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FUN PIANO LESSON FOR YOUNG BEGINNERS STUDENTS IN SURABAYA INDONESIA

Yulisetiana
Universitas Negeri Surabaya
yulisetianaa@gmail.com
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Abstract
Learning piano is not an easy thing, more over for young beginner learners. The teacher off course not only giving materials to students, but also considering the approach given to the young beginner students. The teacher is also needed to be creative, and always developing the ability in techniques and approach to children. This study tried to discuss about how to make piano lessons fun. This research method uses grounded research with a focus on theoretical studies on pianolearning through the views of piano experts, including Dalcroze, Suzuki, Schulwerk, and Kodaly. After that, the data is analyzed using content analysis. The results of the study showed that by exploring the viewpoint of Dalcroze, Suzuki, Schulwerk, and Kodaly piano learning, art learning must be set pleasantly by the teacher. The role of the teacher and student must also have a good relationship, because in pleasant learning, an effective correlation between learning materials, teachers, and students is needed.

Keywords: fun piano lesson, music education, young beginners

Introduction
Paul Harris and Richard Crozier said in their book The Music Teacher's Companion that recent research suggests that everyone is born with some embryonic kind of musical intelligence (Harris & Crozier, 2006). Good news people, everyone is born with the capacity to play music because intuition and musical abilities (Heru, 2016). Mostly kids are interest to play the keys on the piano, even though they have not learned to play it before. But what happen when they start to take the piano lesson. They usually will easy to getting bored and tired of having too long sit, and reluctant to practice every day. Music classes contributed to preservice educators' preparation, but findings indicated that participants did not recognize these as actual preparation (Cassidy & Powell, 2014).

Commonly the children have perception that studying piano is hard and boring. It could be right if the teacher can't make the piano lesson fun. Being a great teacher doesn't happen by accident. Teachers become great through care, planning, hard work, skill, imagination and through the continuing desire for personal improvement (Harris & Crozier, 2006). Philosophers throughout the ages

have had remarkable insights into the nature of humanity; they have been forever going back and rethinking old ideas, often clothing them in new dress, and transforming them for their own times (Jorgensen, 2014). Teaching beginners is the very important moment to instill the right concept and foundation in learning music, especially teaching young beginners which need special approach and handling.

Teachers often forget that children love playing, games, singing, have a strong imagination, and like physical activities. Teachers should understand the common condition of children, and should attempt to make the music lessons fun and enjoyable for them (Chandler & Russell, 2012). A discussion of the roles and characteristics of the music teacher was commonly included in course descriptions as were references to observations or in-school field experiences. For instance, one school seeks to "[e]xplore . . . the skills, characteristics and attributes of the musician teacher" and another focuses on the "[d]evelopment of philosophical foundation for music education profession; values, attitudes and work habits of the effective teacher" (Mishra, Day, Littles, & Vandewalker, 2011). Children will have limited powers of concentration and will usually only be able to concentrate on one thing at the time (Harris & Crozier, 2006). Music education should not to traditional learning process although raditional music education is not unchanging, except perhaps in some particular settings of diaspora and relocation (Wiggins, 2015). Children learn abilities best when they are having fun (Suzuki, 1981). There are a lot of things that need to be considered in teaching young students to make them able to enjoy the lesson, as well as will develop their ability all at once. Teachers must be careful in selecting the materials to use in the lesson adjusted with the need of each students beside providing the proper instruments as well as save and comfortable lesson room (Jorgensen, 2010). The books with interesting and colorful pictures usually will make the children attracted, completed with other devices such as flash cards and musical toys to support the lessons (Litterst, American, Teacher, & May, 2006).

Method

The method used is the study of theory from experts in music education, namely Dalcroze, Suzuki, Orff Schulwerk, and Kodaly. The theory of experts is used because it is considered to have criteria in research related to music education that can be explored with fun learning methods implemented by researchers.

Eurhythmics Dalcroze.

