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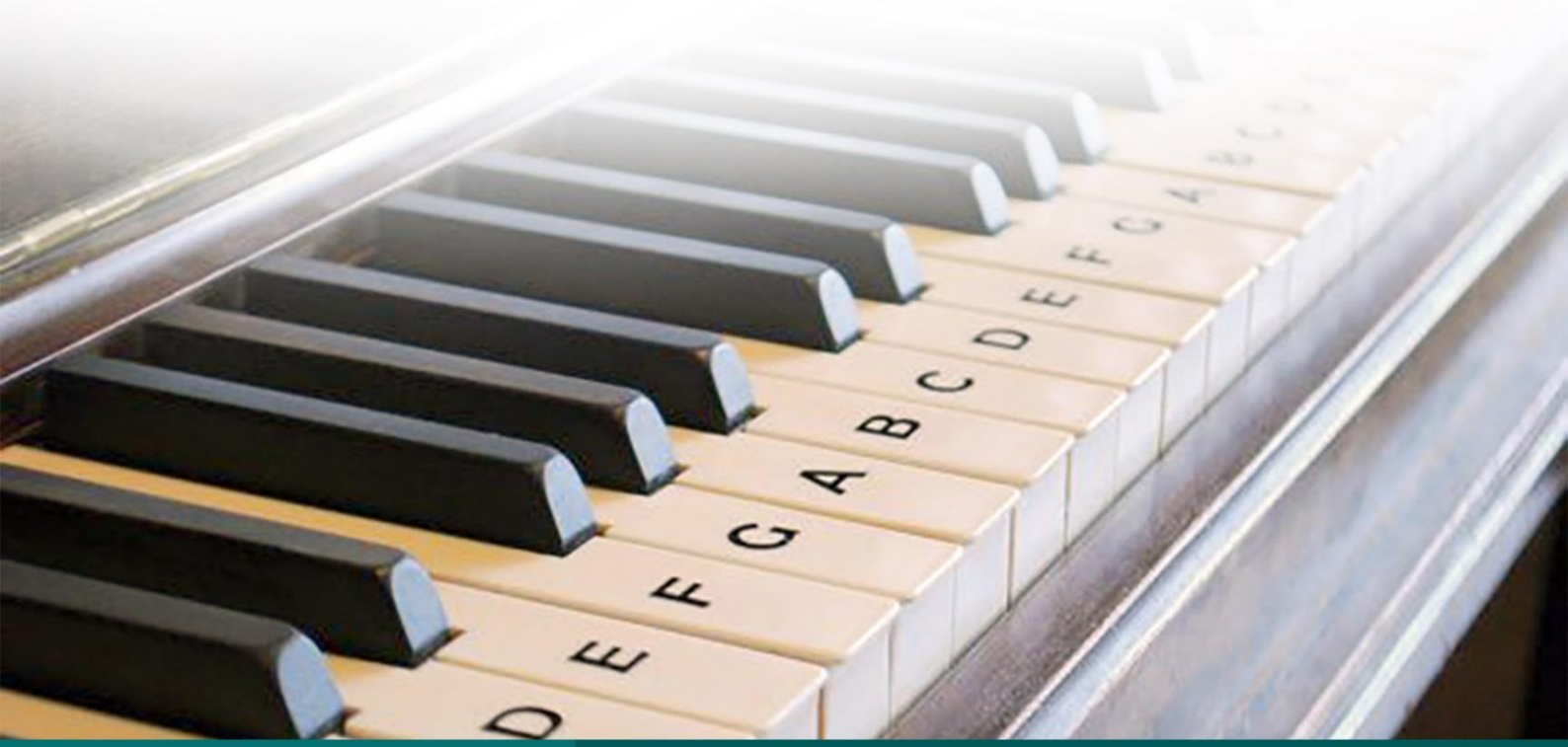
ACCELERATED KEYBOARD MUSICIANSHIP (BASIC)

[A HANDS-ON PRACTICAL APPROACH TO LEARNING THE PIANO]



A DEVELOPMENTAL WORKBOOK

(For Teenage Beginners and Adult Learners)

VICTOR MANIESON

Noyam

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ACCELERATED KEYBOARD MUSICIANSHIP (BASIC)

[A hands-on practical approach to learning the piano]

A

DEVELOPMENTAL

WORKBOOK

(For Teenage Beginners and Adult Learners)

VICTOR MANIESON

ACCELERATED KEYBOARD MUSICIANSHIP

Victor Sowa Nii Sowa Manieson
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DEDICATION

To the one who appreciates my art of teaching and

gives ear to my past and present students.

---My Wife---

Doreen Ewuraba Mansa Thomas Manieson

ACKNOWLEDGEMENTS

In affirming the human ingenuity that each learner brings to the learning environment (Classroom/Studio) that actually also evolves and transforms the teacher who is a LIFELONG LEARNER, I wish to thank all my students.

However, a few individuals or institutions that nourished my evolvement as a facilitator in this musicianship enterprise need to be mentioned.

1.	National Academy of Music, Winneba.	1986/87 & 1987/88 final year students
2.	Callanwolde Fine Arts Center, Atlanta.	My piano Students 1994-1997
3.	University of Education, Winneba.	Music Students 2009 - 2013.
4.	Lincoln Community School, Accra	Professional Development Fund for Teachers. 2009-2012
5.	The Piano Lab, Accra. 2003-2010	
6.	Mr. Kingsley J.E.K Acheampong	Notation Transcriber
7.	Mr. Evans Agyekum	Notation Transcriber.
8.	Kwaku Boakye-Frempong	Research Assistant/Proofreader.

Churches and Para Church Organizations:

1.	The Hour of visitation choir (Ghana)	1985 to Present
2.	Okako Maamobi Presbyterian Church (Ghana)	1974 – 1988
3.	Christ United Presby Church (San Diego)	1988 – 1993
4.	Christian Fellowship congregational Church (San Diego)	1990 – 1993
5.	Providence Missionary Baptist Church (Atlanta)	1993 – 1997

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FOREWORD

There were many keyboard tutorial books at the Academy written by foreigners and local musicians but to some of the students at the then National Academy of Music (NAM) in Winneba in the early eighties, these books were not giving them what they needed to know on the keyboard or the piano.

Yes, most of these books talked about scale harmonization, the use of thirds and sixths to harmonize simple melodies, accompanying songs with Tonic, Subdominant, and Dominant chords. All these and more were also taught at the Academy but to some students, especially the non-teachers who were popularly called "Private Students, it wasn't adequate to satisfy their innate drive.

Why? One would ask.

The answer is very simple. You see, we students could hear and see a Junior Lecturer called Victor Manieson harmonizing, improvising, and playing accompaniment for other solo instruments with precision, with ease, and in different styles using these same techniques that we had been taught but his version was unique and original.

Truly, most students lacked the skills and abilities on how to embellish their improvisation, how to vary their keyboard harmonies, and how to play accompaniment in various styles but some few hours with Manieson was all the time needed to put one on the right track of progress. He is a "born" teacher.

People used to joke around on campus with this statement "keyboard musicianship and Manieson are bedmates": meaning they are inseparable.

Those of us who came under Mr. Manieson's tutelage got the chance to learn more and honestly we are who we are partly because of his mentorship. There were requests from students for a pamphlet on keyboard musicianship in 1986 when Mr. Manieson was teaching piano at the Academy. He was also the school accompanist. Manieson was always among the people who were called to perform any time there were visitors on campus.

It came as no surprise when Mr. Maneison was selected as one of the country's musicians to represent Ghana in the United States of America in 1988.

"*Ghanaman y1 w4 adze'a oye*"

With what he knew then and all that he has learnt abroad, Mr. Manieson has finally put together the long awaited book on keyboard musicianship, “The Accelerated keyboard Musicianship”, which addresses some of the challenges that everyday students of piano or keyboard face and how they can overcome these challenges.

I will encourage everyone to rush and get a copy because there is no other book like this in the market.

Mr. Bright Kwaku Amankwah,
Director of Music – Ghana United Methodist Church, Bronx - New York,
President – Association of Ghana United Methodist Church Choirs, North America,
Treatment Coordinator – Institute of Human Dynamics, Bronx – New York,
2021.

PREFACE

Approaches towards the formal learning of piano playing with respect to musicianship is one that demands the understanding of musical concepts and their applications. Consequently, it requires the boldness to immerse oneself in performance situations while trusting one's instincts. One needs only to cultivate an amazing ear and a good understanding of music theory to break down progressions "quickly".

Like an alchemist, one would have to pick their creative impulses from their musical toolbox, simultaneously compelling their fingers to coordinate with the brain and the music present to generate "pleasant sounds".

My exploration leading to what will be considered Keyboard Musicianship did not begin in a formal setting. Rather it was the consolidation of my involvement in playing the organ at home, Sunday school, boarding school at Presec-Legon, and playing at weekly gospel band performances off-campus and other social settings that crystalized approaches that can be formally structured. In fact, I did not then consider this lifestyle of musical interpretation worthy of academic inclusivity until I graduated from the national academy of music and was taken on the staff as an instructor in September, 1986. Apparently, what I did that seemed effortless was a special area that was integral to holistic music development.

The late Dr. Robert Manford, the then director of the Academy, assigned me to teach Rudiments and Theory of Music to first year students, Keyboard Musicianship to final year students, and to continue giving Piano Accompaniment to students - just as I have been voluntarily doing to help students.

The challenge was simply this; there was no official textbook or guide to use in teaching keyboard musicianship then and I was to help guide especially non-piano majors for practical exams in musicianship. What an enterprise!

The good news though was that exemplifying functionalism in keyboard, organ, piano, etc. has been my survival activity off campus particularly in church and social settings.

Having reflected thoroughly and prayerfully, it dawned on me that piano literacy repertoires were crafted differently than my assignments in Musicianship.

Piano literacy repertoires of western music were abundant on campus but applied musicianship demanded a different approach. Playing a sonata, sonatina, mazurka, and waltzes at different proficiency levels was different from punching chords in R&B, Ballard style, Reggae, Highlife

or even Hymn playing. However, there are approaches that can link them and also interpretations that can categorize them in other applicable dimensions.

A "Retrospective Introspection" demanded that I confront myself constructively with two questions:

1. WHAT MUSICAL ACTIVITIES have I already enjoyed myself in that WARRANT or deserve this challenging assignment?
2. WHAT MUSICAL NOURISHMENT do l believe enriched my artistry that was so observable and Measurable?

The answers were shocking!

They were:

1. My weekend sojourn from Winneba to Accra to play for churches, brass bands, gospel bands and teaching of Choirs – which often left me penniless.
2. Volunteering to render piano accompaniment to any Voice Major student on campus since my very first year.
3. Applying a principle, I learnt from my father – TRANSFER OF LEARNING – I exported the functionalism of my off-campus musical activities to compliment my formal/academic work.
4. The improvisational influences of Rev. Stevenson Alfred Williams (gospel jazz pianist), Bessa Simmons (band director & keyboardist) and at Ghana Broadcasting Corporation, Mr. Ray Ellis "Afro Piano Jazz Fusion Highlife"

The trust and support from lecturers and students in the academy injected an overwhelming and high sense of responsibility in me which nevertheless, guided me to observe structures of other established course outlines and apply myself with respect to approaches that were deemed relevant.

Thus, it is in this light that I selected specific concepts worth exploring to validate the functionalism of what my assignment required. Initially, hymn structures, chords I, IV, V and short highlife chordal progressions inverted here and there were considered. Basic reading of notes and intense audiation were injected even as I developed technical exercises to help with the dexterity of stiff fingers.

I conclude this preface by stating that, this "Instructional guide/manual" is actually a developmental workbook. I have deliberately juxtaposed simple original piano pieces with musicianship approaches. The blend is to equip learners to develop music literacy and performance proficiencies. The process is expected to compel the learner to immerse/initiate themselves into basic keyboard musicianship.

While it is a basic book, I expect it to be a solid foundation for those who commit to it.

Many of my former and present students have been requesting for a sort of guide to aid their teaching or refresh their memories. Though not exhaustive, the selections presented here are a response to a long-awaited workbook.

I have used most of them not only in Winneba, but also at the Callanwolde Fine Arts Center (Atlanta) and the Piano Lab (Accra).

I found myself teaching the same course in the 2009 – 2013 academic year in the Music Department of the University of Education, Winneba when Prof C.W.K Merekeu was Head of Department. My observation is that we still have a lot of work to do in bridging academia and industry. This implies that musicianship must be considered as the bloodline of musicality not only in theory but in practice.

I have added simplified versions of my old course outlines as a guide for anyone interested in learning.

Finally, I contend that Keyboard Musicianship is a craft and will require of the learner a consistent discipline and respect for:

1. The art of listening
2. Skill acquisition/proficient dexterity
3. Ability to interpret via extemporization and delivery/showmanship.

For learners who desire to challenge themselves in intermediate and advanced piano, I recommend my book, "*African Pianism. (A contribution to Africology)*"

NOTES TO STUDENTS

This guide has been designed to help you keep track of your growth in keyboard musicianship – particularly the theoretical concepts needed for necessary foundation building.

Good Theoretical Foundational Concepts provide the platform needed to facilitate practical approaches that will help shape your orientation and as such equip you in the growth – process of your future performance endeavors.

The course has elements and techniques that you are expected to apply for proficiency development. Make sure you understand your instructor, observe, and practice.

Initially, you will learn from the work in group situations (cooperative learning) to:

➢ Share and exchange ideas

➢ Compel you to develop a steady and consistent pace

➢ Accelerate your understanding/orientation in skill and content.

A collection or bank of tapped performances drawn from the duration of the programme highlighting the successes and challenges encountered in approaches, assignments and applications of feedback will serve as the group's portfolio. Finally, the class will culminate with a videotaped performance based on a given applied assignment and feedback given. A recital opened to family and friends will be considered as the graduation of the programme.

It is hoped that the learner as an individual will eventually emerge with the understanding of how concepts in musicianship can help him/her to:

➢ Learn to listen intently

➢ Overcome performance anxiety

➢ Notate basic rhythms and melodies accurately

FOR ADVANCED STUDENTS:

➢ Design a variation of a given short composition [as a means of extension, interpretation and exploration] showing artistry.

➢ Apply/explore techniques and execute patterns to help in developing renditions through extemporizations leading to showmanship as an exhibit of musical maturity.

It is worth at this juncture to note that musicianship is a musical journey. Your growth depends on how you constantly seek for approaches, both practiced and explored.

Musicianship is also a craft that is mastered with curiosity and humility – it is only then that you can establish a unique and distinctive flair [i.e. yourself]

Enjoy your journey.

Musically yours,

Victor Nii Sowa Manieson.

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UNIT 1

ACCELERATED KEYBOARD MUSICIANSHIP

Purpose: To equip interested individuals/groups in a cohort setting with musical tools needed to help them develop strategies/techniques that will enhance their keyboard performance.

The programme: This programme is open to students who want to develop their keyboard skills by reading musical notations and playing by ear. Students will learn selected "runs" or "riffs" in diverse keys, transpose chordal progressions and learn basic piano accompaniments.

Programme entails technical exercises, selected repertoire characterized by interpretation and extemporization. Students are expected to commit to learning/practicing.

- Instructional Hours & Guided Practice: 50 hours
- Individual commitment to practice: Average of 100 hours

The concepts below are to guide the learner throughout the programme.

1. Identifying rhythm through melody

- Hierarchy of notes
- Time signature
- Tied notes and melodic motifs

2. Construction of major scales

- Blue print and transfer to other keys (key signatures)
- Triads and inventions
- Arpeggios

3. Assignment – construction of minor scales

4. Concept of transposition

- Basic motifs transposed
- Cadences – (in block chords) & (appergiated)
4. Intervals

6. Repertoire Development

- One (1) personal song from the instructors list after the 20th hour of instruction

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- Two (2) group songs from manual

7. Technical exercises

- Major and minor scales (personal activity)
- Chromatics: similar & contrary motion/broken chromatics and @ octaves (personal activity)
- Cadences: (v7-i) v7-1c-I (guided)

8. Basic sight reading (developmental)

9. Basic harmonizing at sight (developmental)

10. Portfolio readiness

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SUGGESTED GUIDES FOR INSTRUCTIONAL HOURS

Meeting Times per week (cohort & instructor agree on what day(s)

- 2 ½ hours a week x 4 weeks = 10 hours of Instructions

  (for 5 months)

  i.e., Learner practices 10 hours per week

- 5 hours a week x 4 weeks = 20 hours of Instructions

  (for 2 ½ months - 3 months)

  i.e., Learner practices 20 hours per week

- 9 hours a week x 4 weeks = 36hours of Instructions

  (for 1 ½ months – 2 months)

  i.e., Learner practices 36 hours per week

- Individual/one-on-one private lessons should be discussed with the instructor with consideration of a steady pace established for consistency.
- For settings where 2 ½ hours a week is not possible, instructional hours can be reduced to suit arrangement
- Finally, suggested Instructional hours & guided practice = 50 hours

  Learners Commitment to practice = 100 hours

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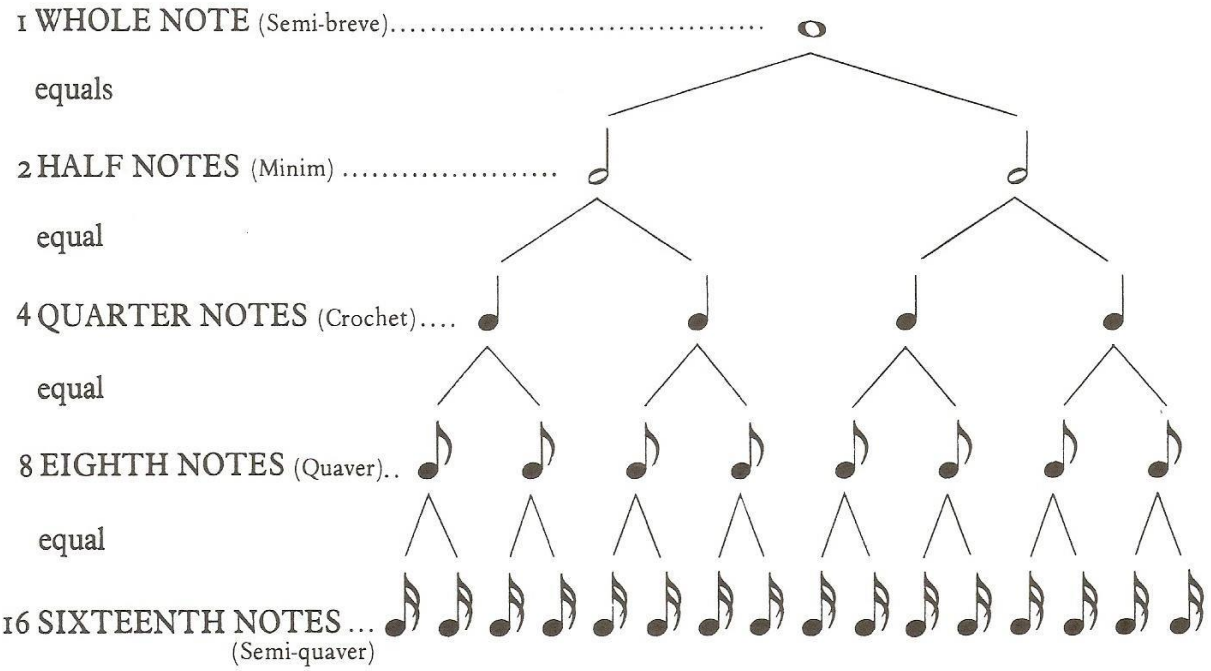
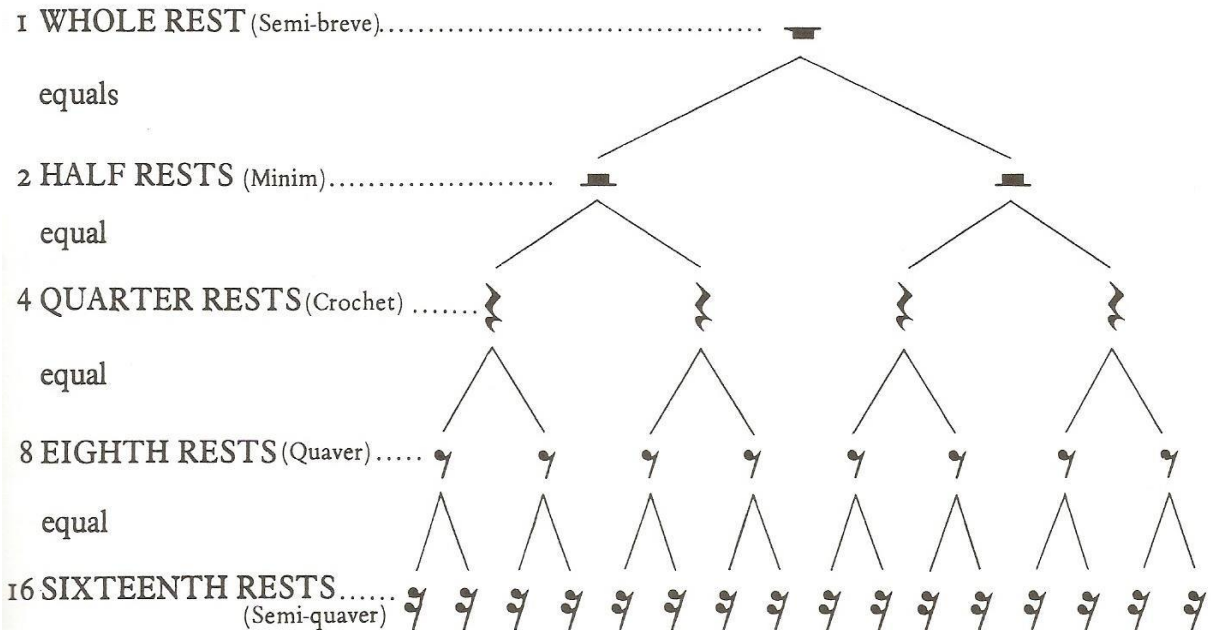
UNIT 2

HIERARCHY OF MUSICAL NOTES





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NOTES AND RESTS

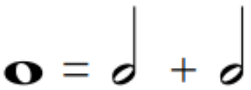
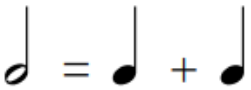
There are various kinds of NOTES designed to show the duration or time value of a musical sound. RESTS are symbols indicating a definite duration or time value of silence.

WHOLE NOTE…… = ……WHOLE REST

HALF NOTE…… = …….HALF REST

QUARTER NOTE…. = …….QUARTER REST

EIGHTH NOTE…… = ……EIGHTH REST

One whole note Equals Two half notes	One half note Equals Two quarter notes	One quarter note Equals Two eighth notes
		

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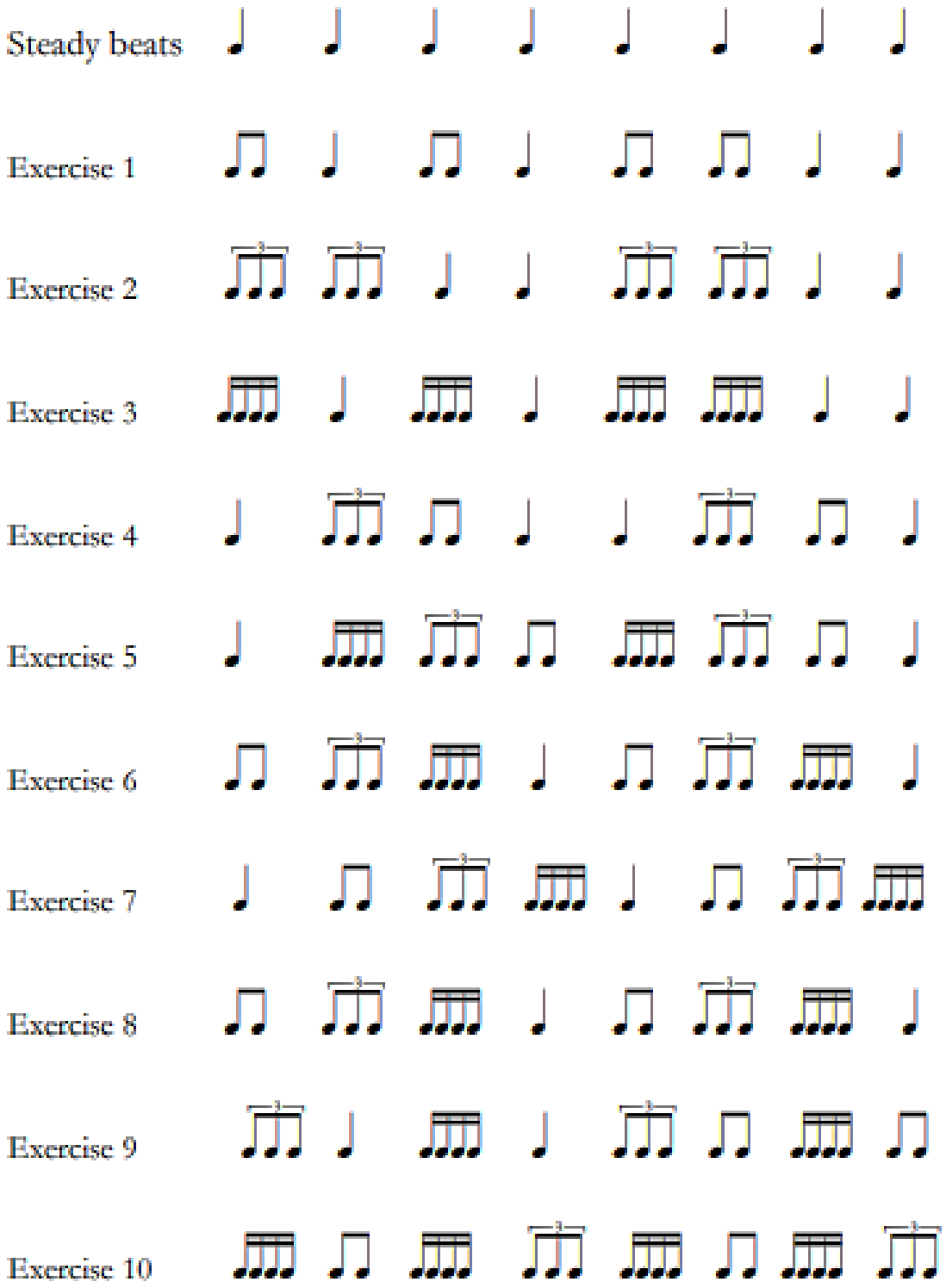
BANK OF RHYTHMS (Basic Rhythmic Patterns A)



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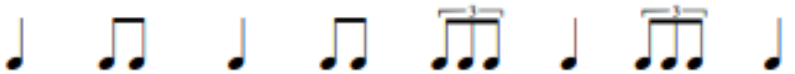
BANK OF RHYTHMS (Basic Rhythmic Patterns B)

Steady beats

Exercise 1

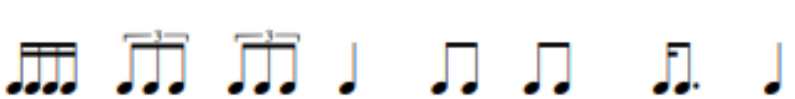


Exercise 2

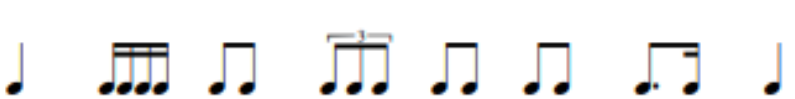
Exercise 3

Exercise 4

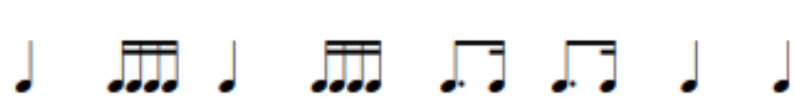
Exercise 5



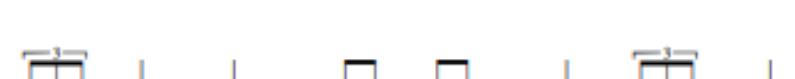
Exercise 6



Exercise 7



Exercise 8



Exercise 9

Exercise 10

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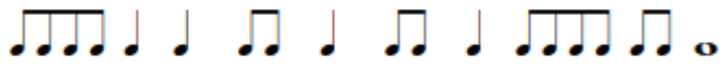
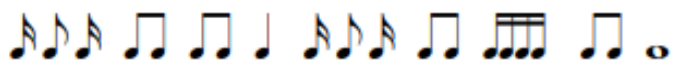
NOTATION DICTATION

FOCUS: IDENTIFYING RHYTHMS THROUGH MELODY

There will be four short melodic phrases. Each will be played four times to your hearing and you are expected to notate the rhythms in the space provided in section B.

In section A, you have a bank of rhythms to acquaint yourself.

SECTION A

1.
2.
3. 
4. 

SECTION B

1.

2.

3.

4.

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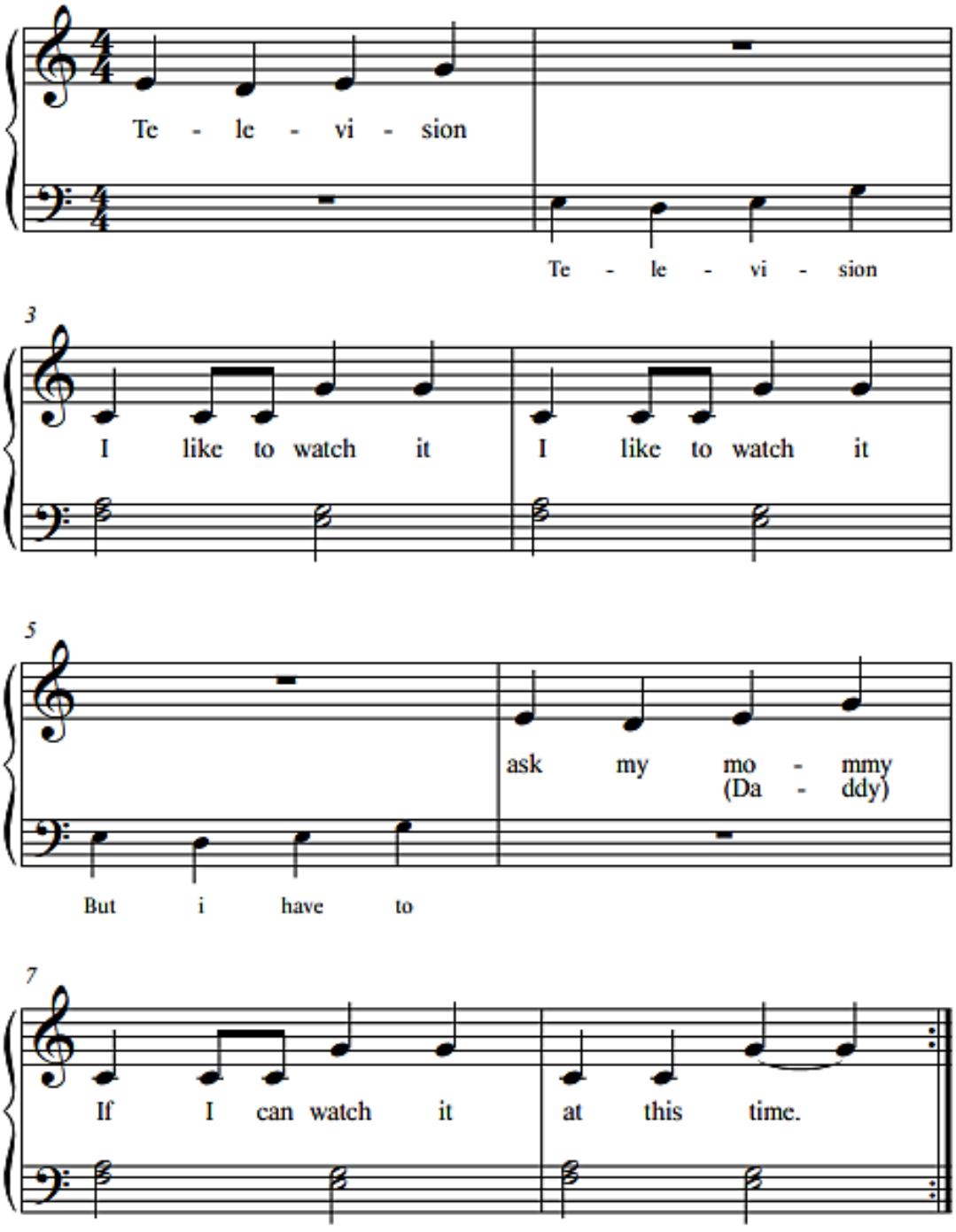
TELEVISION (PRACTICAL WORK)

Victor Manieson



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WEDDING BELLS (PRACTICAL WORK)

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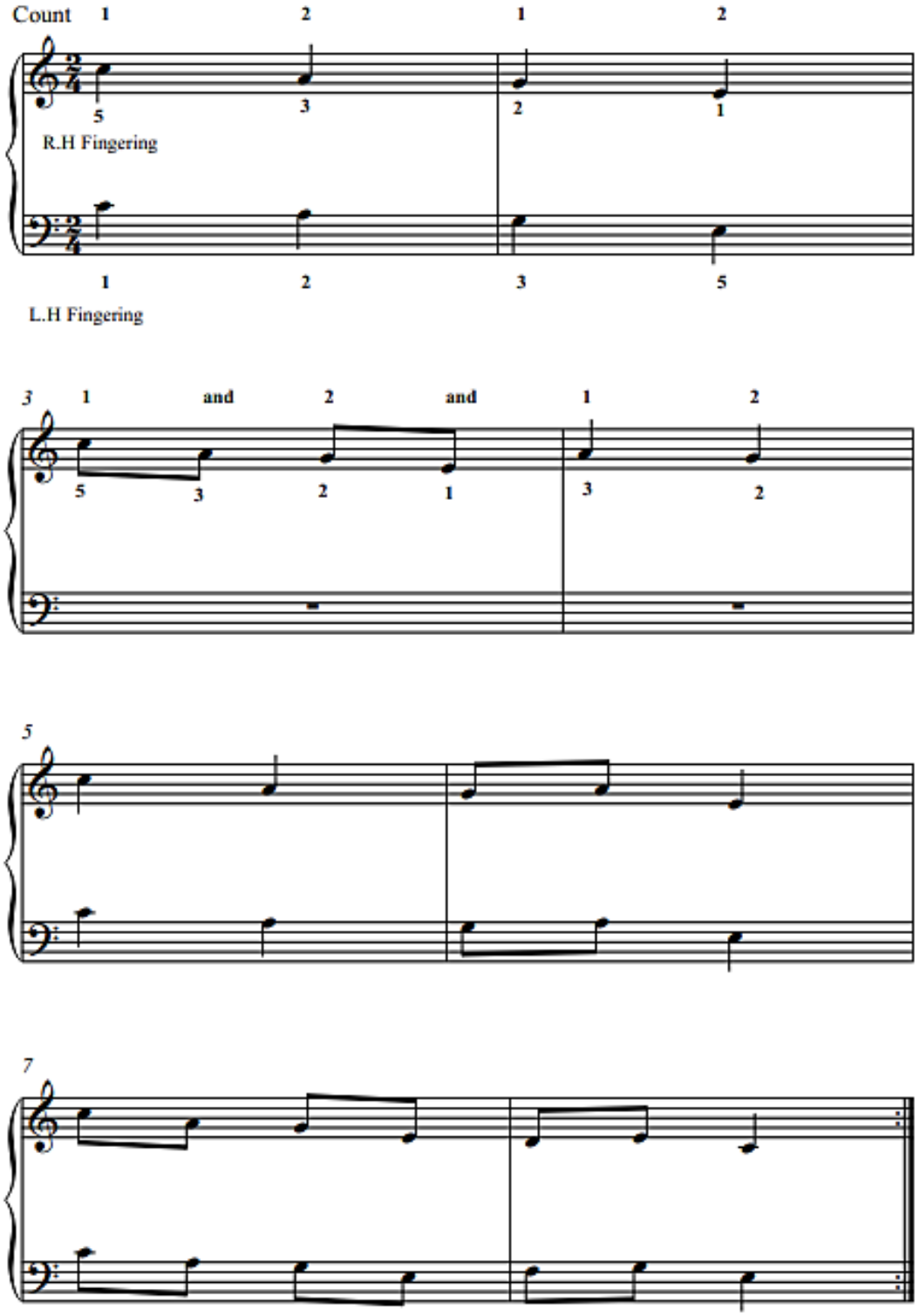

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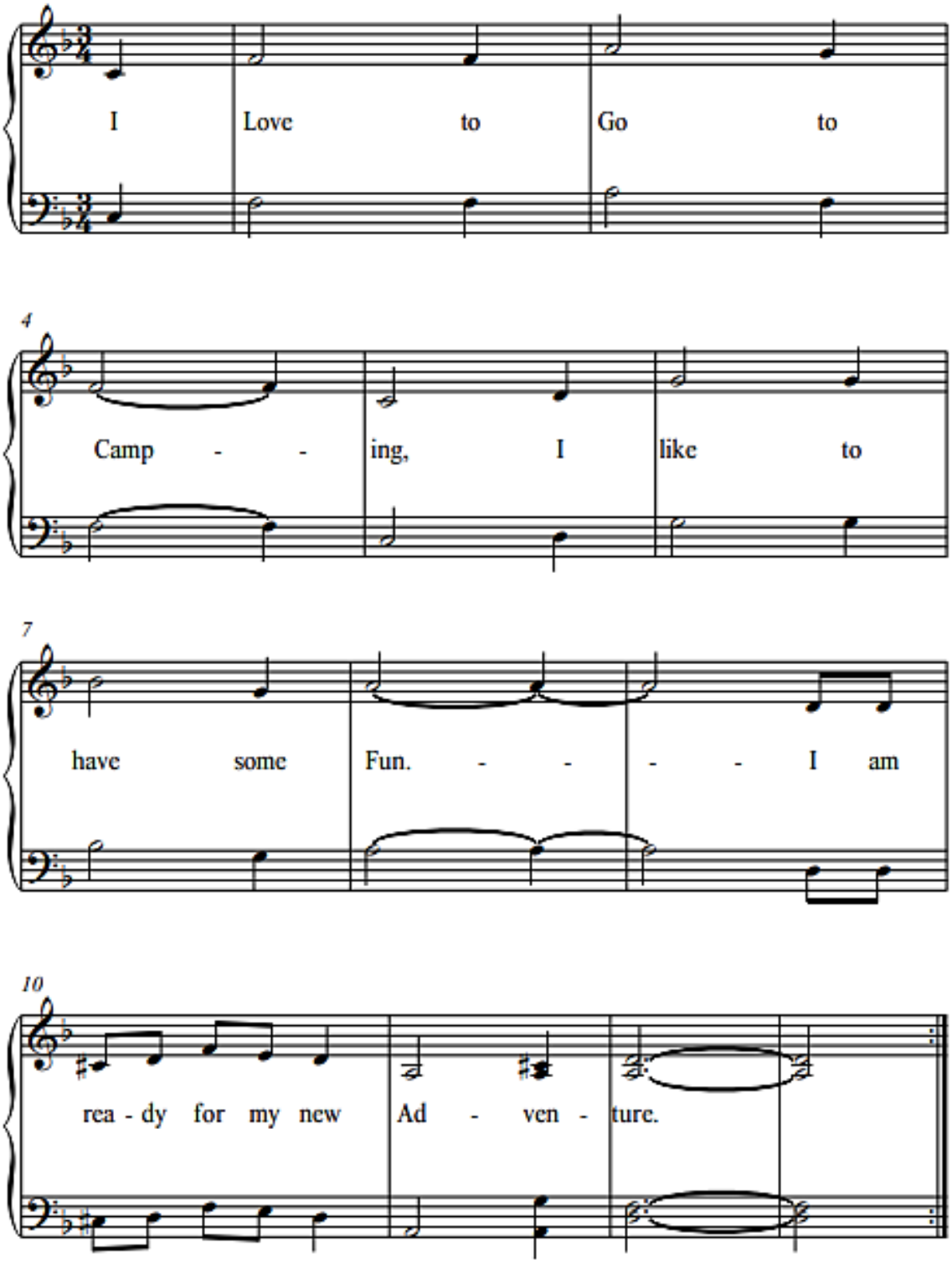
I LOVE CAMPING (PRACTICAL WORK)

