

AN ANALYSIS OF AKIRA MIYOSHI'S "MIYOSHI PIANO METHOD:
12 PROGRESSIVE PROPOSITIONS PIANO METHOD"

by

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DEDICATION

To my parents and parents in-law who have been supporting my education in every possible way. It is their unconditional love and insightful guidance that always gave me strength and reassurance throughout my music study at USC.

To Mike, my husband, with whom I share my every success and failure. Without his encouragement and understanding, this thesis would not have been possible.

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ABSTRACT

This thesis analyzes *Miyoshi Piano Method: 12 Progressive Propositions Piano Method* written by Akira Miyoshi (1933-2013), a Japanese classical music composer. The study comprises three chapters, a bibliography, and two appendices. Chapter one consists of an introduction providing a brief history of the development of piano instructional methods and their development in Japan with an emphasis on the instructional works of Akira Miyoshi. Chapter 2 consists of an analysis of *Miyoshi Piano Method* inclusive of all twelve volumes. Each volume is analyzed in terms of reading approach, counting approach, technique, artistry and creativity, and compositional characteristics. Chapter 3 consists of a summary of analysis, discussion of the results, and implications for further study. The analysis revealed unique characteristics of *Miyoshi Piano Method* and Miyoshi's valuable contribution to the field of piano pedagogy is discuss

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CHAPTER 1

INTRODUCTION

The creation of instructional piano methods was closely related to the development of the pianoforte. Although the harpsichord and clavichord were still in use during the eighteenth century, the pianoforte gained more status in public concerts and domestic entertainment in major European countries by the middle of 1770s. In a letter to her husband from Mannheim dated December 28th 1777, Wolfgang Amadeus Mozart's mother wrote, "...he [Wolfgang] plays quite differently from what he used to in Salzburg – for there are pianofortes here..."¹

A leading piano method of this period was written by Carl Philipp Emanuel Bach. While providing detailed technical instructions on fingering and embellishments, he emphasized that artistry is important as virtuosic performance without emotional expression could "overwhelm our hearing without satisfying it and stun the mind without moving it."² C. P. E. Bach's essay served as an important teaching resource during the late eighteenth century when keyboard playing was becoming more popular as a domestic entertainment for amateurs. Although a number of other treatises were written during

1. Emily Anderson, trans., and ed, *Letters of Mozart and His Family* (London: Macmillan, 1938), 644.

2. Carl Philip Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments* (New York: W. W. Norton & Company, Inc., 1949), 147.

this period,³ it was the nineteenth century that witnessed an “outpouring of didactic material.”⁴

This rapid development of piano methods in nineteenth-century European countries was also supported by the rising middle class who invested in public concerts and private lessons. Improved construction of the instrument, including the use of cast-metal frame, double escapement, and cross-stringing, allowed pianists to produce more powerful sounds and execute virtuosic techniques more effectively. As this new style of virtuosic performance fascinated the public audience and became a prominent goal in piano playing, many instructional method books and etudes were created to guide students in their mastery of technical virtuosity. Other influential methods were written by pianists/composers such as Muzio Clementi,⁵ Johann Baptist Cramer,⁶ Johann Nepmuk Hummel,⁷ Carl Czerny,⁸ Ferdinand Beyer,⁹ Adolph Kullpakand,¹⁰ and others.

The piano was also becoming part of the middle-class culture in the United States in the late nineteenth century. The American piano market increased steadily throughout

3. Other notable treatises include *The Art of Playing the Harpsichord* (1716) by Francois Couperin, *Method for Finger Mechanics at the Harpsichord* (1724) by Jean Philipe Rameau, *The Art of Playing Keyboard Instruments* (1750) by Friedrich Wilhelm Marpurg, *Introduction to Playing Keyboard Instruments* (1751) by Marpurg, and *Practical Music Guide* (1760) by Marpurg.

4. Stewart Gordon, “From Turk to Deppe,” in *The Well-Tempered Keyboard Teacher*, ed. Marienne Uszler, Stewart Gordon, and Scott McBride Smith (Belmont, CA: Schirmer Books, 2000), 279.

5. *Art of Playing Pianoforte* (1803); *Gradus ad Parnassum* (published in parts starting form 1817).

6. *Grosse praktische Pianoforte-Schuke* (1815).

7. *Ausfuhrliche theoretisch-praktische Anweisung zum Pianofortespiel* (1828).

8. *Vollstandige theoretisch-praktische Pianoforteschule, Op. 500* (1839).

9. *Vorschule im Klavierspiel* (1851).

10. *Sthetik des Klavierspiels* (1861).

the late nineteenth century into the twentieth century.¹¹ With the increasing number of recreational piano players came the new trend of American piano methods, which were significantly different from the European methods of the nineteenth century. The new trend may be summarized in two main points: development of age-specific methods, and systematic reorganization of pedagogical concepts.¹² With an increased knowledge of developmental psychology, twentieth-century American piano educators began to create separate methods for preschoolers, elementary-age students, and adults. While the technique-oriented European methods frequently assumed individual instructors' responsibility to teach music reading skills, the new American methods were designed to guide students systematically in multiple skill areas including note reading, rhythm reading, piano techniques, musicianship skills, and creativity. Influential methods that reflect this new trend were written by David Carr Glover, Louise Garrow, and Mary Elizabeth Clark,¹³ Frances Clark and Louise Goss,¹⁴ Willard A. Palmer, Morton Manus, and Amanda Vick Lethco,¹⁵ Lynn Freeman Olson, Louise Bianchi, and Marvin Blickenstaff,¹⁶ James Bastien,¹⁷ Robert Pace,¹⁸ Nancy and Randall Faber¹⁹ and others.

11. Arthur Loesser, *Men, Women and Pianos* (New York: Dover Publications, Inc., 1990), 549.

12. Marienne Uszler, "American Piano Methods." In *The Well-tempered Keyboard Teacher*, edited by Marienne Uszler, Stewart Gordon, and Scott McBride Smith (Belmont, CA: Schirmer Books, 2000), 339-354.

13. *David Carr Glover Piano Library* (Alfred Music, 1967).

14. *The Music Tree* (Alfred Music, 1973).

15. *Alfred's Basic Piano Library* (Alfred Music, 1981).

16. *Music Pathways* (Carl Fischer Music Publisher, 1983).

17. *Bastien Piano Basics* (Kjos Music Company, 1985).

18. *Music for Piano* (Lee Roberts Music Publications, 1988).

19. *Piano Adventures* (Faber Piano Adventures, 1993).

Many of these twentieth-century piano methods continue to be in use today, constantly evolving to meet the needs of current students and society.

Western piano methods were slowly imported into Asian countries during a rapid growth in piano lesson culture circa 1960. The most popular method that circulated in Japan, Korea, Taiwan and China during the twentieth century was Ferdinand Beyer's German method.²⁰ While Beyer's method predominated as a beginning piano method in Asian countries for the second half of the twentieth century, a more current trend is to combine technique-oriented European methods, comprehensive and motivational American methods, and the methods from their own country.²¹

In Japan, the increasing interest in piano/music lessons was represented in the growth of the Yamaha Music School since its establishment in 1959. The number of Yamaha school locations increased from 4,900 to 14,000 between 1964 to 1988, and the number of their students rose from 210,000 to 735,000 during the same time period.²² The Piano Teachers' National Association of Japan (PTNA) was also founded in 1966 to provide educational opportunities and services for both teachers and students.²³ Among many available methods, *Methode Rose*,²⁴ *100 Progressive Studies*,²⁵ *Bastien Piano*

20. *Vorschule im Klavierspiel* (1851).

21. Kuo-Liang Li. "Usage and Development of Piano Method Books in Taiwan: Interviews and Observations with Piano Teachers" (PhD, diss., University of Oklahoma, 2004); Linxi Yang, "Pedagogy and Materials for Teaching Piano to Children in China and the United States" (Masters thesis, University of Wisconsin-Milwaukee, 2015).

22. Seiko Tokutomi and Masayuki Yasuhara, "A Preparatory Comparative Study of Piano Etudes," *Yamaguchi-daigaku kyouiku-gakubu fuzoku kyouiku-jissen sougou-center kenkyu-kiyou* 18 (October, 2004): 75-86.

23. "PTNA toha" [About PTNA], Piano Teachers' National Association, accessed January 20, 2016, <http://www.piano.or.jp/info/about/>.

24. Written by Ernest Van de Velde (1947).

Basics,²⁶ and *A Dozen A Day*²⁷ were frequently used along with the Beyer's method throughout the late twentieth century.²⁸

While under the strong influence of the Western music tradition, the need to incorporate Japanese composers' works into piano education was voiced as early as 1967 by Sadao Bekku, the Director of Toho Gakuen Music Class for Children.²⁹

...it is our feeling that Japanese musicians should play works of Japanese composers more if that musical world of Japan is to make sound development. For that purpose, it is essential that Japanese musicians become familiar with modern works of Japanese composers from their childhood... With a view to add such works to Japanese music, we have asked competent Japanese composers to write piano pieces for children...³⁰

Under Bekku's supervision, the first collection of modern Japanese children's pieces was published in 1967.³¹ Original Japanese piano methods also began to emerge in the 1990s.³² While many writers of Japanese piano methods followed the American trend discussed above, Akira Miyoshi made a notable and creative contribution to the Japanese piano pedagogy with his piano method, *Miyoshi Piano Method: 12 Progressive*

25. Op. 139, written by Carl Czerny.

26. Written by James Bastien (1985).

27. Written by Edna-Mae Barnum (1957).

28. Seiko and Yasuhara, "A Preparatory Comparative Study of Piano Etudes," 75-86.

29. Toho Gakuen was first founded as the Music School for Children in 1948. The school expanded and later on added Toho High School of Music and Toho Gakuen College Music Department. It is currently one of the most renowned music programs in Japan.

30. Sadao Bekku, edit., *Album of Piano Pieces for Children by Japanese Contemporary Composers* (Tokyo: Shunjushya, 1967): 144.

31. Ibid.

32. *Piano Land* by Ryoko Kihara (1991), *Piano Dream* by Nobuaki Tamaru (1998), *Piano hikeruyo!* by Koichi Hashimoto (1999), and *Minnano Organ piano no hon* by Yamaha (2008).

Propositions Piano Method (Miyoshi Piano Method).³³ *Miyoshi Piano Method* was originally published in eight volumes by Edition Kawai in 1997 and a revised edition published in 2008 included four additional volumes.

Miyoshi Piano Method places a strong emphasis on the development of proper technique and quality tone production. Miyoshi believed that the goal of piano study was to explore the endless possibilities of the sound the piano can produce.³⁴ Through exploration, students should be encouraged to exercise skills to bring out the expressions and sounds which are natural and unique to the instrument.³⁵ Although this may be an underlying common goal in many piano methods, *Miyoshi Piano Method* emphasizes this goal through its unique organization and progression of the pedagogical materials. To foster students' awareness of the relationship between the sound and their technique, Miyoshi stressed that teachers should be constantly asking themselves why each note in the music is important and why each technique is effective before thinking about how to teach the materials. 「一番抵抗があったのは、先生たちからです」 (I felt the most resistance from the teachers), Miyoshi stated in his book.³⁶ At the same time, Miyoshi's philosophy of piano study and pedagogical compositions were gradually accepted and deeply appreciated by many piano teachers. Edition Kawai, the publisher of the method, launched a network called the Miyoshi Net in 2000 to provide support for those teachers and students using the method. The network currently provides

33. Akira Miyoshi, *Miyoshi Piano Method: 12 Progressive Propositions Method* (Tyokyo: Edition Kawai, 1997 & 2000).

34. *Miyoshi Piano Method he no syotai I* [Invitation to Miyoshi Piano Method 1], Edition Kawai (YouTube), accessed January 20, 2016, https://www.youtube.com/watch?v=a_9qiOxyGL4.

35. Ibid.

36. Akira Miyoshi and Mariko Okayama, *Nami no awai ni: Mienai mono wo meguru taiwa* [Between the waves: Dialogues about various concepts] (Tokyo: Syunjyusha, 2006): 117.

educational resources, competitive and non-competitive performance events, and seminars/workshops for the members.³⁷ With the significant revisions made in 2008, *Miyoshi Piano Method* has been continuously supported by many teachers who continue believe in his philosophy even after his death on October 4th, 2013 at the age of eighty.

1.1 PURPOSE OF STUDY³⁸

Akira Miyoshi was born on January 10th, 1933 in Tokyo, Japan. He was enrolled in the Jiyugakuen preschool division,³⁹ where he was first exposed to music education through “group piano, instrumental ensemble, solfege, and composition.”⁴⁰ At the age of four, Miyoshi began private violin, composition, and piano lessons with Kozaburo Hirai, a renowned Japanese composer of that time.⁴¹ Though his training was interrupted from 1944 to 1946 during World War II, Miyoshi continued to compose on his own and resumed his music study with Hirai in 1947. While studying with Hirai, Miyoshi “often served as an accompanist” for Hirai’s voice students and “gained familiarity with French, Italian, German and Japanese art songs.”⁴² The teenaged Miyoshi was also strongly influenced by Western classical music works such as *Mathis der Maler* by Paul

37. “Miyoshi Net,” Edition Kawai, accessed January 31, 2016, <http://editionkawai.jp/miyoshi/>.

38. Most of the information in this section is based on the biographical timeline and information provided in Miyoshi’s book, *Nami no awaini*, unless noted otherwise.

39. It is a Christian-oriented private school with the elementary, middle, high school, and college divisions. The school was founded in 1921 with a goal of providing untraditional, well-rounded education to children.

40. Naomi Noro Brown, “Akira Miyoshi’s Didactic Works for Solo Piano,” (DMA diss., Louisiana State University, 1994): 5.

41. Kozaburo Hirai (1910 – 2002) taught at Tokyo College of Music and Osaka College of Music. He was known for his vocal and choral compositions.

42. Naomi Noro Brown, “Akira Miyoshi’s Didactic Works for Solo Piano,” 6.

Hindemith, and the Violin Sonata, Op. 13 by Gabriel Faure.⁴³ Miyoshi stated in his book that he always felt at home with the piano throughout his childhood music study. If the violin was like a guest with whom he had to be polite and proper, piano was like a good old friend to whom he expressed everything.⁴⁴ His intimate relationship with the piano continued throughout his life.

While majoring in French Literature at Tokyo University, Miyoshi studied composition with Raymond Gallois-Montbrun,⁴⁵ who was visiting Japan from France between 1952 and 1953. After winning first place in the composition division of the Mainichi Music Competition in Japan, he was given a scholarship from the French Government to attend the Conservatoire de Paris where he studied music theory with Henri Challan⁴⁶ and composition with Gallois-Montbrun from 1955 to 1957. Miyoshi became one of the leading composers in Japan during the second half of the twentieth century and his compositions received both domestic and international awards.⁴⁷ Miyoshi composed over 200 pieces in many genres such as opera, symphony, chamber music, choral music, instrumental and solo music, and various ensembles. While his

43. Ibid.,7.

44. Akira Miyoshi and Mariko Okayama, *Nami no awai ni: Mienai mono wo meguru taiwa* [Between the waves: Dialogues about various concepts], 9-10.

45. A French violinist and composer (1918-1994). A winner of Prix de Rome in 1944.

46. A French composer and music educator (1910-1977). Challan taught music theory at the Conservatoire de Paris.

47. Officier de' L'Order des Palmes Academiques (1984); The Education Minister's Art Encouragement Prize of Music (1985), The Prize of Japan Art Academy (1989); The Tokyo Metropolitan Prize of Culture (1990); The Mobile Music Awards (1990); The Otaka Award (6 times), The Mainichi Music Award (3 times); The Awards for Arts (6 times); The NHK Composition Award (2 times); The Italy Award; IMC Award; Officier de' L'Order de la Legion d'Honneur (1996); Suntory Music Award (2000).

composition style shows a French music influence, especially from Henri Dutilleux,⁴⁸ Miyoshi also explored ways to express his Japanese cultural and musical identity in many of his works.⁴⁹

While maintaining his career as a composer, Miyoshi also committed himself to higher education. He taught music in the Toho Gakuen School of Music from 1966 where he eventually served as a dean from 1974 to 1995. He also contributed to the community by composing music for popular movies as well as songs for numerous local schools, serving as a director of *Tokyo Bunka Kaikan*, a renowned public concert hall, and most importantly writing didactic piano works including *Miyoshi Piano Method*. Miyoshi began formulating ideas for his piano method during the 1970s and finally published the original edition in 1997 followed by the revised edition in 2008. While absorbed in the compositional process over twenty years, Miyoshi expressed his struggle in determining pedagogical objectives for each piece and creating a systematic order among them to achieve a spiral-like gradual progression.⁵⁰ He also composed many original solo and duet didactic works for the Miyoshi Net newsletters, all of which were published in three collections as supplemental repertoire books for the revised method.⁵¹ Miyoshi also took an active role in Japanese piano education by providing lectures for

48. A French composer (1916-2013). While being contemporary with Olivier Messiaen and Pierre Boulez, Dutilleux established his own style of composition.

49. Yoko Narazaki, "Miyoshi, Akira," *Grove Music Online*, accessed January 20, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/18810>.

50. Akira Miyoshi, "Kono Method ni tsuite" [About this method], *Lesson no tomo* 46, no. 11 (November, 2008): 40.

51. *Oto no shiori I (solo collection)*, *II (solo collection)*, and *III (duet collection)* all published from Edition Kawai.

teachers, producing academic writings, and adjudicating in student competitions.⁵²

In memorial messages written by Miyoshi's colleagues, Miyoshi appears as an individual who possessed great perseverance,⁵³ was devoted to the community,⁵⁴ and had deep insight and love for the art and humanbeing.⁵⁵ Miyoshi's personality, as well as his passion for piano pedagogy, comes through in his instructions and the compositions in his method. Hideo Sugiura, president of the Miyoshi Net, refers to Miyoshi as one of the few classical composers in the history, like Bartok, who devoted himself to developing a method that guides students from the very beginning level to an advanced level.⁵⁶ In the preface of his method, Miyoshi states:

When you play a note on the piano, your musical journey begins. This is also the beginning of the joy of creating your very own musical world. I developed this method with the hope that every time you play the piano, you will feel, taste, and fully enjoy music. These 12 propositions will take you to 12 wonderful worlds of piano playing Please guide your pupils through the stages freely, and propose the pieces accordingly to their abilities.⁵⁷

This thesis provides an analysis of *Miyoshi Piano Method* to obtain a comprehensive understanding of his pedagogical philosophy and approach, evaluate his contribution, and gain insights for further exploration.

52. Miyoshi Akira Piano Competition and Miyoshi Net Piano Competition.

53. Shinichiro Ikebe, "Tsuyoi ishi: Miyoshi Akira sensei wo shinonnde" [A strong will: In memory of Mr. Akira Miyoshi], *Onmyaku* 54 (2014): 6.

54. Akira Kinoshita, "Miyoshi Akira: Nihon no ongakushi ni nokoru chisei no hito" [Akira Miyoshi: A man of great intellect in the history of Japanese music], *Onmyaku* 54 (2014): 7.

55. Hideo Sugiura, "Toutoi kunto wo uketa hibi" [Mr. Miyoshi and his teaching], *Musikanova* 44, no. 12 (December, 2013): 27-28; Mariko Okayama, "'Hitori' kara 'minna' he" [From "one" to "all"], *Musikanova* 44, no. 12 (December, 2013): 26-27.

56. Hideo Sugiura, "Toutoi kunto wo uketa hibi" [Mr. Miyoshi and his teaching], 28.

57. Akira Miyoshi, *Miyoshi Piano Method: 12 Progressive Propositions Method, Vol. 1* (Tyokyo: Edition Kawai, 2000): 3.

1.2 NEED

While there have been many seminars and workshops about *Miyoshi Piano Method* in Japan, no formal study has thoroughly analyzed his method to date. One doctoral document in the United States (2006) has compared the original edition of *Miyoshi Piano Method* (1997) and *Piano Adventures* by Nancy and Randall Faber (1993), focusing on advantages and disadvantages in relation to the Royal American Conservatory Examination requirements.⁵⁸ A comprehensive analysis of the method, however, has yet to be done. The revised edition of *Miyoshi Piano Method* published in 2008 also contains many new additions and organizational changes including English translations of the text.

Even though the method is currently distributed only in Japan, Miyoshi's pedagogical ideas and philosophy may offer insight to teachers around the world. Stewart Gordon states "...what is right for one person may not be right for the next, or what may be helpful at a given stage of development may be a waste of time at some other stage."⁵⁹ In other words, there is no single method that serves as law or addresses the entire world of piano playing. Examining various methods, therefore, is essential to become aware of the many different possible routes in helping students succeed in their piano lessons. To this end, previous studies have investigated specific piano methods as well as differences among them, and an analysis of *Miyoshi Piano Method* will be a valuable addition to the body of the knowledge in the field.

58. Takako Hayase, "A Comparison of Akira Miyoshi's Miyoshi Piano Method with Nancy and Randall Faber's Piano Adventures Based on Royal American Conservatory Examination (RACE)," DMA diss., University of Cincinnati, 2006.

59. Stewart Gordon, "Influences on Pedagogy." In *The Well-tempered Keyboard Teacher*, edited by Marianne Uszler, Stewart Gordon, and Scott McBride Smith (Belmont, CA: Schirmer Books, 2000), 270.

1.3 LIMITATIONS

The study is limited to an analysis of *Miyoshi Piano Method: 12 Progressive Propositions Piano Method* by Akira Miyoshi. The study includes an examination of the reading approach, counting approach, introduction of technique, organization, progression, and compositional characteristics. The analysis in the study is limited to the revised edition of the method, which was published in 2008 by Edition Kawai. Brief reference is made to the original edition published in 1997 as well as his other didactic materials, but the analysis is limited to the contents of the second edition published in 2008.

1.4 RELATED LITERATURE

Previous studies on piano methods may be categorized in two groups: analysis of a single method, and analysis/comparison of two or more methods. For the first group, many reviews of individual methods have been published in *The Piano Quarterly* and *Clavier Companion*. Several articles were published under the project called *The American Beginning Piano Method* in *The Piano Quarterly* between 1983 and 1984. Methods reviewed include *The Music Tree*,⁶⁰ *The David Carr Glover Piano Library*,⁶¹ *Suzuki Method*,⁶² *Alfred's Basic Music Library*,⁶³ *Music Pathways*⁶⁴ and others. Preceding the series of articles, Marianne Uszler provided a list of criteria for a method review: (1) preliminary thoughts, (2) list of basic skills and concepts, (3) evaluation of the

60. Frances Clark and Louise Goss (1973).

61. David Carr Glover, Louise Garrow, and Mary Elizabeth Clark (1967).

62. Shinichiro Suzuki (1972).

63. Willirad A. Palmer, Morton Manus, and Amanda Vick Lethco (1981).

64. Lynn Freeman Olson, Louise Bianchi, and Marvin Blickenstaff (1983).

pedagogical approach to those skills and concepts, (4) supplemental questions, and (5) musical content.⁶⁵ Basic skills and concepts were broken into reading, technic, rhythm, and theory/aural experience/creativity in her criteria. A list of questions for each (3), (4), and (5) was also provided to guide the evaluation process. Not all the authors, however, followed the suggested criteria. Among those five different reviews, a review of the Glover's method by Dolores Johnston offers the most detailed and systematic evaluation, closely following Uszler's criteria.⁶⁶

The second group of method review articles was published under the project called *Perspectives in Pedagogy in Clavier Companion* between 2009 and 2010. Rebecca Grooms Johnson proposed even more detailed and clearly defined criteria to analyze new methods published after the first review project.⁶⁷ Her article provided a review of different reading approaches (middle-C approach, multi-key approach, intervallic approach, and eclectic approach) and rhythmic approaches (metric, nominative, unit, and syllabic). An extensive list of guiding questions was also developed for each category (reading, rhythm, musicianship skills, theories, improvisation/composition, techniques, and repertoire).

Methods reviewed in this project include *Piano Discoveries*,⁶⁸ *Piano Adventures*,⁶⁹

65. Merianne Uszler, "The American Beginning Piano Method Part 3: Foreword, Checklist," *The Piano Quarterly* 122, (Summer, 1983), 15-19.

66. Dolores Johnson, "The American Beginning Piano Method Part 4: The David Carr Glover Piano Library," *The Piano Quarterly* 123, (Fall, 1983), 15-20.

67. Johnson, Rebecca Grooms. "There's a New Series in the Music Store – How Should I Evaluate it?" *Clavier Companion* 1(5), (September/October): 18-21.

68. Leon Bates and Janet Vogt (2001).

69. Nancy and Randall Faber (1993).

Alfred's Premier Piano Course,⁷⁰ *The Music Tree (revised edition)*,⁷¹ *Hal Leonard Student Piano Library*,⁷² *Piano Town*,⁷³ and *Celebrate Piano!*⁷⁴ Unlike the reviews in *The Piano Quarterly*, all articles followed the same format, which includes the description of the primer-level, approach to reading and rhythm, lesson and other supplemental books, teacher guide, software/website, and finally what level a student would attain at the conclusion of the method. An overview of each method is accompanied by two short articles written by teachers to highlight unique and practical aspects of the method. The criteria used in this project serves as a model for comprehensive analysis of piano methods. Including the software and website, the evaluation criteria also reflect the changing landscape of piano methods in the twenty-first century. In both method review projects (*The Piano Quarterly* and *Clavier Companion*), authors of reviewed methods were also invited to write a response and provide their perspectives as well as clarifications on matters discussed in the review.

A comparison of multiple methods has been the subject of several different theses and doctoral dissertations/documents. Yuanyuan Lu surveyed eighteen different beginning piano methods in terms of the repertoire content to identify in a method a wide variety of styles.⁷⁵ Bethany Muck also surveyed the first two levels of fourteen different

70. Dennis Alexander, Gayle Kowalchyk, E. L. Lancaster, Victoria McArthur, and Martha Mier (2005).

71. Frances Clark and Louise Goss (2002).

72. Phillip Keveren, Fred Kern, Mona Rejino, and Barbara Kreader (2001).

73. Keith Snell and Diane Hidy (1994).

74. Cathy Albergo, J Mitzi Kolar, and Mark Mrozinski (2003).

75. Yuanyuan Lu, "Survey of Eighteen North-American Piano Method Books: Repertoire Selection and Categories," MA thesis, University of Ottawa, 2012.

beginning piano methods and provided a detailed description of each method.⁷⁶ This type of study offers helpful knowledge in selecting a method that is most suitable for each student. There are also studies that analyzed methods for specific age groups.⁷⁷

While the main goal of these studies was to catalogue multiple methods, other studies have analyzed a group of method books in relation to an external criteria or goal. Brubaker analyzed over 100 methods that were published between 1796 and 1995 to investigate the relationship between piano methods and cultural, social, and educational trends.⁷⁸ A dissertation written by Margaret Lynn Akins in 1982 also analyzed five different beginning methods to reveal how well each method would prepare students for classical music training. Another study examined ten different beginning piano methods in conjunction with the requirements for comprehensive music education published by the Music Educators National Conference.⁷⁹

A similar type of comparative analysis was conducted to explore the differences between Miyoshi's *Miyoshi Piano Method* and Faber's *Piano Adventures* in relation to the requirements of Royal American Conservatory Examination (RACE).⁸⁰ The document provides descriptions of each method's guiding principles, targeted audience,

76. Bethany G. Muck, "A Survey of Fourteen Beginning Piano Method Series," MA thesis, Webster University, 2009.

77. Paula M Thomas-Lee, "Piano Pedagogy for Four-And Five-Year-Olds: An Analysis of Selected Piano Methods for Teaching Preschool Children," DMA diss., University of Georgia, 2003; Pui Man Chan, "Catalog and Analysis of Adult Piano Method Books Published in America from 1980 to 2002," DMA diss., University of Miami, 2002.

78. Debra Brubaker, "A History and Critical Analysis of Piano Methods Published in the United States from 1796-1995," PhD diss., University of Minnesota, 1996.

79. Julie Ann Ballard, "An Analysis of the Music Content in Ten Piano Methods (1994-2006) for the Elementary Aged Beginning Piano Student for MENC National Standards Based Elements," DMA diss., University of Southern California, 2007.

80. Takako Hayase, "A Comparison of Akira Miyoshi's Miyoshi Piano Method with Nancy and Randall's Faber's Piano Adventures Based on Royal American Conservatory Examination (RACE)."

visual presentation, musical contents for each style (Baroque, Classical, Romantic, and Modern), reading approach, and musicianship skills addressed. The progressive speed is also analyzed in conjunction with the RACE Grade 1 to 10. The analysis shows each method's compatibility with the RACE requirements rather than the level-to-level progression and organization of pedagogical concepts in each method. While the last level in *Piano Adventures* (Level 8) is relative to RACE grade 5, the final volume of Miyoshi Piano Method (Vol. 8) reaches the requirements of RACE grade 10, which is the final grade. Though the main analysis of each method is limited to the contents related to RACE, the study does highlight distinct differences between the widely used American and Japanese method.

A previous doctoral dissertation on Miyoshi's didactic works also offers insight in understanding *Miyoshi Piano Method*.⁸¹ The study provides detailed analyses of Miyoshi's didactic works published before 1994 including *Etudes en forme Sonate*,⁸² *Suite in Such Time*,⁸³ *Forest Echoes*,⁸⁴ and *Diary of the Sea*.⁸⁵ Miyoshi's compositional characteristics in these works include: (a) an effective combining of traditional Western music forms/genres and modern melodic/harmonic language, (b) incorporation of Japanese aesthetic values, and (c) technically equal use of the two hands. These compositional characteristics in his didactic pieces are similar to those in his method as discussed by Hayase. The study also includes an extensive biographical sketch based on

81. Naomi Noro Brown, "Akira Miyoshi's Didactic Works for Solo Piano."

82. Miyoshi's first didactic work(1967).

83. A collection of five short pieces in contrasting styles (1967).

84. A collection of thirty-six progressive character pieces (1978).

85. A collection of twenty-eight progressive character pieces composed based on the images from the sea (1982).

a personal letter sent from Miyoshi to Brown.

Though there is no formal analysis conducted on *Miyoshi Piano Method* in Japan, Miyoshi himself gave many lectures and wrote articles about piano pedagogy and his method. In his video message to piano teachers posted on the publisher's website, he discusses three underlying principles of his method. Those principles may be summarized as:

1. Every exercise in the method, even a single-note exercise, is a musical piece that can be played with various expressions, articulations, and tone colors.
2. The progression of skills in this method is spiral instead of linear.
3. The ultimate purpose of technical training should be to connect the physical sensation of the fingers with imagination, sound, and emotion.⁸⁶

Miyoshi repeatedly reminds teachers that for students to feel motivated to improve technique, there needs to be something they want to express in the first place.⁸⁷

Therefore, technical training should always be accompanied by activities to cultivate students' imaginations, sensitivity to sound, and desire to express themselves.

Such well-rounded development of piano skills is only possible through the gradual, spiral progression. Even when a student does not progress quickly and smoothly, Miyoshi encourages teachers not to worry and enjoy the process with each student as the spiral staircase is always taking us slightly upwards without our knowing.⁸⁸ Hideo

86. *Miyoshi Piano Method he no syotai 2* [Invitation to Miyoshi Piano Method 2], Edition Kawai (YouTube), accessed January 20, 2016. <https://www.youtube.com/watch?v=AziXy8y4Nw0>.

87. Akira Miyoshi, "Yokkyu to jizai wo tsunagu gijyutsu, shin shin wo piano to doitsu saseru syoki donyu" [Technical training to bridge the desire and competence: Integrating mind and body through the beginning pedagogy], *Musikanova* 31, no. 11 (November, 2000): 84.

88. Akira Miyoshi, "Oto wo hakobi kokoro wo tsutaeru yubi: yubi ha piano to kokoro wo tsubagu chiisaku te taisetsu na setten" [Communicating the emotion through the sound: Training fingers to connect the piano and emotion], *Musikanova* 33, no. 9 (September, 2002): 42-47; *Miyoshi Piano Method he no*

Sugiura, president of the Miyoshi Net and a leading promoter of the method, also values this concept:

うまく弾けないことを楽しむ、うまくいって楽しむ...あまり結果を求めず、意味を求めず、進歩を求めず、教師と一緒に音を楽しみ、やがて何かが立ち上がってくるのを待とう。
(When your student cannot play well, let's enjoy that moment as well as the successful moment ... Let's not worry about the result, meaning or progress, but enjoy the sound and see what comes out of it).⁸⁹

Miyoshi's interview with Claus Runze⁹⁰ explores the third point, the connection between the sound, imagination, emotion and fingers. Both Runze and Miyoshi agree that students should be encouraged to feel the connection between the physical sensation of the fingers and the sound during the introductory stage of their piano study. Miyoshi strongly believed that game-like activities may foster a solid foundation for advanced technique and artistry when taught properly. Miyoshi wrote articles and gave many lectures especially on the first two introductory volumes of his own method to clarify the objectives and goals of each exercise.⁹¹

1.5 DESIGN AND PROCEDURES

The study comprises three chapters, a bibliography, and two appendices. Chapter one consists of an introduction providing a brief history of the development of piano instructional methods and their development in Japan with an emphasis on the instructional works of Akira Miyoshi. Chapter 1 also includes the purpose of the study,

syotai 3 [Invitation to Miyoshi Piano Method 3], Edition Kawai (YouTube), accessed January 20, 2016. <https://www.youtube.com/watch?v=9hUHhNj-hRM>.

89. Hideo Sugiura, "Tanoshiku piano to asobitai hito atsumare!" [Let's have fun with the piano!], *Lesson no tomo* 46, no. 11 (November, 2008): 42.

90. The author of *Two Hands-Twelve Notes: A Picture Book for Young Pianists* (1979).

91. Akira Miyoshi, Claus Runze, Syoji Michiko, "Taidan: Method kara saguru motomerareru piano kyoushi zo" [Dialogue: Exploring the ideal teacher persona through the methods], *Musikanova* 33, no. 11 (November, 2002): 71-75.

need for the study, limitations of the study, and review of the related literature. Chapter 2 consists of an analysis of Akira Miyoshi's *Miyoshi Piano Method: 12 Progressive Proposition Piano Method (Miyoshi Piano Method)* inclusive of all twelve volumes. Chapter 3 consists of a summary, conclusion, and recommendations for further study. The appendices include a biographical timeline of Akira Miyoshi and a list of his complete works for piano including the didactic works.

CHAPTER 2

ANALYSIS

Miyoshi Piano Method: 12 Progressive Propositions Piano Method consists of twelve volumes. As Miyoshi describes the twelve propositions as “twelve different worlds of piano playing,”⁹² each proposition introduces students to a set of new keys, techniques, and expressive skills. Unlike the original edition (1997) which covered twelve propositions in eight volumes, this revised edition (2008) devotes one volume to each proposition, presenting all materials more thoroughly and systematically.

It is an all-inclusive method containing technical exercises, repertoire pieces, theory in one book, and there are no supplemental books except for the previously mentioned repertoire collections.⁹³ Selected pieces from Miyoshi’s old elementary repertoire collections are included in Vols. 1-4 as extra repertoire pieces and marked with the name of the collection, “*Hibikino-mori*” (Forest Echoes).⁹⁴ All pieces composed specifically for this method are called “Exercise” and numbered throughout the method except for those in Vol. 1, which are called “Preliminary Exercise.”

92. Miyoshi, *Miyoshi Piano Method*, Vol. 1, 3.

93. Oto no shiori *I* (solo collection, 1998), *II* (solo collection, 2008), and *III* (duet collection, 2008) all published from Edition Kawai.

94. *Hibikino-mori Volume 1 and 2* were published as supplemental repertoire books for the first edition of *Miyoshi Piano Method*. Many pieces from these two collections were absorbed into the revised *Miyoshi Piano Method*. Thirty three pieces that were not included in the revised method were re-published as *Kodamano-mori* in 2010.

Many of these exercises are like repertoire pieces including descriptive titles and expressive qualities. In the following analysis, “repertoire piece” in Vols. 1-4 refers to those adapted from *Hibikino-mori* and other pieces will be identified as “Exercise” or “Preliminary Exercise” with the number.

Miyoshi does not specify an intended age group for his method. The first volume, however, requires little reading skill and is written in a language that is appropriate for elementary-aged beginners. An overview of *Miyoshi Piano Method* is provided below followed by an analysis of the twelve individual volumes.

