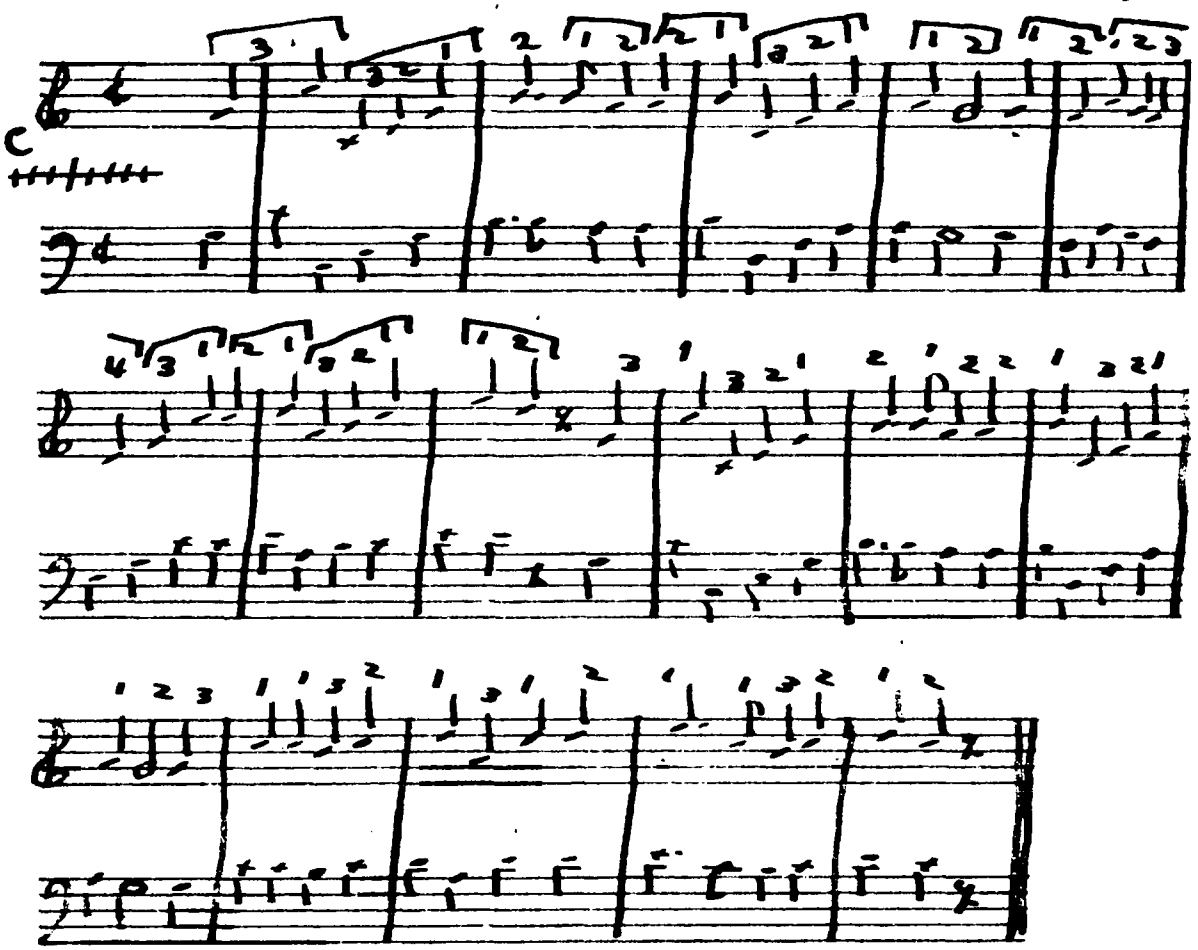

A
B
I
IV
I
I
C

Birthdays are Such Jolly Times--Findley
Singing On Our Way, p. 69.

Try saying the word "jolly" on the dotted quarter and eighth note. Now try it with two quarter notes, making it even. Which do youthink is the brighter? When you play the piece be sure to make a bright "jolly." When moving from the higher strings to the lower, move the entire arm downward, not just the fingers. This will let the fingers keep their usual position. Let your arm do it for you.

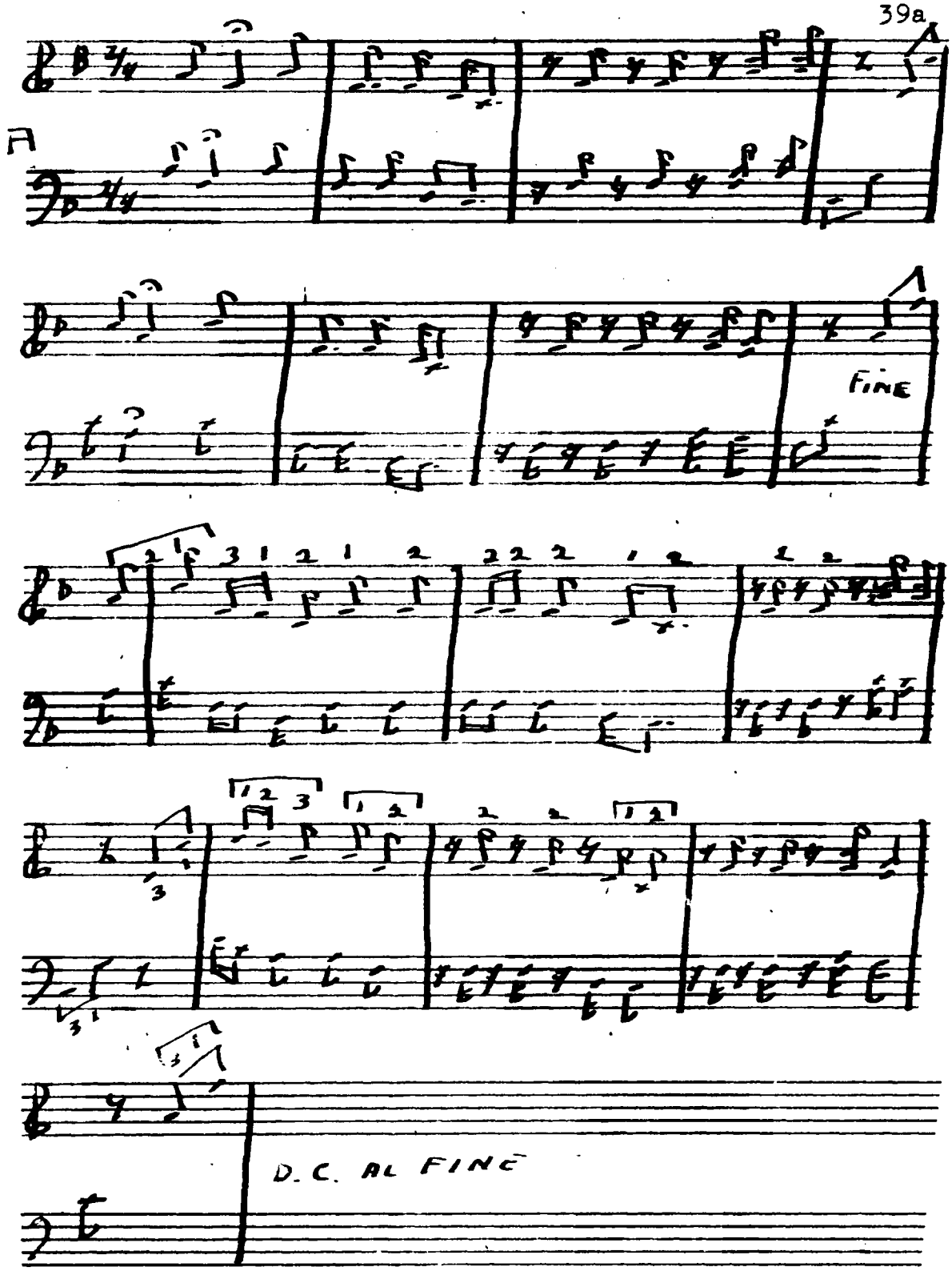

A
F#
F4

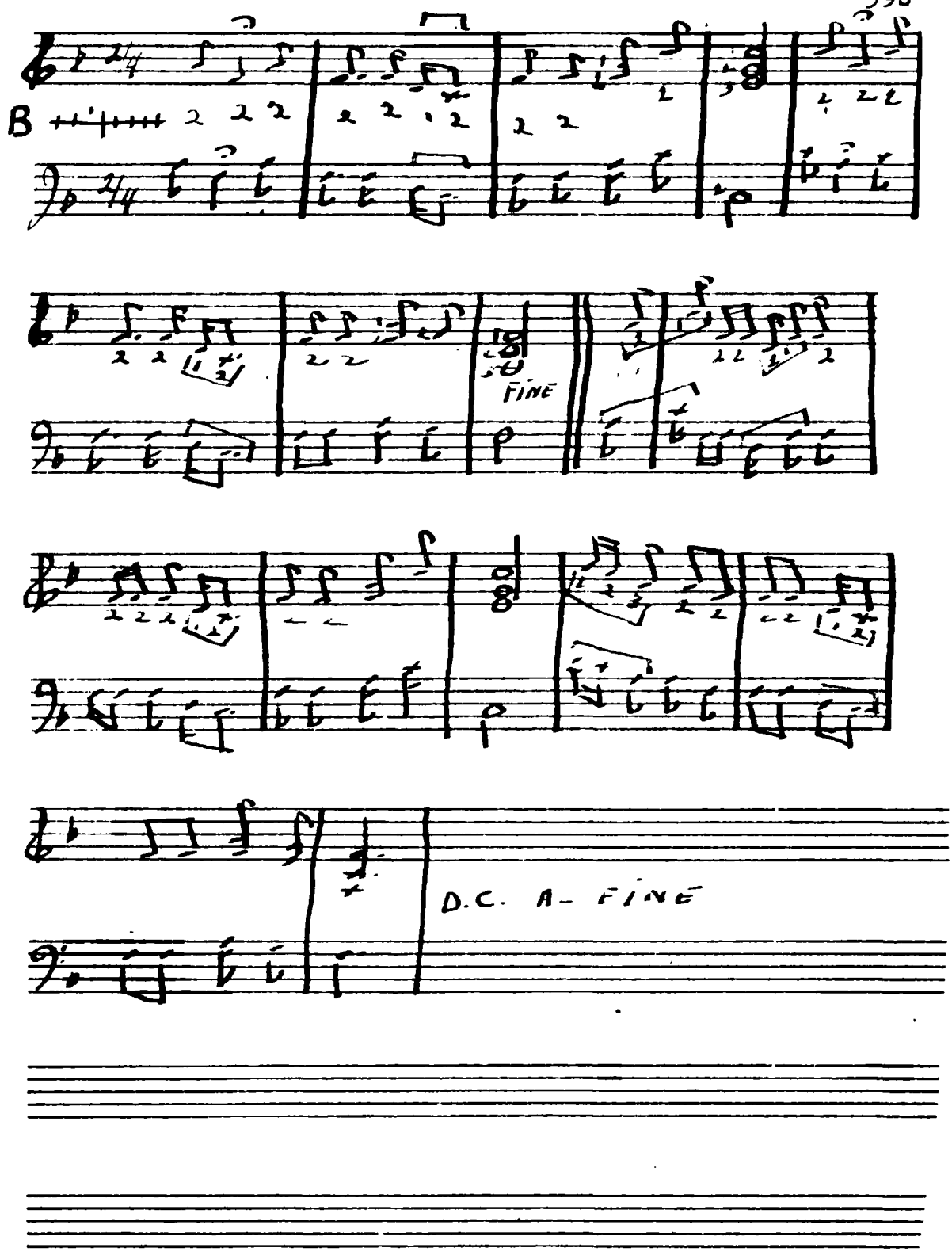

B

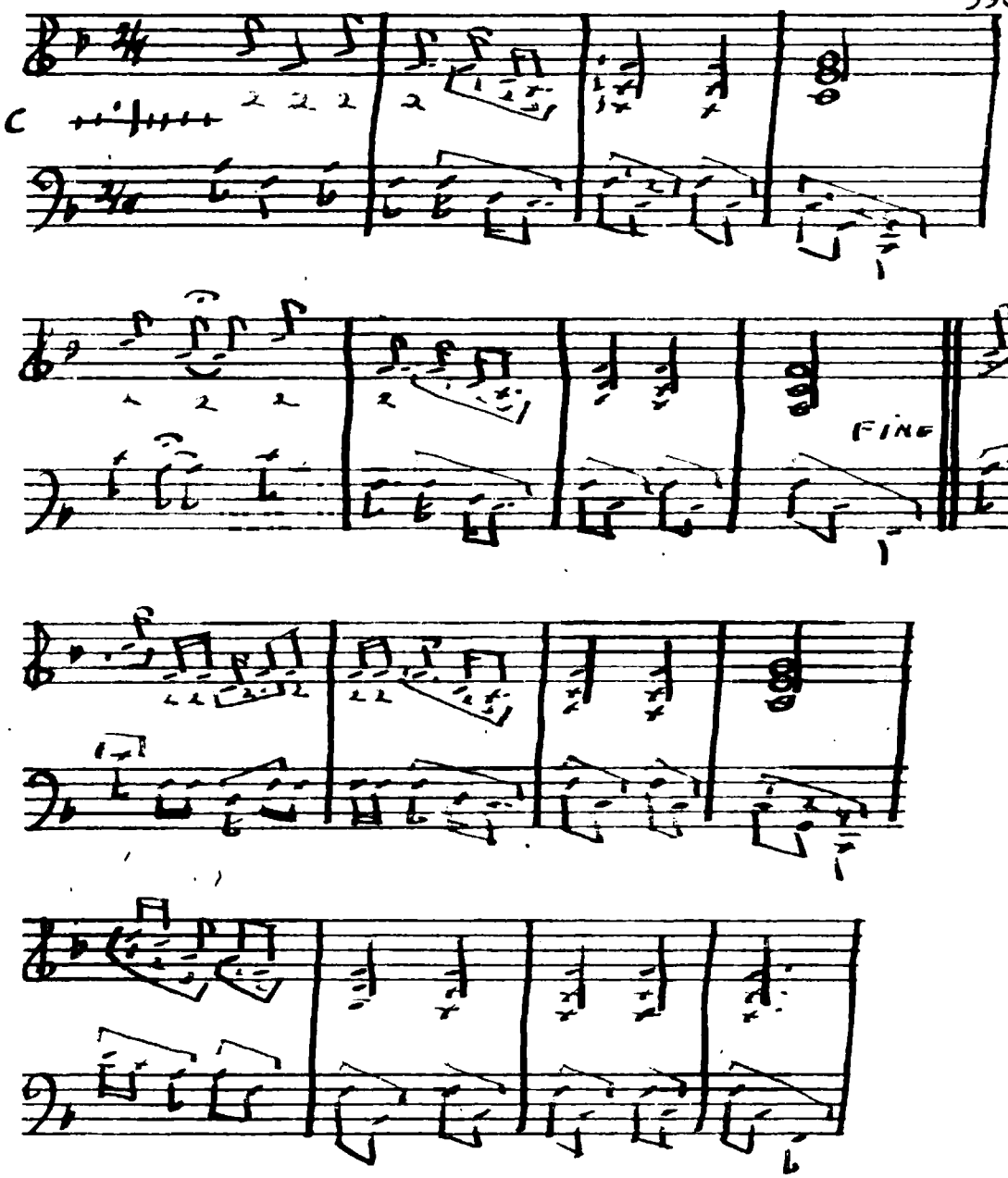


Swing Low, Sweet Chariot
Together We Sing, p. 181.

