

# BIBLIOGRAPHY

## 1. List of cited literature

ADAMS, J.A. 1987. Historical review and appraisal of research on the learning, retention, and transfer of human motor skills. *Psychological Bulletin* 101(1), 41-74.

AHRENS, C.B. & ATKINSON, G.D. 1955. *For all piano teachers*. Oakville, Ontario: Frederick Harris Music.

APEL, W. 1970. *Harvard dictionary of music*. 2nd ed. London: Heinemann.

BANDURA, A. 1977. *Social learning theory*. Englewood Cliffs: Prentice-Hall.

BASTIEN, J.W. 1977. *How to teach piano successfully*. 2nd. ed. Park Ridge: General Words and Music.

BERNSTEIN, N. 1984. The co-ordination and regulation of movements. *In: Human motor actions: Bernstein reassessed*, edited by H.T.A. Whiting. Amsterdam: North-Holland.

BIGLER, L. & LLOYD-WATTS, V. 1979. *Studying Suzuki piano: more than music*. Athens, Ohio: Senzay.

BOARDMAN, R.C. 1954. *A history of theories of teaching piano technique*. Ann Arbor: University Microfilms, 1978. (Ph.D. dissertation, New York University, 1954).

BOLTON, H. 1980. *How to practise: a handbook for pianoforte students*. London: Ellin.

BOWER, G.H. & HILGARD, E.R. 1981. *Theories of learning*. 5th ed. Englewood Cliffs: Prentice-Hall.

BRIDGES, A.K.,JR. 1985. *A cognitively oriented concept of piano technique*. Ann Arbor: University Microfilms, 1991. (D.M. dissertation, Northwestern University, 1985).

BRUNO, J.A. 1985. Right-left cerebral hemispheres: implications for music and the arts.

*Dissertation Abstracts International* 46(5), 1669B.

CARROL, W.R. & BANDURA, A. 1982. The role of visual monitoring in observational learning of action patterns: making the unobservable observable. *Journal of Motor Behavior* 14(2), 153-167.

CHING, J. 1946. *Piano playing*. London: Bosworth.

CLYNES, M. (ed.) 1982. *Music, mind, and brain: the neuropsychology of music*. New York: Plenum.

COFFMAN, D.D. 1988. The effects of mental practice, physical practice, and aural knowledge of results on improving piano performance. *Dissertation Abstracts International* 49(5), 1086A.

DUKE, R.A. 1989. Musicians' perception of beat in monotonic stimuli. *Journal of Research in Music Education* 37(1), 61-71.

ELDER, D. 1978. Mark Westcott's technical regime. *Clavier* 17(7), 11-19.

ELDER, D. 1979. Peter Orth on the Chopin Etudes. *Clavier* 18(7), 20-22, 46.

ELDER, D. 1984. Ian Hobson on the Chopin Etudes. *Clavier* 23(7), 18-23.

ELDER, D. 1986. Technically speaking with Alek Peskánov. *Clavier* 25(6), 12-16.

FIELDEN, T. 1961. *The science of pianoforte technique*. 2nd ed. London: MacMillan.

FITTS, P.M. & POSNER, M.I. 1967. *Human performance*. Belmont, California: Brooks/Cole Publishing.

FOURIE, E. 1986. *Die probleem van klavierbladless met besondere verwysing na oogbewegings en die neiging om op die hande te kyk*. Johannesburg: Universiteit van die Witwatersrand. (Unpublished M.Mus. thesis).

FOURIE, E. 1990. *Die probleem van klavierbladless, spesifiek die konseptualisering van die tweedimensionaliteit van musieknotasie*. Pretoria: Universiteit van Pretoria. (Unpublished D.Phil. thesis).

