

PREFACE VIII

I. THE MUSIC-LEARNING CYCLE: A NEW WAY TO TEACH MUSIC 1

PREMISE 1
THE MUSIC-LEARNING CYCLE DIAGRAM 1
HOW IT WORKS 2
WHAT IT DOES 2
CONCEPTS OF THE MUSIC-LEARNING CYCLE 2
UNDERSTANDING THE FUNCTIONS 4
UNDERSTANDING THE EMOTIONS 7
USING THIS NEW METHOD 13
SUMMARY 13

II. TEACHING STRATEGIES 15

PLANNING AND TEACHING LESSONS 15
 Using a three-notebook system. 15
 Structuring lessons. 17
 Apportioning lesson time 17
 Ensuring success. 18
 Using words as learning and memory aids. 18
 Repertoire 18
LISTENING 19
 Benefits of using recordings as models. 19
 How to use the recordings 20
TEACHING THE YOUNG STUDENT 20
 Differing Rates of Progress. 20
 Preparing the Environment. 20
 Materials. 21
 Activities for the Beginning Lessons 22
 Positioning the student at the piano. 25
 1. Posture 25
 2. Seating 25
 3. Hand Position 26
 Three Preparatory Steps for Playing Pieces on the Piano 28
 1. Teaching individual finger control and independence 28
 2. Teaching the Flexible Wrist Exercise: Basic Concept 29
 3. Teaching legato technique 31
BEGIN THE TECHNICAL REGIME HERE 32
 Teaching Pieces Using Enhanced Rote Learning 32
SIGHT-READING 33
 The Difference Between Note-Reading and Sight-Reading 33
 Learning How to Read Music, using Alfred's Premier Piano Course, Prep Course and/or Basic Piano Library. 33
 Teaching Reading as Soon as Lessons Start 34
 • Flash Cards 34
 • The 5 C's Game 34
 • Printed "Special Middle C" 35
 Mark the Score. 36
 Practice Sight Reading 37
 Improving Sight-reading 38
 • Teacher's Lending Library 39
 • Sight-reading Month 39

**Mastering the Piano
Table of Contents**

RHYTHM.....	39
<i>Count Out Loud to Develop a Sense of Rhythm</i>	39
<i>About the Counting Chart</i>	40
<i>The Counting Chart</i>	41
<i>How to Use the Counting Chart as an Exercise in Rhythm, Counting out Loud</i>	41
<i>About the Metronome</i>	42
• Choosing a metronome.....	42
• When should the metronome be introduced?.....	42
• Counting Out Loud while Playing with the Metronome.....	42
• Benefits from Using the Metronome.....	43
<i>Five Steps for Learning How to Play with a Metronome while Counting Out Loud</i>	43
<i>Solving Musical Rhythms</i>	44
<i>Five Steps for Solving Any Rhythm</i>	45
<i>Use Words for Fast, Irregular, or Complex Rhythms</i>	47
<i>Solving Super-imposed Rhythms and Fioritura</i>	47
LEARNING A PIECE.....	51
• <i>Learn a Piece in Small Steps, One Step at a Time</i>	51
• <i>Scramble Game</i>	51
• <i>Use Stop-Prepare for Accurate Playing</i>	53
• <i>Typical Steps in Learning a Piece</i>	54
EAR TRAINING.....	55
TRANSPOSITION.....	56
IMPROVISATION.....	56
THEORY.....	57
MEMORIZING A PIECE.....	57
<i>Use Mnemonics to Aid Learning and Memory</i>	57
<i>For Those Who Think They Cannot Memorize</i>	58
(1) Focusing.....	58
(2) Memorizing.....	60
(3) Four Steps for Memorizing a Complex Piece of Music.....	60
INTERPRETATION.....	61
<i>Seven Steps to Create an Authentic, Compelling Musical Interpretation</i>	61
Step 1. Create a Singing Tone.....	61
Step 2. Balance the Sound Between the Hands.....	63
• Five Steps for Creating Balance between Voices in Music (Feathers and Lead).....	64
• How to Jump Large Intervals without Landing Too Heavily (“Bumping”).....	64
• Five Steps for Playing Lightly and Softly No Matter How Large the Interval or How Fast the Tempo.....	65
Step 3. Shape Every Phrase: Identify Points of Tension and Repose.....	65
Step 4. Discover the Most Important (Climax) Note of Any Piece.....	66
Three Steps to Discovering the Most Important Note of Any Piece:.....	67
Step 5. Analyze the Form.....	70
• How to Analyze and Perform a Fugue.....	70
• Balancing the Voices in a Fugue.....	71
• Five Steps for Analyzing and Interpreting a Fugue.....	71
• How to Analyze Sonata-Allegro Form.....	77
• How to Analyze Rondo Form.....	83
• How to Analyze All Other Forms.....	84
Step 6. Feel the Flow of the Rhythm.....	85
Step 7. Use Imagination to Bring Music to Life.....	85
Two Strategies for Using Imagination When Playing the Piano.....	86
<i>Checklist for Seven Steps to Create an Authentic, Compelling Musical Interpretation</i>	86
PERFORMANCE.....	88
1. “Taking Ownership” of a Performance.....	88
2. Understanding the Difference Between Home Practice and Performance.....	89
3. Strategies for Strengthening Concentration in Performance.....	89
▪ Overload the brain.....	89
▪ Run-throughs.....	90