2.1 PHILOSOPHY

Miyoshi believed that the purpose of technical exercises is always to give life to the imagination and emotions students want to express through sounds. He, therefore, strongly emphasized the importance of letting students explore various types of sounds from the beginning of study to cultivate their imagination and desire to express themselves. His idea is clearly reflected in Vol. 1 in which students are encouraged to explore the sound of C played in different settings. Miyoshi reiterated his philosophy at the end of Vol. 12 as a message for students who have completed his method:

In music, each piece has its own story; it draws landscapes, happenings, human feelings and it interweaves many colors, various movements and a variety of words. And the meaning of the performance is about feeling and capturing them, and then expressing and conveying them through your mind and body as your very own musical thoughts...In order to do that, the performers have to nurture their own hearts to feel, discover and imagine, on top of mastering techniques to perform.⁹⁵

95. Miyoshi, *Miyoshi Piano Method*, Vol. 12, 80.

It is stated in Miyoshi's article that his method may be used "flexibly" to meet the needs of each student.⁹⁶ Miyoshi suggested different possibilities such as changing the order of exercises to create a desirable progression for each student, using Vols. 1-2 together, using exercises in the beginning volumes with advanced students to review basic techniques, and using specific exercises from his method as supplemental materials for students using a different method.⁹⁷

2.2 ORGANIZATION

Miyoshi conceptualized advanced piano performance skill as a combination of seven fundamental techniques: repeated notes, trills, scales, jumping, broken chords, blocked chords, and double notes.⁹⁸ Miyoshi believed that a pianist brings a piece of music to life by utilizing an intricate combination of those seven techniques in conjunction with the understanding of the key differences, tonality, articulations, dynamics, and forms/structure (Figure 2.1). The method, therefore, is organized to develop these seven techniques progressively while exposing students to all twenty-four keys and various styles of music.

96. Miyoshi, "Oto wo hakobi kokoro wo tsutaeru yubi" [Communicating the emotion through the sound], 47.

97. Ibid., 45

98. Miyoshi, "Yokkyu to jizai wo tsunagu gijyutsu" [Technical training to bridge the desire and competence], 85.

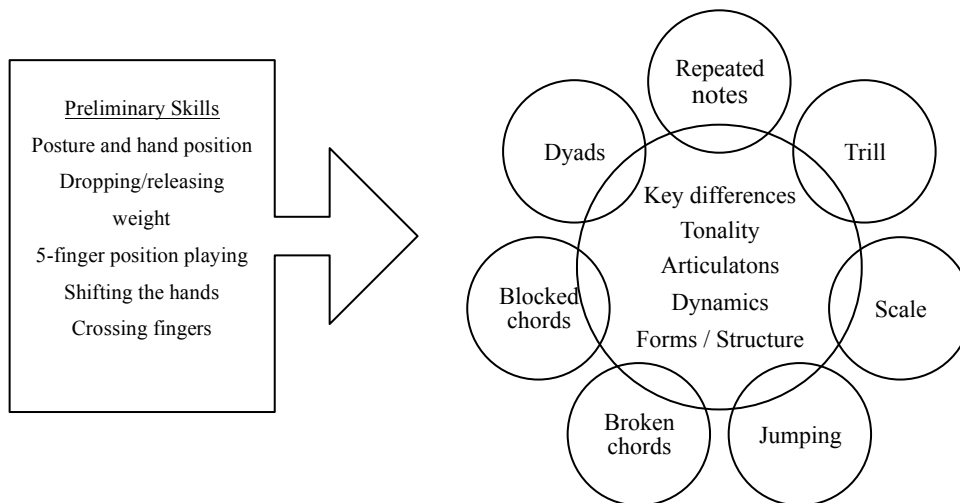


Figure 2.1. Miyoshi's concept of piano techniques.

The foundation for these seven techniques is built gradually through smaller preliminary exercises. Vol. 1 focuses on developing proper body posture, hand position, finger shape, and the basic technique of dropping and releasing fingers through rote playing (Figure 2.2).

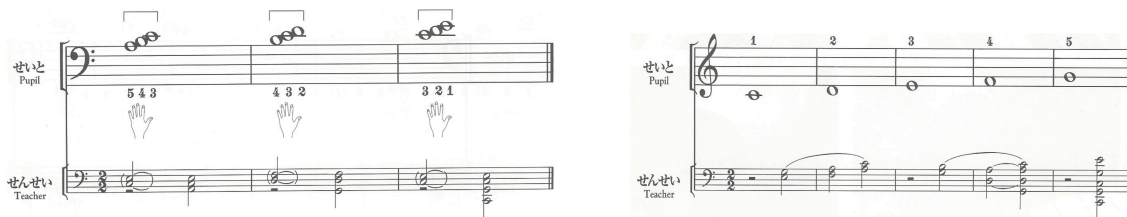


Figure 2.2: Preliminary Exercise 3-2 and 4-1a, Vol. 1.

Vol. 2 focuses on the use of fingers 1-2-3 in both hands and explores a variety of playing patterns such as repeated single notes, 2-note patterns, 3-note ascending/descending patterns, skipping, and blocked intervals of second and third (Figure 2.3).

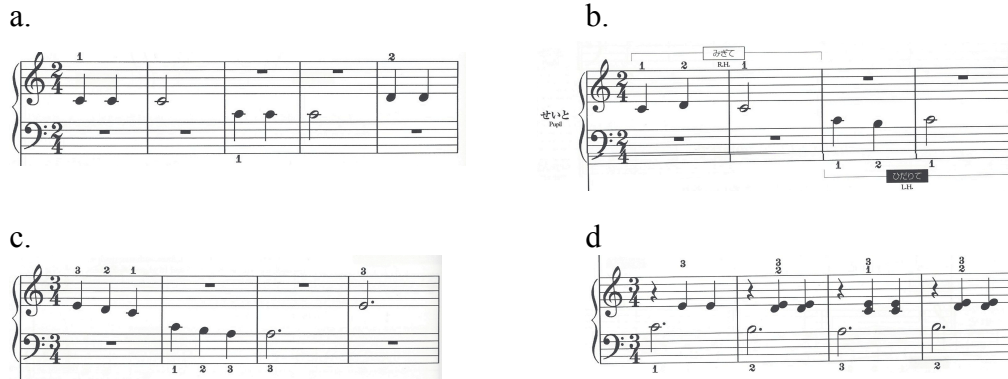


Figure 2.3. *a*, Exercise 4; *b*, Exercise 5; *c*, Exercise 17; *d*, Exercise 18. Vol. 2.

In Vol. 3, students exercise all five fingers and also learn to shift their finger position to play all eight notes of the C major scale in both hands (Figure 2.4), which leads to the techniques of crossing the fingers and finger expansion to expand beyond the 5-finger position in Vol. 4. From Vols. 5-12, previously learned preliminary techniques are combined and expanded progressively to explore more complicated musical patterns, styles and texture.

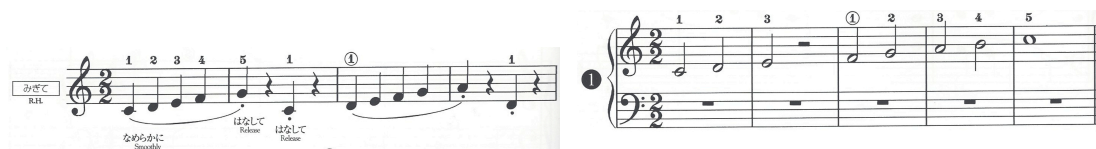


Figure 2.4. *Left*, Exercise 25; *right*, Exercise 27. Vol. 3.

In terms of organization, each book consists of several units (Table 2.1). Vol. 1 contains eight different units and Vols. 2-11 contain six units each: *Warm-up Exercises Before Playing*, *Introduction*, *Basic Exercises*, *Developing Skills*, *Applications*, and *Theory*. Vol. 12 contains a collection of exercises to address sight-reading as well as advanced techniques that are not covered in other volumes.

Table 2.1. Organization of *Miyoshi Piano Method*.

Volume	Organization
1	8 units (Preliminary Exercises)
2 - 11	6 units: (1) Warm-up exercise before playing, (2) Introduction, (3) Basic exercises, (4) Developing skills, (5) Applications, and (6) Theory or History
12	Sight-reading; advanced performance techniques, and overall review exercises

The twelve propositions progress from easier to more challenging keys while gradually increasing the difficulty level of the seven fundamental techniques discussed above (Table 2.2). Each proposition thoroughly explores one or two new techniques while reviewing and building on the learned concepts.

Table 2.2. Twelve progressive propositions in *Miyoshi Piano Method*.

Volume	Proposition
1	Making friends with the piano
2	Exercises with fingers 1, 2, and 3 on the white keys
3	Exercises using all five fingers and shifting the position of the hands
4	Crossing the fingers and # on F (C major/A minor and G major/E minor)
5	Crossing the fingers and b on B (F major/D minor)
6	C#, D major/B minor, and new time signatures (3/8 and 6/8)
7	Bb, Bb major/G minor, triplets, and stretching the fingers/jumping movements
8	A major/F# minor, Eb major/C minor, and chromatic scales/repeated notes
9	E major/C# minor, Ab major/F minor, and finger training for various techniques
10	B major/G# minor, Db major/Bb minor, and exploration of more techniques
11	F# major/D# minor (Gb major/Eb minor) and advanced techniques
12	Sight-reading and more advanced techniques

2.3 APPROACHES TO READING AND COUNTING

In terms of reading and counting approaches, *Miyoshi Piano Method* follows the tradition of nineteenth century European piano methods. Instructions on reading and counting are left to individual teachers; however, the first three volumes include a rudimentary eclectic approach for note reading.⁹⁹ In volume one, though the notation for the middle C is explained at the beginning and all exercises are notated using a single staff, students are expected to play by finger numbers/rote and little note reading skill is required. In Vol. 2, the grand staff and first three notes in the middle C position are introduced (Figure 2.5).¹⁰⁰ Reading in Vol. 3 remains mostly in the key of C major (2 pieces are in A minor); however, it expands to include all eight notes of the scale, which students play by combining different 5-finger positions on white keys (Figure 2.6).

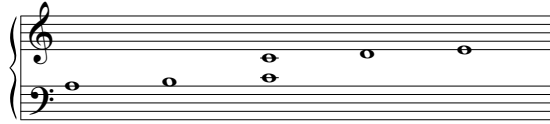


Figure 2.5. Reading range in Vol. 2.



Figure 2.6. Reading range in Vol. 3.

99. A combination of different reading approaches such as middle C approach, multi-key approach, and intervallic approach.

100. Middle C approach.

In Vol. 4, the reading approach shifts to the multi-key approach, introducing reading the notes in A natural minor, G major, and E natural minor in addition to C major learned in Vol. 3. The reading range expands to G2 - G5 including ledger line notes in each clef (Figure 2.7). The reading range continues to expand after Vol. 4 as students learn more new keys. Instead of discussing note reading in the main text, Vols. 2-5 contain a chart at the beginning to show the relationship between the keys and notes that are used in each volume. *Miyoshi Piano Method* does not employ any specific counting approach. The music theory unit in some of the volumes discusses counting and rhythm; however, it is left to each teacher to determine a counting method (Table 2.3). The progression of *Miyoshi Piano Method* is driven by technical development, assuming that individual teachers will address the reading and counting skills independently.

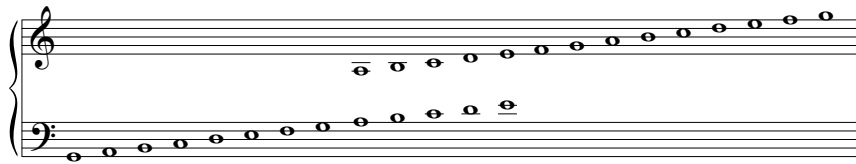


Figure 2.7. Reading range in Vol. 4.

Table 2.3. Progression of counting skills in *Miyoshi Piano Method*.

Volume	Introduced Note Value and Time Signature
1	Whole note and half notes (No time signature)
2	Quarter and dotted half notes and rests (2/4, 3/4, and 4/4)
3	2/2
4	Eighth note, tie
5	Eighth rest and dotted quarter note
6	Sixteenth note (3/8 and 6/8)
7	Triplet
8	Dotted eighth note
9	Sixteenth rest
10 – 12	Combination of all learned rhythm concepts

2.4 OTHER IMPORTANT CHARACTERISTICS

Unlike other widely used piano methods for elementary aged students, *Miyoshi Piano Method* does not contain any pictures or colors. All volumes are printed in black and white, and there are no pictures except for photographs of a model student demonstrating the warm-up exercises and hand position at the beginning of each volume (Figure 2.8). The only exception is the first volume, containing many photographs of pianos and related equipment, proper posture, and proper hand position for each exercise.

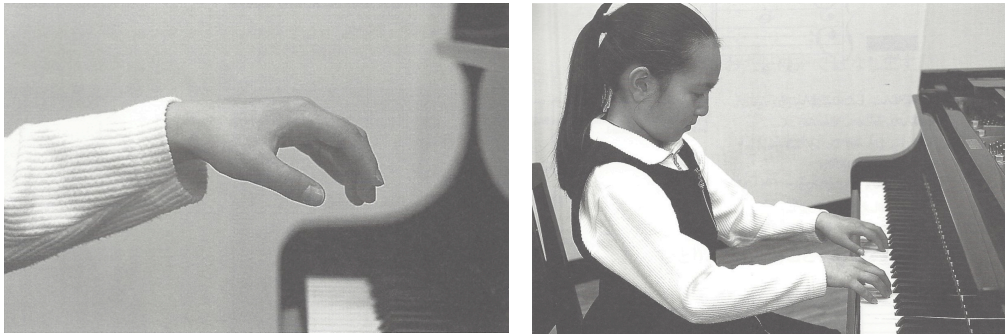


Figure 2.8. Photograph of a model student demonstrating the hand position, Vol. 1, 19.

In place of images, each piece/exercise is accompanied by instructions and messages from Miyoshi for both students and teachers. Miyoshi uses larger type letters and appropriate vocabulary for elementary-age children. Suggestions for teachers are written separately at the bottom using small type letters and more technical terms. Both are written in a gentle, spontaneous manner, encouraging a nurturing learning atmosphere. While English translations of the texts are concise, they do not always fully convey Miyoshi's nurturing and inviting tone of voice in the original Japanese version.

Miyoshi Piano Method does not include any teacher guides, software, online

resources, or compact discs at this time;¹⁰¹ however, Miyoshi Net provides quarterly newsletters to member teachers which include lesson reports, local study group reports, and other writings regarding the method and current issues in Japanese piano pedagogy. Miyoshi Net has also been hosting the annual *Miyoshi Net Piano Competition* since 2000 where students play Miyoshi's compositions including those from the method as well as his repertoire collections. The organization plans to expand its services in the near future to include online communication and learning opportunities for teachers using *Miyoshi Piano Method*.¹⁰²

2.5 ANALYSIS OF VOLUME ONE

The proposition for Vol. 1 is to have a successful “first encounter with the piano” by exploring different sounds and gestures through rote playing.¹⁰³ This volume includes eight units: (1) Learning about the grand piano, upright piano, piano bench/chair, and pedal, (2) Finger numbers, (3) Breathing and body exercise before playing, (4) Posture, (5) Touching the piano keys, (6) Dropping and releasing fingers, (7) Angle and shape of fingers, and (8) Shifting the weight while changing fingers. Each unit includes exercises with teacher duet parts and the final unit also includes eight practice/review pieces to integrate all the techniques learned in the volume. This volume contains many photographs of a model student demonstrating different techniques as well as written instructions. The contents of each unit are summarized below (Table 2.4).

101. There is a recording of all exercises included in the original edition (1997), but no recording has been made for the revised edition (2008).

102. “Miyoshi Net,” Edition Kawai, accessed January 31, 2016, <http://editionkawai.jp/miyoshi/>.

103. Miyoshi, *Miyoshi Piano Method*, Vol. 1, 54.

Table 2.4. Summary of Vol. 1.

Proposition: Making friends with the piano (Exploring the sound & musical dialogue through duet playing)		
Unit	Contents	Exercise # / Repertoire
1 - 4	Types of pianos Finger numbers Breathing exercises Posture.	N/A
5	Proper hand position Playing the middle C (Dropping/releasing each finger)	Preliminary Exercise 1 4 Repertoire pieces
6	Playing tone clusters and blocked intervals (Dropping/releasing fingers)	Preliminary Exercises 2-1, 2-2, 2-3, 2-4 (RH) Preliminary Exercises 3-1, 3-2, 3-3, 3-4 (LH) 4 repertoire pieces (2 pieces for each hand)
7	Proper finger shape 5-finger patterns by rote on white keys	Preliminary Exercises 4-1a (RH), 4-1b (LH), Preliminary Exercises 4-2a (RH), 4-2b (LH)
8	Shifting weight (legato) 5-finger patterns by rote on white keys	Preliminary Exercises 5-1, 5-2, 5-3, 5-4
	Review of the volume	Practice Pieces 1-4 8 repertoire pieces

Reading Approach

While each exercise is notated using the traditional notation system, reading in this volume is facilitated by combining finger numbers and rote playing. The placement of middle C in the grand staff is discussed at the beginning of the fifth unit; however, there is no formal introduction to music reading in this volume. After completing the middle C exercises, students are introduced to four different 5-finger positions on white keys (C major, G major, A minor, and D minor) in the last three units. Although note names may be sung while playing and students may develop a general connection

between the notation and keys,¹⁰⁴ the focus of this volume is to explore the sound of the instrument and to develop proper posture, hand/finger position, and gestures. The notation, therefore, is used only to give students general visual cues such as finger numbers, directions (up or down), and the type of playing (a single key or group of keys at a time).

Counting Approach

Miyoshi does not suggest any specific counting approach. Rhythm in this volume consist of whole and half notes without any rests and emphasis is placed on letting the students experience the steady beat and rhythm instead of teaching the individual note values and counting. Miyoshi suggests chanting a simple word for a five-note phrase: “ko-n-ni-chi-wa” (hello) or “yo-i-te-n-ki” (sunny) to give rhythmic structure to the students’ playing.¹⁰⁵ Sugiura also shares an example of his lesson on the whole-note, middle C exercises combining chanted words and metric counting. He asks his young beginner to count in different moods while playing, 「もっと元気よく、オリンピック 1 2 3 4 ! 今度は優しくお花のようにね。きれきれ (綺麗) は一な (花) 1 2 3 4。」 (More lively, o-lym-pi-kku (olympic), 1-2-3-4! Next, gently like a flower. Pret-ty flo-wer, 1-2-3-4).¹⁰⁶ Instead of teaching the students how long to hold each note, a teacher is rather expected to cultivate their natural sense of steady pulse and to mold their rhythm in the musical context utilizing the accompaniment, vocal cues, and singing/chanting.

104. Fixed do solfege instead of alphabets is used for music reading in Japan.

105. Miyoshi, *Miyoshi Piano Method*, Vol. 1, 54.

106. Sugiura, “Tanoshiku piano to asobitai hito atsumare!” [Let’s have fun with the piano!], 42.

Technique

The technical training in this volume is based on the principle of playing with arm weight. Miyoshi described this principle using the analogy of water continuously streaming from the upper body, shoulder, elbow, wrist, finger joints, and finally to the piano keys. The speed of the stream and amount of weight transferred from the body through the arm to the fingers decides tone characters including dynamics, articulations, and nuances.¹⁰⁷ Instead of “hitting” or “hammering” the keys using individual fingers, cultivating this sense of weight-flow throughout the body is a critical first step in piano playing.¹⁰⁸ Miyoshi stated, 「もっと流動する重さ、それを指先から鍵盤に伝え落とし（流れ落とし）ていく。それを受け、鍵盤が自分でなりだすようではなくては、駄目だと思います。」（Let the weight flow and travel naturally to the keys. Then the piano will sound on its own. That is the ideal way).¹⁰⁹

The third and fourth units in this volume, therefore, are devoted to breathing and body weight exercises in a standing position and upright sitting position at the piano, which may be used at the beginning of every lesson.¹¹⁰ These exercises are explained in great detail with photographs to help the students feel the body weight (Figure 2.9).

107. Miyoshi, “Yokkyu to jizai wo tsunagu gijyutsu” [Technical training to bridge the desire and competence], 84-85.

108. Ibid., 84

109. Ibid., 84

110. Miyoshi, *Miyoshi Piano Method*, Vol. 1, 12.

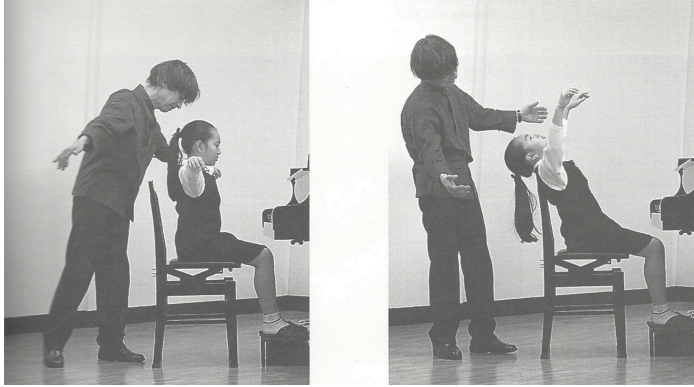


Figure 2.9. Examples of warm-up exercise, Vol. 1, 17.

The fifth unit introduces the first playing exercises on the middle C (Figure 2.10). These exercises are designed to practice dropping the fingers on the keys and releasing them from the wrist while feeling the heaviness of the hand. All twelve exercises are five measures long using whole and half notes. In each exercise, students are instructed to try every finger in each hand in the order of finger 3, 2, 1, 4, and 5, maintaining the proper posture and hand position. Miyoshi stresses the importance of guiding the students to feel the center of the balance and flow of the movement while repeating the same gesture with each finger.¹¹¹



Figure 2.10. “5 middle Cs a” and “Many Middle Cs a,” Vol. 1.

¹¹¹. Miyoshi, “Oto wo hakobi kokoro wo tsutaeru yubi” [Communicating the emotion through the sound], 43.

In the sixth unit, the same concept of dropping/releasing is practiced using tone clusters and blocked intervals with various combinations of fingers (Figure 2.11). Miyoshi states that the most important aspect of these exercises is to maintain the balance of the hand in a relaxed manner while the weight shifts between different groups of fingers.¹¹²

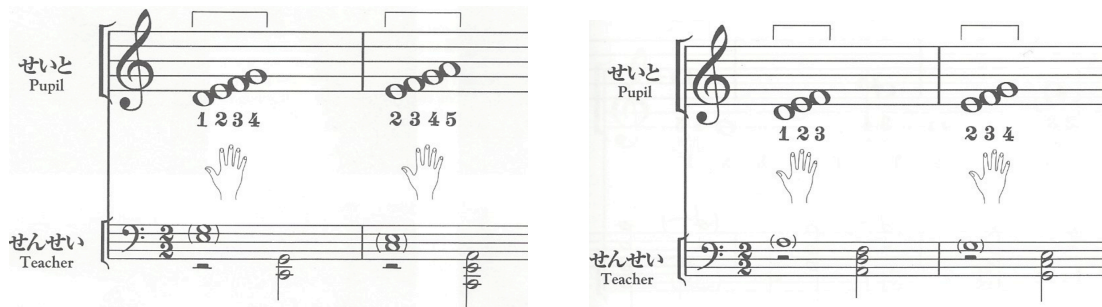


Figure 2.11. Preliminary Exercises 2-1 and 2-2, Vol. 1.

Students may become tense trying to press all the keys at the same time in these exercises. Instead of focusing on sounding all keys at the same time, Miyoshi suggests to focus more on the quality of the dropping/releasing gesture and relaxation of the upper body and resting fingers while supporting the weight with the indicated fingers.¹¹³ There are four different exercises and two repertoire pieces for each hand (Table 2.5). The right hand always stays in the D minor position, while the left hand plays in the A minor position.

112. Miyoshi, *Miyoshi Piano Method*, Vol. 1, 32.

113. Miyoshi, “Oto wo hakobi kokoro wo tsutaeru yubi” [Communicating the emotion through the sound], 43.

Table 2.5. Summary of sixth unit in Vol. 1.

	Preliminary Exercise 2-1	Preliminary Exercise 2-2	Preliminary Exercise 2-3	Preliminary Exercise 2-4	Application (2 pieces)
RH Fingers (Dm)	1234, 2345	123, 234, 345	12, 23, 34, 45	13, 14, 15, 24, 25, 35	Combinations of intervals 2 nd through 5 th
	Preliminary Exercise 3-1	Preliminary Exercise 3-2	Preliminary Exercise 3-3	Preliminary Exercise 3-4	Application (2 pieces)
LH Fingers (Am)	4321, 5432	543, 432, 321	54, 34, 32, 21	53, 52, 51, 42, 41, 31	Combinations of intervals 2 nd through 5 th

After practicing the proper gesture and hand balance with each finger and groups of fingers, students are introduced to the five-note scale in the seventh unit. The proper angle for each finger is explained in detail with photographs (Figure 2.12). Miyoshi encourages students to “feel the weight of the hand passed to the next finger while playing...[and] feel the weight of the finger received from the previous one while playing.”¹¹⁴ The goal in this unit is to shift the weight from one finger to another while executing the same drop/release gesture for each finger. There are four sets of exercises, each set containing a different 5-finger pattern for each hand (Figure 2.13). Each exercise is only five measures long with either an ascending or descending stepwise pattern. Both hands remain close together in the middle range in the first two exercises while the last two exercises require students to go away from middle C where their body is centered.

114. Miyoshi, *Miyoshi Piano Method*, Vol. 1, 46.

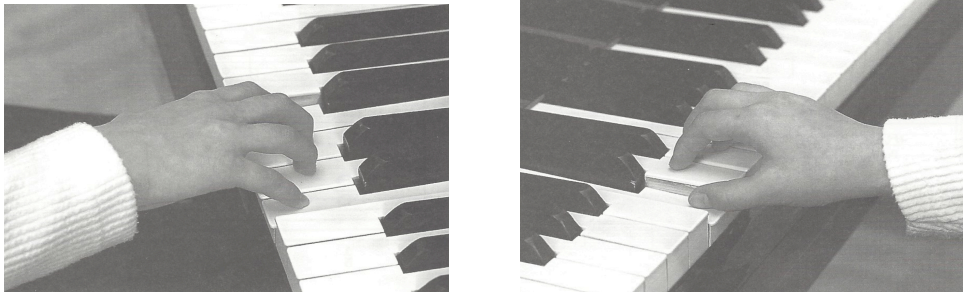


Figure 2.12. A model student demonstrating the proper finger position, Vol. 1, 44-45.

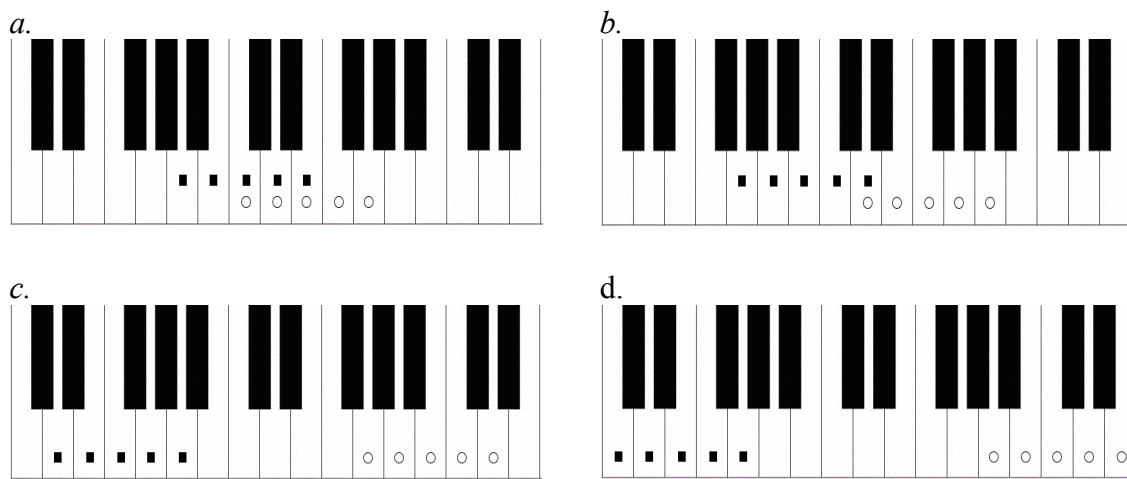


Figure 2.13. *Top left*, Preliminary Exercise 4-1a; *top right*, 4-1b; *bottom left*, 4-2a; *bottom right*, 4-2b. Vol. 1.

This concept of shifting the weight from one finger to another leads to legato playing in the final unit. A step-by-step instruction explains how to hold down one finger, shift the weight to the next finger, and release the previous finger (Preliminary Exercise 5). Each exercise in this volume is ten measures long requiring students to play both ascending and descending patterns continuously. Five-note scale exercises (both ascending and descending) in this unit include RH in C major, RH in G major, LH in A

minor, and LH in D minor. The volume concludes with twelve repertoire pieces to help the students review and integrate all the techniques learned (Figure 2.14).

Figure 2.14 consists of three musical exercises labeled a, b, and c. Each exercise is presented in two staves: the top staff is for the Pupil (labeled 'せいと Pupil') and the bottom staff is for the Teacher (labeled 'せんせい Teacher').

- Exercise a, "Joining (1)":** The Pupil part is in treble clef and shows three notes (1, 2, 3) followed by a box containing the numbers 3, 2, 1. The Teacher part is in bass clef and shows a sustained chord.
- Exercise b, "Making a Bridge":** The Pupil part is in treble clef and shows a long note. The Teacher part is in bass clef and shows a descending scale (5, 4, 3, 2, 1) followed by a box containing the numbers 1, 5.
- Exercise c, "Up and Up":** The Pupil part is in treble clef and shows a descending scale (5, 4, 3, 2, 1) followed by a box containing the numbers 1, 5. The Teacher part is in bass clef and shows a sustained chord.

Figure 2.14. *a*, “Joining (1)”;*b*, “Making a Bridge”; *c*, “Up and Up.” Vol. 1.

Miyoshi strongly believed that fruitful learning for children occurs while they are emotionally engaged in playful activities.¹¹⁵ While precise instructions are necessary for the development of proper technique, Miyoshi also reminds teachers to facilitate the technical exercises in a playful atmosphere in which teachers also gain insight into how each student interacts with the piano and what their individual learning needs are.¹¹⁶

Artistry & Creativity

While there are no dynamic or other musical signs written in either student or teacher parts, Miyoshi encourages teachers to begin building foundations for artistry by playing the accompaniments in an artistic manner with varying dynamics, encouraging students to listen for different sounds, discussing those differences, feeling the connection

¹¹⁵ Miyoshi, Runze, and Syoji, “Taidan: Method kara saguru motomerareru piano kyoushi zo” [Dialogue: Exploring the ideal teacher persona through the methods], 71-75.

¹¹⁶ Miyoshi, *Miyoshi Piano Method*, Vol. 1, 50.

between breathing and musical flow, and feeling the contour of ascending/descending scales. For example, ten different accompaniment patterns are provided for the first middle C repertoire piece called “5 *Middle Cs a*” (playing the middle C five times with one finger) to let the students experience different sounds, moods, and textures (Figure 2.15). Miyoshi encourages teachers to be aware of how they are engaging their students in music and how the students are responding to the accompaniment by the way they play the middle C.¹¹⁷

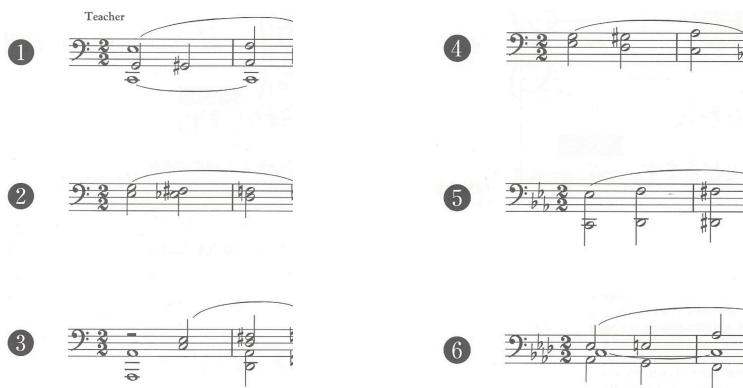


Figure 2.15. Teacher accompaniments to “5 middle Cs a,” Vol. 1.

Sugiura also suggests letting the students hear the decay of the sound and see the natural release of the hand following the decay (demonstrated by the teacher) to develop the connection between their aural and visual experience in the middle C exercise.¹¹⁸

Accompaniments to other exercises are also written in a variety of tonalities to cultivate the students’ aural awareness and imagination. In addition to the provided exercises,

117. Miyoshi, “Yokkyu to jizai wo tsunagu gijyutsu” [Technical training to bridge the desire and competence], 83.

118. Sugiura, “Tanoshiku piano to asobitai hito atsumare!” [Let’s have fun with the piano!], 42.

Miyoshi recommends engaging students in playful activities to help them become “friends” with the piano.¹¹⁹ While rhythm games and free exploration of different registers are suggested, no specific activities are recommended and teachers are encouraged to offer creative opportunities suitable for each student.

Compositional Characteristics

All teacher accompaniments are written with half notes, half rests, and whole notes in 2/2. Though rhythmically limited, the accompaniments use a variety of tonalities and textures to expose the students to different sounds. Ten different accompaniments for the middle C exercise are written in C major, Ab major, A minor, and C minor utilizing some chromatic harmonies. Six of them are in the lower bass clef register, two in the higher treble clef register, and the remaining two in both registers combined, which requires a teacher to stand behind the student and play (Figure 2.16).



Figure 2.16. Teacher accompaniment ④ to “Many middle Cs b,” Vol. 1.

Accompaniments for 5-finger scales are written in C major, A minor, G major, and D minor as well as in dorian mode (Figure 2.17). While many accompaniments are chordal, some are written in a contrapuntal style (Figure 2.18). As the equal development of each hand is strongly emphasized through contrapuntal playing in the later volumes, Miyoshi begins exposing students to the polyphonic sound utilizing the two-voice

119. Miyoshi, *Miyoshi Piano Method*, Vol. 1, 50.

accompaniment in this volume. While the overall rhythmic variety is limited (half notes/rests, and whole notes), it allows teachers to move and breathe at the same pace as the students while playing the duets together.



Figure 2.17. Dorian mode accompaniment to Preliminary Exercise 5-2, Vol. 1.



Figure 18. Contrapuntal-style accompaniment to Practice Piece 2, Vol. 1.

All repertoire pieces as well as some exercises in this volume have a simple and descriptive title. Each title describes a mood or pattern used in the piece to encourage students' musical expression as well as to give meaning to the sound and gesture (Figure 2.19).

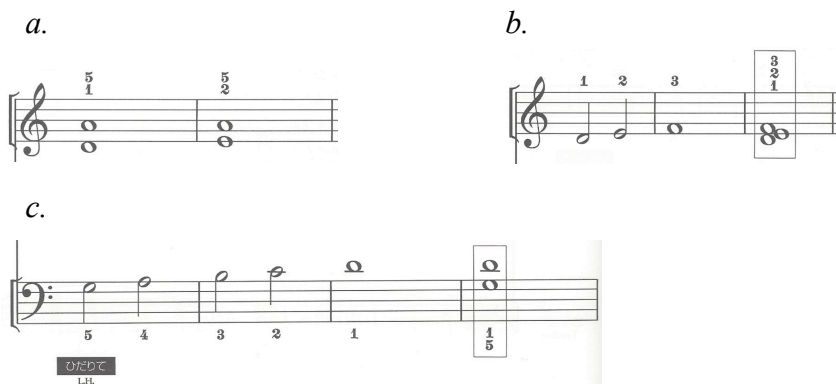


Figure 2.19. *a*, "Calmly"; *b*, "Joining"; *c*, "Making a Bridge." Vol. 1.

2.6 ANALYSIS OF VOLUME TWO

The proposition for Vol. 2 is to practice using fingers 1-2-3 in the middle C position. The volume includes six units: *Warm-up Exercises Before Playing*, *Introduction*, *Basic Exercises*, *Developing Skills*, *Applications*, and *Theory*. In this volume, students practice various basic skills such as single-finger playing in each hand, two-note patterns, three-note patterns, skipping, blocked seconds and thirds, and combinations of those patterns. Formal music reading and counting also begins in this volume. The contents of each unit are summarized below (Table 2.6).

Table 2.6. Summary of Vol. 2.