- GáT, J. 1958. *The technique of piano playing*. Translated by I. Kletzky. Budapest: Corvina.
- GERIG, R. 1974. *Famous pianists and their technique*. Bridgeport: R.B.Luce.
- GIBSON, J.J. 1966. *The senses considered as perceptual systems*. London: George Allen & Unwin.
- GIESEKING, W. & LEIMER, K. 1972. *Piano technique* consisting of the two complete books *The shortest way to pianistic perfection* and *Rhythmics, dynamics, pedal and other problems of piano playing*. New York: Dover.
- GRUSON, L.M. 1988. Rehearsal skill and musical competence: does practice make perfect? *In: Generative processes in music: the psychology of performance, improvisation, and composition*, ed. by J.A. Sloboda. Oxford: Clarendon, 91-112.
- HANDEL, S. 1986. Tempo in rhythm: comments on Sidnell. *Psychomusicology* 6(1&2), 19-23.
- HARRISON, S. 1953. *Piano technique*. London: Pitman.
- HARROW, A.J. 1972. *A taxonomy of the psychomotor domain*. New York: McKay.
- HEDDEN, S.K. 1987. Recent research pertaining to psychomotor skills in music. *Bulletin of the Council for Research in Music Education* 90, 25-29.
- HOFMANN, J. 1920. *Piano playing and piano questions answered*. Philadelphia: Theodore Presser.
- HONG, S. 1990. A review of *Improving practice techniques through use of a motor schema theory of learning* by J.E. Owen. *Bulletin of the Council for Research in Music Education* 106, 80-83.
- JACOBS, J.P. 1990. 'n Ondersoek na aspekte van klaviertegniek vanuit 'n psigologiese perspektief. Pretoria: Universiteit van Pretoria. (Unpublished B.Mus.(Hons.) thesis).
- JAEKEN, R. 1990. Evolutive van de speeltechniek en van de methoden voor piano van Mozart tot Varró. *Verhandelingen van de Koninklijke Academie voor Wetenschappen, Letteren en Schone Kunsten van België: Klasse der Schone Kunsten* 52(50). Brussel: Paleis der Academiën.

- KAHNEMAN, 1973. *Attention and effort*. Englewood Cliffs: Prentice-Hall.
- KEELE, S.W. 1972. Attention demands of memory retrieval. *Journal of Experimental Psychology* 93(2), 245-248.
- KELSO, J.A.S., SOUTHARD, D.L., & GOODMAN, D. 1979. On the nature of human interlimb coordination. *Science* 203, 1029-1031.
- KERR, R. 1982. *Psychomotor learning*. New York: CBS College Publishing.
- KESSLER, M. 1981. Body power and technique. *Clavier* 20(1), 31-33.
- KLOPPENBURG, W.C.M. 1960. *Overzicht van de pianometoden van Deppe af tot de tegenwoordige tijd*. Amsterdam: Broekmans & Van Poppel.
- KOCHEVITSKY, G. 1967. *The art of piano playing: a scientific approach*. Evanston: Summy-Birchard.
- KÜNKEL, E. 1965. 'n *Historiese en sistematiese ondersoek na die teoretiese benadering van die klaviertegniek*. Potchefstroom: PU vir CHO. (Unpublished M.Mus. thesis).
- LEE, S.H. 1977. *A psychophysiological approach to the technical problems found in the piano etudes of Chopin and Liszt and a compendium of the solutions*. Ann Arbor: University Microfilms, 1988. (D.Ed. dissertation, University of Georgia, 1977).
- LEE, W.A. 1984. Neuromotor synergies as a basis for coordinated intentional action. *Journal of Motor Behavior* 16, 135-170.
- LEHRER, P.M. 1987. A review of the approaches to the management of tension and stage fright in music performance. *Journal of Research in Music Education* 35(3), 143-152.
- LINDEBURG, F.A. 1949. A study of the degree of transfer between quickening exercises and other coordinated movements. *Research Quarterly* 20, 180-195.
- LHEVINNE, J. 1972. *Basic principles in pianoforte playing*. New York: Dover.
- LOCKE, E.A. & BRYAN, J.F. 1966. Cognitive aspects of psychomotor performance: the effects

of performance goals on level of performance. *Journal of Applied Psychology* 50(4), 286-291.

LOUW, A. 1988. *'n Studie van die gedagteprosesse van pianiste tydens instudering en voordrag van klaviermusiek*. Pretoria: Universiteit van Pretoria. (Unpublished B.Mus.(Hons.) thesis)

MACKAY, D.G. 1987. *The organization of perception and action: a theory for language and other cognitive skills*. New York: Springer-Verlag.

MACKENZIE, C.L. 1986. Motor skill in music performance: comments on Sidnell. *Psychomusicology* 6(1&2), 25-28.

MAGILL, R.A. 1988. Activity during the post-knowledge of results interval can benefit motor skill learning. In: *Complex movement behaviour: 'the' motor-action controversy*, ed. by O.G.Meijer & K.Roth. Amsterdam: North-Holland, 231-246.

MARTINEZ, M.D. 1990. Psychophysical aspects of the interchange between piano and harpsichord: A study of experiences and opinions of current performers and educators. *Dissertations Abstracts International* 51(9), 2917A.

MATTHAY, T. 1924. *The first principles of pianoforte playing*. 2nd ed. London: Longmans, Green & Co.