**Mastering the Piano
Table of Contents**

▪	<i>Clap Game</i>	90
▪	<i>Parachute Point</i>	90
5.	<i>Practicing versus Testing</i>	91
6.	<i>Seven Steps in Creating a Schedule for Performance Readiness</i>	91
7.	<i>Reviewing Repertoire</i>	92
	<i>Stage Presence</i>	92
•	<i>Why Practice Stage Presence?</i>	93
•	<i>How to Learn a Positive Attitude about Being Onstage</i>	93
•	<i>The Vocabulary of Appreciation: How to Learn Positive Talk for Yourself and Others</i>	93
	<i>Checklist for Stage Presence</i>	95
•	<i>How to Use the Checklist for Stage Presence</i>	96

III. TECHNICAL REGIME FOR PIANISTS..... 97

INTRODUCTION	97	
<i>The Goal of Practicing Technique</i>	97	
<i>The Benefits of Practicing Piano Technique</i>	97	
<i>Concerns of Teachers</i>	98	
<i>What the Technical Regime for Pianists Is</i>	98	
<i>How to Use the Technical Regime</i>	99	
LEVEL 1.....	100	
Unit 1: <i>Walking and Skipping</i>	100	
Unit 2: <i>Half and Whole Steps and Walking and Skipping in C minor</i>	101	
Unit 3: <i>The Circle of 5ths and Walking and Skipping in G major and G minor</i>	101	
Unit 4: <i>Walking and Skipping in all Major and Minor Keys</i>	102	
Unit 5: <i>Tetrachords</i>	103	
Unit 6: <i>Major Scales</i>	106	
Unit 7: <i>The Pattern for Playing Major Scales, One Octave in Quarter Notes, followed by Two Octaves in Eighth notes, Hands Separately</i>	108	
Unit 8: <i>C Major Triad and Inversions</i>	110	
LEVEL 2.....	113	
Unit 1: <i>The Next Scale in the Circle of 5th plus its Triad and Inversions, as well as all scales to F sharp major</i>	113	
•	<i>Key Signatures</i>	114
•	<i>The Order of Sharps</i>	114
Unit 2: <i>The Rule of Fingering for all Scales</i>	114	
Unit 3: <i>C Sharp Major Scale and Enharmonic Change</i>	115	
Unit 4: <i>The Order of Flats</i>	116	
Unit 5: <i>Minor Scales</i>	116	
•	<i>The Relative Natural Minor Scale</i>	116
•	<i>The Harmonic Minor Scale</i>	117
Unit 6: <i>Minor Triads and Inversions</i>	119	
LEVEL 3.....	121	
Unit 1: <i>The Partial Counting Chart</i>	121	
Unit 2: <i>Major Scales in a Four-octave Pattern, HS, Counting Out Loud</i>	121	
Unit 3: <i>Major Triads, Solid and Broken, One Octave, with a Perfect Cadence (V- I), HT</i>	122	
Unit 4: <i>Harmonic Minor Scales, in a Four-octave Pattern, HS</i>	123	
Unit 5: <i>Minor Triads, Solid and Broken, One Octave Ascending and Descending, HT</i>	124	
Unit 6: <i>Melodic Minor Scales</i>	124	
Unit 7: <i>Relaxation Techniques</i>	125	
•	<i>The Flexible Wrist Exercises</i>	126
•	<i>Relaxing the Body</i>	131
Unit 8: <i>Scales with Turnarounds</i>	132	