Proposition: Exercises with fingers 1-2-3 on the white keys (Exploring the sound and dialogue between the right and left hand)		
Unit	Contents	Exercise # / Repertoire
Warm-up	Breathing, posture and hand position	N/A
Introduction	Relationship between keys, fingers, and notes Finger numbers Keys and pitches of the piano Clefs and staff lines Middle A-B-C-D-E on the grand staff	
	Repeated note exercises for fingers 1-2-3	Exercises 1a, 1b, 2a, 2b, 3a, 3b, 4 8 repertoire pieces
Basic exercises	Stepping and skipping using fingers 1-2-3	Exercises 5 - 9 3 Repertoire pieces
Developing skills	Various patterns using fingers 1-2-3 4/4 and 3/4 time signatures	2 practice pieces Exercises 10 – 16 2 repertoire pieces
Applications	Playing in 3/4 time signature	Exercises 17, 18 2 repertoire pieces
Theory	Grand staff and keys Basic note values and time signature 3 different Cs	7 repertoire pieces

Reading Approach

This volume utilizes the middle C approach, introducing middle C-D-E for the right hand fingers 1-2-3 and middle C-B-A for the left hand fingers 1-2-3 (Figure 2.20). All six notes are discussed in the *Introduction*, and various patterns using those six notes are explored in the *Introduction*, *Basic Exercises*, *Developing Skills*, and *Applications*.

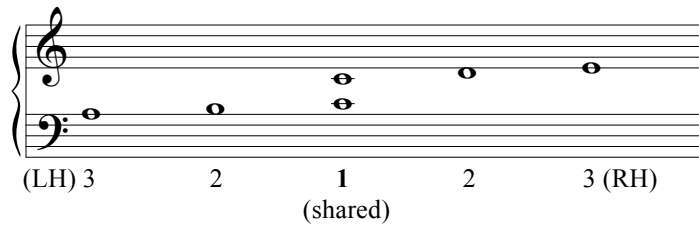


Figure 2.20. Reading range in Vol. 2.

While notes in all exercises in this volume are limited to those six notes, some of the repertoire pieces including notes outside of the reading range to review the rote playing from Vol. 1 (5-note scales in C major, D minor, G major, and A minor) or to explore the sound. For example, five Cs in different registers are notated in repertoire pieces called “High Cs” and “Low Cs” to explore the high and low registers on the keys. In this piece, Miyoshi suggests that the teacher “lead the pupil to find them and to enjoy the ensemble”¹²⁰ instead of teaching the notation. In those pieces with notes outside of the students’ reading range, teachers may guide their students using both rote playing and reading. Some of the repertoire pieces are also notated on a single treble staff with ledger line notes for the left hand (middle B and A) instead of using the grand staff as in exercise pieces. As Miyoshi often lets students visually and physically experience the notation before explaining the concept, teachers may teach these repertoire pieces by

120. Miyoshi, *Miyoshi Piano Method*, Vol. 2, 66.

combining rote playing and reading, briefly mentioning that the same notes may be notated differently.

In the *Introduction*, after discussing the relationship between the keys and grand staff, students begin to practice reading and playing two notes at a time (one note per hand). The first six exercises (1a-b, 2a-b, 3a-b) are eight measures long, containing repeated-note patterns using two notes that are played by the same finger in each hand (Figure 2.21). In *Exercise 4*, students read combinations of all repeated-note patterns in succession (Figure 2.22).

a.

b.

c.

Figure 2.21. *a*, Exercise 1a, *b*, Exercise 2a; Exercise 3a. Vol. 2.

Figure 2.22. Exercise 4, “With All Three Fingers,” Vol. 2.

In the *Basic Exercises*, students first practice reading steps and skips in each hand written in a symmetrical manner (Figure 2.23). The first four exercises in this unit (Exercise 5-8) are eight measures long, focusing on a specific pattern. Exercise 9, the final exercise of the unit, contains both step/skip patterns written in an asymmetrical manner (Figure 2.24). Repertoire pieces following Exercise 9 include one 5-finger piece and two 3-finger pieces. While those 3-finger pieces use the patterns learned in this unit, notes are notated on a single staff with ledger line notes for the left hand (Figure 2.25). Teachers may teach these pieces by combining rote playing and reading.

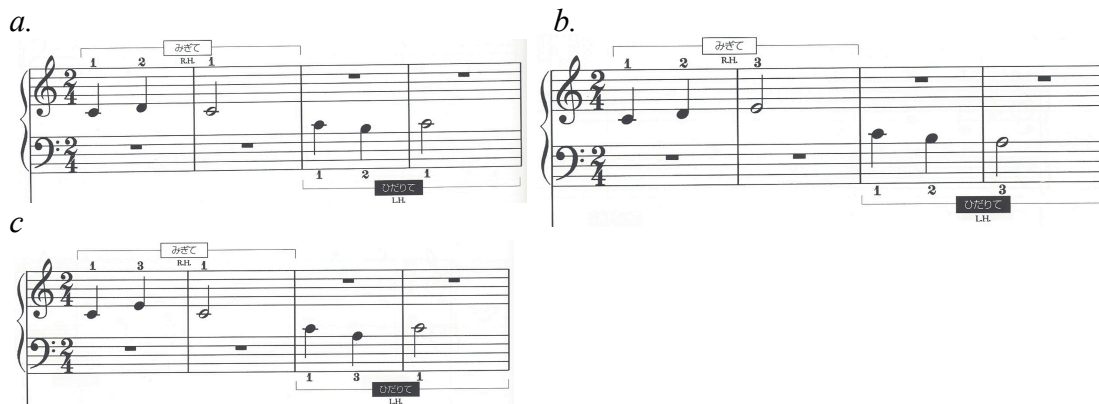


Figure 2.23. *a*, Exercise 5; *b*, Exercise 6; *c*, Exercise 7. Vol. 2.



Figure 2.24. Exercise 9, “Let’s Play Together,” Vol. 2.

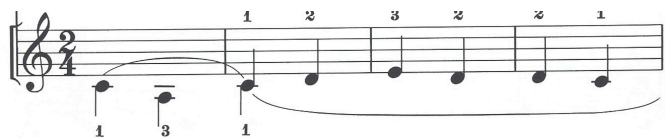


Figure 2.25. “I am a Tree...Leaves Join a Wind and Roots Join Water,” Vol. 2.

Developing Skills introduces blocked intervals and also integrates all previously learned concepts such as repeated notes, steps, and skips by utilizing both symmetrical and asymmetrical writing between the hands (Figure 2.26). Students also learn to read both treble and bass clef notes simultaneously in this unit (Figure 2.27).



Figure 2.26. Exercise 12, “Raindrops,” Vol. 2.



Figure 2.27. Exercise 16, “Let’s Talk with Both Hands,” Vol. 2.

Applications is a relatively short unit including only two exercises and two repertoire pieces all in a 3/4 time signature. In this unit, students practice reading a

longer phrase shared between hands as well as the waltz pattern (Figure 28). *Theory* at the end of the volume reviews the notes learned in this volume as well as the grand staff. Five out of seven extra repertoire pieces in *Theory* review the middle C position, but they include five notes for each hand instead of three, combining the students' experience of rote playing and note reading.

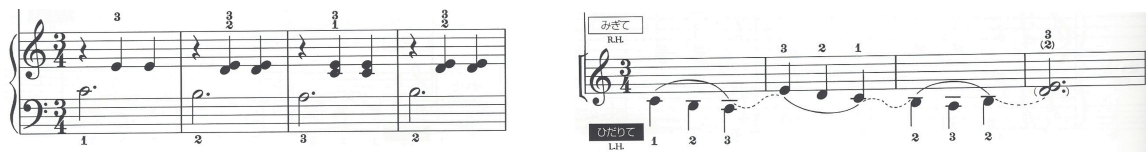


Figure 2.28. *Left*, Exercise 18, “Round Rhythms on Both Hands”; *right*, “Waves of Mothers and Child.” Vol. 2.

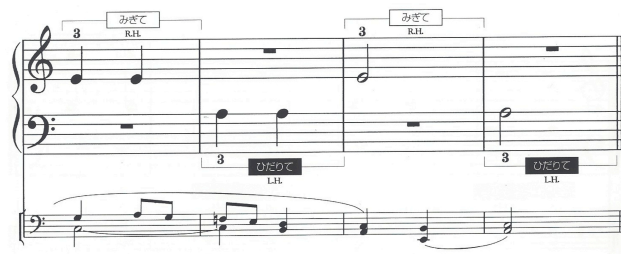
Counting Approach

This volume introduces quarter, half, dotted-half, and whole notes, and instruction on counting is left to individual teachers. While summaries of basic note values (quarter, half, dotted-half, and whole notes) and time signatures (2/4, 3/4, and 4/4) are provided in *Theory* at the end of the volume, Miyoshi emphasizes the importance of letting the students experience and internalize the concepts of steady pulse and rhythm before discussing theory in detail.¹²¹ At the beginning of *Basic Exercises*, Miyoshi states “Clefs, values, and the time signature may be mentioned, but the main purpose at this stage is to get used to them visually.”¹²² The same philosophy is maintained when the 3/4 time signature is introduced in *Developing Skills* where teachers are encouraged to let the students feel and experience the triple meter rather than to teach theoretical terms.

121. Miyoshi, *Miyoshi Piano Method*, Vol. 2, 53 and 55.

122. Miyoshi, *Miyoshi Piano Method*, Vol. 2, 34.

Specific suggestions for cultivating a natural sense of rhythm are also provided in certain pieces (Figure 2.29).



To the teacher

Have your pupil play quarter note(♩ ♩) in staccato, it helps to acquire the feeling of the tempo. Then have them feel the difference by playing both ways in the same tempo.



To the teacher

Before playing teacher's part, accompany your pupil with dotted half notes as (A-B-C-B-A-G[#]-A-A). When your pupil is ready, play the teacher's melodic part as written expressively and rhythmically. Also explain the feeling of staccato for the right hand.

Figure 2.29. *Top*, Exercise 3a, “Parade of E and A”; *bottom*, Exercise 18, “Round Rhythm on Both Hands.” Vol. 2.

Technique

While there are several repertoire pieces that utilize all five fingers, technical training in this volume is focused on fingers 1-2-3 in each hand. Each exercise in the *Introduction* contains two notes (one for each hand) played by the same finger in each hand. Students are encouraged to play each note steadily with “... equal strength, using the weight of the hand,”¹²³ which they have practiced hands separately with whole and

123. Miyoshi, *Miyoshi Piano Method*, Vol. 2, 18.

half notes in Vol. 1. In this unit, students learn to utilize the drop/release technique from Vol. 1 while playing quarter notes and successively switching hands (Figure 2.30). Three out of four exercises in this unit start from the left hand and Miyoshi encourages students to let their left hand relax and lead the tempo while the right hand naturally follows the left hand.¹²⁴ At the end of the unit, students practice playing all symmetrical patterns (C-C, D-B, and E-A) combined in one piece, switching smoothly from one finger to the other.



Figure 2.30. Progression of drop/release technique from Vol. 1 to Vol. 2.

The technique of legato playing from Vol. 1 (shifting the weight while changing fingers) is expanded in *Basic Exercises* in this unit where students learn to play combinations of steps and skips smoothly. Though there is no slur marking in the exercise pieces, Miyoshi instructs the students to move the weight smoothly from one finger to another finger as well as to switch the hands smoothly. Miyoshi points out a young students' common tendency of moving the whole hand up and down excessively when skipping and reminds teachers to carefully watch the students' hand position.

124. Miyoshi, *Miyoshi Piano Method*, Vol. 2, 19.

Following the stepping and skipping exercises written in a symmetrical manner between the hands, students are introduced to asymmetrical patterns of steps and skips in the final exercise and repertoire pieces in the unit (Figure 2.31).

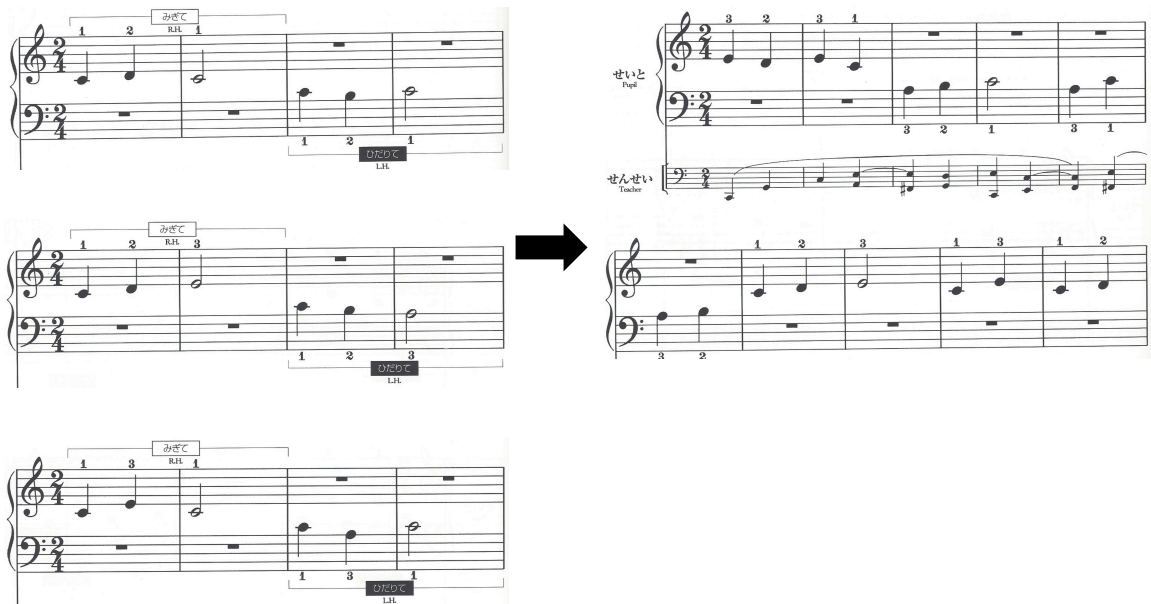


Figure 2.31. *Left*, Exercise 5-7; *right*, Exercise 9. Vol. 2.

Exercises in *Developing Skills* combine repeated notes, steps, skips and blocked intervals in various ways including playing both hands together simultaneously. Detailed instructions are provided for both students and teachers concerning the blocked intervals and repeated notes. When playing blocked thirds, Miyoshi reminds teachers to review the drop/release technique from Vol. 1, and to help their students shape their fingers properly while playing with a flexible wrist and elbow.¹²⁵ When playing repeated notes, students are instructed to maintain each note for its full value (quarter or half), remain

125. Miyoshi, *Miyoshi Piano Method*, Vol. 2, 49.

close to the key while playing with the natural flexion of wrist and elbow, and to listen for the evenness of the dynamic level of each repeated note.¹²⁶

Detailed instructions are also given for playing both hands together simultaneously in Exercise 15 (Figure 2.32). Before playing the exercise as written, the students is advised to play all measures as dotted half notes at first and then to practice hands separately. The importance of maintaining relaxed and balanced posture is stressed when playing both hands together simultaneously. This unit also introduces the 3/4 time signature in two exercises and Miyoshi instructs teachers to let the students experience the differences in feeling between 3/4 and 4/4.

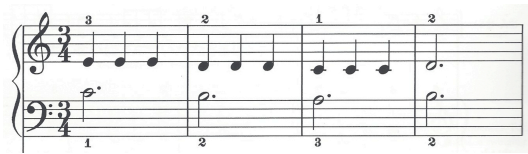


Figure 2.32. Exercise 15, “Both Hands, Be Good Friends,” Vol. 2.

Two common technical challenges of playing in 3/4 are addressed in both exercises and repertoire pieces in *Applications*. In Exercise 17, students practice switching from the right hand to the left hand smoothly over the barline while playing a melodic line shared between the hands (Figure 2.33). Exercise 18 is a two-handed waltz pattern (see Figure 29), in which students are instructed to “play the left hand part to support the right hand and play the right hand part lightly and detached.”¹²⁷ Extra

126. Miyoshi, *Miyoshi Piano Method*, Vol. 2, 47.

127. Miyoshi, *Miyoshi Piano Method*, Vol. 2, 61.

repertoire pieces included at the end of the entire volume offer more opportunities for students to practice playing both hands together simultaneously.

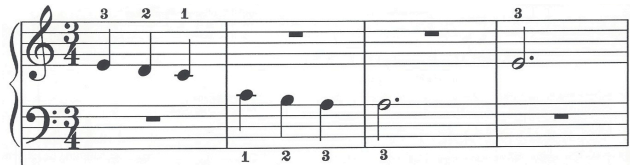


Figure 2.33. Exercise 17, “Round Trip with Both Hands,” Vol. 2.

Artistry and Creativity

The most important goal that relates to artistry and creativity in this volume is to let the students experience and internalize the concept of dialogue between the hands. Miyoshi emphasizes the importance of letting the students “play with free expression, enjoying dialogue and connection between the right and left hands” even in simple exercises.¹²⁸ At this stage, it is crucial for students to experience smooth musical phrases shared between the hands with a natural rhythmic flow and steady tempo. To foster a natural understanding of the music, Miyoshi suggests letting students hear the entire piece with the teacher’s part before practicing their own part.

The concept of articulation is also introduced without notation in this volume to let students experience the feel of legato and staccato. Students are instructed to switch hands smoothly without any gap in the phrase in “Waves of Mothers and Child.” (see Figure 28), and teachers are also encouraged to demonstrate legato playing in their accompaniment to let the student experience the sound of legato playing. The staccato articulation is introduced in the waltz pattern as “lightly and detached” in Exercise 18,

128. Miyoshi, *Miyoshi Piano Method*, Vol. 2, 4.

“Round Rhythms on Both Hands” (see Figure 2.28) and Miyoshi emphasizes the importance of the teacher’s melodic part being expressive and rhythmic to cultivate the student’s natural sense of staccato and 3/4 time signature.

Compositional Characteristics

While many exercises are accompanied by a chorale-style accompaniment with quarter and half notes resembling the rhythmic pattern of the student’s part, accompaniments to repertoire pieces in this volume are written more freely to let the students experience specific moods and characters implied by the titles. The accompaniment to “With a Vapor Trail” utilizes chromatic ascending thirds in a high register depicting a long vapor trail up in the sky (Figure 2.34).

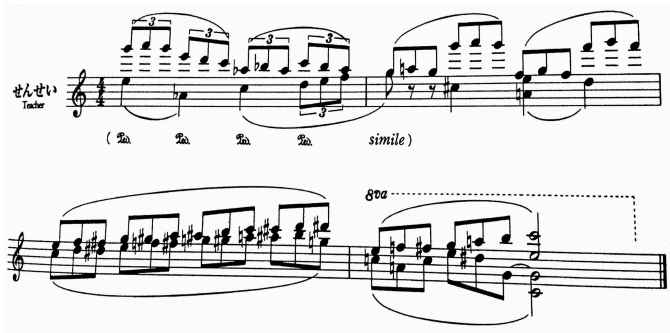


Figure 2.34. Accompaniment to “With a Vapor Trail.” Vol. 2.

In “I’m a Tree... Leaves Join a Wind and Roots Join Water,” the student’s part is in the middle range, representing a tree with steady quarter notes, while the teacher plays a flowing, lyrical melody in a high register to represent the whirling leaves in the first half, and more grounded melody in a low register for the second half (Figure 2.35). This requires a teacher to move from the right side to the left side of the student in the middle

of the piece – a technique Miyoshi frequently utilizes to let the students experience a wide range of sound. In “Waves of Mother and Child” (see Figure 28), the teacher’s part represents the waves with an accompaniment pattern that pushes and pulls. Additionally, the teacher’s part in “Friends of Winds” utilizes a continuous eighth-note phrase with leaps to represent the whirling wind (Figure 2.36).



Figure 2.35. “I’m a Tree... Leaves Join a Wind and Roots Join Water (Duet),” Vol. 2.



Figure 2.36. Accompaniment to “Friends of Winds,” Vol. 2.

In pieces where students play steady blocked intervals, titles such as “A Slow Turtle” and “A Great Elephant” are provided for the students to feel their gestures resembling the slow and steady movements of those animals. Miyoshi also encourages students’ artistic expression and creativity in exercises by providing titles that describe the sounds such as “Stepping stones” for skipping, “Swelling and Shrinking” for a mountain-shape melody, and “Raindrops” for repeated notes. Students are also asked to create their own titles for two exercises. As in Volume 1, Miyoshi utilizes different tonalities including C major, G major, A minor, D minor, and Dorian mode as well as chromatic harmonies and modulation in the accompaniment while the students’ parts

remain simple (Figure 2.37). Textures of the accompaniment also vary including single-line melodies, chorales, and two-voice polyphony.

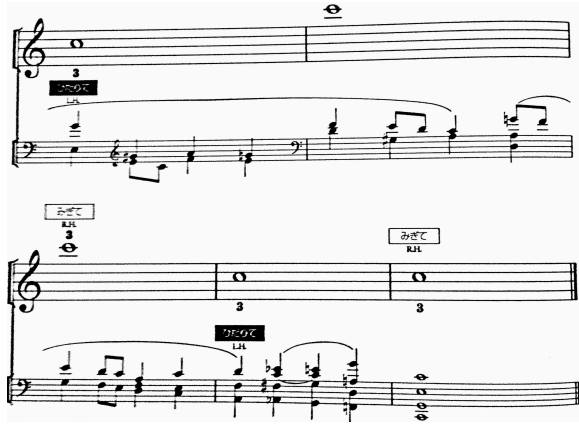


Figure 2.37. Accompaniment to “High Cs,” Vol. 2.

2.7 ANALYSIS OF VOLUME THREE

The proposition for Vol. 3 is to practice using all five fingers and shifting the finger position (without crossing the fingers) to play all eight notes in a scale. The volume includes six units: *Warm-up Exercises Before Playing*, *Introduction*, *Basic Exercises*, *Developing Skills*, *Applications*, and *Theory*. In this volume, students continue to develop equal musical and technical independence in each hand and expand their ability to play both hands together. Patterns students read in this volume include steps, skips, and leaps as well as basic articulation and dynamics. Music reading also continues to expand as students learn to play all eight notes in the key of C major. The contents of each unit are summarized below (Table 2.7).

Table 2.7. Summary of Vol. 3.

Proposition: Using all five fingers and shifting the position of the hands (Increasing independence of each hand and preparing for crossing the fingers)		
Unit	Contents	Exercise # / Repertoire
Warm-up	Breathing, posture and hand position	N/A
Introduction	Relationship between keys, fingers, and notes Playing all 8 notes in C major scale	1 practice piece
Basic exercises	Shifting the finger position <ul style="list-style-type: none"> - shifting thumb/pinky - playing a scale by shifting - jumping and shifting - shifting between 3-1 and 1-4 	Exercises 19 - 27 3 Repertoire pieces
Developing skills	Various shifting patterns Playing both hands together	Exercises 28 - 34 2 repertoire pieces
Applications	Duets with teacher More polyphonic playing.	Exercises 35 - 40
Theory	Dynamics and Articulation Concept of octave Concept of theme Canon	

Reading Approach

Vol. 3 introduces all eight notes in the C major scale in the *Introduction* (Figure 2.38), and students read those eight notes written with half and whole notes hands separately in *Basic Exercises* (Figure 2.39). The difficulty of reading increases as *Developing Skills* and *Applications* begin to incorporate leaps in each hand as well as canonic and polyphonic interaction of both hands (Figure 2.40). The reading range remains between C3-C5 throughout the volume with occasional use of ledger line notes for the middle A-E.

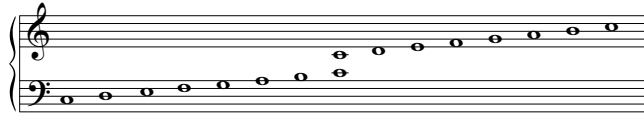


Figure 2.38. Reading range in Vol. 3.



Figure 2.39. *Left*, Exercise 19, “Thumb Going Up”; *right*, Exercise 22, “Little Finger Going Up.” Vol. 3.

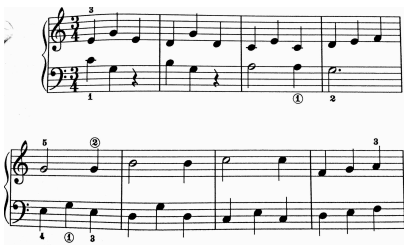


Figure 2.40. Exercise 38 (canon), Vol. 3.

Counting Approach

There are no new note values introduced in this volume except for a quarter rest. All exercises and repertoire pieces are notated using previously learned quarter, half, dotted half and whole notes, allowing the students to focus on the technical demand of shifting their finger position. Time signatures in this volume include 2/2, 4/4, and 3/4. Detailed explanation for 2/2 is provided in *Basic Exercises*; however, Miyoshi emphasizes the importance of letting the students experience the difference between the

feel of 4/4 and 2/2 rather than explaining theory in detail. All exercises in *Basic Exercises* are written using half and whole notes in 2/2 and 4/4 time signatures (except for Exercise 25-26) to let the student focus on learning the new technique. *Developing Skills* and *Applications* include quarter notes, quarter rests, and dotted half notes in addition to half and whole notes in all 2/2, 4/4, and 3/4 time signatures.

Technique

The technical goal of this volume is to be able to shift the finger position smoothly in order to play a variety of patterns using all eight notes in C major scale. In the first four exercises in *Basic Exercises*, students practice playing an ascending and descending C major scale pattern with each hand separately by shifting the position of their thumb or the fifth finger (see Exercise 19 in Figure 39). Each shift is indicated by a circled finger number. Following those exercises, both hands are combined to play rudimentary two-voice polyphony joined by the third voice played by their teacher “just like the polyphonic writing by J. S. Bach” (Figure 2.41).¹²⁹



Figure 2.41. Exercise 23, “Meeting at a Mountain Path,” Vol. 3.

129. Miyoshi, *Miyoshi Piano Method*, Vol. 3. 26.

In addition to those half /whole-note exercises, students also practice jumping and shifting while playing quarter-note ascending/descending patterns (Figure 2.42). In this exercise, Miyoshi stresses the importance of shifting the weight of the arm from one finger to another while feeling the shift in the elbow, lower arm, wrist and finger joint. By the end of *Basic Exercises*, students learn to play a one-octave C major scale by shifting the position once in each ascending and descending line (Figure 2.43). This technique of shifting between fingers 1-3 and 1-4 smoothly with rhythmic flow will prepare students for smooth finger-crossing which will be introduced in the next volume.

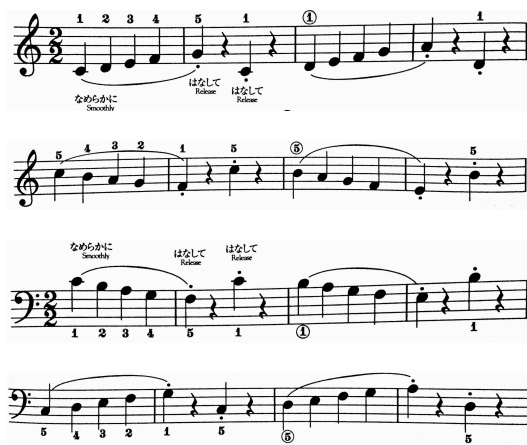


Figure 2.42. Exercises 25-26, “Flow, Jump, and Shift” for each hand,” Vol. 3.

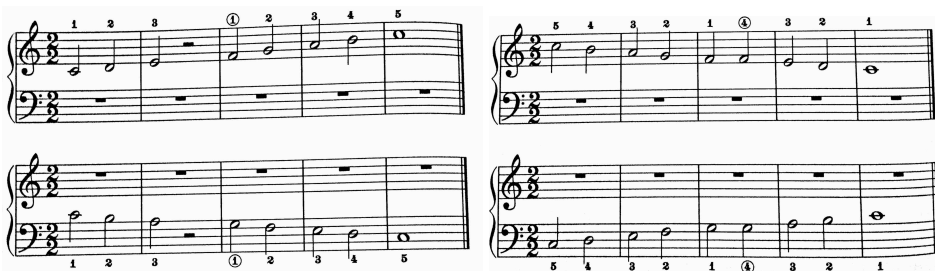


Figure 2.43. Exercise 27, “Can I Come? Yes You Can!”, Vol. 3.

Students continue to practice rudimentary two-voice polyphony in *Developing Skills* and *Applications* with increasing difficulty in each hand as well as more complex interaction between the hands. Two first exercises in *Developing Skills* introduce a basic canon (Figure 2.44). Exercises in these two units also prepare students to shift the finger position at a distance as well as on the same key (Figure 2.45). Although students have been practicing detached and legato playing in previous volumes, slur and staccato marks are introduced in this volume for the first time to label the techniques.

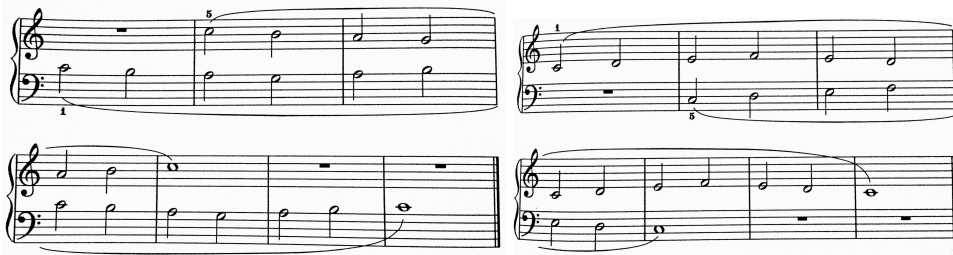


Figure 2.44. *Left*, Exercise 28, “Hollowed Waves”; *right*, Exercise 29, “Swollen Waves.” Vol. 3.



Figure 45. *Top*, Exercise 39a, “Shifting on G”; *bottom*, Exercise 39b, “Trampoline.” Vol. 3.

Artistry & Creativity

The artistic goal in this volume is to further develop the students' leadership and independence in musical expression. Unlike the previous volumes where a teacher's accompaniment defined the musical character of each piece, Vol. 3 offers many pieces in which the student and teacher are musically of equal status, or the student plays a leading role (Figure 2.46). Particularly in *Developing Skills*, students' parts begin to include more details such as mood/tempo indications, articulations (staccato, slur, and two-note slur), and dynamic/expressive signs such as *mp*, *mf*, and *ritardando* (Figure 2.47).



Figure 2.46. "Gavotte in Deep Red," Vol. 3.

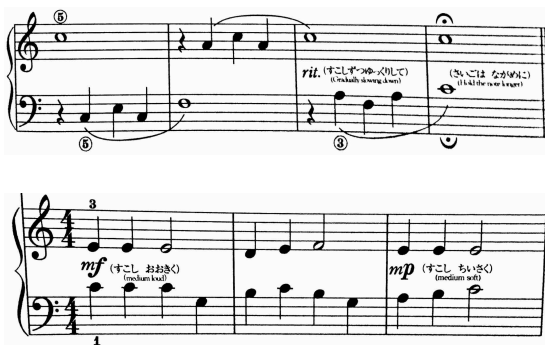


Figure 2.47. *Top*, Exercise 33, "Both Hands Talking"; *bottom*, Exercise 36, "A Forest Orchestra." Vol. 3.

Unlike Vol. 2 where teachers were encouraged to play each piece in its entirety at first to let the students experience the musical character, Miyoshi suggests that the students define the musical character from the student's part. Some pieces do not have a teacher's accompaniment, encouraging the students to develop "more independent musical expression by playing polyphonic pieces..."¹³⁰ Students are also asked to create a descriptive title for Exercise 38 as they did in Vol. 2 as well as to identify what feelings they want to express in Exercises 35 and 36.

Compositional Characteristics

While teacher accompaniments in Vol. 2 were written using quarter and half notes to resemble the rhythmic patterns of the student's part, accompaniments to exercises in this volume are written more freely using varied rhythms and articulations to create three-voice polyphony together with the student's part (Figure 2.48). Many pieces in *Developing Skills* and *Applications* are solo pieces for the students written in the rudimentary two-voice polyphony style including basic canon (see Figure 2.40), exchanging a short motif between the hands, and playing different melodies simultaneously (Figure 2.49). The concepts of canon is also discussed in *Theory*.



Figure 2.48. Accompaniment to "Room in Upstairs," Vol. 3.

130. Miyoshi, *Miyoshi Piano Method*, Vol. 3. 4.



Figure 2.49. *Top*, Exercise 31, “Welcome, Right Hand”; *bottom*, Exercise 34, “Stamping, Ta, Ta, Ta.” Vol. 3.

Each piece has a title that describes a mood or gesture used in the piece. Exercise 24, “Hammock,” utilizes a repetitive teacher’s part that depicts a swinging motion of a hammock above the student’s part (Figure 2.50). In keeping with the title, the piece also has a somewhat unsettling mood as the harmony moves back and forth continuously without a clear cadence until it reaches the tonic harmony at the end. In Exercise 23, “Meeting at a Mountain Path,” an ascending left hand pattern (primary melody) is met by a descending right hand pattern (countermelody) and vice versa in the second half (Figure 2.51). It is three-voice polyphony when combined with the teacher’s part, representing basic Baroque style polyphony.



Figure 2.50. Exercise 24, “Hammock,” Vol. 3.



Figure 2.51. Exercise 23, “Meeting at a Mountain Path,” Vol. 3.

In Exercise 32, “Left hand is a Wave, Right hand is a Boat,” Miyoshi instructs students to play the sustained melody in the right hand gently while more active melody in the left hand supports the right hand rhythmically (Figure 2.52). Two pieces use colors in the title such as “Waltz in light green” (C major) and “Gavotte in deep red” (A minor) to evoke different moods associated with the colors. Although all pieces except for three duets in A minor are written in C major in this volume, Miyoshi utilizes varied harmony, articulations, interaction between the hands, and interaction between the student and teacher’s parts to offer diverse musical characters and moods.



Figure 2.52. Exercise 32, “Left hand is a Wave, Right Hand is a Boat,” Vol. 3.

2.8 ANALYSIS OF VOLUME FOUR

The proposition for Vol. 4 is to introduce the keys of G major and E minor, and to practice crossing the fingers. The volume includes six units: *Warm-up Exercises Before Playing, Introduction, Basic Exercises, Developing Skills, Applications, and Theory*. In this volume, students continue to expand their ability to play both hands together by learning exercises written in a rudimentary polyphonic style instead of homophonic style with melody against accompaniment. Exercise patterns in this volume include steps, skips, and leaps as well as basic articulation and dynamic signs. The reading range also continues to expand as students learn to play all notes in the keys of G major and E minor. The contents of each unit are summarized below (Table 2.8).

Table 2.8. Summary of Vol. 4.

Proposition: Crossing the fingers and F# (G major and E minor) (Expanding the students' musical experiences and ability to conceive their own musical expression)		
Unit	Contents	Exercise # / Repertoire
Warm-up	Breathing, posture and hand position	N/A
Introduction	Relationship between keys, fingers, and notes Black keys and # sign Playing F# Key signature Crossing the fingers <ul style="list-style-type: none"> - 3-1/1-3 (RH) - 3-1/1-3 (LH) - 3-1/1-3 (both hands) 	5 repertoire pieces Exercise 41a, 41b, 41c
Basic exercises	Crossing the fingers (3-1/1-3 and 4-1/1-4) Crossing the fingers with F# (3-1/1-3 and 4-1/1-4)	Exercises 42, 43a-c, 44-51, 52a-e 2 Repertoire pieces
Developing skills	Crossing the fingers (1-2/2-1) Combining different finger-crossing patterns New dynamics (<i>cresc.</i> and <i>dim.</i>) Understanding musical structure	Exercises 53-58

Applications	Blocked intervals in duets More polyphony Conceiving original musical expression Review of note values	Exercises 59-67
Theory	Japanese note names Key signature Tempo sign Expression sign Repeat sign	

Reading Approach

Students learn the concept of the sharp sign (#), and start reading notes in the key of G major and E natural minor in addition to C major and A minor from the previous volumes. The reading range expands to G2-G5 in this volume (Figure 2.53). The first half of the book only includes notes with which students are familiar from Vol. 3, and the second half includes all notes between G2-G5. The new notes are discussed and illustrated at the beginning of the volume and individual teachers may address note reading according to the needs of individual students. Pieces in this volume require students to read leaps as well as various scale patterns (Figure 2.54). While many pieces are in a rudimentary polyphonic style like those in Vol. 3, there are also homophonic pieces with melody accompanied by dyads (Figure 2.55).

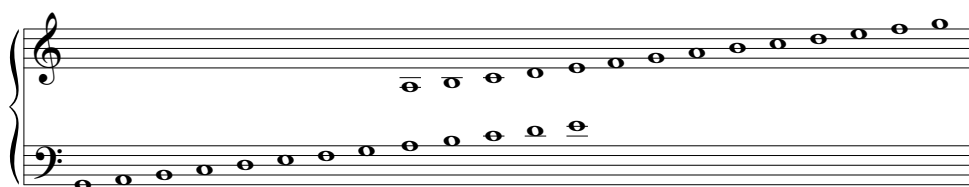


Figure 2.53. Reading range in Vol. 4.



Figure 2.54. Exercise 57, “Joyful Song,” Vol. 4.



