



# Transfer Student

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**Frances Clark**



**Ruth Slenczynska**



**Marienne Uszler**



# **Martha Baker-Jordan**

# Transfer Student



My piano teacher was our neighbor

I never had music lessons before piano

I am independent do not need parents help



I am involved in many activities

I LOVE sports

I take one piano lesson a week

Parent driven

Poses some  
knowledge

Have  
expectations



**Transfer  
Student**

Have  
experience

Seeking change

Willing to start  
over



Parent



Teacher

Interview

Assessment

Plan



# Interview



**Improvisation**

**Performing**

# **Marienne Uszler on Interview**

**Sight Reading**

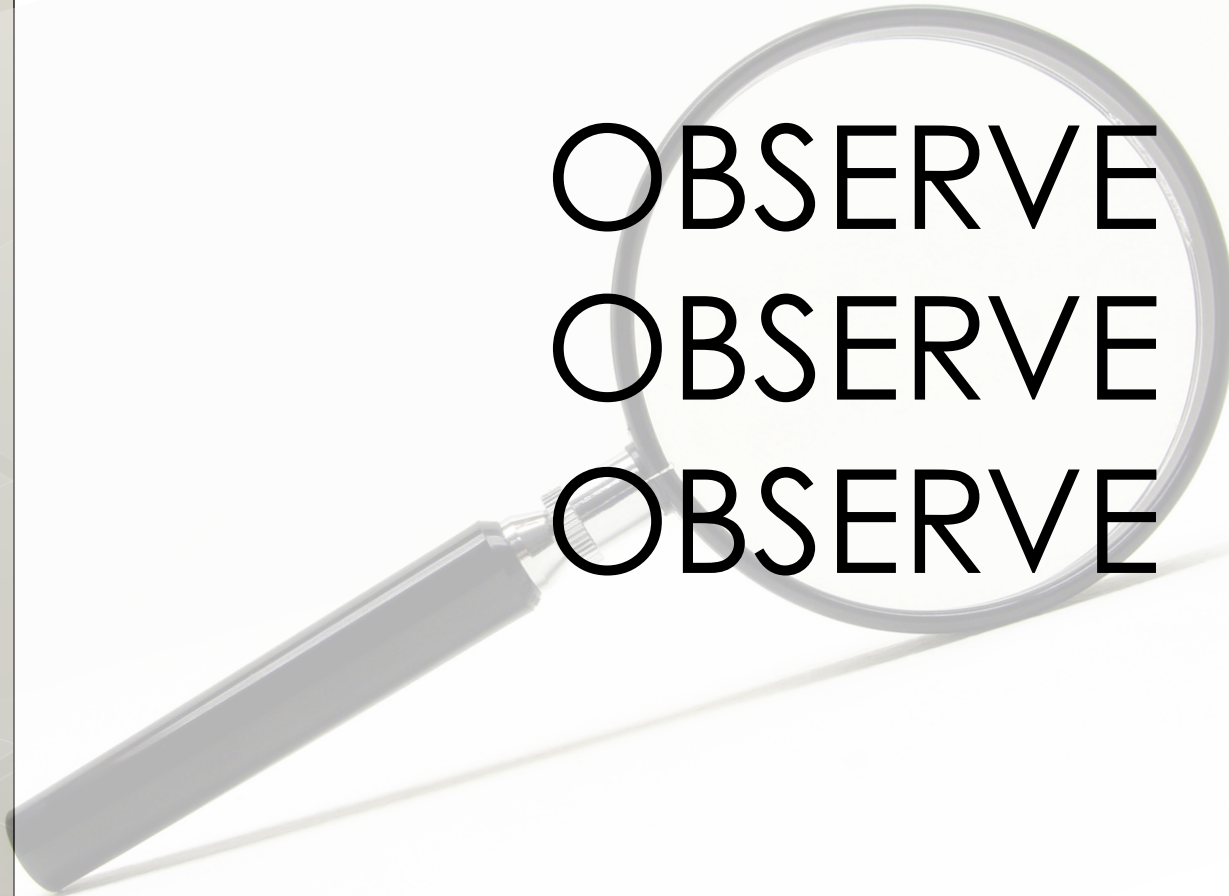
**Ear Training**

# During the Interview

OBSERVE

OBSERVE

OBSERVE



The background of the slide is a repeating pattern of grey question marks on a light grey background. In the top right corner, there is a solid red rectangular box. The main text is centered on the slide.

# Questions during the interview

**TRANSFER STUDENT PIANO STUDY INTERVIEW/AUDITION**

Student name: \_\_\_\_\_ Age: \_\_\_\_\_ Grade in school: \_\_\_\_\_

Conversation starters/questions (to student). Comments: \_\_\_\_\_  
\_\_\_\_\_

Look through student's current music and identify most recent works played.

