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The Independent Piano Teacher's Studio Handbook: Everything You Need to Know for a Successful Teaching Studio Paperback - Illustrated, December 1, 2008 by Beth Gigante Klingenstein (Author) 4.2 out of 5 stars 23 ratings See all formats and editions

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.

The Piano Studio

If you would like to find out further information about our keyboard and piano lessons in North 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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Lessons are taught once weekly, privately (one to one), and primarily in students' homes. During COVID-19, however, lessons will be taught online and your teacher can discuss further details with you

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regarding holding lessons this way. Students will need pianos in their homes for their lessons and weekly practice.

Lessons | Monica Frank | Piano Teacher London | Islington ...

Studio and Peripatetic Piano Tuition Our piano teachers deliver studio and home tuition sessions. The first lesson or screening is performed at our premises. After this first appointment our students decide whether they prefer to continue taking their lessons at our premises or they rather have the piano teacher attending their own address.

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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, 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

Read the story of how successful music entrepreneur Kristin K. Yost set herself up for financial success her first year out of graduate school, as a piano teacher.

"'The Dynamic Studio' challenges teachers to question everything they are used to so that the job is

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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.

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.

Playing Beyond the Notes: A Pianist's Guide to Musical Interpretation demystifies the complex concepts of musical interpretation in Western tonal piano music by boiling it down to basic principles in an accessible writing style. Author and veteran piano instructor Deborah Rambo Sinn tackles a different interpretive principle, explaining clearly, for example, how to play effective ornaments and rubatos. As a whole, the book helps pianists understand concrete ways to apply interpretive concepts to their own playing and gives teachers practical ways to teach interpretation to their students. The book is illustrated with over 200 repertoire excerpts and supplemented by a companion website with over 100 audio recordings. Playing Beyond the Notes is essential reading for all performing pianists, independent piano teachers, and piano pedagogy students.

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

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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 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.

(Educational Piano Library). In engaging and informal language, Ruth Price invites pianists to look for the "magic" in well-known works from both concert and student repertoire. What gives a piece its identity? How can we get inside the composition in order to develop an interpretation? What makes us fall in love with certain passages? *Right Before Your Eyes* passionately delves into piano music through score study, based on the idea that if we start with our emotional reactions to the music, analysis and interpretation will flow more naturally. It is a valuable guide to score study for students at every level, and a must-have book for every piano teacher.

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 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.

A nationally recognized expert in teaching private voice, Joan Boytim has compiled some of the most widely used vocal collections in the US. Her clinics about various aspects of teaching voice,

literature, and running a voice studio have been attended by thousands of teachers. Now that professional wisdom has been put into a new book indispensable for independent instructors, *The Private Voice Studio Handbook*. Its chapters address, in practical detail, topics such as - starting a private voice studio; equipment and space; recruiting and accepting students; ideas for the very first lesson with a student; studio policies, guidelines and ethics; teaching music reading; recommended syllable drills and vocalises; lesson plans; practice procedures; choosing repertoire suitable to students' abilities; finding appropriate sacred solos; accounting and record-keeping; tax, insurance and retirement advice; techniques for teaching voice to children and adults; planning studio recitals; and many more. An excellent resource for college and university voice faculty.

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