UNIVERSITY OF WESTERN ONTARIO
DON WRIGHT FACULTY OF MUSIC
MUSIC 9822Y: PIANO PEDAGOGY
2018-2019 Thu 12:00-1:30
MB 321

Instructor: Dr. Christine Tithecott
Email: ctithec@uwo.ca
Office Hours: By appointment

Required Textbook:
The Independent Piano Teacher’s Studio Handbook, Beth Gigante Klingenstein

Recommended Textbook:

Course description:
The goal of this course is to give an introduction to the principles of piano teaching from beginner through advanced levels. This will include a discussion of developmental and learning theories, as well as competing educational philosophies. Exploring how these ideas interact with current piano pedagogy materials will be a central mission of this course. Students will be introduced to various pedagogy texts that will serve as excellent references in their future teaching. Furthermore, students will have the opportunity to give presentations, create a pedagogical workshop, lead class discussions, and give in-class teaching demonstrations. Guest speakers will be brought in to further enhance the scope of the course

Course requirements:
• **Method Book Presentation:** One in-class presentation on two assigned piano method books. This presentation must be 20 minutes in length and should include a handout for the class summarizing key components of each method. A 2-3 page report on each method should also be submitted to the instructor on the day of the presentation. **In Class: Nov. 1**

• **Lesson Observations:** Observe two piano lessons at the elementary level. Please consult with me regarding teachers who may be observed. Write one page commentary on each observation. **All commentaries will be kept confidential. DUE: December 6**

• Prepare a CV, Resume, and Cover Letter for a potential job. **DUE: October 18**
• **In class teaching demonstrations:** Each student will have the opportunity to teach at one elementary and one intermediate-level student in-class. In preparation for the teaching demonstrations, each student will be assigned various pieces to study in depth. Students will give in-class presentations based on these assigned pieces, and discuss various musical and technical challenges that may occur. All teaching demonstrations will be video recorded. Each student must bring a memory card to class, watch their teaching demonstration, and write a one-page self-assessment due the following class. See Course Calendar for more information.

• **Master Class:** Each student will conduct a 20-minute ‘master class’ session with an undergraduate pianist. **April 4**

• **Pedagogy Workshop:** Students will create a 60-minute workshop on a pedagogical topic. This workshop should have approximately 45-50 minutes of content and allow the remaining time for questions. Potential topics include (but are not limited to) performance practice, improvisation, memorization, aural skills, arranging, jazz style, composition, group instruction, or studio management. Be creative! Please include an audio/visual component, an interactive component, and a handout for your participants. All topics must be approved by the instructor. The workshop grade includes
  - A 500-word proposal abstract **Due Feb 28**
  - In-class presentations **March 21 & 28**
  - An off-campus presentation for local teachers **Date TBA**

• Reading assignments will be given to stimulate discussion. Participation in these seminar discussions is therefore an essential component of your final grade. Small assignments and in-class presentations will be assigned at the instructor’s discretion, and will be included in the attendance/participation portion of the final grade.

• Please bring a binder to class each

**Attendance:**
Attendance is mandatory according to the guidelines established by the University of Western Ontario. In the event of an emergency or an illness, please contact the instructor by e-mail to inform her of your absence. It will be your responsibility to contact a fellow student or the instructor regarding pertinent information, assignments and class materials.

**Grading:**
- Lesson Observations 5%
- Method Book Presentation 10%
- CV/Resume/Cover Letter 15%
- In-Class Teaching/Presentations 15%
- Workshop 25%
- Attendance/Participation 30%
UNIVERSITY STATEMENTS

Accommodation for Medical Illness
Please refer to
www.uwo.ca/univsec/handbook/appeals/accommodation_medical.pdf which states
the University’s new policy on Accommodation for Medical Illness.

“In order to ensure fairness and consistency for all students, academic
accommodation for work representing 10% or more of the student’s overall grade
in the course shall be granted only in those cases where there is documentation
indicating that the student was seriously affected by illness and could not
reasonably be expected to meet his/her academic responsibilities. Documentation
shall be submitted, as soon as possible, to the appropriate dean’s office…” (In
Music, this means the Associate Dean, Undergraduate).

Medical Health
Students that are in emotional/mental distress should refer to Mental
Health@Western http://www.uwo.ca/uwocom/mentalhealth/ for a complete list of
options about how to obtain help.

