

MUSA 411, 3 credits
Colorado Mesa University Department of Music
Piano Pedagogy Syllabus – Fall 2019

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Class hours (MPAC 130): Mondays at 3:00-5:30 PM
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I. Scope of course & goals:

Explore issues of piano teaching as well as broader related topics. Intended for pianists with requisite skills, aptitude and/or experience with respect to teaching piano. Intended primarily as upper level class (though exceptions can be made for students who aspire to teach piano); offered every three years.

II. Expectation:

High degree of enthusiasm for piano teaching and strong motivation to learn how to teach. Class attendance and active participation in class discussions, projects, and assignments is a must.

III. Student learning outcomes:

Institutional:

- Construct a summative project, paper or practiced-based performance that draws on current research, scholarship and/or techniques, and specialized knowledge in the discipline (applied learning; specialized knowledge)
- Identify assumptions, evaluate hypotheses or alternative views, articulate implications, and formulate conclusions (intellectual skills – critical thinking)

Program/Department level:

Students must demonstrate:

- The ability to hear, identify, and realize the elements of music (such as rhythm, melody, harmony, structure, timbre, texture), demonstrating general musicianship and skills appropriate for the particular music concentration.
- The ability to develop and defend music judgments through solo performances and academic/scholarly work, based on growth in artistry, technical and collaborative skills and knowledge of a varied repertory.
- In a historical context, a broad knowledge of musical literature, cultures, principal genres and industry practices.
- Keyboard competency commensurate with the [Music Handbook](#) and [Piano Handbook](#).

Music Concentrations:

Successful completions of this class will help [Performance Majors](#) to:

- Possess knowledge of applicable solo and ensemble literature, and orientation to and experience with the fundamentals of pedagogy.

Specific to this course:

Upon completion of this course, students must be able to manifest (via written outlines, discussions, practice teaching and/or special topic presentations) at least a rudimentary comprehension of the most important elements of teaching piano, with an emphasis on the beginning through intermediate levels.

IV. CMU general expectations statement:

An undergraduate student should expect to spend on this course a minimum of two hours outside the classroom for every hour in the classroom. The outside hours may vary depending on the number of credit hours or type of course. More details are available from the faculty member or department office and in CMU's [Curriculum Policies and Procedures Manual](#) (<http://www.coloradomesa.edu/facsenate/documents/CurriculumPoliciesandProceduresManualApril262012.pdf>).

V. Course Format:

Weekly classes involving class discussion, readings, "bullet point" outlines of text chapters & educational videos, survey of piano methods, sit-ins of teachers in the community, practice teaching, field trip(s) to local teaching studio(s), and end-of-semester presentation project on special topic.

V. Course Topics:

Topics to be covered will include (along with textbook topics):

- Teaching various levels (emphasis on beginners): pre-notation, practical teaching ideas not covered in most "method" books, approaches to teaching note reading, etc.
- Transitioning from "method" books to more advanced repertory
- Suzuki (guest lectures)
- [Piano Marvel](#) & its new SASR (Standard Assessment Sight Reading) program (guest lecture)
- Survey of piano methods – Faber, Bastien, Alfred, etc.
- Teaching musicianship (above and beyond repertory)
- Creativity, improvisation and composition in piano teaching
- Practical "business" aspects of independent piano teaching

VI. Grading:

Preparation for classes (course readings, etc.): **50%**

All other assignments -- e.g., sit-ins, viewing of educational materials, paper(s) on special topic(s), class presentation(s), etc.: **50%**

Attendance: Each unexcused absence wherein no make-up work was done will result in lowering of grade by one letter.

VII. Text:

- *Fourth Finger on B-Flat* by Joanne Haroutounian

VIII. Outlines:

- Haroutounian text: Please type 1 to 2 pps. of bullet points (topics for discussion - main points, questions, comments, etc.). Submit by email *and* bring a hard copy to class. Cover two chapters per class; always be prepared for class so we can all intelligently discuss the material.

IX. Recommended supplementary reading (optional; may help with final project):

Practical Piano Pedagogy by Martha Baker-Jordan [bookstore]

The Well-Tempered Keyboard Teacher by Uszler, Gordon & Smith (Schirmer Books, 2nd edition, 2000, ISBN 0-02-864788-2)

Professional Piano Teaching: A Comprehensive Piano Pedagogy Textbook for Teaching Elementary-Level Students by Jeanine M. Jacobson (Alfred Publishing Co.)

Also:

Joseph Banowetz: *Pianist's Guide to Pedaling* (Indiana U. Press)

Seymour Bernstein: *With Your Own Two Hands* (Schirmer)

Camp, Max W.: *Teaching Piano: The Synthesis of Mind, Ear & Body* (Alfred Publications)

Kenneth Drake: *The Sonatas of Beethoven As He Played and Taught Them* (Indiana U. Press)

J. Eigeldinger: *Chopin: Pianist and Teacher* (Cambridge U. Press)

Eric Fromm: *The Art of Loving* (Harper & Row)

Timothy Gallwey: *The Inner Game Of Tennis* (Bantam)

Reginald Gerig: *Famous Pianists and Their Technique* (R. B. Luce)

William Glasser: *Schools Without Failure* (Harper & Row)

John Holt: *How Children Fail* (Dell)

Keirse & Bates: *Please Understand Me* (Prometheus-Nemesis Book Co.)

