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The Independent Piano Teacher's Studio Handbook ...

Series: Educational Piano Library Publisher: Hal Leonard Format: Softcover Author: Beth Gigante Klingenstein. This handy and thorough guide is designed to help the independent piano teacher in all aspects of running his/her own studio. Whether it be business practices such as payment plans, taxes, and marketing, or teaching tips involving technique, composition, or sight reading, this all-inclusive manual has it all!

The Independent Piano Teacher's Studio Handbook ...

* The Independent Piano Teacher's Studio Handbook, by Beth Gigante Klingenstein. Hal Leonard Corporation, 2008. www.musicdispatch.com; (800) 637-2852; 452 pp. \$29.99.

[ILLUSTRATION OMITTED] No one knows her business more than Beth Gigante Klingenstein and it is demonstrated in her newest publication The Independent Piano Teacher's Studio Handbook.

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The Independent Piano Teacher's Studio Handbook ...

One thought on "Change in the Piano Studio" Ana Luminita Ortiz Wienken 7th July 2020 at 11:09 am. Very inspiring article! We have done the same processes at our studio as well, as the priority here is the student's and teachers' well being and health. We followed the safety changes so it looks like this.

Change in the Piano Studio - The Curious Piano Teachers

The Piano Studio is Northeast Ohio's premier private piano lesson studio for in-person and online instruction. As a Steinway Studio, Educational Partner, and winner of the Steinway Piano Gallery-Cleveland. 2017 Teacher of the Year Award, The Piano Studio is committed to piano instruction and music education.

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London then please get in touch with us today. You can get in touch with Monica Frank Piano Studio by using our contact form, by emailing us at: mfrankpianostudio@gmail.com or by calling us on: 07516 148393. We would be more than happy to answer any questions or queries you may have about our piano and keyboard lessons in North London.

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(Educational Piano Library). This handy and thorough guide is designed to help the independent piano teacher in all aspects of running his/her own studio. Whether it be business practices such as payment plans, taxes, and marketing, or teaching tips involving technique,

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composition, or sight reading, this all-inclusive manual has it all! Topics include: Developing and Maintaining a Professional Studio, Finances, Establishing Lessons, Studio Recitals, Tuition and Payment Plans, Composition and Improvisation, Marketing, Communications with Parents, Make-up Policies, Zoning and Business Licenses, Teaching Materials and Learning Styles, The Art of Practice, Arts Funding, and many more!

This second volume of Professional Piano Teaching is designed to serve as a basic text for a second-semester or upper-division piano pedagogy course. It provides an overview of learning principles and a thorough approach to essential aspects of teaching intermediate to advanced students. Special features include discussions on how to teach, not just what to teach; numerous musical examples; chapter summaries; and suggested projects for new and experienced teachers. Topics: * teaching students beyond the elementary levels * an overview of learning processes and learning theories * teaching transfer students * preparing students for college piano major auditions * teaching rhythm, reading, technique, and musicality * researching, evaluating, selecting, and presenting intermediate and advanced repertoire * developing stylistic interpretation of repertoire from each musical period * developing expressive and artistic interpretation and performance * motivating students and providing instruction in effective practice * teaching memorization and performance skills

Offers a multitude of proven strategies and essentials for successful teaching that will ensure artistic and business success in piano teaching.

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The purpose of this thesis is twofold: first, to compare the generational similarities and differences of female piano teachers; and second, to discover if and how a former generation of teachers has adapted their studio practices to the twenty-first century. This study is specific to female piano teachers who (a) taught piano lessons between of January 1, 1970, and December 31, 1979, and were between eighteen and forty years of age during the decade, or (b) taught piano lessons between January 1, 2000, and December 31, 2009, and were between eighteen and forty years of age during the decade. The study includes, but is not limited to, the following: demographics of teachers and their students; business procedures used in the private studio; choice of musical materials and teaching aids; and technological changes within the piano studio. Comparisons were made in thirteen areas. Significant similarities were in the areas of student demographics and repertoire. The average student of both generations was female and between eight and ten years of age. Teachers from both generations incorporated a through mixture of repertoire from all musical periods and did not intentionally incorporate music by women composers. Although there were similarities between the generations, there were significant differences in education, professional involvement, teaching methods, and lessons and rates. When the two generations were compared, the younger generation possessed half as many bachelor's degrees in piano as the older generation did in the 1970s. During their respective decades, the older generation taught six to ten students weekly, while the average teacher of the younger generation taught one to five students weekly. The older generation charged \$2.00 more for private thirty-minute lessons than the younger generation, but the younger generation charged about \$2.50 more for forty-five-minute lessons and about \$4.00 more for hour lessons. Approximately one-fifth of the

