

## **Spring 2026 Ball State University College of Fine Arts / School of Music**

### **MUSP 426/526 Intermediate Piano Pedagogy and Literature**

Lecture classes: Monday 4:00-4:50, Wednesday 12:00-12:50; Master lesson observation/teaching Wednesdays 11:30-12:00.

#### **Faculty**

Dr. Lori Rhoden: MU 209, 285-5449, [lrhoden@bsu.edu](mailto:lrhoden@bsu.edu)

Office Hours: TBA

#### **Course Description**

Methods and materials of intermediate-level piano teaching, observation and practice teaching of intermediate-level students.

#### **Course Rationale**

Courses in pedagogy are mandated for accreditation by the National Schools of Music for degrees in pedagogy and performance. In addition, courses in pedagogy are an important foundation for any individual seeking to teach piano in any formal or informal setting.

#### **Required Textbooks**

1. Albergo, Cathy, and Reid Alexander. *Piano Repertoire Guide: Intermediate and Advanced Literature*. 5th ed. Mississauga, Ontario, Canada: The Frederick Harris Music Co., 2011.

#### **Recommended References - from which selected class readings are required**

1. Berman, Boris. *Notes from the Pianist's Bench*. New Haven, CT: Yale University Press, 2000.
2. Johnston, Philip. *The Practice Revolution*. Pearce, Australia: PracticeSpot Press, 2002.
3. Lyke, James, Geoffrey Haydon, and Catherine Rollin. *Creative Piano Teaching*. 4th ed. Champaign, Illinois: Stipes Publishing, 2011.
4. Uszler, Marianne, Stewart Gordon, Scott McBride Smith. *The Well-Tempered Keyboard Teacher*. 2d ed. New York: Schirmer Books, 2000.

#### **Course Objectives / Student Learning Objectives / Expectations and Final Grades**

Note: All assignments must be completed and turned in on the date due for full credit. Most assignments will be submitted via Canvas, but any first drafts of materials for instructor comments should be submitted via email. First drafts must be submitted by the due dates to receive instructor feedback.

Upon the completion of this course:

1. Students will develop an understanding of performance concepts, skills, and learning objectives appropriate for the intermediate-level piano student.
2. Students will develop an understanding of functional skills appropriate for the intermediate-level student.
3. Students will become familiar with a wide range of intermediate-level piano repertoire from the Baroque era to the present.
4. Students will explore and develop teaching methodologies for the intermediate-level student through lesson observations and assisting with coaching individual students.

## Assignments

All assignments must be submitted by the date and time requested in order to receive full credit. Assignments will be graded for neatness (typed, double-spaced), content, form, grammar, and completeness.

Student lessons and practice coaching: 15 lessons x 20 points = 300 points

Student teacher observes master lessons for their designated student and takes notes on what the student needs to practice. Student teacher meets weekly with the student outside of the master lesson for 30 minutes to practice. Student teacher keeps a record of what they are able to accomplish with the student during the practice session in a continuous computer file, with the most recent week at the top of the document, and then emails this document (or link to the document) to the professor prior to the student's weekly master lesson. Depending upon the progress of the student and the student teacher, the student teacher will be assigned to teach some of the master lessons.

Repertoire class presentations: 4 x 50 points each = 200 points

Students will be assigned a repertoire piece to analyze and perform/present to the class for each of 4 style periods. The analysis must include discussion of melody, rhythm, harmony, texture, form, dynamics, articulation, character/style, technique, performance practices, pedagogical challenges and level designation as early, middle, or late intermediate. **An electronic handout must be submitted by the class time prior to each presentation.** Students will give a 10 minute presentation to the class outlining the major features/challenges of the piece and perform the piece for the class. For each presentation: paper and handout content = 30 points, class presentation = 10 points, and class performance = 10 points, total 50 points. **Please note that if the electronic handout is not submitted on time, the student will not be able to give the presentation and all points are lost for that presentation. Exceptions will be considered only for significant illness of the student or other approved university absences.**

Reading summaries/annotations: 100 points

Students will summarize or annotate assigned readings in the concepts and skills section of the course (readings assigned through February 4) in a Word document. The format is up to the student but should demonstrate understanding of important content. Students may use narrative, listings, charts, or other formats most helpful to them for future reference.