The person in this song is singing about the Angels who are coming for him in a chariot. Makee your raising fit the quietness of the song. Let your hand follow the column of sound.


A
FINE
D. C. AL FINE

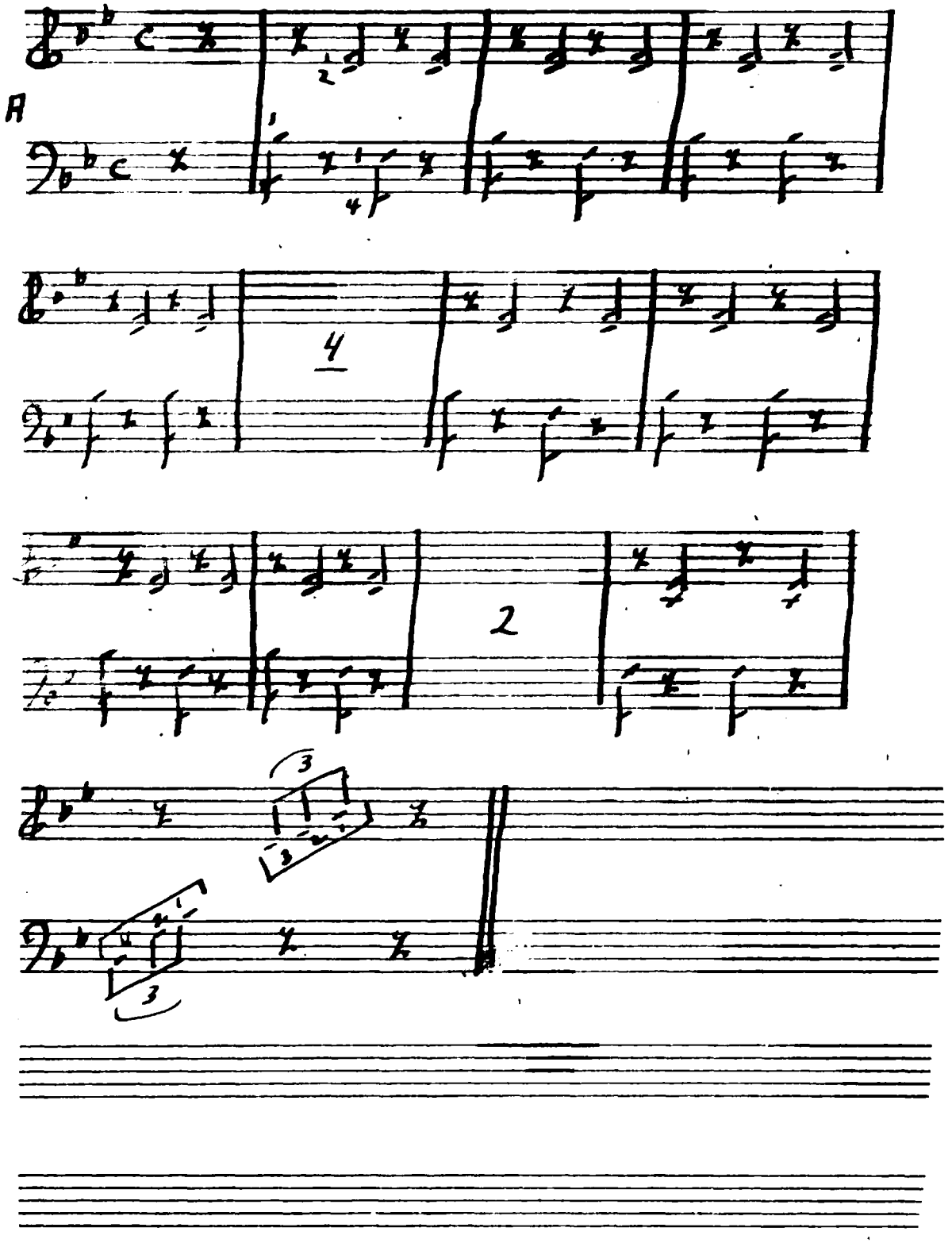

B
FINE
D.C. AL FINE

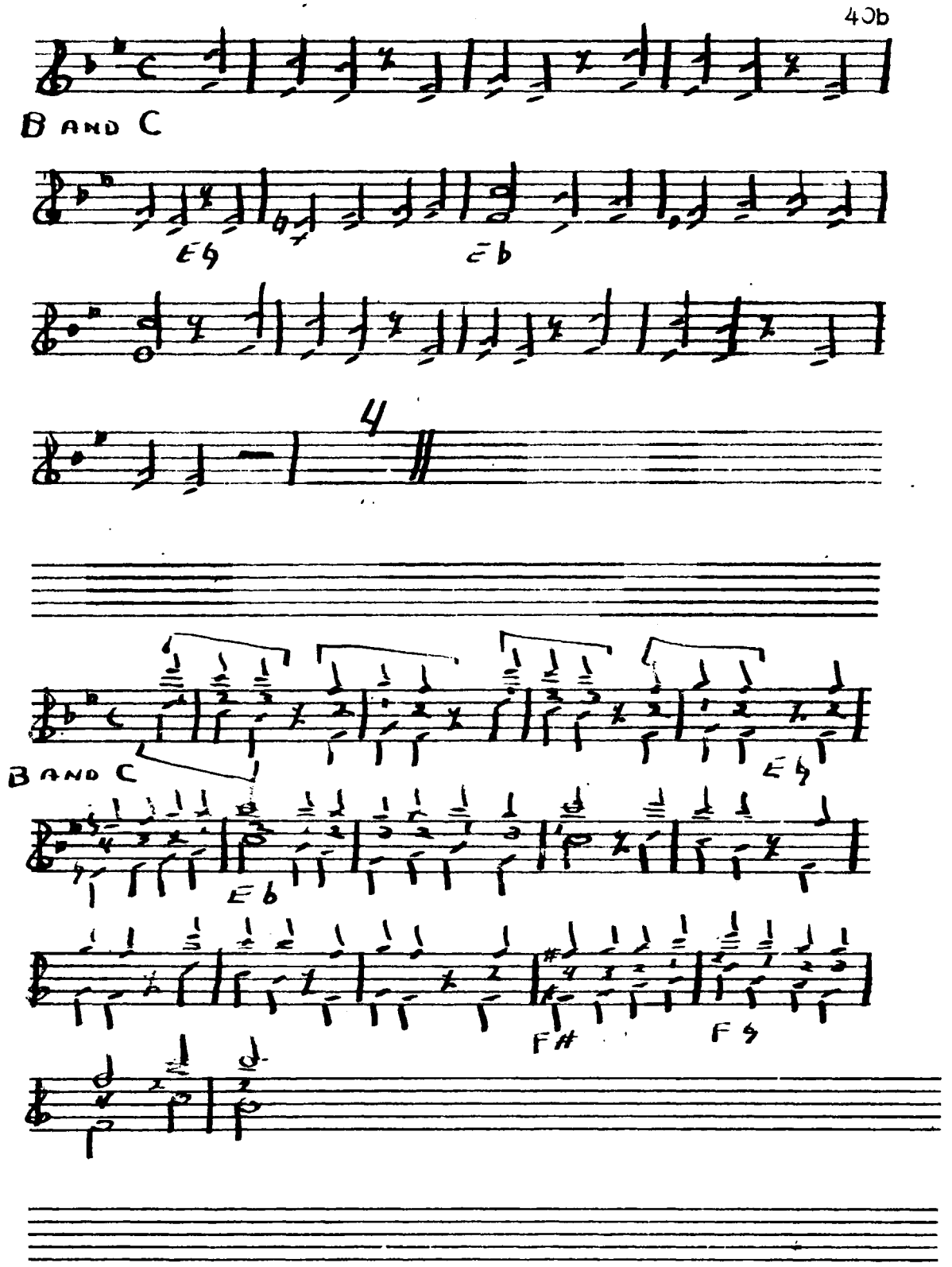

C
FINE

Good Morning--Johnstone
Together We Sing, p. 51.

We always say a cheery "good morning" when we greet someone early in the day. The person in this song is giving such a greeting. Notice how the first three notes say, "Good Morning" especially when you accent the first note in the measure.

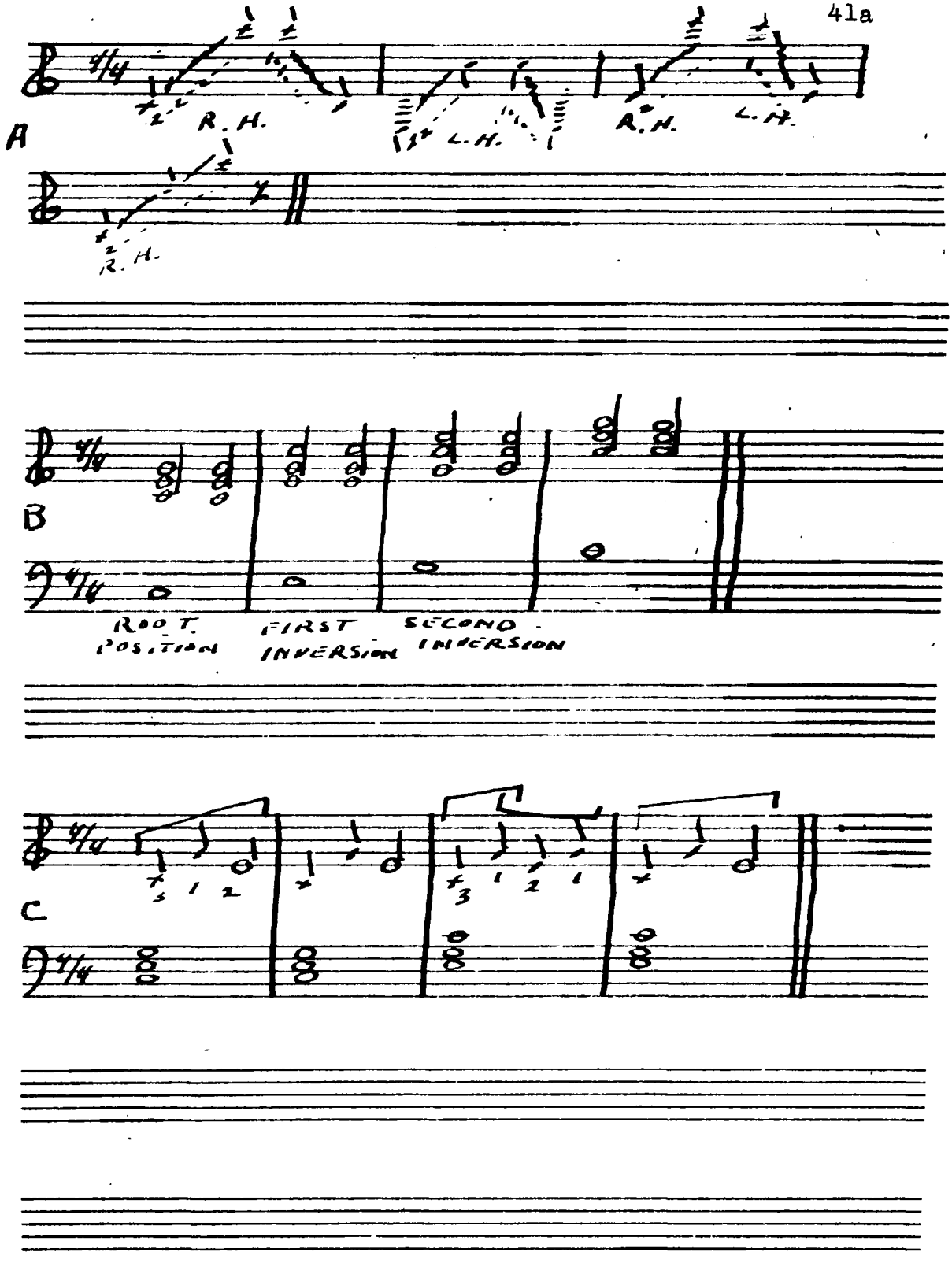
Put your elbows high, wrists in, fingers curved, and play the song like you are really glad to be alive.


A
4
2

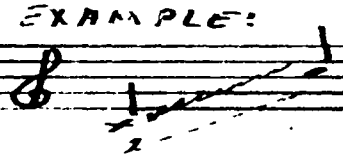

B AND C
Eb
Eb
4
B AND C
Eb
Eb
F#
F♮

Bells

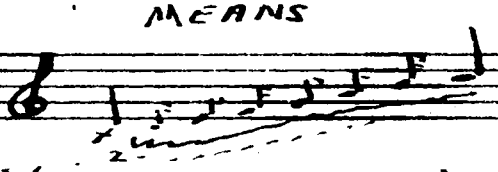
Here is a piece we have learned earlier. Notice how the ringing of the bells is improved by the glissandi in part A.


A
R. H.
L. H.
R. H.
L. H.
R. H.
B
ROOT POSITION
FIRST INVERSION
SECOND INVERSION
C

A GLISSANDI — EXAMPLE:

