

Syllabus
MUS 210: Piano pedagogy

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Course description: Piano pedagogy is the study of the specific principles of teaching piano and its literature from a child's first lesson through the advanced high school level. Students majoring in an instrument other than piano benefit from the universal knowledge of establishing and managing a teaching studio. Concepts addressing effective teaching and learning how to administer the Intern Teaching Program in the Department of Music are integral to the course. It is required of all students wishing to teach private lessons in the Music Intern Teaching Program. Credit: 1 hour.

Course Outcomes: Upon completion of this course students will be able to

- Recognize and evaluate teaching methods that are most effective and available for pre-college age students
- Demonstrate good teaching skills
- In-class teaching experience and outside observations help students of piano pedagogy to gain confidence in their ability to be successful teachers
- Develop plans for administering an independent teaching studio
- Develop good communications skills

Required text: *How to Teach Piano Successfully, Third Edition*, by James W. Bastien, Kjos Music Company publisher.

Course expectations and assignments: Students teach pre-college and college students who are not piano majors or minors. Assignments include exercises from each chapter. Class discussions and sharing ideas about teaching experiences are central to the course's goals so attendance is expected and will impact your final grade. The individual perspectives on chapter topics are valuable and add to your understanding of the scope of teaching. Since there can be several approaches to any one problem, group discussions highlight more options for solutions. Assignments are demanding so be prepared for time consuming work.

Course Outline: Topics covered

1. General introduction and explanation of the Intern Teaching Program
2. Average age beginners and the first lesson

3. The first and second year
4. Theory for 1st and 2nd year; materials, evaluations and techniques
5. The third year
6. Survey of materials
7. Intermediate
8. High School
9. Theory and technique for third year and intermediate
10. Sight-reading
11. Memory and performance
12. Technique
13. Advanced theory, preparation for college theory
14. Improvisation
15. Editions of Music
16. Aspects of private teaching
17. The business of piano teaching, planning a program
18. Very young beginners, pre=school class
19. Class piano: Intermediate, ensemble literature
20. Class piano: High School and College
21. College piano majors and preparation for college
22. Teaching adult beginners
23. Contest, competitions and performance
24. Ornaments and embellishments
25. Pedaling

Attendance and grading

Attendance is expected. Your final grade will be lowered one third of a full letter grade for every missed class (*e.g.*, one missed class would lower a grade from B+ to B). There are NO excused absences so if you must miss a class, choose your missed classes carefully. Mid-term exam date will be announced on week in advance of the exam. The exam will cover material in current chapter.

Mid-term exam	20%
Final exam	20%
Chapter exams	20%
Assigned projects	40%

Assignments

Students must observe and evaluate the success of various teachers in private lesson situations and keep a journal of these evaluations. One paper (5 pages) on a topic chosen from the list above is due for the final project by April 22, 2013. Students teach one or

two community or music students privately. Video taping of lessons will give all students the opportunity to review and critique their teaching styles in class and discuss how to make changes and improvements. It is the student's responsibility to arrange the video taking and to review it in class for discussion and evaluation. Assignments include reading the text.

Week one: text chapters one and two

Prepare a studio policy

Ad for your studio

Week two: text chapter three and four

Document one private lesson observation

Week three: Beginning Methods, chapter four continued

Comparing methods for effectiveness

Week four: text chapter five and teaching beginners and elementary students

Teach one piece by ear

Develop an exercise called "follow the leader"

Develop a form for a parent interview

Week five: text chapter six and teaching rhythm and reading

Document one private lesson observation

Suzuki demonstration

Week six: text chapter seven and teaching technique and musical sound development

Practice whole arm drops

Using the damper pedal

Week seven: **Mid-term exam**

Develop a lesson plan using one piano solo

Week eight: text chapter eight

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Week nine: text chapter nine

Learn repertoire

Week ten: text chapter ten

Week eleven: text chapter eleven

Observe class piano

Week Twelve: text chapter 12

Week thirteen: review

Academic Integrity Policy:

Academic dishonesty is a profound violation of the expected code of behavior. It can take several forms, including, but not limited to, plagiarism, cheating, misrepresentation of facts or experimental results, unauthorized use of or intentional intrusion into another's computer files and/or programs, intentional damage to a computer system, and unauthorized use of library materials and privileges.

