

BEYOND THE BOOKS: CREATING EDUCATIONAL YOUTUBE VIDEOS ON THE
PIANO WORKS OF HISTORICALLY MARGINALIZED COMPOSERS

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ABSTRACT

BEYOND THE BOOKS: CREATING EDUCATIONAL YOUTUBE VIDEOS ON THE
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While investigating educational videos, I became aware of the dearth of online educational videos that promote the works of historically marginalized composers and their piano music for children. Given the readily available technology to create scripts, film, record, and edit, I set out to create videos that feature biographical information and the piano works of selected historically marginalized composers written for children. The purpose of my project is twofold: to build upon and diversify the educational videos available to young piano students, and to provide a model for piano teachers who would like to incorporate video technology for pedagogical purposes. With piano teachers and piano pedagogy students as my intended readers, I describe and document my creative process with filming, recording, and editing in this essay. Expanding on the essential skills and platforms that professional musicians and teachers utilized during the COVID-19 pandemic, this project represents an innovative way to create educational videos for piano students, inviting them to explore lesser-known composers and repertoire.

TABLE OF CONTENTS

INTRODUCTION	1
CHAPTER ONE: RESEARCH	3
Biographical and Pedagogical Literature	3
Literature Regarding Online Educational Videos	5
Selected Examples of Online Videos	8
CHAPTER TWO: METHODOLOGY	15
CHAPTER THREE: OUTCOMES OF VIDEO PRODUCTION	17
An Introduction to Amy Beach and Friends/Let’s Play Amy Beach!/Ms. Quist the Pianist....	17
Amy Beach’s Young People’s Carnival Op. 25/Let’s Play Amy Beach!/Ms. Quist the Pianist	18
Saying Goodbye for Now to Amy Beach/Let’s Play Amy Beach!/Ms. Quist the Pianist	19
Meet Florence Price/Let’s Play Florence Price/Ms. Quist the Pianist	20
Works by Florence Price for You and Me!/Let’s Play Florence Price!/Ms. Quist the Pianist .	20
See You later, Ms. Price!/Let’s Play Florence Price!/Ms. Quist the Pianist.....	22
CONCLUSION AND RECOMMENDATION FOR FURTHER STUDY	23
Appendix I: Video Links	25
Appendix II: Scripts.....	26
Appendix III: Supplementary Handouts and Worksheets	42

Bibliography 45

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INTRODUCTION

From my experience as a millennial student and teacher, I have enjoyed the imaginative ways content creators on the internet communicate educational concepts with graphics, lighting, and sound effects, and I have found this type of medium pedagogically effective. Many educators have integrated subject material in an attractive and entertaining format through relatable, real-world applications. Scholars in multiple academic subjects have demonstrated the benefits of educational videos that utilize the YouTube platform. An example of a YouTube channel of this type that has become popular in the past fifteen years is *Crash Course*, and a classical music equivalent to this is *Classical Explained*.¹ While investigating educational videos on YouTube, I became aware of the dearth of online educational videos that promote the works of historically marginalized composers and their piano music for children. Given the readily available technology to create scripts, film, record, and edit, I set out to create videos that feature biographical information and piano works of selected historically marginalized composers. The purpose of my project is twofold: to build upon and diversify the educational videos available to young piano students, and to provide a model for piano teachers who would like to incorporate video technology for pedagogical purposes. With piano teachers and piano pedagogy students as my intended readers, I describe and document my creative process with filming, recording, and editing in this essay. Expanding on the essential skills and platforms that professional musicians

¹ *Crash Course* is an educational YouTube channel that was created by John and Hank Green and is now funded by PBS. Crash Course, “Crash Course,” Crash Course, 2023, <https://thecrashcourse.com/>; *Classical Explained* was created by Alex Darby. There are only twenty-three episodes published. Alex Darby, “Classics Explained,” YouTube, accessed February 23, 2023, <https://www.youtube.com/@ClassicsExplained>.

and teachers utilized during the COVID-19 pandemic, this project represents an innovative way to create educational videos for piano students, inviting them to explore lesser-known composers and repertoire.

For this project, I created six videos for young piano students. Four of them focus on the biographical information on the composers chosen, and two are piano tutorials of selected works by said composers to inspire viewers to learn these works. The first three videos that I created are about Amy Beach and her *Young People's Carnival*, Op. 25. The last three videos feature Florence Price and her works titled *Three Sketches for Little Pianists*, "On Higher Ground," "The Froggie and the Rabbit," and "This Way and That Way." I hope to reach viewers beyond academic establishments and concert attendants through the accessibility of the YouTube platform.

Chapter one includes biographical information gathered from leading scholars on Amy Beach and Florence Price. A literature review examines best practices and the educational benefits and potential of YouTube videos as well as resources for creating educational content. Chapter two outlines the methodology, the equipment used, and the software and websites operated. In chapter three, I describe my process in detail, pointing out choices I made in creating these videos and how I achieved their results. Finally, my conclusion expands upon my research questions, methodology, and expected outcome of this project.

CHAPTER ONE: RESEARCH

Biographical and Pedagogical Literature

Creating these videos required in-depth research into the lives of the featured composers. My own investigation on Amy Beach relied on Adrienne Fried Block's biography *Amy Beach, Passionate Victorian: The Life and Work of an American Composer*.² This biography offers a thorough account of her life; it also provides insight into her piano works, including the piano works that were written for children. For the videos presenting Florence Price, I relied on the most recent biography of the composer written by the late musicologist Rae Linda Brown, titled *The Heart of a Woman: The Life and Music of Florence Price*, released in 2020.³ I also viewed a video recording of a panel of musicologists discussing this biography and Brown's research, providing a special perspective on Price's life as a Black American woman.⁴

Florence Price earned a piano teacher's certificate from the New England Conservatory and wrote extensively for piano students at various levels. Amy Arlene Broadbent's essay, "The Piano Teaching Pieces of Florence B. Price: A Pedagogical And Theoretical Analysis of Eleven Late Elementary Piano Teaching Pieces" mentions the output of Florence Price's works for

² Adrienne Fried Block, *Amy Beach: Passionate Victorian: The Life and Work of an American Composer: 1867-1944* (Oxford: Oxford University Press, 1998).

³ Rae Linda Brown, *The Heart of a Woman: The Life and Music of Florence B. Price* (Urbana: University of Illinois Press, 2020).

⁴ Carlene Brown et al., "Panel: The Heart of a Woman, the Life of a Scholar: Join Panelists, Dr. Carlene Brown, PhD, MT-BC, Dr. Guthrie Ramsey, PhD, and Emerging musicologist C.E. Aaron as We Discuss the Legacy of Dr. Rae...: By Price Fest," Facebook, Meta, accessed February 4, 2023, <https://www.facebook.com/pricefest/videos/369166377391784/>.

piano students, analyzes the pedagogical impact, and characterizes Price's harmonic language in eleven beginner-level piano pieces, providing guidance for my own analysis of the works that I chose to feature.⁵ Using this biographical information, the video tutorial that I have created on selected pedagogical works by Florence Price is directed towards an audience of elementary-level piano students, while the video tutorial that covers Beach's *Young People's Carnival* targets an audience of intermediate-level students.

Although Amy Beach never taught piano lessons, she did write works for children. She also gave advice to young musicians based on her successful career (despite having to teach herself the fundamentals of composition) often encouraging them to program lesser-known works.⁶ She also spoke to young composers utilizing her own published list titled "Music's Ten Commandments as Given for Young Composers."⁷ Even though Beach composed few elementary-level piano pieces, there are academic essays on her intermediate-level repertoire. "Pedagogical Analysis and Sequencing of Selected Intermediate-Level Solo Piano Compositions of Amy Beach" by Donna Elizabeth Congleton Clark, and "Selected Piano Music for Children by Nineteenth-Century Female Composers: Cécile Chaminade and Amy Beach" by Pei-Jung Huang both analyze selections of Beach's intermediate-level piano works, offering advice to piano teachers about effective sequencing and scaffolding.⁸ Congleton Clark's essay supports the

⁵ Amy Arlene Broadbent, "The Piano Teaching Pieces of Florence B. Price: A Pedagogical and Theoretical Analysis of Eleven Late Elementary Piano Teaching Pieces," Master thesis, (Western Illinois University, 2016).

⁶ Adrienne Fried Block, "Amy Beach as Teacher," *American Music Teacher*, Vol. 48 (5) (1999): 22-25.

⁷ Block, "Amy Beach as Teacher," 23.

⁸ Donna Elizabeth Congleton Clark, "Pedagogical Analysis and Sequencing of Selected Intermediate-Level Solo Piano Compositions of Amy Beach," DMA diss., (University of South Carolina, 1996).; Pei-Jung Huang, "Selected Piano Music for Children by Nineteenth Century Female Composers," DMA doctoral research project, (University of Washington, 2019).

need to continue teaching Beach's intermediate-level piano works, and Huang's thesis provides advice for working with selections from *Young People's Carnival Op. 25* specifically.

Literature Regarding Online Educational Videos

When YouTube grew in popularity after its creation in 2005, educators had compelling reasons to consider using educational videos as tools to engage students. Many scholars have come to appreciate how YouTube creates greater accessibility for students, helping to break down systemic barriers (such as language barriers).⁹ Teachers appreciate how affordable access to YouTube videos provide opportunities for students who need extra attention and additional resources.¹⁰ The benefits of creating and using videos in educational settings include increased student comprehension and engagement. Many teachers recommend note-taking to promote learning actively and constructively with a medium that is typically watched passively without any effort to retain the information. They also find that videos limiting unnecessary content prove to be most efficient in becoming memorable.¹¹ Some academics explore how a basic understanding of working memory can help educators create videos that are pedagogically

⁹ Reima Al-Jarf. "Online Videos for Specific Purposes," *Journal of Educational and Social Research* April 2012, Vol. 2 (6) 17-21.