Figure 2.55. *Left*, Exercise 59, “The Morning Wind”; *right*, Exercise 60, “The Sunset.” Vol. 4.

Counting Approach

This volume introduces new counting concepts such as eighth notes, eighth rests, and the tie. The concept of eighth note/rest is discussed in the middle of the volume and eighth notes/rests appear for the first time in Exercise 42-43, “Seven Colors of the Rainbow (right hand/left hand).”¹³¹ Exercise 42-43 also includes three variations in 6/8 time, and Miyoshi suggests letting the students try the 6/8 variations if they are interested in different types of rhythm at this stage. Otherwise, 6/8 is formally introduced in Vol. 6, and all other pieces in this volume are written in 2/2, 3/2, 2/4, and 4/4.

Technique

The technical goal of this volume is to be able to play various patterns in C major, G major, A minor, and E minor by both shifting and crossing the fingers. In the *Introduction*, students first practice playing F# and then short patterns with F# (D-E-F#,

131. Each exercise includes seven rhythmic variations for C major scale to practice crossing the fingers 1-3. Exercise 42 is for the right hand and Exercise 43 is for the left hand.

E-F#-G, F#-G-A) in five different pieces (Figure 2.56). F# and the key of G major first appear in Exercise 52a-e (finger-crossing exercises with F#) in *Basic Exercises*.

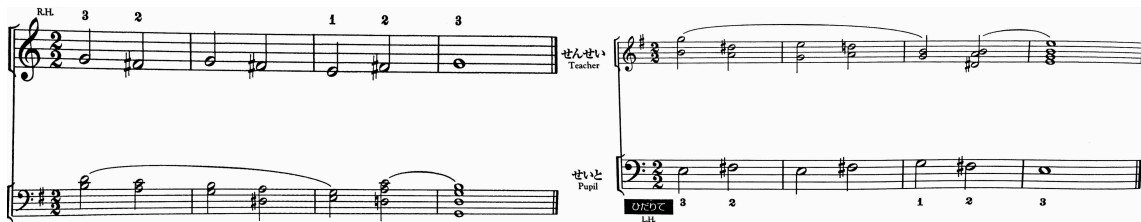


Figure 2.56. *Left*, “Around F# Choral in G major”; *right*, “Around F# Choral in E minor.” Vol. 4.

An introduction to the finger-crossing technique is provided in Exercise 41a (right hand), 41b (left hand), and 41c (both hands) in the *Introduction* (Figure 2.57). Miyoshi provides detailed instructions for students stating, “From 3 to ①, finger 1 goes under finger 3. From 1 to ③, finger 3 goes over finger 1. Avoid playing ① and ③ too strongly” (A circled finger number indicates the finger that is crossing).¹³² Miyoshi also reminds teachers to make sure that the student’s thumb is “kept inward” and the wrist is not twisted too much.¹³³ After practicing each hand separately in Exercise 41a and 41b, both hands are combined in Exercise 41c. In this exercise, one hand remains in a static position while the other hand changes the position by crossing the fingers, allowing the students to pay more attention to the finger that is crossing. If the student struggles with

132. Miyoshi, *Miyoshi Piano Method*, Vol. 4. 19.

133. *Ibid.*

playing both hands together while crossing the fingers, Miyoshi advises returning to this exercise later.¹³⁴



Figure 2.57. *a*, Exercise 41a; *b*, Exercise 41b; *c*, Exercise 41c. Vol. 4.

Basic Exercises provides seventeen exercises in the finger-crossing technique. At the beginning of the unit, Miyoshi lists five important points to remember:¹³⁵

- The thumb should be relaxed. Relax and turn the thumb inward.
- The wrist is not bent.
- The hand weight is supported equally by the fingers 1, 3, and 4.
- Avoid unnecessary accents.
- Play the melody smoothly connected.

Students first practice crossing the right hand fingers 3-① on E-F in an ascending C major scale pattern and 1-③ on F-E when descending (Figure 2.58). This exercise

¹³⁴. Ibid.

¹³⁵. Miyoshi, *Miyoshi Piano Method*, Vol. 4. 21.

consists of rhythmic variations on the C major scale. Three optional variations are written in 6/8 as discussed in *Counting Approach*. Variations in 3/4 with eighth notes are intended for students to practice crossing the fingers in different contexts such as crossing the fingers on the strong/weak beat and crossing the fingers when preceded/followed by eighth notes. The same type of exercise is also provided for the left hand: crossing the fingers 3-① on A-G when descending and 1-③ on G-A when ascending. Students practice these 3-① / 1-③ crossing patterns in various exercises in this unit (Figure 2.59).



Figure 2.58. Exercise 42, “Seven Colors of the Rainbow.” Vol. 4.

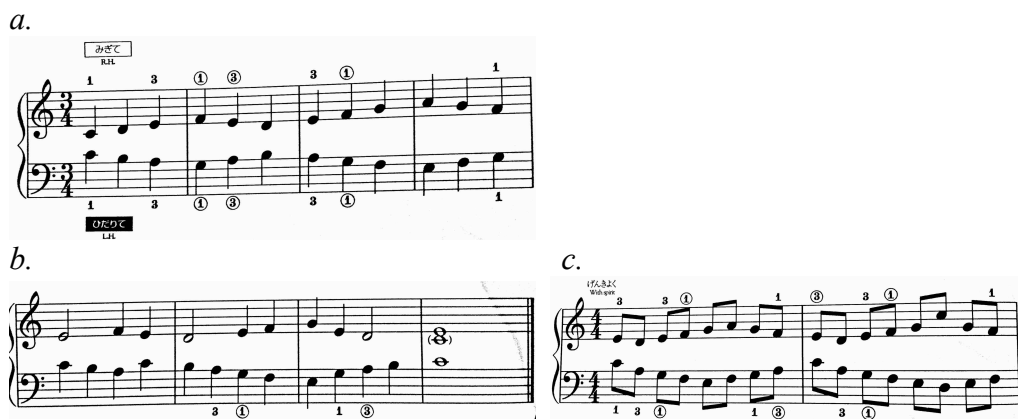


Figure 2.59. a, Exercise 44c, “Crossing the Fingers of Both Hands”; b, Exercise 46, “Finally We Made It!”; c, Exercise 47, “Enjoy the Wave with Spirit!”. Vol. 4.

When students are comfortable with 3-①/1-③ patterns in C major, crossing the fingers 4-①/1-④ is introduced using similar rhythmic variation exercises. Students also expand their finger-crossing technique to G major in Exercise 52 (Figure 2.60). Furthermore, the last three exercises of the unit are intended to prepare students for more complex interaction of the hands. Exercise 52c requires students to play phrases of a different lengths in each hand, maintaining a legato line in one hand while the other hand plays a shorter phrase (Figure 2.61). Exercise 52d requires crossing the fingers quickly in a fast melodic line, and Miyoshi recommends utilizing this exercise flexibly depending on the student's readiness (Figure 2.62).



Figure 2.60. Exercise 52a, Vol. 4.



Figure 2.61. Exercise 52c, "Little Swirl." Vol. 4.



Figure 2.62. Exercise 52d, “Come on Everyone!”. Vol. 4.

Exercise 52d, which is mentioned above, may seem inconsistent with the pedagogical progression and Miyoshi states that he purposefully did this in order to have a good balance of ups and downs in the spiral progression instead of constantly and slowly moving upward.¹³⁶ The spiral progression may go downward at times to review materials but also go “steeply upward” at times to challenge the students and assess how they apply learned materials in a more complex context.¹³⁷ Miyoshi states that teachers may adjust the order of the exercises or move forward and return later if the student struggles with a particular exercise.¹³⁸

Six exercises in *Developing skills* combine crossing the fingers 3-①/1-③, 4-①/1-④, and 2-①/1-② while playing both hands together (Figure 2.63). As the technical demands increase, Miyoshi reminds teachers to make sure that students maintain “the correct posture, proper movement of the elbows, lower arms, wrists, and finger joints.”¹³⁹ Using a damper pedal is suggested in Exercise 55, 57, and 58 (using a pedal extender for young students) if the student is able to manage it (Figure 2.64). The timing of pedal use

136. Miyoshi, “Oto wo hakobi kokoro wo tsutaeru yubi” [Communicating the emotion through the sound], 47.

137. Miyoshi, “Oto wo hakobi kokoro wo tsutaeru yubi” [Communicating the emotion through the sound], 47.

138. Ibid.

139. Miyoshi, *Miyoshi Piano Method*, Vol. 4. 50.

is explained as “immediately after touching the key” and Miyoshi suggests practicing the timing of the pedal by simply playing one key and pressing the pedal immediately before utilizing it in the pieces.¹⁴⁰

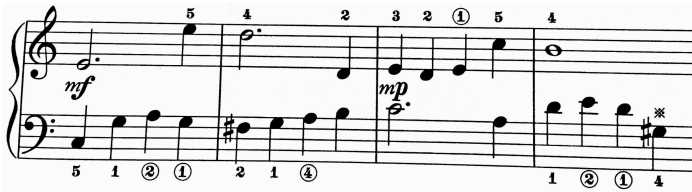


Figure 2.63. Exercise 56, “The Story of the Wind.” Vol. 4.

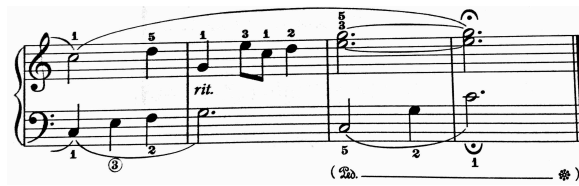


Figure 2.64. Exercise 55, “Horizon.” Vol. 4.

Applications includes five duets in which the students play a melody in one hand and dyad accompaniment in the other hand as well as four other pieces written in a two-voice polyphony style. Exercises 59-60 are a more advanced version of Exercise 35 in Vol. 3, featuring the same technique: one hand “leads” with a melodic line and the other hand “supports” the melody (Figure 2.65).¹⁴¹ In these exercises, the teacher plays another melodic line in a higher register above the student’s part. These two pieces do not employ the crossing-finger technique, allowing the students to first get accustomed to the

140. Miyoshi, *Miyoshi Piano Method*, Vol. 4. 56.

141. Miyoshi, *Miyoshi Piano Method*, Vol. 4. 58.

style of playing. Exercise 61 is a waltz-style exercise in which the students are encouraged to feel one strong beat per measure (Figure 2.66).

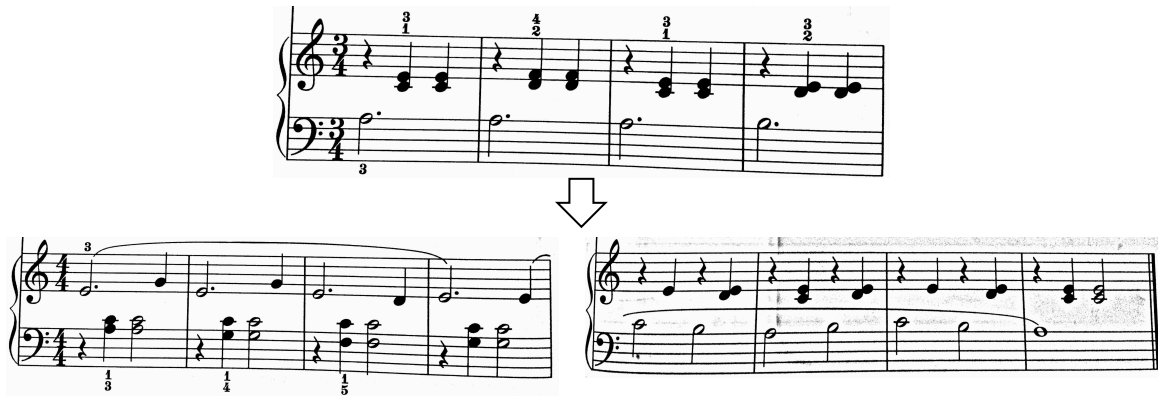


Figure 2.65. Progression of dyad accompaniment from Vol. 3 to Vol. 4.



Figure 2.66. Exercise 61, “Circle of the Waltz.” Vol. 4.

Exercises 62-63 incorporate the finger-crossing technique in a melodic line played by the left hand while dyads in the right may also be heard as a melodic line (Figure 2.67). Miyoshi encourages students to follow the melodic line in the right hand dyads even though they are separated by frequent quarter rests. The remaining four exercises in *Applications* are a continuation of the exercises in *Developing skills*, written in the style of rudimentary two-voice polyphony with more complex rhythms and detailed articulations.



Figure 2.67. Exercise 63, “Elegy of Crimson.” Vol. 4.

Artistry & Creativity

Artistic and creative possibilities are explored in *Developing Skills and Applications*, introducing more detailed musical expressions such as *rit./rall.*, *tenuto*, *cresc.*, *dim.*, and *p* in addition to the *mp* and *mf* students have seen in previous volumes. In Exercise 54, “Gentle whirlwind,” Miyoshi encourages students to listen for a natural *cresc.* and *dim.* which occur when the notes ascend and descend and to understand both the meaning and feel of each dynamic sign (Figure 2.68).¹⁴² Exercises 55, 59, and 60 do not contain any dynamics signs, and students are asked to “think about suitable dynamics” based on the melody and mood of the piece.¹⁴³

Figure 2.68. Exercise 54, “Gentle Whirlwind.” Vol. 4.



142. Miyoshi, *Miyoshi Piano Method*, Vol. 4. 51.

143. Miyoshi, *Miyoshi Piano Method*, Vol. 4. 52, 58, and 59.

In Exercise 57, “Joyful Song,” Miyoshi also draws students’ attention to the relationship between dynamics and the structure of the piece (Figure 2.69). The opening theme in *mf* returns in the middle with *cresc.* and *f*, and the piece concludes with a four-bar coda with *dim.* and *rall.*¹⁴⁴ In *Applications*, each exercise has short comments from Miyoshi such as “Can you feel the different mood every three bars?”¹⁴⁵ “Similar melodies appear for both hands...”,¹⁴⁶ etc. Students are then asked to create titles for all nine exercises based on the mood of the piece and provided suggestions. In case teachers or students need some guidance or ideas while deciding on their own title, a title created by Miyoshi is written in small type letters at the end of each piece.



Figure 2.69. Exercise 57, “Joyful Song.” Vol. 4.

144. Miyoshi, *Miyoshi Piano Method*, Vol. 4. 54.

145. Miyoshi, *Miyoshi Piano Method*, Vol. 4. 68.

146. Miyoshi, *Miyoshi Piano Method*, Vol. 4. 70.

Compositional Characteristics

Solo pieces for the students in this volume continue to be in rudimentary two-voice polyphony to develop equal musical and technical independence in each hand. Miyoshi frequently utilizes dialogues between hands (Figure 2.70) and repeated short motives (Figure 2.71), which increase the students' awareness of patterns in music and the necessity for equal expressivity in each hand.



Figure 2.70. Exercise 58, "The Sail and the Wind." Vol. 4.



Figure 2.71. *Left*, Exercise 64, "Flowers Along the Riverside"; *right*, Exercise 65, "Goodnight, Sadness." Vol. 4.

As in previous volumes, Miyoshi effectively utilizes harmonies, musical patterns, melodic shapes, and gestures to depict the specific mood and character suggested by each title. Exercise 53, "Waves are going and coming," incorporate broken intervals to depict the movement of small waves as well as rising and falling scale patterns for a bigger

wave (Figure 2.72). Wide ascending and descending leaps in Exercise 57, “Joyful song” (see Figure 68), create an expression of joy.



Figure 2.72. Exercise 53, “Waves are Going and Coming,” Vol. 4.

While many pieces are written in the Baroque and Romantic style, there are also pieces in more modern style. Exercise 59, “The Morning Wind” (see Figure 2.55), contains untraditional sonorities created by the use of minor seventh chord and perfect 4th, which effectively depicts a light, refreshing wind in the morning. Exercise 66, “Counterpoint in G major,” is written in the Baroque style; however, the rhythmic interaction using two-note patterns between the hands creates a unique atmosphere (Figure 2.73). Even though the texture of the compositions in this volume is still limited, Miyoshi incorporates such compositional elements to expose students to different modds and musical characters while addressing their technical needs.



Figure 2.73. Exercise 66, “Counterpoint in G major,” Vol. 4.

2.9 ANALYSIS OF VOLUME FIVE

The proposition for Vol. 5 is to further develop the finger-crossing technique while adding F major and D minor. The volume includes six units: *Warm-up Exercises Before Playing, Introduction, Basic Exercises, Developing Skills, Applications, and Theory*. In this volume, the complexity of the exercises increases significantly and students practice a more advanced finger-crossing technique with a wider variety of musical expressions in different styles.

This volume may be considered the first milestone in the students’ technical and musical development as they begin to play more complex pieces that incorporate different styles and textures while applying the learned techniques in various new ways. Miyoshi recognizes the challenge of this volume and provides reassurance and encouragement to both students and teachers at the end of the book. To students, he states at the end of this volume, “Proposition 5 must have been a challenge, yet you have made solid progress without realizing it.”¹⁴⁷ To teachers, he states,

147. Miyoshi, *Miyoshi Piano Method*, Vol. 5. 76-77.

... And always remember that it is important for pupils to enjoy the process itself. For example, you may have your pupils create their own title, make up a story, dance along with the piece, or change the rhythm – anything is possible. Please use this method freely to best enhance your pupil’s musical development. I wish your lesson room will (sic) be full of joy and [rich musical experiences]¹⁴⁸

The contents of each unit are summarized below (Table 2.9).

Table 2.9. Summary of Vol. 5.

Proposition: Crossing the fingers and Bb (F major and D minor) (Learning more patterns of fingering and expanding the expressive skills)		
Unit	Contents	Exercise #
Warm-up	Breathing, posture and hand position	
Introduction	Relationship between keys, fingers, and notes Higher/lower sounds and ledger lines 5Cs Bb (F major and D minor)	Exercises 68a-b, 69-72
Basic exercises	Review of key signatures (C, Am, G, Em, F, Dm) Crossing the fingers with dyads Various expressions Overlapping pedal	Exercises 73, 74a-f, 75a-c, 76a-c, 77a-b, 78
Developing skills	Harmonic, melodic, and natural minor Crossing the fingers	Exercises 80a-c, 81-89
Applications	Greater variety of expression	Exercises 90-96
Theory	F major and D minor Accidentals Tempo markings Dynamics Tie and slur	

148. Ibid.

Reading & Counting Approach

This volume formally introduces ledger line notes and five different Cs (C2-C6). There is a written explanation and illustration of ledger lines as well as a brief exercise to read and play those Cs in the *Introduction*. New keys in this volume include F major and D minor, and simple exercises are also provided at the beginning of the *Introduction* to get accustomed to the notes in the new keys. A review of old keys and the concept of a key signature are also provided.

Exercises in this volume incorporate dotted quarter notes in addition to the other types of notes and rests students have learned. While all pieces are written in familiar time signatures (2/2, 2/4, 3/4, and 4/4), certain exercises in this volume contain complex rhythmic interactions between the hands including syncopation. There is no discussion or review of counting in this volume, and its instruction is left to individual teachers.

Technique

The main technical goal in this volume is to practice more advanced finger-crossing technique in a wide variety of musical contexts. The technical demands become much greater in this volume where students integrate detailed dynamics, articulations, and more advanced applications of the finger-crossing technique. *Basic Exercises* introduces three new technical concepts: (1) Patterned playing, (2) Crossing the fingers involving a tied note and dyads, and (3) Overlapping pedal.

Exercise 74a-74f are written in six different keys (C major, A minor, G major, E minor, F major, and D minor). Each exercise consists of a one-bar introduction which utilizes a scale pattern, pattern ①, pattern ②, and a two-bar cadence which also utilizes a scale pattern (Figure 2.74). The purpose of these exercises is to increase the finger

movement in each hand, and Miyoshi's instruction states that playing both hands together is not necessary at first.¹⁴⁹ The exercises may be transposed to different keys or played with different rhythms such as dotted or triplet rhythms. Specific strategies are also provided for these exercises. In Exercise 74c-d (G major and E minor), using simplified versions of the patterns is recommended when combining both hands together (Figure 2.75). In Exercise 74e-f (F major and D minor), rhythmically expanded versions of the patterns may be used when putting both hands together (Figure 2.76).

音階奏にはさまれた型の練習です。
はじめに片手ずつ型をおぼえましょう。
Let's practice patterns. Play the patterns with each hand at first.

順次進行(音階奏)と型のフレーズは、レガートで弾きましょう。
Try to play with legato.

Moderato

Figure 2.74. Exercise 74a, “Going Up and Down [in C major],” Vol. 5.

149. Miyoshi, *Miyoshi Piano Method*, Vol. 5. 30.

②の簡易譜
Simplified version of ②

①
②

(右手の型)
Right hand

①
②

(左手の型)
Left hand

①の簡易譜
Simplified version of ①

レガート奏は、練習曲74a、74bと同じように。
Try to play with legato.

Moderato

Figure 2.75. Exercise 74c, “Going Up and Down [in G major],” Vol. 5.

①
②

(右手の型)
Right hand

①
②

(左手の型)
Left hand

拡大形①
4-version ①

拡大形②
4-version ②

Moderato (Legato)

Figure 2.76. Exercise 74e, “Going Up and Down [in F major],” Vol. 5.

In Exercise 75a-c and 76a-c, students practice crossing the fingers while holding a tied note (Figure 2.77), and Miyoshi instructs students to cross the fingers “without excessive tension in finger 1 and wrist.”¹⁵⁰ Following these exercises, students are introduced to crossing the fingers with dyads in Exercise 77a-b (Figure 2.78). For young students with small hands, Miyoshi advises them not to be concerned if they have to release one of the dyad notes when crossing.¹⁵¹ Similar adjustments may be made in Exercise 78, which integrates the finger-crossing technique with dyads in a musical context (Figure 2.79). In this exercise, students whose fingers 4 and 5 are not yet strong enough may play only the outer part of the dyads.¹⁵² Miyoshi states that both patterned exercises and finger-crossing exercises in this unit will be mastered quickly and should be revisited periodically throughout the course of students’ piano study.¹⁵³



Figure 2.77. Exercise 77a, “, Crossing 4-①/1-④ of the right hand. Vol. 5.

150. Miyoshi, *Miyoshi Piano Method*, Vol. 5. 36.

151. Miyoshi, *Miyoshi Piano Method*, Vol. 5. 40.

152. Miyoshi, *Miyoshi Piano Method*, Vol. 5. 42.

153. Miyoshi, *Miyoshi Piano Method*, Vol. 5. 30 and 36.



Figure 2.78. *Top*, Exercise 77a; *bottom*, Exercise 77b. Vol. 5.



Figure 2.79. Exercise 78, “Gentle Breeze over the Field.” Vol. 5.

The technique of overlapping pedal is also included in this unit. The timing is explained as “releasing the pedal immediately after the new note sounds, and then [pressing] it again” to connect the notes smoothly (Figure 2.80).¹⁵⁴ Three short exercise pieces follow the basic exercise to allow students to practice the technique in different musical contexts (Figure 2.81).



Figure 2.80. Pedaling practice, Vol. 5.

154. Miyoshi, *Miyoshi Piano Method*, Vol. 5. 43.

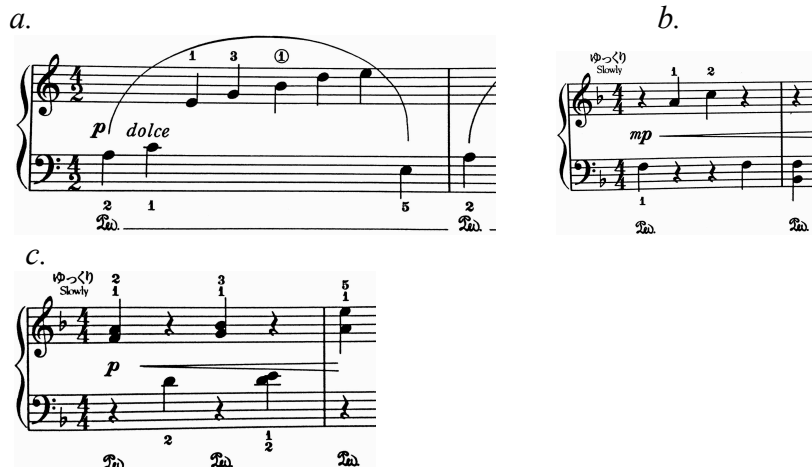


Figure 2.81. a, “Let’s Play”; b, Exercise 79a, “A Bell on the Promontory”; c, Exercise 79b, “A Bell in the Forest.” Vol. 5.

Exercises in *Developing Skills* present the finger-crossing technique in more complex musical contexts with a variety of articulations. There are nine exercises and each exercise offers a unique technical challenge and musical character. The perceived difficulty in each exercise may vary depending on the individual student’s ability and Miyoshi advises teachers to rearrange the order of these nine exercises if desired. Exercise 81 and 82 are the applications of the finger-crossing technique with dyads (Figure 2.82). Miyoshi instructs students to play the dyads firmly at first while keeping the pinky relaxed and to apply more legato articulation later on.¹⁵⁵ While Exercise 83 does not involve crossing the fingers, detailed articulations (staccatos and accents) and syncopated rhythmic interaction between the hands present a technical challenge (Figure 2.83).

155. Miyoshi, *Miyoshi Piano Method*, Vol. 5. 52.



Figure 2.82. *Top*, Exercise 81, “A Running Pony”; *bottom*, Exercise 81b, “A Running Baby Elephant.” Vol. 5.



Figure 2.83. Exercise 83, “A Kangaroo Bounding Away.” Vol. 5.

In contrast to those three exercises with chords, the next four exercises focus on playing a long phrase featuring the smooth crossing of the fingers. Exercise 85 especially presents the challenge of playing a scale passage mixed with occasional skips and controlling dynamics at the same time (Figure 2.84). In Exercise 86, students practice playing a short slurred phrase crossing over bar lines (Figure 2.85). The last two exercises in this unit integrate various techniques and articulations. Exercise 88 combines long smooth phrases, staccato, overlapping pedal, and finger-crossing technique with dyads in a calm setting (Figure 2.86). In contrast, Exercise 89 utilizes a

variety of elements in a more active idiom, especially featuring the two-note slur technique (Figure 2.87). Miyoshi suggests playing those two-note slurs and staccatos by “releasing the weight of the hand.”¹⁵⁶



Figure 2.84. Exercise 85, “A Baby Seal Taking a Nap,” Vol. 5.



Figure 2.85. Exercise 86, “A Baby Goat,” Vol. 5.



Figure 2.86. Exercise 88, “A Dreaming Baby Whale,” Vol. 5.

156. Miyoshi, *Miyoshi Piano Method*, Vol. 5. 62.



Figure 2.87. Exercise 89, “Baby Turtles Playing in the Rain,” Vol. 5.

While continuing with the same technical elements, Miyoshi slightly expands each technique to create more musical character in the final seven pieces in *Applications*. Scales passages mixed with skips practiced in Exercise 85 return in Exercise 92 in much longer phrases. The staccato articulation, accents, and syncopation of Exercise 83 become more elaborate in Exercise 96 where each hand plays with different placements of accents, constant changes in articulations, and hemiola (Figure 2.88). The dyad accompaniment is also more challenging in Exercise 94, where the left plays dyads continuously while the right hand plays a melodic line with frequent leaps and finger crossing (Figure 2.89). In this exercise, Miyoshi advises teachers to adjust the fingering and/or omit some notes depending on the size of the student’s hand so that the student can focus on playing comfortably using the weight of the hand.¹⁵⁷

157. Miyoshi, *Miyoshi Piano Method*, Vol. 5. 70.



Figure 2.88. Exercise 96, “Boars Drumming at the Carnival,” Vol. 5.

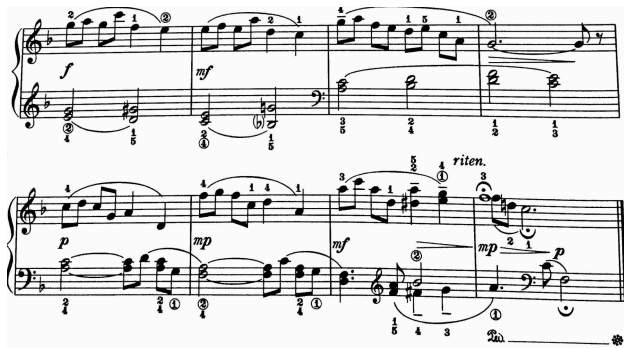


Figure 2.89. Exercise 94, “A Memory by the Window,” Vol. 5.

Artistry & Creativity

While technical training is strongly emphasized in this volume, Miyoshi always encourages students to reflect on their musical experience and explore their creativity. In *Basic Exercises*, Miyoshi introduces the concept of cadences and provides a four-bar cadence exercise in each key (C major, A minor, G major, E minor, F major, and D minor) utilizing the I(i)-IV(iv)-I(i)-V-I(i) progression (Figure 2.90). Students are asked to vary the tempo, dynamics, and tone color to express the mood of each cadence as well

as to play the two cadences (in major and minor keys) back and forth to feel the shifting mood.¹⁵⁸ This experience is expanded in Exercise 73 where students play a four-bar phrase that continuously modulates (C major → A minor → G major → E minor → F major → D minor) and returns to the key of C major (Figure 2.91). Similar exercises are provided in *Developing Skills* where Miyoshi asks students to play an identical phrase in the harmonic, melodic, and natural minor scales in each key and to feel the differences.

a.

カデンツ
Cadence

ハ長調
C major

イ短調
A minor

b.

カデンツ
Cadence

ト長調
G major

ホ短調
E minor

c.

カデンツ
Cadence

ヘ長調
F major

ニ短調
D minor

Figure 2.90. Cadences: a, C major/A minor; b, G major/E minor; c, F major/D minor. Vol. 5.

158. Miyoshi, *Miyoshi Piano Method*, Vol. 5. 26.



Figure 2.91. Exercise 73, “CAGEFD Relay by 6 People.” Vol. 5.

A variety of tempo marks (*Lento*, *Andante*, *Andantino*, *Moderato*, *Allegretto*, and *Allegro*) and expressive signs (*pp*, *p*, *mp*, *mf*, *f*, *ff*, *cresc.*, *dim.*, *sf* and *sfz*) are introduced in this volume, which are reviewed in *Theory*. Miyoshi reminds teachers to provide instructions on how to realize each tempo mark, articulation and/or dynamic expression in certain pieces. For example, accented staccato and regular staccato should be played differently.¹⁵⁹ The staccato in a gentle piece should have a softer quality.¹⁶⁰ In Exercise 90, “Marching robots,” Miyoshi advises “not to break the flow of the music by the accent...” and to bring out the character of *Con spirito* by feeling the interaction between the four-bar and two-bar phrases (Figure 2.92).¹⁶¹

159. Miyoshi, *Miyoshi Piano Method*, Vol. 5. 54.

160. Miyoshi, *Miyoshi Piano Method*, Vol. 5. 60.

161. Miyoshi, *Miyoshi Piano Method*, Vol. 5. 64.



Figure 2.92. Exercise 90, “Marching Robots,” Vol. 5

Although all the exercises contain expressive signs, Miyoshi also encourages students to explore their own expression when details are not specified with the signs. In Exercise 70, “A promise with F,” students are asked to add small *cresc.* and *dim.* as well as *tenuto* to play the piece with more expressive detail (Figure 2.93). In Exercise 96, “Boars drumming at the carnival,” Miyoshi states that notes without slurs may be played legato or non-legato to resemble the percussive sound of the drum (Figure 2.94).¹⁶² In Exercise 88, “A Dreaming Baby Whale,” the pedal in the middle section is optional and Miyoshi asks students to “compare the sound with and without the pedal” (see Figure 88).¹⁶³ In general, the breadth and depth of technical development students go through in this volume are clearly reflected in the expanded artistic and creative possibilities in many pieces.

162. Miyoshi, *Miyoshi Piano Method*, Vol. 5. 72.

163. Miyoshi, *Miyoshi Piano Method*, Vol. 5. 60.

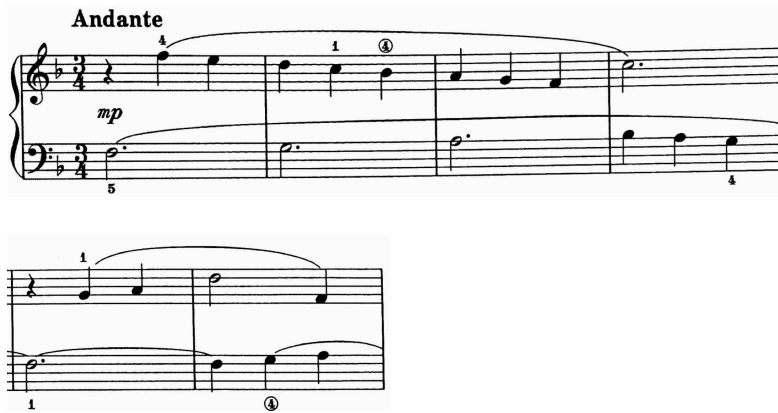


Figure 2.93. Exercise 70, “A Promise with F,” Vol. 5.

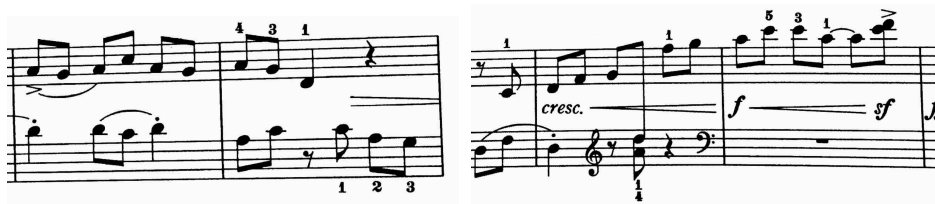


Figure 2.94. Articulations in Exercise 96, “Boars Drumming at the Carnival,” Vol. 5.

Compositional Characteristics

All exercises in this volume are solo pieces. Unlike previous volumes where the textures, harmonies, and styles of the students’ part were limited, the sounds of exercises in this volume are more diverse including dyads, triads, pedal, and various melodic/rhythmic patterns covering a wider register of the piano. In this volume, Miyoshi incorporates a brief modulation to the relative minor key for a mood change, more complex rhythm, more detailed articulation, and ethnic elements, while the dialogue between the hands still holds primary importance.

A review piece in the *Introduction*, called “All Together” features a continuous scale pattern with skips and leaps as well as a brief modulation to the relative minor key

in the middle. Miyoshi asks teachers to guide their students to play this piece “as if telling one long story” without breaking the continuous flow (Figure 2.95).¹⁶⁴ Similar brief modulation to a relative minor key also occurs in Exercise 83, 92, and 93.



Figure 2.95. Review piece in the *Introduction*, “All Together,” Vol. 5.

Ethnic elements are utilized in some pieces. Exercise 96, “Boars Drumming at the Carnival,” features the sound of Japanese folk music as described by Miyoshi, “...sound of the drums and flutes at a carnival held somewhere in Japan in spring or autumn...”¹⁶⁵ Irregular accents in each hand and dissonances represent the energy of an ethnic festival dance (see Figure 88). Exercise 78, “Gentle Breeze over the Field,” is written utilizing a minor pentatonic scale as well as the interval of the perfect fourth and fifth, creating an ethnic mood (see Figure 2.79). Frequent use of dyads and triads is new in this volume, adding more characters and colors to the exercise pieces. Exercise 94, “A Memory by the Window,” is a good example of the left hand dyad progression not only supporting the slow melodic motives played repeatedly by the right hand but also

164. Miyoshi, *Miyoshi Piano Method*, Vol. 5. 24.

165. Miyoshi, *Miyoshi Piano Method*, Vol. 5. 24.

creating a sentimental atmosphere (see Figure 2.89). In Exercise 83, “A Kangaroo Bounding Away,” on the other hand, triads are exchanged between the hands using syncopation to create distinctive rhythm (see Figure 2.83).

Other pieces feature dialogue between the hands as in previous volumes. In Exercise 89, “Baby turtles playing in the rain,” ascending and descending two-note patterns are exchanged back and forth between the right and left hand in a contrary manner creating a playful mood (see Figure 2.87). Exercise 88, “A dreaming baby whale,” also utilizes a dialogue between the hands, having the left hand chase the right hand melody until they join together in the middle of the piece (see Figure 2.86). Generally, compositions in this volume became more diverse reflecting more advanced techniques addressed in the volume.