Students caught participating in such an activity (either for their own or for another's benefit) will receive a course grade of "F" with no opportunity for the student to receive a "W" or "WF".

Other forms of academic dishonesty will be dealt with in a like manner. These may include (but are not limited to):

- Copying/turning in another's work (e.g., a fellow student's, a former student's, or work from the internet) as one's own.
- Lending of one's work to another so that he/she may turn it in as his/her own (including recital attendance reporting forms).
- Removing class materials from students, professor, or from the library.
- Inhibiting another student from using library materials or other resources necessary for the class.
- Threatening, bullying, intimidating, badgering, or any other inappropriate and/or aggressive behavior toward any other student in the classroom.
- Any disruptive or aggressive behavior during class.

Week Fourteen: Review for final exam.

Bibliography Additional Reading Annotated

Proceedings: National Conference on Piano Pedagogy. MT 220 N395, 1984.

Topics found in this edition include:

- “On Reading Skills and Intermediate Repertoire”
- “Pedagogy for Public School Keyboard Programs”
- “Inter-College Piano Pedagogy Cooperative”
- “Psychological Principles Applied to Piano Teaching”
- “A New Career from Two Points of View”
- “Piano Technique”
- “The Next Generation”
- “The Pedagogy of Accompanying”
- “Group Teaching in the Real World”

Proceedings: National Conference on Piano Pedagogy. MT 220 N395, 1982.

Topics found in this edition include:

- “When Piano Pedagogy Is An ‘Option’”
- “The Neighborhood Piano Teacher”
- “Teacher Observation”
- “Jazz Piano In A Pedagogy Program”
- “Training Piano Teachers....”
- “Trends In Continuing Education for Private Piano Teachers”
- “Movement In Teacher Training Programs”
- Evaluation and Testing in College Class Piano”
- “The Piano Technology Course”
- “Suzuki Association”

College Piano Pedagogy by Richard Lamar. MT 220 135, 1968.

Topics found in this book include:

- Technic
- Repertoire and Interpretation
- Practice
- Sight-Reading
- Basic Keyboard

This book follows a question/answer format at the beginning. There is much useful information about all aspects of piano study and playing. Strongly recommend.

Teaching Piano in Classroom and Studio, edited by Robinson and Jarvis. MT 220 M95, 1967.

Topics covered in this book include:

- “The Educational Significance of Piano Study”
- “Potentials of Group Instruction in Piano”
- “The Qualifications of the Piano Class Teacher”
- “The Organization of Piano Classes”
- “On Memorizing Music”
- “Sight-reading in the Piano Class”

Strongly recommended reading.

The Complete Pianist Body, Mind, Synthesis by Ruth Friedberg. MT 220 F83, 1993.

Topics covered in this book include:

- Body: How we Treat It, Breathing
- Mind: organization, practice, memorizing, sight-reading
- Becoming a Musician
- Career options
- Performance
- Motivation
- Bibliography

Worthwhile reading. Take time to look through this book.

Piano Playing: With Piano Questions Answered by Josef Hofmann. MT 220 H753, 1976.

Josef Hofmann was a concert pianist. This book provides a pianist’s perspective on piano playing. Pedaling, touch, technique, repertoire, exercises and studies, memory, sight-reading, theory, accompanying, etc. Lots of great topics. Worth reading.

Basic Principles in Pianoforte Playing by Josef Lhevinne. MT 220 L54, 1972.

Chapters include:

- “The Modern Piano”
- Things That Cannot be Skipped
- Indifference to Rests
- Developing Rhythm
- “Grounding in Musicianship”
- “The Secret of a Beautiful Tone”
- “Acquiring Delicacy and Power”
- “Accuracy in Playing”
- “People Who Memorize Readily”

Josef and Rosina Lhevinne both taught piano at Juilliard in New York. Well-known pedagogs. Strongly recommend.

The Aesthetics of Pianoforte-playing by Adolph Kullak. MT 220 K98, 1889.

Very old book with some historical value. It would be interesting to compare concepts of playing found in this book with today's standards. Topics include:

- "History of Clavier Virtuosity"
- "On Technique"
- "Rhythm"
- "Colors of tone"