¹⁰ Kareem Farrah and Robert Barnett. "A 5-Step Guide to Making Your Own Instructional Videos." *Edutopia.org*. <https://www.edutopia.org/article/5-step-guide-making-your-own-instructional-videos/>. Accessed January 3rd, 2023.

¹¹ Reima Al-Jarf, "Online Videos for Specific Purposes," *Journal of Educational and Social Research*, Vol. 2 (6) (April 2012): 17-21.; Cynthia Brame, "Effective Educational Videos: Principles and Guidelines for Maximizing Student Learning from Video Content," *CBE – Life Sciences Education*, Vol 15, No. 4 (2017).; Richard E. Mayer, Roxana Moreno, "Nine Ways to Reduce Cognitive Load in Multimedia Learning," *Educational Psychologist* 38 (1) (2003): 43-52.

effective. To further promote active learning, educators encourage segmenting these projects into short sections that are organized by posing questions, presenting problems, and providing solutions.¹² These articles on the effectiveness of videos for teaching and learning helped validate my cause.

“Digging into YouTube Videos: Using Media Literacy and Participatory Culture to Promote Cross-Cultural Understanding” by Kristen Bloom and Kelly Johnston states that teachers are always changing and adjusting their methods according to what is relevant to their students’ lives.¹³ Cultivating skills related to evolving technology is no exception. Social media provides an opportunity for many young people to examine their own socio-cultural identities, promoting cross-cultural understanding between students from different backgrounds, countries, and societies. Bloom and Johnston focus on YouTube’s potential for promoting these goals.¹⁴ YouTube is a platform where students can be encouraged to play an active role in their own education, and many YouTube vloggers cultivate an easy and personable communicative style that encourages young people to engage with each other. Bloom and Johnston suggest that observing the interactions of diverse individuals on YouTube promotes cross-cultural learning and understanding.¹⁵ The process of researching and creating one’s own educational videos also improves one’s ability to assess the accuracy of the information that other creators are posting.

¹² Cynthia Brame, “Effective Educational Videos: Principles and Guidelines for Maximizing Student Learning from Video Content,” *CBE – Life Sciences Education*, Vol 15, No. 4 (2017).; Richard E. Mayer, Roxana Moreno, “Nine Ways to Reduce Cognitive Load in Multimedia Learning,” *Educational Psychologist* 38 (1) (2003): 43-52.

¹³ Kristen Bloom and Kelly Johnston, “Digging into YouTube Videos: Using Media Literacy and Participatory Culture to Promote Cross-Cultural Understanding,” *Journal of Media Literacy Education*, (2010).

¹⁴ Bloom and Johnston, 115.

¹⁵ Bloom and Johnston.

To help with this, Bloom and Johnston curated a list of questions teachers can ask themselves when creating educational content.¹⁶ The authors encourage teachers to remember that their purpose is to encourage critical thinking while respecting their students' values and thoughts.

Considering the use of YouTube videos for the performing arts specifically, a team of academics in Malaysia, Dewitt et al., theorize that the performing arts have frequently been dismissed as insufficiently academic to merit the use of video in an educational setting.¹⁷ They performed a survey of the public perception of using YouTube videos for students in the performing arts. In "The Potential of YouTube for Teaching and Learning Performing Arts," Dewitt et al. assert that viewing educational videos can be useful due to learning via sight and sound.¹⁸ The result of the survey suggests that the participants considered YouTube videos beneficial for performing arts students, but only as supplementary material with in-person education.¹⁹

In "The Outcome of the Development of Multimedia and Activities to Enhance Knowledge about Arts and Cultures for Community Youths Through Social Lab," Kuntida Thamwipat describes a social lab run by graduate students who studied the effectiveness of learning from online videos for members of a community that did not have any other access to educational instruction in the performing arts (the artform studied specifically being traditional

¹⁶ "Questions might include the following: (1) How does my presentation differ from my video-pals? (2) Which, if any, of these differences might be attributed to cultural differences? and (3) How did my understanding of this topic change during the process of production?" Bloom and Johnston, 118.

¹⁷ Dorothy Dewitt et al., "The Potential of YouTube for Teaching and Learning Performing Arts," *Procedia - Social and Behavioral Sciences*, Vol. 103 (2013): 1118-1126.

¹⁸ Dewitt et al., 1119.

¹⁹ Dewitt et al..

dance).²⁰ Including 182 homeless families who obtained housing through the Bangkok Metropolitan Administration and the Thailand National Housing Authority, this community was labeled Bridge Zone One due to these families living under specific bridges in the Bangkok Metropolitan area. 120 members of this group participated in the study.²¹ Participants did value the quality of the media, and their test scores improved dramatically after using multimedia and participating in community-led activities as compared with subjects who didn't watch the videos at all.²² Youth from the community continued to practice the dance skills they learned well after the study concluded. In subsequent years, the examiners conducted similar studies with a variety of fields, including robotics, social studies, and documentary film making, all with similarly positive outcomes.²³ These studies indicate that multimedia education is highly useful, emphasizing the importance of active, community-engaged learning in collaboration with a multimedia viewing.²⁴

Selected Examples of Online Videos

²⁰ Kuntida Thamwipat, "The Outcome of the Development of Multimedia and Activities to Enhance Knowledge about Arts and Cultures for Community Youths Through Social Lab," *International Educational Studies*, Vol. 12 (7) (2019): 10.

²¹ Thamwipat.

²² Thamwipat, 17.

²³ Thamwipat.

²⁴ Thamwipat.

In my preliminary research, I watched videos from some of the foremost non music-related educational YouTube channels.²⁵ The YouTube channel, *Mr. DeMaio*, was one of the most inspiring.²⁶ The host, Michael DeMaio, is active on Instagram, TikTok, Twitter, and he posts videos on YouTube frequently.²⁷ He provides worksheets, quizzes, and coloring pages for his viewers to purchase and print via links given in each video's description.²⁸ DeMaio uses a variety of visual aids, including many colorful animations and graphics, and two monster puppet characters that pose as students engaged in dialogue.²⁹ In one case, graphics were used to personify the order of the planets to teach through a fictional dialogue within a narrative.³⁰ The topics of these interesting and exciting videos include those from the sciences, mathematics, and the humanities. DeMaio uses questions and clever humor throughout to promote active learning, and his pacing is accessible for the comprehension of an audience of all ages. I was inspired to use some of his methods in my own project.

²⁵ Maressa Brown, "11 Best Educational YouTube Channels for Kids," Parents, Dotdash Meredith, December 3, 2022, <https://www.parents.com/kids/education/best-educational-youtube-channels-for-kids/>.

²⁶ Michael DeMaio, "Mr. DeMaio," YouTube, Google, October 21, 2013, <https://www.youtube.com/@MrDeMaio/about>.

²⁷ Michael DeMaio (Mr. DeMaio), "Mr. demaio", Instagram, Meta, profile, October 2017, <https://www.instagram.com/mr.demaio/>; Michael DeMaio (mrdemaio), "mrdemaio", TikTok, profile, June 6, 2021, <https://www.tiktok.com/@mrdemaio>; Michael DeMaio (Michael DeMaio), "Mr. DeMaio", Twitter, profile, June 2013, <https://twitter.com/MDeMaio7>.

²⁸ Michael DeMaio, "Yasuke the Black Samurai," YouTube, February 1, 2023, video, 5.02, https://youtu.be/KN_qQ8riVKc; Michael DeMaio, "Yasuke the Black Samurai Quiz and Coloring Page," Teachers Pay Teachers, accessed February 3, 2023, <https://www.teacherspayteachers.com/Product/Yasuke-the-Black-Samurai-Quiz-and-Coloring-Page-9011902>.

²⁹ Michael DeMaio, "What Are Ice Volcanoes?," YouTube, Google, January 4, 2023, video, 9.22, <https://youtu.be/9wEXAz8acSw>.

³⁰ DeMaio, "What Are Ice Volcanoes?."

SciShow Kids, like *Mr. DeMaio*, also employs puppets in a narrative dialogue with the hosts.³¹ These videos are short, with most being about five minutes long, while DeMaio's can range anywhere between five to twelve minutes. There are attractive and consistent sound effects and graphic slides that highlight each change of scene. The show was started by Hank Green, as a variation of *SciShow*, therefore, the pacing, structure, and instructional style of these videos are like that of *Crash Course*.³² Each instance where new terminology is presented, the new language appears on the screen so that the viewers can see the word's definition and how it is spelled. The puppets produce simulated animal-like sound effects; the videos I watched specifically featured a robotic mouse named Squeaks. Although Squeaks is nonverbal and viewers can't understand any language from the sounds Squeaks produces, the context makes the content perfectly clear. The animal characters often assume the roles of students. The scientific experiments that take place are filmed, but the general scientific theories taught in the series are illustrated with beautiful graphics. The individual videos are short, grouped together around a story line; many of these begin by recapitulating the previous video and end with a segment foreshadowing the next episode.³³

Another channel, *BrainPOP*, assisted by a companion website, also uses sidekick characters in its educationally inspired skits.³⁴ The animated characters are usually children,

³¹ Anthony Brown and Jessi Knudsen Castañeda, "SciShow Kids," YouTube, Google, July 10, 2014, <https://www.youtube.com/@SciShowKids/about>.

³² "Welcome to SciShow!," SciShow, 2023, <https://www.scishow.com>.

³³ Jessi Knudsen Castañeda, "Guess that Animal: Winter Edition, SciShow Kids Compilation," YouTube, Google, January 2, 2023, video, 18:41, https://youtu.be/DM_tcQlsL3I.