**Mastering the Piano
Table of Contents**

Unit 9.	<i>Major Interlaced (Broken) Four-note Chords, Two Octaves Ascending and Descending, HS, with a Perfect Cadence</i>	<i>134</i>
Unit 10:	<i>Major Arpeggios and Inversions, Two Octaves Ascending and Descending, HS.....</i>	<i>135</i>
Unit 11.	<i>The Chromatic Scale.....</i>	<i>135</i>
LEVEL 4.....		<i>137</i>
Unit 1:	<i>Tapping the Rhythms of the Partial Counting Chart with the Metronome while Counting Out Loud.....</i>	<i>137</i>
Unit 2:	<i>Major and Harmonic Minor Scales Connected with Turnarounds, Two Octaves, HS ..</i>	<i>137</i>
Unit 3:	<i>Major Scales, Four Octaves Ascending and Descending in 16th Notes, HT</i>	<i>137</i>
Unit 4:	<i>Major scales in the Two Octave Formula Pattern plus V-I Cadence</i>	<i>138</i>
Unit 5:	<i>Major Arpeggios, Root Position and Inversions, Two Octaves Ascending and Descending, HT</i>	<i>139</i>
Unit 6:	<i>Harmonic Minor Scales, Four Octaves Ascending and Descending in 16th Notes, HT.....</i>	<i>139</i>
Unit 7:	<i>Harmonic Minor Scales in the Two Octave Formula Pattern Plus Perfect (V-I) Cadence ..</i>	<i>140</i>
Unit 8:	<i>Minor Interlaced (Broken) Four-Note Chords, Two Octaves Ascending and Descending, HS</i>	<i>140</i>
Unit 9:	<i>Chromatic Scale, Four Octaves Ascending and Descending, HT.....</i>	<i>140</i>
Unit 10:	<i>Diminished Seventh Chords.....</i>	<i>141</i>
Unit 11:	<i>Minor Arpeggios, Root Position and Inversions, Two Octaves Ascending and Descending, HS.....</i>	<i>142</i>
Unit 12:	<i>Melodic Minor Scales Four Octaves Ascending and Descending, in 16th Notes, HT</i>	<i>142</i>
LEVEL 5.....		<i>144</i>
Unit 1:	<i>Create an Internal Metronome by Tapping the Rhythms of the Partial Counting Chart and Counting Out Loud with the MM.....</i>	<i>144</i>
Unit 2:	<i>Fast Scales with Turnarounds, HS.....</i>	<i>144</i>
Unit 3:	<i>Major scales, Four Octave Formula Pattern with I-IV-V7-I Cadence</i>	<i>145</i>
Unit 4:	<i>Major Arpeggios, Root Position and Inversions, Four Octaves Ascending and Descending, HT</i>	<i>146</i>
Unit 5:	<i>Dominant Seventh Chords “Creeping” in One Octave Ascending and Descending, HS; followed immediately by Dominant Seventh Chords Solid and Interlaced (Broken) in Two Octaves Ascending and Descending, HS.....</i>	<i>148</i>
Unit 6:	<i>Minor Arpeggios, Root Position and Inversions, Four Octaves Ascending and Descending, HT</i>	<i>149</i>
Unit 7:	<i>Octave Technique</i>	<i>149</i>
Unit 8:	<i>Octave Scales, Major and Harmonic Minor, Two Octaves Ascending and Descending, HS, followed immediately by HT.....</i>	<i>151</i>
Unit 9:	<i>Diminished Seventh Arpeggios, Root Position and Inversions, Four Octaves Ascending and Descending, HT</i>	<i>152</i>
LEVEL 6.....		<i>154</i>
Unit 1:	<i>Tapping Rhythms and Counting Out Loud with the MM, Using the Complete Counting Chart.....</i>	<i>154</i>
Unit 2:	<i>Major and Harmonic Minor Scales, Separated by a Third, Four Octaves Ascending and Descending, HT</i>	<i>154</i>
Unit 3:	<i>Dominant Seventh Arpeggios, Root Position and Inversions, Four Octaves Ascending and Descending, HT</i>	<i>155</i>
Unit 4:	<i>Major Scales Separated by a Sixth, Four Octaves Ascending and Descending, HT.....</i>	<i>156</i>
Unit 5:	<i>Chromatic Scale in Octaves, Two Octaves Ascending and Descending, HT.....</i>	<i>158</i>
Unit 6:	<i>Double Thirds Exercise.....</i>	<i>159</i>
Unit 7:	<i>Major and Harmonic Minor Double Thirds Scales, Two Octaves Ascending and Descending, HS.....</i>	<i>159</i>