Daniel Kohut: *Musical Performance: Learning Theory and Pedagogy* (Prentice-Hall)

Wm. S. Newman: *Beethoven on Beethoven* (Norton)

_____ : *The Pianist's Problems* (Da Capo Press)

Eloise Ristad: *A Soprano on Her Head* (Real People Press)

Alan Watts: Any book or lecture tape (see Houle office library).

Gertrude Wollner: *Improvisation in Music* (Bruce Humphries)

Recommended periodical:

Clavier Companion.

X. Required viewing:

Please view at least **3 teaching videotapes/DVDs** (e.g., Dennis Alexander - imagery, Paul Kenyon - learning theories, Stewart Gordon - memory, Nelita True - technique, Frances Clark, Houle master classes, performance practice videos, etc.). Please make a 1 or 2 page outline of the main points of each tape.

XII. Sit-ins:

Please arrange to observe at least 5 hours of teaching by at least 3 different established area piano teachers (see list provided by instructor). Submit a one or two-page "Sit-in Profile" report on each sit-in: student/teacher relationship, teacher effectiveness (organization, clarity, body language, eye contact, qualities emulated, etc.), student responses, materials used (theory, method books, literature, technique, sight reading, etc.), assignments (written, verbal, sight-read), additional comments. (See "Sit-In Evaluation Criteria" handout for more details.)

XIII. Studio policy:

Please develop and submit a hypothetical written "studio teaching policy" for what you envision would be your independent studio (teaching *both* one-on-one and group piano).

SOME SUGGESTED SPECIAL TOPICS FOR BOOK REPORT OR CLASS PRESENTATION **(END OF SEMESTER)**

The "discovery" approach
The value of piano/music/teaching in our society
Eurhythmics
Psychology - ways we learn
Suzuki
Kodály
Special practice techniques
Teaching theory/technique/sight reading/ear training, etc.
Improvisation--can it be taught? (See Houle festival web site)
Class piano teaching
Coaching chamber music

Make your own musical genealogy
Jazz and pop--reading, arranging, "fake" charts
Tricks to help memorizing
Music editions--criteria for evaluation, examples of good & bad, etc.
(Perhaps compare many editions of the same work or group of works.)
"Middle C" approach vs. other methods
Music aids and motivators--flashcards, visual aids, games, prizes, etc.
The digital keyboard--aid to rhythm, chords, creativity, improvisation, etc?
Professional teacher organizations
Stage fright

Practical "business" considerations of music profession
 Contemporary music - definition of, how to teach, special considerations, etc.
 Specific goals for specific levels
 Personality in teaching
 Career options in the music field
 Stress of teaching--ways of coping
 Alexander technique
 Education reform in the schools
 "Selling" music --good or bad?
 Report on specific book
 Piano literature of particular style (Baroque, Romantic, etc.)--recommended works/interpretations, etc.
 Realities of musician's career--auditions, résumés, photos, publicity, promotion, recording, unions, etc.
 Faulty vs. effective teaching strategies in the schools
 Folk music
 Pre-notation for beginners
 Adult beginners
 Competitions--pros and cons
 Transfer students
 Attributes of excellent teaching
 How to develop creativity
 Ensemble literature for the beginner
 Saving the intermediate student
 How to achieve rhythmic security
 Structure and relevance to phrasing
 Developing effective practice strategies
 The special art of pedaling
 Fingering strategies
 Pacing your teaching--budgeting your time
 Materials for elementary/intermediate/advanced level
 Notation in new music
 Teaching students with special needs/handicaps
 Preparing for a performance

The anatomy of a piano--its relevance to teaching
 Graduate degrees--help or detract from effective teaching?
 Positive vs. negative teaching
 Computers & other technology (as it relates to teaching/music in general, etc.)
 Rote teaching--good or bad?
 Bibliographies: (Make card catalog?)
 --Books on technique
 --Specific literature
 --Teaching method series (Bastien, Clark, Alfred, Pace, Faber, etc.)
 --Other topics/themes
 Use of the metronome
 Phrasing/interpretation/articulation
 How to get a grant
 Arts management/administration/fund raising/volunteer work for arts, etc. . .
 Compile a list of publishers and get their catalogues for the class (include music stores, phone #'s, etc.)
 Select topic from Projects for Piano Pedagogy by Kern & Miller
 Medical problems (e.g., hand injury/strain) of pianists (see *AMT*, Aug./Sept. 1989 & other Houle files)
 History of the piano and interpretive implications of fortepiano/modern piano differences
 Pieces that sound harder than they really are (Good practical topic!)
 Relate philosophy of Alan Watts to Suzuki method. Any relevance to Alexander Technique or The Inner Game of Tennis? Implications for an overall comprehensive reappraisal of Western teaching strategies?
 Music of women composers (see Houle festival web site)
 Starting your own private teaching studio - business and professional considerations
 Prevention/rehabilitation of medical problems specific to musicians
 Interactive multimedia piano teaching
 Technologies for piano teaching
 Sequential list(s) of teaching repertory