Final exam: 100 points

Graduate student research project (guidelines provided separately): 100 points

Note: graduate students are expected to demonstrate a higher level of scholarship on all class presentations and in teaching.

TOTAL POINTS: Undergraduate = 700, graduate = 800

## Final Grades (as a percentage of total points)

A: 94-100%

A-: 91-93%

B+: 88-90%

B: 85-87%

B-: 82-84%

C+: 79-81%

C: 76-78%

C-: 73-75%

D+: 70-72%

D: 67-69%

D-: 64-66%

F: 63% or below.

### **Piano Pedagogy Library**

Piano pedagogy materials are available in the pedagogy library/teaching studio. A pedagogy assistant will be available in the library for 5 hours each week to assist students with locating materials. (Pedagogy library hours will be established as soon as schedules have been confirmed.) Materials that are removed from the library should be checked out with the piano pedagogy librarian and signed out on the check-out sheets. Reference File materials may circulate for one week and Borrowing File materials may be checked out for any period of time up to the end of regular classes for the semester. A limited selection of materials will be on reserve in the pedagogy library and may only be used in the lab. Student teachers are responsible for all materials checked-out from the library for themselves and their students, and will be responsible for replacing lost or damaged copies.

### **Attendance Policy**

Students are expected to attend all class periods regularly and should arrive on time. Consistent with [University policies regarding student absences](#), absences will be excused for the following: funeral and bereavement leave, jury duty, late course addition, military absences, observance of religious holidays, pregnancy leave, student-athletes participating in University- or department-approved activities, and university advisories. In addition, excused absences include a BSU-sponsored activity (travel notice required) or illness requiring absence from class. **If you wish to request an excused absence from any class period for any reason, you must communicate with and receive approval from your faculty instructor in advance.** Excessive absences will be reflected in the semester grade and may result in failure of the course. A large number of unexcused absences or irresponsibility in individual teaching assignments will result in a lowered semester grade and may result in failure of the course.

### **University Syllabus Statements**

#### **Title IX**

Ball State University is committed to providing a safe and inclusive learning environment for all students. If you or someone you know has experienced sexual harassment—including sexual assault, dating violence, domestic violence, or stalking, please know that you are not alone. The University offers support services and resources. For more information or to report an incident, please visit [www.bsu.edu/titleix](http://www.bsu.edu/titleix) or contact the Title IX Coordinator at 765-285-1545 or at [titleix@bsu.edu](mailto:titleix@bsu.edu).

**As your instructor, I am a mandatory reporter under the Title IX policy and required to report any information I receive about possible sexual harassment.** This includes information shared in class discussions, assignments, or private conversations.

**What happens after I report?** The Title IX Coordinator will email the person who experienced sexual harassment (complainant) and invite them to schedule a meeting. If the complainant **chooses** to meet with the Title IX Coordinator,

- Title IX Coordinator will offer supportive measures (e.g., counseling, extensions on deadlines, course-related adjustments, changes to work or class schedules, and/or referrals to campus offices), review the policy, and discuss options to move forward.
- If a complaint is filed by the complainant or the University, an investigation will begin following University policy.

#### **Student Academic Ethics Policy**

Honesty, trust, and personal responsibility are fundamental attributes of the university community. Academic dishonesty and other forms of academic misconduct threaten the foundation of an institution dedicated to the pursuit of knowledge and will not be tolerated. To maintain its credibility and reputation, and to equitably assign evaluations of scholastic and creative performance, Ball State University is committed to maintaining a climate that upholds and values the highest standards of academic integrity. Visit the VPAA's [academic](#)

[integrity website](#) (Students tab) for resources on understanding academic integrity, citing sources properly, and avoiding inadvertent academic dishonesty. To learn about BSU's academic integrity expectations and students' rights, please read the University [Student Academic Ethics Policy](#).