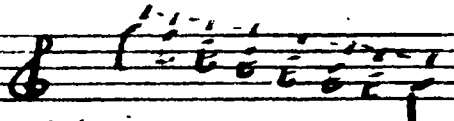


1 MEANS



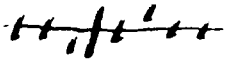
2 SLIDE SECOND FINGER ALONG STRINGS

MEANS



SLIDE THUMB FROM STRING TO STRING

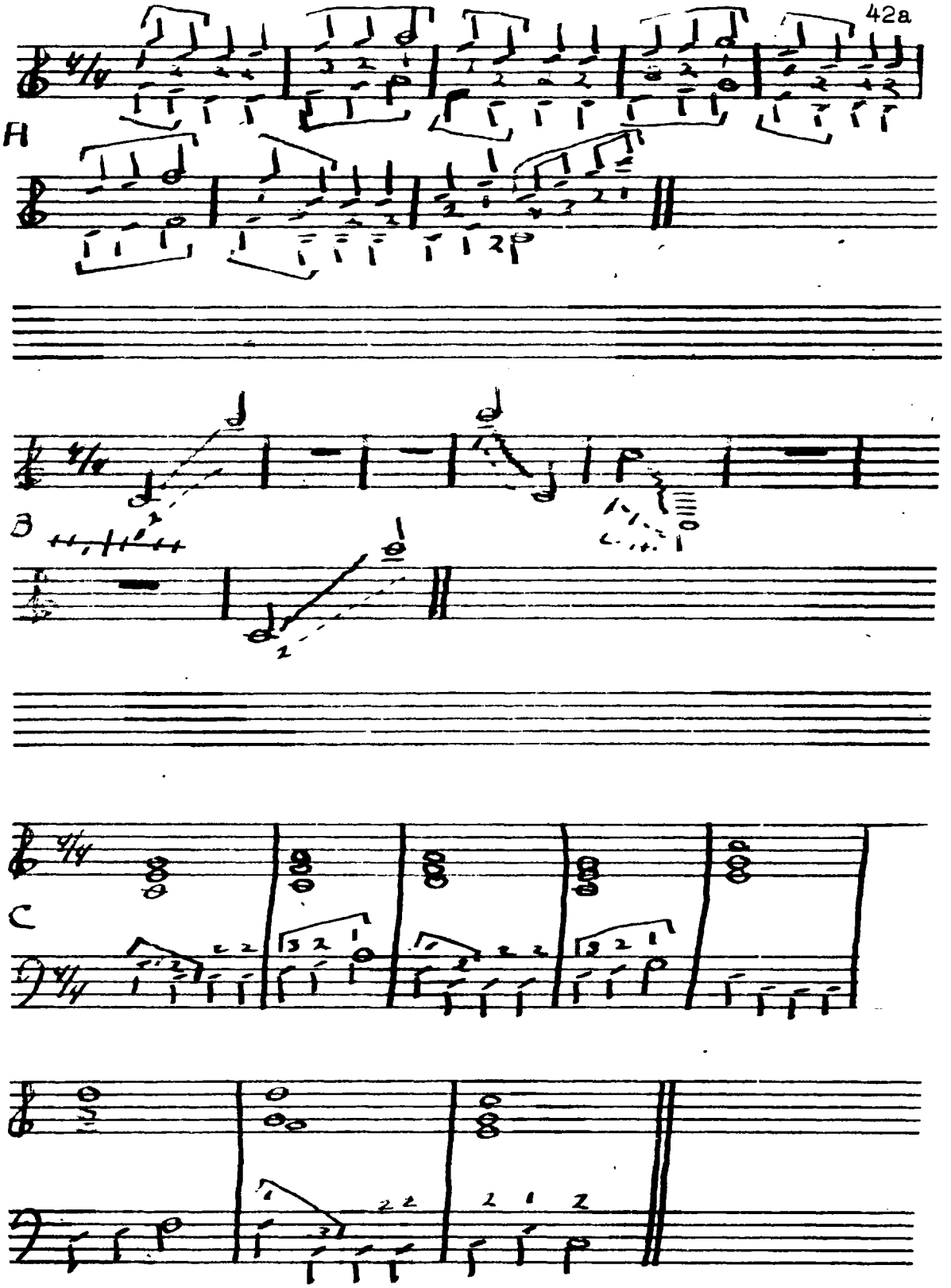
C MAJOR GLISSANDO PEDAL DIAGRAM



Fb — ENHARMONICALLY E
B# — ENHARMONICALLY C

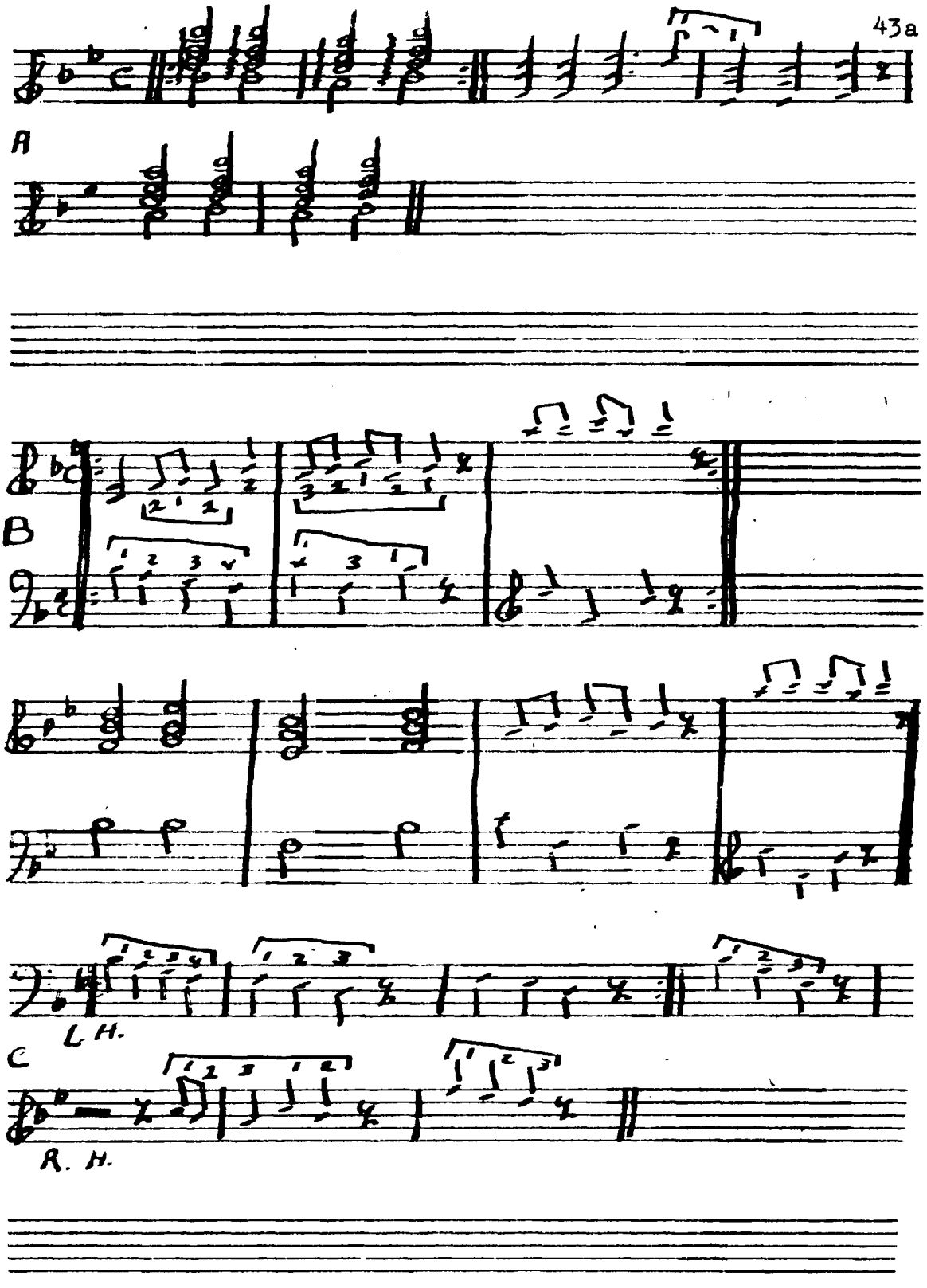
Loving Care

We have learned this piece earlier, too. Notice how the glissandi in part B adds to the reverance.


A
B
C

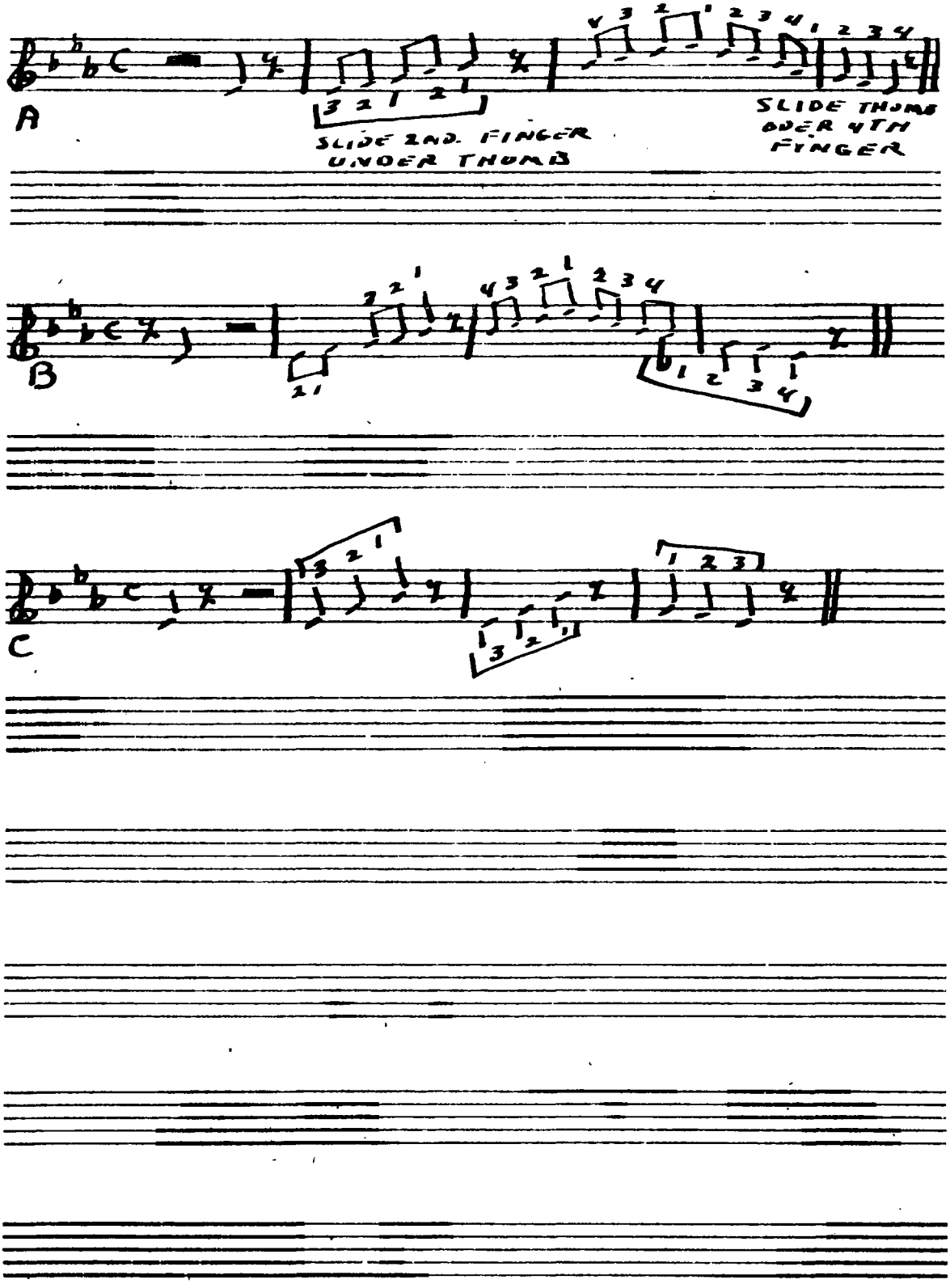
A True Story
Together We Sing, p. 18.

If this song were a story, where might the story repeat itself? Are you repeating your playing the same way? Try it several ways to see which you like best. Remember to let your arm work for you when moving from the middle of the harp to the top and back again. Your wrist may touch the sounding board, but keep it from resting on it.


A
B
L. H.
C
R. H.

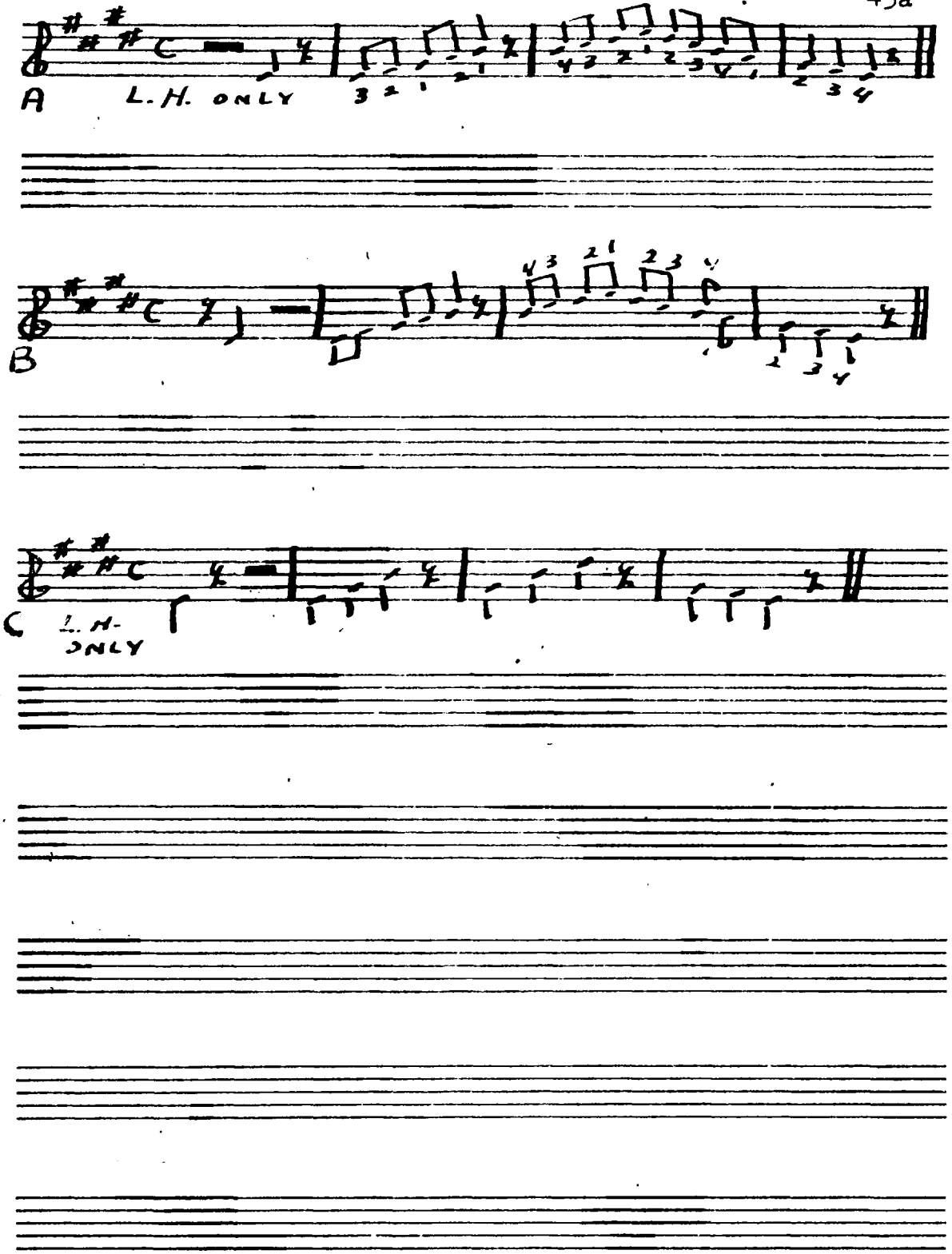
Bow-Wow-Wow
Together We Sing, p. 37.

Where might the question and answer be in this song? Be sure to replace the fingers before the thumb plays so that at least one finger will be on the strings. Remember, if the fingers are not placed, or replaced, the arm should raise.


