



Application of Guitar Learning Methods to Reach Musicianship as Intercultural Activity in Formal and Non-formal Institutions of West Sumatra

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Abstract

This article reviews and analyses how methods, weaknesses, problems, solutions, and learning outcomes achieved in classical guitar learning at formal and non-formal educational institutions in West Sumatra as intercultural activities. Review and analysis refers to the principles, concepts, and methods of learning music, especially Western classical guitar, referred to throughout the world, namely the concept of Western music and the Yamaha Music Education System. The discussion in this article originates from the results of the first stage of the two planned research stages on the method of learning guitar instruments in formal and informal institutions in West Sumatra. The research method is qualitative and experimental. The first phase of the research is directed at finding, analyzing, and concluding methods of learning the practice of guitar instruments, their weaknesses, problems, and solutions to formal and informal institutions in West Sumatra. The second stage of the research is directed at finding and formulating weaknesses and shortcomings of guitar learning methods, then finding the need for guitar learning through analysis and assessment of guitar learning needs and then creating guitar learning methods based on 'sign' and 'interpretation' in the context of 'musicianship' and achievement of the learning objectives of the Major Guitar Instrument Practice course in the Music Education Study Program at the Faculty of Language and Art, Universitas Negeri Padang.

Keywords: *guitar learning; intercultural activities; sign and interpretation; musicianship*

Introduction

Musicians need 'musicianship' which is "the skills involved in playing music" (www.collinsdictionary.com) or "the knowledge, skills, and artistic sensitivity in playing music" (www.dictionary.com). There are three important things in musically, namely skills, knowledge, and artistic sensitivity, as a basis for understanding signs and interpretations in



music, so that music becomes 'alive' and communicative. Paul Thom stated, "Musical performance, as an interpretive activity, must be understood as something relative to the material being interpreted" (Thom, 2003). This has not been achieved in music education departments.

Achieving musicianship through music education requires an appropriate method, to achieve the quality of "hear what they see, and see what they hear," with a trained, discerning ear on both a musical and an aesthetic level" (Cleland, 2014). Cleland put forward the concept of "Musicianship through Aural Skills," as a comprehensive method, through "listening, singing, understanding, and using the foundations of music" as part of an integrated curriculum that combines "sight-singing" and "ear training" in one learning package. Agawu, V. Kofi also proposed the concept of 'Playing with Signs' as a 'listener-oriented theory of classical instrumental music' emphasising two fundamental communicative dimensions, expression and structure (Agawu, 2016). This concept is used in the research of guitar instrument learning methods in formal and non-formal institutions in West Sumatra (Deska, 2016; Hadi, 2017; Ibrahim & Handra Kadir, 2022; Jones & Kadir, 2020; Supriando, 2022; Zebua & Kustilo, 2024).

Knowing and analyzing guitar learning methods in formal institutions and non-formal institutions in West Sumatra is important because Classical Guitar Teaching and Learning outside of Western Culture and Western people is an Intercultural Activity. Therefore, the understanding and learning outcomes of guitar by people outside Western culture will certainly be different from the understanding and learning outcomes of guitar conducted by people who are born and live in Western culture. So that, Therefore also adjustments are needed in terms of learning methods. In this context, research on the application of guitar learning methods in formal and non-formal institutions in West Sumatra is important. The results of the study will be used as a basis for analyzing needs and creating new methods that are more appropriate in learning the practice of guitar major instruments in the Sendratasik Department, especially in the Music Education Study Program that still does not meet the desired learning outcomes.

This article is reviewing and analyses methods, weaknesses, problems, solutions, and learning outcomes achieved in classical guitar learning at formal and non-formal educational institutions in West Sumatra as intercultural activities. Review and analysis refers to the principles, concepts, and methods of learning music, especially Western classical guitar, referred to throughout the world, namely the concept of Western music and the Yamaha Music Education System. The discussion in this article originates from the results of the first stage of the two planned research stages on the method of learning guitar instruments in formal and informal institutions in West Sumatra.