Scholastic Offences
Scholastic offences are taken seriously, and students are directed to read the
appropriate policy, specifically, the definition of what constitutes a Scholastic
Offence, as found at:
http://www.uwo.ca/univsec/handbook/appeals/scholastic_discipline_undergrad.pdf

All required papers may be subject to submission for textual similarity review to the
commercial plagiarism detection software under license to the University for the
detection of plagiarism. All papers submitted for such checking will be included as
source documents in the reference database for the purpose of detecting
plagiarism of papers subsequently submitted to the system. Use of the service is
subject to the licensing agreement, currently between The University of Western
Ontario and Turnitin.com http://turnitin.uwo.ca/.
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<tr>
<th>Date</th>
<th>Topic</th>
<th>Description</th>
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| Sept 6  | Introductions                              | Overview of basic theories and concepts related to modes of learning; how to approach different learners and personality types | Jacobson, Lancaster & Mendoza, p. 24-45  
Uszler, Gordon & Smith, p. 239-256 |
| Sept. 13| Learning Styles                            | Overview of basic theories and concepts related to modes of learning; how to approach different learners and personality types | Lyke, Haydon & Rollin, p. 95-113  
Fink, p. 53-70 |
| Sept. 20| Foundations in piano technique             | How to establish a solid technique in beginners; posture, tone production, pedal and supplemental exercises | Lyke, Haydon & Rollin, p. 95-113  
Fink, p. 53-70 |
| Sept. 27| Entering the ‘Real World”                  | Studio management, studio policy, setting up a studio, technology in the studio. Writing CV’s, Resume’s and Cover Letters | Klingenstein, p. 4-13, 30-63 |
| Oct. 4  | Method overview                            | Overview of different methods, and their approaches                                           | Uszler, Gordon & Smith, p. 3-14  
Klingenstein, p. 129-131 |
| Oct. 18 | Method overview                            | Overview of different methods, and their approaches                                           | *CV/Resume/Cover Letter DUE* |
| Oct. 25 | Pre-school Students/Adult Beginners        | Discuss techniques, methods, and approaches for beginning students aged 4-6/ How to work with adult students, overview of late-beginner methods | Uszler, Gordon & Smith, p. 35-46, 55-65 |
| Nov. 1  | Method Book Presentations                  | Presentations on various beginner methods                                                    | Klingenstein, p. 66-71  
Bastien p. 34-37 |
| Nov. 8  | Putting Theories to Work                   | The interview, assessing the student, establishing a relationship with the parents, choosing a method, handling transfer students | Klingenstein, p. 66-71  
Bastien p. 34-37 |
| Nov. 15 | ‘Technique’ and overall musicianship       | Teaching scales, chords and arpeggios, aural skills, sight reading, etc.                       | Parker, p. 159-165, p. 295-309  
Clark, p. 98-100 |
<p>| Nov. 22 | Guest Lecture                              | Composer Christopher Norton will discuss his methods, improvisation and his compositions      | Klingenstein p. 277-280 |
| Nov. 29 | Teaching Elementary-Level Repertoire       | The transition out of methods books, difficulties encountered in teaching elementary-level repertoire | Lyke, Haydon &amp; Rollin, p. 129-143 |
| Dec. 6  | Teaching Intermediate-Level Repertoire     | Overcoming challenges presented in varied styles of intermediate-level repertoire             | Uszler, Gordon &amp; Smith, p. 81-95 |</p>
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<tbody>
<tr>
<td>Jan. 10</td>
<td><strong>Teaching Demonstrations: Initial Presentation</strong></td>
<td>Presentations from elementary and intermediate-level repertoire assignments</td>
<td><strong>No self-assessment required</strong></td>
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<td>Jan. 17</td>
<td>How to create an effective workshop</td>
<td>Observe sample workshop, discuss tips, tricks, and techniques to employ while devising your own</td>
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<td>Jan. 24</td>
<td><strong>Teaching Demonstrations</strong></td>
<td>Teaching elementary-level students</td>
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<tr>
<td>Jan. 31</td>
<td><strong>Teaching Demonstrations</strong></td>
<td>Teaching intermediate-level students</td>
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<td>Feb. 7</td>
<td>Workshop meetings</td>
<td>Individual meetings with the instructor discussing workshop topics.</td>
<td><strong>Self-assessments due</strong></td>
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<td>Feb. 14</td>
<td>Guest Lecture</td>
<td>Kathy Obright, School of Physical Therapy will discuss types, causes and prevention of musician’s injuries</td>
<td><strong>Workshop abstract proposal due</strong></td>
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<td>Feb. 21</td>
<td><strong>NO CLASS</strong></td>
<td><strong>READING</strong></td>
<td><strong>WEEK</strong></td>
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<td>Feb. 28</td>
<td>The Advancing Pianist</td>
<td>Getting over the mid-intermediate blues, ensuring successful development, survey of important resources for technical and functional development, preparing students for competitions.</td>
<td>Lyke, Haydon &amp; Rollin, 121-126 Uszler, Gordon &amp; Smith, p. 145-154, 163-171</td>
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<td>Mar. 7</td>
<td><strong>Workshops / Adjudicating, Examining, and giving Master Classes</strong></td>
<td>In-class presentation of term project / How to objectively assess students playing, provide useful feedback, and be an effective adjudicator</td>
<td><em>Music Adjudication: An Art in Itself</em>, John Griffiths</td>
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<td>In-class presentation of term project /</td>
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<td>Mar. 28</td>
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<td>In-class presentation of term project /</td>
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<td>Apr. 4</td>
<td><strong>Master class</strong></td>
<td>In-class master class with undergraduate pianists</td>
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