³⁴ "BrainPOP," YouTube, Google, April 17, 2008, <https://www.youtube.com/@brainpop/featured/>; "BrainPOP," BrainPOP, accessed February 3, 2023, <https://www.brainpop.com/>.

along with robot friends, whom they teach. These robots make unintelligible noises, but their questions are delivered via a fax machine located in and functioning as their torso, and the questions appearing on the newly printed paper initiate the topic for each episode. The characters of this show live in the twenty-first century and use laptops to explore the internet.³⁵

I also found the YouTube channel titled *Mike Likes Science* inspiring. These videos are organized into two video sequences: the first explaining new material, and a second that presents the material in a hip hop song written by the creator, Mike Wilson. He also uses common household items in addition to hip hop songs to help describe complex topics such as coding. His videos are generally short with a plethora of cultural references and catchphrases as well as effective graphics.³⁶ Although Mike Wilson has not posted a video since 2020, I still find the information relevant and the style of instructional video effective.³⁷

Art for Kids Hub is an excellent YouTube channel full of easy sketch tutorials for children. Each episode begins with the host, Robert Hubs, and a member of his family reminding the viewer to collect and prepare drawing equipment. Hubs is the instructor, but the other person shown in each episode represents a student as well as a co-host. Every time Hubs performs a step in his tutorial, his co-host performs the same step, producing a more flawed version of what Hubs just drew.³⁸ This series is supplementary to a website that includes links to his videos,

³⁵ BrainPOP, “Scientific Theory,” YouTube, Google, September 9, 2022, video, 7:11, <https://youtu.be/94U2iiqXuxE>.

³⁶ Mike Wilson, “Always Be Coding [11] – While Loops (Review)” YouTube, Google, July 5, 2020, video, 6.12, https://youtu.be/KuwvKd0_byY.

³⁷ Wilson.

³⁸ Robert Hubs, “Art for Kids Hub,” YouTube, Google, February 4, 2012, <https://www.youtube.com/@artforkidshub/about>.

eBooks, and art supplies.³⁹ Hubs is a compassionate teacher who continually encourages his companion as he promotes critical thinking in the drawing process and explains the reasons for using various shapes and lines. He compliments his student on-camera as well, patiently waiting before moving on to the next simple step of the process.⁴⁰

I also looked at videos for middle school students that use recorded sketching in time. These include the *Khan Academy*, a channel that mainly uses recorded sketch animations, and *MinutePhysics*, a channel that uses recorded sketch animations as well as stop motion and graphics. The *Khan Academy* YouTube channel is part of a larger, non-profit organization that has an interactive website, promoting the education of elementary and middle school students and offering additional pedagogical material for schools and classrooms.⁴¹ Like *Crash Course*, *Khan Academy* has playlists of videos that include comprehensive courses in physics, pre-kindergarten through eighth-grade math, various test prep courses, and US Government and Civics, each including a short, introductory video to the course.⁴² The host, Sal Khan, and the other volunteer hosts use questions to help give students an understanding of what is to be expected of each course. They use real world applications to keep students captivated and organize their videos using the chapters feature on their YouTube videos. This gives their viewers the option to quickly select sections of the video due to interested or the need for review.

³⁹ Robert Hubs, “Welcome to Art for Kids Hub!,” Art for Kids Hub, Google AdSense, 2016, <https://www.artforkidshub.com/>.

⁴⁰ Robert Hubs, “How to Draw a Corgi Cupid,” YouTube, Google, February 1, 2023, video, 10.07, <https://youtu.be/YIrvXt33cSw>.

⁴¹ Sal Khan, “Khan Academy,” Khan Academy, 2023, <https://www.khanacademy.org>.

⁴² Sal Khan, “US Government and Civics Introduction.” YouTube, November 23, 2022. Educational Video, 2.32, <https://youtu.be/dxLamB6hRuM>.

The specific example I viewed was an attractive video titled “Earth’s fossil record – Evolution – Middle school biology – Khan Academy.” The content is delivered by the narrator, while the visuals include a recording of the host sketching for the entire six-minute video. This was accomplished using an electronic sketching device (such as a Wacom) that can be connected to a computer allowing the sketching process to be recorded on video.⁴³

Henry Reich, the host of *MinutePhysics*, also uses similar sketch animations, as well as paper props in stop-motion animation and graphics. *MinutePhysics* features topics related to the physics of our world and solar system. Reich displays excitement about every topic he covers and begins each video with an exclamation about the topic presented (“Geosynchronous Orbits are WEIRD”). Like *Khan Academy*, he suggests questions and problems to organize the video and keep students engaged.⁴⁴ Videos from both *Khan Academy* and *Minute Physics* differ in quality; the *Khan Academy* producers have more video equipment and volunteers, while *MinutePhysics* has just one creator.

Although none of these videos mentioned are related to music (many of them feature topics in science and math), they have proven to be more helpful for this project than video tutorials and vlogs created by pianists and other classical musicians. The classical music videos I have researched include music tutorials and vlogs created by pianists and other classical musicians and are intended for older audiences. Many of the tutorials are simply filmed

⁴³ Titles like these are common with educational YouTube videos. They specify the topic of the video, the small series the video is a part of, the class it is for, and who the creators are. Khan Academy, “Earth’s fossil record – Evolution – Middle school biology – Khan Academy.” YouTube. October 26, 2022. Educational Video, 5.54, [https://youtube.com/watch?v=2f38r4qKkLw&feature=shares.](https://youtube.com/watch?v=2f38r4qKkLw&feature=shares;); “Wacom,” Wacom, 2018-2023, <https://www.wacom.com/en-us>.

⁴⁴ Henry Reich, “Geosynchronous Orbits are WEIRD,” YouTube, Google, December 22, 2022, video, 4.45, [https://youtu.be/tI8OqpkOVzs.](https://youtu.be/tI8OqpkOVzs); Henry Reich, “Is it Better to Walk or Run in the Rain?” YouTube, Google, December 20, 2012, video, 2.02, [https://youtube.com/watch?v=3MqYE2UuN24&feature=shares.](https://youtube.com/watch?v=3MqYE2UuN24&feature=shares)

traditional piano lessons or classroom lectures, and they often fail to employ the best practices of other educational videos that are designed to fully engage the viewer. I also have investigated classical music vlogs made by young professional performing pianists who not only offer practice tips, but also film their personal perspectives on performing and the culture and lifestyle of Western classical musicians. Some YouTube channels of this type include *Heart of Keys*, *Nahre Sol*, *Tiffany Poon*, and *Together with Classical*.⁴⁵ While these videos, vlogs, games, and tutorials have been helpful to my research, allowing me to survey the pianistic educational content existing online, they only exhibit a portion of what I included in my own mixed-media project. They are missing the experimentation of graphics, sound effects, and storytelling.⁴⁶

Classical Explained may be one of the few exceptions as a music-topic YouTube channel that has videos that feature specific works, delivering the information in a fast and humorous way. The last video of the channel was published in 2022. Alex Darby, the host, provides general and explanatory background information about the featured work's conception and its composer's life.⁴⁷ Darby provides some details about the music featured in each episode, such as its instrumentation, thematic material, ornamentation, and form.⁴⁸

⁴⁵ Nahre Sol, "Nahre Sol" YouTube, Google, February 13, 2017, <https://www.youtube.com/@NahreSol>.; Tiffany Poon, "Tiffany Poon," YouTube, Google, May 1, 2007, <https://www.youtube.com/@TiffanyPoonpianist>.; Tiffany Poon, "Together with Classical," YouTube, Google, August 31, 2020, <https://www.youtube.com/@TogetherwithClassical>.

⁴⁶ For instance, an example of this is the 1Min, 10Min, and 1Hour challenge performed by Annique Göttler in her YouTube channel *Heart of Keys*. Annique Göttler, "1Min, 10Min, 1Hour Challenge: Schumann Fantasie Op.17," YouTube, Google, November 13, 2022, video, 14.15, <https://youtu.be/-pJt5t1-t-w>.; Joao Paulo Casarotti, "Joao Paulo Casarotti," YouTube, Google, June 8, 2007, <https://www.youtube.com/@jpcasarotti>.

⁴⁷ Alex Darby, "Classical Explained," YouTube, Google, May 13, 2017, <https://www.youtube.com/@ClassicsExplained/about>.

⁴⁸ Alex Darby, "Classical Explained – Episode 1: Scheherazade by Rimsky-Korsakov." YouTube. 2017. Educational Video, 8.38, <https://youtu.be/m3Q8h7dv3jI>

CHAPTER TWO: METHODOLOGY

Similarly in my videos, I utilize two features found within the non-musical topic videos surveyed. The beginning and ending videos of my three-video sets feature biographical and historical content assisted by use of graphics and puppetry. The second video of each three-video set features pedagogical tutorials, much like what is seen in the *Art for Kids Hub* YouTube channel. In creating my videos, I used my phone, iPad, laptop, a tripod, a greenscreen, a green suit, and one puppet that looks like a robot. I also employed software and websites that helped organize my scripts and my video editing.

The main device for accessing my chosen software was my personal laptop, but I also invested in a personal microphone (a Blue Snowball Ice), and a small ring light. For video editing, I used Adobe Premiere on my computer and the recording feature found in Microsoft PowerPoint.⁴⁹ The sources I examined helped me learn the appropriate process of creating educational videos, specifically how to use a variety of features on Adobe Premier Pro for a project of this style. I wrote scripts for each episode that contain two columns: one for the audio planning, and one for the visual planning. The scripts served as guidelines for my recording and editing processes.