Academic integrity violations include giving or receiving an unfair academic advantage (cheating), presenting someone else's ideas or work as your own (plagiarism), and falsifying academic records. Unless otherwise indicated, you must work independently by yourself. Check with me if you are unsure whether something constitutes academic dishonesty. Examples of academic integrity violations include but are not limited to:

- Using resources not authorized by the faculty member (including devices, AI tools, hidden notes, and open books)
- Using commercial study websites to find answers to graded assignments (Chegg, Course Hero, StudyPool, OneClass, etc.).
- Without the instructor's written permission, giving away, buying, or selling graded assignments class notes, exams, study guides, or other course materials to other students or to third-party vendors (Course Hero, Chegg, 24HourAnswers, etc.).
- Working with another person on any assignment other than authorized group projects.
- Sharing or allowing others to access your files, whether done with permission or not.
- Reusing your own work from another semester, course, or section.
- Sharing answers with others during exams (passing notes, texting, whispering, gesturing)
- Discussing exam questions and answers with students who have not taken the exam.
- Soliciting others to complete work for you.

### **No Generative AI Use**

All work conducted and/or submitted in this course should reflect your own ideas and demonstrate your current knowledge, abilities, and skills. Therefore, generative AI should not be used to complete any portion of the assignment(s). Doing so constitutes a violation of Ball State University's [Student Academic Ethics Policy](#).

### **FERPA and Privacy**

As a student, your educational records are considered confidential. Under FERPA (Family Educational Rights and Privacy Act), your records are confidential and protected. Under most circumstances, your records will not be released without your written and signed consent. However, some directory information may be released to third parties without your prior consent unless a written request to restrict this is on file. You can learn more about student rights to privacy by reading [Ball State's FERPA and Privacy and Protection](#).

### **University Statement**

We are committed to ensuring that all members of the community are welcome, through valuing the various experiences and worldviews represented at Ball State and among those we serve. We promote a culture of respect and civil discourse.

### **Disability Statement**

If you need course adaptations or accommodations because of a disability, please contact the instructor of record as soon as possible. Ball State's Disability Services Office coordinates services for students with disabilities; documentation of a disability needs to be on file in that office before any accommodations can be provided. Disability Services can be contacted at 765-285-5293 or [dsd@bsu.edu](mailto:dsd@bsu.edu).

### **Freedom of Expression**

In this course, we are committed to fostering a learning environment that values intellectual diversity, encourages free expression, and promotes open inquiry. As members of the Ball State Community, we treat each person in the Ball State community with civility, courtesy, compassion, and dignity and respect and learn from differences in people, ideas, and opinions. Please review Ball State University's [Statement on Freedom of Expression](#), the resources on Ball State's [Freedom of Expression webpage](#), and [Ball State's Beneficence Pledge](#).

## **Engagement Expectations**

To support a respectful and engaging academic community that encourages the free exchange of ideas and civil discourse, we will follow these ground rules:

- **Respect different perspectives.** Share your ideas and let others share theirs.
- **Challenge ideas, not people.** Disagree respectfully. No personal attacks or put-downs. Focus on exploring ideas critically and constructively.
- **Listen to understand.** Stay curious, ask questions to understand, and give others space to speak.
- **Assume good intentions.** Approach discussions with curiosity and compassion.
- **Keep it private.** What is shared in class stays in class. Do not share others' words or work without permission.
- **Be respectful.** Avoid hurtful language, stereotypes, or content that may demean others. Keep feedback constructive.

## **University Student Services**

### **The Learning Center**

The Learning Center offers free tutoring for many courses. We also provide writing and study skills tutoring. Students can make appointments for virtual (Zoom) or in-person (NQ 350) appointments.

To make an appointment, visit [my.bsu.edu](http://my.bsu.edu) and click on "Navigate" in the Additional Tools section, or just go directly to <https://bsu.navigate.eab.com> [Links to an external site.](#) You can also download the Navigate Student app.

The Learning Center also has drop-in tutoring (no appointment necessary) for math, chemistry, and biology. Check our website for more information.