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older generation adapted to the twenty-first century through the use of websites. The older generation's use of computer programs, keyboards, and MIDI disks exhibited elements of modernization. Each generation favored a different published teaching method. Because the younger generation had not yet incorporated transposition, composition, and creative exercises into their lessons, the older generation reflected a more comprehensive approach to teaching. A majority of the older teachers indicated they were not the sole provider for themselves or their families. Approximately 47% of the younger teachers were not the sole financial providers for themselves or their families. When both generations were between eighteen and forty years of age, twice as many teachers of the older generation had the responsibility of children who lived with them.

This reference book is an invaluable resource for teachers, students and performers for evaluating and selecting piano solo literature. Concise and thoroughly researched, thousands of works, from the Baroque through the Contemporary periods, have been graded and evaluated in detail. Includes an alphabetical list of composers, explanations of works and much more.

Transformational Piano Teaching: Mentoring Students from All Walks of Life examines the concept of the piano teacher as someone who is more than just a teacher of a musical skill, but also someone who wields tremendous influence on the development of a young person's artistic and empathic potential, as well as their lifelong personal motivational framework. The specific attributes of today's students are explored, including family and peer influences from

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interpersonal relationships to social media. Additionally, students from specific circumstances are discussed, including those with special needs such as Autism Spectrum Disorders, ADHD, and Depression. Finally, motivation of a teacher's students is related to a teacher's own motivation in their work, as a cycle of positivity and achievement will be recommended as a way to keep an instructor's work fresh and exciting.

Providing essential tools to transform college piano students into professional piano teachers, Courtney Crappell's *Teaching Piano Pedagogy* helps teachers develop pedagogy course curricula, design and facilitate practicum-teaching experiences, and guide research projects in piano pedagogy. The book grounds the reader in the history of the domain, investigates course materials, and explores unique methods to introduce students to course concepts and help them put those concepts into practice. To facilitate easy integration into the curriculum, Crappell provides example classroom exercises and assignments throughout the text, which are designed to help students understand and practice the related topics and skills. *Teaching Piano Pedagogy* is not simply a book about teaching piano--it is a book about how piano students learn to teach.

"'The Dynamic Studio' challenges teachers to question everything they are used to so that the job is constantly being redesigned, not simply inherited from one year to the next. It makes the case that anything is possible and is a grand tour of what teaching could be if it didn't have to be the way it is"--Online website.

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Dynamic Group-Piano Teaching provides future teachers of group piano with an extensive framework of concepts upon which effective and dynamic teaching strategies can be explored and developed. Within fifteen chapters, it encompasses learning theory, group process, and group dynamics within the context of group-piano instruction. This book encourages teachers to transfer learning and group dynamics theory into classroom practice. As a piano pedagogy textbook, supplement for pedagogy classes, or resource for graduate teaching assistants and professional piano teachers, the book examines learning theory, student needs, assessment, and specific issues for the group-piano instructor.

Author's abstract: "When teaching in the independent piano studio, an instructor may encounter many different types of students. Depending upon the studio policy of the instructor, a wide range of age groups is possible. In the past, great strides have been made in creating pedagogical materials for the young piano students and for adult students. The author of this teaching project has discovered that the most difficult ages to teach are the pre-adolescents and teenagers; unfortunately there seems to be few teaching materials specifically designed for these age groups. In the author's experience, these are the musical "at-risk" ages, the years when there are frequent drop-outs from music lessons. In creating this research and teaching project, the author developed ten lesson plans that focus on these "at-risk" students. Each lesson connects "their" music - popular music - and the music they study - art music. By using popular music, a teacher can more successfully interact with the student, and the student may be encouraged to continue piano lessons."

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