Learning how to write a script proved time-consuming and challenging. However, this step is not always necessary for music teachers and students pursuing a project like this; many video-making hobbyists bypass it. For this step, nonetheless, I used the program Celtx, a website that is meant to assist in script-writing and other pre-production processes like planning and

⁴⁹ Kit Betts, “3 Easy Ways to Start Making Educational Videos.” YouTube, Google, April 16, 2020, video, 9.07, <https://youtu.be/52NjAAvxqXg>.

budgeting.⁵⁰ This program can be free, if one is willing to use a limited number of pre-production tools like scriptwriting and storyboard creation. With this script-writing tool, I organized the structure of my educational material. The scripts for both video sets can be found in Appendix II.

⁵⁰ “Celtx,” accessed March 21, 2023, <https://www.celtx.com/a/ux/index#documents>.

CHAPTER THREE: OUTCOMES OF VIDEO PRODUCTION

An Introduction to Amy Beach and Friends/Let's Play Amy Beach! /Ms. Quist the Pianist

When I began filming, recording, and editing for the first time with this video, I learned most of what I needed to do to create the series. In preparing for this project, I understood that I needed to provide visual cues and aids to encourage audience engagement. After realizing that I was not going to have my project animated and that I was also not going to feature live piano students, I planned on simply speaking to the camera and experimenting with the recording and animation features on Microsoft PowerPoint until I realized the potential in using a puppet.⁵¹ I found that a puppet is an exemplary pedagogical device because it can be used performatively as a student in a fictional narrative. After researching puppet-making companies and their various products, I chose a puppet that resembles a friendly robot. A robot can be both comical and relatable to children because it is inherently not human, and thus knows less about humanity than children do, but it can also represent a fictionally curious student because they are anthropomorphic.

I began filming in my apartment. I wanted to experiment with the cinematic feature on my phone, therefore, most of the footage in the Amy Beach three-episode segment was done via this device. I relied on natural sunlight as well as one circle light. I used a free online sound effect generator to simulate Roboto, the name of the puppet's character, knocking on my door as well as a voice filter for their voice. Although the name Roboto implies a masculine character, I

⁵¹ Michael DeMaio, "Mr. DeMaio," YouTube, Google, October 21, 2013, <https://www.youtube.com/@MrDeMaio>.; Anthony Brown and Jessi Knudsen Castañeda, "SciShow Kids," YouTube, Google, July 10, 2014, <https://www.youtube.com/@SciShowKids/about>.

decided to use they and them pronouns for the character's gender identity, creating a character who was relatable to many gender-diverse children as well as implying that this Robot does not adhere to human social constructs. Through this process, I learned the nuanced skills required in performing puppetry on camera. On Mr. DeMaio's YouTube channel, DeMaio provides videos of various bloopers cut during editing. He uses a green screen and a green sleeve to create the illusion of two autonomous puppet characters.⁵² I thus invested in a green screen and a green suit to experiment and create these special effects. I filmed all the shots involving me separately from those of Roboto talking. I also learned how to perform with the puppet in such a way that the puppet seems to be using its mouth in an animated way that matches the syllable count of specific words from their lines in their script. I became familiar with Adobe Premier Pro's ultra-key feature to use the green screen as a tool to merge the video with the green screen over a selected image.⁵³ *Young People's Carnival* is difficult for beginning piano students; therefore, I created a fictional scenario for this first episode where my lesson with intermediate-leveled viewers was interrupted by a potential beginning student who was extremely excited about the piano. Thus, the character's introduction was juxtaposed with a lesson targeting intermediate-leveled students. I used PowerPoint to record the musicological lecture sections of my series.

Amy Beach's Young People's Carnival Op. 25/Let's Play Amy Beach! /Ms. Quist the Pianist

⁵² Michael DeMaio, "Mr. DeMaio," YouTube, Google, October 21, 2013, <https://www.youtube.com/@MrDeMaio>.

⁵³ Tymon Reynders, "How to Get the Perfect Green Key in Adobe Premiere Pro," YouTube, Google, May 4, 2022, video, 8:22, <https://www.youtube.com/watch?v=bRY66rJmlSY&t=370s>.

This video was the most difficult to edit. The combination of the previous video, this one, and the concluding material I was planning would have created a singular video that would have been over twenty minutes.⁵⁴ I therefore decided upon the creation of the three-video segment. The editing process consisted of multiple drafts but using the ultra-key on Adobe Premier Pro proved easier. When I recorded all the scenes with the puppet, the shots were always in front of a green screen, and I continued to attempt to move the puppet's mouth to match the syllables from the words spoken by the character.⁵⁵

I knew from recording myself in my own practicing that the *Children's Carnival* was about nine minutes long, therefore, I timed my script accordingly. Each scene featured select pedagogical aspects of one or two movements at a time. I changed the shot for every paragraph in the script to provide variety for the viewer. Another enhancement I referenced in the video was a worksheet that I had created. It contained activities related to the video's material.

Saying Goodbye for Now to Amy Beach/Let's Play Amy Beach! /Ms. Quist the Pianist

This episode took less effort to create partially because I had gained experience and skills from the production of the previous two, and partially due to the simple structure of the video. The focus of this episode was the last half of Amy Beach's life. This video was just under three minutes, and I planned on using my recording of "Fireflies" from the four *Sketches*.⁵⁶ For the

⁵⁴ Cynthia Brame, "Effective Educational Videos: Principles and Guidelines for Maximizing Student Learning from Video Content," *CBE – Life Sciences Education*, Vol 15, No. 4 (2017).

⁵⁵ Adam Kreutinger, "Start Your Own Puppet Show!," YouTube, Google, October 17, 2018, video, 14:46, <https://www.youtube.com/watch?v=JMLj5m0V-mQ&t=420s>.

⁵⁶ Amy Marcy Beach, *Four Sketches, Op. 15*. (Minneola: Dover Publications, 2001).

first video, I planned to utilize musicological material in an equivalent duration to the time it takes to play “In Autumn” from the four *Sketches*. However, the video created needed more music to accompany it, so I also recorded “Phantoms” (the second movement of *Sketches*) as well. My intention with these recordings and their placement in these videos was for viewers to hear the music written by the presented composers while also learning about their lives. Taking inspiration from other YouTube channels I’ve explored, I have publicly posted each of these separately, but also have combined them in a YouTube playlist.

Meet Florence Price/Let’s Play Florence Price/Ms. Quist the Pianist

The Florence Price series was simpler for me to create due to my gained experience. I also learned from making the previous episodes that I preferred a simpler approach in filming the puppet. I was more comfortable creating dialogue for the character, as well as speaking in front of a camera. I also became accustomed to more features on Adobe Premier Pro. Since the works by Price are intended for elementary piano students, it was easier to relate to Roboto as an involved, beginning student. The process of making this video continued to develop my skills concerning speaking to a camera and a microphone for a young audience in both a professional and personable style.

Works by Florence Price for You and Me! /Let’s Play Florence Price! /Ms. Quist the Pianist

I enjoyed the process of creating the second video in my Florence Price sequence. I was experienced enough with my chosen editing software, so I was able to experiment with more

special effects and features. I created more picture-on-picture effects, including gifs, and went back to add this new feature into the tutorial-style video of the Amy Beach sequence. I continued to use examples from the music that I had digitally marked on my phone to assist my filmed teaching. I used Foley, the term used to describe creating sound effects with real objects, for the scenes where I had the puppet simulate clapping or snapping rhythms. For Roboto's clapping, I recorded myself hitting a large metal spoon against an egg pan through my microphone and achieved the snapping sound with the end of a pair of kitchen scissors instead of the spoon. I used the reverb audio feature in Adobe Premier Pro to simulate a recital hall. I also utilized animation for the words that the character sang to the piece "This Way and That Way." I typed the new lyrics with one text box per word, then copied the graphic file and placed the copies, one for each word, on new video tracks stacked on top of one another. Adobe Premier Pro allows users to select which boxes can be seen and which ones can't for set period. This was how I created the effect of the words appearing while they were sung.⁵⁷ I also had to adjust the pitch of Roboto's voice so that he was in tune. I became attached to the sound of the voice filter that I used via a free application on my phone, but this voice filter transposed the pitch about a third higher. I sang a third transposed down from what Price wrote to counteract this issue, and once I recorded through that voice filter, I discovered by experimenting with the audio effects in Adobe Premier Pro that the audio was still half a decimal off. I was able to manually adjust the recording close to the written pitch by using these tools.

⁵⁷ Edward Mogbock, "How to Make an Animate Lyric Video on Adobe Premiere Pro," YouTube, Google, February 8, 2021, video, 15:04, <https://www.youtube.com/watch?v=XDGepb9n658&t=619s>.

See You later, Ms. Price! /Let's Play Florence Price! /Ms. Quist the Pianist

I rightfully expected this video to be short, as the final time frame was two-and-a-half minutes. With the musicological section of this video, I wanted to point out the significance of the 2009 discovery of Florence Price's manuscripts. Production went smoothly because I knew how to create the video effectively. I finalized the three-episode formula with this sequence, and I have created playlists grouping the videos with similar content together. I used my phone for all footage in this episode.

CONCLUSION AND RECOMMENDATION FOR FURTHER STUDY

Since the early 2000s, educators have discussed methods and approaches to understanding and teaching generations of children who have grown up in the digital age. The gulf of technological understanding between educators and their students is still a relevant issue; however, we now live in a time where teachers can use these technological assets to benefit their students. YouTube was created as a social media platform, but we have found that the space can be recaptured and potentially used for educational purposes. With this project, I have found that navigating the depth of YouTube and the amount of content available created by millions was challenging. I came to understand that it was unmanageable to find all the possible videos that exist on YouTube that could have benefited this project. I expect that there are more piano-related videos that exist on YouTube that do use storytelling and special effects, and I anticipate more in the future.