Plagiarism and Academic Integrity

All faculty, administration, and students of Colorado Mesa University have a responsibility for establishing and fostering an understanding of the importance of academic integrity. Academic dishonesty includes but is not limited to representing work of others as your own without proper acknowledgment, giving or receiving assistance on exams, papers, projects, or assignments unless authorized to do so; and misrepresenting your identity or allowing others to do so. Incidents should be reported to the instructor of the course if possible, or contact the Academic Department Head. Actions may be taken as a result of academic dishonesty. For more details, see the Maverick Guide at <http://www.coloradomesa.edu/student-services/documents/MaverickGuide.pdf>.

Withdrawal Statement

CMU is required by law to verify the enrollment of students who participate in Federal Title IV student aid programs and/or who receive educational benefits through other funding sources. CMU is responsible for identifying students who have not attended or logged into a class for which they are registered. At the conclusion of the second week of a semester, instructors will report any registered students who have "Never Attended" a class so that those reported students will be administratively withdrawn from that class. However, it is the student's responsibility to withdraw, using the appropriate CMU form, from any class which she/he is no longer attending or risk receiving a failing grade in that class. Students wishing to withdraw must complete and submit the appropriate CMU form to the Registrar's Office by the established withdrawal deadline found on CMU's website.

General Student Services

- **Educational Access Services:** In coordination with Educational Access Services, reasonable accommodations will be provided for qualified students with disabilities. Students must register with the EAS office to receive assistance. Please meet with the instructor the first week of class for information and/or contact Dana Vandeburgt, the coordinator of Education Access Services directly by phone at 248-1856, or in person in Houston Hall, Suite 108

- The **Tutorial Learning Center (TLC)** is a **FREE** academic service for all Colorado Mesa University students. Tutors are available on a walk-in basis for many courses. Do you have a quick question? Do you need homework clarification or feedback on a paper? Are you reviewing for a test? Help is available at the TLC!

At the main campus, come to Houston Hall 113 to meet with one of our friendly peer tutors. We are open on Monday, Wednesday and Thursday from 8am-6pm; Tuesdays from 8am-7pm, and Fridays from 8am-5pm. We are also open Sundays from 1pm-6pm! Tutoring at branch campuses and distance tutoring is also available. Check out the website for schedules and locations at www.coloradomesa.edu/tutoring or call 248-1392 with any questions.

- **Research Assistance at the Tomlinson Library:** CMU's professional reference librarians are trained to support students and faculty in their research needs, as well as in finding and assessing reliable print and electronic resources—so don't be shy! During the renovation (January 2015 through early Fall 2015), research support from our librarians will be available within the University Center (UC 213), within the North & Cannell location, and by appointment. Assistance via telephone (970-248-1860) and email (libref@coloradomesa.edu) will continue, as will student access via chat/instant messaging (available 24/7). Public services librarians now have offices on the 4th floor of Lowell Heiny Hall and their information has been integrated into the building directory.

- **Circulation** (check out/returning items and course reserves) and Interlibrary Loan assistance, as well as material drop-off/pick-up, will occur in the multipurpose room (MPR) of Grand Mesa Hall (x1244). If you need access to Special Collections / Archives, please visit Houston Hall (HH 135). For information on ALL service locations and hours, connecting with research support in-person and virtually, reaching subject specialists, and answers to frequently asked questions (FAQs), please visit the Library Renovation Guide: <http://libguides.coloradomesa.edu/reno>

- **Student Services:** The Office of Student Services works to support CMU students in all aspects of college life, by offering a vast array of services, resources and programs that make each student's time at Colorado Mesa University as exciting and successful as possible. Student Services works collaboratively with faculty, students, and staff to create a campus community that fosters the growth of students as strong individuals and productive citizens. To learn more, go to <http://www.coloradomesa.edu/student-services>.

Service animal syllabus statement

Service dogs are permitted in any areas of public access on campus. Service dogs are allowed in all classrooms and other environments used by students or other program participants with the exception of areas that for health or safety reasons exclude the presence of animals.

Dogs and other animals whose sole function is to provide comfort or emotional support do not qualify as service animals under the ADA. Therapy and emotional support animals are not allowed in campus buildings, except in residence halls if the owner is a resident.

The campus service animal policy is online at:
www.coloradomesa.edu/eas/ServiceAnimalPolicy.html