

Got questions?



We've got answers!!!

MTNA NATIONAL CONFERENCE

ANAHEIM, CALIFORNIA

MARCH 12, 2013

Ingrid Clarfield, NCTM

Professor of Piano
Coordinator of Piano Department
Westminster Choir College of Rider University
Princeton, NJ
iclarfield@aol.com
www.ingridclarfield.com

Pete Jutras, NCTM

Associate Professor of Piano
Editor-in-Chief, *Clavier Companion*
The University of Georgia
Athens, GA
pjutras@uga.edu
www.petejutras.com

Randall Faber

Author, *Piano Adventures*
Founder, The Faber Institute
Ann Arbor, MI
faberran@comcast.net
www.faberinstitute.org
www.pianoadventures.com

Scott McBride Smith, NCTM

Cordelia Brown Murphy Professor
of Piano Pedagogy
CEO, International Institute for Young
Musicians
Lawrence, KS
scottsmith@iiym.com

www.scottmcbridesmith.org

Questions submitted via e-mail:

Advice

What is the best piece of advice you ever received? What do you know now that you wish you had been told when you were much younger?

Expression

What is the best way to help students express emotion when playing? How do you show (not tell) them dynamics, balance, rhythm, control, accuracy?

Instruments

How can we convince the parents of today that an acoustic piano is still the best instrument on which to learn?

Memorization

How and when should one teach a student to memorize?

Pacing

How do you pace repertoire for intermediate and advanced students without getting bogged down in one or two pieces? How do I let go and move on? I find that I'm such a perfectionist that I reassign a piece for several weeks if it isn't played accurately and beautifully. Are my tendencies holding my students back?

Ethics

Should teachers placing their students in competitions send those students to other teachers for coaching before the competition? Sometimes it is difficult to determine who is the actual teacher, and whether rules about association membership are being followed.

Transfer Students

How do you transition a Suzuki student to traditional piano study?

Technique

How do I help students curve their fingers? I've tried all the common analogies and then some. How do I help them get the best position without stiffening up or curling their fingers too far over?

How do you teach students with double-jointed fingers?

How do you teach trills? Mine have never been fantastic—I understand the theory but I just can't do it. Can I teach brilliant trills if I can't play them myself?

Reading

How do you help intermediate and advanced students read new music? Or, do you expect them to learn notes and rhythms on their own, leaving you to only coach style and address technical difficulties?

How do you teach successful note reading to beginning students? Do you emphasize visual memorization with guidepost notes? Do you suggest traditions sayings such as "Every Good Boy Does Fine"? I'm looking for good tips to reach those students who don't read notes well.

Motivation

When the music gets harder, student interest goes down. How do you keep students motivated during lessons and practicing so they don't drop out?

Studio Management

Much of my studio comes from military families. How do I best work with a transfer student who may not have had lessons for a few months, or may have had subpar instruction? Knowing these students are likely to leave in 2-3 years, how can I encourage continued instruction and guide teacher selection in their new cities?

Advice

What advice would you give to young students and young teachers today?