During the global pandemic of 2020, I felt compelled to create something for children that was technologically accessible for them and inspiring for them to learn about and play works by historically marginalized composers. My project provides a new and relevant way to supplement in-person teaching with videos that improve student comprehension, through the implementation of readily available online materials. Through this process, I have learned considerably about Adobe Premiere Pro and video editing in general. I also have learned what is currently popular and being watched by students, parents, and teachers on YouTube and what exists for piano specifically (as far as I can tell). I continue to understand that there's currently need for piano related videos intended for children on YouTube. Videos that employ stories and special effects can make the instruction of a given musical topic more attractive to children.

I continue to discover how to create videos that are more effective and organized. I would like to experiment with the idea of shorter videos that present and teach specific movements of pieces or singular pieces for piano student so that there can be more of a wide variety of tutorials of pieces that piano students can find interest in. I intend to return to these first six videos and ascertain what can still be improved. I realize the importance of clearly defining the age and level of my intended audience per video. I want to make more that introduce additional women composers and composers of color, and I also hope to continue this endeavor by collaborating with artists, musicians, teachers, and living composers. I believe there is significant potential for YouTube videos like mine because it provides examples for teachers and students to use for their own projects within their own educational settings. They can be created by teachers with minimal access to software and hardware and can be viewed by students from all backgrounds. Looking forward from using the technology for online teaching that was necessary during the COVID-19 pandemic, music teachers are in a position that supports them to look towards the future and the impact this technology can have on teaching and learning.

Appendix I: Video Links

[An Introduction to Amy Beach: Let's Play Amy Beach!](#)

[Amy Beach's Young People's Carnival, Op. 25: Let's Play Amy Beach!](#)

[Saying Goodbye for Now to Amy Beach: Let's Play Amy Beach!](#)

[Let's Play Amy Beach! Playlist](#)

[Meet Florence Price: Let's Play Florence Price!](#)

[Works by Florence Price for You and Me! Let's Play Florence Price!](#)

[See You later, Ms. Price! Let's Play Florence Price!](#)

[Let's Play Florence Price! Playlist](#)

Appendix II: Scripts

Let's Play Amy Beach!/Ms. Quist the Pianist

PREPARED BY: Holly Quist
 PRODUCTION COMPANY:
 PREPARED FOR: YouTube
 DATE: 3/15/2023
 TOTAL RUN TIME: 0:00
 VERSION: Rough Draft 1
 NOTES:

	VIDEO	AUDIO
1. 00:00	Holly in Front of Her Home Piano	<p><u>HOLLY</u> <u>Introduction</u> Hello! My name is Holly Quist, and I am a pianist, and a music teacher. I can tell you a thing or two about the piano, how to play it, piano literature, and the history surrounding piano literature. This specific video will be about the American composer Amy Beach, and her work <i>Young People's Carnival</i>, Op. 25, also commonly titled as <i>Children's Carnival</i>. We should begin by addressing who Amy Beach was, and....</p> <p>(SFX: There's a loud knock at the door.)</p> <p><u>HOLLY</u> I wasn't expecting any students today! I wonder who that might be?</p>
2. 00:00	Holly walks over to her door and opens it. The camera looks down to see a small robot, (Roboto) looking back up at Holly. During the dialogue, the camera features whoever is talking...	<p><u>HOLLY</u> Hello! I am not teaching for the summer, and I wasn't expecting any visitors today. What is your name?</p> <p><u>ROBOTO</u> my name is roboto! I am here because I heard from the kids in the neighborhood that you're a piano teacher, and I'm really interested in learning about the piano and how to play it!</p> <p><u>HOLLY</u> Wonderful! Real quick, which neighborhood did you say you came from?</p>
3. 00:00	Here, there is an exchange of Roboto and Holly's faces. Roboto refuses to answer certain questions...	<p><u>ROBOTO</u> (silence) NO COMMENT</p> <p><u>HOLLY</u> well, ok! What did you say your name was again?</p> <p><u>ROBOTO</u> roboto!</p> <p><u>HOLLY</u> pauses for a minute...</p>
4. 00:00	Here there is graphic design that defines the word "rubato" while Holly looks at	<p><u>HOLLY</u> Well! what a beautiful name! Today I was</p>

Let's Play Amy Beach!/Ms. Quist the Pianist

<p>5. 03:24</p>	<p>Animated/Recorded PowerPoint. The paragraphs shown here are different slides.</p>	<p>MUSIC: "In Autumn" from <i>MUSIC: Four Sketches Starts Playing</i></p> <p><u>HOLLY</u> Why am I talking about Amy Beach today? Well, the answer to this question is most likely found in the research done by the leading historical musicologist. Historical Musicologists are researchers who mostly study the historical content related to music. Specifically, the origin of works composed, the lives and music written and performed by musicians in history, (especially composers), and the political and cultural setting during the time of the composition and performance of this music.</p> <p>The historical musicologist Adrienne Fried Block considers Amy Beach to be "a heroine...remarkable for having ventured into a field of composition thought to be the exclusive preserve of men-and having succeeded."</p> <p>Amy Beach was the first woman in the United States who premiered a large-scale work, and "she became the first American concert pianist to succeed with local training." (-Block) She was an incredibly successful composer, in spite of the fact that she was a woman in the nineteenth century.</p> <p>Born to Charles Abbot Cheney and Clara Imogene (Marcy) Cheney, Amy Marcy Cheney was widely considered a musical prodigy. Her first music teacher was her mother, a remarkable pianist and vocalist, and the young Amy, as a performing pianist, brought the attention of audiences from all over New Hampshire,</p> <p>When Amy was eight or nine years old, her and her parents moved to Chelsea, New Hampshire, right across a river from Boston. This is where she began her studies with local teachers, including names like Ernest Perabo, Carl Baermann, and Junius W. Hill.</p> <p>What's more significant, however, is that Amy Cheney began to gather every score as well as every book she could find on harmony, counterpoint, and orchestration. With these books, she began to teach herself the fundamentals of music composition.</p> <p><u>ROBOTO</u> Wow! That's someone who's really good at studying and practicing! I want to be like that!</p> <p><u>HOLLY</u> Amy's concert debut in Boston as a pianist was when she was sixteen years old. She played Chopin, and premiered a piano concerto. A piano concerto, by the way, is a work for piano solo and orchestra. This particular piano concerto was written by the composer Ignaz Moscheles. At this pre-</p>
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Let's Play Amy Beach!/Ms. Quist the Pianist

		<p>miere, she was wildly received by Bostonian audiences.</p> <p>Where do we get the name Amy Beach instead of Amy Marcy Cheney? When she was eighteen years old, she married a surgeon with the name Dr. Henry Harris Aubrey Beach. On marrying, she agreed to limit her concert performances as a pianist to once or twice a year, and to never teach. This was due to the pressures on married women in middle and upper-class society to only pursue music as a hobby, not as a profession. Going through many names throughout her life, on concert programs, she was at this point referred to Mrs. H.H.A Beach, a signature that she used for most of her lifetime until she begun her European tour in 1911.</p>
6. 00:50	Holly and Roboto are in front of her home piano. They disappear at the end of this scene.	<p><u>HOLLY</u> Although she agreed with her husband never to teach, and she kept that promise, she did write piano pieces for young students to play including the Young People's Carnival, Op. 25! Ok! Now let's go over to the recital hall. I'll meet you all there and...</p> <p><u>ROBOTO</u> (Suddenly appears right next to Holly on her left)</p> <p><u>HOLLY</u> Hello. We (gestures to the camera) were going to the recital to talk about <i>Young People's Carnival</i>, Op. 25.</p> <p><u>ROBOTO</u> I want to come!</p> <p><u>HOLLY</u> You want to come... Well, we'll have to figure out transportation and...</p> <p><u>ROBOTO</u> (nods excitedly) Initiating transportation in 3...2...1..</p> <p><u>HOLLY</u> Wait, what? (They disappear) (There are words that appear that asks the audience to identify who's bust is seen on the piano, to stay tuned, and to subscribe)</p>
7. 00:44	Holly and Roboto suddenly appear in front of a grand piano in a concert hall. This is now episode two of the sequence. The logo plays after the line "Let's get started!"	<p><u>HOLLY</u> Wow! What a trip! That's a cool trick, Roboto! Thank you very much!</p> <p><u>ROBOTO</u> You're welcome!</p> <p><u>HOLLY</u> Ok! Amy Beach's <i>Young People's Carnival</i> is a work with six separate movements. That</p>

