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problems; Balance and posture; Gross motor control; Coordination for pedalling; Fine motor control; Hand independence; Motor response to rhythmic symbols; Spatial aptitude
Fingering Scales; Broken chords and arpeggios; Summary; For consideration; Chapter 6 Memorizing and sight-reading; Memory; Kinaesthetic memory; Memorizing the architecture; Sight-reading; Playing duets; Summary; Chapter 7 Musical theory - coping with writing music; Materials for writing music; The reproduction of musical symbols; Method; Understanding rhythm; Keys; Performance indications; Practical musicianship; The notebook for practice; Summary; Chapter 8 The lesson and the wider world; Useful equipment; Planning a lesson; Evaluating the lesson
Relative values of other instruments beside the piano Examinations and performances; Dyslexic musicians and the future; Summary; Appendix: Repertoire for pianists; Glossary; Useful addresses; Bibliography; Suggested further reading; Index

Sommario/riassunto

Instrumental Music for Dyslexics is written mainly for music teachers. It describes dyslexia in layman's terms and explains how the various problems which a dyslexic may have can affect all aspects of learning to play a musical instrument. It alerts the music teacher with a problem pupil to the possibilities of that pupil's having some form of dyslexia. Although Sheila Oglethorpe is primarily a piano teacher the general principle behind most, if not all, the suggestions is such that they can be adapted for use by other instrumentalists. The book presents ways in which the music teacher