**Mastering the Piano
Table of Contents**

LEVEL 7:.....	161
Unit 1: <i>Tapping Rhythms and Counting Out Loud with MM using the Complete Counting Chart</i>	161
Unit 2: <i>Major and Harmonic Minor Scales with Connecting Turnarounds, Four Octave Formula Pattern</i>	161
Unit 3: <i>Major and Harmonic Minor Double Thirds Scales with Connecting Turnarounds, Four Octave Formula Pattern, HT</i>	161
Unit 4: <i>Interlaced (Broken) Four Note Chords, Eleven Positions on One Note, Four Octaves Ascending and Descending, HT</i>	162
Unit 5: <i>Interlaced (Broken) Four Note Chords, Alternate Note Pattern, Eleven Positions on One Note, Four Octaves Ascending and Descending, HT</i>	164
Unit 6: <i>Arpeggios, Eleven Positions on One Note, Four Octave Formula Pattern</i>	165
Unit 7: <i>Major and Harmonic Minor Octave Scales, Two Octave Formula Pattern (modified)</i> ..	166

IV. THE BUSINESS AND PROFESSIONAL ASPECTS OF RUNNING A STUDIO.....167

BUSINESS ASPECTS.....	167
• <i>Acquiring students</i>	167
• <i>Scheduling lessons</i>	168
• <i>Financial Considerations: Income</i>	169
• <i>Financial Considerations: Expenses</i>	171
• <i>Legal Responsibilities</i>	172
• <i>Secretarial Responsibilities</i>	173
PROFESSIONAL ASPECTS.....	174
• <i>Personal Appearance</i>	174
• <i>Teaching Studio</i>	174
• <i>Community Involvement</i>	175
• <i>Professional Development</i>	176
• <i>Professional Ethics</i>	176

V. TEACHING PROCEDURES.....178

FOREWORD.....	178
HOW TO USE THE TEACHING PROCEDURES.....	178
LEVEL 1.....	180
<i>ETUDE in C</i> <i>F. Beyer</i>	180
<i>STROLLING, Op.82, No. 10</i> <i>C. Gurlitt</i>	181
<i>ALLEGRETTO, Op. 117, No. 5</i> <i>C. Gurlitt</i>	182
<i>MARCH in C MAJOR</i> <i>D. G. Turk</i>	183
<i>MINUET in G MAJOR</i> <i>A. Reinagle</i>	184
<i>DANCE, Op. 82, No. 19</i> <i>C. Gurlitt</i>	185
<i>ALLEGRO in C</i> <i>A. Reinagle</i>	187
<i>FANFARE, Op. 117, No. 8</i> <i>C. Gurlitt</i>	188
<i>ALLEGRETTO in D</i> <i>C. Gurlitt</i>	189
<i>TEETER-TOTTER, Op. 599, No. 9</i> <i>C. Czerny</i>	190
<i>ETUDE in C</i> <i>A. Biehl</i>	191
<i>THE SHEPHERD PIPES</i> <i>T. Salutrinskaya</i>	193
<i>JUMPING ROPE, Op.82, No. 36</i> <i>C. Gurlitt</i>	194
<i>THE HARP PLAYER, Op.25, No. 59</i> <i>A. Krause</i>	196