Testing accommodations for students with disabilities are available for students who have received the appropriate documentation from Disability Services. Tests may be administered in the Learning Center.

For more information about all of our programming visit [www.bsu.edu/learningcenter](http://www.bsu.edu/learningcenter) [Links to an external site.](#) or call 765-285-1006. Email us at [learncenter@bsu.edu](mailto:learncenter@bsu.edu).

Follow us on Instagram and X: BallStateLC

### **The Writing Center**

All writers improve with practice and feedback, so as a student in this course, you are encouraged to use the Writing Center (in Robert Bell 295 during weekdays, Bracken Library First Floor West in the evenings, or online during any of our regularly scheduled hours) to get additional feedback on your writing.

The Writing Center offers free planning, feedback, and accountability sessions (in person and online) to all students composing essays, reports, reflections, research projects, web content, lesson plans, slideshows, poster presentations, resumes, and other digital or print texts. To schedule a free appointment to discuss your writing, go to [bsu.edu/writingcenter](http://bsu.edu/writingcenter). Online and in-person appointments are available; however, plan ahead because appointments book quickly!

### **The Basic Needs Hub**

If you are having difficulty affording enough food, do not have a safe and reliable place to sleep, and/or experiencing an emergency or crisis, help is available through the [Basic Needs Hub](#). The Basic Needs Hub has information, resources, and provides individualized support to students. To talk with a supportive staff member about your experience, receive one on one assistance, or learn more about resources, you can submit a [Basic Needs Assistance Form](#).

### **The Counseling Center**

The Ball State University Counseling Center offers free and confidential services to all students. The Counseling Center is located in Lucina Hall, Room 320. To schedule an appointment, you can contact us at 765-285-1736. Ball State also offers a 24/7 Crisis Line, which can be reached at 765-285-HOPE (4673). The Crisis Line is a mental health resource for those who are struggling with any mental health concerns, including thoughts of self-harm and/or suicide.

At the Ball State Counseling Center, we see students for a variety of reasons, some of which include homesickness, relationship concerns, anxiety, and depression. At your first appointment, you will work with a therapist to create a plan that will connect you with resources that best fit your needs. We assist students with getting connected to therapy at our Center as well as connecting students to self-help resources, other on-campus resources, and community-based resources. All Ball State students also have access to several on-demand, self-help resources through a variety of different platforms. All of these resources, including a direct link to our website, can be found [here](#).

### **The Speaking Center**

The [Speaking Center](#) is a free resource available to all members of the BSU community wanting to improve their public speaking abilities. We offer personalized coaching designed to help you become a more confident and effective speaker. Our trained coaches provide constructive feedback and support throughout the entire speech preparation process, whether you are in the early stages of brainstorming ideas and organizing your thoughts, or you need to practice your delivery and refine your message.

The Center is in the David Letterman Communication and Media Building, room 302. To schedule an appointment, please access us through your Navigate app. Appointments are available in person, on Zoom, and in virtual reality (VR) for those interested in practicing in an immersive speaking environment.

### **Subject to Change Statement**

This syllabus and schedule are subject to change in the event of extenuating circumstances.

### **Course Schedule**

(PRG= Piano Repertoire Guide)

- |      |   |
|------|---|
| 1/5  | Syllabus, orientation to the pedagogy library, intermediate-level repertoire collections  |
| 1/7  | Introduction to the intermediate level student<br>Review of elementary-level pedagogy   |
| 1/12 | Transfer students, intermediate repertoire leveling<br><b>Reading: <i>Well-Tempered Keyboard Teacher</i> Ch. 4, 7 – Teaching the Intermediate Student, The Transfer Student</b>   |
| 1/14 | Functional skills for the intermediate level  |
| 1/19 | Martin Luther King Jr. Holiday, no class  |
| 1/21 | Technique and Tone<br><b>Reading: from the SECOND edition of <i>Creative Piano Teaching</i> – section 23 (on reserve in the piano pedagogy studio) Technique Development for the Intermediate Student</b><br><br><b>Reading: <i>Notes from the Pianist's Bench</i>, Ch. 1-2 - Sound and Touch, Technique.</b> |
| 1/26 | Technique and Tone continued, Fingering   |

**Reading:** *Creative Piano Teaching*, Chapters 8, 30, 33 – Technical Development for the Young Pianist, Technique and Artistry, and Fingering Principles for the Intermediate Pianist.

