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THE PIANO ADVENTURES®
TEACHER

Marianne Uszler, Editor
Randall and Nancy Faber,
Editorial Directors
Cover: Terpstra Design, San
Francisco

Design: Susan Pinkerton
Production Coordinator:
Derek Richard

Advisory Board
Suzanne Guy
Paul Johnson
Frances Larimer
Barbara English Maris
Joanne Smith
Richard Weise

Frank and Gail Hackinson,
Publisher

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The FJH Music Company Inc.
2525 Davie Road, Suite 360
Fort Lauderdale, FL 33317-7424

The FJH Music Company Inc.
(custserv@fjhmusic.com)
(800) 262-8744

Websites:
www.PianoAdventures.com
www.PianoTeaching.com
www.FJHMusic.com

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From the Editor

BY MARIENNE USZLER

Our thanks for the enthusiastic response to the first issue. Your comments tell us that we *are* filling a need.

"From content to layout, I thought the entire newsletter was terrific."

"The Piano Adventures Teacher is a treasure that I will take the time to dig into because it will enhance the effectiveness of my teaching by increasing my confidence and reminding me of our mission, attitude, and process."

"I expect this publication to fill a particular niche for me."

"As a piano teacher who has been devoting time to another career and is now starting again to give piano lessons, the information was SO helpful. I read every word!"

"I think the coining of "Piano Adventures Teacher" is brilliant! Now when someone asks if I'm a Suzuki teacher, I can say, "No, I'm a Piano Adventures Teacher!"

The start of each new teaching year brings mixed emotions springing from the multi-layered activities that are part of this season. A renewed sense of dedication is combined with the sheer busy-ness of interviewing and scheduling. Questions about which students will return fuse with questions about those who will be new to the studio. Sorting through materials and fitting music and methods to individual students is buoyed by the hope that the choices will mesh better than ever. There may be a trace of anxiety-plus-excitement if you're adding a new feature—group lessons, preschool instruction, computer time, or working with digital pianos.

But then, the first lessons get underway, and you feel "in the groove" again.

On the other hand, this may be your first year in a pedagogy class. You may come to it with an unfocused interest (after all, making a living in music is still in the hazy future), or you may be eager to soak up some practical knowledge that will support your own first professional steps as a teacher. What will student teaching be like? An experiment? A scary responsibility? Will you find the right words? Will you have answers and solutions? What's it like to be on the other side—teaching instead of learning? Mixed emotions here, too.

But then, you'll discover that teaching is a "people" skill. You'll find your own humanity enriched and deepened (as well as challenged).

As we said in the first issue, we're in this together. The articles here offer support as you explore or refine the skills you need to run a professional studio: why memorizing should include a black and white "picture," how technique develops at the early stages, how you can teach a piece by asking questions, how to know when a student is "ready" to learn, how and when to equip your studio, how to position a videocamera for best results, and even how teachers a century ago asked questions and solved problems.

To all of us ... Happy "New Year"!

Marianne Uszler

(muszler@pianoteaching.com)

Randall and Nancy Faber

(faber@pianoteaching.com)