Comments: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Look through most recent evaluations and discuss as appropriate.

Comments: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Repertoire played for audition**

Student's choice: \_\_\_\_\_

Teacher's comments: \_\_\_\_\_

Teacher's choice: \_\_\_\_\_

Teacher's comments: \_\_\_\_\_

**Other aspects to be covered appropriate to level of student**

Technique and technique studies: \_\_\_\_\_

Musical terms: \_\_\_\_\_

Sight reading: \_\_\_\_\_

General comments: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

In Examples 1 through 3, have the student compare the second note to the first note in each part.  
 In example 4, play the intervals melodically and have the student compare the second melodic interval to the first.  
 In example 5, have the student repeat the rhythm pattern of each part.  
 Repeat each part a maximum of three times.  
 Evaluate answers by completing the two lines under each part.

✓ = Student gave correct answer. \_\_\_ = Number of tries (1, 2 or 3).

**Ex. 1 : Higher or Lower**

**Ex. 2 : Louder or Softer**

Play examples hands together

**Ex. 3 : Longer or Shorter**

Play examples hands separately

**Ex. 4 : Same or Different**

**Ex. 5 : Rhythm**

Have student tap or use a rhythm instrument



Assessment  
and interview  
common  
observations

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What they know we  
really don't know



**Literacy**

**Technique**

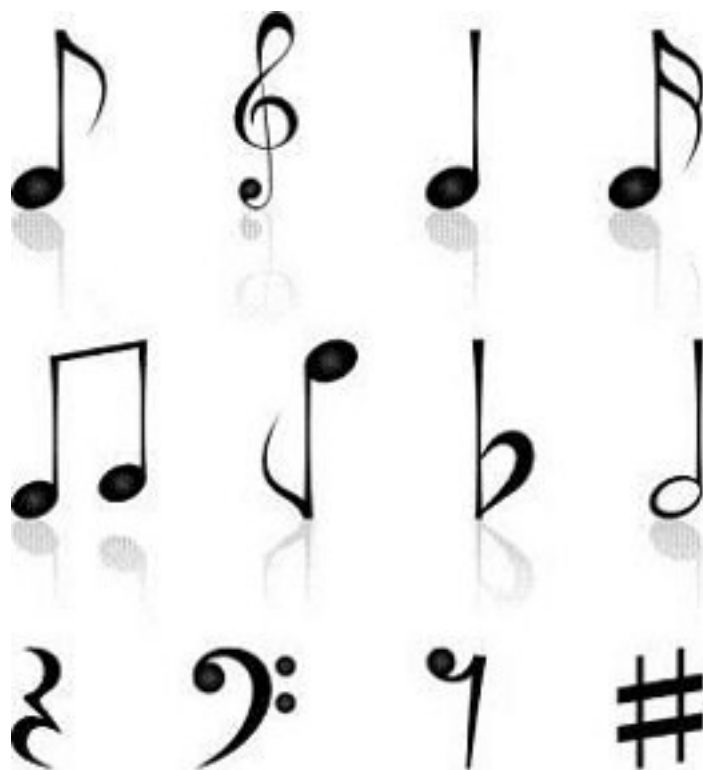
# Dividing Musical Assessment

**Musicianship**

**Practice habits**

# Literacy Observations and Common deficiencies

Notation



Rhythm

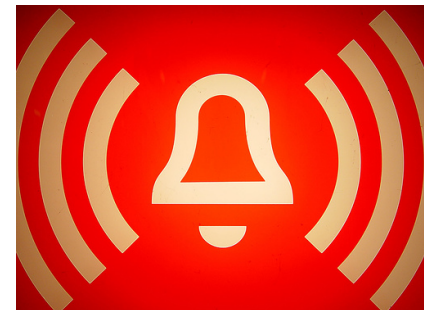
# Technique observations

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





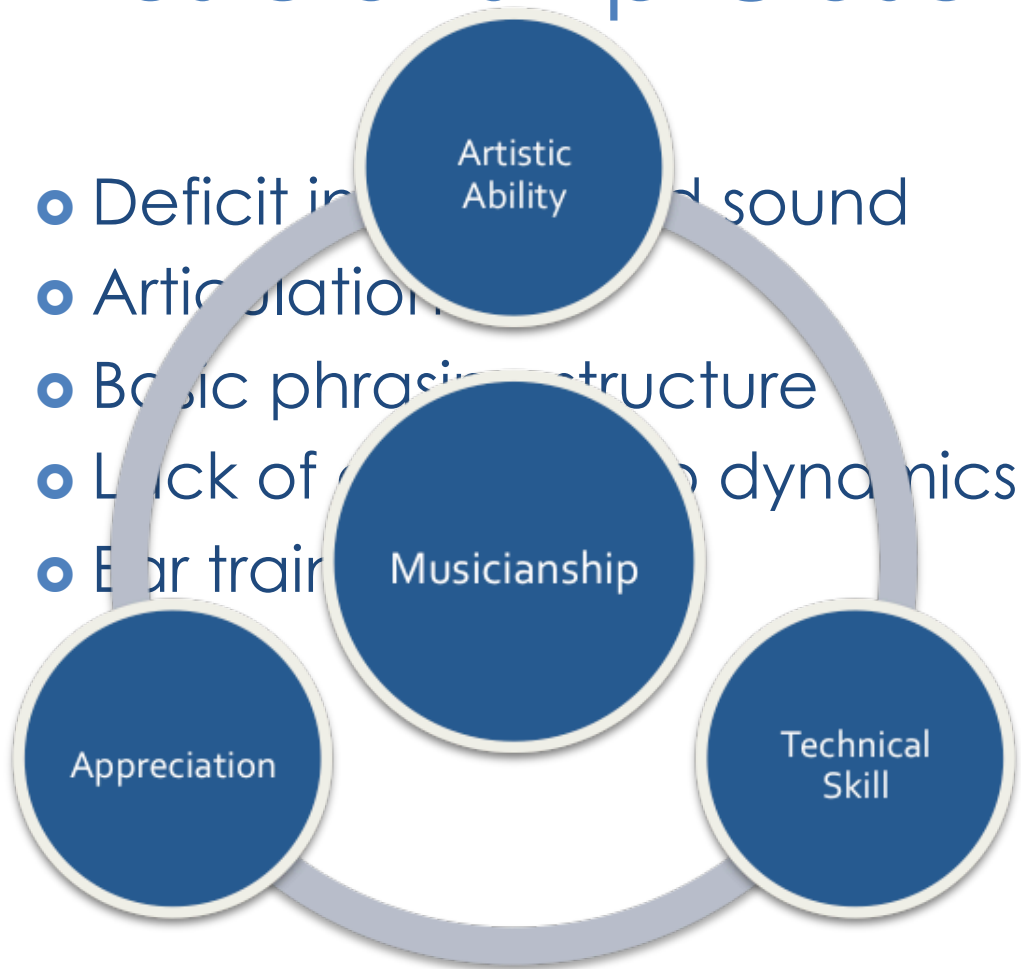
- Five finger hand positions - thumb - hovering
  - Closed elbows
- Collapsed wrist and fingers
  - Elevated shoulders
  - Low sitting position
    - Clenched jaw
    - Deviation




# Technique observations



# Musicianship Observations





**Did you  
practice  
today?**





Plan  
&  
Recommendations

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# Pre-existing knowledge



meeting you where you are.

Taking action

CONSISTENCY  
IS THE KEY!