**Mastering the Piano
Table of Contents**

LEVEL 2.....	199
<i>A PLEASANT MORNING, Op. 63, No.1</i> J. L. Streabbog	199
<i>THE BEAR</i> V. Rebikov	201
<i>DISTANT BELLS, Op.63, No. 6</i> J. L. Streabbog	203
<i>MINUET in G, BWV Anhang 114</i> Attr. Petzold.....	205
<i>BALLADE, Op. 100, No. 15</i> F. Burgmüller.....	207
<i>BURLESKE</i> L. Mozart.....	209
<i>THE HAPPY FARMER, Op. 68, No. 10</i> R. Schumann	210
<i>INNOCENCE, Op. 100, No. 5</i> F. Burgmüller	212
<i>MINUET in G Major, BWV Anhang 116</i> J. S. Bach.....	214
<i>SONATINA in A MINOR</i> G.A. Benda.....	216
<i>SONATINA, Op. 36, No. 1, Allegro (1st Movement)</i> Clementi.....	218
<i>ARABESQUE, Op. 100, No. 2</i> F. Burgmüller	220
LEVEL 3.....	222
<i>GRAND WALTZ</i> M. Clementi.....	222
<i>SONATA IN C MAJOR, K. 95; L. 358</i> D. Scarlatti	223
<i>ETUDE IN G MINOR, Op. 82, No. 99</i> C. Gurlitt.....	225
<i>SONATINA, OP. 36, NO. 3, ALLEGRO (3rd Movement)</i> Clementi	227
<i>L'ORAGE (THE STORM), Op. 109, No. 13</i>Burgmüller.....	228
<i>SOLFEGGIETTO</i> C. P. E. Bach	230
<i>WALTZ in A Minor, post.</i> F. Chopin	233
<i>THE PEARLS, Op. 109, No.2</i> F. Burgmüller	234
LEVEL 4.....	237
<i>PRELUDE IN C MAJOR from The Well-Tempered Clavier I</i> J.S. Bach.....	237
<i>SONATINA, Op. 20, No. 1, Allegro (1st Movement)</i> Kuhlau	239
<i>WALTZ IN D MAJOR</i> Franz Schubert	242
<i>SONATA IN D MAJOR</i> Mateo Albeniz.....	243
<i>PRELUDE IN C MINOR, Op.28, No.20</i> F. Chopin	245
<i>FÜR ELISE</i> L. van Beethoven	246
<i>IMPORTANT EVENT, Op. 15, No.6</i> R. Schumann	248
<i>LE PETIT NÈGRE (CAKEWALK)</i> Debussy.....	250
<i>WALTZ IN Ab, Op. 39, No. 15</i> J. Brahms.....	253
<i>TARANTELLA</i>A. Pieczonka	255
LEVEL 5.....	257
<i>GIGUE from Partita in Bb Major</i> J. S. Bach	257
<i>SONATA in C major, K. 545 – 1st movement, Allegro</i> W.A. Mozart.....	260
<i>RHAPSODIE MIGNONNE, Op. 410</i>C. Kölling	262
<i>WALTZ, Op. 64, No. 1, Minute</i> F. Chopin.....	264
<i>SONATA QUASI UNA FANTASIA Op. 27, No.2 (Moonlight), 1st Movement</i> L. van Beethoven	268
<i>RONDO ALLA TURCA from Sonata in A Major, K. 331</i> W. A. Mozart.....	272
<i>MINUET, Op. 14, No.1</i> I. Paderewski.....	275
<i>SONATA No. 84 in D MAJOR</i> P. A. Soler.....	280
<i>PRELUDE in E MAJOR, Op. 28, No. 9</i> F. Chopin	282
<i>O POLICHINELO from Prole du Bèbè No.1</i> H. Villa-Lobos.....	283
LEVEL 6.....	287
<i>FANTASIA in D MINOR, K. 397</i> W. A. Mozart.....	287
<i>WALTZ, Op. 64, No. 2 in C# Minor</i> F. Chopin	291
<i>WEDDING DAY AT TROLDHAUGEN, Op. 65, No. 6</i> E. Grieg.....	295
<i>NOCTURNE NO. 20 IN C# MINOR</i> F. Chopin	300
<i>IMPROMPTU IN Ab MAJOR, Op. 90, No.4</i> F. Schubert.....	303

Mastering the Piano
Table of Contents

<i>SONATA, Op. 13, "Pathetique", 2nd Movement</i> L. van Beethoven	307
<i>POLONAISE in A MAJOR, OP.40, No.1</i> F. Chopin	310
<i>THE CASCADES</i> S. JOPLIN.....	314
LEVEL 7	318
<i>ROMANCE, Op. 24, No. 9</i> J. Sibelius	318
<i>PRELUDE IN C# MINOR, Op. 3, No. 2</i> S. Rachmaninoff.....	324
<i>CLAIR DE LUNE from Suite Bergmasque</i> C. Debussy.....	328
<i>LIEBESTRÄUME No. 3</i> F. Liszt.....	332
<i>ETUDE, Op. 10, No. 2, "Revolutionary"</i> F. Chopin.....	335
<i>NOCTURNE, Op. 9, No. 2</i> F. Chopin.....	339
<i>FANTASIE-IMPROMPTU, Op. 66</i> F. Chopin.....	344
<i>HUNGARIAN DANCE No. 5</i> J. Brahms.....	351
<i>RHAPSODY in G MINOR, Op.79, No. 2</i> J. Brahms.....	355
VI. BIBLIOGRAPHY	363