Victor Manieson



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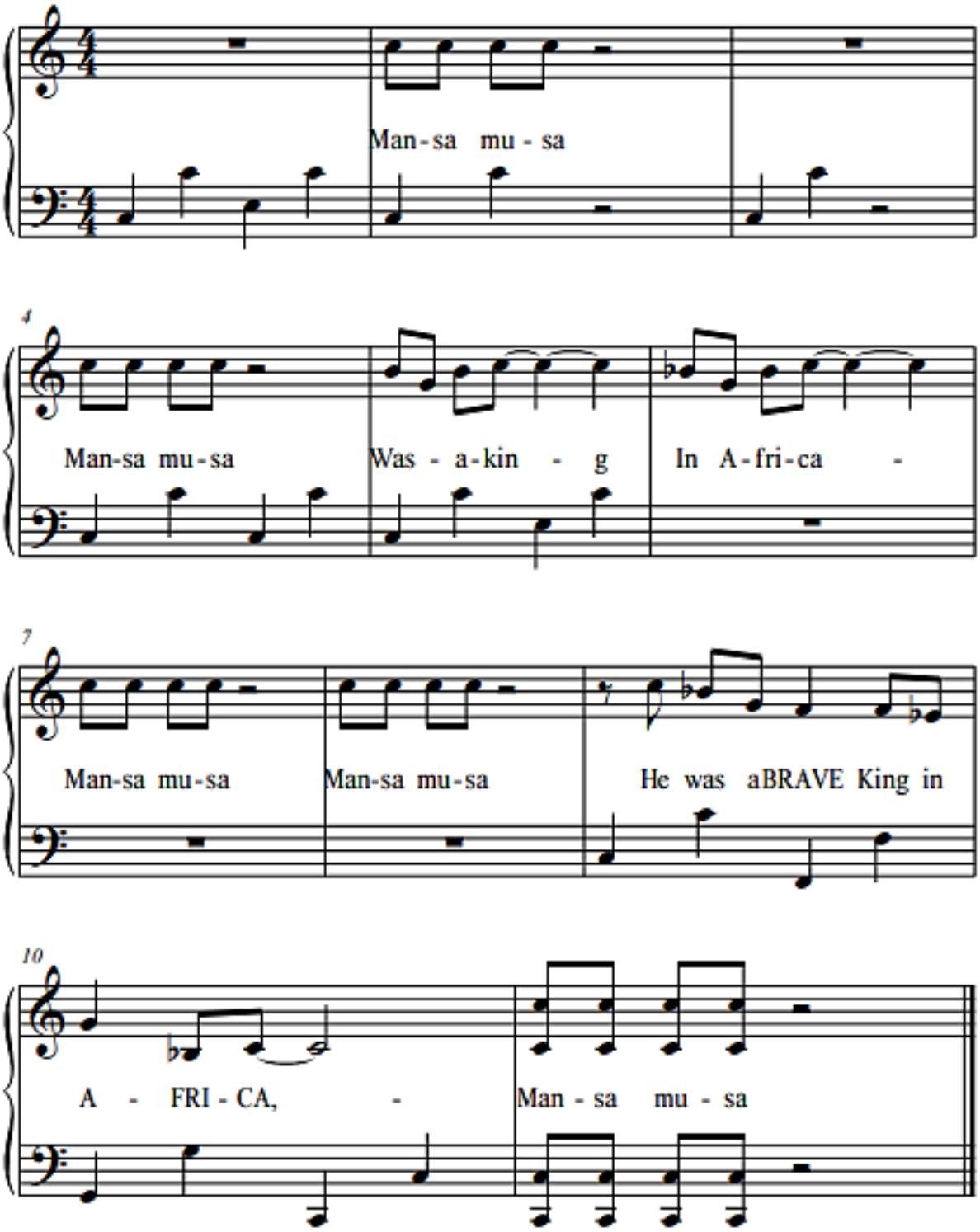
MANSA MUSA (PRACTICAL WORK)

Victor Manieson



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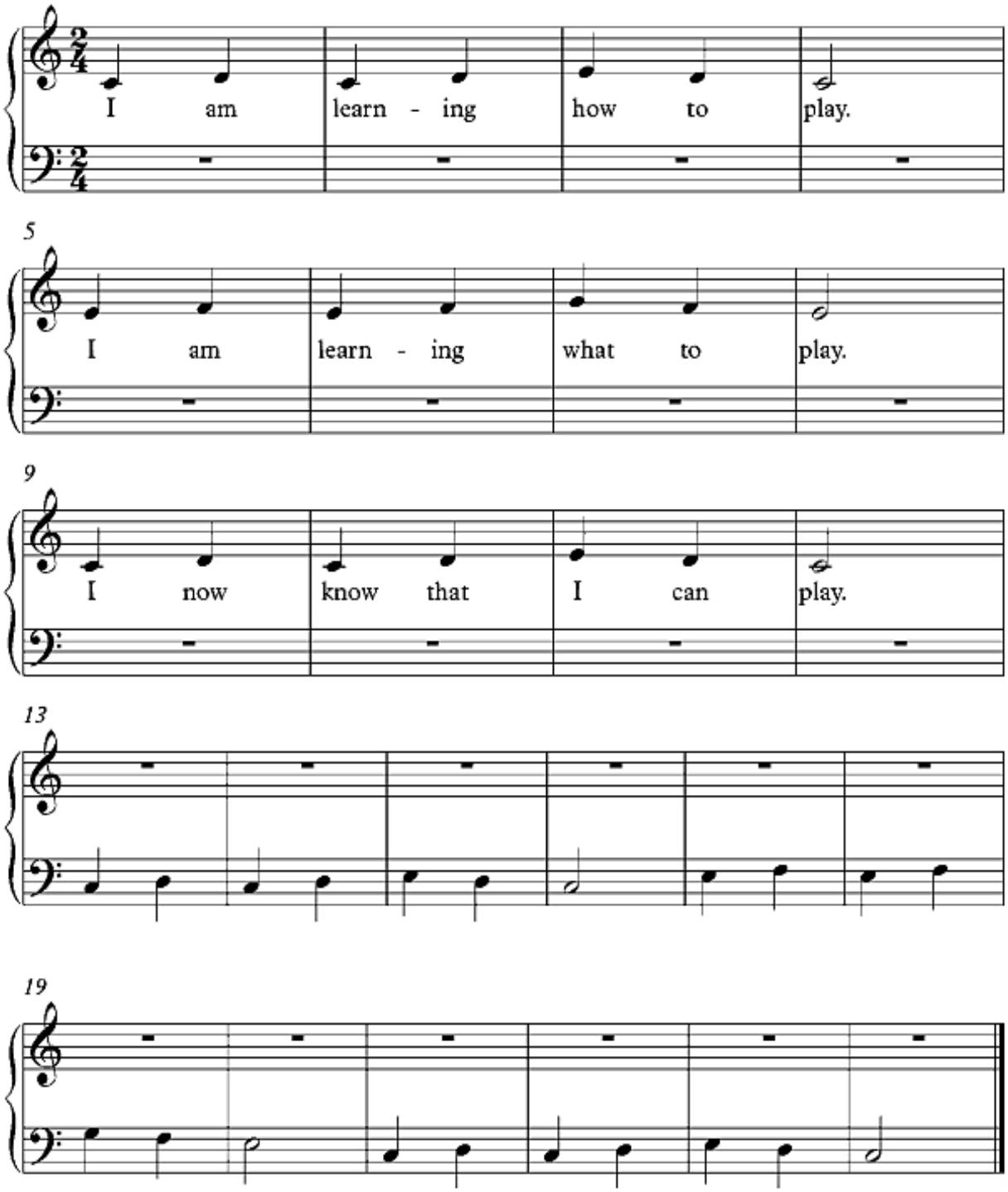
BEGINNERS' SONG I (PRACTICAL WORK)



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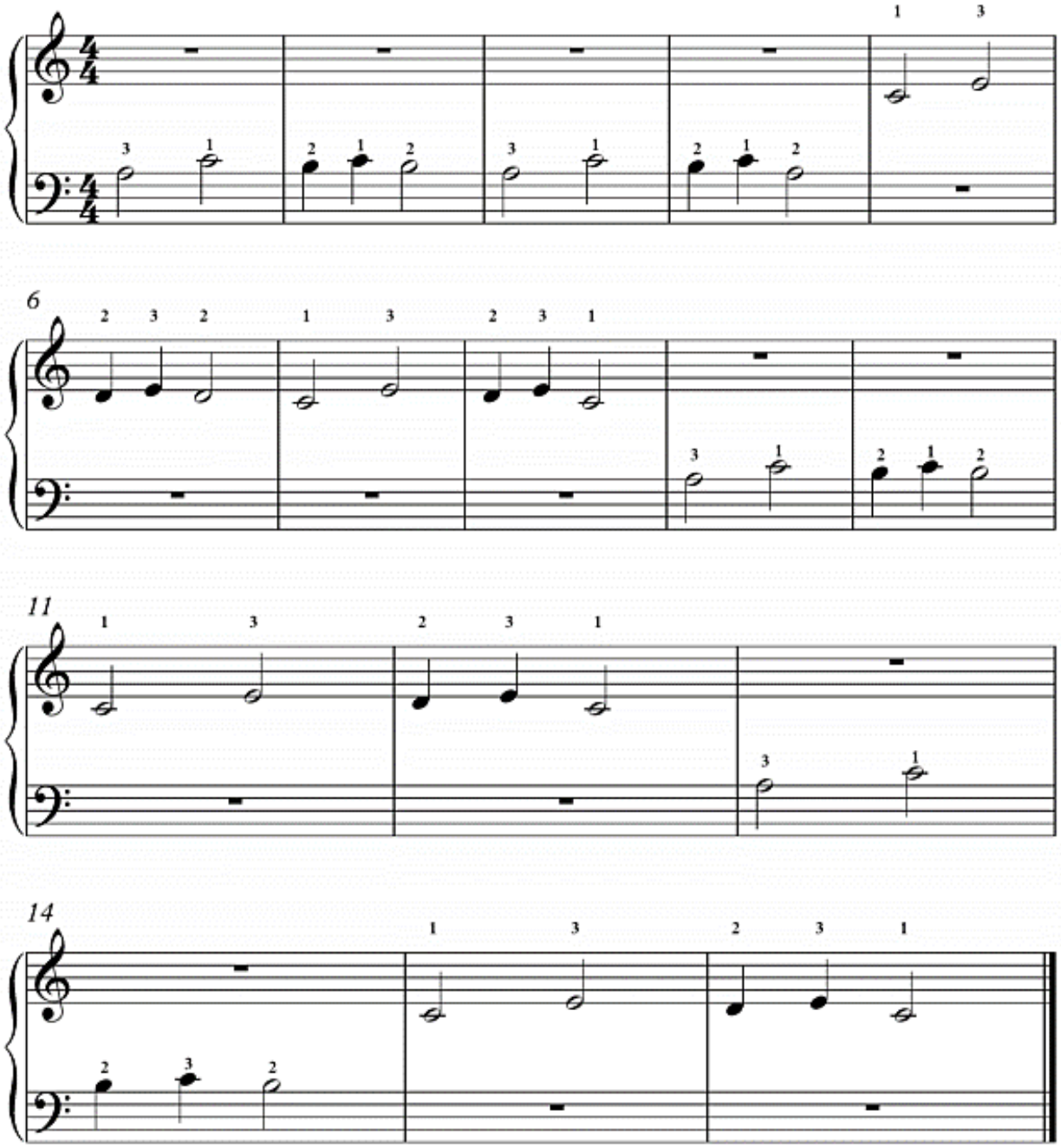
BEGINNERS' SONG II (PRACTICAL WORK)



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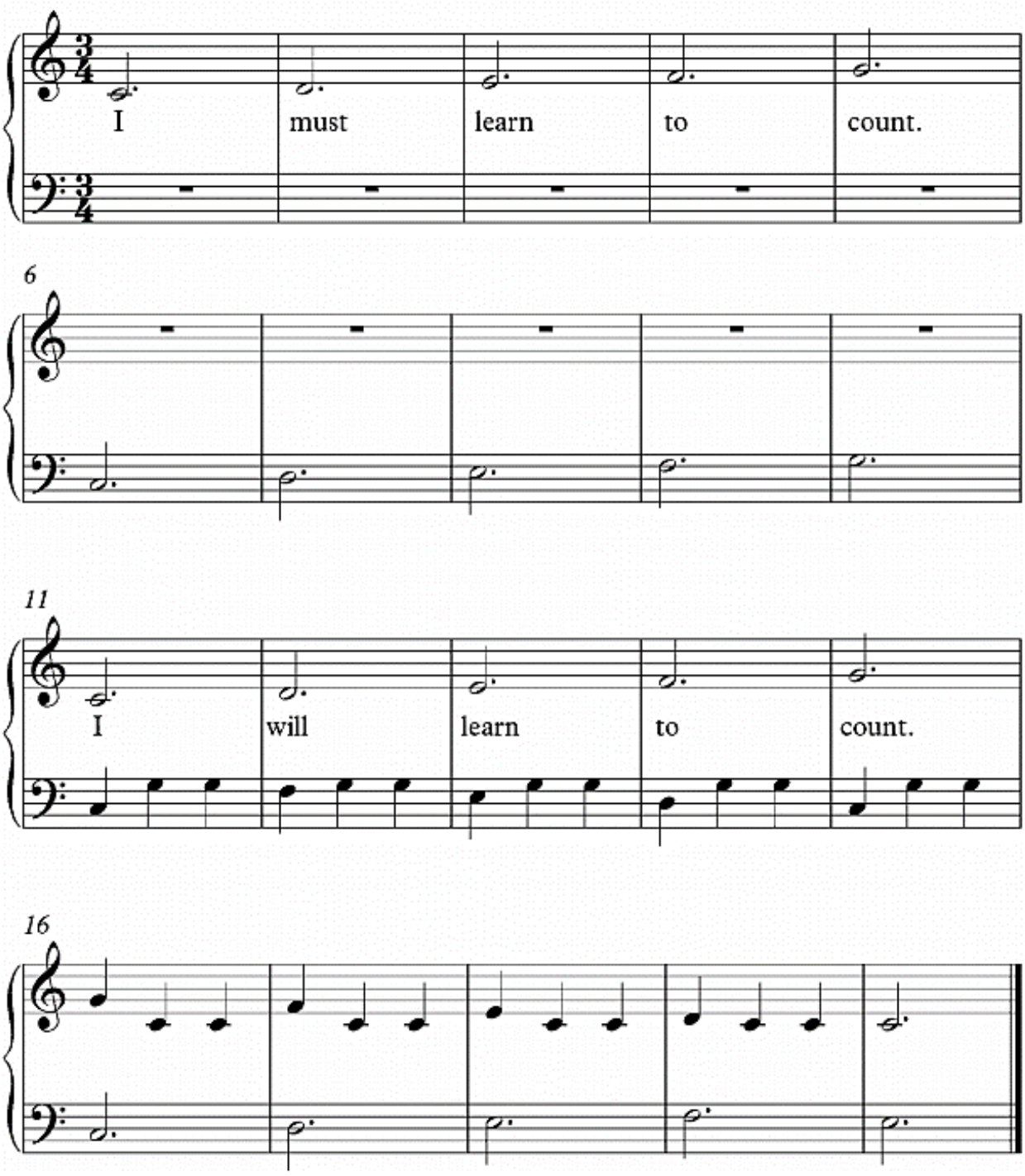
BEGINNERS' SONG III (PRACTICAL WORK)



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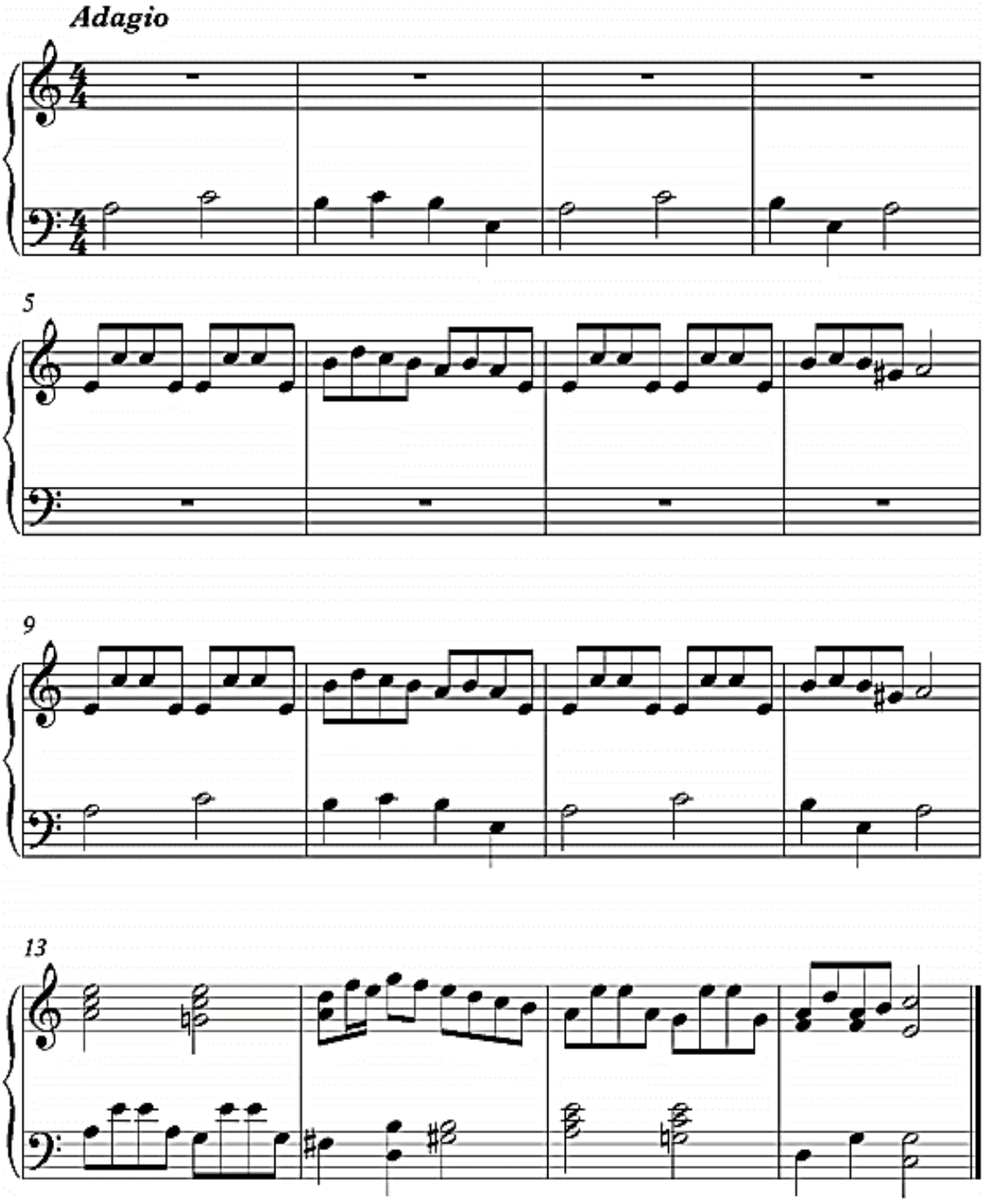
BEGINNERS' SONG IV (PRACTICAL WORK)



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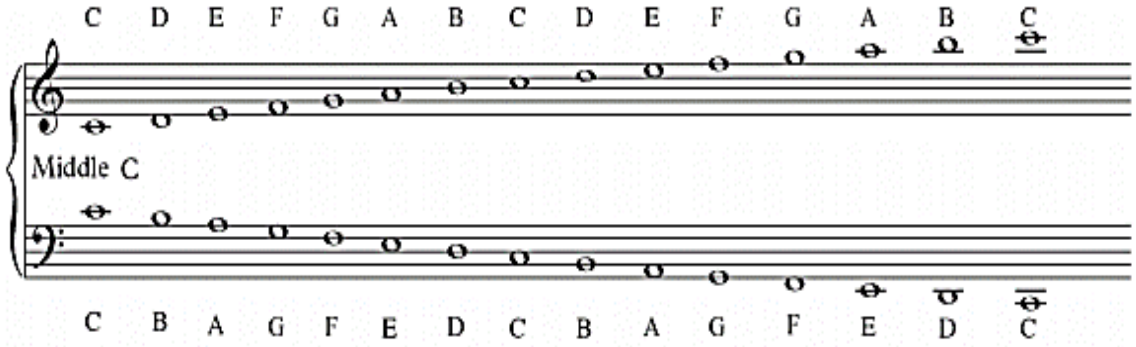
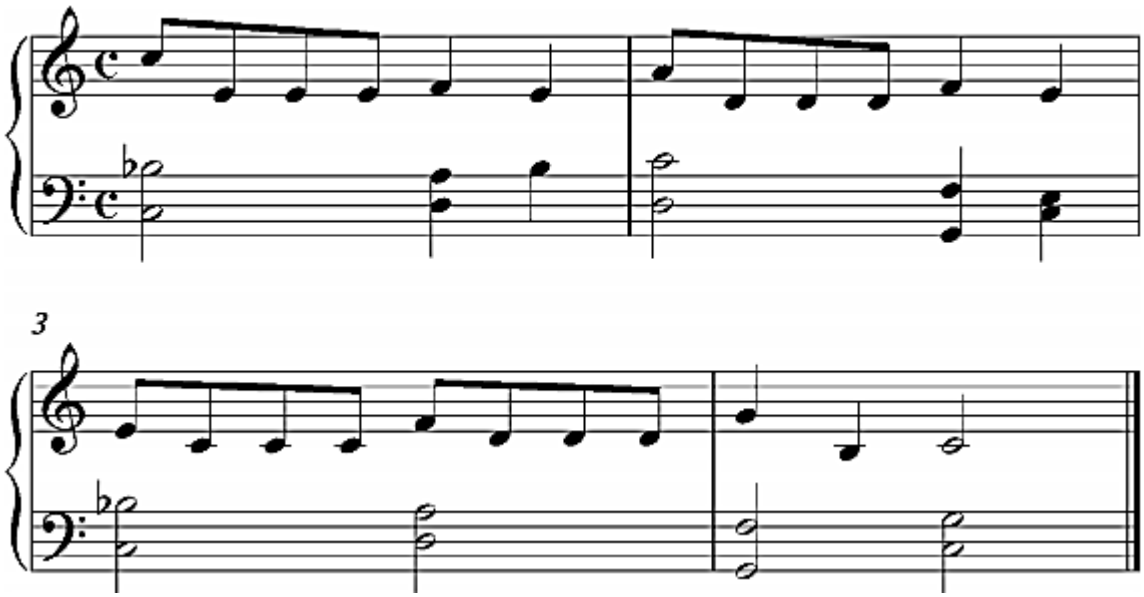
THE GREAT STAFF



SIGHT READING I (PRACTICAL WORK)



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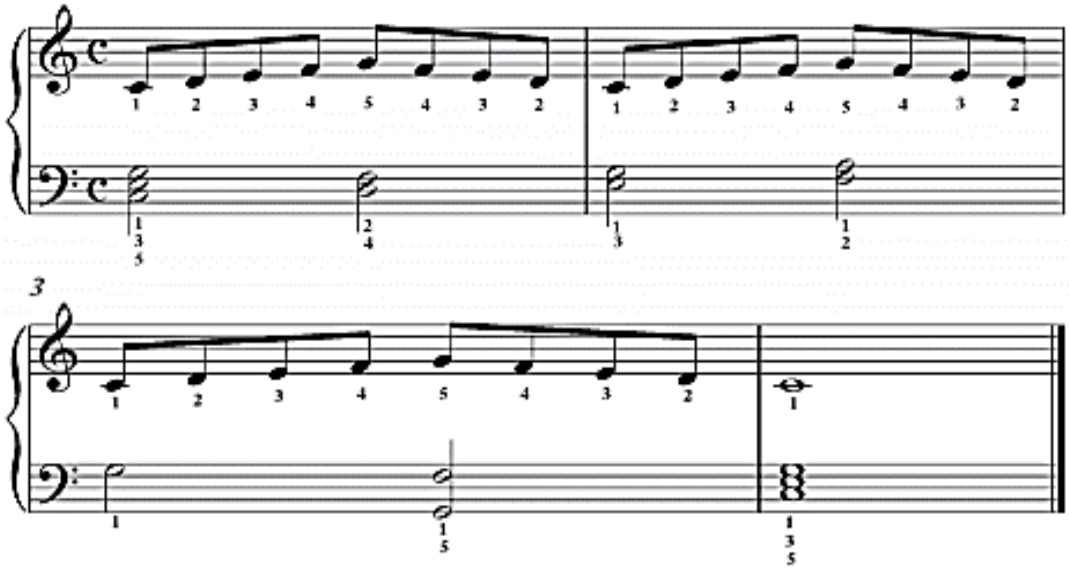
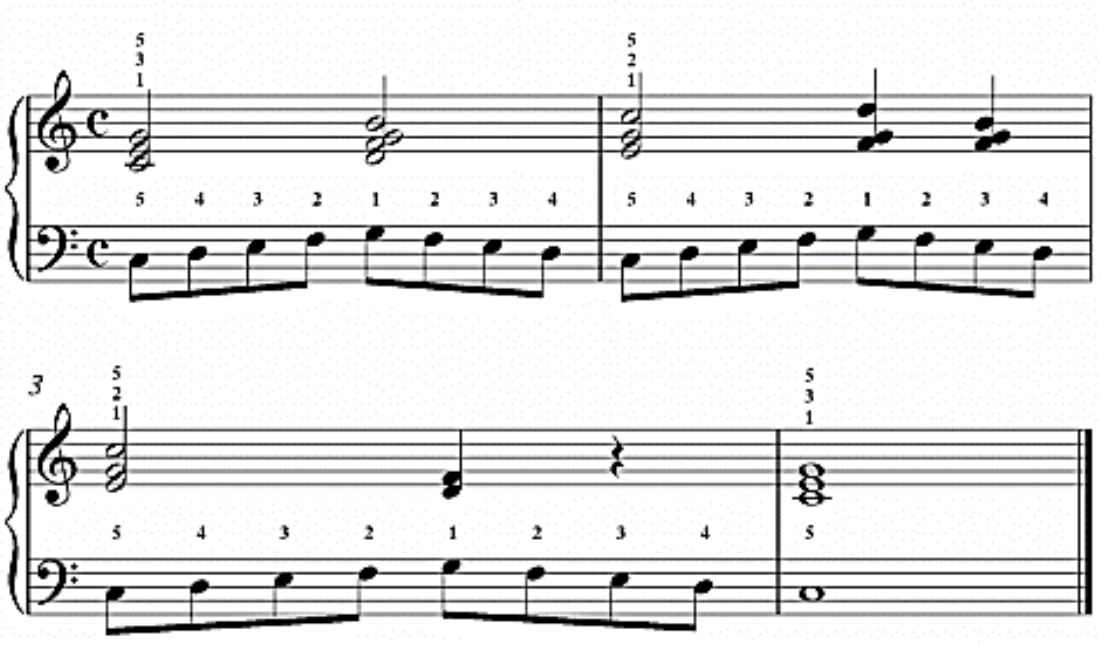
5 FINGER EXERCISE 1 (PRACTICAL WORK)

(RIGHT HAND)



5 FINGER EXERCISE 2 (PRACTICAL WORK)

(LEFT HAND)



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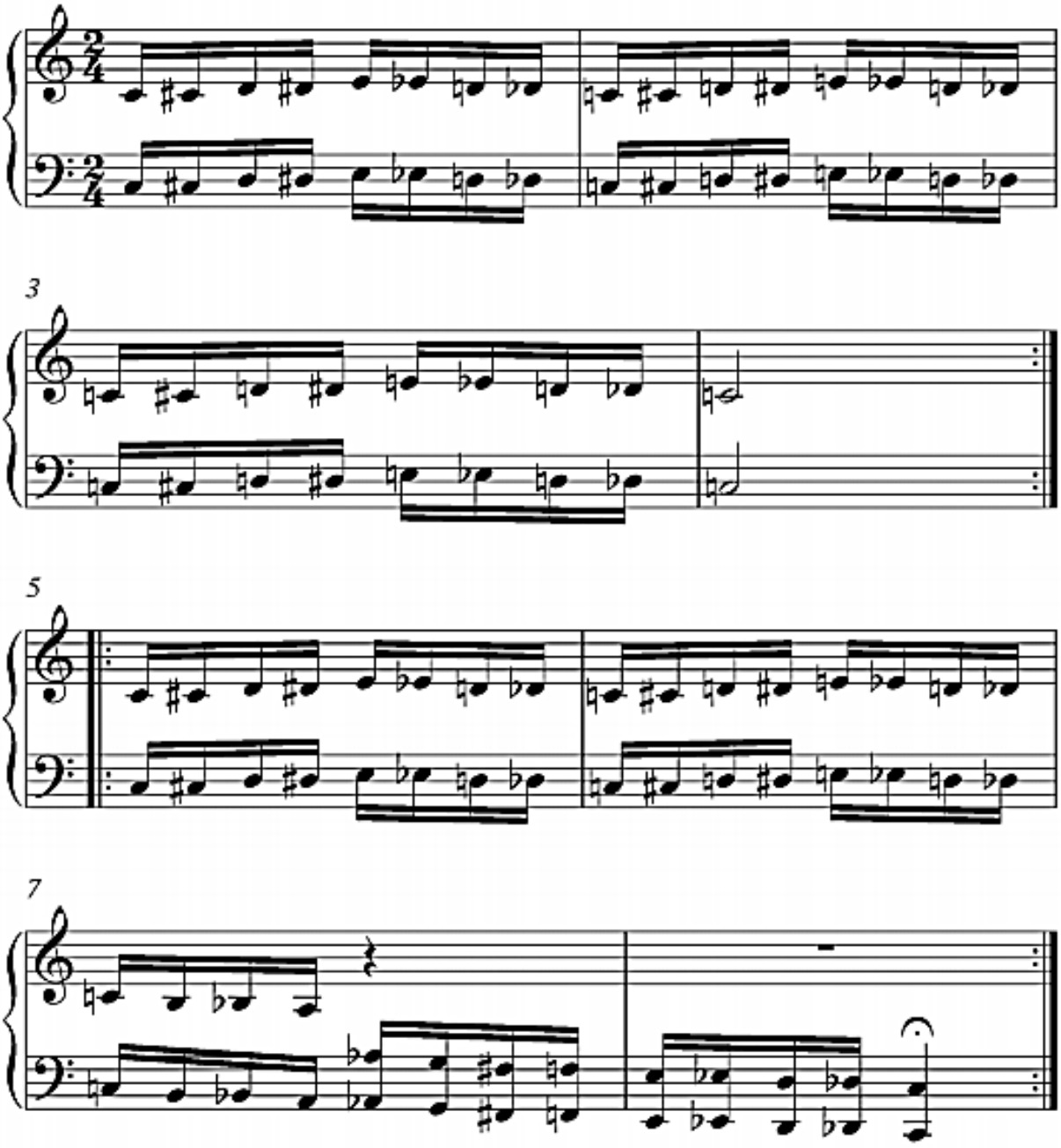
ZOOM (Chromatics on Wheels I)



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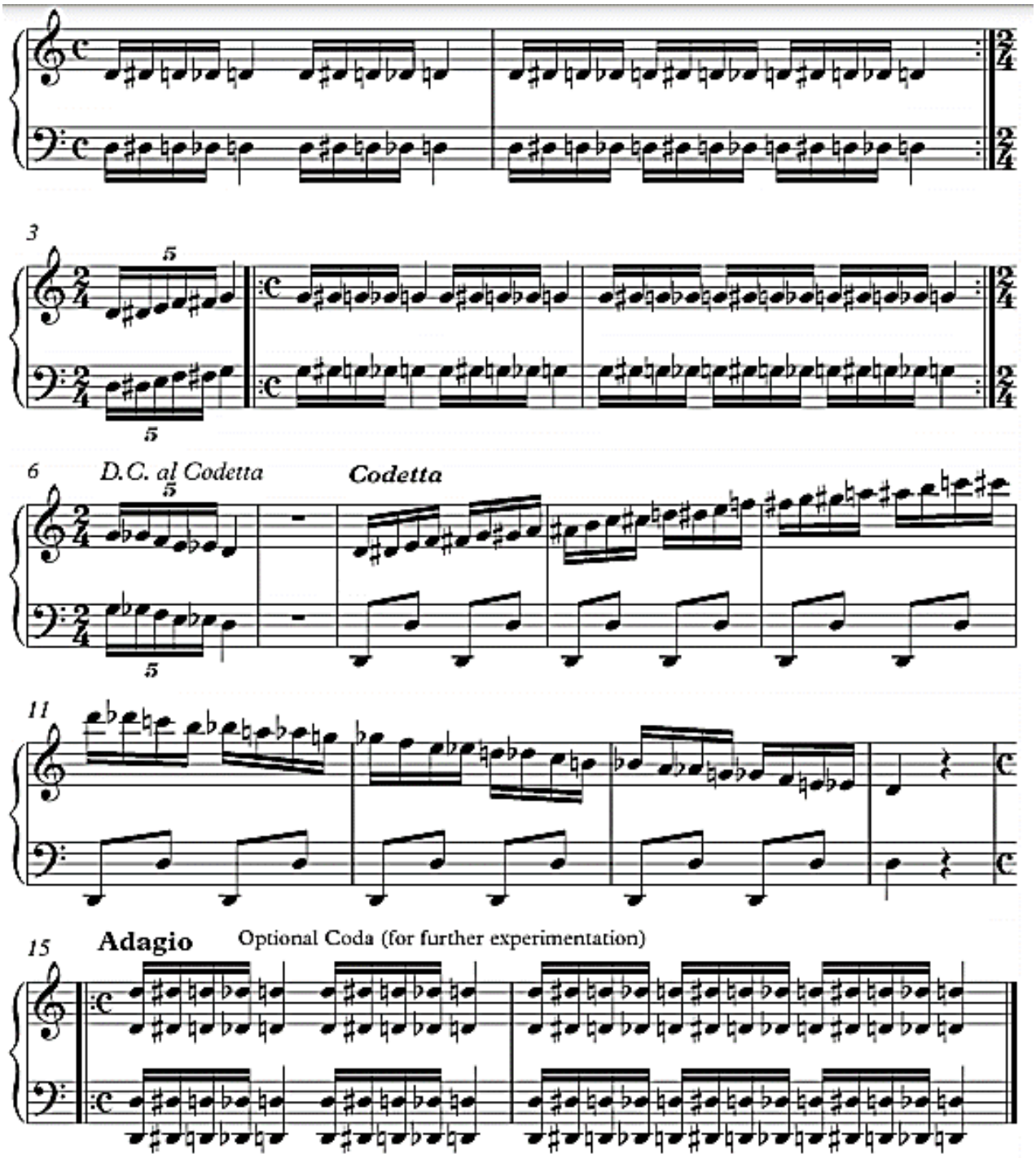
ZOOM ZOOM (Chromatics on Wheels II)



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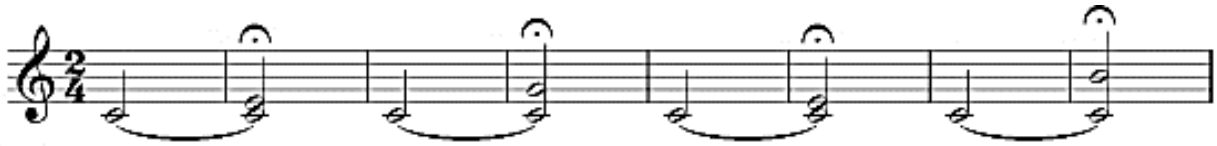
UNIT 3

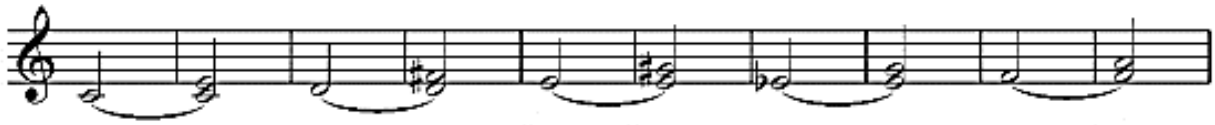
INTERVALS (Part I)

Tuning Your Ears

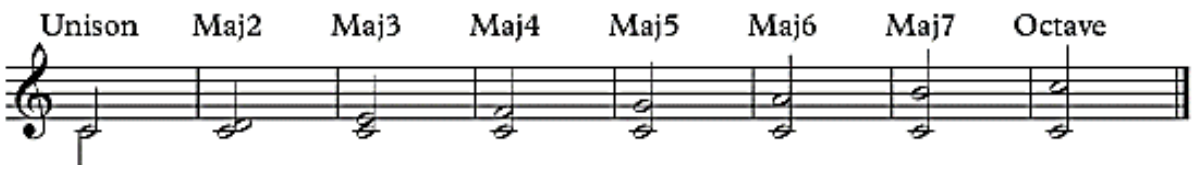
Listen to the note in the first bar to establish the lower note as the root, and judge the intervals played against it.



Consider the lower note in your mind as the tonic (of a major key) and listen carefully. Decide if it is the same sound at different positions or not.



Superimpose a note on the tonic and play them simultaneously. For each set, listen to and establish the blend in your mind. Memorize what you see here and the description of the intervals.



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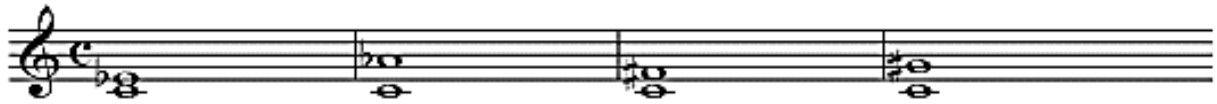
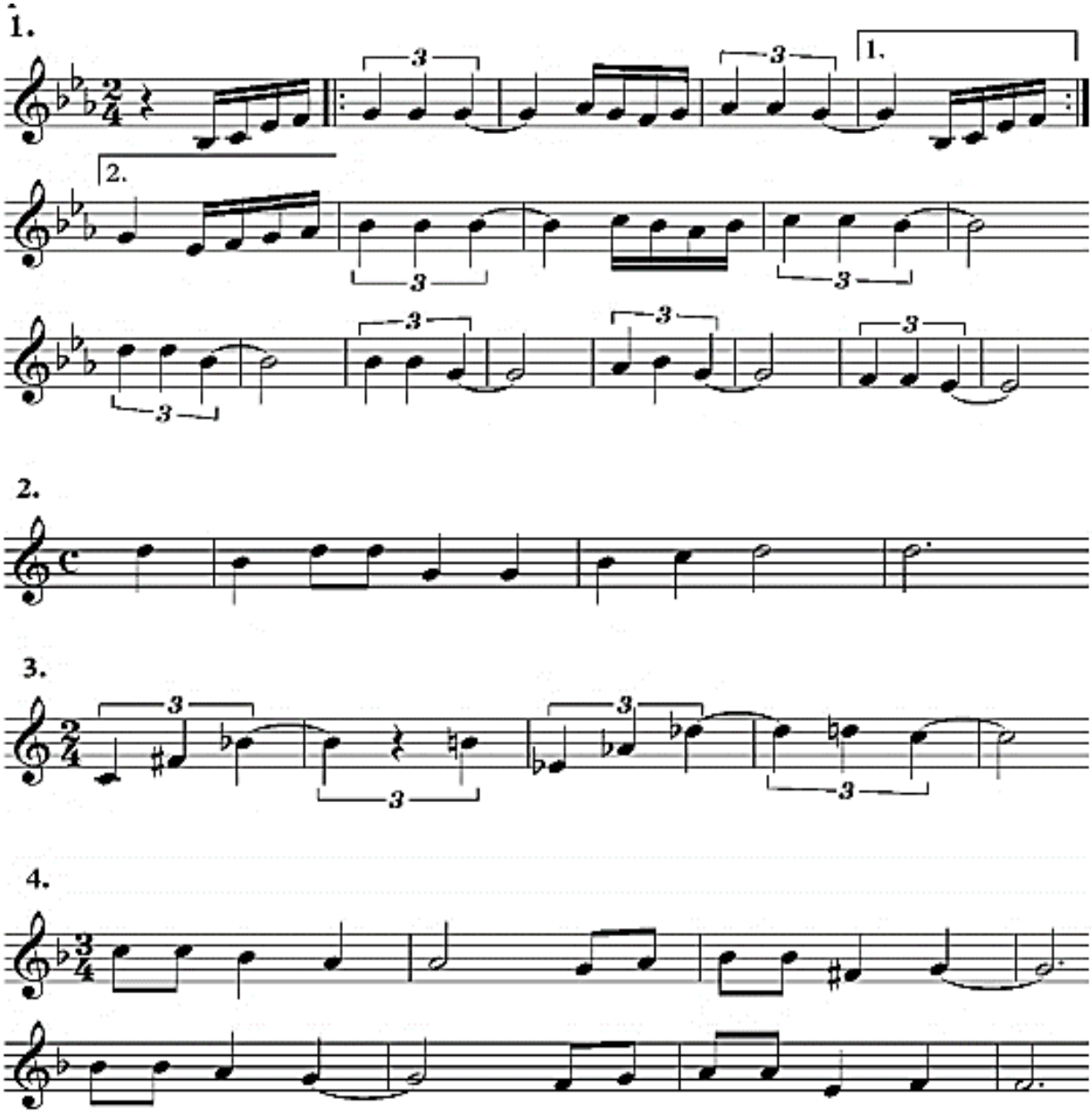
INTERVALS (Part II)

Altering levels to create minor and augmented intervals.