MATTHAY, T. 1947. *The visible and invisible in pianoforte technique*. Reprinted with corrections. London: Oxford University Press.

MCARTHUR, V.H. 1988. An application of instructional task analysis and biomechanical motion analysis to elementary cognitive and psychomotor piano learning and performance [Volumes I and II]. *Dissertation Abstracts International* 48(7), 1692A.

MEIJER, O.G. & ROTH, K. (eds.) 1988. *Complex movement behaviour: 'the' motor-action controversy*. Amsterdam: North-Holland.

MERRICK, F. 1958. *Practicing the piano*. London: Barrie & Rockliff.

MILLER, G.A. 1956. The magical number seven, plus or minus two: some limits on our capacity for processing information. *Psychological Review* 63(2), 81-97.

- MONTPARKER, C. 1986. The indomitable Leon Fleisher. *Clavier* 25(8), 6-11.
- MULDER, T. & HULSTIJN, W. 1988. From movement to action: the learning of motor control following brain damage. In: *Complex movement behaviour: 'the' motor-action controversy*, ed. by O.G.Meijer & K.Roth. Amsterdam: North-Holland, 247-260.
- NEUHAUS, H. 1973. *The art of piano playing*. Translated by K.A. Leibovitch. London: Barrie & Jenkins.
- NEWPORT, A. 1982. Painless piano technique: avoiding common problems. *Clavier* 21(4), 32-3.
- NOYLE, L.J. 1987. *Interviews with twelve concert pianists*. Metuchen, N.J.: The Scarecrow Press.
- ORTMANN, O. 1981. *The physiological mechanics of piano technique*. New York: Da Capo.
- OWEN, J.E. 1988. *Improving instrumental practice techniques through use of a motor schema theory of learning*. Ann Arbor: University Microfilms, 1991. (Ph.D. dissertation, Ohio State University, 1988).
- PHELPS, M.T. 1981. *An approach for the advanced pianist toward developing concepts and control of vertical and horizontal motion, the two fundamental directions of movement in piano technique*. Ann Arbor: University Microfilms, 1990. (D.A. dissertation, Ball State University, 1981).
- RADOCY, R.E. & BOYLE, J.D. 1979. *Psychological foundations of musical behavior*. Springfield, Illinois: Thomas.
- REED, E.S. 1982. An outline of a theory of action systems. *Journal of Motor Behavior*, 14(2) 98-134.
- REED, E.S. 1988. Applying the theory of action systems to the study of motor skills. In: *Complex movement behaviour: 'the' motor-action controversy*, ed. by O.G. Meijer & K. Roth. Amsterdam: North-Holland, 45-86.
- REUBART, D. 1985. *Anxiety and musical performance - on playing the piano from memory*. New York: Da Capo.
- SANDOR, G. 1981. *On piano playing - motion, sound and expression*. New York: Schirmer.

- SCHICK, R.D. 1982. *The Vengerova system of piano playing*. University Park: The Pennsylvania State University Press.
- SCHMIDT, R.A. 1988a. Motor and action perspectives on motor behaviour. *In: Complex movement behaviour: 'the' motor-action controversy*, ed. by O.G.Meijer & K.Roth. Amsterdam: North-Holland, 3-44.
- SCHMIDT, R.A. 1988b. *Motor control and learning: a behavioral emphasis*. 2nd ed. Champaign, Illinois: Human Kinetics.
- SCHNEIDER, A. 1983. Dorothy Taubman: there is an answer. *Clavier* 22(7), 19-21.
- SCHULTZ, A. 1936. *The riddle of the pianist's finger*. New York: Carl M. Fisher.
- SHAFFER, L.H. 1980. Analysing piano performance: a study of concert pianists. *In: Tutorials in motor behaviour*, ed. by G.E. Stelmach & J. Requin. Amsterdam: North-Holland, 443-456.
- SHAFFER, L.H. 1981. Performances of Chopin, Bach and Bartok: studies in motor programming. *Cognitive Psychology* 13, 326-76.
- SHAFFER, L.H. 1982. Rhythm and timing in skill. *Psychological Review* 89(2), 109-122.
- SHAFFER, L.H. 1984. Timing in solo and duet piano performances. *The Quarterly Journal of Experimental Psychology* 36(A), 577-595.
- SHAPIRO, D.C. 1977. A preliminary attempt to determine the duration of a motor program. *In: Psychology of motor behavior and sport* (vol. 1), ed. by D.M. Landers and R.W. Christina. Champaign, Illinois: Human Kinetics.
- SHEA, J.B. & MORGAN, R.L. 1979. Contextual interference effects on the acquisition, retention, and transfer of a motor skill. *Journal of Experimental Psychology: Human Learning and Memory* 5(2), 179-187.
- SHIFFREN, R.M. & SCHNEIDER, W. 1977. Controlled and automatic human information processing: II. Perceptual learning, automatic attending, and a general theory. *Psychological Review* 84(2), 127-190.