Let's Play Amy Beach!/Ms. Quist the Pianist

		means that there are six mini musical pieces that all add up to the whole. You ready? (Roboto nods) Let's get started!
8. 00:32	Holly starts to explain the piece. There are text that appear to show the names of the movements of this work. The shot is a close-up of her at the piano from the stage.	<u>HOLLY</u> This entire work is programmatic, meaning that each movement is specifically descriptive of a story or a character, or both! Each movement in this piece represents a character from old pantomime; an old performing art form that made use of specific clown-like characters. Pantomime was from Europe, and was very popular in the United States during the time Amy Beach wrote this work in 1894. The movements are as follows: "Promenade," "Columbine," "Pantalon," Pierrot and Pierrette," "Secrets," and "Harlequin."
9. 02:20	Holly is now in focus. When she defines promenade, there is another graphic showing the definition of the term. Whenever Roboto interacts, he is featured as if they are sitting down in a seat within the audience. While Holly is describing the different kinds of dynamics in "Promenade," there are symbols and their meanings on the screen right as she lists them off. Roboto raises their hand whenever they try to answer one of the Holly's questions. The music is always featured on the screen whenever it is discussed. The answer to the easter egg that Roboto is mentioning in this scene is listed as text. (Mussorgsky's Pictures at an Exhibition example) When Holly says changes to a concert audience view. Sometimes, when Holly is teaching, the close-up shot is even closer. When Holly plays "Columbine," Roboto is featured dancing.	<u>HOLLY</u> A promenade is a walk. For this first movement, imagine walking into a carnival full of these funny characters! Maybe even a circus tent. <u>ROBOTO</u> (raises hand) Oh oh! Ms. Quist, Ms. Quist! I heard of another piece of music where one or more of the movements are also called "promenade"! <u>HOLLY</u> Oh! I know what you're talking about! What is the piece called? and Who wrote it? <u>ROBOTO</u> ... I forgot... <u>HOLLY</u> Anyway... This particular promenade begins with a little introduction (Holly plays introduction.) (There is text that shows:) "What instrument does this introduction sound like?") Notice how this piece has a very distinct dotted rhythm pattern throughout the melody! It reminds me of a militaristic march. Let's also look at the dynamics. Hey Roboto! I see you have a score, the worksheet, and some coloring supplies in your hand! Great! So in this score, I see fortes, pianos, two different types of crescendo markings, diminuendo markings, and mezzo forte markings! Could you and the other students circle each kind of marking with a different kind of color in this piece? <u>ROBOTO</u> (Nods enthusiastically and starts coloring)

Let's Play Amy Beach!/Ms. Quist the Pianist

		<p><u>HOLLY</u> The next movement is titled Columbine. She is the daughter of the character Pantalón, and the sweetheart of Harlequin.</p> <p>She is a very sweet character, and the music of this movement depicts this side of her personality perfectly.</p> <p>MUSIC: Holly starts playing "Columbine"</p> <p><u>HOLLY</u> (after playing the first 10 measures) Which hand played the melody?</p> <p><u>ROBOTO</u> Ooooo oooo! Ms. Quist! It was the left hand!</p> <p><u>HOLLY</u> Very good Roboto! Wow! You're catching on to things quickly for just attending a music lesson for the first time! Watch out though! Starting from the pickup, meaning the note leading to measure 18, the melody is actually in the right hand!</p>
10. 02:10	The shot changes from behind the keyboard, facing Holly. However, whenever she is in dialogue with Roboto, the camera follows, and when she is demonstrating, the camera shows her hands from above. The music discussed continues to be featured on the screen.	<p><u>HOLLY</u> The next movement features "Pantalón," Columbine's father. He is a rambunctious old man, who likes to make silly jokes. Many people make fun of him, but he usually deserves it. Do you have a relative that reminds you of this character? Do you think they would have a fast or a slow dance?</p> <p><u>ROBOTO</u> (raises hand) A fast one!</p> <p><u>HOLLY</u> If you take a look at the music, the main feature of articulation, meaning how we touch the piano, is staccato. This means that we play these notes, marked with the small dots in a short and detached way. I also like to think about articulation as finger painting.</p> <p>MUSIC: Holly plays up to the downbeat of measure 12.</p>
11. 04:10	Now the shot features Holly from the piano itself. The camera will still follow who is speaking in dialogue, and Roboto still raises his hand. The music discussed continues to be featured on the screen. There is also a shot that features Holly's left hand when she demonstrates finger pedaling.	<p><u>HOLLY</u> The next movement is titled Pierrot and Pierrette, who are two clown characters who often dance together. What kind of couples dance does this movement sound like to you?</p> <p>MUSIC: Holly plays the melody</p> <p><u>ROBOTO</u> OOhhh!!! This sounds like a waltz to me!</p>

Let's Play Amy Beach!/Ms. Quist the Pianist

	<p><u>HOLLY</u> You're absolutely right, Roboto! Pierrot and Pierrotte are dancing a waltz in this movement.</p> <p>MUSIC: Holly plays the next iteration of the melody.</p> <p><u>HOLLY</u> When playing any dance like this one, it's important to differentiate which hand is dancing, and which hand is singing with balanced dynamics. In this case, the left hand needs to be much quieter than the right. You can achieve this by practicing hands separately, and then practicing hands together slowly with good listening. Imagine that your left hand is made of cloth, while your right hand is made out of gold. Another trick you can do, and don't worry, every one does this, is finger pedal your left hand like so. (Holly demonstrates.)</p> <p><u>HOLLY</u> Notice how the finger playing the lowest note, usually this is the five, sticks just a little bit longer than it is supposed to according to what's written in the music. That is ok! This provides a nice finger pedaling effect.</p> <p>MUSIC: Holly demonstrates the first two measures of the left hand only with finger pedaling.</p> <p><u>HOLLY</u> Now, the next movement is called "Secrets." From the characters previously discussed, what two characters are the most likely to be telling each other secrets?</p> <p><u>ROBOTO</u> Well, considering the previous movement, I would say that we're still looking at Pierrot and Pierrette!</p> <p><u>HOLLY</u> Wow! Roboto! You are so smart! I agree! This movements sounds like an intimate duet between two best friends who are just like one another!</p> <p>MUSIC: Holly plays a little bit of the beginning.</p> <p><u>HOLLY</u> Notice that the melody of this duet is featured in a really sneaky way. If you look closely, you can see that the melody is found in the notes that are marked as quarter note within each set of two eighth notes. We will have to practice the melody by itself.</p>
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Let's Play Amy Beach!/Ms. Quist the Pianist

		<p>MUSIC: Holly demonstrates for the first eight measures.</p> <p><u>HOLLY</u> Once you get a good handle on that, the next thing to do is to use your ears, and listen very carefully for those notes in the melody to be just a little louder than everything else. You can also use that sticky technique done in the left hand in the previous movement.</p> <p>MUSIC: Holly demonstrates.</p>
12. 01:30	<p>The shot is now a closeup to Holly at the piano, also facing the audience. The camera will still follow who is speaking in dialogue, and Roboto still raises his hand. The music discussed continues to be featured on the screen.</p>	<p><u>HOLLY</u> The sixth and final movement is called "Harlequinn." It doesn't represent the "Harley Quinn" you know from a famous s-uper hero franchise, but a character who was a tricky man in a diamond patterned outfit, and was the sweetheart of Columbine. The most noticeable feature in this movement are the grace notes.</p> <p>MUSIC: Holly plays the first 8 measures.</p> <p><u>HOLLY</u> These should be played very quickly, just like the character! Mind that a lot of the articulation here is staccato, just like Pantaloni! This time, you'll have to imagine a lot of the dots in the music. Remember my finger painting trick! In your worksheet, you'll find a question. Where does the left hand have the melody. (There is a moment of silence.) (Roboto suddenly appears and surprises Holly)</p> <p><u>ROBOTO</u> Oooo! is it measure (whispers) 46, 47, 48, (shouts) 49? Right after this repeat sign?</p> <p><u>HOLLY</u> Yes, Roboto! You already know so much about music without me having to teach you! Incredible.</p> <p><u>ROBOTO</u> (dances in their seat)</p> <p><u>HOLLY</u> How do you know what a measure is?</p> <p><u>ROBOTO</u> They are sections of the music that are divided by bar-lines and are based on the meter.</p> <p><u>HOLLY</u> Wow! Roboto, I'm so impressed, you know so much about music!</p>
13. 00:53	<p>Now Roboto and Holly are in seen together</p>	<p><u>HOLLY</u></p>

Let's Play Amy Beach!/Ms. Quist the Pianist

	<p>at the piano. This is a dialogue between them. They disappear at the end of the scene, and the lights dim in the hall.</p>	<p>Well, Roboto, what do you think?</p> <p><u>ROBOTO</u> I liked it. My favorite part was Pierrot and Pierrette; their great waltz, and their many secrets. But, Ms. Quist...</p> <p><u>HOLLY</u> What is it?</p> <p><u>ROBOTO</u> I think I'm going to have to wait a little bit longer before I can play this piece. I'm not ready! I just started getting interested in the piano!</p> <p><u>HOLLY</u> Oh! of course! This lesson was for these students anyway. (She gestures to the camera.) Let's go home and schedule your first real lesson!</p> <p><u>ROBOTO</u> YAY! whoopee! Initiating immediate transportation in 3...2... 1...</p> <p><u>HOLLY</u> Wait! This again?</p>
<p>14. 02:18</p>	<p>PowerPoint Conclusion. Each paragraph scene here is recorded for a single slide.</p>	<p><u>HOLLY</u> Wow, Roboto, while we're transporting back to my office, I have a few more words to say about the composer Amy Beach.</p> <p><u>ROBOTO</u> Ok!</p> <p><u>HOLLY</u> Her 1st large work that helped her get national recognition United States was her Mass in Eb Major In 1886. Then she composed her <i>Gaelic Symphony</i> premiered on October 30, 1896. After which, she then composed and performed herself her piano concerto in 1900. A lot of people say that the some of the content of that work was autobiographical, in that it expressed a lot of the frustration that she felt with her mother and her husband, who both liked to manage her life and often acted overbearing. Although she never got the European training that most other composers were able to achieve at the time, she did go on tour as an already distinguished composer throughout Europe after the death of her husband in 1910, and her mother in 1911. This was the time her life when she began to see that her works, including her large-scale works, were continuously performed in c-oncert halls around the world. Beach spent the remainder of her life traveling around the United States, spe-</p>