Memorize these tunes. Parts will be altered. You are to identify the altered parts.



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CHORDS

A chord is a musical term used for three or more different notes played (sounded) simultaneously. Chords are formed from triads, and thus get their names from the triads from which they are formed.

TYPES OF CHORDS

Major triad: From the root to the third (3rd) is an interval of **four** semitones.

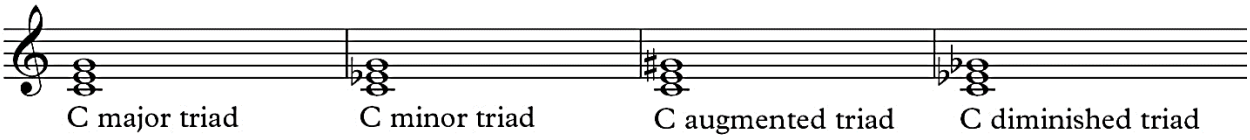
From the root to the fifth (5th) is an interval of **seven** semitones.

Minor triad: From the root to the third (3rd) is an interval of **three** semitones. Or simply lower the third (3rd) of a major triad by a semitone.

Augmented triad: Raise the fifth (5th) of a major triad by a semitone.

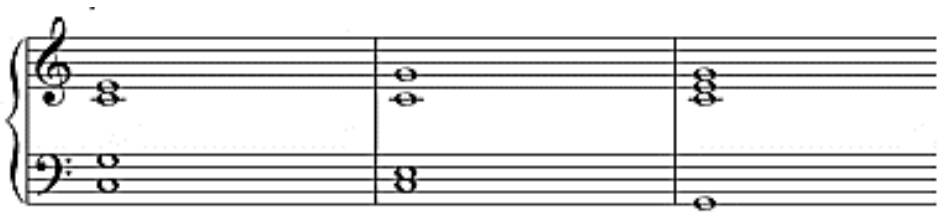
Diminished triad: Lower the fifth (5th) of a major triad by a semitone.

Diatonic chord: A chord whose notes belong to the same key.



(C) D (E) F (G) A B C
Root 3rd 5th

Note: Usually the root or the 5th is doubled to make a chord (three or more notes)



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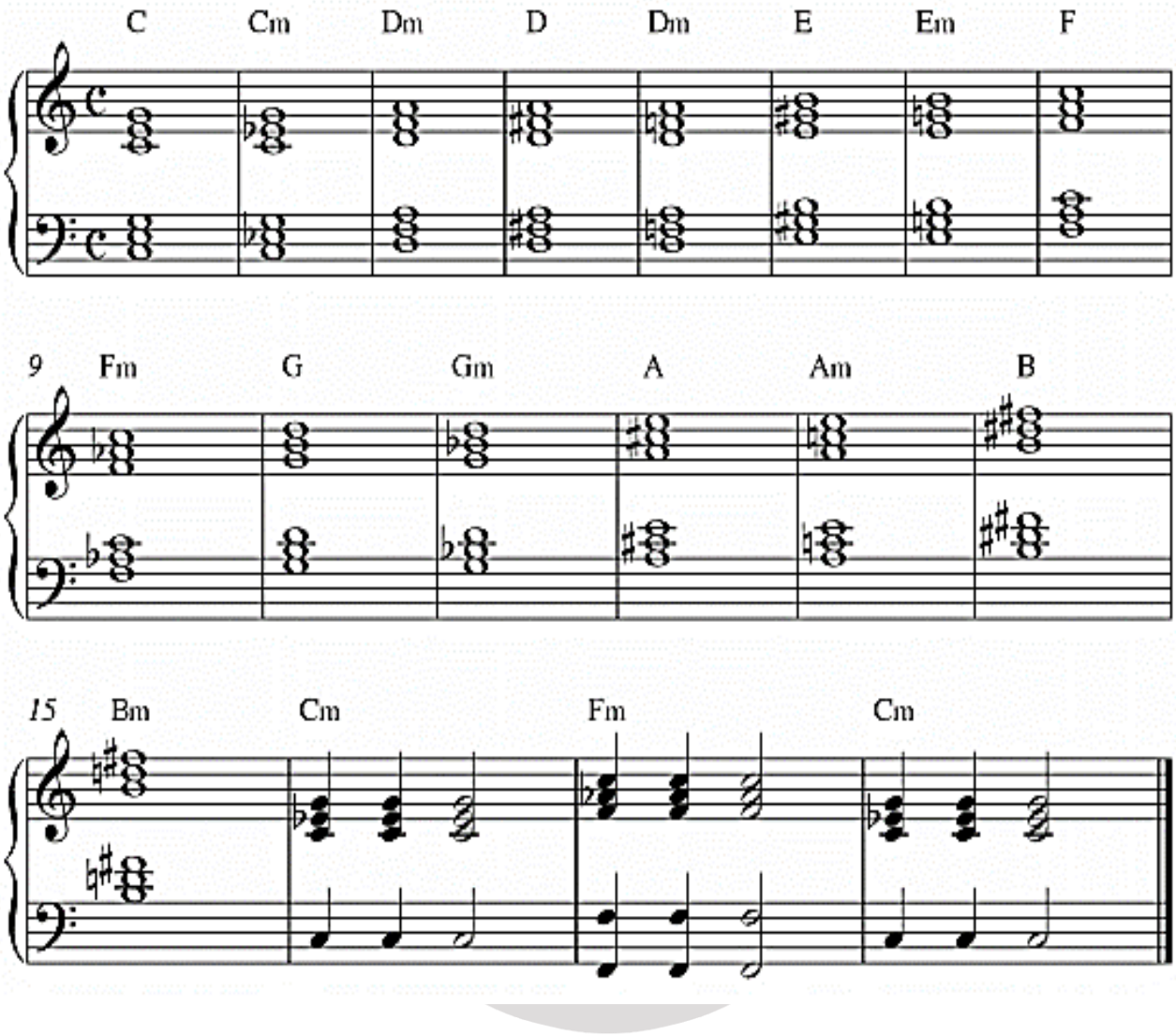
MAJOR & MINOR TRIADS



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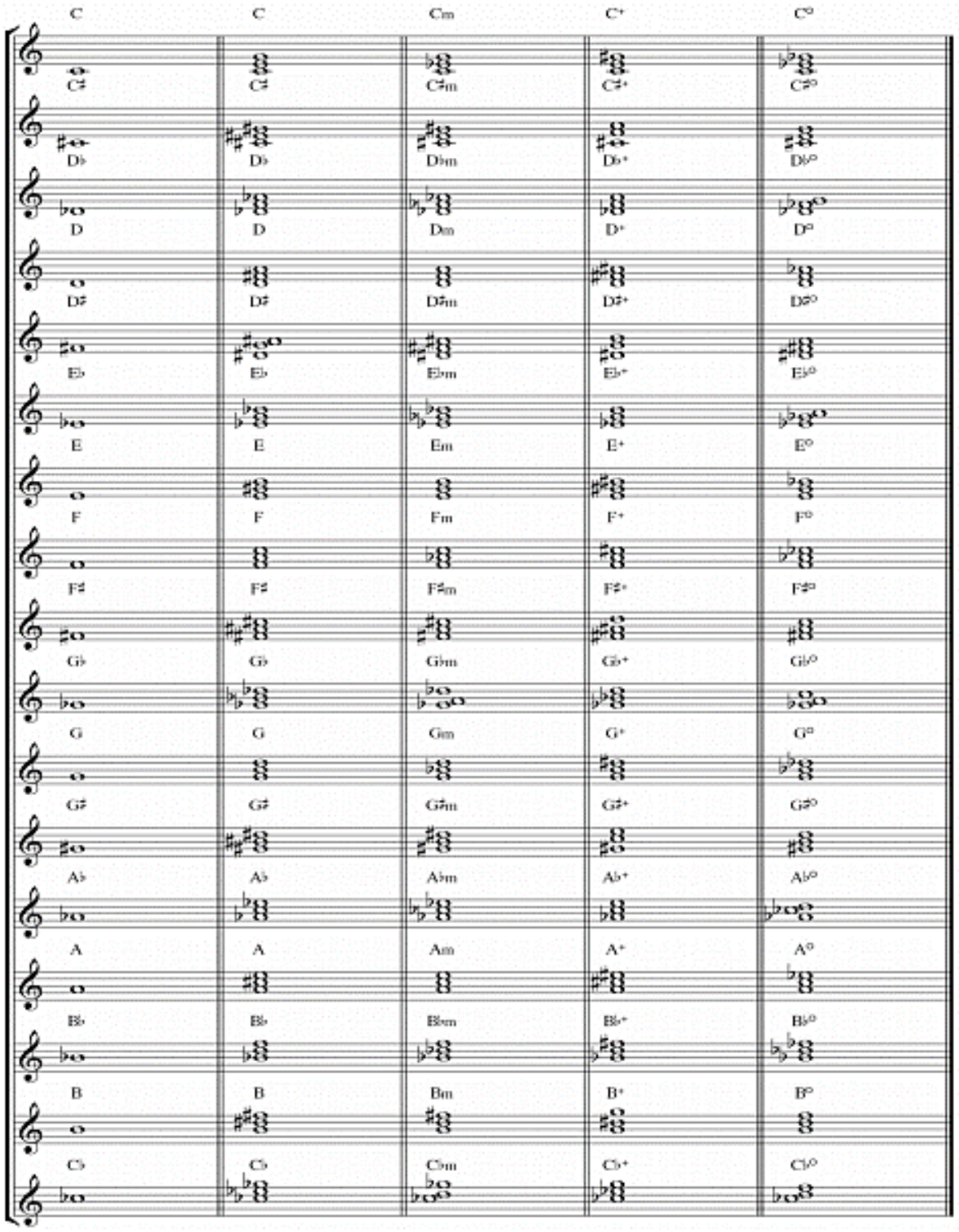
	TRIADS			
KEY	MAJOR	MINOR	AUGMENTED	DIMINISHED



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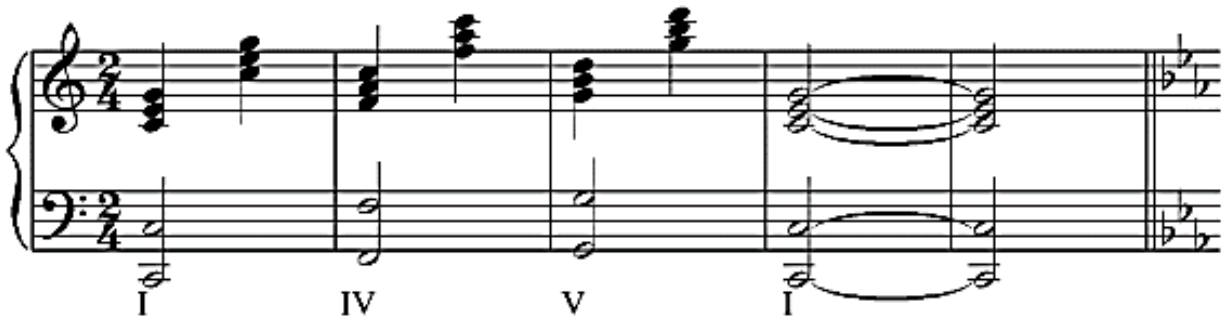
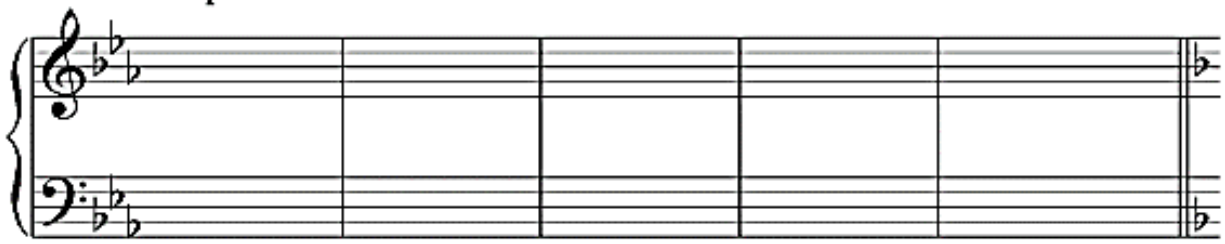
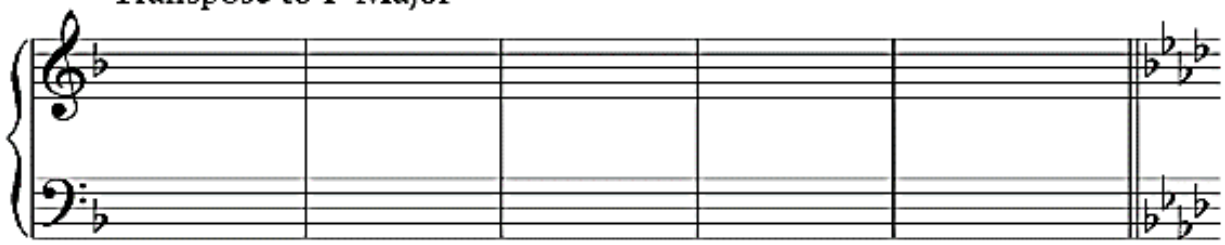
DISPLACED TRIADS (PRACTICAL WORK)



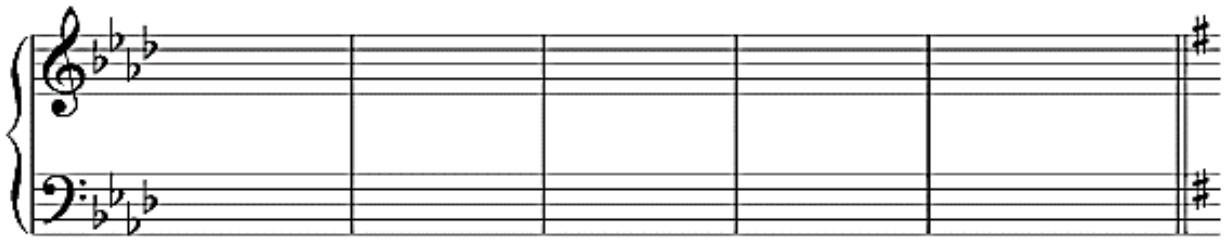
Transpose to C minor



Transpose to F Major



Transpose to F minor



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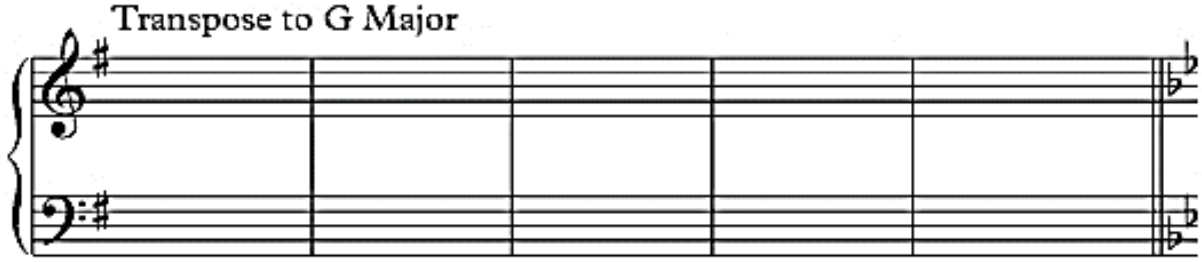
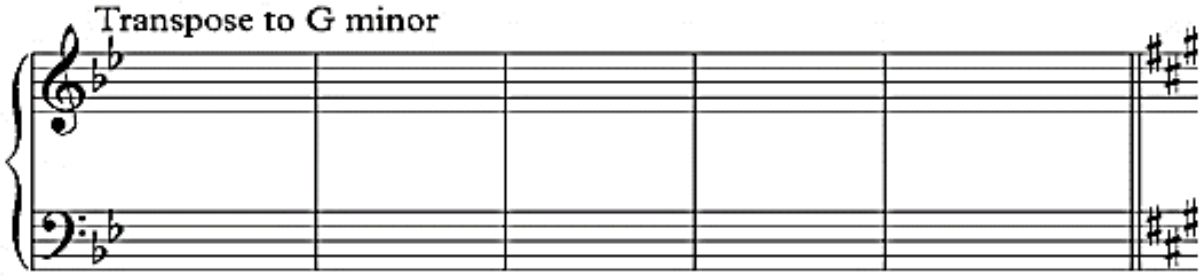
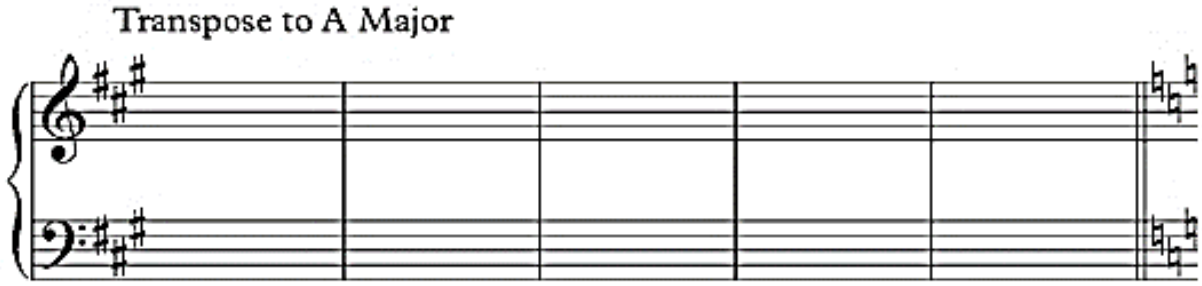
Transpose to G Major



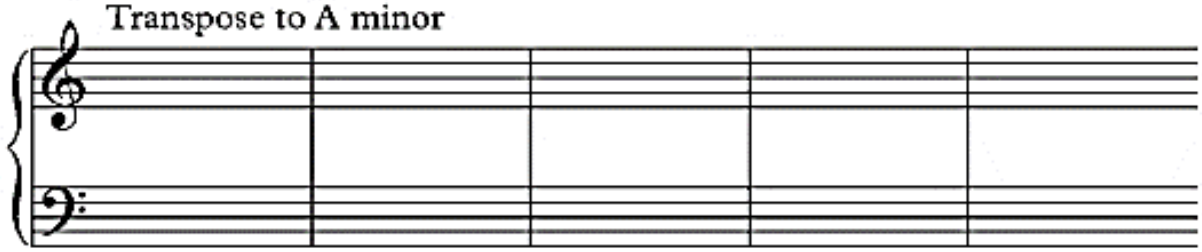
Transpose to G minor



Transpose to A Major



Transpose to A minor



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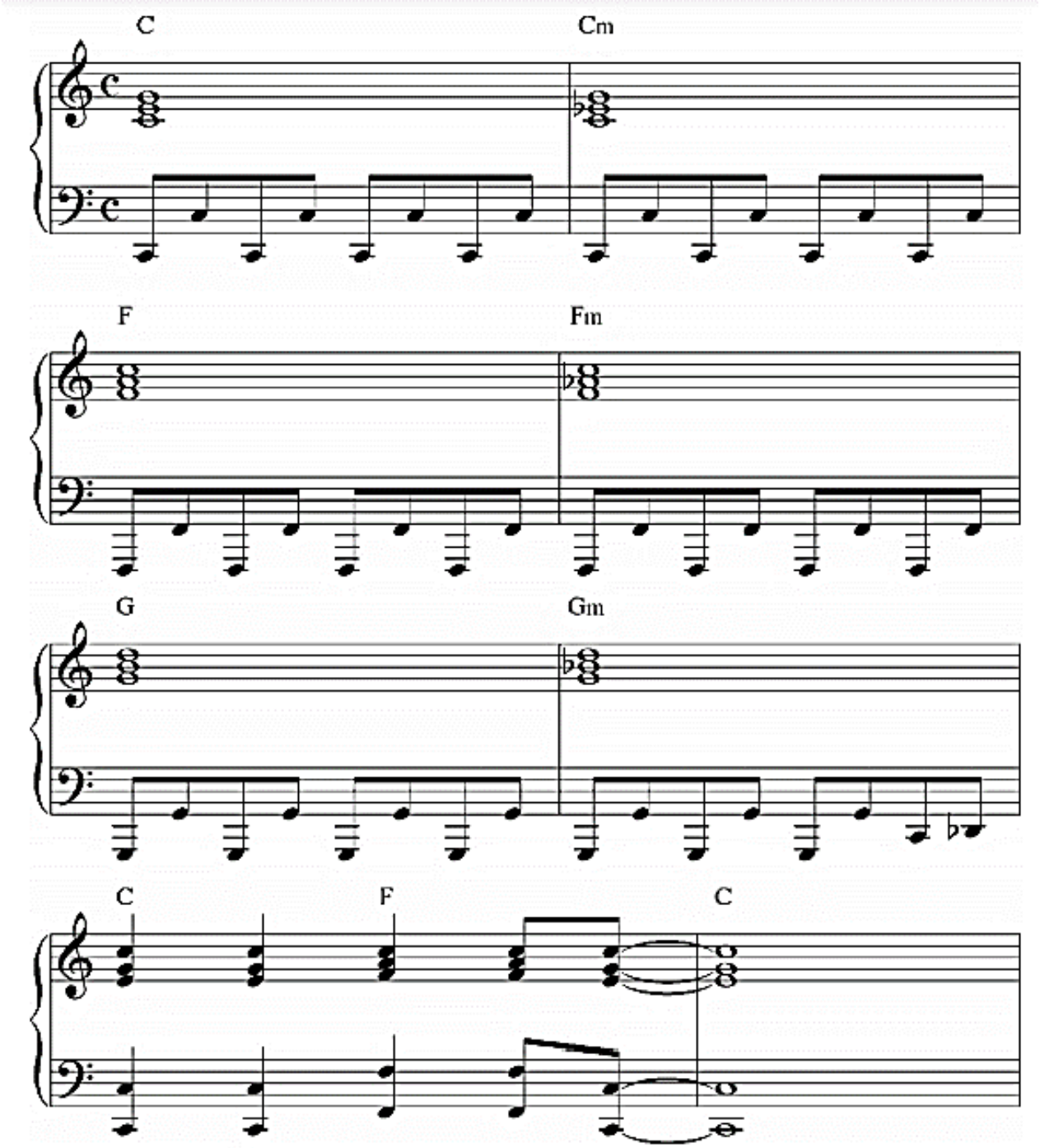
SUSTAINED CHORDS (PRACTICAL WORK)



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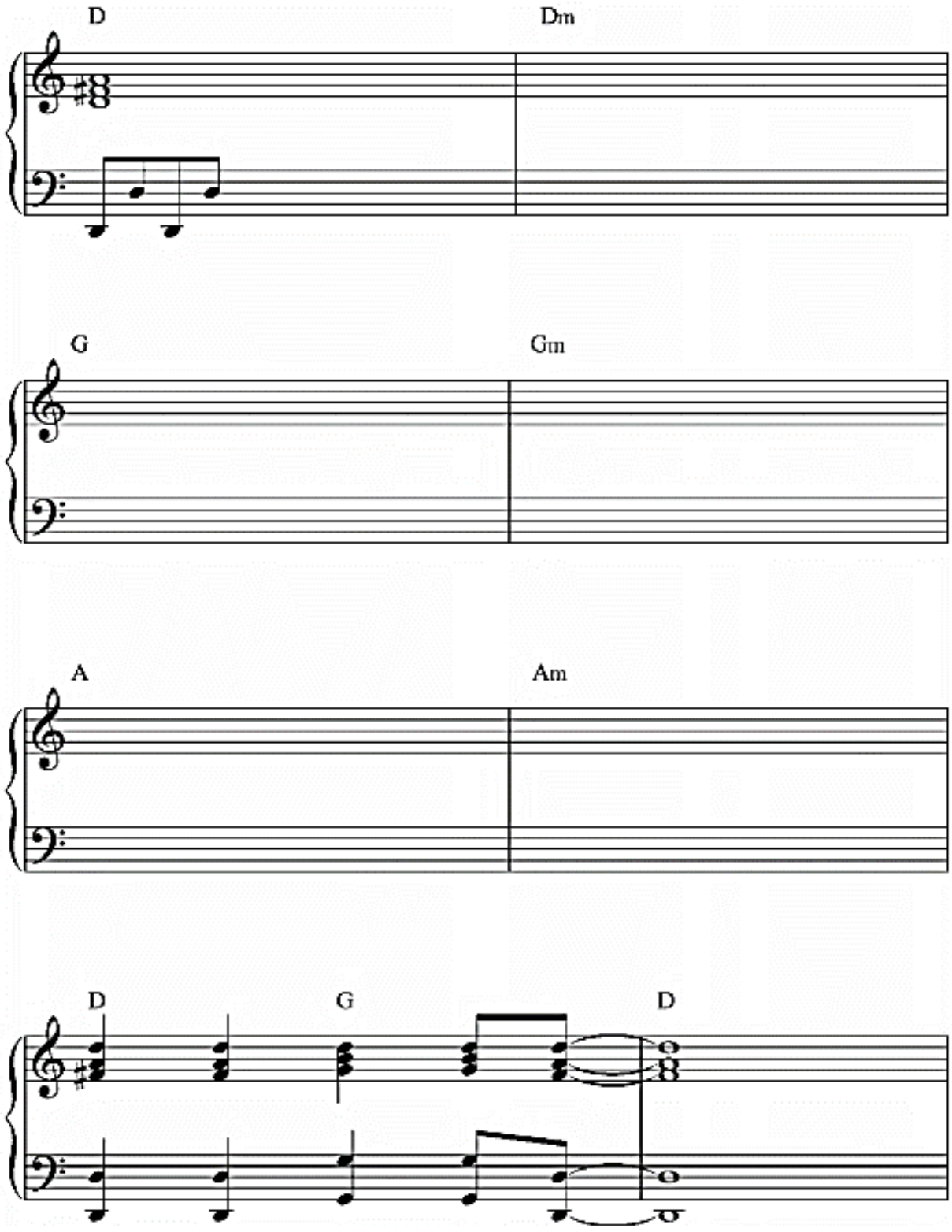

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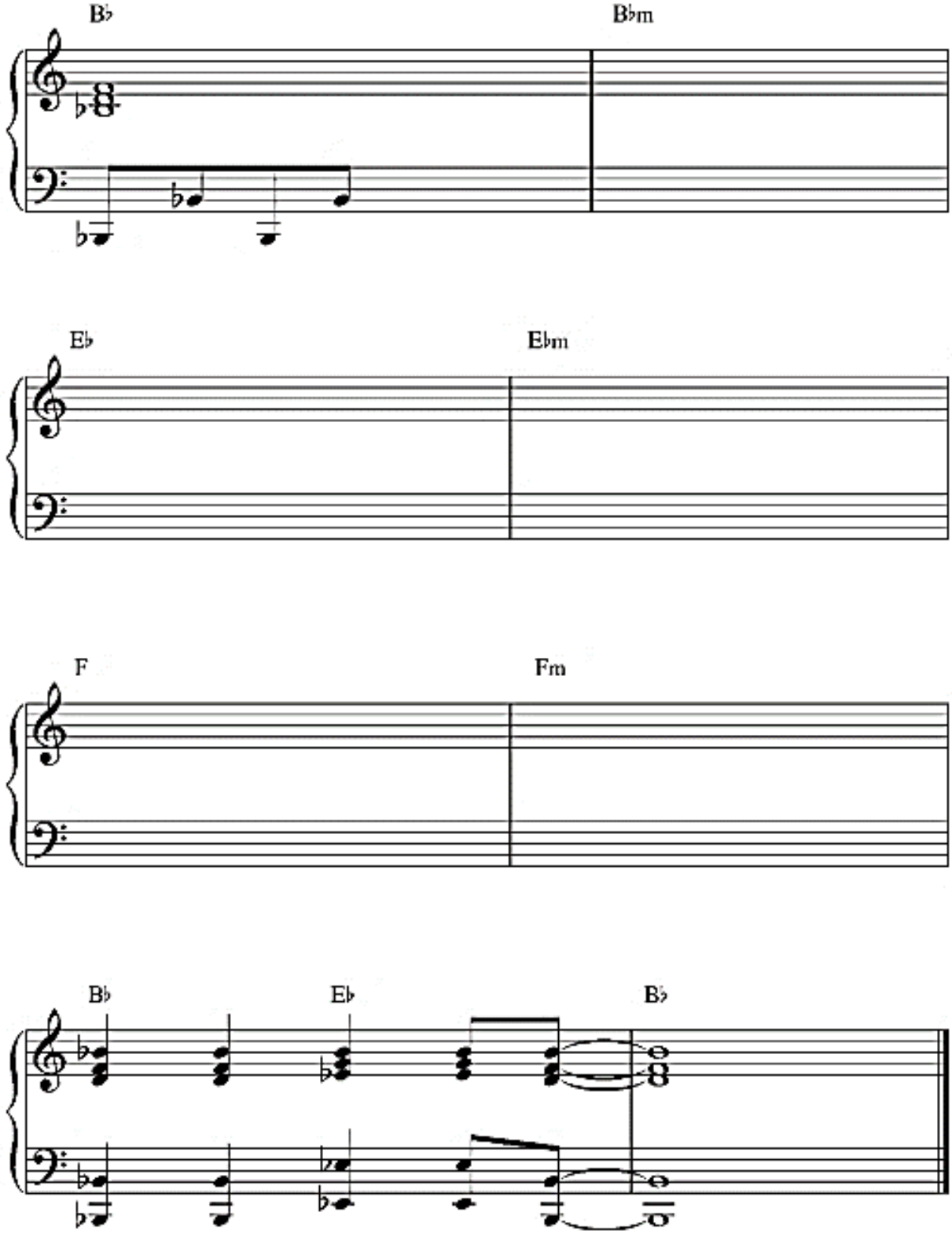

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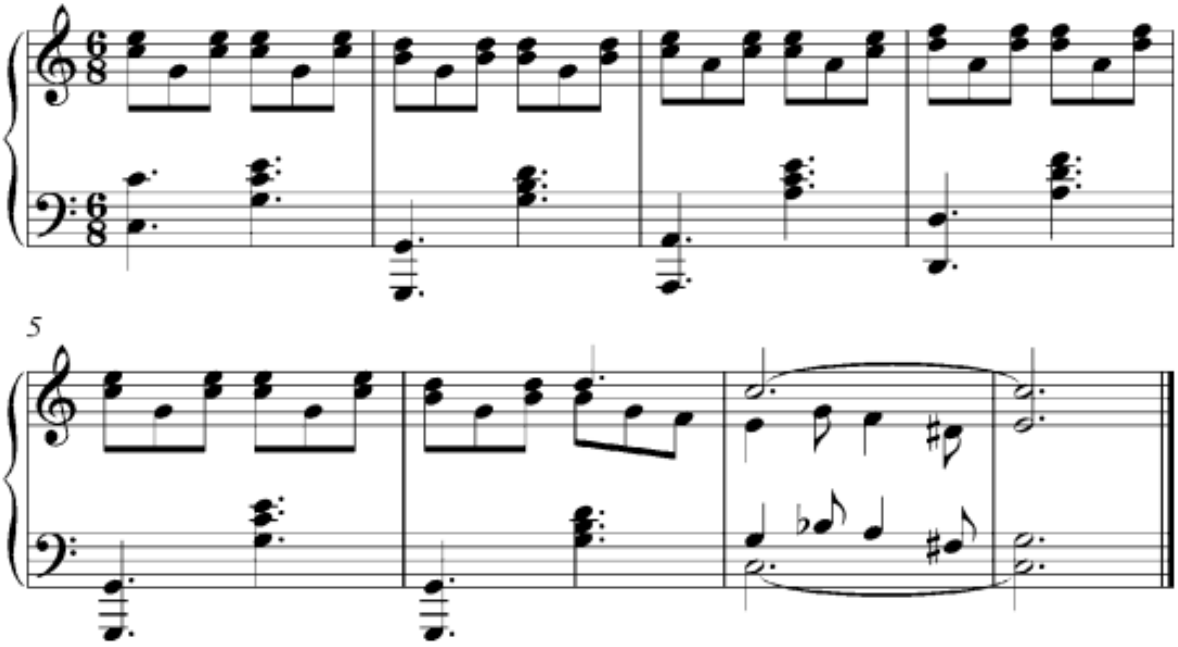
CHORDAL DISPLACEMENT (PRACTICAL WORK)



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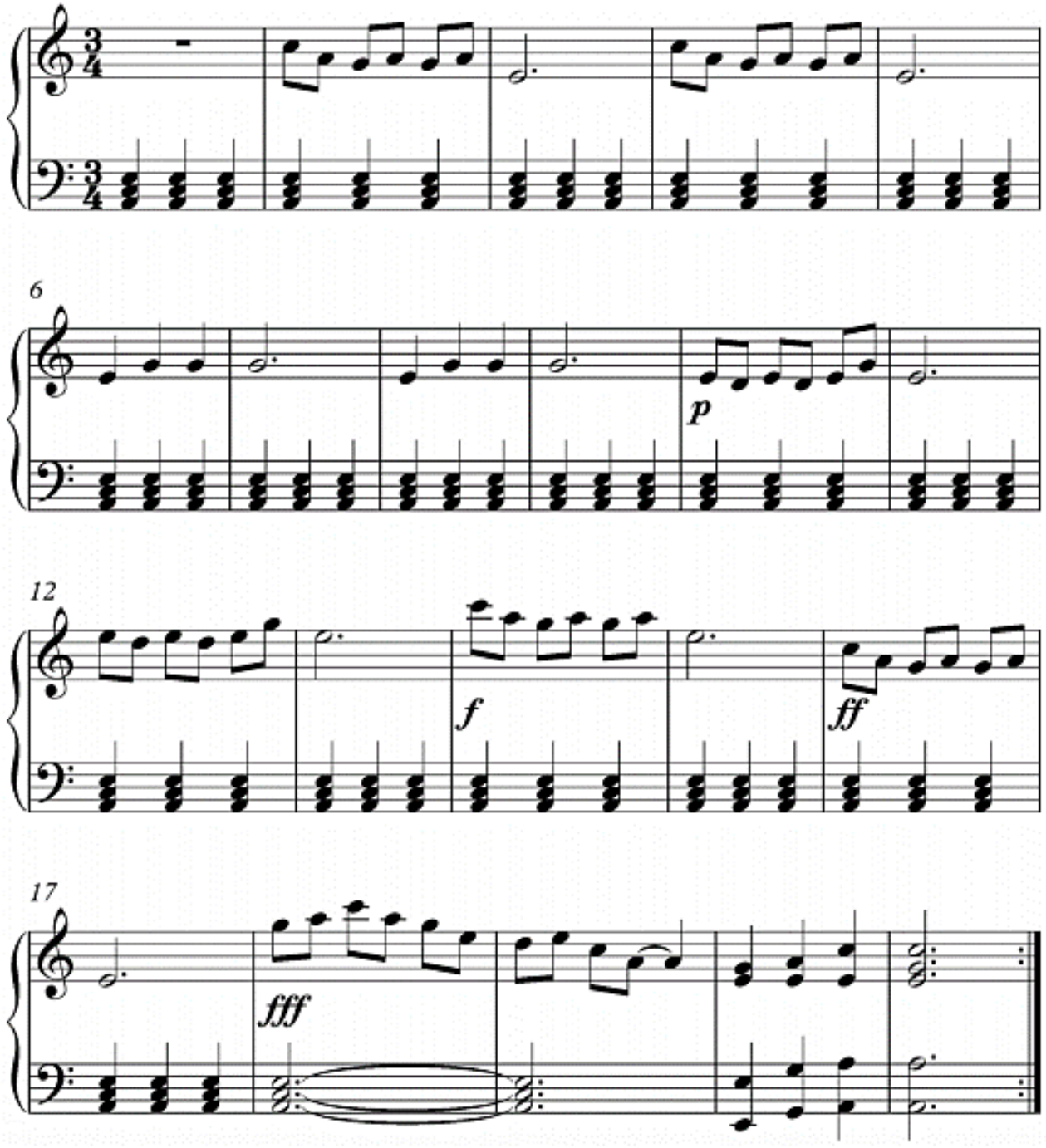
GRADUATION WALTZ (PRACTICAL WORK)



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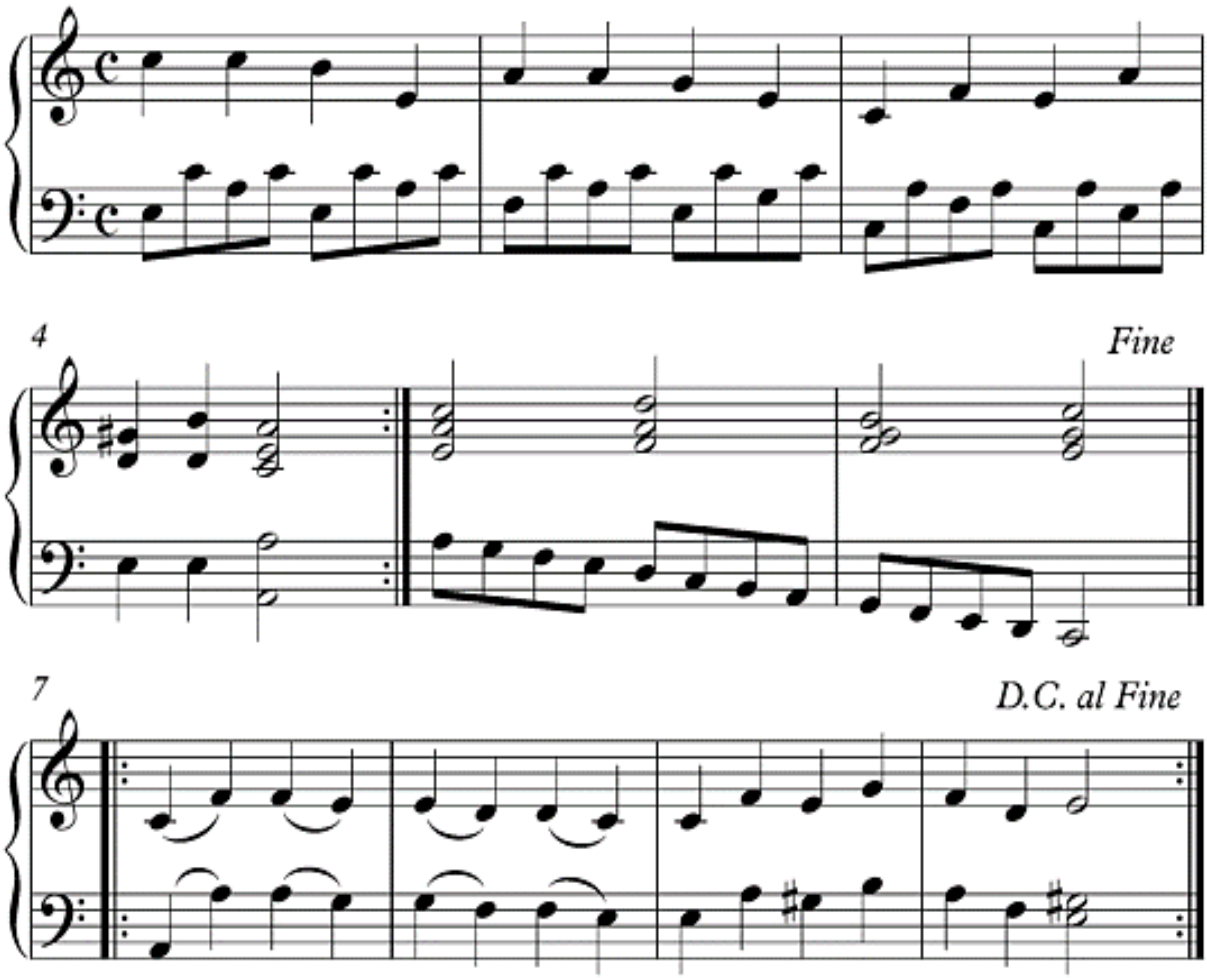
BABY SERENADE (PRACTICAL WORK)