- SIDNELL, R.G. 1986. Motor learning in music education. *Psychomusicology* 6(1&2), 7-18.
- SLENCZYNSKA, R. 1974. *Music at your fingertips*. With the collaboration of A.M. Lingg. New York: Da Capo.
- SLOBODA, J.A. (ed.) 1988. *Generative processes in music: the psychology of performance, improvisation, and composition*. Oxford: Clarendon.
- SONGAYLLO, R. 1987. Book review of *On the psychology of piano technique* by W. Bardas. *The Piano Quarterly* 137, 62-63.
- STANGELAND, R. 1980a. Dimensions in piano technique: II. Schools of thought: fallacies and truths. *Piano Quarterly* 111, 32-37.
- STANGELAND, R. 1980b. Piano technic: what is it? *Piano Quarterly* 110, 40-43.
- STANGELAND, R. 1981. Dimensions in piano technique: III. Tone quality: agreement or disagreement. *Piano Quarterly* 115, 33-36.
- STANGELAND, R. 1982. Dimensions in piano technique: coordination *versus* intense focus in piano technique. *Piano Quarterly* 118, 39-41.
- SWINNEN, S. 1988. Post-performance activities and skill learning. In: *Complex movement behaviour: 'the' motor-action controversy*, ed. by O.G. Meijer & K. Roth. Amsterdam: North-Holland, 315-338.
- TAYLOR, H. 1979. *The pianist's talent: a new approach to piano playing based on the principles of F. Matthias Alexander and Raymond Thiberge*. New York: Taplinger.
- THE PENGUIN ENGLISH DICTIONARY. 1985. Harmondsworth, England: Penguin.
- VAN WIERINGEN, P.C.W. 1988. Kinds and levels of explanation: implications for the motor systems versus action systems controversy. In: *Complex movement behaviour: 'the' motor-action controversy*, ed. by O.G.Meijer & K.Roth. Amsterdam: North-Holland, 87-120.
- WHITESIDE, A. 1961. *Indispensables of piano playing*. New York: Charles Scribner's Sons.



WHITESIDE, A. 1969. *Mastering the Chopin Etudes and other essays*. Edited by J. Prostackoff & S. Rosoff. New York: Charles Scribner's Sons.

WHITING, H.T.A. 1988. Imitation and the learning of complex cyclical actions. *In: Complex movement behaviour: 'the' motor-action controversy*, ed. by O.G.Meijer & K.Roth. Amsterdam: North-Holland, 381-404.

WOLFF, K. 1972. *The teaching of Artur Schnabel: a guide to interpretation* New York: Praeger.

## 2. List of consulted literature

BARZUN, J. & GRAFF, H.F. 1985. *The modern researcher*. 4th ed. San Diego: Harcourt Brace Janovich.

BEEK, P.J. & MEIJER, O.G. 1988. On the nature of 'the' motor-action controversy. *In: Complex movement behaviour: 'the' motor-action controversy*, ed. by O.G.Meijer & K.Roth. Amsterdam: North-Holland, 157-188.

BOWEN, Y. 1961. *The simplicity of piano technique*. London: Augener.

BOYLE, J.D. & RADO CY, R.E. 1987. *Measurement and evaluation of musical experiences*. New York: Schirmer.

CAMP, M.W. 1981. *Developing piano performance: a teaching philosophy*. Chapel Hill: Hinshaw Music.

CARLSON, J.C. 1986. Motor learning in music: a preface. *Psychomusicology* 6(1&2), 5-6.

CURWEN, A.J. s.a. *The teacher's guide to Mrs. Curwen's pianoforte method: being a practical course of the elements of music*. 27nd edition. London: J. Curwen & Sons.

DAVIES, J.B. 1978. *The psychology of music*. Stanford: Stanford University Press.

DEUTSCH, D. (ed.) 1982. *The psychology of music*. New York: Academic.

FERGUSON, G.A. 1976. *Statistical analysis in psychology & education*. 4th ed. New York:

McGraw-Hill.