A
SLIDE 2ND. FINGER UNDER THUMB
SLIDE THUMB OVER 4TH FINGER
B
C

Bow-Wow-Wow

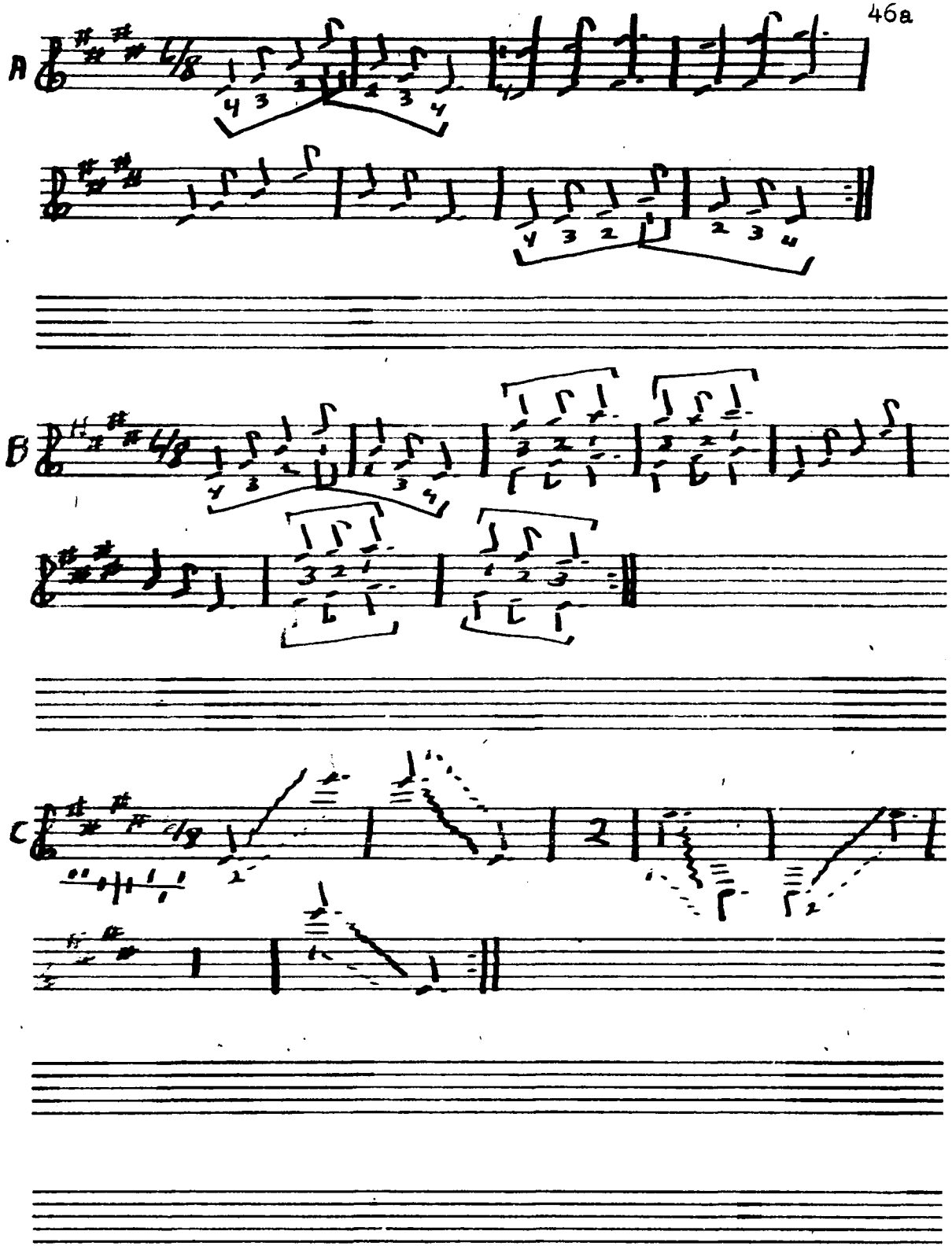
How is this song different from the one just played by the same title? On the harp, the same strings are played whether the piece be written in E flat or E.


A
L. H. ONLY
B
C
L. H. ONLY

The Gardener
Together We Sing, p. 37.

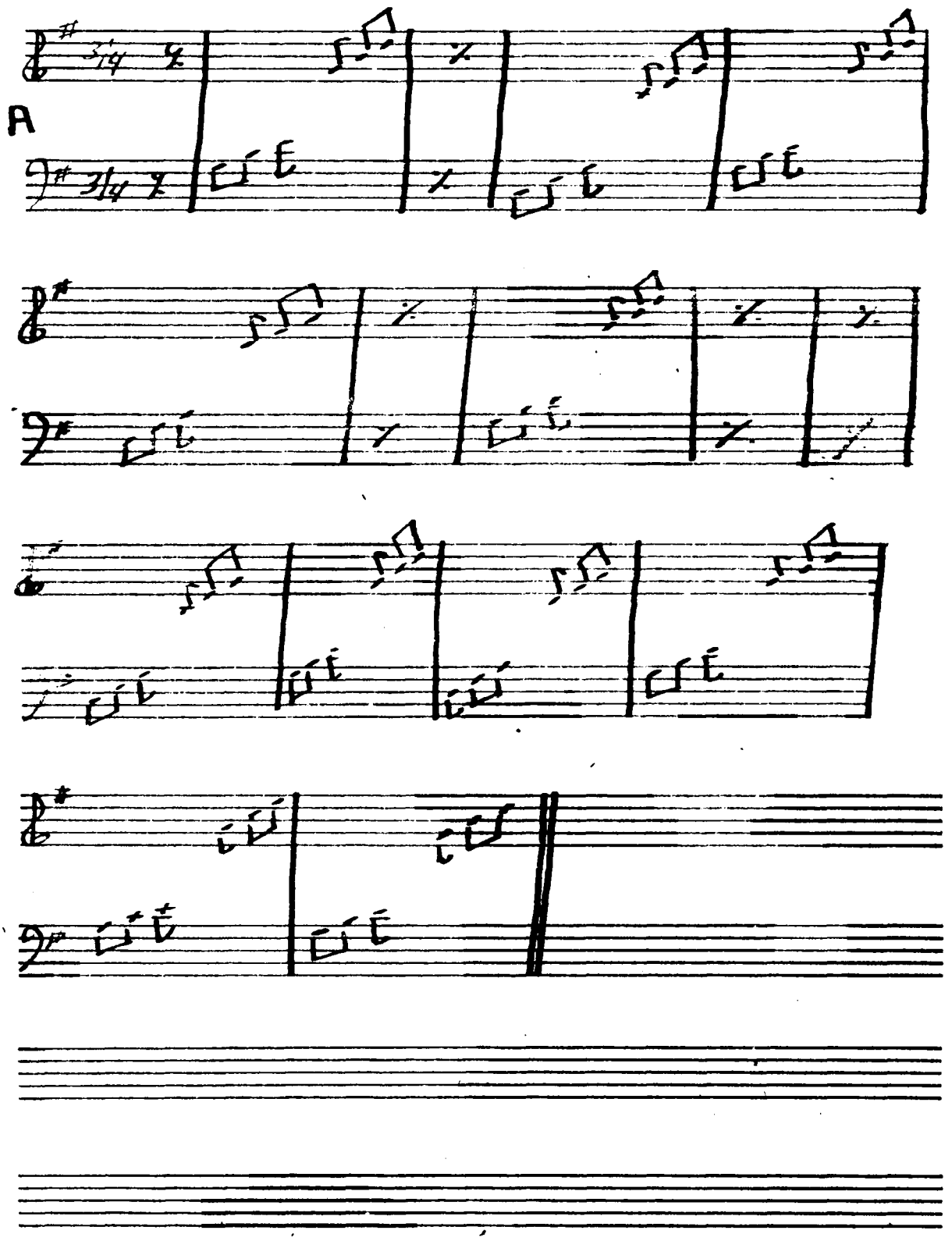
Here is a skipping tune. Perhaps the gardener is singing while he works or dancing to celebrate the harvest.

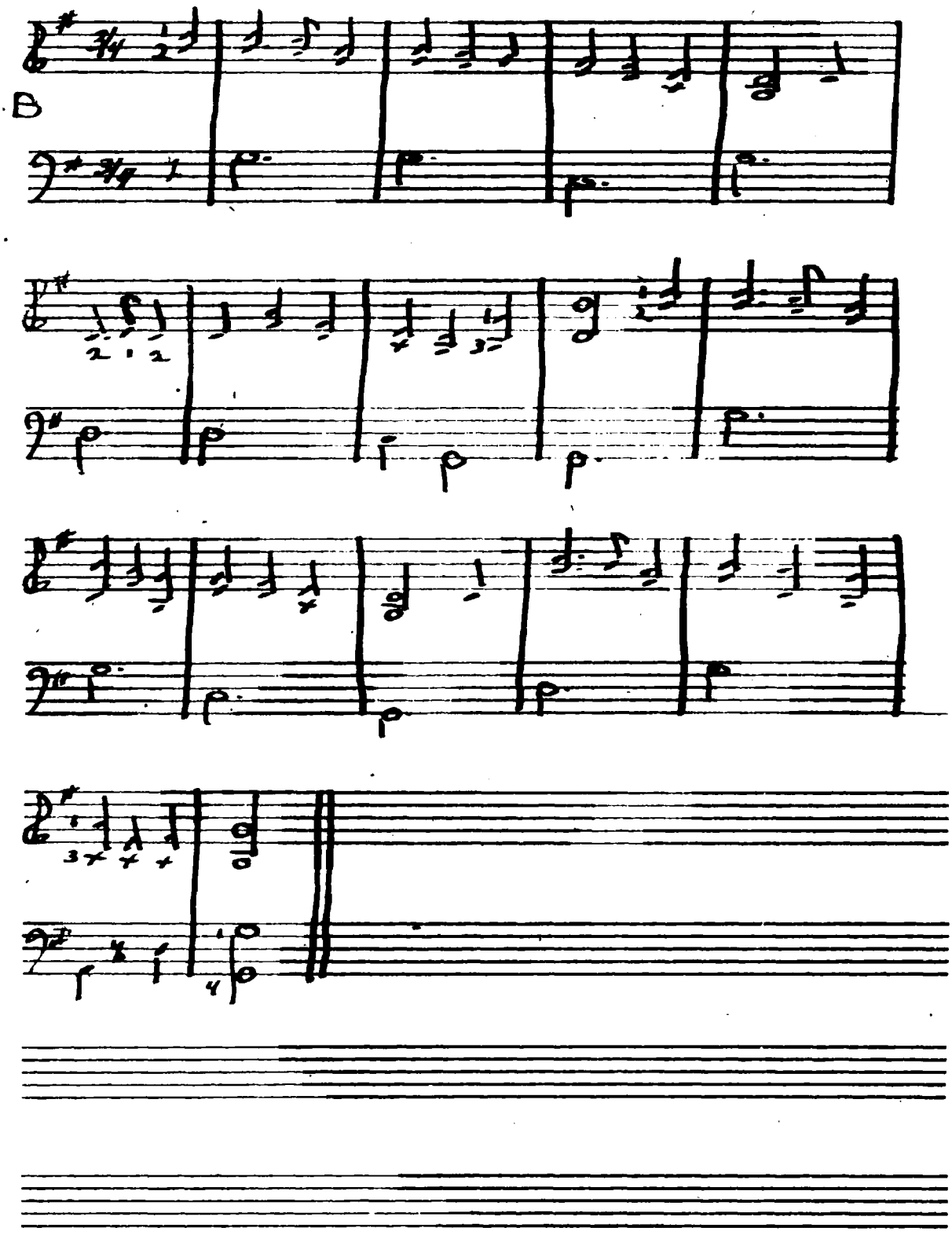
Play the octaves firmly, keeping the wrist in. If a hollow is formed in the palm you are correct. Keep the second finger curved when playing glissandi.

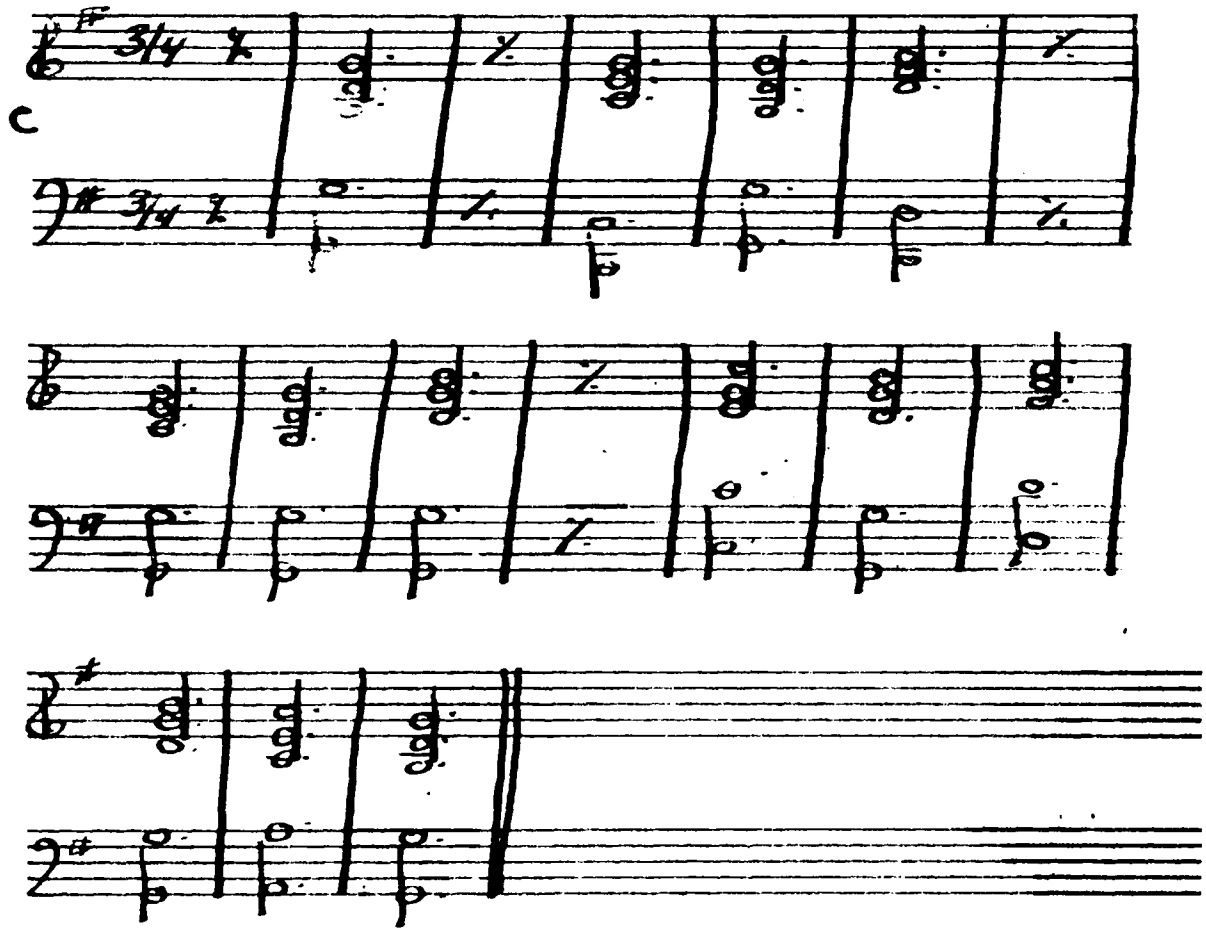

A
B
C

Away in a Manger
Together We Sing, p. 29.

We all know this Christmas Lullaby. Raise your hands smoothly and slowly from the elbow. After the last measure, raise the hands slowly, letting them return to the harp just as slowly and coming to rest on the sounding-board without a sound.