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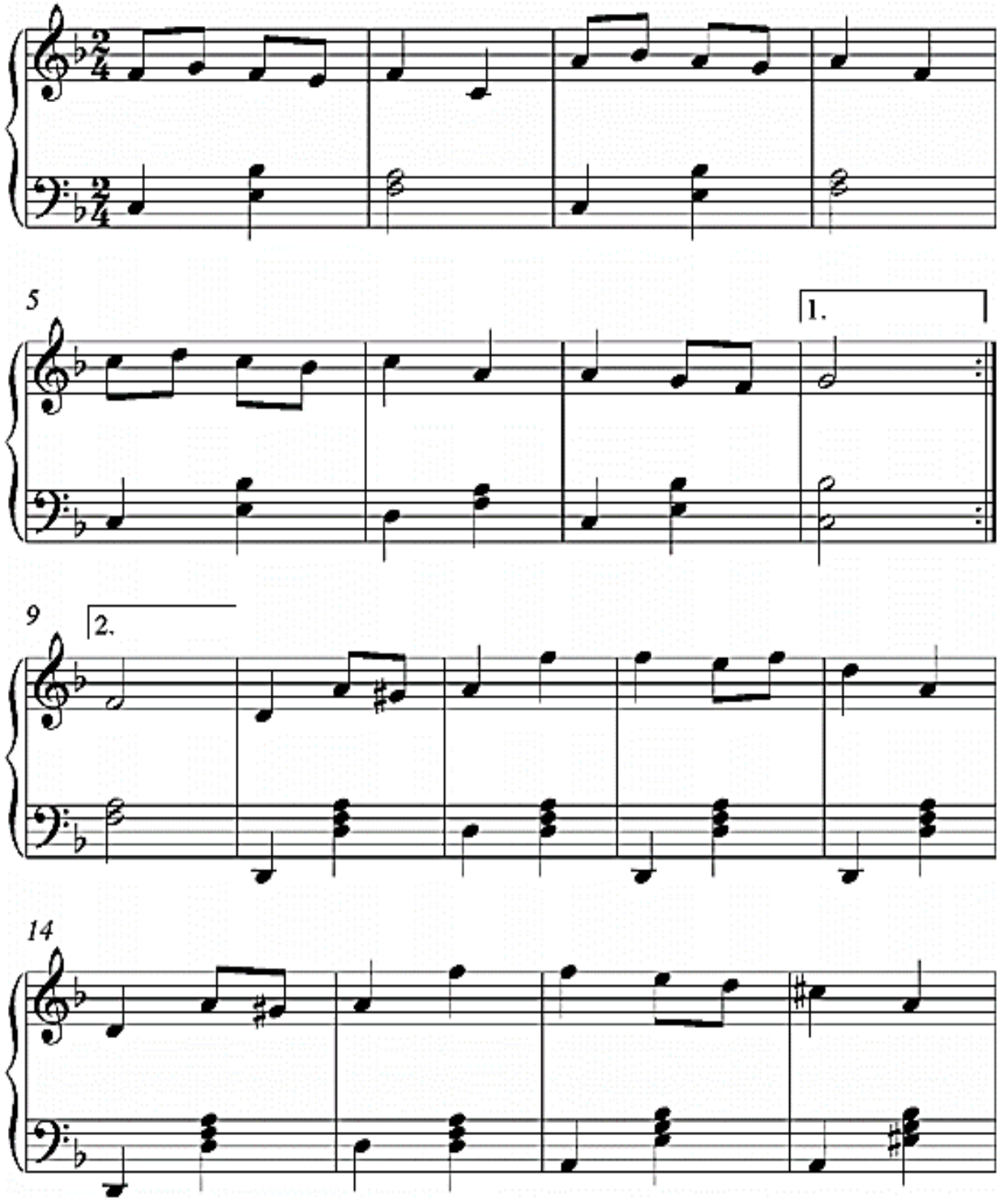
GOD IS ABLE (PRACTICAL WORK)



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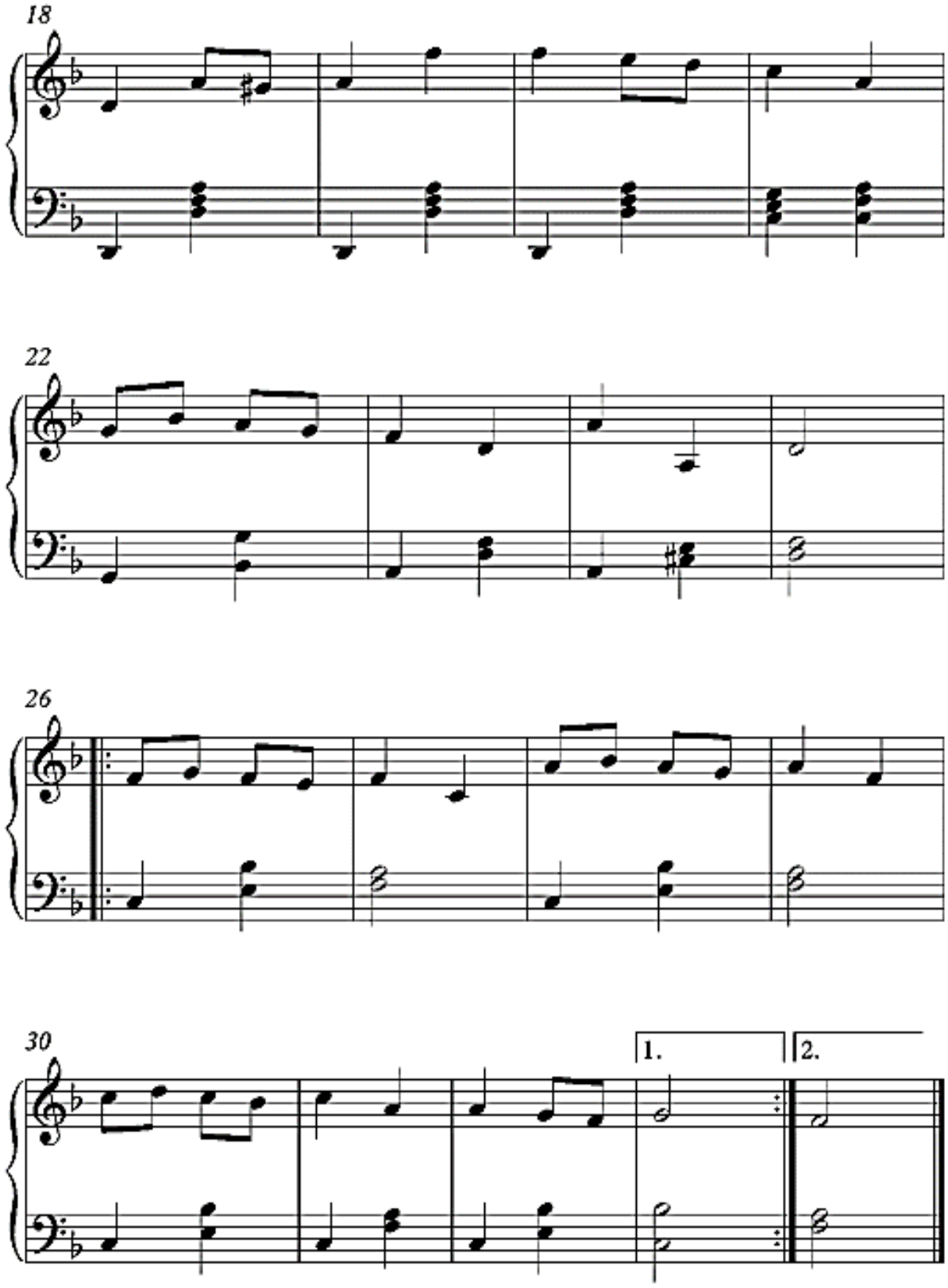

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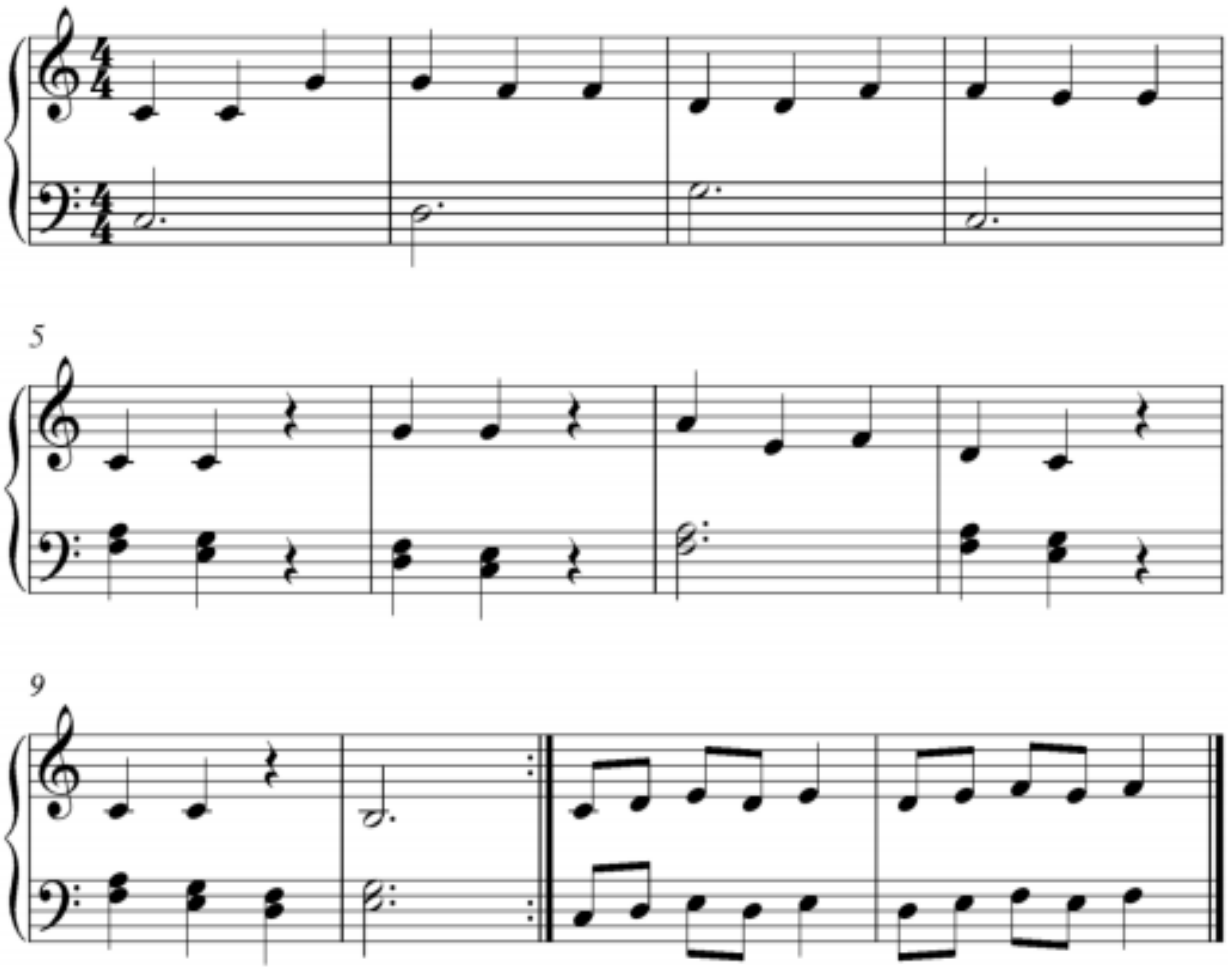
DANCE WITH ME (PRACTICAL WORK)



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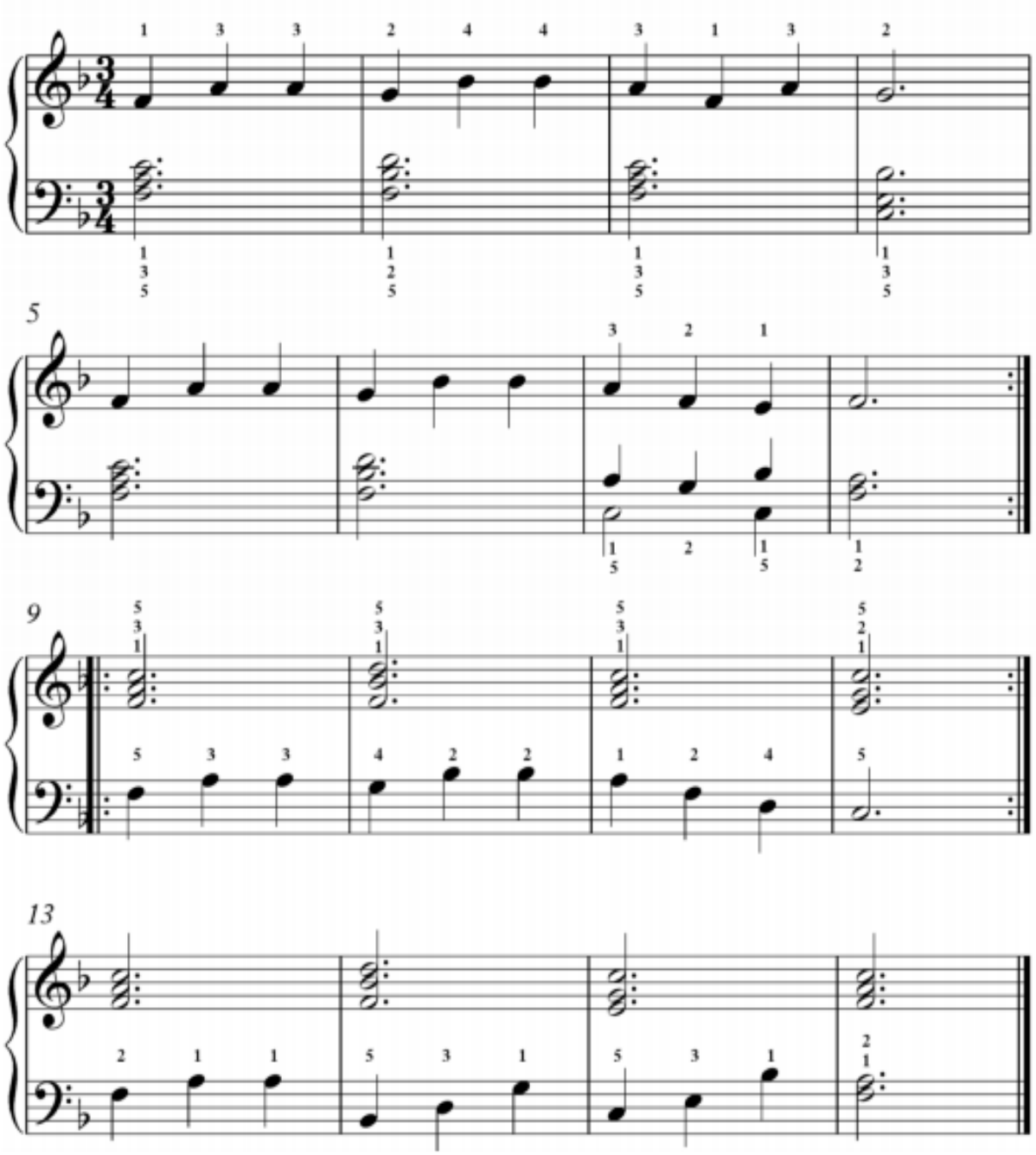
5 FINGER EXERCISE 3 (PRACTICAL WORK)



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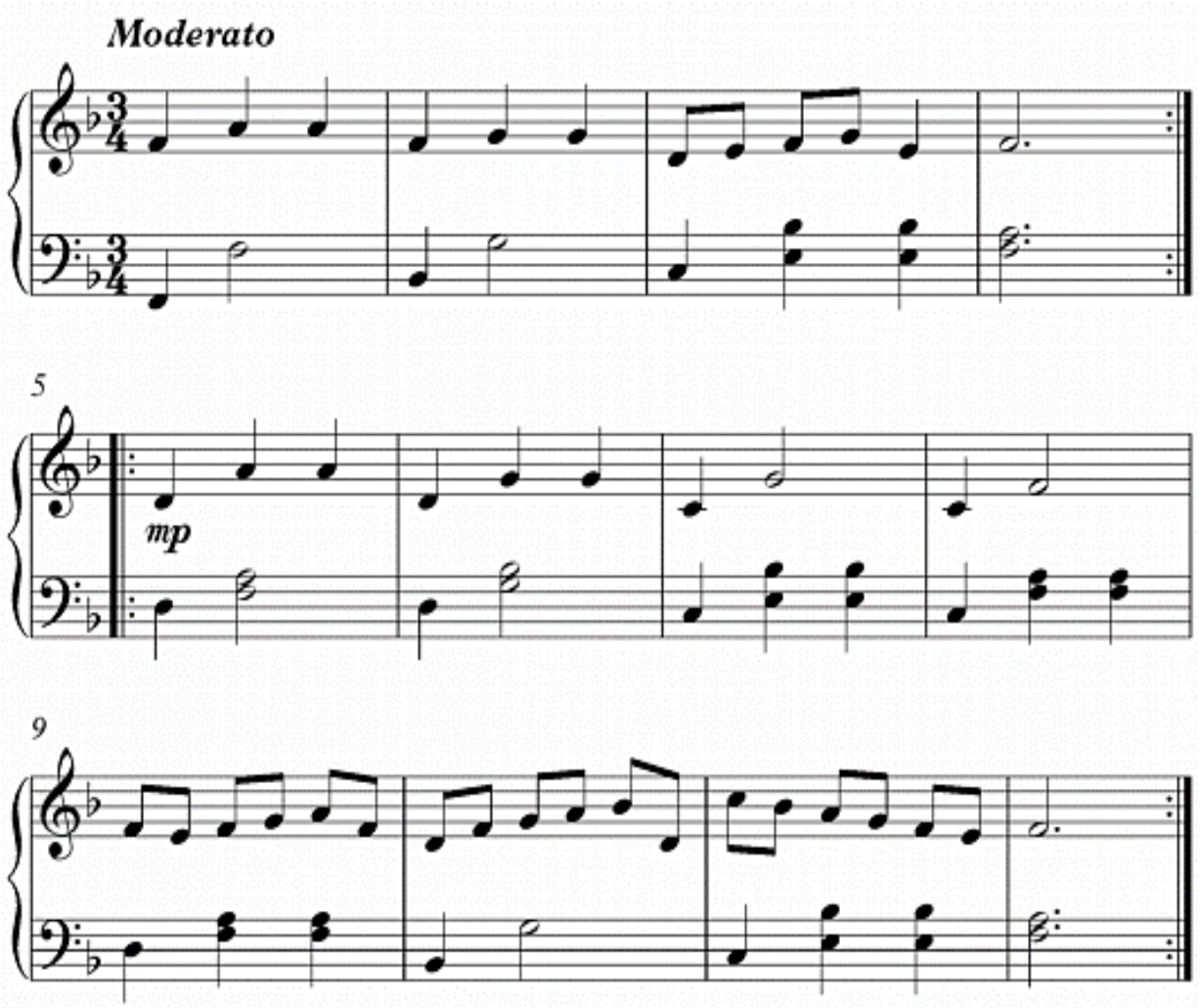
LA FENIS (PRACTICAL WORK)

(Graduation Piece**)**



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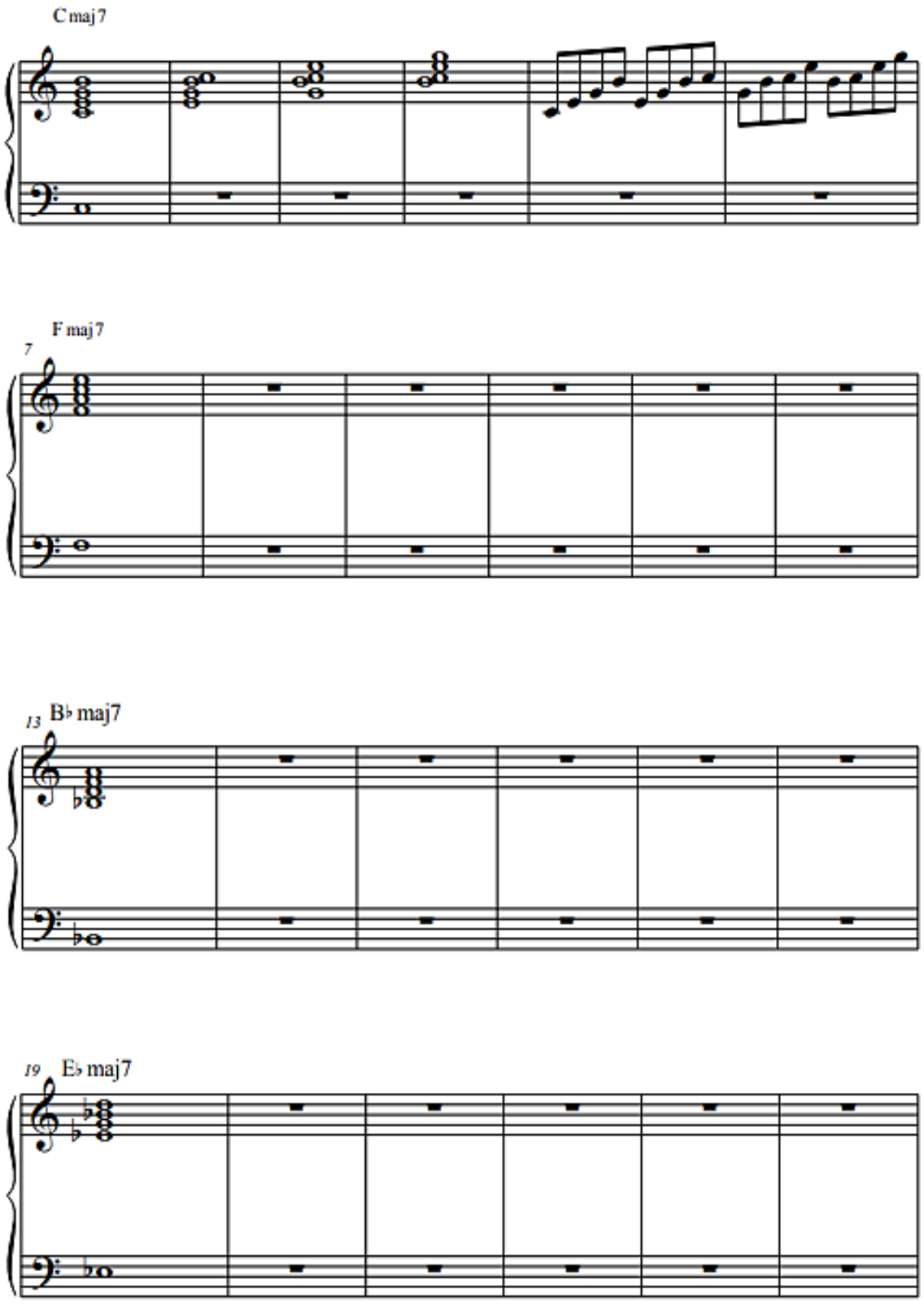
PLAYING BASIC BLOCK CHORDS (PRACTICAL WORK)



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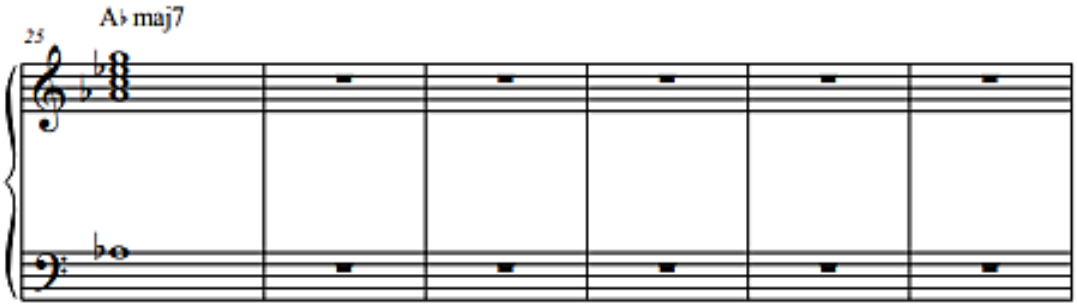

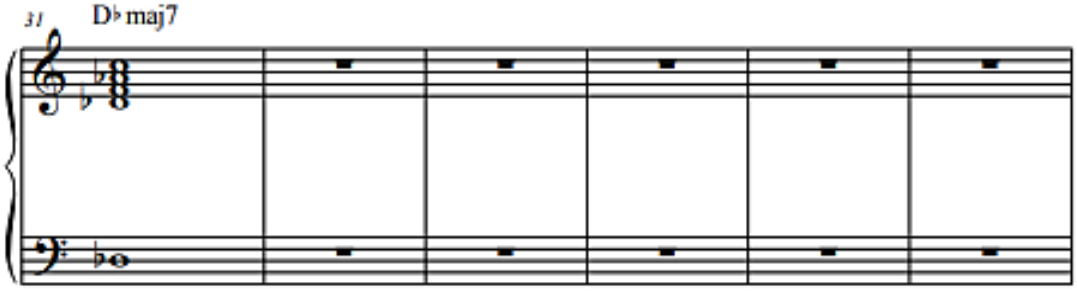

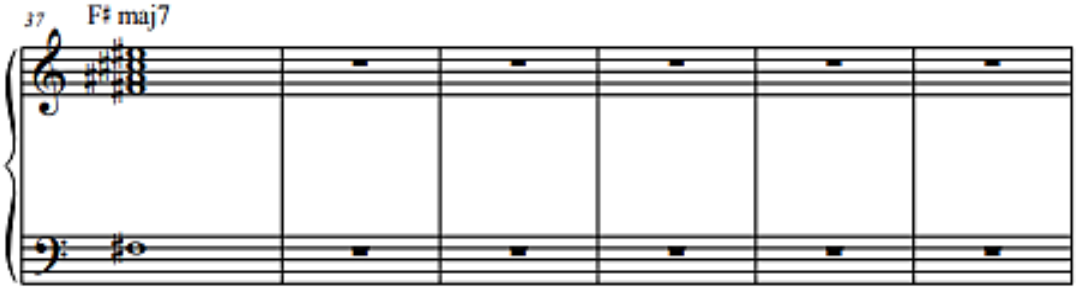

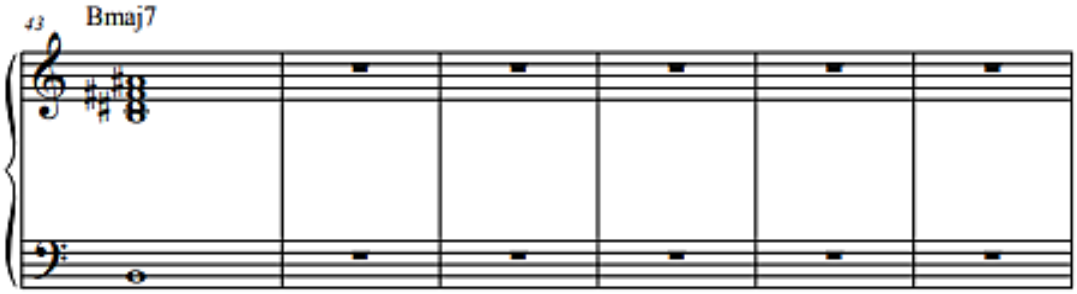

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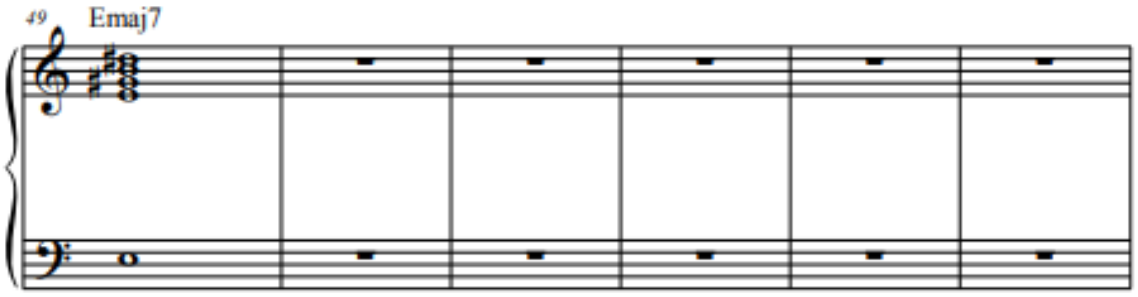

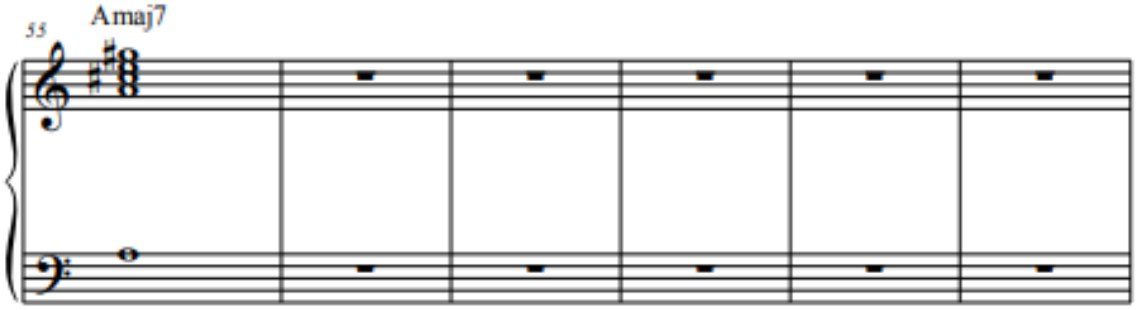

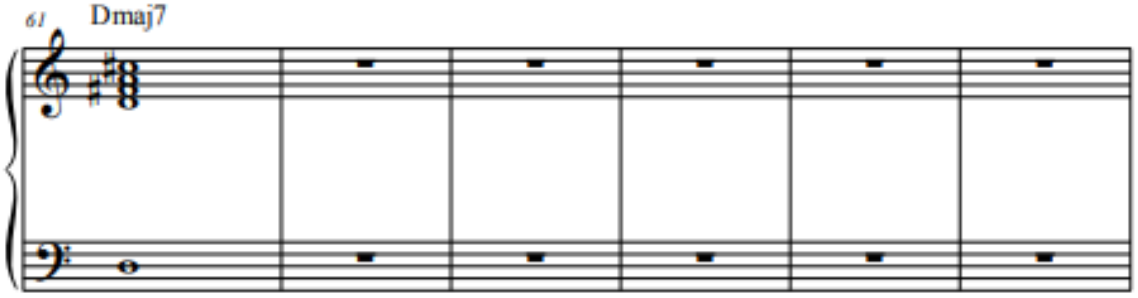

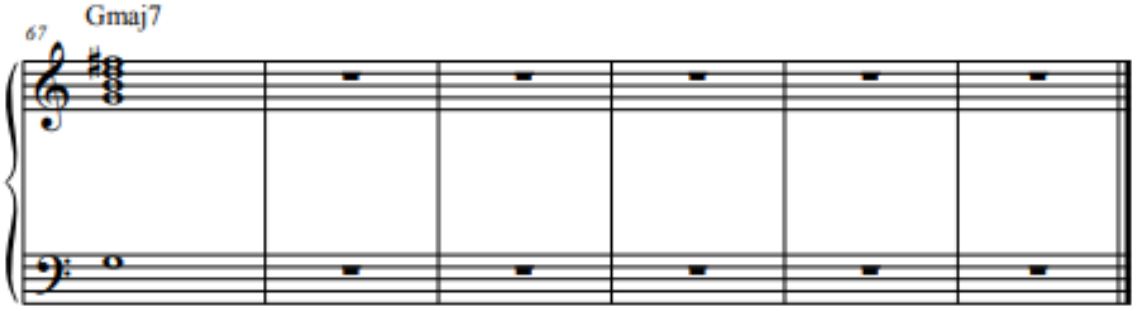

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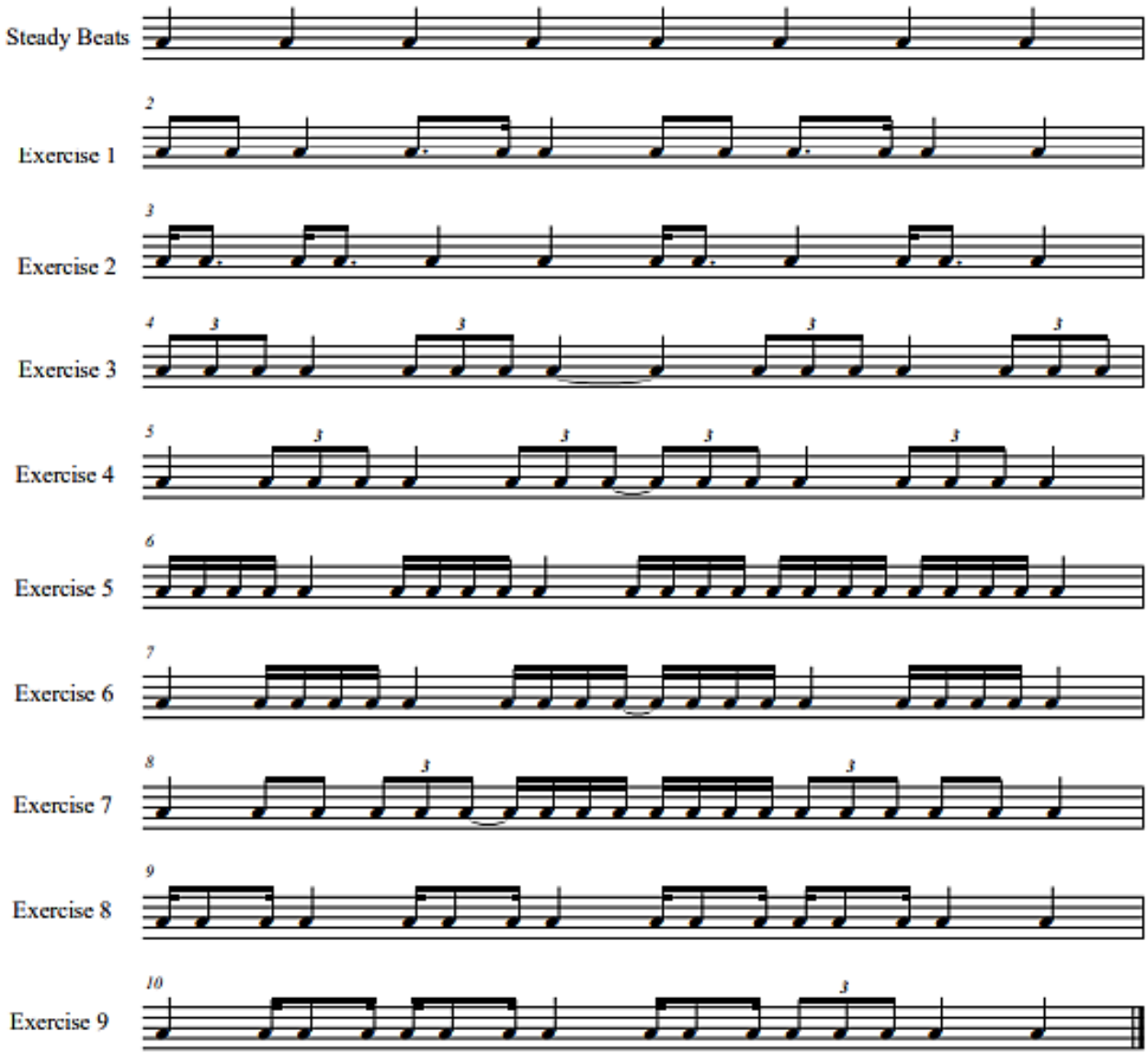
BANK OF RHYTHMS - Intermediate II (C)



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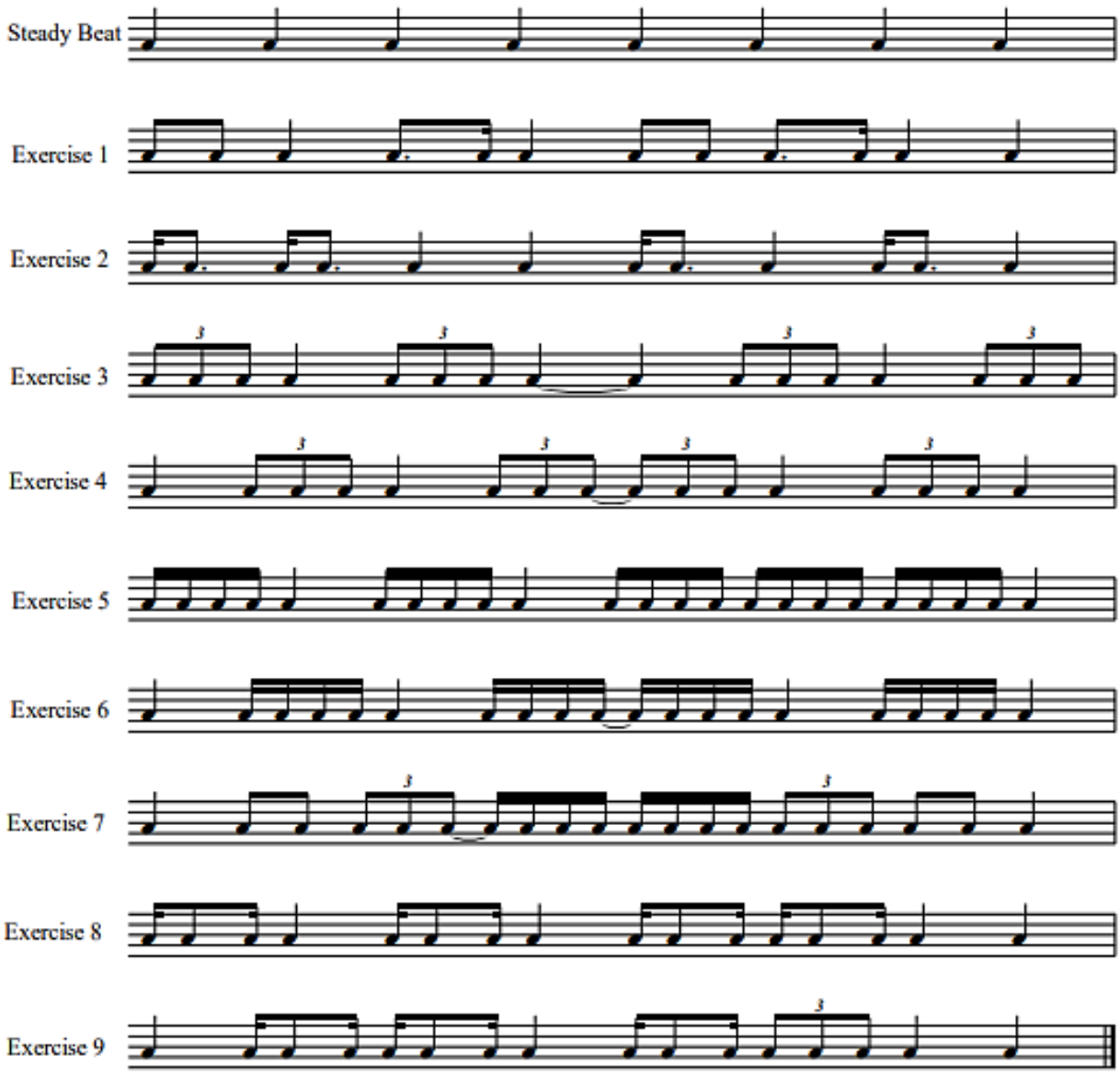
BANK OF RHYTHMS - Intermediate II (D)