Method

The research method is qualitative and experimental. This research was conducted in a guitar practice learning room, in experimental research, the existing conditions were adjusted to the needs of the research. The researcher created two groups, namely the control group and the comparison group, the control group was given treatment or stimulus according to the research objectives regarding the guitar learning method to achieve musical ability, which then the results of the reactions of the two groups (formal and non-

formal) were compared to obtain the results and findings of the research. (Syahrizal & Jailani, 2023)

The first phase of the research conducted qualitatively, is directed at finding, analyzing, and concluding methods of learning the practice of guitar instruments, their weaknesses, problems, and solutions to formal and informal institutions in West Sumatra. The second stage of the research conducted experimentally directed to find and formulate weaknesses and shortcomings of guitar learning methods, then find the need for guitar learning through analysis and assessment of guitar learning needs and then create guitar learning methods based on 'sign' and 'interpretation' in the context of 'musicianship' and achievement of the learning objectives of the Major Guitar Instrument Practice course in the Music Education Study Program at the Faculty of Language and Art, Universitas Negeri Padang.

Result

Application of Classical Guitar Teaching-Learning Methods as Intercultural Activities in Formal Institutions in West Sumatera

The study was conducted at the Padang Panjang Indonesian Art Institute and the Music Education Department at the Faculty of Language and Arts, Universitas Negeri Padang, where the methods studied included how methods, weaknesses, problems, solutions, and learning outcomes achieved in classical guitar learning at the formal institution in both institutions. The findings can be seen in the following table.

Table 1. Guitar Learning Methods in Formal Institutions in West Sumatera

No	Methods and Learning Outcomes	FBS UNP Music Education Dept	Department of Music FSP ISI Padang Panjang
1	Method		
1.1	Method Used	<ul style="list-style-type: none"> - Technical skill and 'reading-skill' - increase the intensity of the exercise by playing songs and higher technical levels 	<ul style="list-style-type: none"> - technical skill and 'reading-skill' - interpretation is in line with the practice of playing songs / repertoire
1.2	Weaknesses of the Method Used	<ul style="list-style-type: none"> - learning focused on the technical aspects of playing and fluency in reading notation - the 'music' aspect is left behind, - students become focused on things that are mechanical mastery of playing techniques. - requires a relatively longer time in terms of technical mastery of playing classical guitar. 	<ul style="list-style-type: none"> - students are more individualistic and experience less interaction. - sensitivity and ability to play together in the form of ensembles However this method is good for improving technical skills in playing the guitar.

1.3 Problems That Arise

- students 'outsmart' technical mastery issues by 'marking' notation with the position of the notes on the instrument and its fingers.
- Tends to 'reading skills' rather than 'aural skills.' So that students are less sensitive to pitch.
- students become less exercise intensity, because they are bored and bored, so the enthusiasm of learning decreases.

the basic abilities of new students who are still low or weak about the theory and practice of music and more specifically about guitar instruments.

1.4 Solution to the problem

- giving listening assignments to train 'aural'
- providing interpretation of the songs being studied.
- control the sound color and sound quality

- In the first semester, semester 1 and semester 2, the course material was focused on aspects of technical skills and reading skills without songs for practice
- Students are introduced to songs from semester 3 to semester 8 according to their levels and the provision of 'interpretation' materials in line with the repertoire or rehearsal of the songs.

2 Learning Outcomes From the Musicianship Aspect

2.1 Skill

- is at the level of "fluency in playing notation with maximum technical mastery that can be achieved."

Very good in terms of skill. Average students meet engineering standards in playing classical guitar.

2.2 Knowledge and Sensitivity in Understanding 'Sign'

- still not reached.

The majority of students have a standard ability to understand the 'sign' and artistic sensitivity.

2.3 Music Interpretation

- still not reached.

varies among students as the level of knowledge and understanding of students varies with interpretation material but is "dry" from the 'musical' aspect.

Application of Classical Guitar Teaching-Learning Methods as Intercultural Activities in Non-Formal Institutions in West Sumatera

Study of guitar learning methods at non-formal institutions conducted at Wahana Musik (Yamaha Music School) and Sari Musik Padang. The methods studied include how methods, weaknesses, problems, solutions, and learning outcomes achieved in classical guitar learning in both institutions. The results of the study of guitar instrument learning methods at non-formal institutions in West Sumatra can be seen in the table below.