2.10 ANALYSIS OF VOLUME SIX

This volume marks the mid-point of the entire method and the proposition is to practice the previously learned techniques in the new key of D major and B minor as well as to practice playing in 3/8 and 6/8 time signatures. In contrast with Vol. 5 which further developed the finger-crossing technique with complicated exercises, Miyoshi views this volume as a review stage where students integrate all the learned skills and knowledge required to move toward more advanced piano playing from Vol. 7. Miyoshi states, “The aim is to play the piano as natural (sic) as you speak. When speaking, you make full use of all the words you learned. Likewise, when playing the piano, let’s make full use of all the things your body and mind have learned. Practice and review repeatedly until your body and mind feel at ease with the piano.”¹⁶⁶

166. Miyoshi, *Miyoshi Piano Method*, Vol. 6, 4.

The volume includes six units: *Warm-up Exercises Before Playing*, *Introduction*, *Basic Exercises*, *Developing Skills*, *Applications*, and *Theory*. While reviewing the finger-crossing technique, students will be introduced to new concepts such as relative tonalities, modulations, sequences, and theme and variations as well as new keys, new time signatures, and the sixteenth note. The contents of each unit are summarized below (Table 2.10).

Table 2.10. Summary of Vol. 6.

Proposition: D major and B minor, 3/8 and 6/8 (Reviewing previously learned techniques, understanding the musical structure, and strengthening fingers)		
Unit	Contents	Exercise #
Warm-up	Breathing, posture and hand position	
Introduction	D major and B minor Structure of major scales Structure of minor scales Crossing the fingers in D major/B minor	Exercises 97a-c
Basic exercises	3/8 and 6/8 Pedaling exercises Sequence	Exercises 98a-b, 99-106, 107a-d, 108
Developing skills	Various use of finger 1 in crossing the fingers Modulation to the relative key Sixteenth note	Exercises 109a-c, 110a-d, 111-114, 115a-b
Applications	Theme and variations	Exercises 116-117
Theory	F major and D minor Relative keys Tonic	

Reading & Counting Approach

Since the students' reading range had reached C2-C6 with ledger line notes in Vol. 5, there is no discussion regarding the relationship between the keys and notes in this volume. C# is introduced as a new note, and the keys of D major and B minor are thoroughly explored in the *Introduction* before being incorporated into exercises in the later units. The structure of major and minor scales in relation to whole and half steps are also discussed. The new time signatures (3/8 and 6/8) are introduced at the beginning of *Basic exercises* and incorporated throughout the volume. The sixteenth note is introduced at the end of *Developing Skills* and used in the final two pieces in *Applications*; however, the counting approach for the sixteenth note is left to individual teachers. Miyoshi reminds teachers to always introduce a new theoretical concept by letting their students experience it first.

Technique

In addition to reviewing the previously learned techniques including finger-crossing, overlapping pedal, chord playing, and canon, this volume incorporates broken chords, sequential playing, and new fingering patterns when crossing the fingers. Exercises 104-105 include broken chords in 6/8, and Miyoshi suggests blocking each chord to practice the piece (Figure 2.96).¹⁶⁷ Exercise 105 contains two-note slurs and requires a quick shift of the hand position between the chords. In this particular exercise, Miyoshi recommends practicing the piece in 4/4 at first if the student experiences difficulty.

167. Miyoshi, *Miyoshi Piano Method*, Vol. 6. 39.



Figure 2.96. *Top*, Exercise 104, “Smoothly”; *bottom*, Exercise 105, “Roughly.” Vol. 6.

The concept of sequence is explored in four steps in *Basic Exercises*: (1) playing a basic sequence of chords, (2) playing a short melodic sequence developed from the chord sequence, (3) playing four variations on one sequential pattern, and (4) playing a piece that incorporates the concept of a sequence (Figure 2.97). Exercise 107, which consists of four variations on a harmonic sequence, utilizes both blocked and broken chord patterns. Miyoshi advises students to play the broken chord patterns smoothly connected between the hands, while encouraging them to play the blocked chords steadily and evenly without rushing.¹⁶⁸ Following the sequential variations, students may try Exercise 108 and identify four different sequential patterns that occur in the piece.

168. Miyoshi, *Miyoshi Piano Method*, Vol. 6. 43-45.

Figure 2.97a shows three parts of a musical exercise. Part 1 is in 2/2 time, Part 2 in 2/4, and Part 3 in 2/4. Each part has three measures shown, with arrows indicating the progression from the first to the second and third measures. The exercises involve fingerings and hand positions, with Part 1 showing a transition from a static chordal exercise to a more active, flowing exercise.

b.

Figure 2.97b shows four parts of a musical exercise, labeled a, b, c, and d. Each part has two measures shown, with arrows indicating the progression from the first to the second measure. The exercises involve fingerings and hand positions, with Part a showing a transition from a static chordal exercise to a more active, flowing exercise.

c.

Figure 2.97c shows a musical exercise for Exercise 108, "Roll." Vol. 6. The exercise is in 2/4 time and features a crescendo (cresc.) marking. It shows a sequence of notes with fingerings and hand positions, with arrows indicating the progression from the first to the second and third measures.

Figure 2.97. a, Exercise 106; b, Exercise 107a-d; c, Exercise 108, "Roll." Vol. 6.

a.

The technique of crossing the fingers while holding a tied note from Vol. 5 is reviewed in *Developing Skills* (Figure 2.98). Miyoshi recommends memorizing the exercise for each hand and reviewing them daily to relax fingers, wrists, and elbows.

Students also practice three new fingering patterns for crossing the fingers in rhythmic variation exercises on C major scale pattern (Figure 2.99).



Figure 2.98. Exercise 109a, “Crossing the fingers 3-① 1-③ of the right/left hand.” Vol. 6.



Figure 2.99. Exercise 110a-d, “Finger 1 and Others.” Vol. 6.

The concept of canon, which was discussed in Vol. 3, is reviewed in this volume. Exercise 111 is a three-voice canon including the teacher’s line, and Miyoshi suggests that students learn all three parts (Figure 2.100).¹⁶⁹ The technique of playing dyads is also reviewed in Exercise 114 where the left plays a primary melody and the right hand plays dyads (Figure 2.101). As in Vol. 5, Miyoshi reminds teachers not to forget the secondary melody in the right hand dyads.¹⁷⁰ In the last exercise in *Developing Skills*,

169. Miyoshi, *Miyoshi Piano Method*, Vol. 6. 54.

170. Miyoshi, *Miyoshi Piano Method*, Vol. 6. 60

students learn sixteenth notes by playing five rhythmic variations of the C major scale pattern in each hand (Figure 2.102). Students are expected to play all five variations continuously after mastering each one at the same tempo, which will prepare them for the theme and variation exercises in *Applications*.



Figure 2.100. Exercise 111, “Autumn,” Vol. 6.



Figure 2.101. Exercise 114, “Summer,” Vol. 6.



Figure 102. Exercise 115a-b, “Exercise for playing sixteenth notes 1-2,” Vol. 6.

Artistry & Creativity

In this volume, students' musical experiences continue to expand with a new set of keys and time signatures. Miyoshi hopes that students become more aware of the richness of the musical language as they begin to combine various musical expressions with ease.¹⁷¹ He states that Vol. 6 is going to review previously learned materials in easier exercises, which allow students to focus more on their expressive skills.¹⁷² While the technical demand is slightly lower in this volume, each exercise contains a rich musical content to encourage students' artistic exploration.

As in Vol. 5, exercises with modulation to the relative key aid the students in increasing their sensitivity to mood changes. In Exercise 111, "Autumn," Miyoshi believes that sensing the emotional reaction when modulating from A minor to C major should result into a natural *mf* expression without forcing the dynamic change.¹⁷³ In contrast, modulation in Exercise 113, "Winter," occurs rather smoothly without a sudden mood change. Miyoshi encourages teachers to talk to their students about the different effects modulation can produce.¹⁷⁴ Exercise 99, "Ballad on the waves," also contains a middle section in the relative minor key. In this exercise, Miyoshi points out that the musical motif remains the same throughout the piece despite the modulation and students are encouraged to maintain a forward flow through the mood change.¹⁷⁵

171. Miyoshi, *Miyoshi Piano Method*, Vol. 6. 4.

172. Miyoshi, *Miyoshi Piano Method*, Vol. 5. 76.

173. Miyoshi, *Miyoshi Piano Method*, Vol. 6. 54.

174. Miyoshi, *Miyoshi Piano Method*, Vol. 6. 58.

175. Miyoshi, *Miyoshi Piano Method*, Vol. 6. 33.

Sequential patterns offer opportunities to practice phrasing and dynamics.

Exercise 108, “Roll,” consists of four different sequential patterns as previously discussed. Dynamic signs written in the score help the students see how each sequence relates to each other and build energy towards the climax. This piece will be discussed further in *Compositional Characteristics*. Understanding the phrase structure is also important for artistic expression. Exercise 98a, “Sorrow,” utilizes a phrase structure of 2 bars + 2 bars + 4 bars (Figure 2.103). Miyoshi emphasizes the importance of breathing following the phrase structure to create an appropriate tempo for *cantabile*.¹⁷⁶



Figure 2.103. Exercise 98a, “Sorrow,” Vol. 6.

The same phrase structure is utilized in Exercise 98b, “Comfort,” generating a peaceful mood with a short melodic motif rocking back and forth (Figure 2.104). Miyoshi asks teachers to help their students realize that the motif played by the right hand is repeated by the left hand before both hands join at the end. Miyoshi believes that the realization of the structure helps the students decide how they want to play the motif.¹⁷⁷

176. Miyoshi, *Miyoshi Piano Method*, Vol. 6. 29.

177. Miyoshi, *Miyoshi Piano Method*, Vol. 6. 30.

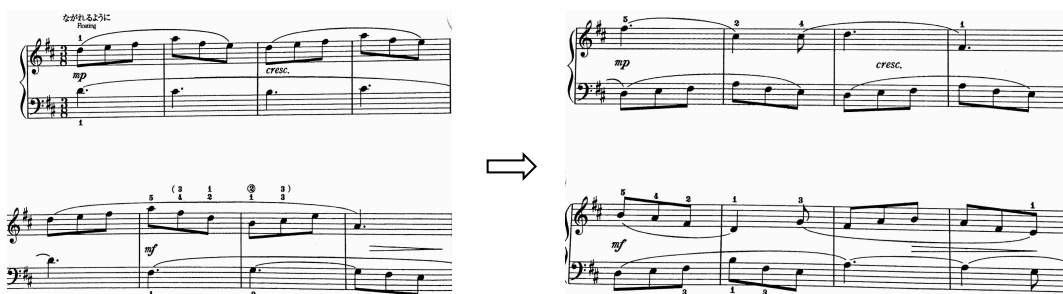


Figure 2.104. Exercise 98b, “Comfort,” Vol. 6.

Exercise 117, “Organ variations,” in *Applications* is the final exercise, consisting of a simple theme and five short variations. Each variation has a different tempo marking, texture, and musical characteristics, offering many different possibilities for artistic expression. The last variation especially expands the students’ musical experience as it is written with a thicker texture than previous exercises and also contains newly learned sixteenth note passages. This piece will be discussed further in the following section.

Compositional Characteristics

Exercises in this volume share similar compositional characteristics with the those in Vol. 5, including the use of chords, pedal, brief modulation to a relative minor key, and detailed articulation and dynamics. The new time signatures (3/8 and 6/8) are frequently utilized and triads are more freely used in both blocked and broken form in this volume. The concept of sequence as well as theme and variations are also incorporated. Styles of Miyoshi’s compositions in this volume include Baroque style polyphony, Classical style homophony, and Romantic style lyricism. While Vol. 5 included exercises in a modern style with non-traditional sounds and complex rhythms, exercises in this volume are written more with traditional musical language with a flavor of modern harmony. This

may be due to Miyoshi's intention of making this volume a review stage that allows students to absorb everything in a simpler context.

Several exercises in 3/8 and 6/8 are all written with a tempo marking between Andante and Allegretto, allowing the students to relax while playing and becoming accustomed to the new time signatures. A gentle rocking feel of 6/8 is effectively incorporated into Exercise 99, "Ballade of Waves," where the left hand provides a continuous rocking accompaniment pattern to support the lyrical right hand melody (Figure 2.105). The left hand becomes more varied as the piece briefly modulates to the relative minor key, and the opening accompaniment pattern returns briefly before both hands come together for the ending. Changes in the mood and figuration in the middle of the piece help the students understand its structure.



Figure 2.105. Exercise 99, "Ballade of Waves," Vol. 6.

Exercise 112, "Spring," also features the rocking accompaniment and modulation to the relative minor key in the middle (Figure 2.106). In this piece, the accompaniment pattern remains static through the modulation, broken by a refreshing modern harmonic

progression at the end, making the ending (not the middle) a high point of the piece. This exercise also utilizes both dyads and triads effectively to add color to the piece. As illustrated in these two pieces, Miyoshi effectively utilizes musical elements to show the students different ways to structure a piece.



Figure 2.106. Exercise 112, “Spring,” Vol. 6.

Exercise 108, “Roll,” as discussed previously, features sequential patterns. In this exercise, Miyoshi uses rhythmic and melodic variations effectively to build energy towards the end through four different sequences (Figure 2.107). The first four-bar sequence is in the tonic key with the left hand simply playing the root of the harmonic progression while the right hand plays melodic patterns in a descending sequence. The piece modulates to the relative minor in the middle where both hands play a melodic sequence in an interactive manner. The third sequence accumulates energy as it ascends with more forward flow created by continuous eighth notes shared between the hands. The final sequence in the tonic key is compacted into two bars building tension and moving the piece towards the climax. This exercise effectively shows the concept of sequence as well as the process of building energy in a musical piece using various elements.



Figure 2.107. Four sequential patterns in Exercise 115: *a*, 1st sequence; *b*, 2nd sequence; *c*, 3rd sequence; *d*, 4th sequence and ending. Vol. 5.

Exercise 117, “Organ Variations,” the final piece in this volume, integrates a wide variety of musical elements which students have learned (Figure 2.108). The exercise consists of a theme and five variations in D major. The theme is in 2/4 (Andante) with a simple melodic line in the right hand supported by a chordal accompaniment in the left hand. Variation 1 (Andante) contains a melodic variation of the theme in the right hand featuring two-note slurs, while the left hand remains the same as the theme with a few altered rhythms. Both Variations 2 and 3 are written in 6/8 (Allegretto), featuring the concept of sequence, which students have learned in this volume. While Variation 2 is written in a homophonic texture with the left hand chordal accompaniment, Variation 3 is polyphonic with the sequential interaction of triple patterns exchanged between the hands. The end of Variation 3 is marked *attacca* with the ending note being the first note of Variation 4 (Allegro con moto).

a. **Andante**

b.

c. **Allegretto**

d. **Allegretto**

Figure 2.108. Exercise 117, “Organ Variations”: a, Theme; b, Variation 1; c, Variation 2; d, Variation 3, Vol. 6.

Variation 4 returns to 2/4 written staccato articulation (Figure 2.109). This variation contains much energy, featuring a rhythmic interaction between the hands utilizing dyads, which students have practiced in previous exercises. The end of Variation 4 is also marked *attacca*, immediately flowing into Variation 5 (4/4, Andantino), the final variation. Variation 5, though it is short, is in the mood of a grand finale with a thick texture, which students have not experienced yet in previous exercises (Figure 2.109). The first section of the variation contains chords in both hands with ornamental brief sixteenth passages, which is followed by a three-bar energetic ending marked *Allegro*.



Figure 2.109. Exercise 117, “Organ variations”: *Top*, Variation 4; *bottom*, Variation 5. Vol. 6.

This large-scaled piece appropriately integrates all the technical and musical elements from all previous volumes and celebrates the student’s accomplishments.

Miyoshi states, “... your music-map expands to enjoy the wider sceneries of the sea and the mountain [as you practice],” and this final piece shows students how small technical and musical elements they have practiced in various exercises come together to make a rich musical experience.

2.11 ANALYSIS OF VOLUME SEVEN

The proposition of this volume is to introduce the new keys of Bb major and G minor, triplets, the technique of stretching the fingers, and jumping. In addition, this volume explores the concept of diatonic chords and cadences, which help the students understand the structure of music in greater depth. Miyoshi states, “The musical

language is one of which all the people in the world possess. In any languages, the most important thing is to speak from the heart. When you play the piano from the heart, that will be shared with the people all over the world.”¹⁷⁸

As students acquire more musical vocabulary including new keys, triplets, diatonic triads, and cadences as well as more advanced techniques in this volume, Miyoshi hopes that students will begin to develop a “more intimate relationship with the piano.”¹⁷⁹ The volume includes six units: *Warm-up Exercises Before Playing*, *Introduction*, *Basic Exercises*, *Developing Skills*, *Applications*, and *History*. The contents of the volume are summarized below (Table 2.11).

Table 2.11. Summary of Vol. 7.

Proposition: G minor with Bb, triplets, and stretching the fingers and jumping (Learning more about the musical structure)		
Unit	Contents	Exercise #
Warm-up	Breathing, posture and hand position	
Introduction	Bb major and G minor Crossing fingers in Bb major and G minor Scales-based exercises in Bb major and G minor Stretching the fingers playing staccato	Exercises 118-125, 126a-b
Basic exercises	Triplets, Crossing fingers and jumping Stretching the fingers	Exercises 127-136
Developing skills	Diatonic chords and inversion Scales and chords in Bb major / G minor	Exercises 137-142
Applications	Chord progressions Cadences	Exercises 143-144
History	Relationship between the piano, Western music, and Japanese music	

178. Miyoshi, *Miyoshi Piano Method*, Vol.7, 66.

179. Miyoshi, *Miyoshi Piano Method*, Vol. 7, 4.

Students have acquired basic knowledge of music reading including notes, grand staff, and ledger lines as well as a basic understanding of time signatures and note values at this point. Advanced rhythm and miscellaneous concepts/signs related to score reading are addressed accordingly in Vols. 7-12.

Technique

The new keys of Bb major and G minor are introduced at the beginning of the *Introduction*. After practicing crossing the fingers in simple exercises in Bb major and G minor, each key is explored in two sets (one set for each hand) of five rhythmic variations on a scale passage (Figure 2.110). Miyoshi recommends incorporating different articulations and dynamics in these scale-based exercises such as playing the variations in 4/4 with both legato and non-legato articulations as well as those in 6/8 with a sense of phrasing and dynamics.¹⁸⁰ In these scale-based exercises, students are reminded to maintain a steady tempo and proper hand position without excessively twisting the wrist when crossing the fingers. Following these scale-based exercises, Exercises 124 (G minor) and 125 (Bb major) allow students to practice playing scale passages in those two keys with detailed articulation and dynamics in a musical context. The new technique of stretching the fingers and jumping to a distant key is also introduced at the end of the *Introduction* (hands separately and hands together using contrary motion), which will be further explored later in the volume (Figure 2.111).

180. Miyoshi, *Miyoshi Piano Method*, Vol.7, 14.



Figure 2.110. Exercise 120, Vol. 7.

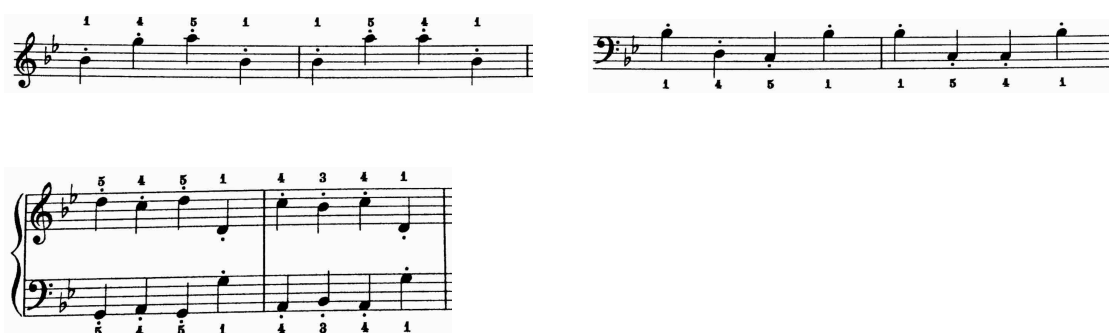


Figure 2.111. *Top*, Exercise 126a; *bottom*, Exercise 126b. Vol. 7.

Basic Exercises consists of exercises for triplets, combining finger crossing and jumping, and stretching the fingers. Following the explanation of triplets, two exercises are provided to practice both basic and varied triplet patterns: “Let’s Play at the Same Tempo [a]” and “Let’s Play at the Same Tempo [b]” (Figure 2.112). The first exercise contains rhythmic and melodic variations for a descending G minor five-finger pattern (D-C-Bb-A-G), all of which are to be played at the same tempo in order to understand the relationships among different note values such as the quarter, eighth, triplets, and sixteenth (Figure 2.113). The second exercise further explores the triplet rhythm, including more varied triplet patterns with eighth notes, eighth rests and/or a quarter note.

The challenge of playing a triplet rhythm against a duple rhythm is also addressed in Exercise 128 (Figure 2.114).



Figure 2.112. “Let’s Play at the Same Tempo [a],” Vol. 7.



Figure 2.113. “Let’s Play at the Same Tempo [b],” Vol. 7.



Figure 2.114. Exercise 128, “Swayed by the Wave.” Vol. 7.

Exercises 129-131 explore the finger-crossing technique and jumping in the new keys of Bb major and G minor. The technique of jumping, which was briefly introduced

at the end of the *Introduction* is now combined with scale patterns and explored in different musical contexts. Exercise 129, “Turning Around,” features different types of turning patterns and jumping within an octave range (Figure 2.115). Exercise 130, “Jumping Around,” combines two small jumps (intervals of fourth and fifth) to make a wide jump (interval of ninth) from the bottom note to the top note (Figure 2.116). Exercise 131 then combines elements from both turning and jumping exercises, requiring students to jump at the interval of a ninth without combining small jumps and quickly shift to the turning patterns (Figure 2.117). The first eight bars of this exercise allows the students to practice the wide jump alone and the remaining sixteen bars consists of jumping and turning patterns alternating every two bars. The repetitive patterns help the students rhythmically regulate their gestures while alternating between the two patterns and increasing the consistency of their wide jumps. Miyoshi suggests focusing on steadiness and accuracy rather than tempo in these exercises.



Figure 2.116. Exercise 131, “Jumping Around.” Vol. 7.



Figure 2.115. Exercise 129, “Turning Around.” Vol. 7.



Figure 2.117. Exercise 130, “Turning and Jumping Around.” Vol. 7.

In the last five exercises in the unit, students practice stretching the fingers 1-2, 1-3, 1-4 and 5-4, 5-3, 5-2, and then fingers 1-2, 2-3, 3-4, 4-5 in single-hand exercises (Figure 2.118). While stretching the fingers 2-3, 3-4, and 4-5 over the interval of a fourth may be difficult for students with small hands, Miyoshi still recommends following the suggested fingering and detaching the notes to sense the distance between the keys when reaching over a wide interval. Exercises 134 and 135 then incorporate the technique into a musical context. Those exercise are written especially to help the students develop expressivity in their fingers 4-5 (Figure 2.119) and Miyoshi emphasizes the importance of “passing the weight of the hands” while stretching the fingers.¹⁸¹ The final piece of this unit, which will be discussed in detail later, combines all elements covered in the unit including crossing, jumping and stretching the fingers with various articulations.

181. Miyoshi, *Miyoshi Piano Method*, Vol. 7, 39.



Figure 2.118. *Top*, Exercises 132, “Exercises for Stretching the Fingers 1”; *bottom*, Exercise 133, “Exercises for Stretching the Fingers 2.” Vol. 7.



Figure 2.119. Exercises 135, “Gentle Wind and Rainbow,” Vol. 7.

Developing Skills in this volume provides a formal introduction to diatonic triads in the keys students have learned (C major, G major, D major, F major, Bb major and their relative minor keys) and the concept of inversion. Various progressions of root position triads are explored in each key at the beginning of the unit, and Exercise 137 allows students to practice the basic technique of playing root position triads (Figure 2.120). Miyoshi advises supporting the hand shape with the first finger joint in each finger and shifting the hand position without changing the shape.



Figure 2.120. Exercises 137, “Mini-car Parade,” Vol. 7.

Following the explanation and preparatory exercises for inverted chords, Exercises 141a-b utilize broken inverted chords in the right hand (broken between the dyad and bottom note) and Exercise 142 utilizes blocked inverted chords for the left hand. While both exercises contain the same notes, 141a requires a fingering pattern of 1-3-5 throughout the piece to connect all dyads and bottom notes, and 141b requires holding and connecting the dyads using a different fingering (Figure 2.121).



Figure 2.121. *Top*, Exercise 141, “Continuous Path”; *bottom*, Exercise 141b, “Together Along the Path.” Vol. 7.

Applications is a relatively a short unit in this volume, expanding the concept of diatonic chords to explain the chord progression and cadence. This unit focuses more on learning about the musical structure and experiencing cadences rather than technical exercises; therefore, it will be discussed further in *Artistry & Creativity*. This unit also includes a few exercises to review jumping and stretching techniques as well as scale patterns in the new keys of Bb major and G minor.

Artistry & Creativity

In this volume, Miyoshi begins to draw students' attention to expressive details that relate to the musical structure. In Exercise 138, "A Violet in Love," which contains a long, lyrical phrase in the right hand with the secondary, sustained melody in the left hand, Miyoshi advises teachers not to focus excessively on the right hand melody as "[it] is the left hand that supports and leads the long phrases of the right hand and also provides the sonority" (Figure 2.122).¹⁸² Similarly in Exercise 142, "Following the Path," which contains a blocked chord accompaniment in the left hand, Miyoshi reminds teachers that the progression of bass notes played by the left hand fifth finger is the foundation of the piece (Figure 2.123).¹⁸³ While it may be more natural for students to emphasize the thumb when playing the chords in the left hand, Miyoshi encourages emphasizing the bass line to create a rich sonority.

182. Miyoshi, *Miyoshi Piano Method*, Vol. 7, 48.

183. Miyoshi, *Miyoshi Piano Method*, Vol. 7, 56.



Figure 2.122. Exercise 138, “A Violet in Love,” Vol. 7.



Figure 2.123. Exercise 142, “Following the Path,” Vol. 7.

Articulations and dynamics are also more detailed in this volume. Exercises 124, “Lightly Close By,” and Exercise 136, “Dewdrop Star,” combine legato, staccato, accents, and tenuto in both hands (Figure 2.124). In these pieces, Miyoshi suggests incorporating all articulations and dynamics very slowly from the beginning when learning the notes instead of adding them later.¹⁸⁴ Exercise 134, “Gentle Wave and Rainbow,” and Exercise 135, “Gentle Wind and Rainbow,” contain dynamic signs written specifically for the left hand (Figure 2.125). More detailed dynamic signs are also observed in Exercise 139, “A Walnut’s Adventure” to aid the students in creating an effective ending (Figure 2.126).

184. Miyoshi, *Miyoshi Piano Method*, Vol. 7, 40.

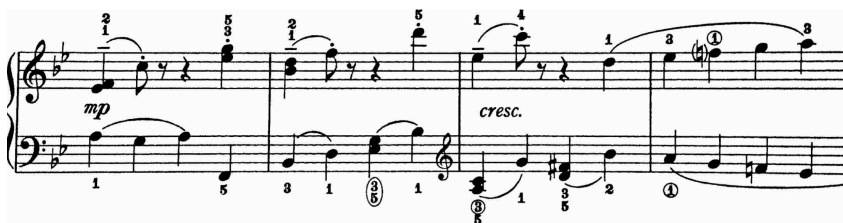


Figure 2.124. Exercise 136, “Dewdrop Star,” Vol. 7.

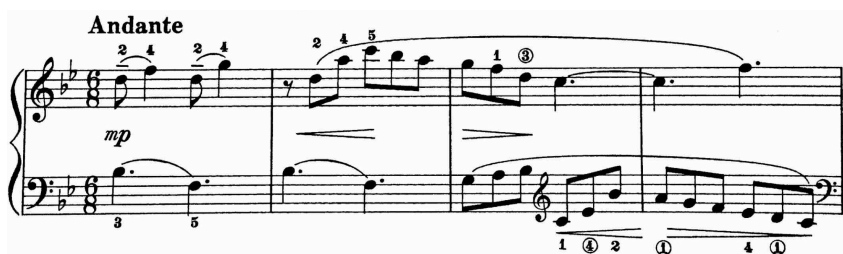


Figure 2.125. Exercise 134, “Gentle Wave and Rainbow,” Vol. 7.



Figure 2.126. Exercise 139, “A Walnut’s Adventure,” Vol. 7.

Two exercises in *Applications* are written specifically to help the students hear the chord progression and cadence (Figure 2.127). Exercise 143, “Hey, the Wind,” is written using only root position harmony, and students are asked to play the chord progression first and experience the harmonic flow.¹⁸⁵ Exercise 144, “Look, the Wind,” is a variation of Exercise 143, where the left hand chordal accompaniment is transformed to a secondary melody while the right hand remains the same. Miyoshi states to the teacher, “Have your pupil play the left hand melodic line fluently with the cadence progression of

185. Miyoshi, *Miyoshi Piano Method*, Vol. 7, 62.

the previous piece in mind. Knowing the structure of the music will help the pupil perform with greater imagination.”¹⁸⁶



Figure 2.127. *Top*, Exercise 143, “Hey, the Wind”; Exercise 144, *bottom*, “Look, the Wind.” Vol. 7.

Compositional Characteristics

Miyoshi’s compositions continue to follow the same characteristics as the previous volumes, including polyphonic writing, modulation between relative keys, descriptive titles, and a mixture of traditional and modern harmonies. Consistently following his goal for the students to develop equal technical and musical independence, all pieces contain detailed expressive marks for each hand, and many pieces are written in rudimentary polyphony style. Exercise 125, “Gently Close By,” and Exercise 128, “Swayed by the Wave,” consist of a melodic line in each hand, entering at a different place to create a two-voice polyphonic texture (Figure 2.128).

186. Miyoshi, *Miyoshi Piano Method*, Vol. 7, 63.

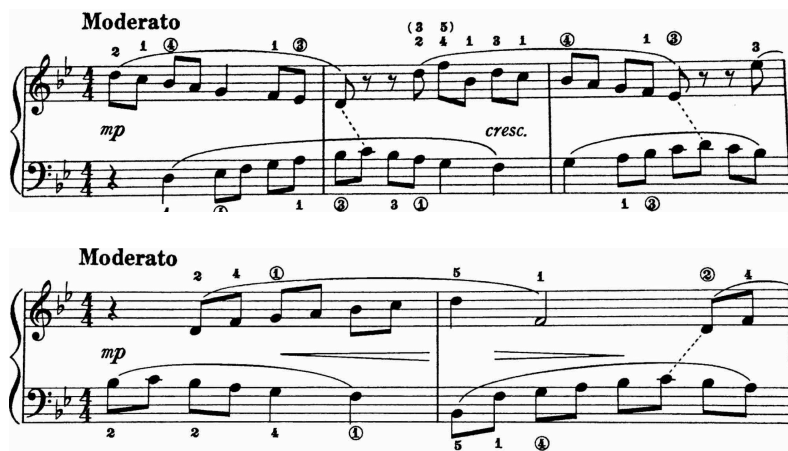


Figure 2.128. *Top*, Exercise 125, “Gently Close By”; *bottom*, Exercise 128, “Swayed by the Wave.” Vol. 7.

The concept of modulation is explored in Exercises 141a-b where the tonality continuously shifts: C major→A minor→F major→D minor→A minor→C major (see Figure 121). In addition to modulation, non-traditional harmony is frequently utilized especially to highlight a transition from the middle section to the final section (Figure 2.129).



Figure 2.129. Exercise 140, “Echoing Footsteps,” Vol. 7.

Another compositional technique Miyoshi frequently utilizes is variation. In Exercise 139, “A Walnut’s Adventure,” a variation of the opening four bars appears in the middle (Figure 2.130). Miyoshi also utilizes the technique to break down challenging material into small steps and facilitate the students’ technical development. As discussed

previously, jumping over the interval of a ninth is accomplished in three steps (see Figures 116-117): (1) the ninth interval broken into two small jumps, (2) the ninth interval in one jump, and (3) the ninth interval combined with scale patterns.

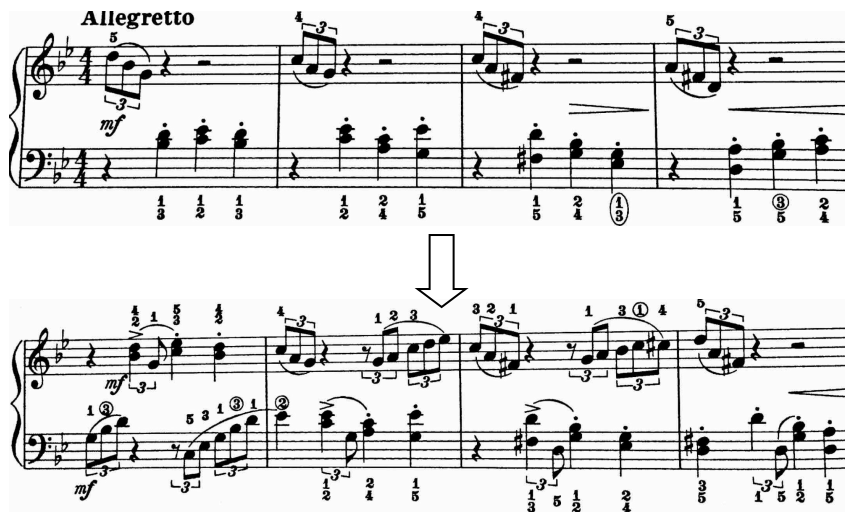


Figure 2.130. Variations in Exercise 139, “A Walnut’s Adventure,” Vol. 7.

In Exercise 124, “Lightly Close By,” Miyoshi writes a brief opening motif in two different variations and helps the students realize that the second variation with the sixteenth notes is played with the same “drop and release” gesture used for the original pattern (Figure 2.131). Exercises 143-144, previously discussed, are also paired together for the same reason. As shown in Figure 138, the blocked chord progression of the left hand in Exercise 143 is transformed to a secondary melodic line in Exercise 144 while maintaining the same right hand melody to help the students feel the same harmonic progression in two-voice polyphony.



Figure 2.131. Exercise 124, “Lightly Close By,” Vol. 7.

2.12 ANALYSIS OF VOLUME EIGHT

The proposition of this volume is to introduce the new keys of A major, F# minor, Eb major, and C minor as well as to practice the chromatic scale and repeated notes. Students will also learn about the concept of agogics, expand their playing range, and experience two-voice polyphonic playing in one hand. This volume may be considered the “hardest one throughout the whole method”¹⁸⁷; therefore, Miyoshi encourages the students by stating:

Do not worry. Let's do as you can do (sic). You can even go back to the simpler exercises. As you train your legs, you can go further, to higher mountains and deeper valleys. But do not hesitate to stop a little while and rest to feel the wind. I am sure that you have created a good, intimate relationship with the piano. You will certainly be able to play good music. Let's enjoy practicing with your teacher.¹⁸⁸

This volume covers a wide range of new materials while reviewing concepts introduced in Vol. 7 such as jumping, stretching, relative keys, and cadence. The contents of Vol. 8 are summarized below (Table 2.12).

187. Miyoshi, *Miyoshi Piano Method*, Vol. 8, 4.

188. Ibid.

Table 2.12. Summary of Vol. 8

Proposition: A major/F# minor, Eb major/C minor, chromatic scale, and repeated notes (Experiencing a wider range, two-voice polyphony in one hand, and agogics)		
Unit	Contents	Exercise #
Warm-up	Breathing, posture and hand position	
Introduction	A major and F# minor C minor and Eb major Relationship between the key and key signatures	Exercises 145a-b and 146a-b Exercises 147a-b and 148a-c
Basic exercises	Scale exercises in the new keys Broken 2 nd and 3 rd Blocked 3 rd Repeated notes / jumping Agogics	Exercises 149-152 Exercises 153a-b, 154a-b, 154 Exercises 155a-b, 156 Exercises 157a-b, 158-160 Exercises 161a-b, 162-164
Developing skills	Chromatic scale Two voices in one hand Polyphony	Exercises 165a-b, 166-169 Exercises 170a-d Exercises 171-172
Applications	Relationship of keys/Related keys Cadences	
Theory	Rules of performance order (Repeat, <i>Da capo</i> , <i>Dal segno</i> , <i>Coda</i> , and <i>al fine</i>)	

Technique

As in previous volumes, scales in the new keys are explored thoroughly using rhythmic variations with quarter, eighth, sixteenth, and triplets in the *Introduction* before being incorporated into regular exercise pieces. To help the students cross the fingers with a consistent hand position, Miyoshi utilizes two different strategies in Exercises 147a-b: (1) utilizing 5/4 time signature to prepare crossing the finger and (2) repeating the two notes that are involved in crossing (Figure 2.132). Various time signatures and rhythmic patterns are also utilized in other scale exercises. Miyoshi reminds the teachers to always check their students' thumb position (it should not be bent outward) and

consistency of their hand position while crossing the fingers. Scale skills in the new keys are incorporated into a musical context in *Basic Exercises*.