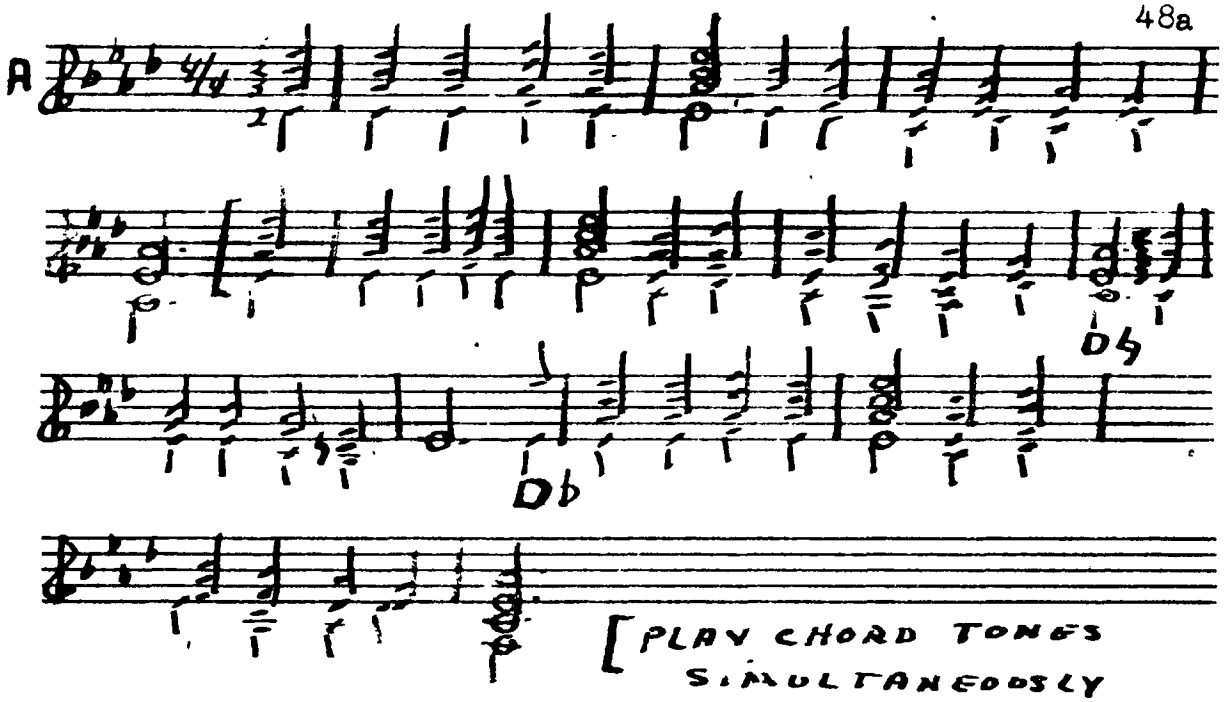

A

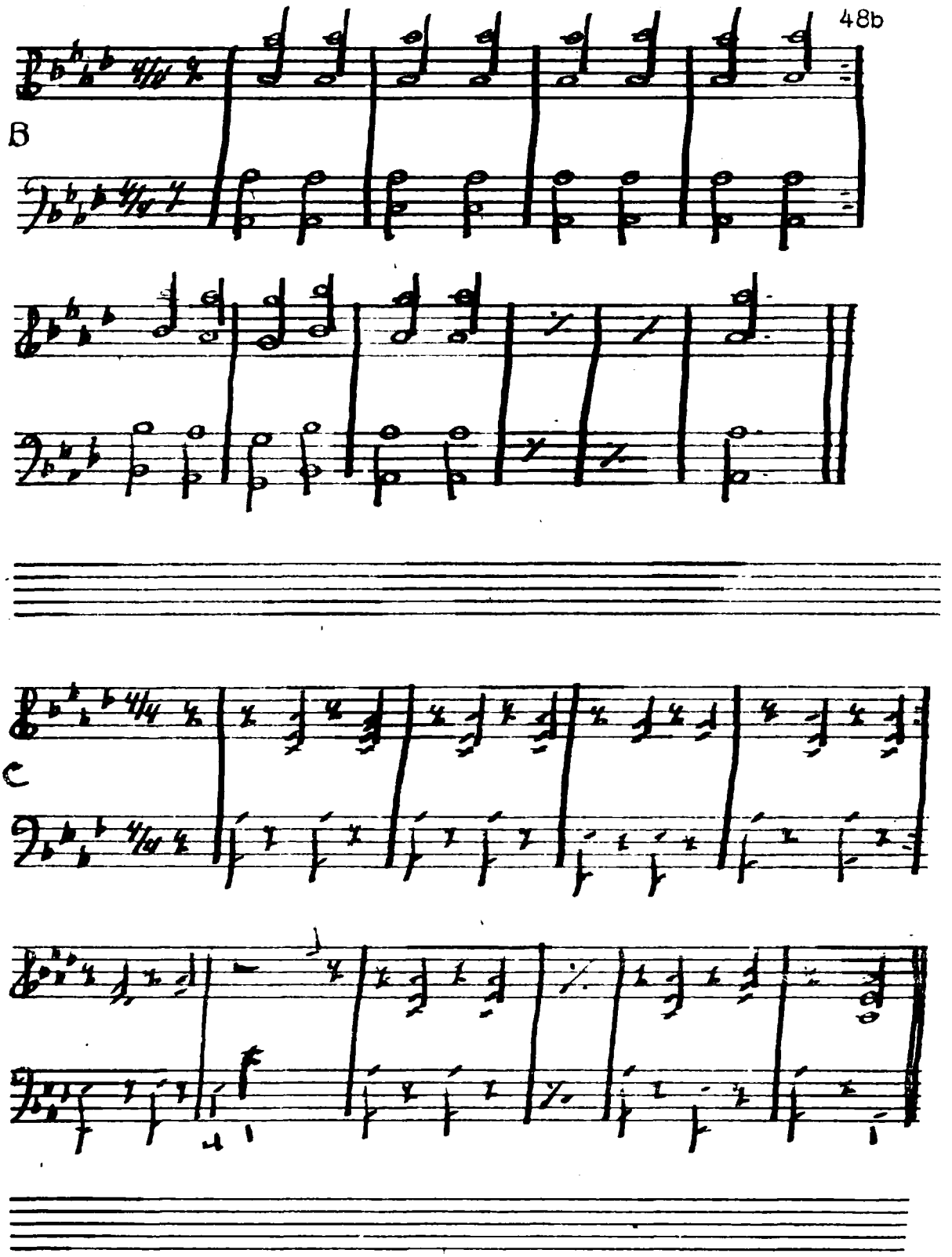

B


C

Christmas Hymn--Praetorious
Together We Sing, p. 194.

This Christmas Hymn describes the Christmas bells ringing out in all their glory. Part B is the Christmas bell, so allow that part to ring brightly. All three note chords or four note chords should be rolled from the bottom note up, unless marked differently. The wavy line is put there to remind you to do this. The straight line means to play the notes all at once, not to roll them.


A
Db
Db
[PLAY CHORD TONES
SIMULTANEOUSLY


B
C

Silent Night
Together We Sing, p. 199.

Play this piece with the swaying motion of rocking the cradle. There are two rocks to the measure.

Watch your thumb to see that it moves over on the knuckle of the second finger. Make that thumb do all the moving.

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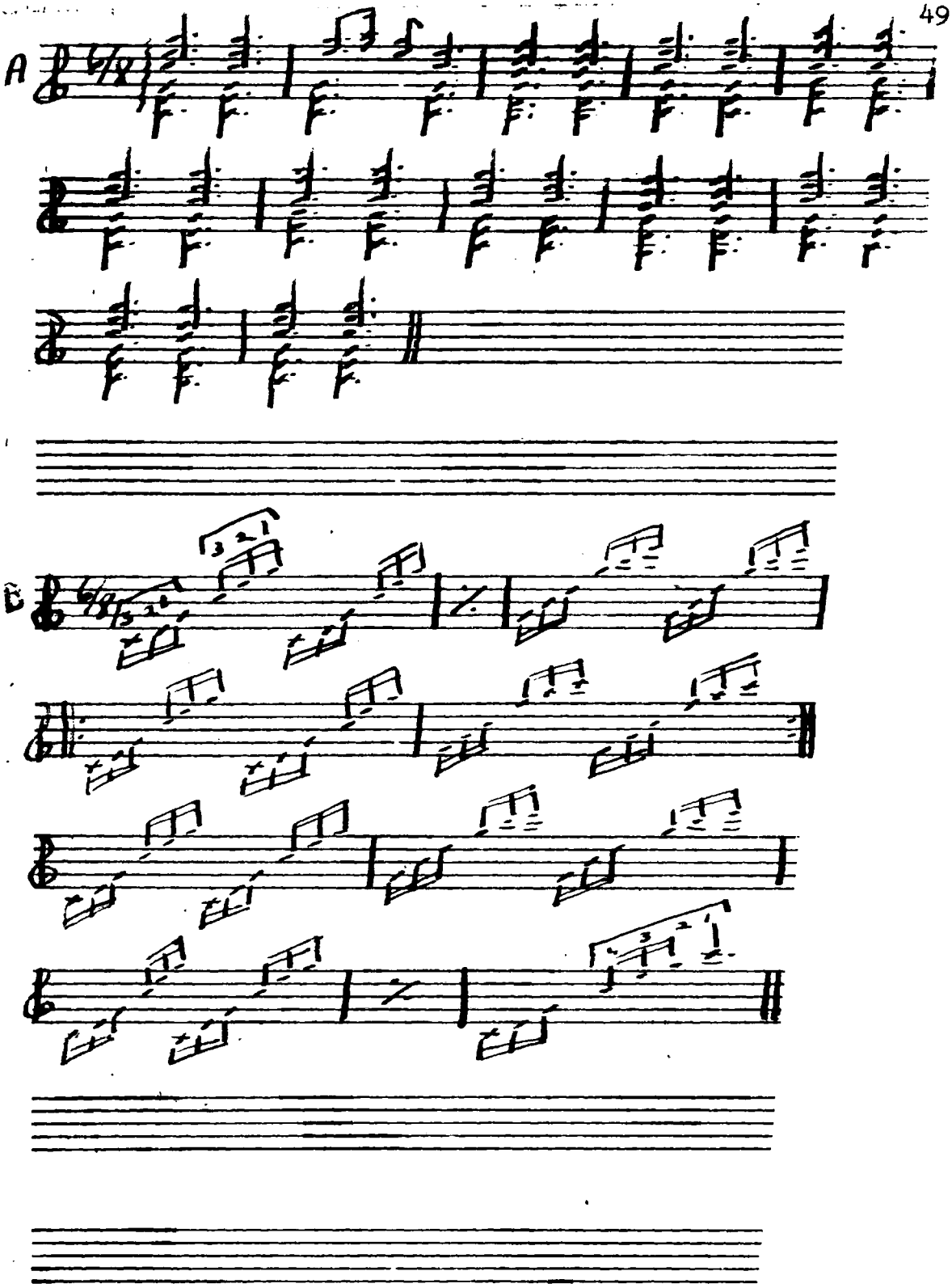
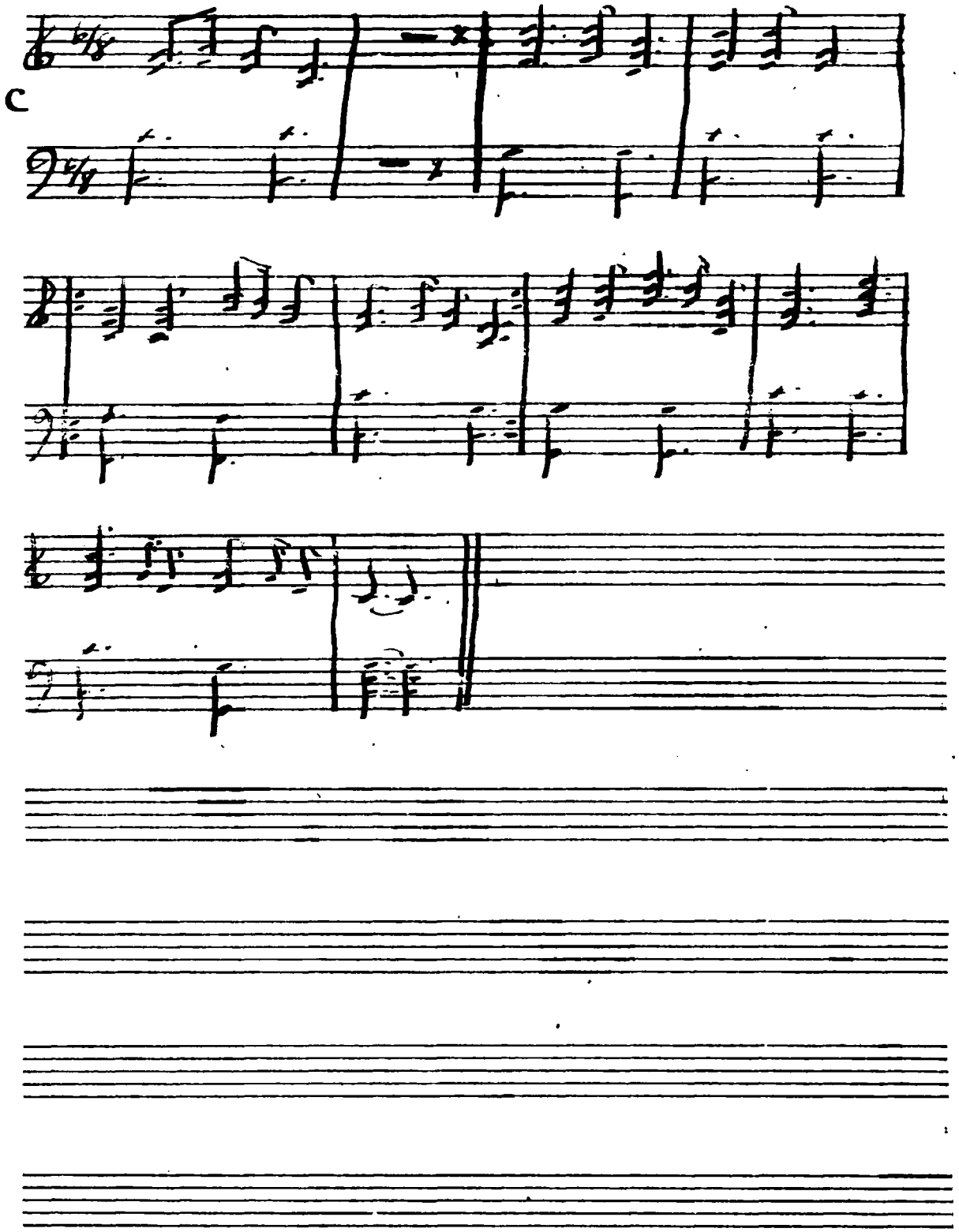
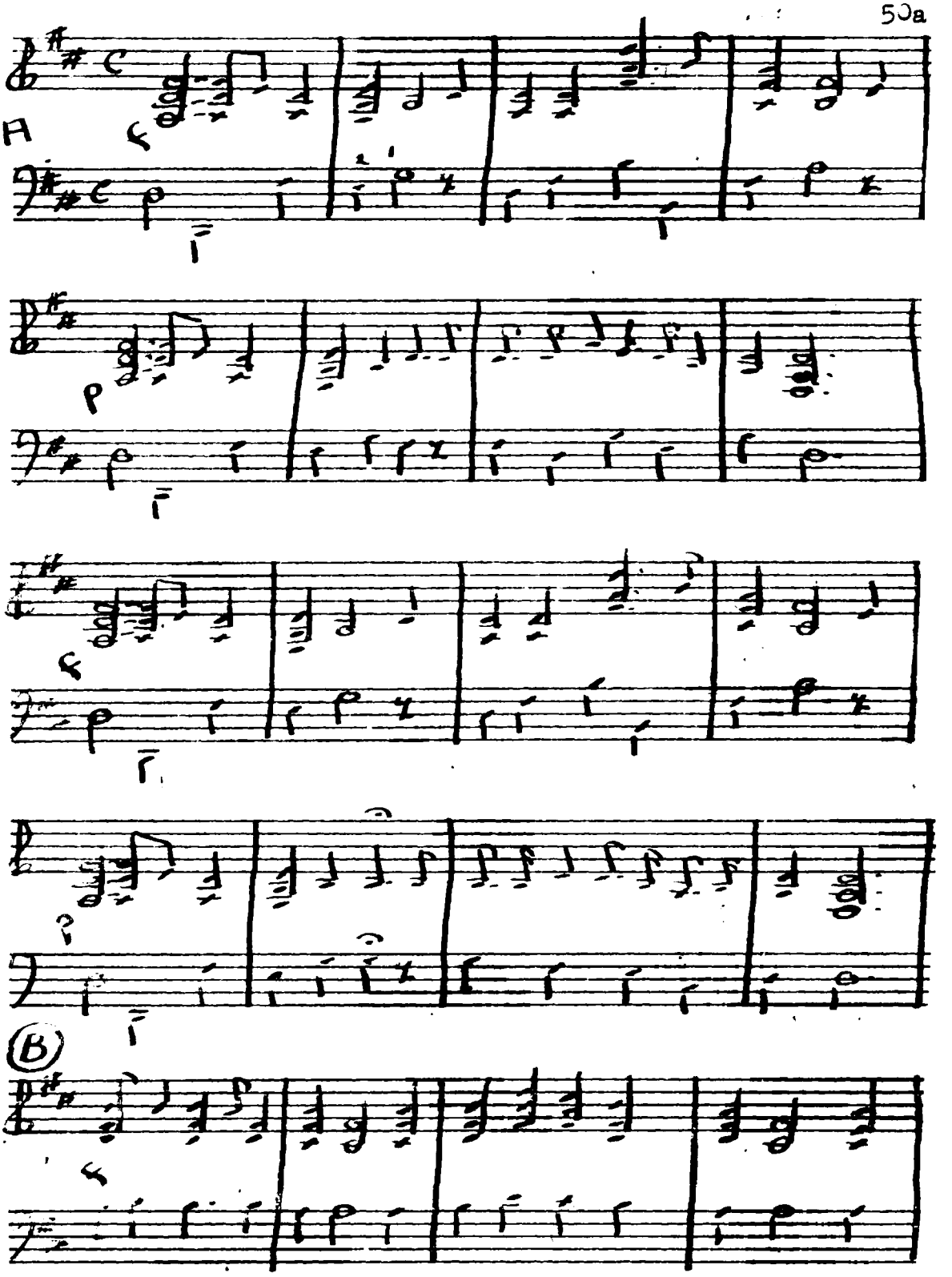
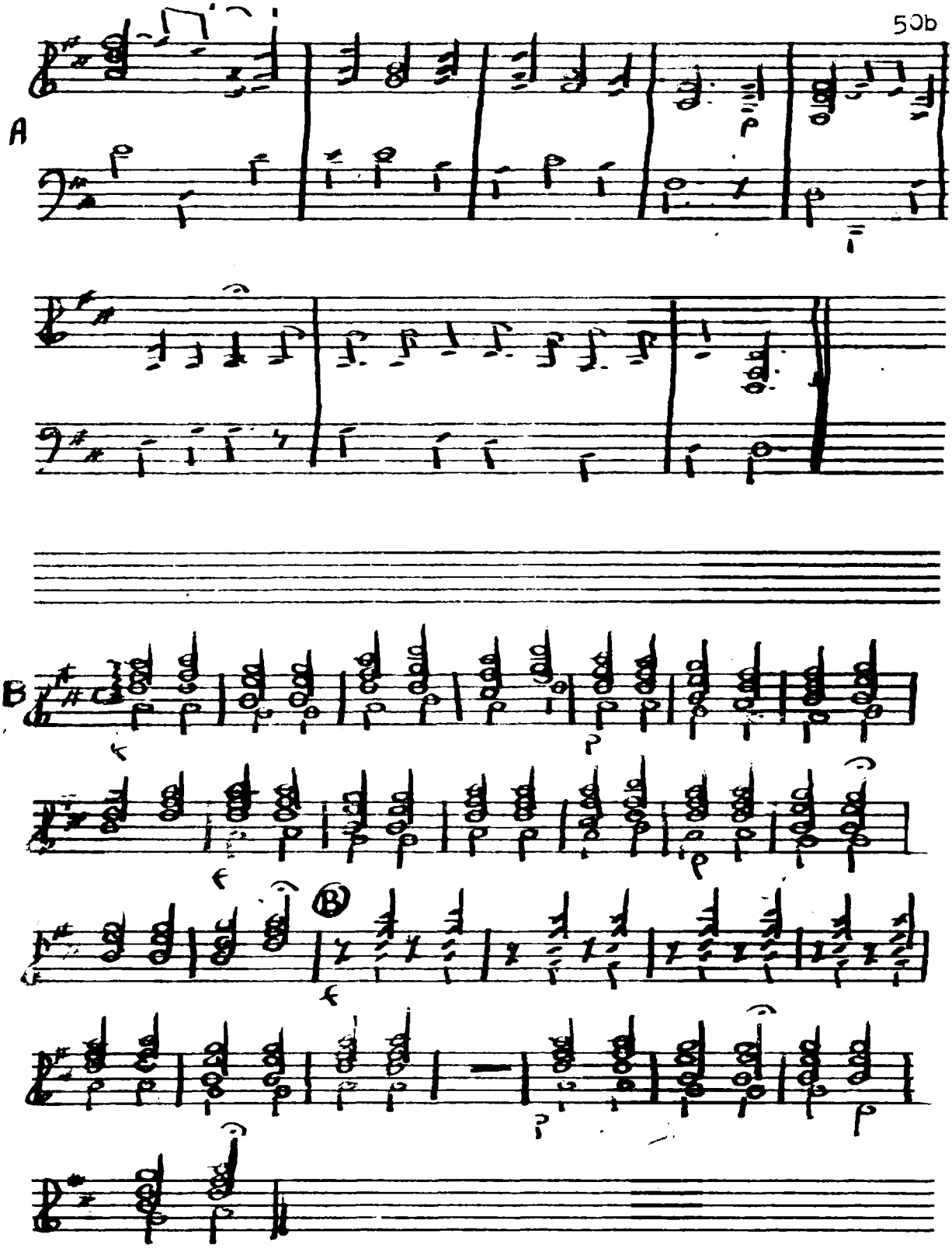