Table 2. Guitar Learning Methods in Non-Formal Institutions in West Sumatera

No	Methods and Learning Outcomes	Sari Musik	Yamaha Padang (WahanaMusik)
1 Method			
1.1	Method Used	'technicalskill' and 'reading-skill' Fingering and Directly Read Notation	'Technical skills' and 'reading-skills' with reference to the Yamaha Classical Guitar Course
1.2	Weaknesses of the Method Used	Takes a relatively long time, causing boredom and boredom for iwa in learning	We have not recorded any weaknesses in the method used because students are more interested in the 'finger style'
1.3	Problems That Arise	Slow in mastering game techniques Many students do not know the song	Not in accordance with the wishes of students / FLS2N competitions Students become less interested
1.4	Solution to the problem	Interspersed with pop / finger style songs	Improvise songs / material
2 Learning Outcomes From the Musicianship			
2.1	Skill	Play with the correct finger position	Techniques that support
2.2	Knowledge and Sensitivity in Understanding 'Sign'	Somewhat lacking and repetition must be done	Tone sensitive According to capacity
2.3	Music Interpretation	Pretty good	Good Enough

Discussion

Application of guitar learning methods in formal institutions and non-formal institutions in West Sumatra, there are two models of instruction used. First model: a traditional method ' of Western classical guitar learning used at formal institutions in West Sumatra, that is the Indonesian Institute of Art, Padang Panjang and the Music Education Department, Universitas Negeri Padang and non-formal institutions namely Sari Musik Padang. "The traditional method" refers to the style of playing the guitar and the techniques

established by Western classical guitar educators in the past like among others Matteo Carcasi, Mauro Giuliani, Dionisio Aquado, Fernando Sor, Francisco Tárrega and Andres Segovia. Technical Skill and Sight-Reading are an important part of the initial stages of learning how to play classical guitar in this traditional method.

The second model: Yamaha Music which in this case is WahanaMusik Padang uses the Yamaha method which is designed based on the Yamaha Music Education System called "Structured Music Education System For Children And Adults." The objective of Yamaha's music education system is to "develop each student's musical abilities comprehensively in an environment that inspires a love of music and active participation in lifelong music namely 'a lifetime of active music participation'. Following the objectives of the Yamaha music education system, music courses are organized with an approach to teaching students how to express themselves creatively through 'music language (Music is a Language) (PRADANA, 2012; Sagitario, 2022; WIYATA, 2011). Along with the progress of music education, students develop skills in performance, improvisation, and composition. Thus the goal of the Yamaha music education system is the development of musical skills or musicianship in performance, improvisation, and composition.

Achievement of 'musical skills' is done in music courses and methods which are based on three fundamental principles namely; Timely Education, Group Lessons, and Emphasis On Creativity. Timely Education is an age-based music education with introduces the fundamentals of music from the start under the level of physical and mental development of children, at a time when the ability to hear children is developing rapidly. Group Lessons is "We All Learn Better In Groups" that enable children to enjoy rich musical experiences such as making friends through music, developing cooperativeness and deepening their understanding of music through participation in ensembles. For this purpose, Yamaha has adopted a method whereby students can 'listen and play' in a group, learning music while enjoying it. Emphasis On Creativity is "Learning Through Creating" to develop their creative capabilities, by thinking freely and enhancing sensitivity and imagination, through a comprehensive system of music education. Kawakami states "...that music should not be competitive, but should be a means of fostering friendships (Kankawi, 1987). Music provides a context in which goodwill may be exchanged..." (Anzhis, 2005) modelled this comprehensive system as below:

Lessons are taught to a group of students (typically 8 to 10 per class) and one parent attends with each child. This format motivates children and provides an opportunity to develop ensemble skills and cooperation within a supportive community of friends and parents. With their peers, children become part of a musical team making music together. With their teacher and parents, the group becomes a musical community.

