

Transfer Student

Practical Piano Pedagogy Workshop

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Part 1:

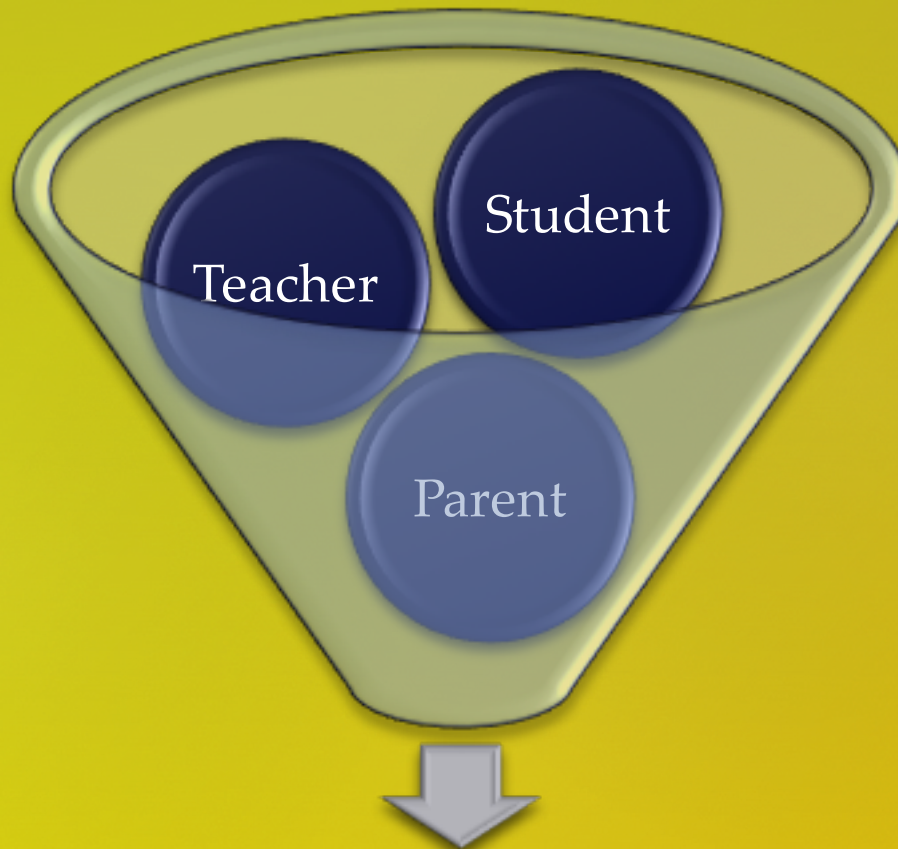
{ Pianistic problems in
undergraduate college
students

Expectations

Parent
Student
Teacher



Musical
Physical
Practical
Emotional



MUSIC

Technique

- & Tension
- & Alignment
- & Fingers
- & Inflexible hands
- & Hand shape
- & Pain or injury



Musicianship

- & Phrasing
- & Style
- & Intonation
- & Ear development
- & Harmony and theory
- & Form and analysis
- & Lack of musical exposure



Independent Practice

Developing interpretation

Fingering

Accuracy
(notes, rhythm,
articulation)

Polishing technique



Motivation

Sight reading

Meaningful repetition not mindless one

Memorizing

Part 2

{ Practical Solutions for
Transfer Student

- & Physical exercises
 - & Sitting position
 - & Balance and Alignment
- & 3 points: knuckles – wrist – elbow
 - & Shoulder
 - & 3rd finger exercise
 - & 5th interval
 - & Triad

&Two note slur

&Three note slur

&Working on 5th finger

&Working on the thumb

&Elbow

&Scales

- & Trilling with 3-4 or 4-5
- & 4th and 5th finger for accents
- & Weak finger: 4th
- & Same fingering on repeated notes
- & Hovering over
- & Unnecessary stretching
- & Unnecessary crossing



Avoid if possible

- & Weekly studio class or other gatherings
- & Social media, YouTube, attending concerts, playing for each other
- & For college or high school students:
“Playing Beyond the Notes” by Deborah Rambo Sinn
- & Clavier Companion (Explorer), International Piano Magazine, American Music Teacher Magazine and other materials

slow



& Fingering
& Divide the piece into sections

& If possible play through twice

& Circle difficult spots

& Start the practice session from the circled spots

& Start from the end

& Practice each hand separately

& Put hands together **slowly!**



slow



slow

slow

Independent Practice

Luke	Day		Time Practiced		
3 times	Q=60	Q=70			
G Major Scale					Round fingertips. Cresc./dim. Hand goes in on F#
3 times	Q=60	Q=70	mm.3-4		
Czerny no.1					3 Gs each one loader. 5th finger round. Ping-Pong wrist
2 times	RH	LH	Hands together		
Czerny No. 2					RH correct fingering. Close to keys. Elbow out.
3 times	mm. 15-16	mm.13-14	mm.11-12	mm.9-10	
Beethoven: Dance					Articulation, Fingering, no accent first note of the slure
2 times	mm.1-8				
Beethoven: Dance				Round 5th, listen to RH melody, Soft LH	
2 times RH	mm.1-6 RH	mm.1-6 LH			
Bach Minuet				Count, Articulation, Fingering	
Parent Singature					

Lesson Report Spring 2016

Name _____

Date _____

Practiced this week:

Monday _____

Tuesday _____

Wednesday _____

Thursday _____

Friday _____

Saturday _____

Sunday _____

Goals this week:

1. _____

2. _____

3. _____

What will my lesson start with next lesson? _____

Home Work this week

Dr. Margarita Denenburg

Lesson Report Fall2014

Name _____

Date _____

What went well and improved in the lesson?

1. _____

2. _____

3. _____

What could be better?

1. _____

2. _____

3. _____

What scale/s to prepare for next week?

What will my lesson start with next lesson?

Home Work this week

- & Accents
- & Dynamics
- & Small symmetrical groups
- & Small asymmetrical groups
- & Practicing jumps- octave misplacement
- & Grouping with one motion



Sources and Examples

- ⌘ Sinn, D. R. *Playing Beyond the Notes: A Pianist's Guide to Musical Interpretation*. Oxford University Press, 2013.
- ⌘ Landler by F. Schubert
- ⌘ Minuet in G Major by J.S. Bach
- ⌘ Czerny, Carl. *School of Velocity, Op.299*
- ⌘ W.A. Mozart, Sonata in D Major, K.311: Allegro con spirito (excerpt)

Image sources

- ⌘ http://media.npr.org/assets/img/2015/06/04/classical_wide-e2ee8475c3395c00bf4d11faf80e76b7c35ad51f-s900-c85.jpg
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- ↳ <http://artcraftvilla.com/wordpress/wp-content/uploads/2015/07/abstract-art1.jpg>

4 octaves accenting every four notes

- & Scales: 8th, 3rd, 10th, 6th:
parallel and contrary
- & Full Chords
- & Octaves: heavy, light
- & Long arpeggios and
inversions: parallel and
contrary
- & Dominant seventh
arpeggios and inversions:
parallel and contrary
- & Chromatic scale: parallel
and contrary (in 4 and 6)



& **Fingering are individual:** “the great diversity of hands prohibits a universal fingering, all the varieties of fingering ought to be based upon the principle of a natural sequel. “ (J. Hoffman, p.36)

& Bass chord

& Weak vs. strong fingering

& Full chords

& Long arpeggios

& Short arpeggios

& Long passage? Start from the end

& Thumb on the black key

& Trill

& Octaves



Fingering