Let's Play Amy Beach!/Ms. Quist the Pianist

		<p>ending time with close friends and family. She attended live performances almost every evening! This lifestyle included her active participation at the MacDowell residency every summer for decades starting in the year 1921. Her peers in the area gave her a lot of respect, even if her compositional style became old fashioned. She also spent her years as the residential composer for the St. Bartholomew Episcopal Church, where she also met many long-lasting friendships with other musicians! She never did teach piano lessons, technically, but she pursued opportunities to coach young musicians and composers. You can find some of her advice to young musicians and composers in a handout found the description box below.</p>
15. 00:34	<p>Holly and Roboto next to each other in front of Holly's studio piano. When Holly and Roboto speak to each other, they turn to each other, otherwise they are both looking at the camera.</p>	<p><u>HOLLY</u> Thank you so much for taking me back home!</p> <p><u>ROBOTO</u> You're welcome!</p> <p><u>HOLLY</u> Well! Roboto! Thanks for joining me and these students in our lesson today! I think we can schedule your weekly lesson now. Let's first say goodbye to our friends.</p> <p><u>ROBOTO</u> Yes Please!</p> <p><u>HOLLY</u> (turns to camera) Thank you all so much for joining me! I hope you enjoyed today's lesson. Remember that there are complimentary worksheets in the description box below, and please hit subscribe in order to stay tuned for future episodes! Thank you!!!! (Roboto and Holly wave at the camera) (cut to end shot with text that says "Thanks for watching! See you soon!")</p>

Let's Play Florence Price! /Ms. Quist the Pianist

PREPARED BY: Holly Quist
 PRODUCTION COMPANY:
 PREPARED FOR: YouTube
 DATE:
 TOTAL RUN TIME: 16:35
 VERSION:
 NOTES:

	VIDEO	AUDIO
1. 01:00	Holly and Roboto are at Holly's Home Studio in front of her piano. Roboto is humming the main theme from Dvořák's Ninth. The logo plays after this easter-egg, and the scene continues.	<p><u>ROBOTO</u> (Is humming the main theme of Dvořák's Symphony No. 9 very loudly.)</p> <p><u>HOLLY</u> Roboto! Is that what I think it is?</p> <p><u>ROBOTO</u> (There is no response, but they grow quiet.)</p> <p><u>HOLLY</u> Well, if it is, the composer we are going to talk about today was highly influenced by that piece. (Logo plays.)</p> <p><u>HOLLY</u> Hello! My name is Holly Quist, and I am a pianist, and a music teacher. This specific video will be about the American composer Florence Price, and her works <i>Three Sketches for Little Pianists</i>, "On Higher Ground," "The Froggie and the Rabbit", and "This Way and That Way." Most importantly, we are also having Roboto's first piano lesson today! We should begin by addressing who Florence Price was, and what some of her life was like.</p>
2. 03:31	A PowerPoint on Florence Price. Each paragraph seen here represents a portion of the narration that is recorded per slide.	<p><u>HOLLY</u> Not only was Florence Price an successful composer, she also was a professional pianist, organist, and teacher!</p> <p><u>ROBOTO</u> Wow!</p> <p><u>HOLLY</u> She was the first African American woman to have a large-scale orchestral work performed by a professional orchestra, and in 2009, (that's pretty recent for these kinds of things) a bunch of manuscripts of her music were found just lying there in her old summer home!</p> <p><u>ROBOTO</u> Wow! That's really something!</p> <p><u>HOLLY</u> It sure is, Roboto! Can any of you imagine running into a musical gold-mine like</p>

Let's Play Florence Price!/Ms. Quist the Pianist

	<p>that? Wow.</p> <p><u>HOLLY</u> Florence Beatrice Smith was born on April 9th, 1887 to a well respected family in Little Rock, Arkansas. She was always a good student, being the valedictorian of her high school class, and graduating from the New England conservatory with degrees in organ performance and piano teaching in 1906 with honors.</p> <p><u>ROBOTO</u> Wow! Another great studier and practitioner! How inspiring.</p> <p><u>HOLLY</u> Florence married a lawyer named Thomas J. Price, who she met while she was teaching in Atlanta, Georgia. Together they moved back to Little Rock, Arkansas. They found that her home-town was more severely racially segregated. These segregation laws, also known as Jim Crow laws, perpetrated racially motivated violence in Little Rock and all over the south, so Florence and Thomas Price, like many other African Americans at this time, moved to Chicago IL to keep their family safe. This move to cities in the northern part of the U.S., like Chicago done by so many African Americans is called the great migration. Florence Price became super active as a musician in Chicago. She now considered to be a prominent member of the Chicago Black Renaissance. She was taking composition lessons and music courses from every person and academic avenue she could. It's important to note, that the most-recent leading research of Florence Price's life and works has been done by the late musicologist Rae Linda Brown. A link of the biography she wrote on Florence Price can be found in the description box below. At the age of 44, in 1937. Florence Price divorced Thomas J. Price, and began to play organ music for silent film venues, and compose under a pen name to help support herself, her two daughters, and her son. During this time, she also made a close friendship with Margaret Bonds, who was also a composer and pianist. Margaret Bonds connected Price to the poet Langston Hughes, and the soprano Marian Anderson. In 1932, Price one first place in the Wanamaker Foundation Award for her Symphony in E minor!</p> <p><u>ROBOTO</u> Wow!</p> <p><u>HOLLY</u> Yeah! In that very next year, people</p>
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Let's Play Florence Price!/Ms. Quist the Pianist

		<p>around Chicago were so impressed with it that the Chicago Symphony Orchestra performed it!</p> <p><u>ROBOTO</u> That's amazing!</p>
3. 00:48	<p>Holly and Roboto in front of the studio piano. Holly closes her eyes when being transported by Roboto. They both disappear at the end of the scene, and there is text that writes "Stay tuned!"</p>	<p><u>HOLLY</u> It sure is Roboto! Did you know, that ever since that performance, so many of her other works were performed by other symphony orchestras! She was really successful.</p> <p><u>ROBOTO</u> No kidding!</p> <p><u>HOLLY</u> More importantly, what I love to hear are her piano works written for students just like you (points to Roboto), and just like you (points to the camera).</p> <p><u>HOLLY</u> Well, Shall we go over to the recital hall and have your first lesson?</p> <p><u>ROBOTO</u> Yes please! Initiating transportation in...3...2...1...</p>
4. 00:14	<p>Holly and Roboto appear in the concert Hall. The shot usually changes every time a new piece is featured. There is also a recording being played while Holly is teaching each piece.</p>	<p><u>HOLLY</u> Wow! Thanks Roboto! You Ready for your lesson?</p> <p><u>ROBOTO</u> YES!</p> <p><u>HOLLY</u> (Holly looks at the camera.) You all can join us! This is an elementary level open piano lesson. Let's get started!</p>
5. 01:16	<p>The camera is set on the left side of piano looking up at Holly and Roboto. Sometimes the shot will feature Holly's hands at the piano from above.</p>	<p><u>HOLLY</u> The first piece we're going to all look at together is called "On Higher Ground." If we look at the music, we see that some of the left hand notes go really high! They are on ledger lines, so it may be tricky to see what notes they are. If you look at your worksheet, the link found in the description box below, you'll see all of the examples of bass clef notes on ledger lines. Write what notes they are! We have F, G, and E. The left hand is C position the entire time. But watch out! because the right hand will start in F position, meaning that your thumbs are going to be such best friends, that they may have to cross each other (Holly demonstrates.) At the bar-line in measure 9, our right hands moves to G position, and look, we</p>

Let's Play Florence Price!/Ms. Quist the Pianist

		<p>have a Da Capo al Fine sign which means go back to to the beginning and end on the "Fine". Here, of course, your right hand goes back to F position! Florence Price does not write any articulation markings, so have fun and see how "On Higher Ground" sounds when you play it with a legato touch, and how it sounds when you play it with a staccato touch.</p>
6. 02:10	<p>Shot of Holly and Roboto at a slightly, more centered angle from the piano.</p>	<p><u>HOLLY</u> The next piece I want us to look at is called "The Froggie and the Rabbit." The time signature is in 6/8, which means that we have six beats per measure, and the eighth note gets the beat. Roboto, would you like to clap a 6/8 measure while I count it? (They perform this rhythm exercise.)</p> <p><u>HOLLY</u> Roboto? Which hand do you think is the Froggie, and which hand is the Rabbit?</p> <p><u>ROBOTO</u> I think that the left hand is the Froggie, because Froggies go "croak croak" and I think that Rabbits might be a little quieter, so I'm going to go with that.</p> <p><u>HOLLY</u> Ok! Sounds good to me! Would you like to try to play the Rabbit while I play the Froggie as a duet?</p> <p><u>ROBOTO</u> Absolutely! (Holly and Roboto procede to play "The Froggie and the Rabbit together.)</p>
7. 01:16	<p>Holly and Roboto are seen from another angle, coming from slightly inside the piano. When Holly demonstrates "This Way and That Way" and Roboto sings the lyrics they came up with using the title's words, the shot is above Holly's hands at the keyboard. There are animated lyrics that accompany Roboto's singing in time.</p>	<p><u>HOLLY</u> Now we are going to be talking about "This Way and That Way." Roboto, what two type of note values are in this one?</p> <p><u>ROBOTO</u> Ummm quarter notes, which are one beat, and half notes, which are two!</p> <p><u>HOLLY</u> Great job! Good! I will demonstrate. While I do that, could you sing along with words that come from the title?</p> <p><u>ROBOTO</u> Let's do this!</p> <p><u>HOLLY</u> Let's go! (Holly begins to demonstrate "This Way and That Way" with Roboto singing along) Notice how there's a repeat. Play the entire piece again, but instead of that first ending, you have... (Holly demonstrates the second ending with Roboto singing along.)</p>