Figure 2.132. Exercise 145a, “Scale playing with the Right Hand in A major,” Vol. 8.

The techniques addressed in *Basic Exercises* include the patterns consisting of broken seconds and thirds, blocked thirds, repeated notes, and jumping. Broken seconds and thirds are introduced in each hand separately in Exercises 153a-b, and Miyoshi recommends repeating the pattern many times with altered rhythms to “strengthen the image of finger movement as well as the fingers themselves (Figure 2.133).”¹⁸⁹ Similar preliminary exercises are also provided for blocked thirds. Miyoshi states that challenges in playing blocked thirds include pressing both keys simultaneously and evenly as well as maintaining a relaxed wrist, arm, and shoulder, which are addressed in Exercise 156, “Dance of Funeral” (Figure 2.134).¹⁹⁰

189. Miyoshi, *Miyoshi Piano Method*, Vol. 8, 28.

190. Miyoshi, *Miyoshi Piano Method*, Vol. 8, 34.

The last technique introduced in this unit is playing repeated notes combined with dyads and jumping (Figure 2.135). Miyoshi considers the left hand exercise especially important to enhance its overall playing ability as the technical demands become consistently higher throughout the volume.¹⁹¹ Exercises 158-160 then integrate the techniques practiced in this unit. In Exercise 159, Miyoshi advises paying attention to the kinesthetic sense of the contrary and parallel movement between the hands (Figure 2.136).¹⁹² Additionally, Exercise 160, “Playing Woodpecker,” introduces a new technique of crossing the left over the right hand, and Miyoshi reminds the teacher that the right hand needs to play firmly when underneath the left hand to maintain a steady tempo (Figure 2.137).¹⁹³ The remaining five exercises in this unit address the concept of *agogic*, defined as “accentuating a musical note by extending it slightly beyond the normal time value.”¹⁹⁴ This technique expands the students’ range of expressiveness and will be discussed further in *Artistry & Creativity*.

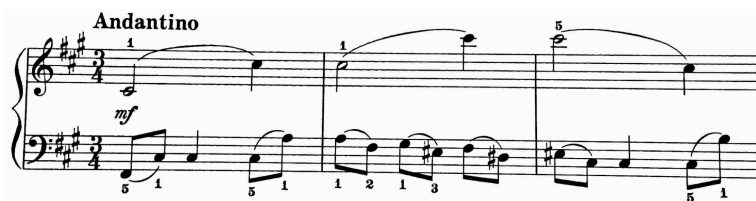


Figure 2.136. Exercise 159, “Singing Woodpecker,” Vol. 8.

191. Miyoshi, *Miyoshi Piano Method*, Vol. 8, 37.

192. Miyoshi, *Miyoshi Piano Method*, Vol. 8, 39.

193. Miyoshi, *Miyoshi Piano Method*, Vol. 8, 41.

194. Miyoshi, *Miyoshi Piano Method*, Vol. 8, 42.

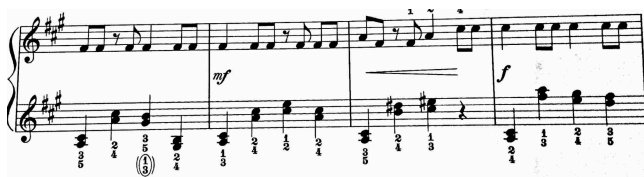


Figure 2.137. Exercise 160, “Playing Woodpecker,” Vol. 8.

Developing Skills introduces the chromatic scale and two-voice polyphony played in one hand. Chromatic scale patterns are explored thoroughly in four exercises before being incorporated into a musical context. While the fingering 1-3 is typical for a chromatic scale, Miyoshi also incorporates the fingering 1-2 into these exercises as alternate fingering may be necessary at times depending on the musical context (Figure 2.138). To make these chromatic scale exercises more musically motivating rather than mechanical, Exercises 166-167 are duets with the teacher (Figure 2.139). Exercises 168-169 contain varied fingering rather than the typical 1-3-1-3-1-2-3 to illustrate different musical contexts in which chromatic patterns may be utilized (Figure 140). Additionally, Exercise 169 requires students to shift quickly between repeated notes and chromatic scale patterns.



Figure 2.138. *Top*, Exercise 165a; *bottom*, Exercise 165b. Vol. 8.



Figure 2.139. Exercise 166, “Fulufulu, Rilurilu,” Vol. 8.



Figure 2.140. Exercise 169, “Working Squirrel,” Vol. 8.

The final six exercises in this volume are devoted to two-voice polyphony played in one hand. Miyoshi states, “Playing polyphonic melody with each hand may be the most difficult task in this proposition...However, practicing polyphonic melody is very important at this stage and will be helpful later.”¹⁹⁵ He suggests omitting the notes that are not suitable for young students with small hands and also recommends returning to these polyphonic exercises periodically after students move on to the next level. There are two exercises for each hand (Figure 2.141), followed by two exercises for playing both hands together (Figure 2.142). Exercise 172, the final exercise of the volume, is especially challenging with difficult fingering and musical expression including chromatic patterns. Miyoshi emphasizes the importance of exposing students to

195. Miyoshi, *Miyoshi Piano Method*, Vol. 8, 58.

Andante

The first system of the musical score is for the right hand, written on a treble clef staff in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Andante'. The music begins with a whole rest followed by a quarter rest, then a series of eighth notes: F#4, G4, A4, B4, A4, G4, F#4. This is followed by a triplet of eighth notes: G4, A4, B4. The system ends with a quarter note F#4. Fingering numbers are indicated below the notes: 5 for the first F#4, 4 for the first G4, 1 for the first A4, 2 for the first B4, 1 for the first A4, 1 for the first G4, 3 for the first note of the triplet, 1 for the second note of the triplet, 2 for the third note of the triplet, and 1 for the final F#4.

Andante

The second system of the musical score is for the left hand, written on a bass clef staff in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Andante'. The music begins with a whole rest followed by a quarter rest, then a series of eighth notes: F#3, G3, A3, B3, A3, G3, F#3. This is followed by a triplet of eighth notes: G3, A3, B3. The system ends with a quarter note F#3. Fingering numbers are indicated below the notes: 5 for the first F#3, 2 for the first G3, 1 for the first A3, 2 for the first B3, 1 for the first A3, 1 for the first G3, 2 for the first note of the triplet, 1 for the second note of the triplet, 2 for the third note of the triplet, and 1 for the final F#3.

Andantino

Op. 29, No. 2

p cresc.

mf dim.

mp

to $\text{C}\sharp$

Artistry & Creativity

196. Miyoshi, *Miyoshi Piano Method*, Vol. 8, 64.

including a natural sense of phrasing, timing, nuance, and tone colors. To develop the natural sense of musical expression, Miyoshi encourages students to add their own dynamics to scale pattern exercises, following the melodic contour (Figure 2.143).¹⁹⁷ Such exercise prepares students to achieve expressiveness in each hand when two melodies are moving in different directions in Exercise 150 (Figure 2.144). Exercise 151, “A Pinwheel in Spring,” also offers many possibilities for musical expression and phrasing. In this exercise, students are asked to group a few short slurs into one long phrase to be played in one breath (Figure 2.145). Miyoshi reminds the teacher to pay close attention to the student’s quality of legato, nuance, and tone colors in simple and short exercises with simpler technical demands.¹⁹⁸

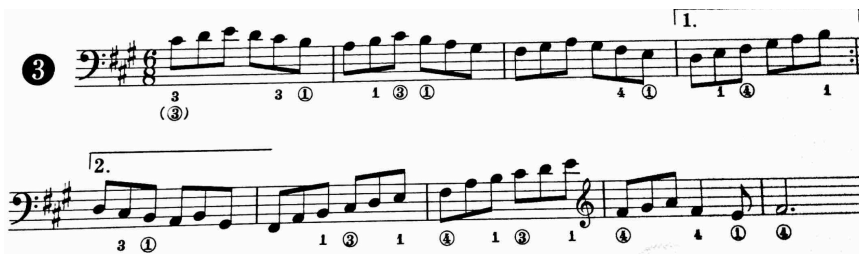


Figure 2.143. Exercise 146b, Vol. 8.



Figure 2.144. Exercise 150, “Autumn by the Window,” Vol. 8.

197. Miyoshi, *Miyoshi Piano Method*, Vol.8, 15.

198. Miyoshi, *Miyoshi Piano Method*, Vol.8, 24.



Figure 2.145. Exercise 151, “A Pinwheel in Spring,” Vol. 8.

In *Developing Skills*, the concept of *agogic* is explored in five different exercises as a tool to expand the students’ creativity. In Exercises 161a-b, students practice phrasing melodic lines that expand over bar-lines and begin on a weaker beat (Figure 2.146). Miyoshi suggests playing each phrase while shifting the weight of the hand and “feeling the swell in the melody.”¹⁹⁹ By doing so, each separation between slurs occurs with a natural timing while releasing the weight of the hand. The same concept is addressed in Exercises 162-164. In Exercise 162, “Cradle for Good Night,” Miyoshi points out the relationship between the descending and ascending lines as accumulating (descending) and releasing energy (ascending), and encourages the students to feel the natural dynamics and the timing of breathing that are naturally built in each phrase (Figure 2.147). Additionally, Exercise 164 also offers many possibilities for creative phrasing to highlight coloristic harmonies (Figure 2.148).

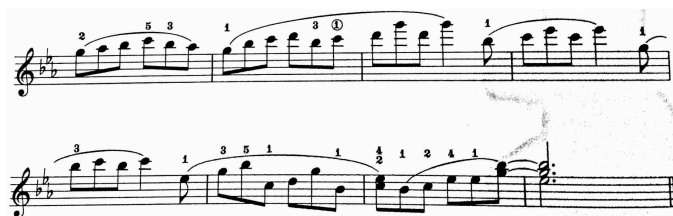


Figure 2.146. Exercise 161a, “Preliminary Exercise for Agogics on Weak Beats and a Wide Register with the Right Hand.” Vol. 8.

199. Miyoshi, *Miyoshi Piano Method*, Vol. 8, 42.

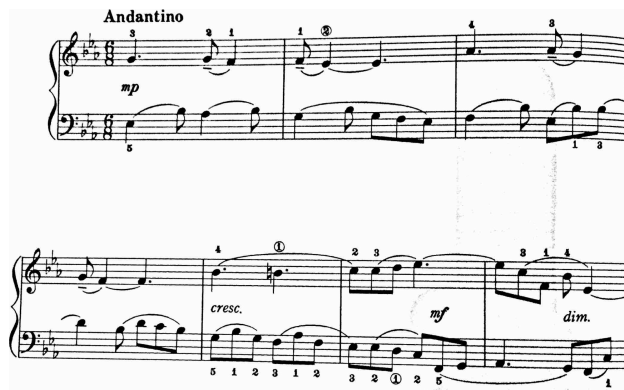


Figure 2.147. Exercise 162, “Cradle for Good Night,” Vol. 8.



Figure 2.148. Exercise 164, “Smiling Cradle,” Vol. 8.

Applications in this volume discusses the concept of relative keys and cadences in each key. Students have been building their understanding of musical structure in the order of scales, chords, keys, and cadences, and the unit draws students’ attention to the relationship of all keys they have learned. Miyoshi believes that cultivating students’ interest in musical structure greatly contributes to their artistic and creative development.

Compositional Characteristics

Miyoshi continues to offer many exercise pieces full of colors and unique characters utilizing a variety of styles and sounds including polyphony, homophony, lyricism, and modern rhythm and harmony. Regardless of the style and texture, each hand contains detailed articulation and phrasing marks, and they constantly interact with one another. As Miyoshi believes that proper scale skills make solid foundations of piano playing, he offers relatively simpler pieces at the beginning of the volume for students to strengthen their basic skills of playing scale passages with proper legato, tone quality, and phrasing. Exercises 149-152 are written in traditional harmony and relatively simpler interaction between the hands (Figure 2.149).



Figure 2.149. Exercise 149, “Spring by the Window,” Vol. 8.

As in previous volumes, Miyoshi continues to utilize non-traditional harmony effectively in various ways. In Exercise 160, “Playing Woodpecker,” striking harmonic changes in the middle section enhance the playfulness of the piece, and provide contrast the section from the remaining part of the piece although the texture remains similar (Figure 2.150). The same principle applies to Exercise 169, “Working Squirrel,” where a brief bridge section is in a parallel minor key, suddenly changing the mood while

maintaining the same texture (Figure 2.151). Exercise 168, “Hibernating Squirrel,” has a sleepy and lazy atmosphere created through the use of a chromatic scale (Figure 2.152).



Figure 2.150. Exercise 160, “Playing Woodpecker,” Vol. 8.

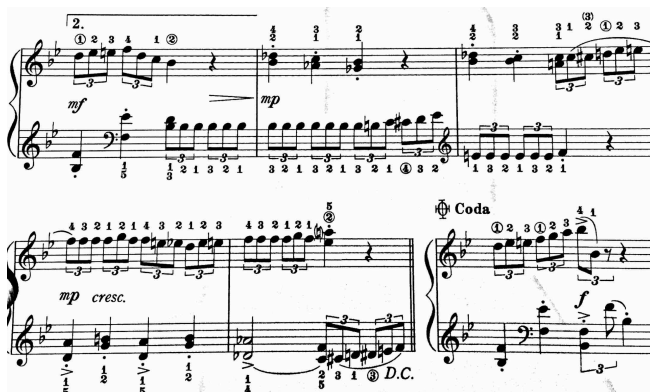


Figure 2.151. Modulation in Exercise 169, “Working Squirrel,” Vol. 8.



Figure 2.152. Exercise 168, “Hibernating Squirrel,” Vol. 8.

As discussed in the previous section with regard to *agogy*, many pieces in this volume contain phrase structures that cultivate students' natural sense of dynamics, timing, and breathing. In Exercise 156, "Dance of Funeral," the left hand often enters on a weak beat and pushes the right hand phrase forward (see Figure 2.134). As in Exercises 161-164 discussed in the previous section, Exercise 154, "Illuminating Fish," also contains phrases that are continuously passed between the hands and evolve over slur breaks (Figure 2.153).



Figure 2.153. Exercise 154, "Illuminating Fish," Vol. 8.

Two polyphonic pieces mark a high point of this volume because of their technical and musical complexity. Though both pieces are three-voice polyphony, Exercise 171, "A Harp at the Bottom of a Lake," is written in a "Sicilienne" style with a lyrical melody deriving from broken chord patterns played by the right hand (Figure 2.154).²⁰⁰ In contrast, Exercise 172, "Spinning Yarn at the Bottom of the Lake," is written in a Baroque polyphonic texture with chromatic harmony (Figure 2.155).

200. Miyoshi, *Miyoshi Piano Method*, Vol. 8, 62.

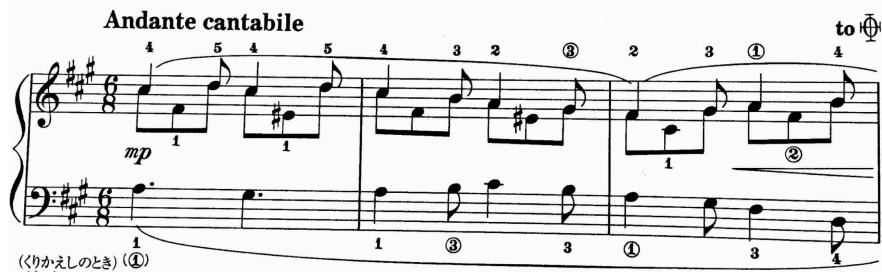


Figure 2.154. Exercise 171, “A Harp at the Bottom of a Lake,” Vol. 8.



Figure 2.155. Exercise 172, “Spinning Yarns at the Bottom of a Lake,” Vol. 8.

2.13 ANALYSIS OF VOLUME NINE

The proposition of this volume is to introduce the new keys of E major, C# minor, Ab major, and F minor as well as to strengthen fingers and further advance the previously learned techniques such as stretching the fingers, chords, polyphony, and chromatic scale. The concept of natural, harmonic, and melodic minor scales are also introduced in *Theory*. A number of exercises are provided to stabilize the scale skills at the beginning of the volume. Miyoshi states, “In the scale practice, we learn not only how to cross fingers, but also use our body and mind to become familiar with the feeling of each key. It is an important discipline for acquiring a deeper expression in music. Please practice slowly, keep your ears open, and play from your heart.”²⁰¹

201. Miyoshi, *Miyoshi Piano Method*, Vol. 9, 4.

The volume includes six units: *Warm-up Exercises Before Playing*, *Introduction*, *Basic Exercises*, *Developing Skills*, *Applications*, and *Theory*. The contents of Vol. 9 are summarized below (Table 2.13).

Table 2.13. Summary of Vol. 9

Proposition: E major/C# minor, Ab major/F minor, Strengthening fingers/advancing techniques (Stabilizing scale skills and elaborating on previously learned techniques)		
Unit	Contents	Exercise #
Warm-up	Breathing, posture and hand position	
Introduction	Review of key signatures Up a fifth and down a fifth Tonic triad of the key E major/C# minor and Ab major/F minor Legato cantabile	Exercises 173a-b, 174a-c Exercises 175-176
Basic exercises	Scale exercises in the new keys (E major, C# minor and Ab major) Jumping over the 7 th interval Scale exercises in the new keys (F minor)	Exercises 177 a-b, 178a-b, 179a-c, 180a-c, 181a-b Exercises 182a-b, 183a-b Exercise 184-186
Developing skills	Stretching fingers Melody with a wider interval / connecting dyads Chromatic scale Inner-voice and pedaling Sustaining a note in dyads	Exercises 187a-d Exercises 188 Exercises 189, 190a-b, 191 Exercises 192-194 Exercises 195-197
Applications	Ascending chromatic scale Chromatic scale in three-voice polyphony Crossing and changing the fingers in chromatic patterns	Exercise 198 Exercise 199
Theory	Three minor scales	

Technique

Introduction and the beginning of *Basic Exercises* are devoted to finger training in the new keys of E major, C# minor, Ab major, and F minor utilizing various patterns.

The *Introduction* includes small patterned exercises to practice each finger-crossing

pattern written in quarter and eighth notes as well as the entire two-octave scale in each key (Figure 2.156). As in previous volumes, Miyoshi suggests playing the exercises with dotted rhythm patterns and also states, “Even though this is a scale exercise, try to play musically. Slow down at the finger crossing, repeat segments and get a feel for the movement of the fingers.”²⁰²



Figure 2.156. *Top*, Exercise 173b; *bottom*, Exercise 174c. Vol. 9.

The scale exercises in *Basic Exercises* are notated with sixteenth notes and are less patterned. Exercises 177a-b (E major and C# minor) contain four-line exercises for each hand in each key (Figure 2.157). Students practice each line separately first and then play all four lines continuously. Miyoshi recommends memorizing these exercises and playing them regularly to strengthen the fingers.²⁰³ Exercises 178a-b (Ab major and F minor) include six patterns for each hand, and each pattern includes a variation of the ascending Ab major scale and descending F minor scale. After mastering each pattern, students are asked to combine different ascending and descending patterns out of all six patterns. When students are comfortable with combining different ascending and descending patterns, they are asked to switch to a different pattern every one to two

202. Miyoshi, *Miyoshi Piano Method*, Vol. 9, 15.

203. Miyoshi, *Miyoshi Piano Method*, Vol. 9, 26.

measures (Figure 2.158). Playing scale patterns with both hands together in unison is also addressed in this unit.



Figure 2.157. Exercise 177b, “Scale Exercise in C# minor,” Vol. 9.



Figure 2.158. Exercise 178a, “Scale Exercise in Ab major and F minor,” Vol. 9.

Following the basic scale exercises, scale skills are incorporated into various musical contexts including a long phrase shared between hands, triplet phrases, parallel/contrary motion, in combination with dyads, and in combination with wide leaps. Various fingering patterns are utilized to increase the steadiness of the hand position in

any possible contexts including playing a black key with the thumb or the fifth finger. Four separate exercises for stretching/jumping over the seventh interval are also provided to help the students to integrate the scale skills and wide intervals (Figure 2.159). Exercise 184, “Rippling Lights,” effectively combines some of these elements (Figure 2.160). The exercise also modulates from Ab major to E major and returns to the home key, allowing students to drill similar patterns in different keys correspondingly with different fingering.

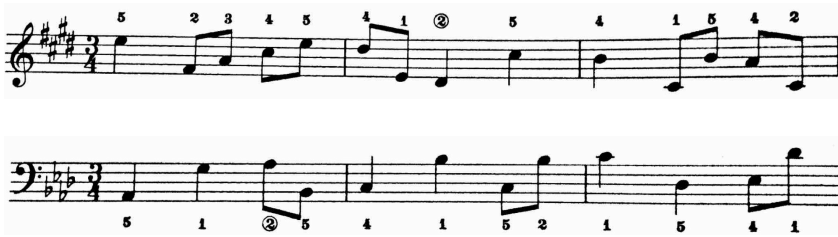


Figure 2.159. Exercise 182a-b, “Exercise for Spreading Fingers and Jumps of the 7th,” Vol. 9.

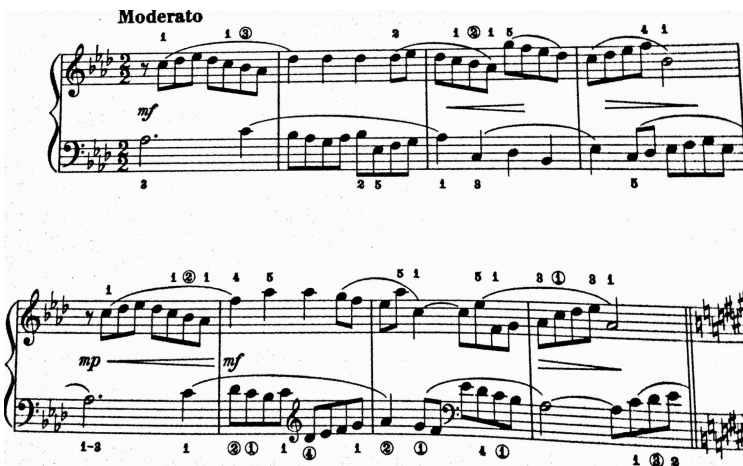


Figure 2.160. Exercise 184, “Rippling Lights,” Vol. 9.

Developing Skills in this volume offers exercises to expand previously learned techniques and combine them in a more elaborate way. At the beginning of the unit,

students practice combining the technique of stretching and crossing fingers to reach a distant key (Figure 2.161). Miyoshi reminds the teachers to “keep the palm horizontally (sic) and parallel to the keyboard” while crossing the fingers to a distant key.²⁰⁴ The technique is incorporated into Exercise 187d, “Straddle the Skipping Rope” (Figure 2.162).



Figure 2.161. Exercise 187b, Vol. 9.

Figure 2.162. Exercise 187d, “Straddle the Skipping Rope,” Vol. 9.

The chromatic scale is also reviewed in small exercises and incorporated into Exercise 191, “Dance of Masks” (Figure 2.163). While the regular fingering (finger 3 on black keys) is reviewed, Miyoshi also reminds the students that the fingering for a

204. Miyoshi, *Miyoshi Piano Method*, Vol. 9, 50.

chromatic scale may be adjusted depending on the musical context as seen in both Exercises 190 and 191 (Figure 2.163). Exercise 191 also incorporates one hand jumping back and forth over the other, and Miyoshi suggests blocking and holding the accompanying broken thirds while practicing jumping with the other hand.

a.



b.



c.



Figure 2.163. a, Exercise 189; b, Exercise 190a-b; c, Exercise 191, “Dance of Masks.” Vol. 9.

Polyphonic playing is reviewed and explored in more detail in this unit. Exercise 192, “Smiling Mirror,” is in three-voice polyphony with sustained outer notes, and students are asked to sustain the long notes while playing the inner voice smoothly by shifting the weight from one finger to the next (Figure 2.164).²⁰⁵ In Exercise 59, each hand plays brief two-voice polyphony separately first, and both hands come together to play brief four-voice polyphony in the last four bars (Figure 2.165). This exercise requires connecting dyads in each hand, and techniques such as sliding, changing, and crossing the fingers on dyads are discussed in detail in *Applications* (Figure 2.166).

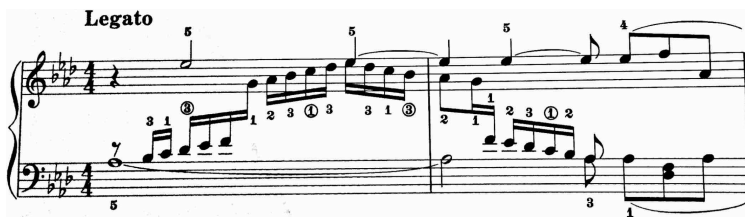
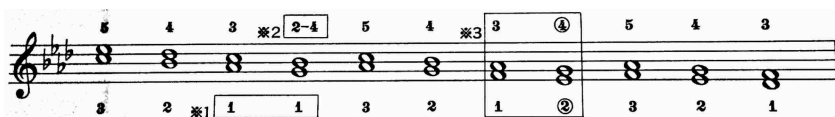


Figure 2.164. Exercise 192, “Smiling Mirror,” Vol. 9.

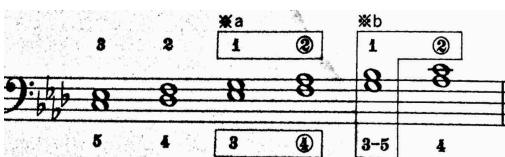


Figure 2.165. Exercise 193, “Talking Mirror,” Vol. 9.

205. Miyoshi, *Miyoshi Piano Method*, Vol. 9, 58.



- *1. Slide finger 1 from the black key to the white key (semi-tone higher or lower), in this case, A ♭ to G.
 - *2. Place finger 4 on finger 2 and release finger 2.
 - *3. Hold fingers 3 and 1 flat and play G, E ♭ with fingers 4 and 2 upright.
- You can find a way by changing fingers when crossing fingers is not possible.



- *a You can cross double fingers.
- *b Changing fingers 3-5 and you can cross the fingers 1

Figure 2.166. Connecting Dyads with One Hand, *Applications*, 70. Vol. 9

Exercise 194, “Questioning Mirror,” then introduces students to a twenty-five-measure long piece in four-voice polyphony (Figure 2.167). In all polyphonic exercises, students also practice utilizing the pedal to connect detached notes after learning the notes and fingering. Miyoshi, however, reminds the teachers not to let their students rely on the pedal and to release fingers immediately.²⁰⁶

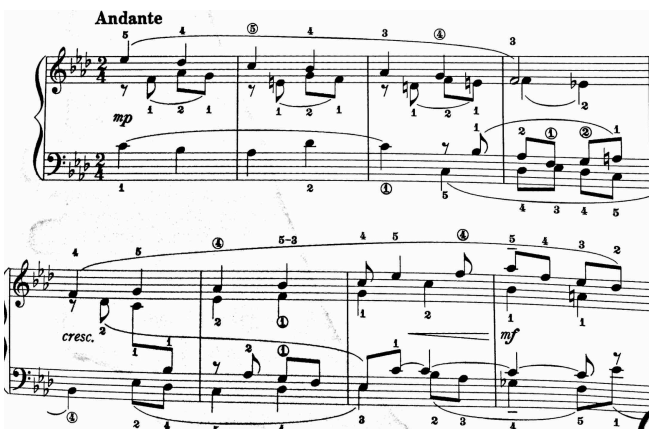


Figure 2.167. Exercise 181, “Questioning Mirror,” Vol. 9.

206. Miyoshi, *Miyoshi Piano Method*, Vol. 9, 60.

The last technical element addressed in this unit is dyads. In Exercise 195, “Fold and Unfold,” students practice holding outer notes while playing broken thirds as an inner voice (Figure 2.168). Miyoshi recommends blocking the thirds as quarter notes first and practice them slowly.²⁰⁷ Exercise 196, “Jostle and Join,” contains continuous dyads which Miyoshi recommends practicing both with legato and staccato articulation (Figure 2.169). A challenge in this exercise is to play black and white keys together, and Miyoshi reminds teachers to listen to their students carefully and check each dyad.²⁰⁸ Techniques practiced in these two exercises are integrated together in Exercise 197, “Jump Together” (Figure 2.170). In this exercise, Miyoshi advises students to “play the chords with sonority and avoid ... unnecessary accents.”²⁰⁹



Figure 2.168. Exercise 195, “Fold and Unfold,” Vol. 9.

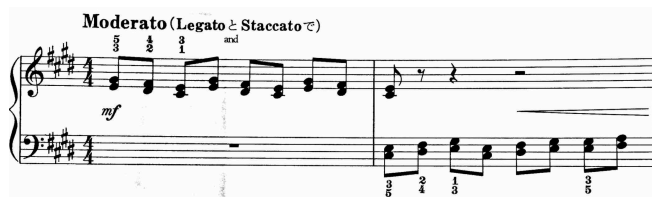


Figure 2.169. Exercise 196, “Jostle and Join,” Vol. 9.

207. Miyoshi, *Miyoshi Piano Method*, Vol. 9, 62.

208. Miyoshi, *Miyoshi Piano Method*, Vol. 9, 63.

209. Miyoshi, *Miyoshi Piano Method*, Vol. 9, 64.



Figure 2.170. Exercise 184, “Jump Together,” Vol. 9.

The final three exercises in *Applications* combine the previously learned chromatic scale technique and polyphonic playing. Exercise 198, “Morning Honeybee,” utilizes an ascending chromatic scale, and Miyoshi recommends reviewing the previous chromatic scale exercises thoroughly before attempting this exercise (Figure 2.171).²¹⁰ The remaining two exercises are three and four-voice polyphony with chromatic movement (Figure 2.172). Although they are challenging, Miyoshi stresses the importance of practicing these two exercises diligently for later advancement.²¹¹ He asks students to practice the lower part of the right hand and left hand together in Exercise 199, “Afternoon Swallowtail,” and each hand separately in Exercise 200, “Evening Spider Web.”²¹²



Figure 2.171. Exercise 198, “Morning Honeybee,” Vol. 9.

210. Miyoshi, *Miyoshi Piano Method*, Vol. 9, 71.

211. Miyoshi, *Miyoshi Piano Method*, Vol. 9, 72.

212. Miyoshi, *Miyoshi Piano Method*, Vol. 9, 72.



Figure 2.172. *Top*, Exercise 199, “Afternoon Swallowtail”; *bottom*, Exercise 200, “Evening Spider Web.” Vol. 9.

Artistry & Creativity

As Miyoshi considers scale skills not only the technical foundation for piano playing but also the artistic foundation, he reminds teachers to instruct their students to play scale exercises musically with different articulations and dynamics after mastering the notes and fingering.²¹³ Scale exercises are also utilized to foster students’ awareness and emotional response towards mood change while playing smoothly from one tonality to another. Such exercises directly relate to their artistry in all pieces.

Exercise 179c, “Ride a Cloud,” and Exercise 186, “Dragonfly Slide” (Figure 2.173) contain a long legato scale passage shared between the hands where students can directly apply the phrasing technique practiced in scale exercises. In Exercise 179c, Miyoshi also reminds the teachers to pay close attention to the left hand two-note pattern that supports the right hand passage and to instruct students to play the note marked

213. Miyoshi, *Miyoshi Piano Method*, Vol. 9, 32.

tenuto with the weight of the hand and release it at the next note. In Exercise 186, minor scale passages alternate between natural, harmonic, and melodic minor, requiring students to express subtle differences in nuance.



Figure 2.173. *Top*, Exercise 179c, “Ride a Cloud”; *bottom*, Exercise 186, “Dragonfly Slide.” Vol. 9.

As the exercises become more harmonically elaborate, Miyoshi recommends practicing small sections at a time to understand the mood of each section and progression of each cadence.²¹⁴ This applies especially to Exercise 180, “Ride a Canoe,” where a phrase continues to evolve through cadences and the mood change is rather subtle (Figure 2.174). Later exercises in this volume also contain many non-chord tones, chromatic scales, modern harmonies, and frequent shifts of mood, which demand more sensitivity from the students. In the previously discussed Exercise 194 (four-voice polyphony), harmony shifts unsettlingly throughout the piece, and Miyoshi suggests that teachers play the piece for their students to let them hear the flow of the music, tension

214. Miyoshi, *Miyoshi Piano Method*, Vol. 9, 38.

created by dissonance, and its resolution.²¹⁵ Similar characteristics are also found in the previous discussed Exercises 199 and 200 in which the chromatic scale is combined with three and four-voice polyphony, requiring sensitive and detailed phrasing of each voice.



Figure 2.174. Exercise 180, “Ride a Canoe,” Vol. 9.

Compositional Characteristics

Since one of the Miyoshi’s goals in this volume is stabilization of scale technique, many exercises are written utilizing diatonic and chromatic scale passages. To let each hand have equal opportunity to gain strength and various techniques, many pieces utilize a structure where the right hand and left hand exchange the main material. Despite the limitations due to pedagogical requirements, Miyoshi still manages to create a variety of moods and sounds in his compositions.

In two-voice polyphonic exercises, Miyoshi utilizes rhythm, harmony, modulation, phrase structure, and/or interaction between the hands to give each exercise a unique character. Exercise 180c, “Riding a Canoe,” contains a swing-like repetitive rhythm

215. Miyoshi, *Miyoshi Piano Method*, Vol. 9, 60.

written with triplets in a mysterious mood. The piece modulates smoothly from C# minor to G# minor in the middle, and the length of phrase becomes shorter and shorter as the piece modulates back to the home key and approaches the end (Figure 2.175).

Exercise 184, “Rippling Lights,” contains three sections that are written in a variation style. The piece modulates rather suddenly from Ab major to a distant key of E major in a higher register, depicting the rippling lights, and smoothly modulates back to Ab major. The mood remains the same but the sudden modulation is refreshing (Figure 2.176).

Unlike these two exercises, Exercise 187d, “Straddle the Skipping Rope,” remains in the same key but contains hemiola and a melody with wide leaps as unique features (Figure 2.177).

The image displays a musical score for Exercise 180c, "Riding a Canoe," in 3/4 time. The piece is marked "Allegretto" and begins in C# minor. The score is written for piano and features several triplet patterns and specific fingerings (e.g., 5 3, 1 3, 3 1, 1). The dynamics include *mf* (mezzo-forte), *dim.* (diminuendo), and *mp* (mezzo-piano). A large black arrow points from the first system to the second, indicating a modulation. The second system includes a *rall.* (rallentando) section. The score concludes with a final chord and a double bar line.

Figure 2.175. Modulation in Exercise 180c, “Riding a Canoe,” Vol. 9.

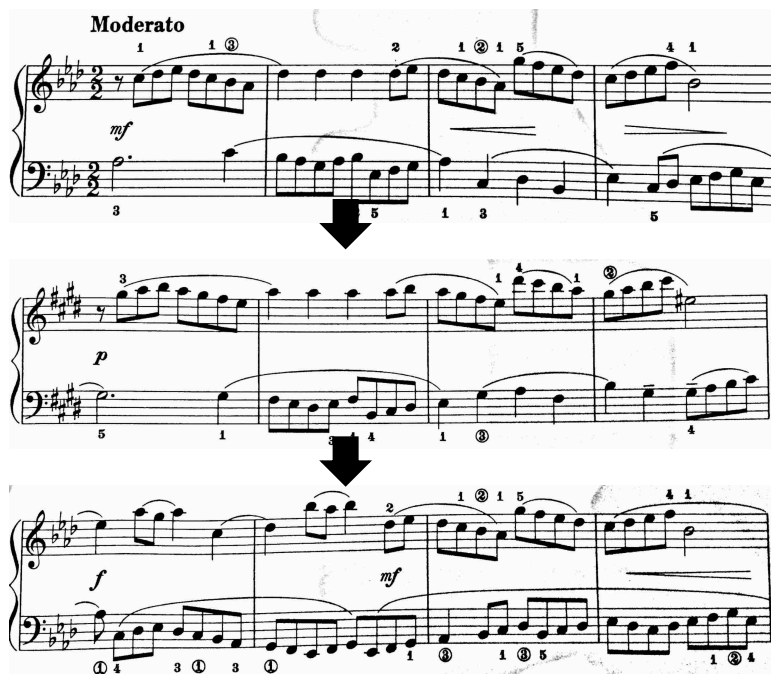


Figure 2.176. Modulation in Exercise 184, “Rippling Lights,” Vol. 9.