A
B

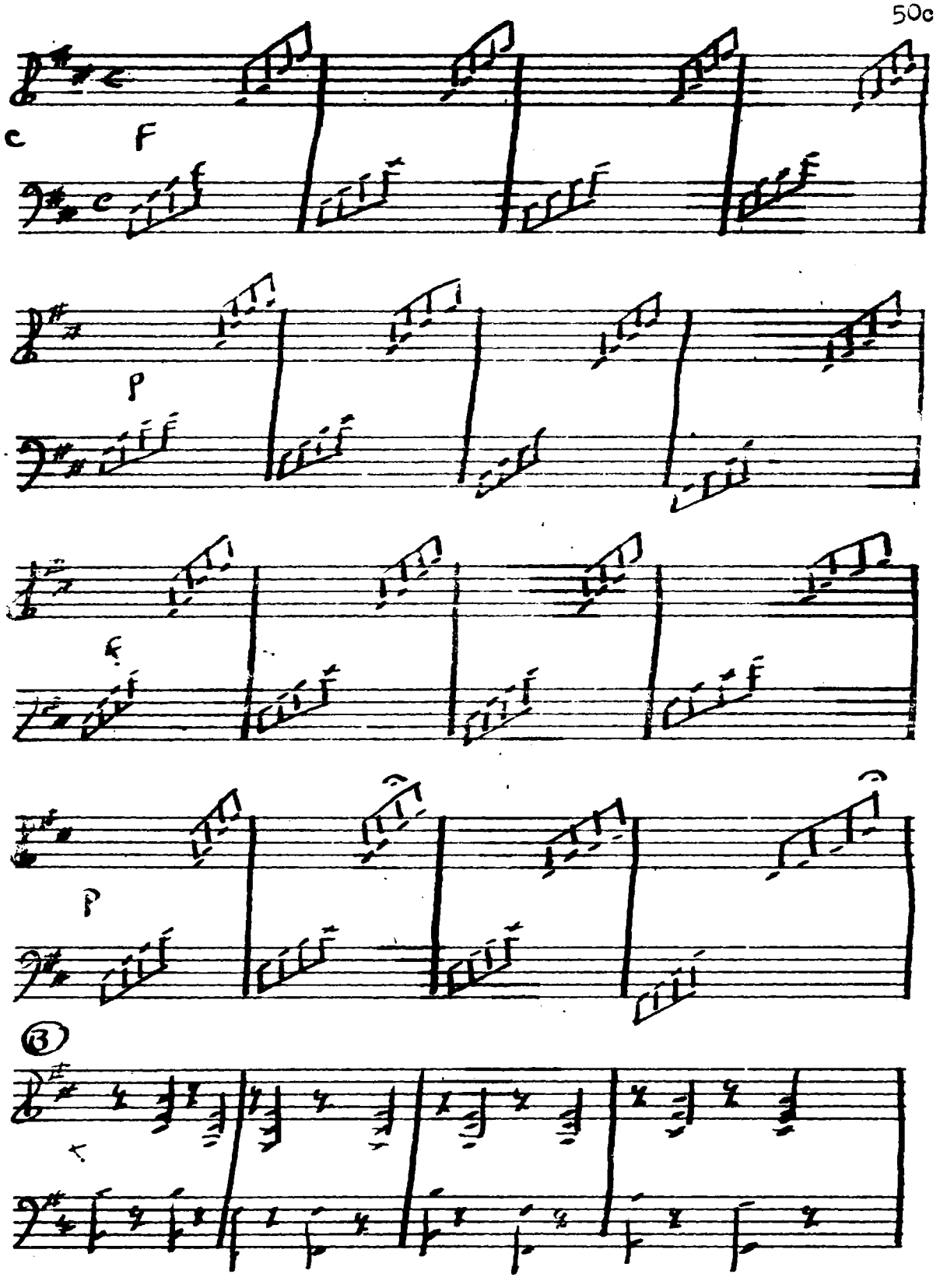

C

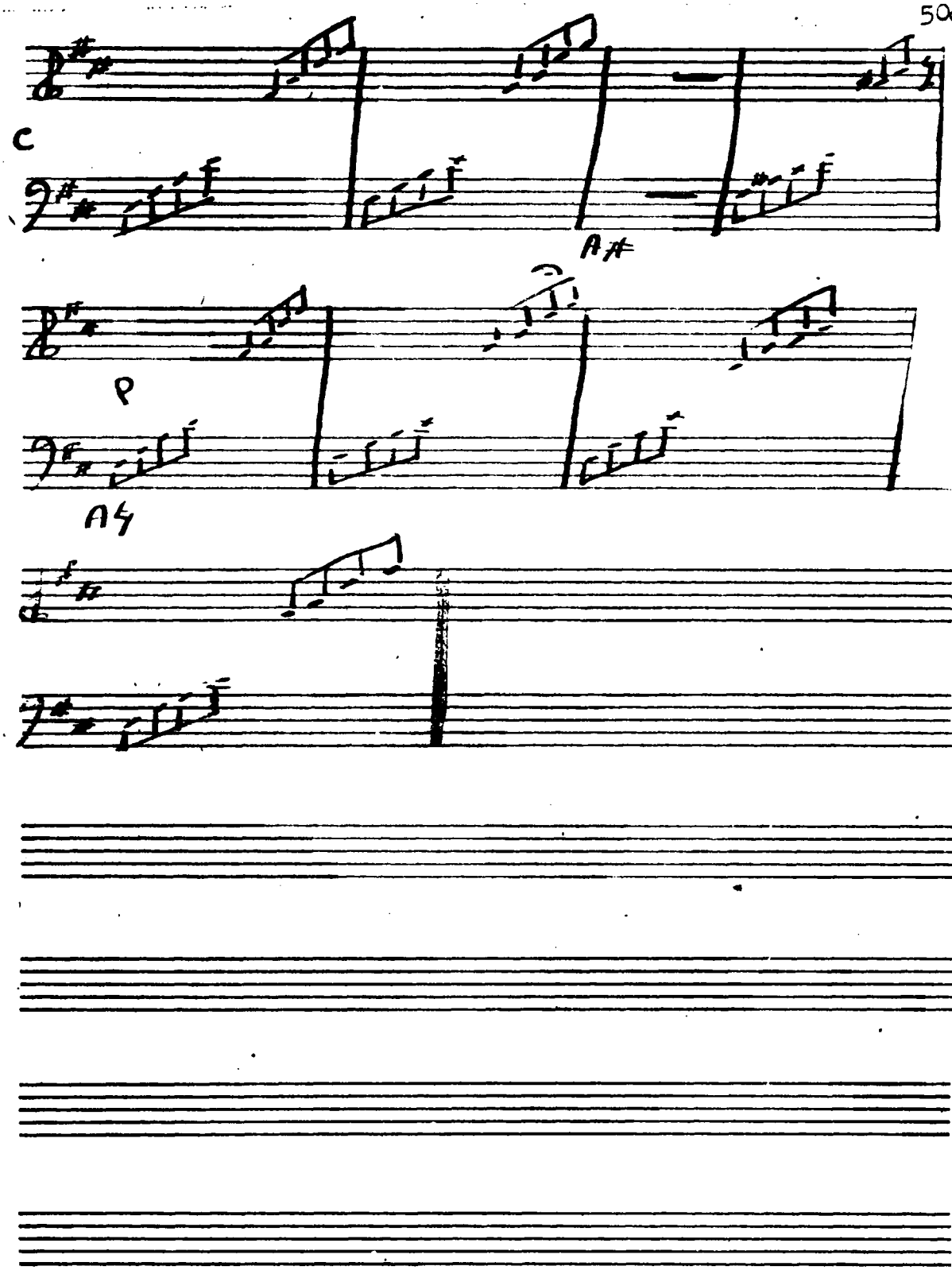
Deep River
Together We Sing., p. 182.

Deep river, my home is over Jordan, deep river, Lord, I want to cross over into camp-ground. Make depth to your tones by squeezing the strings. Notice the echo effect every four measures. This is shown by the F--forte--or loudly, and the P--piano--or softly.