Let's Play Florence Price!/Ms. Quist the Pianist

8. 01:30	The camera is facing the piano and the audience seats with Holly and Roboto in shot. When Holly demonstrates the piece, the camera shows her hands at the keyboard. When Holly and Roboto perform their rhythm exercise, the shot shows Holly's left hand and Roboto's Right hand, facing the music stand of the piano.	<p><u>HOLLY</u> Once you all look at some pieces like that, you can also advance to a more challenging work; <i>Three Sketches for Little Pianists</i>. The first movement of the three is called "I. Cabin Song." Roboto, when I play this piece, which hand plays the melody? (Holly demonstrates.)</p> <p><u>ROBOTO</u> I think you are trying to trick me with that question because it's in both hands!!!!</p> <p><u>HOLLY</u> You're right! And you passed the test! Ok, now let's have a conversation. I'm going to snap the quarter notes, and you snap the half notes. You ready?</p> <p><u>ROBOTO</u> Yeah! (They perform the game for the first 8 measures.)</p>
9. 00:55	This shot is a closeup of Holly and Roboto from behind the keyboard. When Holly demonstrates, her hands are featured at the keyboard from above. When Roboto tells his story about "Bright Eyes," the visual is shown in three PowerPoint slides.	<p><u>HOLLY</u> The second movement is called "Bright Eyes". Here are the hand positions for the first part, (Holly plays the first four measures.) and here's the hand positions for the minor section, the second part. (Holly plays measures 17-20.)</p> <p><u>ROBOTO</u> Oh! Ms. Quist!</p> <p><u>HOLLY</u> Yes, Roboto?</p> <p><u>ROBOTO</u> I imagine that the happy parts are in the morning when our eyes are bright and fully awake, but in the evening time, we get tired and grumpy, our eyes are not as bright anymore. That's the minor part. Luckily in this piece, our eyes get bright again, and we have a good day!</p> <p><u>HOLLY</u> That story goes along with this piece perfectly, Roboto! Do you know what's even more perfect? The fact that the next movement is titled "Morning Sunbeam!"</p>
10. 01:00	This section begins with a shot from above the keyboard as Holly demonstrates.	<p><u>HOLLY</u> "Morning Sunbeam" shows the combination of singing and dancing. At first, the singer is in the right hand, and the dancer is in the left, but the right hand dances too in measure 6! (Holly demonstrates.)</p> <p><u>ROBOTO</u></p>

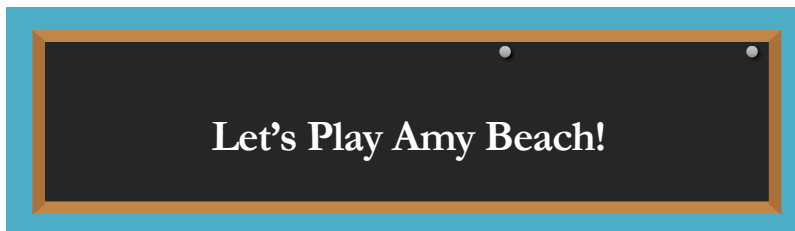
Let's Play Florence Price!/Ms. Quist the Pianist

		<p>Oh my goodness, Ms. Quist?</p> <p><u>HOLLY</u> What is it, Roboto?</p> <p><u>ROBOTO</u> Looking at this music, I'm suspecting that a dotted quarter note is three beats, because the right hand plays one dotted quarter every time there is a set of three quarter notes in the left hand.</p> <p><u>HOLLY</u> You are absolutely right, Roboto! And check this out; there are measures, like measure 6, where there are also a combination of a half notes, and then a quarter note.</p> <p><u>ROBOTO</u> And two plus one is obviously three! Duh!</p> <p><u>HOLLY</u> Exactly, Roboto!</p>
11. 00:30	<p>Holly and Roboto back to a shot facing away from from the audience. Holly and Roboto disappear at the end of this scene. There are words on the screen when they go that write "Stay tuned!" The lights dim to black.</p>	<p><u>HOLLY</u> Ok Roboto! I'm ready to go back home now, and finish my story about Florence Price! Are you!</p> <p><u>ROBOTO</u> Yes! I can't wait to start practicing this music when I get home.</p> <p><u>ROBOTO</u> Initiating...re-turn...in...three...two...one...</p>
12. 01:38	<p>This is the beginning of the third episode. It starts with the logo and continues with a PowerPoint. Many of the paragraphs seen here represent what is recorded per slide.</p>	<p><u>HOLLY</u> Sadly, Florence Price never was able to see her music played abroad. However, she has been consistently honored today. There was a public school named after her, and there continues to be entire concerts around the U.S. that celebrate her music.</p> <p><u>ROBOTO</u> Wow, that is a really good thing!</p> <p><u>HOLLY</u> There is even an international festival that is held every year to honor her life and her works as a musician. Also, Roboto, do you remember when I mentioned that all of those manuscripts of her music were found in an abandoned summer home?</p> <p><u>ROBOTO</u> Yeah?</p> <p><u>HOLLY</u> Well, what do you supposed would have happened if nobody ventured to find those manuscripts? What happens to buildings</p>

Let's Play Florence Price!/Ms. Quist the Pianist

		<p>that nobody uses anymore?</p> <p><u>ROBOTO</u> Oh my gosh... the buildings get destroyed!</p> <p><u>HOLLY</u> Yeah...</p> <p><u>ROBOTO</u> If I wasn't so technologically advanced, I think my head would explode!</p> <p><u>HOLLY</u> Yeah, thinking about what does and does not get lost in history astounds me too. Florence Price's music incorporates the combination of Western harmonic influences with African American rhythmic and melodic traditions. She a lot of pieces, and you can hear that each piece contains this special compositional style. If you take a look at the description below, you'll find a list of links for all of the music we covered in this segment, as well as other works you may be interested in.</p>
<p>13. 00:47</p>	<p>Holly and Roboto back in her home studio in front of her piano.</p>	<p>If you are someone who is able to attend concerts and recitals where you live, you may notice, like we have, that there are so many people who are listening and playing Florence Price's music today. She is becoming an icon of American music.</p> <p><u>ROBOTO</u> That's so inspiring!</p> <p><u>HOLLY</u> It sure is, Roboto! Ok everyone, once again - thank you so much for coming with us on this journey! If you like this video and the others before it, please hit subscribe. We'll see you next time!!!!</p> <p><u>HOLLY AND ROBOTO</u> Happy Practicing!</p>

Appendix III: Supplementary Handouts and Worksheets



What measure in the movement “Harlequin” does the left-hand start playing a melody?

Answer:

Color each type of the following dynamic markings a specific color. If you own the full score, try it there too!

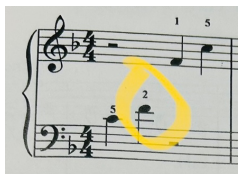
Alla marcia ($\text{♩} = \text{ca. } 116$)

Amy Beach
Op. 25, No. 1
a tempo

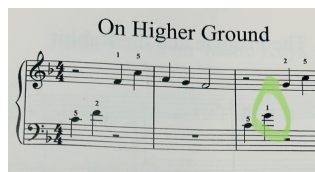
¹ From Amy Beach. *Young People's Carnival*, Op. 25. MCMXCIV: Alfred Music.

Let's Play Florence Price!

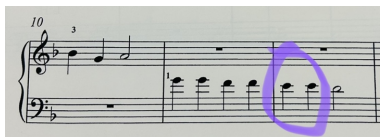
Name the circled notes from the following examples!



Answer: _____



Answer: _____



Answer: _____

Trace the following slur markings for the left hand in a color of your choice, and the slur markings for the right hand a different color of your choice!

THREE SKETCHES FOR LITTLE PIANISTS

I. Cabin Song Florence B. Price

Moderato ♩ = 88

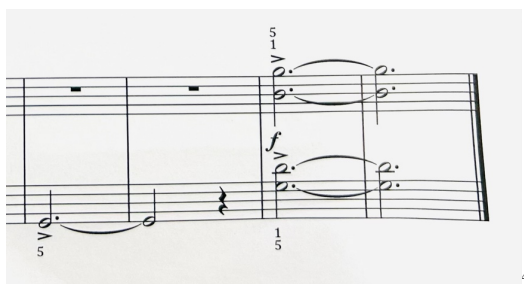
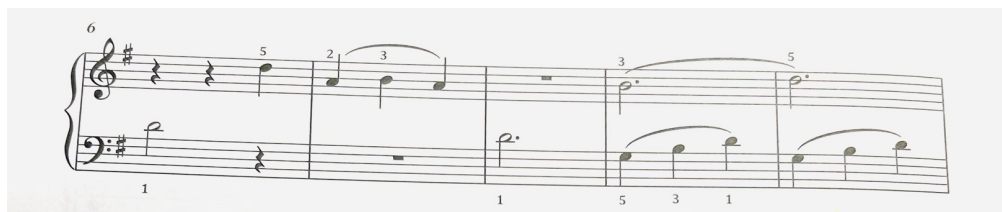
mf sempre

¹ Florence Price. *A Collection of Florence Price's Piano Teaching Music, Volume 1: Beginning Pieces*. Ed. Lia Jensen-Abbott. (Fayetteville, AR: Classical Vocal Reprints 2015), 1.

² _____. *Three Sketches for Little Pianists*. New York: G. Schirmer, Inc., Printed from the G. Schirmer Library on February 15, 2022, 1.

⁵⁹ Florence Price, Ed. Lia Jensen-Abbott *A Collection of Florence Price's Piano Teaching Music, Volume 1: Beginning Pieces*, (Fayetteville, AR: classical Vocal Reprints 2015), 1.

Each of the following excerpts show either an articulation marking (staccato markings, slurs, accents) or a dynamic marking. If the example is an articulation, surround it with a triangle. If it is a dynamic marking, mark it with a smiley face.



⁶⁰ Amy Beach, *Three Sketches for Little Pianists* (New York: G. Schirmer, Inc., Printed from the G. Schirmer Library on February 15, 2022), 1.

⁶¹ Beach, 4-5.

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