

# Gretchen L Hull, Piano

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## Secondary Teaching Areas

In addition to applied piano, I am comfortable teaching piano proficiency/class piano, collaborative piano, piano pedagogy, piano ensemble, piano literature, piano for non-majors, ear training, chamber music, or performance practice electives. I have prior university teaching experience instructing in applied piano, piano proficiency for music majors, piano for non-majors, and music history. I also have experience in chamber music coaching and coaching piano duos.

During my employment at Houghton University, duties included private lessons in applied piano for performance and music education majors, jury and recital adjudication, private lessons for non-piano majors taking piano proficiency courses, and administering benchmark exams for piano proficiency students. Previously, I lectured in applied piano and music history at Eastern University, where I taught piano majors and non-majors and lectured in western music history from Antiquity to the Late Baroque.

Below you will find sample course structures and materials for secondary teaching areas including piano pedagogy, piano literature, collaborative piano, piano ensemble, and piano proficiency for majors and non-majors.

### Piano Pedagogy

Resources:

1. *Professional Piano Teaching*, Volumes 1 & 2 by Jeanine M. Jacobson
2. *The Pianist's Guide to Standard Teaching and Performance Literature* by Jane Magrath
3. Other method books for method evaluation projects

Course Structure:

- **Unit 1** (Young beginners) & **Unit 2** (Intermediate students) each address the following:
  - Common pedagogical challenges (conceptual, developmental)
  - Evaluated practical teaching experience (with current students and/or community members)
  - Written reflection upon pedagogical challenges faced in teaching experience
  - Presentation comparing any 2 piano methods in each of below categories:
    - Theory
    - Technique (articulation, keyboard orientation, technical exercises, pedal technique, etc.)
    - Artistry (phrasing, form, expression)
    - Repertoire (quality, variety)
- **Unit 3** (Teaching Advanced Students) addresses the following:
  - Common pedagogical challenges
  - Evaluated practical experience (with current students and/or community members)
  - Written reflection upon pedagogical challenges faced in teaching experience
  - Students select 10 pieces they would consider assigning an advanced student, explaining how and why they would grade them in terms of difficulty.
- **Unit 4**: Studio management and personal finances

- Students draft their own private studio policies addressing tuition, cancellations, studio recitals, health protocols, practice expectations/requirements, studio classes, individual teaching preferences, parent/student/teacher expectations, transparency & trust/abuse prevention
  - Draft will be reviewed in class in a constructive round-table format
  - Final draft is submitted for grade
- Finances: Address how private studio management (and freelancing) as a primary or sole income source impacts billing, income/expenses, taxes/quarterly taxes, EIN requirements, health insurance, and retirement plans (ex: SEP-IRA)

## **Piano Literature**

### Resources:

1. *A History of Keyboard Literature: Music for the Piano and its Forerunners*, by Stewart Gordon
2. *Guide to the Pianist's Repertoire*, by Maurice Hinson

### Course structure:

Course addresses the following categories in each of 7 eras (Baroque, Classical, Romantic, Impressionist, 20th Century, 21st Century eras):

- Major stylistic characteristics of the period
- Major forms, composers, and compositional stages of composers where relevant
- Major works and their defining features and themes
- Weekly listening assignments
- Weekly listening quizzes in class ("drop the needle")
- Cumulative listening exams (midterm, end of term)
- Written exam, wherein students must:
  - demonstrate the ability to identify the composer of a given title of a significant work
  - demonstrate the ability to list significant works given the name of a composer
  - demonstrate knowledge of common stylistic features and background of significant composers
- Semester project: present a profile of the life and keyboard works of a lesser-known classical composer

## **Accompanying/Collaborative Piano**

- Resources
  - *The Art of Accompanying*, by Robert Spillman
  - *The Unashamed Accompanist*, by Gerald Moore
  - *Accompanying Skills for Pianists*, by Deon Nielsen Price
- Classes for this course would be structured around two components: 1) discussion of assigned reading, followed by 2) implementation of relevant concepts in performances for peers. This section would likely comprise about 70% of the class time and be run as a studio class or masterclass.
- Course objectives include preparing pianists in the following areas:
  - adequate score preparation

- the unique challenges and demands posed by chamber repertoire for strings, woodwinds, brass, and percussion
- reductions of concerti, opera, and open-score choral music
- balance, breath, and communication
- phrasing form
- rubato/tempo

## **Piano Ensemble**

- Resources:
  - Music for More than One Piano, by Maurice Hinson
  - The Piano Duet; A Guide for Pianists, by Ernest Lubin
- Classes for this course would be structured around two components: 1) discussion of assigned reading, followed by 2) implementation of relevant concepts in performances for peers. This section would be run as a studio class or masterclass.

## **Class piano for majors**

- Resources:
  - Keyboard Musicianship: Piano for Adults Books 1 & 2, by Ronald Chioldi, Geoffrey Haydon, Tony Caramia and James Lyke
  - As needed:
    - Frackenpohl ‘Harmonization At the Piano’
    - Paul Harris Sight-Reading method books
    - Piano Adventures Adult Level 2 for repertoire
    - Accompanying (Beginner level classical repertoire in major instrument)
    - Scales/arpeggios (Hanon and own resources)
- Objectives include preparing students in the following areas:
  - Repertoire
  - Technique (scales, arpeggios, basic choral warm-up exercises)
  - Harmonization
  - Transposition
  - Lead sheets/chord charts
  - Sight reading
  - Playing by ear
  - Accompaniment
  - Open score
- Structure (if not using benchmark system)
  - The following would be addressed in every class throughout the semester:
    - repertoire pieces
    - technique
    - sight reading
  - Discrete Units: lead sheets, chord charts, harmonization, transposition, playing by ear, accompaniment, open score

## **Class piano for non-majors**

- Class Piano I & II: *Alfred's Group Piano for Adults, Book 1 & 2*, by E. L. Lancaster and Kenon D. Renfrow
  - For college non-majors with little to no keyboard experience
  - Each book is intended for one semester, covering the following topics:
    - Theory
    - Technique
    - Sight-reading
    - Repertoire
    - Harmonization
    - Improvisation
    - Ensemble activities
- For individual lessons: Piano Adventures curriculum for adult beginners

Class structure in order:

1. Scales, arpeggios, and basic chord progressions in major and minor keys
2. At least one technical exercise per week
3. Repertoire; each student will be assigned pieces at their level in the following eras and styles:
  - a. Baroque
  - b. Classical
  - c. Romantic
  - d. Impressionism
  - e. 20<sup>th</sup> Century Classical
  - f. 21<sup>st</sup> Century
  - g. American salon (rag)
  - h. Jazz
  - i. Diverse international styles