Comprehensive music education means; singing solfège, playing the keyboard, singing songs with lyrics, moving to music, playing rhythm and keyboard ensembles and participating in "music appreciation" activities (initially a non-analytical experience). With this system students will develop diverse musical skills without prematurely focusing on one instrument or style. This approach allows students to choose their future musical path when they are more physically and mentally mature.

Music is a Language

The assumption is students learn music naturally in the same way they learn their spoken and written language: hear, imitate, speak and read. It is a parallel sequence in that students hear a melody or harmony, sing it in solfège, play it on the keyboard and then learn to read it. The aural awareness of four and five-year-olds is more developed than their manual dexterity and visual skills. Technical study is more actively undertaken in upper-level courses when students are developmentally ready. Likewise, the introduction of reading and theory takes place gradually in a timely and contextual manner. When students are intellectually ready, it is explained in academic terms what they have sensed and experienced musically at a young age.

The Method

Ear First

The Yamaha Method employs "Fixed-Do" solfège (without altered syllables) in both ear training and keyboard activities (Kadir, 2021; Sagitario, 2022; WIYATA, 2011). Aural training using Fixed-Do helps children internalize pitch, resulting in a strong relative pitch sense and, in many cases, perfect pitch. Consequently, in JMC classes one will observe students singing solfège by ear and eventually playing keyboard by ear. Solfège is the core of the Yamaha Method; students absorb this musical vocabulary and use it in both beginning and advanced courses. Solfège becomes each student's first musical voice. In every class, teachers sing melodic patterns and chords that children imitate. Solfège sessions at the teacher's piano account for approximately 15 to 20 minutes of a 60-minute class. Through singing solfège, students begin to acquire a sense of pitch, rhythm, meter, harmony, form, phrase structure, key, articulation, dynamics and mood.

Application to Guitar Course

Yamaha Guitar Course (Classical Guitar)

The Yamaha Guitar Course is offered for students of all ages from 9 years and above, interested in learning the Classical Guitar. The course is offered in both group and individual lesson settings, where students learn various Classical Guitar playing techniques and styles.

Characteristics of the Yamaha Guitar Course

1. Repertoire Pieces

Repertoire pieces from various styles including Classical, Latin, and Folk songs, are included in the textbooks so that students can enjoy a wide range of music using the Classical Guitar.

2. Flexible and effective Rhythm Strum exercises with Chord Chart

Rhythm strum exercises and chord charts for fingerpicking and strumming are included and used accordingly based on students' needs. With the chord chart, students will be able to hold down and play the chords in any way, for any style.

3. New Curriculum suitable for all ages

The new Yamaha Guitar Course textbook has a curriculum designed for all ages, whether at the junior age or adult. The chapters proceed step by step, making it easier for students of all ages to progress gradually, and enjoy learning music with the Classical Guitar.

4. CD and MIDI Data

A CD is provided with the textbook, including performances of repertoire pieces and exercises for students to refer to and practice at home, in addition to classroom-available MIDI accompaniment data to experience a more musical and fun group lesson. The CD will help students progress faster and more effectively as they can refer to what they learn in the lesson at any time.

5. Smooth link between YGC textbook and Yamaha Grade Examination

The Yamaha Grade Examination for Classical Guitar has been revised so that it is smoothly linked with the content of the textbooks and lessons. The YGC textbooks are in 6 volumes, with each volume equal to one grade (please refer to the relationship between volume and grade in the chart below), so that students can feel the easy step-by-step progression when moving from textbook to textbook.

The results of research at the Yamaha Music School, it is known that the method used according to the instructor's information is "Japan and Europe". But in practice based on observation, guitar learning at the Yamaha Music School uses technical skills and 'reading-skills' methods about the Yamaha Classical Guitar Course book issued by the Yamaha Music Foundation.

Weaknesses of the Method Used

The use of technical skills and reading skills is good for improving technical ability in playing the guitar. However, the use of technical skills and 'reading-skills' methods causes learning to become rooted in the technical aspects of reading and playing technical notation and mastery. As a result, the 'music' aspect is left behind, so students become focused on something mechanical, namely mastery of playing techniques. In addition, most students do not have an adequate background in terms of playing guitar, especially classical guitar. This also causes relatively more time in terms of technical mastery.