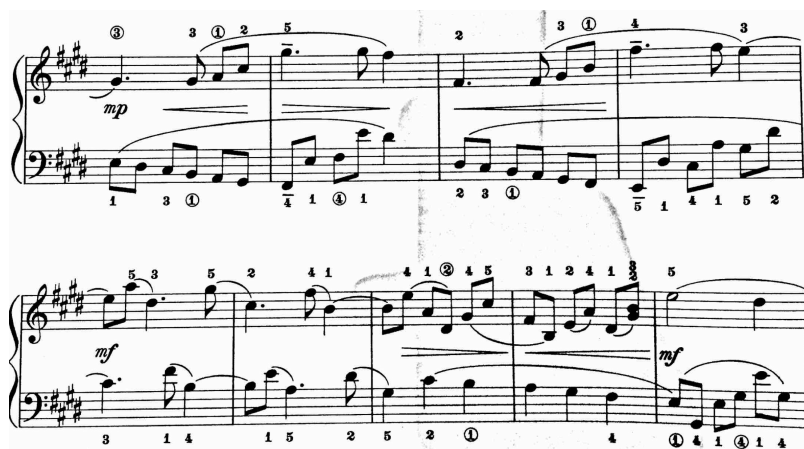


Figure 2.177. Exercise 187d, “Straddle the Skipping Rope,” Vol. 9.

There are six pieces written with dyads and they all have distinct characters (Figure 2.178). Exercise 185, “Beetle Stairs,” features a short, bouncy, and repetitive dyad motif throughout the piece in an active mood. Exercise 186, “Dragonfly Slide,” is

a.

b.

C.

d.

154

The chromatic scale is also used differently in Exercises 198-200. Exercise 198, “Morning Honeybee” (see Figure 171), is a virtuosic piece with fast ascending chromatic scales depicting fast-moving buzzing bees, while the other two are polyphonic. In Exercise 199, “Afternoon Swallowtail” (see Figure 2.172), slow chromatic scale patterns are played in the middle and bass line, moving a third apart to support the primary melody consisting of ascending two note-patterns depicting a butterfly flapping its wings and flying upward. In contrast, a chromatic melody freely moves around all four voices in Exercise 200, “Evening Spider Web,” depicting a crawling spider (Figure 2.179). In this volume, Miyoshi successfully places techniques and concepts students are learning in a variety of musical contexts. While many exercises are written using polyphonic texture (two, three and four voices) in Romantic/Modern style, these exercises provide students with a wide range of sound experience in terms of mood, colors, and character.



Figure 2.179. Exercise 200, “Evening Spider Web,” Vol. 9.

2.14 ANALYSIS OF VOLUME TEN

The proposition of this volume is to introduce the new keys of B major, G# minor, Db major, and Bb minor as well as to further advance previously learned performance techniques such as the chromatic scale, dyads, repeated notes, and stretching the fingers.

The concept of theme and motif is introduced to aid the students in developing a more sophisticated understanding of musical structure. Miyoshi states to the teachers, “Please lead your pupil through practice to understand the meaning of each step in this proposition by patiently observing their bodies and minds.”²¹⁶ He also reminds the students, “If you practice scales thoroughly, your finger movement becomes stable and you are ready to play various pieces.”²¹⁷ The volume includes six units: *Warm-up Exercises Before Playing, Introduction, Basic Exercises, Developing Skills, Applications, and Theory*. The contents of Vol. 10 are summarized below (Table 2.14).

Table 2.14. Summary of Vol. 10

Proposition: B major/G# minor, Db major/Bb minor, further advancing performance techniques (Understanding theme and motif, more advanced use of dyads, repeated notes, and chromatic scale)		
Unit	Contents	Exercise #
Warm-up	Breathing, posture and hand position	
Introduction	Review of key signatures Tonic and tonic triad B major/G# minor (natural, melodic & harmonic) Db major/Bb minor (natural, melodic & harmonic) 4-voice chorale in B major/G# minor/Db major/Bb minor	Exercises 201-202 Exercises 203-204 Exercises 205-205
Basic exercises	B major / G# minor Db major / Bb minor Theme and motif	Exercises 207-212 Exercises 213a-c, 214a-c Exercise 215
Developing skills	Blocked 3 rd and 6th RH repeated notes 6/8 time signature Repeated notes with staccato Chromatic scale	Exercises 216a-b Exercise 217 Exercise 218 Exercise 219 Exercises 220-223
Applications	Crossing the fingers to a distant key Continuous dyads in fast tempo / with staccato	Exercises 224a-d Exercises 225a-c, 226

216. Miyoshi, *Miyoshi Piano Method*, Vol. 10, 4.

217. Ibid.

Theory	Theme and motif
	- Polyphonic style in Baroque period
	- Sonata form in Classical period
	- Free style with theme and motif

Technique

In this volume, minor scale exercises include natural, harmonic, and melodic minor scales. Eight exercises are provided to practice scale patterns in the new keys of B major, G# minor, Db major, and Bb minor at the beginning of the volume (one exercise for each scale including three different minor scales). Each exercise is written with a unique pattern to expose students to many different fingering and note patterns. In contrast to the previous volumes, students play both hands together as well as hands separately from the very first exercise (Figure 2.180). As in previous volumes, Miyoshi recommends using dotted rhythms as well as adding phrasing, dynamics, and articulations to these scale exercises.

There are two 12-measure chorale exercises (B major/C# minor and Db major/Bb minor), a new feature of this volume (Figure 2.181). Each chorale starts in a major key, modulates to its relative minor key at the end of the first line, and returns to the original key at the end. This exercise is intended for practicing pedaling as well as experiencing the sound of each key and harmonic progression.



Figure 2.180. *Left*, Exercise 203, “Scale Exercise in Db major”; *right*, Exercise 204, “Exercise for natural minor scale in Bb minor.” Vol. 10.



Figure 2.181. Exercise 205, “Chorale in 4-part (B major and C# minor), Vol. 10.

Basic Exercises is organized by key in the order of B major, G# minor, Db major, and Bb minor, each including one or two preliminary exercises and exercise pieces. All exercises in this unit are written with a goal to “stabilize the position of the hand on the black keys” while students play a wide variety of scale passages in both hands utilizing various fingering patterns.²¹⁸ Preliminary exercises in B major and G# minor address a scale passage featuring the interval of a seventh (Figure 2.182). Exercises 208-209 (B major) and Exercises 211-212 (G# minor) feature the seventh interval in various elaborate scale passages (Figure 2.182). In addition to the seventh interval, each of these exercise pieces also has specific technical requirements such as two-note slurs, parallel and contrary motion, and imitation between the hands.



Figure 2.182. *Top*, Exercise 207 and Exercise 208, “Zigzag Cat’s Cradle”; *bottom*, Exercise 210 and Exercise 212, “Gentian Fluttering in the Wind.” Vol. 10.

218. Miyoshi, *Miyoshi Piano Method*, Vol. 10, 34.

Preliminary exercises in the keys of Db major focus on strengthening fingers 4-5 and stabilizing the hand position on the black keys by incorporating dyads (Figure 2.183). For young students with small hands, Miyoshi suggests breaking the dyads and let the students play only the top note, and then only the bottom note. Exercise 213c in Db major effectively combines scale passages with leaps and dyads in a relaxed mood (Figure 2.184). Exercises for Bb minor, on the contrary, address agile finger technique including fast sixteenth-note passages and repeated notes (Figure 2.185). The last exercise in this unit is in the style of a Bach invention or sinfonia, integrating wide leaps, dyads, and sixteenth-note passages while addressing the concept of motif and theme (Figure 2.186).



Figure 2.183. *Top*, Exercise 213a; *bottom*, Exercise 213b, Vol. 10.



Figure 2.184. Exercise 213c, “Always Smiling,” Vol. 10.

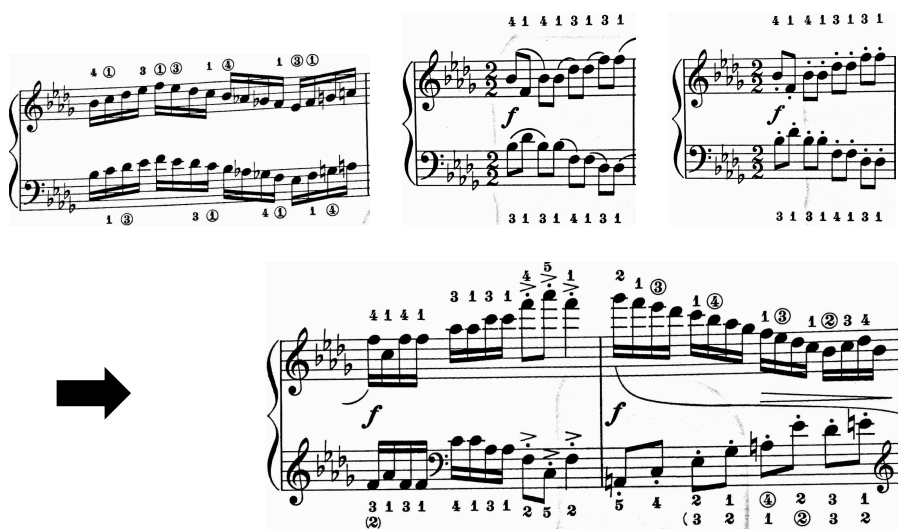


Figure 2.185. Top left, Exercise 214a; top middle and right, Exercise 214b; bottom, Exercise 214c, “Always Excited.” Vol. 10.

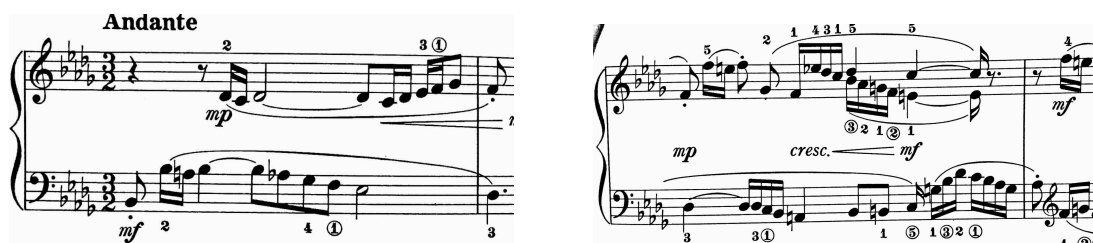


Figure 2.186. Exercise 215, “Uncle Bach’s Room,” Vol. 10.

Developing Skills addresses blocked thirds and sixths, repeated notes, and the chromatic scale. Exercise 216a contains two short exercises (one exercise for each hand) for playing the blocked thirds and sixths with detailed instructions on articulation. Exercise 198, “F# Galaxy,” then integrates the technique into a musical context (Figure 2.187). The piece does not contain any articulation marks, and Miyoshi suggests playing it with both legato and non-legato articulation.²¹⁹

²¹⁹. Miyoshi, *Miyoshi Piano Method*, Vol. 10, 48.

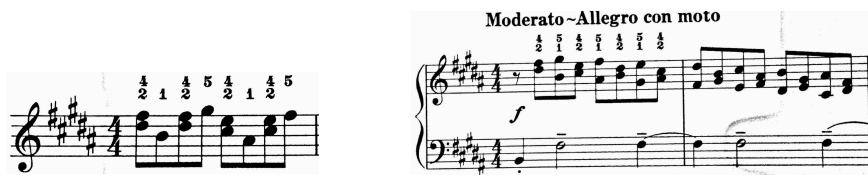


Figure 2.187. Exercise 216a and Exercise 217, “F# Galaxy,” Vol. 10.

Exercises 217-218 address repeated notes as well as alternating between the quarter-note and dotted-quarter-note rhythm divisions in 6/8. In Exercise 217, “Mischievous Splash,” Miyoshi recommends playing each repeated note triplet as a quarter note to practice shifting the hand position from one group of repeated notes to another except for the fourth beat where students switch the fingers on every note (Figure 188). Exercise 218, “Reliable Splash,” introduces the concept of hemiola in 6/8. Exercise 219, “Gorgeous Splash,” then combines both elements into an extended piece, largest-scale piece in the volume (Figure 2.188). In addition to the repeated notes and the 6/8 rhythm,, the piece includes dyads and crossing the left hand over the right hand.

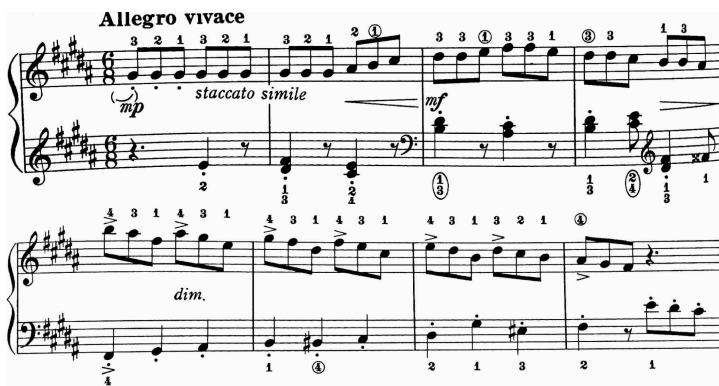


Figure 2.188. Exercise 219, “Gorgeous Splash,” Vol, 10.

The chromatic scale is reviewed thoroughly in Exercises 220-223. As in previous volumes, both the regular fingering and other possible fingerings are reviewed. Miyoshi alternates the time signatures 5/8 and 7/8 in Exercise 220 (Figure 2.189). This is not only to practice playing in the irregular meter but also to rhythmically reinforce the 1-3 finger-crossing on every strong beat of the rhythm.²²⁰

Figure 2.189. Exercise 220, Vol. 10.

220. Miyoshi, *Miyoshi Piano Method*, Vol. 10, 56.



Figure 2.190. *Top and middle*, Exercise 221, “Various Fingerings for Chromatic Scale Playing”; *bottom*, rhythm options for Exercise 221. Vol. 10.

Andantino

mp dolce

Moderato~Allegro

mf cresc. f

Figure 2.191. *Top*, Exercise 222, “Graceful Shooting Star”; Exercise 223, *bottom*, “Here and Gone Shooting Star.” Vol. 10.

Applications focus on more advanced exercises for dyads and crossing the fingers to a distant key. In Exercise 224a-c, students practice crossing the fingers to a distant key while sustaining a note with their thumb (Figure 2.192). Miyoshi suggests playing these exercises a few measures at a time slowly and accurately.²²² This technique of crossing the fingers to a distant key allows the students to play a more expansive melodic line as well as melody with dyads seen in Exercise 224d, “Swirl Transformed” (Figure 2.193). In this piece, Miyoshi points out the importance of playing firmly to the bottom of the keys even when playing smoothly and quietly.



Figure 2.192. Exercise 224a, Vol. 10.



Figure 2.193. Exercise 224d, “Swirl Transformed,” Vol. 10.

222. Miyoshi, *Miyoshi Piano Method*, Vol. 10, 64.

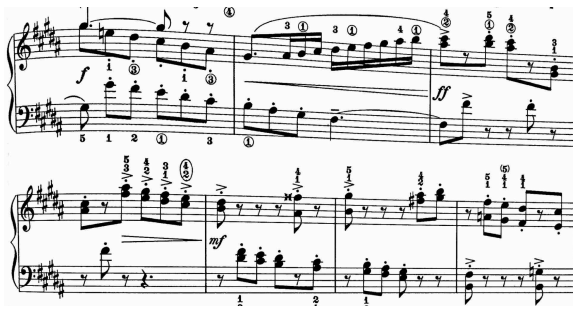


Figure 2.196. Exercise 226, “Stardust Ballet,” Vol. 10.

Artistry & Creative Activities

As the structure of exercise pieces becomes more developed, involving a motif/theme, longer middle section, repeat, first/second ending, coda, da capo, and/or dal segno, Miyoshi asks teachers to help their students map out the entire piece and grasp the overall flow and progression of the music.²²⁵ While including detailed dynamic signs in his compositions, Miyoshi hopes that cultivating the students’ emotional and imaginative reaction to music will naturally “result in playing expressively using written dynamics” instead of simply instructing the students to follow the signs.²²⁶

Exercise 208, “Zigzag Cat’s Cradle,” utilizes wide ascending intervals to reach a high point during the first seven measures and gradually winds down for the remaining ten measures (Figure 2.197). This short but effective piece may be used to teach students the relationships between the dynamics and musical structure. Many “zigzag” phrases in the piece also challenge the students in creating a forward flow. While it is not possible

225. Miyoshi, *Miyoshi Piano Method*, Vol. 10, 52.

226. Miyoshi, *Miyoshi Piano Method*, Vol. 10, 38.

to connect the interval of a , Miyoshi suggests playing those two-note patterns with the feeling of a slur to maintain the flow.²²⁷

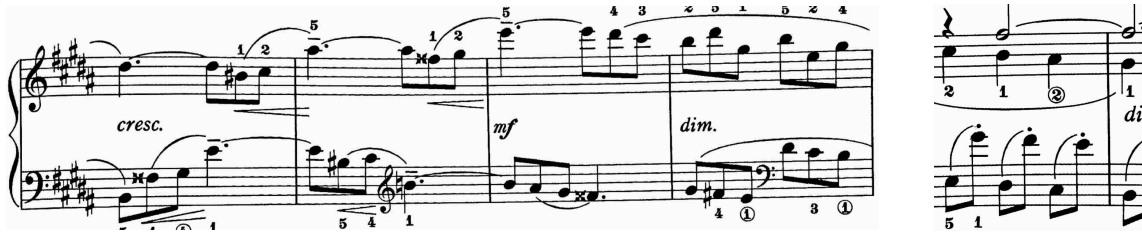


Figure 2.197. Exercise 208, “Zigzag Cat’s Cradle,” Vol. 10.

Exercise 213c, “Always Smiling,” on the contrary, is written using a ternary form and contains a climactic point in the ending section where the original theme is varied and ascends to a higher register (Figure 2.198). *Agogic*, the phrasing technique discussed in Vol. 9, may be reviewed and utilized in this piece to highlight the climax.



Figure 2.198. Opening theme and ending in Exercise 213c, “Always Smiling,” Vol. 10.

227. Miyoshi, *Miyoshi Piano Method*, Vol. 10, 27.

Exercise 219, “Gorgeous Splash,” is the largest-scale piece in the method up to this point (see Figure 188). Though the texture remains the same throughout the piece, this toccata like fast and energetic piece featuring the right hand repeated notes contains three different sections with *da capo* in the middle as well as a wide range of dynamics including *p*, *mp*, *mf*, *f*, and *ff*. The piece may be used to discuss pacing and dynamic contrast as related to its structure.

Exercise 224d, “Swirl Transformed,” offers students a great opportunity to practice expressing the changes in the mood and texture in the middle of the piece (Figure 2.199). As in the title, the opening two-voice texture of the piece is transformed into a four-part chorale texture in the middle in the relative major key, requiring the students to change the mood and tone color. Exercise 226, “Stardust Ballet,” the final piece of the volume, is a fast, rhythmic piece, containing irregular rhythm, alternating dyads and scale passages and detailed articulations and dynamics (see Figure 2.196). Miyoshi asks students to use the staccato effectively to bring out the character of *Vivace Scherzando* in this piece.²²⁸



Figure 2.199. Opening and ending of Exercise 224d, “Swirl Transformed.” Vol. 10.

228. Miyoshi, *Miyoshi Piano Method*, Vol. 10, 72.

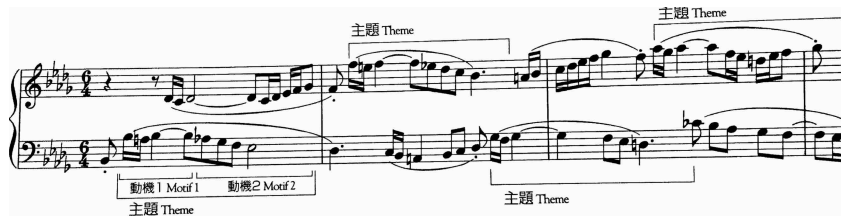
Compositional Characteristics

Miyoshi discusses theme and motif in *Theory* in this volume and compares the use of the concept in Baroque polyphony, Classical sonata form, and modern compositions. He states:

The theme is, like a leading part in the story, “the unity” representing that the piece is all about. The theme appears in various scenes repeatedly, developing the context of the piece (outline of the story), units the whole piece and creates the expression...The motif expresses the character of the piece (character of the leading part)...The theme usually consists of some motifs and the individuality of the motif symbolizes the character of the theme.²²⁹

This concept of theme and motif is illustrated in the compositions in this volume. The most obvious example is Exercise 215, “Uncle Bach’s Room,” which is in the style of Bach’s Inventions and Sinfonias. The opening theme is played by the left hand, and the piece continuously evolves through the polyphonic interaction between the hands while the theme and motives become varied and reappear (Figure 2.200). The texture shifts from two-voice polyphony to three-voice polyphony in the second half of the piece, building energy towards the climax. The sixteenth-note motif dispersed throughout the piece is also easily recognizable. Overall, the piece effectively illustrates the concept of theme and motif while incorporating techniques and expressive skills students have been practicing such as wide leaps, sixteenth-note scale passages, and dyad passages.

a.



229. Miyoshi, *Miyoshi Piano Method, Vol. 10*, 74.

b.

Figure 2.200b displays musical notation for Exercise 215, "Uncle Bach's Room". It features two main motifs, Motif 1 and Motif 2, each shown in its original form and a modified version. Motif 1 is a descending eighth-note pattern, while Motif 2 is a more complex eighth-note sequence. A 'Combination' section shows how these motifs are integrated into a single melodic line. The notation includes treble and bass staves with various musical symbols like notes, rests, and dynamic markings.

c.

Figure 2.200c shows a transition to three-voices in Exercise 215. The notation is spread across two systems, each with a grand staff (treble and bass clefs). The first system includes dynamic markings like 'cresc.', 'f', and 'dim.', along with fingerings and articulation marks. The second system continues the piece with 'riten.' (ritardando) and further musical details. The notation is dense with notes, rests, and various musical symbols.

Figure 2.200. Theme and motives in Exercise 215, “Uncle Bach’s Room”: a, Theme; b, Motives; c, Transition to three-voices. Vol. 10.

Exercise 210, “Cosmos Rustling in the Wind,” is through composed utilizing a short descending third motif and theme (Figure 2.201). Miyoshi stresses the importance of playing the short motif at the beginning of the piece expressively every time it appears.²³⁰ Previously discussed Exercise 213c, as seen in Figure 198, is written in a “ternary form in free style” including the exposition, middle section, and recapitulation.²³¹ The piece is composed based on a theme that contains a simple four-

230. Miyoshi, *Miyoshi Piano Method, Vol. 10*, 31.

231. Miyoshi, *Miyoshi Piano Method, Vol. 10*, 77.

note descending motif and the “overall expression is...developed from the theme”

(Figure 2.202).²³²



Figure 2.201. Theme and motif: Exercise 210, “Cosmos Rustling in the Wind,” Vol. 10.

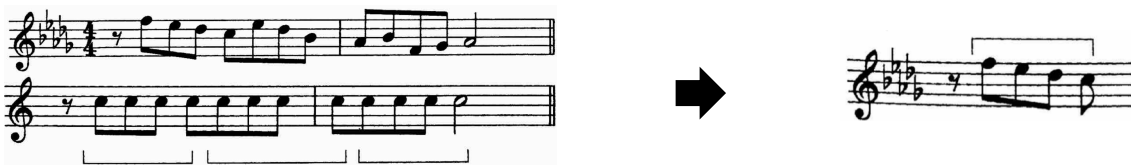


Figure 2.202. Melodic theme, rhythmic theme, and motif: Exercise 213c, “Always Smiling,” Vol. 10.

In this volume, Miyoshi successfully addresses students’ technical, artistic and intellectual learning needs through his compositions. As the students’ technical capabilities expand, pieces begin to include a wider variety of moods and styles including faster and longer virtuosic pieces with a wider register and thicker texture.

2.15 ANALYSIS OF VOLUME ELEVEN

The proposition of this volume is to introduce the new keys of F# major (Gb major), D# minor (Eb minor) as well as to master various broken chord patterns of all diatonic chords including the diminished seventh. Various exercises continue to aid the students in stabilizing their hand and finger position on the black keys while being relaxed. While advancing each technique, “connecting these techniques” and increasing

²³² Ibid.

the “overall mobility” are also important goals in this volume.²³³ Miyoshi states, “Please note that you are playing music even in your daily practice. Free your mind, use your imagination for each piece, and express it through your fingers.”²³⁴ The volume includes five units: *Warm-up Exercises Before Playing*, *Introduction*, *Basic Exercises*, *Developing Skills*, and *Applications*. The contents of Vol. 11 are summarized below (Table 2.15).

Table 2.15. Summary of Vol. 11

Proposition: F# major/D# minor = Gb major/Eb minor, Advanced technique (Understanding theme and motif, more advanced use of dyads, repeated notes, and chromatic scale)		
Unit	Contents	Exercise #
Warm-up	Breathing, posture and hand position	
Introduction	F# major/D# minor = Gb major/Eb minor Review of key signatures / Circle of 5th F# major = Gb major D# minor = Eb minor (natural, harmonic, and melodic) 4-voice chorale F# major = Gb major scale exercises D# minor = Eb minor scale exercises	Exercises 227 Exercises 228 Exercises 229a-b Exercises 230a-b
Basic exercises	F# / Gb major Eb minor Broken chords Broken inversions Various fingering in F# / Gb major Various fingering in Eb minor	Exercises 231-232 Exercises 233-234 Exercises 235-237 Exercises 238a-b Exercises 239-240 Exercise 241
Developing skills	Skip with finger 1 in broken chord Stretching fingers and legato Advanced scale technique (scales with flats) Diminished 7 th broken chord	Exercises 242a-b Exercises 243-244 Exercises 245-246 Exercises 247a-b
Applications	Gb major scale passage and chromatic dyads Blocked 3 rd and 6 th in Gb major Continuous dyads with staccato in fast tempo	Exercise 248 Exercise 249 Exercise 226

233. Miyoshi, *Miyoshi Piano Method*, Vol. 11, 4.

234. Ibid.

Technique

With the new keys of F# major and D# minor (Gb major and Eb minor) introduced at the beginning of this volume, students have learned all twelve major and twelve minor keys. The enharmonic relationships of the new keys as well as all other keys are reviewed using the circle of fifths in the *Introduction*. As in the previous volumes, the *Introduction* contains several scale exercises to practice basic scale skills including contrary motion, parallel motion, and scale in thirds, which is introduced in this volume. Those exercises are written in all four keys to allow students to practice reading the notes with both sharps and flats. Harmonic and melodic minor scales are combined into one exercise requiring students to move smoothly between the two scales (Figure 2.203). Five-measure long chorale exercises are also provided in the new keys to help students get accustomed to the chord progression of each key both physically and aurally, and to experience the concept of enharmonic relationships by playing the same pitches while seeing different notations of them.



Figure 2.203. Harmonic and melodic minor scale exercise, Exercise 227. Vol. 11.

To further improve the stability of the students' hand position on the black keys, *Basic Exercises* include various scale and broken chord patterns including crossing the fingers on black keys. The first four exercises at the beginning of the unit are two-voice polyphonic pieces with a variety of scale passages in each hand, allowing students to

incorporate the scale technique practiced in the *Introduction* into a musical context. Each of these exercises includes various technical elements such as crossing and stretching the fingers, jumping, and dyads (Figure 204).

Figure 2.204 displays four piano exercises, each with its own tempo, dynamics, and fingering instructions. Exercise a, 'Marine Blue', is in 8/8 time, Andante tempo, mezzo-piano (mp). Exercise b, 'Emerald Green', is in 8/8 time, Andantino tempo, piano (p), featuring a crescendo. Exercise c, 'Moss Gray', is in 4/4 time, Moderato tempo, mezzo-forte (mf). Exercise d, 'Violet', is in 8/8 time, Andante tempo, mezzo-piano (mp). Each exercise is written for piano and includes detailed fingerings and articulation marks.

Figure 2.204. *a*, Exercise 231, “Marine Blue”; *b*, Exercise 232, “Emerald Green”; *c*, Exercise 233, Moss Gray; *d*, Exercise 234, “Violet.” Vol. 11.

Broken chord technique is explored thoroughly in this unit. Miyoshi provides one broken chord exercise for each hand with each exercise containing two rhythmic variations of the original exercise (Figure 2.205). The exercise consists of a combination of broken chord patterns and scale patterns and the goal for the students is to become able to change from one technique to another quickly and smoothly. Even though these exercises are single handed, they are “concert-like practice pieces,” containing detailed articulation and dynamics, and Miyoshi recommends memorizing them to focus on the technique.²³⁵ Exercise 237 is a piece with continuous broken chords (Figure 205). There are also four exercises addressing broken intervals and parallel thirds (Figure 2.206). These exercises greatly enhance the strength and mobility of the fingers

235. Miyoshi, *Miyoshi Piano Method*, Vol. 11, 31.

in each hand, which helps the students control their sound especially when trying to play smoothly and softly in Exercise 239 (Figure 2.207).²³⁶

Figure 2.205 shows musical exercises for the left hand. The top section displays three staves of Exercise 235, featuring various fingerings (e.g., ①, ②, ③, ④, ⑤) and dynamics like *mf* and *cresc.*. The bottom section shows Exercise 237, "Trembling Heart," in 3/8 time, marked *Allegro moderato* and *mp*, featuring a tremolo effect. Arrows indicate variations of the exercises.

Figure 2.205. *Top*, Exercise 235 (left hand); *bottom*, Exercise 237, "Trembling Heart." Vol. 11.

Figure 2.206 shows musical exercises for the right hand. The top section displays Exercise 238a, featuring broken intervals and rhythm variations. The bottom section shows Exercise 240a, featuring parallel thirds. Arrows indicate variations of the exercises.

Figure 2.206. *Top*, Broken intervals with rhythm variations, Exercise 238a; *bottom*, Parallel thirds, Exercise 240a (right hand). Vol. 11.

236. Miyoshi, *Miyoshi Piano Method*, Vol. 11, 38.



Figure 207. Exercise 239, “Water-drop Dance,” Vol.11.

Developing Skills focus on advanced techniques that are found in Romantic piano repertoire such as (1) shifting the thumb position in broken chords, (2) stretching fingers to connect notes with wide intervals, and (3) various scale patterns. Exercise 242 provides three small exercises to guide students in developing the first technique of shifting the thumb position in broken chords (Figure 2.208). This technique is a combination of broken chords and repeated notes, and Miyoshi suggests gradually increasing the tempo while playing loudly and cleanly. This technique is integrated into Exercise 242b, “Fingers Bounce,” with dyads and jumping.

a.

b.

Figure 2.208. *a*, Exercise 242a; *b*, Exercise 242b, “Fingers Bounce.” Vol. 11.

Exercises 243-244 address the second technique, stretching the fingers to connect notes with wide intervals. In Exercise 244, “Fingers Meet,” Miyoshi recommends deliberate hands-separate practice to connect notes while playing polyphony in each hand (Figure 2.209).

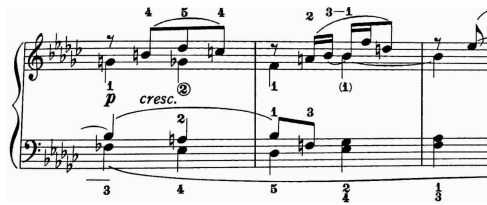


Figure 2.209. Exercise 244, “Fingers Meet,” Vol. 11.

Exercises 245-246 and 248 are Romantic etude-like pieces featuring scale skills and dramatic expression. In Exercise 245, “Fingers Climb Over,” a four-measure scale pattern played in unison modulates to Bb minor → F minor → C minor → G minor → D minor → F minor → Bb minor, requiring smooth transitions between the keys, quick finger-crossing and even sound (Figure 2.210). Exercise 246, in contrast, features a quick shift among scale patterns, dyads, and three-note patterns (Figure 2.211).



Figure 2.210. Exercise 243, “Fingers Climb Over,” Vol. 11.

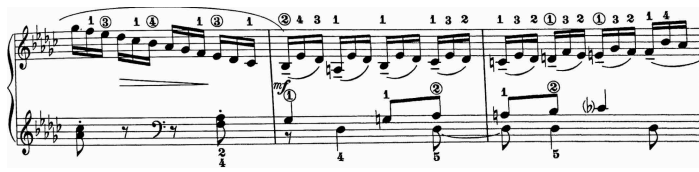


Figure 2.211. Exercise 246, “Fingers Run,” Vol. 11.

While Exercise 248 is a slower piece, it contains scales in thirds and broken intervals moving chromatically, and requires students to shift back and forth between the two techniques (Figure 2.212). The final piece of the volume is an advanced piano duet in a polyphonic texture that can be played by two students or a student and teacher. The primo part features scale skills in Gb major and successive thirds/sixths in a lyrical setting. Though there are two exercises for broken diminished seventh chords, the technique is not yet incorporated into the pieces in this volume.



Figure 2.212. Exercise 248, “Prismatic Mist,” Vol. 11.

Artistry & Creativity

Miyoshi states, “With just two hands, you can play music for a grand orchestra...Let’s play the piano as if we are painting pictures, or reading poems or stories.”²³⁷ One of his goals in this volume is to expand students’ artistic skills by

237. Miyoshi, *Miyoshi Piano Method*, Vol. 11, 59.

providing pieces that integrate their previous experience with the piano and show many different expressive capabilities of the instrument.

In Exercise 237, “Trembling Heart,” with continuous broken chords, Miyoshi encourages students to hear this piece as a “song.”²³⁸ Their previous experience with cadences and chorale exercises aids them in this piece to feel and express the progression of the broken chords. The piece also illustrates how gestures relate to the musical structure (a longer gesture is suggested by a longer slur at an each cadential points) and become an integral part of the expression (Figure 2.213). Such relationships between the gestures and expression may also be addressed in Exercise 246, “Fingers Run,” and Exercise 248, “Prismatic Mist,” where changes in the technical patterns create subtle or obvious changes in the character (Figure 2.214).

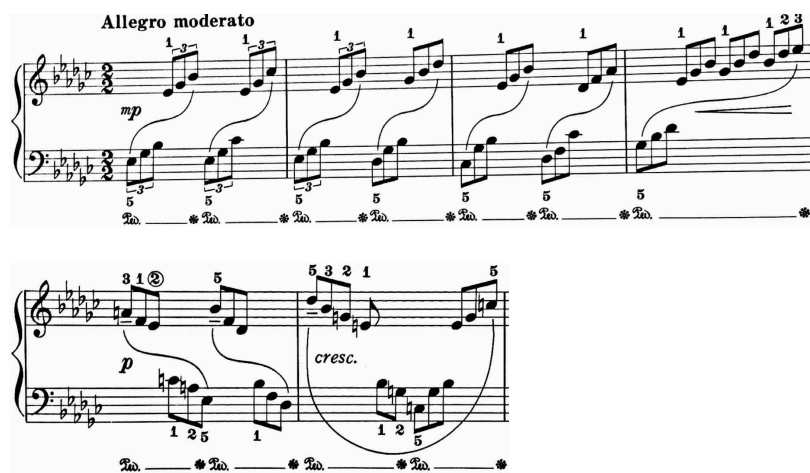


Figure 2.213. Exercise 237, “Trembling Heart,” Vol. 11.

238. Miyoshi, *Miyoshi Piano Method*, Vol. 11, 34.



Figure 2.214. Exercise 246, “Fingers Run”; Exercise 248, “Prismatic Mist.” Vol.11.

Miyoshi also discusses tone quality and colors as an essential part of musical expression. In Exercises 239, “Water-drop Dance” and Exercise 241, “Water-drop Prayer,” not only dynamics but also “round” tone quality are essential to express the overall mood of the piece (Figure 2.215).²³⁹ Miyoshi points out that such control of the sound is only possible with developed finger strength and mobility, and the reason for all finger exercises students are required to do may be reiterated here. In Exercise 241, Miyoshi also suggests that teachers discuss how to “interpret” meanings behind expressive markings with their students at this level. For example, *decrescendo* in the fourth measure is followed by *mf* in the fifth measure to indicate a closure and reappearance of the descending theme melody.²⁴⁰ The damper pedal also becomes an integral part of students’ performance in this volume. Miyoshi encourages students to listen to the sound carefully and adjust the timing and depth of the pedal accordingly instead of simply following the notated pedal signs. As Miyoshi refers to exercises in this volume as “concert-like” pieces, many pieces are longer in length and contain dramatic effects to showcase the students’ expressive skills.