The Dalcroze method, also known as Dalcroze Eurhythmics, is an approach used by educators to teach musical concepts. Emile Jaques-Dalcroze, a Swiss educator, developed the method to teach rhythm, structure, and musical expression through music and movement (Burrows, 1947). Eurhythmics begins with ear training, or solfege, to develop the inner musical ear. This differs from Kodaly's use of solfege in that it is always combined with movement. The methodis believed more complex than others, and also make student more confident whenplaying music (Miksza, 2013). Another component of the method concerns

improvisation, which helps students sharpen their spontaneous reactions and physical responses to music. At the heart of the Dalcroze philosophy is that people learn best when learning through multiple senses. Dalcroze believed that music should be taught through the tactile, kinesthetic, aural, and visual senses.

Suzuki

The Suzuki method is an approach to music education that was introduced in Japan and later reached the United States during the 1960s. Japanese violinist Shinichi Suzuki modeled his method after a child's innate ability to learn their native language. He applied the basic principles of language acquisition to music learning and called his method the mother-tongue approach. Incorporating Taylor's idea of integrative levels of analysis in our o model allowed us to refer to foundational disciplines indirectly while al the systems approach exemplified by physiological, psychological, socio-cultural, and historical integrative levels of analysis that were in this period (Jorgensen & Ward-steinman, 2015). Through listening, repetition, memorization, building vocabulary—like language, music becomes part of the child (Suzuki, 1981). In this method, parental involvement is helpful to a child's success through motivation, encouragement, and support. This mirrors the same type of parental involvement that helps a child learn the fundamentals of their native language. Parents often learn the instrument along with the child, acting as musical role models, and maintaining a positive learning atmosphere for the child to succeed.

Orff Schulwerk

The Orff Schulwerk method is a way of teaching children about music that engages their mind and body through a mixture of singing, dancing, acting, and the use of percussion instruments, such as xylophones, metallophones, and glockenspiels, which are known as the Orff's instrumentarium (Ajero, 2011). Lessons are presented with an element of play helping the children to learn at their own level of understanding while emphasizing arts integrations with stories, poetry, movement, and drama. The least methodical of the four approaches, the Orff method teaches music in four stages: imitation, exploration, improvisation, and composition. There is a natural progression to the method before getting to instruments. The voice comes first through singing songs and creating poems, then comes body percussion, like clapping, stomping, and snaps. Last comes an instrument, which is viewed as an activity that extends the body.

Kodaly

The Kodaly method's philosophy is that music education is most effective when started early and that everyone is capable of musical literacy through the use of folk and composed music of high artistic value (Suzuki, 1981). Zoltan Kodaly was a Hungarian composer. His method follows a sequence with each lesson building on the last. Singing is stressed as the foundation for musicianship. He begins with sight-reading, mastering basic rhythms, and learning pitch with a "hand-sign" method. The hand signs help children visualize the spatial relationship between notes. Hand-signs combined with solfege singing (do-re-mi- fa-so-la-ti-do) aids in singing that is on-pitch. Kodaly is also known for a systemof rhythmic syllables to teach steady beat, tempo, and meter. Through these

combined lessons, a student naturally progresses into a mastery of sight reading and ear training.

The method above was used to invite young beginners to singing in tune, in addition the children also learn to say musical words in rhythm and to clap or tap the beat. Besides the children were asked to use their body in expressing the music.

Findings and Discussion

Imagination is creativity in action. It can be using students' brains and senses to create an image within mind (Humphreys, 1958). Imagination draws on students' experiences and knowledge of the world around them and combines those things with the complete unknown to make something new.

Imagination is closed to the world of children. It develops along with their age increasement, and emerge from what they are thinking, such as from pictures, films, their idol figures, or from what they see daily. Imagination can make the children more active and creative because teacher may not forget about this thing in guiding them (Humphreys, 1958; Mawson, 2010). Sharpening their imagination will develop their ability in interpreting the music they play later on.