- 1/28 Pedaling, Expression  
**Reading:** *Notes from the Pianist's Bench*, Ch. 3-5: Articulating and Phrasing, Matters of Time, Pedaling  
**Reading:** *Creative Piano Teaching*, Chapter 31 – Artistic Damper Pedaling: A Master Lesson in “Piano Pedal-gogy”
- 2/2 Practicing  
**Reading:** *The Practice Revolution*, Ch. 1 -3  
**Reading:** *Creative Piano Teaching*, Chapter 35 – Thoughts on Memorizing, Pedaling, and Practicing
- 2/4 Practicing  
**Reading:** *Notes from the Pianist's Bench*, Ch. 6-7 – Practicing, Deciphering the Composer's Message
- 2/9 The Baroque Period: Purcell, Rameau, Couperin, Handel  
**Reading:** PRG pages 1-16  
**Reading summaries/annotations due**
- 2/11 The Baroque Period: Bach, Scarlatti  
**Reading:** *Creative Piano Teaching*, Chapters 19-20 – An Approach to Bach and Scarlatti, Essential Baroque Repertoire
- 2/16 The Classical Period: Minor works and easy sonatinas, including Clementi  
**Reading:** PRG pages 17-35  
**Baroque period presentations due**
- 2/18 **Student presentations #1 Baroque period**
- 2/23 The Classical Period: Sonatinas by Kuhlau, Diabelli, Dussek  
**Reading:** *Creative Piano Teaching*, Chapters 21-22 – An Approach to Classic Repertoire, Essential Classic Repertoire for the Middle School Student
- 2/25 The Classical Period: Haydn, Mozart, Beethoven  
**Classical period presentations due**
- 3/1-3/8 Spring break – no classes
- 3/9 **Student presentations #2 Classical period**
- 3/11 The Romantic Period: Gillock, Burgmuller, Gurlitt  
**Reading:** PRG pages 37-69
- 3/16 The Romantic Period: Heller, Schubert, Grieg  
**Reading:** *Creative Piano Teaching*, Chapter 23 – Preparing Students for the Romantic Style of Chopin
- 3/18 The Romantic Period: Schumann, Tchaikovsky

**Reading: *Creative Piano Teaching*, Chapters 24-25 – An Approach to Romantic Repertoire, Essential Romantic Repertoire for the Middle School and High School Student**

- 3/23 MTNA conference – no class
- 3/25 MTNA conference – no class
- 3/30 The Romantic Period: Mendelssohn, Chopin, Brahms, Liszt, MacDowell  
**Romantic period presentations due**
- 4/1 **Student presentations #3 Romantic period**
- 4/6 The Twentieth-Century Period: Impressionism, France - Tansman, Satie, Poulenc, Debussy,  
**Reading: PRG Pages 71-83**
- 4/8 The Twentieth-Century Period: Russia - Bartok, Kabalevsky;  
**Reading: PRG 84-116**
- 4/13 The Twentieth-Century Period: Russia - Gretchaninoff, Prokofiev, Khachaturian, Shostakovich  
**Reading: *Creative Piano Teaching*, Chapters 26-27 – An Approach to Twentieth Century Music and Beyond, Essential Modern Repertoire for the Middle School and High School Student**
- 4/15 The Twentieth-Century Period: Spain and Latin America - Turina, Villa Lobos, Ginastera, Mompou, Granados
- 4/20 The Twentieth-Century Period: America - Persichetti, Dello Joio, Copland, Cowell, Creston, Finney, Muczynski, Previn, Tcherepnin  
**Contemporary period presentations due**
- 4/22 **Student presentations #4 Contemporary period**
- 4/27 Review for final exam  
Graduate student research paper due