# Recommendations for literacy

- Material is best internalized if a connection made to the existing information
- Devote a portion of every lesson just for notes and rhythm
- Explain patterns and how notes relate to each other
- Implement creative ideas that you do with beginner students: apps, games, floor mat, flashcards, spelling books, etc.

# Recommendations for technique

- Choose appropriate repertoire
  - Sitting position
  - Physical exercises
  - Balance and alignment
- 3 points: knuckles – wrist – elbow
  - Shoulder

# PRACTICAL STARTING POINT

- Non-legato
- 3<sup>rd</sup> finger and 2<sup>nd</sup> finger exercises
- 5<sup>th</sup> interval
- Legato
  - Two note slur
    - down-up motion
    - more-less
  - Three note legato
- working on 5<sup>th</sup> finger
- working on the thumb



# Recommendations for musicianship

- Play for your students often
- Create short stories with music
- Introduce basic harmonic structures by playing cadences for them
- Explain interpretive ideas (two note slurs, beginning/ending of phrasing etc.)
- Piano Explorer from Clavier
- Group lessons if possible

# Recommendations for independent practicing

- The practice routine has to be addressed in the initial interview
- Parental involvement is crucial regardless if they are musically knowledgeable
- Writing a specific assignment chart
- Video record the lessons and ask the parents and student to work with it
- Ask students to record their practice sessions at home:  
[Practicia.com](http://Practicia.com),  
[Collabramusic.com](http://Collabramusic.com)



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					

# Basic recommendations for effective practicing

- Fingering
- Say the notes out loud several times first
- Clap and count the rhythm
- Divide the piece into sections
- Circle difficult spots
- Start the practice session from the circled spots
- Start from the end
- Practice each hand separately
- Put hands together **slowly!**



I MAY BE SLOW,  
BUT I'M AHEAD OF YOU.

# Reading about *Transfer student*

- Music At Your Fingertips by Ruth Slenczynska
- Questions and Answers by Frances Clark
- Practical Piano Pedagogy by Martha Baker-Jordan
- The Well-Tempered Keyboard Teacher by Marianne Uszler, Stewart Gordon and Scott McBride Smith

# References

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