There are a lot of fun activities which can be brought into the lesson to stimulate young beginners' imagination. Playing music while imagining something is a fun activity for them. Teacher can tell stories or use animal's sound for example to introduce high and low sounds, such as mouse for high sound and bear for low sound. Imagination could also come from pictures (James & Sternberg, 2010). Using tutor books which decorated by interesting and colorful pictures will be helpful to stimulate the children's imagination (Litterst et al., 2006). Teacher can also ask them to make up a story about certain tune, and then singing it while imagining the story. Or when learning about notation, it would be more fun and interesting if using imagination, such as "Ant" for note A, "Goat" for not G.

A few activities which can be brought into the lesson to make the children able to catch and communicate the character and style of the piece being performed. As an example, ask them to listen and draw the mood and character of the piece we are playing on the piano (Tollefson, 1999). It would be better if we initially give them an example first, such as the picture about a happy little girl called Marry who has little lamb in the "Marry Had a Little Lamb" piece, with its' simple melody notes and lively tempo.

Teacher can also sharpen their imagination through story. For example, about the sounds of birds, warfare, waterfall, rain, train, hustle on the market etc. By such pictures, the students will be easier in translating and determining the lowand high sounds on the piano (Burrows, 1947). We can also stimulate theirimagination by encouraging them to make up a story from the title of the piece being learned. Through such activity, hopefully they can increase their imagination which in turn will support their interpretation in playing music.

By developing their imagination, hopefully the children will develop their ability in interpreting the music they play, and will perform it well according to their imagination and the character of the piece (Inggrid & Samuelsson, 2009;

Singger, 2006). This also would make the lesson activity become fun and interesting for them. For this reason, music educator has a golden opportunity to achieve an educational integrity that would bring to it a universal recognition of its unique social value (Pitts, 2013).

Technical skill is the hardest part of teaching young beginners. It is common that children can not sit still too long, yet having weak hands and fingers as well as limited vocabulary and understanding. It is important here to habituate the good body posture, and instilling the correct instruction using selective words adjusted with children's understanding and condition. All effective teachers give playing enjoyment to student when train their technical skill and by motivating and empowering their students (Shuler, 2011).

The first thing that must be concerned to prepare them to aquire good technical playing is the proper sitting in front of the piano. Sitting in a wrong way will affect the playing, which in turn will produce poor tone quality. If this carriedout too long, it will become a bad habit which will be very difficult to remedy later on. For children, teacher can use adjustable chair to make them sit straight but comfortably at proper height, if necessary completed by foot stool to prevent them swinging their leg while playing the piano. The distance of the chair couldbe measured by asking them to straight their arm and touch the piano's fallboard using their fist. The proper distance is when they can touch it but still can sit with straight back. In whatever manner you present it or whatever language you use, good posture is vital. Students, who from the start play or sing with a tension free posture are highly advantaged (Harris, 2006).

The good shape of fingers is another important thing that must be instilled and habituated since the first lesson, as well as how to play the piano correctly. Teacher can guide them to achieve these by using toys and imaginative words. Ask them, for example, to hold a suitable size of ball, such as tennis ball, and tell them that their fingers' shape is always like holding that ball when they play the piano. And then ask them to imagine that when they are playing the piano, their hands and fingers are like walking crab, not like jumping frog.

Creative ability is essential for all musicians (Harris & Crozier, 2006). This is a skill that often ignored by number of teachers as it needs something more than knowledge. It needs creativity and imagination which supported by the other skills, and which is not easy to be taught. But actually this skill takes an important part in developing musicianship and should become part of the students learning. Making the students to be creative in learning music is very important. It is an essential part of musicianship, and must be cultivated as early as possible.
Improvisation is one of the way to develop their creativity, as well as their other skills (Heru, 2016). It will make them do not always depend on the music score when playing music, and able to create their own music. The values and practices of the participatory field also make contributions equally valued. The values and practices of the participatory field also make clear the tension in music education between specialization (that causes fewer students to participate) and the broad participation that flows naturally from participatory music (Thibeault, 2015).