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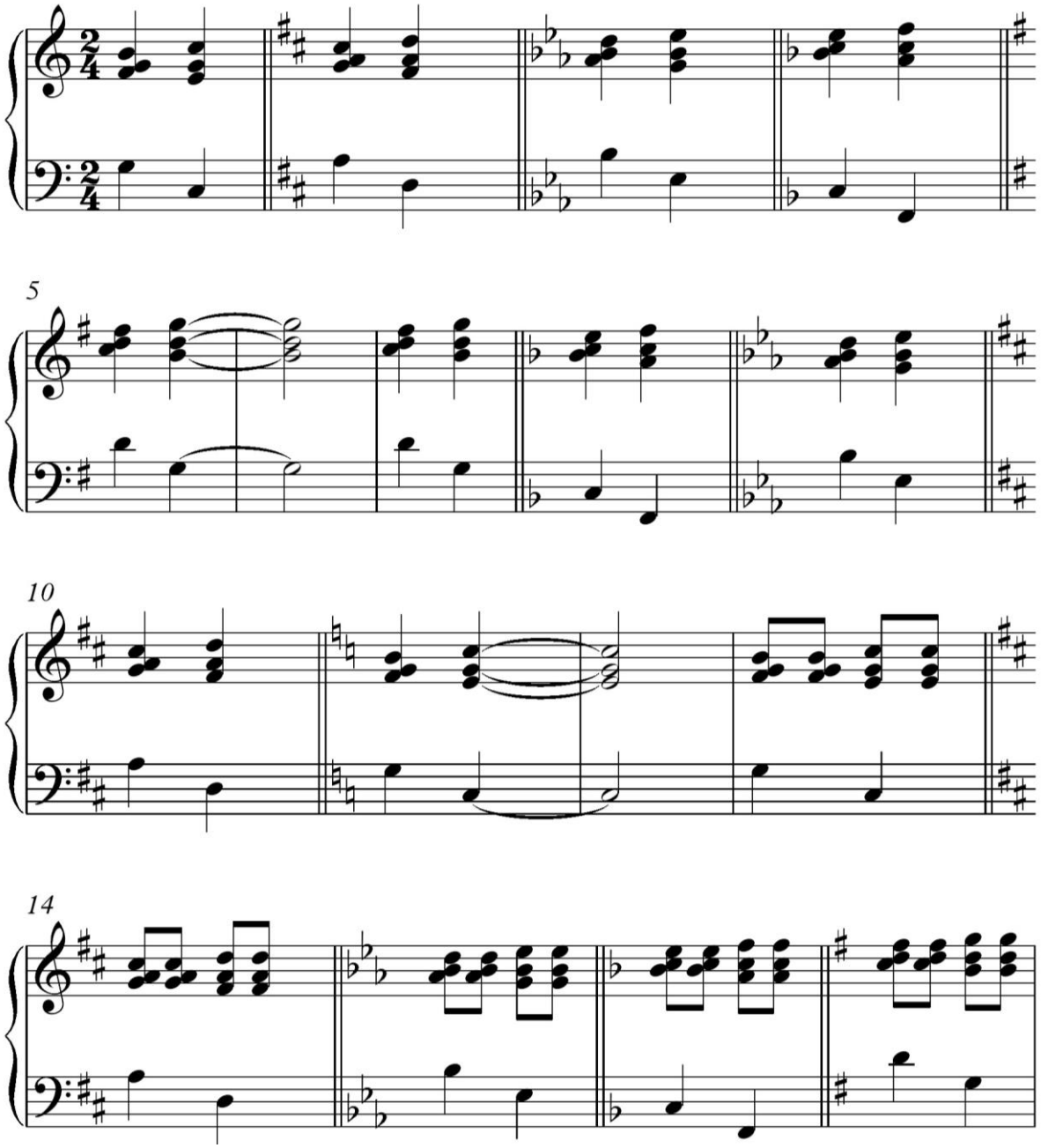
DEFINING CHORDS V7 – I (PRACTICAL WORK)

(Exploring V7-I in C, D, E♭, F and G)



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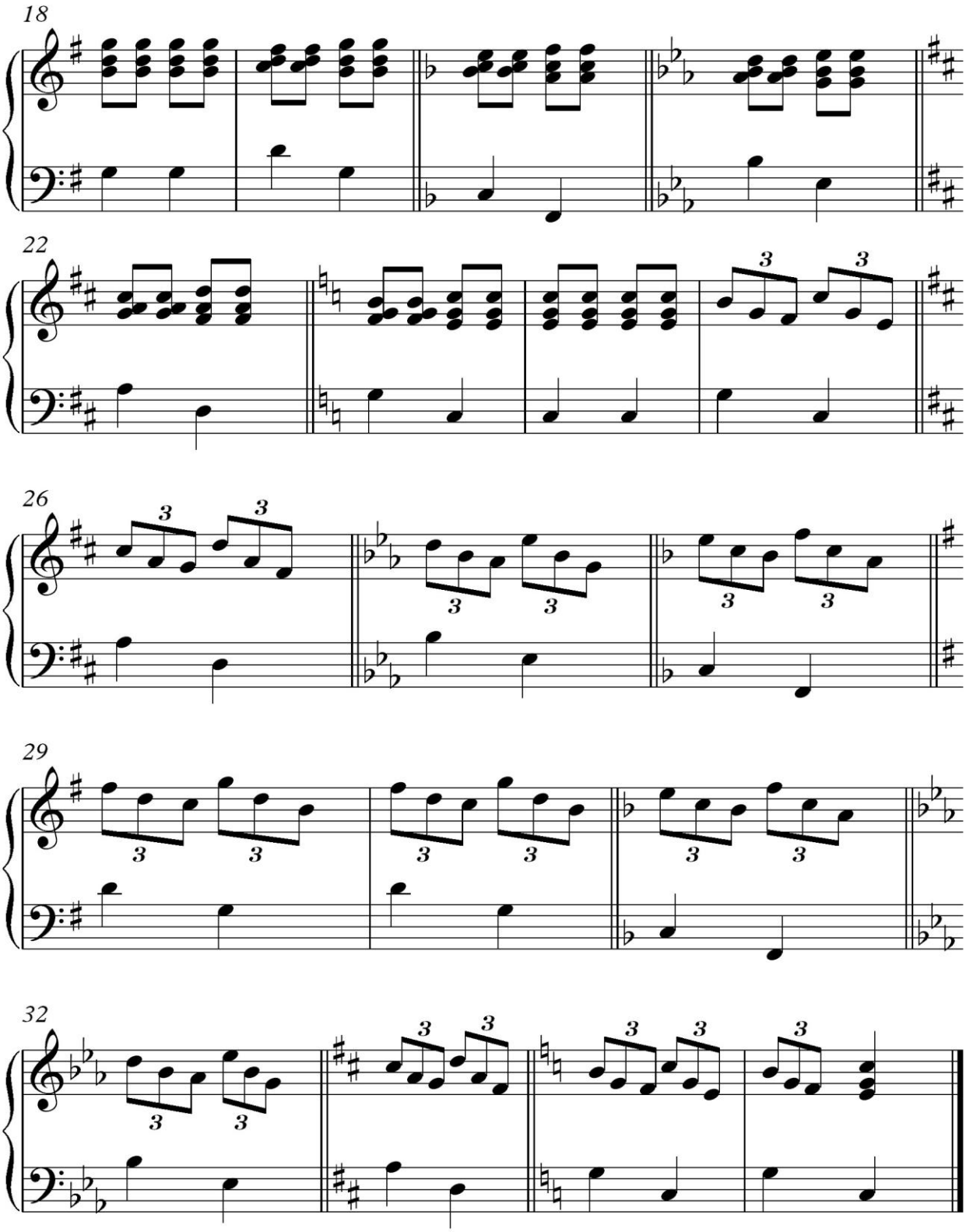

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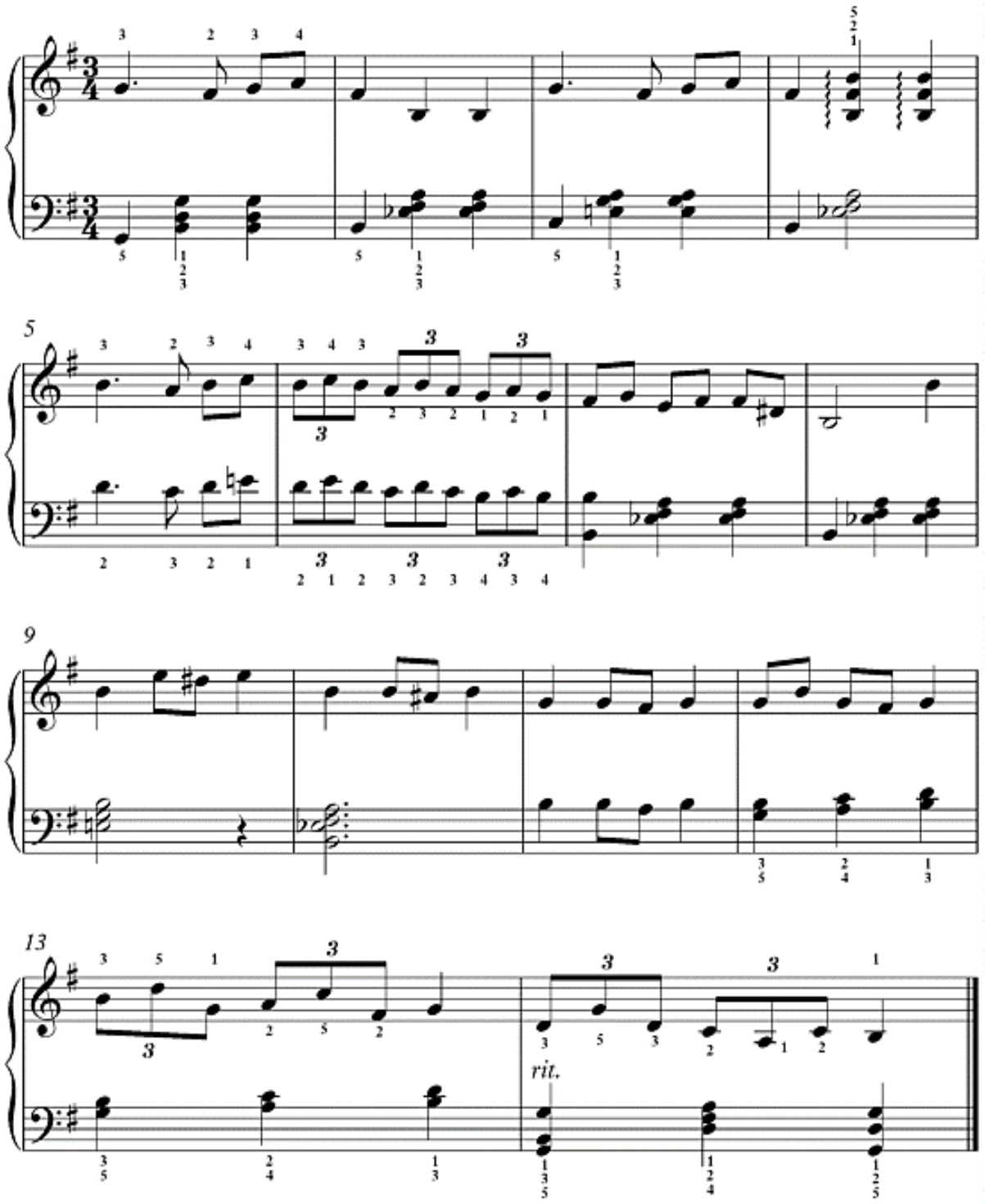
GENTLE JUNGLE WALTZ (PRACTICAL WORK)



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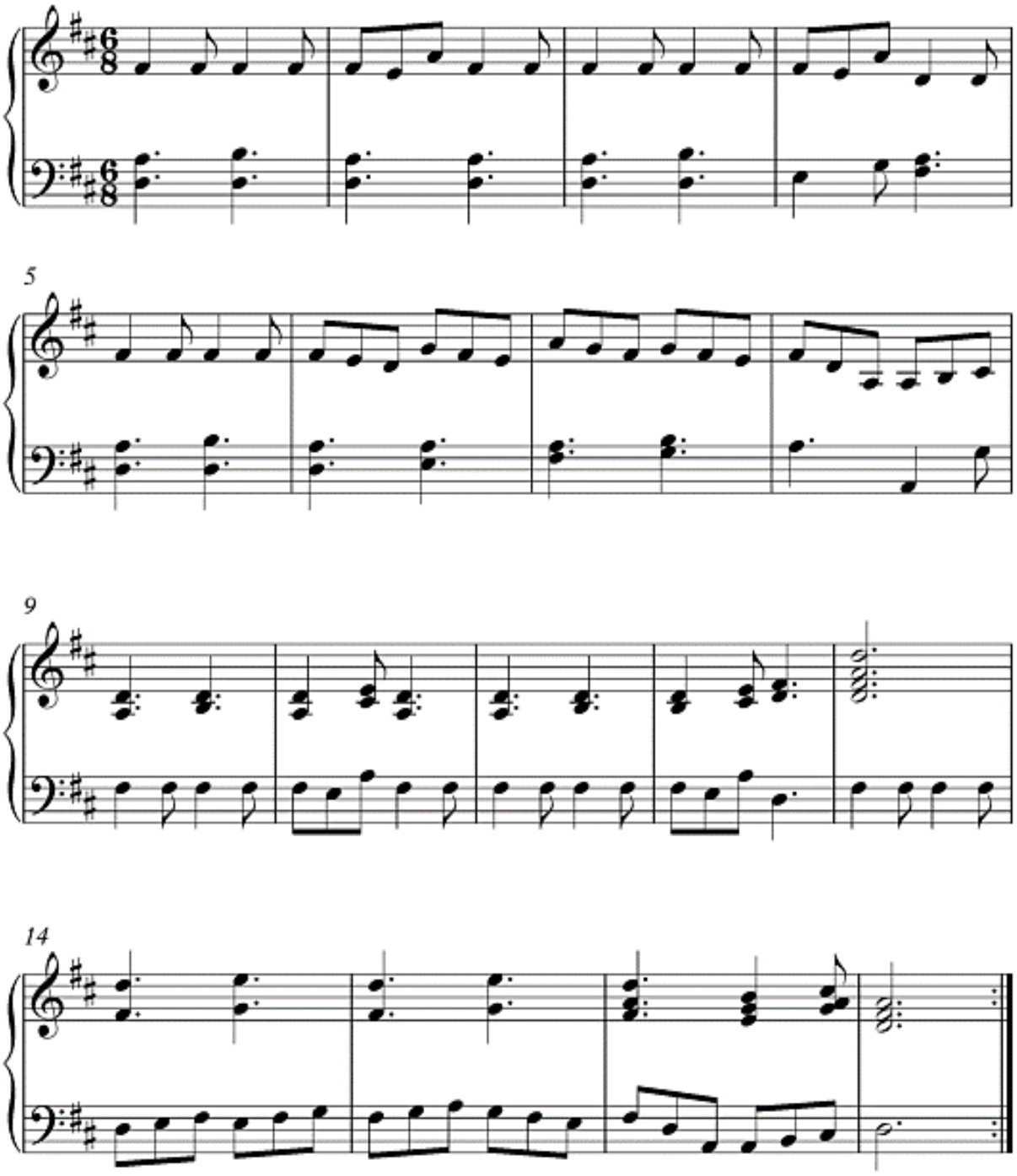
INTERDEPENDENCY (PRACTICAL WORK)



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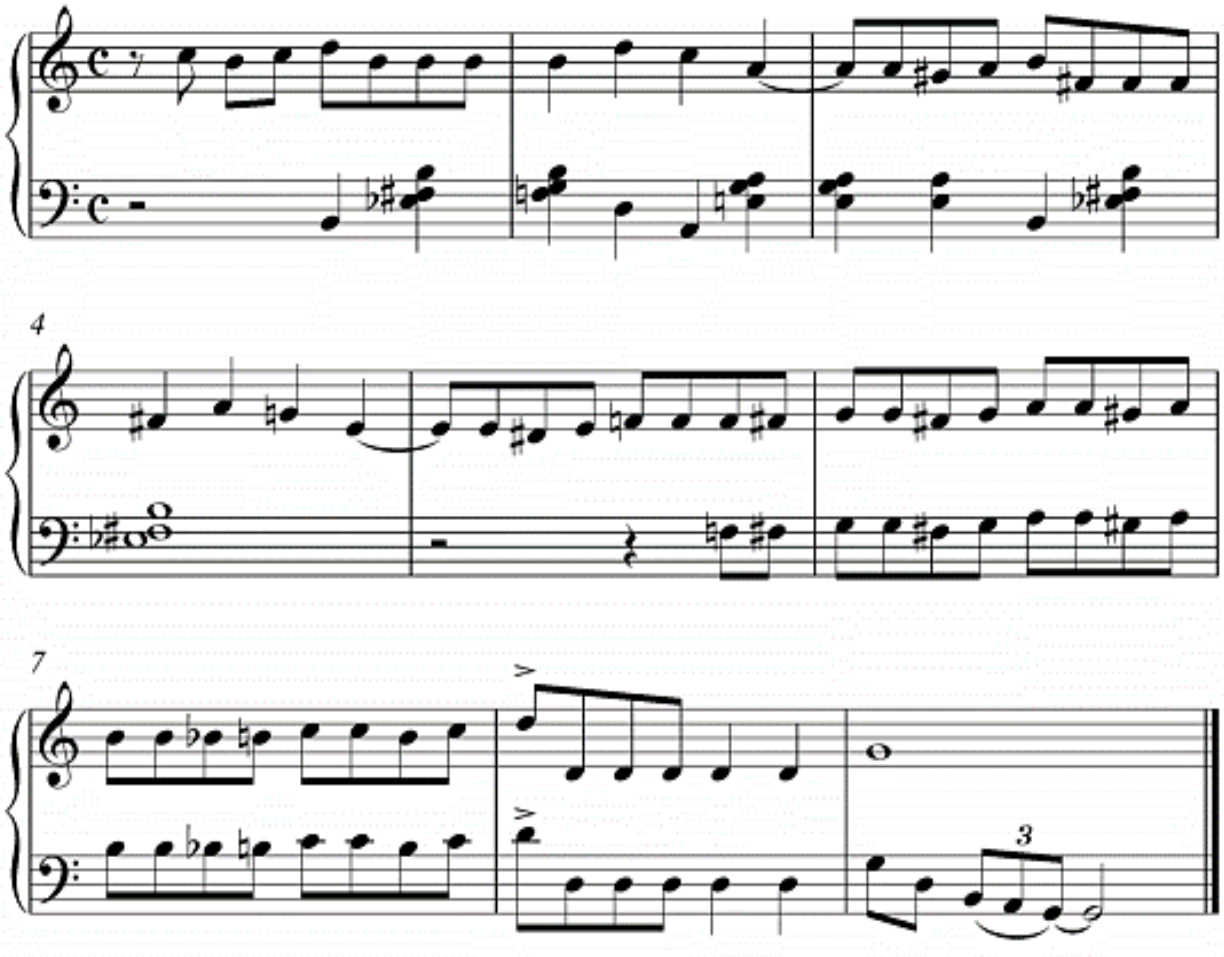
STEADY PROGRESS (PRACTICAL WORK)



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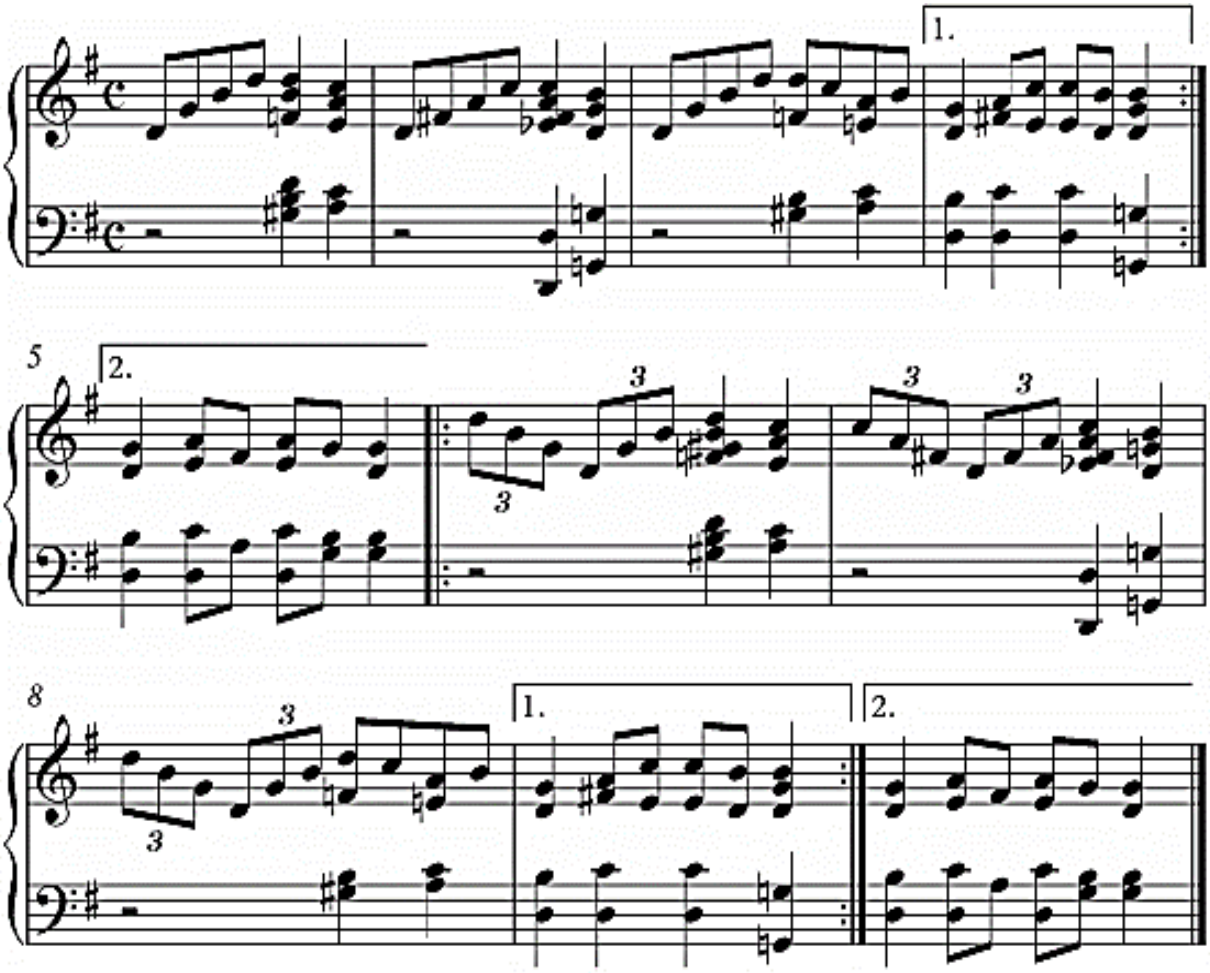
JUBILANTE (PRACTICAL WORK)



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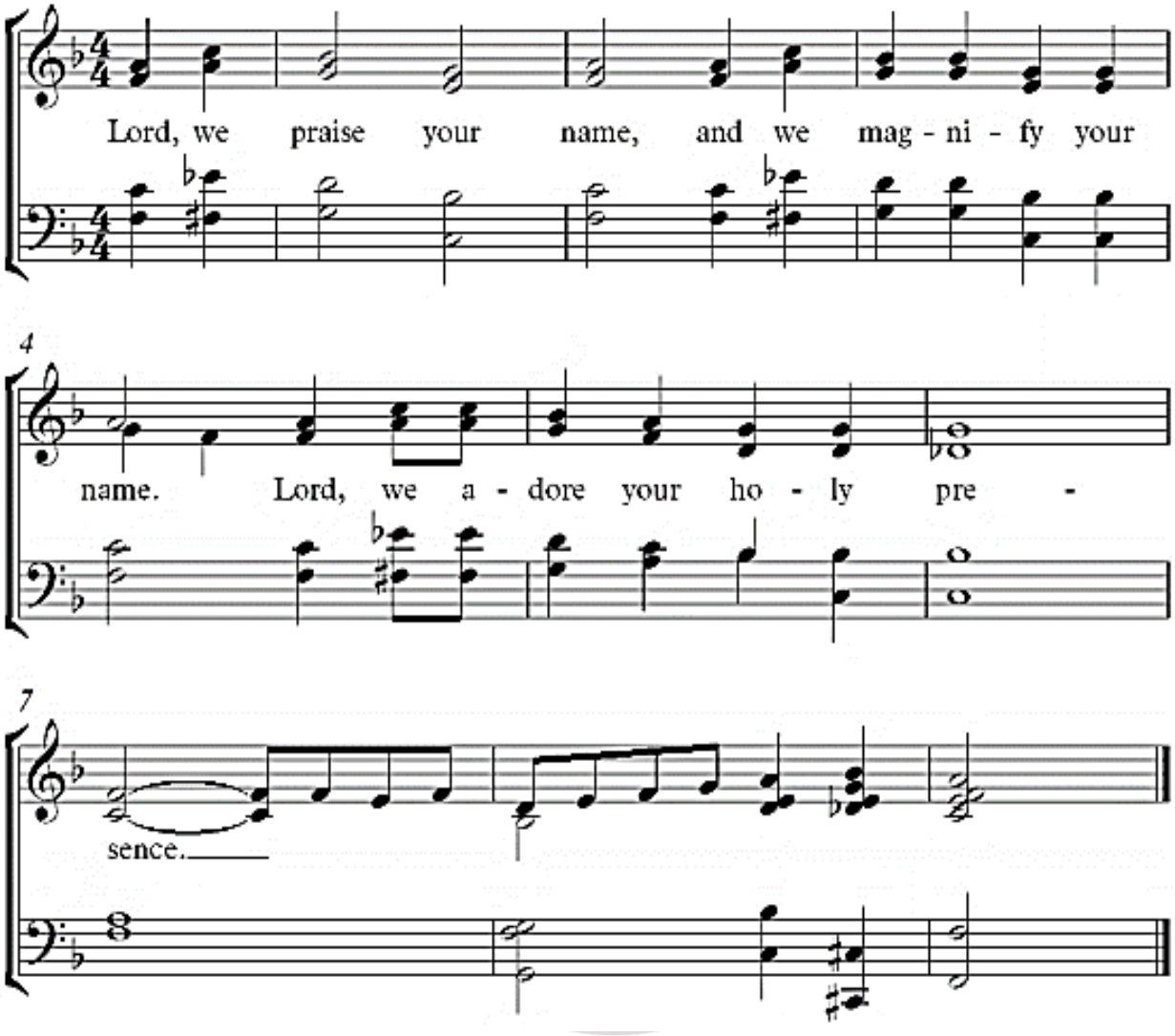
WE ADORE YOUR HOLY NAME (PRACTICAL WORK)



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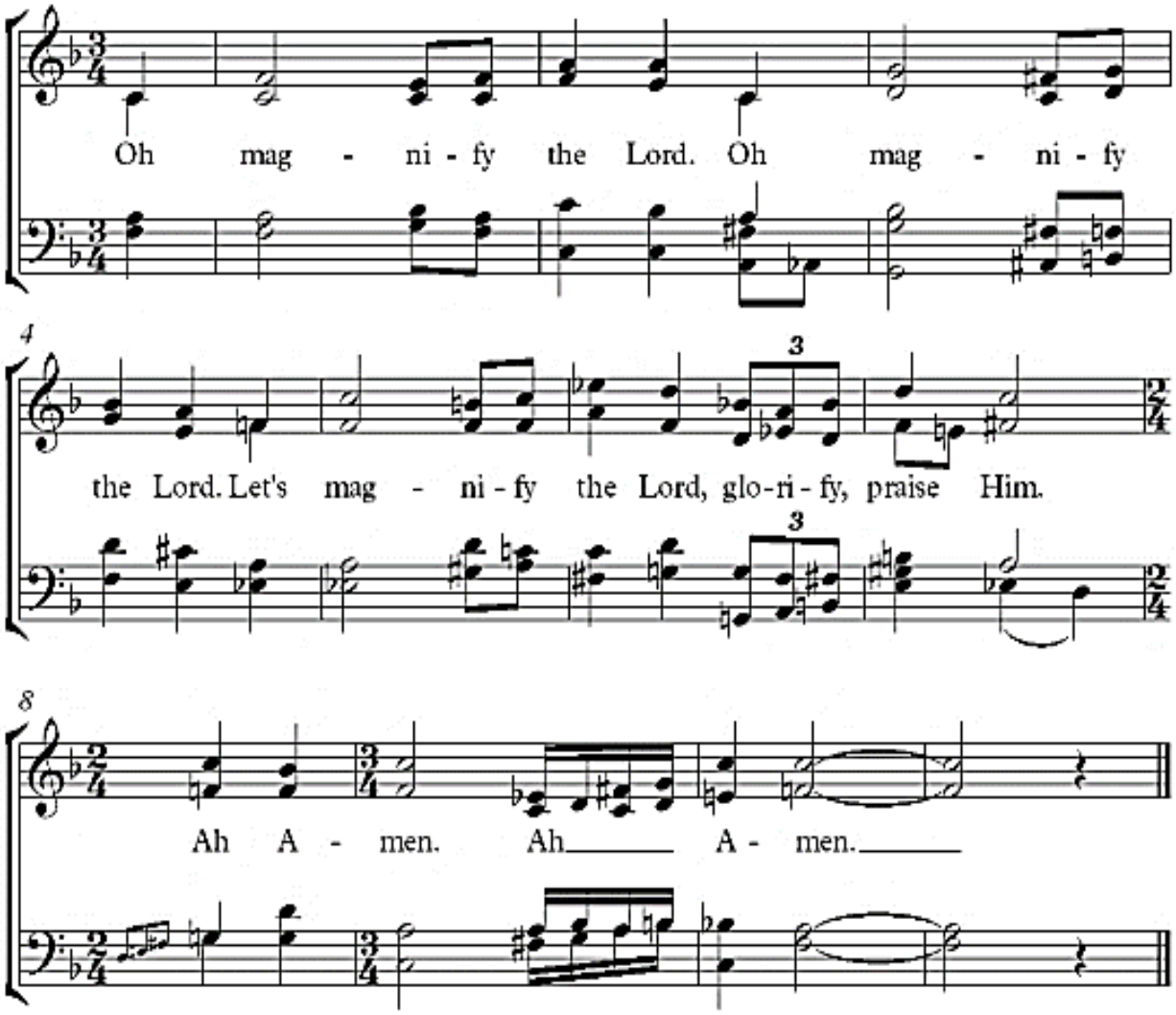
MAGNIFY (PRACTICAL WORK)



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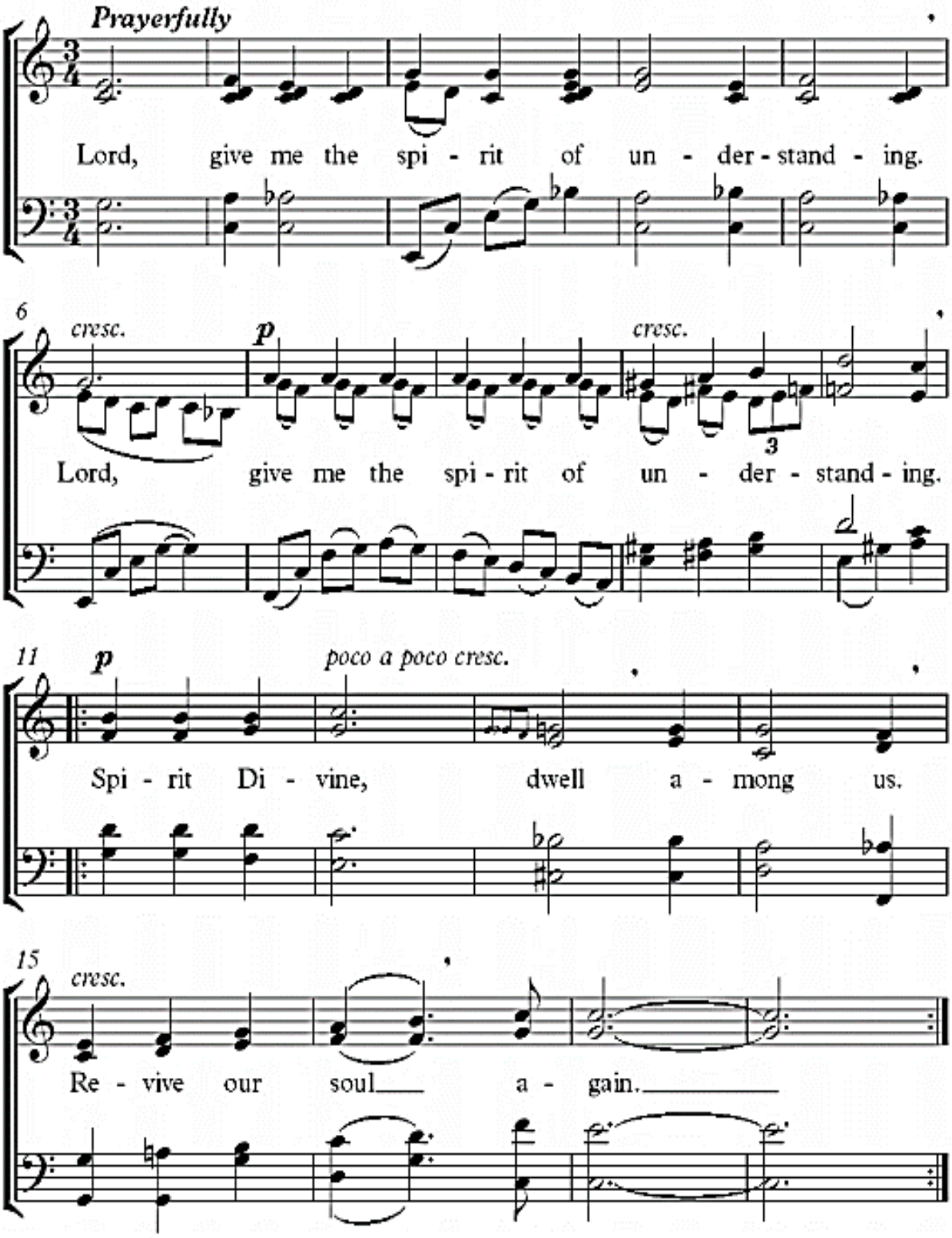
GIVE ME THE SPIRIT OF UNDERSTANDING (PRACTICAL WORK)



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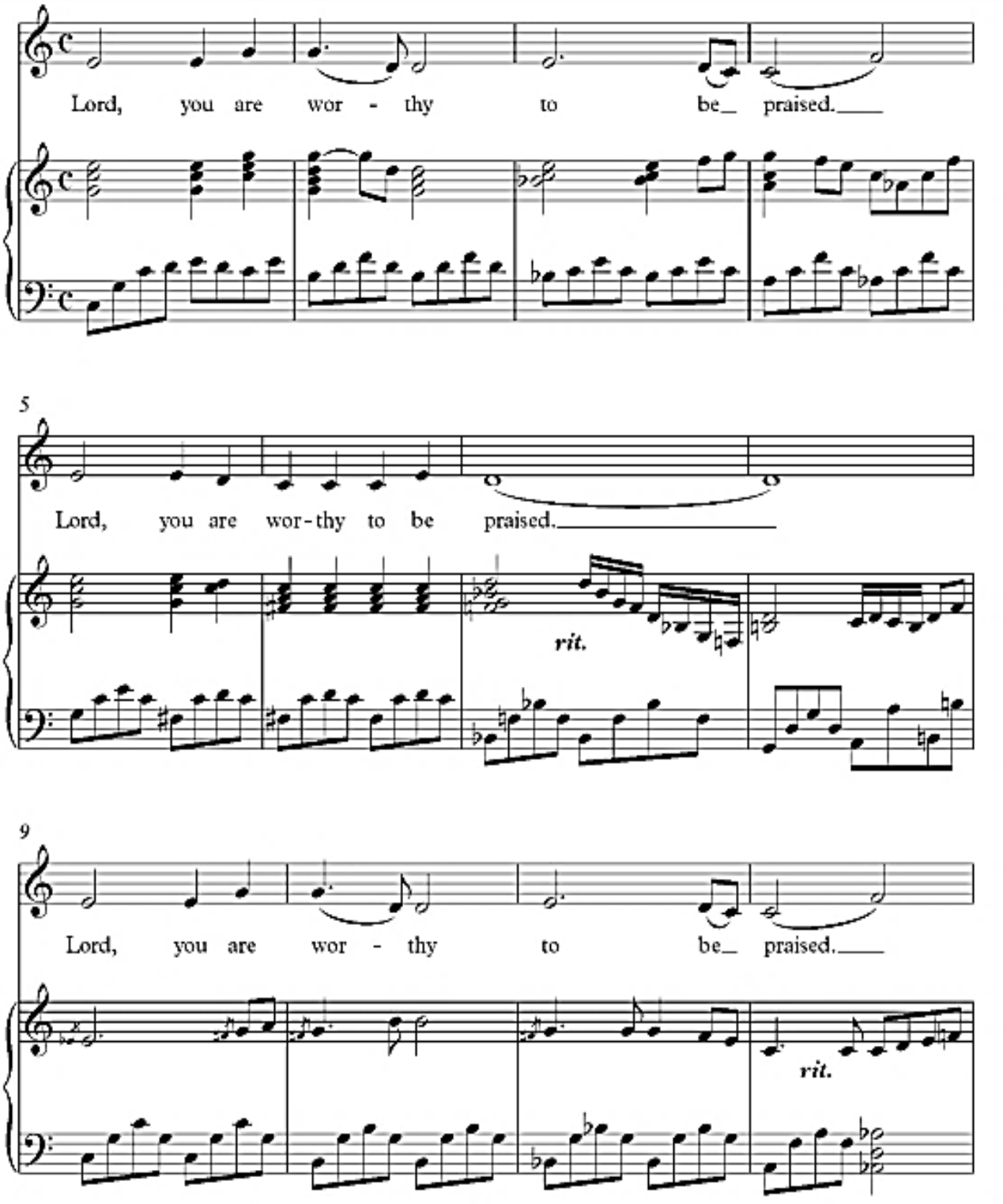
YOU ARE WORTHY (PRACTICAL WORK)



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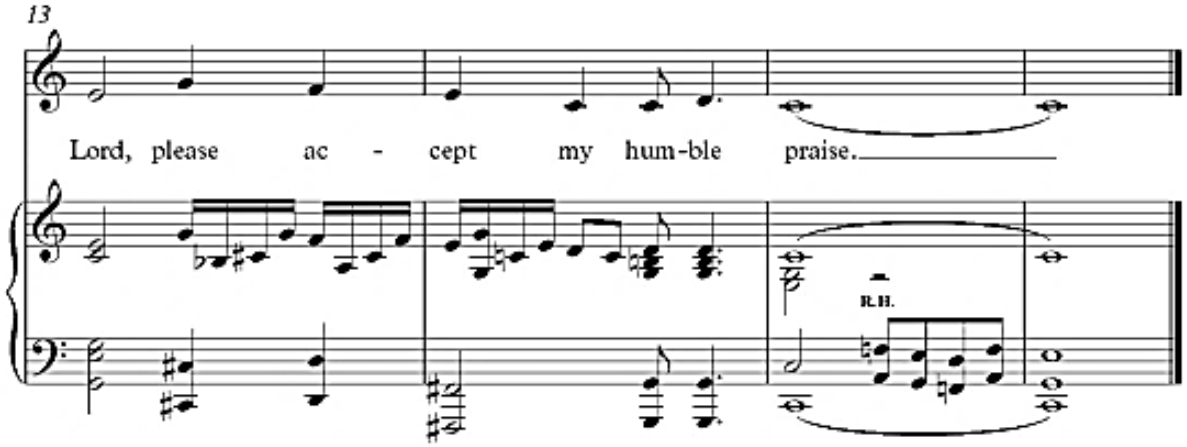
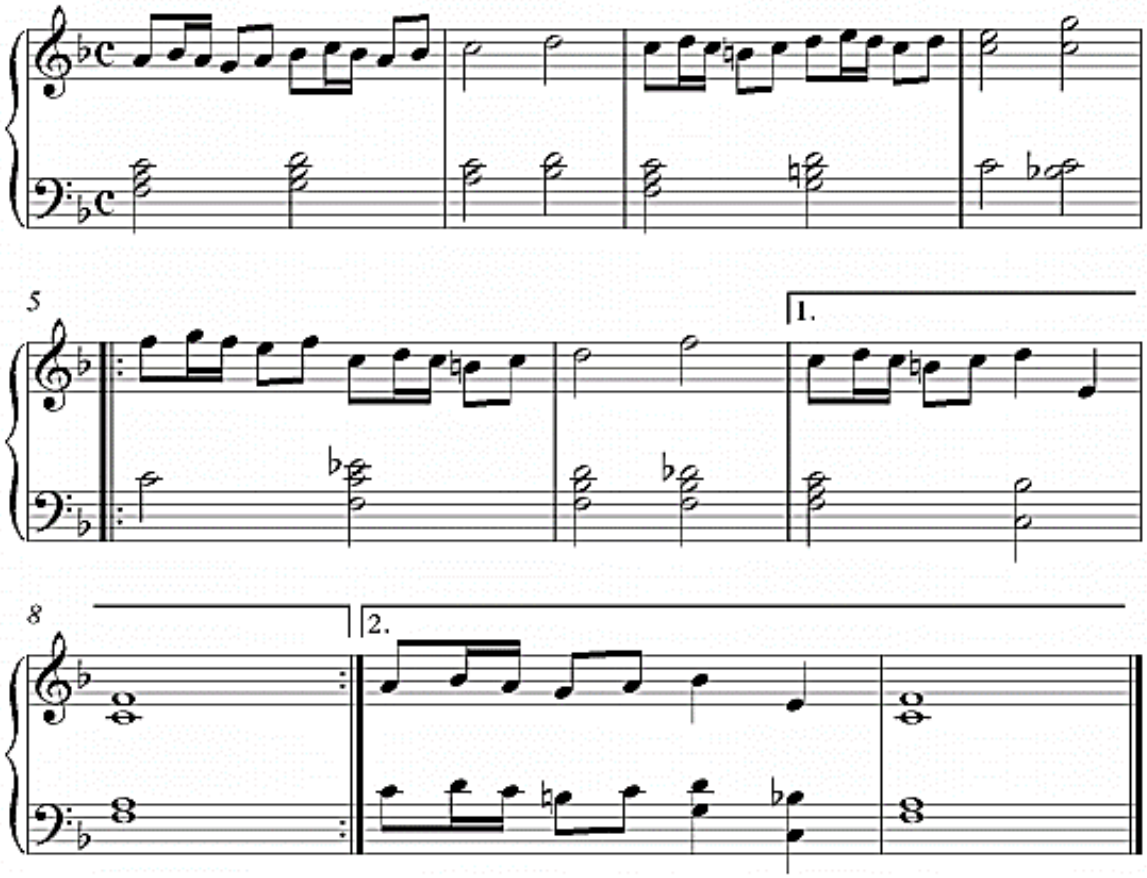