239. Miyoshi, *Miyoshi Piano Method*, Vol. 11, 38.

240. Miyoshi, *Miyoshi Piano Method*, Vol. 11, 42.

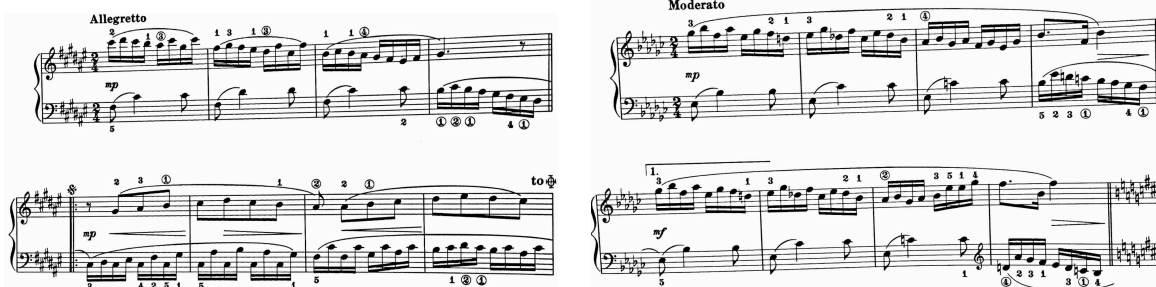


Figure 2.215. *Left*, Exercise 239, “Water-drop Dance”; *right*, Exercise 241, “Water-drop Prayer.” Vol.11.

Compositional Characteristics

One of the technical goals for the students in this volume is to increase the mobility of their hands and fingers on the black keys; therefore, all pieces in this volume are written in Db major and F#/Gb major as well as their relative minor keys. As in previous volumes, Miyoshi strives to help students develop equal musical and technical independence in each hand as well as in each individual finger. For example, broken chords in Exercise 242b include both ascending and descending patterns in each hand for students to practice using both the thumb and fifth fingers as a pivot finger on the black keys (Figure 2.216).

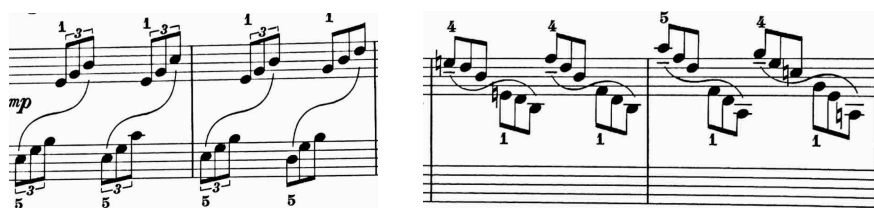


Figure 2.216. Exercise 242b, “Trembling Heart,” Vol. 11.

While Miyoshi’s pieces are crafted carefully based on students’ technical needs, they also contain many possibilities for character delineation. Especially in this volume,

The musical score for 'The Little Boat' is presented in two systems. The first system contains two measures, and the second system contains four measures. The notation includes treble and bass staves with various musical notations such as notes, rests, and fingerings. Dynamics like *cresc.*, *f*, *dim.*, and *mf* are indicated. The score is written in G major and 3/4 time.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two measures. The right hand (treble clef) plays a melody with eighth and sixteenth notes, featuring fingerings such as ② ①, 4 ①, 3 ①, 4, ①, 1 ④, 1 ④, 1 ③, 2 5, 1 ② 4 3 1 ③. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes, marked with dynamics *mp* and *mf*. The second system also consists of two measures. The right hand continues the melody with fingerings like 1, 1, 1, ② ①, 3 ①, 1, 1 ③. The left hand plays a more active accompaniment with eighth notes and triplets, marked with dynamics *f* and *mf*. The score concludes with a final chord in the right hand and a sustained note in the left hand.

Modulation also serves to create momentum. In addition to the obvious modulation to the relative or other keys with the key signature change in the middle section, Miyoshi occasionally uses successive modulations (Figure 2. 219). In Exercise 242b, “Fingers Bounce,” the tonality continuously shifts in the middle section: Eb minor (home key) → F minor → C minor → G minor → Eb minor (back to the home key). A similar modulation is found in Exercise 246, “Fingers Run,” to create momentum in the

middle section: Eb minor (relative minor of the home key) → Bb minor → F minor → G minor → Eb minor (back to the relative minor key).

The image displays two systems of musical notation for piano exercises. The first system, labeled 'Exercise 242b, "Fingers Bounce"', consists of two staves. The top staff features a melodic line with various fingerings (e.g., 5 2, 3 1, 2 4, 5 1) and dynamic markings of *mp* and *mf*. The bottom staff provides harmonic accompaniment with fingerings (e.g., 2, 1, 1, 1, 4, 3, 1, 4). Key signatures change from Eb minor to Bb minor, then to F minor, and finally to G minor. The second system, labeled 'Exercise 246, "Fingers Run"', also consists of two staves. The top staff has a melodic line with fingerings and dynamic markings of *mp*, *cresc.*, and *mf*. The bottom staff has a more complex accompaniment with fingerings and dynamic markings of *mp* and *cresc.*. Key signatures change from Bb minor to F minor, then to Cm, and finally to Ebm. The exercises demonstrate successive modulation through various keys.

Figure 2.219. Successive modulation: Exercise 242b, “Fingers Bounce”; Exercise 246, “Fingers Run.” Vol. 11.

The final duet, “Golden Aurora” (four hands, one piano) is intended for students to “provide an opportunity to explore the inner structure of music.”²⁴¹ While the primo part contains the primary melody, there are many intricate interactions within each part as

241. Miyoshi, *Miyoshi Piano Method*, Vol. 11, 4.

well as between the parts. The entire piece is based on a folk-like melodic theme, which is varied and repeated throughout the piece (Figure 2.220).



Figure 2.220. Exercise 249, “Golden Aurora” (duet), Vol. 11.

2.16 ANALYSIS OF VOLUME TWELVE

The proposition of the final volume is to introduce the concept of sight-reading as a skill to quickly grasp musical structure, and to continue practicing advanced techniques. Miyoshi states to students, “Finally, we reach the last Proposition where we open door to be a pianist. By now, your music has begun blossoming in your body and mind, and you are about to share its beauty with your audience. Let’s add the finishing touches through this Proposition. And this is your starting point as a pianist.”²⁴²

To the teachers, he states, “This proposition has been written with the aim of mastering basic technique, [preparing] a diverse repertoire of piano music, and deepening the senses

242. Miyoshi, *Miyoshi Piano Method*, Vol. 12, 4.

and imagination as a musician...I would be very happy if you would be supportive of these aims and impart it to your pupils in your own word[s] and music.”²⁴³

The volume includes five units: *Warm-up Exercises Before Playing*, *Sight-reading*, *Advanced Performance Techniques*, *Overall Exercises*, and *Theory*. The method concludes with closing remarks by Miyoshi. The contents of Vol. 12 are summarized below (Table 2.16).

Table 2.16. Summary of Vol. 12

Proposition: B major/G# minor, Db major/Bb minor, Advanced techniques (Practicing sight-reading and advanced technique)		
Unit	Contents	Exercise #
Warm-up	Breathing, posture and hand position	
Sight-reading	Introduction to sight-reading Sight-reading exercises	Exercises 250-253
Advanced performance techniques	Scale progression with dyads on white keys Blocked 6 th Broken chords Chromatic scale Chromatic scale progression with dyads on white keys Broken 3rd	Exercises 254a-d, 255 Exercises 255-258 Exercises 259a-b, 260 Exercise 261a-b, 262-264a-b Exercise 265a-b Exercise 266a-b
Overall exercises	Broken chords and scale passages Dyads and trill Legato and pedal in polyphony Irregular rhythm	Exercises 267 Exercises 268 Exercises 269 Exercises 270
Theory	Intervals <ul style="list-style-type: none"> - How to count the interval degrees - Perfect intervals - Major and minor intervals - Intervals with accidentals - Augmented and diminished intervals Chords <ul style="list-style-type: none"> - Review of triads - 7th chords Enharmonic	
Closing remarks	Message from Miyoshi	

243. Miyoshi, *Miyoshi Piano Method*, Vol. 12, 4.

Sight-reading

This unit contains a detailed discussion of sight-reading skills followed by four exercises. Sight-reading, as defined by Miyoshi, is to “understand,” “imagine,” and “capture” a musical piece before playing.²⁴⁴ Miyoshi discusses eight important elements of music to identify when sight-reading: (1) Keys, (2) Time and tempos, (3) Clefs, (4) Note values used in the piece, (5) Movement of the primary and secondary melody, (6) Repetitive patterns, (7) Location of dynamic and expressive signs, and (8) Accidentals and ledger line notes. Each of these elements is explained in detail with musical examples. When studying a score, Miyoshi suggests playing certain sections briefly to confirm “if the music sounds as you imagined or not” before playing the entire piece.²⁴⁵ Miyoshi believes that a habit of imagining and audiating a musical piece before playing improves students’ reading ability and attitude towards their daily practice.²⁴⁶

Exercise 250 features syncopated rhythm, first and second endings, and clef changes in the middle of the piece (Figure 2.221). The tempo marking (*Andante*), 3/4 time signature, note values (half, quarter and eighth notes), and dynamics signs (often *mp*) together imply a gentle and relaxed character. Exercise 251 features complex rhythmic interactions between the hands (Figure .222). Identifying the recurring rhythmic/melodic motif and sequential melodic patterns in the middle help the students quickly capture the structure of the piece.

244. Miyoshi, *Miyoshi Piano Method*, Vol. 12, 10.

245. Miyoshi, *Miyoshi Piano Method*, Vol. 12, 14.

246. *Ibid*

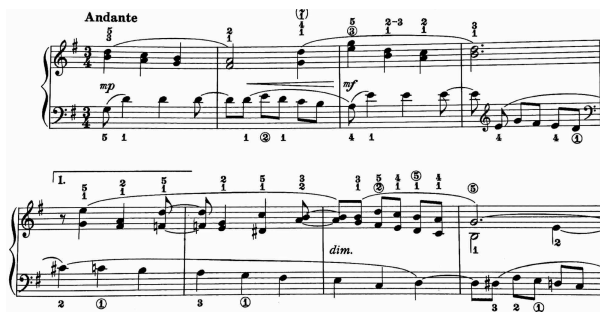


Figure 2.221. Exercise 250, “Sight-reading Practice 1,” Vol. 12.



Figure 2.222. Exercise 251, “Sight-reading Practice 2,” Vol. 12.

Exercise 252 addresses strategies to sight-read polyphonic music, which is a “very difficult task” (Figure 2.223).²⁴⁷ Miyoshi advises students to first identify the movement of the bass line, to play the bass line alone, and then to play the bass and soprano lines together before sight-reading the entire example.²⁴⁸ The ability to read both vertical and horizontal lines simultaneously should be practiced regularly using short polyphonic pieces or musical excerpts. In Exercise 253, a faster piece with sixteenth notes, students practice identifying patterns and analyzing the structure with special attention to accidentals due to modulation (Figure 2.224).

247. Miyoshi, *Miyoshi Piano Method*, Vol. 12, 17.

248. Ibid.

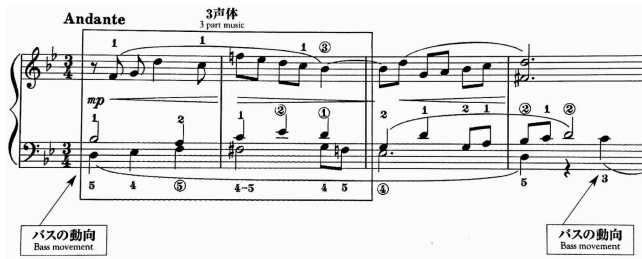


Figure 2.223. Exercise 252, “Sight-reading Practice 3,” Vol. 12.



Figure 2.224. Exercise 253, “Sight-reading Practice 4,” Vol. 12.

Technique

Advanced Performance Techniques includes exercises with diatonic and chromatic scale progression in blocked thirds/sixths and broken chords. Quoting a common phrase among pianists, Miyoshi states that exercises for scales in double thirds are as important as “three meals a day.”²⁴⁹ The technique is introduced in nine short exercises for each hand (Figure 2.225). Exercise 255, “Sincere Wave,” incorporates the technique in an etude-like musical context where students play the blocked third scale with two-note slurs in each hand as well as hands together (Figure 2.226).

249. Miyoshi, *Miyoshi Piano Method*, Vol. 12, 26.



Figure 2.225. Exercises 254a and 254c. Vol. 12.



Figure 2.226. Exercise 255, "Sincere Wave," Vol. 12.

The technique of blocked sixths is addressed in two short exercises followed by two etude-like pieces. In Exercises 256a-b, Miyoshi reminds teachers to pay attention to students' fingers 1-4 and 2-5 (stretching) as well as 5-4 (crossing) in the exercises and have the students play both hands together when each hand is perfected (Figure 2.227). Exercise 257, "Gorgeous Wave," includes a simplified version of the pattern used in the

piece as a preliminary exercise (Figure 2.228). As in Exercise 255, Exercise 258, “Graceful Wave,” utilizes two-note slur patterns to produce the blocked sixth scale passage (Figure 2.229). Two different fingerings are suggested for this exercise depending on the size of the student’s hands.



Figure 2.227. Exercise 256a-b, Vol. 12.



Preliminary exercise:



Figure 2.228. Exercise 257, “Gorgeous Wave” (broken 6ths) Vol. 12.



Figure 2.229. Exercise 258, “Graceful Wave” (blocked 6ths), Vol. 12.

The technique of broken chords is addressed in two different exercises using the same chords: partially broken and fully broken (Figure 2.230). In Exercise 259a


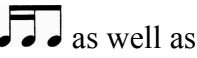
(partially broken), Miyoshi instructs students to feel centered on dyads and to relax the wrist when using fingers 5 and 1 especially when jumping from fingers 2-4 to 5 over the interval of a fourth at the even-numbered bars.²⁵⁰ When the fingers 4-5 feel stable, Miyoshi suggests increasing the tempo and varying the dynamics from *mf* to *ff* using a gradual *cresc.* as the pattern ascends.²⁵¹ In Exercise 259b (fully broken), students are asked to rotate their wrist and elbow much more than in the previous exercise and to accent the first note of every measure.²⁵² Exercise 260, “Grand Wave,” incorporates the broken chord technique in an etude-like piece. Miyoshi recommends altering the triplet rhythm to ,  as well as utilizing the simplified pattern to practice crossing the fingers to a distant key (Figure 2.231).



Figure 2.230. Exercise 259a-b, Vol. 12.

250. Miyoshi, *Miyoshi Piano Method*, Vol. 12, 34.

251. Ibid.

252. Miyoshi, *Miyoshi Piano Method*, Vol. 12, 36.

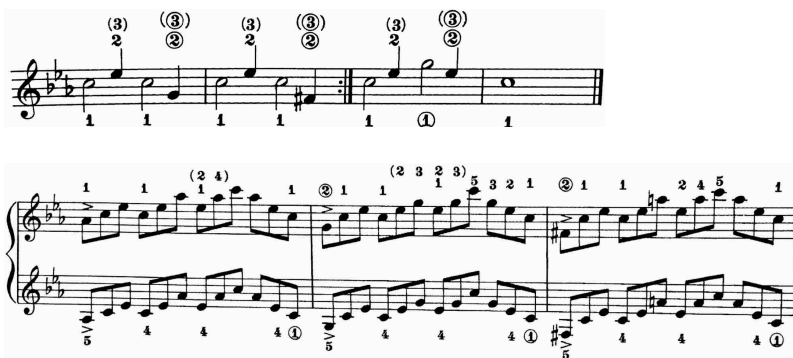


Figure 2.231. Exercise 260, “Grand Wave,” Vol. 12.




The remaining portion of the unit is devoted to various advanced techniques involving the chromatic scale. A summary of this section is provided in the following tables (Table 2.17 /2.18).

Table 2.17. A summary of chromatic scale exercises, Vol. 12.

Advanced Techniques Involving the Chromatic Scale	
Using finger 4 Exercise 261a-b (right and left)	
Exercise 262 “Bubble Ring”	
Exercise 263 “Bubble Line”	

explore their own creativity in their expression.²⁵⁴ Exercise 269, “Peacock’s Nocturne,” is quite challenging, involving four to five voices. Miyoshi suggests that the piece may also be played with one person playing the right hand part and the other person playing the left hand part. If played by one player, Miyoshi advises teachers to play the other part until the student is ready to play both hands together.²⁵⁵ As in the previous slow, legato polyphony exercises, Miyoshi instructs students to feel that their fingers are “sticking” to the keys and the weight is slowly shifting from one finger to the next finger.²⁵⁶ Upon completing the final piece, Miyoshi recommends revisiting the exercises and pieces in previous volumes to review all learned techniques.

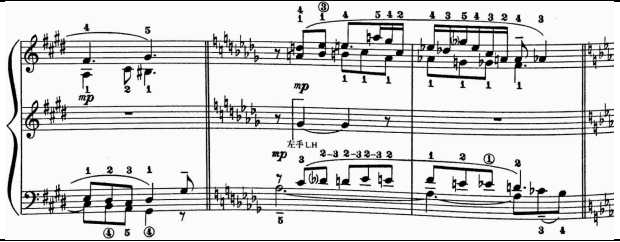


Table 2.19. A summary of techniques used in the final four pieces, Vol. 12.

Technical Summary of Final Four Pieces		
Exercise 267 “Petite Ballad”		<ul style="list-style-type: none"> - Scale - Broken chords
Exercise 268 “Lavender Bouree”		<ul style="list-style-type: none"> - Scale - Legato dyads (blocked/broken)
Exercise 269 “Peacock’s Nocturne”		<ul style="list-style-type: none"> - Polyphony (4-5 voices) - Pedal in polyphony - Three staves - Chromatic pattern - Successive 3rds

254. Miyoshi, *Miyoshi Piano Method*, Vol.12, 60.

255. Miyoshi, *Miyoshi Piano Method*, Vol. 12, 64.

256. Ibid.

		and 6ths
Exercise 270 “Mirror Finale”	<p>Vivace</p>  <p>Middle Section:</p> 	<ul style="list-style-type: none"> - Fast broken intervals - Dyad melody (staccato) - Scale - Crossing hands - Irregular rhythm

Source: Miyoshi, *Miyoshi Piano Method*, Vol. 12, 60-67.

Artistry & Creativity

As a preface to *Overall Exercises*, the final exercise unit, Miyoshi states, “Technique itself is not our aim. Techniques are synthesized for expression of the music.”²⁵⁷ While exercises in the first half of this volume focused more on technical training, the last four pieces effectively integrate both technical and artistic elements as a conclusion of the entire method. These four pieces are written with contrasting moods and styles to encourage students to explore their artistry and creativity. Exercise 267, “Petite Ballad” in F minor, is a virtuosic, fast piece in which the main theme recurs four times varied and intensified while the whirling broken arpeggios in the left hand create a stormy mood and constantly push the piece forward (Figure 2.232). The harmonic

257. Miyoshi, *Miyoshi Piano Method*, Vol. 12, 59.

progression and structure of the piece are rather simple, making this an appropriate piece for students to study independently.



Figure 2.232. Recurring theme in Exercise 267, “Petite Ballad,” Vol. 12.

Exercise 268, “Lavenders’ Bourree” in Bb major, is also a fast piece but in a happy mood. Two-note slurs in left hand create a bouncy atmosphere over which the right hand melody with dyads lightly floats. The middle section modulates to its relative minor key with different patterns and moods, encouraging students to explore different tone colors (Figure 2.233). The last two pieces, “Peacocks’ Nocturne” and “Mirror Finale,” contain key changes and modern harmonies. “Peacocks’ Nocturne” is marked *lento* and Miyoshi suggests “*legato cantabile*” for the mood, requiring students to smoothly connect each voice. The piece contains many chromatic movements and requires sensitive phrasing (Figure 2.234). In contrast, “Mirror Finale” is marked *vivace* and is very rhythmic with detailed articulations. The piece consists of many different musical patterns and Miyoshi asks teachers to explore tone colors with their students to bring out the uniqueness of each pattern (Figure 2.235).²⁵⁸

258. Miyoshi, *Miyoshi Piano Method*, Vol. 12, 66.

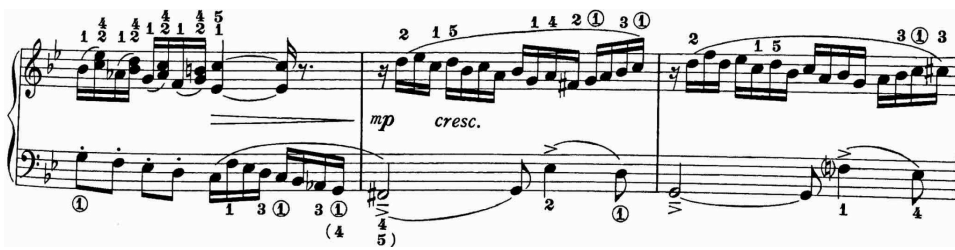


Figure 2.233. Middle section in Exercise 268, “Lavenders’ Bourree,” Vol. 12.



Figure 2.234. Chromatic movement in Exercise 269, “Peacocks’ Nocturne,” Vol. 12.

Figure 2.235. Various patterns in Exercise 270, “Mirror Finale,” Vol. 12.

Compositional Characteristics

Seven pieces in *Advanced Performance Techniques* are composed to aid the students in refining a specific technique; therefore, each piece follows the same plan: Target technique in the right hand → Target technique in the left hand → Target technique both hands together (Figure 2.236). In these exercises, the accompanying hand was kept simple to allow students to focus on the target technique. Though the aim of these exercises is to train fingers and the structure is somewhat unvaried, each exercise still contains expressive melody, dynamics, and articulation.

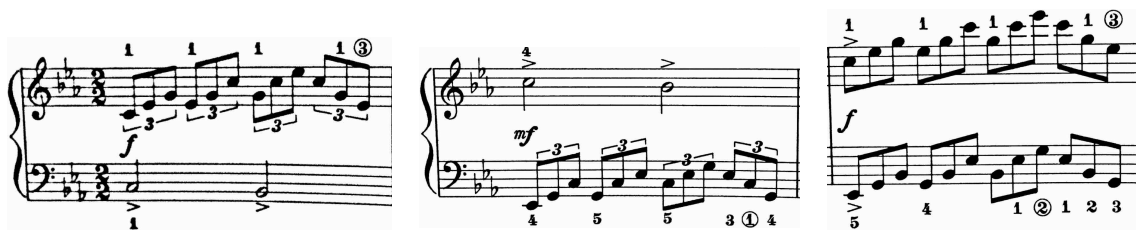


Figure 2.236. Exercise 260, "Grand Wave," Vol. 12.

Four pieces in *Overall Exercises* are written more flexibly to integrate techniques and artistry (see Table 19 for musical examples). Exercise 267, "Petite Ballad," consists of three sections with a brief ending. The structure is straightforward with the energy building through the middle section with different figuration towards the end of the piece. The progression is clearly reflected in the dynamic signs: *f* (m.1) → *ff* (m.14) → *fff* (m. 19) → *f* (m. 21) → *mf* (m. 23) → *mp* (m. 24) → *p* (m. 24). Exercise 268, "Lavenders' Bourre," contains a more developed structure including repeat signs, *D.C.*, and *coda*.

The piece contains more contrasts, modulating to a relative minor key in the middle and involving a wider register in the seven-measure long *coda*.

Exercise 269, “Peacocks’ Nocturne,” is highly chromatic. The piece remains in a polyphonic texture and calm mood; however, Miyoshi develops the piece by evoking changes of nuance while moving through different keys (E major → Db major → Ab major → E major). “Mirror Finale,” in contrast, is characterized by quick shifts between different patterns, textures, tonalities, and dynamic ranges, which generate tension and suspense. These final four pieces effectively highlight different musical styles and characters as well as different techniques students have learned over the twelve propositions. In the comments attached to the final piece, Miyoshi congratulates the students and expresses appreciation to the teachers for completing the method.

Theory & Closing Remarks

Theory in this volume provides a summary of intervals (major, minor, perfect, diminished and augmented), chords (triads and seventh chords), and enharmonic keys.

Miyoshi concludes the method with his messages to the students:

The most important thing when playing music with piano is what you convey through your performance. In music, each piece has its own story; it draws landscapes, happenings, human feelings and it interweaves many colors, various movements and a variety of words. And the meaning of the performance is about feeling and capturing them, and then expressing and conveying them through your mind and body as your very own musical thoughts...I think it is a wonderful task. In order to do that, the performers have to nurture their own hearts to feel, discover and imagine, on top of mastering techniques to perform. So, let's free our imagination and cultivate our supple bodies and minds to play piano!²⁵⁹

Miyoshi's philosophy of piano pedagogy and what he strived to accomplish in this method with students are clearly reflected in his closing remarks. What Miyoshi strived to foster in this method was students' creativity and their desire to express themselves.

259. Miyoshi, *Miyoshi Piano Method*, Vol. 12, 78.

Throughout the method, he stayed consistent with this vision and mission, and always “talked” to the students and teachers with empathy to nurture a learning environment enabling the students and teachers to enjoy the process of learning together and developing the students’ desires to express themselves musically.

CHAPTER 3

CONCLUSION

Chapter 2 provided a detailed analysis of Akira Miyoshi's *Miyoshi Piano Method: 12 Progressive Proposition Piano Method* inclusive of all twelve volumes. Each volume was analyzed in terms of its reading approach (up to Volume 6), counting approach (up to Volume 6), technique, artistry and creativity, and compositional characteristics. A summary of each category is discussed below.

3.1 SUMMARY

Reading Approach

Note reading is introduced utilizing the Middle C approach in Vol. 2. Then new pitches are added in accordance with the new scales introduced in Vols. 3-5. In those three volumes, new pitches and concepts related to the reading are always discussed in the *Introduction* and instructions related to those new pitches are left to individual teachers. The reading range reaches C2-C6 with ledger line notes, sharps and flats in Vol. 5, and there is no section devoted to discuss note reading in Vols. 6-12.

Counting Approach

No specific counting system is utilized in this method. Concepts of note values and time signatures are discussed either in *Theory* at the end of each volume or in the middle

of the volume as needed. As with note reading, instructions on counting are essentially left to individual teachers. When introducing a new time signature, Miyoshi recommends letting the students experience the feel of the new time signature first before explaining theory.

Technique

The guiding technical principle that underlies the entire method is the use of arm weight. This principle is taught in the very first exercise on middle C and consistently reinforced in all techniques throughout the method. In developing the ability to freely navigate around all black and white keys, scales are considered the foundation from which all other techniques stem. All techniques including shifting, crossing, jumping, and stretching the fingers are systematically and thoroughly explored in conjunction with dyads (broken/blocked), triads (broken/blocked), repeated notes, and the chromatic scale.

After the C major scale is introduced in Vol. 3, each volume begins with scale pattern exercises in each new key utilizing not only the regular fingering but also various other fingerings. In later volumes, special attention is also given to stabilizing the thumb and fifth finger on black keys. Another important technical goal is to develop equal technical and expressive independence in each hand as well as in each finger.

Polyphonic playing, therefore, is incorporated in every level throughout the method including rudimentary two-voice polyphony, canon, and three/four-voice polyphony.

Artistry & Creativity

Just as receptive and expressive language skills are needed to form meaningful verbal communication, cultivating both abilities (understanding and expressing) are also crucial in musical communication. The very first step Miyoshi takes to facilitate students'

artistic and creative development is to cultivate their aural awareness of various sounds and expressions through duet playing. An ability to listen for specific elements in the sound forms the basis for the students' imagination and understanding of music. The importance of listening and understanding different moods/characters in the sound are addressed at many points throughout the method. Earlier in the study, students are often asked to listen to their piece, discuss its mood, and create their own title. Later in the study, students are often asked to listen for different moods and characters in modulation, cadences, and different types of minor scales. These rich receptive experiences of music cultivate the students' imaginations and motivation to express themselves.

Expressive skills are also addressed gradually and progressively from the beginning throughout the method:

- (1) Playing one note at a time evenly and smoothly.
- (2) Creating smooth dialogues between the hands.
- (3) Expressing emotions and moods following dynamic and articulation signs.
- (4) Detecting and expressing the natural contour of musical phrases.
- (5) Understanding the meaning of each expression in a larger structure of music.
- (6) Adding more depth to expression with different tone colors and nuances.

Artistry in music study is about exploring human emotions and imaginations. As in Miyoshi's closing remarks, his hope is that piano lessons "nurture their own hearts to feel, discover and imagine on top of mastering techniques to perform."²⁶⁰

Compositional Characteristics

There are 270 exercises in this method including both technical exercises and repertoire pieces, which are all original compositions by Miyoshi. Technical exercises

260. Miyoshi, *Miyoshi Piano Method, Vol. 12*, 78.

are frequently broken into smaller steps using rhythm variations. Patterns in the technical exercises are also incorporated into actual pieces, helping the students make connections between the finger training and repertoire. All pieces are composed in specific historical styles with clear technical and/or artistic goals. There are many pieces written in Baroque, Romantic, and modern styles, and some in the Classical style. Overall, a wide variety of rhythmic and harmonic languages as well as various structures are utilized to give each piece a unique character, motivational challenges and opportunities for imagination.

3.2 DISCUSSION

Miyoshi's contribution to the body of knowledge in piano pedagogy is unique and valuable for the following reasons:

- (1) The method guides students from the beginning to the advanced level in the realm of classical piano repertoire.
- (2) The twelve volumes are sequenced systematically based on Miyoshi's thorough analysis of piano technique.
- (3) The method contains detailed instructions as well as insightful messages from Miyoshi.

Many current piano methods both in Japan and the United States incorporate various styles of music including popular, folk, and religious music as well as classical music. Use of familiar tunes is a common strategy for motivating students, and many methods are designed to guide students to reach an intermediate level while playing a combination of repertoire in those styles mentioned above. In the context of this trend, *Miyoshi Piano Method* stands in a unique position. *Miyoshi Piano Method* consists of

original compositions by Miyoshi in the style of serious classical music. All exercises and pieces are written to prepare students to play advanced concert classical repertoire in the future. Later volumes of *Miyoshi Piano Method* contain considerably more advanced materials than other popular piano methods offer in terms of classical piano skills. While *Miyoshi Piano Method* may not be a suitable option for some students, it certainly stands out in contrast to many popular methods are following the current trend.

The most unique aspect of *Miyoshi Piano Method* is its clearly defined and effectively sequenced technical exercises, which also have rich musical content. As Miyoshi recommends using the method flexibly to meet the needs of each student, many Japanese teachers have shared their unique ways of incorporating the method into their existing teaching practice in the quarterly Miyoshi Net newsletters. Chieko shares her experience of using *Volume 1* as a supplemental book to review the fundamental skills (breathing, hand position, drop/release technique, etc.) with one of her late-elementary level students.²⁶¹ Nobuyoshi values the efficiency of Miyoshi's exercises and utilizes *Volume 6* with an intermediate student who is already playing repertoire by Bach and Beethoven to strengthen the student's basic techniques.²⁶² The method has been also used in a group lesson setting.²⁶³

Another aspect of the method that Japanese teachers praise is the detailed comment and instruction from Miyoshi that are found throughout the method. Each volume contains a picture of Miyoshi smiling gently at the piano (Figure 2.237) and he

261. Chieko Maeda, "Lesson nikki" [Lesson report], *Miyoshi Net Newsletter* 3 (July, 2000): 6.

262. Kaoru Osaki, Interview with Nobuyosi Kato. *Miyoshi Net Newsletter* 7 (November, 2001): 4-7.

263. Suzuki, Hideko. "Miyoshi Piano Method wo group lesson demo katsuyo" [Utilizing *Miyoshi Piano Method* in group lessons], *Miyoshi Net Newsletter* 4 (January, 2001): 4-5.

“talks” to students and teachers in an empathic and encouraging manner in his writing. Chizumi shares that Miyoshi’s insightful and gentle comments often remind her what is important in the moment when she is becoming too focused on what to teach instead of making music with students.²⁶⁴ His instructions and advice are also practical and universal, clearly explaining to students “how” to execute each technique and to teachers “how to teach.” Those instructions can be applied to many different teaching contexts outside of this method; therefore, the method may be considered a helpful resource on piano technique.



Figure 2.237. Picture of Miyoshi included at the beginning of each volume.²⁶⁵

Like all other methods, *Miyoshi Piano Method* has its own positive and negative aspects. For example, instructions on reading and counting are primarily left to individual teachers. If this method is used as a primary method, repertoire may need to be supplemented from other sources to expose students to different composers and styles of

264. Sugaya, Chizumi, “*Miyoshi Piano Method, Volume I* no katsuyo ni tsuite” [How I utilize *Miyoshi Piano Method, Volume I*], *Miyoshi Net Newsletter* 3 (July, 2000): 4-5.

265. Miyoshi, *Miyoshi Piano Method, Vol. 12*, 2.

music that are not included in the method. While the English translations of the texts are sufficient, some discrepancies and mistranslations do exist. On the other hand, Miyoshi's conceptualization of piano technique and his original exercises can offer much guidance and insights to many teachers and students. Miyoshi's pedagogical compositions are crafted with great detail and care for students' technical and artistic development, and they are valuable additions to the existing pedagogical repertoire.

3.3 IMPLICATIONS FOR RESEARCH

This thesis provided a comprehensive overview of *Miyoshi Piano Method*. The analysis revealed Miyoshi's pedagogical philosophy, contents and progression of the method, and characteristics of Miyoshi's pedagogical compositions. There have been numerous lectures, workshops, and masterclasses given on *Miyoshi Piano Method* in Japan since its first publication in 1997. Miyoshi believed that the method will grow with discoveries as more and more people study and analyze its contents from various perspectives.²⁶⁶ Future studies, therefore, may explore the use of *Miyoshi Piano Method* in other countries outside of Japan, compare *Miyoshi Piano Method* with other methods in terms of students' learning experiences, analyze individual pieces from the method more thoroughly, or analyze the supplemental repertoire books by Miyoshi in conjunction with the method. *Miyoshi Piano Method* offers not only knowledge of piano pedagogy but also great insight into the meaning and value of personal growth through piano study. Future research of the method, therefore, will greatly benefit the field while the piano lesson culture in our modern society continues to evolve with new perspectives.

266. Akira Miyoshi, "Minasamani sodate rarete" [What I have learned], *Miyoshi Net Newsletter* 7 (November, 2001): 1.

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APPENDIX A

AKIRA MIYOSHI'S BIOGRAPHICAL TIMELINE

Bibliographical Sketch

- 1933 Akira Miyoshi was born on January 10 in Tokyo.
- 1936 Entered the Children's Piano Group of Jiyugakuen.
- 1937 Studied composition, piano and violin under Kozaburo Hirai.
- 1952 Studied composition under R. Gallois-Montbrun.
- 1953 Received first place in the composition division of the Mai-nichi Music Competition while a student of the French Literature Department of the University of Tokyo.
- 1955 Went to France under a scholarship from the French government and entered a harmony class of Professor H. Challan at the Conservatoire National de Musique.
- 1957 Returned to Japan.
- 1960 Graduated from the Department of French Literature of the University of Tokyo.
- 1963 Became an instructor at Tokyo National University of Fine Arts and Music
- 1966 Became an assistant professor at Toho Gakuen School of Music.
- 1973 Became a professor at Toho Gakuen School of Music.
- 1974 Became the president of Toho Gakuen School of Music.
- 1988 Became the chairman of the Japanese Society for Contemporary Music.
- 1996 Became of a director of Toyko Bunka Kaikan.
- 1999 Became of a member of The Japan Art Academy.

Akira Miyoshi has received numerous prestigious awards which include:

Officier de L'Order des Palmes Academiques in 1984
The Education Minister's Art Encouragement Prize of Music in 1985
The Prize of Japan Art Academy in 1989
The Tokyo Metropolitan Prize of Culture in 1990
The Mobile Music Awards in 1990
The Otaka Award (6 times)
The Mainichi Music Award (3 times)
The Award for Arts (6 times)
The NHK Composition Award (2 times)
The Italy Award
The IMC Award
Officier de L'Ordre National de la Legion d'Honneur (1996)
Suntory Music Award (2000)

Source: Miyoshi, *Miyoshi Piano Method, Vol. 11*, 76.

APPENDIX B

PIANO WORKS BY AKIRA MIYOSHI

<Advanced Repertoire>

Sonata (1953)

Chaines: Preludes pour piano (1973)

Berceuse (1977)

En vers (1980)

Pour le piano I, II (1998)

<Two Pianos Four Hands>

Phenomene sonore pour 2 pianos (2 pianos 4 hands, 1984)

Cahier sonore (2 pianos 4 hands, 1985)

Pour le piano (2 pianos 4 hands, 1995)

<Didactic Works>

Etude en forme sonate (1967)

Suite “Konnatoki” Jounal Ni (1960)

Forest Echoes: Piano Pieces for Children (1978)

Diary of the Sea (1981)

Ototo no shiori I & II (solo collections, 1998)

Ototo no shiori III (duet collection, 2008)

Miyoshi Piano Method (1997, 2008)

APPENDIX C

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