Improvisation can be done in a fun way adjusted with the child's world. It could be taught from the beginning before using piano instrument, and should be

started from the easiest one, to prevent them to become confuse and uncertain (Philips, 2010). The simplest way is creating rhythms, as this is the basic element of music. Ask the students to create their own rhythms after they can copying well. For example, provide certain beat of meter, and then make call and answer activity between teacher and students. They can do it by clapping, tapping or using percussion toys to make it more fun. The next step could be in the form of singing melody. Same as rhythm, by copying first increased become call and response activity.

As a teacher should aware that beside has different character and ability, every students has different learning style. A starting point for embracing the tenets of culturally responsive education is through student and teacher identity development (Bond, 2017; Väkevä, 2013). In general the students are divided intothree kind of learners, that are visual learners, auditory learners, and kinesthetic learners (Lina, 2000). In teaching them, teacher must be very careful. Teacher as music educator must be prioritized the student and give them more a list of objectives and priorities when spend their time to explore learning style (Slaton, 2012). He or she can't approach them based only on their learning style. If he or she does such thing, their other skills will be left behind, which in turn will make them get difficulty in their learning, and inhibit their progression. Of course teacher does not want this to happen. Therefore, teaching using simultaneous learning or holistic approach would be the best way to develop young students abilities. Take a moment right now and consider past events where you were moved by the power of words, an action, someone helping someone else, teachers going further than expected, students learning and gaining knowledge, and showing excitement towards the experience of music (Resta, 2016; Shorner- Johnson, 2013). Citation and reading are valuable, but connecting to those in the inner circle does not spread the word to the larger world. This is where we need tomake more of a difference, and research can indeed play a role in this endeavor. There is impact everyday in the music education profession, and encourage all of us to think about what we can really do to make it lasting and powerful and important (Resta, 2016). Teacher is ought to manage the time well because in 30 minutes piano learning the student should learn scales, aural work pieces, sight readings, theories and improvisations. The need is to find a method of introducing sight-reading, aural work, scales, and other means of developing musicianship ona regular basis and to make their presence interesting, relevant and stimulating. Given the little time available, an integrated approach would seem to be the answer: integrating aural work with pieces, scales with sight-reading, aural work with scales and so on.

The ingredients of musicianship can be both taught and learnt much more effectively when they are seen as being part of a whole. The objective is to make each lesson much more like an organic process. The teacher sets the agenda, is pro-active rather than re-active, and there is a considerable amount of student- teacher interaction throughout (Ying, 2014). This is what is meant by simultaneous learning. It is the task of a music teacher to develop their students ability, not only the ability to play the piano, but also to broaden their knowledge and to make them having musical and analytical thought to become independent

learners. Independent learners and teacher becoming a performance major they get noticed for what they are playing, and as a music education major, we do our hardest work off-site (Conway, Eros, Pellegrino, & West, 2010). It is also introduce and embedding interdisciplinary paradigm for students which music education is influenced by globalization demonstrate that the latter comes in many faces, fashions, and patterns of social behavior as representation interdisciplinarity (Johansen, 2013). For those purpose, they need to develop all skills needed in learning music completely since the first lesson and in every lesson by simultaneous learning.

Conclusion

A piano teacher should not feel satisfied only when his or her students have already been able to play piano. He or she has to be able to lead the lesson well, and handles the students who each have different abilities and characteristics. Teacher also needs to keep his or her manner and attitude to build good rapport with our students, and to make them keep respect us all at once. Teacher may feel satisfied if they like and enjoy the lesson since the beginning of their learning. It needs to remember that young beginners like to imagine from what they watch (film), read (tales), and see (idol figure). They also love games, singing and dancing. They have yet little fingers, limited power of concentration, and restricted vocabulary. Therefore, in selecting tutor books choose the one that achievable and suitable for each of them, and guide them using simple words.Help them to develop their best through fun and enjoyable lessons.

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