Problems That Arise

The fundamental problem that always arises is that most new students who take the Guitar Instrument Practice specification have the basic abilities of new students who are still low or weak in music theory and practice specifically about guitar instruments. Therefore, related to the learning method, students try to 'outsmart' themselves with the problem of technical mastery of playing classical guitar by 'marking' the notation with the position of the notes on the instrument and its fingers. As a result, they became focused on the mechanical aspects of playing the guitar. Gradually, students unwittingly emphasize the mastery of the practice of their instruments as 'reading skills' rather than 'aural skills.' So that most students become less sensitive to pitch. The next problem that arises is that students become less exercise intensity, they are hit by boredom and boredom, so the spirit of learning is decreased. In non-formal institutions, most students are more inclined to the style of "Fingerstyle." Generally, students are not familiar with classical songs, so they do not respond to learning classical songs, except for songs they already know such as the song "Für Elise."

Solution to the problem

Some of the solutions provided such as giving a listening task to train students 'aural' as well as providing an interpretation of the songs being studied, exercising control over the sound colours and the quality of the sound produced in playing guitar instruments in formal institutions, have not given much better results, because students are already focused on the technical aspects of playing guitar. While in non-formal institutions, providing enrichment of subject matter by providing 'finger style' pop songs only succeeded in slightly reducing the boredom of learning, but did not give better results on classical guitar playing from the aspect of its musicianship.

Learning Outcomes from the aspect of Musicianship

1. Skill

With the learning methods used and the solutions applied to the problems that arise in learning, the learning outcomes of guitar instrument practices at each level of learning vary among students. In fact, in general, the results of guitar instrument practice learning from the aspect of skill are at the level of "smooth playing notation with maximum technical mastery that can be achieved."

2. Artistic Knowledge and Sensitivity in Understanding 'Sign'

Except for ISI Padang Panjang where the majority of students have standard abilities in understanding 'sign' and artistic sensitivity, most of the knowledge and sensitivity in understanding 'sign' is still not achieved. The sound of music produced in guitar playing is only limited to a series of sounds according to the notation, and sounds that are 'dry' and not yet 'alive' and not yet communicative. In other words, learning has not yet led to musicianship as one of the main targets in music education.

3. Music Interpretation

Interpretation and interpretive ability in understanding music and playing music as one of the important aspects in achieving musicianship is still largely unachieved. This can be seen from the guitar playing of students when playing songs or repertoires that have been learned. Most students have good guitar playing skills from the "engineering" aspect but do not meet the criteria of the interpretation aspect. So the game that is performed by students is technically sound but "dry" in terms of the "musical" aspect.

Conclusions and Recommendations

The results of research on learning methods for guitar instrument practice in formal and non-formal institutions in West Sumatra, it was found that the practice of guitar learning is generally dominated by the use of technical skills and 'reading-skill' methods where the final results stop at smooth playing notation with technical mastery as much as can be achieved. As a result, the sound produced is only limited to a series of sounds that are 'dry' and not yet 'alive' and communicative. In other words, learning has not yet led to musicianship as one of the main targets in music education. Disclosure of expression and communication through tempo, structure, melody, rhythm, harmony, dynamics and tone colour cannot be achieved.

Mastery of guitar playing techniques is very important. However, if learning focuses on technical skills and reading skills, students can have good techniques but in terms of their 'music', they tend to play stiffly, without expressions music learning, the study of this technique is not an objective, but as a means of achieving good music results. In connection with these findings, besides it is important to consider the quality of the music repertoire given to students it is advisable to consider new methods that reach sensitivity to sign and interpretation towards musicianship as a "roadmap to artistic excellence. "The concept of 'Playing with Signs' was introduced by Agawu (2016) as a listener-oriented theory in the context of instrumental classical music (a listener-oriented theory of classical instrumental music) which emphasizes two fundamental communicative dimensions, namely expression and structure, and the concept of "Musicianship through Aural Skills, "by Cleland (2014) deserves to be considered in formulating a comprehensive method for learning the practice of guitar instruments.

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