SIGHT READING II (PRACTICAL WORK)



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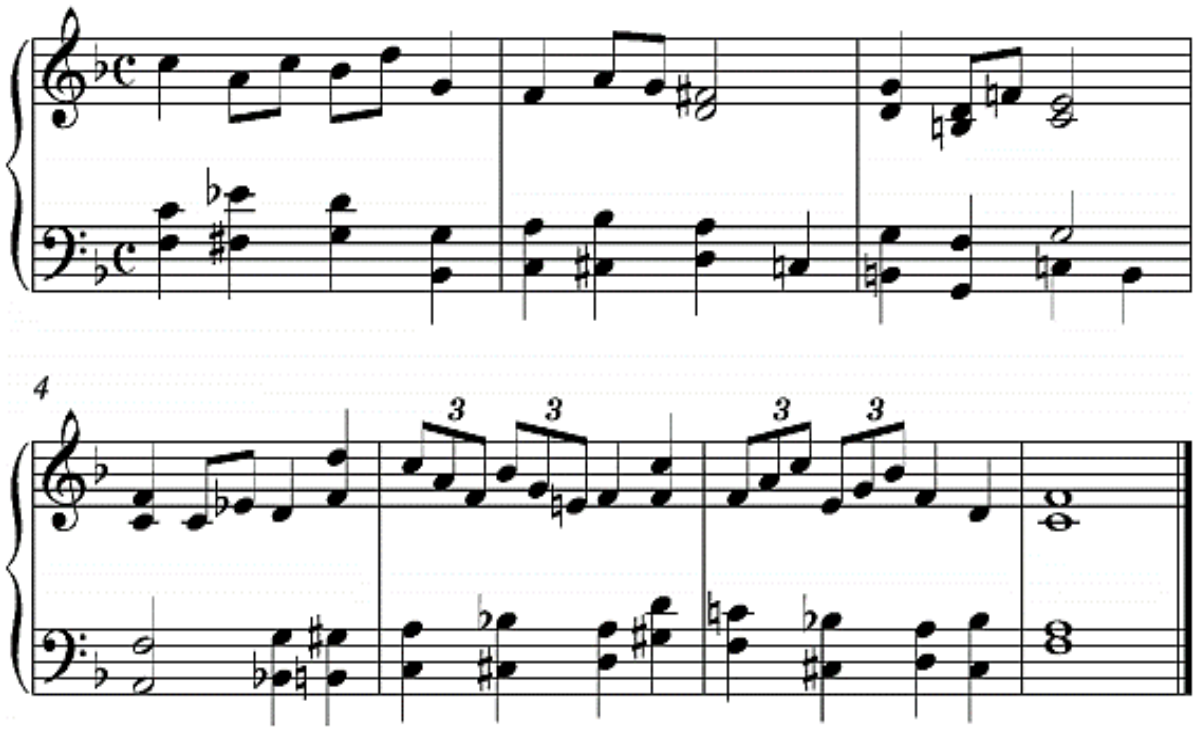

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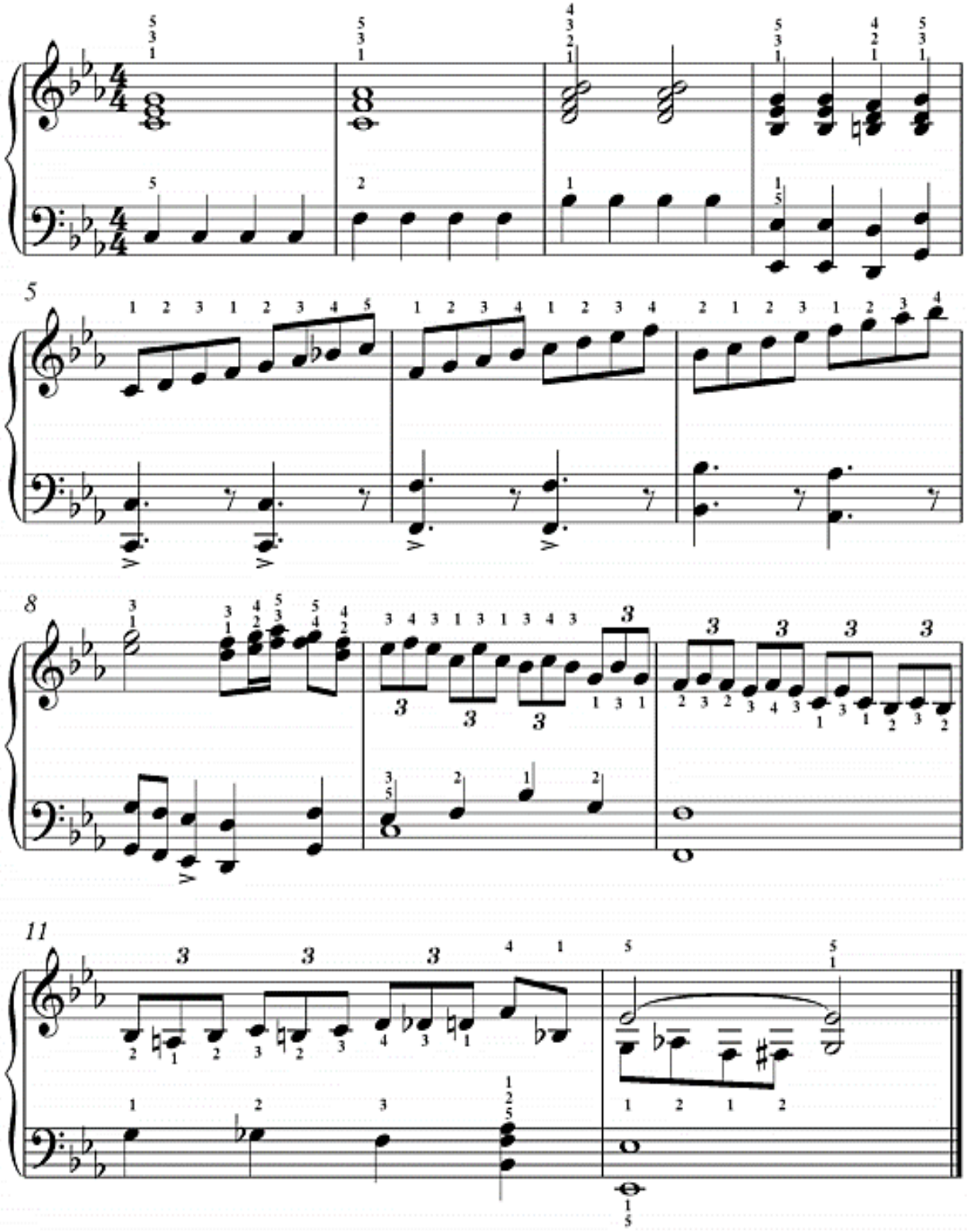
TECHNICAL EXERCISE I



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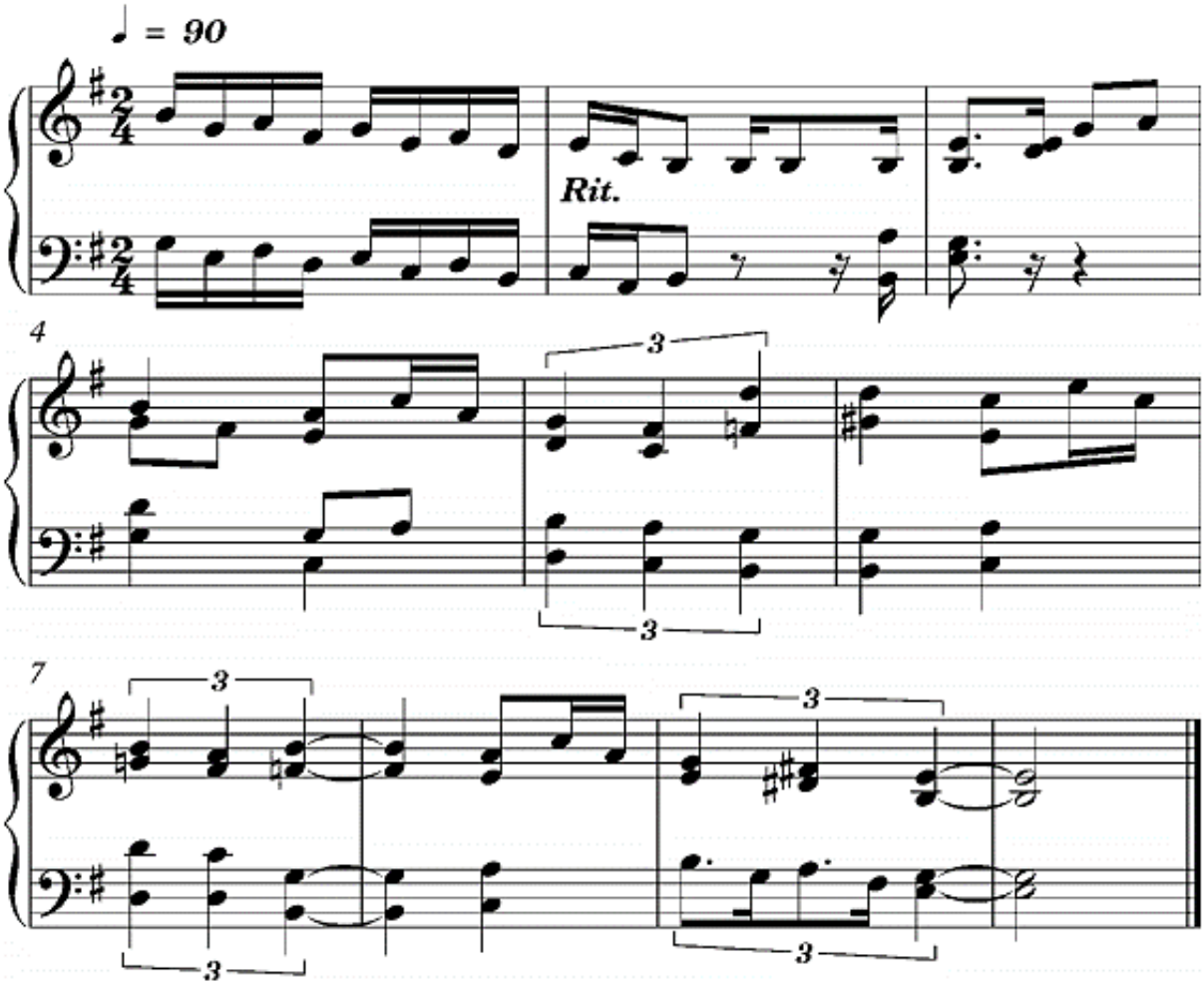
TECHNICAL EXERCISE II



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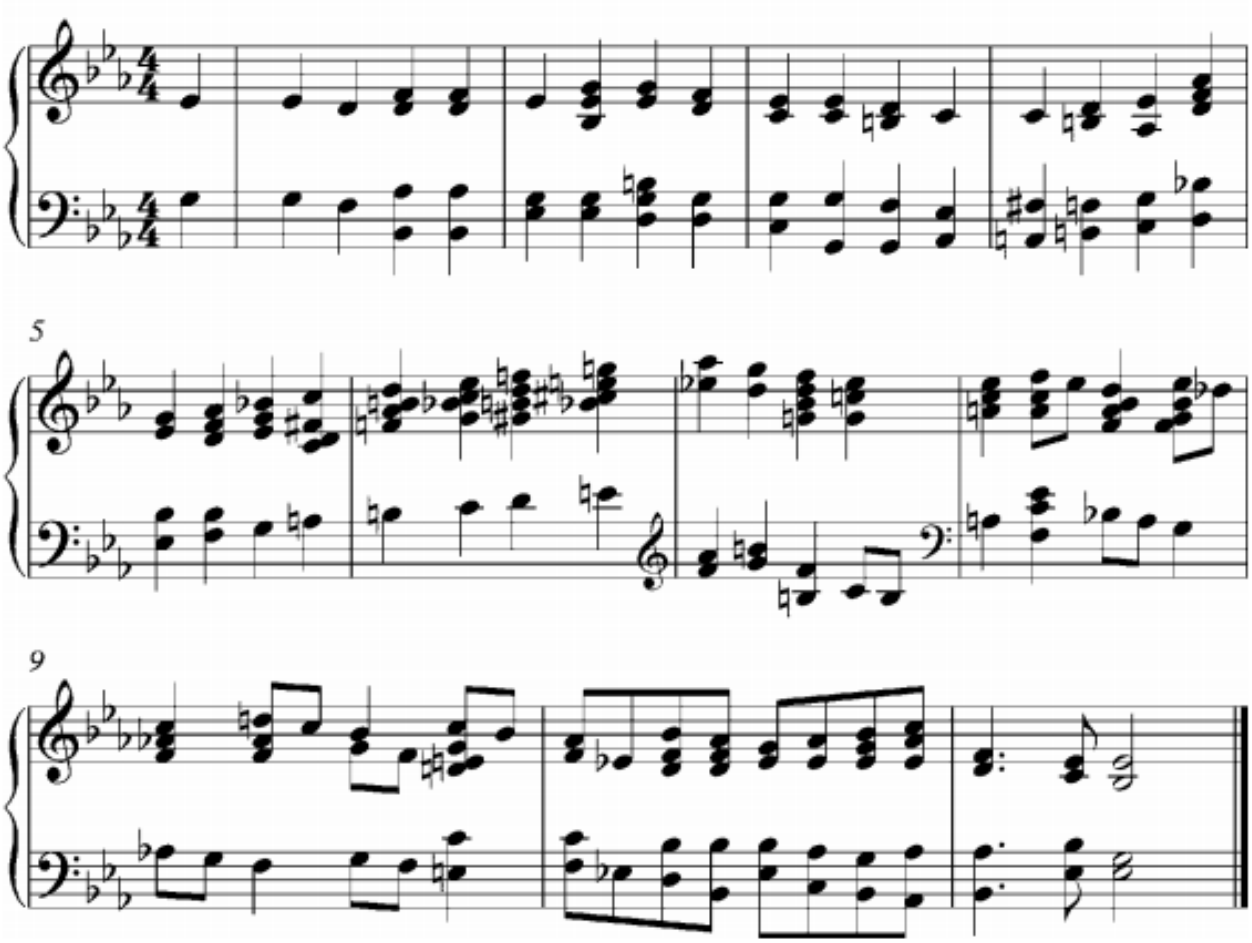
TECHNICAL EXERCISE III



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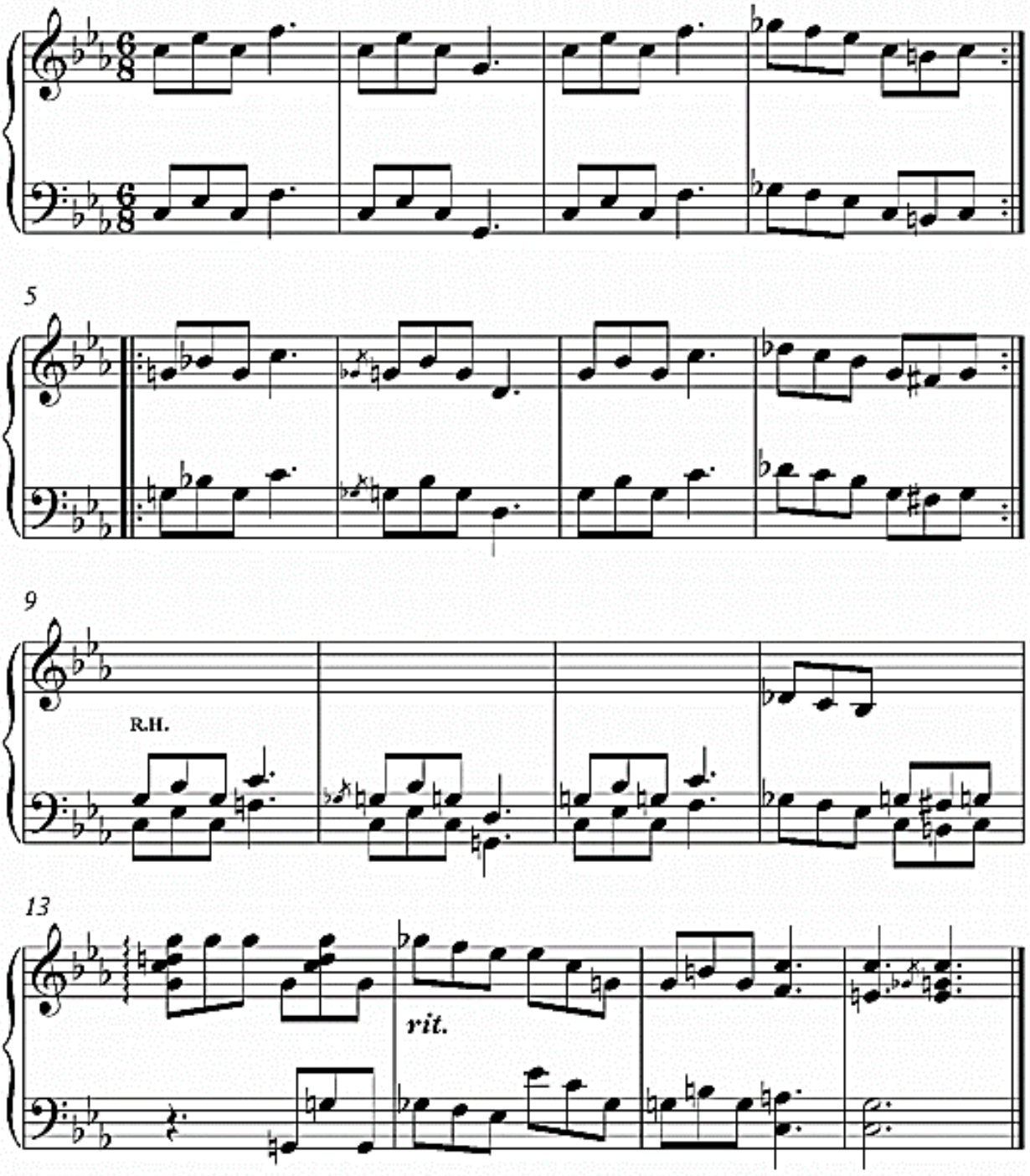
SIGHT READING IV (PRACTICAL WORK)



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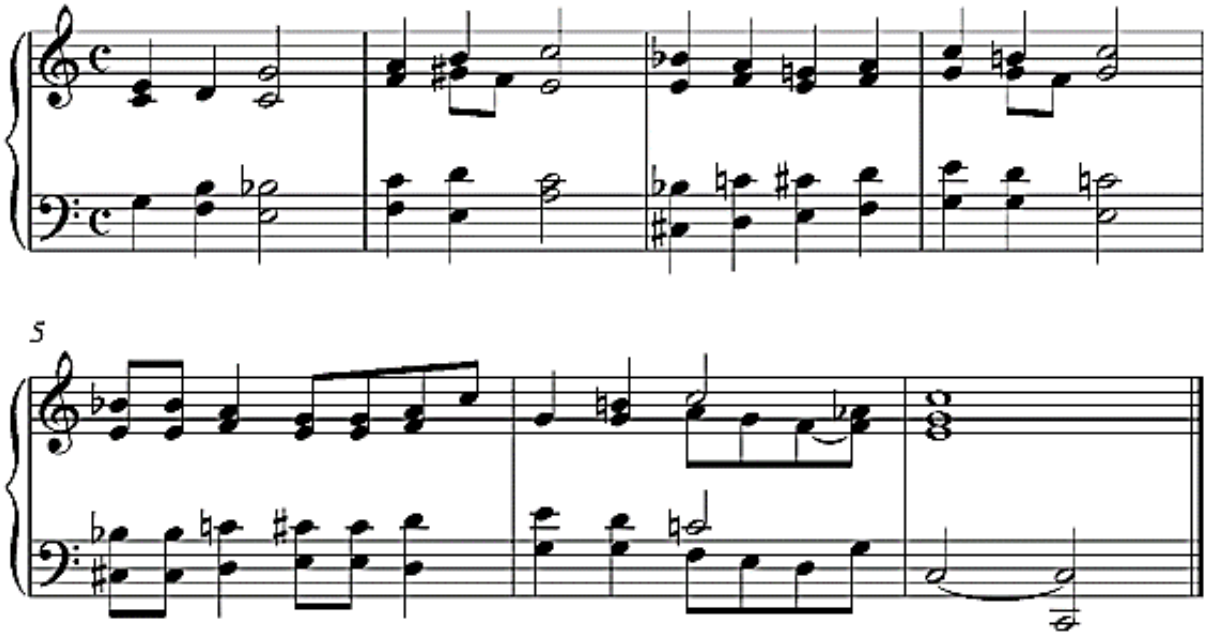
SIGHT READING V (PRACTICAL WORK)



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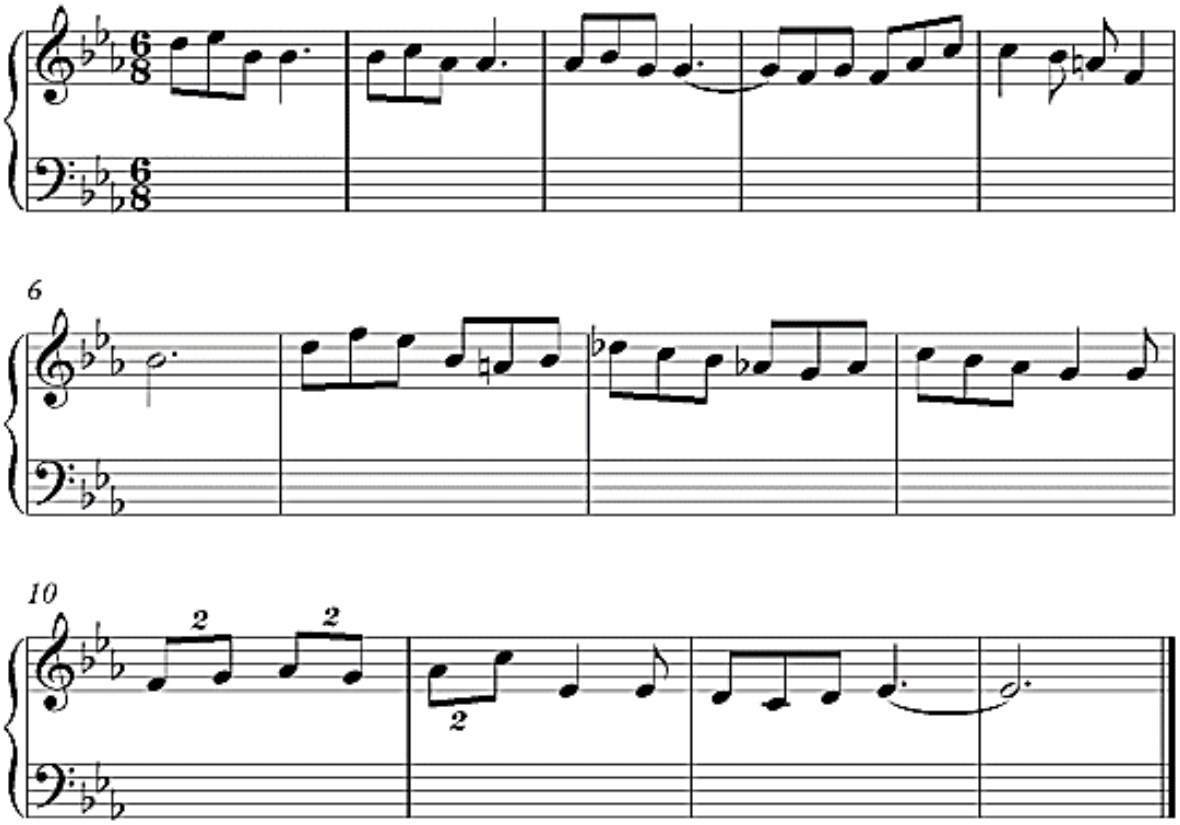
HARMONY AT SIGHT (PRACTICAL WORK)



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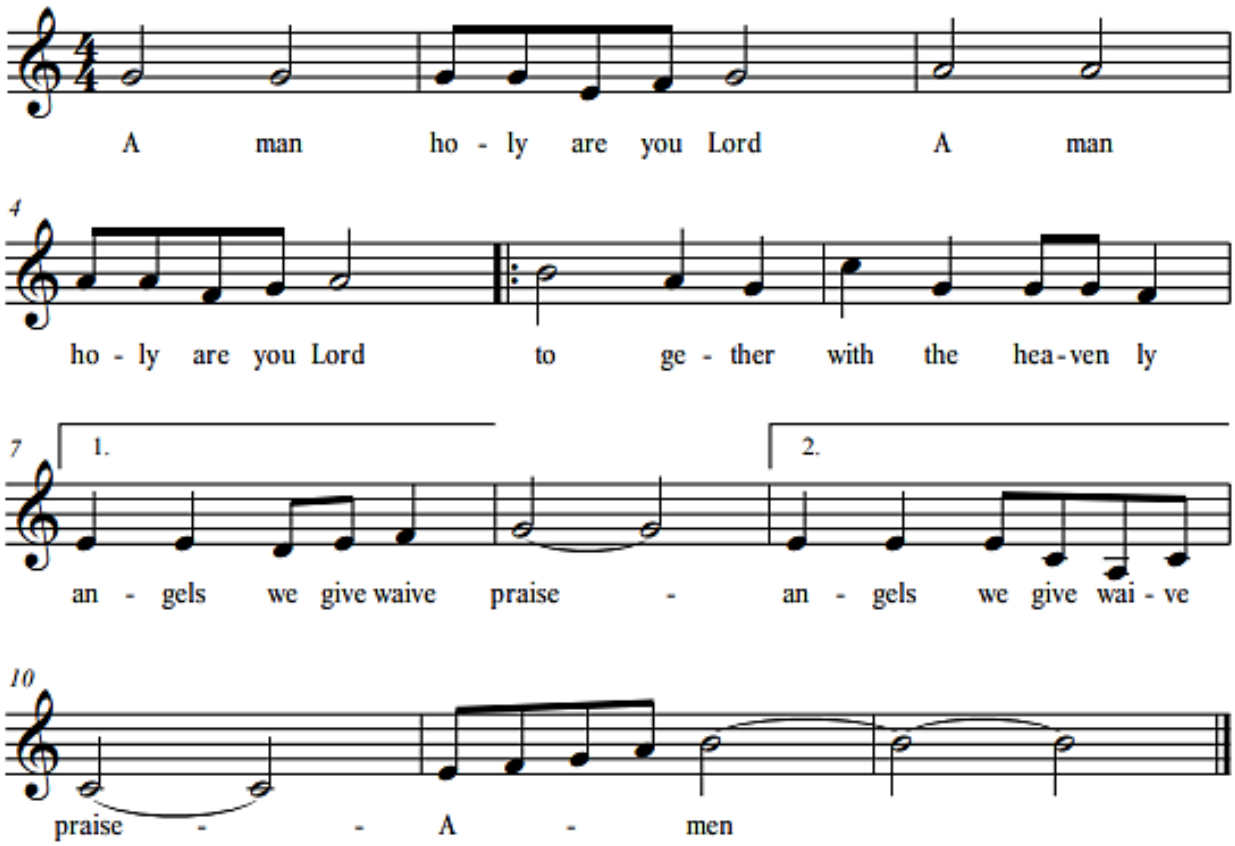
WAIVE PRAISE (PRACTICAL WORK)

Victor Manieson



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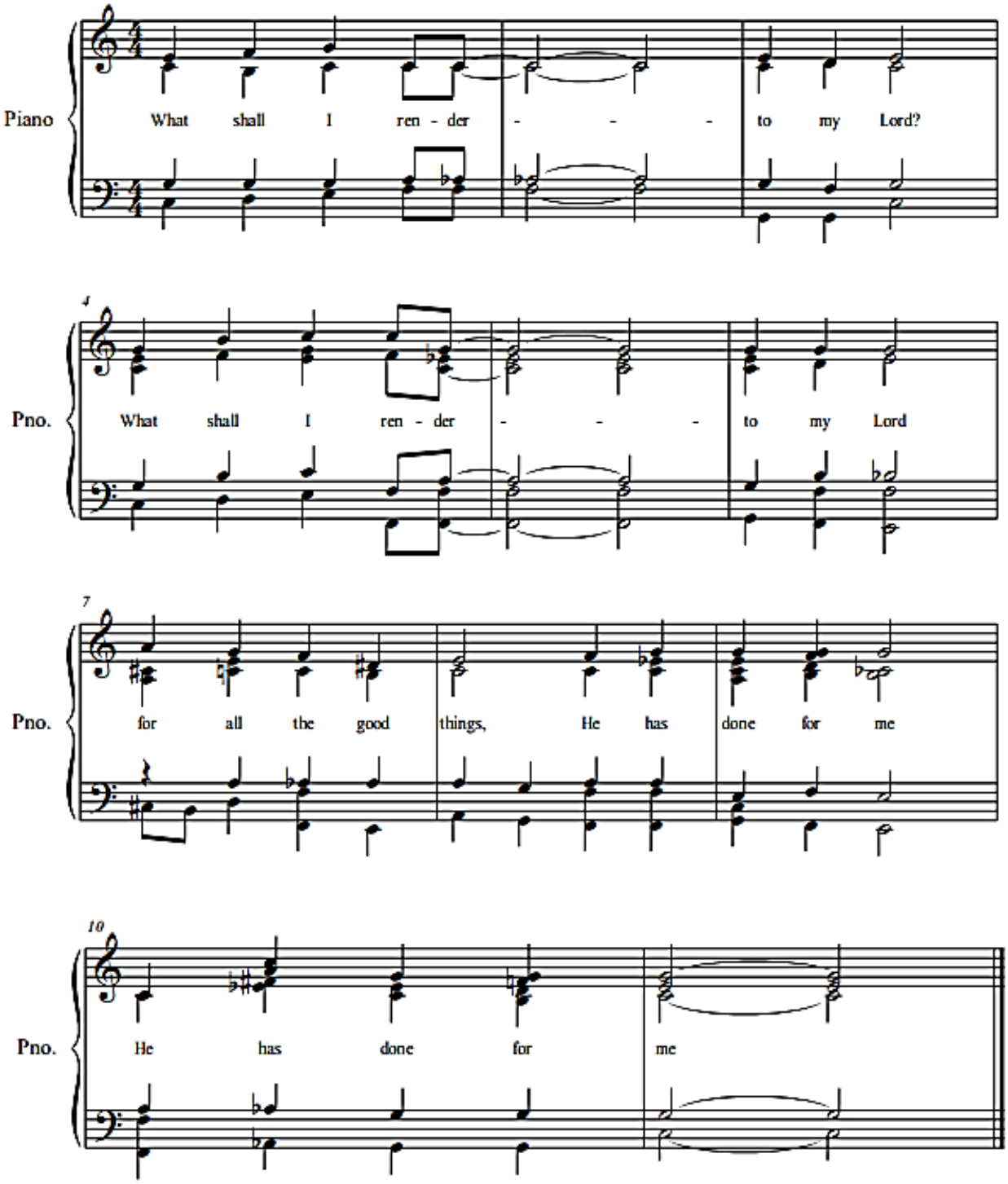
WHAT SHALL I RENDER TO MY LORD (PRACTICAL WORK)

Victor Manieson



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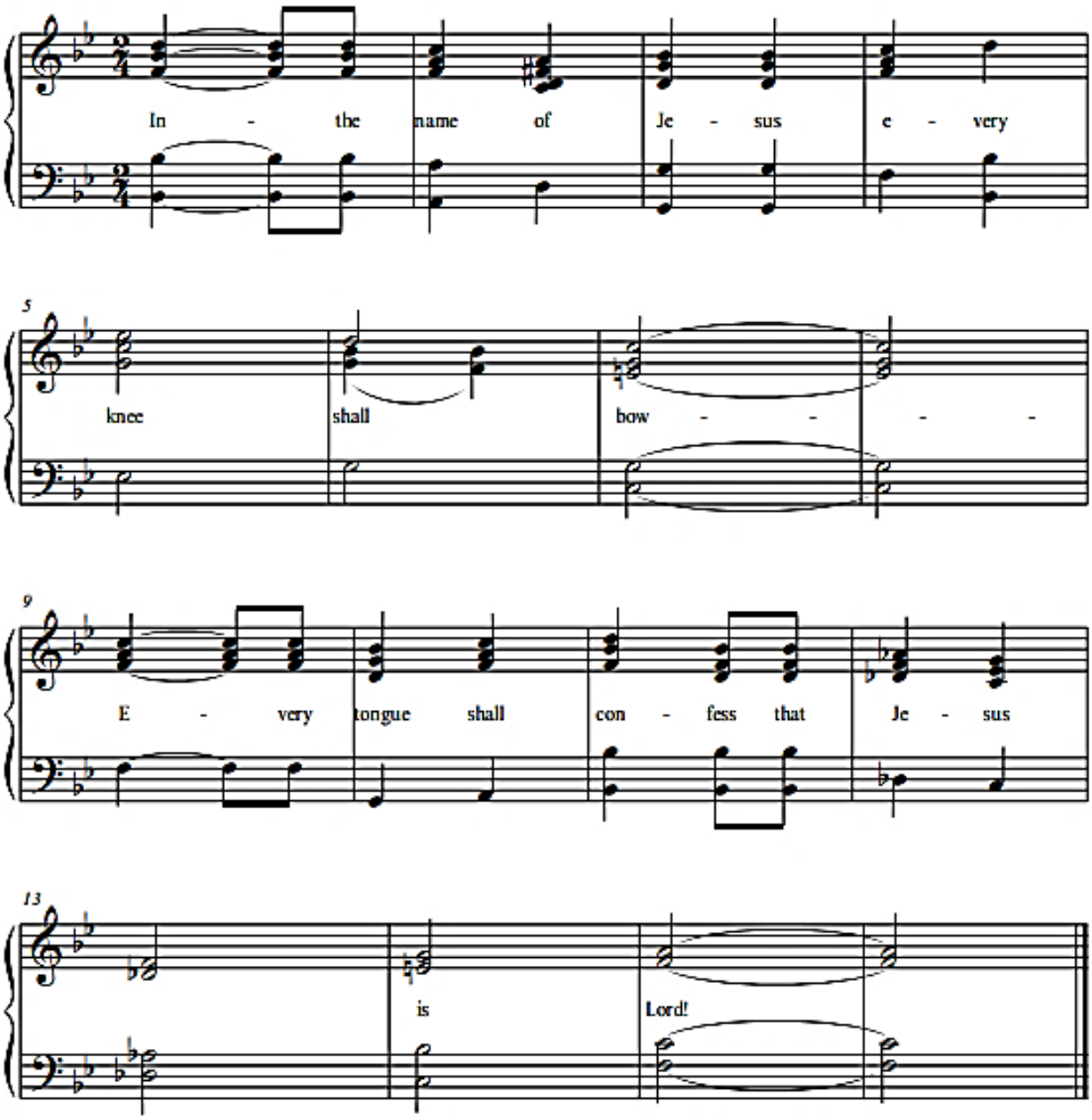
EVERY KNEE SHALL BOW (PRACTICAL WORK)

Victor Manieson



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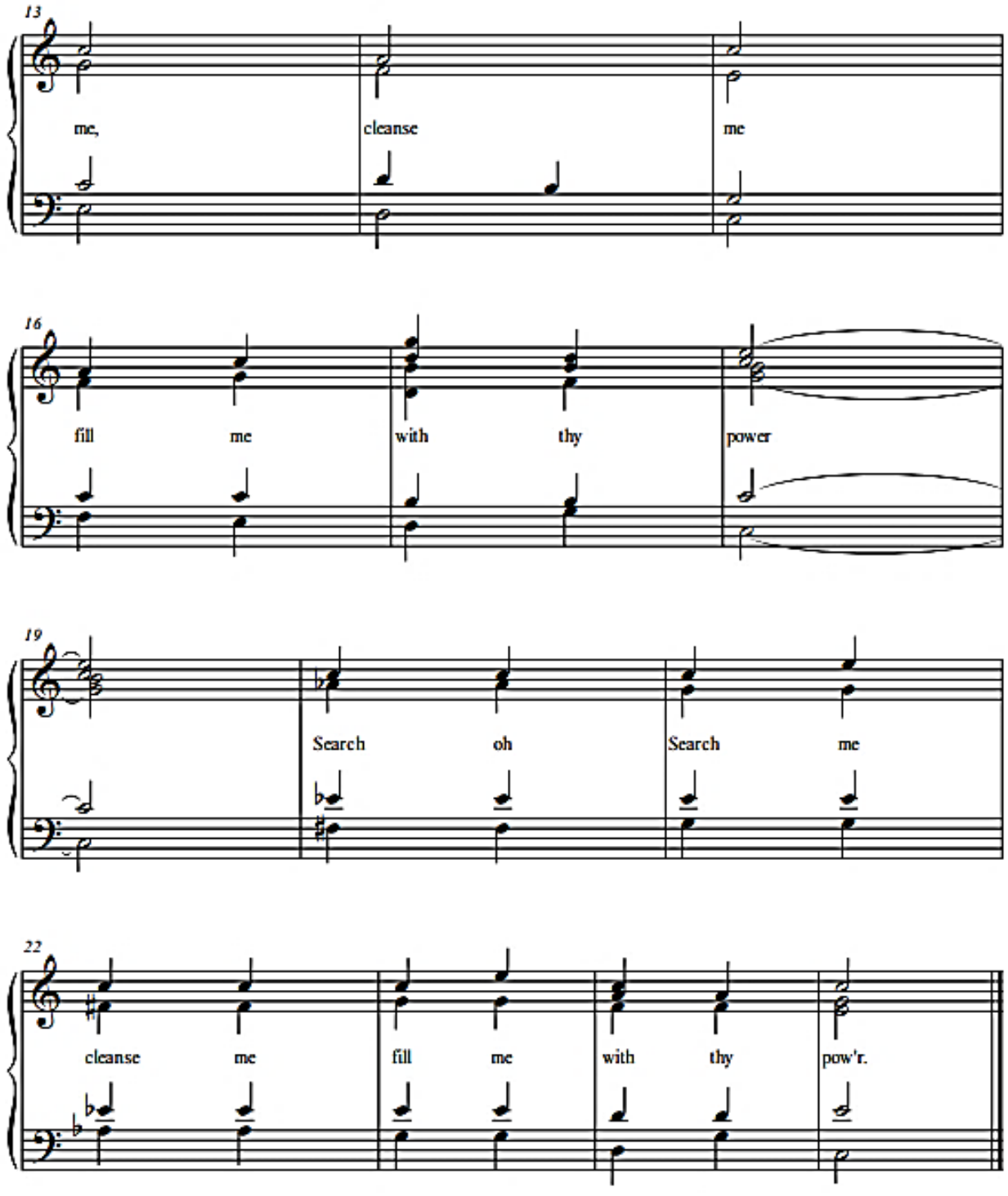
SEARCH, CLEANSE AND FILL ME (PRACTICAL WORK)