A
B

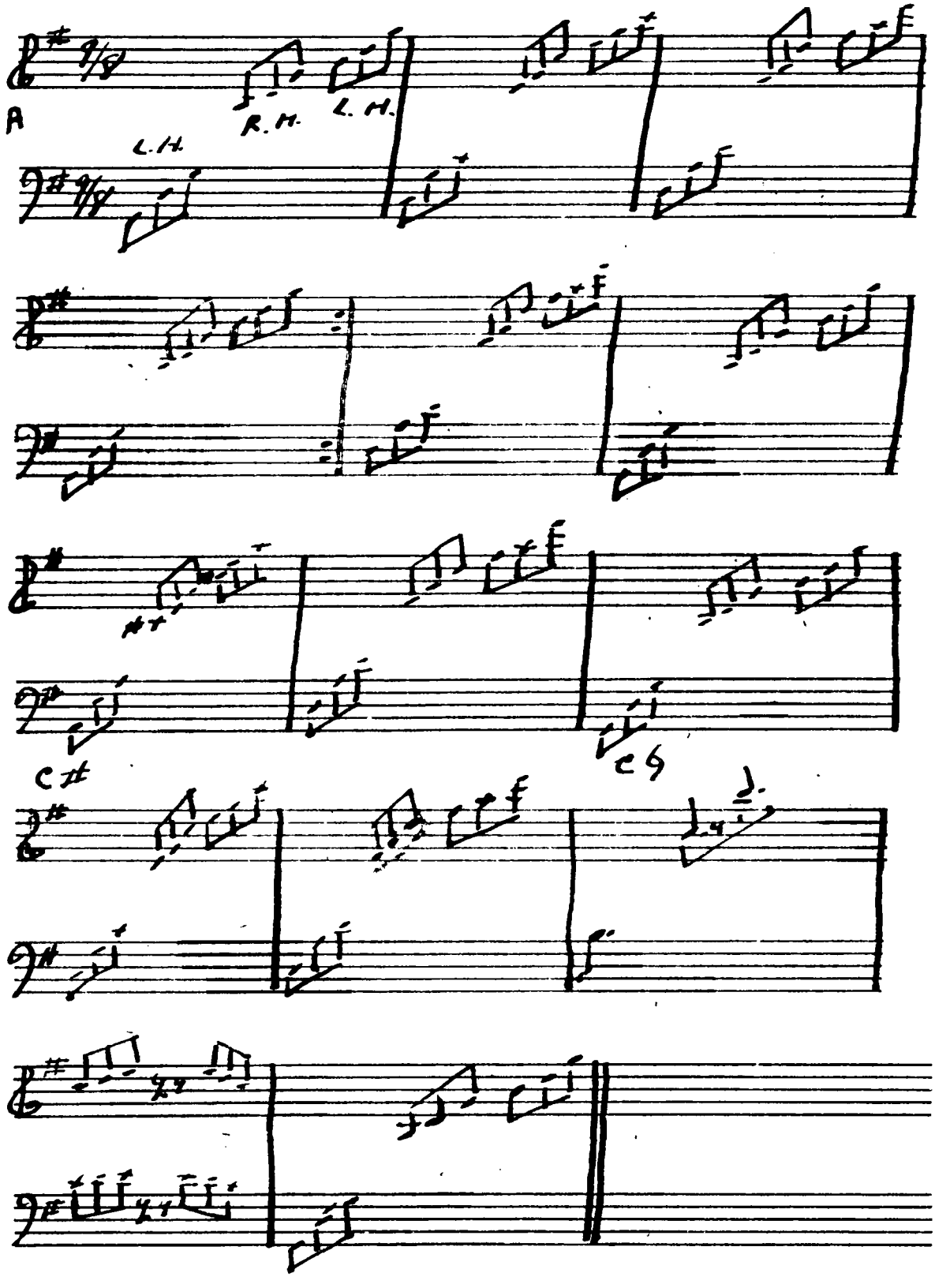

A
B
B

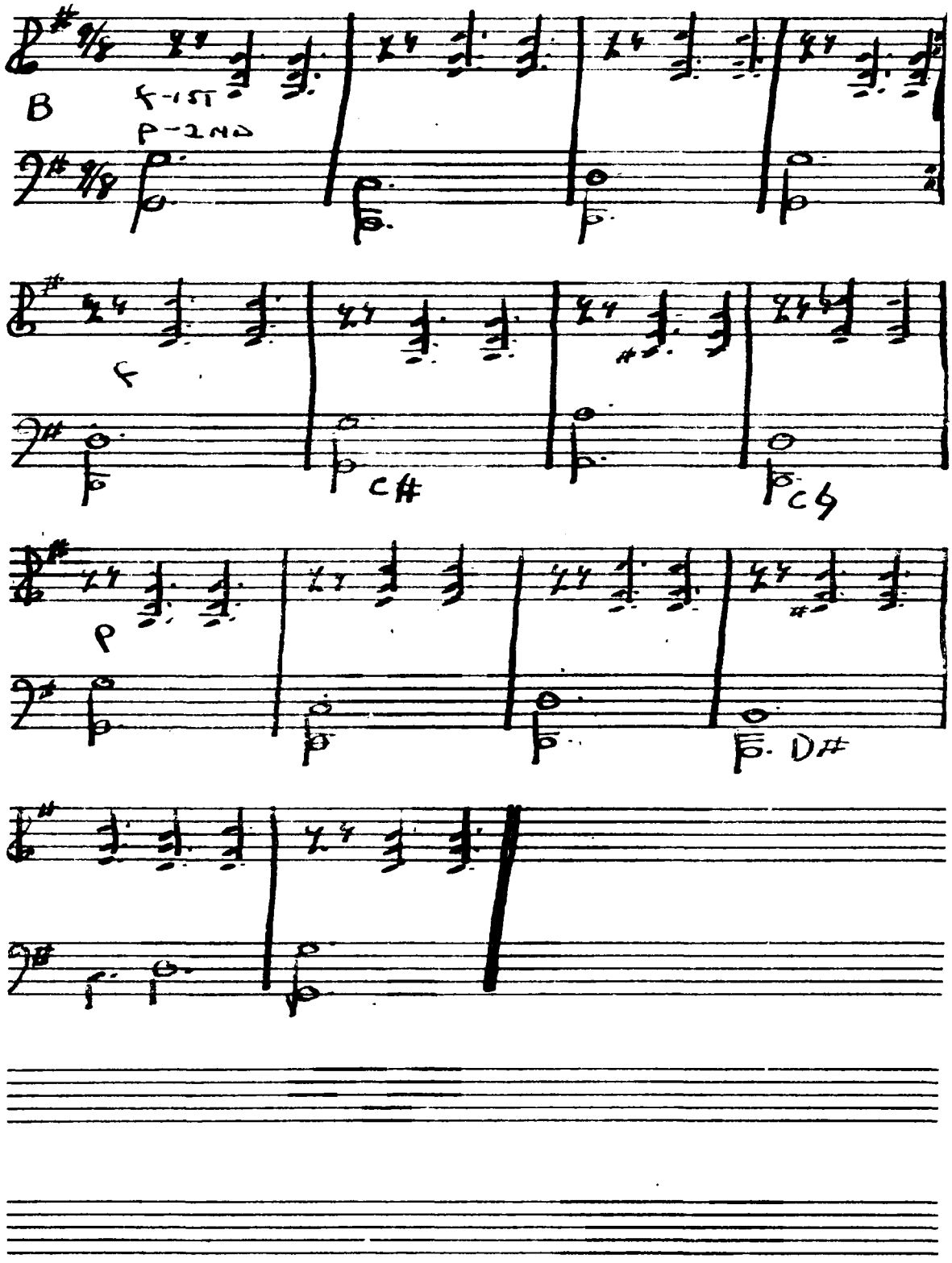

c
F
p
f
p
3

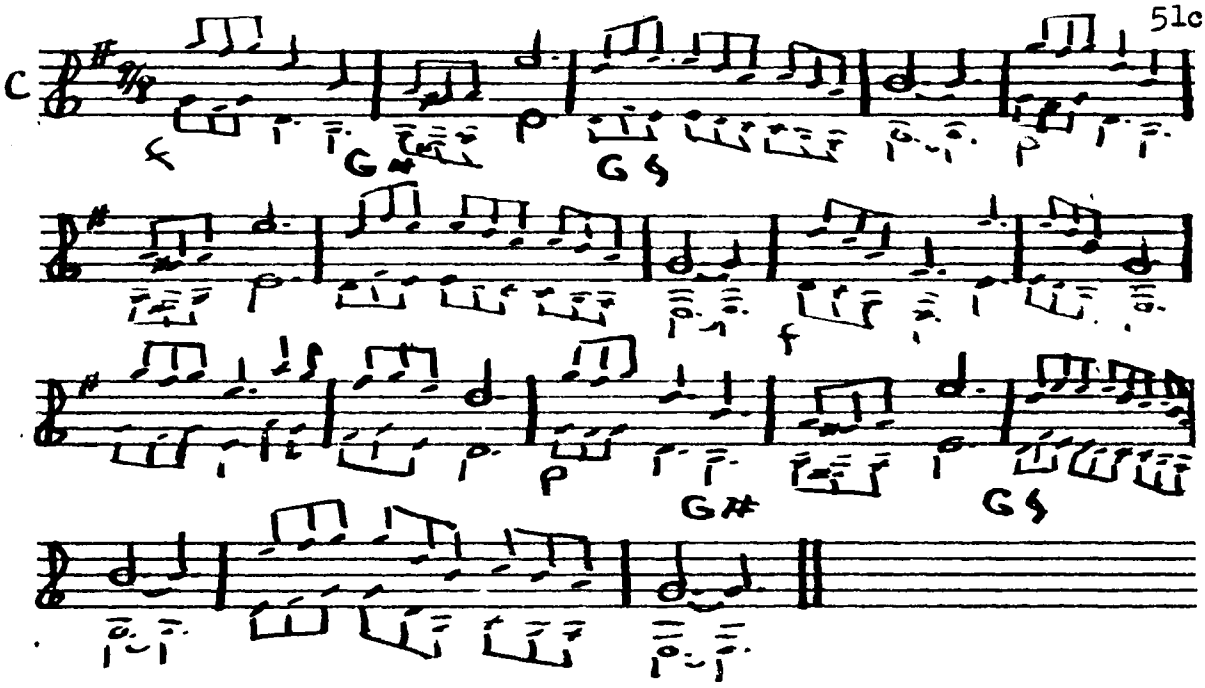

C
A#
p
A4

Beautiful Dreamer--Foster
Together We Sing, p. 122.

Beautiful Dreamer tells the story of a boy calling to his sweetheart. The cares of the day are over, and the quiet evening is here. Play it in a flowing style with three beats to the measure. Accent the first beat.

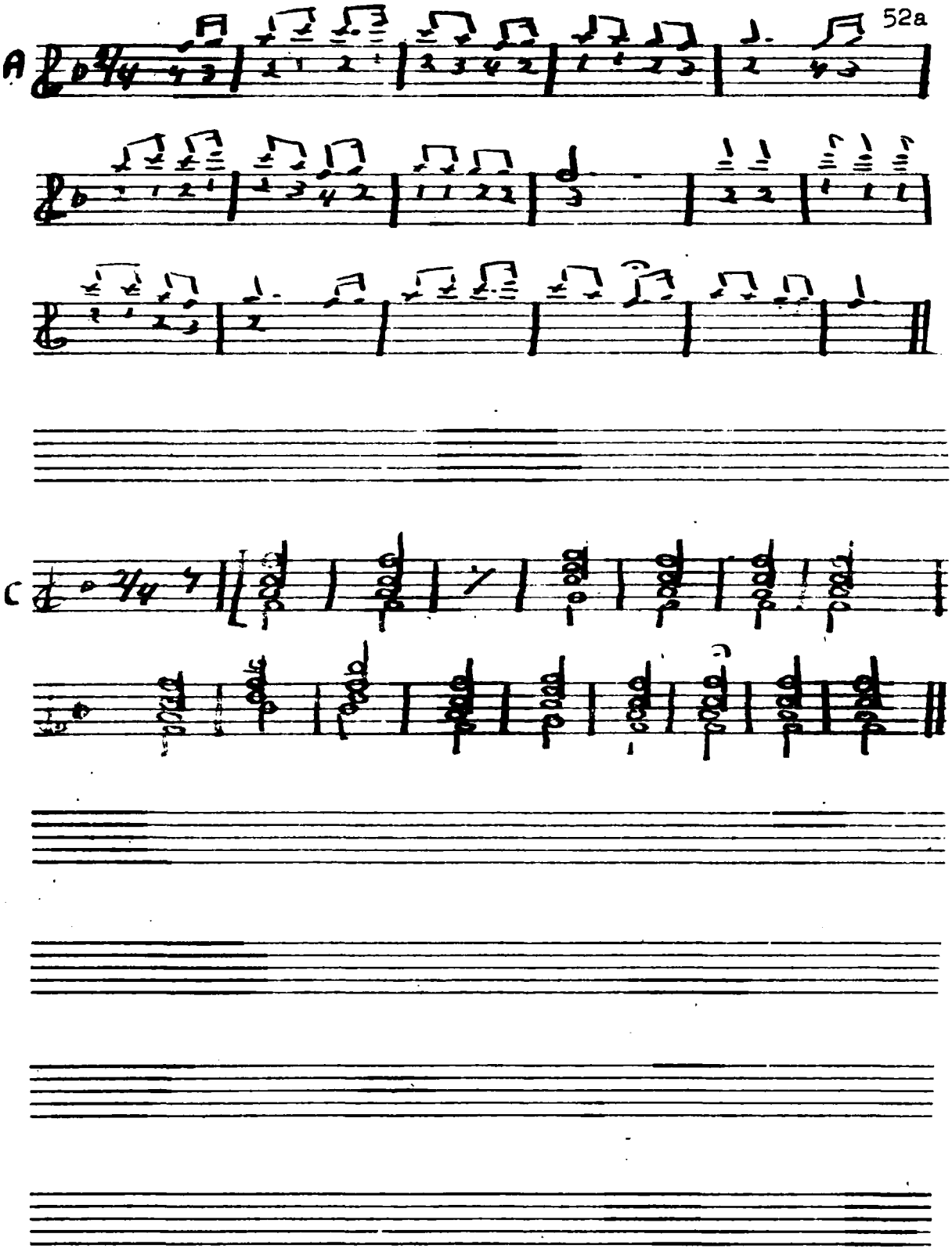

A
R.H.
L.H.
L.H.
C♯
C♮

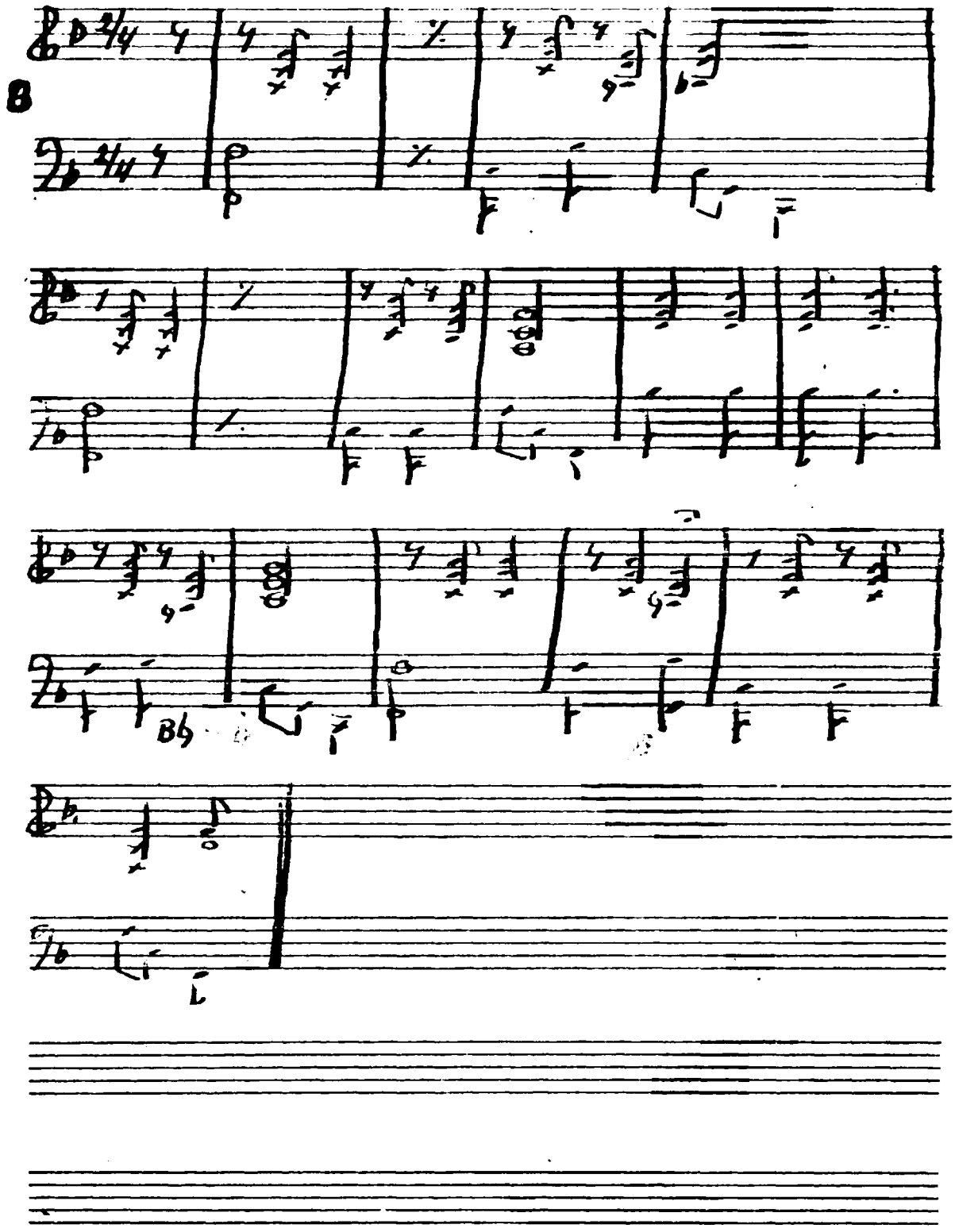

B
F-1ST
P-2ND
F
C#
C♮
P
D#


C
f
G#
p
G♮
p
f
p
G#
G♮

Oh Susanna--Foster
Together We Sing, p. 120.