FOLDES, A. 1948. *Keys to the keyboard*. New York: E.P.Dutton.

GILBERT, J.P. 1983. A comparison of the motor music skills of nonhandicapped and learning disabled children. *Journal of Research in Music Education* 31(2), 147-155.

GROSSBERG, S. 1982. *Studies of mind and brain*. Dordrecht: Reidel.

HARGRAVE, E.C. 1980. *The path to Parnassus*. Hicksville, N.Y.: Exposition Press.

HARGREAVES, D.J. 1986. *The developmental psychology of music*. Cambridge: Cambridge University Press.

LANDMAN, W.A., COETZEE, R.A. & HILL, J.S. 1983. *Navorsingsmetodologie vir onderwysstudente*. Durban: Butterworth.

LAST, J. 1980. *Freedom in piano technique*. London: Oxford University Press.

LAST, J. 1960. *The young pianist*. London: Oxford University Press.

LEHMAN, P.R. 1968. *Tests and measurements in music*. Englewood Cliffs: Prentice-Hall.

LEVINSKAYA, M. 1930. *The Levinskaya system of pianoforte technique and tone color*. London: Dent.

MARTENIUK, R.G. & MACKENZIE, C.L. 1980. A preliminary theory of two-hand co-ordinated control. In: *Tutorials in motor behaviour*, ed. by G.E. Stelmach & J. Requin. Amsterdam: North-Holland, 185-198.

MOUTON, J. & MARAIS, H.C (eds.) 1985. *Metodologie van die geesteswetenskappe: basiese begrippe*. Pretoria: HSRC.

NEWMAN, W.S. 1984. *The pianist's problems*. New York: Da Capo.

NORMAN, D.A. 1981. Categorization of action slips. *Psychological Review* 88(1), 1-15.

- ORTMANN, O. 1925. *The physical basis of piano touch and tone*. New York: E.P. Dutton.
- PALACIOS, D. 1981. Tension and the performing artist. *Piano Quarterly* 115, 37-40.
- PICKENHAIN, L. 1988. A neuroscientist's view on theories of complex movement behaviour. In: *Complex movement behaviour: 'the' motor-action controversy*, ed. by O.G.Meijer & K.Roth. Amsterdam: North-Holland, 463-488.
- REGELSKI, T.A. 1975. *Principles and problems of music education*. Englewood Cliffs: Prentice-Hall.
- REYBROUCK, M. 1989. Music and the higher functions of the brain. *Interface* 18: 73-88.
- RIEMANN, H. 1906. *Cathechism of pianoforte playing*. Translated. London: Augener & Co.
- ROSENTHAL, R.K., WILSON, M., EVANS, M. & GREENWALT, L. 1988. Effects of different practice conditions on advanced instrumentalists' performance accuracy. *Journal of Research in Music Education* 36(4), 250-257.
- SALTZMAN, E. & KELSO, J.A.S. 1987. Skilled actions: a task-dynamic approach. *Psychological Review* 94(1), 84-106.
- SEASHORE, C.E. 1938. *Psychology of music*. New York: Dover.
- SERAFINE, M.L. 1988. *Music as cognition: the development of thought in sound*. New York: Columbia University Press.
- SLOBODA, J.A. 1985. *The musical mind: the cognitive psychology of music*. Oxford: Clarendon.
- SPENDER, N. & SHUTER-DYSON, R. 1980. Psychology of music. In: *New Grove dictionary of music and musicians*, vol. 12, ed. by S. Sadie. London: Macmillan, 388-427.
- STANGELAND, R. 1982. Dimensions in piano technique. Part 4: physique and technique. *Piano Quarterly* 117, 39-41.
- STARR, W. & STARR, C. 1979. *Basic piano technique*. Dubuque, Iowa: Wm. C. Brown.

STELMACH, E. & REQUIN, J. (eds.) 1980. *Tutorials in motor behavior*. Amsterdam: North-Holland.

WHITING, H.T.A. (ed) 1984. *Human motor actions: Bernstein reassessed*. Amsterdam: North-Holland.



UNIVERSITEIT VAN PRETORIA  
UNIVERSITY OF PRETORIA  
YUNIBESITHI YA PRETORIA





UNIVERSITEIT VAN PRETORIA  
UNIVERSITY OF PRETORIA  
YUNIBESITHI YA PRETORIA





UNIVERSITEIT VAN PRETORIA  
UNIVERSITY OF PRETORIA  
YUNIBESITHI YA PRETORIA

J. P. JACOBS

1992

MUS 786.21  
93  
JACOBS