Victor Manieson



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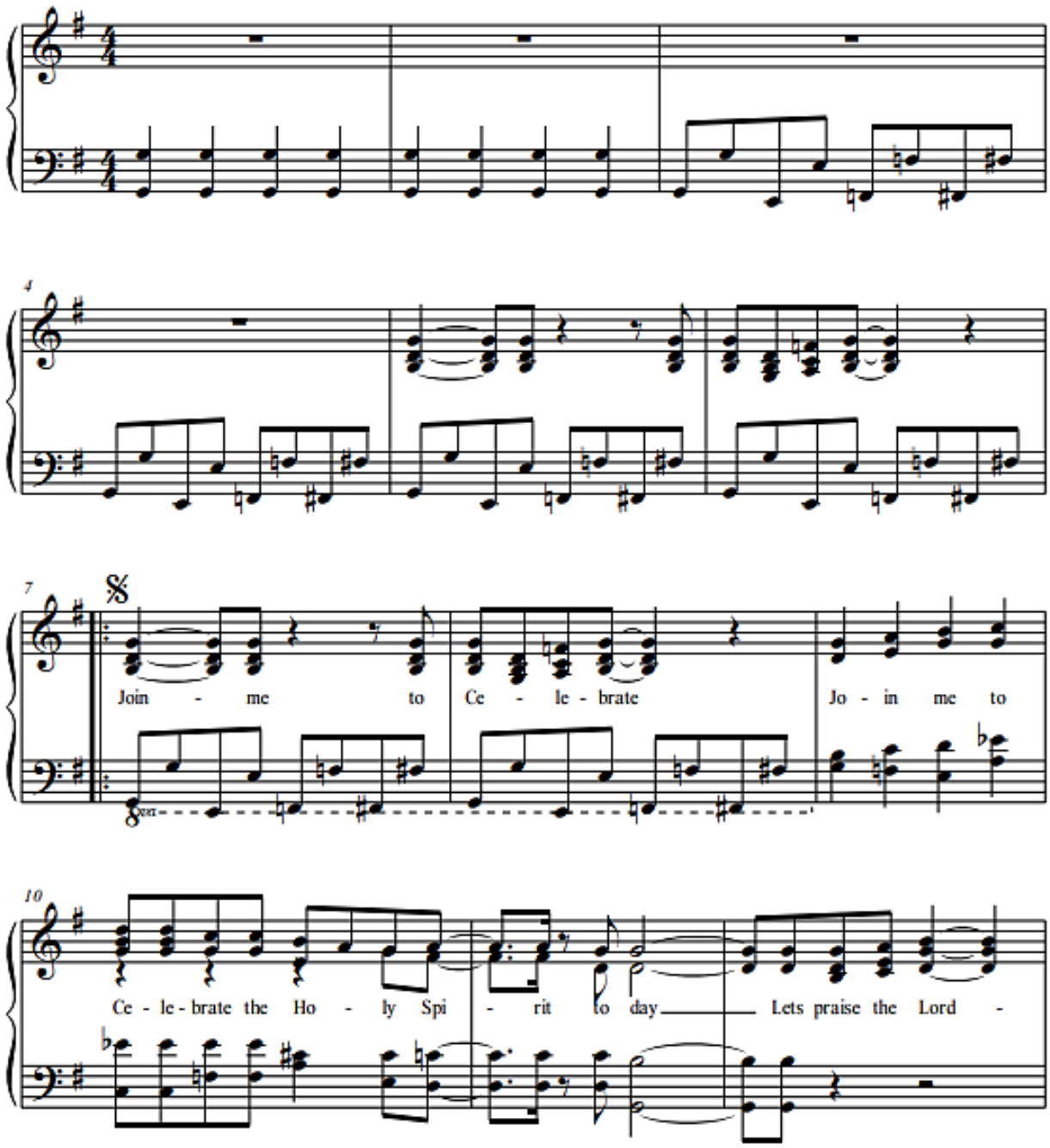
JOIN ME TO CELEBRATE (PRACTICAL WORK)

Dedicated to Providence Missionary Baptist Inspirational Choir

Victor Manieson

07/01/1994



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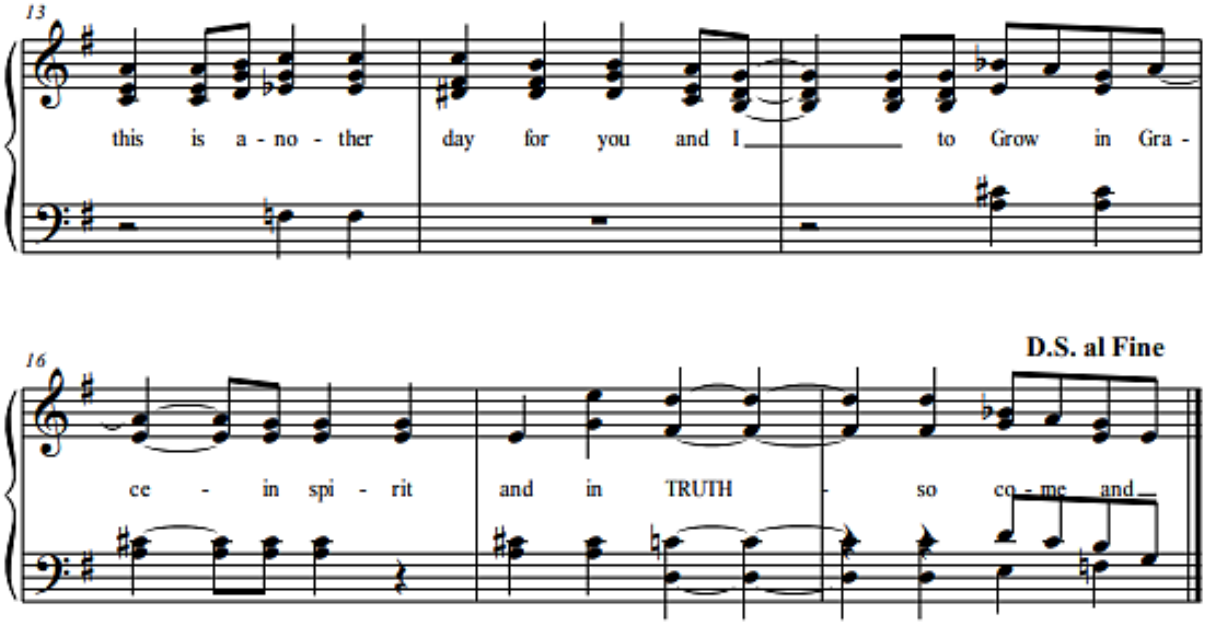

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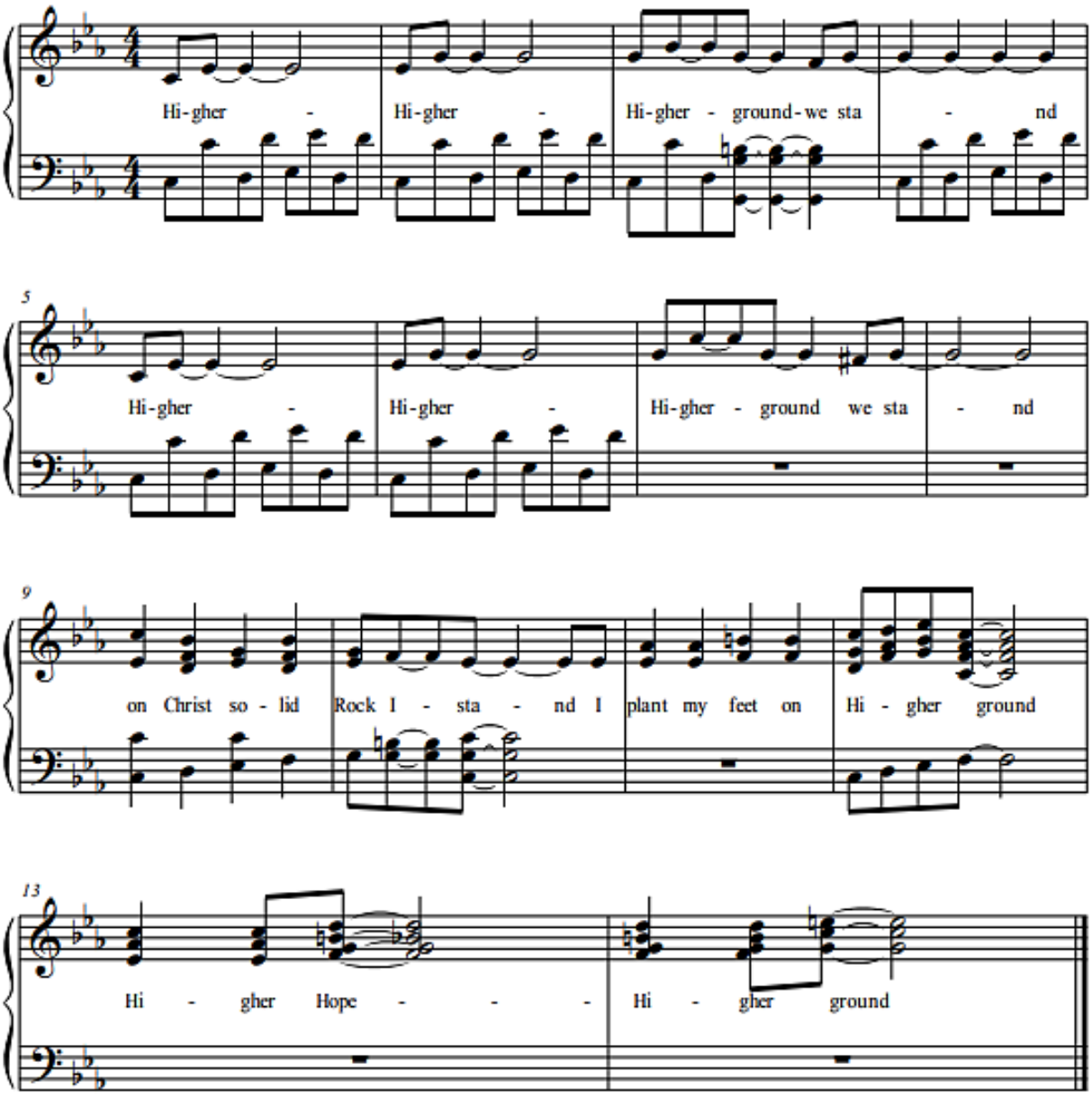
HIGHER HOPE HIGHER GROUND (PRACTICAL WORK)

Dedicated to Joyce Behn

Victor Manieson

31st Dec. 1991

Pasadena – California



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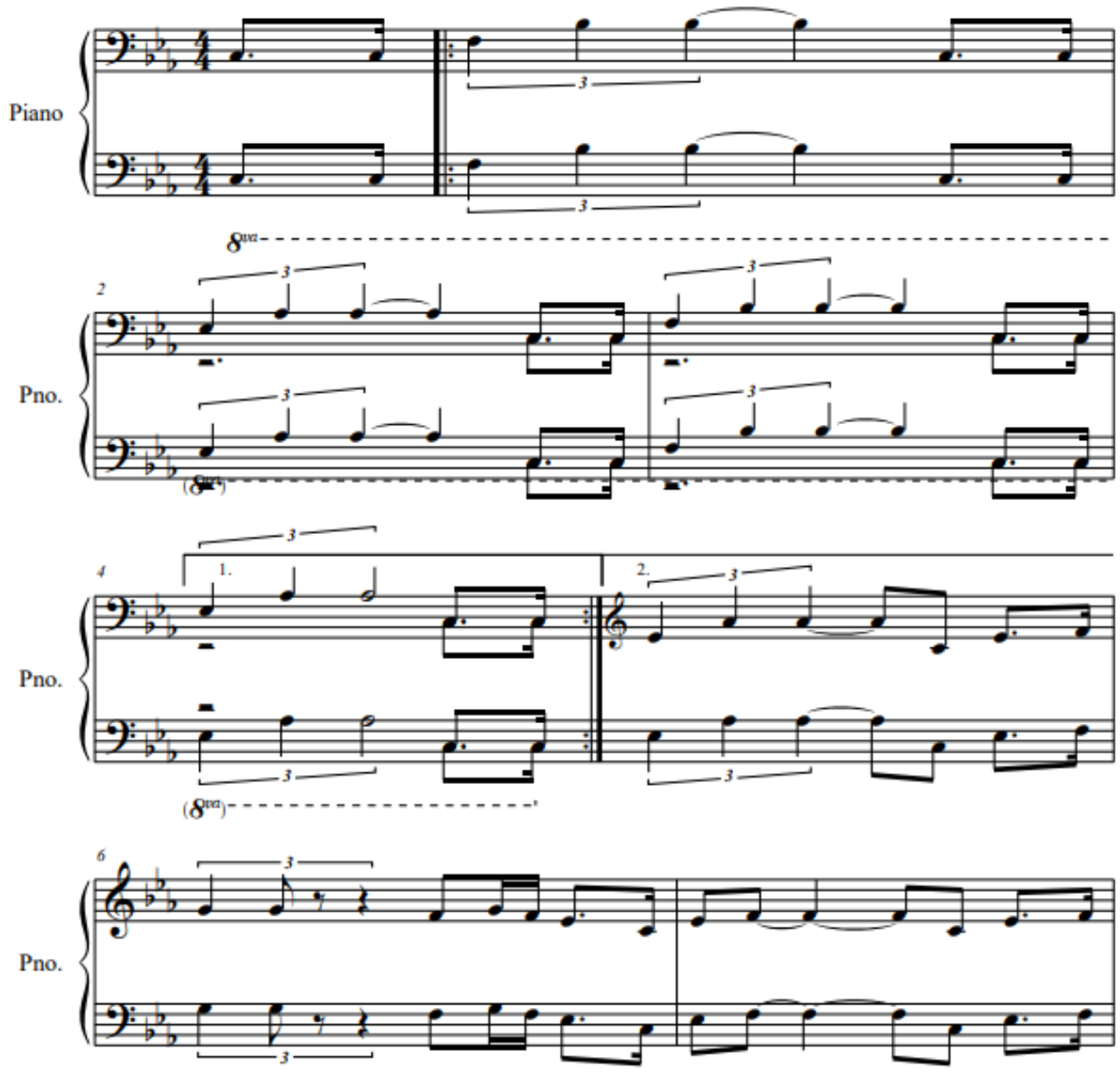
IN THE CORRIDORS OF MY MIND (PRACTICAL WORK)

AT PERKERSON ELEMENTARY SCHOOL

Victor Manieson

Dec. 1995

Atlanta – GA.



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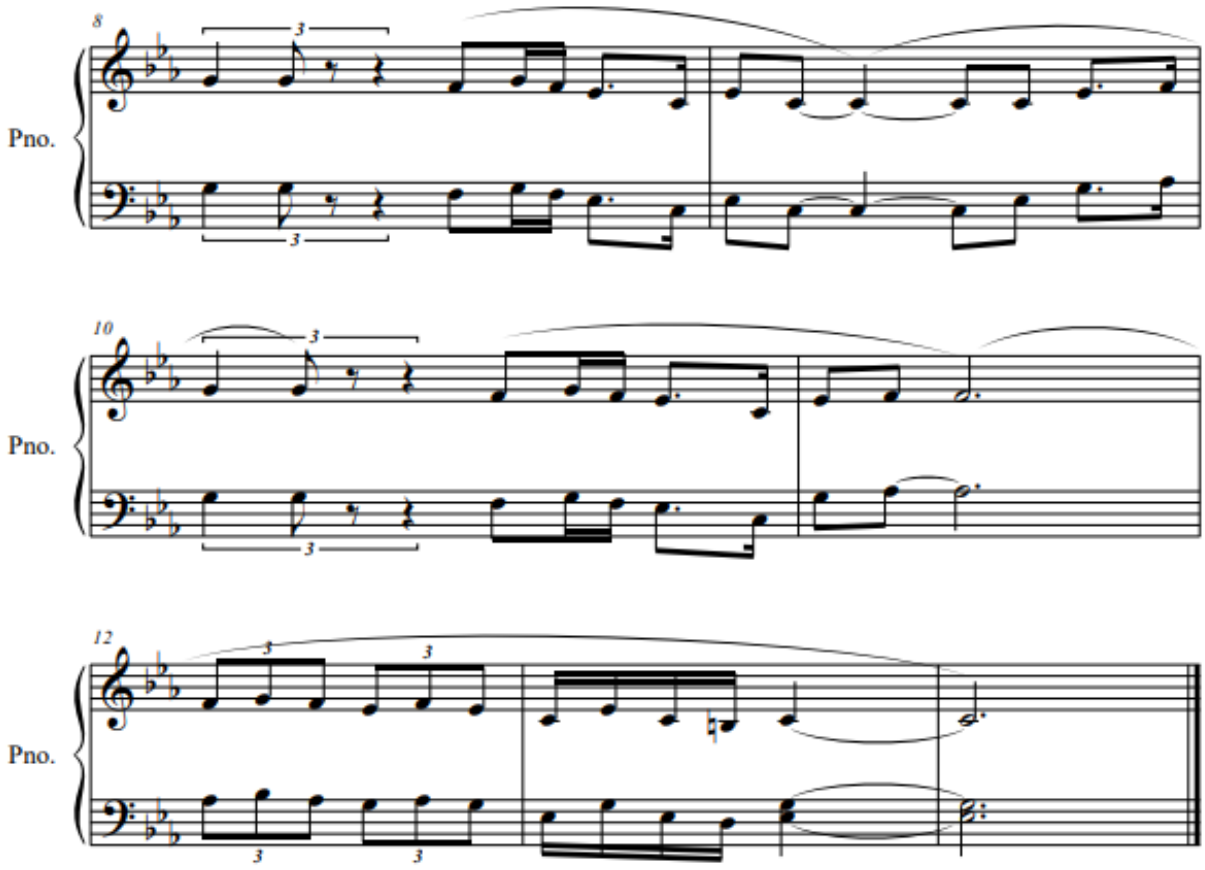

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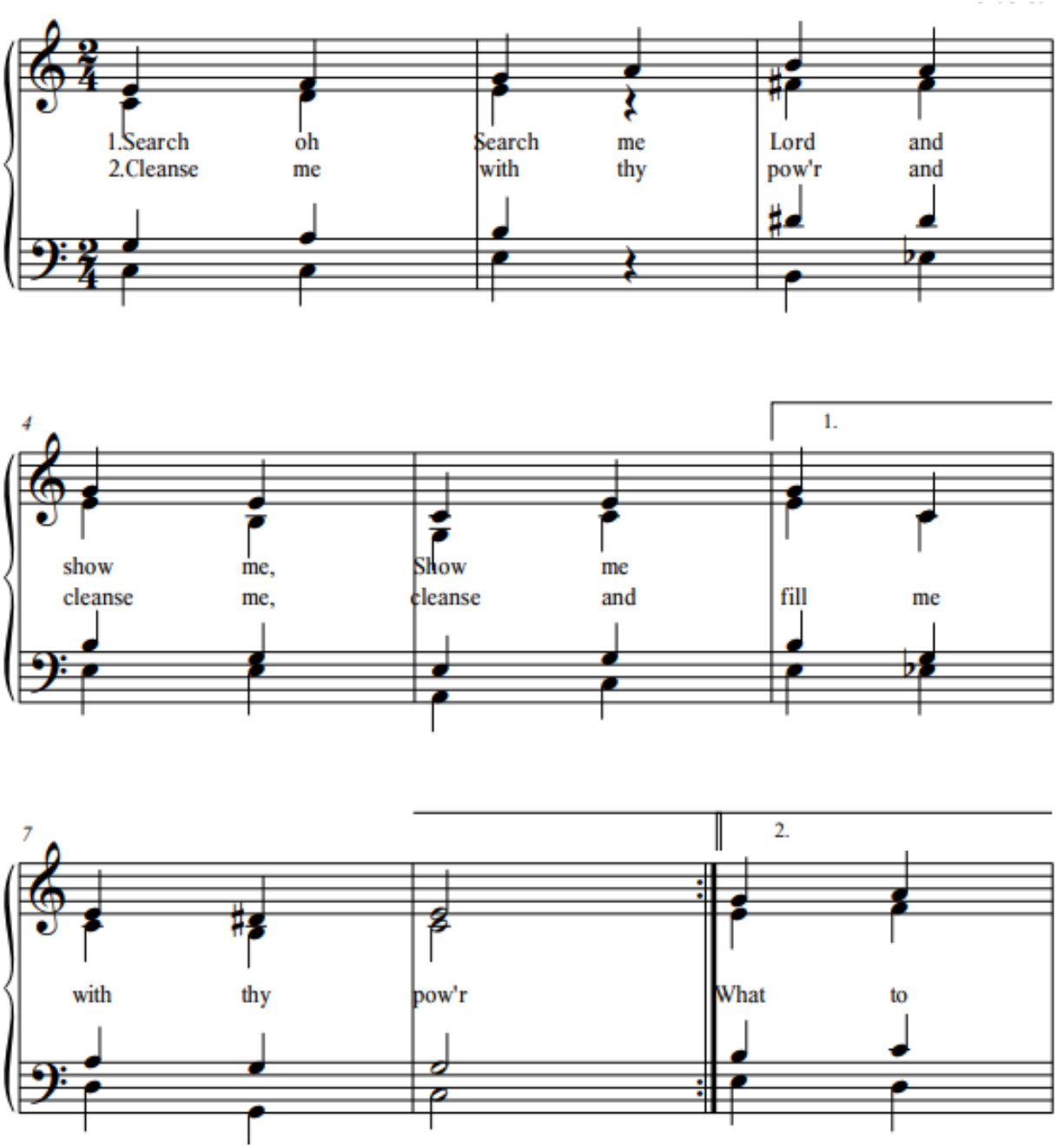
SEARCH, CLEANSE AND FILL ME 2 (PRACTICAL WORK)

Victor Manieson

28-08-89



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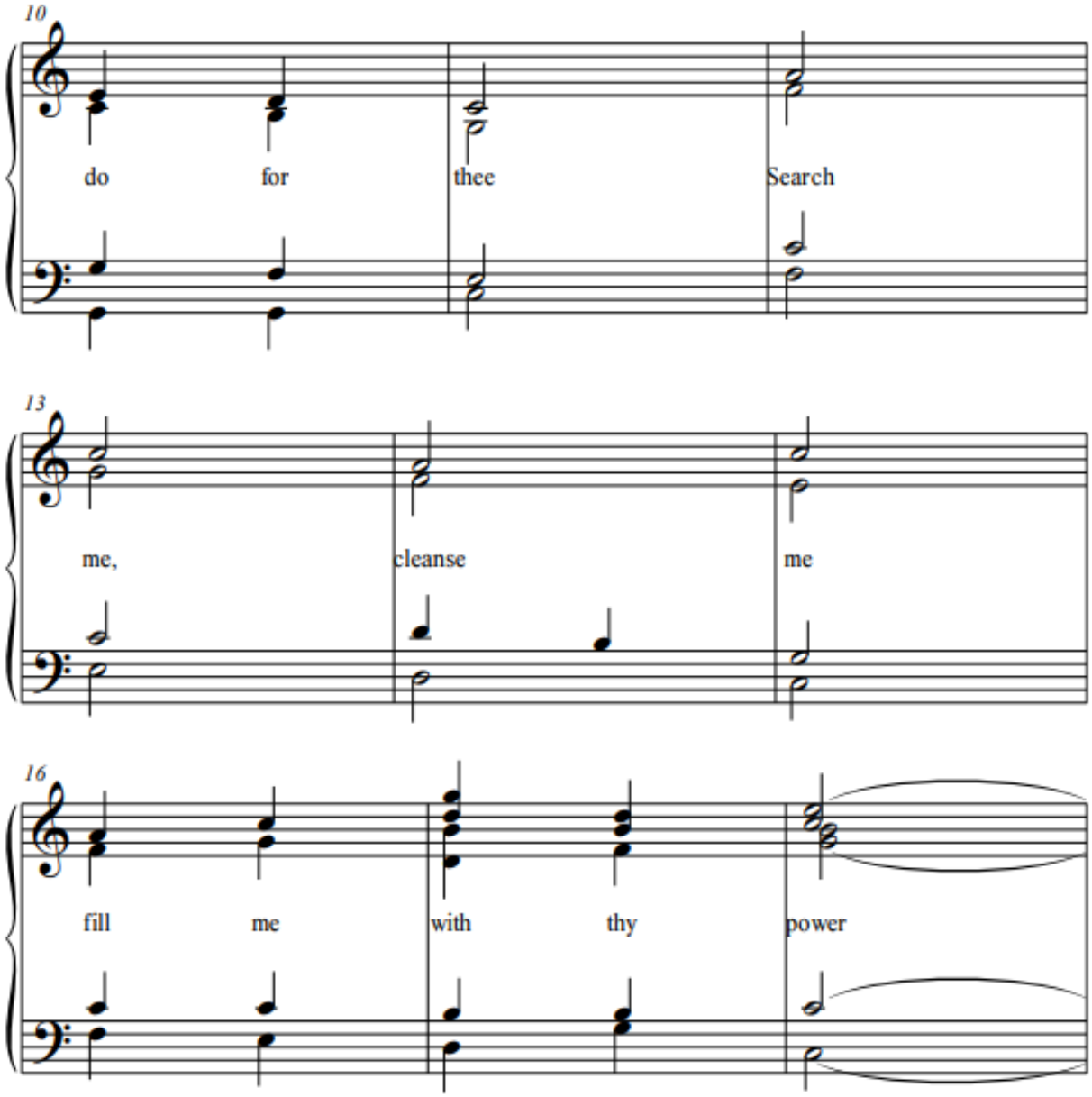

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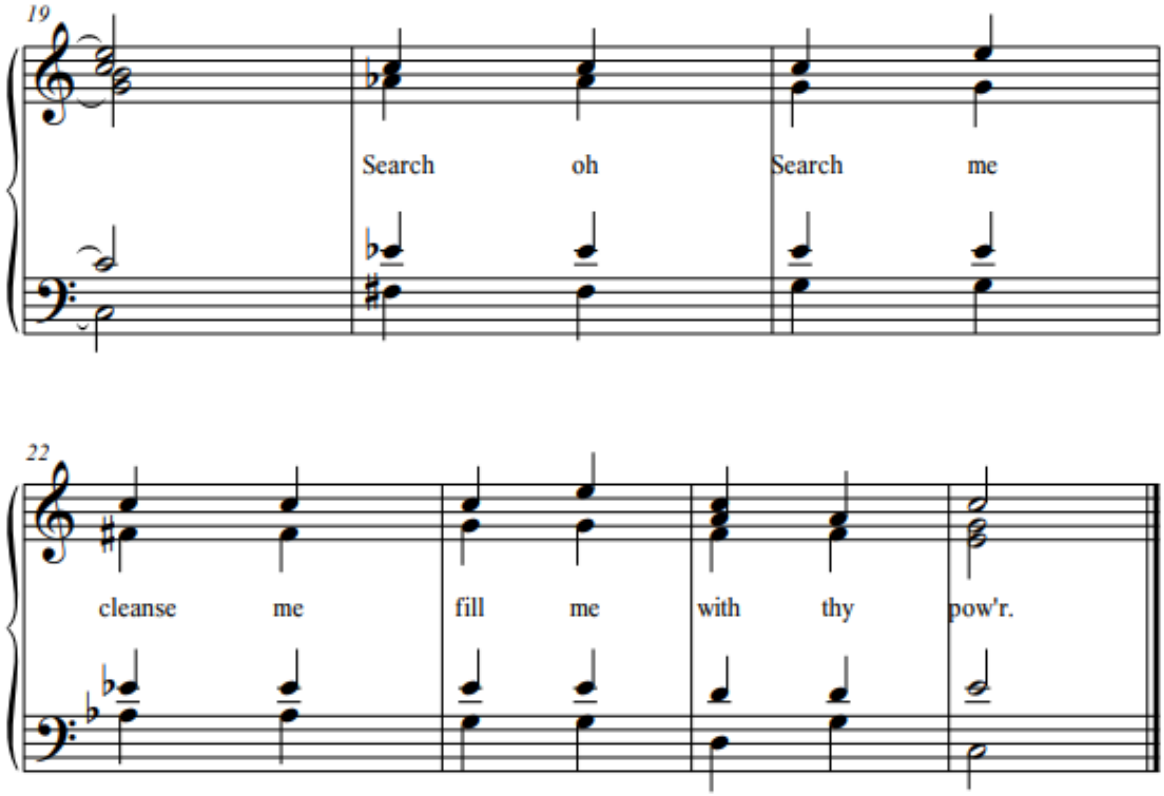

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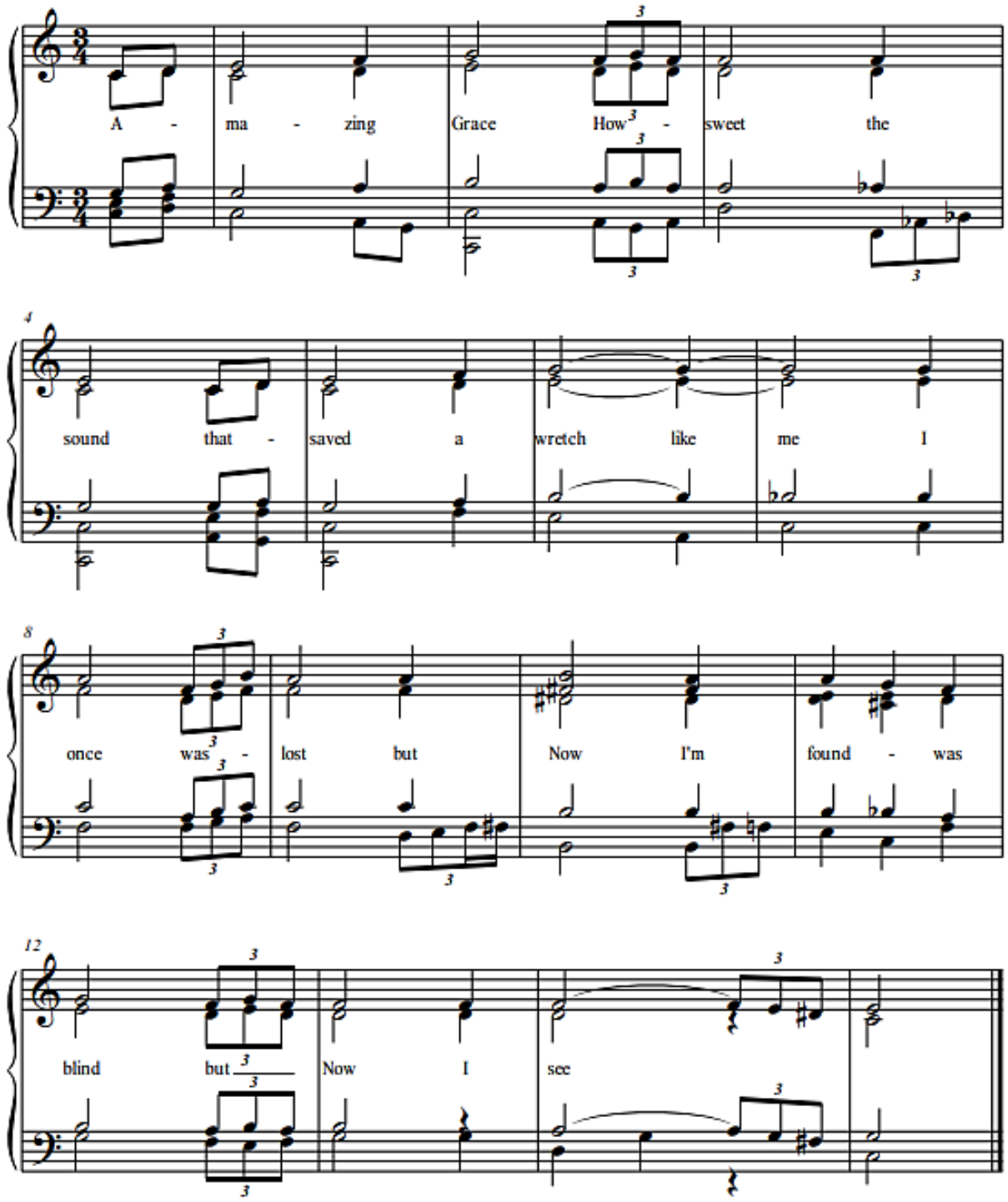
AMAZING GRACE (PRACTICAL WORK)

Victor Manieson



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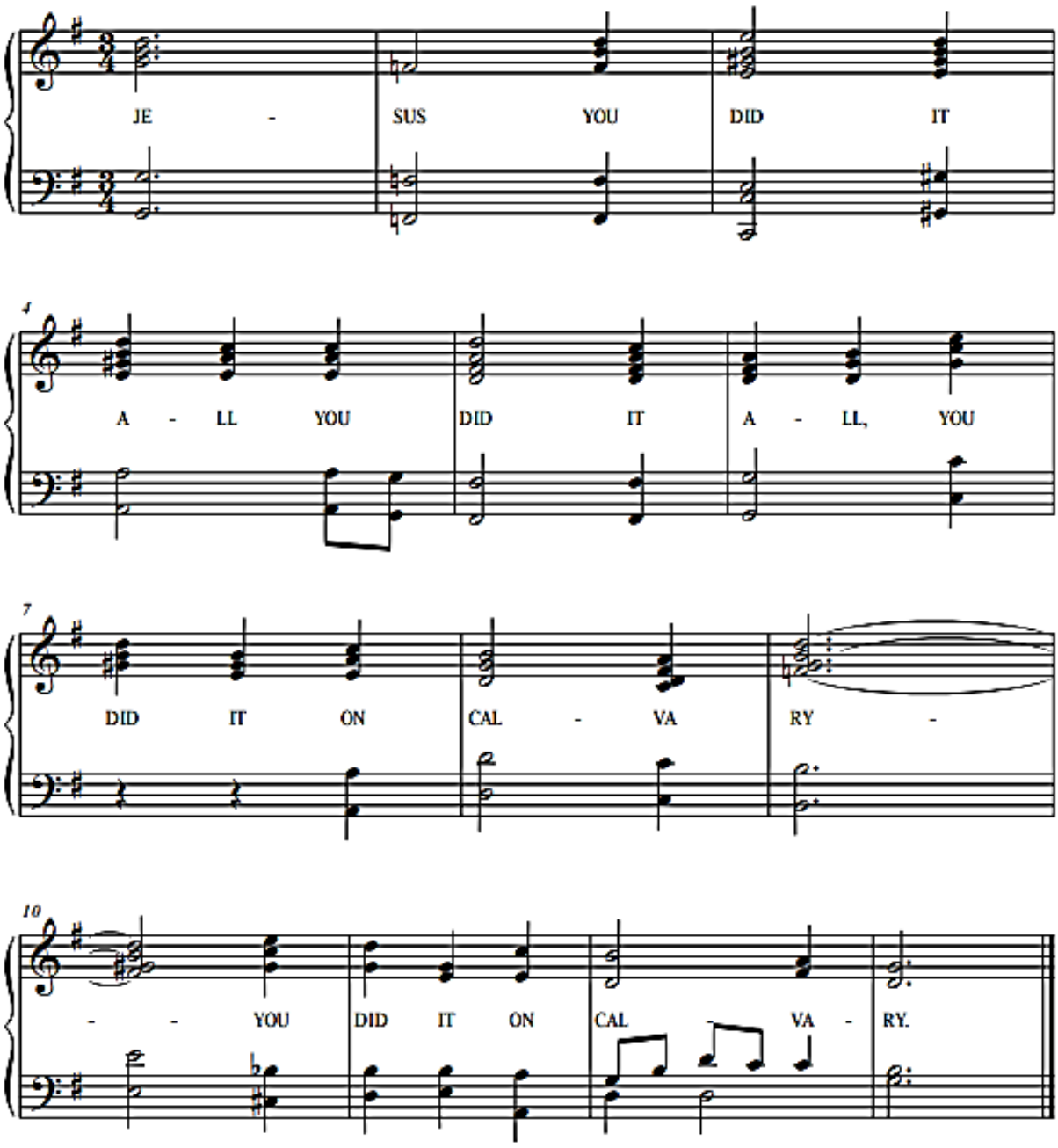
YOU DID IT ON CALVARY (PRACTICAL WORK)

Victor Manieson



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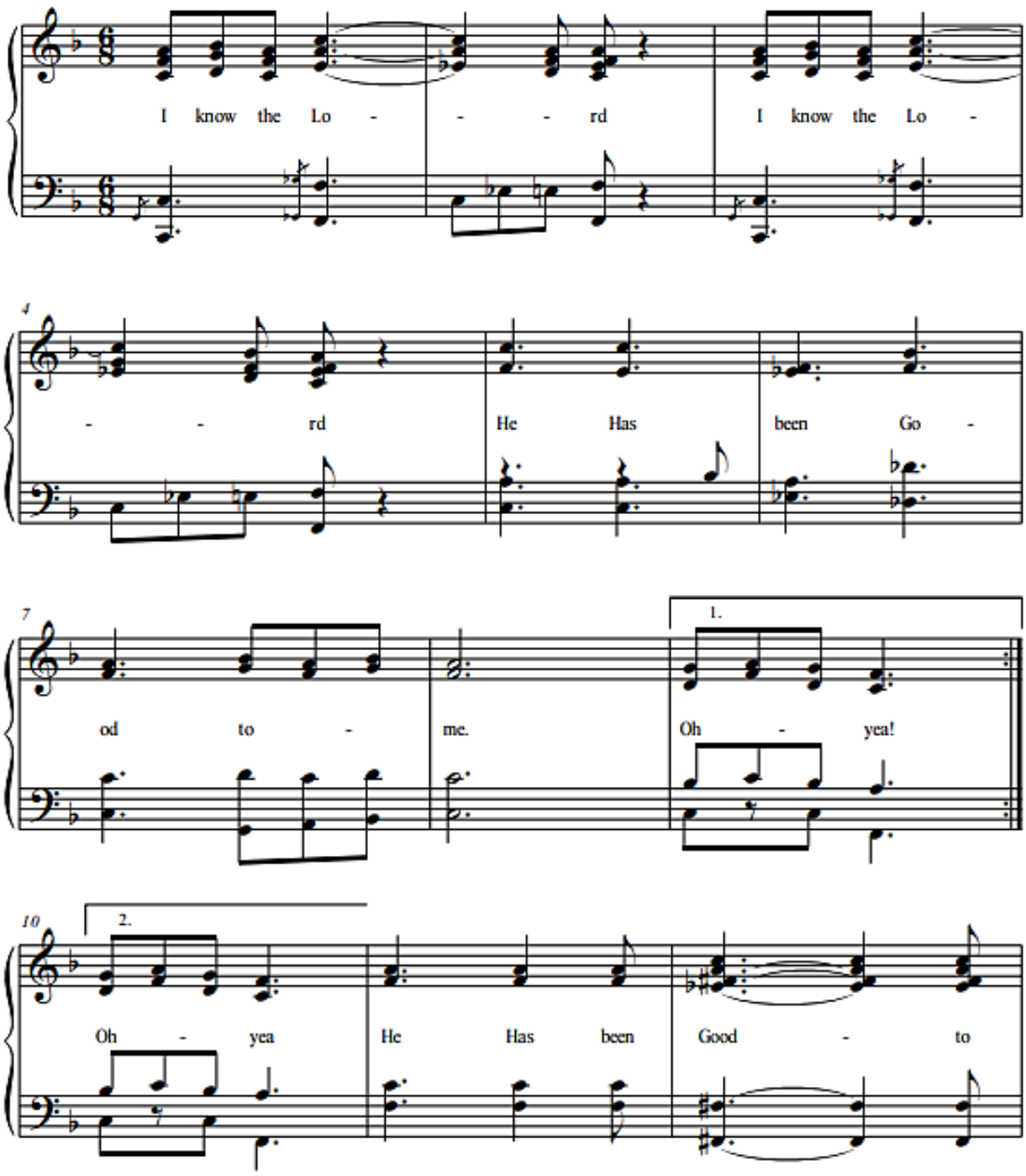
I KNOW THE LORD (PRACTICAL WORK)

Victor Manieson
San Diego



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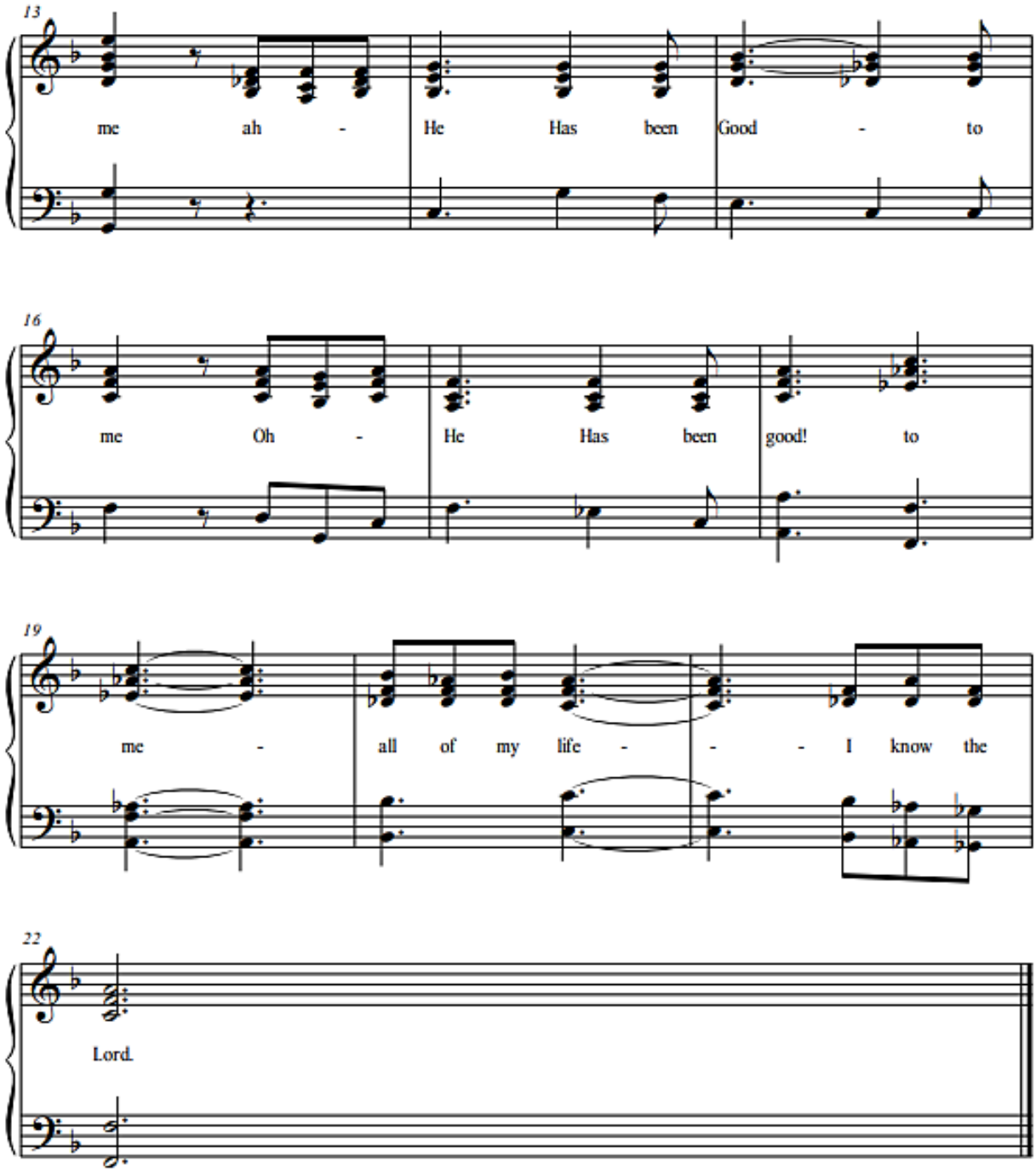