This is a humorous song about a boy from Alabama going to Louisiana. He plays a bamjo. Play the chords quickly to imitate this banjo.


A
C

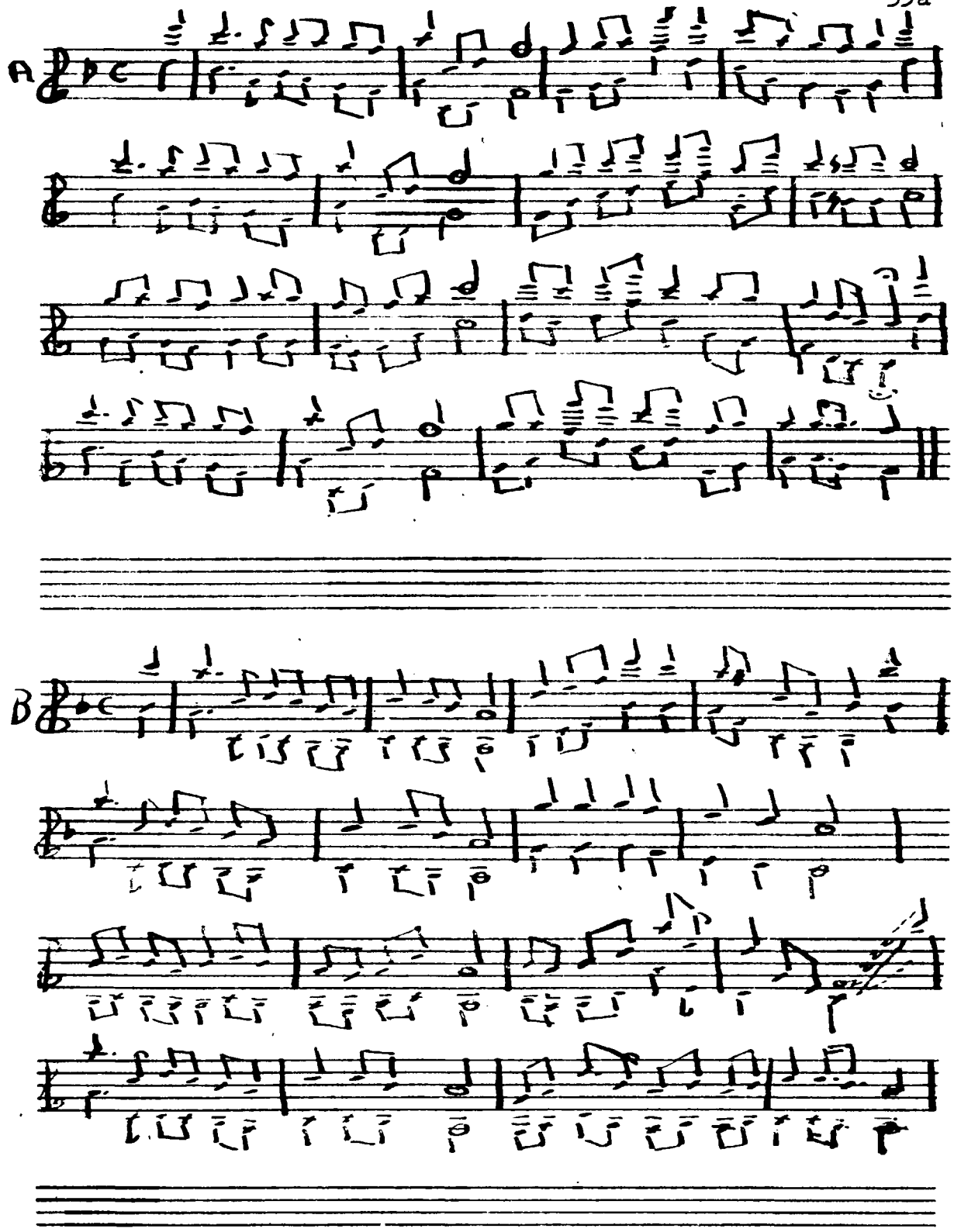

8
Bb

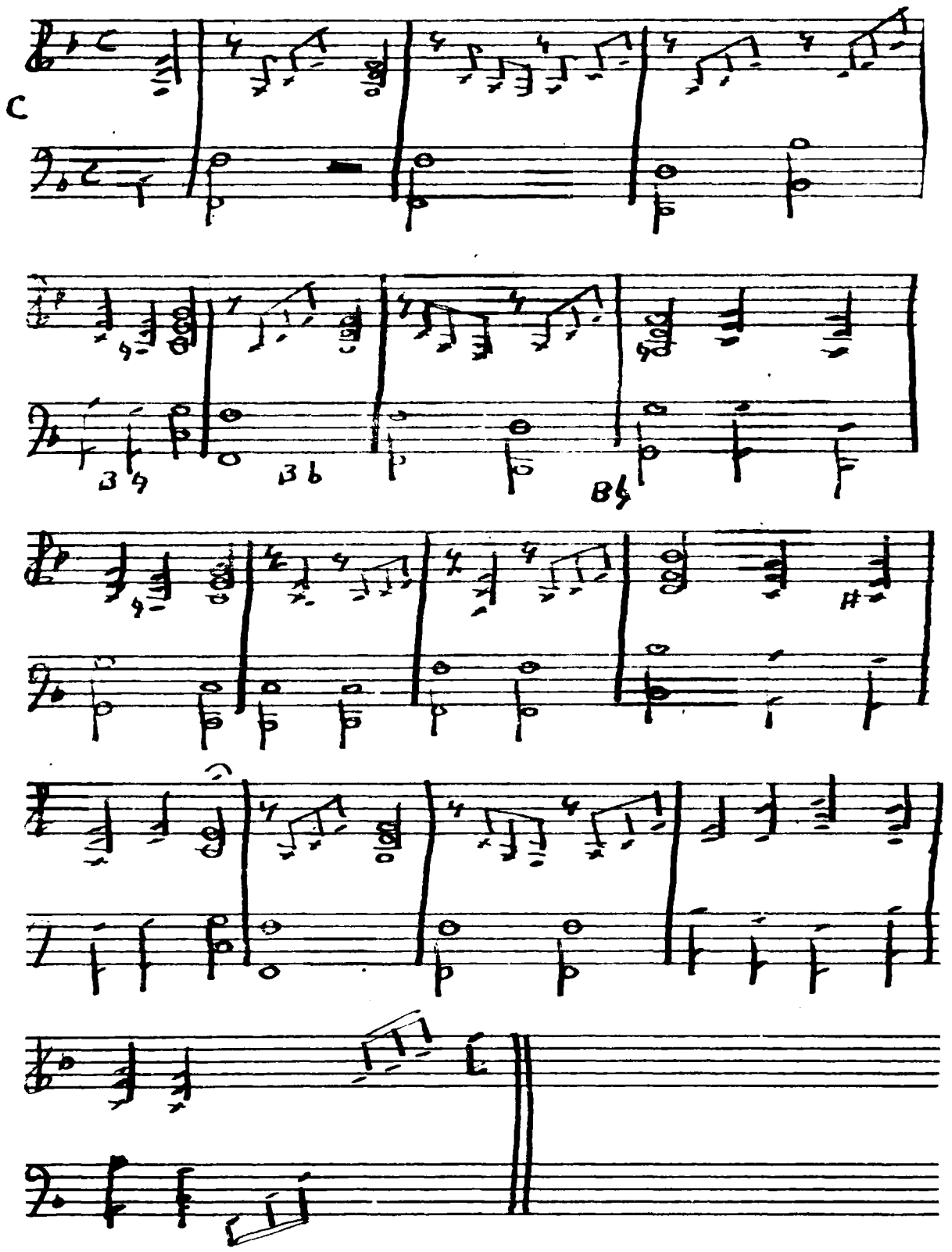
Jeanie With The Light Brown Hair--Foster
Together We Sing, p. 155.

Try to make the song dreamy by playing it very softly and smoothly. Make sure the B score is softer than the A score.

Keep the hand from resting on the sounding-board.

Score B has a harmonic indicated in the twelfth measure. The heel of the left hand presses the string while the thumb plucks the string. The heel of the hand should be in the middle of the string, thus cutting the length of the string in half.


A
B

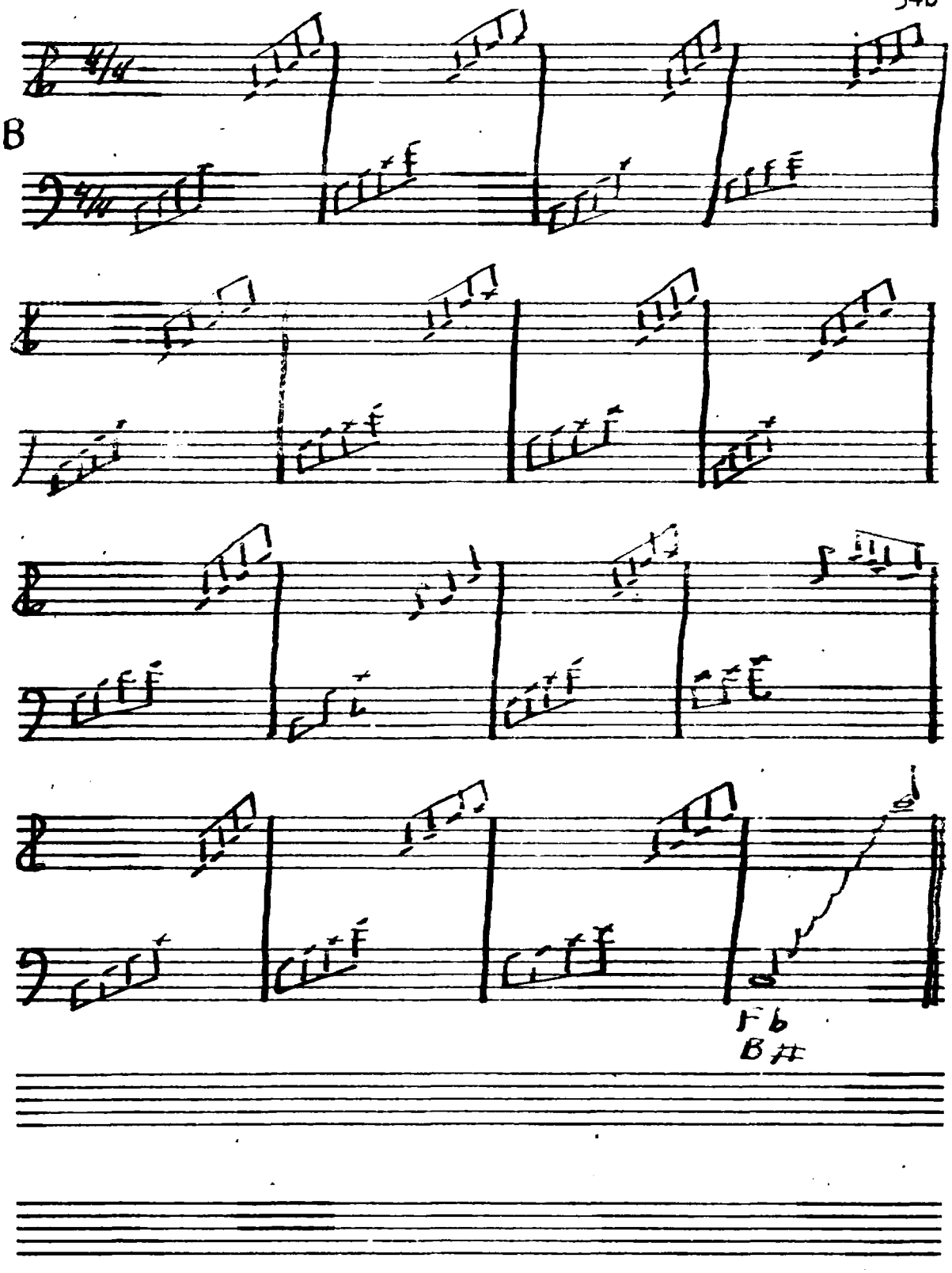

C
3 4
3 b
B♭

Old Folks at Home--Foster
Together We Sing, p. 147.

Score A is to make up an appropriate accompaniment using the chords specified. Keep in mind that the thought of the song is someone yearning for his home.

In score C a harmonic is indicated for the right hand. They are made with the right hand by pressing the index finger against the middle of the string and plucking the string with the thumb. This raises the pitch one octave. If the harmonic does not come clear, adjust the finger up or down, until the middle of the string is found.

A
C


B
F♭
B♯

CHAPTER V

The purpose of this study has been to construct a beginning method for learning to play the harp which would meet individual differences among students.

Chapter one discussed the method of research and the organization of the report. Chapter two included the history of the harp, symphonic literature using harp, and contemporary harp teachers. Chapter three presented a review of the philosophy of class teaching, using the developmental approach. The last half of chapter three was concerned with the analysis of the current harp methods. The results of the analysis aided in constructing the method in Chapter four.

Summary. In Chapter one it was found the class instruction had been adopted as the most efficient and economical way to teach all academic subjects.

In Chapter three it was found that a philosophy based on the developmental approach has proven very successful. The problems of technique are found to be directly associated with and should be the outgrowth of the music itself. Technical problems should be related to insight into the music.

The analysis of the two harp method books was made to discover the approach, the sequence of technical

problems, the scope, and the rate of progress. The findings in the analysis were evaluated and were an aid in constructing the method book found in chapter four. TheDilling method book made use of melodic material altogether, with little emphasis upon harp techniques. The Salzedo method book used exercises in conjunction with unfamiliar melodic material for the more advanced student. The method presented in this thesis combined the two in that the harp techniques were introduced through melodic material for the beginning student.

The method presented in this thesis has, at the time of this writing, never been used in class instruction. It is the belief of the writer, on the basis of practical experience in the teaching of harp, that the material covers the problem adequately. Miss Mary Spalding, artist teacher at Jordan College of Music, Butler University, Indianapolis, Indiana, has seen the method presented in this thesis and approves it. She believes the material is adequate, new techniques were added at the right place, it is interesting, practical, and she could use the material for class work.

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