PREFACE

This manual, the product of our combined experience, is intended to be practical resource for piano teachers. We have presented our teaching techniques and step-by-step procedures that make it possible for every student to learn to play the piano successfully. The best methods, however, cannot work without considering the emotional state of the student. The student's feeling is a more reliable indicator of how well he is going to learn than the thoroughness of the teaching. This is why we spend so much time discussing emotions and their relationship to learning.

We believe that everyone can learn successfully and joyfully when sound pedagogy is supported by positive emotions. All people learn and perform best when they enjoy what they are doing. Modern psychology has proven that a positive learning environment is far more effective than the "discipline/ punishment" embedded in past beliefs about teaching. Educators such as Shinichi Suzuki and Maria Montessori proved that encouragement, appreciation, respect, and the absence of criticism motivates students and improves results.

Today's new movement called "Positive Psychology", initially put forth by Martin Seligman, author of *Learned Optimism* and *Optimism in Children*, confirms the benefits of shifting the focus from what is wrong with humans (pathology) to what is right (optimism). In our *Music Learning Cycle* model, we apply this psychology to our pedagogy. The key to successful teaching is giving positive emotions greater importance than how or what to teach. When we promote positive emotions, the students feel safe and are eager to learn. They become receptive to the teacher's input and tend to continue learning long after lessons end.

To awaken pleasure in making music is to inspire the passion required for excellence. With passion comes the desire to do one's best and to continue learning for its own sake. Without this desire, making music becomes a mechanical process without meaning, a skill without art.

Our Mission is to help every piano student develop a love of music and the ability to play the piano in a non-judgmental, nurturing environment.

Our Philosophy for Teachers is grounded in the belief that helping others to learn is the teacher's job. We often ask ourselves the question: "If I am hired to teach a student how to play the piano, and the student does not succeed, who has failed?" Our job is not to criticize students' practice habits, blame them for not doing what was assigned, or condemn them for wasting time and money. Even if evidence of learning or effort is not obvious, a teacher's job does not change: it is to **help students learn** by creating a nurturing environment where learning takes place joyfully.

In order to nurture every student, we accept them where they are on their path of growth and trust that they will develop and thrive in their own ways and rates. To honor this commitment, we give no interviews or tests, no lectures or sermons and make no

comparisons or negative judgments, no demands or threats. We have found one of the most effective ways of nurturing is through the language of appreciation.

Basing one's teaching on a positive psychology promotes positive relationships with other teachers. We focus on what the teachers do well and recognize that judging them by how their students play is both unfair and unrealistic. A performance reflects the student's maturity, effort and stage of development, not a teacher's competence.

Our Philosophy for Parents is to work cooperatively with them as members of the same team with a common goal: helping the child learn piano. Research has shown that one of the most significant determinants of a student's success is the involvement of parents. When children begin lessons at age three or four, it is necessary for parents to help and supervise, however, even when students are old enough to direct their own practicing, they never stop wanting or needing support and encouragement from their parents.

To encourage continuing support, teachers must initiate and sustain open, non-judgmental communication with parents. Because parents love their children so much, they tend to evaluate how they are doing by comparing them to others. To help parents understand that comparisons and competitiveness are not relevant, we remind them that learning is a function of time, not intelligence. When children are learning to speak, parents repeat the same words over and over and are willing to wait until the first words are uttered. It does not matter how long it takes for a child to speak; most children ultimately learn to talk. In a similar fashion, children learn the language of music.

Our Philosophy for Students is based on our goal of nurturing the loving spirit of each child. We believe that being a teacher is a privilege and our entire professional focus has been on how we can best live up to that privilege. We try to show respect to students both through our actions and our speech.

Helping students learn to play the piano is just one part of teaching. The relationship with students is often of long duration and, consequently, we can affect their long-term development. Because we work with them individually, we build a close relationship. This unique situation permits us to affect positively their confidence, attitudes about learning and self-esteem.

Our vehicle is music, but our goal is to help all students learn, develop independence and grow as fulfilled and happy adults. Our own lives have been immeasurably enriched as well.