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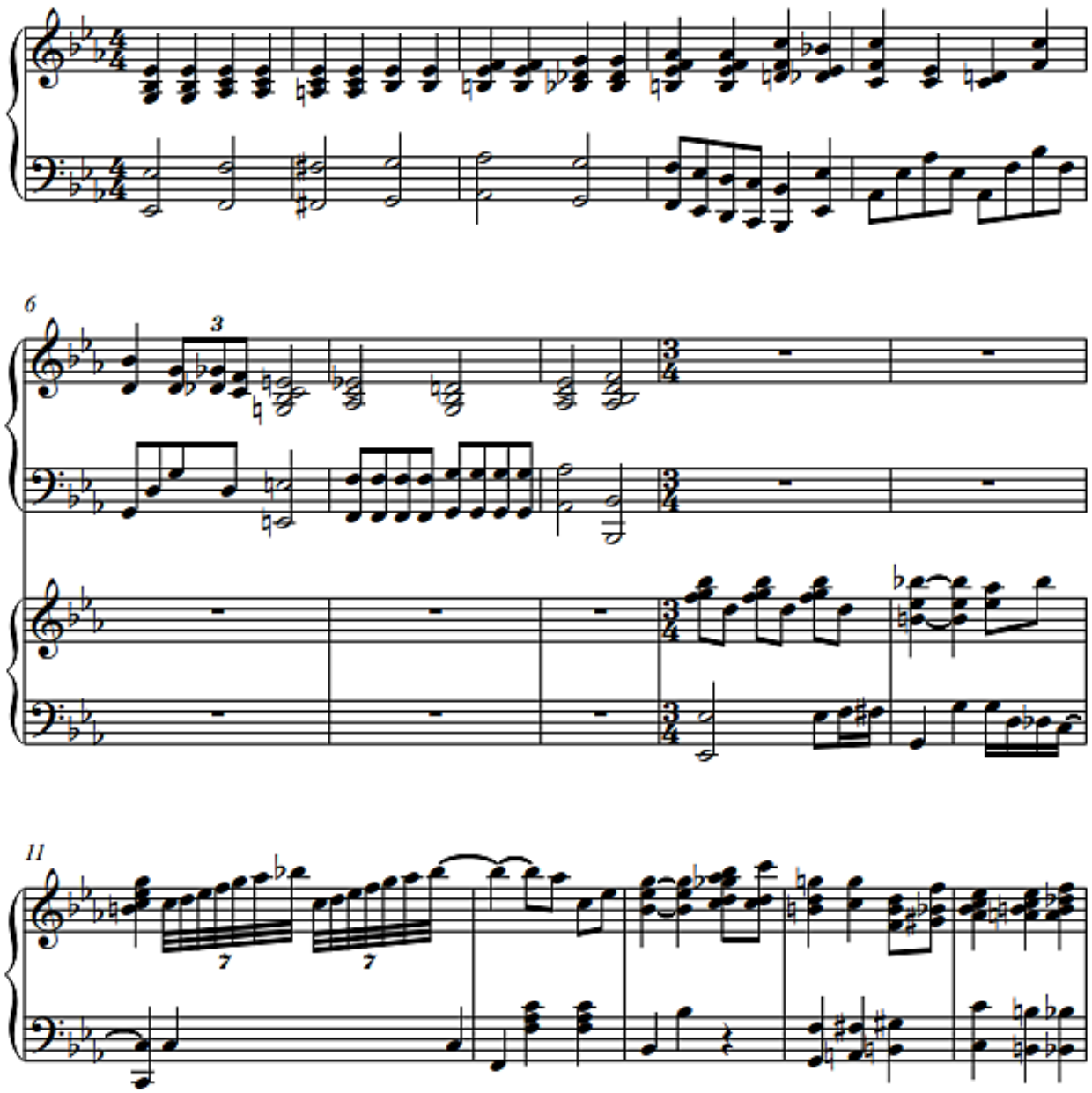
A SPECIAL DAY (PRACTICAL WORK)

Dedicated to Dr. Samantha Sarah Naa Ayi Kailey Okai

Tranquillo

Victor Nii Sowah Manieson



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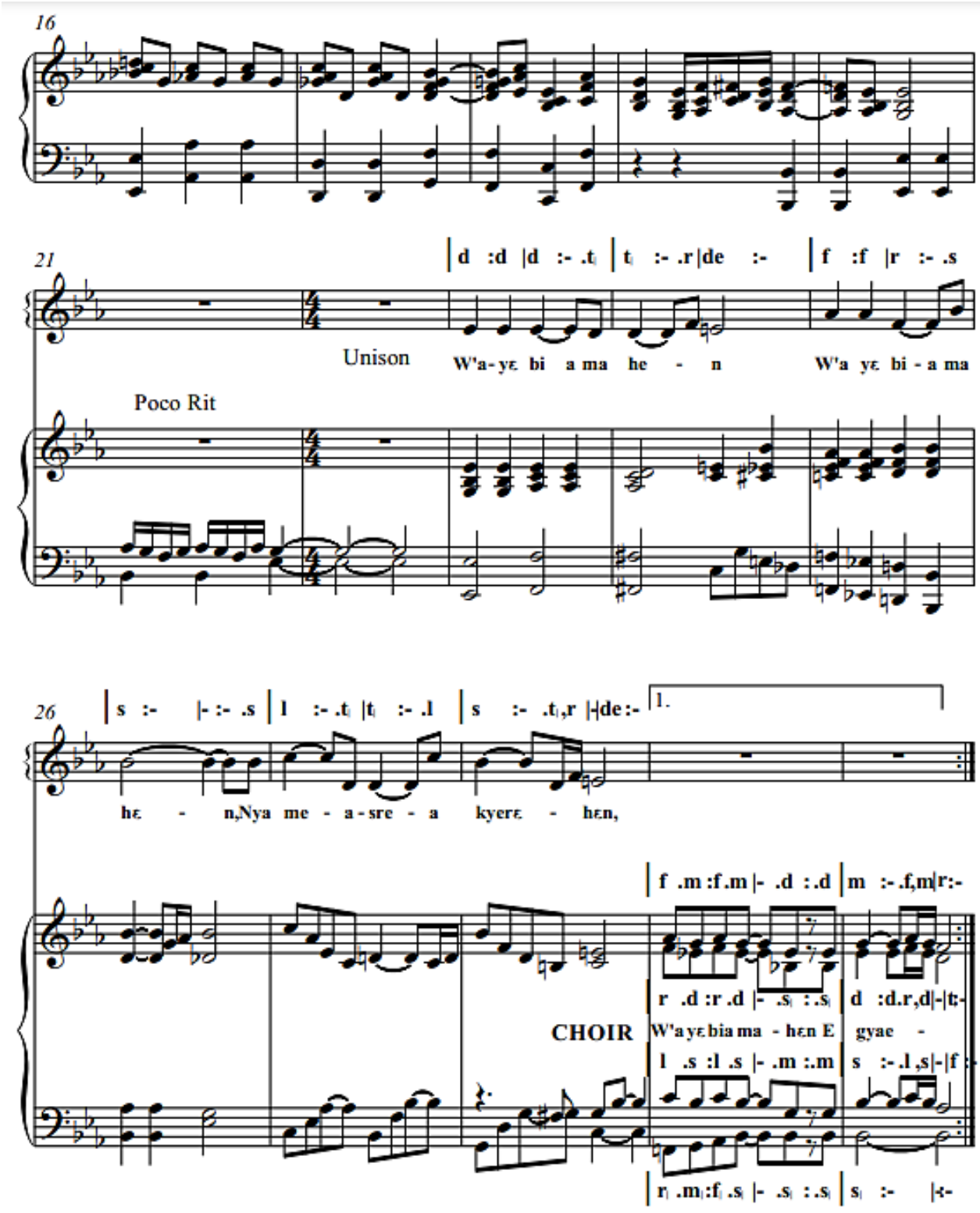

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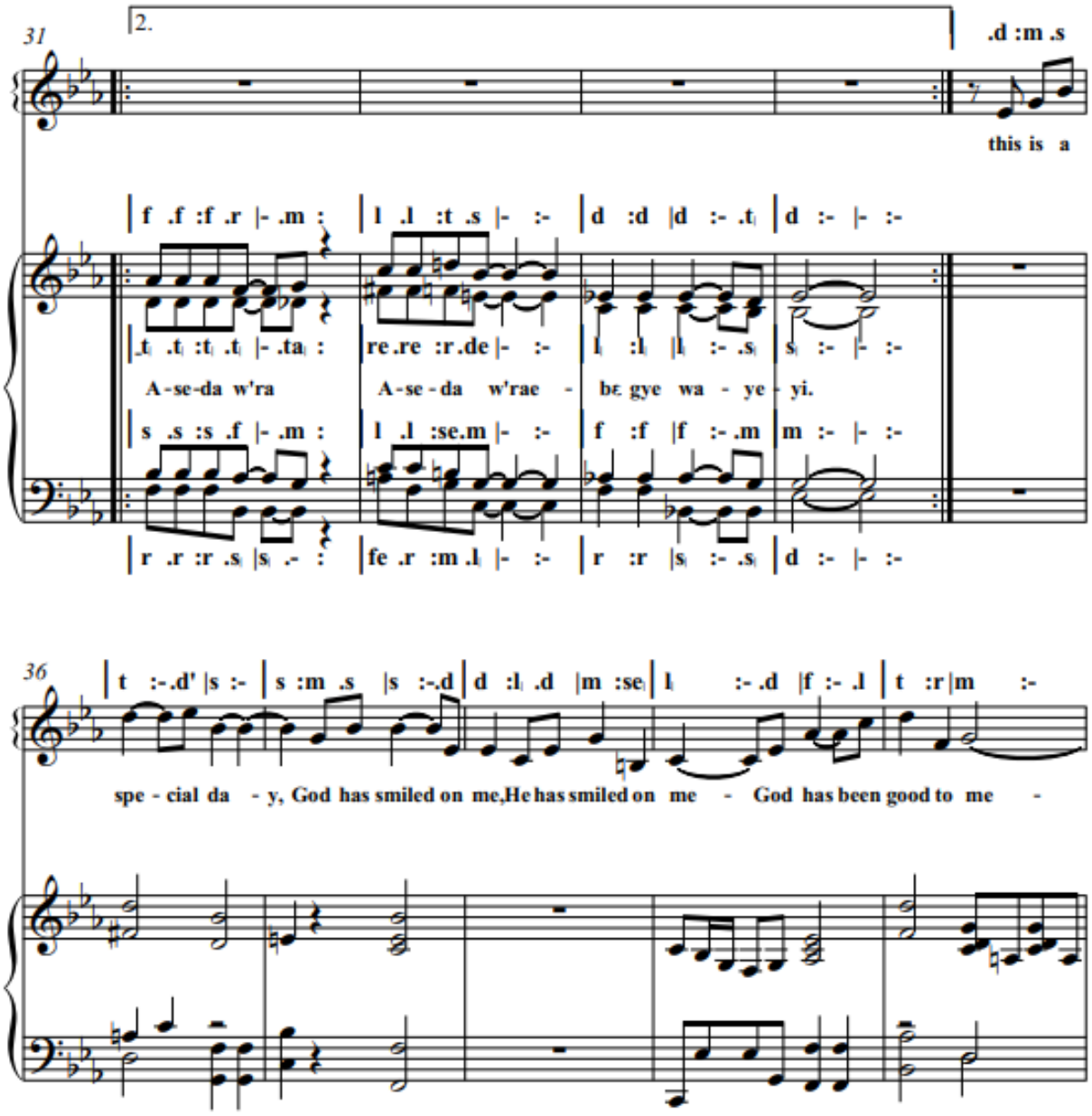

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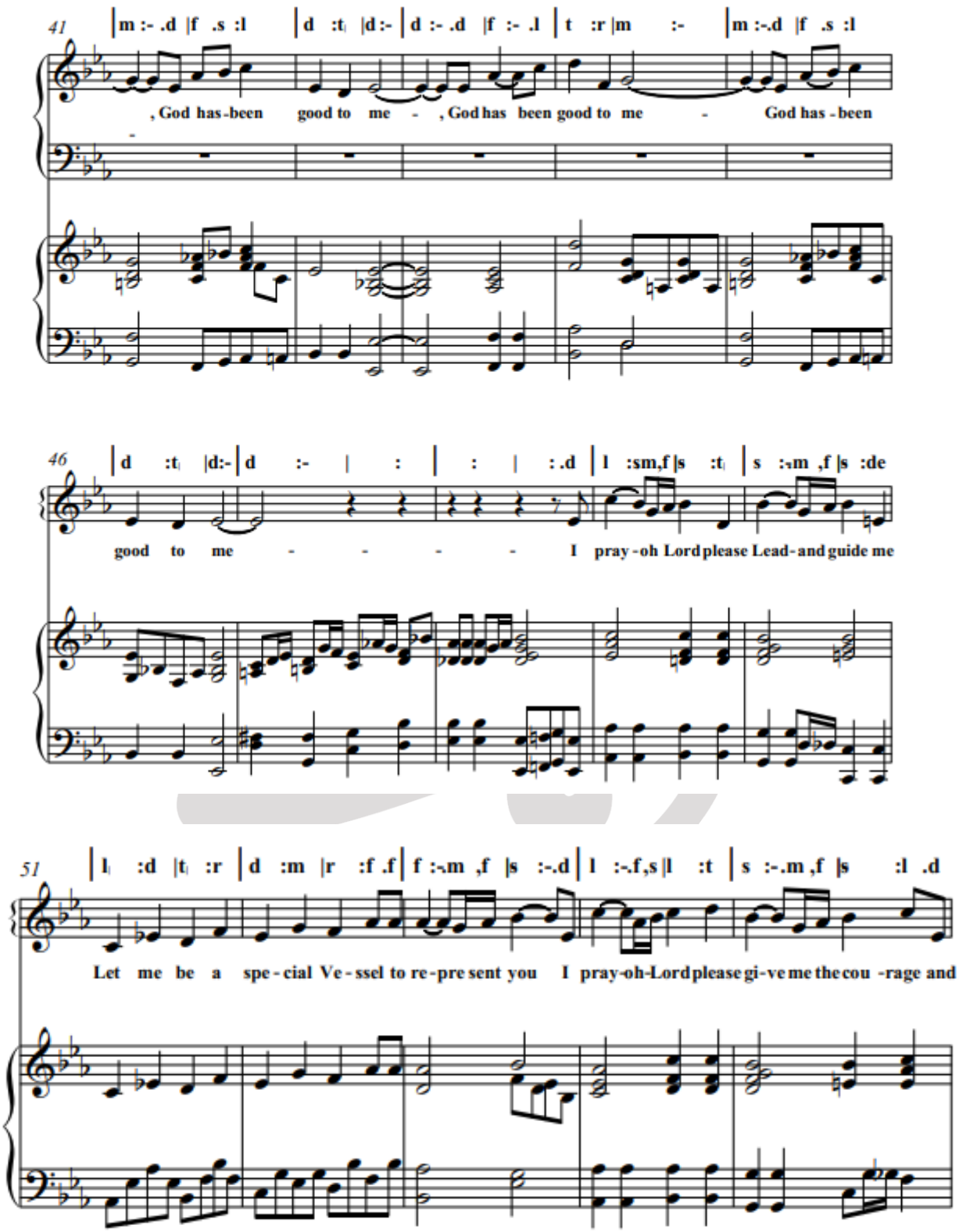

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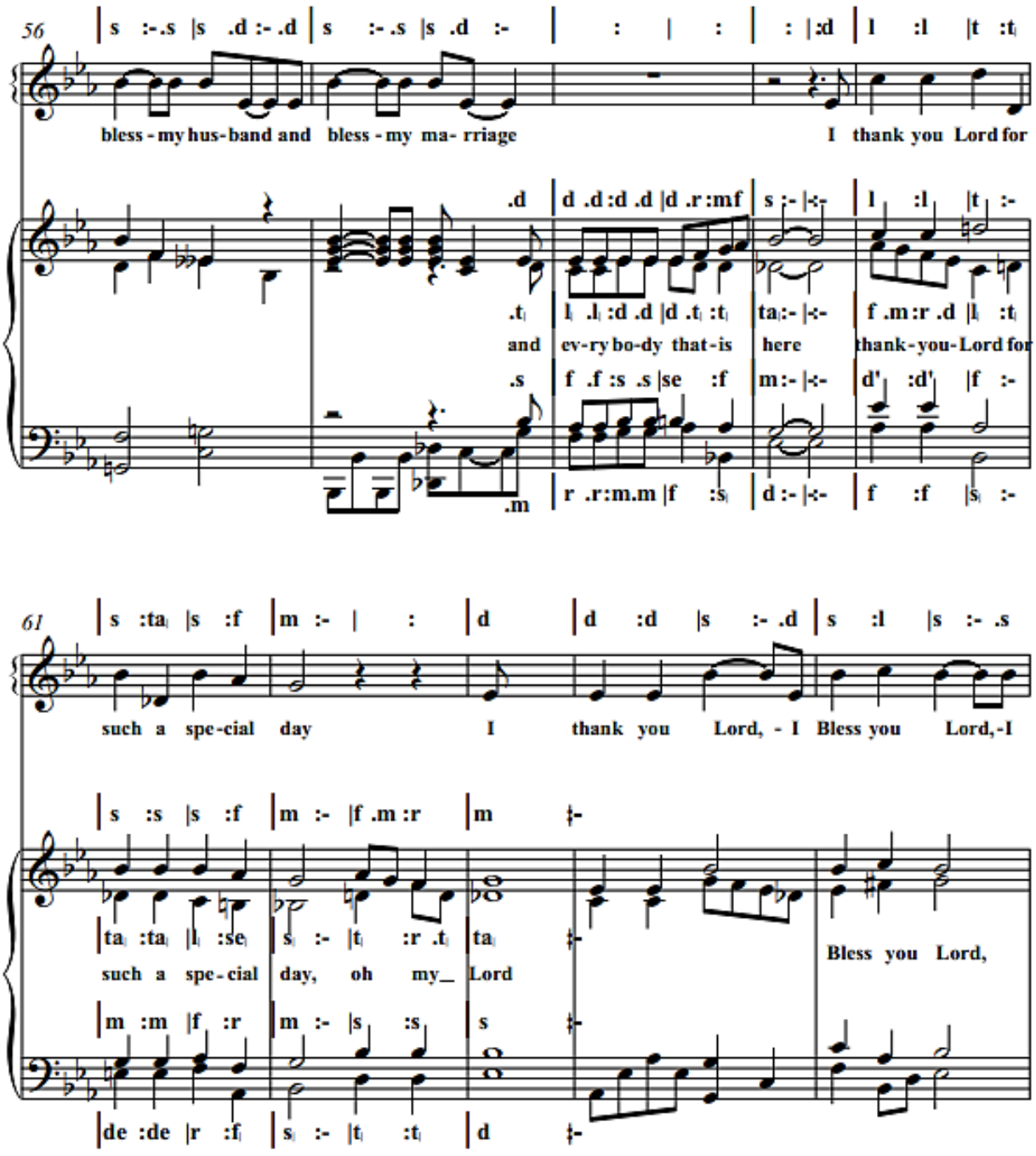

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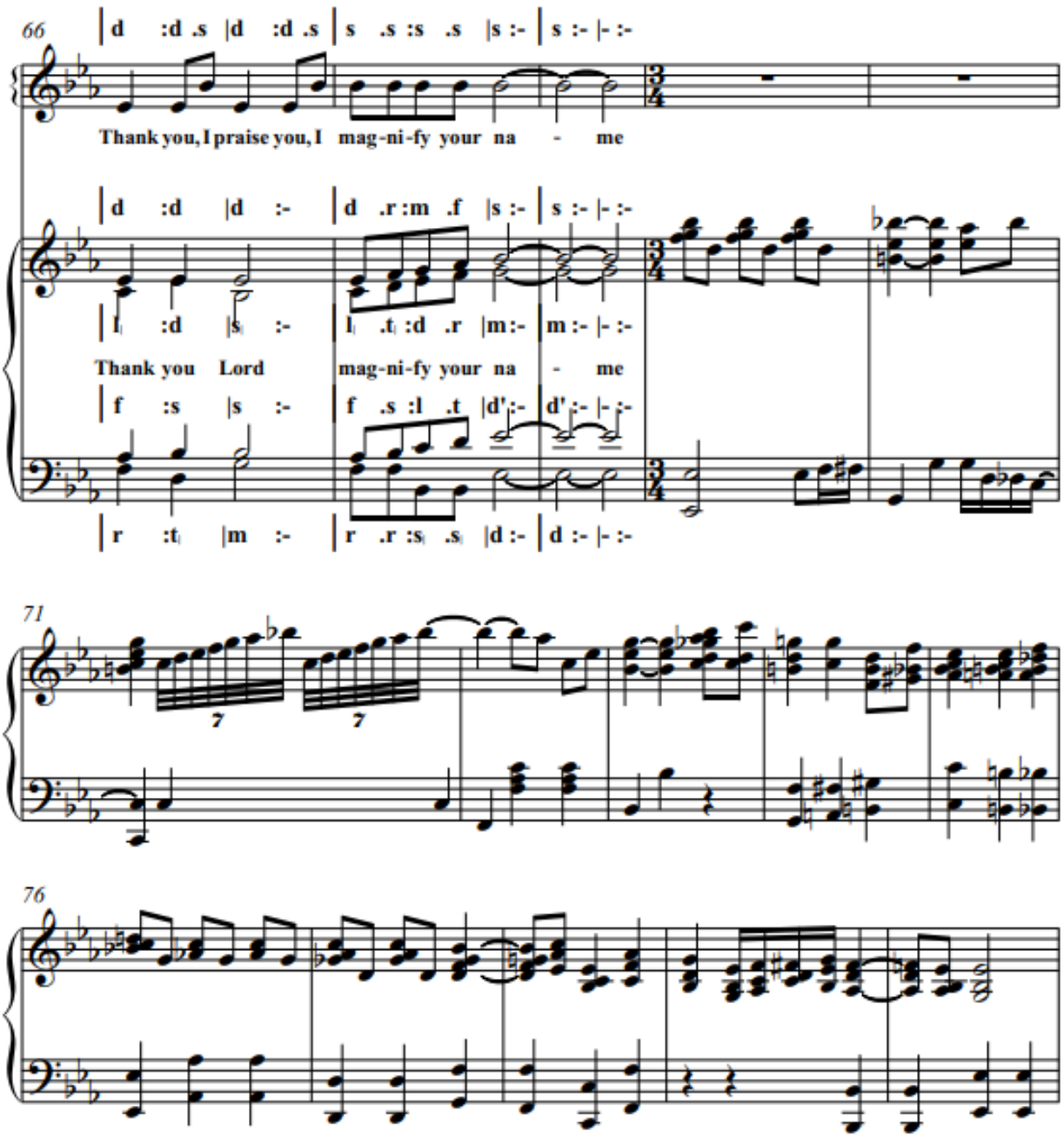

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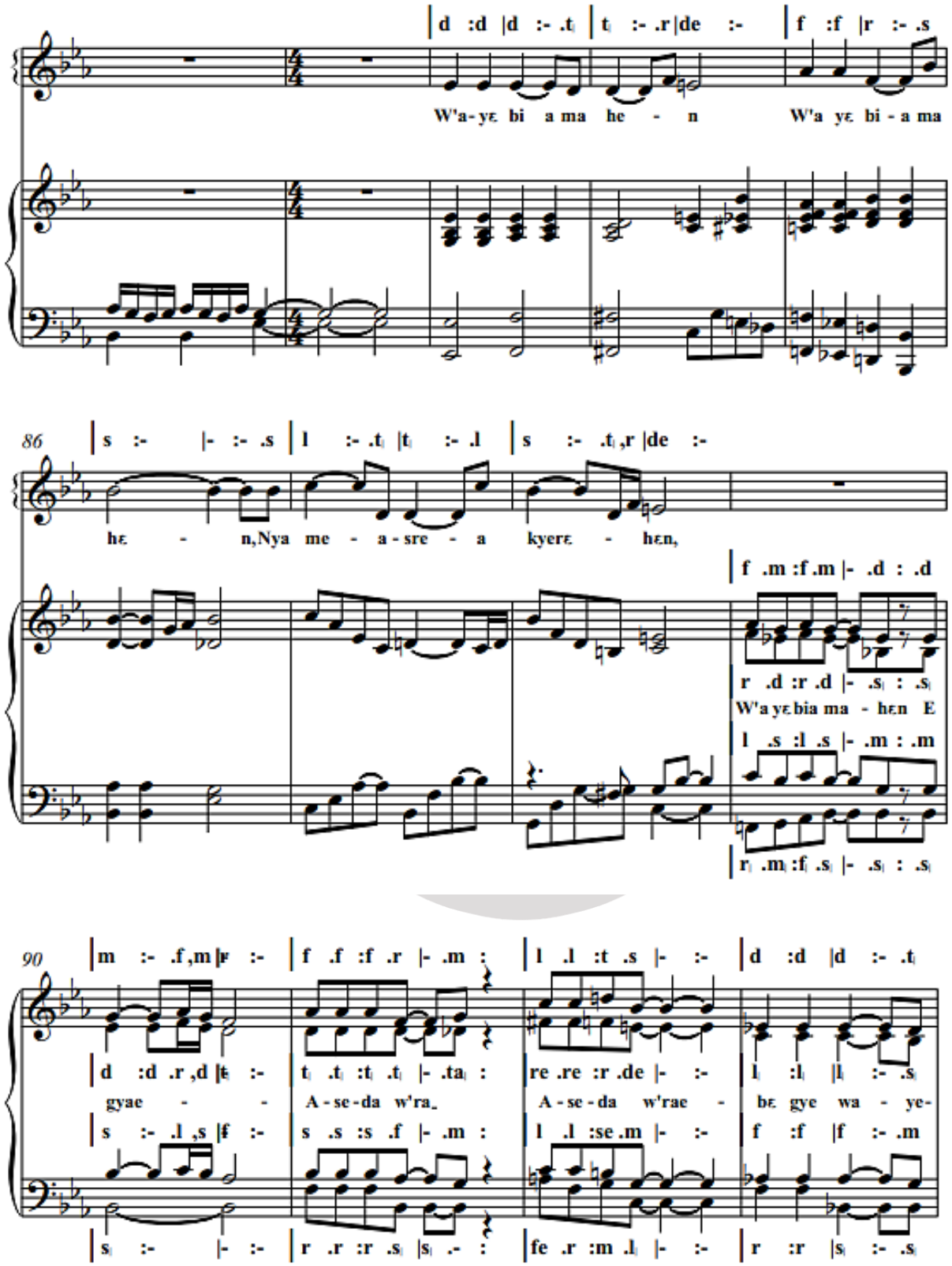

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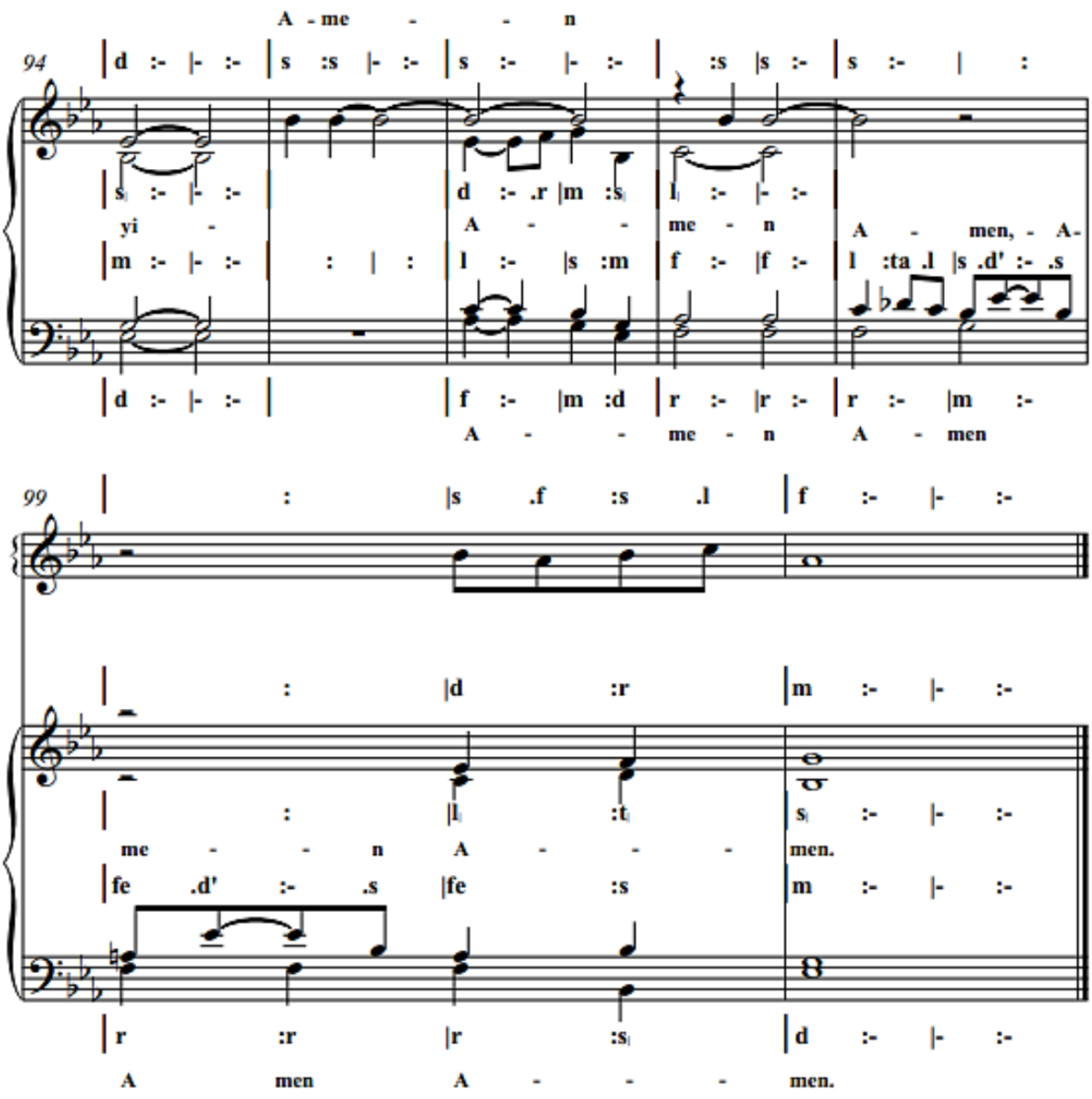

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CONCLUSION

Research abounds regarding the discipline and benefits associated with learning how to play the piano. Regardless of proficiency levels and even the possible affiliations of its (not only piano but music in general) relations and impact on society, what has been most challenging is pedagogical approaches.

With the benefits of pedagogical approaches come different schools of thought and their frameworks. Yet we have sufficiently witnessed around the world some individuals whose creative innate impulses coupled with passion and dedication to practice have brought a ton of good-sounding piano music complementary to academia.

My stance, therefore, is that human ingenuity should not be compromised to pedagogical frameworks but rather a combination of sorts. Like an alchemist, the instructor must embrace learners' mistakes as part of the exploratory process-equation and not "frown at/punish" learners.

Teaching standardized piano literature is different from grooming one in keyboard musicianship. My experience however has informed me that a combination of both is also possible but for learners open for creative explorations. The instructor must have this mindset (not all pianists or keyboardists can facilitate learning/teach). So with a learner-centered approach mistakes should be necessary and considered when the art of teaching is in practice so that the learner's interest is not suppressed. The learner's interest is the fuel that sustains the crafting of artistry.

For the longest, I've dreaded to explain this to some of my friends in academia but testimonies from former students, some still in music full time, others in ministry, neuromusicology, music therapy, health, entertainment law, etc. have given me further insight. Thus, the discipline and joy associated with remaining focused when learning an instrument are worth it. It might as well be considered a catalyst in grooming focus, apprehending anxiety in performance situations, etc.

I hope that learners will derive immense pleasure on this journey I call ACCELERATED KEYBOARD MUSICIANSHIP

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GLOSSARY

1. ACCOMPANIMENT: The musical art which provides the rhythmic and/or harmonic support for the melody or main themes of a song or instrumental piece.
2. AFRICAN ART SONG: A total art form closely linked to dance, gesture and dramatization. Performances may be long and often involve the participation of the audience and much of it is associated with a particular dance.
3. AFRICAN PIANISM: A style of piano music which employs techniques and styles used in the performance of African instrumental traditional songs and African popular music. The percussive and melodic capabilities of the piano make it an ideal medium for expressing the rhythmic and percussive features of African music
4. ARPEGGIO: A chord broken into a sequence of notes. A broken chord may repeat some of the notes from the chord and span one or more octaves. An arpeggio is a type of broken chord in which the notes that compose a chord are played or sung in a rising or descending order.
5. ARTISTRY: Getting to the essence of the music to such an extent that the performance takes the audience beyond itself, transcending the everyday and transporting it to another place where it can dream or imagine. In these instances, the performer allows their ego to step aside so that the music can speak.
6. ARNACRUSIS: Also known as a pickup or fractional pick-up. One or more unstressed notes before the first bar line of a piece or passage.
7. BRIDGE: A passage of music that contrasts the verse and the chorus and is generally used to take the listener from one section to the next.
8. CADENCE: The ending of a phrase, perceived as a rhythmic or melodic articulation or a harmonic change or all of these.
9. CHORDAL DISPLACEMENT/PROGRESSION: The order in which chords are played, one after another, in a song or a piece of music. The chords one uses, and the order they are played make up the harmony of a song.
10. COUNTERPOINT: The relationship between two or more musical lines which are harmonically interdependent yet independent in rhythm and melodic contour.
11. DEVELOPMENT WORKBOOK: A workbook that facilitates one in taking the necessary steps to acquire the knowledge and skills of a given subject.
12. FEEDBACK: Information about reactions to a product, a person's performance of a task, etc. which is used as a basis for improvement.
13. FORM: The structure and organization of a musical composition

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14. FORTE: The dynamics of the piece which involves the variation in loudness between notes or phrases.
15. FOLK MUSIC: Folk music is music that originates in traditional popular culture or that is written in such a style. Folk music is typically of unknown authorship and is transmitted orally from generation to generation.
16. FUGAL: A contrapuntal compositional technique in two or more voices, built on a subject that is introduced at the beginning in imitation and which recurs frequently in the course of the composition.
17. GUIDED PRACTICE: Explicit and structured instruction by the teacher
18. HEPTATONIC SCALE: A musical scale that has seven pitches per octave. Examples include the major scale or minor scale
19. HEXATONIC SCALE: Also called six-note scale or six-tone scale, musical scale containing six different tones within an octave.
20. HOCKET TECHNIQUE: Also spelled Hoquet, Hoquetus, Hoket, Hocquet, or Ochetus, in medieval polyphonic (multipart) music, the device of alternating between parts, single notes, or groups of notes.
21. HOOK: A musical idea, often a short riff, passage, or phrase that is used in popular music to make a song appealing.
22. IMITATION: The repetition of a melody in a polyphonic texture shortly after its first appearance in a different voice.
23. IMPROVISATION: A free performance of a musical passage, usually in a manner conforming to certain stylistic norms but unfettered by the prescriptive features of a specific musical text.
24. INVERSION: The rearrangement of the top-to-bottom elements in an interval, a chord, a melody, or a group of contrapuntal lines of music. The inversion of chords and intervals is utilized for various purposes, e.g., to create a melodic bass line or (with certain chords) to modulate to a new key.
25. LECTURE DEMONSTRATION: Presentation of an example of what the lecturer is discoursing about.
26. LECTURE RECITAL: A live musical performance with a spoken word element aimed at introducing or explicating the music.
27. LEGATO: A musical performance technique that produces fluid, continuous motion between notes.
28. MAJOR SCALE: Any set of musical notes ordered by fundamental frequency or pitch.

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29. MELODY: The aesthetic product of a given succession of pitches in musical time, implying rhythmically ordered movement from pitch to pitch.
30. MEZZO FORTE: Moderately loud.
31. MEZZO PIANO: Moderately Quiet.
32. MINI RECITAL: A small concert of music given by just one musician or one musician and an accompanist.
33. MINOR SCALE: Minor scale is any scale that has at least three scale degrees: the tonic, the minor third above the tonic, and the perfect fifth above the tonic.
34. MUSICIANSHIP: A synthesis of music skills mostly accomplished in a single act of music making.
35. OVERLAPPING: The reinterpretation of a chord at the boundary of two musical phrases.
36. PENTATONIC SCALE: Also called five-note scale or five tone-scale, musical scale containing five different tones.
37. PERFORMANCE PRACTICE: The study of how music was performed in the composer's own day.
38. PHRASES: A unit of musical meter that has a complete musical sense of its own, built from figures, motifs, and cells, and combining to form melodies, periods and larger sections.
39. PIANO: A large keyboard musical instrument with a wooden case enclosing a soundboard and metal strings, which are struck by hammers when the keys are depressed.
40. PIANO FORTE: Soft loud. An indication of the range of sound that could be provided.
41. REFLECTIONS: A report written by students based on their preparation, performance and experiences for their recitals.
42. RENDITION: A performance or interpretation of a piece of music.
43. RETROGRADE: A melodic line that is the reverse of a previously or simultaneously stated line.
44. RHYTHMIC BANK/BANK OF RHYTHMS: A registry of rhythms for musicians to look up for performance.
45. RHYTHMIC ACUITY: A sharp hearing and recognition of rhythmic phrases.
46. SEMITONE: The smallest intervals between notes.
47. SEQUENCE: A sequence is the restatement of a motif or longer melodic passage at a higher or lower pitch in the same voice.
48. TONALITY: Principle of organizing musical compositions around a tonic.
49. TONE: A musical or vocal sound with reference to its pitch, quality, and strength

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RECORD KEEPING SHEET

Title of song	Date started On	Main Challenge	Finished Learning	Instructor's name

ABOUT THE BOOK

Accelerated keyboard musicianship is a developmental workbook for serious learners who want to understand basic concepts in musicianship and also aggressively commit to the practical practice of its application. The book has simple exploratory exercises to aid the learner. It is designed for group learning (cohorts) but can also be used in a one-on-one (instructor and student) situation. Though the writer initially designed such approaches for classroom/studio situations in academia, it is his informal explorations that influenced him the most. So it is for both formal and informal learning situations/settings provided those engaged in the progress commit in a steady and consistent fashion to attain appreciable results. It is a foundational or basic keyboard musicianship developmental workbook for all learners, music departments in African universities and seminaries, etc. The author contends that in addition to "talent" and theoretical concepts that guide performers both consciously and unconsciously, musicianship can be taught.

ABOUT THE AUTHOR

Mr. Victor Nii Sowa Manieson is a music educationist by profession and has taught all academic levels in Ghana and the USA. He is a product of the former National Academy of Music (now the Music Department of the University of Education, Winneba) and San Diego State University among others.Manieson is an accomplished pianist, composer, and piano and vocal coach.He brings to bear over 30 years of Applied Keyboard Musicianship experience drawn from academia, church, and social settings.Manieson's teaching preference is grounded in facilitating understanding to all learners. He is married to Doreen Mansa Manieson and they have two adult children.

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